

Comments

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

Sources

- SK Sketch, one leaf, with writing on one side. Warsaw, Library of the Museum of the Chopin Institute, shelfmark M/233. In another hand in the bottom right margin: *Barcarolle op. 60. Esquisses | –1846–*. In the 2nd system M 110–112 (notation in $\frac{6}{8}$ instead of $\frac{3}{8}$ time). At the end of this line, connecting line to the 1st system. There, continuation of the notation up to the close of the work with a further 7 measures in $\frac{6}{8}$ time, which presumably correspond to M 113–116 of the final version. In the 3rd system, one-measure notation which presumably corresponds to M 71 of the definitive version. The transmission of the leaf must be due to chance, since one can surmise that more sketch material originally existed.
- A_F Autograph, fair copy with numerous corrections, engraver's copy for F_F (see below). Cracow, Biblioteka Jagiellońska, shelfmark Muz. Rkp 2204. Notation on 7 pages, p. 8 empty. Missing fragment of paper on p. 7, upper right; later, a piece of paper without writing or stave ruling was glued there to strengthen the page. Head title on p. 1: *Barcarolle | pour le piano, dédiée à Madame la Baronne de Stockhausen | de par F. Chopin | Op. 60 Paris. Brandus. Leipsic. Haertel. Londres. Wessel.* Below on p. 1, handwritten note from the publisher with the plate number of F_F: *B et C^{ie}. 4609.*
- Engraver's entries in pencil throughout the entire autograph. Pagination 1–6 in ink presumably in Chopin's hand (pagination number 7 missing on account of paper loss), foliation 1–4 presumably by a later hand in pencil (numeral 4 on the glued-on piece of paper). A_F was doubly folded for delivery by post (traces of horizontal and vertical folds). Facsimile: *Barkarola Fis-dur op. 60*, ed. by Fryderyk Chopin Institut, comments by Artur Szklener, Warsaw, 2007.
- [A_E] Autograph, lost, engraver's copy for F_E (see below).
- C_{Incipit} Copy, incipit (M 1 f.) in a publisher's receipt in connection with the printing of F_E (see below), source presumably [A_E], title *Allegretto*. In the receipt, Chopin confirms the sale and transfer of rights of the Opera 60, 61, 62 to the publisher Wessel. In the work catalogue of Chomiński/Turlo (*A Catalogue of the Works of Frederick Chopin*, Warsaw, 1990), the incipit is designated as the autograph. The clefs and key signature hint, however, at another writer. The four incipits in the receipt (opus 60, 61, as well as 62 nos. 1 and 2) were presumably made by the publishing house on the basis of the autograph engraver's copies.
- A_C Autograph, fair copy, engraver's copy for F_C (see below). London, British Library, shelfmark Zweig 27. Notation on 7 pages, p. 8 empty. Head title p. 1: *Barcarolle | pour le piano | dédiée à Madame la Baronne de Stockhausen | par FChopin. Op. 60 | Leipsic. Haertel. Paris Brandus (Schl.) – Londres Wessel.* Engraver's entries in pencil throughout the entire autograph. Pagination 1–7 in ink presumably from Chopin's hand. A_C was folded for delivery by post (traces of vertical folds).
- F_F French first edition. Paris, Brandus, plate number “B. et C^{ie}. 4609.”, published in November 1846. Title: *Barcarolle | POUR | PIANO | dédiée à M^{me} | la Baronne de Stockhausen | PAR | F. CHOPIN | OP. 60. Pr: 7^l 50 | A. Vialon. | PARIS, | Maison M^{ce} SCHLESINGER, BRANDUS et C^{ie} Successeurs, Rue Richelieu, 97. | Leipzig, Breitkopf et Hartel. B. et C^{ie} 4609. Londres, Wessel et C^{ie}.* Copy consulted: Paris, Bibliothèque nationale de France, shelfmark Vm¹² 5504. English first edition. London, Wessel, plate number “(W & C^o N^o 6317)”, published in October 1846. No individual title page, but series title (Book 65 of the *Complete Collection of the Compositions of Frederic Chopin*, with list of all the works of Chopin available from Wessel at that time). On 1st page of music, title: *WESSEL & C^{OS} EDITIONS OF THE COMPLETE WORKS OF FREDERIC CHOPIN. | N^o 65. BARCAROLLE. | DÉDIÉE À MADAME LA BARONNE DE STOCKHAUSEN. | Op: 60.* Copy consulted: London, British Library, shelfmark h.472.(33.). German first edition. Leipzig, Breitkopf & Härtel, plate number 7545, published in November 1846. Title page: *BARCAROLLE | pour le Piano | dédiée | À Madame la Baronne de Stockhausen | par | FRÉD. CHOPIN. | Op. 60. Propriété des Editeurs. Pr. 20 Ngr. | Leipzig, chez Breitkopf & Härtel. | Paris, chez Brandus & C^o. Londres, chez Wessel. | 7545. | Enregistré aux Archives de l'Union.* Copy consulted: Munich, Stadtbibliothek, shelfmark Rara 980 (8).
- OD Exemplar belonging to Chopin's pupil Camille O'Meara-Dubois, with autograph entries by Chopin. Copy of the edition: F_F. Paris, Bibliothèque nationale de France, shelfmark Rés. F. 980 (III, 21).
- St Exemplar belonging to Chopin's pupil Jane Stirling, with autograph entries by Chopin. Copy of

the edition: F_F. Paris, Bibliothèque nationale de France, shelf-mark Rés. Vma. 241 (VI, 60)

On reception

Mikuli

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

Scholtz

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

Paderewski

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

About this edition

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

Since Chopin sent the three autographs to the three publishers in late August 1846, they were probably penned in summer 1846. In all probability, A_F was written first, and was possibly followed by [A_E] and A_G. The reconstruction of this sequence is based solely on the state of the texts of A_F, F_E and A_G.

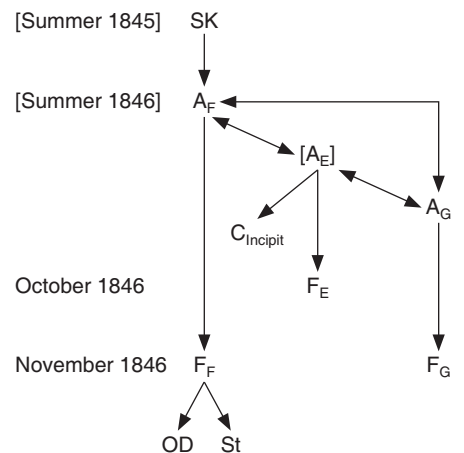
A_F has the greatest amount of corrections. The readings following the corrections of A_F recur in A_G without corrections. A_G was thus presumably copied from A_F (or [A_E]). Moreover, A_G has readings that are not to be classified as writing errors but as deliberate diver-

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

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

Although the state of the sources is unequivocal, it does lead to the contradictory situation that the last authorised version F_F is based on an autograph text status which presumably represents an earlier stage than the sources for the prints F_E and F_G.

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



The primary source for the present edition is F_F. A_F serves as a strong secondary source, since the engraving of F_F contains numerous errors and inaccuracies which can be corrected with the help of A_F.

A_G and F_E were also consulted as secondary sources. Errors from A_F/F_F can be corrected with the help of A_G and F_E. Revealing divergences in the two authentic versions A_G and F_E are listed in footnotes to the musical text and in the following *Individual comments*.

F_G can be excluded as a source since it was not proofread by Chopin. This also applies to F_E, but F_E allows one to draw important conclusions concerning the lost source [A_E]. For M 1, C_{Incipient} was also consulted, since it is presumably based on [A_E]; beyond this, C_{Incipient} is, as is SK, irrelevant.

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

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

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

Individual comments

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



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

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

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

Example to M 20 f.

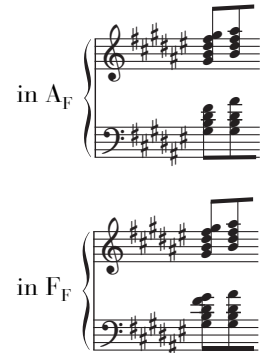
- 19 f. u: In F_F slur only to end of M 19, in A_F end of slur ambiguous; we follow A_C and F_E ; see also lower staff.
- 20 l: \gg as in A_F and F_F (as well as in Mikuli and Paderewski); missing in A_C and F_E .
- 20 f.: Dynamics differ in the sources (see music example below). Apparently based on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

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

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

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



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



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



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

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

(there difficult to decipher after correction).

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

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

l: In A_C d on 2nd beat additionally with \downarrow stem.

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



We follow A_F and F_F ; in A_F however, position of the 2nd \textcircled{S} ambiguous, possibly intended only at the last note.

Munich, autumn 2011

Norbert Müllemann