

COLLECTION OF CRITICAL EDITIONS OF THE WORKS OF
Fryderyk Franciszek Chopin

No. I

Prélude Op. 45

Introduction, Text, Fingering, and Commentary
by

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SECOND EDITION



Free of Charge Editions Audacter.it

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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.

Prologue

*Through the liberality of Jeremiusz Glensk, a Polish collector, we publicly and heartily thank, we acquired a unique document, not mentioned by ACCFE (see Abbreviations and bibliography), which requires a revision of our previous edition: in fact the clarity of printing eliminates some uncertainties (see Appar. and Comm.). In addition to the changes needed, with the occasion we made a few small changes (ex. gr. we have changed **F2J** in **F2^J**, **A1*** in ***A¹**, etc.). We hope to have done all lovers of Chopin a useful service.*

A Warning Foreword

(to the 1st edition)

This is the first truly critical edition that was ever devoted to a work of a music composer, and we are confident that others will follow. We do not want to aspire to get an appreciation by those, who love to shield themselves with their empty titles, but honouring the merit of Chopin, one of the greatest composers, we just wish to be useful to people, who are passionate and mentally independent.

Both the introduction and the commentary require the reader has already looked over the study on the recensio of the Prélude, published in this website: FRANCO L. VIERO, Contribution to the recensio of Chopin's Prélude Op. 45, [www.audacter.it] September 2013. The critical apparatus has been written in the language of philologists, that is Latin.

This edition, which is offered free of charge to all visitors of the site www.audacter.it—in particular to students, pianists, musicologists, and cultivated people—, may be printed and used in private. Any other use without a contextual quotation of the author will be prosecuted for plagiarism.

All documents cited have been paid by the editor, of his own pocket; in other words, he should not thank anyone, except the two sites that provide free of charge the first editions of the Franco-Polish composer, that is CHOPIN'S FIRST EDITIONS ONLINE (www.cfeo.org.uk) and THE UNIVERSITY OF CHICAGO LIBRARY (chopin.lib.uchicago.edu), not to mention a third meritorious site: INTERNET ARCHIVE (www.archive.org). They deserve our grateful THANKS!

Of course, we cannot claim that our edition is absolutely perfect, but certainly we can assert that it is the best you have ever seen.

If we can spare anybody the squandering, although modest, for the purchase of a useless paid edition of the Prélude Op. 45, we will have achieved our purpose.



THE DAY after his return to Nohant from Paris, where he had to stay for a few days, Chopin wrote to Fontana: «I returned here yesterday, Thursday [September 30, 1841]. I have composed a *Prélude* in C sharp minor for Schlesinger: short, as he desired.»¹ The publication was to appear «in the New Year at the same time as Mechetti's Beethoven album. [...] Tomorrow – adds Chopin – I shall write to Mechetti to suggest that, if he wants for his album a quite short composition, I will not give him the *Mazurka* that he asked (which is already old), but this *Prélude*. It is well modulated and I can send it without anxiety.» (cf. CFC III p. 79).

This *Prelude* is the first overt act of the planned breach of verbal contract with Masset, a partner of Troupenas, after Pleyel, who had offered to edit the works of the composer, had basely broken his own word, thus causing significant economic damage to Chopin, who, then, had had to accept the unfair conditions imposed by Troupenas.² The *Prelude* came to light on December 12, 1841 at the beginning of an album (*Keepsake des pianistes*) offered free by the publisher Schlesinger to subscribers of “RGM”. The same publisher published a separated second edition in the late spring of 1842.³

There is no trace of both manuscripts prepared by Chopin (v. *infra*). Till now the only three first—Austrian, French, and English—editions were available, and the second French one. Now, thanks to the helpfulness of Jeremiusz Glensk (see *Prologue*), who is the owner, we can show a new document hitherto unknown: it is a special edition of F1 (for details see *Comm.*).

F1^G special edition in album, earlier than F1, printed from plates in a very few copies, free of typical defects of the lithographic transfer. The only remaining copy—which we make known for the first time—belongs to Jeremiusz Glensk (from *Ewa i Jeremiusz Glensk Collection* in Poland), who gave us free the album's title page and the text of the *Prélude*.

F1 first French edition (cf. ACCFE p. 350). The “RGM” of December 12, 1841 announces on the front page: «Today we publish for the Subscribers, Esq., *Keepsake des pianistes*, including etc.». — Copies consulted: the one displayed by CFEQ, and a bad scan of the copy held in

the BIBLIOTHÈQUE NATIONALE DE FRANCE, shelf mark “Vm⁷ 3008 (1)”.

F2 separated 2nd French edition (plate no. “M.S. 3518”). As for the publication's date, the ACCFE speaks of “early 1842” (cf. *ibid.* p. 351), but in our opinion this 2nd edition was not brought out before spring. — The copy consulted is the same signed F2^J.

A first Austrian edition, published in January 1842 (plate no. “P.M. N° 3594”), (cf. *ibid.* p. 352). — Copies consulted: the one displayed by CFEQ, and a reprint from THE UNIVERSITY OF CHICAGO LIBRARY.

E first English edition (cf. *ibid.* p. 355), also published towards the spring of 1842 (plate no. “W & S N.° 5297”).⁴

On October 6, 1841 Chopin wrote to Fontana: «I send you the *Prelude* in small characters for Mechetti and in large ones for Schl(esinger) (*Posyłam Ci Preludium większym harakterem [!] dla Schl[esingera], a mniejszym dla Mechettego.*)».⁵ This is the translation given by CFC. What did the composer mean? Well, since in F1 the *Cadenza*'s notes are normal-sized, whereas, in A, they are like grace notes, all scholars have believed, until now, that Chopin was referring to the notes of the only *Cadenza*, but it is a blatant forcing. In fact, Chopin is talking in general, not of the only *Cadenza*, and therefore his words should be related to the whole *Prelude*. We, too, had passively, i.e. uncritically, accepted the common interpretation. However, a more careful reading could solve the riddle: the meaning of the whole phrase depends on the expression *większym <c>harakterem*.⁶ When Chopin was preparing a copy for his publishers, he could be more or less diligent, but certainly he could not change his characteristic way of writing music. It was almost a conditioned reflex that induced the translators to connect *<c>harakterem* with the note shape. Then, since in F1 and A, by sheer coincidence, the size of *Cadenza*'s notes is different, they thought to solve the difficulty by relating the words of Chopin just to the only *Cadenza*, thus distorting the text. E. L. Voynich translates “in large writing”,⁸ whereas Hedley, wanting to be

⁴ The sale contract of Opp. 44÷50, signed by M. Schlesinger and Chopin, is dated January 14, 1842 (cf. KALLB.[1982] p. 365).

⁵ The exclamation mark means “sic!” and applies to the spelling, which should be *charakterem*.

⁶ Cf. KFC II, p. 39 (= CFC III, p. 82, which moreover reverses the place of publishers' names by mistake).

⁷ Among the various meanings of *charakter* the dictionary by Stanisławski reports at no. 3 the one of «(*wygląd, postać, forma*) character, <nature, appearance, complexion> (of an object, a question, phenomenon etc.)». At the end of his explanations, at no. 6, Stanisławski quotes also the meaning of «(*litera, znak*) character; letter, writing symbol», in archaic use, without specifying how much archaic (cf. JAN STANISŁAWSKI, *The Great Polish-English Dictionary*, Warszawa [Wiedza Powszechna] 1970, s.v.).

⁸ Cf. OPIEŃSKI[1931], p. 245: a more correct translation.

¹ Therefore, this letter is of the 1st October, not of the 30th September (cf. CFC III p. 79).

² On the whole question, cf. FR. L. VIERO, *Contribution to the recensio of Chopin's Prélude Op. 45*, (www.audacter.it) September 2013; ID., *For a correct recensio of Chopin's Polonaise Op. 44*, (www.audacter.it) luglio 2013.

³ Cf. FR. L. VIERO, *Contribution cit.*, n. 2; Grab.[1996], p. 232, speaks of “some weeks later”.

more precise, erroneously intends “written in large notes”.⁹ We think that a first explanation is offered by what follows: “You can cut down *similarly* the manuscript in my handwriting of the *Polonaise*, fold it (after numbering the pages) like the *Prelude*, etc. (*Obetniesz podobnie manuskrypt mojego pisania Poloneza, złożysz (zanumerowawszy karty) podobnie do owego Preludium, etc.*)”, where the first *podobnie*, ‘similarly’ ‘in the same way’, is emphasized, while the second one is not. What is to be referred the first *podobnie* to? Necessarily to what the composer has just written. Chopin had cut out the leaves of the *Prelude*’s second copy in order to adjust them to the envelope he had prepared for Mechetti, but not those of the first copy for Schlesinger, so he asks Fontana to cut out the *Polonaise*’s manuscript—that in his own handwriting, he specifies, not the one copied by Fontana—in the same way he had cut out the *Prelude*, and, then, to fold up the *Polonaise* like the *Prelude*. One of the two manuscripts, exactly that for Schlesinger, seemed to be larger than the other one, not because the notes were larger, but because its leaves were not cut out. So, the different size of *Cadenza*’s notes in F1 and A would not have anything to do with the composer’s words.

The interpretation here above described would be the only acceptable, if we could prove that both *A¹ and *A² were written on similar leaves. But, in the absence of any autograph, such a proof is unattainable. The dictionary by Stanisławski gives as fifth meaning of *charakter* that of ‘writing’ ‘handwriting’. Well, at that time Chopin used two types of music paper: one, that measured c. 21.5 x 28 cm, containing 14 staves, and another, that measured c. 21.5 x 28.1 / 28.4, containing 12 ones. In other words, two kinds of music paper almost similar, but with a different number of staves. For the Opp. 48 and 49 Chopin used leaves with 12 staves for the music text, while those with 14 staves as a cover and title page. For the title page of Op. 47, however, he used a leaf with 12 staves, while the *Tarentelle* (Op. 43) was entirely written on leaves of 14 staves. So, if for *A¹ were used leaves with 12 staves and for *A² leaves of 14 ones, it would follow that the copy for Schlesinger might seem more spaced than that for Mechetti, since the staves were slightly larger (12 = 4 systems spaced out by an empty staff, instead of 14 = 5 systems, one of which without an empty staff). Nevertheless, this is a quite subjective impression, because the copy for Mechetti, containing more text (5 systems instead of 4), could give the impression of a larger writing as well. Indeed, it is not possible to determine which of the two copies was written on leaves with 12 or 14 staves, but only that very likely Chopin used two different types of music paper.

⁹ Cf. HEDL.[1963] p. 207.

What is certain, however you want to intend, is that the writing of *Cadenza* has nothing to do. Hence, a new textual problem arises until now hidden by the distortion of the text of the letter quoted above. Why Chopin would have written the *Cadenza*’s notes in a different way? We had hypothesized second thoughts¹⁰ between the preparation of the first copy for Schlesinger and the second one for Mechetti.¹¹ But, the suspicion that in A the *Cadenza*’s notation is due to the Austrian proofreader’s intervention (*v. infra*), claims our attention.

The collation of the afore-mentioned editions allows us to assert the following:¹²

1. E, which was carefully corrected by Moscheles (actually it is the most correct of the three first editions), depends on F1; therefore we may exclude it from the *recensio*;
2. F2 was set again on the basis of a corrected (but not by Chopin) copy of F1;¹³
3. A, like the 1st Austrian edition of the *Polonaise* Op. 44, shows here and there interferences not ascribable to Chopin, but only to an unscrupulous and disrespectful pianist-proofreader.¹⁴

The constitution of the text, therefore, can only be based on F1 and A, and F1^G should be regarded as the most authoritative source.

We also consulted:

F2^J copy of the French second edition, part of the so-called *partitions* or *exemplaires Jędrzejewicz* (currently held by the “Museum F. Chopin” of Warsaw with the mark M/174-M/176), which contains corrections in composer’s own handwriting.

Since in the second half of the nineteenth century two complete editions of the Chopin’s works were edited by two pupils of his, *i.e.* Thomas Dyke Acland Tellefsen and Karl Mikuli, every editor-philologist is under the obligation to collate those editions to assess whether and to what extent they can be useful to both the constitution of the text and the interpretation:

T1 *Collection des Œuvres pour le Piano par Frédéric [sic!] Chopin* / 11.^e Livraison / 25

¹⁰ We wrote: “Since it is not likely to think that the composer remained without the manuscript (*A), on which he had achieved the *Prelude*, he made a first copy (*A¹) for Schlesinger without too much worry of being careful and precise, so he copied the *Cadenza* as it was in *A. Then, with much more care preparing the copy for Mechetti (*A²), he thought that the smaller notes expressed better the *Cadenza*’s etherealness” (*cf.* FR. L. VIERO, *Contribution* cit., p. 7).

¹¹ The inversion of the publishers’ names in CFC, which does not follow the original Polish text, is misleading.

¹² We do not repeat here the demonstration we already stated in our article (*see n. 2*).

¹³ Grab.[1996], p. 232, too, had already come to the same conclusion: “... it is quite clear that neither edition was submitted to the composer”.

¹⁴ *See* our quoted articles.

PRELUDES. 3 ETUDES. 1 AIR VARIÉ. Publié par T. D. A. Tellefsen, Paris (Richault) *s.d.* (but 1860), pp. 42÷47 (being the 11th *Livraison*'s title page missing, the title is restored after the style of other title pages, which are not really likewise designed);¹⁵

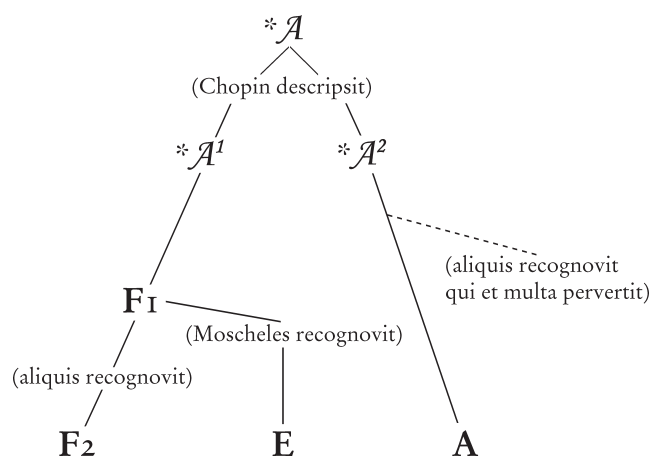
Mk *Fr. Chopin's Pianoforte-Werke*, revidirt und mit Fingersatz versehen (zum größten Theil nach des Autors Notirungen) von Carl Mikuli, Band 6, *Praeludien*, Leipzig (Fr. Kistner) *s.d.* (but 1879), pp. 54÷56.

A further duty of any editor-philologist is to consult the most ambitious editions, which are three:

1. **WN**: Fryd. Chopin, *Preludia*, ed. by Jan Ekier, Paweł Kamiński, Warszawa (Wydanie Narodowe) 2000, pp. 62÷66, *Source Commentary*, pp. 148;
2. **PE**: *The Complete Chopin*, A New Critical Edition, *Préludes*, edited by Jean-Jacques Eigeldinger, London (Peters Edition Ltd.) 2003, pp. 55÷60, 68;
3. **HN**: Frédéric Chopin, *Préludes*, hg. von Norbert Müllemann, Fingersatz von Hermann Keller, München (G. Henle Verlag) 2007, pp. 48÷51, 70s.¹⁶

The philological principles that mould our *recensio* are deducible from critical apparatus.

Finally, we report the *stemma* showing the sources' reciprocal relationship:



Legenda:

- * source not available;
- **A* working autograph;
- **A*¹ autograph copy of **A* for Schlesinger;
- **A*² autograph copy of **A* for Mechetti.

NOTE ON FINGERING.

The critical edition of a piano work, which wants to deserve such a qualification, cannot ignore the point of view of piano playing, especially when it is dealing with Chopin, creator of a new piano school, in which the fingering plays a fundamental role. Mikuli states that the fingering given by him comes for the most part right from the Master. However, his statement, which is quite true, should be integrated. In fact, where he was not able to recover a fingering of Chopin himself, he proposed his own, sometimes exaggerating the principles learned by the Master, so as to suggest solutions hyper-chopinian or completely anti-chopinian. So, it is for the pianist-philologist, who—not only supposedly—has well understood the basics of Chopin's piano school, to analyse each passage and verify the claim of Mikuli.

In Chopin, notation and fingering are closely connected. In some cases, weighing up the fingering—and we will see that in other editions—you can resolve textual problems. This does not exclude at all the possibility that a passage can be fingered in two different ways; nevertheless, some fingerings, seemingly plausible, are to be rejected.

We have distinguished by different characters the Chopin's fingering (only in m. 52: 2 3) from that of Mikuli (1 2 3 4 5). In the passages, in which Mikuli's fingering is missing or not in conformity—in our opinion—with the principles of Chopin's piano school, we proposed ours (1 2 3 4 5). The symbol ^ indicates the exchange between two fingers on the same key, while > indicates the slide of the same finger from one key to another.

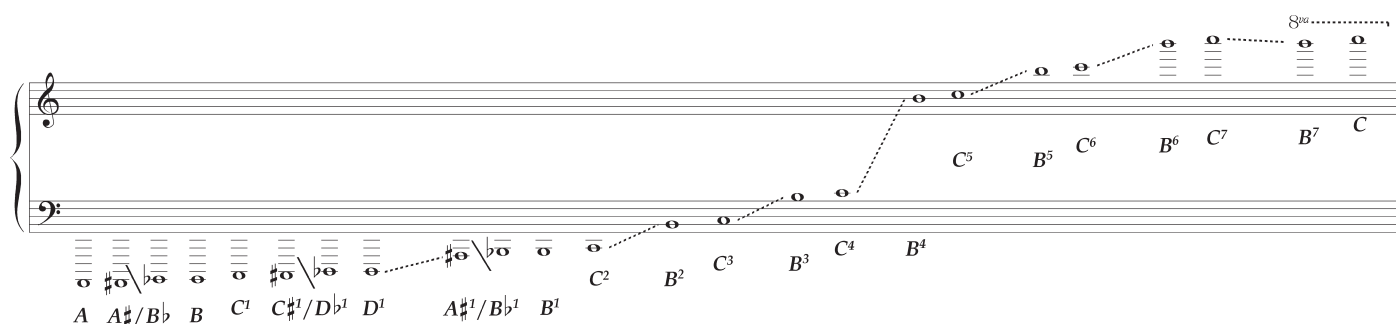
¹⁵ This edition really leaves you baffled. The working procedure of Tellefsen can be summarized as follows: he took a copy of a first edition (mostly French), corrected it, often with little scruple, and delivered it to the publisher, without looking after it any longer, that is without proofreading. Sometimes, though, he delivered to the publisher his own score, which he had used during the lessons with

the Teacher and, therefore, could contain precious remarks. The latter is not the case of the *Prelude*!

¹⁶ Of these three editions only the Polish one can be useful for a pianist; *PE* and *HN* are euphemistically disappointing. From a philological point of view they are all equally worthless.



Notes and keys

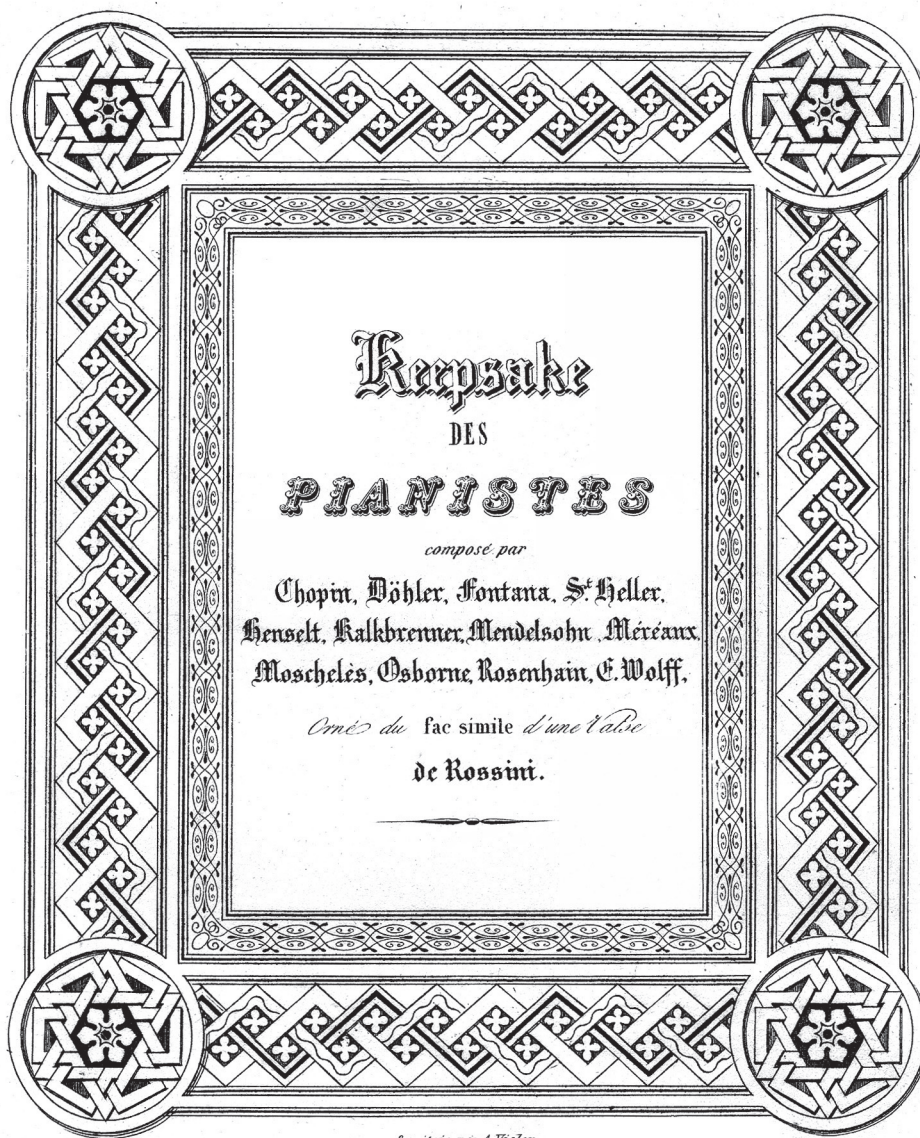


[To make a simple and immediate connection between the notes on the pentagram and the corresponding keys, we preferred a system of easy understanding for the piano student. Notes without number in superscript correspond to the few keys, which do not belong to full octaves and are at the ends of the keyboard;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

Abbreviations and bibliography

- ACCFE CHR. GRABOWSKI & J. RINK, *Annotated Catalogue of Chopin's First Editions*, Cambridge (Cambridge University Press) 2010.
- 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.
- 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.
- HEDL.[1963] *Selected Correspondence of Fryderyk Chopin, Abridged from Fr. Chopin's Correspondence*, Collected and Annotated by BR. E. SYDOW, Translated and Edited with Additional Material and a Commentary by ARTHUR HEDLEY, London (McGraw-Hill Book Company) 1963.
- 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.
- KFC *Korespondencja Fryderyka Chopina*, zebrał i opracował BRONISŁAW EDWARD SYDOW, 2 vols., Warszawa (Państwowy Instytut Wydawniczy) 1955.
- OPIEŃSKI[1931] *Chopin's Letters*, Collected by HENRYK OPIEŃSKI, Translated... by E. L. VOYNICH, New York (Alfred A. Knopf) 1931.
- "RGM" "Revue et Gazette Musicale de Paris", Paris





Sur étain par A. Viazon.

A PARIS, chez MAURICE SCHLESINGER, Rue Richelieu, 97.



Siglorum notarumque conspectus

F₁^G	prima Gallica editio, F ₁ antecedens, laminis ipsis metallicis impressa splendideque instructa
F₁	prima Gallica editio arte lithographica edita
F₂	altera Gallica editio
F₂^J	altera Gallica editio, quae est in numero librorum, ut appellant, Jędzejewicziorum (<i>partitions</i> vel <i>exemplaires Jędzejewicz</i>), locis minime multis a Chopin ipso emendata
A	prima Austriaca editio
Mk	Mikulii editio
<...>	quae addenda
(...)	et quae explicanda esse videntur
add.	vox aliqua verbi <i>addere</i> (“to add”)
cf.	<i>confer</i> (“confront”)
Comm.	forma aliqua vocabuli <i>commentarium</i> (“commentary”)
edd.	<i>editores</i> (“editors”)
mis./miss.	forma aliqua vocabuli <i>misura</i> (“bar/bars”)
om.	vox aliqua verbi <i>omittere</i> (“to omit”)
scil.	<i>scilicet</i> (“that is to say”)
v.	<i>vide</i> (“see”)

I. FI:

2. A:

4. FI:

4 ÷ 5. A:

5. A:

6. A:

9. A:

Mk:

ed. www.audacter.it, 01

10-11. A:

Veremur ne typographus furcillam extendit mendose (v. Comm.).

18-19. A:

Signum quadratum ante G corrector ad libidinem addidit.

13. Mk:

Hic et in miss. 23 et 71 Mikuli lineolam conglutinantem notulae addidit (v. Comm. mis. 9).

22. F2^l:

Aliquis (an Chopin ipse?) G^{#4}-A⁴ recte emendavit.

lineolam conglutinantem B²-B² om.

18. F2^l:

Chopin ipse correxit.

Mk:

22÷23. F1:

et punctum ad octavam C[#]-C^{#6} et ferulam semiminimae om.

25. F_I^G : F_I :

26. F_I :

27. F_I :

28. F_I : Ped.(ale) om.

33÷35. A: *Quamquam signa ad vim expromendam in utraque*

35. F_I :

36. A:

furcillam om. — signum quadratum ad G³, quod in F_I vix legitur, in F_I^G facile perspicimus.

puncta ad octavam B⁴-B⁵ om.

Ab ultima croma misuræ 26 incipit Ped.(ale) in A.

editione idem significare videntur, manuscriptum suum Chopin aliter descripsit.

Notæ quæ hic et in miss. 43 et 59 sunt semibreves et eas accepimus, in A minimæ factæ sunt (v. Comm.) — In A signum p, mendose scriptum, litura tollere neglexit typographus, cf. mis. 36.

Signum p iterum scripsit typographus, cf. mis. 35.

38

Ped.

3

4

Ped.

42

Ped.

3

4

Ped.

3

4

Ped.

46

Ped.

4

Ped.

3

4

Ped.

4

Ped.

38÷39. FI:

Ped.

Ped.

*Initium Ped.(alis) fortasse
Chopin ipse parum dili-
genter locavit.*

44÷45. A:

Ped.

Ped.

*lineolam conec-
tentem om.*

46÷47: Quod ad Ped. attinet, cf. supra mis. 39. — Veri simile videtur Chopin ipsum in Praeludio describendo utriusque furcillae oblitum esse, cf. miss. 38÷39.

40÷41. A:

Ped.

Ped.

Cf. miss. 10÷11.

49. A:

Ped.

*Semibrevem A^s aut Chopin aut typogra-
phus om.*

50. F1:

ferulam semiminimae ad A^s om.

51. A:

Sine "arpeggio".

52. Ped.(alis) motus coniectura assecuti sumus.

52÷55. F1: Ped. om.

54. A:

G⁴ om.

58. F2:

Chopin ipse correx.

59÷60. F1: Ped. om. – Cf. mis. 35. 62÷63 A: aliter conectit (v. Comm.).

65. F1^G:

Signum # ad secundum F⁴, quod in F1 propter lithographicam translationem delapsus est, in F1^G facile legitur.

67. *p*

72. *Cadenza.*

77. *ritenuto.*

79. *Leggier.*

67. A:



Temporis divisionem ad mis. 5 corrector accommodavit.

68÷69. F1: *furcillam om.*70. Cf. *mis. 8.*71. A: *Ad mis. 9 corrector accommodavit (cf. mis. 67).*72. F1: *Ped.(alis) remissionem om.*73. F1: *furcillam om. (cf. mis. 25).*76. *Ped.(alis) remissionem in extrema misura 75, id est post C⁴, A locavit.*77. F1: *Hic "ritenuto." typographus imprudenter posuit.*

76. A:



Alia scriptio quae vero reicienda.

78. A:



f add.

79. A:



Cadenza.

Corrector, ut opinamur, "a piacere." perperam add. et notularum non notarum magnitudinem adhibuit (v. Comm.).

79

dim.

loco

f

Ped.

82

p

Ped.

87

smorz.

Fine.

80. Ped.(*alis*) *remissionem coniectura restituimus.*

83. A:

Fi:

Quidnam Chopin scripsit? Accentum an “diminuendo”? V. Comm.

84. F1:

secundum Ped. om.

85. A:

Furcillam breviorē fecit typographus.

87. **F^I^G:** **F^I:**

Punctum ad secundum B^{♯4}, quod in F^I lithographicae translationis causa non legitur, in F^I^G facile discernimus. Locus desperatus (V. Comm.).

87÷88. A: Cum misura 87 finem versus esset, furcillam typographus bipertitam fecit.

88. A:

Ped.(alis) remissionem parum
accurate locavit typographus.

91. FI: Ped.(*alis*) remissionem om.

A: "Fine" *om.*

Commentary

Title page. From *ACCFE* we get to know that «virtually all of the French, English and Italian first editions released during Chopin's lifetime were engraved. Exceptions among the French output include the lithographed scores published in the *Keepsake des pianistes* anthologies [...]». (cf. p. xxv). The wrapper, however—here on the left—, «was printed from movable type» (*ibid.* p. xxvii).



On p. 719 *ACCFE* reproduces the title page of *F1* (see Plate 133). So, title page and text of *F1* are lithographed.

But, Jeremiusz Glensk, after informing us that in his collection there is a not lithographed specimen of *F1*, i.e. *F1^G*, sent us the photos of the cover, which we reproduce on p. 1, and the text of the *Prélude*. Well, between the lithographed title page of *F1* and the engraved one of *F1^G* we note the following differences: — in *F1^G* the first three lines of *F1* are missing (*Offert aux Abonnés | de la Revue et Gazette Musicale. | Décembre. 1841.*); — after last line of *F1* (*Sur étain par A. Vialon.*), *F1^G* adds: *A PARIS, chez MAURICE SCHLESINGER, Rue Richelieu, 97.*; — all the pages of *F1^G* are bordered by an elegant pink frame; — the title page of *F1^G* is protected by a tissue paper leaf. Hence, we can deduce that, at first, the text was engraved on metal plates¹ used—through two passages (pink and black ink)—to print *F1^G*, after which the plates were used for the lithographic transfer on stone.

Now, how do you explain *F1^G*? The answer lies, in our opinion, in the letter of October 5, 1841 to Schlesinger: «... As for the French copyright [of the *Prélude*], it is yours in exchange for zeroing my account with you up to today and a fine specimen of your *Keepsak*, which I can properly offer to P(rincess) Tchernischeff, to whom I dedicate my *Prélude* [...]» (cf. *CFC* p. 81). So, it was Chopin himself who asked for a copy of the *Keepsake* particularly fit for a noblewoman. Schlesinger almost certainly did not restrict himself to printing one only special copy of the *Keepsake*, but a few more, anyhow very few. Well, we think that *F1^G* is the only remaining one of those few copies, one of which was given to the princess. The date of such an issue has to be placed not after November 1841.

Despite the pedantic request to Fontana to check the spelling of the dedicatee (cf. *CFC* III p. 82s.), in *F1* the name of the princess is Tchernischeff, whereas in *A* it is Czernicheff: perhaps have they been inadvertently reversed? As a matter of fact, pronunciation al-

most agrees, only if “Tchernischeff” is read in German and “Czernicheff” in French. Chopin hints again at the dedication (this, at least, is our opinion, because the text is not so clear) in the letter to Fontana posted on October 14, 1841—which is not in *CFC*—, where he writes: «As regards the Czernyszew, you did the right thing to leave [*that is not to change the title of*] Princess, because she has been Princess from several months (*Co się Czernyszewówny tycze, dobrze, żeś zostawił X-żnę, bo ona X-żna od kilku miesięcy*)» (cf. *KFC* II p. 42). This is the only logical translation we could do: maybe Fontana was aware of something about the title and had had some scruple.

About the title page of *E*, without dedication, and the first editions published by Wessel, see GRAB.[2001].

1. Mikuli changes the time signature from ♩ to ♩ , but the expression “Sostenuto” fully justifies the cut time. The performers are inclined to play this *Prelude* in a too slow time and distort the meaning of the piece. We recommend a metronome around $\text{♩} = 72$.

In $\ast A'$, against his habits, Chopin had unusually written the thirds of the left hand in the lower staff; this means that, beginning the copying, he made a scribble, whence the need to use the lower staff.

2. According to the editor of the site *CFO* in *A* «the absence of the RH appoggiatura in b. 2 can almost certainly be attributed to an oversight on the part of the engraver, who spaced the RH notes in order to accommodate the appoggiatura but then forgot to insert it.» The comment is correct, even if the notes of mm. 2÷3 are not all vertically aligned in a perfect way. So, this gives space to other hypotheses: for example, Chopin could have made a correction that the engraver and the freakish corrector interpreted in an opposite way, and the latter decided to eliminate the grace note.

4. In *A* the slur, which includes the waving of the left hand (mm. 5÷6), erroneously begins from the last crotchet. In Chopin, as elsewhere observed, «the slurs are not the lines drawn by a land-surveyor on a plan, but suggest to an interpreter the right way for breathing the life into the phrases he is going to utter. The charge of lack of clarity made by some editors is nothing more than an admission of inability to understand the Chopin's handwriting» (cf. FR. FR. CHOPIN, *Polacche*, a cura di Fr. L. Viero, Corsico [Edizioni del Cygno] 2002, p. xviii).

5÷6. In *A* the pedalling properly begins on the first crotchet, while in *F1* it seems put before time on the last crotchet of m. 4: it is a matter of space, not a mistake. On the other hand, in *A* the break of pedalling at the end of m. 5 is due to the oddity of the same corrector, who had already manipulated the pedalling of *Polonaise* Op. 44.

¹ At the time the special alloy used by the most of publishers was a mixture of lead, zinc and antimony (we are in debt to Jeremiusz Glensk for such information).

8. Ekier adjusts mm. 12, 26, 50, 70, and 74 to m. 8, that is to say he inserts a crotchet. In m. 42 he suggests even the integration of a dotted crotchet. However, although stylistically acceptable, the concordance of **F1** and **A** does not allow such integration, which should therefore be considered arbitrary. We did so in just mm. 22 and 50 on the basis of **A** (see apparatus), and in m. 70 by analogy with m. 8. Why did Müllemann not follow **A** in m. 22, it is not clear.

9. Here and in mm. 13, 23, 71, and 75 the textual problem is closely connected not only with the performance plausibility, but also with the writing habits of Chopin. First of all, we have to point out that no editor has ever wondered if there is any difference between the two following signs:



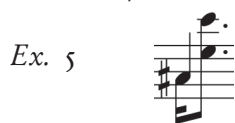
Almost all the editors have always conformed the sign of *Ex. 1*, i.e. a curved line, to the second one, i.e. a winding line. Only the engravers of the first French editions and **Mk** always observed such a difference, nor anyone seems to have ever wondered why Mikuli, who for years heard his Master playing, wanted to keep in his edition this distinction overlooked in all editions (the exceptions are highly rare).

Likewise, even the two following ways of writing are muddled up:



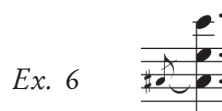
In fact, when the grace note precedes the winding line (a quite rare case), it is an *acciaccatura*; but when it follows, it is an *appoggiatura*. In other words, in *Ex. 3* the grace note should be performed on the upbeat, while in *Ex. 4* you have to strike the key on time. We suspect that in **A*² there was here a curved line, not an arpeggiation sign. Moreover, in **A** the grace note is inserted like in *Ex. 4* (see apparatus), but Ekier, Eigeltinger and Müllemann arbitrarily and mistakenly reverse its position like in *Ex. 3*.

So, how are you executing this chord? Well, it—as written in **F1**—should be performed in the following way (not to complicate the examples we consider a not dotted crotchet):



in the same way as *Ex. 1*. According to the context Chopin signed a curved line (cf., ex. gr., the first French edition of *Fantaisie* Op. 49, mm. 85÷92 etc., left hand),

or added a grace note like in mm. 13, 23 and 71 of our *Prelude*. Mikuli, who had well realized the various interpreters' deviations, suggests the proper execution:



that is, he connects the grace note by a tie (really, the tie, which we find in mm. 13, 23, and 71, is omitted through an oversight just here, in m. 9!), so that he conforms to *Ex. 5*. This is, in our opinion, the right execution of the chords of mm. 9, 13, 23, 71, and 75. Eventually, a simple (large) chord, a chord with a curved line or an appoggiatura, should be played in the same way, that is broken, not like an arpeggio, and striking the lower-grace note on time.

Someone might argue that in **F1** and **A** the appoggiatura is not tied. Indeed, a second execution is possible:



stylistically justifiable only in a passionate context, not here. But all depends on skill and taste of the performer.

10÷11. In our article, quoted above, devoted to the *recensio* of the *Prelude*, we examined the structure of the piece: the graph shows that m. 11, twin of m. 73, re-echoes in m. 25. Hence, it seems clear that here the hairpin of **A**, correct in both mm. 25 and 73, is the result of a wrong evaluation of Chopin's writing.

18÷19. On the textual problem, see our article. As for the tie through these two measures, we think that in **F1** it has not been omitted because of carelessness, so, in **A**, it should be regarded as a *varia lectio*.

31÷32. The position of *f* cannot be established precisely, because the disagreement between **F1** and **A** may have different causes, that is: composer's copying error or either engraver's inattention. In any case, the dynamic intensity of the passage is evident.

35. As noted in the apparatus, here and in mm. 43 and 59 we kept the whole notes of right hand like in **F1**. No editor seems to have noticed the problem: everybody takes for granted the negligence of **F1**'s engraver, who would have forgotten to add the stem to whole notes. But, surprising as it may seem, it is just **A** that supports the reading of **F1**. In fact, here and in m. 59 **A**—at odds with **F1**—shows a change of the pedal, which at first glance seems to be a nonsense, because it causes an abrupt and disagreeable resonance's interruption. If, however, the third *B^{b4}-D^{b5}* continues to resonate, then the change of the pedal—that will be

meant for a half of its travel—makes sense, that of a gradual dispersing of chord's resonance. Therefore, we think that the Viennese corrector, remarking in the autograph a rest of two quarters—which however should be referred to the only singing octaves—, added a stem to the whole notes but let the pedalling as it was. The fact that in **F1** there is one only “Ped.”, should be most likely understood as a simplification made by the composer himself during copying. It is hardly necessary to recall that in Chopin “Ped.” indicates the places *where* it is possible and appropriate to use it, not at all *how* to do that. As for m. 43, where **A** truncates the pedalling (*see* apparatus, m. 5), anyhow we accept, being missing any support, the text of **F1**: a sensitive interpreter can manage with ease.

39. We follow Ekier in placing “Ped.” under $E\flat^2$, not under $F\flat^2$, as **F1** and **A** do, followed by the non-pianists Eigeldinger and Müllemann. Perhaps the manuscript of Chopin was not clear, but it is to be excluded in any way that the composer would place a pedal under $F\flat^2$, without changing it under $E\flat^2$ (*cf.* *Ballade* Op. 23, m. 92).

46÷47. Since this passage recalls the mm. 38÷39, we have integrated the hairpins of both *crescendo* and *diminuendo*, as it is quite clear that Chopin forgot them during copying.

47. On the pedalling, *see* above, m. 39.

51. The right hand chord may be performed as an arpeggio or not: compared with **F1** the reading of **A** is a variant, not an engraver's oversight. The choice will depend on the dynamics and agogics the interpreter will have unfolded in the previous phrases.

52. In the text we have introduced between angle brackets, *i.e.* by conjecture, a pedalling more detailed, more Chopinesque in comparison with that of **A**.

59. *Cf.* m. 35.

62÷63. The phrasing of **A** is supposedly different, but



we do not think so: in fact, there was again a wrong interpretation of the writing of Chopin. The absurd

craze to demand that a slur starts from an individual note and ends on another distinct note is only due to the ignorance, in general, of the slurs' function and, in particular, of their meaning in Chopin. On the other hand, the position of “Ped.”, identical in **F1** and **A**, leaves no doubt.



67 and 71. In our opinion the dotted crotchet of **A** is not a variant, but another abuse of the Austrian corrector, who wanted to standardize these measures according to mm. 5 and 9.

70 and 74. *See* m. 8.

79. In apparatus we have already noted that “*a piacere*” of **A** is not an expression of Chopin, and, therefore, it is a misleading addition by the same corrector. We are also inclined to believe that writing with small notes of the entire *Cadenza* is the umpteenth manipulation of the same individual (*see* above). To think that Chopin wanted to differentiate the *Cadenza*'s writing for the Parisian and Austrian edition is ridiculous.

About the fingering it is well worth a viewing. Ekier, the only one of the three most reliable editors to deal seriously with the piano-playing questions, recommends for the ascending part a fingering, which is opposite to that of Mikuli. Here it is:



Where Mikuli prescribes the sequence $\begin{smallmatrix} 4 & 5 \\ 1 & 2 \end{smallmatrix}$, Ekier prefers $\begin{smallmatrix} 5 & 4 \\ 1 & 2 \end{smallmatrix}$, which at first glance may seem better. Nevertheless, Mikuli's solution will make the passage steadier and softer.

The *Cadenza*, even with all the freedom that an interpreter can take, on average, should be performed at the same time of the whole piece, very *legato*, soft and clear, through a clever use of the pedal, which is not to be pushed to the end.

83. Here Chopin did not write a simple accent or a *diminuendo* hairpin, but an *intensive* accent so distinguishing of his music writing.

87. This measure has no solution. The impossibility to detect in **F1** a dot to second $B\sharp^4$, hardly attributable to an engraver's oversight, suggested the assumptions made in the first edition. The point of the matter is that in the whole *Prelude* the melody is always kept by the two voices of the octave; the only exception is that of m. 85, where, however, the time division separates the higher note (the second A^5), which plays for a bit the role of soloist (*cf.* mm. 36, 40, 44 e 48). Now, on one hand the clear impression of **F1**^G eliminates our previous hypotheses, on the other, it impedes a text solution,

not being possible to assume that both engravers, Parisian and Viennese, who read two separate autographs, made the same error. There is a piano strangeness too. In m. 85 the hand widens; here, instead, the thumb remains unusually suspended. We might expect (with or without a crotchet stem to the second quaver):



or



even if there are no similar examples in the *Prelude*.

A simple solution would be that of m. 38:



but, we would be forced, in that case, to assume not only that Chopin made an error improbable, but also that he repeated it in both the manuscripts, but this, from a philological point of view, is to be excluded in any way.



Title page of F2. [Private Collection.]