

Commentary

Title page. We display the title page of **A**. It is worth noting that the Parisian publisher is still Troupenas, since, when Chopin delivered the manuscript to Fontana at the end of September (*v. Intr.*), he believed that Masset would accept his new conditions; which did not happen. Hence, Mechetti was forced to modify the title page to replace Troupenas with Schlesinger. The title page of **F1** is reproduced in *ACCFE* p. 717, plate no. 131, while the one of **E** is visible on the *CFO* website (as for the title pages of Wessel's editions, *cf.* GRAB.[2001]).

1. The indication "Tempo di Polacca" is only in **E**, which repeats that of m. 261. It is very likely that it was also missing in the autograph, but it is necessary, since it makes clear that the martial *tempo* begins here. The only introduction to a Polonaise that includes an *accelerando* is that of the Polonaise Op. 26 No. 2. Therefore, accelerating this introduction would be a mistake.

4÷5. Bronarski, presumably at Turczyński's suggestion, observes: "In **FE** and **GE** the middle one of the three *D*'s on the last semiquaver of bar 4 and the first of bar 5 is given to the right hand. We have given it to the left hand, as Chopin himself did further on at bar 5 (eighth and ninth semiquavers)." This reasoning is flawed, not only from a logical standpoint, but also by a sclerotic conception of Chopin's piano playing. Actually, the distribution of octaves now to one hand, now to the other, is always perfect as it is.

10. The trill should be performed as **K1** suggests, that is, without repeating, as many do, *F#4* and striking *E#4* together with the octave of the bass.



13. Let us note here once and for all that the crotchet stem attached to the upper note of the octave alone, as in **F**, is an error of the engraver,



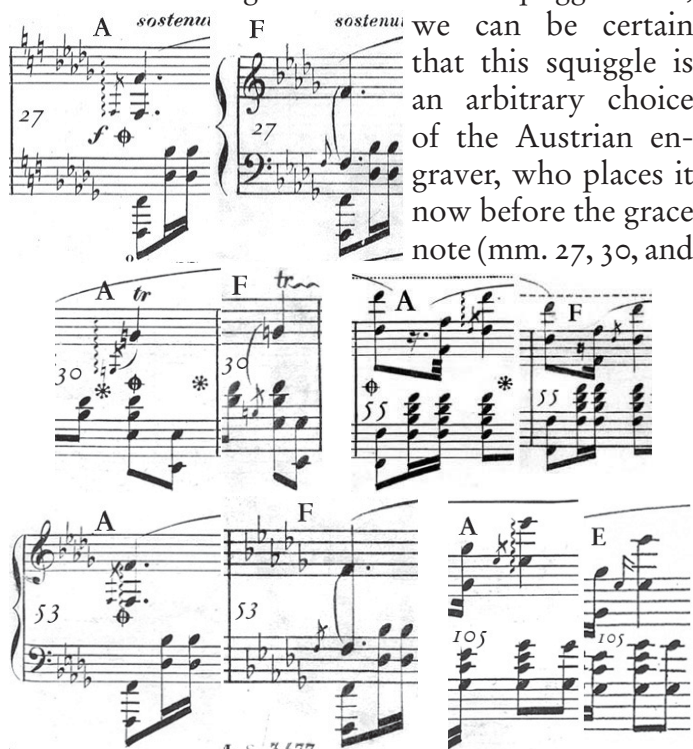
as is the one to the entire octave of the left-hand in **A**. The writing of Chopin, who usually places the stems on the right of the noteheads, does not make

the engravers' task easier, who interpret the markings according to their piano training. — The restoration of the lengthening dots, here and in similar measures, is based on the near-certainty that they were omitted through carelessness by Chopin himself. **K1**, **Mk** (for m. 13 only), **BH^{cw}**, **PW**, **EK**, **HN²**, **WN** are of the same opinion. The only editor, however, who reports them as conjecture is Ekier. It is not unlikely, however, that the engraver of **A** left them out of negligence.

18. In **A** and **F**, the resolution of the trill is straight. Except for **Mk** and **EK**, all other editors insert the soft resolution based on the similar m. 44. It should be remembered, however, that Chopin modified this measure (*v. Intr.* p. viii*b*), so we can hardly believe that he did not see the trill; furthermore, the straight resolution better suits the martial atmosphere spread by the theme. We therefore suggest the following performance:



27, 29, 30, 31, 33, 53, 55, 56, 57, 105, 106, 107 e 109. These measures pose a performance problem of the grace note: *appoggiatura* or *acciaccatura*? Not having the autograph at our disposal, we are at the mercy of the engravers, for whom—as for many modern editors—the vertical squiggle and the curved line would be interchangeable in Chopin. Which, as we have already demonstrated elsewhere, is absolutely not true. First of all, where in **F1** we have the curved line against the vertical squiggle of **A**, we can be certain that this squiggle is an arbitrary choice of the Austrian engraver, who places it now before the grace note (mm. 27, 30, and



55), now between the grace note and the octave (m. 53 and 105). Let us group all these measures by similarity. In the mentioned mm. 27 and 53, which begin a new period, the grace note is placed next to the lower note of the octave, while in mm. 31 and 57, which begin a new phrase within the same period, the grace note is placed next to the upper note of the octave. To these two measures should be added m. 107, which opens the second phrase within the period that interrupts the drum roll; it should be noted that the first phrase does not begin with

a grace note, but with the last demisemiquaver of the previous measure. Similar to m. 30, where the grace note introduces a trill, we find mm. 56 and 106, with the difference that here the

trill resolves with two passing notes; furthermore, in m. 56 of A there is no squiggle. The last group is

made up of mm. 29, 33, 55 (*v. supra*) and 109; in the latter, the curved line of E (= F2) is missing in A. Let us remember that for mm. 105, 106, 107, and 109 we do not have F1 available

(*v. Intr.*). The only pairings that do not show differences—apart from m. 103—are those of mm. 106 and 109; all the others differ! If we consider that the engraver of A reads the autograph and the one of F1 reads a copy of the autograph, we are astonished by the negligence with which engravers and copy-

ist—who is confirmed not to be Fontana, but rather Wolff—worked. Now it is up to the philologist to put things in order. Let us start with the measures in which the grace note introduces a trill: in mm. 56 and 106 it is to be performed as exemplified in the commentary on m. 18, with the only difference that the last two demisemiquavers are those written; in m. 30, however, the last two demisemiquavers remain $A^{\flat 4}-G^4$. If a performer wanted to play F^4-G^4 , would not be committing a mortal sin. — The first problem arises with mm. 27 and 53, because in F:27 the grace note is not flagged and the curved line breaks the octave after the grace note. From the so-called *partitions Dubois* we know that in Chopin the grace notes, even if flagged, in most cases must be played on the beat, that is, they are *appoggiaturas*, not *acciaccaturas*; besides, in A:27 the squiggle precedes the grace note, which leads one to suppose that the curved line of the autograph also included the grace note. In this case, the performance would be as shown on the

right, while in the analogous m. 53 (on the left) the performance might vary. Our solution would be supported by A:53, where the vertical squiggle was inserted later in the narrow space between the grace note and the octave, even though the space before the grace note was larger. — In A mm. 31 & 57 are written in the same way; in F:31, however, the curved line includes the grace note, while in F:57 it excludes it; which would suggest the same *variatio* as in mm. 27 & 53 with the grace note connected to the upper note of the octave. But in F:31 a problematic small tie (is it that?) connects the grace note to the main note (a similar tie will be added in F2:29 & 33): an apparently slight detail, which, however,—so it seems—was not. And what does it mean? Bronarski observes: “At bar 31 FE ties the grace note to the principal note, which would indicate an octave spread downwards without a grace note...” (*cf. PW* p. 137); that is, a broken octave with the first note on the beat. The observation

is correct, but there could be a second rendition (on the left), striking the grace note just before the bass and the second note of the octave immediately after; in other words, a sort of *tied acciaccatura*. this is, in our opinion, the correct execution in m. 31, while in m. 57 the classic *acciaccatura* should be performed as in m. 53. As for m. 107, the performance should not repeat m. 103, and the performer can choose between the solutions proposed for mm. 31 & 57. — And let us come

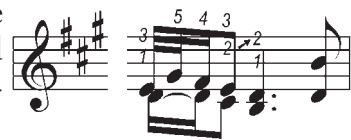
to the last group made up of mm. 29, 33, 55, 105 & 109. In A:29 the grace note associated with the octave is preceded by a demisemiquaver. Chopin, quickly rereading F1, must have realized that compressing a demisemiquaver and the *acciaccatura* slurred to the octave (in A, but not in F1) within the length of a semiquaver (of the bass) was not a sensible time division, so he changed the demisemiquaver to a semiquaver and added a small tie between the grace note and the octave's lower note; here too, the performance can vary as illustrated above. More intriguing is m. 33: in A there is no sign at all; in F1, exceptionally, we see an inverted curved line written after the octave; in F2, a tie is inserted between the grace note and the octave's lower note without the curved line being erased! Such a writing must have embarrassed the editors: Bronarski ignores it; Tellefsen, *BH^{cw}* and *EK* tie the note but omit the curved line; Klindworth inserts the vertical squiggle between the grace note and the octave; Mikuli follows A; *UT*, just not to wrong anyone, ties the grace note and inserts the squiggle between it and the octave (!); all the others follow Klindworth. A well-known philological principle states: *lectio difficilior praeferenda*. First of all, it must be noted that (1) the engraver could not have invented such an extravagant sign; and (2) Chopin, correcting the proofs (Fo*), did not want to erase the curved line, since, having inserted the tie, it is impossible that he did not notice it. Therefore, this is the text and cannot be ignored. But an explanation must be found. Without the inverted curved line, the performance would be the same as proposed for m. 31, obviously transferred to the octave's lower note; but with that unusual sign, we

believe that the performance of the entire measure should be as follows: It goes without saying that, if the performer does not possess a sense of rhythm, the result can only be disappointing, if not disastrous. — At last, the fact that arises from our analysis is that Chopin wanted to differentiate the performance of all those grace notes, to give them back a meaning, so as to remove them from a performance practice stiffened by routine.

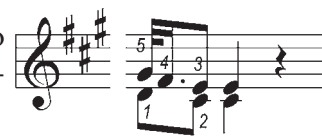
129. The tie to the grace note, which was already in F1—as evidenced by E (on the right)—means that it must be played on time and softly.



137. The grace notes, which are a florid ornamentation, not a rasp, must be sung and must be played on time, that is, as follows:



139. The same applies to the *appoggiatura*, also slurred, of this measure:



142 ÷ 143. In E, A⁴ is missing, which shows that Chopin gave Wessel not a corrected copy of F1—in which case the A⁴ would have been clearly legible—but a corrected exemplar of Fo*. Traces of the correction are evident in F2. It is very likely that the London engraver misunderstood Chopin's writing and was unable to distinguish that note. It seems superfluous to add that the reading of F2 is not a *varia lectio* at all, but a refinement that nullifies the reading in A, strangely accepted by Kl, Mk and *BH^{cw}*.

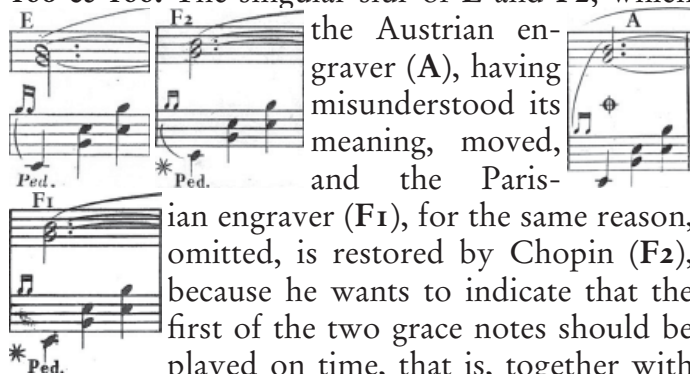
149. V. mm. 137 and 139.

157 & 159. V. m. 137.

163. As in m. 143, here too Chopin refines the period by means of retardation: rather than leaving two phrases paired by asyndeton (mm. 141 ÷ 145 = 161 ÷ 165), he joins the second phrase to the first with an adverb similar to “and also”, here represented by the retardation (*D^s* between mm. 142 ÷ 143 and *A^s* between mm. 162 ÷ 163), thus enlivening the agogic of the mazurka.

170. When Mikuli places the number of the main note under the finger number reserved for the grace note, it means that this grace note is an *appoggiatura* and should be played as illustrated above in the commentary on m. 137. Here and there, we adopt the same notation.

186 & 188. The singular slur of E and F2, which the Austrian engraver (A), having misunderstood its meaning, moved, and the Parisian engraver (F1), for the same reason, omitted, is restored by Chopin (F2), because he wants to indicate that the first of the two grace notes should be played on time, that is, together with



*E*². Therefore, the misunderstood slur already lay in the autograph (*A*^{*}). None of the editors understood the sequence of events, and almost all copied *A*. Only Müllemann (*HN*²), not knowing what to do, omits the slur, that is, copies *F*! In m. 188 the slur is presumably not repeated to leave the performer free to vary.

198 & 217. In *F*, the pedal is not followed by its release. In *A*, however, mm. 217 and 218 have their pedal, which is not in mm. 198 ff. Since Chopin, revising *F*^{*}, shifts the phrase in mm. 217÷220 by a third (*v. apparatus*) without adding a pedal release, we may assume that the indication *ped* alone—as sometimes happens at the end of some compositions—means that the complex use of the pedal required for that particular phrase is left to the performer's skill. We have added in parentheses (*ad artificis arbitrium*). Hence, we think the release indications in *A* are an addition of the engraver or proofreader.

227. Here and in m. 241 (*v. apparatus*), Mikuli introduces an unusable variant, as he does not note its source.

241. We recommend performing the *appoggiatura* as indicated by Klindworth, tying the two *B*⁴s:



294. This measure of *F* provides an example of the engravers' inventiveness. The fourth *C*^{#5} was inserted by mistake. The engraver, realizing this, found it more convenient to tie the note to the previous one, rather than erasing it!



316. From the apparatus, we see that in both *A* and *F*, this measure begins a system, and we also see that on the first quaver of the left hand (*F*^{#4}) a slur

ends, of which, however, there is no trace in the previous measure. This means that the autograph also began a new system with this measure. Well, the concordance of the two sources allows us to deduce that Chopin, in beginning the new system, ended the slur he had in mind, but which he had not yet marked in the previous measure. We have restored it.

319. The *dimin.* indication comes from *A*. It is missing in *F* due to the copyist's negligence.

320. Ekier follows *F* (2nd quaver, *v. apparatus*) and considers the reading of *A* as a variant, maintaining that "neither of these versions can be favoured stylistically or as regards sources." This is his opinion. This is his opinion. Conversely, we believe that it is precisely on stylistic grounds, or more precisely on the basis of Chopin's stylistic syntax, that the second quaver of *F* is an engraver's error. Indeed, in Chopin, can happen that the conclusion of a piece be announced by the tolling of a bell (e.g., in Prelude No. 17) or through rhythmic lilt—among the most obvious examples are mm. 217÷222 of the Mazurka Op. 33 no. 4, mm. 133÷138 of the Mazurka Op. 41 no. 1—, almost as if to signify that the magical suggestion created by the piece, not without the help of a worthy *medium*-interpreter, is about to end. Such a rhythmic lilt is rendered by repeated pairs of notes in sequence, the first strong, the second weak. In our case, it is clear that from m. 320, the countdown begins, so to speak: all pairs of quavers, the first a chord, the second a dyad; when the chord stabilizes (from the 2nd beat of m. 323), the counting switches to the left hand. In conclusion, the second quaver in *F* is undoubtedly an error by the engraver who carelessly inserted an extra *F*^{#2}, just as he had done with the *C*^{#5} in m. 294 (*v. supra*).

323÷324. The tie between the two *C*^{#4} (r. hand) was removed during proofreading.

