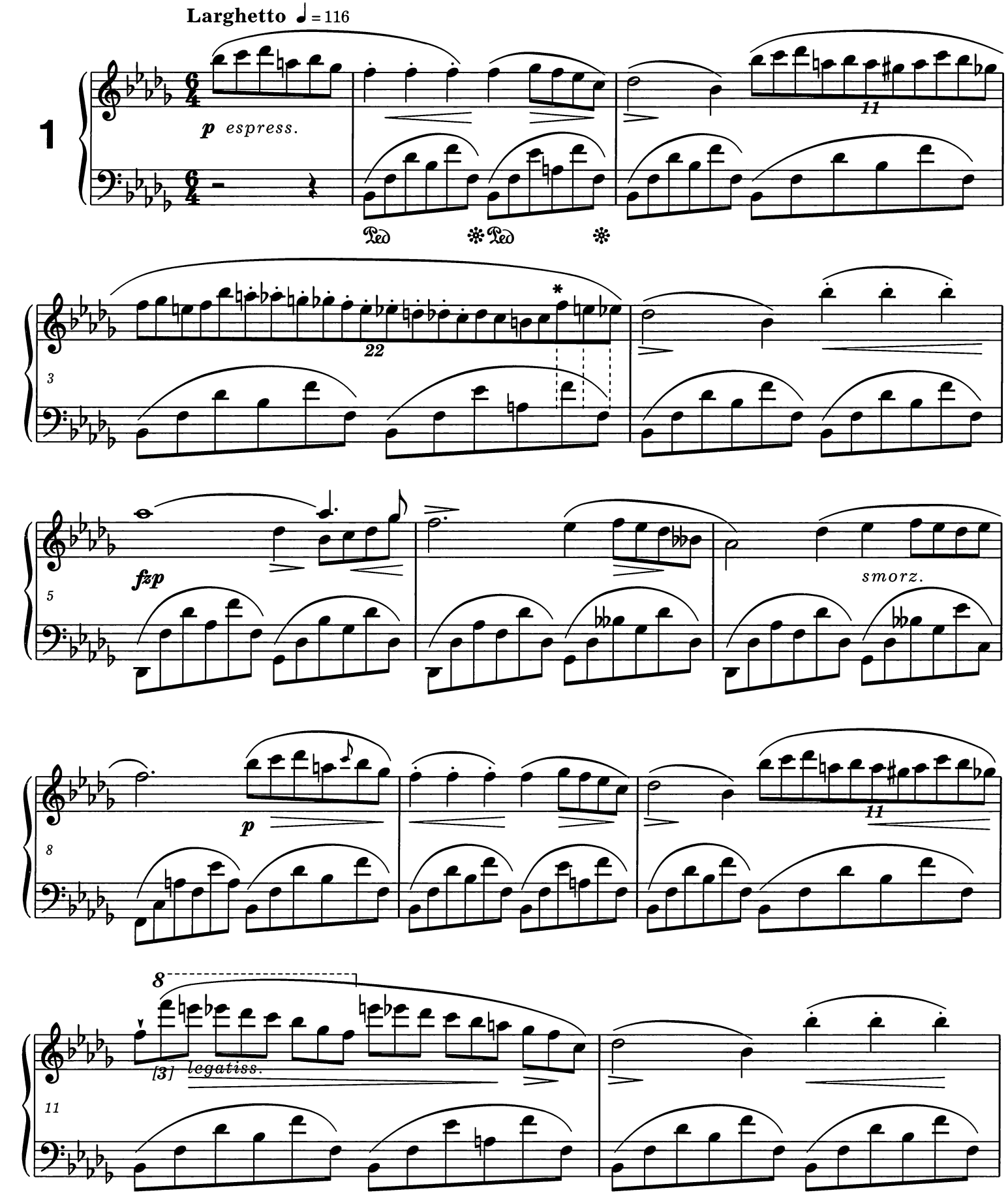
Trois nocturnes

A Madame Camille Pleyel

op. 9 nr 1



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

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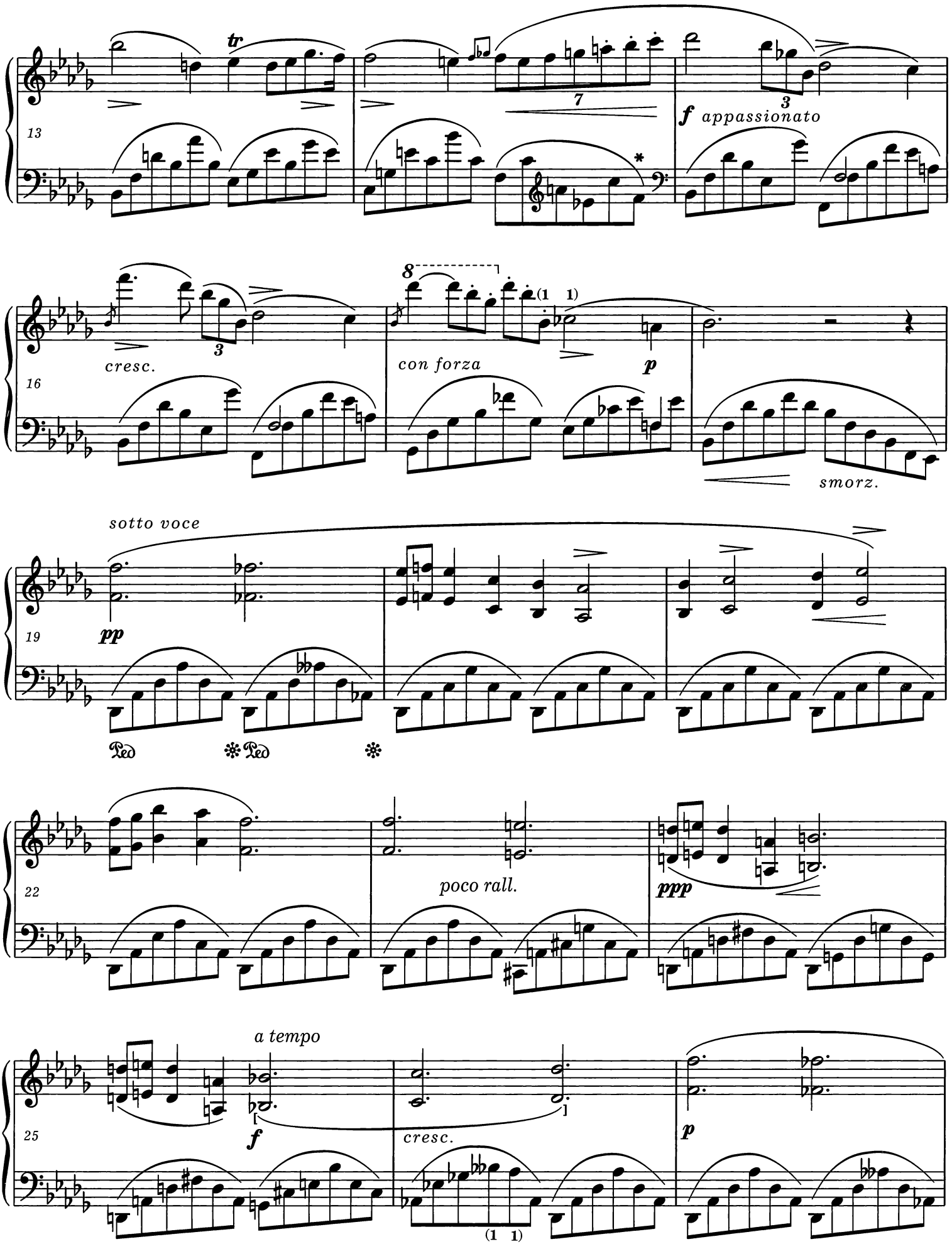
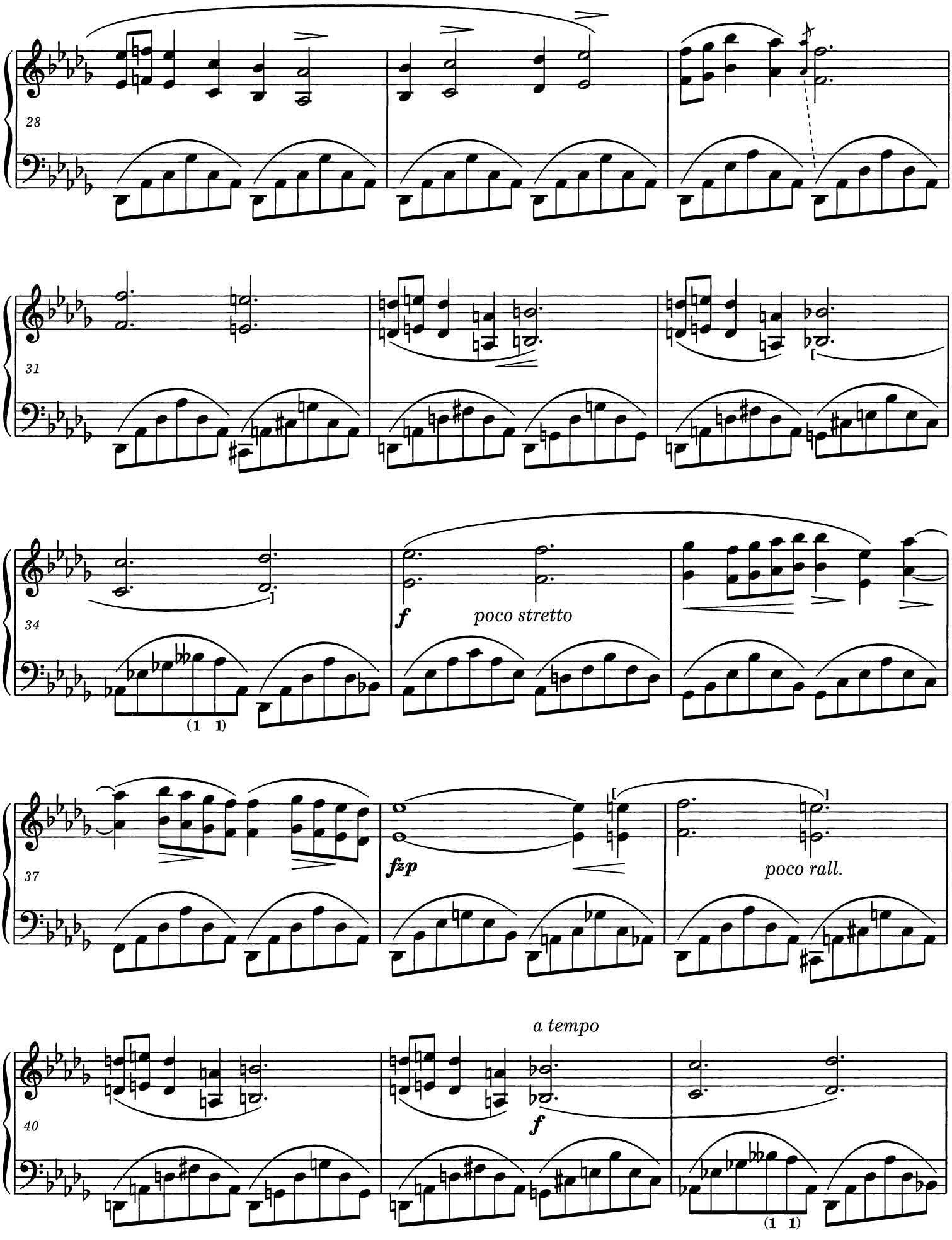
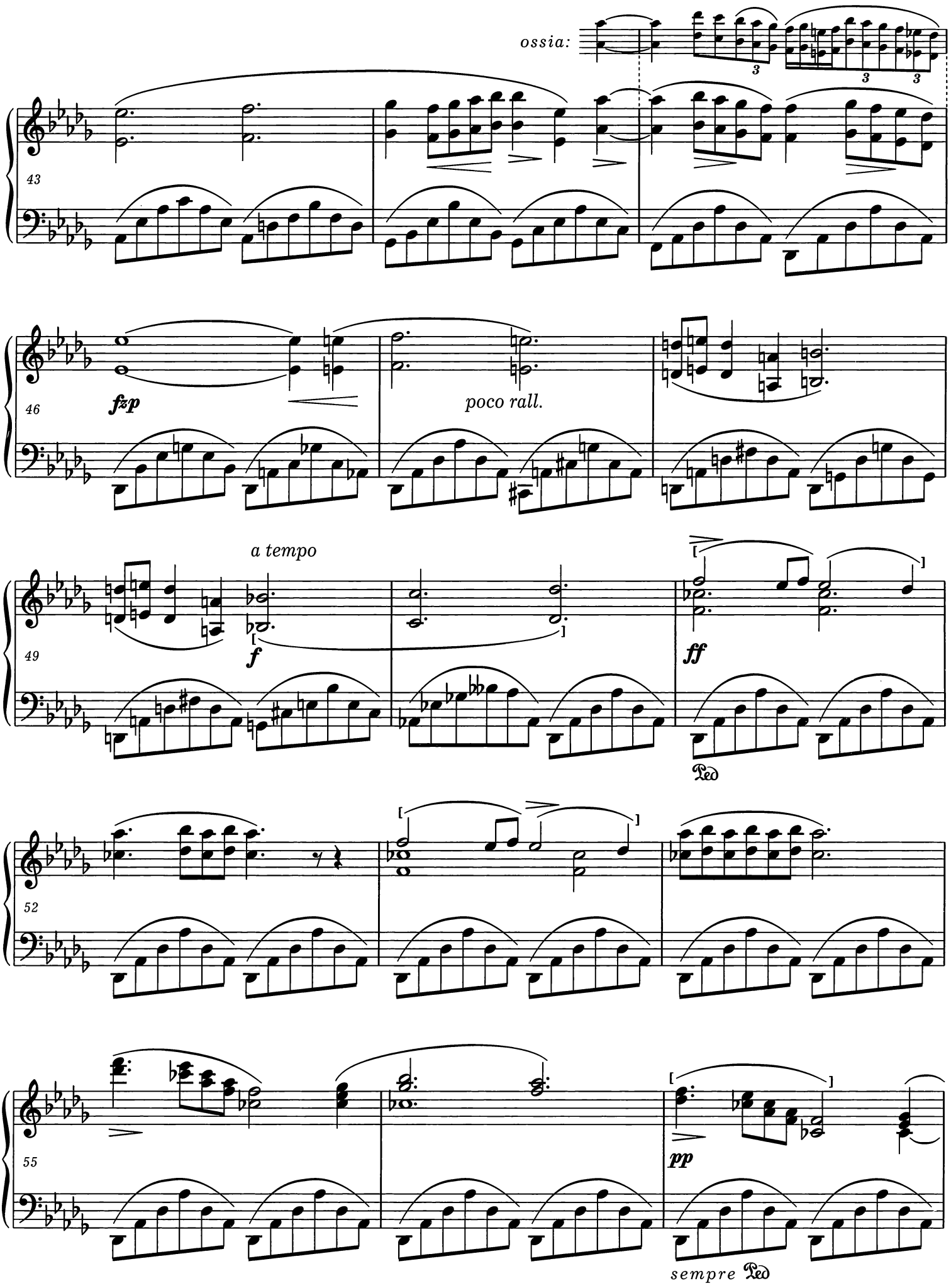
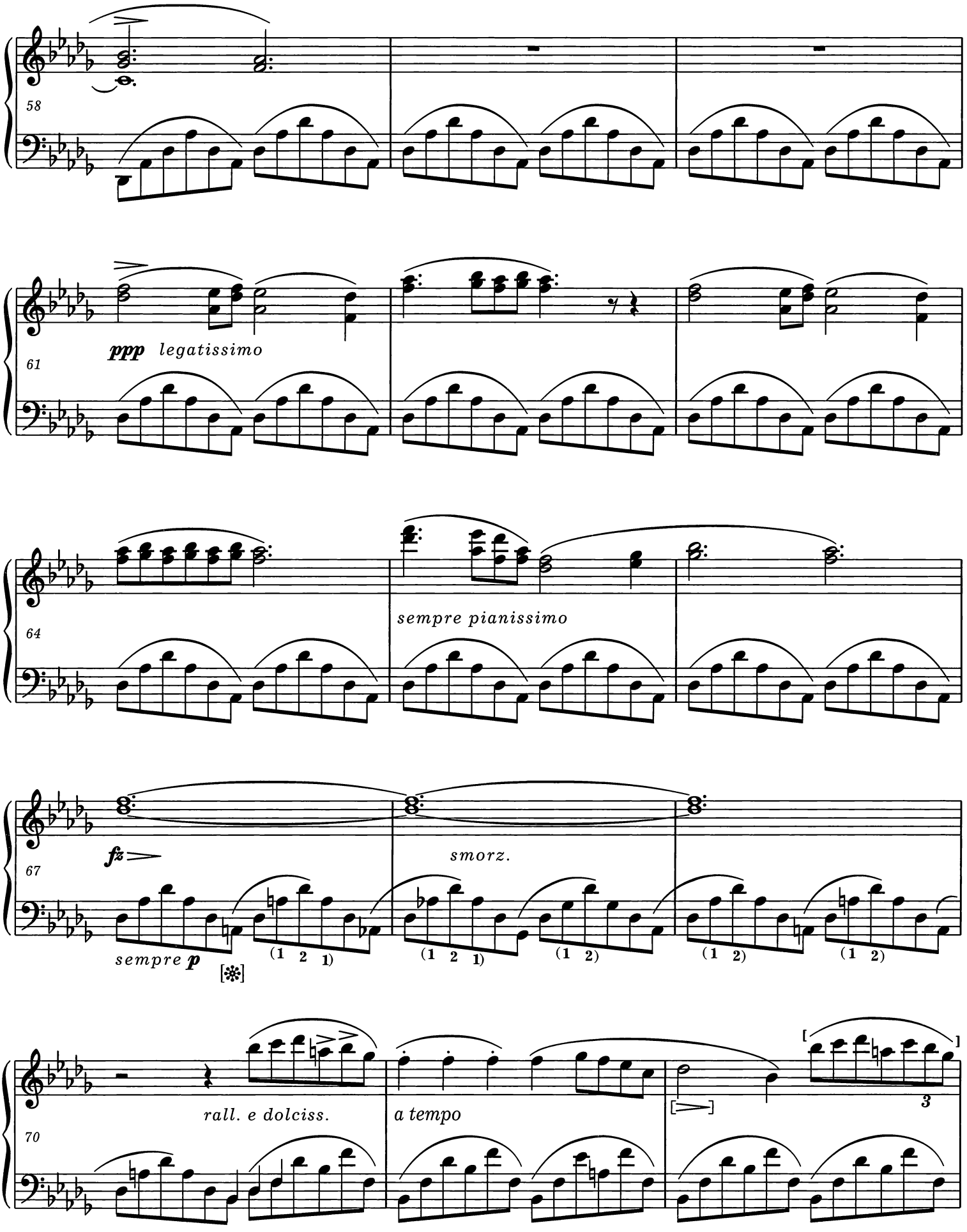
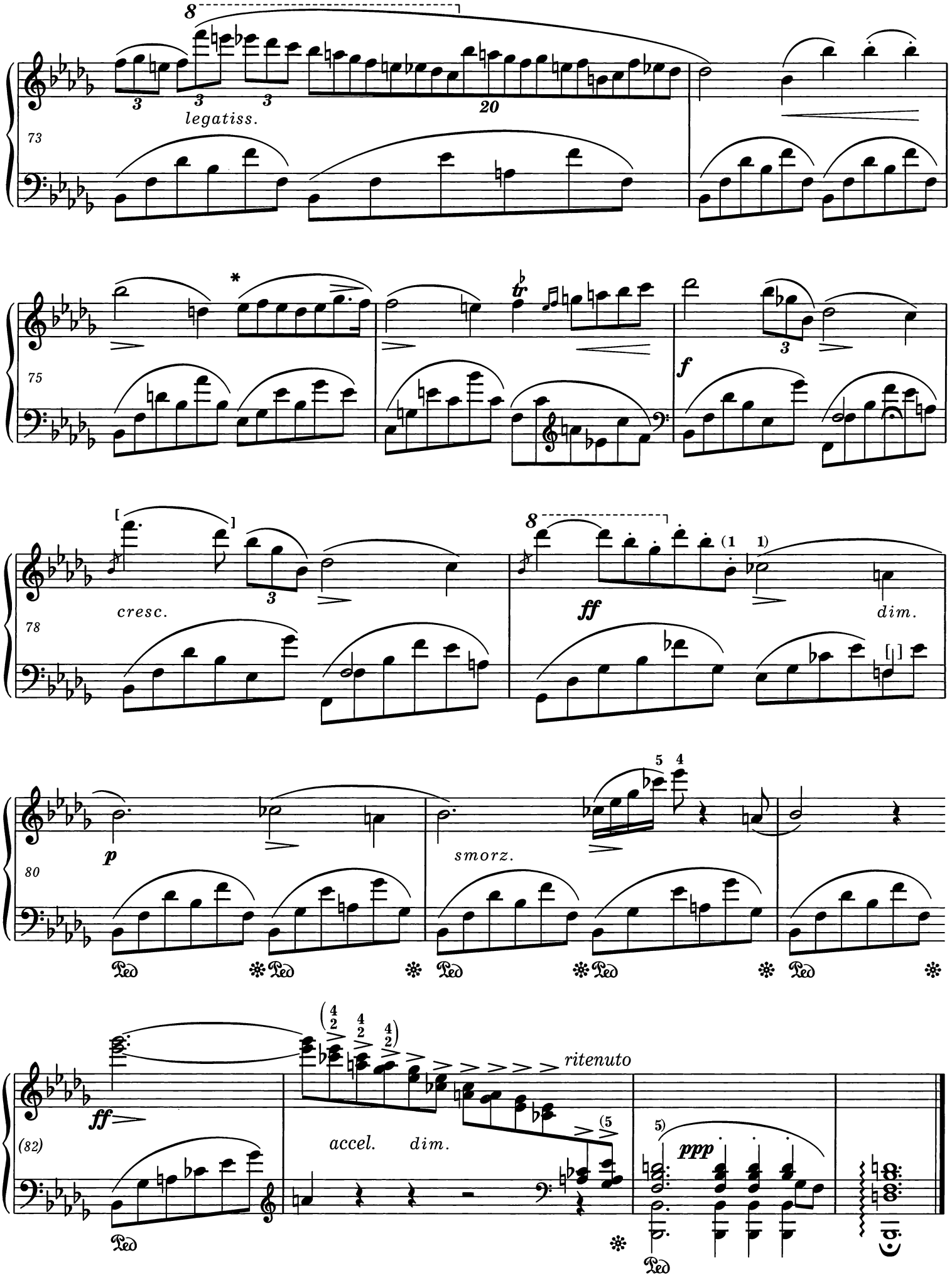


* W zachowanych źródłach prawdopodobnie błędnie a^1.
In the extant sources the note a^1 occurs probably by mistake.

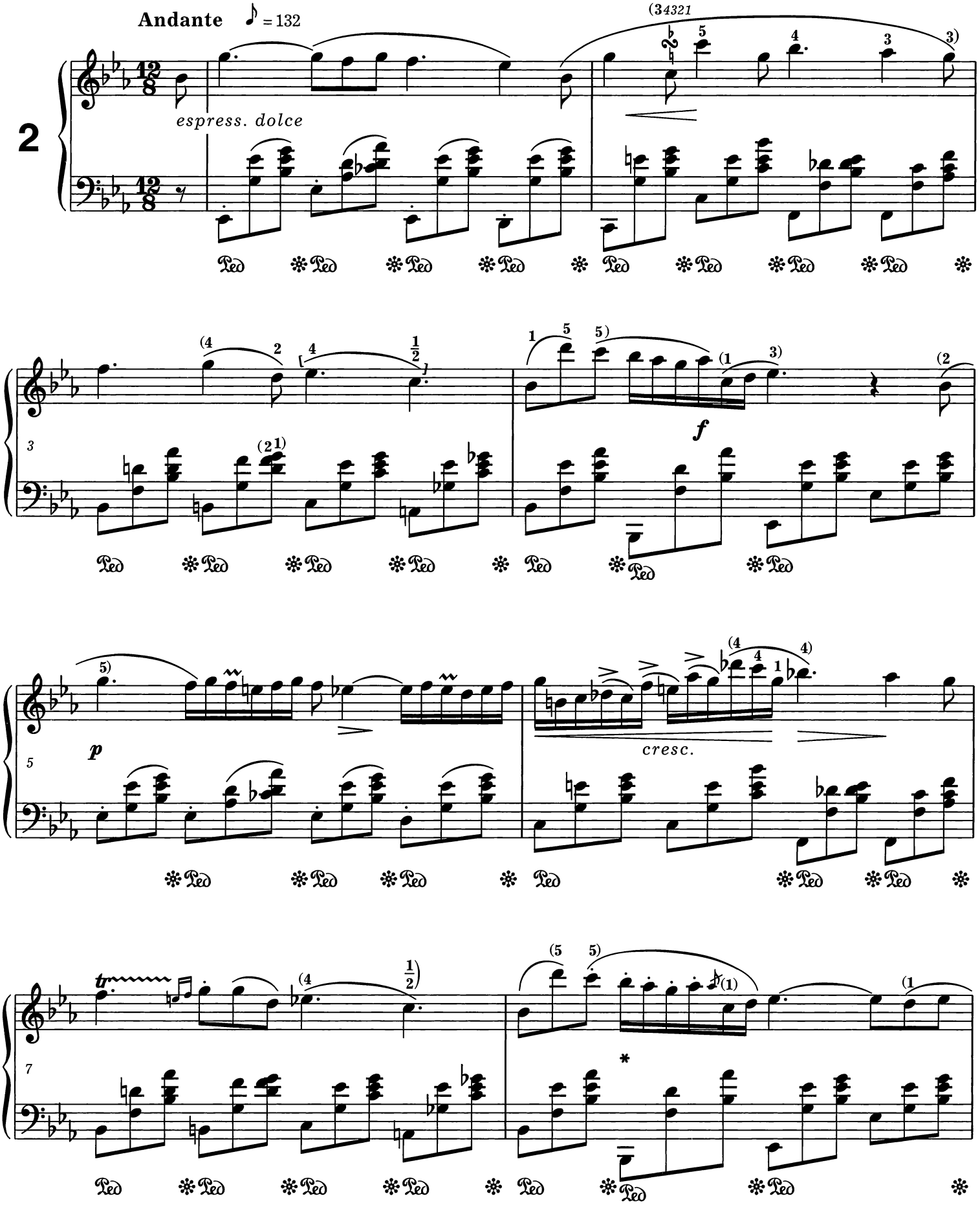

28
31
34
f
poco stretto
(1 1)
37
fzp
poco rall.
a tempo
f
40
(1 1)


ossia:
43
46
fzp
poco rall.
a tempo
49
f
ff
Ped
52
55
pp
sempre Ped


58
61
ppp legatissimo
64
sempre pianissimo
67
fz
smorz.
sempre p
(1 2 1)
(1 2 1)
(1 2)
(1 2)
(1 2)
70
rall. e dolciss.
a tempo
3

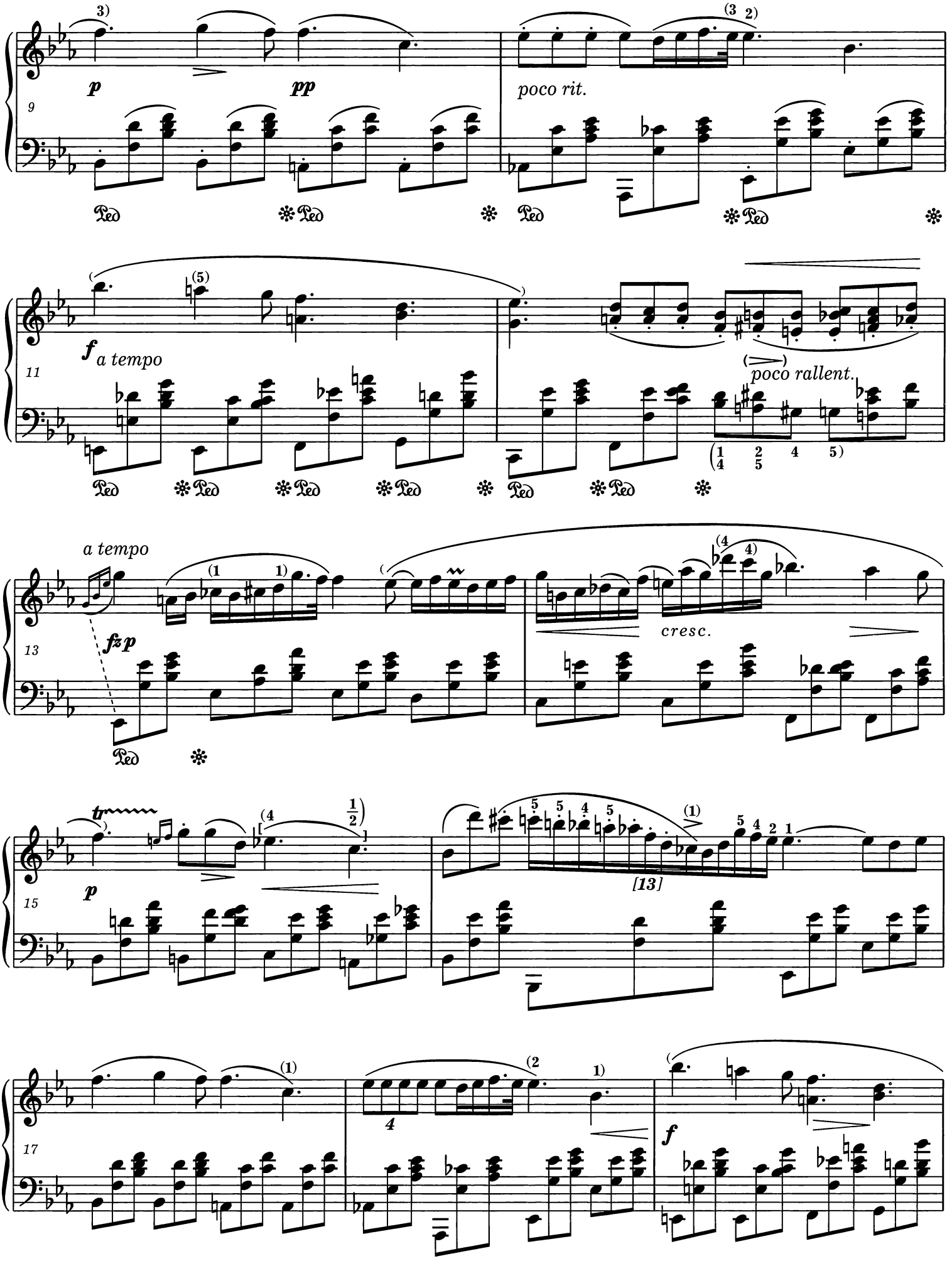


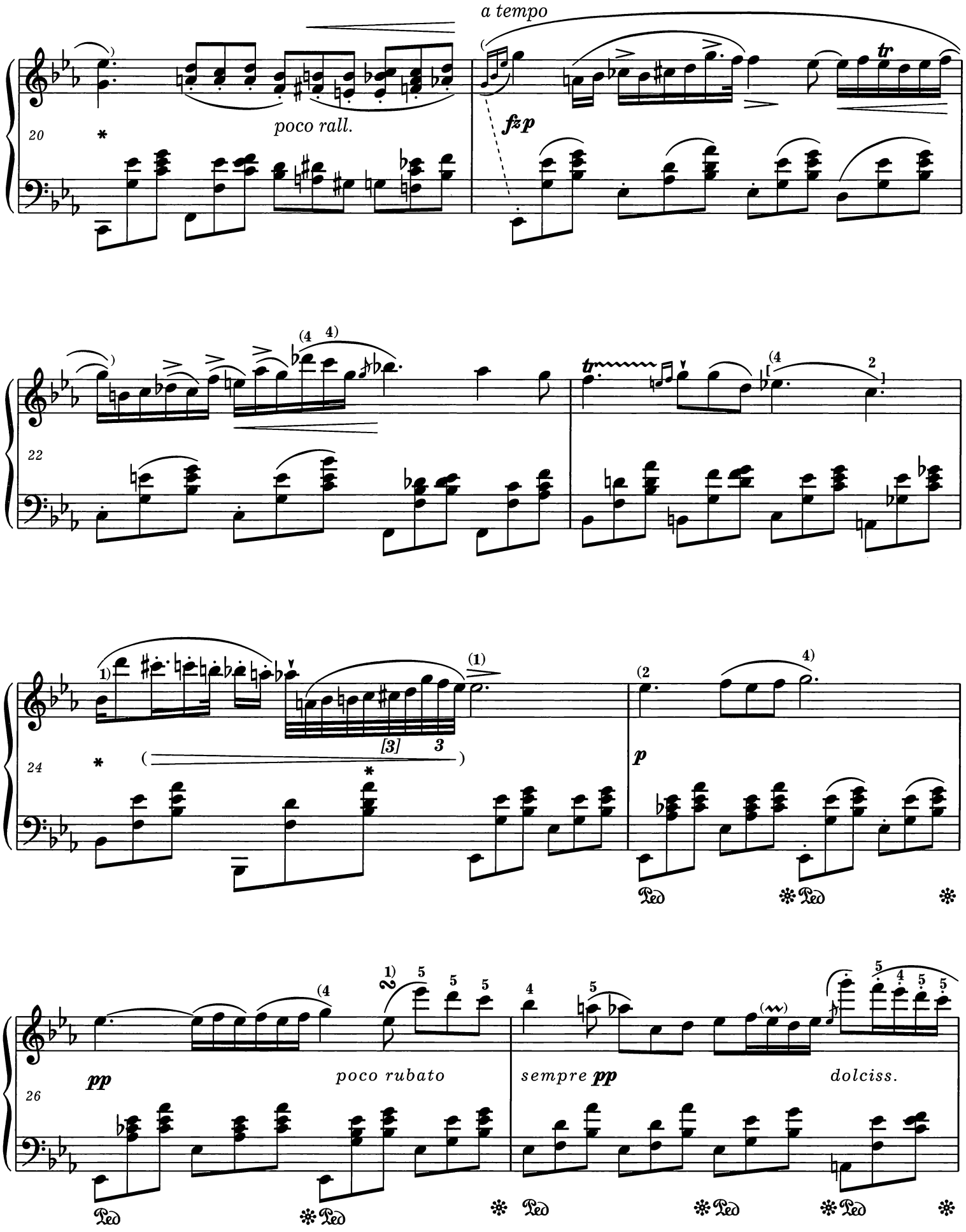
* Podział rytmiczny 2. połowy taktu - patrz *Komentarz wykonawczy.*
For the rhythmic division of the second half of the bar vide *Performance Commentary.*



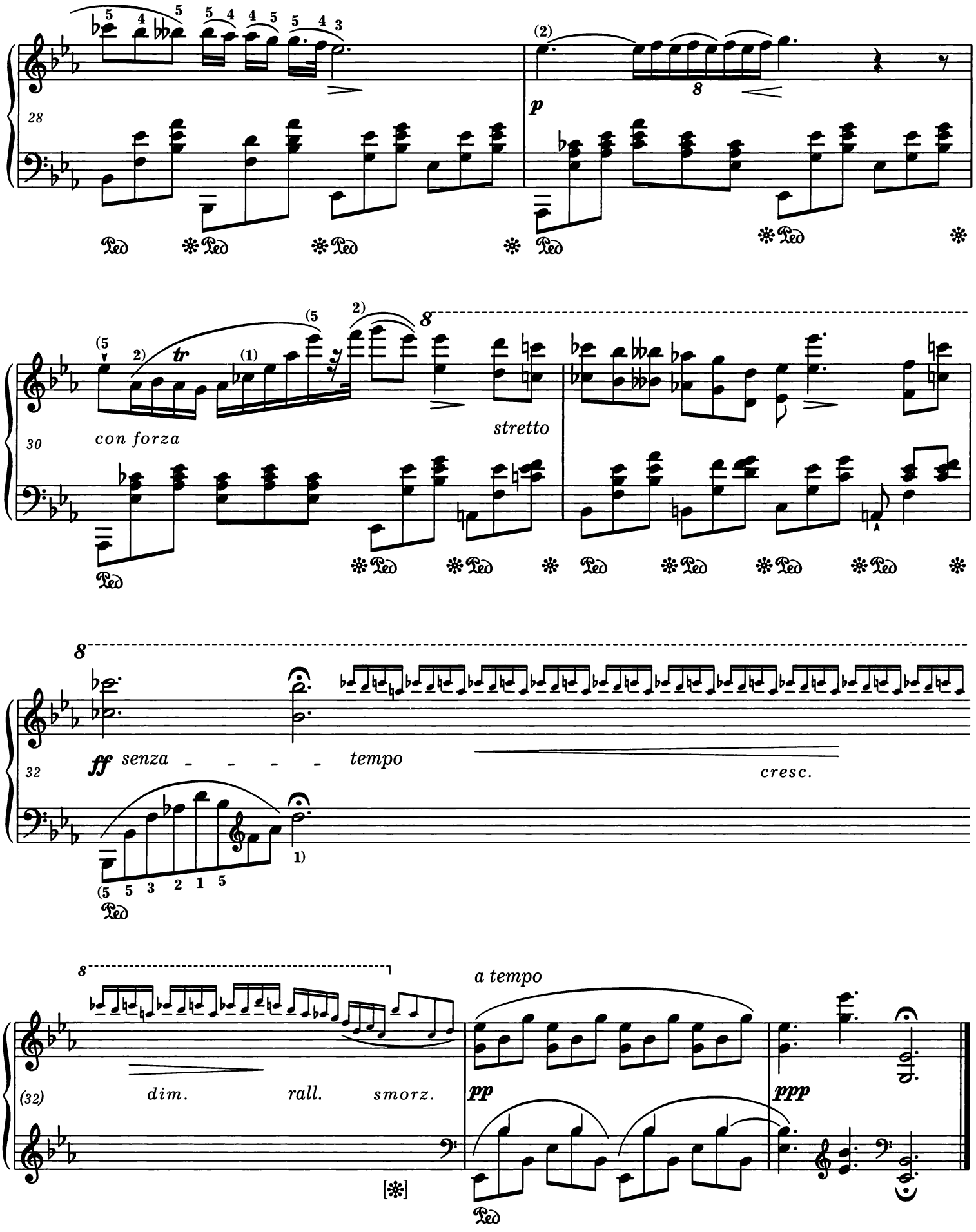
* W jednym z egzemplarzy lekcyjnych Chopin wpisał dodatkowe oznaczenia dynamiczne: t.8 *ppp*, t.20 *ff*, t.24 *ff* i *pp*. Wydaje się, że są to indywidualne wskazówki lekcyjne, gdyż dosłowna ich realizacja wykroczyłaby poza skalę dynamiczną odpowiednich fragmentów *Nokturnu.*

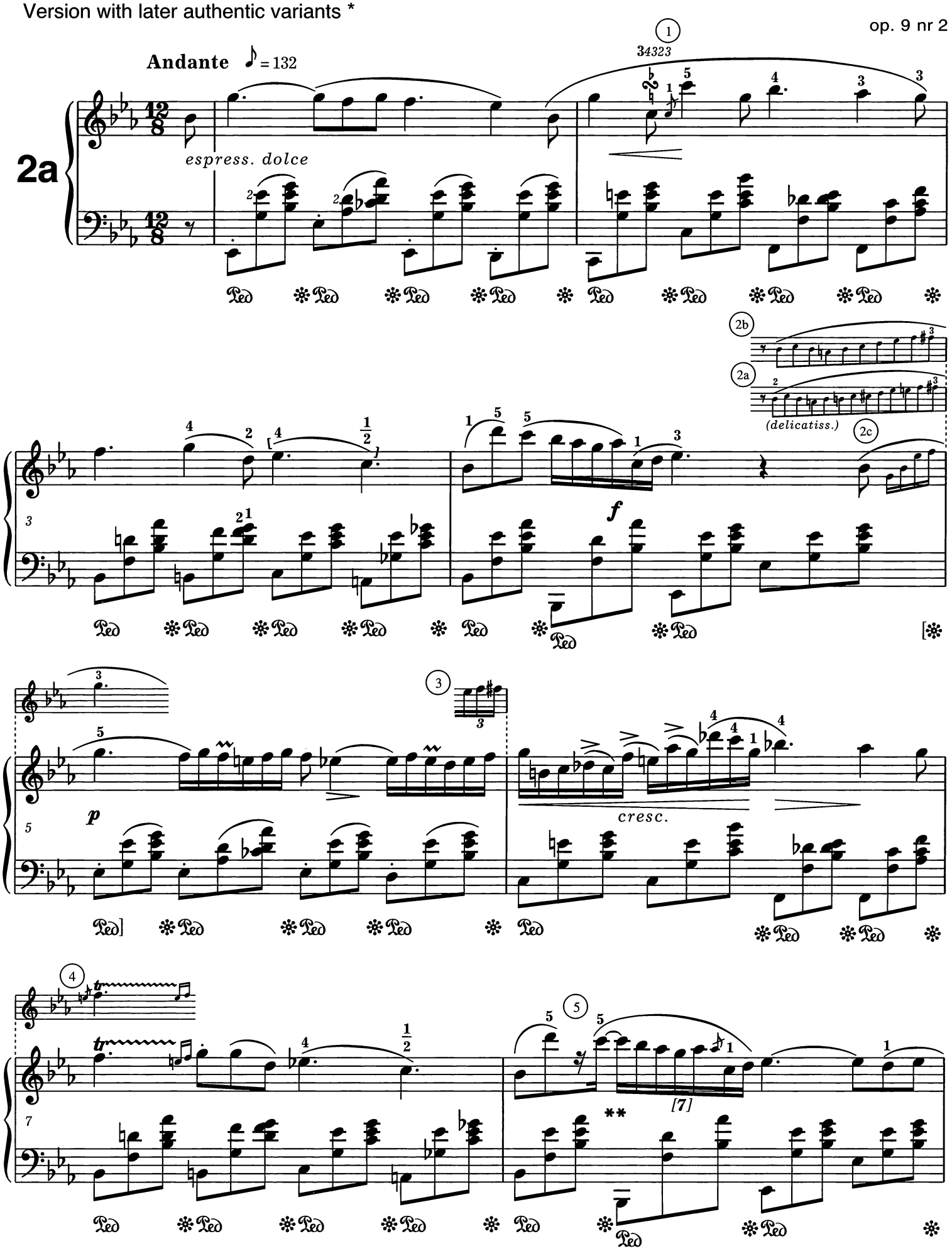
Chopin wrote additional dynamic markings into a pupil's copy: bar 8 *ppp,* bar 20 *ff,* bar 24 *ff* and *pp.* It seems that these markings were made for teachings purposes since if they were realized literally they would exceed the dynamic range of the relevant passages of the *Nocturne.*


9
p
pp
poco rit.
11
f
a tempo
poco rallent.
13
a tempo
fzp
cresc.
15
tr
p
[13]
17
f



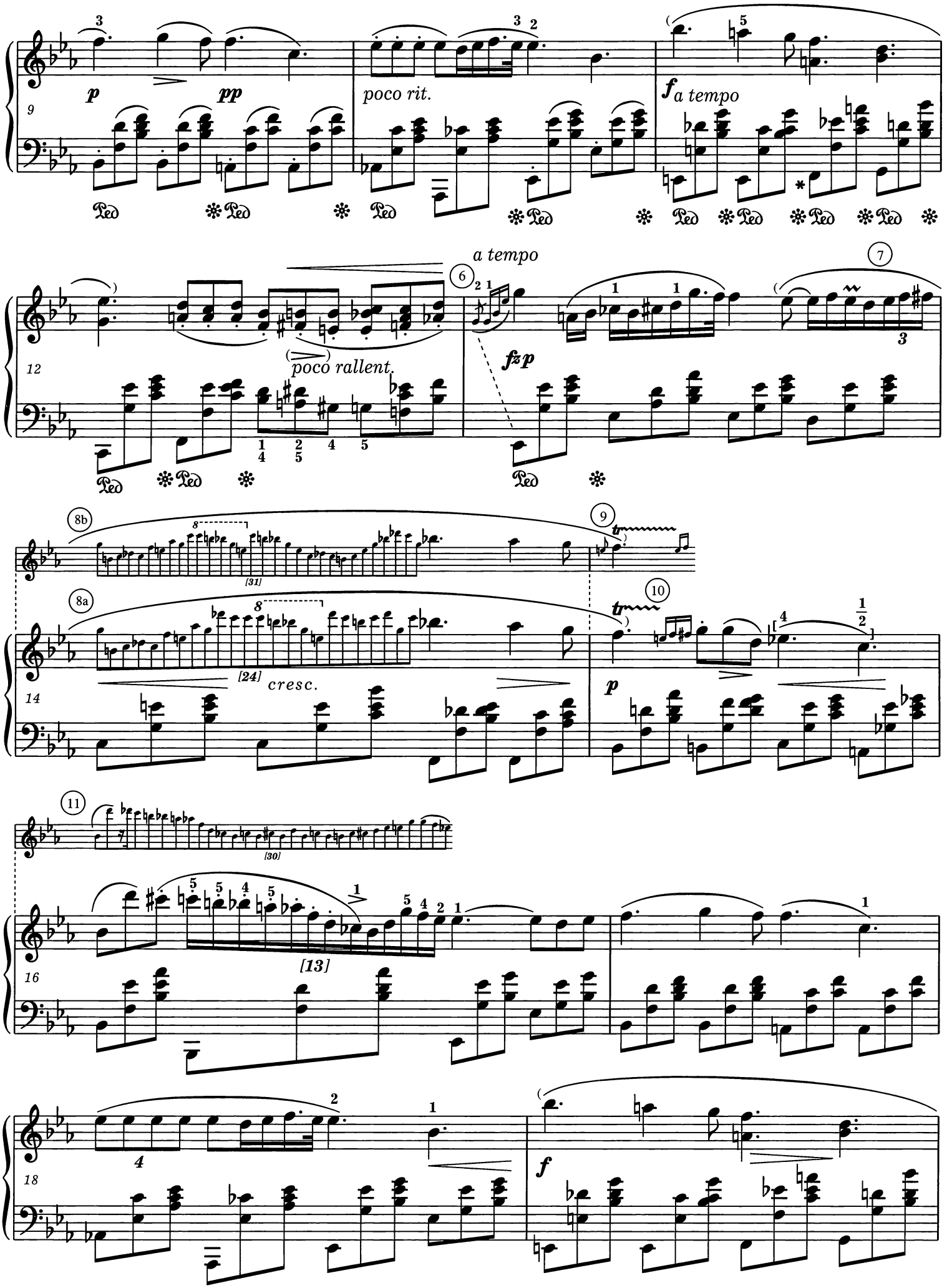
* Patrz uwaga do t. 8.
Vide note to bar 8.


28
p
30
con forza
tr
stretto
8
32
ff
senza - - - - tempo
cresc.
(32)
dim.
rall.
smorz.
a tempo
pp
ppp

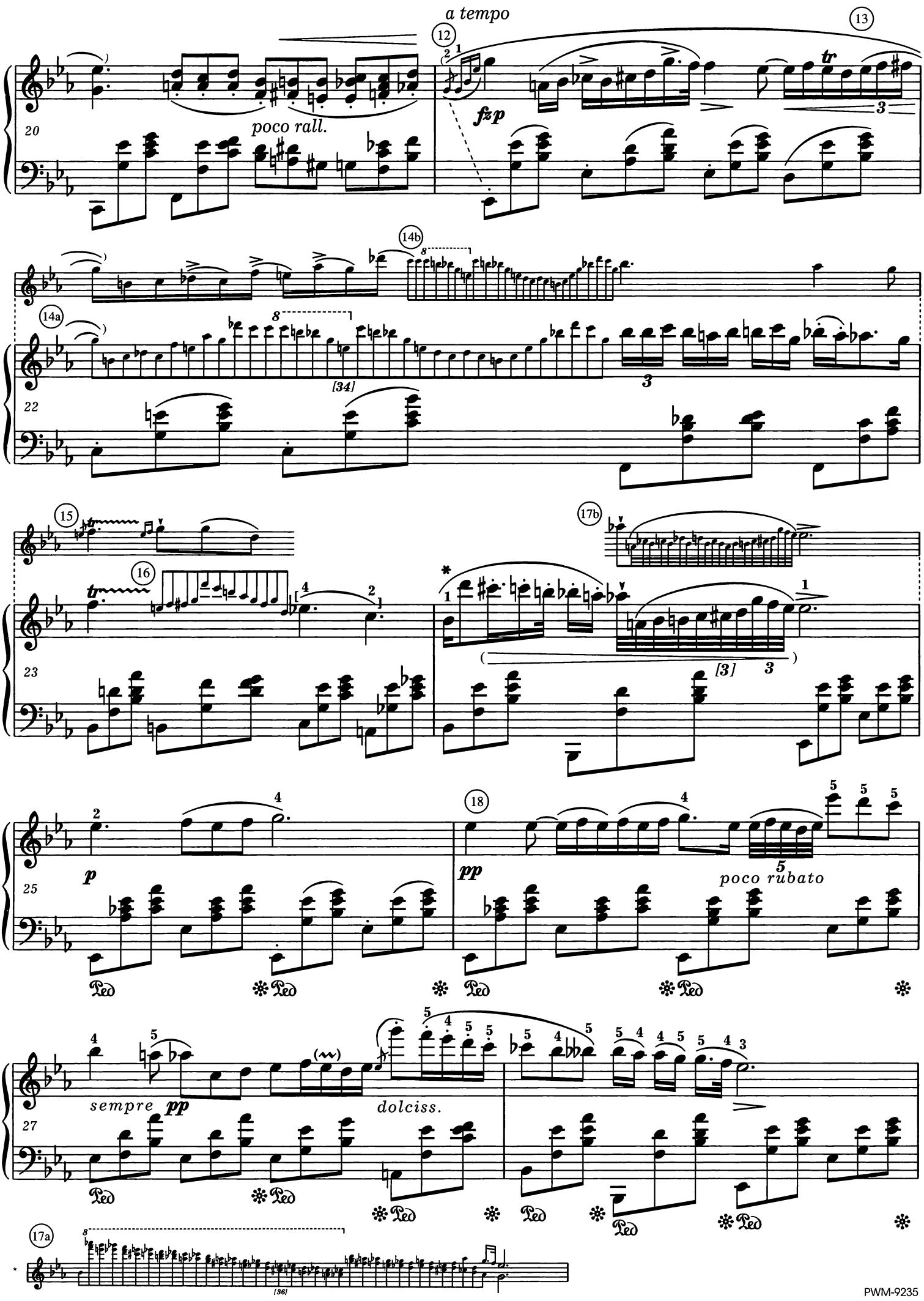


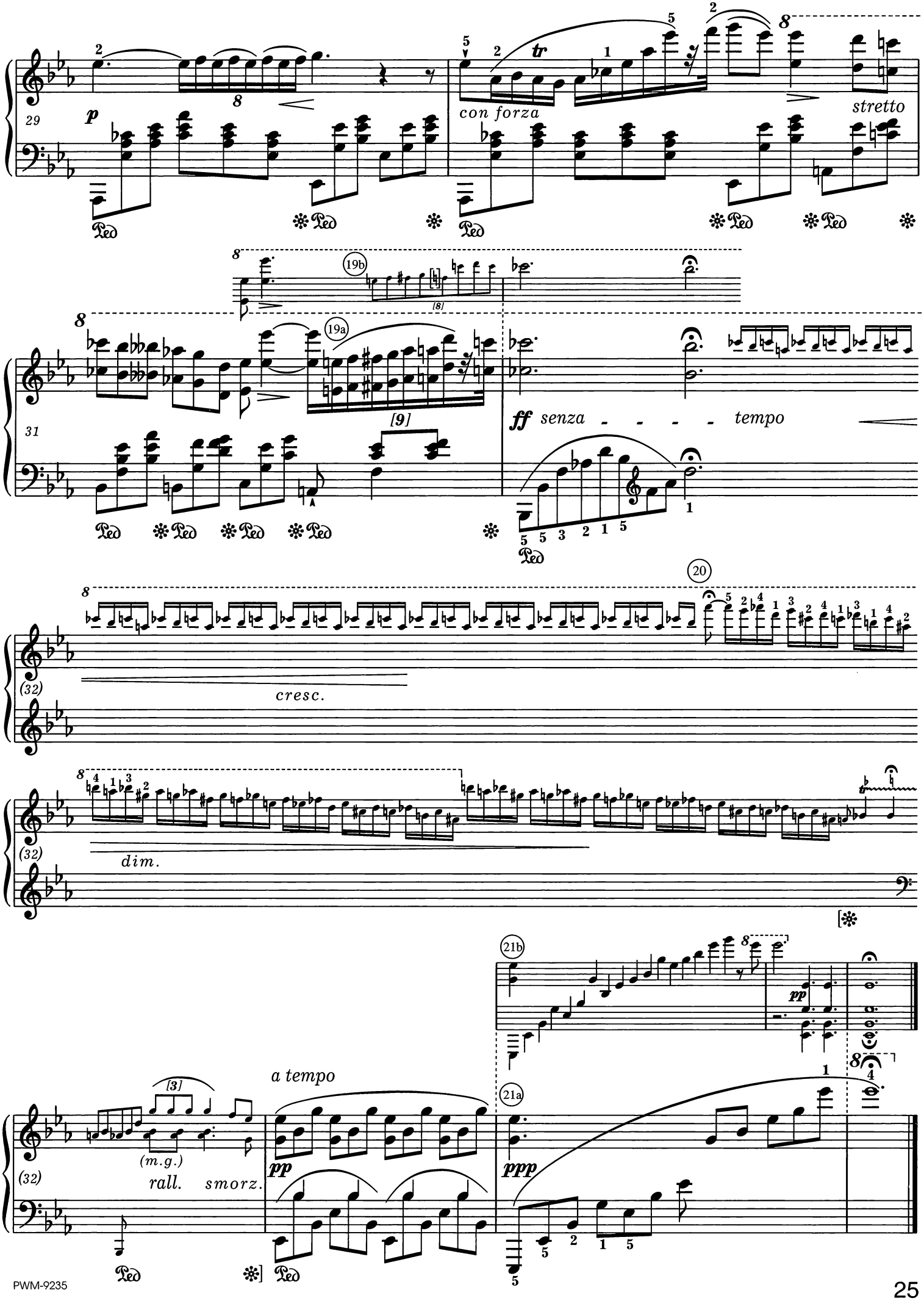
* Patrz *Komentarz wykonawczy.*
Vide *Performance Commentary.*

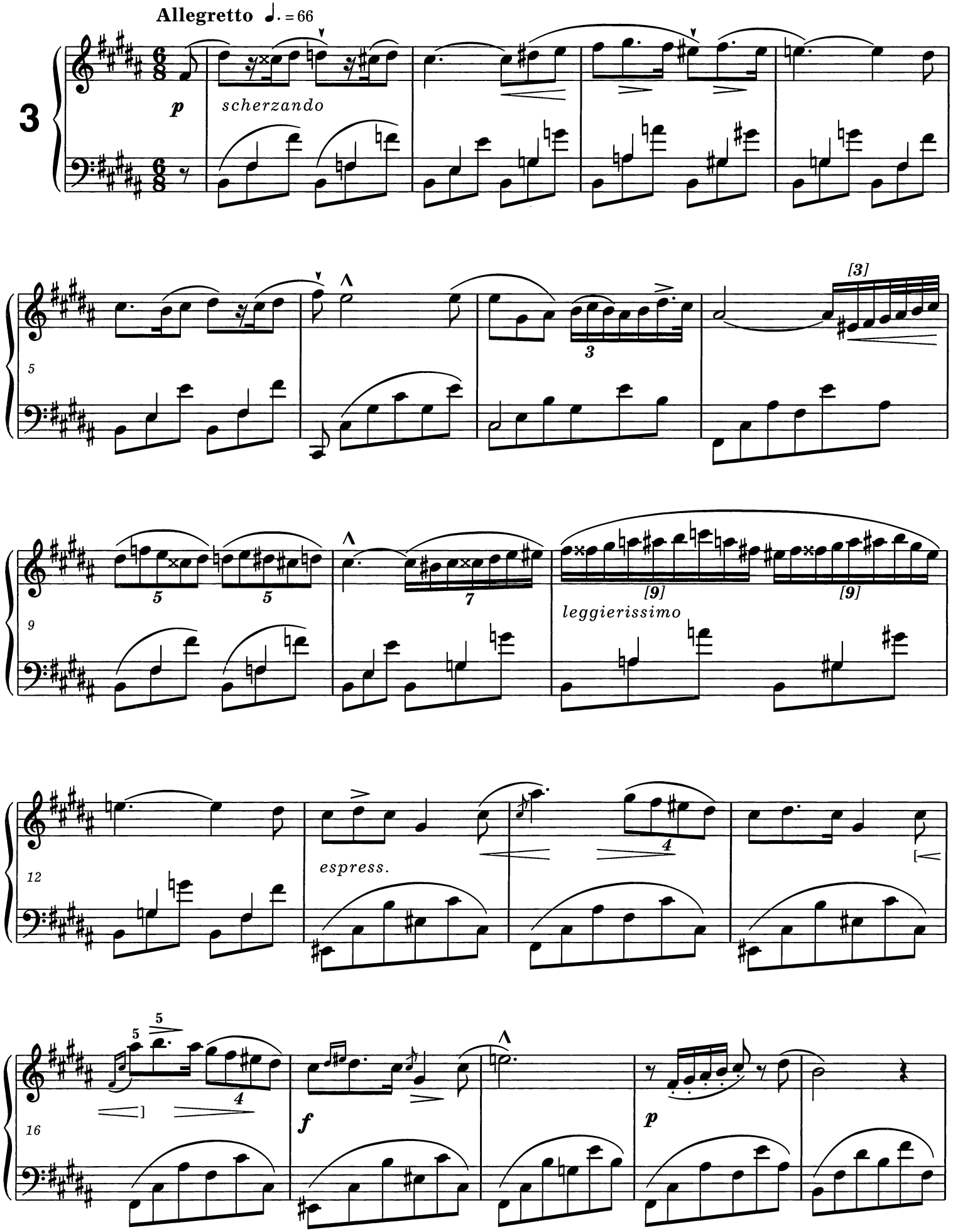
** Patrz uwaga na s. 18.
Vide note on page 18.

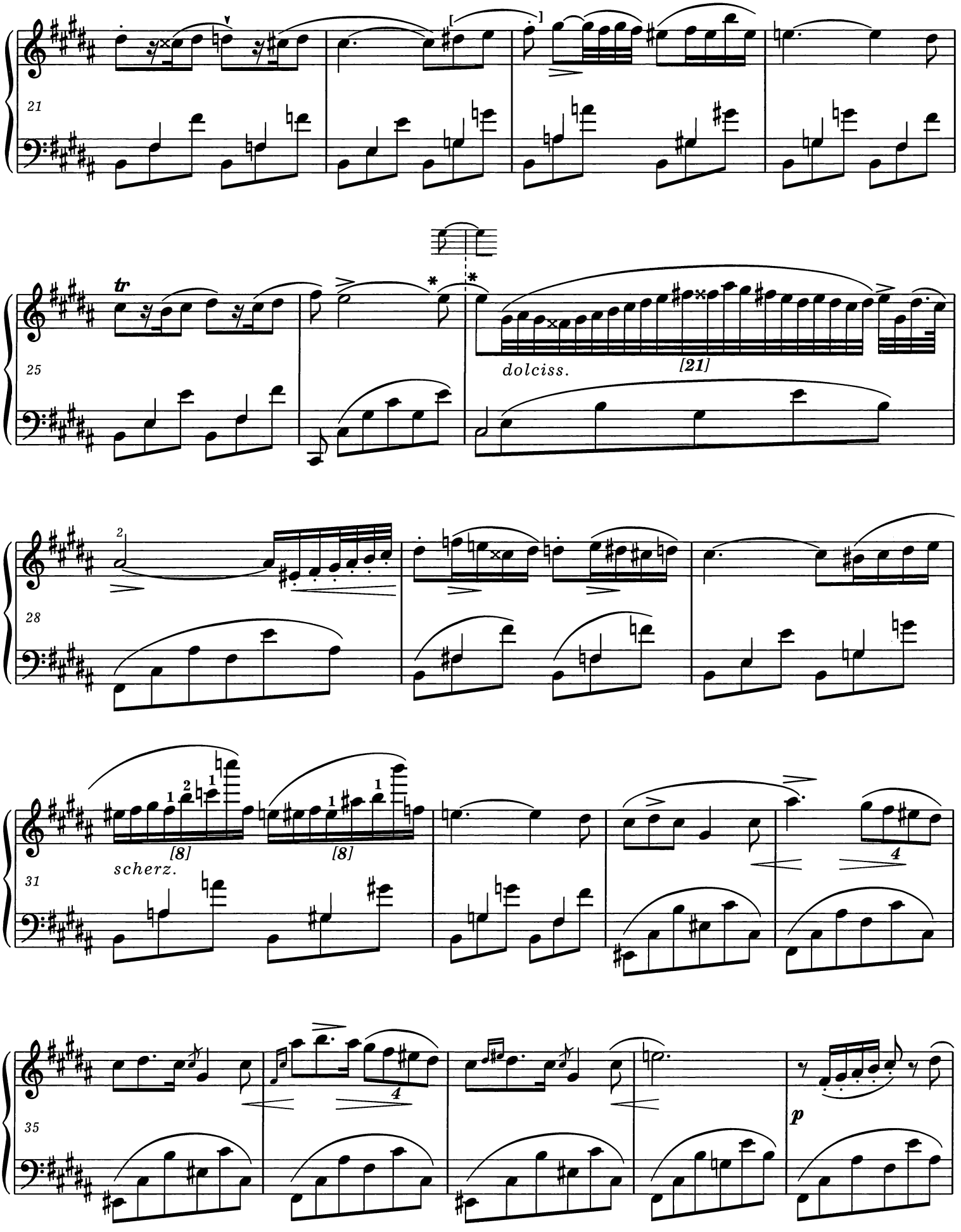


* W jednym z egzemplarzy lekcyjnych Chopin dopisał *8* pod 4 kolejnymi nutami basowymi *F, G, C, F.* Patrz *Komentarz wykonawczy* i *źródłowy.*
Chopin wrote the numeral *8* under the four consecutive bass notes *F, G, C, F* in a pupil's copy. Vide *Performance* and *Source Commentaries.*

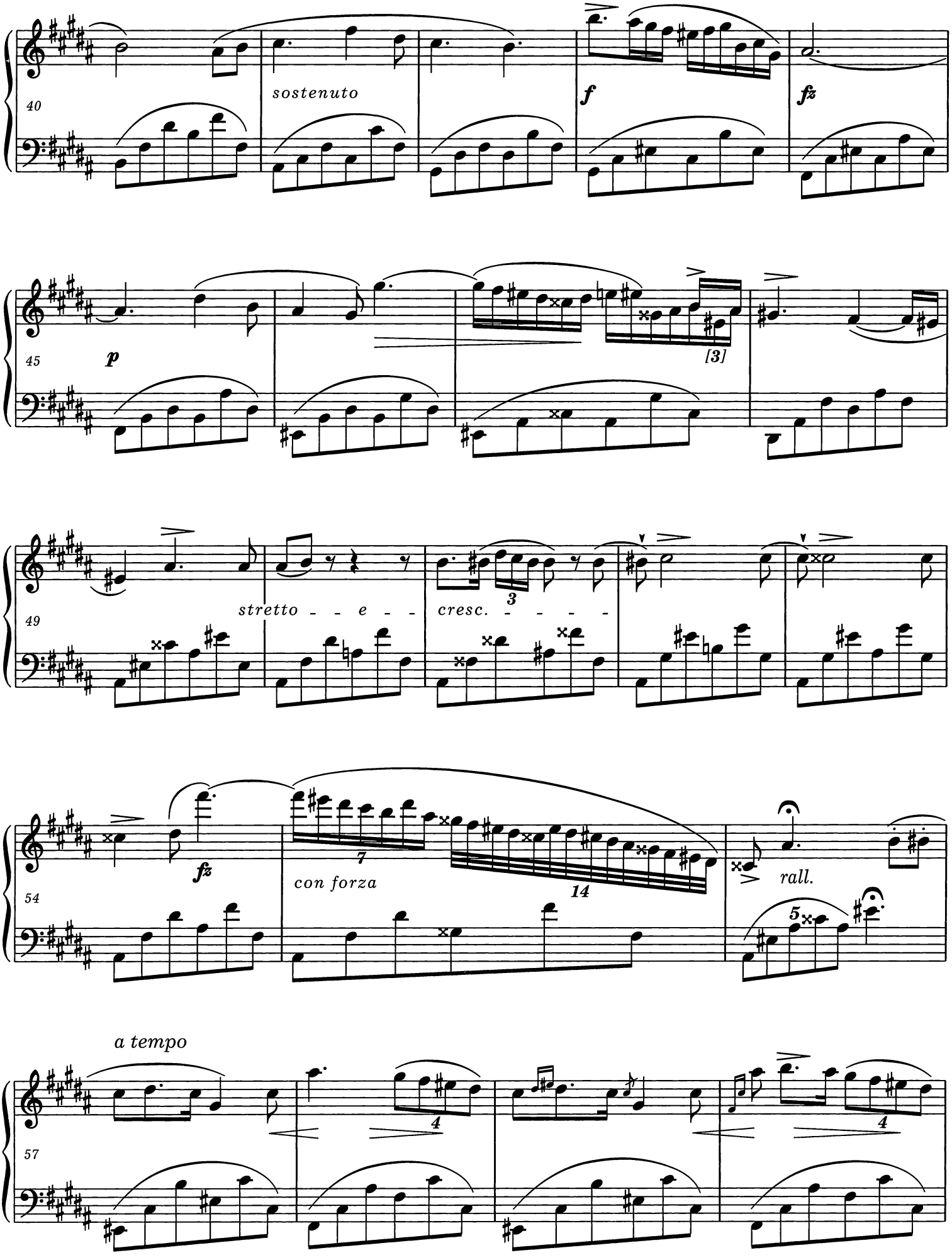

a tempo
poco rall.
fzp
tr
[34]
[3]
p
pp
poco rubato
sempre pp
dolciss.
[36]

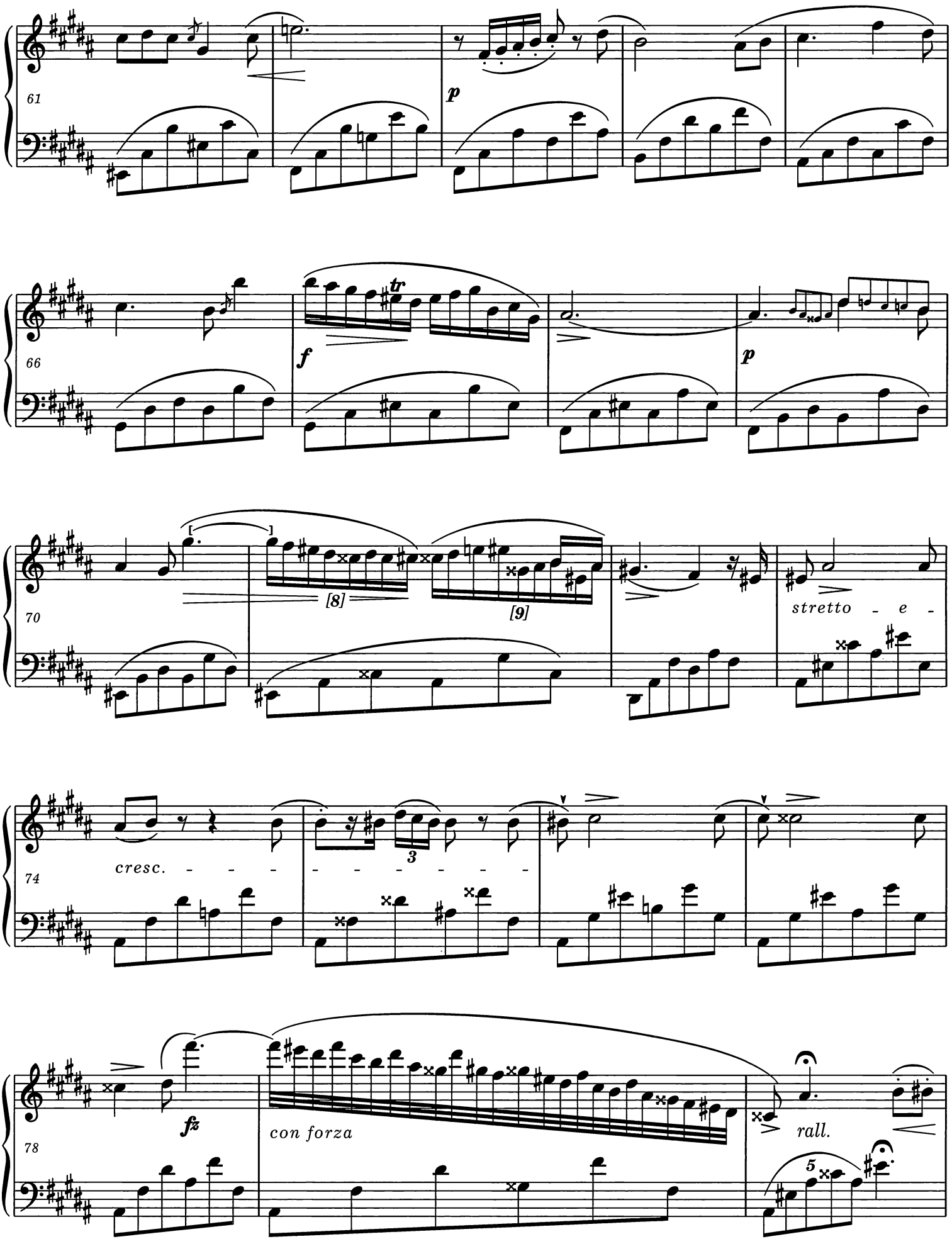

29
p
con forza
tr
stretto
19b
19a
31
[9]
ff senza - - - - tempo
20
(32)
cresc.
dim.
21b
pp
21a
ppp
a tempo
[3]
(m.g.)
rall. smorz.

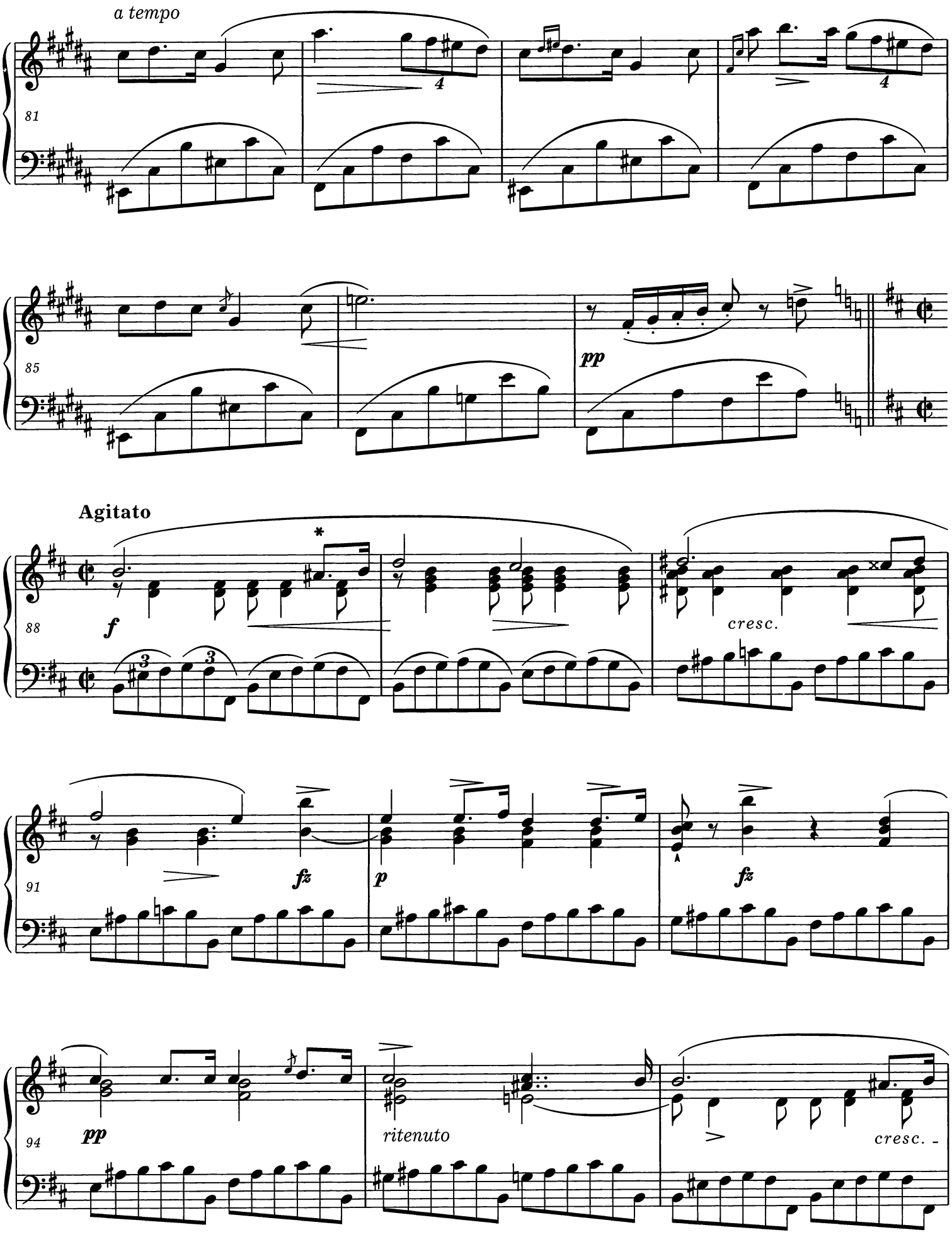

Allegretto ♩. = 66
3
p
scherzando
5
[3]
9
leggierissimo
espress.
12
16
f
p



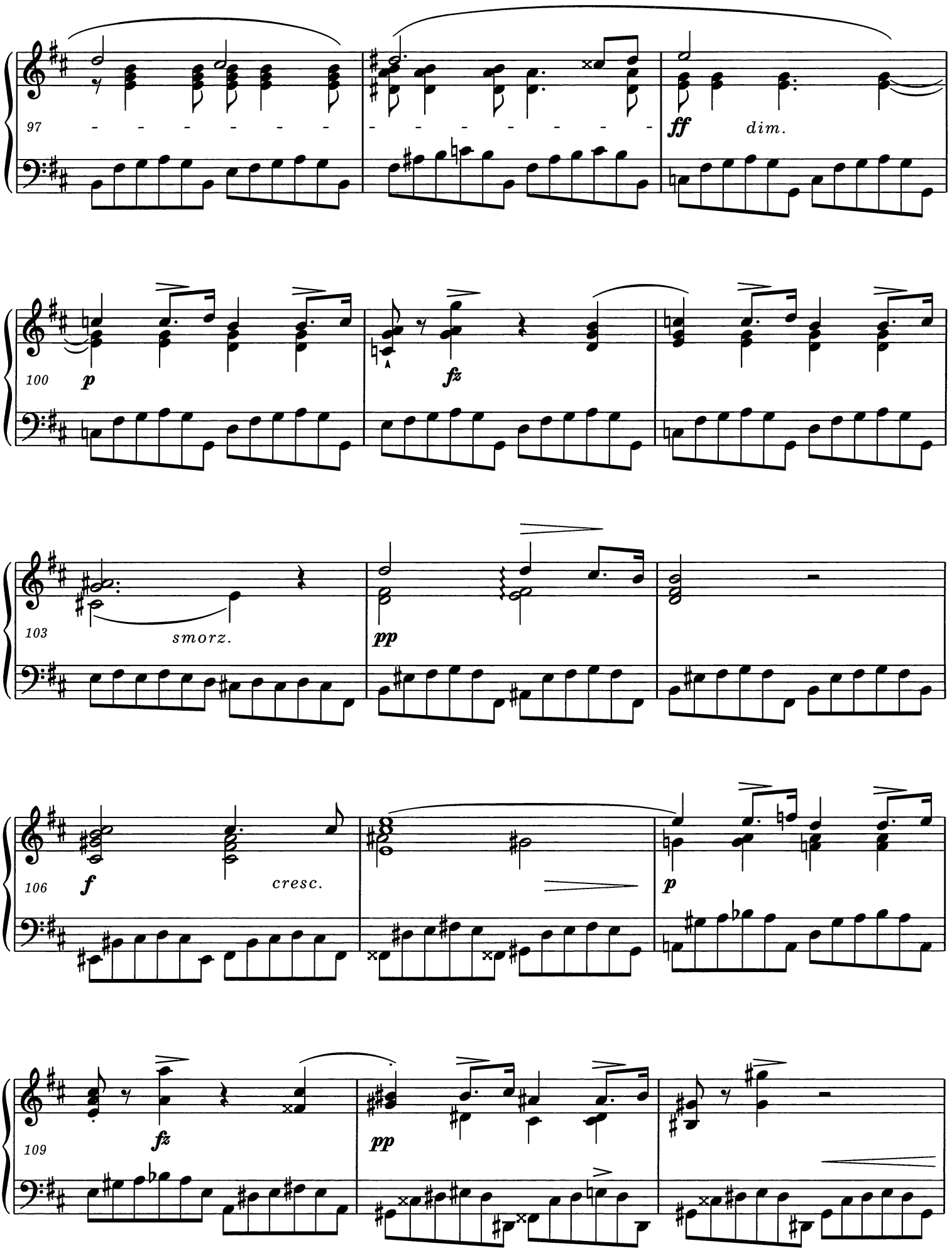
* W wersji głównej dźwięk e^2 należy powtórzyć zarówno na końcu t. 26, jak i na początku t. 27. Patrz *Komentarz źródłowy.*
In the main version the note e^2 should be repeated both at the end of bar 26 and at the beginning of bar 27. Vide *Source Commentary.*

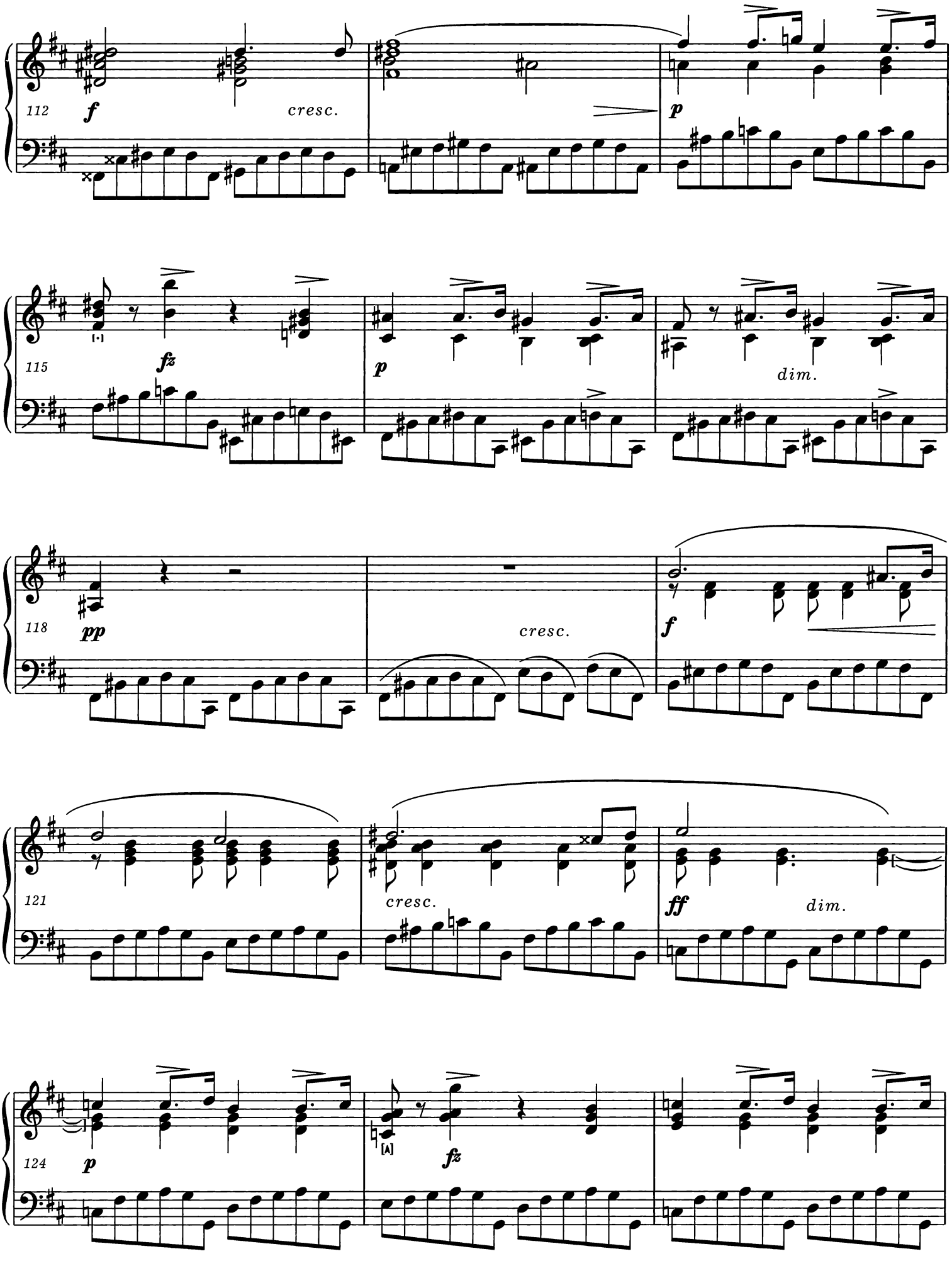

40
sostenuto
f
fz
45
p
[3]
49
stretto - - - e - - -
cresc. - - - - -
3
54
fz
7
con forza
14
rall.
5
57
a tempo
4
4

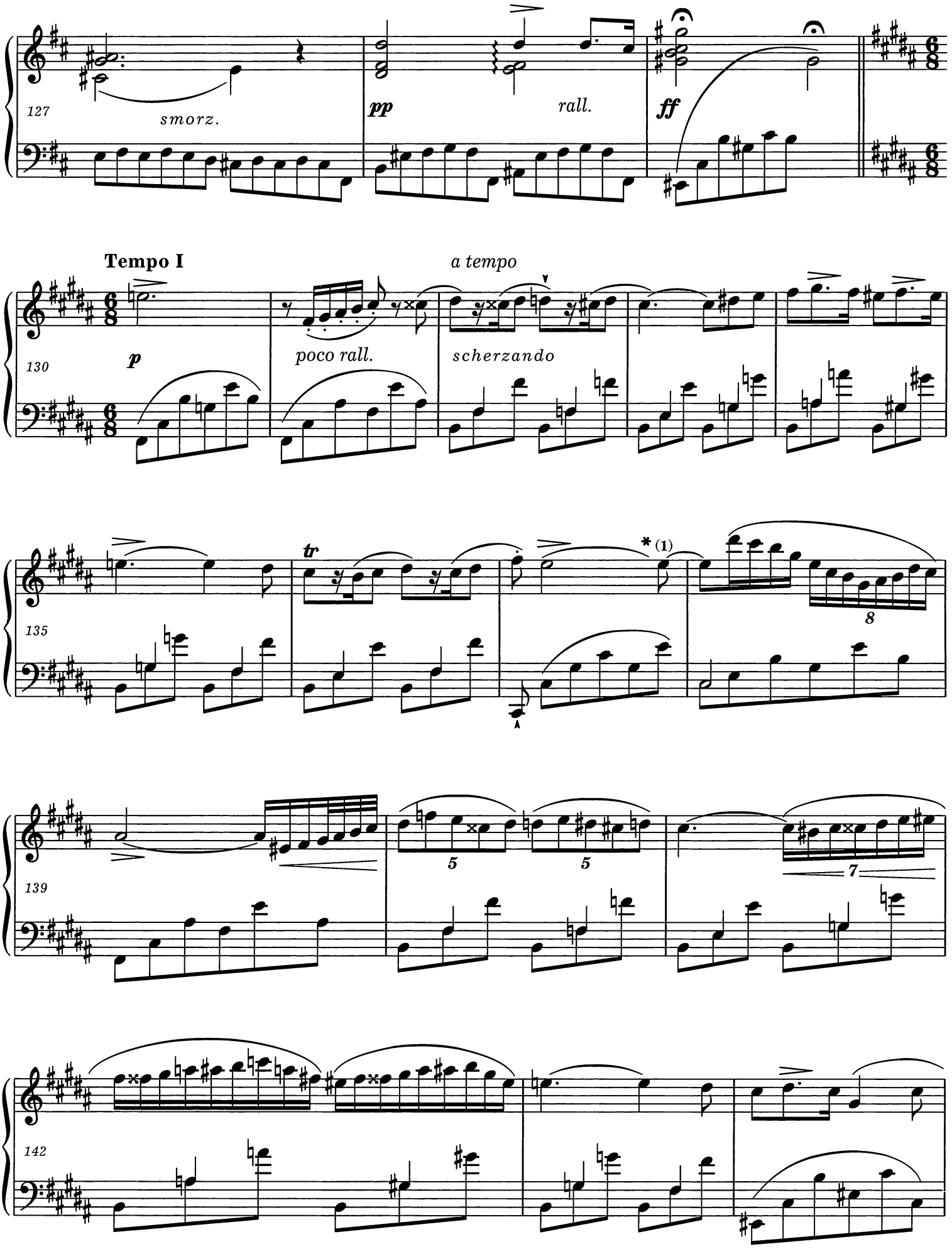

61
p
66
tr
f
p
70
[8]
[9]
stretto - e -
74
cresc. - - - -
- - - - - - - -
3
78
fz
con forza
rall.
5



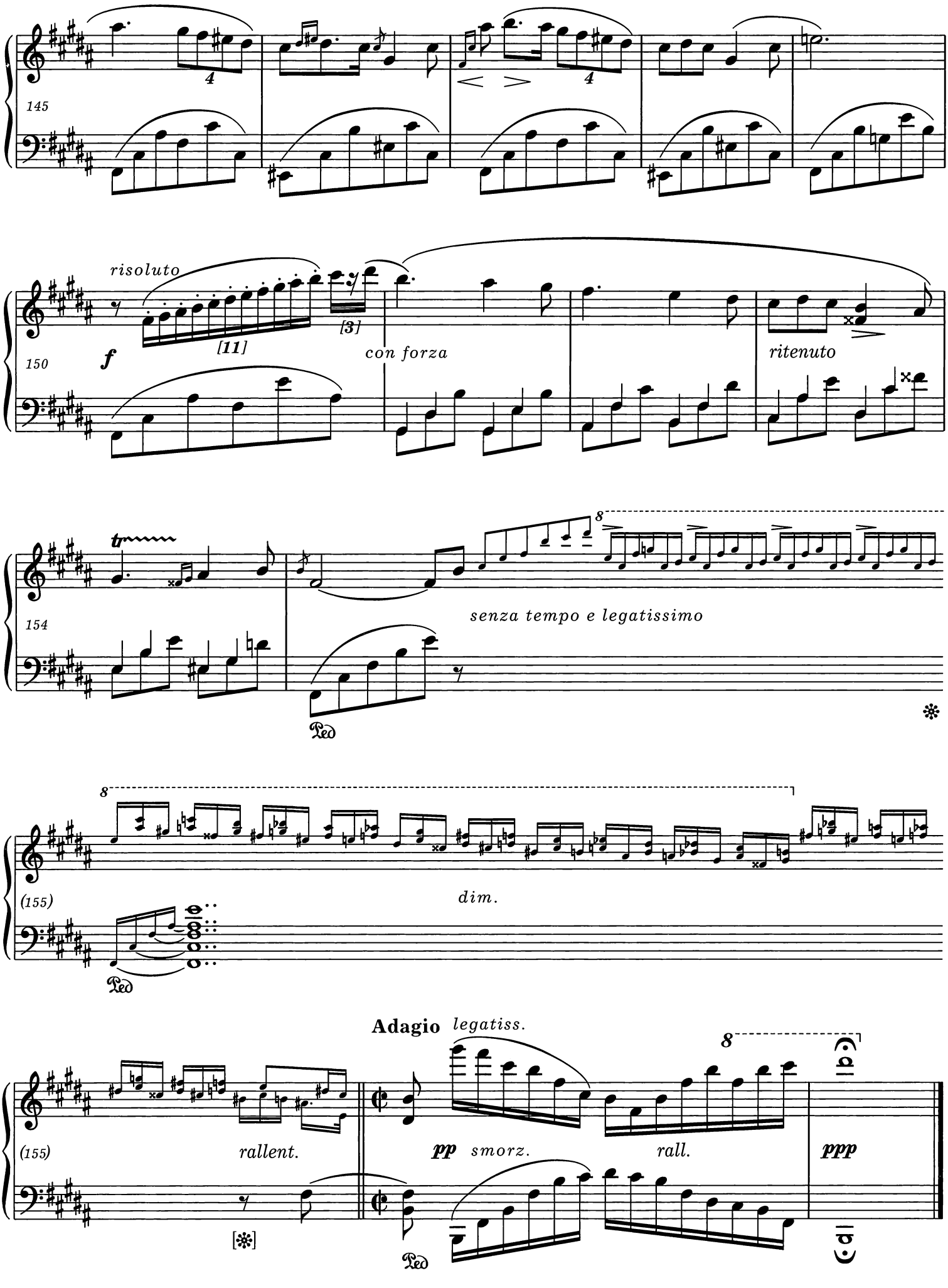
* Patrz *Komentarz wykonawczy.*
Vide *Performance Commentary.*


97
ff
dim.
100
p
fz
103
smorz.
pp
106
f
cresc.
p
109
fz
pp


112
f
cresc.
p
115
fz
p
dim.
118
pp
cresc.
f
121
cresc.
ff
dim.
124
p
[A]
fz



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


145
risoluto
[11]
[3]
150
f
con forza
ritenuto
154
tr
8
senza tempo e legatissimo
Ped
8
(155)
dim.
Ped
Adagio
legatiss.
8
(155)
rallent.
pp
smorz.
rall.
ppp
[❊]
Ped