

## **WARNING!**

The site *www.audacter.it* has no banner,  
it does not have any commercials,  
does not generate or enjoy any cash flow.  
Therefore, our work is made available to the Reader  
free of charge and no registration or money  
in any form is required.

There are sites that they fraudulently withdraw,  
without authorization, our writings.  
Well, these sites are designed and maintained by scoundrels.

Our Reader is kindly requested to inform friends,  
acquaintances and colleagues,  
to avoid those sites.



COLLECTION OF CRITICAL EDITIONS OF THE WORKS OF  
*Fryderyk Franciszek Chopin*

No. 6/I

24 Préludes Op. 28  
*I<sup>st</sup> Book*

*Introduction, Text, Fingering, and Commentary*

*by*

*Franco Luigi Viero*



*with an*

*Appendix:*  
*Shamming Chopin*

*Free of Charge Editions Audacter.it*

*Franco Luigi Viero* © 2019

*EDITOR'S NOTE. — Since our Free of Charge Editions Audacter.it are virtual, we can make them better as we detect, thanks to a communication or directly, imperfections, errors, and misprints. Here is the date of the last amelioration: FEBRUAR 2024.*

---

In the previous page: sculpture of Chopin's left hand carried out following the cast made by Jean-Baptiste Clésinger shortly after the death of the composer.

## Foreword

*Already in 1984, in a beautiful collective volume with texts gathered together by Danièle Pistone (Sur les traces de Frédéric Chopin, Paris, Librairie Honoré Champion), Paul Badura-Skoda wrote (p. 113): “It is regrettable that in this field [of ornamentation] there is a real gap between the work of musicologists and practical realization. Chopin’s good performers themselves are often insufficiently informed on these important issues.” Does the Reader believe that 35 years later, in 2019, things have changed? Apart from a few very rare cases, the answer to such a question is: no! In fact, the overwhelming majority of pianists, known and less known, even if they want to play this or that piece by Chopin (or by another author), do not wonder in the least whether the score, purchased or photocopied, they have before their eyes, is really by Chopin (or by another author).*

*About a year ago, after attending a concert by a fairly well-known Italian pianist, he said to us, with due arrogance, that, as for Chopin, he no longer used the Polish national edition, but used the first Schlesinger editions available on the Internet. A decision that leaves truly dumbfounded. What will be the cause of such behaviour? Ignorance? Maybe, but that is not enough. Stupidity must also be called into question. It is the only less heavy logical deduction that can be drawn.*

\*

*Chopin’s Preludes constitute a unicum, and not only within Chopin’s production, but also within all piano literature. The genius that glows there, is unparalleled. No composer has ever managed to develop 24 very different pieces with the same semantic roots declared in the first Prelude (see the Introd.).*

*An edition that detached itself from those available, that is, that was not almost a photocopy of the last one previously published, was necessary for the benefit, above all, of the interpreters who are deaf to the conditioning that, by now, globalization, that is to say economic power, determined to humiliate and crush the independence of the individual, imposes.*

*This is not the edition of the Preludes edited by Fontana; it is the first real critical edition of the Preludes of Chopin, where some novelties will not fail to surprise — positively, we trust — our Reader.*

*As always, we will be grateful to all those who wish to report errors and/or inaccuracies.*

*Dorno, September 2019.*

*Franco Luigi Viero*



BEYOND the musical event, the *Preludes* are an exceptional case under many respects, starting with the opus number. Brown, one of the less reliable chopinologists, had insinuated the suspicion that Chopin had reserved this number for the *Preludes*.<sup>1</sup> Such a gross

mistake can still be read in the most recent disastrous edition of the series.<sup>2</sup> Already in 1970 our G. Belotti<sup>3</sup> had definitively clarified the question: number 28 had been, yes, reserved, not for the *Preludes*, but for a *Great Sonata* for four hands. Which, if it were ever necessary, is confirmed by a letter that Probst wrote to Breitkopf, of whom he was the agent in Paris, on March 10, 1839: “I christened Chopin’s *Preludes* Op. 28 (it [the number] was intended for a sonata for four hands according to one of your earlier agreement with him. You may never get that).”<sup>4</sup>

Since this is a critical edition, not a musicology inquiry, we will not go into the analysis of the cycle. Nevertheless, some considerations of both musicological and biographical character are necessary.

1. Most of the scholars who have dealt with this masterwork have been conditioned—willingly or unwillingly—by the judgment Schumann gave in a meagre as well as ambiguous review of 1839: “I have designated the *Preludes* as strange (*merkwürdig*). I confess that I thought of them in a completely different way: compositions carried out in the grand style, like his *Etudes*. They are almost the opposite: sketches, the beginnings of *Etudes*, or, if you will, ruins, eagle pinions (*Adlerfittige*), all ruffled and wildly pell-mell... The book also contains something sick (*Krankes*), feverish (*Stieberhaftes*), repulsive (*Abstoßendes*)...”<sup>5</sup>

However, there was also a researcher who worked in this cycle by beating completely different roads. This is the case of K. P. Kirk who in his dissertation, presented to the Division of Graduate Studies of the University of Cincinnati, analysed every single *Prelude* in the light of the golden section: in essence the author

wanted to demonstrate that “each of Chopin’s *Preludes*, Opus 28, exhibits an approximation of the golden ratio in the location of its ‘turning point (TP)’,” and that “the golden proportions of the *Preludes* are not only perceptible but important structurally”; the conclusion is that, despite the “formal irregularities, they all seem well proportioned, nonetheless. This is largely a result of the location of the TP.”<sup>6</sup> In short, the unity of the cycle is guaranteed by the golden ratio. Kirk’s research is interesting indeed, but it concerns the application of the golden section in music rather than the cycle itself; in any case, his investigation contradicts Schumann’s judgment, who was not able to *feel* the unity of the cycle. But in the *Preludes* there is much more.

Nothing, in fact, in the *Preludes* is “pell-mell”; their content responds to a precise plan wanted by the composer. We are not talking about the arrangement according to the order of the sharps and flats, but of the thematic material. To our knowledge, the first and only chopinologist who has understood and clearly expressed it is J.-J. Eigeldinger.<sup>7</sup> Eigeldinger, esteemed—not without reason—as the most important chopinologist, states that “the 24 *Preludes* are constituted in a cycle by the omnipresence of a *motivic cell* that ensures the unity of the collection through its variations in writing. Melodically characterized by an ascending sixth that falls on the fifth, this cell is set out in the initial sentence of *Prelude No. 1*.”<sup>8</sup> Then, he enucleates the two forms of the thematic cell—one “suspensive”, the other “conclusive”, called (like the chromosomes) “X” and “Y” (differing only in the duration of the notes)—; which forms, individually or, “sometimes both, appear in each *Prelude* at strategic locations: at the beginning of the piece [...], at the final cadence and in the codas, more rarely at the centre of gravity of the piece, where all the events of the musical discourse converge”. The following analysis is very interesting, but it seems, in

<sup>1</sup> And in the second edition of his catalogue, two years after Belotti’s article (*v. infra*, n. 3), he still insists, cf. M. BROWN, *Chopin - An Index of His Works in Chronological Order*, New York (Da Capo Press) 1972, p. 113.

<sup>2</sup> Cf. BR (see our online review, *AudChopin06i-A2.html*).

<sup>3</sup> Cf. G. BELOTTI, *Il problema delle date dei Preludi di Chopin*, in “Rivista Italiana di Musicologia” 5 (1970) pp. 159–215.

<sup>4</sup> Cf. LENN.[1990], p. 61 & 106: «Die *Préludes* von Chopin habe ich op. 28 getauft (es ist in Ihrem früherem Contract mit ihm für eine 4/m Sonate bestimmt, die vielleicht garnicht kommt)».

<sup>5</sup> Cf. *Gesammelte Schriften über Musik und Musiker von R. Schumann*, hg. von Dr. H. Simon, II, Leipzig (Reclam) 1888, p. 199. It is not unlikely that with those adjectives (*sick*, *feverish*, *repulsive*) Schumann would project his anxieties about the syphilis he had contracted for years and that would lead him to death (cf. JOHN WORTHEN, *R. Schumann - Life and Death of a Musician*, New Haven [Yale Univ. Press] 2007, p. 72).

<sup>6</sup> Cf. KIRK[1987], p. 43 and 106 s. For “turning point” (TP) the author means «the point in music where we no longer feel we are moving away from the beginning; we feel we are starting to move toward the end” (*ibid.* p. 43).

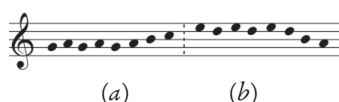
<sup>7</sup> Cf. “*Les Vingt-quatre Préludes opus 28*” and “*L’achèvement des Préludes opus 28*”, in EIGELDINGER [2000], pp. 137–154, 155–167: the best study. — It seems that the most recent work on the *Preludes* has been published by ANATOLE LEIKIN, *The Mystery of Chopin’s Préludes*, New York (Routledge) 2015. We must confess, though, that the *mystery* has demotivated our curiosity and the price of the volume has completely inhibited it. However, the reviews seem positive: ex. gr., Marina Ritzarev (“Israel Studies in Musicology Online” 13 [2015–16], see [www.biu.ac.il/hu/mu/min-ad/15-16/](http://www.biu.ac.il/hu/mu/min-ad/15-16/)) concludes her review as follows: “As we discover, the golden coins are not worn. They were just covered with caked dust, which Anatole Leikin rubbed away and cleaned. Now they shine with the subtlest facets of Chopin’s complex embossing.” Well, since music can be heard and appreciated with hearing, we cannot help but ask ourselves, what has changed for M. Ritzarev in listening to Chopin’s *Preludes* after reading the *mystery*: perhaps has A. Leikin’s *mystery* cleaned her ears? This is what you call a *mystery*!

<sup>8</sup> Cf. *ibid.* p. 150.

our opinion, a bit tortuous, and it would be difficult not to find those same thematic cells in other compositions by Chopin. Moreover—and this is the most important objection—it should be assumed that Chopin had composed the *Preludes* not as an artist of genius, but as a mechanic, who in building his engines does not fail to include in each a distinctive component. This is not plausible: a musical genius works differently.

We, who do not like the modern tendency to analyse musical pieces by means that elude the sense of hearing, argue that the theme and the figures exposed in the first *Prelude* (in this we agree with Eigeldinger), now specularly reflected now upside down now broken and recombined, in whole or in part, recur in all the pieces of the collection. To be clearer, we affirm that the *Preludes*, from the second to the twenty-fourth, all derive from the first. And, as we have pointed out, you can hear this with your ears!

The thematic material of the first *Prelude* consists, of course, of the theme, which we can divide into two sections or sentences:



—where (b) is the mirror reflection of (a)—and of the left hand arpeggio, from which four other roots or words proceed:



Well, we maintain that all the *Preludes* originate from the semantic bases marked by the letters (a)÷(g).

As already noted, this is not the place for a musicological analysis of the whole cycle; therefore, we will limit ourselves to some illustrative examples, from which it is clear what we mean.

— The figuration that opens *Prelude* No. 3 is nothing more than the vertical dilation of the theme, that is (a) + (b):



while the right hand recalls the first word of (b).

— The figuration characterizing *Prelude* No. 10 is the minor version of (b), supported by the left hand that utters various forms of the word (g); look at the black notes:



— *Prelude* No. 19, *Prelude* No. 19, where the

composer's genius shows to the most artless observer, is entirely composed using only the root (f), while the theme, which opens by duplicating the intervals of (c), in the second section clearly recalls (b); look at the black notes:



Belotti writes that *Preludes* No. 12 and 19 “are clearly the two Etudes of Op. 25 which in 1836 were replaced by the current No. 1... and No. 2...”<sup>9</sup> From our observations, on the contrary, it is *quite clear* that *Prelude* No. 19 derives, like all the others, from the first *Prelude*. Here someone, urged by the juxtaposition by Belotti, could ask: and No. 12? It is simply said: the left hand utilizes the figure (f), adds the octave and enriches the harmony, while the first eight measures are supported by the pillars of the theme (a) + (b):



And all this, we repeat, you can hear with your ears. In any case, the fantastic inventiveness of Chopin who, using the same bricks, has created so many different and wonderful buildings, is amazing indeed.

Closing this paragraph, what is surprising—negatively, though—is that among all the chopinologists who have dealt with the *Preludes*, only one of them has realized the common genetic, so to speak, origin of these pieces: Jean-Jacques Eigeldinger. Kirk (see above), in any case, has the merit of having shown the structural unity of the collection.

2. A second aspect that makes the *Preludes*' cycle unique within Chopin's output is that it was completed in the winter of 1838-1839, *i.e.* between the end of the happy years and the beginning of the Calvary. That winter the composer's health collapsed, and he never really recovered. Over the next ten years, apart from a few short times, the state of health gradually deteriorated until death, which caught the man wretchedly exhausted.

And some biographical remarks must be given.

If you want to draw up a list of the most famous lovers, you could certainly not avoid quoting George Sand and Frédéric Chopin. But the relationship between the two characters is a chapter in the life of the

<sup>9</sup> Cf. *art. cit.*, p. 195 ff. Belotti was a very prepared and scrupulous chopinologist, but in the absence of documents that would guide him along the right path, he liked to launch himself into hypotheses that were, to say the least, imaginative. In the cited article, which contains precious information, he reaches conclusions of a disconcerting fatuity.



composer, which must be entirely rewritten. Almost everything that has been reported by the biographers about their alleged love is a false idealization, especially since many facts are still waiting to be explained.<sup>9bis</sup>

Chopin went to Mallorca with Sand, not because he was in love with her. The acceptance of such a “holiday,” supported by Grzymała—not only at the request of Sand who had asked for his mediation—is closely connected with the abrupt breaking off of the engagement with Maria Wodzińska not cleared up by the biographers (we shall talk about it in another place). On the other hand, it is true that the writer wanted to have sex with the composer at any cost, before being preceded by Marie d’Agoult, a “friend” of hers. By the writer’s own admission, though, in May 1838 Chopin had not yet had intimate intercourse with the virago.<sup>10</sup> The only biographer who saw clearly was Vuillermoz: “She (*scil.* Sand) analyses her misadventure with a clairvoyance that involves her responsibility. And the reasons she herself gives for her obstinacy to stay in Mallorca are not those that will win her the gratitude of Chopin’s friends. After having ascertained that such a stay was in fact fatal to the musician, she voluntarily prolongs it thinking of the health of the children [...]. [...] He (*scil.* Chopin) coughed, was feverish and spitting blood. But what does it matter, again, since Maurice adapts to the climate.”<sup>11</sup>

It is not unlikely that the sudden acute crisis that struck the composer, even though he was already not quite well, was due—unlike Sand’s sly lies—to a cold caught in the garden of the house of “S’on Vent” during an assault of her, tired of waiting...

The decision to move to Valldemosa was not taken there and then, but had already been planned.<sup>12</sup>

<sup>9bis</sup> It should be added, however, that Alan Walker in his very recent biography takes some steps forward, but opinions twisted by social conditioning do not allow him to see the truth.

<sup>10</sup> In the letter of the end of May 1838, written from Nohant to Grzymała, Sand, at the time involved with Mallefille, declared that she had fallen in love with Chopin: “But if heaven wants us to be faithful to earthly affections, why does it sometimes let angels wander among us and present themselves on our path? [...] when we want to live together, we must not insult nature and the truth, retreating before a complete union [...]. [...] if he had asked for it in Paris, I would have given in [...]. [...] only one thing of him displeased me; it was that he himself had had bad reasons for abstaining. Until then, I found it beautiful that he abstained out of respect for me, [...]. But in your house, when leaving, and as he wanted to overcome a last temptation, he told me two or three words that did not respond to my ideas. He seemed to mock (*faire fi*)—like the religious persons do—of *human* grossness and blush at the temptations he had had and fear to defile our love by a further transport. This way of looking at the last embrace of love has always repelled me.” (cf. CGS IV, p. 436 f.). So, without going into the merits of Sand’s contradictory vulgarities in this interminable letter, Chopin, while yielding to her kisses and—to put it in Cicero’s terms—*contractationes*, had until then avoided coitus.

<sup>11</sup> Cf. ÉMILE VUILLERMOZ, *La vie amoureuse de Chopin*, Paris (Flammarion) 1927, pp. 103 f., 107.

<sup>12</sup> Cf. CGS IV, p. 518. They had only arrived in Palma a few days ago.

On Jan. 16, 1839, the feast of St. Anthony, patron saint of Mallorca, Valldemosa was visited by Baron Charles Dembowski, who wrote about it on Jan. 25:

“In Valldemosa, in a cell of the ancient Carthusian monastery, lives the most famous novelist of our time, leading a secluded life: G. Sand. I was the bearer of a package of letters and newspapers for G. Sand. I left these good people [*scil.* inhabitants of the place] eager to run that errand for the interesting hermit, who received me with that courtesy and captivating simplicity of ways that you know, and she also wanted me to stay for dinner to pay me, she said, the delivery of her letters. You cannot imagine how these good people were offended by the fact that G. Sand had not deigned to attend the morning ceremony. The priest above all [...] was mortified: ‘*Por cierto*, he said to me, *que esta señora francesa tiene que ser una muger muy particular*. — Certainly, this French lady must be a woman of a very special kind. Just think that she does not speak with a living soul, she never leaves the monastery, and never comes to church, not even on Sundays [...]. I also know from the pharmacist, who also lives in the monastery, that the lady makes cigarettes like no one else, drinks coffee at all times, sleeps during the day, and at night does nothing but write and smoke. By grace, my dear sir, you who know her, tell us what she has come to do here in the heart of winter?’.”<sup>13</sup>

Sand herself wrote to Marliani of such a visit on January 22: “We had a visit, and a visit from Paris! It is Mr. Dembowski, an Italian-Polish man whom Chopin knows and who calls himself Marliani’s cousin, to I do not know what degree. He is an exemplary traveller, running on foot, sleeping in the first place he gets, without worrying about scorpions and the like, eating pimento and fat with his guides. Finally, of those people to whom you can say: *Have fun!* He was very surprised by my establishment in the ruins, by my peasant furniture, and especially by our isolation, which seemed frightening to him.”<sup>14</sup>

However, Dembowski does not say a word about the compatriot or the writer’s children! Why? Even the curate speaks only of the extravagant *señora francesa*; and yet, the presence in Valldemosa of a “consumptive” must have been much more worrying than the eccentricities of a *muger muy particular*. In those days Chopin was just finishing the *Preludes*’ fair copy he would send shortly afterwards, on January 22. Dembowski’s silence ensures that something was wrong. It is likely that, for various reasons, both Chopin and Sand had asked their acquaintance for the utmost secrecy, that is, to report nothing about composer’s health nor about her children. In the same letter Sand

<sup>13</sup> Cf. CHARLES DEMBOWSKI, *Deux ans en Espagne et en Portugal pendant la guerre civile 1838-1840*, Paris (Librairie de Charles Gosselin) 1841, pp. 300÷302.

<sup>14</sup> Cf. CGS IV, p. 559 f.



wrote: “I really couldn’t tell you how much more time I will spend here. This will depend a little on Chopin’s health, which is better off than my last letter [of *December* 28],<sup>15</sup> but still needs the influence of a mild climate. This influence is not soon felt on such a compromised (*délabrée*) health.” Here Sand inadvertently let slip an unequivocal expression: according to Robert, ‘*délabrer*,’ referring to health, is equivalent to ‘*gâter*,’ ‘ruiner;’ therefore, Chopin was not at all well! Moreover, the constant night-time smoke of cigarettes in a properly closed, even if spacious, apartment,<sup>16</sup> must not have helped.<sup>17</sup>

The composer’s health was getting worse to the point of frightening the writer, terrified not so much of the composer’s possible death, but of the consequences that such a misfortune, for which everyone would have held her responsible, would have on her career as a writer. On February 12, 1839 the holidaymakers left the monastery for Palma,<sup>18</sup> from where they set sail the day after,<sup>19</sup> on February 13, headed for Barcelona, where they arrived on February 14. Chopin, before arriving in Palma, had had a violent crisis with outflow of blood, and during the crossing things got worse.

<sup>15</sup> Belotti in his biography (*F. Chopin l’uomo*, Milano [Sapere Edizioni] 1974, II, p. 850 n. 66) quotes both letters incorrectly, to argue that Chopin was quite well; moreover, the date of the “last” letter, January 15, is wrong: in 1974 the forth volume of the CGS had already been published for years!

<sup>16</sup> In the same letter (CGS IV, p. 562) the writer states: “We have 15 degrees of heat here in the day, 8 degrees above zero at night.” But in *Un hiver à Majorque* (cf. *GSCEa* II, p. 1042) temperatures were lower: “In the coldest nights..., the thermometer was only 6 or 7 degrees... Ordinarily, around three o’clock, i.e. after the sun had set for us behind the mountain peaks..., the thermometer went down [from 12° or 14°] suddenly to 9 and even 8 degrees...”!

<sup>17</sup> In the following years Sand never worried about how much the smoke could damage Chopin, who on the contrary had to be always ready, on command, like a trained little dog, to light her a cigar: “George Sand drew an enormously thick Havana cigar from her apron-pocket, and called back, into the drawing-room: ‘*Frédéric! un fidibus!*’ I felt insulted in him, my great lord and master; I realized Liszt’s expression: ‘*Pauvre Frédéric*,’ in all its bearings. Chopin, obedient, hesitantly approached her with a fidibus.” (cf. W. VON LENZ, *Die grossen Pianoforte-Virtuosen unserer Zeit aus persönlicher Bekanntschaft*, Berlin [Behr’s Buchhandlung] 1872, p. 43; Id., *Les grands virtuoses du piano*, traduit et présenté par J.-J. Eigeldinger, Paris [Flammarion] 1995, p. 82).

<sup>18</sup> According to Belotti (*op.cit.*, p. 800) the departure from Mallorca was decided because the money was gone: one of his fantasies. Hélène Choussat, in fact, wife of Bazile Canut, writes in her memoirs: “Mrs Dudevant arrived in Palma, bringing a letter of recommendation and unlimited credit to the Canut House” (cf. H. CHOUSSAT, *Souvenirs*, Palma [Ajuntament de Palma] 2010, p. 110). It was she, selling her own piano, who bought the Pleyel that no one wanted, and she adds: “During the winter Chopin’s health only worsened and it was decided to leave. [...] we were witnesses of Mrs Dudevant’s desperation for Chopin’s piano [not for his health!], which she had to take with her from one place to another, without knowing where she would stop, because he was dying” (*ibid.* p. 112).

<sup>19</sup> Cf. CGS IV, p. 585, letter to Rollinat written from Marseille: “Arriving in Palma, Chopin had a frightening blood flow; the next day we boarded the only steamboat on the island, which was used to

Such, then, were the conditions in which Chopin was forced to work to finish his *Preludes*: actually, he had to give back the money he had borrowed for the... descent to the Underworld. And Sand, from her (sexual) point of view, was left empty-handed.<sup>20</sup>

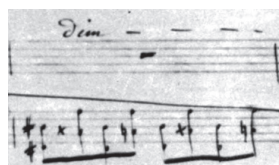
3. A third factor of uniqueness of the *Preludes* is that their publication should have started a new partnership with a new publisher, Camille Pleyel, who had offered to provide the composer with more adequate earnings. Pleyel, however,—in an Italian way of saying—threw the stone, but withdrew his hand! The economic damage to Chopin was enormous. Since we have already talked about it in the introduction to our edition of the Ballade Op. 38, we refer the Reader to what we have written there.

4. One last fact that concerns only the *Preludes* is that Chopin did not take part in the editorial process: Fontana took care of it entirely; he not only copied the ms., but also proofread the French edition (F1). Chopin himself informed us in his letter of August 8, 1839: “Pleyel wrote to me that you were very *obligeant* [= compliant], that you corrected the *Preludes*.”

And now let us move on to the *recensio* that is based on the manuscript (A) and the secondary sources that derive from it. In principle, these secondary sources, being *fontes descripti*, would have no philological value; however, their collation is necessary to detect any traces attributable somehow to the composer or other singularities.

— The first secondary source is the copy attributed to Fontana (C). In his letter of January 22, 1839, Chopin wrote to his friend: “My dear, I am sending you the *Preludes*. Copy (them), you and Wolff; I believe there are no errors.”<sup>21</sup> In our opinion, the attribution of C to Fontana alone is very dubious, since there are traces of another hand: that of Wolff? Unfortunately, of the lost original<sup>22</sup> remain only bad quality photocopies, which do not allow an adequate examination of the writing. For example, look at the “*dim*” in *Pr. II* m. 13: the stroke of *d*, hooked in that way, seems not to belong to Fontana’s handwriting. It is not unlikely that the two copyists have shared the task.

Fontana seems to be a scrupulous copyist (he almost always corrects Chopin’s *cres* and writes *cresc*), but this is not always the case: in fact he arbitrarily changes the appoggiaturas (♭ o ♭) into acciaccaturas (♯). An example is valid for all: in the *Allegro de concert*, of which we have both A and C<sup>F</sup>, please, look at



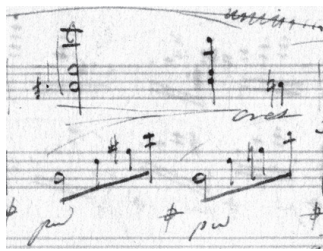
transport pigs to Barcelona.”

<sup>20</sup> The Reader will find other biographical details in the introduction of our edition of the Ballade Op. 38.

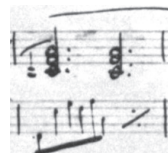
<sup>21</sup> Cf. KFC I p. 334.

<sup>22</sup> Cf. KOB.[1979] p. 60; *Katalog* p. 184.

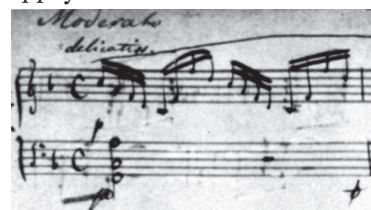
m. 139, where the appoggiatura (A #), which is a



crotchet, is changed into a slashed quaver. The same thing is repeated in the *Preludes*, with three exceptions: *Pr.* XIII mm. 7 and 9, *Pr.* XXI m. 2:



And that these are not exceptions, but in all probability another hand, is suggested by *esprefs* at the beginning of *Pr.* IV: the double *fs* written in that way is a characteristic of Gutmann's writing! You find the same double *fs* in *All<sup>o</sup> Appassionato* of *Pr.* XXIV, while



*delicatiss.* of *Pr.* XXIII—with a dot!—is written with two simple *ss*. One might think that the copyist, to avoid the slur, renounced his habits, but it is not so, because the slur is interrupted and then resumed; in other words, it was written after *delicatiss.* And that is not all: the letter *t* of *Moderato* is different from the one of *delicatiss.*, which has the horizontal stroke typical of Gutmann's writing. Niecks writes: "Gutmann contradicted George Sand's remarks about the Preludes, saying that Chopin composed them before starting on his journey. When I mentioned to him that Fontana had made a statement irreconcilable with his, and suggested that Chopin might have composed some of the Preludes in Majorca, Gutmann maintained firmly that *every one* of them was composed previously, and that he himself had copied them."<sup>23</sup> Even though Gutmann's memory has sometimes proved to be rather unreliable, what he said to Niecks seems, albeit in part, to prove him right. It is certain that in *C* there are at least two hands, that of Fontana and another one working *viribus unitis*: Wolff or Gutmann? With regard to Édouard Wolff, however, it should be noted that, in those very months,

he was engaged in the correction of his own compositions. In fact, the "RGM" of 1839—where Chopin's *Preludes* are never mentioned—on p. 64 (24.II.1839) announces the publication of 4 *Waltzes* and 3 *Romances without words* (here, on the left) composed by É. Wolff; in



the issue of May 12, 1839, p. 151 (on the right), that of *Ricordi di Benvenuto Cellini / Capriccio brillante*, while on p. 152 even that of a collection of 24



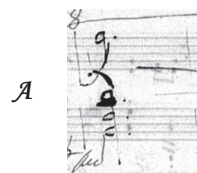
*Etudes in the form of Preludes, in all major and minor tonalities, divided into two books (!)*. Well, it is difficult to think that he had time to copy Chopin's autograph, even if together with Fontana, who, on the other hand, was already showing signs



of tiredness or carelessness, as evidenced by m. 9 of *Pr.* IX: it is clear that under the bass clef of the r. h. there was a treble. In conclusion, the attribution of *C* to Fontana alone does not seem correct; however, since the contradictions are too many, we will simply call the copy *C<sup>A</sup>*, i.e. copy of *A*. Which of the copyists, then, was responsible for the omission of mm. 78÷79 of *Pr.* XII (but see *Comm.*) and m. 54 of *Pr.* XXI we cannot know: it is, in any case, a common error (a real oversight in the second case) well known in philology and called *saut de même à même*, that *BH<sup>tw</sup>* does not correct!<sup>24</sup> Hence, for the purposes of the *recensio*, the value of *C<sup>A</sup>* and *G* will be almost zero.

From a letter of Probst we know that *C<sup>A</sup>* was sent to Leipzig on March 10, 1839 or one or two days earlier.<sup>25</sup>

— The second secondary source is the first French edition (*F1*), proofread—as we have seen—by Fontana. According to *ACCFE* it was printed in August 1839 and was followed by a corrected reprint (*F2*) before the end of the year. Initially, according to Probst, the agreed date for publication was 30 June.<sup>26</sup> Fontana's revision was certainly not thorough. For example, the erroneous reading of m. 21, *Pr.* XI, remained as it was:



<sup>24</sup> See introductory remarks to *Pr.* 1.

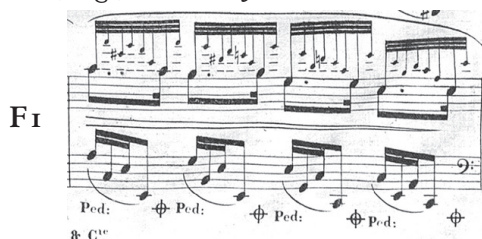
<sup>25</sup> Cf. LENN.[1990], p. 61: "Janet is sending you 500 copies [of the *Cracovienne*]... along with the manuscript of Chopin's *Preludes*."

<sup>26</sup> Cf. LENN.[1990], p. 64, letter of April 25, 1839: "Chopin's *Preludes* will come out here on June 30th. *Paris chez Camille Pleyel, London chez Wessel & Co.*" Breitkopf's agent, although he was always very well informed, seems to ignore that the publisher will not be Pleyel. Yet the *Preludes* were already engraved! This suggests that the search for a publisher was either taken at the last minute, or rather quite difficult.

<sup>23</sup> Cf. FR. NIECKS, *Fr. Chopin as a Man and Musician*, II, London (Novello) 1902, p. 43 f.



The engraver, interpreting the intersection of the two slurs as an *f*, omitted the appoggiatura. Moreover, Fontana intervened on the autograph before handing it over to Pleyel, and during his careless proofreading, he made further corrections. Preparing F1, if on the one hand he didn't notice the blunder of the engraver illustrated above, on the other hand he allowed himself to correct, e.g., the m. 23 of the *Pr.* VIII:



in fact, he placed a *b* before the secondo *E*<sup>6</sup>. This “correction” will be adopted by all publishers, but it is a harmonic levelling down: that natural modifies the chord on which the flourishing of the second quarter rests, while, keeping *E*<sup>#</sup>, the chord remains the same and the resulting ambiguity creates a typically Chopinian impressionist resonance.<sup>27</sup> But there is another incredible correction in *Pr.* XII, mm. 24÷26 (see *Comm.*).

— The third secondary source is the London edition (E). Since on the title page reference is made to the concert given by Chopin at St-Cloud, the *ACCFE* states that E must have appeared after the date of the concert that took place on October 29, 1839, but also admits that “reference to the concert seems to have been added to the TP, which suggests that an earlier press (as yet unlocated) impression may have existed.” In our opinion, the edition marked 28/I-14-I-W by the *ACCFE* is certainly a reissue (E2).

We know from a letter of Probst that Wessel was impatient; in fact, on March 15 Probst wrote to Breitkopf: “You should have the Chopin *Preludes* engraved right away, since Wessel will issue them in London as early as May; even though he pays them only 300 francs, he is pushing like mad.”<sup>28</sup> Pay attention: it is March 15. Proof that Probst was very well informed is given by the receipt of the transfer of rights signed by Pleyel: “The undersigned recognizes having ceded to Messrs Wessel & Co. [...] a work by Mr. Frédéric Chopin entitled: twenty-four preludes for Pianoforte dedicated to his friend Camille Pleyel, and for which Mr. Frédéric Chopin has transmitted to me the property rights for France and England [...] at the cost of the sum of Three hundred francs [...]” Pleyel and Chopin’s signatures follow.<sup>29</sup>

So, four months earlier, Probst knew that Pleyel would transfer the rights to Wessel for 300 francs. The dates confirm our suspicions.<sup>30</sup>

The reference to the concert was perhaps an idea of Wessel, because Moscheles, who had listened to the *Preludes* played by Chopin at Léo’s house,<sup>31</sup> does not mention it in his diary, where he writes that Chopin played a *mélange* (*eine Zusammenstellung*) of *Nocturnes* and *Etudes*; then they performed together the *Sonata* in E flat major by Moscheles himself, which was repeated; again, “Chopin played another solo as charmingly as before, and met with the same reception.”<sup>32</sup> Nothing is said about *Preludes*.

However, although unlocated, there was certainly a first English edition (\*E1), without any reference to the concert, and without fingerings as well: E2, in fact, to some passages applies a fingering! Eigeldinger excludes it from his edition, because “its origin remains a matter for conjecture.”<sup>33</sup> According to *CFO*’s editor, “E also contains fingerings which may have been added by Ignaz Moscheles.” Although it is true that Moscheles was in London in January 1840, we think that the fingerings in E2 come from Fontana. Chopin himself supplies us with a first clue: in the letter of September 25, 1839, he asks his friend: “You ought to write to Wessel. (You did write about the *Preludes*, did you not?)...” Why would Fontana write to Wessel about the *Preludes*? As early as August 1st, if not before, Wessel was in possession of the proofs of F2, probably delivered by Pleyel with the contract and the relative receipts: what could be the subject of such a letter? Second clue: Fontana, as the author of some fingering, had already appeared on the title page of the London edition of *Etudes* Op. 10: *Edited with additional fingering by his Pupil, I. Fontana*. Third: some errors are justifiable only if the London engraver was reading a fingering written according to continental system (1 2 3 4 5) instead of the British one (+ 1 2 3 4); errors that are difficult to ascribe to Moscheles. Fourth clue: some fingering seems to come from someone who saw Chopin play those pieces. Given the discontinuity, we can also agree that it was not Fontana the author, but another commissioned by him. So, after the publication of \*E1, considering the advisability (perhaps owing to some pressing) of a reissue containing the fingering of the most difficult passages, Wessel asked Fontana and waited for the most favourable time, which came with the concert mentioned above. The *Preludes* that contain some fingering are as follows: III, V, VI, XV, XXI (the most

<sup>27</sup> A similar case—with the same wrong levelling down imposed by the editors (but not by Rudorff!)—you will find in m. 80 of the *Etude* Op. 10 No. 8.

<sup>28</sup> Cf. LENN.[1990], p. 62 and 106. Lenneberg, may be through an oversight, does not translate: *obgleich er kaum 300 fs dafür bezahlt*, that is “even though he pays them only 300 francs.”

<sup>29</sup> Cf. KALLB.[1982], p. 128 f., and KALLB.[1983], p. 563. This receipt of August 1, 1839, from Wessel’s archive, was not yet published before.

<sup>30</sup> See above, note 26.

<sup>31</sup> Cf. *Aus Moscheles’ Leben*. Nach Briefen und Tagebüchern herausgegeben von seiner Frau, II, Leipzig (Verlag von Duncker & Humblot) 1873, p. 39.

<sup>32</sup> Cf. *ibid.*, p. 44.

<sup>33</sup> Cf. *PE* p. 63, but conjecturing is a privilege of any philologist! — *BR* ignores the question.

fingering), XXIII and XXIV. Moscheles would have been much more methodical!

– In addition to the sources mentioned, there are also sketches and copies, all of which are of little or no value for the purposes of the *recensio*. We will quote them from time to time, where necessary.

– Finally, *BR* also lists among its sources the first Italian edition (I),<sup>34</sup> ignored by all editors and even by the *ACCFE*. Is this a discovery? No! Flamm himself admits that Belotti “has demonstrated in meticulous comparison that F, and not G constitutes the exemplar for I” (p. 57, n. 3). But then he adds: “Nevertheless there is at least one passage that suggests that the Italian publisher already had access to G: the *dim.* with a dotted line placed above the staff at the end of Prélude No. 12 (mm. 75–80) is not contained in the French edition, but only in the manuscript sources and in G. It will require specialised studies to shed more light on this contradiction.”

Well, for scrupulousness we have consulted two copies of I: one kept at the BIBLIOTECA MARCIANA (shelf mark: Misc-Mus 9340), the other at the Library of the CONSERVATORY OF MILAN. They are identical. Below we show the *dim.* of the “contradiction” at the end of *Pr.* XII, both in G and in I:



Now let us compare F (here on the left): unless Flamm wants to support the existence of a special edition for Austria, it is clear that I copies F here too.

We agree that specialised studies are necessary, but it is not I which requires them.

Therefore, the *ACCFE* does not mention I for the simple reason that, depending totally on F, it is not in fact a first edition, but only the first Italian edition of the *Preludes*. It has no value for the constitution of the text.

But, in spite of what has just been said, I raises a not insignificant problem, which all the editors and the authors of the *ACCFE*, too, have not realized. First of all, we must make clear that I does not depend gener-

ically on F, but precisely on F2. This is demonstrated by the collation. Cf. *Pr.* II m. 11:



The collation of all places where F2 differs from F1 confirms the dependence of I on F2.

And what is the problem? The problem is in the dates. *BR* (p. 57 n. 3) writes that “the plate numbers provide clear evidence that printing started by July 1839 and in September at the latest.” Belotti, however, comes to that conclusion by deduction: “With the edition Nos. 2249–2262 Lucca published the *Ginevra di Monreale* by P. Combi, presented in Genoa, at the “Carlo Felice,” in the spring of 1839, and with the Nos. 2315–2343 he printed *I Due Figaro* by A. G. Speranza, presented in Turin, at the “Teatro Carignano,” on October 30 of that year. The *Preludes* of Chopin are in the middle.”<sup>35</sup> Now, the printing date of I does not matter; what is interesting is the date of its engraving, since on that date F2 had to be available already. But the *ACCFE* dates F2 at the end of 1839. This date, if correct, forces us to assume that the publisher had waited more than a quarter before marketing F2. In any case, I confirms that on August 1 the proofs of F2 were ready. But let us look at the dates:

January 22, 1839	Chopin sends <i>A</i> to Paris.
March 10	Probst christens the <i>Preludes</i> with the Opus No. 28 and sends <i>C</i> <sup>A</sup> to Leipzig.
March 15	Probst urges the <i>Preludes</i> engraving, because Wessel presses like mad, and communicates the dedication's change.
April 25	Probst informs that “Chopin's <i>Preludes</i> will come out here on June 30th. <i>Paris chez Camille Pleyel, London chez Wessel &amp; Co.</i> ”
April 29	Probst writes that “Chopin will probably be back soon and sell his works himself. <i>Vedremo [sic!]</i> .”
July	G comes out ( <i>ACCFE</i> ) with the Opus No.

<sup>34</sup> The ornamental frills of the frontispiece are identical to those of F and the text says: 24 / PRÉLUDES / POUR le Piano / dédiés à son ami / CAMILLE PLEYEL, / PAR / FRÉD. CHOPIN / Divisés en deux Livres / N. 2273–74 « » Liv. 1 F. 4 / » Liv. 2 F. 6 / MILAN / Chez F. Lucca S. Marguerite N. 1131. — Cf. G. BELOTTI, *La fortuna in Italia dell'opera di Chopin durante la vita del compositore*, in “Quadrivium” xvii (1976) 2, pp. 69–101, reprinted in Id., *Saggi sull'arte e sull'opera di F. Chopin*, Bologna (Univ. degli Studi) 1977, p. 438 f., note 65 and 66.

<sup>35</sup> Cf. *art. cit.* p. 433. If we wanted to make a weighted average of these data, giving for certain the *Ginevra*'s engraving by May 30, and that of *I Due Figaro* by October 31, the *Preludes*' engraving would be placed between 20 and 25 June. But, as we do not know the extent of the individual numbers of the two operas, nor that of the intermediate numbers, this date is not reliable. However, since between the *Ginevra* and the *Preludes* there are 11 numbers, while between the *Preludes* and *I Due Figaro* 77 numbers, it can be deduced that the Chopin cycle's engraving is much closer to spring than to October.

August ?	<b>F1</b> comes out ( <i>ACCFE</i> ) without Opus No. <b>I</b> is already engraved on the base of <b>F2</b> .
August 1st	Pleyel sells to Wessel the rights for England together with the proofs of <b>F2</b> .
August 8	Fontana was <i>obligant</i> in proofreading.
late 1839	<b>F2</b> comes out ( <i>ACCFE</i> ) still without Op. No.
January 12, 1840	<b>E2</b> comes out ( <i>ACCFE</i> ) without Op. No.!

The inconsistencies are patent. Breitkopf, who released his edition in July, did not take into account either the dedication or the publisher's change, and printed "Paris chez Pleyel & Co." This probably means that the frontispiece was already engraved on March 15. In March Wessel "is pushing like mad," but signs the acquisition of the rights on August 1st. In August **I** is, almost certainly, already engraved on the basis of **F2** which, however, will be released at the end of 1839! An intricate overlapping of dates that, to the current state of our knowledge, remains unresolved. Here, too, the uniqueness of the *Preludes* is manifested!

Other problems will be explained in the Comment.

In summary, here are the sources for the *recensio*:

- A** autograph, antigraph of **F1**. The facsimile has been published at least three times; the last one by Narodowy Instytut Fryderyka Chopina of Warsaw (2010). We use the one printed by Biblioteka Narodowa, Warszawa 1999, edited by Irena Poniatowska. Cf. *Katalog* p. 183 f.
- C<sup>A</sup>** copy of **A**, antigraph of **G**, written out by Fontana together with Gutmann and/or Wolff. Of the lost original are extant poor quality photocopies. Cf. *Katalog* p. 184.
- F1** first French edition, printed by A. Catelin, Paris, in two issues, plate No. 560, August 1839 (see copy in *CFO*), cf. *ACCFE* p. 203 f. e 206 f.
- F2** corrected reprint of **F1**, dated end 1839, antigraph of \***E1** (we consult the copy below signed **F2<sup>J</sup>**), cf. *ibid.* p. 204 and 207.
- F3** as for the music text = **F2**.
- G** first German edition, printed by Breitkopf & Härtel, Leipzig, plate No. 6088, September 1839 (see copy in *CFO*), cf. *ACCFE* p. 209 f.<sup>36</sup>
- E2** reprint of **E1**\* (unlocated), printed by Wessel in two issues (1-14, 15-24), plate Nos. 3098 and 3099, early 1840 (see copy in *CFO*), cf. *ACCFE* p. 216 and 219.
- F2<sup>St</sup>** exemplar of **F2** from the so-called *partitions* or *exemplaires Stirling* (cf. EIGELD.[2006] pp. 245 ff.).
- F2<sup>J</sup>** exemplar of **F2** from the so-called *partitions* or *exemplaires Jędrejewicz* (cf. *ibid.* pp. 276 ff.).
- F3/2<sup>D</sup>** exemplars from the so-called *partitions* or *exemplaires Dubois-O'Meara* (cf. *ibid.* pp. 257 ff.): **F3** for the 1st book, **F2** for the 2nd (v. *infra* **F3/2<sup>Z</sup>**).
- F2<sup>Sc</sup>** exemplar of **F2** from the so-called *partitions* or *exemplaires Scherbatoff* (cf. *ibid.* pp. 295 ff.).

**F3/2<sup>Z</sup>** exemplars from the so-called *partitions* or *exemplaires Zaleska* (cf. *ibid.* pp. 289 ff.). In general the handwritten notes on these scores are not of Chopin, but in the *Preludes*, together with many fingerings and notes not attributable to Chopin, there is also the writing of the Teacher (see *Comm.*). Zofia Rosengardt bought **F3** for the 1st book and **F2** for the 2nd: a freakishness of the restless Zofia? No, because M<sup>me</sup> Dubois-O'Meara did the same thing (**BR** does not even notice!). The dating of the two reprints takes on importance, to justify Chopin's handwriting in **F3**, dated by OCVE 1847.<sup>37</sup> First of all, if we find it in **F3<sup>D</sup>**, there is nothing to prevent it from being found in **F3<sup>Z</sup>**. Unfortunately, after her marriage to the poet Bohdan Zaleski (November 28, 1846), Zofia's diary no longer mentions lessons.<sup>38</sup> As for the different reprints, the only hypothesis—though not very satisfactory—is that, when the pupils Dubois and Zaleska bought the *Preludes*, the **F2** reprint of the first book was sold out; nor can it be excluded that the mess of the dates (see above) has any relation there. In any case, Chopin's writing in **F3<sup>Z</sup>** leads one to think that the composer, for love of his country, had still given sporadic lessons to his former pupil.

Obviously, we could not ignore both editions of the pupils:

**TI** *Collection des Œuvres pour le Piano par Frédéric [sic!] Chopin | I AIR DE DON JUAN VARIÉ - 25 PRÉLUDES - 3 ÉTUDES*, 11.<sup>e</sup> Livraison, publié par T. D. A. Tellefsen, Paris (Richault) s.d. (but 1860), pp. 2÷41. Given the rarity, we show here on the side the frontispiece. There is no doubt that Tellefsen put his hand to this edition of the *Preludes*; what criterion, however, guided him, will remain a mystery. We will give an account where necessary.



**Mk** *Fr. Chopin's Pianoforte-Werke*, revidirt und mit Fingersatz versehen (zum größten Theil nach des Autors Notirungen) von Carl Mikuli, Band 6, *Praeludien*, Leipzig (Fr. Kistner) s.d. (but 1880), pp. 2÷53. This is without any doubt the most accurate edition; but, as far as the text is concerned, Mikuli, treating his sources uncritically, took here and there liberties that were not declared and, therefore, to be disapproved of. Finally:

**BH<sup>cw</sup>** see *Bibliography*. This edition, the first *kritisch durchgesehene*, though ignored by all scholars,

<sup>36</sup> Actually, the *ACCFE* (p. 209) gives as PD (*publication date*) 7/1839 in contradiction with Table 10 (p. xlv), where you read 9/1839.

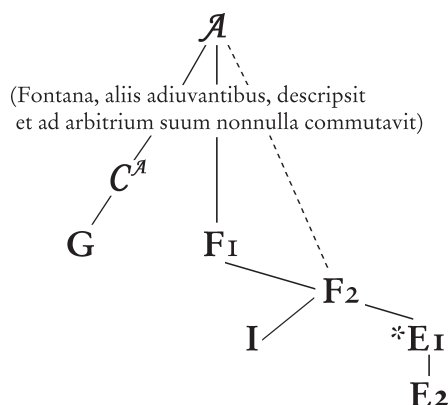
<sup>37</sup> Editors seem to be making some confusion: **WN** (2000) says "December 1846," but probably mistakes "28/1-12-1b-BR" for "28/1-12-1c-BR" (cf. *ACCFE* p. 204 f.); likewise **HN**; **PE** anticipates the printing of **F3** at "early 1846."

<sup>38</sup> Cf. EIGELD.[2006] p. 242).



is of a certain importance because its editor was no less than Franz Liszt himself. The collation of this edition with both the correspondence Liszt-Breitkopf and Breitkopf-Barćinska, Chopin's sister, partially published by M. Eckhardt (*see* Bibl.), require our attention (*see* below).

The *stemma* valid for all the *Preludes* is very simple, but it is only an appearance hiding an insoluble tangle:



The asterisk indicates the unlocated source. — For the *Preludes*, for which this *stemma* is not appropriate, we will report in the *Commentary* to the individual *Prelude* concerned.

#### THE REVISION BY LISZT.

1. Chopin's *Preludes* are perhaps the only text, by another composer, which Liszt revised. And how was that possible? Well, approaching in Germany for Chopin's works the expiry of the copyright, both Breitkopf and Kistner—and others too—thought of a complete edition: Kistner asked Mikuli, a pupil of Chopin, while Breitkopf<sup>39</sup> set up an editorial committee composed of eminent musicians.

The members of this committee were Woldemar Bargiel, Johannes Brahms, August Franchomme, Franz Liszt, Carl Reinecke and Ernst Rudorff. In 1875 Liszt had already been contacted by Schlesinger of Berlin, to collaborate in a new Chopin edition for pedagogical purposes, but he rejected the proposal with a very simple reason: there was already the Jurgenson edition, edited by Carl Klindworth, his former pupil, which was to be considered completely satisfactory in every respect. Initially, Breitkopf's similar invitation did not change Liszt's mind, who wrote to him on February 3, 1876: "From many sides I have been asked to prepare *Chopin's editions*. I have briefly explained my opposing considerations to Mr. Robert Lienau (of the Schlesinger publishing house, Berlin); and, at the same time, I have strongly recommended to him, in particular, the new *Moscow Chopin's* edition by *Klindworth*."<sup>40</sup> Breitkopf, however, did not give in and renewed his invitation

until Liszt yielded consent. More than a year later, on September 6, 1877, Liszt replied as follows: "Once again I expressly and strongly recommend to you Mr. Carl Klindworth (professor at the Moscow Conservatory) who, with his edition of all Chopin's works, with fingering and excellent annotations,<sup>41</sup> has proved to be a competent and diligent guide for the composer who more than everyone else fascinates. Twenty years ago, Breitkopf & Härtel published Klindworth's excellent (though not easy) two-piano reduction of Schubert's symphony. I do not think it is convenient to ignore him when preparing your collective edition of Chopin. If you still wish, I will also participate in this collective edition, assuming the revision of the 24 *Etudes* and *Preludes* of Ch(opin)." But, as far as the revision of the *Etudes* is concerned, Breitkopf had already appointed Rudorff; then, Liszt, letting appear between the lines that he was disappointed and—we think so—that he regretted having succumbed to the invitation, laid down a condition, without neglecting, again!, to recall the edition of Klindworth:

"My little contribution to your edition of Chopin's works, which almost all belong to your publishing house, would be pleasing to you. I have previously observed how little of Chopin's compositions actually remains to be seen to, since he himself has noted (*anmerkte*) with praiseworthy, unusual, accuracy the useful indications for the execution—and even those of pedal, which do not appear so frequently in any other author. I am sure that your collaborators will detect the correctness and authenticity of the original text in the Moscow edition of Chopin edited by Karl Klindworth.

"I had chosen the *Etudes* because the first book was dedicated to me and the second too (at that time). I willingly renounce the revision of both and I only ask you, honourable Sirs, not to subject myself to improper competition (*mich nicht einer unpassenden Konkurrenz auszusetzen*). With regard to my esteemed colleagues, in any case, I want to maintain the most calm disposition and, whatever their discretion, to leave them free to operate wherever they may be (*überall*).

"According to your letter, you do not want to hear about an 'educational edition and further complements' of Chopin's works. Are the fingering also suppressed?... All the more undisturbed will the leisure of the collaborators be..."

So, Liszt does not want his work to be questioned. Basically, he says, "I will not bother anybody, but no one should bother me!" This is a very important detail, because it makes it possible to establish that, unlike

<sup>41</sup> In our opinion by "annotations (*Anmerkungen*)" Liszt did not mean footnotes, which are rare (in the collection of *Nocturnes*, for example, there is not a single footnote), but detailed instructions in musical writing on how to perform scales, trills, embellishments, small notes, figures, etc. (*cf. anmerkte* in the text of the letter below). Liszt's insistence on Klindworth is truly remarkable. The latter's Chopin edition—as we have seen in our commentary on the *Ballade* Op. 47—deserves to be consulted: the editor's intention is not to offer the student the text, as Chopin wrote it, but to propose a text that would allow the student to perform it as it should be played. And the careful examination of such edition shows that Klindworth did extensive research in this regard. We can say that his 'interpretative' reading is for the most part reliable.

<sup>39</sup> We would like to remind you that, for the sake of brevity, Breitkopf means 'the managers of Breitkopf & Härtel's publishing house,' not the person of Breitkopf, who had already been dead for many decades.

<sup>40</sup> *Cf. ECK*. [1997], p. 168.



other editorial staff's members,<sup>42</sup> his choices will not be subject to anyone's criticism. The second, equally important, detail is that Breitkopf had in mind a kind of edition that over the years will be called 'Urtext.'<sup>43</sup> In his letter of December 20, 1877, written in French (?), Liszt announced to Breitkopf that "tomorrow you will receive my revision of the Chopin's Preludes," specifying that, "since your intention is not to publish an edition 'instructive and critical' with comments, explanatory notes, fingering, etc. – but simply to give the musical text as correct as possible, I have conformed to your understanding. I only had to collate the 4 or 5 previous editions, where errors and misunderstandings are not missing at all."<sup>44</sup> Klindworth's hammering eulogy also recurs in this letter: "In my opinion, Karl Klindworth's Chopin edition [...] remains far preferable to all the others: the text is remarkably correct; the distribution between the two hands, in the intricate passages, is well done; the notation, exact and clear (distinguishing the melody from the accompaniment [...]), the fingering is clever, congruent; and the complementary nuances and signs, intelligently appropriate: Consequently, Klindworth's meritorious work offers considerable advantages over Chopin's current editions; his usefulness for study and teaching, emerges clearly, and I have no doubt that if Chopin had known him, he would have made him the most decisive eulogy. That is why I urged you to appoint Mr. Klindworth as editor of your Chopin edition. My recommendation was only (an act of) justice." A true paean, not being an end to itself!

II. From what Liszt reports, from the few published *Revisionsberichte*, and from what Breitkopf writes (see below), we hear that the collaborators had the first editions (almost always their reprints) and the manuscripts at their disposal. As for the *Preludes*, however, a manuscript was missing. And here finds room the correspondence with Chopin's still living sister, Izabela Barćinska. In some way Breitkopf had learned that Mrs Barćinska had entrusted Mr Wieniawski with the manuscripts of the *Preludes*, a mazurka and a waltz, and that her son owned that of the Trio Op. 8. So, on February 1, 1878, Breitkopf wrote a well-argued letter to Mrs Barćinska, asking to be sent those manuscripts for the time necessary for their collation, cautiously adding "if you have them (*falls Sie deren besitzen*)." "Moreover—writes Breitkopf—the Preludes, revised by F. Liszt, are ready for engraving: only the comparison with the autograph is missing, so that we would

very much like to receive it as soon as possible." But, on March 31, 1878, Liszt informed Breitkopf that "from Professor J. Wieniawski I received nothing. He probably expected from you very explicit reverences (*sehr deutliche Zuorkommenheiten*)." And incredibly he adds: "Today, sending you back the corrections of Chopin's Preludes, I note once again [!] that the Klindworth's Moscow edition of Chopin remains the best and most useful for its correctness, the right subdivision of the execution (between the two hands) and the appropriate fingering."

As for the manuscripts supposedly belonging to Mrs Barćinska, Breitkopf did not intend to give up, and on April 12, 1878, attaching a free copy of volume 1, the *Ballades*, he wrote again to her: "Allow us on this occasion to renew our prayer of February 1 concerning the benevolent entrustment of the original manuscripts of the Preludes Op. 28, the Trio Op. 8, the Mazurka '?' and the Waltz '?' The expensive manuscripts will be returned to your hands without damage." Not receiving any reply, on August 17, 1878, Breitkopf sent Frau Barćinska a complimentary copy of the *Preludes* "revised by Franz Liszt" and the *Waltzes* revised by Ernst Rudorff. Chopin's sister only turned up on October 15 with a letter (not published by M. Eckhardt), in which she justified herself for the delay caused by her husband's illness and death,<sup>45</sup> but asked for a fee, which Breitkopf refused.

But the best is yet to come! In August Breitkopf sent Liszt the fee for his work, but Liszt sent it back: "Dear Sirs, you will forgive me if I send you back the fee for my correction of the Chopin Preludes as an attachment. Please accept this small work of mine as an act of benevolence on the part of your long-standing client and very happily devoted Franz Liszt." M. Eckhardt (p. 175), with the intention of praising this gesture, sets it against that of Barćinska who, on the contrary, asks for money. In truth, considering that: Liszt did not wish to take on any revision; 2. after Breitkopf's continuous insistence, he accepted, expressing his willingness to revise the *Etudes* and *Preludes*, while recommending his former pupil Klindworth (without any response); 3. Breitkopf, after insisting on convincing him, denied him the revision of the *Etudes*; 4. Liszt, even if annoyed, agreed to revise only the *Preludes*, and again recommended Klindworth, always uselessly; 5. after receiving the volume of the *Preludes*, Liszt realized that his corrections had not been entered properly (see below); all this considered, the refusal of the honorarium sounds like an elegant "fuck you!" Nor could we blame him.

III. Finally, M. Eckhardt briefly examines Liszt's revision. Keep in mind that the first and last *Prelude* contain absolutely unique variants that Liszt cannot have drawn from any of the "4 or 5 previous editions."

<sup>42</sup> See our commentary to m. 53 of the *Ballade* Op. 38.

<sup>43</sup> Twenty years later, in 1899, starting with the *Etüden... von F. Chopin*, also edited by Rudorff, Breitkopf will publish the first Urtext edition in the history of music publishing.

<sup>44</sup> Cf. ECK.[1997], p. 171 and 176. The authoress identifies three of the "4 or 5 previous editions", but mistakenly assumes that the fourth is that of Klindworth, much appreciated by Liszt. Actually, the fourth edition must be that of Tellefsen (1860), and the fifth one most likely that printed by Lucca (I), which is identical to the reprints of F2: this is why Liszt writes "4 or 5".

<sup>45</sup> M. Eckhardt does not say whether in the letter the manuscripts requested by Breitkopf are mentioned.

The authoress does not speak of the last *Prelude*, but only of the first one and affirms that it “is the only one where Liszt departs so significantly from his existing sources” (p. 178), and, wanting to justify such a reckless alteration, she goes so far as to affirm that “it is illogical, in fact, that the rhythmic formula in the right hand (with double triplets), always beginning after the beat, has been changed in measures 18-20, 23 and 25-26, becoming a quintuplet, beginning on the beat. F, E and G follow in complete agreement Chopin’s ‘inconsistency.’ Liszt, on the contrary, carries through the original rhythmic formula with the double triplets consistently, and gives as an *ossia*, with little notes, the illogical version with the quintuplets for measures 18-20 and 23. In measures 25-26, in which there are the same notes as in measures 27-28, he considers it so natural that the rhythms should also be the same, that he even omits the *ossia*!” Well, we have never read such senseless statements. Firstly, it really takes a great deal of daring to say that Chopin is illogical! Secondly, Breitkopf would never have endorsed such an abuse. Thirdly, Liszt would never have allowed himself to distort the Chopin agogic to such an extent (*see above*: “... I have conformed to your understanding...”).

Let us get things straight. Evidently, Liszt had not been given the first German edition (G), but a late reprint of it, namely G<sub>2</sub> (1868), whose ‘corrections’ are the work of a cannibal. Observe in G<sub>2</sub> the mm. 18÷20: they look like in *BH<sup>CW</sup>*. Therefore Liszt, unwilling to accept such a discrepancy with F, E and Tl, rightly demanded that G<sub>2</sub>’s version were put in *ossia*-measures. This is proved by *Pr.* XXIV, where the variants of G<sub>2</sub> are confined to *ossia*-measures. In *Pr.* I, however, the engraver, not only misunderstood Liszt’s marks—we think so—and reversed the order, but also omitted to add the *ossia*-version to mm. 25÷26. It happened, therefore, just the opposite of what Eckhardt affirms, who ascribes to Liszt a ‘coherent’ havoc and to Chopin an ‘illogical’ writing! When Liszt, opening the volume he revised, saw the disaster, flew into a rage and... he rejected the fee! As for the readings chosen by Liszt, *see the commentary on the individual Preludes*.

#### ABOUT SMALL NOTES.

Everybody knows that Ludwik Bronarski was the author of the first real critical commentary on Chopin’s works (*PW*). In the introductory part to the *Preludes* he pays particular attention to the *small notes*:

“This question of the appoggiaturas, however, deserves special attention. In the autograph, there are three different forms of appoggiatura: the small crotchet, the small quaver, and the small barred quaver. A careful study of the manner in which these different appoggiaturas are used enables us to draw the following conclusions. Chopin wrote the appoggiaturas as small

crotchets or small unbarred quavers (1) when the principal notes following them had a long time-value (*Prelude* in D major, the last bar; in F # minor, the last bar; in B major, bar 21; in F # major, bars 7 and 9; in D b major, bars 39 and 55; in G minor, the last bar); (2) when the appoggiaturas appeared together with a chord (*Prelude* in A major, bar 15, and the cases already enumerated under 1); (3) in the cantilenas with a slow tempo (*Preludes*: in A minor, bars 5, 10, 17 and 20; in E minor, bars 11 and 19; in D b major, bar 4; in B b major, bar 2). None the less, there are exceptions to these rules. In the last bar of the *Prelude* in B b minor, MS has a barred quaver as an appoggiatura, in spite of the chord and the length of the main note, and in bar 7 of *Prelude* in B minor, there are two barred quavers, notwithstanding the slow tempo of the *Prelude*.

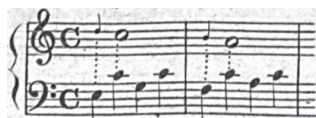
“Finally, as a rule, the appoggiaturas before short notes in a quick tempo take the form of barred quavers (*Preludes*: in B major, bar 3 etc; in G # minor, bar 21 etc.; in A b major, the penultimate bar).

“May we conclude from the facts given above that for Chopin, the appoggiaturas written as crotchets or unbarred quavers signify long appoggiaturas and those written as barred quavers short appoggiaturas? This is more than doubtful. The following considerations can be weighed in the balance against a rhythmic differentiation between the various appoggiaturas: (1) in the first place, the frequent use of appoggiaturas written as “long” in connection with chords should be considered. These notes are evidently intended to increase the volume of the chord (making it more sonorous). Yet, at the same time, they also have a dynamic character, and this would be lost if they were played as long appoggiaturas. For instance, it is hard to believe that the appoggiaturas appearing in the last chords of *Preludes* in D major and G minor, in bars 39 and 55, *Prelude* in D b major etc. were intended by Chopin to be long; as such, they would lose the driving force which they ought to confer, 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 consider 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 47 of the *Prelude* in A b major, where the mordents are written in semiquavers, while in bars 11, 15 and 17 of the *Prelude* in D b major, where the tempo is much slower, the 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 significant 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 the CM – apart from the appoggiaturas written in small crotchets in the *Preludes*: in F # minor, bars 7 and 9, and in B b major, bar 2 (GE, of course, followed the notation of CM). Further, Mikuli and Tellefsen have only exceptionally kept the long appoggiaturas in their editions of the *Preludes*, although they were familiar with the FE version which exactly follows the notation of the MS. One simply cannot believe that these pupils of Chopin were not initiated by their Master into the exact manner of executing these details, which are so frequent and so important in the music of Chopin.”

As everyone can see, the exceptions opposed by Bronarski himself to the “more than doubtful” hypothesis, prevent him from drawing a shared rule regarding the execution of the appoggiaturas/acciaccaturas; in fact, in the end, he seems to invoke the support of both pupils’ editions, who were forcedly “initiated by their Master into the exact manner of executing these so frequent details ...” As for the ornaments composed of “many notes,” the apparent rule drawn by the Polish scholar is contradicted by m. 7 of *Pr.* XXIV in D minor, where the turn is not written in semiquavers, but in

quavers, that Bronarski in its edition changes into semiquavers, on the pretext that “in the corresponding part of the similar passage in bar 25 all the sources mentioned give the semiquavers”. It follows that Chopin is tacitly accused of having made a mistake. Now, Chopin makes, yes, many mistakes, but not of this kind. The two different ways of writing require a different execution, which we will explain in our commentary. Correct is, instead, the statement that it is “the actual value of the notes and not their relation to the principal note, which is here significant for Chopin.” A satisfactory study on the ornaments in Chopin, after those of Dunn<sup>46</sup> and Kiorpes,<sup>47</sup> has not yet been done; on the other hand, it requires an adequate knowledge of belcanto and a special sensitivity to the graphic symbol.

No one, however, seems to have wondered what the manuals of the time taught the boys. The *Systematic course* by K. Kurpiński seems to answer this question.<sup>48</sup> In the second chapter (p. 37 ff.), which is dedicated to the *small notes* (*O Nótach dodanych czyli o Upiększenim*), we read: “A crotchet small note, placed before a whole-note, becomes a normal crotchet small note and then converts the whole-note into a white note [*scil. minim*] dotted, that is, into a three-quarter note,” and a very clear example (here on the right) is given. There is also a different case, when “a quaver small note [is] placed before a whole-note:” here the small note “nibbles just a little at the whole-note, and has to be struck just about, but not simultaneously; all the more reason in the case of a semiquaver” (see the different dotted lines in the ex., here on the right). Then, the author specifies: “What we have just said about a small note placed before a whole-note, is intended to apply also to small notes placed before minims, crotchets, quavers, and so on. In a nutshell, we must remember that the value of a small note remains, within a measure, as it is: and so, a crotchet small note should always be considered a one-quarter note; not unlike a one-eighth note, etc. Depending on the value of the small note, the value of the main note shrinks. NB. We must always remember that the small notes must be struck



<sup>46</sup> Cf. JOHN P. DUNN, *Ornamentation in the Works of Frederick Chopin*, London (Novello) 1921.

<sup>47</sup> Cf. GEORGE A. KIORPES, *The performance of ornaments in the works of Chopin*, 2 vols., Dissert. (Boston University) 1975.

<sup>48</sup> Cf. *Wykład Systematyczny Zasad Muzyki na Klawikord* (Systematic course of musical rules for clavichord). Dzieło ofiarowane Towarzystwu Królewskiemu Warszawskiemu Przyjaciół Nauk przez

more strongly than the main ones.” Which is followed by the example here above. Could you ask for more?

#### NOTES ON THE EDITION.

Often Chopin in his manuscripts repeats unnecessary accidentals. We keep them, because they inform about places, where he, for some reason, wanted to emphasize the tonality. They, therefore, constitute an interesting matter of study.

As in our other editions, we always correct *cres.* into *cres<.>*; however, we want to point out that the error is not of Chopin, but of the manuals he used. In fact, in the *Course* mentioned among the abbreviations listed for the various expressions we read:

Crescendo, <i>cres.</i> :	wzmagać, coraz mocniej.
Decrescendo, <i>decres.</i> :	usmierzać, słabnąć.

The round brackets ( ), being, in philology, explanatory, signal the opportunity; the angled ones < > enclose our integrations.

#### NOTE ON FINGERING.

Mikuli, on each title page of the 17 volumes of his edition, states that most of the fingering comes directly from the Master. This can be considered roughly true: the student, in fact, will be able to verify by himself, if not always the identity, undoubtedly the same piano conception of his fingering in comparison with that suggested by Chopin to his pupils, which fingering—and this has never been emphasized—has no absolute value, but strictly related to the pupil concerned.

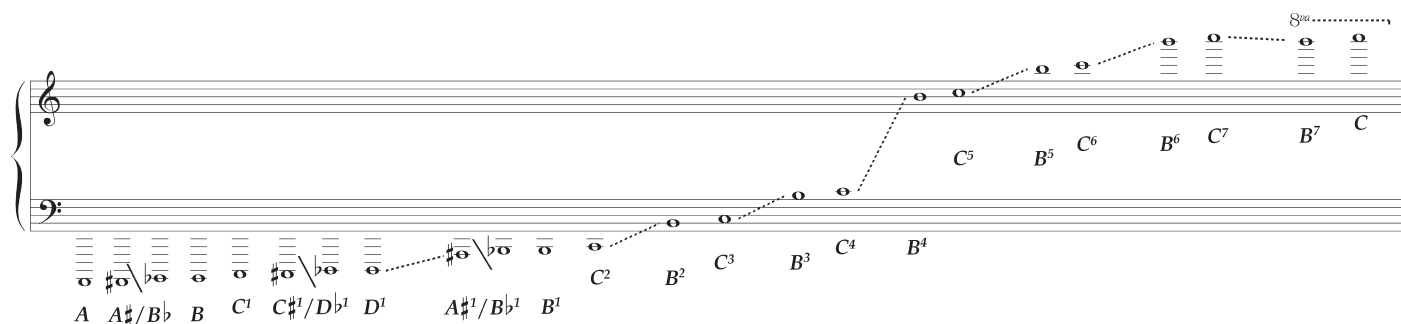
We have distinguished Mikuli's fingering (1 2 3 4 5) by different fonts from the one, as an alternative, which has been suggested by our experience (1 2 3 4 5); moreover, we use No. 8 when only the thumb has to strike two keys (cf. *MOZZATI. Esercizi di tecnica pianistica*, a cura di A. BALDRIGHI, Milano [Ricordi] 1994, p. 5). As for the fingering taken from the pupils or sister Ludwika's scores, we used a different font (1 2 3 4 5), each time providing in the commentary the necessary information to avoid any possible confusion.

The symbol ^ suggests the fingers' switching on the same key, while ↘ (↗) indicates the sliding of the same finger from one key to another; the horizontal line (—) preceding a number, prescribes that the finger remains the same and the key always down.

Karola Kurpińskiego, Warszawa 1818, pp. 37÷41. (We would like to thank M<sup>o</sup> Nelfi H. Paliska for having pointed out this text to us.) Karol Kurpiński (1785-1857) and Chopin knew each other well, and, despite a certain rivalry between Elsner and Kurpiński, Chopin and the latter always remained on good terms, so much so that, when Chopin presented his *Concerto in F minor* on March 17, 1830, the conductor was Karol Kurpiński.



## Notes and keys



[To make a simple and immediate connection between the notes on the pentagram and the corresponding keys, we preferred a system of easy understanding for the piano student. Notes without number in superscript correspond to the few keys, which do not belong to full octaves and are at the ends of the keyboard; all the other notes are numbered from 1 to 7 depending on the octave (from C to B), to which they belong, from the lowest to the highest one.]

## Abbreviations and Bibliography\*

- ACCFE CHR. GRABOWSKI & J. RINK, *Annotated Catalogue of Chopin's First Editions*, Cambridge (Cambridge University Press) 2010.
- ACO ANNOTATED CATALOGUE OF CHOPIN'S FIRST EDITIONS: [www.chopinonline.ac.uk/aco/](http://www.chopinonline.ac.uk/aco/)
- BH<sup>cw</sup> *Fr. Chopin's Werke* (hg. von W. Bargiel, J. Brahms, A. Franchomme, F. Liszt, C. Reinecke, E. Rudorff – erste kritisch durchgesehene Gesamtausgabe), Band VI (*Praeludien für das Pianoforte*), Leipzig (Breitkopf und Härtel) 1880.
- BR Chopin, *Vingt-quatre Préludes pour le piano op. 28 - Prélude pour le piano op. 45*, hg. von Christoph Flamm - Fingersatz... von Hardy Ritter, Kassel (Bärenreiter) 2016.
- CFC *Correspondance de Frédéric Chopin*. Recueillie, révisée, annotée et traduite par BRONISLAS ÉDOUARD SYDOW en collaboration avec SUZANNE et DENISE CHAINAYE et IRÈNE SYDOW. ÉDITION DÉFINITIVE, REVUE ET CORRIGÉE, 3 voll., Paris ("La Revue musicale" – Richard Masse, Éditeurs) 1981.
- CFO CHOPIN'S FIRST EDITIONS ONLINE: [www.chopinonline.ac.uk/cfo/](http://www.chopinonline.ac.uk/cfo/)
- CSG *George Sand - Correspondance*, IV, éd. de G. Lubin, Paris (Éd. Garnier Frères) 1968.
- ECK.[1997] MÁRIA ECKHARDT, *Liszt's Contributions to the Breitkopf Chopin Edition*, in *Analecta Lisztiana II: New Light on Liszt and His Music*, Stuyvesant N.Y. (Pendragon Press) 1997, pp. 167÷180.
- EIGELD.[2000] JEAN-JACQUES EIGELDINGER, *L'univers musical de Chopin*, Paris (Fayard) 2000.
- EIGELD.[2006] JEAN-JACQUES EIGELDINGER, *Chopin vu per ses élèves*, Nouvelle édition mise à jour, Paris (Fayard) 2006.
- GRAB.[1992] KRZYSZTOF GRABOWSKI, *L'oeuvre de Frédéric Chopin dans l'édition française*, I-II, Thèse de doctorat en musicologie, Paris - Sorbonne, juin 1992.
- GRAB.[1996] CHRISTOPHE GRABOWSKI, "Les éditions originales françaises des œuvres de Frédéric Chopin", in "Revue de Musicologie" 82 (1996), pp. 213÷243.
- GRAB.[2001] CHRISTOPHE GRABOWSKI, "Wessels' Complete Collection of the Compositions of Frederic Chopin: the history of a title-page", in "Early Music" 2001, pp. 424÷433.

\* Unfortunately, we were unable to find an easily accessible copy of the *Préludes* edition edited by Paul Badura-Skoda and printed by Peters, Leipzig, in 1984 or 1985.

- GSCEa* George Sand - *Ceuvres autobiographiques*, I-II, par G. Lubin, Paris (Gallimard) 1970-1971.
- HIGGINS* Chopin, *Preludes*, op. 28, ed. by THOMAS HIGGINS, New York-London (Norton & Company) 1973.
- HN* Frédéric Chopin, *Préludes*, hg. von Norbert Müllemann, Fingersatz von Hermann Keller, München (G. Henle Verlag) 2007 (v. anche le relative *Bemerkungen* online [[www.henle.de](http://www.henle.de)]).
- KALLB.[1982]* JEFFREY KALLBERG, *The Chopin Sources - Variants and Versions in Later Manuscripts and Printed Editions*, A Dissertation Submitted to the Faculty of the Division of the Humanities in Candidacy for the Degree of Doctor of Philosophy – Department of Music, Chicago (University of Chicago, Illinois) 1982.
- KALLB.[1983]* JEFFREY KALLBERG, “Chopin in the Marketplace: Aspects of the International Music Publishing Industry in the First Half of the Nineteenth Century. Part I: France and England”, in “Notes” 39 (1983) pp. 535÷569.
- Katalog* JÓZEF M. CHOMIŃSKI, TERESA D. TURŁO, *Katalog dzieł Fryderyka Chopina*, Warszawa (PWM) 1990, pp. 178÷186.
- KFC* *Korespondencja Fryderyka Chopina*, zebrał i opracował BRONISŁAW EDWARD SYDOW, I-II, Warszawa (Państwowy Instytut Wydawniczy) 1955.
- KIRK[1987]* KENNETH PATRICK KIRK, *The Golden ratio in Chopin's Preludes, Opus 28*, Dissert., University of Cincinnati 1987.
- KOB.[1979]* Frédéric Chopin. *Thematisch-bibliographisches Werkverzeichnis*, von KRISTYNA KOBYLAŃSKA, München (G. Henle Verlag) 1979, pp. 58÷73.
- LENN.[1990]* HANS LENNEBERG, *Breitkopf und Härtel in Paris*, Stuyvesant (Pendragon Press) 1990.
- OCVE* ONLINE CHOPIN VARIORUM EDITION: [www.chopinonline.ac.uk/ocve/](http://www.chopinonline.ac.uk/ocve/)
- OX* *The Oxford Original Edition of Frédéric Chopin – Préludes*. Edited from ther original edition and the manuscripts by Edouard Ganche, London (Oxford University Press) 1932.
- PE* *The Complete Chopin*, A New Critical Edition, *Préludes*, edited by Jean-Jacques Eigeldinger, London (Peters Edition Ltd.) 2003.
- PW* F. F. Chopin, *Dzieła Wszystkie [Complete Works]*. I. *Preludia [Preludes]*, ed. by L. Bronarski & J. Turczyński, Warsaw (P.W.M.) <sup>2</sup>1957 (English edition).
- “RGM” “Revue et Gazette Musicale de Paris”, Paris 1834-.
- UT* Frédéric Chopin, *24 Préludes op. 28*, herausgegeben von Bernhard Hansen / Fingersätze von Jörg Demus, Wien (Wiener Urtext Edition) 1973.
- WN* Fryd. Chopin, *Preludia*, ed. by Jan Ekier, Paweł Kamiński, Warszawa (Wydanie Narodowe) 2000.







24

**PRÉLUDES**

POUR

**Le Piano,**

*dédiés à son ami*

**CAMILLE PLEYEL,**

PAR

**FRÉD. CHOPIN**

*1<sup>re</sup> Livre.*

*Prix 7.<sup>f</sup> 50.*

*Divisés en deux Livres*

*PARIS, chez AD. CATELIN et C<sup>ie</sup> Editeurs des Compositeurs réunis, Rue Grange Batelière, N<sup>o</sup> 26.*

*Londres, chez Wesrel et C<sup>o</sup>*

*Ad. C. (560) et C<sup>ie</sup>*

*Leipzig, chez Breitkopf et Haertel.*

*Gravé par A. Vialon.*

## *Siglorum notarumque conspectus*

<i>A</i>	autographum
<i>BH<sup>cw</sup></i>	prima critica, ut dicitur, editio, curante Fr. Liszt
<i>F<sub>1</sub></i>	prima Gallica editio
<i>F<sub>2</sub></i>	nova impressio primae Gallicae editionis passim emendata
<i>F</i>	<i>F<sub>1</sub></i> = <i>F<sub>2</sub></i>
<i>F<sub>2</sub><sup>St</sup></i>	<i>v. supra</i> , p. XIa
<i>F<sub>2</sub><sup>J</sup></i>	<i>v. supra</i> , p. XIa
<i>F<sub>3/2</sub><sup>D</sup></i>	<i>v. supra</i> , p. XIa
<i>F<sub>2</sub><sup>Sc</sup></i>	<i>v. supra</i> , p. XIa
<i>F<sub>3/2</sub><sup>Z</sup></i>	<i>v. supra</i> , p. XIb
<i>G<sub>1</sub></i>	prima Germanica editio
<i>G<sub>2</sub></i>	senior impressio (1868) Germanicae editionis barbaramente emendata
<i>*E<sub>1</sub></i>	prima Anglica editio nondum reperta
<i>E<sub>2</sub></i>	nova impressio primae Anglicae editionis passim emendata
<i>Mk</i>	Mikulii editio
<i>Tl</i>	Tellefsenii editio

<...>	quae addenda,
{...}	expungenda
(...)	et explicanda esse videntur
<i>add.</i>	vox aliqua verbi <i>addere</i> ('to add')
<i>cf. confer</i>	('compare')
<i>Comm.</i>	forma aliqua vocabuli <i>commentarium</i> ('commentary')
<i>edd.</i>	<i>editores</i> ('editors')
<i>mis./miss.</i>	forma aliqua vocabuli <i>misura</i> ('measure', 'bar')
<i>om.</i>	vox aliqua verbi <i>omittere</i> ('to omit')
<i>scil.</i>	<i>scilicet</i> ('that is to say')
<i>v.</i>	<i>vide</i> ('see')
<i>v.l.</i>	<i>varia lectio</i>