

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: **

(2 1 3 2 1 1)

27

ossia:

Red *

(5^A (2) 3 1 3 2 1 1)

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* *ff* *dim.*

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

37 *con fuoco* *f*

ossia:

39 *ff*

ossia:

41 *ff* 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*

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

a Tempo primo ♩ = 69

49 *sotto voce*

53 *poco cresc. -*

56 *dolciss.*
e - - - ritenuto

Péd * *Péd* *

59

Péd * *Péd* * *Péd* *

63

Péd * *Péd* * *Péd* *

67 *dolciss.*
pp dim.

Péd * *Péd* * *Péd* *

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

Péd * *Péd* * *Péd* * *Péd* *

5

sostenuto

4

ossia:

8

leggero

11

(p)

con forza

13

* Palcowanie chopinowskie w tym *Nocturne* 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* * *Ped* *

42 *decresc.* *dim.*

fz *Ped* *

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

Ped * *Ped* * *Ped* *

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

(una corda) *Ped* * *Ped* *

51 *leggierissimo*

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

56 *trm* 3 5 5 4 5 5 *dim. rall.*

58 *pp* *fz* 3 3 *dim.* 3 3 *(i due Ped.)*

60 6 *smorzando*

* 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 *

* 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 *fz* * Ped *fz* *

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 multiple voices in both hands, including chords and melodic lines. 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 below the staff.

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 becomes more sparse. Performance markings include *rall.*, *pp*, and *a tempo*. There are also *Red ** annotations below the staff.

89

p

sotto voce

sempre legato

religioso

This system contains measures 89 through 96. The tempo is marked *religioso*. The dynamics are *p* and the performance style is *sotto voce*. The instruction *sempre legato* is written across the system. The texture is characterized by sustained chords and a slow, flowing bass line.

97

This system contains measures 97 through 104. It continues the *religioso* section with sustained chords and a steady bass line. There are several slurs and accents throughout the system.

105

This system contains measures 105 through 112. It continues the *religioso* section with sustained chords and a steady bass line. There are several slurs and accents throughout the system.

113

This system contains measures 113 through 120. It continues the *religioso* section with sustained chords and a steady bass line. There are several slurs and accents throughout the system.

121

Measures 121-126. The score is in 3/4 time with a key signature of two flats. The right hand features a melodic line with slurs and accents, while the left hand provides a steady bass accompaniment. Dynamic markings include *fz* (forzando) and accents.

127

Measures 127-132. The right hand continues with a melodic line, incorporating a trill in measure 130. The left hand maintains the bass accompaniment. Dynamic markings include *fz* and accents.

133

Measures 133-140. The right hand begins with a *pp* (pianissimo) dynamic marking. The left hand features a bass line with a trill in measure 134. Dynamic markings include *fz* and accents.

141

Measures 141-146. The right hand continues with a melodic line, featuring a trill in measure 144. The left hand maintains the bass accompaniment. Dynamic markings include *fz* and accents.

147

Measures 147-152. The right hand features a melodic line with a *ritenuto* marking in measure 148. The left hand has a bass line with a trill in measure 150. Dynamic markings include *fz* and *pp*.