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Revealing Notational and Musical Details in Different Editions of F. Chopin's Op. 48 No. 1 Nocturne

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Abstract

Different printings of the same musical piece might include various changes that can have a great impact on both notations and performance of the work. There are cases in which the same musical piece went through manuscripts, first publications, school editions, Urtext editions, and even performance editions. Such variations play an especially important role in the music composed by F. Chopin, which includes various considerations regarding the pitches of each note, rhythm, pedals used, fingerings, articulations, expressions, and other aspects. The current study will focus on the examination of some editions of the nocturne by Chopin in order to find differentiating elements between them, which could later influence the ways

the piece can be performed by pianists. The research will be conducted via descriptive qualitative analysis of selected editions. Six editions of the nocturne in question were examined, including those of K. Mikuli, K. Klindworth, T. Kullak, J. Ekier, A. Cortot, and Chopin Institute. In the course of examination, notes, clefs, rhythmic notations, voicings, expressive indications, and other aspects of the studied edition were considered. According to the findings, there was no conflict with respect to the structure of the nocturne; however, there were several smaller yet important discrepancies between them.

Keywords: music notation, editions, Chopin, Nocturne Op. 48 No. 1, piano performance

1. INTRODUCTION

Music has been part of human culture from its very beginning and the history of its development is impossible without the production, recording, reproduction and eventually notation of sounds. It could be stated that early man has used the sounds that he could produce using his voice and natural or artificial tools like wood, stones, stretched strings, reeds and animal skins. This implies that sound has been more than a purely physiological phenomenon as it has played an integral role in organizing community emotions and activities, including celebrations, dances, ritual or communicative actions [1, p. 200]. Sound has eventually turned into music, as this artform evolved into one of the key branches in the history of human artistic achievements.

Music has survived and been transmitted for centuries because it has been preserved and reproduced via performance. This implies that the oral transmission of music did not only help the traditions continue, but it also meant inevitable alteration, loss and variations that appeared due to regional and time differences. Notation of music became one of the greatest achievements in the history of the art form, as it has created a possibility for musical ideas to be saved permanently. Notations made it possible to learn, analyze, compare, share and reproduce works of musical art. They have also made it possible to create a standard of reference for composers, performers, and interpreters of music.



Figure 1. *J. S. Bach's manuscript [2]*

It must be pointed out that written notation does not make music any less subjective in its essence, as it is open to different interpretations and variations in its performance. It is important to understand that the notation represents the music and, therefore, requires a lot of effort from a performer in order to be brought to life. It means that a score can vary in accordance with a time when it was made and the standards that existed during that period of time. The manuscript becomes especially important when it comes to the process of creating a printed edition of a musical score. Many composers have written hundreds of works that could be found only in handwritten manuscripts. These manuscripts could be complicated and difficult to understand. They could be written fast, under pressure or for purely personal reasons. Consequently, the process of turning a manuscript into a printed edition usually requires a lot of editing efforts and interpretations.

Complexity and specificity of manuscript transmission can be seen through examples of writings of great composers. Figure 1 demonstrates how musical notation is written in J. S. Bach's manuscripts, which means that it is quite complicated and requires special attention to the detail. Figure 2 demonstrates how actively and frequently L.v.Beethoven used revisions in his musical writings. Figure 3 demonstrates F. Chopin's writings in manuscripts. Together, all these figures prove that

when there is a composer's text, its transcription into a score still requires editorial work.

If the performer has used only the manuscripts of a composer, the work preparation might have been much more difficult. The role played by music publishers, copyists, editors, and scholarly editions has been crucial in making certain works of music easily accessible. However, this accessibility has brought another problem, as there can be differences in editions of the same work. For example, one can find various articulations, dynamics, fingerings, pedals marks, tempo or explanatory notes in different versions of the same piece. There are certain differences that are connected with using various sources, like autograph manuscripts, copyist manuscripts, first editions, corrections to proofs, students' or revised copies, and so on. There can be other differences that stem from the ideology and intentions of editors, as some try to follow the source, while others give performance instructions.

A separate problem in this context is that of interpretive or expressive markings. It is important to notice that in some repertoires, including early keyboard music, the absence of expressive dynamic or articulation indications is not equal to lack of expressiveness. Instead, it could indicate specific notational preferences, the nature of the instrument and performance practices of that period. In terms of interpreting Bach's work, one must always distinguish between what was written by him and what the later editor included. The latter could have its value in terms of giving specific performance suggestions. This, however, would mean that even experienced performers may be influenced by what the editor says.

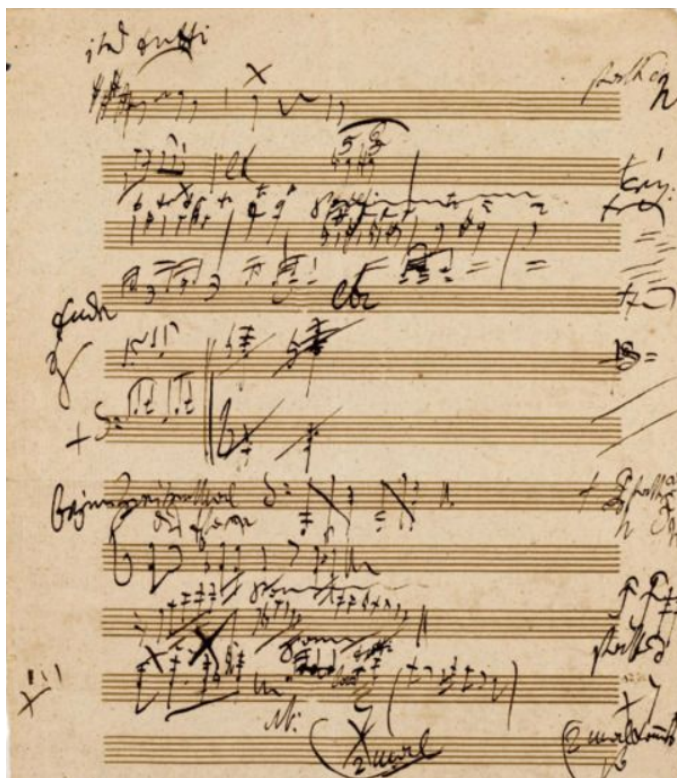


Figure 2. *L. v. Beethoven's manuscript* [3]



Figure 3. *F. Chopin's manuscript* [4]

The problem of different musical editions can be shown through the example of Bach's Prelude & Fugue BWV 846. Figure 4 shows Urtext notations of this work, where there are not many indications and editor avoids adding performance directions. Figure 5 shows the Mugellini edition, where there are several editor marks. Figure 6 shows Busoni's edition of the same piece with some editorial remarks as well. This choice of illustrations serves to show how the same musical score can be represented in different ways according to the purpose of editing and traditions.

Fuga 1. \hat{a} 4. Bach, J.-WTC I (Dm. & H&M 56.1)

Figure 4. J. S. Bach Prelude & Fugue BWV 846, Urtext edition

I Fuga

Tutti **Esemplare**

I *Il muscolo di legno, non essere opposto al sostegno
che si è il muscolo non caduto. Fig. 1. *Esemplare*
Espresso. *precludi* ha n. 1. 12.*

II *Il muscolo di legno, non essere opposto al sostegno
che si è il muscolo non caduto. Fig. 1. *Esemplare*
Espresso. *precludi* ha n. 1. 12.*

III *Il muscolo di legno, non essere opposto al sostegno
che si è il muscolo non caduto. Fig. 1. *Esemplare*
Espresso. *precludi* ha n. 1. 12.*

IV *Il muscolo di legno, non essere opposto al sostegno
che si è il muscolo non caduto. Fig. 1. *Esemplare*
Espresso. *precludi* ha n. 1. 12.*

V *Il muscolo di legno, non essere opposto al sostegno
che si è il muscolo non caduto. Fig. 1. *Esemplare*
Espresso. *precludi* ha n. 1. 12.*

VI *Il muscolo di legno, non essere opposto al sostegno
che si è il muscolo non caduto. Fig. 1. *Esemplare*
Espresso. *precludi* ha n. 1. 12.*

VII *Il muscolo di legno, non essere opposto al sostegno
che si è il muscolo non caduto. Fig. 1. *Esemplare*
Espresso. *precludi* ha n. 1. 12.*

VIII *Il muscolo di legno, non essere opposto al sostegno
che si è il muscolo non caduto. Fig. 1. *Esemplare*
Espresso. *precludi* ha n. 1. 12.*

IX *Il muscolo di legno, non essere opposto al sostegno
che si è il muscolo non caduto. Fig. 1. *Esemplare*
Espresso. *precludi* ha n. 1. 12.*

X *Il muscolo di legno, non essere opposto al sostegno
che si è il muscolo non caduto. Fig. 1. *Esemplare*
Espresso. *precludi* ha n. 1. 12.*

Figure 5. J. S. Bach Prelude & Fugue BWV 846, Mugellini edition

Fuga I. & 4.

Andante quasi Andante

I *Il muscolo di legno, non essere opposto al sostegno
che si è il muscolo non caduto. Fig. 1. *Esemplare*
Espresso. *precludi* ha n. 1. 12.*

II *Il muscolo di legno, non essere opposto al sostegno
che si è il muscolo non caduto. Fig. 1. *Esemplare*
Espresso. *precludi* ha n. 1. 12.*

III *Il muscolo di legno, non essere opposto al sostegno
che si è il muscolo non caduto. Fig. 1. *Esemplare*
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IV *Il muscolo di legno, non essere opposto al sostegno
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V *Il muscolo di legno, non essere opposto al sostegno
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X *Il muscolo di legno, non essere opposto al sostegno
che si è il muscolo non caduto. Fig. 1. *Esemplare*
Espresso. *precludi* ha n. 1. 12.*

Figure 6. J. S. Bach Prelude & Fugue BWV 846, Busoni edition

It should be noticed that the comparison of the previous illustrations shows not only the different appearance of the score pages. There can be significant differences in the understanding of musical work through different editions. In the Mugellini edition, the fugue is marked as *Andante*¹. The same fugue is marked as *Moderato*², *quasi*³ *Andante*. It means that although these two terms indicate similar tempi, there are differences in editorial wording. It can also be said about changes in the musical expression, as shown in highlighted areas of the two editions. One can find *sempre legatissimo*⁴ in the Mugellini edition, whereas in Busoni's one – *meno*⁵ *forte*⁶. These are just examples of how differences between two editions can be explained by different traditions, source analysis and pedagogical intentions. Therefore, it could be incorrect to assume that printing technique or copyright could account for all the differences. The point is that the performer deals with the edited version of the score.

It means that there are some peculiarities that must be taken into consideration in relation to the notation of music and performance. Notation is not able to produce music independently, although it plays an essential role in preserving and analyzing music. In turn, musical score represents the work, provides instructions for playing, and gives a possibility for various interpretations of the work. Harold C. Schonberg [7, pp. 155–156] argues that a set of symbols on a sheet does not make any sounds until the performer brings it to life. This point seems particularly relevant to piano music, in which minor differences in notations, pedalling, voicing, articulations can greatly influence the performance. A score therefore represents a kind of tool for analysis and interpretation of the work.

Notation has a long and interesting history. Prior to the invention of notation as we know it today, music was performed and passed orally. It implies that performance required memory, repetition and interaction between performers and listeners. Even though this method ensured lively performance of music, it did not ensure effective preservation of the melody or the ability to learn it in the future. That is why the need to save music in a certain form inspired the creation of musical notation. An important milestone in the history of Western music has been associated with Guido of Arezzo, who helped invent a relatively precise notation of melodies [8, pp. 26–27]. Figure 7 shows an example of notational methods of this period and shows a gradual transition from remembering a song to writing music.

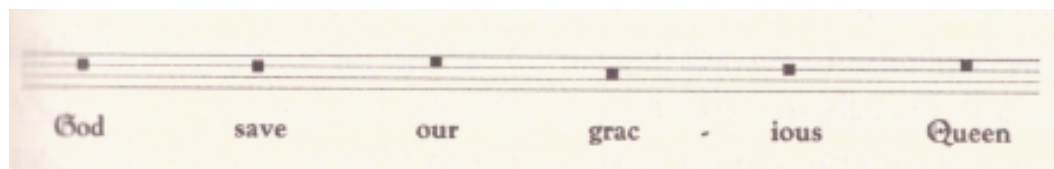


Figure 7. Notation system associated with Guido [8, p. 29]

The set of lines shown in Figure 7 represents one of the stages in the formation of a system called the staff. Gradually, there appeared more lines, and the signs became more distinct and varied. The rhythmic aspects of melodies began to be noted accurately, which helped simplify and facilitate reading music. Along with this, Guido's notation contributed to the formation of a specific system of musical solmization through the creation of a hymn in honor of Saint John the Baptist, whose first syllables of each phrase denoted successive tones. The first phrases of the hymn are traditionally as follows:

“**U**t queant laxis **R**esonare fibris
Mira gestorum **F**amuli tuorum
Solve polluti **L**abii reatum **S**ancte Johannes” [9, p. 86].

As Figure ?? shows, this hymn contributed to developing solmization and made it possible to denote pitches with certain syllables, which gradually turned into “Do” and “Si.” The evolution of musical notation has thus become an essential step in improving its readability, preservation and transmission. Today, the history of notation is continuing its evolution via databases of scores, digitization techniques and various programs for notating music. With the appearance of digital editions of scores, a number of opportunities has emerged to compare them more effectively. Even though this technology is widely used, printed scores continue to remain popular with classical performers. Not only do they help one understand how music should be played, but also serve a purpose for annotations, fingerings, etc. [10, p. 618].

Thus, the history of musical notation provides an insight into a problem that became the focus of this research. Given that notation is essential for preserving music works, while editions are needed to analyze them, there arise questions about different scores for the same work. This issue gains particular significance when speaking about F. Chopin, one of the most important composers of the Romantic Era. His works are known to feature nuances, touches, rubato, various kinds

¹A slow or moderately moving tempo indication [5, p. 14]

²A moderate tempo indication [5, p. 157]

³Almost, or in the manner of [5, p. 212]

⁴Always very connected [6, p. 193].

⁵Less [6, p. 137].

⁶Loud or strong [6, p. 98].

of pedalling, melody shaping, harmonic coloration and various nuances of notation. That is why a slight difference in one of the editions may have a huge interpretive impact. Changes in notes would alter harmony, different clefs would mean a different way of visual perception, a slur would suggest another melody line, the pedal mark would mean something else, as well as fingering.

Chopin's Nocturne Op. 48 No. 1 appears to be a convenient example for discussion of this topic. Being a combination of lyrical melodies, sharp contrasts, complex voicing and harmonization, rich and sophisticated melodies and a striking Doppio Movimento part, this piece requires thorough preparation, for which one must refer to various editions. Existence of the editions prepared on the basis of Chopin's pupils, later performances, Urtext principles, and contemporary scholarly analysis make this work a convenient subject for studying different layers of music transmission. Six different editions of Chopin's Nocturne Op. 48 No. 1 were chosen to be analyzed: Mikuli, Klindworth, Kullak, Ekier, Cortot and Chopin Institute editions.

The purpose of this study is to identify and discuss musical and notational differences in selected editions of F. Chopin's Nocturne Op. 48 No. 1. In order not to assume that a certain printed score invalidates all the others automatically, the goal of this study can be formulated as follows: How do various selected editions of Chopin's Nocturne Op. 48 No. 1 differ in musical notation and how does this affect performance decisions?

2. METHOD

The current study was carried out as qualitative descriptive research using the method of document analysis and score comparison. Qualitative research provides the opportunity to analyze textual and graphical data, as well as documentary evidence, in the context in which it occurs. According to Yıldırım and Şimşek, qualitative research is a procedure through which methods of observation, interviews, and documents are used, and the phenomena perceived and encountered are presented holistically [11, p. 41]. In this study, the documentary data will include printed and publicly available score versions of F. Chopin's *Nocturne Op. 48 No. 1*. The purpose of the study is not to measure statistical results but rather to compare visible discrepancies in notations and interpretations in order to assess their significance for piano performance.

The sample of this study includes six versions of the Nocturne Op. 48 No. 1 by Frédéric Chopin: the Mikuli, Klindworth, Kullak, Ekier, Cortot, and Chopin Institute editions. These versions were selected as representing several types of editorial practices and levels of proximity to the performance tradition of Chopin himself. Particularly important for this purpose are the Mikuli, Klindworth, and Kullak editions, which are linked to performers who belonged to Chopin's student or early reception tradition. Important in the field of modern Chopin scholarship are also the Ekier and Chopin Institute editions, while the strong performance-oriented character of the Cortot version makes it equally interesting.

The analysis will be made at three levels. First, all six scores will be examined note for note to see whether their notations are identical or different from one another. Second, differences will be analyzed and classified according to their musical nature as pitch, clefs usage, rhythmic notation, voice division, articulation marks, dynamic marks, pedal indications, finger numbers, tempo indication, and other performance and expression instructions. Finally, differences will be interpreted as to whether they can affect performance and interpretation of the work.

Table 1. *Categories used in analyzing the editions' differences*

Category	Focus of analysis
Pitch and harmony	Notation of notes, octaves, harmonies, chordal structures.
Rhythm and duration	Variations of note values, ties, triplet, rhythm groups, and durations.
Clefs	Notations that use clefs and visual aspects of notation layout.
Voicing and texture	Voice-leading, voicing, and melodic line variations.
Expression and articulation	Marks of slurs, accents, phrase marks, dynamics, and expressive elements.
Pedals and fingering	Indications of foot pedals use and suggested fingerings.
Performance implication	Effects of notational differences on performance, phrasing, and interpretive decisions.

In the findings section, the focus is placed on differences detected between the six score editions studied, and passages without noticeable differences are briefly described in order to avoid unnecessary repetition. For instance, such a strategy makes it possible to examine notational differences that might be relevant to interpretation and performance of a piece, including measure 18 in terms of pitch and voice leading, measure 19 in terms of clefs, measure 24 regarding rhythmic and voicing notation, measure 28 in terms of chordal composition, and *Doppio Movimento* passage.

This study is restricted to the specified score editions and the data provided therein. The researcher neither claims absolute accuracy nor establishes an absolutely correct version of Chopin's Nocturne Op. 48 No. 1 but rather explores differences between these scores and considers them as documents of the transmission and interpretation tradition in Chopin's music.

3. FINDINGS

The following is an overview of notational and musical discrepancies found in the six editions of Chopin's *Nocturne Op. 48 No. 1*. Among the editions selected for analysis are the versions edited by K. Mikuli, K. Klindworth, T. Kullak, J. Ekier, A. Cortot, and Chopin Institute. The selected editions can be considered from the point of view of their historical positioning: some editions belong to the performance tradition of Chopin in the nineteenth century; some were edited from pedagogical and performative perspectives, and finally, there are editions close to modern source-based approach. It turns out that these editions demonstrate high consistency in terms of overall structure of the composition; however, there are some musical details in these editions that might play a role in performance practice due to the fact that they may influence sound, harmony, melody or rhythm.

The first sixteen measures in all six editions reveal high consistency in terms of notation and musical indications. It refers to such aspects as *mezza voce*, which means subdued or half-voice, as well as tempo *Lento* – it is the indication for slow tempo. The pedal marks are quite similar in all editions of the first passage. That is why the Mikuli edition is represented in Figure 8 as an illustrative example of notations in the beginning part of the piece.

Notation provided in Figure 8 is highly important as it forms the base for interpretive and expressive performance of this nocturne. Consistency in this case demonstrates that the character of this beginning is quite obvious as far as no differences exist regarding musical notation in the selected editions. *Lento* and *mezza voce* make one think of restrained and intimate performance. Thus, when dealing with this notation, the musician can focus rather on expression than on searching for differences.

A more evident discrepancy occurs in measure 18. Most of the selected editions have a G note in the left hand at this measure; however, the Ekier edition has B in the same position. Figure 9 demonstrates this discrepancy. An example of notation in the rest of the editions is provided in Figure 10.

It should be noted that the discrepancy of notations also occurs in measure 19 when it comes to chords performed in the left hand. Klindworth version places them in the bass clef (Figure 11), while in other editions chords are placed differently. Figure 12 provides an example of notation in another edition.

62
À Mademoiselle LAURA DUPERRÉ.
Nocturne. F. CHOPIN, Op. 48, No 1.

13. *Lento.*
mezza voce.

16

Figure 8. Mikuli edition, first sixteen measures [12]

Figure 9. *Ekier edition, measure 18 [12]*

Figure 10. *Cortot edition, measure 18 [12]*

The contrast between Figures 11 and 12 relates more to layout than to musical content. Clef makes a difference in the presentation of the piece, and it can affect the pace at which the pianist can read the chord progression in the left hand. Despite the fact that such differences in score presentations might have no bearing on the way the music sounds, they still can be important when preparing to perform this music because they determine certain aspects of playing technique and perception of pitch range.

Figure 11. *Klindworth edition, measure 19 [12]*

Figure 12. *Chopin Institute edition, measure 19 [12]*

Another instance of local difference in Measure 24 is seen below. While in Klindworth's edition, the note in the first octave of E is written as a note that has two beats and which is tied to the following F, this is not the case for the other editions, as depicted in Figure 14 of Ekier's edition.

Figure 13. Klindworth edition, measure 24 [12]

Figure 14. Ekier edition, measure 24 [12]

The distinction between the two figures is meaningful in light of the possibility that the tied notation might impact the pianist's sense of rhythm, continuity, and voice leading. It appears that there is a stronger emphasis on the continuity of the E-F progression in the Klindworth edition as opposed to that seen in other editions of the same piece. This may very well impact the way the inner line of this phrase will be played. In cases where the performance difference is hardly noticeable, the score can be helpful in directing the musician's interpretation of it.

The left hand in m. 28 of the Kullak edition does not contain the G in the small octave, while all other editions contain this note. The Kullak edition is represented by Fig. 15, while the Mikuli edition is shown in Fig. 16.

Figure 15. Kullak edition, measure 28 [12]

Figure 16. Mikuli edition, measure 28 [12]

The significance of the difference between Figures 15 and 16 lies in the fact that omission of the G note alters the quality of the left-hand chord. While each individual note may not seem to have any significant meaning, in the context of Chopin's music, these notes influence sound balance and richness. In this particular case, the inclusion of the G note in the Mikuli and other scores makes the chord richer than in the Kullak version. Thus, in terms of technique and articulation, this difference is meaningful.

As for the final part of the Etude (*Doppio Movimento*), no substantial differences at the pitch level were discovered among the scores under consideration. Nevertheless, there is an interesting variation regarding the rhythm and layout of the music in this section. Specifically, all the three voices – the melody in the right hand, the second voice, and the triplet movement in the left hand – are placed quite close to each other vertically in the score. As seen in Figure 17, Klindworth edition separates the left-hand triplet line somewhat from the other parts.

Figure 17. Klindworth edition, Doppio Movimento section [12]

Figure 18. Ekier edition, Doppio Movimento section [12]

Table 2. Summary of notational differences among the examined editions

Measure / section	Editorial difference	Type of difference	Performance relevance
Opening 16 measures	No meaningful difference among the six editions	Tempo, expressive marking, and pedaling are consistent	Establishes a common expressive basis through <i>Lento</i> and <i>mezza voce</i> .
Measure 18	Ekier gives B where the other editions give a G octave	Pitch and harmonic content	May affect bass color, harmonic grounding, and tonal direction.
Measure 19	Klindworth and other editions differ in clef presentation	Clef and notation layout	Mainly affects readability, hand planning, and visual organization.
Measure 24	Klindworth writes the E as a two-beat note tied to the following F	Rhythm, duration, and voice-leading	May influence continuity, sustain, and phrase shaping.
Measure 28	Kullak omits the G in the small octave within the left-hand chord	Chord content and texture	Affects chord density, resonance, and harmonic fullness.
<i>Doppio Movimento</i>	Klindworth separates the left-hand triplet figure more clearly	Rhythmic layout and visual texture	Helps clarify rhythmic coordination and layer separation.

In this case, one can see how the notation impacts either the ease or difficulty for the performer when interpreting the rhythmic coordination within the excerpt. One cannot consider this example purely from the perspective of aligning notes on the staff; instead, one must take into account the correlation of melodic lines, the internal voice, and the triplet motion

of the left hand. While Klindworth's notation seems to highlight the triplet layer more clearly, Ekier's version is more condensed. However, it is important to point out that this is not necessarily an indication of different versions of the text; rather, it influences the performance of rhythm and technique.

A brief summary of the main differences detected during comparative analysis is presented in Table 2.

It would seem from the results that the analyzed editions offer no fundamental differences in terms of their interpretation of Chopin's *Nocturne Op. 48 No. 1*. The basic musical composition has remained unchanged. Nevertheless, the variations observed in bars 18, 19, 24, 28, and in the *Doppio Movimento* passage prove that even minute differences in the notation of the score may have interpretative significance. This fact makes edition study not only an academic endeavor but a component of piano performance as well.

4. CONCLUSION AND RECOMMENDATIONS

The comparative examination of the six selected editions of Chopin's Nocturne Op. 48 No. 1 reveals that they do not offer significantly different versions of the work. There are neither different formal structures nor distinct musical directions nor varied expressive characteristics in these sources. Nevertheless, some notational differences which have significance in performance could be found in the above-mentioned editions. Specifically, they are noticeable in mm. 18 (the left-hand bass in the Ekier edition); mm. 19 (different clef presentation and alignment of bars in various editions); mm. 24 (the Klindworth edition gives tied notes which create another perception of duration and voicing); mm. 28 (omission of one chord tone in the Kullak edition); and the *Doppio Movimento* section (different notational treatment of the left-hand triplet in the Klindworth edition). Thus, edition comparison is a bibliographic procedure which also involves issues of musicological and practical interest.

It seems clear that this research answers the key question posed by indicating that one printed edition cannot be viewed as the only correct and appropriate choice for performance or interpretation. In this light, the six editions discussed in the paper are rather different editorial witnesses of Chopin's musical text and performance tradition. Their notational discrepancies may arise from manuscript tradition or interpretation of musical material; moreover, they could be related to attempts to clarify performance practice and preserve certain features of interpretation from previous generations. For this reason, minor differences between editions must not be automatically considered mistakes, for such differences could influence the harmonic coloring, voicing, resonance, rhythm, phrase formation, articulation, or performance of Chopin's piano music.

The editions associated with Mikuli, Klindworth, and Kullak are highly valuable due to their connection with the performance tradition of nineteenth century Chopin's music. However, the above-mentioned sources should not be treated as the absolute authorities because their editor-pianists were performing in a specific era of musicology and were making numerous interpretations of music scores. Likewise, the editions of Ekier and Chopin Institute deserve high value due to their source-based approach to editing Chopin's piano music. Finally, there is also Cortot's edition, the primary significance of which lies in its pedagogical character.

The principal conclusion of this paper is that editional variation in Chopin's Nocturne Op. 48 No. 1 ought to be considered as an important source of interpretive information. A pianist who refers to just one edition ignores possible variations in the musical score which may be crucial from the point of view of performance. On the other hand, a musician who examines several editions will have much more freedom in interpreting and performing a piece of music. This is particularly important when discussing Romantic piano music by Chopin, who attaches great importance to nuances, touches, pedal technique, rubato, voicing, and harmonic coloring.

As a recommendation for pianists, teachers, and students of piano playing, one can suggest avoiding reliance on just one printed source when preparing Romantic pieces. It is necessary to refer to at least one source-based edition of a piece together with one or several historical or performance-based editions. When examining several editions, one should pay attention to notational differences as well as to different usage of clefs, voice allocation, ties, articulations, fingering, dynamic signs, and editors' comments. By comparing several editions, a musician will learn how to differentiate between differences in appearance and those in sound.

Music educators can also consider the comparison of musical editions as a useful pedagogical tool. Students who start to learn piano always believe that the printed score represents the ultimate authority in relation to music interpretation. As shown in this paper, such belief is incorrect, as the musical score is an edited source reflecting the process of transmission, interpretation, and performance of music. Therefore, the introduction of students to several sources is able to promote their analytical skills and help them make their own musical judgments.

Further research in the sphere under discussion could involve the examination of other Chopin's works; a comparative analysis of manuscripts with early printed editions of Chopin's piano music; as well as investigation of the ways professional pianists make their choices regarding different interpretations of the same musical score in various editions.

In conclusion, it is important to emphasize that different editions of the same musical work should not be viewed merely as contradictory and problematic sources. They are important documents which demonstrate the development,

transmission, and interpretation of a musical composition. In the case of Nocturne Op. 48 No. 1, the examined sources prove that one printed edition cannot fully substitute for comprehensive comparison.

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