



CHOPIN

NOTTURMI

REVISIONE CRITICO TECNICA DI  
ALFREDO CASELLA



E D I Z I O N I C U R C I

F. CHOPIN

NOTTURNI

*REVISIONE CRITICO-TECNICA DI*  
**ALFREDO CASELLA**

*TESTO ITALIANO  
TEXTE FRANÇAIS  
ENGLISH TEXT*

EDIZIONI CURCI - MILANO

## PREFAZIONE

Non è senza alquanto titubanza che mi sono deciso ad accogliere l'onorifico invito della Casa « Edizioni Curci », di curare per essa una nuova edizione della *opera omnia* pianistica di Chopin. Sono molte infatti le edizioni già esistenti, e parecchie fra queste illustri. Era quindi legittimo il chiedersi se una nuova revisione fosse comunque necessaria, e tanto meno utile.

Tuttavia, la grande conoscenza che ho di quasi tutte quelle edizioni, mi ha indotto finalmente a pensare che vi è — oggi più che mai — l'urgenza di dare alla luce una edizione chopiniana che — pur essendo debitamente corredata di tutto quanto occorre per guidare il professore e l'allunno sul terreno didattico come su quello estetico — ristabilisca nondimeno in tutta la sua caratteristica purità il testo originale dell'autore. Nessun compositore infatti è stato mai quanto Chopin vittima dei revisori. Nel caso suo, sembra essersi accesa una vera gara fra i maggiori di quelli nell'alterare totalmente la grafia dei manoscritti, sovraccaricando il testo con una quantità di « perfezionamenti » i quali sembrerebbero voler benevolmente dimostrare che Chopin — genio che fosse — non sapeva nondimeno scrivere correttamente la sua musica. Sono nate così edizioni sovrassature di indicazioni di ogni genere dinamiche ed agogiche e di modificazioni grafiche e strumentali, le quali nulla hanno a che vedere col testo di Chopin, che ci appare — dagli autografi e dalle prime edizioni da lui controllate — di una semplicità e di una *nudità* che talvolta fa pensare a quelli di Bach.

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Non è facile impresa il ritrovare le prime edizioni di Chopin (e meno ancora gli autografi, oggi sparsi per ogni dove nel mondo). Esiste però un documento di eccezionale autorità: la grande edizione pubblicata da Edouard Ganche nel 1932 a Londra presso la *Oxford University Press*, per la quale l'editore si è valso di una copia pervenutaci di tutta l'opera pianistica di Chopin (con annessovi un minuzioso catalogo tematico redatto da Chopin stesso) nella prima edizione francese; copia che già apparteneva alla pianista scozzese Jane Stirling, discepola del Maestro, e che fu interamente da lui annotata e

## AVANT - PROPOS

*Ce n'est pas sans quelque hésitation que je me suis décidé à accepter la flatteuse invitation de la Maison « Edizioni Curci », de mettre au point pour son catalogue une nouvelle édition de l'opera omnia pour piano de Chopin. Les éditions existantes sont en effet très nombreuses et plusieurs parmi elles sont célèbres. Il était donc légitime de se demander si une nouvelle révision était nécessaire et tout au moins utile.*

*Pourtant, la grande connaissance que j'ai de toutes ces éditions m'a amené finalement à penser qu'il y a, aujourd'hui plus que jamais, urgence de présenter une édition des œuvres de Chopin qui, tout en étant dûment enrichie de tout ce qui est nécessaire à guider le professeur et l'élève sur le terrain didactique aussi bien que sur celui de l'esthétique, puisse rétablir en même temps, dans toute sa caractéristique pureté, le texte original de l'auteur. Aucun compositeur, en effet, n'a été autant que Chopin victime des réviseurs. A propos de son cas, il semble qu'une vraie rivalité se soit déclarée parmi les meilleurs de ces réviseurs pour altérer totalement la graphie des manuscrits, surchargeant le texte d'une quantité de « perfectionnements » qui sembleraient vouloir bénévolement démontrer que Chopin, aussi génial qu'il fût, ne savait cependant pas écrire correctement sa musique. Des éditions ont ainsi vu le jour bourrées d'indications de tous genres dynamiques et agogiques et de modifications graphiques et instrumentales, qui n'ont rien à voir avec le texte de Chopin, lequel nous apparaît, à travers les autographes et les premières éditions qu'il a lui-même contrôlées, d'une simplicité et d'une nudité qui font parfois penser aux textes de Bach.*

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*Ce n'est pas une entreprise facile de retrouver les premières éditions de Chopin (et encore moins les autographes, aujourd'hui épars un peu partout dans le monde). Il existe cependant un document d'une exceptionnelle valeur: la grande édition publiée par Edouard Ganche en 1932 à Londres par les soins de l'Oxford University Press pour laquelle l'éditeur s'est servi d'un exemplaire qui nous est parvenu de toute l'œuvre pianistique de Chopin (avec l'adjonction d'un minutieux catalogue thématique rédigé par Chopin lui-même) dans la première édition française, exemplaire qui appartenait jadis à la pianiste écossaise Jane Stirling, disciple du Maître et qui fut entièrement annoté*

## PREFACE

It was not without a certain amount of hesitation that I decided to accept the flattering invitation of the firm « Edizioni Curci » to supervise the bringing out of a new edition of the entire works of Chopin for the pianoforte. As a matter of fact many editions already exist, and several of these are very well known; so that I was quite right to ask myself whether a new edition of his works was necessary or could even be useful.

Nevertheless the profound knowledge I have of almost all these editions, finally induced me to think that there is — to-day more than ever before — the need to publish an edition of Chopin which — while being well-provided with everything for the guidance of both professor and pupil in regard to didactic as well as aesthetic qualities, yet re-establishes the characteristic purity of the original text of the author. No composer, in fact, has ever been so much the victim of censors as Chopin. In his case a regular rivalry seems to have started among the greatest of these, to entirely spoil the writing of the manuscripts, loading the text with a quantity of « improvements » which seem as though they wish kindly to demonstrate the fact that Chopin — great genius though he was — nevertheless did not know how to write his music correctly. This has given rise to editions absolutely replete with indications of every dynamic and agogic kind, and of modifications, both graphic and instrumental, which have nothing at all to do with Chopin's text, which appears to us — from the autographs and the first editions of his works superintended by himself — to be so simple and unadorned that it sometimes reminds us of Bach.

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It is not an easy task to get hold of the first editions of Chopin (and still less of the autographs, now scattered all over the world). But there does exist an exceptionally important document: the great edition published in London (1932) by Edouard Ganche at the *Oxford University Press*, for which the publisher made use of a copy, which has come down to us, of all Chopin's works for the pianoforte (joined to which is a tiny thematic catalogue edited by Chopin himself) in the French edition; a copy which already belonged to the Scotch pianist Jane Stirling, a pupil of the great Master, and the whole of which has notes and




corretta. Non tutto, a dir vero, è accettabile in questa edizione, dove si riscontrano correzioni e modificazioni di pugno chopiniano, che sono evidentemente errori o frutti di momentanee distrazioni. Ma, accanto a queste sviste (del resto facilmente identificabili), abbondano rivelazioni interessanti, talvolta sorprendenti, e soprattutto si può finalmente ammirare la scarna, spoglia notazione grafica di Chopin, il quale senza dubbio faceva grande affidamento sulla intelligenza e la sensibilità dell'interprete per essere « inteso fra le righe ».

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È dunque su quel prezioso documento che viene condotta la presente edizione, la quale intende offrire allo studioso un testo di sicura autenticità, liberato da ogni precedente arbitrio, e strettamente conforme, nella sua grafia, all'originale del Maestro. Il poco che il revisore ha creduto indispensabile di dover aggiungere è facilmente identificabile e non nuoce mai alla trasparenza del testo autografo. I coloriti originali, come pure il sistema di legature di Chopin, sono stati scrupolosamente conservati, anche se talvolta queste indicazioni dinamiche e codeste legature hanno qualcosa di singolare e di impreciso. Ma sono però così caratteristiche della personalità libera e capricciosa del loro autore, che mi sarebbe apparso sacrilego l'arrecare loro qualsiasi « miglioramento ». Di Chopin sono pure le indicazioni metronomiche. Il pedale è qui segnato colla notazione moderna:

notazione vecchia: 

notazione nuova: 

Per quanto riguarda le diteggiature, ho conservato quasi integralmente quelle originali, tra le quali ve ne sono numerose tipiche del modo di suonare del grande Maestro.


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Il problema della ricostituzione della edizione autentica dei testi chopiniani è reso particolarmente difficile dal fatto — risultante da numerose testimonianze — che Chopin, genio fra i più audaci e sprejudicati che mai abbia conosciuto la storia della musica, era di una timidezza incredibile di fronte ai pedanti ed ai « professori ». E così, quando qualche amico (primo fra i quali quel Fontana, su cui pesa una gran parte di responsabilità) gli faceva osservare che qualche dissonanza oltrepassava i limiti della « convenienza », egli si abbassava sino a tollerare certe attenuazioni di linguaggio che talvolta nuocevano gravissimamente al pensiero suo, come ad es. quella che per tanti anni ha trasformato il mirabile espressivo accordo dissonante che termina l'introduzione della prima *Ballata* in una poverissima « quarta e sesta ». Ma ritengo che di tali « attentati » contro la personalità del Maestro non rimarrà traccia nella presente edizione.

*et corrigé par lui. Tout, à vrai dire, n'est pas à accepter dans ce document, où l'on rencontre des corrections et des modifications de la main de Chopin qui sont évidemment des erreurs ou des résultats de distractions momentanées. Mais à côté de ces méprises (du reste facilement reconnaissables), des révélations intéressantes abondent et qui sont parfois surprenantes. On peut pardessus tout admirer enfin la vraie notation graphique de Chopin, qui sans aucun doute avait grande confiance en l'intelligence et en la sensibilité de l'interprète pour être « compris entre les lignes ».*

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*C'est donc sur ce précieux document que se trouve basée la présente édition, qui entend offrir à l'étudiant un texte d'une sûre authenticité, dépouillé de toute erreur ainsi que de toute altération précédente et exactement conforme, dans sa graphie, à l'original du Maître. Le peu que le réviseur a cru indispensable de devoir ajouter est facilement visible et ne nuit jamais à la transparence du texte autographe. Les coloris originaux, comme aussi le système de liaison de Chopin ont été scrupuleusement conservés, même si parfois ces indications dynamiques et ces liaisons ont quelque chose de singulier et d'imprécis. Mais ils sont cependant si caractéristiques de la personnalité libre et capricieuse de leur auteur, qu'il m'eût semblé commettre un sacrilège que d'y apporter une quelconque « amélioration ». De Chopin sont aussi les indications métronomiques. La pédale est ici indiquée avec la notation moderne:*

*notation ancienne: *

*notation nouvelle: *

*Pour ce qui est du doigté, j'ai conservé presque intégralement les indications originales, parmi lesquelles de nombreuses sont typiques de la manière de jouer du grand Maître.*


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*Le problème de la reconstitution de l'édition authentique des textes de Chopin est rendu particulièrement difficile par le fait, résultant de nombreux témoignages, que Chopin, génie cependant des plus audacieux et dépouillé de tout préjugé qu'ait connus l'histoire de la musique, était d'une timidité incroyable devant les pédants et les « professeurs ». C'est ainsi lorsque quelque ami (Fontana tout le premier, sur lequel pèse une grande partie de cette responsabilité) lui faisait observer que mainte dissonance outrepassait les limites des « convenances », il s'abaissait jusqu'à tolérer certaines atténuations de langage qui parfois nuisaient fort gravement à sa propre pensée, comme par exemple celle qui pendant tant d'années a transformé l'admirable et expressif accord dissonant qui termine l'introduction de la première *Ballade* en une plate « quatrième et sixte ». Mais je crois que dans la présente édition on ne retrouvera nulle trace de tels « attentats » contre la personnalité du Maître.*

corrections made by himself. It is true that we can not accept everything in this edition, where we meet with corrections and modifications in Chopin's own handwriting; which are evidently mistakes, or the result of momentary absent-mindedness. But beside these slips (which we can easily recognise as such) it is full of interesting and sometimes surprising relations and, above all, we are able to admire the plain, bare, graphic notes by Chopin himself, who doubtless placed great confidence in the intelligence and sensibility of the interpreter to be « understood between the lines ».

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So it is on this precious document that the present edition is based, which is intended to offer to the studios a text which is absolutely authentic and free from every error, as well as from every preceding caprice, and which is absolutely in conformity with the handwriting of the original by the Master. That small amount which the editor has thought it absolutely necessary to add, can easily be identified, and does not spoil the clearness of the autographic text. The original colouring, as well as Chopin's slurring manner have been scrupulously maintained, even though these dynamic indications and these slurs have something strange and uncertain about them. But they are, nevertheless, so characteristic of the free and capricious personality of the Author, that it would have seemed to me almost sacrilegious to attempt any « improvement ». The metronomic indications are also by Chopin. The use of the pedal is here given in the modern way:

old way: 

new way: 

In regard to fingerings I have kept almost entirely to the original ones, many of which are typical of the great Master way of playing.

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The problem of reconstructing an authentic edition of Chopin's texts is rendered exceptionally difficult by the fact — resulting from numerous proofs — that Chopin, one of the most audacious and unprejudiced geniuses ever known in the history of music, was incredibly timid when confronted with pedants and « professors ». And thus, when one of his friends, (the first among whom was that Fontana, upon whom rests a great part of the responsibility), pointed out to him the fact that certain dissonances went far beyond the limits of what is suitable, he even stooped to the point of giving way to certain attenuations of language that sometimes seriously damaged his meaning, as, for example, that which for so many years transformed the admirable and expressive dissonant chord at the end of the introduction to the first *Ballad* into a miserable « fourth and sixth ». But I feel sure that no trace of such « outrages » against the personality of the Master will be left in the present edition.



Poco o nulla valgono però le edizioni, anche ottime, quando lo studio non sia animato dal fuoco sacro dell'arte, dall'entusiasmo, dal gusto e dalla cultura. E — nel caso specifico di Chopin — è anche necessaria una profonda conoscenza della sua vita e dell'ambiente nel quale egli visse e operò. Perchè Chopin — per un capriccio singolare del destino — fu apparentemente quello che si chiama (quasi sempre in senso spregiativo) un compositore da « salotto ». Egli conobbe assai di rado il vero grande pubblico, e scrisse unicamente per i salotti parigini dell'epoca, nei quali però il pubblico era formato da uditori fra i quali figuravano Liszt, Paganini, Berlioz, Meyerbeer, Delacroix, Balzac, Victor-Hugo, Lamartine, De Musset, H. Heine, Lamennais, Sainte-Beuve (... e George Sand) per non citare che pochi nomi. Fu a questa élite intellettuale che Chopin offerse la primizia della sua miracolosa musica. Ma fu anche questa — forse — la ragione per la quale egli fu considerato sino a ieri — malgrado la sua enorme popolarità e diffusione — come un compositore « minore » di fronte a certi colossi che occupavano maestosamente tutti i primi posti dell'Olimpo musicale. Ma passano i decenni, e coi nuovi tempi si compiono inattese revisioni di valori, revisioni che assumono talvolta le proporzioni di sorprendenti rivelazioni. E così avviene oggi per Chopin, al quale si possono applicare le parole che Mazzini scrisse (1841) su Dante: « Gli stranieri più malevoli s'arrestano quasi con terrore davanti a quel nome che nè secoli, nè vita di servaggio, nè tirannia alcuna hanno potuto o potranno mai cancellare ». Perchè tutto si può soffocare e distruggere, ma non la fiamma dello spirito eterno di un popolo.

ALFREDO CASELLA

*Les meilleures éditions pourtant ne valent que peu ou rien quand l'étude n'est pas animée par le feu sacré de l'art, de l'enthousiasme, du goût et de la culture. Et, dans le cas spécifique de Chopin, une profonde connaissance de sa vie et du milieu dans lequel il vécut et travailla est nécessaire. Car Chopin, par un caprice singulier de la destinée, fut apparemment celui qu'on appelle (presque toujours dans un sens péjoratif) un compositeur de « salon ». Il ne connut que très rarement le vrai grand public et n'écrivit uniquement que pour les salons parisiens de l'époque dans lesquels (il faut cependant ajouter) le public était formé d'auditeurs comme Liszt, Paganini, Berlioz, Meyerbeer, Delacroix, Balzac, Victor-Hugo, Lamartine, De Musset, H. Heine, Lamennais, Sainte-Beuve (... et George Sand) pour ne citer que quelques noms. Ce fut à cette élite intellectuelle que Chopin offrit les prémices de sa miraculeuse musique. Mais ce fut sans doute aussi la raison pour laquelle il fut considéré jusqu'à nos jours encore, malgré son énorme popularité et sa grande diffusion, comme un compositeur secondaire devant certaines colosses qui occupaient majestueusement toutes les premières places de l'Olympe musical. Mais les années passent, et les temps nouveaux amènent des révisions inattendues de valeurs, révision qui assument parfois les proportions de surprenantes révélations. C'est ainsi qu'il en advient aujourd'hui pour Chopin, auquel on peut appliquer les paroles que Mazzini écrivit en 1841 sur Dante: « Les étrangers les plus malveillants s'arrêtent avec une sorte de terreur devant ce nom que ni les siècles, ni la lâcheté de l'esclavage, ou n'importe quelle tyrannie n'ont pu et ne pourront jamais effacer ». Parce que tout peut être étouffé et détruit sauf la flamme de l'esprit éternel d'un peuple.*

ALFREDO CASELLA

But even the best editions fall short of their aim, if the study is not animated with the sacred fire of art, enthusiasm, taste and culture. Especially in the case of Chopin it is necessary to have a profound knowledge of his life and also of the surroundings in which he lived and worked. Because Chopin — by a strange caprice of destiny — was apparently what people call (generally in a disparaging sense) a « drawing-room » composer. He had extremely little to do with real great audiences, and he wrote solely for the Paris drawing-rooms of his time, in which, however, such listeners as Liszt, Paganini, Berlioz, Meyerbeer, Delacroix, Balzac, Victor Hugo, Lamartine, De Musset, H. Heine, Lamennais, Sainte-Beuve (... and George Sand) to quote only a few names, were to be found among the audience. It was to this intellectual élite that Chopin offered the first-fruits of his miraculous music. But perhaps this may have been the reason why he was considered, until quite recently — in spite of his enormous popularity and wide-spread publicity — to be a « minor » composer in comparison with certain colossi, who majestically occupied all the chief places of the musical Olympus. But with the passing of decades and the coming of new times, there arise different and unexpected points of view in regard to values, points of view which, sometimes, assume surprising proportions. And this has happened to-day in regard to Chopin, to whom the following words of Mazzini, written in 1841 in regard to Dante may be applied: « The most malevolent foreigners recoil almost terrified before that name which neither centuries nor the baseness of servitude, nor any kind of tyranny have ever been able — and will never be able — to cancel ». Because anything else may be suffocated and destroyed, but not the flame of the eternal spirit of a people.

ALFREDO CASELLA

A rigor di termini, l'associazione della musica col mistero della notte era stata tentata prima di Chopin; basterebbe ricordare le « Sonate notturne » di G. B. Sammartini ed i *Nachtstücke* di Mozart. Trascurando poi il precursore immediato di Chopin, il pianista inglese John Field, creatore di notturni pianistici i quali indubbiamente hanno servito di modello a Chopin (per quanto il genio di questi abbia, nei suoi inizi, contemplato ed assimilato ben pochi esempi di altri musicisti, anche assai maggiori di Field). Ma oggi la produzione di Field è caduta in oblio, ed i notturni di Chopin occupano quindi — nella letteratura pianistica — un posto singolare che nessun altro musicista ha mai osato contendere al Polacco.

Sono creazioni puramente liriche e visibilmente autobiografiche, le quali si valgono quasi sempre della forma-*lied* (A-B-A). La qualità musicale ne è assai eterogenea, oscillante fra momenti piuttosto mediocri (parliamo sempre però di Chopin...) ed altezze stupende come quelle dei notturni n. 7, 13 e 17. Ma — anche se talvolta la sentimentalità di talune fra queste pagine può apparire oggi alquanto invecchiata ed il carattere generale di certi numeri troppo « salottistico », rimangono pur sempre questi 19 notturni un esempio insuperato di « bel canto » pianistico. Mai, come in queste musiche, appare così evidente l'affinità musicale ed umana che univa Chopin a Bellini. Come l'arte del Catanese poggia tutta su una virtuosità trascendentale della voce, così queste melodie chopiniane esigono a loro volta una tecnica superlativa del tocco e della cantabilità pianistica. Cantabilità che — data la costruzione e la speciale natura del pianoforte — è stata più volte (e felicemente) definita *magica*.

Raccontano numerose testimonianze che Chopin spendesse sovente una intera lezione a far ripetere al discepolo la medesima nota con venti, trenta colori diversi. È senza dubbio questa sua incontentabilità sonora che costituisce il vero fondamentale problema dell'esecuzione di codesti notturni, i quali rappresentano un aspetto così originale del genio prodigioso di quel Maestro.

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Come tutti gli altri volumi della presente edizione, la revisione è stata condotta sulla pubblicazione « principe » della Oxford University Press la quale, del resto, non differiva quasi dalla lezione comunemente diffusa. Le diteggiature originali sono state conservate, e così pure — in molti casi — il pedale. Il metronomo, indicato in alcuni numeri, è pure originale di Chopin.

A. C.

*A vrai dire l'union de la musique avec le mystère de la nuit avait été déjà tentée avant Chopin. Il suffit de rappeler les « Sonates nocturnes » de G. B. Sammartini et les « Nachtstücke » de Mozart. Sans compter le précurseur de Chopin, le pianiste anglais John Field, créateur de nocturnes pour piano lesquels certainement ont servi de modèle à Chopin (bien que le génie de celui-ci dans sa jeunesse ait assimilé bien peu d'exemples dus à d'autres musiciens même plus importants que Field). Mais aujourd'hui la production de Field est oubliée et les nocturnes de Chopin occupent par conséquent dans la littérature pianistique une place que nul autre musicien n'a jamais osé disputer au Polonais.*

*Ce sont des créations purement lyriques et visiblement autobiographiques qui se servent presque toujours de la forme Lied (A-B-A).*

*La qualité musicale est très hétérogène, oscillante entre des moments assez moyens (mais il ne faut pas oublier qu'on parle d'un Chopin) et d'autres superbes (ceux du 7.e, 13.e et 17.e nocturnes).*

*Si parfois la sentimentalité de quelques-unes de ces pages peut aujourd'hui paraître un peu vieillie et le caractère général de quelques morceaux trop « de salon », ces 19 nocturnes restent toujours un exemple insurpassé de « bel canto » pianistique. Jamais, comme dans ces musiques, l'affinité musicale et humaine qui unissait Chopin et Bellini n'a été plus évidente. De même l'art de Bellini repose sur une virtuosité vocale transcendente, ainsi ces mélodies de Chopin exigent à leur tour une technique superlativa du toucher et de la cantabilité pianistique laquelle, étant donné la construction et la nature particulière du piano, a été maintes fois définie comme « magique ».*

*De nombreux témoignages nous assurent que Chopin consacrait souvent une leçon entière à faire répéter à son élève la même note avec vingt ou trente couleurs différentes. C'est sans doute cette extrême exigence sonore qui forme le vrai et fondamental problème de l'exécution de ces nocturnes qui représentent un des aspects les plus originaux du génie prodigieux de ce Maître.*

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*Ainsi que tous les autres volumes de cette édition, la révision a été faite en suivant la publication « princeps » de la Oxford University Press, qui d'ailleurs diffère très peu de la version généralement répandue. Le doigté original a été conservé en beaucoup de cas ainsi que la pédale. Le métronome indiqué dans quelques numéros est également original de Chopin.*

A. C.

Strictly speaking the association of music with the mystery of the night had been attempted before Chopin; it will suffice to recall the « Sonate nocturne » by G. B. Sammartini and the *Nachtstücke* by Mozart. Setting aside the immediate forerunner of Chopin, the English pianist John Field, creator of nocturnes for the piano, which undoubtedly served as models for Chopin (although the early genius of the latter, contemplated and assimilated very few examples from other musicians, even of those very superior to Field). But now-a-days Field's production has fallen into oblivion, and the nocturnes by Chopin, therefore, occupy in piano literature, a unique place, for which no other musician has ever dared to contend with the Pole.

They are purely lyrical and evidently autobiographical creations, in which the *Lied* form (A-B-A) is almost always used. The musical quality in them is extremely heterogeneous, oscillating between rather mediocre passages (but we must never forget that we are speaking of a Chopin...) and stupendous heights, such as those in nocturnes N. 7, 13 and 17. But — even though the sentimentality of some amongst these pages may sometimes appear rather old-fashioned now-a-days, and the general character of certain numbers too « drawing-roomy », these nocturnes, nevertheless, still remain an unsurpassed example of « bel canto » for the piano. Never, as in these pieces, does the musical and human affinity between Chopin and Bellini appear so clearly. Just as the art of the Catanian rests entirely on a transcendental virtuosity of the voice, so do these melodies of Chopin require, in their turn, a superlative technique of touch and of pianistic *cantabilità*, which — given the construction and the special nature of the piano — has been more than once (and aptly) defined as *magical*.

Several witnesses say that Chopin often spent an entire lesson in making his pupil repeat the same note in twenty or even thirty different shades. It is doubtless this insatiability in regard to sonority which constitutes the true and fundamental problem of the execution of these nocturnes, and which represents such an original aspect of the prodigious genius of the Master.

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Like all the other volumes of the present edition, the revision has been conducted on the « first » publication of the Oxford University Press, which, as a matter of fact, hardly differed from the usual widely diffused lessons. The original fingering has been preserved, and so, too, — in many cases — the use of the pedal. The use of the metronome, as indicated in certain numbers, also originates with Chopin.

A. C.

# INDICE TEMATICO

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## TRE NOTTURNI OP. 9

*dedicati a Madame Camille Pleyel*

Questi tre primi notturni furono scritti nel 1832 e pubblicati nel gennaio del 1833. Se il primo di essi tradisce ancora alquanto l'influenza di Field, i tre pezzi rappresentano già nondimeno altrettanti tipi compiuti e perfetti dello stile chopiniano. Sopra i tre s'innalza senza dubbio — per il suo contenuto melanconico e profondamente elegiaco e la sua bellezza armonica, — il primo in si bemolle minore. Il secondo ha alquanto sofferto della eccessiva popolarità che gli hanno conferito le trascrizioni per violino e per violoncello, popolarità la quale deriva probabilmente in parte dalla « classe » inferiore di codesto pezzo, certo il più debole dei tre. Il terzo realizza già quella fusione di elementi lirici e drammatici che si trova in tutti i migliori numeri della serie dei notturni. Ma, nel loro complesso, i tre pezzi appartengono già, per la loro perfezione formale, e per la loro ricchezza melodica ed armonica, alla grande arte del Maestro.

Madame Camille Pleyel (nata Marie Moke), alla quale è dedicata l'op. 9, era, oltrechè una illustre pianista, una bellissima donna che fece impazzire numerosi uomini. Fra questi Berlioz, col quale si era dapprima fidanzata, salvo ad approfittare poi del soggiorno del musicista a Roma per rompere l'impegno. Gesto che spinse Berlioz a partire per Parigi con un bagaglio contenente un travestimento completo, due pistole cariche, una bottiglia di veleno, ecc., allo scopo di porre fine alla vita della fedifraga Maria e di sua madre. Ma fortunatamente nel viaggio il bagaglio andò smarrito, e l'ira di Berlioz si placò, dimodochè finalmente il truce progetto si risolse in un piacevole soggiorno in Riviera.

## TROIS NOCTURNES OP. 9

*dédiés à Madame Camille Pleyel*

*Ces premiers trois nocturnes furent composés en 1832 et publiés en janvier 1833. Bien que le premier d'eux révèle encore un peu l'influence de Field, toutefois ces morceaux représentent déjà trois modèles accomplis et parfaits du style de Chopin.*

*Le premier, en si bémol mineur — par son contenu mélancolique et profondément élégiaque et sa beauté harmonique — surpasse sans doute les deux autres.*

*Le deuxième a un peu souffert de l'excessive popularité que lui ont conféré les transcriptions pour violon et pour violoncelle, popularité qui, en partie, dérive probablement du « ton » inférieur de ce morceau, qui est, sans doute, le plus faible des trois.*

*Le troisième atteint déjà cette fusion d'éléments lyriques et dramatiques qu'on trouve dans tous les meilleurs morceaux de la série des nocturnes. Toutefois, dans leur ensemble, les trois morceaux appartiennent déjà par la perfection de leur forme et par leur richesse mélodique et harmonique, au grand art du Maître.*

*Madame Camille Pleyel (née Marie Moke), à laquelle est dédié l'opus 9, était, outre qu'une célèbre pianiste, une très belle femme qui fit perdre la tête à beaucoup d'hommes. Parmi ceux-ci il y avait Berlioz avec lequel elle s'était d'abord fiancée pour rompre en suite, ses fiançailles, profitant du séjour à Rome du musicien. Ce geste poussa Berlioz à partir pour Paris avec un bagage contenant un déguisement complet, deux pistolets chargés et une bouteille de poison avec l'intention de tuer la parjure Marie et sa mère. Mais, heureusement, pendant le voyage le bagage fut égaré et la colère de Berlioz s'apaisa, de façon que la sauvage idée se résolut en un agréable séjour à la Riviera.*

## THREE NOCTURNES OP. 9

*dedicated to Madame Camille Pleyel*

These three first nocturnes were written in 1832 and published in 1833. Even though the first of them still shows a good deal of the influence of Field, the three pieces, nevertheless, already present just as many types of the complete and perfect style of Chopin. The first of these, in B flat minor, undoubtedly rises above the others, in regard to its melancholy and profoundly elegiac character, as well as to its harmonic beauty. The second has suffered in some degree from the excessive popularity which the transcription for violin and cello have given it; a popularity which probably springs, in part at least, from the inferior « rank » of this piece, which is certainly the weakest of the three. The third already realises that fusion of lyric and dramatic elements which is to be found in all the best numbers of the series of nocturnes. But, considered on the whole, the three pieces already belong to the great art of the Master, as much on account of the perfection of their form, as of the melody and richness of their harmony.

Madame Camille Pleyel (née Marie Moke) and to whom Op. 9 is dedicated, besides being a noted pianist, was a very beautiful woman, for whom many men lost their heads. Among these was Berlioz, to whom she was once betrothed, until she took advantage of the musician's stay in Rome to break off her engagement. This act excited Berlioz to such a point as to make him start for Paris with a suit-case containing a complete disguise, two loaded pistols, a bottle of poison, etc., with the intention of putting an end to the life of the faithless Marie and of her mother. But fortunately the suit-case was lost on the journey, and the fury of Berlioz calmed down, so that at last the ferocious plan was converted into a pleasant stay in the Riviera.



# NOTTURNI

F. CHOPIN

Op. 9 - N° 1

Dedicato a Madame Camille Pleyel

Larghetto ♩ = 116

1

*p espress.*

11

simile

22

*fz p (p)*

34

21

41

*smorz.*

(*p*)

Ped. sempre simile

11

*legatissimo*

3 2 *tr* 4 3 3 2 3 1 4 5 2 4 3 2 1 3 5 4 3 2 1 3

*f appassionato* *cresc.*

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

*con forza* 3 *p* *sottovoce pp una Corda*

5 2 1 2 1 4 5 1 smorz. 5 4 5 3 2 1

*Poco rit.* *PPP dolcissimo*

*a Tempo* *f (subito)* *cresc.* *p*

5 2 1 2 1 3 5

Ped. come prima

*ppp*



*mf subito* *cresc.* *f poco stretto*

*fz p*

*Poco rall.*

*ppp* *f (subito)*

*a Tempo*

*f poco stretto*

Ped. come prima

*Poco rall.*

*fz p* *ppp*

*a Tempo*

*f (subito)* *ff (un poco agitato)*

*con forza*

*pp una Corda* *(dim. e calmando)*

*pp una Corda* *(dim. e calmando)*

*ppp legatissimo*

*ppp legatissimo*

*sempre pp* *fz* *smorz.*

*sempre pp* *fz* *smorz.*

*Rit.* *a Tempo*

*dolciss.*

Ped. come prima

This system contains the first two measures of the piece. The piano part features a descending eighth-note scale with fingerings 4 1 2, 5 3 1 2 1 3, and 3. The bass part has a similar descending eighth-note scale with fingerings 5 3 1 3 1 5 and 5. The first measure is marked *Rit.* and the second *a Tempo*. The dynamic is *dolciss.* and the instruction *Ped. come prima* is present.

*legatissimo*

20

7

This system contains measures 3 through 7. The piano part has a long, flowing melodic line marked *legatissimo*. The bass part continues with a steady eighth-note accompaniment. Measure numbers 20 and 7 are indicated above the piano staff.

*f* *cresc.*

This system contains measures 8 through 11. The piano part features a melodic line with a crescendo leading to a fortissimo (*f*) dynamic. The bass part continues with eighth-note accompaniment. The dynamic *cresc.* is marked above the piano staff.

*ff* *dim.* *p* *smorz.*

This system contains measures 12 through 15. The piano part starts with fortissimo (*ff*), then gradually decays through *dim.* to piano (*p*), and finally *smorz.* (morendo). The bass part continues with eighth-note accompaniment.

*ff (subito)* *accel.* *dim.* *Rit.* *pp*

This system contains measures 16 through 20. The piano part begins with fortissimo (*ff*) and subito, followed by acceleration (*accel.*), then decaying (*dim.*) and finally *Rit.* to pianissimo (*pp*). The piece concludes with a final cadence. The dynamic *pp* is marked above the piano staff.



Dedicato a Madame Camille Pleyel

Op. 9 - N° 2

Andante ♩ = 132

*p espress. dolce*

*cresc. f p*

*Ped. sempre simile*

*cresc. ppp*

*Poco rit. a Tempo*

*fz p*

*Poco rit. a Tempo*

The score is written for piano and bass. It begins with a tempo marking of 'Andante' and a metronome marking of '♩ = 132'. The key signature has two flats (B-flat and E-flat). The piece is marked 'Dedicato a Madame Camille Pleyel' and 'Op. 9 - N° 2'. The first system includes the instruction '*p espress. dolce*'. The second system features dynamics '*cresc. f p*' and the instruction '*Ped. sempre simile*'. The third system includes '*cresc. ppp*'. The fourth system is divided into '*Poco rit.*' and '*a Tempo*' sections, with dynamics '*p pp*' and '*f*'. The fifth system also has '*Poco rit.*' and '*a Tempo*' sections, with dynamics '*fz p*'. The score contains various musical notations such as slurs, ties, and fingerings.

First system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains two staves. The upper staff has a melodic line with triplets and slurs, marked with dynamics *cresc.* and *p*. The lower staff has a harmonic accompaniment. Pedal markings are present.

Second system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains two staves. The upper staff has a melodic line with slurs and fingerings, marked with dynamics *(mf)* and *p*. The lower staff has a harmonic accompaniment. Pedal marking: *Ped. come prima*.

Third system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains two staves. The upper staff has a melodic line with slurs and fingerings, marked with dynamics *f* and *Poco rit.*. The lower staff has a harmonic accompaniment. Pedal markings are present.

Fourth system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains two staves. The upper staff has a melodic line with slurs and fingerings, marked with dynamics *fz p* and *a Tempo*. The lower staff has a harmonic accompaniment. Pedal markings are present.

Fifth system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains two staves. The upper staff has a melodic line with slurs and fingerings, marked with dynamics *p* and *ff*. The lower staff has a harmonic accompaniment. Pedal markings are present.

First system of musical notation. Treble and bass clefs. Dynamics: *p*, *pp*, *poco rubato*, *sempre pp*, *dolciss.*. Includes fingerings and slurs.

Second system of musical notation. Treble and bass clefs. Dynamics: *p*. Includes fingerings and slurs.

Third system of musical notation. Treble and bass clefs. Dynamics: *f con forza*, *stretto*. Includes fingerings and slurs.

Fourth system of musical notation. Treble and bass clefs. Dynamics: *ff senza tempo*, *p ad lib.*, *cresc. f dim.*. Includes fingerings and slurs.

Fifth system of musical notation. Treble and bass clefs. Dynamics: *rit. e smorz.*, *a Tempo*, *pp*, *ppp*. Includes fingerings and slurs.

Variants di Chopin:  
 (a) Variantes de Chopin:  
 Chopin's variations:

Small musical notation system with dynamics: *ff*.

Small musical notation system with dynamics: *ppp*.

Dedicato a Madame Camille Pleyel

Op. 9 - N° 3

Allegretto  $\text{♩} = 66$

3

*p* *scherzando*

Ped. simile

Ped. simile

*leggerissimo*

Ped. simile

*espress.*

Ped. simile

*f* *p*

First system of musical notation. The treble clef staff contains a melodic line with various ornaments and fingerings (4, 2 3, 1, 3 4, 2, 1, 3, 2 3, 1 3 2 5, 14, 3). The bass clef staff provides harmonic support with a 5-fingered pattern. The dynamic marking *p* is present. The instruction *Ped. come prima* is written below the bass staff.

Second system of musical notation. The treble clef staff features a *dolciss.* section with a complex melodic line including fingerings (2, 4, 5, 1, 1, 1, 1, 4, 1 3 4 3, 4, 1 5, 4). The bass clef staff continues with a 5-fingered pattern and a 4-fingered pattern.

Third system of musical notation. The treble clef staff has a melodic line with fingerings (1, 4, 3, 1, 3, 2, 4, 3, 2, 3, 2). The bass clef staff features a 4-fingered pattern and a 5-fingered pattern.

Fourth system of musical notation. The treble clef staff includes a *scherzando* section with a melodic line and fingerings (1, 2, 3, 4, 1, 3, 1, 2, 3, 2, 4, 1, 3, 2, 4, 2, 3, 2, 5, 4, 3). The bass clef staff continues with a 4-fingered pattern.

Fifth system of musical notation. The treble clef staff has a melodic line with fingerings (2, 3, 2, 1, 3, 2, 5, 3, 2, 3, 1). The bass clef staff features a 4-fingered pattern.

*p* *sostenuto*

*f* *fz* *p*

*stretto e cresc.*  
Ped. sempre simile

*fz*

*con forza* *Rall.*



*a Tempo*

*p*

Ped. come prima

*p*

*cresc.*

*f*

*p*

*p*

*stretto e cresc.*

*f*

*p*

*fz*

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

*con forza*

*Rall.*

*a Tempo*

*p*

3 2 1 3

54

4

4

*Agitato*

*pp*

*f*

3 3 3 3

5 1 3 2 1 5 3

3 2 1 2 1 5 3

*cresc.*

*fz*

*p*

3 2 1 2 1 5 3

3 3 3 3

3 3

Ped. sempre simile

*pp*

*rit.*

3 2 1 3

3 2 1 3

3 2 1 3

3 2 1 3

3 2 1 3

*a Tempo*

*p* *cresc.*

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

This system contains the first two measures of the piece. The right hand starts with a piano (*p*) dynamic and a crescendo (*cresc.*) hairpin. The left hand features a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-5 above or below notes.

*ff* *dim.* *p* *sf*

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

The second system covers measures 3-5. Dynamics fluctuate from fortissimo (*ff*) to piano (*p*) and fortissimo (*sf*). The left hand continues with eighth-note patterns, including some triplets.

*smorz.* *pp*

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

The third system covers measures 6-8. It begins with a *smorz.* (ritardando) marking and ends with a pianissimo (*pp*) dynamic. The left hand has a triplet in measure 7.

*f* *cresc.* *sf*

*Ped. sempre simile*

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

The fourth system covers measures 9-11. Dynamics range from forte (*f*) to fortissimo (*sf*). A *Ped. sempre simile* instruction is present. The left hand has a triplet in measure 10.

*p* *sf* *pp*

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

The fifth system covers measures 12-14. Dynamics range from piano (*p*) to fortissimo (*sf*) and pianissimo (*pp*). The left hand has a triplet in measure 13.

First system of musical notation. The treble staff contains a melodic line with a slur over the first two measures and a fermata over the last measure. The bass staff contains a rhythmic accompaniment with fingerings 3, 3, 1, 4, 5, 1, 2, 1, 2, 5, 4, 1, 4, 5, 1, 2, 1, 2, 5, 4, 5. Dynamic markings include *f*, *cresc.*, and *sf*.

Second system of musical notation. The treble staff features a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment with fingerings 5, 2, 1, 2, 1, 5, 3, 3, 2, 1, 2, 1, 4, 5, 2, 4, 1, 3, 2, 1, 4, 5, 4. Dynamic markings include *p* and *sf*.

Third system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment with fingerings 3, 4, 3, 3, 3, 3, 1, 3, 2, 3, 5, 1, 1. Dynamic markings include *dim.*, *pp*, and *cresc.*

Fourth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment with fingerings 3, 1, 3, 2, 1, 5, 3, 3, 2, 1, 2, 1, 5, 3, 3, 3, 4, 2, 1, 2, 1, 5, 4. Dynamic markings include *f*, *cresc.*, and *ff dim.*

Fifth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment with fingerings 4, 3, 3, 3, 4, 5, 4, 3, 4, 2. Dynamic markings include *p*, *fz*, and *smorz.*

*Ritard.* **Tempo I.**

*pp* *ff* *p*

*Poco rall.* *a Tempo*

*scherzando*

Ped. come prima

14 4 31 5 1 4 2 1 4 8

23 1 1 4 2 3 1 4 5 1 4 1 7

1 2 1 3 4 5 3 2 1 1 2 3 4 2 14 3 1 2





## TRE NOTTURNI OP. 15

*dedicati a Ferdinand Hiller*

Composti probabilmente nel 1833 e pubblicati nel gennaio 1834, questi tre nuovi notturni segnano — rispettivamente all'op. 9 — un considerevole passo nell'evoluzione di Chopin. Degna di particolare osservazione è la parte centrale (*con fuoco*) del primo notturno, così intensamente drammatica. Il secondo notturno è fra i più celebri, ed occorre aggiungere che la sua grande popolarità è stavolta pienamente giustificata dalla sua bellezza e dalla sua totale originalità. Non sarà privo di interesse il notare la identità delle sei prime note del tema iniziale con quelle del secondo tema della ouverture « Coriolano » di Beethoven. La parte centrale poi, ha avuto numerose « conseguenze » nei decenni successivi; l'ultima delle quali si può trovare nel notturno *Fêtes* di Claudio Debussy.

Il manoscritto del terzo notturno reca la annotazione autografa di Chopin: « dopo una rappresentazione di *Amleto* ». Assai probabilmente, non si riferisce questa indicazione a nulla di preciso del dramma shakespeariano, ma verosimilmente significa la « contemplazione » del musicista di fronte alla tragedia.

## TROIS NOCTURNES OP. 15

*dédiés à Ferdinand Hiller*

*Composés probablement en 1833 et publiés en janvier 1834, ces trois nocturnes constituent par rapport à l'opus 9, un progrès considérable dans l'évolution de Chopin.*

*La partie centrale (con fuoco) du premier nocturne, et très intensément dramatique.*

*Le deuxième nocturne est parmi les plus célèbres, et il faut ajouter que sa grande popularité est, cette fois, complètement justifiée par sa beauté et par son originalité. Il est très intéressant de remarquer l'identité des premières six notes du thème initial avec celles du deuxième thème de l'ouverture « Coriolan » de Beethoven. La partie centrale enfin, dans les années successives, a eu de nombreuses « conséquences », la dernière desquelles se trouve dans le nocturne « Fêtes » de Claude Debussy.*

*Le manuscrit du troisième nocturne porte la suivante annotation autographe de Chopin: « après une représentation de « Hamlet ». Très probablement, cette indication ne se rapporte à rien de précis du drame de Shakespeare, mais, vraisemblablement, exprime la « contemplation » du musicien vis-à-vis de la tragédie.*

## THREE NOCTURNES OP. 15

*dedicated to Ferdinand Hiller*

Probably composed in 1833 and published in 1834, these three new nocturnes show — in respect to Op. 9 — a considerable advance in Chopin's evolution. Particularly worthy of notice is the central part (*con fuoco*) of the first nocturne, which is so intensely dramatic. The second nocturne is one of the most celebrated, and it must be added, that its great popularity is, this time, entirely justified by its beauty and absolute originality. It may be interesting to note the identity of the first six notes of the initial theme with that of the second theme of Beethoven's ouverture « Coriolanus ». The central part has also had numerous « consequences » in the successive decades; the last of which is to be found in Claude Debussy's nocturne *Fêtes*.

The manuscript of the third nocturne bears Chopin's autographic note: « after a representation of *Hamlet* ». Most probably this indication does not refer to anything special in the Shakespearian drama, but it very likely signifies the « state of mind » of the musician aroused by the tragedy.

Dedicato a Monsieur Ferdinand Hiller

Op. 15 - N° 1

Andante cantabile ♩ = 69

*p semplice e tranquillo*  
*sempre legato* *Ped. sempre simile*

*poco cresc e rit.* *dim.* *dolciss.*

*a Tempo delicatiss.*

*p* *dolciss.*

*p smorz.*

Con fuoco ♩ = 84

First system of musical notation. Treble clef: 4/1, 5/2, 6, 6, 6, 4. Bass clef: *f* 1 2 1 2 1, 1, 1, 1. Includes a small inset diagram of a hand position with fingers 5, 2, 1, 3, 2, 2.

Second system of musical notation. Treble clef: 3, 3, 5, 4. Bass clef: *fz* 2 1 3 1 2 1, 1 1 3. Includes a small inset diagram of a hand position with fingers 5, 2, 1, 3, 2, 1.

Third system of musical notation. Treble clef: 3, 3, 3. Bass clef: *fz* 1 2 3, *cresc.* Includes a small inset diagram of a hand position with fingers 2, 3, 1.

Fourth system of musical notation. Treble clef: 4, 5, 4, 5, 4, 5, *dim.* Bass clef: *ff*, *fz*, *pp e poco rit.* Includes a small inset diagram of a hand position with fingers 4, 5, 3, 2.

Fifth system of musical notation. Treble clef: *dim.* 4, 5, 3, 2, 5, 4, 5, 4, 5, 5, 4, 5, 4, 5, 5, 4. Bass clef: 1, *cresc.*, *dim.* *a Tempo* 6/8, 6/8, 4/4.

Con fuoco

*f*  
Ped. come prima

*fz*

*fz* *cresc.*

*fz* *cresc.*

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

*dim.* *rall.* *e* *calando*

Tempo I. ♩ = 69.

*sottovoce*  
Ped. come prima

*dolciss.* *a Tempo delicatiss.*  
*poco cresc.* *e* *rit. dim.* *p*

*dolciss.* *p*

*pp* *dim. e rit.* *smorz.*

Dedicato a Monsieur Ferdinand Hiller

Op. 15 - N° 2

Larghetto  $\text{♩} = 40$

5

*p sostenuto*

The first system of the musical score, measures 1-4. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Larghetto' with a quarter note equal to 40 beats. The dynamics are 'p sostenuto'. The right hand features a melodic line with various fingerings (e.g., 4 5, 1 3 2, 1, 4, 1 2 1, 1, 5, 4 5) and slurs. The left hand provides a harmonic accompaniment with chords and single notes, including fingerings like 13, 2, 3, 31, and 35.

The second system of the musical score, measures 5-8. The right hand continues with melodic patterns and includes a trill (tr) in measure 7. Dynamics include 'mf' and 'p'. Fingerings such as 4, 1 3 2, 1, 5, 4, 4, 3 5 3 1, 5 4, 4, 1 3 2 are shown. The left hand accompaniment includes chords and single notes with fingerings like 13, 4, 5, and 13.

The third system of the musical score, measures 9-12. The tempo changes to 'leggero'. The right hand has a more active melodic line with many sixteenth notes and fingerings (e.g., 1, 2 4 3 1 2 4 3, 1 2 4 3 1 2 3 2 4 3 1 2 3 2 4 3 2 1 3 4, 1 2 3 5 2 3 1 4). The left hand accompaniment is simpler, with chords and single notes, including fingerings like 3, 3, and 4.

The fourth system of the musical score, measures 13-16. The right hand features a descending melodic line with slurs and fingerings (e.g., 5 2, 1, 4, 5 4 3 2 3, 1 3 2, 4 3 2). The left hand accompaniment includes chords and single notes with fingerings like 35, 7, and 13.

The fifth system of the musical score, measures 17-20. The dynamics are marked 'con forza' and 'p'. The right hand has a melodic line with slurs and fingerings (e.g., 1 3 1, 3, 1 4, 1 2 3, 4, 4, 3). The left hand accompaniment includes chords and single notes with fingerings like 3, 15, 3, and 1 2 4.





5  
1 2  
4 1 4 2  
15 *cresc.*  
4

4 5  
4 5  
4 5  
*(f)*

*decresc.*  
5  
*fz*  
45 4 5  
*più dim.*  
7

5 5  
*Molto rall.*  
*pp*  
*dim.*  
42 5

*Tempo I.*  
*smorz.*  
*p dolce*  
4 5  
4 3 2 1 3 2  
1  
2 4 3 1 2 4 3  
7  
13

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

*leggerissimo* *mf*

*con forza* *fz* *(cresc. e agitando)*

*f* *dim.* *ben ten.* *e rit.* *ben ten.*

*a Tempo, calmato* *pp* *fz poco* *sempre dim.*

*Poco rit.*

Dedicato a Monsieur Ferdinand Hiller

Op. 15 - N° 3

Lento  $\text{♩} = 60$

6

First system of musical notation, measures 1-6. Treble clef, bass clef, 4/4 time signature. Dynamics: *p*, *(f)*, *dim.*, *p*. Fingerings: 5, 1, 1, 3.

Second system of musical notation, measures 7-12. Treble clef, bass clef, 4/4 time signature. Fingerings: 4, 3, 4, 4, 5, 1.

Third system of musical notation, measures 13-18. Treble clef, bass clef, 4/4 time signature. Dynamics: *f*, *dim.*, *p*. Tempo: *Poco rit.* Fingerings: 3, 4, 3, 4, 5.

a Tempo

Fourth system of musical notation, measures 19-24. Treble clef, bass clef, 4/4 time signature. Dynamics: *(f)*, *dim.*, *p*. Pedal: *Ped. come prima*. Fingerings: 1, 1, 3, 4, 3, 4.

leggerissimo

Fifth system of musical notation, measures 25-30. Treble clef, bass clef, 4/4 time signature. Dynamics: *f*, *dim.* Fingerings: 3 2 4, 1 3 2 4 3 2, 1.

3 3 3 4 *Rit.* *a Tempo*  
*dim.* *sottovoce*  
*fz.*

2 5 4 4 3 1 4 5  
*pp*  
*fz.*

5 4 3 4 1 2 1 3 4  
*p sostenuto*  
*fz.*

1 2 1 5 4 1 4 5 1 5 4 1 4 5  
*cresc.* *accel.*

1 5 1 5 4 1 5 4 3 2 3 2 2 2  
*Rit.* *f* *fz.* *dim.*  
1/4 1/4 1/4 1/5 4 2 1 #

*Rit.* *a Tempo*

*più p* *più p ancora* *pp*

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

*Religioso*

*p sottovoce* *mf*

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

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

*Ped. come prima*

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

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



First system of musical notation, measures 1-3. The piece is in 3/4 time with a key signature of two flats. The right hand features a melodic line with accents and slurs, including a triplet in measure 3. The left hand provides a harmonic accompaniment with chords and single notes. Dynamic markings include *fz* (forzando) and *fz* with accents.

Second system of musical notation, measures 4-6. The right hand continues the melodic line with slurs and accents, featuring a triplet in measure 6. The left hand accompaniment includes chords and moving lines. Dynamic markings include *fz* and *fz* with accents.

Third system of musical notation, measures 7-9. The right hand has a long slur over measures 7 and 8, with a triplet in measure 9. The left hand accompaniment includes chords and moving lines. Dynamic markings include *fz*, *pp* (pianissimo), and *fz* with accents. A bracket at the bottom indicates "Ped. come prima" (pedal as before).

Fourth system of musical notation, measures 10-12. The right hand features a melodic line with slurs and accents, including a triplet in measure 12. The left hand accompaniment includes chords and moving lines. Dynamic markings include *fz* and *fz* with accents.

Fifth system of musical notation, measures 13-15. The right hand has a long slur over measures 13 and 14, with a triplet in measure 15. The left hand accompaniment includes chords and moving lines. Dynamic markings include *fz*, *pp*, and *Rit.* (ritardando) in measure 14. A bracket at the bottom indicates "Ped. come prima".

## DUE NOTTURNI OP. 27

*dedicati alla Contessa d'Appony*

Col primo di questi due notturni (composti forse nel 1835 e pubblicati nel maggio 1837) Chopin raggiunge uno dei punti culminanti della sua arte. Per la sua grandezza tragica, per la novità della melodia, per l'armonia profetica la quale lascia già intravedere Borodin e Ravel, per lo splendore infine della sonorità pianistica, questo notturno rappresenta senza dubbio una delle pagine più straordinarie della intera letteratura pianistica. Fra i numerosi commenti romantici ispirati da questo pezzo, vale la pena di ricordare quello di Kleczynski che vedeva in questo notturno la descrizione di « una calma notte veneziana, con un assassinio centrale, dopo il quale il mare si richiudeva sul corpo del defunto e tornava, più calmo di prima, a rispecchiare la luna » (*sic*).

Il secondo notturno — se non raggiunge la grandezza del primo — costituisce nondimeno una delle pagine pianistiche più preziose e raffinate che abbia prodotto l'intero Romanticismo. Da notarsi in particolare modo la bellezza della *coda*, la quale preannuncia già la futura *Berceuse* del Maestro.

## DEUX NOCTURNES OP. 27

dediés à la Comtesse d'Appony

*Avec le premier de ces deux nocturnes (composés peut être en 1835 et publiés en mai 1837) Chopin atteint un des points culminants de son art. Par sa grandeur tragique, par la nouveauté de la mélodie, par l'harmonie prophétique qui laisse déjà entrevoir Borodine et Ravel, par la splendeur enfin de la sonorité pianistique, ce nocturne représente, sans doute, une des plus remarquables pages de l'entière littérature pianistique.*

*Parmi les nombreux commentaires romantiques inspirés par ce morceau, nous rappellerons celui de Kleczynski, qui voyait dans ce nocturne la description « d'une calme nuit vénitienne, avec un meurtre central, après lequel la mer se refermait sur le corps du mort et retournait, plus calme que auparavant, à refléter la lune » (*sic*).*

*Le deuxième nocturne — même s'il n'atteint pas la grandeur du premier — constitue toutefois une des pages pianistiques les plus précieuses et raffinées que le Romanticisme ait jamais créés. Il faut particulièrement remarquer la beauté de la coda qui laisse déjà présager la future Berceuse du Maître.*

## TWO NOCTURNES OP. 27

*dedicated to the Countess d'Appony*

In the first of these two nocturnes (perhaps composed in 1835 and published in May 1837) Chopin reaches one of the culminating points of his art. On account of its tragic grandeur, the novelty of its melody, and that prophetic harmony which already gives us a glimpse of Borodin and Ravel, and finally on account of its pianistic sonority, this nocturne undoubtedly represents one of the most extraordinary pages in the whole pianistic literature. Amongst the numerous romantic comments inspired by this piece, it is worth while to remind our readers of that by Kleczynski, who saw, in this nocturne, the description « of a calm Venetian night, with a murder in its culminating point, after which the sea closed upon the body of the dead man, and returned, calmer than ever, to reflect the moon » (*sic*).

The second nocturne — even if it does not attain the grandeur of the first — nevertheless constitutes one of the most precious and refined pages ever produced in the whole of Romanticism. The beauty of the *coda* should be particularly noticed, as it already foretells the Master's *Berceuse*.

Dedicato a Madame la Comtesse d'Appony

Op. 27 - N° 1

Larghetto  $\text{♩} = 42$

*pp* *legato* *sottovoce*

*Poco rit.* *a Tempo*

*dim.*

*pp* *p*

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The right hand features a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). The left hand plays a rhythmic accompaniment with fingerings (1, 2, 3, 4, 5). A tempo marking of 45 is present above the staff.

Second system of musical notation. Treble clef, key signature of three sharps. The right hand has a melodic line with a *Rit.* (ritardando) marking. The left hand continues with rhythmic accompaniment. A *pp misterioso* (pianissimo, mysterious) marking is placed above the right hand. A *dim.* (diminuendo) marking is placed above the left hand. The system concludes with a 3/4 time signature.

Third system of musical notation. Treble clef, key signature of three sharps, 3/4 time signature. The tempo is marked *Più mosso* with a quarter note equal to 54 (♩ = 54). The right hand has a melodic line with *ten.* (tenuto) markings. The left hand features a bass line with triplets and *p* (piano) dynamics.

Fourth system of musical notation. Treble clef, key signature of three sharps, 3/4 time signature. The right hand has a melodic line with *ten.* markings. The left hand features a bass line with triplets and a *poco a poco cresc.* (poco a poco crescendo) marking. A *Ped. simile* (pedal) marking is located below the left hand.

Fifth system of musical notation. Treble clef, key signature of three sharps, 3/4 time signature. The right hand has a melodic line with *ten.* markings. The left hand features a bass line with triplets and *fz* (forzando) dynamics.

*sempre più stretto e cresc.*

First system of a piano score. The right hand features a melodic line with triplets and slurs. The left hand has a rhythmic accompaniment with triplets and a sequence of notes (3, 3, 5, 4, 1). Dynamics include *fz* (forzando) and *fz*.

*appassionato*

Second system of the piano score. The right hand has chords and moving lines. The left hand continues with a rhythmic pattern. Dynamics include *ff* (fortissimo) and *cresc.* (crescendo).

*sostenuto*

Third system of the piano score. The right hand has sustained chords. The left hand has a steady rhythmic accompaniment. Dynamics include *fff* (fortississimo) and *Rit.* (ritardando).

*Agitato*

Fourth system of the piano score. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *p.* (piano), *sottovoce* (pianissimo), *poco*, and *a.* (accanto).

Fifth system of the piano score. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *p.* (piano), *poco*, *cresc.* (crescendo), *e.* (eccitato), and *accel.* (accelerando).

Musical score system 1, featuring a grand staff with treble and bass clefs. The key signature has two flats. The system includes a *Rit.* marking and various articulations such as accents and slurs. Fingerings are indicated with numbers 1, 3, 4, and 5.

Musical score system 2, continuing the grand staff. It features a *Con anima* marking, a *ff* dynamic, and a *stretto* instruction. The system includes *ten.* (tenuto) markings and a *Ped. simile* instruction. Fingerings and slurs are present throughout.

Musical score system 3, continuing the grand staff. It features a *pp (subito)* dynamic marking and a *ten.* marking. The system includes various articulations and fingerings.

Musical score system 4, continuing the grand staff. It features a *cresc e accel.* marking and a *ff* dynamic. The system includes various articulations and fingerings.

Musical score system 5, continuing the grand staff. It features a *Rit.* marking, a *con forza* instruction, and a *ff* dynamic. The system includes a *Ped. ad libitum* instruction and various articulations and fingerings.

Tempo I.

(a) Questo punto permette di ottenere — mediante un opportuno giuoco dei pedali — un effetto di una eccezionale drammaticità.

Occorre per questo attendere qualche secondo dopo lo *sf*, onde essere certi che sia scomparso ogni residuo del *mi* precedente.

Abbassare poi i due pedali, e cominciare il digno del basso con una sonorità impercettibile, in modo che le prime note non si sentano e che le sestine vengano poco a poco fuori man mano che si attenua l'ottava del *do diesis*, vale a dire così:

(a) Ce passage permet d'obtenir au moyen d'un jeu de pédales approprié un effet d'un dramatique exceptionnel. Pour l'atteindre, un arrêt de quelques secondes après le *sf* est indispensable afin de s'assurer que tout résidu du *mi* précédent soit disparu.

Baisser ensuite les deux pédales et initier le mouvement de la basse par une sonorité presque imperceptible. La percussion des premiers notes ne doit pas s'entendre distinctement et les sextes ne doivent ressortir que petit à petit, à mesure que l'octave du *do dièse* s'atténue; c'est à dire:

(a) This point allows of obtaining — through a suitable use of the pedals — an effect of an exceptionally dramatic character.

In order to get it, the pupil must wait sometime after the *sf* to be sure that all sound of the preceding *E* has disappeared.

He must then bring down the two pedals and he must begin the design of the bass with an imperceptible sonority, in such a way as not to make audible the first notes and so that the sextuplets may come slowly out whilst the octave of *C sharp* dies away. That is to say:

Tempo I.

Per l'intensità del passo, è poi consigliabile di eseguire con le due mani tutto il recitativo in ottave del basso che precede lo *sf*.

À cause de l'intensité de ce passage, on conseille d'exécuter avec les deux mains tout le récitatif en octaves de la basse qui précède le *sf*.

For the intensity of the passage, the pupil is then advised to perform, with both hands, all the recitative of the bass preceding the *sf*.

Dedicato a Madame la Comtesse d'Appony

Op. 27 - N° 2

Lento, sostenuto ♩ = 50

— Ped. sempre simile



*con forza*

*cresc.* *f* *p*

*f* *fz* *pp* *mf sempre legato*

*Rit.* *a Tempo*

*dolce*

21

*Ped. come prima*

*leggeriss.*

The first system of musical notation features a treble and bass clef. The treble clef staff contains complex melodic lines with numerous fingerings (e.g., 5 4 2 1, 4 1, 5 2, 4 1 2, 4 1, 5 1, 2 1, 5 2) and articulation marks. A '3' indicates a triplet. The word 'dolce' is written below the staff. The bass clef staff provides a steady accompaniment with eighth and sixteenth notes.

The second system continues the musical piece. It includes fingerings such as 4 2, 2 1, 3 2, 4 1, 3 2, 4 1, 3 1, 4 2, 3 1, 5 2, 4 1. A '3' indicates a triplet. The 'dolce' marking is present. The bass clef accompaniment remains consistent.

The third system introduces a 'cresc.' (crescendo) marking. Fingerings include 4 1, 3 2 1, 3 1, 4 2, 3 1, 5 1, 4 2, 5 3, 4 2, 5 1, 5 4 4 4, 5 1 2 1 1. A '3' indicates a triplet. The instruction '(Ped. sempre ad ogni .)' is written below the staff. The bass clef accompaniment continues.

The fourth system features a 'cresc.' marking and a 'fz' (forzando) marking. Fingerings include 3 2, 5 1, 4 2, 5 2, 4 2, 1, 2, 3, 1, 3, 1, 4, 2. A '3' indicates a triplet. The bass clef accompaniment continues.

The fifth system includes a 'Rit.' (ritardando) marking. It features 'fz' and 'f' markings, along with a 'cresc.' marking. Fingerings include 3 5, 2 1, 4 2, 5 1, 5 2, 5 1, 5 2, 5 1, 4 2. A '3' indicates a triplet. The bass clef accompaniment continues.

*a Tempo*  
 15 21  
*fff* *fz*  
 Ped. come prima

21 5  
*f* *pp* *cresc.*  
*tr*

8  
*con forza*  
 4 3 5 1 3 2 5 4 3 3 3 3 3 1 2 1 1 4 4 3 2 1 1

*con anima*  
 Ped. come prima

*con forza* *appassionato*  
*fz > cresc.* *f*

8  
*fz* *Poco rit.* *a Tempo*  
*dolciss.*

*dim.* *p*

*dolciss.*  
 8  
 Ped. come prima

*dim.* *calando*

*smorz.* *dolciss. e dim.* *pp*

## DUE NOTTURNI OP. 32

*dedicati alla Baronessa di Billing*

Non si conosce con precisione la data di composizione di questi due notturni, ma risalgono probabilmente al 1836. Vennero pubblicati nel 1837. Il primo è di una profonda singolarità formale, colla improvvisa *coda* drammatica che termina duramente in minore il pezzo, la cui antecedente dolcezza appartiene alla più soave espressione di Chopin. Il caso di un pezzo maggiore che termini in minore era a quell'epoca rarissimo, e forse non ne conosciamo altri precedenti che il celebre *Impromptu* in mi bemolle di Schubert (oltre alla prima parte del *Concerto alla rustica* del nostro Vivaldi). Il secondo notturno racchiude una parte centrale agitata e drammatica, la quale — paragonata con quella del notturno n. 4 — sta a dimostrare la profonda evoluzione compiutasi in così breve tempo nello stile e nella tecnica di Chopin.

## DEUX NOCTURNES OP. 32

dédiés à la Baronne de Billing

*On ne connaît pas avec précision quand ces deux nocturnes furent composés, mais, probablement, ils remontent à 1836. Ils furent publiés en 1837.*

*Le premier d'eux est d'une profonde singularité de forme, avec l'imprévue coda dramatique qui termine rudement en mineur le morceau, la suavité antécédente duquel appartient à l'expression la plus tendre de Chopin. Le cas d'un morceau en tonalité majeure se terminant en mineur était très rare à cette époque et, peut-être, nous n'en connaissons pas d'autres précédents à exception du célèbre Impromptu en mi bémol de Schubert et de la première partie du « Concerto alla rustica » de Vivaldi.*

*Le deuxième nocturne renferme une partie centrale agitée et dramatique, qui — comparée à celle du quatrième nocturne — montre la profonde évolution qui, en si peu de temps, s'accomplit dans le style et dans la technique de Chopin.*

## TWO NOCTURNES OP. 32

*dedicated to Baroness Billing*

The exact date of the composition of these two nocturnes is not known, but they probably go back to 1836. They were published in 1837. The first is of a profound, formal peculiarity, with its unexpected, dramatic *coda* which terminates in a harsh minor the piece, the preceding sweetness of which is among Chopin's most delicate expressions. The fact of a major piece ending in minor was extremely rare at that time, and perhaps we know of no previous one but the celebrated « Impromptu » in E flat by Schubert (besides the first part of the *Concerto alla rustica* by Vivaldi). The second nocturne includes a central part which is agitated and dramatic, and — when compared with that of nocturne No. 4 — shows the profound evolution accomplished in such a short time in Chopin's style and technique.

Dedicato a Madame la Baronne de Billing

Op. 32 - N° 1

Andante sostenuto

9 *p dolce*

*stretto (breve)* *f*

*Poco rit.* *a Tempo* *p delicatiss.*

*dolce* *Ped. come prima*

*pp delicatiss.* *p*

*stretto (breve)* *Poco rit.* *a Tempo*

*f* *p* *tranquillo*

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

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

3 4 5 4 3 3 3 2 1

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

*f* *p* 5

1 2 1 3 3 3

*ff* *pp* 5

1 1 3 3 4 5 3 3 1 2

4 3 2 1

*cresc.* *f* *stretto (breve)*

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

2 1 3 2 1 4 2

*Poco rit.* *a Tempo*

*p* *f*

*Rit.* *a Tempo*

*dim.* *m. s.* *p*

Ped. come prima

*p* *ff*

*p* *ff*

*p* *ff* *pp*



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

*cresc.*

*stretto (breve) Poco rit. a Tempo*

*f p f*

21 4 3 1 4 3 5 4 5 4 1 2

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

*Rit.*

*dim. m.s. pp (misterioso)*

una Corda 3 3

8/54

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

1 3 1 5

*(a piacere)*

*f (drammatico) fz p accel. e cresc.*

(tre Corde)

1 1 1 3 2

4 1 3 4

*Adagio lunga*

*f fz fz p f f*

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

1 2 2 3 3 3 3 3 3 1 2 3 1

Dedicato a Madame la Baronne de Billing

Op. 32 - N° 2

Lento

10

*p dolce*  
*sempre p e legato*

*Ped. sempre simile*

*Ped. sempre simile*

*Ped. sempre simile*

*(delicatiss.)*  
*Ped. sempre simile*

First system of musical notation. Treble clef, bass clef, key signature of two flats (B-flat, E-flat). The system contains two staves. The right staff features a melodic line with various ornaments and fingerings (4, 3, 1 4 3, 1 4, 2 4, 2, 4). The left staff provides a harmonic accompaniment with fingerings (3, 4, 3, 4, 3, 4).

Second system of musical notation. Treble clef, bass clef, key signature of two flats. The system contains two staves. The right staff continues the melodic line with fingerings (1, 4, 3, 4, 3, 2, 3). The left staff continues the accompaniment with fingerings (3, 4, 3, 4, 5).

Third system of musical notation. Treble clef, bass clef, key signature of two flats. The system contains two staves. The right staff features a melodic line with a complex ornament and fingerings (2, 5, 2, 1, 2, 1, 4, 2, 3, 2). The left staff continues the accompaniment with fingerings (3, 4, 3, 4). The word *delicatiss.* is written below the right staff.

Fourth system of musical notation. Treble clef, bass clef, key signature of two flats. The system contains two staves. The right staff features a melodic line with fingerings (3, 1, 4, 2, 3) and a trill ornament. The left staff continues the accompaniment with fingerings (4, b, b, b).

Fifth system of musical notation. Treble clef, bass clef, key signature of two flats. The system contains two staves. The right staff features a melodic line with fingerings (1 4 3, 1 4, 3, 2 4, 3) and a trill ornament. The left staff continues the accompaniment with fingerings (3, 4, 3, 4, 5, 3, 4, 5). The system concludes with a double bar line and the number 12 in the bottom right corner.

(Più agitato)

(p)

(poco rit.) (a tempo)

Ped. come prima

(poco rit.) (a tempo) (cresc.)

sempre cresc. Ped. simile

*(alquanto forte)*

*fz*

Ped. come prima

5 4 5 5 4 3

*ff*

2 3 5 4 5 4 5 4 3 5 4

*mf (cresc.)*

2 3 4 5

*sempre cresc.*

5 5 4 5 5 4 5 4

*ff appassionato*

Ped. come la prima volta

*f*

*(più dolce)*

*delicatiss.*

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

5 3 4 3 4

1 4 3 4 3 2 3

3 4 3 4 5

2 5 2 3 1 2 1 4 2 1

*delicatiss.*

3 4 3 4

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

*p leggero*

5 5 5 5

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

*Ritard.* *Lento*

9 3 3 4 3 4 3 4

*pp*

## DUE NOTTURNI OP. 37

(senza dedica)

Questi due notturni furono composti nel 1838-39 e pubblicati nel 1840. Verosimilmente il secondo fu concepito ed abbozzato a Majorca, durante il soggiorno con George Sand. Il primo — di carattere nostalgico e malinconico contiene una parte centrale di carattere religioso, cosa piuttosto rara in Chopin. La parte minore — che apre e chiude il pezzo — è fra le più belle di Chopin, anche per la eccezionale sobrietà della sua linea melodica, quasi interamente spoglia di ornamenti strumentali.

Il secondo notturno consta di due parti: la prima potrebbe intitolarsi « barcarola », forse ispirata da qualche ricordo vissuto nella natura meridionale delle Baleari. La parte centrale invece è una « pastorale », che offre parecchie analogie con taluni elementi della terza *Ballata*. Secondo Kleczynski, si tratterebbe di una melodia popolare francese proveniente dalla Normandia. L'ipotesi summenzionata (che la prima parte sia stata cioè dovuta a qualche evento legato al viaggio « balearico » dei due celebri amanti) può essere avvalorata da una pagina del diario di George Sand, ove la scrittrice descrive in termini ardenti la loro traversata marittima dal continente a Palma, svoltasi di notte con un mare fosforescente ed animata dal canto esotico e dolcissimo di un marinaio spagnolo.

## DEUX NOCTURNES OP. 37

(sans dédicace)

*Ces deux nocturnes furent composés en 1838-39 et publiés en 1840. Vraisemblablement, le deuxième fut conçu et esquissé à Majorque pendant le séjour avec George Sand. Le premier, de caractère nostalgique et mélancolique, renferme une partie centrale à caractère religieux, chose plutôt rare chez Chopin. La partie mineure, qui ouvre et termine le morceau, est parmi les plus belles de Chopin, aussi pour l'exceptionnelle sobriété de sa ligne mélodique, presque entièrement dépouillée d'ornements instrumentaux.*

*Le deuxième nocturne est constitué par deux parties; la première desquelles, peut-être inspirée à quelque souvenir vécu dans la nature méridionale des Baléares, pourrait bien s'intituler « barcarolle ». La partie centrale, au contraire, est une « pastorale » qui offre plusieurs analogies avec certain éléments de la troisième Ballade. Selon Kleczynski il s'agirait d'une mélodie populaire française provenant de la Normandie.*

*L'hypothèse susdite que la première partie ait été due à quelque événement qui se rattache au voyage aux Baléares des deux célèbres amants, peut être confirmée par une page du journal de George Sand où l'auteur évoque avec des paroles ardentes leur traversée maritime du continent à Palma, qui se déroula pendant la nuit avec une mer phosphorescente, animée par le chant exotique et très doux d'un matelot espagnol.*

## TWO NOCTURNES OP. 37

(without dedication)

These two nocturnes were composed in 1838-39 and published in 1840. Very probably the second was conceived, and the rough draught of it made, at Majorca, during his stay there with George Sand. The first — of a nostalgic and melancholy character — contains a central part of a religious character, rather a rare occurrence with Chopin. The minor part — which opens and closes the piece — is among the most beautiful of Chopin's works, also because of the exceptional sobriety of the lines of its melody, which are almost entirely void of instrumental adornments. The second nocturne consists of two parts: the first might be called « barcarola », perhaps inspired by the memory of something experienced in the scenery of the South, in the Balearic Isles. The second part, on the other hand, is a « pastorale » which offers analogy in several places to various elements of the third *Ballade*. According to Kleczynski, it was founded on a popular French melody, coming from Normandy. The above-mentioned hypothesis that the first part was due to some event connected with the « balearic » journey of the celebrated pair of lovers, may be strengthened by a page of George Sand's diary, where the writer describes, in glowing terms, their sea-crossing from the continent to Palma, which took place at night, with a phosphorescent sea, and enlivened by the sweet and exotic song of a Spanish sailor.



Lento

11

First system of musical notation, measures 11-14. Treble clef, bass clef, 4/4 time signature. Includes dynamics *p sostenuto* and various fingering numbers.

Second system of musical notation, measures 15-18. Treble clef, bass clef. Includes dynamics *f* and *p*.

Third system of musical notation, measures 19-22. Treble clef, bass clef. Includes dynamic *cresc.*

Fourth system of musical notation, measures 23-26. Treble clef, bass clef.

Fifth system of musical notation, measures 27-30. Treble clef, bass clef. Includes dynamic *f* and *Ped. come prima*.

First system of musical notation. Treble clef, bass clef. Dynamics: *ff* (first measure), *p* (second measure), *p* (third measure). Fingerings: 5, 3, 5, 5, 3, 3, 2, 1, 3, 4, 5, 4, 3, 3, 1. Includes slurs and accents.

Second system of musical notation. Treble clef, bass clef. Dynamics: *cresc.* (second measure). Fingerings: 3, 4, 1, 3, 5, 4, 5, 2, 1, 1, 1, 4, 3, 5, 2. Includes slurs and accents.

Third system of musical notation. Treble clef, bass clef. Dynamics: *dim.* (first measure). Fingerings: 3, 4, 2, 1, 3, 2, 1, 4, 4, 3, 4, 3, 2, 1, 5, 4, 5, 3. Includes slurs and accents.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *pp* (first measure), *p* (second measure). Fingerings: 4, 3, 2, 4, 3, 2, 1, 4, 2, 3, 1, 5, 4, 1, 3, 2, 3, 1. Includes slurs and accents.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *p* (second measure). Fingerings: 3, 5, 5, 2, 1, 3, 4, 5, 4, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1. Includes slurs and accents.

Musical score system 1, bass clef. The upper staff contains chords with fingerings: 4 2 1, 3 2 1, 4 2 1, 5 3, 4 2, 4, 5, 5, 4 3, 4 3, 4 2, 3, 4 5 4. The lower staff contains a bass line with fingerings: 5, 2, 2, 5, 2, 5, 1, 5, 2, 3, 2, 2, 2, 5, 2, 1, 5. Dynamics include *p* (*misterioso quasi religioso*) and *Ped. sempre simile*.

Musical score system 2, treble clef. The upper staff contains chords with fingerings: 4, 5, 5, 4, 3, 4, 3, 5 4 2, 5 3 2, 4 2 1, 3 1, 4 2, 3, 4, 5, 4, 3, 4, 4 5, 4, 3. The lower staff contains a bass line with fingerings: 2, 3, 2. Dynamics include *(Ped. sempre simile)*.

Musical score system 3, bass clef. The upper staff contains chords with fingerings: 4 2, 5, 4, 4 1, 3 2, 5, 4, 4, 5, 4, 4 5, 4, 3, 4, 5, 4. The lower staff contains a bass line with fingerings: 2, 35. Dynamics include *p* and *(Ped. sempre simile)*.

Musical score system 4, treble clef. The upper staff contains chords with fingerings: 4, 5, 5, 4, 3, 4, 3, 4 2, 5, 4, 4, 4, 3, 4, 3. The lower staff contains a bass line with fingerings: 2, 3, 2, 1, 4, 1, 5, 2, 4, 2 1, 3. Dynamics include *dim. e poco ritard.*

Musical score system 5, treble clef. The upper staff contains a melodic line with fingerings: 5 1, 5, 4, 3, 2, 1, 1, 1, 4 5, 3. The lower staff contains a bass line with fingerings: 4, 3, 1, 1, 2, 3. Dynamics include *pp*, *p*, and *a Tempo*. Pedal marking: *Ped. come prima*.

5 1 1 3 5 5 3 3 2 3 4 5 4 3 3 1 *f*

1 2 3 4 5 2

*p* *p*

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

*cresc.*

4

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

*dim.*

2 1 2 5 4 5 4

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

*(mf)* *p*

1 2 1 3

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

*pp* *p* *pp* *Rit.*

1 2 1 4 5 2 3 1 2 5

12

Andante

*p* *dolce*

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

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

3 2 3 1 2 3 4 5 4 2

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

4 2 3 1 2 1 2

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

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

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

5 3 1 2 1 2 5 15 2 3 2 5 3 1 5 15

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

13 5 13

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

5 21 1 2 1 2 5

*pp*

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

3 13 5 2 1 15 13 4

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

*dim.* *p* *sostenuto*

5 4 53 4

*dolce, pastorale*

5 3 2 4 5 4 2 4

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various ornaments and fingerings (5, 4, 3, 2, 1). The bass staff provides harmonic support with chords and single notes.

Second system of musical notation. The treble staff continues the melodic line with a *cresc.* (crescendo) marking. The bass staff features a steady accompaniment with fingerings (15, 2, 1) and a *pp* (pianissimo) dynamic marking.

Third system of musical notation. The treble staff includes a *dim.* (diminuendo) marking. The bass staff continues with accompaniment, including a *pp* marking and various chordal textures.

Fourth system of musical notation. The treble staff features a melodic line with a *pp* marking. The bass staff provides accompaniment with chords and single notes.

Fifth system of musical notation. The treble staff continues the melodic line with a *cresc.* marking. The bass staff provides accompaniment with chords and single notes.

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

*(f)*

Ped. come la prima volta

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

*(mf)*

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

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

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

*dim.* *p sostenuto*



Ped. come prima

cresc.  
m.s.  
m.d.

dim.  
(pp)

più f  
rit.

First system of musical notation, featuring treble and bass staves. The treble staff contains a melodic line with various ornaments and fingerings (e.g., 5, 4, 3, 2, 1, 3, 5, 4, 3, 2). The bass staff provides harmonic support with chords and single notes. A *cresc.* marking is present in the middle of the system.

Second system of musical notation. The treble staff continues the melodic development with chords and ornaments. The bass staff features a more active line with triplets and slurs. Dynamic markings *f* and *p* are used to indicate volume changes.

Third system of musical notation, characterized by dense, rapid passages in both hands. The treble staff is filled with sixteenth-note chords and runs, while the bass staff has a similar rhythmic density. Numerous fingerings are indicated throughout.

Fourth system of musical notation, showing a continuation of the intricate textures. The treble staff has many slurs and ornaments, and the bass staff has a steady, rhythmic accompaniment. Fingerings are meticulously notated.

Fifth system of musical notation, concluding with a *pp* marking and a *ppp* marking. It includes the instruction *una Corda* and *pp lontano*. The treble staff has a melodic line with ornaments, and the bass staff has a simple accompaniment. The system ends with a double bar line.

## DUE NOTTURNI OP. 48

*dedicati a Mademoiselle L. Duperré*

Composti nel 1841 e pubblicati nel 1842, questi due notturni assumono una importanza singolare nella produzione di Chopin, per l'eccezionale bellezza del primo di essi (in do minore). Qui la forma del notturno, dapprima salottistica, si fa epica e grandiosa, ed il tragico di questo pezzo — eccezionale per la sua intensità ed ampiezza nell'opera del Polacco — ricorda assai da vicino quello che appare negli ultimi anni della sua vita (essa pure troncata così precocemente) di Mozart. La melodia diviene qui tutta essenziale e patetica e spoglia di inutili ornamenti, con un aspetto quasi da « aria » classica. Ed il corale centrale raggiunge una maestà ed una solennità come poche volte si riscontrano (almeno nella nota religiosa) in Chopin. Stupenda poi per novità e rendimento sonora la scrittura pianistica.

Dopo la magnificenza del primo, il secondo notturno (in fa diesis minore) può apparire di assai minore importanza, ed infatti non si potrebbe paragonarlo all'altro. È nondimeno una nobile ed espressiva pagina, con una *coda* maggiore veramente incantevole. Gutmann, che studiò codesto pezzo con Chopin, narra che l'autore voleva che la parte centrale in re bemolle maggiore fosse eseguita « quasi recitando », i due primi accordi rudi ed autoritari « come la volontà di un tiranno », ed invece il breve disegno interposto dolce e supplichevole.

## DEUX NOCTURNES OP. 48

*dédiés à Mademoiselle L. Duperré*

*Composés en 1841 et publiés en 1842, ces deux nocturnes acquirent une singulière importance dans la production de Chopin per l'exceptionnelle beauté du premier d'eux (en ut mineur). Ici, la forme du nocturne, d'abord plein de charme, devient épique et grandiose, et le tragique de ce morceau — exceptionnel par son intensité et son ampleur dans l'oeuvre du Polonais — rappelle celui analogue qui apparaît à la fin de l'évolution de Mozart (dont la vie elle aussi a été tronquée si prématurément). La mélodie devient ici toute essentielle et pathétique, dépouillée d'inutiles ornements, avec un aspect presque classique et le choral central atteint à une majesté et une solennité comme peu de fois on peut les rencontrer chez Chopin (du moins dans le caractère religieux). Surprenant enfin la nouveauté et le rendement sonore de l'écriture pianistique.*

*Après la grandeur du premier le deuxième nocturne (en fa dièse mineur) peut sembler moins important et en effet on ne pourrait le comparer à l'autre. Néanmoins c'est une page noble et expressive avec une coda majeure vraiment splendide. Gutmann qui étudiait ce morceau avec Chopin raconte que l'auteur voulait que la partie centrale (en ré bemolle majeur) fût exécutée « presque en récitant », les deux premiers accords rudes et autoritaires « comme la volonté d'un tyran » et le bref dessin interposé, au contraire, doux et suppliant.*

## TWO NOCTURNES OP. 48

*dedicated to Mademoiselle L. Duperré*

Composed in 1841 and published in 1842, these two nocturnes assume remarkable importance among Chopin's productions on account of the exceptional beauty of the first one (in C minor). Here the form of the nocturne, beginning as a « drawing-room » piece, later on becomes epic and grandiose. The tragic qualities of this piece — exceptional on account of its intensity and amplitude in the work of the Pole — reminds us very much of that which is to be noticed in the last years of the life of Mozart, which also came to an untimely end. The melody here assumes only the essential and pathetic and is void of useless ornaments, having almost the aspect of a classical « air ». And the central « choral » reaches a majesty and solemnity seldom to be found (at least in the religious note) in Chopin. The novelty and sonorous power of the pianistic text are quite stupendous.

After the magnificence of the first, the second nocturne (in F sharp minor) may appear to be of much less importance, and it cannot, in fact, be compared to the other one. Nevertheless it is a noble and expressive page with a really charming major *coda*. Gutmann, who studied this piece with Chopin, tells us that the composer wanted the central part (in D flat major) to be carried out « almost like a recitative », the two first chords harsh and authoritative, « like the will of a tyrant », the short sketch in between, on the other hand, gentle and supplicating.

Dedicato a Mademoiselle L. Duperré

Op. 48, - N° 1

13

Lento

mezza voce

The musical score is presented in five systems, each with a treble and bass staff. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Lento' and the dynamic is 'mezza voce'. The score includes various musical notations such as slurs, fingering numbers (1-5), and articulation marks. The piece concludes with a piano (p) dynamic marking.

### Poco più lento

(a) In tutti gli accordi arpeggiati, cambiare il pedale dalla nota più grave della m.s.

(a) Dans tout les accords arpegés, mettre la pédale à partir de la note la plus grave de la m.g.

(a) In all arpeggio chords depress the pedal, beginning at the lowest note in the left hand.

Musical score system 1, featuring piano and bass staves. The piano part includes dynamic markings *(meno p)* and *dim.*. The bass part includes a *p* marking. The system contains two measures of music.

Musical score system 2, featuring piano and bass staves. The piano part includes dynamic markings *pp*, *cresc.*, and *pp*. The bass part includes a *pp* marking. The system contains two measures of music.

Musical score system 3, featuring piano and bass staves. The piano part includes dynamic markings *pp* and *f*. The bass part includes a *p* marking. The system contains two measures of music.

Musical score system 4, featuring piano and bass staves. The piano part includes dynamic markings *f* and *(p)*. The bass part includes a *(p)* marking. The system contains two measures of music.

Musical score system 5, featuring piano and bass staves. The piano part includes dynamic markings *(più f)*, *(p)*, *(f)*, *(p)*, and *(f)*. The bass part includes a *(f)* marking. The system contains two measures of music.

*Rit.*

*ff* (*Grandioso*) *tr*

This system contains a grandioso section. The right hand features a trill (tr) marked *ff*. The left hand has a melodic line with a trill (tr) and a *Rit.* marking. Fingering numbers 4, 5, and 4 are indicated above the right hand notes.

*a Tempo*

*(Poco rit.)*

This system is marked *a Tempo* and *(Poco rit.)*. It features a triplet of eighth notes in the right hand, indicated by a bracket and the number 3. The left hand has a steady eighth-note accompaniment.

*(a Tempo)*

*sempre ff*

This system is marked *(a Tempo)* and *sempre ff*. It features a triplet of eighth notes in the right hand, indicated by a bracket and the number 3. The left hand has a steady eighth-note accompaniment.

*8*

*ff* (*rit.*)

*Accel.*

*fz*

This system is marked *8*, *ff* (*rit.*), *Accel.*, and *fz*. It features a triplet of eighth notes in the right hand, indicated by a bracket and the number 3. The left hand has a steady eighth-note accompaniment.

*Doppio movimento*

*(P) agitato*

This system is marked *Doppio movimento* and *(P) agitato*. It features a triplet of eighth notes in the right hand, indicated by a bracket and the number 3. The left hand has a steady eighth-note accompaniment.

First system of musical notation. Treble clef, bass clef, key signature of two flats (B-flat, E-flat), and 4/4 time signature. The system contains two staves with various musical notations including notes, rests, and fingerings. Fingerings are indicated by numbers 1-5 above or below notes. A dynamic marking *m.d.* (mezzo-forte) is present in the bass staff.

Second system of musical notation. Treble clef, bass clef, key signature of two flats, and 4/4 time signature. The system contains two staves. A dynamic marking *(meno p)* is present in the bass staff. Fingerings are indicated by numbers 1-5.

Third system of musical notation. Treble clef, bass clef, key signature of two flats, and 4/4 time signature. The system contains two staves. A dynamic marking *p* (piano) is present in the bass staff, followed by a *cresc.* (crescendo) marking. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation. Treble clef, bass clef, key signature of two flats, and 4/4 time signature. The system contains two staves. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation. Treble clef, bass clef, key signature of two flats, and 4/4 time signature. The system contains two staves. A dynamic marking *p* (piano) is present in the bass staff. Fingerings are indicated by numbers 1-5.



First system of musical notation. Treble clef, bass clef, key signature of two flats (B-flat, E-flat). The system contains two staves. The upper staff has a melodic line with a slur over the first two measures and a fingering of 4, 3, 1. The lower staff has a bass line starting with a piano dynamic marking *(P)* and a fingering of 2. The system concludes with a slur over the final two measures and a fingering of 5.

Second system of musical notation. Treble clef, bass clef, key signature of two flats. The system contains two staves. The upper staff has a melodic line with a slur over the first four measures and a fingering of 5, 4, 5, 3. The lower staff has a bass line with a *cresc.* marking. The system concludes with a slur over the final two measures and a fingering of 4, 3.

Third system of musical notation. Treble clef, bass clef, key signature of two flats. The system contains two staves. The upper staff has a melodic line with a slur over the first two measures and a fingering of 2, 3, 2. The lower staff has a bass line with a slur over the first two measures and a fingering of 2. The system concludes with a slur over the final two measures and a fingering of 5, 4.

Fourth system of musical notation. Treble clef, bass clef, key signature of two flats. The system contains two staves. The upper staff has a melodic line with a slur over the first four measures and a fingering of 5. The lower staff has a bass line starting with a forte dynamic marking *(f)* and a slur over the first two measures and a fingering of 2. The system concludes with a slur over the final two measures and a fingering of 3.

Fifth system of musical notation. Treble clef, bass clef, key signature of two flats. The system contains two staves. The upper staff has a melodic line with a slur over the first two measures and a fingering of 3, 5, 4. The lower staff has a bass line with a slur over the first two measures and a fingering of 5. The system concludes with a slur over the final two measures and a fingering of 3, 5.

First system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *f*. Fingerings: 5 4 5, 4 5 3 4, 4, 5. A slur covers the right hand melody. A first ending bracket is present. A first ending mark (1) is above the first measure. A first ending mark (a) is above the second measure.

Second system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *ten.*. Fingerings: 2 4 5 3, 5 4 3 4, 5 4, 3, 5. A slur covers the right hand melody. A first ending bracket is present. A first ending mark (1) is above the first measure. A first ending mark (a) is above the second measure.

Third system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *ten. Rit.*, *ff*. Fingerings: 1 2 3, 1 2 3, 5 4 3, 5. A slur covers the right hand melody. A first ending bracket is present. A first ending mark (1) is above the first measure. A first ending mark (a) is above the second measure.

Fourth system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *Ritard.*, *dim.*, *pp*. Fingerings: 1 4 1, 2 4 1 2, 3 1, 4. A slur covers the right hand melody. A first ending bracket is present. A first ending mark (1) is above the first measure. A first ending mark (a) is above the second measure.

Variante di Chopin:  
 Variante de Chopin:  
 Chopin's variation:

Fifth system of musical notation. Treble clef, bass clef. Key signature: two flats. Fingerings: 5 2 1, 5 2 1, 5, 2. A slur covers the right hand melody. A first ending bracket is present. A first ending mark (1) is above the first measure. A first ending mark (a) is above the second measure.

Dedicato a Mademoiselle L. Duperré

Op. 48 - N° 2

Andantino

14

*p*

*cresc.*

*f*

Ped. sempre simile

13

5 1 3 *ten.* 4 1 2 4 1 4

*p*

3 2

4 3

4 1 2 4 1 3 2 3 1 3 2

*dim.* *(pp)*

3 4 5 3 2 1

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

*p*

4

Ped. come prima

2 1 1 3 3 2 1 5 3 4 3

4 3 1 1 4 1 2

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

3 4 3 3

*cresc.*

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

3 3 3 3

3 3

Ped. sempre come la prima volta

First system of a musical score. The right hand (treble clef) features a melodic line with fingerings 5, 4, 3, 5, 4, 3, 4, 2, 4, 3, 1, 2, 4, 1, 4. The left hand (bass clef) has fingerings 3, 1, 2, 3, 1, 2, 3, 4, 3. Dynamics include *f* and *(mf)*.

Second system of a musical score. The right hand has fingerings 4, 1, 2, 4, 1, 3, 2, 3, 1, 3, 2, 3. The left hand has fingerings 4, 3, 4. Dynamics include *dim.*, *p*, and *cresc.*. A *Rit.* marking is present above the right hand.

Third system of a musical score, starting with the tempo marking *Più lento*. The right hand has fingerings 5, 4, 2, 2, 4, 5, 5, 1, 5, 3, 5. The left hand has fingerings 3, 2, 1, 3, 2, 1, 2, 5. Dynamics include *f* and *p*.

Fourth system of a musical score. The right hand has fingerings 4, 4, 5, 3, 1, 5, 4, 5, 4, 5, 5, 4, 3, 4, 5, 4, 5. The left hand has fingerings 1, 2, 3, 2, 5, 5, 4, 3, 4, 5, 4. Dynamics include *p*.

Fifth system of a musical score. The right hand has fingerings 4, 3, 6, 5, 5, 4, 5, 2, 5, 4, 5, 2, 5, 4, 5. The left hand has fingerings 2, 4, 1, 4, 1, 2, 1, 2, 1, 2, 1. Dynamics include *cresc.*, *Stretto*, and *Rit.*

*a Tempo* *Poco rit.* *a Tempo*

*f* *p* *f* *p*

Ped. come prima

*p* *p*

*Stretto*

*cresc.*

*Rit.* *a Tempo* *Poco rit.*

*f* *p* *f*

(Ped. sempre come prima)

*a Tempo* *Stretto*

*p* *cresc.*

*ff* *f* *Rit.* *dim.*

**Tempo I.**

*p*

Ped. come la prima volta

*cresc.*

*sempre cresc.*

*f*

*dim.*

*pp*

*ff*

*dolce*

4 3 1 2 1 3 2

This system shows the first six measures of the piece. The right hand features a melodic line with slurs and fingerings (4, 3, 1, 2, 1, 3, 2). The left hand provides a harmonic accompaniment with slurs and fingerings (4, 3, 4, 3). The tempo is marked *dolce*.

*cresc.*

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

This system covers measures 7 through 12. The right hand continues the melodic development with slurs and fingerings (5, 1, 2, 4, 3, 5, 5, 5, 4, 4, 4, 4). The left hand accompaniment includes slurs and fingerings (4, 3, 5, 5, 5, 4, 4, 4, 4, 4). The tempo is marked *cresc.*

*p*

5 4 5 4 3 4 1 3 4 3 3

This system covers measures 13 through 18. The right hand features a more active melodic line with slurs and fingerings (5, 4, 5, 4, 3, 4, 1, 3, 4, 3, 3). The left hand accompaniment includes slurs and fingerings (4, 3, 4, 4, 4, 4, 4). The tempo is marked *p*.

*sempre p*  
*m.d.*

*trm* 5 4 5 4 5 3 5 4 2

This system covers measures 19 through 24. The right hand has a melodic line with trills and slurs, marked *trm*. The left hand accompaniment includes slurs and fingerings (2, 4, 4, 4, 4, 4, 4, 4). The tempo is marked *sempre p* and *m.d.*

*smorz.*

*pp*

3 3 3

This system covers the final three measures of the piece. The right hand features a melodic line with a wavy line above it, marked *smorz.* and *pp*. The left hand accompaniment includes slurs and fingerings (3, 3, 3). The piece concludes with a final chord.



## DUE NOTTURNI OP. 55

*dedicati a Miss J. W. Stirling*

Questi notturni, composti probabilmente nel 1842 o 43 e pubblicati nel 1844, sono dedicati a quella Miss Stirling che fu per vari anni discepola del Maestro e lo circondò anche di un affetto nobilissimo (si deve alla generosità di quella donna se Chopin non morì in miseria). Essa ebbe poi la fortuna di studiare con Chopin tutta l'opera sua, e di possedere quella celebre copia da lui corretta ed annotata che ha servito per la edizione della *Oxford University Press* (e quindi, indirettamente, anche per la presente revisione).

Si tratta di due pezzi i quali non occupano certo un posto di primo piano nel catalogo chopiniano, ma appartengono tuttavia al periodo della sua maturità e quindi lasciano sovente intravedere l'« unghia del leone ». Di particolare bellezza ed originalità è la « dissolvenza » sonora che termina il primo notturno (quinta battuta dopo la ripresa del primo tema) e che guida in un modo affatto nuovo e poetico al « maggiore » finale.

## DEUX NOCTURNES OP. 55

dédiés à Miss J. W. Stirling

*Ces nocturnes, composés probablement en 1842 ou 1843 et publiés en 1844, sont dédiés à cette Miss Stirling qui fut pendant de longues années l'élève du Maître et qui l'entoura aussi d'un très noble sentiment (c'est grâce à sa générosité que Chopin ne mourut pas en misère). Elle eut la chance d'étudier avec Chopin tous son oeuvre et de posséder ce célèbre exemplaire corrigé et annoté par lui-même, qui a servi pour l'édition de la Oxford University Press (et donc, indirectement, aussi pour cette révision).*

*Il s'agit de deux morceaux qui n'occupent pas une place de premier ordre dans le catalogue de Chopin, mais, qui, appartenant à la période de sa maturité, laissent souvent entrevoir « la griffe du lion ». De particulière beauté et originalité est la « dissolvenza » sonore qui ferme le premier nocturne (5ème mesure après la reprise du premier thème) et conduit d'une manière complètement neuve et poétique à la tonalité « majeure » finale.*

## TWO NOCTURNES OP. 55

*dedicated to Miss. J. W. Stirling*

These nocturnes, probably composed in 1842 or 43, and published in 1844, are dedicated to that Miss Stirling who was for several years a disciple of the master, and who also bestowed upon him a very noble affection (it is owing to this woman's generosity, that Chopin did not die in want). She had the good fortune to study all Chopin's works with the master himself, and to possess that celebrated copy with his corrections and notes, which has been used for the *Oxford University Press Edition* (and therefore, indirectly, for the present edition as well).

Here are two pieces which certainly do not occupy a place of the highest rank in the catalogue of Chopin's works, but which, nevertheless, belong to the period of his maturity, and hence often permit us to catch a glimpse of «the lion's claws». A special beauty and originality is the sonorous melting away of the end of the first nocturne (fifth bar after the return to the first theme) which leads up to the final «major», in an entirely new and poetic way.

Dedicato a Mademoiselle J. W. Stirling

Op. 55 - N° 1

Andante

15

*p*

*Rit.*

*a Tempo*

*p*

Ped. come prima

First system of musical notation. Treble clef, bass clef. Key signature: three flats. Dynamics: *f* (forte) and *p* (piano). Fingerings: 23, 14, 5, 41, 3, 4, 1, 2. Includes a *trm* (trill) marking.

Second system of musical notation. Treble clef, bass clef. Key signature: three flats. Dynamics: *f* (forte). Fingerings: 3, 4, 5, 2, 1, 1, 2, 4, 5, 2, 3, 1, 4, 3, 4, 3, 2.

Third system of musical notation. Treble clef, bass clef. Key signature: three flats. Dynamics: *p* (piano). Tempo markings: *Rit.* (Ritardando) and *a Tempo*. Fingerings: 1, 3, 2, 3, 1, 4, 3, 2, 1, 3, 2, 4.

Fourth system of musical notation. Treble clef, bass clef. Key signature: three flats. Dynamics: *f* (forte). Fingerings: 5, 4, 1, 7, 23, 1, 4, 14, 5, 3.

Fifth system of musical notation. Treble clef, bass clef. Key signature: three flats. Tempo marking: *Più mosso*. Dynamics: *ff* (fortissimo). Fingerings: 4, 2, 3, 1, 4, 4, 3, 1, 2, 2, 4, 1, 4.

Sixth system of musical notation. Treble clef, bass clef. Key signature: three flats. Dynamics: *ff* (fortissimo) and *p* (piano). Fingerings: 3, 4, 2, 1, 4, 3, 4, 3, 1.

First system of musical notation. The piano part (left) features a series of eighth-note triplets and sixteenth-note patterns with fingerings such as 1, 1, 1, 1 and 2, 4, 2, 4. The bass part (right) includes a triplet of eighth notes and a sixteenth-note triplet, with fingerings like 1, 4, 1 and 2, 4.

Second system of musical notation. The piano part continues with eighth-note triplets and sixteenth-note runs, including fingerings like 1, 1, 1 and 2, 3, 2, 3. The bass part features a steady eighth-note accompaniment with fingerings such as 1, 4, 1 and 2, 4.

Third system of musical notation. The piano part is marked *f(molto)* and includes a *dim.* (diminuendo) section. The bass part continues with eighth-note accompaniment, featuring fingerings like 3 and 3.

Fourth system of musical notation. The piano part is marked *Rall.* (Ritardando) and includes a *legato stretto* section. The bass part has a *f* (forte) dynamic and includes a section with a 5-measure rest.

Fifth system of musical notation. The piano part is marked *Rit.* and includes a *Tempo I.* section. The bass part is marked *p* (piano) and includes a section with a 5-measure rest.

Sixth system of musical notation. The piano part is marked *legatissimo e stretto* and includes a section with a 5-measure rest. The bass part continues with eighth-note accompaniment.

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

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

*mf*

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

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

*cresc.* *dim. e accel.*

8 (pp morendo) *a Tempo* (p)

Dedicato a Mademoiselle J. W. Stirling

Op. 55 - N° 2

Lento, sostenuto

16

*f e sempre legato*

The musical score consists of five systems of two staves each (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. The tempo is marked 'Lento, sostenuto' and the dynamics are 'f e sempre legato'. The score includes various musical notations such as slurs, accents, and fingerings (numbers 1-5). Measure numbers 16, 21, 24, 28, 31, 35, 38, 41, 45, 48, 51, 53, and 55 are indicated at the beginning of their respective measures. The piece concludes with a final cadence in measure 55.

43

*(mf)*

Ped. sempre simile

*cresc.*

*p*

5

45

*f*

10

*p*

Musical notation for the first system, measures 1-4. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with fingerings 4, 1, 3, 2, 1, 3, 1, 1, 5, 1, 5, 1, 4, 2, 3, 1, 2.

Musical notation for the second system, measures 5-8. The right hand continues the melodic line with slurs and accents, including measure numbers 45, 34, 5, 4, 5, 4, 5. The left hand accompaniment uses fingerings 4, 2, 4, 1, 5, 2, 4, 1.

Musical notation for the third system, measures 9-12. The right hand includes slurs, accents, and trills, with measure numbers 45, 13, 23, 23. The left hand accompaniment uses fingerings 1, 5, 2, 4, 3, 1, 4, 1, 2, 5, 1, 3, 1.

Musical notation for the fourth system, measures 13-16. The right hand features a *ff* dynamic marking and slurs, with measure numbers 1, 3, 1, 2, 3, 35, 5, 7, 35, 5, 2. The left hand accompaniment uses fingerings 1, 2, 1, 2, 1, 2, 1, 3.

Musical notation for the fifth system, measures 17-20. The right hand includes slurs, accents, and trills, with measure numbers 53, 4, 5, 3, 25, 45, 1. The left hand accompaniment uses fingerings 2, 1, 2, 1, 5, 4, 1, 3, 2, 1, 2, 3, 2, 1, 2. A *fz* dynamic marking is present in the right hand.



First system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. Dynamics: *p*. Pedal marking: *Ped. come prima*. Fingerings: 3, 3, 3, 3, 1, 2, 3, 2, 1, 3, 3. Crescendo marking: *cresc.*

Second system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. Dynamics: *cresc.*, *f*, *dim.*. Pedal marking: *Ped. come prima*. Fingerings: 1, 2, 1, 1, 4, 5, 3, 2, 1, 5, 2, 1, 2, 3, 2, 1, 5, 2, 1, 1, 2, 4.

Third system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. Dynamics: *f*. Pedal marking: *Ped. come prima*. Fingerings: 5, 1, 5, 2, 4, 1, 5, 2, 1, 5, 3, 1, 5, 1, 5, 2, 4, 3, 2, 1, 4.

Fourth system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. Dynamics: *fz*, *p*. Pedal marking: *Ped. come prima*. Fingerings: 5, 3, 2, 1, 2, 3, 3, 3, 3, 2, 1, 2, 1, 1, 1.

Fifth system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. Dynamics: *cresc.*. Pedal marking: *Ped. come prima*. Fingerings: 2, 3, 2, 1, 2, 1, 2, 1, 2, 1, 1, 1, 1, 3, 3, 3, 3.

Musical notation system 1, featuring a treble and bass clef. The treble clef has a melodic line with slurs and fingerings (1, 4, 5, 3, 4). The bass clef has a more active line with slurs and fingerings (4 2 1, 5 1 5 3 1 2 1 2 4, 5 2 4, 5 2 5). Dynamics include *f*, *dim.*, and *(p)*. A *ff* marking is present above the treble staff.

Musical notation system 2, featuring a treble and bass clef. The treble clef has a melodic line with slurs and fingerings (5 4 5, 5 2 3 5, 3 1 5, 4). The bass clef has a more active line with slurs and fingerings (1 5 3, 5 2 1 3 1, 5 3 2 2 4 2 4 1 2 3, 3 2 2 4 2 4 1 2 3). Dynamics include *f*, *fz*, and *p*. A *ff* marking is present above the treble staff.

Musical notation system 3, featuring a treble and bass clef. The treble clef has a melodic line with slurs and fingerings (2 1 5, 3 1, 5 3 1, 5 2). The bass clef has a more active line with slurs and fingerings (5 3 2 3 4 2 4 1 2 3, 5 3 2 2 4 2 3 1 2 3, 3 2 2 4 2 3 1 2 3). Dynamics include *pp*, *dolcissimo*, and *dim.*

Musical notation system 4, featuring a treble and bass clef. The treble clef has a melodic line with slurs and fingerings (5 5 5 5 5, 4 1). The bass clef has a more active line with slurs and fingerings (5 2 3, 1 4 1 4 1 4 1). Dynamics include *pp*. A *Rall.* marking is present above the treble staff.

Musical notation system 5, featuring a treble and bass clef. The treble clef has a melodic line with slurs and fingerings (5 3, 4 5 1, 4 1). The bass clef has a more active line with slurs and fingerings (1 3 1 3 1 2 4 1 2 1 2, 5). Dynamics include *f*. A *a Tempo* marking is present above the treble staff.

## DUE NOTTURNI OP. 62

*dedicati a Mademoiselle R. de Könnertiz*

Composti verosimilmente nel 1845, e pubblicati nel 1846, questi due notturni sono di valore assai diverso. Mentre il secondo può giustificare il giudizio di molti critici che lo trovarono di ispirazione stanca e fiacca, il primo rappresenta invece una delle più mirabili pagine del genio chopiniano. Ci troviamo qui infatti di fronte alla maggiore arte del Polacco, sia per la intensità straordinaria dell'armonia, sia infine per il carattere fantastico ed irrealistico che raggiunge qui la tecnica pianistica (basterebbe il miracoloso ritorno in si maggiore colle sue « collane » di trilli e la stupenda *coda* a provare la grandezza dell'arte del Maestro).

## DEUX NOCTURNES OP. 62

dédiés à Mademoiselle R. de Könnertiz

*Composés vraisemblablement en 1845 et publiés en 1846, ces deux nocturnes sont d'une valeur assez différente. Tandis que le deuxième peut justifier l'opinion de plusieurs critiques qui le jugèrent d'inspiration fatiguée et faible, le premier représente, au contraire, une des plus admirables pages du génie de Chopin. En effet, nous sommes ici en face de l'art le plus grand du Polonais, soit par l'intensité du sentiment, soit par la remarquable richesse de l'harmonie, soit enfin par le caractère fantastique et irréel rejoint ici par la technique pianistique (il suffirait de citer le prodigieux retour en si majeur avec ses « grappes » de trilles et l'étonnante coda pour prouver la grandeur de l'art du Maître).*

## TWO NOCTURNES OP. 62

*dedicated to Mademoiselle R. de Könnertiz*

Composed, as seems probable, in 1845, and published in 1846, these two nocturnes differ very much as regards value. Whilst the latter may, to some extent, justify the judgment pronounced upon it by many critics, who think the inspiration wearisome and feeble, the former, on the other hand, presents to us one of the most wonderful pages of Chopin's genius. In fact we find ourselves face to face with the highest art of the Pole, both as regards the intensity of the sentiment, and the extraordinary richness of the harmony, as well as on account of the fantastic and insubstantial character which the pianistic technique here reaches (the miraculous return to B major, with its « skeins » of trills, and the stupendous *coda* would suffice of themselves to prove the greatness of the Master's art).

Dedicato a Mademoiselle R. de Könnertitz

Op. 62 - N° 1

Andante

17

*f*

*P dolce e legato*

The musical score is written for piano in a major key with three sharps (F#, C#, G#) and a common time signature. It is marked 'Andante'. The first system begins with a forte (*f*) dynamic. The second system is marked 'P dolce e legato'. The third system includes the instruction '(poco cresc.)'. The final system is marked 'sempre legato'. The score contains numerous fingerings and articulation marks throughout both the treble and bass staves.

Musical notation for the first system, featuring treble and bass staves. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The system includes various fingerings such as 4, 3, 4, 1, 2, 2, 3, 4, 1, 3, 5, and 2, 1, 4, 5, 2.

Musical notation for the second system. It includes dynamics such as *dim.* and *pp*. A *Ped. simile* instruction is present. Fingerings include 4, 5, 4, 1, 4, 4, 4, 2, 5, 1, 5, 2, and 4.

Musical notation for the third system, featuring a long melodic line with fingerings 8-41. It includes a *rall.* instruction and a *fp* dynamic. The system concludes with *a Tempo* and fingerings 2, 4-1, 4, 3.

Musical notation for the fourth system, including the instruction *dolce* and *Ped. come sopra*. Fingerings include 5, 4, 4, 5, 5, 4, 4, 2, 1, 2, 5, 3, 2, 5, 4, 4, 1, 4, 1, 5, 3, 2, 5, 4.

Musical notation for the fifth system, showing complex fingerings and a final cadence. Fingerings include 5, 3, 1, 4, 5, 3, 3, 5, 4, 4, 2, 5, 2, 4, 5, 4, 1, 3, 3, 4, 1, 1, 2, 1, 2, 5.

First system of musical notation. The treble clef staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). The bass clef staff contains a bass line with fingerings (5, 4, 3, 4, 3, 4, 5, 3, 1). The key signature has three sharps (F#, C#, G#). The dynamic marking *p sostenuto e dolce* is placed above the treble staff.

Second system of musical notation. The treble clef staff continues the melodic line with fingerings (3, 1, 2, 3, 4, 3, 5, 1, 5, 2, 1). The bass clef staff features a rhythmic accompaniment with fingerings (4, 1, 2, 4, 1, 2, 2, 3). The dynamic marking *sf poco* is placed above the treble staff.

Third system of musical notation. The treble clef staff has fingerings (2, 1, 4, 5, 2, 3, 4, 5, 3). The bass clef staff has fingerings (1, 5, 5, 4, 5, 5). The dynamic marking *cresc.* is placed above the treble staff.

Fourth system of musical notation. The treble clef staff has fingerings (5, 4, 5, 3). The bass clef staff has fingerings (4, 5, 4, 5, 4). The dynamic marking *dim.* is placed above the treble staff. A fermata is present over the final note of the treble staff.

Fifth system of musical notation. The treble clef staff has fingerings (1, 3, 5, 1, 23, 13, 4, 3, 5, 4, 4). The bass clef staff has fingerings (4, 5, 4, 5, 4, 1, 1, 5). The dynamic marking *pp subito* is placed below the treble staff, and *cresc.* and *f* are placed above the treble staff.

1 31 2 4 3 5 5

*sf* *p*

3 3 2 2

1 21 5 21 3 4 3

*dim.* *pp*

4 3 2 2

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

2 1 1 1

3 2 5 2 3 5 2 5 4

4 1 3 4 7 3

*cresc.*

2 4 3 5 4 2 4 5

**Poco più lento**

132 132 35 23 132 132 35 23 13 23 132 13 35

*dim.* *dolce*

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

*Rall.*

35 23 30 8 23 13 23 132 132

*a tempo*

23 1 2 3 1 1 1 1 13 23 132 132 2 5 3 2 4

6 6 6 6 6

**Tempo I.**

23 1 3 2 3 4 4 3 4 5 4 2 4 5 4 5

*pp rall. dim.* (*p*) *legatissimo* *cresc.*

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

*rit.* *dim.*

**a Tempo dolcissimo e misterioso**

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

*pp*



First system of musical notation. The treble clef staff contains a melodic line with a slur and a fermata over the first measure. Fingerings are indicated by numbers 1-5. The bass clef staff contains a bass line with a slur and a fermata over the first measure. Fingerings are indicated by numbers 1, 5, 4, 1.

Second system of musical notation. The treble clef staff contains a melodic line with a slur and a fermata over the first measure. Fingerings are indicated by numbers 1, 4, 1, 2, 5, 3, 1, 2, 3, 2, 5, 3, 1, 4, 1, 4, 2. The bass clef staff contains a bass line with a slur and a fermata over the first measure. The dynamic marking *ppp* is present. Fingerings are indicated by numbers 1, 5, 2, 5, 1, 5, 1.

Third system of musical notation. The treble clef staff contains a melodic line with a slur and a fermata over the first measure. Fingerings are indicated by numbers 1, 3, 1, 1, 4, 5, 1, 2, 1, 2, 5, 3, 2, 4, 4, 4, 1. The bass clef staff contains a bass line with a slur and a fermata over the first measure. Fingerings are indicated by numbers 1, 5, 2, 5, 1, 4, 1.

Fourth system of musical notation. The treble clef staff contains a melodic line with a slur and a fermata over the first measure. Fingerings are indicated by numbers 5, 3, 4, 3. The bass clef staff contains a bass line with a slur and a fermata over the first measure. The dynamic marking *calando* is present. Fingerings are indicated by numbers 1, 5, 2, 5, 1, 5.

Fifth system of musical notation. The treble clef staff contains a melodic line with a slur and a fermata over the first measure. Fingerings are indicated by numbers 5, 2, 4, 3, 3, 4, 4, 3, 3, 4, 2, 5, 4, 3, 4. The bass clef staff contains a bass line with a slur and a fermata over the first measure. The dynamic marking *(p)* is present. The dynamic marking *più p* is present. Fingerings are indicated by numbers 2, 4, 3, 4.

Dedicato a Mademoiselle R. de Könneritz

Op. 62 - N° 2

18

Lento

*p sostenuto*

*dolce*

6

*cresc.*

*f*

*dim.*

*p*

*cresc.*

14

14

14

15

2

1

1

1

3

2

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a forte (*ff*) dynamic. The right hand features a complex melodic line with slurs and fingerings (5, 4, 2, 1, 2, 1, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 4, 2, 5). The left hand provides harmonic support with chords and single notes, including fingerings (3, 1, 3, 2, 3, 4). A dynamic shift to *fz* (forzando) occurs, followed by a *p* (piano) section.

Second system of musical notation. The right hand continues with a melodic line, marked *pp* (pianissimo). The left hand features a steady accompaniment. A *cresc.* (crescendo) marking is present in the right hand.

Third system of musical notation. The right hand has a *ten.* (tension) marking and a *f* (forte) dynamic. The left hand is marked *p* (piano) and *legatissimo*. The system includes complex fingerings and slurs in both hands.

Fourth system of musical notation. This system features intricate fingerings and slurs in both the treble and bass staves, continuing the melodic and harmonic development.

Fifth system of musical notation. The right hand has a *cresc.* (crescendo) marking. The system concludes with complex melodic and harmonic patterns in both hands.

A small musical notation system labeled (a), showing a few notes on a treble clef staff with a sharp sign.

**Agitato**

5 5 3 2 5 3 5 4 5

*mf* *m.d.* *cresc.*

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

4 5 2 5 4 5 4 4 3 5

*sempre cresc.* *f*

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

5 4 3 5 4 5 5 3

*dim.* *poco*

3 5 5 3 2 4 1 3 3

4 5 3 4 5 3 4 5 3

*a* *poco* *p*

3 1 3

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

*cresc.* *f*

1 3 4 15 2 3 2 4 5

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

*cresc.*

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

5 4 5 5 3 3 4 5 4

*sempre cresc.* *f*

1 1 1 3 1 3 5 5 2 4 1

5 5 3 4 5 3 4

*dim. poco a poco*

3 5

*P* *Rit.* *a Tempo*

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

2 1 2 3 2 1 2 7 4

15 2 23 1 4 2 1 53 4 53

*pp* *cresc.*

4 3 4 3 4 5 4

First system of musical notation. Treble clef staff contains a melodic line with dynamic markings *f*, *dim.*, and *p*. Bass clef staff contains a supporting accompaniment. Fingerings and slurs are indicated throughout.

Second system of musical notation. Treble clef staff includes tempo markings *Rit.* and *a Tempo*. Bass clef staff continues the accompaniment. Fingerings and slurs are present.

Third system of musical notation. Treble clef staff features complex melodic lines with slurs and fingerings. Bass clef staff provides a rhythmic accompaniment.

Fourth system of musical notation. Treble clef staff includes a section marked *(a)*. Bass clef staff continues the accompaniment. Fingerings and slurs are indicated.

Fifth system of musical notation. Treble clef staff includes tempo marking *Molto rit.* and dynamic marking *dim.*. Bass clef staff continues the accompaniment. Fingerings and slurs are present.

Small musical notation fragment labeled *(a)*, showing a few notes with fingerings.

NOTTURNO OP. 72 a  
(postumo)

Questo notturno venne pubblicato nel 1855, ma fu composto da Chopin nel 1827 (a diciassette anni cioè) quando terminava i suoi studi al Liceo di Varsavia. Anche se un confronto coi suoi illustri diciotto compagni può farlo alquanto impallidire, tuttavia è innegabile che esso rappresenta già qualcosa di più che una semplice promessa e che già vi si trova ben delineato lo stile del maestro. Due punti poi, ove l'accordo di nona dominante maggiore è presentato con una melodia in terze, sono particolarmente profetici e significativi. Si tratta delle battute n. 23 (e seguenti) e 47 (id.); ove già si profila all'orizzonte, sia pur con un fugacissimo aspetto, la futura arte di Claudio Debussy.

NOCTURNE OP. 72 a  
(posthume)

*Ce nocturne fut publié en 1855, mais il fut composé par Chopin en 1827 (à 17 ans) lorsqu'il finissait ses études au lycée de Varsavie. Si une comparaison avec les 18 autres célèbres nocturnes peut le faire pâlir il est indéniable qu'il représente déjà quelque chose de plus qu'une simple promesse et qu'on y trouve bien défini le style du Maître. Deux endroits enfin où l'accord de neuvième dominante majeure est présenté avec une mélodie en tierces, sont particulièrement significatifs et prophétiques. Il s'agit des mesures 23 (et suivantes) et 47 (et suivantes) où l'on aperçoit déjà à l'horizon avec un très fugitif aspect, l'art futur de Claude Debussy.*

NOCTURNE OP. 72 a  
(posthumous)

This nocturne was published in 1855, but it was written in 1827 (that is to say when Chopin was only seventeen), while he was finishing his studies at the Warsaw Lyceum. Even though a comparison with its 18 illustrious companions might make it turn rather pale, it cannot be denied that it already represents something more than a simple promise for the future, something in which the Master's style is already well-delineated. Then there are two points which are particularly prophetic and significant, in which the chord of a dominant major ninth is presented to us with a melody in thirds. This is in bars No. 23 (and following) and 47 (idem); in which we already see, outlined on the horizon, though only with a very fleeting aspect, the future art of Claude Debussy.

Op. 72  
(Postuma)  
(Posthume)  
(Posthumous)

19 *Andante* *p* *espress.* *dolce*

*sempre molto legato* *Ped. sempre simile*

*p* *cresc.* *dim.*

*Rit.* *a Tempo* *mf* *Ped. simile*



5 45 tr 2 3 4 43 21

*p* *poco a poco cresc.*

Ped. simile

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

4 3 2 1 43 1 4 5 4 3 2 5 4 3 2 1

*f*

4 2 4 2 2 4 2 2 1 2 1

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

*dim.* *p*

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

4 2 3 4 2 5 1 43 21 4 2 3 1 4 2 5 3

*Ped. simile*

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

5 4 3 5 4 5

*f*

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

5 4 1 3 2 4 1 Ritard. 5 3 1 2

*poco dim.*

1 2 1 1 3 2 2 1 4 1 5

*a Tempo* 5 13 32 6

*f*

5 2 4 3 4 1 4 4 4

Ped. simile

5 131 5 6

*dim.*

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

1 3 2 1 4 34 5 8 13 2 1 4

*p* 10 *cresc.*

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

8 35 11 5 2 1 2

*f* *p*

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

First system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The piece begins with a forte (*f*) dynamic and a crescendo (*cresc.*). The right hand features a melodic line with a slur and a fermata over a measure. The left hand plays a steady eighth-note accompaniment. The system concludes with a fortissimo (*ff*) dynamic.

Second system of musical notation. The right hand continues with a melodic line, including a triplet of eighth notes. The left hand maintains its eighth-note accompaniment with various fingering numbers (1, 2, 3, 4, 5) indicated below the notes.

Third system of musical notation. The right hand has a piano (*p*) dynamic and a *dolce* marking. The left hand continues with eighth-note accompaniment. The system ends with a crescendo (*cresc.*) and a fermata over a measure.

Fourth system of musical notation. The right hand features a piano (*p*) dynamic and includes a triplet of eighth notes. A circled letter *(a)* is placed above a measure. The left hand continues with eighth-note accompaniment.

Fifth system of musical notation. The right hand has a pianissimo (*pp*) dynamic and a *Rall.* (rallentando) marking. The left hand continues with eighth-note accompaniment. The system concludes with a *calando* (crescendo) marking and a fermata over a measure.

A small musical notation system labeled *(a)*, showing a single measure with a treble clef, a key signature of one sharp, and a quarter note.

