PERFORMANCE COMMENTARY

Notes on the musical text

The variants marked as ossia were given this label by Chopin or were added in his hand to pupils’ copies; variants without this designation are the result of discrepancies in the texts of authentic versions or an inability to establish an unambiguous reading of the text.

Minor authentic alternatives (single notes, ornaments, slurs, accents, pedal indications, etc.) that can be regarded as variants are enclosed in round brackets ( ), whilst editorial additions are written in square brackets [ ].

Pianists who are not interested in editorial questions, and want to base their performance on a single text, unhampered by variants, are recommended to use the music printed in the principal staves, including all the markings in brackets.

Chopin’s original fingering is indicated in large bold-type numerals, whereas Chopin’s marking in a pupil’s copy of the positioning of the final notes of the irregular R.H. group in relation to the L.H. demonstrates that he permitted the free grouping of the figurate passage, thereby enabling the motivic structure and the changes in articulation to be highlighted. Two of the several approximate realizations are:

a. [\[\text{variants}\] ]

b. [\[\text{variants}\] ]

On no account should the rhythmic division be accented — the whole should create the impression of a free, irregular figure.

1. Nocturne in B flat minor, Op. 9 No. 1

Bar 3 Chopin’s marking in a pupil’s copy of the positioning of the final notes of the irregular R.H. group in relation to the L.H. demonstrates that he permitted the free grouping of the figurate passage, thereby enabling the motivic structure and the changes in articulation to be highlighted. Two of the several approximate realizations are:

a. [\[\text{variants}\] ]

b. [\[\text{variants}\] ]

On no account should the rhythmic division be accented — the whole should create the impression of a free, irregular figure.

Bar 58 On a modern instrument the original pedalling indicated from the start of bar 51 may produce an unpleasant mixture of melodic thirds in bar 58. This can be avoided by gently changing the pedal in the middle of bar 58, and then holding it unchanged right up to the note A in bar 67.

Bar 73 R.H. Proposed rhythmic division of the second half of the bar:

(Cf. commentary to bar 3.)

Bar 75 R.H. The distribution of notes in relation to the L.H. in the sources (first editions) is preserved in our edition, suggesting the following rhythmic division of the second half of the bar:

It seems, however, far more likely that Chopin intended a different grouping for this figure, e.g.: \[\text{variants}\] or \[\text{variants}\]. See the Source Commentary.

Bar 84 A gentle change of pedal is indicated on the final crotchet in order to avoid the clash of gb-f.

2a & 2b. Nocturne in E flat major, Op. 9 No. 2 (versions with variants)

The sources indicate that while both performing the Nocturne and working on it with pupils, Chopin was introducing more or less significant variants into the printed text of the piece. The following are three examples of sets of variants written into his pupils’ copies.

I. 1a, 2c, 20, 21a;
II. 2a or 2b, 4, 6, 12, 14b, 19b, 21a
III. 1a, 4, 5, 12, 17c or 17d, 19a, 23, 24b, 25c; perhaps 10 & 18.

The Nocturne featuring the most abundant authentic collection of variants constitutes the 2a version (p. 22-25). In the 2b version (p. 26-29) all the hitherto authentic variants have been taken into consideration, while the most ample and at the same time not exaggerated – according to the editors – use of the variants have been presented on the main staves. The editors have adhered to the principle of ensuring that analogous places initially appear in the simpler version, and only when repeated are given in variant form. The final decision as to the choice and quantity of ornaments implemented must be left to the discretion of the performer who should, however, remember that the natural inner simplicity of this Nocturne must not get lost in an excessive use of ornaments.

Bars 7, 15, 23 R.H. The start of the trill with the grace-note (variants 5, 10, 18): \[\text{variants}\] together with the L.H. Eb.

Bars 5, 13, 21 R.H. According to the account of one of his pupils, Chopin attached great importance to the execution of the passing-note # in these bars (variants 3, 8, 16).

Bars 11-12 & 16 L.H. The lower octave doubling of the bass line is not recommended on today’s pianos on account of its excessively heavy sound. The leap from the low position to the middle position in the middle of bar 12 is also awkward. Cf. the variants and the commentaries to the Nocturnes in D, Op. 27 No. 2, bars 49 and 59-60; A, Op. 32 No. 2, bars 50-51; G minor, Op. 37 No. 1, bar 1; F minor, Op. 55 No. 1, bars 73-74.

Bar 24 R.H., variant 20a. The following fingering may have come from Chopin:

Bar 31 Chopin’s sketchy notation of variant 22b does not explicitly indicate the exact moment at which it should begin. In the editors’ opinion the variant should be played freely, starting slightly earlier or later than the exact values of the notes suggest.
3. Nocturne in B major, Op. 9 No. 3

Bars 14, 16 and analog. R.H. Grace-notes of this kind should begin together with the corresponding L.H. note.

Bars 88-129 R.H. Throughout the entire central section of the Nocturne: \( \frac{3}{4} \) = \( \frac{3}{4} \)

Bars 3, 5 and analog. \( \frac{3}{4} \)

Bars 25-30 and 37-44 R.H. In a pupil's copy Chopin added the following, simplified version of these bars:

Bars 29-47 In the central section of the Nocturne where the rhythm \( \frac{3}{4} \) occurs in the R.H. it should be played thus to fit in with the underlying flow of semiquavers:

In bars 31-35, \( \frac{3}{4} \) in bars 45-47.
In bars 29-30 and 41-44 where this rhythm is played by the L.H. two performance possibilities are acceptable:
— fitting in with the rhythm of the notes above — or — maintaining the strict rhythmic values, the L.H. semiquaver falling between the fifth and sixth semiquaver in the R.H.

Bars 73-74 Chopin's pedaling variant definitely presumes the use of "harmonic legato" (fingers sustain components of a harmony): \( \frac{3}{4} \)

It is also possible to hold onto \( g^2 \) in the R.H. until it is taken over by the pedal in bar 74. This solution, suggested by the authentic slurring, avoids a hiatus between the two final notes of the melody.

4. Nocturne in F major, Op. 15 No. 1

Bars 3, 5 and analog. \( \frac{3}{4} \)

Bars 25-30 and 37-44 R.H. In a pupil's copy Chopin added the following, simplified version of these bars:

Bars 37-40 = Bars 25-28
Bars 41-44:

Bars 29-47 In the central section of the Nocturne where the rhythm \( \frac{3}{4} \) occurs in the R.H. it should be played thus to fit in with the underlying flow of semiquavers:

In bars 31-35, \( \frac{3}{4} \) in bars 45-47.
In bars 29-30 and 41-44 where this rhythm is played by the L.H. two performance possibilities are acceptable:
— fitting in with the rhythm of the notes above — or — maintaining the strict rhythmic values, the L.H. semiquaver falling between the fifth and sixth semiquaver in the R.H.

Bars 73-74 Chopin's pedaling variant definitely presumes the use of "harmonic legato" (fingers sustain components of a harmony): \( \frac{3}{4} \)

It is also possible to hold onto \( g^2 \) in the R.H. until it is taken over by the pedal in bar 74. This solution, suggested by the authentic slurring, avoids a hiatus between the two final notes of the melody.

5. Nocturne in F sharp major, Op. 15 No. 2

Bars 7, 15, 55 R.H. In a pupil's copy Chopin added \( f \) grace-notes before the trills in these bars, thereby standardizing the performance of this detail with the pattern of bar 56 (vide the commentary on this bar). The retention of this differentiation, however, does seem advisable. Compromise solutions are also possible — e.g. a trill with a grace-note only in bars 15 and 56 (cf. the Nocturne in F minor, Op. 55 No. 1, bar 6).

Bar 28 A sign added by Chopin in a pupil's copy requires \( a \) on the second quaver of the L.H. to be played simultaneously with \( a \) on the fourth semiquaver of the R.H.

Bar 62 From Chopin's notation it is unclear whether, when performing the ending in the variant version, \( at \) should be played at the start of the bar. In the editors' opinion it is best to omit this note because of the subsequent motif which starts with the same \( at \) (cf. the final quaver of bar 8 of this Nocturne and also the Ballade in F, Op. 38, bar 46).

7. Nocturne in C sharp minor, Op. 27 No. 1

Bar 1 onwards L.H. Again, the legato should be understood as "harmonic legato" (fingers sustain components of harmonies). This will enable the fundamental note to be held at the change of pedal, e.g. in bars 3-4:

Similarly in all places where \( C \), the basis of harmony, occurs before the change of pedal.

Bars 5, 9, 11 and analog. \( \frac{3}{4} \)

Bars 27-28 Different distribution of parts between the hands noted by Chopin in his pupils' copies:

Bar 37 onwards \( \frac{3}{4} \)
Bar 100 The combination of f' and e' with a single pedal is almost inaudible on a modern piano given an appropriate choice of dynamic proportions (a Chopinesque f on the C1 and e'). Complete purity of the full harmony can be obtained by silently holding down the L.H. octave:

The differentiation in the rhythmic value of the note preceding the irregular group of nine notes has expressive significance: — f in bars 28 and 49 should be performed lightly and quickly so that it does not distort the rhythm of the next figure (it is less important whether the grace-note sounds together with the corresponding bass note or a little before it), — f in bars 30 and 51 should be gentler according to its value.

8. Nocturne in D flat major, Op. 27 No. 2

Bars 22-25 L.H. sempre legatissimo should be taken to refer to the whole four-bar passage and be interpreted as "harmonic legato" (fingers sustain components of harmonies) with particular expressive emphasis marked by Chopin on the link f-e in bar 23. The retention of the harmony in the wider positions may be facilitated by taking the top notes of the accompaniment with the R.H.

Bars 49-50 In one of Chopin's teaching copies the composer reinforced the first D with the lower octave. On today's pianos this addition is unnecessary, particularly in view of the pp in the following bar. (Cf. the variants and commentaries to the Nocturne in B flat, Op. 9 No. 2, bars 11-12, in D flat, Op. 27 No. 2, bars 59-60, in A flat, Op. 32 No. 2, bars 50-51, in G minor, Op. 37 No. 1, bar 1, in F minor, Op. 55 No. 1, bars 73-74.) In the same copy Chopin indicated that the pp entry of the c# in bar 50 should be brought out.

Bar 51 R.H. The grace note c' denotes a variant of the beginning of the trill:

Chopin's marking of the start of the scale passage to coincide with the penultimate note of the accompaniment makes the passage excessively congested in relation to the ornamental figure in the next bar. In the editors' opinion the scale passage may be started a semiquaver earlier.

Bar 74 Chopin's original pedalling (one pedal over the four final bars) should be observed. This produces a beautiful effect even on a modern piano.

9. Nocturne in B major, Op. 32 No. 1

Bar 9 R.H. f together with the first note in the L.H.

Bar 13 R.H. The first f' of the grace-notes should be played together with the B in the L.H.

Bars 28, 30, 49, 51 The rhythm in the first halves of these bars:

10. Nocturne in A flat major, Op. 32 No. 2

Bars 1-2 The arpeggios may be performed continuously from A to c'. Similarly in the final bar of the Nocturne. Cf. commentaries to the Nocturnes in F minor, Op. 55 No. 1, bars 99-101 and in E flat, Op. 62 No. 2, bar 81.

Bar 4 Here and throughout the whole Nocturne:

Bar 8 and analog. R.H. The start of the trill: g together with F in the L.H.

Bar 27 onwards The mordents (noted or ) are recommended to be played so that the first note of the ornament is struck together with the corresponding remaining notes of both hands.

11. Nocturne in G minor, Op. 37 No. 1

Bars 1, 5, 6 and analog. From the frequent signs that Chopin has made in a pupil's copy it appears that in all analogous places the first note of the ornament should be struck together with the corresponding note in the L.H.

Bars 8, 24, 74 R.H. The start of the trill: g together with F in the L.H.

Bar 44 and analog. R.H. = = 
Performance Commentary

12. Nocturne in G major, Op. 37 No. 2

Bar 1 onwards L.H. legato here probably means “harmonic legato” (fingers sustain components of harmonies) and may apply throughout the whole Nocturne. Examples of its realization:

bars 1-2

or in the case of a larger hand

Bars 7 and analog. R.H. It would appear to be more correct to begin the mordent (\[\text{m.d.}\]) simultaneously with the corresponding note of the lower voice and the L.H. Moreover, \[\text{\^{3}}\] is a better realization than \[\text{\^{3}}\]. Most important, however, is the gentle and melodious introduction of the melodic voice, and therefore the execution of the mordent in an anticipatory manner is also admissible (cf. the commentary to the Impromptu in A\[\text{\textasciitilde}\], Op. 29, bar 1).

p. 82

Bar 90 To be played:

p. 83

Bar 118 Realization of the ornaments:

13. Nocturne in C minor, Op. 48 No. 1

Bar 10 From the signs that Chopin added to his pupils' copies two possible ways of performing the first group of grace-notes emerge:

- the whole figure in the R.H., with the thumb playing two notes, — \(g\) taken by the L.H.

Bars 29-38 In this section it is clear that — because of their spread — some of the chords without a wavy line should also be played arpeggio. If, as is most often the case, the L.H. is arpeggiated and the R.H. not, a better sound is obtained when the non-arpeggiated R.H. chord coincides with the top note of the arpeggiated L.H. chord.

Separate wavy lines for chords played with the left and right hands need not denote simultaneous arpeggiation. This especially concerns the minim chords in bars 32 and 35-37 that may also be arpeggiated in a continuous way.

The above indications also refer to Chopin's other works.

p. 86

Bar 45 The start of the trill:

p. 87

Bar 48 L.H. The two sets of slurring in the second half of the bar are not mutually exclusive. The short slurs accentuate the triplet pulse; the long slur emphasizes the continuity of the transition to the \textit{doppio movimento} section.

Chopin's annotation in a pupil's copy permits the second half of the bar to be played with two hands:

Bar 51 R.H. This interpretation of the combination of a dotted rhythm with a triplet is an exceptional case in the whole body of Chopin's oeuvre.

p. 88

Bar 63 The positioning of the \textit{pp} possibly indicates a sudden quietening of the accompaniment and not of the melodic voice.

p. 89

Bar 70 R.H. Chopin's simplification of the first half of the bar (added to a pupil's copy) may be regarded as a variant for a small hand. For musical reasons, the editors do not advise it to be adopted until the second semiquaver.

14. Nocturne in F sharp minor, Op. 48 No. 2

Bars 23-24 and 51-52 Because of inconsistency in the sources, the change of pedal in the middle of these bars may be left to the performer's discretion.

p. 91

Bar 44 R.H. The slur before the grace-note may be understood in two ways: either as a conventional sign — in which case the octave following the grace-note should be struck simultaneously, or as an arpeggio.

p. 92

Bar 57 and analog. R.H. The execution of the quintuplet may be simplified by playing the \(c\) and \(g\) with the L.H.

p. 93

Bar 66 and analog. R.H. The sign for releasing the pedal \(\textit{p}\) in bar 112 is found only in sources of dubious authenticity. The second sign \(\textit{p}\) in bar 114 is an editorial addition indicating the longest possible duration of the pedal.

Bar 113 R.H. The Chopinesque variant gives the desired effect only on an instrument whose upper register has a fine tone.

Bar 117 R.H. The beginning of the trill: \(b\) together with \(f\) in the L.H.

p. 95

Bars 112-114 The sign for releasing the pedal \(\textit{p}\) in bar 112 is found only in sources of dubious authenticity. The second sign \(\textit{p}\) in bar 114 is an editorial addition indicating the longest possible duration of the pedal.

Bar 117 R.H. The beginning of the trill: \(b\) together with \(f\) in the L.H.

p. 96

Bars 131-135 R.H. The start of the trills: \(b\) together with \(f\) in the L.H.

Bar 136 The exact moment at which the scale begins is not clear from the script of the sources. Since the scale is an extended conclusion of the trill, a correct mode of performance would appear to be at a speed approximating to that of the trill. In the editors' opinion this can be achieved by beginning the scale passage after the \(c\) in the second figure of the L.H.
15. Nocturne in F minor, Op. 55 No. 1

Bar 6 R.H. In a pupil’s copy Chopin added a grace-note a’ before the trill, thereby indicating a start identical to those in bars 14, 30 and 46 (vide the commentary to these bars). It appears, however, that at the first appearance of the motif the simpler version is artistically preferable (cf. the commentary to the Nocturne in A, Op. 15 No. 2, bars 7, 15, 55).

Bars 14, 30, 46 R.H. The start of the trill: a’ together with B6 in the L.H.

Bar 56 It is unclear from the sources whether the b should be allocated to L.H. or R.H. In the editors’ opinion four solutions are possible:

1. 2. 3. 4.

In solutions 3 and 4 a clean pedalling of this chord is simplest.

Bars 73-74 L.H. In one of his pupil's copies Chopin added lower octaves to the four bass notes F, G, A and E. On today’s instruments this variant is not recommended since it produces a too massive sound. It is also unclear where one should stop doubling the notes — according to the editors, doubling should cease at the beginning of bar 77. Cf. the variants and commentaries to the Nocturnes in: Eb Op. 9 No. 2, bars 11-12, Db, Op. 27 No. 2, bars 49 and 59-60, F, Op. 32 No. 2, bars 50-51, G minor, Op. 37 No. 1, bar 1.

Bar 77 onwards R.H. molto legato in this instance certainly means "harmonic legato" and therefore a two-voice treatment of this passage with the individual notes being held on for as long as possible. An alternative fingering of bars 77-79:

Analogously bars 81-83.

Bars 83-84 The decrescendos indicate a gentle emphasis on the Neapolitan sixths in the middle of bar 83 and the start of bar 84.

Bars 99-101 It appears that the separate wavy lines of the arpeggios in R.H. and L.H. here merely indicate the division of the chords between the hands. It is therefore possible to realize the arpeggios in a continuous fashion (at least in the final chord). Cf. the commentary to the Nocturne in A, Op. 32 No. 2, bars 1-2 and E, Op. 62 No. 2, bar 81.

Bars 14, 30, 46 R.H. The start of the trill: a’ together with B6 in the L.H.


Bar 1 R.H. The beginning of the trill: c’ together with Bb1 in the L.H.

Bars 13-16, 39-42, 47-50 L.H. In order to obtain a full, clean harmony Chopin’s pedalling may be supplemented by means of “harmonic legato” (fingers sustain components of a harmony) in the following manner: taking care to pedal the sixth Gb cleanly, without the d (and analogously in corresponding places in subsequent bars).

Similarly in bars 39-42 and 47-50:

Bar 25 L.H. The editors’ fingering that complements Chopin’s teaching instructions on this subject is comfortable and fits in naturally with the held ak:

Another possible fingering, not taking into account Chopin’s:

Bars 30, 32, 33, 41, 49 The grace-notes in bar 30 to be played thus:

Analogously in the remaining bars.

Bars 52-53 R.H. The trills should begin on the principal notes cb5 and c in order not to blur the progression of the notes d-cb5-c5.

Bar 55 R.H. The grace-note ak1 should be struck simultaneously with eb5 and Eb. The editors propose either of two possibilities:

Analogously bars 60-63.

Bars 67 and onwards R.H. The grace-note with the same pitch as the trilled note indicates (as in other of Chopin’s compositions) that the trill should begin on the main note without its repetition:

The initial notes of the trills should be slightly emphasized in order to bring out the theme.

Bars 81-88 The dynamic markings in parentheses refer to R.H. and should not be exaggerated.
18. Nocturne in E major, Op. 62 No. 2

Bars 35 and 73 Chopin’s manner of notating the note a indicates without a doubt that it is to be taken over silently by R.H. in the middle of the bar.

Bar 38 R.H. The execution of the arpeggio with grace-note: \( \text{b} \) played at the same time as \( G\) in L.H.,

or \( \text{b} \) played at the same time as \( G\) in L.H.

Bars 41-42, 50-51 The pedal indications in parentheses emphasize the harmony of these passages; the pedal indications without parentheses emphasize the entrance of the characteristic melodic motif.

Bar 54 Pianists with smaller hands are recommended to use the following device:

Bar 76 R.H. The ornament to be played thus: \( \text{b} \) sounded with \( F\) in L.H.

Bars 78-79 In order to preserve a pure, full harmony one may employ the following device:

The change of pedal ought to be very gentle in order not to disturb the continuity of the sound. Pianists able to ‘half-pedal’ are recommended to realize the passage as follows:

SOURCE COMMENTARY /ABRIDGED/

Introductory remarks

The following commentary sets out in an abridged form the principles of editing the musical text of particular works and discusses the most important discrepancies between the authentic sources; furthermore, it draws attention to departures from the authentic text which are most frequently encountered in the collected editions of Chopin’s music compiled after his death. A separately published Source Commentary contains a detailed description of the sources, their filiation, justification of the choice of primary sources, a thorough presentation of the differences between them and a reproduction of characteristic fragments.

Remark to the third edition

The present edition of the Nocturnes considers the recently discovered sources of Opp. 9, 15 and 27, which, among others, enabled the addition of a few hitherto unpublished authentic variants to the musical text. In relation to the previous editions (PWM, Kraków 1995-2016), the source commentaries to particular opuses have also been supplemented and updated.

Abbreviations: R.H. — right hand, L.H. — left hand. The sign — symbolizes a connection between sources; it should read "and... based on it".

1. Nocturne in B flat minor, Op. 9 No. 1

Sources

[A] The autograph has not survived.

FE First French edition:

FE1 First impression, M. Schlesinger (M.S. 1287), Paris 20 XII 1832. FE1 was based on [A] and was corrected by Chopin.

FE2 Second impression, ordered shortly after FE1. It contains several mostly obvious corrections.

FE3 Third impression, c. 1846, with a few minor corrections.

FE4 Fourth impression, Brandus et C° (M.S. 1287), after 1853, and its later re Impressions. It contains several further, insignificant corrections.

FED, FER, FES, FEJ — pupils’ copies of FE with Chopin’s own markings, such as fingerings, performance indications, variants, corrections of printing errors:

FED — Copy from the collection belonging to Chopin’s pupil, Camille Dubois (Bibliothèque Nationale, Paris);

FER — Copy belonging to Chopin’s pupil, Zofia Rosengardt (Fryderyk Chopin Museum, Warsaw);

FES — Copy from the collection belonging to Chopin’s pupil, Jane Stirling (Bibliothèque Nationale, Paris);

FEJ — Copy from the collection belonging to Chopin’s sister, Ludwika Jędrzejewicz (Fryderyk Chopin Museum, Warsaw).

GE First German edition, F. Kistner (995), Leipzig XII 1832. GE1 was based on a proof copy of FE, before Chopin had made his final corrections. It contains numerous additions and revisions, certainly not authentic.

GE2 Second impression of GE1, before 1841, corrected and revised.

GE3 GE4 — reprint of GE2 and its reissue (the same firm and number), containing no musically significant changes.

GE = GE1, GE2, GE3 and GE4.

GET Pupil’s copy of GE1 with Chopin’s own pencil markings, such as variants, performance indications, fingerings, corrections of printing errors (University Library, Toruń).

EE1 First English edition, Weigel & C° (W & C° 916, 917), London VI 1833. EE1 was based on FE1 and contains numerous non-authentic additions and changes (slurs, dynamic markings et al.).

EE2 Later impression of EE1 (the same firm and number), introducing further insignificant changes to EE1.

EE = EE1 and EE2.

AvL The autograph of several variants to the Nocturnes Op. 9, written by Chopin for his pupil, Wilhelm von Lenz (University of Pennsylvania Libraries, Philadelphia).

Editorial Principles

We base this edition on FE, as the only authentic source. We correct and supplement any obvious inaccuracies. We take into consideration the alterations Chopin made in his pupils’ copies.

p. 13 Bar 14 L.H. The possibility that the pitch of the last quaver of the bar was wrongly given in the sources is indicated by comparison with the analogous bar 76, in which the corresponding note is f#. It is unlikely that Chopin deliberately differentiated such a minor detail of the accompaniment, so we propose f instead of f# in both places as it relates better to the harmony of the following bar.

p. 15 Bar 45 R.H. The variant comes from GET. AvL has a similar entry.

Bar 46 R.H. Unclear signs in FES and GET may denote a following variant:

p. 17 Bar 73 In FE (→EE) R.H. does not combine well with L.H.:

Bar 75 R.H. In the second half of the bar FE (→GE1→GE2) gives no numbers to indicate the rhythmic pattern of the seven-note group. The distribution of the notes in relation to the L.H. is not conclusive in FE since there were many mistakes of this type (cf. bar 73) whereas the numbers (various) added in EE and GE3 are not authentic. Vide Performance Commentary.

2. Nocturne in E flat major, Op. 9 No. 2

Sources and Editorial Principles

As in the Nocturne in B flat minor Op. 9 No. 1.

The Nocturne in GE2 version was reprinted more often than the remaining two; it was also published separately. At the same time, the introduced arbitrary additions and changes do not influence the establishment of authentic text.

We give authentic variants separately because they are so numerous; vide versions with variants (on the next page).

p. 18 Bar 1 FE (→GE.EE) give erroneously instead of j in the metronome mark (such a quick tempo would not be in accordance with the Andante marking).

Bar 2 R.H. In the first editions the turn has no chromatic accidentals. Chopin corrected this omission in FED.

Bars 7, 15 and 23 R.H. In the first editions (except FE4) there is no raising at the end of the trill. This is definitely Chopin’s omission (cf. variants of these bars).

Bar 8 Dynamic markings are written into FES.
2a & 2b. Nocturne in E flat major, Op. 9 No. 2

(versions with variants)

Sources: as in the Nocturne in B minor Op. 9 No. 1.

Sources of variants

FED Variants 2a or 2b, 5, 10.
FER Variants 1a, 2c, 24a, 25a.
FES Variants 2a or 2b, 5, 7, 14, 17b, 22b, 25a.
FEJ Variants 2a or 2b, 5, 7, 10; perhaps 9a or 9b.
FEX Pupil's copy of FE2 annotated by Chopin (private collection), including a correction of an error, fingering, and variants 23 & 24a.
GET Variants 1a, 4, 5, 12, 17c or 17d, 19a, 23, 24b, 25c.
AVl Variants 19b, 24a, 25b.
FEFr A copy of FE4 used by the editors of the first critical edition of Chopin's works from the firm Breitkopf & Härtel, upon which Chopin's friend, August Franchomme, inscribed authentic variants known to him. It contains variants 2a, 5, 7, 9b, 10, 14, 18. An autograph of the first 2 bars of the R.H. part, written in Dresden 22 X 1835 and given to Maria Wodzińska (lost, photocopy in The Fryderyk Chopin Institute, Warsaw) — variant 1a.

The Notcurne "with the composer’s authentic ornaments" edited by Chopin's pupil, Karol Mikuli (F. Kistner, 6640). It contains variants 1b, 2a, 6, 7, 9a, 11, 13, 14, 17a, 20a, 21, 22a and 25b. An article by Wilhelm von Lenz, Übersichtliche Beurtheilung der Piano-forte-Kompositionen von Chopin (Neue Berliner Musikzeitung 1872), containing variants 2b, 3, 8, 16.

Jan Kiczylski's book Chopin w celniejszych swoich utworach, Warsaw 1886, giving variant 20b according to Chopin's pupil, Thomas Teließefen.

Editorial Principles

Vide Performance Commentary. Version 2a presents variants written into GET.

3. Nocturne in B major, Op. 9 No. 3

Sources and Editorial Principles

As in the Nocturne in B minor Op. 9 No. 1.

Bar 16 R.H. GE2 "squeezes" the rhythm of the run into the second dotted crotchet beat of the bar:  "Squeezes" the rhythm of the run into the second dotted crotchet beat of the bar:  Chopin's apparent error might have been intentional, suggesting that this figure be performed poco rit. tenuto. Cf. Nocturne in B minor Op. 9 No. 1, bar 73.

Bar 24 R.H. GE2 arbitrarily changed the rhythm of the first dotted crotchet beat to:  "Arbitrarily changed the rhythm of the first dotted crotchet beat to:  Bar 27 R.H. An indistinct sign written by Chopin into FED probably indicates that the mordent be erased.

Bar 28 R.H. GE2 "squeezes" the rhythm of the run into the second dotted crotchet beat of the bar:  "Squeezes" the rhythm of the run into the second dotted crotchet beat of the bar:  Chopin's apparent error might have been intentional, suggesting that this figure be performed poco rit. tenuto. Cf. Nocturne in B minor Op. 9 No. 1, bar 73.

Bar 29 R.H. GE2 arbitrarily changed the rhythm of the first dotted crotchet beat to:  "Arbitrarily changed the rhythm of the first dotted crotchet beat to:  Bar 30 R.H. An indistinct sign written by Chopin into FED probably indicates that the mordent be erased.

Bar 31 R.H. GE2 "squeezes" the rhythm of the run into the second dotted crotchet beat of the bar:  "Squeezes" the rhythm of the run into the second dotted crotchet beat of the bar:  Chopin's apparent error might have been intentional, suggesting that this figure be performed poco rit. tenuto. Cf. Nocturne in B minor Op. 9 No. 1, bar 73.

Bar 32 R.H. GE2 arbitrarily changed the rhythm of the first dotted crotchet beat to:  "Arbitrarily changed the rhythm of the first dotted crotchet beat to:  Bar 33 R.H. An indistinct sign written by Chopin into FED probably indicates that the mordent be erased.

Bar 34 R.H. GE2 "squeezes" the rhythm of the run into the second dotted crotchet beat of the bar:  "Squeezes" the rhythm of the run into the second dotted crotchet beat of the bar:  Chopin's apparent error might have been intentional, suggesting that this figure be performed poco rit. tenuto. Cf. Nocturne in B minor Op. 9 No. 1, bar 73.
4. Nocturne in F major, Op. 15 No. 1

Sources

[A] The autograph has not survived.

FE First French edition, M. Schlesinger (M.S. 1529), Paris XII 1833. FE was based on the autograph and was corrected by Chopin.

FED, FES, FEJ — as in the Nocturne in Bb minor Op. 9 No. 1.

FET Lesson copy of FE with Chopin’s remarks in pencil concerning fingering, performance indications, corrections of printing mistakes (Toruń University Library).

GE1 First German edition, Breitkopf & Härtel (5502), Leipzig XII 1833, based on FE before Chopin added his final corrections. In GE1 some of the mistakes of the basis have been corrected; some arbitrary changes were also introduced; there are no traces of Chopin’s participation in its production. There are copies of GE1 with different prices on the covers.

GE2 Second German edition (the same firm and number), c. 1860, in which, apart from the correction of mistakes, a number of essential, non-authentic changes were made.

GE3 & GE4 — later impressions of GE2, c. 1867-9, with minor corrections.

EE1 First English edition, Wessel & C° (W & C° 1093), London I 1834, based on FE. It introduced minor corrections and additions; Chopin did not participate in its production.

EE2 Later impression of EE1, 1844, correcting a few mistakes.

EE3 Later impression of EE2, c. 1852, with further minor corrections and additions.

EE = EE1, EE2 and EE3.

Editorial Principles

We base this edition on FE, as the only authentic source, taking corrections and other additions to pupils’ copies into consideration.

Bars 1 and onwards L.H. The way in which we have written the chords is somewhat different from FE which does not always consistently indicate the duration of two- and three-note chords struck at the beginning of each triplet. In Chopin’s script (stems always to the right of heads) it certainly looked as follows:

\[ \text{ sempre legato } \]

Chopin’s intention that all the notes be held is demonstrated additionally by the marking ‘sempre legato’ which in this context means “harmonic legato” (holding the components of harmonies with the fingers).

Bars 3, 5 and analog. In GE2 (→GE3→GE4) the semiquaver in the rhythm \[ \text{ } \] was arbitrarily shifted beyond the last note of the accompanying triplet. It contradicts the notational convention maintained in the first editions and used by Chopin in all works. See the chapter devoted to this problem in: Jan Ekier Introduction to the National Edition, Editorial Problems (www.pwm.com.pl).

5. Nocturne in F sharp major, Op. 15 No. 2

Sources and Editorial Principles

As in the Nocturne in F, Op. 15 No. 1.

Bars 15, 55 R.H. Chopin wrote a variant, discussed in the Performance Commentary, of the beginning of the trill in FEJ.

Bar 8 R.H. The ossia variant comes from FED.

Bar 12, 18, 20, 48, 58 Indications for the use of the left pedal — extremely rare in Chopin — can be found in FES and FEJ.

Bar 22 L.H. FE (→GE1, EE) has \( x \) instead of \( c \) before \( c\# \). Chopin corrected this error in FES and FED.

Bars 24-25 R.H. In FE (→GE1, EE) the ending of the tie on \( a\# \) in bar 25 is missing (in the new text line). In GE2 (→GE3→GE4) the tie was omitted entirely.

Bars 44-46 In most of printed sources there are no naturals lowering \( a\# \) and \( a\# \) to \( a \). They were added only in GE4. Chopin corrected this error in all pupils’ copies.

Bar 62 A variant of the ending has been added to FES and FEJ.

6. Nocturne in G minor, Op. 15 No. 3

Sources

As A sketch of the second part of the Nocturne, from bar 86 to the end (Pierpont Morgan Library, New York).

The remaining sources and Editorial Principles as in the Nocturne in F, Op. 15 No. 1. We correct the more numerous errors and omissions in this Nocturne (concerning slurs and ties, accents and the like) without commentary.

Bar 57 R.H. \( \frac{1}{4} \) raising \( c\# \) to \( c\# \), and most probably overlooked in the first editions, was supplemented in GE2.

Bars 75-76 L.H. Sharps before the octaves in the bass and \( \frac{1}{4} \) before \( c\# \) in bar 76 (added in brackets) seem obvious:
— the notes \( c\# \) in the bass form a pedal point in bars 63-88:
— the melody of bars 75-79 is based on the diminished seventh chord of \( b\# - d\# - f\# - a\) in various enharmonic notations (we find this type of inconsistent writing in many of Chopin’s compositions).

GE2 (→GE3→GE4) erroneously added \( \textbf{f} \) before \( c\# \) in bar 76.

Bars 87-88 L.H. A tie linking the minims in these bars was added in FES.
7. Nocturne in C sharp minor, Op. 27 No. 1

Sources

[A] The autograph has not survived.

GE1 First German edition, Breitkopf & Härtel (5666), Leipzig V 1836. GE1 was based on the autograph and Chopin probably made perfunctory corrections. It also introduced non-authentic changes. GE1 served as a basis for the first French edition. There are copies of GE1 with different covers.

GE2 A later (c. 1868) impression of GE1, in which most mistakes were corrected.

GE = GE1 and GE2.

FE First French edition, M. Schlesinger (M.S. 1935), Paris VII 1836. In relation to GE1, which provided the basis, FE contains a series of changes and improvements introduced by Chopin during proofreading. FE served as a basis for the first English edition.

FED, FES, FEJ — as in the Nocturne in Bb minor Op. 9 No. 1.

EE1 First English edition, Wessel & Co (W & Co 1648), London V 1836. EE1 is a duplication of FE in principle. Chopin took no part in its production.

EE2 Later (c. 1843) impression of EE1 with one of the errors corrected.

EE3 Later (c. 1856) impression of EE2 with minimal changes.

EE = EE1, EE2 and EE3.

Editorial Principles

We base this edition on FE, as the last authentic source, correcting its errors and omissions in accordance with GE1. We also take the alterations Chopin made in pupils' copies into consideration.

p. 52

Bars 5, 9, 11 and analog. GE (→FE→EE) places the semiquaver in the figure \( \overbrace{\text{}}^{\text{}} \) after the third note of the accompanying triplet, contrary to Chopin's custom. See the chapter devoted to this problem in: Jan Ekier, Introduction to the National Edition, Editorial Problems (www.pwm.com.pl).

p. 54

Bars 41 and 43 L.H. Most of the later collected editions arbitrarily changed the penultimate notes of these bars, giving \( \text{f} \) in bar 41 and \( \text{b} \) in bar 43. The addition in the proofs of FE (→EE) of \( \frac{3}{4} \) by \( \text{b} \) in bar 41 proves that Chopin deliberately changed the line of the uppermost notes of the accompaniment in bars 41-44 as compared with bars 37-40.

p. 55

Bar 67 stretto is to be found only in GE. It is difficult to say whether it was omitted deliberately or inadvertently in FE. Vide following note.

Bars 67, 71, 75 R.H. At the beginning of these bars GE has the sign \( \text{fr} \) while FE (→EE) only has a \( \overbrace{\text{}}^{\text{}} \) in bar 75. In this context both markings have the same meaning but it is not clear whether Chopin finally wanted \( \overbrace{\text{}}^{\text{}} \) only in bar 75, or in all three bars.

Bar 68 L.H. In GE the third chord is the same as those preceding it. Chopin corrected this in FE (→EE), changing \( \text{fr} \) to \( \text{fr} \).

p. 56

Bar 83 L.H. octave cadenza. We indicate \( \overbrace{\text{}}^{\text{}} \) where \( \overbrace{\text{}}^{\text{}} \) can be less justified either melodically (augmented second) or harmonically (key of Bb minor). It was one of Chopin's most frequent mistakes to overlook accidentals in similar situations. See, for instance, the commentary to the introduction to the Etude in C# minor Op. 25 No. 7. The three accents in parentheses originate from FED.

Bar 84 Chopin added the grace-note \( \text{f} \), to FES. We give it in the main text since such a logical conclusion to the passage of octaves is a definite improvement here.

p. 57

Bars 92-93 R.H. In the first editions the tie on \( \text{b} \) is missing. Chopin supplemented it in FED. Cf. bars 25-26.

Bar 100 R.H. Chopin added the ties joining \( \text{f} \) and \( \text{c} \) in the proofs of FE (→EE).

8. Nocturne in D flat major, Op. 27 No. 2

Sources

A Autograph/fair-copy (Biblioteka Narodowa, Warsaw). A served as the basis for the first German edition.

GE, FE, FED, FES, FEJ, EE — as in the Nocturne in C# minor Op. 27 No. 1.

GET Pupil's copy of GE with Chopin's annotations, such as fingerings and corrections, including one variant (University Library, Toruń).

FEFr See the Nocturne in Bb Op. 9 No. 2 (version with variants). It contains four variants.

Editorial Principles

We base our text on FE, as the last authentic source, correcting the inaccuracies in the first editions according to A. We also take into consideration Chopin's annotations in his pupils' copies and the variants inscribed into FEFr.

p. 58

Bar 1 L.H. The ossia variant is written into FEFr as "a change made by the author". Its record, however, contains some inadequacies. \( \text{ab} \) instead of \( \text{f} \) is certainly wrong as the last semiquaver in each group (Franchomme made an identical mistake twice more in FEFr, noting down a variant to bar 28), while \( \text{ab} \) at the beginning of the second bar of the variant may be dubious. In a similar context in Chopin's works, the placing of the bass an octave lower frequently occurs only once, at the beginning of the harmony, cf. bars 1-4 of this Nocturne in the main version, or bars 81-86 of the Sonata in Bb minor Op. 35, 2nd movt. Originally, Chopin certainly wrote the variant in an abbreviated form ('bis' or '/'); more than once the use of this type of abbreviation resulted in notational mistakes (autographs of the Impromptu in C# minor WN 46, bar 121, the Sonata in B minor Op. 58, 4th movt., bar 177). That is why the following performance of the variant seems to be permissible:

Bar 5 L.H. In A the last semiquaver is \( \text{a} \), corrected (probably by Chopin) in GE (→FE→EE) to \( \text{g} \).

Bar 6 R.H. The reversal of the direction of the decrescendo sign in FE (→EE) would seem to be an engraver's error.

Bar 7 R.H. The version given in the variant originates from A (→GE). In FE (→EE) it was simplified (most probably by Chopin) to the form given in the main text.

Bars 9-10 R.H. The tie on \( \text{f} \) is to be found in A. Gradually increasing inaccuracies in the notation of ties in GE and FE were the reason for this note not being tied in this last edition (→EE).

Bar 12 R.H. The tie linking \( \text{f} \) in the second half of the bar is to be found in A but was overlooked in GE (→FE→EE). Cf. bar 36.

Bars 17 and 19 L.H. A (→GE) has \( \text{ab} \) as the last semiquaver of bar 17 and the sixth semiquaver of bar 19. Chopin made the changes, adopted in our edition, while proof-reading FE (→EE).

Bar 20 R.H. In some later collected editions the first demisemiquaver \( \text{ab} \) was arbitrarily joined to the preceding quaver.

Bar 21 R.H. The ossia variant in bar 21 and the marking \( \text{mf} \) in bar 22 come from FEFr.
9. Nocturne in B major, Op. 32 No. 1

Sources

[A] The autograph has not survived.

FE First French edition, M. Schlesinger (M.S. 2500), Paris XII 1837.

FE was based on the autograph and was corrected by Chopin.

FED, FES, FEJ — as in the Nocturne in B minor Op. 9 No. 1.

GE1 First German edition, each of the Nocturnes (Op. 32 Nos. 1 and 2) published separately, A. M. Schlesinger (S 2180), Berlin II 1838. GE1 is based on a proof copy of FE which does not take into consideration Chopin's last correction; it bears traces of the editor's revision. Chopin took no part in its production. There are copies of GE1 differing as to the cover.

GE2 Second German edition (the same firm and number), correcting some of the mistakes of GE1 and introducing a number of non-authentic changes.

GE3, GE4 — third German edition (the same firm and number) with further arbitrary changes, and its later (1869) reprint.

GE = GE1, GE2, GE3 and GE4.

EE First English edition of the whole opus 32:

EE1 First impression, November 1837, based on a proof copy of FE, not taking into consideration the last corrections. Chopin did not proof-read EE1.

EE2 Second impression of EE, March 1838, correcting some mistakes and introducing a few arbitrary changes. There are copies of EE2 differing as to the cover.

EE3 Separate impression of this Nocturne, after 1855, introducing a number of non-authentic changes, i. a. those drawn from GE2.

Editorial Principles

The basis is FE as the only authentic source. We take into consideration the alterations made in pupils' copies.

Bars 59 and 60 L.H. The rhythm in GE erroneously has f as the third semiquaver.

Bars 63 in the group of five small-print quavers GE2 and EE3 arbitrarily changed the notes a' and d'' to d and d'. Cf. bars 64-65.
10. Nocturne in A flat major, Op. 32 No. 2

Sources
[A], FE, FED, FES, FEJ, GE1, GE2, EE, EE1, EE2 — as in the Nocturne in B, Op. 32, No. 1.

GE2a A later impression of GE2 with further arbitrary changes. There are separate copies of GE2a including only this Nocturne as well as copies joined to GE2 of the Nocturne in B.

GE3 Third German edition (the same firm and number), repeating the text of GE2a with slight supplantations.

GE = GE1, GE2, GE2a and GE3.

Editorial Principles
As in the Nocturne in B Op. 32 No. 1.

Bars 64-65 In GE these bars take the following, rhythmically erroneous form:

```
\begin{array}{|c|c|c|c|}
\hline
\text{Bar 64} & \text{R.H. G}\text{E}2 & \text{L.H.} & \text{Bar 65} \\
\hline
\text{Bar 64 L.H.} & \text{G}\text{E}\text{2a} & \text{L.H.} & \text{Bar 65 R.H.} \\
\hline
\end{array}
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Bar 65 R.H. GE2 (and EE3) arbitrarily changed d to c#.

11. Nocturne in G minor, Op. 37 No. 1

Sources
[A] The autograph has not survived.

CX The copy, by an unknown copyist (Biblioteka Narodowa, Warsaw), intended as the basis for the first German edition. CX was fairly thoroughly revised and corrected by Chopin.

FE First French edition, E. Trouppenas (T.893), Paris:

FE0 Trial copy of FE, VI 1840, based on [A] in which Chopin probably made several corrections after CX had been made. FE0 contains absolutely no pedal marks and only occasional performance indications (slurs, dynamic signs etc.)

FE1 First impression of FE prepared VII 1840, in which the omissions in FE0 were reinstated according to [A], and in which Chopin also made certain alterations.

FE2 Later impression of FE introducing a few amendments to the text of FE1. It is possible that Chopin helped to proof-read FE2.

FED, FES, FEJ — as in the Nocturne in B minor Op. 9 No. 1.

GE1 First German edition, Breitkopf & Härtel (6334), Leipzig VI 1840.

GE2 GE was based on CX, with small revisions. Chopin did not participate in its production. In the later years GE1 was re-issued with different covers.

GE3 Further impression, c. 1868, correcting most mistakes and flaws.

GE = GE1 and GE2.

EE First English edition, Wessel & C° (W & C° 3554), London VI 1840. EE was based on FE0 with numerous non-authentic supplements.

Mi-Hi A letter of Chopin’s pupil, Karol Mikuli, to Chopin’s friend Ferdinand Hiller, written most probably in the seventies of the nineteenth century. It contains questions about the authentic text of nine places in different works by Chopin, including bars 51-52 of this Nocturne, and Hiller’s answers in the form of postscripts.

Editorial Principles
We take CX as our main source since this is directly based on [A] and contains many of Chopin’s corrections. We also take into consideration elements of FE which are the result of later authentic changes and markings in pupils’ copies.

Bar 1 R.H. c’ (ossia variant) was added by Chopin in FED.

Bar 3 Chopin added the metronome marking in FED.

Bar 5 R.H. In GE the turn is missing.

Bars 6-9 L.H. GE1 has e^b as the second quaver. In FE Chopin corrected it to the third a#-c#. EE has c# here.

Bars 11 and 59 L.H. In GE and EE the final note is b#. In FE Chopin changed this to f, but only in bar 59. The differentiation of these two places does not seem warranted and we therefore give f in the main text in both bars. The original version with b# equally justifiable with the voice-leading, is given in the variants.

Bars 19 and 67 L.H. Most of the later collected editions arbitrarily altered the final note from f to b#. Cf. bars 11 and 59.

Bars 27 and 39 R.H. In FE, GE and EE there are no accidentals before the tenth quaver. Chopin obviously forgot to cancel the sharpening of the top note. Such oversights are among Chopin’s commonest errors, and a b (bar 27) or b^f (bar 39) which are strongly dissonant with the bass are very unlikely here.

Bar 28 R.H. Contrary to the first editions, in GE2 f^f was arbitrarily added to g^f the second quaver. This supplementation is not justified because Chopin clearly wanted to avoid the clash of g^f-^f^f. Cf. similar situation in bar 22.

Bars 28, 32, 40, 44 L.H. The tie joining the f or f# in the second half of these bars only appears in the first editions in bar 44. It seems very likely, however, that the omission of the ties in the other bars was an oversight (by Chopin or the engraver), for in this section of the Nocturne Chopin does not repeat the bass note together with the other L.H. notes where they are not altered.

Bar 40 L.H. On the second and third quaver notes g# were arbitrarily added in GE2a. The authentic version (without these notes) avoids the clash g#-f^f# on the second quaver of the bar. Cf. bar 28.

Bar 47 L.H. Comparison with the analogous bar 35 suggests the possibility of a mistake. The mistake seems likely because the engraver of FE might have confused this place with the third beat of the preceding bar.

Bars 50-51 L.H. Chopin added octaves in FED.

Later changes in FE show that Chopin discarded this version. The simplified notation of [A] produced discrepancies between FE0 and CX.

In CX the [A] version was repeated (with mistakes — a quaver rest instead of a crotchet one in bar 16; the minim d’ in bar 32 not dotted; imprecise placing of the notes against the L.H., suggesting different rhythmic values in all three places). In GE1 rhythmic values of [A] were restored; however, it is impossible to decipher the rhythm intended by Chopin in [A] because of the deformed (to a greater extent than in CX) vertical alignment of the both hands parts.
Bar 19 L.H. CX (→GE) has erroneously an additional note d in the chord on the second beat.

Bar 31 L.H. In FE (→EE) the accompaniment is the same as in bar 15. In CX (→GE) Chopin added d and φ to the chords.

Bar 37 and 87 R.H. The main text comes from FE (→EE), the variant from CX (→GE). In [A] Chopin presumably removed the bφ from the group of grace-notes after CX had been made. The version of FE with fewer notes better suits the p dynamics.

Bar 38 R.H. In CX (→GE) Chopin altered the original rhythmic version of this bar which appeared in FE (→EE) (identical to bar 88).

Bar 40 R.H. At the start of the bar FE (→EE) has a crotchet rest in the lower voice. In CX (→GE) Chopin replaced this with a tied c.

Bars 51-52 R.H. In the chords on the second beats in CX (→GE) and FE0 (→FE0, EE) there are no flats lowering d0 to dφ. Chopin added them in FE5; they were also added in FE2. Assuming that the version of these chords with dφ is correct, GE1 (→GE2) added dφ before αk and dφ in the first and fourth chords of each of these bars. In GE3 three out of four naturals were removed; in addition, b lowering d0 to dφ was added in bar 52. Apart from FE5 and FE2, the authenticity of the version with dφ, dφ and αk was additionally confirmed by F. Hiller in Mi-Hi.

Bars 52-53 R.H. In the first chord of bar 53 in CX (→GE) the note αk as well as the tie leading to it are missing. The note can be found in FE (→EE), probably added by Chopin in [A], whereas the tie was added in the proofs of FE1.

Bar 85 R.H. In CX (→GE) this bar is identical to bar 19, and not to bar 35 as in FE (→EE). The traces of the removal of the wrongly inscribed version of bar 20, visible in bar 86 in CX, prove that the copyist was initially confused by Chopin's abbreviated notation of recurring fragments and copied bars 19-20 instead of 35-36 as bars 85-86. After he had noticed his mistake, he only corrected bar 86, in which the difference between what he wrote and the version intended by Chopin (bar 36) was very clear.

Bar 91 L.H. In CX (→GE) Chopin corrected the original version of FE (→EE): G, d, g to G, G, d. He made a similar correction in FE5.

12. Nocturne in G major, Op. 37 No. 2

Sources and Editorial Principles

As in the Nocturne in G minor Op. 37 No. 1.

Bar 1 In CX (→GE) Chopin altered the Andante of FE (→EE) to Andantino.

13. Nocturne in C minor, Op. 48 No. 1

Sources


FC Fontana's copy (The Fryderyk Chopin Museum, Warsaw). Chopin cursorily revised FC, retouching it slightly. FC served as the basis for the first French edition.

GE1 First German edition of the whole Op. 48, Breitkopf & Härtel (1841), Leipzig 1842. GE1 was based on A and was not corrected by Chopin. Both Nocturnes were also published separately.

GE2 Later impression of GE1, after 1865, with a few corrections.

GE3 Subsequent impression, 1872-1873, introducing a number of arbitrary changes, i. a. those drawn from FE.

FE1 First French edition, M. Schlesinger (M.S. 3497, 3498), Paris XII 1841, based on FC and corrected by Chopin.

FE2 Second impression of FE1 produced shortly after. It contains several changes, certainly or highly probably introduced by Chopin, as well as numerous additions resulting from copy edition, sometimes clearly incorrect and cancelled by Chopin in pupils' copies.

FE = FE1 and FE2.

FED, FE5, FE7 — as in the Nocturne in B minor Op. 9 No. 1.

EE First English edition, Wessel & Stapleton (W. & S 5300, 5301), London 1 1842. EE was based on a copy of FE1, into which most, but not all the changes contained in FE2, were introduced. A number of non-authentic revisions were made in it; Chopin did not participate in its production.

Editorial Principles

The basic text is A plus later changes made by Chopin to FE. We also take into consideration the alterations made in pupils' copies.
Source Commentary

p. 84 Bar 10 L.H. The version of the chord on the second beat, given in the footnote, occurs in A (→GE1→GE2). We accept the version of FC (→FE→EE), although it was not inscribed by Chopin there. This version has a more consistent sonority (avoiding the trebling of the leading note c) and a smoother progression in the lower voice of the chords in bars 9-10 (gd-f-eb-f). It is highly likely that Chopin approved this version since he did not reinstate the chord with c in FC or FE or any of the three pupils’ copies.

Bar 11 L.H. A four-note chord on the fourth beat appears in A (→GE1→GE2). In FC the note es is indistinctly written causing it to be overlooked in FE (→EE). It was deleted in GE3.

Bar 16 L.H. In A (→FC,GE1→GE2) the final semiquaver of the bar is an octave B, which was altered in FE2 (→EE) to G-G. This version, like a number of other changes made in FE2, does not seem to correspond to Chopin’s intentions — cf. the analogous bar 64, at the end of which all the sources have B-B. In the editions proof-read with Chopin’s participation, the replacing of an erroneous version by another, also erroneous, happened many times, cf. e.g. the commentaries to the Sonata in B minor, Op. 35, 1st movt., bar 76, 3rd movt., bar 30 as well as the Etude in A, Op. 25 No. 1, bar 22.

p. 85 Bar 20 L.H. A four-note chord on the fourth beat appears in A (→GE1→GE2). In FC (→FE) the note c’ was overlooked. It was also omitted in GE3.

Bars 24-25 The ties joining the notes C and C’ appear in A (→GE, FC). In FE1 (→EE) they are to be found only in bar 25 at the start of a new page, from where they were removed in FE2. The authenticity of this change may be questioned — cf. the characterization of FE2 and the commentary to bar 16. The tied version is more effective on today’s pianos with their better sustaining powers.

Bar 26 L.H. FE (→EE) overlooks the G in the chord on the third beat.

Bar 27 L.H. FE (→EE) wrongly has the chord A-c-e on the third beat.

p. 86 Bar 41 R.H. In the proofs of FE (→EE) Chopin added | lowering d’ to c’ in the last chord of the bar.

Bar 43 At the start of the second half of the bar Chopin added the highest note (f’) of the L.H. chord in the proofs of FE1 (→EE). In the same chord naturals lowering d’ to d and d’ to d’ were added in FE2 (→EE) and GE3. A (→FC→FE) lacks accidental before the last chord. Judging from the comparison with the analogous bar 35, it appears that Chopin overlooked # sharpening d’ to d’ in the L.H. The appropriate addition was made in EE; in GE1 on the lower staff a nonsensically sounding chord mistakenly appears, graphically repeating the chord of R.H.; this was corrected in GE2 (→GE3).

Bar 48 L.H. The short slurs in the second half of the bar appear in A (→GE). In FC they are overlooked. In FE (→EE) Chopin added a long slur.

Bar 51 R.H. A (→GE,FC) has the following version in the second half of the bar:

Chopin corrected this in FE (→EE).

Bars 52 and 55 R.H. Most of the later collected editions tied the first melody note on the second beat — g in bar 52 and d’ in bar 55 — to the previous note. This is an unjustifiable liberty; the absence of ties here is explained by the fact that the texture is thicker than in the first section. Cf. bar 69.

Bar 62 R.H. In the chords on the ninth and tenth quavers of A (→GE) there are the additional notes c’ (ninth quaver) and d’ (tenth quaver). In FC c’ is missing on the ninth quaver; however, in FE (→EE) Chopin did not add this note and furthermore removed d’ on the tenth quaver.

Bar 64 R.H. In the second triplet GE1 (→GE2) wrongly repeats the three chords of f-a-b ↑. On the fifth quaver of the bar this incorrect version was adopted in some later collected editions. Chopin added the grace-note bk in his correction of FE. The ornament was added to GE3.

Bar 65 L.H. Chopin added the note d on the eighth quaver of the bar in the proofs of FE (→EE).

Bar 67 L.H. Most of the later collected editions added to add d on the second quaver. Chopin probably wanted harmony without a fifth at the start of the bar (cf. bar 19).

Bar 69 R.H. Some of the later collected editions elected to tie the c’ on the second beat to the following semiquaver. Cf. bars 52 and 55.

Bar 70 R.H. The simplification given in the Performance Commentary comes from FE3. L.H. In his correction of FE (→EE) Chopin added the note bk four times in the first half of the bar, and the note d’ at the start of the last triplet. The latter change was also introduced in GE3.

Bars 71-72 L.H. A (→GE,FC) has the following, subsequently corrected by Chopin in the FE (→EE) version:

Bar 75 L.H. GE incorrectly has the octave C-C. R.H. Before the thirteenth semiquaver in A ↓ raising f to f# is missing. The accidental occurs in all the remaining sources.

14. Nocturne in F sharp minor, Op. 48 No. 2

Sources and Editorial Principles

As in the Nocturne in C minor Op. 48 No. 1. The editors were unable to find a copy of GE2.

p. 90 Bars 1 and 29 R.H. FC (→FE→EE) omits the ↓ raising d’ to d#. Chopin corrected this error in all the pupils’ copies.

Bar 24 L.H. A (→FC→FE→EE) has e and c# as the second note of each triplet. In GE the order was reversed, as a result of either an error or a revision. The differentiation between bars 24 and 25 was presumably caused by Chopin’s hesitation; each version fits well with different notes of the melody (we point up the characteristic arrangements of the notes in heavy type):

Bar 57 A (→FC) and the first editions have Molto più lento. Chopin crossed out Molto in all the pupils’ copies (in FE he crossed out the entire expression).

Bar 71 R.H. At the start of the bar the sources lack g and the tie joining it to the g in the previous bar. We are convinced that this was an oversight by Chopin (cf. identical figures in this bar and in bars 86-87) and we add the note and tie.

Bar 82-83 L.H. The tie joining A to the next was overlooked in FC (→FE→EE).
Bar 92 R.H. GE3 arbitrarily added the grace note d^f at the beginning of the bar.

Bar 96 A (→GE, →FC→FE) has the following rhythm:
\[
\begin{array}{cccc}
\text{m. 1} & \text{m. 2} & \text{m. 3} & \text{m. 4} \\
\text{f} & \text{f} & \text{f} & \text{f} \\
\text{f} & \text{f} & \text{f} & \text{f} \\
\end{array}
\]
Chopin altered it when correcting FE2 (→EE).

Bar 98 L.H. A (→GE1) has a rest on the second beat. Chopin altered this to a crotchet a^k in FC (→FE→EE). The note was also added in GE3. R.H. Chopin marked the semiquaver arpeggio, initially numbering nine notes in A, with the figure 9. Then he added four notes, but he forgot to change the indication, no longer valid, of the irregular group. The mistake was repeated in FC and GE.

Bar 104 R.H. A (→FC→FE) has a quintuplet in the second half of the bar, while in FE (→EE) the rhythm is the same as in the first half of the bar. This is probably an engraver’s error.

Bar 109 R.H. Accidentals are missing between the last two notes in A (→GE1). 1 restoring e^d was added in FC (→FE→EE) and GE3. 1 restoring e^f, also most probably overlooked, was supplemented only in EE and GE3.

Bar 113 R.H. Chopin marked the variant ossia in FED. We give the most probable reading of its abbreviated notation.

Bar 137 L.H. FC (→FE→EE) has the octave F_2→F_3 at the start of the bar. This is certainly a copyist’s error — F_1 would unnecessarily anticipate this note in the final arpeggio.

15. Nocturne in F minor, Op. 55 No. 1

Sources

Aa  Autograph inscribed by Chopin in the album of E. Cheremetteff, bearing the date 8 XII 1842 (Russian State Archive of Literature and Arts, Moscow). It contains bars 1-7 and 16-24, written in F_3 minor, with many harmonic, melodic and rhythmic details differing from the final version.

AI  Autograph of the first draft of the Nocturne (Bibliothèque Nationale, Paris). AI contains the original version of many details but only a few performance directions.

CX  Copy, in an unknown hand, containing Chopin’s handwritten dedication to Jane Stirling (to whom the whole of Op. 55 is dedicated), with the date 20 V 1844 (Biblioteka Jagiellońska, Cracow). Although CX was prepared on the basis of AI, after its thorough checking and amendment by Chopin, CX presents the Nocturne in a form close to the final version. [A1] and [A2] — the missing first and second of three autographs which served as the basis for the first editions.

A3  Autograph/fair-copy of the final version, chronologically the latest (Biblioteka Narodowa, Warsaw). A3 served as the basis for the first German edition.

FE  First French edition, M. Schlesinger (M.S. 4084), Paris VIII 1844. FE was based on [A1] and was probably corrected by Chopin.

FE1  Second impression of FE, prepared probably shortly after FE1, with a range of mostly minor corrections.

FE2  as in the Nocturne in B_3 minor Op. 9 No. 1.

EE  First English edition, Wessel & C^* (W & C^* 5308), London IV 1845. EE was based on [A2] and was not corrected by Chopin.

GE  First German edition, Breitkopf & Härtel (7142), Leipzig VIII 1844, based on A3. A number of non-authentic revisions were made in GE1; Chopin took no part in its production.

GE1  Later impression of GE1, with small changes.

GE2  = GE1 and GE2.

Editorial Principles

We base our text on A3, comparing it with FE and EE in order to eliminate inaccuracies and oversights. We also take into consideration the alterations written into pupils' copies and CX.

Bar 6 R.H. In FED Chopin added a grace-note at the start of the trill (vide Performance Commentary).
Source Commentary


Sources and Editorial Principles
As in the Nocturne in F minor, Op. 55 No. 1 (with the exception of the non-existent A1, A2 and C1).

p. 102 Bars 4-5 R.H. Some of the later collected editions arbitrarily tied both $b^\flat$.

Bar 5 R.H. In GE the tie on $a^\flat$ is missing.

Bar 10 L.H. EE and A3 have $g^\flat$ as the sixth quaver. It is hard to decide whether the $b^\flat$ in FE is from the original [A1] version or the result of Chopin's correction.

Bar 104 Bar 34 R.H. Some of the later collected editions arbitrarily added $e^2$ and $f^2$ as the ending of the second trill.

P. 105 Bar 35 R.H. The ossia variant comes from FED.

P. 105 Bar 39 R.H. Some of the later collected editions added a tie joining the two $d^\flat$ (by analogy with bar 13). The authentic differentiation of these two bars is explained by the subsequent development of the phrases: the new phrase in the second half of bars 15 and 41 starts on an $e^\flat$ which is held in bar 15 but played in bar 41.

Bars 44-45 R.H. As the result of a misreading of the L.H. slur in A3, GE ties the $d^\flat$ in the lower voice. FE ties the $a^\flat$ over the bars. In later sources — EE and A3 (→GE) — Chopin abandoned this tie (cf. bars 52-53).

Bars 52-53 R.H. EE and GE tie the $a^\flat$ over the bars, misreading the tie which joins the trilled $d^\flat$ in [A2] and A3.

P. 106 Bar 54 L.H. Most of the later collected editions altered the third quaver from the authentic $e^\flat$ to $f$. It is, however, unlikely that Chopin made the same mistake in three autographs and failed to notice this in both the proof-reading of FE and in two of his pupils' copies.

Bar 61 R.H. The accents were overlooked in A3 (→GE).

17. Nocturne in B major, Op. 62 No. 1

Sources
A Sketch of several fragments which comprise bars 35-68 and bar 79 (photocopy in the possession of The Fryderyk Chopin Institute, Warsaw).

A1 Autographed text as the basis for the first French edition (The Newberry Library, Chicago). It contains many crossings-out and corrections. Chopin altered certain details in later sources.

[A2] A lost autograph, from which the first English edition was prepared.

A3 Chronologically the most recent autograph (Biblioteca Narodowa, Warsaw) intended as the basis for the first German edition. Although a considerable improvement upon the previous autographs, A3 is not free from errors or oversights.

FE First French edition, Brandus et C1 (B. et C1 4611), Paris XI 1846, prepared on the basis of A1 and corrected by Chopin.

FED As in the Nocturne in E minor Op. 9 No. 1.

FEF The Nocturne in E minor Op. 9 No. 2 (version with variants). It contains a variant to bar 72.

EE First English edition, Wessel & C1 (W & C1 6319), London X 1846, based on [A2]. Chopin did not participate in its production.

GE1 First German edition, Breitkopf & Härtel (7547), Leipzig XI 1846, reproducing the text of A3 with mistakes. It bears traces of the editor's revision; it was not corrected by Chopin.

GE2 Second German edition (the same firm and number), c. 1863, with minor corrections.

GE3 Later impression of GE2, c. 1867, introducing a number of arbitrary changes, some according to FE.

GE = GE1, GE2 and GE3.

Editorial Principles
We base the text on A3, taking into consideration A1 and EE. We also consider the corrections made by Chopin in FE and the notes in a pupil's copy.

The slurring in Op. 62, as in other works of Chopin's late period, poses a difficult editorial problem. Chopin at that time generally wrote three autograph/fair-copies and each of these employed different slurring. Differences arise for graphic reasons (lack of space in the polyphonic texture resulting in the abbreviation or even omission of some slurs) and for musical reasons (the smooth passages between phrases consolidating the compositional cohesion but making the positioning of the slur-breaks difficult); the reasons could be accidental (uneven flow of ink from the quill producing slur-breaks, etc.). So, not wishing to distort Chopin's intention or to reduce the various possibilities for performance, we consider the three authentic slurrings as a whole wherever feasible and list the most important differences in footnotes.

P. 107 Bar 1 FE adds a quaver beam to the small notes, presumably as a misreading of the slur in A1. This change was also introduced in GE2.

Chopin added fingering in his proof-reading of FE and in FED.

Bars 6 and 31 R.H. The variants come from FE, where they most probably arose from Chopin's proof-reading.

Bar 10 R.H. In A3 (→GE) there is no quaver hook on the $a^\flat$ of the fourth quaver of the bar. To preserve rhythmic correctness GE leaves the crotchet on the fourth quaver and removes the $a^\flat$ on the fifth quaver.

Bar 15 R.H. In A1 the rhythm of the last two notes of the melody is unclear because of crossings-out; FE reads it as $\text{♩♩}$, which is not in doubt.

P. 109 Bar 31 L.H. The main text comes from A3 (→GE), the variant from the other sources.

Bar 33 R.H. In A3 (→GE) there is no $d^\flat$ on the second beat.

Bars 41-42 L.H. The main text is found in FE and was most probably proof-read by Chopin.

P. 110 Bar 53 L.H. It is not known whether the absence of $b$ and pedal in A3 (→GE, our main text) was intended by Chopin as several changes at this point in A5 would suggest, or was an oversight. For this reason we quote the version from the other sources in the variant.

Bars 54-55 In A1 Chopin corrected the R.H. part several times in those bars. Among the discarded versions the following one was to be found:

Finally, the discussed bars assumed the following form in A1:

It should be added that, because of the multiple corrections, the R.H. part of the above version is inscribed on a separate stave. In view of the lack of space the possible introduction of further changes would have compelled the composer to copy the whole autograph.
In his later autographs, [A2] (→EE) and A3, Chopin changed the L.H. part in the first half of bar 55 and in the R.H. part he introduced a version which combined some earlier elements in a simple and logical way:

Chopin changed the version of A1 once more, correcting FE:

Because all the changes introduced at that time agree with those found earlier in [A2] and A3 one can think that Chopin felt restricted by the necessity of making too far-reaching changes in print and limited himself to the correction of the elements that most grated upon his ear in the A1 version.

In the main text we give the version which, in our opinion, corresponds to the composer’s final intention, found in EE and in our basic source, A3 (→GE1→GE2). (In GE3 the R.H. part in bar 54 was replaced by the FE version). The corrected version of FE is given as a variant.

Bar 67. We give the notation of this bar according to A3. The trilled e2 has the value of a minim in the remaining sources. In A1 (→FE) and EE also in the L.H. part the sum of the rhythmic values does not exceed that indicated by the time signature: in A1 (→FE) the fifth e3-b3 is a minim, while in EE there is no minim rest ending the bar. In addition, in A1 (→FE) e3 preceding the trill has the value of a semiquaver and there is no grace note to indicate the starting note of the trill.

Bar 69. R.H. In his correction of FE Chopin added a crotchet e’ at the beginning of the bar.

Bar 70. R.H. Chopin added the ossia variant in FED.

Bar 71. R.H. The main text comes from A1, EE and A3 (→GE). In FE before the thirteenth note of the run, x was added raising g2 to f#. It is possible that Chopin himself made the correction — cf. a similar change in the Polonaise in E minor, Op. 26 No. 2, bar 10 and analog. On the other hand, one cannot exclude the erroneous addition of x, instead of f, by the engraver; mistakes of this type occurred several times — cf. e.g. the commentary to the Etude in F Op. 10 No. 8, bar 80. We give this version as less certain in the variant.

Bars 72 and 74. R.H. Chopin added the ossia variants in FED. The beginning of the variant in bar 72 is written not very legibly in this source. We give its most probable deciphering, confirmed by the inscription in FEfr.

Bar 75. R.H. In A3 (→GE) Chopin overlooked f before the trill.

Bar 83. R.H. The autographs and first editions have no accidental before f (fourteenth semiquaver). Chopin added f in FED.

18. Nocturne in E major, Op. 62 No. 2

Sources and Editorial Principles

As in the Nocturne in B, Op. 62 No. 1 (with the exception of the non-existent A6), A1 is found in A. M. Boutroux-Ferra’s collection, Valldemosa, Mallorca.

Bars 13 and 16. L.H. FE overlooked c’ on the second beat.

Bar 23. L.H. In his correction of FE Chopin introduced a rest instead of a B on the last beat.

Bar 31. R.H. In A1, EE and A3 (→GE) the seventh note of the run is an a’. The g#2 in FE may be the result of Chopin’s proof-reading.

Bar 37. R.H. The earlier version — A1, EE, A3 (→GE1→GE2) — of the last beat: was altered by Chopin in his correction of FE. The change was also introduced in GE3 (with a rhythmic error).

Bar 39. R.H. There are equal quavers in A3 (→GE); a dotted rhythm in other sources.

Bars 41-42 and 50-51. Pedalling without brackets was added by Chopin in the proofs of FE. The indications in brackets come from EE and A3.

Bar 43. R.H. FE and EE have — probably mistakenly — b-d’-g’ as the second chord of the accompaniment on the third beat. Here a diad links better with that beginning the next harmony (cf. bar 52).

Bar 49. R.H. The variant comes from FE, where it may be the result of Chopin’s correction.

Bar 50. R.H. FE lacks d’ in the first accompanying chord of the fourth beat. This is certainly an oversight (cf. the analogous bar 41) since Chopin only omitted the corresponding note in minor keys (bars 43 and 52).

Bar 55. L.H. On the second and fourth beats A1, EE, A3 (→GE) have g only. Chopin added b in his proof-reading of FE.

Bar 58. L.H. EE has b-e’-g’ on the fourth beat. The corrections in A1 prove that Chopin only intended the sixth b-g’ here.

Bars 68-69. R.H. The variant of the passage — in the form of a pencilled s’ above the final triplet of bar 68 — was added in FED. Here Chopin also added the grace-note that begins the trill in bar 69.

Bar 75. R.H. In A1 (→FE), EE and A3 (→GE1→GE2) there is no f before the final demisemiquaver. Chopin’s oversight must have arisen in the corrections to A1, from where it passed to the other sources.

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