COLLECTION OF CRITICAL EDITIONS OF THE WORKS OF

Fryderyk Franciszek Chopin

No. 8

Deux Polonaises Op. 40

Introduction, Text, Fingering and Commentary

by

Franco Luigi Viero

NEW EDITION COMPLETELY REVISED

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In the previous page: sculpture of Chopin's left hand carried out following the cast made by Jean-Baptiste Clésinger shortly after the death of the Composer.

*Preface**

The sale of the works printed by Troupenas, including Op. 40, winds up a hellish period, during which Chopin suffered, in order, the abrupt breaking off of his engagement with Maria Wodzińska, the worsening of his health, the vast expense for a tragic holiday, and Pleyel's turnabout. All of this could not fail to have an impact on the composition and editorial process, because of which today the editor of those opuses has to undertake a problematic recensio.

As we said in the Preface *to Op. 26, compared to the second edition we published in 2002, this one differs in several respects. Firstly, the critical apparatus—as in the previous editions published by "Free of Charge Editions Audacter.it"—does not transcribe the sources but reports them as they appear in the originals; which radically eliminates any possible transcription error. Secondly, the* recensio, *while remaining unchanged in its setting out, proposes a likelier filiation of the sources, so the musical text shows something new.*

Finally, it must be added that Fontana's dissatisfaction with an episode of the Polonaise in C minor, *the difficult negotiations, and the pressure of time induced Chopin to eventually draw up a poorly painstaking manuscript (***A2***). What is more, in the proofs he introduced a large number of corrections, thus leaving the copies intended for London and Leipzig without the improvements introduced in the Parisian edition, which, conversely, turned out to be printed with no care for detail. All this is documented in the apparatus and explained in the commentary. Our text, therefore, partly combines the details one finds in the first autograph (***A1***) with the new version displayed by the Parisian edition (***F1***).*

We hope that the effort of ours will arouse the interest of the deserving students.

Dorno, January 2024.

** We would like to warn the Reader that we are unable to guarantee the absolute propriety and correctness of the English translation, which has the sole purpose of enabling non-Italian Readers to enjoy a unique edition. A true translation, whatever it may be, should be written by a native speaker, and we are not one. In any case, we invite our Readers who find errors or inaccuracies to let us know, and we will make the suggested correction. Thank you!*

In a letter to Sophie Gay dated October 22, 1838 Astolphe de Custine wrote: "He [*scil.* Chopin] is leaving for Valencia in Spain, that is to say, for the other world. You have no idea what M^me^ Sand did with him in one summer! Consumption took possession of this figure and made him a soul without a body. He played to say goodbye with the expressiveness you know: first, a *Polonaise* he had just composed, and which is full of strength and brio, a joyous tumult. [...] Then, to finish, some funeral marches that, against my will, made me to dissolve in tears."[1] Hence, not only do we know that the *Polonaise in A major* was composed before his departure for the hellish holiday,[2] but we also learn that the Composer's health was visibly impaired.

At Valldemossa the lack of a suitable pioano was penalising and certainly not conducive to work. On the 21st November, in fact, Chopin wrote to Pleyel: "My piano has not yet arrived. How did you send it? Via Marseilles or via Perpignan[?] I invent music but none I do, because there are no pianos here... it is a wild country from this point of view."[3] In her letter of December 14, 1838, Mrs Sand wrote: "He misses his piano very much. Finally, we had some news of it today. It has left Marseilles and we will have it perhaps in about fifteen days."[4] Again to her friend Marliani, presumably on December 28, she writes: "His piano has finally arrived. But it is still in the clutches of the Customs, wo demand from 5 to 600 fr. for import duties and are intractable. [...] Chopin plays on a miserable piano Mallorquin that reminds me of Bouffé's in *Pauvre Jacques*."[5] On January 22, 1839—but the date could be wrong—the novelist informed Mrs Marliani that "the only remarkable event since the last letter is the arrival of the long-awaited piano! After fifteen days of negotiations and of waiting, we were able to collect it from customs for three hundred francs in duties."[6] So, the piano arrived in Valldemossa between December 28, 1838, and January 22, 1839. But on Saturday, December 28th, Chopin writes to Fontana that "the piano has been waiting 8 days in the port, according to the custom-house: they want a mountain of gold pieces for the piggish thing..."[7] Which allows us to place the arrival of the instrument probably between the 8th and the 15th January, since 28th December minus 8 days = 20th December, to which must be added 15 days of negotiations, the days set aside for Christmas, New Year and the Epiphany. In sum, Chopin only had about two weeks to complete the *Preludes* on a real piano. This is what he states in the above-mentioned letter to Pleyel of January 22, 1839: "I am finally sending you my *Preludes*, which I finished on your *pianino,* which arrived in the best possible condition despite the sea, the bad weather and the customs." He then goes on to note that, "having wished, dearest, to take on the burden of being my publisher, I must let you know that there are still (*il y a encore*) some manuscripts *à vos ordres*: 1. The *Ballade* [...]; 2. Two *Polonaises*; 3. A third *Scherzo*..."[8] The expression *à vos ordres* seems ambiguous here, since, lacking any temporal indications, it is not clear whether the pieces cited were already finished or not. If in fact they had already been finished , the present *'il y a'* would conflict with what the Composer, on the same day, informs Fontana: "In a few weeks you shall have a *Ballade*, the *Polonaises* and a *Scherzo* (*Za par tygodni dostaniesz* Ballad, Polonezy *i* Scherzo)."[9] Not only that: on Saturday, March 2nd, 1839, Chopin writes to Fontana: "... I sent you from Palma two months ago my *Preludes*

[1] *Cf.* Marquis de Luppé, *Astolphe de Custine*, Monaco (Éditions du Rocher) 1957, p. 202. The words that follow are almost prophetic: "It was the procession that led him to his last resting place; and at the thought that I would not perhaps see him again, my hart bled. The unhappy man does not realize that this woman has the love of a vampire! He follows her to Spain, where she precedes him. He will never come out again. He dared not tell me he was going there: he spoke only of the need for a good climate and rest! For rest, with a *goule* in Corinna's shoes!" (the *goules*, from the Arabic *ghoûl* – explains Robert, *s.v.* – "took the form of young women, seduced men and drank their blood."). And, indeed, the Composer's health, between ups and downs, never recovered.

[2] This is confirmed, actually, by Chopin himself in his letter to Pleyel of January 22, 1839: "... Two *Polonaises* (you already know the one in *A major*)...", *cf.. KrFrCh* II/2, p. 796; *CFC* II, p. 292.

[3] *Cf. KrFrCh* II/2, p. 757; *CFC* II, p. 271.

[4] *Cf. CGS* IV, p. 531.

[5] *Cf. ibid.* p. 537. Bouffé was unusually successful as actor in the quoted comedy-vaudeville.

[6] *Cf. ibid.* p. 558 s. With "the last letter" the authoress refers to the above-mentioned letter of December 28, 1838.

[7] *Cf. KrFrCh* II/2, p. 788. We cannot help but notice that while *CFC* and Kobylańska translate *świństwo* as 'cochonnerie' and 'Schweinerei' respectively, *CPL*, which, according to Jeffrey Kallberg's *Preface*, is supposed to restore the real Chopin to English readers, tones down the force of the Polish word by putting it as 'vileness', thus attenuating, not to say censoring, Chopin's anger. Hedley's translation sounds better: "... for the damned thing." Speaking, today we would say '(a lot of money) for the bloody piano.' 1838 Of course, it is certainly not against the piano that Chopin was angry!

[8] *Cf. KrFrCh* II/2, p. 796; *CFC* II, p. 292.

[9] *Cf. ibid.* II/2, p. 793; *CFC* II, p. 288, where the letter is erroneously dated January 12, 1839.

(*Posłałem Ci z Palmy temu dwa miesi ce moje* Preludia)."[10] But, if the letter is dated March 2nd, "two months ago" means early January, not the 22nd. A possible solution is that the pieces were ready, but not in a fair copy, i.e. not ready to be shipped.

In any case, Chopin's trouble was not limited to the exhausting wait for the piano, but it came to him as a result of Pleyel's exceedingly improper behaviour—an understatement, of course! The latter, in fact, who wanted to replace Schlesinger in doing business on the Composer's back, had proposed himself as the new and only publisher, promising more adequate remuneration, not as a loan-shark as that paid by the 'Jew' Schlesinger. Chopin took Pleyel at his word without suspecting any hidden manoeuvres. When, however, the time came to put Pleyel's word to the test, who had lured Chopin into the trap by paying the asking price for the *Preludes*, Pleyel turned a deaf ear. On the other hand, it was already too late to recover the previous situation, since Schlesinger, who had most likely supervised the various stages of the manoeuvre, was not a type to be cheated. When Chopin realised this (in a letter to Grzymała of March 27, 1839, he confesses: "That idiot Pleyel has made mincemeat of me. But what can one do?"[11]), an irreversible chain reaction had now set in.[12] On March 12th, he still deludes himself that he can put things right: "[...] If Pleyel makes even the smallest difficulties, you will go to Schlesinger, and tell him that I will give him the *Ballade* for France and England for 800 fr. (he won't give a thousand), and the *Polonaises* for Germany, England, and France for 1500 (if he won't give that, then for 1400, or 1300, or even 1200)..."[13] But Schlesinger prevaricates: he had not stomach the sale of the *Preludes* to Pleyel yet... The Composer's exasperation is well revealed by the letter to Fontana after April 16, 1839: "If they are such Jews, hold back everything, till I come. [...] as for the *Ballade* and *Polonaises*, don't sell them, either to Schl. or to Probst. [...] I'm furious..."[14] At last, Chopin shall be forced to sell at a loss his manuscripts to Troupenas: 300 francs a piece!

From the above-mentioned letter to Fontana of March 2, 1839, we learn that "the other manuscripts [*after the one of the* Preludes] must, no doubt, have only now reached you...". Which is confirmed by a communication of Probst, Breitkopf's agent in Paris, of the 24th March: "Chopin is in Marseilles. I am anxiously awaiting your reply regarding his latest works. The *Ballade* and the *2 Polonaises* are already here, but all the publishers find themselves forced to turn down his new horrendous demands; even Pleyel is withdrawing, since he obviously does not want to lose his money either."[15] Of course, Probst does not have the autographs of the *Ballade* and the *Polonaises,* but copies: that of the *Ballade* made by Gutmann and that of the *Polonaises* by Fontana.

In Marseilles, on the 13th March the news arrived that Adolphe Nourrit, a famous tenor and friend, had committed suicide in Naples. The funeral service took place in the church of Notre-Dame-du-Mont (on the 24th of April) and Chopin played the organ there.[16] On the 3rd of May, the alleged lovers, with her children, embarked for Genoa, from where they returned on the 18th of the same month. They then reached Nohant on the 1st of June.

The summer passed, and on the 8th of October Chopin, in exchange for a long list of commissions for his return to Paris, promised Fontana to alter "the second part of the *Polonaise* [*in C minor*] till I die; perhaps yesterday's version won't please you either, though I cudgelled my brains over it for about 80 seconds."[17] Well, if on March 24, 1839, Probst, by his own admission, already had the copy of the "*2 Polonaises"* in his hand with the first version of the second *Polonaise*, what happened to this copy? Probably Probst returned it to Chopin, and Fontana prepared a second one (**C**$^{\mathbf{F}}$).

On December 2, 1839, in fact, Probst informed the Lipsian publisher that "yesterday I finally got a *rendez-vous* with Chopin: he has 7 manuscripts ready, namely *Grande Sonata*,[18] *Second Ballade*, *Two Nocturnes*, *Third Scherzo*, *Four Mazurkas*, *Two Polonaises*, an *Impromptu*, and asks for 3500

[10] *Cf. KrFrCh* II/2, p. 804; *CFC* II, p. 303, where the letter is erroneously dated March 7, 1839.

[11] *Cf. KrFrCh* II/2 p. 833; *CFC* II, p. 322.

[12] Eigeldinger (*cf. Chopin et Pleyel*, Paris [Fayard] 2010, p. 117) reduces the whole affair to a 'passing coolness,' a 'momentary crisis.' In reality Pleyel caused very serious damage to the Composer's finances, who was forced to maintain good relations, only because Pleyel was also the manufacturer of his favourite pianos. It is plausible to suppose that, but for the pianos, their friendship would have turned into formal indifference. After all, in exchange of all the instruments that Pleyel sold thanks to Chopin, living and dead, the Composer received nothing but crumbs, and, when Chopin was in need being no longer able to work, Pleyel—as far as we know—did not fork over a penny. What a beautiful friendship!

[13] *Cf. KrFrCh* II/2, p. 815; *CFC* II, p. 307.

[14] *Cf. KrFrCh* II/2, p. 868; *CFC* II, p. 315, where the letter is erroneously dates "Tuesday [!?], March 1839."

[15] *Cf.* Lenn.[1990] p. 63 and 107.

[16] *Cf. KrFrCh* II/2, p. 872; *CFC* II, p. 328.

[17] *Cf. KFC* I, 365; *CFC* II, p. 371.

[18] The title *Grande Sonata* reinforces our conviction that the famous *Grande Sonata for four hands Op. 28,* was none other than the first version of Op. 35!

francs for them. Having pointed out to him that it was not possible to accept such an exorbitant price, it was useless."[19] About this *rendez-vous* Marie d'Agoult wrote to Liszt on January 25, 1840: "Koreff has told me something about Chopin, that I only half believe: he claims the guy is *ruined*. Chopin would have been to a friend (Propst [*sic!*] I suppose) to borrow *150* francs. He is said to have insisted on raising the price of one of his pieces, to which the irritated friend is said to have replied: 'Listen, I did not want to tell you out of delicacy, but you are forcing me to: I have here a letter from Breitkopf telling me not to buy anything from you except at a very moderate price, because your pieces in Germany no longer sell.'"[20] An entirely credible gossip, certainly spread by Probst, who, as far as sales are concerned, lies shamelessly.

Finally, after Chopin had decided to approach Breitkopf directly,[21] the exhausting negotiations were concluded on January 15th, 1840—which is the date of the receipt[22] that, mind you, is not the one of publication[23]—with the sale of the seven manuscripts for a total amount of 2500 francs. Two months later (on March 25th, 1840) a lapidary Probst would inform Breitkopf, with some perfidy, that "Chopin sold the 7 works to Troupenas for 2100 francs."[24] The Composer himself mentions this transaction in a letter dated 23rd April 1840 to Fontana, who was in Bordeaux: "Troupenas has bought my seven compositions, and will conduct business with Wessel direct, so don't you bother."[25] But the contract of sale to Wessel of the *Ballade*, the *Scherzo* and the *Polonaises* dates from the 31st October 1839, although the registration at Stationers' Hall was apparently made the following year.[26]

But why Troupenas? The answer lies in the weekly report Friederike Müller sent after the 23rd February 1840 to her aunts who had remained in Vienna. Ignoring the background, she candidly reported to Chopin that she had told Schlesinger that he must have been very happy to have acquired seven new compositions by Chopin. The Composer's reaction was: "He has not yet them... We disagree on some points." "What interests me—replayed the pupil—is that they be published." At this point Chopin added a valuable remark: "Yes, of course, they will be, and we will study them together; and if it takes a long time, I will lend you my manuscript, but in that case you must take care not to show it to anyone."[27] Thus, Schlesinger, annoyed at the sale of the *Preludes* to Pleyel (who by then had taken himself off) and determined to inflict a good lesson on the Composer, refused him the seven manuscripts. Poor Chopin, caught in quicksand, asked for help from the only equipped and available publisher, i.e. Troupenas, who, though, dictated his conditions without any possibility of negotiation (*v. supra*): 300 francs a piece, take it or leave it! Chopin, after all the money he had lost on a tour through hell, *obtorto collo*, could do nothing but give in. On the 14th March 1840 he signed the following receipt: "I receive by Messrs. Troupenas & C. the sum of thousand francs to be deducted from the payment of the manuscripts I handed them over. Paris, March 14th, 1840" (*v. infra*, p. 23).

* * *

The *recensio* is therefore based on the following documents :

A1[1] autograph now lost, of which a photographic copy remains. We use the facsimile published in Leopold Binental, *Chopin*, Stockholm (Seelig & C.) 1940, p. 106. The author of the monograph states that this autograph is reproduced in its entirety for the first time (the Polish edition, of which the one in our possession is the Swedish translation, is from 1937) and was discovered among family documents left by Tadeusz Jentys. The piece was originally dedicated to his friend Tytus Woyciechowski.

A1[2] autograph of the first version of the *Polonaise in C minor*, now lost but readable "clear photograph" from the Paderewski Archive and kept in the Archiwum Akt Nowych in Warsaw. We *read* it in a very bad photocopy, so dark as to be almost illegible. About this source, which came to light relatively recently, *cf.* Jim Samson's exhaustive exposition, *An Unknown*

[19] *Cf.* Lenn.[1990] p. 110.
[20] *Cf. Correspondance Franz Liszt - Marie d'Agoult*, présentée et annotée par S. Gut et J. Bellas, Paris (Fayard) 2001, p. 503.
[21] *Cf. KFC* I, p. 370; *CFC* II, p. 376.
[22] *Cf.* Kallb.[1983] p. 822, where, however, the *opus* numbers of the *2 Nocturnes* and the *2 Polonaises* are reversed.
[23] *Cf. ACCFE* p. xlv.
[24] *Cf.* Lenn.[1990] p. 113.
[25] *Cf. KFC* II, p. 8; *CFC* III, p. 22.
[26] The original document is reproduced in Kallb.[1982] p. 361; *cf.* Kallb.[1983] p. 554; *ACCFE* p. lv. — Since we know that Gutmann made the copy for Wessel not only of the *Ballade*, but also of the *Scherzo* (*cf.* G.-Str.[2018] p. 169), it is very likely that he made the one of the *Polonaises* too (*v.* stemma).
[27] *Cf.* G.-Str.[2018] p. 130.

Chopin Autograph, in "The Musical Times" CXXVII (1986) pp. 376÷378.

A2 autograph in the British Museum marked "Egerton MS. 3040". We read it on a pale xerocopy provided by the Museum Library.

C^{F} copy of **A1** (with changes to **A1**^{2}) made by Julian Fontana. *Cf.* KOB.[1979] p. 94 ss.

Fo first issue—which is to be considered a draft (*cf.* GRAB.[1992] p. 35; *ACCFE* p. 319)—of the French edition printed by Troupenas in December 1840 under No. 977. By the way, we are informed by Friederike Müller that "... on the 1st of October the *2 Chopin's Polonaises'* engraving is completed, which cheers me up a lot...».[28]

F1 second issue with several changes introduced by the Composer, printed by Troupenas in early 1841 with the same number as **Fo**, *cf. ACCFE* p. 319.

G1 first German edition printed by Breitkopf & Härtel with No. 6331. The receipt for payment is dated January 15, 1840 (*cf.* KALLB.[1983] p. 822), but the printing should be placed towards the end of the year). This was followed by a reprint and a 2nd edition (*cf. ACCFE* p. xlv e 321 s.), absolutely irrelevant for the *recensio*'s purposes.

E1 first English edition printed by Wessel under No. 3557. The registration is of the 31st October 1840, while the contract of sale is from the previous year (*see* reproduction in KALLB. [1982] p. 361).

Tl *Collection* | *des* | *Œuvres pour le Piano* | *par* | *Fréderic* [sic!] *Chopin* | 9 POLONAISES | 4.^{e} *LIVRAISON, PUBLIÉ* [sic!] *PAR* T. D. A. Tellefsen, Paris (Richault) *s.d.* (but 1860), pp. IV+94. Among the engravers errors (*ex. gr.*, according to the index page the *Polonaises* would be 8, as the *incipit* of Op. 26 No. 2 is missing!) the hand of Tellefsen is also discerned.

Kl ŒUVRES DE FR. CHOPIN. | REVUES, DOIGTÉES ET SOIGNEUSEMENT CORRIGÉES D'APRÈS LES ÉDITIONS DE PARIS, LONDRES, BRUXELLES ET LEIPSIC | par Charles Klindworth | SEULE ÉDITION AUTHENTIQUE. Tome III, Moscou chez Jurgenson 1873. We draw the title from Tome II, containing opuses Nos. 12 tol 21. This was followed by a 2nd edition (the one we consulted) that collected the works by genre. We would like to emphasise that after the *collection* edited by Tellefsen, Klindworth's precedes all the others. Its importance does not lie in the text, but in the 'interpretation' that he, as a pupil of Liszt and a great admirer of Chopin, gives of it. Liszt regarded this edition as the best one.[29]

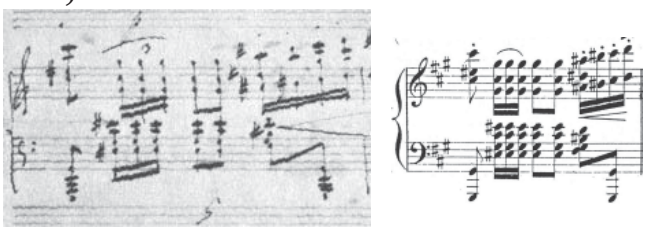
Mk1 *Fr. Chopin's Pianoforte-Werke*, revidirt und mit Fingersatz versehen (zum größsten Theil nach des Autors Notirungen) von Carl Mikuli. Band 5. *Polonaisen.* Leipzig (Fr. Kistner, n. 5304) *s.d.* (but 1879 or 1880), title-page + pp. 111. Consulted copy on microfilm provided by the British Library (shelf-mark: *h.471.w*).

BH^{cw} *see Bibliography*.

Fo is believed to depend on **A2**, **G1** on **C**^{F}, and **E1** on an unidentified copy. We will see that the kinship between the sources is much more complex due to both the long and exhausting sales negotiations, caused by the Pleyel's volte-face, and Fontana's requested alteration to the second *Polonaise*, which broke the initial unity of the manuscript in two parts, thus generating confusion in the preparation of the replacement copies.

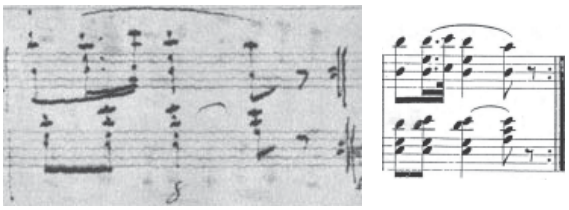
That the Troupenas engraver was very negligent, there is no doubt. However, it is up to the philologist to distinguish whether the reading errors were due to negligence or to a different antigraph.

M. 5: **A2** **Fo**



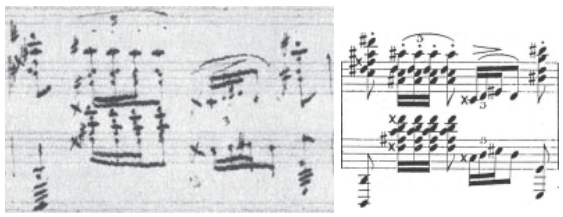
the engraver does not copy ***p***, omits both the No. 3 of the triplet and the last G^{5}. Is this just negligence?

M. 8:



the clear *staccato*-dot on the first octave is omitted and the last octave becomes a seventh (B^{4} instead of A^{4} is an engraver's blunder).

M. 14:



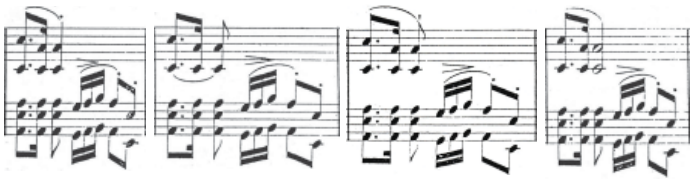
[28] Letter of the 27th September 1840, *cf.* G.-STR.[2018] p. 335.

[29] See, in this same site, the introduction to our edition of the *Preludes*, p. XII f.

Chopin's error is corrected—the engraver, therefore, is not exactly incompetent—, but the missing ♯ are not integrated, and on the second triplet the position of the accent and slur is inverted.

In this first section, Chopin writes m. 2 only once; in the repetitions it is recalled by the No. 2. Let us see how it is copied again:

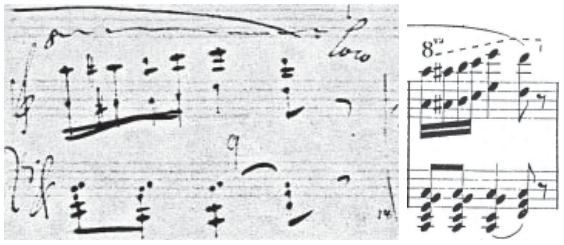
m. 2 m. 18 m. 82 m. 98



not one of these measures is the same as the others! M. 2 corresponds to **A2**; in m. 18 the *staccato*-dot disappears and the slur is displaced; in m. 82 the *staccato*-dot becomes a wedge; in m. 98 the slur returns to its place, but without the *staccato*-dot. This comparison allows us to assess how far the engraver's negligence went.

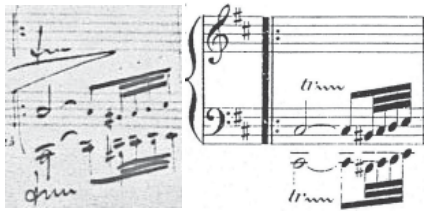
So far, the only measure that does not seem to come from **A2** is the aforementioned m. 5: written only once, it is recalled by the same number in mm. 21, 85 and 101, where G^3 is always missing.

M. 40:



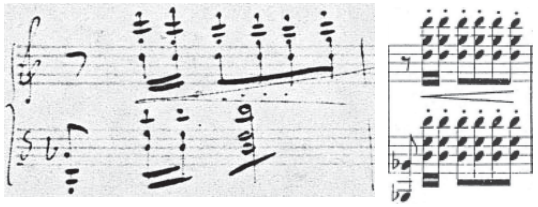
here the engraver moves the tie (l. h.), turning it into a slur; he will do the same in mm. 56 and 80.

M. 57:



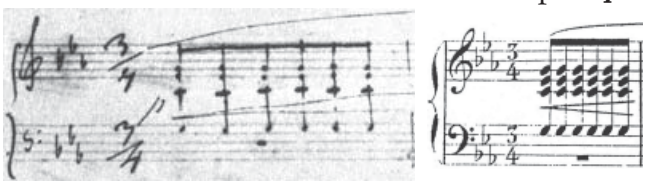
the very clear *intensive* hairpin is omitted as well as the *staccato*-dots.

M. 58:

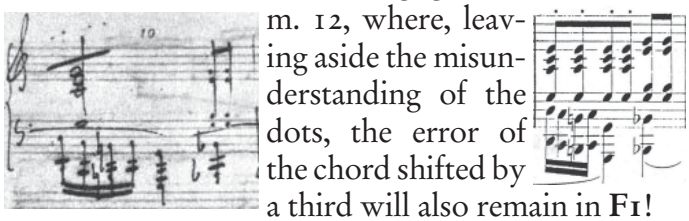


Chopin, when using a crossed minim to be dismembered into quavers, sometimes adds as many dots as quavers, here four. But what was the engraver reading? A certain answer cannot be given, or rather we are not able to. In any case, his work, even if he rightly adds the missing ♭ to B^1, is unspeakable. We are, therefore, forced to confirm **Fo**'s dependence on **A2**.

In m. 1 of the *Polonaise No. 2* is not copied ***p***. In

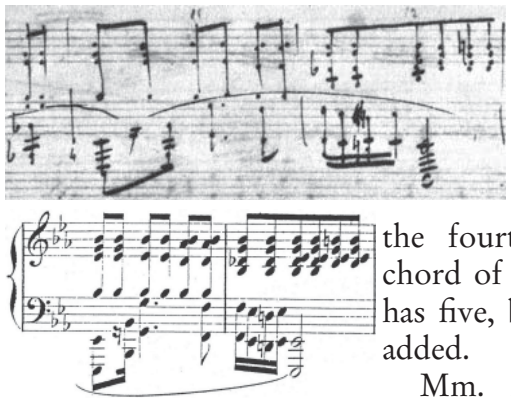


confirmation of the blatant negligence, let us look at

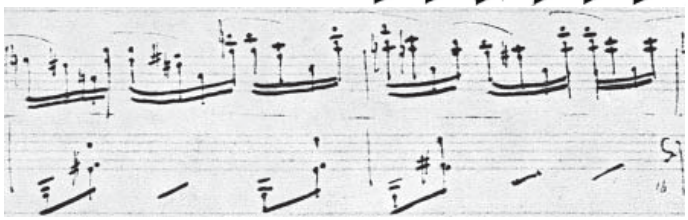


m. 12, where, leaving aside the misunderstanding of the dots, the error of the chord shifted by a third will also remain in **F1**!

Between mm. 12÷13 **A2** has two slurs, which the engraver thought he could unite into one. But this is not enough: the fourth four-note chord of m. 14 in **Fo** has five, because B^3 is added.

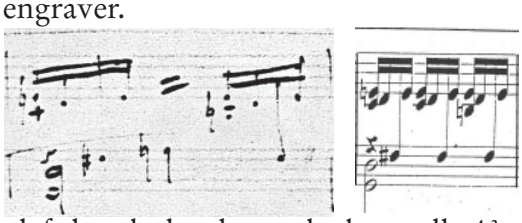


Mm. 40÷41: noet in **Fo** (left hand) the repetition of the same chord against **A2**, where it changes on the third beat of m. 40. We have to face



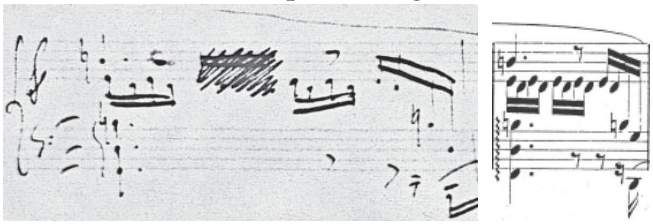
a reckless engraver.

M. 49:



here in **Fo**, left hand, the slur and, aboce all, A^3 are missing.

M. 52: the last semiquaver (right hand) in **A2** is a

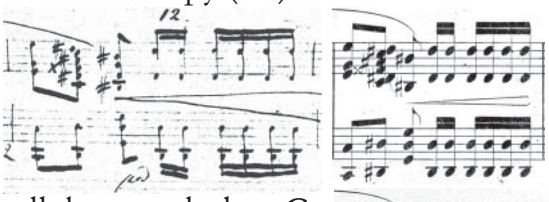


very clear D^3 that in **Fo** becomes G^3!

Things being as they are, even if there are enough discrepancies to argue that **Fo** could depend on a copy of **A2**, not on **A2**, the irresponsible performance of the engraver precludes any tenable conclusion.

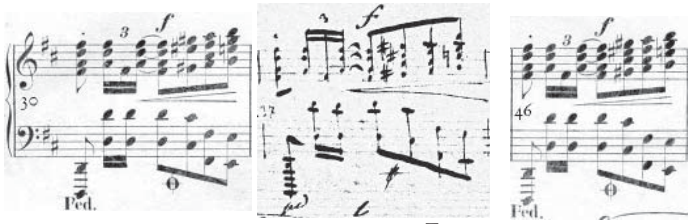
And now let us come to **G1** and its alleged antigraph, i.e. Fontana's copy (**C**$^{\mathbf{F}}$).

M. 12:

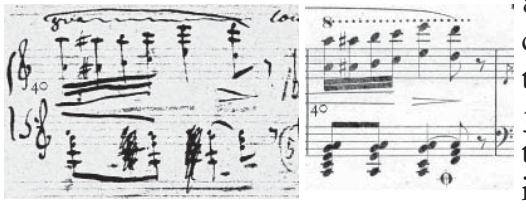


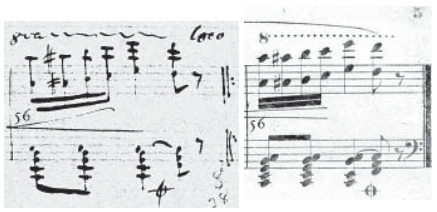
It may well be noted that **G1** does not copy the third chord and omits the pedalling; but in m. 92, recalled by No. 12, the text is copied correctly.

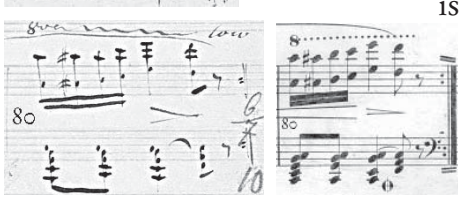
The same thing happens in m. 30, where C^5 of the third-to-last chord is not copied, while it is in mm. 46 and 70, which recall m. 30 by the letter *f*, misinterpreted by the engraver as a dynamic sign. Looking



carefully at both measures in **C**$^{\mathbf{F}}$, the missing notes in **G1** appear to be a later addition; which leads one to suppose that: 1. either Fontana's copy was called back by the Composer to introduce some changes; or: 2. the engraving was begun according an earlier manuscript, replaced by **C**$^{\mathbf{F}}$ when the first plate had already been engraved. Confirmation of this hypothesis could be provided by mm. 40, 56 and 80. Chopin's correction of the 2nd and 3rd chord of the left hand is made also in m. 80, even if in m. 80 of **C**$^{\mathbf{F}}$ there is no correction. Moreover, note that in m. 56 there is no intensive accent both in **G1** and in **C**$^{\mathbf{F}}$, but the 3rd chord was corrected. Finally, in m. 80,

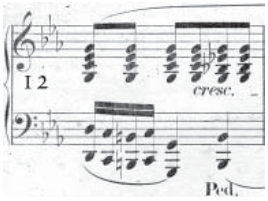


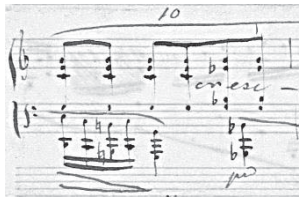




where the chords were corrected, the first hairpin is omitted.

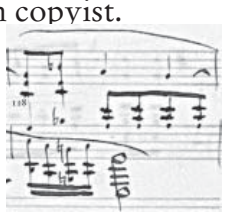
In *Polonaise No. 2*, the differences can be attributed to carelessness (mm. 77, 82 and 109) or intervention of a proofreader (m. 118). That Fontana had to write again his first copy to introduce the requested changes, seems almost obvious. However, in m. 12, *ex. gr.*, the omission of the hairpin

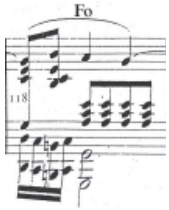


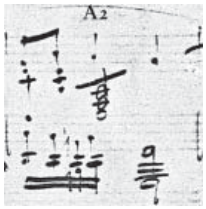


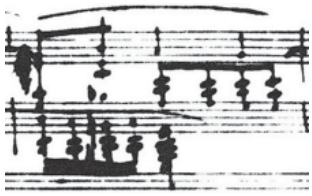
and the missing ♭ to the B^1-B^2 octave, which are clearly visible both in **A1**$^{\mathbf{2}}$ and in **C**$^{\mathbf{F}}$, together with the different distribution of the notes within the staves, lead one to suppose that the engraver begun his work not following **C**$^{\mathbf{F}}$, but rather another copy of **A1**$^{\mathbf{2}}$ made by an unknown copyist.

M. 118: Fontana's mistake did not escape the Lipsian proofreader's attention. But what is important is that the same error is in **Fo**, caused by an inattentive drafting of **A2**; this would lead one to infer that Fontana's antigraph was **A2**, but this is not the case: in **A2** one slur is missing and there is no pedalling. Nor was **A1**$^{\mathbf{2}}$ the antigraph of **C**$^{\mathbf{F}}$, since m. 118 is written correctly there. Which means that a third lost autograph existed that served as antigraph for both **C**$^{\mathbf{F}}$ and $^*C^G$ (*v. infra*).

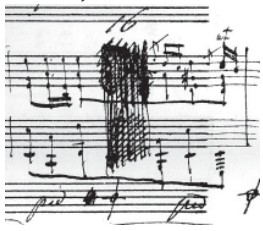


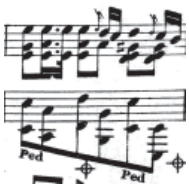


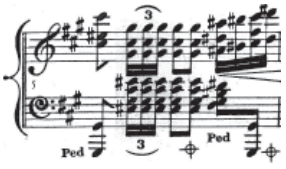




Lastly, let us take a look at **E1**. Well, the antigraph for the *1st Polonaise* would appear to have been a copy of **A1**: this can be seen from m. 1 which has ***ff*** as in **A1**, whereas **A2** and **C**$^{\mathbf{F}}$ have ***f***; and from m. 16, where the D^4 (fourth quaver), which Chopin will add in both **A2** and **C**$^{\mathbf{F}}$, is absent. There is no shortage of trivial errors—*ex. gr.*, in m. 5 la penultimate semiquaver has *C-F-C* instead of *C-G-C*—probably due to the carelessness of the one who pre-

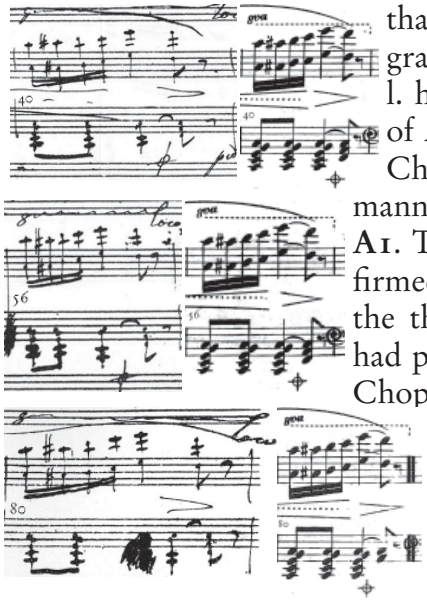






pared the copy, that is, in our opinion, Gutmann, then acting as copyist.[30]

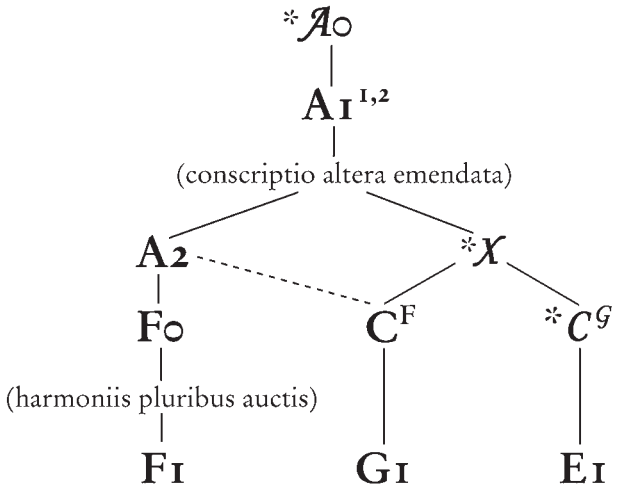
In **E1** mm. 40, 56 and 80, collated with **A1**, show



that the London engraver did not read the l. h. chords in a copy of **A1**. Most probably Chopin gave Gutmann the rough copy of **A1**. This would be confirmed by m. 80, where the third chord, erased, had probably five notes: Chopin, realising—in finishing **A1**—that he had mechanically written out the chord which, instead, had to be modified, immediately corrected it. This also allows us to state that the previous 5-notes reading of the third chord cannot be considered a *varia lectio*.

In conclusion, between le negligence of the Parisian engraver and the interweaving of the replacement copies, we must consider the timing. We have seen that in October 1839 the *Polonaises* are sold to Wessel. On December 2nd, 1839, Probst announced that he had seven manuscripts by Chopin with him, which would be paid on January 15th, 1840, date of the receipt. On March 14th, 1840, the sale was completed to Troupenas, who, according to Friederike Müller's declaration (*v. supra*), had finished engraving the *Polonaises* on the 1st October. Chopin, having got rid of the worry of finding a publisher for France, albeit on very unfavourable terms, relaxed during the reading of the proofs (**Fo**) and enriched the harmony of both *Polonaises*. Thus Troupenas edition, despite the absence of pedalling, remains the only reliable one and makes the other two, witnesses of an earlier and outdated version, expire. Of course, no one can prevent the *Polonaise in A major* from being performed according **G1** or **E1** text; however, in our opinion, those who do so should point this out to the audience. As for the missing pedalling, it cannot ruled out that Chopin considered it after all unnecessary. Indeed, only a pianist without musicianship would not know how to pedal these *Polonaises*.

And let us come to a possible *stemma*, where we try to unravel the filiation of the sources, bearing in mind, however, that the relationships were most likely much more complex:



Pointing out that the asterisk (*) indicates unavailable sources, *A o is the autograph, on which Chopin fine-tuned the *Polonaises*; *X is a copy or a third manuscript, which collation forces to conjecture (*v. supra*); *C G is the ascertained copy, most likely by Gutmann.

What constitutes a *unicum*, as far as the *Polonaise in A major* is concerned, are not the differences between the three editions, i. e. **Fo**, **G1** and **E1**, but those within the first edition itself, that is between **Fo** and **F1**. In other words, the superiority of **F1**, from a philological point of view and in spite of the poor work of the engraver, is incontrovertible.[31] The only authoritative source would be the proofs—unfortunately non-extant—corrected by the Composer.

One last reference to Friederike Müller. In her weekly report of the 20th December 1840, she writes that the day before she had been invited to the banker Leo's house for a tea party... musical. The pianists Wolff, Rosenhain and Dessauer were also present. As it was unknown whether Chopin would come, Friederike was asked to open the dance, so to speak. So, she sits down at the piano, and plays the *Sonata* "from A to Z by heart."[32] When the performance is over, Chopin also arrives

[30] We know for a fact—we repeat it—that Gutmann prepared the copy of the *Scherzo* Op. 39 intended for Wessel and that Chopin was not happy with it (*cf.* in this same site our article "*Was Gutmann really Chopin's favourite pupil? And what kind of pupil was Mathias?*"). Therefore, Fontana being otherwise engaged, it is most likely that Gutmann also prepared the copy of Op. 40 for Wessel.

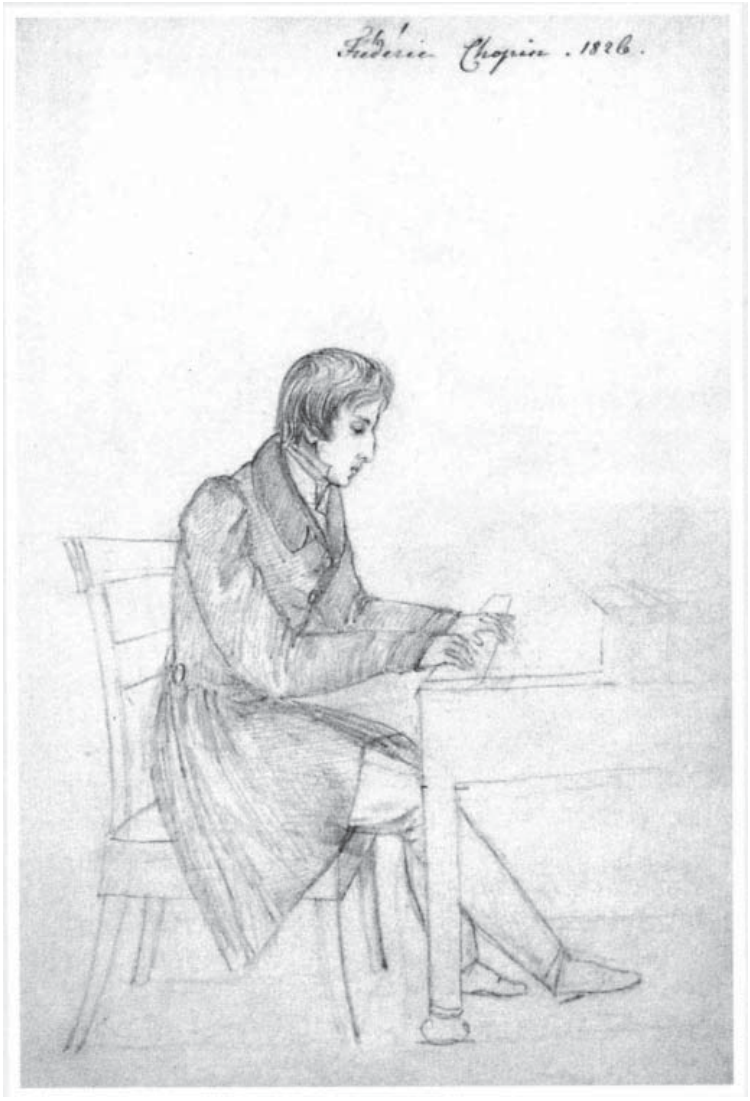
[31] Even W. Bargiel had understood that the copy at his disposal (Fontana's) "could not be of greater importance than the French edition" (*cf.* ***BH***^{cw}, Revisionsbericht. *Polonaisen*.)

[32] *Cf.* G.-Str.[2018] p. 402 f.

and tells her: "Well well, I heard you, I mean... the second part." Later, everyone asks Chopin to play something, but he does not know what: he sits down at the piano anyway and performs "marvellously (*wunderschön*)" the *Mazurka A minor*, the one dedicated to Gaillard, followed by a few *Preludes* and "a new *Polonaise in A major*, which is, however, of an incredible difficulty; he played it in such a *tempo furioso* [sic!], with such strength and energy, bravura and grace, that one could not admire him enough: Rosenhain... could hardly get his breath back, Leo was in seventh heaven, Dessauer was exultant, everything was thrilled, only Wolff seemed to me in his admiration to be a bit restrained: perhaps he thinks he is on Chopin's level. Bah!" The description of Chopin's performance recalls that of Marquis de Custine quoted at the beginning. The Composer then also played the 2nd *Polonaise*, and, after the *Nocturnes* Op. 32, by unanimous request had to repeat the 1st *Polonaise*.

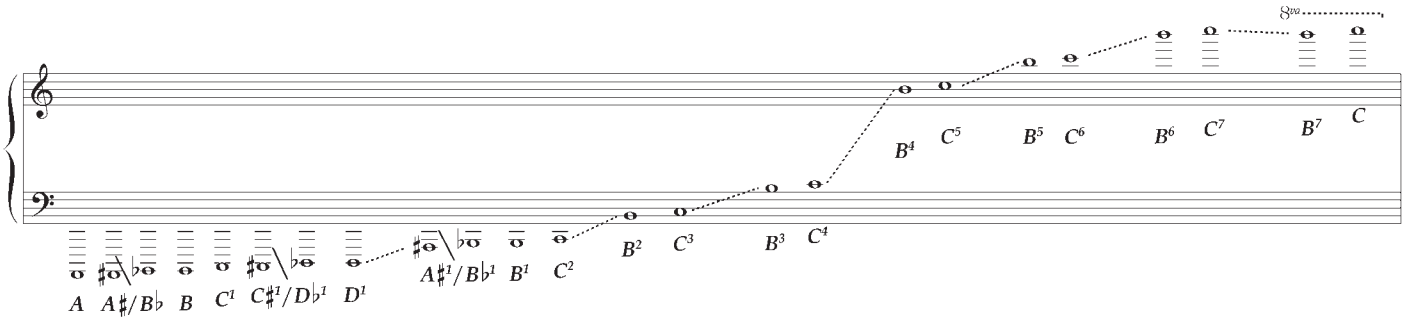
Is there a pianist today who can evoke the emotions that Chopin was able to convey to all who heard him?

Regarding the inspiring criteria of this edition and the details that characterise it, we refer the Student to what we have said in the *Introduction* to Op. 26, p. X f.



This drawing by Elyza Radziwiłł, dated 1826, is invaluable, especially since it shows the true position that Chopin used to adopt while playing.

Notes and keys



[*To make a simple and immediate connection between the notes on the pentagram and the corresponding keys, we preferred a system of easy understanding for the piano student. Notes without number in superscript correspond to the few keys, which do not belong to full octaves and are at the ends of the keyboard; all the other notes are numbered from 1 to 7 depending on the octave (from C to B), to which they belong, from the lowest to the highest one.*]

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***BH**cw* — *Fr. Chopin's Werke* (hg. von W. Bargiel, J. Brahms, A. Franchomme, F. Liszt, C. Reinecke, E. Rudorff – erste kritisch durchgesehene Gesammtausgabe), Band V (*Polonaisen für das Pianoforte*), Leipzig (Breitkopf und Härtel) 1878.

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CFC — *Correspondance de Frédéric Chopin*. Recueillie, révisée, annotée et traduite par Bronislas Édouard Sydow en collaboration avec Suzanne et Denise Chainaye et Irène Sydow. édition définitive, revue et corrigée, i÷iii, Paris ("La Revue musicale" – Richard Masse, Éditeurs) 1981.

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PW F. F. Chopin, *Dzieła Wszystkie* [*Complete Works*]. VIII. *Polonezy* [*Polonaises*], ed. by L. Bronarski & J. Turczyński, Warsaw (PWM) 1951 (English edition).

"RGM" "Revue et Gazette Musicale de Paris", Paris 1834-.

UT Frédéric Chopin, *Polonaisen*. Nach den Quellen herausgegeben und mit Fingersätzen und Hinweisen zur Interpretation versehen von Christian Ubber, Wien (Wiener Urtext Edition) 2018.

WN Fryderyk Chopin, *Polonezy Op. 26, 40, 44, 53, 61*, ed. by Jan Ekier, Kraków (PWM) 1995.

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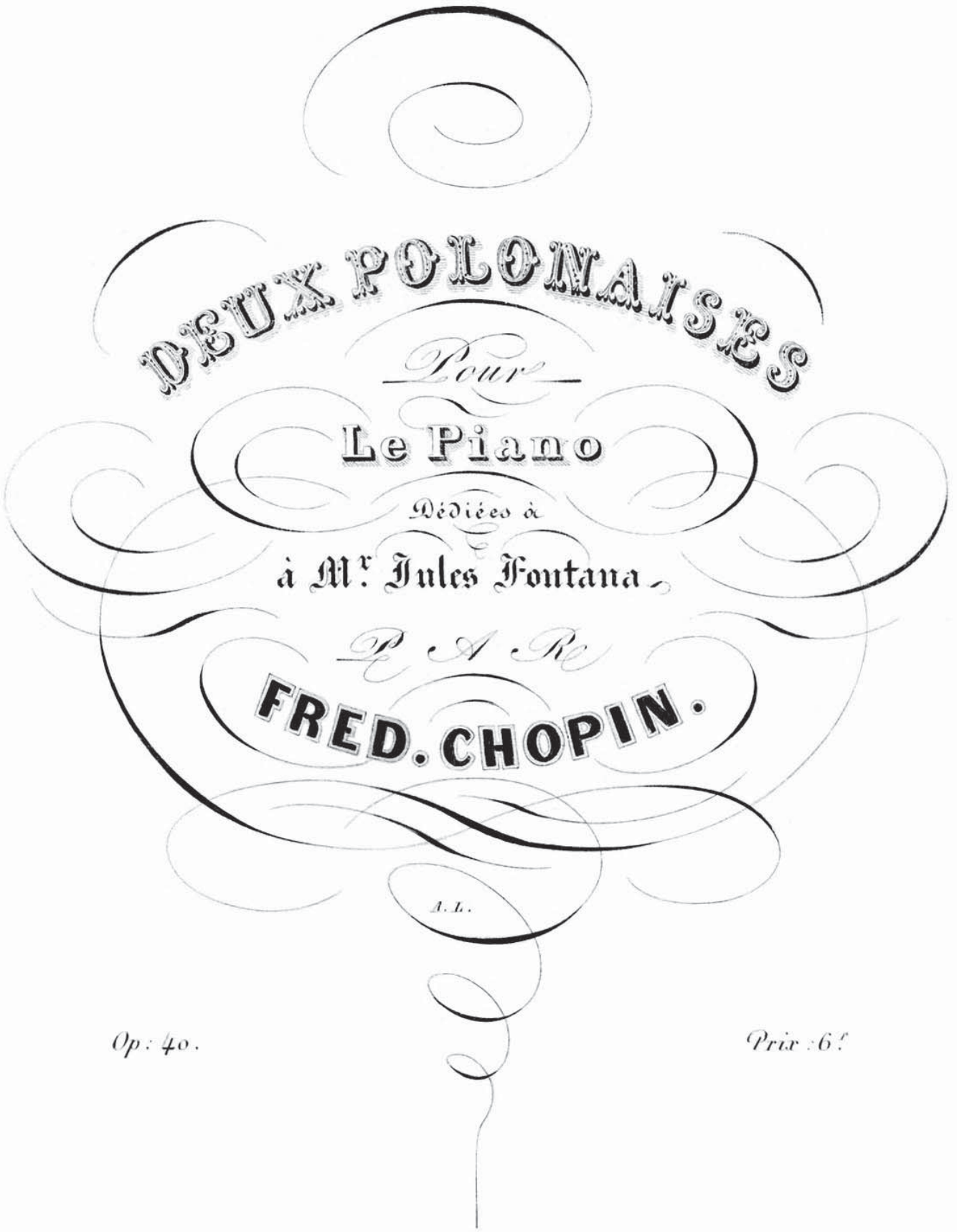
Tytus Woyciechowski
to whom the Polonaise in A major *was initially dedicated*
[Photograph taken in the 1870s - National Library, Warszaw].

Julian Fontana
to whom both Polonaises Op. 40 *are dedicated*
[Photograph probably taken in the 1850s].



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Siglorum notarumque conspectus

A1	autographum amissum (*v. Intr.*)
A2	autographum alterum
F0	prima Gallica impressio
F1	prima Gallica editio
F	**F0 = F1**
G1	prima Germanica editio
E1	prima Anglica editio
<…>	quae addenda
(...)	et explicanda esse videntur vel e superioribus fontibus hausta
v.	*vide*