

## Comments

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

### Sources

- C Copy by Adolf Gutmann with corrections by Chopin, engraver's copy for F<sub>C</sub> (see below). Warsaw, National Library, shelfmark Mus. 224. Title: *3<sup>me</sup> Scherzo | pour le piano forte | dédiée [sic] à M<sup>e</sup> Adolphe Gutmann | par | Chopin | Op 39*. A few corrections and additions in Chopin's hand, plus markings made by the publisher's engraver.
- F<sub>F1</sub> French first edition, 1<sup>st</sup> issue. Paris, Troupenas, plate number "T. 926.", published December 1840. Title: *3<sup>me</sup> Scherzo | POUR | LE PIANO | Dédié à son ami | Adolphe Gutmann | Par | F. CHOPIN | Op: 39 | Prix: 7<sup>f</sup> 50<sup>c</sup> | A. L. | PARIS, chez E. TROUPENAS & C<sup>ie</sup> Rue Neuve Vivienne. 40. | [left:] Londres, chez Wessel & C<sup>ie</sup> [right:] Leipzig, chez Breitkopf & Haertel*. Copy consulted: Paris, Bibliothèque nationale de France, shelfmark Vm<sup>7</sup> 2464.
- F<sub>F2</sub> French first edition, corrected 2<sup>nd</sup> issue. Paris, Troupenas, plate number and title as F<sub>F1</sub>, published ca. 1842 (according to *Online Chopin Variorum Edition*). Copy consulted: Oxford, Bodleian Library, shelfmark Tyson Mus. 1120 (2).
- F<sub>F</sub> F<sub>F1</sub> and F<sub>F2</sub>.
- F<sub>G1</sub> German first edition, 1<sup>st</sup> issue. Leipzig, Breitkopf & Härtel, plate number 6332, published October 1840. Title: *3<sup>me</sup> | SCHERZO | pour le Piano | dédié | A Monsieur Adolphe Gutmann | par | FRÉD. CHOPIN. | [left:] Oeuvr.39. [centre:] Propriété des Editeurs. [right:] Pr.20Gr. | Leipzig, chez Breitkopf & Härtel. | Paris, chez*

*Troupenas & C<sup>e</sup> | Londres, chez Wessel et C<sup>e</sup> | 6332. | Enregistré aux Archives de l'Union*. Copy consulted: Vienna, Österreichische Nationalbibliothek, shelfmark M. S. 40553.

- F<sub>G3</sub> German first edition, corrected 3<sup>rd</sup> issue (the numbering of the issues hereinafter is based on that of Christophe Grabowski/John Rink, *Annotated Catalogue of Chopin's first editions*, Cambridge, 2010). Leipzig, Breitkopf & Härtel, plate number 6332, published ca. 1860. Title as F<sub>G1</sub>, but with new price indication: *Pr.25Ngr*. Copy consulted: Archiv der Gesellschaft der Musikfreunde in Wien, shelfmark VII 23968.
- F<sub>C</sub> F<sub>G1</sub> and F<sub>G3</sub>.
- F<sub>E</sub> English first edition. London, Wessel, plate number "(W & C<sup>o</sup> N<sup>o</sup> 3556.)", registered October 1840. Series title *Wessel & Co's complete collection of the compositions of Frederic Chopin for the piano forte* with a list of all titles available up to this point; numbers 1–45 in the list are assigned to works from opus 1 to opus 42. Title heading: *LES AGREMENS AU SALON. (N<sup>o</sup> 45.) | TROISIÈME SCHERZO. COMPOSÉ PAR FREDERIC CHOPIN. | OP: 39.* Copy consulted: Oxford, Bodleian Library, shelfmark Mus. Instr. I, 46 (27).
- Je French first edition, 1<sup>st</sup> issue. Paris, Troupenas, plate number as F<sub>F1</sub>, published December 1840. Copy previously owned by Chopin's sister Ludwika Jędrzejewicz, with few markings. Warsaw, Fryderyk Chopin Museum, shelfmark M 176.
- St French first edition, 1<sup>st</sup> issue. Paris, Troupenas, plate number as F<sub>F1</sub>, published December 1840. Copy previously owned by Chopin's pupil Jane Stirling, with a few markings. Paris, Bibliothèque nationale de France, shelfmark Rés. Vma. 241 (V, 39) (available in digitised form).

### On reception

Mikuli

*Fr. Chopin's Pianoforte-Werke. Revidirt und mit Fingersatz versehen (zum größten Theil nach des Autors Notirungen) von Carl Mikuli. Band 10. Scherzos*, Leipzig: Fr. Kistner, no year, publisher's number 5345–5349.

Scholtz

*Frédéric Chopin. Scherzi, Fantasia f-moll*. Revised critical edition by Herrmann Scholtz. New edition by Bronislav v. Poźniak, Frankfurt on the Main: C. F. Peters, 1948, publisher's number 9099.

Paderewski

*Fryderyk Chopin. Sämtliche Werke. V: Scherzos für Klavier*. Edited by I. J. Paderewski, L. Bronarski, J. Turczyński. 2<sup>nd</sup> revised issue. Copyright 1961, by Instytut Fryderyka Chopina, Warsaw, Poland.

### About this edition

As mentioned in the *Preface*, the state of the sources for the Scherzo in c♯ minor op. 39 is especially complex, and there are great difficulties involved in evaluating them. The three first editions were all authorised by the composer, namely F<sub>F</sub>, F<sub>C</sub> and F<sub>E</sub>. Each of these possesses individual variants indicating that there must have been a separate manuscript copy for the engraver of each one. Only the engraver's copy for F<sub>C</sub> has come down to us (source C). It remains uncertain whether the other engraver's copies were autographs or copyist's manuscripts.

Despite the fact that all three first editions were authorised by the composer, we can exclude the possibility that Chopin might have read the proofs for either F<sub>C</sub> or F<sub>E</sub>. Only in the case of F<sub>F</sub> can we assume that the composer read the proofs. All three sources have engraver's mistakes, with those of F<sub>F</sub> the most severe. The corrected 2<sup>nd</sup> issue of the French first edition, F<sub>F2</sub>, published during Chopin's lifetime, corrected isolated mistakes but also left other obviously wrong notes unaltered. In one case, F<sub>F2</sub> even erroneously corrected a note that was not wrong (cf. comment

on M 297 u). We can rule out the composer's involvement in this correction process. The copies of Chopin's students, St and Je, are based on  $F_{F1}$ . Just one mistake has been corrected in both of them, namely the incorrect octaves in M 282 f. u (cf. comment on this below).

$F_{C3}$  was published long after Chopin's death, so here, too, we can exclude any possibility that the composer was involved in its production. However,  $F_{C3}$  does endeavour to smooth out inconsistencies and to correct mistakes. These interventions were clearly unauthorised, but are significant for the reception of the work.

It is not just the poor quality of the sources and their different readings that are problematic. And it is scarcely possible to determine the chronology of the three different strands in the source transmission (see the stemma diagram below). It is almost impossible to decide whether there were truly three autographs, or whether either  $F_F$  or  $F_E$  was derived directly from  $[A_1]$ . For reasons of economy alone it seems improbable that Chopin would have written three different autographs and commissioned a further copyist's copy of the same work.

Several readings that were obviously corrected later suggest that  $F_E$  was an early source. However, on the one hand there are striking similarities between  $F_F$  and  $F_E$ , while on the other there are features that are found only in  $F_F$ , which means that we can exclude the possibility that they were based on the same source (cf. comment on the change of the key signature in M 326/327). However, if we assume that source  $[A_2]$  did not exist, but that both C and  $F_E$  were based on  $[A_1]$ , then C and  $F_E$  would have to demonstrate greater similarities than is in fact the case. Although C was checked by Chopin, there are only a few cases where he made changes to it, meaning that the text of C must have been largely identical to its source. However, while C was in general very carefully copied, it still represents an earlier stage of the text than  $F_F$ , as we can see, for example, on account of the pedal markings in both sources. Many of these

are missing from C and were presumably only added while the proofs of  $F_F$  were being corrected (in this regard, see also, for example, the Scherzo in  $b\flat$  minor op. 31, in which this procedure can be observed in the autograph engraver's copy and in the French first edition). Furthermore, it was perfectly normal for Chopin to add pedallings only in a final stage of his work on a composition.  $F_E$  also has more pedal markings than C, though it does not generally have as many as  $F_F$ . Given these facts, it seems probable that the three different source strands can be traced back to different autograph sources, as depicted in the stemma diagram below.

The primary source for the present edition is  $F_F$ , because this was presumably the last source that was reviewed and authorised by Chopin. However, it is so full of mistakes that both C and  $F_E$  have had to be drawn on as important secondary sources in order to correct inaccuracies and, above all, to add signs that are missing undoubtedly only through oversight. This procedure does run the risk of mixing up the three different source strands. As a rule, signs have only been added here from the secondary sources when we can assume that their absence is a mistake in  $F_F$ . If there are indications that we might actually be dealing with variants, then these readings have not been brought into line with each other. Signs adopted from the secondary sources are listed in the *Individual comments*. Textual vari-

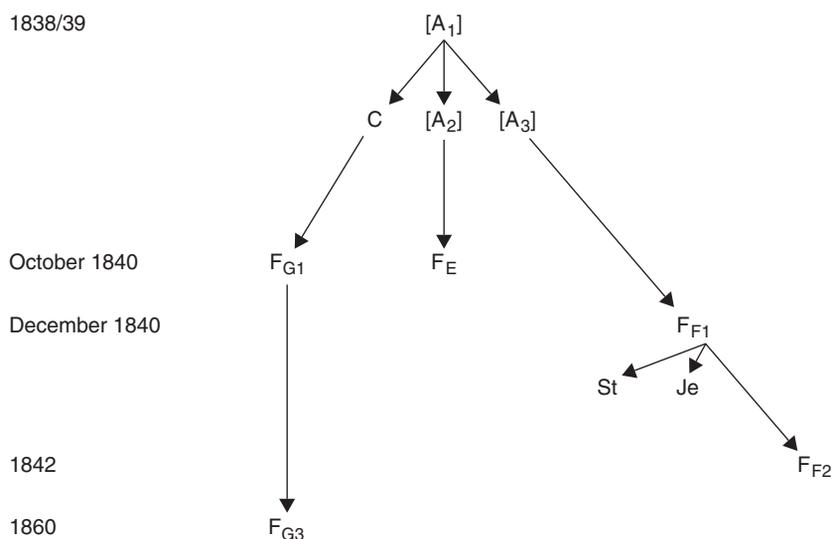
ants are mostly listed in footnotes, more rarely in the *Individual comments*.

The corrections made in  $F_{F2}$  are listed in the *Individual comments*. These were only corrections made to blatant mistakes in  $F_{F1}$ , which means that we do not have to assume any involvement in them on Chopin's part. On the contrary, the numerous uncorrected passages and the change in M 297 u (which is not musically comprehensible) even strongly suggest that Chopin was not involved at all. For this reason,  $F_{F2}$  has served here only as a source of comparison.

The student's copies Je and St that were based on  $F_{F1}$  contain only a single common correction of an obvious engraving mistake, and thus have no value for us as sources.

$F_{G1}$  has not served as a source for the present edition, because it was not corrected by Chopin; this means that C – the engraver's copy for  $F_{G1}$  – must be regarded as the final source in this particular strand that was reviewed by the composer himself.

Nor was  $F_{C3}$  used as a source for the present edition. However, its corrections, when compared to the text of  $F_{G1}$ , are informative for the reception history of the work. Obvious engraving mistakes have been corrected, dynamic markings added (presumably through a comparison with  $F_F$ ), and standardisations have been carried out that we also find in later editions, down to the present day. The present edition has taken this as-



pect of the work's reception history into particular consideration (see the list of editions under *On reception*), and it is of central importance to the tradition of Chopin interpretation. Readings that have become established in editions prepared by the circle of Chopin's pupils are documented in footnotes or in the *Individual comments*; their origins are explained and, where necessary, corrected.

C and the other sources often provide only one slur or staccato sign at passages that are all or partially notated on a single staff but that are intended for both hands (such as in M 1 ff., where the beginning of the motif in the right hand is notated in pf l). As was Chopin's custom, however, a slur was intended for each voice. In clear-cut cases, we have therefore added the corresponding articulation marking for the other voice without comment. There is an exception in M 156 ff. and at its parallel passages, where we have consistently followed the sources because they all place the slurs in question only in pf u.

Wherever possible, we have differentiated between short and long accents as in  $F_F$  and C; we have also brought parallel passages into line with each other. In rare cases where there is a lack of clarity, we have differentiated between long and short on purely musical grounds ("sounding" accents are long; "sharp" accents are short).

Staccato signs have been divided into dots and dashes as in the primary source.

The length and position of  $\ll$  and  $\gg$  have in places been brought into line with parallel passages without further comment, or have been lengthened or shortened according to the secondary sources where the primary source seemed insufficiently precise in this regard.

Accidentals that are obviously incorrect or simply absent in the primary source have been corrected or added without further comment according to the secondary sources or parallel passages. Other engraving mistakes in the primary source (such as obviously incorrect notes or note values) have also been corrected without comment when-

ever the correct reading can be deduced unequivocally from the primary source or parallel passages.

M 375–432 and 605 (from the 2<sup>nd</sup> eighth note) until M 616 have not been written out in C, where instead the source refers to M 33–90 and M 573–584. The corresponding measures should thus be identical. In  $F_F$  and  $F_E$ , these were newly engraved as the composer had intended. The resultant minor deviations have not been taken into consideration, and have not been documented in the present edition.

#### *Individual comments*

2, 4, 6, 10, 12:  $F_E$  has staccato in M 2, 4, 10, 12.  $F_F$  lacks staccato in M 6, added as in C.

4–6, 12–14: The sources have inconsistent slurring. Legato slur in M 4–6 and 12–14 in part only from 1<sup>st</sup> note M 5 and M 13 respectively. In M 5 f. there is an additional slur in the middle voice in all of the sources except  $F_E$ , in M 13 f. it is only in C. We interpret this as being a group slur and treat both measures as in M 12–14 in  $F_F$ .

6–8, 14–16, 18–20:  $F_F$  has inconsistent dynamics, we follow  $F_E$  here. C lacks *f* in all three passages, but  $\gg$  is present.

u:  $F_F$  lacks phrasing slur each time, here added as in  $F_E$ ; present in C only in M 6–8 and 14–16.

13 l:  $F_F$ ,  $F_E$  lack  $>$ , here added as in C. 17:  $F_F$  lacks *p*, here added as in C,  $F_E$ .

21:  $F_F$  lacks *risoluto*, here added as in C,  $F_E$ . The later editions by Paderewski and Mikuli give *risoluto* only in M 25.

31, 47, 113, 129, 373, 389: Staccato signs are given inconsistently in the sources; at times there are none, or only in pf u or pf l, while at other times they are in both staves. We add them here to both staves in all cases. – In  $F_E$  rhythm is  $\text{♪ ♪ ♪}$  for all passages; C,  $F_{C1}$  only have  $\text{♪ ♪ ♪}$  in M 373, and  $\text{♪ ♪ ♪}$  in all other passages (M 389 is not written out in C). In  $F_F$ , these passages are different, pairwise: M 31/47, 373/389 have  $\text{♪ ♪ ♪} / \text{♪ ♪ ♪}$  each time, which is possibly also intended in M 113/129;

however M 113 has the engraving mistake  $\text{♪ ♪ ♪}$ , and  $\text{♪ ♪ ♪}$  in M 129; this state of affairs makes it almost impossible to determine a single valid reading. If we assume that C and  $F_E$  were based on manuscript sources (presumably autographs), then Chopin must have notated  $\text{♪ ♪ ♪}$  more often than  $\text{♪ ♪ ♪}$ ; this statistical argument loses any relevance, however, if we assume that  $F_F$  was the last source that was reviewed by Chopin. The pairwise differentiation of the rhythm is presumably derived from a change that Chopin must have made when correcting the proofs.

None of these passages was corrected in St or Je, so the differentiation must be regarded as authoritative. However, we cannot exclude the possibility that Chopin made a correction to  $F_F$  that was misunderstood or that was carried out only incompletely.  $F_{C3}$  corrects all passages to  $\text{♪ ♪ ♪}$ , as do the later editions of Mikuli and Paderewski; Scholtz differentiates them pairwise as in  $F_F$ .

34 f.:  $F_F$  lacks  $>$  in M 35, here added as in C and  $F_E$ . In  $F_F$  *p* is already in M 34, which was presumably an engraving mistake, given the ties from M 33. Cf. also the comment on M 375–377.  $F_C$  adds a tie in M 34/35 l and at the parallel passages. In the later editions, only Paderewski adds ties and *p* as in the sources. Mikuli and Scholtz have continuous ties in M 33–35 as in  $F_C$  and *p* only in M 36, and the same applies there to the parallel passages.

35, 377 u: In  $F_F$  the phrasing slur only begins in M 36 and 378 respectively; in C,  $F_E$  it begins in M 37 and 379 respectively (not written out in C M 379); we bring into line with M 51 and 117.

42, 384 l:  $F_F$ , C lack  $*$ , here added as in  $F_E$ .

73:  $F_F$  lacks  $>$ , here added as in C, cf. also M 415.

74/75 u:  $F_F$  does not have a tie at the measure transition, and also has an  $>$  on beat 1 of M 75. We follow C,  $F_E$  here; cf. also M 416/417 and the next comment below.

- 74/75, 416/417 l:  $F_F$  has no tie at measure transition M 74/75, but there is a tie at M 416/417. C has tie at M 74/75, and M 416/417 have not been written out.  $F_E$  has no tie in either passage. Presumably a tie is intended in both passages, cf. also previous comment.
- 81, 423:  $F_F$  lacks both  $>$ , but C has both (M 423 is not written out); however the lower  $>$  is probably intended to be  $\gg$  for the middle voice of pf u. M 81 in  $F_E$  is as given here. M 423 only has  $>$  in pf l. We follow C here, but assume that  $>$  is intended for both staves in both measures; cf. also M 89 in C.
- 88 u:  $F_F$ ,  $F_E$  both lack  $>$ , here added as in C; cf. also M 430.
- 89, 431 l:  $F_F$  lacks  $>$ , here added as in C,  $F_E$ .
- 95, 433 l: Both  $\natural$  on the final octave are absent in M 95 l in C,  $F_{F1}$ ,  $F_E$ ; they are absent in M 433 l in C,  $F_F$ . They are present in M 95 l in  $F_{F2}$ , and in M 433 l in  $F_E$ . The reading  $D^\sharp/d^\sharp$  is unlikely, which is why we here follow  $F_{F2}$  and  $F_E$ .
- 101 f.:  $F_F$  lacks each  $>$ , here added as in C,  $F_E$ .
- 103 u:  $F_F$ ,  $F_E$  have staccato dot, deleted here because a singular occurrence.
- 107, 115:  $F_F$  lacks  $>$ , here added as in C,  $F_E$ .
- 116/117 u:  $F_F$ , C lack tie at measure transition, here added as in  $F_E$ .
- 117/118 l:  $F_F$ ,  $F_E$  lack tie, here added as in C. Cf. also M 35/36.
- 117, 123:  $F_F$ ,  $F_E$  lack  $>$ , here added as in C.
- 129 f. u: C has staccato from 2<sup>nd</sup> octave in M 129, deleted here because a singular occurrence.  $F_F$  instead gives beginning of the phrasing slur already at this octave, and this lasts until 1<sup>st</sup> chord in M 143; presumably an engraving mistake. Of the later editions, only Scholtz gives staccato as in C; Paderewski has phrasing slur as in  $F_F$ .
- 131/132 l:  $F_F$  lacks tie, here added as in C,  $F_E$ .
- 131–143 u: In  $F_F$  slur begins already at 2<sup>nd</sup> octave in M 129, cf. also comment on M 129 f.
- 136:  $F_F$  lacks **pp**, here added as in C,  $F_E$ .
- 147 f.:  $F_F$  lacks dynamic markings, here added as in C,  $F_E$ .
- 159:  $F_F$  lacks *leggerissimo* and **p**, here added as in C,  $F_E$ .
- 159 ff. u: In M 159 and at all parallel passages slurring is inconsistent. C mostly begins new slur from the chord at the beginning of the measure, not only at the eighth notes; the chord then often has an overlap with the end of the slur from the previous measures. In  $F_F$  the slur begins consistently only at the eighth notes, thus also in  $F_E$ , though occasionally a slur also begins at the chord (e.g. in M 453 ff.). It is impossible to decide whether the divergent slurring in C is intentional or is derived merely from imprecise slurring in the missing model for C. Including the chord with the eighth notes in the phrasing slur is consistent with the pedalling. However, it is more likely that those slurs were already erroneously placed too far to the left in the source, but were only intended for the eighth notes. We have standardised the slurring here accordingly. The end of the slur in M 159 and in all parallel measures is often at the final chord of the previous measure; we have also brought these cases into line with each other and have drawn the slur consistently to the final chord before the eighth notes. Later editions slur as given here.
- 167 l:  $F_F$  has  $\mathfrak{S}$  only from beat 2; we follow C,  $F_E$ .
- 171 l: Pedal marking given here and at similar passages as in  $F_F$ . In C and  $F_E$ ,  $*$  is often only placed at the next chord, regardless of rests when the harmonies remain the same. This late positioning of  $*$  is found only in M 296, 475 in  $F_F$ .
- 172–174:  $F_F$ ,  $F_E$  lack  $\ll$ , here added as in C.
- 173 u:  $F_E$  lacks **b**, presumably in error.
- 183, 299:  $F_F$  lacks **p**, here added as in C,  $F_E$ .
- 196 l:  $F_F$  lacks  $*$ , here added as in C.
- 201–208:  $F_F$  has continuation strokes from *cresc.* in M 201 to **f** in M 208. Presumably an engraving mistake or a mistake in the model; cf. **p** in M 203; furthermore, this is a singular occurrence.
- 203, 207 l:  $F_F$  lacks  $\mathfrak{S}$ ,  $*$ , here added as in C,  $F_E$ .
- 250 l:  $F_F$  lacks  $\mathfrak{S}$ ,  $*$ , here added as in C,  $F_E$ .
- 252 ff. l: Pedalling given here as in  $F_F$ . In C, the pedal markings are intermittent, and only become detailed again from M 272 onwards.  $F_E$  has more precise pedal markings than C, but here, too, many measures have no pedal markings. Below we mention only those divergent cases that suggest a different concept of what the sound should be. M 259 in  $F_E$ , M 267 in C and  $F_E$  give  $\mathfrak{S}$  already on beat 1 instead of only on beat 3; cf. also M 251.  $F_E$  has no  $*$  in M 252, but only at the end of M 253, cf. the pedalling in M 243–245.
- 254 l: In  $F_F$  1<sup>st</sup> note is  $f^2$ , engraving mistake. We follow  $F_{F2}$ , C,  $F_E$ .
- 258 l:  $F_F$  lacks  $*$ , here added as in C,  $F_E$ .
- 259 l:  $F_{F1}$  has , engraving mistake. We follow  $F_{F2}$ , C,  $F_E$ . It must remain an open question as to whether or not an octave is truly intended in  $F_F$  (i.e. the lower note  $D\flat_1$  instead of  $E\flat_1$ ), or whether the source contained a  $D\flat$  with an indication to engrave the note an octave lower (cf. M 267). Cf. also comment on M 267 l. Of the later editions, only Mikuli has this octave.
- 267 l:  $F_{F1}$  has  $F_1$  instead of  $D\flat_1$ , engraving mistake. We follow  $F_{F2}$ , C,  $F_E$ . Cf. also comment on M 259 l.
- 276: C has  $\ll$  instead of continuation of *dim.*
- 282 f. u:  $F_{F1}$  mistakenly has continuation of the  $S^{va}$  indication from the previous measures, closing only at the end of M 283. This engraving mistake was corrected by hand in St, Je, and in the printed version  $F_{F2}$ .
- 297 u: In  $F_{F2}$  the top note of the chord is  $g\flat^1$ , but  $F_{F1}$  has  $f^1$ . The reason for this correction remains unclear; it is hardly conceivable that it was undertaken by Chopin.

- 319 l:  $F_F$  lacks  $*$ , here added as in C,  $F_E$ .  
 326/327:  $F_F$  has change of key signature only in M 335/336. The same applies in Mikuli.  
 328–335:  $F_F$  lacks *dim.*, here added as in C (there already in M 327),  $F_E$ .  
 330, 334: C has  $\text{♪♪♪}$  and  $\text{♪♪♪}$ ;  $F_E$  has  $\text{♪♪♪}$  and  $\text{♪♪♪}$ ; these readings suggest that a divergent rhythm was given in an older layer (possibly  $\text{♪♪♪}$ ) that was corrected incompletely and incorrectly. We follow the last authorised version, namely  $F_F$ ; cf. also the rhythm in M 322, 326, 342.  
 336 u:  $F_F$  lacks *sotto voce*, here added as in C,  $F_E$ .  
 345–347 l: In  $F_{F1}$  all three chords are notated one octave too high; in C,  $F_E$  only the chord in M 345 is notated an octave too low. These undoubtedly incorrect readings (cf. M 337–339) suggest that the models on which these were based (now no longer extant) were imprecise here. In  $F_{F2}$ , the octave position of all three chords has been corrected.  
 364:  $F_F$ ,  $F_E$  lack  $>$ , here added as in C.  
 367:  $F_F$ ,  $F_E$  lack *Tempo I*, here added as in C.  
 374: In C the notation of the  $>$  in pf u suggests that it refers there to  $a^1$ ; in pf l, the  $>$  is notated above the chord. Should the  $A$  and  $a^1$ , respectively, nevertheless be accentuated in both staves?  
 375–377:  $F_F$  has  $p$  already in M 376, cf. also comment on M 34 f. In contrast to M 34 f., the earlier  $p$  is possible here, because the tie  $g\sharp - g\sharp$  is missing from M 375/376. However, it is more likely that it was an engraving mistake in  $F_F$ . We give the tie and  $p$  as in C,  $F_E$ .  
 383 l:  $F_F$  lacks  $\text{♯}$ , here added as in C,  $F_E$  (not written out in C).  
 431 u:  $F_F$  has  $b\sharp^2$  as  $\text{♪}$  instead of  $\text{♪}$  and has lower voice on a single note stem. Presumably an engraving mistake, because it is correct in M 89.  
 439 u:  $F_F$  lacks  $\text{♯}$  at  $c\sharp^1$  in the last chord, here added as in C,  $F_E$ .  
 448:  $F_F$  lacks *meno mosso*, here added as in C,  $F_E$ .  
 454 l: In  $F_{F1}$  1<sup>st</sup> note is  $a^2$ , engraving mistake. We follow  $F_{F2}$ , C,  $F_E$  here.  
 458:  $F_F$  lacks  $f$ , here added as in C,  $F_E$ .  
 465 l:  $F_F$  lacks  $*$ , here added as in C,  $F_E$ ; however, both sources give it only at end of M 466, cf. comment above on M 171 l.  
 469 l:  $F_F$  has  $\text{♯}$  only on beat 2, we follow C and the parallel passages.  
 469, 477:  $F_F$  lacks  $p$ , here added as in C,  $F_E$ .  
 471 u: In  $F_{F1}$  1<sup>st</sup> note is  $g^2$ , engraving mistake (ledger line is missing). We follow  $F_{F2}$ , C,  $F_E$ .  
 475 u:  $F_E$  lacks  $f\sharp$ .  
 477, 480 l:  $F_F$ ,  $F_E$  lack  $\text{♯}$  and  $*$ ; here added as in C.  
 482 u: In  $F_{F1}$  penultimate note is  $e^2$  instead of  $f\sharp^2$ , engraving mistake, corrected here as in  $F_{F2}$ , C,  $F_E$ .  
 494:  $F_F$  lacks *più lento* and *sotto voce*, added here as in C,  $F_E$ .  
 505, 513 l:  $F_F$  has  $\text{♯}$  only on beat 2, presumably for reasons of space. We follow C,  $F_E$  here.  
 526:  $F_F$  lacks  $pp$ , here added as in C,  $F_E$ .  
 l:  $F_F$  lacks  $\text{♯}$ , here added as in C,  $F_E$ .  
 526–529 u:  $F_F$  lacks phrasing slur, here added as in C,  $F_E$  (however, both sources have slur only until M 528).  
 534–539:  $F_F$  lacks *smorz.*, here added as in C,  $F_E$ .  
 538 l: In C  $c\sharp^1$  is not unequivocally recognisable, which is why in  $F_C$  the chord lacks  $c\sharp^1$ . The later editions follow  $F_C$ .  
 539 l:  $F_F$  lacks  $*$ , here added as in C,  $F_E$ , however neither source has any corresponding  $\text{♯}$ .  
 540 l:  $F_F$  has slur to end of the next measure, presumably a mistake in the (non-extant) model. We follow C,  $F_E$  here. In Mikuli, Paderewski, however, slur is given as in  $F_F$ .  
 541 l:  $F_F$  lacks  $\text{♯}$ , but  $*$  is given in M 544. Here added as in C,  $F_E$ .  
 545–564 l: In C pedalling is given differently;  $\text{♯}$  in M 545, with corresponding  $*$  only at end of M 555; M 556 is as given here, the next  $*$  is only given at the end of M 564.  
 557/558 u: C,  $F_E$  divide the phrasing slur at the measure transition.  
 562–564 l: In  $F_E$  pedalling is given differently,  $*$  is only given at end of M 563, with  $\text{♯}$  given at beginning of M 564.  
 567 u: In  $F_F$  slur ends only at last octave; in  $F_E$  it ends already at 1<sup>st</sup> chord in M 566; we follow C here.  
 573–588, 605–616 u: Slurring given here as in C (M 605–616 not written out, but indicated as a repeat of M 573–584), however, the placement of slurs is not quite clear because of the change of line after M 580 and 588.  $F_F$  has no slurs.  $F_E$  has no slurs in M 573–580 and 605–612. It is possible that the sparser slurring in  $F_F$  and  $F_E$  is an indication that the beginning of the eighth-note passages in the right hand is to be played non legato.  
 574–580, 606–612:  $F_F$  lacks *cresc.*, here added as in C,  $F_E$ .  
 597 u:  $F_F$  lacks staccato, here added as in C.  $F_E$  has no staccato in either staff.  
 599 u: In C middle note of the chord is not clear, possibly  $d\sharp^1$  instead of  $e^1$ .  
 601–605 l:  $F_F$  lacks slur, here added as in C,  $F_E$ .  
 602 f.:  $F_F$  lacks  $\text{♯}$ , here added as in C,  $F_E$  (in  $F_E$  only over whole of M 602).  
 607, 611:  $F_E$  has  $>$  in both staves (but not in M 575, 579).  
 608 l:  $F_F$ , C lacks pedal marking, here added as in  $F_E$ ; cf. also M 576.  $F_E$  also has whole-measure pedal marking in M 609 f.  
 629: In  $F_F$   $\text{♯}$  ends already at beginning of M 628.  
 637:  $F_F$  lacks *stretto*, here added as in C,  $F_E$ .  
 637–644 l:  $F_E$  has divergent pedalling. Whereas  $F_F$  consistently has  $\text{♯}$  at the  $c\sharp$  octaves,  $F_E$  places  $\text{♯}$  and  $*$  one measure at a time in M 637–642;  $F_E$  is identical to  $F_F$  in M 643, though at the end of the measure there is a new  $*$ , while in M 644  $\text{♯}$  is given at the 1<sup>st</sup> octave and  $*$  after the 2<sup>nd</sup> octave, with a renewed  $\text{♯}$  at the following chord without the corresponding  $*$ . It is impossible to say whether the shift in the pedalling pattern is intentional in M 644 in  $F_E$  or whether it is in fact a mistake.  
 644:  $F_F$  has  $\text{♪♪♪}$ ; engraving mistake. We follow C,  $F_E$  here. Perhaps  $\text{♪♪♪}$  is intended?  
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