

## Comments

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

### Sources

- A Autograph, fair copy with numerous engravers' entries, which confirm that the manuscript was used as the engraver's copy for the German first edition. New York, Pierpont Morgan Library, Dannie and Hettie Heineman Collection, shelfmark MS 42. Head title: *Polonaise, pour le piano, dédiée [sic] à Monsieur Auguste Léo, par F Chopin.* | *Op. 53.* | *Leipsic Breitkopf et Haertel. Paris Schlesinger. Londres Wessel et Stapleton.*
- SK Autograph sketch of measures 121–154. Continuity draft with numerous abbreviations; while the upper staff comes close to the final version, the lower staff is only an approximation. SK was to have been put up for auction by Sotheby's in London on 8/9 May 1972, but was stolen shortly before the auction, on 3 or 4 May, and has since been lost. Photo at the Chopin Institute in Warsaw, shelfmark F. 1491.
- [A<sub>F</sub>] Lost autograph which served as the engraver's copy for the French first edition.
- [A<sub>E</sub>] Lost autograph which served as the engraver's copy for the English first edition.
- [A<sub>1</sub>] Lost working autograph which served as the basis for A, [A<sub>F</sub>] and [A<sub>E</sub>].
- G German first edition. Leipzig, Breitkopf & Härtel, plate number 7002, published in November 1843. Title: *POLO-NOISE [sic] | POUR LE PIANO | dédiée | à Monsieur Auguste Leo | PAR | F. CHOPIN.* | [left:] *Op. 53.* [centre:] *Propriété des Editeurs.* [right:] *Pr. 1 Thlr.* | *Leipzig, chez Breitkopf & Härtel.* |

*Paris, chez Schlesinger. Londres, chez Wessel & Stapleton.* | 7002. | *Enregistré aux Archives de l'Union.* Copy consulted: Sammlung G. Henle Verlag, shelfmark 1008/493.

- F French first edition. Paris, Schlesinger, plate number "M. S. 3958," published in December 1843. Title: *à M: Auguste Léo.* | *GRANDE | POLONAISE | brillante | POUR | Piano.* | *PAR | F. CHOPIN | AV* | [left:] *Op: 53.* [right:] *Pr: 7f 50.* | *A PARIS, chez M<sup>CE</sup> SCHLESINGER, Rue Richelieu, 97* | *Londres, Wessel et Stapleton. Prop<sup>e</sup> des Editeurs. Leipzig, Breitkopf et Hartel.* | *M. S. 3958.* Copy consulted: Paris, Bibliothèque nationale de France, shelfmark Vm<sup>12</sup> 5553.
- E English first edition. London, Wessel, plate number "(W & C? N<sup>o</sup> 5306.)," published in March 1844. Series title page for the *Complete Collection of the Compositions of Frédéric Chopin*, head title: *8<sup>me</sup> POLONOISE.* | *Composée par. | FREDERIC CHOPIN.* | *Op: 53.* Copy consulted: London, British Library, shelfmark h.472.(25.).
- Sch Copy belonging to Marie de Scherbatoff, with fingerings, possibly by Chopin. Based on the French first edition. Cambridge, Mass., Houghton Library, shelfmark fMus. C 4555. B 846c.
- St Copy belonging to Jane Stirling, with corrections, possibly by Chopin. Based on the French first edition. Paris, Bibliothèque nationale de France, shelfmark Rés. Vma. 241 (VI, 53).

### On reception

Mikuli  
*Fr. Chopin's Pianoforte-Werke. Revidirt und mit Fingersatz versehen (zum größ-ten Theil nach des Autors Notirungen) von Carl Mikuli. Band 5. Polonaisen.* Leipzig: Fr. Kistner, new issue, published ca. 1879.

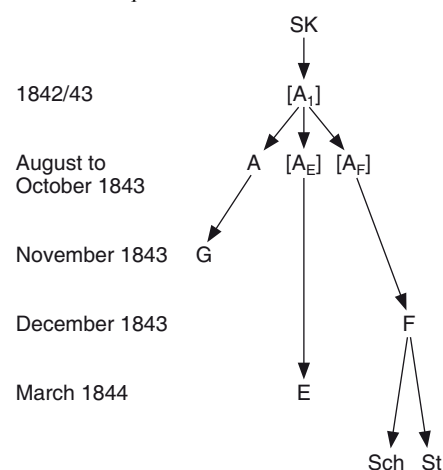
Scholtz

*Frédéric Chopin, Polonaisen*, critically revised by Herrmann Scholtz. New edition by Bronislaw von Pozniak, Frankfurt: C. F. Peters.

Paderewski

*Fryderyk Chopin. Sämtliche Werke. VIII: Polonäsen für Klavier*, ed. by I. J. Paderewski, L. Bronarski, J. Turczyński, 3<sup>rd</sup> issue, Warsaw: Fryderyk-Chopin-Institut, 1949.

### Relationship between sources



The situation with regard to the sources, presented extensively in the preface, allows us to draw the following conclusions for our edition: The primary source is A, since it is the sole ascertainably authentic source. Due to its provisional character, SK can be used for purposes of comparison only at two passages (footnote to M 131 and comment on M 153 f.). F communicates readings from [A<sub>F</sub>]. Since F was possibly revised by Chopin, its readings might be definitive. However, due to the numerous engraving errors there, the readings cannot be authenticated. F thus serves as a secondary source. E conveys readings from [A<sub>E</sub>]. Since E represents the earliest state of the text, it is a weak secondary source. G is not relevant to our edition. St occasionally corrects unequivocal engraving errors in F but is otherwise irrelevant, save for the reading in M 175 u (see individual comments). The source value of Sch is constituted by a few fingerings. See *Preface* for the significance of the later editions that were influenced by F, E and G.

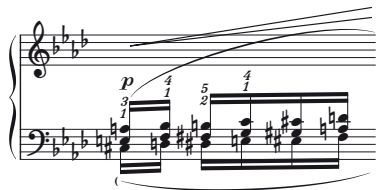
### About this edition

In general, the notation is that of A. We have adopted modern engraving rules only where the clarity of the printed image is compromised by the directions of note stems, by beams, appoggiaturas, clefs and the distribution of chords and parts among the two staves. Obvious writing errors, above all erroneous accidentals, were tacitly corrected or adapted to modern rules. The setting of cautionary accidentals has also been tacitly adapted to present-day practice. All other additions made by the editor are signaled in the musical text by parentheses. Important readings from F and E are either communicated in footnotes or mentioned in the following individual comments.

Fingerings: Sch contains fingerings whose authenticity cannot be proven with total certainty. It should be taken into account that they are tailored to the needs and abilities of Marie de Scherbatoff. The fingerings from this source are placed in italics in the musical text; three alternative fingerings are reproduced in the comments on M 1, 9 and 11.

### Individual comments

- 1: In A unclear placing of staccato; in E only to upper staff.  
 l: In A  $\natural$  missing before 1<sup>st</sup> *e*. – In E and F \* already at 1<sup>st</sup>  $\natural$ ; see M 5, 9, 11. – Alternative fingering from Sch:



- 2 f. l: Slur at change of measure according to E.  
 5 l: In F 1<sup>st</sup> chord without *Ab*.  
 6 f. l: Slur at change of measure according to E.  
 9 u: Alternative fingering from Sch:



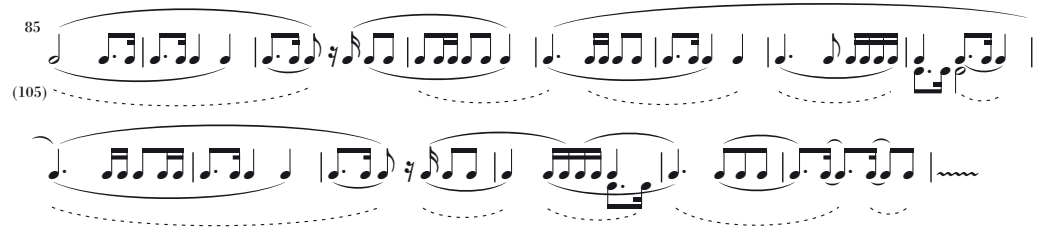
- 11: In F and Mikuli, Scholtz, Paderewski *fz* and *p* as in M 9.

- u: Alternative fingering from Sch:  
 $\frac{4}{1}$  at 1<sup>st</sup>  $\natural$   
 11 f. l: Slur according to E.  
 18, 34 u:  $\succ$  according to A; but see the dynamic marking of the motif at the parallel passages (M 19, 22 as well as M 35, 38 etc.). Inconsistent in F and E. In M 18 f. in F  $\succ$  at  $c^2/eb^2$ , in E  $\succ$  at 1<sup>st</sup>–3<sup>rd</sup>  $\natural$  (M 18) and 1<sup>st</sup>–2<sup>nd</sup>  $\natural$  (M 19). In M 22 in F  $\succ$  at 2<sup>nd</sup>–3<sup>rd</sup>  $\natural$ , in E  $\succ$  at  $db^2/f^2$ .  
 18 f., 34 f. u: In F and E slur divided at change of measure. In M 18 f. in E slur over last two  $\natural$  in M 18 and over 1<sup>st</sup>–4<sup>th</sup> and 5<sup>th</sup>–8<sup>th</sup>  $\natural$  in M 19. In M 34 f. in F last two  $\natural$  in M 34 without slur, in M 35 1<sup>st</sup>–4<sup>th</sup> and 5<sup>th</sup>–8<sup>th</sup>  $\natural$  slurred.  
 20 l: In E 2<sup>nd</sup> chord without *a*.  
 20 f. l: In E last three  $\natural$  in M 20 and first  $\natural$  in M 21 without slurs; beaming 3+1 instead of 2+2. See also M 36 f., where in E the last three  $\natural$  in M 36 are also slurred.  
 22 u: In E  $\succ$  at last two  $\natural$   
 23 f. l: In F and E 2<sup>nd</sup>, 4<sup>th</sup>, 6<sup>th</sup>  $\natural$  of M 23 and 2<sup>nd</sup>, 4<sup>th</sup>  $\natural$  of M 24 without staccato dot.  
 26, 42, 74, 164: In F and Mikuli, Paderewski 2<sup>nd</sup>  $c^1/eb^1$  in upper staff  $\natural$  instead of  $\natural$  and before octave *Ab/ab* in lower staff  $\natural$ ; in E only in M 26  $\natural$  instead of  $\natural$ , but without  $\natural$   
 27 l: In E last chord with *f* instead of *f*<sup>1</sup>.  
 27, 43, 75, 165 u: In E *tr* instead of  $\natural$ .  
 28: Staccato dots on 3<sup>rd</sup> beat according to E.  
 u: In F and Mikuli appoggiatura with additional *a*<sup>2</sup>, in Mikuli with tie.  
 l: In E  $Eb_1/Eb$  instead of  $Eb/eb$ , see also M 44, 76, 166. – In E 4<sup>th</sup> chord with *f*<sup>1</sup> instead of *ab*<sup>1</sup>.  
 29 l: In E last chord  $Eb/c$ .  
 30, 46, 78, 168 l: Pedal markings according to A. Inconsistent in all sources.  
 31 l: In E penultimate chord without  $c^1$ , last chord without *ab*.  
 33 f., 37 f., 65 f., 69 f., 155 f., 159 f.: In F without  $\succ$  at 4<sup>th</sup>–5<sup>th</sup>  $\natural$ ; in M 33, 37, 65, 69, 155, 159 with  $\prec$  at last  $\natural$   
 35 f., 67 f., 157 f.: In E beaming and slurring of the arpeggiated chords at change of measure:



- The harmonically justified subdivision into 2+2, which is also occasionally found in F (M 35 f. l, 67 f. l, 157 f. l), was apparently later replaced by Chopin in favour of a more strongly linear phrasing.  
 36 l: Slur over last three  $\natural$  according to E.  
 38–40, 70–73, 160–162 u: In F instead of short slurs, two long slurs: from  $g^2/db^3/g^3$  in M 38 (also 70, 160) to  $g^2/g^3$  at the end of M 39 (also 71, 161) as well as from  $g^2/g^3$  in M 40 (also 73, 162) to  $c^2/c^3$  at the end of the measure.  
 39 f., 71 f., 161 f. l: In F and E mostly without staccato dots.  
 44 l: Staccato dot on 3<sup>rd</sup> beat according to E. –  $\text{S}^*$  at end of measure according to F and E.  
 44 f., 76 f., 166 f. u: In E slur at change of measure only to  $c^2/c^3$ ; in E and F without staccato dot in M 45, 77, 167.  
 46 l: In E chord  $db/ab/db^1$ ; engraving error.  
 47 f., 79 f., u: In F and E slur over  $db^3/g^3/bb^3$  to 1<sup>st</sup> chord of the following measure (F) or last chord of M 47 and 79 (E).  
 48, 80 u: In M 48 in F and E and in M 80 in F without ties. In Paderewski and Mikuli without ties, but with arpeggio at  $g/db^1/eb^1/bb^1$ ; in Scholtz with ties at *g* and  $db^1$  as well as with arpeggio.  
 49: In E *f* instead of *fz*.  
 50 l: In E 1<sup>st</sup> chord *F/f* instead of *G/g* and 4<sup>th</sup> chord *G/g* instead of *Ab/g*, probably engraving error (seventh intended on 1<sup>st</sup> and 2<sup>nd</sup> beats, octave not before 3<sup>rd</sup> beat, see also M 54).  
 50 f. u: In A tie not continued after change of measure following the change of line in M 51; can also be interpreted as a slur (thus in E and in Scholtz); but see M 54 f. u.  
 51, 55 l: In F in M 51 pedal at 2<sup>nd</sup> and 3<sup>rd</sup> beats, in M 55 in E pedal at 3<sup>rd</sup> beat.

Example to  
M 85–98, 105–118 u

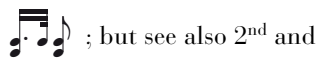


54 l: In E on 3<sup>rd</sup> beat *eb/cb*<sup>1</sup> instead of *cb/cb*<sup>1</sup>.

55 u: 1<sup>st</sup> slur according to F; in A presumably for reasons of space at 3<sup>rd</sup>–5<sup>th</sup> chords; see also M 51.

55 f. u: In E 2<sup>nd</sup> chord of M 55 to 1<sup>st</sup> chord of M 56 notated one octave lower; engraver presumably forgot the 8<sup>va</sup> sign.

56 u: In all sources and in Mikuli notation at 4<sup>th</sup> and 5<sup>th</sup> eighth-note value



; but see also 2<sup>nd</sup> and

3<sup>rd</sup> eighth-note value

58–60 u: In F slur from 2<sup>nd</sup> *c*<sup>1</sup> of M 58 to 1<sup>st</sup> *c*<sup>1</sup> of M 59 and from 2<sup>nd</sup> *c*<sup>1</sup> of M 59 to last note of M 60; see also slurs at M 62–64 u.

60–64 l:  $\text{\textcircled{S}}$  and  $\text{\textcircled{*}}$  according to F and E; missing in A, presumably by error.

61 l: In F the last two chords also with *bb*.

64 u: In F last note in small type *eb*<sup>3</sup> missing.

68 l: In A  $\text{\textcircled{S}}$   $\text{\textcircled{*}}$  each time at 1<sup>st</sup> and 2<sup>nd</sup>  $\text{\textcircled{♩}}$ ; adapted to M 36, 158.

69 f. u: In A slur at change of measure from last  $\text{\textcircled{♩}}$  of M 69 to 3<sup>rd</sup>  $\text{\textcircled{♩}}$  of M 70; slur division changed to match M 37 f., 159 f.

70 l:  $\text{\textcircled{S}}$  and  $\text{\textcircled{*}}$  on 4<sup>th</sup>–5<sup>th</sup>  $\text{\textcircled{♩}}$  according to F and E; missing in A, presumably by error.

71 f.: In E  $\text{\textcircled{>}}$  over entire length of M 71,  $\text{\textcircled{<}}$  at 3<sup>rd</sup>–5<sup>th</sup>  $\text{\textcircled{♩}}$  and  $\text{\textcircled{>}}$  at 9<sup>th</sup>–12<sup>th</sup>  $\text{\textcircled{♩}}$  of M 72.

72 l: In F and E the note *f* is a  $\text{\textcircled{♩}}$  instead of a  $\text{\textcircled{♩}}$  on 3<sup>rd</sup> beat; but see M 40, 162. – Last slur according to E.

73 f. u: Slur at change of measure according to F; in A, presumably by error, slurs over 2<sup>nd</sup>–4<sup>th</sup> notes and 5<sup>th</sup>–7<sup>th</sup> notes of M 73 and in M 74 from *db*<sup>1</sup>/*g*<sup>1</sup>/*a*<sup>1</sup> to *c*<sup>1</sup>/*ab*<sup>1</sup>/*c*<sup>2</sup>. See M 25 f., 41 f., 163 f. Slurs in the sources sometimes already from  $\text{\textcircled{♩}}$ <sup>1</sup>.

76, 166 l: In F and in Scholtz last chord without *c*<sup>1</sup>.

79, 169 u: In E in M 79  $\text{\textcircled{>}}$  at  $\text{\textcircled{♩}}$ ; but see M 31, 47; in M 169  $\text{\textcircled{>}}$  at *db*<sup>3</sup>/*g*<sup>3</sup>/*bb*<sup>3</sup> only in A.

81 f., 100–102, 180: In F and Mikuli uninterrupted arpeggio signs from top to bottom staff.

83: In F *p* instead of *pp*.

l: *B* in 1<sup>st</sup> chord according to F and E; see also M 103.

85–98, 105–118 u: Slurring at parallel passages divergent according to A. In F and E inconsistent. The music example above reproduces the slurring found in F (M 85 ff. and 105 ff. identical) above the notes, and that found in E (normal slurs according to M 85 ff. and broken-line slurs according to M 105 ff.) below the notes.

90 f.: In F, E without  $\text{\textcircled{<}}$  and  $\text{\textcircled{>}}$ ; see also M 110 f.

92, 112: Reading F apparently not until after plate correction (or engraver's error); note head in lower staff at the level of the *c*<sup>♯1</sup>, leger line missing.

This reading, which was not altered by Chopin in St, is thus presumably the latest. In E, G and Paderewski, Mikuli, Scholtz as in A.

94, 114 u: In E 3<sup>rd</sup> chord each time without *g*<sup>♯</sup>. In A *g*<sup>♯</sup> in M 94 presumably added later. Chord without *g*<sup>♯</sup> thus earlier reading.

96 u: In F 1<sup>st</sup> chord additionally with *e*<sup>1</sup>; but see M 116.

97, 117 u: In E in M 97 as in A; in M 117 as in F, but with ties:



technically easier reading F is the earlier one, which Chopin inconsistently corrected to reading of A in the model for E.

105–107 u: In A possibly divided slur: 1<sup>st</sup> slur to last chord of M 106, 2<sup>nd</sup> slur from 1<sup>st</sup> chord of M 107 to

3<sup>rd</sup> chord of M 107; not entirely clear because of change of line after M 106. See M 85–87.

111 f. u: In E



Probably engraving error (confusion of thirds in the upper part). *g*<sup>♯1</sup>/*b*<sup>1</sup> in M 112 after plate correction, however; original reading *e*<sup>1</sup>/*g*<sup>♯1</sup> (as in A and F, also as in M 91) still visible,

slurs moreover  Correction process remains unclear. The lost engraver's copy for E was perhaps not clear. The possibility of an intended variant at M 91 must, however, be taken into consideration.

119: In F and Mikuli, Scholtz *ff* not until last  $\text{\textcircled{♩}}$

120: In F and Mikuli, Scholtz general key signature with four *b* for *Ab* major already at 2<sup>nd</sup> beat of M 119.

121 u: In F 2<sup>nd</sup> slur presumably engraved as tie at *gb*<sup>1</sup>–*gb*<sup>1</sup> by error.

124 u: In A end of slur at *g*<sup>1</sup> not totally clear; possibly only to *d*<sup>1</sup>/*f*<sup>1</sup>, thus also in E.

126 l: Last  $\text{\textcircled{*}}$  according to F and E.

128: In F and in Paderewski  $\text{\textcircled{>}}$  at 1<sup>st</sup> chord.












129 l: In F, E and Mikuli, Scholtz, Paderewski without additional  $\text{\textcircled{♩}}$  stem.

129–148 l: Slurring and pedal markings according to A, in F and E strongly divergent. Slurs in F and E generally longer,  $\text{\textcircled{S}}$   $\text{\textcircled{*}}$  in F generally shorter, longer in E.

130, 134, 138, 142: In E *tr* instead of  $\text{\textcircled{∞}}$ .

133 u: In F, E and Mikuli, Scholtz, Paderewski without  $\text{\textcircled{>}}$ .

141 u: In A rhythm in last  $\text{\textcircled{♩}}$  entered later; originally  $\text{\textcircled{♩}}$ , thus also in F. In

- E engraving error:  Possibly writing error in A and – as assumed by Mikuli and Paderewski –  intended.
- 143–150 u: In F and E position of > divergent. In M 143 in F 2<sup>nd</sup> > one note earlier; not found in E. In E each 2<sup>nd</sup> > missing in M 144, 146 f., in M 145 both >; in M 148–150 in E 2<sup>nd</sup> > one note earlier each time.
- 145–147: In F and Mikuli, Scholtz, Paderewski *dim.* from 2<sup>nd</sup> beat of M 145 to *smorz.* in M 147.
- 146 l: In F and Mikuli without 2<sup>nd</sup> *fz.*
- 148, 150 l: In E each time expressly  $\flat$  before *e*; in A no accidental before *e* or *eb* respectively. In F in M 148 no accidental, in M 150, however, expressly  $\flat$ . In A in M 150 before *e* and *eb* crossing out of a sign, perhaps of a  $\flat$  (or  $\flat$  ?), but not in M 148. It cannot be determined with absolute certainty whether in A *e* or *eb* is intended. *e* according to E presumably an earlier reading; cautionary accidental  $\flat$  in F in M 150, which was not corrected
- in St, strengthens the view that *eb* was intended in A as well.
- 151: In E *cresc.* only from last 
- 152: In F, E and Mikuli, Paderewski without  $\succ$ .
- 153 f.: In E without additional stems and beams for  and , thus also in SK; the > contained in the footnote are only in the upper staff in E. The reading in E is apparently an earlier concept of the passage in which Chopin accentuated the top notes of the 16<sup>th</sup>-note groups. Additional beams and stems for the lower part in A and F possibly added only later (for reasons of space).
- 155: In F and Mikuli, Scholtz, Paderewski *ff* instead of *f*, thus also before correction in A.
- 158 l: Pedal according to F; see also M 20, 36, 68.
- 160 f. u: Slur at change of measure according to E, in A without slur before change of line, in M 161 1<sup>st</sup>–3<sup>rd</sup>  slurred.
- 163 l: In F 3<sup>rd</sup>  *Eb/c* instead of *C/c*; engraving error, but not corrected in St.
- 164 l: Staccato at 1<sup>st</sup>  according to F.
- 165 l: In F 4<sup>th</sup>  without *c*<sup>1</sup>.
- 171, 173 u: In F 1<sup>st</sup> chord each time with  $\blacktriangleright$  instead of  $\bullet$ .
- 172 f. l: In A slur at change of measure not continued in M 173 after change of line; in F and E without slur.
- 173 l: In A *b* instead of *cb*<sup>1</sup>; but see M 171.
- 175 u: *eb*<sup>2</sup> in 1<sup>st</sup> chord according to E and St (in F *f*<sup>2</sup>, which Chopin corrected to *eb*<sup>2</sup>). Since St is the latest source, *eb*<sup>2</sup> was incorporated into the main text.
- 176 f. u: Slur at change of measure according to F, in A and E only to 1<sup>st</sup> chord of M 177.
- 178 u: In E rhythm  instead of , probably an engraving error; moreover, slur already from *f*<sup>2</sup>/*c*<sup>3</sup>/*f*<sup>3</sup>.
- 179 l: In E *Eb* (*E* intended?) instead of *C*; engraving error (see M 180).

Munich, spring 2010  
Norbert Müllemann