

Comments

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

Sources

A₁ Autograph fragment (of M 1–79), without title. Fair copy with many corrections by Chopin. Possibly a rejected engraver's copy. 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 Photographisch-Archiv of the Österreichische Nationalbibliothek, Vienna, shelfmark Pha 359.

A₂ Autograph fragment (M 1–136). Head title *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 copy for the first German edition (G); it must thus originally have been complete, but the pages after M 136 do not survive. Oxford, Bodleian Library, shelfmark Ms. M. Deneke Mendelssohn G. 2.

[A₂] Lost portion of A₂ from M 137.

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

[A_E] Lost autograph that served as engraver's copy for the first English edition.

F First French edition (F1, F2).

F1 First French edition. Paris, Maurice Schlesinger, plate number "M. S. 3957.", published in December 1843. Title page: *à Ma-*

dame Nathaniel | *de Rothschild*. | 4^E. | *BALLADE* | *POUR* | *PIANO* | *PAR* | *F. CHOPIN* | *AV* | [left:] *OP: 52*. [right:] *Pr: 7f.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: Paris, Bibliothèque nationale de France, 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: 7f.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: Vienna, Österreichische Nationalbibliothek, shelfmark S. H. Chopin 229.

G First German edition. Leipzig, Breitkopf & Härtel, plate number 7001, published in November 1843. Title page: *BALLADE* | *pour le Piano* | *dédiée* | *à Madame la Baronne C. de Rothschild* | *par* | *F. CHOPIN*. | [left:] *Op.52* [centre:] *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: Munich, Städtische Musikbibliothek, shelfmark Rara 980 (1).

E First English edition. London, Wessel & C^o, plate number "(W & C^o N^o 5305.)", published in March 1844. Head title: *QUATRIÈME BALLADE.* | *Composée par* | *FREDERIC CHOPIN.* | *Op:52*. Copy consulted: London, British Library, shelfmark h.472.(24.).

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.

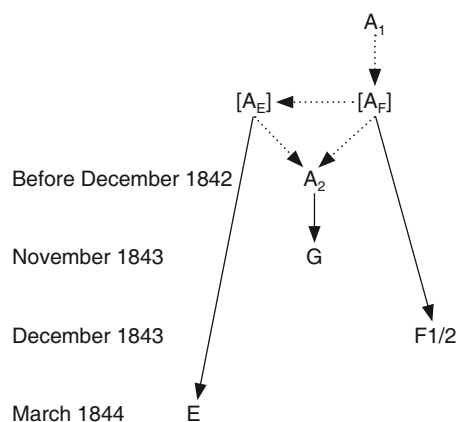
Scholtz

Balladen von Fr. Chopin, kritisch revidiert von Herrmann Scholtz, neue Ausgabe von Bronislaw v. Pozniak. C. F. Peters, published 1948–50.

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*: the primary 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.

Example 1:
M 1–7 according to F.

About this edition

Our musical text generally follows the primary source; only when legibility of the printed text risks being compromised have we adapted the layout to conform to modern engraving practice. 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. All other editorial additions to the musical text appear in parentheses.

Individual comments

1–7: Dynamic and pedal markings in F are probably from [A_F], and come from an earlier compositional phase: (see example 1, above). 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_F] 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 ♩^* from 5th beat of M 12 to 3rd of M 13; E additionally lacks ♩^* 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 ♭ instead of ♯ 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* 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 ♩^* .

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

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

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 << on 2nd beat of M 46; in E it starts on 1st of M 47.

47, 49 u: F, Mikuli, and Paderewski lack >> ; 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 << is between the staves.

48 l: F, Scholtz, and Paderewski have 2nd–3rd ♯ as in M 46.

53 f.: E has <<>> like F, but without final >> .

54 f: Slurs at M 55 are from F; A₂ has upper-voice slur to bar line, 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.



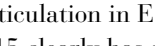
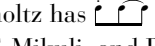
l: In F, 2nd * is already on 5th beat each time.

- 60 l: F lacks 1st $\text{\textcircled{S}}$ * . – F and E lack Staccato.
- 62 u: F, Scholtz, and Paderewski have slur on 1st–2nd and 3rd–8th $\text{\textcircled{S}}$ (3rd–6th $\text{\textcircled{S}}$ in Mikuli); E only slurs 6th–7th $\text{\textcircled{S}}$ – 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 $A\flat$ on 4th beat.
- 64 l: 1st chord in E has F instead of $A\flat$ (probably engraver's error).
- 65 u: F and E have $\text{\textcircled{S}}$ instead of $\text{\textcircled{S}} a^1$.
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 $\text{\textcircled{S}}$
l: F, Scholtz, and Paderewski give 1st db^1 as $\text{\textcircled{S}}$ rather than $\text{\textcircled{S}}$. – E lacks staccato on Bb/bb .
- 68–71: F has different dynamics and phrasing; (see example 2, below); likewise in Mikuli, Scholtz, and Paderewski; E matches A_2 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: $\text{\textcircled{S}}$ on f^1 is from F and E; missing from A_2 , probably by mistake.
- 72–74: E has






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







- l: F and Mikuli lack staccato on 11th $\text{\textcircled{S}}$ of M 74, and on all f^1 and c^2 notes in M 75.
- 74–77 l: F has * on 7th and $\text{\textcircled{S}}$ on 10th $\text{\textcircled{S}}$ in M 74, with * on 1st $\text{\textcircled{S}}$ in M 77.
- 76: F, Mikuli, Scholtz, and Paderewski have *leggeramente* instead of *leggiro*, from 1st beat.
- 76–78: F, Mikuli, and Scholtz already have $\text{\textcircled{S}}$ from 3rd note of M 76.
- 78–80 u: *ritenuto* is from F; A_2 , 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 $\text{\textcircled{S}}$ on 3rd–6th beats of M 81 f., $\text{\textcircled{S}}$ on 1st–4th beats, and $\text{\textcircled{S}}$ on 4th–6th beats of M 83. These dynamic hairpins were originally also in A_2 , 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 $\text{\textcircled{S}}$ at $\text{\textcircled{S}} bb^1$.
- 91 l: 1st $\text{\textcircled{S}}$ in E is c^1 instead of bb , with 5th $\text{\textcircled{S}}$ f instead of g (probably engraver's error).
- 91 f.: F has $\text{\textcircled{S}}$ from 1st–6th beats of M 91.
- 92–95 l: F, Mikuli, and Paderewski lack $\text{\textcircled{S}}$; instead, they have $\text{\textcircled{S}}$ between the staves from 3rd beat of M 92 to 4th of M 94, and $\text{\textcircled{S}}$ 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: $\text{\textcircled{S}}$ from 6th beat of M 96 to 4th of M 97, $\text{\textcircled{S}}$ on 1st–6th beats of M 98, $\text{\textcircled{S}}$ on 1st–4th of M 99.







- 97 l: F and E already have $\text{\textcircled{S}}$ 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 $\text{\textcircled{S}}$ from 1st–10th $\text{\textcircled{S}}$ of M 101.
- 100 f., 104 f. u: E and Paderewski have $\text{\textcircled{S}}$ on bb and $f\sharp$ of M 100 f., and on d^1 , c^1 , $g\sharp$ of M 104 f.
- 101, 105 l: F, E, Mikuli, Scholtz, and Paderewski have $\text{\textcircled{S}}$ * over the whole measure.
- 103: E lacks $\text{\textcircled{S}}$ and $\text{\textcircled{S}}$ in first half of measure. – Slurring of last five $\text{\textcircled{S}}$ 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 $\text{\textcircled{S}}$ on 1st–7th $\text{\textcircled{S}}$ of M 105.
- 108 f. l: In F and E the slur over the bar line extends only to final note of M 108.
- 109 l: F, E, Mikuli, Scholtz, and Paderewski give d^1 as $\text{\textcircled{S}}$ instead of $\text{\textcircled{S}}$
- 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 $\text{\textcircled{S}}$ at first half-measure.
l: F, E, Mikuli, Scholtz, and Paderewski have $\text{\textcircled{S}}$ *, 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 $\text{\textcircled{S}}$ for the whole

Example 2:
M 68–71 according to F.

- measure, in M 115 it is on last two  instead.
- 116 u: 2nd  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 \gg from 1st  of M 117 to 5th  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 \ll to end of measure, without \gg .
- 121 f.: F has \ll only to end of M 121, with \gg in M 122 from 1st to 3rd beats instead of 4th to 6th.
- 121–128 u: F has slur to final  of M 122, and a new slur from 1st  of M 123 to 2nd  of M 129.
- 122 f. l: Slur across the bar line 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 uncancelled b before c^2 and an uncancelled 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 .
- 125 l: F and E lack \textcircled{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; \gg should be interpreted as a long accent over a held note, as also in M 127 f. l).
- 126 u: E has  instead of \textcircled{S} .
- 126, 128 l: F and E in M 126 give slur from 1st  to \textcircled{S} ; M 128 F is as M 126, while E has slur only to 4th .
- 127 l: F and E have \textcircled{S} on 1st beat, and \ast on 2nd. E has staccato on 1st beat. – F and E have *ten.* on 1st note ab . – E, Mikuli, Scholtz, and Paderewski have  instead of  Ab , with tie to $G\sharp$ in M 128. – No staccato in F and E.
- 128 u: F lacks arpeggio sign.
l: F and E lack \ll .
- 128 f.: In M 128 E only has *dim.*, without \gg , but instead has \gg 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 half-measure pedal.
- 130 u: 4th  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  in E is $c\sharp^1/e\sharp^1$ instead of $e\sharp^1/g\sharp^1$.
- 133 f. u: G has \gg 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  $c\sharp^1$). 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  $c\sharp^1$ is positioned exactly under the  a^1 . – F already has \gg at  a^1 and as far as bb^1 .
- 137: \ll already begins at 2nd beat of M 136 in F.
- 137 f. l: $\textcircled{S} \ast$ is from E; not in G (probably an engraver's error: G and E have $\textcircled{S} \ast$ in M 141). F has \textcircled{S} in M 137, but lacks \ast in M 138; M 141 lacks $\textcircled{S} \ast$.
- 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 \gg 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 \ll from 5th beat of M 138; E lacks \ll .
- 140 f.: E has \ll on 1st–6th beats of M 140.
- 142–146: F, Mikuli, and Paderewski have \ll from 1st beat of M 142 to 2nd of M 143, \gg from 1st–6th beats of M 144, \ll from 2nd of M 145 to 4th of M 146.
- 144 l: F1 and Paderewski have ebb^1-db^1 on 5th–6th ; in F2 only $f\flat^1$ is added on 6th beat, but not the $g\flat^1$ on the 5th beat.
- 144 f.: E lacks \ll .
- 146 f. u: \gg is from F and E; G probably misreads [A_2], and places \gg 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 \gg 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: $c^2-bb^1-ab^1$. – $\textcircled{S} \ast$ 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 \gg 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 \gg on 1st beat; in Scholtz and Paderewski it begins at $g\flat^3$.

- 160: F and E have \llcorner to 2nd beat of M 161.
 u: Fingering is from G; F has 2–2 (probably an engraver's error).
- 161: F has \gg to end of measure.
- 162: F and E have \llcorner to eb^3 . – F lacks \gg , 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 b 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 b 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 \gg ; F and Mikuli have \llcorner 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 \gg .
 l: F has $\textcircled{S} *$ on 1st–3rd beats; E has it on 1st–6th beats.
- 174: F, E, and Mikuli lack \llcorner .
 l: F has $\textcircled{S} *$ on 4th–5th beats.
- 175 u: F, E, and Mikuli lack \textcircled{S} on 1st note.
- 176: F, Mikuli, and Paderewski have \gg 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 \gg 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: \textcircled{S} on 6th note, \textcircled{S} 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: \gg instead of \llcorner .
- 182: E has \llcorner on 2nd–4th beats.
- 183: E has \gg 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 \gg on 1st–6th beats of M 185 instead of 3rd–6th beats of M 186.
 l: F only has \textcircled{S} 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 \llcorner on 1st–3rd beat and \gg on 4th–6th each time; F also lacks *fz* in M 191. $>$ 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: \textcircled{S} 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: $\textcircled{S} *$ 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 *Fantasy* 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 on M 192–195, 197. – $\textcircled{S} ab^1$ 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 \textcircled{S} 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 \textcircled{S}
- 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 on 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 < on 1st–5th beats of M 221, with > 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  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 ; 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  (as in M 224), E slurs 3rd–6th  – $db^2/f^2/bb^2/db^3$ 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  F_1/F instead of F_1-C-Ab .
- 227–230 l: F has slurs on notes 1–6 and 7–12 each time.
- 232: F and Mikuli lack > .
- 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 \mathfrak{S} on 1st beat and \ast on 4th beat of M 233, with no pedal in M 234.
- 237 f. l: Staccato dots on $D\flat/db$, $B\flat_1/B\flat$ are from F and E; not in G (probably engraver's error).

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