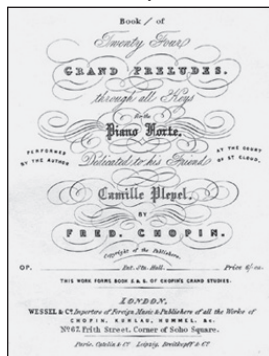


Commentary

Title page. See *1st Book*, p. 27. We will have you know that in F and E (here on the right) the graphic design of the *2nd Book's* title page is the same as the *1st* one; the only difference is in the number that was inserted by hand. In E, to balance the two issues, *Pr.* xiii and xiv are included in the *1st Book*, so that the *2nd Book* starts with *Pr.* xv.



Prélude XIII.

1. Here we have the evidence that in Chopin the terms of movement concern the character of the melodic line, not the speed of the piece. The composer had started to copy this *Pr.* in $\frac{6}{8}$: but, at half measure, he changed his mind. In *A* (see apparatus) he wrote “*Lento ma non troppo*,” an expression that gives the character of the melody; but the combination “*Lento ma non troppo* + $\frac{6}{8}$ + the semiquavers (l. h.)” was not suggesting the correct metronome; therefore, he erased “*ma non troppo*” and, almost certainly thinking of $\frac{6}{4}$, turned the semiquavers into quavers and the dotted crotchets into dotted minims. However, the new combination “*Lento* + $\frac{6}{4}$ + the quavers (l. h.)” seemed to suggest a too slow time. Thus, he rewrote “*non troppo*” a little over “*ma non troppo*” already deleted. But this solution did not convince him either, so he opted at the end for $\frac{3}{2}$ as time signature, and wrote it! The combination “*Lento* + $\frac{3}{2}$ + the quavers (left h.)” seemed to him the best solution. So, the term *Lento*, which Chopin had no doubt about, suggests the character of the melody, while the final combination harmonizes well with a metronome around $100 = \frac{1}{4}$.

All editors change $\frac{3}{2}$ into $\frac{6}{4}$, because $\frac{3}{2}$ «clearly does not accord with the rhythmic structure of the piece» (*HN*, p. 69); for *PE* that fraction is «metrically incorrect». Ekier has no doubt: «This is Chopin's mistake». According to them, then, Chopin, who dwelt upon the tempo to be indicated, would have been wrong, and with him the correctors of Wessel and Breitkopf. Well, these editors have shown that, as for the interpretation of the graphic symbols, their sight does not go beyond the tip of their nose. Even Liszt, indeed, changes $\frac{3}{2}$ of *G2* into $\frac{6}{4}$. Only two editors understood that it was wrong to write $\frac{6}{4}$: the first one is Klindworth (here, on the right), who makes a quite bizarre but not senseless choice: he writes $\frac{6}{8}$ while the measures house 12 quavers(!). The second one is Badura-Skoda, who opts

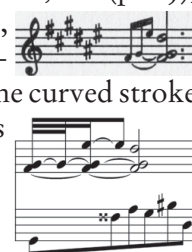


for a really strange solution (here on the right). Anyhow, the coupling “*Lento*” with “ $\frac{6}{4}$ ” causes the interpreters to play very slow tempos: just what Chopin wanted to avoid! — Surprising is the “*sempre legato*” you read in Klindworth, as Chopin had initially written!



4 & 12. It seems that *C^A*'s copyist is not copying *A*: in fact, instead of the whole-note he writes a dotted minim; on the contrary, in the analogous m. 12 (see apparatus) we read, like in *A*, a dotted whole-note. Tellefsen, in m. 12 (see apparatus), deletes the dot, probably for simple analogy with m. 4. For incidence, we observe that there is no analogy with mm. 2 and 10, as *PE* seems to sustain. The point of the question is whether *C⁴* should resonate even during the $\frac{1}{8}$ -pause. Bronarski (*PW*) considers the version of *C^A* «more logical and reasonable» (p. 77); Ganche (*OX*) also adopts the dotted minim in both measures. We have integrated the dot to *C⁴*, since the comparison with m. 12 insinuates the suspicion that it was forgotten during copying; moreover, the use of the pedal justifies that *C⁴* should resonate throughout the measure.

6÷7. It seems evident that the copyist of this *Pr.*, who does not modify—as Fontana does (*cf. Intr.* p. VIIIa)—the appoggiatura of m. 7 in acciaccatura, is not copying *A*, since as a second chord of m. 6 he writes a dotted minim instead of a minim with a rest. In this case, therefore, his antigraph is not the autograph, but a copy, which, though, cannot be attributed to Fontana precisely because of the appoggiatura. In fact, it would seem more logical to consider mm. 5÷7 as a single sentence (probable first version). However, the slurs of *A*, interrupted by the rest, show that Chopin wanted to finish the sentence with m. 6, and m. 7 expresses an independent consideration. — As for the appoggiatura, *PE* (p. 65), on the basis of *F2^D* (see apparatus), suggests (here on the right) a performance before the beat, which is wrong. The curved stroke in *F2^D* should be understood as follows (see *Intr.* p. xVa):



9. The vertical line comes from *F2^D*: execution on the beat, as in m. 7.

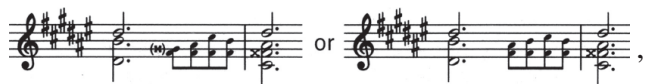
18. We have integrated the pedalling, because Chopin has certainly forgotten it: in fact, the left h. cannot slur *B¹* and *E³* without his help.

31. In *F2St* Chopin wrote a variant which is difficult to

read. Müllemann (*HN*), Eigeldinger (*PE*) and Flamm (*BR*) read, not without a question mark, as follows:



Ekier (*WN*), completely ignored by the above mentioned colleagues, had more committed himself, giving two different hypothetical readings, actually a bit fanciful:



remarking also that “when the added small notes are played as semiquavers—the first one simultaneously with the L.H. *b*—they create an analogy with the motifs in bars 22, 24, 25 & 37.” A formal analogy, perhaps, not at all semantic! The reading is undoubtedly difficult: ours (here on the right) adds nothing to what can be seen. As for the performance, we think that you must keep to the notes’ value, that is the first third with the l.h.-*G*, the second one with *B*³.



32. In *F2St* Chopin rightly modifies the first chord not because it is wrong; on the contrary, it would be perfect, except that the repetition of *B*⁴ in the second chord makes it a little idle. Tellefsen and Mikuli follow *F* and *G*. It is surprising that Liszt (*see* apparatus) modified the chord: where did he get it from? From Klindworth’s edition! But at this point—we wonder—where did Klindworth get such a reading from? By divination? Certainly not! Well, here we have a proof that he did a thorough search. So, Liszt’s fervent appreciation of his former pupil’s edition was by no means gratuitous.



33÷35. *HN* and *PE* move the pedalling that Chopin deliberately wrote above, and not below, the system. It is a nonsense, because the composer wanted to point out that the pedalling is regulated by the high melodic line, not by the harmony that holds it.

36. Here too, Chopin must have forgotten to add both the pedalling and the vertical slur joining the two *F*. Only Ekier integrates both (and Klindworth, of course...). We think it is necessary to integrate the vertical slur, being evident that the performance can only be as follows:



Prélude XIV.

In *F2St* the term *Allegro* is deleted and replaced with *Largo* (*see* apparatus). Ekier, followed by later editors, argues that it must be “an indication of the method of practice and not a change in the concept of the *Prelude*.” Ganche (*OX*), on the contrary, has no doubts and prints *Largo*. Both are wrong. Frankly, Ekier’s hypothesis seems to be rather bizarre. It is also to be excluded that

Chopin had radically changed the concept of this piece: the cut time and the writing itself do not allow such a deduction. Much more likely Jane Stirling had some difficulty in giving a sensible meaning to this *Pr.*, and Chopin, only for her, agreed to a rendition that emphasized the *heaviness* at the expense of *speed*. In fact the combination *Allegro* + *C* + *pesante* suggests a metronome around 96 = *c*; which requires skill and strength. On the other hand, it is hard to believe that the engraver of *F* deliberately changed the cut time, so clear in *A* (*see* apparatus), in the more common 4/4; besides, Chopin, after writing *Largo*, did not correct the time signature. This supports the hypothesis of a second possible rendering, so that a metronome around 92 = *c* could quite agree with *Largo* + *C* + *pesante*.

14. Mikuli changes the eighth quaver into *E**b*, and Scholtz in his edition does the same thing: the hand that inserts *b* in *C*^A, probably is his.¹ Bronarski, defining Mikuli’s correction “certainly right,” makes a detailed grammatical analysis of the passage, in which he explains why he changes the name of the notes. Ganche also accepts this ‘correction.’ Among the modern editors consulted only Hansen (*UT*) follows *Mk*. Liszt leaves the text as it is. To hear the difference the student should play the harmonic skeleton of mm. 13÷15 proposed by us here:



Well, playing the harmonic sequence of *b*), he should feel that the chord with *E**b* is a bone that seems not to belong to the skeleton.

Prélude XV.

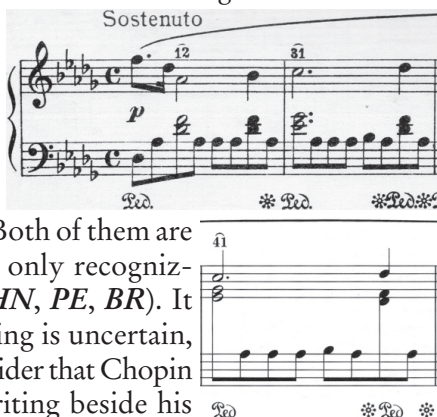
In *F2^Z*, as Badura-Skoda (*PE^B*) well remarks, there is “the heading ‘*Deszczowy*’ (similar to ‘rainy’) which the research of Jean-Jacques Eigeldinger shows to be in Chopin’s hand.”

Here, too, as in *Pr.* III, the most interesting aspect concerns the many fingerings. In the apparatus we document where they come from, so that no doubts arise.

1÷4. Between the angled brackets we integrate the implied fingering, so that the guiding principle is clear: the hand must move as little as possible; indeed, apart

¹ Hermann Scholtz era entrato in possesso di *C*^A sicuramente molto prima del 1877, dacché in quell’anno (*v. supra*, p. XII) Breitkopf ne ignorava l’esistenza. Nel 1939 detta copia risultava appartenere ancora alla vedova di Scholtz (*cf.* KOB.[1979], p. 60 s.).

from the moments in which the fingers' switching forces the hand to move, that is to change position, it has to remain almost motionless. The aim is to guarantee maximum uniformity of touch. We immediately notice that Mikuli's fingering is different from that in Dubois or Stirling's copies. It is also possible that Mikuli was exploiting his own scores, but, since the fingering prescribed for two different pupils is the same, we must assume that the latter is preferable. Some editors seem to have found some trouble in reading the numbers. In m. 1 Ganche (OX), the first who used F_2^{St} , rightly reads $\widehat{12}$, but in m. 2 he reads $\widehat{31}$. Ekier, instead, prefers to read $\widehat{41}$ (here on the right). Both of them are wrong, because the only recognizable number is 5 (HN, PE, BR). It is true that the writing is uncertain, but you have to consider that Chopin was presumably writing beside his pupil, i.e. in an uncomfortable position (cf. *Comm.* on m. 4, *Pr.* IV).



2. Some editors—from Mikuli, followed by Ganche (see above) etc.—here and in mm. 5 (see apparatus) and analogous, add a dot to the minims, favouring a personal criterion that in philology is not acceptable: according to them Chopin would have always forgotten to add the dots. It is not impossible, but it is quite unlikely, and, in any case, not demonstrable. We follow \mathcal{A} .

6. In F_2^{St} we read “4” (see apparatus) over D^{\flat} : maybe an involuntary error not deleted.

9. The pencil marks in F_2^{St} e F_2^D (see apparatus) clearly show that the last chord of the left h. should not be arpeggiated. — Here too Mikuli's fingering contrasts with that prescribed for the two pupils.

15. We put in brackets the “4” over the last D^{\flat} because it has not been written by Chopin.

17. As the last but one quaver of the left h. the engraver of F reads a simple F^4 , while the copyist of C^A sees two notes. It would be necessary to examine the autograph with a lens, but it seems more likely the reading of C^A .

19. In the apparatus mind the crotchet-stems added both in F_2^{St} and in F_2^D .

23÷24. We have added in the text not only the fingering given by E_2 , but also the additional slur marked in F_2^{St} . The meaning of such a slur (see the attached picture) concerns the repeat of the theme. While the embroidery of m. 4 closes the exposition of the theme and with m.

5 the repetition of the same begins, the embroidery of m. 23 does not close the re-exposition of the theme, but anticipates the repetition. In



other words, the re-exposition of the theme in mm. 20÷23 (corresponding to mm. 1÷4) ends with D^{\flat} of m. 23 and the repetition (corresponding to mm. 5÷8) begins with the embroidery of the same m. 23.

29 f. In the left h., next to Mikuli's fingering we put that of Klindworth too, because in our opinion it is seems more Chopinian.

33. Both in F_2^{St} and in F_2^D , see apparatus, Chopin corrects the oversight in \mathcal{A} , where he inadvertently had added a dash to the second E^2 . Which shows, as repeatedly observed, that the notes written outside the staff were to some extent annoying to him to read.

34. Cf. m. 50.

39 & 55. Following Kurpiński's instructions (see Intro. p. xv), the performance of the appoggiatura should be as follows:



44. The insertion in F_2^D of pp is justified by the fact that the engraver of F absent-mindedly omits to copy the p see in \mathcal{A} , nor does Fontana restores it.

44÷58. In \mathcal{A} mm. 28÷42 are numbered from 1 to 15; therefore, these measures are not written *in extenso* but replaced by numbers.

49. Cf. m. 33. Here we specify that in F_2^J you find the same correction only in m. 33.

50. As you can see from the apparatus, in F_2^{St} Chopin suggests to commit E^3 to the right hand; which will be applied to m. 34 too.

63÷64. The copyist of C^A makes the slur continue, but in \mathcal{A} (see apparatus) it is divided just here.

67÷68. According to PE in F_2^J there would be a vertical stroke indicating “breathing with the wrist”. The remark is by Badura-Skoda who in PE^B , p. 34 (here on the right), comments: “Phrasing stroke in copy of Chopin's sister.” This vertical line, though, is not visible by our eyes.



70. The first chord, $D^{\sharp 4}-D^{\sharp 5}-E^3$, is correctly copied in C^A (see apparatus), but, while the engraver of F con-

siders it an error and changes $D\sharp^4$ into E^4 , the one of G engraves what he reads, that is $D\sharp^4$. But, the reviser of **G2**, making the same error/arbitrariness as his Parisian colleague, changes $D\sharp^4$ into E^4 . This detail is further confirmation of the fact that at Liszt's disposal there was not **G**, but **G2**. According to Müllemann (*HN*) "since F has e^1 , and the student copies have not been corrected (in contrast to M33 and 49), it is likely that this reading was authorized by Chopin)." A statement, from a logical point of view, really embarrassing. First of all "F has e^1 " by a negligence or an oversight of the engraver. Secondly, what do mm. 33 and 49 have to do with m. 70? In **F2^J** m. 49 has not been corrected! M. 21 of *Pr.* XI has not been corrected in any of the pupils' copies: what does it mean? that Chopin did authorize the engraver's reading? Rarely Chopin corrects the printing errors: in m. 13 of *Pr.* VII in **F2^{Sc}** the \natural to A^4 is missing, etc. In Flamm's opinion (*BR*) there is a probable writing error, but there is no error. It is surprising, instead, that neither Bronarski (*PW*) nor Badura-Skoda (*PE^B*) mention it: the only possible explanation is that neither of them, given the scrupulous analysis of their comments, noticed that *A* had a different reading (this is the only flaw of *PE^B*). In any case, the only editors who accept the right lesson are Ekier (*WN*) and Eigeldinger (*PE*).

75 ff. We doubt very much that the 4s in **F2St** were written by the composer. On the contrary, the 4 in m. 81 of **F2^D** is certainly in Chopin's hand.

76. It is surprising in **E2** (see apparatus) the addition of the third in r. h. Evidently it was in the proofs sent from Paris, but who added it? Impossible to answer.

81. As Eigeldinger rightly supposes, the lack of ϕ means that the pedal' use should be intended *ad libitum*.

Prélude XVI.

1. The engraver of **F** (see apparatus) changes the time signature and Fontana does not correct it.

2 ff. Strange error of **G** (see apparatus). — Bronarski's (*PW*) acute comment on the left h. deserves attention: "The slurs in the bass are used by Chopin in three different ways, closely connected with the fingering which in the original notation is not precise. When three bass quavers are slurred together, it means that they should be executed by a single movement of the hand, and without changing of its position. When the last two quavers of the group are slurred, the hand has to be lifted from the keyboard after the first quaver. In case the first two quavers are slurred, then the third should be played by a separate movement of the hand. It follows from these remarks that in the first six bars

of the work (after the introduction) the second quaver of the groups in the bass should be played with the fifth finger. From bar 7 onwards, the groups should for the most part be played by a single movement of the hand, with the fingering 5-4 or 4-5 for the first quavers, depending on whether the first note is lower or higher than the second. In the figures of bars 18-24, the octaves in the group should be played by a single movement of the hand: hence their slurs."

3. Here and in mm. 6, 7, 10, 12, and 15, **F2^{Sc}** gives some fingerings, which are quoted by *HN* and *WN* without any comment; *BR* specifies their source. Eigeldinger (*PE*) ignores them, because he does not believe they were written by Chopin (cf. EIGELD.[2006] p. 297), and he is right. However, we record them to show their partial identity with those of Mikuli. See also m. 7.

6. In the similar m. 22 of *A* Chopin places a 1 over the last Eb^5 , which contradicts both Mikuli's and Scherbatoff's fingering, but see also m. 22.

7. The insertion of \flat before the last A^6 — on the German corrector's (see apparatus) own initiative — is an error, because — as Bronarski rightly supposes — "it is possible, that — in view of the introduction of the *all'ottava* on the second beat of the bar — Chopin considered the natural at the beginning of the bar as being no longer valid for the end of the bar." For us not only "it is possible", but "it is certain". Rather, it is astonishing that Liszt accepted an unpleasant reading in hearing. — In *A*, in the analogous m. 23, Chopin places a 1 over the first Gb^5 , which, in this case, agrees with the Scherbatoff's fingering.

10 & 12. In **F2^{Sc}** the fingering 3-1-2 of m. 10 shows a correction: initially, in fact, it was 3-2-...; which suggests that these small numbers were written down as a dictation. If the writing was Scherbatoff's hand, then it would be very probable that the fingering was jotted down during a lesson, while the pupil was sitting at the piano. This would also explain the disorderly alignment of the numbers over the notes (see mm. 6÷7).

12. The \natural to the last F^5 , left out in *A*, illustrates one of those 'obviousness' which we talked about in the commentary on *Pr.* VIII. And in fact the correctors both of **E** and of **G** restored it while proof-reading. The natural is missing in **F** simply because Fontana did not do his work properly.

17. In the left h., the copyist of *C^A* omits the arpeggio's squiggle, and the engraver of **G** reads as an *E* a badly positioned *F*. Liszt seems to disregard **F**, where the text is correct.

20÷21. We have inserted a new pedal in analogy with

the one between mm. 4 and 5 (not 3 and 4, as you read in *BR*). Liszt (*BH^{CW}*) solves the pedal problem in a different way: he eliminates both the release in m. 21 and the pedal in m. 18. From the piano point of view, it is an irreproachable solution, which is so tenable that one can think that *ped* in m. 18 of *A* was written, as it were, by force of habit.

22 ÷ 23. In *A* over the last but two semiquaver in m. 22 Chopin wrote a 1, which the corrector of *BH* moves over the last but one (see apparatus). It is also our opinion that Chopin got confused; after all, in copying his fingering, he had already happened to be wrong, as in m. 2 of the *Etude* Op. 10 No. 2. If we are right, Scherbatoff's fingering (m. 6) would no longer be in contradiction. Liszt, taking literally Breilkopf's wishes, erases it (cf. Intro., p. XII ff.); but see m. 41 — The omission in *C^A* of ♭ before *B⁴* (and before *B⁵* in m. 23) has given rise to critical rubbish in the comments of almost all the editors. As for the *B*s, Liszt accepts the reading of *F2* with ♭, but arbitrarily adapts the last but one quadruplet of m. 23 to the last one of m. 22 (see apparatus). In this he is followed by Hansen (*UT*).

26 & 27. In *A* there is no ♭ before *E⁵* (11th note): another omission from obviousness, which we have already talked about (see above).

29. The ♭ before *C⁵* (14th note), missing in *A*, is guaranteed by the *C* ♭ in the left hand.

38 & 39. The ♭ before the last *D⁴* is to be restored on the basis of the analogous m. 34.

41. Unlike mm. 22 and 23, Liszt does not delete the fingering here (see apparatus).

Prélude XVII.

Of this *Pr.* there is an autograph fragment (mm. 65 ÷ 72), dated November 9, 1839, in an album of Ignaz Moscheles, auctioned by Sotheby in 1959 (cf. KOB.[1977], p. 190): we will not use it, since such presentation fragments lose all relationship with the editorial process and become a private fact linking the fragment to his addressee and solely to him (see mm. 65 ff.). — There is also a copy by Fontana, whose a diplomatic edition is published in *PE^B*, *PE*, and *HN* (a bad facsimile is given by KOB.[1977], II, p. 47 f.). Bronarski (*PW*) gives a detailed description thereof. — In *F2^Z* there are several corrections of typos and sporadic indications on the distribution of the parts between the two hands; the writing is not uniform: at least three hands can be distinguished. We will not take them into account.

1. The time signature 6/8, compared with the initial c, suggests a rather sustained agogics that justifies the

renunciation of the specification '*quasi andantino*' testified by Fontana's copy.

19. Chopin deletes this measure after copying, and rewrites it. In our opinion, the various steps should be distinguished as follows: it seems that the initial version (Fontana's copy) did not convince him completely (and rightly), so he conceived a different one which, however, once copied, he deleted (see apparatus). Under the dense hatching you can read the following here on the right: we can give for sure the melodic line, while the harmonic context is rather hypothetical, but we are mainly interested in the melodic line. Well, since the tension of the whole passage melts in m. 24 (*G⁵*), the *B* major scale that precedes in m. 23 is quite correct. On the other hand, the effort to go up the various rungs to *G⁵* of m. 24 does not match up with the major scale which has a liberating meaning, decidedly premature in m. 19; this is why Chopin changes the melodic line and puts an accent to *A⁴* of m. 21. But, before copying the entire passage, having realized that *A⁴* of m. 19 would have weakened the one of m. 21 as a useless echo, he decided to restore the first version, removing, though, the # before *F⁴*. He then forgot to put on *F⁴* of m. 19 the same accent put on *A⁴* of m. 21. Liszt seems to share our opinion (see apparatus). Ekier (*WN*), as usual, defends *F⁴* on the basis of illogical arguments even from a music standpoint.

24 (25, 36 ÷ 42, 38). The various omissions reported in the apparatus are all due to distractions originated by proximate causes and exhaustion.

43 & 47. Except Mikuli, Ganche, and Bronarski, all the subsequent editors replace the curved line that links the small notes to the lower note of the following octave (see apparatus) with the vertical squiggle (arpeggio): it is an arbitrariness that has no justification, since it causes a wrong vertical alignment, which leaves the performer doubtful. Klindworth also opts for the vertical squiggle, but his alignment (here on the right) removes any doubt as to how the small notes should be performed: the Lisztian praise of this edition (see Introduction) is—as we can see—not at all undeserved! Bronarski (*PW*) and Badura-Skoda (*PE^B*) in their comments will explain in details, for those who lack intuition, the execution of such appoggiatura.

44 ff. The incredible number of missing accidentals gives the yardstick by which you can evaluate Fontana's care while proof-reading!

49. The vertical stroke in *F2^D* (= breath, see apparatus), reported only by Eigeldinger, removes any doubt about



the ties inadvertently omitted by Chopin in mm. 44 and 48. According to Flamm “the accidentals at the beginning of mm. 45 and 49 suggest note repetition.” What a preposterous comment!

53. The expression mark *p* in F_2^D (see apparatus) is a clear interpretative suggestion: that is, it is not sufficient to go on with the *diminuendo* started from m. 51, but it is necessary a dynamic contrast preparatory to the *crescendo* in m. 54.

65 ff. Only Badura-Skoda mentions the pencil strokes in F_2^D that Chopin wrote on or under “Ped:” in mm. 65, 67, 69, 71, 75 (see apparatus). Let us start by saying that in m. 65 there is no *fz* not through an oversight, but because $A\flat^1$ has a dot of staccato. Paderewski reports that “M^{me} Dubois said that Chopin himself used to play those bass $A\flat$ in the final section with great strength... playing everything else *diminuendo*. He accentuated that bass note with the same strength...” (cf. Eigeld.[2006] p. 118). Now, thanks to direct evidence, we can get a more precise idea. In the spring of 1839 Friederike Müller went to Paris to improve her mastery with one of the three most authoritative names: Thalberg, Chopin and Liszt. At last it was Chopin who accepted her as a pupil. Well, in her letter to Aunt Lotte, dated Friday, November 15, 1839, she reports that on the previous Saturday, November 9 (the date of the aforementioned fragment), she had had an unusual lesson (*merkwürdige Lektion*), during which Chopin, having received Moscheles and his daughter Emily as visitors, played for over an hour! Unfortunately she does not say anything about Moscheles’ album, on which Chopin wrote the mm. 65÷72 of our *Pr.* on that very occasion. In the same letter Friederike Müller adds that during the lesson on Wednesday, November 13, Chopin, after the *Pr.* XXI, made her “play the *Pr.* XVII, which was very good except for an $A\flat$ in the bass that he wanted to hear more muffled and yet louder (*dumpfer und doch stärker*); and also in this I happily succeeded. He has every sound in his head, and it is only in that way that the instrument has to make it, no matter what it costs (*coûte que coûte*)” (cf. GOEBL-STR.[2018] p. 61). From Müller’s words together with the strokes under “Ped:” (see in particular mm. 65, 69 and 75), we can say with a certain confidence that those $A\flat$ in the bass should be accentuated, but with both pedals: while the *diminuendo* should be made through the touch and the resonance pedal, the tolls in the bass should be played loud, but with the addition of the left pedal.

Prélude XVIII.

1. Even if Chopin changes the initial *Presto con fuoco* into *Allegro molto*, this does not justify the time signature *alla breve* into \mathbb{C} , as **F** does.

8. Klindworth, Mikuli, and Liszt add a \flat before the last but one note, as the corrector of **E** had already done. It is a patent carelessness of Chopin unnoticed by Fontana. The lack of that \flat , in fact, would prejudice the beginning of the frantic dialogue between the quadruplets (question) and the chords (answer).

10. Let us note that Mikuli for the left hand prescribes the sliding of the thumb as in F_2^D .

12. The simplest fingering deducible from the two fingers marked in F_2^D (see apparatus) is the following:



Prélude XIX.

Also in this *Pr.*, how little effort Fontana has put into correcting the proofs will be evident from the number of integrated accidentals.

1 (& 33). Bronarski makes a subtle remark we can share: “The two MSS and the original editions give as the third note $E\flat$ and not G . In the following bar, where the same pattern is repeated an octave higher, both manuscripts, **F** and **G** have G as third note. It is difficult to believe that the first time Chopin wished to avoid doubling of the third in the chord, for the second time the two thirds are even played simultaneously. Moreover, in bar 9 of the work, which is an exact repetition of bar 1, the G and not the $E\flat$ is found at the corresponding passage, both in the two manuscripts as well as in the original edition. It must therefore be admitted that the $E\flat$ in bar 1 is a mistake.” On the other hand, Badura-Skoda defends the $E\flat$, and asserts that its ‘correction’ in G creates a not beautiful (*unschöne*) doubling of the third, and that, instead, in mm. 9 and 41 the G is necessary to avoid the parallel fifths (*i.e.* $F-C$ in the last triplet of m. 8 and $B\flat-E\flat$ in the following triplet, if we leave the $E\flat$ as in m. 1). Ekier, not wanting to quote his Austrian colleague, but wanting to be original, invents an explanation as vague as ridiculous, and asserts that this differentiation “was intended by Chopin, probably because of the relation to the preceding harmony (in bars 8-9) or its absence (bars 1 & 33),” and cites as an example of “similar differentiation” the bars 1 and 9 in the *Etude* in $E\flat$, Op. 10 no. 11. Well, let us forget the woeful Ekierian artifices together with his example which—tonality apart—has nothing similar to our *Pr.*, and let us compare Bronarski’s with that of Badura-Skoda. Since there are no parallel fifths—there would be only if...—, the Viennese scholar’s objections are reduced to a negative aesthetic judgement on the doubling of the third, which, however, according to Bronarski, Chopin would hardly have wanted to

avoid (*see above*), being “the two thirds played simultaneously” in the repetition of the figuration in the upper octave, and Badura-Skoda does not refute this last objection. But that is not all. In fact, Tellefsen in mm. 1 and 33 has *G*, non *E♭*. Now, given the reprehensible neglect with which he edited the *Preludes*, and this one in particular, where, compared to **F2**, we only notice the insertion of some obvious accidentals (probably due to the engraver), that *G* must have been in his personal copy, the one used during the lessons with his Master. Therefore, correcting the reading of *A* being a result of a copying error, would be quite legitimate from a philological point of view. Nevertheless a doubt remains, because in m. 1 and 33, that is, in a sentence beginning detached from what precedes, the *E♭* sounds better. Nor should it be overlooked that Liszt, who had at his disposal **G2** (with *G*), not **G1** (*see apparatus*), opts for *F*. Hence, our decision not to accept the Tellefsen’s reading (adopted by Klindworth), but to consider it as a variant.

12. In the apparatus we reproduce the text printed by Ekier, who proposes a variant, since “there are indications to suspect that Chopin wrote the note mistakenly instead *eb*: — the parallel fifths between extreme voices *c-g²* and *cb-gb²* at the beginning of the next bar; — the lack of pedaling in bars 9–12 which suggests that Chopin was hearing the same harmony as in bars 1–4; — the possibility of Chopin’s *lapsus calami*, by which he anticipated the note which was to appear in the following bar [...]” (we leave out the fanciful cross-references put forward in support). As in the case of m. 1, here too Ekier wants to appear as a pioneer, but the problem had already been raised by Badura-Skoda, who, besides, is much more decisive: “The bass note on the third beat is in all sources *c* instead of *e* flat. *C* is certainly an error, since this way parallel fifths are created between bass and upper voice. If Chopin had, in spite of this, intended the *c* minor harmony here, he would certainly have given a special way of pedaling for the *c* minor harmony. However, he demanded none for m. 9–12, obviously because the same harmony as in meas. 1–4 was intended. The *c* in m. 12 is, therefore, quite definitely a writing error.” That Ekier drew his comment from Badura-Skoda—in short he copied it—is very clear; the additional fantasies, instead, are only his own. Klindworth and Liszt solve the problem by adding a specific pedalling. In our opinion, the text of *A* is fine as it is: first of all, the parallel fifths do not bother at all (and Ekier quotes, here appropriately, other cases of parallel fifths); secondly, eliminating the *C* in the bass would be the same as weakening the effect assigned to the subsequent *C♭* in m. 13. As for the pedalling, it is precisely its lack that confirms *C*. If in *A* there was the pedalling added in **F2** by an inexperienced person, then we would agree with Badura-Skoda. But this is not the case.

26÷27. According to Badura-Skoda the pedalling of *A* is wrong; therefore, he puts the one of mm. 18÷19. Liszt and Mikuli disagree, and we agree with them. The different pedalling suggest a different meaning of these measures, which the interpreter is required to catch and to express suitably. Wrong, instead, is the insertion of a new *Ped.*, as Eigeldinger does. Ekier makes a mess; Müllemann and Flamm follow *A*.

49. Bronarski changes the last but one note of the left *h.* on the analogy of m. 57, “for the *G* causes the doubling of the third of the chord. This version is also to be found in the critical edition of Breitkopf & Härtel.” He ignored, though, that as first German edition Liszt had only **G2** at his disposal (*see apparatus*). Badura-Skoda is doubtful: “The penultimate note *g* in meas. 49 should perhaps be changed, in analogy to m. 57, to *b*-flat, in order to avoid parallel octaves *g*—*a*-flat in the middle voices.” We follow *A*.

53. The same inexperienced guy who added the pedalling to mm. 9÷12, operated also here, and will add the release in m. 69 (*see apparatus*). Ekier believes that it was Fontana who did that, but we doubt it, because Fontana has shown himself negligent, but not so obtuse. — The copying error of the Berlin engraver (*see apparatus*), repeated in m. 61, will not come together in Liszt’s edition, because **G2** restores the reading of *C^A*.

69. *See* m. 53.

Prélude XX.

Of this *Pr.* we have, besides *A*, two other autographs: the first one (*A²*), which is an album that belonged to Count J.-M. DuBois de Beauchesne, is dated January 30, 1840; the second (*A³*), which is contained in an album of the Szeriemietew family, bears the date of May 20, 1845 (*cf.* KOB.[1977] p. 195 ff.). There is also a copy prepared by George Sand (*C^S*) (*cf. ibid.* p. 197). It is believed that in *A²* Chopin returned to the primitive conception of the piece, in which there was no repetition of mm. 5÷8. But it might not be so: in effect, we have the impression that the composer did not want to fill up more than four staves (two systems), so much so that the octaves of left *h.* in the first system are abbreviated with “*con 8^{va}.*” now, since there are no corrections and the first system was written before the second, the intention of saving room is undeniable.

3. The last note of this m. was the object of a *vexata quaestio* that according to Flamm has no solution. The problem arose when Ganche (**OX**) noted in his edition that “a flat was pencilled by Frédéric Chopin in the original edition which he corrected, and which we reproduce scrupulously” (*see apparatus*). At that time two factions began to oppose each other, one for flat,

the other against flat, even if up to that moment the problem, as always happens, had been ignored in spite of **E2** having *E* flat! In short, that *E*♭ in **E2** did not deserve any attention, the one added in pencil on **F2** did. This is the criterion followed by some self-styled philologists. HIGGINS (p. 68 f.) lists 7 points that we want to inspect: 1. the autograph from Majorca shows no flat; 2. the autograph in Alfred de Beauchesne's album shows no flat; 3. Chopin made no correction in the music of his pupil Camille Dubois when she studied this *Prelude*; 4. there is no flat sign pencilled into the music of Chopin's sister Louise; 5. the music of Jane Stirling had the flat pencilled in, but since this source is unavailable for study, one cannot verify that it was added by Chopin; 6. the English first edition has the flat, but it appears to have been added after the type was set; 7. in contrast with the first four sources listed above is the album autograph of Anny Szeremetiew, which has the flat sign. And so he concludes: "Although Chopin sometimes omitted accidentals inadvertently, [...], it is doubtful that he would not have rectified his omission on one of the other sources. The English edition and the Szeremetiew album autograph justify a legitimate alternate version post publication."

Let us start from point 1.: the fact that in *A* the ♭ is missing, it is not decisive, as shown by the omission of the ♯ before *E*⁴ in m. 8, where—as we have already hypothesized above—that ♯ is missing not for negligence, but for obviousness, and the ♭ before *E*⁴ might be missing for obviousness as well; which would justify its omission in Beauchesne's album autograph (point 2.), an autograph so to speak compressed and not properly accurate. The points 3. and 4. have no value: Chopin, by his own admission, did not care about printing errors. The most recent testimony comes from Friederike Müller's letters: about *fautes d'imprimeur* "he does not care at all (*aus denen er sich gar nichts macht*)" (cf. GOEBL-STR.[2018] p. 55 e n. 5). In **F2**St (point 5.) the ♭ is clear (now well visible on *OCVE*) and the *ductus*, even if uncertain (see apparatus, perhaps written sitting on the side), is that of Chopin. The ♭ in **E2** (point 6.), to tell the truth, has a different shape and makes us suspect that it was added afterwards: on the one hand, this confirms our hypothesis that **E2** is a reprint; on the other hand, that ♭ cannot certainly be due to the engraver's will, but it was communicated in a way or another (like fingering). As for the Szeremetiew album (point 7.) we could not guarantee the authenticity of that ♭, since it has a pointed shape that has nothing to do with Chopin's *ductus*; in any case, being the first *E*⁴ written on the lower staff while the second *E*⁴ is alone on the upper one, in Chopin's eyes it was obvious that the latter was ♭! The conclusion that we can draw from the inspection of Higgins' 7 points is the following: since Chopin constantly used to omit a large number of accidentals and did not take care to correct the printing errors, if not exceptionally, it follows that

the second *E*⁴ of m. 3 is ♭, not ♯, and the confirmation is given by **F2**St. To those who were still uncertain gives help—as incredible as it may seem—*C*^S, i.e. the copy by George Sand, a virago who—apart the rudiments given, as it was customary, to all, or almost all, the girls of good family—did not understand anything about music, even though she was a past master in making people believe the contrary: well, in that copy stands out very clearly an unequivocal *E*♭⁴, which for sure could not come from *E* or any other source not directly related to the composer. And here ends the matter.

7÷8. In *A* between these two mm. Chopin inserted *ritenuto* which we have moved between mm. 11÷12.

9. An asterisk placed here by Chopin refers to a note written below:

* note pour l'éditeur (de la rue de Rochechouard)
petite concession faite à M^r xxx.
qui a souvent raison.

that is, *note for the publisher (of Rochechouard street)*<:> / *small concession made to M^r xxx.* / *who is often right.* — "It follows from this remark—writes Bronarski—that Chopin had decided on the repetition of bars 5–8 in accordance with the suggestion of a friend. It is clear that the note was addressed to Pleyel. [...] As is known, Pleyel bought the Preludes from Chopin, but the latter was aware that Pleyel would entrust their publication to another firm, as Pleyel and Co were only piano makers. It was to avoid misunderstanding that Chopin indicated the address of the "editor" – Pleyel." Bronarski was naive, and so was Higgins, and Badura-Skoda as well: Higgins, in fact, comments that *M^r xxx.* is "the French writer on music, François-Henri-Joseph Blaze (called Castil-Blaze), who as music critic of the *Journal des débats*, 1822–1832, had signed his articles 'XXX'." But, as Eigeldinger makes clear, "L'éditeur" and 'M^r xxx' were in fact one and the same; the remark indicates Chopin's acceptance of Pleyel's objection that the earlier version of his Prelude was too short to be published."

9÷12. These mm. are abbreviated by the letters *a b c d*. Chopin adds *pp* at the beginning of m. *a*; he inserts *cres* between mm. *c d*, and writes a *ped* at the end of m. *d*, under the lower staff. From this repetition it emerges that the *ritenuto* between mm. 7÷8, as well observed by Badura-Skoda, is no longer in its place. Ganche and Bronarski, being of different opinion, leave the *ritenuto* as it is in **F**, but, to avoid the inconsistency, they insert "a tempo" in m. 9; moreover, Bronarski, Müllermann, Hansen, Eigeldinger, and Flamm, repeat it between mm. 11÷12: a repetition which tinges with bizarre the first *ritenuto*. Note that *A*² has neither *ritenuto* nor *cres*; also in *A*³ there is no *ritenuto*, while *cres* is anticipated between mm. 9÷10. But the most important thing to be remarked—just to simplify (!) the *Preludes*'

process—is that Chopin’s note with all that can be deduced from it, leads one to think that a fair copy of *Pr.* xx had already been made in Paris. The clarification in parentheses “(de la rue de Rochechouard)”, in smaller writing, is the only part written in Mallorca; in fact, it goes beyond the margin and ends at the end of the sheet, *i.e.* it was not foreseen when the note was written. Probably Chopin, as Bronarski remarks, had realized that the printer could not be Pleyel. Hence the further specification, intended for the publisher-editor, not the printer-editor. It is therefore obvious that “M^t xxx” could only be Pleyel! But what is the point of such an annotation? Most likely it is to be understood as a prettiness from the composer who was officially acknowledging the contribution of the new publisher-friend.

13. \mathcal{A}^2 has here \mathcal{F} (*see* apparatus).

Prélude XXI.

As already observed, in E this *Pr.* is the most fingered. The fingerings from pupils’ copies are distinguished by (D), (J), and (St), the ones from E2 are preceded by (E) or (E=), where they are the same as Mk. It is interesting what Fr. Müller reports: “November 7, 1839 [...] then I played the second (*Prelude*) [*that is no. XXI; the ‘first’ was no. XVII*], where, though, the left hand has a fingering stretching the palm. The XXI (*Prelude*) is made up by dyads whose upper notes have to be played with the thumb; I didn’t know that; so, I played (*the part of*) the left h., he (*the part of*) the right one” (it was one of the first lessons, *cf.* GOEBL-STR.[2018] p. 56).

1. Before bringing himself to choose *Cantabile*, Chopin had not only written *Andante*, but had also thought of an anacrusis with F^4 , which, indeed, matches up to *Cantabile* rather than to *Andante*. This kind of support on the lower octave is found, for example, in the *Mazurkas* Op. 17 No. 1 and Op. 24 No. 4. More frequent is the support on the dominant.

4. The copyist of \mathcal{C}^A makes a reading error which passes into G (*see* apparatus); an error not only favoured by the lack in \mathcal{A} of the rest, but by the memory that that $E\flat$ was part of the melody. This hypothesis seems to be confirmed by $F2^J$, where Chopin distinguishes the last quaver which, this way, acquires melodic value. And Liszt, perhaps for the same reason, does not accept F.

5. In $F2^D$ the fingering 3-1 (third dyad of left h.)—where Mk, E and modern edd. have 3-2 or 4-2—seems to confirm what Friederike Müller reports (*see* above, m. 1) on the fingering of these dyads.

50÷52. Bronarski remarks that “the minims of the octave $G-G^7$ in the treble [...] are not dotted in the original, perhaps intentionally,” and he is right, but makes—as

often happens in *PW*—a wrong choice: “We have used—continues Bronarski—the notation given in Mikuli and the critical edition of Breitkopf & Härtel.” He actually follows the Mikuli-Schirmer edition!

54. \mathcal{C}^A omits—which proves the lack of attention—this measure, that Mikuli and Liszt do not recover. In fact, if the music syntax developed by 2, m. 54 would be one too many. But the music syntax develops by 4: and this piece is not an exception. Here is the sequence: the first period ends with m. 8, and the second one—divided into two clauses—ends with m. 16. The intermediate episode includes two periods of 4+4 mm. each, from m. 17 to m. 32. The cyclic ondulation by 4 is patent indeed. The periods 33÷(36, 37÷)40, 41÷44 and 45÷48 follow. With m. 49 begins the conclusive sentences of 4 measures: 49÷52 and 53÷56. In the last sentence (57÷59), strictly speaking, a rest measure, that is m. 58, is missing. Such irregularities at the end of a piece or section of a piece, which in Chopin sometimes recur, do not disturb the equilibrium, that is, they do not compromise the semantic completeness of the proposition; on the other hand, the lack of a measure in the 53÷56 segment, is disturbing. And every musician, including Mikuli and Liszt, should ‘feel it’!

Prélude XXII.

1÷12 and 34÷38. According to Ekier, Chopin’s “slurring is inconsistent.” This obtuse judgement is born—as we have already observed in the Introduction of our *Polonaises*’ edition—from not having understood the guiding criterion with which Chopin places the slurs. In mm. 34÷38, in fact, breathing changes, becomes gasping and excited. Eigeldinger, too, finds “the notation of RH chords inconsistent”. In our opinion the ties of the first chord state that the common notes must not be struck again in the second one, with the exception of mm. 35÷38. Such, natural for us, solution was already envisaged by Bronarski: “It is possible that Chopin considered all the notes of the chords in question as crotches—in practice they all will be executed as such in view of the rapid tempo of the work.” At last, though, he followed Klindworth’s notation!

8. The chronometry error (*see* apparatus) is such that it does not allow a certain choice. According to Ekier, “as the three initial elements of the bar [...] figure quite accurately over the three initial L.H. quavers, this is the more probable value.” But the vertical alignment does not seem so accurate and the initial rest seems to have been added afterwards. We follow Badura-Skoda and leave it to the executor to choose.

41. The behaviour of F’s engraver is really inexplicable: he, in fact, arbitrarily changes both the curved lines

into a single vertical squiggle for the right hand only, and changes the quaver of the appoggiatura into crotchet; it almost seems that he is not reading *A*, but another source. *C^A*, on the contrary, keeps the quaver and extends the squiggle to both the hands. — We have already had occasion to underline that in Chopin the curved line and the vertical squiggle are not equivalent. The clearest example of how chords embraced by a curved line should be performed is given by the composer himself in m. 152 of *Polonaise-Fantaisie*, where, in order to avoid any misunderstanding in an important passage, he writes *in extenso* how the initial chord should be executed. Hence, the performance of the last chord of this *Pr.* should be written as here on the right, without losing the excitement of the piece, whose metronome might be around 144 every three quavers. Slight variations, depending on the interpreter's taste, are always granted.



Prélude XXIII.

Here too the fingering is abundant. The Reader should note that the fingering of *F2^D* and that given by *Mk* in the same passages coincide perfectly.

2. As often happens, Klindworth explicates the right performance of the trill. It is enough to remember that it must start on the beat, that is, the 5th semiquaver (C) of r.h. is played with *B₄* of l.h.



13. The engraver of *G* reads *C^A* badly and adds *G* to *F⁴* of left h.; wrong reading which also convinced Mikuli, but not Liszt (*see apparatus*).

14. The fingering of *F2^D* (*see apparatus*) embarrassed the editors, because they ignored it. The only one to mention it is Badura-Skoda, who thought it was a writing error: “Presumably Chopin meant the first and second note of the fourth group,” that is the sliding of the thumb from *F⁵* to *G⁵*. Ekier, chopinologist and pianist, preferred to ignore, like everyone else, Badura-Skoda's remark. Actually there is no error. It seems that Camille Dubois had rather small hands, and here Chopin advised her a possible facility (*see here on the right the detail*): the first 1 (under *G⁵*) indicates the thumb of the left h., while the second 1 (under *F⁵*) that of the right h.; it follows that the next *G⁵* should be played by the thumb of the left h., while the fifth finger of the right h. has all the time to reach, in a connected manner, *B⁶*. Besides, an analogous solution, even if not identical, has been proposed by Rittner in *BR* for the mm. 13 and 14.



Prélude XXIV.

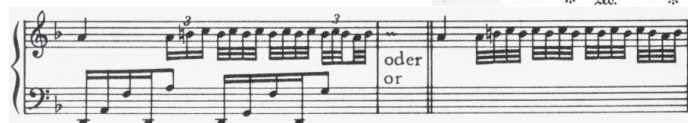
During the lesson on Saturday, November 23, 1839 — Marie de Rozières also being present —, Chopin asked Friederike Müller to play three *Preludes*, “among them again the XXIV: My God!, it's difficult, not because of the rapid passages or the bass, which I've already got over, but because each hand has to play on its own and, nevertheless, both must go together; he [*scil.* Chopin] made me hear it and urged me to practise each hand separately: ‘Only in this way — he said — can one master this difficulty. [...] *C'est rien* — he added — *si on le sait, c'est très difficile si on doit l'étudier* (It is nothing if you know [*how to do*] it, it is very difficult if you have to study it).” (*cf.* GOEBL-STR.[2018] p. 67). Chopin obviously alludes to those measures (e.g. mm. 14, 17, 18 etc.) where the division of the notes between right and left h. cannot be exact. — Bronarski, respectful of grammar, points out that “in bars 5, 9, 10, 23, 27, 28, 67 and 71 in the treble, Chopin has used the old notation writing the long notes in minims, as in the 3/4 bars.” We point out the fussiness, because it is instructive.

5. *G*'s engraver seems not to read *C^A*'s text, which is actually quite clear (*see apparatus*). In fact, it does not seem to be an error, since the same ‘wrong’ reading — *mutatis mutandis*, to say it with Bronarski — is repeated in m. 23. Liszt, wanting to be scrupulous, confines the text of *G(2)* in *ossia*-measure and in the main text follows *F*. Here the engraver, unlike the disaster done in the first *Pr.* (*see above*, p. XII of the *1st Book*, “THE REVISION BY LISZT”), diligently follows the instructions contained in the proofs corrected by Liszt. So far, the wrong reading of *G* would seem to be the will of a somewhat tipsy engraver. But, Mikuli too (*see apparatus*), although he certainly had at his disposal *F*, prints the same reading of *G*. This calls for the hypothesis of a previous version that perhaps had circulated before *C^A*, and known also to Mikuli. What is certain is that Mikuli cannot have copied an error; therefore, *G*'s engraver cannot have read *C^A*. — For those interested we add that Arthur Rubinstein is perhaps the only pianist who plays this *Prelude* according to the text of *G* and *Mk* (*cf.* RCA Victor GD60047).

7. In *G* the appoggiatura's notes are semiquavers, but in *C^A* they are quavers. Also in this case the engraver does not copy his antigraph, supporting the hypothesis of a different source. While in m. 25 the appoggiatura is gloomy, here, in m. 7, its quavers must be declaimed.

10 & 12. According to Bronarski, “the trill in this bar, as it has an appoggiatura, should begin on the upper note. Obviously the same applies to bar 28. On the other hand, the trills in bars 12 and 30 should be certainly begin on the principal note (although Chopin has not clearly indicated this), since in the melody the note surmounted by the trill is preceded by the upper note.

Similarly, the trill in bars 16 and 34 should begin on the principal note.” Klindworth had already indicated (here on the right) the correct execution of the trill, of



which Badura-Skoda proposes two different solutions, the second of which is certainly preferable. As for the trills in mm. 12 and 30 we would not be as categorical as Bronarski; in fact, we agree with Klindworth's proposal (here on the right) for two reasons: first of all, because it is the one that seemed to us the most correct before we even knew his edition; secondly, because he will surely have heard this *Prelude* played by his master—and not only by him—over and over again. For Klindworth—we repeat it once again—the authenticity of Chopin's performing praxis, learned by his master and very presumably by Chopin's pupils, was more important than the authenticity of the text.

12÷13. All the editors make the slur end on C of m. 13. But it seems to us that in *A* Chopin clearly marked an interruption after *A*⁴ of m. 12 (see apparatus).

16. See m. 10.

17. The error of having written a crotchet instead a quaver is hardly attributable to Fontana.

23. See m. 5.

25. See m. 7.

28. See m. 10.

30. See m. 10.

31. This (see apparatus) would be the forth reading 'error' made by the *C*^A's copyist after those in mm. 5, 7 and 23. This is too much! Moreover, Liszt's choice to follow the wrong reading of *G*, does not contribute at all to solving the problem.

34. See m. 10. — According to Bronarski, examining in *A* the analogous m. 16, Chopin here forgot to make the appropriate variation to the harmony; so, the text should be corrected as here on the right. In effect, under the erasure we can see that initially the m. 16 had two identical quadruplets, whose second semiquaver was *B*, as exemplified here on the right. While rehearsing the passage at the piano, Chopin, wanting to improve, *i.e.* enrich the harmonic effect, inserted a *D*[#] over *B* (here on the left). Finally, to avoid any confusion, he erased the quadruplet and wrote again both the quadruplets in full, as you can see in *A*. Now, Bronarski's hypothesis is quite correct: almost certainly the tiredness and anxiety of achieving the fair copy of his *Preludes* distracted the composer. But it is only an opinion. After all, the tonality is not the same and consequently the harmonic effect too. In short, there are no holds to propose a conjectural variant, nonetheless not unfounded.

50. The only one who mentions the accent in *F*₂St is Badura-Skoda. Perhaps the unusual position and width of the sign (see apparatus) disorientated the editors, who preferred to ignore the obstacle (see above, *Pr*: XXIII m. 14). In our opinion such an intensive accent so placed means that also the left hand should contribute to the dynamics and the agogics of the passage, anticipating the right hand.

51. According the edd. *A* is not clear, because it is doubtful if Chopin wanted to write *f* or *ff*. Actually, when he used up the ink, he dipped the quill in the inkpot again and went over the thin *f* already written. There is one only *f*.

55. Only Eigeldinger points out that in *F*₂^D the vertical stroke in the margin of m. 55 (see apparatus) indicates a 'breathing with the wrist.'

66 and 74. The fingering in *F*₂^D, *E*₂ and *M*_k is the same.

