

## Comments

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

### Scherzo in b minor op. 20

#### Sources

- F<sub>F1</sub> French first edition, 1<sup>st</sup> issue. Paris, Maurice Schlesinger, plate number “M. S. 1832.”, published in February 1835 as supplement to the *Gazette musicale de Paris* of 1 February 1835. Title: *Scherzo | Pour Le Piano | Dédicé | à Monsieur T. Albrecht | Secrétaire de Légation de S. M. le Roi de Saxe | PAR | F. CHOPIN.* | [left:] *Opera : 20.* [right:] *Prix : 7/ 50¢ | PARIS, chez MAURICE SCHLESINGER, Rue Richelieu, 97.* | [left:] *Londres, chez Wessel et C<sup>ie</sup>* [right:] *Leipsick, chez Breitkopf et Härtel.* | *Prop<sup>te</sup> des Ed<sup>es</sup>.* Copy consulted: Paris. Bibliothèque nationale de France, shelfmark Ac.p. 2674. Top right, handwritten remark: *Déposé à la Direction | février 1835. N<sup>o</sup> 43.*
- F<sub>F2</sub> French first edition, 2<sup>nd</sup> issue. Paris, Maurice Schlesinger, published in 1835. Plate number and title page as in F<sub>F1</sub>. Copy consulted: Munich, Bayerische Staatsbibliothek, shelfmark 4 Mus.pr. 23356 Beibd. 2.
- F<sub>F</sub> F<sub>F1</sub> and F<sub>F2</sub>.
- F<sub>G1</sub> German first edition, 1<sup>st</sup> issue. Leipzig, Breitkopf & Härtel, plate number 5599, published in May 1835. Title: *SCHERZO | Pour Pianoforte | composé et dédié | À MONSIEUR T. ALBRECHT | Secrétaire de Legation de Sa M. le Roi de Saxe | par | F. CHOPIN.* | *Propriété des Editeurs.* | [left:] *Oeuw.20.* [centre:] *à Leipsic,* [right:] *Pr: IRthlr. | Chez Breitkopf & Härtel. | Londres, chez Wessel & C<sup>o</sup>, \_ Paris, chez M. Schlesinger. | S<sup>t</sup> Petersbourg, chez M. Bernard. \_ Varsovie chez G. Sennewald. Enregistré dans les Archives de l'Union.* Copy consulted: Vienna, Österreichische Nationalbibliothek, shelfmark M.S. 40544.
- F<sub>G3</sub> German first edition, 3<sup>rd</sup> issue (numbering of the issues here and afterwards based on Christophe Grabowski/John Rink, *Annotated Catalogue of Chopin's first editions*, Cambridge, 2010). Leipzig, Breitkopf & Härtel, plate number 5599, published ca. 1867. Title as in F<sub>G1</sub>. Copy consulted: Munich, Bayerische Staatsbibliothek, shelfmark 4 Mus.pr. 18173.
- F<sub>G4</sub> German first edition, 4<sup>th</sup> issue. Leipzig, Breitkopf & Härtel, plate number 5599, published ca. 1872–74. Title as in F<sub>G1</sub>, but now supplemented with the indication of the price: *Pr: IRthlr.= Mk.3.* Copy consulted: Staatsbibliothek zu Berlin · Preussischer Kulturbesitz, shelfmark 4 N. Mus. 5663.
- F<sub>G</sub> F<sub>G1</sub>, F<sub>G3</sub> and F<sub>G4</sub>.
- F<sub>E1</sub> English first edition, 1<sup>st</sup> issue. London, Wessel, plate number “(W & C<sup>o</sup> N<sup>o</sup> 1492.)”, published in August 1835. Title: *LAMATEUR PIANISTE \_ N<sup>o</sup> 56. | LE BANQUET INFERNAL. | SCHERZO. | pour le | Piano Forte. | DEDIE À | MONSIEUR T. ALBRECHT. | Secrétaire de Legation de S. M. le Roi de Saxe. | Par | FRED. CHOPIN. | (DE VARSOVIE.) | Copyright of the Publishers. | [left:] Op.20 [centre:] Ent. Sta. Hall. [right:] Price4/6 | Paris, M. Schlesinger, Leipzig, Breitkopf & Härtel. | LONDON, | WESSEL & C<sup>o</sup> Importers and Publishers of FOREIGN MUSIC, | (by special Appointment) to H.R.H. the Duchess of Kent, | N<sup>o</sup> 6, Frith Street, Soho Square.* Copy consulted: University of Chicago, Joseph Regenstein Library, Special Collections, shelfmark M25.C54S412.
- F<sub>E4</sub> English first edition, 4<sup>th</sup> issue. London, Wessel, published ca. 1858. Plate number as in F<sub>E1</sub>. Copy consulted: London, British Library, shelfmark h.471.f.(5). Sole extant copy, title page and series title missing.
- F<sub>E</sub> F<sub>E1</sub> and F<sub>E4</sub>.
- OD French first edition, 2<sup>nd</sup> issue. Paris, Maurice Schlesinger, published in 1835. Plate number and title page as in F<sub>F1</sub>. Copy from the estate of Chopin's pupil Camille O'Meara-Dubois, with autograph markings by Chopin. These entries cannot always be assigned to the composer with absolute certainty; some could also stem from another hand. Paris, Bibliothèque nationale de France, shelfmark Rés. F. 980 (II, 13) (available as digital copy).
- L Letter from Karol Mikuli to Ferdinand Hiller, 22 August 1879. Only the cover letter to Hiller has survived; partial reprint in: *Aus Ferdinand Hillers Briefwechsel*, vol. IV (1876–1881), ed. by Reinhold Sietz, *Beiträge zur Rheinischen Musikgeschichte*, vol. 60, 1965 pp. 91 f. The original with Hiller's answer (notated by him on leaves sent by Mikuli) is now lost; a copy survives in Warsaw, Chopin Institute, shelfmark F.7371. While preparing his edition of Chopin's piano works to be published by Friedrich Kistner, Leipzig (see *On reception*), Mikuli (a former Chopin pupil) wrote for advice to Hiller (a friend of Chopin's). Mikuli hoped that Hiller would provide “decisive corrections” for contentious passages with divergent readings in different works by Chopin. With regard to the Scherzo no. 1, Mikuli notated two music examples, one above the other, with questions listed beneath them in each case. The upper example is of M 43–57

(and applicable to all parallel passages), the lower example is of M 382–385. Mikuli asked Hiller about ties in M 43–57 (cf. comment on M 51/52, 53/54, 55/56 l), and about the 3<sup>rd</sup> notes in each measure of M 382 f. l (cf. comment on this). Hiller annotated the music examples in Mikuli's letter, commented on his questions and then returned everything to Mikuli (without the cover letter).

#### *On reception*

##### Mikuli

*Fr. Chopin's Pianoforte-Werke. Revidirt und mit Fingersatz versehen (zum größten Theil nach des Autors Notirungen) von Carl Mikuli. Band 10. Scherzos*, Leipzig: Fr. Kistner, no year, publisher's number 5345–5349.

##### Scholtz

*Frédéric Chopin. Scherzi, Fantasie f-moll*. Critically revised by Herrmann Scholtz. New edition by Bronislav v. Pozniak, Frankfurt on the Main: C. F. Peters, 1948, publisher's number 9099.

##### Paderewski

*Fryderyk Chopin. Sämtliche Werke. V: Scherzos für Klavier*. Edited by I. J. Paderewski, L. Bronarski, J. Turczyński. 2<sup>nd</sup> revised issue. Copyright 1961, by Instytut Fryderyka Chopina, Warsaw, Poland.

#### *About this edition*

From the source situation explained in the *Preface*, we can draw the following conclusions for the present edition: F<sub>F</sub> serves as the primary source (the text of F<sub>F2</sub> is identical to that of the 1<sup>st</sup> issue F<sub>F1</sub> in spite of the many engraving errors in F<sub>F1</sub>). OD was consulted as a secondary source. It contains a few corrections of obvious engraver's errors in F<sub>F</sub> as well as only two fingering num-

bers. OD by no means corrects all the errors of F<sub>F</sub> (M 503 l, in F<sub>F</sub> last note *A* instead of *B*, OD corrects to *B*. A few measures later on the same page, the obvious errors in M 511 f. were, however, left uncorrected: M 511, 3<sup>rd</sup> note *d*<sup>3</sup> instead of *e*<sup>3</sup>; M 512 u, *g*<sup>3</sup> instead of *b*<sup>3</sup>). The source value of OD is thus limited.

Since F<sub>G1</sub> and F<sub>E1</sub> correct several engraver's errors from F<sub>F</sub>, it has been occasionally assumed that Schlesinger had sent to Breitkopf and Wessel a set of proofs corrected by Chopin to be used as their engraver's copy, although there is no evidence for this. The structure of the Scherzo, with its many written-out repeats, makes it easier to track down errors on the basis of parallel passages, and more plausible to bring parallel passages into line with one another. The proof-readers of F<sub>C</sub> and F<sub>E</sub> apparently proceeded according to this principle, and nowhere can we find any emendations that could only derive from the composer himself. The changes made in the later issues of F<sub>C</sub> and F<sub>E</sub> can also be explained by the thoroughness of the publisher's revisions. There are several factors suggesting that the last alterations in F<sub>G4</sub> and F<sub>E4</sub> were based on a comparison of the parallel editions from the other countries (cf. e. g., comments on M 51/52, 53/54, 55/56 l and on M 374 f. l). Moreover, F<sub>E</sub> contains inauthentic additions, such as extra fingering and the subtitle *Le Banquet infernal*. Thus while the various print-runs from F<sub>C</sub> and F<sub>E</sub> were only used for purposes of comparison, their readings are important for the reception of the work.

Source L is also of historical importance for its reception. The two passages mentioned there are frequently discussed among scholars; it is striking to witness Mikuli's uncertainty with regard to the correct readings. Hiller's replies offer little source value, however. One wonders why Mikuli asked him, of all people, about the authentic readings. It is true that Chopin's friendship with Hiller flourished particularly intensively during his first Paris years, and especially at the time of origin of the Scherzo in around 1834. However,

Hiller can only have judged from memory about events that went back about 40 years in time!

Since no autograph source has survived, our edition had to be based on F<sub>F</sub>, also with regard to markings that are often reproduced imprecisely in the printed editions. In F<sub>F</sub>, dynamic markings are often placed at pf u instead of in the centre, a practice that we have also followed where it is consistent. In unequivocal cases, double dynamics for both staves have been replaced by single dynamic markings positioned centrally between the staves; single dynamics in the original that had been imprecisely positioned between the staves are treated similarly. The lost engraver's copy clearly distinguished between short and long accents. This distinction can be observed in F<sub>F</sub> but is not applied with any regularity; we have adopted it only where it is indisputable. Our edition also broadly follows F<sub>F</sub> in the distribution of the notes upon the staves. Fingerings in italics stem from the sources: F<sub>F</sub> if not otherwise indicated, from OD only in M 336 u.

Markings that are missing solely by oversight in F<sub>F</sub> have been supplemented by the editor in parentheses, and the many parallel passages have been changed to match each other. It is likely that literal repetitions in the lost engraver's copy were not fully notated but were supplied with a reference to a corresponding measure. In many cases one can assume that the musical text should be congruent. But when discrepancies between parallel passages seem intentional, we have refrained from changing them.

Since the engraving of F<sub>F</sub> is very imprecise, a few phenomena have been adapted without comment. For example, we do not comment on slurs that are not continued at line breaks or page breaks, or that start too late. Chains of slurs and slurs enclosing ties have been adapted to parallel passages without comment. Likewise, engraving errors have been corrected without comment whenever the correct reading is unequivocally confirmed by parallel passages. This was the case, for example, with wrong notes

and wrong note values (missing or superfluous augmentation dots).

Readings derived from the reception of the work are only mentioned in the following *Individual comments* whenever they have to do with variants relevant to performance practice. Footnotes in the musical text refer to the most important passages.

#### *Individual comments*

In  $F_F$ ,  $F_E$  *Con fuoco* above M 1 and *Presto* at the centre before the brace to M 1. In  $F_F$ ,  $F_E$ , metronome marking erroneously  $\text{♩} = 120$ , in  $F_{E4}$  corrected to  $\text{♩}$ .

10 l: In  $F_F$  here and in most parallel passages long accent in pf u (generally 1<sup>st</sup>–2<sup>nd</sup> notes, sometimes 1<sup>st</sup>–3<sup>rd</sup> notes). However, in M 242, 244, 250, 390, 506, 508, 514, accent in pf l. Unclear whether all passages intended for pf u or whether the differences are intentional. We bring all these into line with each other and place accent in pf l. Mikuli has a long accent at pf l, Scholtz a short one at pf l, Paderewski a short accent at 1<sup>st</sup> note in pf u.

28 l: In  $F_F$  neither staccato nor tie at  $g^1$ ; in M 144 staccato, in M 260/261 tie at measure transition, in M 408 no marking, in M 524 staccato. Tie at M 260/261 is presumably an engraving error, we add staccato in all passages. Mikuli has staccato at M 28, 144, 408, 524, in M 260/261 tie in upper voice and staccato in lower voice (cf. M 36 and parallel passages). Scholtz has tie in upper voice, staccato in lower voice in all passages; Paderewski lacks tie in all passages, staccato inconsistently notated.

51/52, 53/54, 55/56 l: In  $F_{C1}$  here and in almost all parallel passages (exception: M 435/436) tie at measure transition.  $F_F$  has tie only in M 283/284, 547/548, 551/552.  $F_{E1}$  has ties as in  $F_F$ , but also has an additional tie in M 167/168. In  $F_{C4}$  most of the ties from  $F_{C1}$  were eliminated (presumably after comparison with  $F_F$ ; only in M 53/54 and 285/286 were they left untouched); in  $F_{E4}$  however,

most of the ties missing from  $F_{E1}$  were added (presumably after comparison with  $F_{C1}$ ; only M 51/52 remained without tie). In no source are all parallel passages consistently marked; at times, staccato has been added at the 2<sup>nd</sup> octave in addition to the tie, presumably erroneously. In L Hiller writes that the correct reading is as follows: first two passages (M 51/52, 53/54) with tie, the third (M 55/56) without. Accordingly, Mikuli edits M 51/52, 53/54 with tie, M 55/56 without (thus in all parallel passages; in M 51/52 and 53/54 and parallel passages generally with staccato dot at 2<sup>nd</sup> octave); Scholtz always has tie (thus as in  $F_{C1}$ , but M 435/436 with tie; moreover, consistent staccato dot at 2<sup>nd</sup> octave in M 51/52, 53/54 and all parallel passages); Paderewski always lacks tie.

The marking was probably already not uniform in the engraver's copy for  $F_F$ . It is possible that Chopin began by notating ties there at first and later eliminated them inconsistently (in this case, a publisher's editor must have supplemented the ties analogously in  $F_{C1}$ ); or the engraver's copy contained ties throughout that were originally engraved in  $F_{F1}$ , but then incompletely deleted during the course of Chopin's proof-reading. (Bearing this in mind, it is plausible that Breitkopf & Härtel's engraver's copy might have been an uncorrected galley proof of  $F_{F1}$  that still contained the ties;  $F_{E1}$  would in this case have been engraved on the basis of the corrected proofs of  $F_{F1}$ . However, the argument against this hypothesis is that it would have entailed Schlesinger dealing quite differently with each of his two publishing partners; furthermore,  $F_{F1}$  bears no traces whatsoever of plate corrections at the places in question.) On the basis of what we find in  $F_F$  (tie only in three passages, probably the remainder of a rejected reading), the present edition assumes that there should be no ties in any passages here.

52/53, 54/55, 56/57 l: In  $F_F$  here and in all parallel passages inconsistent slurring, either up to last note before measure transition or to 1<sup>st</sup> note after measure transition. We always place slur up to 1<sup>st</sup> note after measure transition.

58–60 l: In  $F_F$  \* at 2<sup>nd</sup> note M 60, but without any corresponding  $\text{♩}$  before; in analogy with M 61–63 and 297–304,  $\text{♩}$  could have been intended at last note of M 57 or on 1<sup>st</sup> note of M 58.  $F_{C1}$  places  $\text{♩}$  at M 58 and \* at last note M 60;  $F_{C3}$  supplements accordingly for M 174–176; in  $F_{E1}$  each time without pedal marking; added in  $F_{E4}$  for M 58–60, 174–176, 290–292, 438–440. Mikuli has  $\text{♩}$  at M 58 and \* at 2<sup>nd</sup> note M 60 (without pedal markings in any parallel passages); Scholtz has  $\text{♩}$  at beat 1 M 57 and \* at M 58 (accordingly in all parallel passages); Paderewski has no pedal markings in any passages. We delete \* as given in  $F_F$  M 60, since all parallel passages have no pedal markings.

62–64, 65<sup>b</sup>–67<sup>b</sup>, 178–183: In  $F_F$  slurring irregular; we change to match M 442–447 (there, however, slur missing at 446–447 l). The same slurring was surely intended in the three parallel passages.

77/78 u: In  $F_F$  slur at measure transition only to 1<sup>st</sup> note M 78; in the parallel passage M 193/194 slur extends to 1<sup>st</sup> note M 194, renewed beginning of slur from this note to last note in measure. In parallel passage M 457/458 1<sup>st</sup> slur as in M 77/78 and 193/194, 2<sup>nd</sup> slur after change of line but open to the left. Presumably uninterrupted slur intended for all three passages.

85:  $F_F$  has *poco a poco cresc.* only from 2<sup>nd</sup> half M 86; we change to match M 201, 465.

121–124 l:  $F_F$  lacks > ; parallel passages M 237–240 also lack > , in M 501 f. there is an > there, but not in M 503 f. We assume an oversight in M 501 f. and have thus deleted these two > . In addition to M 501 f. there are a few inconsistent > that were supplemented at all three pas-

sages in  $F_C$ ,  $F_E$ . Mikuli as in  $F_F$ ; Scholtz and Paderewski add  $>$  in all cases.

201 l:  $F_F$  has  $*$  at end of measure, presumably engraving error, for M 202 has no  $\mathfrak{S}$  but  $*$ . Pedal probably intended for M 201 f., cf. also M 85 f., 465 f.

226 l:  $F_F$  has  $\mathfrak{S}$  in addition to M 225; presumably engraving error, cf. M 110, 490.

276–279, 424–427 l: In  $F_F$  slur only to M 277/426; we adapt to M 540–543 (there chain of slur instead of slur enclosing tie); cf. also M 44–47, 160–163.


279–281, 427–429 l: In  $F_F$  slur always only up to last octave M 280/428; changed to match M 543–545, cf. also M 48/49, 164/165.

307, 308, 309 f.: In  $F_F$  the hairpins are shorter, we change to match M 339, 340, 341 f.

316/317 u: In the sources legato slur from last note of M 316 to 1<sup>st</sup> note of M 317. Apparent engraving error in  $F_F$  (confusion with tie M 317/318).

321, 325, 342 l: In  $F_F$ ,  $F_{C1}$  4<sup>th</sup> note always  $B$  instead of  $G\sharp$ ,  $f\sharp$  instead of  $d\sharp$ ,  $d\sharp$  instead of  $B\sharp$ . Correctly engraved in  $F_E$  presumably on the basis of the parallel passages M 353, 357, 310. We amend accordingly. In  $F_{C4}$  M 321, 325 corrected, in  $F_{C4}$  M 342  $d\sharp$  as before.

323, 355 u: In order to adjust the part-writing to the context, Paderewski

writes here  contrary to the sources.

329–333, 361–365:  $F_F$  has



(M 365 lacks  $>$ , however). Only M 330 has  $\leftarrow$  rather than  $<$ ; without an autograph it is difficult to decide what Chopin meant. Either  $<$  are engraving errors, and intended is:



Or:



Scholtz has:



Paderewski has:



(M 365 without marking). In M 329 ff. Mikuli has:



In M 361 ff.:



331–336 u: In F<sub>F</sub> end of slur already at M 333 (chain of slur instead of slur enclosing tie); we change to match M 363–368.

336 u: Fingering in italics stems from OD.

356, 359 u: F<sub>F</sub> seems to have slur instead of tie from 1<sup>st</sup> grace note to main note. However, presumably intended as given in the present edition.

360–362 u: In F<sub>F</sub> slur only from grace note at M 361, but cf. M 328–330.

369–372: In F<sub>F</sub> hairpins partly longer or shorter. We change to match M 337–340.

374 f. l: 2<sup>nd</sup> note always *a*♯ and *g*♯ according to F<sub>F</sub>, F<sub>G1</sub>, F<sub>G3</sub>; 2<sup>nd</sup> note always *a* and *a*♯ in F<sub>G4</sub>, F<sub>F</sub>. Not corrected in OD, which is why the reading F<sub>F</sub> is probably valid. Mikuli has *a* and *a*♯, Scholtz *a* and *g*♯, Paderewski *a*♯ and *g*♯.

382 f. l: In F<sub>F</sub> the two *♯* at *a* are missing; supplemented each time in OD. The *♯* are also missing in F<sub>G1</sub>, F<sub>G3</sub>, and were added in F<sub>G4</sub>. In F<sub>E</sub> in M 382 *g*✕ (presumably corrected by a publishing house editor), in M 383 *a*♯ again. Mikuli, Scholtz, Paderewski consistently have *a*. In L, Hiller is also in favour of *a* in both measures.

424 l: In F<sub>F</sub> portato dots at 2<sup>nd</sup> and 3<sup>rd</sup> octaves, presumably erroneous.

445 u: F<sub>F</sub> lacks *♯*; supplemented in OD.

451: In F<sub>F</sub> *cresc.*, presumably engraving error. See parallel passages as well as the *cresc.* in M 453.

454 u: F<sub>F</sub> lacks *♯*; supplemented in OD.

559 l: F<sub>F</sub> erroneously has *✱* already at end of M 558.

585 l: F<sub>F</sub> lacks *♯* at *g*♯<sup>1</sup> and *g*♯<sup>2</sup>; supplemented in OD.

### Scherzo in *b* minor op. 31

#### Sources

A Autograph, engraver's copy for F<sub>F</sub> (see below). Paris, Bibliothèque nationale de France, shelfmark Ms. 106. Title heading in another hand in pencil: *Chopin op. 31 Scherzo*. Note on the 1<sup>st</sup> page which precedes the musical text: *Manuscrit de Chopin | du Scher-*

*zo op: 31*. [after this in another hand in pencil: (*édité 1837*)] | *donné après sa mort le 17 Octobre 1849 | à M: Tellefsen, son élève | par Mad: Jendrewitz* [sic], *la sœur | de Chopin*. Numerous corrections in Chopin's hand, engraver's markings from the publisher.

C Copy based on A by Julian Fontana, after corrections by Chopin it became the engraver's copy for F<sub>G</sub> (see below). Warsaw, National Library (Biblioteka Narodowa), shelfmark Mus. 220. Title in Chopin's hand, crossed out with red ink: *Scherzo | pour Piano | dédié* [sic] *à M<sup>lle</sup> la C<sup>sac</sup> Adèle de Fürstenstein | par | FChopin | Leipsic chez Haertel. | Paris chez M. Schlesinger. | Londres chez Wessel. |* [in another hand:] *op. 31*. Numerous corrections and additions in Chopin's hand, engraver's markings from the publisher.

F<sub>F</sub> French first edition. Paris, Maurice Schlesinger, plate number "M. S. 2494.", published December 1837. Title: *Scherzo | POUR PIANO | Dédié à Mademoiselle | Adèle de Furstenstein | PAR | F. CHOPIN | A. L. |* [left:] *Opéra: 31. |* [right:] *Prix: 7<sup>f</sup>. 50<sup>c</sup>. | Propriété des Editeurs | PARIS, chez Maurice SCHLESINGER, Editeur de Musique Rue Richelieu, 97. |* [left:] *Leipsic chez Breitkopf & Hartel. |* [right:] *Londres, chez Wessel. |* Copy consulted: Paris, Bibliothèque nationale de France, shelfmark Vm<sup>12</sup> 5560.

F<sub>G</sub> German first edition. Leipzig, Breitkopf & Härtel, plate number 5852, published November 1837. Title: *SCHERZO | pour le Piano | DÉDIÉ | à Mademoiselle la Comtesse | ADELE DE FÜRSTENSTEIN | par | FR. CHOPIN. |* [left:] *Oeuw. 31 |* [right:] *Pr. 1 Thlr. 4 Gr. | Propriété des Editeurs. | Leipsic, chez Breitkopf & Härtel. | Paris, chez M. Schlesinger. Londres, chez Wessel & Co. | St-Petersbourg, chez Bernard & Holtz. Varsovie, chez G. Senne-*

*wald. | Enregistre* [sic] *dans les Archives de l'Union. | Lith de K & B. Copy consulted: Warsaw, Fryderyk Chopin Institute (Narodowy Instytut Fryderyka Chopina), shelfmark 4688/n.*

F<sub>E</sub> English first edition. London, Wessel, plate number "(W & C<sup>o</sup>. N<sup>o</sup>. 2168.)", published November 1837. Title: *LE PIANISTE MODERNE. | N<sup>o</sup>. 59. | LA MÉDITATION. | Scherzo. | pour le | Piano Forte. | Dedié à | Mad<sup>lle</sup>. Adele Furstenstein. | par | FREDERIC CHOPIN. | (de Varsovie) | Copyright of the Publishers. |* [left:] *OP.31. |* [centre:] *Ent. Sta. Hall. |* [right:] *Price 5/- | Paris. M. Schlesinger. Leipzig. Breitkopf et Härtel. | LONDON. | WESSEL & C<sup>o</sup>. Importers of Foreign Music & Publishers of all the Works of | CHOPIN. KUH-LAU. CZERNY. THALBERG. HUMMEL. &c. | N<sup>o</sup>. 6 Frith Street. Soho Square. Copy consulted: Oxford, Bodleian Library, shelfmark Mus. Instr. I. 46 (18).*

OD French first edition. Paris, Maurice Schlesinger, plate number as F<sub>F</sub>, published December 1837. Copy owned by Chopin's pupil Camille O'Meara-Dubois, with a very few markings by Chopin. Paris, Bibliothèque nationale de France, shelfmark Rés. F. 980 (II,14) (available in digitized form).

SCH French first edition, later issue. Paris, Brandus, plate number as F<sub>F</sub>, published ca. 1853–59 (cf. Christophe Grabowski/John Rink, *Annotated Catalogue of Chopin's First Editions*, Cambridge, 2010, catalogue number 31–1a-BR). Copy presumably previously owned by Joseph Schiffmacher (cf. Jean-Jacques Eigeldinger, *Chopin vu par ses élèves*, Paris, 2006, pp. 231 f., 300–302). The Parisian publisher Brandus became Maurice Schlesinger's legal successor in 1845, after which date Brandus clearly continued selling Schlesinger's edition of op. 31 (F<sub>F</sub>).



He published a new issue of it in the 1850s, when he provided the title page with a new price, new publisher information and a new address for his publishing company. The musical text remained unaltered, however, as did Schlesinger's plate number. The copy of this later issue that was owned by Schiffmacher contains numerous manuscript markings (fingerings, corrections to the musical text, and the addition of dynamics such as *f* in M 436 and *p* in M 444) that could well derive from Chopin. We can here distinguish between at least two levels of notation – one in pencil, the other in ink. Schiffmacher took lessons from Chopin in about 1847 and might have studied the Scherzo op. 31 with him. However, the publication date of this later issue by Brandus (1853–59) means it is impossible for Chopin to have made these annotations himself. It is conceivable, however, that Schiffmacher acquired this copy after Chopin's death and proceeded to annotate it by hand according to what Chopin had told him. Even in this case, however, it is highly doubtful as to whether we could regard these markings as having being authorized by the composer.

- St French first edition. Paris, Maurice Schlesinger, plate number as  $F_F$ , published December 1837. Copy owned by Chopin's pupil Jane Stirling, without any markings by Chopin. Paris, Bibliothèque nationale de France, Signatur Rés. Vma. 241 (IV, 31) (available in digitized form).
- RZ French first edition. Paris, Maurice Schlesinger, plate number as  $F_F$ , published December 1837. Copy owned by Chopin's pupil Zofia Rozengardt-Zaleska, with very few markings. Bibliothèque Polonaise de Paris – Société Historique et Littéraire, shelfmark FN 15823.

#### On reception

Mikuli

*Fr. Chopin's Pianoforte-Werke. Revidirt und mit Fingersatz versehen (zum größten Theil nach des Autors Notirungen) von Carl Mikuli. Band 10. Scherzos*, Leipzig: Fr. Kistner, no year, publisher's number 5345 – 5349.

Scholtz

*Frédéric Chopin. Scherzi, Fantasie f-moll*. Critically revised by Herrmann Scholtz. New edition by Bronislav v. Pozniak, Frankfurt on the Main: C. F. Peters, 1948, publisher's number 9099.

Paderewski

*Fryderyk Chopin. Sämtliche Werke. V: Scherzos für Klavier*. Edited by I. J. Paderewski, L. Bronarski, J. Turczyński. 2<sup>nd</sup> revised issue. Copyright 1961, by Instytut Fryderyka Chopina, Warsaw, Poland.

#### About this edition

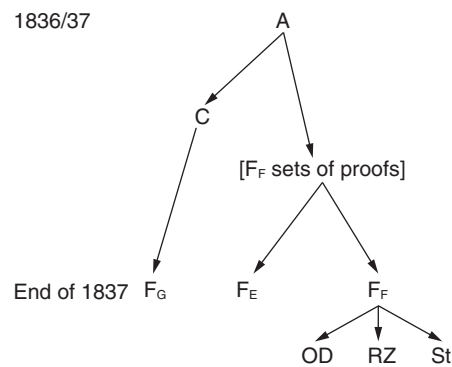
As explained in the *Preface*, because of many missing dynamic and pedal markings, the autograph (A) represents a draft version of the work which still needed to be fully worked out. In other manuscripts too, it can be observed that Chopin first notated pitches and only added articulation, dynamics and pedal markings in later stages of work. Fontana therefore made his copy (C) based on an incomplete autograph. After Fontana had copied out this draft version, Chopin corrected and amended C in detail. In the process he transferred some corrections to A (such as M 66 l: in A, C the 2<sup>nd</sup> and 6<sup>th</sup> notes were originally *ab* instead of *cb*<sup>1</sup>, this was later corrected by Chopin in both sources; cf. comment on M 198, 649 l). However, these retrospective alterations were only adopted in isolated cases and not systematically with regard to dynamic and pedal markings. Chopin in the end had the French first edition ( $F_F$ ) engraved on the basis of a still unfinished autograph. In presumably two stages of proof corrections, Chopin checked through  $F_F$  thoroughly,

and added pedal markings that were missing for the most part, but hardly any dynamic markings. The English first edition ( $F_E$ ) is based on  $F_F$ .  $F_E$  does indeed reflect the corrected state of  $F_F$ , but it does not contain all the corrections (cf. M 450 u: 4<sup>th</sup> note in A *b*<sup>2</sup> instead of *a*<sup>2</sup>, in  $F_F$  originally likewise *b*<sup>2</sup>, thus also in  $F_E$ .  $F_F$  has later plate correction to *a*<sup>2</sup>).  $F_E$  was therefore evidently engraved on the basis of the proofs after the 1<sup>st</sup> corrections and not checked by Chopin. The German first edition ( $F_G$ ) is based on C and was not corrected by Chopin.

The pupils' copies OD, RZ, which are based on  $F_F$ , contain very few entries, and St contains none at all. Even at this stage no further corrections were made adding the dynamic markings in  $F_F$  which Chopin had supplemented in C.

In later issues of the first editions too, there is no evidence of corrections that could be traced back to the composer. The primary source for the present edition is C, as this represents the source most carefully edited by Chopin.  $F_F$  is an important secondary source, as this is the last version checked by Chopin. Important divergent readings in  $F_F$  are recorded in the footnotes or in the *Individual comments*. A has also been consulted as a secondary source, as A is often more reliable than  $F_F$ .  $F_G$  and  $F_E$  have not been used as sources, as they were not corrected by Chopin.

OD and RZ were only consulted in isolated cases. The few markings, which refer to practical performance, were intended for particular pupils and are therefore of limited value. St is not relevant. We have not drawn on Sch here for the reasons already given in the description of the source. Here and there,



however, the *Individual comments* list readings from it that are of interest for the work's reception history.

The present edition also takes into consideration reception history (see the editions listed under *On reception*). This is of central importance in the tradition of Chopin interpretations. Readings from the first editions of the circle around Chopin's pupils that have long since become authoritative are documented in footnotes or in the *Individual comments*; their origins are explained and, if necessary, corrected.

Markings that are missing solely by oversight have been supplemented by the editor in parentheses. C and the other sources often only give one slur or a staccato sign for passages which are wholly or partly notated on one staff, but are intended for both hands (such as in M 1 ff., where the beginning of the motif of the right hand is notated in pf l). However, in accordance with Chopin's customary writing habits, this single slur applied to both voices. In unambiguous cases we have therefore tacitly added the articulation for the other voice. Where possible, a distinction has been made between long and short accents following the primary source; this has included bringing parallel places into line with each other. In rare cases, the notation of chains of slurs and slurs enclosing ties has been tacitly brought into line with parallel passages. We have corrected obvious mistakes in C in accordance with A, F<sub>F</sub>, such as missing augmentation dots, for example. The fingering given in italics in M 61 f. comes from OD.

M 632–695 are not written out in A and C, rather are indicated by reference to M 181–244. The corresponding measures should accordingly be the same. In F<sub>F</sub> they were newly engraved according to the instructions. The small differences in M 632–695 are probably not intentional there, and have not been documented in the present edition.

M 133–262 are a repetition of M 1–132; however, they were newly notated in full in A and C, as Chopin introduced variants. Differences in notes between the two passages are accordingly intentional; it is more difficult to decide in

the case of smaller alterations concerning articulation, dynamics and pedalling. Although it cannot be ruled out that we are dealing with an omission on Chopin's part here, nevertheless, as a general rule, the differences that have been handed down in the sources have been included in the present edition.

#### *Individual comments*

14–17 u: A lacks octave marking, as does C, but there it has been written in another hand in pencil (possibly by the publisher when F<sub>C</sub> was engraved). In F<sub>F</sub> it was presumably added in the galley proofs, also present in F<sub>E</sub>. We follow F<sub>F</sub>.

14–17, 30–33, 38–41 u: In C the slur ends one chord earlier; we follow A, F<sub>F</sub>.

41 u: A, C lack staccato dot; added according to F<sub>F</sub>.

49–52 u: In C the slur only begins on the 2<sup>nd</sup> note in M 50 and only extends to the last note in M 51; we follow A, F<sub>F</sub>, cf. also M 57–60.

49–117, 200–245: A lacks many of the markings  $\gg$ ,  $\ll$ ,  $>$ , *cresc.*, but also *poco riten.* in M 63 and *dolce* in M 82, 214; however, A has dynamic markings in M 53–56. We follow C, because there these markings were added in Chopin's hand. F<sub>F</sub> follows A, however in the galley proofs Chopin added *cresc.* in M 110 ff. (instead of, as in C, in M 109 ff.; cf. also comment on M 113 f.) and M 241 ff. Although F<sub>F</sub> represents the latest source authorized and checked by Chopin, whose missing dynamic and agogic markings were not corrected in OD, St, RZ, the additions in C must be regarded as being clarifications; by contrast the version in A and F<sub>F</sub> does not appear to be an independent final authorized version. The later editions contain dynamic markings in accordance with C (however Mikuli, which is based on F<sub>F</sub>, adds markings somewhat more sparingly and, in the placing of hairpins, sometimes differently).

53 f., 55 f. u: A has slur in M 53 1<sup>st</sup> to last note, in M 54 staccato; in M 55 f.

slur without staccato. The same also in F<sub>F</sub> (however, 1<sup>st</sup> slur to 1<sup>st</sup> note M 54). C originally has slurs to M 53 and 55, in M 54 and 56 staccato in each case; this reading was later corrected (by Chopin?), in that the slurs were lengthened and the staccato dots deleted. We follow the corrected reading in C and the parallel places M 185 f., 187 f.

57/58 l: C lacks slur at measure transition; added in accordance with A, F<sub>F</sub>.

62–64, 193–196: Accents in M 62–64 in accordance with A, F<sub>F</sub>. C only has  $>$  in M 64, but there it was presumably an oversight by Fontana which Chopin did not notice when checking. M 193–196 have accents in accordance with C, A, F<sub>F</sub>. Amongst the later editions, in Mikuli both places in accordance with C; Scholtz and Paderewski place accents at the beginning of each measure in M 61–64 and 193–196.

73 u: C has grace note  $\text{♯}$  instead of  $\text{♮}$ ; we follow A, F<sub>F</sub>, cf. also M 205.

73/74: A, C, F<sub>F</sub> in each case only have a tie at the measure transition, and rather to  $eb^2$  instead of to  $db^2$ . M 205/206 however have this to  $db^2$  instead of  $eb^2$ . In Mikuli and Scholtz in both M 73/74 as well as 205/206 there are ties to both notes, Paderewski reflects what is reproduced here. Presumably in A in M 73/74 a tie was intended to  $db^2$  instead of  $eb^2$ , which, however, was misread in C, F<sub>F</sub>. We change to match M 205/206.

76 u: A has  $>$  below the staff, that is probably at  $c^2$  instead of  $ab^2$ ; the same in F<sub>F</sub> and originally in C. In C however later corrected (by Chopin?) and placed at the  $ab^2$ . Amongst the later editions only Mikuli has it at  $c^2$ .

83–116 l: A and originally C already lack pedal markings from M 65. In C and in the galley proofs of F<sub>F</sub> it was added by Chopin, namely consistently in both sources in M 65–82. In M 83–102 there are small differences. We follow C. F<sub>F</sub> has one-measure pedalling in M 83–86, 91–94, 99–102. In M 105–116 no pedal markings were added in C, here we follow the pedalling in F<sub>F</sub>.

- 95/96, 227/228 l: In A at the measure transition perhaps there is a slur at *bb-ab*, however only the faint beginning of a slur can be seen in each case, in M 227/228 possibly even in pencil and by the engraver of F<sub>C</sub>. Slur not found in any other source. In A M 678/679 are not written out, but are indicated with reference to M 227/228.
- 99 l: In C, A the upper voice has  $\downarrow$  instead of  $\downarrow$ ; we follow F<sub>F</sub>.
- 113 f.: In A, F<sub>F</sub> > and *ff* as listed in the footnote; however, these sources lack  $\gg$  in M 114 f.; A lacks *cresc.* from M 109, added in F<sub>F</sub>, but only for M 110 to *ff* M 114. Paderewski follows F<sub>F</sub> (however *cresc.* is already in M 109). Mikuli has *cresc.* and > like F<sub>F</sub>, but  $\gg$  and *ff* like C. Scholtz is as C, but in M 113 has additional  $\ll$  and in M 114 > instead of  $\gg$ . Cf. also comment on M 246.
- 114 l: A, F<sub>F</sub> have a unique slur from the 1<sup>st</sup> to the last note, not in C.
- 114/115 u: C lacks ties; added in accordance with A, F<sub>F</sub>.
- 114–117 u: C has slur only from the 1<sup>st</sup> chord in M 114 to the last chord in M 115; M 116 f. lacks slur. A has slur as C, but a further slur from 1<sup>st</sup> to last chord in M 116. F<sub>F</sub> also has a slur as in C and a further slur from the last chord in M 115 to M 117. We follow F<sub>F</sub>, but place a continuous slur as in the parallel passage M 246–249.
- 118 f., 120 f. u: C only has slur to the end of M 118 and 120 in each case; we follow A, F<sub>F</sub>.
- 118, 120, 122, 124, 250, 252, 254, 256: In M 118, 120, 122, 124 in C, A the position of the accents is not clear, but rather for pf u; in addition in A, there are long, rather than short accents. F<sub>F</sub> has long accents between the staves in the first four measures, but M 124 lacks an accent. In A M 250, 252, 254 have long accents, in M 256 there is a short accent. Their position tends to be between the staves, only in M 252 is it in pf u. In C in M 252 there is a  $\gg$  in pf u, in M 256 there is a short accent between the staves; M 250, 254 lack accents. In F<sub>F</sub> in the 2<sup>nd</sup> group of measure there are long accents between the staves, only in M 250 there is a short accent in pf u. Based on this discovery, it is difficult to decide on the position and length of the accents. Because of a few accents clearly placed above in A, C, we place long accents in pf u in all eight places; the accents missing in C in M 250, 254 are added in accordance with A, F<sub>F</sub>. Later editions have a short accent in pf u in each case.
- 119/120 l: C lacks slur; added in accordance with A, F<sub>F</sub>.
- 123 l: C lacks staccato; added in accordance with A, F<sub>F</sub>.
- 125, 257 l: A, M 125 presumably originally had the octave *Db<sub>1</sub>/Db*, however barely recognisable. The corrected reading is clearly *Db<sub>1</sub>*. C also has the same. In F<sub>F</sub> traces of a plate correction are visible, the correct reading is *Db*; presumably it was *Db<sub>1</sub>* before, as in A. In M 257 however all sources have an uncorrected *Db<sub>1</sub>*. It is unclear which is the authorized version. It is conceivable that Chopin wanted to avoid the low register in M 125 in order not to anticipate M 129. It is also conceivable that he forgot to enter the correction in M 257 too, but that it should apply to both measures. We nevertheless follow the findings in C, as this source was also checked by Chopin and *Db<sub>1</sub>* remains uncorrected in both places. The pupils' copies contain no markings in either place. Amongst the later editions only Mikuli has the same as F<sub>F</sub>, Paderewski and Scholtz have the same as C.
- 138–141 u: C only has a slur to the end of M 140. We follow A; F<sub>F</sub> only has a slur from the 1<sup>st</sup> chord M 140 to the chord M 141.
- 148 f.: Slurs for both staves in the sources; pf l only has slur to M 148 and it is presumably intended as a group slur, cf. also M 16 f. and the other parallel places, therefore not adopted. In A, C pf u only has a slur to M 148, in F<sub>F</sub> to M 149. Staccato is only present in A. We adopt the end of the slur from F<sub>F</sub> and the staccato from A, cf. M 17 and the other parallel passages.
- 154 l: C, F<sub>F</sub> lack staccato, added in accordance with A.
- 162–165 u: C only has slur to the end of M 163; in A, F<sub>F</sub> to the end of M 164; cf. however M 30–33.
- 165 u: C lacks staccato; added in accordance with A, F<sub>F</sub>.
- 172 f.: The sources have slurs for both staves. A, C each only have a slur to M 172, there is one in F<sub>F</sub> to the chord in M 173 respectively. Presumably intended as in M 148 f. (cf. comment above), therefore brought into line.
- 179/180, 630/631 l: M 179/180 lack ties in all sources, M 630/631 in C lack the lower one. In both places we have given ties for both parts, undoubtedly intended thus because of the *tr*.
- 183, 634 u: C, A give 2<sup>nd</sup> note as *bb<sup>2</sup>* instead of *db<sup>3</sup>*; copying error which was corrected in all of the first editions, in F<sub>F</sub> perhaps by Chopin, but possibly simply by comparison with the parallel passages.
- 185, 636: C lacks  $\gg$ ; added in accordance with A, F<sub>F</sub>, cf. also M 53.
- l: C lacks staccato; added in accordance with A, F<sub>F</sub>.
- 186, 188, 637, 639 u: C, A have staccato dot in each case; we follow F<sub>F</sub>, as in the parallel place M 54, 56, the staccato dot originally present in C was deleted, cf. comments above on M 53 f., 55 f. u.
- 194, 645 u: C has staccato dot; we follow A, F<sub>F</sub>, cf. also M 62.
- 198, 649 l: A, F<sub>F</sub> give the 2<sup>nd</sup> and 6<sup>th</sup> note as *ab* instead of *cb<sup>1</sup>* in each case (in A M 649 is not written out); *ab* is the reading before correction, for in M 66 in A it was also originally *ab* and later corrected to *cb<sup>1</sup>*. Presumably all three places were intended to sound the same, and Chopin simply forgot to make the correction in A in M 198 too. However, he consequently overlooked this in the galley proofs of F<sub>F</sub> in M 198 and 649. C has *cb<sup>1</sup>* after correction in M 66, 198, M 649 is not written out. The later editions have *cb<sup>1</sup>* in each case.
- 206, 657 u: C lacks  $\blacktriangleright$ ; added in accordance with A, F<sub>F</sub>.
- 211/212, 662/663 u: C, A lack tie; added in accordance with F<sub>F</sub>, cf. also M 79/80.



- 219/220, 670/671 u: Division of slur in accordance with parallel passage M 87/88. The sources have continuous slur, presumably due to cursiveness in A.
- 240, 691 u: Last chord adjusted to match M 108. There in A after correction, chord clearly with  $f^2$  instead of  $gb^2$ ; possibly Chopin simply forgot to make this correction in M 240 too (M 691 is not written out in A, C). C, F<sub>F</sub> follow A. Although the two parallel passages also differ in other details (cf. e.g. M 101 f., 233 f.), such a minor and barely audible difference does not seem to be intentional. The later editions have  $f^2$  in each case.
- 246, 249: A lacks *ff*, in F<sub>F</sub> presumably added by Chopin in M 246, both sources lack  $\succ$  in M 246. C originally had both measures without *ff*, however added by Chopin in M 249. Cf. also comment on M 113 f.
- 249/250 l: C lacks the slur at the measure transition; added in accordance with A, F<sub>F</sub>.
- 250 f. u: C only has slur to the end of M 250; we lengthen in accordance with A, F<sub>F</sub>.
- 251, 253, 255 l: C lacks staccato dot in each case; added in accordance with A, F<sub>F</sub>.
- 254 f. u: C lacks slur; added in accordance with A, F<sub>F</sub>.
- 265/266 u: It is not possible to determine whether the tie  $c\sharp^1-c\sharp^1$  added in F<sub>F</sub> is an engraving error or can be traced back to Chopin. However, it is presumably an error, for in A, C the parallel places M 265/266, 269/270, 285/286, 289/290 on the one hand, and M 366/367, 370/371, 387/388, 391/392 on the other, are consistently marked. The first two sequences of chords are notated without ties in each case (M 265/266, 269/270 and M 366/367, 370/371), the following two have ties (M 285/286, 289/290 and M 387/388, 391/392). If Chopin had wanted to alter this consistent pattern in F<sub>F</sub>, he would not have only added the tie in a single place, namely M 265/266. In addition, F<sub>F</sub> is unreliable particularly in the placement of slurs in the eight chordal passages; many ties are missing which Chopin did not add to his galley proofs, and as well as this, unnecessary legato slurs were also placed in M 265/266 between  $e-f\sharp$  and  $e^1-f\sharp^1$ . The tie in M 265/266 should therefore probably be regarded as a mistake. In the pupil's copies after M 265/266, a tie was added only in RZ and only in M 269/270, but whether this was by Chopin is difficult to say. In OD, St no correction. Paderewski follows A, C; Mikuli and Scholtz add the tie four times and thus reproduce all eight places with ties.
- 268, 272, 288, 292, 369, 373, 390, 394 u: Rhythm differs in accordance with A, C, F<sub>F</sub> in the parallel passages (however F<sub>F</sub> inadvertently has  in M 394, in Sch corrected to ). In A, however, in M 268 there is a correction in the middle voice which was perhaps not carried out in full. A dotted rhythm was possibly intended here, too, which was intended to apply to all parallel places? But as Chopin did not correct the reproduced reading in C, it must be regarded as valid. Paderewski has the same as A, C, as does Mikuli, however in M 394 the latter has  (as in F<sub>E</sub>); Scholtz adjusts in all eight places to .
- 273/274 l: C lacks tie  $E-E$ ; added in accordance with A, F<sub>F</sub>.
- 274 u: In C only the end of the slur is in M 276. Originally thus also in A, but corrected there to the reading given (however, tie drawn to the end of M 274); cf. also M 295. Cf. also comment on M 376 u.
- 279, 381 l: C lacks  $\natural$  before  $e$  in 2<sup>nd</sup> chord; added in accordance with A (however only present in M 279) and F<sub>F</sub>.
- 280/281 l: C lacks slur at measure transition; added in accordance with A, F<sub>F</sub>.
- 281 u: End and beginning of slur not clear in A, C, but presumably intended as given. In F<sub>F</sub> the end of the slur is in M 280 at the last note, and the beginning of the slur is in M 281 on 1<sup>st</sup> note.
- 287/288 l: C lacks tie  $f\sharp-f\sharp$ ; added in accordance with A, F<sub>F</sub>.
- 303–305 l: C, A only have slur from 1<sup>st</sup> chord in M 304, presumably because of the change of line; we follow F<sub>F</sub>. Cf. also M 405–407 l.
- 309 u: C, F<sub>F</sub> lack staccato dot; added in accordance with A.
- 310 l: C, A have slur at 1<sup>st</sup>–2<sup>nd</sup> note in upper voice. Deleted, as single occurrence, cf. also *legato* marking.
- 310 f. u: In the sources slurring to middle voice here and in all parallel places is inconsistent; sometimes only to the last note of the triplet group, sometimes to the 1<sup>st</sup> note of the following measure. In A, however, the slur clearly extends to the 1<sup>st</sup> note of the following measure, therefore presumably intended thus in all places. We standardize accordingly.
- 316 u: In C, A, F<sub>F</sub> the end of the slur is already at the last note in M 315; we adjust in parallel places and lengthen.
- 325 l: C lacks slur; added in accordance with A, F<sub>F</sub>, cf. also M 427.
- 326–330 l: A lacks pedalling, in C and in the galley proofs of F<sub>F</sub> added by Chopin, but inconsistent in both sources. M 326 in C is without pedal, in F<sub>F</sub> M 330 is without pedal. We bring into line with the corresponding pedalling in both the sources in M 428–432.
- 330 l: C lacks  $\sharp$  to the 1<sup>st</sup> upper note; added in accordance with A, F<sub>F</sub>.
- 332 f. u: C lacks slurs at the measure transition and from the 2<sup>nd</sup>–3<sup>rd</sup> note M 333; added in accordance with A, F<sub>F</sub>.
- 332, 434 u: In A M 332 originally had  $\leftarrow$  on beats 2–3, later deleted and brought forward to beat 1. In M 434  $\leftarrow$  on beat 1. In both places  $\leftarrow$  perhaps intended from beat 2 M 331 or 433 to beat 1 M 332 or 434? In both places C has  $\leftarrow$  on beat 1, however deleted in M 332 (possibly by Chopin) and replaced by a long accent, as reproduced. F<sub>F</sub> follows A in both places. In Paderewski in both places as given, Mikuli follows A, F<sub>F</sub> in M 332, but does not give any dynamic markings in M 434; Scholtz has  $\leftarrow$  on beats 1–3 in M 332 and 434 and  $\succ$  on beats 1–3 in M 333 and 435. We follow the corrections in

- C M 332 and place a long accent in both places.
- 334–348 l: The sources have inconsistent articulation. The slurs differ in length (especially in M 339, 346, 347 in C, F<sub>F</sub> they tend to be to the 1<sup>st</sup> note of the following measure in each case), many staccato dots are missing. We standardize and follow the parallel passage in M 436–450.
- 345 f. l: C, F<sub>F</sub> lack slur; added in accordance with A.
- 348 f. l: C lacks pedalling, tie and  $\llcorner$ ; added in accordance with A, F<sub>F</sub> (however F<sub>F</sub> lacks  $\llcorner$ ).
- 350, 354 f., 358, 452, 456 f., 460: F<sub>F</sub> lacks dynamic markings (*ff* only present in M 460), although they are present in A. In A numerous dynamic markings were later crossed out in M 334–354, which makes the legibility of this passage much more difficult. Perhaps the engraver therefore erroneously overlooked the *f*, *cresc. ed animato* and *ff*, which Chopin then did not notice in the galley proofs. But it is also conceivable that Chopin deleted the markings in the galley proofs of F<sub>F</sub>, so as not to start the intensification both in terms of dynamics and tempo at this point already, and to shift this to the measures from M 468 onwards. Traces of a plate correction are, however, only discernable in M 350, 452 and are unclear there. Paderewski and Scholtz have the same as A, as does Mikuli, however, M 350, 452 lack the *f*.
- 355 l: C, F<sub>F</sub> lack staccato dot; added in accordance with A.
- 358–364 u: In C the slur before the change of line is inadvertently only to the end of M 360; we follow A, F<sub>F</sub>.
- 360, 462, 470 l: C lacks arpeggio; we follow A, F<sub>F</sub>.
- 376 u: C only has end of slur in M 378; we follow A, F<sub>F</sub>, cf. also comment on M 274 u.
- 392/393 l: C, A lack tie *f* $\sharp$ –*f* $\sharp$ ; added in accordance with F<sub>F</sub>.
- 396/397 l: C lacks lower tie; added in accordance with A, F<sub>F</sub>.
- 413, 415, 417, 435: C lacks  $\sharp$  at the notes *d* $\sharp$ ; added in accordance with F<sub>F</sub> (in A not all of the  $\sharp$  are present either).
- 424/425 l: C lacks tie at the measure transition; added in accordance with A, F<sub>F</sub>.
- 434 f. l: C lacks legato slur; added in accordance with A, F<sub>F</sub>.
- 435 l: C, A lack pedal marking, added in F<sub>F</sub> by Chopin in the galley proofs, however  $\text{S}$  already from beat 1 in M 434; we change to match M 333.
- 438 l: C lacks staccato dot; added in accordance with A, F<sub>F</sub>.
- 444/445 l: The sources lack change of pedal at the measure transition; however cf. parallel passages.
- 447/448 u: C, A, F<sub>F</sub> have division of slur; however cf. parallel passages.
- 468–473 l: C lacks  $\text{S}$  in M 468; added in accordance with A, F<sub>F</sub>. Although  $\ast$  in M 473 is present in C, but there is also a further  $\ast$  in M 475. A only has  $\ast$  in M 475, F<sub>F</sub> lacks  $\ast$ . The double  $\ast$  in C is presumably a correction, but it is unclear which applies. We place  $\ast$  in M 473, cf. also M 363, 465.
- 495, 503, 507 l: C lacks  $\gt$ ; added in accordance with A, F<sub>F</sub>.
- 497/498 u: In C, A, F<sub>F</sub> the legato slur at the measure transition is inadvertently too short and only extends to the last note in M 497. Changed to match the parallel passages.
- 499 f., 505 f., 507 f. u: Missing tying-over of the lower voice *g*<sup>1</sup> or *eb*<sup>1</sup> to the next measure follows the sources. The additional lower legato slur is also in accordance with the sources (however C lacks this in M 499 f., it has been added there in accordance with A, F<sub>F</sub>). The possibility cannot be excluded that Chopin forgot to notate the tied-over note in A in the following measure in each case (cf. parallel places) and that this mistake was carried over unnoticed into sources C, F<sub>F</sub> which were based on A. The additional lower legato slur would then have been intended as a tie. This is however unlikely, as Chopin notated ties only directly at the bar line, see parallel passages. The missing tied-over notes thus seem to be intentional, particularly as they were not added to the pupils' copies. The addition in Mikuli, Scholtz, Paderewski is plausible, nevertheless we follow the common reading in the sources.
- 505, 507 u: C lacks  $\gt$  in each case; added in accordance with A, F<sub>F</sub>.
- 507/508 u: C, A have upper legato slur at the measure transition which is inadvertently too short and only extends to the last note of M 507; we follow F<sub>F</sub>.
- 511 l: C lacks slur; added in accordance with A, F<sub>F</sub>.
- 511/512, 512/513, 513/514 u: C lacks legato slurs at the measure transition in each case; added in accordance with A, F<sub>F</sub>.
- 515 u: C, A lack both  $\flat$  for the last octave; added in accordance with F<sub>F</sub>.
- 515/516 u: C, A have a legato slur at the measure transition which is too short and only extends to the end of M 515; we follow F<sub>F</sub>.
- 523, 531, 535 l: In C in M 523 there is a slur to the octave in M 524, in F<sub>F</sub> there is a corresponding slur in M 531 f., 535 f. In A it is not clear in any of the three cases, but it is probably a slur over the whole measure.
- 524 f. l: C has the beginning of the slur a chord earlier in each case; we follow A, F<sub>F</sub>.
- 532 l: C, F<sub>F</sub> lack staccato dot; added in accordance with A.
- 532 f. u: C lacks slur; added in accordance with A, F<sub>F</sub> (in F<sub>F</sub> it is only to the last note in M 532).
- 538–540 l: A has



slur from beat 1 of M 539 to beat 1 of M 540 is presumably intended).



F<sub>F</sub> has



C presumably initially had



an oversight on Fontana's part. Chopin corrected this twice; initially to



to

rection process in C suggests that on the one hand, the reading with the *fz* is no longer valid, and on the other hand that Chopin wanted to accentuate the upper octave notes *gb*<sup>1</sup> and in M 540 *a*<sup>1</sup> by moving the *>*. We follow C as it is the most mature reading after two stages of corrections. However, the reading *F<sub>F</sub>* also appeared in print after being corrected by Chopin. Paderewski follows *F<sub>F</sub>*, Mikuli and Scholtz combine the readings in C, *F<sub>F</sub>*. 540–542 l: C lacks *♯*; added in accordance with A, *F<sub>F</sub>*. \* only present in A. 541–543: C lacks slur in M 541 l, 541/542 u, 542/543 l in each case (after the change of line only the end of the slur is present in M 543 l); added in accordance with A, *F<sub>F</sub>*, in M 541/542 u in both sources, however, only to the eighth notes. 541 l, 542 u, 543 l: C, A lack *‡* before the notes *a*<sup>2</sup>, *a*<sup>1</sup>, *a*; added in accordance with *F<sub>F</sub>*. 544: A lacks dynamic marking. It was originally also like this in C, Chopin later added *>* just to *pf* u as well as *sempre con fuoco*. *F<sub>F</sub>* has no *>*, but Chopin added *sempre ff* in the galley proofs. Later editions have both *ff* as well as *sempre con fuoco* (Mikuli already has *ff* at the end of M 543). 550 l: SCH adds *b* for the notes *c*. 551 l: C, *F<sub>F</sub>* lack *>*; added in accordance with A. 556: C lacks arpeggio and *>*; added in accordance with A, *F<sub>F</sub>*. 562 ff.: The sources place the arpeggio inconsistently, also already from M 553. In M 553–560 the arpeggio is, however, placed comparatively consistently in A, C (an exception to this in A is in M 557 and in C in M 556 f.; in *F<sub>F</sub>* it is inconsistent), the arpeggio is thus presumably intended for all chords. From M 562 onwards, however, A, C, *F<sub>F</sub>* consistently lack an arpeggio (there is an arpeggio only in M 566 and 568 u in A, C). Presumably there is a connection between the legato upbeats and arpeggio; because from M 562 not only the arpeggio is missing but also the slur for the upbeat (the sole exception is in C in M 569/570 l). Paderewski only

lacks the arpeggio from M 568 (presumably because of the change to octaves in the left hand), but the slurring follows the sources. In Scholtz all passages have both the slur as well as the arpeggio. Mikuli consistently lacks the arpeggio from M 562, but slurs were added to all measures. 568: C lacks *>*, added in accordance with A, *F<sub>F</sub>*. 569 f. l: C has slur from beat 2 of M 569 to beat 1 of M 570. Deleted, as it is the sole example in the context. 573–576 l: C lacks *>* in each case, presumably inadvertently, because in A it is difficult to decipher; we follow A, *F<sub>F</sub>*. 576 l: C lacks staccato; added in accordance with A. *F<sub>F</sub>* lacks staccato in M 573–576, 579. 585–588, 593–596, 609–612, 617–620: Slurs up to the octave in *ff* in accordance with A. Thus also in Paderewski. The slurs could, however, be read as going up to the end of the respective preceding measure, as in C, *F<sub>F</sub>* and in Mikuli and Scholtz, but the latter has chains of slurs instead of slurs enclosing ties. 626: C lacks *>*; added in accordance with A, *F<sub>F</sub>*. 630 f. l: C, A lack lower *tr*; added in accordance with *F<sub>F</sub>*. 697 f., 700–707 l: C, A lack pedal markings; added in accordance with *F<sub>F</sub>*. 708–711 l: C lacks slurs; added in accordance with A, *F<sub>F</sub>*. 715–718 u: C has a slur from the 1<sup>st</sup> note of M 715 to the grace note in M 716 and a new slur from the grace note to the end of M 718. In A the slur at the end of M 715 is open to the right and followed by two crossed out measures, in M 716 after the change of line there is a new slur from *c*<sup>♯1</sup>. We follow *F<sub>F</sub>*, because presumably a continuous slur is intended in C, A, too. 722 f. l: In the sources the slur only extends to M 723; changed to match M 718 f. l. 724–732 l: In A the pedal markings are often not clearly placed; C, *E<sub>F</sub>* misread some of the markings in A and include inconsistent pedalling, particularly from M 730. In A probably from M 726 *♯* is intended for the

1<sup>st</sup> eighth note each time, \* shortly before in each case; reproduced correspondingly.

729/730: C lacks upper slur at the measure transition; added in accordance with A, *F<sub>F</sub>*.

732 u: C lacks staccato dot presumably inadvertently; added in accordance with A, *F<sub>F</sub>*.

732 f.: C has slurs in each case only to the last note of M 732; we follow A, *F<sub>F</sub>*, see also the following measures.

756 l: C lacks staccato dot; added in accordance with A, *F<sub>F</sub>*. – A, C have *marcato* only on beat 3, in *F<sub>F</sub>* only on beat 1 in M 757, but surely intended from beat 2 of M 756.

758, 762 u: In C, A the end of the slur in each case is only on the chord of the following measure, but a new slur begins there simultaneously. *F<sub>F</sub>* therefore has a continuous slur without division. We adopt the division of the slur from C, A and shorten the long slur in each case, taking into consideration the slurring from the 1<sup>st</sup> to 2<sup>nd</sup> chord in M 759 and 763. Cf. also M 718/719, 722/723.

780: C, A have staccato markings for both *♭*, perhaps *‡* or *•*; the marking in A might belong to a fermata shifted after the corrections, and was misread in C. *F<sub>F</sub>* lacks staccato.

u: Only in Mikuli does the 8<sup>va</sup> notation begin after the grace note. The sources have the octave marking from the beginning of the measure.

### Scherzo in *c*<sup>♯</sup> minor op. 39

#### Sources

- C Copy by Adolf Gutmann with corrections by Chopin, engraver's copy for *F<sub>C</sub>* (see below). Warsaw, National Library, shelfmark Mus. 224. Title: *3<sup>me</sup> Scherzo | pour le piano forte | dédiée [sic] à M<sup>e</sup> Adolphe Gutmann | par | Chopin | Op 39*. A few corrections and additions in Chopin's hand, plus markings made by the publisher's engraver.
- F<sub>F1</sub>* French first edition, 1<sup>st</sup> issue. Paris, Troupenas, plate number

- “T. 926.”, published December 1840. Title: *3<sup>me</sup> Scherzo | POUR | LE PIANO | Dédicé à son ami | Adolphe Gutmann | Par | F. CHOPIN | Op: 39 | Prix: 7<sup>f</sup> 50<sup>c</sup> | A. L. | PARIS, chez E. TROUPENAS & C<sup>ie</sup> Rue Neuve Vivienne. 40.* | [left:] *Londres, chez Wessel & C<sup>ie</sup>* | [right:] *Leipzig, chez Breitkopf & Haertel*. Copy consulted: Paris, Bibliothèque nationale de France, shelfmark Vm<sup>7</sup> 2464.
- F<sub>F2</sub> French first edition, corrected 2<sup>nd</sup> issue. Paris, Troupenas, plate number and title as F<sub>F1</sub>, published ca. 1842 (according to *Online Chopin Variorum Edition*). Copy consulted: Oxford, Bodleian Library, shelfmark Tyson Mus. 1120 (2).
- F<sub>F</sub> F<sub>F1</sub> and F<sub>F2</sub>.
- F<sub>G1</sub> German first edition, 1<sup>st</sup> issue. Leipzig, Breitkopf & Härtel, plate number 6332, published October 1840. Title: *3<sup>ème</sup> | SCHERZO | pour le Piano | dédié | A Monsieur Adolphe Gutmann | par | FRÉD. CHOPIN.* | [left:] *Oeuvr.39.* [centre:] *Propriété des Editeurs.* | [right:] *Pr.20Gr.* | *Leipzig, chez Breitkopf & Härtel.* | *Paris, chez Troupenas & C<sup>2</sup> | Londres, chez Wessel et C<sup>2</sup> | 6332.* | *Enregistré aux Archives de l'Union.* Copy consulted: Vienna, Österreichische Nationalbibliothek, shelfmark M. S. 40553.
- F<sub>G3</sub> German first edition, corrected 3<sup>rd</sup> issue (the numbering of the issues hereinafter is based on that of Christophe Grabowski/John Rink, *Annotated Catalogue of Chopin's first editions*, Cambridge, 2010). Leipzig, Breitkopf & Härtel, plate number 6332, published ca. 1860. Title as F<sub>G1</sub>, but with new price indication: *Pr.25Ngr.* Copy consulted: Archiv der Gesellschaft der Musikfreunde in Wien, shelfmark VII 23968.
- F<sub>G</sub> F<sub>G1</sub> and F<sub>G3</sub>.
- F<sub>E</sub> English first edition. London, Wessel, plate number “(W & C<sup>o</sup> N<sup>o</sup> 3556.)”, registered October 1840. Series title *Wessel & Co's complete collection of the compositions of Frederic Chopin for the piano forte* with a list of all titles available up to this point; numbers 1–45 in the list are assigned to works from opus 1 to opus 42. Title heading: *LES AGREMENS AU SALON. (N<sup>o</sup> 45.) | TROISIÈME SCHERZO. COMPOSÉ PAR FREDERIC CHOPIN.* | *OP: 39.* Copy consulted: Oxford, Bodleian Library, shelfmark Mus. Instr. I, 46 (27).
- Je French first edition, 1<sup>st</sup> issue. Paris, Troupenas, plate number as F<sub>F1</sub>, published December 1840. Copy previously owned by Chopin's sister Ludwika Jędrzejewicz, with few markings. Warsaw, Fryderyk Chopin Museum, shelfmark M 176.
- St French first edition, 1<sup>st</sup> issue. Paris, Troupenas, plate number as F<sub>F1</sub>, published December 1840. Copy previously owned by Chopin's pupil Jane Stirling, with a few markings. Paris, Bibliothèque nationale de France, shelfmark Rés. Vma. 241 (V, 39) (available in digitised form).
- On reception*  
Mikuli  
*Fr. Chopin's Pianoforte-Werke. Revidirt und mit Fingersatz versehen (zum größten Theil nach des Autors Notirungen) von Carl Mikuli. Band 10. Scherzos,* Leipzig: Fr. Kistner, no year, publisher's number 5345–5349.
- Scholtz  
*Frédéric Chopin. Scherzi, Fantasie f-moll.* Revised critical edition by Herrmann Scholtz. New edition by Bronislav v. Poźniak, Frankfurt on the Main: C. F. Peters, 1948, publisher's number 9099.
- Paderewski  
*Fryderyk Chopin. Sämtliche Werke. V: Scherzos für Klavier.* Edited by I. J. Paderewski, L. Bronarski, J. Turczyński. 2<sup>nd</sup> revised issue. Copyright 1961, by Instytut Fryderyka Chopina, Warsaw, Poland.
- About this edition*  
As mentioned in the *Preface*, the state of the sources for the Scherzo in c<sup>♯</sup> minor op. 39 is especially complex, and there are great difficulties involved in evaluating them. The three first editions were all authorised by the composer, namely F<sub>F</sub>, F<sub>G</sub> and F<sub>E</sub>. Each of these possesses individual variants indicating that there must have been a separate manuscript copy for the engraver of each one. Only the engraver's copy for F<sub>G</sub> has come down to us (source C). It remains uncertain whether the other engraver's copies were autographs or copyist's manuscripts.
- Despite the fact that all three first editions were authorised by the composer, we can exclude the possibility that Chopin might have read the proofs for either F<sub>G</sub> or F<sub>E</sub>. Only in the case of F<sub>F</sub> can we assume that the composer read the proofs. All three sources have engraver's mistakes, with those of F<sub>F</sub> the most severe. The corrected 2<sup>nd</sup> issue of the French first edition, F<sub>F2</sub>, published during Chopin's lifetime, corrected isolated mistakes but also left other obviously wrong notes unaltered. In one case, F<sub>F2</sub> even erroneously corrected a note that was not wrong (cf. comment on M 297 u). We can rule out the composer's involvement in this correction process. The copies of Chopin's students, St and Je, are based on F<sub>F1</sub>. Just one mistake has been corrected in both of them, namely the incorrect octaves in M 282 f. u (cf. comment on this below).
- F<sub>G3</sub> was published long after Chopin's death, so here, too, we can exclude any possibility that the composer was involved in its production. However, F<sub>G3</sub> does endeavour to smooth out inconsistencies and to correct mistakes. These interventions were clearly unauthorised, but are significant for the reception of the work.
- It is not just the poor quality of the sources and their different readings that are problematic. And it is scarcely possible to determine the chronology of the three different strands in the source transmission (see the stemma diagram on p. 13). It is almost impossible to decide whether there were truly three au-

tographs, or whether either  $F_F$  or  $F_E$  was derived directly from  $[A_1]$ . For reasons of economy alone it seems improbable that Chopin would have written three different autographs and commissioned a further copyist's copy of the same work.

Several readings that were obviously corrected later suggest that  $F_E$  was an early source. However, on the one hand there are striking similarities between  $F_F$  and  $F_E$ , while on the other there are features that are found only in  $F_F$ , which means that we can exclude the possibility that they were based on the same source (cf. comment on the change of the key signature in M 326/327). However, if we assume that source  $[A_2]$  did not exist, but that both C and  $F_E$  were based on  $[A_1]$ , then C and  $F_E$  would have to demonstrate greater similarities than is in fact the case. Although C was checked by Chopin, there are only a few cases where he made changes to it, meaning that the text of C must have been largely identical to its source. However, while C was in general very carefully copied, it still represents an earlier stage of the text than  $F_F$ , as we can see, for example, on account of the pedal markings in both sources. Many of these are missing from C and were presumably only added while the proofs of  $F_F$  were being corrected (in this regard, see also, for example, the Scherzo in  $\flat\flat$  minor op. 31, in which this procedure can be observed in the autograph engraver's copy and in the French first edition). Furthermore, it was perfectly normal for Chopin to add pedallings only in a final stage of his work on a composition.  $F_E$  also has more pedal markings than C, though it does not general have as many as  $F_F$ . Given these facts, it seems probable that the three different source strands can be traced back to different autograph sources, as depicted in the stemma diagram on the right.

The primary source for the present edition is  $F_F$ , because this was presumably the last source that was reviewed and authorised by Chopin. However, it is so full of mistakes that both C and  $F_E$  have had to be drawn on as important secondary sources in order to correct inaccuracies and, above all, to add

signs that are missing undoubtedly only through oversight. This procedure does run the risk of mixing up the three different source strands. As a rule, signs have only been added here from the secondary sources when we can assume that their absence is a mistake in  $F_F$ . If there are indications that we might actually be dealing with variants, then these readings have not been brought into line with each other. Signs adopted from the secondary sources are listed in the *Individual comments*. Textual variants are mostly listed in footnotes, more rarely in the *Individual comments*.

The corrections made in  $F_{F2}$  are listed in the *Individual comments*. These were only corrections made to blatant mistakes in  $F_{F1}$ , which means that we do not have to assume any involvement in them on Chopin's part. On the contrary, the numerous uncorrected passages and the change in M 297 u (which is not musically comprehensible) even strongly suggest that Chopin was not involved at all. For this reason,  $F_{F2}$  has served here only as a source of comparison.

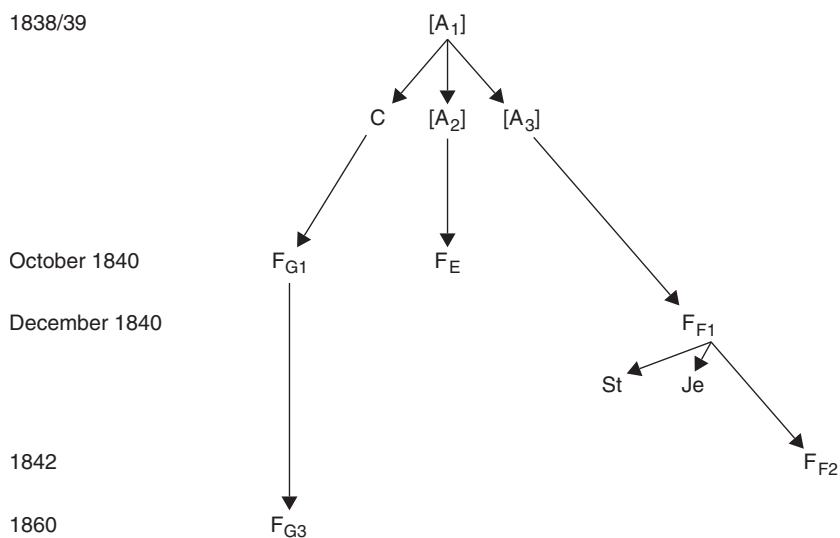
The student's copies Je and St that were based on  $F_{F1}$  contain only a single common correction of an obvious engraving mistake, and thus have no value for us as sources.

$F_{G1}$  has not served as a source for the present edition, because it was not corrected by Chopin; this means that C – the engraver's copy for  $F_{G1}$  – must be regarded as the final source in this

particular strand that was reviewed by the composer himself.

Nor was  $F_{G3}$  used as a source for the present edition. However, its corrections, when compared to the text of  $F_{G1}$ , are informative for the reception history of the work. Obvious engraving mistakes have been corrected, dynamic markings added (presumably through a comparison with  $F_F$ ), and standardisations have been carried out that we also find in later editions, down to the present day. The present edition has taken this aspect of the work's reception history into particular consideration (see the list of editions under *On reception*), and it is of central importance to the tradition of Chopin interpretation. Readings that have become established in editions prepared by the circle of Chopin's pupils are documented in footnotes or in the *Individual comments*; their origins are explained and, where necessary, corrected.

Markings that are missing solely by oversight have been supplemented by the editor in parentheses. C and the other sources often provide only one slur or staccato sign at passages that are all or partially notated on a single staff but that are intended for both hands (such as in M 1 ff., where the beginning of the motif in the right hand is notated in pf l). As was Chopin's custom, however, a slur was intended for each voice. In clear-cut cases, we have therefore added the corresponding articulation marking for the other voice without comment. There





is an exception in M 156 ff. and at its parallel passages, where we have consistently followed the sources because they all place the slurs in question only in pf u.

Wherever possible, we have differentiated between short and long accents as in  $F_F$  and C; we have also brought parallel passages into line with each other. In rare cases where there is a lack of clarity, we have differentiated between long and short on purely musical grounds (“sounding” accents are long; “sharp” accents are short).

Staccato signs have been divided into dots and dashes as in the primary source.

The length and position of  $\llcorner$  and  $\lrcorner$  have in places been brought into line with parallel passages without further comment, or have been lengthened or shortened according to the secondary sources where the primary source seemed insufficiently precise in this regard.

Accidentals that are obviously incorrect or simply absent in the primary source have been corrected or added without further comment according to the secondary sources or parallel passages. Other engraving mistakes in the primary source (such as obviously incorrect notes or note values) have also been corrected without comment whenever the correct reading can be deduced unequivocally from the primary source or parallel passages.

M 375–432 and 605 (from the 2<sup>nd</sup> eighth note) until M 616 have not been written out in C, where instead the source refers to M 33–90 and M 573–584. The corresponding measures should thus be identical. In  $F_F$  and  $F_E$ , these were newly engraved as the composer had intended. The resultant minor deviations have not been taken into consideration, and have not been documented in the present edition.

#### Individual comments

2, 4, 6, 10, 12:  $F_E$  has staccato in M 2, 4, 10, 12.  $F_F$  lacks staccato in M 6, added as in C.  
4–6, 12–14: The sources have inconsistent slurring. Legato slur in M 4–6 and 12–14 in part only from 1<sup>st</sup> note M 5 and M 13 respectively. In M 5 f.

there is an additional slur in the middle voice in all of the sources except  $F_E$ ; in M 13 f. it is only in C. We interpret this as being a group slur and treat both measures as in M 12–14 in  $F_F$ .

6–8, 14–16, 18–20:  $F_F$  has inconsistent dynamics, we follow  $F_E$  here. C lacks  $f$  in all three passages, but  $\gg$  is present.

u:  $F_F$  lacks phrasing slur each time, here added as in  $F_E$ ; present in C only in M 6–8 and 14–16.

13 l:  $F_F$ ,  $F_E$  lack  $>$ , here added as in C.  
17:  $F_F$  lacks  $p$ , here added as in C,  $F_E$ .  
21:  $F_F$  lacks *risoluto*, here added as in C,  $F_E$ . The later editions by Paderewski and Mikuli give *risoluto* only in M 25.

31, 47, 113, 129, 373, 389: Staccato signs are given inconsistently in the sources; at times there are none, or only in pf u or pf l, while at other times they are in both staves. We add them here to both staves in all cases. – In  $F_E$  rhythm is  $\text{♩} \text{♩} \text{♩}$  for all passages; C,  $F_{C1}$  only have  $\text{♩} \text{♩} \text{♩}$  in M 373, and  $\text{♩} \text{♩} \text{♩}$  in all other passages (M 389 is not written out in C). In  $F_F$ , these passages are different, pairwise: M 31/47, 373/389 have  $\text{♩} \text{♩} \text{♩} / \text{♩} \text{♩} \text{♩}$  each time, which is possibly also intended in M 113/129; however M 113 has the engraving mistake  $\text{♩} \text{♩} \text{♩}$ , and  $\text{♩} \text{♩} \text{♩}$  in M 129; this state of affairs makes it almost impossible to determine a single valid reading. If we assume that C and  $F_E$  were based on manuscript sources (presumably autographs), then Chopin must have notated  $\text{♩} \text{♩} \text{♩}$  more often than  $\text{♩} \text{♩} \text{♩}$ ; this statistical argument loses any relevance, however, if we assume that  $F_F$  was the last source that was reviewed by Chopin. The pairwise differentiation of the rhythm is presumably derived from a change that Chopin must have made when correcting the proofs.

None of these passages was corrected in St or Je, so the differentiation must be regarded as authoritative. However, we cannot exclude the possibility that Chopin made a correction to  $F_F$  that was misunderstood or that was carried out only incompletely.  $F_{C3}$

corrects all passages to  $\text{♩} \text{♩} \text{♩}$ , as do the later editions of Mikuli and Paderewski; Scholtz differentiates them pairwise as in  $F_F$ .

34 f.:  $F_F$  lacks  $>$  in M 35, here added as in C and  $F_E$ . In  $F_F$   $p$  is already in M 34, which was presumably an engraving mistake, given the ties from M 33. Cf. also the comment on M 375–377.  $F_C$  adds a tie in M 34/35 l and at the parallel passages. In the later editions, only Paderewski adds ties and  $p$  as in the sources. Mikuli and Scholtz have continuous ties in M 33–35 as in  $F_C$  and  $p$  only in M 36, and the same applies there to the parallel passages.

35, 377 u: In  $F_F$  the phrasing slur only begins in M 36 and 378 respectively; in C,  $F_E$  it begins in M 37 and 379 respectively (not written out in C M 379); we bring into line with M 51 and 117.

42, 384 l:  $F_F$ , C lack  $*$ , here added as in  $F_E$ .

73:  $F_F$  lacks  $>$ , here added as in C, cf. also M 415.

74/75 u:  $F_F$  does not have a tie at the measure transition, and also has an  $>$  on beat 1 of M 75. We follow C,  $F_E$  here; cf. also M 416/417 and the next comment below.




74/75, 416/417 l:  $F_F$  has no tie at measure transition M 74/75, but there is a tie at M 416/417. C has tie at M 74/75, and M 416/417 have not been written out.  $F_E$  has no tie in either passage. Presumably a tie is intended in both passages, cf. also previous comment.

81, 423:  $F_F$  lacks both  $>$ , but C has both (M 423 is not written out); however the lower  $>$  is probably intended to be  $\gg$  for the middle voice of pf u. M 81 in  $F_E$  is as given here. M 423 only has  $>$  in pf l. We follow C here, but assume that  $>$  is intended for both staves in both measures; cf. also M 89 in C.

88 u:  $F_F$ ,  $F_E$  both lack  $>$ , here added as in C; cf. also M 430.

89, 431 l:  $F_F$  lacks  $>$ , here added as in C,  $F_E$ .

95, 433 l: Both  $\text{♩}$  on the final octave are absent in M 95 l in C,  $F_{F1}$ ,  $F_E$ ; they

- are absent in M 433 l in C, F<sub>F</sub>. They are present in M 95 l in F<sub>F2</sub>, and in M 433 l in F<sub>E</sub>. The reading  $D\sharp/d\sharp$  is unlikely, which is why we here follow F<sub>F2</sub> and F<sub>E</sub>.
- 101 f.: F<sub>F</sub> lacks each >, here added as in C, F<sub>E</sub>.
- 103 u: F<sub>F</sub>, F<sub>E</sub> have staccato dot, deleted here because a singular occurrence.
- 107, 115: F<sub>F</sub> lacks >, here added as in C, F<sub>E</sub>.
- 116/117 u: F<sub>F</sub>, C lack tie at measure transition, here added as in F<sub>E</sub>.
- 117/118 l: F<sub>F</sub>, F<sub>E</sub> lack tie, here added as in C. Cf. also M 35/36.
- 117, 123: F<sub>F</sub>, F<sub>E</sub> lack >, here added as in C.
- 129 f. u: C has staccato from 2<sup>nd</sup> octave in M 129, deleted here because a singular occurrence. F<sub>F</sub> instead gives beginning of the phrasing slur already at this octave, and this lasts until 1<sup>st</sup> chord in M 143; presumably an engraving mistake. Of the later editions, only Scholtz gives staccato as in C; Paderewski has phrasing slur as in F<sub>F</sub>.
- 131/132 l: F<sub>F</sub> lacks tie, here added as in C, F<sub>E</sub>.
- 131–143 u: In F<sub>F</sub> slur begins already at 2<sup>nd</sup> octave in M 129, cf. also comment on M 129 f.
- 136: F<sub>F</sub> lacks *pp*, here added as in C, F<sub>E</sub>.
- 147 f.: F<sub>F</sub> lacks dynamic markings, here added as in C, F<sub>E</sub>.
- 159: F<sub>F</sub> lacks *leggierissimo* and *p*, here added as in C, F<sub>E</sub>.
- 159 ff. u: In M 159 and at all parallel passages slurring is inconsistent. C mostly begins new slur from the chord at the beginning of the measure, not only at the eighth notes; the chord then often has an overlap with the end of the slur from the previous measures. In F<sub>F</sub> the slur begins consistently only at the eighth notes, thus also in F<sub>E</sub>, though occasionally a slur also begins at the chord (e.g. in M 453 ff.). It is impossible to decide whether the divergent slurring in C is intentional or is derived merely from imprecise slurring in the missing model for C. Including the chord with the eighth notes in the phrasing slur is consistent with the pedalling. However, it is more likely that those slurs were already erroneously placed too far to the left in the source, but were only intended for the eighth notes. We have standardised the slurring here accordingly. The end of the slur in M 159 and in all parallel measures is often at the final chord of the previous measure; we have also brought these cases into line with each other and have drawn the slur consistently to the final chord before the eighth notes. Later editions slur as given here.
- 167 l: F<sub>F</sub> has  $\textcircled{S}$  only from beat 2; we follow C, F<sub>E</sub>.
- 171 l: Pedal marking given here and at similar passages as in F<sub>F</sub>. In C and F<sub>E</sub>, \* is often only placed at the next chord, regardless of rests when the harmonies remain the same. This late positioning of \* is found only in M 296, 475 in F<sub>F</sub>.
- 172–174: F<sub>F</sub>, F<sub>E</sub> lack  $\llcorner$ , here added as in C.
- 173 u: F<sub>E</sub> lacks  $\flat$ , presumably in error.
- 183, 299: F<sub>F</sub> lacks *p*, here added as in C, F<sub>E</sub>.
- 196 l: F<sub>F</sub> lacks \*, here added as in C.
- 201–208: F<sub>F</sub> has continuation strokes from *cresc.* in M 201 to *f* in M 208. Presumably an engraving mistake or a mistake in the model; cf. *p* in M 203; furthermore, this is a singular occurrence.
- 203, 207 l: F<sub>F</sub> lacks  $\textcircled{S}$ , \*, here added as in C, F<sub>E</sub>.
- 250 l: F<sub>F</sub> lacks  $\textcircled{S}$ , \*, here added as in C, F<sub>E</sub>.
- 252 ff. l: Pedalling given here as in F<sub>F</sub>. In C, the pedal markings are intermittent, and only become detailed again from M 272 onwards. F<sub>E</sub> has more precise pedal markings than C, but here, too, many measures have no pedal markings. Below we mention only those divergent cases that suggest a different concept of what the sound should be. M 259 in F<sub>E</sub>, M 267 in C and F<sub>E</sub> give  $\textcircled{S}$  already on beat 1 instead of only on beat 3; cf. also M 251. F<sub>E</sub> has no \* in M 252, but only at the end of M 253, cf. the pedalling in M 243–245.
- 254 l: In F<sub>F</sub> 1<sup>st</sup> note is  $f^2$ , engraving mistake. We follow F<sub>F2</sub>, C, F<sub>E</sub>.
- 258 l: F<sub>F</sub> lacks \*, here added as in C, F<sub>E</sub>.
- 259 l: F<sub>F1</sub> has , engraving mistake. We follow F<sub>F2</sub>, C, F<sub>E</sub>. It must remain an open question as to whether or not an octave is truly intended in F<sub>F</sub> (i.e. the lower note  $D\flat_1$  instead of  $E\flat_1$ ), or whether the source contained a  $D\flat$  with an indication to engrave the note an octave lower (cf. M 267). Cf. also comment on M 267 l. Of the later editions, only Mikuli has this octave.
- 267 l: F<sub>F1</sub> has  $F_1$  instead of  $D\flat_1$ , engraving mistake. We follow F<sub>F2</sub>, C, F<sub>E</sub>. Cf. also comment on M 259 l.
- 276: C has  $\llcorner$  instead of continuation of *dim.*
- 282 f. u: F<sub>F1</sub> mistakenly has continuation of the *S<sup>va</sup>* indication from the previous measures, closing only at the end of M 283. This engraving mistake was corrected by hand in St, Je, and in the printed version F<sub>F2</sub>.
- 297 u: In F<sub>F2</sub> the top note of the chord is  $g\flat^1$ , but F<sub>F1</sub> has  $f^1$ . The reason for this correction remains unclear; it is hardly conceivable that it was undertaken by Chopin.
- 319 l: F<sub>F</sub> lacks \*, here added as in C, F<sub>E</sub>.
- 326/327: F<sub>F</sub> has change of key signature only in M 335/336. The same applies in Mikuli.
- 328–335: F<sub>F</sub> lacks *dim.*, here added as in C (there already in M 327), F<sub>E</sub>.
- 330, 334: C has  and ; F<sub>E</sub> has  and ; these readings suggest that a divergent rhythm was given in an older layer (possibly ) that was corrected incompletely and incorrectly. We follow the last authorised version, namely F<sub>F</sub>; cf. also the rhythm in M 322, 326, 342.
- 336 u: F<sub>F</sub> lacks *sotto voce*, here added as in C, F<sub>E</sub>.
- 345–347 l: In F<sub>F1</sub> all three chords are notated one octave too high; in C, F<sub>E</sub> only the chord in M 345 is notated an octave too low. These undoubtedly incorrect readings (cf. M 337–339) suggest that the models on which these were based (now no longer extant) were imprecise here. In F<sub>F2</sub>, the

- octave position of all three chords has been corrected.
- 364: F<sub>F</sub>, F<sub>E</sub> lack >, here added as in C.
- 367: F<sub>F</sub>, F<sub>E</sub> lack *Tempo I*, here added as in C.
- 374: In C the notation of the > in pf u suggests that it refers there to *a*<sup>1</sup>; in pf l, the > is notated above the chord. Should the *A* and *a*<sup>1</sup>, respectively, nevertheless be accentuated in both staves?
- 375–377: F<sub>F</sub> has *p* already in M 376, cf. also comment on M 34 f. In contrast to M 34 f., the earlier *p* is possible here, because the tie *g*<sup>#</sup>–*g*<sup>#</sup> is missing from M 375/376. However, it is more likely that it was an engraving mistake in F<sub>F</sub>. We give the tie and *p* as in C, F<sub>E</sub>.
- 383 l: F<sub>F</sub> lacks  $\mathfrak{S}$ , here added as in C, F<sub>E</sub> (not written out in C).
- 431 u: F<sub>F</sub> has *b*<sup>#2</sup> as  $\downarrow$  instead of  $\downarrow$  and has lower voice on a single note stem. Presumably an engraving mistake, because it is correct in M 89.
- 439 u: F<sub>F</sub> lacks  $\sharp$  at *c*<sup>#1</sup> in the last chord, here added as in C, F<sub>E</sub>.
- 448: F<sub>F</sub> lacks *meno mosso*, here added as in C, F<sub>E</sub>.
- 454 l: In F<sub>F1</sub> 1<sup>st</sup> note is *a*<sup>2</sup>, engraving mistake. We follow F<sub>F2</sub>, C, F<sub>E</sub> here.
- 458: F<sub>F</sub> lacks *f*, here added as in C, F<sub>E</sub>.
- 465 l: F<sub>F</sub> lacks  $\ast$ , here added as in C, F<sub>E</sub>; however, both sources give it only at end of M 466, cf. comment above on M 171 l.
- 469 l: F<sub>F</sub> has  $\mathfrak{S}$  only on beat 2, we follow C and the parallel passages.
- 469, 477: F<sub>F</sub> lacks *p*, here added as in C, F<sub>E</sub>.
- 471 u: In F<sub>F1</sub> 1<sup>st</sup> note is *g*<sup>2</sup>, engraving mistake (ledger line is missing). We follow F<sub>F2</sub>, C, F<sub>E</sub>.
- 475 u: F<sub>E</sub> lacks *f*<sup>#</sup>.
- 477, 480 l: F<sub>F</sub>, F<sub>E</sub> lack  $\mathfrak{S}$  and  $\ast$ ; here added as in C.
- 482 u: In F<sub>F1</sub> penultimate note is *e*<sup>2</sup> instead of *f*<sup>#2</sup>, engraving mistake, corrected here as in F<sub>F2</sub>, C, F<sub>E</sub>.
- 494: F<sub>F</sub> lacks *più lento* and *sotto voce*, added here as in C, F<sub>E</sub>.
- 505, 513 l: F<sub>F</sub> has  $\mathfrak{S}$  only on beat 2, presumably for reasons of space. We follow C, F<sub>E</sub> here.
- 526: F<sub>F</sub> lacks *pp*, here added as in C, F<sub>E</sub>.  
l: F<sub>F</sub> lacks  $\mathfrak{S}$ , here added as in C, F<sub>E</sub>.
- 526–529 u: F<sub>F</sub> lacks phrasing slur, here added as in C, F<sub>E</sub> (however, both sources have slur only until M 528).
- 534–539: F<sub>F</sub> lacks *smorz.*, here added as in C, F<sub>E</sub>.
- 538 l: In C *c*<sup>#1</sup> is not unequivocally recognisable, which is why in F<sub>C</sub> the chord lacks *c*<sup>#1</sup>. The later editions follow F<sub>C</sub>.
- 539 l: F<sub>F</sub> lacks  $\ast$ , here added as in C, F<sub>E</sub>, however neither source has any corresponding  $\mathfrak{S}$ .
- 540 l: F<sub>F</sub> has slur to end of the next measure, presumably a mistake in the (non-extant) model. We follow C, F<sub>E</sub> here. In Mikuli, Paderewski, however, slur is given as in F<sub>F</sub>.
- 541 l: F<sub>F</sub> lacks  $\mathfrak{S}$ , but  $\ast$  is given in M 544. Here added as in C, F<sub>E</sub>.
- 545–564 l: In C pedalling is given differently;  $\mathfrak{S}$  in M 545, with corresponding  $\ast$  only at end of M 555; M 556 is as given here, the next  $\ast$  is only given at the end of M 564.
- 557/558 u: C, F<sub>E</sub> divide the phrasing slur at the measure transition.
- 562–564 l: In F<sub>E</sub> pedalling is given differently,  $\ast$  is only given at end of M 563, with  $\mathfrak{S}$  given at beginning of M 564.
- 567 u: In F<sub>F</sub> slur ends only at last octave; in F<sub>E</sub> it ends already at 1<sup>st</sup> chord in M 566; we follow C here.
- 573–588, 605–616 u: Slurring given here as in C (M 605–616 not written out, but indicated as a repeat of M 573–584), however, the placement of slurs is not quite clear because of the change of line after M 580 and 588. F<sub>F</sub> has no slurs. F<sub>E</sub> has no slurs in M 573–580 and 605–612. It is possible that the sparser slurring in F<sub>F</sub> and F<sub>E</sub> is an indication that the beginning of the eighth-note passages in the right hand is to be played non legato.
- 574–580, 606–612: F<sub>F</sub> lacks *cresc.*, here added as in C, F<sub>E</sub>.
- 597 u: F<sub>F</sub> lacks staccato, here added as in C. F<sub>E</sub> has no staccato in either staff.
- 599 u: In C middle note of the chord is not clear, possibly *d*<sup>#1</sup> instead of *e*<sup>1</sup>.
- 601–605 l: F<sub>F</sub> lacks slur, here added as in C, F<sub>E</sub>.
- 602 f.: F<sub>F</sub> lacks  $\llcorner$ , here added as in C, F<sub>E</sub> (in F<sub>E</sub> only over whole of M 602).
- 607, 611: F<sub>E</sub> has > in both staves (but not in M 575, 579).
- 608 l: F<sub>F</sub>, C lacks pedal marking, here added as in F<sub>E</sub>; cf. also M 576. F<sub>E</sub> also has whole-measure pedal marking in M 609 f.
- 629: In F<sub>F</sub>  $\llcorner$  ends already at beginning of M 628.
- 637: F<sub>F</sub> lacks *stretto*, here added as in C, F<sub>E</sub>.
- 637–644 l: F<sub>E</sub> has divergent pedalling. Whereas F<sub>F</sub> consistently has  $\mathfrak{S}$  at the *c*<sup>#</sup> octaves, F<sub>E</sub> places  $\mathfrak{S}$  and  $\ast$  one measure at a time in M 637–642; F<sub>E</sub> is identical to F<sub>F</sub> in M 643, though at the end of the measure there is a new  $\ast$ , while in M 644  $\mathfrak{S}$  is given at the 1<sup>st</sup> octave and  $\ast$  after the 2<sup>nd</sup> octave, with a renewed  $\mathfrak{S}$  at the following chord without the corresponding  $\ast$ . It is impossible to say whether the shift in the pedalling pattern is intentional in M 644 in F<sub>E</sub> or whether it is in fact a mistake.
- 644: F<sub>F</sub> has  $\downarrow \downarrow \downarrow \downarrow$ ; engraving mistake. We follow C, F<sub>E</sub> here. Perhaps  $\downarrow \downarrow \downarrow$  is intended?

## Scherzo in E major op. 54

### Sources

- [A<sub>F</sub>] Lost autograph, engraver's copy for F<sub>F1</sub> (see below).
- [A<sub>E</sub>] Lost autograph, engraver's copy for F<sub>E</sub> (see below).
- A<sub>C</sub> Autograph, engraver's copy for F<sub>C</sub> (see below). Krakow, Biblioteka Jagiellońska, shelfmark BJ Muz. Rkp. 2203 II. Title heading: *Scherzo, pour le piano, dédié à M<sup>lle</sup> Jeanne de Caraman par F. Chopin* | *Leipsic chez Haertel – Paris Schlesinger – Londres Wessel et Stapleton* [further to the right:] *Oev. 54*. Includes engraver's markings by the publisher.
- F<sub>F1</sub> French first edition, 1<sup>st</sup> issue. Paris, Schlesinger, plate number "M. S. 3959.", issued in December 1843. Title: *à M<sup>lle</sup> Clotilde de Caraman. 4<sup>e</sup> SCHERZO | POUR | Piano, | PAR | F. CHOPIN | A.V.* | [left:] *Op: 54.* | [right:] *Prix: 9<sup>l</sup>. | A PARIS, chez M<sup>CE</sup> SCHLE-*

- SINGER, Rue Richelieu, 97.* | [left:] *Londres, Wessel et Stapleton.* [centre:] *Prop. des Editeurs.* [right:] *Leipzig, Breitkopf et Hartel.* | *M. S. 3959.* Copy consulted: Paris, Bibliothèque nationale de France, shelfmark Vm<sup>12</sup> 5562.
- F<sub>F2</sub> French first edition, 2<sup>nd</sup> corrected issue. Paris, Schlesinger, plate number “M. S. 3959.”, issued 1844 (only copies from 1845 onwards are verifiable). Title: *4<sup>e</sup> SCHERZO | POUR | Piano, | dédié à M<sup>lle</sup> CLOTILDE de Caraman. PAR | F. CHOPIN | A.V.* | [left:] *Op: 54.* | [right:] *Prix: 9<sup>f</sup>. | A PARIS, chez M<sup>ce</sup> SCHLESINGER, Rue Richelieu, 97.* | [left:] *Londres, Wessel et Stapleton.* [centre:] *Prop. des Editeurs.* [right:] *Leipzig, Breitkopf et Hartel.* | *M. S. 3959.* Copy consulted: Vienna, Österreichische Nationalbibliothek, shelfmark S. H. Chopin 236.
- F<sub>F</sub> F<sub>F1</sub> and F<sub>F2</sub>.
- F<sub>C</sub> German first edition, 1<sup>st</sup> issue. Leipzig, Breitkopf & Härtel, plate number 7003, issued November 1843. Title: *SCHERZO | pour le Piano | dédié | à Mademoiselle Jeanne de Caraman | par | F. CHOPIN.* | [left:] *Op. 54.* | [centre:] *Propriété des Editeurs.* [right:] *Pr. 1Thlr.5Ngr.* | *Leipzig, chez Breitkopf&Härtel.* | [left:] *Paris, chez M. Schlesinger.* [right:] *Londres, chez Wessel&Stapleton.* | 7003. | *Enregistré aux Archives de l'Union.* Copy consulted: Vienna, Österreichische Nationalbibliothek, shelfmark M. S. 40553.
- F<sub>E</sub> English first edition. London, Wessel, plate number “(W & Co: N<sup>o</sup> 5307)”, registered March 1844, first verifiable copy from June 1845. Series title *Wessel & Co's complete collection of the compositions of Frederic Chopin for the piano forte*, with a list of all available titles up to that date; Chopin's works from op. 1 to op. 58 are listed using numbers 1–62. Title heading: *4<sup>me</sup> SCHER-*
- ZO. Op: 54.* | *Composé [sic] par FREDERIC CHOPIN.* Copy consulted: London, British Library, shelfmark h.472.(26.).
- OD French first edition, 1<sup>st</sup> issue. Paris, Schlesinger, plate number as F<sub>F1</sub>, issued December 1843. Copy owned by Camille O'Meara-Dubois, with a few added entries. Paris, Bibliothèque nationale de France, shelfmark Rés. F. 980 (II, 15); available in digital form. The authorship of the entries, in pencil, cannot be ascertained beyond doubt; moreover, their meaning is not always clear, since they were written down very hastily. Lines meant to clarify the metrical performance of grace notes (e.g. in M 89) are known from other contexts; they probably come from Chopin.
- Reception*  
Mikuli  
*Fr. Chopin's Pianoforte-Werke. Revidirt und mit Fingersatz versehen (zum größten Theil nach des Autors Notirungen) von Carl Mikuli. Band 10. Scherzos.* Leipzig: Fr. Kistner, no year given; publisher's number 5345–5349.
- Scholtz  
*Frédéric Chopin. Scherzi, Fantasie f-moll.* Revised critical edition by Herrmann Scholtz. New edition by Bronislav v. Pozniak, Frankfurt on the Main: C. F. Peters, 1948, publisher's number 9099.
- Paderewski  
*Fryderyk Chopin. Sämtliche Werke. V: Scherzos für Klavier.* Edited by I. J. Paderewski, L. Bronarski, J. Turczyński. 2<sup>nd</sup> revised issue. Copyright 1961, by Instytut Fryderyka Chopina, Warsaw, Poland.
- About this edition*  
As indicated in the *Preface*, the situation regarding the sources, and source evaluation, are particularly complex in the case of the Scherzo in E major op. 54. The three first editions F<sub>F</sub>, F<sub>C</sub> and F<sub>E</sub> are authorised: each of these sources exhibits numerous variants of its own
- that imply that there were three manuscript models, all written by Chopin himself. However, only the engraver's copy for F<sub>C</sub> survives, in the form of A<sub>C</sub>; readings of the lost autographs [A<sub>F</sub>] and [A<sub>E</sub>] can be inferred from the first editions F<sub>F</sub> and F<sub>E</sub>.
- The many variants concern to a lesser extent differences in pitch, and more often differences of rhythm and especially of phrasing. They can certainly be traced back to Chopin, but it is unlikely that he caused them intentionally; it is, however, beyond dispute that he seemed to tolerate them. This may be connected to the time-pressures that Chopin felt under during preparations for printing. Whether intentional or not, the Scherzo in E major has come down to us in three versions. The present edition confines itself to presenting a version based on the most reliable source, and attempts to reproduce the final authorised readings.
- Everything points to [A<sub>E</sub>] as being the oldest autograph. In many places F<sub>E</sub> transmits readings originally also present in A<sub>C</sub> but later corrected (cf. e.g. the comments on M 17 l, 365–368, and 637 l). In these cases, the reading after correction is also found in F<sub>F</sub>. F<sub>E</sub> was certainly not proof-read by Chopin, and moreover contains many careless mistakes, especially regarding slurring, resulting for example in many ties being absent. It is impossible to say whether this is due to [A<sub>E</sub>] being already imprecisely written, or whether they were a result of engraver's errors in F<sub>E</sub>.
- A<sub>C</sub> is a very cleanly-written autograph with an extremely low number of scribal errors. It might well have been copied from an earlier autograph, for as noted above it contains corrections for which the original reading (before correction) matches the text of F<sub>E</sub>. These early readings were replaced in A<sub>C</sub>, with the new text version also present in F<sub>F</sub> (see above). F<sub>C</sub> matches the text of A<sub>C</sub>, and Chopin definitely did not proofread it.
- F<sub>F1</sub> derives from an autograph that presumably comes from a stage of work between [A<sub>E</sub>] and A<sub>C</sub>. The early readings from A<sub>C</sub> (before correction) and F<sub>E</sub> are not visible in F<sub>F1</sub>, but on the other hand there are final refinements

to  $A_C$  that are not in  $F_F$  (cf. comments on M 257–268, 857–869). Beyond the state of the texts in the remaining sources,  $F_{F1}$  does, however, contain some additional dynamic markings that lead to the conclusion that Chopin added them while proofreading  $F_{F1}$ .

A similar procedure can be detected regarding the Scherzo in  $b\flat$  minor op. 31 (G. Henle Verlag HN 1335). The autograph engraver's copy survives for the French first edition of this work. Comparison of these two sources shows that Chopin mainly added markings in preparation for printing (especially in regard to pedal and dynamic markings) where the musical text of the autograph has few markings. This must derive from the initiative of the composer himself at proof stage.

Thus we may assume that the more extensive dynamic markings in source  $F_F$  of the 4<sup>th</sup> Scherzo when compared to the other sources were likewise added when Chopin was reading the proofs. Therefore they must be interpreted as being authorised final details. Taken as a whole, however,  $F_{F1}$  is very unreliable, since despite Chopin's proofreading many errors and inaccuracies remain, which were only corrected in isolated cases in the 2<sup>nd</sup> issue ( $F_{F2}$ ) that soon followed in 1844. The mistakes that are corrected there (e.g. M 621 u: 1<sup>st</sup> chord without  $f\sharp^2$ ; M 622 u: 1<sup>st</sup> chord has  $g\sharp^2$  instead of  $f\sharp^2$ ; M 653 u:  $\flat$  at  $f\sharp^2$  instead of  $d\sharp^2$ ) are so obvious that the composer's participation in the process must not necessarily be assumed.

The pupil's copy OD is based on  $F_{F1}$ . The indistinct pencil entries cannot always be interpreted, and their authorship is also unclear. Typical of Chopin, at any rate, are the two markings regarding the execution of grace notes (cf. the footnotes to M 89 and 400). We should thus at least examine the possibility that the composer may have been involved in the other markings too. (See stemma on the right for the relationship between the sources.)

The primary source for the present edition is  $A_C$ , since it is the most reliable one. The printed sources are very imprecise and inconsistent, especially

in regard to slurring; in most cases it is impossible to decide whether Chopin or the engraver is responsible. On the other hand, the careful notation of  $A_C$  presents the Scherzo in a largely coherent, final and clearly authorised form.

$F_F$  is the last source that Chopin looked through. It transmits the text of  $[A_F]$  along with a later text-layer, the final authorised version following Chopin's proofreading.  $F_F$  cannot be used as the primary source, for the reasons given above; but it does serve as an important secondary one. We have been careful not to mix the two sources  $A_C$  and  $F_F$  in our edition. Markings that clearly belong to an independent version of the work in  $F_F$  have not been included in our musical text; variants of this sort appear either in footnotes or in the *Individual comments*. Differences that concern only details such as a variant in slurring are generally not pointed out. Only readings that clarify the text of  $A_C$  have been incorporated into the musical text. This means either signs missing from  $A_C$  only in error, or the final authorised dynamic markings added to  $F_F$  at proof stage (cf. for example the footnote and comment on M 873–883), since it can be inferred that these are also valid for the musical text of  $A_C$ . Such adoptions are listed in the *Individual comments*, sometimes also with a footnote reference.

$F_{F1}$  and  $F_{F2}$  are not treated as separate sources in the *Individual comments*. The few corrections of obvious errors in them play no part in the present edition, since  $A_C$  has the correct readings each time.

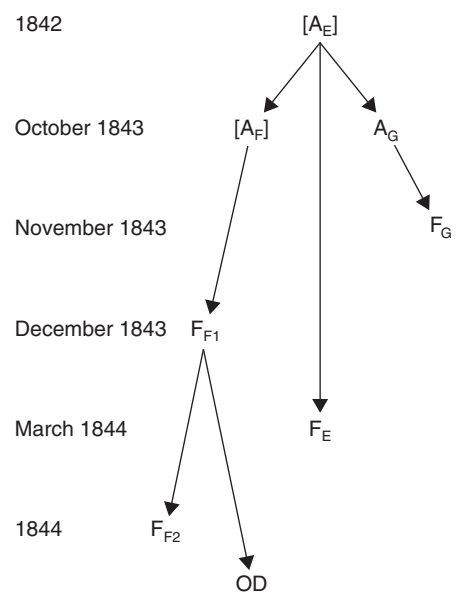
$F_E$  is a secondary source for our edition. It transmits the text from  $[A_E]$ , but was not proofread by Chopin. However, the source sometimes enables us to add markings that are missing from  $A_C$  and  $F_F$  only by error. These cases are listed in the *Individual comments*. Textual variants deriving from an earlier stage of work, or from a different form of the work, are rendered in footnotes or in the *Individual comments*. If the associated reading in  $A_C$  has clearly been rejected, this is only noted in the *Individual comments*, and not evaluated as a variant.

$F_G$  has been disregarded as a source, since it was not proofread by Chopin and merely represents the version of the musical text in  $A_G$ .

OD has been consulted as a weak secondary source. Those few entries whose meaning can be unambiguously inferred and can be traced back to Chopin were each made for his pupil O'Meara-Dubois and thus do not necessarily have validity outside this particular teaching situation. In addition, the many errors in  $F_{F1}$  that were left uncorrected by Chopin in OD show that he did not undertake a thorough review here. Entries in OD that have some bearing upon performance practice are given in footnotes, while corrections of faulty readings in  $F_F$  appear in the *Individual comments*.

The present edition also takes account of aspects of reception history (see the editions listed under *Reception*). This is of central importance to the tradition of Chopin interpretation. Readings from the circle of Chopin pupils that have become familiar since publication of the first editions appear in footnotes or in the *Individual comments*, with their origins explained and – if necessary – corrected (this does not apply to those concerning pedalling and phrasing, and only in rare cases to those concerning dynamics).

Markings that are missing solely by oversight have been supplemented





by the editor in parentheses. Slurring differs very considerably between the sources – both among the sources themselves and between parallel passages within an individual source. Differences of this sort in the secondary sources are not documented in the *Individual comments*, and neither, as a matter of principle, are parallel passages rendered consistent with each other.  $A_C$  frequently places just a single slur, portato or staccato sign in passages that in whole or in part are notated on a single staff but are intended for both hands (e.g. in M 1–65). According to Chopin's notational practice, this articulation applies to both voices, and we use this notation.

Following the practice in  $A_C$  we distinguish between short and long accents where possible, and at the same time render parallel passages consistent with each other.

Stemming in polyphonic notation has been silently corrected, or rendered consistent with parallel passages, using the secondary sources in cases where such things are notated inconsistently in the primary source (e.g. in M 530–532 u). Where in the primary source \* is omitted only by error, if the change of pedal at the following  $\textcircled{S}$  is clear we add this without comment using the secondary sources (M 466 l). Very rarely, clear scribal errors in  $A_C$  have been tacitly corrected using secondary sources or parallel passages, if the correct reading is beyond doubt (e.g. M 393 ff. l: slurs are inadvertently too short; M 507 l: missing  $\textcircled{S}$ ; M 560 u: missing augmentation dot).

#### *Individual comments*

Dedication is from  $A_C$ ;  $F_F$  has *Clotilde* instead of *Jeanne*.  $F_E$  carries no dedication.

9 l:  $F_F$  has *rf* instead of *sf*.

17 l:  $F_E$  has dyad *B/e* instead of *B*.  $A_C$  likely just had *e* initially, corrected later to *B*. Probably *e* instead of *B* is a rejected reading that was not clearly corrected in [ $A_E$ ], leading to a dyad incorrectly being engraved in  $F_E$ .

17–24, 45–56:  $F_F, F_E$  lack  $\llcorner, \lrcorner$ .

20, 292, 620 u:  $f\text{#}^2$  is from  $A_C, F_E, F_F$ ; Mikuli, Scholtz and Paderewski have  $g^2$  (in M 292  $F_F$  erroneously has  $g\text{#}^2$ ).

25:  $A_C, F_F$  lack staccato; we add, in accordance with  $F_E$ .

49 l:  $F_F$  has  $\textcircled{S}$  here instead of in M 45.

Moreover, 1<sup>st</sup> note is  $\textcircled{J}$  instead of  $\textcircled{J}$ .

49–57 u: Slur in  $A_C$  in M 55 is divided, with 1<sup>st</sup> slur to end of M 55 and a new slur set at the beginning of M 55; the 1<sup>st</sup> slur is open to the right, presumably implying a continuous slur (thus in  $F_E$ ). Reading in  $F_F$  is unclear due to a change of line. Cf. also M 321–329, where  $A_C$  originally had a short additional slur at M 327–329 that was later deleted.

52/53 u:  $F_F$  has a tie at  $f\text{#}^2$  across the bar line, perhaps also meant to apply to the  $d^2$ .

60–64:  $A_C$  lacks  $\llcorner, \lrcorner$ ; we add, in accordance with  $F_F, F_E$ .

65 l:  $A_C, F_E$  lack staccato; we add, in accordance with  $F_F$ .

73, 89 l:  $F_F$  has  $\textcircled{S}$  here instead of in previous measure.

81:  $F_F$  has *rf* instead of *fz*.

83 l:  $F_F$  has \* at the end of the measure, rather than in the preceding one.

90/91 u: End of slur in M 90 and beginning of slur in M 91 of  $A_C$  are unclear; possibly already ends at 1<sup>st</sup> upper note of M 90 and begins at the last note of M 90. We follow  $F_F$ ; cf. also pf l.  $F_E$  has a continuous slur at M 89–97.

99/100 l:  $A_C$  lacks ties across bar line; we add, in accordance with  $F_F, F_E$ . Cf. also M 699/700.

105:  $A_C$  lacks staccato; we add, in accordance with  $F_E$ .

109 l:  $F_F$  has *ten.* on upper note.

115/116 l:  $F_F$  has tied  $f\text{#}^1-f\text{#}^1$ , and no  $>$  in M 116. It is impossible to tell whether this concerns a reading that goes back to [ $A_F$ ], or an engraving error. The parallel passage in M 715/716 speaks in favour of an engraver's error in M 115/116 of  $F_F$ . Cf. also M 98 ff. and 698 ff., where the left hand also has an impulse on each beat 1. OD has a pencil addition in M 116 that is hard to interpret – a line from the  $f\text{#}^1$  to the upper right, possibly meant to delete the tie to M 117. However, the entry could

also mean that the  $f\text{#}^1$  should be re-struck in M 116.

119/120 l:  $A_C$  lacks a tie across the bar line; we add, in accordance with  $F_F, F_E$ . Cf. also M 719/720.

121 l:  $A_C$  lacks staccato dot in the lower voice; we add, in accordance with  $F_E$ .  $F_F$  lacks both staccato dots.

139 f. l: The sources lack a slur in the upper voice, although  $A_C$ , in addition to the tie in pf u, has a slur over  $d\text{#}^1$  that apparently should apply to the chord sequence in pf l. Thus we shift it to pf l.

142–145 l: Slur in  $F_E$  already starts from M 141; cf. pf u. However,  $A_C, F_F$  both here and in M 742 have the start of the slur later in pf l.  $F_E$  lacks slur in M 741–745 pf l.

152 l:  $A_C$  lacks \*; we add, in accordance with  $F_F, F_E$ .

157–160:  $F_F, F_E$  have  $\lrcorner$ .

160/161:  $F_F$  lacks ties  $d\text{#}^1/f\text{#}^1-eb/g$ , presumably an engraver's error.  $F_E$  has no tie across the bar line, instead striking a new chord in M 161 consisting of  $g/bb$  instead of  $eb/g$ .

161 l:  $A_C$  has  $C_1$  instead of  $Eb_1$ , a scribal error; we follow  $F_F, F_E$ .

169–176, 201–208:  $A_C, F_E$  lack  $\llcorner, \lrcorner$ ; we add, in accordance with  $F_F$ .

180 l:  $F_E$  has *c* instead of  $eb$ , presumably an engraver's error.

183–185 l:  $F_F$  has  $\textcircled{S}$  at M 183 and \* at end of M 185.

185–192:  $F_F$  lacks  $\llcorner, \lrcorner$ ;  $F_F, F_E$  lack  $\lrcorner$ .

201:  $F_F$  has *pp* between the staves, and *fz* at 1<sup>st</sup> note of pf l. At least the *pp* seems to come from a superseded state of the text, since this instruction also appears in  $A_C$  but was later deleted there. *pp* is also in Mikuli, Scholtz, Paderewski. – In  $A_C, F_F$  the portato dot on beat 2 is missing; we add, in accordance with  $F_E$ .

217 u: Chord in  $F_E$  additionally has  $c\text{#}^1$ ; a superseded state of the text, for the chord was probably first written in  $A_C$  with  $c\text{#}^1$  instead of *b* (difficult to decipher); ultimately deleted, and corrected to  $b/e\text{#}^1/g\text{#}^1$ .

l:  $F_F$  has *mf*  $\lrcorner$  instead of  $>$  at beginning of measure; Mikuli, Scholtz also have *mf*.

217–219 u: In  $A_C$  the start of the legato slur is too late, postponed to beginning of M 218; we follow  $F_F$ , though there the legato slur extends to the 1<sup>st</sup> note of M 220.

218/219, 234/235, 818/819, 834/835 u: At the first two of these places  $A_C$  lacks a lower tie, but the other places have a tie. Arrangement of legato slurs and ties in  $F_F$  is unclear, but it seems likely that the first two places have a lower tie and the other two do not.  $F_E$  lacks both ties in M 218/219 and 818/819, while the two other places have both ties. An intentional difference between these contexts is unlikely, and the variants here presumably reflect different stages of notation and correction, as well as haste on the part of the engraver. Mikuli, Scholtz, Paderewski have both ties at all four places. We render them consistent, but use the reading without the lower tie. One indication that this is what Chopin intended here is the legato slurs  $b-a$  in M 219 and  $c\sharp^1-b$  in M 235, which indicate that the 1<sup>st</sup> lower note is to be re-struck each time; but cf. M 220/221 as well as the comment on this measure and its parallel passages. A further indication comes in M 234 of OD, where a vertical pencil line extends from pf l to pf u. Its meaning is unclear, but it could indicate deletion of the tie at  $c\sharp^1-c\sharp^1$ ; cf. also the comment on M 234 u. Why a comparable entry is not present in M 218 remains unknown. Finally, the handling of motifs also speaks in favour of a reading without tie, for the head of the motif alludes to the motif introduced two measures earlier in the left hand.

219 u:  $A_C$  lacks augmentation dot; we add, in accordance with  $F_F$ ,  $F_E$ .

219, 819 u:  $A_C$  lacks *leggiero*; we add in M 219, in accordance with  $F_F$  and  $F_E$ , and in M 819 only in accordance with  $F_F$ . Mikuli, Paderewski also have *leggiero* at both places.

220/221, 236/237, 820/821, 836/837 l:  $A_C$  lacks ties in M 220/221; possibly a scribal error, since M 221 has been crossed out and then re-notated underneath on the empty staff below it,

so perhaps Chopin forgot to add ties to this correction. M 236/237 of  $A_C$  have a definite tie at  $d\sharp^1-d\sharp^1$  only; a tie at  $g\sharp^1-g\sharp^1$  may have originally been written, and then deleted again.

Both ties are present in M 820/821, while M 836/837 lack ties. All ties are present in  $F_F$  at the four places, while  $F_E$  has both ties in M 220/221, and just one in M 236/237; it is not clear whether this latter applies to  $d\sharp^1-d\sharp^1$  or  $g\sharp^1-g\sharp^1$ . In M 820/821  $F_E$  lacks ties, while in M 836/837 only a single tie at  $g\sharp^1-g\sharp^1$  is present. It is almost impossible to identify the last authorised version.  $A_C$  permits an interpretation either completely without tie or with just a single tie. If the upper tie were really to be deleted in M 236/237, the reading with a single tie at the middle note of the chord would be likely. However, we follow  $F_F$ , since  $A_C$  is not clear and  $F_F$  represents the final source reviewed by Chopin. Mikuli, Scholtz, Paderewski have ties at all these places.

221 l:  $\mathfrak{S}$  is from  $F_F$ ; in  $A_C$  it is a note later, in  $F_E$  a note earlier; but cf. M 223. –  $A_C$ ,  $F_F$  lack staccato; we add, in accordance with  $F_E$ .

229/230 l:  $A_C$  lacks ties; we add, in accordance with  $F_F$ ,  $F_E$ ; cf. also M 236/237.

231 f., 248 l:  $F_F$  has extra pedalling instructions; in M 231  $\mathfrak{S}$  at beat 2,  $*$  at end of M 232, with a whole-measure pedal in M 248 (thus different from the parallel context).

234 u: OD has a vertical line in pencil from pf l to pf u. Its meaning is unclear, perhaps a deletion of the tie at  $c\sharp^1-c\sharp^1$ ; cf. the comment on M 218/219, 234/235, 818/819, 834/835 u. It is less likely that it is an instruction to take the notes  $e^1-d\sharp^1$  of pf l into the right hand. In neither case would it explain why the entry did not appear earlier in M 218 u.

241–246 l:  $A_C$  lacks legato slurs; we add, in accordance with  $F_F$ , although there the 1<sup>st</sup> slur before the change of line erroneously extends only to the end of M 243; but cf. also M 225–230.  $F_E$  has a continuous slur in M 241–248.

l: There are gaps in the pedalling in  $A_C$ . M 241 only has  $\mathfrak{S}$ , without a following  $*$ . In M 243  $*$  is added in accordance with  $F_E$ , while in M 245 f.  $\mathfrak{S} *$  have been added, in accordance with  $F_F$ ,  $F_E$ . Cf. also M 225–230 l.

247 l:  $A_C$ ,  $F_E$  lack arpeggio; we add, in accordance with  $F_F$ .

255, 263 l: In  $F_F$   $*$  is one measure later each time;  $A_C$  originally had the same, but it was corrected to our reading.

257 l: Beginning of slur unclear in  $A_C$ , may start only from 2<sup>nd</sup> note; we follow  $F_E$ , although it lacks staccato there; cf. the parallel passages. Slur begins in  $F_F$  only in M 258; an engraver's error.




257–268, 857–869 u: Notation of polyphony here follows  $A_C$ .  $F_F$ ,  $F_E$  differ in part; e.g. in M 257, 265, 865 of  $F_F$  the  $b^2$  is stemmed to the lower voice, M 259, 267, 859 of  $F_F$ ,  $F_E$  begin the measure in two rather than three voices, and the voices are interchanged, so the upper voice is notated as  $f\sharp^2$  and  $\downarrow$  ( $F_E$  in M 859 has only  $\downarrow$ ), while  $d\sharp^2$  is stemmed as  $\downarrow$  to the lower voice; in M 266, 268, 866 the 2<sup>nd</sup> note of the upper voice in  $F_E$  is  $\downarrow$ , in  $F_E$  in M 266 is  $\downarrow$ , in M 268  $\downarrow$ , in M 866  $\downarrow$ ; M 867, 869 in  $F_F$  are in just two voices, with upper voice  $\downarrow$ , lower voice  $\downarrow$ ;  $A_C$  renders both the voice-leading and the technical playing aspects best, so  $F_F$  and  $F_E$  presumably represent earlier stages of notation.  $A_C$  also has corrections; the original readings are hard to make out, but in M 257/265 and 259/267 the rejected readings seem to match those of  $F_F$  and  $F_E$ . The musical orthography is rendered consistent in the later editions, with Mikuli in M 257–268 using two-voice notation throughout, note-values being  $\downarrow$  in the main voice and  $\downarrow$  in the accompanying one; in M 857–869, M 857 and 865 are notated in three voices, as in  $A_C$ . Scholtz and Paderewski have the same as  $A_C$ , although the three-voice contexts have been aligned, with the top voice there always  $\downarrow$




263, 863 l: Mikuli has  $d\sharp^2$  instead of  $f\sharp^2$ , probably incorrectly aligned with

- M 255, 855. The same in  $F_E$ , but only in M 263; M 863 has  $f^{\sharp 2}$ .
- 269–272 u: In  $A_C$ ,  $F_F$  the upper voice continues in  $\downarrow$  instead of  $\downarrow$ ; intention unclear. We follow  $F_E$ .
- 272 u: 3<sup>rd</sup> lower note in  $F_E$  is  $b$  instead of  $c^{\sharp 1}$ , presumably an engraver's error.
- 273 l:  $F_F$  has  $\mathfrak{S}$  at beat 1, but without the following  $*$ ; perhaps intended as *con*  $\mathfrak{S}$ .
- 297 l:  $F_E$  does not have  $\mathfrak{S}$  until the next measure; cf. the parallel passages.
- 301/302 l:  $A_C$  lacks tie; we add, in accordance with  $F_F$ ,  $F_E$ .
- 305–312 u: Slur is possibly divided in  $A_C$ , so one slur over each measure.  $F_E$  also has this; but cf. M 273 ff. We follow  $F_F$ .
- 309–313 l:  $A_C$  lacks slur; we add, in accordance with  $F_F$ . Cf. also M 277–281.
- 312/313 l:  $A_C$  lacks tie; we add, in accordance with  $F_F$ ,  $F_E$ .
- 321: Chord notated as  $\downarrow$  is from  $A_C$ , but given the missing  $\ddagger$  it could also be intended as  $\downarrow$ ; thus in  $F_F$ ,  $F_E$ , Mikuli and Paderewski. Cf. also M 49.
- 328 l: Chord in  $A_C$  has  $b$  instead of  $g^{\sharp}$ , presumably a scribal error; cf. M 56, 656.
- 335, 663, 679 l:  $F_F$  has  $\mathfrak{S}$  at note repetition. Lacks following  $*$  in M 335; after M 663  $*$  only at the end of M 665, after M 679  $*$  already at the end of M 680; then, a new pedal for M 681 to the beginning of M 682.
- 337 u: OD has a pencil entry whose meaning is unclear. A vertical stroke from the grace note to the upper right can be made out; is the grace note itself deleted? A deletion is unlikely, given parallel passages such as M 81, but other attempts to explain it (as accent, instruction to play before or on beat 1) are unlikely given the parallel passages, which contain no such entries.
- 338 u:  $A_C$ ,  $F_E$  lack *leggiero*; we add, in accordance with  $F_F$ .
- 344 l: Slur in  $A_C$  already ends at the beginning of M 343; but cf. M 88.
- 346 l:  $A_C$ ,  $F_F$  lack  $*$ ; we add, in accordance with  $F_E$ , although there it is at the end of the measure. We adjust to match M 338.

- 362 f.: In M 362  $F_F$  has  $\llcorner$  up to the chord in the following measure.
- 365 u:  $A_C$ ,  $F_F$  lack  $\ddagger$ ; we add, in accordance with  $F_E$  and a pencil addition to OD that is apparently in Chopin's hand.
- 365–368:  $F_E$  has



- $A_C$  had the same in M 365 f. u, but it was then corrected to our reading, with the remaining places notated in  $A_C$  from the start as given here. This correction process shows that the reading in  $F_E$  presents a superseded state of the musical text.
- 377 u: Slur in  $F_F$ ,  $F_E$  starts one chord earlier.
- 381 l:  $F_F$ ,  $F_E$  lack articulation signs.
- 395–398 l:  $F_F$  has no change of pedal at the bar line in M 396/397, having  $*$  only at M 398 beat 2.
- 419 l: In  $A_C$   $\mathfrak{S}$  is one note later; we follow  $F_F$ ,  $F_E$ . Cf. also M 421.
- 420 l: OD has an entry in pencil, a vertical line to the upper right from  $e^1$ ; perhaps an indication to play this note with the right hand?
- 421 f.:  $F_E$  has  $\llcorner$  instead of  $\gg$ , as does Paderewski.
- 422 u:  $A_C$  has ;  $F_F$  has ;  $A_C$  lacks an eighth-note value, while  $F_F$  has one too many and also lacks the tie from M 421. We follow  $F_E$ . It is possible that these scribal and engraver's errors derive from an older reading in which Chopin wrote ; but the reading with sustained  $\downarrow f^{\sharp 1}$  is affirmed so strongly by  $A_C$  and  $F_E$  that there is no doubt as to the authorised version. In  $F_F$  the voice alignment indicates that here too  $\downarrow$  may be intended instead of  $\downarrow$ ; the later editions use ties throughout, although the note value of  $f^{\sharp 1}$  is  $\downarrow$  in Mikuli and Paderewski, and  $\downarrow$  in Scholtz.

- 424, 464 u: Last two notes in both measures of  $F_E$  are , presumably an engraver's error.  $F_F$  in M 424 has our reading, and in M 464 has ; presumably  is an older superseded reading that was left completely uncorrected in [ $A_E$ ] or incorrectly transferred to  $F_E$  during the engraving process. Evidence in  $F_F$  suggests that Chopin – either in [ $A_F$ ] or in the proofs of  $F_F$  – inadvertently corrected only the first passage. We follow the clear reading of the primary source. An intentional variant in M 464, as transmitted in  $F_F$ , is unlikely.
- 438/439 u:  $F_E$  lacks tie across the bar line.
- 444 f. l:  $F_E$  lacks tie after M 445 and  $e$  in M 445.
- 456–459 u: Dynamics and slurring in lower voice of  $F_F$ ,  $F_E$  differ slightly from  $A_C$ ; the slur in M 456 f. is missing from both sources, and, while present in M 458 f., is only applied in  $F_F$  to the last two notes of the motif.  $F_F$  has a short  $\gg$  at the last two notes of the motif in both places. The  $\llcorner$  in M 456 is only in  $A_C$ , and even there is unclear.
- 461/462 l: Legato slur in  $A_C$ ,  $F_E$  is placed one note later; we follow  $F_F$ . Cf. also M 418 ff., which certainly has a slur enclosing ties rather than a chain of slurs, but additional legato slur on notes 1–2 of M 419, 421 is incorporated into a larger slur.
- 461 f. l:  $A_C$  lacks pedal marking; we follow  $F_F$ ,  $F_E$ , although  $F_E$  has  $\mathfrak{S}$  only to M 461 beat 3.
- 467:  $A_C$  lacks *sostenuto*; we add, in accordance with  $F_F$ ,  $F_E$ . Cf. also M 427.
- 469 l: 1<sup>st</sup> note of  $A_C$  has been corrected, and might have originally been  $a^{\sharp}$ ; the  $\mathfrak{S}$  originally there is likewise crossed out. We follow this corrected reading, even though we cannot be certain that deletion of the  $\mathfrak{S}$  is an error; cf. M 429.  $F_F$ ,  $F_E$  have  $\mathfrak{S} *$  at beats 1–3.
- 470–472 l:  $F_F$  has a shorter pedal, with  $*$  at both beat 3 of M 471 and beat 1 of M 472.

477, 493 u:  $A_C$  possibly has an arpeggio at beat 1 rather than a slur to the grace note; but  $F_F$ ,  $F_E$  also lack arpeggio.

478 u: 1<sup>st</sup> note of lower voice in  $A_C$  is  $\downarrow$ , instead of  $\downarrow$ , presumably a scribal error; cf. M 494. We follow  $F_F$ ,  $F_E$ .

489 u:  $F_F$ ,  $F_E$ , Mikuli, Scholtz and Paderewski have arpeggio.

495 f.:  $F_F$  has  $\llcorner$  over both measures, but cf. M 479 f.;  $\llcorner$  also in Mikuli, Scholtz, Paderewski (Scholtz has it already in M 493 f.).

498/499 l:  $F_F$  lacks tie, added in OD, presumably by Chopin.

499 ff. l:  $F_F$  has  $\mathfrak{S}$  at the beginning of M 499 and  $*$  at the end of M 508.

506/507: Slur division here and phrasing in what follows are from  $A_C$ , where the slur originally extended to the note of M 507, but has been corrected to our reading.  $F_F$  has



512/513 u:  $F_F$ ,  $F_E$  divide slur at the bar line, while  $F_F$  also has  $\gg$  in M 512. Both point to a caesura; this does not apply to  $A_C$ , where the slur from M 509 is clearly extended over to M 512 before a change of line.

518/519 u: Scholtz, Paderewski have tie  $a^1-a^1$ .

519/520 u:  $F_E$  has tie across the bar line, probably a misreading of the grace-note slur from M 520, which is missing from  $F_E$ .

533–541 l:  $F_F$  lacks  $\gg$  here; in M 541–545  $\gg$  instead.

538 u:  $A_C$ ,  $F_E$  lack  $\natural$ ; we add, in accordance with  $F_F$ .

540 l:  $A_C$ ,  $F_E$  lack 1<sup>st</sup>  $\natural$ ; we add, in accordance with  $F_F$ .

541–544 l:  $F_F$ ,  $F_E$  have change of pedal at bar line in M 542/543, as do Mikuli, Scholtz, Paderewski.

541–545:  $F_F$  has  $\gg$ .

543/544, 551/552 u:  $F_F$  lacks tie across the bar line M 543/544;  $F_E$  and Mikuli lack the one in M 551/552.

545–548 l:  $A_C$ ,  $F_E$  lack pedal marking; we add, in accordance with  $F_F$ .

549–552 l:  $A_C$  lacks pedal markings; we add, in accordance with  $F_F$  and  $F_E$ , although  $F_E$  already has  $*$  at beat 1 in M 550.

553: In  $F_F$ ,  $F_E$  the  $\gg$  comes one measure earlier, presumably to emphasise the  $f^1-e$ . The *poco a poco cresc.* that follows is also one measure earlier. Mikuli, Scholtz, Paderewski match  $F_F$ ,  $F_E$ , though Mikuli lacks  $\gg$ .

554/555 l:  $F_E$  has a change of pedal at the bar line; cf. also the following measures.

559/560 u:  $F_F$  and Mikuli, Scholtz, Paderewski have tie  $e^1-e^1$ .

567/568 u:  $F_E$  lacks both ties, presumably an engraver's error that is also present at several other places in  $F_E$ . Both  $A_C$  and  $F_F$  have the two ties, as do Mikuli, Scholtz, Paderewski; but cf. M 559/560.  $F_F$  also has the two ties here, while  $A_C$  has just the upper one, as in our reading.  $F_E$  lacks both ties, which are present in Mikuli, Scholtz, Paderewski. It is almost impossible to say whether the difference between the two places in  $A_C$  was actually intended.

570/571, 574/575 l:  $F_F$  lacks pedal change.

574/575 u:  $F_F$  has tie  $b^1-b^1$  instead of  $e^1/e^2-e^1/e^2$ . Mikuli has ties at three notes, while  $F_E$  and Scholtz have no ties.

l:  $A_C$  lacks pedal change at bar line, but has it between beats 1 and 2 of M 575. Presumably a scribal error.

We follow  $F_E$ .

586 u:  $A_C$  lacks  $\sharp$  at penultimate note; we add, in accordance with  $F_F$ ,  $F_E$ .

610–614 u:  $F_F$  has continuous slur, while OD has a pencil alteration, maybe by Chopin, that divides the slur. 1<sup>st</sup> slur extends to end of M 611 or beginning of M 612, 2<sup>nd</sup> slur starts at beginning of M 612.

616 l:  $A_C$  lacks  $*$ ; we add, in accordance with  $F_F$ .  $F_E$  has it at beat 1.

625 l:  $A_C$ ,  $F_F$  lack staccato; we add, in accordance with  $F_E$ .

637 l: In  $F_E$  and Mikuli the 1<sup>st</sup> upper note is  $B$  instead of  $d\sharp$ , as was also originally the case in  $A_C$  before correction to our reading. This correc-

tion process shows that the  $B$  comes from an earlier, superseded state of the text.

641 l:  $A_C$ ,  $F_F$  lack staccato at upper note; we add, in accordance with  $F_E$ .

642 l:  $A_C$ ,  $F_E$  lack  $*$ ; we add, in accordance with  $F_F$ .

660, 780 l: 2<sup>nd</sup> note in  $F_E$  is  $c\sharp$  instead of  $e$ , and  $c$  instead of  $eb$ .

661–663:  $F_F$  has  $\gg$ .

669, 685: In  $A_C$  the  $\gg$  begins only at the end of the measure; we extend backwards, in accordance with  $F_F$ ,  $F_E$ .

673–679:  $F_F$  and Mikuli, Scholtz, Paderewski have  $\llcorner$  to the beginning of M 676, then  $\gg$ .

690/691 l:  $F_F$ ,  $F_E$  have tie across the bar line. In addition,  $F_F$  lacks the arpeggio that follows.  $F_E$  has the arpeggio, so that the tie is voided. Cf. also M 90/91. Scholtz and Paderewski have the tie but no arpeggio, while Mikuli, like  $F_E$ , has both tie and arpeggio.

691–697 l:  $A_C$  lacks all the ties. We place our ties in accordance with  $F_F$ , by analogy to M 91–95.  $F_E$  has continuous ties in M 690–695.

692/693, 694/695 u:  $F_F$ ,  $F_E$  have tie  $a\sharp^1-a\sharp^1$  in M 692/693; in M 694/695 this is only in  $F_E$  and Scholtz.

693/694 u:  $A_C$  lacks tie; we add, in accordance with  $F_F$ ,  $F_E$ . Cf. M 93/94.

697 u: Chord in  $F_E$  lacks  $b^1$ .

703 f., 707 f., 719 l:  $F_E$  in M 703 f.

has  $\mathfrak{S}$  or  $*$  respectively at beginning

of each measure; likewise in  $F_F$ ,  $F_E$  from M 707 f.  $F_F$  has  $\mathfrak{S}$  and  $*$  respectively at beginning and end of M 719.

704 u:  $A_C$  lacks  $\sharp$  at 3<sup>rd</sup> note; we add, in accordance with  $F_F$ ,  $F_E$ .

709–713: In  $F_F$ ,  $F_E$  phrasing slur does not begin until M 711; in addition,  $F_F$  lacks  $>$  in M 709, having *ten.* there instead.

714 l:  $A_C$ ,  $F_F$  lack  $>$ ; we add, in accordance with  $F_E$ .

721 l:  $A_C$  lacks  $fz$ , presumably by oversight; cf. M 121. We add, in accordance with  $F_F$ ,  $F_E$ . Mikuli, Scholtz, Paderewski also have  $fz$ .

737 u: 2<sup>nd</sup> chord in  $A_C$  lacks  $c\sharp^2$ , presumably a scribal error; cf. M 137. We follow  $F_F$ ,  $F_E$ .

737 f. u:  $A_C$  lacks slur; we add, in accordance with  $F_F$ .  $F_E$  has slur from







912 u: A<sub>C</sub> lacks augmentation dots in the lower voice; we add, in accordance with F<sub>F</sub>, F<sub>E</sub>.

913: F<sub>F</sub> has arpeggio at 1<sup>st</sup> chord in pf u. A<sub>C</sub> has arpeggio signs from the *b* in pf l to the *g*<sup>#1</sup> in pf u, presumably to show that *g*<sup>#1</sup> is to be played by the left hand. F<sub>F</sub>, F<sub>E</sub> lack tie from M 912.

913 f., 917–924 u: A<sub>C</sub>, F<sub>E</sub> lack portato dots; we add, in accordance with F<sub>F</sub>.

927–932 l: Pedal marking is from A<sub>C</sub>; presumably the change of pedal in M 929/930 is an oversight by Chopin? F<sub>E</sub> consistently has two-measure pedal instructions; F<sub>F</sub> has one-measure ones.

939 u: Slur is too short in the sources; presumably intended as in the measure that follows.

941: F<sub>F</sub> only has *ff* one measure later, as do Mikuli, Scholtz, Paderewski.

946–949 l: F<sub>F</sub> has



951 l: A<sub>C</sub> lacks *e*, a scribal error; we follow F<sub>F</sub>, F<sub>E</sub>.

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