

FREDERICK CHOPIN'S WORKS.

Instructive Edition

with explanatory remarks and fingerings by

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Author's Edition in English by

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Volume V.

NOCTURNES for the pianoforte.

Nocturne	B flat minor	Op. 9	N ^o . 1.	Nocturne	A flat major	Op. 32	N ^o . 2.		
"	E flat major	"	9	N ^o . 2.	"	G minor	"	37	N ^o . 1.
"	B major	"	9	N ^o . 3.	"	G major	"	37	N ^o . 2.
"	F major	"	15	N ^o . 1.	"	C minor	"	48	N ^o . 1.
"	F sharp major,	"	15	N ^o . 2.	"	F sharp minor,	"	48	N ^o . 2.
"	G minor	"	15	N ^o . 3.	"	F minor	"	55	N ^o . 1.
"	C sharp minor,	"	27	N ^o . 1.	"	E flat major	"	55	N ^o . 2.
"	D flat major	"	27	N ^o . 2.	"	B major	"	62	N ^o . 1.
"	B major	"	32	N ^o . 1.	"	E major	"	62	N ^o . 2.

Nocturne E minor Op. 72 N^o. 1.

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NOCTURNE

Th. Kullak.
Fr. Chopin, Op. 32. N^o 1.

Andante sostenuto.

The musical score is presented in four systems, each with a treble and bass staff. The key signature is one sharp (F major). The time signature is 3/4. The first system is marked 'Andante sostenuto' and 'A'. The second system is marked 'stretto', 'poco riten.', and 'B a tempo'. The third system is marked 'f' and 'p'. The fourth system is marked 'pp delicatiss.' and 'C'. The score includes various musical notations such as slurs, ornaments, and dynamic markings.

The nocturne expresses feelings such as awoken in quiet hours of solitude far from the noisy world when one is absorbed in thought and reverie and dear familiar images arise in memory. In respect to its poetic contents the nocturne reminds one of Op. 27 N^o 2. Like that, it has no secondary subject proper, but divides best into strophes which alternate with each other and appear at every repetition continually more richly arrayed in point both of modulations and of figurations. The tender lyric mood continues to the coda. This latter is strangely and surprisingly dramatic in effect. It is as if something coming from without (perhaps repeated strokes of the clock, or a rapping at the door) suddenly made an end of all reveries.

A-B forms the first strophe, which after a short interlude B-C, returns at C. At D a new one strophe appears, which is repeated at E. At F the coda begins.

In correspondence with the prevailing mood of the nocturne, the delivery must be tenderly dreamy, and tranquil throughout. The more passionate outpourings must be rendered with moderation so as to avoid glaring contrasts. The coda is to be executed dramatically (recitativo).

stretto *poco riten.* *a tempo* **D**

Tranquillo

f *p*

Handwritten musical notation for the first system, including treble and bass staves with various notes, rests, and dynamic markings.

Handwritten musical notation for the second system, including treble and bass staves with various notes, rests, and dynamic markings.

Handwritten musical notation for the third system, including treble and bass staves with various notes, rests, and dynamic markings.

Handwritten musical notation for the fourth system, including treble and bass staves with various notes, rests, and dynamic markings.

poco riten.

Handwritten musical notation for the fifth system, including treble and bass staves with various notes, rests, and dynamic markings.

a tempo **E**

Handwritten musical notation for the sixth system, including treble and bass staves with various notes, rests, and dynamic markings.

This page of musical notation is for a piano piece, likely a sonata or concerto movement. It consists of six systems of staves, each with a treble and bass clef. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The notation includes various dynamics such as *ppp*, *p*, *f*, and *pp*. Performance markings include *Ped.* (pedal), *stretto*, *riten.* (ritardando), *ritenuto*, *Coda*, and *recitativo*. The final system is marked *Adagio.* and contains a section labeled *G)*. The notation is dense with notes, rests, and ornaments, and includes many fingerings and articulation marks.

G. I prefer the older text of Fontana, which in the first and last measures of this line has *d-sharp*.

NOCTURNE.

Th. Kullak.
Fr. Chopin, Op. 32. N^o 2.

A Lento. **B** C.S.

sempre p e legato

The musical score is presented in five systems, each with a treble and bass staff. The first system is marked 'A Lento' and the second system is marked 'B C.S.'. The score includes various musical notations such as notes, rests, slurs, and fingerings. Below the staves, there are markings for dynamics and articulation, including 'p' (piano) and asterisks. The score is in F minor, indicated by the key signature of two flats.

After a short prelude A, at B begins the nocturne proper, which consists of a chief subject B-C, and a secondary subject C-E. The latter is followed by the repetition of the chief subject.

The chief subject B-C (two-part song-form) reminds one in point of mood and coloring, of the preceding nocturne (Op. 32, N^o 1). The secondary subject C-E is more animated in style, and, at its transposition from *F minor* to *F sharp minor* at D it assumes so passionate a character that even the chief subject, when it reappears at E, continues for a while in a state of stormy excitement (*appassionato*) and only by degrees recovers its dreamy repose. The same prelude which introduces the nocturne also forms the coda proper.

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

delicatiss.

Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea *

Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea *

C SS.

p

Tea * Tea *

Tea * Tea * Tea * Tea * Tea * Tea *

Tea * Tea * Tea * Tea * Tea * Tea *

Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea *

Più agitato.

D

The first system of music for 'Più agitato' is in D major and 2/4 time. The right hand features a complex melodic line with many accidentals and slurs, including a sequence of notes with fingerings 5, 5, 4, 5, 4, 3. The left hand plays a rhythmic accompaniment of eighth notes. A 'Pia' marking is present below the staff.

The second system continues the piece. The right hand has a triplet of eighth notes. The left hand features a section marked 'ff' (fortissimo) with dense chordal textures. A 'Pia' marking is present below the staff.

The third system includes a 'cresc.' (crescendo) marking above the staff. The right hand continues with its intricate melodic patterns. A 'Pia' marking is present below the staff.

The fourth system shows the continuation of the piece. The right hand has a series of slurs and accidentals. A 'Pia' marking is present below the staff.

C.S.
E Appassionato.

The first system of 'E Appassionato' is in C minor and 2/4 time. The right hand has a melodic line with slurs and fingerings 4, 5, 12. The left hand has a rhythmic accompaniment. A 'Pia' marking is present below the staff.

The second system continues the piece. The right hand has a melodic line with slurs and fingerings 3, 1, 3, 2, 4, 5, 4, 3, 2, 1, 2. The left hand has a rhythmic accompaniment. A 'Pia' marking is present below the staff.

1 2 3 4 2 3 4 4 5 1 2

(p)

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

1 2 1 2 1 5

delicatiss.

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

3 4 5

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

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

delicatiss.

leggeriss.

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

F Lento.

pp

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