

# **Communication through musical symbols: A comparative study of selected piano pieces by Frédéric Chopin**

by

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Supervisor: Dr D Krige  
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## **DEDICATION**

*Dedicated to my parents and grandparents.*

# LANGUAGE EDITOR CERTIFICATE



11 February 2019

To whom it may concern

Re: Proofreading and academic editing of thesis: Mr D.H. Bezuidenhout

I, J.L. van Aswegen of Grammar Guardians, hereby confirm proofreading and academic editing of the thesis titled "Communication through musical symbols: A comparative study of selected piano pieces by Frédéric Chopin" by Mr Daniël H. Bezuidenhout in January and February 2019.

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Kind regards,

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**J.L. van Aswegen**

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I declare that the dissertation hereby submitted for the qualification M.A. (Communication Science) at the University of the Free State is my own independent work and that I have not previously submitted the same work for a qualification at/in another university/faculty.

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D.H. Bezuidenhout



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## **ABSTRACT**

Communication is omnipresent and semiotic in nature. Within communication, a message is typically sent through a channel by means of a system of symbols, which is verbal and/or nonverbal in nature. Music is a communication channel, which can, unlike spoken language, communicate across language barriers. During the communicating of the message, the musical symbols within the music score function as a unit. For various reasons, publishers make modifications to music scores. This study aimed to investigate the impact that modifications have on the communicated message. Additionally, a more holistic understanding of communication phenomena within the context of music was obtained and the importance of selecting the appropriate edition demonstrated. This is achieved by analysing four nocturnes by the Romantic composer Frédéric Chopin to investigate meaning modifications within different editions of the same piano compositions. To achieve this, quantitative analyses were conducted to identify any modifications within the sample. This was followed by a qualitative semiotic analysis of each composition.

There is shown in this study that the most frequent modifications are made to phrase markings, dynamic symbols, articulation symbols, and pedal markings. In addition, it was found that changes were made to some of the notes and/or rests used within certain compositions. These changes have an impact on the communicated message of each composition in the sense of changing the emotion and atmosphere, and hence the communicated message. The findings of this study highlight the importance of considering the implications of making changes to an original score and choosing the most appropriate edition for a performance.

### **KEY CONCEPTS**

Communication; musical communication; musical meaning; Peircean semiotics; Frédéric Chopin.

## OPSOMMING

Kommunikasie is alomteenwoordig en semioties van aard. Binne kommunikasie word 'n boodskap tipies deur 'n kanaal gestuur deur middel van 'n simboolsisteem wat verbaal of nieverbaal van aard is. Musiek is 'n kommunikasiekanaal wat, anders as gesproke taal, oor taalgrense heen kan kommunikeer. Gedurende die kommunisering van die boodskap, funksioneer die musieksimbole as 'n eenheid binne die bladmusiek. Redakteurs maak veranderinge aan bladmusiek vir verskeie redes. Hierdie studie het beoog om die impak wat veranderinge op die gekommunikeerde boodskap het, te ondersoek. Voorts is 'n meer holistiese begrip van kommunikasiefenomene binne die konteks van musiek verkry en die belangrikheid daarvan om die mees geskikte uitgawe te kies, gedemonstreer. Dit is bereik deur vier nokturnes deur die Romantiese komponis Frédéric Chopin te ontleed vir betekenisverskille binne verskillende weergawes van dieselfde komposisie. Om dit te bereik is kwantitatiewe ontledings onderneem om veranderinge te identifiseer. Dit is gevolg deur kwalitatiewe semiotiese ontledings van elke komposisie.

Daar is aangedui in hierdie studie dat die meeste veranderinge gemaak is aan fraseringsboë, dinamiese aanduidings, artikulasie-aanduidings, en pedaal-aanduidings. Verder is daar bevind dat daar veranderinge aan die note- of rustekens binne sekere komposisies gemaak is. Alle veranderinge het 'n invloed op die gekommunikeerde boodskap van 'n komposisie, deurdat dit die emosie en atmosfeer beïnvloed. Die resultate van hierdie studie beklemtoon die belangrikheid daarvan om die implikasies van veranderinge maak aan die oorspronklike bladmusiek te oorweeg en die mees geskikte uitgawe te kies vir 'n uitvoering.

### **Sleutelwoorde**

Kommunikasie; musiekkommunikasie; musiekbetekenis; Peircean semiotiek; Frédéric Chopin.

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# CHAPTER 1: INTRODUCTION

## 1.1 INTRODUCTION

After 17 years of being a music learner, a common question asked by the researcher when selecting repertoire to learn and perform, was which edition of a composition to select. In addition, certain repertoire lists state their preferred edition, such as G. Henle Verlag, Wiener Urtext, and Edition Peters (EP)<sup>1</sup>. Other editions include the Breitkopf & Härtel (B&H) edition, Universal Edition, and Zimmermann Musikverlag<sup>2</sup>. This caused the researcher to wonder why emphasis is placed on the type of edition used and why there are so many different editions available for performers. Another question was how a performer knows which edition is the “correct” edition to use to learn and perform a music composition. After an initial examination of several piano compositions within Western Art Music and their different editions, it was discovered that, between the editions, changes were made to the musical symbols. This led the researcher to wonder whether these changes influence the message of a composition.

This research study is primarily situated in the academic field of Communication Science and concerns the knowledge area of Semiotics. It is not a music semiotics investigation but falls within the field of piano performance. Music semiotics is an established academic field with clear research designs and methodologies. The musical symbols in this research study will be investigated from a communication perspective. To this extent, the following musical symbols will be investigated: dynamic symbols, articulation symbols, written terminology, phrase symbols, pedal markings, tempo indications, and ornamentation.

The subsequent discussions will briefly provide background information about the topic, and explain the intent of this dissertation and how this will be achieved. The latter will be achieved by discussing the research problem, research question, purpose, and objectives of this study. This is followed by a discussion of the research

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<sup>1</sup> These are some of the prescribed editions for the Associate of the Royal Schools of Music (ARSM) diploma for piano (Associated Board of the Royal Schools of Music [ABRSM], 2016).

<sup>2</sup> B&H (2005); Universal Edition (2017); Bieber (2008).

design and methodology that will be used during the analyses of this study. The focus then shifts to ethical considerations, and the chapter ends with an overview of the dissertation.

## 1.2 BACKGROUND TO THE STUDY

In communication, symbols are seen as representing objects, ideas, states, situations, feelings, and conditions outside of themselves (Littlejohn & Foss, 2008:35). To this end, a symbol is an abstract and subjective sign with various meanings (for example personal) given to it by its users (Thaut, 2007:171). This characteristic of symbols gives people the opportunity to use symbols in endless combinations for expressing meaning. Generally, a symbol will form part of a larger system, constructed in a preferred fashion and this larger “background” acts as the context in which the symbol is being used (Littlejohn & Foss, 2008:36).

When used in music, symbols (in the form of musical notation) represent abstract thoughts, and when used in various combinations, communicate certain concepts and/or ideas (Tarasti, 2002:30; Martin, 2014:186). Barrett (2007:117) claims that musical notation<sup>3</sup> is not the only way in which musical meaning is communicated; other ways include, for example, the use of dynamics and articulation symbols. Thus, the musical notation is a highly developed communication channel (Athanasopoulos, 2017:300) and subsequently, communication is made possible through music (Sawyer, 2007:53).

Musical communication can be defined as a process whereby meaning is conveyed or transmitted from person to person through the use of notational symbols (Juslin, 2007:85). However, there are two groups of theorists regarding musical meaning: the *absolutists*, who say that the meaning is in the music; and the *referentialists*, who postulate that music refers to concepts outside the music (Olivera, Haseleager, Manzolli & Gonzalez, 2010:48). Yet, during the 19<sup>th</sup> century, in Western Art Music, the emphasis was placed on extramusical meaning (Kruse, 2011:51). Consequently,

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<sup>3</sup> This is an umbrella term that also incorporates pitch and duration.

music contains closed structures of signification that are self-referential in nature, and refer to extramusical events, concepts, and/or structures (Hooper, 2013:165-166).

As mentioned previously, this is not a music semiotics study but a Communication Science study. It is, however, necessary to mention research projects that were conducted within music semiotics. With regard to music, Eco (1968), in his publication, *Struttura assente*, was one of the first researchers to claim that music has denotation but no connotation. Samuels (2004) applied semiotics to music with the aim of understanding signification and different types of musical communication. Another study investigated music from Saussure's concept of signifier and signified (Spies, 2006). Sawyer (2007) approached music from the concept of indexicality. Eyre (2007) posits that music represents objects in three ways: by imitation of the object's definite pitches (for example, a cuckoo motif), by imitation of the indefinite pitches made by an object (for example, the rumbling of thunder), and by hinting at a visual object (for example, lightning). On the other hand, McLean (1981), a composer himself, was one of the first to examine musical notation and argued that it was a symbolic communication form. Musical notation also contains semiotic resources; in other words, the music score incorporates different elements (visual, linguistic, and symbolic) and, consequently, is a semiotic system (Martin, 2014). Musical notation is therefore an arbitrary collection of symbols and as a result it is possible to identify symbols, their referents, and their relationships (Treitler, 2006:1).

The foregoing discussion illustrates that music provides us with a form of communication through the aid of musical symbols. The composer of a piece of music wants to communicate a certain idea, story, or emotion by making use of musical symbols. This study does not form part of musical semiotics; instead, it examines musical symbols from a communication perspective. The focus of the study will therefore be to examine the communication impact of changing musical symbols within the music score by comparing different editions of the same piece.

There are a multitude of perspectives and definitions regarding communication. For this study, the view is that communication is the symbolic exchange of information between participants who use a certain channel and medium (Wood, 2012:31; Kotzee, 2012:22). From this, an important concept is that of the symbol. This concept can be

found in all aspects of communication, such as used by senders and interpreted by receivers (Kotzee, 2012:23), the content of the message (Treitler, 2006:3; Kotzee, 2012:26), in verbal and nonverbal communication (Wertanen, 1997:56; Johnson, 2000:134; Kramer, 2010:22; Wood, 2012:91), and musical communication (Navickaite, 2007:18-19).

Modifications are often made to editions of a music piece. These modifications normally occur due to new knowledge about the composer, the genre, style, and/or the piece itself (Grier, 1996:9). Another reason for modifications is that each publisher has his/her own distinct house style (Cole, 1974:83). An important term with regard to editions of a piece is *urtext*. This term is challenged by new research, since it is not what it is perceived to be; in other words, the composer's original text, but the publisher's reconstruction of that text (Grier, 1996:11).

The above information helps to provide background information about the topic investigated in this dissertation. Furthermore, the information assists in the construction of the purpose and aims of this study. Before shifting the focus to the next section, it must be stated that other investigations have been conducted with regard to musical meaning, musical notation, and semiotics; however, to the knowledge of the researcher, not from a communication perspective, which is the aim of this study.

### **1.3 RESEARCH PROBLEM, RESEARCH QUESTION, PURPOSE, AND OBJECTIVES**

The research problem is that publishers often make modifications to their editions of a musical piece, and the question arises whether these changes have an impact on the communicated musical message.

The research question of this study is: What differences to the communication of the musical message do editorial modifications make in various editions of selected piano pieces?

The purpose of this study is to examine facsimiles of piano pieces and compare them to other editions of the same piece to identify the communication meaning modifications made to them.

The main objective of this study is to examine and compare different editions of piano pieces to identify modifications made to them by editors<sup>4</sup>, and thence ascertain their communication impact.

The secondary objectives of the study are:

- to identify certain music scores for publisher modifications;
- to discuss the triad of meaning of symbols from a communication standpoint; and
- to analyse the meaning modifications brought about by the changes made by the publishers to the musical message.

#### **1.4 RESEARCH DESIGN AND METHODOLOGY**

This study operates within the interpretive paradigm. The interpretive paradigm aims to understand phenomena with the aid of their assigned meanings (Nieuwenhuis, 2012b:58). A descriptive approach through qualitative methodology will be used. The goal of a descriptive approach is to explain certain phenomena (for example, musical symbols) and their features (Davis, 2014b:75-76). Similarly, qualitative research is concerned with the associated meanings of phenomena and is designed to deepen the understanding of specific phenomena within their context (Strydom & Bezuidenhout, 2014:173; Koonin, 2014:258).

A purposive sample was first drawn; this type of sampling method occurs when the researcher deliberately chooses who or what will form part of the sample (Pascoe, 2014:142). The researcher will then identify, compare, and describe all modifications within the sample. The population for this study is all composed Western Art Music of

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<sup>4</sup> In this dissertation, editor refers to the person who makes changes to a music score and publisher refers to the person who publishes a music score.

the different style periods (Baroque, Classical, Romantic, Impressionistic, and Modern) since this tradition is intricately linked to a written tradition (Grier, 1996:7). The inclusion parameters for the population are:

- European Romantic period (circa 1815 – 1910) pieces where a greater emphasis was placed on expression (Tarasti, 2002:17);
- instrumental music, which is a rich communicative medium (Hagen & Bryant, 2003:40; Oarcea, 2013:35); and
- solo piano pieces, because the piano was a favoured instrument in the Romantic era (Todd, 2004:vii).

From these population parameters, Frédéric Chopin (1810 – 1849) is chosen because it is with his oeuvre (sample set one) that the language likeness of music may be demonstrated (Tarasti, 2002:144). There will be two sets of samples in order to further refine the population, namely Chopin's oeuvre of 230 compositions and his 21 nocturnes. The second sample set will be the sample the analyses will be conducted on. From Chopin's oeuvre, two sample sets will be drawn for this study. Of all Chopin's compositions, the 21 nocturnes stand out because the composer developed this genre into an effective channel for communication; considering these compositions will therefore provide a good indication of musical symbol use (Palmer, 2000:4). From these 21 nocturnes, a second sample set will be drawn (*a stratified purposeful sample*), which forms the data that will be analysed.

During the analysis phase of this study, two steps will be taken. First, quantitative data collected through counting the number of modifications of musical symbols, purely to indicate the magnitude of the presence of these phenomena. Following this, a qualitative data analysis will be conducted on the meaning modifications brought about by the publisher's changes to the selected piano pieces to identify and compare the impact of the identified modifications on the message, as outlined by Ivankova, Creswell and Clark (2012:273). Although it appears as if the study will make use of a mixed-methods approach, it is important to note that the primary analysis of data will rely on describing the qualitative results. Said analysis, and description, of the alterations to the signs system in their context (music) will give an indication of their



changed communication meaning. To this extent, the following steps will be followed during the analysis phase:

1. Identify the text to be studied (Chandler, 1995; Penn, 2000:232).
2. Determine the domain in which a musical symbol operates (Myers, 2008:15; Fourie, 2009:76).
3. Indicate, describe, define, and compare the different musical symbols within a text (Chandler, 1995; Penn, 2000:232-233).
4. Identify and discuss the semiotic code of the symbols (Chandler, 1995).
5. Identify the paradigm sets (paradigmatic analysis) and structural relationships (syntagmatic relationship) between the various musical symbols (Chandler, 1995; Anagnostopoulou & Cambouropoulos, 2012:129; Myers, 2008:12-13).
6. Discuss the music score (Chandler, 1995).

## **1.5 ETHICAL CONSIDERATIONS**

In this study, human subjects were not subjected to an investigation; as a result, according to the University of the Free State's regulations, the study did not have to go through the process of ethical approval. It is important to state that the researcher will avoid falsifying information, distorting the results, and avoiding his biases and an inappropriate analysis method, as prescribed by Louw (2014:269-272). This way of working will ensure that the trustworthiness of the data will be achieved. It is important to stay as objective as possible during the analyses phase of this research study as suggested by Davis (2014b:16). This will be achieved by following an outlined and explained methodology; in other words, a qualitative semiotic analysis combined with a quantitative analysis. Another important concept for this research study is integrity. This entails that the presented findings are generated from the data, and that the findings should be presented in such a manner that they are clear (White, Woodfield & Ritchie, 2003:289; National Research Council [United States], 2002:34).

## **1.6 SIGNIFICANCE OF THE STUDY**

The significance of this research is that the relationship between communication and music is explored and illustrated. This will also emphasise the communicative qualities of musical symbols. This will be achieved by exploring, comparing, and describing the impact that modifications have on a certain message (here musical in nature) from a communication perspective. Consequently, a more holistic understanding of communication phenomena as observed in its context (music) will be obtained. Furthermore, the study will highlight the importance of considering specific factors and choosing an appropriate edition for performing a given piece.

## **1.7 OVERVIEW OF THE CHAPTERS**

This dissertation is divided into six chapters. Each of the chapters focuses on a different aspect that must be addressed to investigate the research problem, research question, purpose, and objectives as outlined above.

In Chapter 1, the necessary background is given for this study, as well as broad details of the methodology utilised in order to attain the research objective.

Chapter 2 focuses on the communication aspects of the research study. This discussion is presented in three sections, which are the communication field, theoretical framework for this study, and musical communication. The chapter concludes with a comparison between concepts in verbal/nonverbal communication and music.

Chapter 3 contextualises the musical component of the study. To this extent, the four main sections of this chapter are communication through music, the style periods in Western Art Music, Frédéric Chopin, and the editing of music scores.

Chapter 4 outlines and discusses the research methodology of the study. This chapter is structured under the following headings: Qualitative research; subdivided into Interpretivism and descriptive research, Population and sample, Data sources, and Data collection and analyses; with a discussion of qualitative semiotic analysis, and

finally the ethical considerations. The aim of this chapter is to provide the reader with the appropriate context with which to view and interpret the results of this research.

After the analyses are conducted, the results are outlined and discussed in Chapter 5. Here, background information is provided about each music composition within the sample, and the results of both the quantitative and qualitative analyses are presented and discussed. It must be noted that this chapter must be read in conjunction with the addenda. The addenda contain the discussion of the quantitative and qualitative analyses.

As the concluding chapter, Chapter 6 summarises the research. To achieve this, the structure of this chapter is as follows: a summary of the research study, themes that emerged from the literature review and analyses, recommendations for future research, the limitations of this study, and a final conclusion.

## **1.8 CONCLUSION**

The aim of this chapter was to provide the blueprint of the dissertation. This was achieved by detailing the research problem, purpose, question and objectives, a concise explanation of the research methodology and the ethical considerations, and stating the intended significance of the study. In addition, background information was provided. This was done to briefly sketch the context of this study, namely a qualitative semiotic analysis within the field of Communication Science, with a musical component. Furthermore, the chapter made the scope and demarcation of this study clear. Against the discussed backdrop, the focus now shifts to the first part of the literature review, which is to discuss and contextualise the communication component of the study.

## **CHAPTER 2:**

# **LITERATURE REVIEW: CONTEXTUALISING THE COMMUNICATION COMPONENT OF THE STUDY**

### **2.1 INTRODUCTION**

The act of communicating is as old as time itself (Bose, 2013:1). The modes of communication, however, have changed over the centuries. One of the earliest methods was by use of vocal sounds, such as screams and cries, which later evolved into verbal communication. Alongside these vocal sounds, the early humans also made use of nonverbal communication in the form of behaviours. These behaviours were used in tandem with the vocal sounds to convey a specific message. In instances where vocal sounds and nonverbal behaviours were not adequate methods for sending a message, as in visually depicting a hunt, early humans developed a communication system, namely cave paintings, and these paintings became the first symbols used in communication (Bose, 2013:1). The types of symbols used to send a message have changed over the centuries; from the earliest hieroglyphs, to the Western alphabet, and more recently the use of emoticons as part of computer-mediated communication. Another symbol system that has existed for centuries is musical notation. Musical notation as a communication channel has undergone significant developments from its origins in the medieval era to the notational system used today, and is discussed in further detail in Chapter 3.

In this chapter, communication is discussed, and a definition and a discussion of verbal and nonverbal communication are provided. Secondly, the theoretical structure of this study, which is taken from the Peircean semiotics approach, and the central concepts within semiotics are discussed.

### **2.2 THE COMMUNICATION FIELD**

Fiske (1990:2) divides the communication field into two schools, namely the Process School and the Semiotic School. The Process School views communication as the sending and receiving of a message and the effect the communication interaction has

on the participants. Some of the focus areas of this school are the encoding and decoding of a message, and the channels used when communicating to others. Scholars within the Process School also investigate the accuracy and efficiency of transmission, and it is believed that communication failures occur because the intended effect is sometimes not achieved. In contrast, the Semiotic School<sup>5</sup>, according to Fiske (1990:2), sees communication as the production and exchange of meaning. The focus of this school is on the meaning of messages a participant sends, and researchers examine the impact of these messages on participants. Within this school, a misunderstanding is not evidence of communication failure, but rather a result of dissimilarities between the participants due to factors such as cultural differences.

No matter which of the two schools is the preferred one, two unifying themes can be identified within the communication field, which are symbolic activities and meaning. Symbolic activities refer to the fact that symbols are the basis of language, behaviour, and thinking (Wood, 2012:17). Samovar, Porter and McDaniel (2010:17) state that the reason communication is symbolic is due to the lack of a “direct mind-to-mind contact between people”; as a result, social artefacts are used to communicate. Meaning refers to the fact that communication theorists are concerned with how meaning arises from messages; in other words, the interpretation of a communicative act (Wood, 2012:17).

It is important to note that this study does not attempt to encapsulate the entire communication field. It aims to investigate the communicated message. In the next chapter, music, as a channel that transfers musical messages, will be investigated. This investigation will include, among others, how a musical message is interpreted, and the elements that make up a message. However, before the focus shifts to music messaging, it is first necessary to discuss the concept of communication, the communication process, and the two types of communication, since the position in this study is that music communicates.

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<sup>5</sup> Semiotics forms the theoretical foundation of this study; as a result, this school is discussed in more detail in Section 3 of this chapter.

### 2.2.1 Theoretical description of communication

The word “communication” is derived from the Latin word *communicare*, which means “to share” (Tyagi & Misra, 2012:4; Volgsten, 2015:219). From this basic definition, the concept “communication” has been defined in numerous ways (Wertanen, 1997:12). For example, Fiske (1990:2) provides a general definition, namely that communication is the sending and exchanging of messages during social interactions. Hamilton (2008:5) states that communication is a process wherein participants share emotions and thoughts in a way that is understood by the participants. Wood (2012:3) describes communication as a “systematic process in which people interact with and through symbols to create and interpret meaning”. Kotzee (2012:22) adds that during communication, participants create and use symbols in different situations. These definitions show that communication is viewed in diverse ways. From the four definitions it can be deduced that the basic understanding of communication is that communication is an interpretative process between participants with either a linear, interactional, and/or transactional perspective.

The linear perspective of communication was first formulated by Harold Lasswell in 1948 (Wood, 2012:3). It is important to note that no feedback exists between participants within a communication interaction, according to Lasswell’s perspective of linear communication (Wood, 2012:3). Within the linear perspective, five questions are asked: (1) *who*, (2) *says what*, (3) *in what channel*, (4) *to whom*, and (5) *with what effect* (Wood, 2012:3)<sup>6</sup>. From this perspective, Shuker (2003:59) defines communication as a process of transmitting information by person A, and the receiving of the information by person B. Effect and meaning are involved, which occur in a specific context. This model presented a basic illustration of the communication process; it has, however, been modified several times.

One such advancement was the inclusion of noise by Shannon and Weaver (1949) (Danesi, 2004:278). According to Shannon and Weaver (1949), noise is anything that hinders the accurate receiving of a message. Greer (2008:41) states that noise can

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<sup>6</sup> Fiske (1990:31) states that effect refers to the visible changes in the behaviour or thoughts of the receiver.

happen at any time during the communication process. Kotzee (2012:31) adds that noise increases message uncertainty. Noise can be internal (the psychological state of participants), or external (stimuli in an environment that distract the participants) (Verderber & Verderber, 2001:13; Adler & Rodman, 2006:12-13; Alberts, Nakayama & Martin, 2012:13).

In contrast to the linear perspective, the interactive view of communication incorporates feedback from the receiver to the sender. Verderber and Verderber (2001:13) describe feedback as participants' addition of either verbal or nonverbal communication<sup>7</sup> to the received and sent message. Other terms that are important within the interactive perspective are encoding, forming a message appropriate for sending and decoding, the correct interpretation of the received message (Verderber & Verderber, 2001:11; Shuker, 2003:59-60). Within this perspective, Juslin and Laukka (2003:775) explain communication as a process by which there is a shared code<sup>8</sup>. This code is used by an encoder to express a certain idea or concept to a decoder, who gives a systematic response.

In contrast to the interactive and linear perspectives of communication, the transactional view acknowledges that, firstly, the communication interaction occurs over time; secondly, that participants communicate at the same time; and lastly, that there is a dynamic interplay during a communicative act (Morreale, Spitzberg & Barge, 2007:10; Wood, 2012:10). Alberts et al. (2012:16) add to these three assumptions that the current communicative act is influenced by previous relationships and events. This model includes fields of meaning, which are ideas, beliefs, values, and attitudes developed over a person's lifetime. When the fields of meaning of participants A and B intersect, the result is a shared field of meaning (Morreale et al., 2007:10). If, however, there is no intersection, these aspects can act as the origin of noise in the specific message.

Within the three perspectives, five common characteristics can be identified, namely; sender, receiver, message, channel, and medium. The sender is the individual or

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<sup>7</sup> Verbal and nonverbal communication are discussed in Sections 2.2 and 2.3.

<sup>8</sup> This term is explained in Section 2.3.

group who creates the message and sends it to the receiver through a channel or medium (Burgoon, Guerrero & Floyd, 2010:12). According to Kotzee (2012:23), senders may send a message using nonverbal behaviour, verbal symbols, or both. The receivers, in contrast, interpret and decode these symbols and/or behaviours (Adler & Rodman, 2006:507; DeVito, 2015:431). Verderber and Verderber (2001:8) state that the receiver reacts to the communicated message. Equally important is that the receiver must have knowledge about the context the message is sent in. A communicative act is successful if, or when, the intended communicated message is received and understood by the recipient (Kendall & Carterette, 1990:134). This emphasises that the receiver, as a result, is an important part of the communication process (Kotzee, 2012:28; Marc, 2013:32).

The message is the content (both verbal and nonverbal) that the sender sends to the receiver (Verderber & Verderber, 2001:11; Foulger, 2004:3; Pearson, Nelson, Titsworth & Harter, 2011:415). It should be mentioned that the communicated message in both a verbal and nonverbal communication channel is context specific (Battersby & Bolton, 2013:59). Kotzee (2012:26) explains certain criteria that must be kept in mind when creating a message. Firstly, the message will be interpreted by the receiver, a different person from the sender; and secondly, a message contains symbols, such as actions, sounds, and/or words, which impact the meaning contained in a message. Cohen (2007:63) argues that it is necessary to investigate, and describe, the message's content. In support of this, Kotzee (2012:25) states that the message's content has an impact on the success or failure of the communicated message. Treitler (2006:3) postulates that if messages are sent through conventional channels, such as symbols or speech, in a certain communication system, neither the analysis of the message's content nor the inherent properties of the channels may exhaust the message's meaning. There are, however, certain factors that must be kept in mind when examining a message. These are, firstly, the sender and receiver's circumstances (for example, experience, interests, functions, and competencies); secondly, the circumstances under which messages are sent; and lastly, the channel used to send the message.

A channel refers to the method used to transmit a message; for example, radio waves and telephone cables (Fiske, 1990:18; Danesi, 2004:278; Kotzee, 2012:27). During a



communication interaction, participants tend to use more than one channel when sending a message (DeVito, 2015:9). Communicators use sound waves to send an oral message, and light waves make the communicating of nonverbal and written messages possible (Verderber & Verderber, 2001:12). A participant must choose the correct communication channel for the setting, relationship between participants, and the communication goal at hand. This is because, if a participant chooses to send a message using an inappropriate channel, then the message will not be sent successfully, due to the noise created by the channel choice (Adler & Rodman, 2006:12; Alberts et al., 2012:13).

The medium is the physical or technical method of adapting the message to the capabilities of the channel. A channel's nature determines the technological or physical properties of the medium. Said properties modify the message that can be sent within a specific medium (Fiske, 1990:18). Foulger (2004:10) defines a communication medium as the result of a complex interplay between primary constituents of the medium; for example, media, language, messages, and people. There are three categories into which a medium can be classified, namely presentational media, representational media, and mechanical media. Presentational media – such as the voice, body, or face, which use natural languages, for example expressions, spoken words, and gestures – require the communicator to be present. This is because he/she is the channel used to transmit the message. Communication acts are the products of presentational codes (Fiske, 1990:18). Representational media, like writing, paintings, and gardening, on the other hand, use aesthetic and cultural conventions in the creation of a text; in other words, a communication work. The representational medium exists independently from the communicator, because it records presentational media's information (Fiske, 1990:18; Danesi, 2004:284). Mechanical media, for instance radio, television, and telephones, in contrast, transmit presentational and representational media. This category is more prone to technical-level noise than representational media; thus, it is less efficient to send a message using this medium as the message might not be sent successfully through this channel (Fiske, 1990:18; Danesi, 2004:284).

Alongside these five elements, a communication interaction always occurs in a certain context. According to Verderber and Verderber (2001:9), the context of a

communication act is the environment – that which precedes and follows the act. It is important to be aware of the communication context, as this has an influence on the encoding, decoding, and meaning of the communicated message (Kotzee, 2012:27). There are five different communication contexts, namely the social context (refers to the relationship between the participants), physical context (the setting an interaction takes place in), psychological context (refers to the emotional state of the participants), historical context (influence of previous communication interactions between participants), and cultural context (refers to the shared norms, beliefs, and values of participants) (Verderber & Verderber, 2001:9-10).

The transfer of information within a communication context can happen verbally (for example, a person's spoken words during a conversation) and/or nonverbally (for example, a person's body language during a conversation). In any communication interaction, both verbal and nonverbal communication are present. The subsequent sections clarify this statement.

### **2.2.2 Verbal communication**

Rocci and De Saussure (2016:3) state that “verbal communication is arguably the most pervasive” communication dimension. According to Butterfield (2012:1), verbal communication is the use of speech to exchange information. Fernández-Dols (2013:80) defines verbal communication simply as language. Morreale et al. (2007:42) explain that verbal communication is language both in written and spoken form, and that it can include languages such as sign language. Danesi (2000:58) articulates that all verbal communication includes the following six elements<sup>9</sup>, which are also present in communication in general: an addresser, an addressee, a message, a context, a mode of contact, and a code. Alberts et al. (2012:107) add that verbal communication includes features such as accent, pronunciation, and vernacular differences. In addition, verbal communication can also aid in the forming and/or hindering of identities and relationships.

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<sup>9</sup> These are the six elements of the Jakobson model of communication, which focuses on language (Danesi, 2000:58).

Wood (2012:90-93) describes three principles of verbal communication. The first is that verbal communication must be interpreted in order to create meaning and therefore refers to the fact that participants must interpret the meaning(s) of the symbol(s)<sup>10</sup> used in communication interactions. Secondly, verbal communication is guided by rules that must be adhered to in social interaction. A communication rule is a shared understanding between participants concerning communication order and determines the appropriate type of communication for the communication context. Two types of rules dictate communication: regulative and constitutive rules. These rules are, typically, unconsciously learned during communication interactions. Regulative rules stipulate the appropriate topic(s) to converse with someone about, and where, when, and how it is suitable. For instance, during a speech and a musical performance, a regulative rule is that the audience does not speak while the speaker or performer is speaking or performing. Constitutive rules, in contrast, define the communication interaction by determining how it should be interpreted. For example, a constitutive rule is to applaud a speaker as he/she is introduced and after he/she has presented his/her speech (Wood, 2012:91; Morreale et al., 2007:89-90).

The last principle states that punctuation affects meaning (Wood, 2012:92). With the use of punctuation (which must be seen in its broadest sense), people create meaning; for example, the use of a full stop to indicate the end of a sentence or a comma to signal a pause in texts. In music, when a performer sits in front of the piano, he/she punctuates the start of a performance, or specific musical symbols<sup>11</sup> punctuate the beginning and ending of phrases. It should be mentioned that if participants disagree on the punctuation used, a communication problem arises. This punctuation<sup>12</sup> is generally associated with language and by implication with a symbol system.

Returning to verbal communication in general, Samovar et al. (2010:223) claim that without language of any kind, communication would not be possible. Rocci and De Saussure (2016:3-4) support this statement and state that language is an important communication channel. Drăgulin (2016:125) is of the opinion that if language is approached in the broader sense of the term, then it will provide a deeper

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<sup>10</sup> Symbols are discussed in Section 2.3.

<sup>11</sup> Musical symbols are discussed in Chapter 3.

<sup>12</sup> Punctuation in music is discussed in Chapter 3.

understanding of a human's communicative abilities. In other words, language should not be restricted to the general definition of the concept. It should include a variety of communicative channels through which communication can take place, such as music, dance, and mathematics.

Wertanen (1997:12) states that communication theorists have often favoured verbal communication over nonverbal communication. Yet, it is not only by using words that people communicate; people also make use of other channels, such as traffic lights, images, and clothing (Wertanen, 1997:13). Shuker (2003:60) explains that communication is not limited to languages and texts, as communication occurs in a variety of media, for instance music, dance, and paintings, which are nonverbal in nature. What they all have in common is a specific context-dictated code system.

### **2.2.3 Nonverbal communication**

Nonverbal communication can serve as a complement to verbal communication; it can reinforce, contradict, and/or regulate verbal communication. Sometimes it can even replace the verbal message (Adler & Rodman, 2006:153; Steinberg, 2013:91-92; DeVito, 2015:122). Samovar et al. (2010:246) state that nonverbal communication does not function in isolation; rather, it interacts with verbal communication. Hinshelwood (2015:131) echoes this statement and claims that nonverbal communication exists in tandem with language. Nonverbal communication is characterised by emotional arousal, reference, and action.

With the use of nonverbal communication channels, a participant sends information without the use of words (Adler & Rodman, 2006:154; Steinberg, 2013:46; Kidwell & Hasford, 2014:526; DeVito, 2015:122). Silverman (2008:4) states that a nonverbal communication channel can also be non-linguistic in nature; for example, pupil dilation, gestures, movements, and the use of space. Nonverbal communication includes object language and meta-communication. Object language refers to inferences drawn from objects, while meta-communication refers to communication about the interaction and typically states something about the participants' relationship. In agreement, Fernández-Dols (2013:72) explains that nonverbal communication includes behaviours that have "a specific referential value and a function".

According to Battersby and Bolton (2013:58), there are three types of nonverbal communication: kinesics (the study of body movement, posture, and facial expressions<sup>13</sup>), proxemics (the study of a participant's use of space, which is culturally sensitive), and paralanguage (the study of extra verbal elements, namely volume, tone, and hesitations). To these three types of nonverbal communication, Steinberg (2013:93-107) adds four types, namely haptics (the study of touch), chronemics (the study of time), physical appearance (including skin colour, attire, and objects used to state personal identity), and environmental factors (which influence participants' emotions).

No matter the type of nonverbal communication used, the encoding of a nonverbal message, as Juslin (2007:91) and Kotzee (2012:23) believe, is important as it contains "*conscious*" messages; a participant constructs a certain message with the intent of conveying information. There are three ways, according to Juslin and Laukka (2003:775), that participants encode a nonverbal message, namely *continuously*, *probabilistically*, and *iconically*. To illustrate this encoding process, the loudness of a participant's voice during a conversation changes continuously. The human voice is also iconic; as the loudness changes, so does the perceived emotion, for example, depending on the change, sadness, anger, or other relevant emotion. Tarasti (1994:4)<sup>14</sup> argues that a nonverbal sign system is classified according to the channel or mode used, which could be visual senses (for example, writing and gesture), auditory senses (such as music and language), and/or tactile senses (for example, "the language of the blind", or the textures of objects).

There are four similarities between verbal and nonverbal communication (Wood, 2012:108-109). Both verbal and nonverbal communication are symbolic; in other words, these dimensions are arbitrary, ambiguous, and abstract (Wood, 2012:108). During the interpretation of nonverbal communication, as with verbal communication, both constitutive and regulative rules apply. Nonverbal and verbal communication are both culturally specific. The two types of communication can both be unintentional or intentional (Wood, 2012:109).

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<sup>13</sup> This is a universal type of nonverbal communication (Silverman, 2008:4).

<sup>14</sup> *A Theory of Musical Semiotics* (1994) is a seminal work by Eero Tarasti. In this work, Tarasti outlines a new semiotic theory to investigate music from a musicological perspective.

It is possible to identify several differences between verbal and nonverbal communication. Firstly, when a participant uses a nonverbal communication system, the message is perceived as more honest and trustworthy than a verbal message (Wood, 2012:109). Secondly, a nonverbal message uses multiple channels, whereas a verbal message normally only uses one channel. By implication, nonverbal communication can be more complex than verbal communication. For example, when participant A speaks, participant B receives the message through his/her ears. At the same time, participant A communicates nonverbally using, for example, his/her body language, changing the volume of his/her voice, and by using the space around him/her. Lastly, verbal communication starts and stops, a phrase begins and ends, while nonverbal communication is continuous (Adler & Rodman, 2006:159; Wood, 2012:109).

Johnson (2000:134) claims that all communicative acts, whether verbal or nonverbal, are semiotic in nature. This view is shared by Wertanen (1997:56). Kramer (2010:22) states that “[s]emiotics appoints itself the umpire of communication”. As a result, the semiotic tradition and Peirce’s semiotic theory were identified as an appropriate theoretical framework for this study.

### **2.3 THEORETICAL STRUCTURE: THE SEMIOTIC TRADITION**

Semiotics is defined as the study of signs, symbols, sign systems, and codes (Littlejohn & Foss, 2008:35-36; Lester, 2011:53). Semioticians believe that no matter the nature of the communication process, rules dictate interactions. These rules can and do differ in each sign system and people deliberately use sign systems to communicate messages. Kotzee (2012:37) claims that without the use of “signs, symbols and sign systems” there would be no communication; yet, a sign or symbol, Kramer (2010:29) states, must be interpreted before it has any meaning.

Semiotics is especially important for understanding how a message and its parts are constructed and how meaning arises from this (Littlejohn & Foss, 2008:105). According to Fiske (1990:3), semioticians see a message as a group of signs or symbols that interact with receivers, and as a result, meaning is created. The emphasis for semioticians is on the message, and how participants interact with the

text and construct meaning out of it. An important theory with regard to the message is Langer's (1957) *Symbol Theory*, which incorporates terms and concepts frequently used in the field of communication and language.

Symbol theorists argue that people make use of symbols, and their meanings (generally of greater significance than the object or experience), to navigate both their social and physical worlds. Humans' ability to create symbols is a fundamental process of human life and these symbols operate in people's attempts to communicate thoughts and ideas to one another (Littlejohn & Foss, 2008:105). Another important theory is the *Classical Foundations of Language Theory*, which states that it is vital to have knowledge of language structures, as this impacts the constructed and conveyed message. Language, along with signs, is an arbitrary human construct; a word and the corresponding sign have no relationship between them. Signs, thus, are rule-bound constructs; however, difference (elements and relations in language) plays a significant role in understanding a language system's structure (Littlejohn & Foss, 2008:107).

There are three branches within semiotics, namely *semantics*, *syntactics*, and *pragmatics* (Littlejohn & Foss, 2008:36; Kotzee, 2012:37). Semantics investigates what a sign represents. Within this branch, it is believed that the semiotic tradition creates two worlds, which are a fictitious world of signs, and a world of things and how they relate to each other. Semantics operates in the created world, which refers to the real world (Littlejohn & Foss, 2008:36). Syntactics focuses on how signs relate to other signs and in what combination(s) they are used. A sign, typically, forms part of a larger sign system, constructed in a preferred fashion. This characteristic of signs gives people the opportunity to use signs in endless combinations for expressing meaning. In contrast, pragmatics investigates the way signs are practically used and the impact they have on society (Littlejohn & Foss, 2008:36). Brown (2006:24) argues that pragmatic rules govern communication. However, if a sign is non-linguistic or nonverbal, it creates a pragmatic problem; their interpretation is more open than linguistic or verbal signs. For example, a painting's meaning depends on the interpretation given to it by a viewer<sup>15</sup> (Littlejohn & Foss, 2008:37).

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<sup>15</sup> It should be kept in mind that the meaning of a painting can become conventionalised over time.

It should be kept in mind that modern semiotics concerns itself with text; be it visual, musical, cultural, or any other type of text (Johnson, 2000:212). Equally important within semiotics is that communication is a process, mediated by signs or symbols, where sign systems (for example, language) facilitate a medium for understanding between participants. However, the interpretation of a text poses a communication problem, considering that there are multiple interpretations of a given text. Consequently, communication is investigated from, firstly, signs or symbols' communicative functions; secondly, the sign system's structures; and thirdly, the relationship within these structures (Craig & Muller, 2007:163).

The subsequent discussions focus on semiotics from a communication approach. Furthermore, signs and symbols are examined from the three positions mentioned above. Thus, a specific lens, which is the Peircean approach to semiotics, is used to understand semiotics and its related concepts.

### **2.3.1 Signs and symbols**

There are two central concepts in the semiotic tradition: the *sign* and the *symbol*. The distinguishing feature between them is that signs have a clear link between what they represent, while symbols do not (Fiske, 1990:40; Wood, 2004:76; Littlejohn & Foss, 2008:35,105; Battersby & Bolton, 2013:59). The implication of this assumption is that the meaning behind a sign is easier to identify and comprehend. For example, smoke is a sign of fire and, depending on convention and the context the sign is used in, the smoke could function as a symbol of danger.

Thaut (2007:171) and Fiske (1990:41) state that a sign is a representation of something, someone, or a situation with a certain meaning. Kruse (2011:53) explains that signs can be interpreted in three possible ways: an emotional interpretation (such as a feeling), an energetic interpretation (for example, a mental or physical effort), and a logical interpretation (for instance, by habit or thought).

Both Ferdinand de Saussure, a linguist, and Charles Sanders Peirce, a philosopher, had their own conceptions of what a sign is, and the semiotic tradition is primarily linked to their work (Cardillo, 2008:19; Lester, 2011:53; Bezuidenhout & Cronjé,



2014:247). The work of Saussure and Peirce resulted in two schools of thought within semiotics, namely the Saussurean School, which focuses on social life, and the Peircean School, which is concerned with the meanings given to signs and symbols (Turkclan, 2013:601). These traditions are discussed below.

On the one hand, Saussure (1916; 1983<sup>16</sup>) developed two sign categories. Nattiez (1990:1-2) describes the first category as the *signified*; concepts that signifiers create or a real entity; for example, an object. Greer (2008:65) explains *signifiers* as any kind of representation for that which is signified, which is brought about by the interpreter's thoughts. Bezuidenhout and Cronjé (2014:248) add that a signifier is "the physical aspect of a sign". Berger (2014:22) states that the signifier and signified have an arbitrary relationship and together they form the sign. Peirce (1974)<sup>17</sup>, on the other hand, differentiates between three different sign types, namely *iconic* signs, *indexical* signs, and *symbolic* signs.

Fiske (1990:46) and Lester (2011:55) describe iconic signs as the easiest to understand, as they have a close resemblance to what they represent. Treitler (2006:4) states that an iconic sign denotes both through convention and isomorphism between a referent and a sign; for example, as Wall and Rayner (2016:36) explain, the wheelchair sign to indicate a space designated for disabled people.

Indexical signs, according to Fiske (1990:46), have a logical relationship between the sign and the object it represents. Greer (2008:63) explains that these signs and their objects have a direct relationship. An indexical sign is learned, as Lester (2011:55) describes, through day-to-day experiences such as footprints on the beach or, to use the example given by Curry (2012:157), the sound produced by a piano.

Lester (2011:56) describes symbolic signs as the most abstract of the three sign types, as the meaning behind the sign must be taught. Treitler (2006:4) and Greer (2008:62) explain that the meaning behind the symbolic sign is due to a shared agreement between the users of that specific sign; in other words, the users of the symbolic sign

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<sup>16</sup> A translated edition of a previous edition, which was based on lectures given by Saussure, which were published three years after his death in 1913.

<sup>17</sup> This is an edited version of Peirce's seminal works by Charles Hartshorne and Paul Weiss.

agree on the convention behind its use. To demonstrate, the meaning behind a certain colour, for example red equals passion, or the meaning of the musical symbol *f* (forte) meaning the music should be played loudly. Both these meanings must be learned by an individual.

The *symbol*<sup>18</sup>, as a distinct concept within semiotics, is sometimes referred to as a subjective and abstract sign category with various meanings (for example, personal) attached to it (Thaut, 2007:171). Symbols are used to define and influence thoughts, feelings, relationships, experiences, and people (Wood, 2012:94). Samovar et al. (2010:16-17) articulate that people use symbols to share their reality. Wood (2012:104) explains that a symbol is not only words; included within this concept is, for example, company logos, art, and music. To understand a symbol, a participant must understand that they are *abstract*, *arbitrary*, and *ambiguous*. Arbitrariness refers to the fact that there is no relationship between the symbol and what it represents. Abstractness is described as the fact that symbols are not the ideas or concepts they stand for but only representations. Ambiguousness is explained as the fact that the meaning behind the symbol is vague and as a result must be taught (Wood, 2004:76-78). Kotzee (2012:36) states that due to the ambiguous, arbitrary, and abstract nature of symbols, meaning is contextual and different interpretations can therefore occur.

There are two ways in which a symbol can be organised: in *paradigms* and in *syntagms* (Fiske, 1990:56). A paradigm is the set from which a symbol is chosen; for example, vocabulary. A syntagm, in contrast, refers to the combination of symbols into a message (for example, a sentence). A paradigm has two basic characteristics: there must firstly be *commonality*, and secondly, *difference* between the units (Fiske, 1990:57). In contrast, syntagms are formulated according to rules within the system (Fiske, 1990:58). For example, a letter's commonality lies in that it forms part of the Western alphabet; such as the letter d, whereas the difference is perceived when a symbol is used in combination with other symbols in a sentence.

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<sup>18</sup> Juslin (2007:105) claims that not the interpretation but the actual symbol is the important part of the communicated message.

### **2.3.2 Sign systems and codes**

Fourie (2009:57) defines a sign system as “a group of signs with much the same character, integrated by the same rules or grammar”. A characteristic of every sign system is that it creates its own realm of related meanings (sometimes intertextual meanings), which are established by the users of said system. To illustrate, a poet’s entire oeuvre can be seen as a semiosphere<sup>19</sup>. The individual texts combine to create a collective meaning of the poet’s works. Yet, an individual work has its own meaning, which is influenced by the other works in the poet’s oeuvre. In music, on the other hand, these meanings are the result of sound figures (auditive in outlook) and their shared relationships of innovation, sameness, or variation (Broeckx, 1996:90).

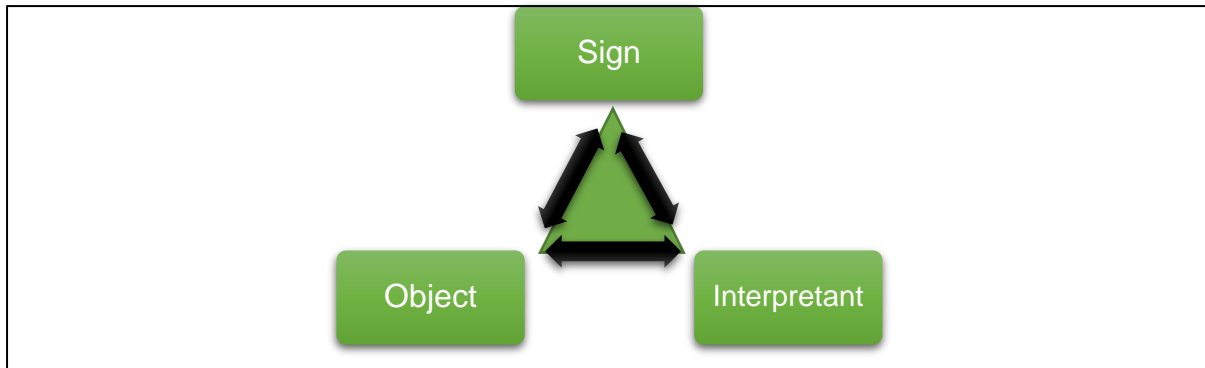
A symbol forms part of a code with the purpose of communicating information from the sender to the receiver. All communication forms make use of codes in encoding messages (Tarasti, 2002:65). Codes are formulated by society and they determine the manner and rules in which the symbols and codes are systematically combined and used (Fiske, 1990:64; Greer, 2008:65; Steinberg, 2013:46). In addition to the rules, society also determines the communicative function and possible meanings of codes (Fiske, 1990:77). A code is also the amount of knowledge a recipient needs to understand the message and be competent in using that message system (Samuels, 2004:6).

### **2.3.3 Triad of meaning**

The triad of meaning is a semiotic concept used in communication to articulate how meaning arises from a sign or symbol (Fiske, 1990:41). This concept consists of three elements, namely an object, an interpretant, and a sign, with a connection between them (Tarasti, 2002:10; Wood, 2004:77). Figure 2.1 shows a visual representation of the triad of meaning as seen within the Peircean tradition.

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<sup>19</sup> This is a synonym for the sign systems (Lotman, 2005:205).



**Figure 2.1: The Peircean triad of meaning**

Source: Fiske (1990:42)

Littlejohn and Foss (2008:35-36) explain that the imagery or thought provoked by the object, as represented by the sign, within the interpreter (actively interpreting the sign) is what constitutes meaning and this meaning is context specific. It is important to note, as Craig and Muller (2007:164) state, that the double-ended arrows used within this representation indicate that the terms can only be understood in relation to the other terms. This model demonstrates how meaning is extracted by a person (Craig & Muller, 2007:164). To illustrate this model, the object is the physical school, the sign component is the word for school, and the resulting meaning is the interpretation thereof by a person. This interpretation is determined by the interpreter's experience of the school. As a result, this can either be a positive or negative interpretation (Fiske, 1990:42).

Eco (1976) places the three Peircean components' structured articulation under the term "codes". The meaning of a symbol arises due to the interaction of two differing symbol systems, when an individual uses a specific system (Samuels, 2004:6). Eco (1976:36-37) coined the term "s-codes". According to Eco, there are four types of s-codes: firstly, syntactic systems (internal rules determine the order of elements); secondly, the semantic system (arrangement of elements on a content plane); thirdly, there are behavioural responses; and lastly, numbers two or three are combined within a syntactic system<sup>20</sup> (Samuels, 2004:6).

<sup>20</sup> Behavioural responses refer to the evidence given to the success or failure of a particular communicated message. The last type of s-codes is explained as the grouping of elements of one system with those from another system; in language, for example, the use of past tense signals the semantic system of past events or experiences (Eco, 1976:37).

Tarasti (2002:11) states that the three elements of the Peircean triad of meaning were further developed to include, firstly, signs in relation to their objects (for instance, symbols, icons, and indexes); secondly, signs in their own capacity (sinsigns, legisigns, or qualisigns); and lastly, the relationship a sign has with its interpretant, rhemes, arguments, or dicents. A qualisign, on the one hand, consists of qualities directly inherent to the signs. Sinsigns, on the other hand, are signs understood as the products of a legisign, which form the framework for sinsigns (Tarasti, 2002:12).

Peirce (1940; 2014) identified three connected phases or categories a person moves through in his/her interpretation of a sign; these are “Firstness”, “Secondness”, and “Thirdness”. Within the category of Firstness, total freedom is found, and in Secondness, differences occur as a result of duality. Then, in Thirdness, generality and continuity are found. It must be stated that of all three categories, it is Firstness that allows creation to occur. The importance of these categories is that they consider the manner in which a sign is felt, perceived, and experienced (Merrel, 2005:32; Olivera et al., 2010:54-55). To illustrate, Firstness, in poetry, is the few lines of a poem which could be read by someone at any given time. Secondness, then, is the reading of said lines. In addition, the reader’s previous memories and present mindset have a dynamic interaction during the reading. Thirdness, at this point, is the emerged meaning from these lines (Merrel, 2005:32). In music, Firstness is hearing a melody<sup>21</sup>, at an emotive and/or chaotic level without any knowledge of the piece or composer. Secondness occurs when a person identifies the given piece. In Thirdness, a person acquires information regarding the piece’s style, structure, and any intertextual information (Tarasti, 2002:10). Table 2.1 indicates Peirce’s 1903 typology with regard to Firstness, Secondness, and Thirdness (Curry, 2012:151). These nine types of signs in Table 2.1 are those on which the Peircean trichotomies focus (Curry, 2012:151).

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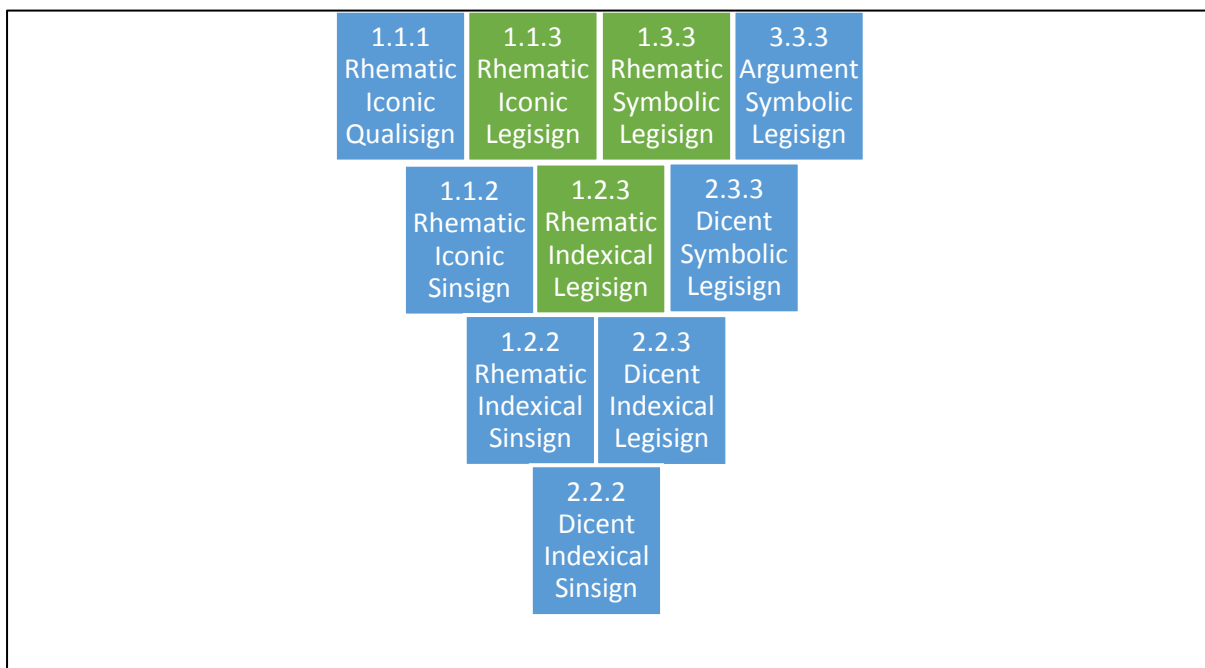
<sup>21</sup> It is interesting to note that this is an example used when Peirce (1940) described these categories.

**Table 2.1: Peirce's 1903 typology**

<b>Phases</b>	<b>Firstness:</b> As the sign itself	<b>Secondness:</b> As the relation of the sign to the object	<b>Thirdness:</b> As the sign's interpretant represents it
<b>First</b>	Qualisign	Icon	Theme/Term
<b>Second</b>	Sinsign	Index	Dicent/Proposition
<b>Third</b>	Legisign	Symbol	Argument

Source: Curry (2012:151)

There are rules that determine the interaction between the different phases. The rules can be stated as follows: a sign will demonstrate a division within a trichotomy; and a first can only define a first, whereas a second can refer to both a second and a first, and a third, in contrast, has the capacity to define a first, second, and a third (Curry, 2012:151). Said rules create the 10 sign classes that are depicted in Figure 2.2.

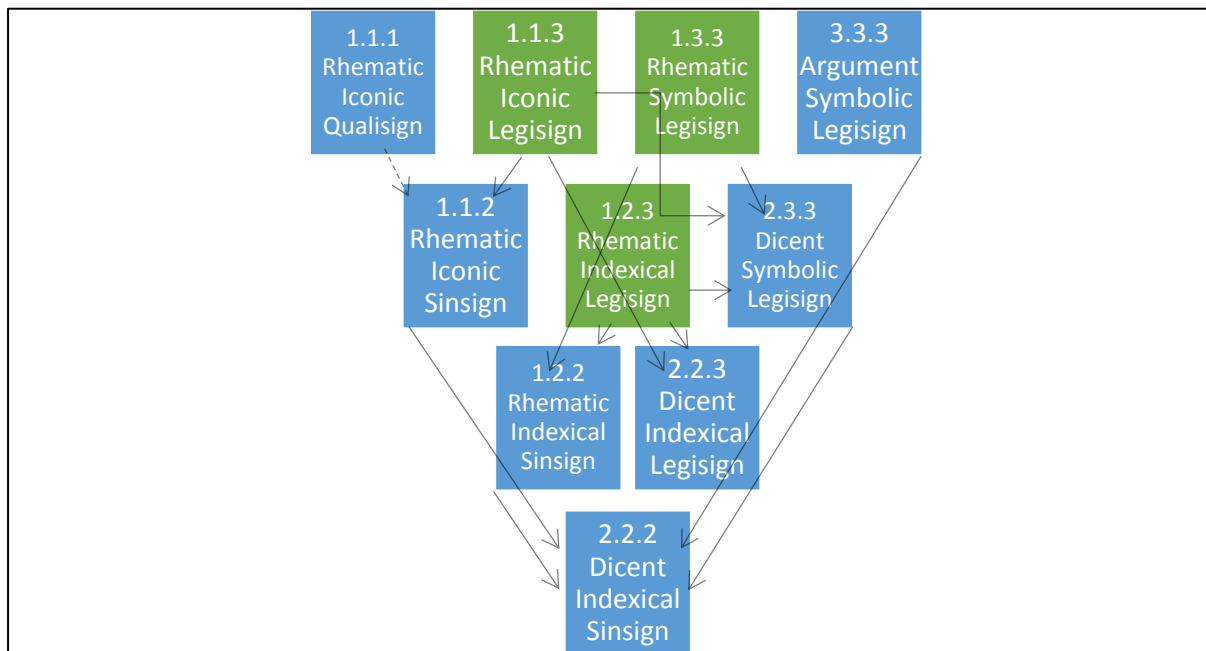


**Figure 2.2: Triangular figure of the 10 sign types of Peirce's 1903 typology**

Source: Curry (2012:152)

It is possible to show the interrelationship between the different sign types by first expanding the boxes and then adding arrows. This is shown in Figure 2.3. Arrows moving from right to left indicate replication or instantiation; the sign on the right instantiates the sign on the left (in other words, the sinsign-legisign relationship is

depicted). If the arrows move from left to right, then composition is indicated; the sign on the left is a component of the sign on the right (Curry, 2012:151-152).



**Figure 2.3: Interrelationships between the 10 sign types**

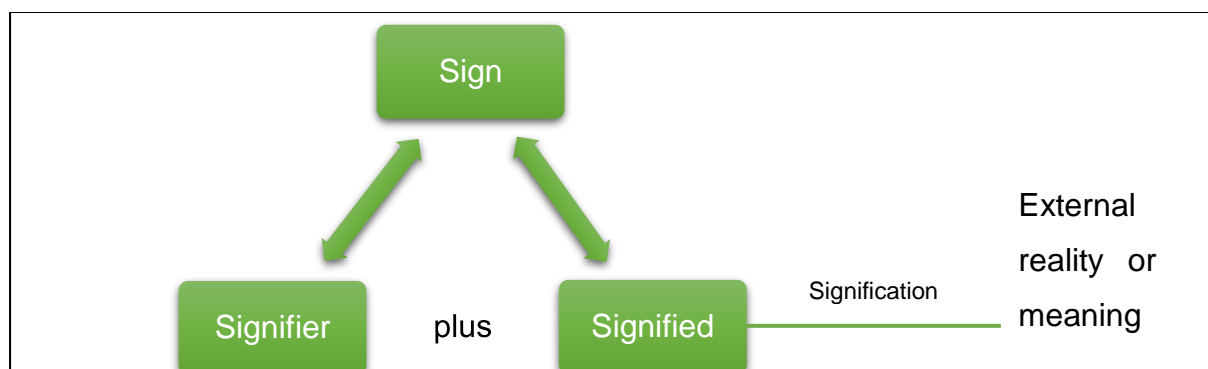
Source: Curry (2012:153)

The green boxes indicate the well-known concepts of Peircean semiotics, which are symbol, index, and icon (Curry, 2012:152). Legisigns, sinsigns, and qualisigns can be grouped in the category of signs in themselves. Symbols, indexes, and icons form the signs in relation to an object category. Rhemes, dicents, and arguments form the signs in relation to their interpretant category (Tarasti, 1994:54). This expanded view of signs and symbols offers a greater opportunity to investigate, examine, and describe the meaning behind signs and symbols. It is with such a perspective that signs and symbols' interaction within a system becomes more holistic.

A Peircean semiotic framework will assist in understanding how symbols are interpreted and, as a result, understood (Wertanen, 1997:77). In addition, this framework offers a model to understand the multiple meanings communicated in a given system. Furthermore, a Peircean framework addresses the issue of how music can be meaningful without the music definitively stating its meaning. Consequently, this framework enables researchers to investigate how, when, where, and to whom music is meaningful. Additionally, historical, individual, and social experiences can be

considered, and how these experiences influence the communicated meaning (Denney, 2001:62-63). Additionally, since Peirce’s focus was the dynamic relationship between the Sign-Object-Interpretant, this model provides a convenient means to investigate symbol types (Johnson, 2000:157).

A model (see Figure 2.4) exists within the Saussurean tradition. In this model, the emphasis is placed solely on the sign. The other two elements of this model are the signifier and signified. Saussure used the term “signification” (the link between a signifier and the concept is arbitrary) to describe how signifiers and signifieds (when combined) refer to an external reality or meaning. The referent they create is either physical (for example, a rock), abstract (for example, justice), “real” (for example, a cow), or “fictional” (for example, a unicorn) (Fiske, 1990:43-44; Cespedes-Guevara, 2005:9; Hooper, 2013:163). Derrida (2016) introduced temporality into the semiotic concepts of signified and signifier. In contrast to Saussure’s (1916; 1983) conception, Derrida (2016) argues that these two concepts do not appear at the same time; it is the signifier that appears before the signified and a subsequent time lapse is created (Sheinberg, 2012:10).



**Figure 2.4: Saussure’s triad of meaning**

Source: Fiske (1990:44)

Semiotic theorists have developed two important terms with regard to meaning. Littlejohn and Foss (2008:106) define *denotation*<sup>22</sup> as the term that refers to the generally accepted meaning of a symbol. Greer (2008:67) states the denotative

<sup>22</sup> Eco (1968) claims, in *Struttura assente*, that denotation is found in musical systems, however no connotation is found. Eco (1968) uses the note C as an example. Fiske (1990:87) states that in music, words such as *allegro ma non troppo* are methods used by a composer to communicate the connotative intentions behind a piece of music.



meaning of a symbol is immediately recognised by a person through a mutually previously agreed-upon meaning. In contrast, Littlejohn and Foss (2008:106) describe *connotation* as the personal meanings attributed to a symbol with the potential of giving significant detail about its meaning. Greer (2008:67) articulates that an interpretation of a symbol is influenced by, for example, the person's cultural background. Cespedes-Guevara (2005:9) explains that meaning is defined as a shared link (symbolic in nature) between an object and a reference to images, objects, notions, or concepts. Through complicated interaction among these elements, according to Littlejohn and Foss (2008:106), the meaning of a communicated message is created. Yet, this makes determining the meaning of a symbol difficult as symbols are used in various combinations and a direct relationship between an object and a symbol is lacking.

Given the above, it is now fitting to move on to examine music in terms of its communicative capacity. It is important to discuss musical communication as it provides the context for the units of analysis, namely musical symbols, during the empirical phase of the study.

## **2.4 MUSICAL COMMUNICATION**

At its core, music is about communication (Sawyer, 2007:53; Klempe, 2009:260). This is because a basic function of music is its capacity for expressing everyday processes found in human experiences; for example, grief or happiness (Pogaceanu, 2009:120). Silverman (2008:7) states that music can communicate values, emotional messages, needs, and information. Harwood (2017:5) provides other examples, such as social connection, habit or diversion, mood manipulation and regulation, and personal identity.

Music, as seen by Swain (1996:135), is a communication medium. Chattah (2006:112) expresses the belief that music is a sign system and, as a result, communicates information. Ball (2011:11) believes that music is "a vehicle [of] communication, sometimes with exquisite precision". Sharma (2013:1) claims that within communication, music is seen as a channel that improves communication between people. Ramirez (2014:25) points out that communication is a cardinal component of

music. This is due to the fact that music has the capacity to communicate and influence the states of being and emotions of audience members, which places a responsibility on performers and composers to successfully communicate with audiences. Maeder and Reybrouck (2015:9-10) state that music is an important part of that which makes us human. As Hargreaves, MacDonald and Miell (2007:1) explain:

Music is a fundamental channel of communication: it provides a means by which people can share emotions, intentions, and meanings. Music can exert powerful physical and behavioural effects, can produce deep and profound emotions within us, and can be used to generate infinitely subtle variations of expressiveness by skilled composers and performers, such that highly complex informational structures and contents can be communicated extremely rapidly between people.

In contrast to the above perspectives on music, there are views that do not consider music as a communication channel. Tarasti (2002:3) claims that music is so prevalent in our societies, the question of whether it can be seen as communication, or even a sign, or a symbol, is never asked<sup>23</sup>. Ferraz (2007:5) indicates that music does not communicate; music does, however, make communication possible. Harwood (2017:4) asserts that music without lyrics cannot communicate. From these diverse perspectives – both for and against music as a communication channel – it is clear that music is indeed a communication channel. With this specific communication channel, a sender can communicate emotions, information, and communicate aspects of identity.

Hargreaves et al. (2007:6) are of the opinion that the musical communication process has three characteristics. The first characteristic deals with the music itself; this refers to, among other things, the genre, style period, and components of the music. Secondly, the characteristics (such as competencies, knowledge, and skills) of the people involved (for example, the composer, listener, and performer) are included. The last characteristic is situational factors, which refer to the variables present in the composing, reading, and/or performing of a musical text.

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<sup>23</sup> According to Wheaton (2014:1), the study of music as a communication channel has been done since the time of Ancient Greece. Wheaton (2014:10) mentions philosophers and music theorists such as Aristotle, Leo Tolstoy, and Schopenhauer.

### 2.4.1 Music as a symbolic communication medium

It is important to state that a musicological analysis of musical signs or symbols is not the intent of this dissertation. The aim is to investigate, examine, and analyse musical symbols from a communication perspective and to understand the impact these symbols have on the conveyed message. The field of musical semiotics has enjoyed substantial research and developments in the past. This discussion aims to show that the concept of a musical symbol is established, to give credit to previous work that has been conducted within musical semiotics, and that within musical semiotics there are sophisticated methods and perspectives to examine and describe musical symbols.

Nicolas Ruwet, Jean-Jacques Nattiez, and David Lidov are some of the early theorists who applied semiotics to the analysis of music (Cardillo, 2008:20). These three theorists examined music from a linguistic perspective; in other words, they worked within the Saussurean tradition of semiotics (Cardillo, 2008:20). Wertanen (1997:40-42) describes four studies that also investigated music from a semiotic perspective, namely the studies conducted by Irvine and Kirkpatrick (1972), Bostdorff and Tompkins (1985), Holmberg (1985)<sup>24</sup>, and Rasmussen (1994).

An important question that must be asked when researchers attempt to apply semiotics to music is whether semiotic concepts are appropriate for music (Tarasti, 2002:9). Tagg (1987:285) and Lull (1987:141) explain that music is a symbolic communication medium that is distinguishable from other communication mediums. Lull (1987:141) adds that this medium is expressive, unique to humans, and represents a certain reality. Cerulo (1989:207) affirms that music is indeed a symbolic communication medium and best at communicating information, emotions, and thoughts. Seth (2008:317) suggests that music uses a complex language that communicates different kinds of emotions to listeners or readers. Harwood (2017:4) explains that musical communication makes use of symbols, which are informed by specific rules.

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<sup>24</sup> These authors examined music with lyrics (Wertanen, 1997:41).

Inskip, MacFarlane and Rafferty (2008b:477) state that a musical symbol<sup>25</sup> consists of the following four characteristics: notational elements, the music, surrounding texts, and genre and theory names. Stoianov and Stoianov (2010:44) add that some features of the music score might fulfil symbolic functions; for example, quotations, motifs, and musical cells. The benefit of identifying musical symbols and their signifying structures, according to Samuels (2004:5), is that it will open the door for an interpretation of the multiple meanings found within a music score. Tarasti (2002:4) explains that musical symbols are effective at communicating ideas, concepts, or stories. A symbol can only be understood and function as part of a *semiosphere*<sup>26</sup> (Tarasti, 2002:5). Yet, Tarasti (2002:21) argues that it is the aim of musical semiotics to investigate and analyse musical symbols, and their signifying processes that make music comprehensible. As motivated by Sheinberg (2012:6), music's signification arises from the contributions made by syntactics and/or semantics.

Swain (1995:281) defines musical syntax as "any kind of abstracted relationship among musical phenomena in a composition". However, musical syntax does not merely control information by organising durations and pitches, it also mediates the tensions and resolutions found in musilanguages (Swain, 1995:289-290). Additional functions of musical syntax are to aid in the organising of structures and to control important tensions (Swain, 1995:290). Cerulo (1989:207) states that musical syntax should be seen on a continuum from basic to embellished. Basic syntax "is a form of normative communication" and is characterised by stability. Embellished syntax, in contrast, is when a composer decorates the melodic line. In addition, the composer also deviates from, and disrupts, the basic patterns of music as established by the convention of the style period and/or genre of the composition(s) (Cerulo, 1989:208).

Broeckx (1996:90) articulates that musical syntax reveals itself as a true discourse in an examination of its semantic aspects. In support of this, Wertanen (1997:55) states that in terms of syntax and structure, and not message and meaning, music is indeed a language. Musical passages have a semantic range. In other words, depending on

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<sup>25</sup> The different symbols in music are discussed in Chapter 3.

<sup>26</sup> This concept is described as the dynamic interplay between texts, sign systems, and sign sets. The signs, sign systems, and texts within such an interaction form their own "semiotic universe" (Johnson, 2000:241). A part of the semiosphere is the sign or symbol's social context (Tarasti, 2002:6).

the context of the passage, this will connote a certain idea or emotion. Thus, the use of musical passages is flexible (Swain, 1996:140). Furthermore, music is based on a syntactical system that organises sound patterns according to rules; for example, harmony or cadences (Thaut, 2007:171). There are rules that dictate the relationship between a cadence's elements (Ball, 2011:357). As a result, elements of musical syntax are notes and chords (Ball, 2011:378).

A musical sentence consists of tones that are grouped together with the intent of conveying a certain concept or idea. This is achieved with descending and/or ascending melodies, disjunct and/or conjunct melodies, and pitch duration (Sellnow & Sellnow, 2001:406). The length of a musical utterance may vary, for example, from one bar to a whole piece. However, a musical utterance's length is unimportant, as composers sometimes need lengthy passages or other times a single moment to express something (Tarasti, 2002:141). In addition, musical utterances are not limited to a specific number of parameters as an utterance may include one parameter (for instance, melody), or several parameters at once (such as timbre, melody, and rhythm) (Tarasti, 2002:141). To illustrate, consider Tarasti's (2002:149) statement that "Chopin's preludes [...] often consist of only one utterance".

Sentences or phrases consist of words, which are used according to a certain structure. In piano music, for instance, a chord, melodic pattern, or scale fragment (or a musical "word") can be divided into homophones and homographs, as they are executed in separate ways within a given key (Wood, 2016:230-231). Another example of a musical word is a leitmotif<sup>27</sup>, because this compositional technique can be learned in a similar fashion as words are learned in languages; for example, observing their use in a specific context (Swain, 1996:142). An extension, and essential part, of musical syntax is *word painting*, since this compositional technique assists in communicating more types of musical meaning within musical syntax's semantic range. In addition, word painting challenges the composer's skill and gives a sense of musical syntax (Swain, 1996:145). However, if music is defined as a

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<sup>27</sup> A leitmotif is "a short, uncomplicated musical phrase or theme, usually one to three measures, which is employed, and reused, by the composer when he deems it important to the composition" (Bribitzer-Stull, 2015:8).

language, then a consideration of musical meaning is needed as it should not be limited to verbal signification.

#### **2.4.2 Musical meaning**

Brown (2006:14) posits that if researchers want to investigate musical meaning, such an investigation must focus on the message and what it communicates. Cross (2007:34) states that the meaning of music rests on two pillars: firstly, to what degree the meaning of musical symbols has certain significance; and secondly, the context in which the musical symbol is found. For instance, the personal meaning attached to a piece of music by different listeners is influenced by the significance the piece of music has for each individual<sup>28</sup>. Also, a piece of music heard during a performance will have a greater abundance of interpretations than music heard in a film (Cross, 2007:34). This is due to factors such as a predetermined visual image that accompanies the music or the dialogue the music is set to.

There are two groups of scholars with opinions regarding the meaning of music; these are the absolutists and the referentialists (Meyer, 1956:1; Cespedes-Guevara, 2005:9; Chattah, 2006:98; Inskip, MacFarlane & Rafferty, 2008a:13; Olivera et al., 2010:48). The absolutists argue that musical meaning stems from the music itself. This is achieved through the relationship tones have not only with one another, but also with harmony and tonality in the same composition (Meyer, 1956:1; Cespedes-Guevara, 2005:9; Chattah, 2006:98; Inskip et al., 2008a:13; Olivera et al., 2010:48). In support of the absolutist perspective, Thaut (2007:172) states that within music there is no referential or semantic meaning because the sounds or sound patterns (produced by a performance) communicate in an abstract manner. These sounds or sound patterns inherently lack the capacity to refer to extramusical objects or events. Graham (2005:82) states that there is nothing in music to account for the meanings – such as happy, and sad – attached to musical compositions. This view is shared by Brozek (2012:16), who states that unless the music is tied to extramusical concepts, there is no semantic content.

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<sup>28</sup> The person's knowledge of the composer and work also influences the interpretation of the piece and as a result the meaning he/she attaches to the work.

Referentialists, in contrast, claim that a composition refers to characters, emotional states, actions, and/or concepts outside the music (Meyer, 1956:1; Cespedes-Guevara, 2005:9; Chattah, 2006:98; Inskip et al., 2008a:13; Olivera et al., 2010:48). According to Meissner (2017:3), music represents and communicates extramusical concepts, such as emotions, ideas, and characters. An example of the referentialist view is that during the 19<sup>th</sup> century, in Western Art Music, the emphasis was placed on extramusical meaning (Kruse, 2011:51). As a result, music becomes understandable through the inner self-referential structural relations, established by the relationship between the already heard and new unheard passages. These relationships give rise to important units that unfold in time in a consistent manner; yet variation, transformation, and repetition are crucial to the said establishment (Anagnostopoulou & Cambouropoulos, 2012:129).

Feld and Fox (1994:28) state that either of the two perspectives can take an expressionistic position; in other words, music communicates emotions. This is affirmed by Inskip et al.'s (2008a:13) statement that the two perspectives mentioned above have a dynamic interplay with each other. Hooper (2013:165-166) explains the implication of this statement as follows: on the one hand, music contains closed structures of signification, which are self-referential in nature, and, on the other hand, music refers to extramusical events, concepts, and/or structures. Music is capable of conveying meaning; however, the meaning depends on the context the music is heard in (Swain, 1996:137-138). It is interesting to note Cross's (2009:2) statement that researchers<sup>29</sup> are beginning to question the notion that the only meaning found in music is emotion; in other words, that music only refers to emotions. Besides producing affective states within audience members, functions of music are influenced by the role this cultural phenomenon plays in "societies, in entertainment, ritual, healing and in the maintenance of social and natural order" (Cross, 2009:2).

In contrast to the absolutist and referentialist perspectives, Juslin (2007:85) and Murray-Rust and Smaill (2011:1698) postulate that music is not semantic, but semiotic

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<sup>29</sup> The author refers to studies conducted by Feld and Fox (1994), Tilton (1996), and Nettl (2005). These researchers all worked within the field of ethnomusicology.

in nature. Ryan (2004:267) claims that music is a system that lacks signifieds<sup>30</sup>; as Daykin (2004:5) explains, there is no substantial relationship between that which it represents and the music itself. The signifier, as Samuels (2004:7) argues, is created by the receiver of the musical message. Bogunovic, Mladjenovic and Perkovic (2010:57) articulate that music lacks denotative and referential meaning, and therefore a multitude of interpretations are available. It should be mentioned that these authors specifically refer to music's denotative<sup>31</sup> capacity.

The notion exists that musical meaning is imprecise and attempting to make it concrete is challenging (Butler, 2001:215). However, a musical piece's general semantic meaning is precise, and the majority of a musical community must agree on this general meaning. Yet, there are individual differences in the interpretation of musical compositions (Butler, 2001:216-217). Instrumental music's meaning is difficult to pinpoint, since there are no words to explicitly state the intended meaning. The only meaning that is possible to isolate, is that of its *syntactic effect*; in other words, the meaning of non-texted music lies in the ebb and flow of tension and resolution (Butler, 2001:218). In addition, with instrumental music, the musical context is much less defined than in speech or songs, which makes the semantic range open to interpretation (Swain, 1996:146). With regard to the creation, transmission, and interpretation of musical meaning, there are signifying systems that are separate and discrete in nature, as all three phases can be analysed independently from the other. For example, a recorded or spontaneous sound can be analysed during its creation: (is it aesthetically pleasing?), during transmission (is this the correct sound?), and interpretation (was the desired affect or effect achieved?) (Nattiez, 1990; Kelly, 2006:73).

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<sup>30</sup> A musical phrase does not refer to a real entity.

<sup>31</sup> Musical works can only have meaning due to connotations placed on the work by the listener.



## 2.5 COMPARISON BETWEEN CONCEPTS IN VERBAL/NONVERBAL COMMUNICATION AND MUSICAL COMMUNICATION

Both communication and musical communication are processes (Tarasti, 1997:20). There are schools of thought that see both as linear, interactive, and transactional. The linear perspective consists of a sender, a channel, and a receiver; or in music, a composer, music score, performer, or audience. Within the linear musical communication process, a person (the sender) transmits information to another person (the receiver) (Juslin, 2007:85; Anastassov, 2011:18). For example, person A (*who*) is the composer, who communicates through the music score (channel) to person B (the reader, listener, or performer) (*whom*). The sonic patterns or the written score that form the music are the message (*says what*). The *with what effect* is the interpretation the listener and/or reader has of the message, and the effect the musical composition has on the receiver (Cross, 2007:28). Within the interactive school, music can be illustrated with an ensemble or a dialogue. The transactional perspective of music can be shown by a duet or in communicating on social media. There is also a fourth perspective, which is a semiotic view of communication and music. Within each perspective, there is a sender, receiver, a message, encoding, and decoding (Harwood, 2017:4). Maestri and Antoniadis (2015:1) argue that the linear model of communication is best suited for musical notation due to the fact that the written score is the result of composing, and the written score makes the performance of a piece possible.

It has been argued that musical communication must be approached from several perspectives. These angles typically fall within the Peircean and Saussurean traditions of semiotics. Sawyer (2007:54), working within the Peircean tradition, argues that musical communication must be approached from the concept of *indexicality* because indexical signs highlight musical communication's creative nature, and there must be a connection between the object and the sign. The indexical sign, as explained by Broeckx (1996:89), functions on the level of syntactics as these signs are the most noticeable parts of musical configuration (for instance, extreme melodic leaps). It is their semantic impact (made up of stressing the cogency of musical discourse) that creates an intrinsic musical meaning. Tarasti (1994:57) describes the *anti-index* concept as music's capacity to move to a single point as the tension builds,

accumulates, and resolves, instead of diminishing. An anti-index obstructs the music instead of moving the music forward. The pause, for example, is an anti-index.

In contrast to the above Peircean perspective, several authors have followed a Saussurean outlook to musical communication. Osmond-Smith (1971:110) believes that the basic level of musical communication is the signifier. However, it is important to keep in mind that there are certain instances where musical structures obtain the form of signified. These cases are, firstly, the exceptional occasions when a sign's denotative function is taken up by the music's structure; for instance, a chime of bells. Secondly, sociological connotations acquired by music through its use, for example, the march. This does not, however, refer to social circumstances. Lastly, the attempts made by composers to mimic extramusical sound events, as in the case of Strauss' celebrated sheep (Osmond-Smith, 1971:110-111). Spies (2006:200) uses Saussurean terminology in her conception of the musical sign as consisting of a signifier and signified. Thus, if music is understood as a signifier that lacks a signified, then expressivity is improved. The moment music's signifier changes, so does the signified (Tarasti, 2002:22). The relationship between the signifier and signified, for music, is not arbitrary, as content and expression are intertwined (Tarasti, 1994:11). In other words, if there is a slight change in the expression, the content consequently changes.

Tarasti (1994:11) brings the Saussurean and Peircean traditions together with the above notion and claims that the relationship between signified and signifier can be seen as iconic. Furthermore, Tarasti (1994:11) argues that with regard to musical signs' iconicity, the possibility exists to create a universal musical lexicon, as two musical signs (that are iconic) share the same content. It should be stated that iconic relations can be valid inside a work, style, or tradition, but not outside that context.

A parallel can also be drawn between music and language using the concepts of Firstness, Secondness, and Thirdness. Both music and language, in Firstness, start with only perceiving the text or music score; for example, poetry lines and a melody. Then, in Secondness, the reader starts to make connections between that which is written and previous experiences, the author or composer of the text, and starts to interpret the text. As a result, during Thirdness, the interpretation leads to a specific

meaning. This also means that the reader acquires information about the text, such as style, structure, style period, and any intertextual information that might be present.

Both music and communication take place within a specific context or environment. This is where the interaction between the reader and text takes place; in other words, the interpretation of the text. In addition, music and communication's contexts refer to where the text, and its meaning, is communicated from one participant to another participant. The context also refers to the context in which the work was created. This refers to the historical context (for example, the Romantic period), the social context (for example, European society), and the cultural context (for example, South African) of the work.

## **2.6 CONCLUSION**

As can be seen from the foregoing discussions, not only is music a communication medium, but it is also a medium that is semiotic in nature. The meaning of a musical symbol is determined by the context, conventions, and knowledge basis of the participants in the musical communication process. As a result, there are a plethora of interpretations available for a musical symbol.

It was the aim of this chapter to provide an overview of relevant literature on communication. A further aim was to discuss the theoretical approach of this study. This aim was achieved by situating this study within the symbol tradition of Peirce. The consequent comparison between verbal/nonverbal communication and musical communication sets the stage for the next chapter, in which attention is paid to communication through music.

# **CHAPTER 3:**

## **LITERATURE REVIEW: CONTEXTUALISING THE MUSICAL COMPONENT OF THE STUDY**

### **3.1 INTRODUCTION**

In the previous chapter, relevant literature on the communication component of this study was emphasised, while this chapter contextualises the music component of the study. Western Art Music has a long tradition of written records of music, which were influenced by the norms and performance practices of the day (Grier, 1996:7; De la Fuente, 2009:242; Wheaton, 2014:1; Buchanan, 2016:1), but these practices are not necessarily relevant anymore. This, together with new developments in musical notation, makes uncovering the meaning of the music difficult (Grier, 1996:60). Publishers of music are thus faced with the challenge of staying true to the notation of the composer and still making the music accessible for society. As a result, a balance must be achieved between present and past notational and performance practice conventions. This has led to many adaptations of compositions, which could have influenced the communicated message (Grier, 1996:156).

Before embarking on the analysis phase of the study, it is necessary to first discuss aspects relevant to the musical component of this study. These aspects are communication through music, the different style periods in Western Art Music, Frédéric Chopin as Romantic composer, characteristics of his music, the nocturnes that he had composed, the editing of music scores, and different editions of music scores available. Emphasis is placed on Frédéric Chopin because he never explicitly stated or wrote what a music composition should communicate or mean; as a result, there can be different interpretations of a specific work (Leiken, 1997:158; Huneker, 2009:95). Selected works from his oeuvre form the sample to be analysed in this study.

## **3.2 COMMUNICATION THROUGH MUSIC**

As was established in Chapter 2, music is a medium of communication. This manifests in, among others, a performance's communicative capacity. The purpose of this study is not to elaborate on the different, intricate aspects of the art of performing music, but on the communication of music through the interpretation of a given piece of music. This is only possible through an analysis of the communicative qualities of the music score, and, by implication, the musical notation.

### **3.2.1 Performance of music as communication medium**

Music performance, in its broadest sense, is classified as a communication act within intrapersonal, interpersonal, and public communication contexts (Wood, 2004:18). Within the musical communication process, performance is an important aspect because this is where the music becomes accessible to listeners. Music is also accessible to readers, as Salvatierra (s.a.:11) believes that "reading music is an instance of performance, of acting out the instructions inscribed in the score". Hargreaves et al. (2007:13) provide three ways according to which a musical performance is classified (which are more aligned with the traditional view of a performance): firstly, recordings of performances; secondly, broadcasts of performances; and lastly, live performances. Navickaite (2007:18-19) states that musical performances are typically conceived of as a one-way communication system; in other words, from the composer, through the performer (the medium), to the listener. A musical performance, according to Sawyer (2007:53), consists of, among others, semiotic, social, cultural, and rhythmic processes, and the interaction of the processes within a performance occurs at different temporal levels. It is interesting to note, as Juslin (2000:1979) states, that a musical performance does not generally fully match the written music score because performers have a certain degree of freedom with regard to timing and dynamics.

Although not the focus of this study, it is with the performance of a musical piece that a performer<sup>32</sup> (with the aid of his/her nonverbal communication) adds to the meaning of the message he/she wants to communicate (Leathers & Eaves, 2015:69). Cook (2014:6-7) states that within a musical text there is the potential to create any number of meanings (in other words, multiple interpretations). It is during the interpretation and performance that the performer chooses between these numerous meanings and communicates it to the audience (Drăgulin, 2014:71). A performer's musicality impacts the success or failure of the composer's intended message (Inskip et al., 2008a:34).

It is the task of the performer, according to Maus (1997:134-135), to uncover the message of the musical composition and to convey this message to the audience. In hearing the music, people discover the composer's intentions. This is because melodies have various functions, such as an emotive function (Tarasti, 2002:40), among others. As a result, it is with the music score that listeners can identify the presumed intentions of a composer (McCausland, 1991:1; Stoianov & Stoianov, 2010:46).

### **3.2.2 Musical messages**

Tarasti (2002:75) states that a musical message is a type of micro-universe in which there are diverse relationships between its elements. Garavaglia (2012:117) defines the *intrinsic music dramaturgical dimension* as the inherent qualities or elements found within musical messages and carried out by the musical discourse. This dimension can be identified during the conception of the musical work, where the composer instils his/her intentions into the music (Garavaglia, 2012:117). A holistic view of the musical message, as Spies (2006:197) argues, is gained when an investigation into the music score is not only concerned with the content but also the subtext of the composition.

Three factors influence the musical message's structure (Cole, 1974:18). The first factor is the "limited temporality" of each reading. This is the specified tempo at which

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<sup>32</sup> The composer and audience members, alongside, the performer is included in most musical communication models (Kendall & Carterette, 1990; Juslin, 2007:87; Bogunovic et al., 2010:57; Maeder & Reybrouck, 2015:1).

a score must be read and/or performed; for example, *presto* or *adagio*<sup>33</sup>. There is no limit to the number of symbols that can be used within a score. The conveyed message, by means of musical notation, must be “communicated” in a clear and concise manner – no matter the conditions or tempo.

The second factor is described by Cole (1974:19) as “areas of contact”. A performer gains more responsibility as he/she carries out the composer’s instructions; in a general sense with regard to pitch, duration, articulation, and timbre. In a performance, within the context provided by the music score, there is artistic freedom with regard to tempo and dynamics. This is provided with additional markings, such as *rubato* or *ritardando*<sup>34</sup> (Cole, 1974:19-20).

The third factor can be described as making use of a “one-way directive notational system” (Cole, 1974:21). As with Lasswell’s (1948) linear model of communication, the transmission of information by notation is linear and, consequently, there is no feedback (Cole, 1974:21). In music, the method of transmission is typically authoritarian. This means that the notational symbols and markings; such as notes, rest, and key signatures, typically must be adhered to without any deviation. According to Cole (1974:21) music can communicate subtle nuances and portraying of emotions, prompted by the indications on the score by the composers.

### **3.2.3 Communicative qualities of the music score**

Grier (1996:23) posits that the music score acts as a communication channel between performer and composer. Cross (2007:34) claims that a musical work not only refers to something beyond itself (for example, an emotion), but to itself as well. This can be viewed as a type of *intratextuality* or meta-communication within the music score (for instance, the occurrence of a musical “echo”). Consequently, one can study the Peircean sign categories (such as symbols, icons, signs, and arguments<sup>35</sup>) within a musical work, as it is internalised within the musical discourse (Tarasti, 1994:56).

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<sup>33</sup> *Presto* is a tempo marking that means to be played fast, and *adagio* is defined as tempo indication, often used for slow movements (Thomsett, 2012:3,220).

<sup>34</sup> *Rubato* refers to an increase or decrease in tempo as needed by the emotional content of the music (Brown, 2004:27), and *ritardando* means slowing down gradually (Thomsett, 2012:189).

<sup>35</sup> These concepts were discussed in Chapter 2.

Lawrence (2009:66) names three qualities a music score can have: firstly, it is an abstraction of the composer's idea(s); secondly, it is true in its existence as no meaning must be assigned to the score; and lastly, as an abstraction and "truth" it must be free from subjective influence(s). Cook (2014:2) explains that if music is viewed from the perspective that the meaning is in the music score, then performing the score is an act of reproducing the meaning and intentions of the composer.

This leads to the two dimensions of symbolic form in Western Art Music, as described by Nattiez (1990:11-12): the *poietic* and *esthetic*<sup>36</sup> dimension. On the one hand, within the *esthetic* dimension, the focus is on the interpretation(s) of a musical work by the receivers. The *poietic* dimension, in contrast, is concerned with the creation of the music score. It must be stated that between these two dimensions there is a *trace*, which is the experiencing of the musical piece due to the five senses (Nattiez, 1990:12; Tiutiunnik, s.a.:50-51). The original trace is the composed score; any subsequent traces result from recordings or performances of the score (Nattiez, 1990:12; Tiutiunnik, s.a.:51).

A musical text is defined by musical notation and the other symbols used within the text (Salvatierra, s.a.:10). Each symbol has its own meaning and particular way in which it is used; this, in turn, impacts the meaning of the symbol in a particular context. The subsequent section focuses on these symbols.

### **3.2.3.1 Musical notation's communicative capacity**

Generally, musical notation is used for communication and reference (Stead, Blackwell & Aaron, 2012:2). Musical notation is a symbolic communication system (McLean, 1981:335) and within musical notation, semiotic resources are found (Martin, 2014:188). Said resources incorporate symbolic, visual, and linguistic components as elements of the music score. Consequently, musical notation is considered a semiotic system (Wood, 2016:1). Musical notation is an instance where a person writes without words. In said instances, it is possible to identify symbols, their referents, and their relationships (Treitler, 2006:1). The value of analysing musical symbols and musical

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<sup>36</sup> This is the spelling used by Nattiez (1990).



notation as a means of communicating ideas is that a person can access the full variety of musical experiences, without the aid of external, aural input (Nordquist, 2016:1).

Musical notation is the core of the musical communication chain; starting from the composer and continuing to the listener, through the music score and performer (Copp, 2009:54; Maestri, 2016:1; Buchanan, 2016:1). In other words, musical notation is a channel used in a linear communication process (Athanasopoulos, 2017:300) and uses a technical language system to represent specific musical goals (Pascucci, 2014:8). Therefore, musical notation is an arbitrary collection of symbols. Here, the signifier is the note (or that note's symbol), and the signified is the corresponding sound (Martin, 2014:186).

A general function of musical notation, as stated by Cole (1974:9), is to preserve a certain culture's music. Musical notation also functions as a representation of specific actions; for example, pianists respond by playing the written notes with the appropriate fingerings and articulation (Cole, 1974:41). In contrast to these functions, Martin (2014:187-188) argues that in Western Art Music, musical notation has four primary functions. Firstly, musical notation functions to create new music and for the planning of effects. Secondly, music provides a detailed timetable and aids with the coordination of independent parts. Thirdly, it provides the performer with an "artificial memory". Lastly, it provides texts to analyse the music with. These texts are referred to as music scores.

Literature on the origins of musical notation is scarce. Researchers do know, however, that the first musical notation system was developed on the one pitch-one symbol principle (Cole, 1974:6). This principle refers to the fact that a given pitch is illustrated using one symbol; for example, the symbol used to represent the middle C note. Western Art Music's notational system reflects the assumption that music is a thoroughly planned activity (Cole, 1974:7). Western Art Music's notational system, as explained by Tagg (1987:281), occurred for two reasons: firstly, so that pitches can be fixed within an octave; and secondly, rhythm can be symmetrically divided.

Despite geographical and/or historical diversity, four common characteristics of musical notation across cultures can be identified (Ferneyhough, 1998:3; De Assis,

2013:7): firstly, musical notation has the capacity to represent an event or concept; secondly, all the necessary instructions are given for a performance; thirdly, the combining and/or separating of the first two elements; and lastly, the musical work creates its own implied ideology. Maestri (2016:1) expands on these four elements to include materiality (sounds are represented by using symbols), and systemic character (the symbols form part of a sign system).

Cole (1974:6) states that there are four types of musical notational systems in use. The first system is described as the alphabetic notation system, in which sounds are represented by words, letters, and syllables. Directional signs, a system that indicates the rising and falling of pitches, is the second system. The third system is group signs; these are used to represent note groups that occur repeatedly in set form. Tablatures, the last system, is also called action notations, which aid the performer, for instance, towards correct positioning of fingers on a piano (Cole, 1974:6). The modern notational system consists of a method where every note is divided into a precise length within the temporal sequence (Cole, 1974:57).

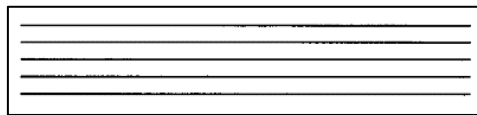
It is important to note, as articulated by Grier (1996:23), that musical notation contains or communicates a specific type of meaning, intended to be uncovered by the performer during an analysis of the composition. To investigate musical meaning, investigators must examine every element of the music score; in other words, the musical symbols and notation used (Lawrence, 2009:60). Musical symbols are, for example, dynamic symbols and articulation symbols, and notation is notes and rests. These are used to create the musical text (McCausland, 1991:66). It is worth mentioning that a user's technical knowledge and competencies influence the interpretation of musical notation (Grier, 1996:45). Cohen (2007:74) states that musical notation conveys a message; however, as Barret (2007:118) explains, the notation also conceals the message. The concealing of the message is bypassed with the aid of other musical symbols; for instance, the use of dynamics. Consequently, one needs some musical knowledge to interpret what is written.

Inskip et al. (2008a:10) refer to several factors that affect the success or failure of musical notation's communicative capacity. The first factor is graphical faults, which result from unclear symbols and layout. The second factor is inconsistency, which

results from symbols used without good cause and contradictory markings. The third factor is that too much or too little information for a satisfactory reading and/or performance is provided. Meaningless precision forms the fourth factor. Insecurity as to performance style (in other words, the amount of freedom that is needed for an acceptable interpretation) is the fifth factor. The last factor is ambiguity; a sign might have two meanings, and only one is correct, yet the performer or reader is unsure which one to choose. That is why composers attempt to provide readers and performers with a detailed score to work with. To understand what the composer wants to communicate, one must know the different symbols that can be found in a music score.

### **3.2.3.2 *The various musical symbols***

The musical staff for keyboard players consists of five parallel lines for the right hand and five parallel lines for the left hand. Music is read from left to right, incorporating all the symbols on the score (Gerou & Lusk, 1996:135; Copp, 2009:59; Ball, 2011:38).



**Figure 3.1: A musical staff without anything written on it**

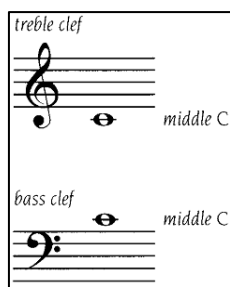
Source: Gerou and Lusk (1996:135)



**Figure 3.2: A musical staff with the treble and bass clefs written on it**

Source: Gerou and Lusk (1996:74)

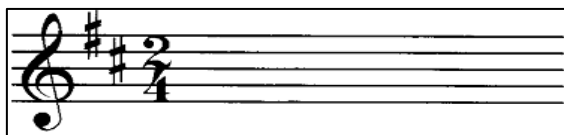
Notes to be played by the right hand are indicated by the treble clef (also known as the right-hand clef or G clef). A bass clef (also known as left-hand clef or F clef) shows what notes are to be played with the left hand (Inskip et al., 2008b:477; Copp, 2009:58; Ball, 2011:39; Martin, 2014:18).



**Figure 3.3: The treble and bass clefs**

Source: Gerou and Lusk (1996:49)

The time signature is found after the clef and key signature signs and indicates the desired metre of the piece. The metre is traditionally either single or compound, but contemporary composers also use interesting combinations (Ball, 2011:40; Copp, 2009:68).



**Figure 3.4: An example of a time signature**

Source: Gerou and Lusk (1996:149)

Key signatures (indicating sharps and flats) are also specified. A sharp means that the note is raised by a semitone, and a note with a flat is lowered by a semitone. (Ball, 2011:39-40).



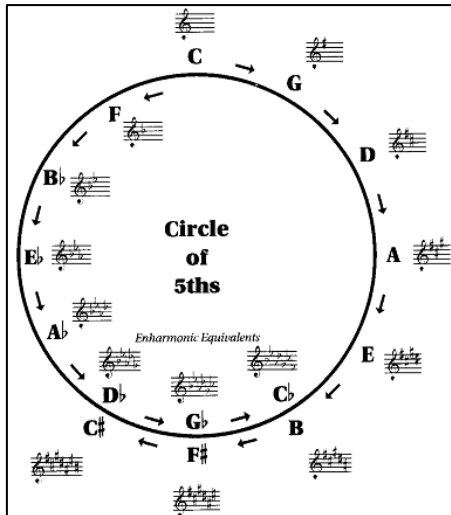
**Figure 3.5: An example of a key signature**

Source: Gerou and Lusk (1996:78)

The system of key signatures is an intricate phenomenon and is based on the Circle of Fifths (Gerou & Lusk, 1996:82)<sup>37</sup>.

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<sup>37</sup> This is merely a simplified summary of the concept. Detailed knowledge about the Circle of Fifths is not needed for this study.



**Figure 3.6: The Circle of Fifths**  
 Source: Gerou and Lusk (1996:82)

	Key signatures in the TREBLE CLEF		Key signatures in the BASS CLEF	
1.				
2.				
3.				
4.				
5.				
6.				
7.				

**Figure 3.7: Key signatures in both the treble and bass clefs**  
 Source: Adapted from Gerou and Lusk (1996:80-81)

The key signatures can appear in the beginning of the piece, but they can also be changed during the piece (Gerou & Lusk, 1996:78-79).



**Figure 3.8: An example of the placement of a key signature and being cancelled**  
 Source: Gerou and Lusk (1996:79)

Accidental signs are also used to cancel or change the specific sharps or flats inside a piece (Gerou & Lusk, 1996:3).

#	<b>Sharp</b> Raises a note one half step.
×	<b>Double-sharp</b> Raises a note two half steps.
♭	<b>Flat</b> Lowers a note one half step.
♭♭	<b>Double-flat</b> Lowers a note two half steps. Notice that the flats touch, forming one symbol.
♮	<b>Natural</b> Cancels any of the above, whether indicated in the key signature or as an accidental.

**Figure 3.9: List of the different accidental symbols found in music**

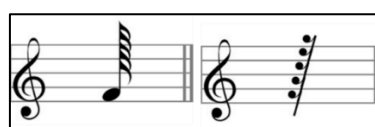
Source: Gerou and Lusk (1996:3)

Notes, rests, and their corresponding duration are represented by different symbols. The range of notes that can be used varies from the breve (the longest note value) to the 128<sup>th</sup> note (the shortest value, but not used regularly). These symbols can be used in different combinations (Ball, 2011:40).

Name	Note	Rest
Breve (Double Whole Note)	≡ or ≡	≡
Whole Note	○	—
Half Note	◐	—
Quarter Note	◑	⏏
Eighth Note	◑	⏏
Sixteenth Note	◑	⏏
Thirty-second Note	◑	⏏
Sixty-fourth Note	◑	⏏

**Figure 3.10: Illustration of the note and rest duration**

Source: Adapted from Kenny (2012)



**Figure 3.11: Illustration of the 128<sup>th</sup> note and rest**

Source: Adapted from Melodyful.com (2017)

Notes and rests can also be dotted. This is done with the augmentation dot. When the augmentation dot is added to a note or rest, the note or rest has its full value, plus half of the note or rest's value. For example, a half note's value is two beats. When the augmentation dot is added, then the dot has a one-beat value. Thus, the dotted half note now has the value of three beats (Hobbs, 2015).

























Notes	Name	Value	Rests	Name	Value
	Dotted minim/dotted half note	 + 		Dotted minim rest/dotted half note rest	 + 
	Dotted crotchet/dotted quarter note	 + 		Dotted crotchet rest/dotted quarter note rest	 + 
	Dotted quaver/dotted eighth note	 + 		Dotted quaver rest/dotted eighth note rest	 + 
	Dotted semiquaver/dotted sixteenth note	 + 		Dotted semiquaver rest/dotted sixteenth note rest	 + 

Figure 3.12: Common dotted notes found in music scores

Source: Hobbs (2015)

Notes and rests are used in combinations. This is illustrated in Figure 3.13. There are specific music theory rules for using notes and rests in combination. However, knowledge of these rules is not needed for this study.



Figure 3.13: Extract from Shostakovich's 24 Preludes, Op. 34, No. 17, bars 1 – 5

Source: Shostakovich (1960:32)

Another symbol that is used is the bar line. It has three functions: it specifies metre in conjunction with the time signature, it shows irregular stresses, and it functions as a reference point (Cole, 1974:63).

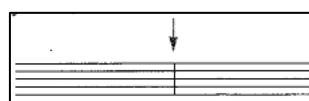
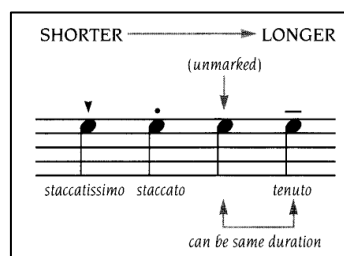


Figure 3.14: A bar line

Source: Gerou and Lusk (1996:25)

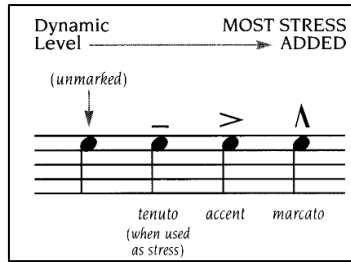
Articulation assists in the punctuation of the musical language and communicating the meaning of the composition (Brown, 2004:17). The articulation symbols found in piano music are staccatissimo, staccato, tenuto, accent (with variations), marcato, fermata, and slurs or *legato* (Gerou & Lusk, 1996:13; Kraemer, 2017b). Staccatissimo, staccato, and tenuto affect the duration of a note or chord (from shortest to longest), whereas marcato, accent, and tenuto (when used as a stress) affect the force a note or chord is played with (Gerou & Lusk, 1996:16). The staccatissimo symbol indicates that a note is played as short as possible (Gerou & Lusk, 1996:14). A staccato symbol indicates that the notes are played detached from one another (Gerou & Lusk, 1996:14; Brown, 2004:17). The tenuto symbol designates that the note is to be held for its entire value, or a slight emphasis must be placed on this note (Gerou & Lusk, 1996:15). Slurs are used to indicate the desired articulation, such as *legato* playing, or phrasing; for instance, where a phrase starts and stops (Brown, 2004:21; Ball, 2011:40). *Legato* playing refers to playing the notes connected (Harnsberger, 2013:57). The other articulation symbol is the accent. There are three types of accents, namely metrical accents, phrasing accents, and expressive accents. Metrical accents refer to the fact that the first beat within a bar must be emphasised. Phrasing accents are related to the music's structure, indicating the beginning of a musical phrase and subdivisions thereof. Typically, metrical and phrasing accents are unmarked (Brown, 2004:15). Expressive accents are crucial to the music's character and emotional content. These accents are also called rhetorical or oratorical accents and could be placed on any beat within a bar, as needed by the melody, composer's instructions, or harmony (Brown, 2004:16).



**Figure 3.15: Illustration of durational articulation**

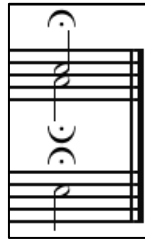
Source: Gerou and Lusk (1996:13)






**Figure 3.16: Illustration of articulation of force**

Source: Gerou and Lusk (1996:16)



**Figure 3.17: Fermata illustration**

Source: Kraemer (2017c)

Symbol	Name	Meaning
	Legato	smoothly

**Figure 3.18: Legato illustration**

Source: Adapted from The Basics of Music Theory (2017)

Another set of symbols found in the music score is ornamentation. Ornamentation symbols are those symbols added during composition to the melody of a piece, which add to the expressive capacity or character of a melody (Burkholder, Grout & Palisca, 2006:A13). The elaborate ornamentation symbols used in the Classical period was expanded on by the Romantic composers. There were, however, symbols that they used, such as the inverted mordent, turns<sup>38</sup>, and trills (Brown, 2004:23). In previous style periods, it was accepted and expected of performers to improvise ornamentation. In the Romantic era, however, composers wrote down when and how they expected performers to execute different ornaments within a composition. This was also a result of the fact that performers were expected to respect the notation written by the composer (Brown, 2004:22; Lipinski, 2015:13-14), which led to the decrease in unclear notational practices. This is, for example, true in the case of the *appoggiatura*. The *appoggiatura*'s function was to sustain dissonance and resolve to consonance, either

<sup>38</sup> The goal of a turn is to draw attention to the main note (Sinn, 2013:64).

a tone or semitone below and sometimes above a note (Brown, 2004:22). Another common symbol found in the 19<sup>th</sup> century in piano compositions is the *arpeggiando* (Brown, 2004:24). The *arpeggiando* symbol designates that notes are to be played from the lowest note to the highest (Gerou & Lusk, 1996:11). This technique is used to emphasise specific notes and aids in the expressive capacity of the music (Brown, 2004:25).

Small-sized notes (known as grace notes), either with or without a line drawn through the stem, indicate, respectively, an acciaccatura and *appoggiatura* (Brown, 2004:22; Zyskowski, 2014:12). The acciaccatura is played fast (mostly before the beat), and the *appoggiatura* is half the value of the note it is attached to, as illustrated in Figure 3.19 (Sinn, 2013:59). When used as a prefix, as shown in Figure 3.20, these symbols aid in clarifying whether a trill should start on the main note or the upper note (Sinn, 2013:61). A trill is the rapid alternation of two notes, and it is common practice that a trill should start with the main note, and not from above (Brown, 2004:23; Zyskowski, 2014:13)<sup>39</sup>. A mordent is an ornamentation symbol used to indicate that the main note should be played with the note above or below it (see Figure 3:21). If the note above is to be played, it is called an upper mordent, and a lower mordent is when the note below is to be played (Zyskowski, 2014:12).



Figure 3.19: Extract from Mozart's Sonata in F major, K. 332, III, Allegro assai

Source: Adapted from Sinn (2013:60-61)

<sup>39</sup> It should be mentioned that this is a general rule of thumb. Some composers and style periods have their own preference for the execution of trills and other ornamentation types.



Figure 3.20: Extract from Chopin's Mazurka in A minor, Op. 24, No. 2

Source: Adapted from Sinn (2013:61-62)



Figure 3.21: Illustration of three different ornamentation types

Source: Arnold (2015)

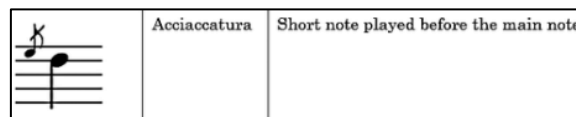


Figure 3.22: The acciaccatura symbol

Source: Adapted from The Basics of Music Theory (2017)

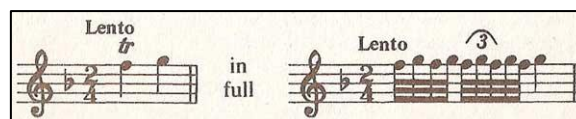


Figure 3.23: The execution of a trill on the note

Source: Darling (2016)

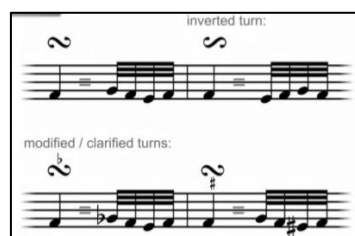
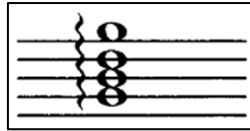


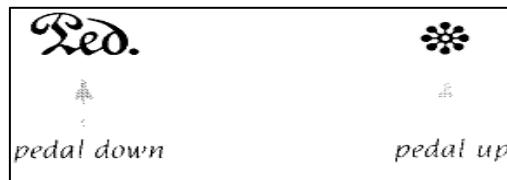
Figure 3.24: Illustration of the different turn symbols and how they should be played

Source: Kraemer (2017a)

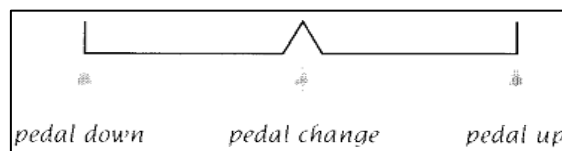


**Figure 3.25: Symbols indicating an arpeggio**  
 Source: Adapted from Gerou and Lusk (1996:11)

Another symbol used in a music score is pedal markings. There are three types of pedals: the damper/sustain, sostenuto, and the una corda pedal. Pedalling is an interpretive act and enhances a performance by providing dynamic contrasts, sustaining harmonies, adding brilliance to the music, allowing the bass note to ring, emphasising loud chords and variations in timbre, and creating a shimmering effect. When both the damper and una corda pedals are used, it is possible to create an intimate sound and atmosphere (Chen, 2009:178-179). Pedalling is an excellent means to emphasise specific structural properties for the audience. However, with the incorrect use of the pedals, the meaning of a piece could be lost or misinterpreted (Walker, 2015:19). The symbols shown in Figure 3.26 are used to indicate the use of the damper pedal and are not always accurate regarding on what note the pedal should be pressed (Walker, 2015:17). Figure 3.27 illustrates the other symbols used for the damper pedal.



**Figure 3.26: Symbols used to indicate the use of the pedals**  
 Source: Gerou and Lusk (1996:106)



**Figure 3.27: Another symbol set used to indicate the use of the damper pedal**  
 Source: Gerou and Lusk (1996:105)

When the composer wants the performer to employ the una corda, he would write una corda (UC) on the music score, while the phrase tre corde (TC) indicates that the una corda is to be released (Gerou & Lusk, 1996:107). The una corda is a useful resource

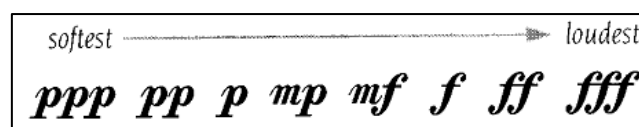
for pianists because a new texture and a new, softer sound are produced when it is employed (Walker, 2015:18; Troeger, 2016:28). This is done to aid softer dynamic levels, such as mezzo forte and softer; in other words, a plaintive, distant sound (Troeger, 2016:28).



**Figure 3.28: Illustration of the *una corda* and *tre corde* symbols**

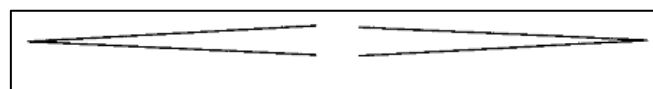
Source: Kraemer (2017d)

If a composer wants to indicate a certain dynamic level, he/she moves into a realm where nothing is fixed, but everything is dependent on the composition’s context and the performer’s abilities. The composer’s aesthetic and practical views generally determine the dynamic markings’ detail and meaning (Cole, 1974:75; Brown, 2004:18). A composer can also make use of words or abbreviations. The most common are crescendo (a gradual increase in dynamic level) and decrescendo or diminuendo (a gradual decrease in dynamic level). These are abbreviated to *cresc*, *decresc*, and *dim* (Gerou & Lusk, 1996:61). The following figures show common dynamic symbols used in music.



**Figure 3.29: Common dynamic symbols**

Source: Gerou and Lusk (1996:60)



**Figure 3.30: Illustration of the *cresc* (left) and *decresc* (right) symbols**

Source: Gerou and Lusk (1996:61)

There are words or terms, from different languages, used to indicate the tempo – such as *adagio* (slow), *presto* (fast), and *vivace* (vigorous) – at which a musical work must be played. Languages used are, among others, Italian, French, and German. These

are the first indicators of the correct tempo of a musical composition. Other factors include subjective factors such as musical understanding and mood, and logistical considerations; for example, the concert hall's acoustics (Joseph, 2014:24). A musical composition's phrase structure also influences its tempo (Cohen, 2007:73). The ending of a phrase, for example, typically signals a decrease in tempo and consequently functions as a syntactic marker (Juslin, 2000:1797).

It is important to remember that the meaning of a musical symbol is determined by convention (Grier, 1996:27). Convention, as stated by Tarasti (1994:55), refers to the practices of the musical tradition in which a symbol is used. As a result, a musical symbol's meaning changes from person to person. Also, for one person the meaning of a musical symbol changes due to context (Denney, 2001:46). It is this agreed-upon use, as Athanasopoulos (2017:300) argues, that determines how the different musical symbols function and communicate within a work. Thaut (2007:173) explains that a musical symbol's meaning and significance lies in a pattern structure that, in turn, is determined by, firstly, its position and function in a particular pattern, and secondly, the symbol's relationship with other symbols within a syntactical network; for example, language, concurrently and consecutively organised in time.

Given that communication through the music process has been discussed, it is now fitting to examine other relevant concepts of the musical component for this study. The next discussion revolves around the different style periods in Western Art Music.

### **3.3 STYLE PERIODS OF WESTERN ART MUSIC**

It is firstly necessary to contextualise the history and development of Western Art Music as several style periods – each with its own philosophical assumptions, conventions, and definitions of music – form part of it. The discussions of the different periods focus on important characteristics and mentions important composers of each period.

The style periods in Western Art Music are the Renaissance period (circa 1600 – 1750<sup>40</sup>), the Baroque period (circa 1600 – 1750), the Classical period (circa 1750 – 1820), the Romantic period (circa 1820 – 1900), the Impressionistic period (circa 1870 – 1920), and Contemporary music (circa 1900 – present); subdivided into 20<sup>th</sup>-century and 21<sup>st</sup>-century music (Flemming & Macomber, 1990; Burkholder et al. 2006; Comeau & Covert, 2000:7).

### 3.3.1 The Baroque period

Pratt (2003:4-6) explains a common feature of Baroque<sup>41</sup> music, which is the existence of *basso continuo*. Burkholder et al. (2006:302-306) describe two other characteristics, namely the *concertato* medium, which led to the combining of voices and instruments of different parts, and the existence of mean-tone and equal temperaments, which refer to the tonal system (major and minor) used to today. Hellberg (2011:117) adds two other characteristics, namely embellishments<sup>42</sup>, and the music's texture, which is typically polyphonic, although some compositions use homophony<sup>43</sup>. Prominent composers in the Baroque period were Johann Sebastian Bach (1685 – 1750), George Frideric Handel (1685 – 1759), and Antonio Vivaldi (1678 – 1741) (Flemming & Macomber, 1990:143; Burkholder et al., 2006:458).

### 3.3.2 The Classical period

Hellberg (2011:118) describes several features of the Classical period. The texture of the music in the Classical period was homophonic. Composers within the Classical era wrote simple melodies, and the harmony was diatonic. The composers also made use of shorter phrases that ended on clear cadences. Within this period, keyboard music was characterised by Alberti-bass. Instruments during the Classical period

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<sup>40</sup> These dates are relative but generally accepted by historians. Burkholder et al. (2006:293) state that these periods were times when ideals and conventions for music were shared by a society. Typically, the beginning and ending of the periods overlapped.

<sup>41</sup> Baroque, derived from the Portuguese word *barocco*, means an irregularly shaped pearl (Flemming & Macomber, 1990:141).

<sup>42</sup> For example, mordents, acciaccaturas, and trills are typical features of a Baroque composition (Hellberg, 2011:116).

<sup>43</sup> Polyphony refers to a musical texture that consists of two independent melodic lines. Homophony, in contrast, is a musical texture where all the voices, in essence, have the same rhythm (Burkholder et al., 2006:A9,A14).

underwent significant improvements, which led to a greater range in dynamics when compared to the Baroque period. The Classical period saw the development of dynamic gradings such as crescendo and decrescendo. This was partially due to the development of the fortepiano (which developed into the modern piano). Important composers in this period were Ludwig van Beethoven (1770 – 1827), Joseph Haydn (1753 – 1809), and Wolfgang Amadeus Mozart (Flemming & Macomber, 1990:191; Jones, 2004:4).

### **3.3.3 The Romantic period**

The subsequent discussion of the Romantic period is more detailed than the sections on the other periods because Frédéric Chopin (the composer of the music pieces that form the sample of this study) lived in this period. It is thus imperative to detail the context in which the composer worked. Several features of the music from the Romantic period distinguish it from the other periods. Tarasti (2002:29) explains that music within this era is characterised by a rejection of Classicism's norms. Within the Romantic period, there was form blending, and tone and colour painting and mythical associations were favoured and frequently used. Herold (2014:1) states that Romantic music is characterised by "the pursuit of [a] beautiful sound".

The composers in the Romantic period expanded on the achievements of the Classical composers and, as a result, provided a body of work "that is passionately loved and admired, and which speaks with a strong, stirring voice to listeners of every generation" (MacDonald, 2004:3). One such an expansion was the development of new genres; for example, the nocturne (DuHammel, 2014:4). A nocturne is defined as "a romantic character piece for piano" that is inspired by the night (Hellberg, 2011:127). Typically, a nocturne has a melancholic feel, and the melody and accompaniment are, respectively, lyrical and broken. The typical features of a nocturne are a "drawn-out singing melody over undulating, rubato accompaniment" (Lowrance, 2014:9). During the Romantic era, the nocturne was seen as a "personal poetic statement of the composer", inspired by the associations, ideas, and experiences of the night (DuHammel, 2014:4-5). The melodies of nocturnes typically have various ornamentation types, such as *appoggiaturas* and trills, and a chromatic passage usually precedes or ends the return of the theme (Springer, 2015:3-4).



The term “nocturne” is derived from the Latin word *nocturnes*, which means “night” (*Oxford Living Dictionaries*, 2003). As a result, there are two categories under which a piece’s meaning could be classified. The first category is dreamy atmospheres; for example, romance, peace, nostalgia, and serenity. The second category deals with the darker qualities or associations of the night, such as anguish, storms, sorrow, rage, and drama (DuHammel, 2014:4). There are three important composers within the nocturne genre, namely John Field (1782 – 1837)<sup>44</sup>, Gabriel Fauré (1845 – 1924), and Frédéric Chopin (1810 – 1849) (DuHammel, 2014:1).

In addition to the developments, Romantic composers also attempted to convey a new emotional spectrum that highlighted the composers’ interpretation of the world and their reactions to events<sup>45</sup> (Flemming & Macomber, 1990:235). In support of this, Tarasti (2002:17) states that the Romantic era saw a greater emphasis placed on expressivity. Zhang (2014:8) echoes this by stating that the Romantic composers wanted to express “individual characters in their music”. Volgsten (2015:220) states that for the Romantic period’s public, music was seen as expressing the composer’s character, ideas, and feelings; as a result, a music score was seen as a symbol of the composer’s intentions.

Burkholder et al. (2006:602) articulate that “the new idiom, which focused on melody, emotion, novelty, and individuality, paralleled Romanticism in literature and art and came to be called Romantic”. As a result of this parallelism, music was considered as the paradigmatic and quintessential art (Veres, 2012:30). Therefore, the relationship between music and the other arts deepened; consequently, the effects that painting and literature had on music became prominent. Tarasti (2004:290) explains that Romantic composers frequently “associated their music with literary and poetic programs”; this was indicated by a direct quotation on the printed score or the composition’s title. In support, Lawrence (2009:10) claims that Romantic music provides performers and listeners with examples of representational or referential music.

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<sup>44</sup> Field (1782 – 1837) is credited with creating the nocturne genre (DuHammel, 2014:6).

<sup>45</sup> This contrasts with the Baroque period where composers expressed the general public’s emotions and not their own (Burkholder et al., 2006:296).

Composers in the Romantic period were influenced by nature, literature, longing for the past, the supernatural, and emotions. The music of the Romantic era is typically played with rubato and tempo rubato<sup>46</sup> (Hellberg, 2011:125). Rubato is often indicated with phrases such as *espressivo*, *senza tempo*, *ad libitum*, and rubato (Sinn, 2013:70). It should be noted that composers and performers in the Romantic period used tempo as an expressive element in their music (Brown, 2004:25). According to Joseph (2014:24) an advantage of flexibility in tempo, is that a performer can help listeners better understand a musical piece's meaning. This is important, as tempo markings form part of musical symbols.

MacDonald (2004:3) explains another characteristic of the Romantic period as the union and balance of technical means, language, and expression. For the Romantics, as Burkholder et al. (2006:603) argue, instrumental music was the preferred and perfect art form because instrumental music is freed from the burden of words, and, as a result, has the capacity to stimulate emotions and ideas that fall outside the scope of spoken or sung words.

Prominent composers within the Romantic period were Frédéric Chopin, Franz Schubert (1797 – 1828), Johannes Brahms (1833 – 1897), Franz Liszt (1811 – 1886), and Edvard Grieg (1843 – 1907) (Flemming & Macomber, 1990:237; Park, 2005:1-2).

### **3.3.4 The Impressionistic period**

Impressionism attempted to create an impression of an object, scene, or event; for example, a landscape or a water stream (Comeau & Covert, 2000:36; Burkholder et al., 2006:780-782; Fugazza, 2017:6). Impressionist artists were primarily concerned with producing impressions of experienced events or moments (Fugazza, 2017:4). Composers used tone colour, smoothness, and atmosphere to convey their intentions (Hellberg, 2011:128). Important composers within this period were Claude Debussy

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<sup>46</sup> Tempo rubato refers to give and take with regard to the tempo; in other words, a performer will linger over a note(s) and compensate by hurrying over others (Brown, 2004:27).

(1862 – 1918) and Maurice Ravel (1875 – 1937) (Comeau & Covert, 2000:42-44; Hellberg, 2011:127).

### **3.3.5 Contemporary music**

As with the Romantic period, the 20<sup>th</sup> and 21<sup>st</sup> centuries were times of rebellion against what was done before. Composers within these two centuries, aimed at expanding the possibilities of music (Comeau & Covert, 2000:7). Comeau and Covert (2000:7) and Burkholder et al. (2006:757) explain that in the 20<sup>th</sup> century, the music was more diverse than in the previous periods. Buchanan (2016:7) states that during the 20<sup>th</sup> century, composers gave strict instructions with regard to phrasing, rhythm, dynamic levels, and expressions in their scores as to the performance of the work. Within the 20<sup>th</sup> and 21<sup>st</sup> centuries, many styles were developed, such as Expressionism, serial music, jazz, popular music, aleatoric music, and the avant-garde. Prominent composers were Schoenberg, Webern, Berg (Flemming & Macomber, 1990:306), and La Monte Young (Hellberg, 2011:129).

From all these style periods, a composer who is most fitting for this study is Frédéric Chopin. This is because most of his music is classified as character pieces. These are instrumental works that typically have only one mood or scene (DuHammel, 2014:4; Jasmin, 2015:8). In addition, he never explicitly wrote what his music is intended to mean, therefore a multitude of interpretations can emerge from it (Leiken, 1997:158; Huneker, 2009:95). This statement, along with other supporting arguments, are discussed in the subsequent section.

## **3.4 FRÉDÉRIC CHOPIN**

This section provides a detailed discussion of Frédéric Chopin because selected pieces from his oeuvre, specifically the nocturnes, are used during the analysis phase of this study. The subsequent sections present an overview of the composer's life, a discussion of his compositions, the nocturne as seen and developed by him, characteristics of his works, and the piano as Chopin's preferred instrument.

### 3.4.1 A concise biography of Chopin's life

Chopin was born on 1 March 1810 in Żelazowa Wola, Poland, as the only boy of Nicolas Chopin and Tekla Justyna Krzyżanowska's four children (Walker, 2010:19; Jasmin, 2015:7; Springer, 2015:6; Kim, 2015:22). The Chopin family moved to Warsaw, Poland, when Chopin was an infant and lived there for the next six years (Springer, 2015:6). In 1830, at the age of 20, Chopin left Warsaw. It was his goal to tour Europe and later return to Poland (Walker, 2010:20; Springer, 2015:9; Kim, 2015:23).

The year 1831 is an important year as this marks the start of Chopin's life in Paris, France (Springer, 2015:9). Chopin did not like giving performances; he enjoyed giving lessons and composing (Springer, 2015:9-10; Lipinski, 2015:22). By 1834, Chopin had established himself as a teacher and composer in Paris (Springer, 2015:10; Zyskowski, 2014:4). Chopin became one of the famous Parisian teachers, and from the publication of his compositions, he had sufficient income (Lipinski, 2015:22). Maurice Schlesinger bought the rights to publish Chopin's music in 1833, and this led to publications in France, England, and Germany (Springer, 2015:10). By 1838, Chopin was in a relationship with the writer George Sand (1804 – 1876), which ended in 1847 (Zyskowski, 2014:4; Springer, 2015:10). It was in this time (1838 – 1847) that Chopin focused mainly on composing (Zyskowski, 2014:4). Each year, starting from 1838, Chopin's health deteriorated. Eventually, in 1848 Chopin's tuberculosis became terminal, and he died on 17 October 1849, in Paris (Zyskowski, 2014:4-5; Springer, 2015:11).

### 3.4.2 Compositions by Chopin

Chopin's oeuvre consists mainly of piano compositions, yet there are compositions for other instruments, like the voice, violin, and cello (Park, 2005:10; Chen, 2009:35; Zyskowski, 2014:viii; Jasmin, 2015:7). The number of compositions by Chopin stands at approximately 230 (Jackson, 2013:88; Zyskowski, 2014:5)<sup>47</sup>. His piano works

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<sup>47</sup> With regard to his other instrumental works, he composed pieces for the cello and piano (Polonaise Brillante, Op. 3 and the Sonata, Op. 65 in G minor) (Jasmin, 2015:9).

consist of 21 nocturnes, 24 preludes, 27 etudes, three piano sonatas, four ballades, four scherzi, four impromptus, the Barcarolle in F# major, Op. 60, the Fantasy in F minor, the Berceuse in D $\flat$  major, 14 polonaises, 19 waltzes, and 31 mazurkas (Sadie, 1994:161; Chen, 2009:35-36; Jasmin, 2015:8; Walker, 2015:12). In addition to these compositions, Chopin composed two concertos (Op. 11 in E minor and Op. 21 in F minor), and a piano trio (Op. 8 in G minor) (Jasmin, 2015:9).

From an early age, Chopin showed an aptitude for the piano (Zyskowski, 2014:3; Jasmin, 2015:7; Hays, 2016:18). Chopin developed several piano genres; for example, the nocturne and mazurkas. These expanding genres are, partly, because the piano saw great advances in Chopin's lifetime, and he was aware of the possibilities and strengths of the human hand (Springer, 2015:3). His preference was for the smaller piano works (for example, the nocturnes and etudes), yet he composed a small number of larger works, such as his two piano concertos (Woori, 2014:7; Zyskowski, 2014:5). The smaller works are grouped under the category of character pieces. A character piece is a single movement work, typically with only one mood or scene (DuHammel, 2014:4; Jasmin, 2015:8). The style of a character piece, in the general sense, is a lyrical melodic line set against a bass accompaniment. In the case of a nocturne, the accompaniment is typically arpeggios, and in mazurkas, polonaises, or waltzes, a dance rhythm (Jasmin, 2015:9).

Chopin's musical works provide the best playground to investigate interpretation, because he was "a composer of contrasts" (Chen, 2009:172). His music is also meaningful on various levels, as Chopin's works resonate with a large audience (Strickland, 2016:1). From an aesthetic and theoretical perspective, Chopin's music is filled with freedom and colour (Woori, 2014:7). Leiken (1997:158) and Huneker (2009:95) state that Chopin never provided his music with a programme. This is also a reason Chopin's music is ideal for the investigation into meaning and interpretation, because the composer never explicitly wrote what his music was intended to evoke in a listener. Brozek (2012:17) echoes this and states that Chopin refused to give programmatic content to his music. An example is when his English publisher, Wessel, published Nocturnes Op. 9 under the title *Les Murmures de la Seine* without Chopin's consent (Springer, 2015:8).

### 3.4.3 The nocturne in the Chopin tradition

The analysis to be conducted during the empirical phase of this study relies on the nocturne genre as composed by Chopin. As a result, it is necessary to discuss this genre as viewed and composed by him.

At the age of 19, the aria-like melodies and broken-chord accompaniment of John Field's nocturnes inspired Chopin to compose works within this genre (Ho Sze-Hwei, 2012:32; Springer, 2015:3). Chopin followed the structural properties of Field's nocturnes to some degree; however, the emotions, scenes, and moods of the nocturnes came from the operatic *bel canto*<sup>48</sup> style (Chen, 2009:38; Walker, 2010:21; Davidovic, 2016:106). Davidovic (2016:105) states that the *bel canto* singing tradition influenced Chopin and his composition. As a result, Chopin's nocturnes are sometimes called *bel canto* for piano. Zyskowski (2014:15) agrees with Field's influence and the *bel canto* style, but adds a third influence, namely the early 19<sup>th</sup>-Century French Song.

The developments made by Chopin brought new life to the nocturne; these include a rhythmic flow that is both flexible and varied, and graceful ornamented and nuanced melodies (Chen, 2009:38; DuHammel, 2014:10). Zyskowski (2014:viii) explains that Chopin's nocturnes are diary entries into the thoughts and feelings of the composer. Springer (2015:2) echoes this opinion and states that the nocturnes reveal something personal about Chopin. Chen (2009:20) describes Chopin's nocturnes as "instrumental interpretations of lyrical, elaborate, melodic arias". According to DuHammel (2014:10), Chopin's nocturnes are expressive.

### 3.4.4 Characteristics of Chopin's music

From this diverse range of compositions, several features can be identified within Chopin's compositions. This section aims to describe the important characteristics of

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<sup>48</sup> This term refers to beautiful singing; in music, it is a dramatic Italian-opera style of singing (Zyskowski, 2014:20).

Chopin's music. These features are emotion, the presence of tempo rubato, the use of ornamentation, and pedalling (Palmer, 2000:2).

An important characteristic of Chopin's music is the use of different emotions (Hadden, 2008:146). In Chopin's view, music is a language used to communicate emotions; and this language follows punctuation and elocution rules (Goldberg, 2010:292). Chopin used melodic lines and a harmonic language that is rich, expressive, and emotionally charged (Colombati, 2005:41; Chen, 2009:1-2; Walker, 2010:19; Brozek, 2012:14; Strickland, 2016:1).

One of the many connotations of Chopin's music is typically grief and loss and, by implication, music that is associated with funerals. This is achieved with the "use of distinctive rhythms used in functionally occasional funeral marches" (Lawrence, 2009:55). Another emotion typically associated with Chopin is melancholy. Tarasti (2002:130) states that "Chopin is often said to represent Romantic melancholy". The emotions portrayed in Chopin's music are augmented by the use of, among others, rubato, ornamentation, and pedalling.

A well-known feature of Chopin's music is rubato (also called tempo rubato) (Hinson, 2005:14; Saeed, 2014:50; Drăgulin, 2014:70; Strickland, 2016:4). Davidovic (2016:115) claims that Chopin used this term occasionally, and after 1836 he preferred to use terms such as *ritenuto*, *ritardando*, and *rallentando*<sup>49</sup>. If tempo rubato is used correctly, it leads to a greater expression of the music (Chen, 2009:176). There are three types of rubato, namely metric rubato, agogic accents, and rhythmic flexibility (Davidovic, 2016:113). Metrical rubato is where the tempo is flexible and free, and the melody is flexible (Jackson, 2013:88; Joseph, 2014:23; Strickland, 2016:4; Davidovic, 2016:90). Hinson (2005:7) calls this the Mozartian rubato. Agogic accents have a similar function to that of italics in writing (Walker, 2010:22) and are typically found in Chopin's mazurkas (Eigeldinger, 1988:72; Chen, 2009:178) or waltzes (Goldberg, 2004:143). Rhythmic flexibility refers to the type inherited from the Baroque period and

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<sup>49</sup> *Rallentando* means slowing down, and *ritenuto* means held back (Kennedy, Ruthford-Johnson & Kennedy, 2013:684,710).

is typical of works with “broad lyrical, vocal melodies”, such as Chopin’s ballades (Newman, 1995:118; Chen, 2009:176-177).

Chopin’s music typically contains various ornamentation. Turns, for example, will be executed G, F, E, F, if the main note is F. *Appoggiaturas*, if the symbol is in front of a C, would be played D – C, and trills would be played D, C, D, C, D, C if the symbol was above the C note’s symbol (Chen, 2009:175). As with all composers or styles, the ornamentation used by Chopin is woven into the melody (Sinn, 2013:58; Drăgulin, 2014:70). A general principle that can be applied to Chopin’s ornamentation is that he wanted ornaments to sound improvised (Jackson, 2013:88). The ornamentation used by Chopin is a distinct musical sign (Tarasti, s.a.:12).

Walker (2015:14-15) states that Chopin insisted that his compositions be played with pedalling. Chopin was creative when he used pedals, and this gives his melodies a unique harmonic quality. His aim with the sustain pedal was to give the sound of his music a “transparent vapour” quality (Hinson, 2005:7; Walker, 2015:16-17). Hays (2016:20) states that the use of pedalling in Chopin’s music is “to capture large sonorities across the keyboard and enable fingering and phrasing that cannot otherwise be connected by [...] hand”. To achieve this, a player must look at the context of the work (Walker, 2015:17).

Hinson (2005:12) and Herold (2014:4) state that in Chopin’s compositions, pedal markings are a constant feature; for instance, in his Nocturne, Op. 9, No. 2. In contrast, Ho Sze-Hwei (2012:75) claims that Chopin did not provide the pedal markings throughout his compositions; for example, the Prelude, Op. 28, No. 4 in E minor. In this composition, the only pedal markings to be found are near the end of the piece. Ho Sze-Hwei (2012:81) also states that Chopin never indicated which parts should be played with the *una corda*; these symbols are not used in the autographs or first editions.

### **3.4.5 The piano in Chopin’s lifetime**

Based on the discussion of the Romantic period and Chopin, it is evident that the Romantic composers favoured the piano. This discussion aims to give a brief account



of the piano's history and illuminate why it was the preferred instrument in the Romantic period and for Chopin.

It should also be mentioned that during the 19<sup>th</sup> century, the piano developed in terms of available registers, dynamic levels, textures, and the addition of the damper pedal (DuHammel, 2014:4). The developments that occurred between 1820 and 1850 expanded the piano's range and made new pianistic effects possible. These developments made it possible for performers to convey a musical idea effectively; yet, communicating this idea was more personal than with an orchestra. This led to Romantic composers viewing the piano as their instrument of choice (Burkholder et al., 2006:598). This is echoed by Seth (2008:316), who states that the piano was the favoured instrument in this period because of "its expressive capabilities". An important addition to the piano came in 1844. Xavier Boisselot unveiled the sostenuto pedal at the Paris Exhibition, which allowed a pianist to sustain the notes pressed while the pedal was pressed, and other notes are unaffected (Walker, 2015:13).

These developments are important as they correlate with the development of Chopin's own growth as a composer. For example, the addition of the sustain pedal gave composers and performers the ability to write and perform with "a new palette of sounds and colours" (Walker, 2015:13). A further advantage of the damper pedal for Chopin was the capacity of the piano to create a specific mood and/or scene, and this is most evident in his nocturnes (Jasmin, 2015:10). Due to the expanding of mood and colour available, Chopin was also able to explore different textures in his music (Jasmin, 2015:11).

### **3.5 EDITING OF MUSIC SCORES**

Grier (1996:9) explains that new editions of musical works appear as knowledge of styles and genres deepen. As a result, the most important task of a publishers is to establish and present a text that accurately represents the work's sources, historical context, and style (Grier, 1996:37). From this, a key role the publisher assumes during the creation of an edition is that of a historian. This is because a publisher must investigate and reconstruct the development of the musical text, gather and evaluate all the available sources, and describe their relation to the final text (Pascall, 2004:96).

Eigeldinger (2004:61) argues that an edition should be flexible and rigorous. An edition's flexibility refers to the capacity to provide artistic freedom to the performer, whereas rigorous means that publishers must investigate and evaluate available sources regarding the script.

An obstacle that confronts the publisher early in the editing process is when to keep the original notation when it differs from modern convention (Grier, 1996:156). Two factors influence a publisher's decisions: firstly, whether the reader will understand the musical symbols; and secondly, faithfulness to the music, as it is imperative that the text presents information in a clear and unambiguous manner to the reader (Grier, 1996:156). Howat (2009:227) provides another possibility: engravers and publishers sometimes attempt to fix something if they assume it is incorrect. Buchanan (2016:10) echoes this in his statement that publishers often make corrections to musical texts if it is perceived that there is a mistake; yet publishers also attempt to resolve "fundamental disagreements" between the sources used.

### **3.5.1 The editing process**

Editing is the process of preparing a musical text for publication, to either be performed or to be studied (Steib, 2013:214). However, before a composition can be edited, it must be created. Each composer has his/her own creation process. A typical process, but not applicable to all composers, is creating the composition and the subsequent refinement of that draft. Composers could decide to first plan a work. This could be in the form of sketches, working notes and ideas, and drafts. Sketches are used to test the important details of a work; for example, openings or themes. Working notes and ideas, on the other hand, can be found in letters or project books, and drafts are used to test the work as a whole. After the planning stage, the "first full writing down"<sup>50</sup> stage occurs, and the criterion for this stage is completeness. Here the composition is ready to be given to the publisher (Pascall, 2004:93).

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<sup>50</sup> This is a technical term used by publishers (Pascall, 2004:93).

Following this is the production and publication stage; the composer is sometimes involved in this stage. It is the responsibility of the composer to provide the engraver with a source, which could be one of two types of documents: an autograph manuscript or a copy of the manuscript. This is part of the production and publication stage (Pascall, 2004:94). No matter the type of document provided, it was the responsibility of the engraver to correctly interpret the writing and adapt it to the printing practices of the time (Walker, 2015:18).

The engraver would then use this source, proofread the copies, and eventually provide the publisher with the text to be published (Pascall, 2004:94). Errors frequently occurred between the version provided by the composer and an engraver's copy to the publisher (Howat, 2009:227). An example of a typical error is that of interpreting the crescendo and decrescendo symbols. These symbols typically start and end on the note heads (Pascall, 2004:94). It should be stated that the errors mentioned are more common than errors in pitch and rhythm.

It should be remembered that the composer occasionally proofread the copies of the composition to be published, and these copies were typically used to refine the piece even further (Pascall, 2004:95). This is particularly true in the case of Chopin's music, as he frequently changed his compositions while teaching his students after publication has occurred, and if these modified editions are discovered, confusion about interpretation occurs (Holomon, 1989:334; Treitler, 1993:493; Ho Sze-Hwei, 2012:4-5).

Post-publication alterations also often occur. The criteria for assessing the authenticity of these changes are validation and generality. Validation refers to the question of whether the alterations signify the intentions of the composer, whereas generality refers to the question of whether the changes are to be applied for every performance or whether the changes are only for a specific context; such as, a masterclass or competition (Pascall, 2004:96).

It was the norm during the Romantic period to simultaneously publish in different countries to ensure copyright protection (Pascall, 2004:99; Brozek, 2012:14). For example, Chopin published in Germany, France, and England. As a result, Chopin

would need three copies of the work to be published (Hood, 2016:4). Pascall (2004:99) describes two approaches Chopin might have taken in generating these copies. The first is the use of a copyist, and the second approach could be to use the copies he received from his French publisher (Maurice Schlesinger) and send them to B&H, or Kistner in Germany, and Wessel & Stodart in England. In contrast, Treitler (1993:493) explains that Chopin sent manuscripts to all three at once and the copies were all made by Chopin. Another possibility is that Chopin sent different versions of a piece to each of his publishers. Regardless of the approach followed by Chopin, each would have resulted in a corpus of different editions during the composer's lifetime (Ho Sze-Hwei, 2012:4). Davidovic (2016:173) explains that the Paris first edition of Nocturne, Op. 9, No.2 was based on an original manuscript, whereas the Leipzig and London publishers made use of proof sheets for their editions.

### **3.5.2 Types of editions available**

Eigeldinger (2004:61) states two factors that determine the reliability and validity of an edition. The first is whether the first edition has an authoritative or autograph copy available, and secondly, the available source's quality (here errors and presentational clarity are considered). According to Pascall (2004:102), an edition's quality is influenced by the quality and clarity in making editorial decisions and alterations. The quality of editorial decisions is hard to judge by a non-specialist and, as a result, the opinions of experts<sup>51</sup> must be taken into consideration. In contrast, the clarity of editorial decisions is less difficult as a reader must only read the title page, the critical report or preface, and the list of variant readings provided. For example, on the title page, a publisher will often credit the person who did the fingering, and in the critical report or preface, the publisher will describe the methods used.

Music scores are not limited to hardcopies; there are online resources available to acquire music scores. One such resource that gives access to different editions is the International Music Score Library Project (IMSLP)<sup>52</sup>. This electronic resource acts as an intermediary between publishers and scholars, performers, and the general music

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<sup>51</sup> Experts include, among others, music critics, musicologists, and performers (Pascall, 2004:102).

<sup>52</sup> The website can be reached at the following URL: <http://imslp.org>.

public. The IMSLP was launched in 2006 and is controlled by the Project Petrucci LLC, which was created specifically with the aim to manage this website (IMSLP, 2017). The IMSLP team (2017) states that, for them, “music should be something that is easily accessible for everyone”. This is why the scores on the website are freely available. In addition to their philosophy, the IMSLP team states two goals. Their first goal is to obtain all the music scores in the public domain. The second goal of the IMSLP project is to allow for activities outside of composition, such as analysis, to take place (IMSLP, 2017). The IMSLP website provides scholars with links to other websites and gives scholars and performers the opportunity to listen to recordings that are held at the Piano Society<sup>53</sup>. A person can register to this website and pay a monthly subscription; however, free access is still available (Hood, 2016:14).

A popular type of edition is the *urtext* edition, which is intended to represent only the composer’s written notation (Harnsberger, 2013:103; Seiffer, 2017). This view of the *urtext* and the privileged position it enjoys led to the belief that if something is not recorded in the *urtext*, then it must be wrong (Cole, 1974:12). Brown (2004:14) argues that an *urtext* edition has the advantage of presenting the musical text as that of the composer, and publishers take great care in indicating that which the publisher added to the text. Pascall (2004:101) describes the *urtext* edition as the sister edition of a collected edition<sup>54</sup>, and that *urtext* editions are texts that are “basic, fundamental, primary, [and] stripped of accretions”. Seiffer (2017) explains six reasons why the *urtext* edition is preferred. These editions present musical texts that are unaltered and reliable. The music engraving is aesthetically pleasing. These editions are practical, in terms of page turns and fingering. From a technical perspective, they are durable. *Urtext* editions provide a preface, and the commentaries and list of sources are in three languages (English, German, and French).

In addition to *urtext* editions, Grier (1996:145)<sup>55</sup> proposes four other types of editions that should be sufficient for any need, namely the interpretative edition, photographic facsimile edition, “an edited print that replicates the original notation”, and the critical edition. The interpretative editions are important as information about the performance

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<sup>53</sup> <http://www.pianosociety.com/index.php>.

<sup>54</sup> This is a synonym for “critical edition”, as discussed later in this section.

<sup>55</sup> The only author to comprehensively discuss music editing (Steib, 2013:215).

and the interpretation of the work is displayed to the reader. Publishers are allowed to include performance marks in the interpretative editions; this is, however, limited to bowings (for string instruments) and fingerings (Grier, 1996:151). This is due to the fact that editorial intervention is unavoidable. It is interesting to note Grier's (1996:152) statement regarding the interpretative editions that the primary problem with these editions is not the fact that certain symbols are added, but that neither performer nor publisher take great care in assessing the correlations between the presented text and that of its sources. The publisher also reconstructs a musical work to suit his/her interpretation of the work. It should be mentioned that there are publishers who distinguish between the symbols they add and the symbols of the composer. Symbols that are typically added or changed between editions are phrasing marks. These have an impact on the conveyed meaning of the text (Grier, 1996:153).

The photographic facsimile edition is an established edition and an "important publication form in musicology" (Grier, 1996:145). This is the easiest edition type to produce (Hall & Sallis, 2004:11). Such an edition is created using photographic technology (Sallis, 2015:119). There are two advantages to the facsimile edition. Firstly, important information that would be lost due to verbal description or by replication is not lost (Grier, 1996:145), and secondly, scholars or performers who do not have access to the original source can see "the nuances of the notation" and the notation symbols' relationship with one another as was done by the composer (Grier, 1996:145-146). With this edition, the publisher does not have a major influence on the produced text (Grier, 1996:147).

There are also limitations to the use of facsimile editions (Grier, 1996:146-147). The first limitation concerns the photograph itself. It is doubtful that photographers will produce the same image; this is due to several factors, including lighting, exposure, film speed, and contrast. Secondly, photographs will not always capture all the details of the musical work (Grier, 1996:146). The third limitation is difficulty in comprehension; in other words, it is often difficult to read the original manuscript, or the manuscript is cluttered (Grier, 1996:147; Hall & Sallis, 2004:11).

The next type of edition is labelled by Grier (1996:149) as "an edited print that replicates the original notation". These editions are important in Western Art Music, as

they are used for music written before the Baroque period. This edition type allows a publisher to increase the legibility of a piece and correct any mistakes that might have occurred during the printing of the piece. In other words, it is a critical edition for music before the Baroque period. It should be noted that there is a facsimile component to this edition type. Publishers use fonts, not photographs, for the pieces. The musical notation of these pieces is often idiosyncratic and, as a result, publishers will often only use one source to work from. The nuances of the original notation cannot be captured when converted to modern notation (Grier, 1996:149). The problem with maintaining the original notation is that prospective readers are discouraged because they are difficult to read. Further problems associated with this edition type are that the format is uneconomical and they are generally not used. Despite the problems associated with this edition, a benefit of using such an edition is that performance nuances, in non-measured music, are maintained and/or incorporated into the text (Grier, 1996:150).

In contrast to the above types of editions, critical editions<sup>56</sup> are “works of the past presented in publications carefully prepared from studies of the sources” (Randel, 2003:280). Grier (1996:156) explains that the critical edition should be “the primary printed or written vehicle by which music is communicated to its public”, this is because the critical edition is not only meant for scholars and performers but also students and the general musically literate public. The primary aim of a critical edition is to communicate the historical evidence of its sources as best it can (Grier, 1996:156). In other words, the critical edition aims to present only the composition as composed by the composer (Pascall, 2004:101). The critical edition originated in the 19<sup>th</sup> century, because musicians had an increased awareness of and appreciation for the music of the past. The first collected edition was that of Bach in 1851. Editions of Palestrina, Schutz, Handel, Mozart, Beethoven, Schubert, Chopin, Mendelssohn, Schumann, and others followed the Bach Collected Edition. It should be mentioned that these editions are expensive and, as a result, the musical texts are found in the Dover reprints, but the buyer must do without the critical report (Randel, 2003:281; Pascall, 2004:101).

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<sup>56</sup> Also known as the historical or collected edition (Randel, 2003:280; Pascall, 2004:101).

### 3.5.3 Western Art Music publishers

There are several publishers of Western Art Music; for example, EP, B&H, Universal Edition, Bärenreiter, Zimmermann Musikverlag, and G. Henle Verlag<sup>57</sup>. A discussion of every publisher falls outside the scope of this chapter. As a result, this discussion only includes those publishers whose editions are used in this study. These include the editions published by Maurice Schlesinger, B&H, and EP. In the subsequent paragraphs, the motivation behind their use will become clear.

With regard to Chopin's music, a specific composition can exist in various authentic sources, like first editions and editions owned by his students (Wang, 2013:1). The FFE, and subsequent reprints, enjoy a favoured position within Western Art Music because Chopin was in Paris at the time of their first publication, which allowed him to proofread them. In contrast, he had no control over British and German editions (Eigeldinger, 2004:61). Chopin's publisher in Paris was Maurice Schlesinger. He published most of Chopin's music (see Figure 3.31) (Annotated Catalogue of Chopin's First Editions, 1998a). The company also published editions of notable composers such as Beethoven, Liszt, and Mendelssohn (IMSLP, 2007; Kennedy et al., 2013:749).

Brandus et Cie	Opp. 59–65
Ad. Catelin et Cie	Op. 28
Chabal	Mazurka dedicated to Emile Gaillard
Escudier frères	Mazurka from <i>La France Musicale</i>
J. Hamelle	Op. 74
J. Maho	Nocturne in C minor, Waltz in A minor
J. Meissonnier	Opp. 57, 58
J. Meissonnier fils	Opp. 66–73
Pacini	Op. 42
Ignace Pleyel et Cie	Opp. 16, 17
Prilipp et Cie	Op. 19
S. Richault	Opp. 3, 4; Variations on a German National Air
Maurice Schlesinger	Opp. 1–3, 6–15, 18, 20–27, 29–34, 44–56; <i>Grand Duo Concertant</i> ; Etudes from <i>Méthode des Méthodes</i>
Schonenberger	Opp. 1–3, 5
E. Troupenas & Cie	Opp. 35–41, 43; <i>Hexameron</i>

**Figure 3.31: Chopin's French publishers**

Source: Annotated Catalogue of Chopin's First Editions (1998a)

Founded in 1719 by Bernhard Christoph Breitkopf, Chopin's German publisher, B&H is the oldest existing publishing company. This company has editions of leading composers and guarantees that their editions are faultless and musicologically correct

<sup>57</sup> EP (2011); B&H (2005); Bieber (2008); Universal Edition (2017); Bärenreiter Verlag (2016); IMSLP (2010a); Seiffer (2017).



(B&H, 2005; IMSLP, 2010b; Kennedy et al., 2013:114). The latter part of the title came in 1795 when Gottfried Christoph Härtel bought the company. Notable publications include Oeuvres Complètes of Haydn, Mozart, and Clement, and Bach's Ein Feste Burg Ist Unser Gott, BWV 80 (IMSLP, 2010b). The publishing company's greatest achievement is the publishing of Complete Works Editions, which started with Bach in 1850. The company currently has over 15 000 music editions, 1 000 composers, and 8 000 works (IMSLP, 2010b). B&H was Chopin's publisher in Germany, and published most of Chopin's music (Pascall, 2004:99) (see Figure 3.3.2).

Ed. Bote & G. Bock	Mazurka dedicated to Emile Gaillard
Breitkopf & Härtel	Opp. 12, 15–18, 20–31, 33–42, 46–49, 52–65
Charles Haslinger	Op. 4, Variations on a German National Air
Tobie Haslinger	Op. 2, <i>Hexameron</i>
Friedrich Hofmeister	Opp. 1, 5, 51
Fr. Kistner	Opp. 6–11, 13, 14
Pietro Mechetti	Opp. 3, 44, 45, 50
C. F. Peters	Op. 19
A. M. Schlesinger	Opp. 1, 32, 66–74; <i>Grand Duo Concertant</i> ; Etudes from <i>Méthode des Méthodes</i>
B. Schott's Söhne*	Mazurka from <i>La France Musicale</i> , Mazurka in C major, Polonaise in G# minor, Polonaise in Gb major, Waltz in E minor
Schuberth & Comp.	Op. 43
Stern & Cie	Op. 59

**Figure 3.32: Chopin's German/Austrian publishers**

Source: Annotated Catalogue of Chopin's First Editions (1998b)

Another well-known publishing house is EP. This company was founded on 1 December 1800 by Franz A. Hoffmeister (1754 – 1812) and Ambrosius Kühnel (1770 – 1813) (EP, 2011). Initially, the publishers set out to print and engrave music, and to sell sheet music and musical instruments. The first music scores published by this publication house were, among others, J.S. Bach's Keyboard Works in 14 volumes, Mozart's Quartets and Quintets, and Beethoven's First Symphony, Second Piano Concerto, and other chamber and piano music (EP, 2011). After the death of Kühnel, Carl Friedrich Peters (1779 – 1827) became the new owner of this publishing house. During the time, Peters was responsible for publishing the scores of composers, such as John Field's nocturnes. The next owner of the firm was Carl Gotthelf Siegmund Böhme (1785 – 1855). It was during Böhme's ownership that other publications such as Bach's Brandenburg Concertos were obtained (EP, 2011).

Interestingly, EP initially made use of two distinct colours for its editions. Copyright laws did not protect the lime-green covers; whereas copyright laws protected the pink

covers. Today, the distinction is not rigidly adhered to. These versions are regarded as a symbol of quality (EP, 2011).

There are also several online resources available to access Chopin's music<sup>58</sup>. The subsequent discussion highlights some of the resources, which are the Online Chopin Variorum Edition (OCVE)<sup>59</sup>, Chopin's First Editions Online (CFEO)<sup>60</sup>, and Chopin Early Editions Collection<sup>61</sup>.

The OCVE was launched in 2015 (Hood, 2016:1). A search of this website reveals links to websites such as the Annotated Catalogue of Chopin's First Editions and CFEO. The benefit of having all these links is that a scholar can access a plethora of information regarding Chopin and his music (Hood, 2016:1). The OCVE contains primary sources for the nocturnes, preludes, mazurkas, sonatas, the Polonaise-fantasy Op. 61, Fantasy Op. 49, scherzos, and ballades (Hood, 2016:1). According to the OCVE's website, the aim "is to facilitate and enhance comparative analysis of these primary sources, attaining a degree of flexibility beyond that of extant printed editions of Chopin's music and indeed of any composer to date" (OCVE, 2015).

A benefit of using this online resource is that a scholar can compare different editions with one another (Hood, 2016:2). When a piece is selected, a list of all the available sources with information about each source is provided. When selecting a specific bar in a composition, the same bar in other editions is provided for comparison. As a result, the OCVE provides scholars and performers, with a "dynamic edition" of Chopin's music (Hood, 2016:3-4).

The CFEO is headed by John Rink and funded by the Arts and Humanities Research Council of the University of Cambridge (CFEO, 2007; Hood, 2016:4). The CFEO hosts approximately 5 500 digital images of compositions; these were gathered from prominent institutions such as the Bodleian Library, the Bibliothèque Nationale de France, the University of Chicago Library, the Narodowy Instytut Fryderyka Chopina,

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<sup>58</sup> An important website for Chopin inquiries is the Narodowy Instytut Fryderyka Chopina (Hood, 2016:14).

<sup>59</sup> <http://www.chopinonline.ac.uk/ocve>.

<sup>60</sup> <http://www.chopinonline.ac.uk/cfeo>.

<sup>61</sup> <http://chopin.lib.uchicago.edu/home.html>.

and the British Library (Hood, 2016:4). Several projects are connected to the CFEO, namely the OCVE, The Complete Chopin: A New Critical Edition, and the Annotated Catalogue of Chopin's First Editions<sup>62</sup> (Hood, 2016:10).

The CFEO has many advantages for scholarly inquiry. Firstly, the CFEO provides a scholar with the publication history of a specific edition. This history is focused on materials that are causally related to the first edition (Hood, 2016:4). A second benefit of the CFEO website is that it is easily accessible, and thirdly, a scholar has access to Chopin's entire oeuvre; this provides a scholar with the ability to compare primary sources pertaining to a specific piece (Hood, 2016:10).

The Chopin Early Editions (CEE) collection contains more than 400 digital images of Chopin's music published before 1881. This website is hosted by the Special Collections Research Centre at the University of Chicago's library (CEE, 2004; Hood, 2016:10-11).

### **3.6 CONCLUSION**

Although each of the style periods in Western Art Music attempted to communicate with their audiences, the Romantic period deliberately attempted to express feelings, events, ideas, or concepts to their listeners. Romantic composers favoured instrumental music, and for them the piano was an important and preferred instrument, as the piano provided them with the means to express their feelings, ideas, notable events, or other concepts.

Chopin is an important composer in Western Art Music. He made major contributions to the piano repertoire. Some of his most important contributions are the development of the nocturne genre, the use of tempo rubato, creative and innovative use of pedalling, and the expressing of emotions in his oeuvre.

The occurrence of new and improved editions is the result of new knowledge of repertoires and adaptations to modern conventions. Publishers consult various

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<sup>62</sup> This project provides scholars with a detailed history of a piece (Hood, 2016:10).

sources during the editing process and attempt to convey the message of the composition without obstructing the essence of the pieces they edit. Several types of editions are available to scholars, performers, and readers. Each edition has its own advantages and disadvantages.

Several musical symbols are used within a music score. Musical notation is a subset of musical symbols, and typically the most well-known of the symbols. Not only does modern convention influence these symbols, but the conventions and practices of the period and culture in which they were first developed and made popular as well.

This chapter and the previous chapter contextualised the study in terms of theoretical approach and relevant literature pertaining to communication and musical communication. The next chapter discusses the research design and methodology of this study.

## **CHAPTER 4: RESEARCH METHODOLOGY**

### **4.1 INTRODUCTION**

This chapter aims to present and discuss the methodology applied to this research study. This is done by means of a description of the research paradigm, approach to research, the method used, and the sampling procedures (specifically purposive and stratified purposive samples) followed in this research study. The chapter also includes a discussion of the specific method; in this case a qualitative semiotic analysis. Figure 4.1 outlines the research design.

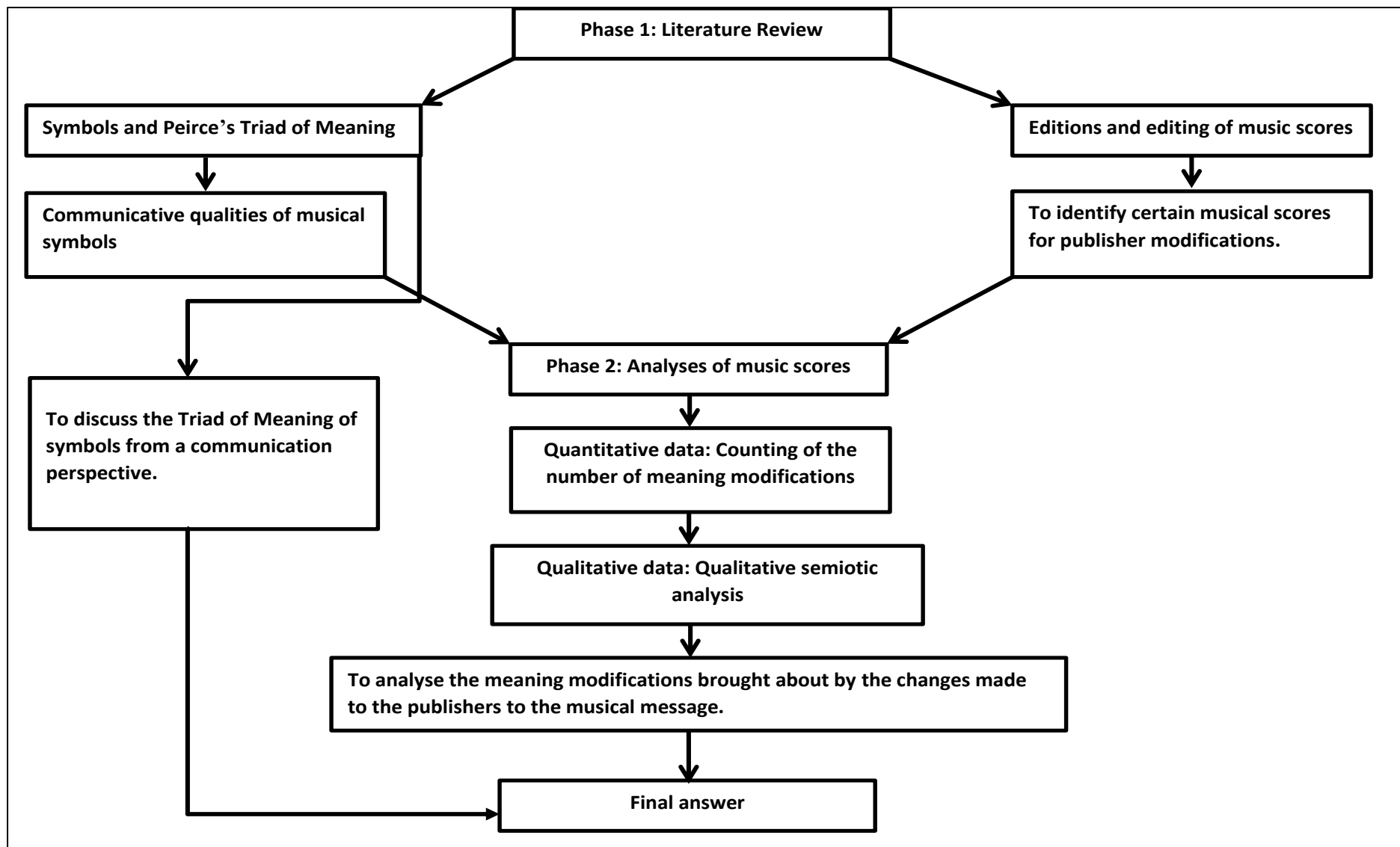


Figure 4.1: Outline of research study

## 4.2 QUALITATIVE RESEARCH

Qualitative research is one of the approaches used to inform a research project; the other being quantitative research<sup>63</sup>. Nieuwenhuis (2012a:99) articulates that qualitative research is grounded on an interpretative philosophy that seeks to examine symbolic content. Loseke and Cahill (2007:492) and Vaismoradi, Turunen and Bondas (2013:398) state that qualitative research is an umbrella term for various approaches. Flick (2009:57) states that the various approaches, under the qualitative umbrella, rest on three basic positions: symbolic interactionism, ethnomethodology, and structuralism or psychoanalytic positions. Symbolic interactionism views reality as constructed and symbolic in nature (Bezuidenhout & Cronjé, 2014:232). A society uses symbols and systems, such as language, to communicate its interpretation of reality. This research study operates within the symbolic interactionism position of qualitative research. Qualitative research and symbolic interactionism suit this study because musical symbols are examined and interpreted during the analysis phase. Furthermore, it is not the intent to quantify the results, but merely to explore the impact that modifications to music scores have on the communicated message.

No matter the approach or position, it is typical of qualitative research to focus on people's associated meanings of phenomena, and this approach aims to deepen the understanding of specific phenomena within a certain context (Creswell, 2012:230; Strydom & Bezuidenhout, 2014:173; Koonin, 2014:258; Nassaji, 2015:129). Baxter and Babbie (2004:22) define qualitative research as an approach that presents findings in a narrative report. Gravetter and Forzano (2009:147) add that within a qualitative research approach, the researcher makes "observations that are summarized and interpreted in a narrative report". Fox and Bayat (2008:7) state that qualitative research is an approach used by researchers when examining and explaining people, events, and social artefacts. Furthermore, a qualitative study aims to attain an understanding of people's construction of meaning, their world, and their experiences (Baxter & Babbie, 2004:25; Brannen, 2007:282; Merriam, 2009:14; Lindlof & Taylor, 2011:4). Danesi (2013:552) states that qualitative research studies may also deepen the understanding of a phenomenon's effect(s) on a society. The

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<sup>63</sup> This approach is briefly discussed later in Section 4.5.

ultimate aim, therefore, of qualitative research is to explore, understand, and describe a certain phenomenon and its meaning within a given society or culture (Du Plooy, 2012:30; Strydom & Bezuidenhout, 2014:174). That is why qualitative research studies use specific methods that focus on meaning and interpretation, such as semiotic analysis<sup>64</sup> (Jupp, 2006b:249).

An important characteristic of qualitative research studies is that they make use of, among others, text (Creswell, 2012:18; Strydom & Bezuidenhout, 2014:230), which falls into two categories. These are private documents; for example, letters, e-mails, and diaries; as well as public documents, such as newspapers and official reports (Creswell, 2009:181). A second characteristic of this type of approach is that qualitative research is a continuous process; there are steps or stages a researcher goes through during the analysis of the texts. This aids in obtaining a better understanding of the texts' individual and collective meaning (Strydom & Bezuidenhout, 2014:230). The investigator is responsible for gathering and analysing the texts (Creswell, 2009:175; Merriam, 2009:15). Therefore, another characteristic is that in qualitative research the investigator is the primary instrument for data collection (Baxter & Babbie, 2004:25; Baker & Gentry, 2006:322). This is advantageous for the research process because the research can be flexible during the inquiry process, and use his/her expertise to construct an understanding of the object under study (Merriam, 2009:15).

There are advantages to using a qualitative research approach. After conducting a qualitative research study, the researcher has obtained a richness and depth in the results is obtained (Smith & Bowers-Brown, 2010:116; Dahlberg & McCaig, 2010:26; Strydom & Bezuidenhout, 2014:173). Another advantage is the exploration and interpretation of novel issues as they arise during the analysis of the collected data; this leads to greater flexibility in qualitative research studies (Smith & Bowers-Brown, 2010:115). For this study, qualitative research is the best approach to use because the focus of this approach is on the associated meaning of phenomena. Qualitative research is also linked to the interpretive perspective because the focus is on meaning and interpretation (Jupp, 2006b:249).

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<sup>64</sup> This method is described in Section 4.5 of this chapter; as this is the method selected for this study.



### **4.2.1 Interpretivism**

As mentioned in the previous section, one of the positions that have an influence on qualitative research is symbolic interactionism. This position, along with phenomenology and hermeneutics, also influences interpretive research (Merriam, 2009:9; Du Plooy-Cilliers, 2014:28). Therefore, qualitative research is generally associated with the interpretivist paradigm (Hopkinson & Hogg, 2006:158).

The aim of research conducted within the interpretive paradigm is to gain deeper understanding of a research phenomenon (Du Plooy-Cilliers, 2014:28). Interpretivist research views common sense as the guiding factor of people's social life (Du Plooy-Cilliers, 2014:28). Interpretivists view knowledge as not something out there to be discovered; rather, it is socially constructed and dependent on people's experiences (Hopkinson & Hogg, 2006:157; Du Plooy-Cilliers, 2014:29). This is done by means of shared meanings, consciousness, and systems (for example, language). As a result, research within the interpretivist paradigm studies phenomena through their assigned meanings (Nieuwenhuis, 2012b:59). Using such meaning systems results in a multitude of meanings given to social artefacts (Creswell, 2007:20).

### **4.2.2 Descriptive research**

Different types of research frameworks are available to choose from, such as explanatory, exploratory, predictive, and descriptive research. This study can be classified under the fourth type, namely descriptive research (Pedersen, Miloch & Laucella, 2007:297), because it compares modifications made to musical text. According to Merriam (2009:5) and Rubin, Rubin, Haridakis and Piele (2010:198), descriptive research approaches attempt to, in a systematic manner, describe the characteristics and facts of an object under study. Within this approach, the rate at which specific features are found within, for example, texts, are counted (Bauer, 2000:135). Sim and Wright (2000:70) add that descriptive studies "may involve an investigation of suspected associations between variables". Monsen and Van Horn (2007:5) add that this approach is an effective method of obtaining information and to indicate associations between phenomena. During a descriptive study, the distribution of the phenomenon under study is determined (in this study, the occurrences of

changes to musical symbols within a music score) (Tripodi & Bender, 2010:120). Descriptive research can take many forms, such as developmental research, survey research, case study, comparative research, and retrospective research. This study can be classified as a comparative research project (Zubrick, Clezy, Stokes & Whitehill, 1996:27). Nieuwenhuis (2012c:73) states that within comparative research, the focus is on systematically searching for differences and similarities within data.

The goal of descriptive research is to explain certain phenomena (in this research study, musical symbols) and their features, and to deepen the understanding of the object under study (Tripodi & Bender, 2010:120; Davis, 2014b:75-76). Furthermore, descriptive research aims to explain the impact and cause of phenomena (Nieuwenhuis, 2012c:73). Another aim of this approach is to build on the existing body of knowledge within a field (Sim & Wright, 2000:69). Descriptive research is more concerned with the “what” of a phenomenon than the “why” and “how” (Pedersen et al., 2007:297; Nassaji, 2015:129). However, these studies are not concerned “with testing or developing a theory” (Dahlberg & McCaig, 2010:20).

### **4.3 POPULATION AND SAMPLE**

For this study, the population is all composed Western Art Music of the different style periods (Baroque, Classical, Romantic, Impressionistic, and Modern), as discussed in Chapter 3, since, as Grier (1996:7) states, Western Art Music is closely linked to a written tradition. This means that the Western Art Music tradition consists of a large corpus of text that can be used for research purposes. The large corpus of text is also problematic because it is difficult to collect and analyse every composed piece of music. As a result, population parameters are used to refine the population for this investigation. The population parameters are:

- European Romantic period (circa 1815 – 1910) pieces;
- instrumental music; and
- solo piano pieces.

These parameters were chosen because the Romantic period placed great emphasis on expression (Tarasti, 2002:17), instrumental music is a rich communicative medium (Hagen & Bryant, 2003:40; Oarcea, 2013:35), and the piano and piano pieces were respectively the preferred instrument and genre for Romantic composers (Todd, 2004:vii). From a population, a sampling unit is selected, which is the segment of the population used for analysis (Mason, 2002:120; Jupp, 2006b:271). In other words, sampling is the procedure followed by a researcher to select a subgroup of a specific population (Jupp, 2006b:271; Wimmer & Dominick, 2011:87). Researchers make use of sampling procedures because of financial or time constraints (Jupp, 2006b:271; Schofield, 2006:26; Pascoe, 2014:133).

This study uses two sample procedures for selecting the data to be analysed, namely a purposive sample and a stratified purposive sample<sup>65</sup>. A purposive sample – sample set one – is a method used to deliberately choose who or what will form part of a sample based on a predetermined list of criteria (Neuendorf, 2002:88; Ritchie, Lewis & Elam, 2003:78; Pascoe, 2014:142).

Daniel (2011:92) states that a benefit of using this sampling strategy is that there is more control over the participants or social artefacts that are included in the sample. Merriam (2009:77) explains that a purposive sample is advantageous as it aids in discovering, understanding, and gaining insight into the object under study. Another advantage of this procedure is that each unit that forms part of the sample will provide data that correlate to the research question and population parameters (Pascoe, 2014:143). Daniel (2014:525) states that a benefit of this sampling procedure is that knowledge of the population is used in selecting the criteria.

This sampling procedure also has some disadvantages. A weakness of this approach is subjectivity when establishing the criteria (Daniel, 2014:525). This is a potential threat to the validity<sup>66</sup> of the findings. To prevent this, there should be internal consistency regarding the aims of the research project and the selection criteria of the

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<sup>65</sup> This strategy is discussed later in this section.

<sup>66</sup> Validity is discussed in Section 4.4.

sample (Jupp, 2006b:245). The criteria for this study's sample were formulated after consulting relevant literature.

From the population, as discussed earlier, the following purposive sample was drawn: the solo piano music of Frédéric Chopin (1810 – 1849). These compositions were chosen because it is with his oeuvre that the language-likeness of music may be demonstrated (Tarasti, 2002:144). In addition, Chopin's compositions are, generally, classified under the term "character pieces"<sup>67</sup> because this genre is typical of the Romantic period and deals with one mood or scene (Jasmin, 2015:8). The first sample set consists of 230 solo piano compositions.

Once the purposive sample was drawn, a stratified purposive sample was drawn, which is the second sample set. The reason for a second sample set is to further refine the data to be analysed. Ritchie et al. (2003:79) describe a stratified purposive sample as a strategy that allows the selection of a subgroup that is homogeneous, but that will show variation regarding the phenomenon under study. An advantage of this sampling procedure is that a researcher can easily compare differences and similarities between the different participants or objects used (Patton, 2002:244). According to Silverman and Marvasti (2008:77), it is preferred to limit the data a researcher works with because the specific method used, namely qualitative semiotic analysis, requires detailed analysis.

From Chopin's compositions, the nocturnes stand out because these are typical Romantic-period piano pieces, namely character pieces. Character pieces typically have one mood or scene and are an effective communication channel (Jasmin, 2015:8). Chopin's music contains various ornamentation (this is especially true of the nocturnes); thus, looking at these compositions may give a good indication of musical symbol use (Palmer, 2000:2; Sinn, 2013:58; DuHammell, 2014:10).

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<sup>67</sup> This concept was discussed in Chapter 3.

There are 21 published nocturnes composed by Chopin. From these 21 nocturnes, the sample was further refined based on the following criteria:

- The suitability of piano compositions;
- The availability of original facsimiles; and
- Different publishing house copies for comparison purposes.

Criterion 1 entails that the authenticity and legibility of the compositions must be considered for selection. In other words, scores whose authenticity could not be established were excluded. Furthermore, if the available versions were difficult to read, the nocturne was excluded. The second criterion considered if the full, original manuscript version could be retrieved. There needed to be careful consideration for this criterion, as some available sources included only a page of a composition. The last criterion is concerned with the different editions that exist and their applicability to this study.

From the preceding criteria, four music compositions were selected. These are Nocturnes Op. 37, No. 1; Op. 48, No. 1; Op. 55, No. 1, and Op. 62, No. 1. These compositions were selected because the full autograph of each nocturne was available and all three other versions could be obtained. The editions that were used for the qualitative semiotic analysis are the original manuscript, the edition by Maurice Schlesinger, the B&H edition, and the EP<sup>68</sup> edition. These piano pieces are discussed further in the chapters that follow. The focus of this chapter now shifts to the methods of data collection and analysis that were used in this research.

#### **4.4 DATA SOURCES**

Documents are a popular and valuable form of data in research (Cullum-Swan & Manning, 1994:463; Creswell, 2012:223). “Documents” is an umbrella term used to refer to different types of artefacts, such as digital, physical, written, and visual material (Finnegan, 2006:139; Prior, 2007:346; Merriam, 2009:216; Creswell, 2012:223). The term also includes symbolic material (for example, signs) and non-symbolic material

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<sup>68</sup> These publishers were discussed in Section 3.5.3.

(for example, furnishings) (Merriam, 2009:139). Documents are divided into formal documents (for example, newspaper articles and music scores) and informal documents (for example, interviews and spontaneous singing). Music scores are classified under formal documents because a person needs specialist knowledge of how to construct such a document. Formal documents reconstruct a specific worldview held by society at a specific point in time and reflect the cultural practices and conventions of that culture (Bauer, Gaskell & Allum, 2000:5-6). According to Nieuwenhuis (2012c:74), a document is “anything that contains text”. Text refers to documents that are written, verbal, and nonverbal in nature (Wood, 2004:69; Nieuwenhuis, 2012c:82). Jupp (2006a:273) states that text denotes a message sent through symbols, such as language or musical symbols.

Finnegan (2006:146-148) lists questions that must be kept in mind when a researcher wants to work with documents as a form of data. Firstly, are the selected documents appropriate for the research project? Secondly, is there any falsification within the documents? Lastly, what was the selection basis for the documents? Researchers must also bear in mind the document’s place within the larger context of its creation and whether this source is relevant to the research study. Nieuwenhuis (2012c:83) adds the following aspects that must be kept in mind when working with documents: firstly, researchers must look at the type of documents under consideration; secondly, the publication date; thirdly, the purpose or intent of the document; and lastly, the context of the document’s creation. In addition, a researcher must also consider, if available, the research methodology used in producing the text. From this, the following deductions can be made for this research study: the documents are appropriate for the study because they use different musical symbols, it is the aim of this study to identify any modifications (or falsifications) within the documents, and the selection basis is stated in Section 4.4 of this chapter. The larger context of the text’s creation, publication date, and type of document will be stated before each piece is analysed, and was also briefly addressed in Chapter 3.

#### **4.5 DATA COLLECTION AND ANALYSES**

Within qualitative research, there are methods available to analyse documents. Merriam (2009:152) explains that in most qualitative studies, researchers use a form

of content analysis. Content analysis is an analysis method used to systematically analyse and describe the content and meaning of a message. Jackson, Drummond and Camara (2007:24) state that “content analysis” is an umbrella term<sup>69</sup> used for qualitative studies that examine documents. One such a form of content analysis is thematic analysis. Thematic analysis is a procedure used to identify, analyse, interpret, and report patterns found in data (Creswell, 2012:473; Vaismoradi et al., 2013:400). The benefit of using thematic analysis is that there is a rich, detailed, and a nuanced account of the data (Vaismoradi et al., 2013:400). In the section to follow, the specific thematic analysis for this study, namely qualitative semiotic analysis, is discussed.

However, before the qualitative semiotic analysis is discussed, the quantitative component is addressed. Ivankova et al. (2012:263) provide a basic definition of quantitative research: quantitative research projects attempt to obtain numerical data. Flick (2009:472) and Creswell (2012:626) explain that this type of research is interested in collecting standardised data that will aid in presenting the frequency and distribution of the object under study. This research study counted the number of times a modification to the musical symbols used was made. This was done to identify meaning modifications present in a music composition. This is Step 1 of the analysis phase.

#### **4.5.1 Qualitative semiotic analysis**

The first step in preparation for the qualitative semiotic analysis was a literature study (see Chapters 2 and 3). The goal of this phase was to provide the context of the study and to place it within the correct communication tradition; specifically, the semiotic tradition as formulated by Peirce and to identify concepts to apply in the analysis. Phase 2 of this study is the qualitative semiotic analysis, which is conducted in Chapter 5, but discussed in the subsequent paragraphs.

The information obtained in Chapters 2 and 3 inform the analysis of the music scores. These aspects include sign systems, musical meaning, similarities between music and

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<sup>69</sup> Some of the terms under the content analysis umbrella include frame analysis, textual analysis, discourse analysis, and conversational analysis (Jackson et al., 2007:24).

communication. Furthermore, the characteristics of the Romantic style period, Chopin's nocturne style and characteristics of his music, and the process of editing Western Art Music aid the analysis phase. Other aspects are the various musical symbols available to a composer and their communicative qualities, and the triad of meaning as formulated by Peirce (1940; 2014). The triad of meaning was used to indicate the interpretation of the meaning modifications made to the musical message of a specific musical composition. This was done by comparing different editions of the same music piece. The bars were grouped in sets of four bars, which was done for convenience. Within each set, each bar was compared separately from the other bars. Blocks were used to indicate the different modifications identified.

A qualitative semiotic analysis, within the field of communication, of the meaning modifications made by publishers to the symbols in a music score was conducted. Baxter and Babbie (2004:360) and Turkclan (2013:600) define semiotic analysis as a method used to examine several communication languages. No matter the language being studied, the focus of semiotic analysis is on meaning. The analyst examines, among others, how the message is constructed, disseminated, and how signification occurs (Bezuidenhout & Cronjé, 2014:247). Samuels (2004:12) states that semiotic analysis is concerned with a text's meaning and signifying potential, which change as the text's audience changes. Anagnostopoulou and Cambouropoulos (2012:129) state that there are two stages of semiotic analysis: the paradigmatic and syntagmatic stages. Myers (2008:13) claims that the paradigmatic stage aims to identify the different paradigms found in a sign. Anagnostopoulou and Cambouropoulos (2012:129) explain that during this stage, the work is dissected and organised into paradigms of meaningful units; for instance, a musical work will be categorised into musical units. Myers (2008:12) indicates that the syntagmatic stage aims to study the relationship between the different parts of a text.

There are three different types of relationships: sequential, spatial, and conceptual relationships. Anagnostopoulou and Cambouropoulos (2012:129) state that the syntagmatic stage "involves the description of the temporal distribution and succession of these analytically significant categories". In other words, examining how the different symbols follow each other and the impact this sequence has on the communicated message. During the analyses of the compositions, the modified musical symbols are



discussed in relation to their meaning within the text, the passage they are used in, and their relationship with the surrounding symbols. Furthermore, the musical symbols were categorised into their respective paradigms. This means that, for example, all the dynamic symbols were grouped together. Then, the manner in which the symbols are successively organised are discussed, as this impacts the meaning. In doing so, the analysis moves closer to demonstrating that modifications change the meaning of a text and, as a result, the communicated message.

The aim of semiotic analysis is to identify and describe the intentional and unintentional meanings given to symbols (Baxter & Babbie, 2004:360; Kotzee, 2012:36). A semiotic analysis also provides researchers with concepts that enable the systematic analysis of a symbolic system; for example, language (Cullum-Swan & Manning, 1994:466). This analysis method can be applied to any text that signifies meaning, of which a music score is no exception (Chandler, 1995). As the meaning of musical symbols is already predetermined, the researcher will draw on this prior and established knowledge to describe the communication impact of changing symbols within a music score.

Qualitative semiotic analysis, which is Step 2 of the analysis phase, was conducted on the meaning modifications brought about by editors' changes to the selected piano pieces to identify and compare the impact of the identified modifications on the message (Ivankova et al., 2012:273). The qualitative semiotic analysis was conducted on different editions of the same piano compositions. This analysis, and description, of the alterations to the signs system in their context (music) provide an indication of their changed communication meaning.

To this extent, the following steps were followed during the analysis phase:

1. Identify the text to be studied (Chandler, 1995; Penn, 2000:232).
2. Determine the domain in which a musical symbol operates (Myers, 2008:15; Fourie, 2009:76).
3. Indicate, describe, define, and compare the different musical symbols within a text (Chandler, 1995; Penn, 2000:232-233).
4. Identify and discuss the semiotic code of the symbols (Chandler, 1995).
5. Identify the paradigm sets (paradigmatic analysis) and structural relationships (syntagmatic relationship) between the various musical symbols (Chandler, 1995; Anagnostopoulou & Cambouropoulos, 2012:129; Myers, 2008:12-13).
6. Discuss the music score as a whole (Chandler, 1995).

Two steps of separate analyses must be conducted, namely a paradigmatic and a syntagmatic analysis (Chandler, 1995; Anagnostopoulou & Cambouropoulos, 2012:129; Myers, 2008:12-13) of the various musical symbols. The first of these analyses stems from Steps 2 and 4, in that the identified domain and code are the paradigm for the musical symbols. For the syntagmatic analyses, how symbols are used in combination with the other symbols must be examined. The benefits of doing these analyses within the text must be stated (Chandler, 1995). The last step entails a discussion of the text as a whole; in other words, explain how the identified elements of the qualitative semiotic analysis combine into the text and impact the meaning (Chandler, 1995).

A semiotic analysis has several advantages. Among these are the creation of new theoretical issues. Ulubeyli, Arslan and Kivrak (2015:471) state that another advantage of a semiotic analysis is that the different meanings and interpretations of a text become known, which enriches the understanding of a specific text.

#### **4.6 ETHICAL CONSIDERATIONS**

This study did not make use of human objects and consequently did not need to complete the ethical approval process to obtain an ethics approval number. The researcher did not falsify information or misrepresent information or the results, and

did not select an unsuitable analysis method, as stated by Louw (2014:269-272). This safeguarded the data's *trustworthiness*. It is also important that the researcher remained objective during the analyses for this study (Davis, 2014a:16). This chapter outlined and explained the methodology used in this study, namely quantitative and qualitative semiotic analyses. Integrity is another important concept for this research study. As a result, the presented findings stem from the data, and their presentation should make this clear (National Research Council [United States], 2002:34; White et al., 2003:289).

#### **4.7 CONCLUSION**

A qualitative approach to research is suitable for this study because the focus is on meaning and symbolic content. Therefore, the methods used typically focus on meaning, such as a qualitative semiotic analysis. This approach generally makes use of texts as a source of data. A position within this approach that is appropriate for this study is the interpretive perspective. This is because the focus here is also on meaning and how meaning is created with the aid of systems, such as language. Similarly, meaning and meaning creation are at the heart of descriptive research. This research study has a quantitative aspect to the analysis of the collected data. This is purely to tabulate the occurrence of the identified changes to the musical compositions.

The population for this study is too big to analyse each musical composition in the Western Art Music tradition. Therefore, two sample sets – purposive (solo piano music of Frédéric Chopin) and stratified purposive (nocturnes) sampling – were used to draw the musical compositions that were used for the qualitative semiotic analysis.

Documents as a form of data are popular in qualitative research as they hold many advantages, such as they are free and save time in the research process. There are, however, some disadvantages; for example, the documents used were not originally intended to be used in research. A method available to analyse documents that focuses on meaning and interpretation is thematic analysis. This study made use of a specific type of thematic analysis, namely semiotic analysis.

The aim of a semiotic analysis is to identify, examine, and describe all the signifying structures; for example, signs and sign systems found within a text. Therefore, semiotic analysis focuses on meaning and interpretation.

With this study placed within the appropriate paradigm, approach, and the methods that were used, it is now fitting that the focus shifts to the analysis phase of this research. In the next chapter, each piece studied is listed, along with the different editions used, and background information regarding each music composition studied is provided. This is followed by a discussion of the modifications found within the different editions of each composition.

## CHAPTER 5: RESULTS

### 5.1 INTRODUCTION

The following music compositions formed the sample that was used for this research study: Nocturnes Op. 37, No. 1; Op. 48, No. 1; Op. 55, No. 1; and Op. 62, No. 1. The manuscript and three editions of the same piano composition were used. These editions were the FFE, the B&H edition, and the EP edition. The original manuscript was retrieved from the IMSLP (specifically Op. 37, Op. 55, and Op. 62) and the OCVE<sup>70</sup> (namely Op. 48).

The structure of this chapter is as follows. First, background information is provided about each piece. Then, the results of the quantitative analysis of each composition are provided. This is followed by the results of the qualitative semiotic analysis<sup>71</sup> for each of the nocturnes.

### 5.2 BACKGROUND INFORMATION ABOUT THE NOCTURNES

It must be stated that Chopin did not supply programme notes for his compositions; however, evidence in Chopin's life or of the music is provided as support for the interpretations (Leiken, 1997:158; Huneker, 2009:95).

#### 5.2.1 Nocturne Op. 37, No. 1

The Op. 37 nocturnes were written prior to (Op. 37, No. 1, in G minor) and after (Op. 37, No. 2, in G Major<sup>72</sup>) Chopin's visits to Majorca in the summer of 1839 (Tomaszewski, 2018a). The first nocturne is composed in compound ternary form<sup>73</sup>

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<sup>70</sup> The music publishers and the two resources were discussed in Chapter 3.

<sup>71</sup> In Addenda A to D, the explanations of the quantitative analysis, and the measure by measure figures, can be found, and the qualitative analysis is presented in Addenda E to H.

<sup>72</sup> The key of G minor is typically associated with unhappiness and agitation, whereas the G major key is linked to fantasy and is lyrical (Hobbs, 2018). It should be noted that these connotations are not shared between all musicologists.

<sup>73</sup> This is a compositional form that consists of simple ternary structure, namely, A-B-A, but one of these parts can be subdivided into either binary (compositional form that consists out of two distinct parts;

(Swanson, 1999; Johnston, 2018a). In addition, there are elements of a funeral march, such as the slow tempo (Bellman & Goldberg, 2017:99).

Nocturne Op. 37, No. 1 “offers [a] nocturnal reflection that could seemingly last without end” (Tomaszewski, 2018a). Swanson (1999), Palmer (2000:5), and Huneker (2009:235) state that the tone of this nocturne is mournful, searching, and complaining. A sequence of chords creates an unexpected atmosphere which heralds the start of the B-section; in the form of a chorale (Tomaszewski, 2018a; Bellman & Goldberg, 2017:99). This section – in E-flat major – has been likened to that of a prayer played on a country organ (Bellman & Goldberg, 2017:154); as a result, there is a religious element in this nocturne (Wecowski, 1999; Samson, 2000:48). For Johnston (2018a), both the opening and closing sections – both in G minor – are representations of sadness; until the *subito piano*<sup>74</sup>, where the preceding outbursts of sadness stop. In the middle section, there is comfort found, which is lost in the last section.

### 5.2.2 Nocturne Op. 48, No. 1

Composed two years after the above nocturnes are the nocturnes of the Op. 48 set composed in 1841 (The Fryderyk Chopin Society in Warsaw, 2008). Nocturne Op. 48, No. 1, in C minor<sup>75</sup> is composed in ternary form (A-B-A) (Springer, 2015:21). Samson (2000:161) states it has characteristics of a funeral march, such as the slow tempo.

According to Hadden (2008:163), Nocturne Op. 48, No. 1 is “a music drama in [a] miniature”. This nocturne is broad, imposing, and has a heroic quality. In addition, there is also no hint of sentimentality. Furgeson (2009) explains that this nocturne is serious in its nature, which is carried out until the final measures. Here, the C minor chords provide the atmosphere for an almost tragic end. Douzet (2010) adds that there is an almost unbearable passion in this piece. The pauses between the melody are a type of breath-taking and contemplation written into the music (Springer, 2015:21). The B-section modulates to C major<sup>76</sup> and consists entirely of block chords (Springer,

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that is, A-B (Hellberg, 2011:160) or ternary form (Hellberg, 2011:162). Detailed knowledge of this is not needed for this study.

<sup>74</sup> *Subito* means suddenly (Harnsberger, 2013:93); thus, the phrase means suddenly soft.

<sup>75</sup> This key is often associated with sadness or lamentations or weeping (Hobbs, 2018).

<sup>76</sup> This key is associated with purity, innocence, and religiousness (Hobbs, 2018).

2015:22). These chords are supposed to represent hope; however, with the increase in volume and tempo, this emotion soon dissipates (Douzet, 2010). The climax of this nocturne sounds desperate and feverish (Furgeson, 2009).

### 5.2.3 Nocturne Op. 55, No. 1

A year after finishing this nocturne, Chopin started composing the next set of nocturnes; which are the Op. 55, No. 1 in F minor and Op. 55, No. 2 in E-flat major<sup>77</sup>. They were completed in 1844 (The Fryderyk Chopin Society in Warsaw, 2008; Tomaszewski, 2018b). The structure of the first nocturne is simple ternary form (Heyer, 2008:51; Johnston, 2018b). Samson (2000:161) states that this nocturne shares characteristics with a funeral march. Rodda (2017:6) shares this view and articulates that the opening theme is soulful and “tear-laden sweetness”.

Huneker (2004) states that this nocturne contains cries of misery; yet, there is hope. The latter is achieved by modulating to F major<sup>78</sup>, which brings relief to the experienced misery and overall melancholy depicted in this nocturne (Heyer, 2008:2; Tomaszewski, 2018b). In the middle section – in A-flat major<sup>79</sup> – the mood is anxious and dramatic, and continues into the next section (Johnston, 2018b; Tomaszewski, 2018b). After the middle section, the music becomes turbulent; there are octaves, accompanied by chords that sound like an aggressive recitative, which leads to the climax. Consequently, it can be said that this nocturne represents the sorrows and joys of life, or the relief that is experienced in the afterlife. Another interpretation is that it stands for Chopin’s own life; filled with misery, longing, and moments of joy<sup>80</sup>. In addition, the repeated melody could symbolise the repetitiveness of life.

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<sup>77</sup> The F minor key is associated with funerals and sorrow, and E-flat major is linked to devotion and cruelty (Hobbs, 2018).

<sup>78</sup> F major is said to be the key that represents funerals, lamenting, and depression (Hobbs, 2018).

<sup>79</sup> The key is associated with judgment, eternity, and death (Hobbs, 2018).

<sup>80</sup> An example of such a moment would be his relationship with the writer George Sand; from 1838 until 1847 (Zyskowski, 2014:4; Springer, 2015:10).

#### 5.2.4 Nocturne Op. 62, No. 1

The next set of nocturnes were composed two years after completing Nocturne Op. 55; in other words, in 1846 (The Fryderyk Chopin Society in Warsaw, 2008). Nocturne Op. 62, No. 1 in B major<sup>81</sup> is composed in compound ternary form (Rothstein, 2006:19). This nocturne is philosophical in nature; “it seems to express the great cycle of being” (Rothstein, 2006:21). Johnson (2010:177) describes the nocturne as “a warm moonlit, tree-shaded night in an Italian garden, with the heavy scent of daturas in the air, and the nightingale singing in ‘full-throated ease’”.

The opening is equated to a troubadour striking the chords. The troubadour, however, takes a moment to consider what he/she wants to express. After a while, the tone turns to a dramatic and raised voice. The A-flat major section’s expression is reflective, inhibited, filled with uncertainty, and slightly disturbed. The return of the opening theme is disguised with the use of ornamentation. This is characteristic of the Italian *da capo* aria in Italian *bel canto* (Tomaszewski, 2018c). The ornamentation forms a cardinal part of the melody; it forms an intrinsic part of the melodic line. There is a bridge leading to the coda that is dreamy and introverted (Hewitt, 2004).

The preceding information aids in understanding each nocturne in a specific light, such as misery or grief. This is beneficial as it influences the results of the qualitative semiotic analysis<sup>82</sup> because the symbols used are causally related to achieving a specific mood or atmosphere.

### 5.3 RESULTS OF THE QUANTITATIVE ANALYSES OF THE NOCTURNES

The subsequent section focuses on the quantitative results of this research study, the analysis of the identified and counted number of meaning modifications found within the nocturnes. In order to complete this task, the measures of each Nocturne were grouped into sets of four. These sets are presented in Addenda A – D. In order to show the different modifications, different coloured blocks – as seen in Table 5.1 –

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<sup>81</sup> This key is said to connote the night (Hobbs, 2018).

<sup>82</sup> See Section 5.4.



were used that correspond to a specific symbol category. An executive summary is discussed in this section

**Table 5.1: Illustration of coloured blocks' meaning**

• Orange blocks indicate a change to the phrase structure.
• Light-blue blocks signify an alteration to the pedal structure.
• Purple blocks indicate that there are differences in the shown articulation.
• Red blocks indicate changes to the dynamic symbols.
• Yellow blocks show modifications made to the ornamentation.
• Black blocks indicate changes to the notes or rests used and their values.
• Dark-blue blocks indicate a difference to the ties used in a measure.
• Green blocks indicate alterations to the indicated tempo or tempo terms.
• Grey blocks indicate that there are differences in score indications.

All the identified modifications are important and will affect the communicated message; however, during the discussion of the results, the focus is on the highest number of identified modifications within each nocturne. It is important to note that although these changes are discussed separately, they interact with the other symbols when the performer communicates with his audience. Section 3.1.3.2 discussed the various musical symbols and their meanings. The knowledge obtained from the literature review process as presented in the abovementioned section, and in Chapters 2 and 4, was used to interpret and discuss the impact that the modifications have on the communicated message.

### **5.3.1 Nocturne Op. 37, No. 1<sup>83</sup>**

The subsequent discussion is a summary of the quantitative analysis conducted on the abovementioned nocturne. The findings of this analysis across the various editions are summarised in Table 5.2.

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<sup>83</sup> The detailed discussion of these modifications and the measure by measure figures can be found in Addendum A

**Table 5.2: Modifications between the different versions of Nocturne, Op. 37, No. 1**

Type of modification	FFE	B&H	EP
Phrasing	119	21	83
Tempo	1	0	2
Dynamic symbols	61	9	71
Pedalling	79	6	82
Articulation	3	10	13
Note / Rest values + used	15	2	13
Score indication	3	2	2
Ornamentation	5	1	5
Tie	6	2	5
<b>Total</b>	<b>292</b>	<b>53</b>	<b>276</b>

It was noticed that the most prevalent type of modifications in this nocturne was phrasing modifications, especially in the FFE. It is also noticeable that most of the modifications were from the FFE and the lowest number of modifications were from the B&H edition. This means that the FFE's publisher deviated significantly from the composer's intentions and the B&H edition's publisher attempted to stay true to Chopin's intentions. A further deduction made is that the three meaning modifications identified the most were phrasing, pedalling, and dynamic symbols. These three elements of the music score were used during the qualitative semiotic analysis of this composition.

The first meaning modification to be discussed is phrasing. Here the following aspects were considered: firstly, the phrase symbol is absent; secondly, the start position of the phrase differs; and lastly, the end position of the phrase differs.

The second highest identified number of modifications were made to the indicated pedal markings; the only pedal symbols used in this nocturne were those of the damper pedal<sup>84</sup>. Different pedal symbols can be used in a music score; as a result, a change counted as a modification if the symbol to press the damper pedal down was not indicated, the symbol to release the damper pedal was not indicated, if neither of these symbols were used, and symbols were placed at different positions.

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<sup>84</sup> Figure 3.26 in Chapter 3.

Dynamic symbols were the third highest number of modifications identified within this nocturne. Different dynamic symbols can be used in a music score and this affected the modifications identified. If, for example, a crescendo hairpin was used, this meant that the start and end positions differed, thus this counted as two modifications; however, symbols such as the piano or forte symbol counted as one modification.

### 5.3.2 Nocturne Op. 48, No. 1<sup>85</sup>

In the section to follow a distilled version is presented. Table 5.3 presents a summary of the identified modifications in Nocturne Op. 48, No. 1.

**Table 5.3: Modifications between the different versions of Nocturne, Op. 48, No. 1**

Type of modification	FFE	B&H	EP
Phrasing	26	50	80
Tempo	1	2	4
Dynamics	14	14	54
Pedalling	22	30	25
Articulation	21	27	73
Note / Rest values + used	2	2	5
Ties	2	0	1
Score indications	1	1	3
<b>Total</b>	<b>89</b>	<b>126</b>	<b>245</b>

The three modifications that occurred the most were phrasing, articulation, and dynamics. The section below and the qualitative semiotic analysis focus on these musical symbols. A further deduction that can be made from Table 5.3 is that the most modifications (245) were identified in the EP edition.

In this nocturne, the EP edition had the highest count of alterations to the phrase structure and the FFE the lowest; as a result, it can be assumed that the latter attempted to stay as close to Chopin's intentions for this nocturne as possible. To count as a modification, the following criteria were used: the phrase starts and/or ends at different positions, or the phrase is completely absent from an edition.

<sup>85</sup> The detailed discussion of these modifications and the measure by measure figures can be found in Addendum B

Articulation was the second most frequent modification that was identified in this nocturne. For a second time, the EP edition had the highest count of modifications and the FFE the lowest. Again, it is assumed that the latter attempted to stay true to the original notation. When the articulation symbols of this nocturne were analysed, the following criteria were used to identify modifications: the first criterion was that the symbol is absent; secondly, the symbol is placed in a different position; and the last criterion was that another symbol was used than in the manuscript version.

The third most frequent modification was a change to the indicated dynamic symbols of Nocturne Op. 48, No. 1. Here, again, the EP edition had the most modifications between the different versions used. However, the FFE and B&H edition had the same number of modifications.

### 5.3.3 Nocturne Op. 55, No. 1<sup>86</sup>

Table 5.4 shows a summary of the identified modifications in Nocturne Op. 55, No. 1.

**Table 5.4: Modifications between the different versions of Nocturne Op. 55, No. 1**

Type of modification	FFE	B&H	EP
Phrasing	75	53	84
Tempo	2	0	2
Dynamics	50	11	70
Pedalling	14	5	12
Articulation	8	7	14
Note / Rest values + used	2	0	2
Ties	5	0	3
Ornamentation	4	2	2
Score indications	1	0	0
<b>Total</b>	<b>161</b>	<b>78</b>	<b>189</b>

Table 5.4 indicates that the most modifications (189) were made in the EP edition. The three modifications that occurred the most within this nocturne were phrasing, dynamics, and pedalling.

<sup>86</sup> The detailed discussion of these modifications and the measure by measure figures can be found in Addendum C

The musical symbol with the most identified modifications was to the phrase structure of Nocturne Op. 55, No. 1. Several criteria were used to count as a modification to the phrase structure; they are the absence of a phrase structure, and the phrase starts and/or ends differently. The EP edition had the most modifications and the B&H edition the least. It is then assumed that the latter attempted to remain true to the original phrase structure as indicated by Chopin.

The second most frequently identified modification was a change to the dynamic symbols used. Here, the following criteria were used to identify these modifications: the symbol was absent, and the symbol starts and/or ends at different positions in the music score. The EP edition had the most modifications to the dynamic symbols used, while the B&H edition had the least. Again, the latter attempted to remain as close to Chopin's notation as possible.

The third most frequently identified modification was made to the pedal markings. Here, the only pedal symbols used were those that indicated the engagement of the damper pedal. The criteria for modifications to the pedal markings were as follows: no indication to press the damper pedal down, or to lift this pedal, neither of the symbols were used, and the symbols were placed at different positions. The FFE had the most modifications identified, followed closely by the EP edition, and again the B&H edition had the least modifications. Once more, the latter has attempted to maintain Chopin's indications.

#### **5.3.4 Nocturne Op. 62, No. 1<sup>87</sup>**

In the section to follow, a summary of the results is provided. Table 5.5 summarises the results of the quantitative analysis

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<sup>87</sup> The detailed discussion of these modifications and the measure by measure figures can be found in Addendum D

**Table 5.5: Modifications between the different versions of Nocturne, Op. 62, No. 1**

Type of modification	FFE	B&H	EP
Phrasing	74	163	226
Tempo	1	5	7
Dynamics	25	95	87
Pedalling	29	63	59
Articulation	12	48	24
Note / Rest values + used	2	3	13
Score indications	0	1	3
Ornamentation	20	8	22
Tie	2	4	34
<b>Total</b>	<b>153</b>	<b>390</b>	<b>475</b>

According to this table, most of these modifications came from the EP edition. The EP edition had the highest modification count to the phrase structure of this nocturne, while the FFE had the lowest count. This can be interpreted as the latter staying truer to Chopin's notation. The following criteria were used to count phrasing modifications: the phrase starts and/or ends at different positions, or the phrase is completely absent from an edition.

The second highest number of identified modification was changes to dynamic symbols. The B&H edition had the most alterations to this nocturne and, again, the FFE attempted to stay true to the original symbols used. In Nocturne Op. 62, No. 1, modifications to the pedal indications were the third highest number of modifications found. Once again, the B&H edition has the highest number of changes (63) and the FFE the lowest (29). The assumption is again made that the latter attempted to stay as close to Chopin's notation as possible.

This concludes the executive summary for the quantitative results for this research study. Figure 5.1 illustrates the number of modifications identified within each version of the different nocturnes. From this figure, it is evident that the most modifications came from the EP edition (in Nocturnes Op. 48, No. 1; Op. 55, No. 1; and Op. 62, No. 1), and Nocturne Op. 37, No. 1 in the FFE.

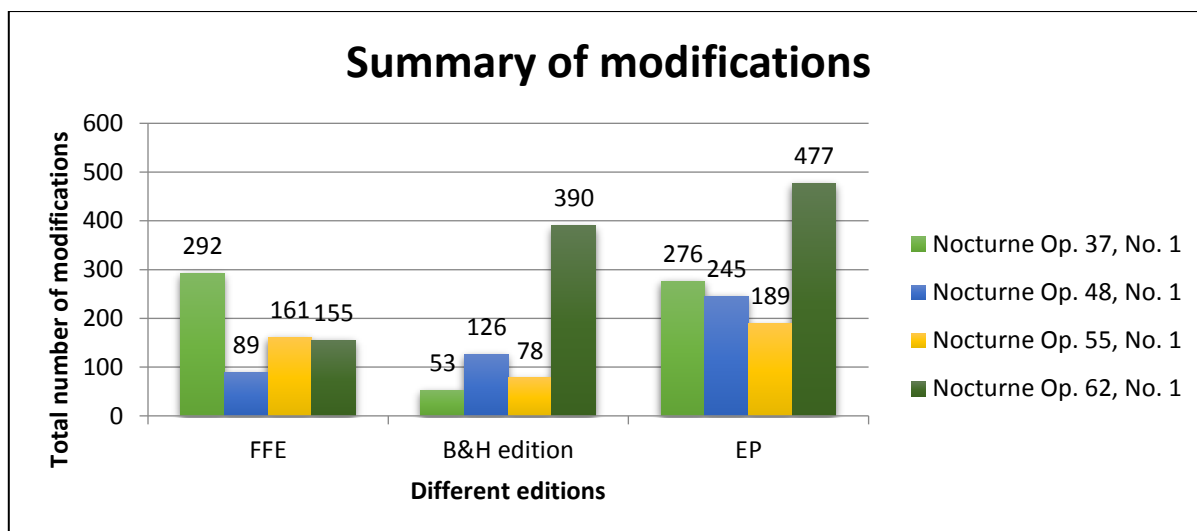


Figure 5.1: Distribution of modifications across the selected sample

The focus now shifts to the results of the qualitative semiotic analysis. Here, the impact of the identified modifications is interpreted and applied to the piano pieces under study.

## 5.4 RESULTS OF THE QUALITATIVE SEMIOTIC ANALYSIS OF THE NOCTURNES

The four musical symbol categories – phrase markings, dynamic symbols, articulation symbols, and pedal markings (see Section 5.3.) – were used for the qualitative semiotic analyses of each nocturne. It is important to state that the musical symbols function as a whole during the communication of the intended message. This means that changing a musical symbol will have an impact on the communicated message. However, specific attention will be paid to the three musical symbol categories identified within each nocturne as presented and discussed in Sections 5.3.1 to 5.3.4. From these discussions, it will become clear that the identified modifications will impact the communicated message, and only when necessary should editors alter the music score; for example, when the notation is difficult to read.

### 5.4.1 Nocturne Op. 37, No. 1

This section focuses on the results of the qualitative semiotic analysis (see Addendum E) of Nocturne Op. 37, No. 1. Here, the discussion primarily centres on the

following three musical symbol categories: phrase markings, pedal markings, and dynamic symbols. This is because they had the highest modification rate between the different versions of this nocturne. In some cases, other symbols are incorporated due to their importance in a bar or passage. For convenience, the discussion follows the structure of the nocturne.

The nocturne's A-section is from bars 0 until 40. In this section, the dynamic symbols are crescendo and decrescendo hairpins, piano, forte and fortissimo symbols, and the diminuendo and crescendo with line abbreviations. In agreement with Tomaszewski's (2018a) assumption regarding the nocturnal reflection communicated by this nocturne, the EP and B&H editions have the initial dynamic level as piano, which is absent in the manuscript and FFE. This means that the gentle or nocturnal atmosphere typically associated with the piano symbols, because of the soft dynamic level, is lost in the latter two versions. Tension is created in this nocturne with the crescendo hairpins; created with the gradual increase in dynamic level, which are released using decrescendo hairpins; the gradual decrease of dynamic level. In bars 4 – 5 (EP), 16 – 17 (manuscript, B&H, and EP), and 32 – 33 (EP), the crescendo hairpins are followed by the forte symbol. This implies that the created tension is to be sustained after the crescendo. In addition, this is where the assumed cries of misery, which are typically associated with the crescendos, reach their climax. The triplets and accent symbols in bars 16 – 17 and 32 – 33 aid in creating the assumed tension. In the EP edition, in bar 36, a decrescendo hairpin is used for the descending notes. The start is accompanied by an accent symbol. This suggests that the person is complaining; however, the complaint is at its highest at the start and diminishes into bar 37, where there is a piano symbol.

A variety of short and long phrases is used in this section. In Addendum E, it is stated that phrases are equal to sentences in language. This means that the variety of sentences used indicates that the speaker in this nocturne varies the sentence length. Furthermore, this implies that the phrases push the music forward; this is seen when the left-hand notation contains a long phrase, and two short phrases are used in the right-hand notation. The phrases also group certain ideas together, which aids in their communication. Pedal markings are important for music scores; they aid in enhancing the sound and connecting harmonies. This implies that if changes are made to these



symbols, harmonic unity might be lost, and the produced sound will lose effectiveness. An example of a loss to the sound's effectiveness is the fortissimo symbol. This symbol, when played with the damper pedal, has a greater impact than when played without said pedal.

The B-section of this nocturne spans from bars 41 until 65. This section's dynamic symbols are the crescendo and decrescendo hairpins, pianissimo, and piano symbols, and the crescendo with line abbreviation. The deduction can be made that the highest explicitly indicated dynamic level is piano. Despite these softer dynamic levels, the mood is lighter than in the A-section; this can also be attributed to the notes being restricted to arpeggios and grace notes, and to fewer musical symbols being used. This also implies that this section provides comfort. If a louder dynamic symbol were to be used, it would have the opposite effect on the listener. Further evidence is the key signature that is typically associated with devotion, which provides comfort. In this section, the crescendos do not provide tension; they do, however, provide intensity to the section that pushes the music forward. The decrescendos therefore provide a release from the created intensity.

The long phrases in this section also provide a performer with large groups of ideas that assist in communicating the idea of comfort. However, the musical ideas differ between the versions, which can be seen in the differing positions of the phrases. These differing positions become clear in the articulation of those passages. It must be noted that there are short phrases seen in the B-section. These are found in bars 49 (EP), 62 and 63 (FFE). This means that in these two editions, these places can be interpreted as quick utterance within a prayer, which might not be articulated in the other versions. All the versions have the same, and only, pedalling in measure 64.

The return of the A-section, from bars 66 until 91, is done softly until bar 71. Here, the manuscript, B&H, and EP editions included the fortissimo symbol, while this is absent in the FFE. The first time this motive was played, in the A-section, it was indicated as piano. The inclusion of the fortissimo suggests that the composer wanted a defined return of this motive and this was seen, by him, as the climax of this section. The fact that the soft dynamic level from the B-section is retained implies that the comforting atmosphere remains, and the fortissimo is then the separation from the comfort and

has now been lost. The other dynamic symbols used within this section are the pianissimo, piano and forte symbols, crescendo and decrescendo hairpins, and the crescendo with line and diminuendo abbreviations.

The pedal markings, in this section, function the same as in the A-section. They are used to connect the different harmonies, especially where pedal tones<sup>88</sup> are used, and emphasis is placed (as in bar 71 with the fortissimo) on specific notes. Change to these symbols therefore means that specific harmonies are lost or, in some cases, blended. In addition, the additional emphasis that the damper pedal provides is lost. The phrases identified in this section are similar to those in the A-section and assist in pushing the music forward.

The above discussion identified and described the impact the meaning modifications have on the message of Nocturne Op. 37, No. 1. The approach that was taken to discuss this nocturne is used for all subsequent discussions.

#### **5.4.2 Nocturne Op. 48, No. 1**

This section presents and discusses the results of the qualitative semiotic analysis for Nocturne Op. 48, No. 1, as presented in Addendum F. The subsequent discussion follows the structure of this piano piece. Here, the following musical symbol categories were used: phrasing, articulation, and dynamics.

The A-section, from bars 1 – 24, is labelled *lento*<sup>89</sup>. The added articulation symbols to the opening measures in the EP edition add, it can be suggested, to an atmosphere of contemplation. The fact that the other versions do not have these articulation symbols means that the notes will be pressed down without any change of force. Therefore, in a sense, the longing or grief-stricken atmosphere might be lost. In measure 9, some versions have included an accent symbol. This means that the note above the accent will be played with greater force than the same note in the other versions. The symbol can connote a moment of aggression or a heavy sigh, which is

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<sup>88</sup> These are notes that are sustained or repeated (Thomsett, 2012:162; Harnsberger, 2013:73).

<sup>89</sup> *Lento* is an Italian term that means slowly (Thomsett, 2012:117).

lost when this symbol is absent. In the A-section, the dynamic symbols used are piano, forte, crescendo, and decrescendo hairpins, and the crescendo abbreviation. This section is sad and calm. The lack of dynamic symbols in the A-section keeps the atmosphere calm, which makes the B-section more tense, frantic, and have greater impact. At the end of this section, the increase to a forte dynamic level can be equated to anger building. It is interesting to see that the A-section makes use of long phrases. This is similar to a sad person who sighs. At the end of the section, however, there are two short phrases. These can be equated to a person who weeps.

The start of the B-section marked *poco piú lento*<sup>90</sup> is from bars 25 until 48. This section is calm and reserved. It must be stated that bars 25 – 33 are associated with a hymn. Therefore, minimal dynamic symbols are used, and the occasional crescendo and decrescendo hairpins are found. The start of the arpeggios indicates where the apparent emotion begins to intensify. There are many arpeggio and accent symbols in the second half of the B-section. In their articulation, they aid in building the tension and consequently an atmosphere of urgency or emotional unwellness is created, which culminates into the climax of the nocturne. The identified changing of these symbols means that the created or implied urgency or emotional unwellness is lost. The dynamic symbols work in tandem with the articulation symbols to build tension and account for the use of the crescendo hairpins. The latter aids in driving the music forward and provides the performer with the resources to execute the longing that is seemingly written into the music. Amidst the rolling arpeggios, there are crescendo hairpins (used for ascending notes) and decrescendo hairpins (indicated for descending notes). These waves of crescendos and decrescendos then, it would seem, build and release tension. It was observed that after a wave, a new dynamic symbol (either piano or forte) is used. The fortes, it can be said, build on the created tension, but the use of the piano symbol is interesting. Piano symbols typically communicate tenderness or calmness. In the context of the composition, these symbols imply a momentary pause from the anger or build-up of tension and anger. These moments are minute and disappear quickly.

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<sup>90</sup> The direction means that the performer is to decrease the tempo by degrees (Kennedy et al., 2013:657).

At the climax, a parallel could be drawn to a person who has an outburst of misery or anger. The crescendo abbreviation before the climax could imply both an increase in dynamic level and intensity. It is with this abbreviation that the music is pushed forward to reach the climax. Following the climax, a crescendo hairpin is indicated. This denotes that the performer is to play fortississimo, and on an emotive level it could signal a greater intensification of the emotion. The accompanying accent symbols<sup>91</sup> can be compared with any aggressive mannerisms (such as foot stomps) people demonstrate when they have an emotional outburst. In addition, arpeggio symbols are also used; these symbols aid the intensification and build-up of emotion. The *ritenuto* seen a bar after the climax signals a decrease in tempo, intensity, and dynamic level, as this leads to a piano. There is then an *accelerando*, which moves the music forward into the next section. The phrase structure aids in the second half of this section. Generally, the phrase structure coincides with the hairpins; in other words, the start of the phrase is the start of the crescendo hairpin, and the end of the phrase is the end of a decrescendo hairpin. Performers will then automatically group these parts together. The phrases within this section are typically short, which helps in conveying the build-up of emotion or tension.

In the *doppio movimento*<sup>92</sup> section (bars 49 – 77), the texture is lighter and thus it would seem creates a happier atmosphere to the music than in the *lento* section. In addition, the fast tempo supports the lighter and happier atmosphere seen in this section of the nocturne. It is important to bear in mind that this section has the direction *agitato*<sup>93</sup>; which signals a dramatic turn in the composition's atmosphere. It can be argued that this section could possibly be seen as the relief a person feels after having gone through something terrible and the optimism and joy felt afterwards. If certain articulation symbols are then left out, it will take away from this atmosphere. For example, in measure 66 the FFE omitted staccato symbols. A function of staccato symbols is that a light or happy atmosphere is created through their articulation. Consequently, this passage will lose some of its atmosphere; this is also seen in the dynamic symbols. Together with the articulation symbols, a happy atmosphere is created that moves the music forward. The forte and fortissimo in this section are

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<sup>91</sup> This can be linked to one of nonverbal communication's principles; that is, it reinforces the message.

<sup>92</sup> This means that the section is to be played at double the initial speed (Kennedy et al., 2013:239).

<sup>93</sup> *Agitato* means suddenly faster and, furthermore, agitation or tension (Sinn, 2013:131).

meant to be exclamations of joy. The opening dynamic level is *pianissimo*, which, together with the other softer dynamic symbols, typically is associated with tragedy. This is quickly replaced with happiness when the dynamic level rises. The phrase structure in this section is the same as in the *lento* section.

The impact that the identified changes have on the message has now been discussed. The focus of this discussion now shifts to the results of Nocturne Op. 55, No. 1. The same structure as for the two previous nocturnes is used in this discussion.

### **5.4.3 Nocturne Op. 55, No. 1**

The identified modifications within Nocturne Op. 55, No. 1, as explained in Addendum G, will impact the communicated message. It is the aim of this section to describe the impact the changes have on the communicated message. For convenience, each section of the nocturne is worked with separately and, primarily, on the three symbol categories identified in Step 3 of the qualitative semiotic analysis. In some cases, other symbols will be mentioned. This is done because, in the context of the composition, they play a significant role, together with the other symbols, such as at the start of the B-section, which is discussed below.

The A-section, marked *andante*, from bars 0 – 47, contains the following dynamic symbols: piano, forte, the crescendo and decrescendo hairpins, and the abbreviations for crescendo and diminuendo. For the most part, the indicated dynamic level is piano, with crescendos and decrescendos in between. This aids, it would seem, in creating a nocturnal atmosphere. A change in these dynamic symbols will affect the intended emotion. The different placement of the piano symbol in the opening bars means that the start of the nocturnal atmosphere will occur at various positions in the versions. Another occurrence is the addition of the piano symbol in bars 25, 32, and 41 of the EP edition, and 32 in the FFE. This means that from this point onwards these editions are played softer and a greater nocturnal atmosphere is created.

One association with the night is calmness, but there are moments during the night that swell with sound and energy. This is seen in the added crescendos and decrescendos. They represent moments where there is an apparent outburst of sound

or a build-up of emotion. The latter then links to the presumed cries of misery and the swelling up of cries that stop, as indicated by the half or quarter notes or the first beat of the next measure that are sustained at that moment. Here, the longer notes emphasise the last forceful exclamation of misery; in other words, that last exhaling of air before a new cry starts. This means that the decrescendos are the moments where a person calms down and relaxes. The differing positions of the crescendos and decrescendos imply that the cries are heard and felt at contrasting times. This increase and decrease can also be related to tension building and releasing. In bars 20 and 36 in the EP edition there is a forte after a decrescendo hairpin; this is where a person has an emotional outburst. Consequently, this links to the association of the funeral march on an emotive level. Continuing with the funeral march perspective, it can also be argued that crescendos are moments when a person reminisces about the happy times with the deceased and the decrescendos are the coming back to the reality of a funeral.

Most of the phrases in this nocturne are short, which aid in the depressed atmosphere and can also resemble a sick person. During this time in Chopin's life, his tuberculosis had deteriorated, and the music may well be interpreted as representing his physical decline (Springer, 2015:11; Zyskowski, 2014:4-5). The longer phrases are therefore the motivation to do something, but also the inability to do it over sustained periods of time. The long phrases in this section can refer to the happy, hope-filled, or varied moments a person experiences in life.

The pedal markings will sustain the harmonies found within the A-section. The repeated melody represents the repetitive nature of existence or waves that become more complex over time. The repetition continues endlessly. The variation is achieved by means of the ornamentation used, which can be interpreted as the minor differences in life; but, at a certain point, these symbols are also repeated. This could indicate that although there are differences in life, eventually they too will become mundane. Nevertheless, the atmosphere remains depressed and sombre.

The B-section, from bars 48 – 72, starts with the indication *piú mosso*<sup>94</sup>. Here, the dynamic symbols are piano, forte, fortissimo, the crescendo and decrescendo hairpins, and the diminuendo abbreviation. The section starts with the dynamic marking fortissimo (FFE) or forte (manuscript, B&H, and EP). Together with the new tempo marking and the dynamic level, a new atmosphere is created. The atmosphere is aggressive, almost as if attacking something. The dynamic level builds up and culminates in the climax (found in bar 69). This build-up aids in creating tension, and could be interpreted as fighting against the depression or monotony of life. The tension is released by the decrescendo hairpin and rallentando marking in bars 69 – 71. It must be noted that it was observed that most of the dynamic symbols are organised forte, decrescendo hairpin, and forte, which is accompanied by an accent symbol. This is either an outburst of anger or frustration, followed by a moment of relaxing, which then trigger a further outburst.

In this section, the phrases are short. This could be aggression written into the music. The phrases work with the dynamic symbols; in other words, their collective use drives the music forward. It is with their articulation in a performance that the outbursts are given more power and the eventual climax of this section achieves its effectiveness. The pedal markings, on the other hand, are fewer than in the A-section. These symbols are, primarily, indicated for the octaves and chords; later they are indicated for the triplets of this section. This places more emphasis on the octaves and chords, thus giving more power to the assumed outbursts. Playing triplets under the damper pedal will join them together, which could symbolise that the experienced emotion continues with no end. In addition, this action aids in creating a sense of agitation, angst, and hurriedness that ends at the climax. This signals the return of the original theme, and thus the last section of this nocturne. The end of this section (bars 71 – 72) is likened to a chorale; this implies religious music and might be a prayer to the deceased.

The last section is indicated *tempo 1* or *tempo primo*<sup>95</sup>, from bars 73 – 101, and starts piano. It is with the aid of this soft dynamic level and the immediate change in tempo that a contrast is achieved with the previous section. These changes also, it seems,

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<sup>94</sup> This phrase means that the music must be played quicker or more moved than the preceding section (Hellberg, 2011:170).

<sup>95</sup> To be played at the original tempo (Kennedy & Bourne, 2004:732).

creates a melancholic atmosphere. The other dynamic symbols are pianissimo, piano, mezzo forte, the crescendo and decrescendo hairpins, and the crescendo abbreviation. The overall dynamic level is piano, although there are crescendos, decrescendos, and a mezzo forte in between. It must be mentioned that the EP edition, in bar 96, added the pianissimo symbol. At the end of the nocturne, a forte symbol is indicated. The use of the forte is important, as it signals the change in harmony, from E-flat major to F major. This modulation and dynamic symbol it can be said, reinforce the idea of hope or joy at the end of sorrow. The phrases are long, with the only short phrases at the end of the nocturne. These can be interpreted as longwinded explanations or sentences. Furthermore, Chopin suffered from tuberculosis and the long phrases could represent the days he felt better and could do more, such as take a long, deep breath. The pedalling in this section is similar to the A-section's pedal structure. This will aid in articulating the dynamic symbols and sustaining the harmonies.

This section is the peace experienced in one's life. The atmosphere sounds peaceful; hardly any loud dynamic levels are indicated. In addition, it can be that one moment in life when a person experiences utter happiness. In this section, the end is also a chorale. The chorale contains dynamic symbols and a change in harmony and suggests a final farewell to the deceased at the end of a funeral. From the above discussion about Nocturne Op. 55, No. 1, the following deduction is made: the interpretation that this nocturne represents cries of joy, with hope-filled moments, seems appropriate given the combined workings of the discussed symbols.

The impact that the changes have on the communicated message has been identified and discussed. The focus now shifts to Nocturne Op. 62, No. 1 and the same structure for the previous nocturnes is used again.

#### **5.4.4 Nocturne Op. 62, No. 1**

This section aims to discuss the impact of the meaning modifications and its relation to the communicated message of Nocturne Op. 62, No. 1<sup>96</sup>. To ease this part of the

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<sup>96</sup> See Addendum H.



analysis, the nocturne's structure is used to explain the impact and, in addition, the musical symbols identified in Step 3 of the qualitative semiotic analysis function as examples.

The A-section is found from bars 1 – 36. The forte symbol at the start of this nocturne aids in creating a dramatic atmosphere. It could be a person stating their presence; in other words, a definite entry onto the stage. However, the person soon pauses to consider what he/she wants to say. This is aided with the decrescendo hairpin. The placement of this symbol differs between the versions, which could mean that the start of the contemplation differs between the versions. Then, the music is gentle and soft, with crescendo and decrescendo hairpins. Here, one could argue that the person has begun to speak, and is telling a story. A sense of waves or a story gently being told by someone, with tension being built and released, is created with the execution of the crescendo and decrescendo hairpins. However, in measure 26, the climax of this section and the mood change, the second forte of the nocturne appears, and the music is dramatic, which could be a twist in the tale being told. The soft dynamic symbol aids in creating a nocturnal atmosphere.

A wide range of phrases are used. This can be equated to a variety in sentences within an essay. The variety in phrase structure could aid in communicating the build-up of tension and relief, but also in moving the music forward to the climax in measure 26. Not many pedal markings are used in this section of the nocturne. The pedals that are used aid in adding brilliance to the music and sustaining the harmonies.

The middle section is from bars 37 – 67. There is a discernible change from the A-section's mood. Here, the mood is much more introverted. Initially, this it would seem is achieved with a change in key signature and the types of notes used; in other words, longer note values are used. This atmosphere or character is also aided by the use of piano symbols throughout this section; the only other symbols are a pianissimo and a forte. A crescendo hairpin, increase until mezzo forte, a decrescendo hairpin, and the diminuendo abbreviation are used in this section, as well as a decrease back to piano or even pianissimo. It could be argued, that in this section the crescendos are used to create tension or a sense of urgency. This might also be the reason the tempo would increase when crescendos are present in this section. In this section, the pedals are

used to sustain the harmonies and to add to the sonority of the section. The phrases used in this section are short (typically a bar or two long).

The last section is from bars 68 – 94. A prominent feature of this section is the ornamentation used, which it can be argued provides the section with a more dramatic and frightened voice. However, there are moments where it subsides, but the panic it seems, is always lurking under the surface. A change in the ornamentation will affect the character. An example is in measures 74 – 75, where the B&H edition and FFE have two trill symbols and the other versions have one continuous symbol. This means that there will be a break between the two symbols, which would seem as if taking a breath; whereas, in the manuscript and EP edition, the utterance would be made with one breath. It is important to note that the forte symbol is not used in this section. The loudest indicated dynamic level is piano, although crescendo hairpins and abbreviations are indicated. This adds to the feeling of being frightened. The occasional crescendos are the moments this emotion strengthens. This section's phrases are short; however, near the end they become longer and at the very end they are short again. The pedal markings are meant to sustain the harmonies and sonority of the section.

## **5.5 CONCLUSION**

From the above discussions it is clear that modifications have been made to the musical symbols within these piano pieces. This means that the communicated message would be altered, because the music score functions as a unit when its message is enunciated. A change to the musical symbols used alters the mood and atmosphere of a composition. Furthermore, this influences the emotion of a composition. One must always refer back to the original notation as indicated by the composer, if available, so that attention can be paid to the musical symbols used, and to where changes have been made.

Four musical symbol categories were used in the analyses and results for this research study. These are phrase symbols, pedal markings, dynamic symbols, and articulation symbols. All these musical symbols are important to the communication of the musical message. They add colour to the notation, and function like punctuation

in language. Consequently, without these symbols, the emotional impact of the music would be difficult to discern; thus, the emotional impact or message conveyed would differ from one interpretation to the next.

There are occasions where the notes and/or rests used within a nocturne were modified. This was not discussed within this research study, because it affects the harmonic structure of a composition and therefore falls outside the scope of this study. These are, however, important modifications made to compositions.

The findings of this research study are elaborated further in the next chapter, along with concluding remarks.

## **CHAPTER 6: CONCLUSION AND RECOMMENDATIONS**

### **6.1 INTRODUCTION**

The preceding chapters discussed and provided different perspectives, information and data. It is the aim of this chapter to make conclusions based not only on the conducted data analyses and corresponding findings, but also the literature review and how the information provided in these chapters relate to the findings of the data analyses as conducted, presented, and described in Chapter 5 and Addenda A to H.

To this extent, the structure of this chapter is as follows: The first section deals with drawing conclusions from the results and linking them with emerging themes from the literature review. In the next section, the limitations to this study and recommendations for future research are explained. The chapter ends with a final conclusion.

### **6.2 DISCUSSION OF RESULTS**

The results of the quantitative analyses show that a variety of modifications are made to several musical symbol categories; ranging from phrase markings to score indications. It was observed that, across the sample, three categories were identified as having the highest modification rate. These are dynamic symbols, pedal markings, and phrase markings. It was only in Nocturne Op. 48, No. 1 that articulation symbols were one of the highest identified modifications.

Phrase markings was the category with the highest modification rate. This is an important symbol category for the communication of the musical message because it groups musical thoughts together and provides the sentence structure for the composition. The best illustration of modifications to phrase markings was seen in the B-section of Nocturne Op. 48, No. 1's crescendo and decrescendo runs in bars 39 – 45. Despite the alteration of the original sentence structure, the new structure refines the message of urgency. The ideas are grouped together in such a manner as to ease

the communication process and enhance the intended urgency of the passage. This means that, typically, changing the phrase structure refined the composer's message.

As mentioned earlier, pedal markings also had a high modification rate. They are important resources used in a music score; however, using the pedals incorrectly will cause the message to be misinterpreted (see Section 3.1.2.3). Pedals are typically used to emphasise specific elements within a music score. This was especially seen in Nocturne Op. 37, No. 1, where the pedal markings in bar 16 add to the power of the crescendo. The FFE and B&H edition add more power than in the other versions, because their pedal markings are for the entire bar. Here, the message was enhanced.

Dynamic symbols are added to further develop the message by indicating which changes in volume need to be made. In making changes to the volume, the emotion (discussed later in more detail) of a composition will be affected. Thus, a change to the dynamic symbols will alter the intended emotion of a composition. The modifications in Nocturne Op. 55, No. 1's bars 69 – 70, for example, demonstrated this impact. This is a climax in the composition, and the absent decrescendo hairpin means that in the manuscript, FFE, and B&H edition the forte was sustained. In addition, these symbols aid in communicating the character of a piece. In Nocturne Op. 62, No. 1, for example, the piano symbol was omitted in the manuscript, B&H edition, and FFE of bar 37. Therefore, the intended introverted character was lost in the latter versions, but retained in the EP edition.

The other category that did not have such a high modification rate was articulation symbols. These symbols are like punctuation symbols in language and aid in refining a message. Consequently, by changing an articulation symbol, it will take away from the enunciation of the musical sentence and alter the composer's message. In Nocturne Op. 48, No. 1, the best demonstration of alterations to articulation symbols are seen. The opening bars in the EP edition contain accent and staccato symbols that strengthen the message of contemplation.

De Saussure, and Peirce's triads of meaning were used to analyse the meaning of the symbols discussed in this study. These models assisted in understanding signification within the musical communication process because they consider how symbols are

interpreted. Consequently, they aided the qualitative analyses by considering a symbol's interpretation, such as piano communicating a nocturnal atmosphere; because of the softer dynamic level, or crescendos creating tension; because of the gradual increase in volume, during the musical communication process.

Important concepts arose during the qualitative analyses, namely emotion, the context, meaning, and the message's construction. The generated emotion is affected by the context, which in turn influences the meaning and message. If the message is changed, then the object to which the composition refers is changed; in other words, its reference.

From the qualitative analyses, it was clear that musical symbols have an emotive meaning and function. The qualitative analyses illustrated that the emotions within a composition are changed by changing the symbols, such as dynamic symbols. In the return of the A-section in Nocturne Op. 62, No. 1, for example, the ornamentation aids in creating the emotion of being afraid. The identified alterations, such as the break of the trill symbol in the FFE and B&H edition, alter the perceived emotion. This means that a musical symbol can and is linked to the arousal of a specific emotion. Similarly, in Nocturne Op. 55, No. 1's B-section, the different placement of the crescendos delays the intended emotion of misery. Analogous to paralanguage in nonverbal communication, the desired emotion influences a message's tone and volume (see Section 2.2.3). Musical symbols therefore play a significant role in refining the intended message within a context.

In addition, the musical symbols also influence a passage's context. In communication, context is an important concept and plays an essential role in interpreting the message (see also Section 2.2.1). This can also be seen in the musical communication process, the Peircean semiotic model, the interpretation of musical symbols, and the music score. Regarding the Peircean semiotic model and musical communication process, the interpreted meaning is context specific (see respectively Sections 2.3.3 and 3.2). A bar functions as a micro-universe within music, and the music score, a collective arrangement of bars, is a macro-universe. To illustrate this, measure 31 of Nocturne Op. 55, No. 1 is used. Here, the bar consists of, among other notes, rests, dynamic symbols, articulation symbols, ties, and phrase markings. This means that changing

one symbol – for instance, adding a decrescendo hairpin (as was seen in the EP edition) – will alter the created micro-universe. Here, the dynamic level will decrease, but in the other contexts the volume will remain loud. Also, in Nocturne Op. 62, No. 1's measure 10, the B&H edition included an arpeggio symbol. This inclusion alters the context in that more emphasis is placed on the right-hand's note and makes the bar more dramatic. Consequently, the identified changes have an impact on the created context of the music score.

It is important to state that there are various aspects, for example musical style periods, among others, that influence a symbol's meaning. Musical symbols are the resources used to create the text's context and by implication are guidelines for interpreting the "message". Again, there are predetermined contexts at work in the music score, which include the text's genre (such as a nocturne or prelude), and classification (for example, Western Art Music or Popular Music). Once the text is created, it functions within yet another context, namely the composer's oeuvre. This implies that a musical symbol must be viewed in relation to these contexts. Within the analyses, for example, it was observed that, depending on the context, the piano symbol can either mean calmness, sorrow, or could also refer to a nightly quality. This is most clearly illustrated in Nocturne Op. 37, No. 1's opening measure. Here, the B&H and EP editions included a piano, which translates into and strengthens the creation of a nocturnal atmosphere. Similarly, in Nocturne Op. 55, No. 1 the added dynamic symbols in the A-section add to the interpreted cries of misery of this nocturne. In both examples, the message was strengthened.

Consequently, the modifications to the musical compositions altered the message's construction. In most cases the alterations strengthened the message by, for example, adding symbols which, typically, clarify the actions that need to be taken to enunciate the message. Nocturne Op. 48, No. 1's climax, bars 44 – 48, for example, is enhanced with the inclusion of tempo directions, a changed phrase structure, and added dynamic symbols. Similarly, in Nocturne Op. 55, No. 1, the message of misery and melancholy is strengthened. The B&H edition, for example, strengthens the message by lengthening the crescendo hairpin in bars 35 – 36. Also, in bar 40, the added accent symbol strengthens the message of this nocturne. In contrast, the message was

sometimes weakened. This was seen in, for example, Nocturne Op. 55, No. 1's bar 32 with the removal of the decrescendo hairpin in the FFE.

The position is taken that music is referential in nature; in other words, it refers to extramusical concepts such as events, people, emotions, or nature. From this flows another conclusion that a type of intertextuality is sometimes found within musical texts. It was seen that there are textual and structural references to other genres' structure. These references aid in communicating the message because there are specific associations (for example, sadness) with a certain genre. Examples of intertextuality are found in Nocturnes Op. 48, No. 1 and Op. 55, No. 1 with a funeral march (which is associated with sadness), and the chorale and hymn section of Nocturne Op. 37, No. 1 (which can refer to happiness, sadness, or devotion).

The primary objective was achieved by examining and comparing three versions of four nocturnes against the original manuscript. Typically, publishers made various modifications to editions of a piano piece. In addition, these alterations have an impact and influence on the communicated message. Additionally, several aspects of the message are impacted by the modifications, such as emotion, context, and meaning. Considering the foregoing, it is clear that the research question (What differences to the communication of the musical message do editorial modifications make in various editions of selected piano pieces?) regarding the communication of the musical message was answered. The answer is that modifications significantly change the intended message of the composer.

### **6.3 LIMITATIONS AND POSSIBLE FUTURE RESEARCH**

An early limitation was that sources available from a communication perspective with a music component, which focused on a semiotic approach, were limited. From this, a further limitation emerged, which was that the research designs and methods previously used did not support a communication analysis of musical symbols. The researcher had to modify the steps of previous analyses to suit this research. This was done by consulting various sources, including, but not limited to, Chandler (1995), Penn (2000), Myers (2008), Fourie (2009), and Anagnostopoulou and Cambourooulos (2012). These sources had steps that could be modified to suit this



study, as they focused on texts. After this, the analysis phase of the research study was conducted, and completed, with ease.

Another limitation of this study was the availability of the original manuscripts. This was circumvented with the aid and use of the OCVE (2015) and IMSLP (2017), which house these documents and some editions, and typically the first editions<sup>97</sup>. Availability was also a challenge when obtaining background information from credible and recent sources regarding the different nocturnes within the sample. There were no financial or time limitations to this study.

A possible area of further study that emerged from the results is to investigate, in a pragmatic manner, the impact that the modifications have on an audience; in other words, to perform different versions of the same piece and ask audience members how, and if, there are any perceived differences between the different performances, such as mood, character, or narrative. Another possibility is to take the steps of the qualitative semiotic analysis and apply them to other works within Western Art Music; such as the compositions of Claude Debussy or Edvard Grieg. This will illustrate whether the same conclusions are reached and to what extent identified modifications impact other musical works. Another point of interest will be that this will show if the steps are sufficient to conduct similar studies or if changes need to be made.

It was found that in certain compositions changes were made to the notes used. This could impact the harmonic structure of a composition and impact the message. These changes could be investigated from a musicological perspective to explore their impact on the composition.

## **6.4 CONCLUSION**

This study investigated how modifications influence the communicated message in the nocturnes of Chopin. The conclusion is made that a performer needs to be careful in selecting a specific edition to use in preparation of a performance. This is because, depending on the edition and the degree to which it differs from the manuscript, the

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<sup>97</sup> See Chapter 3.

original intention of the composer might be lost. This study qualitatively illustrates a musical symbol's effectiveness in refining the musical message's meaning. Furthermore, the position is that musical symbols are an effective language system used to communicate ideas, thoughts, and emotions between composers, performers and audiences.

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## ADDENDA

### Addendum A: Quantitative analysis of Nocturne Op. 37, No. 1

The following figures show the modifications that were identified during the quantitative analysis of this nocturne. Each set of figures is followed by an explanation of the identified modifications.

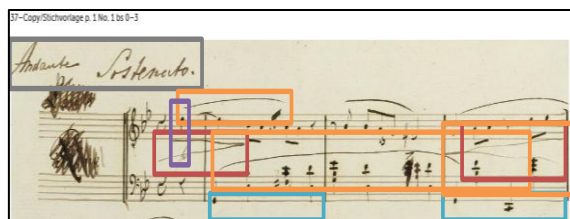


Figure A1: Autograph's mm<sup>98</sup>. 0 – 3 of Nocturne Op. 37, No. 1

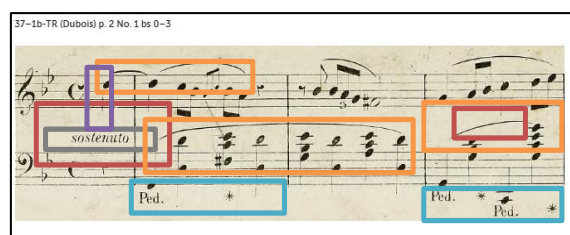


Figure A2: FFE's mm. 0 – 3 of Nocturne Op. 37, No. 1



Figure A3: B&H edition's mm. 0 – 3 of Nocturne Op. 37, No. 1



Figure A4: EP edition's mm. 0 – 3 of Nocturne Op. 37, No. 1

<sup>98</sup> The abbreviation mm. stands for measures.



In measure 0, the manuscript, Breitkopf & Härtel (B&H) edition, and Edition Peters (EP) have the *andante*<sup>99</sup> *sostenuto*<sup>100</sup> at the top of the staff, while the French First editions (FFE) contain only the marking *sostenuto* and this marking is in between the two staves. In the manuscript, EP, and the B&H editions, the piano symbol is present. This is not found in the FFE. In addition to the piano symbol, there is also the start of a decrescendo hairpin in the manuscript and B&H edition that ends in measure 1, beat 2. This symbol is not found in the EP edition or the FFE's corresponding bar. All the versions have phrasing symbols. However, the manuscript, EP edition, and B&H editions' phrase starts in measure 0 on the fourth beat. There is, however, a phrase in the FFE, which starts on the first beat and ends on the third beat, not found in the manuscript, EP, or B&H editions. In the EP edition there is an accent symbol that is not present in the other versions. There is also the addition of pedalling symbols used in the FFE and EP edition, in measure 1, which are not used in the manuscript or B&H edition. The difference found within bar 2 is the phrase marking, in between the two staves, that was started in the first bar does not end in this bar in the manuscript and B&H edition. The marking does, however, end in the EP edition and FFE, on beat 4 of this bar. In bar 3 of this nocturne, again, the manuscript, EP, and B&H editions have a decrescendo hairpin, which is not found in the FFE. As in bar 1, the FFE and EP edition have pedal markings not present in the manuscript or the B&H edition. In measure 3, the phrasing symbol in the manuscript, EP edition, or B&H editions is absent; yet, there is a phrasing mark added in the FFE.



Figure A5: Autograph's mm. 4 – 7 of Nocturne Op. 37, No. 1

<sup>99</sup> This direction means that the music is to be played at a moderately slow pace (Randel, 2003:43).

<sup>100</sup> This term means that the music is to be played sustained for its duration (Randel, 2003:810). *Andante sostenuto* means that the performer is to play the music at a moderately slow pace and the music must be sustained.

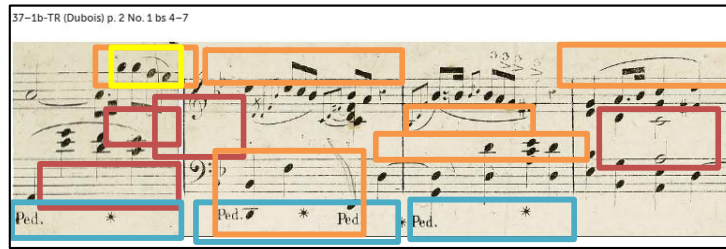


Figure A6: FFE's mm. 4 – 7 of Nocturne Op. 37, No. 1

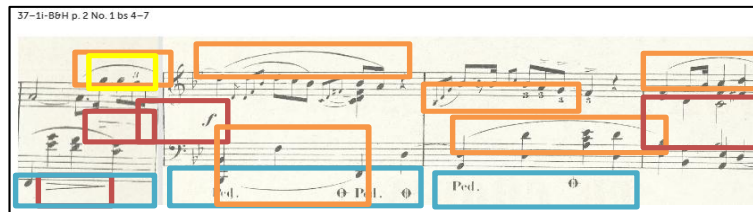


Figure A7: B&H edition's mm. 4 – 7 of Nocturne Op. 37, No. 1

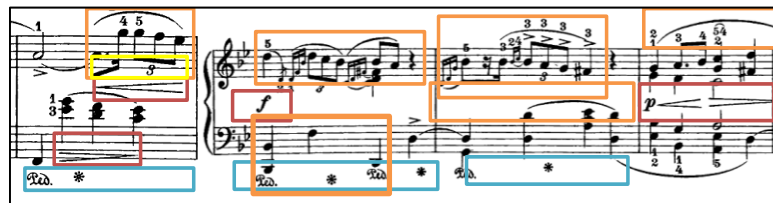


Figure A8: EP edition's mm. 4 – 7 of Nocturne Op. 37, No. 1

In bar 4, the following modifications were identified: The manuscript and B&H edition have a decrescendo hairpin in between the staves, while this is not found in the FFE. The EP edition has a crescendo hairpin in this measure. Another hairpin, below the left-hand staff, is found in the manuscript and is also present in the EP and B&H editions, but not in the FFE. Another modification is the presence of the forte symbol in the manuscript and EP edition, which is not found in the FFE or B&H edition. In the measure to follow, the B&H edition has this symbol. The last part of this symbol can be seen in the manuscript. Again, as in bars 1 and 3, the presence of pedal markings is found in the FFE, EP, and B&H editions, and not in the manuscript. The orange and yellow blocks indicate two modifications found within this bar; firstly, the absence of the symbol for a triplet (a small 3 written above three notes) in the FFE<sup>101</sup>, and lastly, it indicates that there are different phrasing marks within each version. In the manuscript, the phrasing symbol starts on the third beat of measure 4 and ends on beat 1 of measure 5. The phrasing symbol in the FFE starts on beat 4 and seems as

<sup>101</sup> This might be seen as an unnecessary symbol, because it is logical that these notes form a triplet.

if it is only applicable to the triplet. In the B&H and EP editions, this symbol starts on beat 3 and ends after the triplet. In measure 5 of this nocturne, one of the alterations identified was the phrasing symbol in the right-hand staff. This symbol is present in the manuscript, EP, and B&H editions. However, it is not present in the FFE. In the EP edition, there is a tie to the grace note, not found in the other versions. The orange blocks indicate the presence of another difference between the versions. In the manuscript and B&H edition, a phrasing symbol is used in the left-hand; however, this is not done in the FFE and EP edition.

In measure 6, one of the first modifications that can be seen is the adding of when the pianist is supposed to end the use of the damper pedal. This is present in the FFE, EP, and B&H editions. However, this symbol is absent in the manuscript. The orange blocks indicate another phrasing alteration that was identified. In the manuscript and B&H edition, no phrasing symbol is used, but in the FFE and EP edition, a phrasing symbol is added. Above the left-hand staff in the manuscript, EP, and B&H editions, another phrasing symbol, absent from the FFE, can be seen. In measure 7, there is a modification of the phrasing symbols used. This modification is a change in the phrasing symbol used above the right-hand staff. In the manuscript, B&H, and EP editions, the symbol starts on the first beat and ends on the first beat of measure 8. In the FFE, however, the symbol starts and ends on, respectively, the first and fourth beat of the measure. The EP edition differs from the other versions in that a piano symbol, crescendo, and decrescendo symbols are used.



Figure A9: Autograph's mm. 8 – 11 of Nocturne Op. 37, No. 1

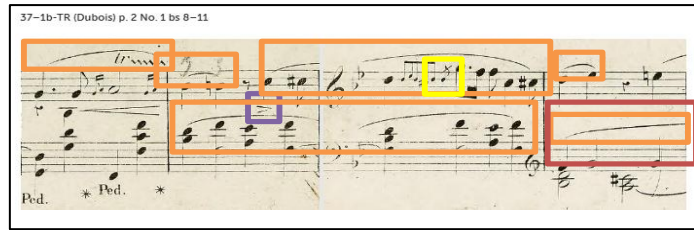


Figure A10: FFE's mm. 8 – 11 of Nocturne Op. 37, No. 1

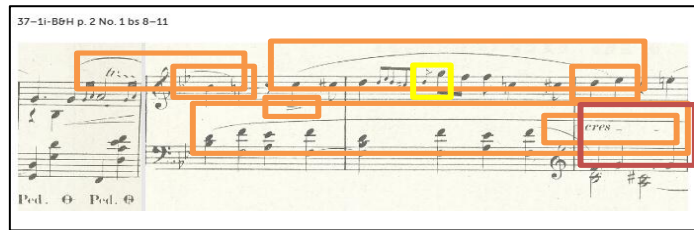


Figure A11: B&H edition's mm. 8 – 11 of Nocturne Op. 37, No. 1

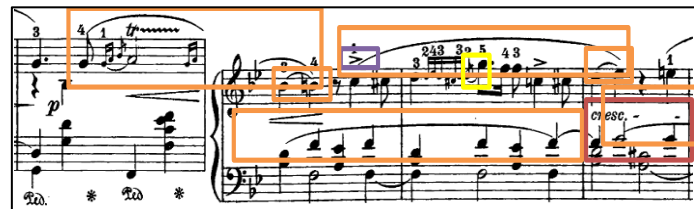


Figure A12: EP edition's mm. 8 – 11 of Nocturne Op. 37, No. 1

In measure 8, the FFE has a phrasing symbol that starts and ends on the first and fourth beat, while in the manuscript, EP, and B&H editions, it starts on the second beat and ends on beat 2 of measure 9. Measure 9, in the FFE and EP edition, has a phrasing symbol that starts on beat 1 and ends on beat 2. This is not present in the manuscript or B&H edition. The orange blocks indicate another phrasing difference in the versions. In the manuscript and B&H edition, a phrase in the left-hand notation starts on beat 1 of the measure and ends on beat 4 of measure 12. In the FFE, however, this is not the case. This specific edition has opted to make use of short phrases in this measure. This is also the case with measure 10. In the EP edition, in measure 9, the phrase starts on beat 1 of measure 9 and ends on beat 4 of measure 10. Measure 10 of Nocturne Op. 37, No. 1 contains the following modifications. The same phrasing modification, as discussed above. The orange blocks indicate the presence of another phrasing modification found within this measure. In all the versions, the phrase started in measure 9, but in the FFE it ends on beat 4; however, in the manuscript, EP, and B&H editions, it ends in measure 11. The yellow blocks

indicate the presence of an alteration to the grace note used before beat 2 of this measure. In the manuscript, EP, and B&H editions, there is a line throughout this note; however, this line is absent in the FFE. Measure 11 contains the following modifications. In the FFE and EP edition, there is a phrase that starts from beat 1 and ends on beat 2. The other versions still have the phrase from measure 9. This is above the right-hand staff. In the left-hand staff of the manuscript and the B&H edition, the phrasing symbol that started in measure 9 is continued, while in the FFE and EP edition a new phrase is started on beat 1 of this measure. Another modification found within this measure is the presence of the crescendo term, with lines that indicate the duration of the crescendo. This is found within the manuscript, EP, and the B&H editions, but not in the FFE.

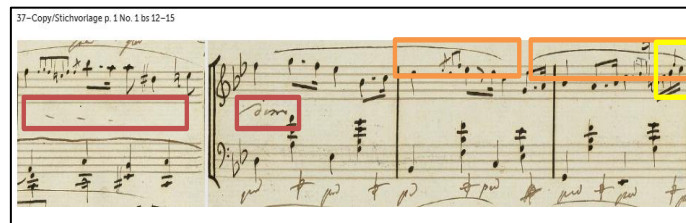


Figure A13: Autograph's mm. 12 – 15 of Nocturne Op. 37, No. 1

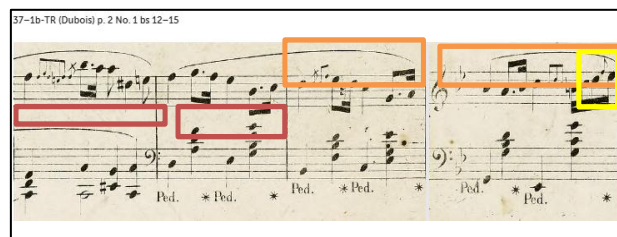


Figure A14: FFE's mm. 12 – 15 of Nocturne Op. 37, No. 1

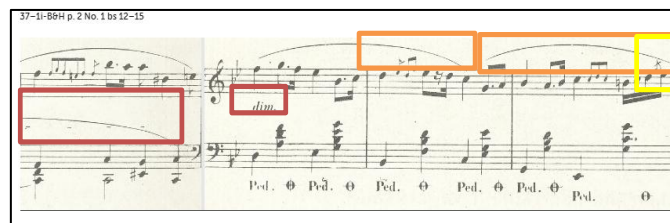


Figure A15: B&H edition's mm. 12 – 15 of Nocturne Op. 37, No. 1

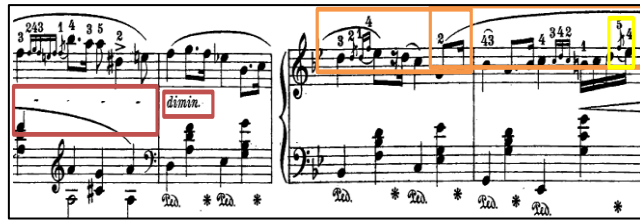


Figure A16: EP edition's mm. 12 – 15 of Nocturne Op. 37, No. 1

In measure 12, one of the alterations identified was the continuation of the crescendo stripes. These stripes end on beat 3 of this measure in the manuscript and B&H edition, and on beat 4 of the EP edition, but are again not found in the FFE. In the next measure (measure 13), the only identified difference between the versions was the inclusion and absence of the diminuendo term. This term is present in the manuscript, EP, and B&H editions, but not in the FFE. Measure 14 has yet another difference in the phrasing symbols of the right-hand notation. In the manuscript and B&H edition, the phrasing symbol ends on beat 3 of the measure; however, it ends after beat 4 in the FFE and on beat 2 of the EP edition. In the orange blocks, another difference can be seen; this is the start of a new phrase in the manuscript, EP, and B&H editions on beat 4 that is not present in the FFE. There is also a small phrase between beats 1 and 2 of the EP, which is not present in the other versions. In measure 15, the phrase that was started in the previous measure ends before beat 4 in the EP edition and after beat 4 in the manuscript and B&H edition. However, in the FFE, a new phrase is started on beat 1, and this phrase ends on beat 4. In the yellow blocks it can be seen that the grace note before the last note of beat 4 in the manuscript and FFE does not have a line through it, while it does in the B&H and EP editions.



Figure A17: Autograph's mm. 16 – 19 of Nocturne Op. 37, No. 1





Figure A18: FFE's mm. 16 – 19 of Nocturne Op. 37, No. 1

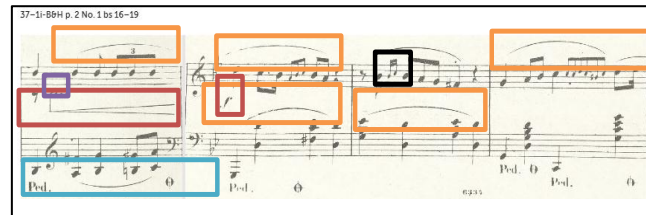


Figure A19: B&H edition's mm. 16 – 19 of Nocturne Op. 37, No. 1



Figure A20: EP edition's mm. 16 – 19 of Nocturne Op. 37, No. 1

The phrasing symbols used for the right-hand notation in measure 16 have differences. In the manuscript, B&H edition, and FFE, a phrase is started on beat 2 of this measure; yet, in the manuscript it ends on beat 3 of measure 17, and in the FFE and B&H edition, the phrase ends on beat 4 of measure 16. The EP edition has an unfinished phrase that ends on beat 4 of this measure. The red blocks indicate the presence of the crescendo hairpin in the manuscript, EP, and B&H editions, and the absence of the crescendo hairpin in the FFE. There is also a difference in the accent symbol used in the manuscript and EP edition, which is not found in the FFE and B&H edition. It might seem as if there is a difference in the pedalling directions (indicated in light blue); however, the manuscript's pedalling for this measure is at the end of measure 15. This is also the case for the pedalling of measure 17. In measure 17 of the FFE, EP, and B&H editions, there is a phrase that starts on beat 1 and ends on beat 3, but not in the manuscript. Staying in measure 17, the manuscript, EP, and B&H editions contain a phrasing symbol used for the left-hand notation. This is not found in

the FFE. The red blocks indicate the presence of the forte symbol in the manuscript, EP, and B&H editions. This symbol is absent in the FFE.

In measure 18, there is an interesting alteration that has been made, which is indicated in black. The prefix of beat 2, in the manuscript, EP, and B&H editions, has the note value of two sixteenth notes, while in the FFE the value is two eighth notes. This is interesting, because changes to note values are not quite common. Another difference identified was the phrasing for the left-hand notation. In the manuscript, EP, and B&H editions, phrasing is written into the music, which is not found in the FFE. In measure 19, there is again a difference in the phrasing written into the music. There are two different phrasing symbols used in each of the versions' right-hand notation. The difference is that in the manuscript and B&H edition, the first phrase starts on the measure's first beat and ends on the measure's third beat. In the FFE, the first phrase starts on the first beat of the measure and ends on the first beat of measure 20. The second phrase symbol in the manuscript and B&H edition starts on the fourth beat and ends on the first beat of measure 20; while in the FFE, the second phrase symbol starts on the fourth beat of measure 19 and ends on the first beat of measure 20. In the EP, there is only one phrase that starts on beat 1 and ends on beat 1 of measure 21.



Figure A21: Autograph's mm. 20 – 23 of Nocturne Op. 37, No. 1



Figure A22: FFE's mm. 20 – 23 of Nocturne Op. 37, No. 1



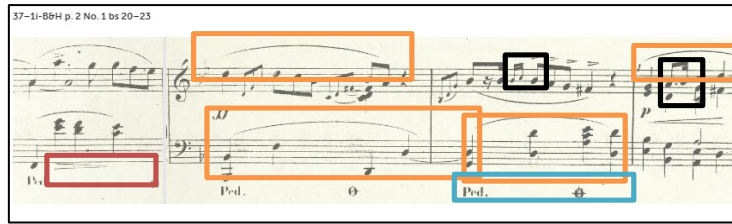


Figure A23: B&H edition's mm. 20 – 23 of Nocturne Op. 37, No. 1

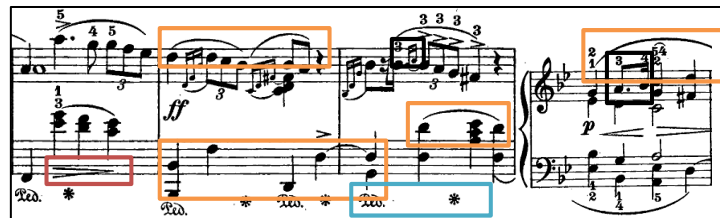


Figure A24: EP edition's mm. 20 – 23 of Nocturne Op. 37, No. 1

One modification was found in measure 20. In the manuscript, EP, and B&H editions, there is a decrescendo hairpin, which starts on the second beat and ends on the fourth beat, written into the music. However, this hairpin is not found in the FFE. Measure 21 contains two differences. Both of these modifications are the presence or absence of a phrasing symbol in the right- and left-hand notation, which is present in the manuscript, B&H, and EP editions, but not the FFE. In measure 22, the left-hand notation again contains a difference. The manuscript and B&H edition have a phrasing symbol between the two staves that starts on the first beat and ends after the fourth beat. The FFE and EP edition, in contrast, have a phrase that starts on the second beat and ends on the fourth beat. Another difference that was identified is the prefix for beat 3 of this measure. In the FFE, the note value for the prefix is two eighth notes, while in the manuscript, EP, and B&H editions, the note value is two sixteenth notes. The last difference that can be seen is in terms of the pedalling indications. In the manuscript, the pedalling is to start on the first beat, yet there is no indication as to when it is to end. The FFE, EP, and B&H editions, in contrast, indicate that the pedalling is to stop on the third beat of this measure.

Measure 23 contains another alteration to the note values within the measure. This time, however, it is not to a prefix. The modification is found in the second beat of the measure. In the manuscript, EP, and B&H editions, the note values for the second beat, in the upper voice, are a dotted eighth note attached to a sixteenth note. By contrast, the FFE has two eighth notes for the second beat in the upper voice. The

orange blocks indicate another difference in the phrasing symbols used between the versions. In the manuscript, FFE, B&H, and EP editions, the phrase is to start on the first beat. The phrase in the FFE ends on the fourth beat of this measure, while in the manuscript, EP, and B&H editions, the phrase ends on the first beat of measure 24.



Figure A25: Autograph's mm. 24 – 27 of Nocturne Op. 37, No. 1

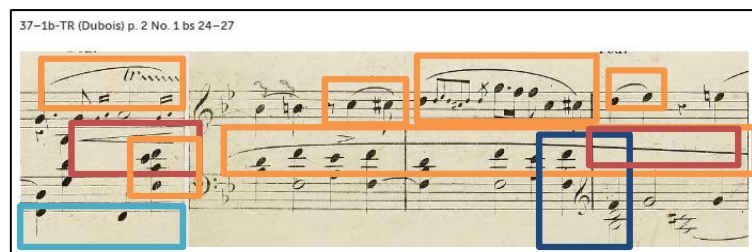


Figure A26: FFE's mm. 24 – 27 of Nocturne Op. 37, No. 1



Figure A27: B&H edition's mm. 24 – 27 of Nocturne Op. 37, No. 1



Figure A28: EP edition's mm. 24 – 27 of Nocturne Op. 37, No. 1

The light-blue blocks indicate a difference in pedalling for measure 24. Here, the manuscript and B&H edition both have pedalling that starts on the first beat and ends

before the third beat. However, this is not seen in the FFE. In the EP edition, there is pedalling for beats 1 – 2 and beats 3 – 4. The orange blocks indicate another difference in phrasing for the different versions. In the manuscript, EP, and B&H editions, the phrase starts on the second beat and ends after the second beat of measure 25. This phrase, in the FFE, starts on the first beat and ends on the fourth beat of measure 24. The red blocks indicate a difference in the placement of the crescendo hairpin. In the manuscript, the hairpin starts on the first note of the prefix to the third beat. The FFE's hairpin starts on the second beat's note and the B&H edition's hairpin starts on the second note of the prefix of the third beat. In the EP edition, the hairpin starts on the third beat.

In measure 25, the manuscript, EP, and B&H editions have phrasing that starts on the third beat and ends in measure 27 on the second beat in the right-hand notation. However, in the FFE there is a short phrase on the third and fourth beats that is not found in the manuscript, EP, or B&H editions. The left-hand notation contains a new phrase in the FFE, B&H, and EP editions; this is not found in the manuscript, as the phrase from the previous measure has not yet ended. In both the FFE and B&H edition, this phrase ends in measure 28. The EP edition's phrase ends on beat 4 of measure 26.

Measure 26 contains modifications to the phrasing in the right-hand notation. In the FFE, there is a phrase that starts on the first beat of the measure and ends on the fourth beat. The manuscript, B&H, and EP editions still contain the phrase that started in measure 25. In the manuscript, EP, and B&H editions, another difference from the FFE can be seen in the left-hand notation. These three versions contain tied notes from the last beat's F to the F in the following bar's beat 1. In measure 27, the phrase that started in measure 25 in the manuscript, B&H, and EP editions ends on the second beat. The FFE has, again, a phrase that starts on the first beat and ends on the second beat of this measure. The EP also has a short phrase on beats 1 and 2 of measure 27. There is crescendo symbol in the manuscript, EP, and B&H editions, with stripes, which is again not found in the FFE. The phrase that started in measure 24 of the manuscript ends in this measure; in the FFE and B&H edition the phrase that started in measure 25 is continued.

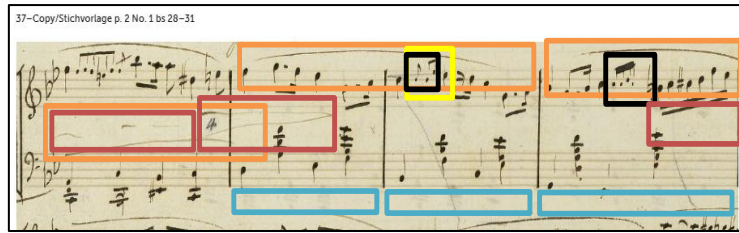


Figure A29: Autograph's mm. 28 – 31 of Nocturne Op. 37, No. 1

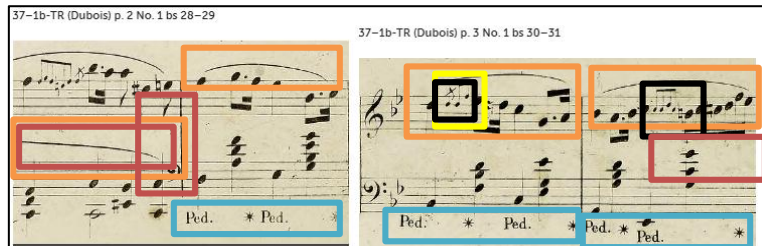


Figure A30: FFE's mm. 28 – 31 of Nocturne Op. 37, No. 1

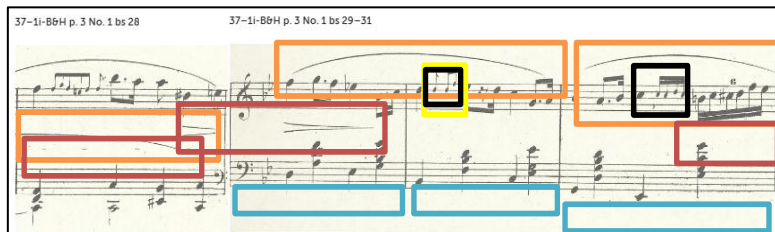


Figure A31: B&H edition's mm. 28 – 31 of Nocturne Op. 37, No. 1

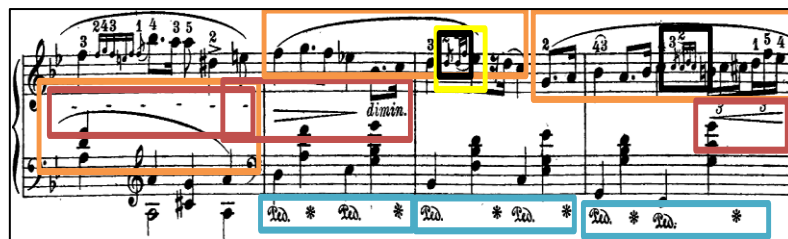


Figure A32: EP edition's mm. 28 – 31 of Nocturne Op. 37, No. 1

In measure 28 of the manuscript, a new phrase is started in the left-hand notation, while in the FFE, EP, and B&H editions, the phrase from measure 25 ends. The crescendo from the previous measure also ends in the manuscript, B&H, and EP editions, of this measure on beats 3 and 4. Between the third and fourth beat of the manuscript and the B&H edition, there is the start of a decrescendo. This is not present in the FFE and EP edition. Measure 29 contains a difference in phrasing. In the manuscript and the B&H edition, a phrase is marked in the right-hand notation that starts on the first beat and ends in measure 30 on the third beat. In the FFE, however,

the phrase starts on the first beat and ends on the fourth beat of this measure. The EP edition's phrase starts on beat 1 and ends on beat 2. There is also a difference in the indicated pedalling of the versions. In the FFE and EP edition, pedalling is indicated, but it is absent in the manuscript and the B&H edition.

In measure 30, the following modifications were identified. In the manuscript, B&H, and EP editions, the phrase that began in the previous measure is ended on the fourth beat or, as in the EP edition, on beat 2. However, in the FFE, a new phrase is started on beat 1, which ends on beat 4. The yellow blocks indicate a difference in the grace note used for the second beat. The FFE and EP edition's grace notes have a line through them, but this line is not present in the manuscript or the B&H edition. In addition, the note value of the prefix in the EP edition differs from the other versions. The values in the EP edition are two sixteenth notes, while in the other versions it is two eighth notes. The pedalling also differs between the different versions. In the FFE and EP edition, pedalling is indicated, while this indication is absent in the manuscript and B&H edition. In measure 31, there is a difference in the phrasing used between the different versions. The manuscript and B&H edition have a phrase that is started and ends in measure 32, beat 1. The FFE has a phrase that is only indicated for the length of the measure. The EP edition's phrase starts in the previous measure on beat 4 and ends in measure 31 on beat 4. There is a difference in the pedalling that is indicated. The FFE indicates pedalling, which is absent from the manuscript and the B&H edition. The EP edition contains a grace note in measure 31, which is not found in the other versions. There is also a difference in the dynamic symbol used in the EP edition when compared with the other versions. The decrescendo hairpin is only found in the EP edition.

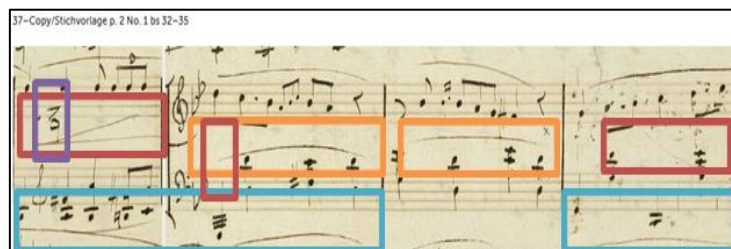


Figure A33: Autograph's mm. 32 – 35 of Nocturne Op. 37, No. 1



Figure A34: FFE's mm. 32 – 35 of Nocturne Op. 37, No. 1

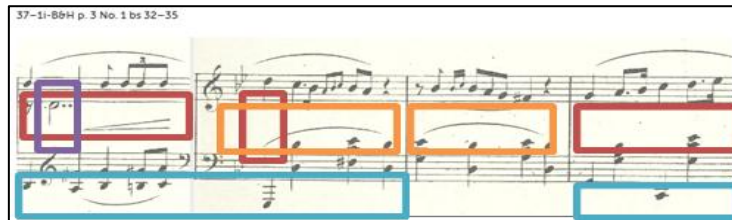


Figure A35: B&H edition's mm. 32 – 35 of Nocturne Op. 37, No. 1



Figure A36: EP edition's mm. 32 – 35 of Nocturne Op. 37, No. 1

Measure 32 contains a difference in the use of the crescendo dynamic symbol. This symbol is present in the manuscript, EP, and B&H editions, but not in the FFE. The purple blocks in this measure indicate that the EP edition contains an accent symbol, which is not found in the other versions. There is a difference in the indicated pedalling, which is present in the FFE and EP edition, but not the manuscript or B&H edition. Measure 33 contains a change in the pedalling to be used for this measure. In the FFE and EP edition, pedalling is indicated, which is absent from the manuscript and B&H edition. For measures 33 and 34, the first difference that was identified was a change in the phrases used by the different versions. The manuscript and B&H edition have phrases for the duration of both the measures. In contrast, the FFE and EP edition have a phrase that spans the duration of both measures. These blocks also indicate that in the EP edition, there is a phrase from the prefix in beat 2 to the first note of beat 2. In the EP edition, the forte symbol is also used, which is not used in the other versions. Measure 35 of this nocturne contains two modifications, which are a change in pedalling and in dynamics. In the manuscript and B&H edition, no pedalling is



indicated, whereas in the FFE and EP edition there is pedalling. The EP edition has the crescendo hairpin, marked in red, not found in the other versions.

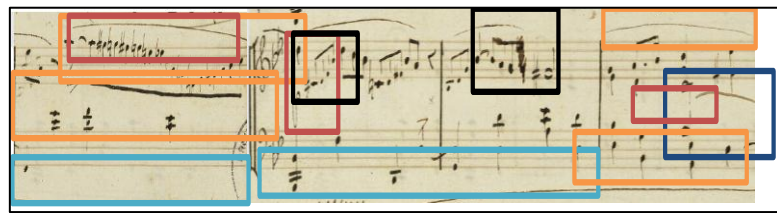


Figure A37: Autograph's mm. 36 – 39 of Nocturne Op. 37, No. 1

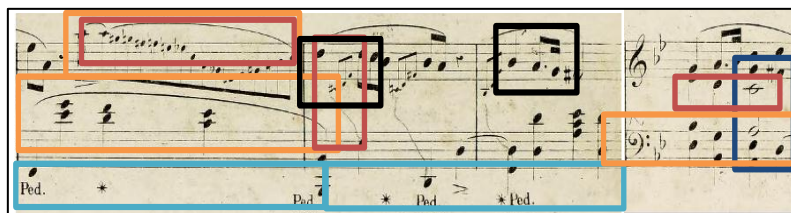


Figure A38: FFE's mm. 36 – 39 of Nocturne Op. 37, No. 1

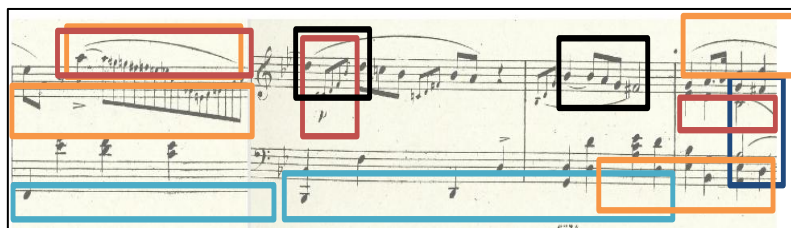


Figure A39: B&H edition's mm. 36 – 39 of Nocturne Op. 37, No. 1

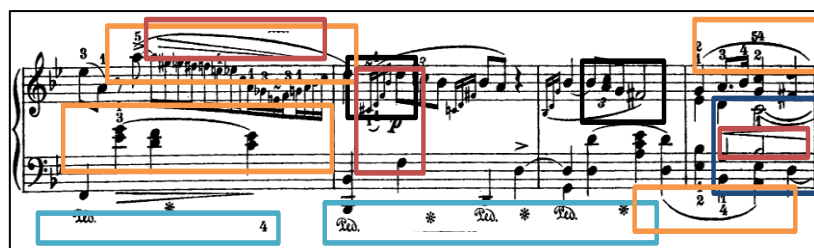


Figure A40: EP edition's mm. 36 – 39 of Nocturne Op. 37, No. 1

Measure 36 contains four modifications. In the FFE and EP edition, there is a phrase marked in the left-hand notation, which is not present in the manuscript or B&H edition. The phrase ends on beat 1 of measure 37 in the FFE. In the EP edition, the phrase starts on beat 2 and ends on beat 4 of this measure. Still in measure 36, there is also a difference in the pedalling that is indicated. In the FFE and EP edition, there is pedalling, which is absent from both the manuscript and B&H edition. The third

modification is in the right-hand phrasing. Here, there is a phrase that starts on the second beat in each version; however, in the manuscript and EP edition, it only ends on the first beat of measure 37, while in the FFE and B&H edition the phrase is the duration of the measure. The red blocks indicate the last modification. In the EP edition, there is a decrescendo hairpin that is not found in the other versions.

In measure 37, the manuscript, EP, and B&H editions contain the symbol for piano (the letter p), while the FFE does not have this symbol. In the black blocks it can be seen that the note values for the prefix of the manuscript, FFE, and B&H edition are eighth notes. In the EP edition, these values are sixteenth notes. The black blocks show that in the manuscript, EP edition, and FFE, there are four notes, while the B&H edition has only three notes. The FFE and EP edition also have pedalling, which is not present in the manuscript or B&H edition. In measure 38, two modifications were identified. The first modification was the presence of pedal markings in the FFE and EP edition. These markings are not found in the manuscript or B&H edition. The second modification was a change in the notes used in the second beat in the FFE.

In measure 39 of this nocturne, four modifications were identified. The first modification was the omission of the tie for the C and the A in the third beat of the FFE. Secondly, in the manuscript and EP edition, there is a tie for the C but not the A. Both ties are present in the B&H edition. According to the red blocks, the crescendo hairpin is present in the EP, and absent in the manuscript, FFE, and B&H edition. The third modification is the phrasing. The manuscript's and EP edition's phrase ends after the fourth beat of this measure, whereas the FFE and B&H edition's phrase only ends in measure 40, beat 1. The last modification is the presence of a phrase, which, in the EP edition, starts on beat 4 of measure 38, and ends on beat 3 of measure 39.

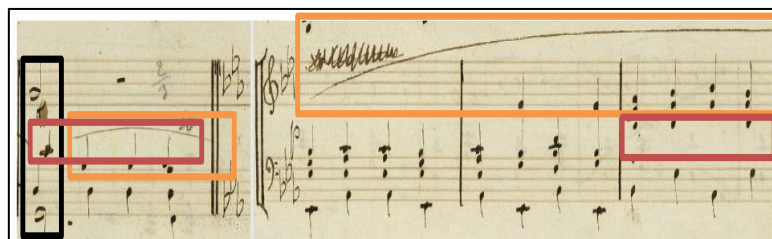


Figure A41: Autograph's mm. 40 – 43 of Nocturne Op. 37, No. 1



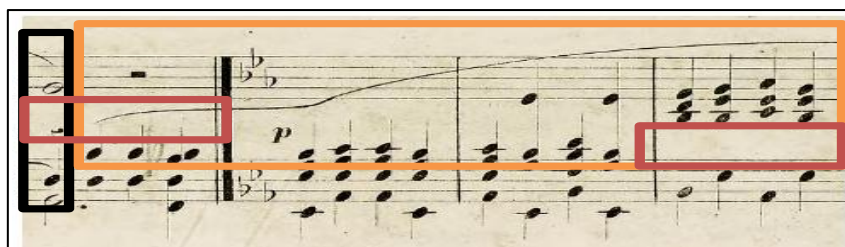


Figure A42: FFE's mm. 40 – 43 of Nocturne Op. 37, No. 1

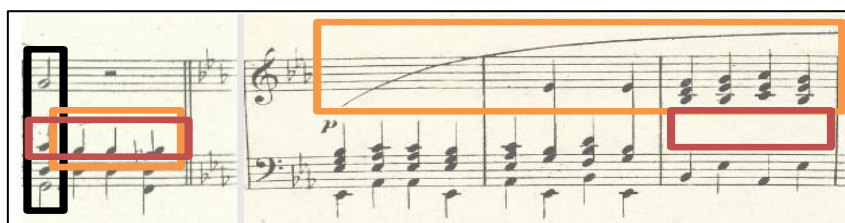


Figure A43: B&H edition's mm. 40 – 43 of Nocturne Op. 37, No. 1

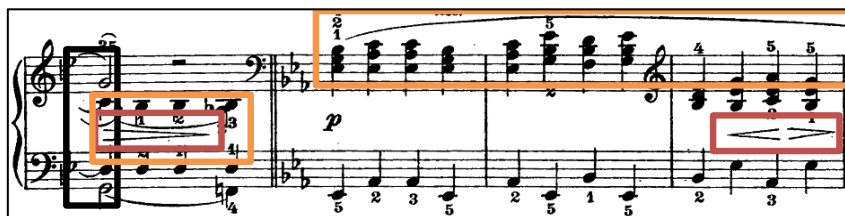


Figure A44: EP edition's mm. 40 – 43 of Nocturne Op. 37, No. 1

In measure 40, an interesting modification was identified. In the manuscript, EP, and B&H editions, the first beat consists of a G, D, C, and G. These notes are virtually the same for the FFE; however, in the FFE the C has been omitted. In addition to this modification, in the manuscript and FFE an eighth-rest is symbol used, but not in the B&H edition. The EP edition contains no rest symbol. In the EP edition there is a decrescendo hairpin not found in the other versions. The left-hand's phrasing also differs between the versions used. In the manuscript, EP, and B&H editions, a phrase is started on the second beat of the measure. This phrase ends on the fourth beat of the measure. The FFE, however, has a phrase that starts on beat 2 and ends on beat 4 of measure 45. In measure 41, there is a phrase that is started on the first beat of the manuscript, EP, and B&H editions. This phrase continues until measure 45, beat 4, for the manuscript and EP edition, but continues until measure 46 for the B&H edition. Measure 42 contains no modifications. Measure 43 contains two hairpins in the EP edition. These hairpins are not found in the other versions.

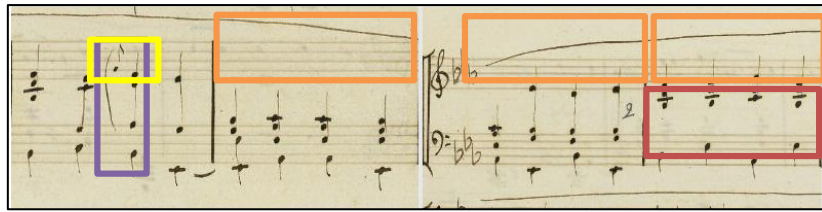


Figure A45: Autograph's mm. 44 – 47 of Nocturne Op. 37, No. 1

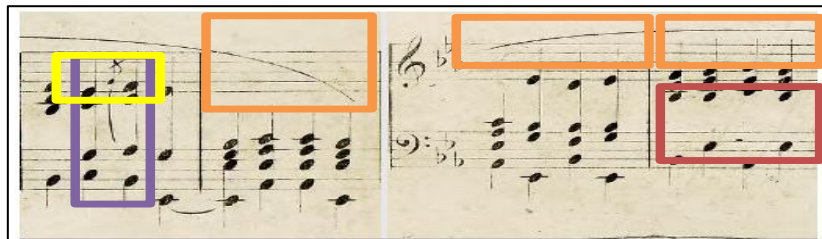


Figure A46: FFE's mm. 44 – 47 of Nocturne Op. 37, No. 1



Figure A47: B&H edition's mm. 44 – 47 of Nocturne Op. 37, No. 1



Figure A48: EP edition's mm. 44 – 47 of Nocturne Op. 37, No. 1

In measure 44, modifications are once again found. The first deals with the grace note of beat 2. In the manuscript and B&H edition, there is no line drawn through the grace note; however, in the FFE and EP edition, a line is drawn through. Another modification found is in the EP and B&H editions. In these versions, the chord of the third beat is indicated to be arpeggiated. This indication is not given in the manuscript or FFE. In measure 45, the phrases of the manuscript and FFE end. The phrase from the B&H edition continues in measure 45 until measure 46. A new phrase is started in the EP edition until measure 48. In terms of the manuscript and FFE, a new phrase is started in measure 46 and ends in measure 50 for the manuscript, but this same phrase ends

in measure 48 for the FFE. In measure 47, the phrases from measure 46 in the manuscript and FFE come to an end, while in the B&H edition a new phrase is started and ends in measure 52. The red blocks in measure 47 indicate the presence of two hairpins in the EP, which are not found in the other versions.



Figure A49: Autograph's mm. 48 – 51 of Nocturne Op. 37, No. 1

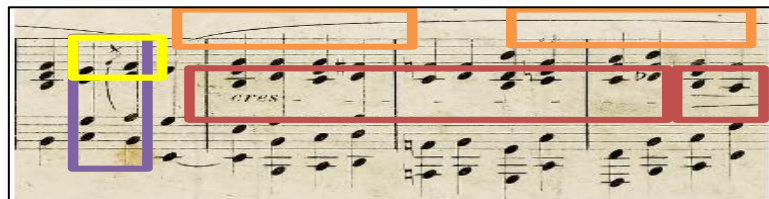


Figure A50: FFE's mm. 48 – 51 of Nocturne Op. 37, No. 1

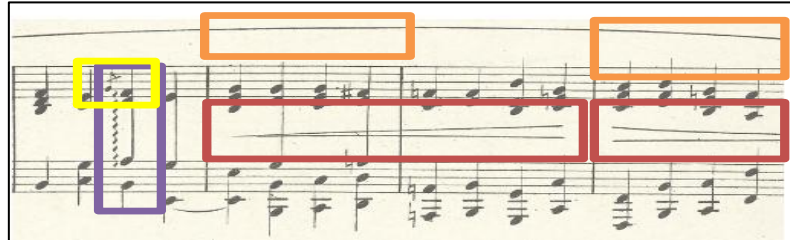


Figure A51: B&H edition's mm. 48 – 51 of Nocturne Op. 37, No. 1



Figure A52: EP edition's mm. 48 – 51 of Nocturne Op. 37, No. 1

In measure 48, there is a modification of the grace note for the third beat. In the FFE and EP edition, there is a line through the note, while this is not the case for the manuscript or B&H edition. In addition, there is an arpeggio symbol in the B&H and EP editions, which is not found in the manuscript or FFE. In measure 49, a new phrase

is started in the FFE and ends in measure 52. The manuscript and B&H edition still have the phrase that was started in, respectively, measures 46 and 47. In the EP edition, a new phrase is started for the duration of the measure. Still in measure 49, the FFE contains the crescendo abbreviation, with the lines sometimes accompanying this symbol. In contrast, the manuscript, EP, and B&H editions contain the crescendo hairpin. The crescendos end in measure 50, beat 4. In measure 51, the manuscript has a new phrase that is started and ends in measure 55. In the EP edition, a phrase is also started but it ends in measure 52. The FFE and B&H edition still have the phrase that started in, respectively, measures 49 and 47. In the B&H and EP editions, the decrescendo hairpin starts on the first beat of this measure. In contrast, this same symbol starts on the third beat of the manuscript and the FFE.

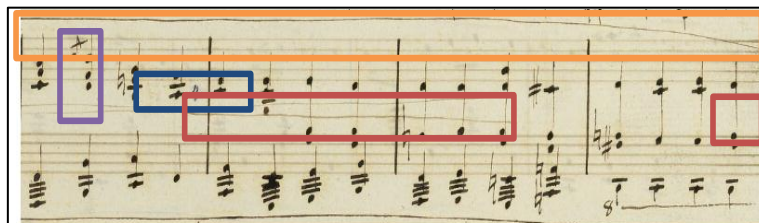


Figure A53: Autograph's mm. 52 – 55 of Nocturne Op. 37, No. 1

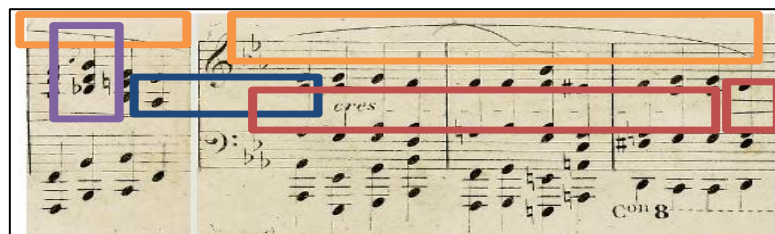


Figure A54: FFE's mm. 52 – 55 of Nocturne Op. 37, No. 1



Figure A55: B&H edition's mm. 52 – 55 of Nocturne Op. 37, No. 1



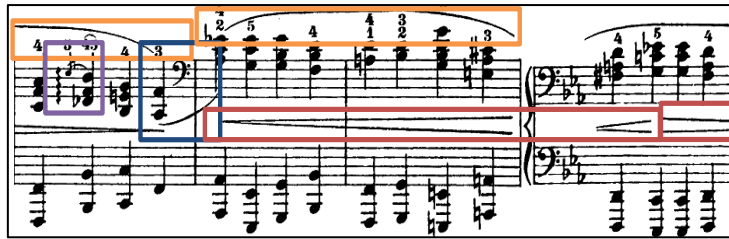


Figure A56: EP edition's mm. 52 – 55 of Nocturne Op. 37, No. 1

Measure 52 contains the following modifications. In the manuscript, the phrase from measure 51 continues. In the FFE and B&H edition, phrases are ended from measures 49 and 47. The EP edition ends the phrase from measure 50. An arpeggio symbol is used in the EP edition, which is not found in the other versions. In the EP edition, there is a tie from the A of the fourth beat to the A of measure 53's first beat. This is not found in the other versions. Measure 53 contains the start of new phrases in the FFE until measure 55, in the B&H edition until measure 58, and in the EP edition until measure 54. The manuscript, from the fourth beat of measure 52, and B&H and EP editions, from the first beat of measure 53, contain crescendo hairpins and the FFE has the crescendo term with stripes, from the second beat of measure 53. The hairpins go until measure 54, beat 3 (manuscript), 4 (FFE and B&H edition), and measure 55, beat 2 (EP edition). The red blocks in measure 55 indicate the presence of a decrescendo hairpin in the FFE and EP edition, which is absent in the manuscript and B&H edition.



Figure A57: Autograph's mm. 56 – 59 of Nocturne Op. 37, No. 1

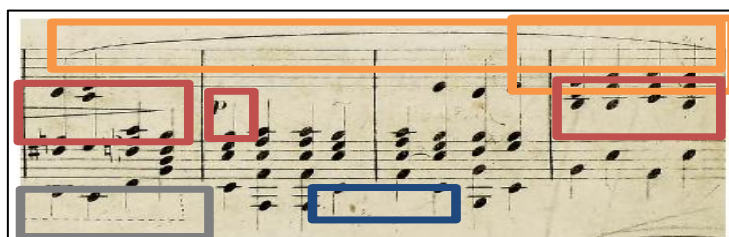


Figure A58: FFE's mm. 56 – 59 of Nocturne Op. 37, No. 1

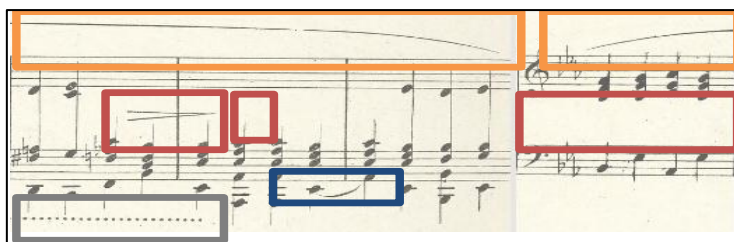


Figure A59: B&H edition's mm. 56 – 59 of Nocturne Op. 37, No. 1

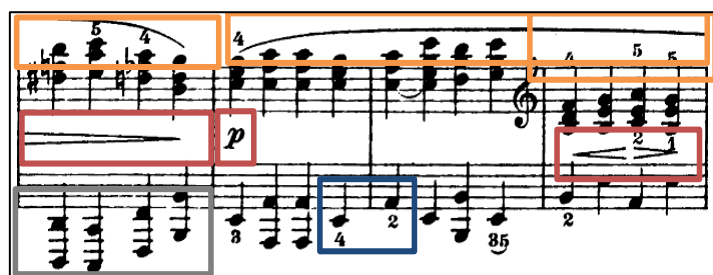


Figure A60: EP edition's mm. 56 – 59 of Nocturne Op. 37, No. 1

In measure 56, a new phrase is started in the manuscript and FFE. The B&H and EP editions still contain a previous phrase. The red blocks indicate the decrescendo hairpin from measure 55 in the FFE and EP edition that ends on the fourth beat of measure 56. The manuscript and B&H edition have a decrescendo hairpin in measure 56. The hairpin starts on beat 3 of measure 56 and ends on beat 2 of measure 57 (manuscript) and on beat 3 (B&H edition). In measure 57 of the FFE and EP edition, there is the piano symbol, which is absent in the manuscript and B&H edition. This measure also contains a new phrase in the EP edition, which ends in measure 60. In the grey blocks in measure 56, the con 8 marking<sup>102</sup> ends on different places. In the manuscript, it ends after the fourth beat, in the FFE it ends on the fourth beat, and in the B&H edition after the first beat of measure 57. This marking is absent from the EP edition, as the publisher has chosen to write the notes on the required pitches. Measure 58's fourth beat in the manuscript and B&H edition has a tie from the E to the A, which is absent in the FFE and EP edition. In measure 59, a new phrase is started in the B&H edition. The manuscript, FFE, and EP edition still have previous phrases. The EP edition includes two hairpins, which are not found in the other versions.

<sup>102</sup> The notes are to be played an octave lower than written (Gerou & Lusk, 1996:98).



Figure A61: Autograph's mm. 60 – 63 of Nocturne Op. 37, No. 1

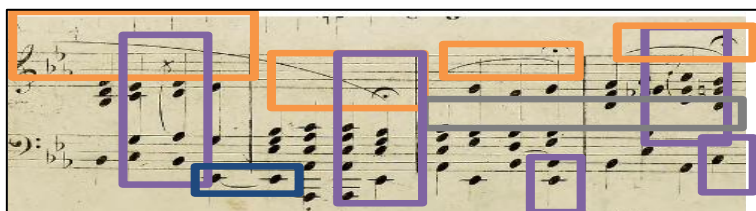


Figure A62: FFE's mm. 60 – 63 of Nocturne Op. 37, No. 1



Figure A63: B&H edition's mm. 60 – 63 of Nocturne Op. 37, No. 1

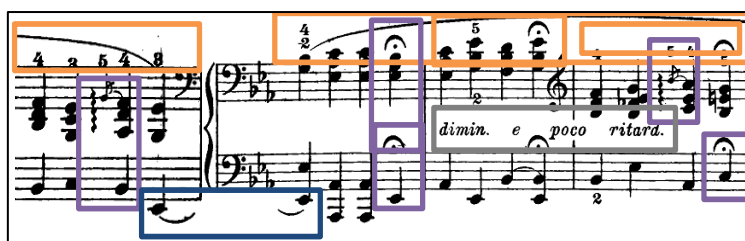


Figure A64: EP edition's mm. 60 – 63 of Nocturne Op. 37, No. 1

In measure 60 of the manuscript and EP edition, there is a phrase that is ended. The FFE and B&H edition still have an unfinished phrase. Also, in measure 60, the arpeggio symbol is used in the B&H and EP editions, but is not found in the manuscript or FFE. Beat 4 of measure 60 and beat 1 of measure 61 in the FFE and EP edition have a tied note E, which is not found in the manuscript or B&H edition. Measure 61 sees the end of a phrase in the FFE. In the same measure in the manuscript and EP edition, a new phrase is started and there is still an unfinished phrase in the B&H edition. In the FFE and EP edition, there is a fermata on the fourth beat of measure 61, which is absent from the manuscript and B&H edition. Measure 62 has a phrase

in the FFE not found in the manuscript, B&H, or EP editions. Below the last beat of measure 62 in the B&H edition, there is an additional fermata not found in the manuscript or FFE. This is also the case for the last beat of measure 63. In the EP edition, this symbol is above the left-hand note. Measure 63 of the EP and B&H editions contains an arpeggio symbol not found in the manuscript or FFE. The orange block in measure 63 indicates that a short phrase in the FFE is not present in the manuscript, B&H, or EP editions. The EP edition differs from the other version in terms of the phrase *dimin e poco ritard*<sup>103</sup> written between the staves.



Figure A65: Autograph's mm. 64 – 67 of Nocturne Op. 37, No. 1

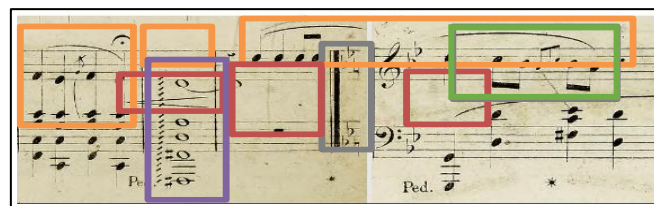


Figure A66: FFE's mm. 64 – 67 of Nocturne Op. 37, No. 1



Figure A67: B&H edition's mm. 64 – 67 of Nocturne Op. 37, No. 1

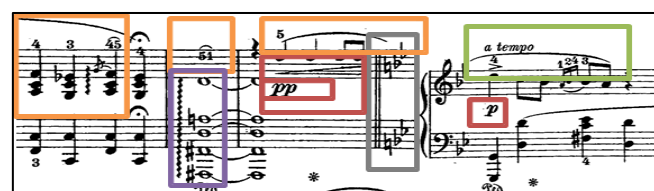


Figure A68: EP edition's mm. 64 – 67 of Nocturne Op. 37, No. 1

<sup>103</sup> This term means that the music is to be gradually played softer and that the tempo needs to decrease gradually.



In measure 64, the manuscript, EP, and B&H editions have a phrase that is ended, while in the FFE a phrase is started for the duration of the measure. The B&H and EP editions contain an arpeggio symbol, which is not found in the manuscript or FFE. At the end of measure 64 in the B&H edition, the publisher used the symbol for changing the key signature. This is not found in the manuscript or FFE. It is, however, found at the end of measure 66 of the FFE and EP edition. In measure 65, a phrase is started in the manuscript that ends in measure 67. The FFE, EP, and B&H editions do not have this phrasing. The red blocks in measure 65 indicate a dynamic level modification. In the FFE, a crescendo hairpin is used, but this hairpin is not used in the manuscript, EP, or B&H editions. The purple blocks indicate a difference in the arpeggio symbol. In the manuscript, EP edition, and FFE, the arpeggio symbol starts on the lowest note; yet, in the B&H edition, it starts on the second lowest note. In measure 66, there is another difference in the dynamic symbols used. The manuscript, EP, and B&H editions contain the pianissimo symbol, which is not found in the FFE. In addition, a crescendo hairpin is used in the EP edition, but not in the other versions. Staying in measure 66, there is a difference between phrasing. The manuscript still has the unfinished phrase from measure 65; while the FFE and B&H edition have a new phrase that starts in this measure and ends in measure 67, beat 3. The EP edition also has a new phrase; yet, it is only for the duration of the measure. In the EP edition, other differences from the other versions can be seen. The red block indicates the presence of the piano symbol and the green block indicates the presence of the phrase *a tempo*.



Figure A69: Autograph's mm. 68 – 71 of Nocturne Op. 37, No. 1



Figure A70: FFE's mm. 68 – 71 of Nocturne Op. 37, No. 1



Figure A71: B&H edition's mm. 68 – 71 of Nocturne Op. 37, No. 1

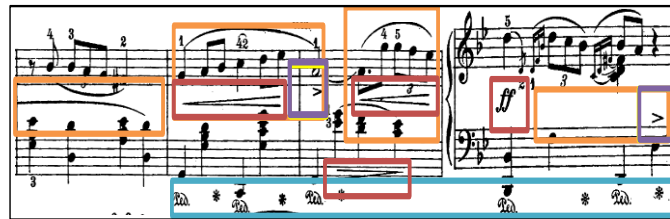


Figure A72: EP edition's mm. 68 – 71 of Nocturne Op. 37, No. 1

In measure 68, the only identified difference was in the phrasing indicated for the left-hand notation. The FFE, B&H, and EP editions have a phrase that ends, while the manuscript's phrase continues to the next measure. In measure 69, a phrase is started and ended in the FFE. However, the same phrase is started in the manuscript, B&H, and EP editions, but ends in measure 70 on the first beat. In addition, there are changes to the dynamic symbols and articulation. This is the presence of the crescendo hairpin and accent symbol. These modifications are present in the EP edition, but not in the other versions. Measures 69 – 71 contain a difference in pedalling indicated. The FFE and EP edition have pedalling symbols, while the manuscript and B&H edition do not. The orange blocks in measure 70 show the modifications made to the phrase structure in the different versions. The same structure is used in the manuscript, EP, and B&H editions, but not in the FFE. This is the same for the right- and left-hand notation. The red blocks indicate the presence of a crescendo hairpin in the EP edition, which is absent from the other versions.

Measure 70's red blocks indicate the presence of a decrescendo hairpin in the manuscript, B&H, and EP editions, but not in the FFE. The red blocks in measure 71 indicate the absence of the fortissimo symbol in the FFE, and the presence thereof in the manuscript, EP, and B&H editions. Measure 71 also contains a modification to the phrase structure of the left-hand notation. In the manuscript and B&H edition, a phrase is given to the left-hand notation, while this is not the case in the FFE and EP edition.

The purple blocks point out the presence of an accent symbol in the EP edition, which is absent in the other versions.

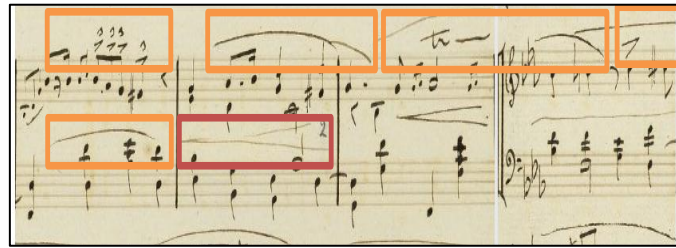


Figure A73: Autograph's mm. 72 – 75 of Nocturne Op. 37, No. 1



Figure A74: FFE's mm. 72 – 75 of Nocturne Op. 37, No. 1

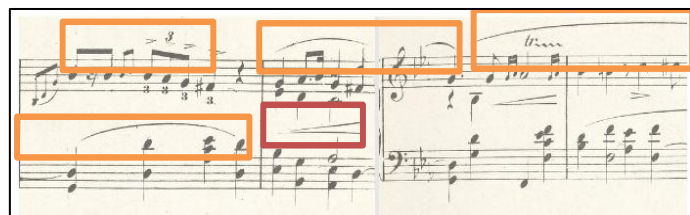


Figure A75: B&H edition's mm. 72 – 75 of Nocturne Op. 37, No. 1



Figure A76: EP edition's mm. 72 – 75 of Nocturne Op. 37, No. 1

In measure 72, there is a change in the phrase structure for the left-hand notation. In the manuscript and B&H edition, the phrase is to start on beat 1 and to end on beat 4. The FFE, in contrast, has the phrase starting on the second beat and ending on the second beat of measure 73. In the EP edition, this phrase is for the duration of the measure. The right-hand phrasing also differs between the versions. In the FFE and

EP edition, the phrase starts on the second beat and ends on the third beat. In contrast, there is no phrase in the manuscript and B&H edition. In measure 73, there is a difference in the phrase structure. The manuscript, EP, and B&H editions have the same phrasing for the right-hand notation, while the phrase differs in the FFE. In measure 74, there is again a modification to the phrase structure. The manuscript and B&H edition have the same structure, but the FFE differs from this structure. The EP edition also has its own structure. As in measure 73 and 74, the phrase structure of measure 75 differs between the versions. The manuscript and B&H edition share the same structure. In contrast, the FFE has two short phrases in this measure. The EP edition has a new phrase that starts on the third beat. Measure 73 contains a crescendo hairpin in the manuscript, starting on the first beat, and in the B&H and EP editions, starting on beat 2, while this hairpin is not found in the FFE. In the red blocks, the piano symbol, decrescendo hairpin, and another piano symbol are seen in the EP edition, but not in the other versions.

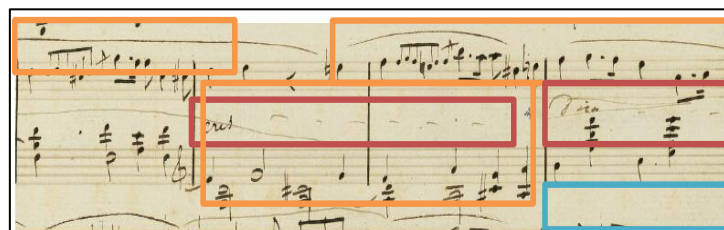


Figure A77: Autograph's mm. 76 – 79 of Nocturne Op. 37, No. 1



Figure A78: FFE's mm. 76 – 79 of Nocturne Op. 37, No. 1

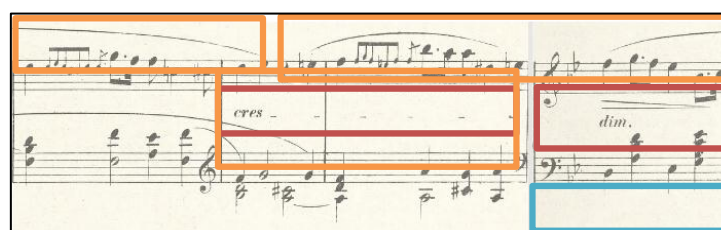


Figure A79: B&H edition's mm. 76 – 79 of Nocturne Op. 37, No. 1



Figure A80: EP edition's mm. 76 – 79 of Nocturne Op. 37, No. 1

In measure 76, the only identified difference was the phrase structure. In the FFE and EP edition, a new phrase is started, which ends in measure 77 on the second beat. The manuscript and B&H edition, in contrast, still contain unfinished phrases that end in measure 77 on beat 2. Measure 77 contains two modifications. The first is highlighted with the red blocks. Here, the modification is the presence, in the manuscript, EP, and B&H editions, and the absence, in the FFE, of the crescendo term with stripes. This crescendo continues until the last beat of measure 78. The second modification is the new phrase started in the EP edition, which is not found in the other versions. In measures 77 – 79, another change in the phrase structure is seen. The manuscript, EP, and B&H editions follow the same structure, whereas the FFE contains a different structure. In measure 79, there is also a modification to the pedalling. The FFE and EP edition contain pedalling symbols, while the manuscript and B&H edition do not contain these symbols. The red blocks of measure 79 show that there is a difference in the dynamic level of this measure. The manuscript, B&H, and EP editions contain the abbreviation for diminuendo and a decrescendo hairpin. These are not found in the FFE.



Figure A81: Autograph's mm. 80 – 83 of Nocturne Op. 37, No. 1

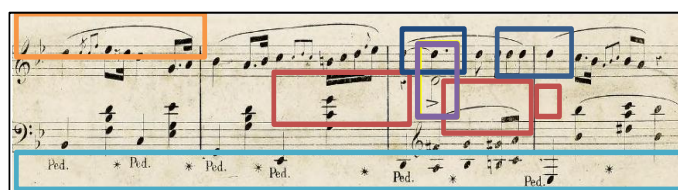


Figure A82: FFE's mm. 80 – 83 of Nocturne Op. 37, No. 1



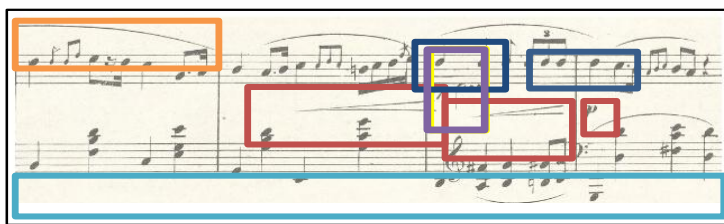


Figure A83: B&H edition's mm. 80 – 83 of Nocturne Op. 37, No. 1

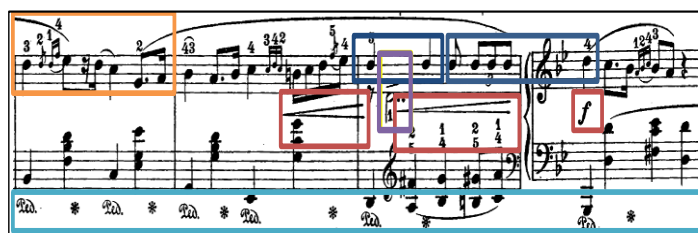


Figure A84: EP edition's mm. 80 – 83 of Nocturne Op. 37, No. 1

In measure 80, the phrase structure differs between the versions. The manuscript and FFE contain a phrase that is the duration of the measure, while in the B&H edition, an unfinished phrase from a previous measure is ended. The EP edition's phrase from a previous measure ends on the first beat. A new phrase is started on the fourth beat. Measures 80 – 83 also differ in terms of pedalling. The FFE and EP edition contain pedalling symbols, while these are not found in the manuscript or B&H edition. Measures 81 and 82 in the manuscript, EP, and B&H editions contain crescendo hairpins, whereas the FFE does not have this hairpin. The B&H edition in measure 82 does not have an accent like the manuscript, FFE, and EP edition on beat 1. Also, in measure 82, the D notes that form the first and second beat are tied in the FFE, but not in the manuscript, EP, or B&H editions. Measure 82 ends with a D and measure 83 starts with a D; in the manuscript these notes are tied, but not in the FFE, EP, or the B&H editions. In measure 83 of the manuscript and B&H edition, a piano symbol is used, but not in the FFE. The EP edition added a forte symbol in this measure.



Figure A85: Autograph's mm. 84 – 87 of Nocturne Op. 37, No. 1



Figure A86: FFE's mm. 84 – 87 of Nocturne Op. 37, No. 1

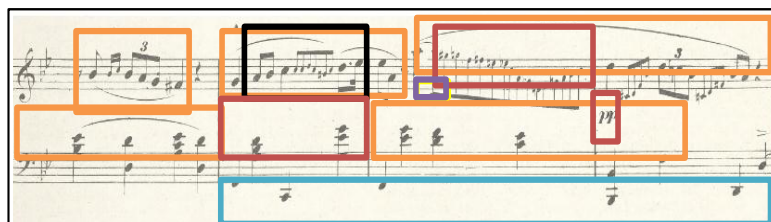


Figure A87: B&H edition's mm. 84 – 87 of Nocturne Op. 37, No. 1

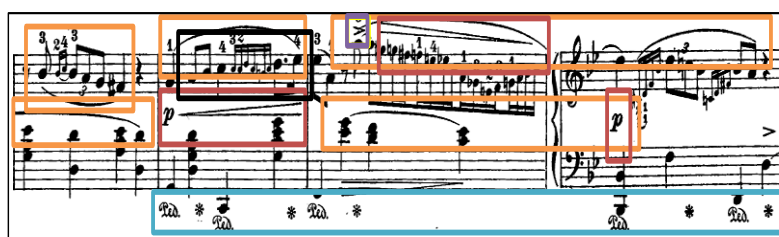


Figure A88: EP edition's mm. 84 – 87 of Nocturne Op. 37, No. 1

In measure 84, there is a phrase that starts on the second half of beat 1 and ends on beat 3 of the FFE, EP, and B&H editions, which is not found in the manuscript. In the manuscript, FFE, and B&H edition, a phrase is started on beat 1; however, in the FFE, this phrase ends in measure 85, beat 1, and in the manuscript and B&H edition on beat 4 of measure 84. The EP edition ends an unfinished phrase on beat 4. A difference in pedalling (from measures 85 – 87) is found between the versions. The FFE and EP edition have pedalling symbols, while these are not found in the manuscript or B&H edition. In measure 85, there is another difference in the phrase structure between the versions. The FFE contains a phrase that starts on the first half of beat 1 and ends on the second half of beat 1 in measure 86. The EP edition has a similar phrase to the FFE; however, this phrase lasts the duration of the measure. In the manuscript and B&H edition, there is a phrase that starts on beat 1 of measure 85 and ends on beat 3. The manuscript and B&H edition contain a second phrase that starts on beat 4 of measure 85 and ends on beat 1 of measure 86. Measure 85's black blocks indicate a difference in the note values used. The manuscript and B&H edition share the same note values for beats 1 – 4, while the FFE and EP edition do not.

Measure 85's red blocks indicate the presence of a piano symbol and crescendo hairpin in the EP edition, which are not found in the other versions.

The orange blocks of measures 86 and 87 indicate a difference in the phrase structure. In the manuscript and B&H edition, the phrase structure starts on the first beat of measure 86 and ends in measure 87 beat 4. The FFE and EP edition, in contrast, contain a phrase structure that starts right after beat 2 and ends on beat 4 of the same measure. There is also a different phrase structure in measure 87. The FFE and EP edition have a phrase for the duration of the measure, while in the manuscript and B&H edition, an unfinished phrase is ended. The red blocks indicate that the EP edition contains a decrescendo hairpin not found in the other versions. The orange blocks indicate a different phrase structure for the left-hand notation. In the FFE, there is a phrase that starts on beat 1 of measure 86, and ending on beat 1 of measure 87. This structure is not found in the manuscript, EP, or B&H editions. Measure 86's purple blocks indicate the absence in the manuscript and B&H edition, and presence in the FFE and EP edition, of an accent symbol. Measure 87's red blocks indicate a modification in dynamic symbols used. The FFE does not have the *pp* symbol, while it is found in the manuscript and B&H edition. There is a piano symbol in the EP edition.

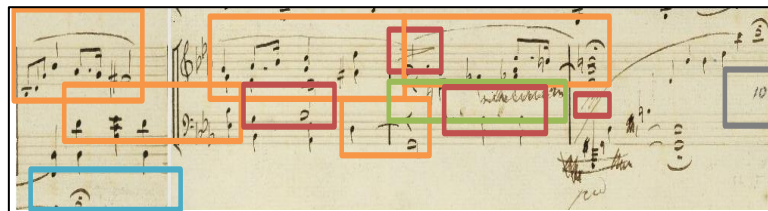


Figure A89: Autograph's mm. 88 – 91 of Nocturne Op. 37, No. 1



Figure A90: FFE's mm. 88 – 91 of Nocturne Op. 37, No. 1



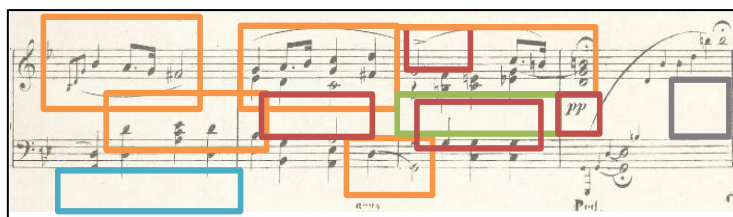


Figure A91: B&H edition's mm. 88 – 91 of Nocturne Op. 37, No. 1

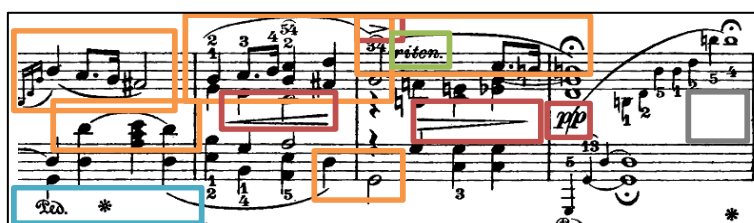


Figure A92: EP edition's mm. 88 – 91 of Nocturne Op. 37, No. 1

There is difference in the phrase structure of the right- and left-hand notation of measure 88. The manuscript and B&H edition have a phrase that starts on the prefix of beat 1 and ends on beat 4. In the FFE, the phrase is started on beat 1 and ends on beat 4. In the EP edition, there is a phrase for the prefix and the notes of beat 1. The left-hand notation in the FFE contains a phrase that starts in measure 88, beat 2, and ends in measure 89, beat 1. In the EP edition, there is a phrase for the duration of the measure. This is absent from the manuscript and B&H edition. The FFE and EP edition contain pedalling symbols not found in the manuscript or B&H edition. Measure 89's orange blocks indicate a difference in the version's phrase structure. The manuscript, EP, and B&H editions contain a phrase that starts on beat 1 of this measure and ends on beat 1 of measure 90. In the FFE, the phrase is the duration of the measure. In the left-hand notation of measure 89 there is another modification. The manuscript and B&H edition have a phrase from the D of beat 4 to measure 90, beat 1's G. This is not found in the EP edition or FFE. The red blocks in measure 89 indicate that there is a crescendo hairpin in the EP edition, which is absent from the other version.

In measure 90, the manuscript has a decrescendo hairpin, while the B&H and EP editions have an accent and the FFE does not have a symbol on beat 1. There is a modification made to the dynamic symbols used in measure 90. The EP edition contains a decrescendo hairpin, which is not found in the other versions. Measure 90 contains another difference to the phrase structure. The manuscript, EP, and B&H

editions have a phrase that starts on beat 1 and ends on beat 1 of measure 91. In the FFE, the phrase is the duration of the measure. In the FFE and EP edition, there is a *ritenuto*<sup>104</sup> written into the music, not found in the manuscript or B&H edition. The red blocks indicate the presence in the manuscript, EP, and B&H editions, and absence in the FFE, of the *pp* symbol. The last modification found was the inclusion of the abbreviation FIN in the FFE, which is not found in the manuscript, B&H, or EP editions.

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<sup>104</sup> Sudden reduction in the tempo (Randel, 2003:733).

## Addendum B: Quantitative analysis of Nocturne Op. 48, No. 1

During the quantitative analysis the subsequent modifications were identified. The set of figures are followed by 'n discussion of the identified modifications.



Figure B1: Autograph's mm. 1 – 4 of Nocturne Op. 48, No. 1



Figure B2: B&H edition's mm. 1 – 4 of Nocturne Op. 48, No. 1

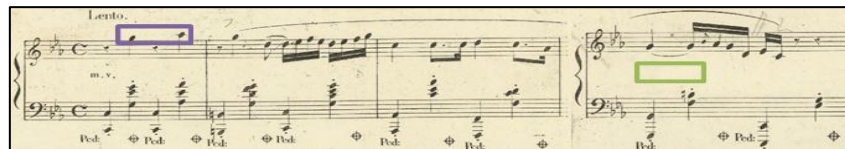


Figure B3: FFE's mm. 1 – 4 of Nocturne Op. 48, No. 1



Figure B4: EP edition's mm. 1 – 4 of Nocturne Op. 48, No. 1

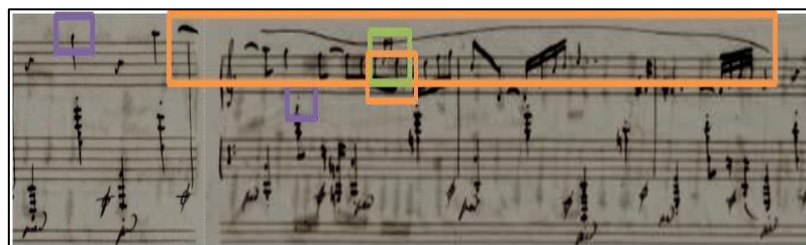


Figure B5: Autograph's mm. 5 – 8 of Nocturne Op. 48, No. 1

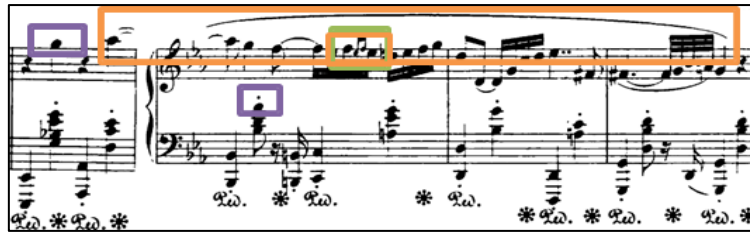


Figure B6: B&H edition's mm. 5 – 8 of Nocturne Op. 48, No. 1



Figure B7: FFE's mm. 5 – 8 of Nocturne Op. 48, No. 1

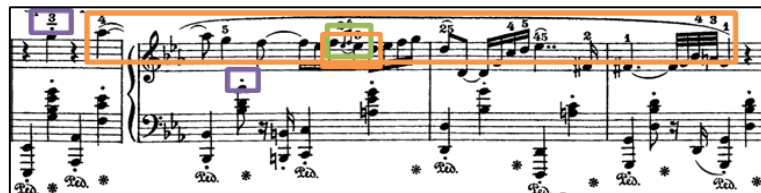


Figure B8: EP edition's mm. 5 – 8 of Nocturne Op. 48, No. 1

In measures 1 – 4 of Nocturne Op. 48, No. 1, the EP edition contains articulation symbols above beats 2 and 4 of measure 1, while these symbols are absent from the other versions. The green blocks indicate that in measure 4, the term *stretto* is used in the manuscript, which is absent from the other versions. In measures 5 – 8, the EP edition, on the second beat of measure 5, contains an articulation symbol, which is absent from the other versions. The FFE, unlike the other versions, does not have a staccato symbol above the first half of beat 2 in measure 6. There is a difference in the phrase structure of the versions. In the manuscript and FFE, a phrase is started on beat 1 of measure 6. The B&H and EP editions differ from this structure. Here the phrase is started on beat 4 of measure 5. Measure 6 contains another modification. The prefix for the last note of beat 3 in the EP edition has a phrase marking; this is absent from the other versions.

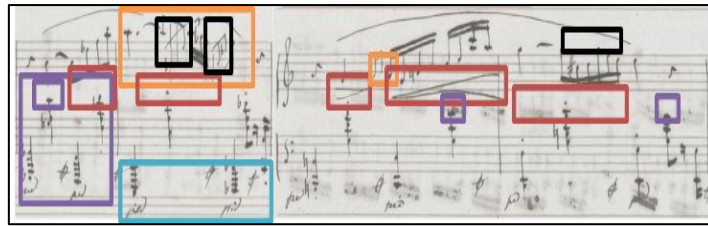


Figure B9: Autograph's mm. 9 – 12 of Nocturne Op. 48, No. 1

Figure B10: B&H edition's mm. 9 – 12 of Nocturne Op. 48, No. 1

Figure B11: FFE's mm. 9 – 12 of Nocturne Op. 48, No. 1

Figure B12: EP edition's mm. 9 – 12 of Nocturne Op. 48, No. 1

The B&H and EP editions, in measure 9, contain an accent sign, which is absent from the other two versions. Another modification in measure 9 is concerned with the articulation of the left-hand notes. In the manuscript and FFE, no staccato symbols are used; whereas, in the B&H and EP editions, staccato symbols are used. The red blocks indicate that in the EP edition a crescendo hairpin is used under beat 4, which is absent from the other versions. In the light-blue blocks, a difference in the indicated pedalling can be seen. The manuscript, FFE, and EP edition contain pedal marking for beats 3 and 4 and that the damper pedal is to be lifted before the last sixteenth note is to be played; while in the B&H edition the damper pedal is to be lifted on this

note. There is a difference in the phrase structure. In the manuscript, the phrase from measure 9 ends on beat 1 of measure 10. This phrase in the other versions ends on beat 3 of measure 10. Another phrasing modification is that in the manuscript, a new phrase is started on the second note of the prefix and ends on beat 3 of measure 10, which is absent from the other versions. The note values used for the prefix of beat 2 differ between the versions. In the manuscript, FFE, and B&H edition, the note values are eighth notes, but in the EP edition, these are changed to sixteenth notes. In the EP edition, a crescendo hairpin is used for measure 10, but not in the other versions.

In measure 11, beats 1 – 4, different modifications were identified. The FFE contains no symbol for beat 1. In the manuscript and B&H edition, a decrescendo hairpin is used for this beat, and in the EP edition an accent symbol is used. In the orange blocks, the EP edition added a phrase for the prefix, which is absent from the other versions. In measure 11, it is indicated that all the versions, except the FFE, contain a crescendo hairpin for beats 3 and 4. Measure 11's purple blocks concern the absence of a staccato symbol in the manuscript, while the other versions have this articulation symbol. The red blocks in measure 12 indicate that the EP edition contains a decrescendo hairpin, which is absent from the other versions. In addition, the manuscript does not indicate that beat 2 is a septuplet; however, the FFE and B&H edition do so. The EP edition indicates this as two triplets.

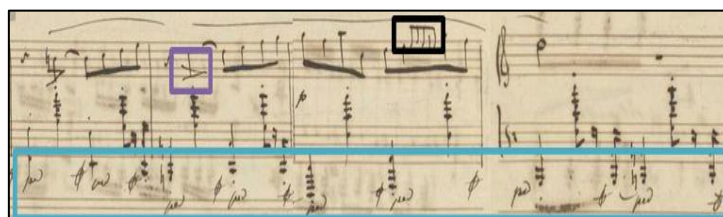


Figure B13: Autograph's mm. 13 – 16 of Nocturne Op. 48, No. 1



Figure B14: B&H edition's mm. 13 – 16 of Nocturne Op. 48, No. 1



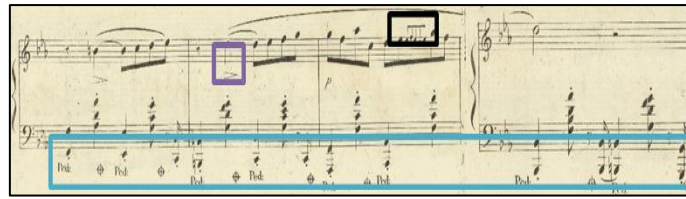


Figure B15: FFE's mm. 13 – 16 of Nocturne Op. 48, No. 1



Figure B16: EP edition's mm. 13 – 16 of Nocturne Op. 48, No. 1

The indicated pedal markings of measure 13 – 16 differ between the versions. In the manuscript, FFE, and EP edition, the damper pedal is to be lifted before the last sixteenth note of measure 13; while in the B&H edition it is to be lifted on this note. In measure 14, it is the EP edition that differs from the other versions. This version indicates that the damper pedal is to be lifted before beat 4's sixteenth note. Measure 15 of the FFE differs from the other versions in terms of the indicated pedalling; here, the publisher omitted where the damper pedal is to be released after it is pressed down on beat 3. In measure 16, the manuscript and FFE indicate that the damper pedal is to be lifted before the sixteenth note of beat 2, and then again on the sixteenth note of beat 4. The B&H edition indicates that the pedal is to be pressed on beat 2's sixteenth note and lifted on beat 4's sixteenth note. In the EP edition, it is marked that the damper pedal should be lifted on the eighth note of beat 2 and then lifted after beat 4. The purple blocks in measure 14 indicate a difference in the symbol used for beat 2. The manuscript, FFE, and EP edition use an accent symbol, while the B&H edition has a decrescendo hairpin. In measure 15, the note values of the prefix to beat 4's first note differ between the versions. The manuscript, B&H edition, and FFE have eighth notes, while the EP edition contains sixteenth notes.

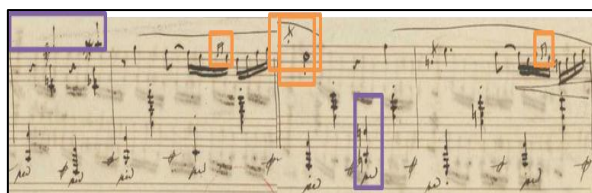


Figure B17: Autograph's mm. 17 – 20 of Nocturne Op. 48, No. 1

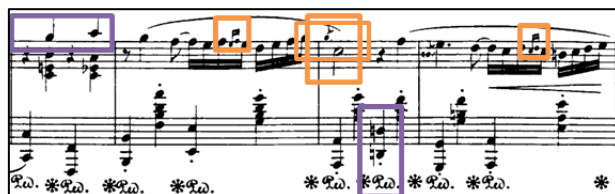


Figure B18: B&H edition's mm. 17 – 20 of Nocturne Op. 48, No. 1



Figure B19: FFE's mm. 17 – 20 of Nocturne Op. 48, No. 1

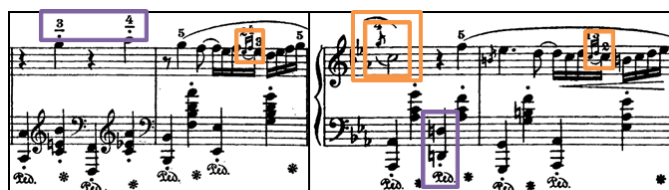


Figure B20: EP edition's mm. 17 – 20 of Nocturne Op. 48, No. 1

In measure 17, the EP edition has included articulation symbols above beats 2 and 4's notes in the right-hand notation, while the other versions do not have these symbols. In measure 19, beat 3 of the manuscript does not have a staccato symbol, while the other versions have this symbol. In measure 18, the EP edition again differs from the other version. The EP edition included a phrase marking for the prefix of beat 3's last note, which the other versions have not. In measure 19, an additional phrase is present in the FFE, but not in the other versions, and the other modification is the presence of a phrase marking, in the EP edition, for the grace note. The orange blocks in measure 20 indicate the same modification of the prefix as identified in measure 18.





Figure B21: Autograph's mm. 21 – 24 of Nocturne Op. 48, No. 1

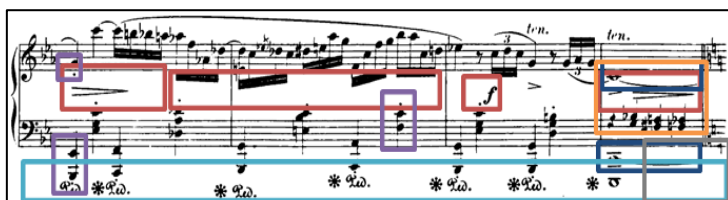


Figure B22: B&H edition's mm. 21 – 24 of Nocturne Op. 48, No. 1



Figure B23: FFE's mm. 21 – 24 of Nocturne Op. 48, No. 1

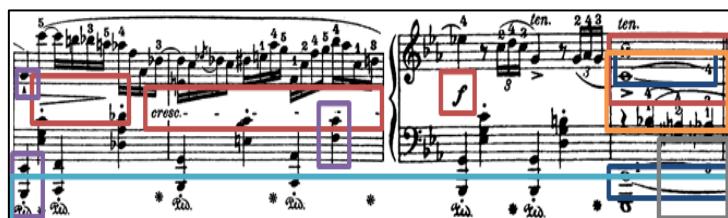


Figure B24: EP edition's mm. 21 – 24 of Nocturne Op. 48, No. 1

The red blocks in measures 21 – 24 indicate that there is a difference between the decrescendo hairpins used between the versions. In the manuscript, the hairpin starts on the second beat and ends on the second half of beat 3. The B&H edition's hairpin starts on beat 1 and ends at the same position. Both the FFE and EP edition's hairpins start on the second beat, as in the manuscript; however, they end once the third beat is finished. The red blocks, in measure 21, indicate that in the EP edition, the crescendo abbreviation with stripes is used, and not in the other versions. The purple blocks in measure 21 indicate that the manuscript, B&H edition, and FFE contain a staccato symbol in beat 1, while the EP edition has another articulation symbol. Measure 21's purple blocks indicate that no staccato symbol is used on beat 1, in the

left-hand notation in the manuscript, while this is done in the other versions. Measure 22's purple blocks indicate the same modification as was indicated in measure 21; however, this time neither the manuscript nor the EP edition contain staccato symbols, only the B&H edition and FFE.

The red blocks in measure 23 indicate that the placement of the forte symbol differs between the measures. In the manuscript, B&H edition, and FFE, this symbol is placed at beat 2 and in the EP edition at beat 1. There are three modifications in measure 24. The first modification is the tie for C in the right-hand notation in the manuscript, B&H, and EP editions, but not the FFE. Secondly, the B&H edition contains a decrescendo hairpin, which is absent from the other measures. The last modification is an additional phrase in the FFE, which starts on beat 2 and ends on beat 4 of this measure; and EP edition, which starts on beat 2 of this measure and ends on beat 1 of measure 25. In measure 24, a modification regarding a tied note in the left-hand's notation was identified. This is present in the manuscript, B&H, and EP editions, but not the FFE. It should be mentioned that an apparent modification was made by the FFE. This is the inclusion of the abbreviation *v.s.*<sup>105</sup>. This is included because this is the end of the page and has no real impact on the communicated message. The light-blue blocks indicate that no pedal markings are indicated in the manuscript; however, in the other versions these symbols can be seen. In addition, the manuscript does not contain staccato symbols, as are found in the other versions.

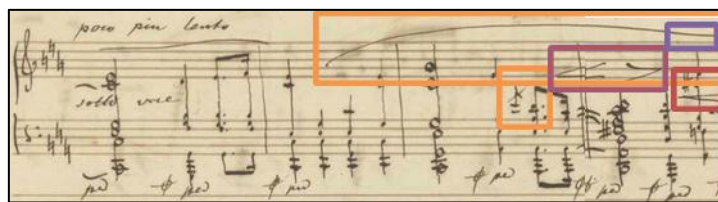


Figure B25: Autograph's mm. 25 – 28 of Nocturne Op. 48, No. 1

<sup>105</sup> This stands for *volti subito* (an Italian musical term), which means the pages need to be turned immediately (Harnsberger, 2013:107). Interestingly, this term is typically used in orchestra parts (Kennedy et al., 2013:773; Harnsberger, 2013:107).



Figure B26: B&H edition's mm. 25 – 28 of Nocturne Op. 48, No. 1

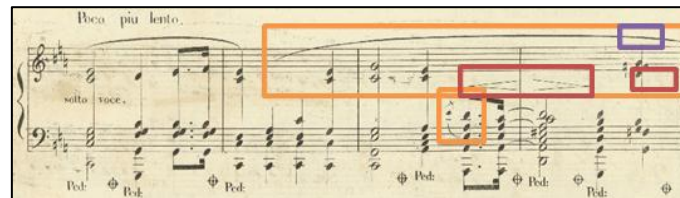


Figure B27: FFE's mm. 25 – 28 of Nocturne Op. 48, No. 1



Figure B28: EP edition's mm. 25 – 28 of Nocturne Op. 48, No. 1

The orange blocks indicate that there is a difference in the phrase structure. In the manuscript, B&H edition, and FFE, the phrase starts on beat 2 of measure 26 and ends on beat 4 of measure 31 (manuscript), beat 4 of measure 29 (B&H edition), and beat 4 of measure 28 (FFE). In the EP edition, this phrase starts on beat 2 of measure 26, but ends on beat 3 of measure 28. Both the FFE and EP edition have a phrase marking for the grace note, but the manuscript and B&H edition do not. The placement of the crescendo and decrescendo hairpins differs between the versions. In the manuscript, the first hairpin starts on measure 27, beat 4's sixteenth note, and ends on beat 1 of measure 28. The second hairpin then starts on beat 1 and ends on beat 3 of measure 28. In the FFE, B&H, and EP editions, the first hairpin starts on beat 4 of measure 27, and ends after this beat, while the second hairpin corresponds to the manuscript's second hairpin. The EP edition has an accent symbol above beat 4, while the other versions do not have this symbol. The red blocks indicate that the manuscript and B&H edition contain a crescendo hairpin, which is absent from the FFE and EP edition.

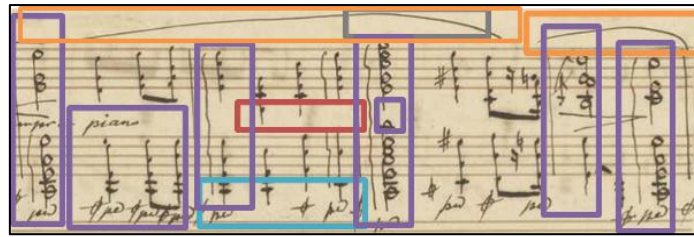


Figure B29: Autograph's mm. 29 – 32 of Nocturne Op. 48, No. 1

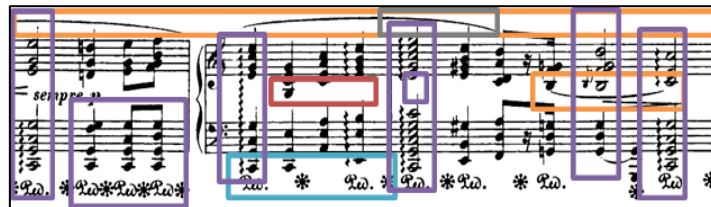


Figure B30: B&H edition's mm. 29 – 32 of Nocturne Op. 48, No. 1

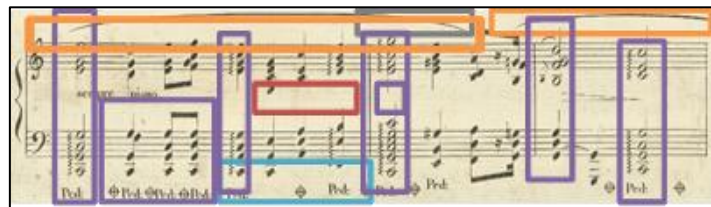


Figure B31: FFE's mm. 29 – 32 of Nocturne Op. 48, No. 1

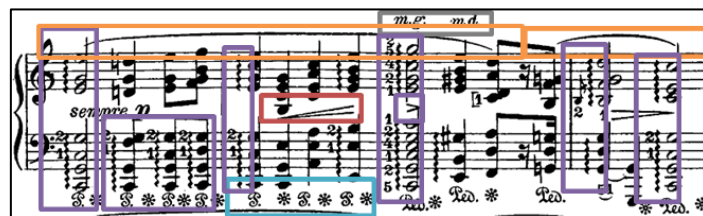


Figure B32: EP edition's mm. 29 – 32 of Nocturne Op. 48, No. 1

The orange blocks of measures 29 – 32 indicate a modification to the phrase structure. The first phrase of this set of measures was discussed above. The different phrase structures occur between measures 30 – 32. In the manuscript and EP edition, a new phrase occurs on the last sixteenth note of beat 4 of measure 31 and ends after beat 4 of measure 32. The FFE's phrase starts on the last sixteenth note of beat 4 in measure 31 and ends on beat 1 of measure 33. Finally, the B&H edition contains two phrases within these measures. The first starts on beat 1 of measure 30 and ends on the eighth note of beat 4 in measure 31. This differs from the manuscript. The second phrase corresponds to that of the manuscript. In measure 30, a modification to the pedalling

is shown. In the manuscript, FFE, and EP edition, the damper pedal should be pressed for beat 1 – 3; however, in the B&H edition, there is no pedalling under beat 3 of this measure. The red blocks indicate that a crescendo hairpin is found in the EP edition, which is absent from the other versions. In the grey blocks of the EP edition, it can be seen that the abbreviations m.g. and m.d.<sup>106</sup> are used, which are absent from the other versions.

Within measure 29 on beat 1, it can be seen that in the EP edition, and not in the manuscript, B&H edition, and FFE, an arpeggio symbol is used for the right-hand notation. In this same measure, the EP edition has arpeggio symbols for beats 3 and 4; while the manuscript, B&H edition, and FFE do not contain these symbols. In measure 30, in the manuscript and B&H edition, the indicated arpeggio is to start on the lowest note of beat 1 and ends, without being broken, on the highest note. In the FFE and EP edition, in contrast, two arpeggios are indicated, and these are to start at the same time. Measure 31 indicates that the manuscript contains the unbroken arpeggio symbol, while in the other versions two arpeggio symbols are used. This is also the case in measure 32's third beat. It should also be seen that in measure 32, the EP edition included arpeggio symbols for the first beat. These symbols are not found in the other versions. In measure 31 of the manuscript, B&H edition, and FFE, no accent symbol is found on the first beat; however, in the EP edition this symbol is used.



Figure B33: Autograph's mm. 33 – 36 of Nocturne Op. 48, No. 1

<sup>106</sup> These abbreviations stand for, respectively, *main gauche*, which means to be played by the left hand (Harnsberger, 2013:62), and *main destra* (Italian) or *mano destra* (French), which means to be played by the right hand (Randel, 2003:495).





Figure B34: B&H edition's mm. 33 – 36 of Nocturne Op. 48, No. 1

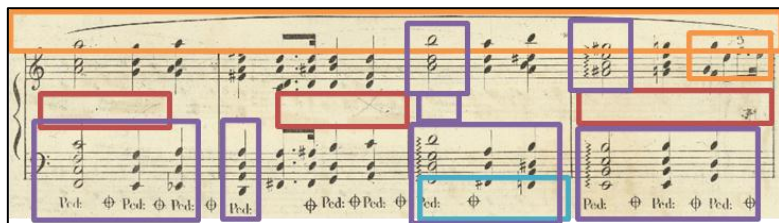


Figure B35: FFE's mm. 33 – 36 of Nocturne Op. 48, No. 1



Figure B36: EP edition's mm. 33 – 36 of Nocturne Op. 48, No. 1

The orange blocks in the manuscript, B&H edition, and FFE indicate that this phrase starts on beat 1 of measure 33 and ends on beat 1 of measure 38. In the EP edition, three phrases are used within this set of measures. The first phrase starts on beat 1 of measure 33 and ends on beat 1 of measure 34. The second phrase starts on beat 2 of measure 34 and ends on beat 4 of this measure. The third phrase starts on beat 1 of measure 35 and ends on beat 4 of measure 36. In measure 35, no pedalling is indicated for beat 3 and 4 in the manuscript and FFE; however, the B&H and EP editions contain pedal marking. In the B&H edition, a phrase is marked in for the triplet, but not in the other versions. Another modification within this set of measures is that the EP edition contains the phrase *poco cresc*<sup>107</sup> in measure 33, which is not found in the other versions. Then, again in measure 34, the EP edition contains a crescendo hairpin, which is absent from the other versions. In measure 36, the EP edition has the

<sup>107</sup> Slightly increase the volume gradually (Kennedy et al., 2013:195).

addition of the abbreviation *dim*<sup>108</sup> and a decrescendo hairpin, which are not found in the other versions.

f

Measure 35 of the EP edition contains an accent symbol, which is absent from the other versions. In the manuscript, B&H edition, and FFE of Op. 48, arpeggio symbols can only be found in measure 35, beat 1, and measure 36, beat 1 for the left-hand notation. The EP edition's publisher included arpeggio symbols in beats 1, 3, and 4 of measure 33, beat 1 of measure 34, beats 1 and 3 of measure 35, and beats 1, 3, and 4 of measure 36. The manuscript and B&H edition have arpeggio symbols for the right-hand notation in measure 35, beat 1. This symbol is absent in the FFE and EP edition. In measure 36 of Op. 48, the manuscript, B&H edition, and FFE have arpeggio symbols for the right-hand notation of beat 1, whereas the EP edition does not contain this symbol.

The orange blocks point to the fact that a difference in the indicated phrase structure was identified. In the manuscript and FFE, a new phrase is started on beat 2 of measure 38, which ends on beat 2 of measure 39. A new phrase is then started on beat 3 and ends on beat 4 of measure 39. The B&H and EP editions correspond to the first phrase in the manuscript; however, the last phrase starts on beat 3 of measure 39 and ends on beat 1 of measure 40. In the light-blue blocks it is clear that the manuscript, FFE, and EP edition have the damper pedal pressed down after beat 3 and lifted after beat 4 of measure 37. The B&H edition, in contrast, has the damper pedal pressed down on beat 4 and lifted after beat 4. In measure 39 of the manuscript and FFE, the damper pedal is pressed down before beat 1 and lifted before beat 2. However, in the B&H edition, no pedalling is indicated for this beat. The EP edition, in contrast, has the damper pedal lifted on beat 1. For beats 3 and 4 of measure 39, the manuscript, FFE, and EP edition have the same pedalling, while the B&H edition does not follow the pedalling of the other versions.

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<sup>108</sup> This is an Italian term that means the music is to become softer (Randel, 2003:242).



Figure B37: Autograph's mm. 37 – 39 of Nocturne Op. 48, No. 1



Figure B38: B&H edition's mm. 37 – 39 of Nocturne Op. 48, No. 1



Figure B39: FFE's mm. 37 – 39 of Nocturne Op. 48, No. 1



Figure B40: EP edition's mm. 37 – 39 of Nocturne Op. 48, No. 1

The red blocks indicate that the EP edition has the addition of the piano symbol, which is not found in the other versions. In addition to this symbol, the EP edition also contains the forte symbol, which is not found in the other versions. In measure 38, the manuscript contains no arpeggio symbol on beat 1; however, this symbol is found in the FFE, B&H, and EP editions. The manuscript, B&H, and FFE have no arpeggio symbol for beat 4 of measure 37. This symbol is found in the EP edition. In measure 39 in the EP edition, the first part of beat 4 has an arpeggio symbol. This is not the case in the manuscript, B&H edition, and FFE. With regard to the triplets in



measure 39, the manuscript, B&H edition, and FFE do not indicate these notes to be triplets; however, this indication is made in the EP edition.



Figure B41: Autograph's mm. 40 – 43 of Nocturne Op. 48, No. 1

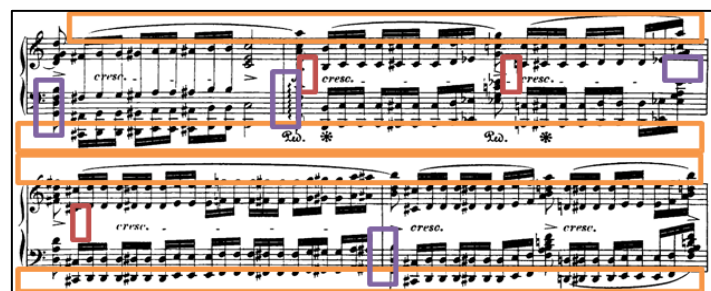


Figure B42: B&H edition's mm. 40 – 43 of Nocturne Op. 48, No. 1

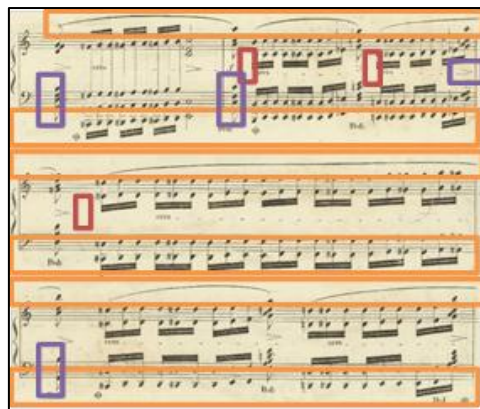


Figure B43: FFE's mm. 40 – 43 of Nocturne Op. 48, No. 1

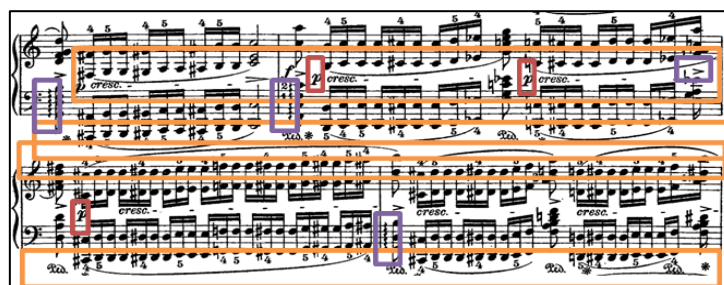


Figure B44: EP edition's mm. 40 – 43 of Nocturne Op. 48, No. 1

The orange blocks indicate a difference in the indicated phrase for measures 40 – 43. In the manuscript, a phrase is started on beat 2 of measure 40, which ends on the first half of beat 1 in measure 41. A new phrase is then started on the second half of beat 1, which ends on beat 3 of this measure. This version has a new phrase that starts on the second half of beat 3 and ends on beat 1 of measure 42. This is followed by a phrase on beat 1's second half in measure 42 until beat 1 of measure 43. In measure 43, a new phrase starts on the second half of beat 1 and ends on beat 3's first half; where a new phrase starts on the second half of beat 3 and ends on beat 1 of measure 44. The B&H edition's phrase structure in measure 40 and beats 1 – 2 of measure 41 corresponds to the manuscript's structure. However, beats 3 – 4 of measure 41 have a phrase from beat 3's second half until the half of beat 4. In measure 42, this version contains the same structure as the manuscript. In measure 43, modifications are once again identified. This version has a phrase that starts on beat 1's second half and ends before beat 3. Then, a new phrase is started on the second half of beat 3 and ends on beat 4's second half. The FFE's phrase in measure 40 does not correspond to the manuscript. This phrase is started on beat 1 of this measure and ends on beat 1 of the next measure. The phrases in measures 41 – 42 are identical to those in the manuscript. In the EP edition, a phrase starts on beat 1's second half and ends on beat 3 in measure 40. Measures 41 – 43 correspond to the phrasing used in the manuscript.

There are differences in the phrase structure for the left-hand notation. This is predominantly in the EP edition. This version contains a phrase that starts on each of the sets of octaves and ends, typically, on either the last octave of that set or the chord after the set. This version differs from the manuscript a total of six times. The B&H edition has only one indicated phrase for the left-hand notation. This is in measure 43, beats 3 – 4. The purple blocks in measure 41 indicate that the manuscript, FFE, and EP edition have an accent symbol above the last note of beat 4, which is absent from the B&H edition. In measures 41 and 42, the EP edition has the piano symbol, which is not found in the other versions. In the B&H edition, arpeggio symbols are used once, and three times in the EP edition, which are not present in the manuscript or FFE.



Figure B45: Autograph's mm. 44 – 48 of Nocturne Op. 48, No. 1

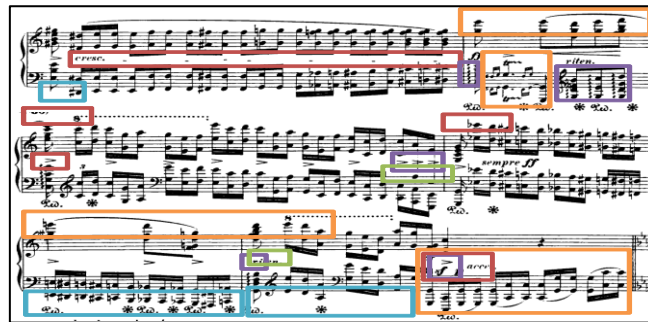


Figure B46: B&H edition's mm. 44 – 48 of Nocturne, Op. 48, No. 1

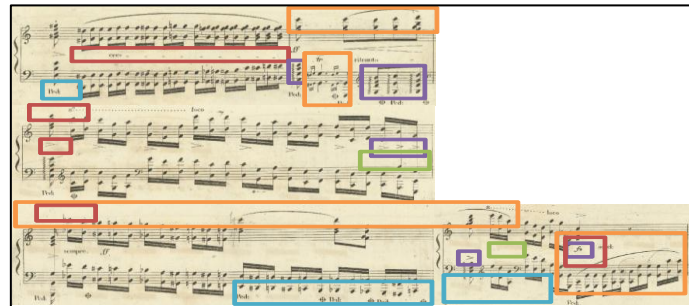


Figure B47: FFE's mm. 44 – 48 of Nocturne, Op. 48, No. 1



Figure B48: EP edition's mm. 44 – 48 of Nocturne, Op. 48, No. 1

In measure 44 – 48, the following modifications were identified. The orange blocks indicate a difference in the indicated phrase structure. In measure 45, the manuscript

and FFE have a phrase for beat 3 and 4. The B&H and EP editions, in contrast, have this phrase starting on beat 3 of measure 45 and ending on beat 1 of measure 46. In measure 47, the manuscript and FFE have a phrase for beat 3 and the first half of beat 4. A new phrase is then started on the second half of beat 4, which ends in measure 48, beat 1. The B&H edition's phrase is only for beats 3 and 4 of measure 47. In the EP edition, the publisher has marked beats 3 and 4 of measure 47 and beat 1 of measure 48 under one phrase. The EP edition has the term *molto cresc*<sup>109</sup>, whereas the other versions only have the abbreviation *cresc*. The purple blocks in measure 45 indicate that the manuscript does not have the arpeggio symbol for the first chord, and the chords of beats 3 – 4; while the other versions do. In measure 45, it can be seen that the EP edition has phrase markings for beat 2, while the other versions do not have these symbols. Another modification identified in the EP edition is that the term *a tempo*<sup>110</sup> is used in measure 46, which is not found in the other versions.

The manuscript uses only one accent symbol for the last beat of measure 46, while in the other versions the accent is placed above each note of this beat. Also, the term *poco rit*<sup>111</sup> is present in the EP edition, which is absent from the other versions. Another modification found in the EP edition is the inclusion of the forte symbol in measure 46, which is absent from the other versions. Within measure 48, the EP edition and FFE added an accent on the first chord, while the manuscript and B&H edition did not include this symbol. The EP B&H editions, in measure 48, included the abbreviation *rit*<sup>112</sup>, while the manuscript and FFE do not do so. In measure 48, two modifications are seen. In the FFE, the piano symbol is not found; however, the other versions included this symbol. The FFE also did not include the accent symbol for this chord. The manuscript does not contain any phrases for the left-hand notation in these measures. However, the other versions included phrase markings. The B&H and EP editions have short phrases in measure 48, for beats 3 and 4. In contrast, the FFE has a long phrase for these beats.

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<sup>109</sup> The word *molto* means very, and *crescendo* means gradually getting louder (Hellberg, 2011:169,172).

<sup>110</sup> This is an Italian term, which means that the music is to be played at the original tempo (Thomsett, 2012).

<sup>111</sup> This means that a gradual decrease in tempo is to be overly done (Hellberg, 2011:170,172).

<sup>112</sup> A tempo direction that means the tempo is to gradually decrease (Harnsberger, 2013:82).

In measure 44, the manuscript, FFE, and EP edition contain pedal markings, whereas the B&H edition does not. It must be mentioned that the FFE does not have the symbol for when the damper pedal is to be released. In measure 47, it is indicated that the EP edition does not have pedal markings, as indicated by the other versions. In measure 48, the FFE omitted the pedal markings that are included in the other versions.

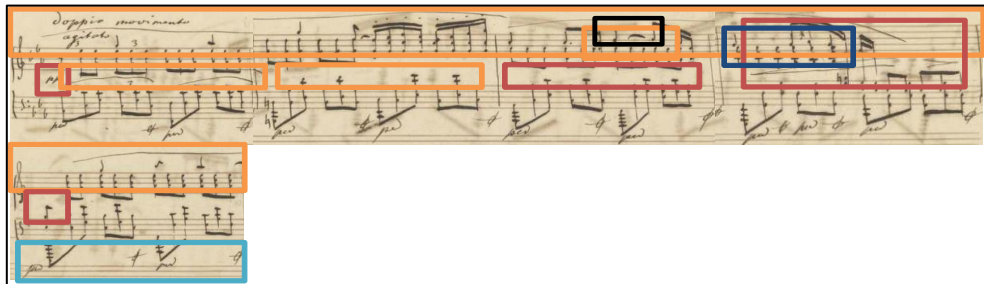


Figure B49: Autograph's mm. 49 – 53 of Nocturne Op. 48, No. 1



Figure B50: B&H edition's mm. 49 – 53 of Nocturne, Op. 48, No. 1

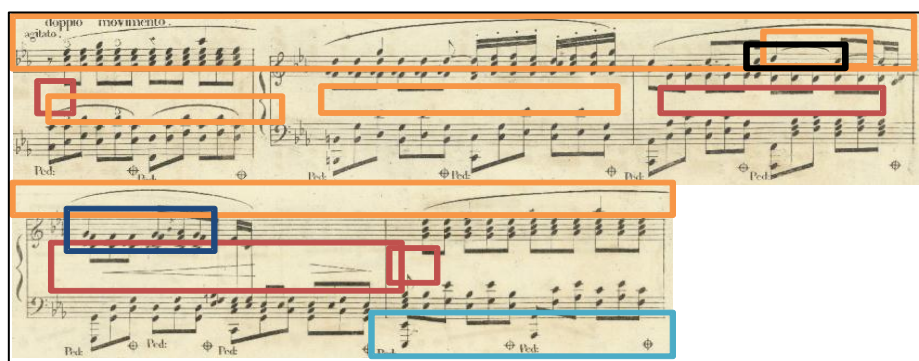


Figure B51: FFE's mm. 49 – 53 of Nocturne Op. 48, No. 1

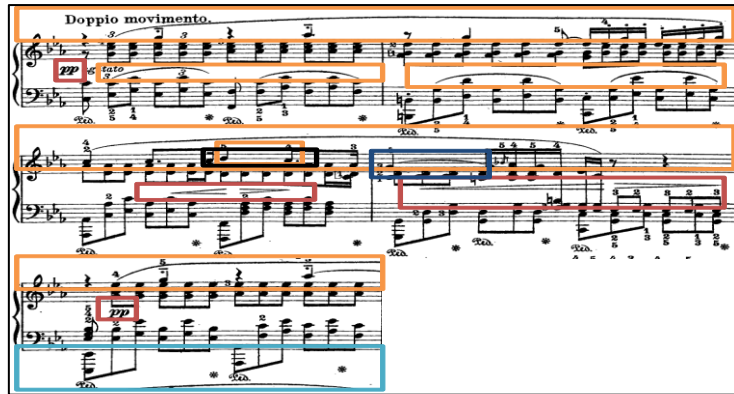


Figure B52: EP edition's mm. 49 – 53 of Nocturne Op. 48, No. 1

In the manuscript, a new phrase is started in measure 49, which ends in measure 52. Then, in measure 53, a new phrase is started until measure 54. The FFE, B&H, and EP editions have a phrase that starts in measure 49 and ends in measure 50. A new phrase is then started in measure 51, which ends in measure 52. In measure 53, a phrase starts on beat 1 and ends in measure 54 in all the versions. In the FFE there is no pianissimo symbol, which is found in the other versions. There are differences in measure 49's phrasing for the left-hand notation. In the manuscript, the second phrase of this measure starts on beat 3 and ends on beat 1 of measure 50. This phrase, in the other versions, ends on beat 4 of measure 49. In measure 50, the EP edition contains two phrases for the left-hand notation, which are absent from the other versions. In the B&H edition, no pedal markings are indicated. Pedal markings are found in the other versions.

The orange blocks in measure 51 indicate that the manuscript and FFE have a phrase marking, which is not found in the other versions. In addition, it would seem as if the manuscript has the note D on beat 3 and then beat 4 starts with a D. The other versions have a D on beat 3 and a C on beat 4. In measure 52, in the EP edition, a tie is used, which is not found in the other versions. The red blocks indicate that the EP edition contains a crescendo and decrescendo hairpin in measure 51, which is not found in the other versions. There are crescendo and decrescendo hairpins in all the versions. However, the placing of these symbols differs between the versions. In the manuscript and FFE, the crescendo starts on beat 1 and ends in the middle of beat 3. The decrescendo symbol starts and ends on beat 4. In the B&H and EP editions, in contrast, the crescendo hairpin starts at the end of beat 1 and ends in the middle of



beat 3. Measure 53's red blocks indicate that the EP edition contains the pianissimo symbol, which is not found in the other versions.



Figure B53: Autograph's mm. 54 – 57 of Nocturne Op. 48, No. 1

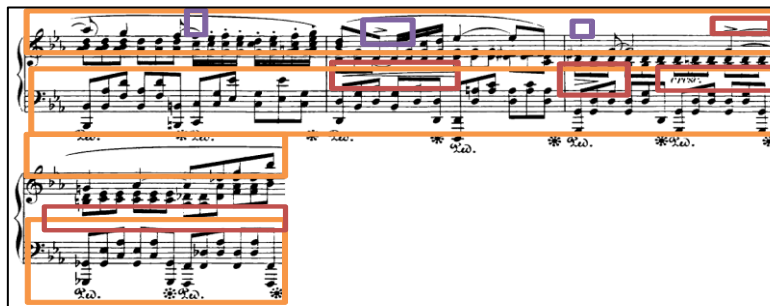


Figure B54: B&H edition's mm. 54 – 57 of Nocturne Op. 48, No. 1

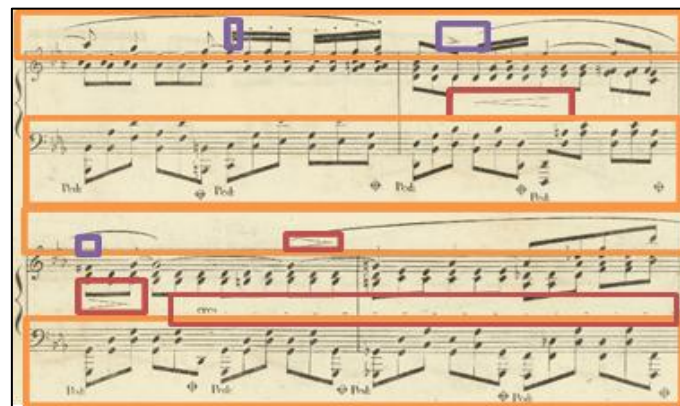


Figure B55: FFE's mm. 54 – 57 of Nocturne Op. 48, No. 1

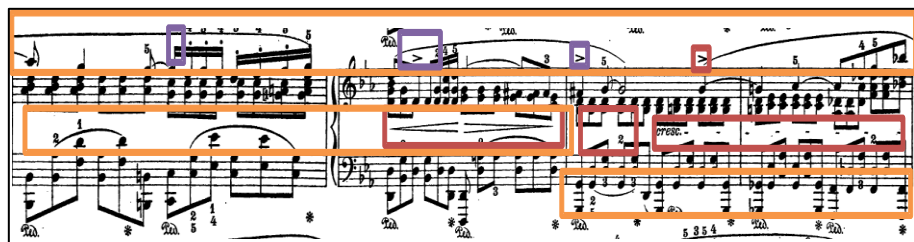


Figure B56: EP edition's mm. 54 – 57 of Nocturne Op. 48, No. 1

In the manuscript, a phrase is started on beat 1 of measure 55 and ended on beat 2 of measure 56. Measure 56, in the manuscript, has a second phrase that is started on beat 4 and ended in measure 58 on beat 3. In the B&H edition, a phrase is started on beat 1 of measure 56 and ended on beat 4 of this measure. There is then a new phrase that corresponds to the manuscript's phrase. In the FFE and EP edition, a phrase is started on beat 2 of measure 55 and ended on beat 2 of measure 56. A new phrase is then started on beat 4 of measure 56 and ended in measure 58, beat 3. In the EP edition, phrase markings are present in the left-hand notation, which are absent from the other versions. A staccato symbol is used above the first note of measure 54 in the manuscript and FFE. However, this symbol is absent from the B&H and EP editions. The FFE, B&H, and EP editions have an accent symbol above the last note of beat 1, while this is absent from the manuscript.

The red blocks indicate that all the versions contain a crescendo hairpin; however, the position differs. In the manuscript and FFE, this symbol starts on beat 2 and ends on beat 3; whereas in the B&H edition, it starts on beat 1, yet it ends on the same position. The EP edition's hairpin starts on beat 1 and ends on beat 3. In addition, this version has a decrescendo hairpin for beats 3 and 4 of this measure. This is not found in the other versions. No decrescendo hairpin is used within the EP edition; yet, this symbol is used in the other versions. In the manuscript and FFE, this symbol is indicated for the duration of beat 1 of measure 56. The B&H edition's hairpin stops before the last note of the first beat. The purple blocks indicate that in the manuscript and FFE, there is no accent symbol above the first note and that there is decrescendo hairpin above the right-hand notation for beat 4. In the B&H edition, there is also no accent symbol. However, instead of a hairpin, this version has an accent symbol. The EP edition has an accent symbol on both the first and last beat's notes. In the manuscript, FFE, and EP edition, the crescendo abbreviation with lines is used. However, in the B&H edition, only the abbreviation is used.



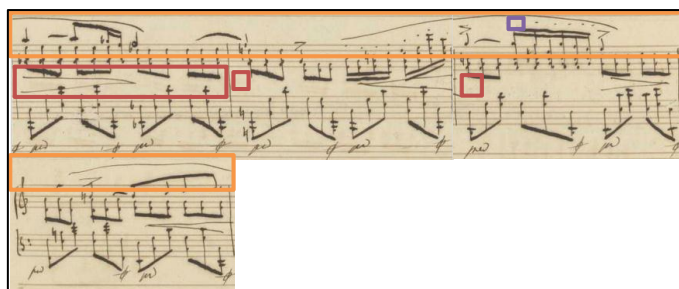


Figure B57: Autograph's mm. 58 – 61 of Nocturne Op. 48, No. 1

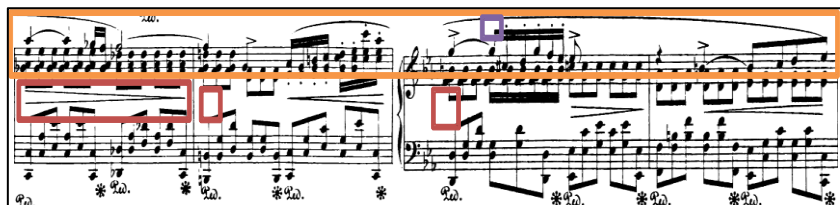


Figure B58: B&H edition's mm. 58 – 61 of Nocturne Op. 48, No. 1



Figure B59: FFE's mm. 58 – 61 of Nocturne Op. 48, No. 1



Figure B60: EP edition's mm. 58 – 61 of Nocturne Op. 48, No. 1

In the orange blocks, a modification to the phrase structure can be seen. Measure 59, in the manuscript, FFE, and EP edition, has a phrase that starts on beat 3 of measure 59 and ends on beat 3 of measure 60. In the B&H edition, this phrase starts on the same beat; however, it ends on beat 4 of measure 61. A new phrase is then started in

measure 61 of the manuscript and FFE on beat 1 and this phrase ends on beat 4 of measure 64. In the EP edition, the second phrase is started on beat 3 and ends on beat 4 of measure 61. All the versions have decrescendo hairpins. The start position is the same; however, the end positions differ. In the manuscript and FFE, the hairpin ends on beat 3, and in the B&H and EP editions on beat 4. In addition, in the EP edition, but not the other versions, a piano symbol is found in measure 59. Also, in the EP edition, the mezzo forte symbol is used, while this is not found in the other versions. Another modification is found in the EP edition. This time, it is the inclusion of the staccato symbol above the first sixteenth note of beat 3. In the other versions, this symbol is not found.



Figure B61: Autograph's mm. 62 – 65 of Nocturne Op. 48, No. 1

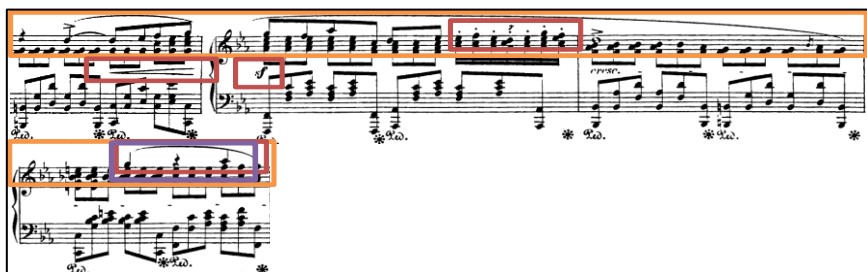


Figure B62: B&H edition's mm. 62 – 65 of Nocturne Op. 48, No. 1



Figure B63: FFE's mm. 62 – 65 of Nocturne Op. 48, No. 1

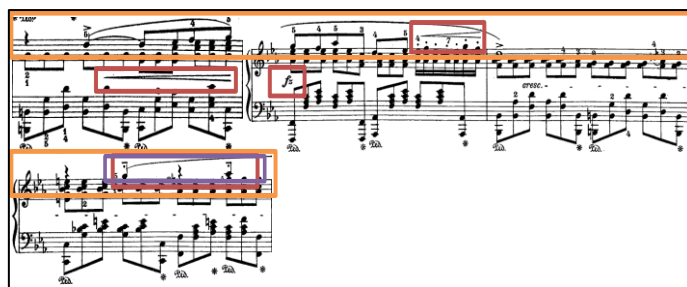


Figure B64: EP edition's mm. 62 – 65 of Nocturne Op. 48, No. 1

The orange blocks indicate that there is a difference in the phrase structure used in measures 62 – 65. The manuscript and FFE have, in measure 62 – 64, the unfinished phrase from a previous measure. In these measures in the other versions, the following phrases are identified. The B&H edition has a phrase in measure 62 that starts on beat 2 and ends on beat 4 of measure 64. This version starts a new phrase on beat 2 of measure 65, which ends on beat 4 of this measure. The EP edition starts its first phrase as the B&H edition. A new phrase is then started on beat 2 of measure 65, which ends on beat 4, measure 66.

In the FFE, no crescendo hairpin is used. In contrast, the other versions contain this symbol. However, the EP edition starts this symbol in the middle of beat 2, and not on beat 3 like the others. In addition, the manuscript contains the pianissimo symbol. This symbol is not found in the FFE, B&H, and EP editions. The B&H and EP editions both have the *sforzando* or *sforzato*<sup>113</sup> symbol, which is absent in the manuscript and FFE. It can also be seen that the EP edition added a crescendo hairpin for beat 4, while the other versions have not done so. In the manuscript, B&H edition, and FFE, no accent symbols are used above beats 3 and 4, whereas in the EP edition, there are symbols added.

<sup>113</sup> This is the abbreviation for the Italian term that means at this point the notes are to be played with force or accented (Harnsberger, 2013:87).



Figure B65: Autograph's mm. 66 – 69 of Nocturne Op. 48, No. 1

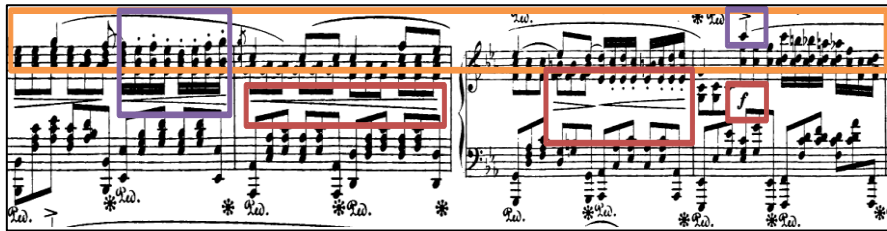


Figure B66: B&H edition's mm. 66 – 69 of Nocturne Op. 48, No. 1



Figure B67: FFE's mm. 66 – 69 of Nocturne Op. 48, No. 1

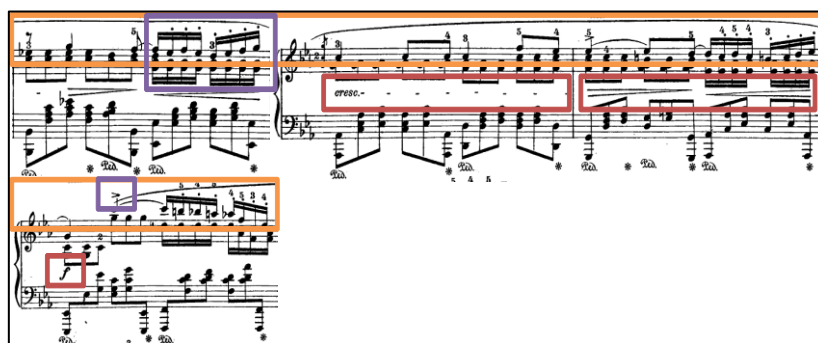


Figure B68: EP edition's mm. 66 – 69 of Nocturne Op. 48, No. 1

In the orange blocks it can be seen that in the manuscript and B&H edition, a new phrase is started in measure 67 on beat 2. This phrase ends on measure 69 on beat 1. In the FFE, the phrase is started on beat 2 of measure 67 and ends on beat 2 of

measure 68. The EP edition has an unfinished phrase from a previous set of measures. In measure 69 of the manuscript and FFE, a new phrase starts on beat 3 and ends on beat 1 of measure 71. In the B&H and EP editions, this phrase starts on beat 2 and ends on measure 71's first beat.

In both the manuscript and the FFE, there are no staccato symbols for beats 3 and 4 of measure 66. The B&H and EP editions, in contrast, contain staccato symbols for these beats. In measure 67, the manuscript, B&H edition, and FFE all contain the crescendo hairpin; however, the position of this hairpin differs between the editions. The manuscript and FFE's hairpin starts on the second beat. The B&H edition's hairpin starts on the first beat. All these versions' hairpins end on the fourth beat. In the EP edition, the publisher opted to use the crescendo abbreviation with the lines; which starts on the first beat and ends on the fourth beat. In measure 68, all the versions have crescendo and decrescendo hairpins; however, the placement of the decrescendo hairpins differs. The manuscript, B&H edition, and FFE's decrescendo hairpins are only for beat 2. In the EP edition, the decrescendo hairpin starts on beat 1 and ends on beat 2. The manuscript and FFE have no dynamic marking in measure 69; in the B&H and EP editions there are dynamic markings, which are the forte symbol. The second beat of measure 69 of Op. 48 in the manuscript, B&H, and EP editions has an accent symbol, while in the FFE this symbol is absent.



Figure B69: Autograph's mm. 70 – 73 of Nocturne Op. 48, No. 1

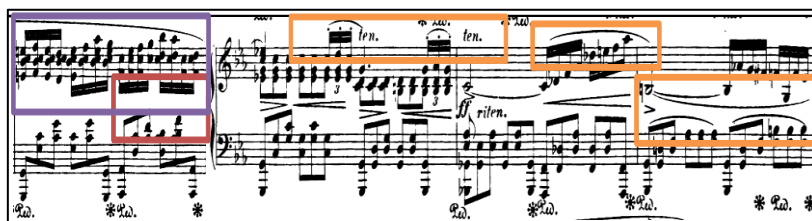


Figure B70: B&H edition's mm. 70 – 73 of Nocturne Op. 48, No. 1



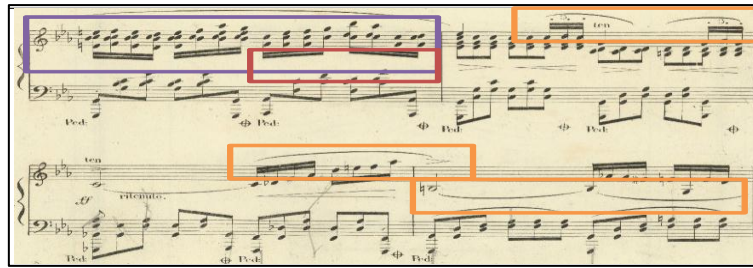


Figure B71: FFE's mm. 70 – 73 of Nocturne Op. 48, No. 1

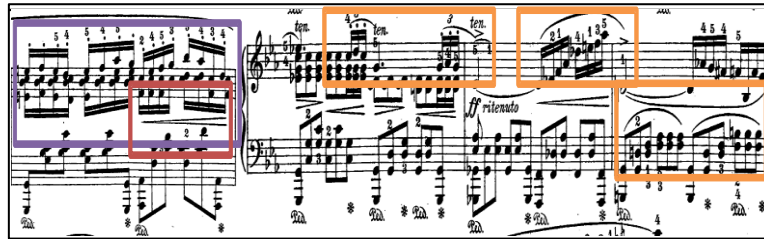


Figure B72: EP edition's mm. 70 – 73 of Nocturne Op. 48, No. 1

Measure 70 in the manuscript, B&H edition, and FFE has no staccato symbol, whereas the EP edition has staccato symbols for the right-hand notes. Staying in measure 70, the manuscript, B&H edition, and FFE contain no dynamic markings; yet, the EP edition contains a crescendo hairpin for beats 3 and 4. In measure 71, phrase markings are indicated for beats 2 and 4 in all the versions; however, in the manuscript and EP edition, the phrase for beat 4 ends on the first beat of measure 72. In the B&H edition and FFE, the phrase is indicated only for beat 4. In measure 72, the manuscript contains no phrasing. This same measure in the other versions has a phrase marking for beats 3 and 4. In measure 73, the manuscript and FFE have no phrase markings for the right-hand notation, while the B&H and the EP editions contain phrase markings.

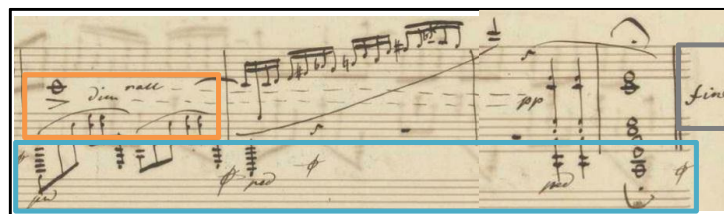


Figure B73: Autograph's mm. 74 – 77 of Nocturne Op. 48, No. 1

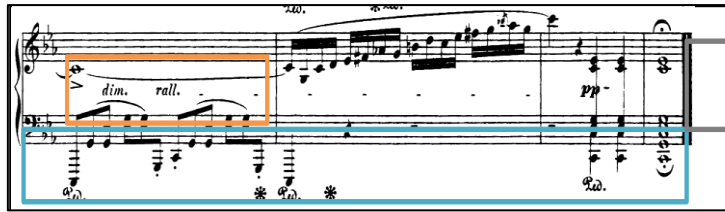


Figure B74: B&H edition's mm. 74 – 77 of Nocturne Op. 48, No. 1

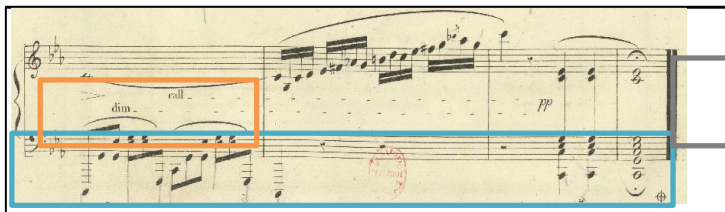


Figure B75: FFE's mm. 74 – 77 of Nocturne Op. 48, No. 1



Figure B76: EP edition's mm. 74 – 77 of Nocturne Op. 48, No. 1

In the last set of measures from Op. 48, there is a difference in the pedalling between the versions. The manuscript, B&H, and EP editions all share the same pedalling, which is pedalling for measure 74, pedalling for beat 1 of measure 75, and pedalling for beat 3 of measure 76 until beat 4 of measure 77. In contrast, the FFE has pedalling that starts in beat 1 of measure 73 and ends after beat 4 of measure 77. In measure 74, there is a difference between the indicated phrasing of the left-hand notation. The manuscript and FFE's phrasing starts on the first note of beats 1 and 3 and ends on the last note of beats 2 and 4. In the B&H and EP editions, the phrases start on the second notes of beats 1 and 3 and end on beats 2 and 4's second note. The manuscript contains the word *fine* at the end of measure 77; this is absent from the other versions.

## Addendum C: Quantitative analysis of Nocturne Op. 55, No. 1

Below is the report from the quantitative from the abovementioned nocturne. Each set of figures is followed by an explanation of the different modifications.

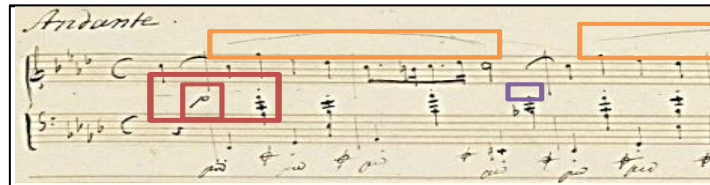


Figure C1: Autograph's mm. 0 – 3 of Nocturne Op. 55, No. 1



Figure C2: B&H edition's mm. 0 – 3 of Nocturne Op. 55, No. 1

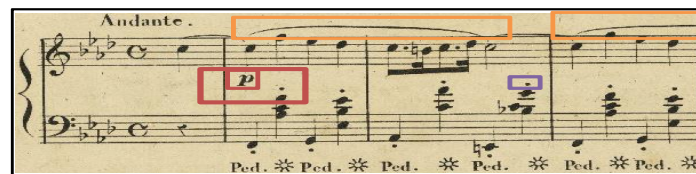


Figure C3: FFE's mm. 0 – 3 of Nocturne Op. 55, No. 1



Figure C4: EP edition's mm. 0 – 3 of Nocturne Op. 55, No. 1

The manuscript contains a phrase that starts on the fourth beat of measure 0 and ends on beat 3 of measure 3. This is shared by the FFE and EP edition, but not the B&H edition. Another phrasing modification was also identified. The manuscript contains a phrase that starts on the second beat of measure 3; this is also the case for the B&H edition. However, the same phrase in the FFE and EP edition starts on the first beat of this measure. The placement of the piano symbol also differs. In the manuscript,



this symbol is placed after measure 0's last beat. In the FFE and B&H edition, it is under measure 1's first beat. The EP edition has this under measure 0's last beat. In addition, a decrescendo hairpin is present in the B&H edition, which is not found in the other versions. The purple blocks in measure 2 indicate that no staccato symbol is visible in the manuscript, although this is found in the other versions.

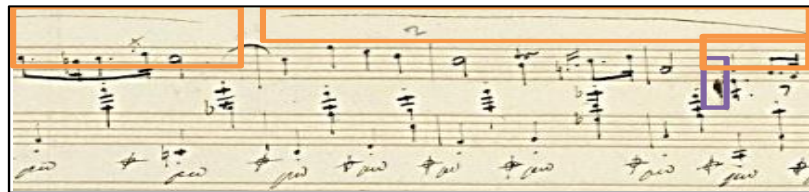


Figure C5: Autograph's mm. 4 – 7 of Nocturne Op. 55, No. 1



Figure C6: B&H edition's mm. 4 – 7 of Nocturne Op. 55, No. 1



Figure C7: FFE's mm. 4 – 7 of Nocturne Op. 55, No. 1



Figure C8: EP edition's mm. 4 – 7 of Nocturne Op. 55, No. 1

In measures 4 – 7, the following modifications were identified. The phrase that was started in measure 3 in the manuscript and FFE versions ends after beat 4 of the manuscript. In the other versions, it ends on the third beat (FFE and EP) or on beat 1 of measure 5. The manuscript and EP edition have a phrase that starts on beat 1 of measure 5. This same phrase starts on beat 2 of the FFE and B&H versions. Another

difference is that this same phrase ends on beat 1 of the EP edition's measure 7. In the EP edition, a new phrase starts in beat 4 of measure 7, which is absent from the other versions. The purple blocks indicate a difference in the arpeggio symbol within the different versions. The manuscript does not have this symbol; however, it is present in the other versions. In addition, the start of this symbol differs. The EP and B&H editions' arpeggio ends on the A note, while the FFE's arpeggio ends before the A.



Figure C9: Autograph's mm. 8 – 11 of Nocturne Op. 55, No. 1



Figure C10: B&H edition's mm. 8 – 11 of Nocturne Op. 55, No. 1



Figure C11: FFE's mm. 8 – 11 of Nocturne Op. 55, No. 1



Figure C12: EP edition's mm. 8 – 11 of Nocturne Op. 55, No. 1

In the next set of measures (measures 8 – 11), one of the first modifications is to the phrase structure of measure 8. In the manuscript and B&H edition, the phrase starts on the third beat; however, this is absent from the FFE and EP edition. This phrase

lasts until beat 3 of measure 10 in the manuscript and EP edition. In the B&H edition, the phrase ends on beat 1 of measure 11. In the FFE, a phrase starts on beat 4 of measure 8 and ends on beat 1 of measure 9; after this, a phrase is started on beat 2 of measure 9 that lasts until beat 3 of measure 10. The second modification identified within this set of measures is that in the manuscript and B&H edition, a phrase starts on the second beat of measure 11; while in the FFE and EP edition, the phrase is started on the first beat.



Figure C13: Autograph's mm. 12 – 15 of Nocturne Op. 55, No. 1

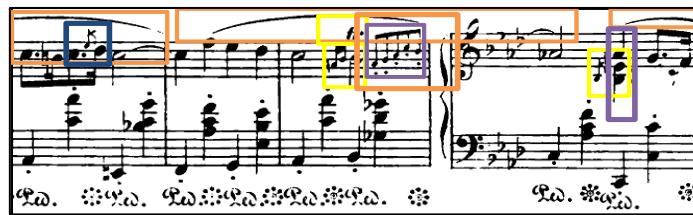


Figure C14: B&H edition's mm. 12 – 15 of Nocturne Op. 55, No. 1

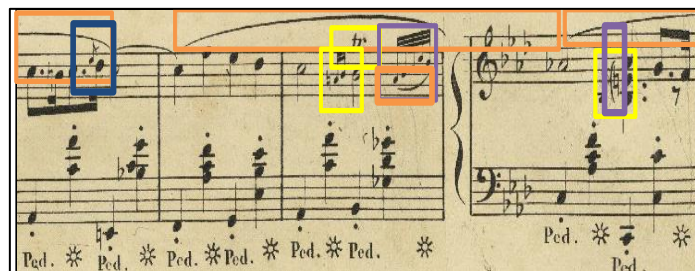


Figure C15: FFE's mm. 12 – 15 of Nocturne Op. 55, No. 1

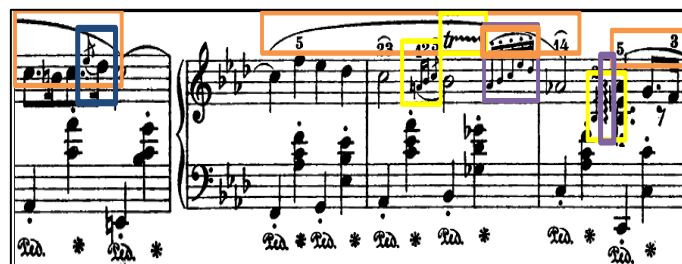


Figure C16: EP edition's mm. 12 – 15 of Nocturne Op. 55, No. 1

Measure 12 sees a modification of the phrase structure. In the manuscript and B&H edition, the phrase ends after beat 4 and in the FFE and EP edition on beat 3 of this measure. It can also be seen that the EP edition's grace note is tied, which is not found in the other versions. The phrase indicated with the orange blocks that start on beat 1 of measure 13 in the manuscript, FFE, and EP edition, starts on beat 2 of this measure in the B&H edition. The yellow blocks indicate the presence of a prefix for the trill in the EP edition, which is not found in the other versions. In the manuscript and EP edition, there is a symbol that indicates a trill as a tail; this tail is absent from the FFE and B&H edition. The articulation of these five notes differs. Staccato symbols are used in the manuscript, B&H, and EP editions. These symbols are not found in the FFE. In addition, in the FFE and EP edition, a phrase is given to the notes of the prefix that is not found in the other versions. The yellow blocks in measure 15 indicate that in the manuscript and EP edition, there is a line through the grace note; this is not found in the other versions. Also, no arpeggio symbol is used before beat 3 of this measure in the manuscript and B&H edition. However, in the FFE and EP edition, arpeggio symbols are used. The fourth set of orange blocks highlights a phrase. This phrase starts on beat 3 of the manuscript, B&H, and EP editions, and on beat 1 of the FFE.

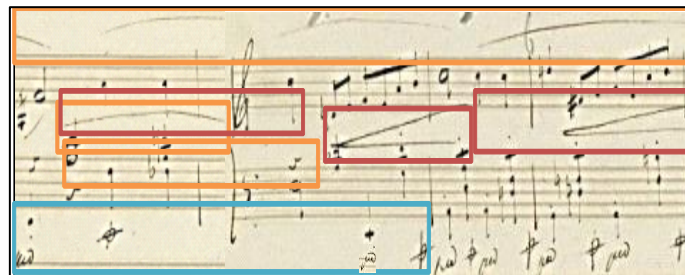


Figure C17: Autograph's mm. 16 – 19 of Nocturne Op. 55, No. 1



Figure C18: B&H edition's mm. 16 – 19 of Nocturne Op. 55, No. 1

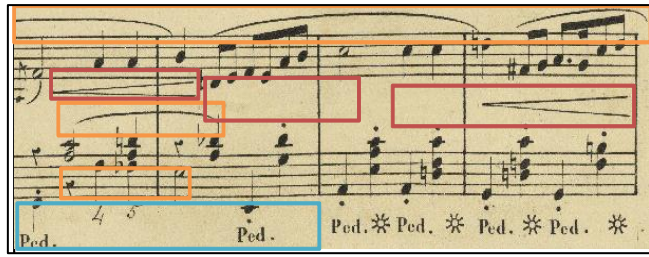


Figure C19: FFE's mm. 16 – 19 of Nocturne Op. 55, No. 1

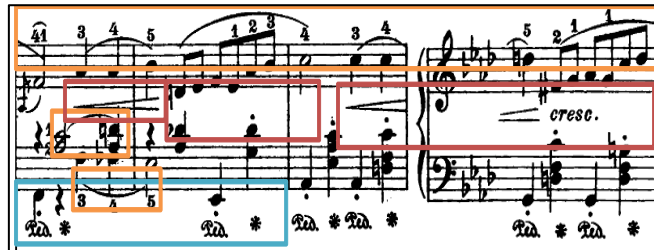


Figure C20: EP edition's mm. 16 – 19 of Nocturne Op. 55, No. 1

The manuscript, B&H, and EP editions have a phrase that is ended on the second beat of measure 16. In the FFE, this phrase ends on beat 1 of measure 17. The manuscript and B&H edition have a phrase that is started on beat 3 of measure 16 and ends on beat 2 of measure 18. These versions, then, have a phrase that is started on beat 3 of measure 18. The FFE has a phrase that is started on beat 2 of measure 17. This phrase ends on beat 1 of measure 19. A phrase is then started on beat 2 of measure 19. In the EP edition, a phrase is started on beat 3 of measure 16 and ends on beat 1 of measure 17. A phrase is then started on beat 2 of measure 17 and ends on beat 1 of measure 18. Another phrase is started on beat 3 of measure 18 until beat 1 of measure 19 in the EP edition. In measure 19, a new phrase is then started on beat 2. The orange blocks in the left-hand notation indicate a phrase structure. In the manuscript, the phrase starts on beat 2 of measure 16 and ends after beat 4. In the B&H and EP editions, it starts on beat 2 and ends on beat 4. The FFE's phrase, in contrast, starts on beat 2 of measure 16 and ends on beat 2 of measure 17. An additional phrase is indicated for the left-hand notation in the EP edition, which is not found in the other versions. The light-blue blocks indicate a change in the pedal markings for measure 16. In the manuscript, B&H, and EP editions, the pedalling is to start on beat 1 and end on beat 3. This is not found in the FFE. This is also the case for measure 17. The red blocks indicate that a decrescendo hairpin is used in the FFE and EP edition, which is not found in the manuscript or B&H edition. The red blocks in



measure 17 indicate the presence, in the manuscript and B&H edition, and absence, in the FFE and EP edition, of the crescendo hairpin. Another modification in the EP edition is the addition of the crescendo hairpin in measure 18, which is not found in the other versions. This version then has the abbreviation cresc in measure 19, where the other versions have the hairpin.

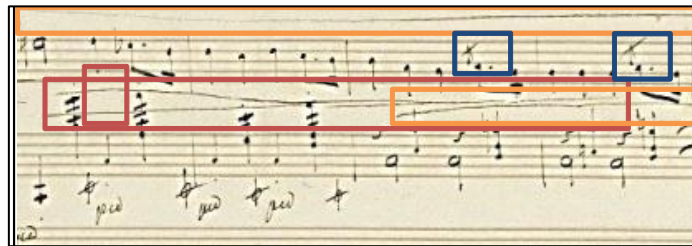


Figure C21: Autograph's mm. 20 – 23 of Nocturne Op. 55, No. 1



Figure C22: B&H edition's mm. 20 – 23 of Nocturne Op. 55, No. 1



Figure C23: FFE's mm. 20 – 23 of Nocturne Op. 55, No. 1



Figure C24: EP edition's mm. 20 – 23 of Nocturne Op. 55, No. 1

There is a decrescendo hairpin from measures 20 – 22 in all the versions. However, in the manuscript, this starts after beat 2 of measure 20 and ends on beat 3 of measure 23. The hairpin in the B&H edition starts on beat 3 of measure 20 and ends on beat 1 of measure 23. In the FFE, this symbol starts on beat 4 of measure 20 and ends after beat 4 of measure 23. The EP edition's hairpin starts in the middle of beat 4 of measure 20 and ends after beat 4 of measure 23. In addition, the EP edition has the added the abbreviation *dim* in measure 20, which is not found in the other versions. Another modification is the presence of the *forte* symbol in the EP edition, which is not found in the other versions. In the manuscript, the phrase that started in measure 18 is continued. The B&H edition's phrase ends on beat 4 of measure 21. A new phrase is then started in this version in beat 1 of measure 22, which lasts until beat 2 of measure 24. In the FFE, a new phrase is started, which goes on until beat 4 of measure 24. The EP edition has a phrase that is ended on beat 2 of measure 20. In the same measure, a new phrase is started on beat 3, which lasts until beat 3 of measure 24. A phrase is started in the left-hand notation of measure 22 in all the versions. This phrase in the FFE is until beat 2 of measure 23. A new phrase is then started on beat 4 of measure 23 and ends on beat 3 of measure 24. In the other versions, this phrase ends in measure 24, on beat 3 (manuscript and EP edition), and beat 2 (B&H edition). Another modification was identified for the grace notes in measures 22 and 23. These notes are tied in the EP edition, but not in the other versions.

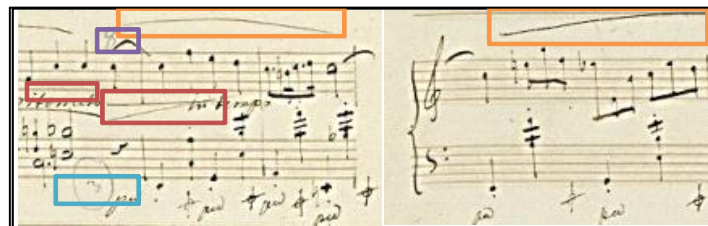


Figure C25: Autograph's mm. 24 – 27 of Nocturne Op. 55, No. 1

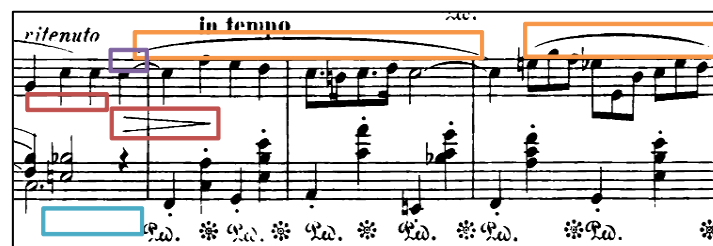


Figure C26: B&H edition's mm. 24 – 27 of Nocturne Op. 55, No. 1



Figure C27: FFE's mm. 24 – 27 of Nocturne Op. 55, No. 1



Figure C28: EP edition's mm. 24 – 27 of Nocturne Op. 55, No. 1

In the manuscript, B&H edition, and FFE, no crescendo hairpin is used; however, this symbol is used in measure 24 in the EP edition. In measure 24, there are two modifications. The first is the absence of the piano symbol in the manuscript, B&H edition, and FFE. This symbol is used in the EP edition. The second modification is concerned with the decrescendo hairpin. In the manuscript, this symbol starts on beat 4 of measure 24 and ends on beat 3 of measure 25. In the B&H edition, the start position is the same; however, it ends after the second beat of measure 25. In the FFE, it starts before beat 1 of measure 25 and ends after beat 4 of the same measure. The hairpin in the EP edition starts on beat 2 of measure 25 and ends on beat 1 of measure 26. A phrase is started on beat 4 of measure 24 in the manuscript and B&H edition; yet, this is not done in the FFE and EP edition. In the manuscript, this phrase ends on beat 4 of measure 26, in the B&H edition on beat 1 of measure 26, and the FFE and EP edition on beat 3 of measure 26. There is a difference in the phrase structure of measure 27. In the manuscript and EP edition, the phrase starts on beat 1 and ends on beat 4 of measure 28. The B&H edition and FFE's phrase, in contrast, starts on the second beat. In the B&H edition, this phrase ends on beat 1 of measure 29 and in the FFE ends on the same position as the manuscript and EP edition. The purple blocks indicate that an accent symbol is used in the EP edition, which is not found in the other versions. In both the FFE and EP edition, pedalling symbols are used in measure 24, which are not found in the manuscript or B&H edition.



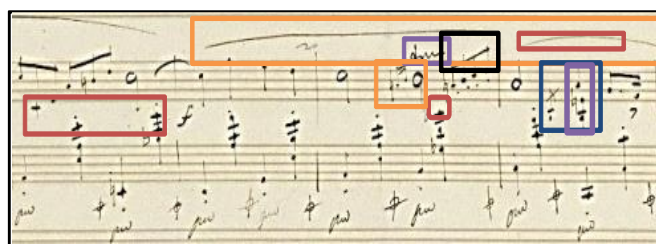


Figure C29: Autograph's mm. 28 – 31 of Nocturne Op. 55, No. 1



Figure C30: B&H edition's mm. 28 – 31 of Nocturne Op. 55, No. 1



Figure C31: FFE's mm. 28 – 31 of Nocturne Op. 55, No. 1

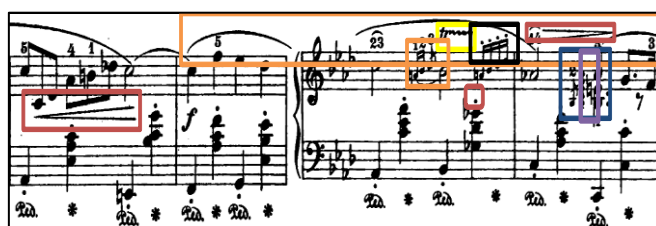


Figure C32: EP edition's mm. 28 – 31 of Nocturne Op. 55, No. 1

The orange blocks indicate a change in the phrase structure of measures 28 – 31. In the manuscript, a phrase is started on beat 1 of measure 29. This phrase ends after beat 4 of measure 30. A new phrase is then started in measure 31 on beat 1 and ends on beat 2 of measure 32. In the B&H edition, a phrase is started on beat 2 of measure 29 and ends after beat 2 of measure 31. This edition's measure 31, then, has a new phrase that starts on beat 3 of measure 31 and ends on beat 2 of measure 32. The FFE shares the same phrase structure as the B&H edition, except for measure 31. In

this measure, a new phrase is started on beat 1 and ends in measure 34 after beat 4. In the EP edition, the phrase starts at the same position as the manuscript; however, it ends on the same beat as in the B&H edition and the FFE. The FFE also contains a second phrase that starts and ends on the same beats as in the B&H edition. A phrase symbol is used for the prefix of beat 3 of measure 30 in the EP edition, which is not found in the manuscript, B&H edition, or FFE. A crescendo hairpin is found in the EP edition, which is not found in the other versions. The second sets of red blocks indicate that the EP edition contains a decrescendo hairpin, which is not found in the other versions. In the manuscript, B&H, and EP editions, a tail is added to the trill of measure 30; yet, this is absent from the FFE. In the black blocks, the note value of these notes differs between the different versions. In the manuscript and B&H edition, these values are eighth notes, in the FFE they are 30-second notes, and in the EP edition these values are sixteenth notes. Within measure 31, additional modifications were identified. This was the addition of a tie of the grace note to the main note in the FFE. This tie is absent from the other versions. The other modification was the addition of an arpeggio symbol in the B&H and EP editions, which is not found in the manuscript or FFE.

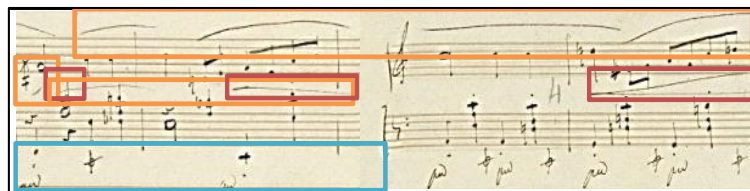


Figure C33: Autograph's mm. 32 – 35 of Nocturne Op. 55, No. 1



Figure C34: B&H edition's mm. 32 – 35 of Nocturne Op. 55, No. 1

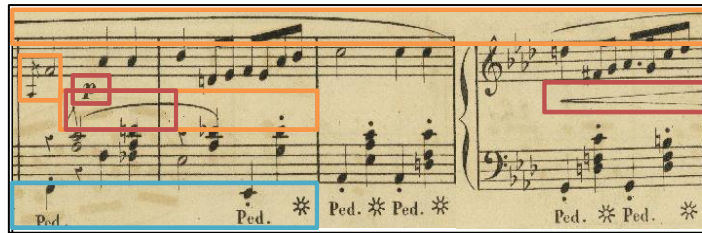


Figure C35: FFE's mm. 32 – 35 of Nocturne Op. 55, No. 1

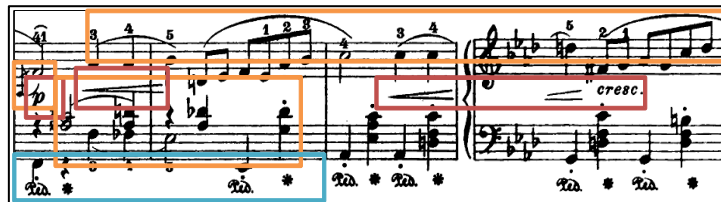


Figure C36: EP edition's mm. 32 – 35 of Nocturne Op. 55, No. 1

In measures 32 – 35, the following modifications were identified. There is a difference in the phrase structure between the different versions. In the manuscript, a new phrase is started on beat 3 of measure 32, which ends on beat 1 of measure 33. Measure 33 has a new phrase on beat 2 in the manuscript until after measure 35's second beat. A new phrase is then started on the second beat of measure 35. This structure differs only in the B&H edition with the ending of the second phrase. In this version, the phrase ends on the first beat. As mentioned earlier, the FFE has a phrase that ends after beat 4 of measure 34. A new phrase is then started in measure 35 beat 1. The EP edition has a short phrase from beat 3 of measure 32 until beat 1 of measure 33. Measure 33, in this version, then has a new phrase from beat 2 of measure 33 until beat 2 of measure 34. In measure 34 of this version, a phrase is started on beat 3, which ends on beat 1 of measure 35. A final phrase is started on beat 2 of measure 35. These last phrases end in the manuscript on beat 4 of measure 36, the B&H edition on beat 3 of measure 36, and the EP edition on beat 2 of measure 36. In the FFE, the phrase ends in measure 39 after beat 4. In the FFE, no phrase symbol is used for the grace note. This symbol is used in the other versions. Within measure 32 and 33 in the manuscript, a phrase is started in the left-hand notation on the second beat of measure 32 until measure 33's first beat. Another phrase is then started on the second beat of measure 33 for the remainder of that measure. The B&H edition and FFE only contain the first phrase. The EP edition, on the other hand, contains two phrases; the

first phrase is from beat 2 until beat 4 of measure 32, and the second phrase is from beat 3 until the beat 1 of measure 33.

In measure 32, another modification is the presence, in the FFE and EP edition, and absence, in the manuscript and B&H edition, of the piano symbol. The placement of the crescendo hairpin also differs between the versions. In the manuscript and B&H edition, this symbol is placed in measure 33 under beat 3, while in the EP edition this symbol is located under beat 3 of measure 32. The FFE does not have this symbol in either measures 32 or 33. The third set of red blocks indicate that there is a crescendo hairpin in the EP edition that starts on beat 3 of measure 34 and ends on beat 1 of measure 35; then the abbreviation *cresc* is used. In the manuscript, B&H edition, and FFE, the crescendo hairpin starts on beat 1 of measure 35 and ends on beat 4 of measure 35 (manuscript and B&H edition) and beat 1 of measure 36 (FFE). There is a difference between the indicated pedalling. The manuscript, B&H, and EP editions share the same markings; however, in measure 33, the B&H and EP editions have the symbol that indicates that the damper pedal is to be lifted, which is not found in the manuscript. The FFE has, in measures 32 – 33, pedal marking that indicates that the damper pedal is to be pressed down twice, with no indication as to when it should be released. This version correlates with the B&H and EP editions.



Figure C37: Autograph's mm. 36 – 39 of Nocturne Op. 55, No. 1



Figure C38: B&H edition's mm. 36 – 39 of Nocturne Op. 55, No. 1

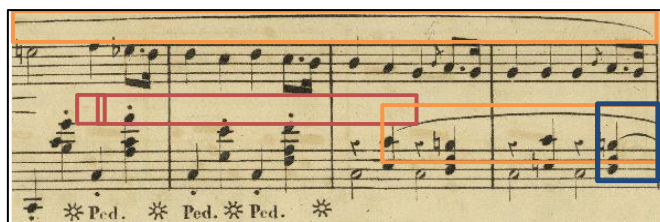


Figure C39: FFE's mm. 36 – 39 of Nocturne Op. 55, No. 1



Figure C40: EP edition's mm. 36 – 39 of Nocturne Op. 55, No. 1

In the manuscript, a new phrase is started on beat 4 of measure 36. This phrase ends in measure 39 on beat 3. A new phrase is then started on beat 3 of this measure and it lasts until beat 3 of measure 40. The B&H edition's phrase starts on the same position; however, it ends on beat 1 of measure 39. The second phrase in this version is the same as the manuscript's second phrase. The FFE, as mentioned earlier, has an unfinished phrase. In the EP edition, a new phrase is started on beat 3 of measure 36 and ends on beat 3 of measure 40. There is a phrase in the left-hand notation in all the versions. The manuscript's phrase starts on the first beat of measure 38. In the B&H edition, the phrase starts on beat 3 of measure 38. The FFE's phrase starts on beat 2 of measure 38. The EP edition's phrase starts on beat 1 of measure 38. This phrase ends on beat 3 of measure 40 in all the versions. There is a modification to the decrescendo hairpin used between the versions. No hairpin is used in the FFE. The manuscript and B&H edition have this symbol starting on beat 3 of measure 36 and ending on beat 3 of measure 38. In the EP edition, the hairpin starts on beat 4 of measure 36 and ends on beat 4 of measure 39. In addition, the EP edition has the abbreviation *dim.*, which is not found in the other versions. Another modification is the absence of the forte symbol in the manuscript, B&H edition, and FFE; however, this symbol is found in the EP edition. The FFE, in measure 39, does not have a tied F as is the case in the other versions.





Figure C41: Autograph's mm. 40 – 43 of Nocturne Op. 55, No. 1



Figure C42: B&H edition's mm. 40 – 43 of Nocturne Op. 55, No. 1



Figure C43: FFE's mm. 40 – 43 of Nocturne Op. 55, No. 1



Figure C44: EP edition's mm. 40 – 43 of Nocturne Op. 55, No. 1

In measures 40 – 42 of the manuscript, no phrasing is indicated. However, in the other versions, the publishers have chosen to include phrasing for these measures. The B&H publisher included a phrase from beat 4 of measure 40, until beat 1 of measure 43. In the FFE, the publisher opted for a phrase starting on beat 1 of measure 41 until beat 3 of measure 43. The EP edition contains the same phrase markings as the FFE. In measure 43, all the versions have a new phrase. The manuscript, FFE, and EP edition's phrase starts on beat 1 and the B&H edition's phrase on beat 2. This phrase ends in measure 44 on (manuscript, B&H edition, and FFE) or after (EP edition) beat 4. All the versions contain a decrescendo hairpin in either measure 40 (manuscript), 41 (EP edition), or both (B&H edition and FFE). The manuscript's hairpin is for the

duration of beat 4, while the B&H edition's hairpin is for beat 4 of measure 40 and beat 1 of measure 41. The FFE's hairpin starts after beat 3 of measure 40 and ends on beat 4 of measure 41. In the EP edition, the hairpin starts on beat 2 of measure 41 and ends on beat 4. In addition, the EP edition has a piano symbol, which is not found in the other versions. The EP edition contains a crescendo hairpin for the right-hand notation, which is not found in the other versions. The FFE and EP edition have pedal markings for measure 40, while the other versions do not. The EP edition also has an accent symbol not found in the other versions.

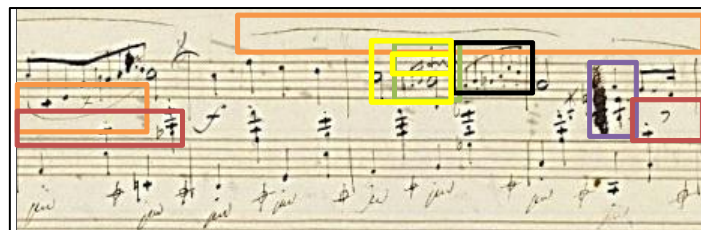


Figure C45: Autograph's mm. 44 – 47 of Nocturne Op. 55, No. 1



Figure C46: B&H edition's mm. 44 – 47 of Nocturne Op. 55, No. 1



Figure C47: FFE's mm. 44 – 47 of Nocturne Op. 55, No. 1

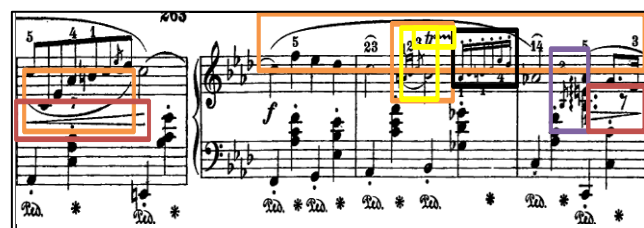


Figure C48: EP edition's mm. 44 – 47 of Nocturne Op. 55, No. 1

The septuplet in the right-hand notation in the manuscript, B&H, and EP editions contains a phrase marking, which is absent from the FFE. In the manuscript and B&H edition, there is a phrase that starts on beat 2 of measure 45 and ends on beat 2 of measure 47. In the FFE and EP edition, the phrase starts on beat 1 of measure 45 and ends on beat 2 of measure 47. The manuscript, B&H, and EP editions have a second phrase that starts on beat 3 of measure 47 and ends on beat 1 of measure 48. In contrast, the FFE has a phrase that starts on beat 1 of measure 47; it does, however, end on the same beat as the other versions.

In the EP edition, there is a crescendo hairpin, which is not found in the other versions. Three additional modifications were identified between the versions. The EP edition contains a grace note and a phrase marking for the prefix, which are absent from the other versions. The FFE's trill does not have a tail, which is found in the other versions. It can be seen that the note values of these notes differ between the versions; eighth notes are used in the manuscript and B&H edition, whereas the FFE and EP edition used sixteenth notes. The EP edition has an arpeggio symbol, which is absent from the other versions; instead of an arpeggio symbol, the FFE has a phrase marking. In the EP edition, there is a decrescendo hairpin, which is not found in the other versions.



Figure C49: Autograph's mm. 48 – 51 of Nocturne Op. 55, No. 1

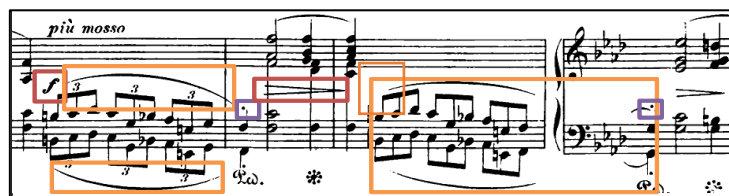


Figure C50: B&H edition's mm. 48 – 51 of Nocturne Op. 55, No. 1





Figure C51: FFE's mm. 48 – 51 of Nocturne Op. 55, No. 1



Figure C52: EP edition's mm. 48 – 51 of Nocturne Op. 55, No. 1

All the versions contain a dynamic symbol in measure 48. The manuscript, B&H, and EP editions have the forte symbol, whereas the FFE has the symbol for fortissimo. All the versions contain a decrescendo hairpin. In the manuscript, EP, and B&H editions, it starts on beat 2 of measure 49 and ends on beat 1 of measure 50. The FFE's hairpin starts on beat 2 of measure 49 and ends on beat 4 of measure 50. In measure 48, there is a phrase structure for the triplets of beats 2 – 4. The manuscript and FFE share the same marking, which is that the phrase starts on beat 2 and ends after beat 4. In contrast, the B&H and EP editions' phrase markings indicate that the phrase should start on beat 2 and end on beat 1 of measure 49. It can be seen that the manuscript has only a phrase indicated for the upper voice of the left-hand notation in measure 54 – 55; whereas, in the other versions, two phrases are indicated. There is a difference in the articulation of beat 1 of measure 49 and 51. In the manuscript and B&H edition, the articulation is to be done staccato; however, in the FFE and EP edition, the marcato symbol is used.

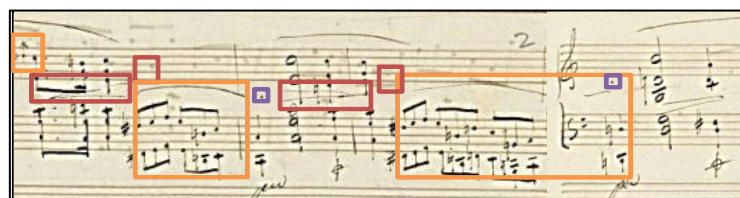


Figure C53: Autograph's mm. 52 – 55 of Nocturne Op. 55, No. 1

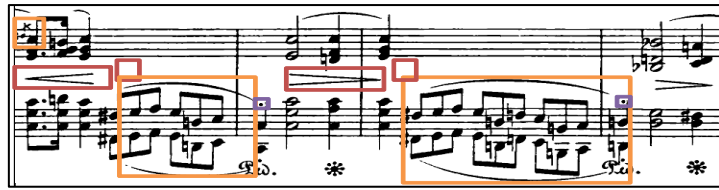


Figure C54: B&H edition's mm. 52 – 55 of Nocturne Op. 55, No. 1



Figure C55: FFE's mm. 52 – 55 of Nocturne Op. 55, No. 1

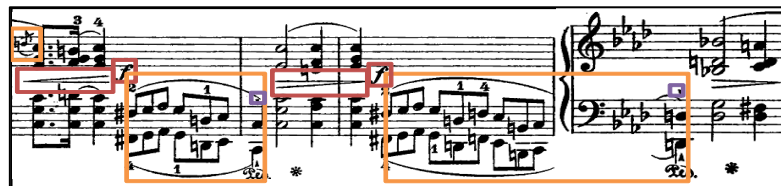


Figure C56: EP edition's mm. 52 – 55 of Nocturne Op. 55, No. 1

In measure 52, the manuscript, B&H, and EP editions have a crescendo hairpin, which is absent from the FFE. There is a forte symbol in measure 52 of the EP edition. This symbol is not found in the other versions. This is also the case in measure 54. All the versions contain a decrescendo hairpin in measure 53. However, in the manuscript, B&H, and EP editions, the hairpin starts on beat 2 of this measure and ends on beat 1 of measure 54. The FFE's hairpin is in measure 53; it starts on beat 2 but ends on beat 4 of this measure. Another modification identified in measure 52 concerns the grace note of beat 1. In the EP edition, there is a phrase marking for this note; however, in the other versions this marking is absent. In the manuscript, only one phrase marking is used for beats 3 and 4 of measure 52. In the other versions, two phrase markings are used for these beats. This is the same for measure 54. In measure 53 of the manuscript and B&H edition, a staccato symbol is used, whereas in the FFE and EP edition, a marcato symbol is found. In measure 55, the manuscript, B&H edition, and FFE have the staccato symbol, while the EP edition contains a marcato symbol.



Figure C57: Autograph's mm. 56 – 59 of Nocturne Op. 55, No. 1

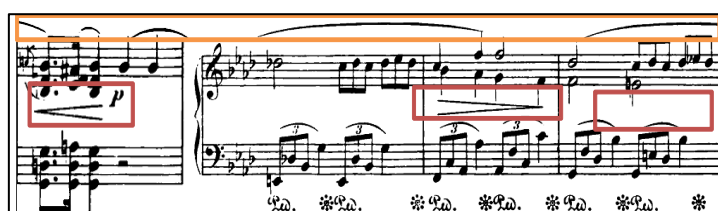


Figure C58: B&H edition's mm. 56 – 59 of Nocturne Op. 55, No. 1



Figure C59: FFE's mm. 56 – 59 of Nocturne Op. 55, No. 1



Figure C60: EP edition's mm. 56 – 59 of Nocturne Op. 55, No. 1

A change in the phrase structure between the different versions was identified. In the manuscript, a phrase, from measure 55, is ended after beat 1 of measure 56. A new phrase is then started on beat 3 of this measure. This phrase continues until beat 4 of measure 58. In measure 59, a new phrase is started until beat 4 of measure 60. In the B&H edition, the first phrase ends on the first half of beat 1 in measure 56. There is then a short phrase from the last part of beat 1 until beat 2 in this measure. A new phrase, as in the manuscript, is started on beat 3 of measure 56 that continues, unlike in the manuscript, until beat 3 of measure 58. In measure 59, this version has a phrase which, as in the manuscript, starts on beat 1 and continues, unlike in the manuscript, until beat 4 of measure 60. In the FFE, the phrase ends on the first part of beat 1 in

measure 56, which is the same as the B&H edition. There is then a new phrase in this measure for the last part of beat 1 until beat 3 of this measure. On the third beat, as in the manuscript and B&H edition, a new phrase is started, which continues until beat 4 of measure 58, as is the case with the manuscript and B&H edition. In measure 59, a new phrase is started on beat 1 that continues until beat 4 of measure 60, which is again the same as in the other versions. The EP edition follows the same phrase structure as the B&H edition. The manuscript, B&H, and EP editions contain a crescendo hairpin and piano symbol, whereas in the FFE, only the piano symbol is present. In measure 58, there is a difference in the use of the decrescendo hairpin. In the manuscript, B&H edition, and FFE, the use is the same, which is from beat 1 to beat 4. In contrast, the FFE has the hairpin from beat 1 of measure 58 until beat 1 of measure 59. In the FFE and EP edition, crescendo hairpins are used, which are not found in the manuscript or B&H edition. All the versions contain a crescendo hairpin. In the manuscript and B&H edition, the hairpin ends on beat 4 of measure 59; however, in the FFE and EP edition this symbol ends on beat 3 of measure 60.



Figure C61: Autograph's mm. 60 – 63 of Nocturne Op. 55, No. 1

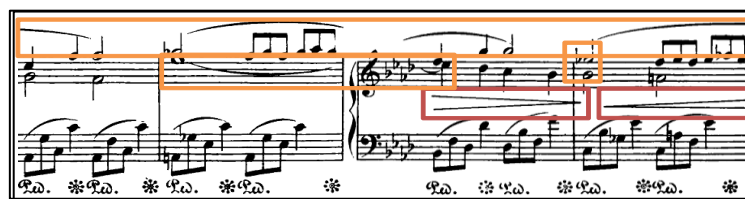


Figure C62: B&H edition's mm. 60 – 63 of Nocturne Op. 55, No. 1



Figure C63: FFE's mm. 60 – 63 of Nocturne Op. 55, No. 1



Figure C64: EP edition's mm. 60 – 63 of Nocturne Op. 55, No. 1

All the versions contain a phrase in measure 60 that was started in measure 59. However, within these versions the phrase ends on different positions. In the FFE, B&H, and EP editions, the phrase ends on beat 4 of measure 60, whereas in the manuscript, it ends on beat 1 of measure 61. In measure 61, a new phrase is started in the different versions. However, in the manuscript, this phrase continues until beat 2 of measure 63, whereas in the other versions, the phrase ends on beat 4 of measure 62. A new phrase is then started in measure 63 in all the versions. This phrase ends, in all the versions, on beat 4 of measure 64. Between measures 62 and 63, all the versions contain a decrescendo hairpin; however, the placement and duration of this symbol differ. In the manuscript and B&H edition, the symbol starts on beat 1 and ends after beat 4 of measure 62. The FFE and EP edition's hairpin, in contrast, starts on beat 1 of measure 61 and ends on beat 4 of measure 62. In addition, a crescendo hairpin can be seen in all the versions. However, it is the EP edition's hairpin which starts on beat 3 of measure 63 and not, as in the other versions, after beat 1 of measure 63. The FFE contains a phrase symbol, which is absent from the other versions.



Figure C65: Autograph's mm. 64 – 67 of Nocturne Op. 55, No. 1



Figure C66: B&H edition's mm. 64 – 67 of Nocturne Op. 55, No. 1





Figure C67: FFE's mm. 64 – 67 of Nocturne Op. 55, No. 1



Figure C68: EP edition's mm. 64 – 67 of Nocturne Op. 55, No. 1

The orange blocks in measures 65 – 67 indicate a difference in the phrase structure of these measures. In the manuscript, B&H edition, and FFE, a phrase is started on beat 1 of measure 65, which continues until beat 1 of measure 69. The EP edition's phrase starts on the same beat; however, it ends on beat 4 of measure 67. In all the versions a decrescendo hairpin is found in measure 65; however, the placement of this symbol differs between the versions. The manuscript, B&H edition, and FFE's hairpin starts on beat 1 of measure 65 and ends after beat 4 of measure 67. In contrast, the EP edition's hairpin starts on beat 3 of measure 65. This hairpin continues until beat 3 of measure 67. There is also a difference in terms of the use of the abbreviation *dim.* In the manuscript and B&H edition, the abbreviation is placed between beat 4 of measure 66 and beat 1 of measure 67. The FFE's abbreviation is placed on beat 1 of measure 67, and in the EP edition it is placed in measure 65 on beat 3. There are three ties in the manuscript, B&H, and EP editions, which are not found in the FFE. There is a difference in the pedalling for measure 67. In the manuscript and EP edition, there is, under beat 1, the symbol to press the damper pedal down and after beat 2 the release symbol. On beat 3, the symbol to press the damper pedal down is found again. The B&H edition differs in that the release damper pedal symbol is not used. In the FFE, only one symbol to press the damper pedal down is identified.

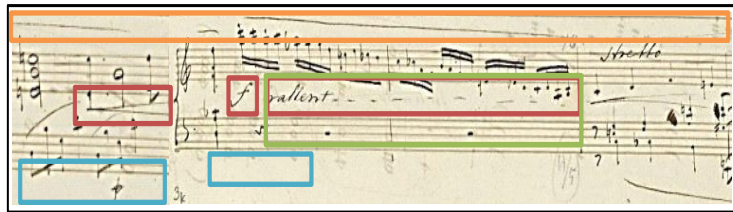


Figure C69: Autograph's mm. 68 – 71 of Nocturne Op. 55, No. 1



Figure C70: B&H edition's mm. 68 – 71 of Nocturne Op. 55, No. 1



Figure C71: FFE's mm. 68 – 71 of Nocturne Op. 55, No. 1

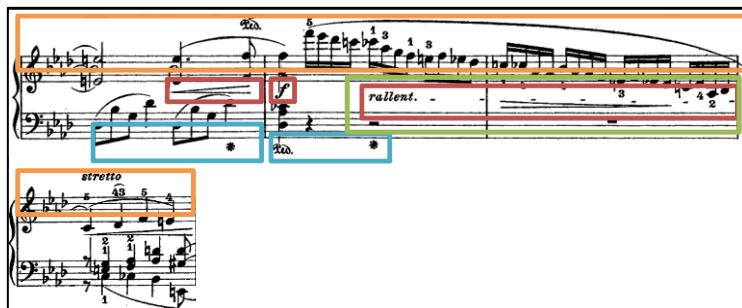


Figure C72: EP edition's mm. 68 – 71 of Nocturne Op. 55, No. 1

In measure 68, the lift the damper pedal symbol, not found in measure 67, is seen under beat 3 (manuscript and FFE) or beat 4 (FFE and EP edition). Another structural modification concerns the phrase structure in measures 68 – 71. In the manuscript, FFE, and B&H edition, an unfinished phrase is ended on beat 1 of measure 69, and a new phrase is started on beat 2 of this measure. This new phrase continues until beat 4 of measure 72. In the EP edition, a short phrase is started on beat 3 of 68 and ends on beat 1 of measure 69. A phrase is then started on beat 2 of this measure and continues until beat 1 of measure 71. A new phrase is then started on this beat until

beat 4 of the same measure. All the versions contain a crescendo hairpin. In the manuscript, B&H, and EP editions, this symbol starts on beat 3 of measure 68 and continues until beat 4 of this measure. The FFE, in contrast, starts the hairpin on beat 2 of measure 68 and ends it on beat 1 of measure 69. The placement of the forte symbol differs between the versions. The symbol is placed under beat 2 in the manuscript, B&H edition, and FFE, and under beat 1 of the EP edition. Pedal markings are indicated in the EP edition for beat 1 of measure 69 until beat 3, while these are absent from the other versions. In the manuscript, B&H, and EP editions, the *rallentando*<sup>114</sup> has lines after it; these lines are absent from the FFE. In addition, the EP edition contains a decrescendo hairpin not found in the other versions.

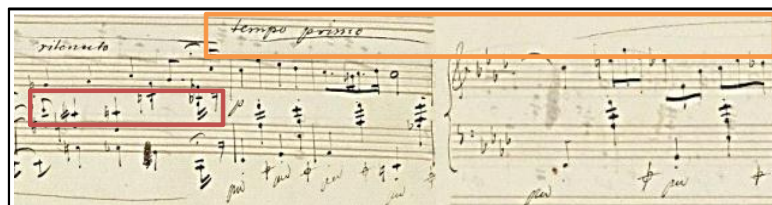


Figure C73: Autograph's mm. 72 – 75 of Nocturne Op. 55, No. 1



Figure C74: B&H edition's mm. 72 – 75 of Nocturne Op. 55, No. 1



Figure C75: FFE's mm. 72 – 75 of Nocturne Op. 55, No. 1

<sup>114</sup> This means a gradual decrease in tempo (Hellberg, 2011:170).



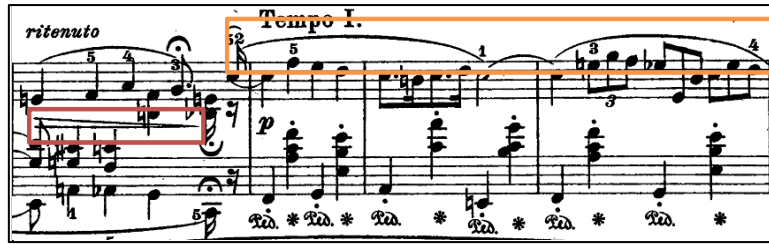


Figure C76: EP edition's mm. 72 – 75 of Nocturne Op. 55, No. 1

In measure 72, the EP edition contains a decrescendo hairpin, which is not found in the other versions. There is a difference in the phrase structure of measures 72 – 75. In the manuscript, B&H edition, and the FFE, a phrase starts on beat 2 of measure 73 and ends on beat 1 of measure 77. A phrase is started in the EP edition on beat 4 of measure 72 and it ends on beat 4 of measure 74. In beat 1 of measure 75, a new phrase is started, which ends on beat 4 of measure 76.



Figure C77: Autograph's mm. 76 – 79 of Nocturne Op. 55, No. 1



Figure C78: B&H edition's mm. 76 – 79 of Nocturne Op. 55, No. 1

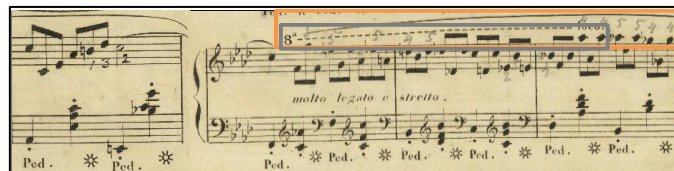


Figure C79: FFE's mm. 76 – 79 of Nocturne Op. 55, No. 1



Figure C80: EP edition's mm. 76 – 79 of Nocturne Op. 55, No. 1

Only one modification was identified in measures 76 – 79. This modification is concerned with the phrase structure. As mentioned above, measure 76 contains an unfinished phrase from measure 73 in the manuscript, B&H edition, and FFE, and in the EP edition from measure 75. Within measure 77, a new phrase is started in all the versions; however, the phrase of the B&H edition ends in beat 4 of measure 79, while it continues in the other versions. This phrase in the manuscript continues until beat 4 of measure 84 and in the FFE until beat 4 of measure 80. The EP edition's phrase ends in beat 2 of measure 81. The FFE has included the octave symbol, whereas the other versions have written the notes on their position on the staff, with the aid of ledger lines.

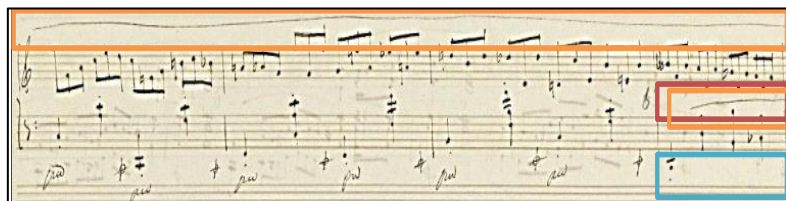


Figure C81: Autograph's mm. 80 – 83 of Nocturne Op. 55, No. 1



Figure C82: B&H edition's mm. 80 – 83 of Nocturne Op. 55, No. 1



Figure C83: FFE's mm. 80 – 83 of Nocturne Op. 55, No. 1



Figure C84: EP edition's mm. 80 – 83 of Nocturne Op. 55, No. 1

A modification identified in measure 80 was that in the B&H edition, a new phrase is started. In the manuscript, there is still an unfinished phrase, and in the FFE a new phrase is started on beat 1 of measure 81. The EP edition contains a phrase that ends after beat 1 of measure 81 and a new phrase that starts on beat 2 of this measure. In measure 83, there is a difference in the phrase structure of the left-hand notation in the versions. The manuscript, FFE, and EP edition contain a phrase that starts on beat 2 of this measure and ends on beat 4 of measure 84. In the B&H edition, the phrase starts on beat 1 of measure 83 and ends on beat 4 of measure 84. The manuscript does not have pedal marking in measure 82, whereas the other versions contain pedal markings. In measures 82 – 83, yet another modification can be seen. The EP edition contains the start of a crescendo hairpin on beat 2 of measure 82; however, the other versions contain no such symbol in this measure. This symbol is continued until beat 2 of measure 83. At beat 3 of measure 83, the EP edition contains a decrescendo hairpin that lasts until beat 3 of measure 84. The FFE contains crescendo and decrescendo hairpins only in measure 83, from, respectively, beats 1 – 2 and 3 – 4. No such symbols are used in the manuscript or B&H edition.



Figure C85: Autograph's mm. 84 – 87 of Nocturne Op. 55, No. 1

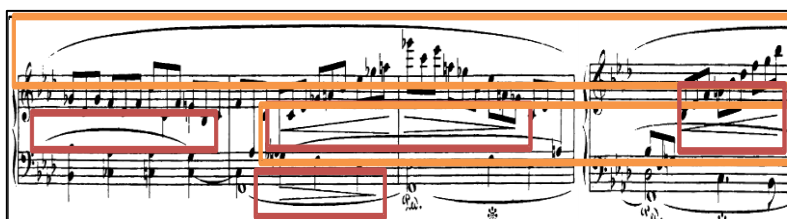


Figure C86: B&H edition's mm. 84 – 87 of Nocturne Op. 55, No. 1

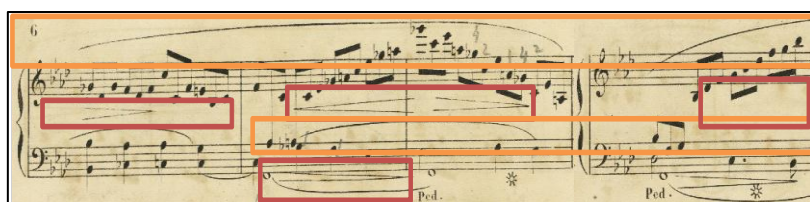


Figure C87: FFE's mm. 84 – 87 of Nocturne Op. 55, No. 1

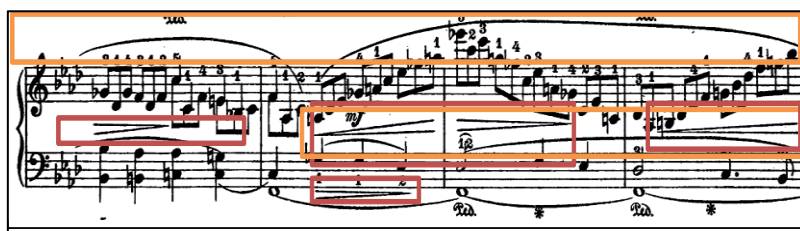


Figure C88: EP edition's mm. 84 – 87 of Nocturne Op. 55, No. 1

In measures 84 – 87, the following modifications were identified. There is a change in the phrase structure between the versions. In the manuscript, there is a phrase that ends after beat 4 of measure 84, and then in measure 85 a new phrase starts on beat 1 and ends after beat 4 of measure 88. The B&H edition and FFE's phrase structure starts on beat 1 of measure 84 and ends on or after beat 4 in measure 86. A second phrase is then started in measure 87 on beat 1 and ends on beat 4, measure 90. In the EP edition, the phrase structure works as follows. A phrase is started on beat 1 of measure 84 and ends after beat 1 of measure 85. A new phrase is then started on beat 2 of measure 85, which ends on beat 4 of measure 88. In measure 84, the FFE and EP edition contain decrescendo hairpins, which are absent from the other versions. The EP edition contains the mezzo forte abbreviation, which is absent from the other versions. In addition, the start and end positions of the crescendo hairpin differ; the manuscript, B&H, and EP editions' hairpin starts on beat 2 and ends on beat 4 of measure 85. In contrast, the FFE starts on beat 2, but ends on beat 1 of measure 86. Also, in measure 85, the decrescendo hairpin differs between the versions. In the manuscript and FFE, the symbol starts after the first note of beat 1's triplet. The B&H and EP editions' hairpin starts on the first note of the triplet. The position of the decrescendo hairpin in the left-hand's notation differs. The manuscript and FFE follow the same start and end positions, which are beat 1 and beat 4. In the B&H and EP editions, this symbol starts on beat 2 and ends on beat 4 of measure 85.

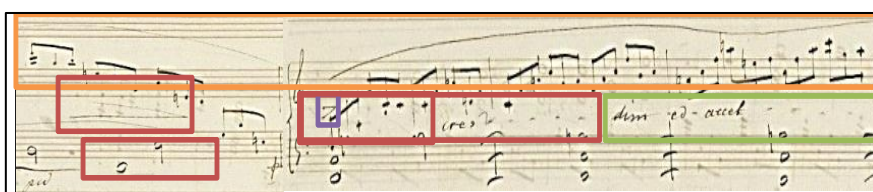


Figure C89: Autograph's mm. 88 – 91 of Nocturne Op. 55, No. 1



Figure C90: B&H edition's mm. 88 – 91 of Nocturne Op. 55, No. 1

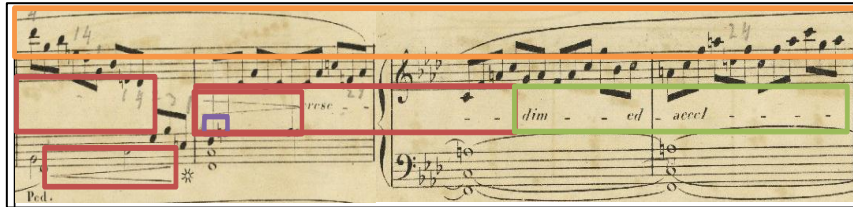


Figure C91: FFE's mm. 88 – 91 of Nocturne Op. 55, No. 1



Figure C92: EP edition's mm. 88 – 91 of Nocturne Op. 55, No. 1

There is a difference in the phrase structure for the bass notes. In the manuscript, a phrase is started in measure 85 and ends in measure 88. The B&H edition's phrase starts on beat 2 of measure 85 and ends on beat 4 of measure 86. A new phrase is then started in measure 87 until measure 88. In the FFE, the same phrase structure as in the B&H edition is followed. However, not for measure 88, as there is no phrase in this measure of this version. In the EP edition, a phrase starts on beat 3 and ends on beat 4 of measure 85. There is a new phrase in measures 86 and 87. In the FFE, there is no crescendo hairpin, while this symbol is present in the other versions.

In measures 88 – 91 of the manuscript, there is a phrase that ends in measure 88. A new phrase then starts on beat 1 of measure 89 and ends on beat 4 of measure 93. The B&H edition contains an unfinished phrase until beat 4 of measure 90. In measure 91, a new phrase is started until beat 4 of measure 94. The FFE's first phrase ends on beat 4 of measure 89 and then a new phrase is started on beat 1 of measure 90 and ends in measure 92 beat 4. There is an unfinished phrase in the EP edition in measure 88. This version has a new phrase on beat 1 of measure 89, until beat 4 of measure 91. In the FFE, there is no decrescendo hairpin, although this symbol is found in the



other versions. It can also be seen that the FFE contains a crescendo hairpin in the left-hand notation, while this is absent from the other versions. In measure 89, there are three modifications. The first deals with the articulation of beat 1 of measure 89; an accent symbol is present in the manuscript, B&H, and EP editions, and not the FFE. The second modification is the presence of the decrescendo hairpin in the FFE and not in the other versions; and lastly, where the start and end of the crescendo hairpin are. In the manuscript and B&H edition, it starts on beat 4 of measure 89 and ends before beat 3 of measure 90. This indication, in the FFE, starts on beat 3 of measure 89 and ends in beat 1 of measure 90. The EP edition's indication starts on beat 3 of measure 89 and ends on beat 4 of measure 90. There is a difference between the placements of the *dim ed accel*<sup>115</sup>. In the manuscript and B&H edition, this is indicated to start on beat 4 of measure 90 and continues until beat 1 of measure 97. The FFE's indication is to start this marking on beat 2 of measure 89 and end on beat 1 of measure 97. The EP edition starts the *dim ed accel* on beat 1 of measure 91 and ends this on beat 4 of measure 95.

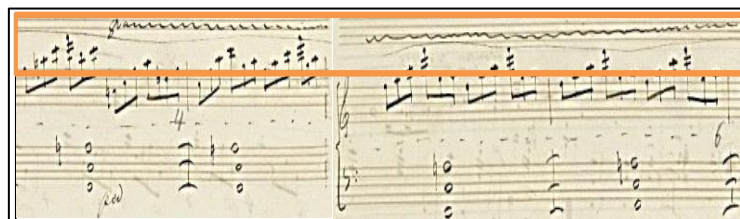


Figure C93: Autograph's mm. 92 – 95 of Nocturne Op. 55, No. 1



Figure C94: B&H edition's mm. 92 – 95 of Nocturne Op. 55, No. 1

<sup>115</sup> This phrase means a gradual decrease in volume, while simultaneously a gradual increase the tempo (Kennedy & Bourne, 2004:200; Kennedy et al., 2013:4).



Figure C95: FFE's mm. 92 – 95 of Nocturne Op. 55, No. 1

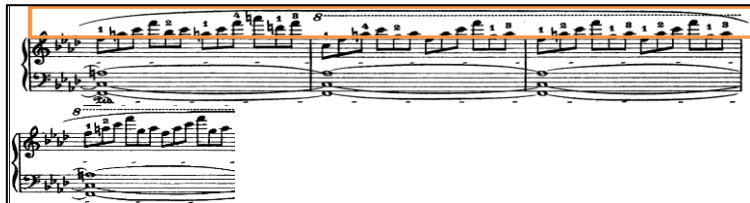


Figure C96: EP edition's mm. 92 – 95 of Nocturne Op. 55, No. 1

In the paragraph above, the first phrases, except in the EP edition, were discussed. This was done because the phrases started in the previous sets of measures. In this set of measures, new phrases are started, which differ between the versions. The manuscript contains a new phrase on beat 1 of measure 94; the B&H edition, on beat 1 of measure 95; the FFE on beat 1 of measure 93; and the EP edition on beat 1 of measure 92 and again on beat 1 of measure 95. These different phrases end on beat 1 of measure 97 (manuscript and B&H edition), and beat 4 of measure 95 (FFE). The EP edition's phrases end, respectively, on beat 4 of measure 94 and beat 1 of measure 97.

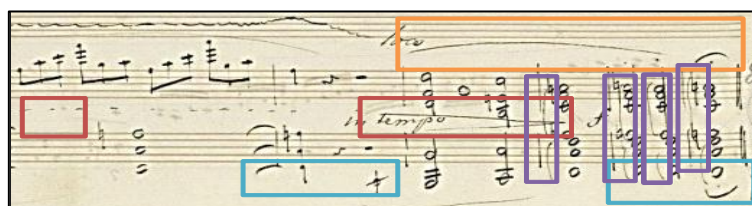


Figure C97: Autograph's mm. 96 – 101 of Nocturne Op. 55, No. 1



Figure C98: B&H edition's mm. 96 – 101 of Nocturne Op. 55, No. 1



Figure C99: FFE's mm. 96 – 101 of Nocturne Op. 55, No. 1

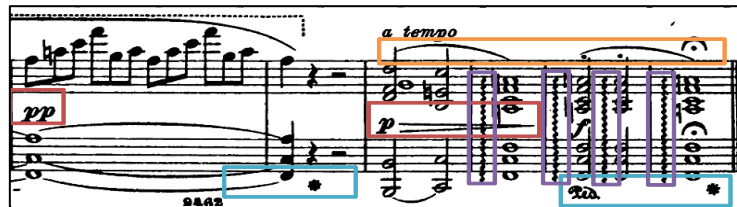


Figure C100: EP edition's mm. 96 – 101 of Nocturne Op. 55, No. 1

The EP edition contains the abbreviation for pianissimo, while this is absent in the other versions. There is a difference in the pedalling. In the manuscript, B&H, and EP editions, the damper pedal is to be released in measure 97, while in the FFE, this is to be done in measure 96. In addition, the EP edition contains pedal marking in measures 100 – 101, which is absent from the other versions. There is a difference in the phrase structure. The manuscript has a long phrase that starts in measure 98 and ends in measure 100. In the FFE, B&H, and EP editions, there are two short phrases. The first phrase starts in measure 98 and ends in measure 91, and the second phrase starts in measure 100 and ends in measure 101. Other modifications identified within these sets of measures concern the use of dynamic symbols. The first modification is the presence of the piano symbol in the EP edition, which is not found in the other versions. There is also a difference in the placement of the decrescendo hairpin. In the manuscript and EP edition, it starts on beat 1 of measure 98 and ends on beat 1 of measure 99. This symbol in the B&H edition and FFE starts on beat 1 of measure 98 and ends on beat 4 of measure 98. Within measures 99 – 101, there is a difference in articulation. The manuscript and FFE appear to have phrase markings. The B&H and EP editions contain arpeggio symbols for these measures.



## Addendum D: Quantitative analysis of Nocturne Op. 62, No. 1

The report from the quantitative analysis for the abovementioned nocturne follows. First the measure by measure figures are presented, which are followed by a discussion of the modifications found within these measures.

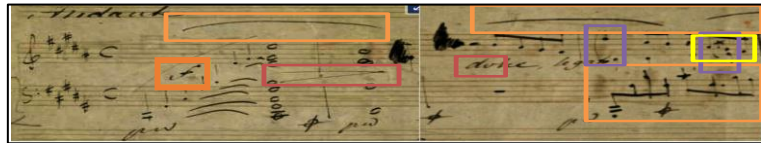


Figure D1: Autograph's mm. 1 – 4 of Nocturne Op. 62, No. 1



Figure D2: B&H edition's mm. 1 – 4 of Nocturne Op. 62, No. 1

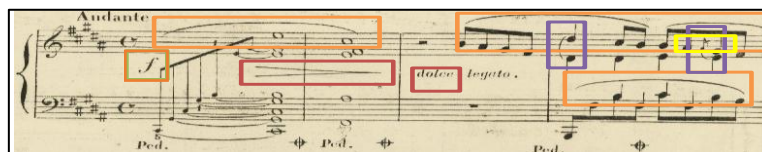


Figure D3: FFE's mm. 1 – 4 of Nocturne Op. 62, No. 1



Figure D4: EP edition's mm. 1 – 4 of Nocturne Op. 62, No. 1

In the opening measure of this nocturne, the placement of the forte symbols differs between the versions. The manuscript's symbol is placed above the second to fourth note of the prefix. In the other versions, the symbol is placed above the first note of the prefix. The decrescendo symbol in measure 1 differs. In the manuscript's bar, the hairpin starts on the chord. The B&H and EP editions' hairpin starts on the sixth note of the prefix, and in the FFE this hairpin starts on the last note of the prefix. In the EP edition, unlike the manuscript, B&H edition, and FFE, a piano symbol can be found. The phrasing in the opening bar also differs. In the manuscript's measure, the phrase

is indicated to start on the third note. This phrase in the other versions starts on the first note. The phrasing in measures 3 and 4 differs between the versions. In the manuscript, B&H edition, and FFE, the first phrase starts on beat 3 of measure 3 and ends on beat 2 of measure 4. The second phrase starts on beat 3 in the manuscript, B&H edition, and FFE. This phrase ends on beat 3 of measure 8 in the manuscript, on beat 4 of measure 5 in the B&H edition, and in the FFE on beat 3 of measure 8. In the EP edition, there is only one long phrase and it starts on beat 3 of measure 3 and ends on beat 1 of measure 10. In the manuscript, there is no phrasing for the left-hand notation in measure 4; however, in the other version, phrasing is indicated for beats 1 – 4. The B&H edition has arpeggio symbols for beats 1 and 4 of measure 4. In the other versions, this symbol is not indicated. The grace note for beat 4 of measure 4 in the manuscript, FFE and EP edition has a line drawn through it. In the B&H edition, this symbol does not have a line drawn through it.



Figure D5: Autograph's mm. 5 – 8 of Nocturne Op. 62, No. 1

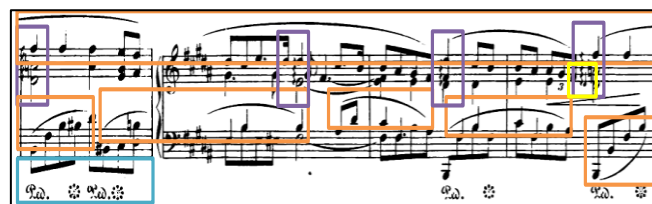


Figure D6: B&H edition's mm. 5 – 8 of Nocturne Op. 62, No. 1

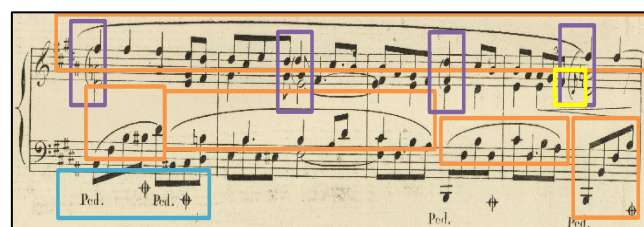


Figure D7: FFE's mm. 5 – 8 of Nocturne Op. 62, No. 1

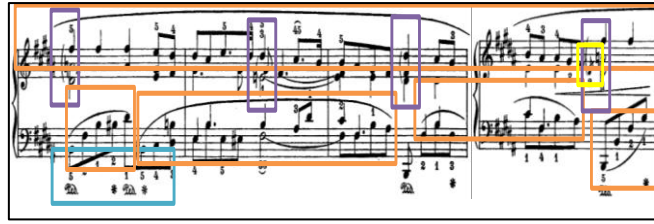


Figure D8: EP edition's mm. 5 – 8 of Nocturne Op. 62, No. 1

In measure 5, the first beat in the B&H edition, unlike in the manuscript, FFE, and EP edition, has an arpeggio symbol. In the manuscript, FFE, and EP edition, no arpeggio symbol is used for beat 3 of measure 6. However, in the B&H edition, an arpeggio symbol is used for this beat. This is also the case in beat 3 of measure 8. In beat 3 of measure 7, an arpeggio symbol is used in the B&H edition; yet, this is not the case in the other versions. In the manuscript, FFE, and EP edition, the grace note for beat 3 of measure 8 has a line drawn through it, whereas in the B&H edition, this note does not have this marking. There is a difference between the indicated pedalling; in the manuscript, there is only pedalling for the first two beats of measure 5, while in the other version the pedalling is for beats 1 – 2 and 3 – 4.

Measures 5 – 8 of the manuscript have the phrase from beat 4 of measure 4, until beat 3 of measure 8. A second phrase is then started on beat 4 of the last measure in this set. In contrast, the B&H edition contains three phrases in these measures. The first phrase was started in measure 4 and ends on beat 2 of measure 7, and the second phrase is started on beat 3 of measure 7 and ends on beat 3 of measure 8. The third phrase is then started on beat 3 of measure 8 and ends on beat 1 of measure 10. In the FFE, one long phrase starts on beat 1 of measure 5, and ends on beat 3 of measure 8.

For the left-hand notation, the following phrases were identified in the manuscript. The first phrase is on beats 1 – 3 of measure 5, and the second is on beat 3 of measure 7 until beat 4 of measure 8. The B&H edition shares the first phrase in the left-hand notation; however, there are additional phrases within this edition that are not found in the manuscript. The first is a phrase from beat 3 of measure 5 until beat 3 of measure 6. Another phrase starts on beat 4 of measure 6 and ends on beat 2 of measure 7. In the B&H edition, there is an additional phrase for beats 3 and 4 of

measure 8. In the FFE, the difference is in measures 5 – 7, where a phrase is started on beat 3 of measure 5 and ends on beat 2 of measure 7. The EP edition is a hybrid of the other three versions' phrases. This version shares the following phrase with the manuscript: beats 1 – 2 of measure 5. The similarity with the FFE is beat 3 of measure 5 until beat 2 of measure 7, and beats 3 – 4 of measure 8. Another difference is the first note of beat 3 in measure 7, which is not under a phrase marking.

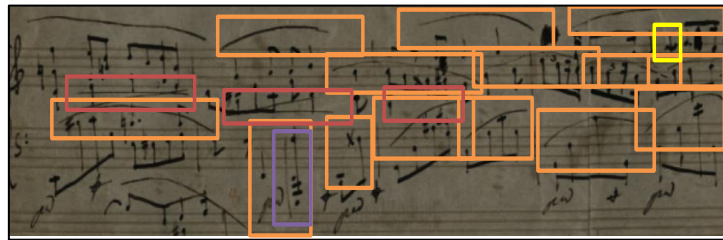


Figure D9: Autograph's mm. 9 – 12 of Nocturne Op. 62, No. 1

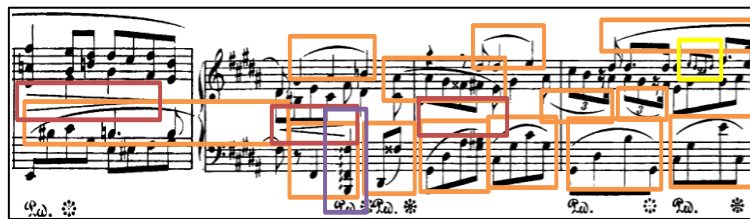


Figure D10: B&H edition's mm. 9 – 12 of Nocturne Op. 62, No. 1

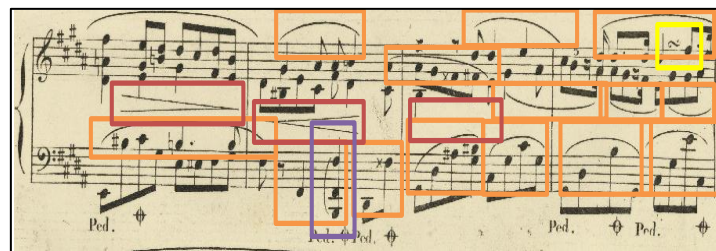


Figure D11: FFE's mm. 9 – 12 of Nocturne Op. 62, No. 1



Figure D12: EP edition's mm. 9 – 12 of Nocturne Op. 62, No. 1

In measures 10 – 12 of the manuscript and FFE, the following phrases were identified in the right-hand's notation. The first is from beat 1 – 3 of measure 10; then, a second phrase, in the alto voice, is started on beat 4 of measure 10 until beat 3 of measure 11. This phrase is accompanied by a phrase, in the soprano voice, from beat 2 of measure 11 until beat 1 of measure 12. In the alto voice, a phrase is again added. This time it is for the triplets of beats 1 and 2 of measure 12. Measure 12's soprano voice also has a phrase, which starts on beat 1 until beat 3 of measure 14. In measure 12, the alto voice also contains a phrase from beat 3 until beat 1 of measure 13. In the B&H edition, no phrase is indicated for the alto voice of beats 3 and 4 of measure 12. In the EP edition, there are two phrase differences. The first is the modification in bar 10; beat 3 until measure 11 beat 3 in the alto voice. The second modification is in beat 3 of measure 11 of the soprano voice until beat 4.

In the left-hand notation of bars 9 – 12, the following phrases were identified in the manuscript and FFE. In measure 9, beat 1 and 10, beat 1 is under a phrase. Measure 11 has phrases from beats 1 – 2 and beats 3 – 4. Then, in measure 12, this same structure is followed. The only time the B&H edition differs from the manuscript is in beat 4 of measure 10; here a phrase is indicated for the two notes of this beat. In the EP edition, there is an additional phrase on beats 2 and 3 of measure 10 in the bass voice. The additional phrase that was identified in the B&H edition is also absent from the manuscript.

In the manuscript, B&H edition, and FFE, two dynamic symbols are used, namely a decrescendo hairpin (beats 2 – 4 of measure 9), and a crescendo hairpin (beats 1 – 4 of measure 10). It should be mentioned that in the B&H edition, the decrescendo hairpin starts on beat 1 and ends on beat 4. The EP edition contains these two symbols; however, the positions of the hairpins differ from the manuscript. The decrescendo hairpin starts on beat 1 and ends on beat 4, and the crescendo hairpin starts on beat 1 and ends on beat 4. There is also the addition of the *poco cresc*<sup>116</sup> phrase in measure 11.

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<sup>116</sup> Increase in volume by degrees (Kennedy & Bourne, 2004:170).

In measure 10, the B&H edition indicates that beat 3 in the left-hand notation is to be arpeggiated. Yet, in the other versions, this symbol is not found. In bar 12 in the manuscript and FFE, the turn symbol is used. However, in the B&H and EP editions, the publishers have chosen to write the notes that are represented by this symbol.

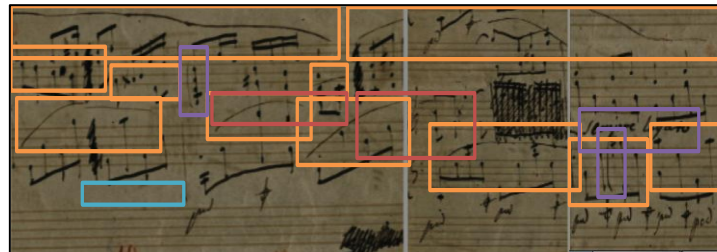


Figure D13: Autograph's mm. 13 – 16 of Nocturne Op. 62, No. 1

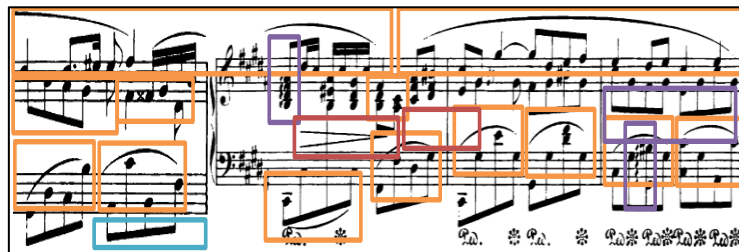


Figure D14: B&H edition's mm. 13 – 16 of Nocturne Op. 62, No. 1



Figure D15: FFE's mm. 13 – 16 of Nocturne Op. 62, No. 1

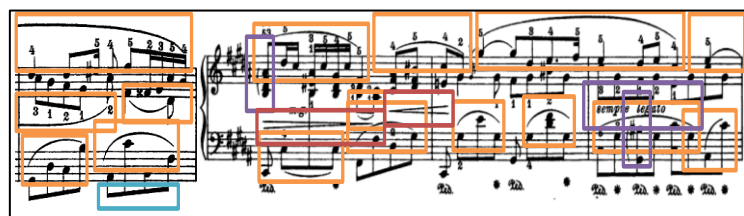


Figure D16: EP edition's mm. 13 – 16 of Nocturne Op. 62, No. 1

Measures 13 and 14 in the manuscript contain the unfinished phrase from a previous bar. In the manuscript of measures 14 – 16, there is a phrase in the right-hand notation. This phrase starts on beat 4 of measure 14 and ends on beat 1 of measure 21. This



phrase structure is not found in the other versions. In the B&H edition, bar 13 has an unfinished phrase from a previous bar. In addition, a phrase is started on beat 4 of measure 13 that ends on beat 3 of measure 14. Bar 14 has a second phrase that is started on beat 4 and ends in bar 16, beat 4. In the FFE, a new phrase is started on beat 1 of measure 13 that ends on beat 3 of bar 14. On beat 4 of bar 13, a new short phrase is started until beat 1 of measure 15. On beat 3 of measure 15 until beat 4 of measure 16, an additional phrase is indicated. In the EP edition, there is an unfinished phrase in bar 13 until beat 4. In bar 14, a new phrase is started on beat 1 and ends on beat 3. A new phrase is then started on beat 4, which ends on beat 1 of measure 15. The publisher then indicated that beat 2 until beat 3 of measure 16 is to be phrased. Beat 4 of measure 16 is the start of a new phrase until beat 3 of measure 18. In the EP edition, phrases are indicated for notes in the alto voice. These are found in bar 13, continued from a previous bar, until beat 3 and for beats 3 and 4. In bar 14, beat 3, a phrase is indicated, which is also in the FFE.

Modifications were identified between the left-hand phrase structures. In the manuscript, the following phrases are indicated. In measure 13, there is one phrase for the left-hand notation. Measure 15 has two phrases, on beats 1 – 2 and 3 – 4. In measure 16, there is no phrase. In the B&H edition, the phrase structure is grouped into two beats per bar. In other words, beats 1 – 2 are grouped under one phrase. This totals 10 times this version differs from the manuscript. The FFE follows the same structure as the B&H edition in measure 13, and the same structure as the manuscript in measures 14 – 16. This means that this version differs three times from the manuscript. The EP edition differs in the following regards: in measure 13, beats 1 – 2 and 3 – 4; in measure 14, beats 1 – 2; and in measure 15, beats 1 – 2 and 3 – 4. This version, in measure 16, has a phrase for beats 1 – 3 and a phrase for beat 4. In total, this version differs 12 times.

In bar 13 of the FFE, a pedal marking is indicated that is not found in the other versions. In the B&H edition, arpeggio symbols are indicated for beat 1 of measure 14 and beat 2 of measure 16, while this symbol is absent from the other versions. In measure 14 of

the manuscript, FFE, and EP edition, the articulation direction *sempre legato*<sup>117</sup> can be seen; this direction is absent from the B&H edition. In measure 14, only the B&H and EP editions contain the decrescendo hairpin, which is absent from the manuscript and FFE. This symbol in the B&H edition starts on beat 1's second half and ends on beat 3's second half, while in the EP edition, it starts on beat 1's first half and ends on beat 3's second half. In the EP edition, a crescendo hairpin is used, which is not found in the other versions, for beat 4 of measure 14 until beat 1 of measure 15.

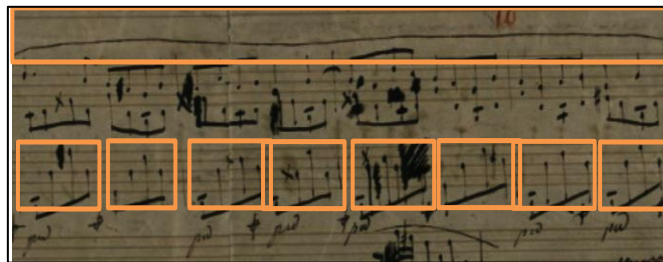


Figure D17: Autograph's mm. 17 – 20 of Nocturne Op. 62, No. 1



Figure D18: B&H edition's mm. 17 – 20 of Nocturne Op. 62, No. 1



Figure D19: FFE's mm. 17 – 20 of Nocturne Op. 62, No. 1

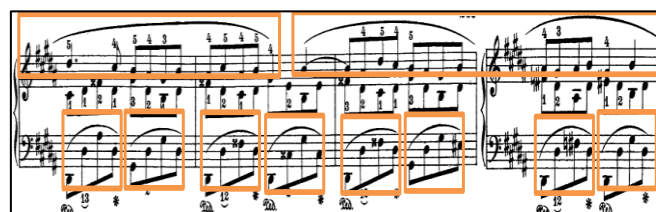


Figure D20: EP edition's mm. 17 – 20 of Nocturne Op. 62, No. 1

<sup>117</sup> This direction means that the notes should always be played *legato* (or always tied) (Kennedy & Bourne, 2004:664).



In measures 17 – 20 of the manuscript, there is still an unfinished phrase from a previous measure. The B&H edition, in contrast, contains two phrases for these measures. In measures 17 – 18, there is a phrase from beat 1 until beat 4. The second phrase starts on beat 1 of measure 19 and ends on beat 4 of measure 20. In the FFE, a phrase is started on beat 1 of measure 17, which ends on beat 1 of measure 21. The EP edition contains a previous phrase until beat 3 of measure 18. A second phrase is started on beat 4 of measure 18 until beat 1 of measure 21. In the manuscript and FFE, no phrases are indicated for the left-hand notation. The B&H and the EP editions, in contrast, have phrases over two beats; in other words, beats 1 – 2 in these bars. This means that these versions differ 16 times from the manuscript.



Figure D21: Autograph's mm. 21 – 24 of Nocturne Op. 62, No. 1



Figure D22: B&H edition's mm. 21 – 24 of Nocturne Op. 62, No. 1



Figure D23: FFE's mm. 21 – 24 of Nocturne Op. 62, No. 1



Figure D24: EP edition's mm. 21 – 24 of Nocturne Op. 62, No. 1

An unusual modification is found in beat 2 of measure 21. In the manuscript, B&H edition, and FFE, the right-hand note is a quarter note; however, in the EP edition the note is changed to a half note. Beats 2 – 3 of measure 21 contain no tie in the manuscript or FFE; yet, there is a tie in the B&H edition. There is no tie in the EP edition because this version contains the half note. There is a change to the articulation symbols found in beat 2 of measure 21. The EP edition has an accent symbol, whereas this symbol is absent from the other versions. Measure 21 contains a phrase in the manuscript, FFE, and EP edition, while this marking is absent from the B&H edition. In measure 22, a phrase is indicated from beat 1 until beat 4 in the manuscript, FFE, and EP edition, while this phrase is absent from the B&H edition. The manuscript and FFE contain a phrase from beat 1 of measure 23, until beat 2 of measure 26. In the B&H edition, no phrase is indicated for these bars. The EP edition, on the other hand, contains two phrases. The first phrase is from beat 1, measure 23 until beat 4 and the second phrase is found in bar 24 for the same beats.

In measure 22, the manuscript and FFE do not have an accent symbol for the A of beat 1; however, this symbol is found in the B&H and EP editions. Between measures 23 and 24, the different versions contain the diminuendo abbreviation<sup>118</sup>; yet, the placement differs between the versions. In the manuscript, it is placed in beats 1 and 2 of measure 24. The B&H edition's abbreviation is placed in measure 23, under beat 4; the EP edition also has this measure but under beat 2; and in the FFE the abbreviation is placed in measure 24, beat 2. The decrescendo hairpin starts in measure 23 on beat 2 of the versions; but in the manuscript and FFE, it ends on beat 3 of measure 24 and on beat 4 in the B&H and EP editions.

<sup>118</sup> Gradual decrease in volume (Kennedy & Bourne, 2004:200).

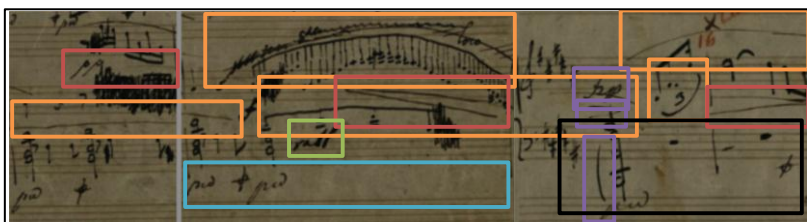


Figure D25: Autograph's mm. 25 – 28 of Nocturne Op. 62, No. 1

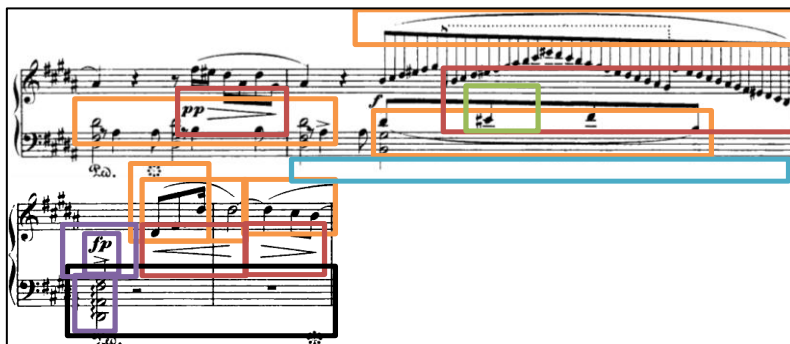


Figure D26: B&H edition's mm. 25 – 28 of Nocturne Op. 62, No. 1

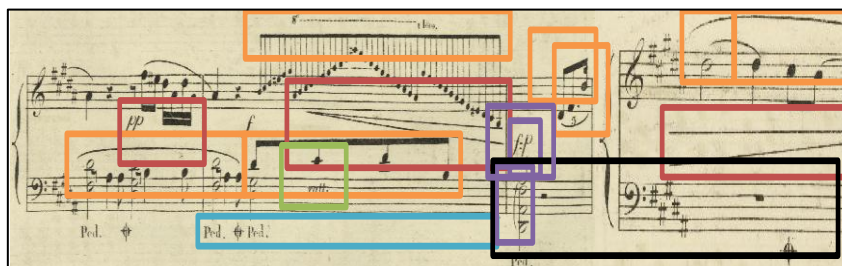


Figure D27: FFE's mm. 25 – 28 of Nocturne Op. 62, No. 1

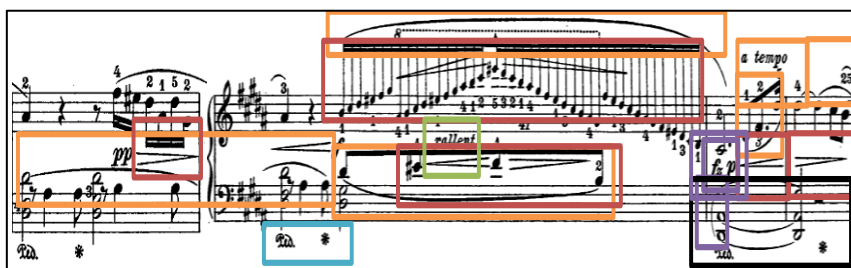


Figure D28: EP edition's mm. 25 – 28 of Nocturne Op. 62, No. 1

In the manuscript and EP edition, for the left-hand notation, there is the unfinished phrase from a previous bar in bars 25 – 26. Then, in bar 26, beat 3, a new phrase is started until beat 1, bar 28. In the B&H edition, the first phrase is absent. The FFE does not contain the second phrase. In the manuscript, a phrase was written into the

right-hand notation for beats 3 – 4; however, this phrase was cancelled. In the B&H and EP editions, there are phrases in these measures; they end, respectively, on beat 4 of measure 26, and beat 1 of measure 27. In measure 27, the manuscript has a phrase from beat 1 until measure 29, beat 2. The B&H edition has a phrase from beat 4 of measure 27, until beat 1 of measure 28. This version has an additional phrase from beat 3 of measure 28 until beat 2 of measure 29. In the FFE, the phrase only starts on beat 1 of measure 28 and ends on beat 2 of measure 29. The EP edition's phrase structure is as follows: a phrase is started on beat 3 of measure 28 until beat 2 of measure 29. A phrase is written for the triplet in measure 27 in the manuscript, FFE, and EP edition, but not the B&H edition.

In the manuscript and FFE, there is no decrescendo hairpin in bar 25; however, the B&H and EP editions contain this hairpin on beat 3 until beat 4. There is a crescendo hairpin in the manuscript and FFE for beats 3 – 4 of measure 26. In the B&H edition, no such symbol is found. In the EP edition, the publisher chose to use two hairpins; a crescendo hairpin, which starts on the second half of beat 3 until beat 4, and a decrescendo hairpin, which then starts at this position. This symbol use is also found in the left-hand notation of the EP edition; while it is absent from the other versions. In both the manuscript and FFE, a decrescendo hairpin is used in beat 1 of measure 28, until beat 3 of measure 29. The B&H and EP editions, in contrast, contain a crescendo hairpin from beat 3 of measure 27, until beat 1 of measure 28. In measure 28, a decrescendo hairpin is used from beat 3 until beat 4.

In the manuscript and FFE, pedal markings are written in for beats 1 and 2 of measure 26. The pedal marking for beat 2 does not have the symbol for when the damper pedal is to be released. In the B&H edition, no pedal markings are written in. In the EP edition, the only pedal markings are for beat 1 of measure 26. The manuscript and B&H edition have accent symbols for beat 1 of measure 27, which are absent from the FFE and EP edition. The B&H edition contains an arpeggio symbol in beat 1 of measure 27. However, in the manuscript, FFE, and EP edition, this symbol is absent. The manuscript, FFE, and EP edition contain, in bar 28, beat 1, the *fzp* symbol, while

this symbol is absent from the B&H edition. Instead, the *fp*<sup>119</sup> symbol is used. In measure 28, no notes are written in for the manuscript, B&H edition, and FFE’s left-hand notation, whereas in the EP edition, the publisher chose to write in notes. In the manuscript, FFE, and EP edition, the abbreviation for *rallentando*<sup>120</sup> is used; in the B&H edition this abbreviation is absent.

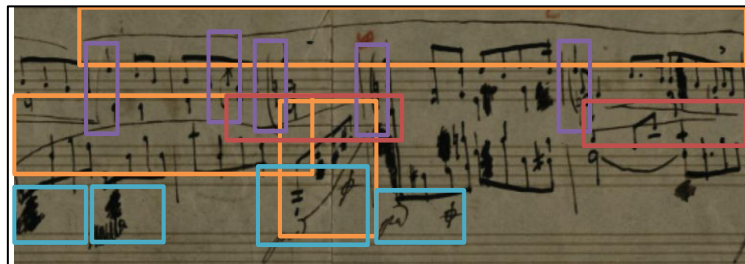


Figure D29: Autograph’s mm. 29 – 32 of Nocturne Op. 62, No. 1

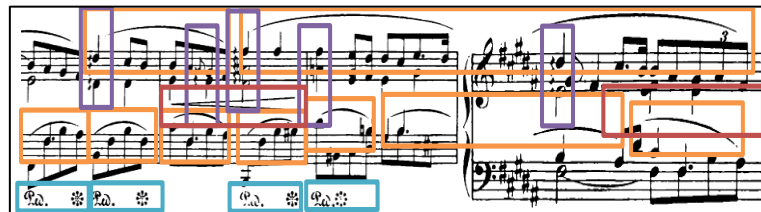


Figure D30: B&H edition’s mm. 29 – 32 of Nocturne Op. 62, No. 1



Figure D31: FFE’s mm. 29 – 32 of Nocturne Op. 62, No. 1

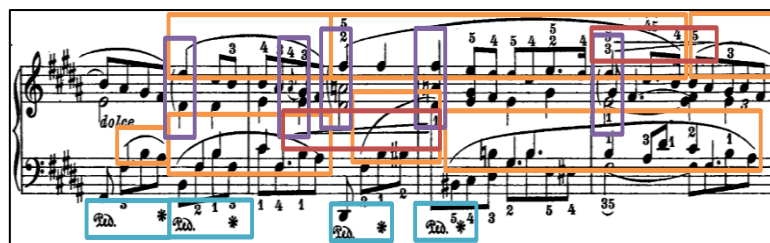


Figure D32: EP edition’s mm. 29 – 32 of Nocturne Op. 62, No. 1

<sup>119</sup> These two symbols mean that there is to be a sudden accent and a sudden return to the piano dynamic level (Jackson, 2013:136).

<sup>120</sup> There needs to be a gradual decrease in tempo (Randel, 2003:733).

In the manuscript and FFE, there is a phrase in the right-hand notation, started on beat 3 of measure 29, until beat 3 of measure 34. The B&H edition contains two phrases. The first starts on beat 3 of measure 29 and ends on beat 2 of measure 30, and the second phrase starts on beat 3 and ends on beat 4 of measure 32. In the EP edition, there are three phrases. The first phrase corresponds to the B&H edition's first phrase. Then, the second phrase starts on beat 3 of measure 30 and ends on beat 2 of measure 32. The last phrase starts on beat 3 of measure 32 and ends on beat 3 of measure 34. There are differences to the left-hand phrases. The manuscript has two phrases; the first starts on beat 1 of measure 29 and ends on beat 2 of measure 30. The second phrase starts on beat 3 and ends on beat 4 of measure 30. The B&H edition contains seven phrases in the left-hand notation. Between measures 29 and 30, the phrases are grouped over two beats; in other words, starting on beat 1 and ending on beat 2. There is one phrase that corresponds to a phrase in the manuscript. In measure 31, there is a phrase that starts on beat 3 and ends on beat 2 of measure 32; there is then a second phrase in this measure. In the FFE, the first two phrases correspond to the manuscript's phrases; only from measure 31 do the phrases differ. There is one phrase in beats 2 – 4 of measure 31, and another in beats 1 – 4 of measure 32. In the EP edition, there are four phrases in the left-hand notation. The first phrase starts on the second half of beat 1 and ends on beat 2 of measure 29. A phrase is then started on beat 3 and ends on beat 2 of measure 30. This version then has a phrase on the second half of beat 3 of measure 30 and ends on beat 1 of measure 31. In measure 31, a phrase is started on the second half of beat 1, which ends on beat 4 of measure 32.

The dynamic symbols in these sets of measures differ. In the manuscript, FFE, and EP edition, the crescendo hairpin starts on beat 2 of measure 30 and ends on beat 1 of measure 31. In the B&H edition, the hairpin starts on beat 1 and ends on beat 4 of measure 30. The decrescendo hairpin in measure 32 differs between the versions. In the manuscript and FFE, it starts on beat 1 and ends on beat 4 of measure 32. The EP edition's hairpin starts on beat 1 and ends on beat 3 of measure 32, and no hairpin is used in the B&H edition. In the manuscript, the only pedal marking indicated is for beats 3 – 4 of measure 30 and beats 1 – 2 of measure 31. In the B&H edition, the pedalling differs only in beats 1 – 2 and 3 – 4 of measure 29. The FFE's measure 29 contains pedal markings for beats 1 – 2, which are not found in the manuscript. The



EP edition's pedal markings on beats 1 – 2 and 3 – 4 of measure 29 correspond to the B&H edition. In the B&H edition, there are arpeggio symbols in beat 3 of measure 29, beats 2 – 3 of measure 30, and beat 1 of measure 32. In the other versions, the corresponding beats do not have an arpeggio symbol.

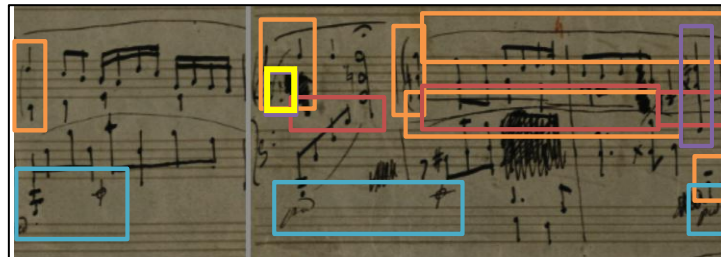


Figure D33: Autograph's mm. 33 – 36 of Nocturne Op. 62, No. 1

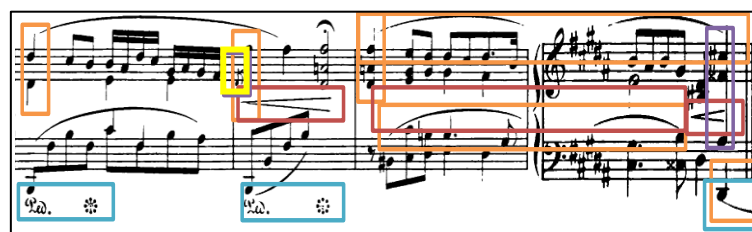


Figure D34: B&H edition's mm. 33 – 36 of Nocturne Op. 62, No. 1



Figure D35: FFE's mm. 33 – 36 of Nocturne Op. 62, No. 1

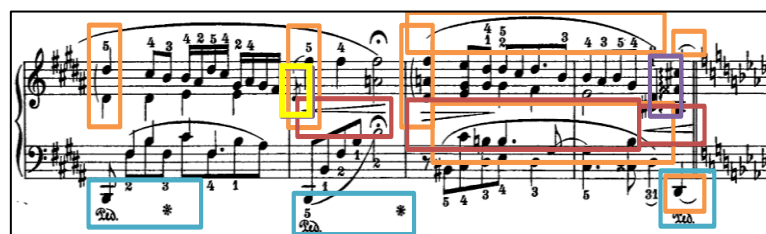


Figure D36: EP edition's mm. 33 – 36 of Nocturne Op. 62, No. 1

In the manuscript, a phrase is started on beat 1 of measure 35 that ends on beat 1 of measure 38, and in the other versions, a phrase is started on beat 1 of measure 35 and ends on beat 4 of measure 36. This excludes the EP edition, where the phrase

ends on beat 3 of measure 36. A new phrase is then started on beat 4. In the left-hand notation, no phrases are indicated for measures 35 and 36 in the manuscript; however, in the FFE, B&H, and EP editions, there are phrases in these measures from beat 1 of measure 35 until beat 2 of measure 36. There is then a phrase started on beat 4 of measure 36, until beat 1 of measure 37. In the manuscript, FFE, and EP edition, a phrase symbol is used for beat 1 of measure 33; however, it is not used in the B&H edition. In the manuscript, FFE, and EP edition, phrase markings are written for beat 1 of measure 34 and beat 1 of measure 35, whereas there are no such markings in the B&H edition.

In the manuscript and FFE, no dynamic symbols are used in measure 34; however, in the B&H and EP editions, a crescendo symbol is used in this measure. The manuscript contains a decrescendo hairpin, which starts on beat 1 of measure 35 and ends on beat 3 of measure 36. In the B&H edition, this symbol is absent. The FFE and EP edition both contain this symbol, but the placement differs. In the FFE, it starts on beat 1 and ends on beat 4 of measure 35. The EP edition's hairpin starts on beat 1 and ends on beat 3 of measure 35. In measure 36, a crescendo hairpin is started on beat 3 in the manuscript and FFE, which ends on beat 1 of measure 37. The B&H and EP editions contain a crescendo hairpin for beats 3 and 4 of measure 36.

The manuscript contains pedal markings indicated for measure 34, starting on beat 1 and ending on beat 1 of measure 35. In the B&H and EP editions, these markings start on beat 1, but end on beat 4 of measure 34. The FFE does not have the symbol for when the damper pedal should be released. In the manuscript, FFE, and EP edition, a pedal marking is indicated for beat 4 of measure 36; however, this symbol is absent from the B&H edition. In the manuscript, the grace note for beat 1 of measure 34 has no line drawn through it; however, in the other versions a line is drawn through the grace note. The last beat of measure 36 has no articulation symbols affixed to it in the manuscript, B&H edition, and FFE; yet, the EP edition does have an arpeggio symbol.





Figure D37: Autograph's mm. 37 – 40 of Nocturne Op. 62, No. 1

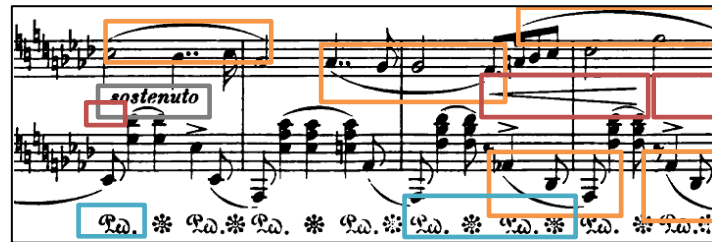


Figure D38: B&H edition's mm. 37 – 40 of Nocturne Op. 62, No. 1

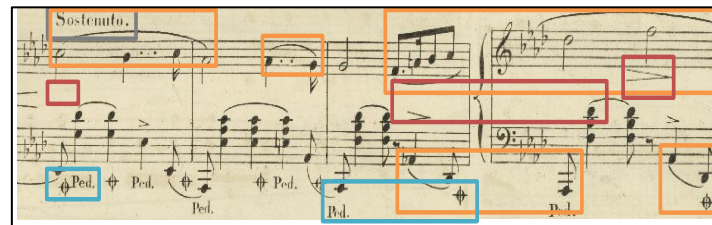


Figure D39: FFE's mm. 37 – 40 of Nocturne Op. 62, No. 1

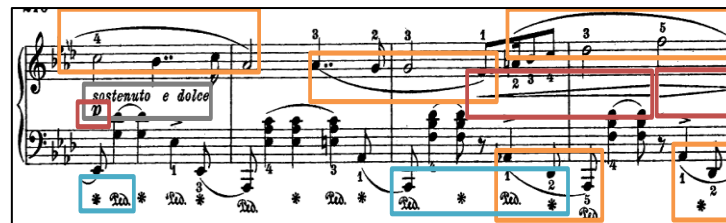


Figure D40: EP edition's mm. 37 – 40 of Nocturne Op. 62, No. 1

Modifications were made to the right-hand phrase structure. In the manuscript, there is an unfinished phrase in measure 37. Then, in measure 38, a new phrase is started on beat 3 until beat 1 of measure 39. After this phrase, another phrase is started on beat 3 of measure 39 until beat 2 of measure 41. In the B&H edition, a phrase is started on beat 1 of measure 37 until beat 1 of measure 38. Beat 3 of measure 38, similar to that of the manuscript, has the start of another phrase, until beat 3 of measure 39. In the FFE, the first phrase corresponds to that of the B&H edition. A phrase is then started on beat 3 until beat 4 of measure 38. The EP edition has an unfinished phrase

from a previous measure in measure 37, which ends on beat 1 of measure 38. A phrase is then started on beat 3 of measure 38, which corresponds to the phrase in the B&H edition. The third phrase in this version corresponds to the same phrase in the B&H edition. The manuscript, B&H, and EP editions contain a phrase in the left-hand notation from beat 3 of measure 39 until beat 1 of measure 40, whereas this same phrase in the EP edition is from beat 3 to beat 4 of measure 39. Another modification is found in beats 3 measure 40 – 1 of measure 41. In the manuscript, B&H, and EP editions, the phrase starts on beat 3 of measure 40 and ends on beat 1 of measure 41; however, in the EP edition, this phrase ends on beat 4 of measure 40.

In the manuscript, B&H edition, and FFE, there is the score indication *sostenuto*<sup>121</sup>, while in the EP edition the phrase *sostenuto e dolce*<sup>122</sup> is used. The manuscript, B&H edition, and FFE do not use any dynamic symbols in measure 37; however, the EP edition contains the piano symbol. There is a difference between the dynamic symbols used in beats 3 of measure 39 – 3 of measure 40. The manuscript and FFE do not contain a crescendo hairpin. The B&H and EP editions contain crescendo hairpins for these beats. In beat 3 of measure 40, the manuscript, FFE, and EP edition contain a decrescendo hairpin. It should be mentioned that the EP edition's hairpin starts on beat 3 and ends on beat 1 of measure 41, while the FFE and manuscript's hairpins are only for beats 3 – 4 of measure 40. The B&H edition contains no such symbol. A change in the pedalling is found between measures 37 – 40. The manuscript, FFE, and EP edition indicates the symbol to lift the damper pedal before beat 1 and to press the damper pedal down on beat 1; yet, in the B&H edition, only the symbol to press the damper pedal down is found. In measure 39, another difference in the pedal markings was identified. In the manuscript, the symbol to press down the damper pedal is found under beat 1, and the symbol to lift the pedal is not given. The B&H and EP editions contain two sets of pedal markings for beats 1 – 2 and 3 – 4. The FFE contains the symbol to press the damper pedal down on beat 1 and to release it after beat 4.

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<sup>121</sup> This means the music must be sustained (*sostenuto*) (Hellberg, 2011:170).

<sup>122</sup> This means the music must be sustained (*sostenuto*) and sweet (*dolce*) at the same time (Hellberg, 2011:170).

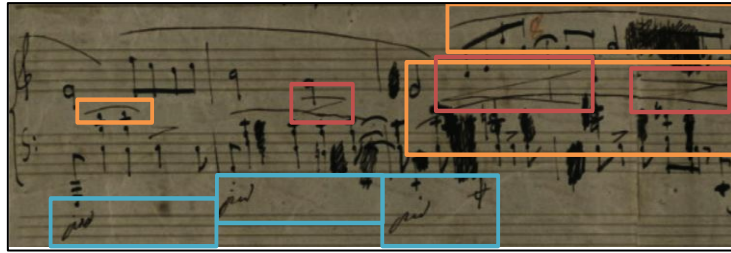


Figure D41: Autograph's mm. 41 – 44 of Nocturne Op. 62, No. 1

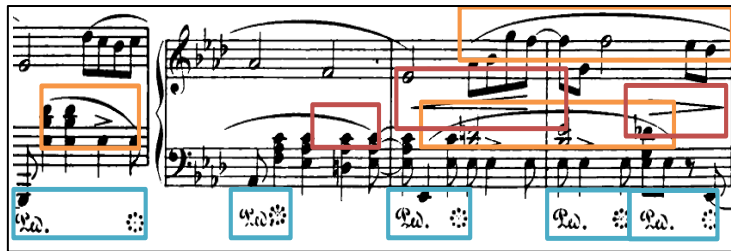


Figure D42: B&H edition's mm. 41 – 44 of Nocturne Op. 62, No. 1

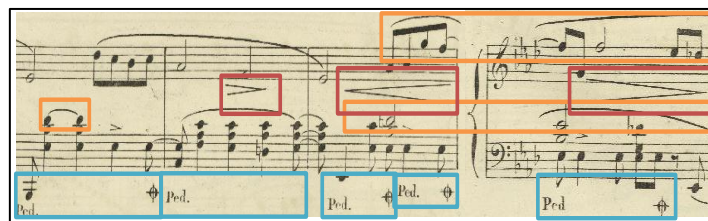


Figure D43: FFE's mm. 41 – 44 of Nocturne Op. 62, No. 1

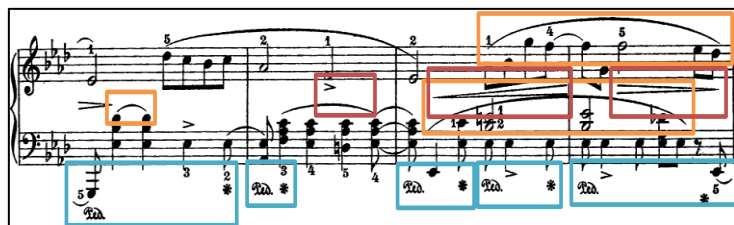


Figure D44: EP edition's mm. 41 – 44 of Nocturne Op. 62, No. 1

A difference in the phrase structure for the right-hand notation in measures 43 – 44 was identified. In the manuscript, B&H edition, and FFE, the phrase starts on beat 3 of measure 43; the phrase of the manuscript and FFE ends on beat 2 of measure 47; while the B&H edition's phrase ends on beat 1 of measure 45. The EP edition's phrase starts on beat 3 of measure 43 and ends on beat 4 of measure 44. Modifications are also found in the left-hand phrase structure. For beats 1 – 2 of measure 41, there is a phrase in the manuscript, FFE, and EP edition, whereas in the B&H edition, the phrase starts on beat 1 and ends on beat 4 of measure 41. In measure 43, a phrase is started

on beat 1, which ends on beat 1 of measure 45 in the manuscript. In the B&H and EP editions, the phrase starts on the same position, but ends on beat 3 of measure 44. This phrase in the FFE starts on beat 1 of measure 44 and ends on beat 3 of measure 47.

There is a difference in the pedal markings identified between the different versions. The manuscript contains pedal markings for measures 41 – 43. In measures 41 – 42, the symbol for when the damper pedal is to be released is not indicated. In measure 43, however, this symbol is present. The B&H edition indicates in measure 41 that the damper pedal is to be pressed down on beat 1 and released after beat 1. Then, in measures 42 – 43, the damper pedal is to be used only for beat 1. Measure 44 contains two sets of pedal markings. The first is for beats 1 – 2 and the second for beats 3 – 4. In the FFE, the pedal markings in measure 41 are shared with the B&H edition. The pedal markings in measure 43 are divided into two sets; in other words, for beats 1 – 2 and 3 – 4. Then, in measure 44, the pedal markings are from beats 1 – 3. The EP edition in measure 41 corresponds to the pedal markings of the FFE and B&H edition. For measure 42, the markings are shared with the B&H edition, and the structures of measures 43 – 44 are shared with the FFE.

On beat 3 of measure 42, a decrescendo symbol is used in the manuscript and FFE. However, in the B&H and EP editions, no symbol is used. A crescendo symbol is used in the manuscript, which starts in beat 1 of measure 43 and ends on beat 1 of measure 44. In the FFE, B&H, and EP editions, this symbol starts on beat 1 and ends on beat 4 of measure 43. Measure 44 has a decrescendo hairpin in all the versions; yet, the placement of this symbol differs between the versions. In the manuscript, the hairpin starts on beat 2 and ends on beat 1 of measure 45. The B&H edition's hairpin starts on beat 3 and ends on beat 4 of measure 44. For the FFE, the hairpin starts on beat 1 and ends on beat 4 of measure 44. In the EP edition, the hairpin starts on beat 2 and ends on beat 4 of measure 44. In the EP edition, an accent symbol is used that is not found in the other versions.

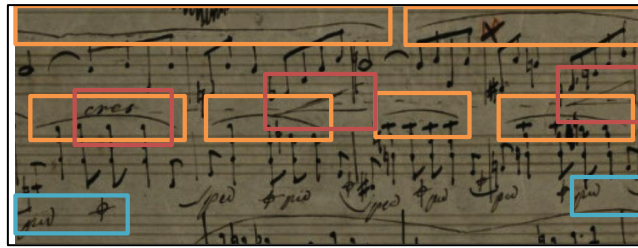


Figure D45: Autograph's mm. 45 – 48 of Nocturne Op. 62, No. 1



Figure D46: B&H edition's mm. 45 – 48 of Nocturne Op. 62, No. 1

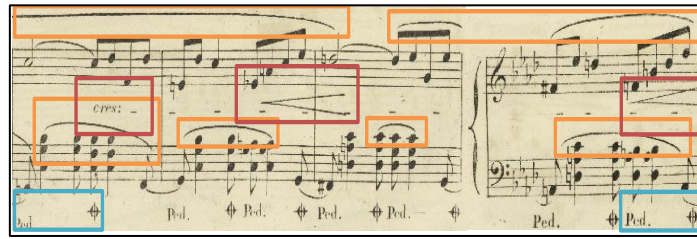


Figure D47: FFE's mm. 45 – 48 of Nocturne Op. 62, No. 1

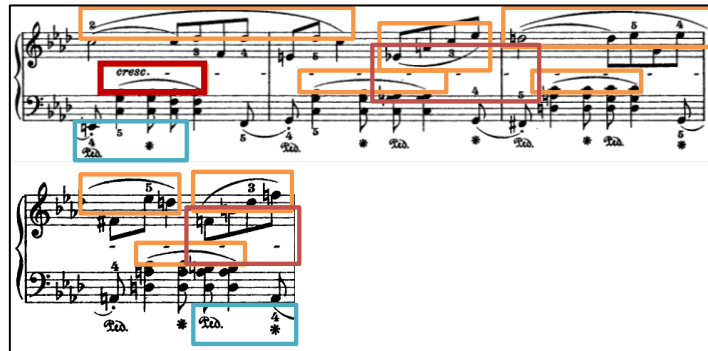


Figure D48: EP edition's mm. 45 – 48 of Nocturne Op. 62, No. 1

A phrase is started in the manuscript and FFE on beat 3 of measure 47 until beat 4 of measure 48. The B&H edition, in contrast, has a phrase that is started on beat 3 of measure 45 and ends in beat 2 of measure 46. Then, a new phrase is started on beat 3 of measure 46, until beat 1 of measure 48. In the EP edition, several modifications are made to the right-hand phrase structure in measures 45 – 48. The first phrase is found from beat 1 until beat 2 in measure 45. There is then a phrase from beat 3 until beat 4

of measure 46. The third phrase starts on beat 1 of measure 47 and ends on beat 2 of measure 48. The last phrase starts on beat 3 and ends on beat 4 of measure 48.

In the manuscript and FFE, the first phrase in the left-hand notation starts on beat 1 and ends on beat 4 of measure 45. This same structure is repeated for measure 46 – 48. There is one instance where the FFE differs from the manuscript; this is in measure 47, beat 2's second half – beat 4. In the B&H edition, no phrases are used in measures 45 and 46. In measure 48, the phrase starts on the second half of beat 1 and ends on the first half of beat 4. The EP edition differs in measures 45, 46, and 48, where the phrases start on the second half of beat 1 and end on the first half of beat 4.

In the manuscript and FFE, the crescendo abbreviation is placed in beat 3 of measure 45, and in the B&H and EP editions, under beat 2. The manuscript and FFE contain crescendo hairpins in measures 46 and 48, which are not found in the B&H or EP editions. A modification to the pedal structure of measures 45 and 48 was identified. In measure 45, the manuscript and B&H edition indicate that the damper pedal is to be lifted before beat 3, while the FFE and EP edition indicate that this is to be done on beat 3. The pedal markings in measure 48, in the manuscript, do not contain the symbol for when the damper pedal is to be released, whereas the other versions indicate that this is to be done on beat 4's second half.



Figure D49: Autograph's mm. 49 – 52 of Nocturne Op. 62, No. 1

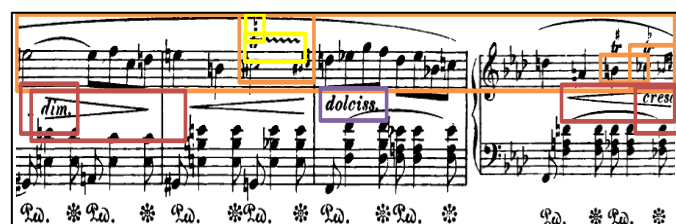


Figure D50: B&H edition's mm. 49 – 52 of Nocturne Op. 62, No. 1



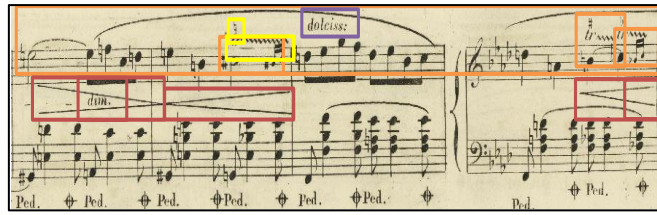


Figure D51: FFE's mm. 49 – 52 of Nocturne Op. 62, No. 1

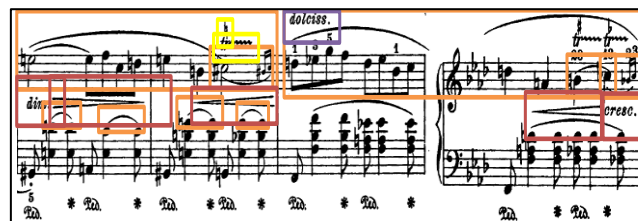


Figure D52: EP edition's mm. 49 – 52 of Nocturne Op. 62, No. 1

The phrase structure for the right-hand notation in measures 49 – 52 differs between the versions. In the manuscript and FFE, a phrase is started on beat 3 of measure 49, which ends on beat 2 of measure 56. The B&H edition has an unfinished phrase from a previous measure, which ends on beat 2 of measure 53. In the EP edition, two phrases are present. The first starts on beat 1 of measure 49 and ends on beat 4 of measure 50. Then, the second phrase starts in beat 1 of measure 51 and ends on beat 4 of measure 52. In measure 50, a phrase is written into the EP edition for beats 3 – 4. There is also a phrase in the EP edition for beats 3 – 4 of measure 52. In addition, there is a phrase for beat 4 of measure 52 in the EP edition, which is not found in the manuscript, B&H edition, or FFE. In the left-hand notation for measures 52 – 53, phrases are written into the EP edition, which are not found in the manuscript, B&H edition, or FFE. The first phrase starts on the second half of beat 1 and ends on the second half of beat 2, and the second phrase starts on the second half of beat 3 and ends on the second half of beat 4.

In measure 49 of the manuscript and FFE, the diminuendo abbreviation is placed under beat 3, whereas in the B&H edition, this abbreviation is placed under beat 2. The EP edition's abbreviation is placed under beat 1. The decrescendo hairpin in measure 49 differs. In the manuscript, it starts on beat 1 of measure 49 and ends in beat 2 of measure 50. In contrast, the B&H and EP editions' hairpin starts on the second half of beat 1 and ends on beat 4 of measure 49. The FFE's hairpin starts on the second half of beat 1 of measure 49 and ends on beat 1 of measure 50. In the

manuscript, B&H edition, and FFE, a crescendo hairpin is used from the second half of beat 2 until beat 4 of measure 52. The EP edition's hairpin, in contrast, ends on the first half of beat 4. The B&H and EP editions both contain a crescendo abbreviation; although, in the former, the abbreviation is used inside the crescendo hairpin, while in the latter, it is used separate from the hairpin. In the manuscript and FFE, no abbreviation is used.

The ornamentation used in measure 50 differs between the versions. In the manuscript, FFE, and EP edition, the accidental sign used for the trill is a neutral symbol, whereas in the B&H edition, the flat symbol is used. The indicated length of the trill in the manuscript, B&H, and EP editions ends before the suffix; however, in the FFE it ends after the suffix. In measure 51, the abbreviation *dolciss.*<sup>123</sup> is used; yet, the placement of this term differs. In the manuscript, FFE, and EP, the term is placed above the right-hand's notation. The B&H edition placed this term between the two staves.



Figure D53: Autograph's mm. 53 – 56 of Nocturne Op. 62, No. 1

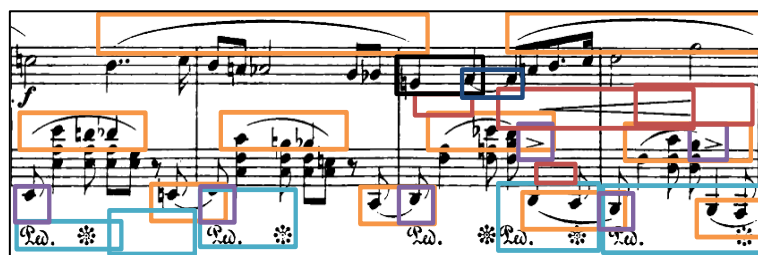


Figure D54: B&H edition's mm. 53 – 56 of Nocturne Op. 62, No. 1

<sup>123</sup> Abbreviation for *dolcissimo*, which means the music is to sound extremely sweet (Randel, 2003:247).



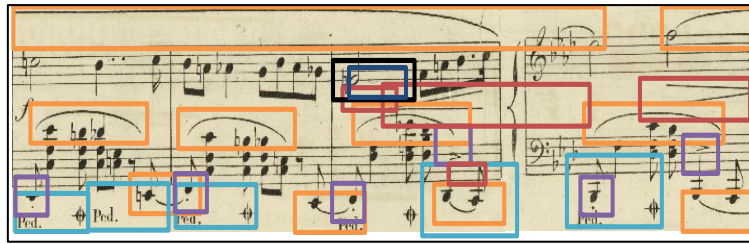


Figure D55: FFE's mm. 53 – 56 of Nocturne Op. 62, No. 1

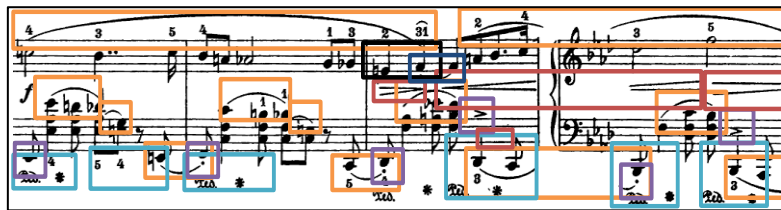


Figure D56: EP edition's mm. 53 – 56 of Nocturne Op. 62, No. 1

Measures 53 – 56 contain the following modifications regarding phrase structure. In the manuscript and FFE, an unfinished phrase from a previous measure is ended on beat 2 of measure 56. Then, a new phrase is started on beat 3 of measure 56, until beat 3 of measure 61. In the B&H edition, a phrase is ended on beat 2 of measure 53 and a new phrase is started on beat 3, which ends on beat 1 of measure 55. Hereafter, a phrase is started on beat 3 of measure 55 until beat 3 of measure 61. In the EP, a phrase is started on beat 1 of measure 53, which ends on beat 2 of measure 55. The publisher then wrote in a phrase from beat 3 of measure 55 until beat 1 of measure 57.

In the manuscript's left-hand's notation, a phrase is started on beat 1 until beat 4 of measure 53. A phrase is then started on beat 4 of this measure until beat 1 of measure 54, followed by a phrase that starts on beat 1 and ends on beat 3. There is then a phrase from beat 4 until beat 4 of measure 54. In measure 55, a phrase starts on beat 1 until beat 3. Staying in measure 56, a phrase is started on beat 3 until beat 4. In the B&H edition, the first phrase is started on beat 1 until beat 3 of measure 53. In beat 3 of measure 55, a new phrase is started, until beat 1 of measure 56. The last phrase in this version starts on beat 3 of measure 56 and ends on beat 1 of measure 57. The FFE's last phrase starts in the same position as the manuscript; however, it ends on beat 1 of measure 57. In the EP, in measure 53, a phrase starts on beat 1's second half and ends on beat 3's first half. A phrase is then started that only lasts for beat 3.

On beat 4, in this measure, a phrase is started until beat 1 of measure 54. After this phrase, another one is started on the second half of beat 1, until the first half of beat 3. Again, a phrase is indicated just for beat 3. Then, on beat 4's second half, a new phrase is started until beat 1 of measure 56. In measure 55, a phrase is started on beat 3's second half until beat 1 of measure 56. On the second half of beat 1 until beat 3's first half in measure 56, another phrase is indicated. The last phrase for this set of measures in the EP edition starts on the second half of beat 3 of measure 56 until beat 1 of measure 57.

Modifications to the indicated pedal markings were identified between the different versions. In measure 53, the first pedal marking starts on beat 1 and ends on beat 2 in the manuscript, B&H edition, and FFE. However, in the EP edition, this marking ends before beat 2 of this measure. The second marking in the manuscript and FFE starts on beat 3 of measure 53; yet, there is no indication as to when the damper pedal is to be lifted. This entire indication is absent in the B&H and EP editions. In measure 54 of the manuscript, B&H edition, and FFE, the pedal marking starts on beat 1 and ends on beat 2. The EP edition's pedal markings, in contrast, end just before beat 2. In both the manuscript and FFE, no pedal markings are indicated for beats 3 – 4 of measure 55; however, in the B&H and EP editions, pedal markings are indicated for these beats. In measure 56, the manuscript and FFE have pedal markings indicated for beats 1 – 2. The B&H edition's markings start on beat 1 and end on beat 4. In the EP edition, two sets of pedal markings are indicated; the first starts on beat 1 and ends on beat 2, and the other markings are for beats 3 – 4.

There are differences between the indicated articulation symbols. In the manuscript and FFE, staccato symbols are used for beat 1; yet, in the B&H and EP editions, this symbol is not used. In the manuscript, FFE, and EP edition, a staccato symbol is used for beat 1 of measure 54. This symbol is not used in the B&H edition. Measures 55 and 56 of the manuscript, FFE, and EP edition, again, have staccato symbols for the first beats, which are not found in the B&H edition. In measures 55 and 56, the manuscript does not have any other articulation symbols. However, the FFE, B&H, and EP editions contain accent symbols within these measures for beat 3.

Modifications were made to the dynamic symbols within these sets of measures. In measure 55 of the manuscript, a decrescendo symbol is used for beats 3 – 4; yet, the other versions do not have this symbol. In measure 55, the manuscript, B&H, and EP editions contain a crescendo hairpin. This hairpin starts on beat 3 and ends on beat 4 (manuscript and FFE) and beat 3 (EP and B&H editions) of measure 55. The manuscript, FFE, and EP edition contain a decrescendo hairpin from beat 3 of measure 56 and ends at different positions. In the manuscript, it ends on beat 4 of measure 56. The FFE's hairpin ends on beat 2 of measure 57 and the EP edition's hairpin ends on beat 3 of measure 57. In the B&H edition, no decrescendo hairpin is used. Another modification is found in the EP edition, which is a decrescendo hairpin in measure 55 from beat 1 until beat 2; this is absent from the other versions.

An interesting modification was identified in measure 55. In the manuscript and FFE, a half note is used for beats 1 – 2, whereas the B&H and EP editions have two quarter notes for these beats. Furthermore, the manuscript and FFE's note is an E, while the B&H and EP editions' notes are an E and F. This leads to another modification: in the manuscript and FFE, no tie is used for beats 2 and 3; yet, the B&H and EP editions indicate a tie.

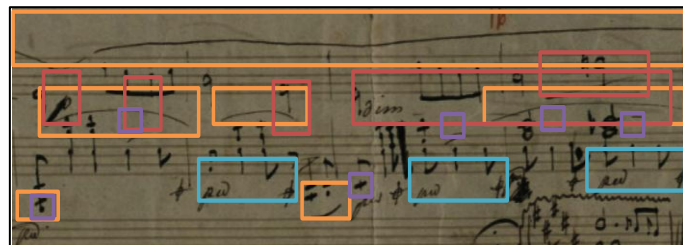


Figure D57: Autograph's mm. 57 – 60 of Nocturne Op. 62, No. 1

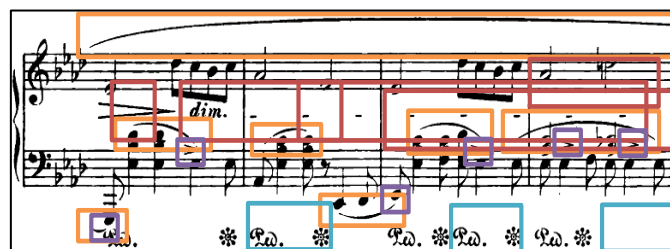


Figure D58: B&H edition's mm. 57 – 60 of Nocturne Op. 62, No. 1

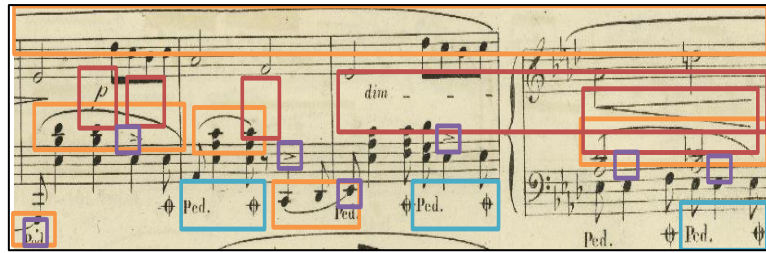


Figure D59: FFE's mm. 57 – 60 of Nocturne Op. 62, No. 1

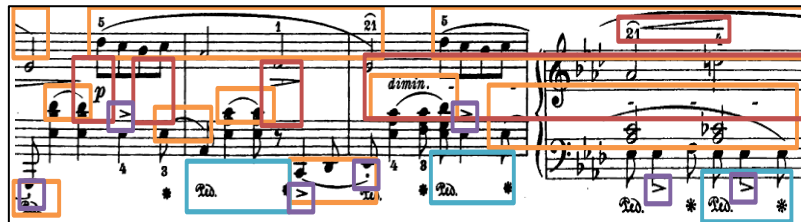


Figure D60: EP edition's mm. 57 – 60 of Nocturne Op. 62, No. 1

The right-hand notation of the manuscript, B&H edition, and FFE contains phrases from other measures, while in the EP edition, a phrase ends on beat 2 of measure 57. In addition to this modification, two additional phrases are identified in the latter. The first phrase is started on beat 3 of measure 57 and ends on beat 2 of measure 59, and the second phrase starts in beat 3 of measure 59 and ends on beat 3 of measure 61. In the manuscript, the following phrases were identified in the left-hand notation. The first is from beat 1 until beat 4 of measure 57. Then, the second phrase starts on beat 1 and ends on beat 3 of measure 58. The last phrase is started on beat 4 of measure 59, and ends on beat 4 of measure 60. In the B&H edition, a phrase is ended on beat 1 of measure 57, and then a phrase is started on the second half of beat 1 and ends on the first half of beat 4 of measure 57. The next phrase starts on beat 1 and ends on the second half of beat 2 of measure 58. In this version, measure 58 contains a phrase from the second half of beat 1 until beat 4, which is not found in the manuscript. The FFE ends a phrase on beat 1 of measure 57, which is not found in the manuscript. The last phrase in this version differs from the manuscript; it starts on beat 1 of measure 60. In the EP edition, a phrase is ended on beat 1 of measure 57. A new phrase is then started on the second half of beat 1, which ends on beat 2. Also, a phrase is started on beat 4 that ends on the first half of beat 1 in measure 58. Then, a phrase is started on the second half of beat 1 and ends on beat 2. A phrase is started on the second half of beat 1 and ends on beat 2, which is not found in the manuscript. In measure 59, a phrase is started on the second half of beat 1 until beat 2.

The manuscript indicates that from beat 1 of measure 57, the notes are to be played piano, whereas the B&H edition does not contain a dynamic symbol. In the FFE and EP edition, this symbol is placed under beat 3 of measure 57. The manuscript, FFE, and EP edition do not contain the diminuendo abbreviation, while the B&H edition contains this abbreviation, until beat 3 of measure 61. In the manuscript, B&H edition, and FFE, no decrescendo hairpin is indicated for beat 3 of measure 58. A decrescendo hairpin is indicated on beat 3 of measure 58 in the EP edition. The manuscript, FFE, and EP edition contain a diminuendo abbreviation with stripes in measure 59. The B&H edition does not contain this symbol. In the manuscript, this lasts until measure 60, and the FFE, in contrast, ends it in measure 59. The EP edition's diminuendo lasts until beat 4 of measure 61. In the manuscript, FFE, and EP edition, crescendo hairpins are used in measure 60; yet, the placement of this symbol differs. The manuscript and FFE's hairpins are between the two staves, the EP edition's hairpin is above the right-hand stave, and the B&H edition has no such symbol.

In the manuscript and B&H edition, the damper pedal is to be lifted on the rest of beat 3 in measure 58. In contrast, in the FFE, the damper pedal is to be lifted before the rest and in the EP, the pedal is to be lifted just after the rest. The manuscript and B&H edition indicate that the damper pedal is to be lifted on beat 4 of measure 59, while in the FFE and EP, this action is to be done just after beat 4. In measure 60, the manuscript, FFE, and EP contain pedal markings for beats 3 – 4; however, this indication is not made in the B&H edition.

In the manuscript, FFE, and EP edition, a staccato symbol is used in measure 57; yet, the B&H edition does not have this symbol. Furthermore, no articulation symbols are used in the manuscript, B&H edition, and FFE's first beat of measure 59; yet, the EP edition has a staccato symbol in beat 1 of measure 59. The manuscript has accent symbols for beat 3 of measures 57 and 59. In the B&H edition, accent symbols are indicated for beat 4 of measures 57 and 59, and the second half of beat 1 and 3 of measure 60. The FFE contains accent symbols for beat 3 of measures 57, 58, and 59. In the EP edition, accent symbols are indicated on beat 3 of measures 57, 58, 59, and the second half of beats 1 and 3 of measure 60.

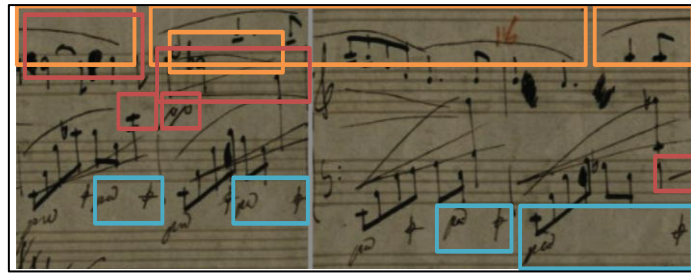


Figure D61: Autograph's mm. 61 – 64 of Nocturne Op. 62, No. 1

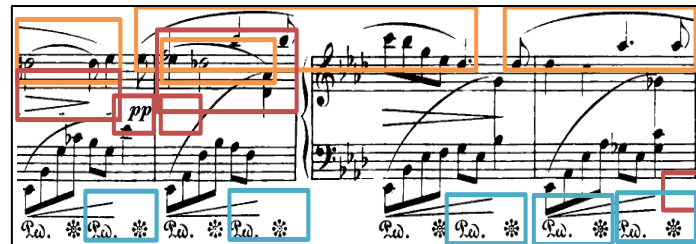


Figure D62: B&H edition's mm. 61 – 64 of Nocturne Op. 62, No. 1

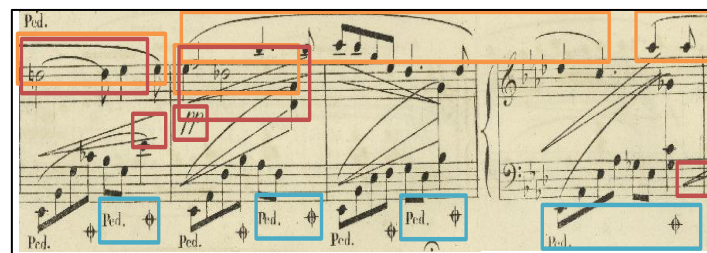


Figure D63: FFE's mm. 61 – 64 of Nocturne Op. 62, No. 1

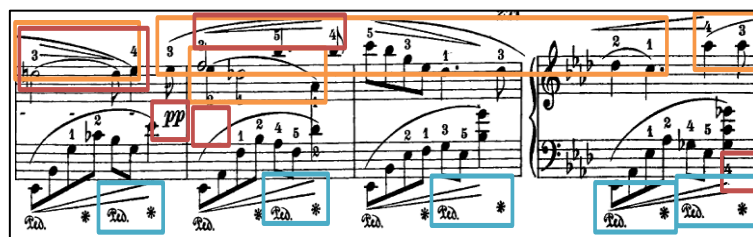


Figure D64: EP edition's mm. 61 – 64 of Nocturne Op. 62, No. 1

In the manuscript, B&H, and EP editions, unfinished phrases are ended on the second half of beat 3 in measure 61; the FFE ends the phrase on beat 4's second half. Then, a phrase is started on beat 1 of measure 62 in the manuscript and FFE and ended on beat 2 of measure 64. In the B&H and EP editions, in contrast, the phrases are started on the second half of beat 4 of measure 61. The B&H edition's phrase ends on the third beat of measure 64, and the EP edition's phrase on beat 2 of measure 64. The manuscript, FFE, and EP edition's last phrase starts on beat 3 of measure 64 and

ends on beat 4 of measure 66 (manuscript and FFE) and beat 1 of measure 67 (EP edition). In the B&H edition, the last phrase starts on the second half of beat 4 and ends on beat 3 of measure 65. In the manuscript, B&H, and EP editions, there is a phrase for the alto voice from beat 1 until beat 4 of measure 62, whereas the FFE has no such phrase.

In the manuscript and FFE, no dynamic symbol is indicated for the right-hand notation in measure 61, whereas the B&H and EP editions have a decrescendo hairpin from beat 1 until beat 3. The B&H and EP editions have the pianissimo symbol from beat 4 of measure 61, which is absent from the manuscript and FFE. However, it should be mentioned that in beat 1 of measure 62, the manuscript and FFE have this symbol. In the manuscript, FFE, and EP edition, a crescendo hairpin is used for the right-hand notation of measure 62, while the B&H edition does not have this symbol. Measure 64 of the manuscript, FFE, and EP edition contain, after beat 4, the beginning of a crescendo hairpin. This is not found in the B&H edition. The pedalling in measures 61 – 63 differs between the versions. In the manuscript, B&H edition, and FFE, the damper pedal is to be released after beat 4, whereas in the EP edition, this is to be done on beat 4. Measure 64 of the manuscript and FFE have pedal markings for the entire length of this measure, while the B&H and EP editions have two sets of pedal markings. The first starts on beat 1 and ends on beat 2, and the second one starts on beat 3 and ends on beat 4.

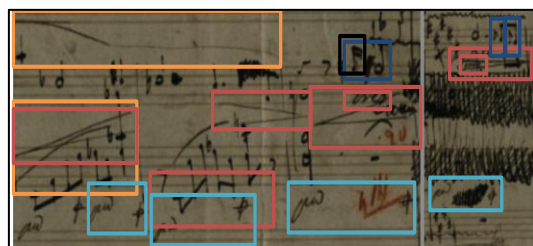


Figure D65: Autograph's mm. 65 – 68 of Nocturne Op. 62, No. 1

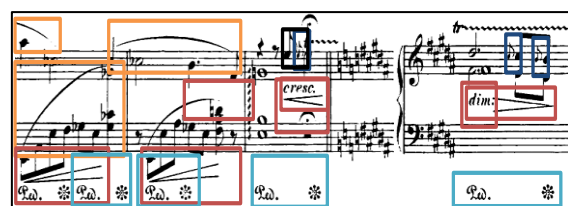


Figure D66: B&H edition's mm. 65 – 68 of Nocturne Op. 62, No. 1



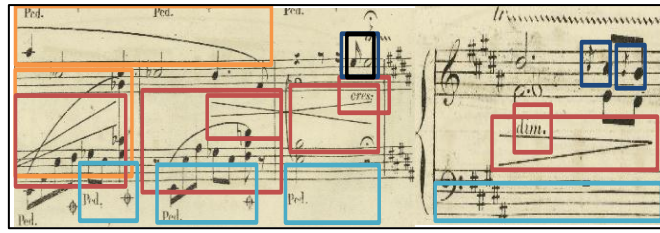


Figure D67: FFE's mm. 65 – 68 of Nocturne Op. 62, No. 1

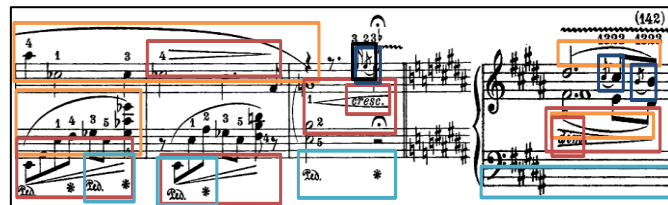


Figure D68: EP edition's mm. 65 – 68 of Nocturne Op. 62, No. 1

In both the manuscript and FFE, the only phrases present in the right-hand notation are the unfinished phrases from a previous measure. However, in the B&H and EP editions, other phrases are present. The B&H edition has an unfinished phrase until beat 3 of measure 65. Then, a new phrase is started on beat 4 of measure 65 and ended on beat 4 of measure 66. The EP edition, in contrast, has an unfinished phrase until beat 1 of measure 67. A new phrase is started on beat 1 of measure 68, until beat 4 for the soprano and alto voices. In the left-hand notation, a phrase is started on beat 1 of measure 65 and indicated to end on the C-flat in the manuscript and the G-flat in the FFE, B&H, and EP editions.

The manuscript and FFE, in measure 65, contain the crescendo hairpin that was started in measure 64. This symbol ends on beat 4 of measure 65. In the B&H and EP editions, a crescendo hairpin is started on beat 1 and ended on beat 4 of measure 65. In measure 66, the B&H and EP editions contain crescendo hairpins, whereas this symbol is not found in the manuscript and FFE. The manuscript and FFE's decrescendo hairpins start on beat 3 of measure 66 and end on beat 1 of measure 67. In contrast, the EP edition's decrescendo hairpin starts on beat 1 and ends on beat 4 of measure 66. The B&H edition does not contain any decrescendo hairpins. In measure 67, the manuscript, FFE, and EP edition contain a crescendo hairpin. The B&H edition also contains a hairpin; yet, it starts on the second half of beat 2. In addition, all the versions contain the crescendo abbreviation. In the manuscript, FFE,



and EP edition, the decrescendo hairpin starts on beat 1 and ends on beat 4 of measure 68. The B&H edition starts the decrescendo hairpin on beat 4. A diminuendo abbreviation accompanies the decrescendo hairpin. The placement of the abbreviation in the manuscript, FFE, and EP edition corresponds to where the hairpin starts. In the B&H edition, this abbreviation starts before the hairpin.

The pedal markings in beats 3 – 4 of measure 65 differ between the versions. In the manuscript, B&H edition, and FFE, the damper pedal is to be lifted after beat 4, whereas in the EP edition, this is to be done on beat 4. In measure 66 in the manuscript and FFE, the damper pedal is to be released before beat 4, while in the B&H and EP editions, the damper pedal is to be lifted after beat 2. In measure 67, the manuscript, B&H, and EP editions, the damper pedal is to be lifted on beat 4. The FFE does not have the symbol for when the damper pedal is to be lifted. In the manuscript and B&H edition, pedal markings are indicated for beats 1 – 4 of measure 68. This indication is not present in the FFE or EP edition. In the manuscript and B&H edition, there are no ties for the grace notes of beat 3 of measure 67 and beat 4 of measure 68, whereas the EP edition has ties for these beats. It is interesting to note that in the FFE, there is no grace note for beat 3 of measure 67. In the manuscript and EP edition, the note value of the grace note is a sixteenth note, while in the B&H edition, the note value is an eighth note.

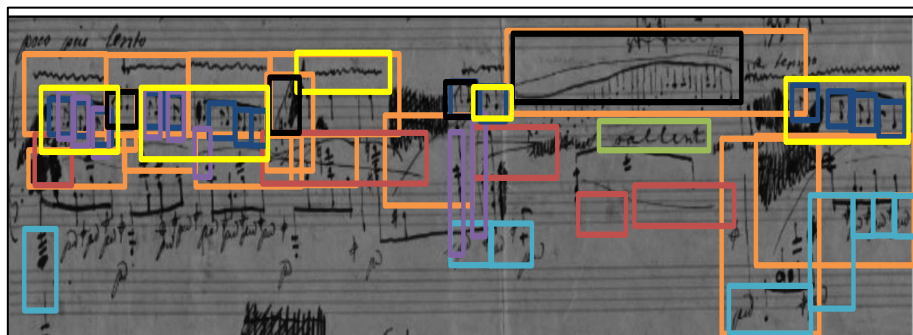


Figure D69: Autograph's mm. 69 – 72 of Nocturne Op. 62, No. 1

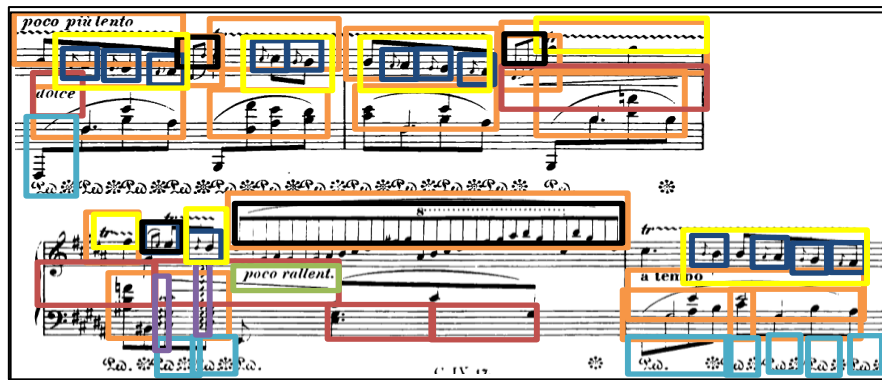


Figure D70: B&H edition's mm. 69 – 72 of Nocturne Op. 62, No. 1

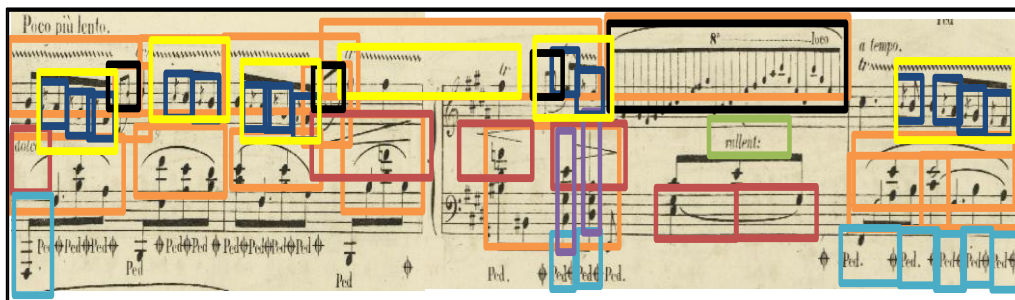


Figure D71: FFE's mm. 69 – 72 of Nocturne Op. 62, No. 1

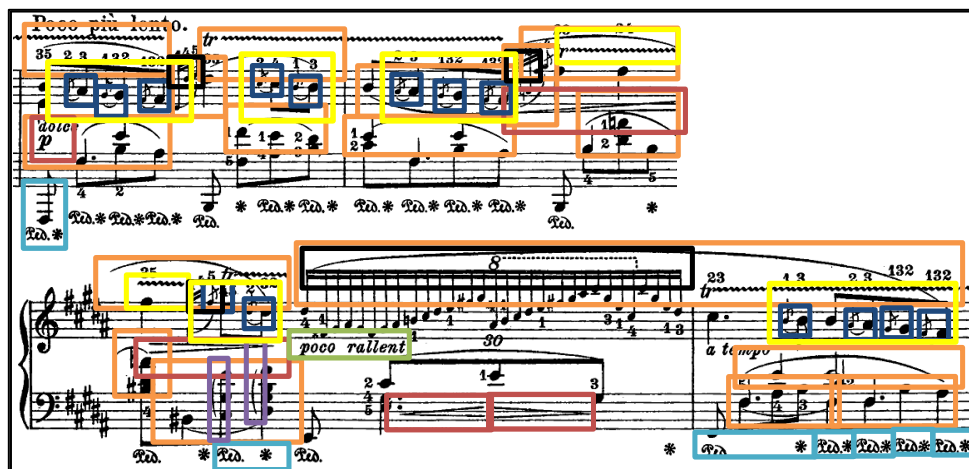


Figure D72: EP edition's mm. 69 – 72 of Nocturne Op. 62, No. 1

The prefixes in the right-hand notation of beat 3 in measures 69 and 70 of the FFE, B&H, and EP editions contain a phrase that is not found in the manuscript. In the manuscript, a phrase is started on beat 3 of measure 71 and ends on beat 1 of measure 72. In the B&H edition and FFE, the phrase starts on beat 3 and ends on beat 4 of measure 71. The EP edition's phrase starts on beat 3 of measure 70 and ends on beat 4 of measure 72. Phrases are indicated in the EP edition for the following beats and measures: a phrase from beat 1 until beat 2, and then from beat 3 until beat

4 of measure 69. After these phrases, a phrase is started on beat 1 of measure 70 until beat 2. A new phrase is started on beat 3 of measure 70, which is ended on beat 2 of measure 71. These phrases are not found in the manuscript, B&H edition, or FFE.

In the manuscript and EP edition, a phrase is started on the second half of beat 1 and ends on the first half of beat 3 in measure 69 for the left-hand notation. The B&H edition and FFE's phrase starts on beat 1 and ends on beat 2 of measure 69. For beats 3 – 4 of measure 69, the manuscript, B&H edition, and FFE start their phrases on beat 3 and end them on beat 4, whereas the EP edition starts its phrase on the second half of beat 3 and ends it on the second half of beat 4. In measure 70, a new phrase is started on beat 1 and ended on the first half of beat 3 in the manuscript, while the FFE, B&H, and EP editions end their phrases on beat 2. For beat 3 of measure 70, no phrase is present in the manuscript; yet, the other versions contain phrases. The B&H edition and FFE start a phrase on beat 3 and end it on beat 4 of measure 70, but the EP edition starts a phrase on the second half of beat 3 and ends it on beat 1 of measure 71. In measure 71 of the manuscript, a phrase is started on the second half of beat 1 and ended on the first half of beat 2 of measure 71. The B&H edition and FFE do not contain phrases for these beats. In the EP edition, the phrase starts on the second half of beat 1 and ends on the second half of beat 2 in this measure. There is a phrase in measure 71 from beat 1 until beat 4 in the manuscript, B&H edition, and FFE; on the other hand, the EP edition starts its phrase on the second half of beat 1. There are no phrases in the manuscript or B&H edition for the tenor voice of measure 71, whereas the FFE's phrase starts on beat 3 until beat 4, and the EP edition's phrase starts on the second half of beat 1 and ends on beat 3.

No dynamic symbols are used in the manuscript, B&H edition, and FFE's measure 69; however, the piano symbol is indicated in the EP edition. From beat 3 of measure 70 until beat 1 of measure 71, the manuscript contains a crescendo hairpin. This exact indication is not found in the other versions. The B&H and EP editions start their hairpins on beat 1 until beat 4 of measure 70. In the FFE, a hairpin is started on beat 3 and ended on beat 4 of measure 70. Then, in measure 71, this version starts a new hairpin for beat 1. The manuscript and FFE then start a decrescendo hairpin for beat 2 of measure 72. In the B&H edition, this hairpin starts on beat 2 and ends on beat 3 of measure 72. The EP edition, in contrast, starts its hairpin on beat 1 and ends it on

beat 2 of measure 71. In the manuscript, B&H edition, and FFE, no dynamic symbols are indicated in measure 71; in contrast, the EP edition contains crescendo and decrescendo hairpins.

In the manuscript and FFE, no pedal markings are indicated for the first half of beat 1 of measure 69, whereas in the B&H and EP editions, the symbols for pressing and releasing the damper pedal are given. In measure 71, the manuscript, B&H edition, and FFE indicate that the damper pedal is to be pressed down on the first half of beat 2 and lifted on the second half of beat 2. The EP edition's publisher has the damper pedal pressed down on beat 2 and lifted before beat 3. Then, in the manuscript and FFE, beat 1 and the first half of beat 2 of measure 72 are indicated to be played with the damper pedal down. On the other hand, the B&H and EP editions indicate that the damper pedal is to be pressed down on beat 1 and released on beat 2's second half. For the second pair of beats of measure 72, in the manuscript and FFE, the damper pedal is to be pressed down on beat 2's second half and released after beat 3's first half has been played. The B&H and EP editions, alternatively, have the damper pedal pressed down before beat 3's first half and released before beat 3's second half. This is repeated for the second half of beat 3 until beat 4.

In measures 70 – 71, the manuscript, B&H edition, and FFE indicate that the trill is to be played, unbrokenly, from beat 3 of measure 70 until beat 1 of measure 71. However, in the EP edition, this trill is to be played until beat 4 of measure 70, and then on beat 1 of measure 71, a new trill is to be played. In beat 2 of measures 70 and 71, no arpeggio symbols are indicated in the manuscript, FFE, and EP edition, whereas in the B&H edition, these symbols are present. In measure 71, there are two modifications to the tempo direction. In the manuscript and FFE, the direction is *rallentando*; yet, in the B&H and EP editions, the publishers have added *poco*<sup>124</sup> to this direction. The other modification concerns the placement of this direction. In the manuscript and FFE, the direction is placed above beat 4, and in the B&H and EP editions, it is placed above beat 3.

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<sup>124</sup> *Rallentando* means to slow down in tempo, whereas the direction *poco rallentando* means slowed down a bit (Randel, 2003:733).

In the EP edition, ties are indicated for the grace notes until the principal note of a beat. The beats where these ties are present are measure 69, the first half of beat 1, beat 2's two notes, and beat 4's two notes. In measure 70, again, there are ties for the grace notes for the second half of beat 1, and beat 2's two notes of the EP edition. In measure 71, a tie is used for beat 2's second half in the EP edition. Now, in measure 72, the EP edition has ties indicated for beat 2's second half, beat 3's second half, and the two notes that make up beat 4. The manuscript, B&H edition, and FFE do not have these ties.

The grace notes, discussed above, in the manuscript and B&H edition, do not have a line drawn through them. These notes in the FFE and EP edition have lines drawn through them. In measure 71, a grace note is used in the EP edition and this note has a line drawn through it. The manuscript, B&H edition, and FEE do not have this note. The prefixes in this set of measures in the manuscript, B&H edition, and FFE have eighth note values, whereas in the EP edition the values are sixteenth notes. In measure 71, the notes for beats 3 – 4 in the manuscript are written as eighth notes, while in the EP edition these notes are indicated as sixteenth notes.



Figure D73: Autograph's mm. 73 – 76 of Nocturne Op. 62, No. 1

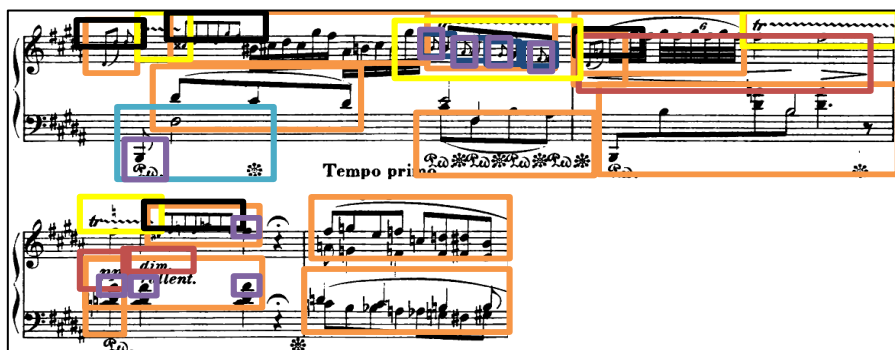


Figure D74: B&H edition's mm. 73 – 76 of Nocturne Op. 62, No. 1

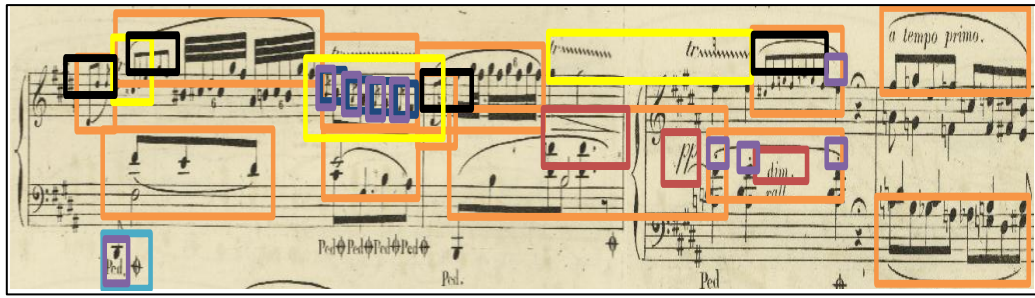


Figure D75: FFE's mm. 73 – 76 of Nocturne Op. 62, No. 1

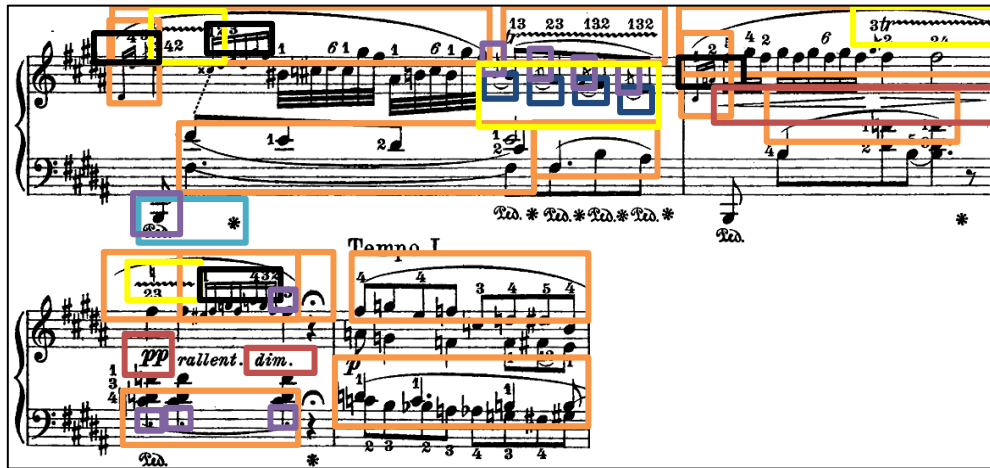


Figure D76: EP edition's mm. 73 – 76 of Nocturne Op. 62, No. 1

In the manuscript, FFE, and EP edition, in measure 73, a phrase is indicated for the right-hand notation, from beat 1 until beat 2; however, in the B&H edition, no phrase is indicated. Then, in measure 74, the manuscript, B&H edition, and FFE have a phrase for beat 1, whereas the EP edition's phrase starts on beat 1 and ends on beat 3 of measure 75. The versions have a new phrase from beat 1 until beat 4 (manuscript and FFE) of measure 76, and beat 3 of measure 77 (B&H and EP editions). In measures 73 – 74, the prefixes of beat 1, in the manuscript, B&H edition, and FFE, have a phrase indicated, while the EP edition does not have this indication. The FFE indicates a phrase for the prefix of beat 3 in measure 75; alternatively, the manuscript, B&H, and EP editions do not have this phrase. In measure 73, the EP edition has a phrase for beats 3 – 4 that is not found in the manuscript, B&H edition, and FFE. Modifications are made to the left-hand phrase structure in measures 73 – 76. The manuscript, B&H edition, and FFE start a phrase on the second half of beat 1 until beat 2 of measure 73. In the EP edition, the phrase is started on the same beat; yet, it is ended on beat 3. For beats 3 – 4 in measure 73, in the manuscript, B&H edition, and FFE, these beats are written under one phrase. The EP edition starts this phrase

on the second half of beat 3. Measure 74 in the manuscript and FFE has a phrase from beat 1 of this measure until beat 1 of measure 75. The B&H edition does not have a phrase in this measure. In the EP edition, the phrase is started on the second half of beat 1 and ended on beat 4 of measure 74. In measure 76, the same phrase structure that was identified for the right-hand notation is seen in the left-hand notation. In the FFE and EP edition, a phrase is indicated for beats 1 – 3 of measure 75, which is not indicated in the manuscript and B&H edition.

In measure 73, the pedal markings for the manuscript starts on beat 1 and ends before beat 2. The B&H edition starts the pedal markings on beat 1 until beat 2. In the FFE and EP edition, the pedal markings are used for beat 1. In the manuscript and FFE, the trill in measure 73 is indicated without a tail; however, in the B&H and EP editions, the tail is included. In the manuscript and EP edition, the trill of beat 2 of measure 74 is to be played unbrokenly until beat 2 of measure 75, whereas in the B&H edition and FFE, there are two trills; the first starts on beat 2 until beat 4 of measure 74, and the second starts on beat 1 until beat 2 of measure 75.

The prefixes in beats 1 and 2 of measure 73, beat 1 of measure 74, and beat 3 of measure 75 are valued as sixteenth notes in the EP edition, whereas in the manuscript, B&H edition, and FFE, they are valued as eighth notes. In measure 73, a staccato symbol is used for beat 1 in the manuscript; however, this symbol is not present in the other versions. Then, in measure 75, staccato symbols are indicated for beats 1 – 3 (for this beat it is indicated for the right- and left-hand's notation) in the manuscript, FFE, and EP edition. These last two versions do not have a staccato symbol for the right-hand notation's note. These symbols are not present in the B&H edition. In the manuscript and B&H edition, the grace notes of measure 73 do not have lines drawn through them; alternatively, the FFE and EP edition have lines drawn through them. The grace notes in measure 73 of the EP edition have ties to the principal notes. In the manuscript, B&H edition, and FFE, these notes are not tied to the principal notes.

In measure 74, modifications were identified regarding the dynamic symbols used. The manuscript and FFE contain a decrescendo hairpin from beat 2 until beat 4, whereas the B&H edition first has a crescendo hairpin from beat 1 until beat 2. Then,



there is a decrescendo hairpin from beat 3 until beat 4. In contrast, the EP edition has a crescendo hairpin from beat 1 until beat 2; now a decrescendo hairpin is used from beat 2 until beat 4. No other dynamic symbols, except the diminuendo identified in measure 75, are found within the manuscript; however, the other versions contain this symbol. In the FFE, B&H, and EP editions, a pianissimo symbol is used in measure 75. In the manuscript, B&H edition, and FFE, the diminuendo, in measure 75, is placed together with the tempo direction *rallentando*; but in the EP edition it is placed after the *rallentando* direction.



Figure D77: Autograph's mm. 77 – 80 of Nocturne Op. 62, No. 1

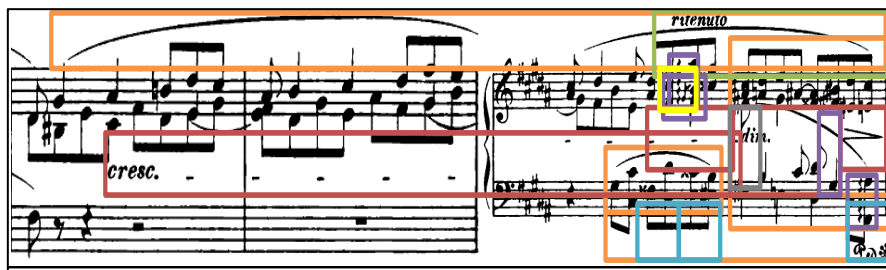


Figure D78: B&H edition's mm. 77 – 80 of Nocturne Op. 62, No. 1

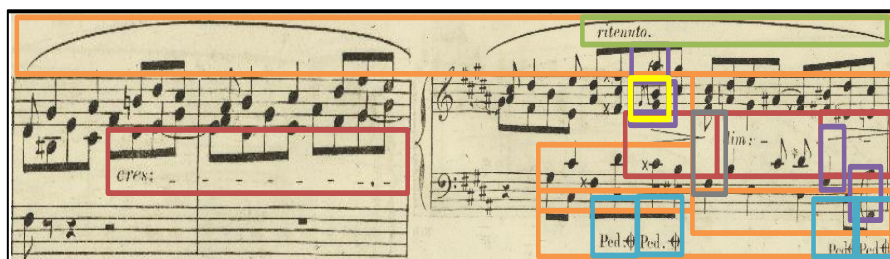


Figure D79: FFE's mm. 77 – 80 of Nocturne Op. 62, No. 1



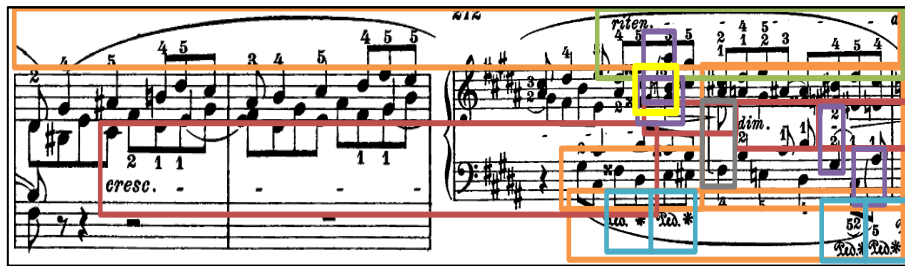


Figure D80: EP edition's mm. 77 – 80 of Nocturne Op. 62, No. 1

In the manuscript and FFE, a phrase is started on beat 1 of measure 77 that ends on beat 1 of measure 81. The B&H edition, in contrast, starts the phrase on the second half of beat 1 and ends the phrase on beat 4 of measure 80. In the EP edition, the phrase starts in the same position as in the manuscript and FFE; however, it ends on beat 4 of measure 80. An additional phrase is written into beat 2 – 4 of measure 79 in the B&H edition, which is not identified in the manuscript, FFE, or EP edition. Another modification to the phrase structure is from beat 1 until beat 4 of measure 80 in the B&H edition, which is not found in the manuscript, FFE, or EP edition. The manuscript, B&H edition, and FFE have no other phrases in these sets of measures, whereas the EP edition has one extra phrase. This phrase starts on beat 2 of measure 79 and ends on beat 4 of measure 80.

In all the versions, the crescendo abbreviation with stripes is found; however, the start and end positions differ. In the manuscript and FFE, the crescendo starts on beat 3 of measure 77, and in the B&H and EP editions on the second half of beat 2. Then, in the manuscript, it is ended on beat 1 of measure 79. In the FFE, in contrast, it ends after beat 4 of measure 78. In the B&H edition, the crescendo continues until beat 1 of measure 80 and in the EP edition until beat 3 of measure 79. In the manuscript, FFE, and EP edition, decrescendo hairpins are used in measure 79 from beat 4 of measure 79 until beat 1 of measure 80, while the B&H edition does not have this dynamic symbol. The manuscript (from beat 1 until beat 3 of measure 80) and FFE (from beat 1 of measure 80 until beat 1 of measure 81) contain the diminuendo with stripes abbreviation, whereas the B&H and EP editions only have the abbreviation *dim* on beat 1 of measure 80. A decrescendo hairpin is used in beat 4 of measure 80 in all the versions. The manuscript, FFE, and EP edition's hairpins end in beat 1 of measure 81 and the B&H edition's hairpin ends on beat 4 of measure 80.

In the B&H edition, an arpeggio is indicated for the first note of beat 4 in the right-hand notation of measure 79 and left-hand notation of beat 4 of measure 80; however, in the manuscript, FFE, and EP edition, this symbol is not used. In the EP edition, a tenuto symbol is indicated for the second note of beat 3, measure 80. This is not the case for the manuscript<sup>125</sup>, B&H edition, or FFE. A grace note is indicated for beat 4 of measure 79 in the manuscript, and no line is drawn through this note, whereas in the other versions the grace note has a line drawn through. In the manuscript and B&H edition, the *ritenuto*<sup>126</sup> is written above beat 4 of measure 79, but in the FFE and EP edition, this direction is given on beat 3 of measure 79. Another modification is identified in the EP edition; there are lines after this term, which end on beat 4 of measure 80. In the EP edition, the publishers chose to indicate that the D, in the right-hand notation, and the F-sharp, in the left-hand notation, on beat 1 of measure 80, are to be played with one hand. The manuscript, B&H, and EP editions do not have this indication. In the manuscript, FFE, and EP edition, there are two sets of pedal markings on beats 3 – 4 of measure 79. Then, on beat 4 of measure 80, there are two sets of pedal markings for beat 4; in other words, each note of this beat is to be played under a separate pedal action. In the B&H edition, no pedal markings are found in measure 79, and in measure 80, only one pedal direction is given.

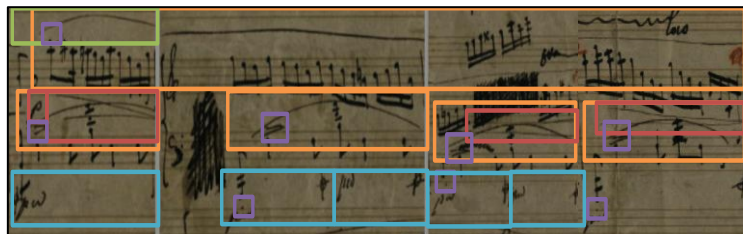


Figure D81: Autograph's mm. 81 – 84 of Nocturne Op. 62, No. 1

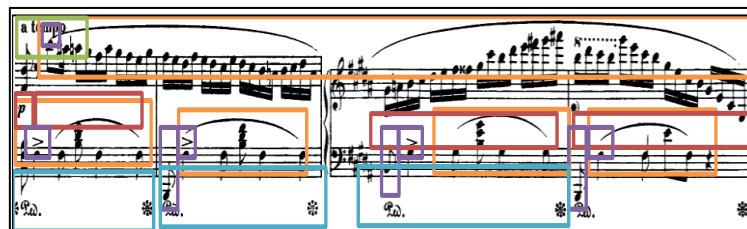


Figure D82: B&H edition's mm. 81 – 84 of Nocturne Op. 62, No. 1

<sup>125</sup> The line above the G in this case is from the diminuendo direction.

<sup>126</sup> Slowed down and held back (Randel, 2003:733).

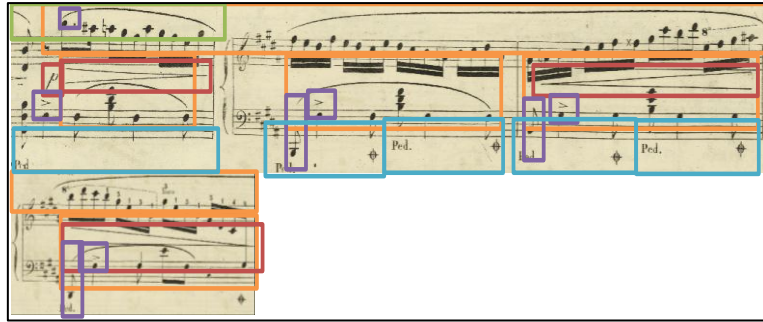


Figure D83: FFE's mm. 81 – 84 of Nocturne Op. 62, No. 1

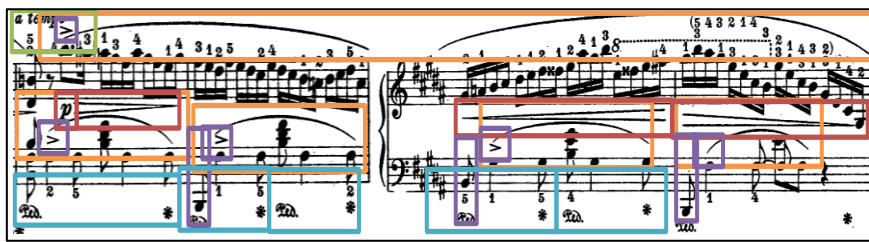


Figure D84: EP edition's mm. 81 – 84 of Nocturne Op. 62, No. 1

All the versions in measures 81 – 84 contain phrases. In the manuscript, the phrase is started on beat 2 of measure 81 and ends on beat 4 of measure 86. The B&H edition ends it on beat 4 of measure 84, the FFE ends it on beat 4 of measure 85, and the EP edition ends the phrase on beat 1 of measure 85. The left-hand notation in the manuscript contains phrases for beat 1 – 4 of measure 81 – 84. In the B&H edition, the phrases of measures 81 and 83 start on beat 2 and end on beat 4. Then, in measures 82 and 84, the phrases start on the second half of beat 1 and end on beat 4. The publisher of the FFE starts the phrase in measure 81 on the second half of beat 2 and ends it on beat 4. After this phrase, in measure 82, the phrase starts on beat 1 and ends on beat 4. No phrase is indicated in measure 83. The publisher indicated that the phrase in measure 84 starts on beat 1 and ends after beat 3. In the EP edition, the phrases start on the second half of beat 2 in measures 81 – 84 and end on beat 4 in measures 81 – 83 and on beat 3 in measure 84.

No tempo directions were identified in the manuscript or FFE for measures 81 – 84; however, in the B&H and EP editions, the direction *a tempo*<sup>127</sup> is included. In measure 81, the manuscript and FFE place the piano symbol under the second half of beat 1,

<sup>127</sup> This direction means that the music composition is to be played at the original tempo (Kennedy & Bourne, 2004:287).

whereas in the B&H edition, this symbol is placed under beat 1's first half and in the EP edition under beat 2. Then, a decrescendo hairpin is used from beats 2 – 4 in measure 81 of the manuscript, FFE, and EP edition; the B&H edition does not have this hairpin. After this dynamic symbol, in measure 83, the manuscript, FFE, and EP edition contain a crescendo hairpin from beat 1 until beat 4. Again, the B&H edition does not have this symbol. The crescendo hairpin of measure 83 is followed by a decrescendo hairpin in measure 84 from beats 1 – 4 in the manuscript, FFE, and EP edition. In the B&H edition, once more, this symbol is absent. In the manuscript and FFE, accent symbols are indicated for the second half of beat 1 in measures 81 – 84; it is interesting to note that the B&H and EP editions also have these symbols, except for measure 84. In measures 82 – 84, the manuscript contains staccato symbols for the first half of beat 1. The FFE, B&H, and EP editions do not indicate these symbols. No other articulation symbols are indicated in the manuscript, FFE, and B&H edition; the EP edition, on the other hand, uses an accent symbol above the first note in measure 81, beat 2.

Modifications were made to the pedal markings. In the manuscript, the symbol for when the damper pedal is to be pressed down, but not when it is to be lifted, is present in measure 81. The other versions indicate when it is to be released, namely after beat 4. Measure 82 of the manuscript has two sets of pedal markings; in other words, one pedal action for beats 1 – 2 (here the pedal is to be pressed down on the second half of beat 1) and another for 3 – 4. In the FFE and EP edition, the damper pedal is to be pressed down on the first half of beat 1 and 3 and released on beats 2 and 4. The B&H edition, on the other hand, indicates one pedal action for the entire measure. In measure 83, the manuscript, FFE, and EP edition share the same pedal markings, but the B&H edition maintains the same directions as in measure 82.

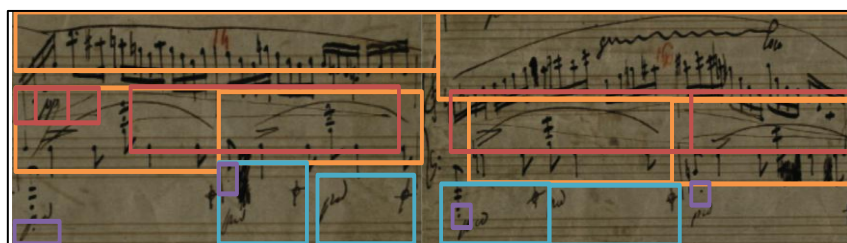


Figure D85: Autograph's mm. 85 – 88 of Nocturne Op. 62, No. 1

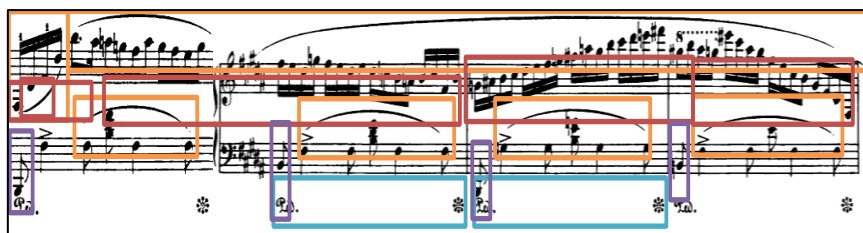


Figure D86: B&H edition's mm. 85 – 88 of Nocturne Op. 62, No. 1

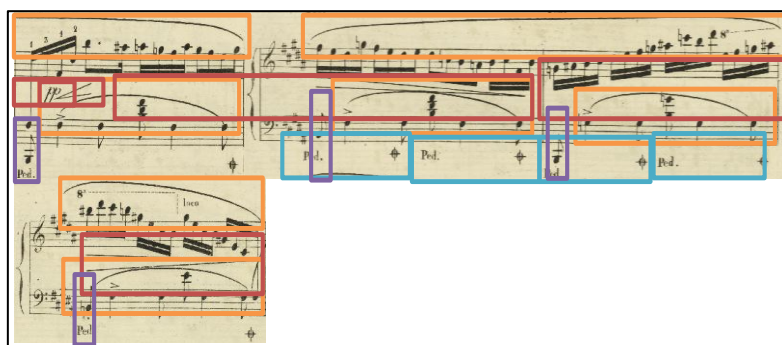


Figure D87: FFE's mm. 85 – 88 of Nocturne Op. 62, No. 1

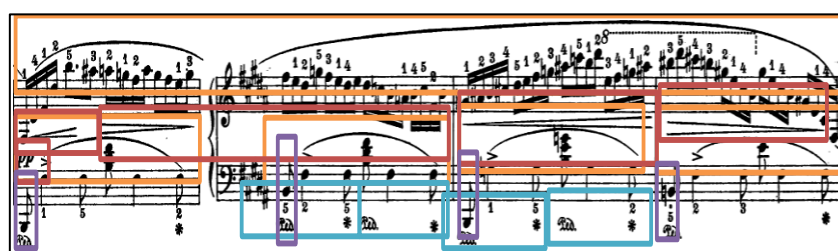


Figure D88: EP edition's mm. 85 – 88 of Nocturne Op. 62, No. 1

In the manuscript there is an unfinished phrase until measure 86. Then, in measure 87, a new phrase is started until beat 1 of measure 89. In the B&H edition, there is a phrase for beats 1 – 2 of measure 85; after this, there is a phrase from beat 3 of measure 85 until beat 4 of measure 88. For the FFE, there is an unfinished phrase until beat 4 of measure 85. In measure 86, a new phrase is started on beat 1 until beat 1 of measure 89. The EP edition has a phrase started on beat 1 of measure 85 until beat 4 of measure 88. For the left-hand notation, several modifications were identified between measures 85 to 88. In the manuscript and EP edition, the phrases start on the second half of beat 1 and end after beat 4. In measure 85, the B&H edition's phrases are to start on the second half of beat 2 and end on beat 4, and in measures 86 – 88, on the second half of beat 1 until beat 4. In measures 85 – 87 of

the FFE, the phrases are to start on the second half of beat 1 and end on beat 4, and then in measure 88, the phrase is to start on beat 1 and end on beat 4.

In the manuscript, FFE, and EP edition, a decrescendo hairpin is used in beats 1 – 2 of measure 85. This symbol is not found in the B&H edition. In addition, the pianissimo symbol is present in the manuscript, FFE, and EP edition, but not in the B&H edition. It should be mentioned that the manuscript's symbol is placed inside the hairpin, and in the FFE and EP edition, it is first the symbol and then the hairpin. After the crescendo hairpin in the manuscript, a decrescendo hairpin is started on beat 3 of measure 85, until beat 4 of measure 86. For this duration, the B&H edition does not have any dynamic symbols, the FFE has a decrescendo hairpin from beat 1 until beat 4 of measure 86, and the EP edition has a decrescendo hairpin in beats 3 – 4 of measure 85. Measure 87 of the manuscript contains a crescendo hairpin from beat 1 until beat 1 of measure 88, whereas the B&H edition and FFE do not contain any dynamic symbols. The EP edition, on the other hand, starts its phrase on beat 1 of measure 87, but ends it on beat 4 of measure 87. The manuscript, FFE, and EP edition all contain a decrescendo hairpin from beat 1 until beat 4 of measure 88, but the B&H edition does not have this indication. In measures 86 – 87, the manuscript, FFE, and EP edition have two sets of pedal markings; in other words, from beat 1 until after beat 2. This is repeated for beats 3 – 4. The B&H edition, in contrast, has only one pedal marking indicated; here, from beat 1 until after beat 4. Modifications were made to the articulation of these measures. In measures 85 – 87, the manuscript has staccato symbols for beat 1, which are not present in the FFE, B&H, and EP editions. In beat 1 of measure 88, a staccato symbol is present in the manuscript, FFE, and EP edition, but the B&H edition does not contain this symbol.

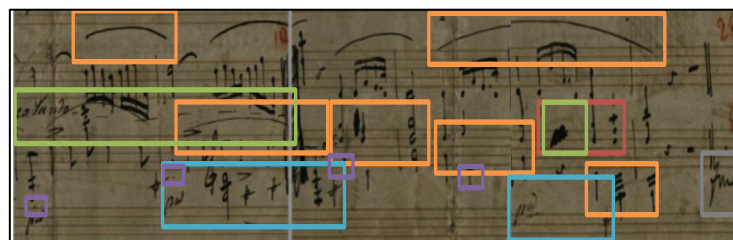


Figure D89: Autograph's mm. 89 – 94 of Nocturne Op. 62, No. 1



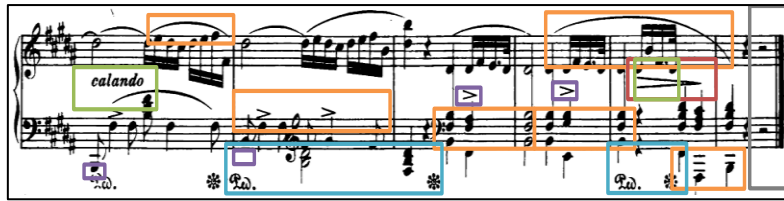


Figure D90: B&H edition's mm. 89 – 94 of Nocturne Op. 62, No. 1



Figure D91: FFE's mm. 89 – 94 of Nocturne Op. 62, No. 1

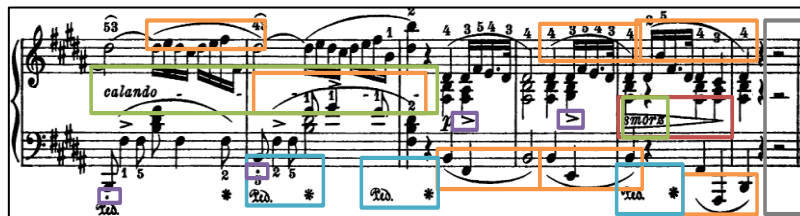


Figure D92: EP edition's mm. 89 – 94 of Nocturne Op. 62, No. 1

Measure 89 of the manuscript and EP edition has a phrase that starts on beat 3 and ends on beat 1 of measure 90. In the B&H edition and FFE, the phrase starts on beat 3 of measure 89 but ends on beat 4 of the same measure. In measure 92 in the manuscript, B&H edition, and FFE, the start of a phrase, on beat 3 until beat 1 of measure 94, is seen. The EP edition, however, contains the start of this phrase on beat 3 of measure 92, but ends it on beat 1 of measure 93. A new phrase is then started on beat 2 of measure 93 until beat 1 of measure 94. In the left-hand notation, a phrase is indicated in measure 90 in the manuscript, FFE, and EP edition for the second half of beat 1 until beat 1 of measure 90 (manuscript and EP edition) or beat 4 (FFE); yet, this is not seen in the B&H edition. No other phrases are indicated in the manuscript, B&H edition, or FFE. The publisher of the EP edition indicated beat 3 of measure 91 until beat 2 of measure 92 under one phrase. Again, in beat 3 of measure 92, the EP edition starts a phrase until beat 1 of measure 93 and, finally, starts a phrase in measure 93 on beat 3 until beat 1 of measure 94.

The pedal markings in measure 90 of the manuscript are interesting. On beat 1 it is indicated that the damper pedal is to be pressed down and then released after beat 3.

Then, after beat 4 there is again the symbol to release the damper pedal; yet, there is no indication as to when it should be pressed down after beat 3. Again, in measure 91, the symbol to release the damper pedal is found under beat 2, but not the symbol to press down the damper pedal. In the B&H edition, the publisher placed the pedal markings under beat 1 of measure 90 (to press it down) and beat 2 of measure 91 (to release it). In the FFE, there are two sets of pedal markings. The first set follows the structure of the manuscript and the second set starts on the second half of beat 3 of measure 90 and ends after beat 1 of measure 91. In the EP edition, the publisher decided to use two sets of pedal markings. The first set corresponds to the manuscript and the second starts on the second half of beat 4 in measure 90 and ends on beat 2 of measure 91. In measure 93, the manuscript and FFE start the pedalling on beat 1 and end it after beat 3, whereas the B&H and EP editions start it on beat 1 and end it after beat 2.

In the manuscript and FFE, the term *calando*<sup>128</sup> is placed under beat 1 of measure 89. In addition, there are lines that indicate the duration of this term, until beat 4 of measure 90. The B&H edition, in contrast, only has the term. In the EP edition, the term and the lines are present; however, this version ends the lines on beat 1 of measure 91. In the B&H and EP editions, accent symbols are used in measures 91 and 92 for beat 4. The manuscript and FFE do not have accent symbols on these beats. In measure 89, a staccato symbol is used for beat 1 in the manuscript, FFE, and EP edition, but not in the B&H edition. Then, in measure 90, beat 1, the manuscript, FFE, and EP edition again have staccato symbols, while the B&H edition does not. Both the B&H and EP editions have a decrescendo hairpin in measure 93; however, the position of this hairpin differs. In the B&H edition, it starts on beat 2 and ends on beat 4; alternatively, in the EP edition it starts on beat 1 and ends on beat 4. The manuscript and FFE do not have any dynamic indications at this point. Another modification identified in the EP edition that deals with tempo is the inclusion of the abbreviation *smorz*<sup>129</sup> in the hairpin. This abbreviation is not found in the manuscript, B&H edition, or FFE. The manuscript and FFE end this composition with the term *fine*. This term is not found in the other versions.

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<sup>128</sup> This term signals a decrease in both volume and tempo (Jackson, 2013:64).

<sup>129</sup> The abbreviation stands for *smorzando* and means to gradually die away (Kennedy & Bourne, 2004:684).



## **Addendum E: Qualitative semiotic analysis of Nocturne Op. 37, No. 1**

### **Identify the text to be studied**

This composition belongs to the genre of the nocturne, which is placed in the larger category of a character piece<sup>130</sup>. This composition was composed in 1839 as part of a set of two nocturnes. The creator of this text is Frédéric Chopin, who was a prominent composer of the Romantic period<sup>131</sup>. It was created before Chopin visited Majorca (Tomaszewski, 2018a).

### **Determine the domain a musical symbol operates in**

The modifications to be examined fall into the domain of musical symbols. In addition, musical symbols can be divided into three sub-domains, namely phrase markings, pedal markings, and dynamic symbols. These sub-domains provide the reader with the correct context to interpret the read symbols in.

### **Indicate, describe, define, and compare the different musical symbols within a text**

It is important to mention that the music score consists of different musical symbols; however, due to limited space, the primary focus will only be on the symbols relevant to this specific piece of music as identified in Section 5.4. In the above paragraph, three sub-domains present in this composition were named. In this step, each of these sub-domains are separately focused on.

The first domain to be discussed is phrase markings. These symbols form an integral part of the music score. They assist the performer in taking “musical breaths”, as they form musical sentences. The performer will then know when he/she needs to take a “breath” and when to not do so. It is typical to slowly decrease the tempo at the end of


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<sup>130</sup> These aspects were discussed in Sections 3.3.3 and 3.4.3.

<sup>131</sup> Chopin was discussed in Section 3.4.

a phrase. Also, the dynamic level at the end of a phrase, unless indicated otherwise, will decrease. Alternatively, a performer will increase the dynamic level within a phrase until the highpoint of that phrase is reached and then gradually go softer. Thus, changing the phrase structure of a composition is equal to changing sentence structure in language<sup>132</sup>. Table E1 indicates the phrase symbol used in this composition and its denotative meaning.

**Table E1 : Phrase markings used in Nocturne Op. 37, No. 1**

Phrase markings	Denotative meaning
	Start and end of a phrase

All the editions used the same, basic phrase symbol in their versions of Nocturne Op. 37, No. 1. It was common in this composition that the start and end positions of the phrases differ between the versions. As a result, a performer using a specific edition, such as the EP edition, will phrase the music differently than a performer using, for example, the FFE. An example of this is found in measures 16 and 17. The manuscript has one long phrase from measure 16 until measure 17, whereas the other editions contain two phrases. In the B&H edition and FFE, a phrase starts on beat 2 and ends on beat 4 of measure 16. The EP edition, by contrast, contains an unfinished phrase from a previous measure, and ends this phrase on beat 4 of measure 16. In measure 17, then, the FFE, B&H, and EP editions all have the start and end of a new phrase. The impact this has on the message is that a performer using the EP edition will end a phrase, while others will start a phrase, in measure 16. If a performer is using the manuscript, he/she will then continue this phrase until measure 17. Performers using either the B&H edition or FFE will start a new phrase in this measure. Thus, in the FFE, B&H, and EP editions, extra “sentences” are inserted, which are not present in the manuscript.



The second domain to be focused on for this nocturne is pedal markings. There are different pedal markings from which to choose, such as *una corda*, and *tre corde*<sup>133</sup>.

<sup>132</sup> However, changing the structure can be used as a powerful resource to emphasise certain ideas, as is done, for example, in language, with literary devices such as inversion.

<sup>133</sup> These symbols were discussed in Section 3.2.3.2.

Table E2 shows the different pedal markings used in this nocturne. From this table, it can be seen that the only pedal markings used were those for the damper pedal.



**Table E2: Pedal markings used in Nocturne Op. 37, No. 1**

Pedal markings	Denotative meaning
	Press damper pedal down
	Lift damper pedal

The pedals are powerful resources employed by pianists in communicating the musical message. They serve several functions, which are to place emphasis on certain notes or chords and changing the produced sound. As a result, changing the pedal markings will, for example, not produce the desired sound for a given passage (Chen, 2009:178-179). An example of modifications to the pedal structure is found in measure 24. The manuscript and B&H edition's pedal structure starts on beat 1 and ends on beat 3. In the EP edition, the structure is from beats 1 – 2 and then from beats 3 – 4. The FFE has no pedal structure for this beat.

The last domain under examination for this nocturne is the domain of dynamic symbols. A multitude of dynamic symbols are available within music. Table E3 presents the different dynamic symbols used in this nocturne and their denotative meanings.

**Table E3: Dynamic symbols used in Nocturne Op. 37, No. 1**

Dynamic symbol or term		Denotative meaning
Crescendo hairpin		Gradual increase in dynamic level (Gerou & Lusk, 1996:61)
Decrescendo hairpin		Gradual decrease in dynamic level (Gerou & Lusk, 1996:61)
Piano	<i><b>p</b></i>	Passage to be played softly (Gerou & Lusk, 1996:60)
Forte	<i><b>f</b></i>	Passage to be played loudly (Gerou & Lusk, 1996:60)

Dynamic symbol or term		Denotative meaning
Crescendo abbreviation with stripes	<i>cresc.</i> - - - -	Gradual increase in dynamic level and duration of crescendo (Gerou & Lusk, 1996:62)
Diminuendo	<i>dim.</i>	Gradual decrease in dynamic level (Gerou & Lusk, 1996:61)
Pianissimo	<i>pp</i>	Passage played softer than piano (Gerou & Lusk, 1996:60)
Fortissimo	<i>ff</i>	Extremely loud dynamic level (Gerou & Lusk, 1996:60)

From the onset, music students are taught the denotative and connotative meanings of these symbols and their execution. A dynamic symbol's connotative meaning, however, depends on the convention of the composer, style period, and the context in which it is used. With reference to Figures A1 to A4, an example of changing the dynamic symbols is seen. Here, the following symbols are used: the piano symbol, and decrescendo and crescendo hairpins. It is a typical feature for composers to indicate the initial dynamic level, as is done in the B&H and EP editions. This aids performers in articulating the correct dynamic level. However, as is the case in the manuscript and FFE, no initial dynamic level is indicated. Thus, it is the responsibility of the performer to identify a proper dynamic level. Usually, factors such as tempo and key signature are used to determine this.

### Identify and discuss the semiotic code of the symbols

Music, the produced sound, is a form of analogue code, whereas the notation is a digital code. Thus, the symbols identified in the above paragraphs fall into the category of digital code. Furthermore, the musical notation and score are examples of a representational code, because they comprise different musical symbols, which stand loose from the creator and that to which it refers<sup>134</sup>. The convention for this type of text – in other words, the music score – is that all the possible symbols available to articulate the communicated message need to be used.

<sup>134</sup> This concept was discussed in Section 2.3.2.

The paradigms in which the identified musical symbols function are phrase markings, pedal markings, and dynamic symbols. All three paradigms also fall into the paradigm of digital code. Their collective use with the other symbols comprises the representational code. It is advantageous to conduct these two sub-analyses for Nocturne Op. 37, No. 1, because this will illuminate why certain symbols were used and not the other symbol of the same paradigm.

With regard to the phrase markings, the composer used these symbols because there were no other symbols available for him to indicate phrases, and these symbols have subsequently become conventional to indicate phrases. Section 3.1.3.2 examined the different pedal markings available. Chopin used only the symbols to indicate the damper pedal. These are a specific set of symbols from the pedal markings' paradigm. The composer used these symbols because he specifically wanted performers to use this pedal when articulating the written music. If, however, the *una corda* is used, the produced sound would differ from using only the damper pedal.

In discussing the dynamics symbols used, the information in Table E3 is beneficial. From this table it is clear that in this nocturne, only eight dynamic symbols are used. There are an infinite number of dynamic symbols to choose from; yet, these are the most popular symbols to use within a music score. Each symbol communicates a specific intention and instruction(s) to the performer. Crescendo hairpins, for example, clearly indicate where a performer is to start an increase in volume and where to stop. The end, then, indicates where the newly reached dynamic level is to be kept, until a new dynamic symbol is used. Additionally, if no dynamic symbol is used after the hairpin, then the performer can decide what the dynamic level should be. However, most of the time, composers include a dynamic symbol after a hairpin. In contrast, the crescendo abbreviation, with or without stripes, is less specific and more open to interpretation. When these symbols are used, the performer has greater freedom in deciding when he/she wants to start. Thus, it can be assumed that when a composer wants to explicitly state where a crescendo is to start, he/she uses the hairpin, and when he/she does not have a clear intention, the crescendo abbreviation might be used.

Dynamic symbols, such as piano or forte, present another interpretive act. In analysing the score, a performer needs to identify all the other dynamic symbols. This is because, most of the time, these symbols aid in creating an atmosphere in addition to the emotion they help to convey. If a piano symbol is used, the performer must not play too softly, and in the case of a forte, it is not advised to play extremely loudly. It must be stated that the convention of the style period and composer play a significant role. Chopin did not use the fortissimo symbol often. There would, at the most, be one or two fortissimo symbols in a single composition. Thus, if a performer encounters a fortissimo, he/she knows that this is a passage of music with a deep emotional content and must be executed as such. In the case of piano symbols, these typically indicate a calm or melancholic atmosphere. The performer then needs to articulate these symbols as such. It must be stated that composers favour symbols and not abbreviations because they make the communication from composer to performer easier.

At the start of this section, it was stated that musical symbols are collectively used in communicating the message. A performer will use the dynamic symbols, phrase markings, and pedal markings, to mention only three, in conjunction with the notes to formulate a reading of the text. In performing the text, these symbols will be articulated collectively; in other words, the pedal markings will be employed and, at the same time, the dynamic symbols will be adhered to. Thus, a performer will, for example, crescendo the notes and press the damper pedal down.

## **Conclusion**

Several meaning modifications were identified within this nocturne that have an impact on the communicated message; most noticeably, modifications to the phrase and pedal structures and the dynamic symbols used. These modifications are classified into the greater domain of musical symbols and the sub-categories of phrase markings, dynamic symbols, and pedal markings. A further deduction from this analysis is that musical notation is a digital code and that the music score is a representational code.

The paradigmatic and syntagmatic analyses within this chapter illuminated several important aspects relevant to this researcher. Firstly, that two paradigms are present for the musical symbols. The first is their broad category, namely a digital code; and the last is their sub-category, namely phrase markings, pedal markings, or dynamic symbols. The second illumination is the choice of musical symbols. It was seen why the composer or publisher opted to use a specific symbol and not another symbol from the same paradigm. One such reason was to ease communication between performer and composer. The last benefit is that the composer and publishers used standard musical notation that is well known to performers. This also serves to ease the communication process.

## **Addendum F: Qualitative semiotic analysis of Nocturne Op. 48, No. 1**

### **Identify the text to be studied**

This music composition belongs to the genre character pieces within the Romantic style period of Western Art Music. The piece was composed in 1841, as part of a set of two nocturnes and is dedicated to mademoiselle Laure Duperré (The Fryderyk Chopin Society in Warsaw, 2008). The creator of the text is one of the prominent Romantic composers, Frédéric Chopin. In addition, four versions of Nocturne Op. 48, No. 1 were used. The first was the manuscript. The other versions were the FFE, B&H, and EP editions. The FFE was published in 1842 by Maurice Schlesinger in Paris, France. It is currently found in the Bibliothèque Nationale de France (OCVE, 2015). The B&H edition was published by Woldemar Bargiel in 1878, Leipzig, Germany. The EP edition was published by Hermann Scholtz circa 1905, Leipzig, Germany (IMSLP, 2010b; IMSLP, s.a.a).

### **Determine the domain a musical symbol operates in**

The modifications that will be used to conduct the qualitative semiotic analysis will fall into the greater domain of musical symbols. Additionally, these symbols are classified into the domains of phrase markings, articulation symbols, and dynamic symbols. Both the greater domain and the sub-domain will aid the reader in interpreting the symbols within the correct context.


### **Indicate, describe, define, and compare the different musical symbols within a text**

The sub-domains, as identified in the preceding paragraph, will be used to illustrate the impact that the changes have on the communicated message. Phrases, within music, are equal to sentences in language. They thus form an important aspect of the music score. If a sentence is changed, the meaning is changed; this is no exception in music. The entire musical composition is made up of different phrases. Thus,








changing the structure of one phrase will impact the way the measures are interpreted and performed.

**Table F1: Phrase symbols used in Nocturne Op. 48, No. 1**

Phrase markings	Denotative meaning
	Start and end of a phrase

All the versions used the basic phrase symbol, as can be seen from Table F1, to indicate their different phrases. In the case where a phrase is indicated differently between versions, the impact is that the performer will articulate the passage differently. In most cases, it is customary for a performer to end a phrase with a softer note. Consequently, a change in the phrase structure will cause certain notes to be emphasised rather than others.

**Table F2: Articulation symbols used in Nocturne Op. 48, No. 1**

Articulation symbols	Denotative meaning
Staccato 	Articulation of duration; notes played detached (Gerou & Lusk, 1996:13)
Tenuto 	Articulation of duration or force (Gerou & Lusk, 1996:13)
Accent 	Articulation of force; emphasis given to that note (Gerou & Lusk, 1996:16)
Marcato 	Articulation of force; more emphasis given to that note than with an accent (Gerou & Lusk, 1996:16)
Arpeggio 	Notes of the chord are rolled (Gerou & Lusk, 1996:11)

Articulation symbols<sup>135</sup> are a useful resource for musicians. They help to strengthen the emotional content and character of a piece. However, different symbols are

<sup>135</sup> This was discussed in Section 3.2.3.2.

grouped under the umbrella term “articulation”, such as staccatos, accents, and tenutos. Table F2 shows the different articulation symbols identified within this nocturne and their denotative meanings.

Each articulation symbol modifies the given note; as a result, changing the articulation symbol will have an impact on the communicated message. For example, in measure 1 of this nocturne, the EP edition contains tenuto symbols above staccato symbols<sup>136</sup>. In a performance, these notes are played detached and with force. This thus gives notes more emphasis when heard and adds to the emotional impact of a passage. Changing this symbol, then, will diminish the emotional impact or power of a given note. When played, these notes have a longing quality to them. The use of these symbols aids in conveying melancholy.



Another example of where the articulation in this composition was modified is the omission of the staccato symbol from certain notes or chords. When this is done, it means that all the chords or notes will be played for the same duration; however, there was a specific reason the composer wanted specific chords to be played shorter or longer. A plausible reason, and within the context of this nocturne, is for a stronger emotional atmosphere. Another reason for this could be to emphasise either the chord or the notes following it. This can be seen in measure 6.

Arpeggios are resources used by pianists to accentuate the emotion of a specific passage in music. Within this nocturne, a variety of arpeggio symbols are used; for example, in measures 29 – 32, which aid in building emotional character. Another function is to place emphasis on the last note that is arpeggiated; these notes will then stand out from the others and move the message of the nocturne forward.

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<sup>136</sup> This is a common combination used in Western Art Music.

**Table F3: Dynamic symbols used in Nocturne Op. 48, No. 1**

Dynamic symbols or term		Denotative meaning
Crescendo hairpin		Gradual increase in volume (Gerou & Lusk, 1996:61).
Decrescendo hairpin		Gradual decrease in volume (Gerou & Lusk, 1996:61).
Forte	<i><b>f</b></i>	Loud (Gerou & Lusk, 1996:60).
Crescendo abbreviation with stripes	<i>cresc. - - - -</i>	Gradual increase in volume (Gerou & Lusk, 1996:62).
Piano	<i><b>p</b></i>	Soft (Gerou & Lusk, 1996:60).
Poco crescendo	<i>poco cresc</i>	A slight increase in volume (Kennedy et al., 2013:195).
Diminuendo	<i>dim</i>	Gradual decrease in volume (Gerou & Lusk, 1996:61).
<i>Sempre</i> <sup>137</sup> piano	<i>sempre p</i>	Always soft (Hellberg, 2011:172).
Fortissimo	<i><b>ff</b></i>	Very loud (Gerou & Lusk, 1996:60).
<i>Molto</i> crescendo	<i>molto cresc</i>	Definite gradual increase in volume (Hellberg, 2011:169,172).
Pianissimo	<i><b>pp</b></i>	Very soft (Gerou & Lusk, 1996:60).
Mezzo forte	<i><b>mf</b></i>	Moderately loud (Gerou & Lusk, 1996:60).

The last domain that is discussed here is dynamic symbols. Dynamic symbols, as with articulation symbols, consist of a variety of symbols. Each symbol has its own meaning, which is informed by a variety of factors. Table F3 provides a summary of the dynamic symbols used and their denotative meaning.

As mentioned in Section 3.1.3.2, aesthetics, contexts, and the performer's ability, among other factors, impact the played dynamic levels. However, performers always attempt to adhere to the indicated dynamic symbols. These symbols are powerful resources for musicians to enhance the emotional power of a certain passage or to create a desired atmosphere. For example, when the dynamic level increases, using,

<sup>137</sup> This means always (Hellberg, 2011:172).

for example, a crescendo hairpin, it can communicate an increase in anger or intensity<sup>138</sup>. A soft dynamic level, such as piano, communicates tenderness, or sadness, depending on other factors such as tempo. Crescendos are apt at increasing the tension of a certain passage, and decrescendo, on the other hand, will release tension. It is also common for the climax of musical compositions to be played at loud dynamic levels; for instance, fortissimo. In the B-section of this nocturne, for example, the crescendo adds tension and waves of emotional stress and aids in building tension<sup>139</sup>. In addition, it aids in creating a grief-stricken atmosphere, which builds in intensity. The climax is in measure 46. In all the versions, this measure contains the fortissimo symbol. In the preceding measure, the crescendo aids in laying the groundwork for this climax, which culminates in measure 46. This is the moment a person has finally peaked in terms of emotional despair and has accepted their circumstances. The A-section, then, is a person's life after the grief or misery.

In the A-section, the fact that the composition does not have an initial dynamic level indicated, renders the opening dynamic level open for interpretation. However, when all the other factors (such as articulation, ornamentation, tempo, pedalling, phrasing, and stylistic characteristics) are taken into account, it is fairly accurate to assume that a performer should start piano, or at the loudest mezzo piano. This dynamic level is then increased in measure 5. This is because the second musical sentence is started. In measure 9, a new sentence is started, which will then have a new dynamic level.

### **Identify and discuss the semiotic code of the symbols**

In music several semiotic codes are present; on the one hand, the analogue code, and on the other hand, the digital code. The former refers to the heard music, and the latter to the musical symbols. Furthermore, music is also a representational code. The symbols used within a music score are arbitrarily connected to what they represent<sup>140</sup>. The convention for the music score is that all the possible symbols available to articulate the communicated message need to be used.

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<sup>138</sup> This is typically accompanied by an increase in tempo.

<sup>139</sup> The octaves in this section that are played rapidly aid in building tension.

<sup>140</sup> This concept was discussed in Section 2.3.2.

The identified musical symbols fall into the paradigms of phrase markings, articulation symbols, and dynamic symbols. These paradigms, as mentioned earlier, fall into the digital and representational codes. It is with their collective use with other musical symbols that the representational code is created. The benefit of conducting these two sub-analyses is that the reasons behind choosing certain symbols over others will be illuminated.

The phrase symbols that are used in this nocturne are the conventional symbols that are used within Western Art Music. Section 3.1.3.2 examined, among others, the different pedal markings available to composers. In this nocturne, Chopin only made use of the damper pedal symbols. The dynamic symbols within this nocturne amount to 12 symbols, which range from symbols to phrases or abbreviations. Chopin chose these 12 symbols from an infinite set available, and, in addition, he combined certain symbols, such as *sempre piano*. The reason composers do this is to enhance the communication process between composer and performer. It is with such directions that the composer's intentions become clear and a performer can thus accurately perform the piece as the composer intended it.

A performer takes the entire music score into account when he/she interprets the text. It is also with knowledge of the composer, style period, and its conventions, that the interpretation is deepened. In addition, each symbol within the music score carries the same weight; in other words, no symbol is more important than the other. All of them function as a whole to communicate the desired message.

It is important to consider the placement and arrangement of the symbols within the music score. Earlier, it was stated that some of the criteria for modifications were the placements of the symbols. This influences the execution of a passage. A typical modification was that the hairpins' placement differed. This means that not only will the hairpin's required action differ, but also the meaning. If, for example, a crescendo hairpin is changed, then the build-up of tension will be delayed. Another aspect to consider is the sequential arrangement of the symbols. If symbols are placed next to each other, they will be interpreted on a continuum, but if the symbols are placed at different positions (for example, above the right-hand notation), it will be interpreted as only applicable to the right-hand notation.

## **Conclusion**

Several modifications were identified within this nocturne. The most frequent modifications were to the phrase structure, articulation symbols, and dynamic symbols. These are fundamental elements of the music score, as they clarify what the composer wanted the music to sound like. These three symbol categories fall under the umbrella term for the domain of musical symbols, and their sub-categories with their shared names. Musical symbols function as a digital code, and the music score is a representational code.

During the paradigmatic and syntagmatic analyses of this nocturne, it was seen that the composer chose certain symbols over others, because they were the most apt at communicating his intentions, in written form, to a performer. Another aspect that eases the communication process is the fact that standard musical notation within Western Art Music was used by all the versions.

## **Addendum G: Qualitative semiotic analysis of Nocturne Op. 55, No. 1**

### **Identify the text to be studied**

This piece of music belongs to the Romantic style period's genre of the character piece within Western Art Music. The opus number consists of two nocturnes and was composed in 1842 – 1844, and the first is dedicated to Jane Maxwell (The Fryderyk Chopin Society in Warsaw, 2008; Tomaszewski, 2018b). Frédéric Chopin is the creator of the text. For the analysis of this nocturne, four versions of the composition were used. The first is the manuscript, and the other versions were the FFE (published in 1844 – 1845 by Maurice Schlesinger in Paris), the B&H edition (published in Leipzig in 1878 by Woldemar Bargiel), and the EP edition (published by Herman Scholtz circa 1905 in Leipzig) (OCVE, 2015; IMSLP, s.a.b).


### **Determine the domain a musical symbol operates in**

The musical symbols used in this analysis fall under the umbrella domain of musical symbols. Furthermore, they are grouped into sub-domains, which are phrase markings, dynamic symbols, and pedal markings. These territories are combined during a reading of the text to inform a correct interpretation of the symbols and their meaning.

### **Indicate, describe, define, and compare the different musical symbols within a text**



The different symbols used that fall within the abovementioned categories will be identified. This will aid in examining the impact that the modifications make to the communicated message of the nocturne. The first category is phrase markings. Within Western Art Music, the standard phrase symbol is shown in Table G1. This is the symbol that was used by all the versions to indicate a specific phrase.

**Table G1: Phrase markings used in Nocturne Op. 55, No. 1**

Phrase markings	Denotative meaning
	Start and end of a phrase

Phrases are the sentences of music. They are used by performers to articulate specific ideas within a composition. In addition, they provide performers with easy structures with which to communicate musical thoughts or ideas. Consequently, if the phrase structure differs, then the meaning of a text will be altered.

**Table G2: Dynamic symbols used in Nocturne Op. 55, No. 1**

Dynamic symbols or term		Denotative meaning
Piano	<i>p</i>	Soft (Gerou & Lusk, 1996:60)
Decrescendo hairpin		Gradual decrease in loudness (Gerou & Lusk, 1996:61)
Crescendo hairpin		Gradual increase in loudness (Gerou & Lusk, 1996:61)
Crescendo abbreviation	<i>cresc</i>	Gradual increase in loudness (Gerou & Lusk, 1996:61)
Forte	<i>f</i>	Loud (Gerou & Lusk, 1996:60)
Diminuendo abbreviation	<i>dim</i>	Gradual decrease in loudness (Gerou & Lusk, 1996:61)
Fortissimo	<i>ff</i>	Very loud (Gerou & Lusk, 1996:60)
Pianissimo	<i>pp</i>	Very soft (Gerou & Lusk, 1996:60)



The next domain is that of dynamic symbols. Numerous symbols are classified into this domain. These symbols each have their own meaning that is influenced not only by the composition, but also by other factors, such as composer and style period. Table G2 shows the different dynamic symbols used within this nocturne and their denotative meaning.

The last musical symbol domain to be discussed is the domain of pedal markings. To indicate the use of the pedals, there are several symbols a composer can use. Each



indicates either the *una corda* or damper pedal<sup>141</sup>. Pedalling is an interpretive act that adds a new dimension to music. Table G3 indicates the pedal markings used within this nocturne. Note that Chopin only used the damper pedal within this nocturne.

**Table G3: Pedal markings used in Nocturne Op. 55, No. 1**

Pedal markings	Denotative meaning
	Press damper pedal down
	Lift damper pedal

### Identify and discuss the semiotic code of the symbols

Semioticians place symbols into different codes, which depend on the symbol's characteristics. Music, in its heard form, is an example of an analogue code, whereas musical notation and symbols are digital codes. Thus, music, in its entirety, is a fusion of the two codes. Furthermore, the notation and symbols that comprise music are classified into a representational code<sup>142</sup>. A convention of the music score is that all the necessary elements needed for effective communication are used, and, additionally, that the symbols are used economically.

Before the paradigmatic analysis can be conducted, the different paradigms within this nocturne must first be identified. From the preceding sections, it is deduced that the three symbol categories fall into the paradigms of phrase markings, dynamic symbols, and pedal markings. However, all three paradigms fall into the larger paradigm of digital code, and their collective use within the music score brings about the representational code. One of the benefits of conducting these sub-analyses is that insight is gained into the reason behind choosing certain symbols and what impact these choices have on the communicated message.

The composer and publishers of this nocturne have used the standard phrase symbols in Western Art Music. Also, Chopin and the publishers have used standard pedal markings, which are the damper pedal symbols. Eight different dynamic symbols are

<sup>141</sup> These symbols were discussed in Section 3.2.3.2.

<sup>142</sup> This concept was discussed in Section 2.3.2.

used within this nocturne; they include letters, abbreviations, and other symbols. There are an infinite number of symbols, abbreviations, and letters a composer or publisher can use to indicate the desired dynamic level.

To interpret a music score, a reader will take all the symbols used into consideration. The reader must also have knowledge about the composer, style period, and its conventions to make a historically correct interpretation. It is with this holistic viewing of the score that an interpretation is formed. Furthermore, no symbol within the music score is more important than another.

A key factor to consider in this analysis is the sequential and spatial placements of the musical symbols. This is also why this was considered a modification during the quantitative analysis. These changes have a direct impact on the execution of the symbols, and will impact the passages in which they are found. Regarding the sequential placement, symbols that are placed next to each other are interpreted as moving from one point of a scale to the next. For example, in measures 17 – 19, crescendo hairpins are placed next to each other. This means that these symbols are interpreted as moving from one dynamic, gradually increased until the end of the first hairpin, which then increases again. It could look like this: piano, mezzo piano, forte. The spatial placement, on the other hand, requires a different action. As mentioned earlier, crescendos typically aid in building tension within a passage. If the hairpins are placed differently, then the build-up of tension will start and end at different positions within the passage, and directly impact the overall message of the composition. Another aspect of spatial placement is the symbol's position on the staff. If a symbol is placed between the staff, it is interpreted as applicable to both the right- and left-hand notations. In contrast, if it is above the staff, then it is for the right-hand notation only, and below the staff indicates that the symbol only applies to the left-hand notation. An example of such a modification is found in measures 0 – 1. In the manuscript and EP edition, the piano symbol is placed in the centre of the two staves; yet, in the B&H edition, it is closer to the left-hand notation and in the FFE, the symbol is nearer to the right-hand notation.

## **Conclusion**

From this analysis, several deductions can be drawn. The first is that musical symbols contain different paradigms, such as musical symbols, dynamic symbols, pedal markings, and phrase structure. Musical symbols represent a digital code and the created score is a representational code. In addition, composers choose specific symbols because of their effectiveness in communicating their intentions, as was seen during the paradigmatic and syntagmatic analysis of this nocturne.

## **Addendum H: Qualitative semiotic analysis of Nocturne Op. 62, No. 1**

### **Identify the text to be studied**

This composition falls within the genre of the Romantic era's character pieces and was composed by Frédéric Chopin in 1846 as part of a set of two nocturnes dedicated to mademoiselle R. de Könneritz (The Fryderyk Chopin Society in Warsaw, 2008; OCVÉ, 2015). Four versions of this composition were used. These were the manuscript, the FFE, B&H edition, and EP edition. The FFE was published by Maurice Schlesinger in Paris, France, in 1846. This version can be found in the Bibliothèque Nationale de France (OCVÉ, 2015). The B&H edition was published in 1878 by Woldemar Bargiel, and the EP edition was published circa 1905 by Herman Scholtz, both in Leipzig, Germany (IMSLP, s.a.c).

### **Determine the domain a musical symbol operates in**

The identified modifications that were used in the steps of the qualitative semiotic analysis fall within the greater domain of musical symbols. Furthermore, they are classified into three sub-domains, namely phrase markings, dynamic symbols, and pedal markings. These sub-domains provide the reader with the correct context to interpret the read symbols in.


### **Indicate, describe, define, and compare the different musical symbols within a text**

This step of the analysis focuses separately on each of the sub-domains, as stated in the above paragraph. This entails that all the symbols that are classified within each sub-domain are identified and described. This will provide examples of symbols to work with when discussing the impact of the modifications to the nocturne.

A musical phrase is a principal element of the music score. It is with said symbols that a reader understands the sentence construction of a composition. Thus, musical



phrases are the thoughts that are written into the music and need to be highlighted. The following two conclusions can be drawn: that a change to the phrase structure will impact the meaning of a composition, and phrase symbols are a powerful resource for pianists to use when articulating a piece. Table H1 illustrates the phrase symbols in Western Art Music and their denotative meaning. All the versions used in this analysis made use of the standard phrase symbols.

**Table H1: Phrase markings used in Nocturne Op. 62, No. 1**

Phrase markings	Denotative meaning
	Start and end of a phrase



Dynamic symbols are used in music to indicate how a musical thought is to be expressed. For example, by using piano or forte symbols, the composer indicates emotions, such as soft or loud. This enhances the communication process and clarifies the composer's intentions. It must be stated that many different symbols are classified under dynamic symbols. Each symbol is taught to a person in their music tuition. The meaning of dynamic symbols is determined by several factors, such as the composer and style period. It is important to note that the symbols have a denotative and a connotative meaning. Table H2 shows the different dynamic symbols used within this nocturne, together with their denotative meaning.

**Table H2: Dynamic symbols used in Nocturne Op. 62, No. 1**

Dynamic symbols or term		Denotative meaning
Forte	<i>f</i>	Loud (Gerou & Lusk, 1996:60)
Decrescendo hairpin		Gradual decrease in dynamic level (Gerou & Lusk, 1996:61)
Piano	<i>p</i>	Soft (Gerou & Lusk, 1996:60)
Crescendo hairpin		Gradual increase in dynamic level (Gerou & Lusk, 1996:61)
<i>Poco crescendo</i>	<i>poco cresc</i>	A slight increase in dynamic level (Kennedy et al., 2013:195)
Crescendo abbreviation	<i>cresc</i>	Gradual increase in dynamic level (Gerou & Lusk, 1996:61)
Diminuendo abbreviation	<i>dim</i>	Gradual decrease in dynamic level (Gerou & Lusk, 1996:61)
Pianissimo	<i>pp</i>	Very soft (Gerou & Lusk, 1996:60)

The last domain under investigation for this nocturne is pedal markings. Several symbols can be used to indicate these devices<sup>143</sup>. Table H3 indicates the pedal markings within this composition.

**Table H3: Pedal markings used in Nocturne Op. 62, No. 1**

Pedal markings	Denotative meaning
	Press damper pedal down
	Lift damper pedal

### **Identify and discuss the semiotic code of the symbols**

Semioticians have developed several codes, and each has a set of distinguishing characteristics. Music that is heard is classified into an analogue code, while written music is a digital code. Furthermore, written music is a representational code<sup>144</sup>. It is common knowledge that all the elements needed to communicate a message must be in the music score. In addition, musical symbols need to be used economically.

Before these two sub-analyses can be conducted, the paradigms found within these three musical symbol categories must be stated. It is concluded from the above sections that the paradigms are phrase markings, dynamic symbols, and pedal markings. These are also classified into the larger paradigm of musical symbols and the collective use of these symbols moves them into another paradigm, specifically the representational code. In conducting these analyses, insight is gained into why specific symbols within a composition were used and how such choices impact the communicated message.

The dynamic symbols, phrase markings, and pedal markings within this nocturne are the standard symbols within Western Art Music. It must be stated that the pedal markings indicate the damper pedal. Eight different dynamic symbols are used within this composition, which include letters, symbols, or abbreviations. It is typical that, from

<sup>143</sup> These symbols were discussed in Section 3.1.3.2.

<sup>144</sup> This concept was discussed in Section 2.3.2.

an infinite list of symbols, they are combined to create new symbols. An example is where the diminuendo abbreviation was placed inside the crescendo hairpin.

Several factors influence the interpretation of the music score. These are, among others, the composer and style period. The reader will take these aspects, and the musical symbols, into account in creating a correct interpretation of the text. Each symbol within the music score carries equal weight; in other words, all the symbols indicated play a role in communicating the intentions of the composer.

Two important considerations need to be made during this step, which are the sequential and spatial relationships of the musical symbols, as these will affect their execution within passages. This is the reason these two aspects formed part of the criteria of modifications. The sequential placement of the symbols refers to the horizontal placement of the symbols. If, for instance, the composer has written forte, decrescendo hairpin, piano (as is the case in the EP edition of measures 1 – 3), these symbols will be interpreted as working on a continuum. This, in turn, will instruct a performer to start loud and decrease the volume, gradually, until a soft level of sound is achieved.

The spatial arrangement of symbols refers to a symbol's position on the music score. In addition, if symbols are placed at different beats, it will also affect the interpretation and execution of the symbol. An example of this is in measures 1 – 2, where the decrescendo hairpins start on different beats. This means that the release of tension will, in the B&H and EP editions, start earlier than in the manuscript and FFE. In measure 32, the EP edition placed the decrescendo hairpin above the right-hand notation, and the other versions placed it between the two staves. This means that this symbol, in the EP edition, is only applicable to said hand notation, and its execution will be given to that hand notation. Most of the dynamic symbols were placed between the two staves; however, there are places where some symbols were placed differently, namely in the EP edition, bars 26, 32, 55, 60, 61, 66, and 71; in the B&H edition, bar 55; and in the FFE, bars 40 and 55.

## **Conclusion**

From the preceding discussion, numerous conclusions can be made. The first is that editions of a single composition differ and that changes are made to the symbols used. Another conclusion is that these changes will have an impact on the communicated message, as they not only affect the execution of a passage, but also impact the collective unit. Furthermore, a musical symbol can function within several paradigms and codes at the same time and depends on the context in which it is used. Musical symbols are classified into the digital code, which creates a music score, which is a representational code. Moreover, composers and publishers have a wide range of symbols at their disposal. They choose specific symbols with a certain goal in mind. The reasons are typically because of convention, to ease the communication process, and to enable the economic use of symbols.