

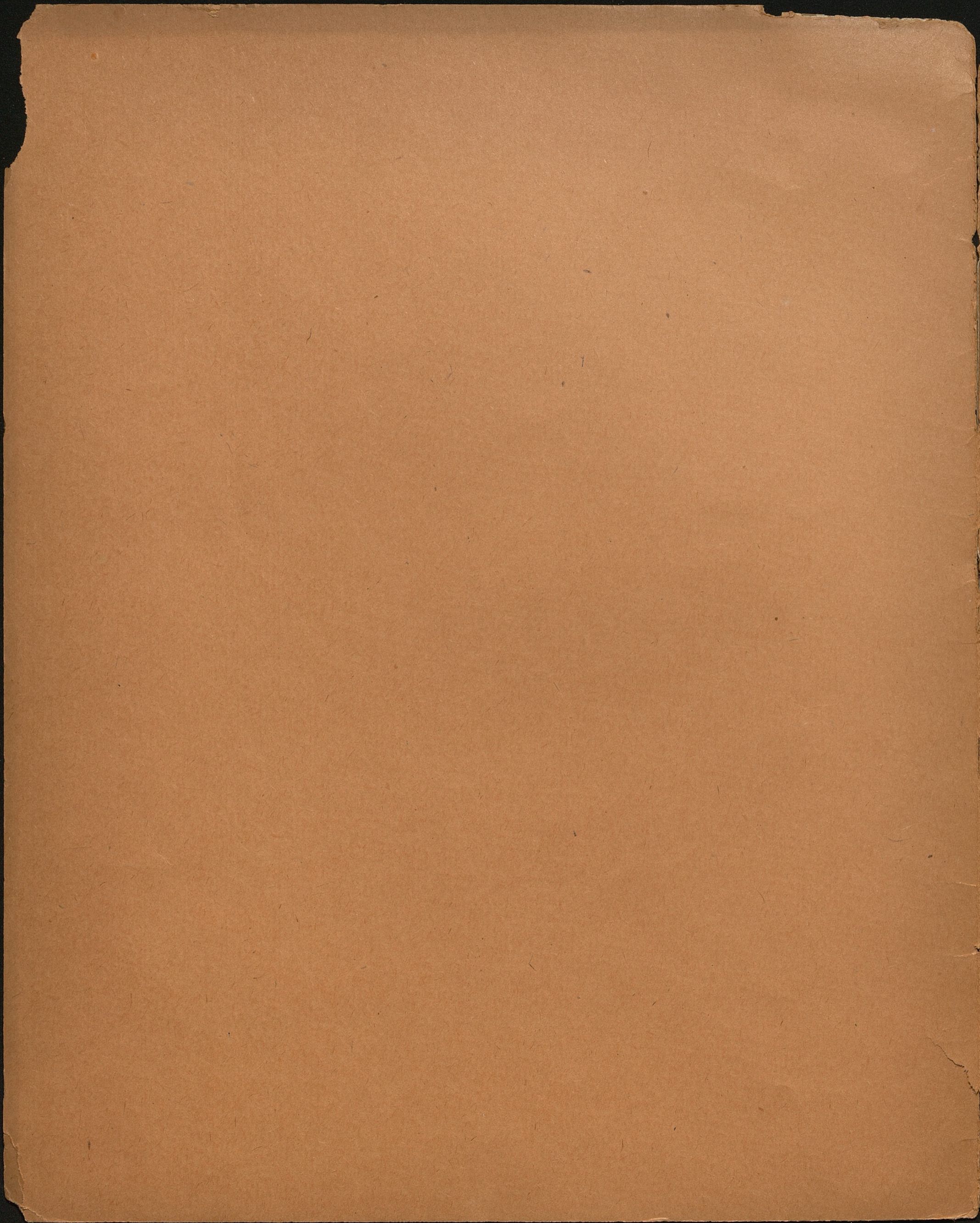


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Two Nocturnes.
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Four Mazurkas.
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Second Impromptu.
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Two Nocturnes.
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Second Ballad.
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Two Nocturnes.
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Fantasia.
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Four Mazurkas.
Op. 68. Pr. M. —,60.

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Two Waltzes.
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Nocturne.
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Mazurka.
Mazurka.
Op. posth. Pr. M. —,50.

Mazurka.
Mazurka.
Op. posth. Pr. M. —,50.

Trois Nocturnes

(Bmoll, Esdur, Hdur)

pour le Piano

composés par

FRÉDÉRIC CHOPIN.

Op. 9.

Preis: M. —,80.

Herausgegeben

von

Wilhelm Speidel.



Stuttgart.

J. G. COTTA, Editeur.

1888.

Leipzig:
E. F. Steinacker.

Zürich, Basel, St. Gallen, Luzern, Strassburg:
Gebrüder Hug.

New-York: Edward Schuberth & Co., 23 Union Square.

Three Nocturnes

(B minor, Eb major, B major)

for the Pianoforte

composed by

FREDERIC CHOPIN.

Op. 9.

Trois Valses brillantes.
Three Brilliant Waltzes.
Op. 34. Pr. M. 1,10.

Deux Polonaises.
Two Polonaises.
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C. G. Röder, Leipzig.



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III

Mus.



Nocturnes.

Larghetto. (♩ = 116.)

Chopin, Op. 9, N^o 1.

1. *p espressivo*

smorz. *f p*

smorz. *p*

legatiss.

f appassionato

cresc. *con forza* *p* *smorz.*

84

4
Sibl. Jag.

sotto voce

pp

5 3 2 1 * *ad.* * *ad.* * simile

4 2 3 8

poco rallent.

ppp

f

a tempo

cresc.

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

p

poco rallent.

ppp

f

a tempo

cresc.

f poco stretto

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

fz *p*

poco rallent.

4 3 3 3 3 3 3 3 3 3 3 3 3 3 3

a tempo
f

5

fz p *poco rallent.*

a tempo
f *ff*

con forza

pp
sempre Ped.

ppp *legatiss.*

The musical score consists of six systems of two staves each (treble and bass clef). The notation includes various dynamics such as *sempre pp*, *fz*, *smorz.*, *sempre p*, *a tempo*, *rall. e dolci.*, *legatiss.*, *cresc.*, *ff*, *dim.*, *p*, *riten.*, *acceler.*, *dimin.*, and *pp*. There are also performance instructions like *una corda* and *Red.* (likely *Red.* for *Red.* or *Red.* for *Red.*). The score is heavily annotated with fingerings (numbers 1-5) and slurs. The piece concludes with a final chord marked *una corda*.

Andante. (♩ = 132.)

Op. 9. No 2. 7

2. *espress. dolce* *p* a) *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

cresc. *f* *p* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

cresc. *p* *cresc.* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

p *pp* *poco ritard.* *a tempo* *f* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

a tempo *poco rall.* *fz p* *simile* *Ped.* * *Ped.* *

cresc. *p* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

a) Tausig theilte mir einst mit, dass er viele Stunden zugebracht habe, um die Begleitung der linken Hand dieses Nocturno's zu seiner Zufriedenheit herauszubringen. Man achte sorgsam auf das genaue Zusammenspiel und die Bindung des 2. und 3. Achtels
a) Tausig once told me that he had spent many hours in bringing out the l.h. accompaniment of this Nocturn to his satisfaction. Special attention should be given to playing precisely together and smoothly connecting the 2d and 3d eighth-notes of each group of 3.

cresc. *p*

pensieroso *pp* *f*

a tempo *poco rall.* *fz p*

p

p

pp *poco rubato* *sempre pp* *dolciss.*

Red. *

p *con forza* *stretto*

Red. * Red. * Red. * Red. *

ff senza tempo *p acceler.* *cresc.*

Red. * Red. * Red. * Red. * Red.

f dim. *rallent. e smorz.* *pp* *ppp*

Red. * Red. * Red. * Red. *

una corda

Allegretto. (♩. = 66.)

Op. 9, No 3.

p *scherzando*

Red. * Red. * Red. * Red. *

simile

Red. * Red. * Red. * Red. *

leggerissimo

a) Pralltriller.

p *sostenuto* *f*

fz *p*

stretto e cresc.

fz *con forza* *rallent.*

a tempo *mf*

p *cresc.* *f*

p

stretto e cresc.

con forza

rallent. *a tempo*

p

pp

Agitato.

f *cresc.* *fz*

p *fz* *pp* *riten.*

a tempo
p *cresc.* *ff* *dim.*

p *fz* *smorz.*

pp *f* *cresc.*

f *p* *fz*

pp *f* *cresc.*

f *p* *fz*

First system of musical notation. The treble clef contains a melodic line with slurs and accents. The bass clef contains a rhythmic accompaniment with slurs and accents. Dynamic markings include *p*, *dim.*, and *pp*. Fingering numbers are provided for several notes in the bass line.

Second system of musical notation. The treble clef contains a melodic line with slurs and accents. The bass clef contains a rhythmic accompaniment with slurs and accents. Dynamic markings include *cresc.* and *f*. Fingering numbers are provided for several notes in the bass line.

Third system of musical notation. The treble clef contains a melodic line with slurs and accents. The bass clef contains a rhythmic accompaniment with slurs and accents. Dynamic markings include *cresc.*, *ff*, and *dim.*. Fingering numbers are provided for several notes in the bass line.

Fourth system of musical notation. The treble clef contains a melodic line with slurs and accents. The bass clef contains a rhythmic accompaniment with slurs and accents. Dynamic markings include *fz* and *smorz.*. Fingering numbers are provided for several notes in the bass line.

Fifth system of musical notation. The treble clef contains a melodic line with slurs and accents. The bass clef contains a rhythmic accompaniment with slurs and accents. Dynamic markings include *pp*, *ff*, and *p*. Tempo markings include *rallent.*, *Tempo I.*, *a tempo*, *poco rall.*, and *scherz.*. Fingering numbers are provided for several notes in the bass line.

Sixth system of musical notation. The treble clef contains a melodic line with slurs and accents. The bass clef contains a rhythmic accompaniment with slurs and accents. Dynamic markings include *tr*. Fingering numbers are provided for several notes in the bass line.



