

Fryderyk Chopin

# Variations in D Major

for piano duet

P O L S K I E   W Y D A W N I C T W O   M U Z Y C Z N E

# Variationen D-Dur

für Klavier zu 4 Händen

# Variations

sur un air national de Moore

pour piano-forte à 4 mains

F. CHOPIN

reconstruction of the missing page  
Rekonstruktion der verschollenen Seite  
Jan Ekier

## INTRODUCTION

*Secondo*  
(J. Ekier)

$\text{♩} = 80$

*f*

*ossia:*

*Red* \* *Red* \* *Red*

*ossia:*

*p sempre legato*

*leggero*

13

# Variations

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## [INTRODUCTION]

♩ = 80

8

8

*Primo*  
(F. Chopin)

Secondo

18

ten. Ped \*

22

THEMA ♩ = 76

27

rall. p legato

32

38

Primo

Musical score for measures 18-20. The music is in treble and bass clefs with a key signature of two sharps (F# and C#). Measure 18 starts with a treble clef and a bass clef. Measures 19 and 20 feature a complex rhythmic pattern of eighth and sixteenth notes with slurs and accents. The instruction *leggierissimo* is written below the staff. A bracket with the number 8 is placed above the first two measures of the system.

Musical score for measures 21-23. The music continues in treble and bass clefs with a key signature of two sharps. Measure 21 starts with a treble clef and a bass clef. Measures 22 and 23 feature a complex rhythmic pattern of eighth and sixteenth notes with slurs and accents. The instruction *leggierissimo* is written below the staff. A bracket with the number 8 is placed above the first two measures of the system.

THEMA ♩ = 76

Musical score for measures 26-28. The music is in treble and bass clefs with a key signature of two sharps. Measure 26 starts with a treble clef and a bass clef. Measures 27 and 28 feature a complex rhythmic pattern of eighth and sixteenth notes with slurs and accents. The instruction *rall.* is written below the staff. A bracket with the number 8 is placed above the first two measures of the system.

Musical score for measures 32-34. The music is in treble and bass clefs with a key signature of two sharps. Measure 32 starts with a treble clef and a bass clef. Measures 33 and 34 feature a complex rhythmic pattern of eighth and sixteenth notes with slurs and accents. The instruction *leggierissimo* is written below the staff. A bracket with the number 8 is placed above the first two measures of the system.

Musical score for measures 38-40. The music is in treble and bass clefs with a key signature of two sharps. Measure 38 starts with a treble clef and a bass clef. Measures 39 and 40 feature a complex rhythmic pattern of eighth and sixteenth notes with slurs and accents. The instruction *leggierissimo* is written below the staff. A bracket with the number 8 is placed above the first two measures of the system.

Seco<sup>n</sup>do

VAR. I ♩ = 63 (.)

(F. Chopin) (43) *p* *legatissimo*

46

48 (.)

50

Primo

VAR. I ♩ = 63

8

(43) *p* leggierissimo [9]  
legato, ben marcato

(.)

8

46 [3] [3] [3]

(.)

8

48 [9] [9] [6]

(.)

8

50 [7]

(.)

*Secondo*

52

(♩ 7)

Musical notation for measures 52 and 53. Measure 52 features a treble clef with a melodic line of quarter notes (D4, E4, F4) and a bass clef with a bass line of quarter notes (G3, F3, E3). Measure 53 features a treble clef with a single quarter note (D4) and a bass clef with a bass line of quarter notes (G3, F3, E3). A circled '7' is placed above the treble staff in measure 53.

54

Musical notation for measures 54 and 55. Measure 54 features a treble clef with a melodic line of quarter notes (D4, E4, F4, G4) and a bass clef with a bass line of quarter notes (G3, F3, E3). Measure 55 features a treble clef with a quarter rest and a bass clef with a bass line of quarter notes (G3, F3, E3).

56

(♩ 7)

Musical notation for measures 56 and 57. Measure 56 features a treble clef with a melodic line of quarter notes (D4, E4, F4) and a bass clef with a bass line of quarter notes (G3, F3, E3). Measure 57 features a treble clef with a single quarter note (D4) and a bass clef with a bass line of quarter notes (G3, F3, E3). A circled '7' is placed above the treble staff in measure 57.

58

Musical notation for measures 58 and 59. Measure 58 features a treble clef with a melodic line of quarter notes (D4, E4, F4, G4) and a bass clef with a bass line of quarter notes (G3, F3, E3). Measure 59 features a treble clef with a quarter rest and a bass clef with a bass line of quarter notes (G3, F3, E3).



*Primo*

52

54

56

58

Secondo

VAR. II ♩=72

(59) *p sempre staccato*

64

67

1. 2. (sopra)

*dolce*

*Red \* Red \* come sopra*

71

*grazioso*

*Red \* Red \* come sopra*

75

1. 2.

Primo

VAR. II ♩=72

(59) *p sempre staccato*

63

67

*dolce grazioso*  
(sotto)

70

74

Secondo

VAR. III ♩ = 56

(77) *p* *legatissimo*  
*m.d.* *m.d.*  
*m.g.*

81

(sopra)  
85 *dolce*

88

91 1. 2.

VAR. III ♩-56

*Primo*

Musical notation for measures 77-80. The piece is in 6/8 time with a key signature of one flat (B-flat). The first system includes the dynamic marking *p* and the instruction *espressivo*. The music features a melodic line in the right hand and a supporting bass line in the left hand, with various phrasing slurs and articulation marks.

Musical notation for measures 81-84. The notation continues with the same melodic and bass lines, maintaining the *p* dynamic and *espressivo* character.

Musical notation for measures 85-87. Measure 85 includes the dynamic marking *dolce*. The instruction *(sotto)* is written below the first staff. The music shows a change in phrasing and dynamics.

Musical notation for measures 88-90. The melodic line continues with grace notes and slurs, while the bass line provides harmonic support.

Musical notation for measures 91-94. The system concludes with first and second endings, marked "1." and "2.", leading to a key change to two sharps (D major) and a time signature change to 2/4.

Secondo

VAR. IV ♩=126

(94) *staccato e leggero*

100

105

110

115

VAR. IV ♩=126

8

(94) *scherzando e brillante*

8

100

8

105 *cresc.*

8

110

8

115

Seco ndo

VAR. V Tempo di marcia ♩ = 84

Musical notation for measures 100-113. The piece is in 2/4 time with a key signature of one flat (B-flat). It begins with a forte (*f*) dynamic. The melody in the right hand features eighth-note patterns, while the left hand provides a steady accompaniment. Trills (*tr*) are present in the final measure of this system.

Musical notation for measures 114-123. The melody continues with eighth-note patterns. The system concludes with a piano (*p*) dynamic marking.

Musical notation for measures 124-131. The right hand features a series of chords, while the left hand continues with a steady accompaniment.

Musical notation for measures 132-136. The piece features a first ending (1.) and a second ending (2.). The first ending leads back to an earlier section, while the second ending concludes the phrase. A forte (*f*) dynamic is indicated.

Musical notation for measures 137-144. The piece concludes with a *ritardando* marking and a final chord in the key of D major. The time signature changes to 6/8.



VAR. V Tempo di marcia ♩ = 84

Musical notation for measures 115-123. The system consists of two staves. The upper staff begins with a trill (tr) and a forte (f) dynamic marking. The music is in 2/4 time and features a rhythmic pattern of eighth notes and chords.

Musical notation for measures 124-127. The system consists of two staves. Measure 124 is marked with the number 124. The music continues with the established rhythmic pattern, ending with a piano (p) dynamic marking.

Musical notation for measures 128-131. The system consists of two staves. Measure 128 is marked with the number 128. The music features a melodic line in the upper staff with slurs and a steady accompaniment in the lower staff.

Musical notation for measures 132-136. The system consists of two staves. Measure 132 is marked with the number 132 and a forte (f) dynamic. The music includes a trill (tr) in measure 134 and a first/second ending structure in measures 135-136.

Musical notation for measures 137-140. The system consists of two staves. Measure 137 is marked with the number 137. The music concludes with a *ritardando* instruction and a final chord in 6/8 time.

Secondo

Vivace ♩ = 84

141 *leggiero*

145

(148)

153

2.

157

Primo

Vivace  $\text{♩} = 84$

141 *scherzando* *come sopra*

145

149 (J. Ekier)

153

1. 2.

*f*

158

*p*

Secondo

162

Measures 162-165. Treble clef, key signature of two sharps (F# and C#). Measure 162 starts with a piano (*p*) dynamic. Measure 163 has a forte (*f*) dynamic. The music consists of eighth and sixteenth notes with slurs.

165

Measures 165-168. Treble clef, key signature of two sharps. Measure 165 starts with a piano (*p*) dynamic. Measure 167 has a forte (*f*) dynamic. The music consists of eighth and sixteenth notes with slurs.

168

Measures 168-171. Treble clef, key signature of two sharps. Measure 168 starts with a piano (*p*) dynamic and a legato marking. The music consists of eighth and sixteenth notes with slurs.

171

Measures 171-175. Treble clef, key signature of two sharps. Measure 171 starts with a piano (*p*) dynamic. The music consists of eighth and sixteenth notes with slurs. A crescendo marking (*cresc.*) is present over measures 171-175.

175

Measures 175-178. Treble clef, key signature of two sharps. Measure 175 starts with a piano (*p*) dynamic. The music consists of eighth and sixteenth notes with slurs. A fortissimo (*ff*) dynamic is present in measure 178. The music ends with a double bar line.

Primo

162

*f* *p*

166

*f* *ossia:* es -

169

*pressivo*

173

*cresc.* *poco* *a poco* *poco*

176

*f* *ff*

The existence of the *Variations in D Major*\* on theme of one of Thomas Moore's Irish Melodies, which were popular in Chopin's time, was recorded more than a hundred years ago by Chopin's sister, Ludwika Jędrzejewicz. In the list of unpublished compositions, which she prepared at some time around 1854 for the publishers of his posthumous works, she placed under no. 11 the four opening bars of the *Variations sur un air national de Moore à 4 mains*, and ascribed it to the year 1826.

But the joy that the discovery in 1964 of the autograph copy of this work occasioned was somewhat diminished by the fact that the manuscript was incomplete, for of the twelve pages of music, two — the first and the last — were missing.

When I was invited by Polish Music Publications to attempt a reconstruction of the missing pages, I was aware from the beginning of the difficulties that lay before me. The greatest of these was the fact that the missing pages were the Secondo part of the *Introduction* (bars 1–27) and the Primo part of most of the *Finale* (bars 149–179). That is first, the section where the element of improvisation would be present to a greater extent than in the variations, and which, in addition, opens the work; and then second, the concluding section, where again in the Primo part the factor of virtuosity may have come to the fore to a greater extent. (The absence of any accompaniment to the theme, in bars 28–43, clearly suggests also the conventional nature of the Secondo part.)

In these circumstances the word "reconstruction" can be used only in its broadest sense, that is the recreating of the *atmosphere* of the missing sections of the work, a recreation of one of the many shapes which Chopin may eventually have given to the music. It is not an endeavour to move in the direction of a faithful imitation of what the composer did actually write in these missing sections.

The following principles served, therefore, the editor as a guide and a point of departure in making the present reconstruction.

1. To keep as far as possible within the means used by the composer in the existing sections of the *Variations*.
2. In the cases where it is necessary to go beyond these means, as is required in some places by the nature of the *Introduction* and *Finale*, to use those characteristic compositional and pianistic devices found in Chopin's works of the similar genre contemporaneous with the *Variations in D Major* (e. g. the *Variations in E Major* on a theme from a German song, 1824–26), or in those of another kind and of a little later date (Opp. 2, 8, 11, 13, 14, 21, and the *Rondo in C Major* for two pianos), or, finally, in those works close to the *Variations* in genre, but written at a much later date (Op. 12 and the *Introduction* from Op. 16). In the case of these last models, a corresponding simplification of the compositional technique has, of course, been made.

The few performing indications provided by Chopin for the *Variations in D Major* are as follows:

- a. Metronome marks for the *Introduction*, *Theme*, and *Variations I* and *II*.
- b. The indication of the tempo of the *Finale* as *Vivace*.
- c. A pause at bar 27.
- d. A pause and *ritardando* at bar 140.
- e. Short phrasing slurs over two notes in the Secondo part in bars 161–163 and 165–166.

As it is the aim of the present edition not merely to reconstruct the missing fragments and to print the bare text of Chopin's manuscript, but also to set out the work in a form which lends itself to practical use, the text of the *Variations* has been provided with those performing indications which the editor has judged to be indispensable. These are printed in a form which distinguishes them from the few original indications. The editor wishes

to state here that he has tried to derive also the small number of performing indications from the signs and indications employed by Chopin himself in the early period of his creative activity.

Editorial indications are distinguished in the score by smaller type, or by square brackets. Round brackets indicate notes doubled in the other hand or in the other performer's part, and also suggestions for the shortening of the time values of those notes which, if held as written, would overlap in the right hand of the Secondo part and in the left hand of the Primo part. When the hands of the two players cross, the term "sopra" indicates that it is necessary to play over the partner's hand; the term "sotto" indicates under.

The fingering and the pedal marks are editorial.

The Editorial Notes show the most important deviations of the printed text from the original.

In the music, many obvious mistakes and oversights concerning mainly the values of notes and rests have been corrected without any reference being made in the Editorial Notes.

*Jan Ekier*

\* Detailed information on the genesis of the work and the history of the manuscript is given by the editor of the facsimile edition of the *Variations*, Władysław Hordyński, who has in addition identified the composition as a work by Chopin (cf. *Facsimile Edition of the Manuscripts of Chopin*, Vol. 11 – Polish Music Publications, 1966)

## EDITORIAL NOTES

**A** = autograph copy in the possession of the Jagiellonian Library, Cracow (MS BJ 1964: 1)

### Primo

Bars 19 and 21 In **A** an *all'ottava* sign is most probably missing in the first halves of the bars.

Bar 24. **A** notates the last note as *d*<sup>♯</sup>.

Bars 44–45, and 48–49. **A** gives the right-hand runs always as demisemiquavers. In order to obtain the correct note-values, viz. the hemidemisemiquavers, the fourth line is added in appropriate places and the irregular rhythmic groups provided with the relevant figures.

Bars 56–57. **A** incorrectly continues the *all'ottava* sign until the middle of bar 57.

Bar 107. **A** notates the first note of the right-hand part in the second half of the bar as *c*<sup>♯</sup>.

Bar 111. Under the first note of the right-hand part, *b*<sup>♯</sup>. **A** writes, presumably through an oversight, its lower third, *g*<sup>♯</sup>.

Bar 127. At the beginning of the bar in the right-hand part **A** gives a superfluous *f*.

### Secondo

Bar 50. In the chord at the beginning of the second half of the bar **A** gives a superfluous *f*.

Bar 57. **A** gives the second note in the right-hand part as *g*, presumably incorrectly. In bar 53 **A** corrects the same note, *g*, into *a*.

Bars 73–75. In **A**, presumably owing to the lack of space, the four-layer structure of this passage has been reduced in the notation to a three-part structure in the second half of bar 73 and the first of bar 75, and to a two-part one in bar 74 (owing to the transition from the notation on two staves to that on the lower staff only).

Bars 158 and 160. **A** incorrectly gives the left-hand part in the same pitch as the right-hand part (probably the shifting an octave lower has not been marked in the left-hand part).

Bars 161–162. In **A** the clef sign and the marking of the parts are inconsistent in both hands. In the present edition they have been given the form which was probably meant originally, and corrected in **A** (bars 165–166).

Bars 177–178. The lower staff of the second part of the first staff group below is the most probably not printed in the original edition of **A** (as indicated in the main text).