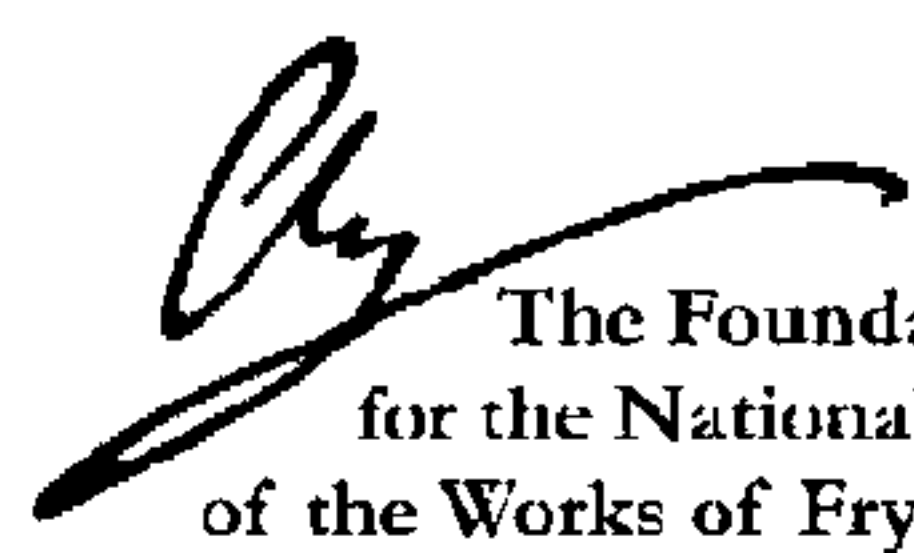


NOCTURNES

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



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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SERIA A. UTWORY WYDANE ZA ŻYCIA CHOPINA. TOM V

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, zaś *Wstęp...* – 2. *Zagadnienia wykonawcze* – całokształt ogólnych problemów interpretacyjnych.

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.

Nocturnes 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

1 

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

2 

Nr 2 Es-dur / No. 2 E \flat major page / s. 22
wersja z wariantami 1 / version with variants 1

2a 

Nr 2 Es-dur / No. 2 E \flat major page / s. 26
wersja z wariantami 2 / version with variants 2

2b 

Nr 3 H-dur / No. 3 B major page / s. 30
Allegretto

3 

3 Nokturny op. 15 / 3 Nocturnes Op. 15

Nr 1 F-dur / No. 1 F major page / s. 39
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4 

Nr 2 Fis-dur / No. 2 F \sharp major page / s. 44
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Nr 3 g-moll / No. 3 G minor page / s. 48
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6 

2 Nokturny op. 27 / 2 Nocturnes Op. 27

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Larghetto

7 

Nr 2 Des-dur / No. 2 D \flat major page / s. 58
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8 

2 Nokturny op. 32 / 2 Nocturnes Op. 32

Nr 1 H-dur / No. 1 B major page / s. 64
Andante sostenuto

9 

Nr 2 As-dur / No. 2 A \flat major page / s. 68
Lento

10 

2 Nokturny op. 37 / 2 Nocturnes Op. 37

Nr 1 g-moll / No. 1 G minor page / s. 74
Andante sostenuto

11 

Nr 2 G-dur / No. 2 G major page / s. 78
Andantino

12 

2 Nokturny op. 48 / 2 Nocturnes Op. 48

Nr 1 c-moll / No. 1 C minor page / s. 84
Lento

13 

Nr 2 fis-moll / No. 2 F \sharp minor page / s. 90
Andantino

14 

2 Nokturny op. 55 / 2 Nocturnes op. 55

Nr 1 f-moll / No. 1 F minor page / s. 97
Andante

15 

Nr 2 Es-dur / No. 2 E \flat major page / s. 102
Lento sostenuto

16 

2 Nokturny op. 62 / 2 Nocturnes Op. 62

Nr 1 H-dur / No. 1 B major page / s. 107
Andante

17 

Nr 2 E-dur / No. 2 E major page / s. 113
Lento

18 

o Nokturnach ...

op. 9

„Nokturny Twoje i Mazurki zostały ponownie wydane w Lipsku, rozsprzedano je tutaj w kilka dni.”

Z listu Mikołaja Chopina do F. Chopina, Warszawa 13 IV 1833.

op. 9 nr 2

„Piszesz, że się spodziewasz, że drugie Notturmo nieźle grać muszę [...]. Gram je więc co dzień z wielką rozkoszą; cóż z tego, że każdą nutkę wygram, kiedy bez tej duszy z jaką je tworzyłeś!”

Z listu Izabeli Chopin do F. Chopina, Warszawa 1834.

„Chopin chciał, aby najpierw wyćwiczyć sam akompaniament obiema rękami, tak by każdy ósemkowy akord brzmiał jak zespół [ein Chor] gitar. Kiedy w ten sposób opanowało się akompaniament dwiema rękami, doskonale i prawidłowo pod względem dźwiękowym lecz piano i ściśle w tempie, w idealnie równomiernym Allegretto bez wpadania w triole, można było to wykonanie powierzyć samej lewej ręce i wprowadzić solo tenorowe [den Tenorsänger] w górnym głosie. Druga wariacja [t. 13-16] winna być zagrana Andante, trzecia [t. 21-24] — jako patetyczne Adagio; temat i druga wariacja powinny być śpiewane pełną piersią, z wyrazem lecz bez przesadnego sentymentalizowania [nicht sentimental karrikirt].”

Wilhelm von Lenz *Uebersichtliche Beurtheilung der Pianoforte-Kompositionen von Chopin [...]*, „Neue Berliner Musikzeitung” 18 IX 1872.

op. 9 nr 2 (wersja z wariantami)

„[Chopin] wpisał mi małe, ale bardzo ważne odmiany; jego nuty były czyste, drobne, wyraźne [...].”

Wilhelm von Lenz *Die grossen Pianoforte-Virtuosen unserer Zeit*, Berlin 1872.

„Gutmann grał powtórzenie tematu głównego zupełnie inaczej, niż jest ono wydrukowane, z wielką obfitością ornamentów, zapewniając, że Chopin zawsze tak je grał. Również kadencja przy końcu Nokturnu [...] miała inną postać.”

F. Niecks *F. Chopin as a Man and Musician*, Londyn 1888.

op. 15 nr 3

„Zaręczają [...], że nazajutrz po bytności w teatrze na przedstawieniu Hamleta napisał Nokturn op. 15 nr 3 i dał mu napis: «na cmentarzu», ale gdy pójść miało do druku napis wymazał mówiąc: «niech się sami domyślą!»”

M. A. Szulc *Zbiór wiadomości i uzupełnień dotyczących życia i utworów Fryderyka Szopena*, „Echo muzyczne” 1880.

op. 37

„Mam nowe Notturmo G-dur, które pójdzie w parze z g-moll [...]”

Z listu F. Chopina do Juliana Fontany w Paryżu, Nohant 8 VIII 1839.

op. 48

„Posyłam Ci dwa Nocturna, a resztę we środę [...] Może tam jeszcze bemołów albo krzyżyków brak.”

Z listu F. Chopina do Juliana Fontany w Paryżu, Nohant 1 XI 1841.

op. 48 nr 2

„Kiedy Gutmann opracowywał ten Nokturn z Chopinem, mistrz polecił mu grać środkowy epizod jak recytatyw. «Tyran rozkazuje» mówił Chopin (o dwóch pierwszych akordach), «a ktoś inny prosi o łaskę».”

F. Niecks jw.

op. ?

„Podczas lekcji Chopin grał jak nigdy dotąd. Wydawało się, że chciał osiągnąć ideał swojej duszy poetycznej; kiedy pierwszy raz zagrał mi swoje Nokturny, tłumaczył się, że nie wyraził ich tak, jak chciał bym je usłyszeć i powtórzył je w sposób jeszcze doskonalszy.”

Z listu uczennicy Chopina w latach 1842-44, Emilie von Gretsche do ojca, cyt. w: J. J. Eigeldinger *Chopin vu par ses élèves*, Neuchâtel 1988.

op. 55

„Drogi Panie Härtel. [...] ponieważ mowa o interesach, zapytuję, czy będzie Panu dogadzało, jeżeli pošlę Panu [...] moje 2 Nokturny i moje 3 Mazurki, licząc po 600 fr. za każdy z tych 2 opusów?”

Z listu F. Chopina do firmy Breitkopf & Härtel w Lipsku, Paryż 19 XII 1843.

op. 55 i 62

„Ja, niżej podpisany Fryderyk Chopin, zamieszkały w Paryżu rue St. Lazare [...], stwierdzam, iż sprzedałem firmie Breitkopf i Härtel w Lipsku prawo własności niżej podanych utworów mojej kompozycji, a mianowicie:

opus 55. Dwa Nokturny na fortepian [...]

opus 62. Dwa Nokturny, dtto”

Z listów F. Chopina do firmy Breitkopf & Härtel w Lipsku, Paryż 16 VII 1844 i 19 XI 1846.

about the Nocturnes ...

Op. 9

“Your Nocturnes and Mazurkas have been reprinted in Leipzig and were sold out here within a few days.”

From a letter written by Mikołaj Chopin to F. Chopin, Warsaw 13 April 1833.

Op. 9 No. 2

“You write that you expect I play the second Notturmo quite well [...]. So I play it every day with great delight; what does it matter that I play every little note if [I do so] without the soul with which you created it!”

From a letter written by Izabela Chopin to F. Chopin, Warsaw 1834.

“Chopin wanted the accompaniment to be studied by itself first, using both hands in such a way that each quaver chord would sound like a chorus of guitars. Only when the accompaniment had been completely mastered with two hands in this way, producing a correct and perfect sound, piano and in strict tempo, at a perfectly even Allegretto without lapsing into triplets, could we entrust it to the left hand alone, leaving the tenor voice [den Tenorsänger] to enter in the upper part. The second variation [bars 13-16] was to be played Andante, and the third [bars 21-24] — as a pathos-laden Adagio; the theme and the second variation had to sing in a full-bodied, expressive manner, but without exaggerated sentimentality [nicht sentimental karrikirt].”

Wilhelm von Lenz *Uebersichtliche Beurtheilung der Pianoforte-Kompositionen von Chopin [...]*, “Neue Berliner Musikzeitung” 18 September 1872.

Op. 9 No. 2 (version with variants)

“[Chopin] just wrote in several small but very important changes for me; his script was clean, tiny, clear [...].”

Wilhelm von Lenz *Die grossen Pianoforte-Virtuosen unserer Zeit*, Berlin 1872.

“Gutmann played the return of the principal subject in a way very different from that in which it is printed, with a great deal of ornamentation, and said that Chopin played it always in that way. Also the cadence at the end of the Nocturne had a different form.”

F. Niecks *F. Chopin as a Man and Musician*, London 1888.

Op. 15 No. 3

“They say [...], that the day after he attended a performance of Hamlet at the theatre he wrote the Nocturne Op. 15 No. 3 and inscribed it: «at the cemetery», but when it came to having it printed he erased the inscription, saying: «let them work it out for themselves!»”

M. A. Szulc *Zbiór wiadomości i uzupełnień dotyczących życia i utworów Fryderyka Szopena*, “Echo muzyczne” 1880.

Op. 37

"I have a new Notturmo in G major which will form a pair with the one in G minor [...]"

From a letter written by F. Chopin to Julian Fontana in Paris, Nohant 8 August 1839.

Op. 48

"I am sending you the two Nocturnes and the rest on Wednesday [...] Perhaps there are still a few flats or sharps missing."

From a letter written by F. Chopin to Julian Fontana in Paris, Nohant 1 November 1841.

Op. 48 No. 2

"When Gutmann studied this Nocturne with Chopin, the master told him that the middle section should be played as a recitative: «A tyrant commands» (the first two chords), he said, «and the other asks for mercy»."

F. Niecks as above.

Op. ?

"During the lesson Chopin played as I never heard him play before. He seemed to want to attain the ideal of his poetic spirit; after playing his Nocturnes to me for the first time he apologized for not having expressed them as he wanted me to hear them, and he repeated them even more perfectly."

From a letter written by one of Chopin's pupils from 1842-44, Emilie von Gretsck, to her father, quoted in: J. J. Eigeldinger *Chopin vu par ses élèves*, Neuchâtel 1988.

Op. 55

"Dear Mr Härtel. [...] since we are discussing business, would it suit you if I sent [...] my two Nocturnes and three Mazurkas at 600 francs for each opus?"

From a letter written by F. Chopin to the firm Breitkopf & Härtel in Leipzig, Paris 19 December 1843.

Op. 55 and 62

"I, the undersigned, Fryderyk Chopin, living in Paris on rue St. Lazare [...], acknowledge that I have sold to the firm Breitkopf & Härtel in Leipzig the copyright to the works of my composition listed below, that is:

opus 55. Two Nocturnes for pianoforte [...]

opus 62. Two Nocturnes, dtto"

From letters written by F. Chopin to the firm Breitkopf & Härtel in Leipzig, Paris 16 July 1844 and 19 November 1846.

Trois nocturnes

A Madame Camille Pleyel

op. 9 nr 1

Larghetto ♩ = 116

* Patrz Komentarz wykonawczy. * Vide Performance Commentary.

** Frazowanie w egzemplarzu lekcyjnym:
Phrasing in one of pupil's copies:



13

tr

f appassionato

16

cresc.

con forza

p

smorz.

sotto voce

19

pp

22

poco rall.

ppp

a tempo

25

f

cresc.

p

* W zachowanych źródłach prawdopodobnie błędnie a¹:
In the extant sources the note a¹ occurs probably by mistake:



28

Musical score for measures 28-30. Treble clef has a long slur over measures 28-30. Bass clef has a steady eighth-note accompaniment with slurs.

31

Musical score for measures 31-33. Treble clef has chords and some eighth notes. Bass clef has eighth-note accompaniment with slurs.

34

f poco stretto

Musical score for measures 34-36. Treble clef has chords and a triplet. Bass clef has eighth-note accompaniment with slurs. Performance markings include *f* and *poco stretto*.

37

fzp poco rall.

Musical score for measures 37-39. Treble clef has triplets and chords. Bass clef has eighth-note accompaniment with slurs. Performance markings include *fzp* and *poco rall.*

40

f a tempo

Musical score for measures 40-42. Treble clef has chords and eighth notes. Bass clef has eighth-note accompaniment with slurs. Performance markings include *f* and *a tempo*.

43

ossia:

46

fz p

poco rall.

49

a tempo

f

ff

ped

52

4

55

pp

sempre ped

* Prawdopodobny wariant Chopinowski - patrz Komentarz źródłowy.
For a probable Chopin's variant vide *Source Commentary*.

58

61

ppp *legatissimo*

64

sempre pianissimo

67

fz *sempre p* [*]

smorz.

70

rall. e dolciss. *a tempo*

85
 3 3 3 4 4 4 4 2 2
legatiss.
 73
 20

75
 *
f
 (3)
 3

78
 (5) 4
 3
cresc.
 8
 (1) (3) (1)
ff
dim.
 (fz)

80
p
smorz.
 (1) 5 4
 Ped * Ped * Ped * Ped * Ped *

(82)
 4 2
 (4 2) (4 2) (4 2)
ff
ritenuto
accel. *dim.*
 (5)
 (5)
ppp
 Ped * Ped

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

Andante ♩ = 132

13121
(34321)

2

* 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.*

9

ped * *ped* * *ped* * *ped* *

4) (5) 35 4) 5/2 4) 5) 4) *f a tempo* *poco rallent.*

11

ped * *ped* * *ped* * *ped* * *ped* * *ped* *

a tempo *fz p* *cresc.*

13

ped *

tr *p* [13]

15

(1) (3) 2) 1) (4) *f*

17

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

22 *tr.*

24 * *p* *ped* * *ped* *

26 *pp* *poco rubato* *sempre pp* *dolciss.* *ped* * *ped* * *ped* * *ped* *

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

28

5 4 bb 5 5 4 4 5 5 4 3

(2)

p

*Ped

30

(5) 2 *tr* (1 2 3) 5 2 3 1 8 4 5 4 bb 5 bb b

con forza *stretto*

*Ped

32

ff *senza tempo* *cresc.*

(5 5 3 2 1 5) 1

*Ped

(32)

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

[*] *Ped

Andante $\text{♩} = 132$

1 (la)
34323

2a

espress. dolce

Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped *

3

Ped * Ped * Ped * Ped * Ped * Ped * Ped *

5

p

cresc.

* Ped * Ped * Ped * Ped * Ped * Ped * Ped *

7

Ped * Ped * Ped * Ped * Ped * Ped * Ped *

* Patrz Komentarz wykonawczy.
Vide Performance Commentary.

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

♯ *Ed* * *Ed* * *Ed* * *Ed* * *Ed* * *Ed* * *Ed* * *Ed* *

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

♯ *Ed* * *Ed* * *Ed* *

14 *cresc.* *p*

10 12

16 [13] (1)

* *Ed*

18 *f* (1)

* *Ed*

* W prezentowanym egzemplarzu lekcyjnym Chopin dopisał 8 pod Es. Patrz Komentarz wykonawczy i źródłowy do s. 27.
Chopin wrote the numeral 8 under E♭ in a pupil's copy presented here. Vide Performance and Source Commentaries to page 27.

20 *poco rall.* *fz p* *a tempo* (14) (15) 1 *tr*

(17c) (17d) [21] [18]

23 (18) (19a) (1) [3] 3

25 *p* *pp* *poco rubato* (2) (4) (4) 24321 (1) 5 5 5

27 *sempre pp* *dolciss.* 4 5 (4) 5 4 5 5 4 5 5 4 4 5 5 4 3

29 *p* *con forza* *stretto*

31 *ff* *senza tempo*

(32) *cresc.*

(32) *dim.*

(32) *rall. smorz.* *a tempo* *pp* *ppp*

2b **Andante** ♩ = 132

espress. dolce

1b

1 5
3 4 3 2 3

1a 5 4 3 3

♩ *ped* * *ped* * *ped* * *ped* * *ped* * *ped* * *ped* *

2b

2a (delicatiss.)

2c

3

4 2 4 1/2 1 5 5 1 3

♩ *ped* * *ped* * *ped* * *ped* * *ped* * *ped* * *ped* * *ped* *

3

5

3

5 2 4 3 3 2 4 3

♩ *ped* * *ped* * *ped* * *ped* * *ped* * *ped* * *ped* * *ped* *

5

7

4 1/2 1 5 5 3 4 1 1

♩ *ped* * *ped* * *ped* * *ped* * *ped* * *ped* * *ped* * *ped* *

* Patrz Komentarz wykonawczy.
 Vide Performance Commentary.

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

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

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

14 *cresc.* *p*

16 [13]

18 *f*

* W egzemplarzach lekcyjnych Chopin dopisał 8 pod nutami basowymi F, G, C, F w t. 11-12 i Es w t. 16. Patrz Komentarz wykonawczy i źródłowy.
 In pupils' copies Chopin wrote the numeral 8 under bass notes F, G, C, F in bars 11-12 and Eb in bar 16. Vide Performance and Source Commentaries.

20 *a tempo* (14) (15) 1 (16)

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

Detailed description: This system contains measures 20 and 21. Measure 20 features a piano accompaniment with a 'poco rall.' marking and a treble clef line with a melodic line. Measure 21 continues the melodic line with a 'fz p' dynamic and a trill ('tr') in the final measure. Fingerings and articulation marks are present throughout.

(17a) (17b)

22

Detailed description: This system contains measures 22 and 23. Measure 22 has a piano accompaniment and a treble clef line with a melodic line. Measure 23 continues the melodic line with a '3' marking. Fingerings and articulation marks are present throughout.

(18) (19b) (20b)

23

Detailed description: This system contains measures 24 and 25. Measure 24 has a piano accompaniment and a treble clef line with a melodic line. Measure 25 continues the melodic line with a '3' marking. Fingerings and articulation marks are present throughout.

(21)

25 *p* *pp* *poco rubato*

ped * *ped* * *ped* * *ped* *

Detailed description: This system contains measures 26 and 27. Measure 26 has a piano accompaniment and a treble clef line with a melodic line. Measure 27 continues the melodic line with a '5' marking. Dynamics include 'p', 'pp', and 'poco rubato'. Pedal markings are indicated with asterisks.

(20a)

27 *sempre pp* *dolciss.*

ped * *ped* * *ped* * *ped* * *ped* *

Detailed description: This system contains measures 28 and 29. Measure 28 has a piano accompaniment and a treble clef line with a melodic line. Measure 29 continues the melodic line with a '5' marking. Dynamics include 'sempre pp' and 'dolciss.'. Pedal markings are indicated with asterisks.

(20a)

30

Detailed description: This system contains measure 30, which is a continuation of the melodic line from the previous system. It includes a '3' marking and various fingerings.

29 *p* *con forza* *stretto*

31 *ff* *senza tempo*

(32) *cresc.*

(32) *dim.*

(32) *a tempo* *ppp*

Allegretto ♩. = 66

3

p scherzando

5

9

leggierissimo

12

espress.

16

f *p*

* W wersji głównej dźwięk e² należy powtórzyć zarówno na końcu t. 26, jak i na początku t. 27. Patrz Komentarz źródłowy.
 In the main version the note e² 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.*

54

fz

con forza

rall.

a tempo

57

61

p

This system contains measures 61 to 65. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present in measure 63.

66

121
143
tr
4
32
f
p

This system contains measures 66 to 70. Measure 67 includes a trill (*tr*) with fingerings 121 and 143, and a four-measure phrase with a 32-measure repeat sign. Dynamics range from forte (*f*) to piano (*p*).

70

2
[8]
[9]
1 3 5 4
stretto - e -

This system contains measures 70 to 73. It features complex fingering patterns (2, 4, 3, 1, 3, 5, 4) and bracketed sections [8] and [9]. The tempo marking *stretto* begins in measure 73.

74

cresc.
3

This system contains measures 74 to 77. It starts with a *cresc.* (crescendo) marking and includes a triplet of eighth notes in measure 75.

78

fz
con forza
rall.
5

This system contains measures 78 to 81. It begins with a fortissimo (*fz*) dynamic and a *con forza* instruction. The right hand has a long, sweeping melodic line with intricate fingering (2, 4, 5, 3, 2, 1, 3, 5, 2, 4, 4). The system concludes with a *rall.* (ritardando) marking and a five-measure phrase.

a tempo

81

85

pp

Agitato

88

f

cresc.

91

fz

p

fz

94

pp

ritenuto

cresc.

* 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*

1 2 4 1 4/5 5 3 1 5 4 4/5 5 1 1 4/3 2 1

115 *ff* *p* *dim.*

3 3 2 2 1 4 1 3 2 3

118 *pp* *cresc.* *f*

1 2 1 2 1 2/1 3

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

1 2 1 2 1 2/1 3

124 *p* *ff*

1 2 1 2 1 2/1 3

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

Tempo I *a tempo*

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

135 *tr* * (1)

139 2 5 5 7

142

* Dźwięk e² należy powtórzyć. Patrz Komentarz źródłowy do t. 26-27 i 137-138.
 The note e² should be repeated. Vide Source Commentary to bars 26-27 and 137-138.

145

150

risoluto

f

[11]

con forza

ritenuto

154

132

tr

senza tempo e legatissimo

5 3 2 2

Ped

(155)

dim.

8

1 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4 2 1

5 3 2 5 3 1 5 3 2 5 3 1 5 3 1 5 3 2

Ped

(155)

rallent.

Adagio

legatiss.

pp smorz.

rall.

ppp

5 3 1 5 2 1 1 5 4

2 1 1 5 4

2 3 1 1

Ped

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

*Red * Red * Red **

9

delicatiss.

*Red **

13

*Red **

17

dolciss. p

*Red **

4
fz.
pp e poco ritenuto
 33
 3
 2/3
dim. 3 2
 Ped [*]

a tempo
 5
sotto voce
 35
 5 4 5 4
 3/4 5 4 * *dim.* 3/4
cresc.
 Ped [*]

con fuoco
 37
f
 Ped [*]

ossia: 

39
fz
 Ped [*]

ossia: 

3
 41
fz
 2 3 cre - - - scen - - - do
 Ped [*]

* 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*

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

a Tempo primo ♩ = 69

49 *sotto voce*

53 *poco cresc. -*

56 *dolciss.* *ritenuto* 1

Ped * *Ped* * *Ped*

59

Ped * *Ped* * *Ped*

63

Ped * *Ped* * *Ped*

67 *dolciss.* 3 1 4 2 *pp* *dim.*

Ped * *Ped* * *Ped* * *Ped* *

71 *rall.* *smor* *zan* *do* 1 (1 2)

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

Larghetto ♩ = 40

op. 15 nr 2

5

sostenuto

Ped 13 3 * Ped * Ped *

4

Ped 35 * Ped * Ped *

ossia:

8

Ped * Ped *

leggero

1 2 3 2 3 2 3 2 3 1 4 1 1 4 3

11 (P)

Ped 14 * Ped (i due Ped.) *

con forza

5 3 2 1 1 1 4 2

13

Ped [5] [6] Ped [5] [6] Ped [5] [6]

* 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.

17 *p* *dolciss.* *pp e poco ritenuto*

fz *ped* * *ped (una corda)* * *ped* * *ped (una corda)* *

21 *cresc.* *con forza* *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.*

39

42 *decresc.* *dim.*

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

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

1 5 1 2 2 1 2 1 2 5 3 4 2 4 3 1 4 1 1 4 [7]

51 *leggierissimo*

Ped *

53 *con forza* *(pp)* 5 *fz* *

Ped *

56 *tr* 2 *dim. rall.* 1 1 1

Ped *

58 *pp* *fz* 3 3 *dim.* 3 3

(i due Ped.)

Ped *

60 4 4 5 6 5 3 *smorzando* *

Ped *

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

** Autentyczny wariant:
Authentic variant:

62

Patrz Komentarz wykonawczy.
Vide Performance Commentary.

6

p languido e rubato* *dim.*

Ped * Ped * Ped * Ped * Ped * Ped *

8

13

3 > 5

Ped * Ped * Ped * Ped * Ped * Ped *

16

f *poco ritenuto*

Ped * Ped * Ped * Ped * Ped * Ped *

25

a tempo

Ped * Ped * Ped * Ped * Ped * Ped *

33

leggieriss.

2 1 4 3 2 1 4

6

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* * *Ped*

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

* *Ped* *ff* * *Ped* *ff* *

55

Ped * *Ped* * *Ped* * *Ped* *

62 *sostenuto*

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

69 *cresc.* *accelerando*

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

75

riten. dim.

fz

Leg

81

rall.

pp

a tempo

Leg

89

religioso

p

sotto voce

sempre legato

97

105

113

121 *fz* *fz* *fz*

127 *fz* *fz* *fz*

133 *fz* *pp* *fz* *fz*

141 *fz* *fz* *fz*

147 *fz* *ritenuto* *pp*

Deux nocturnes

A Madame la Comtesse d'Appony

op. 27 nr 1

Larghetto $\text{♩} = 42$

7

pp

6

6

legato

Ped

sotto voce

3

* *Ped*

Ped

* *Ped*

* *Ped*

* *Ped*

*

6

3 1 1 2 (1) 3 5 (1) 5 1 (2) 1 5 3 1 1 2 5 3 5 3 5

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped*

9

pp

3

Ped * *Ped* * *Ped* *

12

1 2 3

5 (1) 5 (3) 5 (1) 5 (1) 5 (3) 5

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

15

3

Ped *Ped *Ped (1) 3 *Ped *

17

3

Ped *Ped *Ped *Ped *

20

5 2 (1) 1 45 1 1 1 5

Ped *Ped *Ped *Ped *Ped *Ped *

23

3 45 5

Ped *Ped *Ped *Ped *Ped *Ped *

26

ritenuto (1 1 1) 1

2 1 1 2 5 2 1 4 5 2 1 2 5 2 1 4

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 $\text{♩} = 54$

29 *ten.* *ten.* *ten.* *ten.*

p 3 3 3

33 *poco a poco cresc.*

37 *f*

fz *fz* *fz* *fz*

1 3

ped * *ped* * *ped* * *ped* *

41 *cresc.*

fz *fz* *fz* *fz*

ped * *ped* * *ped* * *ped* *

45 *ff* - *appassionato*

5 4 3

5 1 3 1 5 (2 1) 2
5 2 4 1 2 4

3 1 5 (2 1) 2
4 2 4 1 2 3

ped * *ped* * *ped* * *ped* * *ped* *

sostenuto

49 *fff*

ritenuto

dim.

agitato

53 *p.* *sotto voce*

poco

a

poco

57 *pp.* *cresc.*

ed

accelerando

61 *pp.*

ritenuto

con anima

65 *f*

ten.

(stretto - - - -)

ten.

89

Ped * *Ped* * *Ped* * *Ped* *

Measures 89-90. Treble clef, key signature of three sharps (F#, C#, G#). Measure 89 has a 5-fingered chord. Pedal markings are present below the bass line.

91

Ped * *Ped* * *Ped* * *Ped*⁽⁴⁾/₃ * *Ped* *

ritenuto
con duolo

Measures 91-93. Measure 93 includes the markings *ritenuto* and *con duolo*. Pedal markings are present below the bass line.

94

fz *p*

calando

Ped * *Ped* * *Ped* * *Ped* *

Measures 94-95. Measure 94 includes the markings *fz* and *p*. Measure 95 includes the marking *calando*. Pedal markings are present below the bass line.

96

rallentando

Ped * *Ped* * *Ped* * *Ped* * *Ped* *

Measures 96-98. Measure 96 includes the marking *rallentando*. Pedal markings are present below the bass line.

99

Adagio

fz *p* *pp*

Ped * *Ped* * *Ped* *

Measures 99-100. Measure 99 includes the marking *Adagio*. Measure 100 includes the markings *fz*, *p*, and *pp*. Pedal markings are present below the bass line.

Lento sostenuto ♩. = 50

8

p

dolce

f *dimin.* *p*

ossia: *

4

Ped

7

fz

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* (1) * *Ped* *

espressivo

10

Ped * *Ped* * *Ped* * *Ped* *

12

Ped * *Ped* * *Ped* * *Ped* *

cresc. - 3

* Inne odczytanie wariantu - patrz Komentarz źródłowy.
For another reading of the variant vide Source Commentary.

** W jednym ze źródeł niepewnej autentyczności zamiana > na < .
In one of the sources a change of uncertain authenticity from > to < .

14

4 (5) 6 (5) 4 1 2 4

Leg * *Leg* * *Leg* * *Leg* *

16

4 2 5 3 2 4

Leg * *Leg* * *Leg* * *Leg* *

cresc.

18

con forza

f *p* *f*

Leg * *Leg* * *Leg* * *Leg* * *Leg* *

20

ossia:

fz *pp* *sempre legato* (*mf*)

Leg * *Leg* * *Leg* * *Leg* * *Leg* *

23

ritenuto

Leg * *Leg* * *Leg* * *Leg* * *Leg* * *Leg* * *Leg* *

a tempo

26 *pp*

*ossia:** *pp*

ped

29

ossia:

ped * *ped* * *ped* *

32 *leggieriss.*

ped * *ped* * *ped* *

34 *dolce*

ped * *ped* * *ped* * *ped* *

36 *cresc.*

ped * *ped* * *ped* * *ped* *

* Inny, prawdopodobnie autentyczny wariant:
Another probably authentic variant:

ossia:

38

Led

* Led

Led

cresc.

40

Led

* Led

Led

cresc.

42

Led

* Led

Led

ff

44

Led

* Led

* Led

Led

f

cresc.

46

Led

ff

Led

ff

* Patrz Komentarz źródłowy.
Vide Source Commentary.

Musical score system 1 (measures 49-51). Treble clef contains a melodic line with a first ending bracket (1) and a trill. Bass clef contains a rhythmic accompaniment. Dynamics include *f* and *pp*. Pedal markings are present.

Musical score system 2 (measures 52-53). Treble clef features a complex melodic passage with fingering numbers (3 2b 5 1 3 2 5 2 1 3 2 5 1 3 2 5 2 1 3 2 5 1 2) and a second ending bracket (2 1). Bass clef continues the accompaniment. Dynamics include *pp* and *delicatiss.*

Musical score system 3 (measures 54-55). Treble clef has a melodic line with a first ending bracket (1-1) and a fourth ending bracket (4). Bass clef continues the accompaniment. Dynamics include *con anima*.

Musical score system 4 (measures 56-58). Treble clef features a melodic line with a first ending bracket (4/2) and a second ending bracket (5 4 3 5 4 3 5). Bass clef continues the accompaniment. Dynamics include *con forza*, *appassionato*, *fz*, and *cresc.*

Musical score system 5 (measures 59-61). Treble clef has a melodic line with a first ending bracket (3), a second ending bracket (1 2 4 1 1), and a third ending bracket (13). Bass clef continues the accompaniment. Dynamics include *fz*. Pedal markings are present.

Ossia: Musical score system 6 (measures 62-63). Treble clef contains a short melodic fragment. Dynamics include *fz*.

* Patrz Komentarz wykonawczy.
Vide Performance Commentary.

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

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

Pedal

65

Pedal

68 *dim.* *calando*

Pedal

71 *smorzando*

Pedal

74 *dolcissimo* *diminuendo*

Pedal

Deux nocturnes

A Madame la Baronne de Billing née de Courbonne

Andante sostenuto

op. 32 nr 1

9 dolce

4 *f* stretto

7 *p* [5] poco ritenuto in tempo

10

14 *pp* delicatiss.

Measures: 1-3, 4-6, 7-9, 10-13, 14-16

Tempo: Andante sostenuto, in tempo

Dynamic: dolce, *f*, *p*, *pp* delicatiss.

Ornaments: * (measures 2, 3, 5, 6, 8, 9, 11, 12, 14, 15, 16)

Accents: ^ (measures 8, 9)

Trills: ~ (measures 1, 14)

Rehearsal marks: 1, 2, 3, 4, 5, 7, 10, 14

Figured bass: 143, 13, 45, 53

Handwritten notes: Led

tranne tranquillo

17 *f* stretto *p* [5] poco ritenuto *in tempo*

21

25 *f* *p* [9]

29 *ff* *pp* [9]

32 *[f]* stretto

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

** W egzemplarzu lekcyjnym *ff*. Por. uwagę na s. 18.
ff in a pupil's copy. Vide note on page 18.

36 *p* poco ritenuto *f*

Treble clef: (4) (4) (1) (1) (4)
 Bass clef: (5) (5) (5) (5) (2) (5) (3) (5)

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

40 *tr* *in tempo*

Treble clef: (2) (1) (2)
 Bass clef: (5)

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

44

Treble clef: (3) ([3]) ([3])
 Bass clef: (2) (2)

Ped * Ped * Ped * Ped *

47 *f* *(p)*

Treble clef: (4) (3) (1) ([9])
 Bass clef: (9)

Ped * Ped * Ped * Ped * Ped * Ped * Ped *

50

Treble clef: (9)
 Bass clef: (9)

Ped * Ped * Ped * Ped * Ped *

53 *f* stretto

57 *p* poco ritenuto *f*

61 *ritenuto* *pp* *f*

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

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

Lento

(♩ = 84)

10

sempre piano e legato

♩ * ♩ * ♩ * ♩ * ♩ * ♩ * ♩ * ♩ * ♩ * ♩ * [♩ * ♩ *]

♩ * ♩ * ♩ * ♩ * ♩ * ♩ * ♩ * ♩ * ♩ * ♩ * ♩ * ♩ *

♩ * ♩ * ♩ * ♩ * ♩ * ♩ * ♩ * ♩ * ♩ * ♩ * ♩ * ♩ *

♩ * ♩ * ♩ * ♩ * ♩ * ♩ * ♩ * ♩ *

♩ * ♩ * ♩ * ♩ * ♩ * ♩ * ♩ * ♩ *

* ossia:

15

trill

[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 *

21

delicatiss.

4 3 5 3 2 (2)

ped * ped * ped * ped * ped * ped * ped *

23

trill

ped * ped * ped * ped * ped * ped * ped * ped *

25

[5]

3

12/8

ped * ped * ped * ped * ped * ped * ped * ped *

27

Handwritten musical notation for measures 27 and 28. The system includes a treble clef staff with a 12/8 time signature and a bass clef staff. Fingerings are indicated by numbers 1-5 above notes. Pedal markings include 'Ped' and '*' Ped. A large slur covers the top staff. A bracketed section in the bass staff contains the numbers 4, 3, 4.

29

Handwritten musical notation for measures 29 and 30. The system includes a treble clef staff with a 12/8 time signature and a bass clef staff. Fingerings are indicated by numbers 1-5 above notes. Pedal markings include 'Ped' and '*' Ped. A large slur covers the top staff. A bracketed section in the bass staff contains the numbers 3/4, 4/5, 3/4, 4/5, 5/4, 5/4.

31

Handwritten musical notation for measures 31 and 32. The system includes a treble clef staff with a 12/8 time signature and a bass clef staff. Fingerings are indicated by numbers 1-5 above notes. Pedal markings include 'Ped' and '*' Ped. A large slur covers the top staff. A bracketed section in the bass staff contains the numbers 4, 3.

33

Handwritten musical notation for measures 33 and 34. The system includes a treble clef staff with a 12/8 time signature and a bass clef staff. Fingerings are indicated by numbers 1-5 above notes. Pedal markings include 'Ped' and '*' Ped. A large slur covers the top staff. A bracketed section in the bass staff contains the numbers 4/1, 5.

35

Handwritten musical notation for measures 35 and 36. The system includes a treble clef staff with a 12/8 time signature and a bass clef staff. Fingerings are indicated by numbers 1-5 above notes. Pedal markings include 'Ped' and '*' Ped. A large slur covers the top staff. A bracketed section in the bass staff contains the numbers 5, 3.

37

Handwritten musical notation for measures 37 and 38. The system includes a treble clef staff with a 12/8 time signature and a bass clef staff. Fingerings are indicated by numbers 1-5 above notes. Pedal markings include 'Ped' and '*' Ped. A large slur covers the top staff. A bracketed section in the bass staff contains the numbers 5, 3.

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*

And * *And* * *And* * *And* * *And* * *And* * *And* * *And* * *And* * *And* * *And* * *And* *

67

And * *And* * *And* * *And* * *And* * *And* * *And* * *And* * *And* * *And* *

70 *delicatiss.*

And * *And* * *And* * *And* * *And* * *And* * *And* * *And* * *And* *

72 *trm*

And * *And* * *And* * *And* * *And* * *And* * *And* * *And* * *And* *

74 *Lento*

And * *And* * *And* * *And* * *And* * *And* * *And* * *And* *

Deux nocturnes

op. 37 nr 1

Andante sostenuto

11

The musical score is presented in a grand staff format, consisting of a treble clef and a bass clef joined by a brace on the left. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score is divided into six systems, each containing two staves. Measure numbers 11, 5, 9, 13, and 17 are placed at the beginning of their respective systems. The notation includes various musical symbols such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The bass staff contains figured bass notation, including asterisks and 'Ped' (pedal) markings. The score concludes with a fermata over the final notes of the piece.

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

21 *ff* *p* *trun*

♩ *ped* * ♩ *ped* * ♩ *ped* * ♩ *ped* * [♩ *ped* *]

25 *cresc.*

♩ *ped* * ♩ *ped* * ♩ *ped* * ♩ *ped* *

29

♩ *ped* * ♩ *ped* * ♩ *ped* * ♩ *ped* * ♩ *ped* * ♩ *ped* *

33

♩ *ped* * ♩ *ped* * ♩ *ped* * ♩ *ped* *

37 *p*

♩ *ped* * ♩ *ped* * ♩ *ped* * ♩ *ped* *

41 *p* 3 2 1 5 2 4 4 5 23

46 *cresc.* 4 3

51 *cresc.* (4 3) 4 45 4 34 3 5 3 3

56 *p* 3 2 12

61 *pp* 1 4 3 5 1 3

67 4 3 3

71 *ff*

Measures 71-74. Treble clef: Measure 71 has a triplet of eighth notes. Measure 72 has a triplet of eighth notes with accents. Measure 73 has a triplet of eighth notes. Measure 74 has a triplet of eighth notes. Bass clef: Measure 71 has a quarter note. Measure 72 has a quarter note. Measure 73 has a quarter note. Measure 74 has a quarter note. Dynamics: *ff* at the start, *[p]* in measure 73. Performance markings: *trmn* in measure 74. Rehearsal marks: *Led*, **Led*, **Led*, **Led*, *[Led *]Led **

75

Measures 75-79. Treble clef: Measure 75 has a quarter note. Measure 76 has a quarter note. Measure 77 has a quarter note. Measure 78 has a quarter note. Measure 79 has a quarter note. Bass clef: Measure 75 has a quarter note. Measure 76 has a quarter note. Measure 77 has a quarter note. Measure 78 has a quarter note. Measure 79 has a quarter note. Dynamics: *cresc.* in measure 77, *dim.* in measure 79. Rehearsal marks: *Led*, **Led*, **Led*

80

Measures 80-83. Treble clef: Measure 80 has a quarter note. Measure 81 has a quarter note. Measure 82 has a quarter note. Measure 83 has a quarter note. Bass clef: Measure 80 has a quarter note. Measure 81 has a quarter note. Measure 82 has a quarter note. Measure 83 has a quarter note. Dynamics: *p* in measure 82. Rehearsal marks: *Led*, **Led*, **Led*, **Led*, **Led*, **Led*, *Led*, ***

84

Measures 84-87. Treble clef: Measure 84 has a quarter note. Measure 85 has a quarter note. Measure 86 has a quarter note. Measure 87 has a quarter note. Bass clef: Measure 84 has a quarter note. Measure 85 has a quarter note. Measure 86 has a quarter note. Measure 87 has a quarter note. Dynamics: *pp* in measure 86. Rehearsal marks: *Led*, **Led*, **Led*, **Led*, *Led*, **Led*, **Led*

88

Measures 88-91. Treble clef: Measure 88 has a quarter note. Measure 89 has a quarter note. Measure 90 has a quarter note. Measure 91 has a quarter note. Bass clef: Measure 88 has a quarter note. Measure 89 has a quarter note. Measure 90 has a quarter note. Measure 91 has a quarter note. Dynamics: *pp* in measure 90. Performance markings: *(ritenuto)* in measure 90. Rehearsal marks: *Led*, ***, *Led*

Andantino

12

dolce

legato

* Patrz Komentarz wykonawczy.

* Vide Performance Commentary.

* 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 lukowanie 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

40

46

51

57

62

68 *f*

Ped * Ped * Ped *

71

Ped (1)2 * Ped (1)2 * Ped * 51

74 *(p)*

Ped * Ped * Ped *

77

Ped * Ped * Ped *

80

Ped * Ped * Ped *

sostenuto

83

[Ped *] * [8]

89

94

99

cresc.

5 4

1

104

dim. *pp*

5 53 4

4

7 4/5 2 1 1

109

* Dopuszczalne jest uzupełnienie dolnej oktawy (skala fortepianu Chopina sięgała tylko do C₁).
The addition of the lower octave is permissible (Chopin's piano only went down to C₁).

115 *2 cresc.* *cresc.*

Ped *

120 *f* *p*

Ped *

124

Ped *

127

Ped *

130

Ped *

133 *pp* *ppp*

Ped *

Deux nocturnes

A Mademoiselle Laure Duperré

op. 48 nr 1

Lento

13

mezza voce

The musical score is presented in five systems, each with a vocal line and a piano accompaniment. The tempo is marked 'Lento'. The first system includes the instruction 'mezza voce'. The piano accompaniment includes dynamic markings like 'p' and 'mezza voce', and performance instructions such as 'Led' and '*'.

* L.r. Druga ćwierćnuta w niektórych źródłach: - patrz Komentarz źródłowy. Pr.r. - patrz Komentarz wykonawczy.
L.H. Second crotchet in some sources: - vide Source Commentary. For the R.H. vide Performance Commentary.

17

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

21

Ped * *Ped* * *Ped* * *Ped* * *Ped* *

poco più lento

24

ten. *ff* *sotto voce*

Ped * *Ped* * *Ped* * *Ped* * *Ped* *

29

sempre p

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

33

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

37 *pp*

cresc.

Ped * 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

ritenuto

Ped * Ped * Ped *

53

4 3

4 3 5 3 4 3

1

ped * *ped* * *ped* * *ped* *

55

4 3 5

cresc.

2 3 2 1 1 1

ped * *ped* * *ped* * *ped* *

(57)

4 5 3 4 5

4

3 2 3

ped * *ped* * *ped* * *ped* *

60

3 3

3 4 5

1 2

ped * *ped* * *ped* * *ped* *

(62)

4 3

3 5 3 4 3 . . .

7

pp

cresc.

5 4

ped * *ped* * *ped* * *ped* *

* Patrz Komentarz wykonawczy.
Vide Performance Commentary.

65

67

69

71

74

Ped * *Ped* * *Ped* * *Ped* *

Ped * *Ped* * *Ped* * *Ped* *

Ped * *Ped* * *Ped* * *Ped* *

Ped * *Ped* * *Ped* * *Ped* * *Ped* *

Ped * *Ped* * *Ped* * *Ped* * *Ped* *

Ped * *Ped* *

ff

ten.

ff ritenuto

dim. *rall.*

pp

* Patrz Komentarz wykonawczy.
Vide Performance Commentary.

Andantino

14

Musical notation for measures 14-15. Treble clef has a melodic line with a slur and fingering 2, 5, 4, 5, 3, 4, 5. Bass clef has a rhythmic accompaniment with slurs and fingering 3, 3, 3, 3, 4. A 'p' dynamic marking is present.

Musical notation for measures 16-17. Treble clef has a melodic line with a slur and fingering 4, 5, 3, 5, 1. Bass clef has a rhythmic accompaniment with slurs and fingering 1, 2, 4, 3, 1, 1.

Musical notation for measures 18-19. Treble clef has a melodic line with a slur and fingering 2, 1, 3, 4, 1, 4. Bass clef has a rhythmic accompaniment with slurs and fingering 3, 3.

Musical notation for measures 20-21. Treble clef has a melodic line with a slur and fingering 4, 5, 3, 4, 1, 1. Bass clef has a rhythmic accompaniment with slurs and fingering 3, 3.

Musical notation for measures 22-23. Treble clef has a melodic line with a slur and fingering 2, 1, 3, 2. Bass clef has a rhythmic accompaniment with slurs and fingering 3, 3. A 'cresc.' marking is present.

3 3 *ten.* 4

21

ped * *ped* * *ped* * *ped* * *ped* * *ped* * *ped* *

5 3 4

dim.

25

ped * *ped* * *ped* * *ped* *

2

29

ped * *ped* * *ped* * *ped* *

3

33

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

3

37

ped * *ped* * *ped* * *ped* * *ped* * *ped* * *ped* * *ped* *

41

cresc.

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

44

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

47

f

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

51

p

dim.

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

54

ritenuto

cresc.

Ped * *Ped* * *Ped* *

Più lento

Musical score for measures 57-60. The piece is in 3/4 time and B-flat major. Measure 57 starts with a forte (*f*) dynamic. Measure 58 features a piano (*p*) dynamic with a triplet of eighth notes (5, 2, 1). Measure 59 returns to forte (*f*). Measure 60 has a piano (*p*) dynamic with a triplet of eighth notes (1, 5). Fingerings are indicated above notes. A slur covers measures 57-60. A 5/4 time signature is written above measure 59.

Musical score for measures 61-64. Measure 61 starts with a piano (*p*) dynamic. Measure 62 has a piano (*p*) dynamic with a triplet of eighth notes (5, 1). Measure 63 has a piano (*p*) dynamic. Measure 64 has a piano (*p*) dynamic with a triplet of eighth notes (5, 2, 1). Fingerings are indicated above notes. A slur covers measures 61-64. Pedal marks and asterisks are present below the bass staff.

Musical score for measures 65-69. Measure 65 starts with a piano (*p*) dynamic. Measure 66 has a piano (*p*) dynamic. Measure 67 has a piano (*p*) dynamic. Measure 68 has a piano (*p*) dynamic. Measure 69 has a piano (*p*) dynamic with a sextuplet of eighth notes (2, 2, 1, 3). Fingerings are indicated above notes. A slur covers measures 65-69. Pedal marks and an asterisk are present below the bass staff.

Musical score for measures 70-74. Measure 70 starts with a piano (*p*) dynamic. Measure 71 has a piano (*p*) dynamic with a *cresc.* marking. Measure 72 has a piano (*p*) dynamic. Measure 73 has a piano (*p*) dynamic. Measure 74 has a piano (*p*) dynamic with a quintuplet of eighth notes (5). Fingerings are indicated above notes. A slur covers measures 70-74. *stretto* and *ritenuto* markings are above the staff. Pedal marks and an asterisk are present below the bass staff.

Musical score for measures 75-79. Measure 75 starts with a piano (*p*) dynamic. Measure 76 has a piano (*p*) dynamic with a quintuplet of eighth notes (5). Measure 77 has a piano (*p*) dynamic. Measure 78 has a piano (*p*) dynamic. Measure 79 has a piano (*p*) dynamic. Fingerings are indicated above notes. A slur covers measures 75-79. *poco ritenuto* and *in tempo* markings are above the staff. Pedal marks and asterisks are present below the bass staff.

79

5

5

2

ped *

Detailed description: This system covers measures 79 to 83. The right hand features a melodic line with a five-fingered scale-like passage in measure 80. The left hand provides harmonic support with chords and moving lines. A 'ped' (pedal) marking with an asterisk is placed below the first measure. A '2' is written below the final measure of the system.

84

6

cresc.

ped *

Detailed description: This system covers measures 84 to 87. The right hand has a six-fingered scale-like passage in measure 85. The left hand continues with harmonic accompaniment. A 'cresc.' (crescendo) marking is placed above the right hand in measure 86. A 'ped' (pedal) marking with an asterisk is placed below the first measure of the system.

88

p 5

p 5

ritenuto

4

ped *

Detailed description: This system covers measures 88 to 92. The right hand features a five-fingered scale-like passage in measure 89, marked with a piano (*p*) dynamic. The left hand has a similar five-fingered passage in measure 90, also marked *p*. A 'ritenuto' (ritardando) marking is placed above the right hand in measure 91. A '4' is written below the right hand in measure 92. A 'ped' (pedal) marking with an asterisk is placed below the first measure of the system.

93

in tempo

5

cresc.

stretto

1 1

6

2

ped * *ped* * *ped* * *ped* *

Detailed description: This system covers measures 93 to 96. The right hand has a five-fingered scale-like passage in measure 94, marked 'in tempo'. The left hand has a similar passage in measure 95, marked 'cresc.'. A 'stretto' (ritardando) marking is placed above the right hand in measure 96. Fingerings '1 1' and '6' are indicated for the right hand in measure 96. A '2' is written below the right hand in measure 96. Four 'ped' (pedal) markings with asterisks are placed below the first, second, fourth, and sixth measures of the system.

97

ff

5 (1 4) 4 [13]

3 1

3 1

dim.

ped * *ped* * *ped*

[*]

Detailed description: This system covers measures 97 to 100. The right hand features a five-fingered scale-like passage in measure 98, marked with fortissimo (*ff*). The left hand has a similar passage in measure 99, marked with a '3' and '1'. A 'dim.' (diminuendo) marking is placed above the right hand in measure 100. Fingerings '(1 4)', '4', and '[13]' are indicated for the right hand in measure 99. A '3' and '1' are indicated for the left hand in measure 99. A '3' and '1' are indicated for the left hand in measure 100. A 'ped' (pedal) marking with an asterisk is placed below the first measure. A 'ped' (pedal) marking with an asterisk is placed below the second measure. A 'ped' (pedal) marking is placed below the third measure. A '[*]' is placed below the fourth measure.

Tempo primo

101

p

3 3 * Ped * Ped * Ped * Ped *

104

3 5 1 2 1 1 3 2 1

Ped * Ped * Ped * Ped * Ped * Ped * Ped *

108

1 3 (1) (1) ¹³/₂₃ tr 4 4 3 3

Ped * Ped * Ped * Ped * Ped * Ped *

111

8 3 3 1 3 3 3 3 2 1 3 45

ossia:

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

115

pp

3 tr

Ped * Ped *

* Patrz Komentarz wykonawczy.
Vide Performance Commentary.

119

4 1 3

* Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped *

123

cresc.

2 1

* Ped * Ped * Ped * Ped * Ped * Ped * Ped *

127

p

5 45 23 3 23 3 5

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

131

sempre p

trmn # trmn # trmn # trmn

* Ped * Ped * Ped * Ped * Ped * Ped * Ped *

135

smorz.

trmn # trmn # trmn # trmn

* Ped * Ped * Ped * Ped *

* Patrz Komentarz wykonawczy.
Vide Performance Commentary.

Deux nocturnes

A Mademoiselle J. W. Stirling

op. 55 nr 1

Andante

15

(Led) Led *Led *Led *Led *Led *Led *Led *Led *Led *

Led *Led *Led *Led *Led *Led *Led *Led *Led *

Led *Led *Led *Led *Led *Led *Led *Led *Led *

Led *Led *Led *Led *Led *Led *Led *Led *Led *

Led *Led *Led *Led *Led *Led *Led *Led *Led *

* 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* *tr* *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* *tr*

Ped *Ped *Ped *Ped *Ped *Ped *Ped *

più mosso

48 *f* 3 4 4 3 2 3 3

(4) 1 3 1 4 1 3

Red * *Red* *

(52) 2 2 4 3 3 1 1 1

(4) 1 3 *Red* * 4 1 3 1 3 *Red* * (**Red* *)

57 3 (2) 3 3 3 (2)

1 12 1 1

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

(1 4 1 2 4 1)

61 3 5 3 (2)

1 12

Red * *Red* * *Red* * *Red* * *Red* * *Red* * *Red* * *Red* *

(1 4 1 2 4 1)

65 *f* 45 4 4

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.*

Ped

*

71 *stretto* *ritenuto* *tempo primo*

(1) (2)

(1) (3) (1)

**

Ped

* *Ped*

* *Ped*

* *Ped*

* *Ped*

*

75 *molto legato e stretto*

Ped

* *Ped*

* *Ped*

* *Ped*

* *Ped*

* *Ped*

*

78

Ped

* *Ped*

* *Ped*

* *Ped*

* *Ped*

* *Ped*

*

81

Ped

* *Ped*

* *Ped*

* *Ped*

* *Ped*

*

3

5

4

* 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

Musical score for measures 84-86. The right hand features a complex melodic line with fingerings 5, 1, 1, 2, 1, 1, 1, 2, 1, 4, 2. The left hand has a bass line with fingerings 3, 2. Performance markings include *ped* and a star symbol.

87

Musical score for measures 87-89. The right hand has fingerings 3, 1, 1, (4), 2, (1 4 2), 1, 4, 2, 3, 1, 2, 1, (2 4). The left hand has fingerings 1, 3, 2. Performance markings include *ped*, star symbols, and *cresc.*

90

Musical score for measures 90-92. The right hand has fingerings 1, 2, (1), (2 4), 8. The left hand has a sustained bass line. Performance markings include *dim.*, *ed accel.*, and *ped*.

93

Musical score for measures 93-95. The right hand has a melodic line with fingerings 8, 1. The left hand has a sustained bass line. A dashed line with the number 8 is above the right hand.

96

Musical score for measures 96-98. The right hand has a melodic line with fingerings 8, 1. The left hand has a sustained bass line. Performance markings include *in tempo*, star symbols, and *ped*.

16

f

5 2 1 3 1 1 3 1 3 4 2 1 3 5 5 2

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

4 1 2 5 4 2 5 4 5 2 1 1 1 3 4 2

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

7 1 3 5 4 4 5 3 5 1

Ped * *Ped* * *Ped* * *Ped* * *Ped* *

9 3 1 3 3 5 2 5 4 2

Ped * *Ped* * *Ped* * *Ped* * *Ped* *

11 5 2 3 1 1 5 3 1 2 2

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

13

3 2 4 3 2 2 3 2 3 2

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

16

3 2 3 2

cresc. - 2 - - - - -

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

19

4 2 2 4 2 4 3 5 1 2 3 5 3

p

Ped * *Ped* * *Ped* * *Ped* * *Ped* *

22

3/4 1/2 (1) (1) 2 1 4 4 2 5

Ped * *Ped* * *Ped* * *Ped* * *Ped* *

25

35 2 5 2 3 1 4 2

2 4 2 (1) (1) 1 3/2 4/3 1 3 2 2 1

f

10

Ped * *Ped* * *Ped* * *Ped* * *Ped* *

27 *p*

3 (1 1) 4 (2) 5 1 2 3 2 1 2 1 3 4 1 1 4 5 1

ped * *ped* * *ped* * *ped* * *ped* *

30

54 5 4 5 1 2 2 3

ped * *ped* * *ped* * *ped* $\frac{5}{2}$ $\frac{2}{1}$ *

33

45 2 1 3 1 5 2 3 1 4 2 53 13 *tr* 2313 2

cresc.

ped * *ped* 3 * *ped* 4 * *ped* 2 * *ped* 2 * *ped* 1 3 * *ped* *

35 *ff*

3 1 3 7 1 1 35 5 2 3 4 5 3 1 4 3 5 5 2 4 7 2

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

37

53 35 3 1 1 1 $\frac{4}{1}$ 1

fzp

ped $\frac{1}{2}$ * *ped* * *ped* * *ped* * *ped* 5 3 * *ped* 3 2 *

39

Musical score for measures 39-41. The right hand features a melodic line with a slur and fingerings 4, 5, and 4. The left hand has a bass line with slurs and fingerings 3, 3, 3, 3, and 3. There are dynamic markings *ped* and *ped* with asterisks.

42

Musical score for measures 42-44. The right hand has a melodic line with a slur and fingerings 1, 1, and 4. The left hand has a bass line with slurs and fingerings 3, 3, 1 5, 1 3, and 1 3. There are dynamic markings *cresc.* and *dim.* with fingerings (1) 5 2.

45

Musical score for measures 45-46. The right hand has a melodic line with a slur and fingerings 3, 5, 3, 5, 4, and 5. The left hand has a bass line with slurs and fingerings 5 2, 5 2, 5 2, 3 2, and 4. There is a dynamic marking *f*.

47

Musical score for measures 47-49. The right hand has a melodic line with a slur and fingerings 1, 4, 45, 2 1 (1 1 1), 4, and 5. The left hand has a bass line with slurs and fingerings 3 2, 2, 2, 2, 2, and 2. There are dynamic markings *fz* and *p*.

50

Musical score for measures 50-52. The right hand has a melodic line with a slur and fingerings 45, 2 1 (1 1 1), 4, 31, and 5. The left hand has a bass line with slurs and fingerings 3 2, 2, 2, 2, 2, and 2. There are dynamic markings *cresc.* and *dim.*.

53

tr *f*

ped * *ped* * *ped* * *ped* *

55

fz p *pp*

ped * *ped* * *ped* * *ped* *

58

dim.

ped * *ped* * *ped* *

60

rallent.

ped * *ped* * *ped* * *ped* *

63

in tempo *f*

ped * *ped* * *ped* * *ped* *

Deux nocturnes

A Mademoiselle R. de Könneritz

op. 62 nr 1

17

Andante

f

dolce legato

5

8

11

14

PWM-9235

17

(1) 2 12 3 2 3 1 2 12

Ped 2 * Ped * Ped * Ped *

20

4 3 4 4 4 4 4 2 3

Ped * Ped * Ped * Ped *

23

4 5

dim.

Ped *

25

5 8 2 5 3 4 3 1

pp *f* *rall.*

Ped * Ped * Ped *

27

1 5 35

fz *pp*

Ped * Ped 3 * Ped * Ped 1 *

* 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.* 23 13

trium *trium 2*

Ped * Ped * Ped * Ped * Ped * Ped * Ped *

53 *f*

f

Ped * Ped * Ped * Ped *

57 *dim.* 21

dim.

Ped * Ped * Ped * Ped *

61 *pp*

pp

Ped * Ped * Ped * Ped * Ped * Ped * Ped *

65 *cresc.* *dim.* 132 142

cresc. *dim.*

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.

poco più lento

dolce

69

Trill * Trill * Trill * Trill * Trill * Trill * Trill * Trill * Trill * Trill * Trill * Trill *

71

poco rallent. *a tempo*

Trill * Trill * Trill * Trill * Trill * Trill * Trill * Trill * Trill * Trill * Trill *

73

Trill * Trill * Trill * Trill * Trill * Trill * Trill *

tempo primo

pp dim. rallent. cresc. - -

75

Trill * Trill * Trill * Trill * Trill * Trill * Trill * Trill *

ritenuto

78

Trill * Trill * Trill * Trill * Trill *

in tempo

81 *p* Ped * Ped *

83 Ped * Ped *

85 *pp* Ped * Ped *

87 Ped * Ped * *calando* *

89 Ped (* Ped) * Ped (*) *

Lento

18

First system of the musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Lento'. The first measure is marked with a large '18'. The word 'sostenuto' is written above the first few notes. Fingerings are indicated with numbers 1, 2, 3, 4, and 5. There are slurs over the first and second measures. Below the bass staff, there are six pairs of notes, each with a 'Ped' (pedal) marking and an asterisk (*).

Second system of the musical score. It continues the grand staff notation. The first measure is marked with a '4'. The word 'sostenuto' is still present. Fingerings and slurs continue. Below the bass staff, there are five pairs of notes with 'Ped' markings and asterisks.

Third system of the musical score. The first measure is marked with an '8'. The word 'dolce' is written above the notes. Fingerings and slurs are present. Below the bass staff, there are four pairs of notes with 'Ped' markings and asterisks.

Fourth system of the musical score. The first measure is marked with an '11'. The word 'cresc.' (crescendo) is written above the notes. Fingerings and slurs are present. Below the bass staff, there are eight pairs of notes with 'Ped' markings and asterisks.

Fifth system of the musical score. The first measure is marked with an '15'. The dynamics 'f' (forte) and 'dim.' (diminuendo) are written above the notes. The dynamic 'p' (piano) appears in the second measure. Fingerings and slurs are present. Below the bass staff, there are seven pairs of notes with 'Ped' markings and asterisks.

* Dźwięk *dis* należy powtórzyć.
The note *dis* must be repeated.

19

cresc.

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

22

ff *fz* *dim.*

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

25

p *pp* *cresc.*

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

29

f

Ped * *Ped* * *Ped* * *Ped* *

32

p

Ped * *Ped* * *Ped* *

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

34

36

38

40

agitato

42

* Inne autentyczne frazowanie tego taktu:
Another authentic phrasing of this bar:

44

45 3 54 5 4 2 3

dim.

Ped * Ped * 3 1 2 2 1 Ped * Ped * Ped *

Detailed description: This system contains measures 44 through 47. The right hand features a melodic line with slurs and fingerings (45, 3, 54, 5, 4, 2, 3). The left hand has a rhythmic accompaniment with slurs and fingerings (1, 2, 3, 1, 2, 2, 1). Pedal points are marked with asterisks. A dynamic marking of *dim.* is present at the end of the system.

46

4 5 3-3 3

p

Ped * Ped * Ped * Ped *

Detailed description: This system contains measures 48 through 51. The right hand has a melodic line with slurs and fingerings (4, 5, 3-3, 3). The left hand has a rhythmic accompaniment with slurs and fingerings (3, 3, 3, 3). A dynamic marking of *p* is present. Pedal points are marked with asterisks.

48

4 5 5 4 5 4 5 3 5 3 3 5 4

cresc. *f*

Ped 4 * 4 Ped * 2 1 4 2 2 4

Detailed description: This system contains measures 52 through 55. The right hand has a melodic line with slurs and fingerings (4, 5, 5, 4, 5, 4, 5, 3, 5, 3, 3, 5, 4). The left hand has a rhythmic accompaniment with slurs and fingerings (4, 4, 2, 1, 4, 2, 2, 4). A dynamic marking of *cresc.* is present, followed by *f*. Pedal points are marked with asterisks.

50

5 2 3 5 4 5 4 45 5 5 4

cresc.

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

Detailed description: This system contains measures 56 through 59. The right hand has a melodic line with slurs and fingerings (5, 2, 3, 5, 4, 5, 4, 45, 5, 5, 4). The left hand has a rhythmic accompaniment with slurs and fingerings (1, 1, 1, 1, 1, 3). A dynamic marking of *cresc.* is present. Pedal points are marked with asterisks.

52

5 4 5 4 45 3 54

Ped * 1 3 2 3 1 3 Ped * 1 3 2 3 1 Ped * Ped * 5 3 1

Detailed description: This system contains measures 60 through 63. The right hand has a melodic line with slurs and fingerings (5, 4, 5, 4, 45, 3, 54). The left hand has a rhythmic accompaniment with slurs and fingerings (1, 3, 2, 3, 1, 3, 1, 3, 2, 3, 1, 5, 3, 1). Pedal points are marked with asterisks.

54

dim.

Ped * *Ped* *

56

pp

ritenuto

cresc.

dim.

Ped ² * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* ₄

58

in tempo

p

pp

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

62

cresc.

dim.

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

67

p

f

ossia:

ritenuto

Ped * *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

Ped *

76

78

Ped *

* *Ped* * *Ped* * *Ped* * *Ped* *

* Patrz Komentarz wykonawczy.
Vide Performance Commentary.

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