

# POLONAISE

[ Maestoso ]

( Oeuvre posthume )

16

*p* *sf*

Ped. \* Ped. \* Ped. \* Ped. \*

5

*mf* *cresc.* *rall.* *ff* *p*

Ped. \* Ped. \* Ped. \* Ped. \*

9

*dolce* *smorz.*

Ped. <sup>1</sup>/<sub>4</sub> \* Ped. \* Ped. \* Ped. \*

13

*sf* *mf*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

17

*f* *p dolce*

Ped. \* Ped. \* Ped. \*

20 *f* *p*

Led. \* Led. \* Led. \* Led. \*

This system contains measures 20, 21, and 22. Measure 20 features a forte (*f*) dynamic with a descending eighth-note scale in the right hand and a bass line with chords. Measure 21 continues the scale and includes a piano (*p*) dynamic marking. Measure 22 shows a further dynamic shift to piano (*p*) with a descending scale. Fingerings are indicated with numbers 1-5. Pedal markings are present below the bass line.

23 *ff*

Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \*

This system contains measures 23, 24, and 25. Measure 23 has a forte-forte (*ff*) dynamic. Measure 24 continues with a similar dynamic. Measure 25 features a dynamic shift to forte (*f*) and includes a fermata. Pedal markings are present below the bass line.

26 *p* *dim.* *dolce*

Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \*

This system contains measures 26, 27, and 28. Measure 26 is marked piano (*p*). Measure 27 includes a *dim.* (diminuendo) marking. Measure 28 is marked *dolce* (softly). Pedal markings are present below the bass line.

29 *p*

Led. \* Led. \* Led. \*

This system contains measures 29, 30, and 31. Measure 29 is marked piano (*p*). Measure 30 continues the piano dynamic. Measure 31 features a dynamic shift to piano (*p*) and includes a fermata. Pedal markings are present below the bass line.

32 *pp* *una corda*

Led. \* Led. *una corda* \* Led. \* Led. \* Led. \*

This system contains measures 32, 33, and 34. Measure 32 is marked piano-piano (*pp*). Measure 33 includes a *una corda* marking. Measure 34 continues with the *una corda* marking. Pedal markings are present below the bass line.

35 *f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*tre corde*

37

di - mi - nu - en - do

*Ped.* \* *Ped.* \*

39 *p*

*tr* *smorz.*

*Ped.* \* *Ped.* \* *Ped.* \*

42 *sf*

*Ped.* \* *Ped.* \* *Ped.* \*

45 *mf* *f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

48 *p dolce*  
Ped. \* Ped. \*

This system contains measures 48 and 49. The music is in a key with four flats (B-flat major or D-flat minor). Measure 48 features a piano (*p*) and dolce (*dolce*) dynamic. The right hand has a melodic line with a slur, and the left hand has a bass line with chords. Pedal points are marked with 'Ped.' and asterisks at the beginning and end of the system.

50 *f*  
Ped. \* Ped. \* Ped. \*

This system contains measures 50 and 51. Measure 50 features a forte (*f*) dynamic. The right hand has a melodic line with a slur, and the left hand has a bass line with chords. Pedal points are marked with 'Ped.' and asterisks at the beginning, middle, and end of the system.

52 *p*  
Ped. \* Ped. \* Ped. \* Ped. \*

This system contains measures 52 and 53. Measure 52 features a piano (*p*) dynamic. The right hand has a melodic line with a slur, and the left hand has a bass line with chords. Pedal points are marked with 'Ped.' and asterisks at the beginning, middle, and end of the system.

54 *ff*  
Ped. \* Ped. \* Ped. \*

This system contains measures 54 and 55. Measure 54 features a fortissimo (*ff*) dynamic. The right hand has a melodic line with a slur, and the left hand has a bass line with chords. Pedal points are marked with 'Ped.' and asterisks at the beginning, middle, and end of the system.

56 *p dim. dolce Fine*  
Ped. \* Ped. \* Ped. \* Ped. \*

This system contains measures 56 and 57. Measure 56 features a piano (*p*) dynamic, followed by a diminuendo (*dim.*) and a dolce (*dolce*) dynamic. The piece concludes with a *Fine* marking. The right hand has a melodic line with a slur, and the left hand has a bass line with chords. Pedal points are marked with 'Ped.' and asterisks at the beginning, middle, and end of the system.

TRIO

Meno mosso

(58) *p* *espress.*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped. simile*

62 *espress.*

*ped.* \* *ped.* \*

65 *f* *pp*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

68 *ped. simile*

71 *dolce*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

74 *f ten.* *sf ten.*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

76 *sf ten.* *dim.* *p dolce*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

79 *pp*

Ped. \* Ped. \* Ped. \* Ped. \*

82 *p*

Ped. \* Ped. \* Ped. \*

85 *f* *ff con fuoco*

Ped. \* Ped. \* Ped. \* Ped. \*

88

Ped. \* Ped. \* Ped. \* Ped. \*

90

*p*

*Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \*

This system contains measures 90 and 91. Measure 90 features a treble clef with a key signature of three flats and a bass clef with a key signature of two flats. Measure 91 has a key signature of three sharps. The right hand has a triplet of eighth notes in measure 90 and sixteenth-note runs in measure 91. The left hand has a steady eighth-note accompaniment. Performance markings include *p* and *Leg.* with asterisks.

92

*Leg. simile*

This system contains measures 92 and 93. Measure 92 has a key signature of three sharps. Measure 93 has a key signature of two sharps. The right hand features sixteenth-note runs with fingerings 1-3-4-5 and 1-1-4-3-1. The left hand has a steady eighth-note accompaniment. Performance markings include *Leg. simile*.

94

*p dolce*

This system contains measures 94 and 95. Measure 94 has a key signature of two sharps. Measure 95 has a key signature of one sharp. The right hand has sixteenth-note runs with fingerings 1-3 and 1-2-1-5. The left hand has a steady eighth-note accompaniment. Performance markings include *p* and *dolce*.

96

This system contains measures 96 and 97. Measure 96 has a key signature of one sharp. Measure 97 has a key signature of two sharps. The right hand has sixteenth-note runs with fingerings 2-1, 1-1-3, 2-1-2, and 1-3. The left hand has a steady eighth-note accompaniment.

98

*p*

*Leg.* \* *Leg.* \*

This system contains measures 98 and 99. Measure 98 has a key signature of two sharps. Measure 99 has a key signature of one sharp. The right hand has sixteenth-note runs with fingerings 1-4, 3-4, and 2. The left hand has a steady eighth-note accompaniment. Performance markings include *p* and *Leg.* with asterisks.

100 *pp* *cresc.*  
*Leg.* \* *Leg.* \* *Leg. simile*

103

106 *f* *ff*  
*Leg.* \* *Leg.* \*

109 *dim.* *e* *rall.* *p a tempo*  
*Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \*

111 *Leg. simile*

114 *espress.*  
*Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \*



117 *f* *pp* *tr* *tr* *tr* *tr*

Ped. \* Ped. \* Ped. \* Ped. *simile*

120 *tr* *tr* *tr* *dolce*

Ped. \* Ped. \* Ped. \*

123 *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

125 *f ten.* *sf ten.*

Ped. \* Ped. \* Ped. \* Ped. \*

127 *sf ten.* *dim.*

Ped. \* Ped. \* Ped. \* Ped. \*

*Polonaise da capo al Fine*



# THE CHARACTER OF THE PRESENT EDITION

The principal aim of the Editorial Committee has been to establish a text which fully reveals Chopin's thought and corresponds to his intentions as closely as possible. For this reason the present edition has been based primarily on Chopin's autograph manuscripts, copies approved by him and first editions. The Committee has had to take into account the fact that even though a manuscript may have served as a basis for a first edition, it is not always the final version of any particular piece. Chopin frequently changed details of his compositions up to the very last moment. So much is clear not only from contemporary sources, but also from variants between original editions and manuscripts. Such variants, moreover, cannot possibly be considered to be engraver's errors or editorial alterations. The manuscripts will always be the prime source for the textual verification of Chopin's works. But although no effort has been spared, it has not always been possible to discover or study a given manuscript. The Editorial Committee has also consulted recent editions for purposes of comparison.

When it has proved impossible to establish the authentic version or the one corresponding to Chopin's last intentions, any discrepancy has been carefully indicated in the Commentary.

Dynamic and agogic signs correspond to the manuscripts and first editions. Sometimes they have been supplemented by the repetition of signs appearing in identical or similar places. Other additions have been placed in brackets. Chopin's original fingering, rare though it is in the manuscripts and first editions, has been expressly indicated in the Commentary.

The pedal marks given by the Editorial Committee are strictly in accordance with the manuscripts and original editions. Certain insignificant modifications have been introduced, but only where this is required by the greater resonance of modern pianos, as well as in analogous passages or repetitions, where comparison has revealed inconsistency, or where correction or completion is required owing to mistakes or negligence. Chopin's pedal-marking is usually careful, precise, and in certain places very delicate, sometimes producing entirely new pianistic effects (e.g. at the beginning of the Polonaise-Fantasia). Those passages in which Chopin has not marked the pedalling are generally explained by the fact that the pedalling required is very simple, and is therefore self-evident; or, on the contrary, that it is so subtle as to be too complicated, if not impossible, to indicate. In any case, the use of the pedal is a very delicate and entirely individual matter, depending on many factors, such as instrument, touch, tempo or acoustics of the room. For this reason, the Editorial Committee has

decided to leave the pedalling as found in the original documents. This conforms with the principles adopted in the present edition.


In principle, Chopin's phrasing has been retained. But certain slurs have been modified in the interests of simplicity, exactitude or clarity. In Chopin's manuscripts slurs are sometimes placed carelessly, and do not always correspond in original editions.

The editors have introduced some slight modifications of the original in the arrangement and outward appearance of the musical text. Harmonic notation and accidental signs have been altered or added where necessary, and certain changes in the distribution of notes have been effected so as to ensure the clearest visual presentation of the music, of the composer's intentions, and to safeguard the performer from hesitations, uncertainties or misunderstandings. In these cases, the editors have endeavoured to keep to the notation of the manuscripts and first editions as closely as possible, and have tried to avoid the exaggerations which sometimes characterize previous editions of Chopin's works.


For this reason also, we have very often left certain inconsistencies occurring in the notation of similar passages undisturbed. Such variants often appear in Chopin's works, not only in the notation but also in the contents of the music. Any important modification of Chopin's notation, however, has been clearly indicated in the Commentary.

In ornamentation, Chopin's original notation has been retained; attention has been drawn to any ornament appearing in different forms in the manuscripts and original editions. Wherever the execution of an ornament may give rise to doubt, the most appropriate manner has been carefully shown.


The chief difficulty lies in the method of beginning a trill. The following principles should be observed:


1) Where the principal note of a trill is preceded by an upper appoggiatura.  , or by a sequence of

grace notes:  , the trill

begins on the upper note: 


In the latter case (  ), the repetition of the principal note at the beginning should be avoided.

The following:  does not exist in Chopin. To obviate this mistake certain editors have added an upper appoggiatura to the notation of


these trills: 

2) Where the principal note of the trill is preceded by the same note written as an appoggiatura:

 , the trill should always begin on the principal

note:  , but should never be played thus:

 etc.

3) Doubt may arise where the notation of the trill contains no appoggiatura. In his study *Ornamentation in the Works of F. Chopin* (London 1921, p. 1), J. P. Dunn suggests that in these cases the trill should always begin on the principal note (as if it were written:  ).

Contrary to the opinion often expressed that a trill should always begin on the upper note, this principle is confirmed by the fact that Chopin sometimes writes a trill with an appoggiatura on the same pitch level as the principal note, and at other times, in a similar or corresponding place, completely omits the appoggiatura, and *vice-versa*; e. g. in the autograph of the first movement of the Sonata in B minor the trill in bar 52 is written without an appoggiatura, while the corresponding trill in the recapitulation has, in addition to the principal note, an appoggiatura on the same pitch level. There is no reason whatsoever to suppose that the second trill should be executed differently from the first.

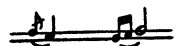
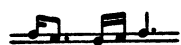

Dunn adds (op. cit., p. 24) that the trills written without the principal note given as an appoggiatura may sometimes begin on the upper note, where this does not disturb the melodic line. Generally speaking, it can be established as a principle that in doubtful cases the trill should be started so as to link up as smoothly as possible with the preceding notes, e. g. filling a missing step or avoiding the repetition of a principal note, already performed (cf. ex. 1 and 2).

4) Difficulty may arise from the fact that Chopin sometimes used *tr* in place of the conventional sign to indicate a mordent. In the autograph MS of the Ballade

in A $\flat$  major a simple mordent sign appears in bar 3, while at the corresponding point in bar 39 Chopin has written *tr* (see also Bronisława Wójcik-Keuprulian *Melodyka Chopina*, Luów 1930, p. 56). This is justifiable in so far as the mordent is a short form of the trill, and in a quick movement the trill is often executed as a mordent. Places where the *tr* sign may be taken to be a mordent have been indicated in the Commentary.

5) When the ending of a trill is not expressly indicated, the trill should always be completed by playing the principal note after the upper note.

6) Finally, it must be remembered that all ornaments, whether appoggiaturas, mordents, trills, turns or arpeggios, should be performed according to the accepted principle, i. e. the duration of the ornament must be subtracted from the duration of the principal note, e. g.:

 is played:  
 or 

In Chopin's works, the signs written in his own hand in the copies of Madame Dubois, now preserved in the Library of the Paris Conservatoire (see E. Ganche *Dans le souvenir de F. Chopin*, Paris 1925, p. 205 et seq.), leave no doubt, from the rhythmic point of view, as to Chopin's method of executing these ornaments. There, *inter alia*, we find signs indicating that the first note of the ornament in the upper staff is to be played simultaneously with the bass note corresponding to the principal note of the ornament, e. g. in Nocturne op. 37 No. 1, and in Study op. 10 No. 3:



In this last case, the G $\sharp$ <sup>1</sup> of the appoggiatura should be played simultaneously not only with the E in the bass, but also with the lower G $\sharp$  in the treble.

# COMMENTARY

## 1. Polonaise in C# minor, op. 26 No. 1

Abbreviations: FE – the original French edition (M. Schlesinger, Paris, No. 1929); GE – the original German edition (Breitkopf & Härtel, Leipzig, No. 5707).

Bar 1. FE indicates only *Appassionato*.

Bar 8. The last note in the left hand, G#<sup>1</sup>, is placed in both FE and GE on the upper staff, perhaps in order to emphasize that it should be played with the right hand.

Bars 9–10, 21–22 etc. We reproduce the short slurs in the treble from FE and GE, which have them at bars 46–47.

Bar 11. In FE the grace note F#<sup>2</sup> has no stroke, as at bar 23. Yet at bar 48, in FE, it has. GE has a stroke consistently.

Bar 12. FE and GE have no slur in the left hand, as at bar 24. At bar 49 only the notes F#<sup>1</sup> and E<sup>1</sup> are slurred.

Bars 35–36. In FE and GE the phrase slur ends at bar 35 and a new one starts at the beginning of bar 36.

Bar 42. At the beginning of the bar FE indicates *forte* (*f*), and next to it *sforzato* (*sf*). GE has *fortissimo* (*ff*).

Bars 51 and 83. In FE and GE the turn is notated as follows:



i.e. both these editions connect it with the F<sup>1</sup> which precedes the turn in the middle part. But this note certainly cannot belong to the melody, or Chopin would have written the first note of the upper part as a dotted crotchet, and not as a minim. We therefore follow recent editions in replacing it by A<sup>b</sup> and tying it to the preceding note. Chopin probably used the above-mentioned notation (the simplest even though inaccurate) to emphasize that the turn should be played only after the fourth quaver in the bar, and not at the same time as it. This means that the turn must be understood as a sextuplet without the first note:



or, which we consider much better, as a triplet:



Bar 53. FE and GE write the grace notes as quavers. In bar 85 FE also marks them as quavers, unlike GE which has semiquavers.

Bars 54 and 86. The same remarks apply to the notation of the turn as at bars 51 and 83. At bar 86 FE ties the D<sup>b</sup> at the end of the turn to the D<sup>b</sup> in the following chord. GE does not have this tie. At bar 54 neither edition has it.

Bars 66–69. FE and GE extend the slur in the bass to the end of bar 66 and to the G<sup>b</sup> in bar 68. In the same editions, in bars 67 and 69, the bass has a separate slur. Bars 66–69 are harmonically indefinite. They are based on the chord of the diminished seventh. Yet these four bars are immediately repeated in sequence a semitone lower (bars 70–73) with a strong flavour of C minor, and are written accordingly (B-D-F-A<sup>b</sup> – VII<sup>7</sup> in C minor, which at bar 73 changes enharmonically to VII<sup>7</sup> in E<sup>b</sup> major). They should therefore be understood as being in D<sup>b</sup> major (which, since the preceding passage ends in this key, is the most natural interpretation). Thus the principal chord in this passage should be notated C-E<sup>b</sup>-G<sup>b</sup>-B<sup>b</sup>. We have altered the notation of FE and GE in such a way that the treble in bars 66–69 has B<sup>b</sup> instead of A, which seems to be the most rational solution. Nevertheless Chopin seems to have understood this chord as being VII<sup>7</sup> in B<sup>b</sup> minor – at any rate he wrote it as such (A-C-E<sup>b</sup>-G<sup>b</sup> with its natural resolution to B<sup>b</sup>-D<sup>b</sup>-F); yet in bar 68 he inconsistently writes the fifth semiquaver in the bass as B<sup>b</sup> instead of A.

Bar 77. Recent editions give a flat to the C<sup>2</sup> in the treble at the beginning of the bar. This is not found in FE, GE or Mikuli's edition. At the beginning of this bar Mikuli restores a flat beside the A<sup>1</sup>, which, in the preceding bar, has a natural. It may be that this flat was erroneously added to the C<sup>2</sup>. It must be admitted, however, that the C<sup>b</sup> is perfectly possible. GE has no *f* in the bass, unlike FE and Mikuli's edition, where this marking was possibly given in error instead of *sf*.

Bar 79. FE and GE do not have the flat over the mordent. C<sup>b</sup> is given only in recent editions. C<sup>2</sup>, however, seems more appropriate.

Bar 97. The repeat of the main section of the polonaise after the trio is not marked in either FE or GE. Moreover, both editions clearly indicate *Fine* at bar 97. It may be imagined, however, that this is a misprint. There is not the slightest reason to suppose that Chopin wanted to abandon the principle, which he observed in all the other polonaises, of repeating the main part of the work (at least in a shortened form and occasionally with changes) after the trio. Mikuli's edition has *Da capo*, which we reproduce here.

## 2. *Polonaise in E $\flat$ minor, op. 26 No. 2*

Abbreviations as for *Polonaise op. 26 No. 1*.

Bar 10. According to Mikuli, Chopin changed the flats before  $D\flat^2$  and  $D\flat^3$  into naturals with his own hand. This correction was made in the copy belonging to his pupil, Madame Rubio. GE has  $D$  in this run consistently.

Bar 11. FE does not tie the  $G\flat^3$ 's in the treble. We reproduce FE's slurring of the corresponding bar 115. In other repetitions of this bar FE begins the slur either on the first semiquaver or on the crotchet in the treble. GE always starts the slur on the crotchet.

Bars 13–14 and 17–18. FE and GE end the slur on the fourth semiquaver in the treble, as in the subsequent repetitions of these bars. Moreover, GE (always) and FE (usually) begin the slur in these bars not on the semiquaver  $B\flat$ , but on the preceding crotchet,  $C\flat$ . For the last quaver in the left hand at bar 13 GE has  $B\flat-E\flat^1-G^1$ , as at bar 14. The same applies to the subsequent repetitions of this passage.

Bars 18, 66 and similar bars. Chopin wrongly wrote  $E^1$  in the last chord in the bass instead of  $F\flat^1$  (the chord VII<sup>7</sup> in  $A\flat$  minor).

Bars 35–36. FE ties the two bottom  $F$ 's in the bass over the bar-line instead of slurring the notes  $E-F$  (which it does in bars 33–34). This would mean that the  $F$  at the beginning of bar 36 should not be played. The same applies to the corresponding bar in the recapitulation. However, this is probably a misprint.

Bar 38. Instead of the seventh  $B\flat-A\flat^1$  at the end of the bar in the right hand GE has an octave  $A\flat-A\flat^1$ , as in the corresponding bar in the recapitulation (142).

Bar 73. Although at bar 69 Chopin wrote the last chord correctly, with  $C\sharp\sharp^1$ , yet both here and at bar 77 he wrote  $D^1$  instead.

Bars 81–82 and 89–90. The  $A$  is given first to the right hand (bars 81–82) and then to the left hand (bars 89–90). This is probably accidental. Recent editions have introduced a uniform notation.

Bar 94. GE has  $B$  instead of  $A\sharp$  in the last chord in the treble, which was perhaps intentional in a work that so abounds in variants.

Bar 97. In the copy belonging to Chopin's sister, Madame Jędrzejewicz, the  $pp$  before the tremolo is crossed out in pencil, and may even be replaced by  $ff$ .

Bars 103–104. In FE and GE the first octave in the left hand at bar 103 is written, obviously unintentionally, as  $F\sharp-F\sharp$ . (GE shows only the upper notes and not the lower octaves in the bass of bars 103–104.) Mikuli's edition has the octave  ${}_1G\sharp-G\sharp$ .

Bar 125. In FE the lower  $F$  is missing from the chord at the beginning of the bar.

Bars 147–148. FE does not tie the  $E\flat^1$ 's over the bar-line; it does tie them, however, in the corresponding bars 43–44.

Bar 175. In the copy belonging to Madame Jędrzejewicz, FE's  $ppp$  is crossed out and replaced by  $ff$  (cf. the note on bar 97). The same change was made in Jane Stirling's copy (cf. E. Ganche: *Voyages avec F. Chopin*, Paris 1934, page 144). Both GE and FE have  $ppp$ .

## 3. *Polonaise in A major, op. 40 No. 1*

Abbreviations: M – the autograph, according to the reproduction in L. Binental's book *Chopin. Life and Art of the Composer* (Warsaw 1937, plate XII); FE – the original French edition (E. Troupenas et C<sup>te</sup>, Paris, No. 977); GE – the original German edition (Breitkopf & Härtel, Leipzig, No. 6331). As GE agrees with M, it may be presumed to have been based on the autograph.

Bar 1. M has  $ff$ .

Bar 3. In the last chord of the right hand in this bar M and GE have  $C\sharp^1$  instead of  $D^1$ ; and in the left hand they have  $A$  instead of  $B$  (i.e. these notes are repeated from the preceding chords). The same occurs in all subsequent repetitions. We reproduce FE's version. M and GE indicate a fresh pedal for the last four semiquavers in this bar. At bar 1, however, they do not have corresponding pedal-marks. FE gives no pedalling at all in this polonaise.

Bar 7. GE starts the slur on the first note of the bar, and ends it on the last. FE does not have it at all. M starts a slur on the second note of the treble and ends it on the last.

Bars 9, 10, 13, 14. In contrast to the similar bars 2 and 4, M and GE hold the pedal until the penultimate quaver.

Bar 11. Both here and at bar 75 FE has  $B\sharp^1$  instead of  $C\sharp^2$  in the fifth chord in the right hand.

Bar 12. In the second chord in the right hand recent editions omit the  $C\sharp^2$  for the sake of easier execution. We have retained the version of M, FE and GE. In the corresponding chords at bars 13, 14 and 78, M and the original editions have no  $C\sharp^2$ . In the bass of bar 12 FE has the bare octave  $G\sharp-G\sharp$ , as also at bar 76.

Bar 13. FE has  $C\sharp^2-D\sharp^2-F\sharp\sharp^2-A\sharp^2$  as the second and third chords in the right hand of this bar. FE adds  $A\sharp^1$ . We have followed the version of M and GE, which corresponds to the chords in bar 14.

Bar 25. FE does not have the *energico* that is marked in M and GE.

Bars 25–26. M, FE and GE phrase these bars with one slur, as in the following two bars. At bars 35–36 they give the phrasing which we have accepted for both passages.

Bar 29. Instead of the single *B* at the beginning of the bar, which we have taken from M, GE and Mikuli's edition, and which is generally accepted, FE has the full chord:



It is possible that Chopin introduced this chord at the proof stage of FE. The same applies to bar 53.

Bar 31. FE writes out the repeat of this section in full: at the bar corresponding to bar 31, it adds an *A*<sup>2</sup> to the second, third, fourth and seventh chords. M and GE also write it out in full, but add the *A* only to the first chord of this and the two corresponding bars. In the penultimate chord in the treble of bar 31, M has *A*<sup>2</sup> instead of *F*<sup>♯2</sup>.

Bar 32. Here and at bar 56 M and GE hold the pedal throughout the whole bar.

Bar 33. In this bar and its subsequent repetitions M and GE shorten the first octave in the treble from a minim to a crotchet, separating it from the following octave by a crotchet rest.

Bar 34. In the semiquaver chords in the bass of this bar and its subsequent repetitions M and GE add an *A* between the *F*<sup>♯</sup> and *D*<sup>1</sup>.

Bar 35. In FE the last two chords in the bass are given here and in the repetitions of this bar as *B-D-A*, as at bar 27.

Bars 37–40. In these bars FE has fuller chord. For the bass it gives the version which we preserve here (except for the second chord in the bass of bar 40, which is an exact repetition of the first). However, in the treble of bar 37 it gives the last three chords an additional *F*<sup>2</sup>; and similarly the last three chords of bar 38 have a *G*<sup>2</sup>:



In FE bars 39–40 are as follows:



The notation of the right hand in M and GE is the same as that given here, with the exception of the first chord of bar 37, where we have retained FE's *E*<sup>♯2</sup>, and of the penultimate chord of bar 40, where we retain FE's *A*<sup>3</sup>. M and GE do not give the *E*<sup>♯1</sup>'s and *D*<sup>1</sup> in the left-hand part of bar 37, nor the *F*<sup>1</sup>'s and *E*<sup>1</sup> in bar 38. At bar 40 FE does not tie either of the *A*<sup>1</sup>'s in the last two chords in the bass. All these remarks apply also to bars 61–64.

Bars 41 and 43. M and GE mark the demisemiquavers here staccato, while at bars 45 and 46 they give the semiquavers legato slurs. FE gives no marks

at all. Mikuli's edition slurs the demisemiquavers as well.

Bar 45. FE gives the third semiquaver as *F*.

Bar 46. GE gives the semiquavers at the end of the bar as: *C*<sup>♯</sup>-*D*-*E*-*F*<sup>♯</sup>. This is probably a misprint. We follow the version of M and FE.

Bar 48. As written, the transition from the last trill to the first notes of bar 49 is rather clumsy and unsatisfactory. It would be advisable to link it this way:



i.e. by adding a further grace-note, *D*, an octave below the existing one (which is shown in M, FE and GE).

The last bar. M and GE indicate *fff*.

#### 4. Polonaise in C minor, op. 40 No. 2

Abbreviations as for Polonaise op. 40 No. 1.

Bar 3. In GE, the third and fourth chords in the right hand are the same as the first two, i.e. *G-C*<sup>1</sup>-*E*<sup>♯1</sup>-*G*<sup>1</sup>. In this bar, as in bars 5, 11, 13 and similar, GE does not start the slur in the bass until the second octave. FE either has no slurs in these bars or begins the slur on the second beat of the bar (e.g. bar 11). Only in one instance does it agree with GE.

Bar 7. For the first chord in the treble GE has *C*<sup>1</sup>-*A*<sup>♯1</sup>-*C*<sup>2</sup> – i.e. the same as the following chord, and also the same as subsequent repetitions of this bar.

Bar 10. GE does not have the *G*<sup>1</sup> on the penultimate quaver in the treble either here or in repetitions of this bar.

Bar 11. GE begins this bar and its repetitions thus:



FE, both here and at the beginning of bar 48, has only the sixth *E*<sup>♯1</sup>-*C*<sup>2</sup>.

Bar 14. In FE the fourth chord in the treble is an exact repeat of the preceding one, both here and in repetitions of this bar.

Bar 18. After this bar, FE and GE repeat bars 1–18, printing them in full, but without the *sotto voce*. GE even adds *forte*.

Bars 19 and 21. We advise playing the octave *A*<sup>♯</sup>-*A*<sup>♯1</sup> with both thumbs.

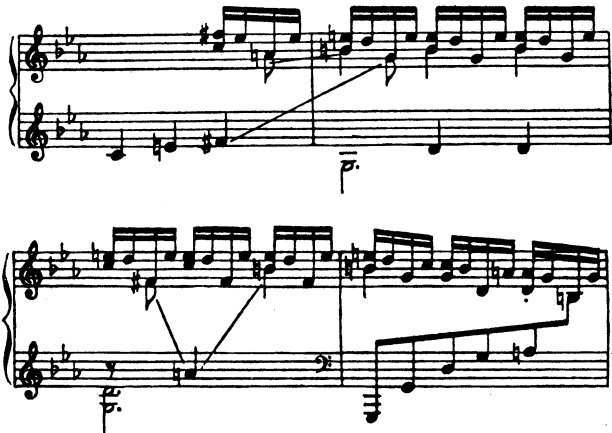
Bars 21–22. FE ties the *C*<sup>2</sup>'s over the bar-line. However it does not tie bars 19–20.

Bar 26. GE begins the *diminuendo* at this bar.

Bar 27. GE has only *F*<sup>♯2</sup> for the eighth semiquaver.

Bars 27–33. The notation of FE and GE, which we follow, does not bring out the melody in this

passage sufficiently clearly. In our opinion, the melody should be indicated in the following way:



Bars 28–29. GE ties the lower  $G$ 's over the bar-line.

Bar 31. FE has only  $E^1$  for the ninth semiquaver.

Bar 35. FE and GE write the dotted crotchet  $B$  in the upper staff, giving it to the right hand.

Bars 36–40. Except for the quaver rest in bar 36, all the rests in the treble staff in bars 36–39 are missing in FE and GE, as is also the quaver rest at the start of bar 40.

Bar 40. At the beginning of the bar in the left hand FE has only the upper  $C$ 's.

Bar 57. The chord at the end of this bar is identical to the one at the beginning of the following bar. It is the minor subdominant with augmented first and with an added augmented sixth, between two chords of the tonic in  $A\flat$  major. In bar 58 Chopin notates it with  $B$  and  $D$ . However at bar 57 he writes  $C\flat^1$  and  $E\flat$ , thus unnecessarily complicating the notation.

Bars 62–63. Both here and at bar 89 GE ties the last  $G^1$  in the treble to the preceding, and not to the following,  $G^1$ , which latter note, indeed, it does not give at all. Our notation follows FE. In the second chord of bars 63 and 90, GE has not  $D\flat^1-A\flat^1-D\flat^2$ , but  $D\flat^1-F^1-D\flat^2$ .

Bar 66. FE gives the fifth quaver,  $E\flat^1$ , to the right hand, as at bar 93. The  $A$ 's in the left hand are tied in FE at bar 66, but not at bar 93.

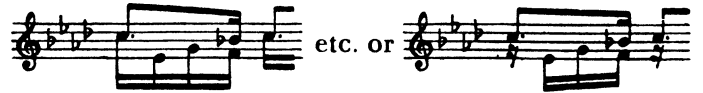
Bar 70. FE repeats the  $E\flat^1$  on the second quaver of the bar simultaneously with the sixth  $C^2$ .

Bars 71–81. FE slurs the second half of bar 71 and the whole of bar 72 and then starts a new slur at bar 73, continuing it as far as the beginning of bar 75. It then has one slur from the second half of bar 75 to the first note of bar 77, after which another runs from the  $D\flat^1$  in bar 77 to the beginning of bar 81; a new slur then starts on the third crotchet of bar 81. GE only slurs bars 71–72 and 75–76 as far as the ends of bars 72 and 76 respectively. At the beginning of bar 73 it starts a new slur, which ends on the first  $G$  in the melody. The

slur which GE starts at the beginning of bar 77 ends on the last note of bar 82.

Bar 73. FE does not mark the "arpeggio" sign.

Bars 79–80. These bars should be notated as follows:



Bars 97–100. FE and GE differ greatly in the notation of these bars. We have accepted GE's version, but replacing the minim  $B\flat^1$  in the top part in bar 98 by the two crotchets  $B\flat^1-A\flat^1$  that are found in FE. The latter repeats the  $E\flat^1$  on the second quaver of bar 97 (cf. the note on bar 70). For the second quaver of bar 98 it has the chord  $D\flat^1-G^1-C^2$  (having begun the bar on  $D\flat^1$  and not  $C^1$ ). For the second quaver of bar 99 it has the chord  $C^1-D^1-B\flat^1$ ; and in the left hand at the beginning of the bar it has a crotchet  $F$  (the upper octave of the last semiquaver of bar 98).

Bars 108–109. GE does not tie the  $G$ 's over the bar-line.

#### 5. *Polonaise in F# minor, op. 44*

Abbreviations: FE – the original French edition (M. Schlesinger, Paris, No. 3477); GE – the original German edition (P. Mechetti, Vienna, No. 3577).

Bars 4–5. In FE and GE the middle one of the three  $D$ 's on the last semiquaver of bar 4 and the first of bar 5 is given to the right hand. We have given it to the left hand, as Chopin himself did further on at bar 5 (eighth and ninth semiquavers).

Bars 5–8. FE and GE mark no phrasing. (This work in general contains very few dynamic and rhythmic markings in the original editions.) In the corresponding passage before the recapitulation FE has one slur over bars 264–265, and a second over bars 266–267. GE covers all these four bars with one slur.

Bar 18. FE and GE do not give the ending of the trill here, though they do in corresponding subsequent bars. Together with the quavers  $E\sharp-B$  repeated four times, FE has also four  $C\sharp$ 's (the lower octave of the  $C\sharp$  in the melody). The same occurs in the later corresponding bars.

Bar 23. GE does not have the  $D$  in the first chord in the left hand. In the following bar it also lacks the  $D$  in the first octave of the triplet in both hands. The corresponding subsequent bars are still less exact in such details.

Bars 27–33. In these bars and in the subsequent corresponding bars, the markings of the "arpeggio" signs before the octave in FE and GE are very irregular.

Bar 28. In FE the last quaver in the left hand is the same as the preceding one:  $F-C^1-E\flat^1-F^1$ , as at bar 54.



Bar 29. In GE the octave  $F^1$ - $F^2$  is shortened both here and at bar 55 to a demisemiquaver, as is the octave  $E\flat^1$ - $E\flat^2$  at bar 33.

Bar 31. Both here and in subsequent corresponding passages the first octave in the right hand is notated in GE as follows:



This notation is presumably equivalent to the notation which is given in the present edition and reproduced from bars 57 and 290 in FE. At bar 31 FE ties the grace note to the principal note, which would indicate an octave spread downwards without a grace note (Mikuli, in his edition, also has this notation at bars 31 and 57, but not at bar 290). At bar 107 FE does not have the "arpeggio" sign before the octave — probably owing to an oversight. In view of the grace note before the upper note of the octave (unlike the octaves at bars 27, 29 and 33, where the lower note has a grace note) it is not certain whether at bar 31 and similar bars the octave should be spread downwards after the grace note or not.

Bar 32. The second octave in the treble,  $D\flat^1$ - $D\flat^2$ , is notated in FE as a semiquaver and not a demisemiquaver.

Bar 35 *et seq.* In FE, the upper notes of the octaves in the treble which should be held longer than a quaver have additional crotchet tails besides the quaver tails; similarly later on, at bar 61 *et seq.* Chopin, however, meant the lower notes to be lengthened also, as may be seen from the fact that in bars 37, 38, and similar bars not only the upper note of the octave but also the lower one have dots. Here and in the later corresponding passages we have accepted GE's notation, and have applied the same principles also at bars 13–14.

Bar 36. FE has the fourth quaver in this bar as  $D$ - $F\sharp^1$ - $D^1$ , i.e. the  $B$  is missing.

Bar 37. In GE the penultimate quaver in the left hand has an additional  $F\sharp$  between the  $D$  and the  $G\sharp$ .

Bar 43. In FE and GE the beginning of the bar runs as follows:



In FE and GE the phrasing varies both here and in the later repetitions of this bar. The slur begins sometimes on the first right-hand chord in the bar, sometimes on the semiquaver immediately following, and sometimes on the crotchet  $A^1$  on the second beat of the bar. We have accepted the last version as the one that best suits the appropriate articulation.

Bars 61–64. The notes in the run in the bass should be played as if they had been notated as demisemiquavers, thus:



Bars 94 and 118. GE has the last octave as in the preceding bar, i.e.  $E$ - $E$ , and not  $C$ - $C$ .

Bars 96 and 120. The last octave is notated in GE as in the preceding bar, i.e.  $F$ - $F$ , and not  $D$ - $D$ .

Bars 98 and 122. In the demisemiquaver group Chopin writes  $E\flat$ - $C\flat$ , and not  $D\sharp$ - $B$ , introducing an enharmonic change from  $E\flat$  to  $D\sharp$  only at the end of the bar (the chord is the subdominant in  $A$  minor with an added sixth  $B$  and the root sharpened from  $D$  to  $D\sharp$ ).

Bar 122. GE has  $C$  instead of  $C\flat$  (which we have changed to  $B$ , cf. the note on bar 98).

Bar 127 *et seq.* Only this trio has any pedalmarks in FE. In FE and GE there is no phrasing in the bass at bars 129–138, nor at bars 149–158.

Bar 132. In GE the  $C\sharp^1$  is missing from the chord in the left hand on the third beat of the bar.

Bar 143. GE has  $C\sharp^2$  instead of  $D^2$  at the beginning of the bar, as at bar 163, where there is  $G\sharp^2$  instead of  $A^2$ .

Bar 155. FE has only  $B$  for the second crotchet in the bass.

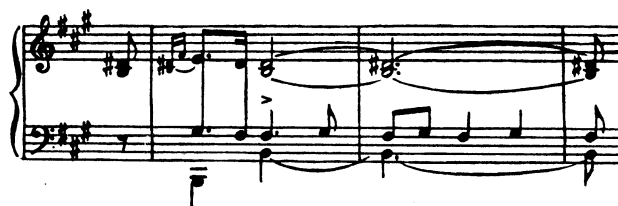
Bar 165. FE and GE start a slur in this bar, which continues until bar 176.

Bar 171. In the left hand FE and GE have  $F^1$  and not  $E\sharp^1$  at the beginning of the bar. We prefer a simpler notation analogous to that used by Chopin at bars 175, 230 and 234.

Bar 178. In FE and GE the slur that begins in this bar is continued as far as bar 184.

Bar 181. FE has no mordent.

Bars 218–219. In GE these bars run as follows:



Bar 232. FE and GE end the slur that begins in this bar on the last crotchet of bar 239.

Bar 234. In GE the last two notes in both hands are equal quavers.

Bar 240. FE has no mordent.

Bar 241. GE ties the upper  $B$ 's in the left hand. FE does not tie the minim  $B$  in the bass to the  $B$  in the following bar.

Bars 250–251 and 258–259. This run consists of the notes of the dominant chord in  $F\sharp$  minor,  $C\sharp$ - $E\sharp$ - $G\sharp$ , each preceded by the note a semitone

lower — i.e.  $B\sharp$ ,  $D\sharp\sharp$  and  $F\sharp\sharp$ . FE and GE write  $E$  instead of  $D\sharp\sharp$ .

Bar 270. GE has an additional  $F\sharp^1$  in the chord on the penultimate quaver in the left hand.

Bar 294. In the second chord on the second beat of the bar, FE has as well as  $E^1-A^1-E^2$  a  $C\sharp^2$ , which is tied to the  $C\sharp^2$  in the preceding chord.

Bars 314–315. Klindworth rightly considers the first notes of the chromatic scale,  $D\sharp-E$ , as the ending of the left-hand trill. He also divides the chromatic scale so that there are four notes to each of the right hand's quavers.

Bar 320. In FE the second quaver of this bar differs from that of the subsequent bars in being a repetition of the preceding chord, i.e. it has the  $F\sharp$  as well as the  $C\sharp$  and  $A$ .

Bars 323–324. FE does not tie the  $C\sharp^1$  in the right hand.

### 6. *Polonaise in A♭ major, op. 53*

Abbreviations: FE — the original French edition (M. Schlesinger, Paris, No. 3958); GE — the original German edition (Breitkopf & Härtel, Leipzig, No. 7002).

Bar 5. FE does not have the  $A\flat$  in the left hand in the first chord of the bar.

Bar 12. FE does not have the  $D^1$  in the second chord of the bar.

Bar 14. We have retained the notation of FE and GE, though the following would be more appropriate:



In this way the melodic progression  $B\flat^1-C^2-D\flat^2$  is emphasized.

Bars 16–17. We follow GE's phrasing. FE continues the slur as far as the end of bar 16.

Bar 26. GE has the following at the end of this bar and bar 42:



At bars 74 and 164 it has a semiquaver and a quaver, with no rest between them.

Bar 28. FE and GE have no  $C^1$  in the last chord of the bar.

Bars 33, 34, 37, 38 and similar bars. The grace note before the trill is given only to indicate that the trill should begin on the principal note ( $E\flat^1$  or  $F^1$ ).

Bar 36. FE has no "arpeggio" sign before the second chord in the treble either here or at bars 68 and 158.

Bars 44 and 76. FE has no  $C^1$  in the last chord in the bass.

Bar 47. FE does not break the slur either here or at bar 79.

Bar 48. FE and GE have no "arpeggio" sign before the penultimate chord. FE, unlike GE, does have it at bar 80.

Bars 50–51 and 54–55. The  $C^2$  in the right-hand part is tied in FE between bars 50 and 51. GE does not have this tie. In the similar passage at bars 54–55 FE slurs the  $E\flat^2$  and the  $G^2$ , while GE ties the two  $E\flat^2$ 's. We think that in each case Chopin intended to tie the note common to both chords.

Bars 58–59. It is clear from bars 62 and 63, where a grace note an octave lower precedes the trill, and where the trill should then begin on the principal note  $D\flat^2$ , that the trill at bars 58–59 should be executed in the same way. All the trills in these bars should probably end in the same way as the first in the original editions (bar 64). FE (like Mikuli's edition) has  $F-G$  for the last quaver in the left hand at bars 58 and 59, and not  $F-A\flat$ .

Bar 64. FE has no  $B\flat$  in the second chord, nor does it have the  $E\flat^3$  at the end of the run. In GE this run begins only after the last chord; in FE it starts on the penultimate chord of the bar.

Bar 65. FE does not have *ff*.

Bars 81–82. In FE the "arpeggio" sign is continuous, probably because the two bottom notes in the right-hand chords are written on the lower staff and are therefore linked with the chord in the bass. In GE the right-hand chords are written on the upper staff and each hand has a separate "arpeggio" sign as at bars 101–102 and 180. At bar 100 both editions place the right-hand chords on the lower staff, and therefore do not break the "arpeggio" signs.

Bar 83. FE has one *p*, though at bar 103 it has *pp*.

Bar 90. FE does not break the slur. GE breaks it at the end of the bar. At bar 110 FE does not break the slur; GE has the slurring accepted here.

Bar 92. In FE the semiquaver  $C\sharp^1$  in the right hand has no leger line, but hangs in mid-air. But it is placed higher than the following  $B$ , and cannot be meant to be the same. The same applies to bar 112. Some recent editions, however, have taken this note to be another  $B$ .



Bar 96. FE ends one slur on the second semiquaver, and starts a new slur on the third semiquaver in the right hand. GE starts a new slur on the second semiquaver.

Bar 124. FE and GE start a new slur on the last crotchet of bar 124 instead of at the beginning of bar 125.

Bar 130. FE has no mordent on the  $G^1$ .

Bar 134. GE has no mordent.

Bar 141. In FE the last two notes in the right hand are equal semiquavers, as in the similar bar 133 in both FE and GE. In GE the  $B\flat^2$  is notated as a demisemiquaver followed by a demisemiquaver rest, so that the  $A^2$  is a semiquaver. We have

accepted Mikuli's version. Recent editions have accepted one or other of these rhythms, introducing a corresponding change in bar 133; e.g. Klindworth, in both these passages, has the rhythm , where Brugnoli has 

Bars 148 and 150. GE has naturals before the *E*'s at the beginning of these bars, as at bars 149 and 151. FE has *E* $\flat$  at bars 148 and 150 and *E* at bars 149 and 151. This version is more appropriate, since the *E* $\flat$  in bars 148 and 150 corresponds to the same note in bars 144 and 146, while at bars 149 and 151 *E* corresponds to the *E*<sup>1</sup> in the treble of bars 145 and 147.

Bar 170. In GE the *C*<sup>1</sup> is missing from the fourth chord in the left hand.

Bar 173. GE writes *B* instead of *C* $\flat$ <sup>1</sup> in the chord on the third quaver in the bass, although it had *C* $\flat$ <sup>1</sup> at bar 171.

Bar 175. Klindworth brings out the main theme in the chords more clearly, as follows:



### 7. Polonaise-Fantasia, op. 61

Abbreviations: FE – the original French edition (Brandus et Cie, Paris, No. 4610); GE – the original German edition (Breitkopf & Härtel, Leipzig, No. 7546).

Bar 3. GE has not *f* but *pp*.

Bar 5. GE has an *E* $\flat$  in the right-hand chord instead of a *D* $\flat$ , but still ties it to the *D* $\flat$  in the preceding bar. This is probably a misprint.

Bar 7. In GE the *D* $\flat$  is missing from the second chord.

Bar 10. GE does not tie the octave *C* $\flat$ -*C* $\flat$ <sup>1</sup> at the end of this bar over the bar-line.

Bar 20. FE has *B* $\sharp$  as the last note in the bass and not *B*, as given in GE. This *B* $\sharp$  may be authentic, especially in view of the *B* $\sharp$  in the first chord of the following bar.

Bar 25. In the third chord in the bass GE has *F*<sup>1</sup> instead of *E* $\flat$ <sup>1</sup>. This is probably a misprint, for in the repetition of this passage at bar 45 both GE and FE have *E* $\flat$ <sup>1</sup>.

Bars 25 and 29. FE and GE do not make it clear that the semiquavers in these bars are to be played with the right hand.

Bar 31. For the last semiquaver in the treble FE has not just *A* $\flat$ <sup>2</sup>, but the chord *C*<sup>2</sup>-*E* $\flat$ <sup>2</sup>-*A* $\flat$ <sup>2</sup>, as at the beginning of the following bar. According to the original editions, the last quaver in the left hand is the sixth *F*<sup>1</sup>-*D* $\flat$ <sup>2</sup>, without the *B* $\flat$ <sup>1</sup>. This is probably an inadvertent omission. FE and GE do not break the slur in this bar.

Bar 33. FE and GE start a new slur at the beginning of the bar. GE has *G*<sup>1</sup> and not *A* $\flat$ <sup>1</sup> in the chord at the beginning of the bar.

Bar 36. GE not only has no natural before the *G*<sup>1</sup> in the chord on the third quaver, but adds a flat before the *G*<sup>2</sup>. According to GE, the fourth quaver in the right hand is an *F*<sup>2</sup> without the lower sixth *A* $\flat$ <sup>1</sup>. GE has no *G* in the left-hand part in the chord on the last quaver in the bar.

Bars 41–42. FE and GE do not break the slurs either at the beginning of these bars or at bar 43.

Bar 45. In contrast to bar 25, the fourth quaver in the bass in GE has the seventh *D* $\flat$ <sup>1</sup> as well as the octave *E* $\flat$ -*E* $\flat$ <sup>1</sup>. This makes it match bar 44.

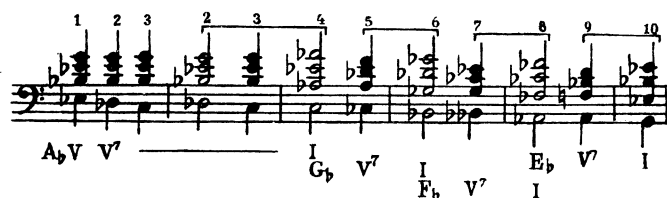
Bar 46. FE and GE begin a new slur on the last note in the right hand.

Bars 52–53. We have accepted the notation of recent editions. In FE and GE, the ninth semiquaver in the right hand at bar 52 is *C* $\sharp$ <sup>2</sup>-*E*<sup>2</sup> and the eleventh *D* $\sharp$ <sup>2</sup>-*F* $\sharp$ <sup>2</sup>. Similarly at bar 53 the eighth semiquaver is *D* $\sharp$ <sup>2</sup>-*F* $\sharp$ <sup>2</sup>.

Bar 55. The fingering of the left hand comes from FE and GE.

Bars 56–61. The subtle harmonic progression in these bars, when reduced to its basic shape, appears as a kind of transitional passage between the chords *E* $\flat$ -*G*-*B* $\flat$  at the beginning of bar 56 and *E* $\flat$ -*G*-*B* $\flat$ -*D* $\flat$  at the beginning of bar 61. This insertion is basically a sequence of dominant seventh – tonic progressions falling a tone each time, i.e. in *A* $\flat$  major, *G* $\flat$  major, *F* $\flat$  major and *E* $\flat$  major.

#### Pattern I



#### Pattern II



In FE and GE the second chord is not *V*<sup>7</sup> but *VII* (in *A* $\flat$  major) with a diminished seventh and diminished third: *G*-*B* $\flat$  $\flat$ -*D* $\flat$ -*F* $\flat$ . Chopin notates it as *B* $\flat$  $\flat$ -*D* $\flat$ -*F* $\flat$ -*A* $\flat$ , i.e. *V*<sup>7</sup> in *E* $\flat$  $\flat$  major, in order to simplify it and so make it easier to read. He changes the *A* $\flat$  to *G* only at the end of bar 57 in chord 3, which is the same chord, but contains anticipations in the shape of the *C* and the *E* $\flat$ . (Where the identical chord occurs in bar 56 these are only changing notes.) Chopin further adds a minor seventh to chords 4 and 6, so that chords 4, 5, 6 and 7 form a series of dominant sevenths that proceed through the circle of fifths, but are

further altered in that the fifth in chords 4 and 6 is flattened. Pattern II shows the chords in their final form as given in FE and GE. But Chopin writes *D* instead of *E♭♭* in chord 4, and *C* and *E* instead of *D♭♭* and *F♭* in chord 6.

Bar 61. In GE and Mikuli's edition the grace note *A♭*<sup>1</sup> is tied to the same note immediately following. If the version without this tie is accepted, it is advisable to spread the octave.

Bars 67–69. FE and GE do not tie the *D♭*'s over the bar-line. Yet at bars 73–75 they tie the corresponding *A♭*'s, and at bars 81–83 the *A*'s.


Bar 78. Here and towards the end of the preceding bar, GE unnecessarily changes the notation of the *E*<sup>2</sup> to *F♭*<sup>2</sup>, returning to *E*<sup>2</sup> at bar 79.

Bar 92. The last two quavers in the bass are notated in GE as *B♭-A♭*, (and not *A♭-B♭*, as in FE); similarly the fifth and sixth quavers at bar 93.

Bar 100. In FE the last two notes of the melody are equal quavers. GE's version is retained in the present edition, except that the last note in the bass, the *A♭*, is a semiquaver (paralleling the rhythm of the melody) and is linked by an upper ligature to the preceding *G♭*.

Bar 101. The phrasing is reproduced from FE and GE.

Bar 103. GE does not tie the two *D*'s at the beginning of the bar. The chord of the diminished seventh, which in the preceding bars can be interpreted in various ways, becomes at bar 103 VII<sup>7</sup> in *G♭* minor (or *G♭* major) and as such ought to be notated with an *E♭♭* and not a *D*. For this reason we have changed the original notation. The last note in the bass is given in GE as *D♭*<sup>1</sup> and not *E♭*<sup>1</sup>.

Bars 103–107. The frequent combinations of two rhythms, , are notated in FE with the semiquaver immediately over the third quaver in the triplet. GE has the corresponding semiquavers after the third note of the triplets. Yet in bars 109–115, where similar combinations of two rhythms often occur, GE puts the semiquavers immediately over the third quavers of the triplets.

Bars 108–115. In this passage FE and GE do not sufficiently clearly and consistently distinguish the upper part in the right hand, which contains the melody, from the lower notes which fill in the harmony. We have made appropriate changes, in the main following Scholtz' edition (C. F. Peters, Leipzig).

Bar 125. FE does not tie the *G*<sup>2</sup> at the beginning of the bar to the one at the end of the preceding bar. Yet it ties the two *F*<sup>2</sup>'s immediately following. There is no *tr.* sign over the eighth semiquaver.

Bar 126. GE has the octave *G-G* in the left hand at the beginning of the bar. For the last quaver it has the octave *B♭-B♭*<sup>1</sup>, not the sixth *B♭-C*<sup>1</sup>.

Bar 127. The left hand in GE is in equal quavers, with the same chord on the third quaver as is given for the second, fourth and fifth.

Bar 131. The chord which at bars 128–129 took the form *C♯-E-G-B♭* resolves at bar 132 into the triad *B-D-F♯*, and is therefore re-notated as *A♯-C♯-E-G*. The notation in FE and GE does not make this enharmonic change clear, as we have. In the same bar FE has no octave *G-G* in the left hand.

Bar 135. According to B. Wójcik-Keuprulan (*Melodyka Chopina*, Lwów 1930, p. 24) the grace note in this bar should not exceed the value of a semi-quaver in duration. J. P. Dunn (*Ornamentation in the Works of Fred. Chopin*, p. 42) gives this note a theoretic crotchet value, though agreeing that it should be played as a quaver. We favour the latter view, on the grounds that if Chopin had wanted to give it only the value of a semiquaver he would have notated it as a small quaver with no stroke through it. By writing it as a small crotchet, however, he obviously intended to prolong it, which is consistent with the pathetic character of this passage.

Bar 137. GE gives the bass as follows:



Bar 148. GE has only *più lento*.

Bar 165. The third chord in this bar should really have *D♯♯* instead of *E*, since it is VII of V in a progression (in *A♯* major) I – VII<sup>7</sup> of V – VII<sup>7</sup> – I. But as it may be understood as a passing chord, we have left the original notation.

Bar 167. FE and GE write the third quaver as *D*, and not *C♯♯*, as it should be.

Bar 173. GE has no crotchet *F♯*<sup>1</sup> on the second beat of the bar.

Bar 174. FE has *F♯-C♯*<sup>1</sup> for the last quaver in the left hand and not *A-C♯*<sup>1</sup>.

Bar 176. GE has *B*<sup>1</sup> alone, without the *F♯*<sup>1</sup>, in the right hand at the beginning of the bar.

Bars 182–185. The bass in GE lacks the richness of ours, running:



Bar 188. In GE the *C♯*<sup>1</sup> is missing from the chord on the third quaver from the end of the bar.

Bars 200, 202 and 204. The third beat of the bar consists of three groups of two semiquavers rather than two groups of three (i.e. the effect is of a trill that is getting faster). It is thus in fact a quaver triplet broken into semiquavers.

Bars 209 and 212. In GE the grace note, *A♯*, is a quaver with a stroke through the tail. We reproduce the longer grace note from FE. In our opinion, it should have the value of a quaver, as at bar 135.

A semiquaver would introduce too violent a rhythm, not suited to this quiet, dreamy passage. On the other hand, a crotchet grace note would overemphasize its resolution, i.e. the *B* in the inner part.

Bar 214. In FE and GE the  $D\sharp^1$  is missing from the chord at the beginning of the bar.

Bar 221. FE lacks the grace note  $F^1$ .

Bars 226–227. It is very doubtful whether the semiquaver figures, either here or at bars 230–231 and 234–237, are to be understood as sextuplets, as would appear from the sign 6 found in FE (though not in GE) over each of these groups. They are interpreted in this way by, among others, Klindworth, who divides them into two semiquaver triplets. However, we have seen in the note on bar 200 that Chopin used to mark such quaver triplets with a sextuplet sign (which strictly consists of two semiquaver triplets). We see the same at bars 250 and 251, where six semiquavers phrased in pairs are marked with a sextuplet sign. The sextuplets at bar 226 etc., taken on their own, seem to consist of two linked groups, each consisting of three semiquavers, of which the first one is the highest and the following two descend by step. Yet they are derived from figures having augmented values in bars 222–225, where the  $\frac{3}{4}$  time signature makes them into three groups of two notes, even in the passages where Chopin introduces a subsidiary  $\frac{3}{8}$  time by holding the fourth quaver (bars 224, 225). The addition of the crotchet tails in GE (though they are not found in FE) clearly indicates that the  $\frac{3}{4}$  time continues, by phrasing the notes in pairs. For instance the figure at bar 227:



is a faster repetition of the figure at bar 222:



(cf. also bar 228:



and bars 211–213, where, despite the apparent division into threes, the  $\frac{3}{4}$  rhythm is certainly preserved).

Bar 242. For the first quaver in the third triplet FE has the chord  $C^2-E\flat-C^3$  without the  $A\flat^2$ .

Bars 243–248. Unlike FE, GE places the semiquavers in the right hand not over the third quavers of the triplets, but after them. Mikuli does the same.

Bar 244. The third quaver of the first triplet consists in GE of  $E\flat^2-A\flat^2-C^3$ , and not  $F^2-A\flat^2-C^3$ ; in the chord on the fifth quaver, the  $F^2$  is missing.

Bar 251. The octave *D-D* in the last triplet in the left hand is placed in FE an octave higher; the last chord of this triplet has  $A^1$  instead of  $F\sharp^1$ .

Bars 252–253. GE has no  $C\sharp^1$  in the left hand in the last chord of bar 252 and the first of bar 253. At bar 253 in FE there is no  $A\flat^2$  in the third chord in the right hand. GE does not break the slur between the fifth and sixth quavers of bar 253.

Bars 254–281. Unlike FE, where the semiquavers are written immediately under or over the third quavers of the corresponding triplets, GE and Mikuli consistently write them after the quavers (with the exception of bars 268–271, where GE too makes them simultaneous). A. Cortot, in his edition of this polonaise, presumes that Chopin here used the traditional classical notation, whereby a dotted quaver and semiquaver are used instead of a triplet consisting of a crotchet and a quaver in order to simplify the notation. GE's notation seems to argue against taking the rhythm in this passage in such a way. This is a very difficult problem. The dotted rhythm, which gives the semiquavers their real value in  $\frac{3}{4}$ -time, seems to be better suited to the character of this passage, with the obvious exception of bars 268–271, where the displacement of the semiquavers in the right hand would create an uneven and unpleasantly discordant sound.

Bar 254. FE has the bare octave  $E\flat^1-E\flat^2$  without the  $C^2$  for the second and third quavers of the right hand.

Bar 255. In GE the minim  $E\flat^2$  in the right hand is not tied to the one in the preceding bar. For the third quaver, GE repeats only the third  $A\flat^1-C^2$ . In the last chord of the bar, FE has  $E\flat^1$  and not  $F^1$ . This is probably a misprint, since at the corresponding bars 257 and 259 it has  $F^1$  and not  $E\flat^1$ .

Bar 262. Instead of the second semiquaver rest in the bass, GE and Mikuli's edition dot the preceding quaver. The first chord in the right hand in FE has an "arpeggio" sign after the grace note. GE does not tie over the  $A\flat^2$  at the end of this bar.

Bar 274. GE brings in the chord  $E\flat-B\flat-D\flat$  under the semiquaver  $G^1$  in the right hand instead of delaying it, like FE and us, until the second beat. The same happens at bar 276.

Bar 279. For the last semiquaver in the right hand, FE has  $A\flat$  alone. We have followed GE and Mikuli's edition.

### 8. Polonaise in D minor, op. 71 No. 1

Abbreviations: FtE – the first edition by J. Fontana (A. M. Schlesinger, Berlin, No. 4397).

A considerable part of the manuscript of this polonaise was reproduced with Chopin's Contredanse in the "Kuryer Literacko-Naukowy" (The Literary and Scientific Courier), the supplement to No. 265 of the "Illustrowany Kuryer Codzienny" (The Illustrated Daily Courier), Cracow, September 24th,

1934. It seems from the notes to these reproductions that both works were sent to Tytus Woyciechowski in the middle of 1827 (NB. Fontana also mentions 1827 as the year in which the polonaise was composed). As far as can be judged from the reproduction, the manuscripts of both works are autographs. The reproduction gives the main section of the Polonaise and the first part of the trio. It appears from the above mentioned notes to the reproductions that the remainder of the work was not photographed. The original no longer exists. The manuscript of this polonaise shows considerable differences as compared with the text as we have it in the Fontana edition. We do not discuss these differences here, as they are too numerous, and a reproduction from a not very clear photograph often does not enable us to establish the text with complete certainty.

FtE has the metronome marking  $\text{♩} = 84$ , which is obviously a misprint. The quaver should in fact be a crotchet.

In FtE's text the legato and phrasing slurs are very few and far between. The phrasing in the present edition is mostly our own.

Bar 12. Klindworth rearranges the last chords in order to avoid the parallel octaves between the melody and the upper part in the left hand. But these octaves are only a doubling of the melody.

Bar 14 *et seq.* The fingering of the sextuplets in the left hand of bars 14–16 and the right hand of bar 19 is reproduced from FtE with the exception of the second  $G^{\#2}$  (the seventh semiquaver of bar 19), where we have substituted the second finger for the thumb.

Bar 19. In order to emphasize the two melodies implied in the figuration, the notation should be as follows:



Strictly speaking, there are even three parts, because in addition to the lower part, with the rhythm quaver-semiquaver, the upper part has a dual nature. One part links all the upper semiquavers ( $B^3-F^{\#3}-E^3$ ,  $F^{\#3}-E^3-F^{\#2}$  etc.), and the other leads from the lower semiquaver to the other two in the triplet ( $D^3-F^{\#3}-E^3$ ,  $G^{\#2}-E^3-F^{\#2}$  etc.).

Bar 41. Chopin could easily have avoided the parallel octaves in the outer parts in the last chords of the bar (e.g. by means of the chords given by Klindworth in his edition). Still, in his later works, Chopin did not hesitate to use similar parallel progressions; here, moreover, the progression is softened by the retardation of the upper part.

Bar 46. In the last chord we have changed the  $E^{\#1}$ , found in FtE, to  $F^1$ , in view of the chord's subsequent resolution ( $G^{\#}-B-D-F$  to  $A-C^{\#}-E$  with the added seventh  $G$ ). The same applies to bar 82.

Bar 59. Some recent editions have  $D$ , and not  $D^{\#}$ , in the treble throughout the whole bar (unlike bar 57). We reproduced FtE's version.

Bar 60 *et seq.* Klindworth notates the figuration in bar 60 and the subsequent bars as follows:



Yet more appropriate would be the following:



because it suggests the most natural way of executing the figures, especially in quick tempo.

Bar 61. Recent editions have  $B^2$  for the first semiquaver in the right hand, and not  $B^{\#2}$ . The same applies to the first note of the last triplet in the bar.

Bar 62. FtE has  $G$  and not  $F^{\#}\#$  in the bass. The same applies to the last triplet of bar 66 in the treble. FtE has  $D^1-E^{\#1}$  and not  $E^{\#1}-A^1$  at the beginning of the bar in the treble. We have followed Mikuli's version.

Bars 62–68. We have reproduced the slurring in the left hand from the Scholtz' edition.

Bar 67. FtE has  $E^3$  and not  $D^{\#3}$  as the fourth note from the end of the bar. We have followed Mikuli's version.

Bars 70–71. FtE consistently writes  $A$  instead of  $G^{\#}\#$ .

Bar 72. FtE has  $C$  instead of  $B^{\#}$  in the second triplet.

### 9. Polonaise in $B\flat$ major, op. 71 No. 2

Abbreviations: FtE – the first edition by J. Fontana (A. M. Schlesinger, Berlin, No. 4398). The phrasing is our own.

Bar 4. FtE has no  $G$  in the last chord.

Bar 5. FtE indicates *piano* instead of *forte*, probably erroneously.

Bar 9. FtE notates the lead into bar 10 in the left hand as follows:



We have followed the version given at bar 37.

Bar 10. At the end of the bar FtE has the following bass:



Bar 38 is similar.

Bars 12–13. In contrast to the similar thirds between bars 13 and 14, FtE does not tie the thirds

between bars 12 and 13 (and 40–41). It is very probable that the absence of ties is inadvertent.

Bar 15. FtE ties the  $E\flat$ 's in the first two chords in the bass as at bar 43, and once in the recapitulation, but the second chord in the bar always has an "arpeggio" sign from the  $E\flat$  upwards. We have accepted Mikuli's version.

Bar 17. At the end of the bar FtE has the following notation in the left hand:



Bar 45 is similar.

Bar 18. At the end of the bar FtE has the following notation in the left hand:



Bar 46 is similar.

Bars 26, 28 and 30. We retain the rhythmic variations in the final thirds of these bars, as being very characteristic of Chopin's freedom and variety.

Bars 27 and 29. FtE curtails the second  $F$  in the bass (and the second  $G$  at bars 31 and 32). In these bars and at bar 31 we have left the endings of the trills in the right-hand part as they are given in all the recent editions, including Mikuli's. It should be mentioned, however, that FtE does not have these endings, and it is very likely that in these passages Chopin intended only a mordent (as seems to be certain in the case of the notes marked *tr.* in bars 26, 28, and similar bars) — the more so as the execution of the trills in the inner part presents some difficulty.

Bars 34 and 35. FtE has no  $C^1$  in the chord at the beginning of these and later corresponding bars

Bar 53. FtE here has:



as in the subsequent repetitions of these bars and at bar 54, though in the repetitions of the latter bar FtE does not tie the  $D$ 's either in the bass or in the treble. At bars 69–70, FtE has a similar notation to that at bar 53, but without the "arpeggio" signs.

Bar 59. FtE has  $D\flat^1$  instead of  $C\sharp^1$  at the end of the bar.

Bars 63–64. We have accepted Klindworth's slurring. FtE slurs each triplet, as at bars 65–66.

Bars 73–74. FtE ties the thirds  $D^1$ - $F^1$  between bars 73 and 74, but does not tie the similar thirds at bars 77–78.

Bar 80. In contrast to bar 79, FtE does not give the ending of the trill. Some recent editions add the notes  $A\sharp^3$ - $B\sharp^3$ . Others, following Mikuli, add only  $A\sharp^3$ , avoiding the repetition of  $B^3$  at the beginning of bar 81. It is probable, however, that Chopin meant to end the trill on its upper note,  $C\sharp^4$ , and then go straight on to the  $B^3$  in the following bar.

### 10. Polonaise in F minor, op. 71 No. 3

Abbreviations: FtE — first edition by J. Fontana (A. M. Schlesinger, Berlin, No. 4399). MS. — Chopin's autograph in the collection of the Frederick Chopin Society in Warsaw. At the end of the autograph there is a remark by Chopin: *Mille pardons pour la mauvaise écriture. FCH Stuttgart 1836.* The writing is, however, clear and legible. The text differs considerably in many details from that given in FtE, as to both the notes and the phrasing, as well as other indications and signs, which are very numerous. The pedalling is given only for bars 15–17 and 27–28, with the sign to lift the pedal under the rests at the ends of these bars. Bars 51–72 and 92–99 are marked in MS. only as repeats of the corresponding preceding bars. We consider below only the more important differences between MS. and FtE. When Chopin wanted to send a copy of this polonaise to Eliza Radziwiłł, he asked Woyciechowski (in his letter of 14th November 1829) to send him one, adding: "I do not want to write it out from memory..., as I should probably write it differently". But it is not likely that Chopin had a copy of the polonaise with him in Stuttgart on his journey in 1836. We may assume that he wrote it out from memory, which would explain the differences between MS. and FtE.

The phrasing is ours. In MS. and FtE it is very fragmentary.

Bar 2. In MS. the second crotchet in the bass,  $A\flat$ , is preceded by its lower octave in the form of a grace note; and, in the corresponding chord in the right hand, the  $C$  is written as a minim and not repeated at the end of the bar.

Bar 5. In FtE the sign *ten.* is given under the  $D\flat^2$ . We believe, however, that this sign is meant to apply to the  $F$  in the bass, which should be held throughout the whole bar. MS. has neither the sign *ten.*, nor *tr.*; but it gives *espress.*

Bar 8. After the semiquavers  $G^1$ - $A\flat^1$ - $G^1$ - $A\flat^1$ , MS. repeats the  $G^1$  and  $A\flat^1$  as grace notes before the  $B\flat^1$  (cf. bar 38).

Bar 10. In MS.,  $B\flat^1$  in the treble is notated as a crotchet followed by a quaver rest.

Bar 11. MS. does not have the grace note either at the beginning or at the end of the bar. Klindworth changed the grace note  $A\flat^1$  (the first note in the right hand) to a  $B\flat^1$ , possibly quite rightly, as Chopin very rarely has grace notes at the same

pitch as their principal notes. The last two notes in the right hand ( $A\flat^1-A^1$ ) are notated by Klindworth

as 

Bar 12. In MS. the first note in the right hand is  $A^1$ .

Bar 13. MS. has *forte*; before the  $G\flat^2$  with the *tr.* at the beginning of the bar, it has as grace notes  $F^1-G\flat^1$ , and after the  $G\flat^1$  there is a run from  $F^1$  to  $F^2$  notated in small quavers and marked *con forza*.

Bar 14. MS. does not have the mordent.

Bars 15–22. In MS. the first note in the left hand in these bars is a single  $C$ , written as a quaver and followed by a quaver rest.

Bar 16. MS. lacks the grace note at the end of the bar.

Bars 19–22. In the left hand of bars 19 and 20, FtE has  $C\flat^1$  instead of  $B$ , and similarly for the seventh semiquaver of bar 20 it has  $C\flat^3$  instead of  $B^2$ . On the third beat of bars 19 and 21, FtE has crotchets in the bass. We have retained the notation that corresponds to the preceding bars. On the third beat of bars 19 and 20 MS. has  $C\flat^1$  alone (as a quaver followed by a quaver rest). On the third beat of bars 21 and 22 it has only a crotchet  $G$ ; however the thirds above the semiquavers are given in bars 19 and 20 as dotted crotchets and in bars 21 and 22 as minims.

Bars 23 and 24. The fingering of the bass line is to be found in FtE, as is that of the first chord in the right hand. We have followed FtE's arrangement of the parts. The recent editions give the  $G$  in the chord at the beginning of these bars to the left hand. In MS. the turn has a stroke through it, which means that it should begin on the  $D\sharp$ ; recent editions have the same version. FtE does not mark the sharp. Brugnoli has  $D^1$ , which is incorrect. However Brugnoli rightly recommends beginning the turn on the principal note  $E^1$  (as does Mikuli). Klindworth and Scholtz begin it on the  $F^1$  above, which is inconsistent, since at bar 18 they begin on the principal note,  $C^2$ . A similar version is also given in MS., where the turn is written out in small notes.

Bars 25 and 26. In MS. the rhythm of the grace notes in these bars is notated exactly: at bar 25 the  $F^1$  and  $G^1$  are written as quavers and followed by semiquavers, and at bar 26 the  $G$  is a dotted quaver and followed by demisemiquavers. Recent editions have demisemiquavers at all three places.

Bars 28, 29, 31–33. The fingering is reproduced from FtE (with the exception of the  $G^2$  in bar 28, where FtE indicates the fifth finger, and the first note of bar 32,  $A\flat^2$ , where FtE has the fourth finger).

Bars 29–30 and 33–34. In MS., the last quaver in the left hand of bars 29 and 30 is not a bare octave but a chord  $F-C^1-A\flat^1$ . Similarly at bars 33 and 34 –  $B\flat-F^1-D\flat^2$ .

Bar 37. The left hand in MS. is quite different from FtE's: it first has  $D$  twice (without the natural), then  $B\flat$  and  $F-F^1$ , and finally  $E\flat-B\flat$  and  $G\flat-E\flat^1$ .

Bar 40. FtE has  $D\sharp^2$  and not  $E\flat^2$  at the beginning of the bar in the right hand; and it ties this note to the following  $E\flat^2$ . Mikuli has  $D^2$  instead of  $D\sharp^2$ . The fingering of the first three semiquavers is reproduced from FtE. In MS. this bar runs as follows:



Bars 44–50. In these bars MS. indicates *sempre più piano dim. e poco rallentando*.

Bars 47–50. In MS., the  $C$  at the beginning of bar 47 in the right hand is tied to the one at the end of bar 46; however it is dotted, as are the  $C^2$  and the  $C^3$  at the beginning of bars 48 and 49. In the right hand of bar 50, after a quaver  $C^2$  (which is dotted but tied to the preceding  $C^2$ ), MS has a quaver  $C^1$ , followed by a crotchet  $C$  and then a crotchet rest. In the left hand, however, MS. has two quaver chords,  $C-F-G$ , and then a quaver rest, after which, below the thirds  $G-B\flat$ ,  $F-A\flat$  and  $E-G$ , it has a  $C$  as a dotted crotchet.

Bar 77. MS. has no  $B\flat^1$  below the quaver  $D\flat^2$  on the third beat of the bar in the right hand; and in the left hand it has a crotchet  $E$ , followed by  $B\flat-D\flat^1$  as the last quaver of the bar. Klindworth changes the bass at the end of the bar, as given at a), and Scholtz as given at b):



Both these versions certainly sound better than FtE's. The last  $G^1$  in the right hand is given by FtE as a semiquaver, and followed by a semiquaver rest. At bar 96 FtE notates this  $G^1$  as a quaver, despite this, however, still adding a semiquaver rest.

Bars 77–79. The fingering for the right hand at bar 77 (semiquavers 2–8), at bar 78 and at the beginning of bar 79 is reproduced from FtE.

Bar 78. MS. does not have the grace note  $B\flat^1$ . The minim is written as  $C\flat^2$  and given an accent and a figure 3, to indicate the fingering, although the preceding  $B\flat^1$  has the same fingering. FtE also writes the minim as  $C\flat^2$ .

Bars 80–81. Instead of  $F\flat^1$  FtE has  $E^1$ . The grace notes should be executed as at bar 25 (see above). In MS. the second note in the treble is given as a semiquaver  $E^1$ . On the second beat of the bar MS. has the sixth  $D\flat^1-B\flat^1$ , and on the third beat the sixth  $C^1-A\flat^1$ , notated as a quaver and followed by a quaver rest. In the left hand MS. has no  $B\flat$  at



the beginning of the bar. On the second beat of the bar it has a quaver rest and  $E\flat$  alone, and on the third beat the octave  $A\flat-A\flat$  and a quaver rest. MS. does not have bar 81, i.e. it has no "second time" version for the repeat.

Bar 82. At the beginning of the bar MS. has only  $E\flat^3$ , written as a quaver and tied to the first note of the sextuplet. In FtE, the second note in the sextuplet is notated as  $B^1$ .

Bar 83. MS. has the grace notes  $F^2-E\flat^3$  as demisemiquavers following a dotted quaver; MS. does not have either the turn or the grace note  $D\flat^2$ . In MS. the crotchet  $D\flat^3$  at the end of the bar is tied to the  $D\flat^3$  at the beginning of bar 84 where, however, the grace note is not given.

Bar 84. FtE and MS. give the fourth semiquaver an additional quaver tail. In MS. the first three and the last notes of the sextuplet have additional upper tails which are joined with a ligature.

Bar 86. In MS. the right-hand part runs as follows:



Bar 88. In MS. the right-hand part runs as follows:



In FtE the penultimate semiquaver is given as  $C\flat^3$ .

Bar 89. The last four semiquavers in the bar in MS. consist of the thirds  $C^3-E\flat^3$  and  $D^3-F^3$ , each repeated. The second quaver in the left hand in MS. is  $C^1-E\flat^1-G^1$  (obviously a misprint for  $D\flat^1-E\flat^1-G^1$ ), the third is  $A\flat-A\flat^1$ , and the last  $A-E\flat^1-G\flat^1$ .

Bar 91. In MS. the second note on the second beat of the bar,  $E\flat^2$ , is written as a demisemiquaver, following a dotted semiquaver. The second beat of the bar in the left hand has only  $E\flat^1$ .

## 11. Polonaise in G minor

Published in 1817, reprinted from the only known copy in Z. Jachimecki's book *F. Chopin et son oeuvre*, Paris 1930, pp. 45-47; next edited by Jachimecki in the collection *Trzy polonezy z lat najmłodszych* (Three Polonaises from the Earliest Years), Cracow 1947. Our edition is based on the text as it is known from these two publications. The reprint in Jachimecki's book is denoted by R, and his edition by JE. We ourselves have added phrasing, dynamics etc., partly reproduced from JE.

Bar 8. R and JE have a natural before the grace note  $E^3$ . This sign was probably misprinted (or misread) instead of a flat, which would restore the  $E\flat$  after the  $E$  at the end of the preceding bar.

Bars 11-12. JE gives the left-hand part at the end of bar 11 and the beginning of bar 12 as follows:



The typographical error (crotchets instead of quavers) at the beginning of bar 12 aside, we feel that R authorizes us to accept the more appropriate  $E\flat^1$  instead of  $F\sharp^1$  in the last chord of bar 11, and  $D^1$  instead of  $F\sharp^1$  in the second chord of bar 12 (cf. the second chord of bars 22, 30 and 38). The last two notes in the melody at bars 12, 22, 30 and 38 are written in R in such a way that the last note is a minim and the preceding one a crotchet grace note.

Bar 13. The top note in the second chord in JE is  $C^2$  and not  $A^1$ . We prefer  $A^1$ , which is to be found in R and corresponds to the  $F\sharp^1$  at bar 1, because bars 13-16 are an exact transposition of bars 1-4 into  $B\flat$  major.

Bar 22. R does not indicate *Fine* either here or at bar 12. Nor does it have the repeat of the main section of the polonaise after bar 22. It is virtually impossible, however, that Chopin really wished to end the polonaise at bar 22 in a foreign key. In our opinion, the first section should be repeated after the second, but omitting the introduction (bars 1-4). This corresponds to the usual form adopted in Chopin's early polonaises, in the Polonaises in  $G\sharp$  minor and  $G\flat$  major, in all three polonaises of op. 71, etc. The omission of the introduction is the more advisable here since the second section contains the introduction transposed. After the trio, however, the polonaise should obviously be repeated from the beginning.

Bar 29. The turn should be played like this:



## 12. Polonaise in $B\flat$ major (composed in 1817)

Edited by Jachimecki from the manuscript and published in the "Kuryer Literacko-Naukowy" (Literary and Scientific Courier) in Cracow, a supplement to the "Illustrowany Kuryer Codzienny" (The Illustrated Daily Courier), January 22nd, 1934, together with the facsimile which we denote by F and subsequently in the collection *Trzy Polonezy z lat najmłodszych* (Three Polonaises from the Earliest Years), Cracow 1947. This latter edition is denoted by JE.

With the exception of the *forte* at the beginning of the work, and short slurs in the treble at bars 23, 24, 29 and 30, F has no phrasing, dynamics, etc.

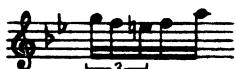
Bar 12. As in the Polonaise in G minor, F gives the last note of the melody as a minim and the

preceding note as a crotchet grace note. Similarly at bars 20 and 32.

Bar 13. Here and at bar 17 the turn should be executed as follows:



and at bar 15 like this:



Bar 20. As in the Polonaise in G minor, it is doubtful whether this polonaise should end with the second section, without a repeat of the main section. F gives no indications as to this. The repeat of the main section (with the omission of the introduction, i. e. bars 1–4) is less obviously indicated here than in the Polonaise in G minor because the second section ends in the home key.

Bars 32 and 42. F and JE give the penultimate chord an additional  $A^1$  between the  $F\sharp^1$  and the  $C^2$ . We have made the cadence conform to that of bars 12 and 20.

Bar 36. We recommend altering the bass as follows:



F indicates *Dal segno*. JE has the appropriate sign at the beginning of the trio at bar 21; but in F this sign is to be found at the beginning of bar 27, i. e. only the second half of the main section of the trio is to be repeated, as in the trio in the Polonaise in G minor.

### 13. Polonaise in $A\flat$ major (dedicated to Żywny)

Composed in 1821, published by Gebethner and Wolff, Warsaw, in 1902, according to J. Michałowski's transcription. The original version was published in the music supplement to the first number of "Die Musik" in Berlin in 1908 and in Brugnoli's edition (Ricordi, Milan). It has recently been published by Z. Jachimecki in the collection *Trzy Polonezy z lat najmłodszych* (Three Polonaises from the Earliest Years), Cracow, 1947. Our edition is based mainly on the reproduction of the manuscript (denoted by MS.) in Hoesick's book *Chopin. Życie i Twórczość* (Chopin, His Life and Art), 1910, vol. I, p. 43.

MS. contains no instructions, phrasing or accents except *ritard.* at bars 25 and 50.

Bar 1. Brugnoli recommends beginning the 'turn on the lower note, i. e. on  $D^3$ . We think, however, that he is wrong and that the turn should begin on  $F^3$ . In Brugnoli's and Jachimecki's editions the last note of the melody in bar 1 is a third higher than in our edition, i. e.  $A\flat^3$ . We have accepted  $F^3$ , following the version in "Die Musik"; MS. seems rather to favour this.

Bar 4. Instead of the third  $G^1-B\flat^1$  in the right hand Brugnoli has only  $G^1$ , and Jachimecki only  $B\flat^1$ .

Bar 6. MS. has  $D\flat^2$  instead of  $C\sharp^2$ .

Bar 12. Neither MS. nor the other editions give the ending of the trill, either here or at bar 46 at the cadence of the trio.

Bar 16. Brugnoli and Jachimecki do not have the  $A\flat^2$  on the third quaver in the treble. MS. and "Die Musik", however, do have this note, which corresponds to the  $G\flat$  in bar 20.

Bars 21–23. MS. has an erroneous  $E^1$  instead of  $F\flat^1$  in the chords of the left hand.

Bar 40. MS. has  $G\flat^2$  instead of  $F\sharp^2$ .

### 14. Polonaise in $G\sharp$ minor

Published for the first time in 1864 by B. Schotts Söhne in Mainz. Included in the collected editions of Gebethner and Wolff in Warsaw (vol. III, No. 13) and Breitkopf & Härtel in Leipzig (vol. XIII, No. 15). It is also to be found in the editions by Mikuli, Kullak, Pugno, Brugnoli and others. It bears the inscription *Dédiée à Madame Dupont*, probably a member of a family known to Chopin in Warsaw (Chopin mentions Mademoiselle Dupont in his letter to T. Woyciechowski, dated May 15th, 1830). Niecks, in his book *F. Chopin as a Man and Musician* (II, 1902, p. 243), very sensibly questions the date of composition of this polonaise (1822). The style and developed technique of the piece seem to indicate a much later period in Chopin's work. We have replaced the very imprecise phrasing in Breitkopf & Härtel's edition by phrasing taken mostly from Kullak's and Brugnoli's editions. We have kept the signs and dynamic indications of the earliest editions, although the majority of them were probably added by the editors.

Bar 3. In Mikuli's and Brugnoli's editions the  $G\sharp$ 's on the third and fourth quavers in the right hand are not tied. We have retained the version in Breitkopf & Härtel's edition, though we think that it is still better to tie the  $B$  as well, thus:



as in Pugno's edition.

Bar 6. Mikuli, Kullak, Pugno and Brugnoli recommend that the trill should begin on the principal note. But a different opinion is tenable in view of the fact that the note before the trill is also  $E^3$ , so that it is possible to begin on the upper note,  $F\sharp^3$ . The same applies to the trill at bar 35.

Bar 30. Breitkopf & Härtel's edition does not have the double sharp before the twelfth demisemiquaver.

### 15. Polonaise in $B\flat$ minor

Composed before leaving for Reinertz (Duszniki) in 1826. Published in the "Echo Muzyczne" (Musical

Echo) of June 3rd, 1881, No. 12, music supplement, pp. 89–95, and then included in the collected edition of Gebethner and Wolff (vol. III, No. 15) in Warsaw, and in the collected edition of Breitkopf & Härtel in Leipzig (vol. XIII, No. 16). It is also to be found in the editions of Kullak (published by Schlesinger in Berlin), Brugnoli (Edizione Ricordi in Milan) and others. Beyond the indication *Con Ped.* at the beginning of the trio, the first edition has no pedalling. This has been added by us.

Bar 8. In contrast to bar 38, the turn is notated in the first editions ("Echo Muzyczne", Gebethner and Breitkopf) not as a sextuplet of demisemiquavers, but as a number of grace notes grouped around the quaver  $F^1$ :

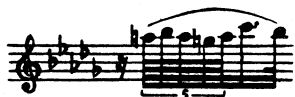


Brugnoli here claims to see an intentional rhythmic differentiation in these two different notations. In our opinion, the meaning and the execution of these embellishments is exactly the same in both cases, and for this reason we give a uniform notation.

Bars 11–12. In the first editions of this polonaise the first semiquaver in each bar is separated from the following notes, being given its own tail.

Bar 14. The first editions do not divide this passage between the hands.

Bar 18. In the first editions, the turn is given with  $A^2$  as the principal note and  $G^2$  as the lower note. Kullak has it as follows:



It would be most natural, however, for the turn to have  $A^2$  as the principal note and  $G^{\sharp 2}$  as the lower note, or  $A^{\flat 2}$  as the principal note and  $G^2$  as the lower.

Bar 25. The first editions have no  $F$  in the second chord in the left hand.

Bar 43. In contrast to bar 59, the demisemiquaver  $F^2$  appears in the first editions as a single note, without the chord.

Bar 45. Here and at bar 61, following Kullak's edition, we tie the  $A^{\flat 2}$ 's in the last two chords in the right hand by analogy with bars 8 and 33.

Bar 49. At the beginning of the bar, Gebethner and Wolff's edition has  $D^{\flat 1}$  and not  $B^{\flat}$  as the top note of the chord in the left hand. We have preferred by analogy the version of bar 47.

Bar 51. The first editions have  $D^{\flat 2}$ - $C^2$ - $C^{\flat 2}$ - $B^{\flat 1}$  as the first semiquavers in the left hand.

## 16. Polonaise in $G^{\flat}$ major

This polonaise was published for the first time by B. Schotts Söhne in Mainz in 1872, and then appeared in the collected edition of Gebethner and Wolff in 1883 (vol. III, No. 14) and in the supplement to the first number of "Die Musik" in Berlin, in 1908/9. It was also reprinted in R. Pugno's edition of the Polonaises (Universal-Edition).

The authenticity of this polonaise has been questioned by F. Niecks (*F. Chopin as a Man and Musician*, II, 1902, p. 359), and has been discussed by Jachimecki in the Proceedings of the Polish Academy of Science (vol. XXXIX, 1934, No. 1).

We have based our edition on the text published in "Die Musik". We have supplemented and modified the phrasing in some passages, and have added the pedalling.

Bar 1. Pugno gives the tempo as *Allegro moderato*  $\text{♩} = 84$ .

Bars 9 and 11. The endings of the trills have been added by us.

Bar 13. "Die Musik" has no  $E^{\flat}$  at bar 13, but only  $E^{\flat}$ . In view of the exactness of the repetition in all other details in this section it is very improbable that there should be an intentional variant here.

Bar 20. The end of the bar in the right hand is notated in "Die Musik" as follows:



We adopt the notation given at bar 50.

Bar 28. In the "Die Musik" edition the first note in the left hand,  $D^{\flat}$ , is a minim, as at bar 58. In the repeat of the first section of the polonaise the upbeat  $D^{\flat 1}$  should probably be played at the end of bar 28, as at bar 8. "Die Musik", however, does not indicate this.

Bar 35. Our original has the indication *al termoda*. This undoubtedly ought to be *tre corde* (after *una corda* at bar 33), as given in Pugno's edition.

Bars 59 and 60. The *tr.* signs in these bars should be interpreted as mordents. The similar signs at bar 61, however, mean longer trills, with endings.

Bar 71. "Die Musik" has the same rhythm in the accompaniment as in the following bar. In the repeat of this section at bar 122 however the rhythm is:  $\text{♩} \text{♩} \text{♩}$ .

Bars 101, 103, 105 and 107. The endings of the trills have been added by us.

F R Y D E R Y K C H O P I N  
C O M P L E T E W O R K S

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