

## Comments

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

### Sources

- SK Sketch, one leaf, with writing on one side. Warsaw, Library of the Museum of the Chopin Institute, shelfmark M/233. In another hand in the bottom right margin: *Barcarolle op. 60. Esquisses | –1846–*. In the 2<sup>nd</sup> system M 110–112 (notation in  $\frac{6}{8}$  instead of  $\frac{3}{8}$  time). At the end of this line, connecting line to the 1<sup>st</sup> system. There, continuation of the notation up to the close of the work with a further 7 measures in  $\frac{6}{8}$  time, which presumably correspond to M 113–116 of the final version. In the 3<sup>rd</sup> system, one-measure notation which presumably corresponds to M 71 of the definitive version. The transmission of the leaf must be due to chance, since one can surmise that more sketch material originally existed.
- A<sub>F</sub> Autograph, fair copy with numerous corrections, engraver's copy for F<sub>F</sub> (see below). Cracow, Biblioteka Jagiellońska, shelfmark Muz. Rkp 2204. Notation on 7 pages, p. 8 empty. Missing fragment of paper on p. 7, upper right; later, a piece of paper without writing or stave ruling was glued there to strengthen the page. Head title on p. 1: *Barcarolle | pour le piano, dédiée à Madame la Baronne de Stockhausen | de par F. Chopin | Op. 60 Paris. Brandus. Leipsic. Haertel. Londres. Wessel.* Below on p. 1, handwritten note from the publisher with the plate number of F<sub>F</sub>: *B et C<sup>ie</sup>. 4609.*
- Engraver's entries in pencil throughout the entire autograph. Pagination 1–6 in ink presumably in Chopin's hand (pagination number 7 missing on account of paper loss), foliation 1–4 presumably by a later hand in pencil (numeral 4 on the glued-on piece of paper). A<sub>F</sub> was doubly folded for delivery by post (traces of horizontal and vertical folds). Facsimile: *Barkarola Fis-dur op. 60*, ed. by Fryderyk Chopin Institut, comments by Artur Szklener, Warsaw, 2007.
- [A<sub>E</sub>] Autograph, lost, engraver's copy for F<sub>E</sub> (see below).
- C<sub>Incipit</sub> Copy, incipit (M 1 f.) in a publisher's receipt in connection with the printing of F<sub>E</sub> (see below), source presumably [A<sub>E</sub>], title *Allegretto*. In the receipt, Chopin confirms the sale and transfer of rights of the Opera 60, 61, 62 to the publisher Wessel. In the work catalogue of Chomiński/Turlo (*A Catalogue of the Works of Frederick Chopin*, Warsaw, 1990), the incipit is designated as the autograph. The clefs and key signature hint, however, at another writer. The four incipits in the receipt (opus 60, 61, as well as 62 nos. 1 and 2) were presumably made by the publishing house on the basis of the autograph engraver's copies.
- A<sub>C</sub> Autograph, fair copy, engraver's copy for F<sub>C</sub> (see below). London, British Library, shelfmark Zweig 27. Notation on 7 pages, p. 8 empty. Head title p. 1: *Barcarolle | pour le piano | dédiée à Madame la Baronne de Stockhausen | par FChopin. Op. 60 | Leipsic. Haertel. Paris Brandus (Schl.) – Londres Wessel.* Engraver's entries in pencil throughout the entire autograph. Pagination 1–7 in ink presumably from Chopin's hand. A<sub>C</sub> was folded for delivery by post (traces of vertical folds).
- F<sub>F</sub> French first edition. Paris, Brandus, plate number “B. et C<sup>ie</sup>. 4609.”, published in November 1846. Title: *Barcarolle | POUR | PIANO | dédiée à M<sup>me</sup> | la Baronne de Stockhausen | PAR | F. CHOPIN | OP. 60. Pr: 7<sup>l</sup> 50 | A. Vialon. | PARIS, | Maison M<sup>ce</sup> SCHLESINGER, BRANDUS et C<sup>ie</sup> Successeurs, Rue Richelieu, 97. | Leipzig, Breitkopf et Hartel. B. et C<sup>ie</sup> 4609. Londres, Wessel et C<sup>ie</sup>.* Copy consulted: Paris, Bibliothèque nationale de France, shelfmark Vm<sup>12</sup> 5504. English first edition. London, Wessel, plate number “(W & C<sup>o</sup> N<sup>o</sup> 6317)”, published in October 1846. No individual title page, but series title (Book 65 of the *Complete Collection of the Compositions of Frederic Chopin*, with list of all the works of Chopin available from Wessel at that time). On 1<sup>st</sup> page of music, title: *WESSEL & C<sup>OS</sup> EDITIONS OF THE COMPLETE WORKS OF FREDERIC CHOPIN. | N<sup>o</sup> 65. BARCAROLLE. | DÉDIÉE À MADAME LA BARONNE DE STOCKHAUSEN. | Op: 60.* Copy consulted: London, British Library, shelfmark h.472.(33.). German first edition. Leipzig, Breitkopf & Härtel, plate number 7545, published in November 1846. Title page: *BARCAROLLE | pour le Piano | dédiée | À Madame la Baronne de Stockhausen | par | FRÉD. CHOPIN. | Op. 60. Propriété des Editeurs. Pr. 20 Ngr. | Leipzig, chez Breitkopf & Härtel. | Paris, chez Brandus & C<sup>o</sup>. Londres, chez Wessel. | 7545. | Enregistré aux Archives de l'Union.* Copy consulted: Munich, Stadtbibliothek, shelfmark Rara 980 (8).
- OD Exemplar belonging to Chopin's pupil Camille O'Meara-Dubois, with autograph entries by Chopin. Copy of the edition: F<sub>F</sub>. Paris, Bibliothèque nationale de France, shelfmark Rés. F. 980 (III, 21).
- St Exemplar belonging to Chopin's pupil Jane Stirling, with autograph entries by Chopin. Copy of

the edition: F<sub>F</sub>. Paris, Bibliothèque nationale de France, shelf-mark Rés. Vma. 241 (VI, 60)

#### On reception

Mikuli

*Fr. Chopin's Pianoforte-Werke. Revidirt und mit Fingersatz versehen (zum größten Theil nach des Autors Notirungen) von Carl Mikuli. Band 14. Verschiedene Werke*, Leipzig: Fr. Kistner, no year, publisher's number 5363.

Scholtz

*Klavierstücke. Berceuse, Barcarolle etc., von Fr. Chopin*. Critically revised by Herrmann Scholtz. New edition by Bronislaw von Pozniak. Frankfurt a. M.: C. F. Peters, 1949, publisher's number 9900.

Paderewski

*Fryderyk Chopin. Complete Works. XI: Fantasia, Berceuse, Barcarolle for Piano*. Editorial Committee: I. J. Paderewski, L. Bronarski, J. Turczyński. Twentieth Edition. Copyright 1954, renewed 1982, by Instytut Fryderyka Chopina, Warsaw, Poland.

#### About this edition

From the state of the sources presented in the *Preface*, we can draw the following conclusions. SK is not dated, but since one can presume that Chopin had already begun working on the *Barcarolle* in the summer of 1845, SK may stem from this time.

Since Chopin sent the three autographs to the three publishers in late August 1846, they were probably penned in summer 1846. In all probability, A<sub>F</sub> was written first, and was possibly followed by [A<sub>E</sub>] and A<sub>G</sub>. The reconstruction of this sequence is based solely on the state of the texts of A<sub>F</sub>, F<sub>E</sub> and A<sub>G</sub>.

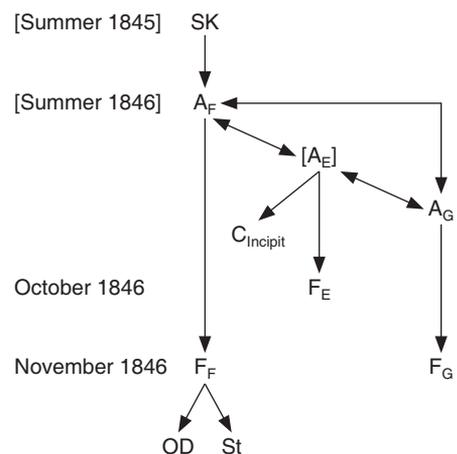
A<sub>F</sub> has the greatest amount of corrections. The readings following the corrections of A<sub>F</sub> recur in A<sub>G</sub> without corrections. A<sub>G</sub> was thus presumably copied from A<sub>F</sub> (or [A<sub>E</sub>]). Moreover, A<sub>G</sub> has readings that are not to be classified as writing errors but as deliberate diver-

gences from A<sub>F</sub> (see footnotes to M 24, 30, etc.). In these cases, F<sub>E</sub> corresponds partly to A<sub>F</sub> and partly to A<sub>G</sub>, and thus presumably stands chronologically between these two sources. But F<sub>E</sub> also contains readings that must be considered as autonomous (see footnote to M 1; this reading is confirmed by the C<sub>Incipit</sub> which is presumably dependent on [A<sub>E</sub>]). Complicating this state of the sources is the fact that Chopin apparently also transferred corrections that he had made in A<sub>G</sub> back into A<sub>F</sub> as well (1<sup>st</sup> note in M 2, lower staff, originally c<sup>♯</sup><sup>1</sup> in A<sub>F</sub> and A<sub>G</sub>, then corrected in both sources to c<sup>♯</sup>; c<sup>♯</sup> also in F<sub>E</sub>). One can thus assume that he was working simultaneously on all three autographs and that he compared the contents of the texts, but that he was not aiming for absolute congruence among the three sources. The three versions found in A<sub>F</sub>/F<sub>F</sub>, [A<sub>E</sub>]/F<sub>E</sub> and A<sub>G</sub>/F<sub>G</sub>, which differ only in a few notes, but whose slurring, articulation markings and pedalling diverge more substantially, must thus be recognised as authentic.

Since Chopin proofread F<sub>F</sub> but not F<sub>E</sub> and F<sub>G</sub>, and since he introduced new readings in the correction process which go beyond A<sub>F</sub> and the other sources (see comment on M 100/101), F<sub>F</sub> represents the last authorised version. There are no ascertainable reissues of the first editions in which Chopin could have intervened again.

Although the state of the sources is unequivocal, it does lead to the contradictory situation that the last authorised version F<sub>F</sub> is based on an autograph text status which presumably represents an earlier stage than the sources for the prints F<sub>E</sub> and F<sub>G</sub>.

The two pupils' copies OD and St are based on F<sub>F</sub>. They contain corrections of engraving errors, fingerings and performance instructions, such as the execution of grace notes. In evaluating this material, one should remember that the entries which can presumably be traced back to Chopin originated in concrete teaching situations and are thus tailored to the pupil in question. Thus they cannot necessarily lay claim to be generally binding and valid.



The primary source for the present edition is F<sub>F</sub>. A<sub>F</sub> serves as a strong secondary source, since the engraving of F<sub>F</sub> contains numerous errors and inaccuracies which can be corrected with the help of A<sub>F</sub>.

A<sub>G</sub> and F<sub>E</sub> were also consulted as secondary sources. Errors from A<sub>F</sub>/F<sub>F</sub> can be corrected with the help of A<sub>G</sub> and F<sub>E</sub>. Revealing divergences in the two authentic versions A<sub>G</sub> and F<sub>E</sub> are listed in footnotes to the musical text and in the following *Individual comments*.

F<sub>G</sub> can be excluded as a source since it was not proofread by Chopin. This also applies to F<sub>E</sub>, but F<sub>E</sub> allows one to draw important conclusions concerning the lost source [A<sub>E</sub>]. For M 1, C<sub>Incipient</sub> was also consulted, since it is presumably based on [A<sub>E</sub>]; beyond this, C<sub>Incipient</sub> is, as is SK, irrelevant.

The present edition also takes into account the aspect of the work's reception history (see the editions above at *On reception*), which is of central importance above all in the tradition of Chopin interpretation. Readings that have become standard since the first publications made by editors from the circle of Chopin's pupils and disciples are documented in footnotes and the *Individual comments*. Their origins are explained and, whenever necessary, they have been corrected.

In general, we follow the notation of F<sub>F</sub>. Beaming, clefs and the distribution of the notes on the staves follow F<sub>F</sub> and have been modernised without comment only in exceptional cases in order to improve the legibility. The placing and

cancellation of cautionary accidentals were standardised without comment to conform to present-day practice. The notation of grace notes follows  $F_F$ . Continuation strokes are reproduced as in  $A_F$ , since they are missing to a large extent presumably by oversight, in  $F_F$ . On account of the inaccurate notation in the engraving, priority is given to the readings of  $A_F$  in dubious cases, especially concerning slurring and pedal use, but also regarding the differentiation between  $>$  and  $\gg$ ; markings that are only mistakenly missing in  $F_F$  are reproduced as in  $A_F$ . Decisions in favour of  $A_F$  over  $F_F$  are listed in the *Individual comments*. In contrast, minimal corrections in the pedalling have been made without comment. The fingering in italics stems from  $A_F$ ,  $F_F$  and OD; its respective provenance is not specifically identified. Parentheses indicate additions made by the editor.

#### Individual comments

- 1–3 u: In  $F_F$  slur to last chord of M 2 before change of line, but slur in M 3 open to the left; reproduced as in  $A_F$ .
- 3: In the sources  $\underline{\quad}$  instead of  $\underline{\quad}$ ; hint that Chopin, although he notates in  $\frac{12}{8}$ , is actually thinking in  $\frac{3}{2}$  measures in which the quarter notes are subdivided into triplets. This concept of the meter allows the conclusion that Chopin reckoned with a brisk, flowing tempo.
- 6–8 u: In  $A_C$  and  $F_E$  upper slur from M 6/7 to 1<sup>st</sup> chord of M 8; no slur at M 7/8.
- 8 u: In  $F_F$  staccato missing presumably only by error, supplemented as in  $A_F$ . – In  $A_D$  without arpeggio and 2<sup>nd</sup> grace note.
- 10 u: In OD between  $a\sharp^1$ – $f\sharp^1$  entry whose significance is unclear; possibly a tie. As such in Scholtz.
- 10 f. l: In  $A_C$  and  $F_E$  pedalling



- 10–12 u: In  $F_F$  upper slur only to last note of M 11, new slur begins after change of line at 1<sup>st</sup> note of M 12; we follow  $A_F$  (as such in  $F_E$ ). In  $A_C$  slur

to 1<sup>st</sup>  $g\sharp^1$  of M 11, new slur  $f\sharp^1$  to 1<sup>st</sup> chord of M 12.

- 11 u: In  $F_F$  without lower slur, supplemented as in  $A_F$ .
- l: In  $F_F$  without 2<sup>nd</sup> and 3<sup>rd</sup> slurs presumably by error (1<sup>st</sup> slur ends one note later) and without pedal marking for 7<sup>th</sup>–12<sup>th</sup> beats, supplemented as in  $A_F$ . – In  $F_F$  leger line at 8<sup>th</sup> and 11<sup>th</sup> notes missing, apparently engraving error, corrected as in  $A_F$ . – In Mikuli third-to-last note  $F\sharp$  instead of  $D\sharp$ .
- 14 u: In  $F_F$  slur already begins at the fourth-to-last chord, with staccato at the last three chords as well; we follow  $A_F$  (there too originally staccato to end of measure, but clearly corrected to legato with slur by Chopin).
- 14 f. u: In  $F_F$  slur beginning in M 14 extends to 2<sup>nd</sup>  $\gamma$  of M 15, probably because slurring in  $A_F$  is ambiguous.
- 16 u: In  $F_F$   $>$  at 1<sup>st</sup> chord, presumably engraving error; we follow  $A_F$ .
- 16 f. l: In  $A_C$  slurring and pedalisation as in the following music example (in parentheses are additional pedal markings from  $F_E$ ):
- 
- 17 l: In  $F_E$  6<sup>th</sup>–7<sup>th</sup> notes tied (presumably made in error by engraver to conform with M 16 l). Also thus in Mikuli, Scholtz and Paderewski.
- 18 l: In  $F_F$  2<sup>nd</sup> upper slur to end of measure presumably by error. We follow  $A_F$ .
- 18/19 l: In  $F_F$  slur at change of measure only from 1<sup>st</sup> note of M 19.
- 19 l: In  $A_C$  and  $F_E$  without tie. – Scholtz has tie over 6<sup>th</sup>–7<sup>th</sup> notes; mistaken adjustment to M 16. – In  $F_F$  1<sup>st</sup>–4<sup>th</sup> notes and 7<sup>th</sup>–10<sup>th</sup> notes slurred; beginning and end of slurs in  $A_F$  ambiguous, but presumably intended as reproduced (also thus in  $F_E$ ). In  $A_C$  1<sup>st</sup>–6<sup>th</sup> and 7<sup>th</sup>–1<sup>st</sup> notes of M 20 slurred. – In  $A_F$  and  $F_F$  last  $*$  missing, supplemented as in  $A_C$  and  $F_E$ .

#### Example to M 20 f.

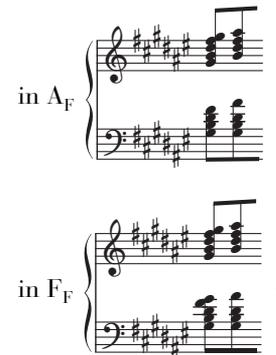
- 19 f. u: In  $F_F$  slur only to end of M 19, in  $A_F$  end of slur ambiguous; we follow  $A_C$  and  $F_E$ ; see also lower staff.
- 20 l:  $\gg$  as in  $A_F$  and  $F_F$  (as well as in Mikuli and Paderewski); missing in  $A_C$  and  $F_E$ .
- 20 f.: Dynamics differ in the sources (see music example below). Apparently based on two diverse concepts.  $A_F$  and  $F_F$  always have  $\ll$  to the middle of the measure (exception in  $F_F$  M 20, probably engraving error) followed by  $\gg$ .  $A_C$  and  $F_E$  have only  $\gg$  in 1<sup>st</sup> half of measure. We follow  $A_F$  with slight adjustments. In later editions partly as in  $A_F$  and  $F_F$  (Paderewski), and partly as in  $A_C$  and  $F_E$  (Scholtz).
- u: In  $F_F$  slur does not begin until  $b\sharp^2$  M 20, and extends only to end of measure; in  $A_F$  beginning of slur ambiguous, end as reproduced. But see M 21 for beginning of slur.
- 21 u: In  $A_F$  and  $F_F$   $c\sharp^3$  on 7<sup>th</sup> beat missing, supplemented as in  $A_C$  and  $F_E$ ; see also M 20. However, the reading in  $F_F$  is not corrected in St and OD.
- l: In  $A_F$  and  $F_F$  2<sup>nd</sup> slur only extends to  $c\sharp^1$ , in  $A_C$  to 1<sup>st</sup> chord of M 22, in  $F_E$  only  $c\sharp^1$ – $b$ . In  $A_F$  and  $F_F$  probably intended as reproduced.
- 22 u: Scholtz has additional  $a\sharp^1$  at 1<sup>st</sup> chord.
- 23 u: In  $A_F$  and  $F_F$  tie  $a\sharp^1$ – $a\sharp^1$ ; deleted as singular occurrence (see similar situations at trills, for example in M 26).
- l: In  $A_C$  legato at 2<sup>nd</sup>–3<sup>rd</sup> and 6<sup>th</sup>–7<sup>th</sup> chords, staccato at 4<sup>th</sup>–5<sup>th</sup> chords.
- 24 u: In  $F_F$ ,  $A_F$  and  $F_E$  without tie, supplemented as in  $A_C$ . In  $F_F$  trill's wavy line clearly extends to 2<sup>nd</sup>  $a\sharp^1/c\sharp^1$ ; the third is thus not to be struck anew as  $\text{tr}$ . – In  $A_C$  and  $F_E$  grace note only  $c\sharp^2$ , as such in Scholtz as well.
- 24–35 l: In  $F_F$  placing of  $\text{tr}$  and  $*$  often imprecise; in dubious cases we follow  $A_F$ .
- 25: In  $A_C$  and  $F_E$  without  $\gg$ .

- 25 l: In  $A_C$  the pedalling pattern from M 5 ff. is also reprised here. We follow  $A_F$  and  $F_F$ ; there, more sparing use of pedal probably because of greater sound density.
- 26 u: In  $F_F$  2<sup>nd</sup>  $d\sharp^2/f\sharp^2$  slurred to end of measure, probably an oversight. – In  $F_E$  2<sup>nd</sup>  $d\sharp^2/f\sharp^2$  as  $\downarrow$  instead of  $\downarrow$  and following closing turn of trill as  $\downarrow$  in normal type. In OD entries which assign the two closing-turn thirds to each of the last two notes of the left hand (closing turn thus intended as  $\downarrow$  there).
- 26 f.: In  $A_C$  and  $F_E$  in M 26  $\ll$  and in M 27  $\gg$ , each time extending over the entire length of the measure.
- 28 f.: Divergent dynamics in the sources; in M 28  $\gg$  in  $A_F$ ,  $F_F$  and  $F_E$ , in  $A_C$  long accent at 1<sup>st</sup> chord instead, in M 29  $\gg$  and  $\ll$  only found in  $A_F$  and  $F_F$ .
- 29 l: In  $F_F$  1<sup>st</sup> \* missing, supplemented as in  $A_F$ .
- 30 u: In  $F_F$  without slur, supplemented as in  $A_F$ ;  $A_C$  and  $F_E$  have slur over entire measure. – In  $A_C$  third-to-last chord without  $d\sharp^2$ , also thus in Scholtz.
- l: In  $A_C$  and  $F_E$   $g\sharp/d\sharp^1$  on 9<sup>th</sup> beat; also thus in Scholtz and Paderewski.
- 31 u: In  $F_F$  without 2<sup>nd</sup> slur, supplemented in St; also found in  $A_F$ . – In  $A_C$  without the last chord in the lower part (only the note  $d\sharp^2$  in the upper part).
- l: In  $F_E$  2<sup>nd</sup> chord without  $c\sharp^1$ .
- 32 u: In  $F_F$  and  $F_E$  1<sup>st</sup> slur already begins at 1<sup>st</sup> chord, presumably by error; we follow  $A_F$  and  $A_C$ . – In  $A_F$ ,  $A_C$ ,  $F_E$  third-to-last and penultimate chords each additionally with  $b^2$ ; also thus in Scholtz. – In  $F_F$  third-to-last and penultimate chords without staccato, in  $A_F$  third-to-last chord with, penultimate chord without staccato; both readings probably oversights; we follow  $A_C$  and  $F_E$ .
- 33: In  $A_F$   $f$  already at last chord of M 32.
- u: In  $F_F$  grace note only  $b^1$ ; also thus in Mikuli; certainly an engraving error, since in  $A_F$  and in the other sources  $b^1/c\sharp^2$ . – 8<sup>th</sup> chord in  $A_C$  and  $F_E$   $\downarrow$  and then  $\uparrow$  instead of  $\downarrow$ . – In  $F_F$  slur from 1<sup>st</sup>–8<sup>th</sup> and 8<sup>th</sup> to last chord; presumably engraving error, since slurs in  $A_F$  all begin too early and the continuation of the slur after the last chord of M 33 cannot be clearly distinguished after the correction.
- l: In  $A_F$ ,  $A_C$ ,  $F_E$  octave  $F\sharp_1/F\sharp$  on the 1<sup>st</sup> beat; also thus in Scholtz and Paderewski.
- 36 u: Down-stemming and fingering for the left hand not in  $A_C$  and  $F_E$ ; found in Mikuli.
- 38: Long  $>$  not in  $A_C$  and  $F_E$ , found in Mikuli; in Paderewski  $\gg$  at 10<sup>th</sup>–12<sup>th</sup> beats. – In  $A_F$  and  $A_C$  additional stem at third-to-last note in the value of a quarter note.
- 39/40 u: In  $A_C$  and  $F_E$  without tie.
- 40 f. u:  $\ll$  not in  $A_F$ ,  $A_C$  and  $F_E$ .
- 42, 46 u: In  $A_F$  in M 42 length of slur in lower part ambiguous after correction, thus in  $F_F$  slur only over 7<sup>th</sup>–9<sup>th</sup> notes, on 10<sup>th</sup> note new slur that extends to grace note at M 43. In M 46 in  $A_F$  as reproduced, in  $F_F$  slur only from 7<sup>th</sup> note. We follow the reading of  $A_F$  in M 46 and adjust M 42 accordingly.
- 43 u: In  $F_F$  without 2<sup>nd</sup> slur, supplemented as in  $A_F$ .
- 43 f. u: In  $A_C$   $\ll$  from 2<sup>nd</sup> half of M 43 to beginning of M 44.
- 43, 47 l: In  $A_F$  staccato at each 1<sup>st</sup> octave; in  $A_C$  only found in M 47, in  $F_E$  and  $F_F$  without staccato.
- 44, 46 l: In  $A_F$  staccato at 1<sup>st</sup> octave.
- 45/46: Tie as in  $A_F$  and  $F_F$ ; in  $A_C$  and  $F_E$  without tie; in M 41/42 in all sources without tie. Later editions (Mikuli, Scholtz, Paderewski) put ties at both passages. It is possible that either the lack of the tie in M 41/42 or the placing of the tie in M 45/46 is an oversight in  $A_F$  and  $F_F$  (in both sources change of line after M 41). Even though M 41/42 and 45/46 are not directly parallel passages (see the divergent bass), we nevertheless adopt the different readings of the primary source.
- 45 f. l: In  $F_F$  erroneously  $\mathfrak{S}$  at last octave of M 45, in M 46 new  $\mathfrak{S}$  at 1<sup>st</sup> octave, without preceding  $*$ . In  $A_F$  only one  $\mathfrak{S}$ , whose position is ambiguous (last octave of M 45 or 1<sup>st</sup> octave of M 46?), but is presumably intended as reproduced. Extra  $\mathfrak{S}$  in  $F_F$  probably because of page break after M 45.
- 46 l: In  $A_C$  and  $F_E$  1<sup>st</sup> octave without  $F\sharp$ .
- 46/47 l: In  $F_F$  without slur at change of measure, supplemented as in  $A_F$  (there slur from M 46 not continued after change of line in M 47).
- 47 f. u: In  $F_F$  without the slur beginning in M 47 and leading to M 48, supplemented in St (extends there one note longer than reproduced); we follow  $A_F$ .
- 48 u: In  $A_F$ ,  $F_F$  and  $F_E$  without slur from  $d^1-c\sharp^1$ ; supplemented as in  $A_C$ . M 49 f. has the corresponding slur  $d^1-c\sharp^1$  in  $A_F$  and  $F_F$ . – In  $F_F$  beginning of slur at end of measure not before  $e^1$ , presumably an oversight; we follow  $A_F$ .
- l: In  $F_F$  erroneously without slur from 2<sup>nd</sup> octave to following note, supplemented as in  $A_F$ .
- 48 f. l: In  $A_C$  pedalling
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- 48, 59 u: 3<sup>rd</sup> note as in  $A_F$ ,  $F_F$  (and in M 48 as in  $F_E$ ); in  $A_C$  and in Mikuli, Scholtz and Paderewski  $g\sharp$  instead of  $f\sharp$  at both passages (in  $F_E$  only in M 59). In St in M 48 there is an  $\times$  through this note, which is possibly intended to show a correction; the correction is missing, however (in M 59 no entry in St); in OD in M 48 fingering indication at  $f\sharp$ ; there is thus no doubt about the authenticity of the reading in  $A_F/F_F$ .
- 51 u: Grace note in  $F_E$  without  $a^1$ . – In OD indication that grace note is to be struck simultaneously with the octave in the lower staff. Beginning of slur in  $A_C$  and  $F_E$  already at *tr*.
- l: In  $A_C$  and  $F_E$  1<sup>st</sup> beat without *A*, also thus in Scholtz.
- 53, 57 u: Slurs at lower part as in  $A_F$ ; in  $F_F$  there is only the 2<sup>nd</sup> slur in M 57, probably an oversight; in St 2<sup>nd</sup> slur supplemented at M 53, but drawn to 1<sup>st</sup> note of M 54.
- 54 u: In  $F_F$  slur already ends in M 54, last note; we follow  $A_F$ .
- 54, 58 u: In  $A_C$  and  $F_E$  *fz**p* at highest note instead of  $\ll$  *p* in 1<sup>st</sup> half of measure.

- 55 f. u: In  $F_F$  slurring divided between 1<sup>st</sup> to last chord of M 55 and new slur from 1<sup>st</sup> chord of M 56, presumably because of change of line in  $A_F$ , there presumably intended as reproduced.
- 58 l: In  $A_F$  and  $F_F$  slur only begins on 6<sup>th</sup> beat, but see upper staff.
- 58/59 u: In  $F_F$  slur at change of measure only extends to 2<sup>nd</sup>  $f^\sharp$ , we follow  $A_F$ .
- 59 l: In  $F_E$  penultimate note  $a$  instead of  $f^\sharp$ .
- 59/60 u: In  $F_F$  slur missing at change of measure, presumably by error; supplemented in St (but there slur only begins one chord later); we follow  $A_F$ .
- 61 u: In  $F_E$  “+ +” at the two lower notes in the third-to-last chord, which means the fingering numerals  $1\ 1$ ; the second is thus to be played with the thumb. The fingering is possibly derived from [ $A_E$ ]. – In Mikuli, Scholtz, Paderewski with tie at 2<sup>nd</sup>–3<sup>rd</sup>  $c^\sharp^2$ .
- 62 u: In  $F_F$  6<sup>th</sup> chord with  $d^1$  instead of  $e^1$ , corrected in St; notation ambiguous in  $A_F$ , but presumably  $e^1$  intended, as in  $A_C$  and  $F_E$ .
- 62 f. u: In  $F_F$  and  $F_E$  slur from 1<sup>st</sup> to last chord of M 62 and 1<sup>st</sup>–6<sup>th</sup> chord of M 63 (in  $F_F$  change of line after M 62). Division of slur only weakly recognisable in M 62 in  $A_F$ , and thus drawn through uninterrupted in  $F_F$  probably for this reason. But see M 64.
- 69: In  $A_C$   $\llcorner$  in 2<sup>nd</sup> half of measure.  
u: In  $F_E$  2<sup>nd</sup> grace note only  $c^\sharp^2$  instead of  $c^\sharp^2/e^2$ .  
l: In  $A_F$  and  $F_F$  without last  $*$ ; supplemented as in  $A_C$  and  $F_E$ .
- 72 l: In  $F_F$  without staccato at last two octaves; supplemented as in  $A_F$ .
- 73 l: In  $A_F$  and  $F_F$  without 1<sup>st</sup>  $*$ , supplemented as in  $A_C$  and  $F_E$ ; but see M 74.
- 77 l: In  $A_C$  and  $F_E$   $\mathfrak{S}$  at 1<sup>st</sup> chord and  $*$  at 7
- 78 u: In  $A_F$ ,  $A_C$ ,  $F_E$  fourth-to-last note without accidental; note thus reads  $f^\times^2$ , since  $\times$  is still valid. The harmonic context makes it clear, however, that this can only be an oversight.  $F_F$  supplements  $\sharp$ , presumably after proofreading by Chopin.

- 79 l: In  $F_F$  superfluous  $\mathfrak{S}$  at end of measure (new  $\mathfrak{S}$  at beginning of M 80); certainly an engraving error, since  $\mathfrak{S}$  is ambiguously placed in  $A_F$ .
- 80: In the pupil’s copy OD unclear entry, possibly the  $\llcorner$  is deleted.
- 81 u: In  $F_F$  presumably without fingering numeral  $1$  at 3<sup>rd</sup> note by error, supplemented as in  $A_F$ . – In Scholtz and Mikuli 10<sup>th</sup> note  $b^\sharp^2$ , presumably in analogy with third-to-last note.
- 82 f.: In  $A_C$  and  $F_E$  *cresc.* at beginning of M 82 instead of the two  $\llcorner$ .  
u: In  $F_E$  1<sup>st</sup> slur only to 6<sup>th</sup> note of M 82, new slur from 7<sup>th</sup> note of M 82 and further as in  $A_F$  and  $F_F$ . In  $A_C$  only one slur from 3<sup>rd</sup> note of M 82 to 1<sup>st</sup> chord of M 84.
- 83 u: In  $F_F$  *ritenuto* not until last three notes, as such originally in  $A_F$ , but corrected there to reproduced reading (as such also in  $F_E$ ). We follow  $A_F$ , since the engraver apparently wrongly interpreted his source. In  $A_C$  *ritenuto* already at the level of the 1<sup>st</sup> 32<sup>nd</sup> note.
- 83–86 u: In  $F_F$  the slur beginning at the 1<sup>st</sup> 32<sup>nd</sup>-note extends only to  $\downarrow c^\sharp^2$  of M 83, probably for reasons of space; new slur begins on 2<sup>nd</sup> chord of M 84; we follow  $A_F$  (there crossing of slurs: slur initially only to  $\downarrow c^\sharp^2$  in M 83 but new slur begins above the note, which can be interpreted as a continuation).
- 84 l: In  $A_C$  and  $F_E$   $\mathfrak{S}$  at 8<sup>th</sup> and  $*$  at 10<sup>th</sup> octave.
- 88 l: In  $F_F$  1<sup>st</sup>  $\mathfrak{S}$  already at last octave of M 87, certainly an engraving error, since ambiguously placed in  $A_F$ .
- 89 u: In  $F_F$  slur already begins at the 1<sup>st</sup> chord, engraving error; we follow  $A_F$  (slur placed early there).
- 90 f. l: In  $F_F$  all  $*$  placed about one beat earlier; presumably engraving error since  $A_F$  positions  $*$  ambiguously in these two measures due to lack of space.
- 91 u: In  $A_C$  and  $F_E$  *tr* instead of  $\mathfrak{w}$ ; in Scholtz as well. – In  $F_F$  and  $A_F$  without 1<sup>st</sup> slur, supplemented as in  $A_C$  and  $F_E$ ; 2<sup>nd</sup> and 3<sup>rd</sup> slurs in  $A_F$  mistakenly placed too far to the left, thus in  $F_F$  2<sup>nd</sup> slur only from 2<sup>nd</sup> chord to following note, 3<sup>rd</sup> slur already from 1<sup>st</sup>  $a^\sharp^1$ .

- 92: In  $A_F$  chordal notes occasionally ambiguously notated, thus in  $F_F$  2<sup>nd</sup> chord in the lower staff with  $B$  instead of  $c^\sharp$  and 5<sup>th</sup> chord in the upper staff with  $f^\sharp^1$  instead of  $g^\sharp^1$ ; both certainly engraving errors, yet not corrected in St nor in OD. 7<sup>th</sup> and 8<sup>th</sup> chords



presumably the top notes of the chords were to sound the same in the lower and upper staves, as in M 32 ( $g^\sharp^1/g^\sharp^2$  and  $a^\sharp^1/a^\sharp^2$ ). We follow the primary source, but delete the double  $g^\sharp^1$  in the 7<sup>th</sup> chord in the upper staff; St deletes the corresponding note in the lower staff and thus restores the reading of  $A_F$ .



- u: In  $A_C$  and  $F_E$  portato as in M 32.
- 93 f. u: In  $A_C$  in M 93  $\llcorner$  at 4<sup>th</sup>–10<sup>th</sup> beats instead of  $\gg \llcorner$ , in M 94  $\gg$  at 1<sup>st</sup>–5<sup>th</sup> beats.
- 94/95 u: In  $A_F$  and  $F_F$  slur from last chord of M 94 to 1<sup>st</sup> chord of M 95, not to be interpreted as a tie (as in Mikuli, Scholtz, Paderewski); we interpret the beginning of the slur after M 95, which was divided only by error in  $A_F$ . Compare also M 96/97.
- 95 l: In  $A_C$  and  $F_E$  6<sup>th</sup> chord without  $c^\sharp^1$ , thus also in Scholtz; in  $A_C$  8<sup>th</sup> chord  $c^\sharp/f^\sharp/a^\sharp$ , as in Scholtz, in  $F_E$  as reproduced.

- 96 l: In  $A_C$  3<sup>rd</sup> chord without  $c\sharp^1$ , as in Scholtz, in  $F_E$  as reproduced. – In  $F_F$  5<sup>th</sup> chord additionally with  $a\sharp$ , engraving error; in  $A_F$  without  $a\sharp$ , possibly correction by Chopin in the proofreading phase and actually  $b$  intended, however, note crossed out in St. In Mikuli, however, with  $a\sharp$ .
- 96/97, 97/98 u: In Scholtz with ties to shared notes at the change of measure.
- 97: In  $F_F$   $\ll$  only at 4<sup>th</sup>–7<sup>th</sup> beats due to lack of space; we follow  $A_F$ .  
u: In  $A_C$  and  $F_E$   $d\sharp^2$  in 1<sup>st</sup> chord as  $\downarrow$  instead of  $\downarrow$ .
- 98 u: In  $A_C$  and  $F_E$   $\ll$  in 1<sup>st</sup> half of measure.
- 100 u: In  $F_F$  without 2<sup>nd</sup> slur presumably by error, supplemented as in  $A_F$ . – In  $A_C$ ,  $F_E$   $\gg$  instead of  $\ll$ .
- 100/101 u: In all sources except  $F_F$  without tie at change of measure, presumably supplemented by Chopin in the proofreading of  $F_F$ .
- 101: In  $F_F$  presumably erroneously without  $\ll$ , found in  $A_F$ , supplemented in St.  
u: In  $A_F$  and  $F_E$  7<sup>th</sup>–8<sup>th</sup> chords
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- , thus also in Paderewski, in St tie and 2<sup>nd</sup>  $a\sharp^2$  deleted (thus reading of  $A_F$  restored); in  $A_C$  and in Scholtz
- 
- 101/102 u: In  $F_F$  without slur at change of measure, presumably by error, supplemented as in  $A_F$ .
- 102: In  $A_C$  and  $F_E$  with  $\gg$  at *tr.*  
u: In  $A_F$  and  $F_F$  slurs as reproduced. In  $A_C$  only one slur from 2<sup>nd</sup> chord of M 102 to 1<sup>st</sup> chord of M 103. Entries in OD also show that Chopin envisioned longer slurs in a later stage; in OD there is one slur from 1<sup>st</sup> to last chord of M 102; in addition, the slur printed in  $F_F$  was lengthened from the 2<sup>nd</sup> chord to the 5<sup>th</sup> chord; thus also in Mikuli, Scholtz, Paderewski; vertical dashes also presumably suggest that the last chord in M 102 is to be clearly separated as a cadence (compare also beaming).  
l: In  $F_F$   $\ast$   $\ast$  missing at beginning of measure, supplemented as in  $A_F$

(there difficult to decipher after correction).

- 103: In  $F_F$  *Tempo primo* only at 4<sup>th</sup> beat for reasons of space. We follow  $A_C$  and  $F_E$  (in  $A_F$  paper loss). – In  $A_C$  and  $F_E$  *sempre f* instead of *f*.
- 105 u: In  $F_F$  erroneously without arpeggio, presumably because only weakly recognisable in  $A_F$ . – In  $A_C$  and  $F_E$  slur at lower part to 6<sup>th</sup> note; there also  $b^1$  in 2<sup>nd</sup> chord as  $\downarrow$  with stem to upper part, lower part thus constitutes a stronger melodic line from the 1<sup>st</sup>–6<sup>th</sup> notes than in  $A_F$  and  $F_F$ . – In  $F_F$  without upper slur, supplemented as in  $A_F$ . – In  $F_F$   $a$  in penultimate chord is, in addition to being up-stemmed, also stemmed together with  $d$  in the lower staff; at  $d$  additional  $\downarrow$  stem is missing. Interpretation as performance-practical indication ( $a$  to be played with the left hand) is unlikely, since  $g$  in the following chord is once again simply up-stemmed. Probably error of the engraver of  $F_F$ , who misinterpreted the additional stem at  $d$  in the lower staff.  
l: In  $A_F$  and  $F_F$  without pedal in the 1<sup>st</sup> half of measure, supplemented as in  $A_C$  and  $F_E$ .
- 105, 107–109 u: In  $A_C$  and  $F_E$   $>$  each time at chords on 1<sup>st</sup> and 4<sup>th</sup> beats.
- 107 l: In  $F_F$  without slurs, presumably engraving error; supplemented as in  $A_F$ .
- 108 u: In  $A_F$  and  $F_F$   $b^1$   $\downarrow$  (down-stemmed) instead of  $\downarrow$  (up-stemmed) in the chord on the 10<sup>th</sup> beat; but compare M 103 f., 107; we follow  $A_C$  and  $F_E$ . – In Mikuli, Scholtz 6<sup>th</sup> chord  $a\sharp^1/c\sharp^2$ .
- 109 l: In  $A_C$  chord on 4<sup>th</sup> beat with  $a\sharp$  instead of  $b$ , thus repetition of the chord from the 3<sup>rd</sup> beat; presumably a writing error. – In  $A_C$  and  $F_E$  additional  $\textcircled{\ast}$  at 4<sup>th</sup>–6<sup>th</sup> beats and 7<sup>th</sup>–11<sup>th</sup> beats.
- 110 u: In  $F_F$  1<sup>st</sup> chord already in small type, presumably an oversight; we follow  $A_F$ . – In  $F_F$  before all notes  $f$  accidentals  $\sharp$  instead of  $\ast$ , certainly an engraving error; in St the printed  $\sharp$  is corrected by hand to  $\ast$ . In  $A_F$  and the other sources also  $\ast$ . – Highest note in all sources  $\natural e^4$ ; no accidental

before the notes  $e$  in the further course of the measure up to its end in  $A_F$ ,  $F_F$  and  $A_C$ . However, the accidentals  $\sharp$  in the ascending part of the passage are apparently still valid. But  $F_E$  places  $\natural$  at  $e^3$ , and thus prescribes the notes  $e$  instead of  $e\sharp$  up to the end of the measure; this change was probably not made by Chopin.

l: In  $A_C$   $d$  on 2<sup>nd</sup> beat additionally with  $\downarrow$  stem.

- 111u: In  $F_F$  without *calando* strokes, we follow  $A_F$ .
- 112 u: In  $A_C$  and  $F_E$  7<sup>th</sup>–9<sup>th</sup> beats  $\downarrow \gamma$  instead of  $\downarrow$ ; presumably because of collision with  $a\sharp$  on 9<sup>th</sup> beat in lower staff.
- 113 u: In  $A_C$   $b$  stemmed together with chord in lower staff. In St note crossed out. Both suggest that this note is to be played with the left hand.
- 114 l: In  $F_F$  4<sup>th</sup> chord without  $a\sharp$ ; we follow  $A_F$ ;  $a\sharp$  supplemented in St.
- 115 u: In  $A_F$  and  $F_F$   $\ll$  in addition to *cresc.*  
l: In  $A_F$  and  $F_F$   $E\sharp$  erroneously missing. – In  $A_C$   $\ast$  already in middle of measure.
- 116 l: In  $A_C$  and  $F_E$  pedalling



We follow  $A_F$  and  $F_F$ ; in  $A_F$  however, position of the 2<sup>nd</sup>  $\textcircled{\ast}$  ambiguous, possibly intended only at the last note.

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Norbert Müllemann