

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_{Fr} 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_{Fr} 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^e 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^o. | [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^e. Le Baron de Stockhausen | PAR | F. Chopin | [left:] Op: 23 [right:] Pr: 7^l.50^c. | Propriété des Editeurs | PARIS, chez MAURICE SCHLESINGER, Rue Richelieu, 97 | [left:]

Leipsic, chez Breitkopf et Härtel [right:] Londres, chez Wessel et Comp^{te}”. Copy consulted: Bibliothèque nationale de France, Paris, shelfmark Vm¹² 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^e., 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^o., | S^t., 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^o, August 1836. Plate no. “(W & C^o N^o 1644)”. New engraving, based on F1. Title page: “L’AMATEUR PIANISTE, | N^o 69. | LA FAVORITE, | Ballade, | pour le | PIANO = FORTE, | dédiée à | M^r. 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^o Importers of Foreign Music, and Publishers of All the Works | of CHOPIN, CZERNY, KUHLAU, HUMMEL, SOWINSKI, THALBERG, & c. | N^o 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

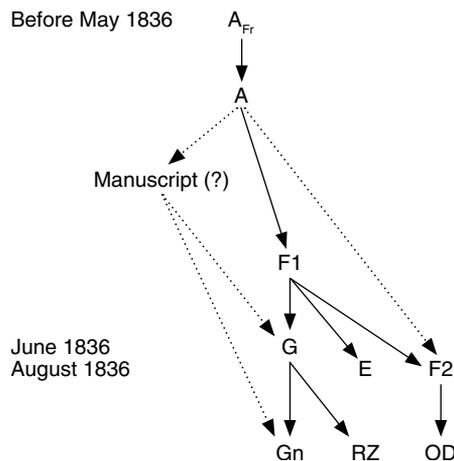
Balladen von Fr. Chopin. Kritisch revidiert von Herrmann Scholtz. Neue Ausgabe von Bronislaw v. Pozniak. C. F. Peters. Published 1948–1950.

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



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_{Fr} 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_{Fr} has time signature C instead of C .
 1 l: A_{Fr} 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_{Fr} has > instead of << in M 6 f.
 l: We give eb^1 in accordance with main source E, A_{Fr}, 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_{Fr} lacks *Moderato*. – A_{Fr} has *p*.

8, 10, 12, 14, 16, 18, 20 u: The stem of the 1st note of each eighth-note group in A and F is inconsistently given as f or f ; 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_{Fr} 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_{Fr} has > on 2nd note of the upper voice.

9–11 l: A_{Fr} has continuation of pedalling; whole-measure pedalling in M 9, half-measure in M 10, in M 11 S only on 1st note, * is missing.

10, 12 u: A_{Fr} lacks > .

13: A_{Fr} has << in the 2nd 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 2nd 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 4th 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 1st note, each time without a staccato there. Mikuli has slur from 2nd note of M 32, and from 1st note of M 33, both times without a staccato on the 1st note. Scholtz and Paderewski standardize as a portato from the 2nd note in both measures, and lack a staccato on the 1st 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 1st note of the measure.
- 36: RZ has *petite ped.*, meaning *una corda*.
- 36–43 l: Slurs in F and G mostly begin on 1st or 4th beats.
- 37–39 u: Slurs follow F and G. A lacks legato slurs on the 2nd group of M 37, the 1st group of M 38 and 1st group of M 39.
- 42 u: 2nd > is from G.
- 43 u: 2nd slur in A extends only to the last note.
l: 2nd 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 6th beat of M 45.
- 45, 47 u: Should 1st 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 1st note in the upper staff without accidental could consequently mean either $f^{\#1}$ or $f^{\#2}$. The expressive context of the $\#$ before the 7th note in both measures admittedly speaks in favour of f^1 or f^2 . $\#$ from G is corrected to \natural in RZ.
- 47 u: 5th 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 4th 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 5th note, but is probably intended as reproduced here. F and G have slur from M 55 to 6th note of M 56, with new slur from 7th note of M 56.
- 58 l: A has additional >> at the octave on the 1st beat.
- 58 f. l: A lacks slur to M 59.
- 62 u: 9th 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 2nd note.
- 68–81 l: A has \mathfrak{S} on 1st 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: 2nd slur in A is unclear; perhaps already begins on 6th 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 1st 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: 1st 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 1st 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 2nd 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 1st 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: 1st 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 1st and 2nd chord: see comment to M 106–109 u.
l: 4th chord in G has e^1 instead of d^1 . Probably an engraver's error (see the right-hand part).

116 l: 2nd 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 ω . Added in M 123 of F, but not in M 119.

120, 124 u: Staccato on 1st octave is from A.

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

122 u: $>$ on 2nd octave is from A.

124 l: $>$ follows A. F and G misread 2nd to 4th 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: 5th note in A is a^3 instead of ab^3 . In F, \sharp is moved from the 5th to the 9th note.

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

138–140, 142–144 u: A lacks \flat before 2nd b^2 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 $f/ab/eb^1$ 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 1st 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 $\mathfrak{S} \ast$.

169 l: Position of \ast 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^2 to b^2 .

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 5th note as bb instead of ab .

173 u: \flat is corrected to ω in A, but remains \flat 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 \flat

l: G has 2nd \ast 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 1st note each time, so a divided slur is probably intended. F (G) has continuous slur each time.

184 l: \ast 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 1st note of M 186 to 6th note of M 187 on account of the missing \ast in A.

187 u: $>$ is from A.

188 f.: A lacks \ll .

191: Without *ritenuto* in A.

192 f. l: In RZ \ast 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 1st note of M 95.

l: 1st 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^1-f^\sharp .

198–201 l: $\mathfrak{S} \ast$ 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 1st 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 2nd slur to the last note of the measure, however. Probably phrasing slurs.

l: Staccato is from A; Scholtz has staccato here and on 1st 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 1st beat of M 216 to 1st note of M 218.
- 218 l: A lacks S^* .
- 218 f. u: F and G divide slur at barline, probably owing to a change of line in A.
- 221 l: A lacks ‡ .
- 222 f. l: A lacks 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: 1st $>$ is from A.
- 238 f. l: A lacks 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 S^* .

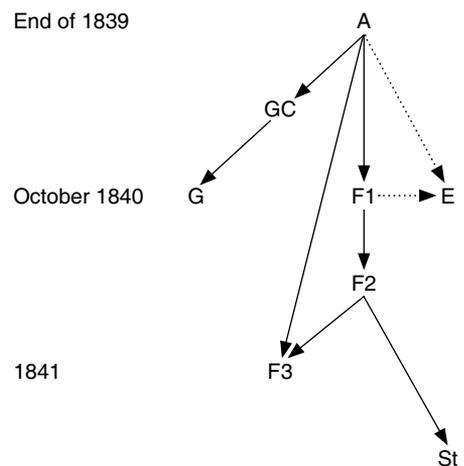
Ballade no. 2 in F major op. 38

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^e 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^{me}. 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^{me}. | BALLADE | Pour LE Piano | Dédiée | à Robert Schumann | Par F. CHOPIN | [left:] Op: 38 [right:] Prix: 5^f. | A. L. | PARIS, chez E. TROUPENAS & C^{ie}. Rue Neuve Vivienne, 40. | Londres, chez Wessel & C^{ie}. 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 Vm¹² 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^o Londres, chez Wessel & C^o | 6330. | Enregistré aux Archives de l’Union.” Copy consulted: Städtische Musikbibliothek, Munich, shelfmark Rara 5103 (6).
- E First English edition, London, Wessel & C^o, October 1840. Plate no. “(W & C^o N^o 3182.)”. Engraving based on A or on a corrected proof of F1. Title page: “LES AGRÉMENTS AU SALON. N^o 30. | SECONDE BALLADE, Composée par FREDERIC CHOPIN. | “LA GRACIEUSE” Op. 38, LONDON, WESSEL & C^o N^o 67, FRITH S^t. 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 3rd 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 2nd bb^1 ; likewise in M 83.

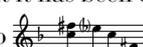
39 f.: \succ is in A and GC.

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 1st 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 1st 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 $\text{♩} \ast$.

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.

– 2nd slur in GC extends to 1st 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: 2nd 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 1st 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 1st beat of M 95.

95–97 u: Lower voice in the sources is notated on the lower staff as far as 1st 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 1st through 6th 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 1st 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 1st beat. Scholtz already has *stretto* at 4th eighth-note beat of M 106, and *più mosso* from 4th 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 3rd octave of M 110. Paderewski and Scholtz also have slur, but to 4th octave of M 110. Scholtz also has a tie on G/g across the barline. G has slur from 2nd to 4th octave of M 110; Mikuli slurs 1st to 4th octave there.

110: *ff* is from A. Not present in F, Paderewski, and Mikuli until 1st 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 1st 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 1st 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 5th 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: 1st slur and staccato are from A; slur in GC, F, and Mikuli only to Eb/eb , and without staccato.
- 135 u: eb^3 in 1st chord is from F2; A, GC, and F1 have e^3 , probably by mistake. – Notation of rhythm of 1st half of measure is from A and GC. F has , as does Mikuli; but see also M 110. – 1st slur in GC and G extends only to eb^1/eb^2 .
- 135 f. l: 2nd slur in F begins only at 1st 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 3rd 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 7th 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 2nd 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 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 1st  of M 153 to last  of M 155, and gives M 156 f. without slur, as reproduced here. A and GC have slur from 1st  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 3rd beat, between the staves.
- 154–156 l: GC lacks 1st slur.
- 157–161 l: 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 4th beat of M 160 to 3rd of M 161, and from 4th of M 161 to 6th of M 162. Paderewski and Mikuli have slur from 4th beat of M 160 to 1st 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 1st 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 1st 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 2nd 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 1st eighth-note.
- 176–183 u: GC slurs as follows:
M 176 f., 180 f. 1st to last ; M 178, 1st  to 2nd  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 \succ ; not in F or Mikuli.
l: In F, A, and GC the 1st slur extends to E/e ; but compare M 182.
- 178 f. u: No tie on $g^{\sharp 2}$ in GC.
- 179 u: 1st \succ is from A; not present in F, GC, or Scholtz. Mikuli has it on 1st , by mistake.
- 182 u: GC lacks \succ .
- 182 f. u: GC lacks ties on $b/g^{\sharp 1}$.
l: A and GC have staccato on 4th beat of M 182 and 2nd of M 183.
- 183 u: 1st slur is in A and GC (not present in F or Mikuli); 2nd slur is in GC (and is missing from A, F, and Mikuli). – GC lacks last three \succ .
- 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 2nd ♪ 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.

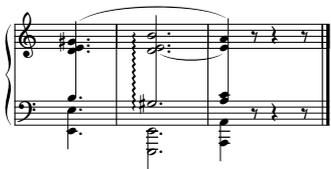
192 f. l: Slurring is from A; in F, only the 1st slur of each measure is present. In M 192 GC has a single slur on ♪ 1–3, and in M 193 on ♪ 1–3 and 4–6.

194 l: GC lacks arpeggio.

195: F3 (only) has ♯ before the bb in 2nd 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 7th chords speaks in favour of b ; but compare the 1st half of M 194, and the 1st 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^{me} 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_S 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_S 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^E. | BALLADE | POUR | le Piano, | dédiée | à Mademoiselle Pauline de Noailles | PAR | F. CHOPIN. | A.V. | [left:] Op: 47. [right:] Prix 6^f. | 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 Vm⁷. 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^f.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).

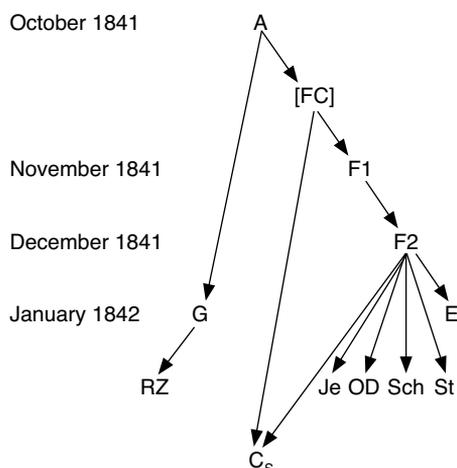
G First German edition, Leipzig, Breitkopf & Härtel, January 1842. Plate no. “6652”. Title page: “BALLADE | pour le Piano | dédiée | À Mademoiselle Pauline de Noailles | par | FRÉD. CHOPIN. | [left:] Op. 47. [middle:] Propriété des Editeurs. [right:] Pr. 24 Ngr. | Leipzig, chez Breitkopf & Härtel. | 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^o 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. 980¹.
- 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_S 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^b 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: 1st 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_S, F, and G have a continuous slur from 1st 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 1st slur and beginning of 2nd are side by side on the same staff line.
- 7 u: Slur in A begins on the 2nd chord instead.
- 9–24 l: Staccato on 1st 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: 2nd \gg is from A; lacking in F, Mikuli, and Scholtz.
- 18 u: Slurs are from A; C_S 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_S 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 ♪ 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_S, F, and Scholtz have a slur only to the end of each measure; Paderewski u/l each time extends slur to 1st 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_S has a^1 instead of ab^1 , probably by mistake.
- 31 f. u: St, Je, and OD have ♯ on *tr*.
- 37 f. u: Slurs are from A; C_S, F, and Mikuli have a continuous slur from 1st note of M 37 to final chord of M 38; but see M 1 f.

- 46: C_S 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 4th beat.
- 48 l: * is from A; lacking in C_S and F (probably a mistake in [FC]).
- 49 l: \mathfrak{S} is from A; in C_S and F it appears only at 1st 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 6th beat instead of 2nd beat in M 52, \mathfrak{S} at 1st beat and * at 6th 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_S and F.
- 57 f., 61 f., 62 f.: From 3rd beat of M 57 to 1st of M 58 (and correspondingly in M 61 f., M 62 f.) C_S, F are lacking many ties, probably by mistake. The ties on *c*¹ 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_S and F (probably a mistake in [FC]: compare M 61, M 112 f.).
- 63 u: \downarrow *c*² is from A; F (probably an engraver's error), and Mikuli have \downarrow . C_S, G, Scholtz, and Paderewski have \downarrow .
- 63 ff.: *cresc.* is from A; not in C_S, F (probably a mistake in [FC]), or Mikuli.
- 64 u: Carried-over \downarrow *c*² 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_S and F.
- 65 u: Staccato is from A; lacking in C_S, F, and Mikuli (where the slur *c*²–*c*² 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*¹ \downarrow and tie from M 65 are from A; not in C_S or F (probably a mistake in [FC]).
- 67 u: Staccato is from A; not in C_S, F, Mikuli, or Scholtz; Paderewski has staccato on 2nd 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 3rd beat; perhaps *pp*.
- 71 u: *ab*¹ is from F (and is also in Paderewski, Mikuli, and Scholtz); not in A or C_S.
- 71 f. l: C_S 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_S and F lack tie *c*¹–*c*¹ on beats 3–4, and lack tie and slur from 6th of M 72 to 1st of M 73. The latter tie has been added in OD.
- 73, 75 l: Chord on 3rd beat is from A; in F it lacks *c*¹ (probably due to inaccuracy in the engraving, since A is not clear).
- 73–75 u: Slur from 2nd chord of M 73 is from A; F and Mikuli have a slur from 1st to 6th beats of M 73; C_S has slur from 3rd to 6th beats.
- 74 l: 1st 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_S.
- 75–77 u: Slur from 3rd beat of M 75 to 1st of M 77 is from A; not in C_S or F.
- 77–80 l: Slurs are from C_S and F; missing from A.
- 82 l: *f* in the chord on the 3rd beat is from A and C_S (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_S and F.
l: *c*¹ is from F and C_S (and is also in Paderewski, Mikuli, and Scholtz); not in A.
- 86 u: C_S lacks *ab*² notes from 3rd beat forward.
l: Staccato is from A. – *ab* in appoggiatura chord is from A and C_S; missing from F, probably through an engraver's error.
- 86 f.: > is from A; lacking in C_S and F (probably a mistake in [FC]).
- 87: *ab*² and *ab* are from F (and are also in Mikuli, Scholtz, and Paderewski); not in A or C_S.
- 88 f.: Dynamic is from A; F1 lacks \gg and *dim.*, while F2 has only \gg added; furthermore, *p* is already on the 5th beat of M 88 instead of in M 89 there. C_S has only \gg .
- 89 u: Slur from M 88 and beaming are from A; in F the slur is to 3rd beat only; *ab* is on a single beam with *g/g*¹–*bb/bb*¹ (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 1st beat of M 95 is in C_S and F; in A the 1st slur extends only to the 6th beat of M 94.
- 95 u: \downarrow before *d*¹ is not in F (probably an engraver's error); added in OD and Je.
- 97 l: 1st chord is from A and C_S; F1 has only *bb/c*¹ (engraver's error); corrected in F2 (presumably incompletely) to *c/bb/c*¹, the reading also in Mikuli. The reading with the *g* of A and C_S is the most musically sensible.
- 98 u: RZ has an illegible addition on 4th beat; probably \downarrow .
- 99: A, C_S, 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*² instead of *c*² (engraver's error, corrected in St, Je, and OD).
- 101 f. u: Tie on *eb*¹ is from A; missing from C_S and F (probably due to a mistake in [FC]); Mikuli has a slur instead of a tie, and *e*¹ instead of *eb*¹ on 1st beat of M 102.
- 102 f. u: Tie on *g*¹ is from A; not in C_S or F (probably a mistake in [FC]).
l: Tie on *g* is from A and C_S; not in F (engraver's error). Mikuli has slur at *c/g/c*¹ instead of tie.
- 103 l: \mathfrak{S} is from A; not in C_S or F (probably a mistake in [FC]).
- 105 l: Staccato is from A; not in C_S or F.

- 107 f. l: Slur from 6th beat of M 107 to 1st of M 108, plus staccato, are from A; not in C_S or F. – Scholtz lacks *d* in final chord of M 107.
- 108 f. l: Articulation from 4th beat of M 108 to 1st of M 109 is from A; C_S and F have a tied *c-c*, and also lack staccato on 1st beat of M 108 (probably a mistake in [FC]; compare M 57 f.)
- 109–112 l: The highest notes (*d¹-e¹-f¹-a¹-a-b-c¹*) should be brought out here; A has a deleted *>* at *d¹-e¹-f¹*; Je has a slur from *c¹* in M 108 to *c¹* in M 112, but with the slur twice re-commenced, probably to separate the two phrases *d¹-e¹-f¹-a¹* and *a-b-c¹*; RZ has *>* on each top note. See also M 150–153, where A has *>* at *bb-c¹-db¹-f¹-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 1st 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 *e¹-eb¹*.
- 116–119 l: Slurs are from A; in F they begin on 1st beat each time; but see M 120–123.
- 116–123 l: Staccato is from A; C_S and F are inconsistent, but mostly without staccato.
- 118 l: Arpeggio is from A; not in C_S 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_S or F.
- 134 u: *cresc.* is from A; C_S, F, and Mikuli already have it from 1st 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 1st 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_S has continuation strokes to end of M 141.
- 140–142 u: *tenuto* and tie at *db²* in M 140 f. are from A and C_S; 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_S (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 *db¹* in M 147 f. in OD.
- 157 l: *legato* is from A; not in C_S, F, or Mikuli (probably a mistake in [FC]).
- 157 f. u: F lacks ties on *c^{#1}/e¹/c^{#2}*; added in OD. – Slur is from A; despite staccato, slur extends to 1st chord of M 159 in C_S, F, and Mikuli.
- 160 f.: Tie *b-b* and \langle are from A; not in C_S, F, or Mikuli (probably a mistake in [FC]).
- 164 u: Final chord is from A and F; the *d^{#1}* is deleted in St; Je has an illegible correction: probably *c^{#1}* and *d^{#1}* are deleted, and *c^{#2}* substituted.
- 167–169 l: Slur from 3rd 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_S 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_S (for both of which [FC] served as model). Our reading is that of F2 following a clear correction by Chopin. Furthermore, C_S has an “N. B.” indication, which following the remark “le texte porte” gives the reading from F2 (with *e* instead of *g[#]* on the 3rd 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_S and F; in A the end of the 1st slur is illegible, with the 2nd slur probably beginning at *a³/c^{#4}*. > in 2nd half-measure is from F; in A, only 1st and 3rd > are present.
- l: Staccato and Arpeggio are from A; missing from C_S and F (probably a mistake in [FC]).
- 183 l: A, G and Scholtz, Paderewski postpone > to the next measure.
- 183–185: Dynamic is from A and C_S; F and Mikuli have *f>* instead of *fz>* at 1st *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_S and F have more frequent division of slurs.
- 195 f. u: *b/d¹* in M 196 and ties from M 195 are not in A or C_S; our reading matches F1, where a correction to the plate is clearly visible (reading was previously f , as in A and C_S).
- 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_S, F1 (*c¹* 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_S lack tie, and lack *c¹* on 4th 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_S.
- 207 l: $\textcircled{\text{S}}$ * on 4th–6th beats is from F; not in A or C_S.
- 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_S or F (probably a mistake in [FC]); Paderewski, Mikuli, and Scholtz have ties.

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

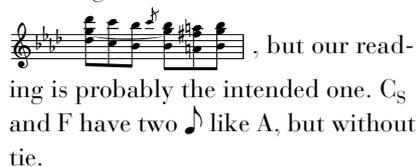
213 l: $\text{\textcircled{S}}$ * is from A and C_S; not in F (probably an engraver's error).

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

214 u: ab^3 on 5th beat is from C_S and F; not in A, but see M 218.

l: A and C_S have ab^1 on 4th 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: 1st g^3 in A is notated as



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

216: Reading in F is also in Paderewski, Mikuli, Scholtz and C_S, 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_S has slur from 1st–4th beats.

219, 221 l: C_S and F lack b on 5th beat; added in Je, St, and OD.

219, 221–226, 229 l: Staccato is from A; not present in C_S or F.

220–224 l: Slurs are from A and C_S; in F and Mikuli they begin on 1st beat each time.

224 u: Last chord as per A and C_S; 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 1st beat in F (probably an engraver's error) and in Mikuli.

228 f. u: Reading A is also in C_S, 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 3rd beat (probably an engraver's error).

231, 233 l: Slurs are from A; they begin on 1st 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 1st note $\text{\textcircled{J}}$ is probably an engraver's error. The main text of C_S 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: 2nd * in A is already on 5th beat.

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

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

Ballade no. 4 in f minor op. 52

Sources

A₁ 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.

A₂ 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.

[A₂] Lost portion of A₂ from M 137.

[A_F] Lost autograph that served as engraver's model for the first French edition.

[A_E] 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^E. | BALLADE | POUR | PIANO | PAR | F. CHOPIN | AV | [left:] OP: 52. [right:] Pr: 7^l.50. | A PARIS, chez M^{CE}. SCHLESINGER, Rue Richelieu, 97 | Londres, Wessel et Stapleton. Prop^é. des Editeurs. Leipzig, Breitkopf et Hartel. | M. S. 3957.” Copy consulted: Bibliothèque nationale de France, Paris, shelfmark Vm¹² 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^E. | BALLADE | POUR | PIANO | dédiée | à M^{me}. Nathaniel | de Rothschild | PAR | F. CHOPIN | AV | [left:] OP: 52. [right:] Pr: 7^l.50. | A PARIS, chez M^{CE}. SCHLESINGER, Rue Richelieu, 97 | Londres, Wessel et Stapleton. Prop^é. 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

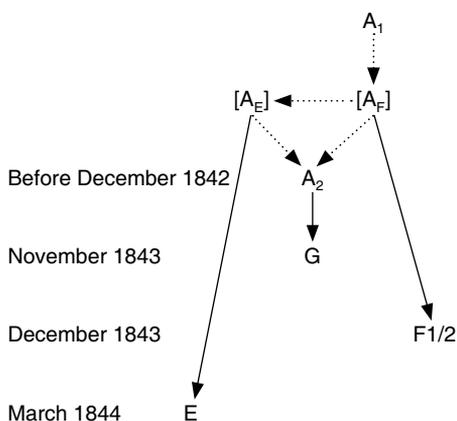
Example 1:
M 1–7 according to F.

| dédiée | à Madame la Baronne C. de Rothschild | par | F. CHOPIN. | [left:] Op.52 [middle:] Propriété des Editeurs. [right:] Pr. 1 Thlr. | Leipzig, chez Breitkopf & Härtel. | Paris, chez M. Schlesinger. Londres, chez Wessel & Stapleton. | 7001. Enregistré aux Archives de l'Union.” Copy consulted: Städtische Musikbibliothek, Munich, shelfmark Rara 980 (1).

E First English edition, London, Wessel & C^o, March 1844. Plate no. “(W & C^o N^o 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 A₂ (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 A₂ clearly represents a later state of the text than [A_F]. 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_F], 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 4th beat of M 2. 7 u: 2nd, 4th, and 6th ♯ from F2 and E (F1 has $f^1-f^1-f^1$, an engraver’s error); A₂ 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 3rd beat of M 8. 8, 46: E has *mf* rather than *mezza voce* on 1st beat (2nd beat in M 46); presumably [A_E] as well as A₂ has “m. v.” (= *mezza voce*), which has been misread in E. 10 l: F lacks e^1 on 2nd beat; probably engraver’s error, for ♯ is present. 10 f.: F and Mikuli lack <<. 10–12 u: In F, Mikuli, Scholtz, and Paderewski, phrasing and articulation

of motive from 5th beat of M 10 is:

Thus in all parallel contexts.

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

16 l: All the sources, and Mikuli, have f^1 . A₁ 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: A₂ still originally had f^1 in M 30, but it was deleted; E also has f^1 there.

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

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

26 f. l: << was originally also in A₂, 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 1st beat of M 35 in F, Mikuli, and Paderewski.

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

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

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

Example 2:
M 68–71 according to F.

a single slur from 2nd beat of M 38 to 1st of M 46.

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

46 l: Chord on 2nd beat is from A₂, F, and E; G has c^1 (is cb^1 intended?), probably a misreading of a thickening of a ledger line in A₂.

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

47, 49 u: F, Mikuli, and Paderewski lack \triangleright ; possibly consciously deleted in [A_F], 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 2nd–3rd \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; A₂ has upper-voice slur to barline, probably intended to extend to 1st beat of M 55, and lower slur extends only to 6th beat of M 54; in E the upper-voice slur extends to 1st beat of M 55, and the lower one to 6th 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 (A₂), though with 4th beat $g^1/db^2/e^2$ as in F.

l: In F, 2nd * is already on 5th beat each time.

60 l: F lacks 1st \mathfrak{S} * . – F and E lack Staccato.

62 u: F, Scholtz, and Paderewski have slur on 1st–2nd and 3rd–8th (3rd–6th in Mikuli); E only slurs 6th–7th – 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 4th beat.

64 l: 1st 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 1st chord. – 2nd chord in E lacks bb . – F lacks augmentation dot on 1st f .

66 u: F, Mikuli, Scholtz, and Paderewski have slur on 1st–6th \llcorner

l: F, Scholtz, and Paderewski give 1st 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 A₂ except for a few small differences; however, M 68 f. u has slur from 2nd–4th beats of M 68 and from 5th of M 68 to 1st of M 69.

72 u: \mathfrak{h} on f^1 is from F and E; missing from A₂, probably by mistake.

72–74: E has

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

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

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

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

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

78–80 u: *ritenuto* is from F; A₂, 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 3rd–6th beats of M 81 f., \llcorner on 1st–4th beats, and \triangleright on 4th–6th beats of M 83. These dynamic hairpins were originally also in A₂, 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: 1st \llcorner in E is c^1 instead of bb , with 5th $\llcorner f$ instead of g (probably engraver's error).

91 f.: F has \triangleright from 1st–6th beats of M 91.

92–95 l: F, Mikuli, and Paderewski lack \llcorner ; instead, they have \llcorner between the staves from 3rd beat of M 92 to 4th of M 94, and \triangleright on 6th 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 6th beat of M 96 to 4th of M 97, \llcorner on 1st–6th beats of M 98, \triangleright on 1st–4th of M 99.

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

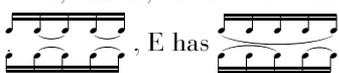
99 l: F, E, and Mikuli have $Bb/f/bb$ chord on 3rd beat.

100 f.: F and Mikuli lack *cresc.*, and instead have \llcorner from 1st–10th \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 S^* over the whole measure.

103: E lacks \llcorner and \lrcorner in first half of measure. – Slurring of last five J 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 \llcorner on 1st–7th J 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 J instead of J

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

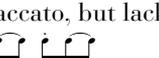
112: F, Mikuli, and Paderewski have \lrcorner at first half-measure.

l: F, E, Mikuli, Scholtz, and Paderewski have 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 4th 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 \lrcorner for the whole measure, in M 115 it is on last two J instead.

116 u: 2nd J in E is ab^2/f^3 .

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

117–119: F has *dim.* only from 5th beat of M 117, and lacks continuation strokes; there is an additional \lrcorner from 1st J of M 117 to 5th J of M 119.

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

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

120: F and Mikuli have \llcorner to end of measure, without \lrcorner .

121 f.: F has \llcorner only to end of M 121, with \lrcorner in M 122 from 1st to 3rd beats instead of 4th to 6th.

121–128 u: F has slur to final J of M 122, and a new slur from 1st J of M 123 to 2nd J 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 7th–8th, 9th–10th, and 11th–12th J

125 l: F and E lack 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; \lrcorner should be interpreted as a long accent over a held note, as also in M 127 f. l).

126 u: E has J instead of J . gb^2 .

126, 128 l: F and E in M 126 give slur from 1st J to J ; M 128 F is as

M 126, while E has slur only to 4th J

127 l: F and E have S on 1st beat, and S^* on 2nd. E has staccato on 1st beat. – F and E have *ten.* on 1st note ab . – E, Mikuli, Scholtz, and Paderewski have J instead of J . 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 \llcorner .

128 f.: In M 128 E only has *dim.*, without \lrcorner , but instead has \lrcorner on 1st–4th 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:



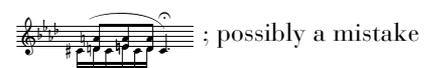
E has halfmeasure pedal.

130 u: 4th J 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: 8th J in E is $c\sharp^1/e\sharp^1$ instead of $e\sharp^1/g\sharp^1$.

133 f. u: G has \lrcorner from 2nd beat of M 133 to 1st 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 J . $c\sharp^1$). 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

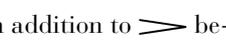
to 

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

137: \llcorner already begins at 2nd beat of M 136 in F.

137 f. l: S^* is from E; not in G (probably an engraver's error: G and E have S^* in M 141). F has S in M 137, but lacks S^* in M 138; M 141 lacks 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 \lrcorner 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 \llcorner from 5th beat of M 138; E lacks \llcorner .

140 f.: E has \llcorner on 1st–6th beats of M 140.

142–146: F, Mikuli, and Paderewski have \llcorner from 1st beat of M 142 to 2nd of M 143, \lrcorner from 1st–6th beats of M 144, \llcorner from 2nd of M 145 to 4th of M 146.

144 l: F1 and Paderewski have ebb^1-db^1 on 5th–6th J ; in F2 only $f\flat^1$ is added on 6th beat, but not the gb^1 on the 5th beat.

144 f.: E lacks \llcorner .

- 146 f. u: \succ is from F and E; G probably misreads [A₂], 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 5th note of M 147, the other from 6th note of M 147 to 3rd note of M 148. See also M 17–19.
- 147 l: Chord on 3rd beat in E lacks c^1 .
- 152: F, Mikuli, Scholtz, and Paderewski have \ll to e^2 , and from eb^2 have \succ to 1st 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: $c^2-bb^1-ab^1$.
– ♯^* 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: 5th note in E is bb instead of db^1 .
- 156 f.: 1st \ll extends only to end of M 156 in F, Mikuli, Scholtz, and Paderewski, with \succ on 1st–3rd beats of M 157; E has \ll on 1st–3rd 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 1st beat; in Scholtz and Paderewski it begins at gb^3 .
- 160: F and E have \ll to 2nd 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 6th beat.
- 163–168: F and E have *accel. e cresc.* with continuation strokes in E to 5th 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 1st e^1 (probably an engraver's error; there is no \flat before the 2nd 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 1st 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 ♯^* on 1st–3rd beats; E has it on 1st–6th beats.
- 174: F, E, and Mikuli lack \ll .
l: F has ♯^* on 4th–5th beats.
- 175 u: F, E, and Mikuli lack ♯ on 1st note.
- 176: F, Mikuli, and Paderewski have \succ on 1st–6th beats.
- 177: F, Mikuli, Scholtz, and Paderewski already have *f* at 3rd beat.
l: F, E, and Mikuli have *fz* instead of *sf*.
- 179 u: F, Mikuli, Scholtz, and Paderewski have \succ on 1st beat. – F has arpeggio on final chord.
- 180 l: F, E, Mikuli, Scholtz, and Paderewski lack staccato and have slur from 1st note. – Change of pedal in F: ♯ on 6th note, ♯ on 7th note.
- 180 f. l: 1st slur in F and E extends only to final note of M 180.
- 181: 1st–3rd beats in F, E, Mikuli, Scholtz, and Paderewski: \succ instead of \ll .
- 182: E has \ll on 2nd–4th beats.
- 183: E has \succ on 1st–3rd beats.
- 184–187 u: F and E have divided slurs: first slur to 6th beat of M 184, new slur from 1st of M 185.
- 185 l: 4th note in F and Paderewski is db^1 instead of bb , while 6th note in F is Bb instead of db (probably engraver's error).
- 186: F, Mikuli, Scholtz, and Paderewski have \succ on 1st–6th beats of M 185

instead of 3rd–6th beats of M 186.

l: F only has ♯ on 1st beat, and ♯ on 4th.

- 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 1st–3rd beat and \succ on 4th–6th 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: 8th 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 [A₂], [A_F], and [A_E]; see parallel contexts (e. g. the *Prélude* op. 24 no. 9) in support of the idea that

Chopin probably intended  here.

- 195, 197 l: ♯ 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 1st 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 1st beat of M 202.
- 203–210: E lacks slur and pedal marking.
- 207–210: ♯^* 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 [A₂], [A_F], and [A_E]. 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 1st–3rd beat, and \gg on 4th–6th. F, Paderewski, Mikuli, and Scholtz add *fz* on 1st 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 7th–8th, and 16th–17th \flat .

217: F, Mikuli, Scholtz, and Paderewski have \gg on 1st–6th beats.

l: Pedal is from F; not in G (engraver's error or mistake in [A₂]).

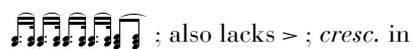
218: F, E, Mikuli, Scholtz, and Paderewski have \gg on 2nd–3rd beats; F and Mikuli add \gg on 1st beat. Scholtz has $>$ on 1st note.

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

l: Pedal marking on 1st–3rd beats is from E, on 4th is from F; G lacks Pedal (probably engraver's error or mistake in [A₂]).

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 2nd beat.

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

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

l: See comment to M 218 f. u.

223 f., 225 f. u: F, Mikuli, Scholtz, and Paderewski have slur from 1st note of M 223/225 to 1st 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: 9th \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 1st chord is from F and E; G has g^\sharp (probably engraver's error; see M 223).

226 u: F has slur on 2nd–3rd and 4th–6th \flat (as in M 224), E slurs 3rd–6th \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 1st to final note of M 232; second from 1st note of M 233 to 1st of M 237 (without staccato there).

233 l: F, Scholtz, and Paderewski have staccato on 1st chord.

233 f. l: F and Mikuli have S on 1st beat and \ast on 4th 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).

Munich, autumn 2007
Norbert Müllemann