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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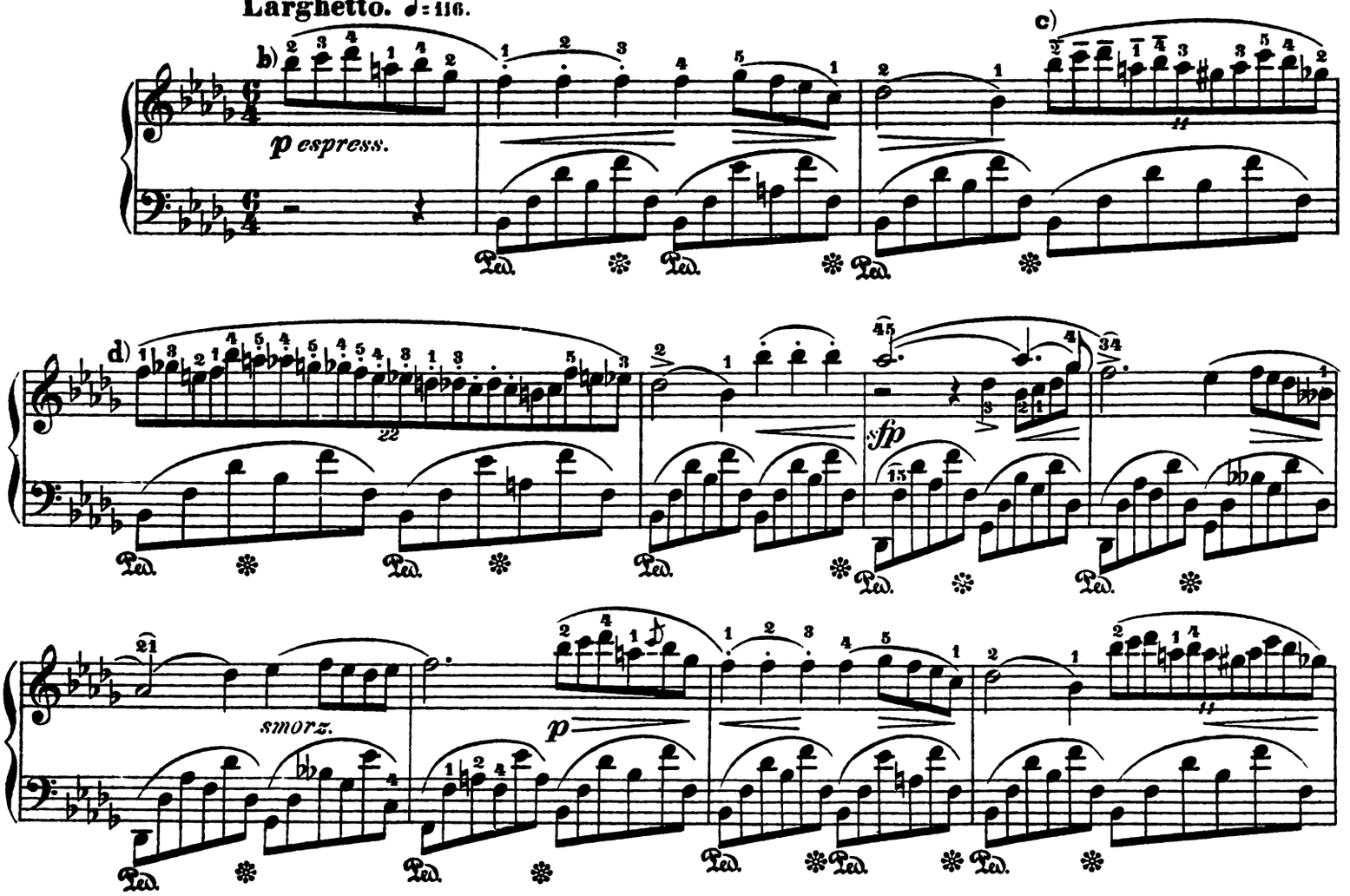
a) NOCTURNE.

Th. Kullak.
Fr. Chopin, Op. 9. № 1.

I

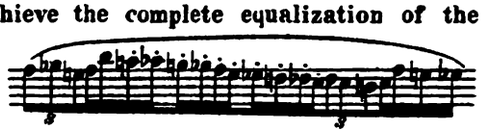
Larghetto. ♩ = 116.



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 wood, 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:



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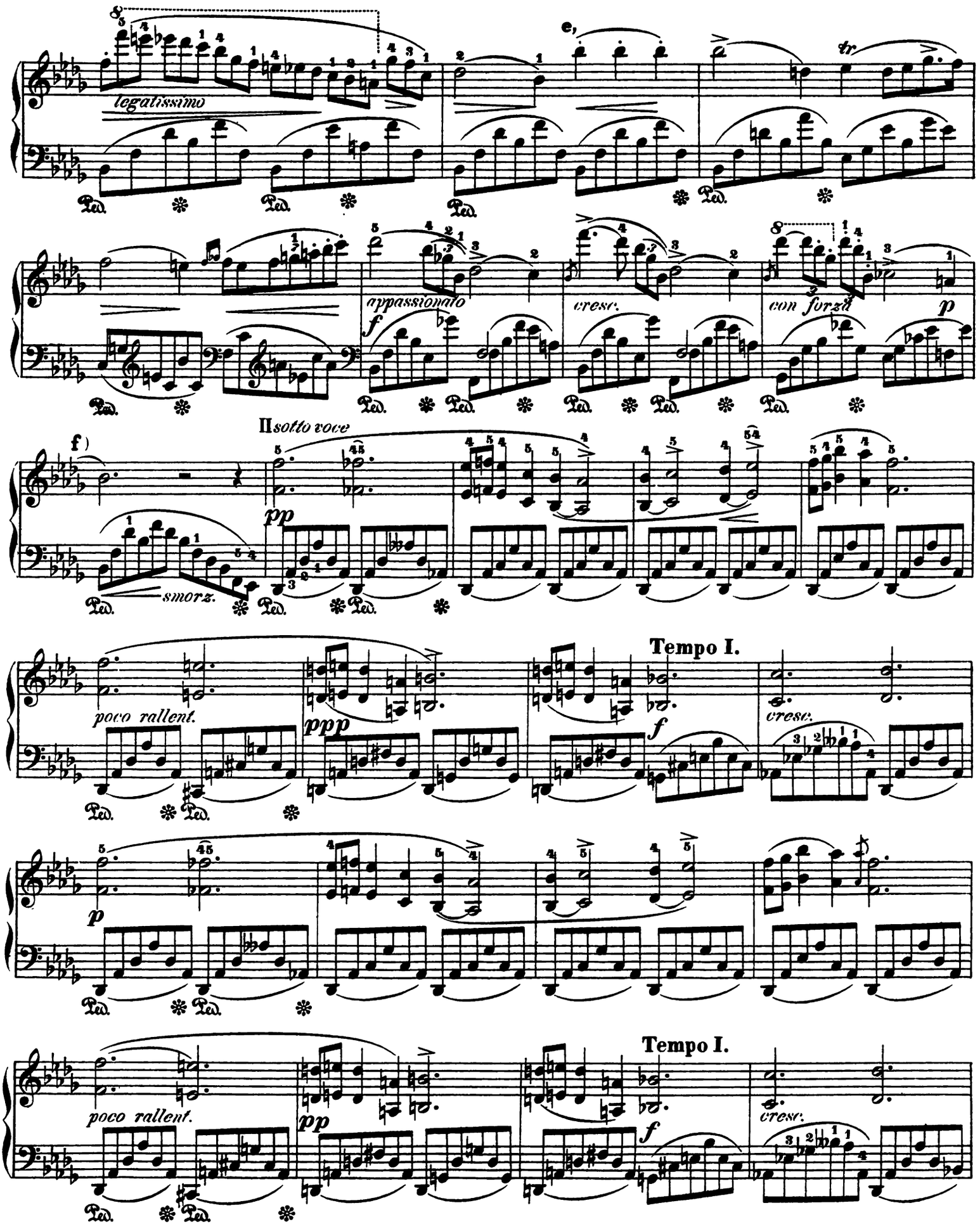
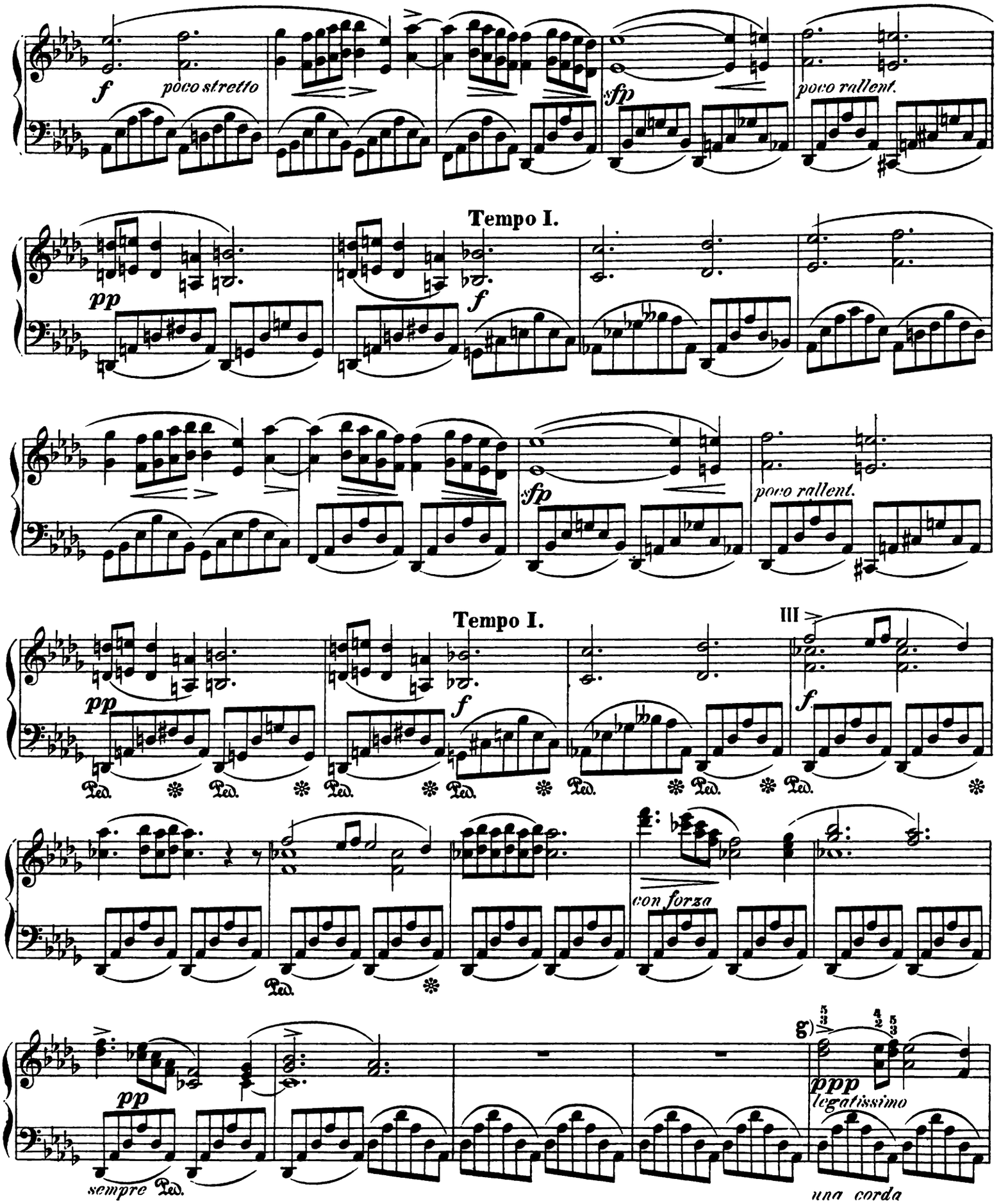
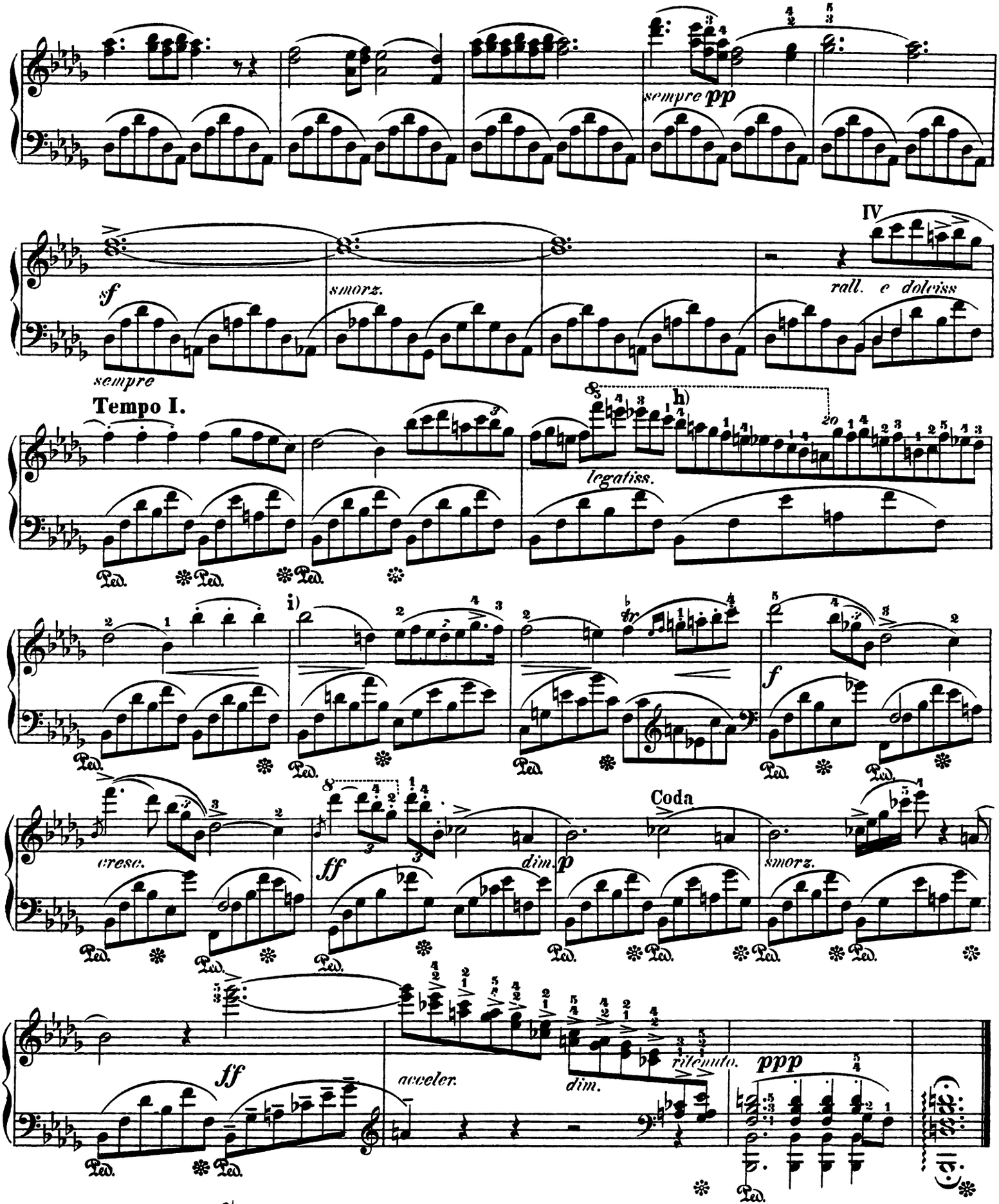


e-f) Somewhat agitated in delivery.



g) See Remark a.

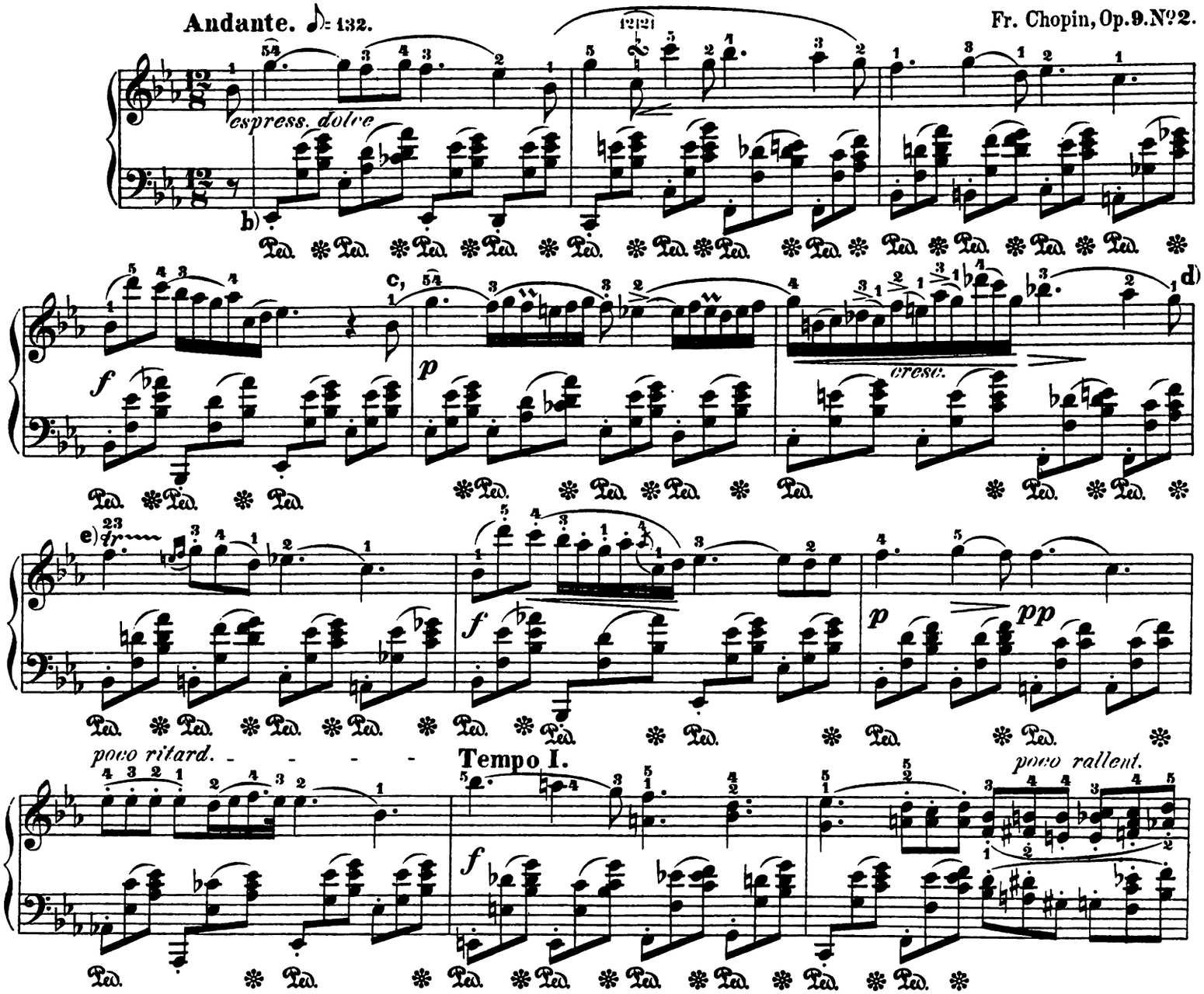


h) Preparatory study:

i) Delivery impassioned up to the coda.

a) NOCTURNE.

Th. Kullak.
Fr. Chopin, Op. 9. N° 2.



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.

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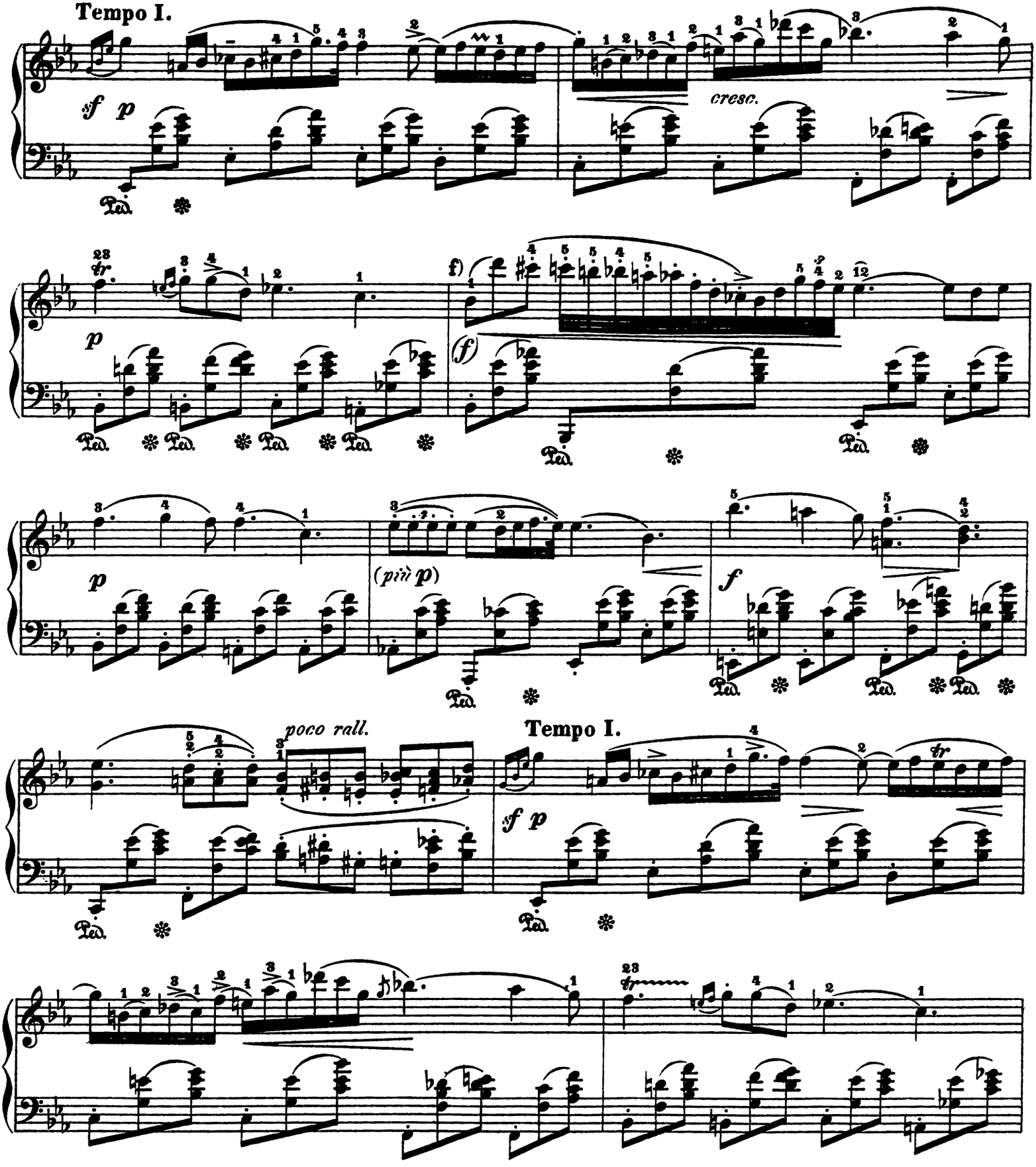
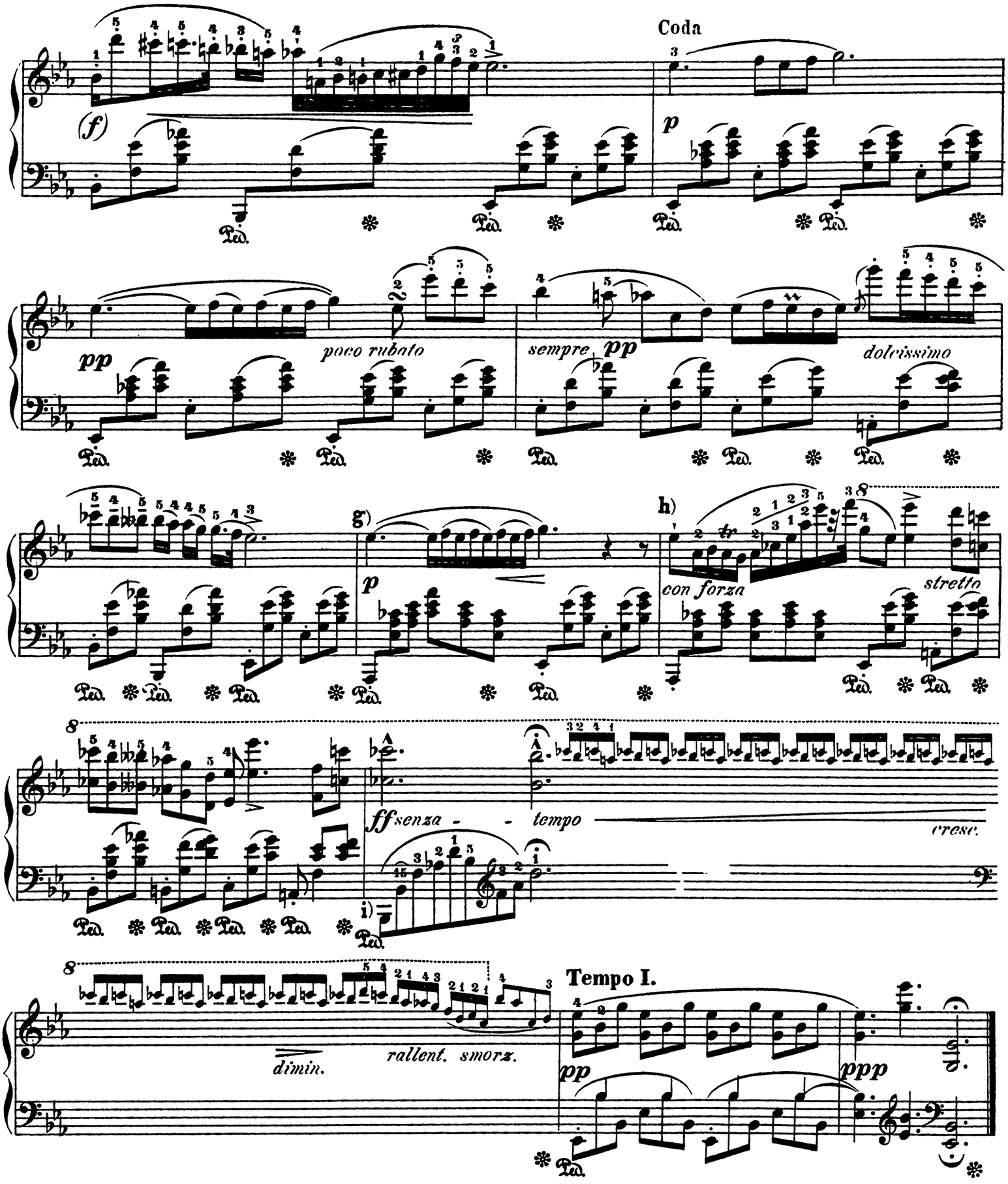


f) I prefer that this measure, like measure 4, should enter *f* at once. Execute with a certain degree of audacity, and without *rall.* This fingering for the chromatic scale is a speciality of Chopin's. (See Remark to Etude II, Op. 10).



g) As if breathed out.

h) With great bravura.

i) Base slowly rising.

a) NOCTURNE.

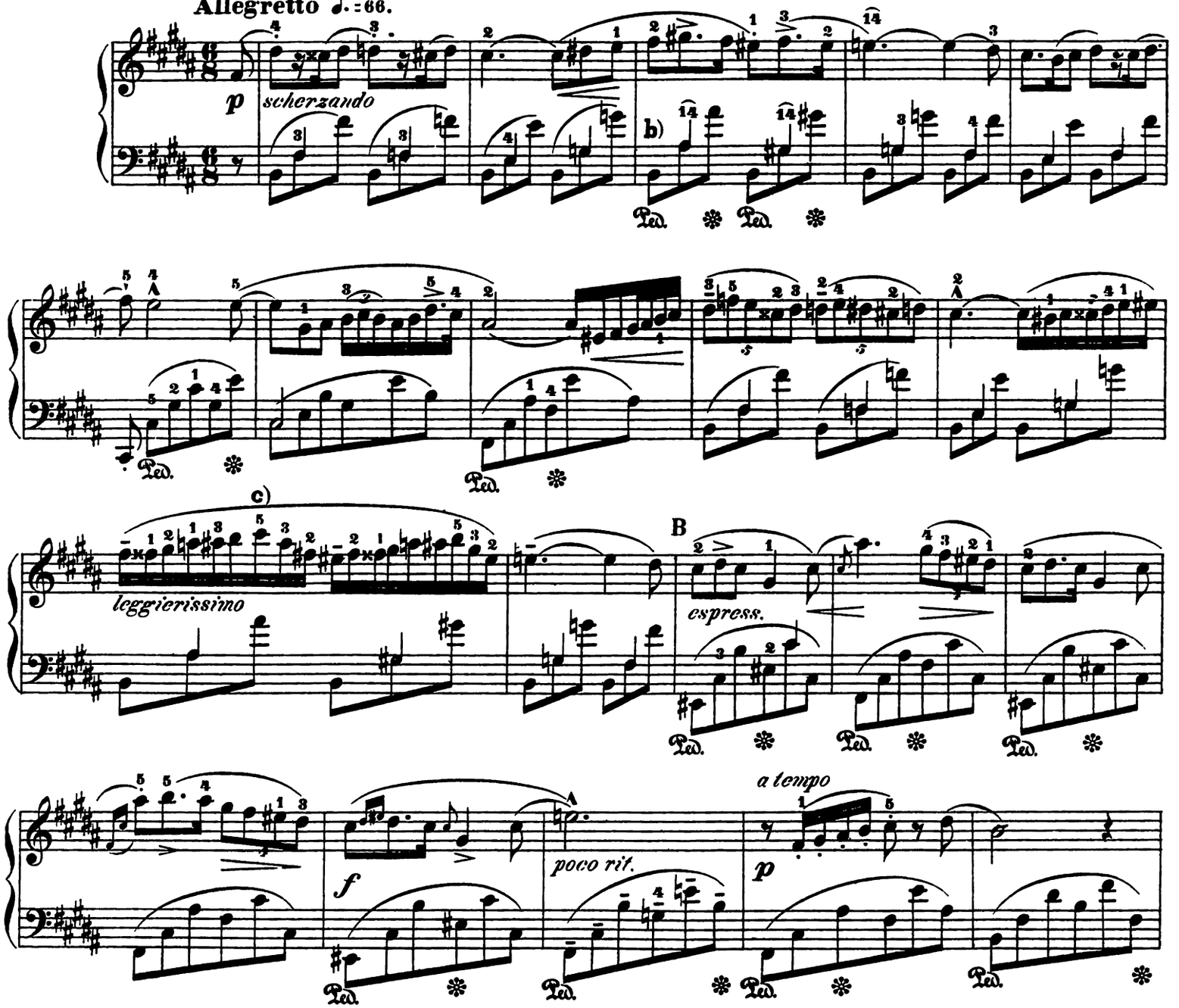
C. S.

A

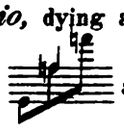
Allegretto ♩. = 66.

Th. Kullak.

Fr. Chopin, Op. 9. № 3.



a) The nocturne consists of a chief subject (C S.) and a secondary subject (SS.); 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 d i f f e r e n t, but not essentially u n l i k e, 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 feror *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 ¢ *agitato,* with the half-notes about as fast as the ♩. in the chief subject. It is march-like in treatment and must be played strictly in time. Its modulatory changes and frequent n u a n c e s 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: *a*  and in the subsequently appearing treble-figures *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.

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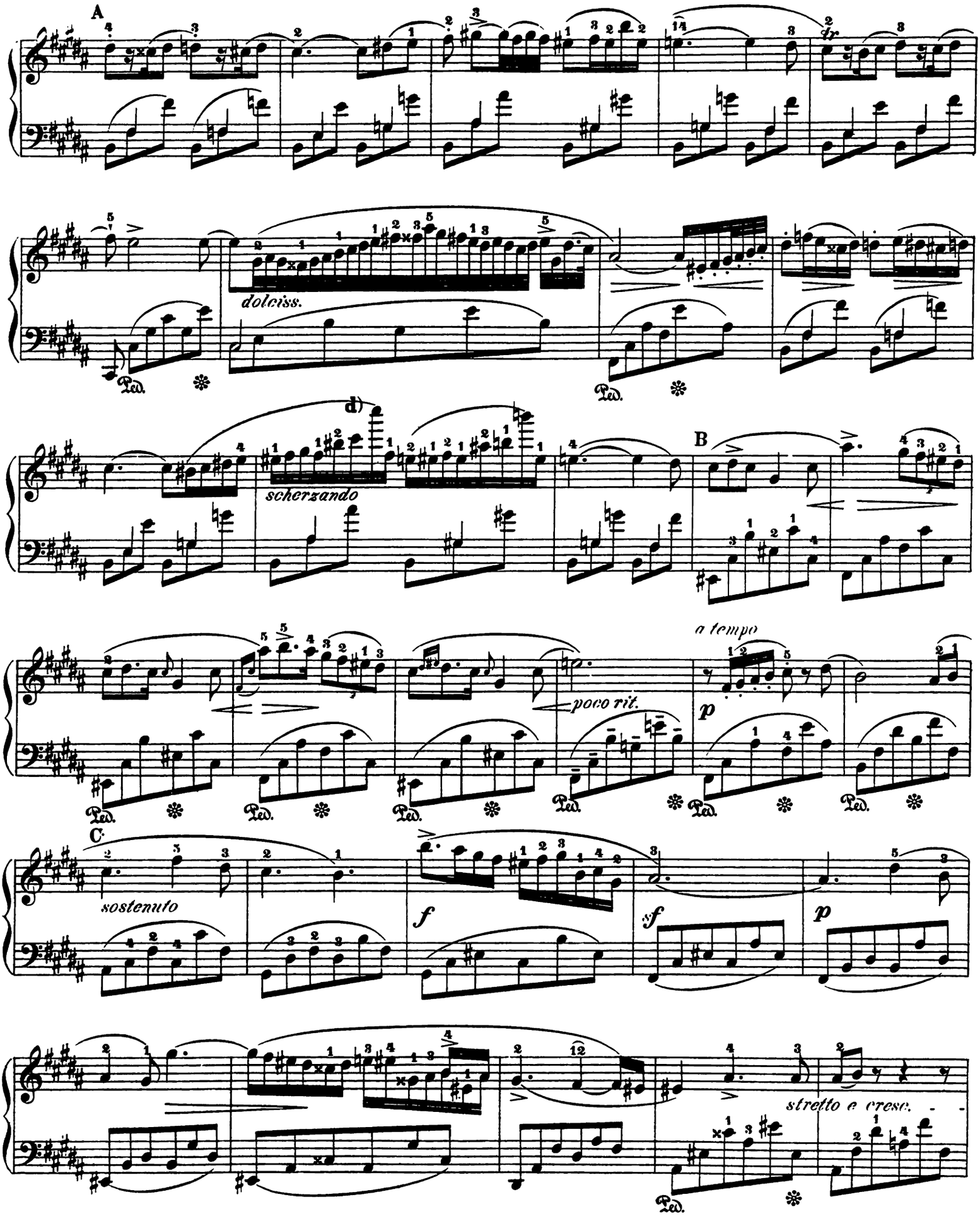
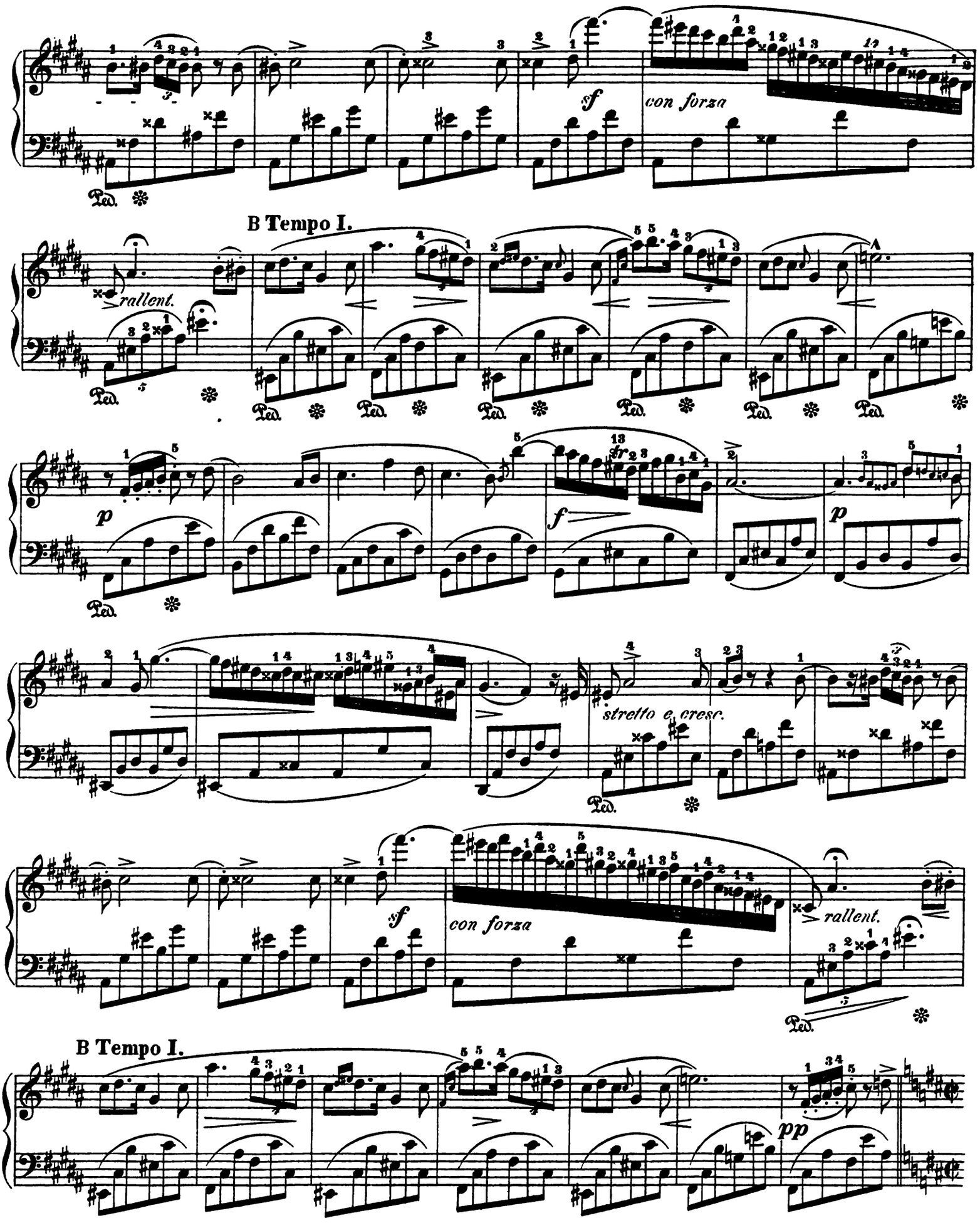
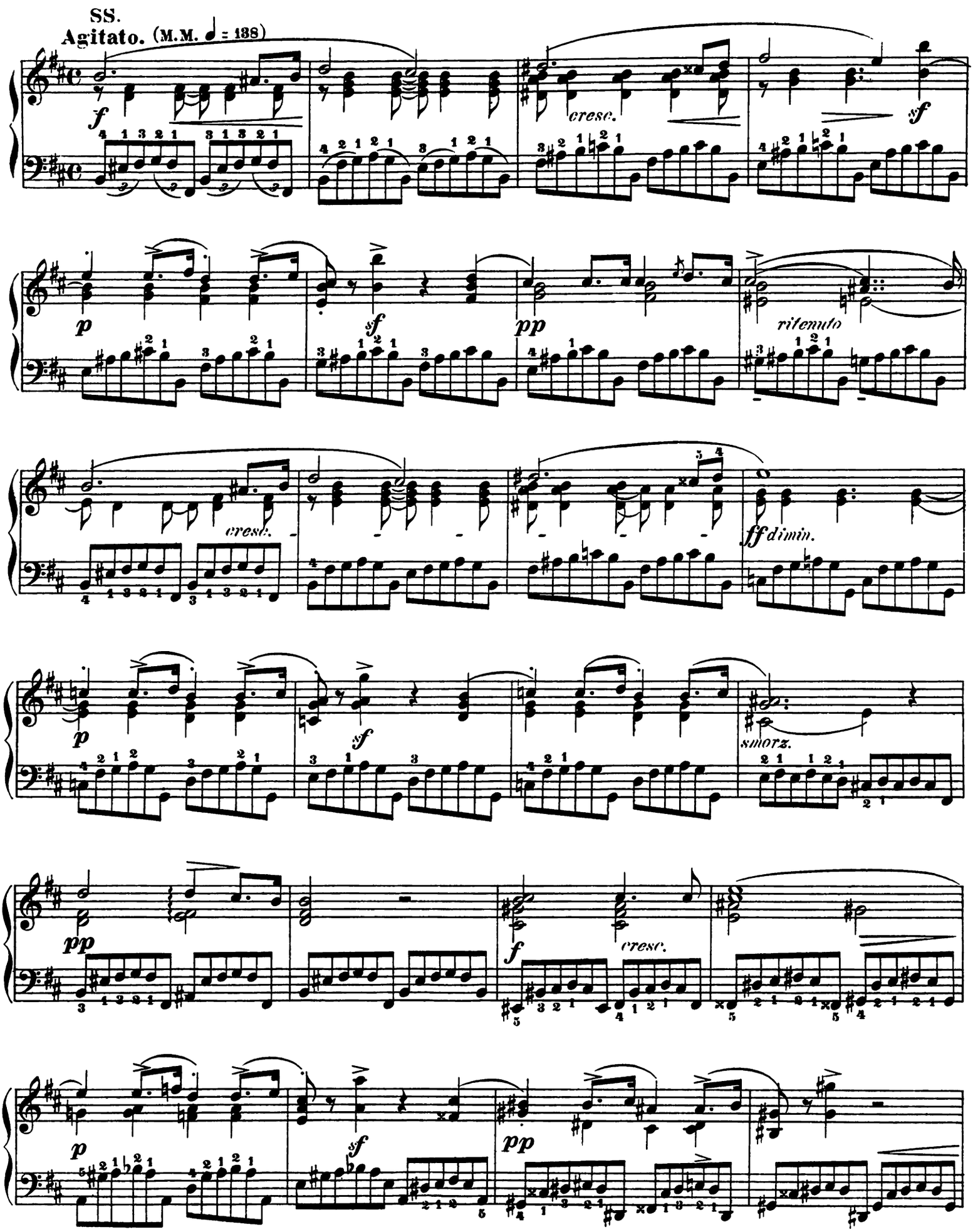
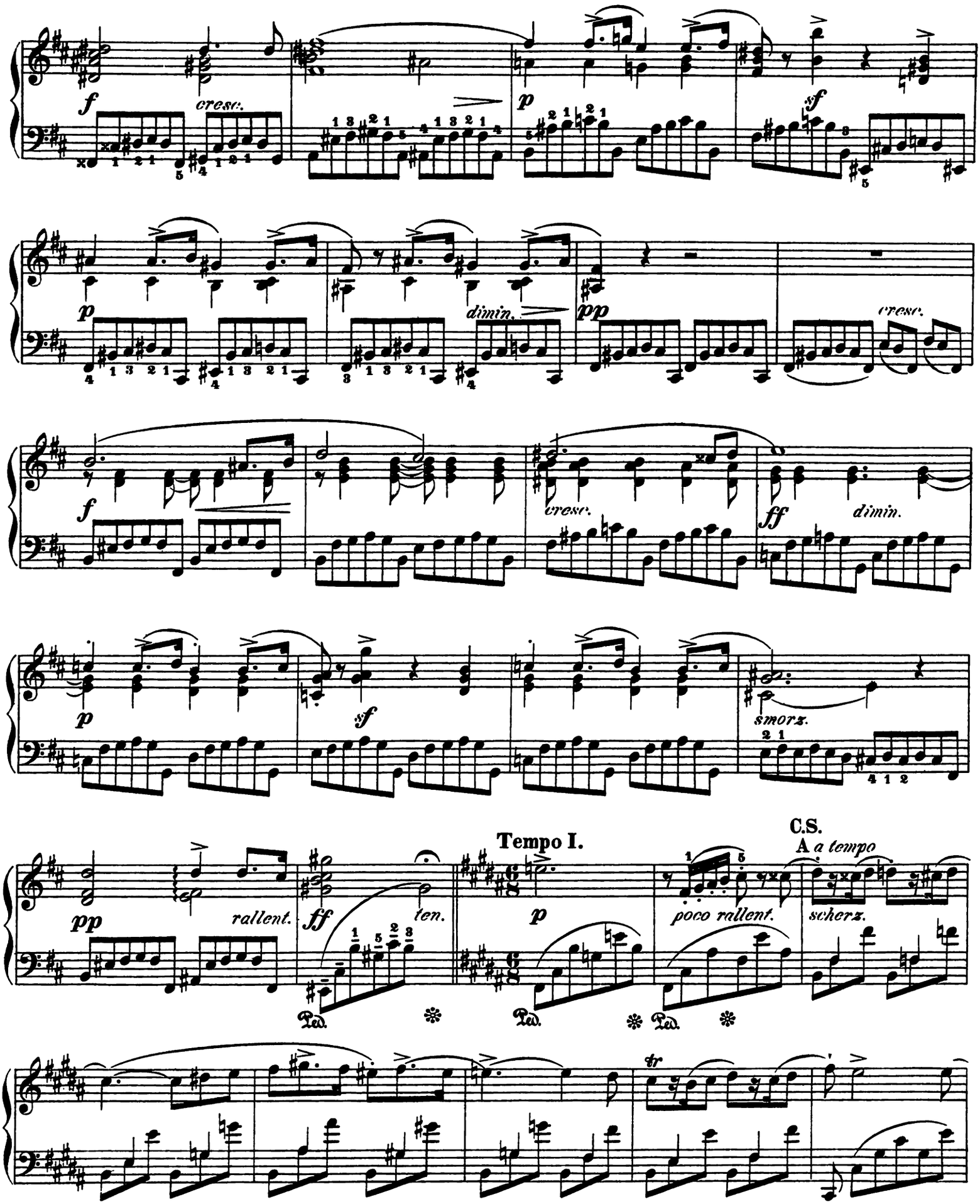
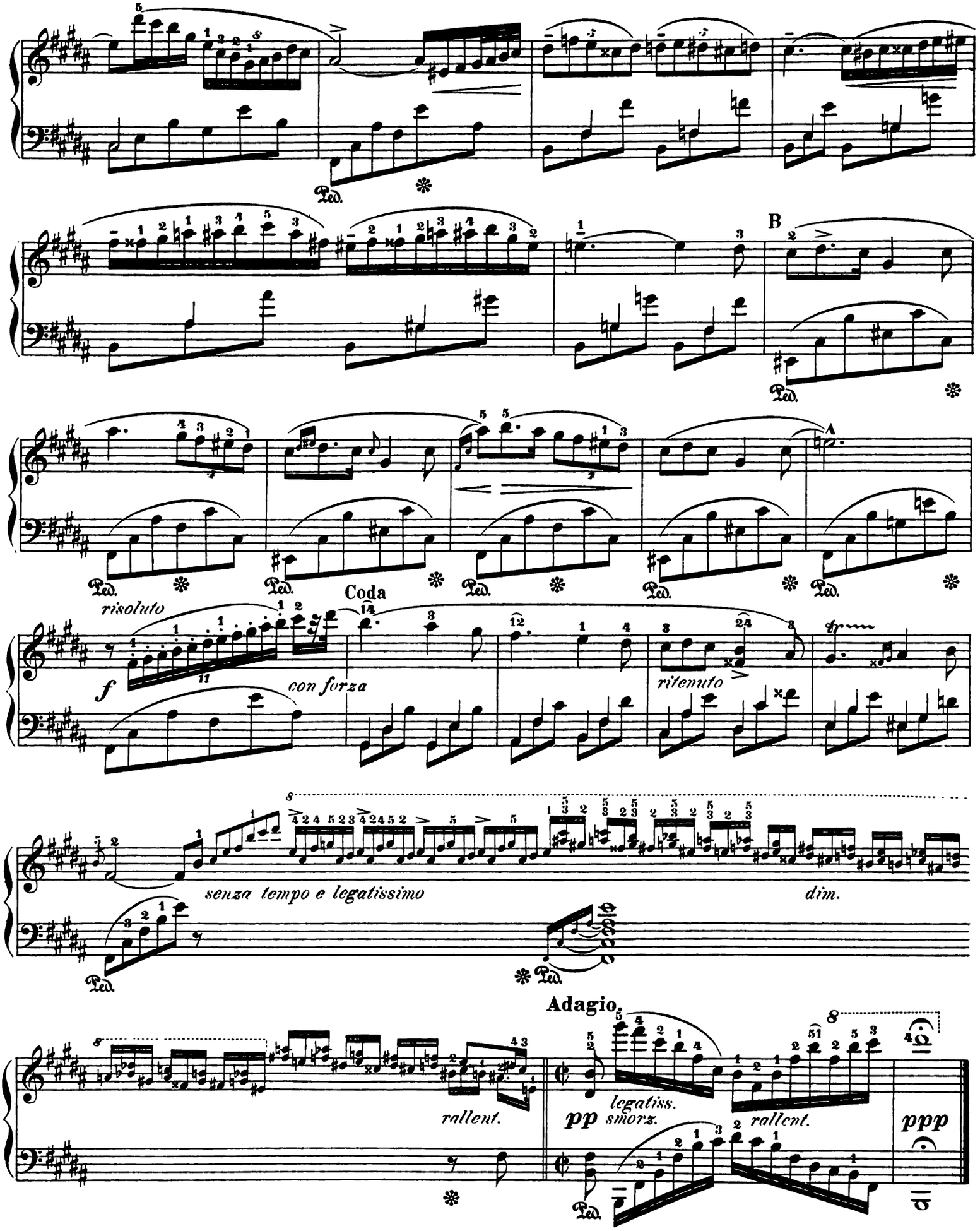

A
dolciss.
Ped.
d)
scherzando
B
poco rit.
a tempo
p
C
sostenuto
f
sf
p
stretto e cresc.


sf
con forza
Ped.
B Tempo I.
rallent.
p
f
stretto e cresc.
pp


SS.
Agitato. (M.M. ♩ = 138)
f
cresc.
sf
p
sf
pp
ritenuto
cresc.
ff dimin.
p
sf
smorz.
pp
f
cresc.
p
sf
pp


f
cresc.
p
sf
p
dimin.
pp
cresc.
f
cresc.
ff
dimin.
p
sf
smorz.
pp
rallent.
ff
ten.
Tempo I.
p
poco rallent.
C.S.
A a tempo
scherz.
Ped.
Ped.
Ped.
tr


B
Coda
risoluto
f
con forza
ritenuto
senza tempo e legatissimo
dim.
Adagio.
rallent.
pp
legatiss.
smorz.
rallent.
ppp