

# Nocturne No. 1 in B-flat minor F. Chopin - Op. 9, No. 1

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## 1 Introduction

Frédéric Chopin's **Nocturne, Op. 9 No. 1** in B-flat minor is one of the most emblematic compositions of his early Parisian period.

Dedicated to Madame Camille Pleyel, the piece is built around a lyrical melody supported by an arpeggiated accompaniment.

## 2 Formal Structure

The piece is structured as a *romanza*, that is, a three-part “ABA” form with a coda, which can be outlined as follows:

- **Section A (bars 1–18):** Exposition of the theme in *B – flat* minor.

- **Section B (measures 19–70):** Central episode in the relative major (*D – flat* major).
- **Section A' (measures 71–80):** Varied and abbreviated restatement of the initial theme.
- **Coda (measures 81–85):** Final resolution.

### 3 Technical and Stylistic Analysis

The melody is characterized by a lyricism derived from opera.

Chopin frequently uses *ornaments* that break the metrical regularity. Notable examples of polyrhythm include:

- 11 notes against 6
- 22 notes against 12
- 20 notes against 12

These ratios should not be performed with mathematical precision, but with a fluid *rubato*.

The accompaniment is based on wide arpeggios that extend beyond the octave.

The harmonic function is to support the melody through the use of the pedal, creating a dense yet transparent sound texture.

### 4 Harmonic Profile

Chopin's harmony is rich in chromaticism and passing modulations.

A point of particular interest is the conclusion of the piece:

$$B - flat \text{ minor} \rightarrow B - flat \text{ major}$$

The piece ends with a **Piccarda third**, where the final B-flat major chord conveys a sense of relaxation and serenity.

## 5 The Full Score

Here is the full score found at <https://www.mutopiaproject.org/> written in LilyPond.

À Madame Camilla Pleyel

# Nocturne

F. Chopin

Edited by Rafael Joseffy  
Op. 9, No. 1

1.

*p espress.*

3

22

5

*fz p*

7

*smorz.*

*p*

Red. \*Red. \*Red. Red. \*

Red. \*Red. Red. \*Red. \*

Red. \*Red. \*Red. Red. \*Red. \*

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9

Red. \* Red. \* Red. \* Red. \*

11

8-  
1

*legatissimo*

Red. \* Red. \* Red. \*

13

Red. \* Red. \* Red. \* Red. \*

15

*f appassionato*

*cresc.*

Red. \* Red. \* Red. \* Red. \*

17

8-  
con forza 3 *p*  
Réd. \* Réd. \* Réd. smorz. \*

sotto voce

19

*pp*  
Réd. \* Réd. \* Réd. \* Réd. \*

21

Réd. \* Réd. \* Réd. \* Réd.

23

*poco rallent.* *ppp*  
\* Réd. \* Réd. \* Réd. \*

25 *a tempo*

*f* *cresc.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

27

*p*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

29

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

31

*poco rallent.* *ppp*

\* *Red.* \* *Red.* \* *Red.* \*

33 *a tempo*

*Red.* \**Red.* \**Red.* \**Red.* \**Red.*

35 *f poco stretto*

*Red.* \**Red.* \**Red.* \**Red.* \*

37 *fz p*

*Red.* \**Red.* \**Red.* \**Red.* \*

39 *poco rallent.* *ppp*

*Red.* \**Red.* \**Red.* \**Red.* \*

41 *a tempo*

*f*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

43 *f poco stretto*

*f*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

45 *fz p*

*fz p*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

47 *poco rallent.* *ppp*

*poco rallent.* *ppp*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

49 *a tempo*

*f*

Red. \* Red. \* Red. \* Red. \*

51

*ff*

Red. \* Red. \*

53

Red. \* Red. \*

55 *con forza*

*con forza*

Red. \* Red. \* Red. \*

57

*pp*

*Red.* \* *Red.* \* *Red.*

Detailed description: This system contains measures 57 and 58. The right hand (treble clef) features a series of chords and dyads, with a dynamic marking of *pp* and accents (>) over the first and fourth measures. A slur covers the entire right-hand part. The left hand (bass clef) plays a continuous eighth-note arpeggiated pattern, with dynamic markings *Red.* and asterisks (\*) under the first, third, and fifth measures.

59

*Red.* \*

Detailed description: This system contains measures 59 and 60. The right hand (treble clef) is mostly silent, with a few notes in measure 60. The left hand (bass clef) continues the eighth-note arpeggiated pattern. A dynamic marking *Red.* and an asterisk (\*) are present under the first measure of measure 60.

61

*ppp legatissimo*

*Red.*

Detailed description: This system contains measures 61 and 62. The right hand (treble clef) plays chords and dyads with a dynamic marking of *ppp legatissimo* and accents (>) over the first and third measures. A slur covers the right-hand part. The left hand (bass clef) continues the eighth-note arpeggiated pattern. A dynamic marking *Red.* is present under the first measure.

63

Detailed description: This system contains measures 63 and 64. The right hand (treble clef) plays chords and dyads. The left hand (bass clef) continues the eighth-note arpeggiated pattern.

65

*sempre pianissimo*

Detailed description: This system contains measures 65 and 66. The right hand (treble clef) plays chords and dyads with a dynamic marking of *sempre pianissimo*. A slur covers the right-hand part. The left hand (bass clef) continues the eighth-note arpeggiated pattern.

67 *fz*  
*sempre pp* \* *red.* \* *red.* \* *red.* \* *red.*

69 *smorz.* *rall. e dolci.*  
*a tempo* \* *red.* \* *red.* \* *red.* \*

71 \* *red.* \* *red.* \* *red.* \*

73 *3 legatissimo* *20*  
*red.* \* *red.* \*

74 \* *red.* \* *red.* \* *red.* \*

76

*tr*  
*f*  
*Red.* \* *Red.* \* *Red.* \* *Red.* \*

78

*cresc.* *ff* *dimin.*  
*Red.* \* *Red.* \* *Red.* \* *Red.* \*

80

*p* *smorz.*  
*Red.* \* *Red.* \* *Red.* \* *Red.* \*

82

*ff* *accelerando* *dimin.* *ritenuto* *ppp*  
*Red.* \* *Red.* \*

84

Ped. \*

Ped. \*

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Thank for your attention.  
Franco Pasut