

THE NOCTURNES

ABOUT THIS EDITION

Willard A. Palmer's *Practical Performing Editions* are subject to the same painstaking research as the well-known *Masterwork Editions*. To make fewer page turns necessary, editorial suggestions for the performance of ornaments are, for the most part, presented in footnotes. Parentheses are used to identify supplementary slurs, dynamic indications, etc. Fingering is editorial unless commentary in the footnotes states otherwise. It is hoped that this new series will fill the need for accurate, dependable, clearly engraved and economical editions.

THE NOCTURNE

Nocturne means "night-piece," and in Chopin's hands this poetic form, first devised by Clementi's most famous pupil, John Field, was developed into a most effective means of sorrowful and romantic musical expression. Like the night, Chopin's nocturnes are filled with mystery and melancholy, with stars and romance, with agitation and remorse. Chopin is personally identified with the Nocturnes as with no other group of compositions except, perhaps, the Ballades.






The earliest of Chopin's nocturnes was composed in 1827, when he was 17 years of age. It was published, contrary to his wishes, after his death, and was assigned the opus number 72.

The eighteen nocturnes which were published during Chopin's lifetime are presented here in their original order, designated by the numbers assigned by the composer. These are carefully edited from the autograph manuscripts, when they exist, and from the first German, French and English editions. The edition of Chopin's pupil, Karl Mikuli, was also helpful in determining the text when the first editions contained conflicting information.

ORNAMENTATION

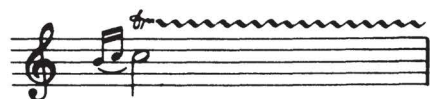
THE TRILL and

According to the testimony of his own students, Chopin usually began his trills on the *upper* note. When the note immediately preceding the trilled note is the same as the upper note of the trill and *legato* is indicated, the trill may begin on the main principal note, to avoid a break in the legato. This is in accordance with the rules of Muzio Clementi, whose methods Chopin used.

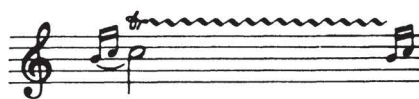
While the signs  and  were considered to be synonymous by C.P.E. Bach, Clementi and others, Chopin seems to have used  most often to indicate the three-note *transient trill*, sometimes referred to as an *inverted mordant* ( or ).

For the *prefixed trill*, Chopin uses the following indication:

written:



or, with suffix:



The second note of the prefix is not to be repeated, since the trill proper begins on the upper note.

played:

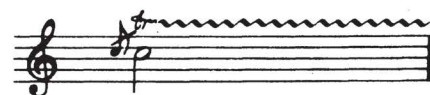


or:



When a short appoggiatura at the pitch of the main note is placed before the trill, the trill begins on the main note, on the beat. The starting note is not repeated.

written:




played:



THE APPOGGIATURA

Appoggiaturas, single and double, are generally played on the beat. Exceptions are anticipations of the following note, octave skips, and those written before bar lines.

PEDALING

Although modern pedal indications are used, they are carefully taken from the original manuscripts and first editions, in which the older system ( *) were used. Overlapping pedal may be used at the performer's discretion.

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Three Nocturnes

to Madame Camille Pleyel

I. Nocturne in B \flat Minor

Op. 9, No. 1

Larghetto $\text{♩} = 116$

1. *p espressivo*

(ped. simile)

3

22

fz p

6

34

21

smorzando

p

9

8va

legatissimo

Two Nocturnes

I. Nocturne in G Minor

Op. 37, No. 1

11. **(a) Lento**

12. **(b)**

13. **(c)**

14. **(c)**

15. **(c)**

16. **(c)**

17. **(c)**

18. **(c)**

19. **(c)**

20. **(c)**

21. **(c)**

22. **(c)**

23. **(c)**

24. **(c)**

25. **(c)**

26. **(c)**

27. **(c)**

28. **(c)**

29. **(c)**

30. **(c)**

31. **(c)**

32. **(c)**

33. **(c)**

34. **(c)**

35. **(c)**

36. **(c)**

37. **(c)**

38. **(c)**

39. **(c)**

40. **(c)**

41. **(c)**

42. **(c)**

43. **(c)**

44. **(c)**

45. **(c)**

46. **(c)**

47. **(c)**

48. **(c)**

49. **(c)**

50. **(c)**

51. **(c)**

52. **(c)**

53. **(c)**

54. **(c)**

55. **(c)**

56. **(c)**

57. **(c)**

58. **(c)**

59. **(c)**

60. **(c)**

61. **(c)**

62. **(c)**

63. **(c)**

64. **(c)**

65. **(c)**

66. **(c)**

67. **(c)**

68. **(c)**

69. **(c)**

70. **(c)**

71. **(c)**

72. **(c)**

73. **(c)**

74. **(c)**

75. **(c)**

76. **(c)**

77. **(c)**

78. **(c)**

79. **(c)**

80. **(c)**

81. **(c)**

82. **(c)**

83. **(c)**

84. **(c)**

85. **(c)**

86. **(c)**

87. **(c)**

88. **(c)**

89. **(c)**

90. **(c)**

91. **(c)**

92. **(c)**

93. **(c)**

94. **(c)**

95. **(c)**

96. **(c)**

97. **(c)**

98. **(c)**

99. **(c)**

100. **(c)**

(a) The tempo is according to the first French edition. The first German edition has *Andante sostenuto*.

(b) The fingering, 3 3 3 3, is Chopin's.

(c) Played (approximately):

Two Nocturnes

to Mademoiselle R. de Konneritz

I. Nocturne in B Major

Op. 62, No. 1

Andante

17. *f* *dolce legato*

4

7

10

12

Ⓐ Played:



Ⓑ Played:



or:



Nocturne in E Minor

Op. 72, No. 1 (posthumous)

Andante ♩ = 69

19. *p* molto legato

3

6

p *cresc.* *dim.*

9 *riten.* *a tempo* *mf*

(simile)

12

This piece, Chopin's only posthumous nocturne that has been assigned an opus number, was composed in 1827, before any of the other selections in the book. It was published in 1855 by A. M. Schlesinger, Berlin, along with the *Funeral March in C Major*, which was numbered Opus 72, No. 2.