

Comments

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

Sources

- [A_F] Lost autograph, engraver's copy for F_{F1} (see below).
- [A_E] Lost autograph, engraver's copy for F_E (see below).
- A_C Autograph, engraver's copy for F_C (see below). Krakow, Biblioteka Jagiellońska, shelfmark BJ Muz. Rkp. 2203 II. Title heading: *Scherzo, pour le piano, dédié à M^{lle} Jeanne de Caraman par F. Chopin* | *Leipsic chez Haertel – Paris Schlesinger – Londres Wessel et Stapleton* [further to the right:] *Oev. 54*. Includes engraver's markings by the publisher.
- F_{F1} French first edition, 1st issue. Paris, Schlesinger, plate number "M. S. 3959.", issued in December 1843. Title: *à M^{lle} Clotilde de Caraman. 4^e SCHERZO | POUR | Piano, | PAR | F. CHOPIN | A.V.* | [left:] *Op: 54*. | [right:] *Prix: 9f | A PARIS, chez M^{ce} SCHLESINGER, Rue Richelieu, 97.* | [left:] *Londres, Wessel et Stapleton.* [centre:] *Prop^é des Editeurs.* [right:] *Leipzig, Breitkopf et Hartel. | M. S. 3959.* Copy consulted: Paris, Bibliothèque nationale de France, shelfmark Vm¹² 5562.
- F_{F2} French first edition, 2nd corrected issue. Paris, Schlesinger, plate number "M. S. 3959.", issued 1844 (only copies from 1845 onwards are verifiable). Title: *4^e SCHERZO | POUR | Piano, | dédié à M^{lle} CLOTILDE de Caraman. PAR | F. CHOPIN | A.V.* | [left:] *Op: 54*. | [right:] *Prix: 9f | A PARIS, chez M^{ce} SCHLESINGER, Rue Richelieu, 97.* | [left:] *Londres, Wessel et Stapleton.* [centre:] *Prop^é des Editeurs.* [right:] *Leipzig, Breitkopf et*

Hartel. | M. S. 3959. Copy consulted: Vienna, Österreichische Nationalbibliothek, shelfmark S. H. Chopin 236.

- F_F F_{F1} and F_{F2}.
- F_C German first edition, 1st issue. Leipzig, Breitkopf & Härtel, plate number 7003, issued November 1843. Title: *SCHERZO | pour le Piano | dédié | à Mademoiselle Jeanne de Caraman | par | F. CHOPIN.* | [left:] *Op. 54.* | [centre:] *Propriété des Editeurs.* [right:] *Pr. 1Thlr.5Ngr. | Leipzig, chez Breitkopf&Härtel.* | [left:] *Paris, chez M. Schlesinger.* [right:] *Londres, chez Wessel&Stapleton.* | *7003.* | *Enregistré aux Archives de l'Union.* Copy consulted: Vienna, Österreichische Nationalbibliothek, shelfmark M. S. 40553.
- F_E English first edition. London, Wessel, plate number "(W & C^o N^o 5307)", registered March 1844, first verifiable copy from June 1845. Series title *Wessel & Co's complete collection of the compositions of Frederic Chopin for the piano forte*, with a list of all available titles up to that date; Chopin's works from op. 1 to op. 58 are listed using numbers 1–62. Title heading: *4^{me} SCHERZO, Op: 54.* | *Composé [sic] par FREDERIC CHOPIN.* Copy consulted: London, British Library, shelfmark h.472.(26).
- OD French first edition, 1st issue. Paris, Schlesinger, plate number as F_{F1}, issued December 1843. Copy owned by Camille O'Meara-Dubois, with a few added entries. Paris, Bibliothèque nationale de France, shelfmark Rés. F. 980 (II, 15); available in digital form. The authorship of the entries, in pencil, cannot be ascertained beyond doubt; moreover, their meaning is not always clear, since they were written down very hastily. Lines meant to clarify the metrical performance of grace notes (e.g. in M 89) are known from other contexts; they probably come from Chopin.

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 given; publisher's number 5345–5349.

Scholtz

Frédéric Chopin. Scherzi, Fantasie f-moll. Revised critical edition 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. 2nd revised issue. Copyright 1961, by Instytut Fryderyka Chopina, Warsaw, Poland.

About this edition

As indicated in the *Preface*, the situation regarding the sources, and source evaluation, are particularly complex in the case of the Scherzo in E major op. 54. The three first editions F_F, F_C and F_E are authorised: each of these sources exhibits numerous variants of its own that imply that there were three manuscript models, all written by Chopin himself. However, only the engraver's copy for F_C survives, in the form of A_C; readings of the lost autographs [A_F] and [A_E] can be inferred from the first editions F_F and F_E.

The many variants concern to a lesser extent differences in pitch, and more often differences of rhythm and especially of phrasing. They can certainly be traced back to Chopin, but it is unlikely that he caused them intentionally; it is, however, beyond dispute that he seemed to tolerate them. This may be connected to the time-pressure that Chopin felt under during preparations for printing. Whether intentional or not, the Scherzo in E major has come down to us in three versions. The present edition confines itself to presenting a version based on the most reliable source, and attempts to reproduce the final authorised readings.

Everything points to $[A_E]$ as being the oldest autograph. In many places F_E transmits readings originally also present in A_C but later corrected (cf. e.g. the comments on M 17 l, 365–368, and 637 l). In these cases, the reading after correction is also found in F_F . F_E was certainly not proof-read by Chopin, and moreover contains many careless mistakes, especially regarding slurring, resulting for example in many ties being absent. It is impossible to say whether this is due to $[A_E]$ being already imprecisely written, or whether they were a result of engraver's errors in F_E .

A_C is a very cleanly-written autograph with an extremely low number of scribal errors. It might well have been copied from an earlier autograph, for as noted above it contains corrections for which the original reading (before correction) matches the text of F_E . These early readings were replaced in A_C , with the new text version also present in F_F (see above). F_C matches the text of A_C , and Chopin definitely did not proofread it.

F_{F1} derives from an autograph that presumably comes from a stage of work between $[A_E]$ and A_C . The early readings from A_C (before correction) and F_E are not visible in F_{F1} , but on the other hand there are final refinements to A_C that are not in F_F (cf. comments on M 257–268, 857–869). Beyond the state of the texts in the remaining sources, F_{F1} does, however, contain some additional dynamic markings that lead to the conclusion that Chopin added them while proofreading F_{F1} .

A similar procedure can be detected regarding the Scherzo in $b\flat$ minor op. 31 (G. Henle Verlag HN 1335). The autograph engraver's copy survives for the French first edition of this work. Comparison of these two sources shows that Chopin mainly added markings in preparation for printing (especially in regard to pedal and dynamic markings) where the musical text of the autograph has few markings. This must derive from the initiative of the composer himself at proof stage.

Thus we may assume that the more extensive dynamic markings in source F_F of the 4th Scherzo when compared to

the other sources were likewise added when Chopin was reading the proofs. Therefore they must be interpreted as being authorised final details. Taken as a whole, however, F_{F1} is very unreliable, since despite Chopin's proofreading many errors and inaccuracies remain, which were only corrected in isolated cases in the 2nd issue (F_{F2}) that soon followed in 1844. The mistakes that are corrected there (e.g. M 621 u: 1st chord without $f\sharp^2$; M 622 u: 1st chord has $g\sharp^2$ instead of $f\sharp^2$; M 653 u: \flat at $f\sharp^2$ instead of $d\sharp^2$) are so obvious that the composer's participation in the process must not necessarily be assumed.

The pupil's copy OD is based on F_{F1} . The indistinct pencil entries cannot always be interpreted, and their authorship is also unclear. Typical of Chopin, at any rate, are the two markings regarding the execution of grace notes (cf. the footnotes to M 89 and 400). We should thus at least examine the possibility that the composer may have been involved in the other markings too. (See stemma on the right, below, for the relationship between the sources.)

The primary source for the present edition is A_C , since it is the most reliable one. The printed sources are very imprecise and inconsistent, especially in regard to slurring; in most cases it is impossible to decide whether Chopin or the engraver is responsible. On the other hand, the careful notation of A_C presents the Scherzo in a largely coherent, final and clearly authorised form.

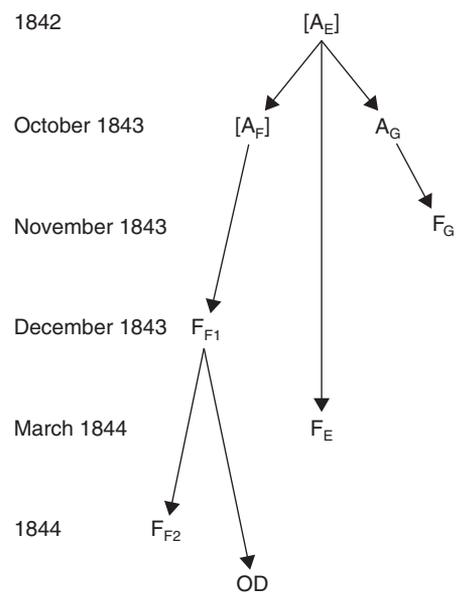
F_F is the last source that Chopin looked through. It transmits the text of $[A_F]$ along with a later text-layer, the final authorised version following Chopin's proofreading. F_F cannot be used as the primary source, for the reasons given above; but it does serve as an important secondary one. We have been careful not to mix the two sources A_C and F_F in our edition. Markings that clearly belong to an independent version of the work in F_F have not been included in our musical text; variants of this sort appear either in footnotes or in the *Individual comments*. Differences that concern only details such as a variant in slurring are generally not pointed out.

Only readings that clarify the text of A_C have been incorporated into the musical text. This means either signs missing from A_C only in error, or the final authorised dynamic markings added to F_F at proof stage (cf. for example the footnote and comment on M 873–883), since it can be inferred that these are also valid for the musical text of A_C . Such adoptions are listed in the *Individual comments*, sometimes also with a footnote reference.

F_{F1} and F_{F2} are not treated as separate sources in the *Individual comments*. The few corrections of obvious errors in them play no part in the present edition, since A_C has the correct readings each time.

F_E is a secondary source for our edition. It transmits the text from $[A_E]$, but was not proofread by Chopin. However, the source sometimes enables us to add markings that are missing from A_C and F_F only by error. These cases are listed in the *Individual comments*. Textual variants deriving from an earlier stage of work, or from a different form of the work, are rendered in footnotes or in the *Individual comments*. If the associated reading in A_C has clearly been rejected, this is only noted in the *Individual comments*, and not evaluated as a variant.

F_C has been disregarded as a source, since it was not proofread by Chopin and merely represents the version of the musical text in A_C .



OD has been consulted as a weak secondary source. Those few entries whose meaning can be unambiguously inferred and can be traced back to Chopin were each made for his pupil O'Meara-Dubois and thus do not necessarily have validity outside this particular teaching situation. In addition, the many errors in F_{F1} that were left uncorrected by Chopin in OD show that he did not undertake a thorough review here. Entries in OD that have some bearing upon performance practice are given in footnotes, while corrections of faulty readings in F_F appear in the *Individual comments*.

The present edition also takes account of aspects of reception history (see the editions listed under *Reception*). This is of central importance to the tradition of Chopin interpretation. Readings from the circle of Chopin pupils that have become familiar since publication of the first editions appear in footnotes or in the *Individual comments*, with their origins explained and – if necessary – corrected (this does not apply to those concerning pedalling and phrasing, and only in rare cases to those concerning dynamics).

Slurring differs very considerably between the sources – both among the sources themselves and between parallel passages within an individual source. Differences of this sort in the secondary sources are not documented in the *Individual comments*, and neither, as a matter of principle, are parallel passages rendered consistent with each other. A_C frequently places just a single slur, portato or staccato sign in passages that in whole or in part are notated on a single staff but are intended for both hands (e.g. in M 1–65). According to Chopin's notational practice, this articulation applies to both voices, and we use this notation.

Following the practice in A_C we distinguish between short and long accents where possible, and at the same time render parallel passages consistent with each other.

Stemming in polyphonic notation has been silently corrected, or rendered consistent with parallel passages, using the

secondary sources in cases where such things are notated inconsistently in the primary source (e.g. in M 530–532 u). Where in the primary source $*$ is omitted only by error, if the change of pedal at the following \mathfrak{S} is clear we add this without comment using the secondary sources (M 466 l). Very rarely, clear scribal errors in A_C have been tacitly corrected using secondary sources or parallel passages, if the correct reading is beyond doubt (e.g. M 393 ff. l: slurs are inadvertently too short; M 507 l: missing \mathfrak{P} ; M 560 u: missing augmentation dot).

Individual comments

Dedication is from A_C ; F_F has *Clotilde* instead of *Jeanne*. F_E carries no dedication.

9 l: F_F has *rf* instead of *sf*.

17 l: F_E has dyad *B/e* instead of *B*. A_C likely just had *e* initially, corrected later to *B*. Probably *e* instead of *B* is a rejected reading that was not clearly corrected in [A_E], leading to a dyad incorrectly being engraved in F_E .

17–24, 45–56: F_F , F_E lack \llcorner , \lrcorner .
20, 292, 620 u: $f\mathfrak{x}^2$ is from A_C , F_E , F_F . Mikuli, Scholtz and Paderewski have g^2 (in M 292 F_F erroneously has $g\mathfrak{x}^2$).

25: A_C , F_F lack staccato; we add, in accordance with F_E .

49 l: F_F has \mathfrak{S} here instead of in M 45.

Moreover, 1st note is \downarrow instead of \downarrow .
49–57 u: Slur in A_C in M 55 is divided, with 1st slur to end of M 55 and a new slur set at the beginning of M 55; the 1st slur is open to the right, presumably implying a continuous slur (thus in F_E). Reading in F_F is unclear due to a change of line. Cf. also M 321–329, where A_C originally had a short additional slur at M 327–329 that was later deleted.

52/53 u: F_F has a tie at $f\mathfrak{x}^2$ across the bar line, perhaps also meant to apply to the d^2 .

60–64: A_C lacks \llcorner , \lrcorner ; we add, in accordance with F_F , F_E .

65 l: A_C , F_E lack staccato; we add, in accordance with F_F .

73, 89 l: F_F has \mathfrak{S} here instead of in previous measure.

81: F_F has *rf* instead of *fz*.

83 l: F_F has $*$ at the end of the measure, rather than in the preceding one.

90/91 u: End of slur in M 90 and beginning of slur in M 91 of A_C are unclear; possibly already ends at 1st upper note of M 90 and begins at the last note of M 90. We follow F_F ; cf. also pf l.

F_E has a continuous slur at M 89–97.
99/100 l: A_C lacks ties across bar line; we add, in accordance with F_F , F_E . Cf. also M 699/700.

105: A_C lacks staccato; we add, in accordance with F_E .

109 l: F_F has *ten.* on upper note.

115/116 l: F_F has tied $f\mathfrak{x}^\sharp$ – $f\mathfrak{x}^\sharp$, and no $>$ in M 116. It is impossible to tell whether this concerns a reading that goes back to [A_F], or an engraving error. The parallel passage in M 715/716 speaks in favour of an engraver's error in M 115/116 of F_F . Cf. also M 98 ff. and 698 ff., where the left hand also has an impulse on each beat 1. OD has a pencil addition in M 116 that is hard to interpret – a line from the $f\mathfrak{x}^\sharp$ to the upper right, possibly meant to delete the tie to M 117. However, the entry could also mean that the $f\mathfrak{x}^\sharp$ should be re-struck in M 116.

119/120 l: A_C lacks a tie across the bar line; we add, in accordance with F_F , F_E . Cf. also M 719/720.

121 l: A_C lacks staccato dot in the lower voice; we add, in accordance with F_E . F_F lacks both staccato dots.

139 f. l: The sources lack a slur in the upper voice, although A_C , in addition to the tie in pf u, has a slur over $d\mathfrak{x}^\sharp$ that apparently should apply to the chord sequence in pf l. Thus we shift it to pf l.

142–145 l: Slur in F_E already starts from M 141; cf. pf u. However, A_C , F_F both here and in M 742 have the start of the slur later in pf l. F_E lacks slur in M 741–745 pf l.

152 l: A_C lacks $*$; we add, in accordance with F_F , F_E .

157–160: F_F , F_E have \lrcorner .

160/161: F_F lacks ties $d\mathfrak{x}^\sharp$ / $f\mathfrak{x}$ – eb / g , presumably an engraver's error. F_E has no tie across the bar line, instead striking a new chord in M 161 consisting of g / bb instead of eb / g .

161 l: A_C has C_1 instead of Eb_1 , a scribal error; we follow F_F, F_E .

169–176, 201–208: A_C, F_E lack \llcorner \ggtright ; we add, in accordance with F_F .

180 l: F_E has c instead of eb , presumably an engraver's error.

183–185 l: F_F has \mathfrak{S} at M 183 and \ast at end of M 185.

185–192: F_F lacks \llcorner ; F_F, F_E lack \ggtright .

201: F_F has *pp* between the staves, and *fz* at 1st note of pf l. At least the *pp* seems to come from a superseded state of the text, since this instruction also appears in A_C but was later deleted there. *pp* is also in Mikuli, Scholtz, Paderewski. – In A_C, F_F the portato dot on beat 2 is missing; we add, in accordance with F_E .

217 u: Chord in F_E additionally has $c\sharp^1$; a superseded state of the text, for the chord was probably first written in A_C with $c\sharp^1$ instead of b (difficult to decipher); ultimately deleted, and corrected to $b/e\sharp^1/g\sharp^1$.

l: F_F has *mf* \ggtright instead of $>$ at beginning of measure; Mikuli, Scholtz also have *mf*.

217–219 u: In A_C the start of the legato slur is too late, postponed to beginning of M 218; we follow F_F , though there the legato slur extends to the 1st note of M 220.

218/219, 234/235, 818/819, 834/835 u: At the first two of these places A_C lacks a lower tie, but the other places have a tie. Arrangement of legato slurs and ties in F_F is unclear, but it seems likely that the first two places have a lower tie and the other two do not. F_E lacks both ties in M 218/219 and 818/819, while the two other places have both ties. An intentional difference between these contexts is unlikely, and the variants here presumably reflect different stages of notation and correction, as well as haste on the part of the engraver. Mikuli, Scholtz, Paderewski have both ties at all four places. We render them consistent, but use the reading without the lower tie. One indication that this is what Chopin intended here is the legato slurs $b-a$ in M 219 and $c\sharp^1-b$ in M 235, which indicate that

the 1st lower note is to be re-struck each time; but cf. M 220/221 as well as the comment on this measure and its parallel passages. A further indication comes in M 234 of OD, where a vertical pencil line extends from pf l to pf u. Its meaning is unclear, but it could indicate deletion of the tie at $c\sharp^1-c\sharp^1$; cf. also the comment on M 234 u. Why a comparable entry is not present in M 218 remains unknown. Finally, the handling of motifs also speaks in favour of a reading without tie, for the head of the motif alludes to the motif introduced two measures earlier in the left hand.

219 u: A_C lacks augmentation dot; we add, in accordance with F_F, F_E .

219, 819 u: A_C lacks *leggiero*; we add in M 219, in accordance with F_F and F_E , and in M 819 only in accordance with F_F . Mikuli, Paderewski also have *leggiero* at both places.

220/221, 236/237, 820/821, 836/837 l: A_C lacks ties in M 220/221; possibly a scribal error, since M 221 has been crossed out and then re-notated underneath on the empty staff below it, so perhaps Chopin forgot to add ties to this correction. M 236/237 of A_C have a definite tie at $d\sharp^1-d\sharp^1$ only; a tie at $g\sharp^1-g\sharp^1$ may have originally been written, and then deleted again. Both ties are present in M 820/821, while M 836/837 lack ties. All ties are present in F_F at the four places, while F_E has both ties in M 220/221, and just one in M 236/237; it is not clear whether this latter applies to $d\sharp^1-d\sharp^1$ or $g\sharp^1-g\sharp^1$. In M 820/821 F_E lacks ties, while in M 836/837 only a single tie at $g\sharp^1-g\sharp^1$ is present. It is almost impossible to identify the last authorised version. A_C permits an interpretation either completely without tie or with just a single tie. If the upper tie were really to be deleted in M 236/237, the reading with a single tie at the middle note of the chord would be likely. However, we follow F_F , since A_C is not clear and F_F represents the final source reviewed by Chopin. Mikuli, Scholtz, Paderewski have ties at all these places.

221 l: \mathfrak{S} is from F_F ; in A_C it is a note later, in F_E a note earlier; but cf.

M 223. – A_C, F_F lack staccato; we add, in accordance with F_E .

229/230 l: A_C lacks ties; we add, in accordance with F_F, F_E ; cf. also M 236/237.

231 f., 248 l: F_F has extra pedalling instructions; in M 231 \mathfrak{S} at beat 2, \ast at end of M 232, with a whole-measure pedal in M 248 (thus different from the parallel context).

234 u: OD has a vertical line in pencil from pf l to pf u. Its meaning is unclear, perhaps a deletion of the tie at $c\sharp^1-c\sharp^1$; cf. the comment on M 218/219, 234/235, 818/819, 834/835 u. It is less likely that it is an instruction to take the notes $e^1-d\sharp^1$ of pf l into the right hand. In neither case would it explain why the entry did not appear earlier in M 218 u.

241–246 l: A_C lacks legato slurs; we add, in accordance with F_F , although there the 1st slur before the change of line erroneously extends only to the end of M 243; but cf. also M 225–230. F_E has a continuous slur in M 241–248.

l: There are gaps in the pedalling in A_C . M 241 only has \mathfrak{S} , without a following \ast . In M 243 \ast is added in accordance with F_E , while in M 245 f. $\mathfrak{S} \ast$ have been added, in accordance with F_F, F_E . Cf. also M 225–230 l.

247 l: A_C, F_E lack arpeggio; we add, in accordance with F_F .

255, 263 l: In F_F \ast is one measure later each time; A_C originally had the same, but it was corrected to our reading.

257 l: Beginning of slur unclear in A_C , may start only from 2nd note; we follow F_E , although it lacks staccato there; cf the parallel passages. Slur begins in F_F only in M 258; an engraver's error.

257–268, 857–869 u: Notation of polyphony here follows A_C . F_F, F_E differ in part; e.g. in M 257, 265, 865 of F_F the b^2 is stemmed to the lower voice, M 259, 267, 859 of F_F, F_E begin the measure in two rather than three voices, and the voices are interchanged, so the upper voice is notat-

ed as $f\sharp^2$ and \downarrow (F_E in M 859 has only \downarrow), while $d\sharp^2$ is stemmed as \downarrow to the lower voice; in M 266, 268, 866 the 2nd note of the upper voice in F_F is \downarrow , in F_E in M 266 is \downarrow , in M 268 \downarrow , in M 866 \downarrow ; M 867, 869 in F_F are in just two voices, with upper voice \downarrow , lower voice \downarrow ; A_C renders both the voice-leading and the technical playing aspects best, so F_F and F_E presumably represent earlier stages of notation. A_C also has corrections; the original readings are hard to make out, but in M 257/265 and 259/267 the rejected readings seem to match those of F_F and F_E . The musical orthography is rendered consistent in the later editions, with Mikuli in M 257–268 using two-voice notation throughout, note-values being \downarrow in the main voice and \downarrow in the accompanying one; in M 857–869, M 857 and 865 are notated in three voices, as in A_C . Scholtz and Paderewski have the same as A_C , although the three-voice contexts have been aligned, with the top voice there always \downarrow .

263, 863 l: Mikuli has $d\sharp^2$ instead of $f\sharp^2$, probably incorrectly aligned with M 255, 855. The same in F_E , but only in M 263; M 863 has $f\sharp^2$.

269–272 u: In A_C , F_F the upper voice continues in \downarrow instead of \downarrow ; intention unclear. We follow F_E .

272 u: 3rd lower note in F_E is b instead of $c\sharp^1$, presumably an engraver's error.

273 l: F_F has \mathfrak{S} at beat 1, but without the following $*$; perhaps intended as *con* \mathfrak{S} .

297 l: F_E does not have \mathfrak{S} until the next measure; cf. the parallel passages.

301/302 l: A_C lacks tie; we add, in accordance with F_F , F_E .

305–312 u: Slur is possibly divided in A_C , so one slur over each measure. F_E also has this; but cf. M 273 ff. We follow F_F .

309–313 l: A_C lacks slur; we add, in accordance with F_F . Cf. also M 277–281.

312/313 l: A_C lacks tie; we add, in accordance with F_F , F_E .

321: Chord notated as \downarrow is from A_C , but given the missing \downarrow it could also be

intended as \downarrow ; thus in F_F , F_E , Mikuli and Paderewski. Cf. also M 49.

328 l: Chord in A_C has b instead of $g\sharp$, presumably a scribal error; cf. M 56, 656.

335, 663, 679 l: F_F has \mathfrak{S} at note repetition. Lacks following $*$ in M 335; after M 663 $*$ only at the end of M 665, after M 679 $*$ already at the end of M 680; then, a new pedal for M 681 to the beginning of M 682.

337 u: OD has a pencil entry whose meaning is unclear. A vertical stroke from the grace note to the upper right can be made out; is the grace note itself deleted? A deletion is unlikely, given parallel passages such as M 81, but other attempts to explain it (as accent, instruction to play before or on beat 1) are unlikely given the parallel passages, which contain no such entries.

338 u: A_C , F_E lack *leggiro*; we add, in accordance with F_F .

344 l: Slur in A_C already ends at the beginning of M 343; but cf. M 88.

346 l: A_C , F_F lack $*$; we add, in accordance with F_E , although there it is at the end of the measure. We adjust to match M 338.

362 f.: In M 362 F_F has \leftarrow up to the chord in the following measure.

365 u: A_C , F_F lack \natural ; we add, in accordance with F_E and a pencil addition to OD that is apparently in Chopin's hand.

365–368: F_E has



A_C had the same in M 365 f. u, but it was then corrected to our reading, with the remaining places notated in A_C from the start as given here. This correction process shows that the reading in F_E presents a superseded state of the musical text.

377 u: Slur in F_F , F_E starts one chord earlier.

381 l: F_F , F_E lack articulation signs.

395–398 l: F_F has no change of pedal at the bar line in M 396/397, having $*$ only at M 398 beat 2.

419 l: In A_C \mathfrak{S} is one note later; we follow F_F , F_E . Cf. also M 421.

420 l: OD has an entry in pencil, a vertical line to the upper right from e^1 ; perhaps an indication to play this note with the right hand?

421 f.: F_E has \leftarrow instead of \rightarrow , as does Paderewski.

422 u: A_C has 

F_F has ; A_C lacks

an eighth-note value, while F_F has one too many and also lacks the tie from M 421. We follow F_E . It is possible that these scribal and engraver's errors derive from an older reading in which Chopin wrote

; but the reading

with sustained $f\sharp^1$ is affirmed so strongly by A_C and F_E that there is no doubt as to the authorised version. In F_F the voice alignment indicates that here too \downarrow may be intended instead of \downarrow ; the later editions use ties throughout, although the note value of $f\sharp^1$ is \downarrow in Mikuli and Paderewski, and \downarrow in Scholtz.

424, 464 u: Last two notes in both measures of F_E are , presumably an engraver's error. F_F in M 424 has our reading, and in M 464 has ; presumably  is an older superseded reading that was left completely uncorrected in [A_E] or incorrectly transferred to F_E during the engraving process. Evidence in F_F suggests that Chopin – either in [A_F] or in the proofs of F_F – inadvertently corrected only the first passage. We follow the clear reading of the primary source. An intentional variant in M 464, as transmitted in F_F , is unlikely.

433/439 u: F_E lacks tie across the bar line.

444 f. l: F_E lacks tie after M 445 and $\downarrow e$ in M 445.

456–459 u: Dynamics and slurring in lower voice of F_F , F_E differ slightly from A_C ; the slur in M 456 f. is missing from both sources, and, while present in M 458 f., is only applied in F_F to the last two notes of the mo-

tif. F_F has a short \succ at the last two notes of the motif in both places. The \prec in M 456 is only in A_C , and even there is unclear.

- 461/462 l: Legato slur in A_C , F_E is placed one note later; we follow F_F . Cf. also M 418 ff., which certainly has a slur enclosing ties rather than a chain of slurs, but additional legato slur on notes 1–2 of M 419, 421 is incorporated into a larger slur.
- 461 f. l: A_C lacks pedal marking; we follow F_F , F_E , although F_E has \mathfrak{S} only to M 461 beat 3.
- 467: A_C lacks *sostenuto*; we add, in accordance with F_F , F_E . Cf. also M 427.
- 469 l: 1st note of A_C has been corrected, and might have originally been $a\sharp$; the \mathfrak{S} originally there is likewise crossed out. We follow this corrected reading, even though we cannot be certain that deletion of the \mathfrak{S} is an error; cf. M 429. F_F , F_E have $\mathfrak{S} *$ at beats 1–3.
- 470–472 l: F_F has a shorter pedal, with $*$ at both beat 3 of M 471 and beat 1 of M 472.
- 477, 493 u: A_C possibly has an arpeggio at beat 1 rather than a slur to the grace note; but F_F , F_E also lack arpeggio.
- 478 u: 1st note of lower voice in A_C is \flat , instead of \natural , presumably a scribal error; cf. M 494. We follow F_F , F_E .
- 489 u: F_F , F_E , Mikuli, Scholtz and Paderewski have arpeggio.
- 495 f.: F_F has \prec over both measures, but cf. M 479 f.; \prec also in Mikuli, Scholtz, Paderewski (Scholtz has it already in M 493 f.).
- 498/499 l: F_F lacks tie, added in OD, presumably by Chopin.
- 499 ff. l: F_F has \mathfrak{S} at the beginning of M 499 and $*$ at the end of M 508.
- 506/507: Slur division here and phrasing in what follows are from A_C , where the slur originally extended to the note of M 507, but has been corrected to our reading. F_F has



- 512/513 u: F_F , F_E divide slur at the bar line, while F_F also has \succ in M 512. Both point to a caesura; this does not apply to A_C , where the slur from M 509 is clearly extended over to M 512 before a change of line.
- 518/519 u: Scholtz, Paderewski have tie $a^1 - a^1$.
- 519/520 u: F_E has tie across the bar line, probably a misreading of the grace-note slur from M 520, which is missing from F_E .
- 533–541 l: F_F lacks \succ here; in M 541–545 \succ instead.
- 538 u: A_C , F_E lack \natural ; we add, in accordance with F_F .
- 540 l: A_C , F_E lack 1st \natural ; we add, in accordance with F_F .
- 541–544 l: F_F , F_E have change of pedal at bar line in M 542/543, as do Mikuli, Scholtz, Paderewski.
- 541–545: F_F has \succ .
- 543/544, 551/552 u: F_F lacks tie across the bar line M 543/544; F_E and Mikuli lack the one in M 551/552.
- 545–548 l: A_C , F_E lack pedal marking; we add, in accordance with F_F .
- 549–552 l: A_C lacks pedal markings; we add, in accordance with F_F and F_E , although F_E already has $*$ at beat 1 in M 550.
- 553: In F_F , F_E the \succ comes one measure earlier, presumably to emphasise the $f^1 - e$. The *poco a poco cresc.* that follows is also one measure earlier. Mikuli, Scholtz, Paderewski match F_F , F_E , though Mikuli lacks \succ .
- 554/555 l: F_E has a change of pedal at the bar line; cf. also the following measures.
- 559/560 u: F_F and Mikuli, Scholtz, Paderewski have tie $e^1 - e^1$.
- 567/568 u: F_E lacks both ties, presumably an engraver's error that is also present at several other places in F_E . Both A_C and F_F have the two ties, as do Mikuli, Scholtz, Paderewski; but cf. M 559/560. F_F also has the two ties here, while A_C has just the upper one, as in our reading. F_E lacks both ties, which are present in Mikuli, Scholtz, Paderewski. It is

almost impossible to say whether the difference between the two places in A_C was actually intended.

- 570/571, 574/575 l: F_F lacks pedal change.
- 574/575 u: F_F has tie $b^1 - b^1$ instead of $e^1/e^2 - e^1/e^2$. Mikuli has ties at three notes, while F_E and Scholtz have no ties.
- l: A_C lacks pedal change at bar line, but has it between beats 1 and 2 of M 575. Presumably a scribal error. We follow F_E .
- 586 u: A_C lacks \sharp at penultimate note; we add, in accordance with F_F , F_E .
- 610–614 u: F_F has continuous slur, while OD has a pencil alteration, maybe by Chopin, that divides the slur. 1st slur extends to end of M 611 or beginning of M 612, 2nd slur starts at beginning of M 612.
- 616 l: A_C lacks $*$; we add, in accordance with F_F . F_E has it at beat 1.
- 625 l: A_C , F_F lack staccato; we add, in accordance with F_E .
- 637 l: In F_E and Mikuli the 1st upper note is B instead of $d\sharp$, as was also originally the case in A_C before correction to our reading. This correction process shows that the B comes from an earlier, superseded state of the text.
- 641 l: A_C , F_F lack staccato at upper note; we add, in accordance with F_E .
- 642 l: A_C , F_E lack $*$; we add, in accordance with F_F .
- 660, 780 l: 2nd note in F_E is $c\sharp$ instead of e , and c instead of eb .
- 661–663: F_F has \succ .
- 669, 685: In A_C the \succ begins only at the end of the measure; we extend backwards, in accordance with F_F , F_E .
- 673–679: F_F and Mikuli, Scholtz, Paderewski have \prec to the beginning of M 676, then \succ .
- 690/691 l: F_F , F_E have tie across the bar line. In addition, F_F lacks the arpeggio that follows. F_E has the arpeggio, so that the tie is voided. Cf. also M 90/91. Scholtz and Paderewski have the tie but no arpeggio, while Mikuli, like F_E , has both tie and arpeggio.
- 691–697 l: A_C lacks all the ties. We place our ties in accordance with F_F ,

by analogy to M 91–95. F_E has continuous ties in M 690–695.

692/693, 694/695 u: F_F , F_E have tie $a\sharp^1 - a\sharp^1$ in M 692/693; in M 694/695 this is only in F_E and Scholtz.

693/694 u: A_C lacks tie; we add, in accordance with F_F , F_E . Cf. M 93/94.

697 u: Chord in F_E lacks b^1 .

703 f., 707 f., 719 l: F_E in M 703 f. has \mathfrak{S} or $*$ respectively at beginning of each measure; likewise in F_F , F_E from M 707 f. F_F has \mathfrak{S} and $*$ respectively at beginning and end of M 719.

704 u: A_C lacks \sharp at 3rd note; we add, in accordance with F_F , F_E .

709–713: In F_F , F_E phrasing slur does not begin until M 711; in addition, F_F lacks $>$ in M 709, having *ten.* there instead.

714 l: A_C , F_F lack $>$; we add, in accordance with F_E .

721 l: A_C lacks fz , presumably by oversight; cf. M 121. We add, in accordance with F_F , F_E . Mikuli, Scholtz, Paderewski also have fz .

737 u: 2nd chord in A_C lacks $c\sharp^2$, presumably a scribal error; cf. M 137. We follow F_F , F_E .

737 f. u: A_C lacks slur; we add, in accordance with F_F . F_E has slur from last chord of M 733 to M 738. Cf. also M 132–138 u.

758 f. l: Instead of $g\sharp$ and $f\sharp$, F_E maintains $f\sharp$ as in M 757, with ties. Originally thus in A_C , but reading was later corrected and so is to be regarded as superseded.

770 u: A_C lacks the last two staccato dots; we add, in accordance with F_F , F_E .

772 u: A_C lacks d^2 , presumably a scribal error; cf. M 172 and other parallel passages. We follow F_F , F_E .

775 u: A_C has db^1 instead of bb , probably a scribal error. We follow F_F , F_E . Cf. also M 175.

788: F_E , presumably in error, has db , db^1 , db^2 instead of c , c^1 , c^2 . Possibly also an error in [A_E].

804 u: A_C has c^2 instead of $b\sharp^1$; we follow F_F , F_E . Cf. also M 204.

810–813 l: Following a change of line, A_C has a slur starting only at the 1st note of M 812. However, that slur

is open to the left, and presumably intended as we have it. Cf. also M 210–213. We follow F_F , F_E .

817–819 u: A_C lacks lower tie in M 817/818, with the legato slur starting only in M 818; we follow F_F , F_E . Cf. also M 217–219.

818 l: A_C mistakenly lacks the third-from-last note; we add, in accordance with F_F , F_E and parallel passages.

820 f. l: F_F has \gg over both measures.

825 l: A_C lacks arpeggio; we add, in accordance with F_F , F_E .

833–848: Continuous phrasing slur is from A_C . F_F , F_E divide slur in M 835; 1st slur extends to chord, with 2nd starting from the next note. Cf. also M 219, 235, 819.

835 u: A_C lacks lower legato slur; we follow F_F , F_E .

839 l: Lower voice in A_C , F_F has \downarrow instead of \downarrow , presumably in error; cf. also M 239. We follow F_E .

847 f. l: F_F has pedal over both measures.

848/849: A_C lacks change of key signature; we add, in accordance with F_F , F_E . Cf. also M 248/249.

856 u: In F_F final note is beamed together with previous notes as an eighth note, then γ ; additionally, F_F , F_E lack $>$.

861–864 l: A_C lacks pedal marking; we add, in accordance with F_F , F_E . However, F_E has \mathfrak{S} in M 861 already from beat 1; cf. also M 261–264, although A_C has $*$ one measure earlier there.

866 u: A_C lacks augmentation dot at 1st note; we add, in accordance with F_F , F_E .

873–883: \gg and \ll in M 873 f., 877–879, 881–883 are presumably later additions to F_F after Chopin's proof correction. Since we are dealing with a final change to a passage that has few markings in the other sources, we follow F_F . These dynamic markings (including some small deviations) are also present in Mikuli, Scholtz, Paderewski.

876 f.: In A_C $\gg f$ is shifted to the right, presumably in error. We follow F_F .

877 l: F_F has \mathfrak{S} at beat 1 and $*$ at beat 3.

880 u: 4th note in F_{F1} is $d\sharp^1$ instead of e^1 , an engraver's error that is correct-

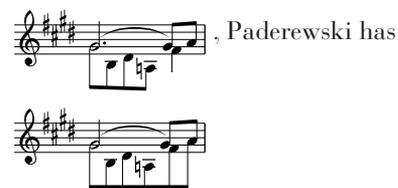
ed in pencil in OD. However, F_{F2} has an uncorrected $d\sharp^1$.

881 f. u: Placement of slurs is unclear in A_C ; slur may end in M 880 before a change of page, but M 881 has a slur open to the left that apparently only extends to the beginning of M 882, where there is a new slur open to the left. Perhaps a division of the slur is intended at the bar line of M 881/882. F_F , F_E divide slur at the change of measure 880/881, but not conclusive due to the change of line.

We use a continuous slur, since this is in all probability as intended in A_C .

885–887 u: A_C lacks augmentation dots; we add, in accordance with F_F , F_E .

888 u: F_F has two-voice notation (cf. the footnote to the musical text), as does Mikuli. Scholtz incorrectly has



889: F_F has arpeggio at both chords, as well as f instead of fz ; F_E has arpeggio only in pf u. Cf. also M 893, 897. Mikuli, Paderewski also have arpeggio on both chords; Scholtz lacks any arpeggio.

l: In A_C the position of \mathfrak{S} is unclear, perhaps on beat 2; but cf. also M 893, 897. In F_F it is on beat 2; we follow F_E .

903 f., 907 f. l: F_F has diverging pedal markings. \mathfrak{S} at the beginning, and $*$ at the end of both measures.

904 u: A_C lacks arpeggio; we add, in accordance with F_F , F_E .

909: F_F has , thus also

in F_E , although pf l has octave e/e^1 .

Mikuli has the same as F_E , Scholtz the same as A_C , Paderewski as F_F .

911 u: A_C , F_E lack arpeggio; we add, in accordance with F_F .

911 f. l: A_C lacks slur; we add, in accordance with F_F , F_E .

911–913: In M 911 f. F_E has \ll , as in M 907 f.; M 913 lacks dynamic marking. Scholtz also has \ll .

911–916 l: Pedal marking is inconsistent in the sources:

Presumably incomplete in A_C, though a long pedal from M 912 may have been intended. We follow A_C, but add * at the beginning of M 912, in accordance with F_E; cf. also M 904, 908. In F_F the * belonging to the \mathfrak{S} in M 913 does not appear until M 924 beat 3.
912 u: A_C lacks augmentation dots in the lower voice; we add, in accordance with F_F, F_E.

913: F_F has arpeggio at 1st chord in pf u. A_C has arpeggio signs from the *b* in pf l to the *g*^{#1} in pf u, presumably to show that *g*^{#1} is to be played by the left hand. F_F, F_E lack tie from M 912.

913 f., 917–924 u: A_C, F_E lack portato dots; we add, in accordance with F_F.
927–932 l: Pedal marking is from A_C; presumably the change of pedal in

M 929/930 is an oversight by Chopin? F_E consistently has two-measure pedal instructions; F_F has one-measure ones.

939 u: Slur is too short in the sources; presumably intended as in the measure that follows.

941: F_F only has *ff* one measure later, as do Mikuli, Scholtz, Paderewski.

946–949 l: F_F has

951 l: A_C lacks *e*, a scribal error; we follow F_F, F_E.

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