

# 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	N <sup>o</sup> . 1.	Nocturne	A flat major	Op. 32	N <sup>o</sup> . 2.		
"	E flat major	"	9	N <sup>o</sup> . 2.	"	G minor	"	37	N <sup>o</sup> . 1.
"	B major	"	9	N <sup>o</sup> . 3.	"	G major	"	37	N <sup>o</sup> . 2.
"	F major	"	15	N <sup>o</sup> . 1.	"	C minor	"	48	N <sup>o</sup> . 1.
"	F sharp major,	"	15	N <sup>o</sup> . 2.	"	F sharp minor,	"	48	N <sup>o</sup> . 2.
"	G minor	"	15	N <sup>o</sup> . 3.	"	F minor	"	55	N <sup>o</sup> . 1.
"	C sharp minor,	"	27	N <sup>o</sup> . 1.	"	E flat major	"	55	N <sup>o</sup> . 2.
"	D flat major	"	27	N <sup>o</sup> . 2.	"	B major	"	62	N <sup>o</sup> . 1.
"	B major	"	32	N <sup>o</sup> . 1.	"	E major	"	62	N <sup>o</sup> . 2.

Nocturne E minor Op. 72 N<sup>o</sup>. 1.

Entered according to international treaty.

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

NEW-YORK,  
G. SCHIRMER.  
Copyright G Schürmer 1881.

WIEN,  
C. Haslinger & Tobias.

# a) NOCTURNE.

Th. Kullak.  
Fr. Chopin, Op. 9. N<sup>o</sup> 1.

I  
Larghetto.  $\text{♩} = 116.$

*p espress.*

*fp*

*smorz.* *p*

a) In this nocturne we may distinguish four larger divisions, I, II, III, IV, which are related to each other, not like chief and secondary subjects for example, but rather like the strophes of a poem; for while they are indeed specifically different in point of contents, they serve nevertheless to express one and the same fundamental mood, viz; longing and grief. It is true that in Strophe II we seem to hear sounds of comfort and consolation, while in the more animated Strophe III it appears as if freshly budding hopes and more cheerful views of life would repress complaint. This strophe ends in whispers sweet and enchanting like music of the spheres; but then everything dies away, and the base — which swells and sinks warlike through all the strophes, framing them all precisely alike — introduces the return of strophe I. After a short, but passionate and energetic coda, the poem ends with a grateful final triad in major.

b) c) At c the up-beat and first complete measure return in varied form. In performance it is advisable to cause at least the motive of the up-beat (b) to shimmer through in a delicate, discreet manner.

d) In order most quickly to achieve the complete equalization of the 22 notes in the right hand, practise on the basis

of the following grouping:

legatissimo

Tr

Ad \* Ad \*

passionato

f

cresc.

con forza

p

Ad \* Ad \* Ad \* Ad \*

II sotto voce

f)

pp

smorz.

Ad \* Ad \*

Tempo I.

poco rallent.

ppp

f

cresc.

Ad \* Ad \*

p

Ad \* Ad \*

Tempo I.

poco rallent.

pp

f

cresc.

Ad \* Ad \*

e-f) Somewhat agitated in delivery.

*f* *poco stretto* *sf* *poco rallent.*

**Tempo I.** *pp* *f*

*sf* *poco rallent.*

**Tempo I.** *pp* *f* *f* III

*con forza*

*pp* *ppp* *legatissimo* *una corda*

1 g) See Remark a .

First system of the musical score, featuring piano and bass staves with complex chordal textures and melodic lines. The right hand includes some triplets and sixteenth-note patterns. The instruction *sempre pp* is written above the right hand.

Second system of the musical score. The right hand features a melodic line with a fermata and a section marked *IV*. The left hand continues with a steady accompaniment. Instructions include *f*, *smorz.*, and *rall. e dolciss*.

Third system of the musical score, starting with the instruction **Tempo I.** The right hand has a melodic line with a section marked *h)* and *legatiss.* The left hand has a consistent accompaniment. The instruction *sempre* is written below the left hand.

Fourth system of the musical score. The right hand features a melodic line with a section marked *i)* and *f*. The left hand has a consistent accompaniment. The instruction *sempre* is written below the left hand.

Fifth system of the musical score, ending with the instruction **Coda**. The right hand has a melodic line with a section marked *h)* and *f*. The left hand has a consistent accompaniment. Instructions include *cresc.*, *ff*, *dim. p*, and *smorz.*

Sixth system of the musical score, concluding the piece. The right hand has a melodic line with a section marked *h)* and *f*. The left hand has a consistent accompaniment. Instructions include *ff*, *acceler.*, *dim.*, *ritemuto.*, and *ppp*.

**h) Preparatory study:**

**i) Delivery impassioned up to the coda.**


# a) NOCTURNE.

Th. Kullak.

Fr. Chopin, Op. 9. N<sup>o</sup> 2.

Andante.  $\text{♩} = 132$ .

a) Two-part song-form with coda. In this smallest of forms Chopin has created one of his most graceful compositions. The nocturne is an entrancing love-poem, overflowing with fervor and tenderness and yet free from either bombast or sentiment. Hardly one of Chopin's other compositions has enjoyed such a success with the public. It has become essentially a domain of the younger feminine-world, and they do well in selecting it for making their debut in the sphere of the finest parlor-music and free delivery; only, let them beware of distorting it by immoderate rubatos and hyper-sentimentality. The feelings which underlie the contents of this nocturne are too true and natural to require rouge.

b) The base deserves particular attention and separate study, as the veteran master FRIEDRICH WIECK has already and most rightly advised in his little work on Piano and Song (Whistling's edition, Leipsic, p. 72). In the figure 

and all subsequent ones, the lowest tone is always to be formed by pressure (not stroke), and the finger which plays it must already be so placed over the key that it can not miss it, before causing it to sound. This, it may be observed in passing, is the best means of finally learning to execute leaps with security. The lowest base-tone, which is to a certain extent isolated, is followed by 2 chords that form as it were a word of two syllables, of which the first is accented and the second unaccented. Execution *legato*. The last chord somewhat shortened on account of the following leap, if for no other reason.

c-d) With great elegance and lightness.

e) The trills neat and amply endowed, i. e., not too few trill-tones. This, moreover, holds good of all trills in the nocturne. They must all be like charming coquettish smiles.

Tempo I.

First system of musical notation. Treble clef with a key signature of two flats. The right hand features a chromatic scale with various fingerings (e.g., 4 1 5 4 3, 2, 1 2 3 1, 2 1 3 1 b, b 3) and dynamic markings *f p*. The left hand plays a steady accompaniment. A *cresc.* marking is present above the right hand.

Second system of musical notation. Treble clef. The right hand continues the chromatic scale with fingerings (e.g., 2 3 4 1 2, 1, f) and dynamic markings *p* and *f*. The left hand accompaniment includes asterisks and *ped.* markings.

Third system of musical notation. Treble clef. The right hand continues the chromatic scale with fingerings (e.g., 3 4 4 1, 3 2, 5 1, 5 4) and dynamic markings *p*, *(più p)*, and *f*. The left hand accompaniment includes asterisks and *ped.* markings.

Fourth system of musical notation. Treble clef. The right hand continues the chromatic scale with fingerings (e.g., 5 4 2 1, 1 2, 1 2) and dynamic markings *f p*. A *poco rall.* marking is above the first measure, and *Tempo I.* is above the second measure. The left hand accompaniment includes asterisks and *ped.* markings.

Fifth system of musical notation. Treble clef. The right hand continues the chromatic scale with fingerings (e.g., 1 2 3 1, 2 1, 3 1 b, 1) and dynamic markings *f*. The left hand accompaniment includes asterisks and *ped.* markings.

f) I prefer that this measure, like measure 4, should enter *f* at once. Execute with a certain degree of audacity, and without *rall.* This fingering for the chromatic scale is a speciality of Chopin's. (See Remark to Etude II, Op. 10).

Coda

*f* *p*

*pp* *poco rubato* *sempre pp* *dolcissimo*

*p* *con forza* *stretto*

*ff* *senza - - tempo* *cresc.*

*dimin.* *rallent. smorz.* *pp* *ppp*

**Tempo I.**

- g) As if breathed out.
- h) With great bravura.
- i) Base slowly rising.



# a) NOCTURNE.


C. S.

Th. Kullak.

Fr. Chopin, Op. 9. N<sup>o</sup> 3.

A  
Allegretto  $\text{♩} = 66.$

a) The nocturne consists of a chief subject (C.S.) and a secondary subject (S.S.); the latter is followed by the first part of the chief subject and a coda. In the chief subject itself, three special parts may be distinguished, A B C, which in a certain sense form its strophes (see Remark to Op. 9, I). These strophes are indeed different, but not essentially unlike, in point of contents, and they constantly alternate with each other. A must be elegant, waggish, coquettish and very graceful in delivery, but kept strictly in time; B is more passionate in treatment; C must be executed with great force *sostenuto* at first, but then, from the *stretto* on, with climaxing passion. At the pause, take breathing time. The secondary subject (in minor) is the specific antithesis of the chief subject. It is expressive of resolution, and gloomy rancour. The meter is  $\text{C agitato}$ , with the half-notes about as fast as the  $\text{♩}$  in the chief subject. It is march-like in treatment and must be played strictly in time. Its modulatory changes and frequent nuances in *f*, *p*, etc., are very interesting. The nocturne ends *Adagio*, dying away to *ppp*.

b) All new editions of Chopin have in the base:  and in the subsequently appearing treble-figures  $\text{c}$  (see c.d).

I have, however, retained the text of the original edition (Leipsic, Kistner). It is correct in harmony, and moreover, is fresher and better-sounding than all variations.

A

*dolciss.*

Ped. \*

d)

*scherzando*

B

Ped. \*

*a tempo*

*poco rit.*

*p*

Ped. \*

C

*sostenuto*

*f*

*f*

*p*

Ped. \*

*stretto e cresc.*

Ped. \*

First system of musical notation. The right hand features a complex melodic line with numerous fingerings (1-5) and slurs. The left hand provides a steady accompaniment. Dynamics include *f* and *con forza*. A *Tea* marking with a flower symbol is present at the beginning.

**B Tempo I.**

Second system of musical notation. The right hand continues with melodic development, including a *rallent.* marking. The left hand accompaniment is consistent. Multiple *Tea* markings with flower symbols are scattered throughout the system.

Third system of musical notation. The right hand has a *p* dynamic marking followed by a *f* dynamic. The left hand accompaniment remains. A *Tea* marking with a flower symbol is at the start.

Fourth system of musical notation. The right hand features a *stretto e cresc.* marking. The left hand accompaniment is present. A *Tea* marking with a flower symbol is at the start.

Fifth system of musical notation. The right hand has a *f* dynamic and *con forza* marking, followed by a *rallent.* marking. The left hand accompaniment is present. A *Tea* marking with a flower symbol is at the end.

**B Tempo I.**

Sixth system of musical notation. The right hand has a *pp* dynamic marking. The left hand accompaniment is present.

SS.  
Agitato. (M.M. ♩ = 188)

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), common time. The piece begins with a forte (*f*) dynamic. The bass line features a complex rhythmic pattern with fingerings: 4 1 3 2 1, 3 1 3 2 1, 4 2 1 2 1, 3 1 2 1, 3 2 1 2 1, and 4 2 1 2 1. A *cresc.* (crescendo) marking is present in the second measure, and a *f* dynamic is indicated at the end of the system.

Second system of musical notation. Treble clef, key signature of two sharps. Dynamics include *p* (piano), *f* (forte), and *pp* (pianissimo). The bass line continues with fingerings: 2 1, 3 2 1, 3 1 2 1, 4 1, and 3 1 2 1. A *ritenuto* marking is present in the final measure.

Third system of musical notation. Treble clef, key signature of two sharps. Dynamics include *cresc.* and *ffdimin.* (fortissimo diminuendo). The bass line features fingerings: 4 1 3 2 1, 3 1 3 2 1, and 5 4.

Fourth system of musical notation. Treble clef, key signature of two sharps. Dynamics include *p* and *sf* (sforzando). The bass line features fingerings: 2 1 2, 3 2 1, 3 1 3, 2 1, and 2 1 1 2 1. A *sforz.* marking is present in the final measure.

Fifth system of musical notation. Treble clef, key signature of two sharps. Dynamics include *pp* and *f*. The bass line features fingerings: 3 1 3 2 1, 3 2 1, 4 1 2 1, 5 2 1 3 1, 5 4, and 5 4.

Sixth system of musical notation. Treble clef, key signature of two sharps. Dynamics include *p* and *pp*. The bass line features fingerings: 5 4 2 1 2 1, 2 1 2 1, 2 1 3 2 1, 5 4, 1 3 2 1, 5 4, 1 3 2 1, and 5 4.

First system of musical notation. Treble and bass clefs. Dynamics: *f*, *cresc.*, *p*. Fingerings: 1 3 2 1, 5 4 1 3 2 1, 1 3 2 1, 2 1 2 1.

Second system of musical notation. Treble and bass clefs. Dynamics: *p*, *dimin.*, *pp*, *cresc.*. Fingerings: 4 1 3 2 1, 4 1 3 2 1, 3 1 3 2 1, 4.

Third system of musical notation. Treble and bass clefs. Dynamics: *f*, *cresc.*, *ff*, *dimin.*.

Fourth system of musical notation. Treble and bass clefs. Dynamics: *p*, *sf*, *smorz.*. Fingerings: 2 1, 4 1 2.

Fifth system of musical notation. Treble and bass clefs. Tempo markings: *Tempo I.*, *C.S. A a tempo*. Dynamics: *pp*, *rallent.*, *ff*, *ten.*, *p*, *poco rallent.*, *scherz.*. Fingerings: 1 5 2 3 1 3. Performance markings: *Red.*, *\**.

Sixth system of musical notation. Treble and bass clefs. Dynamics: *tr*.

5  
1 2 3 4 5  
Ped. \*

1 2 3 4 5 3 2 1 2 3 4 3 2 1 3  
B  
Ped. \*

1 3 2 5 5 1 3  
Ped. \* Ped. \* Ped. \* Ped. \*

*risoluto*  
f 11 con forza 12 1 4 3 24 3 *ritenuto*  
Ped. \*

senza tempo e legatissimo dim.  
Ped. \*

Adagio  
rallent. pp smorz. rallent. ppp  
Ped. \*