FREDERICK CHOPIN'S WORKS.

Instructive Edition

with explanatory remarks and fingerings by

Dr. THEODORE KULLAK

Author's Edition in English by

ALBERT R. PARSONS.

Volume V.

NOCTURNES

for the pianoforte.

Nocturne	B flat minor	Op. 9	No. 1.	Nocturne	A flat major	Op. 32	No. 2.
"	E flat major	" 9	No. 2.	"	G minor	" 37	No. 1.
"	B major	" 9	No. 3.	"	G major	" 37	No. 2.
"	F major	" 15	No. 1.	"	C minor	" 48	No. 1.
"	F sharp major	" 15	No. 2.	"	F sharp minor	" 48	No. 2.
"	G minor	" 15	No. 3.	"	F minor	" 55	No. 1.
"	C sharp minor	" 27	No. 1.	"	E flat major	" 55	No. 2.
"	D flat major	" 27	No. 2.	"	B major	" 62	No. 1.
"	B major	" 32	No. 1.	"	E major	" 62	No. 2.

Nocturne E minor Op. 72 No. 1.

Entered according to international treaty.

BERLIN
Schlesinger'sche Buch- u. Mus. Handl
(Rob. Lienau)

NEW-YORK,
G. SCHIRMER.

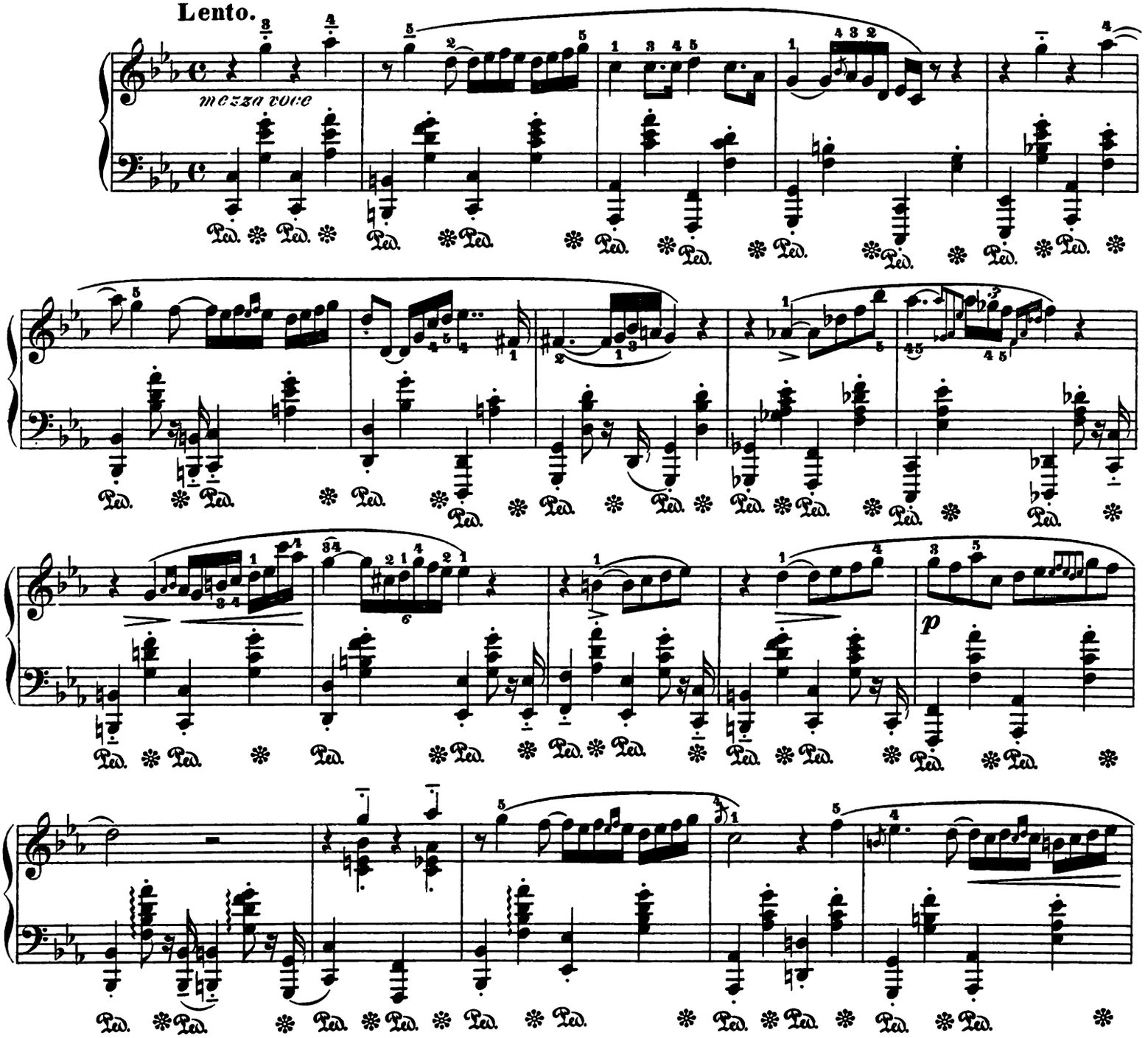
WIEN,
C. Haslinger q^dm Tobias.

Copyright G. Schirmer 1881.

Lith. Anst. v. C. G. Roder, Leipzig

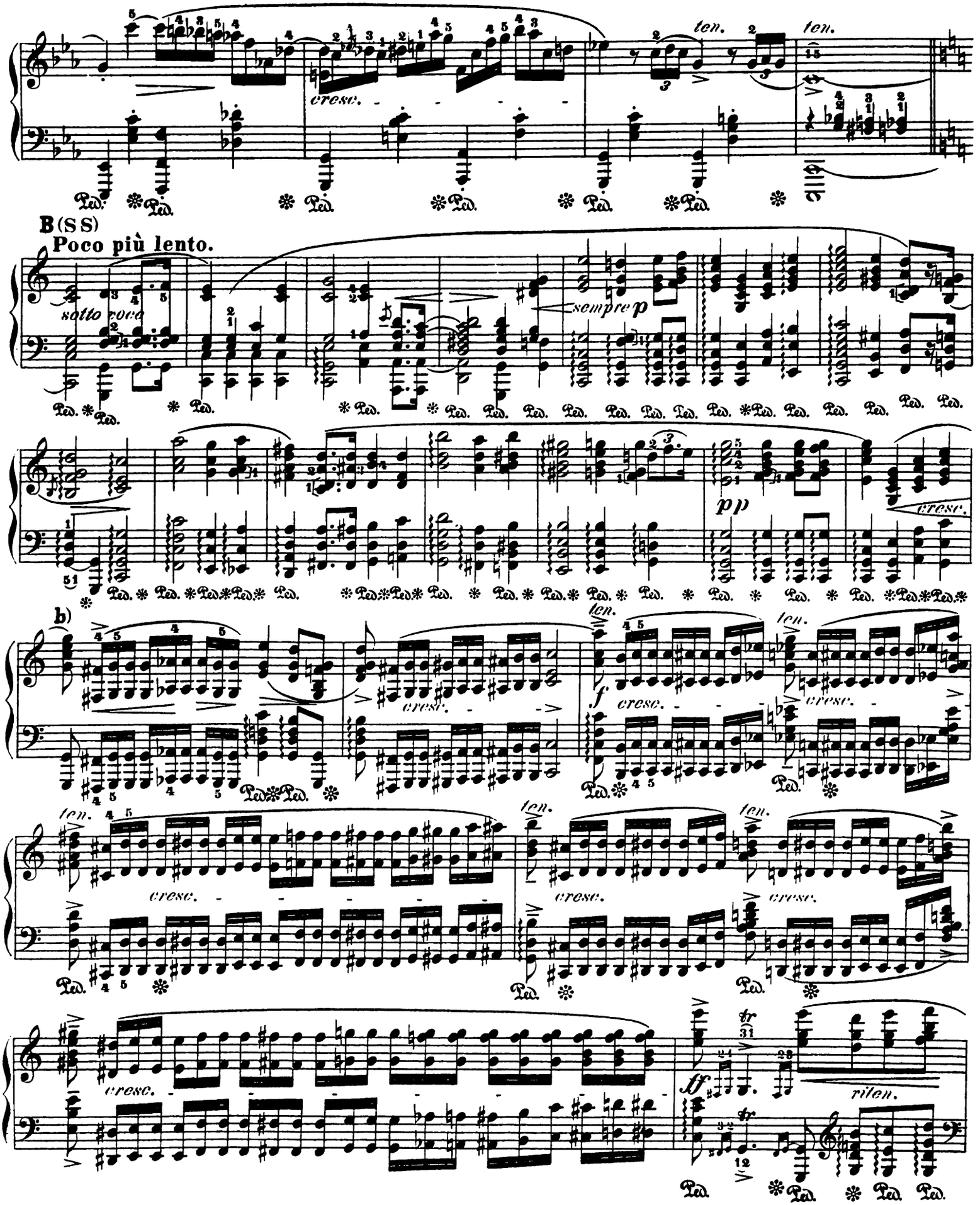
a) NOCTURNE.

Th. Kullak.
Fr. Chopin, Op. 48. Nº 1.

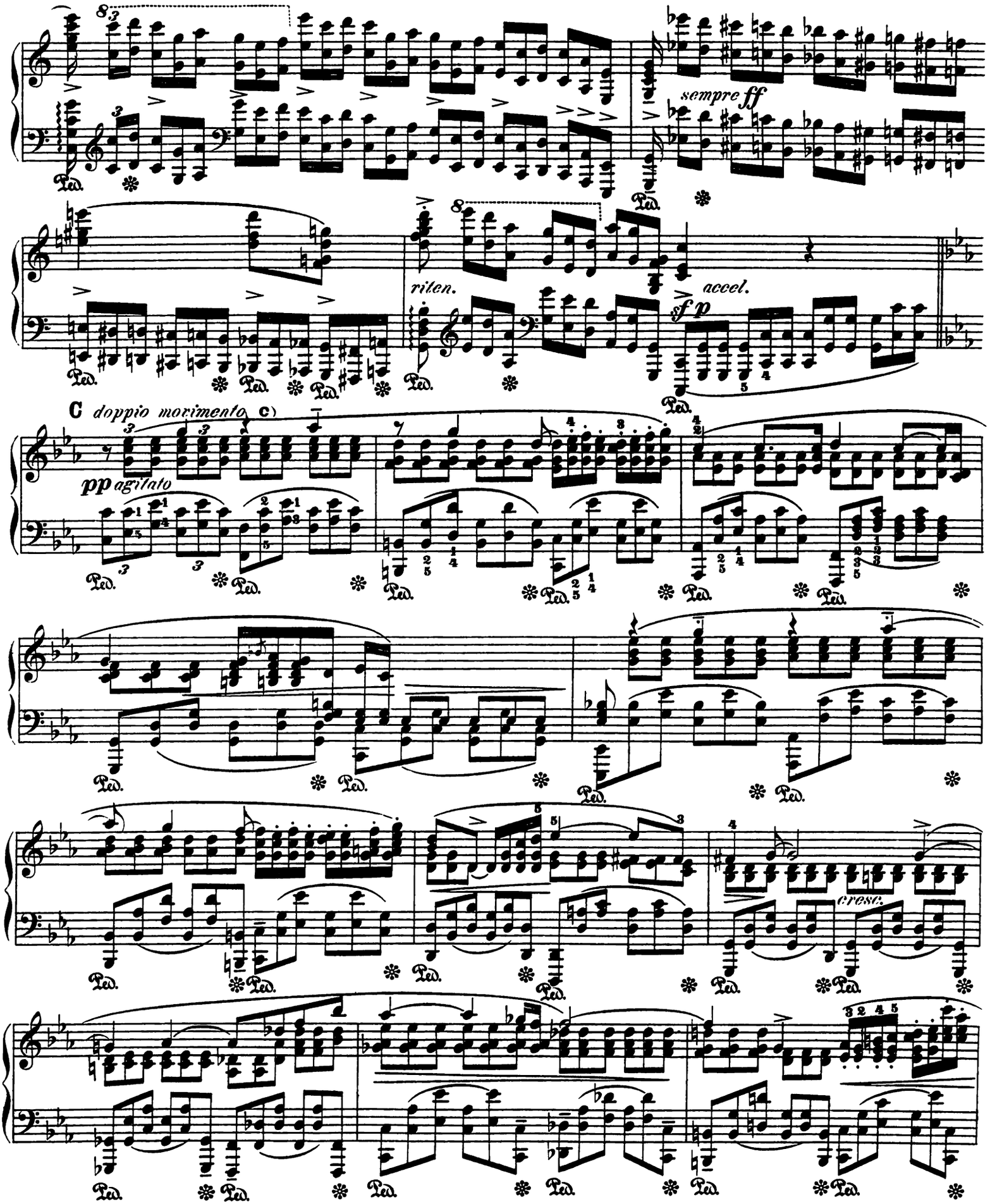


a) The design and poetic contents of this nocturne make it the most important one that Chopin created; in Karasowski's opinion it even oversteps the bounds of the nocturne-style. The chief subject (A–B) is a masterly expression of a great, powerful grief, for instance at a grave misfortune by which the dear, beloved native land is visited. Upon such an occasion and in such a mood it is but a step to self-sacrificing d e e d s. 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, enchanced in passionateness and feverishly agitated. (*Doppio movimento* and *agitato*).

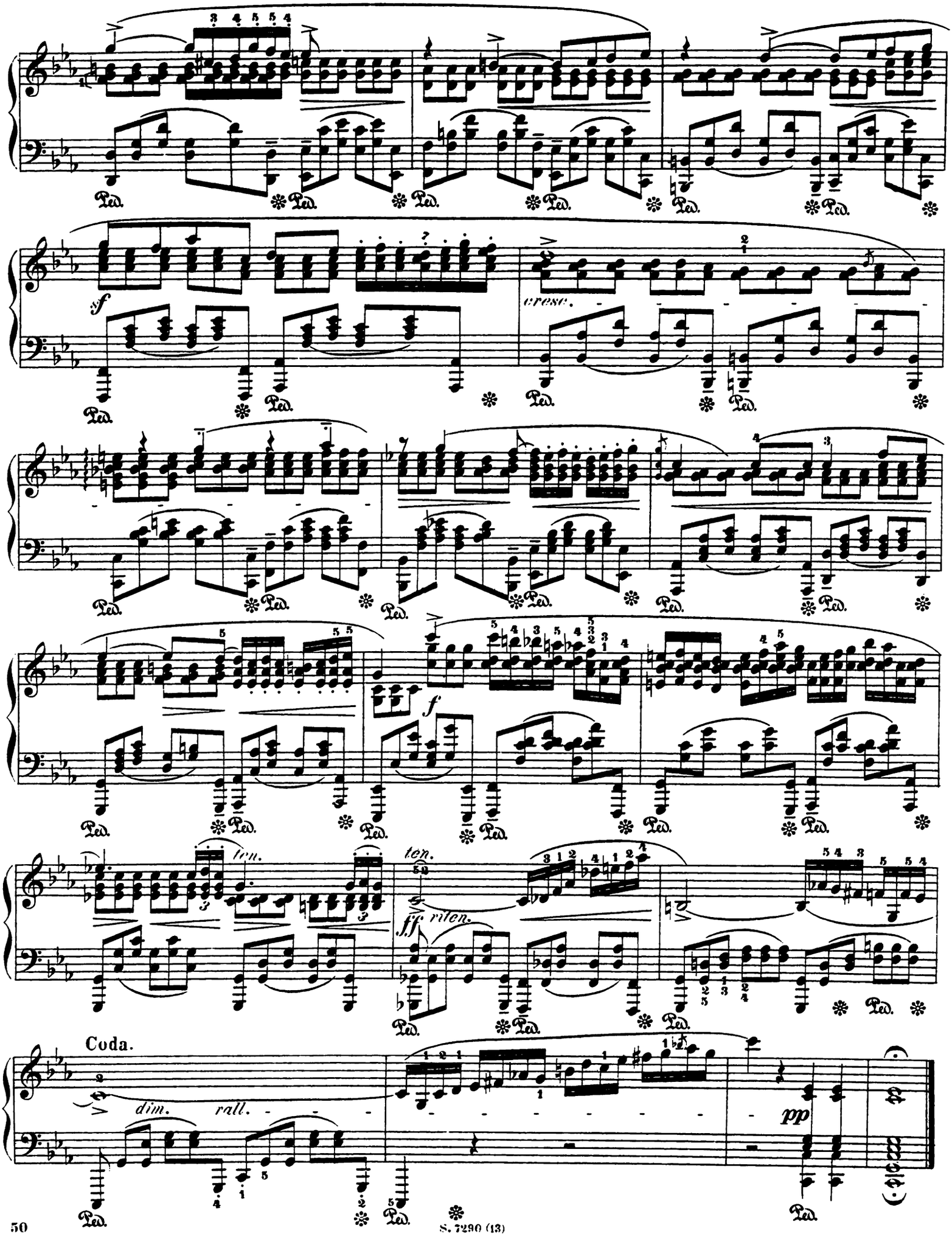
Copyright G. Schirmer 1881.



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.



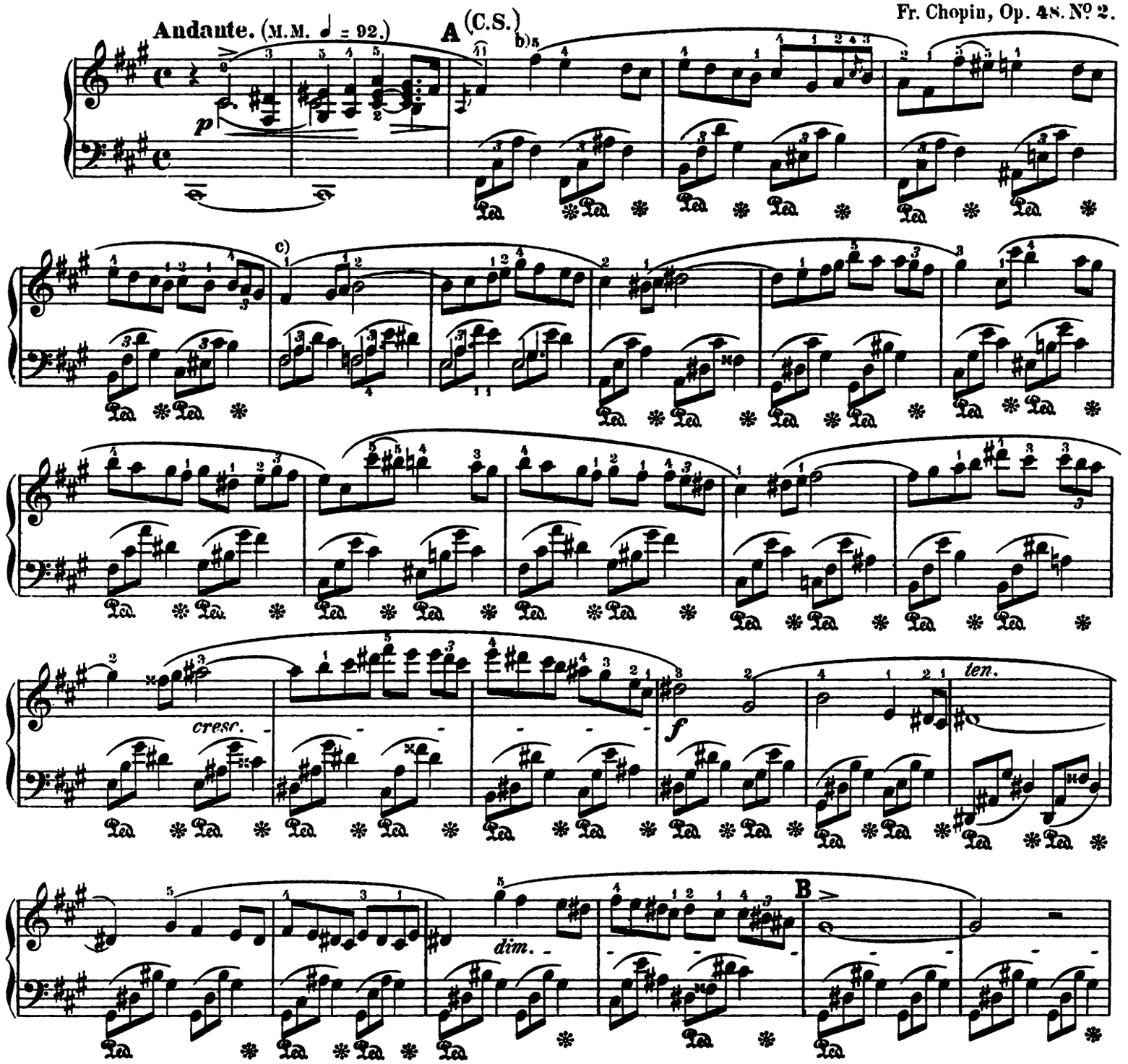
c) It is not best to hold too literally to the designation "doppio movimento;" for then it would remain only to choose between inartistic precipitation in the chief subject, or a no less critical dragging of the secondary subject. I propose: M. M. ♩ = 96.


sf
cresc.
f
ten.
ten.
fff riten.
Coda.
dim.
rall.
pp

a) NOCTURNE.

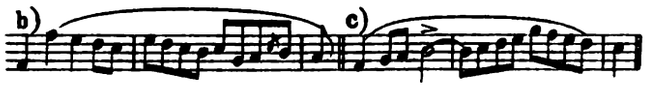
Th. Kullak.

Fr. Chopin, Op. 48. Nº 2.

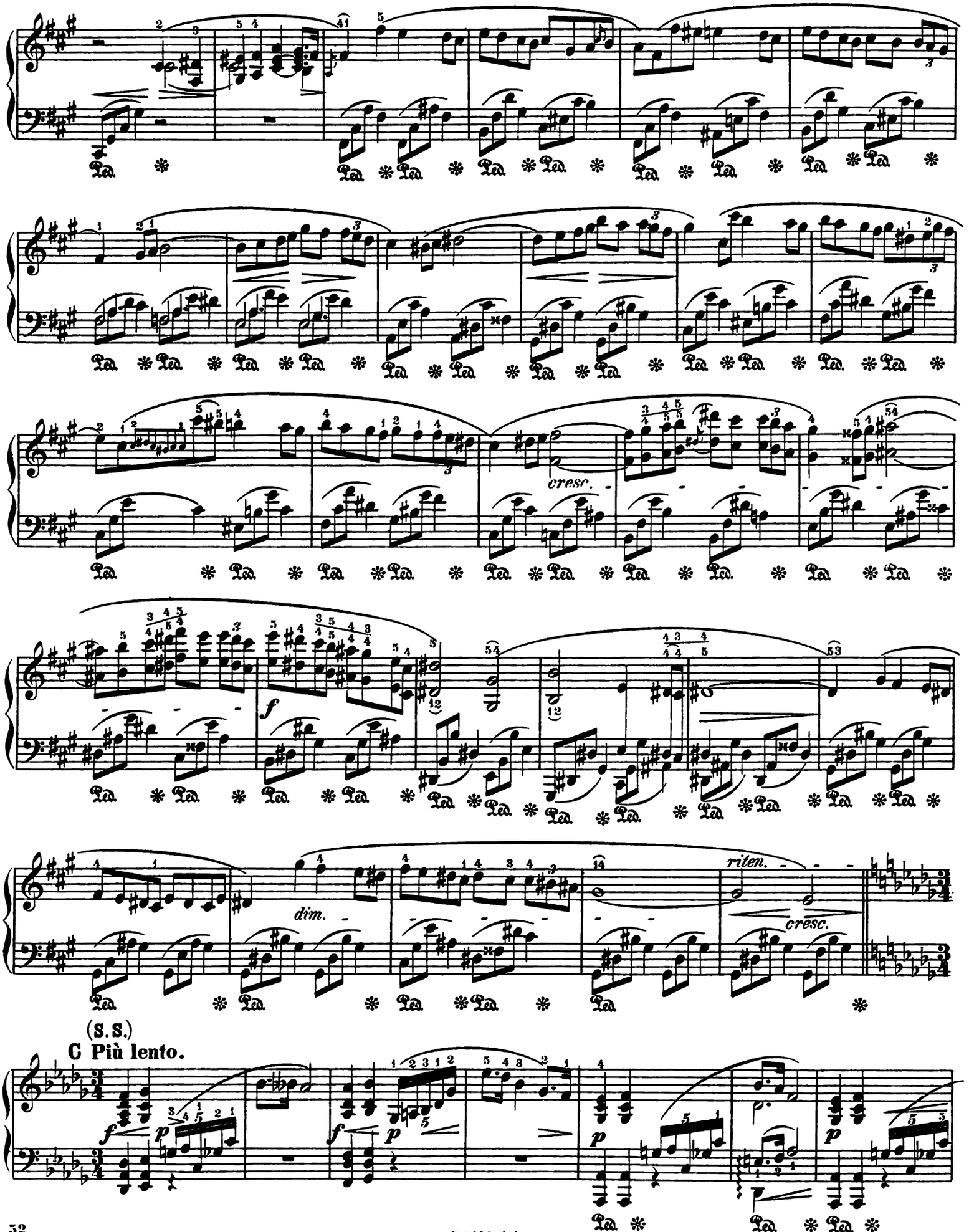


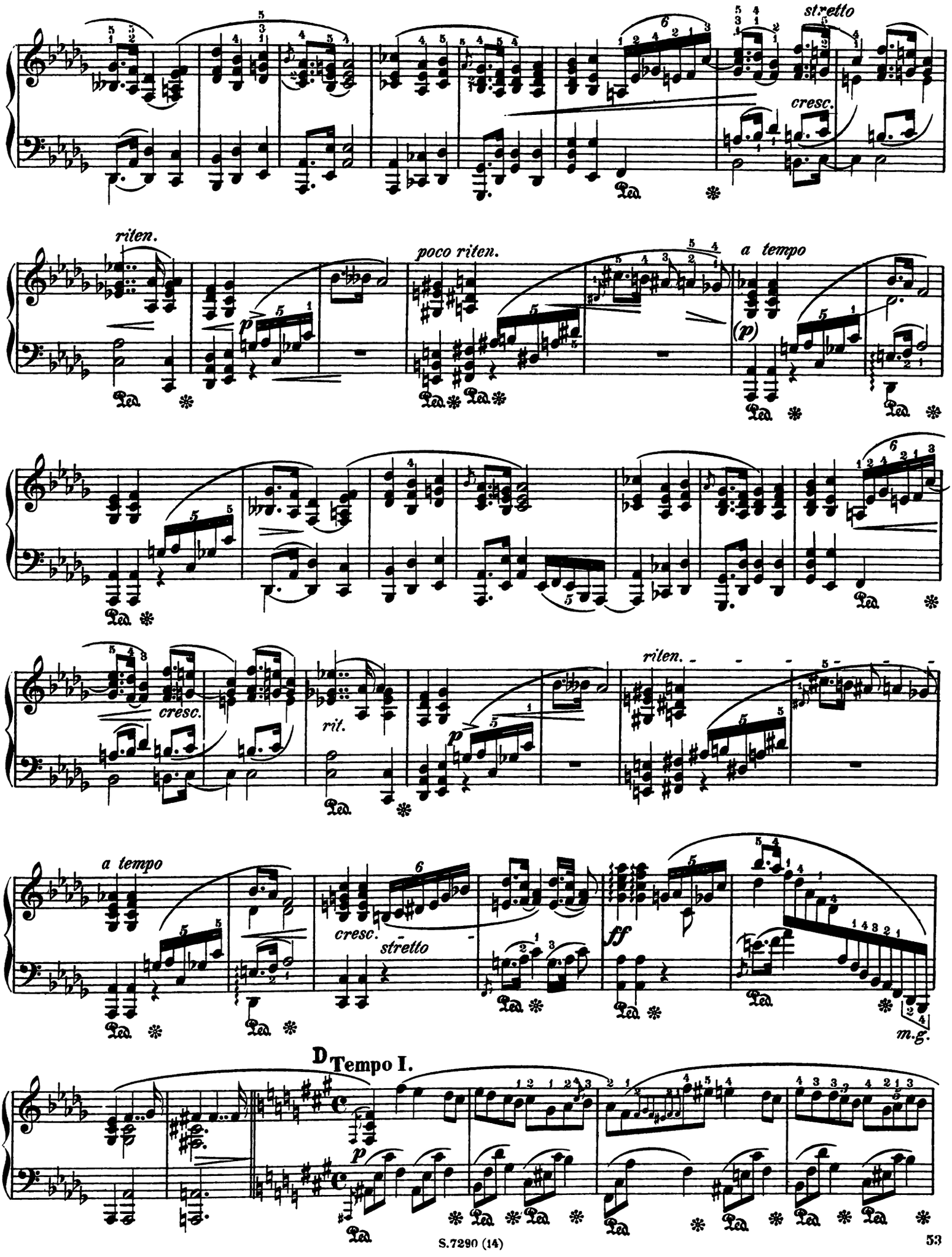
a) After two introductory measures, at **A** the chief subject begins. It is in a soft elegaic mood (like Op. 37 I). Its kernel is formed of the two sections b and c, which continually appear up to the entrance of the secondary subject, being repeatedly transposed and enriched with all manner of embellishments.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

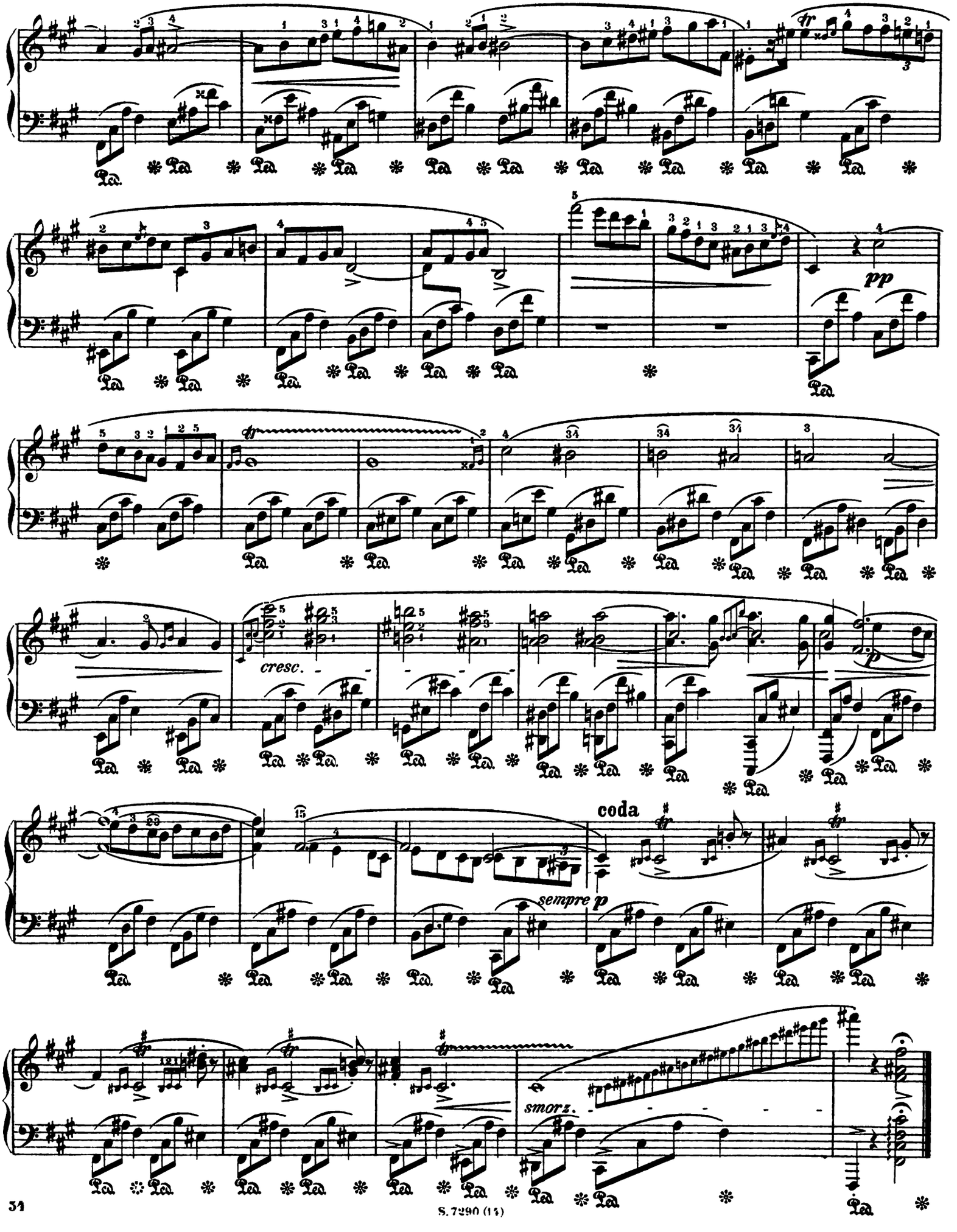
C–D forms the secondary subject. In contrast to the pliant, vacillating nature of the chief subject; the short, concentrated phrases of the new subject, the change of key (major mode instead of minor) and of metre (3/4 instead of **C**) all indicate a change of mood. In place of weeping and lamentation 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 Nº 3, or Op. 37 Nº 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.



Copyright G. Schirmer 1881.


cresc.
f
dim.
riten.
cresc.
(S.S.)
C Più lento.
f
p


stretto
cresc.
riten.
poco riten.
a tempo
(p)
cresc.
rit.
riten.
a tempo
cresc.
stretto
ff
m.g.
D Tempo I.
p


pp
cresc.
p
coda
sempre p
smorz.