

WARNING!

The site *www.audacter.it* has no banners, no ads, does not generate or enjoy any cash flow. Therefore our works are made available to the reader for free and we not require any registration or money in any form whatsoever.

There are sites that require registration and money for consulting our works that they appropriated fraudulently. Well, these websites are designed and managed by parasites criminals.

Our readers are fervently exhorted to inform friends and acquaintances in order to avoid falling into the trap laid by those parasites and criminals.

COLLECTION OF CRITICAL EDITIONS OF THE WORKS OF
Fryderyk Franciszek Chopin

No. 2

Ballade Op. 47

Introduction, Text, Fingering, and Commentary
by

Franco Luigi Viero



Free of Charge Editions Audacter.it

2014

Franco Luigi Viero © 2014

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

The work of Chopin needs a true critical edition, since the three editions most revered, especially by the respective editors (WN, PE and HN), have proved to be a disaster, as in the case of the third Ballade, which, in this respect, is emblematic. The reader can judge by himself. However, it should also be added that the editors were so severely tried by such a difficult and complex recensio, that unfortunately they were crushed under the weight of such a daunting task. Of the three editions mentioned above, the least useless to a pianist is, as usual, the Polish one; Peters edition should be avoided; the German one, appeared last in order of time, does not bring anything new, but scrambles the same mistakes. The total philological disorientation can be easily detected by comparing UT and WN, two editions that seem to have been conceived and written by two different chopinologists, but this is not the case: so incredible as it may seem, the editor is the same. That is enough.

In the introduction we have tried to lead the inexperienced reader by the hand, explaining step by step the various stages of recensio. Again, finally, we will repeat what we wrote in the warning foreword to our edition of the Prélude Op. 45.

This edition is offered free of charge to all visitors of the site www.audacter.it—especially to students, pianists, musicologists and educated people—and can be printed and used in private. Any other use without a contextual quotation of the author will be prosecuted for plagiarism.

All documentation consulted has been paid by the editor, of his own pocket; in other words, he does not have to thank anyone, except the two sites that provide free of charge the first editions of the Franco-Polish composer: CHOPIN'S FIRST EDITIONS ONLINE (www.cfeo.org.uk) and THE UNIVERSITY OF CHICAGO LIBRARY (chopin.lib.uchicago.edu), not to mention a third meritorious site: INTERNET ARCHIVE (www.archive.org).

Obviously, we cannot expect that our edition is perfect, but we can certainly say that it has nothing in common with any other.

If we can spare anybody the squandering, although modest, for the purchase of a harmful paid edition of the Ballade Op. 47, we will have achieved our purpose.



THE FIRST mention, indeed tacit, of the 3rd *Ballade* is concealed in the “etc.” of the letter sent to Breitkopf on May 4, 1841: “... As I now have several pieces for publication (among others a *Concert Allegro*, a *Fantasia*, etc.)...” The second mention, this time explicit,

it is in a letter of a Monday in October 1841: “... I will let him [*scil.* Masset] have the *Nocturnes*, the *Ballade* and the *Polonaise* at 300 francs [...]. Tomorrow you shall have the *Nocturnes*,¹ and, by the end of the week, the *Ballade* and *Fantasia*; I cannot polish them enough (*Jutro dostaniesz Nokturna, a ku koncu tygodnia Balladę i Fantazję; nie mogę dosyć wykończyć*)» (*cf.* *KFC* n. 347, II p. 44).

The chronological order of the available October letters is problematic: in fact, among the ten shipped after the return to Nohant (Thursday 30th September) only four of them can be dated with certainty. We will quote them according *KFC*:

<i>KFC</i> no. 341 (= <i>CFC</i> no. 428, to Fontana) of 1 st ,
” 342 (= ” 430, to Schlesinger) of 5 th ,
” 343 (= ” 431, to Fontana) of 6 th (?),
” 344 (= ” 432, ”) of 6÷7 th ,
” 345 (= ” 433, ”) of 9 th ,
” 346 - - of 11 th ,
” 347 (= ” 434, ”) of 18 th (?),
” 348 - - of 20 th (?),
” 349 (= ” 435, ”) of 27 th (?),
” 350 (= ” 436, ”) of Nov. 1 (?).

Here we will not examine the correspondence, especially because in addition to the quotations above there is nothing, which relates to the third *Ballade*. The manuscript of the *Polnaise in F # min.* had been brought to Paris by Chopin himself.² That of the *Alle-gro da concerto* was sent with the letter no. 347, while the delivery of the *Nocturnes* was communicated with the letter no. 350 wrongly dated 1st November.³ There is no evidence of other deliveries, but just non-com-

¹*CFC*, p. 88, wrongly translates: “[...] *tu recevras un Nocturne demain...*”. Chopin seems to treat *Nocturn*, which is masculine, as if it were a neutral noun; he uses it four times: two times with *-c-* and two with *-k-*. *Nocturna*—as Voynich (*cf.* *OP*.[1931] p. 242) and Hedley (*cf.* *HEDL*.[1963] p. 210) have well translated—is an accusative plural, not singular. Müllemann, preferring to follow *CFC*, introduces a comic explanatory note: «Du wirst morgen ein *Nocturne* [op. 48 Nr. 1 oder 2]... erhalten» (*cf.* *HN*, p. VII).

²*Cf.* FRANCO L. VIERO, *For a correct recensio of Chopin’s Polonaise Op. 44*, July 2013 [www.audcter.it] pp. 7÷8.

³Krystyna Kobylańska, who does not believe what Chopin writes in the letter no. 349 («We are coming without fail on *Monday*, that is the 2nd»), comments: “Chopin is mistaken when he writes ‘2’, since the first Monday in November fell on 1st. He had certainly forgotten that October has 31 days. They arrived a few days later” (*cf.* *KOB*.[1983] p. 429). However, Chopin was so wrong on the day, but not the date. The confirmation is found in a letter of M^{me} Sand to Louis Viardot, whom she writes to: “... I will be in Paris on the 2nd, by the end of the day. [...] If I am not too exhausted, I will ask you

mittal references, such as, *e.g.*, in the letter no. 348: «Before long I will send you other things. Today I finished the *Fantasia* (*Niedługo ci inne rzeczy posłę. Dziś skończyłem Fantazją*)» (*cf.* *KFC* II p. 45). Hence, we know that the *Fantasia* was finished in Nohant, but the composer does not say anything about the *Ballade*: he does not seem to have kept faith with what he had announced in the letter no. 347. Most likely the manuscript of the *Fantasia* and, almost certainly, that of the *Ballade* have been brought by Chopin himself on his return to Paris. In conclusion, the correspondence offers no foothold to assert that the *Ballade* was sent from Nohant or Fontana prepared a copy of it.

We have collated the following documents:

- A¹** autograph lost, whose photographs have been published (*cf.* *FR. CHOPIN, Ballada As-dur Op. 47, wstępem opatrył Wład. Hordyński, Warszawa [PWM] 1952*), *cf.* *Katalog* p. 73s.
- F1** 1st French edition, printed by M. Schlesinger in Paris, plate no. 3486, December 1841 (*see* the copy on *CFCO*), *cf.* *ACCFE* p. 360.
- F2** 2nd French edition (same publisher and no.), early 1842 (we consult the copy signed below **F2^D**), *cf. ibid.* p. 360s.
- G** 1st German edition, printed by Breitkopf und Härtel in Leipzig, no. 6652, Jan. 1842 (we use the reprint with shelfmark M25.C54B3⁴, *see* the website of THE UNIVERSITY OF CHICAGO LIBRARY), *cf. ibid.* p. 361.
- E** 1st English edition, printed by Wessel, London, plate no. 5299, January 1842 (the copy is online, *see CFCO*), *cf. ibid.* p. 363.
- M^S** copy made by Camille Saint-Saëns of an alleged autograph, *cf.* *KOB*.[1979]; *Katalog* p. 73 (the document is online, *see Gallica*, site of the BIBLIOTHÈQUE NATIONALE DE FRANCE).

An important contribution is given by:

- F2^D** copy of **F2** from the so-called *exemplaires Dubois-O’Meara* (*cf.* *EIGELD*.[2006] pp. 257ss.)
- F2^J** copy of **F2** from the so-called *exemplaires Jędrejewicz* (*cf. ibid.* pp. 276ss.).
- F2^S** copy of **F2** from the so-called *exemplaires Stirling* (*cf. ibid.* pp. 245ss.).
- F2^{Sc}** copy of **F2** from the so-called *exemplaires Scherbatoff* (*cf. ibid.* pp. 295ss.).
- T1** *Collection des Œuvres pour le Piano par Frédéric Chopin / 6.° Livraison / 4 BALLADES. BOLERO. BARCAROLLE. FANTAISIE. Publié par T. D. A. Tellefsen, Paris (Richault) s.d. (but 1860),*

to offer me dinner...” (*cf.* *CGS* p. 484); and Nov. 6 to Maurice: “... I have been dining at her [*scil.* Pauline Viardot’s] place for three days ...” (*ibid.* p. 486).

⁴ Of the three copies made available online by THE UNIVERSITY OF CHICAGO LIBRARY we find quoted in *ACCFE* only the most late one (shelfmark M25.C54B33) classified as 47-1f-B&H.

pp. 24÷37 (being the 6th *Livraison*'s title page missing, the title is restored after the style of other title pages, which are not really likewise designed).

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. 22÷31.

§ 1. — Let us start with **E**. We know that the Opp. 44÷49, published by Wessel, were corrected by Moscheles (cf. KALLB.[1982] p. 134), who carried out this task professionally.⁵ Ekier (**WN**) states that “**EE** was based on **FE2** and was not corrected by Chopin”. Samson (**PE**) surprisingly adds: “**E** was based either on the Schlesinger proof sheets or directly on **F2**, and was not seen by Chopin before publication”. Müllermann (**HN**) follows his colleagues: “... New engraving [why *Nachstich*?] based on **F2**». Finally, the **CFEO** editor: “**E** was based on the final version of **F**”.

The collation, however, belies the aforementioned chopinologists and, at the same time, highlights their surprising philological confusion. For proving that, only m. 24 is enough:

F1 E F2

The Parisian engraver after the wrong **F2** — because of the corner of his eye (see m. 23) — engraved the correct **E'** (this error will be eliminated in **F2**). And Moscheles? He introduced a precautionary **b** before **D**²; then, noticing the anomalous octave copied as it was in **F1**, he corrected it, but, instead of changing **F2** with **E2**, he changed **E'** with **F'**. The only procedure of this error shows that the antigraph used by the English engraver could not be absolutely **F2**. But let us go on.

— Mm. 79÷80:

F1 E F2

we note that in **F1** — we will see later that this is not an engraver's negligence —, and in **E** too, both missing slurs in the lower staff are added in **F2**. If the London engraver had carelessly omitted them, Moscheles would have restored.

⁵ See on the subject our previous articles about the *recensio* of both the *Polonaise* Op. 44 and the *Prélude* Op. 45.

— M. 95:

F1 E F2

the tie between **C2**'s is only in **F2**. Since Moscheles added the dots to the octave **C2-C3**, we may rule out that he did not see that tie.

See also m. 232 and 234 (§ 3).

Therefore, it is philologically indisputable that **E** was not based on **F2**. This conclusion, however, is not conclusive, since the collation shows that **E** was not based on **F1** either. This is evidenced by the absence in **E** of elements, which we find in **F1**. In the following list, which is not complete, we set **F1** on the left, **E** on the right, and specify the missing element.

— M. 42:

intensive accent on **F4**.

— M. 46:

p and Ped.

— Mm. 66÷67:

tie between **F4**'s.

— M. 94:

tie between **G4**'s.

— M. 106:

diminuendo hairpin.

— M. 108:

diminuendo hairpin.

— Mm. 111÷113, l. h.:

two slurs and two ties.

— Mm. 118÷119:

slurs in lower staff.

— M. 142:

diminuendo hairpin.

— M. 152:

intensive accent on the sixth $D\flat^4-B\flat^4$.

— M. 157, r. h.:

intensive accent on the second chord.

— Mm. 163÷164:

two *staccato* dots and two intensive accents.

— M. 174:

slurs.

— M. 187:

tie to C^4 and "smorz."

— M. 189:

the expression "sotto voce."

— M. 197:

crescendo hairpin.

— M. 227:

the expressions "stretto" and "cres." with their dashed line.

The places mentioned above—and they are not all—show *ad abundantiam* that the antigraph used for E could not be F1 either.

If any academic chopinologist meant all these negative differences as omissions by the engraver and necessarily by Moscheles too, well, maybe he should change his job and get hired by a circus as a clown.

So, Schlesinger did not take to London any copy of F1 or the proofs of F2, but the proofs of F1—which we will call *F0—corrected by Chopin.

Then, there is no doubt that E followed the layout of F. Chopin always required multiple copies of the proofs from the French publisher and did that even in

the case of the third *Ballade*. On the proofs destined to Wessel, he added the necessary changes and corrections.

In **E** and **F1** the text is distributed over 14 pages numbered from 2 to 15. On the first page of **E** (p. 2), since the indent of the first system is wider, m. 5—which in **F1** is the last of the first system—is recovered in the second; after which, up to p. 9, the two editions match perfectly. On p. 11, however, there is a first divergence in the second system (mm. 175÷177). Let us look at mm. 175÷180 of **F1**:

and mm. 175÷178 of **E**:

Why the engraver decided to no longer follow **F** just from this point, reducing to two the mm. (175÷176) of the second system? The answer is almost obvious: because Chopin had introduced some changes—starting with the m. 176—probably in a separate sheet, which replaced the proof (*v. infra*). In such a situation the engraver feared not being able to handle spaces and opted for the solution that we see. If he had had under his eyes **F2**, he would have had no reason not to follow its layout. Here are the same mm. in **F2**:

The choices of the London engraver make us suspect that pp. 11÷14 were replaced by handwritten sheets that somehow disoriented him. It is also possible that

not all four pages had been replaced by handwritten sheets. Nevertheless, it is sure that the corrections of p. 15 were made on the proof, not on a separate sheet, because the text is identical in both editions. In our opinion, comparing **E** with **F1**, the odd differences of pp. 11÷14 bear witness to the engraver's efforts to end the page 14 with the m. 228.

Here ends the easiest part of the collation, in which we have explained that, without any doubt, **E** does not depend on **F2**.

§ 2. — The second step requires to verify if really **G**, the first German editon, is based on **A**¹. The collation does not contradict the common opinion, but highlights that the German engraver was very careless: he gives a prove of his reliability in m. 13, where he puts the intensive accent above *f* instead of aligning it; then,

he reads *p* in place of *ped* and omits the pedal's release. His oversights are not few: the re-

lease of the pedal is often ill-placed; the position of the accents and hairpins is not respected; sometimes he omits all of them, as well as some slurs, which often he misinterprets, such as between mm. 45÷46, where

the slur of **A**¹ goes well beyond *C*⁶, and the tie between *E*^b's is misunderstood; then, he omits the dashed line of *crescendo*. There are

wrong notes too, and m. 137 has been even left out for homoeoteleuton.⁶ When the graphic preferences of a composer are not met, it is inevitable that the work of the engraver becomes more burdensome, and the chances of getting wrong increase. At last, we can note the intervention of a proofreader, but he turns out not painstaking enough.

Müllemann states that “comparison with the first French edition shows that the Breitkopf print has the same page and staff layout as the Schlesinger” (*cf. HN* p. xi). We cannot help wondering which edition he saw,

⁶ A particular type of omission, well known in classical philology, is called “jump from equal to equal” (*saut de même à même*): the eye, turning again to the antigraph, falls on a word identical or similar to the one just written, leaving out—without being aware—the text in between. The omission is called ‘from homoeoteleuton’ if it involves words endings, in music measures endings. Since m. 136 and 137 have the same ending, the eye of the engraver, deceived by such a similarity, fell on m. 138, skipping m. 137. An analogous case happened to m. 32 of *Polonaise in G♭ major* (*cf. F. Chopin, Polacche, a cura di Fr. L. Viero, Corsico [Edizioni del Cygno] 2002, p. 261*). This error is quite another thing from ‘haplography’ or ‘dittography’—how someone claims (*cf. F. Chopin, Polonezy wydane posmiertnie, Warszawa [WN] 2006, Source Commentary p. 17*)—which are the omission or the repetition of identical and adjoining notes.

unless he want to emphasize the vacuous remark made by the *CFEO* editor, who points out: “Its [*scil.* of *G*] layout little resembles that of the other two editions, although there are a few correspondences with *F* (p. 12 system 5; p. 13 systems 1-3) and with *E* (p. 11 system 5; pp. 12 & 13 in toto)”.⁷ And, in fact, Müllemann goes further and argues that Schlesinger, to speed up the production process (*Herstellungsprozess* [!?!]) of the German publisher (who—so it seems!—needed of Schlesinger’s advice to avoid failure!), would have sent the proof of the *Ballade* to Breitkopf, and, to support this brilliant idea, he incorrectly cites the letter of December 3, 1841, sent by Chopin to Leipzig, where the latter does not mention any proof or the *Ballade*.⁸

Joking aside, since *G* was based on *A*¹, it has to be excluded from the *recensio*: in fact, as it was not be corrected by the composer, more than its antigraph it contains only the engraver’s errors and a few corrections of the proofreader, who alloweded himself some arbitrary intervention too.

§ 3. — Now let us come to more complex remarks. Ekier states that *F* was based on the lost copy, made by Fontana, of *A*¹ and that *M*^s “makes possible an almost complete reconstruction” of that copy (*cf.* *WN*, S.C. p. 8). Samson follows him: “Jan Ekier has pointed out that we can reconstruct [*C*^{Fon}] with reference to *C*^{S-S}, since this was probably based on [*C*^{Fon}] compared with the first French edition” (*cf.* *PE* p. 65). Lastly, let us look at *HN*, where Müllemann, not wanting to mention Ekier, turns out to be the most wavering: “Camille Saint-Saëns (1835-1921) made a copy of the ‘original manuscript’ [...]. This copy has many readings in common with the first French edition, but lacks the plate corrections requested by Chopin. It is thus to be assumed that by ‘original manuscript’ is meant Fontana’s now lost copy, not the actual autograph. This source is helpful for reconstructing read-

ings from that copy” (*cf.* *HN* p. xif.). As usual, none of the three of them dreams of proving what he states.

Before going on, we have to recall (*v. supra*) that there is no direct evidence that Chopin shipped from Nohant the manuscript of the *Ballade* and that Fontana wrote it out. We must also keep in mind that all the copyists make mistakes, and even Chopin, Fontana and Saint-Saëns: inattention, distraction, interruptions and contingencies can lead to all sorts of errors, but do not give creative abilities; in other words, a copyist can make, of course, errors and omissions, but only closely related by analogy to what he sees or thinks he sees, not to what is not there.

Let us start from m. 52 and compare, from left, *F*₁, *E*, *M*^s and *A*¹:



in *F*₁, *E* and *M*^s there is no “*m.v.*” or the almost sure *p* hidden by the erasure in *A*¹; this means that the source(s) of *F*₁, *E* and *M*^s do(es) not depend on *A*¹.

— M. 63:



“*cres.*” is only in *A*¹, which, therefore, denies relationship with the source of *F*₁, *E* and *M*^s.

— Mm. 65÷66 (*F*₁ and *E* / *M*^s and *A*¹):



in m. 66 of *A*¹ there is an *A*⁴-crotchet, tied to the *A*⁴-quaver of the previous measure, and a *diminuendo* hairpin, of which there is any trace in *F*₁, *E* and *M*^s. But in *A*¹ it is also to be remarked the slur between the dyad *F*³-*C*⁴, last quaver of m. 66, l. h., and the initial octave of m. 67: they, too, are missing in *F*₁, *E* and *M*^s, whose source, again, denies any relationship with *A*¹.

⁷ It is as predictable as insignificant that some systems in some pages contain the same measures. Such observations bewilder for their futility: it would be like to point out that Tom and Dick resemble a bit because both are brown-haired.

⁸ Here is the full text of the letter: “Gentlemen, I have just received your letter, with the *billet* [*scil.* letter of credit] payable the 13th of Dec., and I beg you to accept my thanks for your punctuality. As for the opus-numbers on the manuscripts, they are rightly placed. Mechetti in Vienna has a *Prelude* for his Beethoven *Album*, and a *Polonaise*. I have asked Schlesinger to arrange with you about the day of issue—he has begun the engraving, and I hope that you also will wish it to be done promptly. I do not send you the London address, as I have been forced to leave Wessel and have not yet made any definite arrangement with anyone else—but that should not stop you from proceeding. I beg you also to place on the title page of my *Nocturnes*, instead of Mlle Emilie, Mlle Laure Duperré. / Cordially yours / Fr. Chopin / Paris, 3rd December 1841 / N^o 16, Rue Pigalle”. Well, where do the *Ballade*’s proofs spring from? It was normal routine that the publishers came to an agreement about the date of publication.

— Mm. 71÷72 (F_I and E / M^s and A¹):

first, consider that A¹ (on the left) has no corrections; then, please observe the quavers of l. h. In F_I and M^s the quavers G³-A^{b3}-G³ have a *staccato* dot; E^{b3}-D^{b3}, instead, are *staccato* only in M^s (oversight of the Parisian engraver?). E witnesses the correction—which will be repeated for F₂—made by Chopin on the proof *F₀ (*v. supra*), while A¹ has two quavers *staccato*, two *legato*, one *staccato* and one *legato*. The collation of these measures is terribly important, because it makes sure that neither the antigraph of F_I nor that of M^s could be a copy of A¹.

— Mm. 88÷89 (F_I and E / M^s and A¹):

apart from the distraction of the Parisian copyist, who overlooks the *diminuendo* hairpin, which Chopin will add on the proofs both for F₂ and Wessel, it is important you look at *p*, absent in M^s, and the expression “*dim.*”, which is only in A¹. In F, *p* is in the previous (in comparison with A¹) measure and, although in A¹ the inky deletion covers a probable *p*, anyhow it would be put before the chord, not after that. All this confirms that the sources of F and M^s could not be a copy of A¹.

— M. 116 (F_I, E, and M^s / A¹):

the initial grace notes, apart from the error of F_I, where you read B^{b4}-C⁵ instead of C⁵-C⁵, are quavers in M^s too, while in A¹ (here on the left) they are semiquavers. Again, the autograph denies a whatever relationship with F and M^s.

— M. 125 (F_I, E, and M^s / A¹):

in A¹ (here on the left), which has no corrections, the second chord (lower staff) is very clearly E^{b3}-B^{b3}-D^{b4}-E^{b4}, while in F and M^s it is so clear that D^{b4} is missing. This place too leaves no doubt about the independence of A¹ from the source or sources of F and M^s.

— Mm. 133÷134 (F_I / E / M^s / A¹):

here we have to observe the position of “*cres.*”, which only in A¹ is at the beginning of m. 134; the dashed line of m. 133 protracts the “*dim.*” placed at the beginning of m. 132. It is a breathing different from that of the sources of F_I, E and M^s.

— M. 158 (F_I, E, and M^s / A¹):

unlike F_I, E and M^s, the fourth quaver of A¹ is a three notes chord: G^{#3}-C^{#4}-G^{#4}. This is an exclusive reading of A¹ and will not be included either in the proofs for F₂ or in those for Wessel. Here, we can, so to speak, kill two birds with one stone: (1) Fontana did not copy A¹, with which (2) M^s has no relationship.

— Mm. 232 & 234:

the text of l. h. should be observed with great attention. You will notice that, aside from the slur, E and \mathcal{A}^1 agree; but let us look at F2 too:

first of all, these measures are to be added to those mentioned at the beginning of § 1 with regard to the alleged dependence of E on F2, here clearly disproved: it is evident that the corrections on the proofs for Wessel were not repeated on those for F2. However, what is most perplexing is the writing of \mathcal{M}^S : Saint-Saëns, having under his eyes a different printed text, draws attention with '(n. b.)'. In fact, we would have expected that F and \mathcal{A}^1 had the same time division of mm. 117 and 121, just as in \mathcal{M}^S . Nonetheless, the writing of \mathcal{M}^S is suspicious, because it differs significantly from both the printed editions and \mathcal{A}^1 (v. infra).

Now, since \mathcal{A}^1 has no relationship with either F or \mathcal{M}^S , the above shows beyond any doubt that, if ever Fontana made a copy of the *Ballade*, his antigraph was not \mathcal{A}^1 . So, to be more explicit, statements of Ekier ("Fontana used A to make a copy intended as the basis for the first French edition", cf. *WN*, S.C. p. 8), Samson («[C^{Fon}], based on A, was *Stichvorlage* for F¹», cf. *PE* p. 65) and also Müllemann ("Its [scil. of \mathcal{M}^S] model was probably the lost copy by Julian Fontana" etc., cf. *HN* p. 70) are quite imaginative and, for that rea-

son, entirely unfounded.

§ 4. — Now, we have to inspect \mathcal{M}^S , because it shows many enigmatic aspects, which chopinologists seem to ignore. This manuscript was donated by Saint-Saëns himself to the *Bibliothèque du Conservatoire de Paris* in 1919.⁹ The first page contains a handwritten title: *Ballade en LA b / Chopin / copié d'après le manuscrit / appartenant à M^{me} de Guitaut*. Then, on the third page, which serves as title page, we read: *Ballade de Chopin / op. 47 / copiée sur le manuscrit original*, signed C. S^t-Saëns. The reproduction is accompanied by a letter—addressed to a not mentioned guy—signed by Edouard Ganche, at the time founder and president of the "Société Frédéric Chopin". With this letter you find enclosed a photograph of the following note by General Count de Guitaut:¹⁰ «Paris 7 rue Ville-neuve / November, 17 1928 / Sir, / I have had the pain of losing my wife, Countess B. de Guitaut,¹¹ last February. She was the pupil of S^t-Saëns and the latter had a great affection for her. Maybe it was he, who gave her that manuscript by Chopin, but I have no recollection. The fact, in any case, dates back to many years ago. There was the war and everything we owned, having remained in Fère [dubious reading], was taken away by the Germans. The manuscript by Chopin must have been taken with the rest. [Following the greetings]». Probably, a member of the "Société Fr. Chopin", reading that the original manuscript belonged to the Countess de Guitaut, had applied to its owner with a lot of hope, soon broken by the reply of the General: his wife was dead, he could not remember anything, the German had taken everything and, perhaps, his wife had got the manuscript just from Saint-Saëns!

Now then, despite the many hypotheses that can be done, the picture remains unconvincing: the septuagenarian General seems annoyed and writes on a sheet carelessly torn from a notebook! Hence, we have to analyse and see if \mathcal{M}^S has the necessary characteristics of consistency, an autograph or a copy thereof must have. *Ex. gr.*, Chopin was used to closing the 8^a expression with *loco*, although you could do without it ever since those times. In \mathcal{M}^S there is no *loco*!

According to the aforementioned editors the Schlesinger's engraver and Saint-Saëns would have copied the same manuscript prepared by Fontana (v. supra),¹² who in his turn would have copied \mathcal{A}^1 . We have al-

⁹ Cf. KOB.[1979].

¹⁰ Kobylańska writes *Guitant*, but the right spelling is *Guitaut*.

¹¹ The maiden name of the Countess was Anna Hoskier, daughter of Émile Hoskier, Danish consul and banker, a close friend of Saint-Saëns, who dedicated to both of them some compositions. Cf. SABINA TELLER RATNER, *Camille Saint-Saëns 1835-1921. A Thematic Catalogue of his Complete Works, Volume I: The Instrumental Works*, Oxford (Oxford University Press) 2002, pp. 35 e 63.

¹² To our knowledge, Krystyna Kobylańska was the first who expressed such an hypothesis, cf. KOB.[1979].

ready explained above which are the relationships of \mathcal{A}^1 . Now we have to determine once and for all if indeed the engraver of F1 and Saint-Saëns had in their hands the same manuscript.

First, take into consideration that Saint-Saëns wants to look meticulous: —in fact, he puts into brackets the accidentals which he does not read in his antigraph (mm. 1, 98 and 126); —he comments m. 99 with “(sic)”, to express his perplexity about the division of time; —he adds a sign, *i.e.* Φ , to m. 176, indicating that the printed text is different; —finally, he points out mm. 232 and 234 with two “(n.b.)” (*v. supra*). Secondly, the non-philologist reader has to bear in mind that both the engraver and the composer were experienced music readers, though for different reasons. Let us take a simple literary example: if a proofreader and a novelist would read in a handwritten letter, allegedly the same, the former *Guitant* and the latter *Guitaut*, there would be no reason to question such a supposition; if, instead, the former read *Guitaut* and the latter *Guis-las*—given the professionalism of both of them—the sameness of that letter would become questionable. If, then, the discordant readings were numerous, that sameness would be excluded.

Above we have already seen mm. 232 and 234, l. h. (*v. supra*): the time division of \mathcal{M}^s is so different that Saint-Saëns felt bound to signal such a difference with two “(n.b.)”. Logically speaking, these two measures would be sufficient to exclude that $\ast\text{F}_0$ and \mathcal{M}^s depend on a same manuscript, because we should assume that Fontana, noticing the inconsistency, eliminated it (hence the text of \mathcal{M}^s)—which, although highly unlikely, is possible—, but we should also assume that the engraver of F1 had divined that there, in those measures, Fontana had outraged the text with an unforgivable correction, and that, therefore, it was necessary to restore the original version, with the help of a psychic, of course!

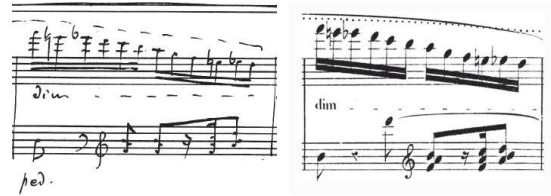
F1 omits the ties of mm. 47÷48, 62÷63, 90, 92, 125÷126, 149÷150, 157÷158, 161÷162, which are in \mathcal{M}^s . Quite a few accidentals you can see in \mathcal{M}^s are not in F1. M. 185 of \mathcal{M}^s has a *p* which is missing in F1, as well as *ff* of m. 213. And much more. Are all of them oversights of the Parisian engraver?

We have already said that Saint-Saëns wanted to look meticulous, to the point that he puts in the text some cross-references and copies in the last page the different readings of the printed edition («the text has... (*le texte porte...*)»). In two cases, however, contradicts his purpose. Look at m. 200 in \mathcal{M}^s :



above the reading of F1 he writes the version of F2 without putting any reference, as if his antigraph was written that way. Why? We cannot give an answer, but certainly the alleged copy of Fontana offered no variant.

Even more surprising is the m. 132, remained unchanged in F:



Saint-Saëns also here has nothing to comment! The l. h. has a text that could not be in the manuscript the Parisian engraver was reading; moreover, Chopin did not change anything even on the proofs for Wessel. The text of \mathcal{M}^s is that of \mathcal{A}^1 (> G), on which, however, —as we have shown— \mathcal{M}^s does not depend.

A few more measures. Let us see again m. 89 in \mathcal{M}^s , F1 and F2:



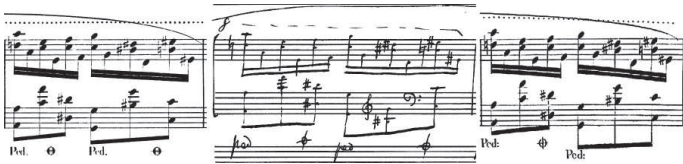
as you can see, in \mathcal{M}^s there is the same mistake as in F1; in F2, the traces of erasure, *i.e.* of the correction, are most clear. Which was the cause of that mistake in F1? The answer is: a typical oversight of any copyist. The engraver’s eye, deceived by the $G\flat^4$ just written in m. 88 (see above mm. 88÷89, § 3), believed to see two \flat instead of two \natural (also in \mathcal{A}^1 there are two \natural). Two only hypotheses are admissible: (1) the alleged copy of Fontana, read by both the Schlesinger’s engraver and Saint-Saëns, did contain this error; (2) like in \mathcal{A}^1 , there were two \natural . Well, the case (1) leads to two equally absurd conclusions: *a*) Chopin and/or Fontana had written two \flat , instead of two \natural ; *b*) the manuscript copied by both the Parisian engraver and Saint-Saëns was the same against the overwhelming evidence shown above. In the case (2), where the manuscript had two correct \natural , both flats of \mathcal{M}^s can only have been copied from F1!

At last, mm. 179 and 180 in G, \mathcal{M}^s and F1:



before looking at m. 180, the l. h. of m. 179 deserves attention: in G (< \mathcal{A}^1) and \mathcal{M}^s the third quaver is the octave $F\sharp^2$ - $F\sharp^3$, while in F1 it is $F\sharp^3$ - $F\sharp^4$. Now, since—as we have seen— \mathcal{M}^s has no relationship with \mathcal{A}^1 , the only possible source of m. 179 of \mathcal{M}^s seems to be G!

Here is m. 180 (G, \mathcal{M}^s ed F1):



in \mathcal{M}^s the fifth quaver of l. h. is written in treble clef versus G and F1. Surprising is the comparison with the same mm. of E:



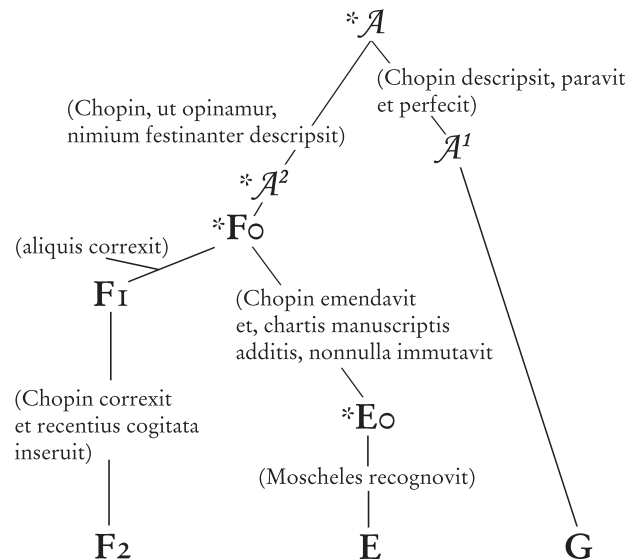
differently from G and F, the third quaver of m. 179 is written in treble clef as well as the fifth quaver of m. 180, just like in \mathcal{M}^s , and also the second quaver, which, on the contrary, in G, \mathcal{M}^s and F1 it is in bass clef. If, on one hand, that confirms that the proofs, which Schlesinger delivered to Wessel, included handwritten sheets (*v. supra*), on the other, together with all the above, leads to one and only conclusion: \mathcal{M}^s is the copy of a document composite and inconsistent, in a word forged. \mathcal{M}^s is the copy of a fake! And who drew it up, made that with fraudulent intentions. Knowing which party had Saint-Saëns in this matter is not relevant. It is sufficient for us to have gathered enough elements for excluding \mathcal{M}^s from the *recensio*.

§ 5. — What, finally, was given to the Parisian engraver? The alleged copy of Fontana or a manuscript of Chopin himself? Certainly a much less corrected manuscript than \mathcal{A}^1 . As a matter of fact, that was the Chopin's habit: the fair copies went abroad, because he, being in Paris, could easily correct the proofs. Sometimes, however, as in the case of the third *Ballade*, the manuscript for the Parisian publisher turned out to be not only carelessly but also quite negligently written (as that of the *Prélude* Op. 45).

We have shown (§ 3) that the antigraph of F1 could not be a copy of \mathcal{A}^1 . Hence, what did Fontana copy? He, in our opinion, did not copy any *Ballade*. At that time, Fontana had numerous tasks, perhaps too many: the Troupenas affair, the removal of Chopin in Rue Pigalle, his own one in Rue de Provence, the copying of the *Allegro de concert*, the *Nocturnes* and the *Fantasia*, and more. His copy of the *Allegro*, for example, shows clear signs of fatigue. We think, therefore, that Chopin himself, who returned to Paris on November 2, decided to cobble together for Schlesinger a copy of his working manuscript ($\ast\mathcal{A}^0$), which we call $\ast\mathcal{A}^2$. Among the various clues, which we point out from time to time in the commentary, we want to quote here the F1 engraver's mistake in m. 116 (*v. supra*): within the space between one line and another, the notes written by Chopin are not rarely pulled alongside the upper or the lower line, while the ones written by Fontana

are generally well centred. Who wants to replace $\ast\mathcal{A}^2$ with $\ast\mathcal{C}^f$, *i.e.* the copy by Fontana, should also explain what Fontana copied, because it is highly unlikely that Chopin let him copy his own working manuscript ($\ast\mathcal{A}^0$).

Finally, here is *stemma*, from which, of course, the fake's copy by Saint-Saëns is excluded:



The *recensio*, therefore, is based on \mathcal{A}^1 , F2 and E on equal terms, since, as you can deduce from the *stemma*, are sources, that Chopin revised separately.¹³ However, it should be noted that:

a) \mathcal{A}^1 is a manuscript thoroughly revised and painstakingly corrected. This is evidenced by the inclusion of accidentals and slurs in spaces that were not reserved for them during copying.

b) F2 (< F1), on the contrary, derives from $\ast\mathcal{A}^2$, a manuscript that, having been prepared in some haste, without enough attention, is more important than \mathcal{A}^1 only for the new readings, not for details.

The above gives great freedom to the editor but also involves a lot of responsibility. The apparatus and the commentary will give the student all the relevant information.

A special subject is constituted by the slurs: the characteristic way of marking them by Chopin often led the engravers to misunderstand them, so that certain alleged discrepancies in the first editions, inter-

¹³ Paweł Kamiński argues that an «urtext edition as a critical edition intended for performers must to be recreate the intentions of the composer in relation to the text of his work; this can be more graphically defined as the creation of the ideal fair copy of a composition» (*cf.* P. KAMIŃSKI, «Between the Work and the Source. The theoretical and practical aspects of the editing of the urtext», in *Chopin's Work. His Inspirations and Creative Process in the Light of the Sources*, Warszawa [NIFC] 2002, p. 95). Well, whoever makes such statements, admits to ignore what is philology and how it works. In effect, the confusion between «urtext edition», which is one thing, and «critical edition», which is another thing—not to mention «the intentions of the composer» (on this point, *cf.* Fr. Chopin, *Polacche* cit., pp. xii.)—, explains the disastrous editorial outcomes of the chopinologists.

puted as *variae lectiones*, are due for the most part to a bad reading or a forcing by the engraver. Well, we will indicate such a discrepancies only in cases where Chopin really gives a different solution.

At last, we will also take into consideration F_2^D , F_2^J , F_2^S e F_2^{Sc} .¹⁴ Regarding the graphic preferences, even if **F** and **E** testify in some cases an alternative writing, \mathcal{A}^1 remains the most authoritative source, and we will sedulously follow it.¹⁵

NOTE ON FINGERING.

The critical edition of a piano work, which wants to deserve such a qualification, cannot ignore the point of view of piano playing, especially when it is dealing with Chopin, creator of a new piano school, in which the fingering plays a fundamental role. Mikuli makes sure that the fingering given by him comes, for the most part, right from his Master. However, his statement, which is quite true, should be integrated. In fact, where he was not able to recover a fingering of Chopin himself, he proposed his own, sometimes exaggerating the principles learned by the Master, so as to suggest hyper-chopinian or completely anti-chopinian solutions. So, it is for the pianist-philologist, who—not only supposedly—has well understood the basics of Chopin’s piano school, to analyse each passage and verify the claim of Mikuli.

In Chopin, notation and fingering are closely connected. In some cases, weighing up the fingering—and

we will see that in other editions—you can resolve textual problems. This does not exclude at all the possibility that a passage can be fingered in two different ways (see, for example, m. 160); nevertheless, some fingerings, seemingly plausible, are to be rejected.

We have distinguished by different founts the Chopin’s fingering (only in m. 140: $\boldsymbol{4} \ \boldsymbol{2} \ \boldsymbol{1}$) from that of Mikuli ($\mathbf{1} \ \mathbf{2} \ \mathbf{3} \ \mathbf{4} \ \mathbf{5}$), which is the base. The fingerings in F_2^D , F_2^J , F_2^S e F_2^{Sc} are preceded by *D*, *J*, *S*, *Sc*. In the passages, in which Mikuli’s fingering is missing or not in conformity—in our opinion—with the principles of Chopin’s piano school, we proposed ours ($1 \ 2 \ 3 \ 4 \ 5$); moreover, we use the number $\mathcal{8}$ when two keys have to be struck by the only thumb, cf. *MOZZATI. Esercizi di tecnica pianistica*, a cura di A. Baldrighi, Milano [Ricordi] 1994, p. 5). The symbol \frown indicates the exchange between two fingers on the same key, while \sphericalangle indicates the slide of the same finger from one key to another; a horizontal line (—) preceding the number prescribes that, on that key, the finger does not change.

NOTE ON APPARATUS.

In order to avoid waste of space, the measures we have already shown in the introduction, are not reproduced in the apparatus. Instead of them you will find the reference with the page number and the column (*a* or *b*) of the introduction, where the measure you are looking for is shown.

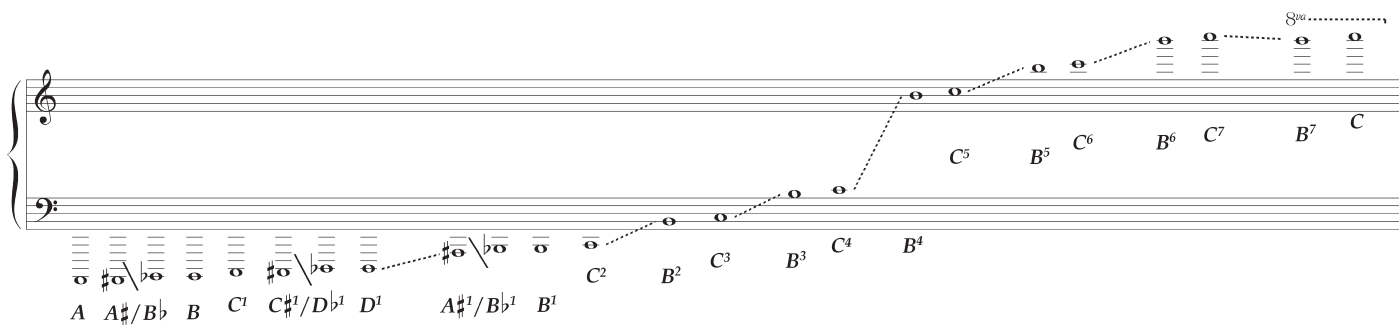


¹⁴ There is F_2^R too, which belonged to Zofia Rosengardt, another pupil, ungifted indeed; but—apart from the fact that our request to the *Bibliothèque Polonaise* in Paris of a reproduction had no answer—when many years ago we inspected those scores personally, we did not find out any fingering written by Chopin or attributable to him.

¹⁵ John Rink asserts that “it would not make sense to preserve the characteristics of the editorial custom at the beginning and middle of the XIXth century, that is to fulfil an edition with notational conventions out of fashion, which would only hinder the understanding of the musical text by the interpreters of the present time” (cf. J. RINK,

“Les Concertos de Chopin et la notation de l’exécution”, in *Frédéric Chopin. Interprétations*, Etudes réunies par J.-J. Eigeldinger, Genève [Droz] 2005, p. 73). Despite J. Rink is an intelligent scholar, that statement of his is not. He, without confessing it, is at loggerhead with our edition of the *Polonaises*. It is understandable that a scholar justifies the restrictions that his publisher (Peters, in this case) obtrudes upon collaborators, but this has nothing to do with the graphic preferences of Chopin (on the importance and value of the signs in music, cf. Fr. Chopin, *Polacche* cit., pp. xivv.). As for the interpreters of our time, we turn to those of them who are not idiots; for the others, all the editions are much of muchness.

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.
- 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 www.cfo.org.uk
- CSG *George Sand - Correspondance, Tome V*, éd. de G. Lubin, Paris (Éd. Garnier Frères) 1969.
- EIGELD.[2006] JEAN-JACQUES EIGELDINGER, *Chopin vu per ses élèves*, Nouvelle édition mise à jour, Paris (Fayard) 2006.
- 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.
- HEDL.[1963] *Selected Correspondence of Fryderyk Chopin, Abridged from Fr. Chopin's Correspondence*, Collected and Annotated by BR. E. SYDOW, Translated and Edited with Additional Material and a Commentary by ARTHUR HEDLEY, London (McGraw-Hill Book Company) 1963.
- HN Frédéric Chopin, *Balladen*, hg. von Norbert Müllemann, Fingersatz von Hans-Martin Theopold, München (G. Henle Verlag) 2008, pp. 26÷38, 70÷72 (v. anche le relative *Bemerkungen* online [www.henle.de], pp. 8÷11).
- 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.
- Katalog Józef M. Chomiński, Teresa D. Turło, *Katalog dzieł Fryderyka Chopina*, Warszawa (PWM) 1990.
- 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. 106÷107.

- KOB.[1983] Frédéric Chopin, *Briefe*, hg. mit einem Vorwort und Kommentaren von Krystyna Kobylańska, Berlin (S. Fischer Verlag) 1983.
- OP.[1931] *Chopin's Letters*, Collected by HENRYK OPIEŃSKI, Translated... by E. L. VOYNICH, New York (Alfred A. Knopf) 1931.
- PE *The Complete Chopin*, A New Critical Edition, *Ballades*, edited by Jim Samson, London (Peters Edition Ltd.) 2006, pp. 28÷40, 65s.
- “RGM” “Revue et Gazette Musicale de Paris”, Paris.
- UT Frédéric Chopin, *Balladen*, herausgegeben und mit Fingersätzen versehen von Jan Ekier, Wien (Wiener Urtext Edition) 1986, pp. VII÷VIII, 28÷39, XVI÷XVIII.
- WN Fryd. Chopin, *Ballady*, ed. by Jan Ekier, Paweł Kamiński, Warszawa (Wydanie Narodowe) 1997, pp. 36÷47, *Source Commentary*, pp. 8÷10.





3^e.

BALLADE

POUR

Le Pizmo,

dédiée

à Mademoiselle Pauline de Noailles

PAR

F. CHOPIN.

Op: 47.

A.V.

Prix 7^f 50

A PARIS, chez MAURICE SCHLESINGER, Rue Richelieu, 97.
Leipzig, chez Breitkopf et Härtel. Pl. N. 3486. Propriété des Editeurs.
Londres, Wessel et Stapelton.

Siglorum notarumque conspectus

<i>A</i> ¹	autographum, <i>v.</i> Intr. p. IV
F1	prima Gallica editio
F2	altera Gallica editio
E	prima Anglica editio
F2 ^D	<i>v.</i> Intr. p. IV
F2 ^J	<i>v.</i> Intr. p. IV
F2 ^S	<i>v.</i> Intr. p. IV
F2 ^{Sc}	<i>v.</i> Intr. p. IV
G	prima Germanica editio
<i>M</i> ^S	manuscriptum a falso exemplare exscriptum, <i>v.</i> Intr. p. IV itemque § 4.
Mk	Mikulii editio
Tl	Tellefsenii editio

<...>	quae addenda
(...)	et quae 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>