

## Comments

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

### Sources

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

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

pin-Society, Warsaw, shelfmark F. 1468.

- F** First French edition (F1, F2).
- F1** First French edition, published Paris, Maurice Schlesinger, July 1836. Plate no. “M. S. 1928”. Title page: “Ballade | pour le Piano | dédiée à M<sup>r</sup>. Le Baron de Stockhausen | PAR | F. Chopin | [left:] Op: 23 [right:] Pr: 7<sup>f</sup>.50<sup>c</sup>. | Propriété des Editeurs | PARIS, chez MAURICE SCHLESINGER, Rue Richelieu, 97 | [left:] Leipsic, chez Breitkopf et Härtel [right:] Londres, chez Wessel et Comp<sup>ie</sup>”. Copy consulted: Bibliothèque nationale de France, Paris, shelfmark Vm<sup>12</sup> 5500.
- F2** Later, corrected printing of F1, published August 1836 by the same publisher, with identical title page and plate number. Copy consulted: Chopin-Society, Warsaw, shelfmark M/176 (part of the Jędrzejewicz miscellany).
- G** First German edition, Leipzig, Breitkopf & Härtel, June 1836. Plate no. “5706”. Engraving is based on a lost manuscript, or is a re-engraving based on F1. Title page: “Ballade | Pour le Piano | composée et dédiée à M<sup>r</sup>., Le Baron de Stockhausen | par | F. CHOPIN. | Propriété des Editeurs. | [left:] Oeuv. 23 [right:] Pr. 20 Gr. | à Leipsic | chez Breitkopf & Härtel. | Paris, chez M. Schlesinger. Londres, chez Wessel et C<sup>o</sup>., | S<sup>t</sup>., Petersbourg, chez Bernard & Holtz. Varsovie, chez G. Sennewald. | Enregistré dans les Archives de l’Union | Lith. de Fr. Krätzschmer à Leipsic”. Copy consulted: Staatsbibliothek zu Berlin · Preußischer Kulturbesitz, shelfmark Mus. 18122.
- Gn** New engraving by Breitkopf & Härtel in collection entitled “Album Musical” (pp. 9–25), plate no. “5766”, published (like G) in 1836. A new engraving, based on G. Title page: “ALBUM MUSICAL | Sammlung | der neuesten Original Compositionen | FÜR | Piano und Gesang | von | F. Cho-

- pin F. Hüntten | F. Liszt C. Löwe | F. Mendelssohn G. Meyerbeer | Panseron L. Spohr | poetisch eröffnet | von | FR. RÜCKERT. | Eigentum der Verleger | LEIPZIG | Bei Breitkopf & Härtel. | Eingetragen in das Vereins-Archiv. | Lith. bei Fr. Krätzschmer, Leipzig”. Head title is “Ballade | sans paroles | POUR LE PIANO-FORTE | composée par | FRED. CHOPIN | Propriété des Editeurs.” Copy consulted: Staatsbibliothek zu Berlin · Preußischer Kulturbesitz, shelfmark DMS 50717 (1).
- E** First English edition, London, Wessel & C<sup>o</sup>, August 1836. Plate no. “(W & C<sup>o</sup> N<sup>o</sup> 1644)”. New engraving, based on F1. Title page: “L’AMATEUR PIANISTE, | N<sup>o</sup> 69. | LA FAVORITE, | Ballade, | pour le | PIANO = FORTE, | dédiée à | M<sup>r</sup>. Le Baron de Stockhausen, | par | FRED. CHOPIN. | (de Varsovie.) | Ent. Sta. Hall. | OP. 23. Copyright of the Publishers Price 4 | Paris, M. Schlesinger. Leipzig, Breitkopf & Härtel. | LONDON, | WESSEL & C<sup>o</sup> Importers of Foreign Music, and Publishers of All the Works | of CHOPIN, CZERNY, KUHLAU, HUMMEL, SOWINSKI, THALBERG, & c. | N.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 größ-*

*ten Theil nach des Autors Notirungen) von Carl Mikuli. Band 4. Balladen.* Leipzig, Fr. Kistner. New printing, published 1879.

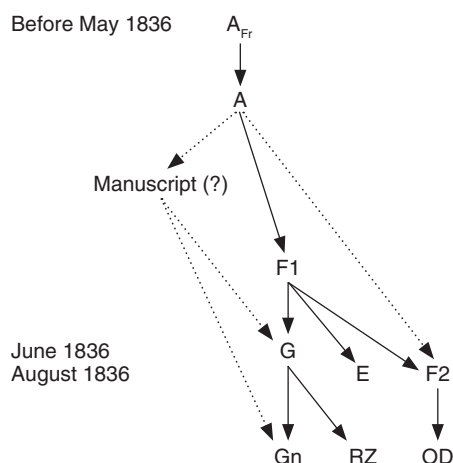
Scholtz

*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 Rédaction: 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<sub>Fr</sub> has only been consulted for comparison. G also functions as a secondary source, since the readings it transmits were possibly authorised by Chopin. The remaining print sources are disregarded, except where their readings affect the later editions (from Mikuli, Scholtz, and Paderewski). See the *Preface* concerning the importance of the later editions and the general source value of the student copies.

#### 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.

#### Individual comments

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

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

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

7 u: A<sub>Fr</sub> has > instead of  $\text{♩}$  in M 6 f.

l: We give  $\text{eb}^1$  in accordance with main source F, A<sub>Fr</sub>, and with a correction in RZ. Later impression of Scholtz has  $\text{d}^1$  in the main text, and has the  $\text{eb}^1$  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  $\text{Eb}$  against the *D* of older editions". The  $\text{d}^1$  reading in G is possibly an attempt to avoid parallel fifths between  $\text{c}^1/\text{g}^1$  and  $\text{eb}^1/\text{bb}^1$ .

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

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

9 f.: Here and in all parallel passages

Chopin notates the articulation of the accompanying chords in A and A<sub>Fr</sub> as follows:



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

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

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

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

13: A<sub>Fr</sub> has  $\text{♩}$  in the 2<sup>nd</sup> half of measure.

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

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

23 l: F and G lack staccato on  $\text{Eb}$  and *D*.

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

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

30: A lacks  $\text{♩}$  .

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

33 u: RZ has *lent.* – F, G and Mikuli extend slur only to end of M 33, probably on the strength of A, where the slur clearly extends beyond the end of the measure but is not recom-

- menced in M 34 following a page turn.
- 35 l: Staccato is from A. F, G, Mikuli, and Paderewski have a slur from the 1<sup>st</sup> note of the measure.
- 36: RZ has *petite ped.*, meaning *una corda*.
- 36–43 l: Slurs in F and G mostly begin on 1<sup>st</sup> or 4<sup>th</sup> beats.
- 37–39 u: Slurs follow F and G. A lacks legato slurs on the 2<sup>nd</sup> group of M 37, the 1<sup>st</sup> group of M 38 and 1<sup>st</sup> group of M 39.
- 42 u: 2<sup>nd</sup> > is from G.
- 43 u: 2<sup>nd</sup> slur in A extends only to the last note.  
l: 2<sup>nd</sup> slur is from A.
- 44 u: A lacks both > .
- 44 f., 46 f. u: Slurring at the bar line is from A; F and G have a slur open to the right at the end of M 44 before a page turn, and in M 46 end slur at *g*<sup>1</sup>. Later editions finish slur on *g* or *g*<sup>1</sup>.
- 45 f. l: End of slur in A is completely open to the right across the barline to M 46; in F, G, and Mikuli it extends only to the 6<sup>th</sup> beat of M 45.
- 45, 47 u: Should 1<sup>st</sup> note be *f*<sup>#1</sup> instead of *f*<sup>1</sup> and *f*<sup>#2</sup> instead of *f*<sup>2</sup>, respectively? In A, the simultaneous-sounding chord in the lower staff probably originally had *F*<sup>#</sup> or *f*<sup>#</sup> rather than *G* or *g*. The notation of the 1<sup>st</sup> note in the upper staff without accidental could consequently mean either *f*<sup>#1</sup> or *f*<sup>#2</sup>. The expressive context of the # before the 7<sup>th</sup> note in both measures admittedly speaks in favour of *f*<sup>1</sup> or *f*<sup>2</sup>. # from G is corrected to *b* in RZ.
- 47 u: 5<sup>th</sup> note in G is *a*<sup>1</sup> instead of *c*<sup>1</sup>, probably an error. – F, G, and Mikuli have slur only to last note.  
l: F and G lack *g* on 4<sup>th</sup> beat, and no tie before it. – Legato slurring is from A; in F, G, and Mikuli it extends only to the last note of M 47.
- 49, 51 l: A lacks *g*.
- 49–52 l: A lacks *g* \*.
- 53: Paderewski also has *dim*. Scholtz, in M 54, has *poco a poco meno f*.
- 56 u: Slur from M 55 in A extends to around the 5<sup>th</sup> note, but is probably intended as reproduced here. F and G have slur from M 55 to 6<sup>th</sup> note of M 56, with new slur from 7<sup>th</sup> note of M 56.

- 58 l: A has additional > at the octave on the 1<sup>st</sup> beat.
- 58 f. l: A lacks slur to M 59.
- 62 u: 9<sup>th</sup> note in G is *bb*<sup>1</sup> instead of *gb*<sup>1</sup>, probably by mistake.
- 64 f. l: Slurring follows F and G; A chains slurs together.
- 66: Without *riten.* in A.
- 68 l: Slurring is unclear in A; perhaps begins only on 2<sup>nd</sup> note.
- 68–81 l: A has *S* on 1<sup>st</sup> beat of M 68, but subsequently has neither \* nor a new *S*.
- 69 u: Tie is from A and in accordance with a correction in RZ.
- 71 f. u: A has two divided slurs, on notes 2–3 of M 71 and notes 1–2 of M 72.
- 76 u: Arpeggio is from A.
- 80 l: Staccato is from A.
- 81 u: 2<sup>nd</sup> slur in A is unclear; perhaps already begins on 6<sup>th</sup> note, as in F and G.
- 85 f., 89 f.: RZ has in M 85 f. ^ on the notes *db*<sup>1</sup>, *cb*<sup>1</sup>, *bb*; in M 89 f. only on *cb*<sup>1</sup>, *bb*.
- 87 f. u: Assignment of slurs at the octave leaps *bb*<sup>1</sup>–*bb*<sup>2</sup> is unclear:



- Probably no slur at the octave *bb*<sup>1</sup>–*bb*<sup>2</sup> is intended each time, but rather a slur placed too far to the left connects *bb*<sup>2</sup> to the original, later deleted, motive. Moreover, the 1<sup>st</sup> *bb*<sup>1</sup> of M 88 has a (staccato?) dot, which speaks against a legato *bb*<sup>1</sup>–*bb*<sup>2</sup>. M 87 in F is notated as reproduced here, while M 88 has a slurred *bb*<sup>1</sup>–*bb*<sup>2</sup>.
- 93 l: A lacks *S* \*.
- 95 u: 1<sup>st</sup> portato is from A; no articulation sign in F or G.
- 97: A lacks > .
- 99 u: The last two chords in A have an additional *e*<sup>1</sup>. *e*<sup>1</sup> in l has been deleted in F and G, probably on account of *g*. – New phrasing slur already begins on 1<sup>st</sup> beat in F and G, probably due to an engraver's error.
- 100 f.: No staccato on chord repetitions in A.

- 100, 102 u: Ends of slurs from M 99 and 101 are not clear in A. They extend to 2<sup>nd</sup> chord of M 100, and to last note of M 102, in F and G. We standardize by placing a slur only in the upper voice, as happens for example in F and G at M 200 and M 202–205.
- 102 l: F and G lack > .
- 102 f. u: F and G only begin slur at 1<sup>st</sup> beat of M 103, probably on account of the preceding change of line in A. There is definitely no slur marked in M 102 in A, though the slur in M 103 is open to the left.
- 103 f. l: We follow A; F and G probably have an engraver's error; see M 102 and 202–204. The last chord *e/a/c*<sup>1</sup> 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 *g*.
- 113 u: 1<sup>st</sup> *a*<sup>1</sup> in A is *g* instead of *g*.  
l: Staccato on octave *B/b* is from A.
- 114 u: Slur in A is divided between 1<sup>st</sup> and 2<sup>nd</sup> chord: see comment to M 106–109 u.  
l: 4<sup>th</sup> chord in G has *e*<sup>1</sup> instead of *d*<sup>1</sup>. Probably an engraver's error (see the right-hand part).
- 116 l: 2<sup>nd</sup> chord in G has *a* instead of *b*, probably an engraver's error.
- 117, 119: RZ has *f* at the middle of M 117, in M 119 *p*.
- 119, 123 u: A lacks # on *w*. Added in M 123 of F, but not in M 119.
- 120, 124 u: Staccato on 1<sup>st</sup> octave is from A.
- 121 u: A, Mikuli, Scholtz, and Paderewski have an additional upward stem on 1<sup>st</sup> note.
- 122 u: > on 2<sup>nd</sup> octave is from A.
- 124 l: > follows A. F and G misread 2<sup>nd</sup> to 4<sup>th</sup> eighth-notes in upper system as > . – 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  $\llcorner$  in M 127 f.; M 129 is not written out, but notated as a repetition of M 128. F has  $\llcorner$  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  $\llcorner$  to M 129. We simplify the double setting of *cresc.* and  $\llcorner$  as reproduced here. G and F omit continuation strokes for the *cresc.* to M 129.

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

134 f. u: A has



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

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

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

138–140, 142–144 u: A lacks  $b$  before 2<sup>nd</sup>  $b^2$  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  $\rhd$  on notes 1–3 of the upper staff, as do Mikuli and Paderewski. Scholtz has  $>$  on 1<sup>st</sup> note of upper staff.

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


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  $\S \ast$ .

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 ; Gn has .

The correction in F2 probably derives from Chopin, but has been wrongly interpreted. Our reading renders consistency with M 170 and 172.

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

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

l: G has 2<sup>nd</sup>  $\ast$  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 1<sup>st</sup> 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 1<sup>st</sup> note of M 186 to 6<sup>th</sup> note of M 187 on account of the missing  $\ast$  in A.

187 u:  $>$  is from A.

188 f.: A lacks  $\llcorner$ .

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 1<sup>st</sup> note of M 95.

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

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

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

197 u: A lacks  $>$ .

197 f. u: F and Mikuli lack slur on  $e^1-f^{\sharp 1}$ .

198–201 l:  $\S \ast$  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 1<sup>st</sup> note in F and G.

207 u: The slurs on triplets and quintuplets in A are possibly group slurs. This does not explain the continuation of the 2<sup>nd</sup> slur to the last note of the measure, however. Probably phrasing slurs.

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

208 u: Staccato is from A.

216 f. u: Placement of slurs is unclear in A; probably for that reason F and G have slur from 1<sup>st</sup> beat of M 216 to 1<sup>st</sup> note of M 218.

218 l: A lacks  $\S \ast$ .

218 f. u: F and G divide slur at barline, probably owing to a change of line in A.

221 l: A lacks  $\sharp$ .

222 f. l: A lacks  $\S \ast$ .

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 Pa-  
 derewski and Mikuli).  
 234–236 l: F, G, Paderewski, and Mi-  
 kuli lack staccato.  
 236 u: 1<sup>st</sup> > is from A.  
 238 f. l: A lacks  $\textcircled{S}$  \* .

242–245 u: All sources have an addi-  
 tional slur over each sextuplet group.  
 These are probably to be understood  
 as group slurs.  
 246 u:  $\flat$  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  $\textcircled{S}$  \* .  
  
 Munich, autumn 2007  
 Norbert Müllemann