

## Comments

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

### Sources

SK Autograph sketch. Warsaw, Fryderyk Chopin Institute, shelfmark M/2165. One double leaf, musical notation on pp. 2–3, heading on p. 2 in Chopin’s hand *Des dur*; p. 4 blank, p. 1 empty save for remark at the top in another hand: *Donné à Monsieur Cortot ce manuscrit de Chopin ayant appartenu | a [sic] Madame Pauline Viardot | M. Maupois*. In the right margin of p. 2 tests of writing quills, on p. 3 bottom writing-quill tests as well as crossed-out jottings. Chopin sketches the right hand almost exclusively; only at the beginning and selectively later do we find the ostinato figure of the left hand, especially at divergences from the expected pattern. Dynamic markings, articulation, agogic and pedal markings are missing. On page 2, Chopin initially writes the four-measure theme at the top left, subsequently underneath in tabular form five four-measure “Variantes” (see the *Preface* on this term) on this theme. In a second column he notates at the right, one below the other, a further five variants. On p. 3 we again have two variants, one below the other; these are now clearly spread out more broadly than the two columns on p. 2. The last section contains the 16-measure coda over two lines. The entire substance of the *Berceuse* is contained in this sketch,

even though the sequence of the variants in the first written notes still diverges from the final version. In order to re-organise the material here, Chopin numbers the variants in the left-hand margin with ordinal numbers from 1–14, whereby he corrects this numerical organisation. Ultimately, the valid ordinal numbers correspond with the organisation within the published version.

- A Autograph. Paris, Bibliothèque nationale de France, shelfmark Ms. 115. One double leaf, music on pp. 2–4, p. 1 empty, on p. 4 bottom autograph signature: *Chopin*. Fair copy, but not the definitive version of the work. The notation begins at M 3, indications of articulation, dynamics and pedal are omitted for the most part (there are, however, phrasing markings for *pf u*).
- C<sub>EC</sub> Copy in unknown hand with entries and corrections by Chopin, engraver’s copy for F<sub>C</sub>. Warsaw, National Library, shelfmark Mus. 231. Two leaves, musical text on pp. 2–4, p. 1 title in Chopin’s hand: *Berceuse | pour le Piano-forté | dédiée à Mademoiselle Elise Gavard | par F. Chopin | Leipsic chez Haertel*. | [left:] *Paris Schlesinger* | [right:] *Londres Wessel et Stap*. | *Oev. 57*. In the centre of the page the stamp: *BREITKOPF & HÄRTEL | ARCHIV*. Head title on p. 2 in Chopin’s hand: *Andante*. C<sub>EC</sub> based on A. The copyist reproduces the musical text of A and begins with M 3; the M 1–2 were supplemented in Chopin’s hand. Chopin also corrects (for example the closing measures, see *Individual comments*) and supplies information on dynamics, articulation, agogics and pedal. In the entire manuscript we find engraver entries concerning the division of lines and pages, which were carried out as in F<sub>C</sub>.

- C<sub>2</sub> Copy in an unknown hand (same scribe as C<sub>3</sub>). Paris, Bibliothèque nationale de France, shelfmark D. 10810. Four pages with musical notation, without title or heading, *fin.* at close. C<sub>2</sub> is based on A. The written music begins with M 3; indications concerning articulation, dynamics and pedal are missing for the most part (but there are phrasing markings for *pf u*), C<sub>2</sub> was possibly initially laid out as a copy for the engraver (for F<sub>F</sub> or F<sub>E</sub>?). The empty staff between the systems that Chopin always left for eventual corrections (as in A, C<sub>EC</sub>) is missing. Perhaps C<sub>2</sub> was rejected for this reason. Whilst C<sub>2</sub> is based on A, several alterations that Chopin made in C<sub>EC</sub> were also carried out in C<sub>2</sub> (M 30 u, beat 4, 2<sup>nd</sup> 16<sup>th</sup>-note value initially *f*<sup>+</sup> as in A, C<sub>EC</sub> before correction, than corrected to *eb*<sup>+</sup> as in C<sub>EC</sub>); not, however, the addition of the first two measures. We cannot determine whether the corrections stem from Chopin or not. What is ascertainable is that C<sub>2</sub> underwent a revision process and now stands between A and C<sub>EC</sub>.
- C<sub>3</sub> Copy in an unknown hand (same scribe as in C<sub>2</sub>), fragment. Paris, Bibliothèque nationale de France, shelfmark D. 10809. Four pages with written music, without title or heading; p. 4 is written in full, the last notated measure is M 42 at the bottom of the page. The following page with the ending of the written music was presumably lost and the transcription was originally complete. C<sub>3</sub> is based on A. However, the notation already begins with M 1; indications regarding articulation, dynamics and pedal are missing for the most part (but there are phrasing markings for *pf u*). C<sub>3</sub> was perhaps laid out at first as a copy for the engraver (for F<sub>F</sub> or

- F<sub>E</sub>?), possibly as a replacement for the rejected source C<sub>2</sub>. One staff has now been left free between the systems. Although C<sub>3</sub> is based on A, several corrections that Chopin made in C<sub>EC</sub> were, however similarly to C<sub>2</sub>, also corrected in C<sub>3</sub> (M 30 u, beat 4, 2<sup>nd</sup> 16<sup>th</sup>-note value at 1<sup>st</sup> f<sup>♯</sup> as in A and C<sub>EC</sub> before correction, then corrected to e<sup>b</sup>♯ as in C<sub>EC</sub>). Over and beyond C<sub>2</sub>, C<sub>3</sub> contains the added first two measures. Thus C<sub>3</sub> has, as C<sub>2</sub>, undergone a revision process, but is already closer to C<sub>EC</sub> than to C<sub>2</sub>.
- [X<sub>1</sub>] Copy or autograph, lost, engraver's copy for the French first edition F<sub>F1</sub> (see below).
- [X<sub>2</sub>] Copy or autograph, lost, engraver's copy for the English first edition F<sub>E</sub> (see below).
- F<sub>F1</sub> French first edition, 1<sup>st</sup> issue. Paris, J. Meissonnier, plate number "J. M. 2186.", published in June 1845. Title: *BERCEUSE | POUR LE | PIANO | dédiée à | Mademoiselle Elise Gavard | PAR | F. CHOPIN | A. Vialon.* | [left:] *Op: 57.* [right:] *Prix 5<sup>f</sup> | A PARIS, chez J. MEISSONNIER, Rue Dauphine, 22 | Londres, Wessel et C<sup>le</sup>. J. M. 2186 Leipzig, Breitkopf et Hartel.* Copy consulted: Paris, Bibliothèque nationale de France, shelfmark Vm<sup>12</sup> 5505.
- F<sub>F2</sub> French first edition, 2<sup>nd</sup> issue. Paris, J. Meissonnier, published in 1845. Plate number and title page as F<sub>F1</sub>. Copies consulted: Paris, Bibliothèque nationale de France, shelfmark Rés. F. 980 (II, 9) (copy from the property of Chopin's pupil Camille O'Meara-Dubois, see source OD); Paris, Société Historique et Littéraire Polonaise, Bibliothèque Polonaise de Paris, shelfmark F. N. 15832 (copy from the property of Chopin's pupil Zofia Rosengardt-Zaleska, without autographic entries by Chopin).
- 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 7259, published in July 1845. Title: *BERCEUSE | POUR LE PIANO | dédiée | à Mademoiselle Elise Gavard | par | FRÉD. CHOPIN.* | *Op. 57.* | *Propriété des Editeurs.* | *Leipzig, chez Breitkopf & Härtel.* | *Paris, chez J. Meissonnier. Londres, chez Wessel & Stapleton.* | *Pr. 15 Ngr.* | *7259.* | *Enregistré aux Archives de l'Union.* Copies consulted: Munich, Collection G. Henle Verlag, shelfmark 1025/510; Munich, Bayerische Staatsbibliothek, shelfmark 4 Mus. pr. 33433.
- F<sub>G2</sub> German first edition, later issue. Leipzig, Breitkopf & Härtel, plate number as in F<sub>G1</sub>, published a long while after Chopin's death, presumably around 1860–65. Wording of title page as in F<sub>G1</sub> but re-engraved. On 1<sup>st</sup> page of music footer: *Stich und Druck von Breitkopf & Härtel in Leipzig.* Copy consulted: Oxford, Bodleian Library, shelfmark Tyson Mus. 352.
- F<sub>G3</sub> German first edition, later issue. Leipzig, Breitkopf & Härtel, plate number as in F<sub>G1</sub>, published a long while after Chopin's death, presumably around 1860–65. Title page as in F<sub>G2</sub>, footer on 1<sup>st</sup> page of music as in F<sub>G2</sub>, musical text corrected. Copy consulted: Warsaw, Fryderyk Chopin Institute, shelfmark 2332/n.
- F<sub>G4</sub> German first edition, later issue. Leipzig, Breitkopf & Härtel, plate number as in F<sub>G1</sub>, published a long while after Chopin's death, presumably after 1866. Title: *BERCEUSE | POUR LE | PIANO | dédiée | à Mademoiselle Elise Gavard | par | Fréd. Chopin.* | *Op. 57.* | *Propriété des Editeurs.* | *Leipzig, Breitkopf & Härtel.* | *Paris, J. Meissonnier. Londres, Wessel & Stapleton.* | *Pr. 15 Ngr.* | *Enregistré aux Archives de l'Union.* | 7259. Footer on 1<sup>st</sup> page of music as in F<sub>G2</sub>, musical text
- in M 13 u (see *Individual comments*) corrected counter to the sources. Copy consulted: Warsaw, Fryderyk Chopin Institute, shelfmark 3199/n.
- F<sub>G</sub> F<sub>G1</sub>–F<sub>G4</sub>.
- F<sub>E</sub> English first edition. London, Wessel, plate number "(W& C<sup>o</sup>: N<sup>o</sup> 6313.)", registered in April 1845, published in June 1845. Series title of the series *Wessel & Co's complete collection of the compositions of Frederic Chopin for the piano forte* with a list of all titles available up to then; works from op. 1 to op. 58 assigned the ordinal numbers 1–62. Head title on 1<sup>st</sup> page of music: "*LA BERCEUSE.*" | *ANDANTE, Composée par FREDERIC CHOPIN. Op:57. | Dédiée à Mademoiselle ELISE GAVARD.* At 1<sup>st</sup> page of music, bottom left: *Copyright of WESSEL & C<sup>o</sup> London.* | *BREITKOPF & HARTEL, Leipzig.* | *J. MEISSONNIER, Paris.* Plate number on all music pages in the footer, to the right; to the left, starting from the 2<sup>nd</sup> page of music each time *CHOPIN, Op. 57, La Berceuse.* On last page of music, bottom centre: *(N<sup>o</sup> 6313.) WESSEL & C<sup>o</sup> N<sup>o</sup> 67, Frith Street, Soho Square, London.* Copy consulted: London, British Library, shelfmark h.472.(29).
- St French first edition, 2<sup>nd</sup> issue. Paris, J. Meissonnier, published in 1845. Plate number and title page as in F<sub>F1</sub>. Copy from the property of Chopin's pupil Jane Stirling, with autograph entries by Chopin. Paris, Bibliothèque nationale de France, shelfmark Rés. Vma 241 (VI, 57).
- OD French first edition, 2<sup>nd</sup> issue. Paris, J. Meissonnier, published in 1845. Plate number and title page as in F<sub>F1</sub>. Copy from the property of Chopin's pupil Camille O'Meara-Dubois, with autograph entries by Chopin. Paris, Bibliothèque nationale de France, shelfmark Rés. F. 980 (II, 9).

### 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: F. Kistner, no year, publisher's number 5363.

Scholtz

*Klavierstücke. Berceuse, Barcarolle etc., von Fr. Chopin*. Critically revised by Herrmann Scholtz. New edition by Bronislaw v. 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

$C_{EC}$  is the latest manuscript source which Chopin corrected himself. SK, A,  $C_2$  and  $C_3$  thus represent preliminary stages.

$C_{EC}$  served as the engraver's copy for  $F_{G1}$ . Chopin did not read the proofs of  $F_{G1}$ . The divergences in  $F_{G1}$  with respect to  $C_{EC}$  as well as the alterations in the musical text in the issues  $F_{G2}$ ,  $F_{G3}$  and  $F_{G4}$  would thus stem not from Chopin but from a publishing house editor.

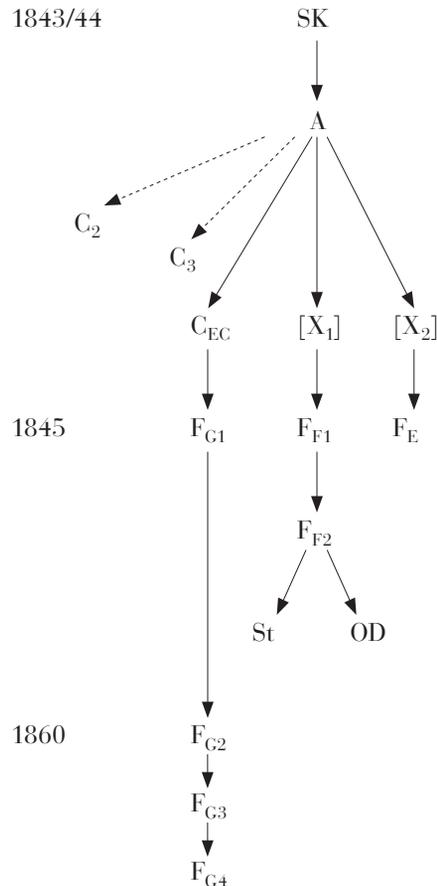
[ $X_1$ ], the engraver's copy for  $F_{F1}$ , is lost. However, Chopin read the proofs for  $F_{F1}$  and  $F_{F2}$ ; the alterations in  $F_{F2}$  can thus be traced back to the composer.

The two pupil's copies OD and St contain entries in Chopin's hand and take their place chronologically after  $F_{F2}$ , but the status of the entries is uncertain; they concern indications that stem from the respective teaching situation and thus cannot be evaluated

as being generally applicable for the work.

[ $X_2$ ], the engraver's copy for  $F_E$ , is lost, and the proofs of  $F_E$  were not read by Chopin.

Special readings in  $F_E$  might stem from the lost engraver's copy and might thus have been authorised by Chopin.



$F_{F2}$  represents the last authorised version and thus serves as the primary source for the present edition.  $C_{EC}$  – since it was conscientiously revised by Chopin – was consulted as an important secondary source. With their help, it was possible to clear up imprecisions in  $F_F$  which were overlooked by Chopin while checking the proofs.

$F_E$  serves as a weak secondary source. Due to the lack of the engraver's copy, it is not clear whether the special readings in  $F_F$  are to be traced back to Chopin or to errors and arbitrary acts on the part of the publisher. Wherever there is cause to suspect that they are authorised variants, they are communicated in footnotes or in the *Individual comments*.

$F_G$  was only consulted for purposes of comparison.  $F_G$  can be dismissed as a source, but is of significance for the reception history. At readings which are present both in  $C_{EC}$  as well as in  $F_G$  in the following *Individual comments* only  $C_{EC}$  has been named as source.

OD and St were consulted as secondary sources, since Chopin's indications are full of insights for performance practice. The fingering in St probably does not stem from Chopin's hand, but might still be traced back to Chopin: The fingering from OD and St was included in the musical text of our edition (on the procedure see the section on fingering further below). The other readings from OD and St are explained in footnotes or in the *Individual comments*.

The present edition also takes into account the aspect of reception history (see the editions under *On reception*). This is of central importance, especially in the tradition of Chopin interpretation. 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 need be, corrected.

Unequivocal errors in  $F_{F1}$ , which were corrected in  $F_{F2}$ , are not mentioned in the *Individual comments*. The notation with  $\delta^{va}$  is given according to the sources in the event that this appears meaningful. Wherever group numbers are missing in the sources, they have been added without comment.

On the fingering: Fingering in italics stem from the sources. The following fingerings in italics stem from  $F_F$ ,  $C_{EC}$  (in part also from SK): M 26 *1-1* at  $b^1-c^2$ , *1-1* at  $e^2-f^2$ ; M 43 all fingerings *4*; M 49 *5* and *4*; M 50 *5*; M 55 f. all fingerings. The other fingerings in italics are from OD and St. It is not shown in each individual case which fingering comes from OD or St. Often the fingerings correspond to one another or complement one another. Wherever they are contradictory, the respective alternative is indicated in [ ]. The fingering by Hans-Martin Theopold ap-

pears in normal typeface numbers; his alternatives to the historical fingerings from the sources are in [ ].

On the pedal markings: The pedal markings follow the primary source. While in  $C_{EC}$  the pedal markings are transmitted as autographic by Chopin; it is, however, probable that they also stem from Chopin in the sources for  $F_F$  and  $F_E$ . The pedal markings in  $F_{F2}$  have to be considered as the last authorised version which was also not corrected in OD and St. The divergences in  $C_{EC}$  are commented upon in footnotes or in the *Individual comments*. The pedal markings in  $F_E$  are close to those in  $F_F$ . Divergences – in all probability these are also authentic – are listed in the *Individual comments*. Among the later editions by Paderewski and Mikuli the pedal markings are close to  $F_F$ ; Scholtz makes more sparing indications which are not based on the sources.

#### *Individual comments*

- 1 f. l:  $C_{EC}$  has staccato each time on 1<sup>st</sup> note.
- 1–4: In  $F_E$  pedal each time also in the 2<sup>nd</sup> half of the measure, from M 5 pedal marking as in  $F_F$ .
- 13 u: In  $F_{C4}$  5<sup>th</sup> lower note corrected from  $bb^1$  to  $db^2$ , with tie to the following note. The engraver's copy for  $F_C$ , source  $C_{EC}$ , gives correctly  $bb^1$ .  $F_{C4}$  appeared after 1866 and is thus an unauthorised alteration by the publisher which, however, was borrowed in later editions; Scholtz also has  $db^2$  with tie instead of  $bb^1$ .
- 19 u:  $F_F$ , A lack arpeggio, added as in  $C_{EC}$ ,  $F_E$ , OD. –  $F_F$ ,  $F_E$  lack the trill's wavy line, added as in A,  $C_{EC}$ . – In A,  $F_E$  slur begins already on  $f^2/ab^2$ . l: In  $F_E$  chord on beat 4  $c^1/gb^1$ .
- 20 l: In  $F_E$ ,  $F_C$  and in Mikuli, Scholtz, Paderewski chord on beat 4  $eb^1/gb^1$ ; in  $C_{EC}$  ambiguous, either  $c^1/gb^1$  or  $eb^1/gb^1$ .
- 21: In  $C_{EC}$ ,  $F_E$   $\llcorner$  begins already in M 20, beat 5.  
l: In  $F_E$  chord on beat 4  $eb^1/gb^1$ .
- 24 u: In  $F_E$  beats 4–6  ; rhythm probably altered by the publisher's editor and not as in the lost engraver's copy, for in A,  $C_{EC}$ ,  $F_F$  rhythm as reproduced here (A has erroneous group numbering 7 instead of 8).
- 24/25 u:  $C_{EC}$  has divided slur at measure transition; slurs overlap at the bar line.
- 25 l:  $C_{EC}$  has \* already at beat 2.
- 25 f.:  $F_E$  has  $\llcorner$  only to end of M 25, after change of page M 26 not continued; new  $\llcorner$  M 26, beats 4–6.
- 26 u:  $F_E$  has fingering 1 each time at the lower notes of the 1<sup>st</sup>, 2<sup>nd</sup>, 6<sup>th</sup> and 7<sup>th</sup> chords respectively, presumably added by the publisher's editor as in M 25 and not in lost engraver's copy, as not found in  $C_{EC}$ ,  $F_F$ . – End of slur in  $C_{EC}$  later, approximately up to M 27 beat 1.
- 27 l: In  $F_E$  chord on beat 4  $c^1/gb^1$ . – In  $F_E$  without pedal markings.
- 28–31 l: In  $F_E$  in 2<sup>nd</sup> half of measure without pedal indications.
- 29 l: In  $F_E$  chord on beat 4  $eb^1/gb^1$ .
- 30 u: A has in beat 4  $f^{\sharp}$  instead of  $eb^{\sharp}$ , hence also probably originally in  $C_2$ ,  $C_3$ ,  $C_{EC}$ ; corrected in all three sources, valid reading in  $C_2$ ,  $C_3$  unclear, in  $C_{EC}$  unequivocally  $eb^{\sharp}$  (presumably corrected by Chopin).
- 31: In  $C_{EC}$ ,  $F_E$  without  $\gg$ .
- 32: In  $C_{EC}$ ,  $F_E$ ,  $F_{F1}$  without  $\llcorner$ ; added in  $F_{F2}$ .  
u:  $\natural$  at third-to-last chord only in  $F_F$ , presumably oversight in the other sources.
- 33: In  $C_{EC}$ ,  $F_E$ ,  $F_{F1}$  without  $\gg$ ; added in  $F_{F2}$ .
- 35 f. u: In A,  $C_{EC}$ ,  $F_E$ ,  $F_{F1}$  without staccato dots; added in  $F_{F2}$ .
- 36 u: In  $F_E$  5<sup>th</sup> chord  $bb^2/db^3/gb^3$ , 8<sup>th</sup> chord  $f^3/ab^3/db^{\sharp}$ .
- 39 u: In  $C_{EC}$  new slur does not begin until 1<sup>st</sup> note of the 1<sup>st</sup> triplet group; in  $F_E$  no new beginning of the slur (slur from M 37 continued); in A ambiguous after line change.
- 39, 41 f.: In  $F_E$  pedal indications also in 2<sup>nd</sup> half of measure.
- 41 f. l: In A chord in beat 4 each time  $eb^1/gb^1$ ; thus also in  $C_2$ ,  $C_3$ . Presumably originally also like this in  $C_{EC}$  and later corrected by Chopin.
- 43 u: In OD at 1<sup>st</sup> trill hard-to-decipher manuscript entries presumably by Chopin. Possibly indication on execution of the trill and its auxiliary note. Note head  $bb^1$  recognisable, with obliquely drawn line to the note stem of the printed main note. Upward dash from this additional note head, to the printed accidental  $b$  for the auxiliary note. This  $b$  written over with a new  $b$ . The entries can be read in such a way that the upper auxiliary note should read  $bb^1$  instead of  $cb^2$ .
- 44 u:  $F_{C2}$  has 1<sup>st</sup> note of 2<sup>nd</sup> passage in small print  $\natural g^1$  instead of  $gb^1$ . All sources have  $gb^1$ , A even has cautionary  $b$ . Later editions (Scholtz) include  $g^1$  from  $F_{C2}$ , contrary to the sources.  
l: In  $F_E$  chord in beat 4  $c^1/f^1$ ; engraving error (ledger line is missing).
- 45:  $C_{EC}$ ,  $F_C$  and Scholtz have  $\gg$  over entire length of measure.
- 47–49 u: Placing of slur divergent in the sources. In A end of 1<sup>st</sup> and 2<sup>nd</sup> slurs and beginning of 2<sup>nd</sup> slur not clear. In  $C_{EC}$  slur from M 46 ends on chord at M 47, new slur from following note to 1<sup>st</sup> note M 48, next slur from 2<sup>nd</sup> note of M 48 to 1<sup>st</sup> note of M 49. In  $F_E$  as reproduced, however, 2<sup>nd</sup> slur does not begin until 2<sup>nd</sup> note of M 48.
- 49: In  $C_{EC}$   $\llcorner$  already begins on beat 2, in  $F_E$ ,  $F_{F1}$  without  $\llcorner$ ; added in  $F_{F2}$ .
- 51 u: In  $F_F$  end of slur before change of page already on last note of M 50; we follow the other sources (ambiguous in  $C_{EC}$ ).
- 52: In  $C_{EC}$  without  $\gg$ .
- 54 u: In  $F_E$  without  $>$ .
- 55:  $C_{EC}$ ,  $F_C$  and Scholtz have *p*.  
u: In A,  $F_E$  no separation of slur.
- 56 u: In  $F_F$ ,  $F_E$  without fingering 2 at 2<sup>nd</sup> note, added as in  $C_{EC}$ .
- 56 f. u: In A,  $F_E$  without additional  $\downarrow$  stems.
- 56 ff.:  $C_{EC}$ ,  $F_E$  have the following pedal markings (cf. music example on p. 5).

Music example to M 56 ff.

57 u: In  $F_C$  and at Scholtz as  $C_{EC}$  (see footnote in musical text). Mikuli and Paderewski expand the two-part voice writing in M 56 f. to a three-part texture contrary to the sources. Mikuli has

Paderewski has

59 u: In  $F_E$  no division of the phrasing slur, in A,  $C_{EC}$  ambiguous because of line change. – In A,  $F_E$  without tie.

61–68:  $F_E$  has *dim.* only to end of M 62.

64 ff. u: Scholtz and Mikuli have readings that do not come from the sources. Thus Scholtz begins already in 2<sup>nd</sup> half of M 64 with the two-part notation which does not appear in the sources until M 66; moreover, Scholtz supplements an additional  $\text{♩}$  stem to each last note of the triplet groups. Mikuli sets > at chord on beat 4 in M 67 l.

65 l: In  $F_E$  in beat 4 chord  $db^1/f^1$ .

68 u: In  $F_E$  both thirds notated in pf l and with tie  $f^1-f^1$ .

69/70: In A,  $C_2$  at measure transition in pf l with tie  $Ab-Ab$ , in  $C_{EC}$  hard to decipher after correction. In A,  $C_2$ ,  $F_E$  chord in M 70 u with additional note  $ab$ . Tie and additional note  $ab$  seem to stem from an earlier stage of the text, in which the last chord, moreover, had the value of a  $\text{♩}$ . (thus in A,  $C_2$  and presumably before correction in  $C_{EC}$ ).

Munich, spring 2015  
Norbert Müllemann