

PERFORMANCE COMMENTARY

Notes on the musical text

The *variants* designated *ossia* were given this label by Chopin or were added in his hand to pupils' copies; variants without this designation are the result of discrepancies in the texts of authentic versions or an inability to establish an unequivocal reading of the text.

Minor authentic alternatives (single notes, ornaments, slurs, accents etc.) that can be regarded as variants are enclosed in round brackets (), whilst editorial additions are written in square brackets [].

Pianists who are not interested in the editorial questions, and who want to base their performance on a single text, unhampered by variants, are recommended to use the music printed on the principal staves, including all the markings in brackets.

Chopin's original fingering is indicated in large bold-type numerals, **1 2 3 4 5**, in contrast to the editors' fingering which is written in small italic numerals *1 2 3 4 5*. Where authentic fingering is enclosed in parentheses this means that it was not present in the primary sources but was added by Chopin to his pupils' copies.

A general discussion of the interpretation of Chopin's works is to be contained in a separate volume: *The Introduction to the National Edition*, in the section entitled *Problems of Performance*.

Abbreviations: R.H. — right hand, L.H. — left hand.

The tempi of the Polonaises

The polonaise is the Polish ceremonial national dance. It has the character of a march in 3/4 metre and this determines its specific tempo. Chopin was acutely aware of this tempo and exploited it in his own *Polonaises*. For instance, the markings *Alla Polacca* (see below), *tempo di polacca* in bar 262 of the *Polonaise in F# minor* Op. 44, or a *tempo giusto* (in the proper tempo) in bar 22 of the *Polonaise-Fantaisie* Op. 61 can only refer to the characteristic dance tempo of the polonaise.

In the *Polonaises* which comprise this volume one finds no authentic metronome markings, although some of Chopin's earlier *Polonaises* do have them, viz the *Alla Polacca* — the finale of the *Variations in Bb* Op. 2, the *Alla Polacca* from the *Polonaise brillante in C* Op. 3 and the solo polonaise theme from the *Grande polonaise brillante in Eb* Op. 22 (bar 17 onwards). Moreover, all three markings are identical: ♩ = 96; this being the natural tempo of a danced polonaise. This fits in well with Chopin's time-honoured observation to his pupils to count in quavers when playing a polonaise in order to find the right tempo (see the final quotation *about the Polonaises...* before the musical text).

Of course, Chopin's *Polonaises* are clearly artistic compositions which are not meant to be danced. Therefore the tempo marking of ♩ = 96 should be regarded as a point of reference rather than a strict rule. In the editors' opinion the following departures from this tempo are admissible:

— inconsiderable variations as regards the tempo of individual *Polonaises* (according to their character), and also within the framework of agogic elasticity over the space of longer phrases

— slightly greater changes in tempo where the music is marked **meno mosso**, **poco più lento**; the greatest tempo change being in the introduction to the *Polonaise-Fantaisie*.

The degree of adherence to these fluctuations in tempo is a matter for the performer's taste, however it is important that Chopin's polonaises always retain their intrinsic dance character.


1. Polonaise in C sharp minor, Op. 26 No. 1

p. 13 *Bars 10 and 35* L.H. The chord on the second beat can be arpeggiated, or — in accordance with Chopin's teaching indication in bar 9 — the R.H. may take over the *g#*¹.

p. 14 *Bars 22-29* L.H. On a modern piano bar 22 sounds best with the pedal gently raised on the third beat. At the same time the fingers should hold down the fourth *e'-a'* for the duration of

a crotchet: . This so-called "harmonic le-

gato" (ie holding down the harmonic notes with fingers) should be adopted in the following bars, although in Chopin's simplified script only the upper note of the fourth is held down.

Bar 29 R.H. The start of the trill:  *A#* together with *d#'-a'* in the L.H.

2. Polonaise in E flat minor, Op. 26 No. 2

p. 18 *Bar 10 and analogously* R.H. Only one version of the scale, either with *db* or with *d*, should be adopted in all these bars.

p. 19 *Bars 22 and 126* An easier division between the hands:



Bars 33 and 137 L.H. In the chord of the ninth at the start of the bar Chopin deleted *F* in a pupil's copy. This simplification may be regarded as a variant for a small hand.

p. 20 *Bars 39 and 143* R.H. The trill is best realized in demisemiquavers (with a quintuplet on the fourth quaver of the bar).

p. 22 *Bars 72, 80, 84 and analogously* R.H. If the pianist cannot stretch the chord of the tenth then the first note *a#* of the arpeggio should be played together with the L.H. octave.

3. Polonaise in A major, Op. 40 No. 1

Choice of version. The second version as the last one should be regarded as the basic version. For reasons discussed in the *Source Commentary* (vide *Editorial principles*) the editors regard the first version as being of equal importance and recommend its concert use in case of difficulty in performing the thicker, more awkward chords of the second version.

When playing the second version of the *Polonaise* one should use the *pedalling* given in the first version.

4. Polonaise in C minor, Op. 40 No. 2

p. 40 *Bars 7, 23 and 60* The change of pedal on the second beat which has been added by the editors applies to the main text. When performing the variant of the R.H. part a single pedal should be sustained.

p. 41 *Bar 19* Chopin probably had two different ideas in mind concerning the dynamics of the repetition of the *Polonaise's* main theme:
— an earlier conception with contrasted dynamics
— a later conception without a distinct contrast.

In the editors' opinion, if the second version is chosen then the tone quality of the theme's repetition should be intensified in order to avoid monotony. Cf. bar 56 — the musical text, the footnote and the commentary below.

- p. 43 **Bar 56** There is no dynamic markings in the sources at the start of the theme. The markings in the previous bar suggest the following possibilities:
 — if the main text is selected then the theme after the *dim.* in bar 55 should begin *sotto voce*
 — if the version given in the footnote is played, then the *cresc.* in bar 55 should lead to a *forte* entry of the theme.

- p. 44 **Bars 82 and 109** From the notation of the last source, adopted by us, it appears that *eb'* on the fifth quaver of the bar should be played in the R.H. If the player has difficulty stretching a ninth he can play an arpeggio *c-eb'* in the L.H. (this corresponds with the script of the earlier sources).

Bars 87-92 Another authentic idea regarding the dynamics:

If the player chooses the main version then he should phrase the L.H. distinctly and melodiously, despite its *piano* marking.

5. Polonaise in F sharp minor, Op. 44

- p. 47 **Bar 10** R.H. The start of the trill: *e#'* together with the L.H. octave.

- p. 48 **Bar 19 and analogously** R.H. The solution shown opposite enables the chord on the second beat to be reached comfortably:

Bars 27, 31 and analogously R.H. The performance of the ornaments:

the first of the grace-notes together with the L.H. octave.

Bar 29 and analogously R.H. The performance of the grace-note with the arpeggio in an anticipatory manner, providing that it does not distort the rhythm, is in this context the most natural solution.

- p. 50 **Bars 61-64 and analogously** L.H. A natural rhythmic grouping of the scales with a suggestion for supplementing Chopin's pedalling:

- p. 52 **Bar 83 onwards** The articulation signs (slurs and dots) refer to both hands. In the editors' opinion the two types of slurring of this section's characteristic motif emphasize the different aspects of a single type of performance:
 — the demisemiquavers should not be separated from the quavers that follows them
 — the quaver should be given its own impulse.

- p. 55 **Grace-notes in the tempo di Mazourka** section. The execution of the grace-notes must preserve both the cantabile melody, which moves predominantly in diads, and the precise rendition of the mazurka's characteristic rhythmic motives. In the editors' opinion this is best achieved by adhering to the following rules:
 — in bars 129, 149, 186, 188, 207 and 208 the grace-notes which begin the bar should be played together with the first L.H. crotchet
 — the double grace-notes having the melodic interval of a third (bars 137, 157, 159, 196, 198, 216 and 218) are best realized in an anticipatory manner. One should in any case avoid playing the first grace-note together with the lower note of the interval of the third (since this would produce a sounding second)
 — similarly in bars 241 and 243 it is best to play the grace-notes in advance of the beat
 — bar 139 — see the commentary below
 — the realization of the remaining grace-notes is a matter for the performer's taste.

Bars 130, 150, 187 and 189 The suggestion to take the L.H. top note in the R.H. is editorial.

Bars 132 and analogously In bars of this type which are based on tonic harmony one may add the pedal a quaver later than it is written, holding down the bass note with the hand until the pedal is depressed. This manoeuvre requires considerable deftness in the L.H. but it avoids a clash of melody notes which can sound unpleasant on modern pianos.

Bar 139 R.H. The slur before the grace-note can be understood as either a conventional sign or as an arpeggio.

Execution: (anticipatory grace-notes).

- p. 59 **Bars 250-252 and 258-260** A different fingering of the passage in bars 250-252:


Analogously in bars 258-260. Another possibility is a combination of the above fingering in one hand with the fingering found in the musical text of the *Polonaise* in another.

- p. 63 **Bar 314** L.H. The start of the trill:

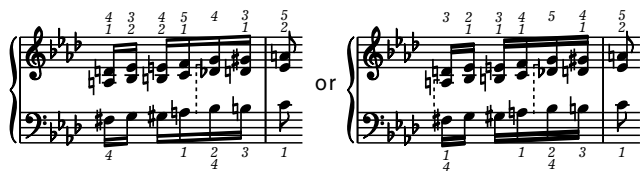
D# simultaneously with the first chord of the R.H. The chromatic scale is best performed in demisemiquavers so that its third note (*E#*) coincides with the R.H. chord on the fifth quaver.

6. Polonaise in A flat major, Op. 53

p. 64 *Bar 1 R.H.* Another fingering, which may have come from Chopin:



Bars 9-10 Alternative fingerings:

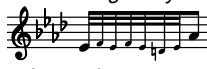


Bar 14 Taking eb^1 into the L.H. is an editorial suggestion.

p. 65 *Bar 27 and analogously* Taking f^1 and g^1 into the L.H. is an editorial suggestion.

Bar 31 and analogously R.H. When playing the arpeggio, it should be performed so that the final note is struck together with the L.H. octave (♯ = ♯).

p. 66 *Bar 33, 37 and analogously* R.H. The trill sounds best realized as follows:



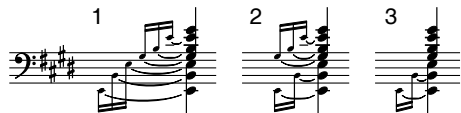
The grace-note means that the trill starts on the main note and on no account should this note be re-played (cf. *Nocturne in B*, Op. 62 No. 1, bar 67 onwards).

p. 67 *Bar 46 and analogously* It is not entirely clear what pedalling Chopin had in mind for these bars: whether with or without the B \flat minor chord held throughout the scale. On today's pianos the pedal sounds best held for the whole bar, as in bar 30. *Vide Source Commentary* to bars 30, 46 and analogously.

Bars 48 and 80 R.H. Chopin surely intended an arpeggio for the chord of the tenth on the second beat although this is not explicitly stated in the sources (*vide Source Commentary*). By playing the bb^1 in the L.H. it is possible to play this chord surely and easily without an arpeggio, and thus convey the distinctive rhythm derived from the polonaise's characteristic closing formula.

p. 68 *Bars 62-63* R.H. The grace-note before the trill must not undermine the melody's distinctive rhythm. Whether the grace-note is played before or together with the L.H. octave is of less importance.

p. 69 *Bars 81-82 and 100-102* The sources are unclear as to whether Chopin foresaw continuous arpeggios (1) or simultaneous arpeggios in both hands (2). The editors recommend arpeggiation in the L.H. alone (3) which while retaining the impression of an arpeggio ensures that the chords sound appropriately sonorous and decisive.



Bars 83-85 and analogously The entry of the theme in bar 85 may be simplified by playing the final octave B_1 - B in bar 84 in the L.H. alone. The editors advise pianists who have no difficulty with the L.H. octaves to play the whole of bars 83-84 in this way, thereby giving the accompaniment a uniform sonority.

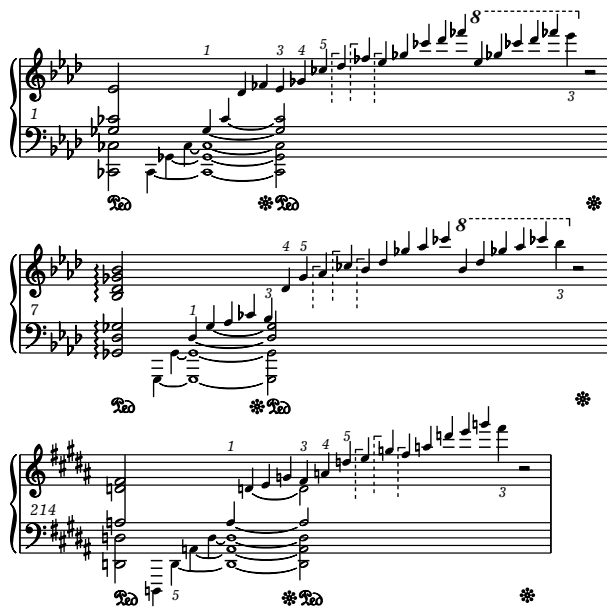
p. 74 *Bar 154* The final two octaves can be played in the L.H. alone thus enabling one to prepare the bold entry of the theme in the R.H. in bar 155.

p. 75 *Bar 180* For various possibilities of playing arpeggios *vide* commentary to bars 81-82 and 100-102.

7. Polonaise-Fantaisie in A flat major, Op. 61

p. 76 *Bars 1-2, 7-8, 214-215* Chopin wrote the last note of the passages with a downwards stem indicating that it is to be played in the L.H.

The original pedalling usually creates a beautiful sound effect on modern pianos. However, on a particularly bright sounding instrument the semitones of the middle register (fb^1 - eb^1 , ebb^1 - db^1 and analogously) may produce vibrations which are unpleasant to a sensitive ear. These can be avoided by implementing a "harmonic legato" (ie holding down the harmonic notes with fingers) and by adopting the following fingering and pedalling (examples of realizations for three different situations):

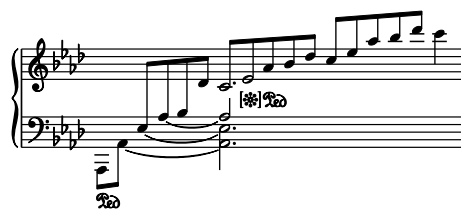


One must stress, however, that this type of execution demands considerable pianistic skills, in particular:

- a perfectly even tone throughout rather complex fingered passages

- a clean and very smooth change of pedal such that the actual moment of change is imperceptible.

This seemingly complicated suggestion is in fact a purely Chopinesque solution. Indeed in a sketch relating to the *Polonaise-Fantaisie* one finds the original version of the first passage (still in A \flat major) notated as follows:



By not specifying the technical details of the realization, the simpler, transparent script of the final version appeals to the performer's musical imagination. It is also possible that Chopin did not want to risk tonal inequality in passages which demand extreme stillness, particularly since on the pianos of Chopin's day, with their delicate sounding middle registers, harmonic semitones could have been imperceptible.

Bars 7-8 The arpeggios may be performed in a continuous fashion (from Gb to bb^1 and from Fb to ab^1).

When selecting a version of the variant in bar 7 the R.H. arpeggio should start together with the L.H. octave.

In bar 8 when playing the minim R.H. chord without the arpeggio one should perform it simultaneously with the last note of the L.H. arpeggio.

p. 77 *Bar 16* Taking the b in the R.H. is an editorial suggestion.

Bars 24-25, 27-29 and analogously L.H. The musical text gives a fingering derived from the original script. In the editors' opinion it is easier to play the theme of the *Polonaise* by taking over the $e\flat^1$ (or f^1) in the R.H.:

Bars 28 and 112 R.H. The grace-note a should be played together with the F in the L.H.

p. 79 Bars 51-55 The performer ought to choose the fingering which he finds most comfortable: Chopin's, the editors' or a combination of the two. In bars 51-52 taking the f^1 into the L.H. is an editorial suggestion. Another solution of this type is possible in bars 54-55:

Bar 61 R.H. A grace-note of this type, which facilitates the transfer of the hand to the next octave position, should be played in an anticipatory manner.

Bar 65 R.H. The first c^1 together with the L.H. $D\flat$; the $e\flat^2$ together with a .

p. 82 Bars 95-115 and 243-248 =

p. 83 Bar 125 R.H. $tr = \sim\sim$

p. 84 Bar 127 R.H. The grace-note c^1 should be played together with D in the L.H.

Bar 135 R.H. The $c\sharp^1$ grace-note should be played together with the L.H. octave, whereas the main-note d^1 should be played on the second quaver of the bar or slightly later.

p. 85 Bars 148-149 L.H. The arpeggiation of the tenth chords may be avoided by playing the third $d\sharp-f\sharp$ in the R.H. thumb.

Bar 152 R.H. The chordal grace-note should be played together with B , in the L.H.

Bars 154 and 170 R.H. The third $f\sharp-a\sharp$ may be adopted as a variant on the second quaver in either bar 154 or in bar 170, but not in both bars together.

p. 86 Bars 166-167 R.H. In these bars the "harmonic legato" (*vide* commentary to bars 1-2) which is obligatory throughout this section, produces an extremely beautiful effect:

Bars 169, 171 and 175 The suggestion to take $f\sharp$ and $g\sharp$ into the L.H. is editorial.

p. 87 Bar 191 The following device enables one to retain a full and pure harmony at the end of the bar:

Bar 199 The pedal should not be depressed until after the e^1 on the second semiquaver has been played; the chord $F\sharp-c\sharp-a\sharp$ must be held up to this point. If the player's hand is too small to reach the $a\sharp$ in the L.H. then the following solution can be adopted:

Bars 201-205 The trills must continue the motion begun in the preceding bars. They must therefore begin on the upper note, and in the double trill in bar 205 the $d\sharp^1$ should be omitted. *Vide Source Commentary.*

p. 88 Bars 209 and 212 R.H. The $a\sharp$ grace-notes should be played simultaneously with the $f\sharp-d\sharp^1$ sixth and with the appropriate note in the L.H. They may be given the value of a quaver, though a freer treatment sounds good with the delayed b sounding before the second quaver in bar 209 and after the second quaver in bar 212.

p. 90 Bar 249 R.H. The start of the trill:

p. 91 Bars 250 and 251 R.H. In the editors' opinion Chopin's notation of the trill on the third beat may be interpreted in two ways:

Bars 252-253 R.H. From Chopin's handwriting of the slur it is unclear whether the note $c\sharp^3$ should be repeated or held. These two ways of playing it may be treated as variants.

Bar 262 R.H. The first f^1 of the ornament should be played together with the L.H. octave.

p. 92 Bars 287-288 In order to produce an accurate realization of Chopin's unique script the $A\flat$, note in bar 287 should be played sonorously so that it is still distinctly audible as the basis of the harmony in bar 288.

Introductory remarks

The following commentary sets out in an abridged form the principles according to which the musical texts have been edited, and discusses the most important discrepancies between the sources; furthermore, it warns of the inauthentic versions which are most frequently encountered in the collected editions of Chopin's music that were compiled after his death. A separately-published *Source Commentary* describes the sources in precise detail, and the links between them; it justifies the choice of primary sources, details differences between them and quotes illustrated examples.

Abbreviations: R.H. — right hand, L.H. — left hand. The sign → symbolizes a connection between sources; it should read "and ... based on it".

1. Polonaise in C sharp minor, Op. 26 No. 1

Sources

- A** Autograph/fair-copy (The Pierpont Morgan Library, New York). **A** served as the basis for the first French edition.
- FE1** First French edition, M. Schlesinger (M.S. 1929), Paris VII 1836. **FE1** was based on **A** and contains numerous changes made by Chopin when proof-reading.
- FE2** Second impression of **FE1**, VIII 1836, perfunctorily corrected by Chopin.
- FE** = **FE1** and **FE2**.
- FED, FES, FEJ** — pupils' copies of **FE** with Chopin's own markings, such as fingerings, performance indications, variants, corrections of printing errors:
FED — Copy from the collection belonging to Chopin's pupil, Camille Dubois (Bibliothèque Nationale, Paris);
FES — Copy from the collection belonging to Chopin's pupil, Jane Stirling (Bibliothèque Nationale, Paris);
FEJ — Copy from the collection belonging to Chopin's sister, Ludwika Jędrzejewicz (Chopin Society, Warsaw).
- GE1** First German edition, Breitkopf & Härtel (5707), Leipzig VII 1836. **GE1** was based on **FE1**, with some minor revisions of its own. It cannot be ruled out that **GE1** was perfunctorily corrected by Chopin.
- GE2** Second German edition (the same firm and number), introducing a series of non-authentic changes and additions to the **GE1** version.
- GE3** Third German edition (the same firm and number), with a few arbitrary changes.
- EE** First English edition, Wessel & C^o (W & C^o 1647), London V 1836. **EE** was based on **FE2** and was not corrected by Chopin.

Editorial Principles

We have based our text on **FE2** (the last authentic source) compared with **A**. We consider the improvements Chopin made when proof-reading **FE** in passages that repeat as binding on all repetitions, even if they have not — through oversight on the part of the engraver or of Chopin himself — actually been included everywhere. We have also taken into consideration the alteration Chopin made in his pupils' copies.

- p. 13 **Bar 5** L.H. **A** (→**FE**→**GE1,EE**) erroneously has the tenth A_2 - $C^{\#}$ at the beginning of the bar.

Bars 8-9 R.H. A tie joining the notes $d^{\#2}$ over the bar-line in **A** was removed by Chopin in the proofs of **FE1**.

Bar 9 L.H. In **FED** Chopin wrote the fingering on the fifth and sixth quavers, including the R.H. taking $e^{\#1}$.

Bar 12 The repetition of bars 1-12 is indicated in **A** by the conventional repeat sign. While in **FE** (→**GE,EE**) these bars are written out a second time for purely production reasons

(pagination), which erroneously require them to be performed twice also when this passage is repeated *da Capo*.

- p. 14 **Bar 20** R.H. Chopin added the notes $b^{\#1}$ and $a^{\#1}$ on the fifth and sixth quavers of the bar, and the tie holding $d^{\#2}$ into the next bar, in the proofs of **FE1**.

Bars 22-30 L.H. Chopin added the additional stems for the notes b and the slurs in bars 24-30 in the proofs of **FE1**. This clearly indicates the use of "harmonic legato" in this passage (*cf. Performance Commentary*).

Bar 29 L.H. **A** has a dotted minim $g^{\#1}$ in the upper voice, which Chopin changed in the proofs of **FE1**.

R.H. In **A** the appoggiaturas beginning the trill sound $A^{\#}-B^{\#}$, and in **FE1** erroneously $A^{\#}-B$, which was changed to $A^{\#}-B$ in **GE1**. The correct version of **A** was restored in **FE2**.

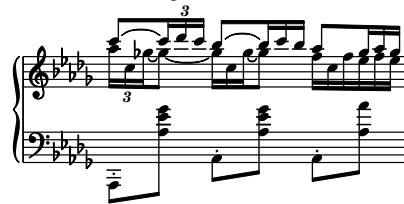
R.H. Chopin added the ending of the trill in the proofs of **FE1**.

Bar 36 R.H. The last 5 quavers form a quintuplet in **A**. Chopin introduced the rhythm 3+2 to **FE1**.

Bar 37 The marking [*Fine*] has been added by the editors. *Vide* commentary on bar 85.

- p. 15 **Bar 43** L.H. **A** has the triad $gb-ab-eb^1$ as the third quaver. Chopin removed ab in the proofs of **FE1**.

Bar 45 The original version of this bar in **A**:



In **FE1** Chopin corrected it in the both hands parts.

Bars 46-47 and 78-79 L.H. **GE** erroneously omits the tie joining db over the bar-line.

Bars 50-51 The original version of **A**:



was corrected by Chopin in **FE1**. The introduced changes give a more distinct shape to the melody and a calmer outline to the accompaniment.

Bars 52 and 84 R.H. **A** has no tie linking both ab^1 at the beginning of the bar. In bar 84 Chopin corrected this omission in the proofs of **FE1**, and in bar 52 in **FED**.

Bars 52-53 and 84-85 L.H. **A** has Ab , as the first quaver in bars 52 and 84, and Ab in bars 53 and 85. Chopin changed them in the proofs of **FE1**.

- p. 16 **Bars 54-85** In **A** there is a repeat sign for this part at its end (bar 85), but the corresponding sign at the beginning (bar 54) is missing. Either Chopin wanted to repeat these bars but forgot to indicate this in bar 54 or, alternatively, the sign in bar 85 was placed there by mistake (*cf. commentary* on this bar), and the passage in question should not be repeated. **FE** (→**GE,EE**) have no repeat signs in these bars, which could be the result of an omission by the engraver in the first case or Chopin's proof-reading in the second.

Bar 61 L.H. At the start of the bar **A** has two equal quavers. Chopin introduced the dotted rhythm in the proofs of **FE1**.

Bars 65 and 67 R.H. Some of the later collected editions, following the arbitrary changes in **GE3**, add \flat by c^2 at the beginning of the bar 65 and \flat over \surd in bar 67.

Bar 66 R.H. As the first quaver in the lower voice **A** has eb^1 , which Chopin corrected in **FE1**.

Bar 69 R.H. The argument for eb^1 as the lower note in the last chord is the simultaneous use, occurring several times in Chopin's music, of a clear and altered fifth in the chord of the seventh, passing to a third in the next chord (*Concerto in F minor* Op. 21 3rd movement, bar 260, *Waltz in G♭* WN 42 bar 56, *Mazurka in A minor* Op. 17 No. 4 bar 76, *Fantaisie in F minor* Op. 49 bars 104 and 273, *Concerto in E minor* Op. 11, 2nd movement bars 29, 43, 92). Against this is the fact that the progression described is particularly vivid here. On the other hand if e^1 is adopted it must be assumed that Chopin overlooked \flat at this point. The editors' proposal, given in the footnote, avoids the above problems and is pianistically the easiest. Chopin employed a similar solution in an analogous situation in the *Polonaise in C minor* Op. 40 No. 2 bar 14.

p. 17 **Bars 75, 77 and 82-83** In **FE** (\rightarrow **GE,EE**) these bars differ from the corresponding bars 43, 45 and 50–51 (*cf.* commentaries on these bars) in that fewer corrections were made here. The following have been left uncorrected: ab in bar 75, the first Ab , and the ties linking c^3 and bb^2 in bar 77, the L.H. part and the tie linking f^2 in bars 82–83. The differences in these places certainly do not correspond to Chopin's intentions since in **A** bars 71–85, identical to bars 39–53, are written in an abbreviated form, and they are the result of the engraver's carelessness in realizing Chopin's proof markings the second time (e.g. it makes no sense to leave the notes f^2 tied in bar 82 in the light of the changes in the arrangement of voices).

Bar 85 After this bar in the sources there is no sign requiring the repetition *da Capo* of the **C♯** minor part (bars 1–37). There is no reason, however, to think that Chopin wanted to break with a traditional formal pattern of this type in the first of his solo polonaises to be prepared for publication. The contrasting character and the major tonic key (written enharmonically) of the **D♭** major part (bars 38–85) make it a typical *Trio*. In the earlier polonaises the repetition of the main section after the *Trio* was never written out, and often — as if it were obvious — not even marked *da Capo*. It was doubtless the same in the rough draft of this *Polonaise*; when writing it out in neat Chopin did not notice this and in **A** he wrote *Fine* as he normally did at the end of manuscripts.

2. Polonaise in E flat minor, Op. 26 No. 2

Sources and Editorial Principles

As in the *Polonaise in C♯ minor* Op. 26 No. 1. Additional source:

RC Copy of the beginning passage of the *Polonaise* from a book belonging to Chopin's pupil, Vera Rubio (Bibliothek des Landes Konservatoriums, Graz). It contains the correction of \flat to \flat before the eighth note of the scale in bar 10, written in Chopin's hand.

p. 18 **Bar 10 and analogously** R.H. Before the eighth note of the scale **A** (\rightarrow **FE** \rightarrow **EE**) has \flat (db^2). Chopin made no changes here in any of the three remaining pupils' copies, and so we give this, the most certain version as to its source, as the main one. **GE** has \flat before the 8th and 15th notes of the scale (d^2 and d^3). The possibility that Chopin introduced this change is indicated by the evidence, confirmed by **RC**, of Mikuli who

in his edition of the *Polonaises* (Kistner, Leipzig) states that while Mrs Rubio was working on this piece Chopin added \flat by d^2 and d^3 for her. We mention this version as an *ossia*.

Bar 12 and analogously L.H. Chopin added the staccato dot over eb and the stems lengthening the sound of the third eb^1 - gb^1 on the second and fourth quavers in the proofs of **FE1**.

Bars 13-14, 61-62, 117-118 and 165-166 L.H. **A** has in addition the note bb on the sixth quaver of bar 13 and c^1 on the second quaver of bar 14 (and the same in the remaining bars, which are marked only as a repetition of bars 13–14). Chopin removed them in correcting **FE1** (\rightarrow **EE**, only in bar 166 was the note c^1 left in error). **GE** has the note bb in all these places.

p. 19 **Bars 21-68** In **A** there is a repeat sign for this part at its end (bar 68), but the corresponding sign at the beginning (bar 21) is missing. Either Chopin wanted to repeat these bars but forgot to indicate this in bar 21 or, alternatively, the sign in bar 68 was placed there by mistake, and the passage in question should not be repeated. **FE** (\rightarrow **GE,EE**) have no repeat signs in these bars, which could be the result of an omission by the engraver in the first case or Chopin's proof-reading in the second.

Bars 21 and 125 R.H. In bar 21 **FE** reads the staccato dot over the first octave in the L.H. in **A**, as the note f . This mistake was repeated in **GE**, **EE** and all later collected editions. The great majority of them also add f in bar 125.

p. 20 **Bars 35-36 and 139-140** L.H. The slur under the notes F at the passing of the bars, added by Chopin in the proofs of **FE1**, can be read as a tie sustaining that note. Comparison with the notation of this motif 2 bars earlier proves, however, that in both places it functions as a motivic slur (the misleading position of the slur in question resulted in **FE** from the different direction of stems and beams in these bars).

Bars 38 and 142 R.H. **GE** erroneously has the octave ab - ab^1 as the final semiquaver.

Bars 43-44 and 147-148 R.H. Chopin added the tie joining the notes eb^1 between bars 43–44 in the proofs of **FE1**. We also use this correction in bars 147–148.

Bars 49 and 153 The three last quavers in these bars in **A** are filled in with rests. Chopin corrected this mistake in **FE1**.

p. 22 **Bars 69-100** We give the articulation indications (slurs, dots) according to **FE** wherein Chopin made detailed corrections of the **A** version, which was less consistent in this respect.

Bar 85 In the chord at the beginning of the bar **A** has the notes $d\sharp$ - $d\sharp^1$ - $f\sharp^1$ - $a\sharp^1$. Chopin introduced the additions which create a smoother link with the preceding chord, in the proofs of **FE1**.

p. 23 **Bar 94** R.H. In the last chord **FE1** (\rightarrow **GE**) has b instead of $a\sharp$. Chopin restored the correct version of **A** in **FE2** (\rightarrow **EE**).

Bar 97 L.H. Chopin wrote the change of dynamic from *pp* to *ff* into **FEJ**.

Bar 103 L.H. The majority of later collected editions arbitrarily change the first octave from $F\sharp$ -, $F\sharp$ to $G\sharp$ -, $G\sharp$. Chopin's correction of **FE2** at this point (see below) shows unquestionably that there is no mistake here in the source version.

Bars 103-104 L.H. In **A** (\rightarrow **FE1** \rightarrow **GE**) the bass is written in single notes: $F\sharp$, B , D . Chopin added the doubling in the lower octave in the proofs of **FE2** (\rightarrow **EE**).

p. 27 *Bar 175* R.H. The main text comes from **FE** (→**GE,EE**). We give the **A** version in the variant, however, since there could be some doubt as to whether the simplified writing of **FE** was not a result of the engraver's carelessness. Chopin wrote the change of dynamic of the ending into **FEJ** (*ff*) and **FES** (*fff*).

3. Polonaise in A major, Op. 40 No. 1

Sources

- A1** Autograph/fair-copy (lost, photocopy in the Chopin Society, Warsaw). **A1** was used to prepare the copy that was the basis for the first German edition, and probably the second, on which the first English edition was based.
- A2** Autograph/fair-copy later than **A1** by about a year (British Museum, London). **A2** was written in haste (numerous minor inconsistencies and oversights, a lack of pedal markings and so on) as a basis for the first French edition. It differs in many details from **A1**.
- FC** Copy by Fontana (Biblioteka Narodowa, Warsaw) handing on the **A1** version as corrected by Chopin. **FC** was the basis for the first German edition.
- FE1** First French edition, E. Troupenas (T. 977), Paris XI 1840. **FE1** was based on **A2** and was most likely not corrected by Chopin.
- FE2** Second impression of **FE1** (the same firm and number), XII 1840. Chopin proof-read **FE2** thoroughly, introducing numerous corrections and changes.
- FE** = **FE1** and **FE2**.
- GE1** First German edition, Breitkopf & Härtel (6331), Leipzig XII 1840. **GE1** was based on **FC**, introducing some small changes and additions of its own. It contains several mistakes.
- GE2, GE3** — second German edition and its later impression (the same firm and number) introducing many non-authentic changes to the **GE1** version.
- GE** **GE1** as well as **GE2** and its further impressions.
- EE** First English edition, Wessel & C^o (W & C^o 3557), London X 1840. **EE** was based on **A1**, most likely by means of a lost copy. Chopin was not involved in its production.

Editorial Principles

Problems with the publishers, which lasted more than a year, forced Chopin to prepare this *Polonaise* for printing twice. As a result both **FC** (→**GE**) and **FE2** present the work in an internally compact, polished form. The versions of these sources contain, however, so many differences in the thickness of chords, harmony, articulation, dynamics, and even orthography that we give both versions in their entirety so as not to burden the text with too many variants. Most of the later collected editions combine both versions, arbitrarily mixing various of their elements. *Vide Performance Commentary*.

3a. First version based on **FC** compared with **A1** and **EE**. We have also taken into consideration, as an expression of Chopin's later intentions, six alterations that he introduced to the second version of this *Polonaise*, and that do not, in our opinion, run counter to the character of the first version. We have given three of them (bars 1, 12, 34 and analogously), already in **A2** (→**FE**) and showing signs of improvements, in the main text, and we have marked their introduction with footnotes. We mention the remaining three (bars 3, 11, 35 and analogously), changes in harmony made in the proofs of **FE2**, in the variants.

p. 28 *Bar 1 and analogously* L.H. At the beginning of the bar **A1** (→**FC,EE**) has the chord A_1-E-A . We adopt the improved version of **A2** (→**FE**).

Bars 1 and 81 Chopin changed *ff* in **A1** (→**EE**) to *f* in **FC**.

Bar 3 and analogously The text of the variant comes from the proofs of **FE2**.

Bars 11 and 91 R.H. The text of the variant comes from the proofs of **FE2**.

Bars 12 and 92 L.H. On the third quaver **A1** (→**FC,EE**) has the chord $G\#-d\#-g\#$. We adopt the improved **A2** (→**FE**) version.

Bars 16 and 96 R.H. The lower semiquavers d^1 and $c\#^1$ on the fourth quaver of the bar were erased in **A1** (→**EE**). Chopin restored them in **FC**.

p. 29 *Bar 31 and analogously* R.H. The penultimate chord is $d^2-a^2-d^3$ in **A1** (→**EE**). Initially **FC** had the octave d^2-d^3 , which Chopin then completed with $\#^2$.

Bar 34 and analogously L.H. In the chords on the second quaver of the bar **A1** (→**FC,EE**) has also the note *a*. We give the improved version of **A2** (→**FE**).

p. 30 *Bar 35 and analogously* L.H. The text of the variant comes from the proofs of **FE2**.

Bar 39 and analogously In the manuscripts bars 25-40 have been given letters which are then used to mark them briefly in further repetitions. **GE** erroneously interprets the letter "p" occurring in this bar as the sign *p*.

Bar 40 and analogously L.H. The second and third chords are not very legible in **A1**; the second is most likely a pentachord like the previous ones, and the third is a four-note chord $a-c\#^1-g^1-a^1$. **EE** has only pentachords as was originally the case in **FC**, where Chopin, however, altered them to the form that we have adopted (the correction was made only in bar 40, but also applies to bars 56 and 80, which are only marked in the manuscripts for guidance in the abbreviated notation of the passages being repeated).

p. 31 *Bar 62* **GE** erroneously has *E-e* and *F\#-f\#* as the two last semiquavers.

3b. Second version based on **FE2** compared with **A2**. Where comparison with analogous places indicates the need to add the performance markings omitted in the hasty writing of **A2**, we give them in round brackets if they were in the first version, or in square brackets if not.

p. 34 *Bar 3 and analogously* In the last chord **A2** (→**FE1**) has *a* and $c\#^1$ in the middle voice, which Chopin changed to *b* and d^1 in the proofs of **FE2**.

Bars 11 and 91 R.H. In the chord on the fourth quaver of the bar **A2** (→**FE1**) has $c\#^2$. Chopin changed it to $b\#^1$ in the proofs of **FE2**.

Bars 12 and 92 R.H. When correcting **FE2** Chopin added $c\#^2$ in the first chord of bar 12 but overlooked this correction in bar 92.

Bars 13 and 93 R.H. As the second and third chords **A2** (→**FE1**) has the four-note chord $c\#^2-d\#^2-f\#^2-a\#^2$. In **FE2** in bar 93 $a\#^1$ has been added to the chords. None of these versions really corresponds to Chopin's intentions, as the following premises show:

— **A1** originally had the four-note chord here as does **A2**, then corrected to $a\#^1-c\#^2-d\#^2-a\#^2$. It can therefore be assumed that in **A2** the chords were written in their original state inadvertently

— when correcting **FE2** Chopin overlooked it in bar 13, and in bar 93 wanted to correct it as in **A1**, but the engraver only added $a\#^1$, without removing $f\#^2$ (which was considerably more difficult technically)

— in the harmonically identical bars 14 and 94 all sources have the four-note chords $a\#^1-c\#^2-d\#^2-a\#^2$.

Finally we give $a\#^1-c\#^2-d\#^2-a\#^2$ as the only version of the chords in question.

p. 35 *Bar 29 and analogously* R.H. At the beginning of the bar **A2** (\rightarrow **FE1**) has only *b*. Chopin added the remaining notes in the proofs of **FE2**.

Bar 33 and analogously R.H. The octave d^3 - d^4 has the value of a crotchet followed by a rest in **A2** (\rightarrow **FE1**). In **FE2** Chopin substituted a minim.

p. 36 *Bar 35 and analogously* L.H. The two last chords sound *d-e-g#* in **A2** (\rightarrow **FE1**). In **FE2** Chopin changed them to *B-d-a*.

Bars 37-40, 53-56 and 77-80 **A2** (\rightarrow **FE1**) has the following version here:

In **FE2** Chopin altered it to the form we give in the text.

Bar 40 and analogously L.H. The main text comes from **FE**, and the variant from **A2**. It is difficult to work out whether the **FE** version results from an engraver's mistake, or is a return by Chopin, already in **FE1**, to the original concept (*cf.* the commentary on this bar in the first version of the *Polonaise*).

Bar 47 R.H. Chopin added the note a^2 in the second, third, fourth and penultimate chords in the proofs of **FE2**.

p. 37 *Bar 61* **A2** (\rightarrow **FE1**) has *E-e* and *F-f* as the last semiquavers. Chopin corrected this error in **FE2**.

Bars 62-65 Chopin added all the dynamic markings in the proofs of **FE2**.

p. 39 *Bar 93* R.H. **FE** erroneously adds the note $c\sharp^3$ to the first chord.

4. Polonaise in C minor, Op. 40 No. 2

Sources

As in the *Polonaise in A* Op. 40 No. 1, in addition:

FED As in the *Polonaise in C# minor* Op. 26 No. 1.

GE4 Further impression of **GE2** introducing i.a. a non-authentic version of the chord in bar 8 and analogous bars.

Editorial Principles


We have taken as our basis **FE2** compared with the manuscripts as being the last authentic source in which Chopin's gradually-introduced improvements are collected in one whole. We have added the performance markings (such as all the pedalling) which are missing in **A2** (\rightarrow **FE**) as a result of Chopin's haste, according to **A1**, and in bars 87-97, which in **A1** are in their original form, according to **FC** and **EE**. We have also taken the additions in the pupil's copy into consideration.

p. 40 *Bars 3, 11 and analogously* R.H. **A1** (\rightarrow **EE**) in bar 11 and analogous bars, and **A2** (\rightarrow **FE1**) in bar 3 and analogous bars have the additional note eb^1 in the third and fourth chords, which Chopin corrected in **FC** and **FE2** respectively.

Bars 7, 23, 60 and 121 R.H. The main text of the first chord in bars 7, 23 and 60 comes from **A2** (\rightarrow **FE**), and the variant from **A1** (\rightarrow **FC,EE**). The following arguments call for the version Chopin abandoned in later sources to be given in the variants: — the gradual variation of analogous passages is very characteristic of Chopin and was consciously used here, as demonstrated by the change of ab^1 to g^1 in **A1** in bar 121 — the introduction of the chord with g^1 is precisely justified as regards sound in bar 121 after the clearly audible notes *g* and g^1 at the end of the melodic motif in bar 120.

Bars 8, 24, 61 and 122 R.H. In the first chord **GE4** and some of the later collected editions arbitrarily change g^1 to \sharp^1 . The erasures, visible in **A1** in bar 122, demonstrate that Chopin considered the possibility of such a version, but decided against it.

Bars 10-11 and analogously R.H. In **A1** (\rightarrow **FC**) the linking of

these bars looked as follows:  **EE** has also c^1 in the second chord of bar 11, whereas in **A2** (\rightarrow **FE1**) g^1 is missing in the last quaver of bar 10. Chopin introduced the final version in **FE2**. *Cf.* commentary on bar 125.

Bar 14 and analogously R.H. In the fourth chord **FE1** (\rightarrow **FE2**) has also the note *bb*. This is most likely the mistake of the engraver.

p. 41 *Bar 19* The *f* in **A1** (\rightarrow **FC**) and **A2** (\rightarrow **FE1**) was removed in **FE2**, probably by Chopin. *Vide Performance Commentary.*

Bar 37 Here **A2** has one quaver chord too many. This mistake was already corrected in **FE1**.

Bars 37-38 R.H. The tie joining c^2 between bars is only found in **A2** (\rightarrow **FE**).

p. 42 *Bars 42-47* **A1** (\rightarrow **FC,EE**) already begins *dim.* in bar 42. **A2** (\rightarrow **FE1**) has no dynamic marking in these bars. The *dim.*, added by Chopin in **FE2** in bar 46 allows a more natural shaping of the dynamics in this section. *Cf.* the commentary on bars 55-56.

Bar 43 R.H. **A1** (\rightarrow **EE**) has the third d^2 - \sharp^2 as the eighth semiquaver. In **FC** Chopin removed d^2 , which is a tangible improvement since it avoids the somewhat awkwardly sounding juxtaposition of the different dyads (d^2 - \sharp^2 and c^2 - \sharp^2). In **A2** (\rightarrow **FE**) Chopin forgot about this improvement.

Bars 44-45 L.H. There is a tie joining both *g* in **A1** (\rightarrow **FC**). The absence of a tie in **A2** (\rightarrow **FE**) could be Chopin's oversight. Admittedly four bars later the relevant note *G* is repeated, but in bars 46-49 the pedal point appears more frequently because of the lower register — *G* is struck in every one of these four bars.

Bar 47 R.H. In the ninth semiquaver **FE** overlooks the note c^1 .


Bars 51-52 L.H. **A2** (\rightarrow **FE**) has the arpeggio in front of the chord in bar 52 erroneously instead of in bar 51.

Bars 55-56 In **A1** (\rightarrow **FC,EE**) the *cresc.* leads to the main theme of the *Polonaise*, beginning with the octave C_1 - C in the L.H. **A2** (\rightarrow **FE1**) also have this octave, with no dynamic markings. In the proofs of **FE2** Chopin led the *dim.* from bar 46 to the end of bar 55, and removed C_1 at the beginning of bar 56.

p. 43 *Bar 72* **A1** (\rightarrow **FC,EE**) has *espressivo* here and the sign ≡ , whereas **A2** (\rightarrow **FE1**) only has *p*. In **FE2** Chopin added *sostenuto*.

p. 44 *Bars 78-79 and analogously* R.H. Between the second and third chords of bar 78 **A1** (\rightarrow **FC,EE**) ties the notes g^1 . **A2** (\rightarrow **FE1**) does not have this tie whereas in **FE2** Chopin added the note g^1 at the beginning of bar 79 and joined it to that note in the previous bar.

Bar 82 and analogously Chopin transferred the note eb^1 in the chord on the fifth quaver from the L.H. to the R.H. in the proofs of **FE2**.

Bar 86 R.H. At the beginning of the bar **A1** (\rightarrow **FC,EE**) has the following version: . In **A2** (\rightarrow **FE1**) there is no tie joining both eb^1 . Chopin introduced the version we give in the proofs of **FE2**. Cf. bars 113-115.

Bars 87 and 91 L.H. On the first two quavers **EE** has octaves C-c.

Bars 87-92 In the main text we give dynamic markings according to **FC** and **FE2**. **EE** has different markings which we give in the *Performance Commentary*.


Bars 87-97 Here **A1** has the original shape of this passage:



In the remaining sources Chopin introduced a considerably improved version adopted by us. And **EE** gives its earliest form, which Chopin amended successively in **FC** and **A2**.

Bars 88 and 92 L.H. Before the seventh semiquaver there is no chromatic sign in the authentic sources, so the note should be read as Db . It seems considerably more likely, however, that Chopin overlooked \flat , since we hear the C minor harmony rather as the tonic of this key than the minor dominant in F minor. The fact that Chopin also heard this is demonstrated in this section by the positioning of the flats several times in front of the notes db , unnecessarily in view of the key signatures, and especially by the addition of \flat before db , 11th semiquaver of bar 88, in the proofs of **FE2**.

Bar 90 R.H. **FC** and **EE** have the following version of the third

beat: . We have adopted the later version from **A2** (\rightarrow **FE**).

p. 45 Bars 93-96 Since there are no dynamic markings in **A2** (\rightarrow **FE**) we give the complementary markings from **EE** and **FC**.

Bar 97 L.H. At the beginning of the bar **EE** has only c^1 . In **FC** Chopin replaced it with the fifth c -g. **A2** (\rightarrow **FE**) also has the fifth at this point.
L.H. The arpeggio is only in **FC**.

Bars 97-98 R.H. The main text comes from **A2** (\rightarrow **FE**), the variant from **FC** and **EE**.

p. 46 Bar 113 **A1** (\rightarrow **FC,EE**) has a *cresc.* in this bar.

Bars 113-115 **A1** (\rightarrow **FC,EE**) and **A2** (\rightarrow **FE1**) have the following version here:



Chopin changed it in **FE2**.

Bar 116 L.H. **FE** erroneously has G as the third semiquaver from the end.

Bar 125 R.H. In the chord at the beginning of the bar **FE2** has also the note g^1 tied to g^1 in the previous bar. Doubtless this is a version of the correction, simplified from the point of view of the engraver's technique, which Chopin introduced in three previous analogous places (cf. the commentary to bars 10-11). The difference in sound is imperceptible, so here too we have adopted the version in bars 11, 27 and 64.

Bars 132-133 R.H. **GE2** and most of the later collected editions arbitrarily change the motivic slur (over the stems of the two last chords) into a tie sustaining the note g^1 .

5. Polonaise in F sharp minor, Op. 44

Sources

- [A] There is no extant autograph basis for the first editions.
- A1**maz — the working autograph of the middle part of the *Polonaise*, tempo di Mazourka (private collections). This is a thirty-bar whole, meant most probably as the first sketch of an independent mazurka in $E\flat$ major, corresponding to bars 200-205 and 220-243 (as well as bars 141-146 and 161-184) of the complete *Polonaise*. Apart from the key, it differs from the definitive version in many textural and melodic details, as well as containing a number of corrections. It affects the version of the variant in bar 168.
- GE1** First German edition, P. Mechetti (N° 3577), Vienna XI 1841. **GE1** was based on [A], but was most likely not corrected by Chopin.
- GE2** Second German edition, (the same firm and number) introducing far-reaching changes, inconsistent with Chopin's usual practice, in the graphic layout of the text.
- GE** = **GE1** and **GE2**.
- FE1** First French edition, M. Schlesinger (M.S. 3477), Paris XI 1841. **FE1** was based on the lost copy by Fontana (vide quotations about the *Polonaises...* before the musical text) and was corrected by Chopin.
- FE2** Second impression of **FE1** most likely prepared shortly after it. The minor, generally obvious corrections and additions of **FE2** were undoubtedly not made by Chopin.
- FE** = **FE1** and **FE2**.
- FES** As in the *Polonaise in C# minor* Op. 26 No. 1.
- EE** First English edition, Wessel & C° (W & C° 5226), London I 1842. **EE** was based on **FE2** and was not corrected by Chopin.

Editorial Principles

As our basis we take **FE** as the last authentic source, compared with **GE** which was based directly on [A]. In particular the pedalling, missing in **FE**, of the outer sections of the *Polonaise* (bars 8-124 and 268-326) comes from **GE**.

p. 48 Bar 18 and analogously R.H. Chopin added the notes $c\sharp$ in the last four chords in the proofs of **FE1**. He left, however, bar 70 uncorrected (something that often occurred when he was correcting repeating passages).

Bar 18 L.H. The lack of small notes ending the trill is undoubtedly an oversight, and we have added them in brackets along the lines of analogous bars.

Bars 22, 48, 74, 281, 307 R.H. The first chord of bars 48 and 281 has four notes in the sources (with the additional b^1). The following arguments point to Chopin having made a mistake in this place: — there are no musical reasons for the differentiation of bars 22, 74 and 307 where there are chords with three notes

— in [A] Chopin wrote the four-note chord with b^1 only once in bar 48, since bars 268-310 were certainly marked briefly as a repetition of bars 35-77

— the note b^1 is necessary a bar earlier (bar 21 and analogous bars) for an unequivocal definition of the dominant harmony after $B\#$ in the previous bar


— the erroneous repetition of the beginning of bar 47 or the removal of the note b^1 only in bars 22 and 74, omitting bar 48, are very likely the mechanical reasons for the error.

When taking the above into consideration, we have given the chord without b^1 in all five places.

Bars 23-24 and analogously The notes d and d^2 within the octaves in both hands occur in **GE** irregularly and more rarely. Chopin added them in the proofs of **FE1**, in the shape which we give.

Bars 27, 29, 31, 33 and analogously R.H. For the arpeggio octave with a grace-note we have adopted the **GE** version, with added arpeggios in bar 33 (according to **FE**) and in bar 108. The notation of **FE** contains several noticeable errors and oversights. Because an arpeggio often looks like a vertical arc in Chopin's writing, and **GE** (partially) and **FE** (constantly) write it in this form, we come across the most varied, often inconsistent and unclear versions of these ornaments in the later collected editions.

Bar 28 L.H. On the last quaver **GE** erroneously has a bare octave $f-f^1$ (cf. analogous bars 54 and 287).

Bar 29 R.H. We give the rhythm of the first beat according to **GE**. **FE1** overlooks the dots lengthening the value of the first quaver; this has been changed erroneously in **FE2** to 

Bar 30 R.H. *Vide* the commentary to bar 18.

p. 49 Bars 36 and 269 L.H. In the chord on the fourth quaver of the bar **GE** has also the note b . In the proofs of **FE1** Chopin removed it in bar 36, leaving, surely by an oversight, bar 269 uncorrected.

Bars 37 and 270 L.H. In the chord on the fifth quaver of the bar **GE** has the additional note $\#$, most likely erroneously.

p. 50 Bars 52, 78 and 285 R.H. **FE** notes tr here, instead of vv . Because these markings probably mean the same thing in this context, in order to avoid any doubt we have adopted the consistent writing of **GE**.

p. 52 Bars 83-124 The slurring in the main text comes from **FE**. The shorter slurs described in the footnote are in **GE**.

Bars 94 and 118 as well as 96 and 120 In **GE** the last of the octaves played with two hands sounds $E-e$ in bars 94 and 118, and $F-f$ in bars 96 and 120. Chopin introduced the improved version adopted in our edition, in the proofs of **FE1**.

p. 53 Bar 110 R.H. *Vide* the commentary to bar 18.

p. 55 Bar 132 L.H. In the last chord **FE** has an additional $c\#^1$, most likely because the manuscript was not read properly. The repetition on the third beat of two notes from the preceding chord would be an unnecessary burden for the accompaniment and does not occur once throughout this section.

Bar 133 L.H. On the third beat some of the later collected editions arbitrarily add the note $g\#$.

Bars 143 and 163 R.H. In **GE** the highest note of the first chord is $c\#^2$ in bar 143 and $g\#^2$ in bar 163. The improvement we give was introduced by Chopin in the proofs of **FE1**.

p. 56 Bars 166-167 L.H. Only **GE** has the tie joining the minims e^1 .

Bar 168 R.H. The main text comes from **FE** and **GE**; the variant is a reconstructed version based on an analysis of the corrections made by Chopin at this point in **AI**maz. Initially, this and the preceding bar had the following shape in this autograph (they are transposed to the key of bars 226-227 of the definitive version):



Next, wishing most probably to avoid the fourfold repetition of the B major chord at the beginning of bars 224-227, Chopin shifted the moment of modulation two crotchets back:



Finally, in **FE** and **GE** Chopin gave bars 226-227 their definitive shape, in which the improved harmonic progression is combined with the initial, more natural and logical version of the melody. Chopin most probably introduced this version only when writing [A] of the whole of the *Polonaise*. In this situation it seems quite possible that he intended a similar change for bars 167-168. Thus, the third b^2-d^3 at the beginning of bar 168, corresponding to the second phase of the passage's shaping, was found in the first editions as a result of either Chopin's incomplete corrections or the corrections being misread. A number of later collected editions give the version without d^3 as the only version.

Bars 181 and 240 R.H. The sign vv over the last third is only found in **GE**.

p. 58 Bar 215 L.H. On the second beat some of the later collected editions arbitrarily add the note b .

Bars 217-220 **GE** has the following, original version here:



Chopin gave the final shape to these bars in the proofs of **FE1**.

Bar 234 **GE** has two quavers on the third beat. Chopin introduced the dotted rhythm in the proofs of **FE1**.

Bar 241 L.H. The tie joining both crotchets b is found only in **GE**. It is difficult to establish why it is missing in **FE**. **GE** has also a tie sustaining the minim B into the next bar. It was probably removed in the proofs of **FE**.

p. 61 Bar 294 R.H. In the chord on the fourth quaver of the bar **FE** has the additional note $c\#^2$, tied to the previous chord. This version, no different in sound to the version in analogous bar 61, undoubtedly arose as a one-off correction of a mistake made by the engraver.

p. 63 Bar 313 R.H. In the last chord **GE** has also $g\#^2$. Chopin removed it in the proofs of **FE1**.

Bar 320 R.H. The main text (a triad on the second quaver) is found in **FE**, the variant (a sixth) in **GE**. Neither of these versions can be favoured stylistically or as regards sources.

Bars 323-324 R.H. The tie joining $c\#^1$ between bars is found only in **GE**.

6. Polonaise in A flat major, Op. 53

Sources

As Sketch of a fragment, bars 121–154 (lost, photocopy in the Chopin Society, Warsaw).

[**A1**] and [**A2**] — the missing first and second of three autographs, which served as the basis for the first editions.

A3 Autograph/fair-copy (The Pierpont Morgan Library, New York). **A3** served as the basis for the first German edition.

FE First French edition, M. Schlesinger (M.S. 3958), Paris XII 1843. **FE** was based on [**A1**] and was probably corrected perfunctorily by Chopin.

FES As in the *Polonaise in C# minor* Op. 26 No. 1.

A copy of **FE** belonging to Chopin's pupil, Marie de Scherbatoff (**Houghton Library, New York**), containing fingering that might have come from Chopin.

EE First English edition, Wessel & C^o (W & C^o 5306), London III 1844. **EE** was based on [**A2**] and was not corrected by Chopin.

GE1 First German edition, Breitkopf & Härtel (7002), Leipzig XI 1843. **GE1** was based on **A3**, introducing a series of non-authentic changes and additions.

GE2 Second German edition (the same firm and number), with further non-authentic changes.

GE = **GE1** and **GE2**.

Editorial Principles

We have based our text on **A3** compared with **FE** and **EE**. We have taken the additions in pupils' copies into consideration.

p. 64 *Bar 5* L.H. At the beginning of the bar **FE** overlooks the note *A♭* in the chord.

Bar 11 After the initial chord **FE** and **A3** have only one quaver rest (in **FE** the chord has the value of a crotchet in the R.H.). In this way this bar only has five quavers erroneously in **A3** (in **FE** in the L.H.). We have adopted the faultless **EE** version since it is more likely that Chopin made a mistake over the number of rests rather than in the rhythmic value of the chord.

Bar 12 R.H. In the second chord in **FE** there is no note *d*¹.

p. 65 *Bars 17-18 and 21-22* The pedalling without brackets (longer) comes from **A3**, the pedalling in brackets (shorter), from **EE**. There are shorter pedals in **FE** in bars 17–18 and longer in bars 21–22.

Bar 28 L.H. At the beginning of the bar **EE** has the octave *E♭₁-E♭*, and at the end of the bar an additional note *c*¹ in the chord. These revisions are undoubtedly based on bar 44 and analogous bars, although it cannot be ruled out that Chopin made mistakes in [**A2**].

R.H. At the end of the bar **FE** has an additional *a*² in the grace-note. The erasures in **A3** show that the octave *e♭²-e♭³* is a consciously-introduced improvement in **EE** and **A3**.

Bar 29 L.H. On the last quaver **EE** has the sixth *E♭-c*. This is the original version, abandoned in **A3** and corrected in **FE**, or simply a mistake made by the engraver.

Bars 30, 46 and analogously We give the pedalling according to **A3**. In **FE** it differs only by having no markings in bar 30; **EE** has short pedals in bars 30, 46, 168 and a long one in bar 78. Cf. the *Performance Commentary* to bar 46 and analogously.

Bar 31 and analogously R.H. Arpeggios are found only in **A3**. We give them in variant form (in brackets), since if they are performed less than skilfully they can distort the characteristic polonaise rhythm.

p. 66 *Bar 44 and analogously* L.H. At the beginning of the bar some of the later collected editions arbitrarily give the octave *E♭-e♭*. L.H. In the last chord **FE** has no note *c*¹.

p. 67 *Bars 48 and 80* R.H. The tie joining *e♭¹* in the second and third chords does not occur in **FE**, and **EE** only has it in bar 80. We have adopted the **A3** version which is not open to doubt. R.H. In bar 80 **FE** has an arpeggio before the chord on the second beat. *Vide Performance Commentary*.

p. 68 *Bars 58-59* L.H. On the last quaver **GE** arbitrarily changes (perhaps by mistake) the second *f-g* for the third *f-a♭*. This alteration was adopted by many of the later collected editions.

Bar 61 L.H. On the last two quavers **FE** erroneously repeats the chord *g-b♭-f*¹.

Bar 64 L.H. There is no note *b♭* in the chord on the second quaver in **FE**.

R.H. There is no note *e♭³* to conclude the run in **FE**.

p. 69 *Bars 81-82 and 100-102* The arpeggios are written out in **FE** (everywhere) and in **EE** (in bars 100–102) in the form of an unbroken wavy line for both hands. We have adopted the notation of **A3** (separate wavy lines for each hand), which does not determine the manner of performance since in Chopin's writing the separate wavy lines often only mean the division of the chord between the hands. *Vide Performance Commentary*.




Bar 83 L.H. In the chord at the beginning of the bar Chopin overlooked the note *B* in **A3**.

p. 70 *Bars 94 and 114* R.H. On the second beat **FE** has the chord *g#-b-g#¹*, whereas **EE** has the sixth *b-g#¹*. It is difficult to work out which of these musically equivalent versions Chopin finally chose, since **A3** has a chord in bar 94 and a sixth in bar 114.

Bar 96 R.H. In the first chord **FE** erroneously has the additional note *e*¹.

Bars 97 and 117 R.H. **FE** has the version given in the footnote. Chopin changed it in [**A2**] (→**EE**, with errors) and **A3**.

p. 72 *Bar 130* R.H. In **FE** there is no mordent over *g*¹.

p. 73 *Bar 141* R.H. On the last quaver of the bar **FE** has two semi-quavers , **EE** (erroneously)  whereas **A3** has the rhythm we have given. Some of the later collected editions arbitrarily change the rhythm into .

Bars 148 and 150 L.H. At the beginning of the bar **EE**, **GE** and some of the later collected editions add *h* before *e♭*. This arbitrary change distorts the imitation of the bass line from bars 144–147.

p. 74 *Bar 165* L.H. In the last chord **A3** has the additional note *f*. The visible corrections in the chords structure in bars 41 and 75 of **A3** testify to Chopin's error (brought about by the harmonic similarity of bar 163).

p. 75 *Bar 170* L.H. On the fourth quaver **FE** and **EE** have the chord *f-c¹-f¹*. In the **A3** version adopted by us Chopin avoids the mechanical juxtaposition of three chords with an identical structure.

Bar 175 R.H. The main text (the chord with *f*²) comes from **FE** and **A3**, and the variant (the chord with *e♭²*) from **EE** and **FES**.

7. Polonaise-Fantaisie in A flat major, Op. 61

Sources

- As** Sketches which cover the entire composition at the stage of the crystallization of its form (photocopy and one page of the original in the possession of the Chopin Society, Warsaw).
- A1** Autograph intended as the basis for the first French edition (facsimile published in Switzerland by J. J. Eigeldinger, Yverdon-les-Bains 1986). **A1** contains many crossings-out and corrections; Chopin altered certain details in later sources.
- [A2]** Lost autograph upon which the first English edition was prepared.
- A3** Chronologically the last autograph (Biblioteka Narodowa, Warsaw), intended as the basis for the first German edition. Improved and enriched in relation to previous autographs, **A3** is not, however, free from errors and omissions.
- FE** First French edition, Brandus et C^{ie} (B. et C^{ie} 4610), Paris XI 1846, prepared on the basis of **A1** and corrected by Chopin.
- FED** As in the *Polonaise in C# minor* Op. 26 No. 1.
- EE** First English edition, Wessel & C^o (W & C^o 6318), London X 1846, based on **[A2]** and not corrected by Chopin.
- GE1** First German edition, Breitkopf & Härtel (7546), Leipzig XI 1846, based on **A3**. **GE1** introduces numerous revisions and arbitrary changes; Chopin took no part in its preparation.
- GE2** Second German edition (the same firm and number), with minimal changes.
- GE** = **GE1** and **GE2**.

Editorial Principles

We have based our text on **A3** compared with **A1** and **EE**. We have also taken into consideration Chopin's corrections introduced in **FE** as well as his additions to a pupil's copy.

The slurring in Op. 61, as in other works of Chopin's late period, poses a difficult editorial problem. At that time Chopin as a rule wrote three autograph/fair-copies and put different slurs in each copy. The reasons for the differences are: graphic (e.g. lack of space in the polyphonic texture causing the absence or shortening of slurs), musical (the smooth passages between phrases strengthening the coherence of composition but making it harder to position breaks in the slurs), accidental (the uneven flow of ink from a goose quill pen resulting in the breaking of slurs etc.). In order not to distort Chopin's intention nor to reduce performance possibilities, where feasible we treat the three authentic slurrings as a whole and list the most important differences in footnotes.

- p. 76 **Bar 5** R.H. In **A3** the lower note of the chord is imprecisely written so that it looks like an *eb* (and **GE** reads it as *eb*). The other sources leave no doubt that Chopin meant *db*.

Bars 5-6 Some of the later collected editions elect to tie the *g* over the bar-line.

Bars 7 and 8 The L.H. variant in bar 7 comes from **A3**, there too the R.H. arpeggio in bar 8 is missing. These are presumably oversights although it is conceivable that Chopin wished to make a subtle difference between these chords.


Bars 10-11 and 13-14 L.H. The ties joining the octaves *Cb-cb* in bar 10-11, and the tie joining the *B* in bars 13-14 were overlooked in **A3**.

- p. 77 **Bar 20** L.H. The main text comes from **A3** while the variant comes from **A1** (→**FE**) and **EE**. The following arguments testify to Chopin having abandoned the original version (our variant):
- in **A3** there is a more exact imitation of the melodic motif which has already appeared 3 times (in bars 14, 16 and 18)
 - the unresolved *B#* on the last semiquaver is avoided

— the premature harmonic determination is avoided: the harmony *D#-A#-f#* which occurs on the third beat of bar 20 undermines the effect of this chord in bar 22 (at the start of the actual polonaise!)

However, since Chopin wrote the original version in two autographs — **A1** and **[A2]** — and oversights cannot be completely ruled out in **A3**, we list it in the variant. Some of the later collected editions combine both version in an arbitrary

fashion:



Bars 23-24 Chopin added the *dim.* in bar 23 in the proofs of **FE**. He may also have removed the *mezza voce* which appears in the remaining sources in bar 24, although it is more probable that the engraver overlooked this marking.

Bar 25 L.H. **A3** has the chord *g-db¹-f¹* on the third quaver. With its neighbouring quavers this chord produces an accompaniment figure that appears in many of Chopin's compositions. Here, however, the top note is certainly a mistake — for the following reasons:

- the presence of parallel sevenths with the bass voice
- the use of such a characteristic motif only once despite this figure reappearing three more times
- a weakening of the repetitiveness of the polonaise motif
- the other authentic sources share a unanimous version.

Bars 28 and 48 L.H. For the fourth quaver we have adopted the **FE** version (octave *f-f¹*) because it is possible that Chopin corrected these places. The autographs, as is often the case with Chopin's script, do not allow us to state unequivocally whether there is also an *eb¹* here or not. **EE** has obvious mistakes in both places and cannot be taken into consideration. The octave is more economical in sound and pianistically easier than the chord.

Bar 31 L.H. On the fifth quaver some of the later collected editions elect to add a *bb¹*.

R.H. The harmonic join with the next bar took the following form in earlier sources:

As and originally **A1**



A1 after corrections and **[A2]** (→**EE**)

In the face of a visible tendency to move the moment of the introduction of the *Ab* major chord towards the start of bar 32, the harmonically smoothest **A3** version which we have adopted may be regarded as the final version.

- p. 78 **Bar 33** R.H. The **A3** version (the main text) may be seen as a deliberately introduced variation in relation to the beginning of bar 34. In the version of **A1** (→**FE**) and **EE** (variant) the join between the chords over bars 32-33 is smoother.

Bar 36 In **A1** (→**FE**) the four last quavers take the following form:



The **EE** and **A3** version adopted by us is improved in terms of the voice-leading (the change of the L.H. top note on the fourth quaver of the bar) and more economical in sound.

Bars 42-44 The performance indications given in the main text were added by Chopin in his proof-reading of **FE**. The markings given in the footnote come from **EE** and **A3**.

Bar 43 R.H. Some of the later collected editions elect to tie both the *db*².

Bar 45 L.H. On the fourth quaver of the bar **A3** has an erroneous extra *db*¹.


Bar 48 L.H. On the last quaver **A1** (→**FE**) and **GE** have a seventh *g-f*¹. Because the harmonic context (with its *E_b* pedal point) is different from the corresponding bar 28, the octave *f-f*¹ in **EE** and **A3** (the version adopted by us) appears to be an improvement which avoids harmonic ambiguity.

p. 79 **Bar 61** R.H. **GE** adds a tie between the grace-note *ab*¹ and the lower note of the ensuing octave. This arbitrary revision was adopted by the majority of the later collected editions.


p. 80 **Bars 67-68 and 68-69** R.H. Some of the later collected editions elect to tie the *db*¹ over these bars.

p. 82 **Bars 92-93** L.H. The two last notes of bar 92 and the fifth and sixth note of bar 93 sound as *bb* and *ab* in **A1**, **EE** and **A3**. Chopin changed their order in the proofs of **FE**.

Bar 95 The *g*¹ in the R.H. part is positioned above the sixth L.H. note in both **A1** and **A3**. This type of script, in which the simultaneous playing of notes is determined by their vertical alignment and not by precise rhythmic values, occurs more than once in Chopin's compositions. Here, however, it may be accidental.

Bars 95-115, 243-248 and 254-281 In the combination of rhythms  **GE** arbitrarily moves the semiquaver to after the last note of the triplet contrary to Chopin's script (*cf. Performance Commentary*).

Bar 100 In **A1** (→**FE**) and **EE** the end of the bar has the following form:

 We have adopted the improved **A3** version.

p. 83 **Bar 120** L.H. In the fourth quaver **A3** most probably overlooks the *bb*.

Bar 123 R.H. In the earlier sources — **A1** (→**FE**) — the run on the last beat is written in demisemiquavers.

Bar 125 R.H. **FE** mistakenly ties the *f*² instead of the *g*²; it also overlooks the *tr* sign above *c*².

L.H. The main text comes from **A3**, while the variant comes from **A1** (→**FE**) and **EE**. In the **A3** version the notes *a*¹ or *a* sound throughout the whole bar, producing a calmer harmonic movement which is better suited to the harmonically uniform neighbouring bars.


p. 84 **Bar 126** L.H. When correcting **FE** Chopin removed the *g* from the first quaver.

L.H. **FE** has the sixth *bb-g*¹ as the final quaver. The absence of any traces of corrections here and, from the musical point of view, the fact that the *g*¹ does not resolve in the following bar but produces a false relation with the *ff* compel one to recognize this version as an engraver's mistake.

Bar 127 L.H. The main text comes from **A1** (→**FE**) and **EE**. In **A3** the same five strokes are joined by a quaver beam. Despite the mistake, this version may suggest that Chopin wanted to write even quavers here and simply got the number wrong (**GE** interpreted this bar in the same way). Hence the version of the variant.

Bar 131 L.H. The octave *G-g* on the fourth quaver is an amendment which Chopin made to **A3**. Earlier sources do not have this octave.

Bar 137 L.H. In **A1**, **EE** and **A3** we find the following version:

 We have adopted the version which Chopin


improved in his correction of **FE**.

p. 85 **Bar 148** In his proof-reading of **FE** Chopin added a **Poco** to his original marking of **più lento**.

Bars 154 and 170 R.H. In both bars **A1** (→**FE**) has the fourth *ff-b* on the second quaver. The third *ff-a#* appears twice in the sources: in **EE** in bar 154 and in **A3** in bar 170. It produces a characteristically subtle, Chopinesque differentiation of a motif that occurs four times. However, in terms of sources the most reliable version is that in **A1**, in which Chopin corrected these diads in bars 170 and 173. We therefore give it in the main text and the **A3** version in the variant.

p. 86 **Bars 173 and 176** R.H. In **A3** Chopin overlooked the *ff*¹ on the second beat of bar 173 and in the first quaver of bar 176.

Bars 182-185 L.H. **A1**, **EE** and **A3** have the following version:

 (In **A3** the *g#* notes were overlooked in three final quavers of bar 185.) In his corrections of **FE**, Chopin enriched the accompaniment, undoubtedly in order to make it uniform in these and the ensuing bars.

p. 87 **Bar 188** R.H. **GE** arbitrarily adds a *#* before the second semiquaver and a *h* before the eighth semiquaver. Most of the later collected editions adopted this inauthentic version. The Chopinesque *b*¹ better suits the melody, which is diatonic from bar 182 onwards, and it gives the harmony a more distinctly subdominant character. L.H. In **A3** Chopin omitted the *c#*¹ on the 4th quaver of the bar.

Bar 204 L.H. **FE** omits the *d#*¹ in the first semiquaver. The version of [**A2**] (→**EE**) — a third *d#*¹-*ff*¹ on the first and third semiquaver — and the corrections in **A3** show that Chopin decided on the version of **A1** and **A3** (which we have adopted) after careful thought. By means of a simple manoeuvre this version is intended to give the impression of a quadruple trill coming as a climax after single, double and triple trills in bars 199, 200 and 202.

Bar 205 L.H. We have adopted the notation of **A1** and **EE** for the minim at the start of the bar because it best suggests a quadruple trill, whose illusion Chopin created here. In **FE** the trill mark is missing from beneath the *c#*¹, in **A3** this note is missing altogether (this has no bearing on the performance which is determined explicitly by the word *simile* that is also present in these sources).

Bars 206, 208 and 210 R.H. In **A1** the note *ff* at the start of these bars has the value of a minim (without a dot), enabling Chopin to avoid an awkward crossing of hands. In **A3** the *ff* is erroneously dotted in bar 210. All the first editions arbitrarily lengthen this note in bars 206 and 210.

p. 88 *Bars 209 and 212* R.H. **GE** arbitrarily alters the form of the grace-note to f^1 .

Bar 214 R.H. At the start of the bar some of the later collected editions arbitrarily add a crotchet $d\sharp^1$. In **A1** Chopin clearly crossed out this note, while in [**A2**] (\rightarrow **EE**) and **A3** he left it out altogether.

Bar 219 L.H. **FE** overlooks the note f in the crotchet chord on the second quaver.


Bar 221 R.H. The grace-note f^1 is an amendment which Chopin made to **A3**.

p. 90 *Bars 238–250* We give the dynamic markings according to **FE**, where in his proof-reading Chopin gave them their most consistent form.

Bar 242 R.H. In **FE** the ab^2 in the chord on the seventh quaver is missing. It is hard to determine whether this musically justifiable version is the result of Chopin's proof-reading or an oversight on the part of the engraver.

Bars 243 and 247 R.H. The tie joining the crotchet in the top voice at the start of the bar was overlooked in **FE** in bar 243 and in **A3** in bar 247.

Bar 244 R.H. **FE** has different chords on the third and fifth

quavers: . In view of the absence of any traces of corrections here, this version, pianistically more awkward, should be regarded as an engraver's mistake.

p. 91 *Bars 250 and 251* R.H. Under the third crotchet there is no slur in **A1** and **A3** in these bars, and in bar 251 there is an additional trill sign for the a^1 . In his correction of **FE** Chopin removed the tr in bar 251 and added slurs in both bars (**EE** has a similar version which differs from this only in the absence of a slur in bar 250). The uniform ornaments together with the technical simplification enable one to regard these alterations as an improvement. *Vide Performance Commentary*.

Bar 251 L.H. In **A1** (\rightarrow **FE**) the first quaver of the third triplet is an octave $D-d$.
L.H. In the final chord **A1** (\rightarrow **FE**) mistakenly has the note a^1 instead of $f\sharp^1$.

Bar 253 L.H. The $c\sharp^1$ in the first chord was added by Chopin in his corrections of **FE**.

R.H. In **A1**, **EE** and **A3** the third chord has four notes (including ab^2). It is hard to say whether the note was removed by Chopin or was missed by the engraver.

Bar 254 R.H. The main text comes from **A1** (\rightarrow **FE**) and **EE**; the variant comes from **A3**. The entry of the theme with its full harmony sounds significantly more evocative prepared in octaves rather than preceded by chords. It appears that in **A3** Chopin mechanically repeated the first chord of the bar one octave lower.

Bars 254–255 R.H. **A3** omits the tie joining the eb^2 .

Bar 255 R.H. **A3** probably overlooks the eb^1 in the third chord. R.H. In **FE** and **EE** the lowest note in the final chord is erroneously given as eb^1 .

Bar 259 R.H. In **A1** (\rightarrow **FE**) the first eb^2 has the value of a minim and is not repeated on the second beat. In the **EE** and **A3** version, which we have adopted, the repetition of the rhythm of bar 257 develops the melody of the theme more consistently.

Bars 262–263 R.H. The phrasing given in the main text comes from **A3**, while that given in the footnote comes from **A1** (\rightarrow **FE**). The slurs in **EE** are close to the **A1** version. The **A3** version would suggest that by repeating ab^2 at the start of bar 263 Chopin deliberately enriched the sound of the climax. The second version allows for the possibility that the tie joining ab^2 over the bar-line was accidentally omitted.

p. 92 *Bars 274 and 276* L.H. The main text comes from **EE** and **A3**, the variant comes from **A1** (\rightarrow **FE**). However in this instance the chronology of the versions is unclear since one sees that in **A1** Chopin removed the semiquavers that appeared in the later autographs. The version in **A1** sounds just as good and is easier than the other.

Bar 279 R.H. On the final quaver **GE** erroneously adds c^1 , which some of the later collected editions have adopted.

Bars 283–284 R.H. **FE** overlooks the tie joining the eb notes.

Bars 287–288 We reproduce Chopin's unique marking emphasizing the role of the lower notes that are held by the pedal in providing the basis of the harmony of the whole final chord.

Jan Ekier
Paweł Kamiński