

# PERFORMANCE COMMENTARY

## Notes on the musical text

The variants marked *ossia* were indicated as such by Chopin himself, or added in his handwriting to pupils' copies; the variants without this designation are the result of discrepancies in the authentic sources or the impossibility of arriving at an unambiguous reading of the text.

Minor authentic alternatives (individual notes, ornaments, slurs, accents, pedal markings, etc.), that can be considered variants, are enclosed in parentheses. Editorial additions are enclosed in brackets.

Pianists uninterested in source-related questions, who want to base their performance on a single text without variants, are advised to use the music printed on the principle staves, including all the markings in parentheses or brackets.

Chopin's original fingering is indicated in large bold-type numerals (1 2 3 4 5), in contrast to the editors' fingering, written in smaller italic numerals (*1 2 3 4 5*). Original fingering enclosed in parentheses indicates fingering not present in the primary sources, but added by Chopin to his pupils' copies. The dashed marks indicating the division between the right and left hands were added by the editors.

A general discussion of the interpretation of Chopin's works will be contained in a separate volume, *Introduction to the National Edition*, in the section entitled *Problems of Performance*.

Abbreviations: R.H. — right hand, L.H. — left hand.

## 1. Sonata in B flat minor, Op. 35

### I. Grave. Doppio movimento

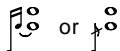

p. 11 *Bar 3* R.H. The first of the small notes (*db*) should be sounded simultaneously with the L.H. octave.

*Bars 23 and 24* L.H. The notes *eb<sup>1</sup>* appearing at the end of the four-quaver figures can easily be played with the R.H.

p. 12 *Bar 41 onwards* R.H. In the arpeggiated version of the chord in bar 41 (alternatively including the grace-note) the first note *f* should be sounded simultaneously with the L.H. octave. An analogous execution of the R.H. arpeggios (the first note together with the L.H.) is recommended in the Sonata's entire first movement. Cf. the next commentary.

p. 13 *Bar 53 onwards* L.H. Arpeggios in the L.H. should be realized so that their last note is sounded simultaneously with the R.H. The rules of performing arpeggios mentioned in this and in the preceding commentary apply to the whole of Chopin's oeuvre.

p. 17 *Bars 143-144* R.H. In the fourth quaver one can also play, in the editors' opinion, *gb<sup>2</sup>* in bar 143 and *g<sup>2</sup>* in bar 144.

p. 18 *Bar 169* L.H. Execution:  or 

p. 19 *Bar 208* R.H. The grace-note *bb* should be sounded simultaneously with the L.H. octave *E<sub>7</sub>-E*.

### II. Scherzo

p. 21 *Bars 2, 4 and analog.* L.H. The top notes of the arpeggiated chords should be played simultaneously with the R.H. chords.

*Bars 12-14 and analog.* Chopin's intention is unclear as regards changing or releasing the pedal at the end of the characteristic three-chord motif (the second crotchet in these bars). The first possibility is clearly indicated only in bar 13 (in one of the sources), but the script of the remaining bars does not exclude this possibility (cf. the ensuing commentary regarding the pedalling of the middle section). On today's pianos it seems preferable to release the pedal at the second beat.

p. 23 In the **Più lento** section the L.H. part slurring varies in the sources (see the *Source Commentary*). The slurs, which in one of the sources always start from the second crotchet, strictly correspond to the motifs and phrases of the top part. The slurs in another source, adopted in our edition, were most probably also intended by Chopin to play a similar role, but without any suggestion of accent on the second crotchet of the bar (in bars 81-84 this would result in a kind of accent on each beat: the downbeat, the beginning of the slur and the marked accent).


The pedalling in the **Più lento** section requires the following comments:

— the pedal started in bar 81 can be maintained without change through bar 85;

— in bars 85-88 and analog. the signs for a pedal release can also indicate a change of pedal at the third crotchet;

— in bars 88-92 and analog. a long-retained pedal sounded better on instruments of Chopin's lifetime with a more delicate middle register. On today's pianos, particularly when the melody is emphasized in the middle voice, an unpleasant mingling of sounds occurs. This can be avoided by employing the pedalling indicated in square brackets, which develops authentic, albeit incomplete indications in bars 106-107 and 165-166.

*Bars 86, 94, 130 and analog.* R.H. To avoid an arpeggio on the third crotchet in bar 86 and analogous bars one may play *eb<sup>1</sup>* and *db<sup>1</sup>* with the R.H., and *bb* in the L.H. Likewise in bars 94, 130 and analogous bars.

p. 25 *Bar 138 and analog.* L.H. The start of the trill:  The note *d* together with the R.H. chord.

### III. Marche. Lento

p. 30 *Bars 11, 12 and analog.* On today's pianos holding the L.H. chords with a single pedal unpleasantly blurs the harmony. To capture the effect close to Chopin's intended effect, one may—if one's hand can span it—utilize the following device:



R.H. To maintain the characteristic rhythm, it is better to execute the small notes in an anticipatory manner, and the octave *gb<sup>1</sup>-gb<sup>2</sup>* together with the L.H. chord.


*Bar 18 and analog.* R.H. The arpeggio should begin simultaneously with the L.H. octave.

*Bars 19, 20 and analog.* L.H. The start of the trill in bar 19:



G together with the R.H. chord. Similarly in the remaining bars. R.H. The lowest notes of the chords (all or selected ones) can be played with the L.H.

In order to enable the small hand to play the chords simultaneously Chopin cancelled out their top notes (*ab<sup>1</sup>* in bar 19 and *f<sup>1</sup>* in bar 20) in a pupil's copy.

p. 31 *Bars 37 and 53* R.H. The start of the trill:  *c<sup>2</sup>* simultaneously with G in the L.H. The grace-note (*f<sup>1</sup>*) *c<sup>2</sup>* after the end of the trill should be struck simultaneously with *Ab* in the L.H.

p. 32 *Bars 45 and 49* R.H. In the editors' opinion the repetition of bars 39-54 makes it possible to employ in one performance both variants of the melody in the discussed bars, e.g.: the first performance of the passage could involve the variant in bar 45 and the version without the grace note in bar 49; then, on repetition, the main text in bar 45 could be performed followed by the version with the grace note in bar 49.


## IV. Finale. Presto

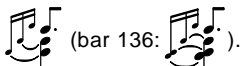

None of the surviving traditions originating with Chopin addresses the performance of this extraordinary composition. Certain suggestions—in addition to a few indications in the text itself—emerge from a short fragment of one of the composer's letters: "the left hand and the right hand in unison chat after the march" (see the quotations *about the Sonatas...* before the musical text).

The lack of pedalling indications leaves the use of the pedal up to the discretion of the performer.

### 2. Sonata in B minor, Op. 58

#### I. Allegro maestoso

p. 38 Bar 1 R.H. A different fingering:  (the lower fingering is only for a large hand).

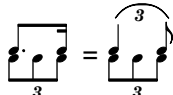
Bars 17, 18, 135, 136 and 177 R.H.  (bar 136: .

It is more in keeping with Chopin's style to sound the arpeggios' lowest notes simultaneously with the L.H.

p. 39 Bar 20 R.H. The fingering written in Chopin's hand in a pupil's copy is difficult to decipher on the photocopy available to the editors of the National Edition. The following is the most likely rendering of this fingering, supplemented with the editorial fingering printed in italics:





Bars 25 and 27 R.H. The lowest note of the arpeggiated chord at the beginning of the bar should be struck together with the L.H. first note. The manner in which the arpeggio in the middle of the bar fits in with the L.H. seems to be less important than a clear rendering of both voices.

p. 41 Bars 43-55 and 149-163 

Bars 52 and 160 R.H. The trill, notated with or without the grace-note, should in every instance start on the main note without repeating it.

Bar 54 R.H. The notation in the sources reveals that the second quaver  $c\sharp^4$  should be sounded together with  $c\sharp^1$ , the third note of the L.H. Chopin also used this type of simplified script in bars 73, 159, and 181.

Bar 55 R.H. The start of the trill:   $d\sharp^1$  together with  $C\sharp$  in the L.H. The group of small notes ending the trill is best started after the penultimate third in the L.H. ( $a-c\sharp^1$ ).

p. 42 Bars 61 and 169 On the fourth beat of bar 61 the note  $a^1$  is easier to play with the L.H. alone, as the notation in one of the sources indicates: . Bar 169 may be performed in a similar fashion.

Bars 63, 64 and 171 R.H. The additional crotchet stems at the notes  $c\sharp^2$ ,  $b$  and  $a\sharp^1$  in these bars indicate not the necessity to strictly hold these notes with fingers, but merely a deepening and lengthening of sonority, which may be achieved by means of a proper touch and the original pedalling.

Bars 67, 71, 175 and 179 R.H. The execution of the first half of the bar can be facilitated by playing the third semiquaver in the L.H., e.g. in bar 67:



p. 43 Bar 69 One of the sources reveals an additional arc between the fourth  $b-e^1$ . This probably means that after being played in the L.H., the note  $b$  should be taken by the R.H.:



An arpeggio of the entire chord  $G-b-e^1$  cannot be ruled out, either.

R.H. The lowest note of the arpeggio on the fourth beat should be sounded simultaneously with the  $A$  in the L.H.

Bars 73 and 181 L.H. The last sixth should be played in accord with its vertical alignment, i.e. simultaneously with the final R.H. interval. See the commentary to bar 54.

p. 44 Bars 90-91 (first ending) Repeating the exposition is, in Chopin's music, a convention adopted from the Classical era. In the editors' opinion, the repetition may be omitted in view of the considerable length of this section.


p. 45 Bar 99 L.H. The start of the trill in the main text:



Bar 103 The arpeggiated chord  $bb-e^1-a^1$  at the beginning of the bar should be played with the R.H., followed by the L.H. silently taking over the notes  $bb-e^1$  (with a small hand only the  $bb$ ). This convenient solution is also the most reliable as regards sources (see *Source Commentary*). With a large hand, it is possible to play the notes  $bb-e^1$  immediately with the L.H.

p. 46 Bar 112 L.H. The notes  $eb^1$  and  $db^1$  in the middle of the bar can be taken (both or only one of them) by the R.H.


p. 48 Bars 138-139 R.H. Chopin's fingering in a pupil's copy (cf. commentary to bar 20):




p. 49 Bar 139 The sources which reveal differences in the rhythm at the beginning of the bar (see *Source Commentary*) lead one to surmise that Chopin's intention was to interject the rest, and not to shorten the second chord. The following approximate realizations are suggested:



p. 50 Bar 159 R.H. The notation in the sources rather implies that the quaver  $c\sharp^2$  is struck together with the sixth note ( $f\sharp^1$ ) of the accompaniment (cf. bar 54).

Bar 163 R.H. The start of the trill: . In accordance with Chopin's rule one should sound  $b\sharp$  simultaneously with the third  $g\sharp-b$  in the L.H. However, to avoid the clash of  $b-b\sharp$ , an exception should be made of starting the trill before playing the third.

p. 52 Bar 176 R.H. Easier fingering: 

Bars 180-181 In the editors' opinion, the script of these bars is a simplification of the script used in the corresponding bars of the exposition (bars 72-73). In accordance with this, it is appropriate to utilize four-part texture also here:



### III. Largo

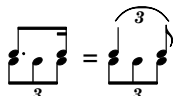
p. 60 Bars 14 and 15 L.H. The highest notes of the tenth chords can be taken by the R.H.

p. 61 Bar 19 The arpeggios in the second half of the bar should most likely be executed in a continuous fashion from *E* to *d*<sup>2</sup>.

Bars 32 and analog. L.H. The note *e* in the middle of the bar is more easily played in the R.H. together with *e*<sup>1</sup>.

p. 64 Bar 78 L.H. The arpeggio in the middle of the bar should be executed so that the *f*<sup>#</sup> is sounded together with the *b*<sup>1</sup> in the R.H.; the before-played *B*<sub>1</sub> should be sustained by the pedal.

p. 65 Bar 98 R.H. In case of the necessity to arpeggiate the chord, *a*<sup>#1</sup> should be sounded simultaneously with *F*<sup>#1</sup> in the L.H.

Bars 99-104 and 115-118 

Also the octave *d*<sup>#1</sup>-*d*<sup>#2</sup> at the end of bar 118 should be played together with the last *F*<sup>#</sup> in the L.H.

### IV. Finale. Presto non tanto

p. 69 Bar 54 and analog. Inconsistent pedal indications (cf. *Source Commentary*) lead the editors to deduce that Chopin was undecided about whether to draw the performer's attention to sustaining the fundamental bass note or to emphasize the need for a clean resolution of the first chord in the R.H. On modern pianos,

the coupling of these two effects is realized by a rapid pedal change in the middle of the bar.

p. 77 Bar 207 onwards The maintenance of clear articulation without tiring the L.H. is made easier by employing in the first halves of bars 207-213 a fingering with the top notes played by the second finger. It is also possible to take the highest notes of the accompaniment into the R.H., which is recommended especially in the widest positions:

bar 219  bar 221 

p. 80 Bars 256-257 and 260-261 One of the sources indicates yet another manner of pedalling:



On today's pianos the following pedalling may also be recommended:



p. 81 Bars 274-280 On modern pianos, a good effect is to hold one pedal down from the beginning of bar 274 without changing it in bar 275.

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# SOURCE COMMENTARY

## Introductory remarks

The present commentary sets out in abridged form the principles behind the editing of the musical text of each particular work and discusses the more important discrepancies between authentic sources; in addition, it signals the most common departures from the authentic text encountered in the collected editions of Chopin's works prepared after the composer's death. A precise characterisation of 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*.

## Remark to the third edition

The present edition of *Sonatas* features more precise and comprehensive source commentaries on both works. In particular, the numbering of the impressions of the first French edition of the *Sonata in B♭ minor*, Op. 35, has been changed. The music text includes the authentic variants to this *Sonata*, not given in the previous editions (PWM, Cracow 1995 and 2001). The source observations communicated to the NE editors by Krzysztof Grabowski, Ph. D., from Paris resulted in the introduction of some supplementations to the music text and the commentaries.

Abbreviations: R.H. – right hand, L.H. – left hand. The sign → symbolizes a connection between sources; it should read "and ... based on it".

## 1. Sonata in B flat minor, Op. 35

### Sources

- [A] The autograph of the whole has not survived.
- Amar Album autograph comprising bars 31-38 of the *Sonata's* 3<sup>rd</sup> mvt., marked as *Lento cantabile*, dated 28 Nov. 1837 (private collection, photocopy in the catalogue of the sale of 25 March 1969, Parke-Bernet Galleries, New York). It differs from the final version in details of pedalling, slurring, rhythm and chromatic orthography.
- Afin Album autograph of 12 opening bars of the *Sonata's* finale, bearing the date 23 V 1846 (Chopin Society, Warsaw).
- GC Copy by Gutmann, intended as the basis of the first German edition (Biblioteka Narodowa, Warsaw). GC is not free from errors, even though Chopin corrected it, introducing a number of improvements to the text of the *Sonata*.
- FE1 First French edition, E. Troupenas (T. 891), Paris, May 1840. FE1 is based on the autograph; it includes many errors.
- FE2 Second impression of FE1, correcting in accordance with [A] the most serious errors found in FE1. Chopin's participation in the proof-reading of FE2 is relatively improbable.
- FE3 Third impression of FE1, in which Chopin introduced numerous corrections, alterations and supplementations.
- FE4 Fourth impression of FE. Among the numerous, mostly obvious minor supplements there are a few changes undoubtedly made by Chopin.
- FE = FE1, FE2, FE3 and FE4. Later impressions of FE appeared soon after FE1: FE2 and FE3 in June 1840 at the latest, FE4 probably before the end of that year.
- FESch, FES, FED – pupils' copies of FE with Chopin's own markings, such as fingerings, performance indications, variants, corrections of printing errors:  
FESch – copy of FE2 from the collection belonging to Chopin's pupil, Marie de Scherbatoff (Houghton Library, New York),  
FES – copy of FE3 from the collection belonging to Chopin's pupil, Jane Stirling (Bibliothèque Nationale, Paris),  
FED – copy of FE4 from the collection belonging to Chopin's pupil, Camille Dubois (Bibliothèque Nationale, Paris).
- GE1 First German edition, Breitkopf & Härtel (6329), Leipzig, May 1840. GE1 was based on GC and bears no traces of Chopin's corrections. It contains many oversights and errors, it also introduces its own revisions, especially in the area of accidentals. There are copies of GE1 with different prices printed on the cover.
- GE2 Second impression of GE, correcting in accordance with GC the majority of the errors found in GE1 as well as making further

revisions of its own. There are copies of GE2 with different prices printed on the cover.

- GE = GE1 and GE2.
- EE First English edition, Wessel & C<sup>o</sup> (W & C<sup>o</sup> 3549), London, June 1840. EE is based on a copy of FE2, into which Chopin introduced numerous corrections, supplements and alterations. It contains several mistakes and also bears traces of the editor's revisions.
- Mi *Sonatas* edited by K. Mikuli (F. Kistner, Leipzig 1879), quoting the alterations Chopin made in two places in the lesson copies of his pupils, Friederika Streicher and Marcelina Czartoryska.

### Editorial Principles

We accept as our basis FE4 as the last authentic source, compared to GC for the purpose of eliminating accidental changes and oversights by the engraver. In addition, we take into consideration the changes enriching the FE version and introduced by Chopin in GC and the basis for EE (e.g. more accurate, in general, dynamic markings), as well as the composer's alterations in pupils' copies.

## I. Grave. Doppio movimento

- p. 11 *Bar 1* FE (→EE) erroneously indicates **c** as the time signature. This type of inaccuracy is to be found in FE in many of Chopin's works (cf. e.g. the commentary to the *Etude in C*, Op. 10 No. 1, bar 1).

*Bars 4-5* GC separates these bars with a double bar, which GE changes arbitrarily into a repeat sign. This error, eliminating the repetition of the opening motif of the exposition, appears in the majority of later collected editions.

- p. 12 *Bars 37-38* R.H. Some of the later collected editions arbitrarily tied the notes *f*<sup>2</sup> across the bar line.

*Bar 39* R.H. The main text comes from FE4 and is likely to be the result of Chopin's corrections. The variant appears in all remaining sources. Both versions are equally justified by voice-leading: — *bb* in the main text creates, together with the lower notes of the neighbouring R.H. chords, the line *db<sup>1</sup>-c<sup>2</sup>-bb-ab*; — *ab* in the variant is a common note of 4 chords preparing the entry of the second theme in bar 41.

*Bar 41* R.H. The main text is taken from FE (→EE), and the variant from GC (→GE).

*Bars 41-42* L.H. The notes *db* are only tied in GC (→GE).

*Bars 41-42 and 45-46* R.H. Some of the later collected editions arbitrarily tied the notes *db<sup>1</sup>*. Cf. bars 169-170 and 173-174.

- p. 13 *Bars 59 and 63* L.H. *c* is the first note in GC (→GE) and FE1 (→FE2). Chopin changed this note to *eb* in proofreading FE3, in the basis for EE and in FESch.

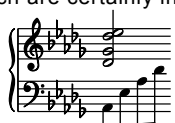
*Bar 60* R.H. In FE (→EE) the second crotchet mistakenly appears as *gb<sup>1</sup>*. Cf. bars 64, 188 and 192.

*Bar 61* L.H. At the beginning of the bar GC (→GE) and FE1 (→FE2→EE) have the note *db*. Chopin changed the note to *Db* in the proofs of FE3.

*Bar 68* R.H. On the last quaver GC (→GE) erroneously has the octave *c<sup>2</sup>-c<sup>3</sup>*.

*Bars 71-72* R.H. GC (→GE) overlooks the ties joining the *bb<sup>2</sup>-bb<sup>3</sup>* octaves.

- p. 14 *Bar 76* The first half of the bar has various versions in the sources (some of which are certainly incorrect):

1. GC (→GE)  2. FE1 (→FE2) 

3. FESch, EE

4. FE3

5. FE4

[A] was most likely to have contained version 3. Versions 1 and 2 occurred as a result of its misreading by the copyist and by the engraver of FE. Versions 4 and 5 are certainly a result of mistakes in correcting FE. Chopin confirmed version 3 as the correct one by rectifying the mistake of FE2 in FESch and—most probably—in the basis for EE.

Bar 78 R.H. The main text (the crotchet  $ab^1-c^2$  filling in the octave  $d^1-d^2$ ) was introduced in FE2 (→EE) in place of the minim  $bb^1$  printed erroneously. This third probably occurred in [A]. The variant comes from GC (→GE), in which there are also traces of corrections made at this point. Both versions are certainly authentic, but the sources do not make it possible to suggest one of them as definitive.

Bar 79 R.H. GC (→GE) omits the tie joining the notes  $db^2$  in the last two chords.

Bar 80 R.H. FE (→EE) overlooks the tie joining the notes  $ab^1$ .

Bar 92 L.H. In the second crotchet some of the later collected editions arbitrarily changed the note  $f$  to  $d$ .

p. 15 Bar 93 R.H. Some of the later collected editions arbitrarily added the note  $g^3$  to the octave at the beginning of the bar.

Bars 93-96 GC (→GE) and FE1 (→FE2→EE) have seven accents here, one for every half bar (in bar 94 only at the beginning of the bar). In the proofs of FE3 Chopin removed most of them, leaving only two (at the beginning of bars 94 and 96). Cf. bars 221-224 together with the footnote and commentary.

Bars 97 and 101 *ff* is located in bar 97 in GC (→GE2). FE1 (→FE2→EE) and GE1 do not include it at all, whereas in the proofs of FE3 Chopin added it in bar 101.

Bars 108-109 R.H. FE (→EE) overlooks the tie joining the notes  $d^1$ .

Bar 120 L.H. The bass note is  $Bb$  in GC and FE (→EE). According to Mikuli, Chopin added a  $\natural$  before this note in the copy of his pupil, Friederika Streicher. GE also has  $B$  here.

p. 16 Bars 122 and 124 R.H. Some of the later collected editions arbitrarily added the note  $d^1$  to the minim  $f^1$  in the middle of bar 122. A few of these editions also add the note  $d^1$  to  $b$  in bar 124.

Bar 129 R.H. Some of the later collected editions arbitrarily shortened the note  $c^1$  to a dotted minim.

p. 17 Bar 141 R.H. On the fourth quaver GC and FE1 (→FE2→EE) have a  $\natural$  next to  $bb^2$  instead of next to  $g^2$ , most probably interpreting mistakenly the inaccurate placement of the sign in [A]. This error, amended in GE by adding a  $\natural$  before  $g^2$ , appears in some of the later collected editions. Chopin introduced the correct version in the proofs of FE3.

Bars 141-142 L.H. The octave motif in the bass is notated one octave higher in FE (→EE):  $Ab-ab$  and twice  $C-c$ . This version, stemming from [A], was improved by Chopin in GC (→GE).

Bar 143-144 R.H. There are no accidentals in the sources before the notes  $g^2$  ( $gb^2$ ?). The following arguments support the version with  $g^2$ :

- there is a great possibility of overlooking the  $\natural$  (the notes  $g^2$  appear both in the previous and in the following bars);
- these bars are based on a transitional chord between the F minor chord in bars 141-142 and the E minor chord in bars 145-146. It is more likely in this context to use the  $g^2$  shared by these keys;

— in this fragment Chopin twice used precautionary flats for cancelling the naturals from the previous bars. Therefore it seems probable that if he wanted a  $gb^2$  here, he would have written a  $b$  in bar 143 also.

However, there are also arguments in favour of the version with  $gb^2$  — in this entire section (bars 137-152), Chopin as a rule wrote in accidentals carefully, so that apart from these bars no question is raised as to the pitch of notes. This reduces the possibility of overlooking the naturals;

— in bar 129, based on this same chord, Chopin used the note  $f\sharp$  between  $e$  and  $g\sharp$  in a similar L.H. motif;

— the acceptance of  $gb^2$  gives the said bars 3 notes in common with the previous two bars ( $ab$ ,  $bb$ ,  $c$ ), as well as with the following two ( $eb=d\sharp$ ,  $e$ ,  $gb=f\sharp$ ).

Bars 153-161 Two  $\leftarrow$  signs and *ff* are taken from GC (→GE).

p. 18 Bar 168 R.H. The  $\natural$  before  $g^2$  in the fifth crotchet was added—probably by Chopin—in the FE4 corrections.

Bars 169-170 and 173-174 R.H. Some of the later collected editions arbitrarily tied the notes  $bb^1$ . Cf. bars 41-42 and 45-46.

p. 19 Bar 197 L.H. There are no sharps before the second and sixth quavers. A close analogy between bars 193-200 and 65-72 as well as the lack of a possible resolution of  $c$  and  $c^1$  to  $Bb$  and  $bb$  in bar 198 argue for an inadvertent omission of sharps. On the whole, the reprise of the second theme (bars 169-208) reveals features which may indicate that Chopin notated it less carefully.

Bars 199-200 R.H. The ties joining the octave  $g^2-g^3$  are to be found in EE only. It is, however, quite probable that Chopin overlooked the ties in the remaining sources—cf. bars 71-72 and the previous comment.

Bar 203 Chopin added *stretto* in GC (→GE).

Bar 207 L.H. The note  $f$  appears in the first chord of GC (→GE) and the first impressions of FE. Chopin removed it in the proofs of FE3 and the basis of EE.

R.H. Chopin's overlooking a  $\natural$  before  $g^1$  in the last chord seems self-evident: an unprepared and unresolved use of the altered  $gb^1$  is unlikely.

p. 20 Bar 221 R.H. In the two last chords, GC (→GE) erroneously contains the note  $e^1$  instead of  $f^1$ .

Bars 221-224 The performance directions in the main text come from FE. The two accents in the four-bar passage correspond to the accentuation corrected by Chopin in the analogous bars 93-96. We give the EE version, most probably supplemented by Chopin, in the footnote. The slur in parentheses in bar 223 is to be found in GC (→GE2) only:

The same number of accents and the presence of slurs make it possible to acknowledge the EE and GC versions as complementary notations of the same performance conception.

Bar 236 L.H. The highest note of the second chord is  $a^1$  in GC (→GE1). This most certain error is corrected in GE2.

## II. Scherzo

p. 21 *Upbeat* The accent occurs in FE (→EE). It was probably present in [A], but it was overlooked in GC. While correcting GC, Chopin added *f* (GE repeated the GC version). Because none of the sources contain both markings together, we adopt the version found in the basic source, FE.

Bars 10-11 and 198-199 R.H. The tie joining  $bb^2$  was overlooked by Chopin in [A] in bars 10-11 (bars 190-257 were not written down in full), which is pointed out by its lack in GC (→GE) and

the early impressions of **FE** ( $\rightarrow$ **EE**). In bars 198-199 Chopin added the tie in the proofs of **FE4**, therefore, we consider the tie obligatory in both pairs of bars (when proof-reading Chopin quite often missed one of the recurring similar passages).

**Bars 12-14 and 200-202** L.H. The arpeggio before the second chord is only found in **FE** ( $\rightarrow$ **EE**) in bar 13. We have added it in the remaining bars as Chopin marked the arpeggiation of such wide chords very irregularly, regarding them as obvious. Cf. footnote and commentary to bars 32-34.

**Bars 27, 215 and 259** R.H. Some of the later collected editions arbitrarily added the notes  $a^1$  to the third and fourth chords.

**Bars 30-31 and 218-219** R.H. **GC** ( $\rightarrow$ **GE**) overlooks the tie joining the notes  $a^2$ .

p. 22 **Bars 32-34 and 220-222** We have added the arpeggios and ties consistent with bars 12-14. It does not seem likely that Chopin purposely introduced differences which would render difficult the execution of these pianistically similar places.

**Bars 37 and 225** L.H. **GC** ( $\rightarrow$ **GE**) and **FE1** ( $\rightarrow$ **FE2** $\rightarrow$ **EE**) have the note  $e$  on the fifth quaver of the bar. Chopin changed the note to  $e\#$  in his **FE3** corrections.

**Bars 40 and 228** L.H. In bar 40 in **FE1** ( $\rightarrow$ **FE2** $\rightarrow$ **EE**) there are no  $\flat$  before  $g^1$  and  $g$  (the signs are also missing in **GC**), and in the third chord we find a mistaken  $db^1$  instead of  $eb^1$ . In the proofs of **FE3** Chopin supplied  $\flat$  raising  $gb^1$  to  $g^1$  and corrected the faulty note; the other missing  $\flat$  was added in **FE4**. **GE** also made suitable revisions.

R.H. On the third crotchet of bar 40 in **EE**, the note  $bb^2$  was added to the octave  $eb^2$ - $eb^3$ , undoubtedly authentic, occurring in **GC** ( $\rightarrow$ **GE**) and **FE**. It seems relatively improbable that Chopin made this supplementation, as he did not correct the mistakes in L.H., occurring at the same point and found in the proofs of **FE3**, read most probably simultaneously. In some of the later collected editions the identical supplementation of the octave  $eb^2$ - $eb^3$  was arbitrarily made in both analogous bars (40 and 228).

**Bars 45-49 and 233-237** The accents and the sign  $\text{—}$ , given in the footnote, can be found in **GC** ( $\rightarrow$ **GE**). **FE** has here accents only in bars 46 and 47; Chopin added *cresc.* and accents in bars 49, 235 and 237 in the basis for **EE**. We give this latest version of markings in the main text (omitting the accent in bar 46, because it was probably left owing to the careless proof-reading). Cf. commentary to the first movement, bars 93-96.

**Bars 50-54 and analog.** R.H. Slurring can be found in **EE** only, most probably added by Chopin in the basis for this edition. The placing of the ends of the slurs in bars 51, 53 and analogous cases arouses doubts; when read literally, they reach as far as the last crotchet of these bars. It is much more probable, however, that the engraver wrongly interpreted Chopin's script; therefore we have moved the point they end a crotchet earlier.

**Bars 54 and 242** R.H. The sharps before the octave grace-note are missing in **GC** ( $\rightarrow$ **GE**) and **FE1** ( $\rightarrow$ **FE2** $\rightarrow$ **EE**). Chopin added them in the **FE3** corrections.

p. 23 **Bars 81-137 and 161-177** L.H. In these passages **FE** has one slur only, from the beginning of bar 164 to the end of bar 166. More thorough slurring can be found in **GC** ( $\rightarrow$ **GE**) and **EE**, although incomplete and imprecise in each of them. The main problem is to decide whether the slurs should start from the first or second beat (a similar difficulty appears many times in Chopin's works even when we have an extant autograph at our disposal). In **EE** the beginnings of the slurs are always placed over the second beat. In **GC** most slurs start from the first note of the bar, and the occurring differences are more accidental in nature. Because some of the slurs of **GC** were written or corrected by Chopin and the engraver of **EE** might have misread his handwriting, we take the slurring of **GC** as our model, beginning the slurs from the first note of the bar. Cf. the *Performance Commentary*.

**Bars 88-92 and analog.** The pedal indications in the sources for these bars are incomplete and inconsistent. Indications appearing only in one of the sources based on **[A]** (**GC** or **FE**) are given in parentheses. Cf. *Performance Commentary* on pedalling in the **Più lento** section.

p. 24 **Bar 95** R.H. On the last crotchet there is a  $\flat$  only before  $a^1$  in **GC** ( $\rightarrow$ **GE**) and **FE1** ( $\rightarrow$ **FE2** $\rightarrow$ **EE**). In the proofs of **FE3** it was moved to before  $c^2$ , which is an obvious misunderstanding (a second  $\flat$  before  $c^2$  should have been added).

**Bar 108** R.H. **GC** and **FE1** ( $\rightarrow$ **FE2**) have  $gb$ - $db^1$  as the last interval. Chopin corrected this error (which probably occurred already in **[A]**) in the proofs of **FE3** and in the basis for **EE**. Also **GE** has the correct version.

**Bar 115** L.H. **GC** ( $\rightarrow$ **GE**) erroneously has  $f^1$  as the top note in the last chord.

**Bars 121-143** R.H. **FE** has no slurs in these bars. We give the unanimous, albeit imprecisely notated, slurring of **GC** ( $\rightarrow$ **GE**) and **EE**.

p. 25 **Bars 130 and 131** On the second crotchet in bar 130 **GC** and the early impressions of **FE** erroneously have  $cb^1$ - $gb^1$  in the R.H. In bar 131 these same sources have  $f$ - $bb$ - $fb^1$  in the L.H. We adopt the **FE4** version resulting from Chopin's corrections. **EE** and **GE** adjusted these places by adding accidentals to the erroneous notes: a  $\flat$  ( $g^1$ ) in bar 130 and—only **GE**—a  $\flat$  ( $fb$ ) in bar 131.

**Bar 140** R.H. In the last chord there is no  $cb^1$  in the sources, certainly because this note was not clearly written in **[A]**. Cf. analogous bars 138, 178 and 180.

**Bar 158** R.H. **GC** ( $\rightarrow$ **GE**) and **FE** ( $\rightarrow$ **EE**) differ in the compass of the slur (tie?) in the lower voice. We suggest the two most likely possibilities of its interpretation.

p. 26 **Bar 168** L.H. The possibility of Chopin making a mistake is indicated by his error in the analogous bar 108. One can assume that at first bars 108, 128 and 168 were repeats of bars 107, 127 and 167, just as bar 92 is a repeat of bar 91. Next, Chopin changed in **[A]** bars 108 and 128 (leaving the R.H. uncorrected in bar 108—see the commentary on this bar). It seems quite likely in this particular situation that bar 168 was unintentionally left in its primitive form, because Chopin quite often missed one instance when correcting similar passages. For this reason, in this exceptional case the editors have given priority to the version of the analogous bar 128, with the version of the sources being quoted in the footnote.

**Bars 177-183** R.H. The slurring in the main text comes from **FE**, that in the footnote from **GC**.

**Bar 182** R.H. In **GC** and **FE** ( $\rightarrow$ **EE**) the  $\flat$  before  $c^2$  is already found before the first chord. In the proofs of **FE4** a  $\flat$  was added next to  $cb^1$  before this chord; this is either an engraver's mistake or an erroneous adjustment. **GE** contains the correct version.

p. 27 **Bars 219 and 220** R.H. **FE** ( $\rightarrow$ **EE**) omits  $c\#^3$  in the second chord.

p. 28 **Bar 238** **ff** comes from **EE**. Chopin most probably wrote it into the basis for this edition in place of **f** found in the remaining sources.

p. 29 **Bar 264** R.H. **GC** ( $\rightarrow$ **GE**) omits the note  $g\#^2$  in the last chord.

**Bars 273-276** L.H. The version of the present edition's main text was introduced by Chopin in the proofs of **FE4**. The remaining sources contain the text of the variant.

**Bars 280-281** Some of the later collected editions arbitrarily tied the notes  $gb$ - $db^1$  in the R.H., whereas others, also contrary to the sources, omitted the ties joining  $Bb$ - $db$  in the L.H.

**Bars 283-287** R.H. The lower note of the chord in **FE** ( $\rightarrow$ **EE**) is  $bb$ , whereas in **GC** ( $\rightarrow$ **GE**) it is  $gb$ . Because both sources are based on **[A]** and neither one was corrected here, one of the versions must be erroneous. Some arguments speak in favour of the chord with  $gb$  as the correct one:

— it echoes the final notes of the R.H. voices in bars 277, 278 and 281;

— Chopin corrected **GC** and did not change anything here.

The great majority of the arguments are, however, in favour of the chord with *bb*:

— if Chopin had intended the note to be *gb*, he almost certainly would have written in the note on the lower staff (as he did in bars 278-281, for example);

— Chopin frequently wrote in notes below the lowest staff line markedly lower; particularly in the case of minims this favoured errors which consisted in reading a greater number of ledger lines;

— in the entire *Sonata*, the copyist erred several times by moving a note by a third; only half of these were corrected. The most critical is the error in bar 236 in the first movement of the *Sonata*, where in the minim chord, written with ledger lines, the extreme note was moved by a third from the remaining notes;

— the successive impressions of **FE** (including the basis for **EE**) were revised four times, three of them by Chopin; despite this, the *bb* remained unchanged;

— an octave-spanning chord in first inversion, played in either the R.H. or the L.H. is the most frequent one among those adopted by Chopin at the end of his works; it ends, for example, the first movement of the *Sonata in B♭ minor* and all the movements of the *Sonata in B minor*.

### III. Marche. Lento

p. 30 *Bar 1* In his corrections of **FE3** Chopin removed the programmatic description of the character of the *March (funèbre)*, and added the tempo designation (**Lento**).

*Bar 4* R.H. The grace-note is found in **FE** (→**EE**). In **GC** (→**GE**) there is a cancellation here; however, it is not certain whether the cancellation applied just to the grace-note.

*Bars 7-8 and 61-62* R.H. The main text (even quavers at the beginning of the bars) comes from **FE** (→**EE**). The dotted rhythm in **GC** (→**GE**) is probably a copyist's error, yet one cannot exclude Chopin's correction (cf. *Allegro de Concert*, Op. 46, bar 17). For this reason we also quote this version in the variant. One can find variant rhythms of this kind in many of Chopin's works.

*Bars 14 and 68* R.H. On the second beat **GE** has arbitrarily given the octave *bb-bb<sup>1</sup>* a dotted rhythm which was adopted by the great majority of later collected editions.

*Bars 17-18 and analog.* The signs  $\llcorner \lrcorner$  are to be found in **EE**, most probably added by Chopin in the basis for this edition. The signs in bars 18 and 20 were given—probably as a result of a misunderstanding (cf. bars 16 and analog.)—the form of accent for the L.H. chord on the second beat (in bar 80 **EE** has both  $\llcorner$  and the accent).

*Bar 20 and analog.* L.H. In **GC** (→**GE1**) and **FE1** (→**FE2**→**EE**) the trilled minim is *Gb*. Chopin noticed his error in the proofs of **FE3**, the engraver, however, misunderstood the correction and changed *Gb* to *Fb*. Chopin wrote the correct version into all his pupils' copies.

p. 31 *Bar 30* L.H. In **GC** (→**GE**) and **FE1** (→**FE2**→**EE**) the highest note on the third beat is *Bb*. In the **FE3** corrections it was changed to *db*. It seems unlikely that this change, obliterating the step *Bb-Ab* of the octave bass, reflected Chopin's intentions. There must have been a misunderstanding during the course of this correction (cf. commentary to bar 20 and analog.). In two pupils' copies—one with *Bb* and one with *db*—there are no corrections, but in **FES** Chopin changed the *db* to *Bb*.  
L.H. *ossia* variant comes from **FES**.

*Bars 35 and 51* L.H. The main text comes from **GC** (→**GE**) and **FE**, the variant being a version of **EE**, most probably introduced by Chopin in the basis for this edition. The version with *d<sup>1</sup>* gives a clearer harmonic progression to the accompaniment, while in the version with *f<sup>1</sup>*—owing to the avoided doubling of the leading note—the ending of the bar sounds smoother. It may well be that Chopin was not definitively intent on any of these versions (Chopin's wavering in a similar situation can be found in the *Nocturne in F# minor*, Op. 48 No. 2, bars 24 and 52).

*Bar 36 and 52* R.H. At the beginning of these bars there are no grace notes in **FE1** (→**FE2**). In the basis for **EE** Chopin added them in both bars, and in the proofs for **FE3**—most probably by omission—only in bar 52. **GC** has here an equivalent sign  $\swarrow$  over the first note.

R.H. On the last beat **Amar** has the rhythm .

*Bars 37 and 53* R.H. Chopin added the grace-note ( $\text{♩}^c$ ) in the proofs of **FE3** and in the basis for **EE**.

*Bar 42* L.H. Most of the later collected editions arbitrarily changed the third quaver from *gb* to *f*. The following arguments indicate that there is no error in the sources:

— the pedal change in the middle of this bar, while in the entire middle section of the *March* one pedal is held throughout in all bars based on one harmony;

— in **GC** all the notes in this bar are written down; in other bars the repeating L.H. figures are marked with a sign  $\%$  (taken from **[A]**).

L.H. On the seventh quaver **GC** mistakenly has *eb*, and **GE** has *gb*.

p. 32 *Bar 45* L.H. Chopin was undecided between *eb* and *gb* on the second quaver. **GC** (→**GE**) and **FE1** (→**FE2**→**EE**) have *eb*, in the **FE3** corrections Chopin changed it to *gb*, which he then cancelled in **FES** restoring the *eb*. Both versions have their merits:

— *gb* gives a more consistent voice-leading;

— *eb* gives a more balanced sound without doubling the third.

R.H. The main text is a version introduced by Chopin in the basis for **EE**; the variant comes from **GC** (→**GE**) and **FE**. The analogous motifs, ornamented as in the **EE** version, can often be found in Chopin's works, cf. e.g. *Andante spianato* from Op. 22, bars 30 and 32 as well as the *Mazurka in G minor*, Op. 24 No. 1, bar 62. In the second movement of the *Concerto in F minor*, Op. 21, Chopin used an identical motif both with a double grace note (bar 32) and a single one (bar 81).

*Bar 49* R.H. The grace note *gb<sup>2</sup>* was added by Chopin in the basis for **EE**; it also occurs in the corresponding bar in **Amar**. In the remaining sources this bar is an exact repetition of bar 33. Chopin often used this kind of diversification for repeated motives, cf. e.g. *Nocturnes in B*, Op. 32 No. 1, bars 22 and 43, Op. 62 No. 1, bars 3-4 and *Concerto in E minor*, Op. 11, second movement, bars 33 and 41 (bassoon part).

p. 33 *Bar 84* L.H. The main text was introduced in the proofs of **FE4**, the variant is a version of remaining sources. The open fifths of the chord with *Bb* are well in keeping with the character of the *March*, just as the chord with *db*, joining in one sound the notes *Bb<sub>1</sub>* and *db* of the bass ostinato, constitutes its logical and natural ending.

### IV. Finale. Presto

Unique in Chopin's oeuvre (if one does not count the markedly shorter *Prelude in E♭ minor*, Op. 28 No. 14) and in Romantic music in general, this movement raises several doubts as to the actual pitch of notes. This refers to the last beat in bars 22, 47 and 50, where the harmony leads one to suspect that Chopin overlooked the accidentals. However, it should be stressed that the harmonic aspect in the entire finale is often ambiguous. Therefore, we leave the source versions as primary and indicate possible additions in the form of the accidentals above and below the staves.

p. 34 *Bar 12* **Afin** has *eb-eb<sup>1</sup>* as the second quaver. Because the main sources consistently indicate *e-e<sup>1</sup>*, this version, written six years after the publication of the *Sonata*, doubtless hurriedly, cannot be regarded as an expression of Chopin's intention.

p. 35 *Bars 35-37* There are no accidentals in the sources before the notes *gb* and *gb<sup>1</sup>*. Most of the later collected editions assumed Chopin's oversight and added naturals to these notes; a large part of these editions goes beyond Chopin's orthography changing *fb* (*fb<sup>1</sup>*) to *e* (*e<sup>1</sup>*). These changes undoubtedly aim to obtain the appearance and sound of chords *c-e-g-bb* and *e-g-bb-db*. Nothing, however, indicates the possibility of Chopin having overlooked naturals in these bars:  
— the use of altered form of both chords (*c-e-gb-bb* and *e-gb-bb-db*) is equally harmonically justifiable and frequently found in Chopin's music;

— it is unlikely that Chopin, while hearing *g*, would have utilized the then unjustifiable notation with *fb*;  
 — Chopin did not overlook the naturals before *G* and *g* in bar 38 which follows immediately the said bars;  
 — in the entire finale of the *Sonata*, the use of the notes *g* or *gb* was indicated by Chopin in a fashion which raised no questions as to his intentions; the only inaccuracy in this area (the overlooked flats before the fifth quaver in bar 51 in [A] (→FE)) being corrected by Chopin in his own hand in GC and FED;  
 — the characteristic sequence of intervals (three whole tones and two semitones) appearing in the descending line of notes in bars 35-36 also occurs in bars 49, 58-59 and 62-63;  
 — there are no added accidentals in these bars in any of the pupils' copies with Chopin's annotations.  
 All of these arguments attest to the fact that the source text does not require any corrections.

Bar 37 GC and the earlier impressions of FE have *eb* on the fifth quaver. Chopin corrected this error in the proofs of FE3.

p. 36 Bars 46-47 In GC (→GE) and FE1 (→FE2→EE) there are two additional bars between these bars, identical with bars 9-10. This is probably the result of Chopin's error in numbering bar 39 and the ensuing bars as a repetition of the opening bars. Chopin removed the superfluous bars in the proofs of FE3 and in the basis of EE; he also crossed them out in FESch and (according to Mikuli) in two more pupils' copies, that of Friederika Streicher and Marcelina Czartoryska.

Bar 49 The *ossia* variant comes from FES.

p. 37 Bar 63 Before the eighth quaver in GC (→GE) and FE there are no accidentals: neither a *b* restoring *Ab* nor a *q* raising *ab* to *a*. The first possibility—the overlooking of the cancellation of the sign—seems much more probable than the omission of the alteration (Chopin did not fail, e.g. to inscribe *b* before *cb* and *cb*<sup>1</sup> on the tenth quaver). EE has naturals here, which may, however, be an editorial revision.

## 2. Sonata in B minor, Op. 58

### Sources

- As Sketches of two fragments of the first movement, bars 33-35 and 118-133 (Chopin Society, Warsaw; first fragment as a photocopy).  
 [A1] and [A2] – the missing first and second of the three autographs, which served as the basis for the first editions.  
 A3 Autograph fair copy, chronologically the last, intended as the basis for the first German edition (Biblioteka Narodowa, Warsaw). Although in A3 Chopin gave many details their most mature form, errors and omissions are still to be found in it.  
 FE1 First French edition, J. Meissonnier (J.M. 2187), Paris VI 1845. FE1 was based on [A1] and was probably reviewed by Chopin.  
 FE2 The second impression of FE1, in which Chopin introduced a number of improvements in the course of a generally thorough correction.  
 FE = FE1 and FE2.  
 FED, FES – pupils' copies of FE2 with Chopin's annotations, from the collections belonging to Chopin's pupils, Camille Dubois and Jane Stirling (Bibliothèque Nationale, Paris). They include fingering, performance indications, variants, and corrections of printing errors.  
 EE First English edition, Wessel & C<sup>o</sup> (W & C<sup>o</sup> 6314), London IV 1845. EE was based on [A2], making a large number of errors and oversights; it bears no traces of Chopin's corrections.  
 GE First German edition, Breitkopf & Härtel (7260), Leipzig VII 1845. GE was based on A3 and was accurately revised, though not without errors. Chopin did not participate in the process.

### Editorial Principles

We base this edition on A3 compared with FE and EE, with particular respect to the improvements introduced in the proofs of FE2. We also take into consideration the alterations made in pupils' copies.

The slurring in Op. 58, as in other works of Chopin's late period, poses a difficult editorial problem. During this period Chopin as a rule wrote three autograph fair copies and put different slurs in each of them.

The differences are the result of graphic causes (lack of space in the polyphonic texture resulting in the lack or shortening of certain slurs) and of musical causes (smooth transitions between phrases strengthening the coherence of the composition but making the positioning of the slur-breaks more difficult); the causes could be accidental (uneven flow of ink from the quill producing slur-breaks, etc.). Thus in order not to distort Chopin's intention nor reduce performance possibilities, we consider the three authentic slurrings together wherever feasible and list the most important differences in footnotes.

### I. Allegro maestoso

p. 38 Bar 15 R.H. In the middle of the bar in A3 the # before *d*<sup>1</sup> is missing, while the # before *b*<sup>#</sup> is written slightly too high, so that GE understood this interval to be *b-d*<sup>1</sup>.

Bars 15-16 L.H. FE and EE have *e* as the second semiquaver on the second beat in bar 16. The A3 (→GE) version gives a consistent voice-leading:



Some of the later collected editions, proceeding from the original version with *e* in bar 16, arbitrarily changed *B* to *d* in the second beat in bar 15. The correctness of *B*, occurring in all the sources, is further substantiated with Chopin's written-in fingering in FED.

p. 39 Bar 21 L.H. FE and EE have *Eb* as the eighth semiquaver. The A3 (→GE) version adopted by us is easier technically and smoother melodically.

p. 40 Bar 40 Chopin added the accents on the three last semiquavers in FED.

p. 41 Bar 49 R.H. The main text comes from A3 (→GE), the variant from FE and EE. Variant rhythms of this kind occur many times in Chopin's works.

Bar 52 R.H. In FED Chopin added the grace-note specifying how to start the trill.

Bar 54 R.H. In FE and A3 the passage is written in normal sized notes, and in small notes in EE and GE (in GE certainly due to the engraver's misunderstanding of A3).

L.H. Chopin added the quaver rest specifying the rhythm in the fourth beat in FED.

p. 42 Bar 57 *pp* comes from FE.  
 R.H. See the commentary to bar 49.

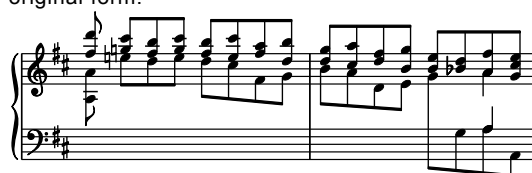
Bar 61 L.H. The main text comes from A3 (→GE), the variant from FE and EE. In the A3 version the motion of the voices buried in the figuration is more natural; the earlier version (analogous to bar 169) gives a fuller and more balanced sound.

Bar 62 R.H. A3 (→GE) does not have the note *d*<sup>2</sup> at the beginning of the second beat (possibly due to an oversight).

p. 43 Bar 69 For the first crotchet we adopt the notation Chopin introduced in the proofs of FE2. Incomplete and various notations appearing in EE and A3 (→GE) are doubtless the result of searching for the most appropriate record of the performance described in the *Performance Commentary*. Cf. bar 103.

Bar 73 L.H. On the second beat FE and EE show also *f*<sup>#</sup>. The fact that this note is missing in A3 (→GE) seems to be a deliberate simplification of the texture. See commentary to bars 181-182.

Bar 74-75 In FE and EE these bars appear in the following, original form:





Finally, in **A3** ( $\rightarrow$ **GE**) Chopin wrote a version analogous to the reprise (bars 182-183). The following advantages of the **A3** version can be listed as possible reasons for Chopin's deciding against varying the exposition and reprise in this segment:  
 — a more expressive soprano melody based on a four-note motif;  
 — a smoother line in the middle voice (without repeating note);  
 — a simpler, and simultaneously a more logical arrangement (the soprano opposed to the accompanying thirds).

**Bars 76-83 and 184-191** **FE** and **EE** have additional slurs over some of the motifs in the R.H. We give the simpler and more consistent slurring found in **A3** (we only omit two slurs over the R.H. in bar 185, since we consider Chopin's crossing-out corresponding slurs in the analogous bar 77 as obligatory in both places).

**Bar 79 and 187** The main text comes from **A3** ( $\rightarrow$ **GE**), the variant from **FE** and **EE**. Earlier version of **FE** and **EE** varies the rhythm between the L.H. and the R.H. in the exposition as well as in the reprise; the **A3** version gives both bars a uniform rhythm in both hands, varying it between these bars.

p. 44 **Bar 82** L.H. **A3** ( $\rightarrow$ **GE**) has the notes *g*, *a* on the third and fourth semiquaver. This is most likely Chopin's mistake (cf. analogous bars 78 and 190).

**Bars 91 (second ending) - 92** Some of the later collected editions arbitrarily tied the notes *c#* and *c#1* across the bar line. L.H. The tie joining the notes *F#* in these bars was overlooked in **A3** ( $\rightarrow$ **GE**).

p. 45 **Bar 96** **FE** and **EE** have the following version:



In the **A3** ( $\rightarrow$ **GE**) version adopted by the editors, Chopin smoothed out the melody line on the first and fourth beats; the progression of the notes beginning each group of semiquavers is also more consistent: *a#-a-g-f#*.

**Bar 97** R.H. The note *b* in the second to the last chord is only found in **A3** ( $\rightarrow$ **GE**).

**Bar 99** L.H. **FE1** has the following, rhythmically unclear version:



Chopin changed it in the **FE2** corrections, which we have included in the main text. The variant comes from **EE** and **A3** ( $\rightarrow$ **GE**).

**Bars 101-102** In **A3** ( $\rightarrow$ **GE**) the tie joining the notes *c#1* is missing.



**Bar 103** Before the chord at the beginning of the bar **FE** and **A3** have two vertical slurs, encompassing *c-bb-e1* and *bb-e1-a1*. **A3** also has a slur extending from *c* in bar 102 to *e1*, **EE** does not contain any of these. Slurs such as these may indicate an arpeggio; they can also indicate which notes should be played with which hand. We give the most likely solution.

p. 47 **Bar 120** L.H. **FE** and **EE** have *bb1* as the fourth semiquaver, which creates an inconsistency in the flow of the accompaniment: this note, already appearing after the end of the phrase in the R.H. unnecessarily accents the melodic motif which is woven into the accompanying figures and which is not continued in the next bars. The **A3** ( $\rightarrow$ **GE**) version, in which the accompaniment has a strictly harmonic character, better prepares the entrance of the L.H. in bars 121-122.

**Bar 123** R.H. See the commentary to bar 49.

p. 48 **Bar 130** R.H. **FE** and **EE** have *g1* as the fourth semiquaver. In the **A3** ( $\rightarrow$ **GE**) version the sonority is improved by omitting the

juxtaposition of the two tritones *db-g1* and *cb-f1*; this version is also more smooth harmonically.

p. 49 **Bar 139** **FE** and **EE** have the rhythm  at the beginning of the bar, while **A3** ( $\rightarrow$ **GE**) has . Both forms of the rhythm and sometimes wavering between them are found in Chopin's works within this context. Cf. *Performance commentary*.

**Bar 140** L.H. Earlier versions:



In comparison to our choice of the final **A3** ( $\rightarrow$ **GE**) version, Chopin's aim to gradually thin out the texture and facilitate the execution is evident.

**Bars 143-144** L.H. Some of the later collected editions arbitrarily tied the notes *F#* across the bar line.

p. 50 **Bar 156** L.H. Some of the newer collected editions arbitrarily changed the order of the first two notes of the last triplet (to conform mechanically with the pattern of the accompaniment). All the sources agree and leave no room for doubt in the text.

**Bar 157** R.H. **FE** and **EE** have *a#1* as the second melody note. In **A3** ( $\rightarrow$ **GE**) Chopin crossed it out, replacing it with *c#2*.

**Bar 161** R.H. **FE** has *b#1* at the beginning of the second half of the bar. This is the original version or an error, as Chopin cancelled the *#* in **FED**.

p. 51 **Bar 170** R.H. **FE** does not have the note *b1* at the beginning of the second beat (possibly due to an oversight).

**Bar 174** R.H. Some of the later collected editions arbitrarily added the note *d#1* to the first chord in the bar.

p. 52 **Bar 178** L.H. **FE** and **EE** have no note *f#* in the fourth crotchet.

**Bars 181-182** **FE** and **EE** have the following version:



The **A3** ( $\rightarrow$ **GE**) version corresponds with Chopin's frequent tendency to apply sound economy. In all of the sources one should notice the somewhat richer texture of these bars than in the corresponding bars in the exposition (bars 73-74).

**Bar 184** L.H. Chopin wrote in the *ossia* variant in **FED**.

**Bars 186 and 190** R.H. The sources lack ties connecting *e1* and *f#1* between the second and third beats. However, Chopin's oversight seems likely because there is no reason that these bars would differ in this respect from the analogous bars 78 and 82. Holding the notes (also those mentioned) in bars 186-191 is an example of a quintessentially Chopinesque "harmonic legato" (the fingers sustain components of the harmony).

p. 53 **Bar 195** R.H. Some of the later collected editions arbitrarily added a *b1* before the *d#1* at the beginning of the bar.

**Bar 197** L.H. *d#* as the highest note on the second and fourth beats appears in **A3** ( $\rightarrow$ **GE**), *f#* in **FE** and **EE**.

## II. Scherzo. Molto vivace

p. 54 **Bars 22 and 178** R.H. The last note is *bb1* in **FE1**, **EE** and **A3** ( $\rightarrow$ **GE**). Chopin changed the note to *a1* in the proofs of **FE2**.

p. 55 **Bars 32 and 188** R.H. **FE** and **EE** have no *vv* above *ab*.

p. 56 *Bars 61-156* In the entire B-major section there is a compound problem of ties joining notes across bar lines. There exists great variety among the sources as regards this issue, and none of the sources are error free. As a rule later collected editions arbitrarily added a number of ties (some of them added more than thirty!). Disregarding some obvious mistakes and oversights, the chronological arrangement of sources permits one to distinguish the two main phases of Chopin forming his concept in this regard:

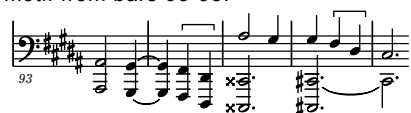
— the earlier version (**FE1**, **EE**, **A3** and **GE**), characterized by a smaller number of ties (compared to the version adopted by us the following notes are repeated at the beginning of the indicated bars: *B* in bars 68 and 132, *g#* in bars 69 and 133, *a#* in bars 74 and 138, *g#* in bars 76 and 140, *B<sub>1</sub>-B* in bars 87 and 151 as well as 102);

— the definitive version, introduced in the **FE2** corrections, in which motifs beginning with a held note alternate with motifs beginning with repeated notes. That Chopin thoroughly thought through this matter is evidenced by the motivic slurs, also added in the **FE2** corrections.

*Bar 92* In **FE1**, **EE** and **A3** (→**GE**) the bar ends with the octave *G#<sub>1</sub>-G#*. Chopin added the double sharps in the **FE2** corrections.

*Bar 96* The last note in **FE** and **EE** is *c#*. In **A3** this note is placed imprecisely, so that it may be read also as *d#* (this is how it was read in **GE**). Thus the predominant source arguments are for *c#*, which precedes a note of the same pitch at the beginning of the next bar.

At the same time, however, stylistic premises appear to make a case for *d#*: in the tenor voice in bars 95-97 it imitates the bass motif from bars 93-95:



Similarly, in bars 101-105 motifs appear embracing the characteristic interval of a minor third (in sound):



Pianistic considerations also suggest *d#*: from the notation it does not appear that Chopin provided for that note to be struck with L.H. (as he did not mark the necessary shortening of *C#<sub>1</sub>*, cf. e.g. bar 103) and this—because of the span of the hand—points to *d#*.

Acknowledging the importance of source arguments we give *c#* in the main text, and *d#* in the variant.

*Bars 104-105* L.H. The tie in parentheses joining the notes *F* was added by Chopin in **FED**.

p. 57 *Bars 117-118* R.H. In **FE**, **EE** and **A3** the naturals before the notes *d<sup>1</sup>* are omitted (the *b* in **GE** is surely an addition on reviser's part). The following arguments are made for Chopin having overlooked the signs:

— *d<sup>1</sup>* appears without interruption already from bar 108 and it could have appeared to Chopin as obvious;

— the appearance of *d#<sup>1</sup>* not until bar 125 emphasizes the return of the B major key in the main theme of this section.

### III. Largo

p. 60 *Bars 2-3* R.H. The tie joining the notes *e<sup>1</sup>* across the bar line was overlooked in **FE**.

*Bar 7* R.H. See the commentary to the first movement, bar 49.

*Bar 11* L.H. The last note in **FE** is *C#*.

p. 61 *Bars 19 and 105* R.H. The notes *d#<sup>2</sup>* in the melody are connected with a slur in **FE**. This connection is missing in **EE** and **A3** (→**GE**). In bar 19 in **FED** Chopin crossed the slur by writing-in an arpeggio before the second chord (**FE** and **EE** have an arpeggio only in the L.H.), which confirms the **A3** version as definitive.

*Bar 28* R.H. Before *a<sup>1</sup>* in the second chord in **FE** and **A3** there is no *b*, which—in view of the modulation to E major, beginning with the note *a* in the middle of bar 27—is an obvious omission, supplemented in **EE** and **GE**. In **FES** there is a *#* here, wrongly inscribed, probably not by Chopin.

p. 62 *Bar 45* L.H. In **FE1**, **EE** and **A3** (→**GE**) the note *B* appears as a semibreve together with *E* at the beginning of the bar. We give the version improved by Chopin in his **FE2** corrections.

p. 63 *Bars 59-60* L.H. **FE1**, **EE** and **A3** (→**GE**) have the fifth *G#-d#* lasting two bars. Chopin introduced an improvement consisting in moving the tenor voice in the **FE2** corrections.

*Bars 61-63 and 75-78* Dynamic markings described in the footnote are found in **FE** and **EE**.

*Bars 65-66* L.H. Some of the later collected editions arbitrarily tied the octaves *B<sub>1</sub>-B*. The repeated octave corresponds with the crescendo in these bars.

p. 64 *Bars 75-76* L.H. Some of the later collected editions arbitrarily tied the notes *c* between these bars.

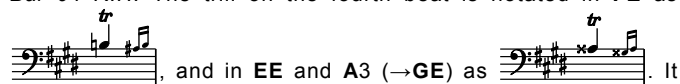
p. 65 *Bars 84-86* L.H. **FE** and **EE** tie the octaves *E<sub>1</sub>-E* across the bar lines. In both of these editions inaccuracies in the notation of these ties are obvious in bars 84-87, hence we adopt the **A3** (→**GE**) version, which does not give rise to doubts: bars 84-85 are marked as repeats of bars 34-35, where none of the sources have ties, and in bars 85-86 Chopin crossed out the ties.

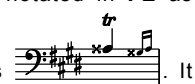
*Bar 91* R.H. In the second half of the bar the motif with *e<sup>1</sup>* appears in **EE** and **A3** (→**GE**), the motif with *e#<sup>1</sup>* in **FE**. It seems that Chopin had two concepts in mind for the ending of the middle section (bars 91-98):

— a more static one, in which an exact repeat in bar 91 of the bar 89 motif (with *e<sup>1</sup>*) is in keeping with the mood of the preceding bars, while the basic dynamic marking of the entire fragment remains *pp* from bar 87;

— a more dynamic one, in which *e#<sup>1</sup>* in the bar 91 motif gives the impulse to a more defined dynamic culmination (*f* in bar 93).

*Bar 94* R.H. The trill on the fourth beat is notated in **FE** as



and in **EE** and **A3** (→**GE**) as . It seems that the purpose of this change was to preserve in writing the half step between the trilled note and its resolution in the following bar (*a##-b#*). Chopin did not notice, however, that in the ending of the trill even the double sharp (*g##*) does not give the intended—cf. the **FE** version as well as bar 24—sound of *a#*. For this reason we adopt the script analogous to that applied by Chopin in bar 24.

*Bar 100* R.H. The main text comes from **FE** and **EE**, the version given in the footnote—from **A3** (→**GE**). Cf. bars 6, 10, 18 and 104.

p. 66 *Bars 103 and 104* R.H. At the beginning of bar 103 **FE** has the crotchet *f#<sup>1</sup>* in the lower voice. **EE** and **A3** (→**GE**) have a rest in this place; this version is musically more smooth and pianistically more comfortable. In **FED** and **FES** Chopin also removed this note. Moreover, in **FES** the sign cancelling the *f#<sup>1</sup>* appears less clearly (the editors of the National Edition had only the facsimile of the source at their disposal) at the beginning of bar 104. The version without this note corresponds so well with the corrected version of bar 103 that we include it as a variant.

*Bar 109-110* R.H. The slurring in the main text comes from **A3** (→**GE**), that in the variant—from **FE** and **EE**.

*Bar 111* R.H. In the second chord **FE** and **EE** have an additional note *g#*. In **A3** (→**GE**) Chopin consciously omitted this note, a fact to which its cancelling in **FES** attests.

*Bar 115* R.H. In **FE** the grace-note *d#<sup>1</sup>* after the group of small notes is missing. This is either the original version or an oversight.

## IV. Finale. Presto non tanto

p. 67 *Bar 24* L.H. The missing  $\sharp$  before the sixth quaver in all the sources seems to be an oversight on Chopin's part. It is less likely that he would have set two parallel seventh chords  $A-d-c^1-f\sharp^1$  and  $G\sharp-c\sharp-b-e\sharp^1$  next to each other. Cf. bar 115 and 222.

p. 68 *Bar 43* L.H. The main text comes from **EE** and **A3** ( $\rightarrow$ **GE**), the variant from **FE**. These versions seem to be equivalent:  
— the note  $g$  corresponds with  $c^1$  in bar 134;  
— the note  $f\sharp$  corresponds with  $F\sharp$  and  $f\sharp$  in bar 241.

*Bar 49* R.H. In **A3** ( $\rightarrow$ **GE**) there is no  $\flat$  before  $e^1$  on the third quaver. See commentary to bar 140.

p. 69 *Bar 53* L.H. There is no accidental before the lower note on the sixth quaver in **FE1**, **EE** and **A3** ( $\rightarrow$ **GE**). On this basis one cannot decide whether Chopin had in mind  $G$  or  $G\sharp$ , as in this case overlooking the  $\sharp$  would be completely understandable. In the **FE2** corrections, the  $\sharp$  was added, however in **FES** it was replaced with a  $\flat$ . Therefore, the sources do not permit selecting one version only. Stylistic arguments favour the  $G\sharp$  version. In the  $G$  version there are parallel seventh  $G-e\sharp$  and  $F\sharp-e$ , and the lowered fifth of the chord appears without preparation, while in analogous passages in bars 73, 144 and 164 the appropriate notes are already present in preceding bars.

*Bar 54 and analog.* In bars 54, 58, 70 and 74 pedal indications without parentheses (one-bar long) come from **A3** ( $\rightarrow$ **GE**), whereas pedal changes in parentheses emerge from **EE** notation (**FE** lacks indications). In bars 145, 149, 161 and 165 only **A3** ( $\rightarrow$ **GE**) has pedalling (half-bar long).

*Bar 67* L.H. At the beginning of the bar **FE** and **EE** have a rest instead of a chord. We accept the later **A3** ( $\rightarrow$ **GE**) version. Cf. bar 158.

p. 70 *Bars 76-90* L.H. **EE** has no slurring here at all, whereas **A3** ( $\rightarrow$ **GE**) has only one slur over the couple of chords in bar 83. **FE** encloses each of the first eight three-quaver figures in separate slurs, transitioning later into longer phrasing slurs. It is evident that writing **[A1]** (the basis for **FE**), Chopin did not yet have a specific slurring concept in mind for this fragment. For this reason we have transferred the slurring found in **A3** in the analogous bars 167-182, since it best combines the marking of articulation *legato* with the phrasing suggestion in the bass line.

*Bars 80, 171, 179* L.H. On the second quaver **FE1** and **A3** ( $\rightarrow$ **GE**) show the note as being one octave higher than the previous one ( $f\sharp^1$ ,  $e\flat^1$  and  $a\flat^1$ , respectively). In his **FE2** corrections, Chopin lowered  $f\sharp^1$  to  $e^1$  in bar 80 and  $e\flat^1$  to  $d\flat^1$  in bar 171. We consider this improvement to be also obligatory in bar 179 (Chopin quite often missed one of recurring similar passages when proof-reading). **EE** has  $e^1$  in bar 80, which may be evidence of the fact that the idea of this change had already originated while writing or revising **[A2]**.

*Bar 83* L.H.  $c\sharp^1$  in the second chord is only found in **A3** ( $\rightarrow$ **GE**).

p. 72 *Bar 122* L.H. The last note in **A3** ( $\rightarrow$ **GE**) is probably mistakenly  $c$ . There are no arguments to justify changing the typical figure in the accompaniment.

p. 73 *Bar 140* R.H. In all three analogous places, bars 49-51, 140-142 and 247-249, the sources reveal inaccuracies in the notation of accidentals (oversights or superfluous repetitions). In bars 247-249 no doubts arise. The missing  $\flat$  before the third quaver in bar 49 in **A3** ( $\rightarrow$ **GE**) also appears to be an oversight on Chopin's part; we have added it according to **FE** and **EE**. The most doubt is raised in bar 140, where the  $\flat$  does not occur until the fifth quaver in all the sources. However, here also one can assume Chopin's error owing to the rhythm of changes in harmony (hidden polymetre 6/8-3/4), as well as performance practice. This kind of harmonic anticipation is frequently found in Chopin's oeuvre. For this reason we suggest in the text a solution analogous to the remaining bars.

*Bar 142* L.H. The last note is  $B_1$  in **FE**, and  $F\sharp$  in **EE** and **A3** ( $\rightarrow$ **GE**). In the **FE** version, the connection with the next bar is markedly smoother. One can assume that in **[A2]** and **A3** Chopin

mechanically repeated the pattern of the preceding figures. One also cannot exclude a correction made in **[A1]** already after **[A2]** and **A3** were submitted to the publishers.

p. 74 *Bar 164* In the sources, the chord at the beginning of the second half of the bar has the value of a crotchet. We have corrected this probable oversight on Chopin's part according to analogous bars.

*Bar 169* L.H. The last quaver in **FE** and **EE** is  $g$ . We adopt the **A3** ( $\rightarrow$ **GE**) version, analogous to bar 167.

p. 75 *Bar 170* R.H. The main text comes from **A3** ( $\rightarrow$ **GE**), the variant from **FE** and **EE**. The differentiation of bars 168 and 170 in **A3** is an example of diversifying the figuration often used by Chopin.

*Bar 174* L.H. The tie joining both  $b\flat$  is only found in **A3** ( $\rightarrow$ **GE**).

*Bar 177* L.H. The second quaver in **A3** ( $\rightarrow$ **GE**) is mistakenly  $e\flat^1$ . Chopin's error is cogently explained by the following: at first Chopin overlooked bars 177-178, then he corrected this error in a note to the engraver of **GE**, demanding to print bars 175-176 twice.

p. 76 *Bars 193-194* We adopt the slurs introduced by Chopin in the **FE2** corrections.

p. 77 *Bar 214* L.H. **FE1**, **EE** and **A3** ( $\rightarrow$ **GE**) have  $e$  as the third and fifth semiquavers. Chopin introduced  $f\sharp$  in his **FE2** corrections.

*Bar 219* L.H. **EE** has an  $e$  as the fourth semiquaver. The concurrence of **FE** and **A3** ( $\rightarrow$ **GE**) make it possible to call this an error.

p. 78 *Bar 223* L.H. **FE** has  $c\sharp$  as the second and sixth semiquavers in the second half of the bar.

p. 79 *Bar 240* L.H. **FE** has  $a\sharp$  as the fourth semiquaver in the second half of the bar, **EE** and **A3** ( $\rightarrow$ **GE**) have  $g$ . The **FE** version is characterized by a more logical sequence of the highest notes (the fourth semiquaver in each group). In **[A2]** and **A3** Chopin could have confused this figure with the next.

*Bar 242* **FE1** has an erroneous version in both hands:



Chopin corrected it in **FE2** to the form which we include in the main text. The variant comes from **EE** and **A3** ( $\rightarrow$ **GE**).

*Bar 243* R.H. In **EE** the penultimate semiquaver is  $a\sharp^2-c\sharp^3$  (analogous to bar 136). The version with  $f\sharp^2-a\sharp^2$  is more reliable from both a source point of view (it is found in **FE**, **A3** and **GE**), and a musical point of view (it is identical to the version in bar 45).

p. 80 *Bars 254 and 258* R.H. The  $\delta^{va}$  sign is placed inaccurately in the sources, making it impossible to discern whether the grace-note at the beginning of the bar is to be included in the  $\delta^{va}$  sign or not. In any case, each of the sources have a similar notation in each of these two bars. This permits  $b^2$  to be the actual pitch, because the grace-note of this pitch in bar 254 emerges from the octave motion in the preceding bars, while a very difficult two-octave leap from the conjectural  $b^1$  in bar 258 in a quick tempo is unthinkable from a performance point of view.

*Bars 256 and 260* L.H. **FE** and **EE** have an additional note  $c\sharp^1$  in the chord in the second half of the bar. The **A3** ( $\rightarrow$ **GE**) version, in a fashion typical of Chopin, leaves room for  $c\sharp^1$  to appear in the next bar.

*Bar 258* L.H. A four-note chord is present in **A3** ( $\rightarrow$ **GE**), a three-note chord in **FE** and **EE**.

p. 81 *Bar 270* R.H. **FE** ties the  $c\sharp$  in the first half of the bar.

*Bars 277-278* L.H. The octave motif is enclosed by a slur in **FE**.

Jan Ekier, Paweł Kamiński