

## Chopin editions

Mikuli edition is supposed to be authentic and to contain corrections based on glosses of pieces that Mikuli studied with Chopin in 1844.

Paderewski Memorial Edition: Contains numerous "emendations", but a relatively complete critical apparatus comparing the first editions, etc.

## First editions

paucity of extant copies according to Brown

*Editing & Orthography*

*Score layout - the editor's (corrections expected)*

*Problems of Revising at proof-making time*

*also changes in students' copies - From manuscripts by Chopin*

Chopin, Ab-Ballade ms., contd.

mm. 172-73: deletions on third and sixth 8th notes--possibly an

accent mark <sup>or flag!</sup>  
m. 176: l.h. octaves ~~C~~ raised 1 8vs higher

m. 178: r.h. deletion--possibly D# replaced by E (4-3 suspension)  
l.h. next to last 8th note: F# deleted

m. 179-181: Changes on first and fourth 8th notes in r.h. Looks  
as though 4-note or 3-note chords were there first

m. 179: l.h. May have been full chords at first.

\* m. 182: l.h. figure evidently begun immediately, then deleted to  
permit the more dramatic silence before the introduction of  
the figure

m. 183: illeg. correction

m. 184: illeg. correction

m. 185: G# on lower staff originally notated as 8th (?). The  
longer values that begin here in the counterpoint prepare  
the return of the variant of the theme in m. 188? — A characteristic  
"improvisation-like" passage

\* m. 188: Note the confusion that results  
from the correction: C# stemmed together with G-natural,  
but the latter receives a dot. Rhythm originally  $\frac{1}{2}$  and  $\frac{1}{4}$

m. 188: first correction illeg. Second may be deleted F#.

\* m. 190: Stem originally extended from upper to lower staff: i.e.,  
G# on lower staff had quarter-note value, thus conflicting  
with G# in the left hand figure. (This passage contains a  
beautiful example of a prolonged neighbor at the foreground  
level.)

\* m. 190-191: Changes in r.h. part. Evidently change in stem direction  
from up to down. Why? Autograph notation not preserved in  
B & H or in Mikuli.

m. 194: illeg. corrections, possibly having to do with rhythmic placement.

\* m. 195: D and B not tied over from previous bar (i.e., not a suspension).  
This appears in neither of the printed editions consulted,  
thus is evidently a change made a time of proof-reading.

Chopin manuscripts--misc. comments, etc.

Chopin B-minor Sonata, <sup>Op. 58</sup> autograph:

Change in Finale, p.22 (Chopin's pagination)

Autograph of F-minor Fantasy, Op.49

Pedal markings are given very precisely (check editions) here as in many of his works.

C's occasional failure to indicate accidentals--in the ~~B~~ F-minor Fantasy, p. 10, m.3, a flat before G on the second line is clearly required.

Autograph of E-major Etude, Op.10/3

See folder for analysis of this work; comments on revisions there

m.34: confusion regarding accidentals. Also notation of l.h. differs from published edition.

revisions on p. 2 of autograph (not in analysis folder)

Trois Manuscrits de Chopin: comments by Cortot and history of mss. by Edouard Ganche--an essay entitled "Les éléments de la création musicale chez Frédéric Chopin" <sup>Op. 47</sup>

1. F-major Ballade (A<sup>b</sup> Ballade, mss. also available in facsimile)  
2. Waltz, Op.69/1  
3. Berceuse

Op. 58 - correctly called  
A-minor Ballade  
(see Jones p. 147)

Ganche's essay includes interesting quote from George Sand (p.37ff) On p. 43 he mentions last minute changes before publication ("sur l'intervention de mauvais conseillers")--in particular, the C# minor Waltz and the Bb Mazurka, Op.63/1, which differ markedly from the autograph

Cortot provides readings of excised passages and comments. Cortot quotes Saint-Saens article on the Ballade published in Monde Musical, July, 1920--appears to be a careful reading of the corrections, but Jones cites many mistaken readings.

Several comments of interest by Jones

Oswald Jonas, "On the Study of Chopin's Manuscripts",  
Chopin Yearbook, International Chopin Society, Vienna,  
1956, pp. 142-155

The problem of the Eb in the G-minor Ballade, discussed  
by Schenker in d.f.S. and by others

There is a facsimile of the autograph in :

Yvonne Lefebure, "A propos d'un Manuscrit, Revue  
Musicale, Dec., 1931, pp. 108-110

It is clearly Eb, not D

General characteristics of Chopin's manuscripts, exemplified in the A<sup>b</sup> Ballads

no changes effecting long-range structure

changes effecting register are multiple.

notation in general clarifies:

- 1) voice-leading (thus, double stems and stems in different directions for what would otherwise be notated as "chords")

*↳ of separate stems in Bach solo string pieces*

phrasing slurs are indicative, not only of grouping, but of accent

beaming may affect such performance features as rubato.

orthography is significant--an extreme example being the E-minor Prelude, B<sup>b</sup> in bass at end

## A<sup>b</sup> Ballade - genesis

According to Brown, the work was sketched in 1840, finished in the summer of 1841. There is no mention of the whereabouts of "sketches". The manuscript now resides in the Chopin Institute, Warsaw. There is apparently only one ms.

The F-major Ballade was published in facsimile in *Trois Manuscrits de Chopin*.

See note in this folder on the Eb in the G-minor Ballade.

Chopin, autograph of Ab-Ballade, contd.

- \* m.197: G-E<sup>b</sup> on lower staff changed to G-C. Compare the change in m.156. No third. *- has to do with E in there*
- m.208: illeg. corrections. Possibly change in accidentals--from B-natural to Cb. Note that accidentals repeated despite tie.
- \* m.213: Db deleted from R.h., fifth eighth-note. *Because it would emphasize the voice-leading Db-C at the expense of the motivic ascending 3rd. Ab-B-C*
- { m.219: 4th eighth-note--l.h. Bb-Db-F changed to Db-F. Probably because Bb doubles soprano or may suggest a change of bass.
- { m.221: same change as in m. 218<sup>9</sup> plus additional illeg. correction
- \* m.222: Deletion at end of measure. Possibly l.h. originally accompanied final 16th of r.h.
- m.223: Same correction as in m. 222<sup>3</sup>.
- m.225: illeg. corrections
- \* m.231: Some performance instruction above the upper staff deleted. *"piu mosso in fine"*
- m.231: Ab on third 8th deleted.
- \* m.232: ped. changed to come after bass Eb. The performance problem here is one of making the melodic motion Eb-Fb sound *cf. m. 83*
- \* m.236: 16th note deleted (double beam still visible). Possibly the note was Eb, as in the previous measures. This has the effect of making the neighbor-note motive Eb-F more distinct (emphatic). *- embedding of thematic motives in dominations in Chopin's music*
- m.238: Deletion between the staves: fz?

Summary



\* OF SPECIAL INTEREST - FOR LECTURE COMMENTARY

concealed repetitions of motives

Mikuli Ed.  
M  
22  
2549  
M67  
v.4

Schenker, d.f.S:64,3;119,10

Chopin, Autograph of Ballade in Ab major, Op.47 - SEE Mark DeVoto's question in

Int'l harp  
Only, Vol 1/3

Phrasing slurs for opening are different from those of the B & H edition, which carries the slur through the the Eb in m. 2. The Mikuli edition ends the slur on Bb in m. 1! (Notation of opening is typical of care for voice-leading: Not Db above bass clef.) m.5; Note the careful placement of the slur above the bass melody. The Mikuli edition preserves this; B & H does not.

m.19: correction of r.h. part on extra staff

m.26: Gb octave originally tied over from m. 25. Possibly trill on Gb in l.h. Also possibly C over Gb trill in r.h.

m.27: Ab octave in r.h. originally an octave higher.

m.28: Higher octave Ab originally tied over as was Gb in first version of m. 26. Remainder of passage appears to be same as final version

m.34: Note that natural written in before tied E in l.h. (?)

\* m.35: Chopin's notation of final G in bass clef much more elegantly shows the progression from the upper register down to the lower. This is preserved in Mikuli, not in B & H.

m.38: <sup>Upper</sup> voice Eb renotated on bass clef. Why? A deliberate correction, not an oversight.

m.41: illeg. correction

\* m.42: Lower voice originally beamed in threes, <sup>or one beam, as in m.44 before corr</sup> Renotation detaches first note and effectively terminates a phrase. There are no slurs as in Mikuli.

m.43: right hand renotated--corrected passage illeg.

m.44: lower staff--beamed in threes now, suggesting an accelerando in performance--i.e., overriding the phrase - <sup>not preserved in PMS</sup>

m.49: last octave Ab notated on single stem, signifying the end of the melodic phrase

m.65: illeg. correction. Slur from E to A<sup>b</sup> missing both in Mikuli and B & H.

\* m.83: change in pedaling--no pedal--signifies the change in pattern from stationary bass F to Eb through pn Fb. NOTE THAT Fb - Eb is the

\* m.85: Same change as in m. 83

\* m.109-110: Hairpins <sup>babel</sup> originally placed above ~~xxxx~~ lowest notes. Replaced between staves. Why?

notes added (then) later

thematic motives.

d.m. 233

Chopin, Ab Ballade manuscript, contd.

- \* m.118: Hairpin below the bass staff. Small crescendo applies to Eb-Fb: retrograde of the motive. Hairpin placed between the staves in B & H and missing altogether from Mikuli. and PME
- [m.119: illeg. correction on bass staff]
- m.120: Again, the hairpin is below the bass staff, in the middle in B & H and Mikuli. More startling, however, is the fact that the fourth quarter note on the lower staff shows a C natural instead of the Cb in the published editions! Note conflict with Cb, that note in Mich. part. - probably an oversight by C.
- [m.123: illeg. correction]
- \* m.124: bass in ms. indicated with down stems--changed to up stems in B & H and Mikuli and PME. Chopin's notation stresses ascending 3rd A<sup>b</sup>-B<sup>b</sup>-C - the motives (see Ex. 1, m. 36, m. 40, and elsewhere).
- \* m.129: Last note on treble staff changed from Bb to G (b) Thus, the pattern does not repeat the second half of m. 128, but leads by step to m. 130. And also brings in the stepwise motion (here chromatic), which always moves to F-E<sup>b</sup> of the theme in this piece. (in Chopin's Fourteenth article)
- \* m.131: illeg. correction in r.h. According to Jonas, this is a change in the last two notes of m. 130 and the first of 131 from Ab-A-Bb to A-Bb-C to correct impending parallel octaves.
- \* m.132: illeg. correction in l.h. (Here and elsewhere it is evident-- because of the continuous legato slur that passes through the correction and the subsequent uncorrected music--that the correction was made after the entire passage was notated--i.e., not on a measure-by-measure basis. The size of the area hatched out here suggests that the l.h. part originally contained more notes--i.e., a heavier "texture"
- [m.137: l.h. pattern corrected and illeg. correction in upper part] - See comment on m. 142 below
- \* ~~m.139~~ m.138: illeg. correction of first l.h. pattern (?) and correction in r.h. part (X) and PME
- \* m.139: ten. above Db on upper staff omitted from both B & H and Mikuli and PME  
No ties for Ab in r.h.! - what does the ten. mean? Kubata?
- \* m.142: illeg. corrections on upper staff. Probably incorrectly notated as in m. 139 (see note below)
- \* m.157: R.h. G#-E-G# changed to G#-C#-G#. - otherwise no G# (C#)
- [m.158: illeg. corrections]
- \* m.164: correction<sup>s</sup>-possibly 16th note figure deleted and replaced by eighth - more likely arrangement of chord - 2 levels of correction
- m.167: illeg. correction. Also changes in location of pedal marks.
- m.171: change in l.h. part--illeg., except for bass notes, which are the same.

(X) NB.! The rhythm of the r.h. here is ♩ ♩ ♩ - short by 2♩ and different from P.M.E. which gives ♩ ♩ ♩. Thus, m. 138 was originally like m. 142. He reserved the ♩ ♩ pattern for 142 alone.