

## Comments

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

### On the edition

Our musical text generally follows the main source. Obvious scribal or engraver's errors, especially errors in accidentals, have been corrected without comment, or adapted to modern engraving rules. Placement of cautionary accidentals has been silently adapted to modern practice. The direction of note-stems, beams, grace notes, clefs, and the division of chords or individual voices between the staves all follow Chopin's notation in the autograph where this is available; only when legibility of the printed text risks being compromised have we adapted the layout to conform to modern engraving practice. For phrasing, staccato dots, and pedal markings, we follow the notation of the autograph in cases of doubt, since only in the rarest instances can variations in these signs in the first editions be traced back to the composer. All other editorial additions to the musical text appear in parentheses. Square brackets indicate additions from secondary sources, with more detailed information supplied in footnotes or individual commentary.

Fingerings: The authenticity of the surviving fingerings in the student copies of Ballades 2 and 3 (see *Sources*) can be only partially confirmed (see *Preface*). Even when there may be proof that these do emanate from Chopin, they have of course been tailored to the needs and abilities of a particular student. We reproduce these fingerings in italics. Where a number of student copies carry the same fingering, they are brought together into a single, consistent fingering. When the fingerings vary, we present the alternatives in parentheses. The provenance of the fingerings is explained at the beginning of the *Individual comments* to Ballades 2 and 3.

## Ballade no. 1 in g minor op. 23

### Sources

A<sub>Fr</sub> Autograph fragment of M 1–13, head title “Largo”. The notation breaks off at the end of a line after M 13, the following line still displays the brace, clefs and key signature in Chopin's hand, after which the two staves are empty. The manuscript was obviously intended as a fair copy, but for unknown reasons never completed. A<sub>Fr</sub> is closely associated with A (see below). This is shown by details in the notation (placement of dynamic marks, added extensions of slurs in M 8/9, 10/11) and the same page layout. Deviations from A are documented in the *Individual comments*. Warsaw, Fryderyk Chopin Museum (Muzeum Fryderyka Chopina), shelfmark MC.488-2017.

A Autograph. Title page: “Ballade | pour le piano forte | dédié à M<sup>e</sup> le Baron de Stockhausen | par | FF Chopin [right, in another hand, along with what follows:] op. 23. | Leipsic chez Breitkopf & Härtel. | Paris chez M. Schlesinger. | Londres chez Wessel & C<sup>o</sup>. | [again in another hand:] M. S. 1928.” Fair copy, but with extensive corrections by Chopin. Engraver's markings throughout the manuscript indicate its use as engraver's model for the first French edition (F). In the private collection of Gregor Piatigorski, USA. Photographic copy is in the Photogramm-Archiv of the Chopin-Society, Warsaw, shelfmark F. 1468.

F First French edition (F1, F2).

F1 First French edition, published Paris, Maurice Schlesinger, July 1836. Plate no. “M. S. 1928”. Title page: “Ballade | pour le Piano | dédiée à M<sup>e</sup>. Le Baron de Stockhausen | PAR | F. Chopin | [left:] Op: 23 [right:] Pr: 7<sup>l</sup>.50<sup>c</sup>. | Propriété des Editeurs | PARIS, chez MAURICE SCHLESINGER, Rue Richelieu, 97 | [left:]

Leipsic, chez Breitkopf et Härtel [right:] Londres, chez Wessel et Comp<sup>te</sup>”. Copy consulted: Bibliothèque nationale de France, Paris, shelfmark Vm<sup>12</sup> 5500.

F2 Later, corrected printing of F1, published August 1836 by the same publisher, with identical title page and plate number. Copy consulted: Chopin-Society, Warsaw, shelfmark M/176 (part of the Jędrzejewicz miscellany).

G First German edition, Leipzig, Breitkopf & Härtel, June 1836. Plate no. “5706”. Engraving is based on a lost manuscript, or is a re-engraving based on F1. Title page: “Ballade | Pour le Piano | composée et dédiée à M<sup>e</sup>., Le Baron de Stockhausen | par | F. CHOPIN. | Propriété des Editeurs. | [left:] Oeuv. 23 [right:] Pr. 20 Gr. | à Leipsic | chez Breitkopf & Härtel. | Paris, chez M. Schlesinger. Londres, chez Wessel et C<sup>o</sup>., | S<sup>t</sup>., Petersbourg, chez Bernard & Holtz. Varsovie, chez G. Sennewald. | Enregistré dans les Archives de l'Union | Lith. de Fr. Krätzschmer à Leipsic”. Copy consulted: Staatsbibliothek zu Berlin · Preußischer Kulturbesitz, shelfmark Mus. 18122.

Gn New engraving by Breitkopf & Härtel in collection entitled “Album Musical” (pp. 9–25), plate no. “5766”, published (like G) in 1836. A new engraving, based on G. Title page: “ALBUM MUSICAL | Sammlung | der neuesten Original Compositionen | FÜR | Piano und Gesang | von | F. Chopin F. Hünten | F. Liszt C. Löwe | F. Mendelssohn G. Meyerbeer | Panseron L. Spohr | poetisch eröffnet | von | FR. RÜCKERT. | Eigentum der Verleger | LEIPZIG | Bei Breitkopf & Härtel. | Eingetragen in das Vereins-Archiv. | Lith. bei Fr. Krätzschmer, Leipzig”. Head title is “Ballade | sans paroles | POUR LE PIANO-FORTE | composée par | FRED. CHOPIN | Propriété des Editeurs.” Copy consulted: Staatsbibliothek

- zu Berlin · Preußischer Kulturbesitz, shelfmark DMS 50717 (1).  
 E First English edition, London, Wessel & C<sup>o</sup>, August 1836. Plate no. “(W & C<sup>o</sup> N<sup>o</sup> 1644)”. New engraving, based on F1. Title page: “L’AMATEUR PIANISTE, | N<sup>o</sup> 69. | LA FAVORITE, | Ballade, | pour le | PIANO = FORTE, | dédiée à | M<sup>r</sup>. Le Baron de Stockhausen, | par | FRED. CHOPIN. | (de Varsovie.) | Ent. Sta. Hall. | OP. 23. Copyright of the Publishers Price 4 | Paris, M. Schlesinger. Leipzig, Breitkopf & Härtel. | LONDON, | WESSEL & C<sup>o</sup> Importers of Foreign Music, and Publishers of All the Works | of CHOPIN, CZERNY, KUHLAU, HUMMEL, SOWINSKI, THALBERG, & c. | N<sup>o</sup> 6, Frith Street, Soho Square”. Copy consulted: British Library, London, shelfmark h.472.e.(10.).  
 OD Camille O’Meara-Dubois’ student copy of F2, with autograph insertions by Chopin. Bibliothèque nationale de France, Paris, shelfmark Rés. F. 980 (II, 10).  
 RZ Copy of G by Chopin’s pupil Zofia Rosengardt-Zaleska, with entries possibly by Chopin. Bibliothèque Polonaise de Paris – Société Historique et Littéraire Polonaise, Paris, shelfmark F.N. 15840 (a).

#### On reception

##### Mikuli

*Fr. Chopin’s Pianoforte-Werke. Revidirt und mit Fingersatz versehen (zum größt-ten Theil nach des Autors Notirungen) von Carl Mikuli. Band 4. Balladen.* Leipzig, Fr. Kistner. New printing, published 1879.

##### Scholtz

*Balladen von Fr. Chopin.* Kritisch revidiert von Herrmann Scholtz. Neue Ausgabe von Bronislaw v. Pozniak. C. F. Peters. Published 1948–1950.

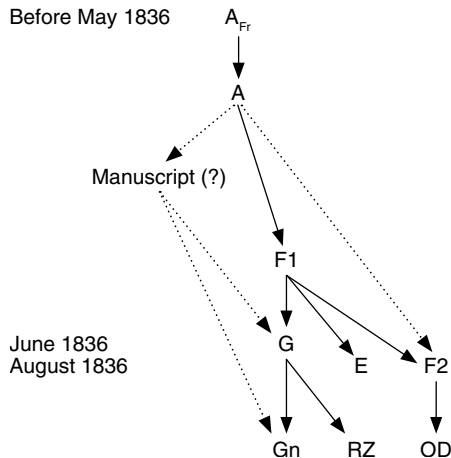
##### Paderewski

*Fryderyk Chopin. Complete Works. III: Ballades Pour Piano.* Comité de Rédac-

tion: I. J. Paderewski, L. Bronarski, J. Turczynski. Eighth Edition. Copyright 1949 by Instytut Fryderyka Chopina, Warsaw, Poland.

#### Relationship between sources

Before May 1836



We draw the following conclusions from the detailed examination of the sources set out in the *Preface*: F2 is the main source, since it was the latest source to be reviewed by Chopin. A has value as a secondary source, since it enables correction of engraver’s errors or inaccuracies in F2; A<sub>Fr</sub> has only been consulted for comparison. G also functions as a secondary source, since the readings it transmits were possibly authorised by Chopin. The remaining print sources are disregarded, except where their readings affect the later editions (from Mikuli, Scholtz, and Paderewski). See the *Preface* concerning the importance of the later editions and the general source value of the student copies.

#### Individual comments

G has *Lento* instead of *Largo*, A<sub>Fr</sub> has time signature  $\text{♩}$  instead of  $\text{♩}$ .

1 l: A<sub>Fr</sub> has > in the upper voice.

3–8: RZ has the indication *petite ped.*, meaning *una corda*, up to the beginning of M 8.

7 u: A<sub>Fr</sub> has > instead of << in M 6 f.

l: We give  $eb^1$  in accordance with main source E, A<sub>Fr</sub>, and with a correction in RZ. Later impression of Scholtz has  $d^1$  in the main text, and has the  $eb^1$  from F in a footnote. Mikuli’s footnote reads: “Frau Princess M. Czartoryska, Frau F. Streicher

[both of them Chopin pupils] and Herr Dr. F. v. Hiller maintain the authenticity of this  $Eb$  against the *D* of older editions”. The  $d^1$  reading in G is possibly an attempt to avoid parallel fifths between  $c^1/g^1$  and  $eb^1/bb^1$ .

8: A<sub>Fr</sub> lacks *Moderato*. – A<sub>Fr</sub> has *p*.

8, 10, 12, 14, 16, 18, 20 u: The stem of the 1<sup>st</sup> note of each eighth-note group in A and F is inconsistently given as  $\text{♩}$  or  $\text{♩}$ ; but compare M 94–100 and 194–200, where the sources consistently give a double stem each time.

9 f.: Here and in all parallel passages Chopin notates the articulation of the accompanying chords in A and A<sub>Fr</sub> as follows:



The slurs in the upper system thus apply also to the notes in the lower system. This particular notational practice is also to be seen in other Chopin autographs (for example, in no. 18 of the op. 28 *Préludes*).

9, 11, 13 u: A<sub>Fr</sub> has > on 2<sup>nd</sup> note of the upper voice.

9–11 l: A<sub>Fr</sub> has continuation of pedalling; whole-measure pedalling in M 9, half-measure in M 10, in M 11  $\text{♩}$  only on 1<sup>st</sup> note, \* is missing.

10, 12 u: A<sub>Fr</sub> lacks > .

13: A<sub>Fr</sub> has << in the 2<sup>nd</sup> half of measure.

18, 20 u: A and F lack > , as does Mikuli. G in M 18, and E in M 18 and 20, add > . Paderewski and Scholtz follow E.

20 l: A lacks 2<sup>nd</sup> slur.

23 l: F and G lack staccato on  $Eb$  and *D*.

26 f. u: Slurring is from A. F and G lack ties, but begin phrasing slurs on the  $d^2$  of M 26. Mikuli, Scholtz and Paderewski also have ties.

26–28 l: Slurring is not clear in the sources; in F and G it seems to begin each time on the 4<sup>th</sup> beat of M 26 or 27.

30: A lacks >> .

32 f. l: Articulation follows A, though the beginning of the slur is unclear

there. F and G begin the slurs on the 1<sup>st</sup> note, each time without a staccato there. Mikuli has slur from 2<sup>nd</sup> note of M 32, and from 1<sup>st</sup> note of M 33, both times without a staccato on the 1<sup>st</sup> note. Scholtz and Paderewski standardize as a portato from the 2<sup>nd</sup> note in both measures, and lack a staccato on the 1<sup>st</sup> note.

33 u: RZ has *lent.* – F, G and Mikuli extend slur only to end of M 33, probably on the strength of A, where the slur clearly extends beyond the end of the measure but is not recommenced in M 34 following a page turn.

35 l: Staccato is from A. F, G, Mikuli, and Paderewski have a slur from the 1<sup>st</sup> note of the measure.

36: RZ has *petite ped.*, meaning *una corda*.

36–43 l: Slurs in F and G mostly begin on 1<sup>st</sup> or 4<sup>th</sup> beats.

37–39 u: Slurs follow F and G. A lacks legato slurs on the 2<sup>nd</sup> group of M 37, the 1<sup>st</sup> group of M 38 and 1<sup>st</sup> group of M 39.

42 u: 2<sup>nd</sup> > is from G.

43 u: 2<sup>nd</sup> slur in A extends only to the last note.  
l: 2<sup>nd</sup> slur is from A.

44 u: A lacks both >> .

44 f., 46 f. u: Slurring at the bar line is from A; F and G have a slur open to the right at the end of M 44 before a page turn, and in M 46 end slur at  $g^1$ . Later editions finish slur on  $g$  or  $g^1$ .

45 f. l: End of slur in A is completely open to the right across the barline to M 46; in F, G, and Mikuli it extends only to the 6<sup>th</sup> beat of M 45.

45, 47 u: Should 1<sup>st</sup> note be  $f^{\#1}$  instead of  $f^1$ ? In A, the simultaneous-sounding chord in the lower staff probably originally had  $F^{\#}$  or  $f^{\#}$  rather than  $G$  or  $g$ . The notation of the 1<sup>st</sup> note in the upper staff without accidental could consequently mean either  $f^{\#1}$  or  $f^{\#2}$ . The expressive context of the  $\#$  before the 7<sup>th</sup> note in both measures admittedly speaks in favour of  $f^1$  or  $f^2$ .  $\#$  from G is corrected to  $\natural$  in RZ.

47 u: 5<sup>th</sup> note in G is  $a^1$  instead of  $c^1$ , probably an error. – F, G, and Mikuli have slur only to last note.

l: F and G lack  $\downarrow g$  on 4<sup>th</sup> beat, and no tie before it. – Legato slurring is from A; in F, G, and Mikuli it extends only to the last note of M 47.

49, 51 l: A lacks  $\downarrow$ .

49–52 l: A lacks  $\mathfrak{S}^*$  .

53: Paderewski also has *dim.* Scholtz, in M 54, has *poco a poco meno f.*

56 u: Slur from M 55 in A extends to around the 5<sup>th</sup> note, but is probably intended as reproduced here. F and G have slur from M 55 to 6<sup>th</sup> note of M 56, with new slur from 7<sup>th</sup> note of M 56.

58 l: A has additional >> at the octave on the 1<sup>st</sup> beat.

58 f. l: A lacks slur to M 59.

62 u: 9<sup>th</sup> note in G is  $bb^1$  instead of  $gb^1$ , probably by mistake.

64 f. l: Slurring follows F and G; A chains slurs together.

66: Without *riten.* in A.

68 l: Slurring is unclear in A; perhaps begins only on 2<sup>nd</sup> note.

68–81 l: A has  $\mathfrak{S}$  on 1<sup>st</sup> beat of M 68, but subsequently has neither  $*$  nor a new  $\mathfrak{S}$ .

69 u: Tie is from A and in accordance with a correction in RZ.

71 f. u: A has two divided slurs, on notes 2–3 of M 71 and notes 1–2 of M 72.

76 u: Arpeggio is from A.

80 l: Staccato is from A.

81 u: 2<sup>nd</sup> slur in A is unclear; perhaps already begins on 6<sup>th</sup> note, as in F and G.

85 f., 89 f.: RZ has in M 85 f.  $\wedge$  on the notes  $db^1$ ,  $cb^1$ ,  $bb$ ; in M 89 f. only on  $cb^1$ ,  $bb$ .

87 f. u: Assignment of slurs at the octave leaps  $bb^1$ – $bb^2$  is unclear:



Probably no slur at the octave  $bb^1$ – $bb^2$  is intended each time, but rather a slur placed too far to the left connects  $bb^2$  to the original, later deleted, motive. Moreover, the 1<sup>st</sup>  $bb^1$  of M 88 has a (staccato?) dot, which

speaks against a legato  $bb^1$ – $bb^2$ . M 87 in F is notated as reproduced here, while M 88 has a slurred  $bb^1$ – $bb^2$ .

93 l: A lacks  $\mathfrak{S}^*$  .

95 u: 1<sup>st</sup> portato is from A; no articulation sign in F or G.

97: A lacks >> .

99 u: The last two chords in A have an additional  $e^1$ .  $e^1$  in l has been deleted in F and G, probably on account of  $\downarrow$ . – New phrasing slur already begins on 1<sup>st</sup> beat in F and G, probably due to an engraver's error.

100 f.: No staccato on chord repetitions in A.

100, 102 u: Ends of slurs from M 99 and 101 are not clear in A. They extend to 2<sup>nd</sup> chord of M 100, and to last note of M 102, in F and G. We standardize by placing a slur only in the upper voice, as happens for example in F and G at M 200 and M 202–205.

102 l: F and G lack >> .

102 f. u: F and G only begin slur at 1<sup>st</sup> beat of M 103, probably on account of the preceding change of line in A. There is definitely no slur marked in M 102 in A, though the slur in M 103 is open to the left.

103 f. l: We follow A; F and G probably have an engraver's error; see M 102 and 202–204. The last chord  $e/a/c^1$  in M 105 is only in F and G: probably an intervention by Chopin. Our reading also appears in Mikuli, Scholtz, and Paderewski.

105 l: See comment to M 103 f. l.

106–109 u: Slurring in A is



The longer slurs in F (G) probably go back to a proof correction by Chopin. See also M 114–117. Scholtz's reading matches A.

110 f. l: A lacks  $\downarrow$

113 u: 1<sup>st</sup>  $a^1$  in A is  $\downarrow$  instead of  $\downarrow$

l: Staccato on octave  $B/b$  is from A.

114 u: Slur in A is divided between 1<sup>st</sup> and 2<sup>nd</sup> chord: see comment to M 106–109 u.

l: 4<sup>th</sup> chord in G has  $e^1$  instead of  $d^1$ . Probably an engraver's error (see the right-hand part).

116 l: 2<sup>nd</sup> chord in G has *a* instead of *b*, probably an engraver's error.

117, 119: RZ has *f* at the middle of M 117, in M 119 *p*.

119, 123 u: A lacks  $\sharp$  on  $\omega$ . Added in M 123 of F, but not in M 119.

120, 124 u: Staccato on 1<sup>st</sup> octave is from A.

121 u: A, Mikuli, Scholtz, and Paderewski have an additional upward stem on 1<sup>st</sup> note.

122 u: > on 2<sup>nd</sup> octave is from A.

124 l: > follows A. F and G misread 2<sup>nd</sup> to 4<sup>th</sup> eighth-notes in upper system as  $\gg$ . – A lacks arpeggio.

126–138: The stepped agogic markings in this passage in A (M 126, *sempre più animato*, M 136, *più vivo*, M 138, *scherzando*) are changed in F and G to *più animato* in M 126, and otherwise deleted. Probably not an engraver's oversight but an intervention by Chopin, perhaps in order to avoid breaking up the suspense of this passage into small parts.

127–129: A only has  $\ll$  in M 127 f.; M 129 is not written out, but notated as a repetition of M 128. F has  $\ll$  at M 127 f., but has an additional *cresc.* in M 128 f. This is probably the engraver's solution to the need to set a correction marked by Chopin extending the  $\ll$  to M 129. We simplify the double setting of *cresc.* and  $\ll$  as reproduced here. G and F omit continuation strokes for the *cresc.* to M 129.

128 l: In RZ the two > shifted in each case to the following note; no correction in M 129.

134 f. u: A has



Reading in F 1 (F2 and G) follows correction to the plates, with the older reading still discernable.

137 u: 5<sup>th</sup> note in A is *a*<sup>3</sup> instead of *ab*<sup>3</sup>. In F,  $\sharp$  is moved from the 5<sup>th</sup> to the 9<sup>th</sup> note.

138 f. l: RZ has accent on each 1<sup>st</sup> chord. – Position of the 2<sup>nd</sup> \* is from A; F and G each have it on 6<sup>th</sup> beat. See also M 142 f, where all the sources have \* on 5<sup>th</sup> beat.

138–140, 142–144 u: A lacks *b* before 2<sup>nd</sup> *b*<sup>2</sup> each time.

141 u: > is from A.

142–144 l: Some of the staccato dots are missing from the sources; added here to match M 138–140.

145 l: A has chord *f/ab/eb*<sup>1</sup> with > instead of  $\sharp$ . Plate correction in F1.

150 f. u: RZ has accent on the double-stemmed notes.

155 l: A has >. F and G misread as  $\gg$  on notes 1–3 of the upper staff, as do Mikuli and Paderewski. Scholtz has > on 1<sup>st</sup> note of upper staff.

158 f. l: F lacks slur to M 159, probably an engraver's error. Difficult to decipher in A, because the slur cuts  $\ll$ .

161 f. u: G has staccato dot instead of staccato stroke.

164 l: Arpeggio is from A.

165 l: > is from F2; A gives *fz*, F1 has neither *fz* nor >.

166 l: F and G lack  $\mathfrak{S}$  \*.

169 l: Position of \* is from A; F and G have pedal marking for whole measure.

170 f. u: A has staccato dots on each quintuplet chords. Due to plate correction, the division of note heads on stems in F is unclear. G misreads as , RZ adds note *bb*<sup>2</sup> to *b*<sup>2</sup>.

171: A, F1 and G give chords 3–5 as ; F2 has ; G1 has . The correction in F2 probably derives from Chopin, but has been wrongly interpreted. Our reading renders consistency with M 170 and 172.

l: A gives 5<sup>th</sup> note as *bb* instead of *ab*.

173 u:  $\sharp$  is corrected to  $\omega$  in A, but remains  $\sharp$  in F and G. It is not clear whether the reading in F is a misreading by the engraver, or presents Chopin's final alteration. Paderewski, Mikuli, and Scholtz have  $\sharp$

l: G has 2<sup>nd</sup> \* on last note.

178 l: Slurs are from A; F and G lack slurs, probably by mistake.

182 f. u: The last three slurs in F and G are each around one note longer: we follow A. See also M 186 f.

182, 186 l: Slur in A is open to the right before a change of line, but in M 183

and 187 begins on 1<sup>st</sup> note each time, so a divided slur is probably intended. F (G) has continuous slur each time.

184 l: \* is from A. F and G have pedal marking across whole measure.

186 f. l: Pedalling in M 187 is from A. F (G) has pedal marking from 1<sup>st</sup> note of M 186 to 6<sup>th</sup> note of M 187 on account of the missing \* in A.

187 u: > is from A.

188 f.: A lacks  $\ll$ .

191: Without *ritenuto* in A.

192 f. l: In RZ \* from M 192 is shifted to the end of M 193.

194 u: F lacks slur in M 195; in A it extends only to the final note. At the parallel passage in M 94, F and G have slur to final note; A has it to 1<sup>st</sup> note of M 95.

l: 1<sup>st</sup> note in A lacks augmentation dot; but see F and G, and compare M 94.

194, 196, 198 u: OD has an oblique stroke under  $\downarrow$  each time, possibly in Chopin's hand and intended as >; compare M 8 ff.

195 f. l: Here and in M 199 f. in E, as well as in Scholtz and Paderewski, the slur in the upper voice is as given in the upper stave; but compare M 95 ff.

197 u: A lacks >.

197 f. u: F and Mikuli lack slur on *e*<sup>1</sup>–*f*<sup>1</sup>.

198–201 l:  $\mathfrak{S}$  \* is from A. No pedal marking in F, G, or Mikuli.

200 f. u: The slur to M 201 only extends to the final note of M 200 in F and Mikuli.

205: G, Scholtz, and Paderewski extend the *cresc.* to the end of the measure.

206 u: RZ has *lent* at the middle of the measure.

l: Slur is from A; starts on 1<sup>st</sup> note in F and G.

207 u: The slurs on triplets and quintuplets in A are possibly group slurs.

This does not explain the continuation of the 2<sup>nd</sup> slur to the last note of the measure, however. Probably phrasing slurs.

l: Staccato is from A; Scholtz has staccato here and on 1<sup>st</sup> note of M 206.

208 u: Staccato is from A.

- 216 f. u: Placement of slurs is unclear in A; probably for that reason F and G have slur from 1<sup>st</sup> beat of M 216 to 1<sup>st</sup> note of M 218.
- 218 l: A lacks  $\text{S}^*$ .
- 218 f. u: F and G divide slur at barline, probably owing to a change of line in A.
- 221 l: A lacks  $\text{‡}$ .
- 222 f. l: A lacks  $\text{S}^*$ .
- 224 l: Slur in M 225 is from F and G.
- 226 u: Quarter-note stem in  $g^1$  is from A.
- 226 f. l: A lacks slur.
- 230–235 f. u: Slurring follows F and G; possibly is continuous in A, but is unclear due to page turn.
- 233 l: A, G, and Mikuli lack staccato.
- 234 f., 237: A lacks all  $>$  (these are also lacking in M 235 l and 237 l in Paderewski and Mikuli).
- 234–236 l: F, G, Paderewski, and Mikuli lack staccato.
- 236 u: 1<sup>st</sup>  $>$  is from A.
- 238 f. l: A lacks  $\text{S}^*$ .
- 242–245 u: All sources have an additional slur over each sextuplet group. These are probably to be understood as group slurs.
- 246 u:  $b$  on penultimate note is from G.
- 250 l: A lacks  $>$ .
- 253 f., 257 f.: Slurs over sextuplets in A each time extend only to final note.
- 255 f.: In the sources, slur extends only to end of M 255; we render consistent with M 251 f.
- 256 f. l: A lacks  $\text{S}^*$ .

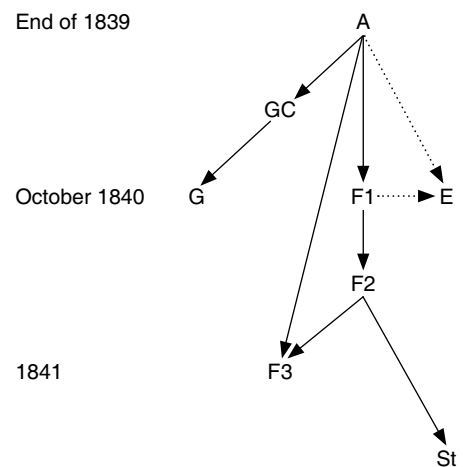
### Ballade no. 2 in F major op. 38

#### Sources

- A Autograph, without title page. Headed “Andantino”. Fair copy, but with extensive corrections by Chopin. Engraver’s markings throughout the manuscript indicate its use as engraver’s model for the first French edition (F). Bibliothèque nationale de France, Paris, shelfmark Ms. 107.
- GC Copy by Adolf Gutmann based on A, with corrections in Chopin’s hand. Title page: (probably in Chopin’s hand): “Ballade | pour le Piano forte | dédié a M<sup>e</sup> Robert Schumann [*sic*] | par | Chopin | [in another hand:] Op 36 [*sic*].” Plate no. of the first German edition (G): “6330.” at upper right. Engraver’s markings throughout the manuscript indicate its use as engraver’s model for G. Stiftelsen Musikkulturens Främjande, Stockholm.
- F First French edition (F1, F2, F3).
- F1 First French edition, Paris, Troupenas, plate no. “T. 925”. Proof correction set without title page, dated October 1840. Headed “2<sup>me</sup>. BALLADE | par F. CHOPIN. | Op: 38.” Bibliothèque nationale de France, Paris, shelfmark Ac.p. 2686.
- F2 First French edition, first printing, with identical publisher and plate no. to F1, published 1840. Title page: “2<sup>me</sup>. | BALLADE | Pour LE Piano | Dédiée | à Robert Schumann | Par F. CHOPIN | [left:] Op: 38 [right:] Prix: 5<sup>f</sup>. | A. L. | PARIS, chez E. TROUPENAS & C<sup>ie</sup>. Rue Neuve Vivienne, 40. | Londres, chez Wessel & C<sup>ie</sup>. Leipzig chez Breitkopf & Haertel”. Copy consulted: Chopin-Society, Warsaw, shelfmark M/176 (part of the Jędrzejewicz miscellany).
- F3 First French edition, later printing. Publisher, plate no., and title page identical to F2. Published 1841. Copy consulted: Bibliothèque nationale de France, Paris, shelfmark Vm<sup>12</sup> 5502.
- G First German edition, Leipzig, Breitkopf & Härtel, October 1840. Plate no. “6330”. Title page: “BALLADE | pour le Piano | dédiée | A Monsieur Robert Schumann | PAR | FRÉD. CHOPIN. | Oeuvr. 38. Propriété des Editeurs. Pr. 16. Gr. | Leipzig, chez Breitopf & Härtel. | Paris, chez Troupenas & C<sup>o</sup> Londres, chez Wessel & C<sup>o</sup> | 6330. | Enregistré aux Archives de l’Union.” Copy consulted: Städtische Musikbibliothek, Munich, shelfmark Rara 5103 (6).
- E First English edition, London, Wessel & C<sup>o</sup>, October 1840. Plate no. “(W & C<sup>o</sup> N<sup>o</sup> 3182.)”. Engraving based on A or on a corrected proof of F1. Title page: “LES AGRÉMENTS AU SALON. N<sup>o</sup> 30. | SECONDE BALLADE, Composée par FREDERIC CHOPIN. | “LA GRACIEUSE” Op. 38, LONDON, WESSEL & C<sup>o</sup> N<sup>o</sup> 67, FRITH S<sup>t</sup>. CORNER OF SOHO SQUARE.” Copy consulted: Bodleian Library, Oxford, shelfmark Mus. Inst. I. 46.
- St Jane Stirling’s copy of F2, including autograph insertions by Chopin. Bibliothèque nationale de France, Paris, shelfmark Rés. Vma. 241 (V, 38).

See op. 23 for information on reception.

#### Relationship between sources



We draw the following conclusions from the detailed examination of the sources set out in the *Preface*: F2 is the main source for our edition, since it was the latest source to be reviewed by Chopin. A and GC have value as secondary sources: A enables correction of engraver’s errors or inaccuracies in F2; GC was checked by Chopin and thus transmits readings authorised by the composer. F3 has no value as a source. It, and the remaining print sources, have been disregarded, except where their readings affect the later editions (Mikuli, Scholtz, and Paderewski). The source value of student copy St is confined to a fingering instruction in M 45. See the *Preface* regarding the importance of the later

editions and the general source value of the student copies.

### Individual comments

Fingering at M 45 is from St.

1–45: Placement of slurs follows A; F and GC frequently have different phrasing.

17 f. u: Tie over bar line in GC on  $e^1$  instead of  $c^2$ .

25 f.: GC already has  $\succ$  from 3<sup>rd</sup> beat, possibly to give prominence to the descending  $e^1-d^1-db^1-c^1$  line in the middle voice. Probably for the same reason the  $c^1$  in M 26 is transposed from the left hand (as in F1) to the right hand in F2. Scholtz has an additional slur  $\curvearrowright e^1-d^1-db^1-c^1$ .

27 u: GC lacks 2<sup>nd</sup>  $bb^1$ ; likewise in M 83.



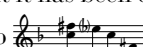
39 f.:  $\succ$  is in A and GC.

40 u: Arpeggio is in A and GC.

41 l: GC lacks  $\curvearrowright c$ .

46–48 l: Unslurred in GC.

50–53 u: Slur is in A and GC. In F the slur extends only to the last note of M 50, with a new slur from 1<sup>st</sup> note of M 51 to final note of M 53.

52 u: A has , corrected to . GC originally had this reading, but it has been corrected (by Chopin?) to : likewise in G, Mikuli, Paderewski, and Scholtz. F has the corrected reading from A.

54, 56 f. l: No slur in A or GC.

58 f. l:  $\prec$  is in A.

60 f. l: GC lacks  $\prec$  each time.

62 u: Top note in 1<sup>st</sup> chord in GC is  $g^1$  instead of  $a^1$ .

63 l:  $A_1/A$  is from A and GC; lack of  $A$  in F is probably an engraver's error.

63–67 u: Slurs are from A; F, GC, G, and Mikuli lack slurs until M 70.

64–66 l:  $\ast$  is from A; in F, Paderewski, Mikuli, and Scholtz,  $\ast$  is in the middle of the measure each time.

67 l: GC lacks  $\mathfrak{S} \ast$ .

68: Staccato is from A. F, GC, Scholtz, and Paderewski lack staccato in upper voice; F and Mikuli lack staccato in lower voice.

l:  $\ast$  in middle of measure in GC.

– 2<sup>nd</sup> slur in GC extends to 1<sup>st</sup> note of M 69.

70, 71 l:  $\succ$  is from A; not in GC, F, G, Scholtz or Mikuli (in M 71 also missing from Paderewski).

70–77 l: Slurs in GC extend only to last note of each measure; no slurs in M 76 f.

78–82 l: Slur as in A and GC; F and Mikuli have slur only to final note of M 81.

79: *Rallentando* begins already in M 78 in GC, G, Mikuli, and Paderewski.

83 u: See comment to M 27 u.

86: GC lacks *slentando*.

88–91 u: GC lacks slur in M 88 f.; but has a slur open to the left in M 90 following a change of line.

91 u: 2<sup>nd</sup> half of measure is from A and GC; F and Mikuli have  $\curvearrowright a^1$  in lower voice.

91 f., 93 f. u:  $\succ$  is from A; in F, GC, G, and Mikuli it extends only to end of M 91 and 93 respectively.

92 u: GC and Mikuli, Scholtz, Paderewski have Arpeggio to 1<sup>st</sup> chord.

94 u: Arpeggio is from A and GC; missing from F. – GC lacks  $\succ$ .

94 f. u: Division of slur is as in A; F (and Paderewski and Mikuli) have a continuous slur, probably since the slur from M 93 stretches far towards M 95 in A. Nonetheless, a new slur is clearly indicated on the 1<sup>st</sup> beat of M 95.

95–97 u: Lower voice in the sources is notated on the lower staff as far as 1<sup>st</sup> note of M 97, perhaps in order to prepare for the introduction of the middle voice in M 97.

97, 103, 122, 128 u: Tie is inconsistent in the sources; in M 97 only present in GC and G, in M 103 only in A and F. It is not present in any of the sources at M 122 and 128. Paderewski, Mikuli, and Scholtz have a slur.

97–99 l: Legato slur beginning in M 97 is missing from GC; the end of the slur in M 98 of A is open to the right, but following a page turn is not continued into M 99. New slur indication in M 99 is unclear; GC has it from f there.

97–99 l: Legato slur beginning in M 97 is missing from GC; the end of the slur in M 98 of A is open to the right, but following a page turn is not continued into M 99. New slur indication in M 99 is unclear; GC has it from f there.

98 f. u:  $\succ$  is in A and GC; absent from F and Mikuli.

98–107: Placement of slurs follows A; inconsistent in the other sources. Several slurs are joined together in F.

M 104–106 in GC have slur from 1<sup>st</sup> through 6<sup>th</sup> beats each time.

100 l:  $\curvearrowright A$  is in A and GC. F has  $\curvearrowright$ .

100, 106, 125, 131 u: M 100 in all sources has  $cb^1$ . Compare the parallel contexts: In M 106 all sources have  $f^1$  and not  $f^b^1$ . In M 125, A and F have  $bb$ , while GC and G have  $b$ . In M 131, F1 has  $e^1$  instead of  $eb^1$ , but this is corrected to  $eb^1$  in F2; the other sources have  $e^1$ . Paderewski, Mikuli, and Scholtz standardize to minor thirds at all these places.


100 f.  $\prec$  is from A. F and GC mis-interpret the hairpins as a correction to a slur, and thus continue the slur in the lower staff from M 97 and M 99 respectively to 1<sup>st</sup> beat of M 103.

101, 126 u: Note 2 in upper voice in GC, G, Mikuli, and Scholtz is  $\curvearrowright \gamma$  rather than  $\curvearrowright$ .

103:  $\succ$  in A and GC; not in F.

103 f. l: GC lacks slur from  $eb^1$ ; a new slur begins on the  $db^1$  of M 104.

105:  $\succ$  in A; not in F or GC.

u: F1 has ; corrected in F2 to the reading given here (this reading is also in Paderewski, Mikuli, and Scholtz); GC and A lack tie, however.

107: *stretto*, *più mosso* is from A and GC; F and Mikuli have it from 1<sup>st</sup> beat. Scholtz already has *stretto* at 4<sup>th</sup> eighth-note beat of M 106, and *più mosso* from 4<sup>th</sup> of M 107.

109 u: A and F1 lack  $e^3$  in the last two chords; added in F2.








109 f. l: Slur in E from last octave of M 109 to 3<sup>rd</sup> octave of M 110. Paderewski and Scholtz also have slur, but to 4<sup>th</sup> octave of M 110. Scholtz also has a tie on  $G/g$  across the barline. G has slur from 2<sup>nd</sup> to 4<sup>th</sup> octave of M 110; Mikuli slurs 1<sup>st</sup> to 4<sup>th</sup> octave there.

110: *ff* is from A. Not present in F, Paderewski, and Mikuli until 1<sup>st</sup> beat of M 111.

110 f. l: A and F1 have tie at  $Bb_1/Bb$ .

Following a plate correction, this tie is missing from F2, but is restored in F3.

111 u: GC lacks  $a^2$  in final chord; unclear in A.

- 112–114: GC and G have divided slur, with a slur to last chord of M 112 and a new slur from 1<sup>st</sup> chord of M 113, probably due to change of system after M 112 in A. Scholtz likewise has a new slur in M 113; Paderewski begins a new slur earlier, at the final chord of M 112.
- 115 f. u: GC has an additional tie on  $d^{\sharp 1}$ . F1/F2 lack ties on  $f^{\sharp 1}$  and  $b^1$ : these have been added in F3.
- 115–118 l: Phrasing slurs are from A and GC; not in F.
- 119–121: F lacks *ritenuto*; in GC and G it is in M 119 only, without continuation dashes. Scholtz has *sempre p e sostenuto*. Mikuli follows F; Paderewski follows A.
- 121 f. u: Tie on  $g$  is in A, GC and F3. – F and G interpret  $g$  in M 122 as the 1<sup>st</sup> note of the motif in the middle voice, so begin slur on this note.
- 123 f. u:  $\succ$  in A and GC; not in F.
- 126 f. u: GC lacks tie on  $db^1$ .
- 128–130 l: GC has continuous slur from  $d^1$  to  $a$ .
- 130 l: Arpeggio is in A and GC; not in F or Mikuli.
- 130–132 l: A, GC, and G lack slurs on  $d^1-c^1$ , and  $bb-a$ ; in A and GC only the beginning of a slur is present in M 130, and is not continued (change of system).
- 131: A and GC have *cresc.* as well as  $\prec$  on 5<sup>th</sup> beat, without continuation dashes.
- 132 u:  $\flat$ -chord lacks  $c^2$  in A, GC and F1. The same chord in GC, as well as the previous one, has  $eb^2$ .
- 134 f. l: 1<sup>st</sup> slur and staccato are from A; slur in GC, F, and Mikuli only to  $Eb/eb$ , and without staccato.
- 135 u:  $eb^3$  in 1<sup>st</sup> chord is from F2; A, GC, and F1 have  $e^3$ , probably by mistake. – Notation of rhythm of 1<sup>st</sup> half of measure is from A and GC. F has , as does Mikuli; but see also M 110. – 1<sup>st</sup> slur in GC and G extends only to  $eb^1/eb^2$ .
- 135 f. l: 2<sup>nd</sup> slur in F begins only at 1<sup>st</sup> beat of M 136; A has a change of system after M 135, and a slur open to the left in M 136; see also M 110 f.
- 137 u: A, GC, and F1 have no accidental on 3<sup>rd</sup>  $e^2$ ; G, Paderewski, Mikuli, and Scholtz have  $b$ . F2 has a plate correction here concerning the accidentals of this chord that is hard to decipher, but there is probably an added  $b$ . The diminished 7<sup>th</sup> chords in this and the following measure speak in favour of  $eb^2$ , and thus suggest an error by Chopin in A.
- 138 u: F1 lacks slur. Added in F2, but extended to 2<sup>nd</sup> chord of M 139, probably by mistake. Likewise in Mikuli, but additionally without staccato there.
- 140: GC lacks  $\succ$ .  
l: GC lacks slur.
- 141, 143 l: GC lacks  $\text{S}^*$ .
- 144 f. l:  $\prec$  is in A and GC; in F and Mikuli it is in M 144 only.
- 147 l: Ties are from A and GC; not in F. –  $\flat$  on last eighth-note in GC; not in F or A.
- 148:  $\succ$  is in A; not in F or GC.
- 149 f. u: Slurs are from A and GC. F has an unbroken slur over both measures, as does Mikuli.
- 150 l: A and GC lack  $\prec$ .
- 152–157 u: F has slur to last  of M 152, with new slur from 1<sup>st</sup>  of M 153 to last  of M 155, and gives M 156 f. without slur, as reproduced here. A and GC have slur from 1<sup>st</sup>  of M 152 to last  of M 157.
- 152 f. l: GC lacks slur.
- 154 l: *cresc.* is from A and GC; in F it begins on the 3<sup>rd</sup> beat, between the staves.
- 154–156 l: GC lacks 1<sup>st</sup> slur.
- 157–161 l:  $\text{S}^*$  in all the sources.
- 158 l: Slur in all sources, but deleted in F3. Paderewski, Mikuli, and Scholtz adjust to match slurring of M 156 f. l.
- 160–163 l: Slur is from F2. F1 lacks slur. A, GC, and Scholtz have slurs from 4<sup>th</sup> beat of M 160 to 3<sup>rd</sup> of M 161, and from 4<sup>th</sup> of M 161 to 6<sup>th</sup> of M 162. Paderewski and Mikuli have slur from 4<sup>th</sup> beat of M 160 to 1<sup>st</sup> of M 163.
- 168–182 l: Beaming is inconsistent in the sources; at M 172, 174, and 176–178 all of them have  on a single beam on beats 1–3 and 4–6 each time. Since parallel passages diverge from this pattern for no discernible reason, we have standardized them according to the version reproduced here (and which is supported by the articulation).
- 168 ff. u: GC has slur from 1<sup>st</sup> note of sixteenth-note groups each time.
- 170 u: Slur is present in GC, but not in A or F1; no slur in M 174 in any of the sources. Compare slurs in M 171 and 175: present in A, GC, and F in M 171, but in M 175 only in A and GC. In spite of extra slur in M 170 of F2 we follow A at these four places, since it is the most consistent source. Variants between parallel contexts in F2 cannot be explained by the musical context.
- 171 u: Slur on 1<sup>st</sup> sixteenth-note grouping in GC. – F and Mikuli have ; but see M 175.  
l: GC, G, and Scholtz have slur from beats 4–6; Paderewski slurs beats 5–6. At the parallel passage in M 175 l, G, Paderewski, Mikuli, and Scholtz all have slur on beats 5–6.
- 172 l:  $a$  in 2<sup>nd</sup> chord is from F2; A, GC, and F1 have  $c^1$ . See M 168, however.
- 173 l: Staccato is from A; absent from F.
- 176 l: A has staccato on 1<sup>st</sup> eighth-note.
- 176–183 u: GC slurs as follows:  
M 176 f., 180 f. 1<sup>st</sup> to last ; M 178, 1<sup>st</sup>  to 2<sup>nd</sup>  of M 179; M 182 f. as in M 178 f.
- 178 u: No tie on  $db^2$  in GC, but compare M 182. – In A and GC  $>$ ; not in F or Mikuli.  
l: In F, A, and GC the 1<sup>st</sup> slur extends to  $E/e$ ; but compare M 182.
- 178 f. u: No tie on  $g^{\sharp 2}$  in GC.
- 179 u: 1<sup>st</sup>  $>$  is from A; not present in F, GC, or Scholtz. Mikuli has it on 1<sup>st</sup> , by mistake.
- 182 u: GC lacks  $>$ .
- 182 f. u: GC lacks ties on  $b/g^{\sharp 1}$ .  
l: A and GC have staccato on 4<sup>th</sup> beat of M 182 and 2<sup>nd</sup> of M 183.
- 183 u: 1<sup>st</sup> slur is in A and GC (not present in F or Mikuli); 2<sup>nd</sup> slur is in GC (and is missing from A, F, and Mikuli). – GC lacks last three  $>$ .
- 184–186 u: Slur begins at opening of each measure in G. Paderewski and Mikuli slur  1–2 and 3–12 each time. In Scholtz the slur is each time carried over from the previous meas-

ure, and extends to 2<sup>nd</sup> ♪ of M 184–186.

185 u: GC gives final octave as  $f^1/f^2$  instead of  $e^1/e^2$ .

186–188 u: GC does not break slur over bar line to M 188, but has continuous slur over M 186–188.

188 f. l: GC lacks slur.

192: > is from A and GC; not in F or Mikuli.

192 f. l: Slurring is from A; in F, only the 1<sup>st</sup> slur of each measure is present. In M 192 GC has a single slur on ♪ 1–3, and in M 193 on ♪ 1–3 and 4–6.

194 l: GC lacks arpeggio.

195: F3 (only) has ♯ before the  $bb$  in 2<sup>nd</sup> half of measure. There are no ♯ signs in A, or in the sources corrected by Chopin (F2 and GC). It cannot be determined whether this is due to an error by the composer, or whether  $bb$  is, in fact, really intended each time. Paderewski, Mikuli, and Scholtz have ♯. A and GC have a deleted sign – perhaps a ♯ – before the  $b$  or  $bb$  in the left hand. The harmonic context of diminished 7<sup>th</sup> chords speaks in favour of  $b$ ; but compare the 1<sup>st</sup> half of M 194, and the 1<sup>st</sup> chord of M 196.

196 u: Staccato is in A and GC; absent from F, Mikuli, and Scholtz.

201–203: Chopin several times corrected the end of the Ballade. In A he wrote



then corrected it to



which Gutmann copied into GC. Chopin corrected GC to read



(though probably intended  $E_1$  instead of  $C_1$ ), which is close to the original

reading in A.



was engraved in F (the  $c^1$  there is probably an engraver's error); the composer corrected this in F2 to



G has the corrected reading from GC, as do Scholtz and Paderewski. Mikuli follows F2, but adds an  $A_1$  in M 203.

### Ballade no. 3 in $A_b$ major op. 47

#### Sources

A Autograph. Title page: “3<sup>me</sup> Ballade | pour le Piano forté | dediee [*sic*] | à Mademoiselle Pauline de Noailles | par F. Chopin | [left:] Oev. 47 [middle:] Leipsic Breitkopf et Haertel | Paris chez M. Schlesinger”. Fair copy, with corrections by Chopin. Engraver's model for the first German edition (G), but without annotations by a publisher's reader (such as a plate no.) or engraver's marks in the musical text. Lost; photographic copy is in the Photogramm-Archiv of the Chopin-Society, Warsaw, shelfmark F. 1334. Facsimile: Fryderyk Chopin, Ballada As-dur op. 47, Krakow 1952.

[FC] Lost copy made by Julian Fontana that served as engraver's model for the first French edition (F).

C<sub>S</sub> Copy by Camille Saint-Saëns. Title page: “Ballade de Chopin | op. 47 | copiée sur le manuscrit original | C. S'Saëns”. Its model was probably the lost copy by Julian Fontana [FC], which served as engraver's model for the first French edition (F). C<sub>S</sub> and F allow conclusions to be drawn with respect to [FC]. Bibliothèque nationale de France, Paris, shelfmark Ms. 108.

F First French edition (F1, F2).

F1 First French edition, Paris, Maurice Schlesinger, November 1841. Plate no.: “M. S. 3486.” Title page: “3<sup>E</sup>. | BALLADE | POUR | le Piano, | dédiée | à Mademoiselle Pauline de Noailles | PAR | F. CHOPIN. | A.V. | [left:] Op: 47. [right:] Prix 6<sup>f</sup>. | A PARIS, chez MAURICE SCHLESINGER, Rue Richelieu, 97. | Leipzig, chez Breitkopf et Haertel. M. S. 3486. Propriété des Editeurs.” Copy consulted: Bibliothèque nationale de France, Paris, shelfmark Vm<sup>7</sup>. 2456.

F2 Later, corrected printing of F1, published December 1841 by the same publisher, and with the same plate number. Title page: as F1 but with new price “7<sup>f</sup>.50”, plus addition of the English publisher on the lowest line of the *impressum*: “Londres, Wessel et Stapelton”. Copy consulted: Chopin-Society, Warsaw, shelfmark M/176 (part of the Jędrzejewicz miscellany).

G First German edition, Leipzig, Breitkopf & Härtel, January 1842. Plate no. “6652”. Title page: “BALLADE | pour le Piano | dédiée | À Mademoiselle Pauline de Noailles | par | FRÉD. CHOPIN. | [left:] Op. 47. [middle:] Propriété des Editeurs. [right:] Pr. 24 Ngr. | Leipzig, chez Breitkopf & Härtel. | Paris, chez M. Schlesinger. | 6652. | Enregistré aux Archives de l'Union.” Copy consulted: Bibliothèque polonaise de Paris, shelfmark F.N. 15811–15844 (part of the Zofia Rosengardt-Zaleska miscellany).

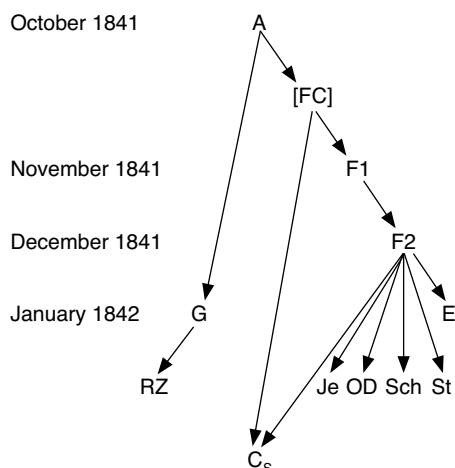
E First English edition, London, Wessel, January 1842. Plate no. “(W & S. N<sup>o</sup> 5299.)”. Published in series “Wessel & Cos Complete Collection of the Compositions of Frederic Chopin for the Piano Forte”. New engraving based on F2. No individual title page. Headed “THIRD “BALLADE” | Composed by FREDERIC CHO-



- PIN. | [right:] OP:47.” Copy consulted: British Library, London, shelfmark h.472.e.(6).
- Je Copy of F2 belonging to Chopin’s sister, Ludwika Jędrzejewicz, including autograph insertions by Chopin. Chopin-Society, Warsaw, shelfmark M/176.
- OD Camille O’Meara-Dubois’ student copy of F2, including autograph insertions by Chopin. Bibliothèque nationale de France, Paris, shelfmark Rés. F. 980<sup>1</sup>.
- RZ Student Zofia Rosengardt-Zaleska’s copy of G, including autograph insertions by Chopin (the many fingering indications in this copy definitely do not derive from the composer). Bibliothèque polonaise de Paris, shelfmark F. N. 15811–15844.
- Sch Student Marie de Scherbatoff’s copy of F2, including autograph insertions by Chopin. The Houghton Library, Cambridge, Mass., shelfmark fMus. C 4555. B 846c.
- St Jane Stirling’s copy of F2, including autograph insertions by Chopin. Bibliothèque nationale de France, Paris, shelfmark Rés. Vma. 241 (IV, 28, I–II).

See op. 23 for information on reception.

#### Relationship between sources



We draw the following conclusions from the detailed examination of the sources set out in the *Preface*: F2 is the main source for our edition, since it was the latest source to be reviewed by Chopin.

A is an important secondary source, since F displays an unusually high number of engraver’s errors and inaccuracies, which may be corrected with the assistance of A. C<sub>S</sub> has been drawn upon as a weak secondary source; it is of help in the reconstruction of readings from [FC], which may go back to a revision by Chopin and therefore have been sanctioned by the composer. The remaining print sources have been disregarded, except where their readings affect the later editions (Mikuli, Scholtz, and Paderewski). The student copies carry particular weight in regard to the *Ballade* in A<sup>b</sup> major: Several of the numerous engraver’s errors in F are corrected there, and in addition they transmit many authentic fingerings. See the *Preface* regarding the importance of the later editions and the general source value of the student copies (especially St).

#### Individual comments

Fingerings from Je, OD, Sch, St.

- 1 f.:  $\llcorner$  is from A; not in F or Mikuli; but see M 37 f.
- u: 1<sup>st</sup> slur is from A; in F and Mikuli it extends only to final note of M 1.
- 2 l: In A, the  $eb^1$  in the final chord is clearly notated on the upper staff, but a stem connects it both to upper and lower chords; this continuous stem may be a later correction. Comparison with parallel passages (M 38, 46 f.) shows that performance by the left hand is probably intended, probably to bring out the voice leading in  $d^1-eb^1$ .
- 3 l: F1 lacks ornament; F2 has appoggiatura note  $c^1$  as given here.
- 5 f. l: Slurring follows A; C<sub>S</sub>, F, and G have a continuous slur from 1<sup>st</sup> note of M 5 to final note of M 6. The two slurs in A can easily be misread as a single slur, since end of 1<sup>st</sup> slur and beginning of 2<sup>nd</sup> are side by side on the same staff line.
- 7 u: Slur in A begins on the 2<sup>nd</sup> chord instead.
- 9–24 l: Staccato on 1<sup>st</sup> beat is occasionally missing from the sources; we standardize.
- 15 l: Rhythm is from A; F has  $\text{♪} \text{♪} \text{♪}$ , probably by mistake; in St this is

corrected (probably erroneously) to  $\text{♪} \text{♪} \text{♪}$ ; Je has a correction to the reading in A.

- 16 f: 2<sup>nd</sup>  $\gg$  is from A; lacking in F, Mikuli, and Scholtz.
- 18 u: Slurs are from A; C<sub>S</sub> and F have slurring  $\text{♪} \text{♪} \text{♪}$
- 19 u:  $\gg$  is from A; missing from F (probably due to engraver’s error), and from Mikuli and Scholtz; in M 19 u of A it is deleted, and rewritten above on a free staff;  $>$  remains above the deleted staff, was not deleted and not written into the new, bracketed version above it. Since after the correction it remained under the newly-written staff, Paderewski reproduced it as belonging to the lower staff.
- 20 f. u: Slur over barline to M 21 is from A; in F it extends only to the two final chords of M 20.
- 21 l: Final chord is from A; F1 has  $f/ab/c^1/f^1$ ; corrected in F2 to  $fff^1$ , probably by mistake.
- 21–23 u: Slurs are from A; the slur in F is from the penultimate octave of M 21 to the final chord of M 22, and M 23 has no slur; C<sub>S</sub> has slur in M 21 as in A, in M 22 from first to final chord, and in M 23 has no slur.
- l: A each time has staccato on  $\text{♪}$  and slur on  $\text{♪} \text{♪}$ ; but see the upper staff, or M 13 f. l.
- 22 u: F lacks ties; added in OD.
- 26 f, 28 f., 29 f. u: Slurs are from A. C<sub>S</sub>, F, and Scholtz have a slur only to the end of each measure; Paderewski u/l each time extends slur to 1<sup>st</sup> beat of following measure.
- 27, 29–33: Staccato is from A; inconsistent in F.
- 28: A has  $>$  at lower staff.
- 29 l:  $\text{♯} *$  is from A; missing from F, probably due to an engraver’s error.
- 29–33: *dim.* is from A; in F it extends only to end of M 30, probably due to a change of line.
- 30 u: C<sub>S</sub> has  $a^1$  instead of  $ab^1$ , probably by mistake.
- 31 f. u: St, Je, and OD have  $\text{♯}$  on *tr.*
- 37 f. u: Slurs are from A; C<sub>S</sub>, F, and Mikuli have a continuous slur from 1<sup>st</sup> note of M 37 to final chord of M 38; but see M 1 f.

- 46: C<sub>S</sub> and F have *p* at penultimate chord, while A has it between penultimate and final chords.
- 46 l: Position of  $\mathfrak{S}$  unclear in A; perhaps as early as 4<sup>th</sup> beat.
- 48 l: \* is from A; lacking in C<sub>S</sub> and F (probably a mistake in [FC]).
- 49 l:  $\mathfrak{S}$  is from A; in C<sub>S</sub> and F it appears only at 1<sup>st</sup> beat of M 50 (probably a mistake in [FC]).
- 52 u: A lacks  $\gg$ ; did Chopin perhaps delete *mezza voce* in [FC] and add  $\gg$  ?
- 52 f. l: In Je, St \* at 6<sup>th</sup> beat instead of 2<sup>nd</sup> beat in M 52,  $\mathfrak{S}$  at 1<sup>st</sup> beat and \* at 6<sup>th</sup> beat in M 53.
- 54 ff. l: Legato slurs are frequently missing from the sources, here and in all parallel contexts; we standardize.
- 57 l: Staccato is from A; lacking in C<sub>S</sub> and F.
- 57 f., 61 f., 62 f.: From 3<sup>rd</sup> beat of M 57 to 1<sup>st</sup> of M 58 (and correspondingly in M 61 f., M 62 f.) C<sub>S</sub>, F are lacking many ties, probably by mistake. The ties on *c*<sup>1</sup> over the barline in M 57/58 and 61/62 were added later in OD. We follow A.
- 62:  $\gg$  is from A; lacking in C<sub>S</sub> and F (probably a mistake in [FC]: compare M 61, M 112 f.).
- 63 u:  $\downarrow$  *c*<sup>2</sup> is from A; F (probably an engraver's error), and Mikuli have  $\downarrow$ . C<sub>S</sub>, G, Scholtz, and Paderewski have  $\downarrow$ .
- 63 ff.: *cresc.* is from A; not in C<sub>S</sub>, F (probably a mistake in [FC]), or Mikuli.
- 64 u: Carried-over  $\downarrow$  *c*<sup>2</sup> is from A; F (probably by an engraver's error), Paderewski, Mikuli, and Scholtz have  $\downarrow$ .
- 64 f. u: The two lower slurs to the end of M 65 are from A; lacking in C<sub>S</sub> and F.
- 65 u: Staccato is from A; lacking in C<sub>S</sub>, F, and Mikuli (where the slur *c*<sup>2</sup>–*c*<sup>2</sup> has consequently been misread as a tie).
- 65 f.:  $\gg$  is from A; lacking in F, G (probably an engraver's error), Paderewski, Mikuli, and Scholtz; added by hand to RZ, but extending from end of M 64 to end of M 65.
- 66 u: *ab*<sup>1</sup>  $\downarrow$  and tie from M 65 are from A; not in C<sub>S</sub> or F (probably a mistake in [FC]).
- 67 u: Staccato is from A; not in C<sub>S</sub>, F, Mikuli, or Scholtz; Paderewski has staccato on 2<sup>nd</sup> chord.
- 68 f.: Slurs in both systems from penultimate chord of M 68 are from A; lacking in F.
- 70: RZ has an illegible manuscript addition on 3<sup>rd</sup> beat; perhaps *pp*.
- 71 u: *ab*<sup>1</sup> is from F (and is also in Paderewski, Mikuli, and Scholtz); not in A or C<sub>S</sub>.
- 71 f. l: C<sub>S</sub> has  $\downarrow\downarrow\downarrow\downarrow$  |  $\downarrow\downarrow\downarrow$ ; F1 has  $\downarrow\downarrow\downarrow$  |  $\downarrow\downarrow\downarrow$ ; corrected in F2 to the reading presented here, which is also in Mikuli.
- 72 f. u: Slurs are from A; C<sub>S</sub> and F lack tie *c*<sup>1</sup>–*c*<sup>1</sup> on beats 3–4, and lack tie and slur from 6<sup>th</sup> of M 72 to 1<sup>st</sup> of M 73. The latter tie has been added in OD.
- 73, 75 l: Chord on 3<sup>rd</sup> beat is from A; in F it lacks *c*<sup>1</sup> (probably due to inaccuracy in the engraving, since A is not clear).
- 73–75 u: Slur from 2<sup>nd</sup> chord of M 73 is from A; F and Mikuli have a slur from 1<sup>st</sup> to 6<sup>th</sup> beats of M 73; C<sub>S</sub> has slur from 3<sup>rd</sup> to 6<sup>th</sup> beats.
- 74 l: 1<sup>st</sup> note in F is *eb* instead of *c* (an engraver's error). –*f* in final chord is from F (and is also in Paderewski, Mikuli, and Scholtz). Missing from A and C<sub>S</sub>.
- 75–77 u: Slur from 3<sup>rd</sup> beat of M 75 to 1<sup>st</sup> of M 77 is from A; not in C<sub>S</sub> or F.
- 77–80 l: Slurs are from C<sub>S</sub> and F; missing from A.
- 82 l: *f* in the chord on the 3<sup>rd</sup> beat is from A and C<sub>S</sub> (and is also in Paderewski, Mikuli, and Scholtz); absent from F, probably through an engraver's error.
- 83 u: Staccato is from A; lacking in C<sub>S</sub> and F.  
l: *c*<sup>1</sup> is from F and C<sub>S</sub> (and is also in Paderewski, Mikuli, and Scholtz); not in A.
- 86 u: C<sub>S</sub> lacks *ab*<sup>2</sup> notes from 3<sup>rd</sup> beat forward.  
l: Staccato is from A. – *ab* in appoggiatura chord is from A and C<sub>S</sub>; missing from F, probably through an engraver's error.
- 86 f.: > is from A; lacking in C<sub>S</sub> and F (probably a mistake in [FC]).
- 87: *ab*<sup>2</sup> and *ab* are from F (and are also in Mikuli, Scholtz, and Paderewski); not in A or C<sub>S</sub>.
- 88 f.: Dynamic is from A; F1 lacks  $\gg$  and *dim.*, while F2 has only  $\gg$  added; furthermore, *p* is already on the 5<sup>th</sup> beat of M 88 instead of in M 89 there. C<sub>S</sub> has only  $\gg$ .
- 89 u: Slur from M 88 and beaming are from A; in F the slur is to 3<sup>rd</sup> beat only; *ab* is on a single beam with *g/g*<sup>1</sup>–*bb/bb*<sup>1</sup> (probably an engraver's error); Mikuli has the same beaming.
- 90, 91, 94 u: F lacks ties in the upper voice (probably an engraver's error); added in M 90 in OD, and in M 91, 94 in OD and Je.
- 94–96: Overlapping of slurs at 1<sup>st</sup> beat of M 95 is in C<sub>S</sub> and F; in A the 1<sup>st</sup> slur extends only to the 6<sup>th</sup> beat of M 94.
- 95 u:  $\downarrow$  before *d*<sup>1</sup> is not in F (probably an engraver's error); added in OD and Je.
- 97 l: 1<sup>st</sup> chord is from A and C<sub>S</sub>; F1 has only *bb/c*<sup>1</sup> (engraver's error); corrected in F2 (presumably incompletely) to *c/bb/c*<sup>1</sup>, the reading also in Mikuli. The reading with the *g* of A and C<sub>S</sub> is the most musically sensible.
- 98 u: RZ has an illegible addition on 4<sup>th</sup> beat; probably  $\downarrow$ .
- 99: A, C<sub>S</sub>, and F have 
- this has not been corrected in any of the student copies; the note-value  $\downarrow$ , as well as M 101, speak in favour of our reading.
- 101 u: F has *d*<sup>2</sup> instead of *c*<sup>2</sup> (engraver's error, corrected in St, Je, and OD).
- 101 f. u: Tie on *eb*<sup>1</sup> is from A; missing from C<sub>S</sub> and F (probably due to a mistake in [FC]); Mikuli has a slur instead of a tie, and *e*<sup>1</sup> instead of *eb*<sup>1</sup> on 1<sup>st</sup> beat of M 102.
- 102 f. u: Tie on *g*<sup>1</sup> is from A; not in C<sub>S</sub> or F (probably a mistake in [FC]).  
l: Tie on *g* is from A and C<sub>S</sub>; not in F (engraver's error). Mikuli has slur at *c/g/c*<sup>1</sup> instead of tie.
- 103 l:  $\mathfrak{S}$  is from A; not in C<sub>S</sub> or F (probably a mistake in [FC]).
- 105 l: Staccato is from A; not in C<sub>S</sub> or F.

- 107 f. l: Slur from 6<sup>th</sup> beat of M 107 to 1<sup>st</sup> of M 108, plus staccato, are from A; not in C<sub>S</sub> or F. – Scholtz lacks *d* in final chord of M 107.
- 108 f. l: Articulation from 4<sup>th</sup> beat of M 108 to 1<sup>st</sup> of M 109 is from A; C<sub>S</sub> and F have a tied *c-c*, and also lack staccato on 1<sup>st</sup> beat of M 108 (probably a mistake in [FC]; compare M 57 f.)
- 109–112 l: The highest notes ( $d^1-e^1-f^1-a^1-a-b-c^1$ ) should be brought out here; A has a deleted  $>$  at  $d^1-e^1-f^1$ ; Je has a slur from  $c^1$  in M 108 to  $c^1$  in M 112, but with the slur twice re-commenced, probably to separate the two phrases  $d^1-e^1-f^1-a^1$  and  $a-b-c^1$ ; RZ has  $>$  on each top note. See also M 150–153, where A has  $>$  at  $bb-c^1-db^1-f^1-f-g-ab$ , of which all but the last are crossed out; Je has a slur from  $bb$  to  $ab$ , while St slurs  $bb$  to  $g$  (though the slur is left open to the right before a change of line), and RZ has  $>$  on all the highest notes. In M 109–112 und M 150–153, Scholtz has accentuation strokes on all top notes.
- 115 f. u: Slur to 1<sup>st</sup> note of M 116 is from A; in F it ends earlier, on final chord of M 115; Je has a manuscript correction to the reading in A. Je furthermore adds  $\langle\langle\rangle\rangle$ , while St adds only  $\langle$ ; the additions to Je and St speak in favour of Chopin's wish to achieve a seamless connection of the new theme, and to give emphasis to the return from C major to Ab major via the chromatic step  $e^1-eb^1$ .
- 116–119 l: Slurs are from A; in F they begin on 1<sup>st</sup> beat each time; but see M 120–123.
- 116–123 l: Staccato is from A; C<sub>S</sub> and F are inconsistent, but mostly without staccato.
- 118 l: Arpeggio is from A; not in C<sub>S</sub> or F (probably a mistake in [FC]; see M 120).
- 123 l: A and Scholtz have arpeggio (this may belong to an older, cancelled reading).
- 126, 130, 132 l: Staccato is from A; not in C<sub>S</sub> or F.
- 134 u: *cresc.* is from A; C<sub>S</sub>, F, and Mikuli already have it from 1<sup>st</sup> beat of M 133 (probably a mistake in [FC]). – Beginning of slur is from A, although it is open to the left there following a change of line, and may continue the slur from M 124. In F the slur from M 124 ends on the final note of M 133, where simultaneously begins a new slur from this note to 1<sup>st</sup> beat of M 140.
- 140 f.: Length of *cresc.* is unclear; our reading probably matches A, though the facsimile is illegible here. F and Mikuli have *cresc.* only in M 140 (without continuation strokes; probably an engraver's error); C<sub>S</sub> has continuation strokes to end of M 141.
- 140–142 u: *tenuto* and tie at  $db^2$  in M 140 f. are from A and C<sub>S</sub>; missing from F (probably an engraver's error).
- 147–156: Positioning of slurs and ties follows A; many slurs are missing from F and C<sub>S</sub> (probably due in part to engraver's errors, and in part to inaccuracy in [FC]), leading (for example) to the addition of a tie on  $db^1$  in M 147 f. in OD.
- 157 l: *legato* is from A; not in C<sub>S</sub>, F, or Mikuli (probably a mistake in [FC]).
- 157 f. u: F lacks ties on  $c\sharp^1/e^1/c\sharp^2$ ; added in OD. – Slur is from A; despite staccato, slur extends to 1<sup>st</sup> chord of M 159 in C<sub>S</sub>, F, and Mikuli.
- 160 f.: Tie  $b-b$  and  $\langle$  are from A; not in C<sub>S</sub>, F, or Mikuli (probably a mistake in [FC]).
- 164 u: Final chord is from A and F; the  $d\sharp^1$  is deleted in St; Je has an illegible correction: probably  $c\sharp^1$  and  $d\sharp^1$  are deleted, and  $c\sharp^2$  substituted.
- 167–169 l: Slur from 3<sup>rd</sup> beat of M 167 is open to the right in M 168 in A und F (before a page turn in A, and a change of line in F); our reading is probably the intended one.
- 171 f. l:  $\textcircled{\text{S}} *$  is from F; following correction, A is unclear; C<sub>S</sub> each time has  $\textcircled{\text{S}}$  at  $\textcircled{\text{J}}$  and  $*$  at  $\textcircled{\text{J}}$
- 176: Reading in A probably also applies in [FC], for it is present both in F1 and in C<sub>S</sub> (for both of which [FC] served as model). Our reading is that of F2 following a clear correction by Chopin. Furthermore, C<sub>S</sub> has an “N. B.” indication, which following the remark “le texte porte” gives the reading from F2 (with *e* instead of  $g\sharp$  on the 3<sup>rd</sup> beat of the lower system). “Le texte” here clearly refers to F2 or a later issue of the first French edition.
- 178 u: Slurring is from C<sub>S</sub> and F; in A the end of the 1<sup>st</sup> slur is illegible, with the 2<sup>nd</sup> slur probably beginning at  $a^3/c\sharp^4$ .  $\text{>}$  in 2<sup>nd</sup> half-measure is from F; in A, only 1<sup>st</sup> and 3<sup>rd</sup>  $\text{>}$  are present.
- l: Staccato and Arpeggio are from A; missing from C<sub>S</sub> and F (probably a mistake in [FC]).
- 183 l: A, G and Scholtz, Paderewski postpone  $\text{>}$  to the next measure.
- 183–185: Dynamic is from A and C<sub>S</sub>; F and Mikuli have  $f>$  instead of  $fz>$  at 1<sup>st</sup> *b* of M 183; F lacks *p* in M 185, possibly an intervention by Chopin at proof stage of F1; the decline in dynamic to *sotto voce* in M 189 is consequently delayed. – Paderewski gives all  $fz$  as *sf*.
- 183–206 l: Slurs are from A; C<sub>S</sub> and F have more frequent division of slurs.
- 195 f. u:  $b/d^1$  in M 196 and ties from M 195 are not in A or C<sub>S</sub>; our reading matches F1, where a correction to the plate is clearly visible (reading was previously  $\text{f}$ , as in A and C<sub>S</sub>).
- l:  $\textcircled{\text{S}} *$  is from A; F each time has  $\textcircled{\text{S}} *$  at beats 1–3 and 4–6 (probably inaccuracy by the engraver).
- 200 u: Reading in A is also in C<sub>S</sub>, F1 ( $c^1$  as  $\textcircled{\text{J}}$  instead of  $\textcircled{\text{J}}$ ) and in Mikuli, Scholtz, and Paderewski; F2 has a plate correction to match our reading.
- 203 u: A and C<sub>S</sub> lack tie, and lack  $c^1$  on 4<sup>th</sup> beat; F1, Mikuli, Scholtz, and Paderewski have our reading, possibly a proof correction by Chopin.
- 206 l:  $\textcircled{\text{S}} *$  is from F; not in A or C<sub>S</sub>.
- 207 l:  $\textcircled{\text{S}} *$  on 4<sup>th</sup>–6<sup>th</sup> beats is from F; not in A or C<sub>S</sub>.
- 207 f. l: No slur in the sources, probably on the basis of A, where the slur from M 202 is not continued after change of line at M 207.
- 208 f. u: Ties are from A; not in C<sub>S</sub> or F (probably a mistake in [FC]); Paderewski, Mikuli, and Scholtz have ties.

l: F lacks \* on 6<sup>th</sup> beat of M 208 and lacks  $\text{\textcircled{S}}$  on 1<sup>st</sup> beat of M 209; the  $\text{\textcircled{S}}$  on 4<sup>th</sup> beat of M 208 would thus last until the 3<sup>rd</sup> of M 209, probably an engraver's error.

213 l:  $\text{\textcircled{S}}$  \* is from A and C<sub>S</sub>; not in F (probably an engraver's error).

213 f. u: Quarter-note stems are from A and C<sub>S</sub>; not in F (probably an engraver's error), or Mikuli.

214 u:  $ab^3$  on 5<sup>th</sup> beat is from C<sub>S</sub> and F; not in A, but see M 218.

l: A and C<sub>S</sub> have  $ab^1$  on 4<sup>th</sup> beat; not in F. It is unclear whether this is due to an engraver's error or a proof correction by Chopin. The reading in F is not corrected in the student copies; double chords here and in the following measures speak in favour of F.

215 u: 1<sup>st</sup>  $g^3$  in A is notated as



, but our reading is probably the intended one. C<sub>S</sub> and F have two  $\text{\textcircled{S}}$  like A, but without tie.

216: Reading in F is also in Paderewski, Mikuli, Scholtz and C<sub>S</sub>, with a > there that is missing from F.

218 l: Staccato and slur are from A; not in F (probably an engraver's error; see the following measures); C<sub>S</sub> has slur from 1<sup>st</sup>–4<sup>th</sup> beats.

219, 221 l: C<sub>S</sub> and F lack  $b$  on 5<sup>th</sup> beat; added in Je, St, and OD.

219, 221–226, 229 l: Staccato is from A; not present in C<sub>S</sub> or F.

220–224 l: Slurs are from A and C<sub>S</sub>; in F and Mikuli they begin on 1<sup>st</sup> beat each time.

224 u: Last chord as per A and C<sub>S</sub>; F has  $a^3$  instead of  $f\sharp^3$  (probably an engraver's error); OD has a deleted note, while Je has an illegible entry: ledger line added (then  $c^{4?}$ ). A and the musical context speak clearly in favor of  $f\sharp^3$ .

225 o: Beginning of slur is from A; already begins on 1<sup>st</sup> beat in F (probably an engraver's error) and in Mikuli.

228 f. u: Reading A is also in C<sub>S</sub>, as well as in Scholtz, Paderewski, and – at least originally, probably – in F1; our reading matches that of F1 following a plate correction there.

230 l: \* is from A; in F it is already after the 3<sup>rd</sup> beat (probably an engraver's error).

231, 233 l: Slurs are from A; they begin on 1<sup>st</sup> beat in F, in spite of staccato (probably an engraver's error).

232, 234 l: Note values and varied articulation are from A; note values in F are  $\text{\textcircled{J}}$   $\text{\textcircled{J}}$   $\text{\textcircled{J}}$   $\text{\textcircled{J}}$ , but  $eb$  is clearly

aligned with the  $ab^1$  on the upper staff, so the 1<sup>st</sup> note  $\text{\textcircled{J}}$  is probably an engraver's error. The main text of C<sub>S</sub> has the reading from A, but carries a „N. B.“ instruction from F with the remark “le texte porte”; whether in this case “texte” means [FC] or F cannot be determined.

233 l: 2<sup>nd</sup> \* in A is already on 5<sup>th</sup> beat.

236 u: In A the slur has been extended later on, perhaps intended to extend to 1<sup>st</sup> beat of M 237.

237–239: Slur is from A; in F it begins already on 1<sup>st</sup> beat of M 237 (probably an engraver's error).

## Ballade no. 4 in f minor op. 52

### Sources

A<sub>1</sub> Autograph fragment (of M 1–79), without title. Fair copy with many corrections by Chopin. Possibly a rejected engraver's model. It is a preliminary version, which shows clear differences from the printed version (for example, in its notation in of 6/4 with doubled note values, rather than 6/8). The manuscript was probably complete originally; the pages after M 79 do not survive. In the private collection of Rudolf F. Kallir, New York. Photographic copy in the Photogramm-Archiv of the Österreichische Nationalbibliothek, Vienna, shelfmark Pha 359.

A<sub>2</sub> Autograph fragment (M 1–136). Headed “Ballade, pour le piano, dédié à Madame la Baronesse C. de Rothschild par F. Chopin | Leipsic Haertel. – Paris Schles. – London Wessel et Stapleton.

[right:] Oev. 52.” Fair copy with just a few corrections by Chopin. Engraver's markings throughout the manuscript indicate its use as engraver's model for the first German edition (G); it must thus originally have been complete, but the pages after M 136 do not survive. Bodleian Library, Oxford, shelfmark Ms. M. Deneke Mendelssohn G. 2.

[A<sub>2</sub>] Lost portion of A<sub>2</sub> from M 137.

[A<sub>F</sub>] Lost autograph that served as engraver's model for the first French edition.

[A<sub>E</sub>] Lost autograph that served as engraver's model for the first English edition.

F First French edition (F1, F2).

F1 First French edition, Paris, Maurice Schlesinger, December 1843. Plate no. “M. S. 3957.” Title page: “à Madame Nathaniel | de Rothschild. | 4<sup>E</sup>. | BALLADE | POUR | PIANO | PAR | F. CHOPIN | AV | [left:] OP: 52. [right:] Pr: 7<sup>l</sup>.50. | A PARIS, chez M<sup>CE</sup>. SCHLESINGER, Rue Richelieu, 97 | Londres, Wessel et Stapleton. Prop<sup>é</sup>. des Editeurs. Leipzig, Breitkopf et Hartel. | M. S. 3957.” Copy consulted: Bibliothèque nationale de France, Paris, shelfmark Vm<sup>12</sup> 5503.

F2 Later, corrected printing of F1, also published in December 1843 by the same publisher and with identical plate number. New title page: “4<sup>E</sup>. | BALLADE | POUR | PIANO | dédiée | à M<sup>me</sup>. Nathaniel | de Rothschild | PAR | F. CHOPIN | AV | [left:] OP: 52. [right:] Pr: 7<sup>l</sup>.50. | A PARIS, chez M<sup>CE</sup>. SCHLESINGER, Rue Richelieu, 97 | Londres, Wessel et Stapleton. Prop<sup>é</sup>. des Editeurs. Leipzig, Breitkopf et Hartel. | M. S. 3957.” Copy consulted: Österreichische Nationalbibliothek, Vienna, shelfmark S. H. Chopin 229.

G First German edition, Leipzig, Breitkopf & Härtel, November 1843. Plate no. “7001”. Title page: “BALLADE | pour le Piano

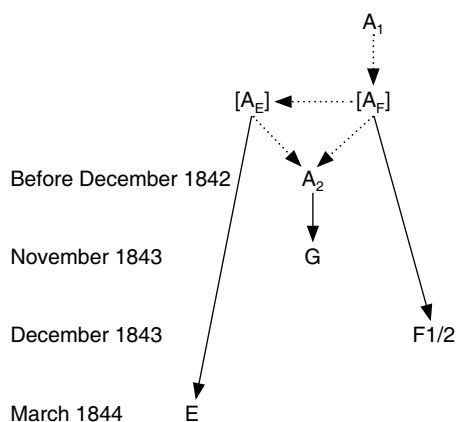
Example 1:  
M 1–7 according to F.

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E First English edition, London, Wessel & C<sup>o</sup>, March 1844. Plate no. “(W & C<sup>o</sup> N<sup>o</sup> 5305.)”. Headed “QUATRIÈME BALLADE. | Composée par | FREDERIC CHOPIN. | Op:52”. Copy consulted: British Library, London, shelfmark h.472.(24.).

See op. 23 for information on reception.

#### Relationship between sources



We draw the following conclusions from the detailed examination of the sources

set out in the *Preface*: the main sources for our edition are A<sub>2</sub> (as far as M 136) and G (from M 137). Chopin’s presumed correction of F2 certainly makes this source the latest one to be reviewed by him, but A<sub>2</sub> clearly represents a later state of the text than [A<sub>F</sub>]. F2 and E have been drawn upon as strong secondary sources, since their readings, for example the starkly different dynamic markings in F2, very probably derive from the composer. See the *Preface* concerning the importance of the later editions.

#### Individual comments

1–7: Dynamic and pedal markings in F are probably from [A<sub>F</sub>], and come from an earlier compositional phase: (see above example 1). Dynamic markings are also in Mikuli, Scholtz, and Paderewski. E has a half-measure pedal marking from 4<sup>th</sup> beat of M 2. 7 u: 2<sup>nd</sup>, 4<sup>th</sup>, and 6<sup>th</sup> ♪ from F2 and E (F1 has  $f^1-f^1-f^1$ , an engraver’s error); A<sub>2</sub> and G, probably incorrectly, have  $g^1-f^1-g^1$  instead of  $f^1-g^1-f^1$ . – F has > instead of >> from last note to 3<sup>rd</sup> beat of M 8. 8, 46: E has *mf* rather than *mezza voce* on 1<sup>st</sup> beat (2<sup>nd</sup> beat in M 46); presumably [A<sub>E</sub>] as well as A<sub>2</sub> has “m. v.” (= *mezza voce*), which has been misread in E. 10 l: F lacks  $e^1$  on 2<sup>nd</sup> beat; probably engraver’s error, for  $\flat$  is present. 10 f.: F and Mikuli lack <<. 10–12 u: In F, Mikuli, Scholtz, and Paderewski, phrasing and articulation

of motive from 5<sup>th</sup> beat of M 10 is:

Thus in all parallel contexts.

12 f. l: F and E lack  $\mathfrak{S} *$  from 5<sup>th</sup> beat of M 12 to 3<sup>rd</sup> of M 13; E additionally lacks  $\mathfrak{S} *$  from 4<sup>th</sup>–6<sup>th</sup> beats of M 13.

16 l: All the sources, and Mikuli, have  $f^1$ . A<sub>1</sub> here, and in the parallel contexts at M 21, 30, and 36, also has  $f^1$ ; however, this probably belongs to an older source layer whose reading was not consistently deleted: A<sub>2</sub> still originally had  $f^1$  in M 30, but it was deleted; E also has  $f^1$  there.

19 l: E has  $\flat$  instead of  $\natural$  before the *a* notes; but compare M 34.

24 f.: << starts only on 1<sup>st</sup> beat of M 25 in F, Mikuli, Scholtz, and Paderewski.

26 f. l: << was originally also in A<sub>2</sub>, but was deleted there; the reading in F is probably from an older stage of composition. – E lacks slurs.

28 f. l: Final chord in E has  $ab$  instead of  $eb^1$  each time.

34 f.: << starts only on 1<sup>st</sup> beat of M 35 in F, Mikuli, and Paderewski.

36 f.: F, Mikuli, and Paderewski have >> from 6<sup>th</sup> beat of M 36 to 6<sup>th</sup> of M 37, plus *dim.* on 4<sup>th</sup> of M 37.

37 l: E lacks  $\mathfrak{S} *$ .

38–46 l: F, Mikuli, Scholtz, and Paderewski have slurs from 2<sup>nd</sup> beat of M 38 to 1<sup>st</sup> of M 41, from 2<sup>nd</sup> beat of M 41 to 1<sup>st</sup> of M 42, from 2<sup>nd</sup> beat of M 42 to 1<sup>st</sup> of M 45, and from 2<sup>nd</sup> beat of M 45 to 1<sup>st</sup> of M 46; E has

Example 2:  
M 68–71 according to F.

a single slur from 2<sup>nd</sup> beat of M 38 to 1<sup>st</sup> of M 46.

45 f.: 1<sup>st</sup>  $\llcorner$  in F and Mikuli is only from 4<sup>th</sup>–6<sup>th</sup> beats of M 45; E lacks 1<sup>st</sup>  $\llcorner$ . Scholtz has  $\triangleright$  instead of 1<sup>st</sup>  $\llcorner$ .

46 l: Chord on 2<sup>nd</sup> beat is from A<sub>2</sub>, F, and E; G has  $c^1$  (is  $cb^1$  intended?), probably a misreading of a thickening of a ledger line in A<sub>2</sub>.

46 f.: F already begins  $\llcorner$  on 2<sup>nd</sup> beat of M 46; in E it starts on 1<sup>st</sup> of M 47.

47, 49 u: F, Mikuli, and Paderewski lack  $\triangleright$ ; possibly consciously deleted in [A<sub>F</sub>], since the melodic line, in contrast to M 11, 15 f., 17 f., 21 etc., rises in the middle of the measure, and  $\llcorner$  is between the staves.

48 l: F, Scholtz, and Paderewski have 2<sup>nd</sup>–3<sup>rd</sup>  $\llcorner$  as in M 46.

53 f.: E has  $\llcorner$  like F, but without final  $\triangleright$ .

54 f: Slurs at M 55 are from F; A<sub>2</sub> has upper-voice slur to barline, probably intended to extend to 1<sup>st</sup> beat of M 55, and lower slur extends only to 6<sup>th</sup> beat of M 54; in E the upper-voice slur extends to 1<sup>st</sup> beat of M 55, and the lower one to 6<sup>th</sup> beat of M 54. See M 53 f.

55–57 u: In F and E the slur is divided following the usual phrasing of the motive; see comment to M 10–12.

58 f. u: Reading in E as presented here (A<sub>2</sub>), though with 4<sup>th</sup> beat  $g^1/db^2/e^2$  as in F.

l: In F, 2<sup>nd</sup> \* is already on 5<sup>th</sup> beat each time.

60 l: F lacks 1<sup>st</sup>  $\mathfrak{S}$  \* . – F and E lack Staccato.

62 u: F, Scholtz, and Paderewski have slur on 1<sup>st</sup>–2<sup>nd</sup> and 3<sup>rd</sup>–8<sup>th</sup>  $\llcorner$  (3<sup>rd</sup>–6<sup>th</sup>  $\llcorner$  in Mikuli); E only slurs 6<sup>th</sup>–7<sup>th</sup>  $\llcorner$  – In F and E there are rests in the upper voice on beats 1–4.

l: F and E lack staccato.

63 l: E lacks  $Ab$  on 4<sup>th</sup> beat.

64 l: 1<sup>st</sup> chord in E has  $F$  instead of  $Ab$  (probably engraver's error).

65 u: F and E have  $\llcorner$  instead of  $\llcorner a^1$ .

l: F, E, Mikuli, Scholtz, and Paderewski have an arpeggio on 1<sup>st</sup> chord. – 2<sup>nd</sup> chord in E lacks  $bb$ . – F lacks augmentation dot on 1<sup>st</sup>  $f$ .

66 u: F, Mikuli, Scholtz, and Paderewski have slur on 1<sup>st</sup>–6<sup>th</sup>  $\llcorner$

l: F, Scholtz, and Paderewski give 1<sup>st</sup>  $db^1$  as  $\llcorner$  rather than  $\llcorner$  – E lacks staccato on  $Bb/bb$ .

68–71: F has different dynamics and phrasing: (see above example 2); likewise in Mikuli, Scholtz, and Paderewski; E matches A<sub>2</sub> except for a few small differences; however, M 68 f. u has slur from 2<sup>nd</sup>–4<sup>th</sup> beats of M 68 and from 5<sup>th</sup> of M 68 to 1<sup>st</sup> of M 69.

72 u:  $\mathfrak{h}$  on  $f^1$  is from F and E; missing from A<sub>2</sub>, probably by mistake.

72–74: E has

72–80 u: F and Mikuli have slurs from 1<sup>st</sup> to 7<sup>th</sup>  $\llcorner$  of M 72, and from 9<sup>th</sup>  $\llcorner$  of M 72 to 1<sup>st</sup> note of M 80; further slurs on 1<sup>st</sup>–2<sup>nd</sup> and 7<sup>th</sup>–8<sup>th</sup>  $\llcorner$  of M 73 (Paderewski also has these further slurs).  
74 f.: F, Mikuli, and Paderewski already begin *dim.* on 2<sup>nd</sup>  $\llcorner$  of M 74, with *accel.* at 9<sup>th</sup>  $\llcorner$ , and  $\llcorner$  from 10<sup>th</sup>  $\llcorner$  of M 74.

l: F and Mikuli lack staccato on 11<sup>th</sup>  $\llcorner$  of M 74, and on all  $f^1$  and  $c^2$  notes in M 75.

74–77 l: F has \* on 7<sup>th</sup> and  $\mathfrak{S}$  on 10<sup>th</sup>  $\llcorner$  in M 74, with \* on 1<sup>st</sup>  $\llcorner$  in M 77.

76: F, Mikuli, Scholtz, and Paderewski have *leggieramente* instead of *leggiero*, from 1<sup>st</sup> beat.

76–78: F, Mikuli, and Scholtz already have  $\triangleright$  from 3<sup>rd</sup> note of M 76.

78–80 u: *ritenu* is from F; A<sub>2</sub>, Mikuli, Scholtz, and Paderewski have continuation strokes only to the end of M 79, probably by mistake.

80 u: E lacks tie and *in tempo* (probably an engraver's error).

81 u: Beats 4–6 in F and E:

81–83: F, Mikuli, and Paderewski each have  $\triangleright$  on 3<sup>rd</sup>–6<sup>th</sup> beats of M 81 f.,  $\llcorner$  on 1<sup>st</sup>–4<sup>th</sup> beats, and  $\triangleright$  on 4<sup>th</sup>–6<sup>th</sup> beats of M 83. These dynamic hairpins were originally also in A<sub>2</sub>, but were crossed out there and so probably belong to an earlier compositional stage.

87 f. u: F, E, and Mikuli, Scholtz, Paderewski have tie at  $ab^1/bb^1/f^2$ .

88 u: F, Mikuli, and Paderewski have  $\triangleright$  at  $\llcorner bb^1$ .

91 l: 1<sup>st</sup>  $\llcorner$  in E is  $c^1$  instead of  $bb$ , with 5<sup>th</sup>  $\llcorner f$  instead of  $g$  (probably engraver's error).

91 f.: F has  $\triangleright$  from 1<sup>st</sup>–6<sup>th</sup> beats of M 91.

92–95 l: F, Mikuli, and Paderewski lack  $\llcorner$ ; instead, they have  $\llcorner$  between the staves from 3<sup>rd</sup> beat of M 92 to 4<sup>th</sup> of M 94, and  $\triangleright$  on 6<sup>th</sup> beat of M 94.

94 f.: Mikuli, Scholtz, Paderewski have tie at  $e/bb/c\sharp^1$  and  $g^1/bb^1/g^2$ .

96–99: Dynamic markings as follows in F, Mikuli, Scholtz, and Paderewski:  $\llcorner$  from 6<sup>th</sup> beat of M 96 to 4<sup>th</sup> of M 97,  $\llcorner$  on 1<sup>st</sup>–6<sup>th</sup> beats of M 98,  $\triangleright$  on 1<sup>st</sup>–4<sup>th</sup> of M 99.

97 l: F and E already have  $\mathfrak{S}$  on 6<sup>th</sup> beat of M 96.

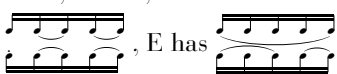
99 l: F, E, and Mikuli have  $Bb/f/bb$  chord on 3<sup>rd</sup> beat.

100 f.: F and Mikuli lack *cresc.*, and instead have  $\llcorner$  from 1<sup>st</sup>–10<sup>th</sup>  $\llcorner$  of M 101.

100 f., 104 f. u: E and Paderewski have  $\triangleright$  on  $bb$  and  $f\sharp$  of M 100 f., and on  $d^1$ ,  $c^1$ ,  $g\sharp$  of M 104 f.

101, 105 l: F, E, Mikuli, Scholtz, and Paderewski have  $\text{S}^*$  over the whole measure.

103: E lacks  $\leftarrow$  and  $\rightarrow$  in first half of measure. – Slurring of last five  $\text{♩}$  is from  $A_2$ ; it is inconsistent in the other sources. F, Mikuli, and Paderewski

give , E has 

104 f.: F, Mikuli, Scholtz, and Paderewski have *cresc.* in M 104 and  $\leftarrow$  on 1<sup>st</sup>–7<sup>th</sup>  $\text{♩}$  of M 105.

108 f. l: In F and E the slur over the barline extends only to final note of M 108.

109 l: F, E, Mikuli, Scholtz, and Paderewski give  $d^1$  as  $\text{♩}$  instead of  $\text{♩}$

109–111 l: Slur is divided in E: from 1<sup>st</sup> to final note in M 109, and from 1<sup>st</sup> to final note in M 110; F lacks any slur in M 109, and in M 110 has slur from  $e$  to 1<sup>st</sup> note of M 111.

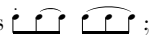
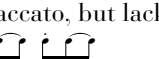
112: F, Mikuli, and Paderewski have  $\rightarrow$  at first half-measure.

l: F, E, Mikuli, Scholtz, and Paderewski have  $\text{S}^*$ , as also in M 114.

112, 114 u: E has  $gb^1/eb^2$  and  $gb^2/eb^3$  instead of  $gb^1/c^2$  and  $gb^2/c^3$ .

l: Notes 1 and 4 in F lack staccato; in E, only the 4<sup>th</sup> note lacks it.

113 u: E has  $g^1/eb^2$  instead of  $eb^2$ .

l: Articulation in E is ; M 115 clearly has staccato, but lacks slurs. Scholtz has 

114–116: F, Mikuli, and Paderewski each time have  $\rightarrow$  for the whole measure, in M 115 it is on last two  $\text{♩}$  instead.

116 u: 2<sup>nd</sup>  $\text{♩}$  in E is  $ab^2/f^3$ .

117 f. l: E has  $bb/db^1/eb^1$  on 3<sup>rd</sup> beat of M 117; E and Paderewski have  $db^2/eb^2/g^2$  in M 118.

117–119: F has *dim.* only from 5<sup>th</sup> beat of M 117, and lacks continuation strokes; there is an additional  $\rightarrow$  from 1<sup>st</sup>  $\text{♩}$  of M 117 to 5<sup>th</sup>  $\text{♩}$  of M 119.

117–121 u: F and E have divided slur: one slur to final note of M 119, and new slur from 1<sup>st</sup> beat of M 120.

119–122 l: F and E have divided slur: one slur from 1<sup>st</sup> note of M 119 to last of M 120, new slur from 1<sup>st</sup> note of M 121 to 3<sup>rd</sup> note of M 122.

120: F and Mikuli have  $\leftarrow$  to end of measure, without  $\rightarrow$ .

121 f.: F has  $\leftarrow$  only to end of M 121, with  $\rightarrow$  in M 122 from 1<sup>st</sup> to 3<sup>rd</sup> beats instead of 4<sup>th</sup> to 6<sup>th</sup>.

121–128 u: F has slur to final  $\text{♩}$  of M 122, and a new slur from 1<sup>st</sup>  $\text{♩}$  of M 123 to 2<sup>nd</sup>  $\text{♩}$  of M 129.

122 f. l: Slur across the barline extends only to final note of M 122 in F and E.

124 u: No accidentals before  $c^2$  and  $f^2$  in  $A_2$ ; earlier in the same measure is an uncanceled  $b$  before  $c^2$  and an uncanceled  $b$  before the  $f^1$ , which may also apply to the  $f^2$  (Chopin was not always consistent about repeating accidentals in upper or lower octaves). F has no accidental before the  $c^2$ , and has  $\natural$  before the  $f^2$ . E has  $\natural$  in front of both notes. It remains unclear whether the  $\natural$  in F and E are from Chopin. The later editions (Mikuli, Scholtz, Paderewski) all have  $b$ . – F has additional slurs on 7<sup>th</sup>–8<sup>th</sup>, 9<sup>th</sup>–10<sup>th</sup>, and 11<sup>th</sup>–12<sup>th</sup>  $\text{♩}$

125 l: F and E lack  $\text{S}$ .

125 f. l: Tie on  $bb^1$  is from F and E (also in Mikuli, Scholtz, and Paderewski); missing from  $A_2$  (probably a mistake by Chopin;  $\rightarrow$  should be interpreted as a long accent over a held note, as also in M 127 f. l).

126 u: E has  $\text{♩}$  instead of  $\text{♩}$ .  $gb^2$ .

126, 128 l: F and E in M 126 give slur from 1<sup>st</sup>  $\text{♩}$  to  $\text{♩}$ ; M 128 F is as M 126, while E has slur only to 4<sup>th</sup>  $\text{♩}$

127 l: F and E have  $\text{S}$  on 1<sup>st</sup> beat, and  $*$  on 2<sup>nd</sup>. E has staccato on 1<sup>st</sup> beat. – F and E have *ten.* on 1<sup>st</sup> note  $ab$ . – E, Mikuli, Scholtz, and Paderewski have  $\text{♩}$  instead of  $\text{♩}$ .  $Ab$ , with tie to  $C\sharp$  in M 128. – No staccato in F and E.

128 u: F lacks arpeggio sign.

l: F and E lack  $\leftarrow$ .

128 f.: In M 128 E only has *dim.*, without  $\rightarrow$ , but instead has  $\rightarrow$  on 1<sup>st</sup>–4<sup>th</sup> beats of M 129.

129, 131 f. l: F and E have half-measure slurs in M 129/131, and whole-measure slurs in M 130/132.

129–133: Pedal marking in F, Mikuli, and Paderewski is:



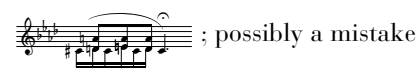
E has halfmeasure pedal.

130 u: 4<sup>th</sup>  $\text{♩}$   $e^1$  instead of  $e^1/g\sharp^1$  in F, Mikuli, and Paderewski; compare M 133 (Scholtz has  $e^1/g\sharp^1$  at both places).

132 u: 8<sup>th</sup>  $\text{♩}$  in E is  $c\sharp^1/e\sharp^1$  instead of  $e\sharp^1/g\sharp^1$ .

133 f. u: G has  $\rightarrow$  from 2<sup>nd</sup> beat of M 133 to 1<sup>st</sup> of M 134; it is unclear where this reading comes from, since it is not in  $A_2$ , and G was probably not corrected by Chopin.

134 u: A notates the notes normal-size

; possibly a mistake

by Chopin that in F, Mikuli, and Paderewski was corrected to match our reading (Paderewski also adds  $\natural$  above  $\text{♩}$   $c\sharp^1$ ). The reading in E gives rise to speculation whether the final  $a^1$  is also intended to continue in  $A_2$ . G wrongly corrects the reading in  $A_2$

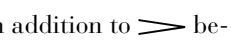
to 

134, cadenza: In E, all *f* notes are given as  $f\sharp$ . – In F the  $\text{♩}$   $c\sharp^1$  is positioned exactly under the  $\text{♩}$   $a^1$ . – F already has  $\rightarrow$  at  $\text{♩}$   $a^1$  and as far as  $bb^1$ .

137:  $\leftarrow$  already begins at 2<sup>nd</sup> beat of M 136 in F.

137 f. l:  $\text{S}^*$  is from E; not in G (probably an engraver's error: G and E have  $\text{S}^*$  in M 141). F has  $\text{S}$  in M 137, but lacks  $*$  in M 138; M 141 lacks  $\text{S}^*$ .

138, 141 u: E has arpeggio on  $bb/f^1/c^2$  and  $db^1/ab^1/eb^2$ .

138, 141, 145 u: In addition to  $\rightarrow$  between the staves, E each time (and F in M 145 only) has . Compare the corresponding dynamic markings in M 11 ff.

139: F already has  $\leftarrow$  from 5<sup>th</sup> beat of M 138; E lacks  $\leftarrow$ .

140 f.: E has  $\leftarrow$  on 1<sup>st</sup>–6<sup>th</sup> beats of M 140.

142–146: F, Mikuli, and Paderewski have  $\leftarrow$  from 1<sup>st</sup> beat of M 142 to 2<sup>nd</sup> of M 143,  $\rightarrow$  from 1<sup>st</sup>–6<sup>th</sup> beats of M 144,  $\leftarrow$  from 2<sup>nd</sup> of M 145 to 4<sup>th</sup> of M 146.

144 l: F1 and Paderewski have  $ebb^1-db^1$  on 5<sup>th</sup>–6<sup>th</sup>  $\text{♩}$ ; in F2 only  $f\flat^1$  is added on 6<sup>th</sup> beat, but not the  $gb^1$  on the 5<sup>th</sup> beat.

144 f.: E lacks  $\leftarrow$ .

146 f. u:  $\succ$  is from F and E; G probably misreads [A<sub>2</sub>], and places  $\succ$  on final note of M 146.

146–148 u: E has divided slurring: one slur from final note of M 146 to 5<sup>th</sup> note of M 147, the other from 6<sup>th</sup> note of M 147 to 3<sup>rd</sup> note of M 148. See also M 17–19.

147 l: Chord on 3<sup>rd</sup> beat in E lacks  $c^1$ .

152: F, Mikuli, Scholtz, and Paderewski have  $\ll$  to  $e^2$ , and from  $eb^2$  have  $\succ$  to 1<sup>st</sup> beat of M 153.

154:  $\ll$  is from F and E; extends only to  $bb^2$  in G, probably due to lack of space.  
l:  $c^2$  is from G; possibly an engraver's error, but note the descending top notes up to M 155:  $c^2-bb^1-ab^1$ .  
–  $\text{♯}^*$  is in F and E; missing from G (probably an engraver's error).

154, 161 l: In M 154, F and E have a slur on notes 1–6, and in M 161 on notes 7–12.

155 l: 5<sup>th</sup> note in E is  $bb$  instead of  $db^1$ .

156 f.: 1<sup>st</sup>  $\ll$  extends only to end of M 156 in F, Mikuli, Scholtz, and Paderewski, with  $\succ$  on 1<sup>st</sup>–3<sup>rd</sup> beats of M 157; E has  $\ll$  on 1<sup>st</sup>–3<sup>rd</sup> beats of M 157.  
u: Tie on  $ab^2$  is from F and E; missing from G (an engraver's error; see M 152).

159 f.: F and Mikuli already begin  $\succ$  on 1<sup>st</sup> beat; in Scholtz and Paderewski it begins at  $gb^3$ .

160: F and E have  $\ll$  to 2<sup>nd</sup> beat of M 161.  
u: Fingering is from G; F has 2–2 (probably an engraver's error).

161: F has  $\succ$  to end of measure.

162: F and E have  $\ll$  to  $eb^3$ . – F lacks  $\succ$ , which E only has at 6<sup>th</sup> beat.

163–168: F and E have *accel. e cresc.* with continuation strokes in E to 5<sup>th</sup> beat of M 165, and in F to end of M 166; however, F and E have *dim.* in M 166; in E, *accel.* is renewed in M 167 to end of measure, with *dim.* renewed to end of measure in M 168.

164 f. u: G has no accidental before  $a^3$  in M 164; but  $\natural$  before the  $a^2$  indicates that  $\natural$  is also intended before the  $a^3$ ; in M 165 the corresponding  $\natural$  is present before  $a^2$ . E has  $\natural$  in both places. F has  $\flat$  before the  $a^3$  and  $a^2$ ,

and thereafter has added  $\natural$  before  $a^2$  and  $a^1$  (a plate correction that may derive from Chopin).

167 u: E has  $\natural$  before the 1<sup>st</sup>  $e^1$  (probably an engraver's error; there is no  $\flat$  before the 2<sup>nd</sup>  $e^1$ , which would be necessary).

169: In the sources, *in tempo* is only in the right hand; intention is probably as given here.

l: E lacks staccato, and already begins slur on 1<sup>st</sup> beat.

171: F and E lack  $\succ$ ; F and Mikuli have  $\ll$  on lower staff; in Scholtz and Paderewski it is between the staves.

u: E, Mikuli, Scholtz, and Paderewski have arpeggio marking before  $eb^1/ab^1/f^2$ .

172: F and Mikuli lack  $\succ$ .

l: F has  $\text{♯}^*$  on 1<sup>st</sup>–3<sup>rd</sup> beats; E has it on 1<sup>st</sup>–6<sup>th</sup> beats.

174: F, E, and Mikuli lack  $\ll$ .

l: F has  $\text{♯}^*$  on 4<sup>th</sup>–5<sup>th</sup> beats.

175 u: F, E, and Mikuli lack  $\text{♯}$  on 1<sup>st</sup> note.

176: F, Mikuli, and Paderewski have  $\succ$  on 1<sup>st</sup>–6<sup>th</sup> beats.

177: F, Mikuli, Scholtz, and Paderewski already have *f* at 3<sup>rd</sup> beat.

l: F, E, and Mikuli have *fz* instead of *sf*.

179 u: F, Mikuli, Scholtz, and Paderewski have  $\succ$  on 1<sup>st</sup> beat. – F has arpeggio on final chord.

180 l: F, E, Mikuli, Scholtz, and Paderewski lack staccato and have slur from 1<sup>st</sup> note. – Change of pedal in F:  $\text{♯}$  on 6<sup>th</sup> note,  $\text{♯}$  on 7<sup>th</sup> note.

180 f. l: 1<sup>st</sup> slur in F and E extends only to final note of M 180.

181: 1<sup>st</sup>–3<sup>rd</sup> beats in F, E, Mikuli, Scholtz, and Paderewski:  $\succ$  instead of  $\ll$ .

182: E has  $\ll$  on 2<sup>nd</sup>–4<sup>th</sup> beats.

183: E has  $\succ$  on 1<sup>st</sup>–3<sup>rd</sup> beats.

184–187 u: F and E have divided slurs: first slur to 6<sup>th</sup> beat of M 184, new slur from 1<sup>st</sup> of M 185.

185 l: 4<sup>th</sup> note in F and Paderewski is  $db^1$  instead of  $bb$ , while 6<sup>th</sup> note in F is  $Bb$  instead of  $db$  (probably engraver's error).

186: F, Mikuli, Scholtz, and Paderewski have  $\succ$  on 1<sup>st</sup>–6<sup>th</sup> beats of M 185

instead of 3<sup>rd</sup>–6<sup>th</sup> beats of M 186.

l: F only has  $\text{♯}$  on 1<sup>st</sup> beat, and  $\text{♯}$  on 4<sup>th</sup>.

187 u:  $f^1$  in final chord is from F and E; G has  $eb^1$  (probably engraver's error).

190 l: Pedal marking is from F and E; not in G (probably engraver's error).


191–194: F, Mikuli, Scholtz, and Paderewski lack *cresc.*, instead having

$\ll$  on 1<sup>st</sup>–3<sup>rd</sup> beat and  $\succ$  on


4<sup>th</sup>–6<sup>th</sup> each time; F also lacks *fz* in M 191.  $\succ$  is inconsistent in the sources; we supply according to context. –

Pedal marking is from F and E; not in G (probably engraver's error).


192 l: 8<sup>th</sup> note in F is  $f^1$  instead of  $a^1$  (engraver's error).

192–195, 197: Rhythmic notation 

is from G (likewise in Mikuli and Paderewski); F, E, and Scholtz have



; Chopin maybe also notated it thus in [A<sub>2</sub>], [A<sub>F</sub>], and [A<sub>E</sub>]; see parallel contexts (e. g. the *Prélude* op. 24 no. 9) in support of the idea that

Chopin probably intended  here.

195, 197 l:  $\text{♯}$  is from F; not in G or E (probably engraver's error).

195 f., 197 f. u: Slur in E extends only to final note of M 195 and M 197.


198–201: F, Mikuli, and Paderewski have *stretto* only from 1<sup>st</sup> beat of M 199.

199–201 l: Staccato is from F; not in G or E (probably engraver's error).


201: E and Mikuli have a slur in u/l to 1<sup>st</sup> beat of M 202.

203–210: E lacks slur and pedal marking.


207–210:  $\text{♯}^*$  is from F; not in G (probably engraver's error).

211, 213 l: Rhythmic notation  is

from G and E (likewise in Mikuli, Scholtz, and Paderewski). F has



; Chopin maybe also notated it thus in [A<sub>2</sub>], [A<sub>F</sub>], and [A<sub>E</sub>]. See other contexts in support of the idea that

Chopin probably intended  here

(e. g. the *Fantasia* op. 49, M 77 ff. or *Nocturne* op. 48 no. 1, M 55, 57, 61).



211–214: F and Mikuli have



Scholtz and Paderewski each time have  $\llcorner$  on 1<sup>st</sup>–3<sup>rd</sup> beat, and  $\gg$  on 4<sup>th</sup>–6<sup>th</sup>. F, Paderewski, Mikuli, and Scholtz add *fz* on 1<sup>st</sup> note of M 211.

212, 214 u: Concerning the rhythm see comment to M 192–195, 197. –

$\flat ab^1$  in M 212 is from G and E (likewise in Mikuli, Scholtz, and Paderewski); in F and in M 214 in G, F, and E, the  $ab^1$  appears as  $\flat$  and is stemmed together with  $eb^1$ . – Ties in M 212 are from F; not in G (but see M 214). – Pedal marking is from F; not in G (probably engraver's error).

213 l:  $ab^1$  is from F and E; G has  $f^1$  (probably engraver's error; see M 211).

215 u: F, E, Mikuli, Scholtz, and Paderewski have added slur on 7<sup>th</sup>–8<sup>th</sup>, and 16<sup>th</sup>–17<sup>th</sup>  $\flat$ .

217: F, Mikuli, Scholtz, and Paderewski have  $\gg$  on 1<sup>st</sup>–6<sup>th</sup> beats.

l: Pedal is from F; not in G (engraver's error or mistake in [A<sub>2</sub>]).

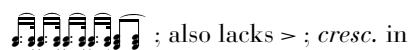
218: F, E, Mikuli, Scholtz, and Paderewski have  $\gg$  on 2<sup>nd</sup>–3<sup>rd</sup> beats; F and Mikuli add  $\gg$  on 1<sup>st</sup> beat. Scholtz has  $>$  on 1<sup>st</sup> note.

u: 1<sup>st</sup> and 2<sup>nd</sup> tie from F; not in G (probably engraver's error). – F, E, and Mikuli lack  $>$ .

l: Pedal marking on 1<sup>st</sup>–3<sup>rd</sup> beats is from E, on 4<sup>th</sup> is from F; G lacks Pedal (probably engraver's error or mistake in [A<sub>2</sub>]).

218 f. u, 223, 225 l: See comment to M. 192–195, 197.

219: Slurring in upper system of F is



also lacks  $>$ ; *cresc.* in

lower system on 2<sup>nd</sup> beat.

221 f.: F, Mikuli, Scholtz, and Paderewski have  $\llcorner$  on 1<sup>st</sup>–5<sup>th</sup> beats of M 221, with  $\gg$  on 1<sup>st</sup>–6<sup>th</sup> beats of M 222.

223, 225 u: Unlike the sources, Scholtz gives 1<sup>st</sup> chord as  $g^\sharp/eb^1$  to match 3<sup>rd</sup> and 5<sup>th</sup>.

l: See comment to M 218 f. u.

223 f., 225 f. u: F, Mikuli, Scholtz, and Paderewski have slur from 1<sup>st</sup> note of M 223/225 to 1<sup>st</sup> note of M 224/226.

224 u:  $bb/f^1/bb^1$  is from F and E; G has  $bb/f^1$  (probably engraver's error).

l: 9<sup>th</sup>  $\flat$  in E is  $F_1/F$  instead of  $G_1/G$  (probably engraver's error; see M 226).

224, 226 l: Staccato is from F; not in G or E (probably engraver's error). – F has slur to final  $\flat$ ; E lacks slur.

225 u:  $g^\sharp/f^1$  in 1<sup>st</sup> chord is from F and E; G has  $g^\sharp$  (probably engraver's error; see M 223).

226 u: F has slur on 2<sup>nd</sup>–3<sup>rd</sup> and 4<sup>th</sup>–6<sup>th</sup>  $\flat$  (as in M 224), E slurs 3<sup>rd</sup>–6<sup>th</sup>  $\flat$  –  $db^2/f^2/bb^2/db^3$  is from F, E; G has  $f^2/bb^2/db^3$  (probably engraver's error; see M 224). – In F, Mikuli,

Scholtz, and Paderewski the final chord lacks  $c^1$ .

227 l: E has  $\flat F_1/F$  instead of  $F_1-C-A\flat$ .

227–230 l: F has slurs on notes 1–6 and 7–12 each time.

232: F and Mikuli lack  $\gg$ .

232–236 u: F, Mikuli, and Paderewski have divided slur; first slur from 1<sup>st</sup> to final note of M 232; second from 1<sup>st</sup> note of M 233 to 1<sup>st</sup> of M 237 (without staccato there).

233 l: F, Scholtz, and Paderewski have staccato on 1<sup>st</sup> chord.

233 f. l: F and Mikuli have  $\text{S}$  on 1<sup>st</sup> beat and  $\ast$  on 4<sup>th</sup> beat of M 233, with no pedal in M 234.

237 f. l: Staccato dots on  $Db/db$ ,  $Bb_1/Bb$  are from F and E; not in G (probably engraver's error).

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