

## Comments

*pf u* = piano upper staff; *pf l* = piano lower staff; *M* = measure(s)

## Sources

- SK<sub>1</sub> Autograph sketch. Warsaw, Fryderyk Chopin Institute, shelfmark M/234. 1 page, containing sketches for movement I M 117–131.
- SK<sub>2</sub> Autograph sketch, unknown private collection. Reproduction in: *The Work Sheets to Chopin's Violoncello Sonata. A Facsimile*. Introduction by Ferdinand Gajewski. New York: Garland, 1988, p. 27. 1 page, containing a sketch for movement I M 33 f. (for M 35 only a sharp accidental in *pf u* at the level of *c*<sup>#1</sup> is notated).
- A<sub>incipit1</sub> Autograph incipit at the end of the collection of teaching copies owned by Jane Stirling. Following on from the last volume, vol. VII, Auguste Franchomme prepared a complete catalogue of all works contained in the seven volumes, all with music incipits. Some of the incipits are in Chopin's hand and were signed by him. The entry for Opus 58 is on the third page, in the right-hand column. Heading: *Sonate | Op. 58 | All<sup>o</sup> maestoso*. The incipit goes up to M 2 beat 2+ ; *||:* is missing. Paris, Bibliothèque nationale de France, shelfmark Rés. Vma 241 (VII).
- A<sub>incipit2</sub> Autograph incipit included in the contract with the publisher Wessel of the English first edition F<sub>E</sub>, dated 2 May 1845. Heading: *All<sup>o</sup> maestoso*. Because of considerable loss of text, the musical text is only legible up to M 1 beat 2; *||:* is missing. Reproduction in: Jeffrey Kallberg, *The Chopin Sources. Variants and versions in later manuscripts and printed editions*. Diss., Chicago, 1982, p. 367.
- [A<sub>F</sub>] Missing autograph, engraver's copy for F<sub>F1</sub>.
- [A<sub>E</sub>] Missing autograph, engraver's copy for F<sub>E</sub>.
- A<sub>C</sub> Autograph, engraver's copy for F<sub>C</sub>. Warsaw, National Library, shelfmark Mus. 232 Cim. Title: *Sonate | pour le piano-forte | dédiée à Madame la Comtesse E. de Perthuis | par | F. Chopin | Leipsic chez Haertel | [left:] Paris Schlesinger [right:] Londres Wessel et Stap. | Œv 58*, top left in another hand plate number from F<sub>C</sub>: 7260. Throughout the manuscript are engraver's markings from the publisher Breitkopf & Härtel.
- F<sub>F1</sub> French first edition, 1<sup>st</sup> impression. Paris, Meissonnier, plate number "J. M. 2187.", published June 1845. Title: *SONATE | POUR LE | PIANO | Dédiée à Madame la Comtesse | E. de Perthuis, | PAR | F. CHOPIN. | A. Vialon. | [left:] Op: 58. [right:] Prix 15<sup>f</sup> | [centre:] A Paris, chez J. MEISSONNIER, Rue Dauphine, 22. | [left:] Londres, Wessel et C<sup>le</sup> [centre:] J. M. 2187. [right:] Leipzig, Breitkopf et Hartel*. Copy consulted: Paris, Bibliothèque nationale de France, shelfmark Vm<sup>12</sup> 5566.
- F<sub>F2</sub> French first edition, 2<sup>nd</sup> corrected impression. Paris, Meissonnier, plate number as F<sub>F1</sub>, published July 1845. Title as F<sub>F1</sub>. Copy consulted: Paris, Bibliothèque nationale de France, shelfmark Rés. Vma 241 (VI, 58) (= Stirling copy, St).
- F<sub>F</sub> F<sub>F1</sub> and F<sub>F2</sub>.
- F<sub>C</sub> German first edition, 1<sup>st</sup> impression. Leipzig, Breitkopf & Härtel, plate number 7260, published July 1845. Title: *SONATE | pour le Piano | dédiée | à Madame la Comtesse E. de Perthuis | par | FRÉD. CHOPIN. | Op. 58. | Propriété des Editeurs. | Leipzig, chez Breitkopf & Härtel. | [left:] Paris, chez J. Meissonnier. [right:] Londres, chez Wessel & Stapleton. | [centre:] Pr: 1 Thlr. 15 Ngr. | 7260. | Enregistré aux Archives de l'Union*. Copy consulted: Vienna, Österreichische Nationalbibliothek, shelfmark M.S. 40565. Reprints of F<sub>C</sub>, at least one of which was published during Chopin's lifetime, partly contain arbitrary alterations that were certainly not made by Chopin.
- F<sub>E</sub> English first edition. London, Wessel, plate number "(W & C<sup>o</sup> N<sup>o</sup> 6314)", published July 1845. Series title heading *Wessel & Co's complete collection of the compositions of Frederic Chopin for the piano forte* with a list of all titles contained in it; the serial numbers 1–62 are allocated to works from opp. 1–58. Title heading: *SECONDE GRANDE SONATE. | dédiée à Madame la Comtesse E. de PERTHUIS. | composée par FREDERIC CHOPIN Op: 58*. Copy consulted: London, British Library, shelfmark h.472.(30.).
- OD Copy of F<sub>F2</sub> owned by Chopin's pupil Camille O'Meara-Dubois, including numerous markings particularly concerning movements I–III. Paris, Bibliothèque nationale de France, shelfmark Rés. F. 980 (I, 7). It is not always possible to identify the author of the markings made in pencil with certainty; and their meaning cannot always be clearly deciphered either, as they were very quickly made, sometimes apparently during teaching at the music stand. They concern fingering, performance suggestions, correction of mistakes and the addition of dynamic markings.
- St Copy of F<sub>F2</sub> owned by Chopin's pupil Jane Stirling, with a few markings relating only to movements III and IV. Paris, Bibliothèque nationale de France, shelfmark Rés. Vma 241 (VI, 58). These comprise sporadically notated fingerings, one pedal marking and cursory pencil markings, the authorship and meaning of which cannot always be deciphered.

*On reception*

Mikuli

*Fr. Chopin's Pianoforte-Werke. Revidirt und mit Fingersatz versehen (zum größten Theil nach des Autors Notirungen) von Carl Mikuli. Band 7. Sonaten*, Leipzig: Fr. Kistner, no date, publisher's numbers 5320–5323.

Scholtz

*Frédéric Chopin. Sonaten*, critically revised by Herrmann Scholtz. New edition by Bronislaw v. Pozniak, Leipzig: C. F. Peters, 1949, publisher's number 9899.

Paderewski

*Fryderyk Chopin. Complete Works. VI: Sonatas for piano*, ed. by I. J. Paderewski, L. Bronarski, J. Turczyński. 23<sup>rd</sup> edition. Copyright 1950 by the Instytut Fryderyka Chopina, Warsaw, Poland.

*About this edition*

As indicated in the *Preface*, the source material and evaluation thereof for the Sonata in b minor op. 58 is particularly difficult. The three first editions  $F_F$ ,  $F_C$  und  $F_E$  were authorised: each of these sources exhibits many specific variants, suggesting three manuscript sources written out by Chopin himself. However, only the engraver's copy for  $F_C$  survives, in the form of  $A_C$ ; the readings of the missing autographs  $[A_F]$  and  $[A_E]$  can be deduced from the first editions  $F_F$  and  $F_E$ . The numerous variants concern differences in pitch, rhythm, dynamic markings and articulation. Although they can be traced back to Chopin himself, it is unlikely that he consciously made these variants. However, that he tolerated them is beyond dispute.

The Sonata in b minor thus survives in three versions. Two of them are reproduced in this edition – in the main part the version found in  $F_F$ , in the *Appendix* the version found in  $A_C$ . This approach is justified in more detail in the following text.

A detailed comparison of the sources shows that  $F_E$  and  $F_F$  relate to each other relatively closely (see, for example, the footnote and comment on movement I

M 74 f.). In this and many other passages  $A_C$  contains readings that differ from both sources. In a few cases  $F_E$  contains independent readings (see, for example, comment on the rhythm in movement I M 47, or on the dynamics in movement I M 76–80 and footnote on movement I M 87). On the other hand, in other details  $F_E$  is closer to  $A_C$  than to  $F_F$  (see, for example, the comment on movement I M 25 f., 27 f. 1, or on M 134). Nevertheless, in principle it appears as if  $[A_F]/F_F$  and  $[A_E]/F_E$  represent an earlier stage of work than  $A_C$ . Of the three autographs,  $A_C$  was therefore presumably written out last. This is clear in passages in which  $A_C$  initially notated the reading in  $F_F/F_E$  but later made a correction (see, for example, comment on movement I M 157). Furthermore, comparative examples demonstrate that Chopin often worked in a similar way in those years: he sent the most carefully notated autograph to Breitkopf & Härtel for the German first edition, because he knew that he would not be able to oversee the engraving, nor correct the proofs of this edition (see for example the Henle Urtext editions of the Scherzo in bb minor op. 31, HN 1335, or E major op. 54, HN 1343). This also applies to a limited extent to  $F_E$ :  $[A_E]$  was evidently more fully marked up than  $[A_F]$ ;  $F_E$  was likewise not proof-read by Chopin. On the other hand, Chopin thought he would be able to compensate for the distinctly provisional character of  $[A_F]$  at the proof correction stage.

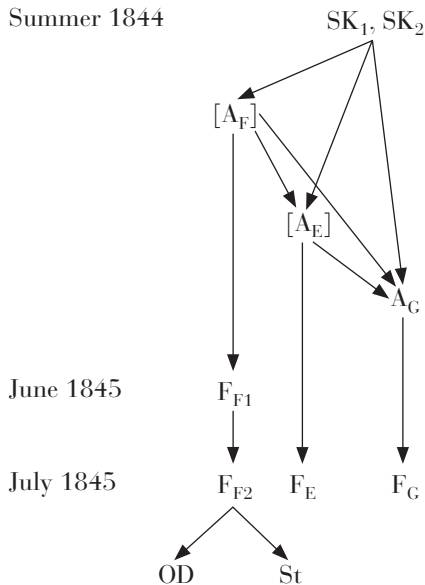
$F_{F1}$  presumably reflects many of the incompletenesses of  $[A_F]$  fairly accurately. Although missing markings in  $F_{F1}$  may also sometimes include engraving errors, the widespread lack of pedal markings may, for example, indicate that Chopin notated many of the parameters in  $[A_F]$  only in a sketchy way. Considerable interventions were therefore made in the musical text during preparation of  $F_{F2}$ . The numerous additions and corrections extend to almost every aspect of the musical text: the correction of notes, slurring, stemming/beaming (to clarify voice leading in the parts), addition of arpeggio markings, pedal

markings, staccato, dynamic markings, fingering (partly to clarify the division of notes between the hands; for this Chopin also reverted to the alternative method of clarifying the division between hands through corrected note-stem directions) and the new engraving of individual systems (to improve placement of the title headings). The corrections leave no doubt that it was Chopin himself who asked for these alterations. In the process the incomplete musical text based on  $[A_F]$  was completed and often brought closer to the state of  $A_C$ , but without this manuscript still being available to Chopin. This had the result that the additions in  $F_{F2}$  partly did not go as far as the text of  $A_C$ , partly went further, and partly led to alternative solutions. The result is a musical text containing elements from early stages of the work ( $[A_F]$ ), and elements of a final version authorised by the composer. In a way,  $F_{F2}$  thus represents a mixed version that nevertheless has to be given serious consideration. Not only is  $F_{F2}$  the last version of the work that Chopin worked on; it is, furthermore, rendered definitive and valid by the pupils' copies St and OD. These sources used by Chopin in teaching demonstrate that the composer not only acknowledged  $F_{F2}$ , but also selectively corrected and adjusted the work by hand. The musical text of  $F_{F2}$  must therefore be regarded as actively authorised by Chopin.

In the case of  $F_{F1}$  it is to be assumed that this was not a 1<sup>st</sup> impression produced in large numbers, but rather a pre-publication copy, principally created so that the work could be registered in the Dépôt légal (legal deposit) of the Bibliothèque nationale. Thus, the entry dated 23 June 1845 there, and the publication of  $F_{F2}$  as early as July 1845 suggest that the source value of  $F_{F1}$  should not be over-rated. As already mentioned,  $F_C$  is based on  $A_C$ , and this printed edition faithfully reproduces the musical text of the autograph, without Chopin having checked the proofs or made any interventions.  $F_E$  on the other hand, likewise produced without Chopin's involvement, is relevant insofar as this printed edition contains the readings of the miss-

ing autograph [A<sub>E</sub>], and thus represents the sole surviving document from this filiation chain.

The relationship between the sources can therefore be shown as follows:



Through Chopin's thorough proof-reading and his use of F<sub>F2</sub> in teaching, F<sub>F2</sub> constitutes the final version authorised by the composer and thus the primary source for our edition. The alternative readings in the two other filiation chains, contained in F<sub>E</sub> and A<sub>C</sub>, are documented in footnotes and in the *Individual comments*. These sources have also been consulted as secondary sources when it comes to correcting errors in F<sub>F2</sub>. Each of these places has also been noted in the *Individual comments*. In this context A<sub>C</sub> is particularly important. A<sub>C</sub> comes from a late stage of the work's composition; it represents a particularly reliable and convincing source that does not share the disadvantage of F<sub>F2</sub> of containing both early and late readings. Moreover, since the differences between F<sub>F</sub> and A<sub>C</sub> are particularly serious, and as the readings from A<sub>C</sub> have persisted to the present day in current editions of the later 19<sup>th</sup> and 20<sup>th</sup> centuries, this version is reproduced in the *Appendix* of our edition. The third filiation chain transmitted by F<sub>E</sub> has not been reproduced separately, as this version is the least well documented. Chopin did not proofread it, neither do we have the autograph [A<sub>E</sub>]. In addition,

that edition was not particularly carefully produced; its many engraving errors considerably reduce its source value.

Readings from F<sub>F1</sub>, which reproduce an old and discarded version of the text, are not listed either in the *Individual comments* or the footnotes. However, reference is always made to F<sub>F1</sub> if the source is of interest in reconstructing the genesis of the text or the various layers of corrections. F<sub>C</sub> is not relevant for this edition, and plays a role only in regard to aspects of the work's reception history. The other fragmentary autograph documents (SK<sub>1</sub>, SK<sub>2</sub>, A<sub>Incipient1</sub>, A<sub>Incipient2</sub>) are of limited value for the edition because of their brevity and their interim or provisional character.

However important the pupil's copies St and OD are for the authorisation of the musical text of F<sub>F2</sub>, the manuscript markings must be evaluated with care. On the one hand, the numerous pencil markings, particularly in OD, cannot always be clearly interpreted in terms of their meaning and authorship. On the other hand, with corrections and particularly with practical performance suggestions it must always be taken into consideration that they originate from a teaching situation for an individual pupil, and may not have a general relevance that would fundamentally alter the musical text of F<sub>F2</sub>. Clear corrections of errors from F<sub>F2</sub> have been included in this edition. Additions that possibly only apply to particular situations are documented in footnotes or the *Individual comments*. In a very few cases markings from OD and St have been included in the musical text, but only when they are also confirmed by other secondary sources. Exceptions to this are fingerings and markings for the division between the hands, which are principally included and mentioned in the *Individual comments*. OD and St therefore serve as weak secondary sources.

The slurring differs considerably between sources, both as regards the sources themselves and also at parallel passages within each source. Differences of this kind in the secondary sources are not documented in the *Individual comments*, and as a matter of principle, parallel pas-

sages have not been adjusted to match each other. The beginnings and ends of slurs have been tacitly adjusted with the help of the secondary sources if in the primary source they differ in parallel passages for no apparent reason, or if both secondary sources contain a matching, more consistent reading.

The sources frequently include just one articulation marking in passages with two voices where these are wholly or partially notated on one staff (e.g. movement I M 72 f.). However, according to Chopin's usual notational style, this articulation applies to both voices. We adopt Chopin's notation.

Short and long accents are distinguished according to the sources, but here it is not only the primary source which is critical, but all sources equally. Musical plausibility (long accents on longer note values) and parallel passages are also taken into consideration.

Fingering in italics derives from the sources; the *Individual comments* provide information on its origin in each case. The markings for the distribution of the hands (U) originate from the sources, the markings (L) were supplied by Wolfram Schmitt-Leonardy.

Individual missing markings in the primary source are not listed, but tacitly added if their omission merely represents an oversight and if they are present in parallel passages, or if can be sufficiently confirmed from secondary sources (such as the markings S or \* , if the other marking is present; isolated examples of missing articulation within a sequence of similar motifs such as at the beginning of movement III; or missing arpeggio markings).

The placement of accidentals is inconsistent in the sources, with the accidental often given only for one octave position. If it is clear that this accidental also applies to another octave, and the secondary sources confirm this while contradicting the primary source, we tacitly add it.

The positions of S or \* have sometimes been tacitly and minimally corrected using A<sub>C</sub> if the more precise and musically more logical reading is found there.

The present edition also takes reception history into consideration (see the editions listed under *On reception*). This is of central importance in the tradition of Chopin interpretations. Readings from the circle of Chopin pupils that have gained currency since publication of the first editions are listed in the footnotes or in the *Individual comments*, with their origins explained and, if necessary, corrected (except for those relating to pedal markings, and only in few cases relating to slurring or dynamic markings). In the process it becomes clear that the Mikuli edition contains many readings from  $F_F$ , while by contrast Scholtz primarily contains readings from  $A_C/F_C$ . But Mikuli also evidently consulted  $A_C/F_C$  while Scholtz often intervenes arbitrarily in the musical text. Paderewski is based on all the sources, but with a preference for  $A_C/F_C$ . The readings in the most important later editions can largely be deduced from these dependencies. In some cases, later reprints, for example of  $F_C$ , also play a role; in them, interventions were made in the musical text arbitrarily and without the composer's involvement, on the one hand by standardising parallel passages, and on the other by consulting parallel editions from different countries.

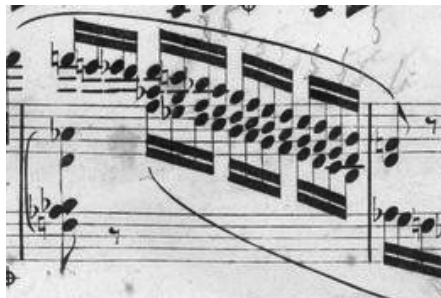
### Individual comments

#### I Allegro maestoso

Upbeat to 1 f. u: Slurring of the opening motif here and in parallel passages is inconsistent in the sources. End of the 1<sup>st</sup> slur and beginning of the 2<sup>nd</sup> slur notated in this edition as in  $F_F, F_E$ . In  $A_C$  the 1<sup>st</sup> chord of the lower voice is occasionally included in the 1<sup>st</sup> slur, and the 2<sup>nd</sup> slur then begins on beat 3. In  $A_{\text{Incipit1}}$ , however, 1<sup>st</sup> slur clearly extends only to  $f^{\sharp 1}$ , 2<sup>nd</sup> slur only from beat 3.

- 1, 5 u: Fingering in italics as in OD.
- 2, 6, 10: Scholtz, unlike the sources, has staccato dots on the eighth-note chords.
- 3 l: Last chord in OD crossed out. But presumably only intended as a marking during tuition, not as an actual deletion of the chord.
- 3 f., 7 u:  $F_F$  lacks slur in M 3–4 and lacks slur in M 7; we follow  $A_C$  and  $F_E$ .



- 10 f.:  $F_F, F_E$  lack  $\llcorner$ ; we follow  $A_C$ , cf. M 2, 6.
- 11 l: Fingering in italics as in  $A_C$ .
- 11 f. u: Slur in  $F_F, F_E$  only from 2<sup>nd</sup> chord M 11; we follow  $A_C$ , cf. M 3, 7. l:  $A_C$  and Mikuli, Paderewski have  $\llcorner$  from  $\downarrow e$  to  $e^1$ .
- 14: Fingering in italics as in OD. l:  $F_F, F_E$  lack  $\text{S}^*$ ; we follow  $A_C$ , cf. following measures.
- 14 f. u: In  $F_F$  last slur M 14 to beat 1 M 15; adjusted to match the following measures, see also pf l. In  $A_C, F_E$  slurs in both staves always tend to be to the eighth note.
- 15 f. l: Fingering in italics as in OD.
- 17, 135 u: OD has an unclear entry for the last chord M 17; line from the grace note to the  $eb^1$ , which indicates that the grace note should be played on the beat, additional arpeggio line. Possibly the arpeggio should begin on the beat with  $eb^1$ , and  $eb^2$  should be played before  $d^2$ . M 135 has clear arpeggio instruction.
- 19:  $F_F$  and Mikuli lack  $\llcorner$ ; we follow  $A_C, F_E$ . u: Fingering in italics as in OD.
- 20 u: Fingering in OD is difficult to decipher:



- 23 f. l:  $F_F, F_E$  and Mikuli lack  $\llcorner$ ; we follow  $A_C$  and the addition in OD.
- 23, 25, 27 l:  $A_C$  and Scholtz, Paderewski each have a long  $>$  on 1<sup>st</sup> note.
- 24–27 u: In  $F_F, F_E$  lower voice lacks slurs; we follow  $A_C$ .
- 25 u: OD above pf u has  $\llcorner$  at the upper voice.
- 25 f.: In  $F_F$   $\gg$  divided because of change of line.
- 25 f., 27 f. l:  $F_F$  and Mikuli lack  $\llcorner$ ; we follow  $A_C, F_E$  and the addition in OD.
- 27 u:  $F_F$  lacks 1<sup>st</sup> arpeggio; we follow  $A_C, F_E$ . – Fingering in italics as in OD.

- 28 u:  $A_C$  has  $\llcorner$ .
- 29 l: Fingering in italics as in  $A_C, F_F, F_E$ .
- 33 f.:  $A_C$  in each case has a long  $>$  on the quarter notes in pf u; M 33 originally had two  $\gg$  between the staves, deleted and presumably replaced by long  $>$  in pf u, M 34 has no correction. The aim of the correction process is apparently divergent from  $F_F$ , for in  $F_{F1}$  in both measures pf l has short  $>$  at the  $\downarrow A$ , of which the 2<sup>nd</sup>–4<sup>th</sup> are replaced in  $F_{F2}$  by long  $>$  and corrected in their positioning (the 2<sup>nd</sup>–4<sup>th</sup> accents were too far to the right in  $F_{F1}$ ; however, the new, long accents are very high up and could be interpreted as  $\gg$  at the 16<sup>th</sup> notes. The 1<sup>st</sup> accent remains unaltered from  $F_{F1}$  to  $F_{F2}$ ). But in contrast to  $A_C$  the accents in  $F_{F2}$  were not moved to pf u. In  $F_E$  as  $F_{F1}$ . We regard the reading  $F_{F2}$  as valid, but point out that, due to their displacement in  $F_{F2}$ , the accents could also have been intended for both hands. In Paderewski as  $A_C$ , in Mikuli as  $F_{F1}$ , in Scholtz accents are present both from  $A_C$  and  $F_{F2}$ .
- 34–37: Later editions (Scholtz, Paderewski) intervene in the musical text and add notes (Scholtz adds an  $e$  to the  $bb$  notes in M 34 f. l, based on the following figures) or correct notation and note values within the counterpoint from M 35 u (Paderewski). This similarly applies to the parallel passage M 146 f. These interventions do not correspond with any of the sources.
- 35 f. u:  $F_F$  has additional stems for  $\downarrow$  on 1<sup>st</sup>  $c^{\sharp 1}$  M 35 (instead of  $\downarrow$ ), on  $a$  at M 35 and on 2<sup>nd</sup>  $a$  at M 36. Only M 35 of  $F_E$  has a stem on  $c^{\sharp 1}$ , as  $F_F$ . We follow  $A_C$  as the more consistent reading.
- 39 u: First fingering in italics as in  $F_{F2}$ , second as in OD.
- 40 l:  $F_F$  lacks  $\text{S}^*$ , present in  $F_E$  already in M 39 beat 2; we follow  $A_C$ . – Fingering in italics as in  $A_C, F_F, F_E$ .
- 43–45 l: In Scholtz, Paderewski partial addition of quarter-note stems to the 4<sup>th</sup> note of each figure in each case, so as to clarify the middle voice. This intervention does not correspond with any of the sources.



47 u: Last two notes in  $F_E$   instead of .



48 u: Fingering in italics as in OD.

49 f. l:  $F_F$  lacks 1<sup>st</sup> slur M 49 and the first two slurs M 50; instead of the last two slurs M 49 it has a continuous slur.  $F_E$  lacks slurs in 2<sup>nd</sup> half of M 49 and 1<sup>st</sup> half of M 50; 1<sup>st</sup> slur M 49 present. We follow  $A_C$ .

52 u: OD has grace note  $\downarrow b^1$  before *tr*, presumably to indicate that the *tr* should begin with the main note, cf. also M 55. The corresponding grace note was also subsequently entered in OD at M 160.

l:  $F_F$  lacks pedal markings in 2<sup>nd</sup> half of the measure,  $A_C$  has pedal marking only on the last quarter-note value, deleted on the penultimate quarter-note value. We follow  $F_E$ . See also comment on M 160 f. l.

54 u: In  $A_C$  2<sup>nd</sup> note placed precisely over the  $c\sharp^1$  in the left hand, thus should possibly be played as a triplet. Likewise in Scholtz, Paderewski. –  $F_E$  16<sup>th</sup>-note run is in small type, possibly also intended like this in  $A_C$ .

l: In OD last two notes  corrected to  and therefore corrected to a triplet. Likewise in Scholtz, Mikuli.

55 u:  $A_C$  has  $\llcorner$  over the first three notes. Likewise in Scholtz, Paderewski.

l:  $F_F$  lacks 1<sup>st</sup> slur; we follow  $A_C$ ,  $F_E$ . –  $F_F$  lacks pedal marking in 2<sup>nd</sup> half of measure; we follow  $A_C$ ,  $F_E$ .

56:  $F_{F1}$  instead of  $\gg$  has a shorter hairpin placed somewhat earlier and clearly for the upper stave, presumably intended as a long  $\gg$  at the 1<sup>st</sup>  $f\sharp^2$ .  $A_C$  has long  $\gg$  between the staves from 1<sup>st</sup>  $f\sharp^2$ , presumably also intended likewise in  $F_E$ . In  $F_{F2}$  position of the hairpin has been moved downwards and somewhat to the right, as reproduced here. The now missing accent in OD added again later. Scholtz has  $\gg$  and  $\gg$ .

u:  $F_{F1}$ ,  $F_E$  have *fz* on 1<sup>st</sup> note, then *p*. Deleted in  $F_{F2}$ ,  $A_C$  also lacks dynamics.

l:  $F_F$  lacks pedal marking; we follow  $A_C$ ,  $F_E$ .

57:  $A_C$  has *p* instead of *pp*,  $F_{F1}$ ,  $F_E$  lack markings; we follow  $F_{F2}$ .

58 l: In  $F_E$  8<sup>th</sup> note is  $b^1$  instead of  $a^1$ .

61: Fingering in italics as in OD.

62 u:  $A_C$  3<sup>rd</sup> chord lacks  $d^2$ , see also comment on M 170.

64 l:  $F_F$ ,  $F_E$  lack last  $\ast$ ; we follow  $A_C$ .

65/66: At the measure transition  $F_F$  lacks slur in pf u,  $F_E$  has slur only to last chord M 65; we follow  $A_C$ . In pf l slur in  $A_C$  and  $F_E$  extends only to end of measure.

l:  $F_F$  lacks  $\gg$  at the measure transition,  $F_E$  has it only to 3<sup>rd</sup> beat M 65; we follow  $A_C$ .




66 u: Fingering in italics as in  $F_{F2}$ .

66 u, 174 u:  $A_C$  and Mikuli, Scholtz, Paderewski have *leggiere* at the beginning of the 16<sup>th</sup>-note sequence.





68 l:  $F_F$  has legato slur only from 2<sup>nd</sup> note and only to  $d\sharp^1$ ,  $F_E$  has no legato slur. We follow  $A_C$ . –  $F_F$  has no pedal marking; we follow  $A_C$ ,  $F_E$ .  $F_E$  has additional  $\mathfrak{S}$  from chord in the middle of the measure,  $\ast$  after 1<sup>st</sup> note M 69.

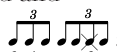
68, 70 u: Fingering in italics as in OD.


69 u: Fingering in italics as in  $F_{F2}$ ,  $F_E$ . –  $A_C$  and Scholtz, Paderewski have *tenuto* on beat 1.

72 f.: In  $F_E$  the lower voices at the 16<sup>th</sup>-note runs sometimes only  or  instead of , cf. also M 180 f.

73: In  $A_C$  chord on beat 2 lacks  $f\sharp^1$ .

u: In  $F_F$   $a\sharp^1$  at the beginning of the measure  instead of ; we follow  $A_C$ ,  $F_E$ . – All sources in lower voice in the 2<sup>nd</sup> half of the measure have ; according to this, lower voice in  $A_C$  is metrically correct: .

However, in  $A_C$  Chopin corrected the last dyad in the right hand and re-notated it to the right: .


before correction, the notes for right and left hand were therefore exactly one above another, while after correction the right hand follows the left, whether intentionally or not cannot be determined. In  $F_F$  and  $F_E$  last dyads in the right and left hand, despite placement of the rest as in  $A_C$ , are exactly vertically aligned: .

It is perfectly possible that the lower voice in  $F_F$  and  $F_E$  does not correspond with Chopin's intentions, and that  $A_C$  is the valid reading. However, the passage in  $F_{F2}$  was not corrected;

therefore we follow the primary source and add the placement of the rest accordingly. Cf. also M 181, where the triplet reading in  $F_F$  and  $F_E$  is clearly stated, now also by correct placement

of the rest: . In  $A_C$  M 181

placement of the rest is as M 73, but M 181 has no correction in the right hand, and the lower voice is notated

as in M 73 of  $F_F$ ,  $F_E$ : .

Of the later editions, only Mikuli has the left-hand duplet notation, and then only in M 73.

74 f.: In the main section reading as  $F_F$ ,  $F_E$ . The reading  $A_C$  (see footnote to the musical text) corresponds with M 182 f. and was therefore often preferred in later editions. However, the fact that  $F_{F2}$  confirms this passage unaltered compared with  $F_{F1}$  (in  $F_{F2}$  only one detail of the existing reading was corrected from  $F_{F1}$ : the unnecessary  $\sharp$  at the  $c\sharp^2$  in the last chord of M 75 pf u was omitted) and that over and above this it was corrected neither in OD nor St is evidence that it was authorised by Chopin. It should be borne in mind that the continuation in the bass after M 76 is easier with the readings in  $F_F$ ,  $F_E$ , because the left hand changes to a lower register earlier. This change of register is not necessary in M 183/184.

76–80:  $F_E$  has additional dynamic markings, in M 76  $\llcorner$ , in M 77  $\gg$ , in M 78  $\llcorner$ , in M 80 again  $\llcorner$ .


76–83, 184–191: Slurring inconsistent in the sources. In  $A_C$  the slurs at the broken chords between left and right hand are often longer, instead the long phrasing slurs above pf u are missing there. We follow  $F_F$  (similar also in  $F_E$ ), but tacitly adjust minimally as in parallel passages or  $F_E$ .

79 u: In  $A_C$  and Scholtz lower voice in beat 3 dotted exactly as the upper voice.

l: Fingering in italics as in  $A_C$ ,  $F_E$ .

82 l:  $A_C$  and Scholtz 3<sup>rd</sup>–4<sup>th</sup> notes are *g-a* instead of *a-b*, but cf. M 78.

83 l: Fingering in italics as in OD. –  $F_E$  penultimate note is  $c\sharp^2$  instead of  $a^1$ , an engraving error.

- 84 u: OD has an unclear entry at  $c^2$ , presumably  $>$  intended.
- 85 l:  $F_E$  has 2<sup>nd</sup> note  $A$  instead of  $B$ , an engraving error.
- 90<sup>b</sup>:  $F_F$  lacks continuation of the slurs from M 89 to  $c^{\sharp 1}$  and  $A^{\sharp 1}$ ; added as in M 90<sup>a</sup>.
- 90<sup>b</sup>/91<sup>b</sup> u:  $F_F$ ,  $F_E$  lack ties at the measure transition; we follow  $A_C$ . Scholtz has additional tie  $f^{\sharp} - f^{\sharp}$ .
- 92 l: Fingering in italics as in OD.
- 92/93 u:  $F_F$  lacks tie at the measure transition; we follow  $A_C$ ,  $F_E$ .
- 95 u:  $F_E$  lacks  $d^1$ . –  $F_F$  lacks long  $>$ ; we follow  $A_C$ ,  $F_E$ .
- 96:  $F_{F1}$  lacks  $f$ ; instead has  $f$  in the next measure. In  $F_{F2}$  in M 96  $f$  added and the  $f$  in M 97 is not deleted evidently only in error.
- 97:  $A_C$  and Scholtz have additional  $b$  in the penultimate chord. –  $A_C$  and Mikuli, Scholtz, Paderewski have  $\ll$  on the last four chords.
- 98:  $A_C$  has 1<sup>st</sup>  $f^{\sharp 1}$   $\downarrow$  and slur clearly at the middle voice. In  $F_F$  slur points upwards and thus, bearing in mind the note value of the 1<sup>st</sup>  $f^{\sharp 1}$  in  $A_C$ , possibly intended as a tie. Mikuli, Scholtz have  $c^{\sharp 1}$  instead of 2<sup>nd</sup>  $f^{\sharp 1}$ .
- 99 l: In  $A_C$  beats 1–2 left hand  $\downarrow \ddagger$ , while following  $tr$  lacks grace note.  $F_{F1}$  lacks  $\ddagger$ , has  $\downarrow$  with  $tr$  on beat 2. Reading of  $F_{F1}$  undoubtedly an engraving error in the lower voice, for if the trill starts earlier, the note value must be  $\downarrow$ . In  $F_{F2}$  beats 1–2 corrected as given here, possibly also lower octave  $F^{\sharp 1}$  is intended as  $\downarrow$ ? Beat 3 again wrongly positioned in the lower voice, possibly because of the addition of the grace note to the trill: the grace note is precisely on beat 3, note  $E$  precisely below the octave  $B^{\sharp}/b^{\sharp}$ . Presumably intended as given here. In  $F_E$  as  $A_C$ .
- 100 l: Fingering in italics as in OD.
- 102 l:  $F_E$  has  $\ll$  on the 16<sup>th</sup> notes.
- 104:  $A_C$  has  $f$  at the entry of the left hand, Scholtz, Paderewski have it at the beginning of the measure.  
l: OD has  $\ll$  on beat 2.
- 104, 106 u:  $A_C$  has  $\gg$  at beats 1–3. Likewise in later editions.
- 105, 107 l:  $A_C$  has  $\gg$  at beats 1–3. Likewise in Scholtz, Paderewski.
- 107 l:  $F_F$  lacks 2<sup>nd</sup> slur; we follow  $F_E$ .  
 $A_C$  has an open slur to the right, but not continued in M 108 after change of line.
- 108, 110, 112:  $A_C$  and the later editions each time have  $\ll$  approximately in 2<sup>nd</sup> half of the measure.
- 115 l:  $F_F$  has  $f$  instead of  $fz$ ; we follow  $F_E$ .  $A_C$  has  $fz$  in right hand, also staccato there instead of in left hand; possibly intended for both hands.
- 121 f. l:  $F_F$  in M 121 divides slur between beats 1 and 2 (perhaps intended as group slur?),  $F_{F1}$  in M 122 has no slur, likewise in  $F_E$ .  $F_{F2}$  at M 122 has an added continuous slur. In  $A_C$  both measures each have a continuous slur. In view of the correction in  $F_{F2}$  we follow  $A_C$  in M 121.
- 126–128:  $A_C$  at the end of M 126 has *dim.*, at the beginning of M 127 *pp*, on beat 2 of M 128 *p*.
- 127 l: Fingering in italics as in  $F_{F2}$ . – In  $F_E$  8<sup>th</sup> note is  $cb^1$  instead of  $bb$ .
- 129 f. u: Fingering in italics as in OD.
- 130 u:  $A_C$  and Scholtz have 4<sup>th</sup> note  $ab^1$  instead of  $g^1$ . Mikuli has  $bb^1$  with following  $ab^1$ . –  $F_E$  has last two notes  $bb - bb^1$  ( $bb^1$  lacks accidental, but certainly intended thus).
- 134 l:  $A_C$ ,  $F_E$  and Mikuli, Scholtz, Paderewski have 5<sup>th</sup> note as octave  $e/e^1$ .
- 136 u: In  $A_C$  last chord has arpeggio.
- 137:  $F_F$  lacks  $\ll$ ; we follow  $A_C$ ,  $F_E$ .
- 138 u:  $A_C$  and Scholtz, Paderewski have portato dots on beats 2–4.
- 138 f. u: Fingering in italics as in OD.
- 139:  $A_C$  and Mikuli, Scholtz, Paderewski have  at the beginning of the measure.
- 140 u:  $F_F$  lacks last slur; we follow  $A_C$ . –  $F_F$  on the last dyad of the upper voice has  $\sharp$  in error and at the same time  $\flat$  at the lower note; we follow  $A_C$ ,  $F_E$ .
- 141 u:  $F_F$  lacks both the  $>$ ; we follow  $A_C$ ,  $F_E$ .  
l:  $F_E$  has staccato on  $E^{\sharp}$ ,  $F^{\sharp}$ .
- 142 l:  $F_F$  lacks 1<sup>st</sup> augmentation dot; we follow  $A_C$ .
- 142 f.:  $A_C$  has long  $>$  on the quarter notes  $g^1$ ,  $f^{\sharp 1}$ ,  $e^1$ ,  $d^1$  in pf u each time.  $F_E$  only has one, on the quarter note  $e^1$ .  $F_F$  has long  $>$  between the staves; it is unclear which stave it applies to, but cf. M 33 f. and the comment on those measures. In Paderewski as in  $A_C$ , Mikuli and Scholtz have accents from both  $A_C$  and  $F_F$ .
- 143/144 l: Scholtz, Paderewski have tie  $F^{\sharp} - F^{\sharp}$  at the measure transition.
- 144 f.:  $A_C$  in the middle of M 144 has *dim.*, with continuation strokes to the beginning of beat 2 M 145.
- 145:  $A_C$  has long  $>$  as in M 144 l. In  $A_C$  all three accents in M 144 f. are almost half a measure long and centred between the staves. Likewise in later editions.
- 146 l:  $F_E$  has octave  $F^{\sharp 1}/F^{\sharp}$ .
- 147 u: Fingering in italics as in  $A_C$ .
- 148: Fingering in italics at the beginning of the measure as in  $F_F$ ,  $A_C$ ,  $F_E$ .  
3 at end of measure only as in  $A_C$ ,  
2 for the right hand as in  $A_C$ ,  $F_F$ , the two figures for the left hand only as in  $F_F$ .
- 152 l:  $F_F$  lacks 2<sup>nd</sup> slur; added as in  $F_E$ .  
 $A_C$  has longer slurs in the whole section.
- 153:  $F_E$  has  $\gg$  over whole length of the measure.
- 156: Fingering in italics as in OD.
- 157 u: In  $A_C$  2<sup>nd</sup> note originally  $a^{\sharp 1}$  as in  $F_F$ ,  $F_E$ , corrected to  $c^{\sharp 2}$ . Although the correction process and parallel passage at M 49 suggest  $c^{\sharp 2}$ ,  $a^{\sharp 1}$  from  $F_{F1}$  was not corrected in either  $F_{F2}$  or in OD or St; it was therefore certainly authorised. Later editions have  $c^{\sharp 2}$ .  
l:  $F_F$  lacks 1<sup>st</sup> slur; we follow  $A_C$ ,  $F_E$ .
- 159 u: In  $A_C$ ,  $F_E$  2<sup>nd</sup> note placed precisely over 6<sup>th</sup> note of pf l, and thus should possibly be played as a triplet.
- 160 f. l: In  $F_F$  2<sup>nd</sup> half of M 160 and 1<sup>st</sup> half of M 161 lack pedal marking; we follow  $A_C$ ,  $F_E$ . Also 2<sup>nd</sup> half of M 161 in  $F_{F1}$  lacks pedal marking, however, added in  $F_{F2}$  as given here. Possibly therefore the other passages in M 160 f. l in  $F_{F2}$  intentionally lack pedal? See also comment on M 52 l.
- 162:  $A_C$  and Scholtz, Paderewski already have  $f$  here instead of in the following measure.
- 163 l:  $F_F$  in 1<sup>st</sup> half of measure lacks slur and pedal marking; we follow  $A_C$ ,  $F_E$ .
- 163 f.:  $A_C$  and Scholtz, Paderewski have additional dynamic markings,  $\ll$

- on *tr* M 163 and to the end of beat 1 M 164,  $\succ$  on the thirds at M 163.
- 169:  $F_E$  has  $\succ$  over whole length of the measure.
- 170: In  $F_F$  and Mikuli 3<sup>rd</sup> chord lacks  $b^1$ ; we follow  $A_C$ ,  $F_E$ ; cf. also M 62. –  $A_C$  has  $\ll$  on 2<sup>nd</sup> half of the measure.
- 172 f. l:  $F_E$  and Scholtz, Paderewski have  $\ll$  at beats 3–4 M 172,  $fz$  on 1<sup>st</sup> chord M 173 (Paderewski lacks  $fz$ ).
- 173:  $A_C$  and Scholtz have  $\ll$  on 2<sup>nd</sup> half of the measure.
- u: In  $F_F$  2<sup>nd</sup> chord with  $g\sharp^1$  instead of  $a^1$ , reading was not corrected between  $F_{F1}$  and  $F_{F2}$ , so possibly valid? However, OD has correction to  $a^1$ , also in  $A_C$ ,  $F_E$   $a^1$ , cf. also M 65.
- 173/174 l: In  $F_F$  slur at measure transition extends only to last note M 173, and  $F_E$  lacks slur; we follow  $A_C$ . In  $A_C$ ,  $F_F$  1<sup>st</sup> octave M 174 lacks staccato; we follow  $F_E$ . Cf. also M 65/66 l.
- 174 u: In Scholtz, Paderewski 1<sup>st</sup> chord has  $d\sharp^1$ .
- 177 u:  $A_C$  and Scholtz, Paderewski have *tenuto* on the four chords.
- 178 l: In  $A_C$  and Mikuli, Scholtz, Paderewski last chord has additional  $f\sharp$ .
- 180 u: Fingering in italics as in OD.
- 184:  $A_C$  and Scholtz, Paderewski have *dolce*, cf. also M 76.
- 186 u: Lower tie at the beginning of the measure only as in  $F_E$ .
- 187 u:  $A_C$  and Scholtz in beat 3 upper voice have  $\text{♪} \overset{\text{♯}}{\text{♪}} \text{♪}$ , as lower voice.
- 190 l:  $F_E$  has penultimate note  $e$  instead of  $f\sharp$ , presumably an engraving error.
- 191, 199 u: Fingering in italics as in OD.
- 195:  $F_E$  has  $\succ$  on beats 1–2.
- 196:  $A_C$  has  $\succ$  on beat 1, Scholtz on beats 1–2, Paderewski has  $>$  on chord in pf u.

## II Scherzo. Molto vivace

Many of the slurs for the three-note motifs in pf l (legato slurs and ties) are missing from  $F_{F1}$ , most were added in  $F_{F2}$ ; those legato slurs that were already present in  $F_{F1}$  are sometimes only over two instead of three notes; that also applies to the added slurs in  $F_{F2}$ . In all cases we follow  $A_C$  ( $F_E$  is mostly similar), also having regard to the vast ma-

- jority of the slurs in  $F_F$  that apply to three notes. Differences in the articulation were certainly not intended.
- 1–28 l: In OD a few of the pedal markings were deleted in pencil, sometimes  $\mathfrak{S}$  with following  $*$ , sometimes just  $\mathfrak{S}$ . No clear system can be discerned. The deletions apply more to passages in the lower or middle register, and in addition more to chromatic passages. Possibly the overall aim was to avoid a blurred, muffled sound.
- 22, 178 u:  $A_C$ ,  $F_{F1}$ ,  $F_E$  have last note  $bb^1$ , only corrected to  $a^1$  in  $F_{F2}$ . Scholtz has  $bb^1$ .
- 30 u: Fingering in italics as in  $F_{F2}$ .
- 47, 203 ff.:  $A_C$  and Scholtz, Paderewski already have *cresc.* in M 47, 203; M 49, 205 have  $f$  on last note, without *cresc.*
- 48 u: Fingering in italics as in OD.
- 55 l: OD has an unclear pencil marking, possibly  $\mathfrak{S}$  on beat 1.
- 61 l: Augmentation dot to lowest note only as in  $F_E$ .
- 61 ff.: In M 61/62 and all similar passages in the central section of the Scherzo some of the motifs at the measure transition are notated in the sources with, and some without, ties. In  $A_C$ ,  $F_{F1}$ ,  $F_E$  these are notated rather irregularly. It appears that Chopin fundamentally revised the slurring for  $F_{F2}$ ; this also applies to the phrasing slurs in the middle voice. The differences in the placement of the ties for corresponding motifs seems to be intentional in M 61–88, for in the *da capo* M 125–152 Chopin made the corresponding corrections in  $F_{F2}$  (only the added tie at M 133/134 in  $F_{F2}$  appears illogical and may be an oversight, see the footnote to the musical text). We follow Chopin's revised version in  $F_{F2}$ . Later editions add ties in most passages; only Mikuli writes consistently without ties in all passages with parallel thirds at the measure transition from M 77/78.
- 61–63 l: Legato slur only as in  $A_C$ .
- 65–69 l: In  $F_{F2}$  both legato slurs are in each case too short; we match to M 129–133.
- 67, 70 l: Fingering in italics as in OD.

- 76/77:  $F_{F1}$  lacks tie at the measure transition, not added in  $F_{F2}$  or in OD, St. We nevertheless follow  $A_C$ ,  $F_E$ , for cf. M 140/141, where tie is present in  $F_F$ ,  $F_E$  (also in  $A_C$  but not written out there, instead indicated as a repetition of M 76/77).
- 83 u: Fingering in italics as in OD.
- 88 u:  $F_F$  has augmentation dot to  $b$ , as do Mikuli, Scholtz; we follow  $A_C$  (where the originally notated dot is deleted),  $F_E$ , cf. also M 152.
- 92 l:  $A_C$ ,  $F_{F1}$ ,  $F_E$  and Scholtz, Paderewski have  $G\sharp_1/G\sharp$ ; corrected in  $F_{F2}$  to  $G\sharp_1/G\sharp$ .
- 96 l: 3<sup>rd</sup> note of upper voice in  $A_C$  not clear, can be read as  $d\sharp$  or  $c\sharp$ .  $F_C$  gives  $d\sharp$ , likewise in later editions.  $F_F$  and  $F_E$  both have  $c\sharp$ .
- 104: OD has an unclear pencil correction. Clearly visible is an  $F$ – $F$  tie at the transition M 104/105. This is contradicted by the fact that the whole measure seems to be crossed out using a large cross mark. It is unclear whether it should really be omitted, or whether possibly the middle voices are crossed out, or whether the cross mark is only intended to emphasize the measure (similar cross marks are found in many places in OD). In the later editions the additional tie from  $F$ – $F$  is only found in Scholtz (but there all the ties differ in M 104–108).
- 129/130 l:  $F_{F1}$ ,  $F_{F2}$  lack tie on  $B$ – $B$  at the measure transition, in  $F_E$  the lower notes are missing. We follow  $A_C$ .
- 130 l: Fingering in italics as in OD.
- 133/134: Tie  $g\sharp$ – $g\sharp$  at the measure transition as in  $F_{F2}$ , but cf. M 69/70.
- 156 l: In  $A_C$  end of slur is open, should possibly extend to the octave in the following measure, likewise also in  $F_E$ .
- 157: In  $F_F$   $f$  not clearly placed, possibly intended right from beat 1.
- 172/173:  $F_F$ ,  $F_E$  have a simple bar line, but see M 16/17 (in  $A_C$  repetition of the Scherzo section not written out, but indicated as a repetition, presumably likewise in  $[A_F]$ ,  $[A_E]$ ).
- 174, 176–178, 185, 193, 196, 199, 201, 203 u: Fingering in italics as in OD.

### III Largo

- 2/3 u: A<sub>C</sub>, F<sub>E</sub> and Mikuli, Scholtz, Paderewski have tie  $e^1 - e^1$  at the measure transition.
- 4: F<sub>F</sub>, F<sub>E</sub> have *cantabile* only at the beginning of M 5, but certainly intended to begin on the upbeat. We follow A<sub>C</sub>.  
l: St has  $\text{♩}$  on beat 1, lacks  $\ast$ .
- 4/5: In F<sub>F</sub>  $\llcorner$  at the measure transition extends only to the end of M 4, presumably because of the following line break. We follow A<sub>C</sub>, F<sub>E</sub>.
- 5 ff. l: The slurs on the repeated chords are legato slurs, not ties. The ambiguous notation in F<sub>F1</sub> was corrected throughout in F<sub>F2</sub>.
- 7 u: In A<sub>C</sub> and Paderewski the last two notes are  $\text{♩}$  instead of  $\text{♩}$
- 8/9: A<sub>C</sub> has  $\llcorner$  at the measure transition, similar to M 4/5. In addition, A<sub>C</sub> has no division of slur at the end of M 8 u. Both are apparently to prevent a break, which the slur division in F<sub>F</sub>, F<sub>E</sub> suggests. In Scholtz, Paderewski as in A<sub>C</sub>.
- 11 l: A<sub>C</sub>, F<sub>E</sub> and Mikuli, Scholtz, Paderewski have last note  $C\sharp_1$  instead of  $C\sharp$ .
- 13: A<sub>C</sub> and Mikuli, Scholtz, Paderewski have  $p$  at the beginning of the measure.
- 14: F<sub>E</sub> has  $\gg$  at beats 3–4 instead of the long  $>$ .
- 17 u: A<sub>C</sub> and Scholtz, Paderewski have arpeggio on 2<sup>nd</sup> chord.
- 19 u: A<sub>C</sub>, F<sub>E</sub> lack tie  $d\sharp^2 - d\sharp^2$ , and A<sub>C</sub> also has arpeggio on 2<sup>nd</sup> chord. OD has a pencil stroke angled upwards through the staff and through the tie; possibly arpeggio intended while at the same time crossing out the tie. The stroke may also have agogic significance as a break, for after the 1<sup>st</sup> note of M 20 a new stroke, likewise after 1<sup>st</sup> note M 22. Similar strokes are also present in M 90, 92, 106, 109, 110. Presumably Chopin wanted these recitative-like motifs to be clearly articulated and to be heard separately from each other, something he made clear with the markings. A deletion of the tie in M 19 u seems unlikely insofar as the corresponding slur in M 105 of OD does

- not contain any marking. Later editions have a tie. See also comment on M 105 u. – In A<sub>C</sub>, F<sub>E</sub> 2<sup>nd</sup> chord dotting is as pf l.  
l: In F<sub>F</sub> last  $\text{♩}$  only on beat 1 of following measure. We follow A<sub>C</sub>, F<sub>E</sub>, cf. also M 21 (where, however, F<sub>F</sub>, F<sub>E</sub> have  $\text{♩}$  one note earlier).
- 21, 107 u: F<sub>F</sub> lacks additional stem for  $\text{♩}$ ; we follow A<sub>C</sub>, F<sub>E</sub> (at M 107 only in A<sub>C</sub>).
- 25 f.: A<sub>C</sub> has  $\llcorner$  from middle of the measure to beginning of M 27, followed by  $\gg$ . Likewise in later editions.
- 25–27 l: In F<sub>F</sub> legato slur only from last note M 26, its continuation in M 27 after page turn is far to the left, as if a continuous slur were intended. We follow A<sub>C</sub>, F<sub>E</sub> (in F<sub>E</sub> M 27 however, only from 2<sup>nd</sup> note).
- 27 f., 30 l: Fingering in italics as in OD; in M 27 f. also as St (lacks first 1 in M 27 there).
- 29 ff. u: Some additional stems on the sextuplet motif in the sources are inconsistently placed. We assume that the additional stems should be on all harmonically relevant notes, as a rule on the 1<sup>st</sup>, 2<sup>nd</sup> (sometimes instead the 3<sup>rd</sup>), 4<sup>th</sup> and 5<sup>th</sup> notes; we have tacitly standardized using this principle. In F<sub>F2</sub> stems were selectively deleted. In M 62, 1<sup>st</sup> half of the measure none of the sources has additional stems for the eighth notes, presumably intentionally.
- 30 l: A<sub>C</sub> here and in parallel passages has  $\gg$  over the whole measure; in addition  $\text{♩}$  already on penultimate note pf u of the preceding measure. Likewise in Scholtz, Paderewski.
- 32–34, 48–50, 82–84: In F<sub>F</sub>  $\llcorner$  not the same length in all passages, in M 32–34, 82–84 somewhat shorter, perhaps only for reasons of space. We adjust to match.
- 35, 51, 85: A<sub>C</sub>, instead of  $\gg$ , has continuation of the  $\llcorner$  from the preceding measure to the middle of M 35, 51, 85. Also likewise in F<sub>E</sub>, but only in M 35. F<sub>E</sub> in M 35, 51 has  $\gg$ , but only from middle of the measure. Readings A<sub>C</sub> and F<sub>E</sub> place the dynamic climax at the beginning of beat 3, whereas F<sub>F</sub> places the climax on beat 1. In Paderewski as A<sub>C</sub>, in Mikuli, Scholtz as F<sub>F</sub>.
- 37, 53: A<sub>C</sub> and Scholtz, Paderewski have  $\gg$  instead of  $\llcorner$ .
- 40–42, 44, 47, 57 f. u: Fingering in italics as in OD.
- 41 f., 57 f., 73 f. u: F<sub>F</sub> lacks augmentation dot to 2<sup>nd</sup> lower note  $b$  or  $ab$ , presumably an oversight. We follow A<sub>C</sub>, F<sub>E</sub> (missing from F<sub>E</sub> only in M 41).
- 59 l: OD, in addition to  $\llcorner$  between the staves, has further  $\llcorner$  in pf l, evidently intended to emphasize the motif in the upper voice.
- 75 u: Correction of the last note from  $db^1$  to  $c^1$  in OD (see footnote to the musical text) unclear. Ledger line clearly added in pencil, also a long  $>$  on this note. The following measure, however, has an uncorrected  $db^1$ , tied over from M 75. If the correction is valid and was made by Chopin,  $c^1 - db^1$  would have been intended at the measure transition, with accent and legato slur. Evidence against this is that this note was likewise corrected in A<sub>C</sub>, the valid reading is clearly  $db^1$ , and the discarded reading can barely be deciphered but is perhaps  $c^1$ . Of the later editions, only Mikuli has  $c^1$ , but with the following note after the measure transition also  $c^1$ , with tie.
- 76 l: In A<sub>C</sub> 1<sup>st</sup>  $ab$  also stemmed downwards as  $\text{♩}$ , and 2<sup>nd</sup>  $ab$  as  $\text{♩}$
- 77 f. u: Fingering in italics M 77 as in St (the last two figures 1 also in OD, but more to the left hand), 5 M 78 as in OD, the two figures 1 as in St.
- 81 l: In F<sub>F</sub> end of slur already on beat 3 M 80, but cf. M 31, 47.
- 87: A<sub>C</sub>, F<sub>E</sub> and Scholtz, Paderewski have  $pp$ .
- 90 l: In A<sub>C</sub>, F<sub>E</sub>  $\ast$  only after the first chord.
- 91 f. l: A<sub>C</sub> has  $\text{♩}$  on beat 4 M 91 and  $\ast$  after beat 3 M 92. F<sub>E</sub> has  $\text{♩}$  on beat 3 M 91 and  $\ast$  as A<sub>C</sub>.
- 93 ff.: A<sub>C</sub>, F<sub>E</sub> lack  $f$  in M 93 (in F<sub>F</sub> possibly intended one note earlier), with *cresc.* in the preceding measure instead. A<sub>C</sub>, F<sub>E</sub> also lack *dim.* in M 95, but have it in M 97.
- 93/94 u: A<sub>C</sub> has additional slur  $ax - b\sharp$  at the measure transition.



- 94 l: In  $A_C$ ,  $F_E$  main trill note and closing turn with the notes  $a\sharp-g\sharp-a\sharp$ . Aside from the enharmonic change compared with  $F_F$ , in  $A_C$ ,  $F_E$  the closing turn is intended as a whole tone step, in  $F_F$  as a semitone step. St has an unclear correction, a big pencil cross through the trill and closing turn; perhaps the correction marking is an indication that the reading in  $A_C$ ,  $F_E$  should be reinstated? The later editions have a closing turn with semitone step.
- 95/96 l:  $A_C$ ,  $F_E$  and the later editions have a tie  $a\sharp-b\flat$  at the measure transition.
- 99:  $A_C$  and Scholtz, Paderewski have  $p$  (in Scholtz already on the upbeat).
- 100 u:  $A_C$  instead of 2<sup>nd</sup>–3<sup>rd</sup> notes has just a quarter note  $c\sharp^2$ .
- 103 u:  $A_C$ ,  $F_E$  and Mikuli, Scholtz, Paderewski have  $\sharp$  instead of  $\flat$   $f\sharp^1$ . OD, St have a very faint crossing out in pencil, possibly deletion of the note  $\flat$   $f\sharp^1$ , but validity not clear. The corresponding note could also have been deleted in St in M 104, but this entry is even less clear.
- 104:  $A_C$  and Paderewski have *dim.*
- 105 u:  $A_C$ ,  $F_E$  lack tie.
- 107 l:  $F_F$  has  $\mathfrak{S}$  already on beat 3; we follow  $A_C$ ,  $F_E$ . Cf. also pedalling at beat 4 in M 105.
- 109:  $A_C$  has  $f$  already at M 108 beat 2. Scholtz, Paderewski have  $f$  in both places.
- 109 f. u: Markings for the division of the hands as in entry in OD (stemming altered there).
- 109/110:  $F_E$  has  $\gg$  from beat 4 M 109 to beginning M 110, presumably long  $>$  on *tr* intended.
- l:  $A_C$  has slur over the three chords at the measure transition.
- 111 o:  $g\sharp$  in 2<sup>nd</sup> chord as in  $F_F$ ,  $F_E$ ;  $A_C$  and Mikuli, Scholtz, Paderewski lack this note; in St  $g\sharp$  probably crossed out. Stemming in  $F_F$ ,  $F_E$  suggests that the note should be played by the left hand.
- 113:  $A_C$  and Scholtz, Paderewski have *pp* instead of *p*.
- 115 u:  $A_C$ ,  $F_E$  and Scholtz, Paderewski have additional grace note  $d\sharp^1$  before the main note  $a\sharp^1$ .

- 117 u:  $F_F$  and in Mikuli have lower voice  $\flat$ , following this no  $\sharp$ , presumably an oversight. We follow  $A_C$ ,  $F_E$ .
- 118/119 l:  $A_C$  has  $\mathfrak{S}$  on penultimate note M 118,  $\ast$  on the rest at M 119.

#### IV Finale. Presto non tanto

- $F_E$  has *Presto* instead of *Presto non tanto*.
- 1–8: In  $F_F$  continuation line after *cresc.* extends only to end of M 5; we follow  $A_C$ ,  $F_E$ .
- 22 u:  $A_C$  has slur at 1<sup>st</sup>–2<sup>nd</sup> dyad, cf. also M 20.  $F_{F1}$  lacks slurs in both places, while in  $F_{F2}$  it is added only in M 20.
- 29 l:  $F_E$  2<sup>nd</sup>–3<sup>rd</sup> notes are  $d^1-f\sharp$  as in the following measure, presumably an engraving error.
- 30 l:  $A_C$ ,  $F_E$  lack pedal marking in second half of the measure.
- 35 l: Scholtz has 1<sup>st</sup> note  $f\sharp$  instead of  $a\sharp$ , contrary to all the sources; presumably an adjustment to match M 126, 233. –  $F_E$  has last dyad  $f\sharp^1/b^1$  instead of  $d^1/f\sharp^1$ .
- 37–39:  $F_E$  has  $\ll$  from beat 4 M 37 to beginning of M 39.
- 38 l:  $F_F$  lacks pedal marking in 2<sup>nd</sup> half of the measure; we follow  $A_C$ .  $F_E$  has  $\ast$  on last note, and not earlier as in  $A_C$ .
- 41, 48 l:  $F_F$  lacks pedal marking in 2<sup>nd</sup> half of the measure; we follow  $A_C$ ,  $F_E$ .
- 43 l:  $A_C$ ,  $F_E$  and Mikuli, Paderewski have  $g$  instead of  $f\sharp$  as penultimate note.
- 49 u:  $A_C$  lacks  $\flat$  on beats 3 and 5, certainly in error;  $e\sharp^1$  is certainly possible on beat 3, but not on beat 5. See also chromatic movement in the lower voice at M 50. –  $F_E$  on beats 4 and 6 has  $b^1$  instead of  $a\sharp^1$  in each case.
- 52:  $A_C$  and Scholtz, Paderewski have *ff* instead of *f*.
- l:  $A_C$ ,  $F_E$  have  $\mathfrak{S}$  at the beginning of the measure,  $\ast$  at its end (in  $A_C$   $\ast$  not until the beginning of M 53).
- 53 l: In  $A_C$ ,  $F_{F1}$ ,  $F_E$  lowest note in the last chord lacks accidental, in  $F_{F2}$  an  $\sharp$  added, likewise in Mikuli, however,  $\sharp$  corrected to  $\flat$  in St.
- 53 f.: Placement of  $\ll$  in the sources not clear. In  $A_C$  as reproduced in this edition, in  $F_F$  is, rather, on beats 2–5 M 53, in  $F_E$  is, rather, on beats 3–6 M 53.  $\ll$  in  $F_F$ ,  $F_E$  perhaps only

- notated too far to the left in error, cf. parallel passages. We follow  $A_C$ .
- 53/54: Here and at all comparable places the articulation in the sources is inconsistent.  $A_C$  sometimes has slurs over the two chords with staccato on the 2<sup>nd</sup> chord, slur mainly only over the right hand, not the left.  $F_F$ ,  $F_E$  lack many of the slurs, and where they are present they are mainly over the right hand. We standardise to one slur, without staccato, as this probably represents the intended reading in  $F_F$ .
- 54 l:  $A_C$  has  $\mathfrak{S}$  at the beginning of the measure,  $\ast$  at its end.  $F_E$  has  $\mathfrak{S}$  as  $A_C$ , but has  $\ast$  already on beat 3.
- 54 f. l: Scholtz adjusts the last chord in M 54 and the first in M 55 to match the parallel passages (see, for example, M 58 f., etc.), and expands both to four parts, contradicting all the sources.
- 57:  $A_C$  has additional  $\ll$  at beats 1–4.
- 58 l:  $A_C$  has  $\mathfrak{S}$  at beginning of the measure,  $\ast$  at its end.  $F_E$  has two separate pedal markings, at beats 1–3 and 4–6.
- 62 l:  $A_C$  has  $\gg$  over  $e^1-d\sharp^1-b$ , and *dim.* at the end of the measure. Likewise in Scholtz, Paderewski.
- 66 l: Slur only as in  $F_{F2}$ , also in Mikuli, Scholtz. Possibly legato slur and not tie intended?
- 68:  $A_C$  and the later editions have *fz* on beat 1.
- l:  $A_C$  has  $\mathfrak{S}$  at the beginning of the measure,  $\ast$  at its end,  $F_E$  only has  $\mathfrak{S}$ .
- 68 f.:  $A_C$  has additional  $\ll$  from beat 4 M 68 to beat 4 M 69.
- 70 l:  $A_C$  has  $\mathfrak{S}$  at the beginning of the measure,  $\ast$  at its end.
- 72 f.:  $A_C$  has additional  $\ll$  roughly from beat 2 M 72 to beat 3 M 73.
- 73/74:  $F_F$  lacks  $\ll$  at the measure transition; we follow  $A_C$ ,  $F_E$ .
- 74 l:  $A_C$  has  $\mathfrak{S}$  at the beginning of the measure,  $\ast$  at its end, below 2<sup>nd</sup> chord an additional  $\ast$  is present, perhaps intended as in  $F_E$ , which has two separate pedal markings at beats 1–3 and 4–6.
- 76–89: In the sources in pf l occasional additional quarter-note stems are missing; we standardise. – The  $\ll$  and  $\gg$  are of different lengths in

- the sources, and the parallel passages also differ from each other. We follow  $F_F$ , but match parallel passages to each other in some places.
- 80, 171, 179 l: In  $A_C$  2<sup>nd</sup> note in M 80  $f\sharp^1$  instead of  $e^1$ . Likewise in  $F_{F1}$ . Corrected in  $F_{F2}$  to  $e^1$ ;  $F_E$  also has  $e^1$ . M 171 in  $A_C$ ,  $F_{F1}$ ,  $F_E$  has  $eb^1$ , corrected in  $F_{F2}$  to  $db^1$ . M 179 in all sources has  $ab^1$ . In M 80, 171 we follow the correction in  $F_{F2}$ , which could possibly also be applied to M 179 (producing  $gb^1$  instead of  $ab^1$  there). This correction to M 179 implemented in Scholtz, Paderewski, but not Mikuli.
- 83:  $A_C$  and Paderewski, Scholtz have half measure  $\ll$  and  $\gg$ .
- 88 l:  $F_E$  has  $\gg$  only over beats 1–3 M 89, presumably in error.
- 91:  $F_E$  has *cresc.* only at the end of the measure, in  $A_C$  only at the beginning of M 92, both sources with continuation strokes, in  $A_C$  to the end of M 93, in  $F_E$  to the middle of M 94.
- 98 l: In  $F_E$  3<sup>rd</sup> and 9<sup>th</sup> notes left hand are  $D\sharp$  instead of  $F\sharp$ , cf. M 96 f. (however, in M 99 in  $F_E$  as given here). –  $F_E$  has 4<sup>th</sup> note right hand  $c$  instead of  $f\sharp$ .
- 99 l:  $F_F$ ,  $F_E$  lack  $\textcircled{S}$  \*; we follow  $A_C$ .
- 100 u: In  $A_C$ ,  $F_E$  slur begins as early as octave  $c/c^1$  in M 99.
- 108 u:  $F_F$ ,  $F_E$  and Mikuli lack stems for the upper voice in 1<sup>st</sup> half of the measure; we follow  $A_C$ , cf. also M 103.
- 109 u: In  $A_C$ ,  $F_F$  2<sup>nd</sup> half of the measure lower voice has  $\downarrow$  instead of  $\downarrow$  in error; we follow  $F_E$ . Mikuli has  $\downarrow$
- 112 l:  $F_E$  has 3<sup>rd</sup> note  $d\sharp$  instead of  $f\sharp$ .
- 113 u: In  $F_F$  slur begins only on beat 4; in  $A_C$  slur also begins only on beat 4, but preceding slur ends only on beat 3.  $F_E$  has continuous slur from the preceding measures. We follow  $F_F$  with regard to the end of the slur, and bring forward the beginning of the slur.
- 114 u:  $A_C$  and Scholtz, Paderewski provide  $e^1$  with additional quarter-note stem.
- 119:  $A_C$ ,  $F_E$  lack  $f$ ,  $F_E$  instead has  $\gg$  at beats 1–4.
- 121 l: In  $F_E$  third-to-last and last note are  $e$  instead of  $c$ .
- 122 l:  $A_C$  and Scholtz have last note  $c$  instead of  $eb$ .
- 124–126:  $F_F$  lacks  $\ll$ ; we follow  $A_C$ ,  $F_E$  (however, in  $A_C$  begins only at the end of M 124).
- 127 f.:  $A_C$  and Scholtz, Paderewski have  $\ll$  from 2<sup>nd</sup> half of M 127 to beginning of M 128.
- 133 u:  $F_E$  has penultimate beat  $c^1/d\sharp^1$  instead of  $c^1/e^1$ .
- 145, 149, 161, 165 l:  $A_C$  has  $\textcircled{S}$  on beat 1, \* on beat 4.
- 150, 162 l: In  $F_F$  slur ends only on beat 1 of the following measure. We follow  $F_E$ , cf. also parallel passages.  $A_C$  always has the longer slur, sometimes even extending to 2<sup>nd</sup> chord of the following measure.
- 153 l:  $A_C$  and Scholtz, Paderewski have  $\gg$  at  $ab^1-g^1-eb^1$ .
- 156 l:  $F_F$  and Mikuli have arpeggio on 1<sup>st</sup> chord, but cf. M 157.
- 159 l:  $A_C$ ,  $F_F$  lack \*; we follow  $F_E$ .
- 164: OD has marking by 1<sup>st</sup> chord to play the  $c^1$  with the right hand. However, the marking is not present at the parallel passage in M 144. – Chord on beat 4 in all sources  $\downarrow$ , without following  $\nabla$ ; we match to all parallel passages. Also like this in later editions.
- 167 o: *leggiere* only in  $A_C$ , but cf. M 76.
- 167–179: In  $F_F$  the additional quarter-note stems are missing in pf l; we follow  $A_C$ ,  $F_E$  (however, also not consistent in these two sources). Cf. also comment on M 76–89.
- 171–173 l:  $A_C$  has half-measure pedal markings, only the last pedal marking extends from beat 4 M 172 to beat 3 M 173.
- 175–182 l:  $F_F$ ,  $F_E$  lack slur; we follow  $A_C$ , cf. parallel passages.
- 180 f. l:  $A_C$  has pedal at beats 1–3 M 180,  $\textcircled{S}$  at beat 4 M 180, \* at beat 4 M 181.
- 183 f. l:  $F_E$  in each case has  $\textcircled{S}$  on beat 1, \* at end of beat 3.
- 186 l:  $F_E$  instead of octave  $Ab_1/Ab$  has two further 16<sup>th</sup> notes  $E\flat-eb$ , which continue the pattern of M 185 f.
- 187 f., 191 f.:  $F_E$  has *cresc.* at around the middle of M 187, 191, in each case with continuation strokes to the end of M 188 and 192.
- 191 l:  $A_C$  has  $\textcircled{S}$  on beat 1, \* on beat 3.
- 204–206: In  $F_F$  continuation strokes for the *cresc.* extend only to end of M 205, certainly an oversight.  $A_C$  has *cresc.* only at the middle of M 205, with continuation strokes to end of M 206; however, there is an additional  $\ll$  at M 203 f.  $F_E$  in M 203 has *dim.*; *cresc.* as  $A_C$ , but lacks continuation strokes. Scholtz in M 203 f. has  $\gg$ , then as  $A_C$ .
- 205 f. l:  $A_C$ ,  $F_E$  have half-measure pedal markings.
- 219 l:  $F_E$  and a posthumous reprint of  $F_C$  have 4<sup>th</sup> note  $e$  instead of  $f\sharp$ . Likewise in Scholtz.
- 220 l:  $F_E$  has 3<sup>rd</sup> and 5<sup>th</sup> notes  $c\sharp$  instead of  $A\sharp$ .
- 221–223:  $A_C$  has  $\gg$  beat 6 M 221 to beat 2 M 223. Paderewski, Scholtz have  $\ll \gg$  in M 221 f.
- 228 l:  $F_E$  beats 4–6 have the same figure as in corresponding places in M 226 f.
- 229, 232 l: In  $F_E$  third-to-last note is  $g^1$  instead of  $bb^1$  or  $b^1$ .
- 236 l:  $F_E$  has 4<sup>th</sup> note  $f\sharp^1$  instead of  $a^1$ .
- 243 u:  $F_E$  has penultimate dyad  $a\sharp^2/c\sharp^3$  instead of  $f\sharp^2/a\sharp^2$ .
- 245–249:  $A_C$  in M 245, 246–247, 248–249 has  $\gg$  in each case. Likewise in Paderewski, Scholtz.
- 250 l:  $F_E$  has 1<sup>st</sup> note  $C\sharp$ , engraving error.
- 254:  $A_C$  and Paderewski, Scholtz have  $ff$  instead of  $f$ .
- 260 f. l: In  $F_{F2}$  pedal markings slightly displaced: in M 260  $\textcircled{S}$  already on beat 5, in M 261 \* at the beginning of the measure,  $\textcircled{S}$  on beat 4. We follow M 256 f. as our model. In both places pedal markings are missing from  $F_{F1}$  that were only added in  $F_{F2}$ . In  $A_C$  both places slightly differ: M 256, 260 have \* on beat 4 (then no further  $\textcircled{S}$ ), M 257, 261 have  $\textcircled{S}$  on beat 1, \* on beat 6.  $F_E$  has \* in M 256, 260 only on beat 5, then no further  $\textcircled{S}$  until beat 4 of M 257 and 261.
- 268 l: In  $F_E$  beats 3–4 only octaves, both chords lack middle voices.
- 270 l:  $A_C$ ,  $F_E$  and Paderewski lack tie.
- 272 f. u: In  $A_C$  last chord M 272 is staccato (as also the preceding chords,

see footnote to M 270), slur at 1<sup>st</sup>–3<sup>rd</sup> chord M 273, last chord M 273 lacks articulation, slur only begins in following measure. Mikuli has slur from last chord M 272 to 3<sup>rd</sup> chord M 273, with beginning of new slur from last chord M 273. In Scholtz last chord M 272 lacks articulation, slur at 1<sup>st</sup>–3<sup>rd</sup> chords M 273, last chord M 273 with staccato, new slur only in following measure. Paderewski has slur from last chord M 272 to last chord M 273, new slur only in following measure.

275–277 l: A<sub>C</sub>, F<sub>E</sub> have  $\mathfrak{S}$  only on beat 4 M 275, A<sub>C</sub> has  $\ast$  only on beat 2 M 280, F<sub>E</sub> on beat 3 M 277.

## Appendix

### *About this edition*

For reasons given above (see the *Preface* and *About this edition* in the main section), in this Appendix we are publishing the Sonata in b minor op. 58 in the version according to the autograph engraver's copy for the German first edition, source A<sub>C</sub>. In contrast to the main version as in F<sub>F2</sub>, in which inconsistencies have been corrected using the secondary sources, and details of insightful variants from the other filiation chains given, the version in the Appendix is limited, as far as this is possible, to

source A<sub>C</sub>. In the process, inadvertently omitted accidentals have been tacitly added. Group slurs have not been reproduced. Obvious writing errors have not been listed (note values that are too short before the bar line where tied notes last beyond the duration of the measure; note values that are too short in one voice in two-part notation; occasional missing stems to indicate a second voice in movement III).

The following individual comments relate to A<sub>C</sub>.

### *Individual comments*

#### **I Allegro maestoso**

33 u: 1<sup>st</sup> octave  $bb/bb^1$  additionally has note head  $e^1$  or  $f^1$  or staccato; writing error.

139 u: *tr* possibly corrected to  $\mathfrak{w}$ .

186 u: Beat 4 lacks beaming  $\text{♪♪}$  at  $f^{\sharp 1}/a^{\sharp 1}-b^1$ , but cf. all parallel passages.

#### **II Scherzo. Molto vivace**

57, 213 l: Lower note  $C_1$  instead of  $E\flat_1$  by mistake.

85–88, 149–152 u: Legato slur only on  $c^{\sharp 1}-d^{\sharp 1}$ .

96 l: Last note of upper voice not clear, possibly  $c^{\sharp}$  instead of  $d^{\sharp}$ .

152 l: Beginning of legato slur already in preceding measure, but not clear and certainly in error.

#### **III Largo**

35, 51, 62, 85 l: In the first half of the measure the notation of the two-part writing is missing, certainly in error; we adjust to match context.

76 l: Last note has additional quarter-note stem, presumably in error but see the version in F<sub>F2</sub>.

86/87: Slurring not clear, as at the measure transition several lines and also  $\text{>>}$  overlap; perhaps also slur division is intended at the measure transition.

110 l: Beginning of slur only from 1<sup>st</sup> note M 111, presumably because of change of line.

#### **IV Finale. Presto non tanto**

74 l: Surplus  $\ast$  on beat 4, but cf. M 54, 58, 70.

219–221 u: Slur at the measure transition M 219/220 only from 1<sup>st</sup> note M 220. Slur at the measure transition M 220/221 only from last note M 220.

225/226: Unclear marking at the measure transition, because of overlapping with  $\text{<<}$  it is not clear whether additional short  $\text{<<}$  from  $a^{\sharp}$  to  $b$  is intended.

Munich, spring 2023  
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