

## Comments

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

### 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 copy for the first French edition (F). Paris, Bibliothèque nationale de France, 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 dédiée à M<sup>c</sup> Robert Schumann* [sic] | *par Chopin* | [in another hand:] *Op 36* [sic]. Plate number of the first German edition (G) at upper right: 6330. Engraver's markings throughout the manuscript indicate its use as engraver's copy for G. Stockholm, Stiftelsen Musik- kulturens Främjande.
- F First French edition (F1, F2, F3).
- F1 First French edition. Paris, Troupenas, plate number "T. 925". Proof correction set without title page, dated October 1840. Headed *2<sup>me</sup>. BALLADE par F. CHOPIN.* | *Op: 38.* Paris, Bibliothèque nationale de France, shelfmark Ac.p. 2686.
- F2 First French edition. First printing, with identical publisher and plate number to F1, published 1840. Title page: Title page: *2<sup>me</sup>. | BALLADE Pour LE Piano | Dédiée à Robert Schumann | Par F. CHOPIN* | [left:] *Op: 38* [right:] *Prix: 5<sup>f</sup>.* | *A. L. | PARIS, chez E. TROUPENAS & C<sup>ie</sup>. Rue Neuve Vivienne, 40. | Londres, chez Wessel & C<sup>ie</sup>. Leipzig chez*

*Breitkopf & Haertel.* Copy consulted: Warsaw, Chopin-Society, shelfmark M/176 (part of the Jędrzejewicz miscellany).

- F3 First French edition. Later printing. Publisher, plate number, and title page identical to F2. Published 1841. Copy consulted: Paris, Bibliothèque nationale de France, shelfmark Vm<sup>12</sup> 5502.
- G First German edition. Leipzig, Breitkopf & Härtel, plate number 6330, published October 1840. Title page: Title page: *BALLADE | pour le Piano | dédiée | A Monsieur Robert Schumann | PAR | FRÉD. CHOPIN. | Oeuvr. 38. Propriété des Editeurs. Pr. 16. Gr. | Leipzig, chez Breitopf & Härtel. | Paris, chez Troupenas & C<sup>o</sup> Londres, chez Wessel & C<sup>o</sup> | 6330. | Enregistré aux Archives de l'Union.* Copy consulted: Munich, Städtische Musikbibliothek, shelfmark Rara 5103 (6).
- E First English edition. London, Wessel & C<sup>o</sup>, plate number "(W & C<sup>o</sup> N<sup>o</sup> 3182.)", published October 1840. Engraving based on A or on a corrected proof of F1. Title page: *LES AGRÉMENTS AU SALON. N<sup>o</sup> 30. | SECONDE BALLADE, Composée par FREDERIC CHOPIN. | "LA GRACIEUSE" Op. 38, LONDON, WESSEL & C<sup>o</sup> N<sup>o</sup> 67, FRITH S<sup>t</sup>. CORNER OF SOHO SQUARE.* Copy consulted: Oxford, Bodleian Library, shelfmark Mus. Inst. I. 46.
- St Jane Stirling's copy of F2, including autograph insertions by Chopin. Paris, Bibliothèque nationale de France, shelfmark Rés. Vma. 241 (V, 38).

### 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.

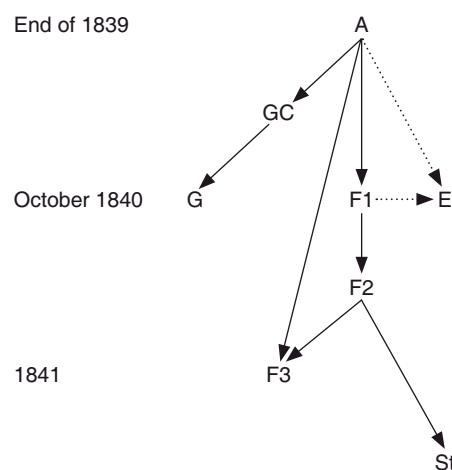
Scholtz

*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 primary 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.

### 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; 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

Fingering at M 45 is from St.

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

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

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

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




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

40 u: Arpeggio is in A and GC.

41 l: GC lacks  $\downarrow c$ .

46–48 l: Unslurred in GC.

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

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

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

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

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

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

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

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

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

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

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

l:  $\ast$  in middle of measure in GC. – 2<sup>nd</sup> slur in GC extends to 1<sup>st</sup> note of M 69.

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

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

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

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

83 u: See comment on M 27 u.

86: GC lacks *slentando*.

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

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

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

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

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

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

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

97, 103, 122, 128 u: Tie is inconsistent in the sources; in M 97 only present

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

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

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

98–107: Placement of slurs follows A; inconsistent in the other sources. Several slurs are joined together in F. M 104–106 in GC have slur from 1<sup>st</sup> through 6<sup>th</sup> beats each time.

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

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  $fb^1$ . 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.  $\leftarrow$  is from A, F and GC misinterpret the hairpins as a correction to a slur, and thus continue the slur in the lower staff from M 97 and M 99 respectively to 1<sup>st</sup> beat of M 103.

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

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



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

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

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

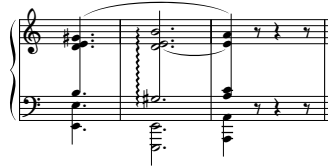
107: *stretto*, *più mosso* is from A and GC; F and Mikuli have it from 1<sup>st</sup> beat. Scholtz already has *stretto* at 4<sup>th</sup> of beat M 106, and *più mosso* from 4<sup>th</sup> beat of M 107.

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

- 109 f. l: Slur in E from last octave of M 109 to 3<sup>rd</sup> octave of M 110. Paderewski and Scholtz also have slur, but to 4<sup>th</sup> octave of M 110. Scholtz also has a tie on *G/g* across the bar line. G has slur from 2<sup>nd</sup> to 4<sup>th</sup> octave of M 110; Mikuli slurs 1<sup>st</sup> to 4<sup>th</sup> octave there.
- 110: *ff* is from A. Not present in F, Paderewski, and Mikuli until 1<sup>st</sup> beat of M 111.
- 110 f. l: A and F1 have tie at *Bb<sub>1</sub>/Bb*. Following a plate correction, this tie is missing from F2, but is restored in F3.
- 111 u: GC lacks *a*<sup>2</sup> in final chord; unclear in A.
- 112–114: GC and G have divided slur, with a slur to last chord of M 112 and a new slur from 1<sup>st</sup> chord of M 113, probably due to change of system after M 112 in A. Scholtz likewise has a new slur in M 113; Paderewski begins a new slur earlier, at the final chord of M 112.
- 115 f. u: GC has an additional tie on *d*<sup>#1</sup>. F1/F2 lack ties on *f*<sup>#1</sup> and *b*<sup>1</sup>: these have been added in F3.
- 115–118 l: Phrasing slurs are from A and GC; not in F.
- 119–121: F lacks *ritenuto*; in GC and G it is in M 119 only, without continuation dashes. Scholtz has *sempre p e sostenuto*. Mikuli follows F; Paderewski follows A.
- 121 f. u: Tie on *g* is in A, GC and F3. – F and G interpret *g* in M 122 as the 1<sup>st</sup> note of the motif in the middle voice, so begin slur on this note.
- 123 f. u:  $\succ$  in A and GC; not in F.
- 126 f. u: GC lacks tie on *db*<sup>1</sup>.
- 128–130 l: GC has continuous slur from  $\downarrow d^1$  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*<sup>1</sup>–*c*<sup>1</sup>, 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  $\leftarrow$  on 5<sup>th</sup> beat, without continuation dashes.
- 132 u:  $\downarrow$ -chord lacks *c*<sup>2</sup> in A, GC and F1. The same chord in GC, as well as the previous one, has *eb*<sup>2</sup>.
- 134 f. l: 1<sup>st</sup> slur and staccato are from A; slur in GC, F, and Mikuli only to *Eb/eb*, and without staccato.
- 135 u: *eb*<sup>3</sup> in 1<sup>st</sup> chord is from F2; A, GC, and F1 have *e*<sup>3</sup>, probably by mistake. – Notation of rhythm of 1<sup>st</sup> half of measure is from A and GC. F has , as does Mikuli; but see also M 110. – 1<sup>st</sup> slur in GC and G extends only to *eb*<sup>1</sup>/*eb*<sup>2</sup>.
- 135 f. l: 2<sup>nd</sup> slur in F begins only at 1<sup>st</sup> beat of M 136; A has a change of system after M 135, and a slur open to the left in M 136; see also M 110 f.
- 137 u: A, GC, and F1 have no accidental on 3<sup>rd</sup> *e*<sup>2</sup>; G, Paderewski, Mikuli, and Scholtz have *b*. F2 has a plate correction here concerning the accidentals of this chord that is hard to decipher, but there is probably an added *b*. The diminished 7<sup>th</sup> chords in this and the following measure speak in favour of *eb*<sup>2</sup>, and thus suggest an error by Chopin in A.
- 138 u: F1 lacks slur. Added in F2, but extended to 2<sup>nd</sup> chord of M 139, probably by mistake. Likewise in Mikuli, but additionally without staccato there.
- 140: GC lacks  $\succ$ .  
l: GC lacks slur.
- 141, 143 l: GC lacks  $\textcircled{S} *$ .
- 144 f. l:  $\leftarrow$  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. –  $\downarrow$  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  $\leftarrow$ .
- 152–157 u: F has slur to last  $\downarrow$  of M 152, with new slur from 1<sup>st</sup>  $\downarrow$  of M 153 to last  $\downarrow$  of M 155, and gives M 156 f. without slur, as reproduced here. A and GC have slur from 1<sup>st</sup>  $\downarrow$  of M 152 to last  $\downarrow$  of M 157.
- 152 f. l: GC lacks slur.
- 154 l: *cresc.* is from A and GC; in F it begins on the 3<sup>rd</sup> beat, between the staves.
- 154–156 l: GC lacks 1<sup>st</sup> slur.
- 157–161 l:  $\textcircled{S} *$  in all the sources.
- 158 l: Slur in all sources, but deleted in F3. Paderewski, Mikuli, and Scholtz adjust to match slurring of M 156 f. l.
- 160–163 l: Slur is from F2. F1 lacks slur. A, GC, and Scholtz have slurs from 4<sup>th</sup> beat of M 160 to 3<sup>rd</sup> of M 161, and from 4<sup>th</sup> of M 161 to 6<sup>th</sup> beat of M 162. Paderewski and Mikuli have slur from 4<sup>th</sup> beat of M 160 to 1<sup>st</sup> of M 163.
- 168–182 l: Beaming is inconsistent in the sources; at M 172, 174, and 176–178 all of them have  $\downarrow$  on a single beam on beats 1–3 and 4–6 each time. Since parallel passages diverge from this pattern for no discernible reason, we have standardized them according to the version reproduced here (and which is supported by the articulation).
- 168 ff. u: GC has slur from 1<sup>st</sup> note of sixteenth-note groups each time.
- 170 u: Slur is present in GC, but not in A or F1; no slur in M 174 in any of the sources. Compare slurs in M 171 and 175: present in A, GC, and F in M 171, but in M 175 only in A and GC. In spite of extra slur in M 170 of F2 we follow A at these four places, since it is the most consistent source. Variants between parallel contexts in F2 cannot be explained by the musical context.
- 171 u: Slur in 1<sup>st</sup> sixteenth-note grouping in GC. – F and Mikuli have ; but see M 175.  
l: GC, G, and Scholtz have slur from beats 4–6; Paderewski slurs beats 5–6. At the parallel passage in M 175 l, G, Paderewski, Mikuli, and Scholtz all have slur on beats 5–6.
- 172 l: *a* in 2<sup>nd</sup> chord is from F2; A, GC, and F1 have *c*<sup>1</sup>. See M 168, however.
- 173 l: Staccato is from A; absent from F.
- 176 l: A has staccato on 1<sup>st</sup> eighth-note.
- 176–183 u: GC slurs as follows:  
M 176 f., 180 f. 1<sup>st</sup> to last  $\downarrow$ ; M 178, 1<sup>st</sup>  $\downarrow$  to 2<sup>nd</sup>  $\downarrow$  of M 179; M 182 f. as in M 178 f.
- 178 u: No tie on *db*<sup>2</sup> in GC, but compare M 182. – In A and GC  $\succ$ ; not in F or Mikuli.  
l: In F, A, and GC the 1<sup>st</sup> slur extends to *E/e*; but compare M 182.

- 178 f. u: No tie on  $g^{\sharp 2}$  in GC.  
 179 u: 1<sup>st</sup> > is from A; not present in F, GC, or Scholtz. Mikuli has it on 1<sup>st</sup>  $\text{♩}$ , by mistake.  
 182 u: GC lacks > .  
 182 f. u: GC lacks ties on  $b/g^{\sharp 1}$ .  
 l: A and GC have staccato on 4<sup>th</sup> beat of M 182 and 2<sup>nd</sup> of M 183.  
 183 u: 1<sup>st</sup> slur is in A and GC (not present in F or Mikuli); 2<sup>nd</sup> slur is in GC (and is missing from A, F, and Mikuli). – GC lacks last three > .  
 184–186 u: Slur begins at opening of each measure in G. Paderewski and Mikuli slur  $\text{♩}$  1–2 and 3–12 each time. In Scholtz the slur is each time carried over from the previous measure, and extends to 2<sup>nd</sup>  $\text{♩}$  of M 184–186.  
 185 u: GC gives final octave as  $f^1/f^2$  instead of  $e^1/e^2$ .  
 186–188 u: GC does not break slur over bar line to M 188, but has continuous slur over M 186–188.  
 188 f. l: GC lacks slur.  
 192: > is from A and GC; not in F or Mikuli.  
 192 f. l: Slurring is from A; in F, only the 1<sup>st</sup> slur of each measure is present. In M 192 GC has a single slur on  $\text{♩}$  1–3, and in M 193 on  $\text{♩}$  1–3 and 4–6.

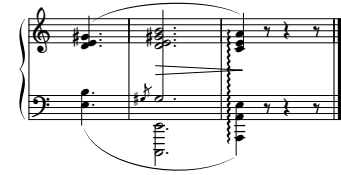
- 194 l: GC lacks arpeggio.  
 195: F3 (only) has  $\text{♩}$  before the  $b\flat$  in 2<sup>nd</sup> half of measure. There are no  $\text{♩}$  signs in A, or in the sources corrected by Chopin (F2 and GC). It cannot be determined whether this is due to an error by the composer, or whether  $b\flat$  is, in fact, really intended each time. Paderewski, Mikuli, and Scholtz have  $\text{♩}$ . A and GC have a deleted sign – perhaps a  $\text{♩}$  – before the  $b$  or  $b\flat$  in the left hand. The harmonic context of diminished 7<sup>th</sup> chords speaks in favour of  $b$ ; but compare the 1<sup>st</sup> half of M 194, and the 1<sup>st</sup> chord of M 196.  
 196 u: Staccato is in A and GC; absent from F, Mikuli, and Scholtz.  
 201–203: Chopin several times corrected the end of the Ballade. In A he wrote



and 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.

Munich, autumn 2007  
 Norbert Müllemann