

A Madame Nathaniel de Rothschild

BALLADE

FR. CHOPIN

Op. 52

Andante con moto

1 *p*

3 *dim.*

6 *ritenuto* - *a tempo* *mezza voce*

9

13

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. simile

17

Musical score for measures 17-20. The right hand features a complex melodic line with triplets and slurs. The left hand provides a harmonic accompaniment with chords and moving bass lines.

21

Musical score for measures 21-24. The right hand continues with melodic patterns, including a triplet and a slur. The left hand accompaniment remains consistent with the previous system.

25

Musical score for measures 25-28. The right hand has several rests followed by melodic phrases. The left hand accompaniment continues with chords and bass movement.

29

Musical score for measures 29-32. The right hand features a series of eighth-note patterns with slurs. The left hand accompaniment continues with chords and bass movement.

33

Musical score for measures 33-36. The right hand continues with melodic lines and slurs. The left hand accompaniment continues with chords and bass movement.

56 *ten.* *cresc.*

* *ped.* * *ped.* * *ped.* * *ped.* *

59

ped. * *ped.* * *ped.* * *ped.* *

62 *f* *cresc.*

ped. * *ped.* * *ped.* *

64

ped. * *ped.* * *ped.* * *ped.* *

66

ped. * *ped.* * *ped.* *

68

Ped. * *Ped.* * *Ped.* * *Ped.* *

70

ritenuto *ff*

Ped. * *Ped.* *

72

a tempo *sf*

Ped. * *Ped.* * *Ped.* * *Ped.* *

74

dim. *accel.*

Ped. * *Ped.*

76

leggermente

*

78 *a tempo*
ritenuto
p

81 *dolce*
*Leg. * Leg. **

86
*Leg. * Leg. * Leg. **

91
Leg.

96 *ritard. - - - a tempo*
cresc.
** Leg. * Leg. * Leg. * Leg. **

101
*Leg. * Leg. **

103

cresc.

ped.

105

ped.

107

riten.

a tempo

ped.

110

ten.

leggero

tr.

ped.

113

ten.

tr.

ped.

116

f

ped.

119

35
3 1
*

122

5 5 4 5 3 2
5 4 4 1 3 5 2
cresc.

125

f
ten.
Ped. * Ped. *

128

5 4 2
4
4
dim. pp
ritardando
Ped. * Ped. * Ped. * Ped. * Ped. *

131

3 2
3
smorz.
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

134 *dolciss.*

Ped. * Ped. * Ped. * Ped. * Ped. *

135 *a tempo*
p legato

Ped. *

140

Ped. *

144

Ped. * Ped. * Ped. * Ped. *

148

Ped. * Ped. * Ped. * Ped. *

152

ped. * *ped.* * *ped.* * *ped.* *

154

ped. * *ped.* * *ped.* * *ped.* * *ped.* *

156

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

159

ped. * *ped.* * *ped.* * *ped.* *

161

ped. * *ped.* * *ped.* * *ped.* * *ped.* *

163 *accel.* *cresc.*

Ped. * *Ped.* *

165 *dim.*

Ped. *

167

169 *a tempo* *p* *leggiere*

Ped. * *Ped.* * *Ped.* * *Ped.*

172 *dolce*

* *Ped.* * *Ped.* * *Ped.* *

175

Two staves of music. The right staff has a treble clef and a key signature of three flats. It contains a melodic line with slurs and fingerings (4, 5, 5, 4, 4). The left staff has a bass clef and contains a bass line with slurs. Below the staves, the word 'Ped.' is written under the first measure of each system, followed by an asterisk and another 'Ped.' for each subsequent measure.

Ped. * Ped. * Ped. * Ped. *

177

Two staves of music. The right staff has a treble clef and a key signature of three flats. It contains a melodic line with slurs and fingerings (5, 5, 4, 2). The left staff has a bass clef and contains a bass line with slurs. Below the staves, the word 'Ped.' is written under the first measure of each system, followed by an asterisk and another 'Ped.' for each subsequent measure.

Ped. * Ped. *

179

Two staves of music. The right staff has a treble clef and a key signature of three flats. It contains a melodic line with slurs and fingerings (1, 1). The left staff has a bass clef and contains a bass line with slurs. Below the staves, the word 'Ped.' is written under the first measure of each system, followed by an asterisk and another 'Ped.' for each subsequent measure.

Ped. * Ped. * Ped. *

181

Two staves of music. The right staff has a treble clef and a key signature of three flats. It contains a melodic line with slurs. The left staff has a bass clef and contains a bass line with slurs. Below the staves, the word 'Ped.' is written under the first measure of each system, followed by an asterisk and another 'Ped.' for each subsequent measure.

Ped. * Ped. * Ped. * Ped. *

183

Two staves of music. The right staff has a treble clef and a key signature of three flats. It contains a melodic line with slurs. The left staff has a bass clef and contains a bass line with slurs. Below the staves, the word 'Ped.' is written under the first measure of each system, followed by an asterisk and another 'Ped.' for each subsequent measure.

Ped. * Ped. * Ped. * Ped. *

185

Two staves of music. The right staff has a treble clef and a key signature of three flats. The left staff has a bass clef. The music consists of chords and eighth notes. Pedal markings are present: 'Ped.' at the start of the first measure, and '* Ped.' at the start of measures 2, 4, and 6.

187

cresc.

Two staves of music. The right staff has a treble clef and a key signature of three flats. The left staff has a bass clef. The music features a crescendo and includes triplets and sixteenth notes. Pedal markings are present: 'Ped.' at the start of the first measure, and '* Ped.' at the start of measures 2, 4, and 6.

189

Two staves of music. The right staff has a treble clef and a key signature of three flats. The left staff has a bass clef. The music includes triplets and sixteenth notes. Pedal markings are present: 'Ped.' at the start of the first measure, and '* Ped.' at the start of measures 2, 4, and 6.

191

- sf

Two staves of music. The right staff has a treble clef and a key signature of three flats. The left staff has a bass clef. The music features a forte dynamic and includes sixteenth notes. Pedal markings are present: 'Ped.' at the start of the first measure, and '* Ped.' at the start of measures 2 and 4.

193

Two staves of music. The right staff has a treble clef and a key signature of three flats. The left staff has a bass clef. The music includes sixteenth notes. Pedal markings are present: 'Ped.' at the start of the first measure, and '* Ped.' at the start of measures 2 and 4.

195

f *ff*

Leg. *Leg.*

*

198

stretto

*

201

fff *pp*

Leg. * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

211

f

f

Leg. * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

213

Leg. * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

215 *sf* *sf* *sf*

Leg. * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

217

Leg. * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *marcato*

219 *cresc.*

1 3 1 3 1 3 1 3 2 3 1 3 2 1 2 3 2 4 3 2 1 2 3 2 4

221

3 4 4 3 3 5 2 3 3 3 2 1 3 1 3 4 3 5 2

223 *ff*

Leg. *

225 *sf* *acc. sin'al fine* *

227 *sf* *p* *cresc. -* *

229 *

231 *ff* *

233 *

235 *

THE CHARACTER OF THE PRESENT EDITION

The principal aim of the Editorial Committee has been to establish a text which fully reveals Chopin's thought and corresponds to his intentions as closely as possible. For this reason the present edition has been based primarily on Chopin's autograph manuscripts, copies approved by him and first editions. The Committee has had to take into account the fact that even though a manuscript may have served as a basis for a first edition, it is not always the final version of any particular piece. Chopin frequently changed details of his compositions up to the very last moment. So much is clear not only from contemporary sources, but also from variants between original editions and manuscripts. Such variants, moreover, cannot possibly be considered to be engraver's errors or editorial alterations. The manuscripts will always be the prime source for the textual verification of Chopin's works. But although no effort has been spared, it has not always been possible to discover or study a given manuscript. The Editorial Committee has also consulted recent editions for purposes of comparison.

When it has proved impossible to establish the authentic version or the one corresponding to Chopin's last intentions, any discrepancy has been carefully indicated in the Commentary.

Dynamic and agogic signs correspond to the manuscripts and first editions. Sometimes they have been supplemented by the repetition of signs appearing in identical or similar places. Other additions have been placed in brackets. Chopin's original fingering, rare though it is in the manuscripts and first editions, has been expressly indicated in the Commentary.

The pedal marks given by the Editorial Committee are strictly in accordance with the manuscripts and original editions. Certain insignificant modifications have been introduced, but only where this is required by the greater resonance of modern pianos, as well as in analogous passages or repetitions, where comparison has revealed inconsistency, or where correction or completion is required owing to mistakes or negligence. Chopin's pedal-marking is usually careful, precise, and in certain places very delicate, sometimes producing entirely new pianistic effects (e.g. at the beginning of the Polonaise-Fantasia). Those passages in which Chopin has not marked the pedalling are generally explained by the fact that the pedalling required is very simple, and is therefore self-evident; or, on the contrary, that it is so subtle as to be too complicated, if not impossible, to indicate. In any case, the use of the pedal is a very delicate and entirely individual matter, depending on many factors, such as instrument, touch, tempo or acoustics of the room. For this reason, the Editorial Committee has

decided to leave the pedalling as found in the original documents. This conforms with the principles adopted in the present edition.


In principle, Chopin's phrasing has been retained. But certain slurs have been modified in the interests of simplicity, exactitude or clarity. In Chopin's manuscripts slurs are sometimes placed carelessly, and do not always correspond in original editions.

The editors have introduced some slight modifications of the original in the arrangement and outward appearance of the musical text. Harmonic notation and accidental signs have been altered or added where necessary, and certain changes in the distribution of notes have been effected so as to ensure the clearest visual presentation of the music, of the composer's intentions, and to safeguard the performer from hesitations, uncertainties or misunderstandings. In these cases, the editors have endeavoured to keep to the notation of the manuscripts and first editions as closely as possible, and have tried to avoid the exaggerations which sometimes characterize previous editions of Chopin's works.


For this reason also, we have very often left certain inconsistencies occurring in the notation of similar passages undisturbed. Such variants often appear in Chopin's works, not only in the notation but also in the contents of the music. Any important modification of Chopin's notation, however, has been clearly indicated in the Commentary.


In ornamentation, Chopin's original notation has been retained; attention has been drawn to any ornament appearing in different forms in the manuscripts and original editions. Wherever the execution of an ornament may give rise to doubt, the most appropriate manner has been carefully shown.


The chief difficulty lies in the method of beginning a trill. The following principles should be observed:

1) Where the principal note of a trill is preceded by an upper appoggiatura:  , or by a sequence of

grace notes:  , the trill

begins on the upper note:  .


In the latter case (), the repetition of the principal note at the beginning should be avoided.


The following:  does not exist in

Chopin. To obviate this mistake certain editors have added an upper appoggiatura to the notation of

these trills: 


2) Where the principal note of the trill is preceded by the same note written as an appoggiatura:

 , the trill should always begin on the principal

note:  . but should never be played thus:

 etc.

3) Doubt may arise where the notation of the trill contains no appoggiatura. In his study *Ornamentation in the Works of F. Chopin* (London 1921, p. 1), J. P. Dunn suggests that in these cases the trill should always begin on the principal note (as if it were

written: ).

Contrary to the opinion often expressed that a trill should always begin on the upper note, this principle is confirmed by the fact that Chopin sometimes writes a trill with an appoggiatura on the same pitch level as the principal note, and at other times, in a similar or corresponding place, completely omits the appoggiatura, and *vice-versa*; e. g. in the autograph of the first movement of the Sonata in B minor the trill in bar 52 is written without an appoggiatura, while the corresponding trill in the recapitulation has, in addition to the principal note, an appoggiatura on the same pitch level. There is no reason whatsoever to suppose that the second trill should be executed differently from the first.

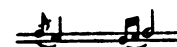
Dunn adds (op. cit., p. 24) that the trills written without the principal note given as an appoggiatura may sometimes begin on the upper note, where this does not disturb the melodic line. Generally speaking, it can be established as a principle that in doubtful cases the trill should be started so as to link up as smoothly as possible with the preceding notes, e. g. filling a missing step or avoiding the repetition of a principal note, already performed (cf. ex. 1 and 2).

4) Difficulty may arise from the fact that Chopin sometimes used *tr* in place of the conventional sign to indicate a mordent. In the autograph MS of the Ballade

in A \flat major a simple mordent sign appears in bar 3, while at the corresponding point in bar 39 Chopin has written *tr* (see also Bronisława Wójcik-Keuprullian *Melodyka Chopina*, Lwów 1930, p. 56). This is justifiable in so far as the mordent is a short form of the trill, and in a quick movement the trill is often executed as a mordent. Places where the *tr* sign may be taken to be a mordent have been indicated in the Commentary.

5) When the ending of a trill is not expressly indicated, the trill should always be completed by playing the principal note after the upper note.

6) Finally, it must be remembered that all ornaments, whether appoggiaturas, mordents, trills, turns or arpeggios, should be performed according to the accepted principle, i. e. the duration of the ornament must be subtracted from the duration of the principal

note, e. g.:  is played:

 or 

In Chopin's works, the signs written in his own hand in the copies of Madame Dubois, now preserved in the Library of the Paris Conservatoire (see E. Ganche *Dans le souvenir de Fr. Chopin*, Paris 1925, p. 205 et seq.), leave no doubt, from the rhythmic point of view, as to Chopin's method of executing these ornaments. There, *inter alia*, we find signs indicating that the first note of the ornament in the upper staff is to be played simultaneously with the bass note corresponding to the principal note of the ornament, e. g. in Nocturne op. 37 No. 1, and in Study op. 10 No. 3:



In this last case, the G \sharp ¹ of the appoggiatura should be played simultaneously not only with the E in the bass, but also with the lower G \flat in the treble.

COMMENTARY

Abbreviations: FE — the original French edition (Ballades 1, 3 and 4 — M. Schlesinger, Paris, Nos. 1928, 3486 and 3957; Ballade 2 — Troupenas et Cie, Paris, No. 295). GE — the original German edition (Breitkopf & Härtel, Leipzig, Nos. 5706, 6330, 6652 and 7001). EE — the original English edition (Wessel & Co., London, No. 5305).

Besides these original editions and the manuscripts cited below, the following editions have been taken into consideration: Mikuli (F. Kistner, Leipzig), Klindworth (Bote und Bock, Berlin), Scholtz (Edition Peters), Debussy (A. Durand, Paris), Brugnoli (Ricordi, Milan) and the critical collected edition of Chopin's works by Breitkopf & Härtel of Leipzig, vol. 1.

The following manuscripts (MSS) have been considered: Ballade in G minor — fragments of the autograph reproduced in *La Revue Musicale*, December 1931; Ballade in F major — the photostat of the autograph in *Trois manuscrits de Chopin*, published by Dorbon aîné in Paris; Ballade in A♭ major — the autograph, a facsimile reproduction of which was issued by Polish Music Publications in 1952.

1. Ballade in G-minor, op. 23

Bar 1. GE has *Lento* instead of the *Largo* which appears in MS, FE and EE. Since GE was based upon FE, as has been shown in the commentary in the critical edition of Breitkopf & Härtel, it is possible that the change to *Lento* represents Chopin's own final decision.

Bar 7. We have preserved in the bass the ninth, E♭¹, which appears in MS and FE. GE and EE have D¹ instead of E♭¹.

Bar 8. A precise notation of the quaver group in this bar and in all later similar figures should strictly be retained, as in Klindworth's edition:



We have however kept to Chopin's notation, partly because it is simpler, partly because Chopin himself, for technical reasons, did not insist upon the strict holding of all the notes until the end of the group.

Bar 9 *sqq.* Throughout this passage, in MS, Chopin has slurs below the pairs of crotchets in the bass only when there are no corresponding accompanimental crotchets in the right hand. The latter, however, regularly have slurs, which Chopin intended should also apply to the bass. For greater clarity we have added slurs in the left hand.

Bars 26–27. In FE and GE the D² in bar 26 is not tied to the one at the beginning of bar 27. We have taken the slur from Mikuli's edition.

Bar 33. In the original editions the run in the second half of the bar is written in small quavers (not semiquavers, as found in more recent editions) and without subdivision into groups of six notes (also found in later editions). We have kept the original notation for two reasons: first because it is less liable to lead to an unnecessary acceleration and secondly because a subdivision into clearly defined groups would most certainly be quite contrary to Chopin's intentions.

Bars 36–43. In FE and GE the quaver groups in all these bars have identical slurs. The change of slurring in bars 40–43, introduced in our edition, corresponds to the different treatment of the figures involved in holding the octaves.

Bars 45 and 47. GE and EE have a sharp, not a natural, before the first note in the treble; this is certainly a mistake. Further, in bar 47, they have as the fifth quaver not C² but A¹, which is also wrong. In the same bar, in the left hand, FE and GE do not tie over the G to the fourth crotchet (though they do in bar 45).

Bar 62. GE wrongly has B♭¹ as the ninth quaver instead of G♭¹.

Bar 63. EE wrongly has C instead of D as the last quaver.

Bar 69. According to FE and GE, the E♭¹'s in the treble are not tied.

Bar 87. In FE and GE the B♭² is outside the preceding phrase's slur, but in the following bar it is joined in the same slur as the notes which precede it. The more recent editions accept one or other version for both bars. Comparison with bars 185–186 favours the version accepted here.

Bar 100. GE and EE have here D¹ as the first note of the quaver group instead of the C¹ found correctly in FE.

Bars 103–104. In both these bars FE, GE and EE repeat the left-hand chord on the sixth crotchet. We have followed the version of bar 102 and bar 202 *sqq.* This notation is to be found in Mikuli's edition and the critical edition of Breitkopf & Härtel, which is based on MS.

Bars 106–124. Throughout this passage GE and FE have no slurs in the bass.

Bars 114–115. We have changed Chopin's notation of the right hand to accord with Brugnoli's edition, in order to emphasize the melody by detaching it from the complex of chords. The same applies to bars 174–175.

Bar 131. In EE the sixth quaver in this bar is C♭² instead of D².

Bars 134–135. In MS these bars are as follows:



Undoubtedly the version of GE, FE and EE is much better.

Bar 137. MS has a natural before the fifth note. The change from A to $A\flat$ is, however, perfectly possible and Chopin himself may have made it on the proof of FE.

Bars 146–153. There are no ties in the bass, in either FE or GE.

Bars 156–157. We have made several changes in the original notation in order to make the bass agree with the treble and *vice versa*. We have therefore in bar 156 $D\sharp$ instead of $E\flat$ in the treble and in bar 157 $F\sharp$ instead of $G\flat$ in the bass.

Bar 170. GE has B^2 alone as the fourth crotchet in the treble, while the $B\flat^2$ goes with the sixth, E^2-C^3 , which follows. This is evidently due to a misreading of FE which at this point is not sufficiently clear. We have therefore followed EE and Mikuli's edition.

Bar 171. GE has as the fourth and fifth crotchets in the right hand:



We have followed EE and Mikuli's edition: this version is not only more consistent (the middle voice moves alternately from D^2 to $A\flat^2$ and from $A\flat^2$ to D^2), but its pattern corresponds to that of the preceding bar.

Bar 174. See the note on bar 114.

Bar 179. In performance, the second half of this bar comes out in the right hand as follows:



This is how it is found in FE and GE.

Bar 193. In all the original editions, the sixth note is $E\flat^2$. Instead of this, some more recent editions have here D^2 ; but this is an unjustified "correction". Brugnoli draws attention to the relationship of this $E\flat^2$ with the $E\flat^1$, also dissonant, at the end of the introduction to this Ballade.

Bars 216–227. FE, GE and EE have accents only on the following notes: the antepenultimate quaver of bars 216 and 224; the first note of bars 217, 218, 225, 226, 227; the third and fourth crotchets of bar 222; and finally the first quaver of bar 223. We have also placed accents on the notes which, along with those of the original version, constitute the essential melody of this passage; in bars 216 and 224, however, we have shifted the accent to the first $A\flat^2$.

Bar 220. In the original editions the first note in the bass has only the value of a crotchet.

Bar 229. In recent editions the last crotchets in the bass are $G-B\flat$, while FE and GE have only a G .

Bar 232. We have changed Chopin's notation in the bass for the sake of uniformity. Thus we have $B\flat\flat$ instead of A as the penultimate crotchet and $C\flat$ instead of B as the last crotchet.

Bar 253. The quaver group, together with the preceding rest, which derives from the motive of the main theme, is to be understood here as one crotchet triplet divided into quavers rather than as a combination of two quaver triplets. So it should bear not the figure 6 (as in MS and all editions), but the figure 3, as it should also in the sequence of chromatic octaves at the end of the work. The same applies to bar 257.

Bar 259. In MS the last three octaves in the treble, as well as in the bass, are marked by small oblique lines pointing downwards in the treble, upwards in the bass. This signifies that these octaves should be played as arpeggios, in the same way as the preceding octaves, but more rapidly. FE, GE and EE do not have these arpeggio signs which are, in fact, no longer used.

2. Ballade in F major, op. 38

Bar 10. We end the slur on C^1 not to suggest that this note is part of the melody but to prevent its being treated as an anacrusis. The same applies in corresponding passages. MS has similar slurs in bars 38 and 40.

Bar 18. Between this bar and the next, in the right hand, GE ties the lower note, E^1 , and not the upper, C^2 . MS and FE tie the upper note. In the critical edition of Breitkopf & Härtel both notes are tied (as also in EE), by analogy with bars 10–11.

Bar 25. In EE, B^1 forms part of the melody and the preceding D^2 has only the value of an undotted crotchet.

Bar 27. The C^1 at the beginning of this bar, which we have given to the right hand following FE, is given to the left hand in MS, EE and GE. Both small slurs in the treble at the beginning of the bar are additions.

Bar 28. GE writes $B\flat^1$ as a dotted crotchet, and in consequence does not repeat it on the third quaver as do MS, FE and EE.

Bar 33. According to GE, the melody passes from G^1 (on the fourth and fifth quavers) to E^1 (on the sixth quaver).

Bars 37–38. To the chord at the end of bar 37 and the beginning of bar 38 we have added E^1 , as at the corresponding bars 91–92. MS and the original editions do not have this E^1 .

Bar 42. GE does not repeat C as the third quaver in the bass, but gives the first C in the bar the value of a dotted crotchet. In bar 43, however, GE

has the same version as ours used for both bars, following MS, FE and EE.

Bar 46. In MS, GE and EE the chord in this bar is written in dotted minims; FE has it in dotted crotchets. MS and the original editions have the figure 3 above the A^1 repeated six times, indicating a triplet; this means that these notes must be divided into 3 pairs. EE marks two triplets. More recent editions, including Mikuli's, also understand this group as a sextuplet, that is to say as two triplets; this seems to correspond better to Chopin's intentions, for he evidently replaced the quavers in this bar by crotchets to indicate a considerable slackening of speed. In his manuscript, at the end of the bar, Chopin placed the pause mark for the bass above the bar line (in general he did not divide his bars by a single line crossing both staves, but used separate lines for the upper and lower staves) and that for the treble between the last note and the bar line. GE places both pause marks above the bar lines. EE has one pause mark above the last A^1 and another in the corresponding position above the lower staff. FE gives only one pause mark, above the last note of the treble. Although pause marks above bar lines usually indicate rests, here they can only be meant to express a prolonged sustaining of the whole chord, as A. Cortot rightly observed in his edition of this Ballade.

Bar 53. Chopin first wrote the first group of this bar as follows:



However, he later replaced the first semiquaver, $A^1-F\sharp^2$, by A^1-Eb^2 , as is given in FE and EE. GE has the version accepted by us. According to the commentary in Breitkopf & Härtel's collected critical edition, this version originates from a change made by Chopin himself on the copy of this Ballade which he sent to the engraver. This version was also accepted by Mikuli.

Bar 54. Certain more recent editions have on the fourth quaver in the left hand the octaves $C-C$ instead of ${}_1A-A$. We prefer to retain the version of the manuscript, the original editions and Mikuli's edition.

Bar 63. According to GE, the top note in the first chord is not A^1 but G^1 ; this is certainly a misprint.

Bar 64. At the beginning of this bar, FE has only the low A , without its octave.

Bar 69. At the beginning of the bar in the treble FE has only the octave Eb^2-Eb^3 , without the fourth Ab^2 .

Bar 71. According to MS and the original editions the pedal should be held throughout the whole of this bar. The same applies to bar 72.

Bars 96–97. The original version does not change the notation of the chord in these two bars. In order to make the enharmonic change of the chord of VII^7 in G minor (bar 96) to VII^7 in $D\flat$ major more evident, we have changed the chord in bar 97, $A-E\flat-F\sharp$, into $B\flat-E\flat-G\flat$.

Bar 99. In GE, at the beginning of this bar, the $G\flat^1$ is tied back over the bar-line. MS, FE and EE do not tie this note, but five bars later they do tie the $C\flat^2$ which appears in a similar context. (GE, however, does not.) Similar slurs at bars 123–124 and 129–130 are lacking in MS as well as in the original editions. In bar 123, the upper G is tied to bar 122 only in MS.

Bars 101, 107 and similar. At bar 101, the bottom note in the left hand has the value of a dotted crotchet in FE and of a crotchet in MS, GE and EE; at bar 107 it has the value of an undotted crotchet in both MS and the original editions; at bar 132 it has the value of a dotted crotchet in MS and FE, and of a crotchet in GE. At bar 126, the corresponding note is not to be found in the original version; but this is probably only an oversight, for at this point MS turns from one page to another.

Bars 101–102. This phrase and the other three (at bars 107–108, 126–127 and 132–133) which are its repetitions transposed are rendered in different ways. In MS the tenor part descends, in the second and fourth instances, in semitones ($G\flat-F-E$ and $F-E-E\flat$), while the first and third times it descends a whole tone and remains there ($D\flat-C\flat-C\flat$ and $C-B\flat-B\flat$). FE has a progression of whole tones the first, third and fourth times; in EE we find it the first and third times, in GE the first time only. We have accepted the version of more recent editions, which have the semitone movement in all four cases.

Bar 102. Chopin wrote the second note in the top part, $A\flat^1$, (like G^1 in bar 127) as a crotchet; FE has the same notation. GE and EE and more recent editions reduce the value of this note to that of a quaver. There are grounds for prolonging it, as this prevents the inclusion in the melodic line of the lower note, $E\flat\flat^1$, which appears in the middle part as the fourth quaver.

We have written the chord in this and the following bars with $E\flat\flat$, and not the D which is in MS and the original editions. In the same way we have changed $E-G$ into $F\flat-A\flat\flat$ at bar 108. In both cases we have applied the notation analogous to that rightly used by Chopin himself at bars 127–128 and 133, for in all these four progressions there is the same modulation from one key to that nearest to it in the circle of fifths by means of the VII^7 chord of the new key.

Bar 103. Here we have retained the $E\flat\flat^1$ from the preceding bar by analogy with bars 127–128 but contrary to MS and the original editions.

Bar 105. We have added $A\flat^1$ to the chord at the beginning of the second half of this bar. This note is not to be found in MS or in the original editions, but numerous similar passages justify the addition (cf. especially bars 104–106 and 129–131, where the relations are the same).

Bar 106. In MS and EE the $G\flat^1$ lasts for five quavers, and F^1 appears only at the end of the bar. GE also has this F^1 as the last quaver, and at the beginning of the second beat of the bar a $G\flat^1$ which is to be struck, whereas in MS and EE it is tied to the preceding note.

Bars 108–110. Here we have modified Chopin's notation to conform with the harmonic movement. The reason is the enharmonic change of the chord $B\flat-D\flat-F\flat-A\flat$ (which we have at the beginning of bar 108; Chopin wrote $E-G$ instead of $F\flat-A\flat$) to $G-B\flat-D\flat-F\flat$ (see the end of bar 110). To facilitate the notation we have enharmonized the whole chord $B\flat-D\flat-F\flat-A\flat$ from the second half of bar 108 onwards to $A\sharp-C\sharp-E-G$ (Chopin wrote alternately $B\flat-C\sharp-E-G$ or $A\sharp-C\sharp-E-G$).

Bar 110. According to GE and EE, the right hand of the second half of this bar is as follows:



while in MS the octaves $G\sharp^2-G\sharp^3$ and A^2-A^3 lack their sixths E^3 and $F\sharp^3$. We have retained (with the enharmonization referred to above) the FE's version but at the beginning of bar 111 have added an $E\flat^3$ to the octave $B\flat^2-B\flat^3$ by analogy with bar 136.

Bars 111–112. FE does not tie the octave $B\flat$ in the bass.

Bar 112. EE has no A^2 in the last chord of this bar.

Bars 112–114. MS, FE and EE begin the slur on the last chord of bar 111 and end it on the last chord of bar 112; they then link bars 113–115 with a new slur. GE ends the slurs on the last chords of bars 112 and 113 and on the chord in bar 115. At the corresponding bars 137–139, MS and FE end the slurs on the last chords of bars 137 and 138, and the slur which begins in bar 139 on the second chord of bar 140. GE and EE end the slurs on the last chords of bars 137, 138, 139. In view of the up-beats in bars 111 and 136, it seems more natural to begin all the motives on the up-beats.

Bars 116–117. FE does not tie the two top notes. In bar 117, EE does not tie the two lower B 's in the right hand.

Bars 133–136. The chord $A-C-E\flat-G\flat$ here undergoes an enharmonic change to the chord $F\sharp-A-C-E\flat$ (a chord of the diminished seventh on the leading note), which in bar 136 changes into $F\sharp-A-C-D$ (a chord of the dominant seventh in G minor). We have made some slight amendments in the passages where Chopin did not follow this notation.

Towards the end of bar 133, MS, GE and EE have as the only semiquaver in the right hand the octave G^1-G^2 , without the fourth, C^2 , which appears in FE.

Bar 139. FE has no $B\flat^1$ in the third right-hand chord of this bar.

Bar 148. At the beginning of this bar, in the right hand, MS, FE and EE have E^1 instead of F^1 . Breitkopf & Härtel's critical edition accepts F^1 , following a change made by Chopin himself. Mikuli has the same version.

Bars 167–168. Although Chopin did not mark that the trills here should begin on the principal note, it is hard to believe that he intended them to begin on the upper note in view of the accents essential to the clarity of the progression.

Bar 169. In MS, Chopin had no sharp before the eighth semiquaver (D^1). This sharp is superfluous, since $D\sharp$ is already found in the first half of the bar. The sharp has been added in more recent editions. GE does not print this second sharp; four bars further on, however, in the corresponding place, it has a natural before the D^2 which is not to be found in MS or FE but does appear in EE here and at bar 173.

Bar 173. MS, GE and EE have as the second quaver in the left hand the fourth C^1-F^1 and not the sixth $A-F^1$. We have kept FE's version, which repeats bar 169 an octave up.

Bars 179–180. GE does not tie the sixth $B^1-G\sharp^1$. The same applies to bars 183–184.

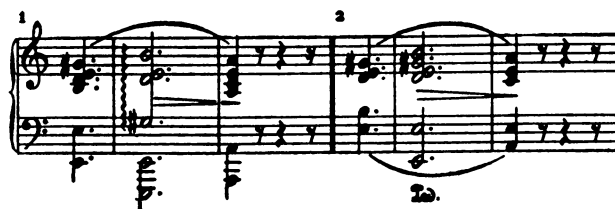
Bar 185. In GE and EE the seventh semiquaver in the right hand has a flat. In the same place in MS there was also a mark which Chopin later deleted. FE lacks the flat. Some of the later editions give a natural here.

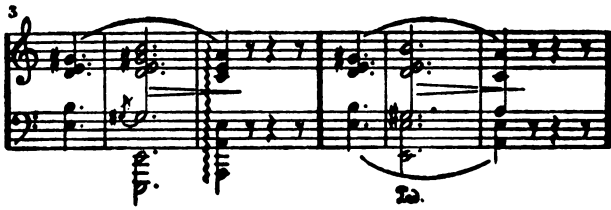
Bars 186–187. On the whole we have adopted Klindworth's notation of these bars; it expresses very precisely the repetitive pattern of this sequence.

Bar 194. EE has D^2 instead of B^1 as the last semiquaver of this bar.

Bar 196. In the second chord of the bar, FE and GE have no naturals before the $B\flat$. The same is true of MS. One might suppose that Chopin forgot to put the necessary naturals; but it is worth noting that he first wrote an accidental before the $B\flat$ in the bass and then deleted it. The more recent editions, among them Mikuli's and Tellefsen's, have B here. We have followed their version. In addition, Chopin wrote the chord with $A\flat$; but $G\sharp$ is more appropriate.

Bars 202–204. These last bars have been printed in several different versions:





(1) is the early version of MS; (2) is the second form, definitely adopted by Chopin in MS; (3) is that of GE (the change was made by Chopin himself, on the copy sent to the engraver; see the note in Breitkopf & Härtel's edition). N.B. the tie linking the appoggiatura $G\sharp$ with the principal note is most probably unnecessary; (4) is that of FE. EE has the (2), but with the last chord written as in (3). We have adopted the most widely accepted version, GE's, making only slight changes.

3. *Ballade in A \flat major, op. 47*

Bar 1. In the first half of the bar we have omitted the rests which appear in the lower staff in GE and other more recent editions. They are not found in MS and FE. However, we have indicated that the notes in the first half of the bar represent two or even three different voices.

Bar 3. Instead of the mordent which GE has here and in bar 39 FE has a simple appoggiatura, C^1 . In MS, the ordinary mordent sign appears in bar 3, while bar 39 has *tr*, a sign frequently used by Chopin in place of a mordent.

Bar 5. Chopin writes the $D\flat^1$ as a crotchet. We have lengthened it in order to make the voice-leading clearer, thus following Klindworth's edition (cf. also the remarks on bars 41–42). In EE the upper $E\flat^1$ appears here only after a quaver rest and has the value of a minim.

Bar 6. MS, FE and EE tie the $E\flat$ in the bass to the following bar, while GE repeats it.

Bars 11–12. Both here and at bars 15–16 we have changed the B in the bass (which appears in MS and in the original editions) to $C\flat$, since this corresponds more closely to the note's harmonic significance.

Bar 19. Contrary to Chopin's custom, we have, here and later, notated the syncopation in the middle of the bar in such a way as to emphasize the division of the bar by using a quaver and a dotted crotchet tied instead of the minim which appears in the original notation.

Bars 26, 28–32. In the right hand in these bars MS and GE slur the notes in the second half of each bar together with the first note of the next bar; the slurs in the bass, on the other hand, end on the last note of the bar. FE has exactly the same slurs in the bass as MS and GE, but they end the slurs in the treble in the first three cases on the last note in the bar, and in the last three cases on

the first note of the next bar. The phrasing given here seems to be the most rational.

Bar 29. At the beginning of this bar GE incorrectly has the octave in the right hand as $A\flat^2$ - $A\flat^3$ instead of C^3 - C^4 .

Bar 35. In EE the last two notes (C^1 - G) have the value of a dotted semiquaver and a demisemiquaver.

Bar 38. Here Chopin places the $E\flat^1$ in the last chord in the left hand, as also in bars 46–47. It seems to us more natural to give this $E\flat^1$ to the right hand.

Bars 41–42. The $D\flat^1$ in bar 41 is a minim in MS and in FE, while GE and EE have erroneously a dotted minim. The $E\flat^1$ in bar 42 (the second quaver in the bar) is written as a dotted crotchet in MS and GE, while FE and EE have a plain crotchet. The notation we have used, following the more recent editions, shows the movement of the particular voices more clearly (cf. also the two following bars, in which Chopin's notation, adopted here, is quite appropriate but for one modification: in the second half of bar 44 we have reduced the value of the $A\flat^1$ from a dotted crotchet to a quaver).

Bars 46–47. In the original notation, after the change of the bass clef into the treble clef in the left hand, the bottom $E\flat^1$ in the chord has the value of an undotted crotchet, and the bottom $E\flat^2$ in the last chord of the bar is not tied over the bar-line.

Bar 54 *sqq.* In this section we have retained Chopin's notation as found in MS and the original editions. This notation seems inconsistent since, although the rhythm is identical, it is different in each hand. For this reason, more recent editions have made it conform: some editors (Klindworth Scholtz, and others) have used for the bass the notation used by Chopin for the treble, others (Brugnoli) *vice versa*. It is quite certain, however, that Chopin, following the then accepted principle, has quite consciously and deliberately differentiated the two parts. For in one part he undoubtedly wanted to emphasize the articulation by means of the appropriate grouping of the notes, whereas in the other he intended to stress the metre, which does not appear sufficiently clearly from the notation of the treble — which in consequence may lead to misinterpretation. For this reason we have kept the original notation.

Bar 64. MS, GE and EE have a C^1 on the third quaver in the bass as well as $A\flat$ - D^1 . In the right hand, the second C^2 is a dotted crotchet in the original version.

Bar 65. Here FE ties the C^2 's in the top part. MS, GE and EE lack this tie and, moreover, tie the E^1 at the beginning of the bar back to the preceding bar. This tie is not found in FE, where the tying is very inexact throughout this section.

Bar 66. MS and GE tie the $A\flat^1$ in the first chord to the preceding bar. Four bars further on, the $A\flat^1$ is not tied. FE and EE do not have this tie in either case.

Bar 71. As the third quaver in the right hand MS and GE have only F^1-D^2 , without the $A\flat^1$. We have adopted FE's and EE's version.

Bars 73 and 75. MS, GE and EE have $B\flat-C^1-G^1$ on the third quaver in the left hand. FE has only $B\flat-G^1$.

Bar 74. MS and GE have as the last quaver in the left hand $A\flat-D\flat^1$, without the F . FE and EE have $F-A\flat-D\flat^1$ both here and two bars later, as do MS and GE.

Bar 77. MS, GE and EE have $F-C^1-D^1$ on the last quaver in the left hand, while FE has only $F-D^1$.

Bar 83. MS and GE have on the last quaver in the left hand only $E\flat-A\flat-E\flat^1$.

Bar 86. In the short octave-appoggiatura before the fourth quaver in the left hand MS and GE have, as well as the octave $G-G^1$, an $A\flat$ which is missing in FE and EE.

Bar 87. MS and GE have on the fourth quaver only the octave $C-C^1$ in both hands.

Bar 89. MS and the original editions have as the penultimate note the octave $G-G^1$, and not the octave $G\flat-G\flat^1$ given in the Oxford edition. In MS and in the original editions this bar reads as follows:



We have used the notation of the later editions, since it expresses better the movement of the voices.

Bar 93. In MS and GE the first note in the bass is a single C natural, without the octave.

Bar 95. In MS, GE and EE, the octave $C-C$ lasts throughout the second half of the bar as a dotted crotchet. In FE, it is an undotted crotchet. The G in the last chord of this bar is given to the left hand in MS, FE and EE.

Bars 100–101. MS and the original editions do not tie the $E\flat^1$. We have tied it, by analogy with the G^1 which appears two bars further on (not, however, tied by FE).

Bar 102. MS and the original editions have $E\flat^1$ instead of E^1 in the first chord of this bar. Some editors (among them Mikuli) agree that a natural is missing here and add it. Yet the tying of this note to the $E\flat^1$ in the preceding bar, marked in MS and GE, leaves no doubt as to Chopin's intentions, for we can find in his works other similar examples of "false relations" very strongly emphasized. The C^2 at the beginning of this bar is not tied to the preceding bar in either MS or the original editions. Tellefsen (who has at the beginning of this bar the $E\flat^1$ mentioned above, and not E^1) and Mikuli tie the C^2 's. FE does not tie the G^1 at the end of this

bar to the following bar; MS, EE and Mikuli's edition do.

Bar 116. The arpeggio at the beginning of this bar, and also four bars later, is written in semiquavers in MS, GE and EE, while two bars and six bars later the corresponding groups are written as small quavers. FE has small quavers in all four passages.

Bar 118. We have changed the $F\flat$ of the original notation in the left hand to E . In bar 116 this is an auxiliary note between two $E\flat$'s, in which case it is correct to write $F\flat$. Here, however, it is a passing note between $E\flat$ and F (cf. bar 127, where Chopin rightly wrote the corresponding note between $E\flat$ and F as an E). In the right hand, $F\flat$ descends to $E\flat$.

Bar 119. FE does not hold the F in the bass at the beginning of the second half of this bar. MS, GE and EE assign the first finger of the right hand to the last note of this bar; the same applies to the second note of bar 120.

Bar 121. At the beginning of this bar in the bass, GE and EE have the octave ${}^1E\flat-E\flat$.

Bar 125. MS and GE have the seventh, $D\flat^1$, in the last chord in the left hand. FE and EE do not have it, thus producing a better sound, as a $D\flat^2$ is already present in the right hand.

Bar 132. FE has only F^1 on the third quaver in the left hand.

Bar 137. This bar, which appears in MS and FE, is omitted in GE – evidently inadvertently. Many more recent editions reveal the same omission.

Bar 140. MS, FE and GE do not tie the octaves $A\flat^2-A\flat^3$ in the right hand, as do EE and later editions. Similarly, the $D\flat^3$ is not tied to the following bar in either GE or FE. The analogy with corresponding passages demands this tie, which appears in both MS and EE. The fingering 4 2 1 in the left hand is given by Chopin.

Bar 144. FE and EE lack the upper $A\flat$ in the left hand at the beginning of the bar. MS gives this note to the right hand.

Bar 157. In the second chord in the right hand FE and EE have E^1 as well as $G\sharp-C^1-G\sharp^1$. MS and GE, quite rightly, do not have this note, as the third of the chord appears already in the bass. FE does not tie the chord $C\sharp^1-E^1-C\sharp^2$ to the following bar; the same applies to bar 162. MS and GE tie only the first pair of these chords. EE and other recent editions (among them Mikuli's) tie it in both cases.

Bar 158. MS and GE have $G\sharp-C\sharp^1-G\sharp^1$ on the fourth quaver in the treble. FE and EE have only the fifth $C\sharp^1-G\sharp^1$. We have followed the latter version as being preferable for technical reasons.

Bar 172. At the beginning of this bar and in the second half, EE has the octave ${}^1G\sharp-G\sharp$ in the bass.

Bar 173. MS and the original editions have only $G\sharp^2$ as the ninth semiquaver here, which is not consistent with the figuration of this passage as a whole.

(as is the case in the original as well as the recent editions). This notation, used by Chopin in the preceding bar, is more suited to a $\frac{3}{4}$ measure. We have introduced it also in some analogous cases later on.

Bars 10–11. Here and in all subsequent similar phrases GE has a dot to indicate *staccato* or *portato* on the second of the four successive $E\flat^2$'s. The dot should rather be placed above the first of them, which ends the first motive of this phrase, as is indicated by the slurring; in this way the articulation would be still more emphasized. Written above the second note, the dot is incomprehensible, for this is the beginning of a new motive and a new slur begins; moreover, the dot is not found in FE. Both GE and FE have a *diminuendo* sign above these repeated four quavers, which is not only superfluous but even contradicts the dynamic marks underneath the phrase. In MS it probably means an accent on the third of the repeated notes (Klindworth, in his edition, places an accent above the second note). Chopin often wrote accents so large that they look like *decrescendo* signs. As this problem is insoluble, we have left out the signs – as have also other recent editions. It should be mentioned here that in the phrase in question EE always places the dot above the second of the four notes but only begins a new slur on the third quaver and not the second (as in GE). A long mark — is found only sometimes above the third and fourth of these notes or above the fourth one and the following semiquaver.

Bar 13 *sqq.* Comparison of this passage with the preceding one shows a striking metrical irregularity which could arguably require the shifting of the bar-lines. We have, however, left the original notation here, as our principle is not to introduce such modifications in Chopin's texts.

Bar 16. Here the original editions have an additional F^1 in the chord on the second quaver in the left hand. By analogy with bars 30, 36 and 56, we have omitted this note.

Bar 30. On the penultimate quaver in the left hand EE has an additional F^1 (cf. the note on bar 16).

Bars 39 and 43. In GE the chord in the right hand is not tied to the next bar; on the other hand, in the same edition, the first chord of bar 40 is tied to the second. This is an error, as is shown by comparison with bars 38 and 44, where there is no slur in GE (the more so as EE and FE have the correct slurring in all these bars).

Bar 46. GE has an additional $C\flat^1$ on the second quaver in the left hand.

Bar 48. In GE and EE the left hand of the first half of this bar is as follows:



Here the original editions have B as the fourth quaver in the bass. We have changed this B to $C\flat$, the third of the subdominant in $E\flat$ minor (cf. bar 46)

Bar 51. GE has $A\flat-C^1-G\flat^1$ on the second quaver in the bass instead of $A\flat-E\flat^1-G\flat^1$. This version is less desirable, as it involves doubling of the third of the chord.

Bar 55. The more recent editions have $G\flat^1-B\flat^1-E\flat^2$ in the right hand at the beginning of the bar, while the original editions have $E\flat^1-B\flat^1-E\flat^2$, which must surely be closer to Chopin's intention not to double the third, which afterwards appears against the background of this chord ($G\flat^2$). Mikuli and Tellefsen also have $E\flat^1-B\flat^1-E\flat^2$.

Bar 56. FE has no $E\flat^1$ in the last left-hand chord.

Bars 58–59. In GE these bars are as follows:



We have followed the version found in FE and preserved in Tellefsen's and Mikuli's editions. In EE the first and third of these groups are identical with those in GE, while the second corresponds to FE.

Bar 61. In the original editions the first half of this bar is as follows:



(FE has no arpeggio sign.) By notating the first G^1 as a semiquaver we have continued the movement begun in the preceding bar. The $D\flat^1$ should be written as a dotted quaver (the subsequent movement of this voice being $E\flat^1-D\flat^1-E\flat^1$ in the left hand). But for technical reasons of execution we have given this $D\flat^1$ the same value as in the original notation. In the second half of this bar the original editions have $A\flat$ (EE has F) in the bottom part separately, as a dotted quaver, while the three subsequent semiquavers are coupled with the corresponding upper notes by having their tails turned upwards. We have adopted the more logical notation of the recent editions.

Bar 63. FE and EE have a rest on the fourth quaver in the top part (the $F\flat^2$ tied to the preceding $F\flat^2$). We have accepted this version by analogy with bars 58–59.

Bar 64. Here GE and EE interrupt the top part with a rest (on the fourth quaver), as do more recent editions, thus following the version of the theme that appears at the beginning of the work.

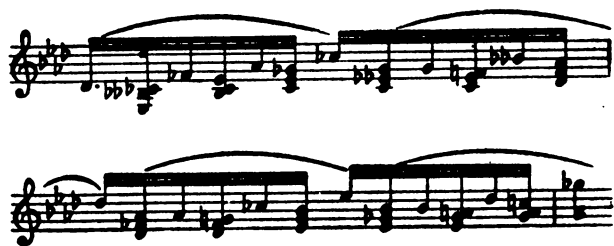
Bar 65. In the chord at the beginning of the second half of this bar FE has, probably by mistake, a $C\flat^1$ instead of the $E\flat^1$ found in GE and EE. GE

and EE have no A^1 in the chord on the penultimate quaver. We have given this note the value of a quaver (in FE it is a semiquaver).

Bar 66. The first note in the treble ($B\flat^1$) is a dotted crotchet in GE. In the original editions, the same $B\flat^1$ is written as a semiquaver in the chord at the beginning of the second half of this bar. EE writes the $D\flat^1$ at the beginning of the bar as a crotchet.

Bar 68. GE ties the first two A^1 's in the right hand.

Bars 72–73. In these two bars we have followed GE, with the addition of a natural before the F^1 on the tenth semiquaver of bar 72. The same version appears in EE and FE, with the difference only that the chord on the eighth semiquaver is $C\flat^1-B\flat^1-G\flat^1$ instead of $C\flat^1-D\flat^1-G\flat^1$ as in GE. Moreover, in FE the natural mentioned above is missing, as are also the flats before the first semiquaver, $G\flat$, in the left hand and the sixth semiquaver in the right hand. In FE the double flat is also missing before the B , the fourth semiquaver in the right hand; the repetition of this accidental is required here on account of the arrangement of the notes (the first $B\flat\flat$ appearing on the lower staff and the other below the upper staff). Mikuli's version resembles ours except in two respects: he has $C\flat^1-E\flat^1-G\flat^1$ on the eighth semiquaver instead of $C\flat^1-D\flat^1-G\flat^1$, and $B\flat\flat^1$, not $B\flat^1$, on the eleventh semiquaver. Tellefsen follows FE but adds the missing accidentals. Recent editions either adopt one or other of the above versions or else differ from them in some details. The most generally accepted version is that in which the progression is most consistent, e.g. Klindworth's edition or those of Scholtz, Brugnoli, Cortot, Debussy and others:



Bar 81. The upper part in the second half of this bar is written in EE and FE as follows:



We have adopted GE's version.

Bar 83. GE and EE lack the fifth (D) in the left hand at the beginning of the bar. We have retained this fifth, which appears in FE, and added a corresponding D to the last chord of the preceding bar. Either this progression or that appearing in GE and

EE had to be accepted; we decided on the version that does not interrupt the four-part movement.

Bar 84. Evidently erroneously, GE has A^1 instead of F^1 in the second chord in the right hand.

Bar 85. It is doubtful whether the F^1 in the last chord of this bar ought to be tied to the following bar. Although it is tied in the original editions, the rhythm of the melodic line (which always consists of one quaver + one crotchet) and also the analogy with bars 93–94 and 170–171 seem rather to indicate that the F^1 at the beginning of bar 86 should be played.

Bar 87. FE and EE have an additional F^1 in the right hand on the second quaver of this bar. But as the lower F is also to be found in the bass we have chosen GE's version, where this doubled F does not appear. In GE the last chord in the right hand of this bar is not tied to the following bar.

Bar 91. In EE the notes forming the quaver phrase are $C^1-A-D^1-C^1-F-A$. FE and GE give the first, third, fourth and sixth of these notes to the right hand and the second and fifth to the left, but they are all to be played with the thumbs only.

Bar 92. GE and EE retain the D^2 throughout the second half of this bar, without passing, as marked in FE, to $B\flat^1$ towards the end of the bar (cf. bar 177).

Bars 94–95. In the original editions the chord at the end of bar 94 and the one at the beginning of bar 95 are not tied, unlike the similar chords at bars 86–87.

Bar 96. In FE the bass octave ${}_1B\flat-B\flat$ at the beginning of the bar is written in crotchets. We have preferred GE's version, which is the same here as at bar 88.

Bar 99. According to GE the chord at the beginning of the second half of this bar has no lower $B\flat$ in the right hand.

Bar 104. According to GE the left hand doubles the right-hand semiquavers an octave lower. FE has a version similar to bar 100.

Bars 107–109. GE does not tie the sixth, C^2-A^2 , between bars 107 and 108; on the other hand, it does tie the $D^2-B\flat^2$ between bars 108 and 109, where FE and EE have no tie. We have adopted Mikuli's version.

Bars 110–111. The original editions do not tie the sixth $C^2-A\flat^2$ between bars 110 and 111. We have again followed Mikuli's edition.

Bar 112. In EE the antepenultimate semiquaver of this bar in the right hand is written as $G\flat^1-E\flat^2$. In consequence of this, the series of sixths continues without interruption until the first half of the next bar. In bar 114 EE has only sixths, and at the beginning of bar 116 also three sixths.

Bar 113. In GE, the fourth semiquaver in the right hand is a sixth, $A\flat^1-F^2$. Two bars further on in the same position there is only an F^2 .

Bar 118. In the left-hand chord GE and FE lack the $E\flat^2$, which appears in EE.

Bars 122 and 124. We have changed the A (given in the original editions) on the third quaver in the left hand to $B\flat$, which is the harmony note here (cf. the first chord of the bar). GE has no flat before the highest note, $F\flat^2$, the penultimate note of bar 124. GE and EE have a natural here; EE has also a natural before the ninth semiquaver in the top part (i.e. C^2 and not $C\flat^2$). The recent editions, among them Mikuli, Kleczyński and Klindworth, have both $C\flat$ and $F\flat$. We have followed this version. Tellefsen's edition corresponds to EE.

Bar 123. GE does not tie the second and third $A\flat^1$'s.

Bars 125–126. Neither GE nor EE tie the $B\flat$ between bars 125–126.

Bar 127. In the left hand FE and GE tie only the upper $A\flat$ (third and fourth quavers). EE ties both upper and lower notes.

Bar 128. FE has no arpeggio signs here.

Bar 130. GE and EE have the third $E^1-G\sharp^1$ on the fourth semiquaver in the treble, while FE has only E^1 , which sounds better since the third of the chord ($G\sharp$) appears already in the bass. Three bars further on, at the corresponding passage, neither GE nor EE has $G\sharp^1$.

Bar 134. GE notates the three A^1 's at the beginning of the bar as equal quavers, without syncopation. EE has these notes in their right places, but also notates them incorrectly as three unsyncopated quavers. In the run, EE has sharps before the F 's and not naturals, which are given in GE and FE.

Bar 144. GE and EE have as the last two notes in the left hand not only $E\flat^1-D\flat^1$ but also $G\flat^1-F\flat^1$, their thirds.

Bar 146. In GE there is an accent on the last quaver in the right hand (cf. the note on bars 10–11).

Bar 150. GE ties the third quaver to the fourth. FE has an additional F^1 in the penultimate chord of this bar (cf. the note on bar 16). In the next chord GE has no A.

Bar 151. GE and EE notate the G^1 in the treble as a crotchet and not as a quaver (as in FE).

Bar 153. GE has no quaver rest in the right hand at the beginning of this bar, but a semiquaver rest which, joined with the next seven notes, forms an octuplet. The analogy with the preceding and subsequent bars demands a quaver rest here (as given in FE). EE has a semiquaver rest.

Bar 154. GE wrongly has C^2 as the last semiquaver instead of $A\flat^1$.

Bars 157 and 158. In both GE and EE the natural is missing before the F , the eleventh semiquaver of the bar (the sixth from the end in bar 157 and the fifth in bar 158). This is undoubtedly an oversight.

Bar 159. GE notates the last semiquaver in the bass as C^2 . This is certainly a mistake.

Bar 160. The first two notes in the treble are fingered 2 1 in GE and 22 in FE. EE does not give the fingering.

Bar 161. GE lacks the accidentals (a flat and a natural) before the notes G ($G\flat$) in the bass.

Bars 164–165. The penultimate note in the left hand in these bars is written by Chopin as $F\flat$. The notation used here (E) corresponds to the chord $E-G-B\flat-D\flat$ (VII⁷ in F minor). In bar 165, GE places a natural before the fifth semiquaver in the right hand, but it does not do so at the corresponding passage in the preceding bar. EE has a natural in both cases and lacks the flat before the last note of the two bars.

Bar 167. EE has a natural before the third semiquaver ($E\flat$).

Bar 174. In the chord at the beginning of the second half of the bar FE has $D\flat^1$ instead of the $C\flat^1$ which appears in GE and EE.

Bar 176. EE has $E\flat$ as the penultimate note in the left hand instead of $G\flat$. This version is preferable because the seventh, $G\flat$, appears at the same time in the right hand.

Bar 177. GE has wrongly $A\flat^1$ instead of F^1 in the first chord of this bar.

Bar 184. In FE the three last notes in the left hand are $A\flat^1-A\flat-E\flat$.

Bar 185. As the fourth semiquaver in the left hand GE and EE have $B\flat$ instead of $D\flat^1$, and as the sixth semiquaver $B\flat$ and not $D\flat$.

Bar 187. In the last chord of this bar GE has $E\flat^1$ instead of F^1 .

Bar 190. GE and EE have $A\flat-E\flat-A\flat$ as the fourth triplet in the left hand.

Bar 200. The original editions have no $C\sharp^2$ in the first chord in the right hand. We have retained the original notation in this bar as being the simplest; it should be noted, however, that the fourth chord (coming after the chord $A\sharp-C\sharp-F\sharp = G\flat-B\flat-D\flat =$ chord of the Neapolitan sixth in F minor) should be written as $E-G-B\flat-D\flat$ – that is to say, as an altered chord of the diminished seventh on the leading note in F minor.

Bar 212. FE begins the bar as follows:



while GE and EE have the version which we have adopted in our edition, but without the rest which we have added to complete the upper part. In bar 214, where the same phrase is repeated an octave higher, GE and FE repeat the notation used in bar 212; EE this time agrees with FE and not with GE.

Bar 213. GE has F^1 and not $A\flat^1$ as the first bass note at the beginning of the second half of this bar. This is surely a mistake, for the same edition has $A\flat$ in a similar place two bars before.

Bar 217. GE and EE have $B\flat$ and not $D\flat^1$ as the ninth semiquaver in the bass.

Bar 218. In EE the upper voice holds neither the F^2 nor the $D\flat^2$, but each time strikes them again simultaneously with the C^2 and $A\flat^1$ in the lower voice. In the same edition a flat and not a natural is placed before the last semiquaver in the bass.

Bar 221. GE has $D\flat$ and not F as the fifth semiquaver in the left hand; the version with F creates a figure analogous to the second half of the bar.

Bar 223. Brugnoli, in his notation of the upper staff, separates the two voices in such a way as to make the figuration clearer:



etc.

Klindworth replaces the dotted semiquavers in the left hand by quavers and the demisemiquavers by semiquavers, so that the left hand progresses in triplets simultaneously with the first and third semiquavers in the right hand. A. Cortot seems to be right

in affirming that in the bass Chopin applied a conventional notation which in his days had not yet been abandoned and which was often used by Bach and the harpsichord writers. According to this, where triplets in the treble are opposed to only two notes in the bass, the first of these two having double the value of the second, they are written not as triplets but are divided normally within the bar. As a result, these notes became excessively shortened, but only in theory and not in practice.

Bar 224. In EE the seventh semiquaver from the end of the bar is the octave $F-F$, and not $G-G$ as in GE and FE. Two bars further on, EE has the same notation as we find in GE and FE.

Bar 226. In the last chord of the treble, GE and EE have an additional C^2 , unlike bar 224 where C^1 is not to be found in the corresponding chord.

Bar 227. At the beginning of the bar, EE has only the octave $F-F$ as a quaver instead of the triplet of semiquavers which appears in GE and FE. As the second semiquaver in the second half of this bar, FE and GE have G in the bass instead of $B\flat$; the latter is required here by analogy with the following bars.

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H E A D O F F I C E
P O L I S H M U S I C P U B L I C A T I O N S
C R A C O W, A L K R A S I Ń S K I E G O 11