CRITICAL COMMENTARY

This is a more extensive version of the Critical Commentary printed in the Peters critical edition of Chopin's Etudes Op. 10 (EP 73227).

Op. 10 poses particular editorial challenges, with a very poorly engraved French first edition that nonetheless shows important revisions made at proof stage. Its endemic corruptions were largely carried over to the German and English first editions, both engraved from French proofs; these involve time signatures, accents, dynamics, staccato signs, voicing stems and fingering, often misrendered, inaccurately placed or just omitted. Unaccustomed to Chopin's music and increasingly pressed for time, the engraver (possibly a team of engravers) appears often to have laid out systems without allowing adequate room for many indications, which were then omitted or tucked into nearby spaces. Details repeatedly left out of the first edition were Chopin's thumb indications (sometimes confused with staccato wedges or vice versa), continuation lines after indications such as *cresc.*, and double stems marking notes to be sustained within figurations; ***fz*** indications were also repeatedly misprinted as ***f***. (The question might also be raised of whether Chopin further annotated the *Stichvorlage* manuscript after engraving, though issues of proofs mentioned in Schlesinger's correspondence make that appear unlikely.)

In that context Chopin's proof revisions sometimes suggest makeshift repair, leaving the extant *Stichvorlage* (engraving text) and the French first edition with some variant content that appears equally valid in either source, and often mutually informative. (In such cases, both versions are shown.) Ironically, the one etude for which corrected proofs survive, Op. 10 No. 2, allows no mediation between the *Stichvorlage* manuscript and the first edition because the former is lost – though the proofs themselves attest to how inaccurately many of Chopin's annotations thereon were implemented in print. Engraving omissions or misplacements can often be inferred where the French first edition leaves inadequate space for a manuscript detail to have been engraved or correctly placed; reciprocally, proof emendations are sometimes visible from 'ghost' traces of an original reading that reappear in reprints prepared from heavily used plates.

Chopin proofread only the French edition; the German edition shows closer in-house editorial attention to accidentals, albeit with some misjudgments. In the English edition the input of Chopin's assistant Julian Fontana (who was resident in London in 1833) includes added fingering, though Op. 10 No. 1 in particular shows some astute corrective detail, its provenance now impossible to ascertain.

These manifold circumstances prompt close scrutiny of the surviving corpus of primary source material for Op. 10 Nos. 2, 3, 5–7 and 9, specifically to evaluate and, where possible, remedy manifest inaccuracies in the French first edition by reference to its surviving *Stichvorlage* material (including Chopin's proof corrections to No. 2). Within that corpus, the French first edition remains the principal source for those etudes, interventions from the *Stichvorlage* being limited to correcting obvious printed omissions or corruptions of manuscript details in places where the first edition shows no subsequent revision. Such cases are determined by factors including: insufficient space in the French first edition for the detail to have been engraved; no sign of plate disturbance that might signify removal or emendation at proof stage; no conflict with any later revision either there or in a parallel passage; symbols that repeatedly confused the engraver (as noted above); details supported sequentially or by recapitulation, or visually obscured in the *Stichvorlage* by restricted space or other graphics. Any debatable cases, such as ties or other indications that Chopin might conceivably have removed at proof stage, are presented in round brackets, as variants.

For Etudes 8 and 10–12 the principal source here is Chopin's autograph *Stichvorlage*, the French first edition being unworkably corrupt – a state of affairs partly attributable to Chopin's prolonged retention and revision of the autograph *Stichvorlage* of Etudes 7–12, making it a more finished source relative to the hastily engraved and proofed first edition. A few etudes in Op. 10 also show suspect pedalling in the first edition (a problem that does not affect the Op. 25 Etudes).

Annotations on exemplars belonging to Chopin's sister Ludwika Jędrzejewicz and his pupils Camille Dubois and Jane Stirling are generally assumed to reflect Chopin's intentions even if they were not added by him. Of the more copious annotations on the exemplars of his pupil Zofia Zaleska-Rosengardt, a few corroborate original sources; those of special interest are noted below, along with sparse annotations on exemplars of Chopin's pupil Napoléon Orda. Later editions by Chopin's pupils Thomas Tellefsen (1860) and Carl Mikuli (1879) are noted, with due circumspection, when they provide relevant variants: both had access to scores annotated by Chopin (at least four different sets in Mikuli's case, all now unlocated) but do not identify sources of individual readings.

Accents, dynamics. Chopin's written accents constantly vary in size, a matter covered as practicably as possible by the present two printed sizes, with occasional rationalisation as noted below when source accents vary in size without discernible purpose over sequences or parallel passages. Some manuscript dynamics placed mid-bar imply implementation through the entire bar (in the same manner as Chopin's mid-bar placing of semibreves); when musical or technical sense demands, such placing is adjusted as noted below.

Accidentals. Accidentals missing in the principal source are addressed in accordance with the policies outlined in the Notes on Editorial Method and Practice. Any debatable inflecting accidentals (i.e. those that alter pitch) taken from secondary sources or added editorially appear respectively in round or square brackets, and are detailed in the Critical Commentary; precautionary accidentals from secondary sources appear in round brackets.

Metre. Probably through engraver's negligence, the first editions of Op. 10 consistently print 𝐂 where all manuscript sources indicate 𝐂. We might thus infer that the lost *Stichvorlagen* [$\mathbf{A^2}$] of Etudes 1, 2 and 4 probably indicated 𝐂, like the surviving manuscript sources of these pieces. (Although the first editions' metronomic units in Etudes 1, 2 and 12 might be read as endorsing their printed 𝐂 time signatures, Etudes 4 and 8 show no such correlation, nor does most of Op. 25 in the French first edition.)

Sources

Autograph fair copies survive of all but Etudes 1 and 4, along with earlier versions of Nos. 3, 4 and 9 and a non-autograph early copy of Nos. 1 and 2. With the exception of No. 2, all surviving fair copies served as *Stichvorlagen* for the French first edition. Most sources are viewable online, via www.chopinonline.ac.uk/ocve, www.polona.pl or www.themorgan.org.

$\mathbf{C^{Lin}}$ Manuscript copy of early versions of Nos. 1 and 2, attributed to Józef Linowski, devoid of performing indications; No. 2 dated 2 November 1830 [PL-Wmfc, M/190–191]. (Numerous passing errors suggest inexpert copying.)

$\mathbf{A^1}$ Non-Stichvorlage pre-publication autographs of No. 2 – presentation autograph in small format notebook, signed 'Fréd. Chopin' [S-Smf: MMS 398]; No. 3 – early draft, dated (in Polish) 'Paris, 25 August [18]32.' [US-NYpm: C549.E85, Lehman deposit]; No. 4 – early draft, dated (in Polish) 'Paris. August 6, 1832.' [PL-Wmfc: M/3249]; No. 9 – early draft, annotated (in Polish) 'Paris' [US-NYpm: C549.E85, Lehman deposit]

© 2023 by Peters Edition Ltd, London

A² Autograph *Stichvorlagen* for **F¹** of Nos. 3, 5, 6, 8, 9, 10 [PL-Wmfc: M/192–197]; No. 7 [US-NYpm: C549.E85]; Nos. 11, 12 [S-Smf: MMS 399]

[**A²**] Lost: hypothetical autograph *Stichvorlagen* for **F¹** of Nos. 1, 2, 4

F⁰ Early proof for **F¹** of No. 2, corrected by Chopin [F-Po: Rés. 50 (4)]

F¹ French first edition, June 1833. Maurice Schlesinger, Paris, plate no. M. S. 1399 (dedicatee misprinted as 'J. Liszt').

F² Corrected reprint of **F¹**, mid-1830s

F³ Reprint of **F²**, December 1842. Henry Lemoine, Paris, plate no. 2775. HL.

F = F¹⁻³

G¹ German first edition, August 1833. F. Kistner, Leipzig, 2 vols: Nos. 1–6, plate no. 1018; Nos. 7–12, plate no. 1019 (dedicatee misprinted in vol. 1 as in **F¹**).

G² Corrected reprint of **G¹**, 1833–40 (corrections to Nos. 2, 3, 4 and dedicatee)

G³ German second edition, post-1840, re-engraved with minor emendations. F. Kistner, Leipzig, 2 vols: Nos. 1–6, plate no. 1018; Nos. 7–12, plate no. 1019.

G = G¹⁻³

[**E¹**] Unlocated English first edition, August 1833. Wessel & Co., London, 2 vols: Nos. 1–6, plate no. W. & C° 960; Nos. 7–12, plate no. W. & C° 961.

E² Corrected reprint (?) of **E¹**, 1835–36. Dedicated to J. [*sic*] Liszt and F. Hiller, subheaded 'New & Revised Edition … Edited with additional fingering by his pupil, / I. [*recte* J.] Fontana' (corrected thus on first music page of each volume, each mention squashed into limited space, possibly late insertions in either [**E¹**] or **E²**).

E³ Corrected reprint of **E²** vol. 1, c. 1836–39 (vol. 2 unamended until 1850s)

E = E²⁻³

D Dubois exemplar of **F³** [F-Pn musique: Rés. F. 980 (I, 1)]

J Jędrzejewicz exemplar of **F³** [PL-Wmfc: M/174]

O Orda exemplar of **F²** [PL-Wmfc: M/610]

S Stirling exemplar of **F²** [F-Pn musique: Rés. Vma 241 (I, 10)]

ZR Zaleska-Rosengardt exemplar of **F²** [F-Ppo: FN 15818 (a)]

Tel Tellefsen edition (Op. 10 and Op. 25 only). Richault, Paris, 1860.

Mik Mikuli edition (all 27 etudes). Kistner, Leipzig, 1879 (republished by Schirmer, New York, 1895, in a different engraving that sometimes reads differently).

G and **E**, as offshoots of **F¹** unmediated by Chopin, are mentioned below only when they vary significantly from **F**. Apart from a few designated musical variants, details from **G** and **E** are introduced (in round brackets) only when they match or complete the sense of extant indications; any that affect pitch or rhythm are treated as editorial interventions.

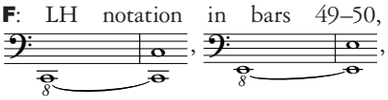
Suggested filiation

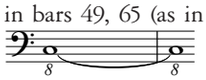
Surviving autograph *Stichvorlagen* of Etudes 3 and 5–12 served for **F¹**, late proofs for which (now lost) served for engraving **G¹** and **E¹**. An exemplar of **F¹** revised by Chopin would have served for **F²**, though some irregularities suggest mishaps or peripheral input. **G³** and **E³** add details mostly from **F**, as well as dubiously carrying some dynamics over parallel passages. See below under Etudes 1–4 and 9 regarding the role of other manuscripts.

No. 1 in C major

Principal source: **F²**. (**E** is remarkable for addressing some problems in **F**, but the unknown extent of Fontana's role, along with his added fingering, precludes its use as principal source.)

Early source filiation. **C^Lin** is an early version, presumably copied from an early autograph now lost. Besides some obvious copying errors, its most notable variants are RH e^1, not d^1, at beat 4 of bars 4 and 52; e^2, not $e\flat^2$, at bar 60 beat 3; and c^1, not b, at bar 64 beat 4 (each leaving exposed parallel fifths that **F** remedies).
(**as** implicit in **C^Lin and as in G** bars 7–14, **G**, E bars 73–76;).

Bass notation and ties. **C^Lin** notates LH mostly in shorthand as upper note with *8* underneath (in this Etude clearly signifying *coll'8ª*); **F** does likewise where space is cramped, otherwise spelling out LH octaves (as **G**, **E** do to a greater extent). In the process **F** omits upper tie in bars 7–8, 9–10, 11–12, 13–14, 73–74 and 75–76 (evident oversights); here by analogy with bars 1–2, 15–16 (as implicit in **C^Lin**, also as in **G**, **E** bars 7–14, **G** bars 73–76). **F**: LH notation in bars 49–50, 65–66 respectively  , notated here with

lower octave in bars 49, 65 (as in **E³** bar 65); LH notation in bars 57–58  , read here as tied octaves,

though the intent may have been

(see bars 33–34, 69–70 and comment below concerning dynamics; the equivalent at bars 57–58 might have been overlooked if [**A²**] indicated bars 51–59 as reprising bars 3–11). **C^Lin** shows the bass passively tied over all these barlines, a texture evidently amended before **F**. In **C^Lin** various omissions of LH '*8*' indications keep the bass within the F^1 compass limit of early C19 pianos, as do some fully notated bass octaves that appear an octave higher than here; only bars 5–6 and 54 extend down to D^1.

Dynamics. Comparison between **F** and the surviving *Stichvorlagen* of Op. 10 suggests that the engraving manuscript of this etude, now lost, may have shown more dynamics than **F** does, with a drop in dynamics implicit before bar 33. As Chopin indicates no dynamic level between ***p*** and ***f*** in Op. 10, ***p*** may be assumed as implied at bars 37, 49 and 77. (Note the single bass note in the implicitly quieter bars 33, 37, 39, 41, 67, 69 and 71.)

Pedalling. Atypically for Chopin, the pedalling in **F** often blurs harmonic motion or stepwise motion in melody or bass (e.g. bars 5, 8, 18, 26, 51–52); its primary object appears to be to sustain RH arpeggios, possibly overlooking some bass motion, or mislocating 𝄋 by repetition over successive bars (e.g. bars 26, 38, 40; see also comment to bar 48). Editorial intervention is restricted to obvious cases, though Chopin's norms might also suggest discretionary pedal within bars 8, 38, 40 or 56, a matter partly dependent on individual instruments.

Bars 1, 35. **F**: discrepant placement of ***f***, in bar 1 just after LH chord 1, in bar 35 at RH note 1, possibly the result of bass semiquavers placed mid-bar in [**A²**] as in **C^Lin** (**E** as here; see also comment to bar 45)

Bars 5, 53. **F**: last RH note a^3, not b^3 (the passage possibly notated only once in [**A²**], i.e. in bar 5, with repetition indicated for bar 53), probably a misprint; here as **C^Lin** (also **E**), supported by a line in **S** at bar 5 under the notehead suggestive of correction to b^3 (a trait similar to other Chopin annotations pencilled at the piano). See also comment to bar 29.

Bars 5–6. LH slur by analogy with bars 53–54 (**E³**: slur to bar 5 LH chords 1–3)

Bar 26. **C^Lin**, **G**, E: upper note LH chord 1 semibreve, not dotted minim; the latter duration, introduced at a late proof stage for **F¹**, is debatable in view of similar end-of-bar hand doubling from bar 2 onwards, notably in bars 32–40, 45–46

Bar 27. **F**: pianistically implausible fingering '3', not '4', to RH note 3; here by analogy with RH note 7 (**E** as here)

Bar 29. **F**: last RH note c^4, not $b\flat^3$ as per prevailing pattern; probably a misprint, given that bar 30 RH note 2 would then need fingering *3*, not *4*; here as **C**$^{\text{Lin}}$ (also **E**)

Bars 36–37. **D**: slur-like arc pencilled by Chopin, beginning above bar 36, ending bar 37 LH note 1, then a rising arc from there, suggesting structural articulation at beginning of bar 37 (hence broken line here defining extent of *dim.*)

Bar 43. **F**: first 𝄋 aligned under RH note 6 (squashed into available space); here as in bars 42, 44 (also **G**)

Bar 44. **F**: second 𝄋 aligned under RH note 11 (restricted space under preceding bass octave); here as in bar 43 (also **G**^{3}). **D**, **J**, **S** add line (missing in **F**) through RH notehead 15 e^3; **G** prints the note as d^3.

Bar 45. **F**: discrepant placement of ***f*** at RH note 5, possibly because of cramped space at the beginning of the bar (see comment to bars 1, 35)

Bars 45, 46. RH 𝄽 at beat 4 from **C**$^{\text{Lin}}$, **G**

Bar 46. **F**^{1}: RH note 12 *d*, corrected as here in **F**^{2,3} (**C**$^{\text{Lin}}$, **E** as here; **G**: *d* ♯). 𝄋 from **E** (see bar 45; **G**: 𝄋 positioned to right of LH note 2).

Bar 48. **F**: 𝄋 appears under RH note 8 between staves, squashed between *dim.* and >, with no space later in bar; here by analogy with harmony

Bar 55. Precautionary ♮ to RH note 2 by analogy with bar 7

Bar 57–58. See comments above concerning bass notation and ties

Bar 60. **F**: long accent appears under RH note 13, probably oversight from earlier version where ♭ was introduced only at RH note 13 (as in **C**$^{\text{Lin}}$); relocated here by analogy with with voice motion over changing octaves in bars 8, 38, 40, 56. **G**: 𝄋 𝄋 under RH notes 8–9; final 𝄋 present in **G**, **E**.

Bar 62. Fingering to RH note 5 from **G**, **E**

Bar 63. **F**: fingering '1' to RH note 4, not RH note 5; here as in beat 1

Bars 69–70. The five >s may also be read as long accents, collectively reversing the preceding *cresc.* (as > equivalently does in bars 72, 74, 76).

Bar 71. Precautionary ♮ to RH note 2 from **G**^{3}

Bar 74. Final 𝄋 also present in **G**, **E**

Bar 77. Fingering from **S** (also **E**)

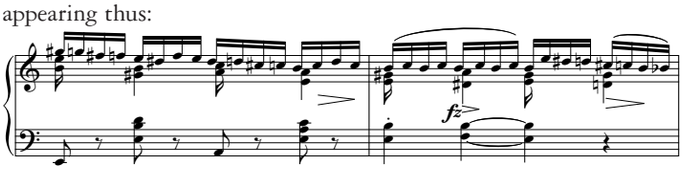
No. 2 in A minor

Principal source: **F**^{2}. **F** shows revisions made at a late proof stage subsequent to **F**^{0}; reference is made to Chopin's annotations in **F**^{0} to identify engraving inaccuracies or oversights in **F**.

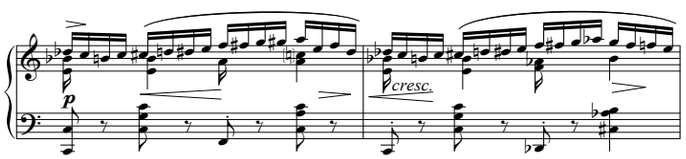
Source relationships. **C**$^{\text{Lin}}$, the earliest source, has minor variants of top-line figurations, as well as LH *f*♯ (not *f*) at beat 2 of bars 4, 12 and 39, and no flats to *b* or b^1 in bars 17 and 44. Unlike the later **A**^{1}, **C**$^{\text{Lin}}$ matches the RH lower-voice semiquaver durations of **F** and includes the lower octave on the LH downbeat of bar 2, then equivalently in bars 6, 10 and 41 with '8' under the upper note (also in bar 37 but not bar 14, where **F**^{0} also does not print the lower octave).

F^0 is probably a first proof, its only printed performing indications comprising six dynamic markings (one deleted by Chopin, three others suspect) plus fingering at bar 35. Its printed LH durations match those in **C**$^{\text{Lin}}$, with various crotchet stems amended by Chopin to quavers and/or staccato dots added. Otherwise Chopin's annotations correct misprints and supply the remaining fingering plus most performing indications, raising the question of whether this densely marked-up proof addressed an unusual absence of performing indications on [**A**^{2}], or omissions at the engraving stage (as was manifestly the case in other etudes). **F** shows further additions and retouches evidently made on later proofs. A high degree of concordance between **C**$^{\text{Lin}}$ and the printed form of **F**^{0}, including some shared errors, suggests that **C**$^{\text{Lin}}$ was copied from a now-lost autograph that may have been either preparatory copy for [**A**^{2}] or an early state of the latter.

A^1, external to the publication chain and bearing Chopin's signature in French form, appears to date from around the proofing stage for **F**^{1}. The sole source of several essential accidentals, it does not include the lower LH octave on the downbeat of bars 2 and similar, but otherwise shares readings variously with **C**$^{\text{Lin}}$ and **F**^{0} (notably Chopin's annotations on **F**^{0}); in bar 44 it concurs modally with **F**. Its variants, consistent across parallel passages, notably involve RH lower-voice durations, with crotchets through bars 1–2 and its reprises (manually unsustainable, perhaps implying pedal), and bars 3–4, 11–12 and 38–39 appearing thus:



(RH lower-voice durations likewise in bars 16–18, 43–44 and second half of bars 45 and 46), and bars 19–20 thus:



(and analogously until middle of bar 24). The detailed articulation and dynamics in **A**^{1} often differ from other sources (see notably comments to bars 17–18 and bars 25–32), with fingering just in bars 1, 26 and 32–35; its small pages and thin margins leave little space for slurs, many of which are fragmentary.

Bar 1. **A**^{1}: tempo indication *Vivace* 𝅗𝅥 = 69

Bars 1–2. Broken line defining extent of *cresc.* by analogy with bars 5–6, 9–10. **A**^{1}: <, not *cresc.*, in bar 1 (under RH notes 7–15), then > spanning bar 2 beat 4. See comment to bars 5–6, 9–10.

Bars 1, 2, 3, 4. **F**^{0}: staccato dot added by Chopin to lower voice in bar 1 RH chord 1, bars 2, 3 RH chords 1, 5, 9, and bar 4 RH chord 1

Bar 4. **F**^{0}, **F**: < spanning beat 4 (probable misprint; **A**^{1}: > or long accent, ending RH note 15; see also bar 12). **F**: upper fingering appears erroneously to RH notes 1–3, not RH notes 2–4; here as annotated by Chopin in **F**^{0}. Tie to *b*s LH chords 2–3 from **A**^{1} (also **G**).

Bars 4, 12. **F**^{0} variant: lower-voice semiquaver flags printed in **F**^{0} deleted by Chopin, an emendation not repeated in the margin, though an illegibly deleted marginal annotation is visible alongside bar 12; **F**: semiquaver flags remain as originally in **F**^{0} (with no sign of re-engraving or plate disturbance), suggesting that Chopin's revision was ignored (cf. however bar 39, where the semiquaver flag in **F**^{0} is unannotated)

Bars 5–6, 9–10. **F**: no broken line after *cresc.*, leaving its extent undefined; here as per Chopin's annotation in **F**^{0}. **A**^{1}: <, not *cresc.*, in bars 5, 9 (ending beat 4), then > under bar 10 RH notes 6–8. See also comment to bars 13–14, 36, 40.

Bar 6. **F**: no staccato dot to LH chord 1 (cf. bars 2, 14, 37, 41); here as per Chopin's annotation in **F**^{0} (also **G**, **E**)

Bars 6, 10. **F**: precautionary ♮ to c^1 appears in LH chord 2, not LH chord 3 (cf. RH $c\sharp^3$); here by analogy with bars 2, 14, 37, 41

Bar 7. **F**^{0}, **F**: no ♯ to RH note 10 (**C**$^{\text{Lin}}$, **A**^{1} as here, also **G**^{2}). **C**$^{\text{Lin}}$, **F**^{0}, **G**: no ♮ to g^2 RH chord 5; **G** analogously adds ♯ to g^1 LH chord 2.

Bar 8. **F**: > between staves under RH notes 2–4 (inaccurate rendering of Chopin's annotation on **F⁰**: long accent above LH chord 2, ***fz*** absent, evidently added remedially on a later proof). Precautionary ♮ to RH note 2 from **G** (♯ continued from bar 7 also musically viable).

Bar 12. **F⁰**, **F**: ***f*** under LH chord 2, possibly corruption of intended ***fz*** (cf. bar 8) or of a clarifying 'f' or 'fa' written by the note *f* on [**A²**] (as annotated by Chopin in bars 7, 25 in **F⁰**). **F**: > between staves spanning beat 2 (inaccurate rendering of long accent annotated by Chopin above LH chord 2 in **F⁰**, as here). > to RH notes 14–16 from **A¹** (see comment to bar 4).

Bars 12, 39. Tie to *b*s LH chords 2–3 as in bar 4 (also present in **G**)

Bar 13. **F⁰**, **F**: *sempre legato* appears instead in bar 11 (as annotated by Chopin in **F⁰**), also in bar 21, doubtless as reminders beginning new pages; here by analogy with bars 1, 5. **F**: no ♮ to a^1 RH chord 5, d^2 RH chord 9 (cf. bars 1, 9; **A¹** as here).

Bars 13–14, 36, 40. **A¹**: < under bar 13 RH notes 6–12, > under bar 14 RH notes 6–10, < under bar 36 RH notes 4–12, < under bar 40 RH notes 6–11; see comments to bars 1–2, bars 5–6, 9–10

Bars 16, 47. ***f*** from **A¹** (defining extent of *crescendo*)

Bar 17. **C^Lin**: LH note 4 appears as chord *e*/*b* (consistent with bar 44). **F**: no staccato dot to LH note 1 (LH beat 1 misprinted in **F¹** as 𝅗𝅥 𝄾 [*sic*]), no slur to LH chords 2–3, no staccato dot to LH chord 3, > spanning beat 2 (not long accent to LH chord 2), *dim.* begins under RH note 10; inaccurate renderings and oversights of Chopin's annotations in **F⁰** (squashed into cramped space between systems; slur to LH chords 2–3 also in **A¹**, **G**, **E³**).

Bars 17–18. **A¹**: *dim.* from bar 17 beat 1; > above bar 17 RH chords 5, 9, 13; ***fz*** long accent under bar 17 RH chord 13, then ***f*** < > across bar 18

Bars 17, 44. **F**: no ♮ to RH note 11 (here in accordance with RH/LH chord beat 3 and as in **A¹**); final LH > (not present in **C^Lin**, **F⁰**) appears to RH, not LH (here by analogy with bar 30; **A¹** as here in bar 44)

Bar 18. Staccato dots to LH chords 2, 3 as per Chopin's annotations in **F⁰** (**G**: slur instead to LH chords 2–3)

Bars 18–19. **F⁰**: RH slur initially added by Chopin above the notes, extending beyond bar 18 (where system breaks), then overwritten with fingering, the slur renotated under the notes, not continued in bar 19 on new system; *sempre legato* in bar 19 (added by Chopin above the new system brace) might thus be read as *de facto* continuation of the slur as written in **F⁰** (see bar 35, but also **A¹**, where RH phrasing breaks over this barline, with long accent to bar 19 RH chord 1)

Bar 19. **F**: ***p*** (not present in **F⁰**) appears under RH note 2 (here as implicit from preceding >, also as **A¹**); no ♮ to RH notes 6, 15, 16 (**A¹** as here)

Bars 19–20, 21–23. **F**: *poco a poco cresc.* appears twice, in bars 19–20 preceding page turn, then as here in bars 21–23 (neither indication present in **F⁰**), probably erroneous duplication; here by analogy with rising sequence from bar 21 (see analogous variant Etude 5 bars 24–25, also comment to Etude 5 bars 80–82). **A¹**: < > in each bar, the > in beat 4, bars 19, 21 beginning ***p***, bars 20, 22 with *cresc.* written inside the <.

Bar 20. **F**: no fingering to lower note RH chord 1 (cf. bar 21; here as per Chopin's annotation in **F⁰**)

Bar 21. **F⁰**, **F**: additional *sempre legato* beginning new page (see comment to bar 13)

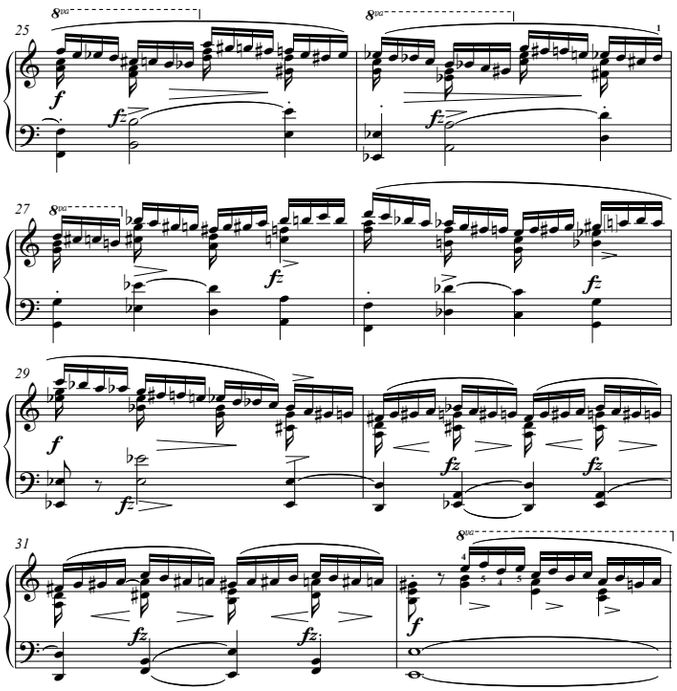
Bar 23. **F⁰**, **F**: LH chord 4 contains e^1, probably misprint for c^1 (as added by Chopin in **F⁰**, leaving e^1 undeleted possibly by oversight); here by analogy with bar 21, also as **C^Lin**, **A¹** (note the absence otherwise of four-note chords in bars 19–24)

Bar 24. ♮ to middle note RH chord 13 implicit in **C^Lin**, **A¹** (where beat 4 is notated an octave lower with *ottava* line above), also present in **Tel**, **Mik**)

Bar 25. **F**: no fingering to lower note RH chord 1 (cf. equivalent in bar 26; here as per Chopin's annotation in **F⁰**)

Bars 25, 26. **F**: >, not long accent, to LH chord 2 (inaccurate rendering of long accent annotated by Chopin in **F⁰**, as here; see bars 4, 12, 17, 29, 39). Alternative fingering *4* to bar 25 RH note 16, bar 26 RH chord 1 as per Chopin's annotations in **F⁰**.

Bars 25–32. **A¹**:

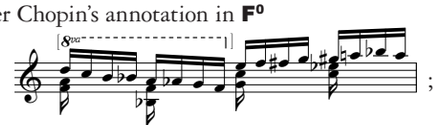


(bar 33 essentially as here). In bar 31 the tied-over a^1 in RH chord 5 would presuppose fingering *3* to RH note 4; the same a^1 appears in **C^Lin**, **F⁰** but without the tie.

Bar 26. **F**: no ♮ to RH note 12 (cf. ensuing ♭; **A¹**, **G**, **O**, **ZR** as here). > to beat 4 as in bar 25 (where it appears only in **F**).

Bar 27. **F**: *cresc.* begins under RH note 6 (space cramped before it), not under RH chord 3 as annotated by Chopin in **F⁰**. **F⁰**: ***f*** under bar 27 RH note 12, deleted by Chopin. Staccato dot to LH chord 1 from **A¹**, **F⁰** (Chopin's annotation).

Bars 27–28. **F**: no broken line after *cresc.*, leaving its extent undefined; here as per Chopin's annotation in **F⁰**

Bar 28. **C^Lin**: RH  ;

F⁰: RH chord 13 likewise, amended as here by Chopin. Staccato dot to LH chord 1 from **A¹**.

Bar 29. **F**: > between staves under RH chords 5–9 (inaccurate rendering of long accent annotated by Chopin above LH chord 2 in **F⁰**, as here)

Bar 30. > to LH chord 4 from **E**, **G³**; staccato dot to LH chord 3 by analogy with bar 31

Bar 31. **F**: two >s between staves, respectively across beat 2 and under RH notes 9–16 (inaccurate rendering of long accents to LH chords 2, 4 annotated by Chopin in **F⁰**, as here). RH variant: the tied-over a^1 presupposes fingering *3* to RH note 4 (no fingering in **A¹**); the same repeated a^1 appears in **C^Lin**, **F⁰** but without a tie. Upper slur to LH chords 2–3 from **A¹** (also **G**; see bar 30); staccato dot to LH chord 3 as per Chopin's annotation in **F⁰**.

Bars 32, 33, 34. **F**: >s placed inconsequentially, from bar 32 𝄾 to barline ending bar 32, bar 33 RH chord 5 to RH note 13, and from bar 34 RH chord 5 to RH chord 15 (inaccurate rendering of >s annotated by Chopin in **F⁰**: as here except in bar 34 where his > ends at RH note 15)

Bar 37. Lower note LH chord 1 from **C^Lin** (consistent with a corresponding addition by Chopin in **F⁰** at bar 14; see also bars 2, 6, 10, 41)

Bar 38. **F⁰**, **F**: top note RH chord 9 spelled $e\flat^{2}$; here as in bars 3, 11 (also as in **C^Lin**, **A¹**)

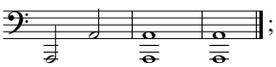
Bar 41. **F⁰**, **F**: RH note 7 spelled $e\flat^{3}$; here as in bars 2, 6, 10, 14, 37 (also as in **C^Lin**, **A¹**, though cf. bars 16, 43)

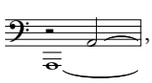
Bar 43. **F⁰**: e^{3} in RH chord 1 (doubtless misprint for f^{3} as in bar 16 and **A¹**) deleted by Chopin (this revision arguably relevant also to bar 16, though NB other differences of textural detail between bars 16–18 and bars 43–45). Precautionary ♮s to LH chord 3 as in bar 16.

Bar 44. **C^Lin**: LH chord 1 appears as single note crotchet *D* (as in bar 17); **A¹**: LH chord 4 appears as single note *e* (consistent with bar 17). **F⁰**: no printed ♭ or ♮ to b/b^{1} in this bar (consistent with **C^Lin**); annotated by Chopin as **F⁰** variant and LH here (**F**: ♭ to b^{1} at both RH chords 1 and 5). See also comment to bars 17, 44.

Bar 45. **C^Lin**, **A¹**, **F⁰**: e^{1} in RH chord 1 (stemmed down with c^{1}), deleted by Chopin in **F⁰** (cf. bar 18, but also textural differences between bars 16–17 and bars 43–44)

Bars 45, 46. **F**: >, not long accent, to LH chord 2 (inaccurate rendering of long accent annotated by Chopin in **F⁰**, as here; see bars 4, 12, 17, 29, 39, also comment to bars 25, 26)

Bars 47–49. **C^Lin**: LH  ;

A¹: LH bar 47  , then as here.

See also comment to bars 16, 47.

No. 3 in E major

Principal source: **F²**. **F** shows significant revisions made at proof stage; reference is made to **A²**, as *Stichvorlage*, to identify engraving inaccuracies or oversights.

Suggested filiation. **A¹**, headed 'Etude', probably served as preparatory draft for **A²** (in which some irregularities can be linked to untidy revisions in **A¹**); its scant performing indications include the same accents as in **A²** for RH in bars 2, 10, 11, 13 and LH in bar 7; it indicates bars 62–72 just by 'da capo al segno 𝄋' after bar 61, with 𝄋 marked at the end of bar 19 (the final version's elision between bars 1 and 9 not specified); bar 74 is indicated by 'bis' above bar 73. Bars 30–31 and 34–35 appear there essentially as here, using 𝄎 as shorthand symbol for each hand in bar 31 and RH in bar 36, the RH modal alterations then sketched in around these.

A = **A¹,²**

Bar 0. **A¹**: tempo indication *Vivace*. **A²**: tie-like curve from below RH *b*, ending left of ***p*** before barline, possibly readable as an open tenuto tie implying finger overlap with ensuing e^{1}; see Op. 10 No. 9 bars 20–21 and opening upbeat of Op. 25 No. 4 (similarly involving an upbeat from the strong end of the hand to a ***p*** downbeat).

Bar 1. **A¹**: long accent covering RH beat 2, no preceding ***p*** <

Bars 1–3; 8–9, 62. **A²**: lines curving under lower staff upper-voice semiquavers through bars 1–2, bar 8 beat 2 and bar 62 beat 1 (see facsimiles in printed volume) delineate RH from LH (not readable as slurs): see Chopin's analogous annotations in *J. S. Bach, Vingt-quatre Préludes et Fugues (le Clavier bien-tempéré, Live 1), annoté par Frédéric Chopin*, Commentaire de Jean-Jacques Eigeldinger (Paris: Société française de musicologie, 2010), p. [5]. (Lower staff slurs here in bars 12–13, 65–66 are, by contrast, precisely drawn in **A²** from notehead to notehead.)

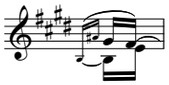
Bar 3. **F**: beat 2 > possibly residue from **A²**, intended for deletion when < > was added at proof stage above RH chords 1–4

Bar 5. **F**: staccato dot above RH note 5 (not present in **A**, **G**, **E**, possibly engraver misreading of small > in **A²**)

Bar 6. **F**: < ends RH chord 4, *cresc.* from RH chord 5 (engraving approximation misleadingly suggesting separate indications; **A²**: *cresc.* partly overwriting <, otherwise as here); see also comments to bar 29, bar 38, bar 39, bar 40, bar 43. **A²**: RH slur ends slightly past and well above RH chord 8, possibly intended to reach bar 7 RH chord 1.

Bars 6, 8. RH fingering from **D** (final '*1*' in bar 8 faint)

Bar 7. **F¹**: faint trace of erased 𝅘𝅥 to upper note RH chord 1 (as **A²** variant, where it could also be read as a dot). **F**: RH slur beginning possibly an inaccurate rendering of **A²** (where slur begins high above grace note: see variant).

Bars 7, 8, 23, 25, 27, 29. RH arpeggiation signs in bars 7, 8, 23 from **D**, the written symbol looping over the grace note to the $g[\sharp]^{1}$, indicating note order as 

(and equivalently); similar arpeggiation may be assumed around remaining RH grace notes in bars 23, 25, 27, 29

Bars 8, 13. **F**: no crotchet upstem to LH note 4 (cf. LH note 1 and surrounding bars; **A²** as here, also **G**)

Bars 10–11. **A²** variant: tie over barline to RH $g[\sharp]^{1}$s from **A¹**, **F**

Bar 11. **F**: < under RH chords 1–4 possibly residue from **A²** intended for deletion when the shorter < was added at proof stage above RH chords 1–2

Bar 12. **F**: end of RH slur sharply curved down as if curtailed at proof stage; cf. **A²** variant, also in bars 4, 65. **A²**: RH slur begins high above key signature at beginning of a new system, as if carried over from bar 11 (where **A²** has slur only to RH chords 3–4 as per variant here; cf. bars 3–4, 64–65).

Bars 14, 15. **F**: no broken lines linking *cresc.*, *stretto*, *cresc.* (present in **A²**, as here). **A²**: > to RH chord 3, apparently removed at proof stage for **F¹** (traces reappear in **F²,³** in bar 14).

Bar 15. LH > by analogy with bar 14

Bar 17. **F**: no *ten.* to LH chord 1 (cf. RH), no slur to RH chords 5–8 (cf. bars 72, 73); **A²** as here

Bar 18. **F**: no > (cf. bar 17; **A²** as here)

Bars 18–20. **F**: no LH sustaining crotchet or quaver stems (**A²** as here, except **A** has crotchet not quaver stem bar 20 beat 2)

Bar 19. **F**: no RH long accent (cf. bar 72; **A²** as here)

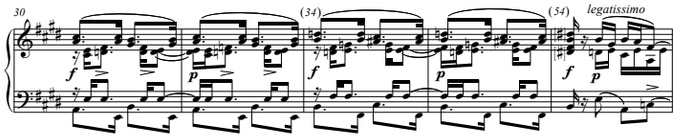
Bar 21. **F**: *poco più animato* (absent in **A**) begins above first RH grace note (indication forced left by page break after bar 21); here in accordance with phrasing and texture. Beat 1 RH/LH liaison across staves from **D**, indicating simultaneous attack on the beat.

Bar 29. **F**: additional staccato dots to LH notes 6, 7 (apparent engraver error, hence removal here, as per **A²**); < above LH notes 5–6, *cresc.* from LH note 7 (misleadingly suggesting separate indications; **A²** as here)

Bar 30. **F**: long accent under RH chords 2–3 (cf. bar 31; inaccurate rendering of **A²**: > as here)

Bars 30, 31. **F**: second > (slightly elongated) centred just left of RH chord 7 downstem, above LH note 6 upstem (inaccurate rendering of **A²**: > as here)

Bars 30–54. **S**, **J**: simplified abridgement devised by Chopin for Jane Stirling:



(**J**, evidently copied from S, misplaces the revised bar 34 LH note 1 under the staff; see also comment to bar 34)

Bar 33. **A**: LH chord 5 *c*[♯]*²/e²*

Bar 34. **A**, **F¹**: no ♮ to lower note RH chord 2; **F²,³**: RH chord 2 as here, then ♮, not ♯, to upper note RH chord 3 (probably overcorrection by the engraver, implausibly leaving no distinction from bar 35); RH chord 3 here as in **A**, **F¹**. **G** instead has no ♮ to RH chords 1, 2, doubtless by analogy with bar 31; Chopin is reported as having restored ♮ to RH chord 1 in the **G** exemplar of Friederike Müller (undated letter from Carl Mikuli to Ferdinand Hiller, library of the Johann-Joseph-Fux-Konservatorium, Graz; the letter includes a music example on which Hiller added the corresponding ♮ to RH chord 2; **Mik** nonetheless reads as **G**). **F**: no > to RH chord 3 (cf. bar 30; **A²** as here (written as < to fit between close-spaced beams). > to RH chords 6–7 from **E** (**A²**: > to RH chord 7, doubtless a slip of the pen: cf. bar 30).

Bar 35. > to RH chords 3, 6 from **A¹** (also present in **E** at RH chord 6)

Bar 36. Precautionary ♯ to upper note RH chord 1 from **A¹**, **G³**, to lower note RH chord 1 from **G³**. **A**: no ***f***.

Bar 38. **F**: < RH chord 2 to before RH chord 5, *cresc.* from RH chord 5 (misleadingly suggesting separate indications; **A²**: *cresc.* written inside <, otherwise as here). **A²**, **F**: no ♯ to upper note LH chord 7 (cf. LH chord 8); present by default in **A¹**, where lower note LH chord 2 is spelled *e*♯ (as in **A²** before emendation as here). **A²**: fingering to lower note LH chord 6 ambiguously readable as '3' or '5'; **F¹** as here; **F²,³**: '3' and '5' overprinting each other (plate worn after heavy use). Precautionary ♮ to lower note RH chord 1 from **G³**; staccato dot to LH chord 1 from **G**.

Bars 38–40. **A¹** dynamics: *cresc.* _____ bar 38 chord 7 to middle of bar 40

Bar 39. **F**: < to RH chords 2–6, *cresc.* from after RH chord 6 (misleadingly suggesting separate indications; **A²**: *cresc.* written inside <, otherwise as here). Fingering to RH chords 2–8 from **S**.

Bar 40. **F**: < ends RH chord 6, *cresc.* from RH chord 7 (misleadingly suggesting separate indications; **A²** as here, *cresc.* partly overwriting < as single indication). **A²**: LH chord 1 fingered *'2/5'* (no fingering to bar 39 LH chords 5–8); **F**: fingering *'5'* to lower note LH chord 1 overprinted by *'4'*. Staccato dot to RH/LH chord 1 from **G** (see bar 39).

Bar 41. Fingering from **S** (where *'4'* also appears above LH chord 4, probably error for *'1'*); ♮ to lower note LH chord 8 from **D** (maintaining tritones in each hand throughout bars 38–41; **G**: ♯ instead).

Bars 41–45. Slurs bar 41 RH chord 4 to bar 42 RH chord 1, bar 42 LH chord 4 to bar 43 LH chord 1, bar 44 LH chord 4 to bar 45 LH chord 1 from **E³** (**A¹**: slur from above RH chord 3 in bars 42, 44 to ensuing barline, probably intended to encompass preceding RH chord 2 and following LH chord 1). **F**: bar 42 𝆮. appears below bar 41 LH chord 8, bar 44 𝆮. just before LH chord 2; no ✻ in bars 43, 45 (engraving inaccuracies in cramped space; **A²** as here in bars 42, 43, 55; bar 44 by analogy, where 𝆮. in **A²** appears immediately after LH chord 1).

Bar 42. **F**: no slur to RH chords 4–5 (**A²** as here, also **E³**). **A²**: first vertical stroke of ***ff*** thin and faint, second stroke close against it, heavily emphasised, possibly ***f*** intended (cf. bar 46). Fingering from **S** (final '3' unclear).

Bars 42, 43, 45, 46, 48, 50, 54. **F**: no 𝆹 indications (cf. bar 44; **A²** as here; cf. **A¹** in bar 43: dots and slur (*portato*) to RH chords 2–8)

Bar 43. **F**: no ✻ (cf. bar 45; **A²** as here, also **G³**); < ends LH chord 2, followed by *Con forza* (misleadingly suggesting separate indications; **A²**: *con forza* written inside <, otherwise as here)

Bars 44–45. **F**: no *sempre più*, no < (**A²** as here)

Bars 46–52. **F**: bars 48, 52 begin new systems with LH 𝄢, not 𝄞 (engraving error, LH 𝄞 as here in bar 46, 𝄢 as here before bar 52 LH chord 5; **A**, **G**, **E** as here)

Bar 47. Fingering from **D**

Bars 48, 52. **F**: erroneous 𝄢, not 𝄞, beginning new system lower staff (changing to 𝄢 in mid-bar 52); **A**, **G**, **E** as here

Bar 51. **F**: *stretto* begins RH chord 4, not RH chord 5 (inaccurate rendering in cramped space of **A²**: as here)

Bar 52. **F**: no slur to LH chords 2–3 (**A²** as here, also **G**, **E**). Slur to LH chords 4–5 from **G**, **E**.

Bars 52–53. **A¹**: ♮ to *c³* at bar 52 RH chord 7, to *a²* at bar 53 chord 4 (i.e. two chords earlier than in **A²**, **F**)

Bar 53. **F**: no *'e'* between *ritenuto* and *cresc.* (misleadingly suggesting separate indications; **A²** as here). **A**: LH chord 8 *c*♮*/c¹*; traces of this remain on **F**, amended at proof stage as here.

Bar 54. **F**: ***f***, not ***fz*** (cf. preceding dynamics; **A²** as here); no > to RH chord 6 (cf. bar 55; **A²** as here). **A¹**: >s feasibly readable as long accents.

Bars 54, 56. **E²**: no ***p*** in bar 54; < , not >, to bar 54 LH note 4; ***p*** after *sempre* in bar 56 overprinted by ***f*** (**E³**: as **F**)

Bar 55. **F**: no staccato dot to LH note 1 (**A²** as here, the dot faint). **F¹**: RH lower note chord 4 misprinted as *d¹*, not *e¹* (corrected in **F²,³** as per **A**).

Bars 55, 56, 58, 59. **F**: accents indeterminate in size (**A²** as here bars 55, 56, upper-staff accents bars 58, 59 possibly readable as long accents; **A¹**: long accent bar 55 lower staff, > bar 58 upper staff, other accents not present)

Bars 55–56. **F**: no RH tie over barline (cf. bars 54–55; **A** as here); ensuing slur begins bar 56 RH note 1, not RH note 2 (cf. bar 54; **A²** as here); evident corruptions over system break in **F**, along with quaver flags, not connecting beam, to LH quavers over barline. LH slur over barline as in bars 54–55.

Bars 55, 57, 58, 59. **F**: 𝆹 , not staccato dot, to LH note 5 (**A²** as here; **A¹**: staccato dots, not slur, to bar 56 LH notes 2, 3, staccato dots as here in bars 57, 58)

Bar 56. **F**: no staccato dots to LH (cf. surrounding bars; **A²** as here)

Bars 56, 58. **A²**: > to last lower staff quaver appears under *g*♮ quaver beam, immediately to right of *B* notehead, ambiguously readable to either LH *B* or RH *g*♮ (or both; **A¹**: no accents in bars 56–59, **F** as here; see comment to bar 57, also comments to Etude 7 bar 24 and Etude 12 bars 37, 40 and 67, where Chopin places > to right of its target note)

Bar 57. **F**: no RH slur, long accent erroneously above upper staff note 2, not note 3 (**A²** as here); lower staff > appears under final LH *B* (apparent misrendering of **A²**: > written through *g*♮ quaver downstem, as also in bar 59 beat 1, clearly intended for *g*♮); see comment to bars 56, 58

Bars 58, 59. **F**: no > to beat 1 *g*♮, no quaver stem or beam to ensuing *f*[♯] (cf. surrounding beats; **A²** as here); appearance and layout in **F** suggest they were never engraved (the mid-bar LH *B* in bar 59 misaligned in **F¹** left of *f*[♯], with 𝆹 above it)

Bar 59. **F**: no LH 𝄾 at end of bar (**A²** as here)

Bar 60. **F**: no upstem between initial *f*[♯] and e^1 (corruption following a page break, RH lower voice also with separate quaver flags, not connecting quaver beam, over barline; **A²** as here). **A²**: 'calando' barely legible, overwriting man illegible earlier indication, probably 'smorz.'

Bar 61. **A²**: Lower note RH chords 2, 4 originally *b* (as **A¹** variant), amended to *a*. ***pp*** from **D**.

Bars 62–63. **E³**: dynamics and phrasing as bars 1–2 (cf. different surrounding dynamics)

Bar 63. **F**: no RH slurs (cf. bars 64, 66–67; **A²** as here). Long accent to RH chord 3 from **A²**.

Bar 64. Long accent to RH chord 5 from **A²**; RH slur beat 2 from **G²,³**, **E³**

Bar 65. **F**: lower note RH chord 1 *a*, not *b* (cf. bar 4; here as amended by hand in **S**, **J**, as per **A**, **E**, **G²,³**); no ≻ (**A²** as here)

Bars 65–66. **F**: no lower staff slur over barline (cf. bars 12–13; **A²** as here). RH tie over barline from **A¹** (these bars indicated as reprise of bars 4–5), also in **G²,³**, **E³**.

Bar 66. **F¹**, **G¹**, **E¹**: no RH slurs, no dynamics (cf. bars 5, 13; slurs present in **A²**)

Bar 67. Beat 2 RH slur from **E³** (**A²**: beat 2 RH upper voice crotchet a^1, probably confusion while copying from heavily revised **A¹**)

Bars 67, 68. **A²**, **F**: > to RH chord 3 (under it in bar 67, above it in bar 68), probably unintended remnants (see comment to bars 14, 15), hence removal here

Bar 68. **F**: no RH slur beat 2 (cf. bar 15; **A²** as here). Beat 1 RH slurs from **G³**, **E³**.

Bar 69. **F**: ≺ from before RH/LH chord 1 to RH/LH chord 4, *cresc.* from there, no preceding *'e'* (misleadingly suggesting indications separate from preceding *stretto*; **A²**: *cresc.* written inside ≺, otherwise as here)

Bars 69–70. **A²**: RH slur beginning bar 69 extends to bar 70 chord 1; **D**: vertical stroke signifying articulation break marked by Chopin above RH at intervening barline (corroborating **F**, as here; see bars 16–17)

Bar 70. **A²**, **F**: additional ≻ above RH chords 5–8 (probably slip of the pen for slur, as per bar 17, hence slur here)

Bars 71, 73–76. **F**: no LH crotchet upstems (cf. bars 1–15, 18–20; **A²** as here)

Bar 74. **F**: lower staff upper note 5 *b*, not *a* (cf. bar 73; here as amended by hand in **S**, as per **A**, **E**, **G²,³**)

Bars 76–77. *Attacca il presto con fuoco* from **A²** (written after final barline)

No. 4 in C♯ minor

Principal source: **F**

Suggested filiation. **A¹** probably served preparatory draft for [**A²**], forming a pair with **A¹** of No. 3 (both presented by Chopin to Friederike Müller), though No. 4 is in a more finished state. Besides the variants shown, its main textural differences from **F** are that the semiquavers in bars 3, 7 and similar have no quaver sustaining stems, bars 5 and 55 have no b^1 in RH chord 1 (imitating four bars earlier), bar 50 has a bar's rest for LH (followed by 𝄢 and ***fz*** at bar 51 LH note 1), and bar 81 doubles LH note 1 at the lower octave (possibly amended later to avoid anticipating the piece's last two chords). Articulation and dynamics in **A¹** are often close enough to **F** to throw light on probable engraving corruptions in the latter.

Bars 0–1. **D**: RH vertical stroke signifying articulation break after bar 1 RH note 1. Initial RH/LH slur from **A¹** (where 'Con fuoco' appears above the system, below 'Presto').

Bar 1. **F**: ***fp*** at RH/LH chord 1, not a normal indication in Chopin's piano music, probably corruption of ***fzp*** (as here by analogy with **A¹**: ***fz***, no ensuing *cresc.*); see also bars 8, 12, 16, 26, 55 and comment to bar 34

Bars 1–2. Fingering from **S**

Bar 3. Arpeggiation sign to LH chord 2 from **G**

Bar 4. Staccato dot to LH chord 1 from **G**; crotchet downstem to LH chord 7 from **A¹**. **A¹**: beat 4 > appears against LH, not RH, ≻ not present, suggesting that the latter in **F** might be corruption of LH > or long accent to LH chord 7 in [**A²**]; cf. bar 54, also similar issues in Etude 2.

Bars 4–6. **F**: LH slur in bar 6 only (to LH notes 1–16), beginning new system; probably corruption (**A¹**: LH slur beginning bar 4 beat 4 tails off near end of bar 5); here by analogy with phrasing continuity over bars 1–2 RH; see also bars 54–56 LH and comments to bars 21–22, 23–24

Bar 5. ***p***, *cresc.* by analogy with bar 1

Bar 7. LH slurs, > to RH chord 2 from **A¹** (see bars 3, 57)

Bars 7–8. **A¹**: ***ff*** at bar 7 RH chord 2, no dynamic at bar 8 chord 1, no >s to LH, ≺ as here, no ≻, ***fz*** with > at bar 8 LH chord 8 instead

Bar 8. **F**: ***fp*** at RH/LH chord 1 (probably corruption of ***fzp***: see comment to bar 1); RH downstems and quaver beams (not present in **A¹**) join RH notes 2, 4, 6, then RH notes 8, 10, 12, 14 (doubtless corruption; here as in LH; see also comment to bar 58)

Bar 10. Fingering to RH note 5 from **D**, **S**, otherwise from **D**

Bar 11. ***f*** from **A¹** (following ≺ from bar 10 RH note 8, not in bar 9); RH slurs from **E³** (see bar 3); first LH arpeggiation sign from **G²,³**, **E³**, others from **G²,³**; > to LH chord 4 from **E³**

Bar 12. **F**: ***f*** to LH chord 7 (implausible, presumably corruption of ***fz***). ***ff*** from **A¹** (see bar 62)

Bar 13. Fingering from **A¹**

Bars 13, 14. **E³**: accent to RH chord 4 (as per **A¹** variant)

Bar 15. **F**: LH note 3 A♯ (clashing implausibly with RH a^1); in **A¹** it appears as B♮ (see bars 65, 66); analogy with bars 13, 14 suggests it was respelled as A𝄪 on [**A²**] or proofs (see also bars 63, 64), the 𝄪 sign incompletely printed in **F** (which uses the symbol 𝄪 to denote 𝄪 throughout Op. 10). Long accent to RH chord 4 from **A¹**.

Bar 16. **F**: ***f*** at RH chord 4 (redundant after ***f*** at beat 1, presumably corruption of ***fz*** as in bars 18, 20, 22)

Bars 16–17. **A¹**, **F**: LH slur ends bar 16 LH note 16; here as amended by hand in **S** (see RH). RH slur over barline from **D**.

Bar 18. **F**: > appears after ***fz***, under RH notes 14–16; here by analogy with bars 7, 12, 16, 20, 22, 25, 26, 54, 55, 57, also as **A¹**, **G**, **E³**

Bars 19–20. **F**: LH slur ends bar 19 LH note 16, new slur bar 20 LH notes 1–4 (probably corruption: cf. bars 17–18 RH, which bars 19–20 answer in imitation); here by analogy with bars 9–10, 17–18 (**A¹**: no LH slurs); see comments to bars 21–22, bars 23–24

Bar 20. Fingering from **S**

Bars 20, 22. > from **A¹** (where ***fz*** does not appear, also present in **E³**; cf. bars 18, 25)

Bar 21. Fingering from **D**

Bars 21–22. **F**: RH slur ends at barline after bar 21, new slur from bar 22 RH note 1 (on same system), possibly confusion from a system break [**A²**]; here by analogy with bars 9–10, 17–18 (**A¹**: rough slur to just bar 21 RH notes 2–10, in cramped space); see also comment to bars 23–24

Bar 22. LH staccato dots from **E³** (see bar 18)

Bar 23. RH staccato dots from **G²,³** (see bar 19)

Bars 23–24. **F**: LH slur (not present in **A¹**) ends bar 23 LH note 16 at end of system, new system from bar 24 begins with carried-over RH slur; here by analogy with bars 1–2, 15–16, 27–28, 66–67 (**G** as here)

Bar 24. **Tel**: RH chord 4 as here; **Mik** as **G** variant

Bar 25. **F**: fingering '2' to upper note RH chord 1 (doubtless mis-

print for '3'; here by analogy with bars 26, 27); no cancelling ♭ to upper note LH chord 4 (here by analogy with lower note, also RH). **F**[2,3]: plate defect resembling vertical stroke after RH note 12, extended in pencil in **D** as if signifying an articulation break. Staccato dot to LH chord 3 from **G**.

Bar 26. **F**: fingering '3' to upper note RH chord 1 (already in effect from bar 25 RH note 16, hence removal here); staccato dot, not ▾, to RH chord 13 (here by analogy with bar 25); ***f***, not ***fz***, at beat 4 (cf. surrounding dynamics; **A**[1]: ***fz***). RH slur by analogy with bar 25; precautionary ♮ to RH note 14 from **A**[1] (though cf. bar 25).

Bar 27. Fingering from **D** (where '3' is also added by hand to RH note 5, conceivably intended for RH note 6 if '4' is assumed at RH notes 5, 8)

Bar 28. **A**[1], **F**: no cancelling ♮ to upper note LH chord 3 (see LH chord 4)

Bar 29. **F**: no ♯ to RH note 15 (cf. RH note 3, also bar 30; **A**[1] as here, also **G**). Fingering from **D**.

Bars 29–30. **F**: RH slur (not present in **A**[1]) ends bar RH 29 note 16 at end of system, new system from bar 30 begins with carried-over RH slur; here by analogy with bars 27–28, 31–32

Bars 29–32. **F**: accent size varies, bar 29 as here, smaller in bars 30–32, possibly the result of closer bar spacing (bars 28–29 then 30–32 forming successive systems); bar 30 here by analogy with bar 29, the same possibly also readable through bars 31–32

Bar 30. Slur to LH notes 2–5 from **E**[3], **G**[3]

Bars 33, 35–37, 39. **F**: long accents inconsistent in length and inexactly placed (space cramped), appearing in bar 39 as > above RH notes 2, 6, 10 (duplicating a long accent under RH notes 10–11); **A**[1]: RH long accents not >s in bars 33, 37, >s not long accents in bars 35–36, 39, placed as here)

Bar 34. ▾ to RH chord 2 from **A**[1]. **F**: ***fp***, not ***fz***, to RH chord 3 (doubtless corruption: cf. ensuing ***f***). **A**[1]: long accent above RH chord 3, probably ***f*** (unclear, incompletely inked) below it.

Bar 35. Fingering from **S**; ▾ to LH note 1 from **G**, **E**[3]

Bars 35, 36. LH slurs bar 35 from **E**[3], bar 36 by analogy

Bar 38. < from **A**[1] (which then has ***f*** > as here)

Bars 38–39. Slur beginning bar 38 RH chord 3 from **G**

Bar 39. ▾ to RH/LH beat 1 from **G**, **E**[3]

Bar 41. **F**: redundant > above LH note 7, immediately after *cresc.* < from **A**[1]; second RH slur from **G**[3], **E**[3]; third RH slur from **E**[3].

Bars 41, 42, 43. **F**: dynamics over beats 1–2 suggest possible corruptions of *cresc.* written inside a longer < in [**A**[2]] (**A**[1]: bar 41 < ends above LH note 6, no ensuing *cresc.*; bar 42 *cresc.* begins under RH note 4 just inside the end of <; bar 43 no dynamics); see comments to Etude 3 bar 6, bar 29, bar 38, bar 39, bar 40, bar 43

Bar 42. **F**: long accent under RH notes 7–8, then > under RH notes 9–11 (doubtless corruption; here by analogy with bar 43, also as **A**[1]). Precautionary 𝄪 to LH note 14 from **G**[3].

Bars 42, 43. **A**[1], **F**: no ♯ to LH note 15; here by analogy with beat 3 and RH, also bars 40, 41. Bar 42 RH slurs, bar 43 first RH slur from **E**.

Bars 42–44. LH slurs from **E** in bars 42–43, from **E**[3] in bar 44

Bar 45. Fingering from **S**

Bars 45–46. **F**: *con forza* from bar 46 RH/LH note 1, probably to mark LH entry at bar 45 beat 4 but forced into bar 46 by system break after bar 45 (compare **A**[1], in which ***ff*** appears under bar 45 RH note 10, where LH originally entered an octave below RH; LH later amended as here, leaving ***ff*** unamended but clearly intended for LH entry; *con forza* here by analogy). Slur beginning bar 45 LH note 3 from **E**[3].

Bar 47. **A**[1]: > above RH note 9, doubtless intended for RH note 8. Fingering to RH note 2 from **S**, to RH notes 4, 6 from **A**[1]; LH ▾ from **A**[1] (also **E**[3])

Bars 47, 48. **A**[1], **F**: no ♮ to RH note 15; here by analogy with bar 47 RH note 3

Bars 47–52. **F**: RH slur extends beyond bar 47, where page ends, contradicted by new slur bar 48 RH notes 1–16; new slur beginning bar 49 RH note 1 extends beyond bar 49, where system ends, contradicted by new slur from bar 50 RH note 1; here by sequential logic (avoiding phrase breaks in middle of chromatic sequence); **A**[1]: single fragmentary RH slur in cramped space from above bar 50 note 13, fading out above bar 51 note 16

Bars 48, 49. LH arpeggiation sign from **A**[1] (where it appears in bar 48, with 𝆑 used as shorthand for bar 49 LH)

Bar 49. > to RH note 1 from **A**[1] (where it appears in bar 48, with 𝆑 used as shorthand for bar 49 RH notes 1–12)

Bars 50–51. **A**[1]: bar 50 LH 𝅝 (no semiquavers); ***fz***, 𝆕𝆔 to bar 51 LH note 1

Bar 51. ***fz*** from **A**[1] (also **E**[3], which then has ***p*** at RH note 4, *cresc.* from RH note 6, probably by analogy with bar 1)

Bar 53. LH staccato dots, first arpeggiation sign from **G**, **E**[3]; second arpeggiation sign from **G**. **F**: long accent immediately under RH notes 13–15 (doubtless engraving inaccuracy; here in relation to LH chord 4, also as in **A**[1], **E**). **A**[1], **G**: LH chord 4 quaver, not crotchet (with staccato dot in **G**), followed in **A**[1] by what could be read as either 𝅘𝅥𝅯 or >, in **G** by 𝅘𝅥𝅯 (see bar 3).

Bar 54. ▾ to RH/LH chord 1 from **G**, **E**[3]; > to last RH chord from **A**[1]; crotchet downstem to LH chord 7 by analogy with bar 4, also bar 53 LH chord 4

Bars 54–56. **F**: LH slur beginning bar 54 extends beyond bar 55 LH note 16, where system ends, contradicted by new slur from bar 56 LH note 1; here by analogy with bars 51–52 (which bars 55–56 answer in imitation)

Bar 55. **F**: ***f***, not ***fz*** (redundant after bar 54 ***f***); here by analogy with bar 1 (***fz*** might alternatively be inferred at bar 54 beat 4)

Bar 58. **F**: RH downstems and quaver beams (not present in **A**[1]) link RH chord 1 with RH notes 2, 4, then RH notes 6, 8, 10, 12, 14 (see comment to bar 8; here as in LH). RH >s, < from **A**[1].

Bars 59–60. **F**: RH slur ends bar 59 RH note 16, new slur bar 60 RH notes 1–4 (**A**[1]: RH slur from bar 59 RH note 1 extends beyond bar 59 at end of system, without subsequent continuation on new system); here by analogy with bars 9–10, 17–18, 51–52 (see also comments to bars 19–20, bars 21–22, bars 54–56)

Bar 60. Fingering from **D**

Bar 61. RH slurs from **E**[3]; LH staccato dots, first arpeggiation sign from **G**, **E**[3]; other arpeggiation signs from **G**

Bar 63. LH slur from **A**[1] (also **E**)

Bars 63, 64. **F**: > after RH chord 1 (not present in **A**[1]), aligned above LH notes 2–4 (contradicting <; probably inaccurate rendering of a long accent in [**A**[2]]); here by analogy with similar engraving inaccuracies in Etudes 2, 6

Bar 65. **F**: new page begins with carried-over LH slur (bar 64 as here); here by analogy with RH and bars 14–15 (also as **E**)

Bar 66. **F**: *g* [♯]^{1} of RH chord 4 unattached to either stem, accent placed below and to right of chord (**A**[1]: RH chord 4 on single upstem, accent above it, as here; **E**: stemming as here, accent under chord)

Bars 66–67. RH ties over barline by analogy with bars 15–16, also implied by accent and RH slur

Bars 68–69. **F**: no LH slur bar 68; LH slur then begins implausibly

bar 69 LH note 5 (possibly inclarity or cramped space in [**A²**]; **A¹**: no slurs; here by analogy with RH); musical sense suggests that in bar 68 RH/LH phrasing was possibly meant to continue unbroken from bar 67 (see comment to Etude 12 bars 73–77)

Bar 69. **F**: ***ff*** appears at RH note 6 (**A¹**: at RH note 5), readable as applying throughout the bar, as here (ineffectual otherwise on 1830s pianos); see comment to bars 79–80

Bar 75. LH slurs from **G**, **E³**

Bar 76–78. Slur to bar 77 LH notes 1–4 from **G**, other LH slurs from **G³**

Bar 78. **F**: long accent immediately below RH note 13 notehead (RH notes 13–16 stemmed upward); here by analogy with beats 1–3, also as **A¹**

Bar 78. Precautionary ♮ to RH/LH note 1 from **A¹**

Bar 79. **F**: 𝄢𝅭. appears under RH note 3, ***ff*** under bar 79 RH notes 8–9 (readable as applying throughout the bar, as here; **A¹**: no pedalling)

Bars 79–80. **F**: slur bar 79 RH notes 2–11, then another slur bar 80 RH notes 6–16 (space in between obstructed by *ottava* line and ensuing 'Loco'); RH slur here by analogy with bars 45–46 (**A¹**: no slurs)

Bar 81. **A¹**: *8* (signifying *coll'8ª*) under LH note 1, ***fff*** before midbar chord (no ensuing ***ff***); *8* was possibly omitted in **F** to avoid pre-empting bass register of the piece's final two chords. **F**: RH/LH rests between last two chords 𝄾𝄿 (i.e. a quaver rest short; **A¹**: 𝄽𝄿; here equivalently).

No. 5 in G♭ major

Principal source: **F²**. **F** shows significant revisions made at proof stage; reference is made to **A²** and **D** to address engraving or proofing inaccuracies or oversights.

Dynamics, articulation, pedalling. Chopin revised this etude thoroughly at proof stage. **A²** shows a dynamically lighter concept (see footnote variant bars 1–3, whose texture recurs in bars 5–6, 9–11, 13–14, 49–51, 53–54), with no opening tempo or metronome indication, LH staccato only as shown in the present footnote variant in bar 2 and its reprises plus bar 3, pedalling marked only in bars 33–40 and 63–66, and dynamics marked only in bars 7–8, 24–33, 45–46 and 63 onwards, with a dynamically inverted dénouement (see comment to bars 62–65). Ironically, *sempre leggierissimo* at bar 33, ostensibly sequential to bar 1 as marked in **A²**, does not appear in **A²**; it is retained here for its contextual implications (see bar 3). The pedalling added in **F** raises various queries of placing, blurring and missing releases (see notably comments to bars 2, 14, 50, bar 3, bars 4, 12, bars 25, 26, bar 45 and bar 47); the relevance of pedalling in bars 5 and 13 might also be queried (cf. bars 1, 9, 49, 53), particularly given its absence in the last part of the piece.

Bar 2. **F**: no fingering to RH note 2 (cf. bar 5: **A²** as here, the '4' partly obscured by the slur)

Bars 2, 14, 50. **F**: 𝄐 appears at LH chord 3, not LH chord 2 (blurring harmonies; here as in bar 6; see also comment to bars 10, 54)

Bar 3. **F**: no fingering to RH note 5 (cf. bar 15; **A²** as here); first 𝄐 appears under LH chord 3, second 𝄢𝅭. sign (implausibly) just before LH note 4; here as in bar 51. Fingering '4' to RH notes 4, 10 from **D**; staccato dot to LH chord 3 from **E** (see bar 11).

Bar 4. **A²**, **F**: RH note 9 d[♭]^{3} (cf. bars 12, 52; here as amended in **D**, probably by Chopin, possibly to avoid parallel octaves with LH)

Bars 4, 7. Fingering to RH note 4 from **D**

Bars 4, 12. **F**: 𝄐 appears under LH chord 2, then additional 𝄢𝅭. 𝄐 under RH notes 7–12 (contradicting LH articulation and final 𝄾; possibly carried over erroneously from bar 3 at proof stage); here by analogy with bar 52

Bar 5. LH staccato dots from **E³** (see bars 1, 9)

Bars 6, 50, 54. **F**: LH chords 1–3 beamed together (as in **A²**: see bar 2 variant); here by analogy with bars 2, 10, 14

Bar 7. Staccato dots, pedalling from **E³** (see bar 15)

Bar 8. **A²**: no quaver flag to LH chord 1 (crotchet duration implying pedal overlap with LH chord 2); see **A²** variant bars 16, 26

Bar 9. Precautionary ♭ to LH chord 1 from **G**

Bars 10, 54. 𝄐 by analogy with bar 6 (**G³**, **E**: 𝄐 at LH chord 3; see comment to bars 2, 14, 50)

Bar 11. Added pedalling as in bar 51 (see also comment to bar 3)

Bar 12. **F**: no LH accent (cf. bar 4; **A²** as here). **A²**: RH note 9 probably originally d[♭]^{3}, amended to e[♭]^{3} (also feasibly readable conversely); **G**: d[♭]^{3}; see comments to bar 4, bar 52.

Bar 13. 𝄐 from **G** (see bar 5)

Bar 16. **F**: no fingering to RH note 1 (cf. bar 15; **A²** as here). 𝄐 from **G³**.

Bars 17, 18, 21. **F**: long accent (not present in **A²**) appears against RH, not LH (engraving inaccuracy; here as in bars 69–70, 73–74)

Bars 17, 18, 21, 22. Beat 2 LH slur in bars 17, 18, 21 from **E³**; beat 1 LH slur in bar 18 from **G³**, **E³**; bar 22 LH slurs from **E³** (see bars 69–70)

Bar 18. **F**: RH slur ends RH note 9 (misreading of **A²**: as here)

Bars 18, 22. **F**: no fingering to RH note 10 (cf. bar 17; **A²** as here)

Bars 19–22. **A²**, **F**: RH slur ends bar 19 RH note 12 (further extension obstructed by ensuing *ottava* line); here by analogy with bars 16–18, also implied by *cresc.* in bar 19

Bar 22. LH long accent by analogy with bar 18. **A²**: LH chord 3 contains a[♭]^{1} (cf. bar 18).

Bar 23. [***p***] in relation to preceding *cresc.* and ensuing *poco a poco cresc.*

Bar 24. **A²**, **F**: RH note 7 e[♭]^{3} (here as amended by hand in **S**). **F**: slur to RH notes 1–6, not RH notes 2–7, possibly the result of confusion with bar 25 (cf. bar 23; **A²** as here). Staccato dot to LH chord 2 from **G**.

Bars 24, 25. **F**: no 𝅥 to RH note 1 (cf. RH note 7; **A²** as here)

Bars 24–25. **F**: no slur bar 24 RH note 8 to bar 25 RH note 1 (cf. bars 23–24, 25–26; **A²** as here). **E³**: slur bar 24 LH chord 3 to bar 25 LH chord 1.

Bar 25. **F**: fingering '3', not '4', to RH note 2 (possibly confusion with bar 24; **A²** as here). 𝄐 from **E**.

Bars 25, 26. **F**: 𝄢𝅭. appears after LH chord 1 (no space under chord); here as in bars 27–32. Staccato dot to LH chord 2 from **E³** (see bar 23).

Bars 25–26. **F**: no 'a' in *poco a poco cresc.* (see **A²** variant; **G**, **E** as here); slurs to bar 25 RH notes 1–5 (ending just after RH note 5) and 8–12, then to bar 26 RH notes 1–6, 8–12 (inaccurate renderings of **A²**: as here, except RH slur extends beyond bar 25, where system ends, without subsequent completion on new system; cf. slurs ending RH note 1 in bars 24, 25)

Bar 26. **F**: fingering '1' (absent in **A²**) appears above, not below, RH note 1, possibly a misprint of intended 𝅥 added at proof stage (cf. bars 24, 25, also RH note 7; here by analogy)

Bar 27. **F**: no fingering to RH note 3 (**A²** as here)

Bars 27–28. **F**: LH slur beginning bar 27 LH chord 3 not completed in bar 28 after change of system (**A²** as here)

Bars 28–29. **F**: no LH slur over barline (cf. bars 27–28; **A²** as here)

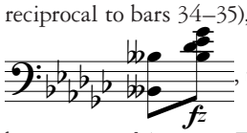
Bar 29. **F**: no staccato dot to LH chord 1 (cf. bar 30; **A²** as here); staccato dot to LH chord 2 by analogy with bar 30

Bars 29, 30. **A²**: LH slur ends between LH chord 4 and barline, possibly intended to reach chord 1 of bars 30, 31 respectively (see bars 25–27)

Bar 31. **F**: RH note 5 misprinted as *b*[♭]² (here as corrected by hand in **D**, **S**, **J**, as per **A²**); no fingering to RH notes 5, 6, 9 (cf. bar 32 RH notes 1–2; **A²** as here, also **S** at RH note 6). LH variant from **Mik** (present only in 1879 version) is supported by voice-leading and harmonic logic (rising chromatic motion from bar 25, preparing D♭ major arrival at bar 41) and by Chopin's frequent omission elsewhere of cancelling accidentals; **D** shows a lightly pencilled cross before the chord. The same LH reading as **Mik** appears in later editions by Scholtz (Peters, c. 1900), D'Albert (Forberg, 1911), Friedman (Breitkopf, 1913), Debussy (Durand, 1915), Cortot (Salabert, 1915), Ganche (Oxford, 1932), Paderewski-Bronarski-Turczyński (PWM, 1949) and Zimmerman (Henle, 1983).

Bars 31–32. RH slur from **A²** (where it begins high above bar 31 RH note 12; cf. bar 16)

Bar 32. **F**: the sudden lurch in voice-leading up to *e*♭¹ in LH chord 2, interrupting the surrounding *d*♭¹ pedal point, suggests that *e*♭¹ is either a misprint for *d*[♭]¹ or was added at proof stage to reinforce the chord (a revision reciprocal to bars 34–35), thus:



, the *d*[♭]¹ possibly then having been removed in error. **F**: fingering to RH note 3 misprinted as '1' (here as corrected by hand in **D**, **ZR**, as per **A²**, **G**, **E**). ***fz*** from **A²**.

Bars 32–33. **F**: no LH slur over barline (**A²** as here; also implied by >, as in bars 75, 76)

Bar 33. **F**: no fingering to RH note 1 (cf. bars 34, 35, 37; **A²** as here)

Bars 33–34. **F**: < ends bar 33 RH note 12, without subsequent continuation on next system (**A²**: no dynamics between bar 33 ***f*** and bar 45 <); here by analogy with bars 37–38

Bars 33–36. **F**: no RH slur bar 33 at end of system, new system from bar 34 begins with carried-over slur (**A²** as here)

Bars 34–35. **F**: ***f*** appears implausibly under bar 34 LH chord 2, possibly corruption of ***fz*** intended to bar 35 LH chord 1 as here, a gesture particularly effective on 1830s pianos (**E³**: ***f*** to bar 35 LH chord 1, repeated at bar 39 LH chord 1). **A²**: each LH *e*[♭]¹ in bar 34 written indistinctly; the appearance of **F** suggests that *e*[♭]¹ was engraved only in bar 35 (where *g*[♭]¹ is horizontally out of line) then removed there at proof stage.

Bars 38, 39. **A²**: *e*[♭]¹, not *c*¹, in each LH chord

Bar 40. **F**: fingering '5' erroneously appears to RH note 2, not RH note 3 (**A²** as here, also **E**)

Bar 41. **A²**: fingering '5', not '4', to RH notes 2, 4, 10, 12 (evidently amended as here at proof stage)

Bars 41–44. Single RH slur to bars 41–44 also viable: **A²**: RH slur extends beyond bar 42, where page ends, without continuation on next page

Bars 41, 43. **A²**: LH chord 2 aligned under RH note 4 (in place of 𝄾), tied over as here to following bar, augmentation dots present only in bar 43; faint traces in **F** attest to emendation as here at proof stage

Bar 42. **F**: no fingering to RH note 1 (cf. bar 41; **A²** as here)

Bar 43. LH staccato dot from **E**, **G**

Bars 43, 58. **A²**, **F**: fingering '5', not '4', to RH notes 4, 10; here by analogy with bar 41 as amended at proof stage (see also bars 3, 4)

Bar 45. **F**: 𝄋 at end of bar 46; moved here to bar 45 to avoid blurring

Bars 45–46. **F**: no LH slur in bar 45, ending a system, new system from bar 46 begins with carried-over LH slur; here by analogy with bars 47–48 (**A²**: illegible erasures under bar 45 chords 2–4, leaving what appear to be staccato dots under the chords (𝆹𝅥𝅮. not present), then slur to bars 46 LH chords 1–3)

Bar 46. **F**: additional > between staves LH chord 2 to RH note 11 (redundant, hence removal here, possibly corruption of **A²**: > under LH from between LH chords 1 and 2 to just after LH chord 2)

Bar 47. **F**: 𝆹𝅥𝅮. (not present in **A²**) appears ambiguously between LH chord 1 and LH note 2 (here by analogy with beat 2 in bars 55, 56: **G** as here); middle two notes LH chord 3 attached to upstem, not downstem (here by analogy with bar 48; in **A²** unattached to either stem)

Bars 47–48. **A²**: no LH slur, no >, bar 48 LH chord 1 bottom 3 notes crotchet, not minim

Bar 48. 𝄋 from **G³**, **E³**

Bar 52. Long accent to LH chord 2 as in bars 4, 12. **A²**: RH note 9 ostensibly *e*[♭]³ but placed ambiguously low, overwriting what appears to be an erased higher-placed *e*[♭]³ (**G**: *d*[♭]³); see comments to bar 4, bar 12.

Bar 54. 𝄋 as in bar 6

Bar 55. **F**: > between LH chords 2 and 3, not long accent to LH chord 2, probably inaccurate implementation of proof emendation (**A²**: > to RH note 7, LH chord 3); here as in bar 56

Bar 56. **F**: > to bar 56 RH note 8 (mislocation in **A²** for note 7, aligned above another > to LH chord 3, replaced at proof stage by long accent to LH chord 2); here as in bar 55

Bar 57. Staccato dot to RH note 5 from **A²** (readable as a light accent), to RH note 11 by analogy (dots similarly inferrable in bar 59)

Bar 58. Staccato dots to LH chords 2, 4 from **E**, **G³**

Bar 59. **F**: LH chord 4 includes *b*[♭]¹ (as in A², left by evident oversight when *b*[♭] was added at proof stage); here as in bar 57. Final 𝄋 from **E**.

Bar 60. **F**: no accent to RH note 1 (cf. surrounding bars; **A²** as here, also **G**, **E**); RH note 7 *b*[♭]² (here as amended in **D**, **S**, as per **A²**, also **G**, **E**)

Bar 61. **F**: accent erroneously to RH note 2, not RH note 1 (**A²** as here, also **G**, **E**)

Bars 61–63. **F**: RH slur begins bar 63 RH note 1 (*ad hoc* reading of **A²**: RH slur erroneously omitted in bars 61–62 at end of page, then carried over on new page from bar 63; **D**: illegible pencil scribbles at bar 63 where the slur begins in **F**, as if flagging a problem)

Bar 62. **F**: no accent to RH note 1 (cf. bars 57–59, 61; **A²** as here). **A²**: no *a*[♭]¹ in LH chord 2. Accent to RH note 7 by analogy with bar 61.

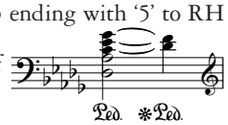
Bars 62–65. **F**: *poco rall.* from bar 64 RH note 7, ***pp*** at bar 65, both deleted by Chopin in **D** (non-sequitur to preceding *cresc.*); probably unintended remnants from **A²** (which also has ***p*** at bar 63, not *cresc.*_ _ _ from bar 62, and additional slur bar 64 RH note 12 to bar 65 RH note 1, the rhythm of bar 65 RH notes 1–3 : it is uncertain if the rhythmic reversal of this in **F** results from proof revision or misprint). In bar 65 *delicatiss.* (misprinted in **F** as 'Delicat': here as in **A²**) and *smorz.* might thus be regarded as also intended for removal.

Bars 63–65. LH fingering from **D**, which also shows vertical stroke signifying articulation break after bar 65 RH note 1

Bar 65. **F**: no arpeggiation sign (**A²** as here)

Bar 66. **F**: no > to upper staff note 2 (see bars 17–18, 21–22: **A²** as here). *Poco rall.* replaces Chopin's deletion in bar 64.

A²: RH slur extends almost to barline, possibly intended to include bar 67 RH note 1. Lower staff fingering from **D**, doubtless signifying left thumb for both *e*♭¹ and *g*♭¹ (note '1' fingering to bar 65 RH note 12). RH fingering implies RH thumb for beat 2 *f*¹; **Mik**: beat 1 *e*♭¹/*g*♭¹ relocated instead to upper staff, without fingering, bar 65 ending with '5' to RH note 1]2;

A²: lower staff  (chord 1 originally all crotchets, then amended). Final 𝄐 from **G³**.

Bars 69–70. **F**: > under bar 69 LH chords 2–3, bar 70 LH chords 1–2, 3–4 (cf. bars 73–74; **A²** as here)

Bar 72. Fingering from **D**. **A²**: RH note 6 *e*³♭ (**F** as here, additional ledger line squashed in at proof stage).

Bar 73. **A²**, **F**: *poco cresc.* ('poco' probably confusion with bar 69, given ***f*** in bar 75, hence reduction here to *cresc.*)

Bars 73–74. LH slurs, long accent to bar 74 LH chord 3 from **E³**

Bars 76–77. **F**: no LH slur over barline (cf. bars 75–76; **A²** as here, also **E³**)

Bar 78. **A²**: LH notes 2, 4 notated as upper note only with *8* under the beam; **F**: limited space to have accommodated each *8*, no visible trace of their engraving or removal (NB: the notes in question are already doubled at the upper octave by RH).

Bar 79. **F**: no 𝄾 to RH note 1, no LH 𝄽 (**A²** as here)

Bars 79–81. **A²**: *cresc.* - - - begins bar 80 RH/LH note 2, no accents in bars 79–80

Bars 83–84. **A²**: LH bar 83 chord 2 to bar 84 chord 1 originally an octave higher, then deleted and rewritten as here on staff underneath, the original notation implying that both hands may originally have been envisaged an octave higher (RH continuing the *ottava* line), an option just beyond the compass of most 1830s pianos. (Chopin may have observed that as he notated the the *ottava* line.) See analogous tessitural compromises at bar 315 of the Third Scherzo, Op. 39 and bars 241–2 of the Fourth Scherzo, Op. 54. In some later works (Waltz Op. 42, Nocturnes Op. 48 No. 2 and Op. 62 No. 2), Chopin annotated pupils' exemplars to exploit 1840s extensions of treble compass. **G**: arpeggiation sign to bar 84 chord 2 each hand.

Bar 85. **F**: no minim stems (**A²**: single minim stem to all 3 notes)

No. 6 in E♭ minor

The principal source in this edition is **F**, which shows significant revisions made at proof stage. Reference is made to **A²** to identify engraving inaccuracies or oversights.

Bars 1, 4. **F**: no LH slur (cf. bars 2, 3; **A²** as here)

Bars 1, 5, 9, 13. **F**: no fingering to RH last note (**A²** as here)

Bars 1, 41. **F**: no > to RH note 1 (cf. bar 9; **A²** as here)

Bar 2. **F**: no RH slur (**A²** as here)

Bars 2, 10, 42. **A²**: LH note 12 *a*♭ and ensuing tie not present, end of semiquaver beam instead stemmed up to RH *f*¹ (analogously to bars 1, 3), bar 2 amended thus from an original reading as here (to which **F** thus reverts); LH slur in bars 2, 10 accordingly ends at LH note 11

Bar 3. **F**: > begins after chord 1 (inaccurate rendering of **A²**: as here); possibly readable as long accent). RH slur from **A²** (its ends unclear); alternative fingering *'1 3'* respectively to LH notes 2, 3 from **S** (almost overwriting printed '2 4', with a cross above as if to signify correction).

Bars 4, 12. Precautionary ♭ to RH note 3 from **G**

Bars 4–6. Fingering to bar 4 RH, bar 6 RH chord 1, with thumb-slide indication from bar 5 RH note 6, by analogy with bars 12, 45–46

Bar 5. **F**: no long accent to RH chord 1 (cf. bar 13; **A²** as here). Precautionary ♭ to LH note 6 from **G**.

Bar 7. Placing of fingering in beat 1 can be read as delineating RH from LH; '1' below lower staff note 8 (not present in **A²**) possibly a misplaced indication for RH (assuming fingering *2* for mid-bar RH *c*♭¹); traces remain in **F** of '1' above, not below, lower staff notes 1, 3, 5 (evidently relocated as here at proof stage, as in **A²**). **S**: alternative fingering *'1'* under lower staff note 2 (possibly a facilitation for Jane Stirling); vestiges of a heavily erased revision around upper staff chord 2 conversely suggest an abandoned interim renotation that may have taken lower staff note 8 to upper staff (for RH). **G**: ♮ to lower note upper staff chord 2 (probably an editor's intervention).

Bar 8. **F**: *cresc.* appears between staves, not above RH, preceded by < above LH notes 2–6 (conflicting with < under LH; **A²** as here). **A²**, **F**: no ♭ to LH note 12 (cancelling RH ♮); here by analogy with bars 7, 9. **A²**: initial RH grace note aligned above LH chord 1, ensuing RH chord above LH note 2, implying on-beat grace-note attack simultaneous with RH lower voice (even if Chopin's written alignments are often inconsistent); see comment to bar 50.

Bar 9. **F**: no LH slur (cf. bar 1; roughly drawn in **A²** under LH notes 3–11)

Bar 10. **A²**, **F**: LH slur ends LH note 11 (LH note 12 not present in **A²**); here as in bar 2. RH slur as in bar 2.

Bar 11. **F**: no long accent to RH chord 1 (**A²** as here; see also bars 3, 43)

Bar 12. Fingering from **J**

Bars 12–13. Quaver stem to bar 12 LH note 11 and ensuing tie to bar 13 LH chord 1 *g*♮ by analogy with bars 5–6, 44–45. (The ♮ to the initial LH g in bar 13 does not imply that no tie was intended: it was Chopin's habit to repeat accidentals at the end of ties crossing a barline.)

Bars 12, 44. Precautionary ♭ to lower note LH chord 1 as in bar 4 (also present in **G³**)

Bar 13. **F**: no ***f***, no augmentation dot to LH chord 1 (cf. bar 5; **A²** as here, dot partly obscured by ensuing ♯)

Bar 15. **F**: ♮ to lower staff note 11, not *f* on beat 2 (**G**, **E** as here); no ♭ to lower staff note 8 (faulty correction at proof stage of lacunae in **A²**, where the only accidentals present are those to upper-staff chord 2 and lower-staff notes 3, 9, the key signature immediately prior misaligning its penultimate RH ♭ at the level of *f*¹); here as bars 47, 48

Bars 16–17. **F**: LH slur extends beyond bar 16, where page ends, without continuation on next page (**A²**: slur ends bar 16 LH note 12); the slur was possibly redrawn and re-engraved at proof stage in the course of adding fingering above the semiquaver beam (see comments to Etude 4 bars 16–17, Etude 8 bars 28–29, Etude 12 bars 76–77)

Bar 17. **F**: fingering '4' to middle note last RH chord (pianistically awkward, not present in **A²**) overwritten in **S** by '3' as here (also **Mik**); < ends just before last RH chord (**A²**: upper arm of < ends as here, lower arm extends to bar 18 RH chord 1; here as in bar 19)

Bars 17–18. **A²**: apparent slur from last RH *b*♭ of bar 17 to initial RH *a*♭ of bar 18 (crossing from lower to upper staff: see comment to bar 17), probably intended not as phrasing but to indicate continuity for RH

Bars 17, 19. **F**: *cresc.* begins RH note 8 (space restricted), no broken line defining extent of *cresc.*, bottom note last RH chord

not attached to quaver upstem (inaccurate renderings of **A²**: as here)

Bar 18. **A²**, **F**: no ♮ to c^1 RH chord 1 (cf. LH note 6 and bar 20; corrected as here in **S**, also **E**). **F**: dot after LH note 9 (erroneous; beaming and bar 20 as here); fingering '1 2' respectively to LH notes 10, 11 (not present in **A²**; doubtless erroneous transposition); here by analogy with bar 15 (where *2*, *1* is the only feasible option for the corresponding lower-staff notes 10, 11); **Mik** as here; see comments to Etude 8 bar 90, Etude 12 bar 25.

Bar 19. **A²**, **F**: no ♮ to LH notes 1, 2 (cf. RH beat 2, also bar 17; corrected as here in **S** LH note 1, **E** both notes)

Bar 20. **F**: RH chords 2–3 linked by slur $g♮^1$–$e[♮]^1$, not tie $e♮^1$–$e[♮]^1$ (misprint of enharmonic respelling at proof stage, the chords notated in **A²** as a single dotted-crotchet chord); no augmentation dot to lower note LH chord 1 (cf. bar 18; **A²** as here, also **E**, **G³**); *cresc.* begins LH note 8 (limiting it to LH; **A²** as here)

Bar 21. **F**: ***fp***, not ***fzp***, middle note RH chord 1 stemmed with top note, not bottom note (misreadings of **A²**: as here); no long accent to RH chord 1, no augmentation dot to LH note 1 (**A²** as here, augmentation dot also in **E**, **G³**). **A²**: *legatiss.*, not *legato*, partly overwriting LH slur beginning early under RH note 5.

Bar 22. **F**: no augmentation dot to top note beat 2 RH chord (**A²** as here, also **E**). > from **A²**.

Bar 23. **F**: no RH slur (**A²** as here). Fingering from **D**; > from **A²**.

Bar 24. **F**: < begins RH chord 5 (inaccurate rendering of **A²**: as here)

Bars 25–26. **F**: LH slur printed under the notes, extending to end of bar 25, where system ends, without subsequent continuation on new system; **A²** as here)

Bar 26. **F**: > above RH notes 2–4, not long accent to RH chord 1 (inaccurate rendering in cramped space of **A²**: as here). Lower note LH chord 1 from **A²**; it is uncertain if its absence in **F** (see also comment to bars 25–26) results from proof revision or engraver oversight, though the fingering (present in **A²**, **F**) presupposes its presence, and **F** shows no traces of erasure.

Bars 27–28. LH slur from **E³**; RH slur by analogy with bars 25–26

Bar 28. **F**: augmentation dots to RH beat 2 $b[♯]^1/d[♯]^2$, not present in **A²** but consistent with **A²**, where RH note 12 appears without ♮ (evidently added on a late proof for **F¹**, absent in **G**); RH 𝄾 here instead, as consistent with RH note 12, also by analogy with bar 26. **A²**: long accent, not >, to RH chord 1

Bar 29. **A²**, **F**: no ♮s to LH chord 1 (cf. bars 30, 31; here as corrected by hand in **S**). Precautionary ♭ to beat 2 RH c^2 from **S**. **F**: > between RH beat 2 upstems, not long accent to RH chord 1 (contradicting *cresc.*; inaccurate rendering in cramped space of **A²**: as here).

Bars 30, 31. Precautionary ♭ to top note RH chord 7 from **G³**

Bars 30–31. **F**: no broken line after *stretto e cresc.* (which begins bar 30 RH note 4; inaccurate rendering in cramped space of **A²**: as here)

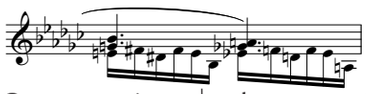
Bars 31–32. **F**: slur beginning bar 31 RH chord 7 ends just beyond barline after bar 32 (**A²**: slur ends bar 32 RH note 12); here by analogy with bars 22, 26, 34, 36, 38

Bar 32. **F**: ***f***, not ***fz***; > under RH notes 2–5, not long accent to chord 1 (cf. bars 21, 26; inaccurate renderings misreading of **A²**: as here)

Bar 33. ♭ to middle note RH chord 1 from **G³**

Bars 33–34. **F**: no RH slur (cf. bars 21–22 *et seq.*; **A²** as here)

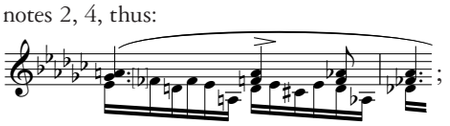
Bar 34. **F**: traces of erased ♯ to RH note 2, redundant ♭ to bottom note RH chord 7 (vestiges of **A²**:



).

G: no precautionary ♭ to bottom note RH chord 1; **G³**: ♮ instead (partially reverting to **A²**).

Bars 35–36. **F**: > above bar 35 RH chord 7 (see **A²** variant), > between staves bar 36 RH chord 1 to RH note 4; probably corruption of intended long accent to bar 36 RH chord 1, added at proof stage to replace > in bar 35 (the accent marking the prime dissonance in each source); here by analogy with bars 37–38. **A²**, **F**: ♮ to RH f^1 at bar 35 RH chord 7 possibly implies an assumed $f[♭]^1$ in **A²** at RH notes 2, 4, thus:



;

this also relates to **A²** version of bar 34 shown above. (Confusion could have arisen from a misaligned key signature immediately prior in **A²**, whose penultimate RH ♭ appears at the level of f^1; see also note to bar 15.)

Bar 38. RH beat 2 augmentation dots from **E** (see bars 34, 36, 40, though also bars 26, 28)

Bars 38, 39. >, not long accent, to RH (inaccurate rendering of **A²**: as here)

Bars 39–40. **F**: slur beginning bar 39 RH chord 1 extends just beyond barline after bar 39 (**A²**: RH slur extends beyond bar 39, where page ends, without continuation in bar 40); here as in bars 35–38

Bar 40. LH beat 2 slur from **A²** (**E³**: slur to LH semiquavers 1–12). **F**: < begins above lower staff note 8 (inaccurate rendering of **A²**: as here).

Bar 42. **F**: erroneous augmentation dot to lower note RH chord 1 instead of tie to RH note 3 (cf. bars 2, 10; misreading of **A²**: as here, also **E³**, tie added by hand in **J**). RH slur from **E³**.

Bar 44. **F**: no augmentation dot to lower note LH chord 1 (cf. bars 4, 12; **A²** as here, also **G³**)

Bar 45. **F**: no augmentation dot to RH lower voice (cf. bars 5, 13; **A²** as here, the dot faint), no fingering to RH note 6 (**A²** as here, also **S**)

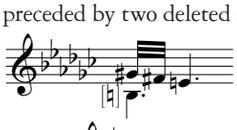
Bars 45–46. Bar 46 fingering, along with thumb-slide indication over barline, from **S**

Bar 46. **A²**, **F**: RH chord 1 on single upstem, lower note augmentation dot present only in **A²** (here as bars 6, 14)

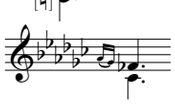
Bars 47, 48. **F**: < begins respectively bar 47 upper staff chord 2, bar 48 lower staff note 9 (implausibly weakening bar 48 relative to bar 47; **A²** as here)

Bar 48. **F**: no >, no augmentation dots to RH chord 1 (cf. bar 47; **A²** as here, dots also present in **G**, **E**)

Bar 50. **F**: > to beat 2 appears immediately above LH $B♭$ (inaccurate rendering of **A²**: as here); traces of an erased $c♭^1$ under RH note 3 suggest RH beat 1 was initially engraved as **A²** (without augmentation dots) but with all notes full size, the printed version a compromise established at proof stage to ensure an on-the-beat attack for RH lower voice (see Preface). **A²**: present RH variant preceded by two deleted attempts at notating RH beat 1:



(*sic*, lower staff blank); replaced first by



(dotted crotchets aligned between LH notes 2 and 3), then finally by **A²** variant as here

(without augmentation dots, doubtless by oversight: these are taken here from second deleted version above); first grace note should sound together with RH/LH lower voice (see also bar 8). Precautionary ♭ to upper note RH chord 1 from **E**, **G³**.

Bar 51. **F**: redundant fingering '1' above top note LH chord 1

Bars 51–52. Fingering '*1*' to bar 51 lower staff notes 5, 7, 12, to bar 52 semiquaver 1 from **S** (at bar 51 note 5 inked by Stirling over the printed '2', though also feasible for RH)

Bars 51–53. Bass ties from **A²** (also in **G³**); **A²** conversely omits RH tie over bars 52–53

Bar 52. Slur to lower staff notes 2–7 from **A²**

No. 7 in C major

The principal source in this edition is **F**, which shows significant revisions made at proof stage. Reference is made to **A²** to identify engraving inaccuracies or oversights.

Bar 0. **A²**: tempo indication ~~*Presto*~~ / *Vivace* M.M. 𝅗𝅥. = 88

Bars 1–2. **F**: first < ends bar 1 RH chord 4; second < from bar 1 RH chord 8 to just before bar 2 RH chord 1 (inaccurate renderings of **A²**: as here, each < leading to the main RH dissonance, as in bars 3, 6, 9; see also bar 39)

Bar 2. **F**: no RH slur (cf. bars 1, 3; **A²** as here, also **E**)

Bars 2–3. **F**: bar 3 begins a new system, < beginning just before RH chord 1 (not at bar 2 RH chord 11), ending bar 3 RH chord 6 (inexact rendering of **A²**: < as here, leading to the bar's main dissonance); see comment to bars 1–2, also bars 6, 9, 39 and comment to bar 3. (**E**: < bar 2 RH chords 8–12, before a system break, then < bar 3 RH chords 1–6, the intent probably a single <.)

Bar 3. **A²**: upper note RH chord 3 g^1, not b^1 (cf. bar 11: b^1; bar 36: g^1 amended to b^1). *cresc.* from **A²** (written inside <); the intent could be read either to amplify < or to continue *cresc.* through the bar (see variously bars 7, 15, 36).

Bar 4. **F**: single slur RH chords 1–12 (contradicting dynamics, harmonic motion and LH phrasing: **A²** as here, first RH slur ending slightly after RH chord 6 where system breaks in mid-bar)

Bars 4, 7, 33, 37. **F**: no LH crotchet sustaining stems (cf. bars 2, 6; **A²** as here)

Bars 5, 6, 7, 8, 9, 10, 11. RH slurs from **E**

Bars 5–6. **F**: < ends bar 5 RH chord 12 before system break, new system begins with < starting before bar 6 RH chord 1 (probably a proofing mishap, the intent a single unbroken <, as here and by analogy with bars 1–2; **A²**: lower arm of < extends over barline after bar 5, then separate < under bar 6 RH chords 8–12)

Bars 5, 13. **A²**: staccato dot above LH minim, readable as a light accent

Bar 6. **F**: no staccato LH note 1 (cf. bar 2; **A²**: 𝅘𝅥, as here)

Bar 7. **F**: no > (defining extent of *cresc.*; **A²** as here)

Bar 10. **F**: no > to LH note 3, no ♭ to upper note RH chord 9 (cf. bars 1, 2, 5, 6, 9; **A²** as here, also **G**, **E**). **A²**: LH note 1 with possibly a crotchet upstem (detached from notehead, uncharacteristically aligned with left of notehead), possibly a remnant of original notation of LH note 2 as a quaver, alternatively readable as an elongated 𝅘𝅥 (see bar 6).

Bars 10–11, 35–36. **F**: LH slur ends LH note 6 in bars 10, 35, no LH slur in bars 11, 36; **A²**: LH slur initially to bar 2 LH note 6, then extended into bar 3 as in **F**; here by analogy

Bars 11–12. LH mid-bar tie by analogy with bars 3, 36 (where corresponding tie appears only in **F**), ensuing LH slur and LH crotchet sustaining stem by analogy with bars 3–4 (see comment to bars 4, 7, 33, 37)

Bar 13. **F**: no stroke through LH grace-note stem (cf. bar 34, bar 38 variant; **A²** as here, also **G**). **A²**, **F**: no augmentation dot to LH minim c^1; here as in bars 5, 34 (also present in **G**)

Bars 14–15. **F**: < ends bar 14 RH chord 12, where page ends, new page begins with < under bar 15 RH chords 1–12 (probably a proofing mishap, the intent a single unbroken < as here, though cf. bar 7; **A²**: < ends bar 14 RH chord 12, bar 15 no dynamics). See comment to bars 5–6.

Bar 15. **A²**, **F**: no ♯ to upper note RH chord 12; here as in bar 7 (also present in **G**, **E**)

Bar 16. **A²**: ♭ to upper note RH chord 7, not chord 11. Alternative 𝅘𝅥 to LH note 1 from **A²** (see bars 6, 17).

Bar 17. **F**: LH note 5 stemmed down and beamed to notes 6–8 (**A²** as **F** plus present quaver upstem, no 𝅘𝅥); here by analogy with beat 1(where the beam in **A²** originally began similarly from LH note 1, before emendation as here). **A²**: 𝅘𝅥 , not staccato dot, to LH note 1 (cf. bars 18, 19, 20, 23).

Bar 18. Slur to LH notes 6–7 from **E** (see bar 20)

Bar 19. < > by analogy with bars 17, 21. 𝅘𝅥 to LH note 5 from **G¹,²** (see bar 17; **E**, **G³**: staccato dot).

Bar 20. **A²**: < under RH chords 6–10 (musical purpose unclear, possibly a mislocation for bar 21)

Bar 21. **F**: no < > (cf. bars 17, 23; **A²** as here). Staccato dot to LH note 1 from **G** (see bar 23).

Bar 22. **A²**, **F**: staccato dot to LH note 1 (probably slip of the pen, hence removal here)

Bar 23. RH slur from **A²**

Bar 24. **F**: no staccato dot to LH chord 1 (cf. bar 25: **A²** as here, also **ZR**). **A²**: additional > immediately right of top note LH chord 2 (no space above chord), the intent possibly to highlight LH top note (cf. bar 25).

Bars 24–25. **F**: LH slur ends bar 24 LH chord 4 (despite quaver beam; **A²** as here, latter portion of slur obscured by <)

Bar 25. **F**: lower note RH chord 1 misprinted as e^1 (**A²** as here, also **G**, **E**, **ZR**). **A²**, **F**: ***fz*** appears above LH chord 2, > above ***fz*** in **A²**, misprinted in **F** as long accent under RH chords 3–4; here by analogy with bar 24.

Bars 25–28. **D** variant: ***f*** appears above bar 25 chord 10 (pencilled roughly, probably at the piano, the intent most likely as here); bar 27 *cresc.* in **F** deleted in the course of adding bar 28 *dim.*

Bar 26. **F**: no LH ***fz*** (cf. bars 24, 25; **A²** as here). Fingering from **A²**, which also shows '*1*' under '*4*' and '*3*', probably slips of the pen for '*2*'.

Bar 27. **F**: upper note RH chord 10 f^1, not g^1 (misreading of **A²**: as here, also **G**, **E**)

Bar 29. **A²**, **F**: > under RH chords 3–6 (in **A²** readable as long accent); amended by hand in **D** to >, as here (written twice, above and below LH)

Bars 30, 31. Tie to LH notes 1–2, > from **A²** (the former absence in **F** probably engraver oversight, though either version is viable, the latter possibly readable as long accent: see bar 32, also comment to bar 29)

Bars 31–32. **F**: new slur from bar 32 LH note 1, contradicting RH slur carried past bar 31, where a system ends (**A²** as here)

Bar 32. **F**: first long accent appears above RH chords 1–2, second one immediately under RH chords 7–8 (inaccurate rendering of **A²**: as here, space cramped, the LH slur squeezed under the first long accent then drawn through the second one); see comments to bars 35, 39, 40

Bars 32–33. **A²**: RH slur (present variant) drawn precisely to end at upper notehead bar 33 RH chord 2; **F**: end of slur sharply turned in to end at bar 32 chord 12, suggesting emendation at proof stage (possibly to remedy misprinting: the slur's contour in **F** suggests it may originally have extended beyond bar 33 chord 2)

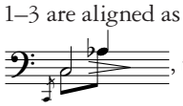
Bar 33. **F**: no ♮ to lower note RH chord 11 ($d\natural^1$ by default in **A²**, which spells lower note RH chords 5, 6 as $e[\flat]^1$; **G** as here)

Bar 34. **A²**: no stroke through LH grace-note stem (stroke present but faint in **F¹**, no longer visible in **F²,³**; see comment to bar 13). **F**: no > to LH note 2 (cf. bars 5, 9, 13; **A²** as here).

Bar 35. **F**: long accent appears immediately under RH chords 5–6 (**A²**: > instead under LH notes 3–5); here by analogy with bars 2, 6, 10, 38 (see also comments to bar 32, bar 39, bar 40)

Bars 35, 38, 39. Staccato dot to LH note 1 from **G** (see bars 1, 2, 9)

Bar 37. **F**: no > RH chords 7–12 (cf. bars 4, 12; **A²** as here)

Bar 38. **F**: LH beat 1 possibly *ad hoc* repair at proof stage (or engraver's interpretation) of ambiguity in **A²** (where LH notes 1–3 are aligned as in present variant but misnotated as  , the beam and absence of augmentation dot probably confusion with bar 35 or 39; LH variant here by analogy with bars 5, 13, 34). Fingering from **D**.

Bar 39. **F**: long accent appears above LH note 2, not RH chord 3 (inaccurate rendering of **A²**: as here; see comments to bar 32, bar 35, bar 40)

Bar 40. **F**: no > above LH chord 2; ensuing two >s appear above RH chords 7, 11 respectively (no space between RH/LH (cf. bar 41; **A²** as here)

Bar 41. **F**: no LH slurs (cf. bar 40: **A²** as here, slurs partly obscured by RH of system underneath)

Bar 42. **F**: no LH > , no > (cf. bars 40–41; **A²** as here)

Bars 45, 47. **F**: traces remain of emendation at proof stage from **A²** variant (more clearly relating to bars 17, 19, 21, 23, hence inclusion here)

Bar 47. < by analogy with bar 45 (where < appears only in **F**). **F**: no > (cf. bar 45; **A²** as here). LH slurs, > from **E** (see bar 45).

Bars 48, 50. **A²**, **F**: no ♭ to lower note RH chord 11; here by analogy with RH chords 3, 7 each bar (also present in **G** bar 48, **G**, **E** bar 50)

Bars 49–50. **F**: RH/LH slur extends beyond bar 49, ending a system (possibly engraver confusion with system break after bar 48 in **A²**), contradicted in bar 50 by new RH slur as here, new LH slur beginning just after LH chord 1, no ▾ to LH chord 1; here as in **A²** and by analogy with bar 48

Bar 50–52. **F**: LH slur possibly intended to end bar 51 chord 6 (in **A²** it appears above the notes, tailing off before bar 51 LH chord 2, with no space thereafter); cf. RH, also LH bars 49–50, 52–53

Bars 52–53. **F**: RH slur extends beyond end of system after bar 52, bar 53 RH slur as here (**A²** as here)

Bar 53. **F**: upper note RH chord 6 misprinted as f^1 (**A²** as here, also **G**, **E**)

Bars 54–55. **F**: placing of accents possibly the result, or mitigation at proof stage, of inexact placing in **A²**: bar 55 first > appears above RH chord 4, not RH chord 3; bar 55 last > appears above RH chord 12, not RH chord 11 (in **F** it appears between RH chords 11 and 12, possibly intended for removal); bar 55 in **A²** variant here by analogy with bar 54

Bar 56. **F**: no RH ▾ (cf. bars 48, 50; **A²** as here). **A²**: LH rhythm as in bar 57, 𝄽 aligned under RH note 10. **A²**, **F**: 𝒫𝑒𝒹. as here, possibly to allow RH chord 1 to clear (**G**, **E**: 𝒫𝑒𝒹. under chord 1).

Bars 56–57. **D**: *cresc.*, < in **F** deleted by Chopin in the course of adding *dim*.

Bars 57–58. **F**: no RH slur over barline (present in **A²**, as here, slur partly obscured by adjacent notations)

Bar 58. **F**: ***ff*** appears at bar 59 (implausibly late), not bar 58 RH/LH chord 2 (**A²** as here, also implied by **D** variant)

No. 8 in F major

Principal source: **A²**. (**F** is unviable as principal source because of endemic omissions and misprints affecting phrasing, stemming, dynamics and some note durations, along with suspect pedalling. Its textural revisions, shown here as variants, are best viewed in the context of **A²**.)

Absent in **F**: c. 70 indications from **A²** of dynamics, phrasing and articulation, and sustaining double-stems (see complete list at the end of this Commentary), all suggesting engraver omission (an exceptional case in bar 12 is noted below). **F** prints Chopin's staccato wedges as dots except at bars 2, 32 (see comment to bar 2).

Phrasing. **A²**: many RH slurs are drawn hastily or approximately, leaving discontinuities or ambiguities notably over system breaks: bar 3 RH slur tails off above RH note 13, preceding a system break, then continues in bar 4 as a carried-over slur, ending in turn just before the barline ending bar 7 at another system break, then restarting from bar 8 note 16 (*sic*); RH slur beginning bar 30 ends above bar 32 RH note 1, taking up again from RH note 5 and extending beyond bar 34, ending a system, without being completed in bars 35–36; bars 62 and 74, each ending a system, conversely omit to begin RH slurs that ensuing systems show as carried over in bars 63 and 75; RH slur extends beyond bar 66, ending a system, but is taken up again only above the middle of bar 67; RH slur tails off above bar 78, ending a page, before restarting some way into bar 79; RH slur then continues beyond bar 82, ending a system, before restarting some way above bar 83, tailing off again before the end of bar 86, ending a system, then carried over above bar 87; in bar 93 RH slur tails off above RH note 12, obstructed by the *ottava* indication. These discontinuities are remedied here in bars 8, 32, 35–36, 78–79 by analogy with bars 16–23, 33–34 (where **A²** shows slur ends retouched by Chopin to correct analogous discontinuities of pen stroke), and as in **F** in bars 62, 67, 93–94. (**F** otherwise leaves the discontinuities mostly unaddressed, beginning the piece's initial slur at bar 1 RH note 1, omitting many subsequent RH slurs, leaving others uncompleted after system breaks or curtailing them at the last note of a bar, and breaking others over barlines, mostly gratuitously, though viably between bars 82 and 83. **J** alone addresses two resultant discontinuities in bars 24–27.)

Pedalling. Pedalling in round brackets is from **F** unless noted otherwise. Some suspect pedalling in **F** is ignored, e.g. in bars 68–70 (cf. bars 8–10, 22–24); **F** also maintains pedal from bar 1 to bar 2 RH note 4, and similarly in bars 3–4, 15–16 (where **A²** leaves 𝒫𝑒𝒹. uncancelled), 19–20 and 29–30 (contradicting bars 5, 33, 65); **Mik** maintains these but with intermediate pedal breaks between bar 1 LH note 2 and bar 2 LH chord 1, *et seq.*

All fingering in italics is from **F** unless noted otherwise.

Bar 0. **F**: time signature 𝐂. Fingering from **D** (with a slur added over the three printed notes; **F** slurs only from bar 1 RH note 1).

Bar 1. *veloce* from **F** (where it appears illogically against LH chord 1; **G** as here). **A²**: lower note LH chord 1 originally minim stemmed with upper note, then amended as here, the joining stem still visible; analogous traces in **F²,³** attest to the same emendation made at proof stage.

Bar 2. **A²**: > to LH note 5 elongated (**F**: > instead to notes LH notes 5–6; cf. bar 6). **F**: ▾ , not '1' fingering, to LH note 4 (probably misreading of **A²**; reprints from **F²** onwards show increasing traces of a similar ▾ to LH note 2, evidently removed at proof stage; **G**: ▾ to both notes).

Bar 4. **A²**: LH chord 1 notated in shorthand as upper note with *8* underneath, the upper loop of *8* partly overwriting the staccato dot; hence probably the dot's absence in **F**. **F**: additional > to LH note 5.

Bar 8. LH fingering from **D**

Bars 8–9, 22–23, 68–69. *cresc.*, ***f*** from **F** (where ***f*** in bar 23 appears at RH note 5: here by analogy with bars 9, 69)

Bars 9, 10, 11, 12. **F**: additional > to RH note 5, also to bar 11 RH note 13

Bar 12. **A²**: no ♮ to top note LH chord 1 (here by analogy with RH and bar 11); last > appears above RH note 14, not RH note 13 (here as in surrounding beats and as in **F**). Variant from **F**, **G**, **E**: replacement of LH chord 1 and ensuing 𝄽 (as in **A²**) by 𝅝 raises a query of why (e.g. because the chord was omitted or misprinted in proofs for **F¹**?); see reciprocal passages at bars 27, 71–72, 86–87, also Etude 4 at bars 48, 49. Fingering to RH note 2 from **G¹,²**, **E** (cf. bar 11), to RH note 14 from **F**.

Bar 13. *cresc.* from **F**. Variant from **F**, **G**, **E**: LH semibreve duration possibly a misreading of **A²** (where LH beat 2 was originally as bar 14 LH chord 1, the chord deleted and replaced by 𝅝 [*sic*] aligned under RH note 13); no trace of any erased stem to the chord is visible in **F** (cf. comment to bar 1).

Bar 14. Fingering above RH note 2 from **D** (along with '*1*' to RH note 3, as per **A²**; **F** then has an erroneous '*4*' to RH note 15)

Bars 15, 19. 𝄐 by analogy with bar 5 (see also bars 33, 65; **F** instead has 𝄐 under RH note 4 in bars 16, 20)

Bar 19. **A²**: no ♮ to LH beat 2 grace note *B* (cf. bars 1, 3 *et seq.*; **F** as here); the oblique stroke on that grace note's stem partly overwrites the staccato dot to the ensuing *c*, hence probably the dot's absence in **F**

Bars 20, 22. Staccato dot to LH chord 1 from **F**

Bars 23–24, 69–70. LH staccato dots by analogy with bars 9–10

Bar 25. **E**: ♮ to LH *B*, RH b^2, RH b^1 (provenance unknown)

Bar 26. **F**: bottom note LH chord 1 minim, not semibreve, stemmed with upper notes of chord

Bars 28–29. Slur beginning bar 28 LH note 2 from **F**, which omits continuation in bar 29 on new page (**E** as here; **G**: slur ends last note bar 28)

Bar 29. **F**: lower note LH chord 1 semibreve, not minim

Bars 30, 34. LH slurs from **E** (see bars 16, 20)

Bar 31. **F**: lower note LH chord 1 minim, not semibreve, stemmed with upper note (see comments to bar 1, bar 26, bar 29, bar 63)

Bar 32. Staccato dot to LH chord 1 from **F¹** (absent in **F²,³**; cf. bars 2, 4, 8, 16, 18)

Bar 36. **A²**: LH slur begins between LH notes 2 and 3, probably intended as here (**F** as here; see bars 2, 8, 32, 62, 68)

Bar 37. **A²**: first RH slur begins under RH note 3 (**F**: separate slurs RH notes 1–4, 5–8)

Bar 40. ***f*** from **F**

Bar 41. Staccato dot to LH from **E**

Bar 43. ♯ to LH note 2 from **S** (**G**: ♮ instead)

Bar 47. **A²**: no ♮ to RH notes 2, 6 (cf. bars 48–50: **F** as here)

Bars 47–48, 49–50. Broken lines after *cresc.* based partly on **A²** (roughly drawn line under bar 48 RH notes 4–6; see bars 49–50), partly on **F** (broken line after *cresc.* bar 47 RH note 16 to bar 49 RH note 12, no *cresc.* bar 49)

Bars 47, 49. **A²**: augmentation dot to upper note LH chord 2 instead of ensuing tie and bottom note LH chord 3 (here renotated for clarity; **F**: as **A²** without augmentation dot). 𝄐 from **F** (appearing there respectively at bar 48 LH note 2, bar 50 note 1; adjusted here for clarity, as in **G**).

Bar 48. **A²**: additional slur fragment above LH note 2, exact intent unclear. Fingering '5' to RH note 12 from **G**, **E** (see bar 50).

Bars 48, 50. Precautionary ♭ to RH note 1 by analogy with bars 47, 49 (**F** as here bar 48, **G** as here bar 50)

Bars 49–50. **A²**: slur beginning bar 49 LH chord 3 roughly drawn (**F**: LH slur begins as here, not continued in bar 50 after a change of system)

Bar 50. **F**: middle note LH chord 1 undotted minim, not semibreve, stemmed with bottom note

Bar 51. Arpeggiation sign, > to LH chord 1 from **F** (where no > appears to LH chord 2); LH slur from **E**, **G³**

Bar 52. *cresc.* from **F**; ensuing broken line by analogy with bars 47–48, 49–50 (see also bar 53)

Bars 52–53. **F**: slur from bar 52 LH note 13 ends bar 52 LH note 16

Bars 53–54. **F**: 𝆑. appears under bar 53 LH 𝄾 (no space under LH note 2), no 𝄐; here by analogy with bars 55–56 (as in **G**)

Bars 54–55. Broken line after *cresc.* implied by erased ***f*** in **A²** at bar 55 RH/LH note 1 (it is unlikely that *cresc.* was intended to continue through bar 55)

Bar 55. LH slurs, precautionary ♮ to RH note 3 from **F**

Bar 57. **A²**: no ♭ to LH note 15 (**F²,³** as here)

Bar 58. **A²**: no ♭ to LH note 14 (cf. bar 59; **F** as here)

Bar 59. **A²**: no ♯ to RH note 1, no ♮ to RH note 6 (cf. bar 60; **F** as here); no ♮ to LH note 15 (**F²,³** as here)

Bar 60. Either ♯ or ♮ is viable to LH note 14; see comment to bar 58

Bar 61. LH staccato dots by analogy with bars 63, 65

Bars 62, 64, 66, 68. LH staccato dots by analogy with bars 2, 4 *et seq.*

Bars 62, 66. **A²**: bar 62 LH slur originally extended to LH note 5, then erased from LH note 4 onward (**F** as here); cf. bar 66

Bar 63. **F**: lower note LH chord 1 minim, not semibreve, stemmed with upper note (see comments to bar 1, bar 26, bar 29, bar 31)

Bar 64. LH slur from **E**

Bar 67. Staccato dot to LH note 4 from **G**

Bar 71. 𝆒 from **E** (see bars 72, 73); LH 𝄾 (under RH note 13) from **G**; 𝄐 from **E**, **G³**

Bar 73. ***f*** appears only in **A²**; the context of the preceding ***ff*** suggests ***f***[*z*]. **F**: semiquavers 13–16 stemmed up, not down, no crotchet stem to semiquaver 13, 𝄽 above it on upper staff.

Bars 74–75. **A²**: new system at bar 75 begins with carried-over RH slur, but with no beginning to it in bar 74 (**F**: slur begins bar 75 RH note 1); here as implied by > to bar 74 RH chord 4. (**F**: > to bar 74 RH note 3, not to RH chord 1 or 4, no slur RH chord 1 to RH note 2, slur instead over RH notes 3–5 (crossing voices); the lack of logic suggests engraving or proofing corruption.)

Bar 75. 𝄐 from **E**, **G³**

Bars 76–77. Lower LH tie over barline by analogy with bars 80–81

Bar 78. **A²**: no ♭ to RH note 15 (cf. RH note 6: **F** as here). Fingering to RH note 16 from **S**.

Bars 78–79, 79–80. LH cross-bar ties by analogy with bars 80–81 (see also bars 76–77), implied by surrounding articulation (especially upbeat >s), which otherwise makes little sense (**F**: no staccato dots, >s not present in bar 79); see analogous rhythmic pattern in Op. 10 No. 4 bars 15–16, 66–67

Bar 79. **A²**: no ♭ to LH chord 1 (cf. bar 75; **F** as here); no cancelling ♭ to RH note 8 (**F** as here)

Bar 80. **A²**: no ♭ to RH note 2 (**F**, **E**: ♮, probably misprint of ♭ added at a late proof stage, not present in **G¹,²**; **F** analogously shows traces of erroneous ♮ to bar 79 RH note 5, corrected at proof stage to ♭); here by analogy with bar 76 (and as in **G³**)

Bar 81. *sempre legatissimo* from **F** (which repeats it at bar 85 in place of RH slur); fingering to RH notes 1, 3, 13–15 from **S**, at note 13 overwriting an erroneous '1' in **F** (**E** makes the same correction).

Bar 83. Fingering to RH note 5 from **S** (overwriting erroneous '1' in **F**; **E** makes the same correction). **F**: fingering '3' to note 8 (probably misprint for 5; cf. bar 81).

Bars 83–84, 85–86. LH slur over barline from **F**

Bar 84. **A²**: LH chord 1 on single upstem, durations as here; **F**: bottom 2 notes semibreves, not minims (cf. bars 82, 85, where **A²** horizontally offsets LH semibreves from the crotchet above them)

Bar 86. **F**: RH note 1 fingering '5', not '3', possibly misprint

Bar 88. **F**: > to RH note 13

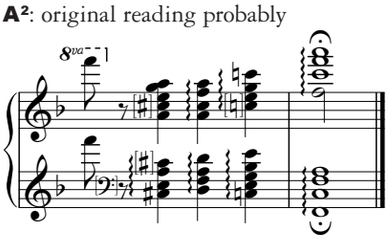
Bar 89. Staccato dot, arpeggiation sign to LH chord 1 from **F**

Bar 90. **A²**: fingering '5', '4' respectively to RH notes 2, 3 (doubtless erroneous transposition: cf. bar 89; **F** as here)

Bar 93. **A²**: apparent fingering '1' under LH note 1 (doubtless confusion with RH); ***ff*** appears at note 7 (no space at beginning of bar), presumably intended throughout the bar (as per notational usage of the time, a sudden ***ff*** in mid-bar being ineffectual here on 1830s pianos)

Bar 94. **A²**: no 𝄢 after LH note 1 (**F** as here), erroneous c^2 in RH chord 3. d^2 in second chord of RH variant possibly unintended remnant from revisions at proof stage (congesting its otherwise clarified RH line e^2–f^2–g^2).

Bars 94–95. **A²**: original reading probably

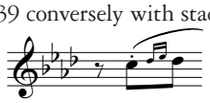


(semi-legible through erasures, including the erroneous c^2); final version retains minim stem to bar 95 RH bottom note. **G**: additional f^1 in bar 95 LH chord 1 (arpeggiation sign extending up only to *a*).

No. 9 in F minor

The principal source in this edition is **F**, which shows significant revisions made at proof stage. Reference is made to **A²** to identify engraving inaccuracies or oversights.

Suggested filiation. **A¹**, written on the same bifolio as a partial sketch for the Nocturne Op. 15 No. 3, probably served as preparatory draft for **A²**; bars 9–15 are indicated as repeating bars 1–7; its LH, often notated in shorthand form, is left blank in bars 49–63, the RH upper octave not present in bars 45–48. Otherwise its main variants are as listed below in bars 17, 20–21, 27, 49 and 65–67.
A = **A¹,²**

Ornaments. **A¹**: 𝆔 to RH d^2 in bars 2, 3, 6 (without staccato dot except in bar 6), *tr* equivalently in bar 7; bars 9–15 indicated as repeating bars 1–7; no 𝆔 in bars 38, 39. **A²**: 𝆕 (probable error for 𝆔) instead of staccato dot to RH d^2 in bars 2, 3; *tr* equivalently in bars 6, 7; bars 38–39 conversely with staccato dot, not 𝆔; bar 42 RH beginning  (traces also remain of the same *Vorschlag*, erased, before RH note 3 in bars 3 and 11, and of erased 𝆕 to bar 10 RH note 2); **F** shows traces of the final **A²** readings, evidently amended as here at proof stage. **Tel**: 𝆔 as in **A¹** bars 2, 3, 7 (not bar 6), as here in bars 38, 39. See also comment to bar 64.

Phrasing, articulation. Mostly in connection with the above, **A²** ends some RH slurs early (at bar 3 RH note 3, bar 15 RH note 4, end of bar 7, bar 38 RH note 5), omits some (bars 8, 37) and breaks slurs between bar 7 RH notes 1 and 2 (cf. bar 43) and over a page break between bars 38 and 39, with no RH staccato dots in bars 7 and 11 or to bar 10 RH notes 3–5, bar 15 RH notes 3–6, bar 19 RH notes 4–6; in bar 26 the dots are faint (hastily scrawled), with a further dot above bar 28 RH chord 1 (cf. bars 27, 50, 52–55, also comments to bar 15, bars 43–44, bar 57). Regarding LH phrasing see comment to bars 2–6, 9–14, 26, 38–39, 41–48.

Pedalling. **A²**: no pedalling in bars 20–26, 29–36, 49–64; see also comment to bars 64–65

All fingering in italics is from **D** unless noted otherwise.

Bar 1. **A¹**: tempo indication *Agitato*; **A²**: ~~*Presto*~~ / *All^o molto agitato* 𝅗𝅥. = 92. **F**: *legatissimo* appears between staves (contradicting RH articulation), ***p*** above it just before RH note 1 (cf. bars 9, 37; **A²** as here)

Bars 2, 26, 39, 44. **F**: no LH slurs (cf. bars 1, 8, 21–25, 37, 40); **A** as here bar 2, **A²** as here bars 26, 39; bar 44 by analogy with bar 8

Bars 3–6, 9–14, 38, 41–42. LH slurs from **A¹** (fully notated in bars 3–4, later bars indicated as repetitions or by 'come sopra')

Bar 4. **F**: no ***fz*** (cf. bars 20, 48; **A²** as here; the absence of ***fz*** in analogous bars 12, 40 can be attributed to their lower dynamic)

Bar 5. ***p*** by reference to dynamics in bars 2–3, 6–8 (see also bars 1, 9, 17, 21)

Bar 6. **F**: < (not present in **A**) possibly intended to end at RH note 5 (cf. bars 2, 10, 38, 46)

Bar 8. **F**: *Ritard* (*sic*) and *cresc.* each begin just before RH/LH note 3 (i.e. barely affecting RH; **A²** placing as here, but with 'rittenuto' [*sic*], not *rit.*). **A²**, **F**: LH note 9 *f*, not *a*[♭] (doubtless slip of the pen: cf. LH note 3, also bars 16, 44; **A¹** as here, also **G**, **E**). **A¹**: < to RH/LH notes 1–3 (cf. bar 44). See comment to bars 8, 44.

Bars 8, 44. **F**: RH notes 1–2 spaced close like grace notes; **A²**: these two noteheads visibly enlarged by Chopin to more than normal size (**A¹**: normal size and spacing). See Preface, also bars 28, 56.

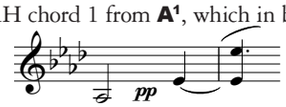
Bars 9, 45. Precautionary ♮ to LH note 2 from **G³**

Bar 10. **F**: < ends RH note 3 (cf. bars 2, 38, 46, each < leading to top RH note/chord; **A²**: lower arm of < as here, upper arm ending short at RH note 3)

Bar 15. Staccato dots to RH notes 4–6 from **A¹** (reprise of bar 7), **G** (in **A²** slur ends RH note 4; see comment above concerning phrasing, articulation)

Bars 17–18. **F**: RH slur begins bar 18 RH note 1 at start of new system (in **A²** it begins above barline beginning bar 18); amended by Chopin in **D** to begin as here (see bar 21); **A¹**: no slur, bar 17 last two RH notes undotted quavers, > to each RH note in bar 18

Bars 20, 22. **F**: >, not long accent (cf. bars 16, 48); inaccurate rendering of **A²**: as here

Bars 20–21. Bar 21 lower note RH chord 1 from **A¹**, which in bars 20–21 gives RH as 

(augmentation dot to upper note of octave chord only, slur tailing off just after it, ***pp*** not entirely clear). **F**: RH tie from bar 20 RH note 2 extends to barline ending system, without continuation on next system (bar 21 RH slur as here); **A²**: roughly drawn tie or slur beginning under bar 20 RH note 2 ends before LH note 12, preceding the end of a page, without continuation on new page (bar 21 RH slur as per present variant). (Tie and slur are thus explicitly separate in both **A¹** and **A²**, the bar 21 RH slur in **F** possibly a misreading of **A²**, where the later slur start respects the mid-bar pitch repetition; **E**: single slur bar 20 RH note 2 to bar 22 RH note 1.) See analogous RH gesture in Op. 10 No. 6 bars 4–5, also comments concerning similar notations at opening upbeat of Op. 10 No. 3 and Op. 25 No. 4 (entailing similar gestures from an upbeat at the strong end of the hand to a ***p*** downbeat).

Bar 22. **F**: fingering '3' (not present in **A**) mislocated at notes 1, 7 (here by analogy with bars 17–19)

Bar 23. **F**: redundant staccato dot to RH note 1 (not present in **A**, contradicts tie, hence removal here)

Bars 24, 25. **F**: no 𝆹 to RH note 1 (cf. equivalent accentuation in bars 4, 12, 20, 40, 48; **A²** as here)

Bar 25. **F**: ***f***, not *forte* (beginning a new system, misleadingly suggesting a separate indication from preceding 'sempre stretto e più'; **A²** as here)

Bar 27. **F**: LH notehead 1 printed at *E* height but with no ledger line through notehead (with ♭ as here), probably defective implementation of enharmonic respelling at proof stage (in **A** the note is spelled *E*♮). **A¹**: no ♮s to RH chord 6 (possibly oversight, but musically viable). Precautionary ♮ to LH note 10 from **A¹**

Bar 28. **F**: *ottava* line ends prematurely, with 'Loco' above RH chord 1 (here as corrected by Chopin in **D**, **S**, as per **A**, **E**); no > (cf. surrounding ***ff***, ***f***; **A²** as here). **A¹**: ***fff*** at RH chord 3, not ***ff*** at chord 1.

Bar 29. **F**: > between RH chords 4 and 5, not long accent to RH chord 4 (cf. bar 33; inaccurate rendering of **A²**: as here, also **A¹**)

Bars 33, 34. Slur to RH chords/notes 6–7 from **E**

Bars 33, 35. **A¹**: ***ff***, not ***f***

Bar 35. **F**: no augmentation dots to RH chord 6 (**A** as here)

Bar 36. Final 𝄐 from **E**, **G³**

Bar 38. **F**: < ends RH note 5 (cf. bars 2, 46, also comment to bar 10; inaccurate rendering of **A²**: as here)

Bars 43–44. **A²**: bar 43 second RH slur begins midway between staves just after RH note 4, ending RH note 6, before a system break; new slur bar 44 RH notes 1–3 (see bars 7–8, also comment above concerning phrasing, articulation)

Bar 44. **F**: < above RH notes 1–3, another above LH notes 1–3 (probably incomplete correction at proof stage of inaccurate rendering of **A²**: as here)

Bar 45. **F**: no staccato dot to RH chord 4 (cf. chords 1–3; **A²** as here). Fingering to LH note 2 as implied by '4' to LH note 8 (after '4' in bar 37; as none of these fingerings appear in **A**, it is possible that Chopin added both '3' and '4' in bar 45 at proof stage, of which only '4' was printed).

Bar 48. **F**: no long accent to RH chord 1 (cf. bars 16, 20, also bars 4, 12, 40; **A²** as here)

Bar 49. **A¹**: no ♮s to LH note 3, RH chord 3 (possibly oversight, but musically viable)

Bar 50. First 𝄐 from **G**, **E**

Bars 55–56. **F**: < to bar 55 chords 1–6 only (inaccurate rendering in cramped space of **A²**: as here; see also comment to bar 59)

Bar 57. **F**: *sotto voce* above RH, beginning before chord 2 (no space between staves; cf. bar 9; **A²** as here, also **G**). RH staccato dots from **G** (see bars 29–31, 58–59), first dot also present in **A²** (which slurs RH chords 2–3, slur from bar 56 RH chord 4 not present, nor any analogous phrasing or articulation in bars 58, 60); > to RH chord 3 by analogy with bar 58.

Bar 59. **F**: RH stemmed upwards, staccato dots under noteheads, slur above beam (corruption of **A²** *portato* articulation as here); < to RH chords 1–3, not RH chords 2–4 (inaccurate rendering in cramped space of **A²**: as here, i.e. < spanning RH melodic rise; see bars 50, 55–56)

Bar 61. **F**: ***f***, not ***ff*** (cf. bar 63; **A²** as here). Staccato dot to RH chord 6 from **A²**.

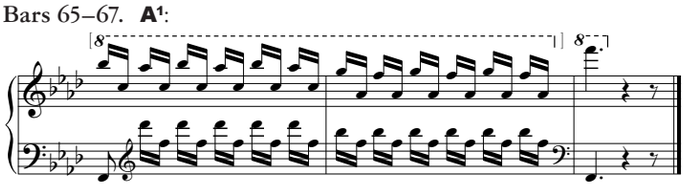
Bars 61, 62. Slur to RH beat 2 from **E**

Bar 64. **F**: no augmentation dot to RH note 7 (**A** as here). **A**: RH note 7 preceded by grace note *a* [♭]¹ (answering analogous grace-note octave *a* [♭]¹/*a* [♭]² written, then deleted in **A¹** in bar 63); in **F**, spacing and untidiness on the staff suggest the grace note was removed at proof stage (possibly to echo bar 63 exactly; cf. bars 29–36, 57–62); this might account for RH phrasing discrepancy between bars 63 and 64.

Bars 64–65. **A²**: no pedalling bar 64 (or bars 49–63), 𝆮. bar 65 LH note 1; **E**: as here except additional pedal change over bars 64–65 (i.e. partly as in **A²**). While pedalling in **F** (as here) ostensibly replaces that in **A²**, a query arises of whether 𝆮. in bar 65 might have remained in the source that served for **E¹** and been inadvertently obliterated in **F** by other additions made at proof stage (see comment to bars 65, 66).

Bars 65, 66. **F**: *leggierissimo*, *smorz.* (not present in **A²**) appear under LH (restricted space between RH and LH); here by analogy with other dynamics (also as **G**)

Bars 65–67. **A¹**:



(RH *ottava* in bars 65–66 undoubtedly omitted by oversight, texturally essential)

Bars 66–67. LH slur from **A²**

Bar 67. **F**: no staccato dot to RH (cf. LH; **A²** as here). RH/LH rests possibly *ad hoc* correction at proof stage of missing RH/LH 𝄾 in **A²** (cf. **A¹**: RH/LH 𝅗𝅥.𝄽𝄾), though they continue hemiola pattern of bars 65–66.

No. 10 in A♭ major

Principal source: **A²**. (**F** is unviable because of endemic omissions and misprints; some evident revisions in **F**, shown here as variants, also make sense only if seen in the context of **A²**.)

Absent in **F**: c. 50 indications from **A²** of dynamics, tempo, phrasing, articulation, fingering, pedal, and sustaining double-stems (see complete list at the end of this Commentary). See comment to bars 1–8, 17–20 regarding deletions at proof stage; the only other omissions that might conceivably have been deletions at proof stage are the opening ***f*** indication and RH accents in bars 26, 38, in the latter case possibly linked to the RH variant at bars 41–42.

Bar 0. **F**: LH 𝄽 (as in **A²**) under RH 𝅘𝅥𝅮 (**G**: LH 𝄾); it is not clear whether the RH duration represents a revision at proof stage or a misprint (the engraver possibly confused by a crotchet upbeat in 12/8 metre, the fingering '1' from **A²** either overlooked or deemed inapplicable to the shortened upbeat). See Op. 10 Nos. 3 and 7, Op. 25 No. 4 for analogous opening dominant upbeats double the duration of ensuing rhythmic articulation. **F**: shape of RH slur suggests it was initially engraved thus (not amended at proof stage to include the upbeat). **ZR**: ***p*** (on **F²,³**, where ***f*** is not present in bar 1).

Bar 1. **F**: *legato* under LH (possibly misreading of *legatis.* in **A²**); first LH slur ends at LH note 6

Bars 1–8, 17–20. **F**: traces appear in reprints of the additional RH >s present in **A²** in bars 1–4, 6–8, 17–20, attesting to their removal at proof stage; in bar 5 these traces erroneously continue the pattern of accents from **A²** in bars 1–4. If the deletions at proof stage were partly aimed at rectifying that error, ironically they embed its effect by cancelling the differentiation of accentuation in **A²** between bars 4 and 5 (an element ostensibly fundamental to this etude); Chopin perhaps considered the RH two-note slurs in bars 1–2 sufficient to convey the differentiation. **F**: >s remain present to bar 4 RH note 8, bar 8 RH note 1

and bar 20 RH chord 8, doubtless in error (contradicting the surrounding pattern), hence their removal here from the RH variant.

Bar 2. Precautionary ♭ to RH note 1 from **G** (and **F** at equivalent bars 6, 56, 70); two-note RH slurs beats 3, 4 from **G**, **E**

Bars 2, 3. **F**: first 𝄋 appears under LH note 5, not 6

Bars 3, 6. **A²**, **F**: LH note 10 has open notehead (i.e. as minim, not crotchet) for sustained voice; corrected here to avoid harmonic conflict on ensuing beat (cf. bar 4 LH note 4, bar 7 LH notes 4, 10). Augmentation dots are implicitly readable to these by analogy with bar 8, also in bars 4, 7 (though equivalent LH minims in bars 1–3, 5–6 can be read as lasting either four or six quavers).

Bar 7. **A²**: no ♮ to LH note 11 (cf. RH chord 12; **F** as here). **A²**, **F**: LH note 5 d^1, not f^1, preceded in **A²** by redundant ♮; this, along with d^1's disruption of rising thumb line and resulting parallel octaves with RH (from a doubled leading note), suggests an error of parablepsis (beat 1 inadvertently copied twice); here by analogy with bar 16 (see also bars 14, 60).

Bars 7–8. Pedalling from **F**

Bar 8. **F**: last 6 RH quavers beamed in pairs, not threes (contradicting > to RH chord 10; either engraver confusion with bar 9 or conceivably an incompletely implemented proof revision relating to bars 26, 38). Precautionary ♭ to RH note 3 from **G³**.

Bar 12. **A²**: no ♭ to LH note 8 (cf. bar 4; **F** as here)

Bar 13. **A²**, **F**: no ♮ to lower note RH chord 6 (**F**: ♮ to RH note 11 instead); here as in bars 1, 5, 59, also **G³** (see comments to bar 55, bar 69)

Bars 15–20, 23–26, 29–32. Second 𝄋 in bar 16 from **G**, **E**, other pedalling from **F** (where some pedal changes appear a note earlier, 𝄋 positioned to left of bass beam)

Bar 16. **F**: LH note 5 g^1, not b[♭]^1 (probably misreading of **A²**, which maintains 𝄢 through this bar), resulting in parallel octaves with RH (from a doubled leading note)

Bar 17. **F**: *legatiss.* (RH variant) appears between staves (cf. bars 1, 9)

Bar 23. ♭ to RH note 9 by analogy with bars 35, 39 (see comment to bars 35, 39; **G**: ♮ to upper note chord 10 instead)

Bar 25. Precautionary ♭ to lower note RH chord 8 from **F** (cf. bars 40, 64)

Bars 26. Precautionary ♮ to LH note 4 from **G³**

Bar 27. Last RH slur from **F**

Bar 28. Fingering, final 𝄋 from **F**; slurs RH note 1 to RH chord 6 by analogy with bar 27

Bars 28–29. **A²**: deleted *cres.* beginning bar 28 LH note 8; the deletion possibly distracted Chopin from indicating dynamics in bar 29 (cf. bars 17, 33; ***pp*** or ***f*** feasible here)

Bars 29–34. **A²**: RH key signature in bar 29 mislocates ♯s in positions c^2, g^2, d^2 (as if ending a a four-sharp key signature); in **F** these bars appear with a four-sharp key signature and compensatory ♮s squashed in as necessary (evidently at proof stage)

Bar 30. **A²**: crotchet upstem to RH note 7 (no discernible musical purpose, possibly an abandoned attempt at stemming the group upwards)

Bars 35, 39. **A²**: no ♭ to RH note 9 (present in **F**, as here, also in **E**; **G**: ♮ to bar 35 upper note chord 10 instead, bar 39 as here); see comment to bar 23

Bar 37. **A²**: no ♭ to LH notes 1, 2 (cf. bars 25, 40, where equivalent ♭s are part of key signature); **F** as here LH note 1 (**G**, **E** as here both notes)

Bar 38. Precautionary ♮ to RH note 9 from **F**

Bars 39–42. **A²**, **F**: RH beaming as here, though analogy with bars 24–26, 35–38 might suggest beaming RH in quaver pairs until middle of bar 42 (or end of bar 40 in **F** variant). Final 𝄋 in bar 42 from **E**, **G³**, other pedalling from **F**.

Bar 41. **A²**: no ♮ to RH note 7, upper note RH chord 8 (cf. RH note 1 bars 41, 42; **F** as here RH note 7). Precautionary ♮ to LH note 4 from **F**.

Bar 43. **A²**: *ottava* line begins prematurely, making RH note 7 an octave too high (**F** as here)

Bars 43–45. **F**: LH variant bar 45 may be read as completing or reciprocating revisions visible on **A²**: bar 43 LH note 4 originally with upper octave, bar 44 LH chord 1 originally with *g* (both erased)

Bars 43, 45. Fingering from **F**

Bar 44. **A²**: ***fz*** partly obscured by revision and deletions to LH (which was then recopied cleanly on staff underneath, without repeating ***fz***)

Bar 45. **A²**: dot under bar 45 LH note 2, offset to left, not clear if error or intended as staccato dot (cf. ensuing E[♭]s)

Bar 49. **A²**: ***fzp*** appears immediately right of LH chord 1, before 𝄞 (no space before); **F**: ***fz*** instead to LH chord 2. Precautionary ♮ to top note LH chord 1, 𝄋 from **F**.

Bars 49, 51–52. **F**: *leggierissimo* from bar 51 LH note 2, instead of present *delicatiss.*, *legatiss. e dim.*

Bar 52. **A²**, **F**: no augmentation dots to LH chord 3; here by analogy with LH chord 1, also bars 51, 53 (**G**, **E** as here)

Bar 55. **A²**, **F**: ♮ to d^2 at RH note 11, not lower note RH chord 6; here by analogy with bars 1, 5, 59 (where ♮ appears at both places in **A²**); see comments to bar 13, bar 69

Bars 61–66, 68–70. First 𝄋 in bar 64 from **G**, **E**, other pedalling from **F** (where some mid-bar pedal changes appear a note early, probably because of restricted space); **E**: additional 𝄋 at end of bar 70

Bar 62. **A²**: lower note RH chord 10 not entirely clear, probably a[♭]^2 amended to b[♭]^2 (emendation possibly read conversely by engraver of **F**, as per variant here)

Bar 63. > by analogy with bars 26, 38 (also envisageable in bars 65, 66, 67 as in bars 41, 42)

Bar 64. Precautionary ♭ to RH chord 8 by analogy with bar 25; **E** variant possibly derived from analogy with bar 40. **A²**: lower note RH chord 10 originally $c♭^3$, then respelled as here (**F**: $c♭^3$ in very cramped space, the ♭ above RH note 9, suggesting an engraving error repaired *ad hoc* at proof stage).

Bars 67. ♭ to LH note 10 appears only in **A²** (this bar very cramped in **F**)

Bar 68. **A²**: no accidentals in this bar (which breaks system in midbar); **F** as here (the omissions in **A²** possibly the result of distraction as Chopin revised this bar)

Bar 69. **A²**, **F**: ♮ to d^3 at RH note 11, not lower note RH chord 6; here by analogy with bars 1, 5, 59 (see comments to bar 13, bar 55)

Bar 72. **F**: *legatissimo*, not *leggieriss.*

Bar 75. ***f*** appears only in **A²**

Bar 76. **A²**: apparent additional crotchet upstems to RH note 7, lower voices RH chord 8 (overwritten by top note), RH chord 10; probably an abandoned attempt at stemming these quaver groups upwards like bar 75 beat 3. **A²**, **F**: top note RH chord 8 minim, tied directly to bar 77 a[♭]^1 (**G**: dotted minim tied similarly to bar 77; **E**: 𝅗𝅥⁀𝅘𝅥𝅯⁀, preceded by 𝄾 above RH note 7); here as metrically correct.

No. 11 in E♭ major

Principal source: **A²** (in which bars 10–15 are indicated as reprise of bars 2–7, with only RH notes of bar 10 written out). **F** is unviable because of endemic omissions and inaccuracies; among the variants from **F** shown here, a few reverse revisions visible on **A²**.

Absent in **F**: over 30 indications from **A²** of dynamics, phrasing, articulation, pedal (none of which could plausibly have been removed at proof stage, except in bar 3 as noted below); see complete list at the end of this Commentary. Various hairpin and other dynamics present in **F** show variant placing from **A²**, without perceptible musical rationale.

Texture. Textural variants (as shown in variants or listed below) suggest Chopin grappling with issues of parallel fifths, **F** sometimes eliminating an occurrence in **A²**, but occasionally introducing one or restoring one deleted in **A²**.

Arpeggiation. A²: no arpeggiation signs to either hand bars 9, 27–32, 36, 39–43; to RH bars 10, 26, 35, 38; to LH bars 19, 23–24, 29, 37–38, 50–51; or to bar 22 RH chord 6, bar 23 RH chord 5, bar 29 RH chord 1, bar 37 RH chord 6; here by analogy with surrounding bars or chords (also present in **F** in bars 27–32, 36, 39–43, for RH in bars 10, 22–23, 26, 35, 37–38, for LH in bars 19, 23–24, 37, 50–51; in **ZR** at bar 9; in **G**, **E** at bar 9, bar 29 RH, bar 38 LH). Arpeggiation signs at bar 44 LH appear only in **A²**, at bar 46 LH in **A²**, **E** only.

Articulation. D: vertical lines indicating articulation breaks after RH chord 1 in bars 1, 2, 3, 6, 7 (despite phrasing), 9, 10, 13, 14, 15, 21, 22, 23, 25, and after bar 27 LH chord 1; part of the aim may have been to clarify articulation in **F** where, from bar 2 onwards, RH chord 1 has either no staccato indication or a dot instead of 𝅥. In bars 5, 13, 26, 28, 30, 31, 32, 35, 38 the RH staccato dot in **A²** might be read as a carelessly written 𝅥.

Phrasing. A² shows some imprecision in the notation of RH slurs, leaving ambiguities that are addressed arbitrarily in **F**. Slurs ending here at RH note 1 in bars 5, 13, 27, 37, 44, 45, 46 and 47 end in **A²** ambiguously above the preceding barline, mostly pointing towards the ensuing RH chord (**F** curtails them to end at the RH chord before the barline, omitting the slur in bar 45); here by analogy with slurs in **A²** that end clearly at RH chord 1 in bars 19, 21, 25, 26, 29, 30, 31 and 32 (as against slurs ending clearly at RH chord 6 in bars 1, 2, 5 *et seq.*). In bar 6 first slur ends in **A²** high between RH chords 3 and 4 (here in relation to ensuing RH slur; bar 14 by analogy, indicated in **A²** as a reprise of bar 6; **F**: bar 6 first slur ends RH chord 6, where system ends; new system in bar 7 begins with carried-over RH slur; in bar 14 slur beginning RH chord 2 continues unbroken through bar 15). In bar 9 RH slur in **A²** ends high between RH chord 6 and ensuing barline, ending a system, a faint trace continuing beyond the barline without subsequent continuation on new system; here by analogy with bar 1 (**F** as here). In bar 16 **A²**, **F** omit to complete RH slur carried past bar 15 (bars 14–15 indicated in **A²** as repeating bars 6–7, bar 15 ending a system in **F**); here by analogy with bars 19, 21, 24 *et seq.* In bar 35 slur in **A²** ends after RH chord 6, new slur in bar 36 begins just before RH chord 2 (**F**: slur break over barline; see bars 3–4; here by melodic logic, to avoid new phrase beginning with repeated note). **A²**: RH slur ends clearly at bar 39 RH chord 6, no further RH slur until new system from bar 43 begins with carried-over RH slur; here by harmonic logic from bar 42 chord 6. (**F** conversely extends RH slur beyond bar 39, where a system ends, without subsequent continuation on new system, then RH slur to bar 43 chords 1–2. A single slur could thus be envisaged bar 38 RH chord 2 to bar 43 RH chord 2 (see bars 7–8), though this is reciprocally unsupported at either beginning or end by **A²** or **F**.) In bar 45 RH slur in **A²** begins just after RH chord 3 (space cramped, possibly a vagary of the pen stroke; here by analogy with bar 44). See also comment to bar 10.

Bars 1, 5, 13, 33, 37. **F**: LH note 1 with separate quaver flag, not beamed to LH chords 2–6; see comments to bars 8–9, bar 48

Bar 2. Precautionary ♭ to middle note RH chord 1 from **D**

Bar 3. **G**: RH chord 2 contains $b\flat^1$ (but not in bars 11, 35); provenance unknown

Bars 3, 11. **A²**: 𝒫𝑒𝒹. at bar 3 RH/LH chord 1 (bar 11 indicated as reprise), contradicting harmony, probably inadvertent repetition by rote from bar 2, not repeated in bar 35, hence removal here (in **F** it appears only in bar 11, with ✻ at end of bar 12)

Bar 4. **F**: LH chord 1 includes *e*[♭] (probably misprint; not present in bars 11, 36). **A²**: LH chord 4 includes lightly deleted *g* (see **F**, **G**, **E** variant), not present in bar 36 (bar 12 indicated as a reprise of bar 4), the deletion possibly to obviate parallel fifths.

Bars 5, 9, 13. ***p*** bar 5 from **ZR** (see bar 1, also cresc. bars 3, 4); bars 9, 13 by analogy

Bars 6, 14. **A²**, **F**: ✻ appears just after bar LH chord 6 (in **A²** written only in bar 6, probably inadvertent repetition by rote from bar 5, bar 14 indicated as reprise); here by analogy with phrasing (see general comment above concerning phrasing)

Bar 8. **A²**: no cancelling ♮ to middle note RH chord 4, top note LH chord 4 (cf. bar 4; **F** as here)

Bars 8–9. **F**: bar 8 LH chords 4–6 beamed together, bar 9 LH note 1 with a separate quaver flag (see comment to bars 1, 5, 13, 33, 37)

Bar 9. ✻ from **F** (see bar 1)

Bar 10. **A²**: only the RH notes of this bar are written out, above 'comme la 2de mesure du commencement' written on lower staff; here as bar 2 for articulation, phrasing, dynamics (all absent in **F**)

Bar 15. **F**: no *a*[♭] in LH chord 1 (bars 7, 39 as here)

Bars 15, 39. LH variant from bar 7 also envisageable here (avoiding parallel fifths; **F** as here)

Bar 16. LH staccato dot from **G**, **E** (see bar 8)

Bar 17. **F**: bottom note LH chords 5, 6 spelled *A*♮ (with precautionary ♭ to top note RH chord 5, bottom note bar 18 LH chord 1; top note RH chord 6 as here)

Bars 17, 19, 21, 23, 25. **F**: no ***fz*** bars 17, 19, 23, 25; bar 21 conversely with ***fz***, not ***f*** (probably misreading of **A²**, where the horizontal stroke of ***f*** abuts the ensuing ♭)

Bar 20. Analogy with bar 18 suggests that top note LH chords 5, 6 may have been intended as *a*[♭]^1, not f^1 (avoiding parallel octaves into bar 21; **A²**: middle note in each chord amended from *a*[♭], to *b*[♭]; the revision may have distracted attention from the top note)

Bars 22, 37, 38. RH variant matches matching emendations visible in **A²** at bars 5, 6, 17, 19, 21, also bars 13, 14 by default reprise)

Bar 24. **A²**, **F**: no ♭s to RH/LH chord 6 (cf. bar 23; **D** as here)

Bar 26. Precautionary ♭ to middle note RH chord 1 from **F**

Bar 27. Precautionary ♭ to bottom note RH chord 2 from **G³**, to top note LH chord 5 from **F**. **A²**: slur to RH chords 5–7 (signifying triplet bracket; not present in **F**). ***p*** by analogy with bars 25, 29 (cf. bars 26, 28).

Bar 28. **F**: ***p*** at chord 1, then *dolcissimo* between the staves; no ***pp*** <>

Bar 30. **E**: ♭ to top note RH chord 5

Bar 31. Precautionary ♮ to top note LH chord 5 from **F**

Bar 32. **A²**: no ♮ to top note RH chord 3 (cf. bar 29: F as here). **F¹**: no precautionary ♮ to middle note RH chord 5; **F²,³** have ♮♭ (♭ overprinting the arpeggiation sign), probably a botched correction, one symbol intended to replace the other (either is viable, though ♮ more plausible). Precautionary ♭ to top note LH chord 1 from **G**, **E**; final 𝄐 from **E**, **G³**.

Bar 33. Staccato dot to RH/LH chord 1 from **F**

Bars 33, 34. 𝄐 from **E**, bar 34 𝄋. from **F**

Bars 34, 38. **D**: vertical slur before penultimate RH chord, curling left of and over the grace note, indicating order of arpeggiation (grace note third, before top note)

Bar 36. **A²**: no ♮ to g^2 RH chord 4, no ♭ to a^2 RH chord 5 (cf. bar 4; **F** as here)

Bars 36–37. **ZR**: < through bar 36, ***p*** at bar 37 RH/LH chord 2 (see bars 4–5)

Bar 37. Staccato dot to LH note 1 from **F**

Bar 38. **A²**, **F**: no ♭s to penultimate RH chord; here as in bars 6, 14 (**G**, **E** as here)

Bar 39. LH variant from bar 7 also implicit here

Bar 40. **A²**: no ♮ to middle note RH chord 6, top note LH chord 6 (cf. bar 41; **F** as here)

Bar 41. Precautionary ♮ to bottom note LH chord 4 from **F**

Bar 43. **A²**: LH chord 2 *e*[♭]^1 notehead written thinly, possibly overlooked at engraving for **F¹**

Bar 44. Staccato dot to LH note 1 from **E** (see bar 46). **F**: bottom note LH chord 2 *g*, not *e*[♭] (probable misprint); middle note RH chord 4 misprinted as *a*[♮]^2.

Bars 44–47. Added pedalling by analogy with bars 25–28 (**F**: 𝄐 at end of bar 45)

Bar 45. Precautionary ♮ to bottom note RH chord 2 from **G³**

Bar 46. **A²**: no ♭ to bottom note RH chord 2 (cf. bar 44; **D** as here). Variant from **D** (in Chopin's hand, with slur over last three chords readable as triplet bracket) might be regarded as a compositional correction, answering bar 27.

Bar 47. Precautionary ♮ to bottom note RH chord 2 from **D** (also **G³**)

Bars 47–49. RH slurs, staccato dot to bar 48 RH chord 1 by analogy with bars 45–47, also bar 16; single slur bar 47 RH chord 2 to bar 49 RH chord 1 also viable, in relation to bar 48 beaming

Bar 48. **A²**: faint trace of erased *e*[♭]^3 in RH chord 2 (see variant from **F**, **G**, **E**); LH chord 1 beamed together with LH chords 2–6 (impractical to print; here by analogy with bar 16; **F** as here). (**F¹**: faint staccato dot to LH chord 1, fading in successive reprints).

Bars 48, 49. **A²**: no ♮ to top note RH chord 4 (**F²,³** as here)

Bar 49. **A²**: LH chord 3 includes deleted d^1 (not present in bar 48); LH chord 5 untidily written, c^1 unclear (possibly overlooked by engraver); cf. variants from **F**, **G**, **E**

Bars 50, 51. Precautionary ♭ to middle note LH chord 5 from **G**

Bar 52. **F**: ***f*** just after RH/LH chord 2 (close spacing between RH/LH suggests that *sotto voce*, < were never engraved). Staccato dot to RH chord 1 from **F**.

Bars 52–53. *Ottava* beginning bar 52 RH chord 6 from **ZR**, also in **G**, where it also appears less plausibly above LH (it was not Chopin's habit to notate *ottava* above 𝄢); in **ZR** 8^{---} was initially pencilled just above RH, then overpencilled in orange for both hands (possibly copied from her additional **G** exemplar). Repetition of tessitura either before or after the chords in question is unavoidable here, whichever octave is used; see also comments to Etude 4 bar 81, Etude 5 bars 83–84.

No. 12 in C minor

Principal source: **A²**. (The issues with **F** in Etudes 10, 11 also apply to Etude 12.)

Absent in **F**: almost 40 indications from **A²** of dynamics, phrasing, articulation (see complete list at the end of this Commentary); none of them seem likely to have been removed at proof stage.

Fingering in italics is from **D** as follows: bars 6, 12, 18–19, 41, 57, 79–80; bar 7 LH notes 1–2; bar 25 LH note 2; upper fingering '1' to bar 40 LH notes 4, 7; bar 73 LH notes 5, 7, 9, 11, 15; bar 74 LH notes 4, 10, 14 (see also comments to bar 25, bar 41). All other fingering in italics is from **F**.

Bar 1. 𝄾 in **F**, **G**, **E** variant from **A²**, **G**

Bars 2, 4. > to RH in **F**, **G**, **E** variant possibly a misrendering of intended long accent to RH chord 1, added at proof stage

Bars 3–4. **A²**: continuation lines after bar 3 ***f*** and before bar 4 ***f***, ostensibly connecting them

Bars 3, 41. **A²**: slur above LH notes 2–7, new slur from under note 7 (ending as here in following bar); joined here by analogy with bars 1, 43 (**F**: bar 3 as here, bar 41 as **A²**; **E**: both bars as here)

Bar 4. > to LH note 9 from **F**

Bar 5. 𝄾 to RH chord 1, staccato dot to LH note 1 by analogy with bar 45

Bars 1–6. >s could be read as long accents (less so in analoguous bars 41–43)

Bars 7–9. **A²**: RH slur beginning bar 7 extends just beyond bar 8, where system ends, without subsequent completion on new system (bar 9 LH slur from LH note 1, as here; **F**: slur bar 7 RH note 1 to bar 8 RH note 16, then slur bar 9 LH notes 2–16)

Bars 10–11, 12–13, 20–21, 22–23. RH cross-bar slur in bars 10–11 from **E**, in bars 12–13, 22–23 from **F** (where equivalent slur also appears to bars 23–24, probably in error for bars 20–21 a system above; cf. bars 11–12, 13–14 *et seq.*); bars 20–21 here by analogy

Bar 12. > between staves from **F**

Bars 14–15, 54–55. **F**: end of tie to bar 15 RH chord 1 slightly raised to clear the ♮ (see **F**, **E** variant; **G**: no tie bars 14–15); raised higher again at bar 55 RH chord 1 (beginning a new system), giving the appearance of a slur to d^3 (a reading applied by many later editions to both bars); **E** as here

Bar 15. RH 𝄾 slightly spread in **A²**, feasibly readable as 𝄿 (but much smaller than Chopin's bold written 𝄿 at bar 1 or in Etudes 9 and 11).

Bars 17–18. **F**: LH slur breaks between these bars

Bar 18. *dim.* from **F**

Bars 18, 58. **A²**, **F**: no precautionary ♮ to LH note 1 (here by analogy with bar 75, also in **G³**). **A²**: no ♮ to LH note 8 (**F** as here).

Bar 20. *sotto voce* from **F**

Bar 22. **F**: < between staves appears above LH notes 7–9 (instead of at end of bar), followed by *cresc.* (inaccurate engraving in cramped space)

Bar 25. **F**: fingering to LH notes 2–3 erroneously transposed as '*2 3*'; here as corrected in **D** at LH note 2, in **G**, **E** both notes

Bars 25–26. **A²**: additional slurs to bar 25 LH notes 6–9, LH note 15 to bar 26 LH note 1 (written under present slurs, ostensibly contradicting them, hence removal here)

Bars 25–27. RH slur from **E**

Bar 26. Precautionary ♮ to LH note 3 from **F**

Bar 27. **A²**: no ♮ to *a*[♮]^2 RH chord 3 (**F** as here). **F**: LH note 7 as here, LH note 8 semiquaver, not demisemiquaver (no trace of an effaced beam, suggesting engraver error rather

than proof emendation; **G**, **E**: both notes undotted semiquavers; see also RH at end of bars 30, 32, 56, 62).

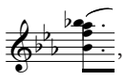
Bars 27–28. **F**, **G**, **E** variant: **F** misprints bar 27 last RH chord with g^2, not f^2 (**G**, **E** as here); RH slur from middle of bar 27 ends ambiguously (after final RH c^3 in bar 27 in **F**, ending a system; at c^3 itself in **G**; as here in **E**

Bar 28. Middle note RH chord from **F**

Bar 30. **A²**, **F**: LH slur broken between LH notes 4 and 5; here by analogy with bar 32 (**A²**: slurs originally written to LH notes 2–4 then LH notes 5–8, the latter slur then extended to note 16, the earlier break probably left by oversight)

Bars 30, 32. **A²**: rhythm of RH chords 2–3 probably intended to mitigate parallel ninths with LH; **F**: rhythm instead in bar 30, [*sic*] in bar 32; **G**, **E**: in each bar (layout of **F** suggests engraving error rather than proof emendation, as stem lengths and beam position – notably in bar 32 – leave insufficient space for demisemiquaver beam; the engraver might have confused the location with bars 29 and 31, where needlessly long stems in **F** allow space for more beams)

Bars 33–34, 34–35. RH cross-bar slur bars 34–35 from **F**; RH bars 33–34 by analogy

Bar 34. **F**: RH chord 3 misprinted as  , intent undoubtedly as in RH variant (as per **G**, **E**, except precautionary ♭ to *a* [♭]^2 appears only in **G**^{1,2})

Bar 35. **A²**: no ♭ to LH note 7 (cf. bars 33, 34, also bar 36 LH note 5; **F** as here)

Bar 37. **A²**: ***fz***, as written, spreads above LH notes 1–4, followed by > aligned above LH notes 5–7 (between > and long accent in size; **F**: ***f***, not ***fz***, long accent above LH notes 2–4; **G**: ***ff***, not ***fz***, long accent above LH notes 1–3); here by analogy with bar 64, reading > as integral to the chord's dynamic. See comments to bar 40, bar 67.

Bars 39–40. **A²**: bar 39 RH slur ends as here, followed by a line extending to just after bar 40 chord 1, probably to delineate RH from an impinging revision to bar 35 LH on the system above; **F** treats the line as prolongation of the slur, ending the slur at bar 40 RH chord 1

Bar 40. **A²**: RH > appears after RH chord 1, aligned above RH notes 3–4 (no space above or below RH chord 1; **F**: no >); here by analogy with bar 64 (see comment to bar 37)

Bar 41. **F**: ***ff*** at bar RH/LH chord 1, not note 2. Upper note LH chord 1 from **F**. Fingering '2' from **D** (written above note), its base stroke partly obscured by the slur (see comment to bars 3, 41), making it appear ambiguously like an articulation break; corroborated as here by a nearly identical '2' fingering in **D** at Op. 10 No. 7 bar 38).

Bar 42. **F**: additional > to LH note 13 (see **F**, **G**, **E** variant at bars 2, 4)

Bars 42–43. **A²**: slur from bar 42 RH chord 2 extends to barline, where a system ends, without subsequent continuation on new system (**F**: tie over barline to RH g^2s instead); here by analogy with bars 44–45

Bars 43. > to LH notes 4, 8, 12 from **F**

Bars 43, 45. Staccato dot to LH note 1 from **E**. **F**: ***f*** at RH chord 1 (possibly error for ***fz***), no ***ff*** at bar 45 RH note 2; see comment to bar 41.

Bar 44. **A²**: LH slur fades out above LH note 9 (cf. bar 42; **F** as here). LH >s from **G³** (where one also appears to LH note 13: see comment to bar 42).

Bar 45. LH note 1 clear in all sources, though cf. bar 5

Bars 50–51. < beginning bar 50 RH chord 1 from **F**

Bar 51. **A²**: vertical stroke of ***p*** doubles back upwards, probably a calligraphic quirk, though feasibly readable as ***pp*** (see bars 11, 53; **F** as here)

Bars 52, 55, 56, 60. RH slur second half of bars 56, 60 from **F**, in second half of bar 52 based on **F** (where slur begins RH chord 2, the staccato dot not present), in bar 55 by analogy. These replace slurs in **A²** over each RH triplet group signifying triplet brackets, the one over bar 55 RH chords 5–7 retained in **F**.

Bar 53. LH slur from **E**

Bar 55. **A²**, **F**: no cancelling ♭s to RH chord 6; here by analogy with bar 15 (also present in **G**)

Bars 57–58. **A²**: LH slur extends beyond bar 57, where system ends, without subsequent continuation on new system; here as slur end bar 18 (**F**: slur ends bar 57 LH note 16)

Bar 62. Each < > from **G³**

Bar 64. > to LH notes 5–7 from **F**

Bar 66. < from **F**

Bars 67. **A²**: > (absent in **F**) appears after ***f***, aligned above LH notes 4–6 (no space under chord); here by analogy with bar 64 (see comments to bar 37, bar 40). **A²**: dot above RH chord 4, probably unintended (**F**: no dot, RH slur ends RH chord 3, with long accent under RH chord 3, possibly mislocation for bar 68 RH chord 1, where no > appears).

Bar 68. Precautionary ♮ to LH note 3 from **F**

Bars 69–70. RH slur based on **D** (pencilled by Chopin over bar 69, extending beyond barline at end of system, without subsequent continuation in bar 70; here by analogy with bar 67 and in relation to bar 71)

Bar 70. Beat 2 LH slur from **F**

Bars 71–72. **A²**: top note bar 72 RH chord 1 written blotchily over an illegible erasure ('mi' written to its left as clarification); RH phrasing, along with extent of arpeggiation sign, implies RH tie over barline as here. **F** (RH variant): arpeggiation sign as in **A²**; phrasing implies extension to top note, as here (unless chord is tied over from bar 71).

Bar 73. *cresc.* appears only in **A²**. Staccato dot to LH note 1 from **F**.

Bars 73–77. **A²**: separate LH slurs bar 73 LH notes 2–15 (at end of system), bar 74 LH notes 6–16 (on new system), bars 75–76 (**F**: as **A²** except bar 74 LH notes 1–16); redrawn by Chopin in **D** as here

Bar 75. **A²**: no ♯ to LH note 2, no ♮ to LH note 8 (cf. bars 18, 58, 76; **F** as here; **G³**: ♮ also to LH note 5, doubtless by erroneous analogy with RH)

Bar 77. **A²**: LH staccato slightly elongated, also readable as ▾ ; cf. RH, also bars 79, 81 (**F**: no staccato in these three bars)

Bars 77–78. **A²**, **F**: LH slur extends beyond bar 77, where system ends, without subsequent continuation on new system (here by analogy with bars 1–2)

Bar 78. **A²**: RH minims aligned above LH notes 5, 12 respectively, < above LH notes 10–14 (in **F** above LH notes 1–9); < here in relation to RH

Bars 79–80. **A²**: LH slur peters out above bar 79 LH note 11 (cf. bars 1–2; **F** as here)

Bar 80. **A²**, **F**: no augmentation dot to top note RH chord 1 (present in **G³**). **F**: lower note RH chord 2 minim (like upper note), not crotchet.

Bars 80–81. **A²**, **F**: RH slur ends at barline ending bar 80; here by analogy with bars 78–79 (in **F** slur extends past bar 80, where system breaks, without completion in bar 81)

Bars 81–82. **E**: slurs bar 81 RH/LH note 2 to bar 82 RH/LH note 16 (as in bars 1–2)

Bar 82. **A²**: no ♭ to RH/LH notes 7, 15 (cf. bar 81, where it appears only to RH/LH note 6; **F** as here bar 82 RH/LH note 7)

Bar 83. **A²**: RH chord 1 originally with *g*, not *f* (see bar 80, also bar 27), possibly explaining RH articulation; ***fff*** appears between RH chord 2 and barline (intent probably as here, though feasibly readable for bar 84). **F**: no RH slur, no ***fff***; **D**: ***ff*** pencilled above upper staff.

Bar 84 **F**: staccato dots, not ˙s, above RH chords 1, 2. **ZR**: ***fff*** pencilled under lower staff.

***

Complete list of indications in Etudes 8, 10, 11, 12 that appear in **A²** (principal source for EP 73227) but not in **F**:

No. 8: bar 2 fingering; bar 3 fingering to LH notes 1, 3; bars 3–5 phrasing; bar 4 first RH >, LH staccato dots; bar 6 <; bars 7–10 LH staccato dots; bar 8 RH slur, last two accents; bars 10–12 phrasing from bar 10 note 9; bar 12 thumb indication at notes 1, 13; bar 15 LH slur, last staccato dot (present in **G**, **E**), bar 16 last LH slur; bar 17 last LH staccato dot (present in **G**); bar 18 LH slur (present in **G**, also in **E** beginning a note earlier), mid-bar staccato dot; bar 19 mid-bar staccato dot; bar 21 RH slur, last staccato dot (present in **G**); bar 25 slur; bar 31 staccato dots (first one present in **G**); bar 32 accents; bar 35 last staccato dot (present in **G**); bars 35–36 RH phrasing; bar 38 staccato dot; bars 39–40 LH slur over barline; see comment to bars 47, 49; bar 48 >; bar 49 staccato dot, *cresc.*; bar 63 last staccato dot (present in **G**); bar 65 LH staccato dots, tie (all present in **G**, **E**); bar 67 first staccato dot (present in **G**, **E**); bars 68–70 RH phrasing; bar 70 > (present in **E**); bar 71 final RH 𝄾 𝄿; bar 73 ***fz***, beat 4 crotchet stem; see comment to bar 74; bar 77 LH fingering (see also below); bars 78–79 RH phrasing; bar 79 accents, staccato dot; bar 80 staccato dot; bars 85–89 RH phrasing; bar 89 RH accents, final LH *5 4* fingering; bar 90 LH fingering; bar 91 *con forza*; bar 93 ***ff***. There is no viable reason to consider any of those as probable removals at proof stage, except at bar 12 LH (see comment to that bar).

No. 10: bar 1 LH 1st staccato dot, fingering to LH note 10; bars 2–4 dynamics except for bar 3 > (no space in bar 4); bar 4 final 𝄐 (present in **E**, **G³**); bar 7 second LH staccato dot, slur, crotchet stem; bar 8 ***f***, LH crotchet stem and augmentation dot; bar 15 broken line after *cresc.*, bar 16 ***f***, ***fz***; bar 21 ***p***, *sotto voce*; bars 26, 38 > (no ghost traces appear in **F** reprints); bars 28–29 *poco rall.*, *A tempo*; bars 35, 39 broken lines after *cresc.*; bar 37 both >s; bar 42 beat 4 LH crotchet stem; bar 43 staccato wedges, >, ***fz***; bar 44 ***fz***; bar 45 RH slurs; bars 45, 48 mid-bar 𝒫𝒹.; bar 49 *delicatiss.*; bars 50–51 LH lower cross-bar tie; bars 51–52 *e dim.*; bar 52 augmentation dots to LH chord 1 minims; bar 54 𝄐 (present in **G**), LH fingering (present in **E**); bars 54–55 bass staccato dots, ***pp***; bar 56 𝒫𝒹., first bass staccato dot; bar 63 LH crotchet stem; bar 67 ♭ to LH note 10; bar 68 *rall.*; bar 69 broken line after *dolciss.*; bars 75–76 ***f***, RH slurs; bar 77 𝄐. Of these, only the opening and closing dynamic indications might viably be considered as possible removals at proof stage, along with any conceivable rationale for omitting the RH accent pattern linking bars 26, 38 and 41–42. **F** retains > to bar 4 RH chord 8, bar 8 RH note 1 (beaming bar 8 beats 3–4 in quaver pairs, possibly confusion with bar 9); **G**, **E** show a few further incidental variants of > placing.

No. 11: bar 1 ***p*** (after ***fz***); bars 1–2, 6, 9–10, 14 < >; bars 3, 11, 25 staccato wedge; bar 5 LH staccato dot (present in **E**); bars 7, 15 *cresc.* - -; bar 8 second >; bars 17, 19, 23, 25 ***fzp*** (see comment to bar 21); bars 26, 28 < > (no space between staves); bar 34 slur; bar 50 LH slur, beat 3 > (**F** extends < to RH/LH chord 6); bar 51 beat 3 >, LH >; bar 53 first 𝄐; bar 54 𝒫𝒹. (present in **E**). Various hairpins that do appear in **F** begin or end earlier or later than in **A²**.

No. 12: bar 10 *appassionato*; bar 18 accent; see comment to bars 25–26; bar 27 ***fz***, > to LH note 9, slur from LH note 13; bars 29, 31, 32, 34 LH staccato dot (present in **E**); bar 33 cresc. - - -, also - - - in bar 34; bar 38 LH >; bar 41 second > (present in **E**), bass staccato dot; bars 45–46 RH slur (present in **E**); bar 50 ***f***; bar 57 staccato dot; bar 55 penultimate RH slur (present in **G**, **E**); bar 58 >; bar 61 ***p***; bar 62 >, ties and bottom slur from RH chord 1, staccato wedge; bar 68 >; bar 71 accent; bar 72 mid-system <; bar 73 *cresc.*; bars 77, 79 LH staccato dots, >; bar 80 <, bar 81 ***p***, RH accent; bars 83–84 RH slur, ***fff***