

FREDERICK CHOPIN'S WORKS.

Instructive Edition

with explanatory remarks and fingerings by

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Author's Edition in English by

ALBERT R. PARSONS.

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.

Entered according to international treaty.

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WIEN,
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a) NOCTURNE.

Th. Kullak.
Fr. Chopin, Op. 62. N^o 1.

Andante. (M.M. ♩ = 69.) I A (C.S.)

dolce legato

(b) II

a) The chief subject A-B separates into four divisions which may be termed its strophes, (I, II, III, IV). The fourth corresponds to the first, but at the close leads into the secondary subject B-C. This consists of but a single part which has an independent life of its own. A long trill at its close leads back into the first strophe of the chief subject. The motive (b) from the same subject is extended to a passage and leads into the closing strophe D, which takes its (figurative) contents for the most part from the fourth strophe of the chief subject.

The nocturne is like a beautiful lyric poem, created in a consecrated hour free from trouble. The chief subject reminds one of Op. 32 N^o 1. In the secondary subject, with the change of key, a change of mood is perceptible; it becomes a shade more earnest, but also more elevated and serene. On the return of the chief subject it appears arrayed in such a profusion of chain-trills and fiorituras that its effect, when executed with taste and elegance, is magical.

System 1: Treble and bass staves with complex melodic lines and fingerings. Includes a section marked 'III'.

System 2: Treble and bass staves with complex melodic lines and fingerings. Includes a section marked 'pp'.

System 3: Treble and bass staves with complex melodic lines and fingerings. Includes a section marked 'IV' and 'fp'.

System 4: Treble and bass staves with complex melodic lines and fingerings.

System 5: Treble and bass staves with complex melodic lines and fingerings. Includes a section marked 'B (s.s.)' and '(p) sostenuto'.

System 6: Treble and bass staves with complex melodic lines and fingerings.

2 1 2 1 3 3 4 5

cresc.

Ia * Ia * Ia * Ia * Ia * Ia * Ia * Ia * Ia * Ia *

2 1 3 5 2 3 1 1 1 1

dolciss.

Ia * Ia * Ia * Ia * Ia * Ia * Ia *

1 21 53 4 2 1 21 4

dim.

Ia * Ia * Ia * Ia * Ia * Ia * Ia *

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

pp

Ia * Ia * Ia * Ia * Ia * Ia * Ia * Ia * Ia *

C *poco più lento* *dolce*

213 213 23143 3 4 53 23 131
243 132 132

Ia * Ia * Ia * Ia Ia Ia Ia Ia Ia Ia

243 243 23 32 213 *poco rallent.* *a tempo*

243 132 132

Ia Ia Ia Ia * Ia * Ia Ia Ia Ia Ia * Ia * Ia Ia Ia Ia

131 243 132 132

pp dim. rallent.

♩ * ♩ ♩ ♩ ♩ ♩ ♩ * ♩

Tempo I.

cresc.

riten.

♩ * ♩ ♩ ♩ ♩ ♩ ♩ * ♩

D (Closing S.)

a tempo

dim.

p

♩ * ♩ ♩ ♩ ♩ ♩ ♩ * ♩

♩ * ♩ ♩ ♩ ♩ ♩ ♩ * ♩

coda

♩ * ♩ ♩ ♩ ♩ ♩ ♩ * ♩

calando

♩ * ♩ ♩ ♩ ♩ ♩ ♩ * ♩

a) NOCTURNE.

Th. Kullak.

Fr. Chopin, Op. 62. N^o 2.

A (C.S.)
Lento. (M.M. ♩ = 76.)

a) The nocturne consists of a chief subject A - B, an interlude B - C, and a secondary subject C - D. The latter is followed by the repetition of the chief subject and the interlude, which now becomes the postlude. The chief subject makes an agreeable impression by reason of the noble, though expressive simplicity of its beautiful melody. The interlude, with its passages in the base, forms a fitting transition to the secondary subject, which is more passionate and animated in character. The upper and base voices form a sort of dialogue in lively controversy. The incidental imitations are to be made prominent in delivery. The nocturne was composed shortly before Chopin's death, and is no less rich in fine points of harmony and melody, than all preceding works of the same species.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a melodic line in the treble and a bass line in the bass. A dynamic marking of *ff* (fortissimo) is present. The system includes various musical notations such as slurs, ties, and fingerings. Below the bass line, there are several asterisks (*) and some illegible markings.

Second system of musical notation. Treble clef, key signature of two sharps. The system features a *p* (piano) dynamic marking in the treble and a *pp* (pianissimo) dynamic marking in the bass. A *cresc.* (crescendo) marking is also present. The notation includes complex melodic lines with many slurs and ties. Asterisks (*) are placed below the bass line.

Third system of musical notation. Treble clef, key signature of two sharps. This system is labeled "B (Interlude.)" and includes a *len.* (ritardando) marking. The dynamics range from *f* (forte) to *p* (piano). The notation is highly detailed with many slurs and ties. Asterisks (*) are placed below the bass line.

Fourth system of musical notation. Treble clef, key signature of two sharps. This system contains a complex bass line with many slurs and ties. The notation is dense and includes various musical symbols. Asterisks (*) are placed below the bass line.

Fifth system of musical notation. Treble clef, key signature of two sharps. This system features a melodic line in the treble and a bass line in the bass. The notation includes many slurs and ties. Asterisks (*) are placed below the bass line.

D (C.S.)

a tempo

p *pp* *cresc.*

* * * *

dim. *p* *f*

* * * *

riten. *a tempo*

p

* * *

* *

* *

coda

* * * *