

Comments

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

Sources

- C Copy by Adolf Gutmann with corrections by Chopin, engraver's copy for F_C (see below). Warsaw, National Library, shelfmark Mus. 224. Title: *3^{me} Scherzo | pour le piano forte | dédiée [sic] à M^e Adolphe Gutmann | par | Chopin | Op 39*. A few corrections and additions in Chopin's hand, plus markings made by the publisher's engraver.
- F_{F1} French first edition, 1st issue. Paris, Troupenas, plate number "T. 926.", published December 1840. Title: *3^{me} Scherzo | POUR | LE PIANO | Dédié à son ami | Adolphe Gutmann | Par | F. CHOPIN | Op: 39 | Prix: 7^f 50^c | A. L. | PARIS, chez E. TROUPENAS & C^{ie} Rue Neuve Vivienne. 40. | [left:] Londres, chez Wessel & C^{ie} [right:] Leipzig, chez Breitkopf & Haertel*. Copy consulted: Paris, Bibliothèque nationale de France, shelfmark Vm⁷ 2464.
- F_{F2} French first edition, corrected 2nd issue. Paris, Troupenas, plate number and title as F_{F1}, published ca. 1842 (according to *Online Chopin Variorum Edition*). Copy consulted: Oxford, Bodleian Library, shelfmark Tyson Mus. 1120 (2).
- F_F F_{F1} and F_{F2}.
- F_{G1} German first edition, 1st issue. Leipzig, Breitkopf & Härtel, plate number 6332, published October 1840. Title: *3^{me} | SCHERZO | pour le Piano | dédié | A Monsieur Adolphe Gutmann | par | FRÉD. CHOPIN*. | [left:] *Oeuvr.39*. [centre:] *Propriété des Editeurs*. [right:] *Pr.20Gr. | Leipzig, chez Breitkopf & Härtel. | Paris, chez*

Troupenas & C^e | Londres, chez Wessel et C^e | 6332. | Enregistré aux Archives de l'Union. Copy consulted: Vienna, Österreichische Nationalbibliothek, shelfmark M. S. 40553.

- F_{G3} German first edition, corrected 3rd issue (the numbering of the issues hereinafter is based on that of Christophe Grabowski/John Rink, *Annotated Catalogue of Chopin's first editions*, Cambridge, 2010). Leipzig, Breitkopf & Härtel, plate number 6332, published ca. 1860. Title as F_{G1}, but with new price indication: *Pr.25Ngr*. Copy consulted: Archiv der Gesellschaft der Musikfreunde in Wien, shelfmark VII 23968.
- F_C F_{G1} and F_{G3}.
- F_E English first edition. London, Wessel, plate number "(W & C^o N^o 3556.)", registered October 1840. Series title *Wessel & Co's complete collection of the compositions of Frederic Chopin for the piano forte* with a list of all titles available up to this point; numbers 1–45 in the list are assigned to works from opus 1 to opus 42. Title heading: *LES AGREMENS AU SALON. (N^o 45.) | TROISIÈME SCHERZO. COMPOSÉ PAR FREDERIC CHOPIN. | OP: 39.* Copy consulted: Oxford, Bodleian Library, shelfmark Mus. Instr. I, 46 (27).
- Je French first edition, 1st issue. Paris, Troupenas, plate number as F_{F1}, published December 1840. Copy previously owned by Chopin's sister Ludwika Jędrzejewicz, with few markings. Warsaw, Fryderyk Chopin Museum, shelfmark M 176.
- St French first edition, 1st issue. Paris, Troupenas, plate number as F_{F1}, published December 1840. Copy previously owned by Chopin's pupil Jane Stirling, with a few markings. Paris, Bibliothèque nationale de France, shelfmark Rés. Vma. 241 (V, 39) (available in digitised form).

On reception

Mikuli

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

Scholtz

Frédéric Chopin. Scherzi, Fantasia f-moll. Revised critical edition by Herrmann Scholtz. New edition by Bronislav v. Poźniak, Frankfurt on the Main: C. F. Peters, 1948, publisher's number 9099.

Paderewski

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

About this edition

As mentioned in the *Preface*, the state of the sources for the Scherzo in c♯ minor op. 39 is especially complex, and there are great difficulties involved in evaluating them. The three first editions were all authorised by the composer, namely F_F, F_C and F_E. Each of these possesses individual variants indicating that there must have been a separate manuscript copy for the engraver of each one. Only the engraver's copy for F_C has come down to us (source C). It remains uncertain whether the other engraver's copies were autographs or copyist's manuscripts.

Despite the fact that all three first editions were authorised by the composer, we can exclude the possibility that Chopin might have read the proofs for either F_C or F_E. Only in the case of F_F can we assume that the composer read the proofs. All three sources have engraver's mistakes, with those of F_F the most severe. The corrected 2nd issue of the French first edition, F_{F2}, published during Chopin's lifetime, corrected isolated mistakes but also left other obviously wrong notes unaltered. In one case, F_{F2} even erroneously corrected a note that was not wrong (cf. comment

on M 297 u). We can rule out the composer's involvement in this correction process. The copies of Chopin's students, St and Je, are based on F_{F1} . Just one mistake has been corrected in both of them, namely the incorrect octaves in M 282 f. u (cf. comment on this below).

F_{C3} was published long after Chopin's death, so here, too, we can exclude any possibility that the composer was involved in its production. However, F_{C3} does endeavour to smooth out inconsistencies and to correct mistakes. These interventions were clearly unauthorised, but are significant for the reception of the work.

It is not just the poor quality of the sources and their different readings that are problematic. And it is scarcely possible to determine the chronology of the three different strands in the source transmission (see the stemma diagram below). It is almost impossible to decide whether there were truly three autographs, or whether either F_F or F_E was derived directly from $[A_1]$. For reasons of economy alone it seems improbable that Chopin would have written three different autographs and commissioned a further copyist's copy of the same work.

Several readings that were obviously corrected later suggest that F_E was an early source. However, on the one hand there are striking similarities between F_F and F_E , while on the other there are features that are found only in F_F , which means that we can exclude the possibility that they were based on the same source (cf. comment on the change of the key signature in M 326/327). However, if we assume that source $[A_2]$ did not exist, but that both C and F_E were based on $[A_1]$, then C and F_E would have to demonstrate greater similarities than is in fact the case. Although C was checked by Chopin, there are only a few cases where he made changes to it, meaning that the text of C must have been largely identical to its source. However, while C was in general very carefully copied, it still represents an earlier stage of the text than F_F , as we can see, for example, on account of the pedal markings in both sources. Many of these

are missing from C and were presumably only added while the proofs of F_F were being corrected (in this regard, see also, for example, the Scherzo in $b\flat$ minor op. 31, in which this procedure can be observed in the autograph engraver's copy and in the French first edition). Furthermore, it was perfectly normal for Chopin to add pedallings only in a final stage of his work on a composition. F_E also has more pedal markings than C, though it does not generally have as many as F_F . Given these facts, it seems probable that the three different source strands can be traced back to different autograph sources, as depicted in the stemma diagram below.

The primary source for the present edition is F_F , because this was presumably the last source that was reviewed and authorised by Chopin. However, it is so full of mistakes that both C and F_E have had to be drawn on as important secondary sources in order to correct inaccuracies and, above all, to add signs that are missing undoubtedly only through oversight. This procedure does run the risk of mixing up the three different source strands. As a rule, signs have only been added here from the secondary sources when we can assume that their absence is a mistake in F_F . If there are indications that we might actually be dealing with variants, then these readings have not been brought into line with each other. Signs adopted from the secondary sources are listed in the *Individual comments*. Textual vari-

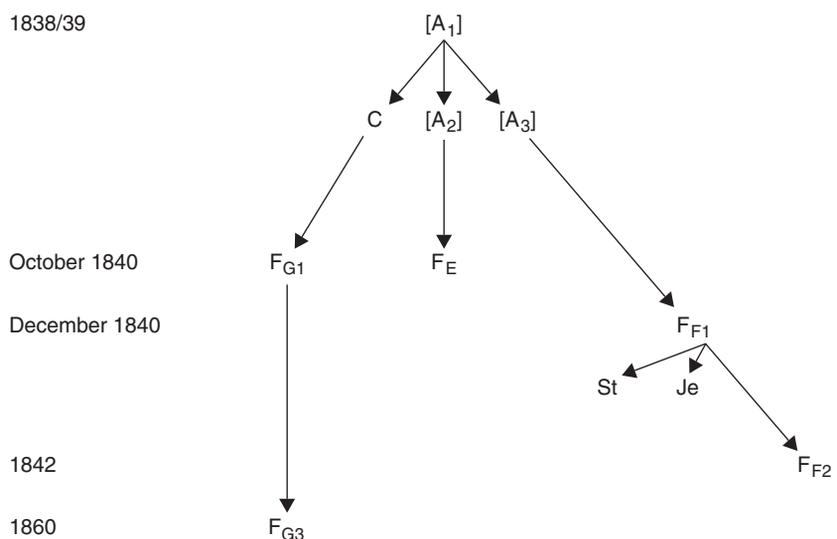
ants are mostly listed in footnotes, more rarely in the *Individual comments*.

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

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

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

Nor was F_{C3} used as a source for the present edition. However, its corrections, when compared to the text of F_{G1} , are informative for the reception history of the work. Obvious engraving mistakes have been corrected, dynamic markings added (presumably through a comparison with F_F), and standardisations have been carried out that we also find in later editions, down to the present day. The present edition has taken this as-



pect of the work's reception history into particular consideration (see the list of editions under *On reception*), and it is of central importance to the tradition of Chopin interpretation. Readings that have become established in editions prepared by the circle of Chopin's pupils are documented in footnotes or in the *Individual comments*; their origins are explained and, where necessary, corrected.

C and the other sources often provide only one slur or staccato sign at passages that are all or partially notated on a single staff but that are intended for both hands (such as in M 1 ff., where the beginning of the motif in the right hand is notated in pf l). As was Chopin's custom, however, a slur was intended for each voice. In clear-cut cases, we have therefore added the corresponding articulation marking for the other voice without comment. There is an exception in M 156 ff. and at its parallel passages, where we have consistently followed the sources because they all place the slurs in question only in pf u.

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

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

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

Accidentals that are obviously incorrect or simply absent in the primary source have been corrected or added without further comment according to the secondary sources or parallel passages. Other engraving mistakes in the primary source (such as obviously incorrect notes or note values) have also been corrected without comment when-

ever the correct reading can be deduced unequivocally from the primary source or parallel passages.

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

Individual comments

2, 4, 6, 10, 12: F_E has staccato in M 2, 4, 10, 12. F_F lacks staccato in M 6, added as in C.

4–6, 12–14: The sources have inconsistent slurring. Legato slur in M 4–6 and 12–14 in part only from 1st note M 5 and M 13 respectively. In M 5 f. there is an additional slur in the middle voice in all of the sources except F_E, in M 13 f. it is only in C. We interpret this as being a group slur and treat both measures as in M 12–14 in F_F.

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

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

13 l: F_F, F_E lack >, here added as in C. 17: F_F lacks *p*, here added as in C, F_E.

21: F_F lacks *risoluto*, here added as in C, F_E. The later editions by Paderewski and Mikuli give *risoluto* only in M 25.

31, 47, 113, 129, 373, 389: Staccato signs are given inconsistently in the sources; at times there are none, or only in pf u or pf l, while at other times they are in both staves. We add them here to both staves in all cases. – In F_E rhythm is  for all passages; C, F_{C1} only have  in M 373, and  in all other passages (M 389 is not written out in C). In F_F, these passages are different, pairwise: M 31/47, 373/389 have  /  each time, which is possibly also intended in M 113/129;

however M 113 has the engraving mistake , and  in M 129; this state of affairs makes it almost impossible to determine a single valid reading. If we assume that C and F_E were based on manuscript sources (presumably autographs), then Chopin must have notated  more often than ; this statistical argument loses any relevance, however, if we assume that F_F was the last source that was reviewed by Chopin. The pairwise differentiation of the rhythm is presumably derived from a change that Chopin must have made when correcting the proofs.

None of these passages was corrected in St or Je, so the differentiation must be regarded as authoritative. However, we cannot exclude the possibility that Chopin made a correction to F_F that was misunderstood or that was carried out only incompletely. F_{C3} corrects all passages to , as do the later editions of Mikuli and Paderewski; Scholtz differentiates them pairwise as in F_F.

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

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

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

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

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

- 74/75, 416/417 l: F_F has no tie at measure transition M 74/75, but there is a tie at M 416/417. C has tie at M 74/75, and M 416/417 have not been written out. F_E has no tie in either passage. Presumably a tie is intended in both passages, cf. also previous comment.
- 81, 423: F_F lacks both $>$, but C has both (M 423 is not written out); however the lower $>$ is probably intended to be \gg for the middle voice of pf u. M 81 in F_E is as given here. M 423 only has $>$ in pf l. We follow C here, but assume that $>$ is intended for both staves in both measures; cf. also M 89 in C.
- 88 u: F_F , F_E both lack $>$, here added as in C; cf. also M 430.
- 89, 431 l: F_F lacks $>$, here added as in C, F_E .
- 95, 433 l: Both \natural on the final octave are absent in M 95 l in C, F_{F1} , F_E ; they are absent in M 433 l in C, F_F . They are present in M 95 l in F_{F2} , and in M 433 l in F_E . The reading D^\sharp/d^\sharp is unlikely, which is why we here follow F_{F2} and F_E .
- 101 f.: F_F lacks each $>$, here added as in C, F_E .
- 103 u: F_F , F_E have staccato dot, deleted here because a singular occurrence.
- 107, 115: F_F lacks $>$, here added as in C, F_E .
- 116/117 u: F_F , C lack tie at measure transition, here added as in F_E .
- 117/118 l: F_F , F_E lack tie, here added as in C. Cf. also M 35/36.
- 117, 123: F_F , F_E lack $>$, here added as in C.
- 129 f. u: C has staccato from 2nd octave in M 129, deleted here because a singular occurrence. F_F instead gives beginning of the phrasing slur already at this octave, and this lasts until 1st chord in M 143; presumably an engraving mistake. Of the later editions, only Scholtz gives staccato as in C; Paderewski has phrasing slur as in F_F .
- 131/132 l: F_F lacks tie, here added as in C, F_E .
- 131–143 u: In F_F slur begins already at 2nd octave in M 129, cf. also comment on M 129 f.
- 136: F_F lacks **pp**, here added as in C, F_E .
- 147 f.: F_F lacks dynamic markings, here added as in C, F_E .
- 159: F_F lacks *leggerissimo* and **p**, here added as in C, F_E .
- 159 ff. u: In M 159 and at all parallel passages slurring is inconsistent. C mostly begins new slur from the chord at the beginning of the measure, not only at the eighth notes; the chord then often has an overlap with the end of the slur from the previous measures. In F_F the slur begins consistently only at the eighth notes, thus also in F_E , though occasionally a slur also begins at the chord (e.g. in M 453 ff.). It is impossible to decide whether the divergent slurring in C is intentional or is derived merely from imprecise slurring in the missing model for C. Including the chord with the eighth notes in the phrasing slur is consistent with the pedalling. However, it is more likely that those slurs were already erroneously placed too far to the left in the source, but were only intended for the eighth notes. We have standardised the slurring here accordingly. The end of the slur in M 159 and in all parallel measures is often at the final chord of the previous measure; we have also brought these cases into line with each other and have drawn the slur consistently to the final chord before the eighth notes. Later editions slur as given here.
- 167 l: F_F has \mathfrak{S} only from beat 2; we follow C, F_E .
- 171 l: Pedal marking given here and at similar passages as in F_F . In C and F_E , $*$ is often only placed at the next chord, regardless of rests when the harmonies remain the same. This late positioning of $*$ is found only in M 296, 475 in F_F .
- 172–174: F_F , F_E lack \ll , here added as in C.
- 173 u: F_E lacks **b**, presumably in error.
- 183, 299: F_F lacks **p**, here added as in C, F_E .
- 196 l: F_F lacks $*$, here added as in C.
- 201–208: F_F has continuation strokes from *cresc.* in M 201 to **f** in M 208. Presumably an engraving mistake or a mistake in the model; cf. **p** in M 203; furthermore, this is a singular occurrence.
- 203, 207 l: F_F lacks \mathfrak{S} , $*$, here added as in C, F_E .
- 250 l: F_F lacks \mathfrak{S} , $*$, here added as in C, F_E .
- 252 ff. l: Pedalling given here as in F_F . In C, the pedal markings are intermittent, and only become detailed again from M 272 onwards. F_E has more precise pedal markings than C, but here, too, many measures have no pedal markings. Below we mention only those divergent cases that suggest a different concept of what the sound should be. M 259 in F_E , M 267 in C and F_E give \mathfrak{S} already on beat 1 instead of only on beat 3; cf. also M 251. F_E has no $*$ in M 252, but only at the end of M 253, cf. the pedalling in M 243–245.
- 254 l: In F_F 1st note is f^2 , engraving mistake. We follow F_{F2} , C, F_E .
- 258 l: F_F lacks $*$, here added as in C, F_E .
- 259 l: F_{F1} has , engraving mistake. We follow F_{F2} , C, F_E . It must remain an open question as to whether or not an octave is truly intended in F_F (i.e. the lower note $D\flat_1$ instead of $E\flat_1$), or whether the source contained a $D\flat$ with an indication to engrave the note an octave lower (cf. M 267). Cf. also comment on M 267 l. Of the later editions, only Mikuli has this octave.
- 267 l: F_{F1} has F_1 instead of $D\flat_1$, engraving mistake. We follow F_{F2} , C, F_E . Cf. also comment on M 259 l.
- 276: C has \ll instead of continuation of *dim.*
- 282 f. u: F_{F1} mistakenly has continuation of the S^{va} indication from the previous measures, closing only at the end of M 283. This engraving mistake was corrected by hand in St, Je, and in the printed version F_{F2} .
- 297 u: In F_{F2} the top note of the chord is $g\flat^1$, but F_{F1} has f^1 . The reason for this correction remains unclear; it is hardly conceivable that it was undertaken by Chopin.

