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COLLECTION OF CRITICAL EDITIONS OF THE WORKS OF
Fryderyk Franciszek Chopin
No. 5

Ballade Op. 23

Introduction, Text, Fingering, and Commentary

by

Franco Luigi Viero



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EDITOR'S NOTE. — *Since our Free of Charge Editions Audacter.it are virtual, we can make them better as we detect, thanks to a communication or directly, imperfections, errors, and misprints. Here is the date of the last amelioration: SEPTEMBER 2019.*

In the previous page: sculpture of Chopin's left hand carried out following the cast made by Jean-Baptiste Clésinger shortly after the death of the composer.

Foreword

With this edition of the first Ballade our Ballades' edition is complete. Allow us to stress that our Chopin editions are the first real critical editions—that is with a real critical apparatus—that have ever been published in music publishing history. We are, therefore, proud primarily for two reasons: 1. Each one of them contains absolute novelties; 2. Chopin has been honoured with no other purpose than that of paying tribute to him. We know that our Readers are very few: in fact, we address musicologists and pianists intelligent, sensitive and mentally free, that is not oppressed by a moralizing bigotry flowing subliminally such as sewers under the cities—intelligence, sensitivity and repulsion of any form of bigotry constitute three sieves which only a small minority can go through.

But we cannot conclude this Foreword without pointing out that our work has been made possible only thanks to the works that preceded us: first the ACCFE, an exceptional and unique tool, which involved its authors for decades. Second, the websites that allow free consultation of almost all the necessary material, in particular: www.chopinonline.co.uk and chopin.lib.uchicago.edu (for manuscripts and first editions), www.archive.org (for periodicals of the time, and more) and www.polona.pl (for the pupils' editions, i.e. the ones by Tellefsen, and Mikuli, and more). We will not make the list of the scholars whom somehow or other we are indebted to, for surely in a way we would wrong someone. In any case, in the Bibliography and notes the Reader will find mentioned the authors of the works consulted.

For this first Ballade we still thank the NARODOWY INSTITUT FRYDERYKA CHOPINA for having forwarded the digital copy of the autograph for free.

Dorno, January 2017.



ABOUT the first *Ballade* we have poor information. However, the sales contracts with Breitkopf & Härtel¹ and Wessel are still extant.² This *Ballade* is again mentioned in a letter of December 10, 1843, in which Chopin lists all the works sold to the Leipzig publisher.³ The Reader will find further information in the *Appendix* attached to our edition of the second *Ballade*, where is discussed the testimony of Schumann.

The *recensio* is based on the following documents:

A – autograph, cf. *Katalog* p. 70; KOB.[1979] p. 45. For all we know, some facsimile pages of **A** were published for the first time by “La Revue Musicale” in the special issue of December 1931 (pp. 108÷110) with the comment of the pianist Yvonne Lefébure.⁴ When E. Rudorff examined the autograph for preparing *BH^{ew}*, it belonged to “professor Lebert of Stuttgart”,⁵ but in 1931 it was in the “collection of M^{me} R. Calmann-Lévy”. The current owner is a private person. We use the copy given to us for free by the *NARODOWY INSTITUT FRYDERYKA CHOPINA*.

F1 – first French edition, printed by M. Schlesinger, plate no. 1928, cf. *ACCFE* p. 149. The “RGM” of July 31, 1836 announces on p. 274 the publication of *opp.* 22÷27 by Chopin, with an error, though, because it attributes the no. 25 to a *Concerto pour le piano avec orchestre*.

F2 – corrected reprint of **F1**, cf. *ACCFE* p. 149.

G1 – first German edition, printed in September 1836 by Breitkopf & Härtel, plate no. 5706, cf. *ACCFE* p. 150. — We will not take into account the reprints of **G1**, i.e. **G2** and **G3**, issued after the composer’s death with corrections and new errors. Cf. *OCVE sub op.*

G4 – second German edition, specially engraved for an album and printed by Breitkopf & Härtel, plate no. 5766, cf. *ACCFE* p. 153; the publication date, justified by the edition number, would be December 1836.

E1 – first English edition, printed by Wessel, plate no. 1644, cf. *ACCFE* p. 154. The registration date is May 30, 1836.

E2 – corrected reprint of **E1**, dated between 1838 and 1840, cf. *ACCFE* p. 154.

Besides the editions above we have to point out the scores of two female pupils of Chopin containing alleged annotations of the composer:

F2^D: copy of **F2** from the so-called *partitions* or *exemplaires Dubois-O’Meara* (cf. EIGELD.[2006] pp. 257ff.).

G1^Z: the site *OCVE* also offers online the score belonged to Zofia Zaleska Rosengardt, who was a pupil of Chopin from November 1843 (cf. EIGELD.[2006] pp. 241÷242, 289÷292). As for the *Ballade* Op. 23, we reaffirm the opinion we formed, when personally consulted the entire Zaleska’s collection: the handwritten notes are not of Chopin’s hand. For example, in m. 249 (on the right) no. 4 over *F#4*, besides being banal, cannot be ascribed to Chopin. The Reader will find in the commentary to mm. 3÷8 further details supporting us in this assertion.



Finally, we have to consider both Tellefsen’s and Mikuli’s edition:

Mk: *Fr. Chopin’s Pianoforte-Werke*, revidirt und mit Fingersatz versehen (zum größten Theil nach des Autors Notirungen) von Carl Mikuli, Band 4, *Balladen*, Leipzig (Fr. Kistner) s.d. (but 1880), pp. 2÷13.

Tl: *Collection des Œuvres pour le Piano par Frédéric [sic!] Chopin | 1 BOLERO - 4 BALLADES - 1 BARCAROLLE*, 6.^e Livraison, publié par T. D. A. Tellefsen, Paris (Richault) s.d. (but 1860), pp. 2÷15. In spite of the title page, the index also contains the *Fantaisie* Op. 49. This edition is available on the website *www.polona.pl*.

Rudorff had already realized that **G1** “was prepared following the proofs of the French edition”.⁶ Grabowski, in his wonderful thesis,⁷ confirms Rudorff’s opinion. The latter, then, hypothesized that, because of certain concordances, the proofs of **G1** were sent to Wessel for preparing **E1**, but the collation shows that **G1** and **E1** had as antigraph the proofs of **F1**. All the differences are attributable to engravers’ oversights or proofreaders’ interference.

In order to prove that **G1** was based on the proofs of **F1**, let us follow Rudorff’s reasoning.

First of all, the layout and the arrangement of systems perfectly match (*vollständige Übereinstimmung*); actually, there is a difference, which involves the third-last and second-last page, so the German engraver preferred to move m. 233 from the third-last page to the second-last one and put mm. 246÷247 in the last system of the second-last page. — Such moving was only

¹ It is dated January 9, 1836, cf. KALLB.[1982] p. 344÷345, and KALLB.[1983] p. 821.

² It is reproduced in KALLB.[1982] p. 355: the receipt is dated April 6 (written above an erased November) 1836 (where 6 hides a possible [183]3), while the contract signed by both the composer and Fontana, as a witness, bears the date of November 1833.

³ Cf. *CFC* III p. 146÷147, where, besides, the date is wrong.

⁴ Those are the only pages Bronarski could consult, cf. *PW* p. 67.

⁵ Cf. *BH^{kb}* p. 1.

⁶ Cf. *ibid.*

⁷ Cf. GRAB.[1992] I, p. 73.

possible by calculating precisely the room on the proofs of **F1**.

Secondly, “a series of random minutiae or meaningless engraver’s oversights are repeated in both of editions”. He quotes the *ff.* measures.

– M. 78:



Here the Parisian engraver omits the dot, which is in **A**, to **A**⁴; omission repeated by the German engraver.

– M. 104:



Here **F1** omits the dots, which are in **A**, to **G**[#] and **G**[#]; **G1** rightly adds a flag to **G**[#] of m. 103, but omits the same dots.

– Mm. 224÷225:



Since the slur was between the end of a system and the beginning of the one below, the Parisian engraver misread the composer’s correction and slurred **Ab**³ instead of **C**. **G1** copies out.

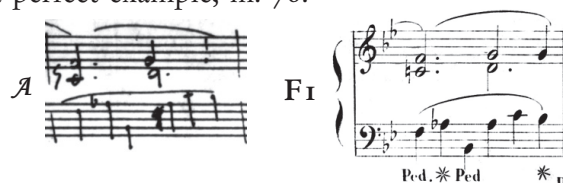
The above is justified only if the Leipzig engraver used as antigraph the proofs of **F1**.

The layout of **E1** is completely different. In fact, the music text is so compressed (63 systems into 12 pages) compared with **F1** and **G1** (70 systems into 14 pages), that such a compression was only possible by calculating accurately the room on the proofs of **F1**.

As for mm. 78 and 104 mentioned above, the London proofreader autonomously inserts the dots, but, come to mm. 223÷224 (on the left), writes out—as **G1** does—the mistake of **F1**.

But, in philology, the irrefutable evidence that two or more witnesses depend on the same archetype is given by the so-called *errores coniunctivi*.

Here is a perfect example, m. 76:



The Parisian engraver sees in the *arpeggio* sign a natural, and this mistake end up both in **G1** and **E1**:



this blunder, alone, proves that **G1** and **E1** are derived from the proofs of **F1**.

If the autograph was not available and we had only **F1**, **G1**, and **E1**, we could assert that all the differences are attributable to engravers and proofreaders, except for the expression **LENTO** printed by **G1** instead of **LARGO** we read in **F1** and **E1**.⁸

Even the harmonic flattening of m. 7 (on the right), on which a lot of scholars wrote reams, has to be ascribed to an obtuse proofreader, the same one who altered the first **F** in mm. 45 and 47:



Nevertheless, **E2** and **T1** raise a problem. In **E1** the text of mm. 45 and 47 is correct:



the only difference, compared with **F**, is the accent to **A**³, following the Wessel’s graphic customs. But, in the reprint (**E2**) both the initial **F**s get a sharp:

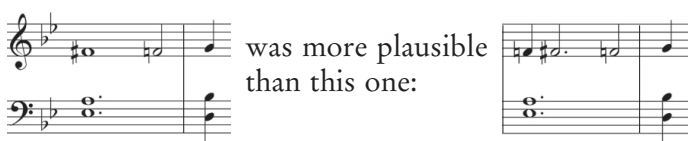


Why? Had the proofreader changed his mind? Per-

⁸ However, we can speculate that the Parisian engraver had left out through an oversight the expression **LARGO** and, then, on the proofs intended for Breitkopf Chopin had simply added **LENTO**, without comparing his last manuscript.

haps it was a colleague of his who added those sharps, was he not? Or what else? The only answers we can give are in the questions: either the proofreader, while revising, changed his mind or it was another one, more conditioned by the rules rather than by his hearing.

Tellefsen did the same. Grabowski had already observed that he “chose the variants from the original German edition. [...] For example, he exploited in his edition the wrong version of measures 45 and 47 we find in the Leipzig publication”.⁹ What is surprising—and this is clearly proved by the collation—is that the Richault’s engraver had before his eyes the Parisian edition not the German one; therefore, Tellefsen intentionally added those \sharp . Why? In our opinion it was a question of harmony: after the *G-minor* chord (mm. 44 and 46) Tellefsen—like the English proofreader—thought that the following sequence



The same is true of the aforementioned m. 7 of **G1**. That *D*, in fact, is to be ascribed to pedantry of the German proofreader and, consequently, both of the one of **E2** and of Tellefsen. Ekier in **WN** assumes, rightly, that such a correction eliminated the parallel fifths $C/G \rightarrow E\flat/B\flat$, to which we add $E\flat/B\flat \rightarrow D/A$:



In the “Preface” to the biography written by É. Ganche,¹⁰ Saint-Saëns writes: “At the beginning of the famous *Ballade* in *G minor*, in the last measure of the Introduction the original edition has a *D*, clearly drawn from an *E* previously corrected. [...] From Liszt, whom I questioned on this point, I could not get anything but this answer: I like better *E flat*. [...] From this evasive answer I concluded that Chopin, playing the *Ballade*, let the audience hear a *D*”. On the contrary, just thanks to that evasive answer, we take for certain that Chopin played what he had written!¹¹ Since Liszt could hardly stand the intellectual superiority, the sharp mind, the musical genius of Chopin, he always tried to take revenge with allusive praise. In his vague essay on the Polish composer he repeatedly stresses, as veiled rebuke to his late colleague, the constant use of dissonances. Here, however, while not affirming it clearly—he would

have been impudent—, he wanted Saint-Saëns to believe that Chopin played a *D*. In any case, **BH^{cw}**—provided that Liszt has ever worked together on it—follows **A**, not **G1**.

In his edition Mikuli annotates: “Princess M. Czartoryska, Mrs. Streicher and Doctor F. v. Hiller support the authenticity of this $E\flat$ versus *D* of the previous editions.”¹² Mikuli, in fact, did everything possible to ensure the primacy to his edition, whose “Preface” is dated “September 1879”, the very year in which the publication of **BH^{cw}** was beginning! Shortly before, on August 22, 1879, he questioned in writing Hiller about some doubtful places¹³ and, probably to facilitate him in replying, prepared handwritten music examples. *Katalog* reports that a copy of Mikuli’s enclosures with Hiller’s notes is still extant. Hiller, of course, confirms the authenticity of $E\flat$. But a note of Friederike Streicher-Müller,¹⁴ who was also consulted by Mikuli for the same reasons, is much more decisive: “The ‘D’ is in the Leipzig edition by Breitkopf & Härtel. It is evident that they judged that ‘E flat’ too bold and corrected it with a bland ‘D’ (*D ist in der Leipziger Auflage von Breitkopf & Härtel. Die Herren haben offenbar das Es zu kühn gefunden und ein zahmes D corrigirt*)”.¹⁵ Only a dummy would raise again the question of this *D*.

Therefore, **T1** is useless, since “from the number of errors which are perpetuated in this edition of the *Ballade* we strongly doubt that Tellefsen has had the opportunity to study it with Chopin”.¹⁶ Mikuli, however, even if he did not study this *Ballade* with the Master, gathered all information and the documents he was able to get; so, he deserves our attention.

Since Rudorff could consult **G2** or **G3** instead of **G1**, **E3** instead of **E1**, and the Brandus reprint (1873) instead of **F1** (he had not at his disposal, like we have, the *ACCFE!*), his comments are not always correct; nevertheless, his edition of this *Ballade* is a model one. In our commentary we will quote again Rudorff’s observations we still share.

Now, **G4**—Rudorff did not know this edition existed—remains to be considered. Such second edition, specially engraved and printed some months after **G1**, was included in an album of pieces by various composers. We cannot help but wonder why the publisher did not use the plates of **G1**. The text is spread over 17 pages, while in **G1** it is confined within 14 pages. Apart

¹² Cf. **Mk** p. 2.

¹³ Cf. *Aus Ferdinand Hillers Briefwechsel. Beiträge zu einer Biographie Ferdinand Hillers*, von REINHOLD SIETZ, IV, Köln (Arno Volk-Verlag) 1965, p. 91–92.

¹⁴ She was one of the most esteemed pupils of Chopin, who dedicated her the *Allegro de Concert* Op. 46, cf. **EIGELD**. [2006] p. 234ff.

¹⁵ Cf. *Katalog* p. 71.

¹⁶ Cf. **GRAB**. [1992] I, p. 137f.

⁹ Cf. **GRAB**. [1992] I, p. 137.

¹⁰ Cf. ÉDOUARD GANCHE, *Frédéric Chopin. Sa vie et ses oeuvres*, préface de M. C. Saint-Saëns, de l’Institut, Paris (Mercure de France) 41921, p. 10.

¹¹ Ekier’s assertion in **UT**, p. XXI, is astonishing: “The alteration of $e\flat$ (Aut, F, E) to d (G) probably derives from Chopin himself.”!

from some corrections (*ex. gr.* in m. 78 a dot is added), oversights (in m. 104 the dot is added to $G\sharp^4$ but not to $G\sharp^1$) and some minutiae due to an engraver or proofreader, its antigraph was a corrected copy of G_1 . This is evidenced by m. 47 which bears the same mistake of G_1 , *i.e.* A^4 instead of D^5 (*v. supra*). But there is a surprising exception given by m. 171: the reading of G_4 , which was not drawn from G_1 and no proofreader could invent, allows us to resolve the long discussed textual problem of this measure (*see* apparatus and commentary). Maybe, on the occasion of the French reprint (F_2), one of Schlesinger's assistants took the trouble to inform Breitkopf about that Chopin's correction, which, perhaps for a trivial hitch, was not communicated to Wessel.

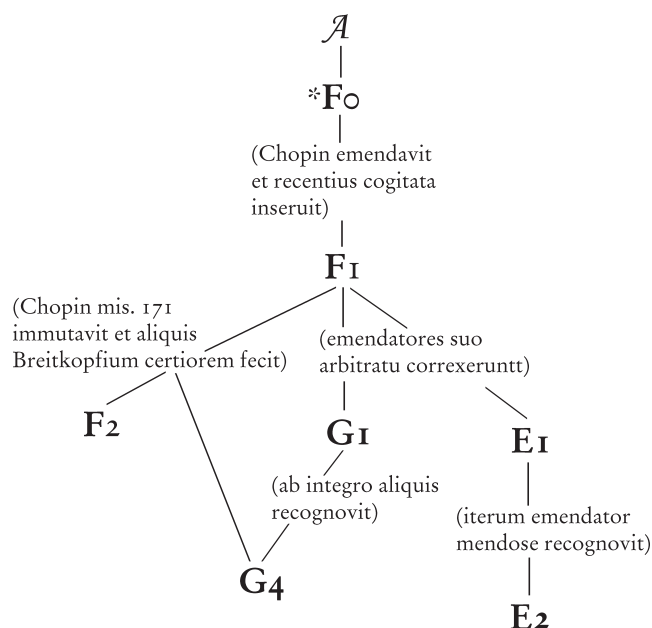
At last, we are able to establish the reciprocal filiation of the witnesses. Before, though, we still have to say a few words on the existence of a second manuscript of this *Ballade*. In *HN*, which trusts what Kobylańska inferred,¹⁷ we read: "This suggests that the manuscript engraver's copy went missing at Breitkopf & Härtel's".¹⁸ Actually, no manuscript went missing, because it never existed. Kobylańska, first, and Müllemann, after her, did not pay enough attention to the dates.

As Franz Zagiba has well documented, Breitkopf, accepting a proposal of Clara Schumann, who first had had the idea, began planning a new Chopin edition since 1877.¹⁹ The musicians, who first were called as members of the editorial staff, were Woldemar Bargiel, half-brother of Clara Schumann, Ernst Rudorff, former pupil of Bargiel, and Brahms. The latter agreed to cooperate but made a condition: "I ask you only to entrust me with things, of which you have a manuscript."²⁰ On August 18, 1877 Breitkopf wrote to Brahms: "Chopin's edition too is on its way. Mr Bargiel and Mr Rudorff have already expressed their willingness to take along with you the editing of the volumes [...]. As soon as we receive from you news about, we shall immediately send you the necessary original documents."²¹

The volume of the *Ballades*, the first one, was equipped with a *Revisionsbericht* (*BH^{kb}*, 1879). We know that, in addition to the alleged original editions,

Breitkopf put at Rudorff's disposal the autograph (\mathcal{A}), which, of course, he had borrowed from the owner at that time (*v. supra*). We do not have the text of the aforementioned letter of February 1, 1878 written by Breitkopf to Chopin's sister, but almost certainly it was concerning the new Chopin edition. Well, if the manuscript of the *Ballade* Op. 23 mentioned in that letter was not \mathcal{A} , it must be assumed that Breitkopf, to play a trick both on Rudorff and Brahms, had hidden it!

Here is the *stemma* (where by $*F_0$ we denote the proofs no longer extant of F_1):



NOTE ON THIS EDITION.

Chopin often repeated in his manuscripts unnecessary accidentals. We decided to keep them, because they inform about the places where Chopin was afraid the tonality could be misunderstood. They, therefore, constitute an interesting subject of study.

NOTE ON FINGERING.

Mikuli asserts that the fingering suggested by him comes for the most part right from the Master. Such an assertion seems to be true especially in this *Ballade*, where most likely there are fingerings coming from M. Czartoryska.

We have distinguished by different founts Mikuli's fingering (**1 2 3 4 5**) from the one, given as alternative, which has been suggested by our practice (*1 2 3 4 5*). Moreover, no. 8 means that the thumb has to strike two keys (*cf. MOZZATI. Esercizi di tecnica pianistica*, a cura di A. BALDRIGHI, Milano [Ricordi] 1994, p. 5). The symbol \frown recommends a fingers' exchange, while \searrow indicates the sliding of a finger from one key to another; a horizontal line (—) preceding the number prescribes that the finger remains the same and the key has not to be released.

¹⁷ Cf. KOB.[1979] p. XIII and 46. On the basis of a letter of February 1, 1878, addressed by Breitkopf to Izabela Barcińska, Chopin's sister, she thinks that at the time a second manuscript, now lost, was still extant. Actually, in that letter Breitkopf lists the Chopin's manuscripts he had got, among which he quotes the *Ballade* Op. 23 too.

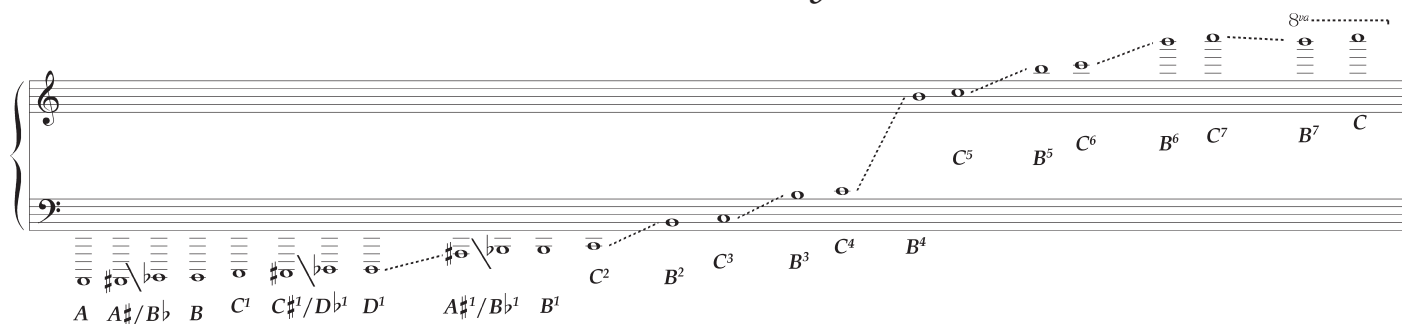
¹⁸ Cf. *HN* p. x, where Müllemann bends over backwards to make plausible that Breitkopf exploited both the proofs of F and the imaginary lost manuscript.

¹⁹ Cf. FRANZ ZAGIBA, *Chopin und Wien*, Wien (Bauer Verlag) 1951, p. 122.

²⁰ Cf. *ibid.* p. 125.

²¹ Cf. *ibid.* p. 126.

Notes and keys



[To make a simple and immediate connection between the notes on the pentagram and the corresponding keys, we preferred a system of easy understanding for the piano student. Notes without number in superscript correspond to the few keys, which do not belong to full octaves and are at the ends of the keyboard; all the other notes are numbered from 1 to 7 depending on the octave (from C to B), to which they belong, from the lowest to the highest one.]

Abbreviations and Bibliography

- ACCFE** CHR. GRABOWSKI & J. RINK, *Annotated Catalogue of Chopin's First Editions*, Cambridge (Cambridge University Press) 2010.
- ACO** ANNOTATED CATALOGUE OF CHOPIN'S FIRST EDITIONS: www.chopinonline.ac.uk/aco/
- BH^{cw}** *Fr. Chopin's Werke*, hg. von W. Bargiel, J. Brahms, A. Franchomme, F. Liszt, C. Reinecke, E. Rudorff (erste kritisch durchgesehene Gesamtausgabe), 14 Bd., Leipzig (Breitkopf und Härtel) 1878-1902.
- BH^{kb}** *Friedr. Chopin's Werke. Kritisch durchgesehene Gesamtausgabe. Revisionsbericht*. Band I: Balladen. — Band IX: Walzer. Revisor: E. Rudorff, Leipzig (Breitkopf und Härtel) 1879.
- CFC** *Correspondance de Frédéric Chopin*. Recueillie, révisée, annotée et traduite par BRONISLAS ÉDOUARD SYDOW en collaboration avec SUZANNE et DENISE CHAINAYE et IRÈNE SYDOW. ÉDITION DÉFINITIVE, REVUE ET CORRIGÉE, 3 voll., Paris ("La Revue musicale" – Richard Masse, Éditeurs) 1981.
- CFO** CHOPIN'S FIRST EDITIONS ONLINE: www.chopinonline.ac.uk/cfo/
- EIGELD.[2006]** JEAN-JACQUES EIGELDINGER, *Chopin vu per ses élèves*, Nouvelle édition mise à jour, Paris (Fayard) 2006.
- GRAB.[1992]** KRZYSZTOF GRABOWSKI, *L'oeuvre de Frédéric Chopin dans l'édition française*, I-II, Thèse de doctorat en musicologie, Paris - Sorbonne, juin 1992.
- GRAB.[1996]** CHRISTOPHE GRABOWSKI, "Les éditions originales françaises des œuvres de Frédéric Chopin", in "Revue de Musicologie" 82 (1996), pp. 213÷243.
- GRAB.[2001]** CHRISTOPHE GRABOWSKI, "Wessels' *Complete Collection of the Compositions of Frederic Chopin*: the history of a title-page", in "Early Music" 2001, pp. 424÷433.
- HN** Frédéric Chopin, *Balladen*, hg. von Norbert Müllemann, Fingersatz von Hans-Martin Theopold, München (G. Henle Verlag) 2008, pp. 1÷15, 58÷60 (v. anche le relative *Bemerkungen* online [www.henle.de], pp. 1÷4).
- KALLB.[1982]** JEFFREY KALLBERG, *The Chopin Sources - Variants and Versions in Later Manuscripts and Printed Editions*, A Dissertation Submitted to the Faculty of the Division of the Humanities in Candidacy for the Degree of Doctor of Philosophy – Department of Music, Chicago (University of Chicago, Illinois) 1982.
- KALLB.[1983]** JEFFREY KALLBERG, "Chopin in the Marketplace: Aspects of the International Music Publishing Industry in the First Half of the Nineteenth Century. Part II: The German-Speaking States", in "Notes" 39 (1983) pp. 795÷824.

- Katalog* Józef M. Chomiński, Teresa D. Turło, *Katalog dzieł Fryderyka Chopina*, Warszawa (PWM) 1990, pp. 70÷71.
- KFC* *Korespondencja Fryderyka Chopina*, zebrał i opracował BRONISŁAW EDWARD SYDOW, I-II, Warszawa (Państwowy Instytut Wydawniczy) 1955.
- KOB.*[1979] *Frédéric Chopin. Thematisch-bibliographisches Werkverzeichnis*, von Krystyna Kobylańska, München (G. Henle Verlag) 1979, pp. 45÷46.
- OCVE* *ONLINE CHOPIN VARIORUM EDITION: www.chopinonline.ac.uk/ocve/*
- PE* *The Complete Chopin, A New Critical Edition, Ballades*, edited by Jim Samson, London (Peters Edition Ltd.) 2006, pp. 1÷16, 61÷62.
- PW* F. F. Chopin, *Dzieła Wszystkie [Complete Works]. III. Ballady [Ballades]*, ed. by L. Bronarski & J. Turczyński, Warsaw (P.W.M.) s. d. (but 1958 or 1959, English edition).
- “RGM” “Revue et Gazette Musicale de Paris”, Paris 1834-.
- UT* Frédéric Chopin, *Balladen*, herausgegeben und mit Fingersätzen versehen von Jan Ekier, Wien (Wiener Urtext Edition) 1986, pp. VII, 2÷17, XIV÷XV.
- WN* Fryd. Chopin, *Ballady*, ed. by Jan Ekier, Paweł Kamiński, Warszawa (Wydanie Narodowe) 1997, pp. 11÷25, *Source Commentary*, pp. 5÷6.





Ballade
pour le Piano
dédiée à
M^r Le Baron de Stockhausen
PAR
F. CHOPIN

Op : 23.

Pr : 7.^f50^c

Propriété des Editeurs

PARIS, chez MAURICE SCHLESINGER, Rue Richelieu, 97.
Leipzig, chez Breitkopf et Härtel
Londres, chez Wessel et Comp^{ie}

Siglorum notarumque conspectus

<i>A</i>	autographum, <i>v.</i> Intr. p. IV
F₁	prima Gallica editio
F₂	nova impressio primae Gallicae editionis passim emendata
F	F₁ = F₂
G₁	prima Germanica editio
G₂	nova impressio primae Germanicae editionis passim emendata
G	G₁ = G₂
G₄	altera Germanica editio
E₁	prima Anglica editio
E₂	nova impressio primae Anglicae editionis passim emendata
E	E₁ = E₂
Mk	Mikulii editio

<...>	quae addenda,
{...}	expungenda
(...)	et explicanda esse videntur
<i>add.</i>	vox aliqua verbi <i>addere</i> ('to add')
<i>cf.</i>	<i>confer</i> ('compare')
<i>Comm.</i>	forma aliqua vocabuli <i>commentarium</i> ('commentary')
<i>edd.</i>	<i>editores</i> ('editors')
<i>mis./miss.</i>	forma aliqua vocabuli <i>misura</i> ('measure', 'bar')
<i>om.</i>	vox aliqua verbi <i>omittere</i> ('to omit')
<i>scil.</i>	<i>scilicet</i> ('that is to say')
<i>v.</i>	<i>vide</i> ('see')
<i>v.l.</i>	<i>varia lectio</i>