

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.

Entered according to international treaty.

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WIEN
C. Haslinger qdm Tobias.

a) NOCTURNE.

Th. Kullak.
F. Chopin, Op. 27, N° 1.

Larghetto. $\text{♩} = 42.$

A

a) The nocturne consists of a chief subject **A**, a secondary subject **B**, and the repetition of **A** with a coda. The chief subject is gloomy in coloring; it is like the melancholy lament of one who is done with life. In the secondary subject, silent resignation gives way to bitterness and resentment, which, after climaxing in the first two strophes (**B I II**) in the third (**III**) veers to extremes: to covetous desires, to passionate longing for the pleasures of the world. To greatest ecstasy succeeds, weak and exhausted, the repetition of the chief subject. The wondrously beautiful coda with its ecclesiastical coloring is beneficent and conciliatory in effect, just as elsewhere, in Nocturne Op. 15 N° 3 for example, the composer causes the outpourings of highest passion to be followed by motives of a religious character. Interesting, moreover, is the similarity of the present work with Meyerbeer's song "le moine" in point of psychological development. The monk, encoffined in his cell, is carried away by wildly excited fancy - in a more grotesque way, to be sure - to the point of bacchical paroxysm, until finally in prayer to the Madonna he finds his last consolation.

b,c,d) Chopin is partial to making use of broken chords in dispersed position; he has even written special etudes for cultivating such passages, (Op. 10 Nos I, XI, etc.) which demand considerable capacity for stretching. In order to do justice to the notation, it is occasionally necessary; 1. to deviate from the rules concerning the normal position of the hand; 2. to make use of extremely complicated fingerings; and, finally, 3. in cases where the required *legato*-execution is utterly impossible, to call in the aid of the pedal, or even of the other hand.

complicated fingering.

b)

Execution with pedal and right hand.

c)

d)

3 5 4 2 1 3
15

3 5 4 2 1 3
15

3 5 4 2 1 3
15

3 5 4 2 1 3
15

3 5 4 2 1 3
15

3 5 4 2 1 3
15

p.d. *m.d.*

ritenuto

B Più mosso. $\text{d} = 54.$

I *len.* *len.* *len.* *len.*

p

poco a poco *cresc.*

f *sf* *sf* *sf*

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25

sempre più stretto

cresc.

appassionato

sostenuto

ritenuto

Agitato,

sotto roce

poco

a

poco

cresc.

ed

accel.

rilev.

III con anima

stretto

ten.

tr

len.

pp

cresc.

ed

accel.

ff

con forza

A *Tempo primo.*

sotto voce

p legato

ritenuto

con duolo

coda *calando*

rallent.

Adagio.

f pp

27

a) NOCTURNE.

Th. Kullak.

Fr. Chopin, Op. 27. N^o 2.

I. Lento sostenuto. $\text{♩} = 50.$

dolce

ff

sf

ten.

espressiro

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

a) The present nocturne divides best into strophes, for it does not develop into groups of parallel subjects, in the strict sense. Even the base moves from beginning to end in homogeneous figures. I have assumed eight strophes, which produce variety of shading, without offering essentially new contents. The chief strophes are the 1st, II^d, and the VIIIth.

Strophe III is the transposed repetition of the II^d. Strophe VI the repetition of the Ist.

" IV the repetition of the Ist. " VII " " II^d.

" V the transposed repetition of the II^d. " VIII " real Coda of the composition.

The repetitions appear with continually increasing richness of outfit, in point of both modulation and figuration, so that Karasowski rightly says: "the lovely nocturne contains an almost lavish abundance of the finest embellishments". Indeed, its execution demands great technical proficiency ennobled by the most cultivated taste.

con forza

cresc.

f

p

pp

sempre legatiss.

riten. *a tempo*

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29

leggieriss.

dolce

cresc.

sf

con forza

V

VI

30

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VII

VIII

sf *dolens.*

dim.

len.

calando

smorz.

dolmiss.

dimin.

31