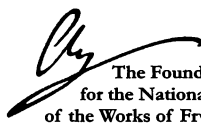


WYDANIE NARODOWE  
DZIEŁ FRYDERYKA CHOPINA  
NATIONAL EDITION  
OF THE WORKS OF FRYDERYK CHOPIN

# NOCTURNES

Opp. 9, 15, 27, 32, 37, 48, 55, 62

NATIONAL EDITION  
Edited by JAN EKIER

  
The Foundation  
for the National Edition  
of the Works of Fryderyk Chopin

**PWM**  
EDITION

SERIES A. WORKS PUBLISHED DURING CHOPIN'S LIFETIME. VOLUME V

FRYDERYK  
CHOPIN

NOKTURNY  
op. 9, 15, 27, 32, 37, 48, 55, 62

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Redaktor naczelny: JAN EKIER

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SERIA A. UTWORY WYDANE ZA ŻYCIA CHOPINA. TOM V

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Dziedzictwo  
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Redakcja tomu: Jan Ekier, Paweł Kamiński

Do każdego tomu dołączone są w formie luźnej wkładki *Komentarz wykonawczy* i *Komentarz źródłowy (skrócony)*.

Pełne *Komentarze źródłowe* do poszczególnych tomów będą publikowane oddzielnie.

Wydany w oddzielnym tomie *Wstęp do Wydania Narodowego Dzieł Fryderyka Chopina*  
– 1. *Zagadnienia edytorskie* obejmuje całokształt ogólnych problemów wydawniczych,  
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Nocturny wydane pośmiertnie znajdują się w tomie *Różne utwory* (29 B V).

Editors of this Volume: Jan Ekier, Paweł Kamiński

A *Performance Commentary* and a *Source Commentary (abridged)*  
are included in each volume in the form of a loose insert.

Full *Source Commentaries* on each volume will be published separately.

The *Introduction to the National Edition of the Works of Fryderyk Chopin*

1. *Editorial Issues*, published as a separate volume, covers general matters concerning the publication.  
The *Introduction...* 2. *Performance Issues* covers all general questions of interpretation.

Nocturns published posthumously are to be found in the volume *Various Compositions* (29 B V).

### 3 Nokturny op. 9 / 3 Nocturnes Op. 9

Nr 1 b-moll / No. 1 B $\flat$  minor page / s. 12

Larghetto

*p espress.*

Nr 2 Es-dur / No. 2 E $\flat$  major page / s. 18

Andante

*espress. dolce*

Nr 2 Es-dur / No. 2 E $\flat$  major  
wersja z wariantami / version with variants page / s. 22

Andante

*espress. dolce*

Nr 3 H-dur / No. 3 B major page / s. 26

Allegretto

*p scherzando*

### 3 Nokturny op. 15 / 3 Nocturnes Op. 15

Nr 1 F-dur / No. 1 F major page / s. 35

Andante cantabile

*semplice e tranquillo*

Nr 2 Fis-dur / No. 2 F $\sharp$  major page / s. 40

Larghetto

*sostenuto*

Nr 3 g-moll / No. 3 G minor page / s. 44

Lento

*p languido e rubato dim.*

### 2 Nokturny op. 27 / 2 Nocturnes Op. 27

Nr 1 cis-moll / No. 1 C $\sharp$  minor page / s. 48

Larghetto

*pp legato sotto voce*

Nr 2 Des-dur / No. 2 D $\flat$  major page / s. 54

Lento sostenuto

*p dolce*

### 2 Nokturny op. 32 / 2 Nocturnes Op. 32

Nr 1 H-dur / No. 1 B major page / s. 60

Andante sostenuto

*dolce*

Nr 2 As-dur / No. 2 A $\flat$  major page / s. 64

Lento

*sempre piano e legato*

### 2 Nokturny op. 37 / 2 Nocturnes Op. 37

Nr 1 g-moll / No. 1 G minor page / s. 70

Andante sostenuto

*p*

Nr 2 G-dur / No. 2 G major page / s. 74

Andantino

*dolce*

### 2 Nokturny op. 48 / 2 Nocturnes Op. 48

Nr 1 c-moll / No. 1 C minor page / s. 80

Lento

*mezza voce*

Nr 2 fis-moll / No. 2 F $\sharp$  minor page / s. 86

Andantino

*p*

### 2 Nokturny op. 55 / 2 Nocturnes op. 55

Nr 1 f-moll / No. 1 F minor page / s. 93

Andante

*p*

Nr 2 Es-dur / No. 2 E $\flat$  major page / s. 98

Lento sostenuto

*f*

### 2 Nokturny op. 62 / 2 Nocturnes Op. 62

Nr 1 H-dur / No. 1 B major page / s. 103

Andante

*dolce legato*

Nr 2 E-dur / No. 2 E major page / s. 109

Lento

*sostenuto*

# Trois nocturnes

A Madame Camille Pleyel

op. 9 nr 1

Larghetto ♩ = 116

1

*p* *espress.*

11

*leg*

\* *leg*

\*

22

3

\*

5

*fz* *p*

*smorz.*

8

*p*

11

8

13] *legatiss.*

11

\* Patrz Komentarz wykonawczy. \* Vide Performance Commentary.

13

*tr*

*f appassionato*

7

3

16

*cresc.*

*con forza*

*p*

3

8

(1 1)

*smorz.*

19

*sotto voce*

*pp*

*Red* \* *Red* \*

22

*poco rall.*

*ppp*

25

*a tempo*

*f*

*cresc.*

*p*

(1 1)

\* W zachowanych źródłach prawdopodobnie błędnie a'.  
In the extant sources the note a' occurs probably by mistake.

28

Musical score for measures 28-30. Treble clef has a melodic line with slurs and accents. Bass clef has a steady eighth-note accompaniment with slurs.

31

Musical score for measures 31-33. Treble clef has chords and melodic fragments. Bass clef continues the eighth-note accompaniment.

34

*f* poco stretto

(1 1)

Musical score for measures 34-36. Treble clef has chords. Bass clef has eighth-note accompaniment with a fingering (1 1) under the first measure. Dynamic marking *f* and tempo marking *poco stretto* are present.

37

*fz* poco rall.

Musical score for measures 37-39. Treble clef has chords. Bass clef has eighth-note accompaniment. Dynamic marking *fz* and tempo marking *poco rall.* are present.

40

*a tempo*  
*f*

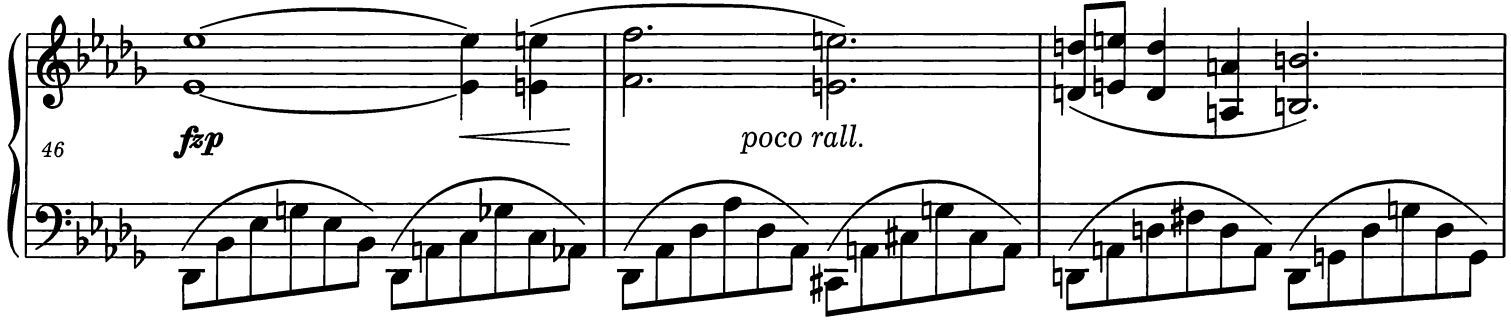
(1 1)

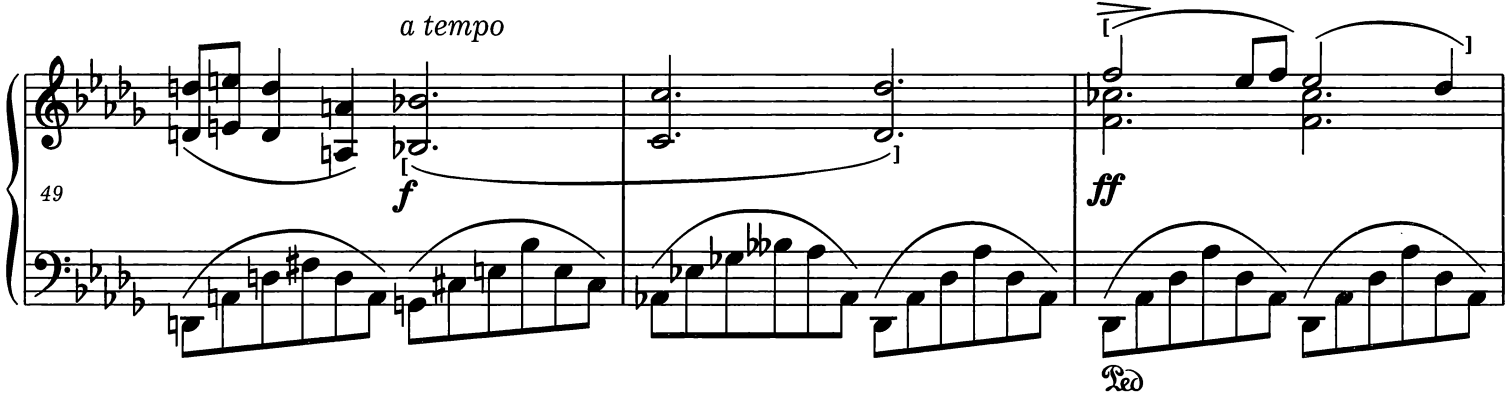
Musical score for measures 40-42. Treble clef has chords. Bass clef has eighth-note accompaniment with a fingering (1 1) under the last measure. Dynamic marking *f* and tempo marking *a tempo* are present.

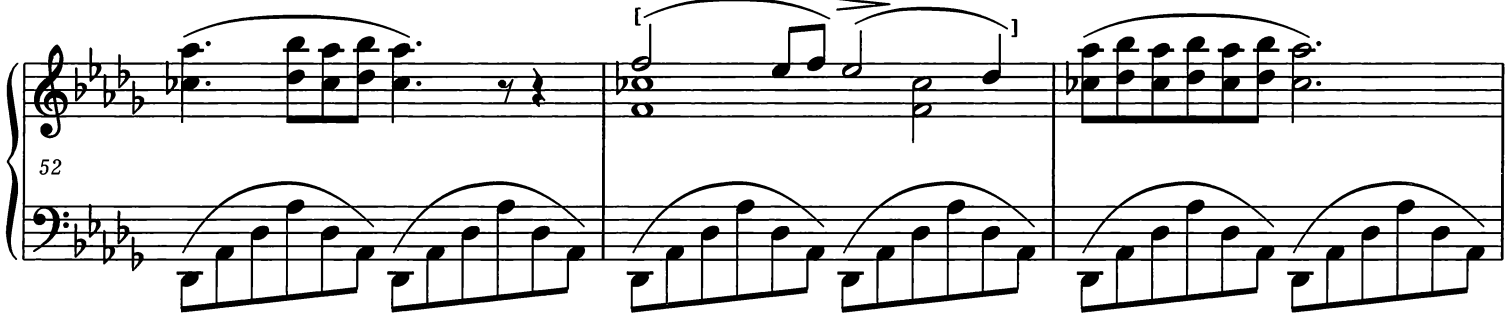


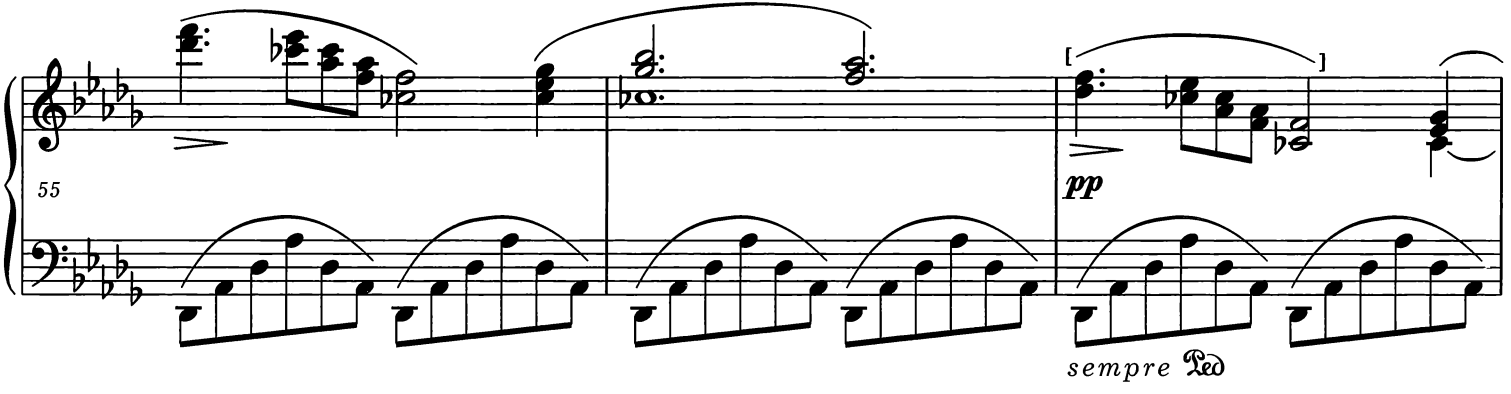
ossia: 

43 

46 *fzp* *poco rall.* 

49 *a tempo* *f* *ff* 

52 

55 *pp* *sempre  $\text{Ped}$*  

58

Musical score for measures 58-60. Treble clef has a whole note chord. Bass clef has a continuous eighth-note pattern with slurs.

61

*ppp* *legatissimo*

Musical score for measures 61-63. Treble clef has chords with slurs. Bass clef has a continuous eighth-note pattern with slurs.

64

*sempre pianissimo*

Musical score for measures 64-66. Treble clef has chords with slurs. Bass clef has a continuous eighth-note pattern with slurs.

67

*fz* *smorz.*

*sempre p* [✱] (1 2 1) (1 2 1) (1 2) (1 2) (1 2)

Musical score for measures 67-70. Treble clef has sustained chords. Bass clef has eighth-note patterns with slurs and fingerings.

70

*rall. e dolciss.* *a tempo*

Musical score for measures 70-73. Treble clef has eighth-note patterns with slurs and a triplet. Bass clef has eighth-note patterns with slurs.

8

3 3 20

*legatiss.*

73

75

*f*

3

78

*cresc.*

3

8

*ff*

*dim.*

(1 1)

80

*p*

*smorz.*

5 4

*Red* \* *Red* \* *Red* \* *Red* \* *Red* \*

(82)

*ff*

*accel.* *dim.*

*ritenuto*

*ppp*

*Red* \* *Red*

\* Podział rytmiczny 2. połowy taktu - patrz Komentarz wykonawczy.  
For the rhythmic division of the second half of the bar vide Performance Commentary.

Andante ♩ = 132

(34321)

2

*espress. dolce*

\* W jednym z egzemplarzy lekcyjnych Chopin wpisał dodatkowe oznaczenia dynamiczne: t.8 *ppp*, t.20 *ff*, t.24 *ff* i *pp*. Wydaje się, że są to indywidualne wskazówki lekcyjne, gdyż dosłowna ich realizacja wykraczałaby poza skalę dynamiczną odpowiednich fragmentów *Nocturnu*.

Chopin wrote additional dynamic markings into a pupil's copy: bar 8 *ppp*, bar 20 *ff*, bar 24 *ff* and *pp*. It seems that these markings were made for teachings purposes since if they were realized literally they would exceed the dynamic range of the relevant passages of the *Nocturne*.

3) *p* *pp* *poco rit.* (3 2)

9

*ped* \* *ped* \* *ped* \* *ped* \*

5) *f a tempo* *poco rallent.*

11

*ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \*

(1 2 4 5)

*a tempo* *fz p* *cresc.* (1 1) (4 4)

13

*ped* \*

*tr* *p* (4) (1/2) (1) (5 5 4 5) (1) (5 4 2 1) [13]

15

(1) (2) (1) *f*

17

20 \* *poco rall.* *a tempo* *fz p* *tr*

22 *tr*

24 \* *p* *Red* \* *Red* \*

26 *pp* *poco rubato* *sempre pp* *dolciss.* *Red* \* *Red* \* *Red* \*

\* Patrz uwaga do t. 8.  
Vide note to bar 8.

28

*ped* \* *ped* \* *ped* \* *ped* \* *ped* \*

30

*con forza* *stretto*

*ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \*

32

*ff* *senza tempo* *cresc.*

*ped*

(32)

*dim.* *rall.* *smorz.* *pp* *ppp*

*a tempo*

\* *ped*

Andante ♩ = 132

①  
34323

2a

*espress. dolce*

ℳ ℳ \* ℳ ℳ \* ℳ ℳ \* ℳ ℳ \* ℳ ℳ \* ℳ ℳ \* ℳ ℳ \*

2b

2a

(delicatiss.)

2c

3

*f*

ℳ ℳ \* ℳ ℳ \* ℳ ℳ \* ℳ ℳ \* ℳ ℳ \* ℳ ℳ \* ℳ ℳ \*

③

5

*p*

*cresc.*

ℳ ℳ | \* ℳ ℳ \* ℳ ℳ \* ℳ ℳ \* ℳ ℳ \* ℳ ℳ \* ℳ ℳ \* ℳ ℳ \*

④

7

*tr.*

⑤

\*\* [7]

ℳ ℳ \* ℳ ℳ \* ℳ ℳ \* ℳ ℳ \* ℳ ℳ \* ℳ ℳ \* ℳ ℳ \* ℳ ℳ \*

\* Patrz Komentarz wykonawczy.  
Vide Performance Commentary.

\*\* Patrz uwaga na s. 18.  
Vide note on page 18.



9 *p* *pp* *poco rit.* *f a tempo*

3 2 5

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

12 *poco rallent.* *fz p* *a tempo*

6 2 1 1 1 3

Ped \*

14 *cresc.* *p*

8 7 9 10 4 1/2

Ped \*

16 *cresc.* *p*

5 5 4 5 1 5 4 2 1

Ped \*

18 *p* *f*

4 2 1

Ped \*

\* W jednym z egzemplarzy lekcyjnych Chopin dopisał 8 pod 4 kolejnymi nutami basowymi F, G, C, F. Patrz Komentarz wykonawczy i źródłowy. Chopin wrote the numeral 8 under the four consecutive bass notes F, G, C, F in a pupil's copy. Vide Performance and Source Commentaries.

12 *a tempo* 13

20 *poco rall.* *fz p* *tr*

Detailed description: This system covers measures 12 and 13. Measure 12 begins with a circled number 12 and a circled measure number 20. The tempo is marked 'a tempo'. The music features a piano accompaniment with chords and a right-hand melody with slurs and accents. Measure 13 starts with a circled number 13 and a circled measure number 21. It includes a trill (tr) and a triplet of eighth notes. Dynamics include 'poco rall.' and 'fz p'.

14a 14b

22 [34] 3

Detailed description: This system covers measures 14a and 14b. Measure 14a is circled and numbered 22. Measure 14b is circled and numbered 23. Both measures contain complex right-hand passages with slurs and accents. The piano accompaniment consists of chords. A circled measure number [34] is present in the piano part of measure 14a. A circled measure number 3 is present in the piano part of measure 14b.

15 16 17b

23 [3] 3

Detailed description: This system covers measures 15, 16, and 17b. Measure 15 is circled and numbered 23. Measure 16 is circled and numbered 24. Measure 17b is circled and numbered 25. The right-hand part features a trill (tr) in measure 15 and a complex melodic line in measure 16. Measure 17b has a circled measure number 26. The piano accompaniment includes chords and a circled measure number [3] in measure 16.

18

25 *p* *pp* *poco rubato*

*Red* \* *Red* \* *Red* \* *Red* \*

Detailed description: This system covers measure 18, which is circled and numbered 25. The right-hand part has a circled measure number 27. Dynamics include 'p', 'pp', and 'poco rubato'. The piano accompaniment features chords and is marked with 'Red' and asterisks.

17a

27 *sempre pp* *dolciss.*

*Red* \* *Red* \* *Red* \* *Red* \* *Red* \*

Detailed description: This system covers measure 17a, which is circled and numbered 27. The right-hand part has a circled measure number 28. Dynamics include 'sempre pp' and 'dolciss.'. The piano accompaniment features chords and is marked with 'Red' and asterisks.

1361

Detailed description: This system covers measure 1361, which is circled and numbered 28. The right-hand part has a circled measure number 29. The piano accompaniment features chords and is marked with 'Red' and asterisks.

29 *p* *con forza* *stretto*

2 8 5 2 tr 1 5 2 8

*Red* \* *Red* \* *Red* \* *Red* \*

31 *ff* *senza tempo*

8 19b 18 19a [9] 5 5 3 2 1 5

*Red* \* *Red* \* *Red* \* *Red* \*

(32) *cresc.*

20 5 2 b 4 1 3 4 1 b 3 1 4 2

(32) *dim.*

8 4 1 3 2

(32) *a tempo* *ppp* *ppp*

13 (m.g.) rall. smorz. 21b 21a 5 2 1 5

*Red* \* *Red* \*

Allegretto ♩. = 66

3

First system of musical notation, measures 1-4. Treble clef, bass clef, 6/8 time signature, key signature of three sharps (F#, C#, G#). Dynamics: *p* (piano), *scherzando*. Includes accents and slurs.

Second system of musical notation, measures 5-8. Treble clef, bass clef, 6/8 time signature, key signature of three sharps. Measure 5 starts with a '5' fingering. Measure 7 has a '3' fingering. Measure 8 has a triplet of eighth notes marked '[3]'. Dynamics: *p*, *scherzando*. Includes accents and slurs.

Third system of musical notation, measures 9-12. Treble clef, bass clef, 6/8 time signature, key signature of three sharps. Measure 9 has a '5' fingering. Measure 10 has a '5' fingering. Measure 11 has a '7' fingering. Measure 12 has a triplet of eighth notes marked '[9]'. Dynamics: *leggierissimo*. Includes accents and slurs.

Fourth system of musical notation, measures 13-16. Treble clef, bass clef, 6/8 time signature, key signature of three sharps. Measure 13 has a '4' fingering. Dynamics: *espress.* (espressivo). Includes accents and slurs.

Fifth system of musical notation, measures 17-20. Treble clef, bass clef, 6/8 time signature, key signature of three sharps. Measure 17 has a '5' fingering. Measure 18 has a '4' fingering. Measure 19 has a '5' fingering. Measure 20 has a 'p' (piano) dynamic. Dynamics: *f* (forte), *p*. Includes accents and slurs.

\* W wersji głównej dźwięk e<sup>2</sup> należy powtórzyć zarówno na końcu t. 26, jak i na początku t. 27. Patrz Komentarz źródłowy.  
 In the main version the note e<sup>2</sup> should be repeated both at the end of bar 26 and at the beginning of bar 27. Vide Source Commentary.

40 *sostenuto* *f* *fz*

45 *p* [3]

49 *stretto* - - e - - *cresc.* 3

54 *fz* *con forza* 7 14 *rall.* 5

*a tempo* 4 4

61

*p*

This system contains measures 61 through 65. The right hand features a melodic line with slurs and a dynamic marking of *p* (piano) starting at measure 63. The left hand provides a steady accompaniment of eighth notes.

66

*f* *p*

This system contains measures 66 through 70. Measure 67 features a dynamic marking of *f* (forte) and a trill (*tr*) in the right hand. Measure 70 has a dynamic marking of *p* (piano).

70

[8] [9] stretto - e -

This system contains measures 71 through 73. Measures 72 and 73 include fingering numbers [8] and [9] respectively. The right hand has a dynamic marking of *p* (piano) and the instruction *stretto - e -*.

74

*cresc.* 3

This system contains measures 74 through 77. Measure 74 has a dynamic marking of *cresc.* (crescendo). Measure 75 includes a triplet of eighth notes marked with the number 3.

78

*fz* *con forza* *rall.* 5

This system contains measures 78 through 81. Measure 78 has a dynamic marking of *fz* (forzando). Measure 79 has a dynamic marking of *con forza*. Measure 81 has a dynamic marking of *rall.* (rallentando) and a fingering number 5.

*a tempo*

Musical score for measures 81-84. The piece is in G major (one sharp) and 3/4 time. The tempo is *a tempo*. The score consists of two staves: a treble clef staff and a bass clef staff. Measures 81-84 feature a melodic line in the treble staff with slurs and accents, and a bass line with slurs. There are two four-measure rests in the treble staff, each marked with a '4' and a fermata.

Musical score for measures 85-87. The piece continues in G major and 3/4 time. Measures 85-87 feature a melodic line in the treble staff with slurs and accents, and a bass line with slurs. A *pp* (pianissimo) dynamic marking is present in measure 86. The piece concludes with a double bar line and repeat signs.

**Agitato**

Musical score for measures 88-90. The tempo changes to **Agitato**. The piece is in G major and 3/4 time. Measures 88-90 feature a melodic line in the treble staff with slurs and accents, and a bass line with slurs. A *f* (forte) dynamic marking is present in measure 88. A *cresc.* (crescendo) marking is present in measure 90. There is an asterisk (\*) above a note in measure 89.

Musical score for measures 91-93. The piece continues in G major and 3/4 time. Measures 91-93 feature a melodic line in the treble staff with slurs and accents, and a bass line with slurs. A *fz* (forzando) dynamic marking is present in measure 91. A *p* (piano) dynamic marking is present in measure 92. A *fz* dynamic marking is present in measure 93.

Musical score for measures 94-96. The piece continues in G major and 3/4 time. Measures 94-96 feature a melodic line in the treble staff with slurs and accents, and a bass line with slurs. A *pp* (pianissimo) dynamic marking is present in measure 94. A *ritenuto* marking is present in measure 95. A *cresc. -* (crescendo) marking is present in measure 96.

\* Patrz Komentarz wykonawczy.  
Vide Performance Commentary.



97 *ff* *dim.*

100 *p* *fz*

103 *smorz.* *pp*

106 *f* *cresc.* *p*

109 *fz* *pp*

112 *f* *cresc.* *p*

115 *fz* *p* *dim.*

118 *pp* *cresc.* *f*

121 *cresc.* *ff* *dim.*

124 *p* *fz*

127 *smorz.* *pp* *rall.* *ff*

**Tempo I** *a tempo*

130 *p* *poco rall.* *scherzando*

135 *tr* \* (1) 8

139 5 5 7

142

\* Dźwięk  $e^2$  należy powtórzyć. Patrz *Komentarz źródłowy* do t. 26-27 i 137-138.  
 The note  $e^2$  should be repeated. Vide *Source Commentary* to bars 26-27 and 137-138.

145

150

*risoluto*

**f**

[11]

*con forza*

*ritenuto*

154

*tr*

*senza tempo e legatissimo*

8

*leg*

(155)

*dim.*

8

*leg*

*Adagio legatiss.*

(155)

*rallent.*

**pp** *smorz.*

*rall.*

**ppp**

8

*leg*

*leg*

# Trois nocturnes

A son ami Ferdinand Hiller

op. 15 nr 1

Andante cantabile ♩ = 69

4

*semplice e tranquillo*

*sempre legato*

5

*poco cresc. e rite*

*dolciss.*

*p nuto*

Ped \* Ped \* Ped [\*]

9

*delicatiss.*

3 3

Ped \*

13

2 3

Ped \*

17

*dolciss.*

Ped \* Ped \*

21 *smor - zan - do -*

*Red* \* [\*]

*con fuoco* ♩ = 84

25 *f*

*Red* \*

*ossia:* \*\*

27

*Red* \*

*ossia:*

29 *cre - - - - - scen - - - - - do*

*fz* *Red* \* *Red*

31 *ff* *dim.*

*Red* \*

\* Autentyczne chopinowskie ułatwienie partii pr. r. - patrz *Komentarz wykonawczy*.

\*\* Warianty opatrzone określeniem *ossia* w t. 27, 29, 39, 41 należy traktować łącznie.

\*\*\* Wykonanie rytmu ♩ w tej części Nokturnu - patrz *Komentarz wykonawczy*.

\* For Chopin's authentic simplification of the R.H. part vide *Performance Commentary*.

\*\* The variants designated *ossia* in bars 27, 29, 39, 41 should be dealt with together.

\*\*\* For performance of the rhythm ♩ in this part of the *Nocturne* vide *Performance Commentary*.

33 *pp e poco ritenuto* *dim.*

35 *a tempo* *sotto voce* *cresc.* *\* dim.*

37 *con fuoco* *f*

*ossia:*

39 *fz*

*ossia:*

41 *fz* cre - - - scen - - - do

\* W jednym z egzemplarzy lekcyjnych Chopin skreślił *dim.*  
Chopin erased *dim.* in a pupil's copy.

43 *cre - - scen - do*

45 *p fz sempre legato pp*

*Red \*Red \*Red \*Red \*Red \*Red*

47 *dim. - - rall. - - e - - calan - - do*

*\*Red \*Red [\*]*

**a Tempo primo** ♩ = 69

49 *sotto voce*

*Red \**

53 *poco cresc. -*

*Red \**



56 *dolciss.*  
*e - - - ritenuto*

*ped* \* *ped* \* *ped*

59

63

*ped* \*

67 *dolciss.*  
*pp dim.*

*ped* \* *ped* \* *ped* \* *ped* \*

71 *rall.* - - - *smor - - - zan* - - - *do*

*ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped*

5

*sostenuto*

4

ossia:

8

*leggero*

11

*(p)*

*con forza*

13

\* Palcowanie chopinowskie w tym *Nokturnie* pochodzi w całości z egzemplarzy lekcyjnych. Chopin's fingering in this *Nocturne* comes entirely from pupils' copies.

\*\* Wariant rozpoczęcia trylu - patrz *Komentarz wykonawczy*. For a variant of the beginning of the trill vide *Performance Commentary*.

31  
*dolciss.*  
 17 *p*  
*pp e poco ritenuto*  
*fz* *ped* \* *ped (una corda)* \* *ped* \* *ped (una corda)* \*

*c o n f o r z a*  
 21 *cresc.*  
*stringendo* *ritenuto*  
*ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \*

**doppio movimento**

25 *sotto voce*  
*ped* \* *ped* \*

29 *cresc.*  
*ped* \* *ped* \* *ped* \* *ped* \*

33 *fz*  
*ped* \*

36 *cresc.*

Ped \*

39

Ped \* Ped \* Ped \* Ped \*

42 *decresc.* *dim.*

\* Ped *fz* Ped \*

45 *pp* *dim.* *molto rallentando*

Ped \* Ped \* Ped \*

48 *a Tempo I* *smorz.* *dolce (pp)*

(una corda) Ped \* Ped \*

51 *leggierissimo*

Ped \*

53 *con forza* *(pp)* 5

*fz* 3 5 1 Ped \*

56 *dim. rall.*

3 *trm* 5 5 4 5 5 Ped \*

58 *pp fz dim.*

8 *pp fz dim.* 3 3 3 3 Ped (i due Ped.) \*

60 *smorzando*

6 *smorzando* Ped \*

\* Patrz Komentarz wykonawczy do t. 7.  
Vide Performance Commentary to bar 7.

\*\* Autentyczny wariant:  
Authentic variant:

Patrz Komentarz wykonawczy.  
Vide Performance Commentary.

6

*p languido\* e rubato* *dim.*

Ped \* Ped \* Ped \* Ped \* Ped \*

8

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

16

*f* *poco ritenuto*

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

25

*a tempo*

Ped \* Ped \* Ped \* Ped \* Ped \*

33

*leggieriss.*

Ped [\*] [Ped \*] Ped \* Ped \* Ped \* Ped \*

\* W jednym z egzemplarzy lekcyjnych *e rubato* zostało przez Chopina skreślone.  
Chopin erased *e rubato* in a pupil's copy.

40 *f* *dim.*

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

48 *dim.* *ritenuto* *a tempo* *sotto voce*

\* Ped *ff* \* Ped *ff* \*

55

Ped \* Ped \* Ped \* Ped \*

62 *sostenuto*

Ped [\* Ped] \* Ped \* Ped \* Ped \*

69 *cresc.* *accelerando*

Ped \* Ped \* Ped \* Ped \* Ped \*

75

*riten. dim.*

*fz*

*Red \**

This system contains measures 75 through 80. It features a complex texture with many beamed sixteenth notes in both hands. The right hand has several slurs and accents. The left hand has a steady accompaniment. Performance markings include *riten. dim.* and *fz*. There are also *Red \** annotations under the first and last measures.

81

*rall.*

*pp*

*a tempo*

*Red \**

This system contains measures 81 through 88. The tempo changes to *rall.* and the dynamics to *pp*. The texture is less dense than the previous system. Performance markings include *rall.*, *pp*, and *a tempo*. There are also *Red \** annotations under measures 81 and 83.

89

*p*

*sotto voce*

*sempre legato*

*religioso*

This system contains measures 89 through 96. The tempo is marked *religioso*. The right hand has a melodic line with a *p* dynamic and *sotto voce* marking. The left hand has a simple accompaniment. Performance markings include *p*, *sotto voce*, *sempre legato*, and *religioso*.

97

This system contains measures 97 through 104. It features a complex texture with many beamed sixteenth notes in both hands. The right hand has several slurs and accents. The left hand has a steady accompaniment.

105

This system contains measures 105 through 112. It features a complex texture with many beamed sixteenth notes in both hands. The right hand has several slurs and accents. The left hand has a steady accompaniment.

113

This system contains measures 113 through 120. It features a complex texture with many beamed sixteenth notes in both hands. The right hand has several slurs and accents. The left hand has a steady accompaniment.



121

Measures 121-126. Treble clef, bass clef. Key signature: two flats. Dynamics: *fz* (forzando) with accents. The piece features a complex harmonic structure with many accidentals and a driving bass line.

127

Measures 127-132. Treble clef, bass clef. Key signature: two flats. Dynamics: *fz* (forzando) with accents. The music continues with similar harmonic complexity and a strong bass line.

133

Measures 133-140. Treble clef, bass clef. Key signature: two flats. Dynamics: *fz* (forzando) with accents, and *pp* (pianissimo) in measure 134. The piece features a complex harmonic structure with many accidentals and a driving bass line.

141

Measures 141-146. Treble clef, bass clef. Key signature: two flats. Dynamics: *fz* (forzando) with accents. The music continues with similar harmonic complexity and a strong bass line.

147

Measures 147-152. Treble clef, bass clef. Key signature: two flats. Dynamics: *fz* (forzando) with accents, *ritenuto* (rhythmically slower) in measure 148, and *pp* (pianissimo) in measure 150. The piece concludes with a complex harmonic structure and a driving bass line.

# Deux nocturnes

A Madame la Comtesse d'Apponyi

op. 27 nr 1

Larghetto  $\text{♩} = 42$

7

Musical notation for measures 7-8. Treble clef, key signature of three sharps (F#, C#, G#), common time. Bass clef, key signature of three sharps. Dynamics: *pp*. Performance instructions: *legato*. Fingerings: 6, 6. Pedal markings:  $\text{Ped}$ .

sotto voce

3

Musical notation for measures 9-12. Treble clef, key signature of three sharps. Bass clef, key signature of three sharps. Dynamics: *sotto voce*. Performance instructions: *legato*. Fingerings: 3. Pedal markings:  $\text{Ped}$ .

6

Musical notation for measures 13-18. Treble clef, key signature of three sharps. Bass clef, key signature of three sharps. Dynamics: *legato*. Performance instructions: *legato*. Fingerings: 3, (1), (2 1). Pedal markings:  $\text{Ped}$ .

9

Musical notation for measures 19-24. Treble clef, key signature of three sharps. Bass clef, key signature of three sharps. Dynamics: *pp*. Performance instructions: *legato*. Fingerings: 3. Pedal markings:  $\text{Ped}$ .

12

Musical notation for measures 25-30. Treble clef, key signature of three sharps. Bass clef, key signature of three sharps. Dynamics: *legato*. Performance instructions: *legato*. Fingerings: (1) 5, (3) 5, (1) 5, (3) 5. Pedal markings:  $\text{Ped}$ .

15

Ped \*Ped \*Ped \*Ped \*Ped

17

Ped \*Ped \*Ped \*Ped \*Ped

20

Ped \*Ped \*Ped \*Ped \*Ped \*Ped \*Ped

23

Ped \*Ped \*Ped \*Ped \*Ped \*Ped \*Ped

26

*ritenuto* (1 1 1)

Ped \*Ped \*Ped \*Ped

\* Palcowanie pod nutami odnosi się do l. r., nad - do pr. r. Inne palcowania - patrz *Komentarz wykonawczy*.  
Fingering under the notes refers to the L.H. and that above them to the R.H. For other fingerings vide *Performance Commentary*.

Più mosso  $\text{♩} = 54$

*ten.* *ten.* *ten.* *ten.*

29 *p* 3 3 3

33 *poco a poco cresc.*

37 *f* *fz* *fz* *fz* *fz*

*sempre più stretto* - - - - *ed* - - - -

41 *cresc.* 3

- *appassionato*

45 *ff* (2 1) (1)

49 *sostenuto* *fff* *ritenuto* *dim.*

Red \* Red \* Red \*

53 *agitato* *sotto voce* *poco* *a* *poco*

Red \* Red \* Red \* Red \*

57 *cresc.* - - - *ed* - - - *accelerando*

Red \* Red \* Red \* Red \*

61 *ritenuto*

Red \* Red \* Red \*

65 *con anima* *ten.* (*stretto* - - - -) (*stretto*) *ten.*

Red \* Red \* Red \* Red \*

71

*pp*

*ten.*

*Led* \* *Led* \* *Led* \*

77

*cresc.*

*ed*

*accelerando*

*fff*

83

*con forza*

**Tempo I**

84

*sotto voce*

*p legato*

*fz*

*Led*

\*

86

*Led* \* *Led* \* *Led* \* *Led* \* *Led* \*

\* Patrz Komentarz Źródłowy.  
Vide Source Commentary.

89

*ped* \* *ped* \* *ped* \* *ped* \*

91

*ritenuto*  
*con duolo*

*ped* \* *ped* \* *ped* \* *ped* \* *ped* \*

94

*calando*  
*ff* *p*

*ped* \* *ped* \* *ped* \* *ped* \*

96

*rallentando*

*ped* \* *ped* \* *ped* \* *ped* \* *ped* \*

Adagio

99

*p*  
*ff* *pp*

*ped* \* *ped* \* *ped* \*





14

*Ped* \**Ped* \**Ped* \**Ped* \*

16

*Ped* \**Ped* \**Ped* \**Ped* \*

18

*con forza*

*f* *p* *f*

*Ped* \**Ped* \**Ped* \**Ped* \**Ped* \*

20

*ossia:*

*fz* *pp* *sempre legatiss. (mf)*

*Ped* \**Ped* \**Ped* \**Ped* \**Ped* \*

23

*ritenuto*

*Ped* \**Ped* \**Ped* \**Ped* \**Ped* \**Ped* \*

*a tempo*

ossia:

*pp*

Musical score for measures 26-28. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The tempo is *a tempo*. The dynamic is *pp*. The right hand features a melodic line with slurs and ties, while the left hand plays a steady eighth-note accompaniment. Pedal markings are present at the end of each measure. An *ossia* variation is shown above the right hand for measure 28.

Musical score for measures 29-31. The right hand continues the melodic line with slurs and ties. The left hand accompaniment remains consistent. Pedal markings are present at the end of each measure. An *ossia* variation is shown above the right hand for measure 31.

*leggieriss.*

Musical score for measures 32-33. The tempo is *leggieriss.*. The right hand features a complex melodic line with slurs, ties, and fingerings (3, 2, 1, 4, 3, 2). The left hand accompaniment continues. Pedal markings are present at the end of each measure. An *ossia* variation is shown above the right hand for measure 33.

*dolce*

Musical score for measures 34-35. The tempo is *dolce*. The right hand features a melodic line with slurs, ties, and fingerings (4, 5). The left hand accompaniment continues. Pedal markings are present at the end of each measure. An *ossia* variation is shown above the right hand for measure 35.

*cresc.*

Musical score for measures 36-38. The tempo is *cresc.*. The right hand features a melodic line with slurs, ties, and fingerings (4, 5). The left hand accompaniment continues. Pedal markings are present at the end of each measure. An *ossia* variation is shown above the right hand for measure 38.

ossia:



38

*Ped* \* *Ped* \* *Ped* \* *cresc.*

40

*Ped* \* *Ped* \* *Ped* \* *cresc.*

42

*Ped* \* *Ped* \* *Ped* \* *fz*

44

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *fz* \* *cresc.*

46

*Ped* \* *ff* \* *fz*

\* Patrz Komentarz źródłowy.  
Vide Source Commentary.

(1)

49 *f* *pp*

*Red* \*

8

52 (*delicatiss.*) 48 (2 1) 3-

\*

54

*con anima* (1-1)

*Red*

56

*con forza* *appassionato* *f* *cresc.*

*Red* [\*]

59

*f*

*Red* \* *Red* \* *Red* \* *Red* \*

ossia:

8 8

\* Patrz Komentarz wykonawczy. Vide Performance Commentary.

\*\* Według oznaczenia Chopina w egzemplarzu lekcyjnym akcent odnosi się do *f*<sup>1</sup>. According to Chopin's marking in a pupil's copy the accent refers to *f*<sup>1</sup>.

62 *dolciss.* *fz p* *dim.*

Ped \* Ped \* Ped \* Ped \* Ped \*

65

Ped \* Ped \* Ped \* Ped \*

68 *dim.* *calando*

Ped \* Ped \* Ped \* Ped \*

71 *smorzando*

Ped \* Ped \* Ped \*

74 *dolcissimo* *diminuendo*

Ped

# Deux nocturnes

A Madame la Baronne de Billing née de Courbonne

Andante sostenuto

op. 32 nr 1

9

Measures 9-11. Treble clef, bass clef. Key signature: three sharps (F#, C#, G#). Time signature: common time (C). Measure 9 starts with the instruction *dolce*. Measure 11 features a triplet of eighth notes in the treble clef, labeled (2 1 3) above and 3 below. Pedal markings (Ped) with asterisks are present at the end of measures 9, 10, and 11.

4

Measures 12-14. Measure 14 features the instruction *f stretto*. Pedal markings (Ped) with asterisks are present at the end of measures 12, 13, and 14.

7

Measures 15-17. Measure 15 starts with the instruction *delicatiss.* and *p*. Measure 16 features the instruction *[5] poco ritenuto*. Measure 17 features the instruction *in tempo*. Pedal markings (Ped) with asterisks are present at the end of measures 15 and 16.

10

Measures 18-20. Measure 20 features a first ending bracket labeled (1) above and (1) below. Pedal markings (Ped) with asterisks are present at the end of measures 19 and 20.

14

Measures 21-23. Measure 23 features the instruction *pp delicatiss.*. Pedal markings (Ped) with asterisks are present at the end of measures 21, 22, and 23.



36 *p* poco ritenuto *f*

40 *tr* *in tempo*

44

47 *f* *p*

50



53 *f* stretto

Reo \* Reo \*

57 *p* poco ritenuto *f*

Reo \* Reo \* Reo \* Reo \* Reo \* Reo \*

61 *ritenuto* *pp* *f*

Reo \* Reo \* Reo \*

(63) *fz* *p* *f* *fz* *fz*

Reo \* Reo \*

*Adagio*

(63) *p* *f* *f*

(3) 3 (35) (3) 3 (3) (3) (3) (31)

Lento

(♩ = 84)

10

ped \* ped \* ped \* ped \* ped \* ped \* ped \* ped \* ped \* ped \*

ped \* ped \* ped \* ped \* ped \* ped \* ped \* ped \* ped \*

ped \* ped \* ped \* ped \* ped \* ped \* ped \* ped \* ped \*

ped \* ped \* ped \* ped \* ped \* ped \* ped \*

ped \* ped \* ped \* ped \* ped \* ped \* ped \*

\* ossia:

15

*tr* [5] [3]

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

18

[3]

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

21

*delicatiss.* (2)

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

23

*tr*

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

25

[5]

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

27

Measures 27-28. Treble clef, bass clef, 12/8 time signature. The piece is in a key with three flats. Measure 27 features a melodic line in the treble and a bass line with chords. Measure 28 continues the melodic line with some chromaticism. Performance markings include a 'Ped' (pedal) in measure 27 and asterisks in measures 27 and 28.

Ped \* Ped \*

29

Measures 29-30. Treble clef, bass clef, 12/8 time signature. Measure 29 has a melodic line with a slur and a fermata over the final note. Measure 30 continues the melodic line. Performance markings include a 'Ped' in measure 29 and asterisks in measures 29 and 30.

Ped \* Ped \*

31

Measures 31-32. Treble clef, bass clef, 12/8 time signature. Measure 31 features a melodic line with a slur and a fermata. Measure 32 continues the melodic line. Performance markings include a 'Ped' in measure 31 and asterisks in measures 31 and 32.

Ped (\*) [\*] Ped \* Ped \*

33

Measures 33-34. Treble clef, bass clef, 12/8 time signature. Measure 33 has a melodic line with a slur and a fermata. Measure 34 continues the melodic line. Performance markings include a 'Ped' in measure 33 and asterisks in measures 33 and 34.

Ped \* Ped \*

35

Measures 35-36. Treble clef, bass clef, 12/8 time signature. Measure 35 features a melodic line with a slur and a fermata. Measure 36 continues the melodic line. Performance markings include a 'Ped' in measure 35 and asterisks in measures 35 and 36.

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

37

Measures 37-38. Treble clef, bass clef, 12/8 time signature. Measure 37 features a melodic line with a slur and a fermata. Measure 38 continues the melodic line. Performance markings include a 'Ped' in measure 37 and asterisks in measures 37 and 38.

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

39 *fz*

41

43 *ff*

45

47 *cresc.*

49

\* W zachowanych źródłach prawdopodobnie błędnie 2 razy kwinta a-e'.  
In the extant sources the fifth a-e' occurs twice probably by mistake.

\*\* Wariant wpisany przez Chopina do egzemplarza lekcyjnego: 5 nut basowych wraz z dolnymi oktawami.  
Chopin wrote this variant into a pupil's copy: 5 bass notes with lower octaves.



64 *trm* [5] [3]

*Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \**

67 [3]

*Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \**

70 *delicatiss.* [5] *leggieriss.*

*Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \**

72 *trm* *trm* [9]

*Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \**

74 *Lento* [3]

*Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \**

# Deux nocturnes

op. 37 nr 1

Andante sostenuto

11

Musical score for measures 11-14. The piece is in E-flat major and 3/4 time. Measure 11 starts with a piano (*p*) dynamic. The right hand features a melodic line with a triplet of eighth notes in measure 12. The left hand provides a harmonic accompaniment with chords and single notes. Pedal markings are present: a double bar line with a circled 8 and a star in measure 11, and a double bar line with a star in measure 12. Additional pedal markings with stars are in measures 13 and 14.

Musical score for measures 15-18. Measure 15 begins with a forte (*f*) dynamic. The right hand has a triplet of eighth notes in measure 15 and a triplet of sixteenth notes in measure 16. Measure 17 features a piano (*p*) dynamic. The right hand ends with a trill in measure 18. Pedal markings with stars are in measures 15, 16, 17, and 18.

Musical score for measures 19-22. Measure 19 starts with a triplet of eighth notes. A crescendo (*cresc.*) marking is placed over measures 20-22. The right hand has a melodic line with a triplet of eighth notes in measure 20. The left hand has a steady accompaniment. Pedal markings with stars are in measures 19, 20, 21, and 22.

Musical score for measures 23-26. Measure 23 begins with a diminuendo (*dim.*) dynamic. The right hand has a melodic line with a triplet of eighth notes in measure 24. The left hand has a steady accompaniment. Pedal markings with stars are in measures 23, 24, 25, and 26.

Musical score for measures 27-30. Measure 27 starts with a forte (*f*) dynamic. The right hand has a melodic line with a triplet of eighth notes in measure 28. The left hand has a steady accompaniment. Pedal markings with stars are in measures 27, 28, 29, and 30.

\* Wariant wpisany przez Chopina do egzemplarza lekcyjnego.  
Chopin wrote this variant into a pupil's copy.



21 *ff* *p* *trm*

3 3

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

25 *cresc.*

(3) 3

*Ped* \* *Ped* \* *Ped* \*

29 6

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

33

3

*Ped* \* *Ped* \* *Ped* \* *Ped* \*

37 *p* (1)

3 3

*Ped* \* *Ped* \* *Ped* \*

41 *p*

46 *cresc.*

51 *cresc.*

(4 3)

56 *p*

61 *pp*

67

71 *ff*

*ff* *[p]* *trill*

Red \* Red \* Red \*

75 *cresc.* *dim.*

*cresc.* *dim.*

Red \* Red \*

80 *p*

*p*

Red \* Red \* Red \* Red \* Red \*

84 *pp*

*pp*

Red \* Red \* Red \*

88 *(ritenuto)* *pp*

*(ritenuto)* *pp*

Red \*

Andantino

12

*dolce*

*legato*

\* *Ped* \* \* *Ped* \* \* *Ped* \* \* *Ped* \*

4

35 *Ped* \* \* *Ped* \* \* *Ped* \* \* *Ped* \*

7

*Ped* \* \* *Ped* \* \* *Ped* \* \* *Ped* \*

10

35 *Ped* [\*] *Ped* [\*] *Ped* [\*] *41* *Ped* \*

13

*Ped* [\*] *Ped* \* \* *Ped* \* \* *Ped* \*

\* Patrz Komentarz wykonawczy.

\* Vide Performance Commentary.

16

Red \* Red \* Red \* Red \*

19

Red \* Red \* Red \* Red \*

22

Red \* Red (5) (2) [\* Red \*] Red \*

25

Red \* Red [\*] Red \* Red \*

28

\* *sostenuto* \*\*

*p* *sfz*

\* W źródłach podstawowych pomiędzy t.28 i 29 znajduje się jeszcze następujący takt, skreślony przez Chopina w egzemplarzu lekcyjnym:  
The following bar, crossed out by Chopin in a pupil's copy, can still be found between bars 28 and 29 in the primary sources:

Patrz Komentarz źródłowy.  
Vide Source Commentary.

\*\* Pierwotne łukowanie tej części *Nocturnu* było bardziej motywiczne, np. w t. 29-32:  
The original slurring was more motivic in this part of the *Nocturne*, e.g. bars 29-32:  
Patrz Komentarz źródłowy.  
Vide Source Commentary.

34

Musical score for measures 34-39. The piece is in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A fermata is placed over the final measure of this system.

40

Musical score for measures 40-45. The right hand continues with a melodic line, and the left hand has a steady accompaniment. A *cresc.* (crescendo) marking is present in measure 44, and a fermata is placed over the final measure of this system.

46

Musical score for measures 46-50. The key signature changes to E minor (two sharps). The right hand has a melodic line, and the left hand has a steady accompaniment. A *dim.* (diminuendo) marking is present in measure 49, and a fermata is placed over the final measure of this system.

51

Musical score for measures 51-56. The key signature changes to D minor (two sharps). The right hand has a melodic line, and the left hand has a steady accompaniment. A *p(p)* (pianissimo) marking is present in measure 52, and a fermata is placed over the final measure of this system.

57

Musical score for measures 57-61. The key signature changes to G major (one sharp). The right hand has a melodic line, and the left hand has a steady accompaniment. A fermata is placed over the final measure of this system.

62

Musical score for measures 62-65. The key signature changes to E minor (two sharps). The right hand has a melodic line, and the left hand has a steady accompaniment. A fermata is placed over the final measure of this system.

68 *f*

*Red* \* *Red* \* *Red* \*

71

*Red* (1) \* *Red* (1) \* *Red* \*

74 *(p)*

*Red* \* *Red* \* *Red* \*

77

*Red* \* *Red* \* *Red* \*

80

*Red* \* *Red* \* *Red* \*

sostenuto

83

[Red \*]

\* [8]

This system contains measures 83 through 88. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A bracket labeled '[Red \*]' spans measures 83-84, and another bracket labeled '\* [8]' spans measures 87-88.

89

This system contains measures 89 through 93. The right hand continues the melodic line, and the left hand features a more active accompaniment with chords and moving lines. A wavy line is present in the left hand between measures 90 and 91.

94

This system contains measures 94 through 98. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment. A wavy line is present in the right hand between measures 97 and 98.

99

cresc.

This system contains measures 99 through 103. The right hand has a melodic line with grace notes, and the left hand has a steady accompaniment. The dynamic marking 'cresc.' is placed above the first measure.

104

dim.

pp

This system contains measures 104 through 108. The right hand has a melodic line with grace notes, and the left hand has a steady accompaniment. The dynamic markings 'dim.' and 'pp' are placed above the first and third measures, respectively.

109

This system contains measures 109 through 113. The right hand has a melodic line with grace notes, and the left hand has a steady accompaniment.

\* Dopuszczalne jest uzupełnienie dolnej oktawy (skala fortepianu Chopina sięgała tylko do C<sub>1</sub>).  
The addition of the lower octave is permissible (Chopin's piano only went down to C<sub>1</sub>).



115 *cresc.* *cresc.*

Ped \*

120 *f* *p*

Ped \*

124

Ped \*

127

Ped \*

130

Ped \*

133 *pp* *ppp*

Ped \*



17

*ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \*

21

*ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \*

*ten.*

**poco più lento**

*ff* *sotto voce*

24

*ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \*

29

*sempre p*

*ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \*

33

*ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \*

37 *pp* *cresc.* *3*

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

40 *cresc.* *f* *cresc.*

\* *Ped* \* *Ped*

(41) *cresc.* *cresc.*

\* [*Ped* \*] *Ped* \*

43 *cresc.* *cresc.* *cresc.*

*Ped* \* *Ped* \* *Ped* \* *Ped* \*

(44) *ff* *tr* *ritenuto*

*Ped* \* *Ped* \* *Ped* \*

46

47

*sempre ff*

48

*ritenuto*

*f<sup>sp</sup> accel.*

**doppio movimento**  
*agitato*

49

*pp*

51

\*\*

\* W jednym ze źródeł cała druga połowa taktu objęta jednym łukiem. Patrz *Komentarz wykonawczy*.  
The entire second half of the bar is covered by one slur in one of the sources. Vide *Performance Commentary*.

\*\* Patrz *Komentarz wykonawczy*.  
Vide *Performance Commentary*.

53

Two staves of music. The right staff has a treble clef and the left staff has a bass clef. Both are in a key with two flats. The music consists of dense chords and arpeggiated patterns. A large slur covers the top staff. Below the bass staff, there are five measures, each with a *Ped* marking and an asterisk.

*Ped* \* *Ped* \* *Ped* \* *Ped* \*

55

Two staves of music. The right staff has a treble clef and the left staff has a bass clef. Both are in a key with two flats. The music consists of dense chords and arpeggiated patterns. A large slur covers the top staff. Below the bass staff, there are five measures, each with a *Ped* marking and an asterisk. A *cresc.* marking is present above the right staff.

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

*cresc.*

(57)

Two staves of music. The right staff has a treble clef and the left staff has a bass clef. Both are in a key with two flats. The music consists of dense chords and arpeggiated patterns. A large slur covers the top staff. Below the bass staff, there are five measures, each with a *Ped* marking and an asterisk.

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

60

Two staves of music. The right staff has a treble clef and the left staff has a bass clef. Both are in a key with two flats. The music consists of dense chords and arpeggiated patterns. A large slur covers the top staff. Below the bass staff, there are five measures, each with a *Ped* marking and an asterisk.

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

(62)

Two staves of music. The right staff has a treble clef and the left staff has a bass clef. Both are in a key with two flats. The music consists of dense chords and arpeggiated patterns. A large slur covers the top staff. Below the bass staff, there are five measures, each with a *Ped* marking and an asterisk. A *pp* marking is present above the right staff, and a *cresc.* marking is present above the right staff.

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

\* *pp*

*cresc.*

\* Patrz Komentarz wykonawczy.  
Vide Performance Commentary.

65

*Ped* \* *Ped* \* *Ped* \* *Ped* \*

67

*Ped* \* *Ped* \* *Ped* \* *Ped* \*

69

*Ped* \* *Ped* \* *Ped* \* *Ped* \*

71

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

74

*Ped* \* *Ped* \* *Ped* \* *Ped* \*

\* Patrz Komentarz wykonawczy.  
Vide Performance Commentary.

Andantino

14

Musical score for measures 14-18. The piece is in G major (one sharp) and common time. Measure 14 starts with a piano (*p*) dynamic. The right hand features a melodic line with a slur over measures 14-15 and a fermata over measure 16. The left hand has a steady eighth-note accompaniment with triplets in measures 17 and 18. Pedal markings are present below the bass line.

Musical score for measures 19-23. The right hand continues the melodic line with a slur over measures 19-21 and a triplet in measure 22. The left hand maintains the eighth-note accompaniment with triplets in measures 20 and 21. Pedal markings are present below the bass line.

Musical score for measures 24-28. The right hand has a slur over measures 24-26 and triplets in measures 27 and 28. The left hand continues the eighth-note accompaniment with triplets in measures 25 and 26. Pedal markings are present below the bass line.

Musical score for measures 29-33. The right hand has a slur over measures 29-31 and triplets in measures 32 and 33. The left hand continues the eighth-note accompaniment with triplets in measures 30 and 31. Pedal markings are present below the bass line.

Musical score for measures 34-38. The right hand has a slur over measures 34-36 and a triplet in measure 37. The left hand continues the eighth-note accompaniment with triplets in measures 35 and 36. Dynamics include *cresc.* and *f*. Pedal markings are present below the bass line.



21 *ten.*

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

25 *dim.* 3

*Ped* \* *Ped* \* *Ped* \* *Ped* \*

29

*Ped* \* *Ped* \* *Ped* \* *Ped* \*

33 3

*Ped* \* *Ped* \* *Ped* \* *Ped* \* (*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*)

37 3

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

41

Musical score for measures 41-46. The piece is in D major (two sharps). The right hand features a melodic line with a triplet of eighth notes in measure 43 and a crescendo hairpin in measure 45. The left hand plays a steady eighth-note accompaniment. Performance markings include *ped* and *\*ped* under the bass line.

*ped* \**ped* \**ped* \**ped* \**ped* \**ped* \*

44

Musical score for measures 44-46. The right hand continues the melodic line with a triplet of eighth notes in measure 45. The left hand accompaniment remains consistent. Performance markings include *ped* and *\*ped* under the bass line.

*ped* \**ped* \**ped* \**ped* \**ped* \**ped* \*

47

Musical score for measures 47-50. The right hand has a dynamic marking of *f* (forte) in measure 47. The left hand accompaniment continues. Performance markings include *ped* and *\*ped* under the bass line.

*ped* \**ped* \**ped* \**ped* \**ped* \**ped* \**ped* \*

51

Musical score for measures 51-53. The right hand has a dynamic marking of *p* (piano) in measure 51. The left hand accompaniment continues. Performance markings include *ped* and *\*ped* under the bass line.

*ped* (\**ped*) \**ped* [\**ped*] \**ped* \*

54

Musical score for measures 54-56. The right hand has a dynamic marking of *cresc.* (crescendo) in measure 55. The left hand accompaniment continues. Performance markings include *ped* and *\*ped* under the bass line. The piece concludes with a *ritenuto* marking and a change to 3/4 time signature.

*ped* \**ped* \**ped* \*

Più lento

57 *f* *p* 5 *f* *p* (1) 5

61 *p* 5 *p* 5

*ped* \* *ped* \* *ped* \*

65 6

*ped* \*

*stretto* - - - *ritenuto*

70 *cresc.* *p* 5

*ped* \*

*poco ritenuto* - - - *in tempo*

75 5 5

*ped* \* *ped* \* *ped* \*

79

5

5

*ped* \*

Detailed description: This system covers measures 79 to 83. The right hand features a melodic line with a five-measure quintuplet starting at measure 80. The left hand provides a steady accompaniment with chords and moving lines. A *ped* (pedal) marking with an asterisk is placed below the first measure.

84

6

*cresc.*

*ped* \*

Detailed description: This system covers measures 84 to 87. The right hand has a six-measure sextuplet starting at measure 85. The left hand continues with accompaniment. A *cresc.* (crescendo) marking is placed above the right hand in measure 86. A *ped* marking with an asterisk is below the first measure.

88

*p* 5

*p* 5

*ritenuto*

*ped* \*

Detailed description: This system covers measures 88 to 92. The right hand features two five-measure quintuplets, the first starting at measure 89. The left hand has a more active accompaniment. A *p* (piano) dynamic marking is placed above the first quintuplet. A *ritenuto* (ritardando) marking is placed above the right hand in measure 91. A *ped* marking with an asterisk is below the first measure.

93

5

*cresc.*

6

*in tempo*

*stretto*

*ped* \* *ped* \* *ped* \* *ped* \*

Detailed description: This system covers measures 93 to 96. The right hand has a five-measure quintuplet starting at measure 94. The left hand has a steady accompaniment. A *cresc.* marking is above the right hand in measure 95. A *6* (sextuplet) marking is above the right hand in measure 96. The tempo marking changes from *in tempo* to *stretto* (rushing) between measures 95 and 96. Four *ped* markings with asterisks are placed below the first four measures.

97

*ff*

5

(1 4)

[13]

*dim.*

*ped* \* *ped* \* *ped* \*

Detailed description: This system covers measures 97 to 100. The right hand starts with a five-measure quintuplet at measure 98, followed by a sixteenth-note scale marked (1 4) and [13]. The left hand has a steady accompaniment. A *ff* (fortissimo) dynamic marking is placed above the right hand in measure 97. A *dim.* (diminuendo) marking is placed above the right hand in measure 99. Three *ped* markings with asterisks are placed below the first three measures.

Tempo primo

101 *p*

3 3 \* Ped \* Ped \* Ped \* Ped \*

104

3 5 \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

108

(1) (1) tr 3 \* Ped \* Ped \* Ped \* Ped \*

111

ossia: 8

\* Ped \* Ped \* Ped \* Ped \* [\*] \* [\*]

115 *pp*

\* Ped \* Ped \* Ped \*

\* Patrz Komentarz wykonawczy.  
Vide Performance Commentary.

119

*ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \*

123

*cresc.*

*ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \*

127

*p*

*ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \*

131

*sempre p*

*ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \*

135

*smorz.*

*ped* \* *ped* \* *ped* \* *ped* \* *ped* \*

\* Patrz Komentarz wykonawczy.  
Vide Performance Commentary.

# Deux nocturnes

A Mademoiselle J. W. Stirling

op. 55 nr 1

Andante

15

First system of musical notation, measures 1-4. Treble clef, bass clef, common time signature. Dynamics include *p*. Fingerings are indicated by numbers 1-5.

(Ped) Ped \*Ped \*Ped Ped \*Ped \*Ped \*Ped \*Ped Ped \*Ped \*

Second system of musical notation, measures 5-8. Treble clef, bass clef, common time signature. Dynamics include *trm*. Fingerings are indicated by numbers 1-5.

Ped \*Ped \*Ped \*Ped \*Ped Ped \*Ped \*Ped \*Ped \*Ped \*Ped \*

Third system of musical notation, measures 9-12. Treble clef, bass clef, common time signature. Dynamics include *trm*. Fingerings are indicated by numbers 1-5.

Ped \*Ped \*Ped \*Ped \*Ped Ped \*Ped \*Ped \*Ped \*Ped \*Ped \*

Fourth system of musical notation, measures 13-16. Treble clef, bass clef, common time signature. Dynamics include *trm*. Fingerings are indicated by numbers 1-5.

Ped \*Ped \*Ped \* (4 5) Ped \*Ped \*Ped \*Ped \*Ped \*Ped \*

Fifth system of musical notation, measures 17-20. Treble clef, bass clef, common time signature. Dynamics include *ritenuto*. Fingerings are indicated by numbers 1-5.

Ped \*Ped \*Ped \*Ped \*Ped (Ped \*Ped)

\* Wariant rozpoczęcia trylu - patrz Komentarz wykonawczy.  
For a variant of the beginning of the trill vide Performance Commentary.

25 *in tempo*

\*Ped \*Ped \*Ped \*Ped \*Ped \*Ped \*Ped \*

29 *f* *trmm* *p*

Ped \*Ped \*Ped \*Ped \*Ped \*Ped \*Ped \*

34

Ped \*Ped \*Ped \*Ped \*Ped \*Ped \*Ped \*

39 *ritenuto* *in tempo*

Ped \*Ped Ped \*Ped \*Ped \*Ped \*Ped \*Ped \*

44 *f* *trmm*

Ped \*Ped \*Ped \*Ped \*Ped \*Ped \*Ped \*



*più mosso*

48 *f* 3  
(2) (4) *Red* \* (4) *Red* \*

(52) *p*  
(4) *Red* \* (4) *Red* \* (*Red* \*)

57  
3 3 3 (2) 3  
3 3 3 3 3 3 3 3 3 3 3 3  
*Red* (\* *Red*) \* *Red* \* *Red* \* *Red* \* *Red* \* *Red* \* *Red* \* *Red* \* *Red* \* *Red* \* *Red* \*  
(1 4 1 2 4 1)

61  
3 2 (2) 3  
*Red* \* *Red* \* *Red* \* *Red* \* *Red* \* *Red* \* *Red* \* *Red* \* *Red* \* *Red* \* *Red* \*  
(1 4 1 2 4 1)

65 *f* *dim.*  
*Red* \* *Red* \* *Red* \* *Red* \* *Red* \* *Red* \* *Red* \* *Red* \* *Red* \* *Red* \* *Red* \*  
(*Red* \*)

\* Patrz Komentarz źródłowy i wykonawczy.  
Vide Source and Performance Commentaries.

\*\* Autentyczne warianty rytmiczne dolnego głosu pr. r. w t. 58 i 62:  
Authentic rhythmic variants in the lower voice of the R.H. in bars 58 and 62:



69 *f* *rallent.* (5) 1 4 1 5 3 4 (1)

Ped \*

71 *stretto* *ritenuto* *tempo primo* \*

(1) (2) (1) 3 1 (5) \*\* Ped \* Ped \* Ped \* Ped \*

75 *molto legato e stretto* \*\*\* (5)

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

78

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

81

Ped \* Ped \* Ped \* Ped \* Ped \*

\* Frazowanie niektórych źródeł:  
Phrasing in some sources:

\*\* Patrz Komentarz wykonawczy i Źródłowy.  
Vide Performance and Source Commentaries.

\*\*\* Inne palcowanie - patrz Komentarz wykonawczy.  
For different fingering vide Performance Commentary.

84

Measures 84-86. Treble clef, bass clef. Key signature: three flats. Measure 84 has a slur over the first two measures. Measure 85 has a slur over the first two measures. Measure 86 has a slur over the first two measures. Fingerings: (4) 2 1 4 2 in measure 86. Performance markings: *ped* and \* in measure 86.

87

Measures 87-89. Treble clef, bass clef. Key signature: three flats. Measure 87 has a slur over the first two measures. Measure 88 has a slur over the first two measures. Measure 89 has a slur over the first two measures. Fingerings: (4) (1 4 2 1 4 2 3) 1 1 (2 4) in measure 89. Performance markings: *ped* and \* in measures 87, 88, and 89. *cresc.* in measure 89.

90

Measures 90-92. Treble clef, bass clef. Key signature: three flats. Measure 90 has a slur over the first two measures. Measure 91 has a slur over the first two measures. Measure 92 has a slur over the first two measures. Fingerings: (1) (2 4) 8 in measure 92. Performance markings: *dim.* and *ed accel.* in measure 90. *ped* in measure 92.

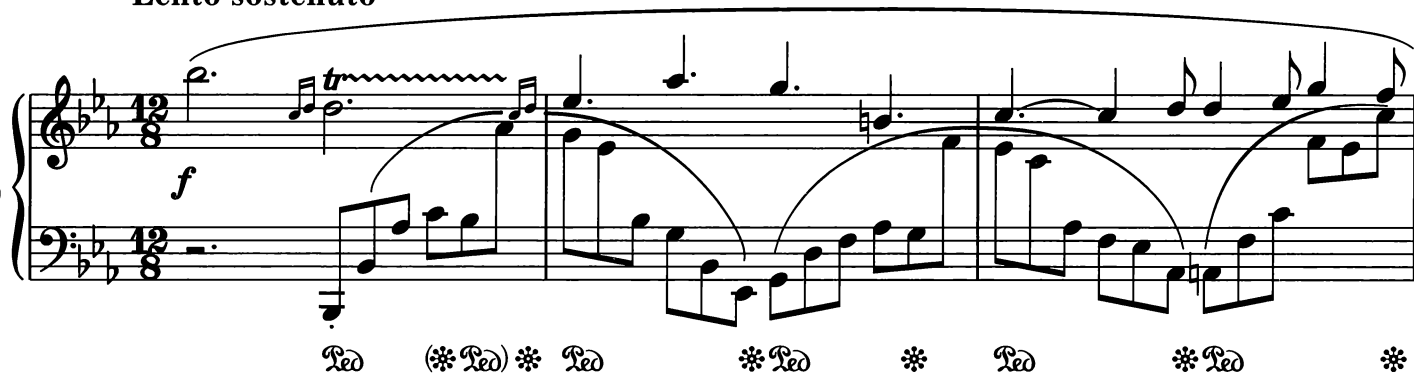
93

Measures 93-95. Treble clef, bass clef. Key signature: three flats. Measure 93 has a slur over the first two measures. Measure 94 has a slur over the first two measures. Measure 95 has a slur over the first two measures. Performance markings: *ped* in measure 95.

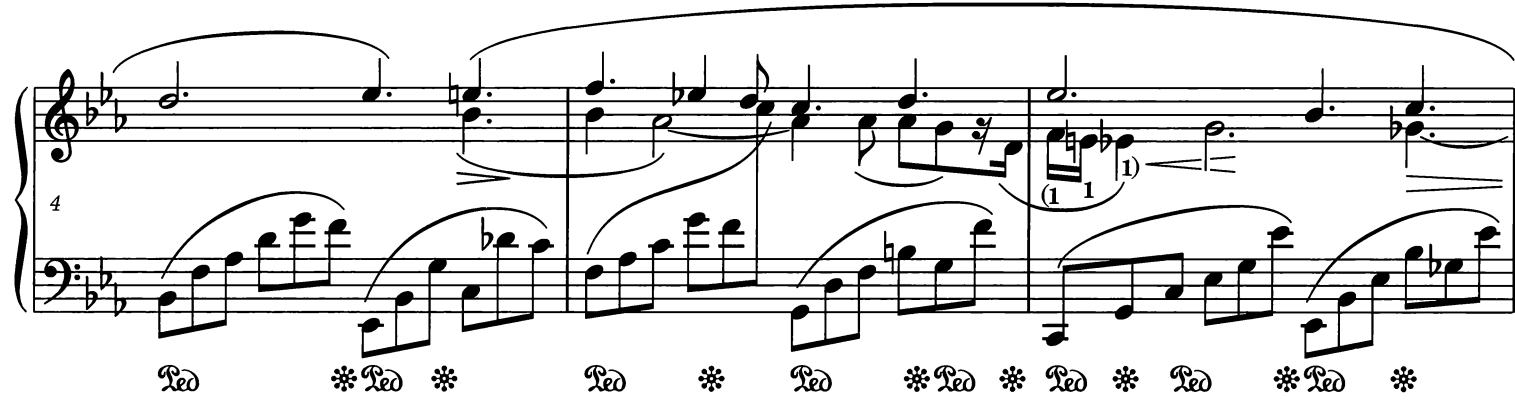
96

Measures 96-98. Treble clef, bass clef. Key signature: three flats. Measure 96 has a slur over the first two measures. Measure 97 has a slur over the first two measures. Measure 98 has a slur over the first two measures. Performance markings: *in tempo* in measure 97. *ped* and \* in measure 98.

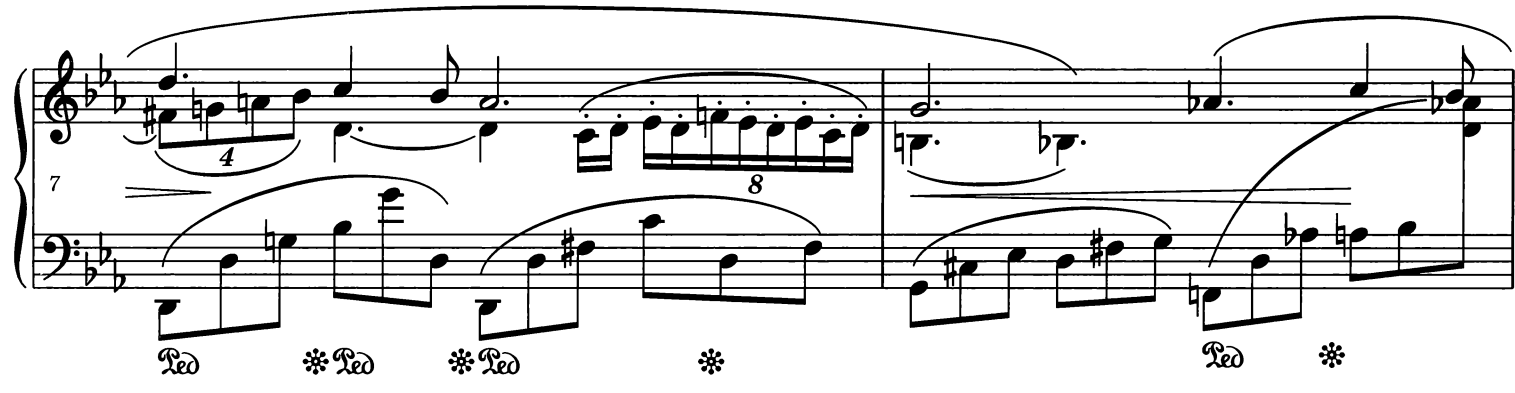
16



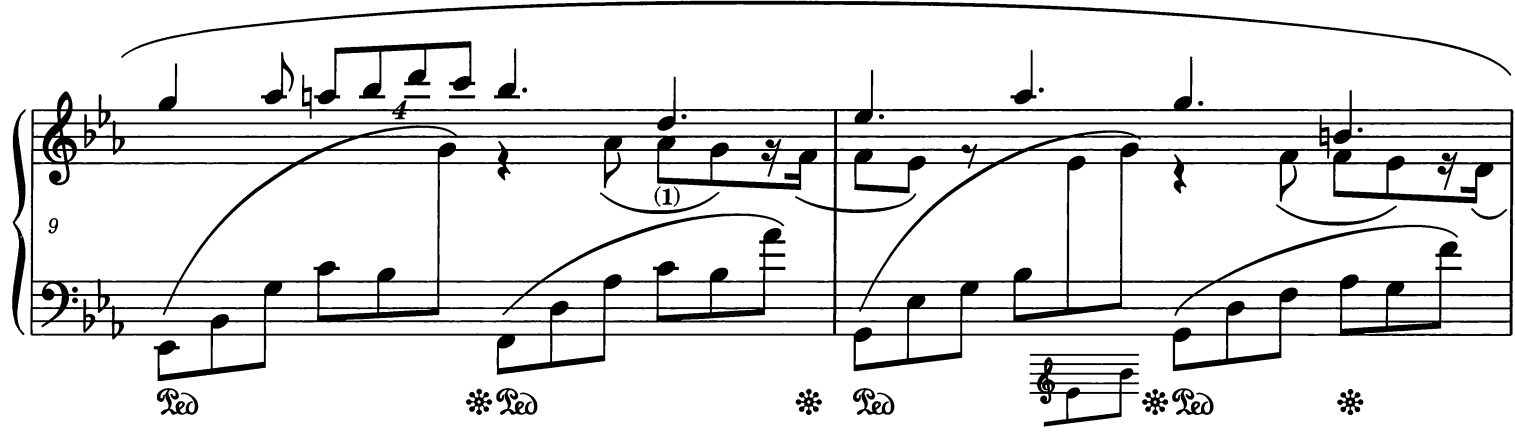
Musical score system 1, measures 16-21. The system includes a treble clef staff with a 12/8 time signature, a dynamic marking of *f*, and a *tr* (trill) marking. The bass clef staff contains a steady eighth-note accompaniment. Below the staves, the following fingering sequence is indicated:  $\text{ReD}$   $(*\text{ReD})*$   $\text{ReD}$   $*\text{ReD}$   $*$   $\text{ReD}$   $*\text{ReD}$   $*$ .



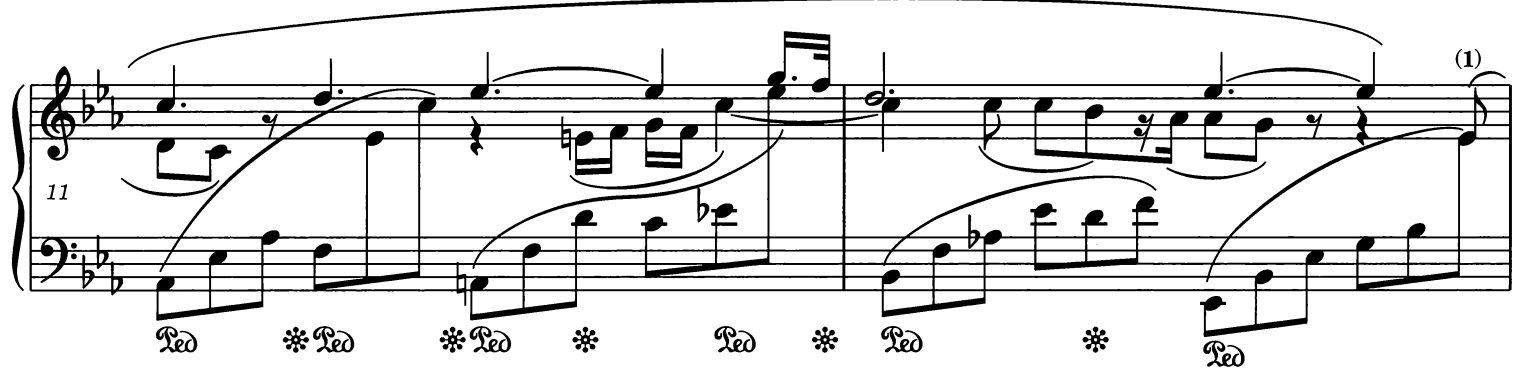
Musical score system 2, measures 22-28. The system includes a treble clef staff with a 4-measure rest at the beginning and a first fingering (1) marking. The bass clef staff continues the accompaniment. Below the staves, the following fingering sequence is indicated:  $\text{ReD}$   $*\text{ReD}$   $*$   $\text{ReD}$   $*$   $\text{ReD}$   $*\text{ReD}$   $*$   $\text{ReD}$   $*\text{ReD}$   $*$   $\text{ReD}$   $*$ .



Musical score system 3, measures 29-34. The system includes a treble clef staff with a 4-measure rest and an 8-measure rest. The bass clef staff continues the accompaniment. Below the staves, the following fingering sequence is indicated:  $\text{ReD}$   $*\text{ReD}$   $*\text{ReD}$   $*$   $\text{ReD}$   $*$ .



Musical score system 4, measures 35-40. The system includes a treble clef staff with a first fingering (1) marking. The bass clef staff continues the accompaniment. Below the staves, the following fingering sequence is indicated:  $\text{ReD}$   $*\text{ReD}$   $*$   $\text{ReD}$   $*$   $\text{ReD}$   $*\text{ReD}$   $*$ .



Musical score system 5, measures 41-46. The system includes a treble clef staff with a first fingering (1) marking. The bass clef staff continues the accompaniment. Below the staves, the following fingering sequence is indicated:  $\text{ReD}$   $*\text{ReD}$   $*\text{ReD}$   $*$   $\text{ReD}$   $*$   $\text{ReD}$   $*$   $\text{ReD}$   $*$ .

13

*ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \*

16

*ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \*

19

*ped* \* *ped* \* *ped* \* *ped* \*

22

*ped* \* *ped* \* *ped* \* *ped* \* *ped* \*

25

*ped* \* *ped* \* *ped* \* *ped* \*

27 *p* (2) (1 1)

Musical score for measures 27-29. Treble clef has a melodic line with a slur and a fermata. Bass clef has a rhythmic accompaniment. Fingerings (1 1) and (2) are indicated. Dynamics include piano (*p*).

*Red* \* *Red* \* *Red* \* *Red* \* *Red* \* *Red* \*

30

Musical score for measures 30-32. Treble clef has a melodic line with a slur and a fermata. Bass clef has a rhythmic accompaniment. Dynamics include piano (*p*).

*Red* \* *Red* \* *Red* \* *Red* \*

33 *cresc.* *trmm trmm trmm*

Musical score for measures 33-34. Treble clef has a melodic line with a slur and a fermata. Bass clef has a rhythmic accompaniment. Dynamics include piano (*p*) and crescendo (*cresc.*).

*Red* \* *Red* \* *Red* \* *Red* \* *Red* \* *Red* \* *Red* \*

35 *ff* *ossia:*

Musical score for measures 35-36. Treble clef has a melodic line with a slur and a fermata. Bass clef has a rhythmic accompaniment. Dynamics include fortissimo (*ff*).

*Red* (\* *Red*) \* *Red* (\* *Red*) \* *Red* (\* *Red*) \* *Red* (\* *Red*) \*

37 *fz* *fp*

Musical score for measures 37-38. Treble clef has a melodic line with a slur and a fermata. Bass clef has a rhythmic accompaniment. Dynamics include fortissimo (*fz*) and fortissimo piano (*fp*).

*Red* \* *Red* \* *Red* \* *Red* \* *Red* \* *Red* \*

39

Ped \* Ped \*

42

cresc. - - - - - (1) - dim. - - - - -  
Ped \* Ped \* Ped \* Ped \*

45

Ped \* Ped \* Ped \*

47

f#p (1 1 1) Ped \* Ped \* Ped \*

50

(1 1 1) cresc. - - - - - tr dim. - - - - -  
Ped \* Ped \* Ped \* Ped \*

53

Measures 53-54. Treble clef: melodic line with slurs and trills. Bass clef: accompaniment with slurs. Dynamics: *f*. Pedal markings: *Ped*, *\*Ped*, *\*Ped*, *Ped*, *\*Ped*.

55

Measures 55-57. Treble clef: melodic line with slurs. Bass clef: accompaniment with slurs. Dynamics: *fs*, *pp*. Pedal markings: *Ped*, *\*Ped*, *\*Ped*, *Ped*, *\*Ped*, *\*Ped*, *\*Ped*, *\*Ped*.

58

Measures 58-59. Treble clef: melodic line with slurs and trills. Bass clef: accompaniment with slurs. Dynamics: *dim.*. Pedal markings: *Ped*, *\*Ped*, *\*Ped*, *\*Ped*.

60

Measures 60-62. Treble clef: melodic line with slurs and trills. Bass clef: accompaniment with slurs. Dynamics: *rallent.*. Pedal markings: *\*Ped*, *\*Ped*, *\*Ped*, *\*Ped*.

63

Measures 63-65. Treble clef: melodic line with slurs and trills. Bass clef: accompaniment with slurs. Dynamics: *f*. Pedal markings: *\*Ped*, *\*Ped*, *\*Ped*, *\*Ped*, *\*Ped*.



# Deux nocturnes

A Mademoiselle R. de Könneritz

op. 62 nr 1

Andante

17

*f*

*dolce legato*

*Ped*

\* *Ped* \*

*Ped*

\*

5

*Ped*

\*

*Ped*

\*

*Ped*

\*

8

*Ped*

\*

*Ped*

\*

*Ped*

\*

*Ped*

\*

11

*Ped*

\*

*Ped*

\*

*Ped*

\*

14

*Ped*

\*

*Ped*

\* *Ped*

\*

*Ped*

\*

*Ped*

\*

*Ped*

\*

*Ped*

\*

17 (1)

Ped \* Ped \* Ped \*

20

Ped \* Ped \* Ped \*

23

Ped \*

5

dim.

25

pp f rall.

Ped \* Ped \* Ped \*

8

27

fzp

Ped \* Ped \* Ped \*

31

*Red* \* \* *Red* \*

34

*Red* (\*) \* (*Red* \*)

37

*sostenuto*

*Red* \* *Red* \* *Red* \* *Red* \* *Red* \* *Red* \* *Red* \* (*Red* \*) \*

41

*Red* \* *Red* \* *Red* \* *Red* \* *Red* \* *Red* \* *Red* \* *Red* \*

45

*cresc.*

*Red* \* *Red* \* *Red* \* *Red* \* *Red* \* *Red* \* *Red* \* *Red* \*

\* Patrz Komentarz wykonawczy i źródłowy.  
 \*\* Górne dźwięki akordów należy również powtarzać (t. 37, 39, 40, 58).  
 \*\*\* Niektóre źródła nie przerywają łuku w tych miejscach (t. 46, 48, 53, 55).

\* Vide Performance and Source Commentaries.  
 \*\* The upper notes of the chords must also be repeated (bars 37, 39, 40, 58).  
 \*\*\* In some sources the slur is not broken in these places (bars 46, 48, 53, 55).

49

*dim.*

*dolciss.*

*cresc.*

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

53

*f*

(1)

Ped \* Ped \* Ped \* Ped \*

57

*dim.*

Ped \* Ped \* Ped \* Ped \*

61

*pp*

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

65

*cresc.*

*dim.*

Ped \* Ped \* Ped \*

\* Patrz \*\*\* na s.105.  
Vide \*\*\* on page 105.

\*\* Niektóre źródła przerywają łuk w tym miejscu.  
In some sources the slur is broken at this point.



*in tempo*

Musical score for measures 81-82. The piece is in G major (one sharp) and 3/4 time. Measure 81 starts with a piano (*p*) dynamic. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and single notes. A fermata is placed over the final note of measure 82. The page includes a 'Ped' (pedal) marking and an asterisk (\*) below the bass staff.

Musical score for measures 83-84. Measure 83 contains an eighth-note triplet in the right hand, indicated by a bracket and the number '8'. Measure 84 features a sequence of eighth-note patterns with fingering numbers: 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 4, 2. The left hand continues with a steady accompaniment. A fermata is present at the end of measure 84. The page includes a 'Ped' marking and an asterisk (\*) below the bass staff.

Musical score for measures 85-86. Measure 85 begins with a pianissimo (*pp*) dynamic and includes a triplet of eighth notes in the right hand with fingering 1, 3, 1, 2. The right hand has a melodic line with eighth notes, and the left hand has a harmonic accompaniment. A fermata is placed over the final note of measure 86. The page includes a 'Ped' marking and an asterisk (\*) below the bass staff.

Musical score for measures 87-88. Measure 87 contains an eighth-note triplet in the right hand with fingering (3 1 3 1). Measure 88 starts with a *calando* marking, indicating a gradual deceleration. The right hand has a melodic line with eighth notes, and the left hand has a harmonic accompaniment. A fermata is placed over the final note of measure 88. The page includes a 'Ped' marking and an asterisk (\*) below the bass staff.

Musical score for measures 89-90. Measure 89 features a melodic line with eighth notes in the right hand and a harmonic accompaniment in the left hand. Measure 90 continues with similar patterns. The piece concludes with a final chord in the right hand and a fermata. The page includes a 'Ped' marking and an asterisk (\*) below the bass staff.

Lento

18

*sostenuto*

*ped* \* *ped* \* *ped* \* *ped* \* *ped* \*

\* Dźwięk *dis* należy powtórzyć.  
The note *d#* must be repeated.

19

*cresc.*

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

22

*ff* *fz* *dim.*

(13) *trm*

6

Ped (\*) (\*) Ped (\*) Ped (\*)

25

*p* *pp* *cresc.*

Ped \* Ped \* Ped \* Ped (\*) (\*)

29

*f* *ten.* *trm*

2 5 1 2 3 11

Ped \* Ped \* Ped \* Ped \*

32

*p* *dim.*

Ped (\*) (\*)

\* Wcześniejsza wersja: ćwierćnuta H zamiast pauzy.  
 An earlier version: crotchet B instead of the rest.



34

36

Ped \*

38

cresc.

Ped \* Ped \* Ped \* Ped \*

40

*agitato*


*f*

*cresc.*

Ped \*

42

Ped \* Ped \* Ped \*

\* Inne autentyczne frazowanie tego taktu: 

Another authentic phrasing of this bar:

44

*dim.*

Ped \* Ped \* Ped \* Ped \*

46

*p*

Ped \* Ped \* Ped \* Ped \*

48

*cresc.*

*trm*

*f*

Ped \* Ped \*

50

*cresc.*

Ped \* Ped \* Ped \* (Ped) Ped \*

52

Ped \* Ped \* Ped \*

54 *dim.*

*ped* \* *ped* \*

56 *pp* *ritenuto* *cresc.* *dim.*

*ped* \* *ped* \* *ped* \* *ped* \* *ped* \*

58 *in tempo* *p* *pp*

*ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \*

62 *cresc.* *dim.* (4 1)

*ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \*

67 *p* *f* *ritenuto*

*ped* \* *ped* \* *ped* (\*) *ped* \* *ped* \*

\* Patrz Komentarz wykonawczy.  
Vide Performance Commentary.

\*\* Inne odczytanie wariantu:  
Another reading of the variant:

(patrz Komentarz źródłowy).  
(vide Source Commentary).

*in tempo*

70 *p*

72

74

76

78

\* Patrz Komentarz wykonawczy.  
Vide Performance Commentary.

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# WYDANIE NARODOWE DZIEŁ FRYDERYKA CHOPINA

Plan edycji

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(Tytuły w nawiasach kwadratowych [] są tytułami zrekonstruowanymi przez WN, tytuły w nawiasach prostych // są dotychczas używanymi, z pewnością lub dużym prawdopodobieństwem, nieautentycznymi tytułami)

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- 36 **B X** **Pieśni i piosnki**

37 **Suplement** Utwory częściowego autorstwa Chopina: Hexameron, Mazurki Fis, D, D, C, Wariacje na flet i fortepian; harmonizacje pieśni i tańców: „Mazurek Dąbrowskiego”, „Boże, coś Polskę” (Largo), Bourrées G, A, Allegretto A-dur/a-moll



# NATIONAL EDITION OF THE WORKS OF FRYDERYK CHOPIN

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(The titles in square brackets [] have been reconstructed by the National Edition; the titles in slant marks // are still in use today but are definitely, or very probably, not authentic)

- 25 **B I** **Mazurkas (B)** in B $\flat$ , G, a, C, F, G, B $\flat$ , A $\flat$ , C, a, g, f
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