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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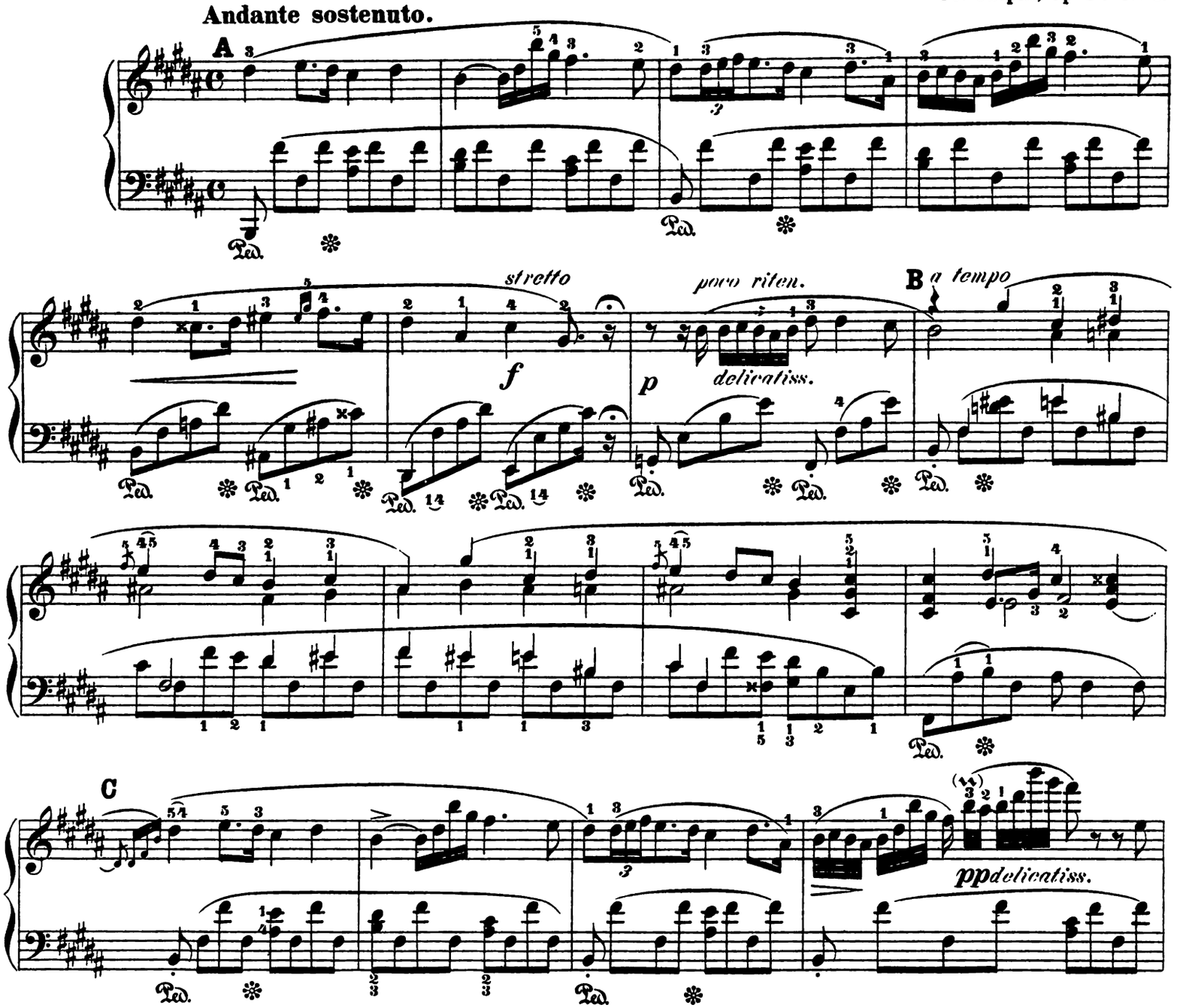
NOCTURNE

Th. Kullak.

Fr. Chopin, Op. 32. Nº 1.



The nocturne expresses feelings such as awaken in quiet hours of solitude far from the noisy world when one is absorbed in thought and reverie and dear familiar images arise in memory. In respect to its poetic contents the nocturne reminds one of Op. 27 Nº 2. Like that, it has no secondary subject proper, but divides best into strophes which alternate with each other and appear at every repetition continually more richly arrayed in point both of modulations and of figurations. The tender lyric mood continues to the coda. This latter is strangely and surprisingly dramatic in effect. It is as if something coming from without (perhaps repeated strokes of the clock, or a rapping at the door) suddenly made an end of all reveries.

A-**B** forms the first strophe, which after a short interlude **B**-**C**, returns at **C**. At **D** a new one strophe appears, which is repeated at **E**. At **F** the coda begins.

In correspondence with the prevailing mood of the nocturne, the delivery must be tenderly dreamy, and tranquil throughout. The more passionate outpourings must be rendered with moderation so as to avoid glaring contrasts. The coda is to be executed dramatically (recitativo).

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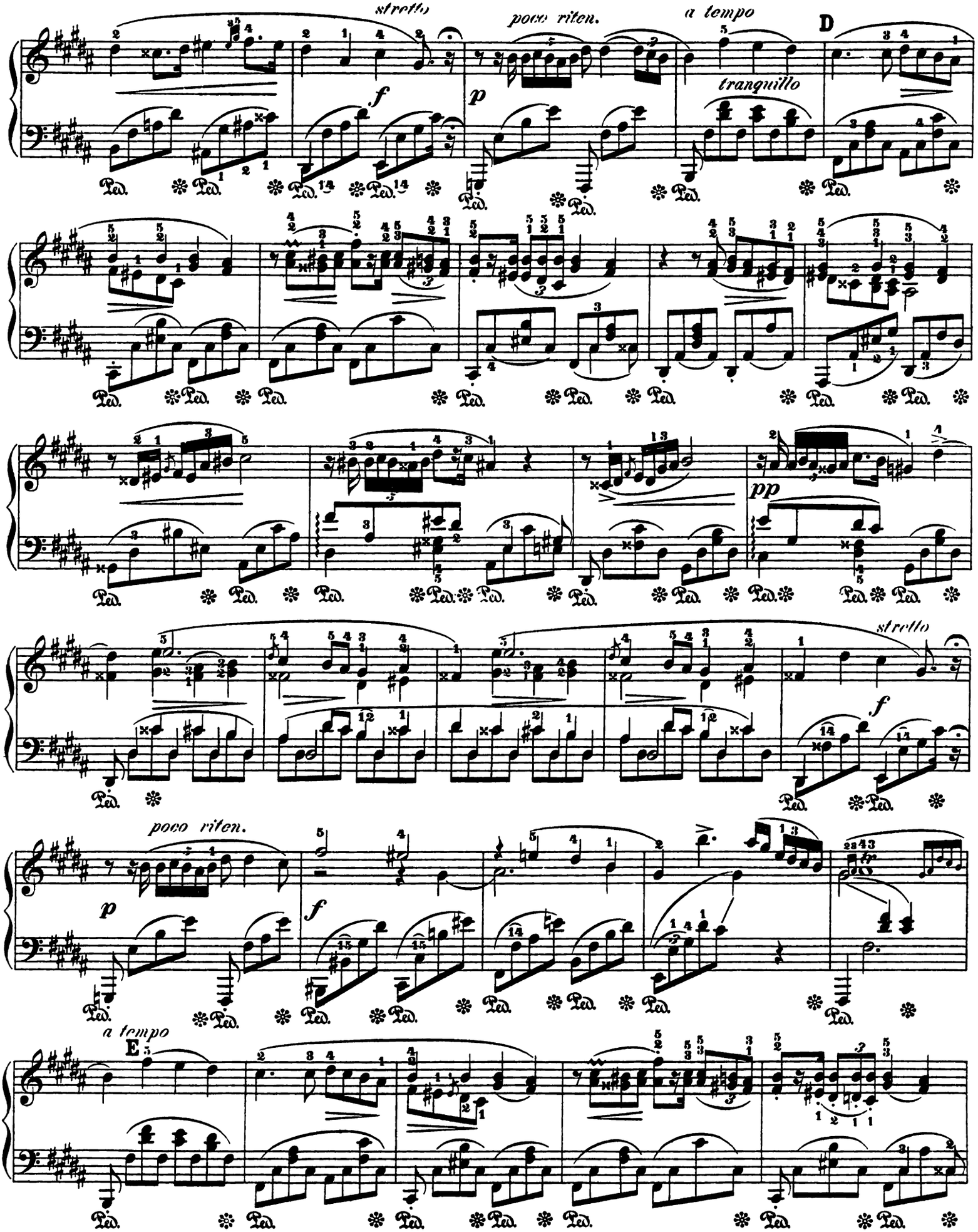
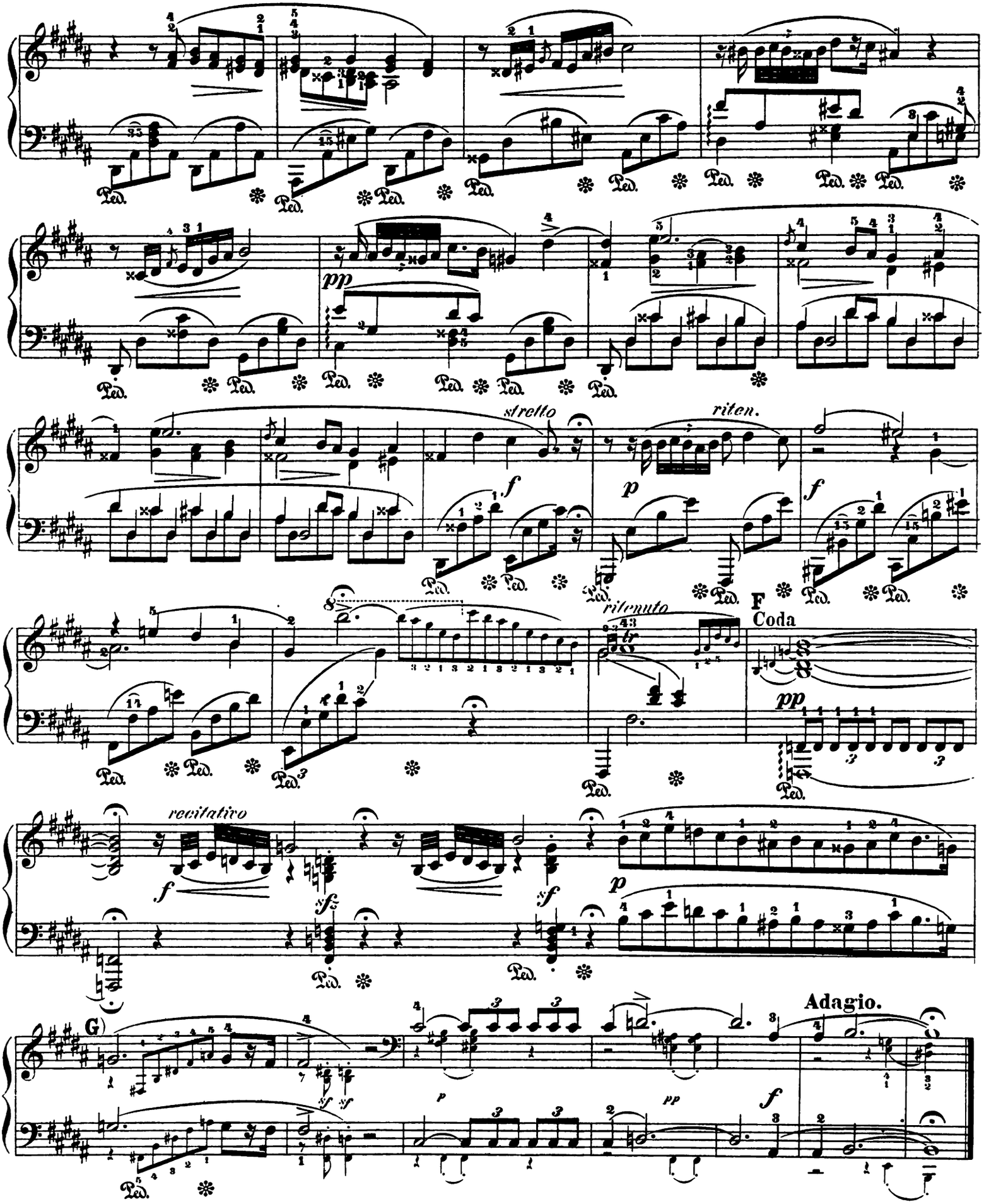

stretto
poco riten.
a tempo
D
tranquillo
pp
stretto
poco riten.
a tempo
E

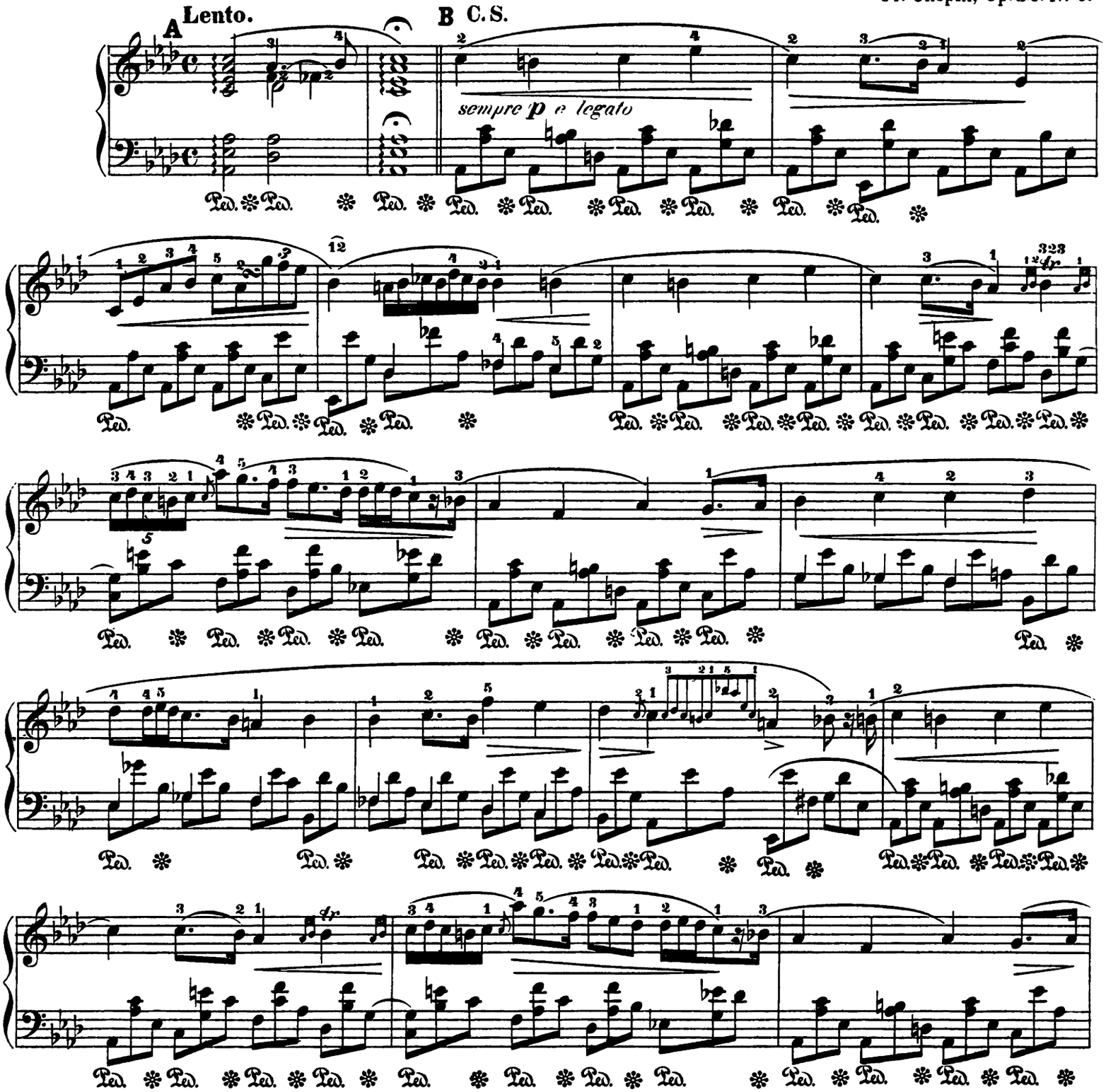


G. I prefer the older text of Fontana, which in the first and last measures of this line has *d-sharp*.

NOCTURNE.

Th. Kullak.

Fr. Chopin, Op. 32. № 2.



After a short prelude **A**, at **B** begins the nocturne proper, which consists of a chief subject **B-C**, and a secondary subject **C-E**. The latter is followed by the repetition of the chief subject.

The chief subject **B-C** (two-part song-form) reminds one in point of mood and coloring, of the preceding nocturne (Op. 32, № 1). The secondary subject **C-E** is more animated in style, and, at its transposition from *F minor* to *F sharp minor* at **D** it assumes so passionate a character that even the chief subject, when it reappears at **E**, continues for a while in a state of stormy excitement *(appassionato)* and only by degrees recovers its dreamy repose. The same prelude which introduces the nocturne also forms the coda proper.

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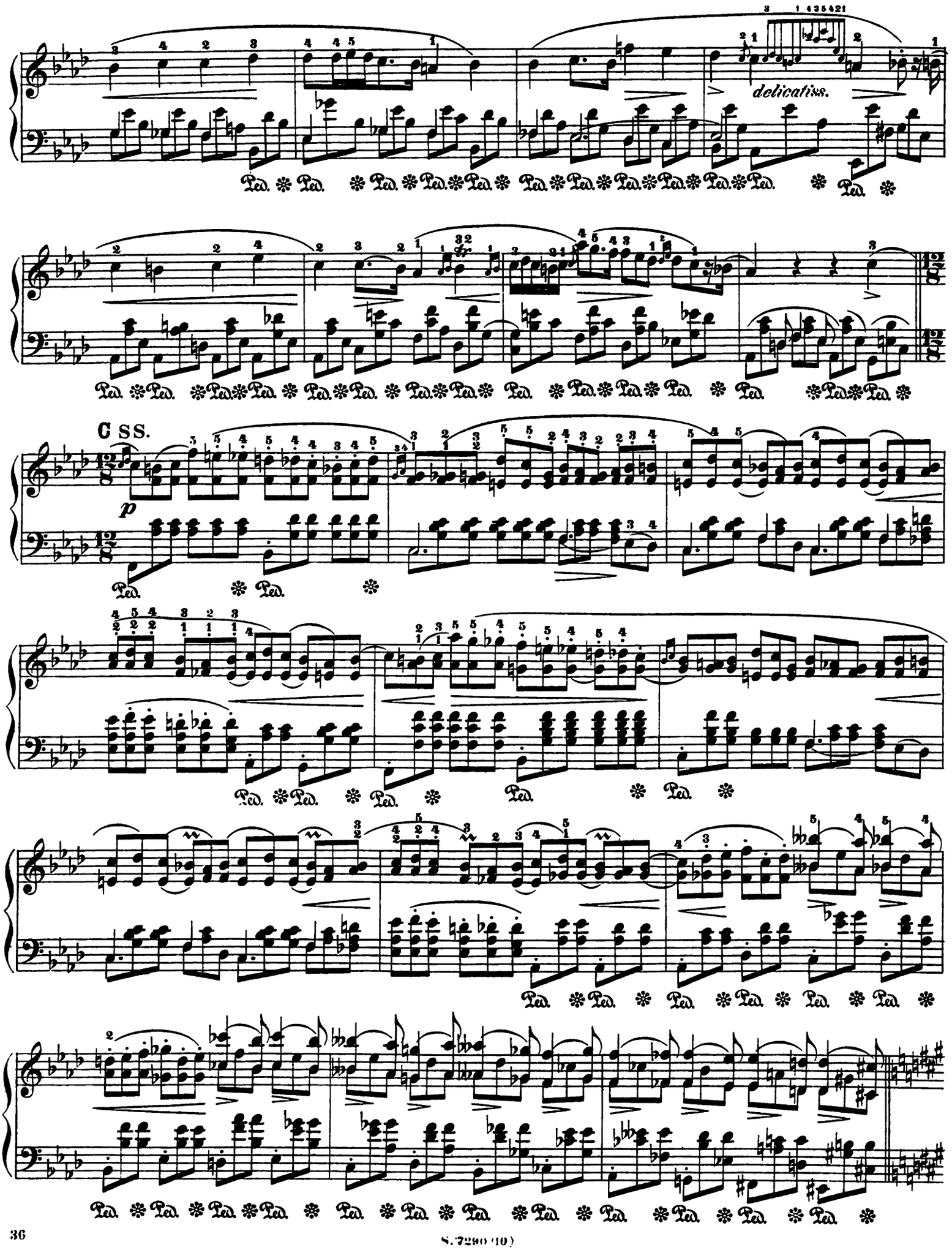
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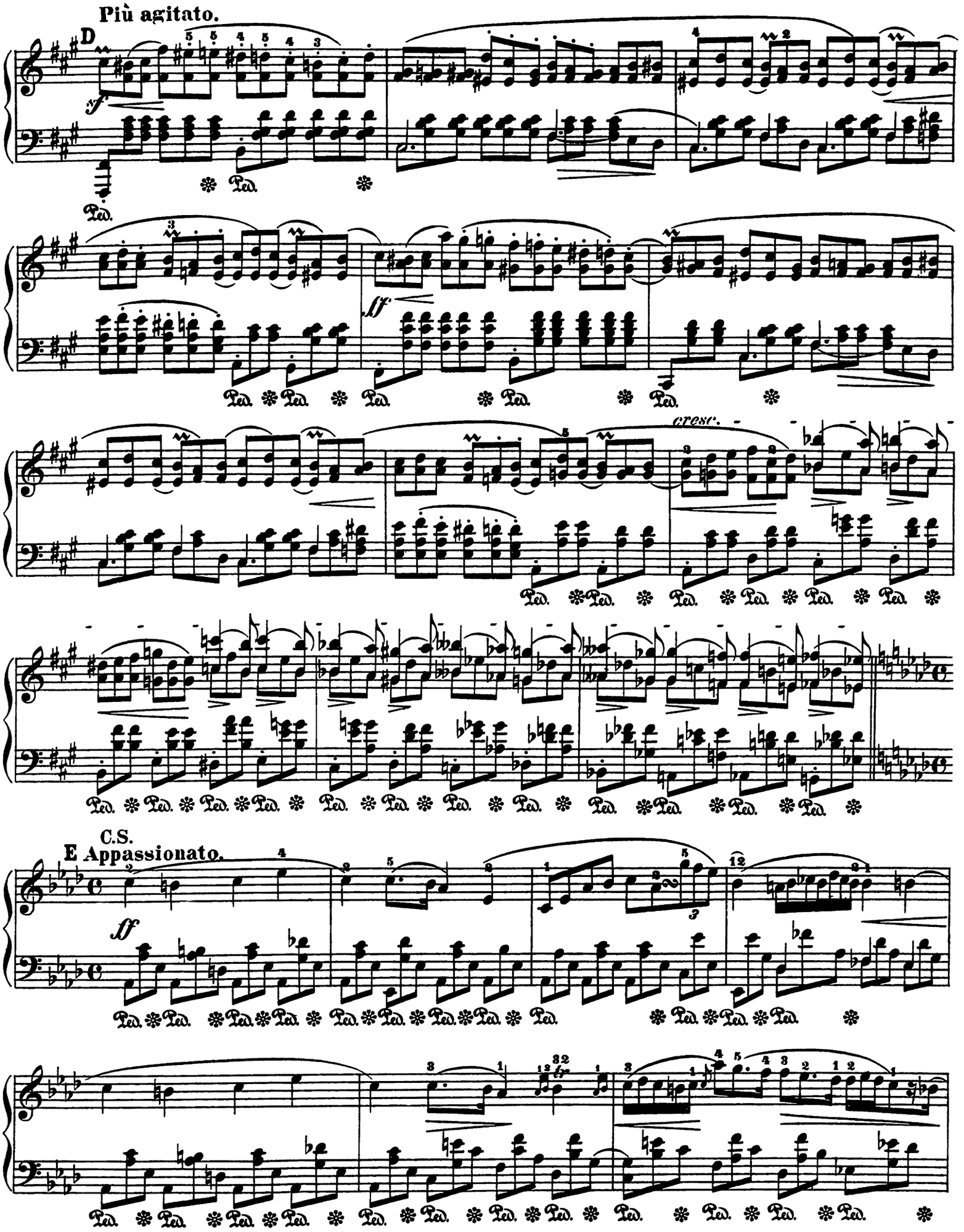
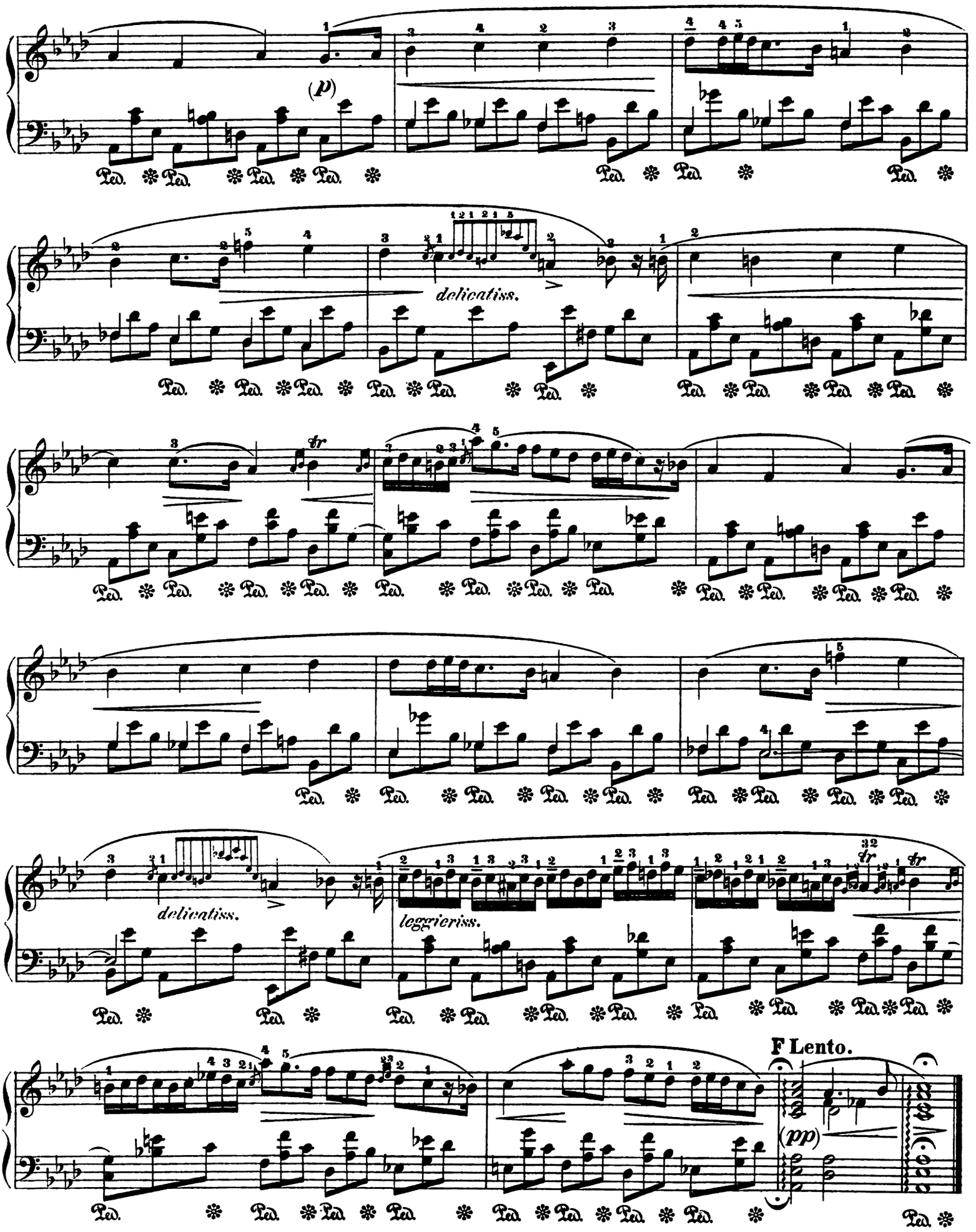
Ped.
C ss.
p


Più agitato.
D
sf
Ped.
ff
cresc.
C.S.
E Appassionato.
ff
fz


(p)
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tr
tr
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