

Commentary

Title page. We display the title page of **F1**. You can see those of **G** and **E** in *ACCFE* p. 667 table No. 81, and p. 668 table No. 82. As for the title pages of Wessel editions, cf. GRAB.[2001].

[1.]

1÷12. For the reasons stated (*v. supra*, *Intro.* p. viib) we follow *A* and, therefore, do not rewrite the measures to be repeated. This means that, compared to the other editions—excluding **KI**, **UT** and **WN**—, the number of measures after No. 12 differs by 12, i.e. our m. 13 corresponds to their m. 25.

5. For errors made by Chopin himself during copying, see *Intr.* p. vb.

6÷9. In the apparatus we have displayed these measures to show: 1. the unusual central slur crossing the lateral ones; 2. the tie between the D^\sharp 's (mm. 7÷8) which was added later. Comparison of *A* and **F** shows that the initial semantics of mm. 7÷9, after an afterthought, is recovered in **F**. The aforementioned tie justifies *ff* at the G^\sharp - G^\sharp octave (m. 9), but nullifies the *ten.* over D^\sharp , which only makes sense by eliminating both the tie and *ff*; the same applies to the pedal, later eliminated, and the dynamic indication *p* (m. 9). The tie between the two G^\sharp 's in m. 7 was also added later: this is demonstrated by the *staccato*-dot over the second G^\sharp , deleted in **F2**. To sum up, the phrases 5÷8 and 9÷12, conceived as adversatives, became correlated by a conjunction (tie + pedal) comparable to our “and even more”; already in *A*, however, the Composer shows signs of repentance (the *ten.* inserted between the slur and the stem of D^\sharp), and ends up by recovering the initial opposition in proofs.

9. Chopin's fingering comes from **F3**^D: it recommends not to execute the chord in arpeggio at all.

11. The correction in *A* shows that initially the last five quavers were a quintuplet, later divided by two with the addition of an *appoggiatura*. This correction seems to have been intended to make the simultaneous striking of A^3 and F^\sharp^3 . Chopin, however, does not slash the *appoggiatura*, as **G** mistakenly does, so the execution should be as follows:



12. For this measure and the signs of repetition, see *Intr.* p. vb and viib.

13÷19. In *A* the *staccato*-dots to G^\sharp 's respond to a precise criterion that engravers and correctors have helped to mix up and confuse: in mm. 13 (*sotto voce*) and 15 (*p*) the dot should not be added, whereas in mm. 14, 16, and 17 (here *f* does not refer to G^\sharp , but to the whole measure), it should, although Chopin forgot the dots in m. 16. In mm. 18 and 19 the G^\sharp 's have no need of the *staccato*-dots because they are reinforced by *ff*.

14. In the last two chords is to be noticed the double slurring that is only in **E**, which also shows it in m. 16 (*v. infra*, m. 18).

16. On the problems about this measure, see *Intr.* p. via.

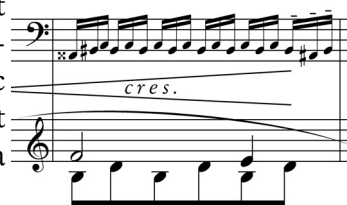
18 (= 19). The position of the slur above the arpeggio is problematic. Three hypotheses are given: 1. the engraver did not want to copy what he saw (after having done so in m. 16!); 2. the slur, missing in proofs, was added by hand above the arpeggio; 3. whoever corrected the proofs also corrected the position of this slur. All three hypotheses seem implausible! Together with the double slurring in m. 14 (*v. supra*), this anomaly supports what we stated when presenting the stemma: the filiation of the sources could be much more complex than that we suggested.

20. The collation shows a notable revision by the Composer, who: 1. added the tie between the two D^\sharp 's, which nullifies the wedge accent on the second; 2. modified the last two chords; 3. eliminated the hairpin that loses its sense between *ff* and *ff*. — In **E** the slur that softens the *staccato* notes is missing, but inserts the pedal release, which is missing in **F** and in **G**, as well as in the autograph.

26÷27. In apparatus we display these measures, because the addition of the \sharp to the D 's is truly singular. The only explanation lies in the intention to avoid confusion between B and D (m. 27), which in the staff, by changing keys, occupy the same position.

29. The harmony of this measure has been also rethought. As for the execution of the trill—see at the end of this note—keep in mind that trills are roughly divided into two categories: *instrumental* trills and *singing* trills. A good example of an *in-*

strummental trill is given by m. 15 of *Gavotte 1* of J. S. Bach's *English Suite in G minor*, and, in Chopin, by m. 58 of *Polonaise Op. 53*. These trills normally do not require either start or end notes, as they begin directly from the upper note and end as directly on either the upper or lower note: their task is to get notes of medium or long duration resonated, or to avoid a sequence of repeated notes. In contrast, a *singing* trill, like a voice, needs to be started and also needs 'braking' small notes as resolution. A simile drawn from nature is offered by the beating of a bird's wings as it lands: no bird is able to land without activating, as it were, its own brakes; likewise the voice. In turn, the singing trill is divided into three species: *introductory* or *preparatory* trill, *interlocutory* trill, and *resolving* or *conclusive* trill. Each species requires its own execution. The *resolving* trill is the slowest and emphasises the resolution. The *interlocutory* trill is the softest and most homogeneous: in it, introduction, trill, and resolution are equivalent in dynamics and agogic (e.g., m. 1 of *Nocturne Op. 55 No. 2*). The *preparatory* trill is the most brilliant and varied: it can introduce a heroic rearing up (e.g. the scale of m. 10 in the 2nd *Polonaise*) or a very delicate and ethereal flutter (e.g. m. 51 of the *Nocturne Op. 27 No. 2*). In any case, any trill must not resemble either a machine-gun or a frenetic trembling: all notes must be heard. Here we have a resolving trill:



30÷37. These measures contain the repetition of mm. 5÷12. The editors reproduce the same dynamics against *A* and the first editions (except E which in measure 36 inserts, as in measure 11, *pp*). The differences, however, are too many to be attributed all to the arbitrariness of the engraver. The first lies in the dynamic indication '*con forza*'; the second in the different grouping of the notes constituting the chords of the l. h. (measure 35); third: the absence of the arpeggio sign to the third chord; forth: '*poco ritenuto*' changes to '*ritenuto*'; fifth: the *appoggiatura* becomes an *acciaccatura*; sixth: the hairpin in measure 11 is eliminated. The different grouping does not come from *A*, but is a correction made in proofs; thus for this repetition Chopin intended a different entry of the chords, to be executed as shown on the right; this explains the absence of the arpeggio sign. Not only that: while in *A*



Chopin breaks the quintuplet in measure 11, in the similar measure 36 the quintuplet remains intact—complete with number (missing in measure 11)—and the *appoggiatura* changes as said; the *crescendo* hairpin disappears. F, however, only copies the *acciaccatura* of *A* and breaks the quintuplet as in measure 11: was this an initiative of the engraver or a correction by the Composer? Be that as it may, it seems clear that for this repeat of the *Polonaise* Chopin had a different dynamic and agogic in mind. And it is not far-fetched to assume that, several solutions being possible, he left it to the interpreter to conclude the first section according to personal feeling of the latter.

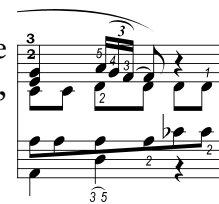
30. Mikuli very appropriately adds the crotchet stem to the first *E*⁴, which, in our opinion, the engraver forgot to integrate.

32. For the same very probable reason—the engraver's carelessness (see measure 30)—we have added, by analogy with measure 7, the crotchet stem to *G*³.

36. For the motives stated above (*v. supra*, mm. 30÷37) we have added the reading of *A* as a variant, as it is by no means certain that Chopin had renounced it.

37. The modern editions (*HN, WN, EK, PW, UT*, preceded by *Mk2*), contrary to the first editions and unlike *Tl, Kl, Mk1* and *BH^{cw}*, add the word '*Fine*' to this measure. This is an arbitrariness motivated by formal bigotry, in turn caused by failure to analyse the structure of the piece (*v. supra*, p. vii b ff.), and perhaps also by obtuseness.

41. The small notes are to be performed on beat, i.e. sung, smoothly and distinct:



42. Klindworth, who, as repeatedly observed, is not concerned with the text, but with how it is to be, so to speak, translated, i.e. executed, means as here on the right, and we agree.



43. Tellefsen (see apparatus), who generally follows F, in the third chord of l. h. restores *Ab*³, which already in F1 appears clearly erased, as is also

testified by the distance of the flat. And Mikuli follows him. Well, to establish whether he was in possession of some note documenting a further repentance of his teacher, or whether he gave more credit to m. 75, is practically impossible. What can be said is that his lack of scruples in (not) correcting the obvious errors of the first editions, by contrast, gives greater value to his very rare changes. The fact that Mikuli then followed him may strengthen the suspicion of a further repentance on the part of the Composer, detected among his annotation in one of the books belonging to one and/or the other. However, all things considered—i.e. the nature of the text, the harmonic sequence, the undoubted correction witnessed by F—, there are no elements such as to propose the text of *A* as a variant; furthermore, m. 75 would lose the function of *variatio* that we believe it has.

44. In *A* the first chord has G^b , the second, after the breath, G^b : such a transition from a minor seventh to a dominant seventh is not at all pleasant. It is therefore quite clear that initially the whole measure was based on the minor seventh chord; after which Chopin, having changed his mind, unintentionally placed the \flat to the second G^s instead of the first. — We have given the text of E as *varia lectio*, because the anticipation of the breath at the first quaver, the elimination of the intensive accent and the tie between the second and third G^s agree in giving the phrase a very different sense compared with F and G, and yet musically sensible. This last modification, which the Composer made on the proofs intended for London, suggests that he was unable to find an entirely satisfactory solution.

45. In proofs Chopin reversed the first and third A^b of left hand and modified the ties between the two voices of right hand, but he varied some more the version of *A* in the analogous m. 77.

46. The most difficult passage is the descending sextuplet. The fingering suggested by Ekier (453213) is seemingly the one that guarantees the greatest uniformity, but we have to take into account that the thumb must stay on G^b : since there is no pedal support, that key must be held down for the entire duration of the sextuplet. Mikuli's fingering, which is that already suggested by Klindworth, avoids the obstacle, but it is objectively uncomfortable to pass from D^b to C^s with the second and fourth fingers. The fingering suggested by

us mitigates the difficulty, and through a close application (striking the key and simultaneously sliding the third finger) the sextuplet—which must be thought of in two triplets—will be uniform and very sweet without interrupting the resonance of G^b . The new generation of pianists like better to get the *legato* by the pedal, but this bad habit is a technical deficiency of theirs, not attributable to Chopin's piano writing.

47÷51. The proposed fingering has the sole purpose of ensuring *legato*. Chopin does not indicate any pedal: only pseudo-pianists need it.

50÷51. In proofs Chopin modified the melodic line (*v. apparatus*) and, except the last quaver of m. 50 and the first and fourth of m. 51 (l. h.), the notes



do not change. It so happens, however, that Mikuli proposes a bizarre mixture: i.e. for the right h. of both measures and for the left h. of m. 50 he follows the text of F; for the left h. of m. 51, however, he restores the text of m. 83 (= *A*); but not the first quaver, E^b - D^b —which derives from F—instead of the octave, E^b - E^b , of m. 83. This could also be an oversight: Kistner's engraver had F as antigraph; Mikuli, while proofreading, neglected to correct the first quaver. A question remains, however: why did he not follow F for the left h. of m. 51? The hypothesis that we already advanced (*v. m. 43*) of an alternative source, unfortunately, can only remain so: what we have found, in fact, is not sufficient to introduce a *varia lectio*.

52. We have integrated the tie between the first two A^b (*v. apparatus*), because you find it both in T1 and M1, and especially in F3^D, where it was added by Chopin's own hand.

54. The dynamic indications *p* and *pp* in *A* (*v. apparatus*) were deleted so as not to confuse the interpreter, but their position emphasises that the two melodic lines of the r. h. and l. h., a duet, stand out against the background of the quavers.

56. Note the different fingering in the l. h.: the \flat on E^b , which comes from F3St, confirms M1's

subsequent 2 on *G flat*, while the two “ones” (1 and 1) from F_3^J on $E\flat^4$ and $G\flat^4$ —a typically Chopinian sliding of the thumb—represent an alternative proposal. From a piano-playing standpoint both solutions are correct.

61. Chopin in proofs changed the time division of the two quavers of the left h. (*v. A* in apparatus).

65. It is possible that a variant is concealed here. Bronarski (*PW*) notes: “Recent editions give a flat to the C in the treble at the beginning of the bar. This is not found in FE, GE or Mikuli’s edition [here *on the right*]. At the beginning of this bar Mikuli restores a flat beside the A, which, in the preceding bar, has a natural. It may be that this flat was erroneously added to the C. It must be admitted, however, that the $C\flat$ is perfectly possible.” Well, since in the above-mentioned recording by Vladimir de Pachmann (*v. supra*, p. xa), the pianist plays *C flat*, one cannot help but think that this variant was suggested to him by M^{me} Rubio. The connection, however, is feeble indeed, and the pianist may have taken that *C flat* from Klindworth’s edition (*on the right*). But what would Klindworth’s source have been? A Chopin’s pupil? It is not an unreasonable hypothesis, since in several cases his edition contains suggestions that unquestionably come from the Chopin school. A singular clue is offered by Tellefsen.

Let us take a look at m. 65 as it appears in his edition (*here on the right*). Assuming that the antigraph used for Op. 26 was a specimen of F_3 containing some corrections, it is quite surprising that the engraver changed C^J minim into a crotchet, creating a 1/4 gap! Well, the only possible cause for such a bizarre correction is that a scribble was affixed to that C, which the engraver thought he resolved by turning the minim into a crotchet. Hence, it is not inconceivable that that scribble could have been a badly written flat affixed so close to the note as to ‘stain’ it! Thus, from the Klindworth edition to the Pachmann recording, with the circumstantial support of the Tellefsen edition, that *C flat* could represent a genuine variant. After all, as Bronarski

states, “it must be admitted, however, that the *C flat* is perfectly possible.”

66. Comparison of F with A (*v. apparatus*) shows that in proofs Chopin also made a slight modification here.

67. Bronarski notes that the original editions “do not have the flat over the mordent. $C\flat$ is given only in recent editions. C , however, seems more appropriate.” But, from $B\flat^4$ in m. 66 to F^5 in m. 70 the melodic line proceeds only by semitones, and the harmonic development aims to increase the tension more and more up to the chord of $D\flat$ major; in this context, while the mordent with $C\sharp$ introduces an inappropriate looseness, the one with $C\flat$ does the opposite to the advantage of the liberating effect to which the entire preparation to the Trio’s repeat tends.

Klindworth opts for $C\flat$, while Pachmann prefers $C\sharp$, showing that he does not follow the Russian edition (*v. supra*, m. 65).



69. The last chord of the right hand raises a problem: is $E^4 \flat$ or \sharp ? The question is rightful for two reasons: 1. Chopin very often omits “obvious” accidentals; 2. **MkI** inserts an \sharp , and we have already noted (*v. supra*, mm. 50÷51) that Mikuli may have had an alternative source at his disposal that is unknown to us. Klindworth too, before Mikuli, adds a \sharp to that *E*, and **BH^{cw}** does the same, but without mentioning it in the *Revisionsbericht*. Since both solutions are admissible, although the effect is different, we must leave the choice to the interpreter.

71÷85. In A these measures are replaced by the numbers 1 to 15, by which mm. 39÷53 had been numbered. This means that the latter should be identical to the former. But this is not the case. The only editors who uncritically, not to say obtusely, repeat them identically, are Ekier (**WN**) and Ubbert (**UT**). They would only be right if in the first editions these measures faithfully reproduced mm. 39÷53 of A . On the contrary, Chopin in proofs varied the l. h. of m. 77 (*v. supra*, m. 45), and made equal to mm. 50÷51 (*v. apparatus*) only the r. h. of mm. 82÷83, leaving all the rest as in A . From this we deduce, therefore, that he not only saw, but lingered on the measures that in A were numbered. If he had wanted mm. 71÷85 were identical to the

mm. 39÷53, he would not have limited himself to mm. 77 and 82÷83. Besides, Chopin very rarely repeats himself, never in lyric episodes: there is always some small *variatio*.

77. For the constitution of the text, this measure is decisive, as it bears witness to a specific modification: the $A\flat$ s of l. h. are not those of the analogous m. 45, but not those of \mathcal{A} either (*v. apparatus*).

79. Notice in F_3^J (*v. apparatus*) the sign of expressive intensification, ignored by the editors, between the

second and third quaver (Fa^4 - F^4 flat). The stroke is typically Chopinian.

82. In F the tie between the two F^5 is easily explained: the engraver had copied m. 50 of \mathcal{A} (No. 12), which Chopin corrected in proofs, but the engraver omitted to erase the tie.

85. After this measure, which is the last of the Trio, Chopin added an unequivocal “*fine*” (*v. apparatus*). In other words, the end of the Trio is the end of the Polonaise! On the structure of the piece, *v. p. viii* ff.



[2.]

3. On the repetition of *pp*, *v. supra*, p. viia.

10. **Mk1** (*v. apparatus*) confirms the variant of G , which has $D\sharp$ instead of $D\flat$ in the scale. Ekier in his *Source Commentary* informs us that “copy of the beginning passage of the *Polonaise* from a book belonging to Chopin’s pupil, Vera Rubio (Bibliothek des Landes Konservatoriums, Graz), contains the correction of \flat to \sharp before the eighth note of the scale in bar 10, written in Chopin’s hand.” It should be added that in **Mk1** this variant is found only in mm. 10 and 58, while in mm. 114 and 162 the scale has \flat ! In **Mk2** \sharp is changed to \flat with the addition of the following note: “While Mme Rubio was studying this 3rd Polonaise with Chopin, he wrote in his own hand in this passage and its repetitions on her exemplar (unlike the exemplars of the other pupils) in place of \flat before D a \sharp ” (on **Mk2**, *v. Intr.* p. ixb). There is a contradiction here: if Chopin corrected \flat to \sharp not only in m. 10, but also in its repetitions (*bei dieser Stelle und deren Wiederkehr*), why in mm. 114 and 162 **Mk1** has \flat in place of \sharp ? A question, this one, that will remain unanswered. In \mathcal{A} m. 10 is written only once, because in its repetitions it is recalled by Nos. 10 and 58, and has \flat . The \sharp of G can only have been inserted in the proofs intended for Leipzig by the Composer, and in our opinion this is evidence of his typical propensity for *variatio*. — As for the execution of the trill and scale, we suggest Klindworth’s proposal, which is perfectly Chopinian; obviously the trill, which is *preparatory* here, can start, as indicated, from the upper note (or even the lower one) that has to be struck simultaneously with the first chord of the left hand.



11. In the similar measures (59, 115 and 163) the two $G\flat^6$ s are tied; in this the first editions agree. We must therefore assume that here the copying error has escaped: for the repetition, in fact, of the second $G\flat^6$ there is no sensible excuse.

12. The correction made in proofs is transferred in the similar m. 60, but, through carelessness, not in measures 116 and 164; likewise in E . Instead in G (*v. apparatus*) we see the addition of only one crotchet stem (to the second $G\flat^4$), but there is no *staccato*-dot to $E\flat^3$. In the analogous measures that stem is no longer added: in short the *lectio* di \mathcal{A} remains. Since the first proofs were sent to Leipzig ($*Fo^1$, *v. stemma*), this would show that the correction was made on the second proofs ($*Fo^2$). But, then, where did that isolated stem come from? Probably from an incompletely and obscurely communicated correction. This would seem to be confirmed by the addition of the stem on the first $E\flat^3$, which is not in \mathcal{A} : it is indeed impossible to play the third $E\flat^4$ - $G\flat^4$ while holding down $E\flat^3$ with the little finger!

13÷14. L. h.: in proofs Chopin deleted $B\flat^3$ (m. 13) and C^4 (m. 14). F repeats the correction in the similar measures (61÷62, 117÷118 and 165), but not in m. 166, where it keeps the *lectio* of \mathcal{A} ; E does the same. Differently, G (*v. apparatus*) keeps $B\flat^3$ of m. 13, but deletes C^4 of m. 14; and, like F , in m. 166 it follows \mathcal{A} . All this can be explained by the double round of proofs: in $*Fo^1$ C^4 was deleted but, through carelessness or otherwise, $B\flat^3$ was not; it was erased in the second proofs. What is unexplained is m. 166, which in all three editions follows \mathcal{A} . The only correct conclusion is that the Composer wanted to keep the harmonically richer version of \mathcal{A} here.

17÷18. The Parisian engraver's carelessness is further proven by the absence in F1, G and E of the crotchet stems, which you find in *A* (*v. apparatus*). This must be a last-minute correction.

21. All editors, with the exception of Ekier, Viero and Ubber, print the first chord of the right hand as you find in the first editions (*v. apparatus*), but this is a reading error by the Parisian engraver, who read the *staccato*-dot as if it were *F*³. An error which passed unnoticed by all who saw *A*, including Chopin!

22. For an easier execution of *staccato* chords, one can resort to the different distribution of notes between the two hands suggested by Klindworth with his excellent fingering.



33. For the dotted chord of the r. h. we have restored the reading of *A* (*v. apparatus*), which is perfect: if all three notes of the chord lasted for three sixteenths, it would be almost impossible, given the speed of the passage, to play the first thirty-second of the arpeggio in time, and in fact in m. 35 Chopin changed the chord. This is not distraction at all, as Belotti wrote (*v. BEL.*[1977] p. 400). The engraver, who could not understand such a refinement, added the dots—wrongly—to *A*^s and *G**b*^s as well. — The fingering of the second *A*^s comes from *F*₃^D. — The variant in l. h., taken from *F*₃St, was well understood by Ekier (p. 2*b*): “This simplification may be regarded as a variant for a small hand.”

35÷36 & 139÷140. In *A* only mm. 35÷36 are written. In the first editions the two chords between mm. 33÷34 and 35÷36 differ only in the tie between the two *F*². Only E between mm. 139÷140 changes the tie in *portamento*-slur, but this is a common optical error (*saut de même à même*): the engraver distractedly read the final chord of m. 137 and the initial one of m. 138. Bronarski (p. 134) considers that differentiation to be an error. According to Ekier, this alleged error was induced by the different orientation of the stems of the quavers. We do not agree at all, because the context is different: in m. 34 the violent descending arpeggio of m. 33 is repeated, while in m. 35 the war action is drawing to a conclusion.

36÷38. *BEL.*[1977] (p. 401 ff.) discussed *A*'s *lectio* at length (*v. apparatus*). Indeed, the text of *A*, in

its gloominess, is consistent. Chopin's alternating attention to the use of accidentals is well known; yet here, apart from insignificant details, they have been placed with care and consistency. In the transcription of *A* that follows, we have circled the ac-



cidentals, the meaning of which is unequivocal: if all Cs were natural, Chopin would not even have altered them, as *C*⁴ of m. 36 is not; in other words, the remaining *C*⁴s are all flat. Nevertheless, during his pervasive proofreading, the Composer changed his mind and introduced the necessary accidentals: again, not all of them!

58. V. m. 10.

59. V. m. 11.

60. V. m. 12.

61÷62. V. mm. 13÷14.

68. In *A* (*v. apparatus*) this measure, which has double numbering (20 and 68), is closed with repetition signs, clearly added at a later date, then deleted in proofs. Under the covering hatching was probably written “*fine*”, since after the Trio (“*meno mosso*”) the Polonaise was to be repeated. However, having conceived a concluding *coda*, Chopin preferred to repeat the Polonaise with the numbered measures. Which indirectly shows that Chopin paid attention to the repetitions; thus there was neither confusion nor carelessness in fixing the structure of the two Polonaises.

69. In proofs Chopin changed “*sempre pp*” to “*sotto voce*”.

69 ff. As already noted (*v. p. VIIa*) Chopin in proofs changed the syntax of the whole section. Whereas in *A* four measures contain four phrases—the first pair *staccato* (first theme) and the second pair, one *staccato* the other *legato* (second theme)—, in proofs the Composer combined the second pair into a single *legato* phrase, thus improving the contrast.

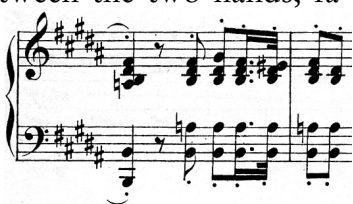
70. This measure indisputably confirms that the

proofs for Wessel were not prepared by the Composer alone. In fact, in the last chord E adds $D\sharp_4$, the only justification for which lies in the fact that whoever prepared the proofs, having the autograph at his disposal, confused the winglet of the 32nd (*v. apparatus*) with a *D*!

72. In proofs Chopin deleted C^3 (*v. apparatus*) in the last chord.

78÷79. The *staccato*-dots in the l. h. are integrated, here and elsewhere, according to E. Further proof of the Parisian engraver's carelessness.

81÷82. Here too (*v. m. 22*) Klindworth distributes the notes differently between the two hands, facilitating the execution of the *staccato*-chords. Moreover, compare m. 89, where Chopin does the same thing.



82÷83. For this *legato*-phrase and the analogous ones between mm. 90÷91 and 98÷99, Klindworth graphically specifies how they are to be executed, and we agree.



85. As can be seen from *A*, the first chord has the *staccato*-dots, which in the first editions, due to carelessness of the engraver of F, are missing: it is indeed scarcely credible that, in contrast to similar places, Chopin erased them. On the other hand, those on the 1st chord of m. 89 are there!

89. V. mm. 81÷82 and 85.

90÷91. V. mm. 82÷83.

94. In *A* (*v. apparatus*) the last $A\sharp^3$ is actually deleted. The engraver mistakes it for B^3 (F1), which G copies (further proof that Breitkopf received the first round of proofs). In F2 that B^3 is corrected to $A\sharp^3$; this prevents the note from being deleted.

97. In F_3^J Chopin changes *pp* to *ff* (*v. apparatus*), justified by the *crescendo*-hairpin of the previous measure; but there is no dynamic indication leading to the *adagio*. We can only speculate that his sister Ludwika had some difficulty in performing a tremolo *pianissimo*.

98÷99. V. mm. 82÷83.

103. The octaves in the l. h., absent in *A*, have been added in F2.

107. V. m. 3.

114 and 115. V. mm. 10 and 11.

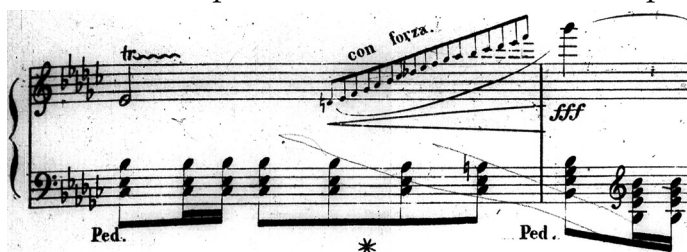
116. V. m. 12.

117÷118. V. mm. 13÷14.

139÷140. V. mm. 35÷36.

162. V. m. 10.

162÷163. In F_3^J we see two transverse lines of uncertain interpretation. However, since Chopin



usually uses similar lines to delete something—*v. in apparatus* how *ppp* of m. 175 is deleted in F_3^J —we can suppose that he was suggesting to his sister to begin the scale before the third last quaver and to end it skipping the middle chords: in short, a simplification.

163. V. m. 11.

164. V. m. 12.

165÷166. V. mm. 13÷14.

172÷173. The position of the *fermata* signs is that of *A*: Chopin, who had initially written the first one at the top between the two measures, deleted it and rewrote it between the staves (*v. apparatus*).

175. The change of *ppp* to *ff(f)*—made by the Maestro on two copies (*v. apparatus*)—ensures that he judged this dynamic solution to be better and definitive, and, in our opinion, more suitable to proudly conclude this splendid Polonaise. This is not, therefore, a *varia lectio*. — The exchange 25 is noted by Chopin in both F_3^J and F_3^{St} .

