

PERFORMANCE COMMENTARY

PIANO

Remarks concerning the musical text

Variants marked *ossia* were designated as such by Chopin himself or written by him into his pupils' scores; variants without this marking result from discrepancies between authentic sources or from the impossibility of an unambiguous reading of the text.

Minor authentic variants (single notes, embellishments, curved lines, accents, etc.) which may be regarded as alternatives are placed in parentheses (). Editorial additions are placed in square brackets []. Performers with no interest in source-related problems and who wish to rely on a single text without variants can be recommended the text given on the main staves, taking account of all the markings placed in parentheses and square brackets.

Chopin's original fingering is marked in slightly larger digits in Roman type **1 2 3 4 5**, as distinct from the editors' fingering, written in smaller digits in italics *1 2 3 4 5*. Where the digits of authentic fingering are given in parentheses, this means that they do not appear in the basic sources but were added by Chopin in his pupils' scores. Indications concerning the division between the right and left hands, marked with a broken line, come from the editors.

General problems relating to the interpretation of Chopin's works will be discussed in a separate volume entitled *Introduction to the National Edition*, in the section 'Issues related to performance'.

Abbreviations: vc. – cello, RH – right hand, LH – left hand, pf. – pianoforte.

Polonaise in C major, Op. 3

Introduction

p. 12 *Bars 9-15* RH Wherever possible, the top notes of the figuration can be comfortably executed by passing the LH over the RH.

p. 13 *Bar 20* RH The 1st note of the arpeggio should be struck simultaneously with the G of the LH.

p. 15 *Bar 34* RH The double grace notes should be played in an anticipated manner, and so before the quavers.

Bar 37 (beginning) LH It is not clear from the sources at what point the arpeggio following the pauses should commence (see *Source Commentary*). In the editors' opinion, there are two possible solutions:



— in accordance with the vertical alignment of the notes of the two parts, as given in the text; the 1st note of the passage, G₁, should then be struck simultaneously with the appoggiatura d¹ in the vc. part;

— freely, with the passage starting later – during or after the sounding of the minim g of the cello.

Bar 37 (end) RH In the last chord, one may strike four notes, f¹-g¹-d²-g², or only three, f¹-d²-g². This is due to uncertainty over the signification of the slur (tie?; see *Source Commentary*).

Polonaise

p. 16 *Bars 48, 51 & analog.* RH It is more stylish to begin the mordents (**tr** or **vv**) simultaneously with the corresponding LH chord.

An execution  is better than . Yet the prime consideration is the smooth, cantabile leading of the melodic line, and so an anticipated execution of the mordents is also admissible (cf. commentary to *Impromptu* in A_b, Op. 29, bar 1).

p. 18 *Bars 71-75 & 158-162* LH The variant version, described in the footnote, requires special fingering, on account of the overlapping of the hands, e.g.:



p. 20 *Bar 113* RH The first of the grace notes, e¹, should be struck simultaneously with the LH octave.

Grand Duo Concertant, Dbop. 16

p. 32 *Bar 18* RH The text given as the variant differs from the main text in two elements that influence the execution: the holding of the note c² on the 3rd quaver and the rhythm of the 5th quaver. In the editors' opinion, these may be treated as two independent variants. The most important task here is to distinctly convey the subtle shades of this enharmonically modulated cadence.

p. 33 *Bar 39* The arpeggios are best played in a continuous way, from the B in the LH to the d^{#2} in the RH.

p. 34 *Bars 59-62* LH Due to their span, the chords are probably meant to be played *arpeggio*. In Chopin's works, LH arpeggios should usually be played in an anticipated manner.

p. 40 *Bars 157 & 161* RH The grace note f^{#2} at the beginning of the bar is best struck together with the LH bass note.

p. 43 *Bar 207* RH The grace note d¹ at the beginning of the bar should be struck simultaneously with the LH bass octave.

p. 44 *Bar 219* RH The octave f^{#2}-f^{#3} at the end of the bar should not be struck. It is just a signal of the enharmonic modulation that occurs while the octave struck on the 4th quaver of the bar is sounding.

p. 45 *Bars 240 & 244* RH The notation in the 2nd half of each of these bars is most likely of a simplified character. Chopin most probably intended the notes a-b-d[#] to be held to the end of the bar:



Bars 247-250 RH When opting for the simplified version (without the lower notes of the fourths), one should, of course, employ one of the usual fingerings for a chromatic scale.

p. 50 *Bar 317* In the chord at the beginning of the bar, the lowest note of the RH, e¹, may be moved to the LH.

p. 53 *Bars 365-366* The arpeggios of the two hands can be played either simultaneously or in a continuous manner. Also worth recommending is another solution, combining the effect of an arpeggio with the succinctness of a chord (bar 365):



Analogously in bar 366.

Sonata in G minor, Op. 65

I. Allegro moderato

p. 54 *Bars 5-7 & analog.* Each of the 4 similarly, though not identically, built passages admits of many possible fingerings, both LH and RH. In making one's choice, it is worth considering not just comfortable hand positions in the particular fragments, but also the logic of the combinations of the fingers in both hands and the rhythm of the changes to the hand positions. Different pianists may assess each of these factors in different ways, hence the range of possibilities.

p. 55 *Bar 31* RH Execution of the arpeggio with grace note (together

with the ornament in the vc. part):

p. 56 *Bars 34 & 155* pf. & vc. The semiquavers in the parts of both instruments should be played simultaneously.

Bar 39 RH & vc. The semiquaver chord at the end of the bar should be played simultaneously with the semiquaver Bb of the cello.

p. 57 *Bars 49-50* The sound of the accented semiquavers ab^1 - eb^1 - f^1 - eb^1 may – for a more distinct exposition of this fragment of the theme – be lengthened with pedal taken a semiquaver earlier than written.

p. 58 *Bar 58* LH The semiquaver a at the end of the bar should be struck simultaneously with the last note of the RH (see remark at the beginning of the commentary to movt. IV).

Bar 61 RH A pianist with a smaller hand-span, if arpeggiating the chord, should strike the bottom note of the arpeggio simultaneously with the LH.

Bar 64 RH Execution of arpeggio with appoggiatura:

The first note of the arpeggio, eb^1 , should be struck together with the f in the LH.

Bars 69, 71 & analog. The arpeggios at the end of these bars are more easily played when taking one pedal for the last two quavers.

Bars 71 & 185 RH Authentic alternative versions:

Analogously in bar 185.

p. 62 *Bar 114* LH The arpeggio should be played in an anticipated manner, such that the d be struck together with the RH chord. Similarly in the second *volta*, the grace note G_1 should be played before the simultaneously struck dyads of the two hands.

Bar 117 RH g together with the Eb in the LH.

p. 63 *Bar 133* RH The chord grace note at the beginning of the bar should be struck simultaneously with the LH octave.

p. 67 *Bars 169-170* The last quavers of the six-note, half-bar figures should sound simultaneously with the semiquavers of the vc. part (see remarks at the beginning of the *Performance Commentary* to movt. IV).

Bar 178 RH Execution of the arpeggio with appoggiatura as in bar 64.

III. Largo

p. 81 *Bar 1* *ff.* The term *legato* probably refers also to the RH part and signifies 'harmonic legato' (holding the members of the chords

with the fingers): Figures of this kind should be similarly played in other places where there are no pedal markings (bars 5-6, 14-15). In bars 18-20 the editors propose the use of pedal on the 3rd minim of bars 18-19 and in bar 20, and 'harmonic legato' in the remaining places.

Bars 3 & 16 RH The grace note at the beginning of the bar should be struck simultaneously with the bass note.

p. 83 *Bar 21* RH The first note of the arpeggio should be struck simultaneously with the LH octave, and the last note with the cello's g^1 .

Bar 23 LH In the arpeggiated tenth, the e should be struck simultaneously with the RH.

IV. Finale. Allegro

The rhythmic notation of this movement may not be clear to present-day performers. Chopin used here – as he did throughout his oeuvre – a convention that was widely employed up to the mid 19th c., whereby the semiquaver in the figure juxtaposed with the quaver triplet is

played simultaneously with the 3rd note of the triplet: (in the variant with rest,). See *Appendix VIII* in Jan Ekier,

Introduction to the National Edition. Editorial issues (available on www.pwm.com.pl).

Since over the course of the *Finale* dotted rhythms appear in the same motifs both combined with triplets and without that combination, in order to maintain a uniform rhythm they should be played in triple time in all those phrases which adhere to the overriding triplet pulse*: bars 1-11, 19-34, 53-56, 71-88, 98-113, 132-135, 146-157 and 191-192. The remaining parts of this movement may also be played in a similar way (on the execution of bars 57-60 & analog., see below, commentary to those bars).

It should be remembered that when playing dotted rhythms, the actual length of the note written as a semiquaver is not strictly defined and – depending on the melodic context, the phrasing, the accentuation, etc. – may depart from the value set by theory. The performer should take care to incorporate these figures into the overriding crotchet pulse as naturally as possible and concentrate on giving them the proper character, in accordance with the adopted conception of the whole phrase.

All the LH arpeggios should be played in an anticipated manner, such that the last, highest note of the arpeggio be struck simultaneously with the RH.

* The tempo, rhythm and character of large sections of the *Finale* betray a certain affinity with the tarantella. When writing a free-standing work that was fully representative of that dance – the *Tarantella*, Op. 43 – Chopin notated it in 6/8, but in a letter to Julian Fontana of 27 June 1841, he considered the possibility of writing it in the metre used here: 'I send you the *Tarantella*. Be so kind as to copy it out, but first [...] take a look at a *Recueil* [collection] of Rossini's songs [...], where there is a *Tarantella* (en la), written in 6/8 or in 12/8, I don't know. They write it both ways, but I would prefer that it be like in Rossini. So if it's in 12/8 or, as it may well be, in ♩ with threes, then when copying out make one bar from two.'

p. 87 Bars 53-56 Easier execution of RH part:

p. 88 Bars 57-60 & analog. Chopin probably understood the rhythmic figures used in the RH as follows: $\text{♩} \text{♪} \text{♪} = \text{♩} \text{♪} \text{♪}$. This means, in

particular, that wherever the above figures encounter the rhythm $\text{♩} \text{♪} \text{♪}$ in the LH, the semiquavers of the two hands should be struck simultaneously, which in our edition is incorporated into the notation through an appropriate vertical alignment of the notes.

p. 89 Bars 69-70 The authentic pedal markings, different in bar 69 than in bar 70, may signify that Chopin wished to differentiate the execution of these bars. Comparison with the analogous bars 144-145 suggests, however, that the markings in bars 69-70 may be treated jointly: the pedalling from bar 69 may be repeated in bar 70, and that of bar 70 may be employed also in bar 69. The choice of one of the possibilities is left to the pianist's discretion.

Bars 71-72 Easier execution of RH part:

Bar 75 RH On the 2nd beat $\text{♩} \text{♪} = \text{♩} \text{♪}$

p. 90 Bar 83 Different fingering:

p. 93 Bars 132-135 Easier execution of RH part:

p. 94 Bars 146-147 Easier execution of RH part:

Jan Ekier
Paweł Kamiński

SOURCE COMMENTARY /ABRIDGED/

Initial remarks

The present commentary sets out in abridged form the principles behind the editing of the musical text and discusses the more important discrepancies between authentic sources; in addition, it signals the most frequent departures from the authentic text encountered in collected editions of Chopin's works prepared since his death. A precise characterisation of all the sources, their relations to one another, the justification of the choice of basic sources, a detailed presentation of the differences appearing between them, and also reproductions of characteristic fragments of the different sources are all contained in a separately published *Source Commentary*.

Abbreviations: vc. – cello, pf. – pianoforte, RH – right hand, LH – left hand. The sign → indicates a relationship between sources, and should be read as 'and the source(s) based thereon'.

On the works for piano and cello

Chopin's three works for piano and cello were written in different periods and different circumstances.

The *Alla Polacca*, or the actual polonaise from Op. 3, was written in 1829, during the period of the young Chopin's most intense creative development (he was just completing his first etudes and concerto). He wrote it as a guest of Prince Antoni Radziwiłł, at the prince's palace in Antonin; the atmosphere of the carefree moments he spent there is conveyed in a letter to his friend (see quotations *about the Polonaise...* before the musical text), in which we also read: '[...] you'll not believe how good I felt there'.

Two years later (towards the end of 1831), now in Paris, Chopin, entranced by a production of Meyerbeer's opera *Robert le Diable*, accepted an offer from its publisher to 'write something from the themes of *Robert*' (see quotations *about the Grand Duo...* before the musical text). The collaboration – and friendship – that Chopin struck up at that time with the outstanding French cellist Auguste Franchomme gave rise to the *Grand Duo Concertant*, published in mid 1833.

Finally, the *Sonata in G minor* (1847), which would prove to be the last work published during Chopin's lifetime, with the final opus number 65.

Yet there is a thread that links all three works, namely Chopin's creative collaboration with Franchomme. Their lifelong friendship and repeated music-making together – in private and in concert – had a significant influence on the ultimate shape of all Chopin's works with cello (and also, to a lesser degree, the *Trio*, Op. 8).

This collaboration is most evident in the *Grand Duo Concertant*. The cover of the first edition carries the names of both composers, who prepared the *Stichvorlage* together: Chopin, the piano part; Franchomme, the cello part.



In the *Polonaise*, Op. 3, the coda of the cello part was originally of an accompanimental character, employing uncomplicated technical means (see example in the note to bar 185 ff.). When replacing it in the Paris edition of 1837 with an impressive cantilena, making the cello an equal partner to the piano, Chopin probably made use of Franchomme's suggestions. In later years both composers further enhanced the cello part, and we give this version, published after Chopin's death, as the final one.

Chopin's sole authorship of the *Sonata*, Op. 65 appears indisputable, given the dozens of pages of sketches written in his hand, the letters in which he mostly calls it 'my Sonata with cello', and Franchomme's name appearing on the first edition cover solely as the dedicatee. Franchomme himself felt obliged to indicate above his manuscript of the cello part that he produced it 'at Chopin's dictation'. However, his contribution to the elaboration of the cello part in its definitive form is unquestionable. The fingering, strictly practical slurring (bowing) and also minor changes of texture, linked to the technical demands of the instrument (e.g. in movt. I, bar 46), are certainly his work or were suggested by him to Chopin.

Graphic conventions in the cello part

We replace certain markings and conventions of notation that are nowadays rare or unheard-of with universally employed equivalents:

- a down-bow is marked ▢ instead of Λ;
- the strings are marked I, II, III, IV instead of 1.^a, 2.^{da} etc.;
- an empty string is marked 0 instead of a;
- held notes are always joined with a tie, irrespective of slurs marking the articulation, e.g. in the *Grand Duo Concertant*, Dbop. 16:

	original notation	NE text
bar 195		
bars 223-224		

Polonaise in C major, Op. 3

From Chopin's letter (see quotations *about the Polonaise...* before the musical text), one may conclude that the *Polonaise* was written quickly, at the start of the composer's week-long stay at the home of Prince Radziwiłł in Antonin (30 or 31 Oct. – 7 Nov. 1829). Subsequently, however, the work underwent a series of quite crucial transformations. The following phases in the shaping of the composition can be distinguished:

- the 1st version of the *Polonaise* is composed, in the first days of November 1829;
- the *Introduction* is added (Mar.-Apr. 1830);
- the work is prepared for print (c. July 1831); it is entirely likely that Chopin, having gained experience and ideas from the several performances of the work, made some changes at this stage;
- the coda of the cello part is given a new form (before 1837, when the *Polonaise* with the new coda appeared in print);
- new redaction of the entire cello part by Chopin and Franchomme (after 1837), published in a collected edition of Chopin's works prepared by his pupil, Thomas Tellefsen (Paris 1860); in the *Note* to this edition, we read: 'The *Polonaise* for piano and cello stands out in particular in our collection: Mr Franchomme was good enough to give us the cello part in the form in which – with Chopin's supervision and consent – he notated it, and in which he always performed it with the composer'. An analysis of the melodic and textural devices employed in this version indicates unequivocally that Chopin and Franchomme elaborated them jointly, doubtless inspiring one another when performing the *Polonaise* together.

Sources

- [A] Lost autograph, handed over by Chopin to his Viennese publisher, Pietro Mechetti (see quotations before the musical text). No manuscript of the *Polonaise* that might qualify as a source has come down to us.
- GE1 First German edition, P. Mechetti (P. M. N° 2178), Vienna, Nov. 1831, containing the piano part and cello part (in separate books), based on [A]. Whilst generally tidy, it does contain a number of errors and omissions. The fingering given in the cello part is of unknown provenance: it may be the work of the edition's reviser, but one cannot exclude the possibility that it was prepared by one of the cellists with whom Chopin played the *Polonaise*, e.g. Joseph Merk.
- GE2 Second, expanded impression of GE1, same firm, July 1836, containing the piano part (P. M. N° 2178. 2723), cello part (P. M. N° 2178) and also a violin part (P. M. N° 2723). In reprints (piano and cello parts only), some of the obvious errors and inaccuracies of GE1 were corrected, and several changes going beyond the scope of a typical editorial revision were also made (bars 30 & 37). The authenticity of these changes is not certain.
- GE = GE1 & GE2.

- FE1** First French edition, S. Richault (3301. R.), Paris, June 1835, containing the piano part and cello part (in separate books). Discontaining minor inaccuracies, **FE1** reproduces the text of **GE**.
- FE2** Second French edition, M. Schlesinger (M.S. 2447), Paris, 1837, containing the piano part and cello part (in separate books), based on **FE1**. The text of **FE1** was reproduced rather imprecisely, particularly in respect to graphic details, e.g. the extent of slurs and dynamic hairpins, and several errors were also made. In **FE2** Chopin gave a different form to the coda of the cello part (see above, initial remarks), but there is nothing to indicate that he proofread the piano part.
- FE** = **FE1** (→**FE2**); with regard to the musical text, the two French editions differ very little, except in the closing bars of the cello part.
- FEJ, FES** – lesson copies of **FE2** with Chopin's annotations (in his own or his pupil's hand), including corrections of printing errors, authentic textual variants and fingering:
FEJ – copy from the collection of the composer's sister, Ludwika Jędrzejewicz (Muzeum Fryderyka Chopina, Warsaw);
FES – copy from the collection of Jane Stirling (Bibliothèque Nationale, Paris).
- FEFr** Copy of **FE2** with annotations by Auguste Franchomme (Österreichische Nationalbibliothek, Vienna), most probably prepared around the turn of 1877-1878, during editorial work on the first source edition of Chopin's works by the firm of Breitkopf & Härtel. It contains corrections of errors, clarifications of performance markings and fingerings of the cello part.
- EE** First English edition, Wessel & C^o, London, Nov. 1836, containing the piano part with additional cello cues (W & C^o N^o 1662.) and the cello part (W & C^o N^o 1663.), based on **GE**. According to information on the cover, **EE** was edited and fingered by Julian Fontana, which one may find surprising given that Fontana was a pianist, and traces of editing appear in **EE** mainly in the cello part.
- Te** Edition of the *Polonaise* as part of a collected edition of Chopin's works published by S. Richault (4360. R.), Paris, 1860, prepared by the composer's pupil, Thomas Dyke Tellefsen. The piano part was taken from **FE1**, with some errors corrected and several other changes whose provenance it is hard to establish; several new mistakes were made. Given in the cello part is its latest redaction, most probably elaborated by Chopin and Franchomme together (see above, initial remarks to *Polonaise*). This elaboration was also published in the collected edition of Chopin's works prepared by another of his pupils, Karol Mikuli (F. Kistner, Leipzig 1879).

We give the title according to **FE1** (→**FE2,Te**), although it is **GE** that is assumed to transmit the name of the work written by Chopin in [**A**]: *Introduction et Polonaise brillante*. The following arguments speak in favour of such a solution:

- beginning the title with a word defining the main part of the work (*Polonaise*) facilitates its identification; moreover, that is how Chopin himself called his composition (see quotations *about the Polonaise...* before the musical text);
- an analogous wording was used in the title of the *Polonaise*, Op. 22, in which the two components of the work were written in the same order as in Op. 3 (first the actual polonaise, then the introductory *Andante spianato*).

Editorial principles

After preparing the earliest of the first editions of the *Polonaise*, **GE1**, Chopin made only minor alterations in teaching scores. Therefore, we base the text of this part on **GE1**, whilst taking account of the additions from **FEJ** & **FES**.

In the cello part we adopt **Te** as the base text, which contains Chopin's latest redaction of this part, produced in collaboration with Franchomme and written out by him. We give the original text of the latest version prepared for print during Chopin's lifetime in the *Appendix*, p. 100. More significant differences between the two versions occur (only in the cello part) in bars 4, 12, 21-23, 33-37, 39-40, 44, 49-53, 55, 62, 66-73, 77, 83, 85, 88-92, 94, 104-110, 114-129, 140, 143-149, 152-160, 169, 172, 175-185, 198-199, 217, 222-223 & 229-230.

The cello part prepared from the sources appears in the score; in the insert with the separate part, the source version is enhanced with a practical elaboration according to principles described in the *Performance Commentary* to the vc. part. The version given in the *Appendix* was not elaborated in this way.

Some difficulty was encountered with the sign \wedge , which Chopin used for accents and Franchomme for down-bows. We adopted the principle of leaving as accents those signs which appear in **GE**, and so were most probably written by Chopin.

Introduzione

- p. 12 **Bar 1** RH In their tempo specifications, the sources erroneously have 89 (this number does not appear in the traditional Mälzel metronome). Since the likelihood of a misreading of two characters – the rhythmic value and one or both digits – is not great, we assume that one of the digits is wrong, and that the number given by Chopin should be sought among those metronome indications which differ from 89 by one digit only. This gives four possibilities: 69, 80, 84 & 88, of which we choose the first, as the closest, in our opinion, to the proper tempo of the *Introduction* (on most recordings, this introduction is played slightly slower).
Te has different specifications of tempo-character in the cello part (**Largo**) and the piano part (**Lento**). One can hardly assume that a difference of this kind could be intended, and so we give in both parts **Lento**, which appears in all other sources.

Bar 3 RH In the sources, the *staccato* dots are placed above the top voice; most probably in [**A**] Chopin wrote them above the bottom voice, and so between notes, which was misinterpreted by the engraver.

Bar 10 RH The b lowering a^1 to ab^1 on the 5th semiquaver of the bar is missing in **FE2**. The sign was added in **FEJ**, whilst the correction in **FES** is illegible. Cf. bar 18.

- p. 13 **Bar 15** RH On the 2nd semiquaver of the bar **GE** has g . The error was corrected in all the other sources: in **FE1** (→**FE2**→**Te**) to e , in **EE** to a . We give e , which imparts a more natural progression to the figuration.

Bar 16 RH **GE** (→**FE,EE**) has g^1 as the 1st demisemiquaver on the 2nd beat. A \sharp raising it to $g\sharp^1$ was added in pencil in **FEJ** & **FES**; it also appears in **Te**. It is difficult to state whether Chopin regarded the altered version as a variant, a definitive change or an error correction.

Bar 17 RH The tie sustaining a^1 at the beginning of the 2nd half of the bar is missing in **GE** (→**FE1**).

Bar 20 RH **GE** (→**FE**→**Te**) does not have in this bar the \natural restoring d^2 after the $d\sharp^2$ in the 2nd triplet. This is an obvious error, since there is not the slightest doubt as to the d^2 in the arpeggiated chord in mid bar. In the editors' opinion, however, it is possible that Chopin heard d^2 earlier, at the beginning of the 3rd triplet, as is suggested by very similar motifs in the *Concerto in E minor*, Op. 11, movt. II, bars 39 & 88 and the *Rondo in C*, WN 15, bars 338-340, 365 & 373 (see note to bar 193 of the *Rondo*). The natural in the place we suggest was added in **EE**, possibly by Fontana, who was familiar with the *Polonaise*.
 RH As the last semiquaver of the 3rd triplet, **Te** erroneously has $f^2.d^3$.

- p. 14 **Bar 28** RH **GE** (→**FE**) does not have flats before the first octave. This inexact notation was corrected in **EE** & **Te**. In some later collected editions this octave was arbitrarily changed to a chord repeating the previous one.
 RH The sources do not have accidentals before the last semiquaver in the 1st half of the bar, which read literally gives $e^2.e^3$. However, it is highly likely that Chopin mistakenly omitted the flats here:

— the omission of accidentals by notes belonging to the key currently in force, but different to that of the key signature (here C minor), is one of Chopin's most frequent errors;

— the line of the octaves in bars 26 & 28 develops the cello motifs in bars 25 & 27; particularly distinct is the correspondence between the endings of the cello motifs ($c^1-d^1-e\flat^1$ in bars 25-26 and $d^1-e\flat^1-f^1$ in bars 27-28) and the fragments of the piano phrase that appear half a bar later, based on the same segment of the scale — here, an exact repeat, as occurs in bars 25-26, is more likely;
 — the naturals before e^3-e^4 at the beginning of bar 29 that appear in the sources, not required by the rules of notation, show that up to this place, and so in the previous bar Chopin regarded $e\flat$ as normal and e as requiring a \natural .

Bars 30-31 RH The main text comes from **GE1** (\rightarrow **FE,EE**) & **Te**, the variant is the version of **GE2**, which may be authentic.

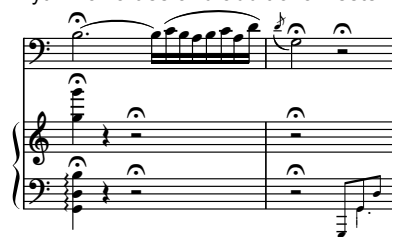
p. 15 **Bars 33-34** RH In **FE1** (\rightarrow **FE2** \rightarrow **Te**), **GE2** & **EE**, the slur between bars was placed lower, such that it appears to be a tie sustaining d^2 . The notation of **GE1**, based on the autograph, suggests the motivic significance of this line adopted by us.

Bar 34 RH In **FE2**, the first octave sign begins a quaver too soon. The error was corrected in **FEJ**.

Bars 35 & 36 RH The sources do not tie the bottom notes of the octaves b^1-b^2 in mid bar. Given the leading of the melody in octaves and the clearly syncopated character of the strike on the 4th quaver, emphasised by an accent, we regard this as an unquestionable error.

RH In all the sources, the last octave of bar 36 has the value of a quaver, which is most probably an error. In **GE** a similar error was made also on the 7th quaver of bar 35, giving the value of a quaver to the octave $\sharp^1-\sharp^2$.

Bar 37 (beginning) pf. & vc. The rhythmic values of the vc. part come from **Te**. When account is taken of the pauses and the rhythmic freedom that is natural in this context, the difference between this version and the version of **GE1** (\rightarrow **FE,EE**; see *Appendix*, p. 103) is negligible, and a notation using small notes seems more appropriate. However, in **Te**, the vertical alignment of the two parts is certainly erroneous, and so we specify graphically the moment at which the piano cadenza begins on the basis of the rhythm of the two parts in **GE1** (\rightarrow **FE,EE**). An execution corresponding to this notation could have accorded with Chopin's conception, although this is not the only possible interpretation. Fundamental changes were made in **GE2** to the rhythmic organisation of this bar — it was divided into 2 bars, which required changes to the rhythmic values and additional rests:



The further part of the cadenza differs from the versions of the other sources only in that it is written entirely — with the exception of the last two strikes — in small notes. The way in which the parts of the two instruments are synchronised, resulting from the notation given in the example above, determines, in the editors' opinion, the other possible interpretation of this place. However, without the certainty that the changes in **GE2** are Chopin's, we do not introduce them into the text.

The practical aspect of the rhythmic organisation of this passage is discussed in the *Performance Commentary*.

LH As the 3rd quaver of the arpeggio that opens the piano cadenza **FE2** has B . The error was corrected in **FEJ** & **FES**.

Bar 37 (end) RH In **GE1** (\rightarrow **FE** \rightarrow **Te**) the significance of the curved line linking the crotchet g^1 and the final chord is not entirely clear. It seems highly likely that it is a slur; a tie, although lending a certain symmetry in relation to the LH, from a practical point of view is an unnecessary complication (of either execution or notation). **EE** has a distinct tie; **GE2** has no line at all.

Pf. In **GE1** (\rightarrow **FE,EE**) & **Te** the last rest has the value of a crotchet (with pause). We change it to a quaver rest, more natural in this context and, given the pause, not affecting the execution.

At the end of the *Introduction* **GE1** has the erroneous instruction *attacca il All^o*. in the vc. part. In **GE2** only *attacca* was left, whereas *Allegro* was added before *con spirito* and placed in both parts as an additional tempo marking.

Alla Polacca

p. 16 **Bar 39** RH In the sources all 3 slurs begin below the 2nd note of the triplet. This is certainly an inaccuracy of notation or a misreading of [A], resulting from Chopin's writing the lowest notes (g) on the bottom stave, which made it difficult or impossible to mark the slurs exactly.

Bars 39-40 vc. The tie sustaining g^1 comes from **Te**. **GE** (\rightarrow **EE**) does not have it, and the phrase mark does not start until the beginning of bar 40 (see *Appendix*, p. 104). In **FE1** (\rightarrow **FE2**) this text was reproduced inaccurately, with the start of the phrase mark moved to above the last note of bar 39, which *de facto* signified its sustaining (see above, *Graphic conventions in the cello part*). Since **Te** was prepared from **FE**, one cannot entirely exclude the possibility that the tie was given only on the basis of a faulty base text. Therefore, the two versions — with the tie and without it — can be treated as variants.

p. 17 **Bar 55** LH In **GE1** (\rightarrow **FE,EE**) the note c^1 was omitted from the 5th quaver of the bar. Cf. analogous bar 94.

Bars 55 & 94 vc. The main text comes from **Te**, the variant is the version of the remaining sources. We give both versions, since the text of **Te** arouses certain stylistic doubts. This conclusion, characteristic of the polonaise, with an accented crotchet of the melody on the 2nd beat, appears in Chopin's polonaises in three variants:

1. With an entry of the bass, juxtaposed with the melody, on the 4th quaver of the bar (the most common situation, e.g. bar 47 & analog.);
2. With a somewhat less distinct 4th quaver, supplementing only the rhythm and harmony in the middle register, e.g. bar 110, and additionally the *Polonaise in D minor*, WN 11, bar 12, *Alla Polacca* from the *Variations in B \flat* , Op. 2, bar 282, *Polonaises in G \flat* , WN 35, bar 28, *E \flat minor*, Op. 22, bar 32, and *C \sharp minor*, Op. 26 No. 1, bar 53; in this instance, the bass note in the bottom register appears only at the beginning of the bar;
3. Without the rhythmic subdivision of the 2nd crotchet in the bar, e.g. the *Polonaises in A \flat* , WN 3, bars 12 & 46, *E \flat minor*, Op. 26 No. 2, bar 76 & analog., and A, Op. 40 No. 1, bar 8 & analog. and 40 & analog.

As can be seen from this list, the version given by us as the variant belongs to the first, most frequently encountered, category, whereas the main text combines traits of the other two, less numerously represented in Chopin's oeuvre.

Bar 61 **GE** (\rightarrow **FE1** \rightarrow **Te**, \rightarrow **EE**) has no accidental before the 5th quaver of the bar. In **FE2** a \sharp was added raising the LH G to $G\sharp$, but in **FEJ** this sign was altered to \natural , which means that Chopin forgot to restore g in the RH, and the addition in **FE2** is either the work of the reviser or else a mistake.

Bar 62 RH In the last chord **Te** has $d\sharp^1$ instead of d^1 . In light of the lack of evidence as to the authenticity of this version, we give only the text of the remaining sources.

Bars 63-66 & 152-153 LH In **GE**, and in most places also in **FE**, the semiquavers on the 2nd quaver are distributed in such a way that the 2nd of them is written exactly beneath the 3rd note of the RH triplet. This is a manner of notating irregular groupings still employed in Chopin's times by some publishers. Since the manner of playing the polonaise rhythm is beyond question here — as in Chopin's other polonaises — we distribute these semiquavers in the usual way.

Bar 64 RH FE2 does not have the octave sign – a mistake that was rectified with a pencil entry in FEJ.

p. 18 Bar 70 LH As the 3rd quaver FE2 has c^1-f^1 . The error was corrected in FEJ.

LH The \flat is missing in GE (\rightarrow FE) before the top note of the 4th third. The error was corrected in the other editions and in FEJ.

LH In all the sources, the last quaver is written on the bottom staff as f (in the bass clef). However, in writing it, Chopin was undoubtedly referring to the previous quavers, placed on the top staff, but due to the octave sign in force there notated an octave lower than their actual sound. There is no question, therefore, that he had in mind the sound of f^1 , which together with the preceding crotchet $d\#^2$ gives an interval that falls within the hand's span and resolves smoothly to the octave e^1-e^2 in the next bar.

Bars 71-75 & 158-162 LH In all the sources, these bars, beginning with the 2nd quaver of bars 71 & 158, are encompassed by an octave sign. We give this version as a variant, for the following reasons:

— the overlapping of the hands that results from the notation of the sources, although used by Chopin many times (cf. e.g. *Polonaise in D minor*, WN 11, bars 26-29, and *Variations in Bb*, Op. 12, bars 179-182), in this case is rather uncomfortable; moreover, Chopin might have easily avoided it, by switching the hands at the start of each quaver;

— notations in the wrong octave, connected with the use of an octave sign or with changes in clef, do occur in Chopin's works, even in autographs – cf. commentaries to the present *Polonaise*, bar 70, *Variations in D for 4 hands*, WN 5, bars 19, 21, 56-57, 152 & 154, *Scherzo in C# minor*, Op. 39, bars 345-347;

— the unclear sign written in FEJ in bar 71 can be read as the deletion of the octave sign.

Bar 73 On the 4th quaver in the bar, all the editions give *cresc.* This is probably an error on the part of the engraver of GE, as is suggested by the uniform *diminuendo* in an analogous fragment (bars 158-161) and the deletion of this *cresc.* in FEJ.

Bars 74 & 161 RH In GE (\rightarrow FE,EE), beginning with the 2nd quaver in the bar, the top note of each triplet is $g\#^3$. In FEJ Chopin added a ledger line for the notes on the 3rd and 5th quavers of bar 74, changing them to a^3 . This version, in both analogous bars, is given also by Te. Regarding the corrected version as an improvement made by Chopin, we give it in both bars as the only one.

Bars 77-78 RH The sources embrace the passage with two slurs, one in each of these bars. Since slurs in this context denote only a *legato* articulation, we give the equally valid slurring of bars 164-165.

p. 19 Bars 85, 172, 189 & 207 vc. We alter the signs *rf*, never used by Chopin, to the equivalent markings which he most often employed: ff .

p. 20 Bar 109 RH As the last note Te has e^3 . This is most probably an error.

p. 21 Bar 123 vc. On the 2nd and 3rd crotchets Te erroneously has $G\#-A$ in the part and $G\#-G\#$ in the score.

p. 22 Bar 131 RH On the 5th quaver in the bar, the accidental omission of the note c^2 , which gives a consistent rhythm of strikes to the top pedal point, is more likely than its deliberate omission by Chopin. Cf. similar harmonic progression in the *Etude in C minor*, Op. 25 No. 12, bars 45-46.


Bar 132 In the sources, the term *rall.* is inexactly placed – in the pf. part in bar 133, and in the vc. part in bar 132 (on the 6th quaver of the bar in GE (\rightarrow FE,EE), at the beginning of the bar in Te). Given that in GE bar 133 of the pf. part begins a new line of text, which may have made it impossible to place the *rall.* in keeping with its placement in the vc. part, we adopt the latter as most probably strictly corresponding to the notation of [A].

Bars 140-141 vc. Te does not have the \flat before the last quaver of bar 140, and GE1 (\rightarrow FE) before the 1st note of bar 141.

Bar 146 LH GE (\rightarrow FE,EE) does not have the \flat before the 5th quaver.

Bar 148 LH On the 2nd quaver FE2 erroneously has the seventh $e-d^1$.

p. 23 Bar 158 RH The sources do not have the \flat before the 1st note of the 2nd triplet. Cf. analogous bar 71.

p. 25 Bar 182 RH On the 2nd quaver FE1 has the erroneous rhythm . This may have been a routine correction of an obvious error, made without Chopin's participation. For this reason, we retain the version of GE (\rightarrow EE), most probably concordant with [A]; Te also has even semiquavers.

Bar 184 RH On the 2nd semiquaver GE (\rightarrow FE,EE) does not have c^4 . This omission may have been caused by the unclear notation of [A], since in Chopin's autographs it can be very difficult to determine the presence of a note lying on an inner ledger line. This note was added in Te.

Bar 185 ff. vc. In GE (\rightarrow FE1,EE) the conclusion of the *Polonaise* has the following form:



In FE2 Chopin replaced this with a different version, based on a new melodic idea (see Appendix, p. 114). However, in the new version bars 185 and 228 were omitted, which made it impossible to perform the work *a prima vista*. We give the formally correct version of Te, slightly varied in relation to FE2. Bar 228 was added also in FEFr.

p. 26 Bar 196 LH At the beginning of the bar GE (\rightarrow FE,EE) has only e^1 . The lack of c^1 here is unquestionably an error, corrected in Te. Cf. analogous bar 214 and note to bar 184.

RH As the 2nd semiquaver GE (\rightarrow FE,EE) has d^2 . This is most probably a mistake, and so we give the e^2 that appears in the analogous bar 214; an identical correction was made in Te.

p. 27 Bar 203 LH The main text comes from GE (\rightarrow FE1,EE) & Te, the variant is a different reading of this notation – one which assumes that Chopin's autograph could have been misread in this detail.

RH In the last chord GE has e^1 as the lowest note. The error was corrected in all the other first editions.

p. 29 **Bar 220 LH** As the bottom note of the chord on the 2nd quaver the sources have *a*. This is a mistake, most probably resulting from the similarity of bars 219-221. The juxtaposition of two variants of the resolution of the dominant seventh, on a C major chord in bars 218 & 220 and on an A minor chord in bars 219 & 221, unquestionable in the cello part, was certainly intended by Chopin to apply to the piano part as well.

Bar 222 LH In **FE2** the bottom note of the chord on the 2nd quaver is *b*. The error was corrected in **FEJ**.

Bar 228 LH As the last semiquaver **GE** has *b*¹. The error was corrected in all the other first editions.

Grand Duo Concertant, Dbop. 16

Staged in Paris in 1831, *Robert le Diable*, with music by Giacomo Meyerbeer, was a huge success (see quotations *about the Grand Duo...* before the musical text). Responding to a proposition from that work's publisher, Maurice Schlesinger, Chopin and Franchomme created a kind of virtuosic salon fantasy, based on three themes from the opera.

Sources

A Joint autograph of the two composers: the piano part in Chopin's hand, the cello part in Franchomme's (Bibliothèque Nationale, Paris). It served as the base text for the French first edition, but it has a partly working character, due to the large number of corrections (effacing, crossing out, supplementing).

FE First French edition, M. Schlesinger (M.S. 1376), Paris, July 1833, comprising the score and cello part. **FE** is based on **A** and was twice proofread by Chopin and Franchomme, who made a number of changes and additions, including more precise tempo markings and fingering. In spite of the corrections, **FE** contains quite a large amount of inaccuracies and several errors.

FE^{sc}, **FE^{vc}** – score and cello part of **FE**; these symbols are used only when the use of 'FE' alone might lead to ambiguity.

FEFo Copy of **FE** belonging to Chopin's pupil Adèle Forest, to whom this work was dedicated (Paris, private collection*). It contains numerous pencil entries in Chopin's hand (fingering, error corrections, improvements to the text).

FEFr Copy of **FE** with additions by Auguste Franchomme (Österreichische Nationalbibliothek, Vienna; the 1st page of the cello part is missing), most probably prepared around the turn of 1877-1878, during editorial work on the first source edition of Chopin's works by the firm of Breitkopf & Härtel. It contains error corrections, clarifications of performance markings, text variants and fingering for the cello part.

FEFr^{sc}, **FEFr^{vc}** – score and cello part of **FEFr**. In **FEFr^{sc}** most of the additions are in a different hand.

GE First German edition, A. M. Schlesinger (S. 1777), Berlin, Sept. 1833, comprising the score and cello part. Based on a proof of **FE** before the final touches were made, **GE** was revised by the publisher. There is nothing to suggest the composers' participation in the preparation of **GE**.

GE^{sc}, **GE^{vc}** – score and cello part of **GE**; these symbols are used only when the use of 'GE' alone might lead to ambiguity.

EE First English edition, Wessel & C^o, London, December 1833, comprising the piano part, with added cues of the cello part (W & C^o N^o 1076), and the cello part (W & C^o N^o 1077). **EE** is based on **FE** and bears traces of the publisher's revision. There is nothing to suggest the composers' participation in its preparation.

Editorial principles

We adopt as the base text **FE**, compared with **A** to eliminate inaccurate readings. We give the textual variants written by Chopin in **FEFo** in the main text or as variants, depending on their character; fingering is given in brackets. We take account of the textual variant and the minor corrections of bowing written in **FEFr**.

* The NE editors are most grateful to Jean-Jacques **Eigeldinger**, professor emeritus of the University of Geneva, for sending photocopies of this source, and to Mr Bernard Le Borgne, for making available this and other sources from the collection of Germaine Mounier.

The cello part prepared from the sources appears in the score; in the insert with the separate part, the source version is enhanced with a practical elaboration according to principles described in the *Performance Commentary* to the vc. part.

p. 31 **Bars 9-12 RH** In each of these bars **A** has 7 quavers, since Chopin miswrote the syncopating held quavers on the 2nd quaver of bars 9 & 11 and on the 4th quaver of bars 10 & 12 as crotchets. The way in which the LH chords are aligned shows clearly what rhythm the composer had in mind. In **FE** (→**GE,EE**) the error was corrected.

p. 32 **Bar 18 RH** The main text comes from **FE** (→**GE,EE**), the variant is the version of **A**. In this instance, Chopin's proofreading of **FE** is uncertain, since in this edition certain elements occurring in **A** were simply omitted (tie sustaining *c*², *cresc.*, lengthening dot and small beam on the 4th quaver, 4th beam in the beaming on the 5th quaver), which may be entirely or partly ascribed to inattention on the part of the engraver. Chopin's entry at the end of the bar in **FEFo** (see below) may – given the lack of other correcting entries – attest his acceptance of the version of **FE**.

RH A (→**FE,EE**) does not have the *h* before the *e*¹ on the last quaver. The error was corrected in **GE** & **FEFo**.

Bars 23-24 pf. **A** has here the following notation:



the previous bar, written one system higher.) We give the version of **FE**, since the addition of an accent in bar 24 suggests that the changes of notation result from Chopin's proofreading.

Pf. The term *sotto voce* appears only in **A**. It is impossible to state whether its absence from **FE** (→**GE,EE**) is the result of oversight on the part of the engraver or a correction by Chopin.

p. 33 **Bars 32-35 LH** The *staccato* dots above the quavers *B* appear only in **A**. Their mistaken omission by the engraver of **FE** (→**GE,EE**) cannot be excluded.

Bar 35 RH In **A** the note *e*¹ at the beginning of the bar is a dotted minim. We give the version introduced most probably by Chopin during the proofreading of **FE** (→**GE,EE**).

Bar 45 RH The bottom note of the octave at the end of the bar, *b*¹, was added by Chopin in **A**, yet so indistinctly that in **FE** (→**GE,EE**) it was not printed.

p. 34 **Bars 55-56 pf.** **A** has neither *g* in the chord at the end of bar 55 nor *a* at the beginning of bar 56. Additionally, in both these chords the bass ground is the single note *c*. Chopin supplemented the chords when proofreading **FE** (→**GE,EE**).


Bars 57-58 pf. The main text and the variant are two ways of reading Chopin's addition in **FEFo**. The other sources have no grace note at all (see next comment).

Bars 57-62 pf. We give a text that takes account of the changes written by Chopin in **FEFo**, most probably shortly after composing and publishing the work. In our opinion, they have the character of auctorial improvements to the text. A similar version is also given by **FEFr** (the differences could be explained by the fact that Franchomme, writing out this version more than 40 years later, most probably had to rely on his memory alone). The other sources have the following version:



Bar 63 RH Missing in **A** is the \flat lowering $d\sharp^1$ to d^1 . The error was corrected in **FE** (\rightarrow **GE,EE**).

Bars 64-67 pf. In **A** the repeated quavers are written in a short

form: . The dots in this nota-

tion denote the number of repetitions, and not a *staccato* articulation, as erroneously interpreted in **FE** (\rightarrow **GE,EE**).

Bar 66 RH At the beginning of the bar **A** has also a minim e^2 . Chopin most probably removed it when proofreading **FE** (\rightarrow **GE,EE**).

Bar 69 RH & vc. Missing at the beginning of the bar in **A** (\rightarrow **FE** \rightarrow **EE**) is the \flat lowering $d\sharp^2$ to d^2 . Accidental omission on Chopin's part is suggested by the d^1 used 2 quavers later, and also the omission of the sign in the same harmonic context in bar 63 (see commentary). In **GE** the error was corrected.

p. 35 Bars 74-75, 78-79, 81-85 pf. On the notation of the repeated quavers, see note to bars 64-67.

Bar 78 vc. Above the e^1 on the 4th quaver **A** (\rightarrow **FE^{sc}** \rightarrow **GE^{sc}**) has \wedge . The notation with double grace note was introduced by Franck in **FE^{vc}** (\rightarrow **GE^{vc},EE^{vc}**).

Bars 80-81 & 84-85 RH In **A** the notation of the slurs and *staccato* signs is none too meticulous. The slurs generally end on the last semiquaver of each grouping, but some are extended as far as the 1st semiquaver of the next. Most of the *staccato* signs are wedges, but some are distinct dots. Since there are no musical reasons here for such differentiation, we unify the notation, adopting the marking that occurs more often.

p. 36 Bar 86 vc. At the beginning of the bar **FE^{sc}** erroneously has $f\sharp^1-f^2$, and consequently, on the 3rd crotchet of the bar, a^1-f^2 . We give the correct text of **FE^{vc}**.

Bars 87-88 LH The lower notes of the octaves, D_1 and $C\sharp_1$, were added by Chopin in **FEFo**.

Bar 91 RH Missing in **FE** before the 8th semiquaver in the bar is the \sharp raising b^2 to $b\sharp^2$. The \flat placed before the b^3 at the beginning of the next bar convinces one that this is an inaccurate notation.

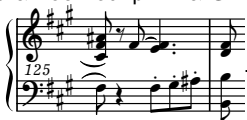
Bar 94 vc. The sign **tr** is absent from **A** (\rightarrow **FE^{sc}** \rightarrow **GE^{sc}**).

p. 38 Bar 109 pf. The sign \leftarrow appears only in **A**.

Bars 116-118 RH In **A** the four **ff** chords number as many as 6 notes: $d^1-e^1-g\sharp^1-b^1-d^2-e^2$. Chopin removed the d^2 when proofreading **FE** (\rightarrow **GE,EE**); cf. bars 144-145, 251-252 & 277-278. The shifting upwards by an octave of the chord at the beginning of bar 117 was marked by Chopin in **FEFo**.

p. 39 Bar 123 RH In the chord in the 2nd half of the bar **GE** does not have $d\sharp^2$.

Bar 125-126 & 258-259 pf. **A** & **GE** have here the following, origi-

nal version: . Chopin changed it during the

final proofreading of **FE** (\rightarrow **EE**). See note to bars 258-259 & 284.

Bar 130 RH Accidentally omitted in the last chord in **FE** (\rightarrow **GE,EE**) was the note b .

Bar 132 RH In the chord at the beginning of the bar **FE** (\rightarrow **EE**) has d^1 instead of e^1 . In **GE** the error was corrected.

RH Visible on the 3rd quaver of the bar in **FEFo** are pencil deletions that are difficult to interpret. Most probably Chopin wished to simplify this figure, but it is not clear which notes he intended to remove. Possible readings:



Bars 140-144 pf. We give the performance markings introduced by Chopin in the proofs of **FE** (\rightarrow **EE**). In **A** we see **ff** at the beginning of bars 140, 142 & 144 and **p** in bar 141, which, on the basis of proofs of **FE**, was reproduced in **GE** (without the markings in bars 140-141, possibly removed already during the first proofreading of **FE**). During his final proofreading of **FE** Chopin removed the remaining two **ff** in bars 142 & 144 and added long accents in bars 141 & 143.

p. 40 Bar 146 LH At the beginning of the bar **A** & **GE** have only A . Chopin added the e during the final proofreading of **FE** (\rightarrow **EE**).

Bar 153 RH In **A** the note b is absent at the beginning of the bar. Chopin added it when proofreading **FE** (\rightarrow **GE,EE**).

Bar 155 LH When proofreading **FE** (\rightarrow **GE,EE**), Chopin added e to the dotted minim E notated in **A**.

Bar 157 RH As the 1st quaver **GE** erroneously has $f\sharp^3$.

Bar 158 vc. As the 1st note **A** (\rightarrow **FE** \rightarrow **GE^{vc},EE**) has D . However, commencing the cello phrase from the third of the chord arouses serious doubts in a situation where the bass progression in the previous bar leads clearly to the root (B), and the third (d^2) appears also in the pf. part. As this note would sound b in the treble clef used just before this, one may suspect a misplacement of the bass clef. We give a version that assumes such an error, harmonically smooth and melodically natural, as the main text, and the version of the sources in the variant. In **GE^{sc}** B was given as the 1st note, which is either an error or an arbitrary revision.

Bar 161 RH On the 5th quaver of the bar **FE** (\rightarrow **EE**) has $g\sharp^2$. The error was corrected in **GE**, and also in **FEFo**.

Bar 163 vc. At the beginning of the bar **FE^{sc}** (\rightarrow **GE^{sc}**) erroneously has e^2 . We give the undoubtedly correct text of **A** (\rightarrow **FE^{vc}** \rightarrow **GE^{vc},EE**).

p. 41 Bars 171-172 RH **GE** does not have the octave sign, and the sign \wedge appears above the 1st quaver of bar 172. This would appear to be a remnant of the original (mistaken?) version, traces of which are visible also in **A**: there, the trill's wavy line extended to the 1st quaver of bar 172, and the sign δ *loco* was probably absent. The correct version given by us was presumably introduced simultaneously during the final proofreading of **FE** (\rightarrow **EE**) and in **A**.

p. 42 Bar 179 vc. As the 2nd quaver **GE** erroneously has bb^1 .

Bar 180 LH In the 2nd half of the bar **GE** erroneously has the octave $eb-eb^1$.

Bars 180-183 pf. In **A** the pedal markings are incomplete: in bar 182 they are entirely absent, and in bars 181 & 183 there are only ped signs. In **FE** the signs were added in bars 181-182 and omitted in bar 183; in **GE** no pedalling was given in these 4 bars at all.

p. 43 Bar 195 RH At the beginning of the bar **A** & **GE** have γ . Chopin replaced the rest with the octave b^1-b^2 during the final proofreading of **FE** (\rightarrow **EE**).

Bar 203 pf. The sign **mf** was added during the proofreading of **FE** (\rightarrow **GE,EE**). In **A** there is a — (long accent?).

p. 44 **Bar 218** LH Before the middle note of the chord on the 2nd quaver in the bar **FE** (→**GE,EE**) has a \sharp raising d^1 to $d\sharp^1$. This is certainly an error, corrected in **FEFo**.

Bar 220 pf. The signs **p** at the beginning of the bar were added during the proofreading of **FE** (→**EE**). In **A** **p** does not appear until the 2nd quaver of the bar, and the 1st chord is played **ff**. In **GE** there are no dynamic markings here.

Bar 226 pf. We give the version written by Chopin in **FEFo**. In the other sources this bar is the same as the previous two.

Bars 227-228 vc. The main text is the version written by Franckomme in **FEFr**, the variant comes from the remaining sources. Although it is difficult to state whether Chopin was familiar with this version (it may even have been produced after his death), given that Franckomme, as co-composer, was certainly responsible for the shape of the vc. part, we consider the change made by him to be an auctorial improvement.

Bar 230 vc. **A** & **GE**^{sc} do not have the \sharp raising g to $g\sharp$ before the 5th quaver in the bar.

p. 45 **Bars 240 & 244** RH **A** & **GE** have only one accidental in each of these bars, before the 7th semiquaver. The necessary additions were made during the final proofreading of **FE** (→**EE**).
RH In the 2nd half of bar 240 the rhythmic values of the held notes were not written accurately in any of the sources, e.g. in **A** the note a has the value of a dotted crotchet, and b it is a dotted quaver. Since there is no doubt that Chopin wanted to hold the members of the chord to the end of the bar, we give values which describe such an execution as precisely as possible, but without complicating the notation with additional notes and ties. In bar 244 we retain the simplified notation of **A** (→**FE**→**EE**); see *Performance Commentary*.

p. 46 **Bars 258-259** pf. **A** has here the original version, the same as in bars 125-126 (see note to those bars). Probably during the first proofreading of **FE** Chopin altered the articulation of the LH motif,

which was retained in **GE**: . During the

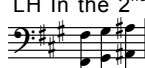
final proofreading of **FE** (→**EE**) Chopin introduced a version concordant with the way in which he changed the other analogous places. We give the text of this final redaction of **FE**, omitting the wedge in the LH at the beginning of bar 259, doubtless left inadvertently. Cf. comment to bar 284.

Bar 267 RH As the 1st and 3rd semiquavers of the triplet on the 3rd quaver **FE** (→**EE**) erroneously has $c\sharp^3$ (in **EE** the 2nd note of this triplet was also changed – to $c\sharp^2$). **A** & **GE** have the correct text. Cf. bar 134.

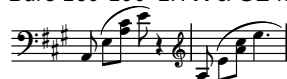
Vc. During the final proofreading of **FE**^{vc} (→**EE**) the fingering digit **4** was not added until the 2nd half of bar 268. We move it to the place where this figure appears for the first time.

p. 47 **Bar 271** LH As the inner note of the last two chords **A** & **GE** have b . Chopin replaced it with d^1 during the last proofreading of **FE** (→**EE**). We give this final version, supplementing it with a \flat lowering $d\sharp^1$ to d^1 , omitted at that time doubtless by mistake. Cf. bar 138.

Bar 283 vc. At the beginning of the bar **A** (→**FE**^{sc}→**GE**^{sc},**EE**) has a crotchet, and **FE**^{vc} (→**GE**^{vc},**EE**) a quaver.

p. 48 **Bar 284** LH In the 2nd half of the bar **A** & **GE** have the following version:  Chopin altered it during the final proofreading of **FE** (→**EE**). Cf. note to bars 125-126 & 258-259.

Bars 289-290 LH **A** & **GE** have the following text:



We give the version introduced by Chopin during the final proofreading of **FE** (→**EE**). At that time Chopin also added pedalling and the instruction *dolce*.

Bars 293-294 & 301-302 pf. **A** & **GE** have accents only in bar 293; they are placed imprecisely, in such a way that they appear to apply to the 2nd or 3rd note of each of the figures beamed together. The distinct long accents on the 1st note were added by Chopin – in all the bars – during the final proofreading of **FE** (→**EE**). At that time he also added pedalling and supplemented the slurs, which in **A** (& **GE**) were written only by some motifs.

Bars 294-295 & 302-303 pf. **A** does not have the notes d in the last chord of the RH in bar 294 and the 1st in bar 295. Chopin added them when proofreading **FE** (→**GE,EE**). In bars 302-303 **A**

has the following version: , to which in **FE** was added

only an δ beneath the lower note of the octave E - e at the beginning of bar 303. In **GE** the supplemented version was reproduced, but with the e at the beginning of bar 303 assigned to the RH. In **EE** only the notes were given, without both the digits δ . In the editors' opinion, the changes introduced by Chopin in bars 294-295 were meant to apply to bars 302-303 as well, and the discrepancies in the editions result from careless proofreading of **FE**.

p. 49 **Bar 306** LH **FE** (→**EE**) does not have the \sharp before the 2nd quaver.

p. 50 **Bar 308** LH At the beginning of the bar there is no accidental before the bottom note in **A** (→**FE**→**EE**). Added before this note in **GE** was \flat , which is, however, most probably an error, since the g^1 in the previous bar does not belong to the current key ($F\sharp$ minor), and if Chopin had wished to use it again here in an altered dominant chord, he would most probably not have forgotten the \flat .

Bar 312 LH Written in **A** instead of ab is $g\sharp$. Printed in **FE** (→**GE,EE**) was a , which probably attests a wish to alter the notation of this note from $g\sharp$ to ab . In **FEFo** Chopin added a \flat lowering a to ab .

Bar 315 RH In the sources, there is no \flat before the last semiquaver. Chopin added it probably during the final proofreading of **FE** (→**EE**), but the sign was misplaced before the 6th semiquaver.

Bar 316 RH Before the 2nd semiquaver in the 2nd half of the bar **GE** has a \flat restoring e^2 . This sign does not appear in either **A** or **FE** (→**EE**), yet traces visible in **FE** prove that \flat appeared also in this edition, but was ultimately removed during the latest proofreading. This may testify a passing hesitation on Chopin's part as to the sound of this note.

p. 51 **Bar 320** RH In **A** the 2nd semiquaver in the 2nd half of the bar is not clearly written: Chopin corrected e^2 to d^2 or d^2 to e^2 . **FE** (→**EE**) has d^2 ; **GE**, e^2 . It is likely, therefore, that an e^2 read by the engraver of **FE** was altered by Chopin during the final proofreading to d^2 .

Bar 327 RH **A** does not have the top note of the chord, b^1 . Chopin added it when proofreading **FE** (→**GE,EE**).

Bars 329 & 331 pf. **A** has here **f**. We give the term from **FE** (→**GE,EE**), most probably revised by Chopin.

p. 52 **Bar 339** pf. **ff** appears only in **A**.

p. 53 **Bars 363-364** pf. Instead of \llcorner in bar 364 **A** has *leggieriss*. The change of marking most probably results from Chopin's proofreading of **FE** (→**GE,EE**).

Sonata in G minor, Op. 65

Sources

As, Aw – collection of several dozen sheets with fragments of the *Sonata* at various stages of completion, from virtually illegible sketches to fair texts, notated by Chopin (**Aw** – private collection, Paris; **As** – various museum and private collections, most in the Muzeum Fryderyka Chopina in Warsaw; photocopies of the entire collection published by Ferdinand Gajewski, New York, 1988). The collection contains all the material used in the version prepared for print, although Chopin altered many details in later sources. We also find here numerous fragments not used in the final version, some written out several times in various forms.

The continuous and relatively clean texts of movt. I (missing page with bars 71-90) and movt. IV, in a form very close to the final version, although with fewer performance markings, we refer to as a working autograph (**Aw**). This numbers 21 pages; visible on some pages are pencil additions, e.g. agogic markings, attesting that Chopin used **Aw** for trying out the *Sonata* with Franchomme. We regard the remaining texts as sketches (**As**).

[A] Lost autograph *Stichvorlage* of the *Sonata*, prepared from **Aw**. Here Chopin made a whole range of alterations in rhythm and pitch and supplemented the performance markings. **[A]** served as the base text for the first French edition of the *Sonata*.

MFr Manuscript of the cello part (Bibliothèque Nationale, Paris), prepared by Auguste Franchomme, presumably for playing ('trying out') the *Sonata* with Chopin before it was printed. At the top of the first page, we see a note in French: 'Cello part of Chopin's Sonata for piano and cello written at his dictation by myself, Franchomme'. It is difficult today to state whether Chopin did indeed 'dictate' the text, e.g. playing it on the piano, or whether 'dictation' here is just a metaphor emphasising Chopin's authorship. Considering Chopin's extant texts of the *Sonata* (**Aw**) at a stage of completion that is similar to that contained in **MFr**, it seems much more likely that Franchomme wrote out the cello part from Chopin's working texts and verbal indications. **MFr** is written hurriedly, but cleanly and legibly, generally without corrections (with the exception of movt. I, bars 165-168). Some fragments contain quite a few performance markings (beginning of movt. I, *Largo*).

FE1 First French edition, Brandus et C^{ie} (B. et C^{ie} 4744), Paris, Oct. 1847, prepared from **[A]** and twice proofread by Chopin.

FE2 Second impression of **FE1**, most probably made soon after the first (same firm and number). Some corrections were made here, probably on the basis of **[A]**, and possibly after consultation with the composer; the proofreader is believed to have been Pauline Viardot.*

After Chopin's death **FE2** was reprinted twice, with a cover of the series *Oeuvres complètes pour le piano de Frédéric Chopin*.

FE = **FE1** & **FE2**.

FE^{sc}, FE^{vc} – score and cello part of **FE**.

FEFr Copy of **FE2** with annotations by Auguste Franchomme (Österreichische Nationalbibliothek, Vienna), prepared most probably around the turn of 1877-1878, during editorial work on the first source edition of Chopin's works by the firm of Breitkopf & Härtel. It contains error corrections, quite numerous clarifications of performance markings, a variant, and fingering of the cello part. Franchomme produced the text on the basis of his notes or recollections from performances of the *Sonata* with Chopin; in general, their concordance with the composer's intentions does not raise any doubts (with no account taken of annotations concerning technical aspects of the performance of the vc. part), but some are probably erroneous, doubtless due to the lapse of around thirty years between the composing of the *Sonata* and the preparation of **FEFr**.

FEFr^{sc}, FEFr^{vc} – score and cello part of **FEFr**.

FES Copy of **FE2** from the collection belonging to Chopin's pupil, Jane Stirling (Bibliothèque Nationale, Paris). In movt. IV it contains error corrections and fingering added in pencil by Chopin.

GE1 First German edition, Breitkopf & Härtel (7718), Leipzig, Dec. 1847, based on a proof of **FE1** prior to the final correction. A number of revisions were made in **GE1**, e.g. addition of accidentals, ties and *staccato* dots, not always in keeping with Chopin's intentions or practice.** Some changes to the pitches of notes (e.g. movt. I, bars 19, 59, 193) go beyond the scope of a typical editorial revision and suggest Chopin's participation in the preparation of **GE1**. Unfortunately, it is impossible to establish the exact extent of this participation on the basis of available sources. There exist copies of **GE1** differing in details on the cover.

GE2 Second impression of **GE1** (same firm and number), in which a number of revisions were made, setting the text in order, e.g. supplementing accidentals (including precautionary accidentals), unifying details of the cello part between score and part book. There exist copies of **GE2** differing in cover price.

GE = **GE1** & **GE2**.

GE^{sc}, GE^{vc}, GE1^{sc}, GE1^{vc}, GE2^{sc}, GE2^{vc} – score and cello part of **GE** and its various impressions.

Editorial principles

As the base text we adopt **FE2**, as a source based on **[A]** and containing the latest corrections unquestionably by Chopin. To eliminate possible errors, we compare it with **Aw**, **As** & **MFr**. In the further part of this commentary, we refer to manuscript texts only when it is difficult to establish Chopin's intentions on the basis of **FE** & **GE**.

We take account of those corrections of **GE** which bear features of Chopin's alterations; since their authenticity is not certain, we give them in the form of variants.

We take account of the annotations of **FEFr**; changes correcting clear inaccuracies or errors in **FE** are incorporated directly into the text; the remainder are given in parentheses. We do not give fingering or some additional slurring of the vc. part, since they constitute a later, practical elaboration of that part.

Chopin's fingering given in brackets comes from **FES** or **Aw**.

Doubts over the signification of > signs of various length (accent, long accent or *diminuendo*), resulting from the lack of **[A]**, are resolved by reference to the composer's practice in this area, documented in sources for other compositions.

The cello part prepared from the sources appears in the score; in the insert with the separate part, the source version is enhanced with a practical elaboration according to principles described in the *Performance Commentary* to the vc. part.

I. Allegro moderato

p. 54 Bars 1 & 5 pf. The markings **p** given in brackets come from **Aw**.

p. 55 Bar 19 LH The main text of the 4th crotchet comes from **Aw** & **FE**, the variant from **GE**. The change made in **GE** may come from Chopin: he anticipated a harmony in this way a number of times, especially in later works, see e.g. bars 13-14 of this movement or the *Nocturnes in B*, Op. 62 No. 1, bars 36-37, and in *E*, Op. 62 No. 2, bars 41-42.

Bar 30 pf. The sign > appears in **FE** (\rightarrow **GE**) already at the beginning of the bar. We correct this probable inaccuracy of notation.

p. 56 Bar 35 pf. On the penultimate quaver **GE** has the sixths $e^1-c\#^2$ and $e^2-c\#^3$. This erroneous version most probably arose as a result of the revision of an inexact text in a proof of **FE1**, in which there were no accidentals before these sixths. This is indicated by the notation of **Aw**, in which this place is indeed written without accidentals. That this notation should be understood as in our edition is attested beyond any doubt by the flats and naturals that appear here in the finished **FE** and by the earlier notation in **As**.

* This is mentioned by Clara Schumann in a letter to Herman Härtel of 28 Nov. 1847, published in Monica Steegmann (ed.), *...daß Gott mir ein Talent geschenkt! Clara Schumanns Briefe an Hermann Härtel und Richard und Helene Schöne* (Zurich and Mainz, 1997).

** One of the revisers was Clara Schumann, as we learn from her correspondence with Herman Härtel (letters of 22 Sept. and 9 Oct. 1847), op. cit.

p. 57 **Bar 46** RH As the penultimate semiquaver **GE** erroneously has c^3 . Vc. In some later collected editions the note g was added to the last semiquaver. Although this note did appear in the earlier sources **As**, **Aw** & **MFr**, Chopin ultimately, in **FE** (\rightarrow **GE**), abandoned it, most probably to avoid a less comfortable hand position.

Bar 47 RH Before the 1st semiquaver of the 2nd half of the bar **GE** has b . In **Aw** there is no sign here, and so we should read d^2 , as is confirmed by the b written by Chopin before the penultimate semiquaver of the bar in the deleted original version of the ending of the passage, $g^2-f^2-db^2-bb^1$. **FE** has \natural before the note in question; cf. also bar 45, 11th semiquaver. Pf. The sign \ast appears only in **GE**.

Bar 48 RH The grace note c^3 was added in **FEFr**. RH On the 4th beat **GE** has \llcorner , most probably by mistake. Cf. dynamic sign at the beginning of this movement.

Bars 49-50 pf. The four accents isolating the motif that imitates the start of the cello phrase in bar 48 (also repeated by the piano in bar 49) appears only in **Aw**. In **FE** (\rightarrow **GE**) only the last of them was given, most probably due to a lack of space above the highly positioned LH semiquavers.

Bar 50 LH As the 4th semiquaver **FE1** (\rightarrow **GE**) has ab^1 . This is probably an engraver's error (he may have been looking at the 4th semiquaver in the previous bar), corrected in **FE2**. Cf. previous comment.

Bar 51 The sign p comes from **FEFr**.

p. 58 **Bar 59** RH The main text comes from **FE**, **Aw** & **As**. The variant is the version of **GE**, which may derive from Chopin's proofreading.

Bar 61 pf. In **FE** (\rightarrow **GE**) there are no performance markings here. We give the p that appears in **Aw** & **FEFr** and the *dolce* added only in **FEFr**. Cf. analogous bar 175.

Bars 67-68 RH The tie sustaining c appears only in **Aw**. It is not certain that its absence from the other sources is not due to inattention on the part of Chopin or the engraver.

Bars 69, 71 & analog. pf. In **FE** (\rightarrow **GE**) the pedalling is not marked with the greatest precision:



We give the reading closest to the notation of the sources, and at the same time the securest in pianistic terms (pedal must certainly be taken on the last quaver). Another possibility is described in the *Performance Commentary*.

Bars 70 & 184 RH The sources differ in the notation of the 3rd beat of these bars. In bar 70 **Aw** & **FE** do not have the crotchet f^1 belonging to the top voice. From a practical point of view, this notation is sufficient, yet it may hinder an understanding of the polyphonic structure of this fragment, since formally speaking, it is lacking a crotchet in the main melodic line. In the analogous bar 184, **FE** (\rightarrow **GE**) has a crotchet rest above the minim $g\#-d^1$ (stem upwards), owing to which, from the 4th beat onwards, the melody formally belongs to another voice. In both places we give what we consider to be the most adroit notation, which Chopin used in **Aw** in bar 184.

Bars 71 & 185 pf. The question of the holding of some or all of the notes of the chord on the 4th quaver of the bar is exceptionally difficult to resolve. Initially, Chopin notated the holding of all 5 notes in the chord; this is the version in **As**. We do not know what his conception was at the stage of preparing **Aw**, since the page with bar 71 is lost, and in bar 185 there is not a single tie,

which is most probably a mistake. In **FE** only the bass notes are held, B in bar 71 and $G\#$ in bar 185. **GE** has in both bars ties sustaining all 5 notes of the chord. The following conclusions arise:

— when shaping these bars as a progressive repeat of the phrase heard 2 bars earlier, Chopin – due to the change in mode – had to choose between a linear analogy, in which the melody falls in semitones without repeated notes (the version with the held notes) and a rhythmic analogy, in which – apart from the shifting of the 1st note – the number and rhythm of the melodic notes are identical (the version with repeat);

— the chronology of the versions is not certain, since the original version (with notes held) may also be the last, if the ties of **GE** were added at Chopin's behest; if, however, they were added by the reviser or taken from **FE**, whence Chopin then removed them, the version with repeat would be the latest.

In this situation, we opt for a compromise solution, in which the melodic notes are repeated and the harmonic filling is held; in our opinion, this combines the virtues of both source versions. The latter are given as variants in the *Performance Commentary*.

p. 59 **Bar 78** vc. As the 2nd note **FE^{vc}** has ab^1 . This is most probably a mistake, as is indicated by the f^1 that appears in all the other sources. A change of ab^1 to f^1 is written in **FEFr**. Cf. analogous bars 80, 192 & 194.

Vc. The accent beneath f^1 is written in **FEFr^{vc}**. It replaced printed hairpins \llcorner , which emphasised the same note. We take account of that subtle change, since the accents in the analogous bars 80 & 192 suggest that when working on the *Sonata*, Chopin decided on this way of describing the dynamics of this motif.

Bar 79 LH **GE** does not have the crotchets g in the top voice, which is undoubtedly due to oversight.

p. 60 **Bar 93** LH In some later collected editions the 3rd semiquaver in the 2nd half of the bar was arbitrarily changed from Bb to $G\#$. The autographs show that Chopin initially wavered. Both **As** and **Aw** have corrections here: in **As** from Bb to G [$G\#$]; in **Aw** presumably from $G\#$ to Bb (illegible). In this situation the Bb that appears in **FE** (\rightarrow **GE**) can be considered Chopin's final decision.

Bars 93 & 95 **GE** preserved the original, one-part notation of the

RH part: We give what is undoubtedly an

improved notation, introduced by Chopin during the final proofreading of **FE1**.

Bars 93-94 & 95-96 RH In **GE** the octaves $a-a^1$ on the last quaver of bars 93 & 95 are tied to the corresponding notes of the chords at the beginning of bars 94 & 96. Since in the other sources these notes are held neither here nor in the analogous bars 207-210, we regard the ties of **GE** as an editorial revision of that edition. The fact that Chopin did not envisage the holding of these octaves is confirmed by the corrections he made in the version without ties – see next comment.

Bars 94 & 96 RH In the chords at the beginning of these bars **GE** has also the note d^1 . Chopin removed it during the final proofreading of **FE1**.

Bar 97 RH In some later collected editions the 6th & 7th quavers of the bar in the bottom voice were arbitrarily replaced with a crotchet.

p. 61 **Bars 98 & 212** vc. **FE** (\rightarrow **GE**) has differing slurs here:



(the slur in brackets at the end of bar 98 appears only in **GE^{vc}**).

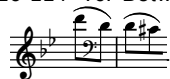
In the editors' opinion, the differing slurrings are indicative more of a search for the best notation than of a wish to differentiate the execution. We give the slurring written in both bars in **FEFr**.

Bars 100-101 pf. The instruction *cresc.* in bar 100 appears in **FE** (\rightarrow **GE**), but was moved to bar 101, in line with the cello part, in **FEFr**. We give both ways of shaping the dynamics in this fragment.

Bar 107 pf. As the 4th and 5th semiquavers **GE** has the 2 chords $g-bb-eb^1$ in the LH and $g^1-bb^1-eb^2$ in the RH, which is the original version, written in **Aw** and originally appearing also in **FE1**. In the final proofreading of **FE1** the LH chords were changed to $g-bb-g^1$ and $g-bb$. In the editors' opinion, the revision was carried out inexactly, and Chopin actually intended a version analogous to that which both editions have in bar 221. This is indicated by the following arguments:

- in the revised version the same notes are struck as in bar 221 (in a different key, of course); therefore, the differences in the as-signation of particular notes to the right or left hand constitute a complication of performance not justified by the sound;
- in **Aw** it can be seen that bar 221 also originally had triads with a uniform structure in both hands; Chopin then altered them to the version familiar from the editions, most probably wishing to melodically juxtapose the lines of the highest notes of both hands;
- Chopin did not seek to differentiate and complicate these places, as is attested by a remark he wrote in **Aw** beneath bars 106-107: 'like the second [time]'. Taking all this into account, we give a text analogous to bar 221.

p. 62 **Bars 109-110 & 223-224** vc. Between bars 223-224 **FE** (\rightarrow **GE**)

has different slurs:  In **FEFr** analogous slurs were written also in bars 109-110. This is contrary to the ties sustaining the last quaver of bars 109 and 223, clearly marked by Chopin in **As** & **Aw**, and also unclear in practical terms. Therefore we give in both places the slurs that appear in **FE** (\rightarrow **GE**) in bars 109-110, arousing neither pianistic nor musical reservations.

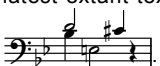
Bars 110 & 224 LH In the sources the last crotchet has 2 versions, with the root (D_1-D in bar 110 and G_1-G in bar 224) and with the third of the chord (respectively F_1-F and Bb_1-Bb). Additionally, it appears that Chopin also hesitated over whether to give fully analogous or differentiated versions in the two bars. Here is the exact state of the sources:

	bar 110	bar 224
— Aw originally	D_1-D	Bb_1-Bb
— Aw corrected	D_1-D	G_1-G
— FE	F_1-F	G_1-G
— GE	F_1-F	Bb_1-Bb

Each of the above versions is or may be authentic, but none can be regarded as final:

- **Aw** is only a working notation of the *Sonata*;
- in the version of **FE** one cannot rule out an error in bar 110;
- the change introduced in bar 224 in **GE** could have been the effect of unifying interference on the part of the editorial reviser. In this situation, we adopt the version of the basic source for the main text (**FE**), admitting of the remaining possibilities as variants.

Bar 111 RH In the chord at the beginning of the bar **FE** (\rightarrow **GE**) has eb as the bottom note, and the \natural raising eb to e does not appear until the middle of the bar. The manuscripts attest here to Chopin's repeated hesitation regarding the rhythm, the distribution of the voices and other details; in the latest extant text (**Aw**)

this bar is strictly analogous to bar 225:  In the editors' opinion, it is likely that, when subsequently correcting this place yet again, Chopin wished in **[A]** to alter mainly the rhythm to the strikes of the note e , without interfering in the harmonic content of the chord. Thus the lack of the \natural before this note in the 1st chord would be merely an unintentional side effect of the changes made. For this reason, we give the \natural at the beginning of the bar.

Bar 114 RH In **FE** (\rightarrow **GE**) the minim b at the beginning of the bar was placed on the lower staff, and the whole sixth $b-g^1$ is preceded by a vertical arc. In his last works, Chopin used such arcs to mark arpeggios or the division into hands, as it did not ensue unequivocally from the layout. Here the latter possibility seems much more likely (**Aw** does not have this arc), and so we omit this sign as unnecessary in the layout adopted in our edition.

p. 63 **Bars 121-122** LH In some later collected editions the notes F were tied. This arbitrary change is probably based on the version of **GE** in bars 128-129 (see below), of dubious authenticity.

Bars 128-129 LH In **GE** the last E in bar 128 is tied to the top note of the octave in bar 129. This is most probably an addition by the editorial reviser, suggested by the tie sustaining b .

Bar 130 LH Chopin wrote the 2nd half of the bar on the upper staff. Given the use of an octave sign for the last note of the RH, the f^2 that ends the LH passage should be read as f^3 . This is certainly an inaccuracy of notation.

Bar 133 RH In **FE** (\rightarrow **GE**) the lowest note of the grace note chord is placed on the lower staff, and in **FE** the whole chord is preceded by a vertical arc. We omit it, for the reasons discussed in the comment to bar 114.

LH The slur beneath the octaves in mid bar comes from **Aw**.

p. 64 **Bar 138** LH In **FE** the top voice is not distinguished on the last beat, whilst in **GE** a crotchet stem was added by the $d\#^1$. The notation of the manuscripts undermines the authenticity of this addition, showing that Chopin heard here two melodic notes, $d\#^1-b$, and not just one:



In the above notation of bars 138-139, taken from **As**, one sees clearly that the LH is assigned an imitational instance of one of the main melodic ideas in this movement. In **Aw**, in which this fragment appears in its final version, the detail in question was also precisely written, and it is this notation, as the most adroit, that we give.

Bar 139 LH **GE** has neither the \sharp raising c to $c\#$ on the 4th quaver of the bar nor that raising C to $C\#$ on the 8th quaver. This oversight, rather glaring in this context, is most probably derived from the notation of **[A]**, as is indicated by the lack of these signs in **Aw**. In **FE** the sharps were added.

LH On the 6th quaver of the bar **GE** has the octave $g\#-g\#^1$. The octave also appeared in **As**, **Aw** & **FE1**, in which, however, Chopin ultimately altered it to a sixth.

Bars 141-144 RH In **GE** the original graphic layout of the figuration was preserved (most probably reproduced with errors):




Chopin improved the notation in the final proofreading of **FE1**.

p. 65 **Bars 146-147** LH In some later collected editions, e was added to $g-a$ in the middle of bar 146; similarly an octave higher at the beginning of bar 147. This is the original version (it appears in **Aw**), most probably changed by Chopin already in **[A]**.

Bar 149 RH **FE** does not have the ties sustaining the opening chord. Comparison with analogous places – bars 24 (vc.), 36 & 157 – shows Chopin's oversight. The ties were added in **FEFr** & **GE**.

Bar 151 RH As the 2nd quaver of the bottom voice **GE** has the sixth $f-d^1$. We give the pianistically more comfortable fourth introduced by Chopin during the final proofreading of **FE1**. Cf. note to bar 159.

p. 66 **Bar 156** vc. In **FE** the slurs on the 2nd and 4th beats are given imprecisely: in **FE^{sc}** they embrace entire groupings ; in **FE^{vc}**, only the semiquaver triplets. In **GE1^{vc}** the notation of **FE^{vc}** was reproduced (with a mistake), and in **GE^{sc}** & **GE2^{vc}** the text of **FE^{sc}** was repeated. **MFr** has no slurs in this bar. We give the slurs, which **FE^{sc}** & **MFr** have in the analogous figures of bars 35 & 148. Pf. Before the lower notes of the sixths on the penultimate quaver **FE**(→**GE**) does not have the naturals restoring $g^{1(2)}$. This unquestionable oversight on Chopin's part is confirmed by the G that appears in this place in the cello part.


Bar 157 LH In **FE** (→**GE**) the penultimate chord sounds $b-e^1-g^1-b^1$. None of the analogous places (bars 24, 36 & 149) have a pure tonic chord on the 7th quaver of the bar, and the melodic note is always dissonant. Thus the suspicion of error arises, confirmed by the notation of **Aw**, in which this chord sounds $b-e^1-a^1-b^1$. We give this version, preserving a distribution of harmonic tensions in keeping with the other instances of this motif, as the only one.

Bar 159 RH On the 2nd quaver of the bottom voice, the sources have the sixth $g-e^1$. We give the fourth $b-e^1$, analogously to the change introduced by Chopin in bar 151 (see commentary). RH In some later collected editions on the 3rd crotchet of the bar the sixth $b-g^1$ was given in the bottom voice instead of the fourth $b-e^1$. From the harmonic point of view, this version seems justified (cf. analogous bar 151), but it was not notated by Chopin in any of the sources.

Bar 160 pf. The change of pedal is written in **FE** (→**GE**) at mid bar, which is most probably a mistake; cf. bar 152.


Bar 163 RH As the middle note of the chord at the beginning of the bar **GE** has d^2 . This is probably an arbitrary change made by the reviser of this edition. We give the text of **FE** & **Aw**, unquestionably Chopin's.

p. 67 **Bar 167** vc. **FE^{sc}** (→**GE**) does not have the slur above the 1st beat, and **FE^{vc}** has a single slur over the whole bar. We give the undoubtedly correct slurs of **FEFr**.

Bars 168-170 The agogic markings in brackets, supplementing the *stretto* given in **FE** (→**GE**) in bar 165, come from **FEFr^{sc}**. In **FEFr^{vc}** the corresponding entries appear 2 bars later, which is most probably a mistake (this assessment may be supported by the fact that the ready edition of the *Sonata*, in which remarks from **FEFr** were taken account of, gives the version of **FEFr^{sc}**). We also adopt the placement of the sign  in the cello part, corrected by Francomme; **FE** (→**GE**) has it in bar 168.

Bar 181 RH In some later collected editions the third c^1-e^1 was given at the end of the bar. This is the original version (**Aw**), altered by Chopin most probably in [**A**] (→**FE**→**GE**).

p. 68 **Bar 185** pf. In **FE** (→**GE**) the last chord is written in a simplified way, without arpeggios and pedalling. Since there is not the slightest doubt about the use here of an execution like that in analogous bars, we add these markings.

Bar 193 RH The main text of the 4th semiquaver (e^1) comes from **FE** & **Aw**. During the printing of **GE** it was altered to f^1 . The probable authenticity of this version is supported by the deft introduction of melodic analogy with the figuration of bar 191 and the weaving into the line of semiquavers of the most important motif of this movement and the whole of the *Sonata* ($e^1-f^1-e^1$, .

p. 69 **Bar 197** RH In the chord on the 2nd beat **GE** has a^2 as the highest note (also in this edition, the slur beginning on this chord is missing). We give the g^2 that appears in **FE** & **Aw**. Cf. bars 82, 83 & 195.

Bars 199 & 201 RH The tie sustaining bb^1 in the middle of bar 199 does not appear in **GE**, but is present in **FE** & **Aw**. In some later collected editions an analogous tie was added in bar 201. We leave this small difference between the two bars as one of the elements in the differentiation of the two-bar phrases (bars 198-199 & 200-201).

Bars 205-206 pf. In **FE** the markings ff & p form one sign placed before the 1st chord of bar 206, such that ff falls at the end of bar 205. In **FEFr** the placement of the sign was made more precise, with the ff moved to the beginning of bar 206. In the editors' opinion, such a reading is less likely, and so we place here dynamic signs analogous to bars 91-92, where their arrangement arouses no doubts in respect to the sources and the sound. A similar interpretation of the markings of **FE** was already made in **GE**, most probably also informed by analogy with the corresponding place in the exposition. Cf. note to bar 226.


Bars 207 & 209 RH In the sources, the octaves d^1-d^2 on the 4th quaver are written as 2 quavers, in bar 209 tied (in **GE** also in bar 207). The lack of the ties is certainly a mistake by Chopin, as is shown by comparison with analogous bars and the accents emphasising the syncopating character of these notes. Regarding the holding of these octaves as beyond doubt, we adopt Chopin's simpler notation of the analogous bars 93 & 95.

Bars 207-208 & 209-210 RH In **GE** the octaves d^1-d^2 on the last quaver of bars 207 & 209 are tied to the corresponding notes of the chords at the beginning of bars 208 & 210. These ties were most probably added by the reviser. Cf. note to bars 93-94 & 95-96, and also bars 128-129 & 211.

Bar 208 RH At the beginning of the bar, the sources have also g^1 in the chord. Since this note does not appear in the analogous bar 210, and in the exposition (bars 94 & 96) Chopin removed the corresponding notes when proofreading **FE**, we regard this g^1 here as the result of inattention on the composer's part and do not give it.

p. 70 **Bar 211** RH In **GE** the seconds eb^1-f^1 on the 4th and 5th quavers of the bar are tied. Taking into account several other places in which ties were added during the revising of **GE** (e.g. bars 93-94 & 95-96), we consider this addition also to be inauthentic. In **Aw** the rhythm of the repetition of these seconds is different still (the strikes fall on the 3rd, 4th, 6th, 7th and 8th quavers), but in both **Aw** and **FE** simultaneous strikes of the melodic note of the top voice and the accompanying second appear both here and in the analogous bar 97.

Bars 211-212 RH The phrase mark comes from **Aw**.

Bar 212 pf. In **FE** (→**GE**) the hairpin  from above the upper staff are repeated between the staves. This is most probably a mistake, and so we omit this unnecessary sign.

Bar 217 RH The tie sustaining g^2 in mid bar appears only in **FE**, probably added during the final proofreading of **FE1**.

p. 71 **Bar 221** RH In some later collected editions eb^1 was arbitrarily added to the 7th semiquaver of the bar.

Bar 223 RH On the last crotchet of the bar **GE** has even quavers. The dotted rhythm in **FE** is most probably the result of Chopin's final proofreading of **FE1**.

Bar 226 pf. The first editions differ here in the dynamic markings. **GE** has p at the beginning of the bar, whereas **FE** has there sfz , and p not until mid bar. The markings of **FE** arouse serious doubts due to the use of the sign sfz , never written by Chopin. It seems likely, therefore, that some misunderstanding occurred here during proofreading. Musical considerations also support the markings of **GE**: although Chopin did willingly employ ff (and later p) at the end of phrases, e.g. movt. IV, bar 13, and also *Polonaise in C*, Op. 3, bars 186, 198, 204, *Grand Duo Concertant*, Dbop. 16, bar 186, *Sonata in B minor*, Op. 58, movt. I,

bar 115, *Barcarolle*, Op. 60, bar 111, it did not threaten to drown out the principal – or indeed the only – melodic line of the next phrase. For these reasons we give the sign *p* transmitted by **GE**, concordant with the *p* on the 2nd quaver in the vc. part.

II. Scherzo

p. 72 **Bar 8** LH At the beginning of the bar **FE** (→**GE**) has only *d*. This is certainly an oversight – cf. analogous bars 96 & 218. The fifth *d-a* also appears in **As**.

Bars 16-17 The placement and signification of the sign \rightrightarrows is not entirely clear here. If – as was the rule during this period in his life – Chopin wrote the *Scherzo* in a small, cramped script, it is entirely likely that he intended it to be an accent on the 3rd crotchet in bar 16 or the 1st in bar 17.

Bar 20 pf. In **GE** the last chord is marked *staccato*; there are also dots – in both first editions – in the analogous bars 108 & 230. In **FE** this chord does not have dots, and the note *e*¹ is tied to the *e*¹ in the next chord; this is most probably a slur for this pair of chords. The version of **FE** may result from Chopin's proofreading, which allows one to regard the *tenuto* execution of the chord in bar 20 as a minor variant of articulation.

p. 73 **Bars 30, 118 & 240** RH In bars 30 & 240 **FE** (→**GE**) has the chord *g-bb-eb¹-g¹*. Originally, it was the same in bar 118, but in the final proofreading of **FE1** Chopin had the *eb¹* removed in this bar. Since in bars 2-31, 90-119 & 212-241 there are no other differences in the pitch or number of notes, there arises a justified assumption that Chopin meant this correction to apply to all three analogous bars. The following arguments may be put forward in support of this hypothesis:

— in **As** the above-mentioned 3 groups of bars are written just once; therefore, from the outset Chopin had no intention of differentiating between them; the correction, if it were to apply to bar 118 alone, would negate this principle;

— in **As** the entries relating to the *Scherzo* are of a predominantly sketched character, but in bars 29-32 all the chords are written out exactly; the chord under discussion does not have *eb¹*, and that is the only difference from the printed version; so when removing this note during the proofreading of **FE1**, Chopin returned to his original conception;

— the correction of bar 118 alone can be explained by the changes made at the same time in the following bars (see note to bars 120-128); the weight of this correction doubtless induced the composer to check the whole phrase here more closely.

Bars 33 & 35 vc. **FE** (→**GE**) does not have the flats lowering *e*¹ to *eb¹*. This is certainly due to inattention on Chopin's part: in **As** bars 25-40 are notated with two flats in the key signature; when subsequently writing **[A]** with a single *b*, Chopin did not check all the necessary changes in the notation of accidentals.

Bars 40-41 vc. Instead of the \rightrightarrows in bar 41 **FE** (→**GE**) has *p* in bar 40. The markings given by us, better correlated with the pf. part, come from **FEFr**.

Bar 55 RH As the bottom note of the chord at the beginning of the bar we give the *f*¹ that appears in **FE**. During the proofreading of **GE** it was changed to *e*. It is almost certain that this alteration was not Chopin's:

— *f*¹ gives a chord with a structure similar to the analogous chords in bars 15 & 51;

— to the reviser of **GE**, with a conventional sense of harmony, *f*¹ might have seemed an obvious mistake, especially since it disturbs the regularity of the progression of four-six chords in the RH in bars 54-56; a similar revision was made in **GE** in the *Ballade in G minor*, Op. 23, bar 7, altering the top note of the LH chord from *eb¹* to *d¹*;

— in **As**, in bars 54-56, Chopin wrote precisely only the vc. sixths and RH chords delineating the harmonic progression; in the bar under discussion, he changed the chord *e¹-a¹-c²*, written on first impulse, to *f¹-a¹-c²*.

Bars 58-59 RH **GE** does not have the tie sustaining *c*².

p. 74 **Bar 65** RH In the 1st chord **GE** has an additional note *ab²*. Chopin removed it during the final proofreading of **FE1**.

Bar 73 RH The note *a*¹ on the 3rd quaver appears only in **As**. Its absence from **FE** (→**GE**) is probably an oversight, since no clear reasons can be seen here for deforming one of the basic motifs of the *Scherzo*. However, one can not entirely rule out the deliberate omission of this note by Chopin, e.g. to facilitate execution.

Bar 79 LH As the 4th quaver **GE** erroneously has *g#¹*. Vc. In some later collected editions the 3rd crotchet was arbitrarily changed to *b*.

p. 75 **Bar 93** LH The lack of *e* at the beginning of the bar is most probably one of the several examples of mistakenly omitted notes in this section of the *Scherzo*, cf. comments to bars 8 and 73. In **As** the repeats of the opening segment of the *Scherzo*, bars 89-116 & 211-238, are not written at all, and so Chopin did not intend any differences between them.

Bar 94 LH **FE** (→**GE**) has at the end of the bar the octave *A-a*. This is certainly a mistake, as is testified by the fifth *d-a* that appears in all 5 analogous bars (6, 8, 96, 216 & 218).

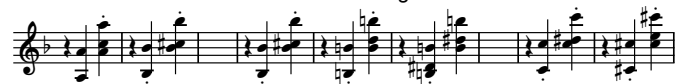
Bar 96 RH In the sources, the note *g#¹* on the 2nd crotchet of the bar is furnished with an extra crotchet stem. Since this extension does not appear in the 5 other identical bars 6, 8, 94, 216 & 218 (where there is a rest for the bottom voice), we regard this stem as mistakenly notated.

Bar 106 RH On the 3rd beat **GE** has an additional *e*¹ in the chord. This is most probably a mistake by the engraver of **FE1**, subsequently corrected by Chopin during the final proofreading.

Bars 106-107 vc. Before the two crotchets **FE** (→**GE**) has vertical arcs, which in Chopin's orthography most often denote an arpeggio. Since these signs do not appear in the analogous bars 18-19 or in bars 228-229, and their possible signification in this context is uncertain, we give them in brackets to signal the possibility of error.

p. 76 **Bars 119-121 & 123-125** In the piano part **FE** (→**GE**) gives the three-bar *crescendo* in each of these groups of bars both in words and with hairpins \rightrightarrows ; it also has two \rightrightarrows in the vc. part. In **FEFr** all the *crescendos* were removed from bars 119-121 and the verbal instructions from bars 123-125, defining a dynamic gradation on a larger scale (bars 119-121 without markings, bars 123-125 \rightrightarrows , bars 127-130 *cresc.*). The markings given by us take account of both possible dynamic profiles of this fragment. Vc. **FE** (→**GE**) embraces bars 119-121 with a single slur, but does not have a slur in bars 123-124. We give the slurs written in **FEFr**.

Bars 120-128 RH **GE** has the following text:



The version given by us is the result of Chopin's later proofreading of **FE1** (there are visible traces of the removal of naturals raising *bb*s to *b*'s in bar 124 and sharps raising *c*'s to *c#*s in bar 128).

Bars 133-207 pf. As was his custom, Chopin wrote the RH part, situated in the tenor register, on both staves: the lower notes (the majority) on the lower staff, above the LH part, the higher notes on the upper staff, in the treble clef. Since this figuration

has an accompanying character, and the division of the notes between the staves, dictated by comfort of notation, does not carry any musical suggestions, we alter the layout to make it easier to read.

Bar 134 RH On the 5th quaver of the bar **GE** has *d*¹. Chopin changed it to *b* during the final proofreading of **FE1**. Traces of a change from *d*¹ to *b* are visible also in **As**. The version with *d*¹ is harmonically somewhat less adroit, since in the next bar this note does not resolve directly onto *c*^{#1}. In the analogous bars 154 & 182 *b* appears in **FE** (→**GE**) as the only version. Cf. note to bar 150.

Bars 139 & 187 RH On the 3rd quaver of the bar **GE** has *g*; on the 4th, *d*¹. This version originally appeared also in **FE1**, but in the final proofreading Chopin changed the order of these notes. In **As**, in the analogous figure in bar 135, the original *a-e¹-e-b-f¹* was altered by Chopin to the final version (*e-e¹-a-b-f¹*), subsequently written, without any hesitations, in all the repeats of this figure in different keys. Thus the version preserved in **GE** would be another (subsequently rejected) attempt at improving the figuration of these bars or, more likely, the result of inattention during the writing of **[A]**. Cf. note to bar 183.

Bar 146 RH At the beginning of the bar **GE** has *d*¹, most probably by mistake. We give the *e*¹ of **FE** & **As**, which raises no doubts.

p. 77 **Bar 150** RH On the 5th quaver of the bar **GE** has *e*¹. We give the *c*^{#1} that appears in **FE** & **As**. Cf. note to bar 134.

Bars 162-163 & 194-195 RH In some later collected editions a tie sustaining *d*¹ was arbitrarily added.

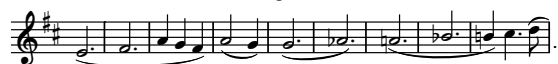
Bar 164 vc. In **FEFr** the two notes (*d*¹ & *c*^{#1}) are slurred together, and a *staccato* dot is added beneath the *c*^{#1}.

p. 78 **Bar 177** RH As the last quaver **GE** has *a*. This is an earlier version (it appears also in **As**), changed by Chopin during the final proofreading of **FE1** to *g*.

Bar 182 RH As the last quaver **FE** has *d*, most probably by mistake.

Bar 183 RH In **GE** the 3rd and 4th quavers of the bar are switched. We give the version corrected by Chopin in **FE1**. Cf. note to bars 139 & 187.

Bars 185-193 vc. We give the slurring of **FE** (→**GE**). In **FEFr** it was altered to the following:



Bars 188-189 RH **GE** does not have the tie sustaining *g*.

Bar 196 (2nd volta) RH In some later collected editions the 3rd and 6th quavers were arbitrarily altered to *b*[#] or *c*¹.

p. 80 **Bar 242** RH On the 2nd beat **FE** (→**GE**) has the chord *a-d¹-a¹*. The inner note here is most probably wrong:
— no natural resolution (to *f*¹) of the seventh *g*¹ from the previous bar;
— an unnecessary repeat of the *d*¹ that sounds in the vc. part; throughout the phrase (bars 239-250) Chopin avoided such doublings (he omitted *c*¹ on the 2nd crotchet of bar 243), as can be seen in particular in the notation of **As**, in which the vc. part is written on the lower staff of the pf. part; cf. also note to bars 30, 118 & 240.

Bar 251 RH At the beginning of the bar **GE** does not have the # raising *f*¹ to *f*^{#1}.

III. Largo

p. 81 **Bar 1** The term *dolce* appears in **FE**^{vc}, whereas in **FE**^{sc} it was misplaced above the pf. part. In **GE**^{sc} it was moved to under the RH part, and **GE**^{vc} does not have it at all.

p. 82 **Bars 10-12** vc. The slurs given by us accord with those in **FE** (→**GE**). However, probably due to imprecise corrections, the editions have one more slur, running from the *A* in bar 10 to the *d* in bar 12 (in **FE**^{vc} & **GE**^{1vc} one sees only the end of this slur at the beginning of bar 12, which starts a new staff). In **FEFr**^{sc} the additional slur was removed.

Bars 12-14 LH The slur embracing the octaves of the bass was most probably added by Chopin during the final proofreading of **FE1**; it does not appear in **GE**.

Bar 13 vc. In **FE**^{vc} the minim *c*¹ is tied to the next quaver. This is the original version: we find it in **As**, and it initially appeared also in **FE**^{sc}, as is testified by the presence of this tie in **GE**. We give the corrected version of **FE**^{sc} (without tie), confirmed by the removal of the sign in **FEFr**^{vc}. **MFr** also has no tie.

Bars 14-15 LH In **GE** the bass is led in single notes. Chopin added the lower octave during the final proofreading of **FE1**.

Bars 16-17 RH **FE** (→**GE**) has a separate slur above each bar. This is certainly an inaccuracy of notation, probably caused by the passing onto the new system. Cf. analogous bars 3-4.

p. 83 **Bars 18-19** pf. In **FE** (→**GE**) the *cresc.* starts at the beginning of bar 18, which also does not have the marking *p*. We remove this discrepancy with the dynamics of the vc. part on the basis of corrections in **FEFr**.

Bar 21 RH As the top note of the 1st chord **GE** erroneously has *a*¹.


Bars 21-22 vc. We give the slurring of **FE** (→**GE**). The slur between bars appears only in **FE**^{vc} (→**GE**^{vc}). In **FEFr** the slurs at the end of bar 21 were changed, embracing the last 5 quavers with a single slur.

Bars 22-23 vc. In **FE** (→**GE**) the last *f* in bar 22 is joined with a slur to the *d*¹ in bar 23. We take account of the removal of this slur in **FEFr**; it is also absent from **MFr**.

Bar 27 In **FE** (→**GE**) this bar numbers only 4 crotchets, since the last *bb* of the vc. part is a semibreve (without dot), and the piano's *d*¹ is a minim. The presence of pauses means that this is of no practical significance, and so we remove this irregularity of notation. The correct values are written both in **As** and in **MFr**.

IV. Finale. Allegro

Rhythmic notation

We reproduce the combinations of dotted rhythm  and quaver triplet, frequent in this movement, in accordance with the convention which Chopin employed throughout his oeuvre (see *Performance Commentary*). This is also the notation of **Aw** (despite its working character, in this respect it is generally entirely clear) and, in most cases, **FE**.

p. 84 **Bars 1 & 5** RH **Aw** has here fingering: in the 2nd half of bar 1 the digits **1** above *a*¹ and **2 1** above both notes *g*¹, and in the 2nd half of bar 5 the digits **1 4 3** above *d*²-*f*²-*eb*². We do not include it, since in both places we give the more precise fingering written by Chopin in **FES**.

Bars 1, 5 & 6 In the pf. part we give the dynamic markings amended by Chopin in his final corrections of **FE1**. **GE** has *f* instead of the opening *ff*, and the signs in bars 5-6 are entirely absent.

In the editors' opinion, the change in bar 1 should be included also in bar 6, when this phrase is repeated by the cello. Also during this proofreading Chopin added a pedal in bar 5 and moved the start of the slur from bar 7 to the end of bar 6.

Bar 4 RH On the 4th beat **FE** does not have the \flat before g^1 . The sign was added in **GE**; it also appears in **Aw**.

p. 85 **Bar 22 LH** Before the 1st quaver in the 2nd half of the bar **FE** (\rightarrow **GE**) does not have accidentals. Chopin added a \flat in **FES**. The notation of **Aw**, in which bars 19-23 have not a single \flat lowering a to ab , but which does have a \natural restoring a , shows that Chopin had Ab in mind here from the outset, and the added sign is not a change of bass note, but an error correction. For this reason we give Ab as the only text.

Bars 22-23 & 101-102 RH In some later collected editions ties sustaining f^2 in bars 22-23 and g^2 in bars 101-102 were arbitrarily added. They appear in none of the sources.

Bars 24, 103 & 105 RH & vc. We add the terminations of the trills after the fashion of bar 26, considering the authentic notation to be simplified.

p. 86 **Bars 28-29 vc.** The slur joining e^1 to eb^1 appears only in **FE**, probably added during the final proofreading of **FE1**.

Bars 34-35 vc. In **FE1** (\rightarrow **GE**) the slur begins from the last crotchet of bar 34, which in this context implies the holding of this note (see *Graphic conventions in the cello part* at the start of the present commentary); in **GE** ties were added. In **FE2^{sc}** the start of the slur was moved to the beginning of bar 35, and a corresponding change was also written in **FEFr^{vc}**. Taking into account the above corrections in **FE**, the lack of ties in **Aw** & **MFr** and in the analogous bars 113-114, we give the version without a tie as the only one.

Bar 39 vc. **pp** was added in **FEFr**.

p. 87 **Bars 47-48 vc.** **GE** gives here different fingering: instead of 2 in bar 48 it has 4 above the minim in bar 47. We give the version introduced by Francomme during the final proofreading of **FE1**.

Bar 55 LH **FE** (\rightarrow **GE**) does not have the \sharp before the last note. The sign was added in **FES** & **FEFr**; it also appears in **Aw**.

p. 88 **Bar 57 pf. & vc.** We give the **p** added in **FEFr**. In the vc. part **FE^{vc}** (\rightarrow **GE^{vc}**) has here *dolce*.

Bars 57, 65-66 & analog. pf. We reproduce the seemingly complex combination of rhythms in these bars in accordance with the execution that Chopin most probably had in mind (see *Performance Commentary*). The layout adopted in both first editions, in which the RH semiquavers are printed after the LH semiquavers, suggests an aspiration to a mathematical rhythmic precision that the quick tempo renders unattainable. The notation used by Chopin, although arithmetically only approximate, is nonetheless – on condition that the notes are vertically aligned – intuitively entirely understandable. It reflects Chopin's characteristic inclination to notate the natural musical flow by means of a graphic picture that is economical and as simple as possible.

p. 89 **Bars 69 & 144 RH** At the beginning of the 3rd beat we give the text of **FE** (\rightarrow **GE**). In some later collected editions the quaver $f\sharp^3$ in bar 69 was omitted; in others, c^3 was arbitrarily added in bar 144. Originally (in **Aw**), there was a rest here in both places; so Chopin added the note in bar 69 later, probably during the proofreading of **FE1**. This does not necessarily mean, however, that he wanted to unify these places and introduce a similar change in bar 144 as well. In Chopin's music, strict analogies between repeated iterations of a phrase are rather the exception than the rule, and in this movement of the *Sonata* they are in principle absent.

Bars 69-70 pf. The second sign \ast in bar 69 appears in **FE** (\rightarrow **GE**) distinctly after the 3rd beat, which is either a mistake or a misreading of the autograph, in which the notation may have been so cramped that the pedal signs, taking up quite a lot of room, did not fit beneath the correct notes. This may also account for the lack of signs in the 2nd half of bar 69 and the 1st half of bar 70 (cf. analogous bars 144-145).

Bars 70-71 vc. In some later collected editions the rhythmic values in the 1st half of these bars were arbitrarily switched, with a minim given in bar 70 and a crotchet in bar 71. Originally Chopin wrote a crotchet and a minim both here and in the analogous bars 145-146. However, he shortened the c^2 in bar 146 already in **Aw**, doubtless on account of the $c\sharp^2$ that appears on the 2nd beat in the pf. part. In bar 71 no such clash occurs, and so there is no reason to interfere with Chopin's original conception.

Bar 74 LH The note bb in the last chord appears only in **FE**, probably added during the final proofreading of **FE1**. We give it in brackets, since the version without this note, which appears in **Aw** & **GE**, is equally justified in terms of its sound, and some misunderstanding during the proofreading of **FE** cannot be entirely ruled out.

p. 90 **Bar 82 RH** At the beginning of the bar in some later collected editions ab was added to the crotchet c^1 . Although this note is written in **Aw**, the notation of this bar does not yet have a final form there and cannot constitute grounds for questioning the version of the first editions. In the whole of the finale, this phrase begins with the third of the chord twice more (bars 23 & 102).

Bar 83 RH As the semiquaver on the 2nd beat the sixth $f\sharp^1-d\sharp^2$ is repeated in **GE**. This is probably an error taken from **FE1**, subsequently corrected in this last edition.

RH In some later collected editions the penultimate note was altered from the b^2 that appears in **FE** (\rightarrow **GE**) to bb^2 . Although in **Aw** (and in **As**) there is no sign before this note, both these notations are of a working character and differ from the final version in many details (cf. note to bar 82). An additional argument supporting b^2 is the fingering digit written by Chopin in **FES** above the preceding note. Cf. bar 154.

Bar 84 RH On the 2nd beat in some later collected editions the note g^2 was arbitrarily added to the semiquaver g^1-a^1 . Visible in **Aw** is Chopin's deletion of this note.

Vc. As the last note in the 1st half of the bar **GE** has $f\sharp^1$, and as the penultimate note in the 2nd half of the bar, b^1 . This version results from the accumulation of the following elements:

— an error taken from **FE1**, which initially also had b^1 , subsequently altered to bb^1 ;


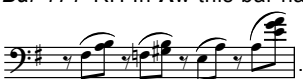
— a revision raising f^1 to $f\sharp^1$, which may have seemed more appropriate among the RH b^2 at the end of the previous bar, the $f\sharp^2$ in the chord at the beginning of this bar and the cello's erroneous b^1 discussed above.

Bar 85 pf. The notation of the 4th beat given by us was introduced by Chopin during the final proofreading of **FE1**. The other sources differ from this in both the pitch of the notes and the configuration of the voices:



It is difficult to state to what extent the version of **GE** corresponds to the notation of **FE** prior to its proofreading, since both errors (e.g. g for f) and revisions (simplification of layout; cf. comment to the opening of the *Ballade in F minor*, Op. 52) are possible there.

Bar 89 RH The tie sustaining e^2 appears in **GE** & **FEFr**. Its absence from the remaining sources is certainly an oversight, since this characteristic motif, which appears a dozen times or so, always begins with a syncopation, except in this single place.

- RH The tie sustaining c^2 was added in **FEFr**.
RH In some later collected editions arbitrary changes were made on the 2nd and 3rd beats: c^2 was removed from the 2nd chord, and e^1 was added to the 3rd.
- p. 91 **Bar 96** RH In some later collected editions d^1 was given in the 1st chord instead of $d\#^1$. This is the original version – appearing in **Aw** – changed by Chopin to the version of **FE** (\rightarrow **GE**) adopted by us, probably already in **[A]**.
- Bar 99** vc. We give the slur on the basis of **MFr** and corrections in **FEFr**. In **FE** (\rightarrow **GE**) the slur embraces also the g in bar 100, which is most probably a mistake.
- Bar 101** RH In some later collected editions the crotchet eb^2 at the beginning of the bar was arbitrarily altered to 2 quavers, analogously to bar 22.
LH Before the 1st note in the 2nd half of the bar **GE** has \flat . This erroneous sign also appeared in **FE1**, but there Chopin removed it during his final proofreading. **Aw** also has Bb (without the sign), and in **FEFr** a precautionary \flat was added before this note.
- Bar 102** vc. In some later collected editions the last 2 notes were arbitrarily changed to c^2-bb^1 .
- Bars 104 & 106** LH In some later collected editions the last note of the 1st half of the bar was arbitrarily changed to e .
- Bar 105** RH In some later collected editions a^1 was arbitrarily added to the minim c^2 at the beginning of the bar.
- p. 92 **Bars 107-108** vc. We give the slurs of **FE^{sc}** (\rightarrow **GE**). In **FE^{vc}** one slur links the $f\#^1$ in bar 107 with the 1st note of bar 108, and another links the two notes on the 2nd beat of bar 108. In **FEFr** a total of 7 crotchets were joined with slurs: from the $f\#^1$ in bar 107 to the f^1 on the 3rd crotchet of bar 108.
- Bar 108** vc. On the 4th beat **FE^{sc}** (\rightarrow **GE1^{sc}** \rightarrow **GE2**) and **Aw** & **MFr** have even quavers. We give the dotted rhythm that appears in **FE^{vc}** (\rightarrow **GE1^{vc}**) and is written in **FEFr^{sc}**.
- Bar 109** RH In some later collected editions the 2nd half of the bar was arbitrarily altered after the fashion of bar 30.
- Bar 111** vc. As the 2nd crotchet **FE^{vc}** erroneously has the octave $bb-bb^1$.
- p. 93 **Bar 120** vc. We give the slur of **FE^{vc}**. In **FE^{sc}** (\rightarrow **GE^{sc}** \rightarrow **GE2^{vc}**) it extends to one more quaver. In **GE1^{vc}** the slur joins only the 2 quavers on the 2nd beat.
- Bars 128-130** vc. We give the slurs of **FE** (\rightarrow **GE**); the slur and dots on the 2nd beat of bar 130 (in brackets) were added to **FEFr**. In **Aw** Chopin notated different slurs in bars 128-129:
- 
- these give an insight into the arrangement of the motifs shaping this figuration.
- p. 94 **Bar 135** RH In some later collected editions the penultimate note was arbitrarily changed to $a\#^1$. In **Aw** one can see that Chopin altered $a\#^1$ to $f\#^1$ and added the appropriate fingering.
- Bar 137** RH On the 2nd beat **GE** has the same rhythm as in the neighbouring figures. This is probably an error taken from **FE1**, where it was later corrected.
- Bar 139** LH In **GE** the last crotchet e was omitted.
- Bar 141** vc. In some later collected editions the last quaver was omitted – with no grounds for such an omission in the sources.
- p. 95 **Bar 150** RH As the 2nd note **GE** has eb^1 . This is the original version (it also appears in **Aw**), altered by Chopin during the final proofreading of **FE1**.
- Bar 151** RH In the last quaver **FE** (\rightarrow **GE**) does not have the $c\#^2$. However, this note appears both in **Aw** and in the analogous bar 4, and so its absence here is most probably an oversight.
- Bar 156** RH In the 1st chord **GE** does not have the d^2 . We give the version of **Aw** & **FE**.
- p. 96 **Bars 160 & 165** The markings *accelerando* and *più mosso al fine* come from **FE**. A change of tempo is also marked in **Aw** (*accelerando* and *più mosso*) and **MFr** (*più mosso*). The most likely explanation for the lack of these markings in **GE** would appear to be their accidental omission in **FE1** (and possibly even in **[A]**) and subsequent inclusion during the final proofreading.
- Bars 169-171** vc. We give the slurs of **FE^{vc}**. In **FE^{sc}** (\rightarrow **GE**) the slur in the 2nd half of bar 171 was omitted, whereas in **FEFr** the slurs in bars 170-171 were altered after the fashion of bar 169: one slur from the beginning to the 6th quaver in the bar and the other above the figure filling the 4th beat.
- Bar 171** RH In **Aw** this bar has the following form:
- 
- We give the version of **FE** (\rightarrow **GE**), altered by Chopin most probably in **[A]**. In some later collected editions these auctorial changes were included only in the 2nd half of the bar.
- Bars 171-172** LH From the last c in **FE** there begins a slur which is not continued in the following bar, printed in a new system. In **GE** the end of the slur was added by the upper note of the octave at the beginning of bar 171. In the editors' opinion, the slur of **FE** is a mistake on the part of the engraver.
- p. 97 **Bar 172** LH In some later collected editions the lower note of the octave on the 3rd beat was arbitrarily omitted.
- Bar 174** RH On the 4th beat the sources do not have the \flat restoring c^2 . Such omissions of accidentals are Chopin's most frequent error.
- Bar 181** RH In the last chord **GE** erroneously has b instead of c^1 .
- Bars 181-184** pf. We modify certain details of notation according to **Aw**: the RH slur runs in **FE** (\rightarrow **GE**) from the 3rd crotchet of bar 181 to the beginning of bar 183, and the hairpins — do not extend beyond bar 183.
- p. 98 **Bar 193** vc. The main text comes from **FE2** & **MFr**, the variant from **FE1** (\rightarrow **GE**). Both of Chopin's extant manuscript notations of this place (**As** & **Aw**) contain corrections, which cannot be interpreted with the utmost certainty; it is most likely, however, that in **As** Chopin changed $g-d^1$ to $b-d^1$, and in **Aw** $b-d^1$ to $g-d^1$.

APPENDIX

Polonaise in C major, Op. 3. Earlier version

Sources – see commentary to main version of the *Polonaise*, p. 5.

Editorial principles

We reproduce the pf. part from the main version. The vc. part comes from **FE2**, compared with **GE1** & **Te**. We take account of the correction and addition written in **FEFr**.

- p. 103 **Bar 33** vc. On the 3rd beat **FE2** has the same rhythm as on the 2nd and 4th. We give the undoubtedly correct version of **GE** (\rightarrow **FE1**, **EE**).

Bar 37 (beginning) vc. See commentary to main version of the *Polonaise*, p. 7.

p. 109 *Bars 122-126* vc. In **GE** (→**FE,EE**) the slur that begins in bar 122 ends on the *G*# in bar 124, which is probably an error.

p. 110 *Bar 130* vc. In **FE2** the sign *p* was omitted.

Bar 145 vc. Before the last quaver **GE** (→**FE,EE**) does not have the *b* lowering *b* to *bb*. This is most probably a mistake, as is indicated by the following:

— the unquestionably mistaken omission of the flat before *bb* in bars 141 & 143,
— the *bb*¹ in this place in **Te** (see main version of the *Polonaise*).

p. 112 *Bar 173* vc. In **FE** the 1st slur was omitted.

p. 113 *Bar 183* vc. In **GE** (→**EE**) the opening *A**b* has the value of a minim, yet the note head is partly blackened, with the result that in **FE1** a crotchet was printed (consequently, the bar has only 2 crotchets). The error was corrected in **FE2**, with a rest placed between the two crotchets. We give the version of **GE**, since the authenticity of the correction in **FE2** is highly unlikely.

Vc. In **FE2** the bottom note of the chord at the end of the bar is erroneously *G*.

Bar 185 ff. vc. See commentary to main version of the *Polonaise*, p. 8.

p. 114 *Bars 189 & 207* vc. We alter the signs *rf*, not used by Chopin, to the equivalent markings which he most often employed: *fz*.

p. 116 *Bar 218* vc. The *f* comes from **Te** & **FEFr**, and the 1st slur from **Te**.

Jan Ekier
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