

ULLSTEIN
OF STANDARD



EDITION
MUSICAL WORKS

CHOPIN NOCTURNES

No. 7 C#-MINOR, No. 8 D \flat -MAJOR, OP. 27

No. 9 B-MAJOR, No. 10 A \flat -MAJOR, OP. 32

(LEONID KREUTZER)

ULLSTEIN EDITION

No. 114

PRICE NET



LTD

FARADAY HOUSE, 8-10 CHARING CROSS ROAD, LONDON W. C. 2

F R E D E R I C C H O P I N

NOCTURNES

No. 7 C#-MINOR, No. 8 D \flat -MAJOR, OP. 27
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EDITED BY
LEONID KREUTZER

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D I X L I M I T E D / L O N D O N

VORWORT

Augenscheinliche Irrtümer im Text sind ohne weiteres verbessert worden. Subjektive Änderungen des Herausgebers sind durch kleinen Stich angedeutet. Die Vortragsbezeichnungen sind, soweit sie von Chopin stammen, in den Grundzügen festgehalten. / Phrasierungsbögen sind durch die Zeichen \lceil und \rceil ersetzt. (Anfang, resp. Schluß eines Gedankens.) / Das Pedal muß in der Regel nach der Note getreten werden, unter der das Zeichen steht. / Nur nach einem vorausgegangenen Staccato oder einer Pause darf es gleichzeitig mit dem Erklingen genommen werden. / „Ped“ bedeutet das Einschalten einer allgemeinen Hand- und Pedalpause, worauf das Pedal gleichzeitig mit dem Erklingen genommen werden muß. / Folgen zwei Pedalzeichen aufeinander, so wird das Pedal genau mit der neuen Note aufgehoben und wird dann wieder neu getreten. Dadurch wird ein Ineinanderfließen fremder Elemente vermieden, während gleichzeitig eine lückenlose Verbindung erzielt wird.

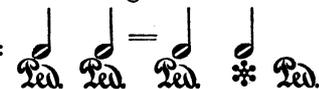
Somit heißt:



AVANT-PROPOS

Toutes les erreurs manifestes ont été simplement corrigées. Les transformations que l'éditeur a cru bon d'apporter au texte ont été gravées en petits caractères. Nous avons conservé sous ses traits fondamentaux l'indication du mouvement et du jeu, pour autant qu'elle est de Chopin. / Les arcs désignant la phrase ont été remplacés par les signes \lceil et \rceil (commencement ou fin d'une pensée). / En général la pédale ne doit être prise qu'après la note marquée „Ped“. / On ne peut la prendre au moment de jouer la note marquée d'un „Ped“ qu'après un staccato ou une pause. / „Ped“ signifie une pause générale des mains et de la pédale. Ensuite la pédale doit être prise en même temps que la note. / Si deux signes „Ped“ se suivent l'un l'autre, il faut lâcher la pédale au moment de toucher la nouvelle note et la reprendre ensuite. De cette façon on évite de mêler des éléments hétérogènes et l'on obtient une liaison parfaite.

Lisez donc:



PREFACE

Obvious mistakes which were found in the text have simply been corrected. Changes held to be necessary by the Editor are indicated by small print. The execution marks, as far as indicated by Chopin, have been generally retained. / Phrasing arcs are replaced by the marks \lceil and \rceil , i. e. beginning and close of a musical phrase. / The pedal is to be used, as a rule, after the note, below which the mark is set. / Only after a preceding staccato or a pause the pedal may be used simultaneously with the sound. / „Ped“ means interpolating of a general hand- and pedal pause, whereupon the pedal must be used simultaneously with the sound. / If two pedal marks come in succession the pedal has to be raised exactly together with the new note, and then pressed down again. A melting of heterogenous elements is thereby avoided, and at the same time a flawless binding is effected.

Read therefore:



LEONID KREUTZER

NOCTURNES

LARGHETTO

Op. 27 No. 1

7.

pp *sotto voce*

Ped.

pp3

Ped.

sempre pp

Ped.

Ped.

Ped.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. The right hand features a melodic line with a triplet of eighth notes (3-5) and a quarter note (1-2). The left hand plays a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-5. Pedal markings (Ped.) are present under the bass line.

Second system of musical notation. Treble clef, key signature of three sharps, 3/4 time signature. The right hand continues the melodic line. A *rit.* (ritardando) marking is present. The left hand accompaniment continues. The system concludes with a 3/4 time signature change to 2/4. Pedal markings (Ped.) are present.

PIU MOSSO (♩ = 54)

Third system of musical notation. Treble clef, key signature of three sharps, 3/4 time signature. The right hand plays chords with accents. The left hand features a triplet of eighth notes. Dynamics include *p* (piano). Pedal markings (Ped.) are present.

Fourth system of musical notation. Treble clef, key signature of three sharps, 3/4 time signature. The right hand continues with accented chords. Dynamics include *mp* (mezzo-piano). Pedal markings (Ped.) are present.

Fifth system of musical notation. Treble clef, key signature of three sharps, 3/4 time signature. The right hand continues with accented chords. Dynamics include *f* (forte). Pedal markings (Ped.) are present.

sempre cresc.

Red. Red. Red. Red. Red. Red. Red. Red.

This system features a treble and bass staff in G major. The treble staff contains a series of chords and melodic fragments, with a triplet of eighth notes in the second measure and a triplet of sixteenth notes in the third measure. The bass staff consists of a steady eighth-note accompaniment. The instruction 'sempre cresc.' is written above the treble staff. The word 'Red.' is printed below the bass staff in each measure.

ff appass.

Red. Red. Red. Red. Red. Red. Red. Red.

This system continues in G major. The treble staff features a series of chords, with a triplet of eighth notes in the second measure and a triplet of sixteenth notes in the third measure. The bass staff consists of a steady eighth-note accompaniment. The instruction 'ff appass.' is written above the treble staff. The word 'Red.' is printed below the bass staff in each measure.

ff largamente

a tempo

Red. Red. Red. Red. Red.

This system changes to B minor. The treble staff features a series of chords, with a triplet of eighth notes in the second measure and a triplet of sixteenth notes in the third measure. The bass staff consists of a steady eighth-note accompaniment. The instruction 'ff largamente' is written above the treble staff, and 'a tempo' is written above the treble staff in the final measure. The word 'Red.' is printed below the bass staff in each measure.

sotto voce

poco a poco cresc. e accel.

Red. Red. Red. Red. Red. Red.

This system continues in B minor. The treble staff features a series of chords, with a triplet of eighth notes in the second measure and a triplet of sixteenth notes in the third measure. The bass staff consists of a steady eighth-note accompaniment. The instruction 'sotto voce' is written above the treble staff in the first measure, and 'poco a poco cresc. e accel.' is written above the treble staff in the second measure. The word 'Red.' is printed below the bass staff in each measure.

Red. Red. Red. Red. Red. Red.

This system continues in B minor. The treble staff features a series of chords, with a triplet of eighth notes in the second measure and a triplet of sixteenth notes in the third measure. The bass staff consists of a steady eighth-note accompaniment. The word 'Red.' is printed below the bass staff in each measure.

First system of the musical score. The right hand features a melodic line with a fermata over the first measure and a *rall.* marking in the third measure. The left hand plays a steady eighth-note accompaniment. Fingerings 4 and 5 are indicated above the right hand notes. The word *Red.* is written below the left hand notes in each measure.

Second system of the musical score. The right hand begins with the instruction *con anima* and *ff (non legato)*. It contains a trill marked *tr* with a $\widehat{34}$ above it. The left hand continues with the eighth-note accompaniment. The word *Red.* is written below the left hand notes, with asterisks marking specific measures.

Third system of the musical score. The right hand features a trill marked *tr* with a $\widehat{34}$ above it. The dynamic marking *sub. pp* is present. The left hand continues with the eighth-note accompaniment. The word *Red.* is written below the left hand notes, with asterisks marking specific measures.

Fourth system of the musical score. The right hand includes the instruction *accel.* followed by a section marked *f molto rubato*. The left hand continues with the eighth-note accompaniment. The word *Red.* is written below the left hand notes, with asterisks marking specific measures.

Fifth system of the musical score. The right hand begins with a *rubato* marking. The left hand continues with the eighth-note accompaniment. The word *Red.* is written below the left hand notes, with asterisks marking specific measures.

TEMPO I

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#), common time (C). The bass line features a triplet of eighth notes starting with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and then a piano (*p*) section. The right hand has a melodic line with a *pp sotto voce* marking. Pedal points are indicated by 'Ped.' below the bass line.

Second system of musical notation. The bass line continues with a piano (*p*) dynamic and includes a *dolce* marking. The right hand features a melodic line with a *dolce* marking and a fingering of 5. Pedal points are indicated by 'Ped.' below the bass line.

Third system of musical notation. The bass line includes a *rit.* (ritardando) marking followed by a return to *a tempo*. The right hand has a melodic line with a *p* dynamic. Pedal points are indicated by 'Ped.' below the bass line.

Fourth system of musical notation. The bass line continues with a piano (*p*) dynamic and includes a *pp* (pianissimo) marking. The right hand has a melodic line with a *pp* marking. Pedal points are indicated by 'Ped.' below the bass line.

ADAGIO

Section of musical notation marked 'ADAGIO'. The key signature changes to two sharps (F#, C#). The bass line starts with a melodic line and includes a *mp* (mezzo-piano) dynamic. The right hand has a melodic line with a *p espr.* (piano espressivo) marking. Pedal points are indicated by 'Ped.' below the bass line.

First system of the musical score. The right hand features complex chordal textures with fingerings such as 4 1, 3 2, 4 1, 5 1, 4 1, 5 2, 4 1, 5 1, 5 2, 4 2, 3 1, 2 1, 4 2, 4 3, and 3 1. The left hand provides a steady accompaniment with repeated notes and rests. Pedal markings (Ped.) are present under the bass line.

Second system of the musical score. The right hand includes dynamics like *cresc.*, *f*, and *p*. Fingerings include 2 1, 4 2, 4 1, 4 2, 4 1, 2, 1, and 3. The left hand continues with accompaniment, including a star symbol (*) under a rest. Pedal markings (Ped.) are present.

Third system of the musical score. The right hand features dynamics *f* and *p*. Fingerings include 4, 4, 4, 4, 3, 1, and 3. The left hand accompaniment includes a star symbol (*) under a rest. Pedal markings (Ped.) are present.

Fourth system of the musical score. The right hand has a dynamic marking *f*. The left hand accompaniment includes a star symbol (*) under a rest and fingerings 5 and 4. Pedal markings (Ped.) are present.

Fifth system of the musical score. The right hand includes dynamics *rit.* and *(pp) dolce*, and the tempo marking *a tempo*. Fingerings include 2 3, 1 2 3, and 5. The left hand accompaniment includes a star symbol (*) under a rest and fingerings 4 and 5. Pedal markings (Ped.) are present.

First system of musical notation. The right hand features a melodic line with a slur over the first two measures and a fermata over the first note. Fingering numbers 1, 5, and 2 are indicated. The left hand plays a steady eighth-note accompaniment. The word "Ped." is written below the bass line in three locations, with an asterisk marking the first occurrence.

Second system of musical notation. The right hand has a melodic line with slurs and fingering numbers 1, 2, 3, 1, 4, 2, 3, 3, 3, 3. The word "leggiero" is written above the staff. The left hand continues with eighth-note accompaniment. "Ped." is written below the bass line in several places, with asterisks marking specific measures.

Third system of musical notation. The right hand has a melodic line with slurs and fingering numbers 5, 2, 4, 1, 5, 2, 4, 1, 5, 2, 4, 1, 4, 2, 3, 4, 4, 1. The word "espr." is written above the staff. The left hand continues with eighth-note accompaniment. "Ped." is written below the bass line in several places.

Fourth system of musical notation. The right hand has a melodic line with slurs and fingering numbers 5, 5, 2, 5, 3, 2, 3, 4, 3, 4, 4, 2, 2. The left hand continues with eighth-note accompaniment. "Ped." is written below the bass line in several places.

Fifth system of musical notation. The right hand has a melodic line with slurs and fingering numbers 4, 2, 5, 4, 5, 4, 3, 2, 1, 3. The word "cresc." is written above the staff. The left hand continues with eighth-note accompaniment. "Ped." is written below the bass line in several places.

First system of musical notation. Treble clef, bass clef. Key signature: three flats. Dynamics: *(pp)*, *dolce*. Fingerings: 23I, 3, 23, I, 8, I. Pedal markings: Ped. (multiple).

Second system of musical notation. Treble clef, bass clef. Key signature: three flats. Dynamics: *molto*. Fingerings: 4, 3b, 5, I, 3, 2, 5, 2, 4, 4, 4. Pedal markings: Ped. (multiple).

Third system of musical notation. Treble clef, bass clef. Key signature: three flats. Dynamics: *mf*, *p*, *dolce*. Fingerings: 2, 2, I, 4, 3, 2, 3, 4, 3, I, 4, 2, 5, I, 4, 2, 5, I, 5, I, 4, 2, 2, 4, I. Pedal markings: Ped. (multiple).

Fourth system of musical notation. Treble clef, bass clef. Key signature: three flats. Dynamics: *mf*. Fingerings: 4, 2, 3, I, 2, I, 4, 2, 3, I, 4, 2, 3, I, 4, 2, 5, I, 4, I, 5, I, 4, I, 3, I, 4, I. Pedal markings: Ped. (multiple).

Fifth system of musical notation. Treble clef, bass clef. Key signature: three flats. Dynamics: *f appassionato*, *sfz*, *sub.pp*. Fingerings: 5, 5, 5, 4, I, 3, I, 4, 2, 5, 2, 4, I, I, I, 4, 2, I, I, 3, 3, 3. Pedal markings: Ped. (multiple).

ANDANTE SOSTENUTO

CHOPIN, op. 32 No. 1

9. *p*

p

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

mf

Ped. Ped.

rit. *a tempo*

p

p

Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

pp *p*

pp *p*

Ped. Ped. Ped. Ped. Ped. Ped. * Ped. * Ped.

rit. 2 I 4 3 2 I 3 4 *a tempo* 5 5 4 2

p *mf*

Red. 5 Red. 4 Red. I 5 2 Red. I 5 2 Red. I 4 I Red. 2 I 2

rit. 4 I 3 2 3 4 *tr* *a tempo* I I 2 3 4

f *m.s.* *p*

Red. 3 Red. * Red. 5 Red. * Red. Red. Red. Red. Red. Red. Red. Red.

4 5 4 5 4 3 3

Red. Red.

5 4 3 I 2 4 3 I

mp *sonore*

Red. 5 Red. Red. Red. 5 Red. Red. Red. 4 Red. Red. Red. * Red.

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

pp *mp*

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

2 2 4

Red. Red.

rit. 2 1 4 3 2 1 3 4

mf mf

Red. Red. Red. Red. Red. Red. Red. Red. Red. Red.

8 3 4 3 4 3 1 2 3 4

rit. a) a piacere

f m.s. f

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

2 4 5 1 3 3 3

sfz sfz p

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

4 3 3 3 4

sfz sfz p f

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

a) Das folgende Recitativo ist vom Herausgeber rhythmisch frei gestaltet in teilweiser Anlehnung an Klindworth.

a) L'éditeur a donné au récitatif qui suit une certaine liberté rythmique, en suivant partiellement l'idée de Klindworth.

a) The rhythm of the following recitativo has been independently shaped by the Editor who partly drew upon Klindworth's arrangement.

LENTO

Op. 32 No. 2

10.

p *dolce*

Ped. Ped.

Ped. Ped. Ped. Ped. Ped. * Ped. Ped. Ped. Ped. Ped. Ped.

trill

Ped. Ped. Ped. Ped. * Ped. * Ped. Ped. * Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

24
2 3 4 *trium*

ped. *ped.* *ped.* *ped.* * *ped.* *ped.* *ped.* *ped.*

ped. *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

2 4 3 2 1
leggiere

ped. *ped.*

trium

ped. *ped.* *ped.* *ped.* *ped.* * *ped.* *ped.* * *ped.* *ped.* *espr.* *calando* *ped.* * *ped.* * *ped.* *ped.*

Più agitato

p *ped.* *ped.*

a tempo

mf

Ped.

cresc.

Ped. * Ped. * Ped. * Ped. * Ped. Ped. Ped. Ped. Ped.

rubato

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. * Ped. * Ped. * Ped. * Ped. Ped. Ped. Ped. Ped.

accel. e sempre crescendo

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

rit.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Tempo I

f appassionato

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

Ped. Ped.

2 3 *trun*

Ped. * Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

3 1 3 4 3 2 1

p

* Ped. * Ped. Ped. * Ped. Ped. Ped. Ped. Ped. Ped.

3 4 2 1

Ped. Ped.

leggiero

3 4 3 2 I

Red. Red.

5

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

2 4 3 2 I 5 4 5 I

Red. Red.

2 3 I 4 4 I 2 I 2 I 3 I 2 4 2

p espr.

Red. Red. Red. Red. Red. Red. Red. Red.

I I 9 4 2 I 4 2 3 4 3

rit.

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

CHOPIN

NOCTURNES IN DER TONMEISTER-AUSGABE

Nr. d.
T. A.
112 Nocturnes
Heft 1 Nr. 1

Larghetto Op. 9 Nr. 1
p espressivo

Nr. 2

Andante Op. 9 Nr. 2
p espressivo

Nr. 3

Allegretto Op. 9 Nr. 3
p scherzando

113 Nocturnes
Heft 2 Nr. 4

Andante cantabile Op. 15 Nr. 1
p semplice

Nr. 5

Larghetto Op. 15 Nr. 2
p

Nr. 6

Lento Op. 15 Nr. 3
p languido e rubato

114 Nocturnes
Heft 3 Nr. 7

Larghetto Op. 27 Nr. 1
pp sotto voce

Nr. 8

Lento sostenuto Op. 27 Nr. 2
p dolce

Nr. 9

Andante sostenuto Op. 32 Nr. 1
p

Nr. 10

Lento Op. 32 Nr. 2
p dolce

Nr. d.
T. A.
234 Nocturnes
Heft 4 Nr. 11

Andante sostenuto Op. 37 Nr. 1
p

Nr. 12

Andantino Op. 37 Nr. 2
p un poco grazioso

Nr. 13

Andantino Op. 37 Nr. 2

235 Nocturnes
Heft 5 Nr. 13

Lento Op. 48 Nr. 1
mp fiero

Nr. 14

Andantino Op. 48 Nr. 2
p dolce

Nr. 15

Andante Op. 55 Nr. 1
p

Nr. 16

Lento sostenuto Op. 55 Nr. 2
f molto cantabile

236 Nocturnes
Heft 6 Nr. 17

Andante Op. 62 Nr. 1
p dolce

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p cantabile

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p

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7. Fantasia in C-minor and Chromatic Fantasia
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Barcarole in F \sharp , Op. 60
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203. 2nd. Concerto in F-minor, Op. 21
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