

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.

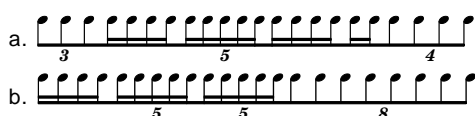
Chopin's original fingering is indicated in large bold-type numerals, **1 2 3 4 5**, in contrast to the editors' fingering which is written in small italic numerals, *1 2 3 4 5*. Wherever authentic fingering is enclosed in parentheses this means that it was not present in the primary sources, but added by Chopin to his pupils' copies. The dashed signs indicating the distribution of parts between the hands come from the editors.

A general discussion on the interpretation of Chopin's works is to be contained in a separate volume: *The Introduction to the National Edition*, in the section entitled *Problems of Performance*.

Abbreviations: R.H. — right hand, L.H. — left hand.

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

- p. 12 **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:



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

- p. 13 **Bar 26 and analog.** L.H. Chopin's fingering is best explained here by "harmonic legato" (fingers sustain components of a harmony), thus enabling the full harmony to be sustained without the dissonant *b♭* :



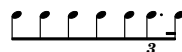
- p. 16 **Bar 58** On a modern instrument the original pedalling indicated from the start of bar 51 may produce an unpleasant mixture of melodic thirds in bar 58. This can be avoided by gently changing the pedal in the middle of bar 58, and then holding it unchanged right up to the note *A* in bar 67.

- p. 17 **Bar 73** R.H. Proposed rhythmic division of the second half of the bar:



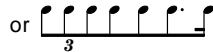
(Cf. commentary to bar 3.)

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.:



or . 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.

- p. 22, 26 **Bars 7, 15, 23** R.H. The start of the trill with the grace-note (variants 5, 10, 18): *e*² together with the L.H. *B♭*.

- p. 26 **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 *♯*² in these bars (variants 3, 8, 16).

- p. 27 **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.

- p. 28 **Bar 24** R.H., variant 20a. The following fingering may have come from Chopin:

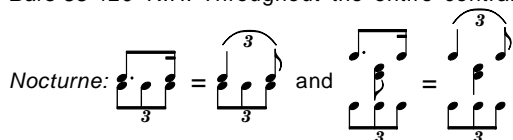


- p. 29 **Bar 31** Chopin's sketchy notation of variant 22b does not explicitly indicate the exact moment at which it should begin. In the editors' opinion the variant should be played freely, starting slightly earlier or later than the exact values of the notes suggest.

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

p. 30 Bars 14, 16 and analog. R.H. Grace-notes of this kind should begin together with the corresponding L.H. note.

p. 34 Bars 88-129 R.H. Throughout the entire central section of the



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

p. 39 Bars 3, 5 and analog.

p. 40 Bars 25-30 and 37-44 R.H. In a pupil's copy Chopin added the following, simplified version of these bars:

Bars 25-30:



Bars 37-40 = Bars 25-28

Bars 41-44:



Bars 29-47 In the central section of the *Nocturne* where the rhythm occurs in the R.H. it should be played thus to fit in with the underlying flow of semiquavers:

in bars 31-35, 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.

p. 43 Bars 73-74 Chopin's pedalling variant definitely presumes the use of "harmonic legato" (fingers sustain components of a harmony):

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

p. 44 Bars 7, 15, 55 R.H. In a pupil's copy Chopin added $f\sharp^1$ 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).

p. 45 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^1 on the fourth semiquaver of the R.H.

p. 47 Bar 56 R.H. The beginning of the trill:



$f\sharp^1$ simultaneously with $b\sharp$ in the L.H.

Bar 62 From Chopin's notation it is unclear whether, when performing the ending in the variant version, $a\sharp^1$ 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 $a\sharp^1$ (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

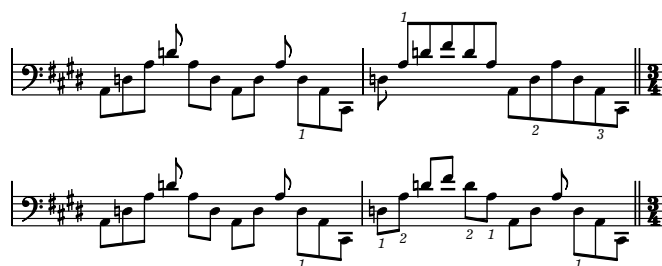
p. 52 Bar 1 onwards L.H. Again, the *legato* should be understood as "harmonic legato" (fingers sustain components of harmonies). This will enable the fundamental note to be held at the change of pedal, e.g. in bars 3-4:



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

Bars 5, 9, 11 and analog.

p. 53 Bars 27-28 Different distribution of parts between the hands noted by Chopin in his pupils' copies:



p. 54 Bar 37 onwards

- p. 57 **Bar 100** The combination of $\sharp f^1$ and $e\sharp^1$ with a single pedal is almost inaudible on a modern piano given an appropriate choice of dynamic proportions (a Chopinesque ff on the $C\sharp^1$ and $e\sharp^1$). Complete purity of the full harmony can be obtained by silently holding down the L.H. octave:



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

- p. 59 **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.
- p. 62 **Bars 49-50** L.H. In one of Chopin's teaching copies the composer reinforced the first $D\flat$ 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 E 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 $c\flat^3$ in bar 50 should be brought out.

Bar 51 R.H. The grace note c^2 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.

- p. 63 **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

- p. 64 **Bar 9** R.H. $\{ \sharp f^1 = \text{trill} \}$ together with the first note in the L.H.

Bar 13 R.H. The first $d\sharp^1$ of the grace-notes should be played together with the B in the L.H.

- p. 65 **Bars 28, 30, 49, 51** The rhythm in the first halves of these bars:



The differentiation in the rhythmic value of the note preceding the irregular group of nine notes has expressive significance:

— trill 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),

— trill in bars 30 and 51 should be gentler according to its value.

- p. 66 **Bars 40 and 61** R.H. The start of the trill: g^1 together with $F\sharp^1$ in the L.H.

- p. 67 **Bar 63** Chopin's introduction during a piano-lesson of an extension of the slurs in two places seems to suggest that all the minims of this recitative (g^1 , b^1 , $\sharp f-\sharp f^1$, $d-d^1$) should be extended beyond the sound of the chords that follow them.

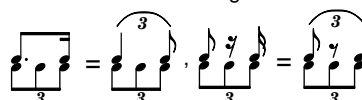
Bars 64-65 Rhythmic realization:



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

- p. 68 **Bars 1-2** The arpeggios may be performed continuously from $A\flat$ to c^2 . 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*, 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: a^1 together with a^1 in the L.H.

- p. 70 **Bar 27 onwards** The mordents (noted trill or mordent) 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

- p. 74 **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^1 together with F in the L.H.

- p. 76 **Bar 44 and analog.** R.H. $\{ \text{trill} \} = \text{trill} = \text{trill}$

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

- p. 78 *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:

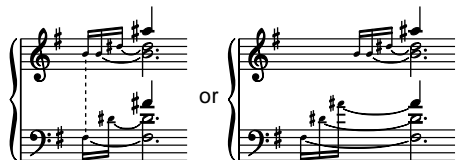


Bar 7 and analog. R.H. It would appear to be more correct to begin the mordent (♯) simultaneously with the corresponding note of the lower voice and the L.H. Moreover,  is a better realization than .

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 Ab*, Op. 29, bar 1).

- p. 82 *Bar 90* To be played:
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

- p. 83 *Bar 118* Realization of the ornaments:



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

- p. 84 *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,
— *gb*¹ taken by the L.H.

- p. 85 *Bar 27* R.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.

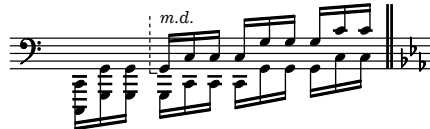
Separate wavy lines for chords played with the left and right hands need not denote simultaneous arpeggiation. This especially concerns the minim chords in bars 32 and 35-37 that may also be arpeggiated in a continuous way.

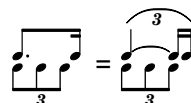
The above indications also refer to Chopin's other works.

- 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 **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 **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

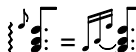

regarded as a variant for a small hand. For musical reasons, the editors do not advise it to be adopted until the second semiquaver.

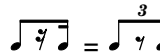

14. Nocturne in F sharp minor, Op. 48 No. 2

- p. 91 *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. 92 *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. 93 *Bar 57 and analog.* R.H. The execution of the quintuplet may be simplified by playing the *c* and *gb* with the L.H.


- Bar 66 and analog.* R.H.  = 

- p. 95 *Bar 109* R.H.  = 

Bars 112-114 The sign for releasing the pedal (⌘) in bar 112 is found only in sources of dubious authenticity. The second sign (⌘) 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:  *♯*¹ together with *c♯* in the L.H.

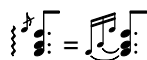
- p. 96 *Bars 131-135* R.H. The start of the trills:  *b♯* together with *♯* in the L.H.

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.

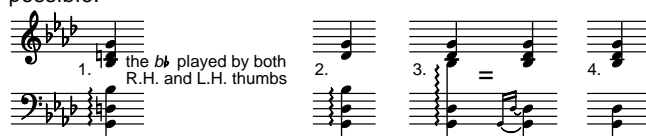
15. Nocturne in F minor, Op. 55 No. 1

- p. 97 **Bar 6** R.H. In a pupil's copy Chopin added a grace-note a^1 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 F#*, Op. 15 No. 2, bars 7, 15, 55).

Bars 14, 30, 46 R.H. The start of the trill:  a^1 together with Bb in the L.H.

- p. 99 **Bar 56** R.H. 

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



1. the b^b played by both R.H. and L.H. thumbs

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

- p. 100 **Bars 73-74** L.H. In one of his pupil's copies Chopin added lower octaves to the four bass notes F , G , A^b 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 adding the octaves — 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, A^b , 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.

- p. 101 **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 Ab*, Op. 32 No. 2, bars 1-2 and *E*, Op. 62 No. 2, bar 81.


16. Nocturne in E flat major, Op. 55 No. 2

- p. 102 **Bar 1** R.H. The beginning of the trill:  c^2 together with Bb in the L.H.

- p. 103 **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 $G-e^b$ cleanly, without the d (and analogously in corresponding places in subsequent bars).

Similarly in bars 39-42 and 47-50:  etc.

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 ab :



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



- p. 104 **Bars 30, 32, 33, 41, 49** The grace-notes in bar 30 to be played thus:



Analogously in the remaining bars.

- p. 105 **Bars 52-53** R.H. The trills should begin on the principal notes db^2 and c^2 in order not to blur the progression of the notes $d^2-db^2-c^2$.

- p. 106 **Bar 55** R.H. The grace-note ab^1 should be struck simultaneously with ab^2 and Eb . The editors propose either of two possibilities:

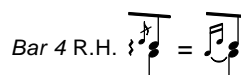


17. Nocturne in B major, Op. 62 No. 1

- p. 107 **Bar 1** An alternative fingering of the passage:



Bar 4 and onwards R.H. All the arpeggios should start together with the corresponding L.H. notes.



- p. 109 **Bar 31** R.H. and L.H. variants may be treated independently. The main L.H. text emphasizes the melodic line of the bass; the text of the variant its harmonic aspect.

- p. 110 **Bar 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.

- p. 112 **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

p. 115 *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:  with *b* played at the same time as *G* in L.H.,

or  with *f* played at the same time as *G* in L.H.

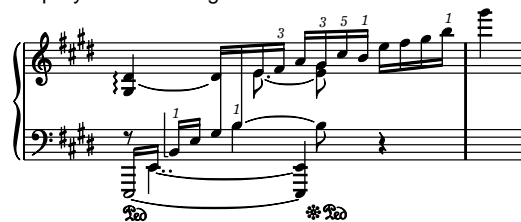
Bars 41-42, 50-51 The pedal indications in parentheses emphasize the harmony of these passages; the pedal indications without parentheses emphasize the entrance of the characteristic melodic motif.

p. 117 *Bar 54* Pianists with smaller hands are recommended to use the

following device: 

p. 118 *Bar 76* R.H. The ornament to be played thus:  *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:



Bar 81 The arpeggio should be performed in a continuous fashion (cf. commentaries to the *Nocturnes in A*, Op. 32 No. 2, bars 1-2 and *F minor*, Op. 55 No. 1, bars 99-101).

Jan Ekier
Paweł Kamiński

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^{ie} (M.S. 1287), after 1853, and its later reimpresions. 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).
GE1 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, Wessel & C^o (W & C^o 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*¹. It is unlikely that Chopin deliberately differentiated such a minor detail of the accompaniment, so we propose *f*¹ 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



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 ♪ 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 *e*² to *e*² 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**.

- p. 19 Bar 16 R.H. **GE2** "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 ritenuto*. Cf. *Nocturne in B♭ minor* Op. 9 No. 1, bar 73.

- p. 20 Bar 24 R.H. **GE2** 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.

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, 25a.

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 *Nocturne* "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 Kleczyński's book *Chopin w cenniejszych swoich utworach*, Warsaw 1886, giving variant 20b according to Chopin's pupil, Thomas Tellefsen.

Editorial Principles

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

- p. 23 Bars 15 & 23 R.H. When Chopin was adding the grace notes beginning the trill for the first time (in bar 7), he could consider them as obligatory also in the repetitions of that place.

- p. 24 Bar 22 R.H. Variant 17d is an alternative interpretation of the shortened notation of that fragment of Chopin's inscription.

- p. 27 Bars 11-12 & 16 L.H. Chopin added octaves in the bass in bars 11-12 in **FED**, and in bar 16 in **GET**.

- p. 29 Bar 32 L.H. From the photocopies of the sources available to the editors of the National Edition it is difficult to decipher the conclusion of variant 24. We give the most likely reading according to **FER**.

Bar 34 R.H. In variant 25b the passage concludes with a repeated g^4 in the source. This is probably a mistake (it should be eb^4) since in the two other authentic versions the sixth g - eb in the upper register creates the characteristic harmonic framework that concludes the *Nocturne*.

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

Sources and Editorial Principles

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

- p. 30 Bar 3 and analog. L.H. In **FE1** (→**FE2,GE,EE**) there are no naturals lowering a^\sharp and a^\sharp to a and a^1 . Chopin corrected this error in **FEJ** and **FE3**.

Bars 6-7 R.H. Most of the later collected editions arbitrarily tied the notes e^2 over the bar-line.

Bars 11 and 142 R.H. In **GE** the seventh and eighth semiquavers are given as c^\sharp and a^\sharp . This is an arbitrary revision, assuming a^\sharp in the L.H. *Vide* commentary to bar 3 and analog.

- p. 31 Bars 26 and 137 R.H. Because **[A]** is missing, it is difficult to determine beyond doubt the meaning of the slurs (ties?) between e^2 notes.

In the extant sources they look like ordinary ties. However, on account of the nature of the phrase (*scherzando*) and the way it has hitherto been developed, the sudden stopping of the melody for a whole bar seems hardly likely. The slurs in **[A]** may have had a motivic character (cf. bars 51-53) or may have emphasized the necessity of performing a long *tenuto* note (cf. *Ballade in G minor* Op. 23, bars 87-88 or *Etude in A minor* Op. 25 No. 4, bar 30). In Chopin's autographs it is on the whole possible to distinguish ties from slurs or phrase marks owing to their shape; in print those differences were subject to obliteration; they were also often reproduced imprecisely. The above hypothesis is confirmed by **FEJ**, in which Chopin added fingering (1) on the last quaver of bar 137, so indicating the necessity of the repetition of e^2 at this point. Similarly, in the *Concerto in E minor* Op. 11, 2nd movt., bar 59, Chopin crossed out the slur joining two notes of the same pitch in a pupils' copy thus requiring the repetition of the note. Taking into account the above remarks, we come to the following conclusions:

— in bars 137-138, because of the fingering inscribed in **FEJ**, it seems most probable that e^2 at the end of bar 137 should be repeated and sustained until the beginning of bar 138;

— in bars 26-27 two versions are allowed: one with e^2 repeated at the beginning of bar 27 (by analogy with bars 6-7) or with the same note sustained (by analogy with bars 137-138).

In the music text we give the curved lines the shape they most probably had, in our opinion, in **[A]**. In bars 26-27 as the main text we accept an analogous version to bars 6-7 on account of their closer motivic affinity with those bars.

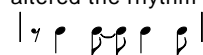
Bar 31 R.H. **GE** has b^\sharp , c^\sharp and c^\sharp for fifth, sixth and seventh semiquavers. This is an erroneous revision; *vide* commentary on bar 11.

- p. 33 Bars 66-67 R.H. **EE** and the majority of later collected editions arbitrarily tied the notes b^2 over the bar-line.

Bars 70-71 R.H. **EE** and later impressions of **GE** tie g^\sharp over the bar-line. Analogy with bars 46-47 in our opinion justifies the addition of a tie at this place.


Bar 79 R.H. **GE** adds \sharp before b^2 . The introduction of diminished seventh harmony in a similar context is one of the most frequent revisions in **GE**.

- p. 34 Bars 88-89 and analog. R.H. Most of the later collected editions altered the rhythm of the accompaniment, adding ties:



Bars 90 and 122 demonstrate that Chopin indicated such a rhythm differently.

p. 36 **Bar 113 R.H.** In **FE** there are no chromatic signs before the first chord. In **FEJ** Chopin added \sharp raising d^2 to $d\sharp^2$ (in two other bars also, since in bars 107–117 in **FE** many obvious \sharp are missing in the notation of $d\sharp$ and $g\sharp$). Some of the later collected editions also added \sharp before b^1 (by analogy with bar 107). Differentiation of the elements of a sequence is, however, very characteristic of Chopin, and was certainly intended here.

Bar 120 R.H. **FE** (\rightarrow **GE1** \rightarrow **GE2** \rightarrow **GE3**, \rightarrow **EE**) has only seven quavers in the lower voice: . **GE4** added a dot to the crotchet at the beginning of the second half of the bar. In Chopin's intention the rhythm here must have certainly been the same as that of bar 88.

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. There are copies with different scope of information on the cover.
FED, FES, FEJ — as in the *Nocturne in B \flat 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.
GE = **GE1**, **GE2**, **GE3** and **GE4**.
EE1 First English edition, Wessel & C $^\circ$ (W & C $^\circ$ 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.

p. 39 **Bar 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:




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** (\rightarrow **GE3** \rightarrow **GE4**) the semiquaver in the rhythm  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).

p. 40 **Bars 25–30 and 37–44 R.H.** In **FES** Chopin wrote the simplification given in the *Performance Commentary*.

Bars 27, 29, 39, 41 R.H. The *ossia* variants come from **FEJ**.

Bars 29–47 In **GE2** (\rightarrow **GE3** \rightarrow **GE4**) the notation of the rhythm  was arbitrarily changed in these bars by always placing the semiquaver under (or over) the last note of the accompanying sextuplet. In the notation of the first editions, adopted by us, the different synchronization of this rhythm in bars 29–44 and 45–47 is surely an expressive variation deliberately used by Chopin. *Vide Performance Commentary*.

p. 43 **Bar 62 L.H.** On the second crotchet the first editions have the diad $a-f^1$, creating parallel octaves between the bass and melody. In the analogous bar 14 there is an extra f , probably added by Chopin in the proofs of **FE**. For this reason we also add f in bar 62, since Chopin quite often missed one instance when proof-reading similar passages. This supplementation was also made in **GE2** (\rightarrow **GE3** \rightarrow **GE4**).

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

Sources and Editorial Principles

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

p. 44 **Bars 7, 15, 55 R.H.** Chopin wrote a variant, discussed in the *Performance Commentary*, of the beginning of the trill in **FED**.

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

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

p. 45 **Bar 22 L.H.** **FE** (\rightarrow **GE1**,**EE**) has \sharp instead of \times before $c\sharp^1$. Chopin corrected this error in **FES** and **FED**.

Bars 24–25 R.H. In **FE** (\rightarrow **GE1**,**EE**) the ending of the tie on $e\sharp^1$ in bar 25 is missing (in the new text line). In **GE2** (\rightarrow **GE3** \rightarrow **GE4**) the tie was omitted entirely.

p. 46 **Bars 44–46** In most of printed sources there are no naturals lowering $a\sharp$ and $a\sharp^1$ to a and a^1 (they were added only in **GE4**). Chopin corrected this error in all pupils' copies.

p. 47 **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.

p. 49 **Bar 57 R.H.** b raising eb^2 to e^2 , and most probably overlooked in the first editions, was supplemented in **GE2**.

p. 50 **Bars 75–76 L.H.** Sharps before the octaves in the bass and b before c^1 in bar 76 (added in brackets) seem obvious: — the notes $c\sharp$ in the bass form a pedal point in bars 63–88; — the harmony of bars 75–79 is based on the diminished seventh chord of $b\sharp-d\sharp-f\sharp-a$, in various enharmonic notations (we find this type of inconsistent writing in many of Chopin's compositions). **GE2** (\rightarrow **GE3** \rightarrow **GE4**) erroneously added \sharp before c^1 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 proof-reading. **FE** served as a basis for the first English edition.

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

EE1 First English edition, Wessel & C^o (W & C^o 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. 1858) 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** (\rightarrow **FE** \rightarrow **EE**) places the semiquaver in the figure  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 $g\sharp^1$ in bar 41 and b^1 in bar 43. The addition in the proofs of **FE** (\rightarrow **EE**) of \natural by b^1 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 **tr**, while **FE** (→**EE**) only has a **~** in bar 75. In this context both markings have the same meaning but it is not clear whether Chopin finally wanted **~** 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 *b♭* to *a♭*.

p. 56 *Bar 83* L.H. octave *cadenza*. We indicate f# where f## can be less justified either melodically (augmented second) or harmonically (key of c# 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 $C\sharp_1$ 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 $b\sharp^1$ is missing. Chopin supplemented it in **FED**. Cf. bars 25-26.

Bar 100 R.H. Chopin added the ties joining $g^{\#1}$ and $c^{\#2}$ in the proofs of **FE** (\rightarrow **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 **GE1** with Chopin's annotations, such as fingerings and corrections, including one variant (University Library, Toruń).

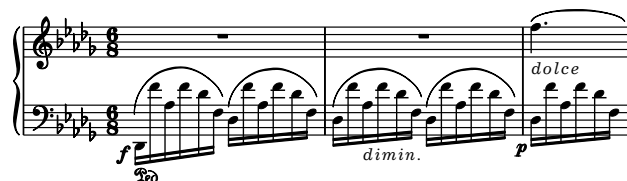
FEFr See the *Nocturne in Eb* Op. 9 No. 2 (version with variants).
It contains four variants.

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. *ab* instead of *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 *D_b* 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 B_b 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 *a*, corrected (probably by Chopin) in **GE** (\rightarrow **FE** \rightarrow **EE**) to *gb*.

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** (\rightarrow **GE**). In **FE** (\rightarrow **EE**) it was simplified (most probably by Chopin) to the form given in the main text.

Bars 9-10 R.H. The tie on f^2 is to be found in **A**. Gradually increasing inadequacies in the notation of ties in **GE** and **FE** were the reason for this note not being tied in this last edition (\rightarrow **EE**).

Bar 12 R.H. The tie linking c^2 in the second half of the bar is to be found in **A** but was overlooked in **GE** (\rightarrow **FE** \rightarrow **EE**). Cf. bar 36.

p. 59 *Bars 17 and 19 L.H. A* (\rightarrow **GE**) has *eb* 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** (\rightarrow **EE**).

Bar 20 R.H. In some later collected editions the first demisemi-quaver ab^1-ab^2 was arbitrarily joined to the preceding quaver.

Bar 21 R.H. The *ossia* variant in bar 21 and the marking *mf* in bar 22 come from FEFr.

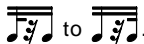

Bar 25 L.H. In **GE** the sixth and ninth semiquavers are *eb*. In **FE** (\rightarrow **EE**) and **GET** Chopin restored the version in **A** (*db* and *c*). L.H. In **A** (\rightarrow **GE**) the last semiquaver is *eb*. Chopin changed it to *Ab* in the proofs of **FE** (\rightarrow **EE**) and in **GET**.

Bars 25-26 The only dynamic marking in **A** (\rightarrow **GE** \rightarrow **FE** \rightarrow **EE**) is — in the second half of bar 25. Chopin removed it in **FES** and **FEJ**, and in **FEJ** and **FED** he wrote *pp* in bar 26. These and equally consistent corrections in later bars (*vide* bars 45-46, 50 and 52), made to all three of the remaining pupils' copies, demonstrate that Chopin decisively changed the dynamic concept of the reprises of the main theme of the *Nocturne*. The indications which were in accord with this changed conception were also inscribed in **FEFr**: — in the second half of bar 25 and *p* in bar 26.

p. 60 Bar 27 R.H. The tie linking *ab*¹, overlooked in **A** (\rightarrow **GE** \rightarrow **FE**), was added by Chopin in **FED** and **FES**.

Bars 28 and 30 The *ossia* variants come from **FEFr**. The version in the footnote is a probable interpretation of the ambiguous inscription in **FED**.

Bar 33 L.H. In **A** (\rightarrow **GE**) the 2nd and 4th semiquavers are *ab*¹ which Chopin changed to *f*¹ in the proofs of **FE** (\rightarrow **EE**) and in **GET**.

Bar 34 R.H. Most later collected editions arbitrarily changed the rhythm of the two last sixths from  to .

Bar 35 R.H. In **A** (\rightarrow **GE1** \rightarrow **FE** \rightarrow **EE**) there is no \sharp raising *f*² to \sharp ². The context of the neighbouring bars indicates an undoubted oversight by Chopin.

Bar 36 R.H. The tie in **A** linking *c*² at the beginning of the second half of the bar was overlooked in **GE** (\rightarrow **FE** \rightarrow **EE**). Cf. bar 12.

p. 61 Bar 38 R.H. The *ossia* variant comes from **GET** (with *e*²) and **FEJ** (without *e*²).

Bars 45-46 *dim.* and — occurring in **A** (\rightarrow **GE** \rightarrow **FE** \rightarrow **EE**) in bar 45 were removed by Chopin in pupils' copies or replaced with *cresc.*; in bar 46 he wrote in *ff* (**FED**) or *fff* (**FES** and **FEJ**). In **FEFr** in bar 45 the *diminuendo* indications were removed, at the same time prolonging *crescendo* to *f* at the beginning of bar 46. Cf. bars 25-26.

p. 62 Bar 49 L.H. The strengthening of the first *D* \flat with the lower octave was written into **FED**.

Bars 50 and 52 In **FED**, **FEJ** and **FES** Chopin added *pp* in bar 50. In **FEJ** and **FES** he removed *con forza* in bar 52 (*delicatiss.* is the probable reading of an unclear marking written in at this point in **FEJ**). In **FEFr** — was inscribed in bar 49 and *pp* in bar 50. Cf. bars 25-26.

Bar 51 R.H. The variant of the beginning of the trill (grace note *c*²) comes from **FED**, and the sign synchronising the run with L.H. — from **FES**.

Bars 51, 52, 55 R.H. In **A** naturals occur before *cb*³ in bars 51, 55 and the first *cb*⁴ in bar 52. It is difficult to work out whether Chopin put them there himself by mistake, or whether the reviser of **GE** added the ostensibly missing accidentals. Eventually flats were introduced (probably by Chopin) into **GE** (\rightarrow **FE** \rightarrow **EE**) in bars 51, 52 and in **FE** (\rightarrow **EE**) as well as in **GET** in bar 55.

Bar 59 R.H. **GE** erroneously has *f* as the third semiquaver.

Bars 59-60 L.H. The *ossia* variant comes from **FES**. Chopin added octaves under *F* and *G* \flat in bar 59 in **FED** and **FEJ** as well.

p. 63 Bars 76-77 L.H. **A** (\rightarrow **GE**) has a slur below the staff. The engraver of **FE** (\rightarrow **EE**) placed it above the staff, erroneously tying notes *ab*.

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* \flat 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.


p. 64 Bar 16 L.H. **GE** has *B* as the first quaver. In **FE** Chopin changed this to the third *b-c*¹. R.H. There is no — in **GE** above *b*².

p. 65 Bars 21 and 42 R.H. In **FE** (\rightarrow **GE1**, \rightarrow **EE1** \rightarrow **EE2**) the note *c*² on the first beat is given erroneously as a crotchet. Chopin corrected it to a minim in **FES**. **GE2** and **EE3** give another non-authentic version: *c*² in the rhythm .


Bars 27-29 and 48-49 Chopin wrote contrasting dynamic markings into **FES**.


Bars 28, 30, 49, 51 The rhythmic schemes in the first halves of these bars in **FE** (\rightarrow **GE1**, \rightarrow **EE1** \rightarrow **EE2**) are not clear:

 (bars 28 and 49),  (bars 30 and 51). The revisers of **GE2** (and **EE3**) changed them to:

 and 

Starting from the second quaver of the bar, this non-authentic rhythm was accepted in all the later collected editions. In **FES** Chopin wrote in the reading of the rhythm we have given.

p. 66 Bars 39 and 60 L.H. Chopin changed the original rhythm in **GE**  to a quintuplet in the proofs of **FE** (\rightarrow **EE**).

Bar 45 R.H. In **GE** the first crotchet is in the following form: . The version we give was introduced by Chopin in the proofs of **FE**; it was adopted in **EE**.

p. 67 Bar 63 In the group of five small-print quavers **GE2** and **EE3** arbitrarily changed the notes *c* \sharp and *d* \sharp ¹ to *d* and *d*¹. Cf. bars 64-65.

Bars 64-65 In **GE** these bars take the following, rhythmically



Bar 65 R.H. **GE2** (and **EE3**) arbitrarily changed *d* to *d#*.

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 supplementations.

GE = **GE1**, **GE2**, **GE2a** and **GE3**.

Editorial Principles

As in the *Nocturne in B* Op. 32 No. 1.

p. 68 Bar 1 R.H. *c*¹ (*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.

Bar 8 L.H. **GE1** has *eb*¹ as the second quaver. In **FE** Chopin corrected it to the third *ab-c*¹. **EE** has *c*¹ here.

Bars 11 and 59 L.H. In **GE** and **EE** the final note is *bb*. 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 *bb*, equally justifiable with the voice-leading, is given in the variants.

p. 69 Bars 19 and 67 L.H. Most of the later collected editions arbitrarily altered the final note from *f* to *bb*. Cf. bars 11 and 59.

p. 70 Bars 27 and 39 R.H. In **FE**, **GE** and **EE1** 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*¹ (bar 27) or *bb*¹ (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*¹ was arbitrarily added to *#*¹ on the second quaver. This supplementation is not justified because Chopin clearly wanted to avoid the clash of *g-f*¹-*#*¹. Cf. similar situation in bar 40.

Bars 28, 32, 40, 44 L.H. The tie joining the *f* or *#* 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.

p. 71 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#-#*¹-*f#*¹ 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**.

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. Troupenas (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. **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.

GE2 Later impression of **GE1**, c. 1867, with minimal changes.

GE3 Further impression, c. 1868, correcting most mistakes and flaws. **GE** = **GE1** and **GE2**.

EE First English edition, Wessel & C^o (W & C^o 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.

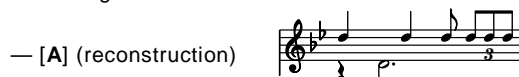
Editorial Principles

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.

p. 74 Bar 1 In **FE0** (→**EE**) the tempo marking is **Lento**. In **FE1** Chopin added *sostenuto*. In **CX** Chopin cancelled **Lento**, replacing it with **Andante sostenuto**, which most probably constitutes his final decision (cf. a similar change in the *Nocturne in G* Op. 37 No. 2). L.H. Chopin added the octave in **FES**.

Bars 10-11 and analog. L.H. *f*¹ is tied only in **CX** (→**GE**).

Bars 16, 32 and 82 R.H. Errors, ambiguities and alterations made in these bars in the sources make it impossible to establish the exact rhythm. These are the various source versions in chronological order:



In order to complete the rhythmical notation for a strict voice-leading it should be written thus:



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*¹ in bar 32 not dotted; imprecise placing of the notes against the L.H., suggesting different rhythmical 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.

— FE0:



This is the 'incomplete' version of [A] amended by the reviser.

— Chopin's corrections in:

FE1 (bars 16 and 32)



FE2 (bar 82)



— Chopin's markings in a pupil's copy of FE1 (the rhythm is changed in all three places):

FES



We take FES as our main version since it is the last and most reliable version, but in the variants we adopted the version produced by Chopin's corrections of FE1 and FE2.

Bar 19 L.H. CX (→GE) has erroneously an additional note *d* in the chord on the second beat.

- p. 75 Bar 31 L.H. In FE (→EE) the accompaniment is the same as in bar 15. In CX (→GE) Chopin added *d* and *eb* to the chords.

Bars 37 and 87 R.H. The main text comes from FE (→EE), the variant from CX (→GE). In [A] Chopin presumably removed the *bb*¹ 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*¹.

- p. 76 Bars 51-52 R.H. In the chords on the second beats in CX (→GE1 →GE2) and FE0 (→FE1, EE) there are no flats lowering *d*¹ to *db*¹. Chopin added them in FES; they were also added in FE2. Assuming that the version of these chords with *d*¹ is correct, GE1 (→GE2) added *b* before *ab*¹ and *ab* in the first and fourth chords of each of these bars. In GE3 three out of four naturals were removed; in addition, *b* lowering *d*¹ to *db*¹ was added in bar 52. Apart from FES and FE2, the authenticity of the version with *ab*¹, *db*¹ and *ab* 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 *ab* 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.

- p. 77 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 *G₁, G, d*. He made a similar correction in FES.

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

Sources and Editorial Principles
As in the *Nocturne in G minor* Op. 37 No. 1.

- p. 78 Bar 1 In CX (→GE) Chopin altered the *Andante* of FE (→EE) to *Andantino*.

Bar 13 R.H. Main text — FE (→EE), variant — CX. The FE version may be the result of Chopin's correction. As well as *db*² (as in CX) GE elects to tie the *f*².

- p. 79 Bar 22 R.H. FE (→EE) lacks the grace-notes which Chopin added to CX (→GE).

Bar 27 R.H. In the second half of the bar GE arbitrarily altered *d*¹ to *d*^{#1}. A strict analogy with the previous figure is inapplicable here, and *d*¹ links up better with the key of C major arrived at in bar 30.

Bars 28-29 An additional bar has been crossed out by Chopin in FES. The removed bar, harmonically identical to the previous one and melodically identical to the following, unnecessarily held up the flow of the music and disturbed the 4-bar phrase-structure perceptible from bar 13 onwards.

Bars 28-67 and 83-123 R.H. CX (→GE) has short slurs. FE0 (→EE) has none; FE1 added longer slurs encompassing 6- or 7-bar sections. From the musical viewpoint these sections are arranged randomly. It is likely that after CX had been made, Chopin replaced the motivic phrasing in [A] with one long slur, which was misread by the engraver of FE (the breaks surely correspond to the ends of the lines in [A]).

- p. 80 Bars 59-60 R.H. The majority of later collected editions arbitrarily added a tie on *d*¹.

- p. 81 Bar 72 R.H. Most of the later collected editions arbitrarily altered *d*² to *g*^{#1} on the final semiquaver. Chopin's use of a diad different from those in the analogous bars 4, 5 and 71 appears to be deliberate because of the different harmonic context: *g*^{#1} cannot be resolved in the following bar either onto *a*¹ or onto *A* in the L.H.

- p. 83 Bar 118 R.H. In CX the first of the grace-notes is *a*¹. The absence of # indicates a copyist's error (the sign was supplemented in GE1 and GE2; GE3 has a correct version with *b*¹). An arpeggio with a repeated first note is one of Chopin's favourite ornaments.

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

Sources

- A** Autograph/fair-copy (facsimile published in Switzerland by J. J. Eigeldinger, Yverdon-les-Bains 1986). **A** served as the basis for the first German edition.
- 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 (6653), Leipzig I 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. 3487, 3488), 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, FES, FEJ** — as in the *Nocturne in B \flat minor*, Op. 9 No. 1.
- EE** First English edition, Wessel & Stapleton (W & S 5300, 5301), London I 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.

p. 84 **Bar 10** L.H. The version of the chord on the second beat, given in the footnote, occurs in **A** (\rightarrow GE1 \rightarrow GE2). We accept the version of **FC** (\rightarrow FE \rightarrow 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 (*gb-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** (\rightarrow GE1 \rightarrow GE2). In **FC** the note *eb*¹ is indistinctly written causing it to be overlooked in **FE** (\rightarrow EE). It was deleted in **GE3**.

Bar 16 L.H. In **A** (\rightarrow FC,GE1 \rightarrow GE2) the final semiquaver of the bar is an octave *B₁-B*. In **FE1** this was mistakenly printed as *B₁-G*, which was altered in **FE2** (\rightarrow EE) to *G₁-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 *B₁-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 \flat minor*, Op. 35, 1st movt., bar 76, 3rd movt., bar 30 as well as the *Etude in A \flat* , Op. 25 No. 1, bar 22.

p. 85 **Bar 20** L.H. A four-note chord on the fourth beat appears in **A** (\rightarrow GE1 \rightarrow GE2). In **FC** (\rightarrow FE) the note *c*¹ was overlooked. It was also omitted in **GE3**.

Bars 24-25 The ties joining the notes *C* and *c*¹ appear in **A** (\rightarrow GE, FC). In **FE1** (\rightarrow 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** (\rightarrow EE) overlooks the *G* in the chord on the third beat.

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

p. 86 **Bar 41** R.H. In the proofs of **FE** (\rightarrow EE) Chopin added \flat lowering *c*^{#2} to *c*² 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*¹) of the L.H. chord in the proofs of **FE1** (\rightarrow EE). In the same chord naturals lowering *d*^{#1} to *d*¹ and *d*^{#2} to *d*² were added in **FE2** (\rightarrow EE) and **GE3**.

A (\rightarrow FC \rightarrow FE) lacks accidentals before the last chord. Judging from the comparison with the analogous bar 35, it appears that Chopin overlooked \sharp sharpening *d*¹ to *d*^{#1} in the L.H. The appropriate addition was made in **EE**; in **GE1** on the lower staff a non-sensically sounding chord mistakenly appears, graphically repeating the chord of R.H.; this was corrected in **GE2** (\rightarrow GE3).

p. 87 **Bar 48** L.H. The short slurs in the second half of the bar appear in **A** (\rightarrow GE). In **FC** they are overlooked. In **FE** (\rightarrow EE) Chopin added a long slur.

Bar 51 R.H. **A** (\rightarrow GE,FC) has the following version in the second

half of the bar:



Chopin corrected this in **FE** (\rightarrow EE).

Bars 52 and 55 R.H. Most of the later collected editions tied the first melody note on the second beat — *g*¹ in bar 52 and *d*¹ 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.

p. 88 **Bar 62** R.H. In the chords on the ninth and tenth quavers of **A** (\rightarrow GE) there are the additional notes *c*² (ninth quaver) and *eb*² (tenth quaver). In **FC** *c*² is missing on the ninth quaver; however in **FE** (\rightarrow EE) Chopin did not add this note and furthermore removed *eb*² on the tenth quaver.

Bar 64 R.H. In the second triplet **GE1** (\rightarrow GE2) wrongly repeats the three chords of *f*¹-*ab*¹-*bb*¹. On the fifth quaver of the bar this incorrect version was adopted in some later collected editions. Chopin added the grace-note *bb*¹ in his correction of **FE**. The ornament was added to **GE3**.

p. 89 **Bar 65** L.H. Chopin added the note *ab* on the eighth quaver of the bar in the proofs of **FE** (\rightarrow EE).

Bar 67 L.H. Most of the later collected editions elected to add *eb* 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*² 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 **FED**.

L.H. In his correction of **FE** (\rightarrow EE) Chopin added the note *bb* four times in the first half of the bar, and the note *d*¹ at the start of the last triplet. The latter change was also introduced in **GE3**.

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



Bar 75 L.H. **GE** incorrectly has the octave *C₁-C*.

R.H. Before the thirteenth semiquaver in **A** \sharp raising *f*² to *f*^{#2} is missing. The accidental occurs in all the remaining sources.

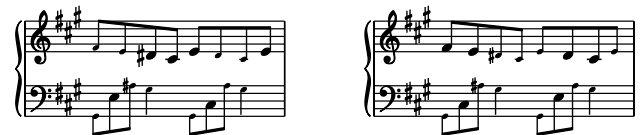
14. Nocturne in F sharp minor, Op. 48 No. 2

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** (\rightarrow FE \rightarrow EE) omits the \sharp raising *d*¹ to *d*^{#1}. Chopin corrected this error in all the pupils' copies.

p. 91 **Bar 24** L.H. **A** (\rightarrow FC \rightarrow FE \rightarrow 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 52 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):



p. 93 **Bar 57** **A** (\rightarrow FC) and the first editions have **Molto più lento**. Chopin crossed out **Molto** in all the pupils' copies (in **FED** he crossed out the entire expression).

Bar 71 R.H. At the start of the bar the sources lack *g*¹ and the tie joining it to the *g*¹ 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.

p. 94 **Bars 82-83** L.H. The tie joining *Ab₁* at the transition from one bar to the next was overlooked in **FC** (\rightarrow FE \rightarrow EE).

Bar 92 R.H. **GE3** arbitrarily added the grace note $d\sharp^1$ at the beginning of the bar.

Bar 96 **A** (\rightarrow **GE**, \rightarrow **FC** \rightarrow **FE1**) has the following rhythm:

 | Chopin altered it while correcting **FE2** (\rightarrow **EE**).

Bar 98 L.H. **A** (\rightarrow **GE1**) has a rest on the second beat. Chopin altered this to a crotchet ab^1 in **FC** (\rightarrow **FE** \rightarrow **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**.

- p. 95 Bar 104 R.H. **A** (\rightarrow **GE**,**FC**) has a quintuplet in the second half of the bar, while in **FE** (\rightarrow **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 before the last two notes in **A** (\rightarrow **GE1**). \flat restoring d^2 was added in **FC** (\rightarrow **FE** \rightarrow **EE**) and **GE3**. \flat restoring e^2 , 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.

- p. 96 Bar 137 L.H. **FC** (\rightarrow **FE** \rightarrow **EE**) has the octave $F\sharp_1$ - $F\sharp$ at the start of the bar. This is certainly a copyist's error — $F\sharp$ 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. Cheremeteff, bearing the date 8 XII 1842 (Russian State Archive of Literature and Arts, Moscow). It contains bars 1-7 and 16-24, written in $F\sharp$ 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.
- FE1** First French edition, M. Schlesinger (M.S. 4084), Paris VIII 1844. **FE1** was based on [**A1**] and was probably corrected by Chopin.
- FE2** Second impression of **FE**, prepared probably shortly after **FE1**, with a range of mostly minor corrections.
- FED**, **FES** — as in the *Nocturne in B \flat minor* Op. 9 No. 1.
- EE** First English edition, Wessel & C^o (W & C^o 5308), London IV 1845. **EE** was based on [**A2**] and was not corrected by Chopin.
- GE1** 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.
- GE2** Later impression of **GE1**, with small changes.
- GE** = **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**.

- p. 97 Bar 6 R.H. In **FED** Chopin added a grace-note at the start of the trill (*vide Performance Commentary*).

Bars 6 and 14 L.H. Some of the later collected editions added eb^1 on the second beat (by analogy with bar 46). This conflicts with Chopin's tendency to distinguish similar bars; in bars 6, 14, 30 and 46 we find four versions of the melody and three of the accompaniment.

Bar 19 L.H. Some of the later collected editions added d on the fourth beat by analogy with bar 35. However, a diad was certainly intended by Chopin here; in **AI** he crossed out d at this point. The various versions of these bars are valid — the diad in bar 19 produces a full harmony with the maximum sound-economy, so characteristic at the start of the *Nocturne*, while the triad in bar 35 links naturally with the triads of the previous and the following bar.

Bars 19 and 35 R.H. In the earlier sources the second half of the bar differs from the definitive version — there is an ornament by the first note: trill in **Aa**, wavy in **AI**, or a rhythm  in **AI** (\rightarrow **CX**) and **FE**. In the **EE** and **A3** (\rightarrow **GE**) version adopted in the present edition the character of this four-bar section is better distinguished by a quieter melodic shape.

- p. 98 Bar 30 L.H. On the second beat **AI** (\rightarrow **CX**), **FE** and **EE** have the four-note chord eb - ab - c^1 - eb^1 . It is hard to say whether Chopin intended the three-note chord (without the c^1) in **A3** (\rightarrow **GE**), or whether this was an oversight or error (a repetition of the version of bar 28).

- p. 99 Bar 48 L.H. Earlier sources — **AI** (\rightarrow **CX**) and **FE** — have the first crotchet an octave lower (F - c). Crossings-out in **AI** confirm that from the outset Chopin was undecided about his choice of version here. The final version (f - c^1) by not concluding the bass line better prepares the entrance in the bass of the motif which starts the *più mosso* section.

Bar 56 L.H. In the final chord some of the later collected editions arbitrarily altered bb to g . In **AI** Chopin replaced the original g with a bb .

The absence of an arpeggio before this chord in **EE** and **A3** (\rightarrow **GE**) may indicate (if not an oversight) that the bb is to be played only in the R.H.

Bars 58 and 62 R.H. Chopin wrote the rhythmic variants given at the foot of the page into **CX**.

Bar 59 L.H. Most of the later collected editions altered the cb to c in the second figure of the accompaniment (by analogy with bar 63). Such tiny differences in sequences are, however, very common in Chopin's music.

Bars 61-62 R.H. The tie on eb^2 can be found only in **A3** (\rightarrow **GE**).

- p. 100 Bars 72-73 L.H. Some of the later collected editions arbitrarily tied the first c^2 in bar 73 to the preceding semiquaver.

Bar 73 L.H. On the second beat **AI** (\rightarrow **CX**), **FE** and **EE** have an extra c^1 . The version in **A3** (\rightarrow **GE**) follows on better from the diads of the previous bars.

Bars 73-74 L.H. In **FES** Chopin added octaves in the bass (*vide Performance Commentary*).

Bar 82 L.H. Earlier sources — **AI** (\rightarrow **CX**), **FE** and **EE** — have only the fifth bb - f^1 on the second beat.

Bar 83 L.H. **FE** and **EE** have the octave Db - cb at the start of the bar. In **A3** (\rightarrow **GE**) Chopin returned to the original **AI** (\rightarrow **CX**) version.

- p. 101 Bars 86-87 L.H. The tie joining the F over the bars is found only in **A3** (\rightarrow **GE**).

Bars 93-94 L.H. In **A3** (\rightarrow **GE**) Chopin forgot to tie the notes of the chord.

16. Nocturne in E flat major, Op. 55 No. 2

Sources and Editorial Principles

As in the *Nocturne in F minor*, Op. 55 No. 1 (with the exception of the non-existent **Aa**, **A1** and **CX**).

- p. 102 **Bars 4-5** R.H. Some of the later collected editions arbitrarily tied both bb^1 .

Bar 5 R.H. In **GE** the tie on ab^1 is missing.

Bar 10 L.H. **EE** and **A3** have g^1 as the sixth quaver. It is hard to decide whether the bb^1 in **FE** is from the original [**A1**] version or the result of Chopin's correction.

- p. 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.

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 db^2 (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 eb^2 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 db^2 in the lower voice.

FE ties the ab^2 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 ab^2 over the bar, misreading the tie which joins the trilled db^2 in [**A2**] and **A3**.

- p. 106 **Bar 54** L.H. Most of the later collected editions altered the third quaver from the authentic eb 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**).

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 $a\sharp^1$ of the fourth quaver of the bar. To preserve rhythmic correctness **GE** leaves the crotchet on the fourth quaver and removes the $a\sharp^1$ 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 $\text{♪} \text{♪}$. We give the rhythm of **EE** and **A3** (→**GE**), 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 $d\sharp^1$ 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 \flat and pedalling in **A3** (→**GE**, our main text) was intended by Chopin as several changes at this point in **As** 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 staff. In view of the lack of space the possible introduction of further changes would have compelled the composer to copy the whole autograph.

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

Sources

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

A1 Autograph intended 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 (Biblioteka 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 C^{ie} (B. et C^{ie} 4611), Paris XI 1846, prepared on the basis of **A1** and corrected by Chopin.

FED As in the *Nocturne in B♭ minor* Op. 9 No. 1.

FEFr See the *Nocturne in E♭* Op. 9 No. 2 (version with variants). It contains a variant to bar 72.

EE First English edition, Wessel & C^o (W & C^o 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.

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 eb^2 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 $eb-bb$ is a minim, while in EE there is no minim rest ending the bar. In addition, in A1 (→FE) eb^2 preceding the trill has the value of a semiquaver and there is no grace note to indicate the starting note of the trill.

p. 111 **Bar 69** R.H. In his correction of FE Chopin added a crotchet e^1 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, \times was added raising $\sharp\sharp^2$ to $\sharp\sharp^2$. 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 \times , instead of \sharp , 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 \natural above the trill.

p. 112 **Bar 83** R.H. The autographs and first editions have no accidental before $\sharp\sharp^3$ (fourteenth semiquaver). Chopin added \sharp in FED.

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

Sources and Editorial Principles

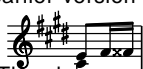
As in the *Nocturne in B*, Op. 62 No. 1 (with the exception of the non-existent As).

A1 is found in A. M. Boutroux-Ferra's collection, Valldemosa, Mallorca.

p. 113 **Bars 13 and 16** L.H. FE overlooked $c\sharp^1$ on the second beat.

p. 114 **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^2 . The $g\sharp^2$ in FE may be the result of Chopin's proof-reading.

p. 115 **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 — $b-c\sharp^1-g\sharp^1$ 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).

p. 116 **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^1 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).

p. 117 **Bar 56** L.H. On the second and fourth beats A1, EE, A3 (→GE) have $g\sharp$ only. Chopin added b in his proof-reading of FE.

Bar 58 L.H. EE has $b-e^1-g\sharp^1$ on the fourth beat. The corrections in A1 prove that Chopin only intended the sixth $b-g\sharp^1$ here.

Bars 68-69 R.H. The variant of the passage — in the form of a pencilled 8^{va} 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.

p. 118 **Bar 75** R.H. In A1 (→FE), EE and A3 (→GE1→GE2) there is no \natural 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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