

Commentary

Title page. We display the title page of **F1**. That of **G1** is reproduced in *ACCFE* p. 709, table No. 123, while that of **E1** is only visible on the *CFO* site. As for the title page of Wessel editions, cf. GRAB.[2001].

[1.]

Note. — The pedalling given in the text, missing in **A2**, comes from **A1**.

1. From the very first measure the collation (*v. apparatus*) indicates that **A1** and **A2** show two different versions; in particular, both the change of the dynamic indication (from *ff* to *f*), and the addition of the *staccato*-dots on the four semiquavers denote a Composer's rethinking about how to transcribe his conception. It follows that **C^F** (\rightarrow **G1**) and the antigraph of **E1** derive from **A1**, whereas **A2** (\rightarrow **F0**) shows some signs of the change that will clearly manifest itself in **F1**.

3. Bronarski (*PW*) points out that **A1** and **G1** (but also **E1**) "indicate a fresh pedal for the last four semiquavers in this bar. At bar 1, however, they do not have corresponding pedal marks." Such a comment would seem right not so much for the non-correspondence, but rather for the harmony change of the last chord introduced in **F1**. However, the pedal release is placed precisely just under the last chord, so the problem does not exist. The non-correspondence with m. 1 has its own expressive reason.

9÷10. Mikuli, perhaps following **K1**, moves back the pedal as in mm. 2 and 4, but this is a mistake, because there the upbeat chord that determines the pedal release is missing.

10. No editor seems to have noticed that during proof-reading Chopin added a tie between the penultimate and last quaver in the left hand (*see apparatus*). Actually, the engraver botched the job, as, misinterpreting the indications in the margin, he added rightly the tie, but also changed the last B^2 into C^3 ! Having realised the mess, he engraved a second tie, deleted C^3 and wrote again B^2 . This explains the reason why both ties fade towards B^2 . In all probability, the engraver must have been confused by the correction of the subsequent measure (*see apparatus*), where $C^{\sharp 5}$ in the fifth chord had to be changed to $B^{\sharp 4}$. — Since

this measure attracted Chopin's attention during proofreading, one wonders whether the lack of $F^{\sharp 5}$ in the first chord is a deletion by the Composer or negligence of the engraver. Given that $F^{\sharp 5}$ is present in **A2** and in the similar m. 90, and there are no traces of erasure in **F1**, we must opt for the second hypothesis.

11÷12. From the collation of **F0** and **F1**, we note that in these two measures Chopin intervened by correcting both $C^{\sharp 5}$ into $B^{\sharp 4}$ of m. 11, and by adding $C^{\sharp 5}$ to the first chord of m. 12. The engraver will make the correction in m. 91, but without integrating $C^{\sharp 5}$ in m. 92.

13 & 93. In **A1**, as can be seen from the apparatus, in the second and third chords of right hand Chopin deletes $F^{\times 5}$, but in **A2** it reappears at the expense of $A^{\sharp 4}$. In the strict sense, one cannot speak of *varia lectio*, but rather a change of harmony colour. However, according to Ekier "none of these versions really corresponds to Chopin's intentions, as the following premises show: — **A1** originally had the four-note chord here as does **A2**, then corrected to $a^{\sharp}-c^{\sharp}-d^{\sharp}-a^{\sharp}$. It can therefore be assumed that in **A2** the chords were written in their original state inadvertently; — when correcting **FE2** [*scil. F1*] Chopin overlooked it in bar 13, and in bar 93 wanted to correct it as in **A1**, but the engraver only added a^{\sharp} , without removing fa^{\times} (which was considerably more difficult technically); — in the harmonically identical bars 14 and 94 all sources have the four-note chords $a^{\sharp}-c^{\sharp}-d^{\sharp}-a^{\sharp}$." From a philological point of view such arguments are irrelevant, as they only serve to support a preconceived thesis. Firstly, it is unlikely Chopin, in copying **A1**, having the correct chord before his eyes, 'inadvertently' copied it in its original form. Secondly, equally unlikely is that he overlooked m. 13 but not m. 93. Thirdly, it is rather curious for a musician to claim that a chord is identical to its inversions. Finally, Chopin corrected **F0**, non **F1**! As for m. 93, we have already sufficiently documented the engraver's extravagances.

16 & sim. It is from the apparatus that the octave under the semiquavers $D^{\flat}-C^{\sharp 5}$ was added by Chopin, first on the Fontana's copy, then in **A2**.

25. At the change of key Chopin puts a natural (\natural) in G^{\sharp} 's place, but forgets to copy *energico*, which is only lacking in **A2** and thus also in **F**. A clear sign of strong tension: for some reasons he had to hurry up.

29 & 69. As displayed in the apparatus, the first chord was added in the proofs. Therefore, this is not a *varia lectio*, but a new harmonic conception, which makes the previous one decay.

31. In A1 the first chord also includes A^5 , which in A2 Chopin does not copy; this A^5 , nonetheless, you find in G1, because Fontana copies it. This is not a matter of distraction here, since the penultimate chord (*v.* apparatus), copied as in A1, is corrected. Not only that solo: in m. 47 Chopin adds A^5 to the second, third, fourth and seventh chord of the right hand. It follows that the exposition of *Trio* and its repetition should not be played in the same way, but with increasing eagerness.

33 (= 49 & 73). Again Chopin intervenes by deleting in F1 the rest (*v.* apparatus). At first, he had conceived the octave D^5 - D^6 as conclusive of the previous phrase; but then he realised that this octave began a new phrase, like in m. 25. Further proof that this is not a *varia lectio*.

34 (= 50 & 74). Compared to A1, E1 (*v.* apparatus) adds A^3 in the third chord of left hand. This almost certainly results from an inattentive reading of the copyist—*i.e.* Gutmann, according to our hypothesis—, who prepared the antigraph for Wessel. In A2 the first two A^3 will also disappear.

40. As for the second chord of left hand we have introduced the *varia lectio*, because—come the apparatus proves—both readings can be legitimately supported. Indeed, rather than *varia lectio*, we should speak of *lectio incerta*. In the original version (A1) this chord has five notes, in A2 it has four. Surprisingly, the engraver of F0 seems to copy A1 not A2 (!?), and in F1 the chord will not be changed. However, in C^F Chopin corrects the second and third chords. Hence, either Chopin, busy enriching the harmony of right hand, neglected the left one, or he did not intervene (as he had done in C^F), because the five-note chord contributed to the harmonic enrichment. It will be up to the performer to opt for one version or the other.

47. V. m. 31.

57 & *sim.* A part from the position of the intensive accent (hairpin), A2 copies A1, while F0 copies only the notes and trill sign. Whether due to negligence on the part of the engraver or an antigraph other than A1, the text of these measures passes into F1 unchanged. Are we to believe that Chopin did not copy the dynamic indications out of

distraction? Our answer is negative: firstly he was in a hurry, secondly he considered them not necessary. In any case, we have put in round brackets those we see in A1. As for the trill, it is of *interlocutory* species (*see* the commentary to m. 29 of the *Polonaise* Op. 26 No. 1) and recalls the rolling of the drums, which precedes the blaring of the trumpets. It must be played with precision and its fingering may vary according to hand conformation and performer's technique. The dynamics goes on *crescendo* up to *fff* of m. 65. The *staccato*-dots, deleted in F0, should be understood as recommending a distinct pronunciation. Here below we give an example of possible, *i.e.* not binding, fingerings:

For m. 59, r. h.: 132132...143 2345 (l. h. like m. 57). Autographs suggest that the octave, on which the trill ends, should be played by the left hand only.

63÷64. As can be seen from the apparatus, the engraver copies A2 correctly, but Chopin in F1 adds the *crescendo* hairpin, the accents to the quavers of left hand and even the *cresc.* expression, strangely enough, the latter, according to the correct spelling, you might ascribe to a more careful engraver.

71. F1 repeats m. 31 (*v. supra*), not m. 47. This has a logic of its own: after the first assault (mm. 37÷40) and the vigour lavished (m. 47) in preparation for the second one (mm. 53÷56), the *Trio*, after the announcement of the victory (mm. 57÷64) resumes, *i.e.* recalls, the deeds performed.

80. V. m. 40.

92. V. mm. 11÷12.

104. The Parisian engraver omits the dynamic expression *fff*.



[2.]

Note. — The pedalling given in the text is that of A1² collated with C^F and E1. As for all the other

agogic and dynamic expressions—of which **F1** is devoid—, if they do not contradict the new conception of the piece, arisen from Fontana’s demands—come from the same sources.

3. Right from this measure the comparison between **F0** and **F1** shows that even the harmonic effect of the 2nd *Polonaise* was rethought during proofreading, i.e. when the updating of both **G1** and **E1**, due to the painful editorial process, was no longer possible. Here, differently from **A1** and **A2** (→ **F0**) Chopin deletes $E\flat^4$ in the 3rd and 4th chord (r. h.).

7. For the first two chords **E1** bears witness to the original version, the same as **C^F**. Here, though, we have to notice the third chord with $E\flat^4$, an error almost certainly due to carelessness of the copyist namely, Gutmann. This is confirmed by m. 121, where the text is rightly copied.

10÷11. First of all, it should be borne in mind that in the manuscripts mm. 2÷18 are written only once, and in the course of the piece they are recalled by Nos. 1÷16. Secondly—as we have already remarked—, Chopin filled the margins of the proofs with a large number of changes, which were made either by the first disastrous engraver or a second one or both. In any case, these measures must be repeated unaltered, unless a clear *varia lectio* is inserted by the Composer on purpose. Well, the first chord of m. 11 (see apparatus) is reduced in **F1** to a simple sixth: therefore, the intention of assuring the *legato* is very obvious indeed. **Mk** (like **Kl**) adds G^4 that is only found in **F1**’s m. 124, where—a decisive detail—a tie is added between the two G^4 . In the commentary of m. 125 Ekier states that “doubtless this is a version of the correction, simplified from the point of view of the engraver’s technique, which Chopin introduced in three previous analogous places.” In other words, according to Ekier, the engraver, after erasing C^4 , rather than also erasing G^4 , would have preferred to add a tie. A rather bizarre hypothesis. In our opinion it is much more likely that a second engraver, having to replace his colleague for whatever reason, arrived at mm. 124÷125, consulted the corrected proofs, fully understood the Composer’s instructions, and also added the slurs of the left hand that his colleague had absent-mindedly omitted. In conclusion, the reading of mm. 124÷125 is not a *varia lectio* but simply the one Chopin wanted from the beginning.

35 & 37. On the first chord of these measures (see-

apparatus) **A1** has *sharp staccato* (wedge), whereas in **A2** there is *simple staccato* (dot), but only in m. 37. Not only that, whereas in **A1** (m. 37) **ff** is placed under the first chord, in **A2** such dynamic sign is moved under the semiquavers. In the proofs Chopin non does not worry to restore the *simple staccato* (m. 37) omitted by the engraver, but applies the accent to the octave Ab^3 - Ab^4 (which is to be performed with the two hands). In other words, the dynamics of the passage changes, so the pairs of mm. 35÷36 e 37÷38 do not have to be executed in the same way.

42. In **A1** the *diminuendo* begins here, but in the proofs Chopin moves it to m. 46 (see apparatus).

43. In **F** Chopin leaves the third-fourth sequence of the eighth and ninth dyads intact, but this must be a distraction, because in **C^F** (see apparatus) he corrects it, improving the harmonic effect.

44÷45. The variant is justified because—as can be seen from the apparatus—in **C^F** Chopin added a clear tie between the two G^3 .

51÷52. The tie would seem to be at odds with the sign of *arpeggio*, ma it is not. What Chopin means is that the *arpeggio*—in any case calm—should be played without detaching the fingers from the keys, that is, while the little finger strikes its key, the middle finger and thumb must keep down theirs; then it is the turn of the middle finger, which strikes its key, while the little finger and thumb keep down theirs; finally, the thumb strikes its key, without the little finger and the middle one release their key.

56. The *diminuendo* that begins from m. 46 (*v. supra*, m. 42) ends here (see apparatus). The modification was introduced in the proofs. Evidently Fontana’s request changed in the Chopin’s conception the entire dynamics of the repetition, which therefore begins softly, since *crescendo* disappears, as does the low octave (*v. apparatus*). Another proof that **F1**, despite its lacks, is to be considered the only version to be performed.

61÷62. No editor has noticed that Chopin introduced a variant here. The fact is indisputable, since—as can be seen from the apparatus—the text of **F0** did not need any correction. The **F1** engraver, however, juxtaposed naturals to both Ab of the penultimate chord of m. 61 and to those of the first chord of m. 62. Unless he had suddenly gone mad, the Parisian engraver was reading the instructions on the corrected proofs. Unfortunately he did not

understand them rightly and to the *A* flat of the first chord of m. 62 added \flat instead of \flat ! The variant is Chopinian, sounds good and lends sadness to the aura of the repetition leading to the *Trio*.

78. Both hairpins come from **A1**. Their rendition on the piano can only be expressed by a pianist-artist.

80. The crotchet stem at the first quaver of the left hand is missing in **F**, but this must be a simple carelessness.

82. In the proofs Chopin entrust $E\flat^4$ to the right hand (see apparatus). Such a shift has an exquisitely piano-playing motivation: the left hand has to perform two jumps immediately afterwards, while the right hand stays where it is; for r. h., therefore, the span thumb-little finger is much easier. It is surprising that Mikuli did not understand this.

87÷97. These measures contain the part that Fontana disliked and which Chopin replaced cudgeling his brains over it “for about 80 seconds” (see *Intr.* p. *vb*). In **A1**, indeed, the introductory cadenza to repetition, is found in m. 99, while in the new episode it bears No. 98. This happens because the original version is unbalanced: in fact, there, m. 93 (here on the side) has no response or rather, it is thickly crossed out, nor did Chopin replace it. Such a lack of balance, inconceivable in Chopin, was probably the primary cause of Fontana’s criticism. Here is the text:

Note in m. 87 the position of the left hand octaves, which we find in **E1** (*v. apparatus*).

88 & 92. In **E1** the fifth semiquaver of the left hand is $A\flat^2$ instead of G^2 . This is not a *varia lectio*, but the first version of the new episode. That $A\flat^2$ would emphasise the tonality of *F minor*. But Ekier (**WN**)—the only one to pose the problem, since all other editors merely point out that D^2 is \flat only in **G1**—comments: “Before the seventh semiquaver there is no chromatic sign in the authentic sources, so the note should be read as $D\flat$. It seems considerably more likely, however, that Chopin overlooked \flat , since we hear the *C minor* harmony rather as the tonic of this key than the minor dominant in *F minor*. The fact that Chopin also heard this is demonstrated in this section by the positioning of the flats several times in front of the notes $d\flat$, unnecessarily in view of the key signature, and especially by the addition of \flat before $d\flat$, 11th semiquaver of bar 88, in the proofs of **FE2** [*scil.* **F1**].” Leichtentritt in his analysis of this episode does not mention the key of *C minor*, but only those of *F minor* and $A\flat$ major (cf. LEICHT.[1921] p. 102). Bronarski, on the other hand, is more precise. After noticing the undeniably hidden parallel fifths and octaves, “softened by delay notes,” he shows the harmonic scheme of the chords and indicates their degrees in the three keys: *F minor*, $A\flat$ major, and *C minor*. He then remarks: “One could see in it a fluctuation between three tonalities. Actually, though, *C minor* does not gain any rights here: in the second bar [m. 88] it is only used for melodic reasons, in place of *C maior*, to avoid the leap $E-D\flat$, and in the fourth bar [m. 92] as an intermediary between $A\flat$ major and c^7 . The fundamental key in this episode is *F minor*, but the tonic does not appear even once... As a result, the impression is that of a completely uncertain wavering (*W rezultacie wrażenie jest zupełnie niezdecydowane i chwiejne*)” (cf. BRON.[1935], p. 26 s.). Thus, even Bronarski admits the presence in mm. 88 and 92 of the *C-minor* chord (in **PW** he does not breathe a word about it), i. e. of $D\flat$, instead of $D\flat$, and until one finds the reason why Chopin in the proofs—provided it was not a misunderstanding on the part of the engraver—added that unnecessary \flat to the second $D\flat^2$, not to the first, from a

philological point of view we must integrate the natural (♮), while remaining convinced that the authentic reading is the one that increases the tonal uncertainty recognised by Bronarski himself and wanted—so we believe—by Chopin himself with the shift of $A\flat^2$ to G^2 without adding any ♮. Tellefsen too, however, (*see apparatus*) adds ♮.

89. The vertical curved line in Chopin—as we demonstrated in our review “A new edition of the *Barcarolle* Op. 60” available on our website—is different from the vertical squiggle of the *arpeggio*. As for the division of time, the execution can be written as here on the side, but as for rendition, if one does not have a sense of rhythm-breathing and singing, every attempt will be in vain.



113÷115. As can be seen from the apparatus Chopin in the proofs also laid hands on these measures.

116. The engraver’s copying error of the last quad-

ruplet (left h.) will not be corrected in the proofs. One wonders if the Composer realised this negligence, or if he preferred to accept the engraver’s unintentional suggestion.

124÷125. *V. supra*, mm. 10÷11.

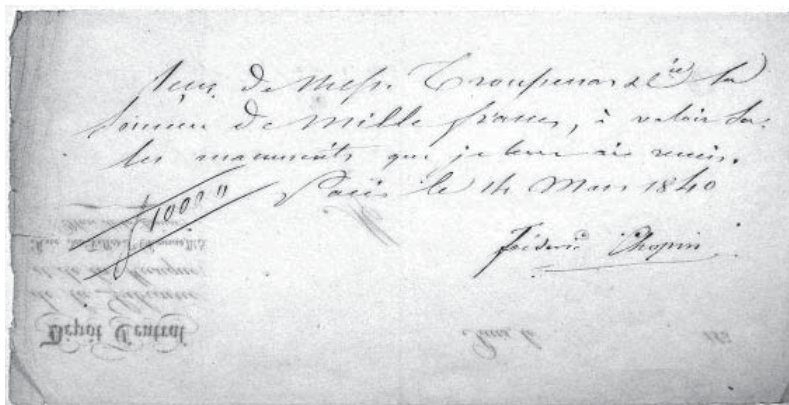
129÷130. **E1** (*see apparatus*) inserts *dim.* that comes from the supposed copy of **A1** (*see stemma*).

130. In **A1** (*v. apparatus*) the performance of the *appoggiatura* is suggested by a curved line (*see m. 89*) which is omitted in **A2**. On the contrary, neither the curved line nor the vertical squiggle are present in **E1**; which confirms the hypothesised copy (by Gutmann), in which there was only the *appoggiatura* without any other indication. For the execution of **A1** version *see m. 89*; that of **A2** should be played as here on the side.



132÷133. The only difference between the first and second versions lies in the dynamics (*v. apparatus*).

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Receipt not written by Chopin, but signed by him, quoted on p. vii b.
[Passed probably at auction, we could not find the catalogue it came from].