

## Comments

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

### Sources

A Autograph. 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. Title page: *3<sup>me</sup> Ballade | pour le Piano forté | dédiée [sic] | à Mademoiselle Pauline de Noailles | par F. Chopin* | [left:] *Oev. 47* | [centre:] *Leipsic Breitkopf et Haertel* | *Paris chez M. Schlesinger*.

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

C<sub>S</sub> Copy by Camille Saint-Saëns. Paris, Bibliothèque nationale de France, shelfmark Ms. 108. 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 copy for the first French edition (F). C<sub>S</sub> and F allow conclusions to be drawn with respect to [FC].

F First French edition (F1, F2).

F1 First French edition. Paris, Maurice Schlesinger, plate number: "M. S. 3486.", published November 1841. 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: Paris, Bibliothèque nationale de France, 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: Warsaw, Chopin-Society, shelfmark M/176 (part of the Jędrzejewicz miscellany).

G First German edition. Leipzig, Breitkopf & Härtel, plate number "6652", published January 1842. Title page: *BALLADE | pour le Piano | dédiée | À Mademoiselle Pauline de Noailles | par | FRÉD. CHOPIN.* | [left:] *Op. 47.* [centre:] *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, plate number "(W & S. N<sup>o</sup> 5299.)", published January 1842. 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. Head title: *THIRD "BALLADE" | Composed by FREDERIC CHOPIN.* | [right:] *OP:47.* Copy consulted: London, British Library, shelfmark h.472.e.(6.).

Je Copy of F2 belonging to Chopin's sister, Ludwika Jędrzejewicz, including autograph insertions by Chopin. Warsaw, Chopin-Society, shelfmark M/176.

OD Camille O'Meara-Dubois' student copy of F2, including auto-

graph insertions by Chopin. Paris, Bibliothèque nationale de France, 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. Cambridge, Mass., Houghton Library, shelfmark fMus. C 4555. B 846c.

St Jane Stirling's copy of F2, including autograph insertions by Chopin. Paris, Bibliothèque nationale de France, shelfmark Rés. Vma. 241 (IV, 28, I–II).

### On reception

Mikuli

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

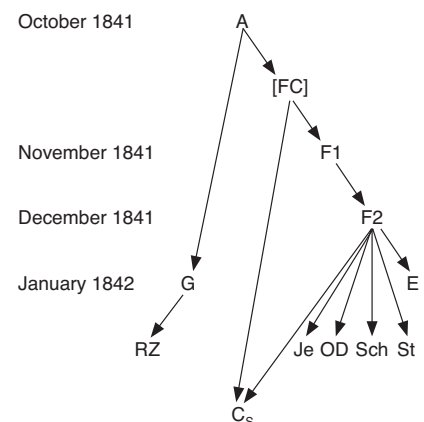
Scholtz

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

### Relationship between sources



the detailed examination of the sources set out in the preface: F2 is the primary 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: Several of the numerous engraver's errors in F are corrected there, and in addition they transmit many authentic fingerings. The notes in St have special authority, since on the first page Chopin wrote "C'est moi qui ai corrigé toutes ces notes. CH" [It is I who have corrected all these notes. Chopin].

#### *About this edition*



Our musical text generally follows the primary 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 comments.



Fingerings: The authenticity of the surviving fingerings in the student copies can be only partially confirmed. 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.

#### *Individual comments*

Fingerings from Je, OD, Sch, St.

- 1 f.:  $\leftarrow$  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 standardise.  
 15 l: Rhythm is from A; F has , probably by mistake; in St this is corrected (probably erroneously) to ; Je has a correction to the reading in A.  
 16 f: 2<sup>nd</sup>  $\rightrightarrows$  is from A; lacking in F, Mikuli, and Scholtz.

18 u: Slurs are from A; C<sub>S</sub> and F have slurring 

- 19 u:  $\rightrightarrows$  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;  $\rightrightarrows$  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 bar line 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  and slur on ; 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:  $\text{S} \ast$  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  $\sharp$  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  $\text{S}$  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: 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 > ; did Chopin perhaps delete *mezza voce* in [FC] and add > ?
- 52 f. l: In Je, St \* at 6<sup>th</sup> beat instead of 2<sup>nd</sup> beat in M 52, 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 standardise.
- 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 bar line in M 57/58 and 61/62 were added later in OD. We follow A.
- 62: > is from A; lacking in C<sub>S</sub> and F (probably a mistake in [FC]: compare M 61, M 112 f.).
- 63 u: ♩. c<sup>2</sup> is from A; F (probably an engraver's error), and Mikuli have ♩. C<sub>S</sub>, G, Scholtz, and Paderewski have ♩.
- 63 ff.: *cresc.* is from A; not in C<sub>S</sub>, F (probably a mistake in [FC]), or Mikuli.
- 64 u: Carried-over ♩. c<sup>2</sup> is from A; F (probably by an engraver's error), Paderewski, Mikuli, and Scholtz have ♩.
- 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.: > 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> ♩ 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 ; F1 has ; 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.: Dynamics are from A; F1 lacks > and *dim.*, while F2 has only > 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 > .
- 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: ♯ 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 .
- 99: A, C<sub>S</sub>, and F have 
- this has not been corrected in any of the student copies; the note-value ♩., 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: 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<sup>1</sup>-e<sup>1</sup>-f<sup>1</sup>-a<sup>1</sup>-a-b-c<sup>1</sup>*) should be brought out here; A has a deleted *>* at *d<sup>1</sup>-e<sup>1</sup>-f<sup>1</sup>*; Je has a slur from *c<sup>1</sup>* in M 108 to *c<sup>1</sup>* in M 112, but with the slur twice re-commenced, probably to separate the two phrases *d<sup>1</sup>-e<sup>1</sup>-f<sup>1</sup>-a<sup>1</sup>* and *a-b-c<sup>1</sup>*; RZ has *>* on each top note. See also M 150–153, where A has *>* at *bb-c<sup>1</sup>-db<sup>1</sup>-f<sup>1</sup>-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  $\langle \rangle$ , 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<sup>1</sup>-eb<sup>1</sup>*.
- 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<sup>2</sup>* 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<sup>1</sup>* 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<sup>#1</sup>/e<sup>1</sup>/c<sup>#2</sup>*; 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<sup>#1</sup>* is deleted in St; Je has an illegible correction: probably *c<sup>#1</sup>* and *d<sup>#1</sup>* are deleted, and *c<sup>#2</sup>* 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:  $\text{♯}$  is from F; following correction, A is unclear; C<sub>S</sub> each time has  $\text{♯}$  at  $\text{♩}$  and  $\text{♯}$  at  $\text{♪}$
- 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<sup>#</sup>* on the 3<sup>rd</sup> beat of the lower staff). “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<sup>3</sup>/c<sup>#4</sup>*.  $\text{>}$  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: Dynamics are from A and C<sub>S</sub>; F and Mikuli have *fz* 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 dynamics 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<sup>1</sup>* 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  $\text{♯}$ , as in A and C<sub>S</sub>).
- l:  $\text{♯}$  is from A; F each time has  $\text{♯}$  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<sup>1</sup>* as  $\text{♩}$  instead of  $\text{♪}$ ) 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<sup>1</sup>* on 4<sup>th</sup> beat; F1, Mikuli, Scholtz, and Paderewski have our reading, possibly a proof correction by Chopin.
- 206 l:  $\text{♯}$  is from F; not in A or C<sub>S</sub>.
- 207 l:  $\text{♯}$  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  $\text{♯}$  on 6<sup>th</sup> beat of M 208 and lacks  $\text{♯}$  on 1<sup>st</sup> beat of M 209; the  $\text{♯}$  on 4<sup>th</sup> beat of M 208 would thus last un-

til the 3<sup>rd</sup> of M 209, probably an engraver's error.

213 l:  $\text{♯}$  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



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

216: Reading in F is also in Paderewski, Mikuli, Scholtz and C<sub>S</sub>, with a  $\text{>}$  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  $\flat$  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 favour 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:  $\text{♯}$  is from A; in F it is already af-

ter 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  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$ , but  $eb$  is clearly

aligned with the  $ab^1$  on the upper staff, so the 1<sup>st</sup> note  $\text{♩}$  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>  $\text{♯}$  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).

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