

# PERFORMANCE COMMENTARY

## Notes on the musical text

The variants marked as *ossia* were given this label by Chopin or were added in his hand to pupils' copies; variants without this designation are the result of discrepancies in the texts of authentic versions or an inability to establish an unambiguous reading of the text.

Minor authentic alternatives (single notes, ornaments, slurs, accents, pedal indications, etc.) that can be regarded as variants are enclosed in round brackets ( ), whilst editorial additions are written in square brackets [ ]. Pianists who are not interested in editorial questions, and want to base their performance on a single text, unhampered by variants, are recommended to use the music printed in the principal staves, including all the markings in brackets.

Chopin's original fingering is indicated in large bold-type numerals, **1 2 3 4 5**, in contrast to the editors' fingering which is written in small italic numerals *1 2 3 4 5*. Wherever authentic fingering is enclosed in parentheses this means that it was not present in the primary sources, but added by Chopin to his pupils' copies. The dashed signs indicating the distribution of parts between the hands come from the editors.

A general discussion on the interpretation of Chopin's works is to be contained in a separate volume: *The Introduction to the National Edition*, in the section entitled *Problems of Performance*.

Abbreviations: R.H. — right hand, L.H. — left hand.


## 1. Waltz in E flat major, Op. 18

p. 13 *Bars 12, 36, 44, 165, 167 and 169* L.H. Slurs in parentheses (cf. *Source Commentary*) stress the necessity of sustaining the fundamental bass note. Obviously, it is necessary to do the same wherever indicated by the rhythmic value of the bass note.

p. 16 *Bar 118 and analog.* R.H. The grace-notes can be executed both in an anticipatory manner or on the downbeat (the first one simultaneously with *Db* in the L.H. and *f'* in the R.H.).

p. 17 *Bars 133–148 and 245–258* R.H. It is not essential whether the grace-notes are sounded simultaneously with the crotchets in the L.H. or slightly earlier. Greater importance is attached to their sound merit — they should be lighter than the crotchets creating the melodic line.


p. 18 *Bars 165–180* The markings *p* borrowed from the pupils' copies in bars 167 and 171 and *una corda* in bars 179–180 suggest a performance conception consisting in a dialogue between pairs of bars imbued with different expression: more vivid in bars 165–166 and 169–170 and gentler in bars 167–168 and 171–172. A similar dialogue is found in *Mazurka in C minor*, Op. 30, no. 1, bars 1–16, *Mazurka in B minor*, Op. 30, no. 2, bars 1–16 and *Nocturne in B*, Op. 32, no. 1, bars 27–30.

p. 21 *Bar 287* The sign , introduced by Chopin into the pupils' copy, probably denotes sustaining the pedal until the end of the *Waltz*.

## 2. Waltz in A flat major, Op. 34, no. 1

The autograph of the original edition of the *Waltz* contains more performance markings than the final version. Some of them contradict later indications, others refer to fragments substantially changed by Chopin afterwards. The markings listed below can be regarded as an expressive supplement to the final version:

bars 13–16	<i>veloce e con forza</i>
bar 17	<i>con anima</i>
bars 33 and 193	<i>leggiero</i>
bars 49 and 209	<i>f, risoluto</i>


bars 50, 54, 210 and 214	<i>cresc.</i>
bars 57 and 217	<i>ff</i>
bars 58–60 and 218–220	<i>passionato</i>
bar 81 and analog.	<i>dolce</i>
bar 95 and analog.	<i>dim.</i> 
bar 113	<i>dolente</i>
bar 121	<i>ff, appassionato</i>
bars 127–128	<i>smorzando e rall.</i>
bar 145	<i>risoluto</i>
bars 146–152	<i>sempre più forte ed animato</i>
bar 177	<i>dolce e tranquillo.</i>

p. 22 *Bars 11 and 12* A different division between hands:



*Bar 16* The last four quavers can be executed with the L.H., which makes possible a convenient preparation of the right hand for the entry of the theme in the next bar.

*Bars 26 and 186* R.H. The slur next to the grace-note can be

understood either as a conventional sign or as an arpeggio:  The editors recommend to perform the ornament in an anticipatory manner, similarly to the mode suggested by Chopin for the grace-note in bars 28–29.

p. 24 *Bars 67–68 and analog.* R.H. The notation of the runs in the sources does not indicate distinctly the moment of their beginning. The following performance appears to be the easiest:



With suitably dexterous fingers it is possible to begin the figuration slightly later, e.g.:



Analogously in remaining places.

The *ossia* variants in bars 163–164 and 167–168 are best executed in the following manner:



Regardless of the selected rhythmic solution it is necessary to avoid accentuating the notes of passages corresponding to particular crotchets of the accompaniment.

p. 30 *Bar 300* The intention of the execution of bars 300–305 on a single pedal, foreseen by Chopin, is to retain the sonority of the *Ab*-major chord from bar 300 also in following bars. The change of the pedal on the last crotchet, proposed by the editors, makes it possible to attain this goal without mingling the retained harmony with the dissonant notes *d'* and *f'*.