

Comments

u = upper staff; *l* = lower staff;
M = measure(s)

Sources

- [A] Autograph, engraver's copy for F_{G1}. Lost.
- [C] Copy by Julian Fontana, engraver's copy for F_{F1}. Lost.
- F_{F1} French first edition, 1st impression. Paris, Maurice Schlesinger, plate number "M. S. 3477.", published December 1841. Title: *Polonaise* | *POUR* | *PIANO* | *dédiée à Madame* | *la Princesse Charles de Beauvau née de Komar* | *PAR* | *F. CHOPIN.* | *A. V.* | *Op: 44. Prix Pr. 7/50* | *A PARIS,* *chez MAURICE SCHLESINGER,* *Rue Richelieu, 97.* | *Vienne,* *chez P. Mechetti. 3477. M. S. Propriété des Editeurs.* Copy consulted: Paris, Bibliothèque nationale de France, shelfmark Vm¹² 5552. In this copy, pp. 5 and 6 are missing.
- F_{F2} French first edition, 2nd impression. Paris, Maurice Schlesinger, published early 1842. Plate number and title as F_{F1}. However, the bottom line is new, with the English publisher added: *Londres Wessel et Stapelton.* Copy consulted: Warsaw, Fryderyk Chopin Institute, Library, shelfmark D/498 (copy owned by Chopin's sister Ludwika Jędrzejewicz, though here without any autograph emendations by Chopin).
- F_F F_{F1} and F_{F2}.
- F_{G1} German first edition, 1st impression. Vienna, Mechetti, plate number "P. M. № 3577.", published January 1842. Title: *Polonaise* | *pour le* | *PIANO* | *dédiée* | *à Madame la Princesse* | *CHARLES DE BEAUVAU* | *née de Komar* | *par* | *F. Chopin.* | *Oeuvre 44. Prix fl. 1.30. A. de C.* | *Propriété des Editeurs. – Enregistré*

dans l'Archive de l'Union. | *VIENNE,* | *CHEZ PIETRO MECHETTI Q^m CARLO,* | *Marchand de Musique et de beaux Arts de la Cour Imp. et Roy^e. Place St Michel N^o 1153.* | *Paris chez E. Troupenas & C^{ie}.* Copy consulted: Warsaw, Fryderyk Chopin Institute, Library, shelfmark 1653/n.

F_{G2} German first edition, 2nd impression. Vienna, Mechetti, published 1842. Plate number and title as F_{G1}. However, the last line of the title is new, with the French publisher now given correctly: *Paris, chez M. Schlesinger.* Copy consulted: Münchner Stadtbibliothek, shelfmark 4 Mus.pr. 22729.

F_C F_{G1} and F_{G2}.

F_E English first edition. London, Wessel, plate number "(W.&S. N^o:5226)", registered 20 January 1842. No extant copy is known of this 1st impression. The earliest extant copies are from 1844, but are apparently identical reprints of the 1st impression (see Christophe Grabowski/John Rink, *Annotated Catalogue of Chopin's First Editions*, Cambridge, 2010, entry 44-1-W&S, p. 349). In the copy consulted, there is no series title. Head title: SECOND GRAND POLONOISE. | Composed by | FREDERIC CHOPIN. [right:] *Op: 44.* Copy consulted: London, British Library, shelfmark h.472.e.(5.). The plate number given is apparently incorrect. A reprint of 1851 corrects it thus: "(W.&S.N^o:5296.)".

St Copy belonging to Chopin's pupil Jane Stirling, with autograph markings by Chopin. Based on the edition F_{F2}. Paris, Bibliothèque nationale de France, shelfmark Rés. Vma. 241 (V, 44).

On reception

Mikuli

Fr. Chopin's Pianoforte-Werke. Revidirt and mit Fingersatz versehen (zum größten Theil nach des Autors Notirungen)

von Carl Mikuli. Band 5. Polonaisen. Leipzig: Fr. Kistner, no year given, plate numbers 5304.5305, 5304.5306, 5304.5307, 5304.5308, 5304.5309, 5304.5310.

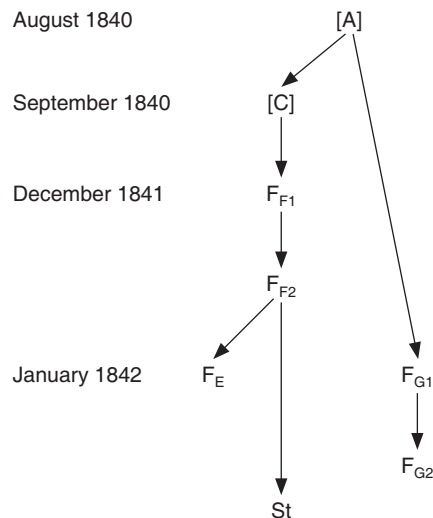
Scholtz

Frédéric Chopin. Polonaisen, critical revision by Herrmann Scholtz, new edition by Bronislaw v. Pozniak. Frankfurt etc.: C. F. Peters, 1948, plate number 9289.

Paderewski

Fryderyk Chopin. Sämtliche Werke. VIII: Polonäsen für Klavier, ed. by I. J. Paderewski/L. Bronarski/J. Turczyński. 3rd edition, copyright 1951 by Instytut Fryderyka Chopina, Warsaw, published Cracow, 1968.

Relationship between the sources



The primary source for our edition is F_{F1}. Chopin presumably read the proofs for F_{F1}, which makes it the last authorised version. The corrections made between publication of F_{F1} and F_{F2} are restricted to engraving mistakes and were surely carried out internally by the publisher, without Chopin's participation.

The proofs of F_{G1} were not corrected by Chopin, and we can also exclude the possibility of the composer having played a part in preparing F_{G2}. But F_C serves as an important secondary source, since it is based on [A] and thus offers us readings that differ in [C] only by error and were not spotted by Cho-

pin while correcting F_F . Such readings are given here as footnotes to the musical text or in the following *Individual comments*.

F_E was presumably engraved from proofs of F_{F_2} , at least in each case F_E contains the corrected readings of F_{F_2} instead of the corresponding engraving mistakes of F_{F_1} (see the comments on M 50, 197). Since we can assume that F_E was not corrected by Chopin, it is not relevant for this edition.

The few markings in St offer no corrections to the musical text published in F_{F_2} , which is why St is also excluded as a source here.

About this edition

The distribution of the notes on the staves, the beaming and the notation of grace notes are given as in the source. Only in a few passages have they been modernised in order to be more reader-friendly, or were brought in line with parallel passages. The wavy lines after *tr* have been added without comment where parallel passages justified it. When the right hand moves into the lower staff, articulation markings (slurs, staccato, accents) are given as in the source. In other words, these appear only above the lower staff (this is how Chopin often notated them in his autographs and thus presumably also in [A]). Pedal markings in the sources that were placed imprecisely, but whose imprecision was presumably only for reasons of space, are here silently adapted to match in parallel passages. Clear deviations between parallel passages, however, are given here as in the source.

Individual comments

Pedal markings: The pedal markings in M 8–126 and 268–326 are missing in F_F . We give them here as in F_C . They presumably come from [A] and were not added by an editor at the publisher's while preparing F_C . The pedalling at M 83–102 and 111–124 is particularly noteworthy (also found in Paderewski and Scholtz). In any case we must con-

sider that F_F generally prescribes pedal only in the middle section (*Tempo di Mazourka*), though also in M 33 f. as in F_C . This passage could be a hint that the frugal pedalling in F_F was no mistake – either by the engraver or by Fontana in [C] – but derives from Chopin. 1 f., 3/4: In F_F slurs in M 1 and 2 each time extend only to the 3rd note, at the measure transition 3/4 slur only from 1st note of M 4. We follow F_C . 13 f. etc.: In the sources, the note values for the passages notated in two parts are often imprecise and inconsistent.

In F_F  is usually given

instead of  (in F_C the nota-

tion is as given here); in F_F and F_C , furthermore, the augmentation dots are often missing (also, e. g., in M 13 l). It is impossible to decide whether this was already notated thus in [A] or [C], or whether these are engraving mistakes. We have been consistent in offering without comment a notation that was presumably the one intended.

9–16 u: Phrasing slurs according to F_F .

F_C has a single slur from M 9, 1st note, to M 15, 1st chord; new slur from 2nd chord M 15 to 1st chord M 16, and from 2nd chord M 16 to end of measure.

18, 70 u: In F_F in M 18, end of slur already on \downarrow of upper voice; M 70 has no slur, although in M 69 the slur before the change of line is open to the right. We have brought this in line with M 44 and 277, and in M 70 we follow F_C .

19 f. u: In F_F , end of slur is already at the end of M 19; we here bring it into line with M 46 and 279.

20, 72, 279, 305 l: In F_F , 1st note in 2nd closing turn of the trill lacks an accidental in M 20, 72, 305 (thus A); in M 279 it has \times , an engraving mistake (see the ensuing B). We follow F_C and place \sharp in M 46, as does F_F .

22, 48, 74, 281, 308 u: 1st chord in places sometimes has b^1 , sometimes not. Since the notation in each case is the same in F_F and F_C and thus pre-

sumably identical to [A] and [C], we have here not standardised them.

23 f., 49 f., 75 f., 282 f., 308 f.: In F_C some of the d^2 (upper staff) and d (lower staff) are missing.

25, 51, 77, 284, 310: F_C lacks slur over 2nd–3rd chords; in M 25 there is instead a staccato on 3rd chord.

26 l: F_C has staccato on last two octaves (also in Paderewski, Scholtz).







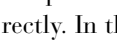


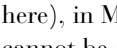
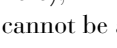
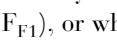
26, 52, 78, 285 l: It is possible that \blacktriangleright and *tr* are also intended for the left hand; cf. articulation in these measures that is in the sources notated in each case only over the chords, but apparently is intended for both hands.






28 l: In F_C and in Paderewski, Mikuli, Scholtz, the chord is without c^1 and eb^1 ; but cf. M 54 and 287.





29/30: In F_F legato slur is missing; added here as in F_C .

29, 31, 33, 55, 105, 288, 290 u: In F_{F_1} in M 29, 31 there is a tie from grace note to main note (in F_{F_2} also in M 33); we here follow F_C . Cf. also all parallel passages. The arpeggio at the octave in M 29, 55, 105, 288 is only in F_C ; in M 31 in F_C and F_F ; in M 33, 290 only in F_F . We standardise here.

The later editions give the octaves mostly as here, only in M 31 (and in parallel passages) do Mikuli and Scholtz place a tie from grace note to upper note of the octave.

29, 33, 55, 59, 288, 292 u: In the sources on 1st beat, but inconsistent, either  or ; F_{F_1} gives  in each case, though in M 29 with  instead of ; in F_{F_2} corrected to ; it is possible that this is a sign of a correction to the proofs of F_{F_1} by Chopin that was carried out incorrectly. In that case,  would be the original reading, corrected to ; F_C at M 29, 33, 55 has  (note values are in part incorrect here), in M 59, 288, 292 ; it cannot be ascertained whether  is really meant in each case (as in F_{F_1}), or whether  was in [A] in each case and the rhythm was given incorrectly in [C] and F_C . We follow the primary source F_F . In M 105

- and 109, incidentally, F_F and F_C have ; of the later editions, only Mikuli gives double dotting in M 29, 55.
- 31–33 u: In F_C phrasing slur begins already at 2nd octave of M 30.
- 36 l: In F_F 5th chord lacks *b*; we follow F_C . Cf. also M 269.
- 37, 270 l: In F_C the last-but-one chord has an extra $f\sharp$; perhaps an engraving mistake, but perhaps already in [A] and only erroneously not copied into [C]. The double appearance of the chord with $f\sharp$ does not necessarily support its authenticity. M 268–310, being a repeat of M 35–77, were presumably not notated in [A]. So this could be a writing mistake made in M 37 alone. The later editions are as in F_F .
- 41, 274, 300 l: In F_{F1} and F_C last chord without \sharp on *d*; engraving mistake. Corrected in F_{F2} . Cf. also M 67 (\sharp is missing there in F_C , but present in F_F).
- 43, 69, 276, 302: F_C has arpeggio on 1st chord, 3rd beat; also in Scholtz and Paderewski.
- 45 l: F_{F1} lacks tie, added in F_{F2} (also present in F_C).
- 50: Rhythm of 1st beat correct only in F_C . F_{F1} in upper staff has , in lower staff ; in F_{F2} the lower staff has been brought in line with the upper.
- 52, 78, 285 l: F_C has \blacktriangleright instead of *tr* (also in Scholtz and Mikuli); cf. also M 26.
- 55/56 u: In F_F legato slur extends only to last octave of M 55. We follow F_C .
- 61 l: In F_F lower note of 1st chord is $G\sharp_1$ instead of $F\sharp_1$; engraving mistake (ledger line missing).
- 61–64, 294–297 l: In F_C slur starts already from the octave $F\sharp_1/F\sharp$ each time.
- 62–64 u: In F_{F1} and F_C without augmentation dots, added in F_{F2} .
- 68 u: In F_C slur extends to 1st chord of M 69.
- 69, 302 u: In F_F beginning of slur in M 69 not until 2nd chord, in F_C only on 4th chord; in M 302 in F_F without slur, in F_C beginning of slur not until 4th chord. We place the beginning of the slur as in M 43, 276 in both sources.
- 79: In F_C without *f* (but *p* in M 81 is present).
- 83: F_C has staccato on 1st *a*. In F_F staccato missing on 2nd *a*, added as in F_C .
- 83–102, 111–126: In F_C slur each time only at the  groups. – Articulation in the sources is only given for right hand; it is clearly also meant for the left hand (in unison with the right). But we notate this passage as in the source (also regarding distribution of notes on the two staves).
- 84: In F_C > on 1st chord as in M 83; in Scholtz and Paderewski > each time on 1st chord of M 84–86.
- 87 f. u: F_C has staccato on 1st octave.
- 89, 91 l: F_F lacks staccato on 2nd beat; added as in F_C .
- 94, 96, 118, 120: In F_C M 94 and 118 have last octave *E/e* instead of *C/c* and in M 96 and 120 *F/f* instead of *D/d*. In each measure in F_F traces of corrections to the engraving plates can be seen. Presumably, the reading in F_C was in [A] and [C] and only corrected by Chopin himself in F_F .
- 95 f.: In F_F \flat missing on the notes *g*; added as in F_C .
- 97: In F_F \flat missing on the notes *c*, added as in F_C .
- 107–111: In F_C slur ends already in M 109, 1st octave.
- 111, 113 l: In F_F staccato missing on last note, added as in F_C .
- 111–118, 122–125: F_C without > .
- 125 f. u: In F_C instead of one long slur, slurs on each group of 32nd notes (as in the measures before). The eighth notes are given as  and not beamed together.
- 129 l: In F_F staccato missing on the 1st chord; added as in F_C .
- 129–139 l: In F_C (not consistently) 1st note *A* is often also staccato.
- 131 l: In F_F \textcircled{S} only on 2nd beat, but cf. M 133; we follow F_C .
- 133 l: In Scholtz, last chord also has $g\sharp$, but cf. M 131.
- 139 u: Grace note as in the sources, but cf. M 137 and other parallel passages; Scholtz brings M 139 into line with M 137.
- 143, 163 u: $c\sharp^2$ instead of d^2 and $g\sharp^2$ instead of a^2 , presumably as in [A] and [C]. In F_{F1} traces of correction to the engraving plates can be seen in both passages. Chopin presumably changed both notes while proofreading F_{F1} and added ties from the previous measure; he thus avoided the repetition of $c\sharp^2$ and $g\sharp^2$ at beginning of M 143 and 163. Scholtz and Paderewski as in F_F , Mikuli as in F_C .
- 144 l: F_F has staccato on last note; deleted, since sole occurrence.
- 148 l: F_F without \ast , added as in F_C .
- 159–161 l: In F_F legato slur missing, added as in F_C .
- 165 l: In F_F \textcircled{S} on same level as \textcircled{V} ; since \ast is missing and since M 224 ff. are without pedal markings, we have deleted it. Also without pedal markings in F_C .
- 181 f., 240 f. l: In F_C \textcircled{S} on 1st beat each time in M 181 and 240, \ast on 2nd beat in M 182 and 241.
- 197 l: In F_{F1} last-but-one chord has *d* instead of *e*; corrected to *e* in F_{F2} . F_C has *e*.
- 201/202 l: In F_F tie is missing at measure transition, as is the *B* in 1st chord of M 202; likewise in Mikuli; added as in F_C . Cf. also parallel passages.
- 209, 213, 217 l: In F_F \ast is missing; added as in F_C .
- 210–215 l: F_C has staccato on all notes and chords.
- 215 l: In Scholtz 1st chord also has a *b*.
- 218: In F_F without >, presumably because of a correction to the plates (see comment on M 218–220 u), added as in F_C . Cf. also parallel passages.
- l: In F_F \textcircled{S} \ast missing, added as in F_C .
- 218–220 u: Reading of the footnote presumably also thus in [A] and [C]. F_{F1} shows traces of a plate correction. Chopin presumably changed the passage while proofreading F_{F1} , thus F_C would be the older reading. Later editions follow F_F .
- 220–231 u: In F_F and F_C slur begins already at the chord in M 220. In F_C slur lasts until 1st chord of M 224,

- with new slur from 2nd chord of M 224 to 1st chord of M 226, and new slur from 2nd chord of M 226 until last chord of M 227. In F_F and F_C it is unclear whether the slur ends on last chord of M 227 and begins anew on 1st chord of M 228, or whether the slur continues undivided (there is a change of line after M 227). But see M 165–176.
- 225 l: In F_F augmentation dot missing; added as in F_C.
- 232 u: F_F without 2nd ♯, added to match F_C.
- 234: F_C has  on 3rd beat instead of ; presumably thus in [A] and [C]. F_{F1} has traces of a correction to the plates that suggests Chopin adapted the rhythm to match M 230 as well as M 171 and 175 while proofreading.
- 252, 260: F_C has staccato each time.
- 261–263: F_F without slurs, added as in F_C; cf. also M 1–4.
- 261, 267 f.: *p*, *ff* and *f* as in F_C; F_F lacks dynamic marking each time (but *cresc.* in M 264–267 is extant). It is impossible to decide whether this was a mistake by Fontana in [C] or by the engraver in F_F, or whether it was Chopin's intention to notate the repeat with fewer dynamic levels than in M 1–9. Of the later editions, only Mikuli is without *p* in M 261; *f* and *ff* are present.
- 263–267: F_F has slur from last octave in M 263 to last octave of M 265; new slur from 1st octave M 266 until last octave of M 267. We follow F_C.
- 272 u: 1st upper note in F_{F1} is *b*² instead of *c*^{♯3}; engraving mistake (ledger line missing). Corrected in F_{F2}, in F_C also correct *c*^{♯3}. – In F_F 1st upper note with extra stem upwards for ; we follow F_C; cf. also M 40, 65.
- 286–288 u: In F_F slur extends only to last octave of M 287, we follow F_C. Cf. also M 53–55.
- 290 u: In F_F without augmentation dots; added to match F_C.
- 294 u: In F_F 2nd chord on 2nd beat also has *c*^{♯2}, however there is a tie from *c*^{♯2} in the previous chord; we follow F_C, cf. also M 61.
- 301 u: In F_{F1} upper note in 1st octave is *b*², engraving mistake. Corrected in F_{F2}.
- 302 f. u: No slur in F_F, added as in F_C and M 43 f.
- 311 u: In F_{F1} 1st chord on 2nd beat lacks grace note before *e*^{♯1}; F_{F2} erroneously adds ♯ instead of ; we follow F_C.
- 315/316 l: In F_F and F_C beginning of slur is missing in M 315, but end of slur is present in M 316.
- 319: F_F lacks *dim.* Added to match F_C (see *pp* in M 234).

Munich, spring 2012
Norbert Müllemann