





























**Basis of the text:** FE, with GE consulted in cases of doubt.

- 9: GE has decrescendo hairpin beginning at *pp*.  
 27: St adds eighth-note stems to notes 4, 5, 9 and 10 as well as notes 3, 4 and 9 in M 28, probably to indicate hidden counterpoint.  
 41 l: FE and GE give eighth-note 8 as *b* instead of *g♯*; with *g♯* instead of *b* in M 43. This interrupts the ascending line of top notes and the constant interval of a tenth between the first and the next-to-last bass notes. Changed to agree with M 37–40.  
 67 u: GE gives *stretto* and places a *tr* on eighth-note 1, as in M 71 and 75.  
 67 ff. u: GE also has portato dots on relevant notes in bars that follow, except for M 72.  
 83 u: Augmentation dots on octave  $a^1$ – $a^2$  occur only in FE.  
 84 l: St adds lower octave to eighth-note 1.  
 92 u: Tie to  $b\sharp^1$  in M 93 missing in FE; added by hand in O'M; see also M 25 and GE.

### Opus 27 no. 2 D $\flat$ major

**Sources:** A (National Library, Warsaw), served as engraver's copy for GE; FE (Paris: M. Schlesinger, 1836), GE (Leipzig: Breitkopf & Härtel, 1836), St, Je.

**Basis of text:** A, with D consulted in cases of doubt.

- 5 l: A gives final 16th as *a*; however, see first half of bar and all other sources.  
 7 u: FE ties  $eb^2$ – $eb^2$  and omits turn.  
 8: St precisely indicates distribution of grace notes, with first two falling on 16th-note 5 and next three on 16th-note 6.  
 9 f. u: Tie over bar line missing in GE and FE.  
 12 u: Tie on  $c^2$ – $c^2$  missing in GE and FE.  
 14 u: GE gives fifth 3rd in sextuplet as  $gb^2/bb^2$  instead of  $eb^2/gb^2$ .  
 15 u: A ends first slur on eighth-note 1; however, see M 13 and all other sources.  
 17 l: FE also gives final 16th as *Bbb*.  
 18 u: FE places accent on eighth-note 3.

- 18 l: FE adds quarter-note stem, augmentation dot and accent to *Bbb*.  
 19 u: Slurs highly conflicting in sources; whole-bar slur in GE and FE.  
 19 l: FE gives 16th-note 6 as *Ab* instead of  $eb$  and has slur from final 16th to first 16th of next bar.  
 21 u: FE and GE postpone beginning of slur to  $bbb^1$ . FE has slur on 16th-notes 6–7 and from final 16th to first 16th of next bar.  
 22: *sempre legatiss.* missing in GE.  
 25 u: GE and FE already start slur on 16th-note 7.  
 25 l: FE gives final 16th as *Ab*. GE also gives 16th-notes 6 and 9 as  $eb$  instead of  $db$  and *c*.  
 25–26: St and Je delete  $\llcorner$  and add *pp* at beginning of M 26.  
 31: Only A has crescendo hairpin here and in M 32.  
 33 l: Notes 2–6 identical to 8–12 in FE.  
 35: Crescendo hairpin missing in FE.  
 36 u: Tie on grace note occurs in A only.  
 38 u: Je has an additional  $d\sharp^2$  on the third 16th-note triplet of beat 5 instead of the augmentation dot in the middle voice (missing in first editions).  
 39: FE omits second decrescendo hairpin.  
 39 l: FE places accent on note 7 here and in M 40.  
 41–49 l: FE places accents on notes 1 and 7.  
 44 l: A omits quarter-note stem on note 1.  
 45: St and Je cross out *diminuendo* (but not the decrescendo hairpin) and replace it with *cresc.*  
 46: St and Je have *fff* at beginning of bar.  
 50: St and Je have *pp* at beginning of bar.  
 51: According to St, the ornamental passage should start simultaneously with the next-to-last note of the bass.  
 51 u: A has  $\natural$  instead of  $b$  on fifth note from end.  
 52 u: A has  $\natural$  on note 3 instead of  $b$  and deletes  $\natural$  on note 28 ( $c^2$ ); the rest of this passage has no further accidentals apart from  $b$  on the final note. Did Chopin actually conceive this passage with *c* in the right hand despite the  $eb$  in the left? (See also comment on M 51.) GE places a  $b$  on

notes 9 and 5 from the end, while FE has a  $\natural$  on note 28 and a  $b$  on notes 35 and 44.

- 52: *con forza* crossed out in St and Je.  
 54 u: FE and GE already start first slur at eighth-note 1.  
 59 l: GE gives note 3 as *f* instead of  $db$ ; 16th-note 7 transposed down an octave in St.  
 60 l: St transposes first 16th up an octave.  
 63–65 l: FE adds quarter-note stem and augmentation dot to first note in each group from second half of M 63; A and GE do same in M 64.  
 65 u: Accent on  $ab^2$  occurs only in A.  
 66–69 l: FE has one continuous slur.  
 68 l: Augmentation dots missing in A and in GE, which also omits quarter-note stems. However, see M 64 and FE. – FE has quarter-note stems and augmentation dots from second half of M 67 to M 69.  
 76 f. l: FE ties  $ab$ – $ab$  over bar line.

### Opus 32 no. 1 B major

**Sources:** FE (Paris: M. Schlesinger, 1837), GE (Berlin: A.M. Schlesinger, 1837), GER, St, Je.

**Basis of the text:** FE.

- 4 u:  $\infty$  missing in GE and GER.  
 5: Sources end crescendo hairpin on eighth-note 5; changed to agree with M 17.  
 8: St has crescendo hairpin from beat 2 to end of bar.  
 9: St has a decrescendo hairpin in first half of bar.  
 12: St has decrescendo hairpin in second half of bar and arpeggiates beat 4 of soprano.  
 13 f. l: Bass motion as given in sources; however, see M 1–2; intentional or mistake?  
 16 l: GE gives first eighth-note as *B* (as in M 15). – Sources postpone start of slur to eighth-note 2.  
 19 : Sources postpone *p* to eighth-note 2; changed to agree with M 7 and 36. Same in M 57.  
 21 u: FE and GE give first note as quarter-note  $c\sharp^2$ ; GER reads  $\natural$ – $\flat$ . Half-note chosen for consistency with M 42.  
 27: *f* occurs only in St and Je.

28: Sources give quintuplet here and in M 30, 49 and 51 with only a 16th-note beam, causing St and Je to divide it metrically incorrectly (3+2) between eighth-notes 2 and 3 in M 28. – *p* occurs only in St.


29: *ff* occurs only in St.

30 l: Tenth arpeggiated in St.

36: Unlike more recent editions, the sources have no agogic signs between the *poco riten.* here and the *in tempo* in M 41.

38 u: Sources stop slur at end of bar; lengthened to beat 1 of M 39 to agree with M 59–60.

45 l: FE and GE mistakenly give first eighth-note as *E* instead of *C♯*; see M 24.

u: Instead of a triplet, GE and GER give beat 1 as 

49 l: FE mistakenly places an *x* on eighth-note 4; however, see M 28 and GE.

57 u: FE and GE have *Ped. ritenuto* instead of *poco ritenuto* (probably a misreading). More recent edition place *a tempo* in M 58.

62 u: *♯* on *g*<sup>1</sup> missing in the sources but found in Je.

64: St repeats *f* on final quarter-note (evidently the dynamic tension should be maintained up to and including the final chord).

64 f. l: GE gives the octave *b* as a half-note in M 64 but as a dotted half in M 65.

65 l: *d* taken from FE and GE; GER reads *d♯* and accordingly has *d♯* instead of *d* in written-out arpeggiated seventh chord in M 63.

### Opus 32 no. 2 *A♭* major

**Sources:** FE (Paris: M. Schlesinger), GER (Berlin: A.M. Schlesinger), O'M.

**Basis of the text:** FE.

4–5 u: Slur missing in FE; however, see M 52–53 and GER.

11 f. l: FE omits quarter-note stem on first eighth-note in triplet 4 in this bar and all parallel passages except for M 68; GER omits it only in M 11, 12, 59, 60 and 67.

16, 64 u: FE and GER only slur *c*<sup>2</sup>–*bb*<sup>1</sup>; changed to agree with M 8.

24 u: FE and GER extend slur from preceding bar to 16th-note *bb*<sup>1</sup>, with new slur beginning on beat 3. Changed to agree with M 8.

27: Sources lack *b* on eighth-note 10 (oversight?); same in M 39. – GER only gives *p* here.

28 u: FE omits *f*<sup>1</sup> in eighth-note 2; added from GER.

28 l: Tie on *f*–*f* occurs only in GER; same in M 32 and 40. FE also has tie in M 44.

35–38: Decrescendo hairpins standardized here and in M 47–50; sometimes rendered as accents in FE or omitted entirely in GER.

36 l: FE omits *b* on eighth-note 11; same with *♯* in M 48.

40 l: Eighth-notes 2 and 3 lack *g♯*; however, see M 28 and GER.

42 u: FE omits second inverted mordent; however, see M 30 and GER.

43 f. u: Tie on *g*<sup>1</sup>–*g*<sup>1</sup> shifted to upper voice in FE, probably by mistake; see also M 31. GER has two slurs.

45 u: FE omits second tie in middle voice; however, see M 29, 41 and GER.

45 l: FE omits augmentation dot on first quarter-note; however, see M 33 and GER.

47 u: Quarter-note stems added to eighth-notes 7 and 10 for conformity with M 35.

47 l: FE gives eighth-notes 2–3 in bass with *e*<sup>1</sup> instead of *c♯*<sup>1</sup> and omits *♯* on *g*<sup>1</sup>; however, see M 35 and GER.

48 f. l: *♯* on *g*<sup>1</sup> missing in FE; added by hand in M 48 of O'M; see also M 36 f.

50 l: FE omits *♯* on *d*<sup>1</sup>.

68 u: FE gives beat 2 of melody as two even eighths; however, see parallel passages and GER.

70 u: FE postpones start of slur to beginning of M 71; however, see similar passages and GER.

74: Fermata taken from FE; appears above next chord in GER. – GER gives *ritard.* here.

75, 76: GER has unbroken arpeggio sign on first chord in each bar.

### Opus 37 no. 1 *g* minor

**Sources:** CM (written by an unidentified copyist less careful than Fontana, with corrections in Chopin's hand), GE

(Leipzig: Breitkopf & Härtel, 1840), FE (Paris: Troupenas, 1840), GER, St, O'M. **Basis of the text:** CM and GE, which was engraved from CM.

Peddalling taken from CM; GE has a few more pedalling marks than CM, and FE a few more than GE. – The slurring in FE is fairly full of discrepancies which are not mentioned in detail here.

1: Tempo mark in FE: *Lento sostenuto*.

St, on beat 1 in the bass, has a slightly ambiguous reference either to octave doubling (as in M 67) or to octave transposition (as in M 17, 33 and 83).

2 l: CM extends slur to beat 1 of M 3, GE to the end of M 3; however, see M 18, FE, and M 68 of GE and FE.






3 u: GE and FE stop slur at end of bar.




8 l: Final chord lacks *eb*<sup>1</sup> in CM, GE and FE; however, see parallel passages and GER.

10 f. l: Tie missing in FE; same in M 26 and 27.

11, 13: *cresc.* and *dim.* missing in FE.

14 u: FE gives first grace note as *d*<sup>2</sup> instead of *eb*<sup>2</sup> and has undivided slur.

15 u: Grace notes inconsistent in sources: first group given as  in CM (perhaps inserted correction, slightly indistinct), quarter-notes in GE and eighth-notes in FE and GER. Single grace note given as quarter-note in CM and GE,  in GER and  in FE. Standardized to  and  in our edition.

16 u: Second augmentation dot in alto occurs only in GER; same in M 32 and 82. – The rests in these bars are given as  in CM,  in GE and  in FE. – Accent missing in FE. – CM and GE omit augmentation dot after *d*<sup>2</sup> and are hence one eighth-note short; same in M 32 and 82.

16: \* only in St.

19 u: Embellishment crossed out in St.

19 l: FE omits *d* in beat 2; same in M 31.

26 u: Note 5 of embellishment missing in CM and GE, probably by mistake; see also M 10 and FE.

31 l: FE lacks *eb* on beat 4.

35 l: FE gives *c*<sup>1</sup> on beat 4.

36 l: FE has single-bar slur to beat 1 of M 37; same in M 86 and 87.

- 37 u: FE omits  $bb^1$  in first group of grace notes; same in M 87.  
 38 u: FE gives beat 2 as in M 88.  
 40 l: FE gives rest on beat 1 instead of  $c^1$ .  
 51 u: No source has warning  $b$  on  $a^1$ . GE has  $\natural$  here and in M 52, placing M 50–52 entirely in the major. The minor version has a Dorian sixth, as befits the archaic character of this hymn-like central section (see also M 56). – Only O'M places  $b$  on  $d^1$  in M 51 (added by hand), only O'M and GEr do so in M 52.  
 57 l: Perhaps because of an ambiguity in CM, the first note also appears with lower octave in GE.  
 60 l: Tie missing in CM and GE; however, see M 44 and FE.  
 61: FE already places a fermata on chord 4.  
 68 l: CM extends slur to beat 1 of M 68; see comment on M 2.  
 72 l: CM mistakenly gives beat 1 with  $F$  instead of  $G$ .  
 74 l: GE and FE postpone beginning of slur to beat 1 of M 75.  
 75 u: Slur undivided in GE.  
 81 u: Grace notes given as quarter-notes in CM and GE but as eighth-notes in GEr and FE; see also comment on M 15.  
 84 u: Slur missing in A.  
 85 u: FE lacks written-out turn and has dotted rhythm in beat 2.  
 85 l: CM gives beat 4 only as  $g/g^1$ ; however, see M 19 as well as GE and FE.  
 86 u: CM and GE lack accent on eighth-note 4; however, see M 36 and FE.  
 90: FE has *ritenuto* here.

### Opus 37 no. 2 G major

**Sources:** Same as op. 37 no. 1, but without O'M.

**Basis of the text:** CM and GE, which was engraved from CM.

1: FE has *Andante*.

27 u:  $\sharp$  on  $d^1$  taken from GE; missing in CM and FE.

28 f.: FE ties  $b-b$  and  $E_1-E_1$ .

29: This bar is crossed out in St – a correction for the sake of symmetry; see M 33, 37, 41 and *passim*.

40 l: Tie on  $e-e$  missing in CM and FE.

53: FE gives *pp* here instead of *p*.

68 u: Tie on grace note missing in CM.

Possibly an arpeggio is intended here as in M 116 (see comment); the handwritten arpeggio signs are usually wavy lines shaped like a slur.

72 u:  $\natural$  on  $f^2$  missing in CM; however, see M 4 and all other sources.

73 u: Final 16th changed to agree with M 4, 5 and 72; all sources have  $d^2$  instead of  $g\sharp^1$ .

76 u: Slur to next bar missing in CM and GE; however, see parallel passages as well as FE and GEr.

94 l: CM and GE omit augmentation dots on octave; however, see parallel passages as well as FE and GEr.

95 l: Tie on  $G\sharp-G\sharp$  occurs only in CM.

108 u:  $b^1$  taken from FE and GEr; CM and GE give eighth-note 6 as  $a^1$ ; see all similar passages.

111 l: CM omits tie on  $d-d$ ; however, see parallel passages and all other sources.

115 u: CM and GE omit half-notes  $d^1/f\sharp^1$ ; however, see M 60 and 91 as well as FE. GEr has only  $d^1$ .

116 u: FE has arpeggio sign on first chord. – Tie on grace note occurs only in GE and GEr.

118 u: Slur ends on chord 1 in CM, GE and GEr; lengthened to eighth-note 3 for consistency with M 110 and 114. Completely different articulation in FE.

119 u: FE and GEr give first grace note as  $b^1$ .

123 u: CM, FE and GEr tie grace note  $e^1$  to note in next chord. However, this tie counteracts the effect of the grace note.

132 u: CM, GE and GEr give slur from M 131 to middle of bar; changed to agree with other figures, as in FE. –  $\sharp$  on  $d^2$  in first grace note taken from FE; missing in CM and GE; GEr has  $\natural$ .

133–135: FE has a crescendo hairpin here.

134 u: GE gives  $d^1$  instead of  $e^1$ ; see also comment on M 108.

### Opus 48 no. 1 c minor

**Sources:** A (recently resurfaced in private collection; published in facsimile edition by J.-J. Eigeldinger, Areuse,

1986), CM (prepared by Fontana), FE (Paris: M. Schlesinger, 1841), GE (Leipzig: Breitkopf & Härtel, 1842), St, Je.

CM clearly functioned as the engraver's copy for FE. No such relation is detectable between A and GE, since A has no markings from the engraver regarding page breaks, or indeed any other handwritten entries from the House of Breitkopf (e. g. prospective publication numbers). On the other hand, it is remarkable that the departures in A and GE from the CM-FE source layer, although frequently coincident, quite often occur in only one of these two sources. Given these circumstances, our comparison of the previously accessible material with the new source has brought to light many alternative readings which are listed below in unabridged form.

**Basis of the text:** A, with all other sources consulted in cases of doubt.

The sources sometimes present grace notes as ordinary eighths, but far more often with a stroke through the eighth-note stem. We have standardized them to the prevailing form.

4: *stretto* occurs only in A and CM.

5 l: GE omits  $eb^1$  in beat 2.

8 u:  $\natural$  on  $a^1$  occurs only in A and GE.

9 u: CM and FE omit accent; however, see M 11, 13 and 14 as well as A and GE.

9 l: Staccato dots missing in CM and FE; however, see neighbouring bars and A.

10 u: FE omits separate quarter-note stems on grace notes; GE gives group 2 as 16ths and omits quarter-note stems in group 1.

10 l: CM and FE give beat 2 with  $eb$  instead of  $c$ .

11 l: CM and FE omit  $eb^1$  in chord 4.

17 l: CM and FE omit staccato dots; however, see neighbouring bars as well as A and GE.

20 l: CM and FE omit  $c^1$  in final chord.

21–23 l: CM omits pedalling.

24: CM omits *ff*, slur and decrescendo hairpin, FE hairpin and *ff*, GE slur and *ff*.

26 l: FE omits  $G$  in beat 3.

27 l: FE adds  $c$  to chord 2. – Arpeggio sign occurs only in A.



- 30 u: FE omits  $a^1$  in chord 3.
- 30–32: Arpeggio signs taken from A and GE. Divided between staves in FE. Only beat 4 of M 30 is divided in CM.
- 32: FE omits decrescendo hairpin. – FE and GE render first arpeggio sign as slur.
- 35 u: FE omits arpeggio sign; see also M 29.
- 39: CM and FE stop final slur at end of bar. – Both  $\downarrow$  signs missing in A and CM; A has staccato dot on first eighth-note in bass.
- 40: A and CM mistakenly give first chord as quarter-note.
- 41 u:  $\downarrow$  on  $c^2$  of final chord occurs only in FE; see also M 43. – Arpeggio sign occurs only in A and GE.
- 43 l: FE adds  $f^1$  to chord in eighth-note 5. – GE gives first chord as  $B-d-b$  and corrupts final chord to  $c-d-f-d\sharp^1$ .
- 45: Arpeggio sign on chord 1 occurs only in FE. – CM and FE stop slur at end of bar.
- 46: Arpeggio sign missing in CM. – FE also has accents on final two 16ths.
- 47 u: Accents in second half of bar missing in CM and FE. – GE only has half-bar slur. – FE gives next-to-last chord as quarter-note while omitting final chord.
- 48: *ritenuto* missing in CM and FE. – Decrescendo hairpin and slurs in second half of bar missing in CM, hairpin missing in GE and FE. – FE gives undivided slur instead of separate slurs.
- 49 l: Articulation taken from A; other sources have half-bar slurs.
- 50 u: Beat 3 and similar passages reproduced as given in A. Other sources frequently have portato dot on first 16th, which however alters the function of the tie as found in M 2 and 6.
- 51 u: FE gives eighth-note 10 with  $c^2$  instead of  $d^2$  and ties it to next-to-last 16th.
- 55 u: Accent and portato dots missing in CM, dots also missing in FE and GE.
- 56 u: GE omits  $\downarrow$  on  $b$ ; illegible correction in A.
- 57 u: Accent occurs only in A.
- 60 u: GE gives note 3 in melody as eighth-note.
- 62 u: CM and FE omit  $c^2$  in beat 3; FE also omits  $eb^2$  in next eighth-note.
- 63: *pp* missing in FE.
- 64 u: GE makes beat 2 identical to beat 1. FE adds grace note  $bb^1$  to eighth-note 11.
- 65 u: CM and FE postpone beginning of slur to beat 4.
- 65 l: A, CM and GE omit  $ab$  in eighth-note 8; however, see FE and neighbouring bars.
- 66, 67 u: GE omits slur. – CM and FE lack portato dots. – FE omits  $c^2$  in grace note.
- 69: CM and FE postpone beginning of slur to beat 3 and omit *forte* sign.
- 69 l: GE omits  $c^1$  in eighth-notes 5, 8 and 9.
- 70 l: FE gives eighth-notes 2-5 with  $bb$  and 10 with  $d^1$ .
- 71 u: Augmentation dot on beat 3 occurs only in A and GE.
- 72: FE gives eighth-notes 3 and 5 in bass with  $eb$  instead of  $c$ . – St has a guidance line connecting the first 16th in beat 4 of the soprano with third eighth in beat 3 of the bass. If this line has its customary meaning – namely, the connected pitches are to be struck simultaneously – it calls for an extremely free rhythmic delivery, perhaps indicating maximum expressivity at the dynamic climax. The same probably applies to the separate quarter-note, eighth-note and 16th-note stems in the bass, which also produce a distinct accentuation, namely on eighth-notes 3, 6, 7 and 9 in M 72, on the first eighth-note of each triplet in M 73, on eighth-notes 1, 4, 6, 7, 10 and 12 in M 74 and in M 75. – St crosses out the  $ab$  in the first eighth-note of the bass and the  $eb$  in the second while adding the missing  $c$  in the third. The same correction is found in Je, which also deletes the  $db$  in eighth-note 8. In contrast, Je has separate stems only on eighth-notes 6 and 7 of M 74 and on the final note of the bar and the next note in M 75. Apparently these stems are meant accentuate the dominant-to-tonic progression, as is also indicated in St, albeit with a different orthography.
- 72–74 u: CM omits slur.
- 74, 75 l: Articulation taken from A and GE; other sources omit staccato dots here and two half-bar slurs in M 74. GE adds upper octave  $C$  to beat 1 of M 75.

### Opus 48 no. 2 $f\sharp$ minor

**Sources:** Same as op. 48 no. 1.

**Basis of the text:** A, with all other sources consulted in cases of doubt.

The sources sometimes present grace notes as ordinary eighths, but far more often with a stroke through the eighth-note stem. We have standardized them to the prevailing form.

- 1 u: CM and FE omit  $\sharp$  on  $d^1$ , but  $\sharp$  added in St and Je. – Dynamics taken from A. CM lacks marks, FE has additional  $p$ , and GE has only crescendo and decrescendo hairpins.
- 2 u: CM and FE stop slur at end of bar.
- 6 u: FE divides slur at end of bar.
- 7 u: Tie missing in FE.
- 20 u: GE divides slur at end of bar.
- 24: A, CM and FE present two bass figures in reverse order; however, see M 52 and GE.
- 26: All  $\sharp$  signs on  $d$  missing in A, CM and FE; however, see M 54 and GE.
- 27 u: Accent missing in CM and FE.
- 29, 30: Dynamics taken from A; GE has half-bar crescendo and decrescendo hairpins; no markings in CM or FE.
- 30 u: FE omits  $c\sharp^1$  in final chord.
- 36 l: CM and FE omit augmentation dots.
- 44 u: GE adds tie from grace note to lower octave.
- 57: Accent missing in CM and FE. – St and Je delete *molto* from tempo mark.
- 61 l: Crescendo hairpin occurs only in CM and FE; see also M 63.
- 62 l: Slur missing in CM and FE. – Arpeggio sign missing in GE and FE.
- 63: FE omits  $p$ .
- 65 u: CM and FE omit slur to M 69.
- 68 u: Arpeggio missing in A and GE; see M 66, CM and FE.
- 69 l: FE gives arpeggio signs on beats 2 and 3; same in M 85. – *Ped.* occurs only in A and GE.

- 69–72: Slurs taken from A and CM; FE and GE generally standardized to agree with M 85 ff.
- 72: FE omits *ritenuto*.
- 80: FE mistakenly gives chord 2 with *bbb* instead of *ab*.
- 82: Ties over bar lines in this and next bars occur only in A and GE.
- 86: Both slurs in middle voice missing in GE; FE omits only second slur.
- 89: FE omits accent.
- 92–93: Slur undivided in FE.
- 93 u: CM gives *eb*<sup>1</sup> in chord 2 instead of *f*<sup>1</sup>, and *g*<sup>1</sup> instead of *ab*<sup>1</sup> in M 95; however, see other sources and M 61, 63 and 77.
- 97 u: All sources notate *c*<sup>1</sup> in beat 3 metrically incorrectly with separate quarter-note stem.
- 98: *db*<sup>2</sup> given as quarter-note as in A and CM; FE and GE tie it with upper and lower dotted eighth, respectively. – A and GE omit quarter-note *ab*<sup>1</sup> on beat 2.
- 99 f.: Slur taken from A and GE; stops at end of M 100 in FE, missing entirely in CM.
- 101: CM and FE omit *Tempo I*; Je gives *tempo primo*.
- 104 u: FE divides second half of bar like first into two eighths plus triplet.
- 109 u: ♯ on *d*<sup>2</sup> missing in A and GE.
- 110 u: FE omits separate quarter-note stem on *c*<sup>♯1</sup>.
- 112: *Ped.* taken from A; all other sources give *Ped.* release mark at end of bar.
- 121: CM and FE stop decrescendo hairpin at end of bar.
- 122 u: CM already ends slur in M 121.
- 123 u: CM and FE omit tie from grace note to principal note.
- 126 u: GE omits tie on *c*<sup>♯2</sup>–*c*<sup>♯2</sup>. – A and GE give grace notes as 16ths.
- 131–135: A gives all trill marks with ♯. FE omits ♯ entirely, CM in M 131–133, GE in M 132 and 134.
- 131: Accent missing in CM and FE.
- 133 f. u: FE omits portato dot on eighth-note 7.
- 134 l: A omits slurs.
- 136: FE and GE omit decrescendo hairpin; CM omits upper slur.
- 137 l: Beat 1 lacks upper octave in GE and staccato dot in CM and FE.

### Opus 55 no. 1 f minor

**Sources:** A 1 (Ab), A 2 (Aa), FE (Paris: M. Schlesinger, 1844), GE (Leipzig: Breitkopf & Härtel, 1844), St.

A 2 is more carefully marked than A 1 and conveys the impression of a fair copy, whereas A 1 contains alterations and deletions. A 2 functioned as an engraver's copy for GE; A 1 possibly did the same for FE.

**Basis of the text:** A 2 and GE.

- 1: GE already places *p* in upbeat.
- 3 u: Slur undivided in A 1 and FE.
- 7 u: GE omits arpeggio sign.
- 15 u: A 2 and GE omit arpeggio sign; GE replaces it with tie from grace note to principal note *bb*. However, see M 31 and A 1.
- 19 u: A 1 and FE dot quarter-note 3; A 1 has inverted mordent on *f*<sup>♯1</sup>; same in M 35.
- 32: *p* occurs only in FE; however, see *f* in M 29 and 45.
- 40: Decrescendo hairpin ends on beat 1 of M 41 in A 2 and GE; however, see M 24–25 and FE.
- 44 u: St deletes final three notes of septuplet.
- 47 u: A 2 and GE omit arpeggio sign; however, see M 31 as well as A 1 and FE.
- 48 l: A 1 and FE correct beat 1 to read an octave lower.
- 48 ff.: A 1, A 2 and GE tend to extend slurs into next bar, while FE stops them at end of bar (here also in lower voice); standardized for sake of consistency.
- 56 l: For consistency with M 52, chord 3 should have *g* instead of *bb*; however, all sources give *bb* (explicitly corrected in A 1). Chord arpeggiated in A 1 and FE.
- 62: FE already starts decrescendo hairpin at beginning of M 61.
- 73 l: A 2 and GE omit *c*<sup>1</sup> in beat 2; however, see parallel passages and all other sources.
- 73, 74 l: St places beats 1 and 3 an octave lower.
- 83: FE has crescendo and decrescendo hairpins.
- 83 l: FE gives beat 1 with upper octave *d*.

93: A 2 and GE omit ties over bar line.

95: A 1 shortens ending by omitting M 95 and 96.

100: A 1, FE and GE omit *forte* sign.

### Opus 55 no. 2 Eb major

**Sources:** Same as op. 55 no. 1, but without A 1, i. e. in this case A 2 is A.

**Basis of the text:** A and GE, with FE consulted in cases of doubt.

- 1: FE gives *sempre legato*.
- 10 l: FE gives eighth-note 6 as *bb*<sup>1</sup> instead of *g*<sup>1</sup>.
- 16 l: GE places *b* on eighth-note 8 and omits accidental on eighth-note 11.
- 22: Crescendo hairpin missing in FE.
- 25 u: GE gives eighth-note 8 as *eb*<sup>1</sup> instead of *d*<sup>1</sup>.
- 30 ff.: Decrescendo hairpins in M 30–33 taken from A; GE lacks hairpin in M 32, FE has crescendo hairpins in M 31–33.
- 36 u: FE places ♯ on eighth-note *f*<sup>1</sup>.
- 44 f. u: GE ties *db*<sup>2</sup>–*db*<sup>2</sup>. – A and GE omit tie on *ab*<sup>2</sup>–*ab*<sup>2</sup>; same in M 52–53 in A and FE.
- 46 u: GE omits dotted half-note.
- 47: FE also gives *g* in middle voice as dotted quarter-note (on same stem as *g*<sup>1</sup>).
- 49 u: A gives grace notes as eighths; however, see M 41 as well as GE and FE.
- 60: St adds arpeggio sign to beat 3 of soprano.
- 63 f. u: A omits slur.
- 65: A may read *fz* instead of *f* (indistinct).


### Opus 62 no. 1 B major

**Sources:** A 1 (Ac), A 2 (Ab), FE (Paris: Brandus, 1846), GE (Leipzig: Breitkopf & Härtel, 1846).

A 2 conveys the impression of a fair copy and was surely prepared from A 1, which betrays a large number of corrections. A 2 functioned as an engraver's copy for GE, as did A 1 for FE.

**Basis of the text:** A 2 and GE, with A 1 consulted in cases of doubt.

The list below does not contain all the many departures in A 1 and FE with regard to articulation and phrasing.

- 1 u: Quarter-note grace note  $e^2$  missing in A 1 and FE.
- 4 l: Quarter-note stem on  $c\sharp^1$  missing in A 2 and GE; however, see M 8 as well as A 1 and FE.
- 5 u: Arpeggio missing in A 2 and GE; however, see M 30 as well as A 1 and FE.
- 6 u: FE gives  $e^2-d^2$  as even eighths; same in beat 4 of M 31.
- 7 l: Augmentation dot and separate quarter-note stem on  $f\sharp$  missing in A 2 and GE in this and many other passages; however, see M 4 and FE.
- 10 u: A 2 omits eighth-note flag on fourth eighth-note  $a\sharp^1$ , probably by mistake; GE gives a quarter-note instead of the second eighth-note  $a\sharp^1$ .
- 14: Decrescendo hairpin missing in A 1 and FE.
- 15 u: A 1 and FE notate  $e^2-f\sharp^2$  at end of bar in following rhythm: 
- 26 l: *Ped.* on beats 1 and 3 and *rall.* on eighth-note 6 occur only in A 1 and FE.
- 27: A 1 and FE already place crescendo hairpin in M 26.
- 31 l: A 1 and FE have separate quarter-note stems on eighth-notes 4–6 and additional  $b$  in eighth-note 8.
- 32: Decrescendo hairpin only in A 1 and FE.
- 32 u: A 1 and FE have arpeggio sign on  $e^1/g\sharp^1$  in eighth-note 7; same on octave  $d\sharp^1/d\sharp^2$  in M 33. – Tie on  $e^1-e^1$  occurs only in A 1; however, see M 6 f.
- 33 u:  $d\sharp^1$  in beat 2 missing in A 2 and GE; however, see M 7 as well as A 1 and FE.
- 35 f.: Decrescendo hairpin occurs only in A 1 and FE, which also have arpeggio signs on first chord in M 35 and final chord of M 36.
- 37 l: Slur on  $db^1-db^1$  should probably be construed as portato mark in this and similar passages.
- 42 l: FE gives eighth-note 1 with additional  $eb$  (sustained from M 41); GE has  $c$  instead of  $Ab$  and gives  $f$  as fundamental for next two chords.
- 46: Crescendo hairpin occurs only in A 1 and FE.
- 54 f. u: Melody in these bars taken from A 2 and GE; A 1 reads:



- In A 1 this reading is written above the crossed-out staff, in which only the final two eighth-notes  $g^1-gb^1$  were allowed to remain; in other words, A 1 may originally have had the reading later restored in A 2. FE gives final two eighth-notes in M 54 as  $ab^1-gb^1$ , of which  $ab$  is probably a misreading.
- 55 l: A 1 gives chords 1 and 2 as  $f/bb$  and  $f/bb/eb^1$ ; however, they were already corrected in FE to the reading given in A 2 and GE.
- 67 u: Eighth-note  $eb^2$  written as 16th in A 1 and FE, which also omit the grace note.
- 69 u:  $e^1$  on beat 1 missing in A 2 and GE; however, see M 4 and FE; A 1 indistinct in this passage.
- 75 u:  $\natural$  above  $tr$  missing in A 2 and GE.
- 81–88: A 2 and GE omit all crescendo hairpins.
- 84 f. u: Fingering taken from A 1 and FE.
- 91–93: Accents and decrescendo hairpin missing in A 1 and FE.

### Opus 62 no. 2 E major

- Sources:** A 1 (Ab), A 2 (Aa); same prints as for op. 62 no. 1.
- Basis of the text:** A 2 and GE, with A 1 consulted in cases of doubt.
- 10 l: Slur on  $d\sharp^1-d\sharp^1$  should probably be construed as portato mark (see also M 2); missing in A 1 and FE.
- 19: Crescendo hairpin missing in A 1 and FE.
- 23 l: FE gives rest instead of  $B$  in beat 4.
- 24: A 1 and FE have  $fzp$  here and omit  $p$  in M 25.
- 31 u: Fingering taken from A 1 and FE.
- 36 f. u: A 1 and FE place arpeggio sign on  $g\sharp^1/e^2$  and on chord 1 of M 37.
- 37 u: FE gives four sixteenth-notes  $d\sharp^1-e^1-f\sharp^1-f\sharp^1$  in beat 4 of soprano.
- 38 u: A 1 and FE place accents on 16th-notes 6 and 14 (with separate eighth-note stems).
- 39: A 1 and FE dot  $b\sharp^1-d\sharp^2$  and follow it with 16th-note  $d\sharp^1$ .
- 40 f. l: Both ties over bar line missing in A 2.

- 43 u: Chords in beat 4 taken from A 1 and FE; missing in A 2 and GE (see also M 41 and 44).
- 44 l: GE gives 16th-note 9 with quarter-note stem.
- 46 u: A 1 and FE omit  $c\sharp^1$  in eighth-note 2 of middle voice.
- 47 u: A 2 omits eighth-note stem on 16th-note 14.
- 56: Slurring taken from A 1 and FE; A 2 and GE give two half-bar slurs; however, see M 38.
- 56 l: FE adds  $b$  to eighth-notes 3 and 7.
- 75 u: A 1 places arpeggio sign on first chord.
- 76 l: A 1, FE and GE start slur at beginning of bar; A 2 ambiguous; however, see M 72.

### Opus 72 no. 1 (posth.) e minor

- Sources:** GE (Berlin: A. M. Schlesinger, 1855), FE (Paris: Meissonnier, 1855).
- Basis of the text:** GE.
- 24 u: Sources give beat 4 as  $c\sharp^2$  instead of  $c^2$ ; however, see M 48.

### KK IVa no. 16 c# minor

- (Version from copyist's manuscript)
- Sources:** CM 1 (ABb; copyist's manuscript belonging to Oskar Kolberg), CM 2 (ABa; copyist's manuscript belonging to Chopin's sister Ludwika Jędrzejewicz), PE (Poznań: Leitgeber, 1875), Aschenberg edition (London, 1894).
- CM 1 was the engraver's copy for PE.
- Basis of the text:** CM 2, with PE consulted in cases of doubt.
- 1: PE opens  $p$ , CM 1  $pp$ . – Double bar taken from CM 2; divided by bar line in other sources.
- 1 u: PE also ties  $e^1-e^1$ .
- 5: PE gives *legg.* instead of *legato*.
- 5 u: PE has tie on  $c^3-c^3$  rather than slur.
- 9 l: PE gives  $c\sharp^1$  with quarter-note stem and augmentation dot and adds quarter-note  $g\sharp$  to beat 4.
- 11 l: CM 1 gives eighth-note 6 as  $f\sharp/a$ .
- 14 u: CM 2 slurs entire bar; notated as fermata in CM 1 and PE. – PE gives:



- 19–22: CM 2 and CM 1 mistakenly omit natural signs on  $d^1$  and  $d^2$ .
- 24 u: Eighth-note 4 taken from CM 1 and PE; not entirely clear in CM 2 whether the original  $f^{\sharp 1}$  was replaced by  $c^{\sharp 1}$ . PE gives quarter-note 4 as  $g^{\sharp 1}$  with transposed bass figures. This is precisely the layout given in M 19 and 20.
- 28: *pp* only in CM 1 and PE.
- 30 u: Double-sharp on  $f^1$  missing in CM 2 and CM 1.
- 33–41 u: Notes in small type taken from PE and CM 1, which transposes them to upper octave in M 37–38.
- 42: CM 1 gives  $\text{C}$  here.
- 46: PE gives rhythmic division as in M 13.
- 59:  $\sharp$  on  $e^1$  occurs only in CM 2. Post-

poned in all other sources to M 61. The question remains whether the  $\sharp$  in M 60 of CM 2 was left out inadvertently or whether the final three bars are actually meant to change from major to minor to major (see also comment on op. 48 no. 2, M 131–135). Nor can the reading of CM 1 and PE be viewed as definitive.

#### **KK IVa no. 16 c $\sharp$ minor**

(Version from Chopin's autograph)

**Source and basis of the text:** A (Aa). The autograph manuscript conveys the impression of a draft. It contains hardly any articulation marks and very few dynamic indications. Special interest attaches to those passages in which Cho-

pin quotes his own F-minor Concerto (M 21 ff.) and superposes 3/4 and 4/4 meter in the right and left hands.

18 u: Correction possibly intended in second half of bar, with  $e^2$  deleted and final two eighths transformed into quarter notes.

#### **KK IVb no. 8 c minor**

**Sources:** A 1 (Aa = sketch), A 2 (Ac), PE (Warsaw: Towarzystwo Wydawnicze Muzyki Polskiej, 1938).

**Basis of the text:** A 2.

27 u: Perhaps the same metrical subdivision intended as in M 43?

Rheinberg, autumn 1990  
Ewald Zimmermann