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.

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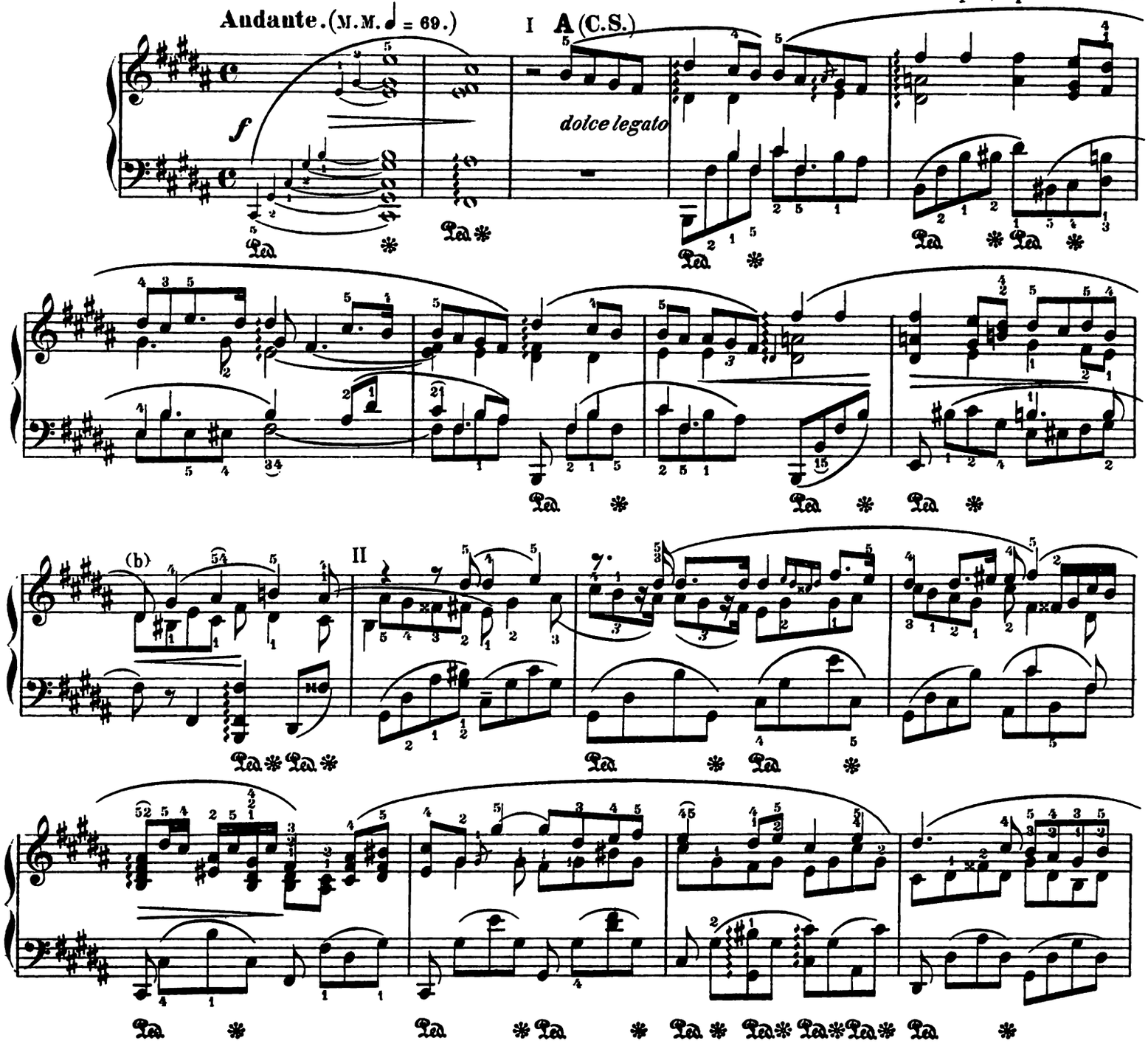
a) NOCTURNE.

Th. Kullak.
Fr. Chopin, Op. 62. No 1.



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 No 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 fioriturass that its effect, when executed with taste and elegance, is magical.

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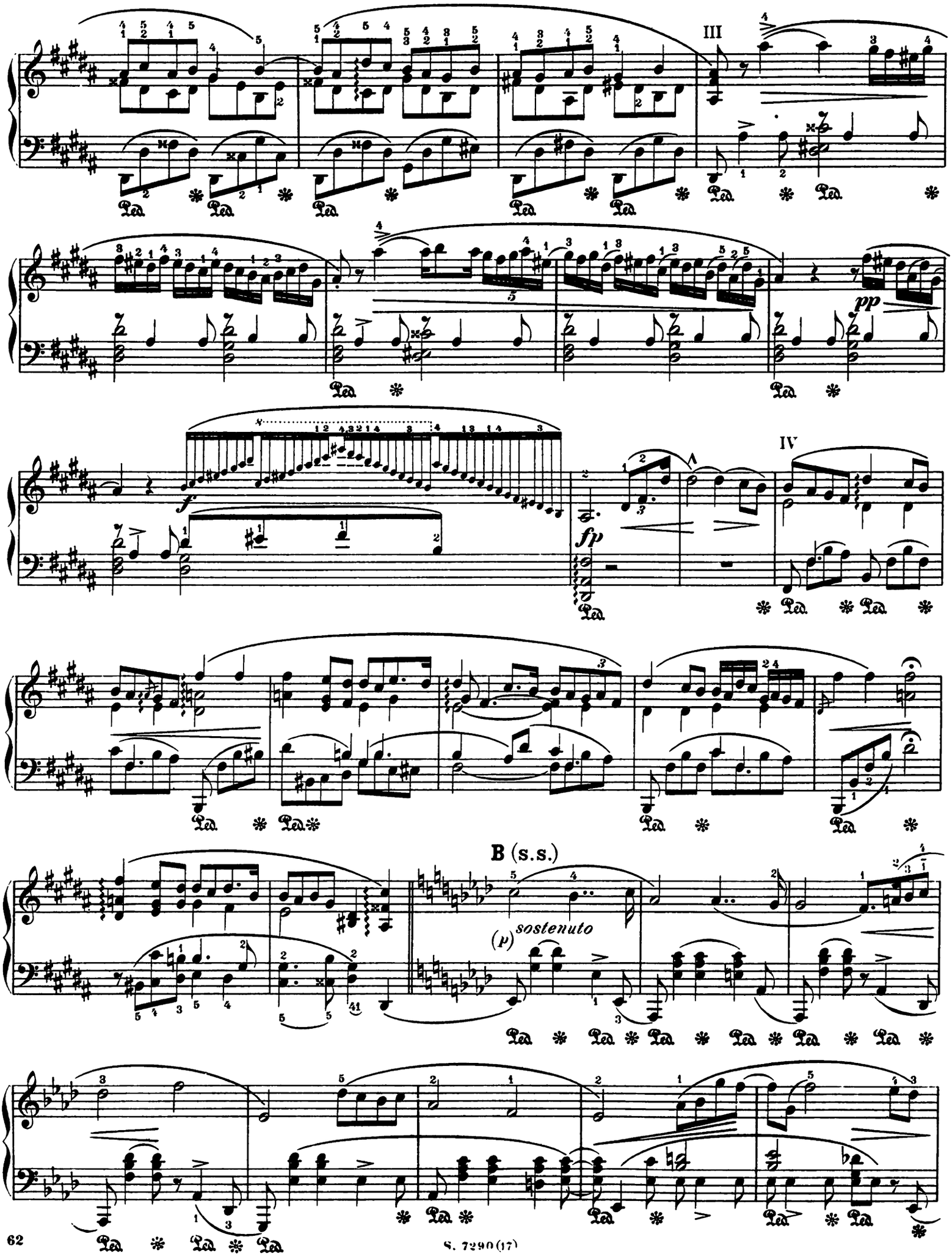
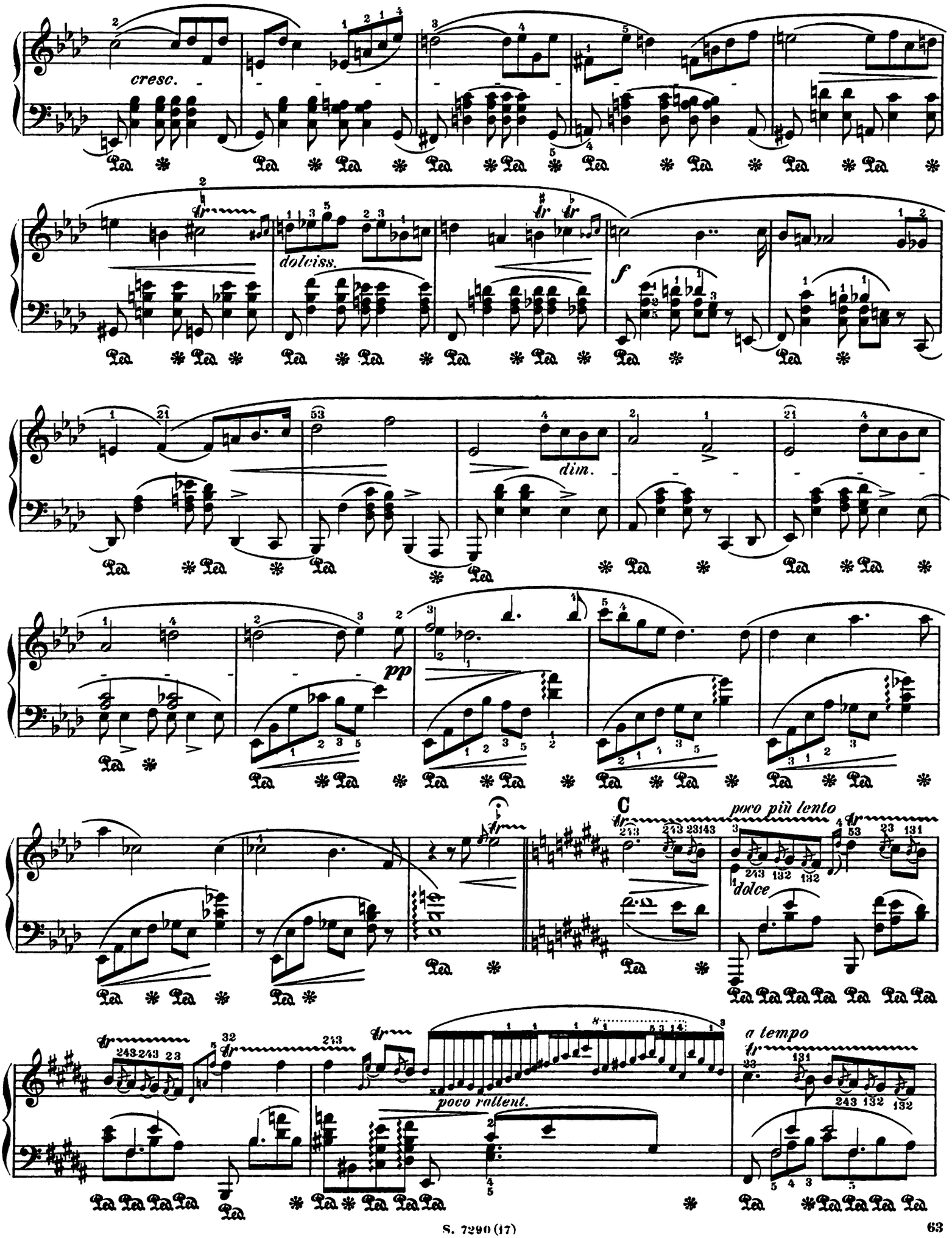
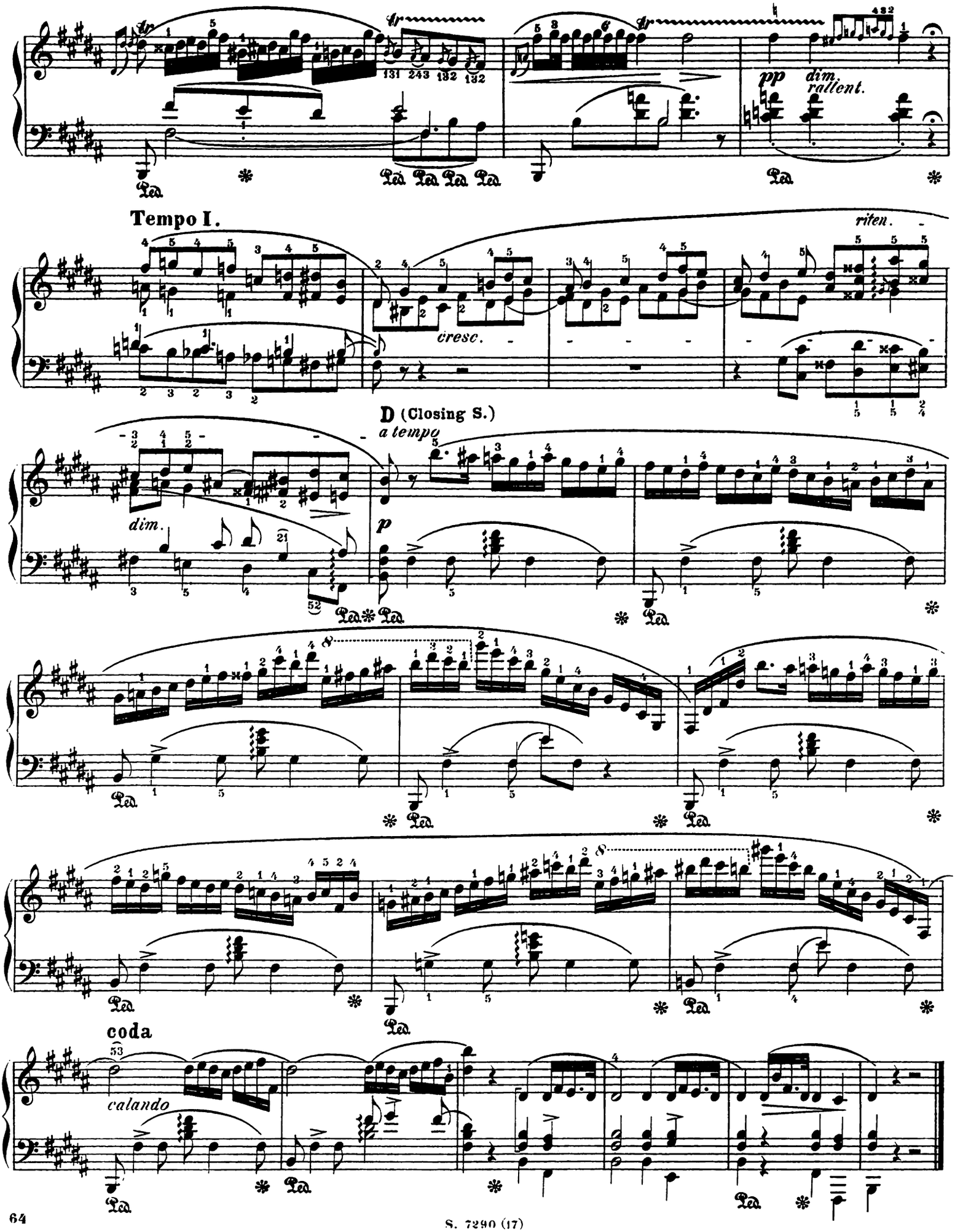

III
pp
IV
fp
B (s.s.)
(p) sostenuto


cresc.
dolciss.
f
dim.
pp
C
poco più lento
dolce
poco rallent.
a tempo


tr
131 243 132 132
pp
dim.
rallent.
Tempo I.
riten.
cresc.
D (Closing S.)
a tempo
dim.
p
coda
calando

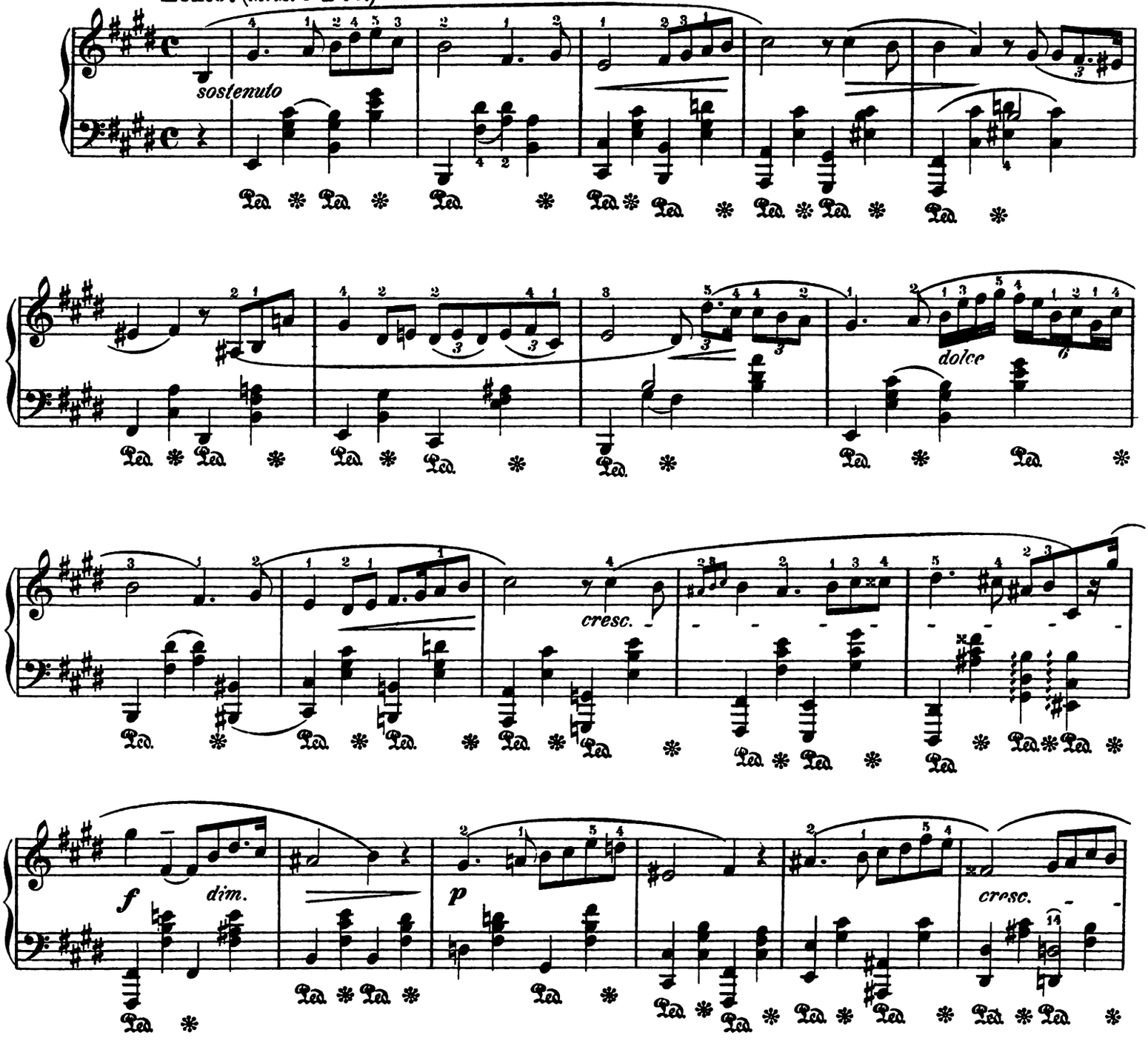
a) NOCTURNE.

Th. Kullak.

Fr. Chopin, Op. 62. No 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.

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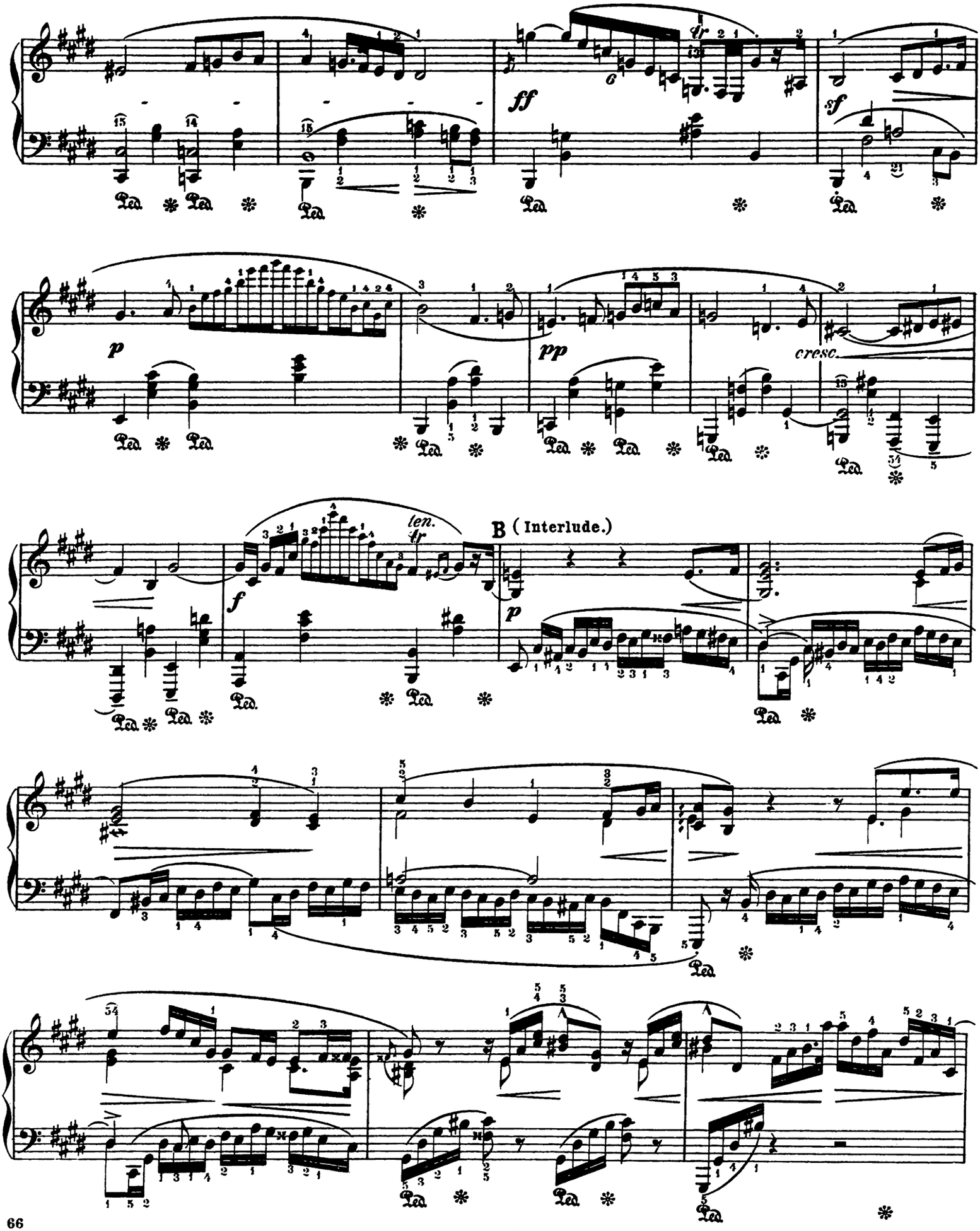
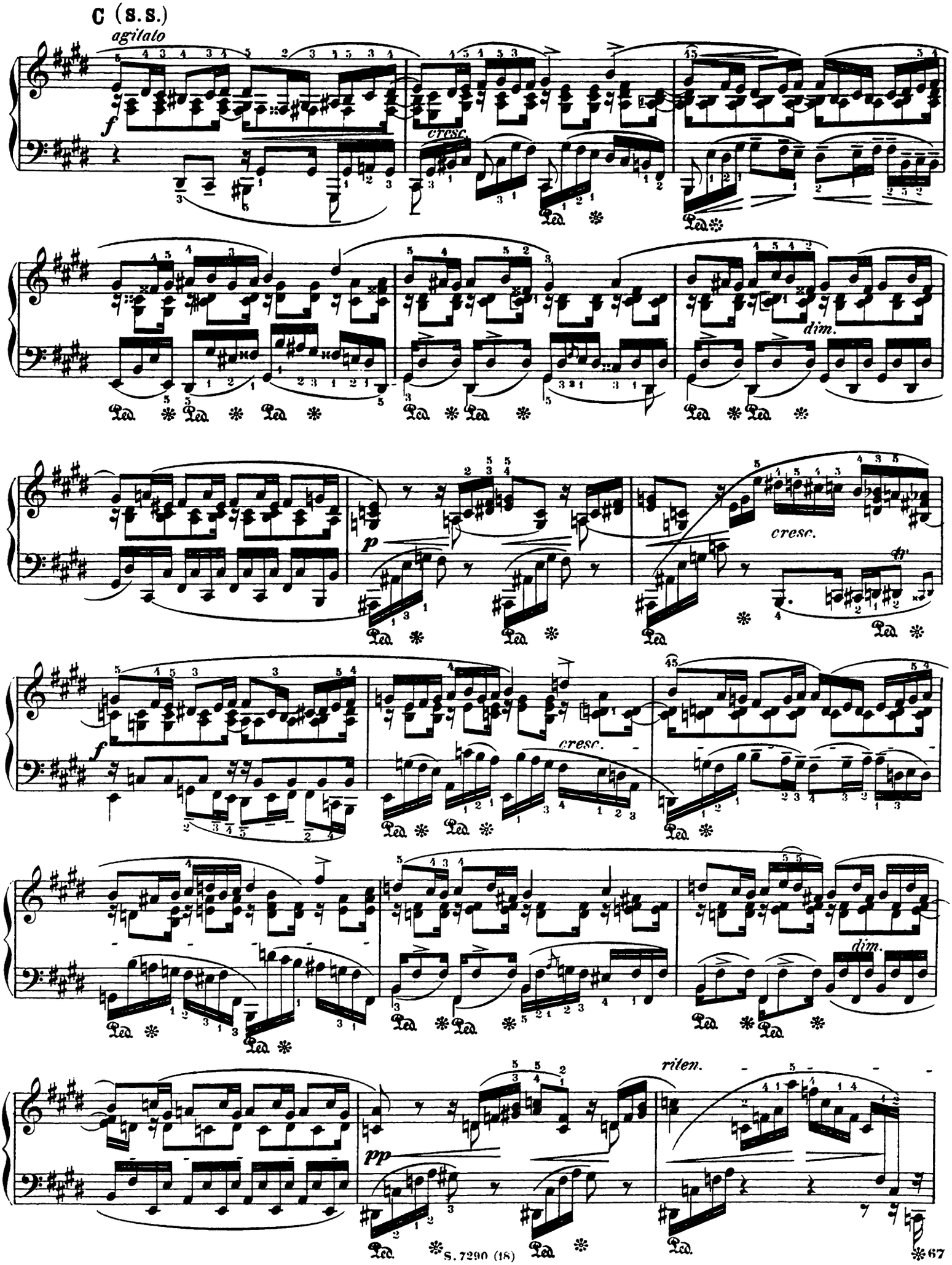
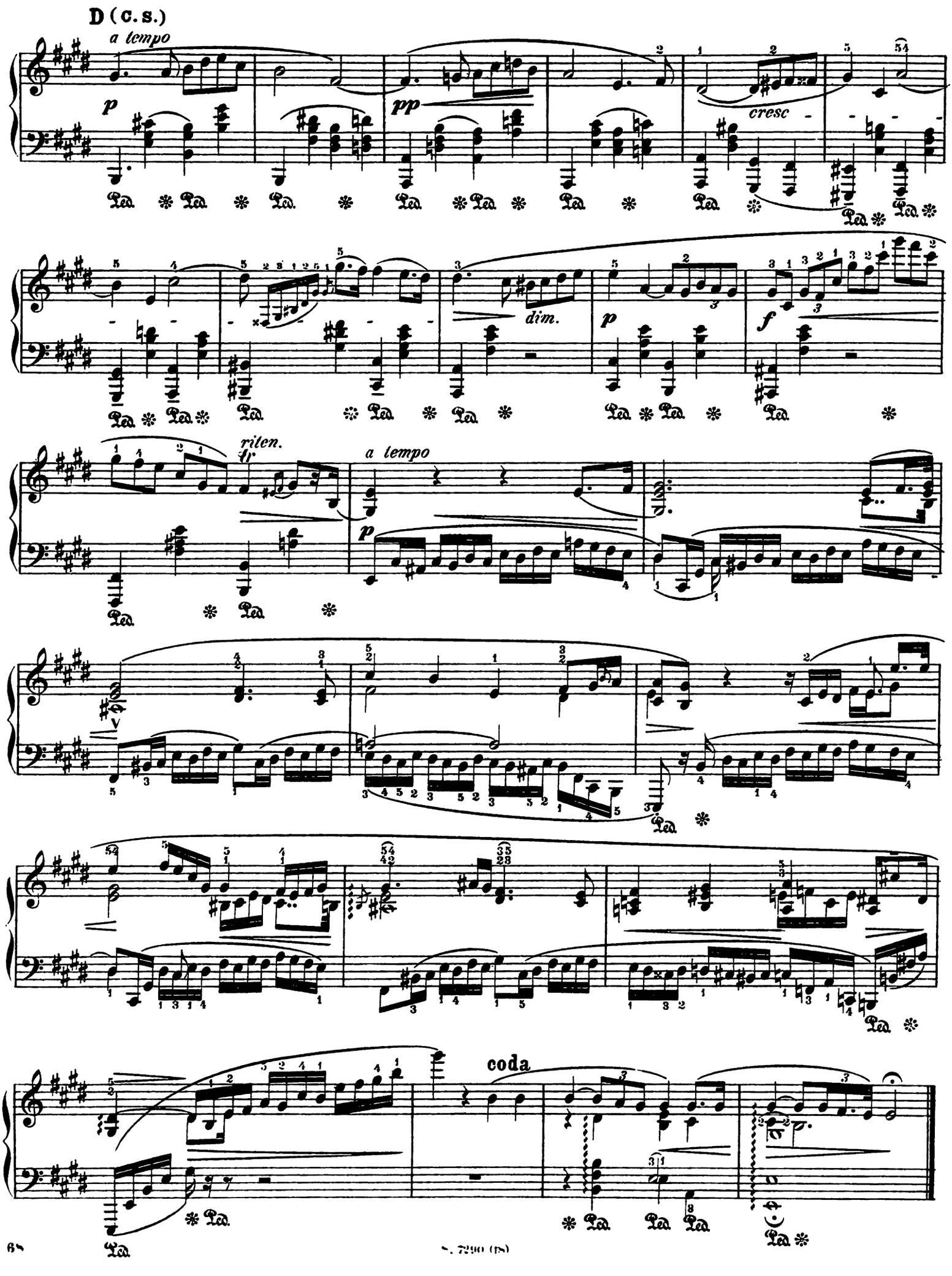

ff
sf
p
pp
cresc.
len.
B (Interlude.)
p


C (S.S.)
agitato
f
cresc.
dim.
p
cresc.
f
cresc.
dim.
pp
riten.


D (c. s.)
a tempo
p
pp
cresc
dim.
p
f
riten.
ff
a tempo
p
coda