

FREDERICK CHOPIN'S WORKS.

Instructive Edition

with explanatory remarks and fingerings by

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Author's Edition in English by

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Volume V.

NOCTURNES for the pianoforte.

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

Nocturne E minor Op. 72 N^o 1.

Entered according to international treaty.

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

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WIEN,
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a) NOCTURNE.

Th. Kullak.

Fr. Chopin, Op. 15. N^o 1.

C.S. **A** Andante cantabile. ♩ = 69.

semplice e tranquillo

sempre legato

poco cresc. e ritenuto

dolciss.



delicatiss.

p

dolciss.

a) The nocturne consists of a chief subject **A**, and a secondary subject **B**, after which the chief subject (except in the closing measures) is repeated. A and B form a magnificent contrast: A is so full of sunshine and delight, so still and dreamy; B so dark and stormy - "like the dream of the hunter on the hill of heath. He sleeps in the mild beams of the sun; he awakes amidst a storm; the red lightning flies around: trees shake their heads to the wind! He looks back with joy on the day of the sun; and the pleasant dreams of his rest! (Ossian, The war of Inis-Thona).

b) The upper voice of the base accompanies the melody (the right hand) like its shadow, and is to be played more softly

but equally *legato*. Be careful not to play  as if  stood in its place. It happens often enough.

c. d) As if breathed out. This holds good of all other embellishments of this subject. They are all to be executed with limber fingers and taken only moderately fast.

S.S.
B Con fuoco. ♩ = 84.

The sheet music is divided into six systems, each with a treble and bass staff. The first system is marked 'e)' and 'f)'. The music is in B-flat major (two flats) and 3/4 time. The tempo is marked '♩ = 84'. The piece is titled 'B Con fuoco'. The score includes various performance instructions such as 'f' (forte), 'ten.' (tenuto), 'cresc.' (crescendo), 'dim.' (diminuendo), 'pp e poco riten.' (pianissimo and a little ritardando), and 'a tempo'. There are also dynamic markings like 'f con fuoco' and 'f'. The notation includes many sixteenth-note figures, some of which are indicated as sextuplets. There are also some fingering numbers (1-5) and slurs throughout the piece.

e) Play the sixteenth. note figures as sextuplets.

f) A slight stop to prepare for a fresh attack.

This diagram shows a musical example of a sixteenth-note figure. It consists of a single staff with a series of sixteenth notes grouped together under a slur. Above the slur is the number '6', indicating that the group of notes should be played as a sextuplet. The notes are in a B-flat major key signature.

cresc. *sempre legato* *(quasi écho)*
pp *pp*
And. * *And.* * *And.* * *And.* *

dim. *rall.* *e* *calando*
And. * *And.* * *And.* * *And.* * *And.* * *And.* *

A Tempo I.

sotto voce
And. *

poco cresc. e ritenuto *dolciss.*
And. * *And.* * *And.* * *And.* *

And. *

dolciss.
And. * *And.* *

pp *dim.* *rall.* *smorzando* *m.g. (ad lib.) m.g.*
And. * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* *

a) NOCTURNE.

Th. Kullak.

Fr. Chopin, Op. 15. N^o 2.

Larghetto. (♩ = 40. ♩ = 80)

C.S. A

- a) The nocturne consists of a chief subject **A** and a secondary subject **B**, followed by a varied repetition of **A** with a coda. The chief subject itself is separable into a first part, I, and the fragment of a second, II, which comes to no real conclusion, but instead serves through its modulatory character as transition to the secondary subject. Despite the impress of deepest fervor and tenderness which the chief subject bears, there still prevails in it a noble, grateful repose, which must be brought out in the delivery. The base, for example, must be smoothly played and kept nearly everywhere in strict time. Not before the end of **A**, in the transition to **B**, is expression to be given to greater passionateness.— **B** forms a complete contrast to **A**. The *tempo* is twice as fast. The contents of the new subject are based upon one single odd figure (Quintuplet), which, by means of continual transpositions together with strange and often glaring modulations, plays through all possible colors, and neither rests nor reposes until it has completely exhausted itself and expended its vitality. **B** is, in its way, a *perpetuum mobile*. When the subject ends, the listener breathes again as if freed from a spook, and the return of **A** touches one precisely like a benediction.

dolciss.

p *pp e poco ritenuto*

Led. * *Led.* * *Led.* *

con fuoco

cresc. *stringendo* *m.g.* *ritenuto*

Led. * *Led.* * *Led.* * *Led.* *

Doppio movimento.

S.S. B

sotto voce

Led. * *Led.* *

cresc.

Led. * *Led.* * *Led.* *

Led. * *Led.* * *Led.* *

cresc.

Led. * *Led.* * *Led.* * *Led.* *

5 5

decresc. *dim*

ped. *

Blindworth.

A
Tempo I.

pp *dim.* *molto rallentando* *smorz.* *dolce*

ped. *

2 1 3 2 1 7

leggierissimo

ped. *

con forza 53

tr

ped. *

dim. rall. *pp* *f* *dim.*

Coda.

ped.

6 5 4 3 2 1 8

smorz. 51

ped. *

a) NOCTURNE.

Th. Kullak.
Fr. Chopin, Op. 15. N^o 3.

A Lento. $\text{♩} = 60.$

a) Concerning a comparison of the nocturnes of Field and Chopin, says Karasowski: "Field was content to write tenderly poetic pieces generally of a melancholy tone; Chopin, however, not merely brought the dramatic element into this form, but in his nocturnes he also marvellously enriched both the harmony and the instrumental effects, with nothing short of the actual touch of genius." The present nocturne most strikingly confirms the above verdict. Less significant in point either of its apparatus of pianoforte execution, or of fantastic coloring, than the foregoing one (see Remark to the same) it is perhaps all the more fascinating precisely on account of the unostentatious simplicity with which—with but few strokes, one might say—complete expression is given to highly poetic contents.

The piece consists of a chief subject **A** and a secondary subject **B**. In the chief subject, while the base accompanies in the simplest way, the Cantilena is like the passionate, eccentric lament of a deeply wounded heart, full of grief and longing. Again and again one seems to hear the sobs and outcries of deepest despair; again and again to distinguish in the tones the call after a beloved one now forever lost. Anon it sounds like strife and resentment against cruel, unpitiful fate. Lovely pictures of a sweet past also arise before the memory, and now complaint is momentarily stilled, but only to regain (at the end of the chief subject) the upperhand with increased vehemence. All of this is represented with amazing psychological fidelity and truth, and by means of the most marvellous shadings of modulation. Where such boundless pains martyr the soul, earth can at the moment no longer yield consolation. Only religion, prayer, the thought of heaven can bestow it. The chief subject ends with bell-tones.

A religious choral-song of Catholic ecclesiastical coloring, forms the contents of **B**. Our fancy will not err if it sees the approach, amid odors of incense and soft organ-tones, of a faithful pious throng. A sublime cantus firmus is heard, intermingled with and supplemented by, responsive choral phrases. With song and sounds growing ever fainter the pious throng disappears. The heart-rending lament (**A**) is long since silenced.

Unlike other nocturnes, the chief subject is not repeated here. No bond unites chief and secondary subjects, save only that which binds together heaven and earth, and yet the wonderful poesy of this composition is without a gap.

B *religioso*

Handwritten musical score system 1. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains complex chordal textures with many beamed notes and slurs. The bass staff contains a more melodic line with some slurs. The tempo/mood is indicated as *religioso*. A dynamic marking *p* is present in the bass staff. The instruction *sempre legato* is written below the bass staff.

Handwritten musical score system 2. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues with complex chordal textures. The bass staff continues with a melodic line. The tempo/mood is *religioso*.

Handwritten musical score system 3. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues with complex chordal textures. The bass staff continues with a melodic line. The tempo/mood is *religioso*.

Handwritten musical score system 4. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues with complex chordal textures. The bass staff continues with a melodic line. The tempo/mood is *religioso*.

Handwritten musical score system 5. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues with complex chordal textures. The bass staff continues with a melodic line. The tempo/mood is *religioso*. A dynamic marking *pp* is present in the bass staff.

Handwritten musical score system 6. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues with complex chordal textures. The bass staff continues with a melodic line. The tempo/mood is *religioso*. A dynamic marking *pp* is present in the bass staff. The instruction *ritenuto* is written above the treble staff. The system ends with a double bar line and a fermata over the final notes.