

## Comments

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

### 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 Scherzo 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>C</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>sc</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 Fürstenstein | PAR | F. CHOPIN | A. L. | [left:] Opéra: 31. [right:] Prix: 7<sup>50c</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>C</sub> German first edition. Leipzig, Breitkopf & Härtel, plate number 5852, published November 1837. Title: *SCHERZO | pour le Piano | DÉDIÉ | à Mademoiselle la Comtesse | ADÈLE 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. | S<sup>t</sup>Petersbourg, chez Bernard & Holtz. Varsovie, chez G. Sennewald. | 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. | Dédié 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. Leipsig. Breitkopff et Härtel. | LONDON. | WESSEL & C<sup>o</sup> Importers of Foreign Music & Publishers of all the Works of | CHOPIN. KUHLAU. 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

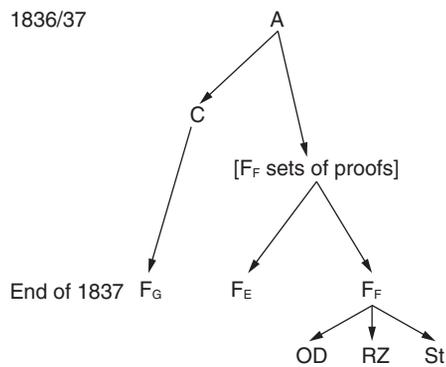
As explained in the *Preface*, because of many missing dynamic and pedal markings, the autograph (A) represents a draft version of the work which still needed to be fully worked out. In other manuscripts too, it can be observed that Chopin first notated pitches and only added

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 193, 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  $b^2$  instead of  $a^2$ , in  $F_F$  originally likewise  $b^2$ , thus also in  $F_E$ .  $F_F$  has later plate correction to  $a^2$ ).  $F_E$  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.

1836/37



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.

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,  $F_F$ , 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  $F_F$  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. Signs placed in parentheses were added by the editor.

#### 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  $F_C$  was engraved). In  $F_F$  it was presumably added in the galley proofs, also present in  $F_E$ . We follow  $F_F$ .

14–17, 30–33, 38–41 u: In C the slur ends one chord earlier; we follow A,  $F_F$ .

41 u: A, C lack staccato dot; added according to  $F_F$ .

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,  $F_F$ , 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.  $F_F$  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 com-

ment on M 113 f.) and M 241 ff. Although  $F_F$  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  $F_F$  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  $F_F$ , 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  $F_F$  (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,  $F_F$ .

62–64, 193–196: Accents in M 62–64 in accordance with A,  $F_F$ . 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,  $F_F$ . 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,  $F_F$ , cf. also M 205.

73/74: A, C,  $F_F$  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,  $F_F$ . 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  $F_F$  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  $F_F$  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.  $F_F$  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  $F_F$ .

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  $F_C$ . 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  $\text{♮}$  instead of  $\text{♯}$ ; we follow  $F_F$ .

113 f.: In A,  $F_F$   $>$  and *ff* as listed in the footnote; however, these sources lack  $\gg$  in M 114 f.; A lacks *cresc.* from M 109, added in  $F_F$ , but only for M 110 to *ff* M 114. Paderewski follows  $F_F$  (however *cresc.* is already in M 109). Mikuli has *cresc.* and  $>$  like  $F_F$ , 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,  $F_F$  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,  $F_F$ .

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.  $F_F$  also has a slur as in C and a further slur from the last chord in M 115 to M 117. We follow  $F_F$ , 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,  $F_F$ .

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  $\succ$  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  $D\flat_1/D\flat$ , however barely recognisable. The corrected reading is clearly  $D\flat_1$ . C also has the same. In F<sub>F</sub> traces of a plate correction are visible, the correct reading is  $D\flat$ ; presumably it was  $D\flat_1$  before, as in A. In M 257 however all sources have an uncorrected  $D\flat_1$ . 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  $D\flat_1$  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  $bb^2$  instead of  $db^3$ ; 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  $\succ$ ; 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  $cb^1$  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  $cb^1$ . 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  $cb^1$  after correction in M 66, 198, M 649 is not written out. The later editions have  $cb^1$  in each case.

206, 657 u: C lacks  $\ast$ ; 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 cursoriness 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  $F_F$ , he would not have only added the tie in a single place, namely M 265/266. In addition,  $F_F$  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,  $F_F$  in the parallel passages (however  $F_F$  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  $F_E$ ); Scholtz adjusts in all eight places to .

273/274 l: C lacks tie  $E-E$ ; added in accordance with A,  $F_F$ .

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  $F_F$ .

280/281 l: C lacks slur at measure transition; added in accordance with A,  $F_F$ .

281 u: End and beginning of slur not clear in A, C, but presumably intended as given. In  $F_F$  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,  $F_F$ .

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  $F_F$ . Cf. also M 405–407 l.

309 u: C,  $F_F$  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,  $F_F$  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,  $F_F$ , cf. also M 427.

326–330 l: A lacks pedalling, in C and in the galley proofs of  $F_F$  added by Chopin, but inconsistent in both sources. M 326 in C is without pedal, in  $F_F$  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,  $F_F$ .

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,  $F_F$ .

332, 434 u: In A M 332 originally had  $\llcorner$  on beats 2–3, later deleted and brought forward to beat 1. In M 434  $\llcorner$  on beat 1. In both places  $\llcorner$  perhaps intended from beat 2 M 331 or 433 to beat 1 M 332 or 434? In both places C has  $\llcorner$  on beat 1, however deleted in M 332 (possibly by Chopin) and replaced by a long accent, as reproduced.  $F_F$  follows A in both places. In Paderewski in both places as given, Mikuli follows A,  $F_F$  in M 332, but does not give any dynamic markings in M 434; Scholtz has  $\llcorner$  on beats 1–3 in M 332 and 434 and  $\gg$  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,  $F_F$  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,  $F_F$  lack slur; added in accordance with A.

348 f. l: C lacks pedalling, tie and  $\llcorner$ ; added in accordance with A,  $F_F$  (however  $F_F$  lacks  $\llcorner$ ).

350, 354 f., 358, 452, 456 f., 460:  $F_F$  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  $F_F$ , 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  $\textcircled{S}$  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  $\textcircled{S}$  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  $>$ ; 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  $g^1$  or  $eb^1$  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  $>$  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  $b$  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).



C presumably initially had



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



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  $g^1$  and in M 540  $a^1$  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  $\textcircled{S}$ ; added in accordance with A, F<sub>F</sub>.  $\ast$  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  $b$  before the notes  $a^2$ ,  $a^1$ ,  $a$ ; 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>#</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  $\text{S}$  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  $\text{J}$ , perhaps  $\text{r}$  or  $\text{•}$ ; 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.

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