

I now incline to a more cautious interpretation of the passages cited above: they do not necessarily prove the sketch to Op. 68, No. 4, came to Franchomme apart from the other Chopin autographs in his keeping. Moreover the manuscript of the Mazurka was then to be found, along with other foreign materials, among the studies to the 'Cello Sonata and it is compositionally related to the latter (compare measures 1-2 to the Sonata's Scherzo, measures 1-3). In light of these circumstances, I rather suspect the sketch to Op. 68, No. 4, did not, in fact, make its way to Franchomme independently.

Ferdynand Gajewski
Westfield, New Jersey