

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° 1.
"	E flat major	" 9 N° 2.
"	B major	" 9 N° 3.
"	F major	" 15 N° 1.
"	F sharp major,	15 N° 2.
"	G minor	" 15 N° 3.
"	C sharp minor,	27 N° 1.
"	D flat major	" 27 N° 2.
"	B major	" 32 N° 1.

Nocturne	A flat major	Op. 32 N° 2.
"	G minor	" 37 N° 1.
"	G major	" 37 N° 2.
"	C minor	" 48 N° 1.
"	F sharp minor,	48 N° 2.
"	F minor	" 55 N° 1.
"	E flat major	" 55 N° 2.
"	B major	" 62 N° 1.
"	E major	" 62 N° 2.

Nocturne E minor Op. 72 N° 1.

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WIEN
C. Haslinger qdm Tobias.

a) NOCTURNE.

Th. Kullak.

Fr. Chopin, Op. 48. N° 1.

A C.S.

Lento.

- a) The design and poetic contents of this nocturne make it the most important one that Chopin created; in Karasowski's opinion it even oversteps the bounds of the nocturne-style. The chief subject (A-B) is a masterly expression of a great, powerful grief, for instance at a grave misfortune by which the dear, beloved native land is visited. Upon such an occasion and in such a mood it is but a step to self-sacrificing deeds. The secondary subject makes upon me an impression as if heroic men had banded themselves together and solemnly went forth to the holy war to conquer or die for their native land. In correspondence with the character of a grand heroic march, the harmonic masses finally tower aloft in imposing splendor and majesty. At C the chief subject is repeated, but richly varied, enhanced in passionateness and feverishly agitated. (*Doppio movimento* and *agitato*).

- b)** The triplet-passages introduced here and in the following measures are to be executed *legato*, and strictly in time so that the march-like character of the subject shall nowhere be impaired.

Musical score for orchestra and piano, page 10, measures 82-85. The score consists of six staves. The top two staves are for the orchestra, featuring woodwind instruments like oboes and bassoons. The bottom four staves are for the piano. Measure 82 starts with a forte dynamic. Measure 83 shows woodwind entries with grace notes. Measure 84 begins with a piano section marked *riten.* (riten.) followed by an acceleration (*accel.*) and a forte dynamic (*ff*). Measure 85 concludes with a piano section marked *cresc.* (cresc.). The score includes various dynamics, articulations, and performance instructions such as *doppio movimento*, *agitato*, and *pp*.

c) It is not best to hold too literally to the designation "doppio movimento;" for then it would remain only to choose between inartistic precipitation in the chief subject, or a no less critical dragging of the secondary subject. I propose: M. M. $\text{♩} = 96$.

This image shows the final measures of a piano piece, spanning six staves of music. The music concludes with a coda. Measure 13 begins with a treble clef, a key signature of one flat, and a tempo marking of 3/4. The bass clef is introduced in measure 14. Measures 13-15 feature a rhythmic pattern of eighth and sixteenth notes, with dynamic markings like *ped.* and **ped.*. Measures 16-18 show a transition with a crescendo, indicated by *cresc.*, followed by eighth-note patterns. Measures 19-21 continue with eighth-note patterns, with dynamic markings *ped.* and **ped.*. Measures 22-24 show a return to the treble clef, with eighth-note patterns and dynamic markings *ped.* and **ped.*. Measures 25-27 feature complex sixteenth-note patterns with dynamic markings *f* and *riten.*. Measures 28-30 conclude with eighth-note patterns and dynamic markings *ped.* and **ped.*. The section ends with a coda, marked *Coda.*, which includes a dynamic marking *dim. rall.* and a final dynamic marking *pp*.

a) NOCTURNE.

Th. Kullak.

Fr. Chopin, Op. 48, N° 2.

Andante. (M.M. $\text{♩} = 92$.)

A (C.S.)

c)

B >

a) After two introductory measures, at A the chief subject begins. It is in a soft elegaic mood (like Op. 37 I). Its kernel is formed of the two sections b and c, which continually appear up to the entrance of the secondary subject, being repeatedly transposed and enriched with all manner of embellishments. At B a complete part-close occurs. This is followed by the repetition of the entire chief subject, non-essential alterations excepted.

C-D forms the secondary subject. In contrast to the pliant, vacillating nature of the chief subject; the short, concentrated phrases of the new subject, the change of key (major mode instead of minor) and of metre ($\frac{3}{4}$ instead of C) all indicate a change of mood. In place of weeping and lamentation appears the resolve to endure courageously and nobly, and manfully to bear. The secondary subject, to be sure, is not ecclesiastical in coloring (as in Op. 15 N° 3, or Op. 37 N° 1) but it is full of nobility. - At D, the chief subject is repeated with all manner of variants and a very graceful coda in major.





Musical score page 53, measures 6-10. The dynamics continue with riten. , poco riten. , and (p) . Measure 10 ends with a dynamic of $\text{bass} \text{ } *$.

Musical score page 53, measures 11-15. The dynamics include $\text{bass} \text{ } *$ and $\text{bass} \text{ } *$.

Musical score page 53, measures 16-20. The dynamics include cresc. , rit. , and riten.

Musical score page 53, measures 21-25. The dynamics include a tempo , cresc. , stretto , ff , and m.g.

Musical score page 53, measures 26-30. The dynamics include p and $\text{bass} \text{ } *$.

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