



















- Achteln notiert; letzte Note *eis*<sup>2</sup> statt *gis*<sup>2</sup>; ebenso T 60.  
 43, 52 u: In AB 1. Achtel versehentlich *dis* statt *H*.  
 49: In AB/D ganztaktige Abschwelligabel.  
 50 o: In AB fehlt Staccato-Punkt, Akzent und 1. Bogen.  
 52: Schwellgabel in AB/D bis Taktende.  
 54 o: In AB keine Staccato-Punkte.  
 55 o: In AB im 4. Achtel *ais*<sup>1</sup>–*h*<sup>1</sup> statt *fisis*<sup>1</sup>–*gis*<sup>1</sup>.  
 56: In AB/D kein *forte*.  
 57 u: In AB 3. und 4. Achtel zusätzlich mit *cis*<sup>1</sup>.  
 58 o: In AB fehlt Akzent.  
 59 o: In AB fehlt Staccato-Punkt und Akzent.  
 61: Bezeichnung *Polonaise da capo* nur in AB.

#### KK IVa Nr. 5 b-moll

**Quellen:** AB, P (Polnische Ausgabe im Echo Muzyczne, Warschau, 1881.) Ob es sich bei dem Druck von 1881 um die Wiedergabe einer nach Brown in Warschau 1826 für Chopin angefertigten Lithographie handelt, ist nicht festzustellen.

P weist alle Anzeichen einer glättenden Bearbeitung auf. Abweichungen werden nicht im Einzelnen aufgeführt, wie es auch nicht angezeigt erscheint, der handschriftlich überlieferten Fassung die späte Fassung des Drucks vollständig gegenüberzustellen. An den Stellen, an denen in AB einzelne Takte nicht ausgeschrieben sind, werden dort keine ausdrücklichen Hinweise gegeben, welche Takte zu wiederholen sind. Solche Wiederholungen erfolgen hier gemäß der formalen Anlage von P, ohne aber Details daraus zu übernehmen.

**Textgrundlage:** AB.

- 10–15: In AB nicht ausgeschrieben; hier als Wiederholung von T 2–7 wiedergegeben.  
 30 o: Oberes System in AB stark verwischt, sodass unsere Lesart der Quelle nur angenähert entsprechen kann.  
 34–40: In AB nicht ausgeschrieben; hier als Wiederholung von T 2–8 gebracht.

- 51 u: In AB letzter Akkord mit *c*<sup>1</sup> statt *es*<sup>1</sup>; vgl. jedoch T 49 und P.  
 55 o: In AB fehlt Keil; in P Punkt; vgl. T 53.  
 58 u: 1. und 3. Sechzehntel in AB *des*<sup>2</sup> und *ces*<sup>2</sup>; s. jedoch Diskantnotation.  
 65–68: In AB nicht ausgeschrieben; hier als Wiederholung von T 49–52 gebracht.  
 68: Wiederholungsangabe hier ebenso wie *Fine* in T 40 nur in P.

#### KK IVa Nr. 8 Ges-dur

**Quellen:** AB (ABa), D (Schott, Mainz, 1870), P (J. Kauffmann, Warschau, zwischen 1864 und 1870; ein Exemplar dieser Ausgabe ist nicht mehr nachweisbar).

AB war Stichvorlage für D.

In einer späteren Ausgabe (Die Musik, Berlin, 1908) findet sich folgende Bemerkung: „... die zweite (Polonaise) in Ges-dur; gleichfalls aus der Frühzeit des Meisters stammend, weist schon alle Merkmale seines Genies auf. Dieses Werk existiert, wie uns Herr A. Poliński, der es uns freundlichst zur Verfügung gestellt hat, mitteilt, nicht im Original, sondern in einer Kopie von der Hand von Chopin's Jugendfreund Oscar Kolberg ... . Kolberg schrieb ... viele seiner (Chopins) ersten Kompositionen, Klavierstücke und Lieder ab, die nach des Tondichters Tode herausgegeben worden sind.“

Die in der „Musik“ später veröffentlichte Fassung weicht in manchen Einzelheiten von D ab und wiederholt T 31, wobei allerdings das dritt- und vorletzte Sechzehntel zu *b*<sup>2</sup>–*c*<sup>3</sup> statt *a*<sup>2</sup>–*b*<sup>2</sup> geändert sind.

**Textgrundlage:** AB und D.

3: Pedalbezeichnung nur in AB.

- 13 o: In D Staccato-Punkte bei den letzten Sechzehnteln; AB hat *rfz* statt *sfz*.  
 13 u: 3. und 4. Achtel entgegen T 42 mit *es* statt *bbe*. Beide Lesarten sind möglich. Vgl. auch vorletztes Sechzehntel in T 13 o mit *es*<sup>1</sup> und in T 42 mit *des*<sup>1</sup>.  
 35: In AB *forte* auf eins.  
 50: *p* nur in AB.  
 50 u: Untere Note des 2. Viertels in AB/D *ges* statt *as*; vgl. jedoch T 21.

- 51 u: In AB/D 2. Achtel *f*<sup>1</sup> statt *as*<sup>1</sup>; vgl. jedoch T 22.  
 55 o: In AB fehlen die Bögen.  
 56 o: In AB ganztaktiger Bogen; vgl. jedoch T 27.  
 76 o: Letzter Akkord in AB/D wohl irrtümlich mit *ges*<sup>1</sup> statt *es*<sup>1</sup>; vgl. jedoch T 127.  
 90: Im 1. Akkord notiert AB vielleicht irrtümlich *e/gis* statt *gis/h*.  
 105 u: Neuere Ausgaben bringen im 2.–4. Achtel *a* statt *b* in Angleichung an T 99, 101, 103 und 107; dort 1. Viertel immer als Grundakkord, nicht als Sextakkord.  
 116 o: Beim 3. Viertel notiert AB > statt ^.  
 127: Die Anweisung *Da capo al Fine* erfordert Wiederholung ab T 1; das in AB/D ebenfalls angegebene Zeichen § weist aber auf T 9 als Wiederholungsbeginn. In der Ausgabe der „Musik“ ist die Wiederholung – mit T 1 beginnend – ausgeschrieben.

Rheinberg, Frühjahr 1988  
 Ewald Zimmermann

## Comments

*A* = autograph manuscript; *CM* = copyist's manuscript; *FE* = French first edition; *GE* = German first edition; *GER* = reissue of German first edition; *EE* = English first edition; *PE* = Polish first edition; *KK* = K. Kobyłańska: Chopin: Thematisch-bibliographisches Werkverzeichnis (Munich, 1980); *u/l* = upper/lower staff; *M* = measure(s)

To keep the multitude of text-critical comments within reasonable limits, readings from minor sources are not mentioned unless they shed particular light on the piece concerned. Nor have we mentioned those accidentals, augmentation dots, pedal marks and similar signs missing in the main sources when their absence obviously resulted

from oversight. The same applies to obvious printing errors.

On request, interested readers can obtain a detailed critical report (HN 249) for which some of the sources were not accessible at time of writing. In the meantime, however, these sources have been consulted and evaluated. They include the autograph manuscript and the English first edition for op. 26 and two copyist's manuscripts for KK IVa no. 3 and KK IVa no. 8. The missing bars 105 to 168 of op. 44 likewise resurfaced after the publication of this volume and have been evaluated for use in a later edition. In 1986 Chopin's working manuscript for the *Polonaise-Fantaisie* op. 61, preserved in a private collection in Paris, was published in facsimile and could thus be evaluated for our new edition of the present volume. Alternative readings resulting from a comparison of the materials originally available and those that resurfaced later are reproduced below without abridgement.

For purposes of identification, the manuscript sources consulted for our edition have been assigned the labels (Aa, Ab etc.), from Krystyna Kobylańska's thematic catalogue, likewise published by Henle.

The basic information on the polonaises appears in the table below:

### Opus 26 no. 1 in c# minor

**Sources:** A, FE (Paris: M. Schlesinger, 1836), GEr (Leipzig: Breitkopf & Härtel, after 1840), EE (London: Wessel & Co., 1836).

**Basis of text:** A.

5 l: Sources mistakenly give lower note of first eighth-note as  $A_2$  instead of

$C_1$ . – A lacks  $\natural$  on eighth-note 6; same in M 17.

9 l: A lacks  $\natural$  on eighth-note 5; same in M 21 and 46.

12 l: A gives beat 2 as  $a^1$  instead of  $f\sharp^1$ ; same in M 24; however, see M 49 and the other sources.

19 l: Quarter-note stem on eighth-note 4 missing in sources; same in M 44. However, see M 7.

25 u: Portato dots occur only in A; same in M 27, 29.

25 l: A lacks staccato on beat 1; same in M 29.

25–31 l: A lacks pedal marks.

26: Second accent occurs only in A.

26 u: A lacks  $\sharp$  on  $a$ .

26 l: A lacks slur; same in M 28, 30, 31.

28 u: Sources postpone start of slur to note 2; same in M 30, 31; changed to conform with M 26.

29: FE and GEr have whole-bar crescendo hairpin.

30 l: A lacks staccato dot on eighth-note 2.

32: A has whole-bar crescendo hairpin but lacks tie over bar line and melody notes  $b\sharp^1$  and  $a\sharp^1$  in middle voice.

34–39 l: FE, GE and EE place separate quarter-note stem on eighth-note preceding each dyad.

36–43 l: FE, GE and EE give two-bar and four-bar slurs (to eighth-note 2 of M 43).

41 u: Sources postpone first  $\sharp$  to principal note  $B$ . – Terminal notes missing in A.

41 l: Prints give half-note  $a^1$  and quarter-note  $g\sharp^1$  instead of  $g\sharp^1$ .

45 u: A lacks *ten.*; however, see parallel passages as well as FE, GE and EE.

48: A lacks  $\natural$  on  $d^1$ ,  $d^2$  and  $g^2$ ; however, see prints and M 11, 23.

50: FE, GE and EE read *con anima*.

52 u: Augmentation dot on beat 1 missing in FE; same in M 84.

55 u:  $b$  on eighth-note 5 missing in FE; also missing in M 87 in GER.

55 l: Sources omit  $ab$  on eighth-note 3; however, see M 87.

56 u/l: Staccato dots on beat 1 occur only in A.

56 u:  $\natural$  on  $g^2$  postponed to eighth-note 2 in A. – FE, GE and EE have large diminuendo hairpin between staves instead of small hairpin above staff.

57 u: FE, GE and EE lack ties on  $c^3$  (here probably in EE) and  $bb^2$ . – Instead of  $ab^2$  on beat 1, FE, GE and EE give 16th-note rest; same in M 89.

57 l: FE, GE and EE postpone  $Ab_1$  to eighth-note 5; eighth-note 6 has wedge accent  $\wedge$ ; probably a misreading of a letter in *ritenuto* between staves in A.

58 u: A lacks  $b$  on third note from end. FE, GE and EE give *dolciss.* on 32nds.

62 u: FE, GE and EE give eighth-note beam on  $f^2-c^2$  (eighth-notes 3–4) and omit tie on  $f^2-f^2$ ; same in M 63 (eighth-notes 1–2) and M 94, 95.

62 l: FE, GE and EE give eighth-note 6 with  $d^1$  instead of  $f^1$ .

63 u: Portato dot on eighth-note 6 occurs only in A.

63 l: FE, GE and EE give eighth-note 1 with  $db^1$  instead of  $eb^1$  and eighth-note 4 with  $c^1$  instead of  $eb^1$ ; tie missing.

64 l: FE, GE and EE give eighth-note 1 an octave higher; same in M 96.

64 f. u: FE, GE and EE have undivided slur.

66: Dynamic marks occur only in A.

| No. in our edition | Opus no.                           | Date of composition | Date of publication | Chronological sequence | No. in our edition | Opus no.         | Date of composition | Date of publication | Chronological sequence |
|--------------------|------------------------------------|---------------------|---------------------|------------------------|--------------------|------------------|---------------------|---------------------|------------------------|
| 1                  | 26 no. 1                           | 1834/35             | 1836                | 10                     | 9                  | 71 no. 2 (post.) | 1828                | 1855                | 7                      |
| 2                  | no. 2                              | 1834/35             | 1836                | 11                     | 10 a, b            | no. 3 (post.)    | 1828                | 1855                | 8                      |
| 3                  | 40 no. 1                           | 1838                | 1840                | 12                     | 11                 | KK II a no. 1    | 1817                | 1817                | 1                      |
| 4                  | no. 2                              | 1838/39 ?           | 1840                | 13                     | 12                 | KK IV a no. 1    | 1817                | 1934<br>(facsimile) | 2                      |
| 5                  | 44                                 | 1840/41             | 1841                | 14                     | 13                 | KK IV a no. 2    | 1821                | 1902                | 3                      |
| 6                  | 53                                 | 1842                | 1843                | 15                     | 14                 | KK IV a no. 3    | 1822                | 1864                | 4                      |
| 7                  | 61<br><i>(Polonaise-Fantaisie)</i> | 1845/46             | 1846                |                        | 15                 | KK IV a no. 5    | 1826                | 1826                | 6                      |
| 8                  | 71 no. 1 (post.)                   | 1825                | 1855                | 5                      | 16                 | KK IV a no. 8    | 1829                | 1870                | 9                      |

- 68 l: A mistakenly places *b* on third 16th (warning accidental due to middle voice).
- 72 l: A, FE and GER lack *b* on fifth 16th.
- 73 u: A and FE lack *q* on final eighth.
- 74 f.: A lacks *q* on *d* and *g*.
- 76 l: A, FE and EE lack portato dot on quarter-note 3.
- 77 u: FE gives note 1 as quarter-note *c*<sup>2</sup> instead of half-note.
- 77 u/l: *q* on *d*<sup>1</sup> missing in A and FE.
- 78 u: FE, GE and EE give eighth-note 1 as *db*<sup>1</sup> instead of *eb*<sup>1</sup>.
- 79 u: A lacks *q* on *g*<sup>1</sup>.
- 80: FE, GE and EE give *cresc.* here.
- 81 u: FE, GE and EE lack portato marks.
- 81 l: FE and EE end slur on final eighth.
- 89 l: Eighth-note 5 identical to eighth-note 1 in FE, GE and EE.
- 96 u: Instead of slur from M 95, FE, GE and EE give tie on *ab*<sup>1</sup>–*ab*<sup>1</sup>; second slur stops at end of bar; crescendo hairpin missing.
- 97: A has repeat signs; however, see M 66. The mark *fine* is probably likewise a mistake.
- 97 u: FE, GE and EE start slur at beginning of bar.
- 97 l: FE, GE and EE give eighth-note 1 an octave lower and place slur on eighth-notes 4–5.
- Opus 26 no. 2 in *eb* minor**
- Sources:** A, FE (Paris: M. Schlesinger, 1836), GER (Leipzig: Breitkopf & Härtel, after 1840), EE (London: Wessel & Co., 1836).
- Basis of text:** A.
- 3 f.: FE, GER and EE lack pedal marks, A lacks *b*'s.
- 9: A lacks *Ped.* on beat 3; same in M 57, 72, 113 and 161.
- 10 u: GER also gives *q* on *d*<sup>2</sup> and *d*<sup>3</sup> here and in all parallel passages.
- 11 u: FE, GER and EE lack tie; same in M 59, 115 and 163.
- 12 l: In this bar and parallel passages FE, GER and EE sometimes place staccato dot on eighth-note 1 and quarter-note stems on eighth-notes 2 and 4.
- 13 l: FE and EE omit *bb* on eighth-note 6 here and in parallel passages.
- 14 l: FE, GER and EE omit *c*<sup>1</sup> on eighth-note 2; same in M 62, 118. – A lacks *q* on eighth-notes 1 and 4.
- 15 l: A, FE and EE lack *q* on eighth-note 4; same in parallel passages.
- 17 f. l: FE, GER and EE give accent on eighth-note 4; same in parallel passages.
- 18 l: A lacks *b* on eighth-note 5.
- 20 u: A has second slur in middle voice.
- 25 u/l: FE, GER and EE give *^* on beat 1; same in M 129.
- 28 l: A, FE and EE lack *q*; same in M 132.
- 29 u/l: FE, GER and EE slur eighth-notes 1–3; same in M 31, 133, 135.
- 31 l: Staccato dot on eighth-note 3 occurs only in EE; same in M 135.
- 32 u: A lacks *q* on 16th-notes 5, 7 and 8.
- 33 l: A lacks second slur.
- 34, 36 u: A (and sometimes FE and GER) lacks *q* on *c*<sup>1</sup> here and in M 138, 140; invariably present in EE.
- 35: A lacks both slurs to M 36.
- 37: A lacks all *q*'s on beat 1 and on eighth-note 5 of M 38.
- 39 u: FE, GER and EE omit slur.
- 40 u: Sources already start slur on eighth-note 1; changed for consistency with M 144.
- 43 u: Final eighth-note in FE, GER and EE tied to *eb*<sup>1</sup> of M 44; same in M 147 in EE.
- 48: A lacks both *q*'s.
- 49: M 49–68 not written out in A but indicated as repeat of M 1–20. Accordingly, the comments on M 1–20 also apply to bars below.
- 49 f. l: FE, GER and EE lack *Ped.*; same in M 153, 154.
- 57 u: FE, GER and EE lack accent.
- 68: A gives repeat sign, but not in M 49. However, the bar line in the lower staff of that bar has been thickened and an asterisk placed above the upper staff. In other words, it is not quite clear whether Chopin wanted M 49–68 to be repeated in the same way as M 1–20.
- 70 ff.: Sources sometimes place articulation marks only above upper staff.
- 72 u: FE, GER and EE start slur in middle of M 71.
- 76 u: FE, GER and EE already start slur in middle of M 75 (without portato dots); same in M 79–80, 87–88, 95–96.
- 78 l: A, FE, GER lack staccato dots until beat 1 of M 79.
- 80 l: A lacks *Ped.* on beat 3; same in M 88, 96.
- 81 f. l: A lacks staccato dots.
- 83 u: FE, GER and EE lack portato dots.
- 85 l: FE, GER and EE give first *d*<sup>#</sup>/*f*<sup>#</sup>/*a*<sup>#</sup> chord with tie to *f*<sup>#</sup> in M 84. – A lacks staccato dots from eighth-note 3 of this bar and M 86 and from beat 1 of M 87.
- 89 u: A lacks all staccato dots except those on beat 1.
- 90 f. l: A lacks staccato dots.
- 91 u: A ends slur from M 90 at beginning of bar.
- 91 f. u: Slur undivided in FE, GER and EE; portato dots missing.
- 94 u: *a*<sup>#</sup> in final chord taken from correction in A (also reproduced in EE); FE and GER give *b*.
- 94 f. l: A, FE, GER lack staccato dots.
- 103, 104: A lacks crescendo hairpin and slurs. – More recent editions transpose bass notes *F*<sup>#</sup> (*G*<sup>#</sup> in Paderewski), *B* and *D* one octave downward.
- 105–171: In A indicated as repeat of M 1–67. Accordingly, comments on M 1–67 relating to A also apply to bars below.
- 107 f.: FE, GER and EE lack *pp* and pedal marks.
- 109 f.: FE, GER and EE lack pedal marks; same in M 157 f.
- 116 l: GER gives eighth-note 1 with additional quarter-note stem.
- 117 l: FE and EE omit *bb* on eighth-note 6.
- 125 u: FE, GER and EE omit *f* in chord 1.
- 137 l: FE, GER and EE omit tie.
- 145 u: FE, GER and EE postpone start of slur to beat 1 of M 146.
- 153 l: Final two 16ths given with *Cb* in FE; however, see parallel passages.
- 164: FE, GER and EE omit *agitato*.
- 171: FE, GER and EE lack fermatas.
- 172 f.: FE, GER and EE give *Ped.* in both bars.
- 175: Two-voice part writing on beat 1

and accent on first note occur only in A, which omits slur in bass. – FE, GER and EE give tempo mark *lento*. – Other readings allegedly originating with Chopin give *fff* on eighth-note 4 instead of *ppp*.

### Opus 40 no. 1 in A major

**Sources:** A1 (Aa), A2 (Ab), CM (Fontana MS), GE (Leipzig: Breitkopf & Härtel, 1840), FE (Paris: Troupenas, 1840).

A1 has no markings from the engraver but a large number of deletions. It thus probably represents the initial full draft which functioned as a master copy for CM.

CM served as the engraver's copy for GE. A2 is a fair copy apparently prepared at a later date by Chopin himself. At first glance it conveys the impression that the composer has deliberately reduced the dynamic markings to no inconsiderable extent as compared to source layer A1–CM–GE. In this case, appearances probably deceive. On 8 October 1839, two days before his return to Paris, Chopin wrote to Fontana that he had slightly altered the middle section of the polonaise on the previous day, for which he had to rack his brains for a full 80 seconds. Since A2 was evidently prepared under a certain amount of time pressure, we may assume that its departures from source layer A1–CM–GE, particularly the less elaborate dynamic marks and the absence of pedalling, represent errors of haste.

FE was engraved from A2. However, the copy of FE we consulted departs so radically from the readings attributed to the French first edition in Paderewski that they cannot even be explained by assuming that FE existed in conflicting impressions. This question must remain unanswered.

**Basis of text:** A1, CM and GE.

Since repeated sections are not written out in the handwritten sources, the comments below also apply to the corresponding bars in the repeats, which are reproduced in full in our volume.

1: A1 gives *ff* instead of *f*.

2: A1, CM and GE vary widely in their articulation of the triplet figures in M 2, 4, 9, 10, 13–15. Since A2 is more painstaking in this respect, we have adopted its articulation marks, which are virtually uniform for this passage.

4: GE gives a decrescendo hairpin on eighth-notes 1–3, as in M 2.

7 u: A1 postpones beginning of slur to eighth-note 2.

9: Both decrescendo hairpins are missing in A1, as is the articulation on eighth-notes 1–3.

12 l: Pedal release mark missing in A1 and CM.

13 l: Pedal mark missing in A1.

14: Staccato dots on final eighth missing in A1.

15: Staccato dots on eighth-note 1 missing in A1 and GE. – A1 postpones start of crescendo hairpin to eighth-note 3. – All sources except GE omit # on  $d\sharp^2$ .

16 u: 16th-notes on eighth-note 4 not doubled at lower octave in A1.

28 l: Staccato dots on 16ths in eighth-note 2 missing in A1 and FE.

30 u: A1 lacks  $b^1$  in final chord.

31 u: A1 lacks  $f\sharp^2$  in next-to-last chord.

34 l: A1, CM and GE give both chords of eighth-note 2 with  $a$ . We adopt reading from other sources, which draw on M 26.

39: GE gives  $p$  in middle of bar, misconstruing a letter which, in A2 and CM, identifies a bar not written out in the repeat. Same in M 79.

40 l: Pedal release mark missing in CM.

61: A2, and hence FE, has four 16ths identical to the 32nds in M 59. It is impossible to say whether they represent a scribal error or the change that Chopin made at Fontana's request (see aforementioned letter). The reading in A2 is more appealing harmonically in that it retains the  $d$  minor of the preceding bars rather than anticipating the  $f\sharp$  in the chords of M 62. Melodically, the reading reproduced in our volume may be preferable, since it adheres to a rising chromatic line marked by the final notes of the ascending figures in M 57, 59, 61 and 62 ( $e-f-f\sharp-g$ ).

62: GE gives the final two 16ths as  $e-f\sharp$ .

104: GE and FE alter the articulation to conform with M 8. This bar is written out again in A1, CM and A2 with a single-bar slur in the soprano. – The decrescendo hairpin occurs only in CM and GE.

### Opus 40 no. 2 in c minor

**Sources:** A (Ab), CM (Fontana MS), GE (Leipzig: Breitkopf & Härtel, 1840), FE (Paris: Troupenas, 1840).

**Basis of text:** CM and GE.

See also the comments on op. 40 no. 1; no initial full draft has survived for no. 2.

3 l: GE postpones start of slur to second octave; same phrasing in M 5 f.

6 l: Pedal asterisk occurs only in GE; same in M 17 and 39.

11 l: Crescendo hairpin occurs only in GE.

15 l: GE extends slur to beat 2 of M 16.

16 u: GE extends slur to end of M 17.

49 l: Second quarter-note rest occurs only in GE; see M 45.

78 l: Slur stops at end of bar in GE and on beat 1 of M 79 in A and FE; indistinct in CM.

79 u: GE gives second chord with  $f^1$  instead of  $ab^1$ .

82 l: Tie on  $a-a$  occurs only in CM.

Metrically, this reading is inaccurate since the first  $a$  would require a quarter-note duration. GE interpreted the mark as a slur on  $c\sharp-c$ .

87–92 u: Slurring taken from GE.

CM lacks slurs in M 88 and 92.

88 l:  $\natural$  in beat 2 occurs only in GE; same in M 92.

91: CM places  $p$  one eighth-note later.

93 l:  $\natural$  on note 2 missing in CM.

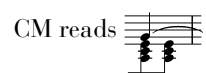
95 u: CM and FE (!) give 16th-note 3 as  $f^1$  instead of  $g^1$ .

113 u: Separate quarter-note stem on eighth-note 1 missing in CM and A (!).

116 l: GE omits accent on beat 1.

117: GE omits *ff*.

118 u: Final beat in A, FE and



121 u: Unclear in CM whether first

chord has  $g^1$  or  $ab^1$ . A and FE give  $g^1$  instead of  $ab^1$ , as in M 7.

121,122 l: Slurs missing in CM.

### Opus 44 in $f\sharp$ minor


**Sources:** GE (Vienna: Mechetti, 1841), FE (Paris: M. Schlesinger, 1841).


According to letters that Chopin and Fontana exchanged in autumn 1841, the French first editions from this period were probably invariably prepared from autographs.


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


1–4: Slurs taken from GE since length inconsistent in FE; same in M 261–263.

13 u: The figure heard for the first time on beat 2 and recurring in M 35 ff. and *passim* appears in various forms

in the sources. FE gives it as 

and ; the latter is surely an

imprecise rendering of , which

occurs in GE along with 

Since the dotted form predominates in the sources and was probably intended, we have consistently

adopted 

Augmentation dots have been added in M 13, 14, 36, 62–64, 269, 295–297.



15 u: FE lacks augmentation dot.


16 u: Both  $\flat$ 's on the final octave missing in FE.

20 u: FE already ends slur in M 19.

20 l: FE omits  $\sharp$  on grace-note  $A\sharp$  here and in M 305; however, see M 46 and GE.


29 u: Slur missing in FE; however, see M 288 and GE. – GE gives rhythm of

beat 1 as ; reading in FE (corrupt): 

32 u: FE gives rhythm of beat 1 as ; however, see M 28 and GE.

36 l: FE omits  $b$  on eighth-note 4; however, see M 269 and GE.

45 l: Ties missing in FE; however, see parallel passages and GE.

50 u/l: FE erroneously gives rhythm of eighth-note 1 as 

50 l: FE adds  $d$  to octave  $A/a$  in bass.

52 u: GE gives  $\surd$  instead of  $tr$ ; same in M 78, 285. See also M 26.

55 u: FE stops slur at end of bar; however, see M 288 and GE.

58 u: FE omits  $\flat$  on every  $g$  here and in M 291; however, see M 32 and GE.

59 l:  $\flat$  on  $g^1$  missing in FE; however, see M 33 and GE.

71 l: FE gives 16th-note 7 as octave  $A$  instead of  $G\sharp$ ; however, see parallel passages and GE.

83 u/l: Staccato dots on eighth-note 3 missing in FE; however, see M 84 ff. and GE. Same in M 89 and 91.

94: GE gives final octave with  $e$  instead of  $c$  here and with  $f$  instead of  $d$  in M 96; same in M 118 and 120; however, see FE.

143 u: GE gives eighth-note 1 with  $c\sharp^2$  here and with  $g\sharp^2$  in M 163.

172 u:  $\flat$  on  $b^1$  missing in FE; however, see M 231 and GE.

181 l: Accent missing in FE; however, see M 240 and GE.

202 l:  $B$  and tie to  $B$  missing in FE; however, see parallel passages and GE.

206–218: Some pedalling marks missing in FE.

218–220 u: Here GE gives a different reading without parallel sixths in the middle voices:



241 l: FE only ties  $b$  over bar line from M 240; however, see M 243 and GE.

261:  $p$  missing in FE; however, see M 1 and GE.

267:  $ff$  missing in FE; however, see M 8 and GE.

268:  $f$  missing in FE; however, see M 9 and GE.

302 u: Slur missing in FE; however, see M 69 and GE (starts on beat 2, however).

319: *dimin.* only in GE; surely necessary between  $ff$  in M 314 and  $pp$  in M 324.

320 l: FE gives eighth-note 2 with  $f\sharp$ ; however, see M 321 f. and GE.

### Opus 53 in $A\flat$ major

**Sources:** A (Ab), GE (Leipzig: Breitkopf & Härtel, 1843), FE (Paris: M. Schlesinger, 1843).

A served as the engraver's copy for GE. FE departs from A and GE on many occasions, of which only the principal ones are mentioned here.

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

12 u: FE omits  $d^1$  in second chord.

26 l: FE gives next-to-last eighth as 16th plus 16th-note rest; same in M 42, 74 and 164; GE does same in M 74 and 164, A in M 164.

28 u: FE adds  $a^2$  to grace notes.

28 l: A and GE give final chord without  $c^1$  here but with  $c^1$  in M 44, 76 and 166; FE invariably omits  $c^1$ .

31: Slur on grace-notes also permits interpretation as arpeggio in A; same in M 47, 79 and 169.

40: FE has small decrescendo hairpins on 16th-note groups (except for final group in M 40). Modern editions reproduce them as accents. However, all the other hairpins are missing in FE; same in M 71, 72, 161, 162.

40 l: FE lacks separate quarter-note stem on eighth-note 5 in M 40 and slur in M 72.

50 u: GE lacks tie to beat 1 of M 51.

58 l: GE gives final eighth-note as  $f/ab$ ; same in M 59.

61 l: FE gives final two eighth-notes with  $bb$ .

64 u: FE ends run on  $db^3$ .

64 l: FE omits  $bb$  on eighth-note 2.

65: FE lacks  $ff$  and decrescendo hairpins here and in M 66. Hairpin discrepancies also occur in the parallel passages that follow.

68 l: GE gives second chord without  $c^1$ .

80 u: Tie occurs only in A; see also M 48. – FE gives arpeggio between grace-notes and main notes.

81, 82: FE draws arpeggio signs through both staves; same in M 100–102 and 180.

92 u: GE lacks slur on  $c\sharp^1-b$ .

97 u: FE lacks ties and gives final two chords without  $a\sharp^1$ ; same in M 117.

100: GE draws arpeggio signs through both hands.

- 109 u: Slur undivided at end of bar in GE.
- 114 u: A omits  $g^\sharp$  in beat 2; GE omits  $b$ .
- 115 u: GE omits slur from mid-bar and next slur.
- 121 u:  $db^1$  on beat 1 occurs only in A.
- 128: GE lacks staccato dots on eighth-note 5. – FE has accent mark on beat 1.
- 129 l: Only A has separate quarter-note stem on eighth-note 2. – GE lacks slur, FE lacks  $p$ .
- 130 u: FE omits inverted mordent here, as does GE in M 134.
- 130 l: GE omits slur.
- 133: GE and FE omit decrescendo hairpin.
- 136 l: Slur at end of bar undivided in GE.
- 139 l: GE lacks accent mark.
- 141 u: Final two notes taken from A and GE; FE gives them as even 16ths, as in M 133.
- 143 u: GE and FE place second accent on ninth rather than tenth 16th.
- 145: FE has *dim.* from beat 2, leading to *smorz.*
- 147: GE postpones *smorz.* to beat 2 of M 148.
- 148 l: GE gives  $\natural$  instead of  $b$  on  $e$  on beat 1; same in M 150. A lacks accidental in M 148 and has deletion in M 150 with  $\natural$  in M 149 and 151. Contrary to GE, there is probably no reason to question the change from minor to major third at the beginning of each bar in M 144–151. – Slur already ends in M 147 in GE.
- 155: FE gives *ff* instead of  $f$ .
- 156 ff.: GE omits some hairpins.
- 165 l: FE gives eighth-note 4 without  $c^1$ .
- 166 u: FE gives 16th-note 3 without  $g^2$ .
- 170 u: GE omits  $ab^2$  in second chord.
- 170 l: FE gives eighth-note 4 with  $c^1$ .

### Polonaise-Fantaisie Opus 61 in $A\flat$ major

**Sources:** Sketches (Aa and Ab), A (Ac), A1 (Ad, recently resurfaced in a private collection in Paris and published in facsimile by J.-J. Eigeldinger in 1986), GE (Leipzig: Breitkopf & Härtel, 1846), FE (Paris: Brandus, 1846).

The sources fall into two layers: A served as the engraver's copy for GE, whereas FE was engraved from A1. Our edition is the first to consult Chopin's recently rediscovered working manuscript A1. According to a letter of 30 August 1846, Chopin himself read the proofs of FE, but apparently he failed to enter every resultant change in his working manuscript. In consequence, the evaluation of this new source led to very few changes in the text, but basically corroborated earlier editorial decisions.

**Basis of text:** A and GE, with A1 and FE consulted in case of doubt.

- 1 u: A lacks  $b$  on  $g$  in second chord.
- 3: GE gives *pp* instead of  $f$ .
- 5 l: A and GE lead the  $db$  tied over from the preceding bar to  $eb$ . We retain the more convincing reading of A1 and FE.
- 6:  $p$  occurs only in A1 and FE.
- 7 l: A1 and FE give second chord with  $db$  and arpeggio.
- 10 l: Ties on  $cb/Cb$  over bar line to M 11 occur only in A1 and FE.
- 11 u:  $b$  on  $g^1$  missing in A and A1.
- 13 l: Tie on  $B-B$  over bar line to M 14 occurs only in A1 and FE.
- 18 u:  $\sharp$  on  $c^1$  on beat 3 missing in A, A1 and FE.
- 19 l: A1 stops slur at end of M 20, FE at end of M 19.
- 20 l: A1 and FE give final note with  $\sharp$  to read  $B^\sharp$ . Did Chopin wish to vary the melodic line of M 18 and the minor cadence of M 19? – Beat 3 has additional  $D^\sharp$ .
- 23: FE gives *dim.* on beat 2.
- 25 l: A and GE give eighth-note 3 as  $f^1$  instead of  $eb^1$ ; however, see M 45, A1 and FE.
- 26 f.: A1 and FE give unbroken decrescendo hairpin and single slur over both bars, with new slur from M 28 to end of M 32.
- 30: A1 and FE give a decrescendo hairpin here.
- 31 u: A1 and FE give final 16th as chord  $c^2/eb^2/ab^2$ .
- 33 u: A1 and FE give first chord with  $ab^1$  instead of  $g^1$ .
- 36 u: A lacks accidentals on eighth-

note 3; accordingly, GE places a  $b$  on  $g^2$ , as in eighth-note 1. A1 and FE have  $\natural$  on  $g^1$  and  $g^2$ . – A also lacks  $b$  on  $ab^1$  in eighth-note 4. GE gives  $f^1$  instead of  $ab^1$ ; A1 and FE give chord with additional  $f^1$  and add  $g$  to final eighth-note in bass.

- 38, 39: A1 and FE lack decrescendo hairpins.
- 42: FE reads *stringendo* instead of *cresc.*
- 44: FE gives *m.v.* (= *mezza voce*) here but not in M 24.
- 45/48 l: A and GE add  $db^1$  and  $eb^1$  respectively to eighth-note 4; however, see M 25/28 and FE. Ambiguous in A1.
- 48 u: A1 and FE divide slur at beginning of bar.
- 50, 51 l: Accents and slurs missing in A1 and FE.
- 52 l: Accent only in FE, which however omits slur; A1 gives short slur.
- 54: A, A1 and FE lack  $\natural$  on eighth-note 3 of bass and (as also in GE) on final 16th of soprano.
- 60 l: A1 adds  $c$  to eighth-note 4 (without accidental, as with  $c^1$ ).
- 61 u: Tie on grace note occurs only in GE; construable as arpeggio in A1.
- 63: *fz* missing in A1 and FE,  $p$  only in FE. – The decrescendo hairpins in M 62–63 are given as accents on half-notes in A1 and FE.
- 63 l: Crescendo hairpin missing in A and GE; however, see M 62, A1 and FE.
- 65 u: Beat 1 corrupted in FE to read  $b^1/c^1/g^1/eb^2$ .
- 67–69: A1 and FE lack decrescendo hairpins and have accent on beat 3 of M 68 instead.
- 70: FE gives accent on beat 2 instead of decrescendo hairpin.
- 72: A1 and FE give *sotto voce* instead of  $p$ .
- 75: A1 and FE lack second decrescendo hairpin.
- 76 l:  $b$  on final 16th occurs only in GE.
- 78: A1 and FE also have pedal on beat 1, but isolated.
- 81 l: Slur with dot occurs only in A1.
- 82 ff.: A1 and FE place accents on every beat 3 to M 87.
- 84 l: Slur with dot occurs only in A1 and FE.

- 90 u: FE lacks  $\sharp$  on final 16th.
- 90 l: A1 and FE release pedal from M 88 only at end of bar.
- 92: GE and FE give *fp* instead of *fzp*. FE also omits small preceding crescendo hairpin.
- 92 l: FE gives final two eighth-notes in reverse order; same with eighth-notes 5–6 in M 93.
- 95 ff.: The combination of triplets and dotted rhythms in different voices raises an old problem. It is probably impossible to obtain uniformity, whether in notation or in performance. At least in the music of the post-classical era, their execution should be guided by the tempo of the piece and not least by the taste of the performer. The sources are highly conflicting in their notation and thus shed no light on the question.
- 96 l: A1 and FE already have  $\ast$  on eighth-note 4; expressly corrected in A.
- 97: A1 and FE have decrescendo hairpin instead of crescendo hairpin.
- 97 u: GE and FE give slur from note 1.
- 100: A1 and FE give final two notes of soprano as even eighths. Beat 3 of bass lacks double stem in FE, while A1 only places a separate quarter-note stem on eighth-note 7.
- 102 u: Accent missing in A1 and FE.
- 102 l: FE lacks separate quarter-note stem on eighth-note 4.
- 103 l: Double-stemming missing in A1 and FE.
- 104: Since the simultaneous *cresc.* and decrescendo hairpin in A and GE are self-contradictory, we omit the hairpin, as do A1 and FE.
- 104 u: A1 and FE arpeggiate first dyad.
- 105 f. l: A1 and FE leave slur undivided on beat 3 but divide it at end of M 106.
- 109 u: A1 and FE lack dotting and separate stems on beat 3; same with beats 1–3 in M 110.
- 113 u: A1 and FE only place separate quarter-note stems on first notes of beats 2–3.
- 114 u: A1 lacks separate stemming; FE gives quarter-note stems on second eighth-notes of each triplet (except the last one).
- 120 l: *bb* on eighth-note 4 occurs only in A1 and FE.
- 121: A1 and FE give *forte*.
- 122 u: A1 and FE give accent on *d*<sup>1</sup>; expressly deleted in A.
- 123: A1 and FE lack decrescendo hairpin and pedal mark on beat 3.
- 123 u: A1 and FE give ascending figure in metrically accurate 32nds.
- 125 u: FE postpones tie to notes 2–3 and omits *tr*. Deletions in A1.
- 125 l: A1 and FE give chord 3 with *bb* instead of *a*.
- 126 l: FE gives eighth-note 1 as solitary *G* and eighth-note 5 as *bb/g*<sup>1</sup> instead of *bb/bb*<sup>1</sup>.
- 127 l: A places notes on single beam and thus is one eighth-note too short. We adopt reading from A1 and FE, which corresponds to rhythm in M 126.
- 128 u: A1 and FE lack accent.
- 130: A1 and FE give decrescendo hairpin.
- 131 l: A1 and FE give quarter-note rest for beat 2 instead of eighth-note rest and octave *G/g*.
- 132: FE gives *forte* at beginning of bar.
- 134: A1 and FE give *forte* at beginning of bar but omit accent, crescendo hairpin, and slur in bass; A also lacks slur in soprano.
- 135: A1 and FE give decrescendo hairpin and place *cresc.* (or crescendo hairpin) at end of bar; slur missing in bass.
- 136: FE gives *ff* and places decrescendo hairpin above two bars; A1 lacks *ff*.
- 137 l: FE gives octave as eighth-notes and *b/g*<sup>1</sup> as eighth-note 2, with rests on beats 2–3.
- 138–143: A1 and FE lack crescendo and decrescendo hairpins.
- 140 u: A1 lacks  $\flat$  on sixth 16th.
- 148: FE gives *poco più lento* as tempo mark and lacks slurs in bass until M 151.
- 150/151 l: A1 lacks slur.
- 151 l: Arpeggio sign occurs only in A1 and FE.
- 153: A and GE omit separate stems on melodic quarter-notes; however, see continuation of passage as well as A1 and FE. – FE lacks crescendo hairpin and bass slurs until M 159.
- 159 l: Pedal marks occur only in A1 and FE.
- 161 ff. u: A1 and FE divide slur after every first beat in M 161, 163, 173 and at end of M 167.
- 164 u: Separate stems on first two eighths occur only in A and A1.
- 164 l: FE lacks slurs until M 175 except for M 166–168.
- 165: A1 and FE lack pedal marks.
- 170: A and GE give eighth-note 2 in middle voice as *f $\sharp$ /a $\sharp$*  instead of *f $\sharp$ /b*; however, see M 154 as well as A1 and FE.
- 174: Final eighth-note in middle voice corrupt in FE.
- 175: A1 and FE give decrescendo hairpin as crescendo. Pedal marks occur only in A1 and FE.
- 176 u: A1 and FE add *f $\sharp$* <sup>1</sup> to first eighth.
- 179 u: Only A1 and FE separately stem the upper voice as in the preceding bars.
- 180 u: A1 and FE place fermata above eighth-note rest; deleted in A.
- 182 ff. l: FE has additional notes in bass chords: *a $\sharp$ /d $\sharp$* <sup>1</sup> in M 182 and 184, and *g $\sharp$ /d $\sharp$* <sup>1</sup> in M 183 and 185 (only from eighth-note 4 of M 185 in A1). In A and GE the full-voice chords only enter with the *cresc.* in M 186, as seems perfectly plausible.
- 184: A and GE simultaneously give *cresc.* and decrescendo hairpin. GE divides them between the two staves, but as this seems arbitrary we omit the hairpin.
- 187 u: Slur undivided in FE.
- 188 u: A1, A and FE lack accidentals on 16th-notes 3 and 8.
- 188 l: A1 and FE also give eighth-note 4 with *c $\sharp$* <sup>1</sup>.
- 189: A1 and FE give crescendo hairpin from eighth-note 4 to quarter-note 2 of M 190; expressly deleted in A.
- 191: A1 and FE give decrescendo hairpin here and crescendo hairpin in M 192; both expressly deleted in A.
- 193 l: GE and FE lack slur.
- 194 u: Slur undivided at end of bar in FE.
- 198 u: A1 and FE give decrescendo hairpin instead of accent and lack arpeggio.

205 l: A1 and FE give trill on  $c\sharp^1/e^1$ .

The *simile* probably means that the trill should continue as in M 204.

210: A1 and FE lack pedal marks.

219 l: FE omits *f* in first chord.

220 f.: A1 and FE lack crescendo and decrescendo hairpins.

220 f. l: A and GE lack slurs; however, see preceding bars as well as A1 and FE.

221 u: A1 and FE lack grace note.

224 f.: Eighth-note 3 lacks separate quarter-note stem in FE.

226 ff. u: FE lacks separate quarter-note stems on first note of each group (except for beats 2 and 3 in M 231); also omitted in M 230 and 231 of A1.

233 l: Slur missing in GE, accent in FE.

234 f.: FE gives *sempre più animato*.

238: A1 and FE give *forte* here.

238 l: A, A1 and FE lack slurs until M 241.

242: FE gives *forte assai*. – The crescendo hairpin beginning in this bar occurs only in A1 and FE; see also bars that follow. – A1 and FE omit  $ab^2$  in first chord on beat 3 of soprano

243 u: FE lacks tie on  $bb^2-bb^2$ .

244: Here FE starts a two-bar crescendo hairpin that A1 confines to M 245. – Bass slur missing in A1 and FE. – FE gives chord 3 with  $f^2$  instead of  $eb^2$  and adds  $f^2$  to chord 5 (as in A1). See M 248.

246: Pedalling only in A1 and FE.

247 u: Tie on  $c^3-c^3$  occurs only in A1 and FE; see also M 243.

248 l: Slur only in A1 and FE; see M 244.

249: FE gives *più forte* instead of *fz*. – Decrescendo hairpin taken from A and A1; given as accent in GE and FE.

250 u: A1 and FE slur each quarter-note (without portato dots) to beat 1 of M 251.

251 l: A1 and FE transpose first eighth-note of third triplet an octave higher and give final chord with  $a^1$  instead of  $f\sharp^1$ . – Second slur in soprano missing in A1 and FE.

252: A1 and FE postpone crescendo hairpin to eighth-note 3 of M 253. – FE gives eighth-note 9 in bass with  $c\sharp^1$ ; same on eighth-note 1 of M 253.

253: Pedalling only in A1 and FE. – FE omits  $ab^2$  on eighth-note 3 of soprano.

254 u: A1 and FE give eighth-notes 2–3 only as octaves  $eb^1/eb^2$ . Tie missing in A and GE; however, see M 256 as well as A1 and FE. – The accents up to M 262 sometimes appear as decrescendo hairpins in the sources; standardized in our edition.

255 u: A and GE omit  $eb^1$  on eighth-note 3; however, see M 259 as well as A1 and FE. – Unlike A1, GE and a distinct correction in A, FE gives final chord with  $eb^1$  instead of  $f^1$ . – Hairpins in this bar and M 257 and 260 missing in A and GE; however, see M 259, 262 as well as A1 and FE.

257: Pedal only in A1 and FE; same in M 259.

259: Instead of first two quarter-note  $eb^2$ 's in melody, A1 and FE give half-note and divide slur.

260 l: A1 and FE give eighth-note 3 with 16th-note rest instead of augmentation dot; same in M 262.

262 u: A1 and FE give slur over entire bar.

266 l: Final slur occurs only in A1 and FE.

268 ff.: A1 and FE have slurs in M 268 and consistently from M 269 to 271.

271: Two slurs from final 16th to next bar occur only in A.

272 ff.: Crescendo and decrescendo hairpins to M 276 occur only in A1 and FE. – A1 and FE change pedal on beat 3 until M 274.

274 l: For consistency with M 272, A1 and FE omit chord on fourth 16th of beat 1 in this bar and M 276 and substitute eighth-note rest.

275 u: A and GE already end slur on next-to-last note of melody; however, see M 273 as well as A1 and FE.

279 u: A1 and FE omit  $c^1$  in final 16th.

282: A1 and FE lack decrescendo hairpin.

283 u: FE lacks tie on  $eb-eb$ .

287: Fermata occurs only in A1 and FE.

#### Opus 71 no. 1 (op. post.) in d minor

**Sources:** CM (manuscript from former collection of Arthur Hedley, preserved today in Chopin Society, Warsaw. According to Hedley, this copy was made

by the composer's father, Nicolas Chopin. It contains no dynamic or articulation marks whatsoever apart from a few slurs, mainly to group notes. Textually, however, it is identical to the Fontana version, discounting a few minor discrepancies). – A (location unknown; handwritten fragment reproduced in *Il-lustrowany Kurjer Codzienny* [Cracow, 1934] up to and including M 10 of Trio. It departs radically from the Fontana version and can by no means be regarded with certainty as an autograph). – GE (Berlin: A. M. Schlesinger, 1855, edited by Julian Fontana). – FE (Paris: Meissonnier, 1856).

**Basis of text:** GE.

1: Metronome mark in GE:  $\text{♩} = 84$ . FE correctly gives  $\text{♩} = 84$ .

12: Repeat not indicated in CM or A. GE and FE write out M 1–12 twice in full.

15: Bass slur missing in GE, as are both slurs in next bar; however, see M 13, 14 and FE.

38: Repeat of next ten bars written out in GE and FE, except for *delicatamente* in M 40.

79 u: Accents missing in GE; however, see M 43 and FE.

#### Opus 71 no. 2 (op. post.) in B♭ major

**Sources:** GE (Berlin: A. M. Schlesinger, 1855, edited by J. Fontana), FE (Paris: Meissonnier, 1856).

**Basis of text:** GE.

53, 88 l: Ties only in FE.

54 u: Slur on first group occurs only in FE. – Instead of augmentation dot, FE gives 32nd-note rest after first 16ths in groups 2 and 3; same in M 90.

72: Accent missing in GE; however, see M 76 and FE.

103: Sources write out repeat of polonaise, but without upbeat.

#### Opus 71 no. 3 (op. post.) in f minor Autograph Version

**Sources:** A1 (Ac), A2 (Ad).

**Basis of text:** A1.

#### Opus 71 no. 3 (op. post.) in f minor Fontana Version

**Sources:** GE (Berlin: A. M. Schlesinger,



1855, edited by J. Fontana), FE (Paris: J. Meissonnier, 1856).

**Basis of text:** GE.

### **KK IIa no. 1 in g minor**

**Sources:** PE (Warsaw: J. J. Cybulski, 1817). This Polish first edition occurs with three different title pages, suggesting that it was reissued several times, particularly as there are minor discrepancies in the musical text. a: facsimile reproduction in *Monthly Musical Record* (London, 1927); b: facsimile (without Trio) from L. Binental: *Chopin: Dokumente und Andenken* (Warsaw, 1930); c: photo-reproduction from A. van Hoboken Collection.

**Basis of text:** PEc.

### **KK IVa no. 1 in B♭ major**

**Sources:** CM; manuscript copy prepared by Chopin's father Nicolas which Brown lists as having been destroyed.

**Basis of text:** CM.

### **KK IVa no. 2 in A♭ major**

**Sources:** A, GE (*Die Musik*, Berlin, 1908).

**Basis of text:** A.

- 6 u: A gives next-to-last 16th as  $db^2$ .  
Reproduced here as  $c\sharp^2$  to conform with orthography of preceding bar.  
16 l: GE gives eighth-note 4 as solitary  $d^1$  instead of chord.  
20 u: A gives note 2 as  $ab^1$  instead of  $f^1$ ; however, see M 16.  
21–23 l: A and GE give each  $f^b$  as  $e$ .  
40 u: A and GE give sixth 16th as  $gb^2$  instead of  $f\sharp^2$ ; same in M 44.  
42 l: GE omits  $eb^2$  on first eighth.  
46: Repeat mark missing in GE.

### **KK IVa no. 3 in g♯ minor**

**Sources:** CM (ABa), PE (Warsaw: J. Kauffmann, 1864), GE (Mainz: Schott, 1864). CM served as the engraver's copy for GE.

**Basis of text:** PE.

- 1: CM and GE give *forte*.  
5 u: CM and GE slur beats 2–3.  
5 l: CM ends slur at eighth-note 3.  
7 l: CM and GE lack slur.

- 9: CM and GE give  $p$  at beginning of bar.  
10: CM and GE lack slurs and decrescendo hairpin.  
11 l: CM lacks *Ped*.  
12: CM and GE lack  $p$ . – The chord on eighth-note 2 has the sign *sec.* (= *secco*?) in the sources. Assuming that this is not a mistake, it should probably be regarded merely as an instruction not to use the pedal, which however conflicts with the pedal mark in the sources.  
12 u: First slur missing in CM.  
12 l: CM and GE slur eighth-notes 4–5.  
15 u: CM and GE give grace note as  $g\sharp^2$  instead of  $a^2$ .  
16 l: CM and GE lack pedal mark.  
20 l: CM and GE lack slur; same in M 21–25.  
23: CM lacks decrescendo hairpin.  
25 l: Quarter-note 3 lacks *Ped.* in CM and GE.  
27 u/l: CM lacks accents and omits slurs at end of bar.  
28: CM and GE give  $f$  instead of  $p$ ; eighth-note 3 marked *energico* (without staccato dot).  
28 l: CM ends *Ped.* at eighth-note 4; same in M 32.  
30 u: CM omits final slur and gives whole-bar crescendo hairpin.  
30 f.: CM and GE give whole-bar hairpins.  
32 u: CM omits both staccato marks, accent and first slur.  
34 u: CM and GE give staccato dot on first eighth.  
36: CM and GE give *energico* instead of  $f$ .  
36 l: CM lacks slur.  
37: CM and GE give decrescendo hairpin in second half of bar.  
38 u: CM and GE render beat 1 as even eighths and give final note as  $e\sharp^2$  instead of  $g\sharp^2$ ; same in M 60.  
43, 52 l: CM mistakenly gives first eighth-note as  $d\sharp$  instead of  $B$ .  
49: CM and GE give whole-bar decrescendo hairpin.  
50 u: CM lacks staccato dot, accent and first slur.  
52: Crescendo hairpin extended to end of bar in CM and GE.  
54 u: CM lacks staccato dots.

55 u: CM gives eighth-note 4 as  $a\sharp^1-b^1$  instead of  $f\sharp^1-g\sharp^1$ .

56: CM and GE lack *forte*.

57 l: CM adds  $c\sharp^1$  to eighth-notes 3 and 4.

58 u: CM lacks accent.

59 u: CM lacks staccato dot and accent.

61: *Polonaise da capo* appears only in CM.

### **KK IVa no. 5 in b♭ minor**

**Sources:** CM, PE (*Echo Muzyczne*, Warsaw, 1881). Whether the 1881 print reproduces a lithograph which, according to Brown, was prepared for Chopin in 1826 can no longer be determined.

PE gives every indication of being a bowdlerized arrangement. Discrepancies are not itemized below. Nor did we feel it necessary to provide a complete comparison of the manuscript version and the later print. Those passages where bars are not written out in CM do not expressly indicate which bars are to be repeated. We have followed the formal design of PE for such repeats, but without adopting its details.

**Basis of text:** CM.

- 10–15: Not written out in CM; reproduced here as repeat of M 2–7.  
30 u: Upper staff heavily smeared in CM, so that our reading can only approximate the source.  
34–40: Not written out in CM; reproduced here as repeat of M 2–8.  
51 l: CM gives final chord with  $c^1$  instead of  $eb^1$ ; however, see M 49 and PE.  
55 u: CM lacks wedge; dot in PE; see M 53.  
58 l: CM gives 16th-notes 1 and 3 as  $db^2$  and  $cb^2$ ; however, see notation of soprano.  
65–68: Not written out in CM; reproduced here as repeat of M 49–52.  
68: Repeat mark occurs only in PE; same with *Fine* in M 40.

### **KK IVa no. 8 in G♭ major**

**Sources:** CM (ABa), GE (Mainz: Schott, 1870), PE (Warsaw: J. Kauffmann, ?1864–1870; no copy of this print is extant today).  
CM served as the engraver's copy for GE.

A later edition (*Die Musik*, Berlin, 1908) contains the following comment: “The second [polonaise] in G-flat major, likewise a piece from the master’s early period, reveals all the earmarks of his genius. This piece, as we have been informed by Herr A. Poliński, who kindly placed it at our disposal, does not exist in Chopin’s hand but rather in a copy in the hand of his boyhood friend, Oscar Kolberg .... Kolberg copied out ... many of [Chopin’s] earliest compositions, piano pieces and songs, which appeared in print after the composer’s death.”

The version later published in *Die Musik* departs from GE in many of its details and also repeats M 31, albeit altering the the last but two and next to last sixteenth-notes from  $a^2-bb^2$  to  $bb^2-c^3$ .

**Basis of text:** CM and GE.

3: Pedal mark only in CM.

13 u: GE gives staccato dots on final 16ths; CM gives *rfz* instead of *sfz*.

13 l: Unlike M 42, eighth-notes 3–4 here read  $eb$  instead of  $ebb$ . Both readings are conceivable. See also the next-to-last 16ths in M 13 u (with  $eb^1$ ) and M 42 (with  $db^1$ ).

35: CM gives *forte* on beat 1.

50: *p* only in CM.

50 l: Lower note of quarter-note 2 given as  $gb$  instead of  $ab$  in CM and GE; however, see M 21.

51 l: CM and GE give eighth-note 2 as  $f^1$  instead of  $ab^1$ ; however, see M 22.

55 u: CM lacks slurs.

56 u: CM gives whole-bar slur; however, see M 27.

76 u: Final chord in CM and GE given

with  $gb^1$  instead of  $eb^1$ , probably by mistake; however, see M 127.

90: CM gives first chord as  $e/g^\sharp$  instead of  $g^\sharp/b$ , perhaps by mistake.

105 l: More recent editions give  $a$  instead of  $bb$  on eighth-notes 2–4. This conforms with M 99, 101, 103 and 107, where the chord on beat 1 is invariably in root position rather than first inversion.

116 u: CM gives beat 3 with  $>$  instead of  $\wedge$ .

127: The instruction *Da capo al Fine* calls for a repetition from M 1; however, the sign  $\text{§}$  also given in CM and GE refers to M 9 as the start of the repeat. The repeat is written out in the *Musik* print, beginning at M 1.

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