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.

Entered according to international treaty.

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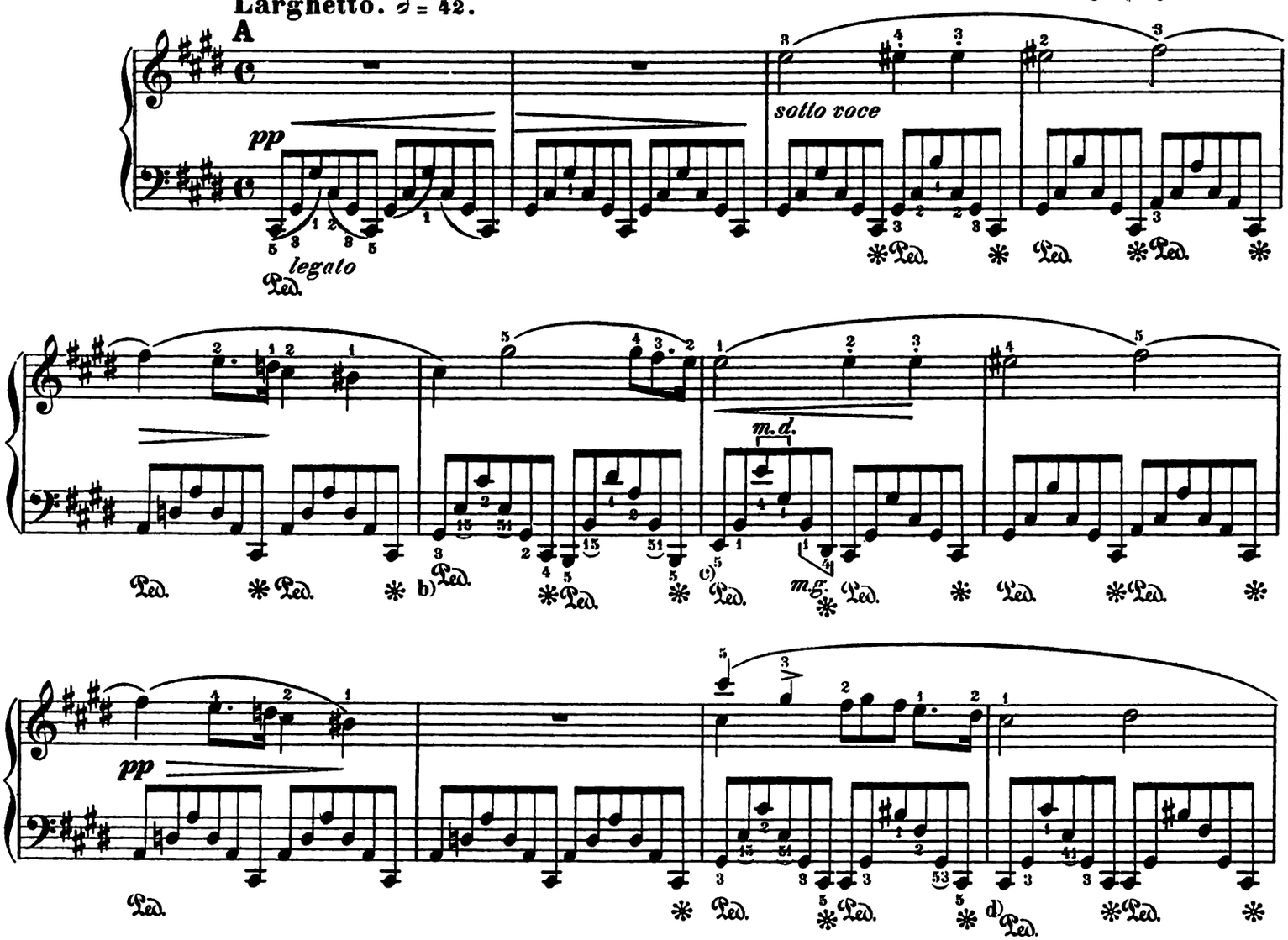
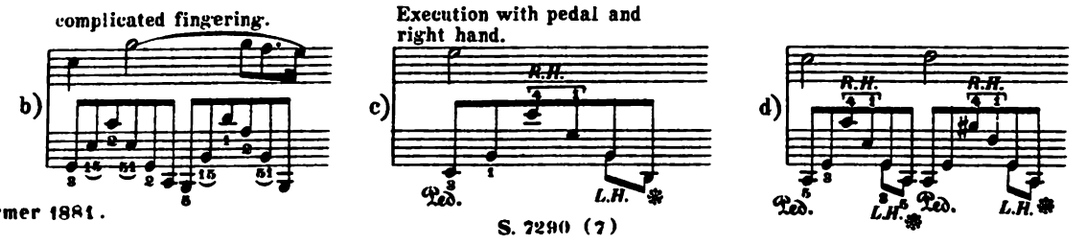
a) NOCTURNE.

Th. Kullak.
F. Chopin, Op. 27. № 1.



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 ecstacy 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 № 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.



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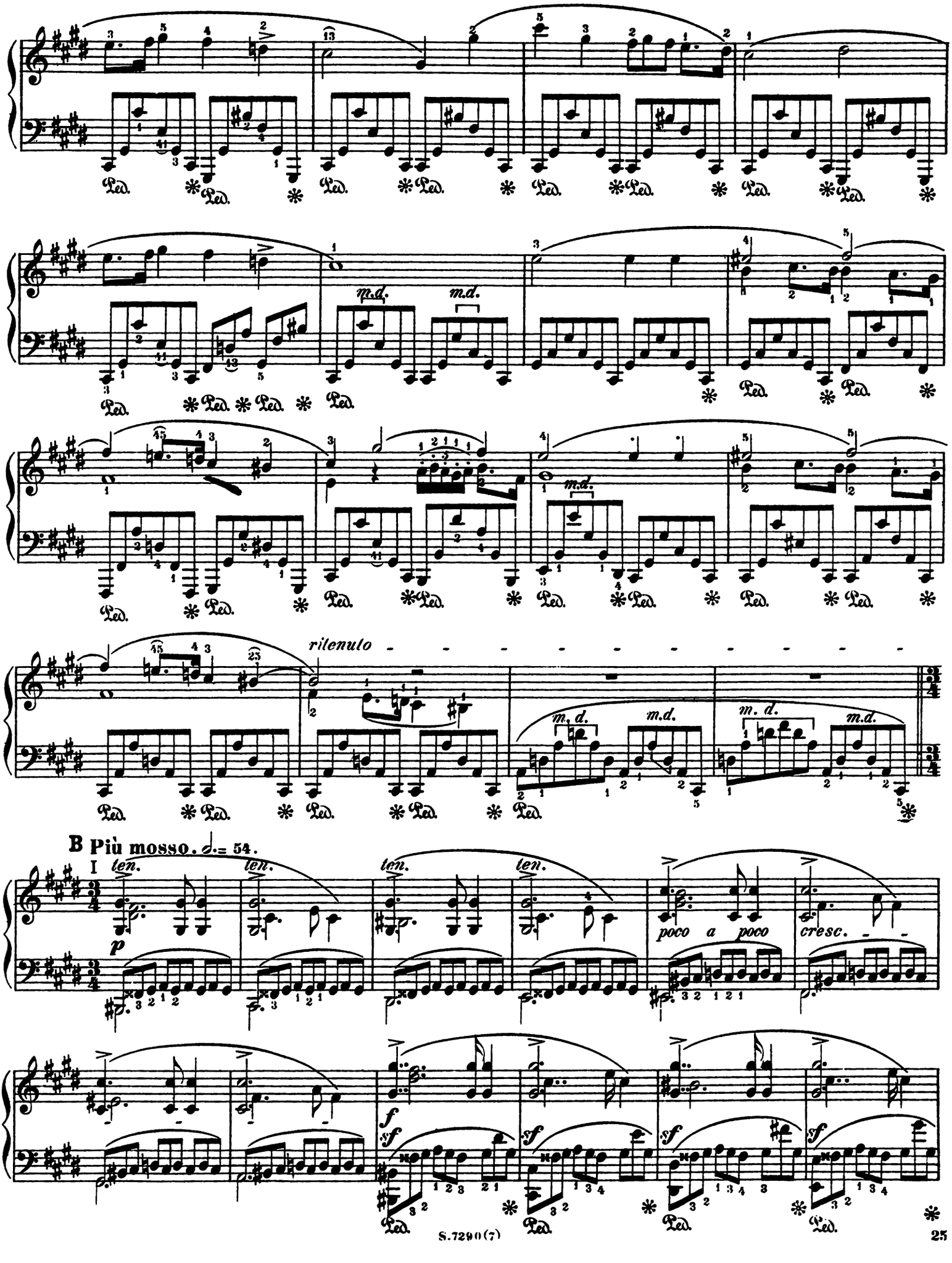
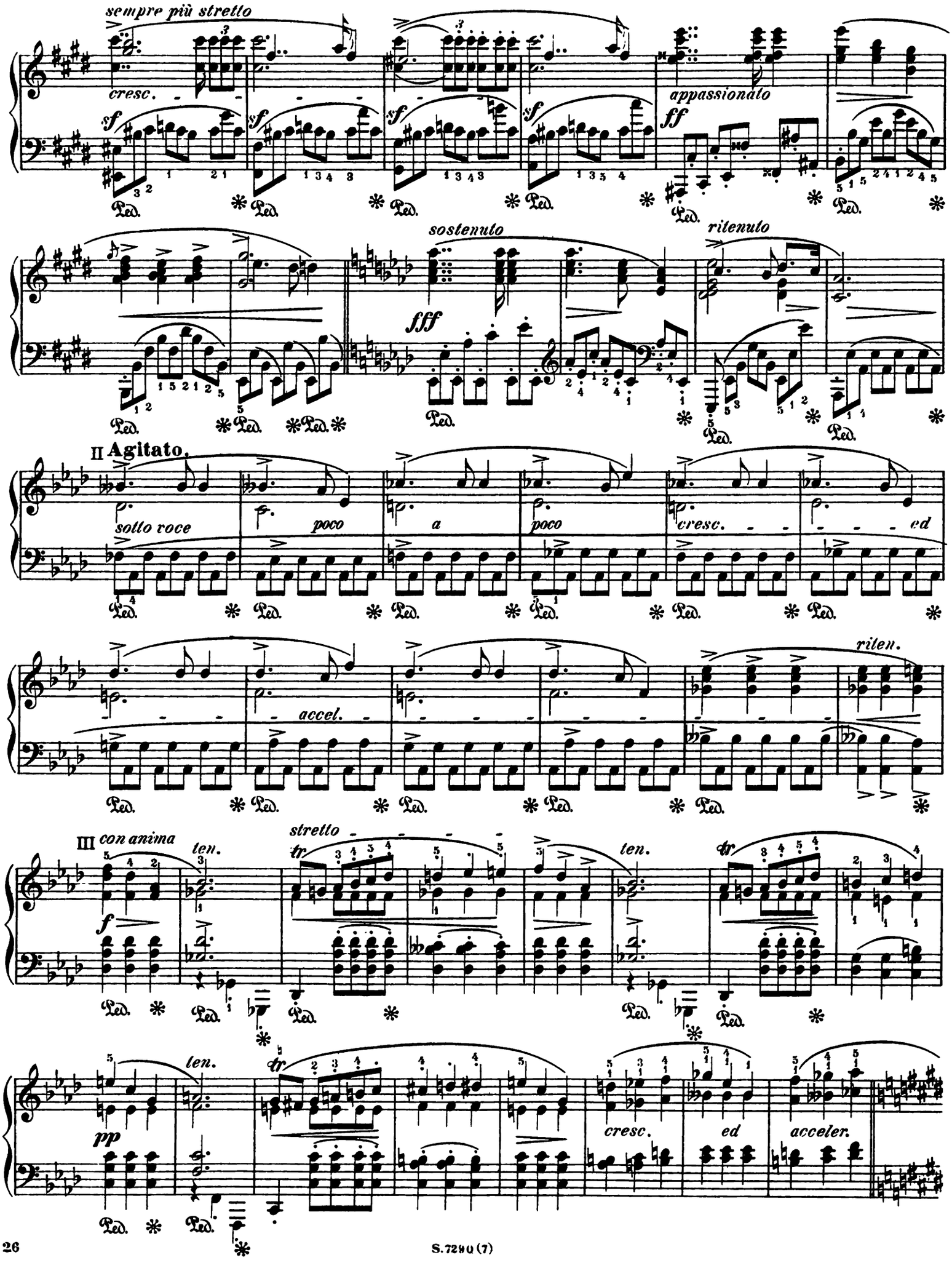
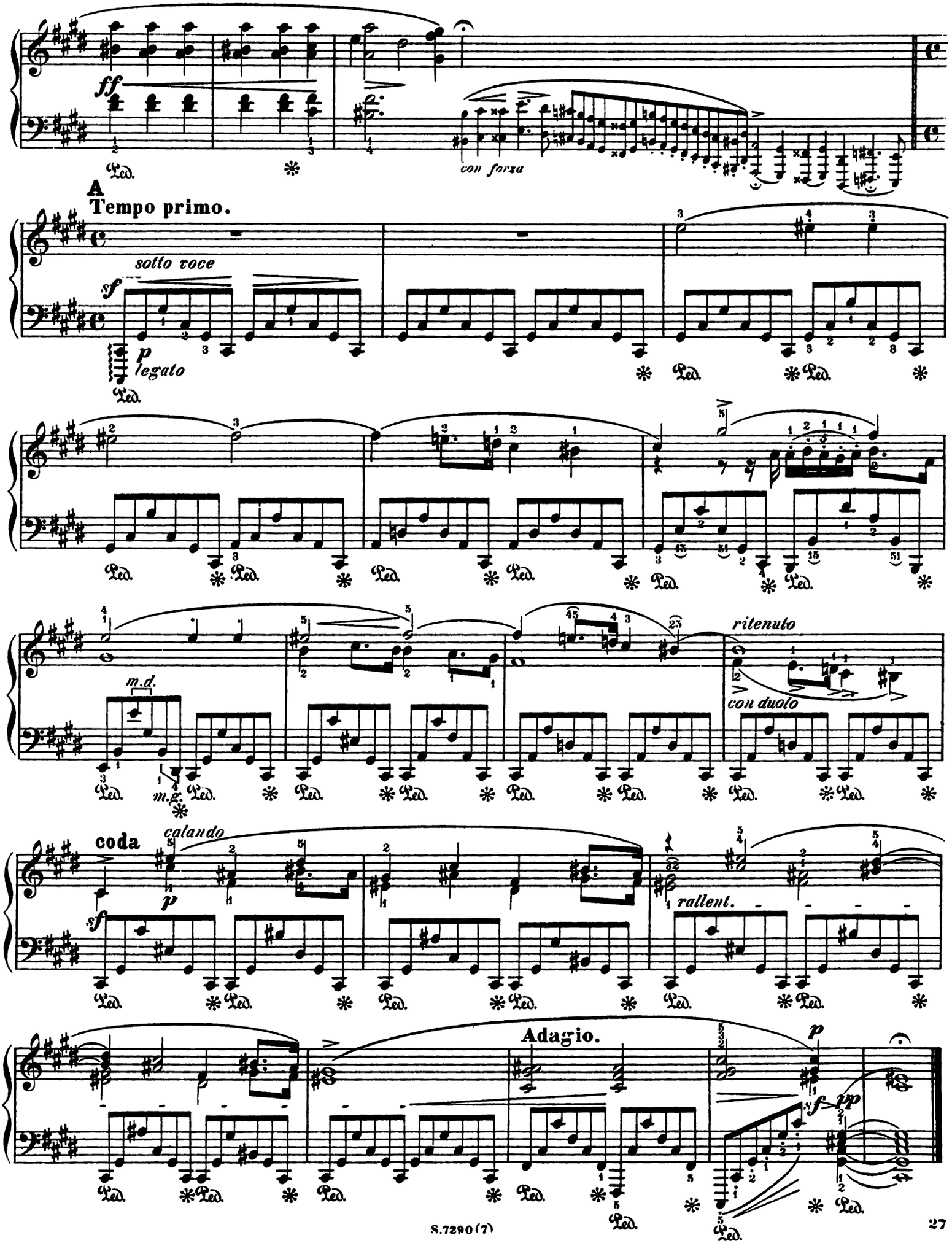

m.d.
rilenuto
B Più mosso. ♩.= 54.
I ten.
p
poco a poco
cresc.
f
sf

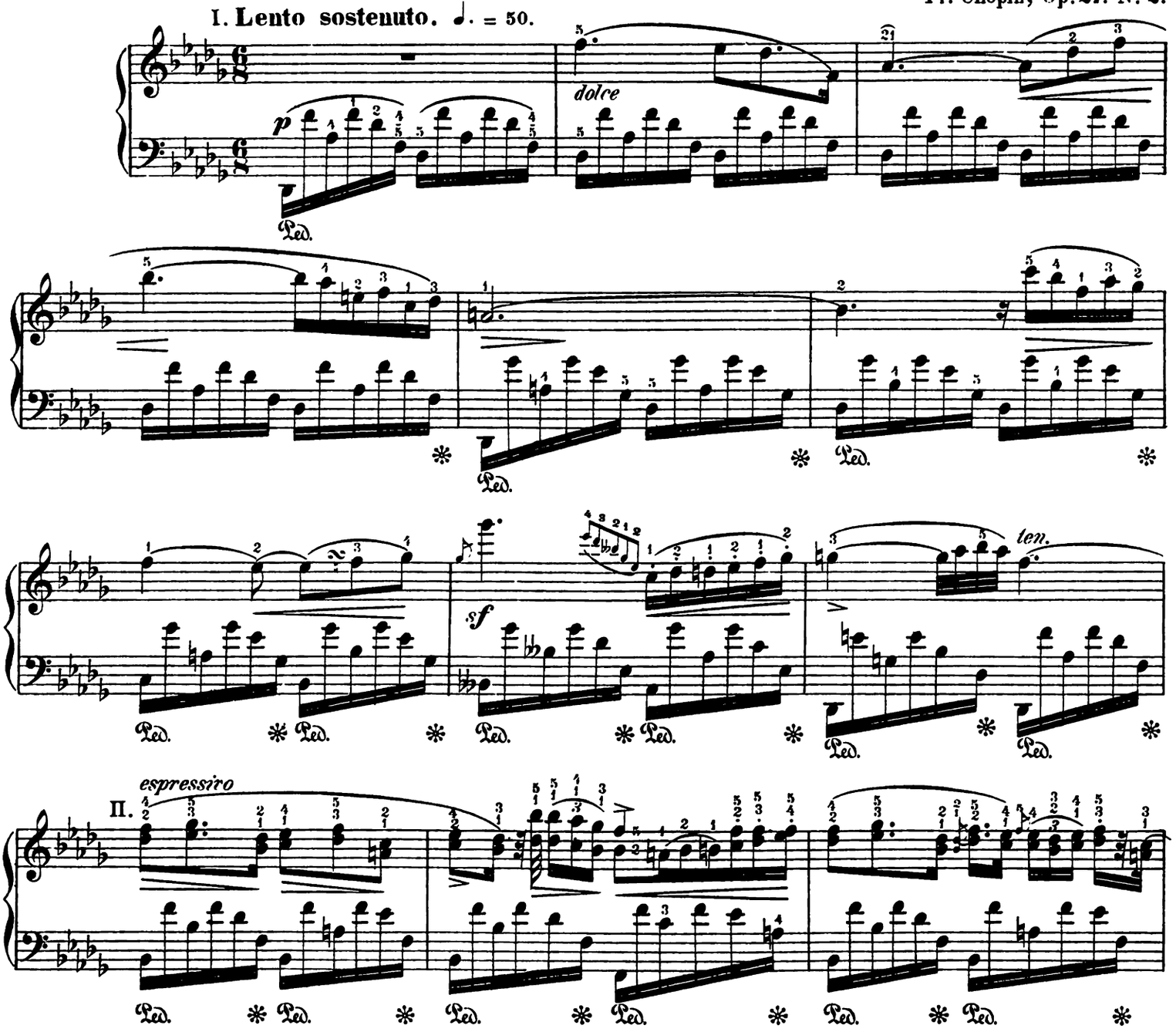

sempre più stretto
cresc.
sf
appassionato
ff
sostenuto
fff
ritenuto
II Agitato.
sotto voce
poco
a
poco
cresc.
ed
accel.
riten.
III con anima
ten.
stretto
tr
pp
cresc.
ed
acceler.
Ped.


ff
con forza
A
Tempo primo.
sotto voce
sf
p
legato
m.d.
m.g.
ritenuto
con duolo
coda
calando
p
sf
rallent.
Adagio.
p
sf
pp

a) NOCTURNE.

Th. Kullak.

Fr. Chopin, Op. 27. Nº 2.



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 Ist, II^{d}, and the VIIIth.

Strophe III is the transposed repetition of the II^{d}.
„ IV the repetition of the Ist.
„ V the transposed repetition of the II^{d}.
Strophe VI the repetition of the Ist.
„ VII „ „ „ „ 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.

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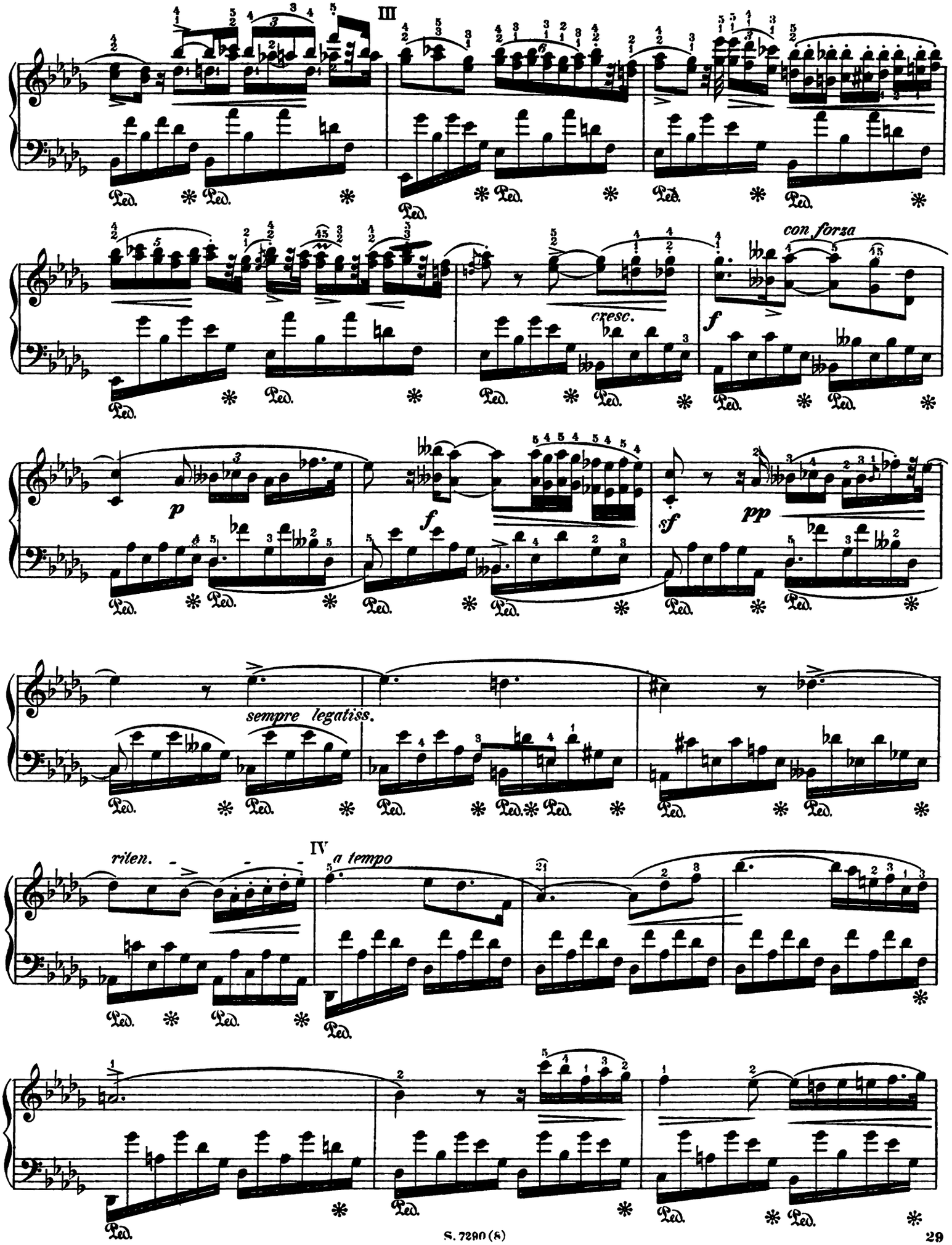
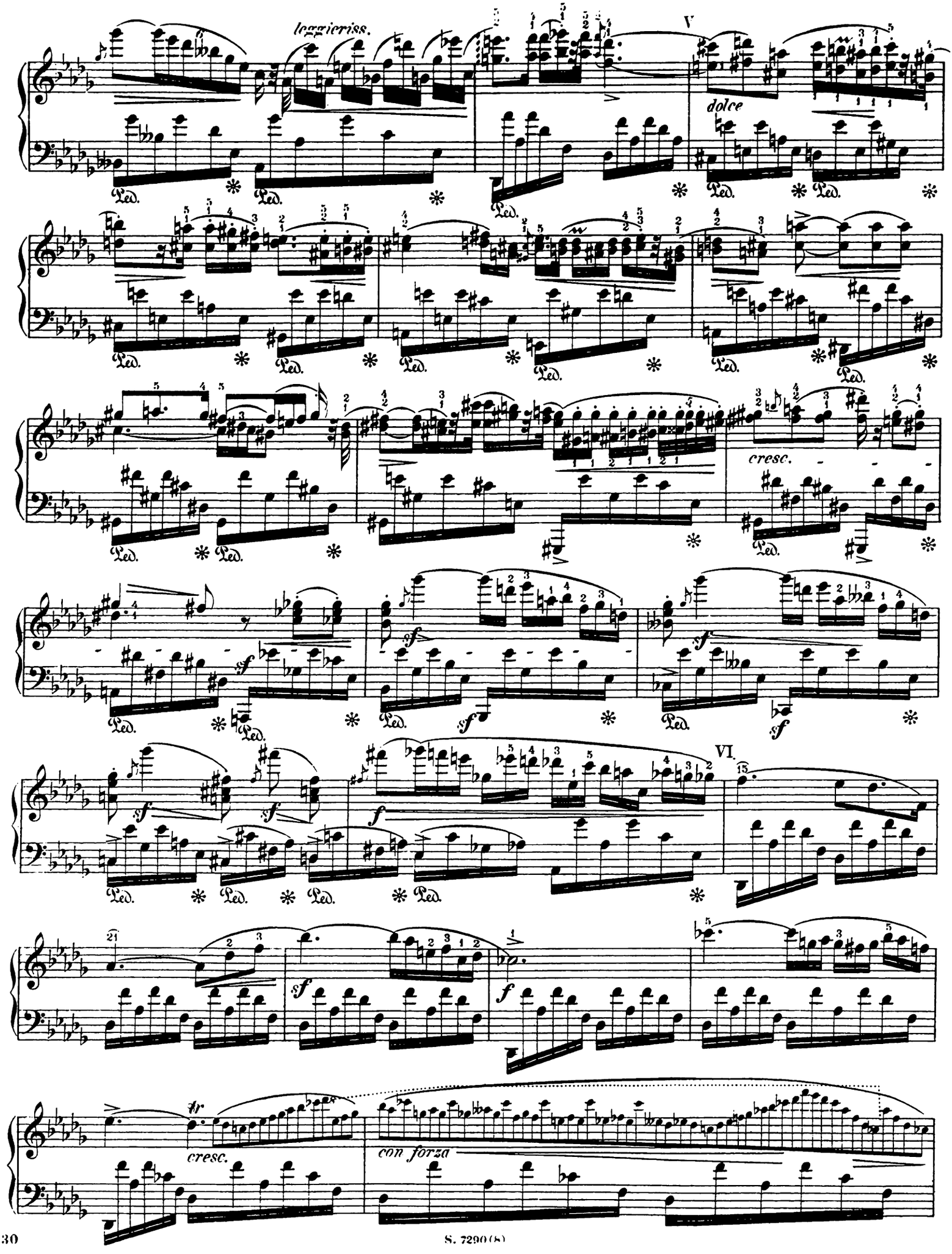
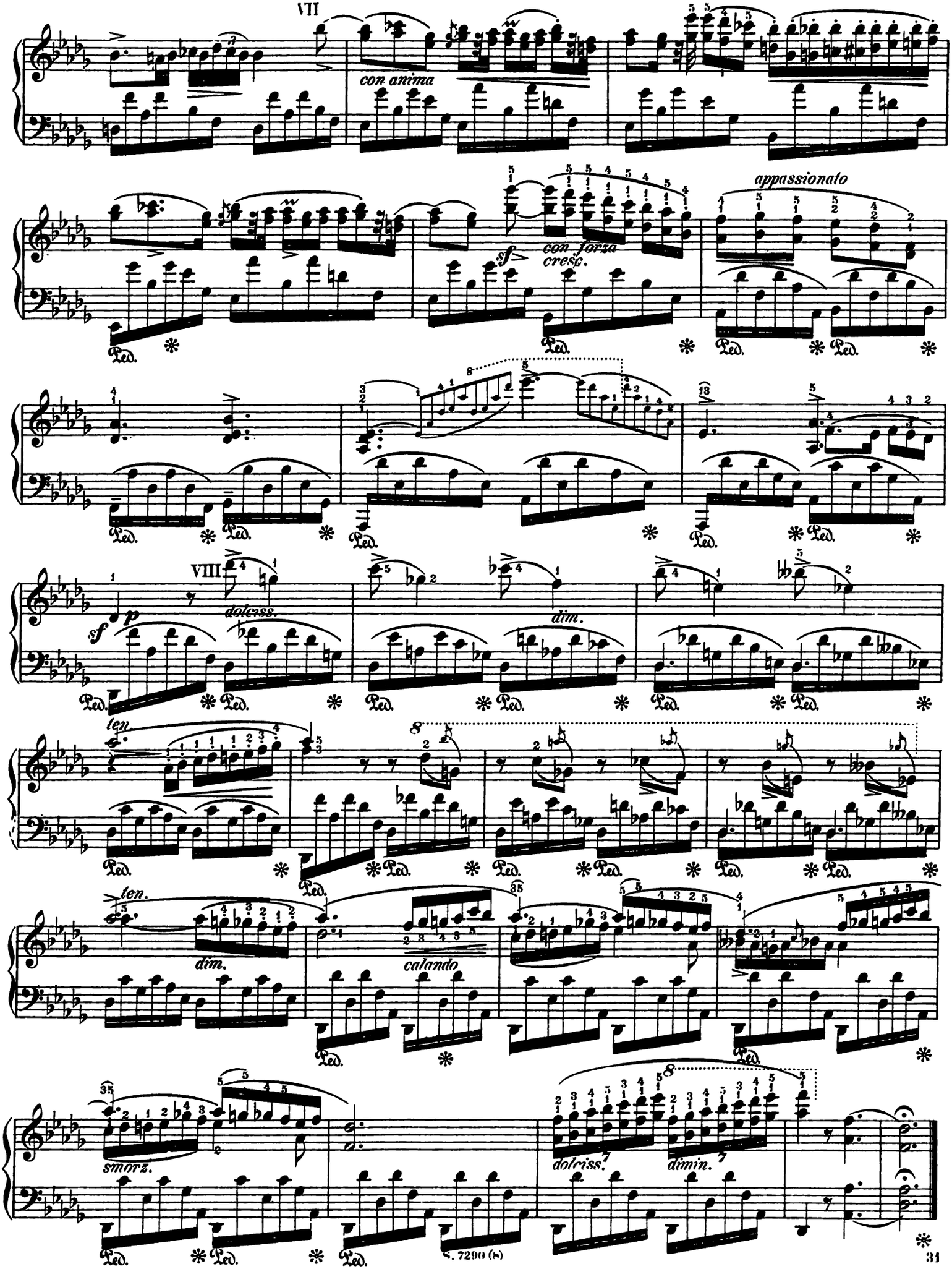

III
cresc.
con forza
f
p
f
sf
pp
sempre legatiss.
IV
ritard.
a tempo
Ped.


leggieriss.
V
dolce
cresc.
VI.
cresc.
con forza


VII
con anima
appassionato
sf
con forza
cresc.
VIII
p
sf
dolciss.
dim.
len.
dim.
calando
smorz.
dolciss.
dimin.