

Commentary

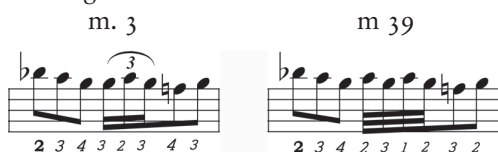
Frontispiece. We display the title page of **F2**, which differs from **F1** because of the price (7.^f50 instead of 6.^f) and the addition of the English publisher's name (cf. *ACCFE* p. 360 and Plate no. 137, p. 723). Even on the title page of **G** there is no English publisher (cf. *supra* p. VIII, n. 8). Regarding the title page of **E**, without dedication, cf. *ACCFE* p. 363s. (about the title pages of the first editions by Wessel, see *GRAB*.[2001]).

• On p. 2 of **F2^S** you can read an annotation of Chopin himself (see apparatus): “It is I, who corrected | all these notes | Ch”. Eigeldinger thinks that “Chopin wrote such annotation partly for fun and partly for responding to a solicitation of J. Stirling” (cf. *Fr. Chopin. Œuvres pour piano. Fac-similé de l'exemplaire de Jane Stirling...*, Intr. de J.-J. Eigeldinger, Paris [Bibliothèque Nationale] 1982, p. XXIX). In our opinion, that statement is clearly ironic: Chopin resented not only copying but also proofreading, and knew he was not suited for that; he had even confessed to Schumann, who reported: “He (*scil.* Chopin) [says that] he does not correct anything, and he cannot see the misprints (*Er [Chopin] korrigiere nie, könne keine Druckfehler sehen*)” (cf. G. Eismann, *Robert Schumann. Ein Quellenwerk über sein Leben und Schaffen*, 1, Leipzig [Breitkopf & Härtel] 1956, p. 98).

1. With *m(ezza). v(oce)*. Chopin means the natural volume you use in speech, neither *forte* nor *piano*.

2. The second $E\flat^4$ must be played by l. h., since in \mathcal{A}^1 it has the same stem of $E\flat^3$ and $A\flat^3$. As we already pointed out elsewhere, Chopin did not like writing notes out of the pentagram and, how far it was possible, he avoided doing it. In m. 38, realizing a probable misunderstanding, writes this $E\flat^4$ in the lower staff.

3. Here and in m. 39 Chopin, preparing hurriedly $\ast\mathcal{A}^2$, left out both \blacklozenge and \blacktr signed in \mathcal{A}^1 ; but, while correcting **F1**, he added an *acciaccatura*, that is he changed the ornaments (which gives further evidence that Fontana did not copy \mathcal{A}^1). The reading of **F2** should be considered a facilitating version (we will meet others). It is said that Chopin \blacklozenge and \blacktr mean the same ornament, but we do not agree. Their right performance is the following:



The exceptions to this rule are very rare. Since the rendition of such ornaments is by no means easy, the student may prefer, with the consent of the composer

himself, the soft *acciaccatura*, not quite an *appoggiatura*—but almost—of **F2**. The slur of the grace note is a supplement of **T1**.

5. Chopin tended to write the whole notes in the middle of a measure; the engraver did the same, but forgot the dot, which was added by hand in **F2^S**, while in **F2^D** (see apparatus) $E\flat^4$ is deleted and moved to the left, but, again, without the dot.

14. Who performs the octaves with both hands, distorts the meaning of the passage. He should forget the *Ballade* and play something else.

15. *WN* states that in l. h. “FE has an erroneous rhythm [...]. This mistake was corrected by Chopin in **FES** e **FEJ**”. *PE* repeats the same. These observations are somewhat inaccurate and, therefore, incorrect. Müllermann (*HN*) is more scrupulous, but says that the correction in **F2^S** is completely wrong (*wohl irrtümlich*). Aside from the misuse of the word ‘rhythm’,¹ our chopinologists have missed a variant! While proofreading $\ast\mathbf{F0}$, i.e. the proofs of **F**, Chopin, perhaps not wanting to suddenly break off the excitement expressed by the chromatic octaves of m. 14, thought to syncopate, i.e. anticipate, the sixth in l. h. **E** testifies the correction of the sixth $E\flat^3-C^4$ from semiquaver into quaver, exactly like **F2^S** (see apparatus), where the corrections are two: Chopin adds a flag to the octave $E\flat^1-E\flat^2$, which changes from crotchet to quaver, and deletes the semiquaver-rest not for changing but for moving it, and, above all, he rewrites it as it was! The missing dot is one of the negligence not infrequent in Chopin (see the correction of m. 5 in **F2^D**). Hence, in **F2^S** the composer does not correct anything and is not at all confused, but simply introduces a variant, which he had already indicated in the proof of **F1**. In contrast, in **F2^D** Chopin does not care of the octave $E\flat^1-E\flat^2$, deletes the flag of semiquaver $E\flat^3-C^4$ and overwrites the sixteenth-rest with a big eighth-one: in other words he corrects according to \mathcal{A}^1 . Both readings, therefore, should be considered equivalent.

18÷19. In \mathcal{A}^1 the slur of m. 19, which begins a new line (see apparatus), seems to be connected to the previous measure. If it is so, \mathcal{A}^1 suggests a different respiration depending on pedal's release in m. 18, while according to **F** it depends on pedalling of m. 19.

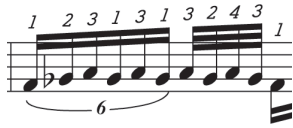
21. The Parisian engraver, but not the English one,

¹Among the musicians the word ‘rhythm’ is victim of the same destiny, which weighs on the word ‘aspect’ among the philologists: the most of scholars, who use those words, ignore what they mean. You cannot write the rhythm or the *rubato* and the *swing*; what you can write is the division of the time. Even the most sophisticated software for the composition is not able to let you feel the rhythm, whether it is bossa nova, mazurka, polonaise or tango, and so on.

misunderstood the correction and in the last chord of l. h. erased $A\flat^3$ too.

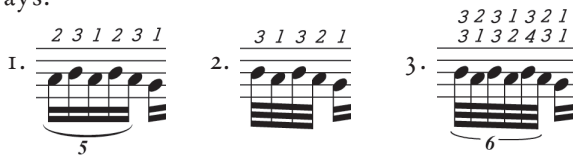
22. The missing ties are restored not only in $F2^D$ but also in TI .

26. The trill of this measure and m. 28 should be performed as follows:



Neither the suggested fingering nor the time division (6 + 4) are binding, but it is binding that the trill starts on time and $G\flat^4$ is not repeated. Any other performance would not be chopinesque.

29. The trills of mm. 29÷32 can be performed in three ways:



It goes without saying that the third option is reserved for the most talented performers, able to execute a soft and crystalline trill, not nervously tangled or like a machinegun.

35. All editors have neglected the agogic variant of E . It cannot be either an error of the engraver or an invention by Moscheles, but it is without a doubt a new idea inserted extemporaneously on the proofs for London.

39. *Cf.* m. 3.

43÷44. PE misunderstands the slurs of \mathcal{A}^1 .

47÷49. In $F2^J$ Chopin wrote some notes, which can hardly be read on our microfilm:



Ekier, in UT as well as in WN , thinks that it is a variant, and gives the following reading:



Samson (PE), then, asserts that "Chopin added a third octave in pencil in J , and later cancelled", but he does not reveal on what basis he believes that Chopin can-

celled that octave previously "added".¹ Müllemann (HN) solves the problem by ignoring it. In our opinion, Chopin did not add any octave, but simply shifted the higher one: this is meant by the wavy line that separates both initial $E\flat^1$ and is preceded by an 'x'; such a sign specifies that the lower octave should remain where it is. Here is our reading:



This is what we can infer from our microfilm. The annotation in pencil, however, is not clear and, if we want to be sure, we should examine the original score with a magnifying lens. So, since many doubts remain, we have not included this alleged variant in our text.

52. Since in \mathcal{A}^1 there is no intensive accent while the indication $m.(ezza) v.(oce)$ is not in $F2$ and E , Müllemann wonders if the composer replaced one with the other. The answer is no. During the revision of \mathcal{A}^1 Chopin cancelled (*see p. VIIIb*) p and added $m.v.$: therefore, he wanted that, after the long *Ped.* on the A flat chord, the first broken octave was well clear, not p . Then, the intensive accent of F suggests a swinging rhythm every interpreter will implement according to his skill.

52÷53. According to Samson (PE) in $F2^J$ there is a long pedal from m. 50 to m. 53. Müllemann, on the contrary, says that in $F2^J$ and $F2^S$ the pedalling is modified in the same way, and he is right: PE gives wrong information. Ekier adds the different pedalling into brackets without specifying the source as usual. We prefer the printed version; however, the pedalling suggested by $F2^J$ and $F2^S$ facilitates the rendering of the broken octaves preceding the exposition of the new theme (*cf.* m. 103).

54. From this measure, $F2$ omits some slurs and many ties. Such omissions are to be ascribed only to the hurry (*v. supra*, p. XII) and little attention with which Chopin prepared $\ast\mathcal{A}^2$ (another confirmation that Fontana did not make any copy of \mathcal{A}^1). Tellefsen (TI) replaced quite

¹But the English editor has done it! Trusting perhaps he is a better pianist than Chopin, he changes the composer's writing and commits the execution of the passage to the only l. h.: *o rem visu nefariam!*



a few of them, perhaps on the basis of his own score or from memory. It is not likely that he used **G**: in this case, in fact, we could not justify the omissions, inconsistencies and errors we find in his edition. The composer himself added some ties in **F2^D**. We mention only the doubtful places.

58. The negligence of the German engraver we have already talked about (*see Intr.* p. vii**b**). Here the Parisian engraver offers a similar proof of his obtuseness: he uses two different symbols to indicate the release of the same pedal. Very likely Chopin, wanting to move slightly the mark of release, hurriedly crossed it out and rewrote it nearby. The engraver interpreted the erasure as an asterisk! The English engraver, of course, copied the first sign, not the second. Our comment would be superfluous, if not served to support that Fontana did not make any copy of this *Ballade*.

63÷64. The *v.l.* of **F2** is an agogic-dynamic variant, which gives more tension.

64. We entered (l. h.) the *v.l.* of **A¹** for completeness' sake, but we are not convinced of it, because it weakens a little the seventh in the last quaver.

66. We point out that '5' of **F2^D** (*see apparatus*) corresponds to the fingering of **Mk**.

71. Differently from **WN** we do not consider the third quaver of **F2** as a variant (*v. supra*, p. i**xa**), but rather as a definitive intensification of the chord.

71÷72. L. h.: as for the slightly different writing between **F2** and **A¹**, there is no substantial difference, except that the writing of **A¹** is more precise.

74 & 76. Our additional Ped. is explained by comparing both measures of **A¹**. Probably Chopin inserted the Ped. at the desk and was distracted. In the last chord of m. 74 he omits, maybe inadvertently, **F³**.

80. The intensive accents missing in **A¹** and **F** were added on the proofs for **Wessel**.

83. Ekier says that it is not clear whether in **A¹** the l. h. last chord has three or four notes, and judiciously he does not repeat the motivation he had given in **UT** (*cf.* p. xxiv: "The present editor has chosen the reading without **c**', which avoids tripling the third in this chord"). Samson, being doubtful, adds a variant! But analogy with the last chord of m. 85, together with **F**, leave no room for reasonable doubt.

87. The missing **A^b** in the third last quavers is not a

varia lectio—as Samson wants—, but an outdated version. In **F**, instead, the absence of the intensive accents is due to the hurry (another confirmation that Fontana made no copy of this *Ballade*). Nevertheless, Ekier comments "in **A** Chopin crossed out the **c²-a^b²-c³** chord in the R.H., and replaced it with an empty octave". Since we have only a photograph of **A¹**, because the original sheets are lost, we ignore how the Polish editor could read that chord under the Chopin's deletion. Look at the m., please, in the apparatus: the octaves are pretty well vertically aligned, except the fifth one in the r. h., which is a little displaced in regard to l. h.; then, between the fifth and the sixth octave there is a pen stroke, which looks like a semiquaver beam avoided at the last moment. Well, we think that Chopin, inadvertently, was about to repeat the same time division as the previous three quavers, and he realized that right in the act of adding a semiquaver beam to the fifth octave; since, however, he had already written the semiquaver rest, he did nothing but delete it. Hence, the thick pen erasure hides a semiquaver rest, not a chord. Finally, both the intensive accents—added during the revision of the manuscript—and the slurs support the reading of **F**.

95÷96. None of the three editors notices that in **Mk** the **C³**s between the measures are tied. This tie is very pianistic and chopinesque. Do you believe that Mikuli invented it? No, he has simply borrowed from Tellefsen's edition (**TI**). We have repeatedly pointed out the careless attitude of Tellefsen as editor (*cf.* n. 15, p. vi, of our edition of the *Prélude* Op. 45 in this very Collection); he carried out no research of any sort. But, when he alters something in the text—apart from the correction of the misprints—, he does, only if it is no effort for him, i.e. it is under his nose and, therefore, comes from his own scores. And Mikuli, in spite of what he states in the *Foreword* of his own edition, knew perfectly well that, since he almost always agrees—as in the case of the aforementioned tie—to the rare 'corrections' and 'additions' of his fellow student.

97. The correction in **F2** secures the will of removing **G³** from the first chord of l. h. Anyhow, we added the pseudo-variant to the text.

98. We suggest a Chopinian performance of the *appoggiatura*:



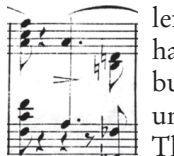
99 & 101. The text of these measures is problematic, because in r. h., being evident the presence of two voices (already pointed out by Ekier), the chronometry does not balance. — *M. 99*: the octave $A\flat^3$ - $A\flat^4$ should be lasting two quarters, not three eighths, since it clearly sounds a distinct voice from the third B^3 - D^4 . Ekier says that in \mathcal{A}^1 (see apparatus) there are “discrepancies between rhythmic values and the graphic arrangement”; in fact—he continues—“the $a\flat$ - $a\flat^7$ octave ascribed to the third quaver of the bar is located distinctly in the middle of the bar (on the fourth quaver), etc.». Here it should be considered that, even if Chopin tries to be quite accurate in arranging the notes in accordance with the time division, he is not when: (1) he inserts whole notes, or (2) there are accidentals and rests to be written, or (3) he crosses out and rewrites a measure in full or part of it. Then, the Polish editor rightly notes that “ γ on the fifth quaver of the



bar was clearly added later”, but does not wonder why Chopin put it just in that place, that is after and not before the octave! Finally, he accepts as main text (see here on the left) that of \mathcal{A}^1 and as variant the arbitrary correction of *G*, where the first quaver rest is changed into a crotchet one, doing exactly the opposite of what Chopin would have wanted. Samson (*PE*) settles the question in a nutshell: “Chopin almost certainly intended the version of *G* (compare bar 101), though it is strange that he failed to correct the text in *F*¹, *F*², *J*,



D, *S*”; then, he personalizes the text of \mathcal{A}^1 (see here on the left) with a really rare pearl: he adds to l. h. an $A\flat^3$ quaver, which made the poor Chopin turn in his grave. *Dulcis in fundo*, Müllemann. We have already mentioned the annotation of Ekier about the quaver rest (see above), which Chopin added as last but one eighth while revising his manuscript. Well, the German editor prefers to agree with *Mk* and adds the rest as third quaver (see here on the right). To be complete, we show how *G* ‘corrected’ this measure (here on the



left): the rest, which was a quaver in \mathcal{A}^1 , has changed into crotchet not only in r. h., but also in l. h.! Perhaps the engraver misunderstood the proofreader’s instructions. Thus, to say—as Samson does—that Chopin “intended the version of *G*”, is simply foolish. But we do not lose any more time to refute the various absurdities you find in the comments of the three editors we picked on. In *F*^{2*D*} (see apparatus) Chopin added in pencil a tie between $A\flat^4$ s and repeated it in m. 100 of subsequent line. Tellefsen in his edition (see apparatus) did the same, but with a particular difference: the tie is marked—as Chopin did in his own handwriting—hanging on the second note ($A\flat^4$ of m. 100). Mikuli, in

spite of the wrong chronometry followed (*v. supra*), did not give up the tie. In short, there is no doubt about how the text should be corrected. Ekier, too, had guessed it, but in *WN* he confines the right solution in a footnote (p. 40)! — *M. 101*: the reading of \mathcal{A}^1 does not raise any doubt; just the tie witnessed by *F*^{2*Sc*} and *Tl* (see apparatus) is missing. On the contrary, the chronometry in *F* is contradictory. In *F*^{2*D*} and *F*^{2*Sc*} Chopin corrected the mistake of the engraver, who had written D^5 instead of C^5 (see apparatus), but left unchanged the third D^4 - F^4 , a dotted crotchet! So, despite the wrong vertical alignment, a philologist can only read the chronometry as it is and, consequently, we insert it as an admissible and legitimate variant. — In summary, according to \mathcal{A}^1 m. 99 is syncopated, while m. 101 is not; according to *F* both measures are syncopated, but in a different way. The ties witnessed by *F*^{2*D*}, *F*^{2*Sc*} and *Tl* are not, in our opinion, *variae lectiones*, but represent the final version.

102. Mikuli (see app.) slips a false reading, *i.e.* he adds a \natural to first $E\flat^4$. He is not new to this kind of ‘hyper-correctiveness’: here and there—especially in the *Etudes*—he retouches the text of Chopin. Probably he claimed, perhaps he meant well, to be able to divine the passages, which the composer would have wanted to ‘improve’. But, since he did not study the *Ballade* with his Master and added no annotation, such $E\flat^4$ cannot be taken into account; moreover, it takes away a little light to subsequent $E\flat^5$.

102÷103. Because of a wrong reading of the engraver, *F* has in left hand a slur instead of a tie (a frequent mistake). As for the missing tie in right hand between G^4 s, it is possible that it is due to an oversight of Chopin himself.

103. In \mathcal{A}^1 (not in *F*), here and in m. 144, Chopin marks a *Ped.*, which, however, does not close. It is not, as most believe, carelessness, but a suggestion: if you want—the composer seems to say—, you may use the pedal. Cf. mm. 52÷53 (see comm.), where the pedalling is detailed only in *F*^{2*J*} and *F*^{2*S*}, because the pupil, who used that score, could not do it her-/himself.

107. In the last chord of left hand Chopin forgot to delete D^3 , as he had done in the similar m. 60 (see).

109÷112. In Samson’s opinion “Chopin originally began to accent the motive in the LH, as in bars 150–153. He accented the first three notes and subsequently cancelled the accents”. It is quite evident that Samson did not want to take into account the comment of Ekier. As you can see from the reproduction in apparatus, Chopin had initially placed the intensive accent between the notes of the dyads played by l. h. Then, rightly believing that the accents in such a position

seemed to refer to the dyads and not just to their upper note, cancelled and rewrote them over the upper note. Samson, on the contrary, wrongly understood that those re-written accents were to ascribe to r. h. (see Comm. to mm. 150÷153). In apparatus we also reproduce F_2^J , which gives a splendid example of the meaning of slurs in Chopin: a first slur embraces mm. 109 and 110 in l. h.; a second slur joins on the first and reaches m. 112; a third slur, crossing the second one, embraces mm. 111÷112. The sense is that l. h. exposes a tenor counter voice, which, while being divided into two parts, is single. We have an example of a counter voice in the *Étude* Op. 25 No. 1, mm. 17÷20 (l. h.). So, for Chopin a slur is not, as several narrow-minded editors would claim, a simple curved line unifying, as a segment, two points.

116, 118, 120 and 122. In F_2^D a line, corresponding to the dashed line in our text, requires that the first note of every group of grace notes must be played on time. Nevertheless, the pianists are used to going the opposite. Before the *exemplaires Dubois* were known (after 1919, cf. EIGELD.[2006] p. 257), the correct performance of these measures was very well expressed in Klindworth's edition Berlin [Ed. Bote & G. Bock] s.d.):

It would be difficult to be so clear! Klindworth, therefore, was in direct contact with the true interpretative tradition of this *Ballade*: it does not matter, if Liszt or others acted as intermediaries. What is important—and these measures show that—his edition contains suggestions going back directly to Chopin.

119. From our F_2^D microfilm, the number 1 over D^4 is very difficult to read. We have to rely on *WN* and *HN*.

120. Again, according to *WN* and *HN*, in F_2^D there would be a "1" over G^4 , which we—the obviousness of a forced fingering aside—cannot see.

123. Chopin, who did not like to write out of the pentagram, having written in l. h. the chord in bass clef (see app.), preferred to change the key and rewrite it in treble clef, but he did not want to delete the vertical

squiggle, because in that case with his dense hatching he would have hidden everything, all the way.

125. In *F*, the absence of $D\flat^4$ in the last chord (l. h.) (cf. p. 1xb) is not a carelessness of the engraver, as it is said in *WN*, but a quite approvable lightening wanted by the composer, cf. m. 129 as well.

132. In our opinion the reading of *F* is more pianistic than \mathcal{A}^1 and, therefore, to be preferred. Even the location of *cres.* in *F* is an improvement on \mathcal{A}^1 . As for the dynamic undulation of the whole period expressed by mm. 116÷144—in particular by mm. 132÷144—, despite being well illustrated by the indications of the composer, it can be understood only by those who feel what is the rhythm and understand the music language. Unfortunately, interpreters adopt a dynamics opposite to that written by Chopin.

132÷133. In *F* the pedalling is missing (another confirmation that Fontana never copied this *Ballade*) not forcedly by an oversight: Chopin, being in a hurry, preferred to leave out it rather than to insert that, perhaps too simple, of \mathcal{A}^1 .

134÷135. Klindworth suggests a very Chopinesque performance of the trills (*v. supra*, mm. 116ff.):

So, here is an appropriate solution:

137÷138. Samson writes: "F, E: no tie ($d\flat^2$) across the barline", but it is a wrong information, because in *F* the tie is there, even if concealed by the engraver's misreading. In *E*, then, you can see a perfectly corrected—by Moscheles—tie (see apparatus).

138 & 142. These measures, like mm. 99 & 101 (*v. supra*), Chopin could not feel pleased with. In \mathcal{A}^1 the text under the corrections was, more or less, like the following:

While revising the ms. the composer began to modify

slightly the second sextuplet in l. h. of m. 137 and changed the first one of m. 138. Then, he added a quaver flag to the first crochet, changed the first F^4 into minim, kept the third $D\flat^5-F^4$, deleted everything else and rewrote the third $C^5-E\flat^5$ (see apparatus). At the same time, in m. 142 he deleted the individual chords and rewrote them, changing the first into quaver, the second into minim and the third into quaver. Although our reconstruction should be taken with reserve, one thing is clear: Chopin wished that the second chords of these measures were more syncopated, that is, he wanted to give more excitement to the passage. In F the chronometry of m. 138 is resolved by removing the quaver flag from the first chord, while m. 142 is as in \mathcal{A}^1 . It is likely that Chopin was not completely satisfied even with such a solution.

139. The *appoggiatura* is correctly written only in PE. Arbitrarily, WN adds the arpeggio and HN slashes the grace note. We suggest the correct performance of the appoggiatura:



In contrast, the *acciaccatura* of m. 143, where the grace note is slashed and without slur should be performed before the beat. This is a general rule protecting a right Chopinian performing practice: the great interpreters do not need such suggestions.

143÷144. In F the resolution has not been simplified: we might almost say the version of \mathcal{A}^1 is more a solution of a composer, whereas the text of F is more a pianist's one.

144. About Ped. cf. m. 103. As for the *v.l.* it is worth what is said in the commentary of mm. 143÷144.

145÷152. No editor realized that in $F2^{Sc}$ (see apparatus) a pencil stroke involves mm. 147, 149 and 150. It seems to be a cut of mm. 147÷150! Not having, however, any evidence to justify such a cut, we can only take note of that, well aware that such a pencil stroke might mean something else, but what?

158. Compared to \mathcal{A}^1 the text of F is an easier version, not a variant. We suggest the fingering for both the solutions.

162. While in m. 157 of F the ties are certainly missing because of negligence, here, without the support of \mathcal{A}^1 , we are forced to consider the printed text at least as a variant. In fact, we are convinced that the correct version is that of $F2^D$.

164. The last chord in r. h. had been changed already in \mathcal{A}^1 —because of an afterthought? Chopin was not

pleased with it. In $F2^S$ (see app.) he deletes $D\sharp^4$. Reading $F2^J$ proves difficult, because, in addition to the scribble, the paper is stained. Going by our microfilm, we can agree with Müllemann, the only one who raised the question: “Je has an illegible correction: probably $c\sharp^1$ and $d\sharp^1$ are deleted, and $c\sharp^2$ substituted”. We only add that, whatever it were, that solution was not satisfying. We insert, therefore, the *v.l.* of $F2^S$.

168. Samson (PE) writes that in $F2^{Sc}$ there would be a “1” over B^3 , but, considering that here the fingering is unchangeable, i.e. it is no use writing it, nobody else sees it! Moreover, in the comment upon mm. 159÷164 and 183 the English edition turns out inaccurate.

172. Mikuli agrees with the *staccato* that Tellefsen added to first $G\sharp^3$. It is likely that the octave $G\sharp^1-G\sharp^2$ of E is due to a correction misunderstood.

175÷180. These measures have been reproduced and discussed in the introduction.

176. It is hardly necessary to point out that the reading of F compared with \mathcal{A}^1 is absolutely not a variant, but the final version (see introduction).

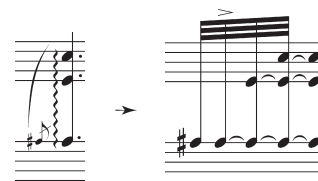
183. In the *Note on fingering* (v. supra, p. XIII) we have written that Mikuli, “where he was not able to recover a fingering of Chopin himself”, gives sometime hyper-chopinian fingering. Here we have a prime example of his attitude:



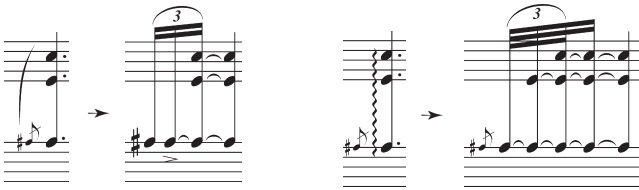
In fact, **4 5** instead of **5 4** cannot be proposed.

183÷185. We followed the writing of \mathcal{A}^1 , because it is the only autograph available. The differences with F2 (see app.) are due to the different orientation of the stems in $\ast\mathcal{A}^2$ (another confirmation that Fontana did not make any copy of the *Ballade*); nevertheless, despite the minutiae annotated by editors in their *kritische Berichte*, musical meaning is essentially the same.

190. The performance of the last chord should be as follows:



In addition, we want to indicate the right performance of that chord, if Chopin had written it in a different way:



The golden rule is told by singing: if an interpreter is unable to sing whatever ornament in his mind, the result will always unsatisfactory, even if the performance is correct.¹

198. About the performance of the last chord, see the commentary to m. 190.

199. Only WN reports the variant written by Chopin in F₂^D.

200. If we imitate \mathcal{A}^1 and, as Klindworth did (here below), distribute the text of F on two voices, it is evident that here we have not a textual variant, but an agogic one. As for pedal release, you do not be a genius to figure out that it is to be placed, as in \mathcal{A}^1 , below the C major chord, i.e. anticipated. Besides, this detail confirms that the preparation of $^*\mathcal{A}^2$ was hurried somehow.

204÷205. The $E\flat^3$ crotchet in F with an unequivocal tie would justify la conjecture of Mikuli. However, we preferred to follow \mathcal{A}^1 , because such a solution does not seem convincing: as a matter of fact, it is the crotchet itself, which is not convincing.

207. In our opinion, the missing tie in F between $E\flat^4$ s is due, again, to inaccurateness and haste with which $^*\mathcal{A}^2$ was prepared. As for the false slur between $A\flat^3$ and $B\flat^3$ it is due to a wrong reading of a tie badly positioned.

211. In the text we have given \mathcal{A}^1 preference, because from a pianistic point of view the simple octave seems better. It is not clear what Chopin cancelled, since the thick pen erasure (see apparatus) seems to hide even the \flat of G^4 . The working autograph ($^*\mathcal{A}$), from which Chopin copied \mathcal{A}^1 , had the chord that reappears in F ($<^*\mathcal{A}^2$). When, later, the composer prepared $^*\mathcal{A}^2$, he did not remembered any more to have deleted $D\flat^5$.

213s. The missing stems in F, that we find restored in

¹ The matter of the ornamentation in Chopin is very complex. The more extensive paper is that by GEORGE A. KIORPES, *The performance of ornaments in the works of Chopin*, 2 vols, Master thesis (Boston University) 1975. Unfortunately, all the work of Kiorpes, anyhow intelligent and stimulating, was based on Paderewski's edition, while such a research should be carried out on the autographs compared with the first editions.

T1 (this time not followed by Mikuli), strengthens our conviction that, by one side, Chopin prepared $^*\mathcal{A}^2$ with carelessness and, by the other, Fontana did not copy the *Ballade*.

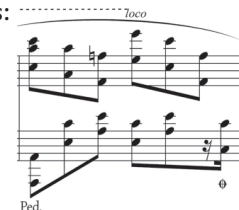
214. PE follows \mathcal{A}^1 , where the fourth quaver in l. h. has $A\flat^4$, which almost certainly is a copying mistake—corrected in the proofs—made by the composer himself, and $A\flat^5$ of the fifth quaver in r. h., which Chopin added while proofreading F.

215. The missing dot to first G^6 is due to a simple oversight.

213÷230. In \mathcal{A}^1 the first quaver in left hand of some of these measures has a dot of simple *staccato*, which in F is totally missing. Ekier, Samson and, partly, Müllemann too, thinking that Chopin was inaccurate, arbitrarily restore the *staccato* dot, where in their opinion it is necessary. It is quite evident that those editors did not wholly understand the meaning of the *staccato*-dot in Chopin, who rarely uses it according to the most common use as he does, for example, in the *Étude* in $D\flat$. In most cases Chopin uses the *staccato*-dot as if it were a kind of accent not slurred; it has no dynamic value, that is, it has nothing to do with *forte* or *piano*: it is, instead, a matter of touch. A *staccato* note is the end or the beginning of a music word or a music phrase, that is, a slur. Now, the first quaver of m. 220 is not at all *staccato*: this is not an oversight, but it does mean that on that quaver there is not any passionate boost, which, on the contrary, is signed, for example, on the first quaver of m. 222. Similarly, a passionate boost falls on m. 214, but not on m. 213. You can find a clarifying example about the use of *staccato*-dot by Chopin in the second theme of the *Ballade* Op. 52 (here on the left): on the second $E\flat^5$ a word ends and another one begins, even if all the performers we listened to demonstrate that they have not understood anything at all. Certainly, during the compositive process Chopin could change his mind and neglect (often indeed) the necessary corrections, but this is not the case.



216. The reading of \mathcal{A}^1 is not a variant, but an antecedent version. In fact, at first Chopin had written the passage as follows:



but, not being satisfied, in l. h. he changed the first octave and the last one, which became a quaver. But, while preparing $^*\mathcal{A}^2$, a feeling of discontent resurfaced

and, compared with the previous version, he made an opposite modification: the last octave in r. h. was substituted by a rest + semiquaver. The editors, who accept the pseudo-variant of \mathcal{A}' , show that they did not reflect enough on the compositive *iter* of the passage.

219, 221. The same correction is in F_2^J and F_2^S .

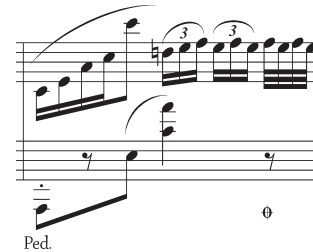
228÷229. The reading of F deposes that of \mathcal{A}' . Even Samson (*PE*), who always follows the autograph, accepts the reading of F, without, however, explaining his reasons. Moreover, in his *critical commentary* to m. 229 (p. 66) he writes: “Fingering from Sch”. But the m. 229 of his edition (p. 40) has no fingering at all and in F_2^{Sc} there is no fingering!

231. We have not yet heard a performer who can re-

spect and is able to put into effect the expression “*più mosso*”!

233. About the performance of the chord in l. h., cf. the commentary to m. 9 of the *Prélude* Op. 45, taking into account that the music context are different.

235. We suggest a solution for the performance of the trills:



View of Rue de Rivoli and Pavillon de Marsan
(late nineteenth century).

Chopin performed for the first time the third Ballade on December 1, 1841 at court, in a hall of Pavillon de Marsan, during a lyric concert: indeed, he was the only instrumentalist. Text and translation of the reviews of this concert are available on our website (<http://www.audacter.it/AudChopin05e-A9.8.html>). George Sand wrote on December 3 (December 4, according to Lubin, but the context leaves no doubt) to her brother: “[...] Chip Chip played the day before yesterday at court in white tie, and not too content” (cf. CSG p. 522). The reason for this discontent is deducible from a letter of Ludwika, Chopin’s sister, dated December 29: “[...] Olesia and her mother told me that they had heard that you were in great favour with the queen and the court (this news comes from their cousin, recently arrived). Apparently you have been offered a service, while others were given gold; but they [scil. the royal family] would not dare, convinced as they were, that you would not have accepted. It also seems that you restricted yourself to say that you would have liked it to be shipped to your father. It is with great difficulty that I have held back from laughing in their faces. If one wants to tell fibs, so be it!, but at least they should be logical and plausible. [...]” (cf. CFC III p. 95). In short—we guess—Chopin was annoyed at not having received, as a professional he was, the right payment, but the usual present: it is the coarse aspect of the nobility...