

FRYDERYK CHOPIN

BALLADES

Op. 23, Op. 38, Op. 47, Op. 52

Urtext

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Piano / Klavier

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f *pesante* *dim.* *p*

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Andantino

sotto voce

17

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Allegretto

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28

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Ballade Op. 23

à Monsieur le Baron de Stockhausen

Largo

1 *f* *pesante* *dim.* *p* 3

Moderato

5 3 6 4 6 4

10 14 18

130

A:

stretto più mosso

f

cresc.

A:

135

A:

ff

A, E:

accel.

Presto con fuoco

140

Red.

143

8

Red.

NOTES ON EDITORIAL METHOD AND PRACTICE

Editorial concept

The Complete Chopin is based on two key premises. First, there can be no definitive version of Chopin's works: variants form an integral part of the music. Second, a permissive conflation of readings from several sources – in effect producing a version of the music that never really existed – should be avoided. Accordingly, our procedure is to identify a single principal source for each work and to prepare an edition of that source (which we regard as 'best', even if it cannot be definitive). At the same time, we reproduce important variants from other authorized sources either adjacent to or, in certain instances, within the main music text, in footnotes or in the Critical Commentary, thus enabling scholarly comparison and facilitating choice in performance. (Conflation may be inadmissible for the editor, but it remains an option and right for the performer.) Multiple versions of whole works are presented when differences between the sources are so abundant or fundamental that they go beyond the category of 'variant'.

Sources

The complexity of the Chopin sources could hardly be greater, given the varying ways in which each work was drafted, prepared for publication (usually in three different countries) and subsequently revised in successive impressions. Our edition takes account of the following sources as relevant:

- autograph manuscripts, many of which were used by engravers (i.e. *Stichvorlagen*, or engraver's manuscripts);
- proofs, whether uncorrected or corrected by Chopin;
- first editions, including subsequent impressions released during Chopin's lifetime if relevant;
- autograph glosses in the scores of his students and associates; and
- editions of pieces for which no other source material survives.

In determining a single principal source for each piece, we have been guided by several factors of variable relevance from work to work. For the music published during Chopin's lifetime, these include the following:

- Chopin's presence in Paris, which allowed him to correct proofsheets and successive impressions of the French first edition, whereas he had less control over the publication process in Germany and England. We therefore tend to privilege the French first edition and later printings thereof;
- the existence of an autograph or authoritative copy related to a particular first edition; and
- the quality of the source with respect to errors and clarity of presentation.

For the posthumously published works, a more *ad hoc* methodology must be adopted, taking into account extant autograph manuscripts or approved copies or early editions when no other source material survives. The rationale for the selection of each work's principal source is given in the Critical Commentary.

Editorial principles

Our central aim is fidelity to the designated principal source except when errors and omissions occur therein. When such errors and omissions are indisputable, corrections are made tacitly in the music text, without distinguishing marks, but are discussed in the Critical Commentary (except for certain types of accidental; see below). When they are open to debate, any changes made editorially are distinguished in the music text by the use of square brackets; the Critical Commentary will discuss and justify these changes as necessary.

When other authorized sources offer significant alternatives, we present these as variants in one of the following ways:

- *alternative music text* is positioned on the page, either next to the main text or in footnotes; the provenance of each variant is identified according to the system of abbreviations defined in the Critical Commentary;
- *alternative dynamics, articulation and other small-scale variants* are incorporated within the music text but are distinguished by round brackets;
- *alternative fingerings* are printed in italics; and
- *alternative pedallings* appear below the staff in smaller type and enclosed within round brackets, their provenance being identified according to the system of abbreviations defined in the Critical Commentary.

Minor alternatives in other authorized sources are discussed and reproduced in the Critical Commentary as necessary, but do not appear in the body of the edition proper.

The principle of fidelity to an early nineteenth-century source raises important questions about the appearance of our Edition, given the differences in notational conventions between Chopin's age and our own. Our general practice is to conserve relevant features of early to mid nineteenth-century notation while modernizing details which otherwise would not be comprehensible to today's performers. The criterion is whether or not a given feature has any bearing on the music's meaning. For instance, we generally follow the original notation with regard to the position of slurs before or after tied notes; the chains of small-scale slurs in Chopin's original texts; superimposed (multiple) slurs; unbroken beamings across multiple groups of quavers, semiquavers etc.; and the disposition of the hands across the staves. We also respect the expressive idiosyncrasies of parallel passages.

Select characteristics of the Edition

- *Square brackets* distinguish all editorial interventions except precautionary accidentals (which are added only when reading accuracy is jeopardized). *Round brackets* (parentheses) designate additions and variants from other authorized sources.
- *Accidentals* missing from the original source are tacitly replaced in this Edition when these are found within the same bar at a higher or lower register, and when they clearly apply to other uses of the same pitch class in that bar (this sort of omission being extremely typical of Chopin).
- No editorial *fingerings* have been added. When Chopin's own fingerings appear in the principal source, they are presented in roman type in our Edition. Any significant fingerings from other authorized sources appear in italics; their provenance is identified in the Critical Commentary.
- *Right- and left-hand parts* may be divided between the two staves when such a disposition is vital to the original sense or better conforms to hand positions. This is how Chopin tended to notate his music, and it may be significant with regard to articulation and sonority.
- *Accents* pose a major problem in Chopin editing. Accents of various sizes are found throughout Chopin's manuscripts (as well as many scribal copies) and apparently have different meanings according to context; nevertheless, such meanings can be difficult to ascertain, not least because of notational inconsistencies on Chopin's part which make the editor's job all the more vexed. This Edition preserves the two principal types of accent in Chopin's autographs: conventional accents (>) and 'long accents' (≧). The latter seem to have various functions: to indicate dynamic reinforcement, expressive stress and proportional prolongation for notes of long rhythmic value (i.e. minims and semibreves); to convey a sense

CRITICAL COMMENTARY

BALLADE OP. 23

Sources

A Autograph, c.1834–35. *Stichvorlage* for **F**¹, 16pp. [Private collection, U.S.A.: photograph, PL-Wtfc: F.1468].

F¹ French first edition, first impression, July 1836. Maurice Schlesinger, Paris, plate No. M.S. 1928.

F² Later impression of the French first edition, registered August 1836. Schlesinger, Paris, plate No. M.S. 1928.

F = **F**¹ + **F**²

G German first edition, June 1836. Breitkopf & Härtel, Leipzig, plate No. 5706.

E English first edition, August 1836. Wessel, London, plate No. 1644.

D Dubois score of **F**² [F-Pn: Rés. F.980 (II, 10)].

Principal source: **F**²

Suggested filiation

A served as *Stichvorlage* for **F**¹, with proofs corrected by Chopin. It is possible that Chopin was also involved in the preparation of **F**². In a letter to Chopin's sister Izabella Barcińska of 1 February 1878 [PL-Wtfc: M/450] the German publisher Breitkopf & Härtel claimed to be in possession of a manuscript of Op. 23, without specifying if this was an autograph or a scribal copy. No such manuscript is extant. In any case, textual commonalities between **F** and **G**, and in particular common discrepancies from **A**, would seem to indicate decisively that the Schlesinger proofs were used for the preparation of **G**. **E** was also based on the Schlesinger proofs, and Chopin had no hand in its preparation.

- Bar 1. **G**: *Largo* replaced by *Lento*. All other sources, including **A**, have *Largo*
- Bar 6. Placing of — from **A**. In **F** it begins in bar 7
- Bar 7. **G**: LH has *d*' in place of *eb*'. This change was certainly made by a house editor
- Bars 9, 10. LH slurs: here, and in similar passages throughout the Ballade, Chopin's convention is to use a single slur to encompass both RH and LH. LH slurring has been added to conform to modern practice
- Bar 10. **D**: LH slur over the whole bar, presumably a performance indication particular to this pupil
- Bars 14–16. The elided slurs (non-standard in modern notation) are present in both **A** and **F**, and make good musical sense. Chopin's initial slurring (amended on the autograph) conformed to the model established bars 8–10, thus:



- Bar 18. The long accent parallels that in bar 10. The case for adding it in bar 20 is arguably less strong
- Bars 21–24. RH slurring from **A**. In all first editions slur ends first beat bar 24, probably a misreading of Chopin's autograph
- Bars 26–27. Tie (*d*²) from **A**. First editions omit this, *i.e.* they repeat *d*² first beat of bar 27

Bars 32, 34. Long accents (RH) from **A**. First editions have short accents (**E** has ^ on *d*² in bar 34)

Bar 34. Fifth beat (RH *c*²): ♯ missing in **A** and first editions

Bars 37–43. LH slurring from **A**. **F** slurs in groups of three:



except for bar 40 LH crotchets 1–3, bar 41 (slur to LH crotchets 5–6, not 4–6), and bar 43 crotchets 4–6 (no slur)

Bars 37–39. Editorial slurs from **G**, **E**. They are omitted in **A**, **F**

Bar 42. RH > from **G**

Bar 43. LH note 4, staccato dot from **A**

Bar 44. Slur to LH beat 5 by analogy to bar 46

Bars 44, 46. The sources are unclear as to accents here. **A** has no accents in bar 44 and longer diminuendos in bar 46

Bars 45–48. Phrasing, including elided slurs, from **A**. In all first editions LH slur ends last notes of bars 45 and 47. In **F**, RH slur ends last notes of bars 46 and 47

Bars 45, 47. **G**: first note in RH is *f*^{#1}, *f*^{#2}

Bar 46. Slur to LH beat 5 from **A**

Bar 50. Editorial staccato dot by analogy with bar 49

Bar 53. *dim.* from **A**

Bars 54–56. RH phrasing from **A**. Chopin's slur is carelessly drawn and was misread by the French editor. In **F**, the slur begins first note of bar 54, and ends bar 56 note 6; a new slur begins on note 7. This error reproduced in **G**, **E**

Bars 60–62. RH phrasing from **G**. All other sources extend slur to bar 62 beat 1. Again Chopin's slur in **A** is carelessly drawn

Bar 63. **G**: last RH quaver is *d*

Bar 66. **A**: no *ritenuto*

Bars 68, 72. In **F**, second ♯ is on 4th crotchet beat

Bar 69. RH tie and augmentation dot from **A**

Bar 77. RH note values are inaccurate here, an obvious error

Bar 78. Augmentation dot on RH *a*' from **E**; missing in **A**, **F**, **G**

Bar 82. **A**: the note values are illogical at this point:



Bars 85–86, 89–90.

Editorial accents added for consistency of pattern

Bar 87. * from **G**, **E**

Bar 89. The stem on RH *ab*' found only in **A**, **E**

Bar 93. In all first editions the LH slur ends on note 6 (*f*¹). **A** omits the slur

Bar 97. **A**: LH accent or hairpin appears in all three first editions, but not in **A**. RH accent by analogy with LH

Bar 99. **A**: the RH chord on beats 5 and 6 is *e*¹-*a*¹-*c*². The *e*¹ was removed, probably by Chopin, in **F**¹

Bars 99–100. RH slurring from **A**. **F** elides the slurs on bar 99 note 1

Bars 102–103. In **F**, RH slurring covers entire bar