17094 ant

OCT 14 1898
Music Department

EDITION SCHLESINGER
Nº 105

CHOPIN

(KULLAK.)

VOLUME V.

Nocturnes.

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.

No. 17094 m

Entered according to international treaty.

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

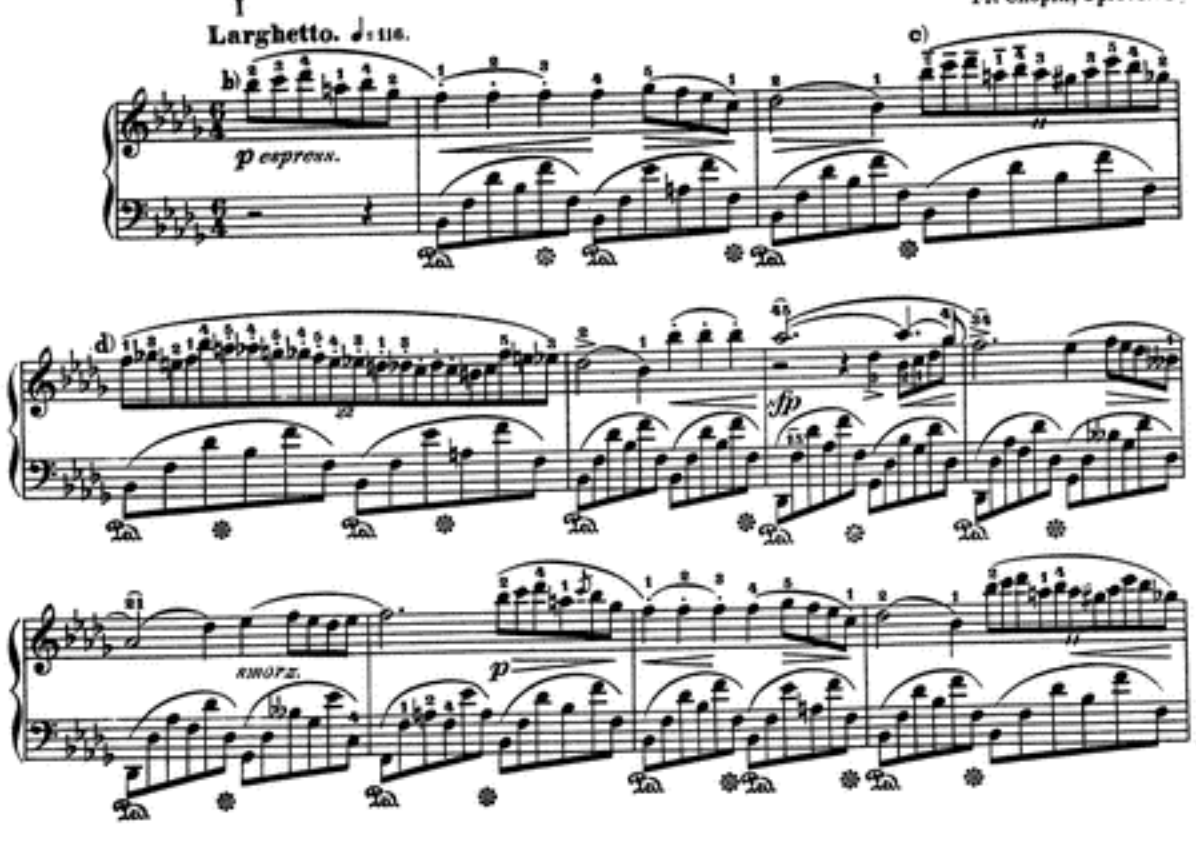
NEW-YORK,
G. SCHIRMER.

Copyright G. Schirmer 1881.

WIEN,
C. Haslinger q^{ds} Tobias.

a) NOCTURNE.

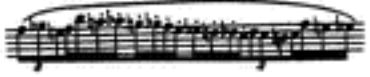
Th. Kullak.
Fr. Chopin, Op. 9. № 1.



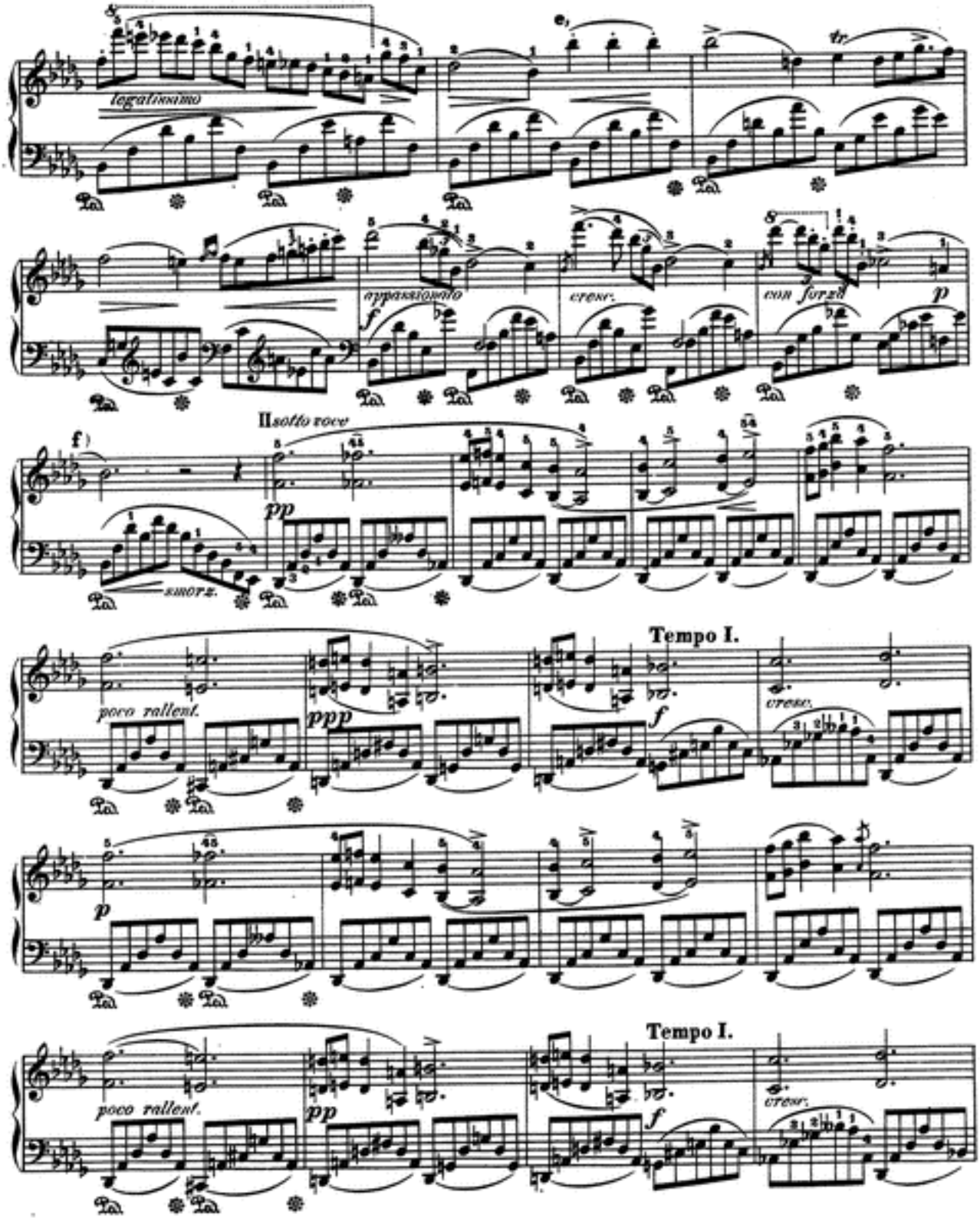
a) In this nocturne we may distinguish four larger divisions, I, II, III, IV, which are related to each other, not like chief and secondary subjects for example, but rather like the strophes of a poem; for while they are indeed specifically different in point of contents, they serve nevertheless to express 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.

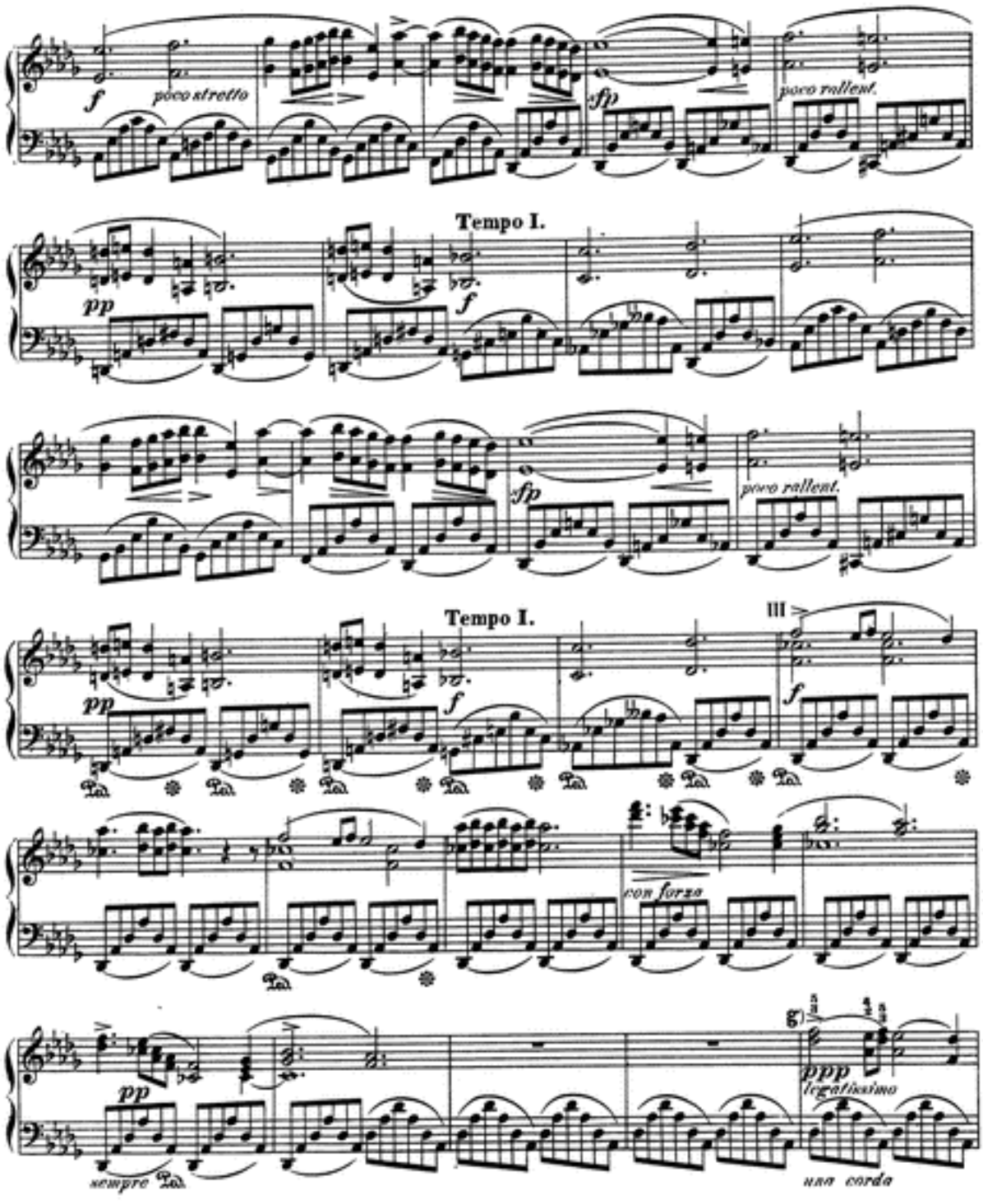
d) In order most quickly to achieve the complete equalization of the 22 notes in the right hand, practise on the basis of the following grouping:



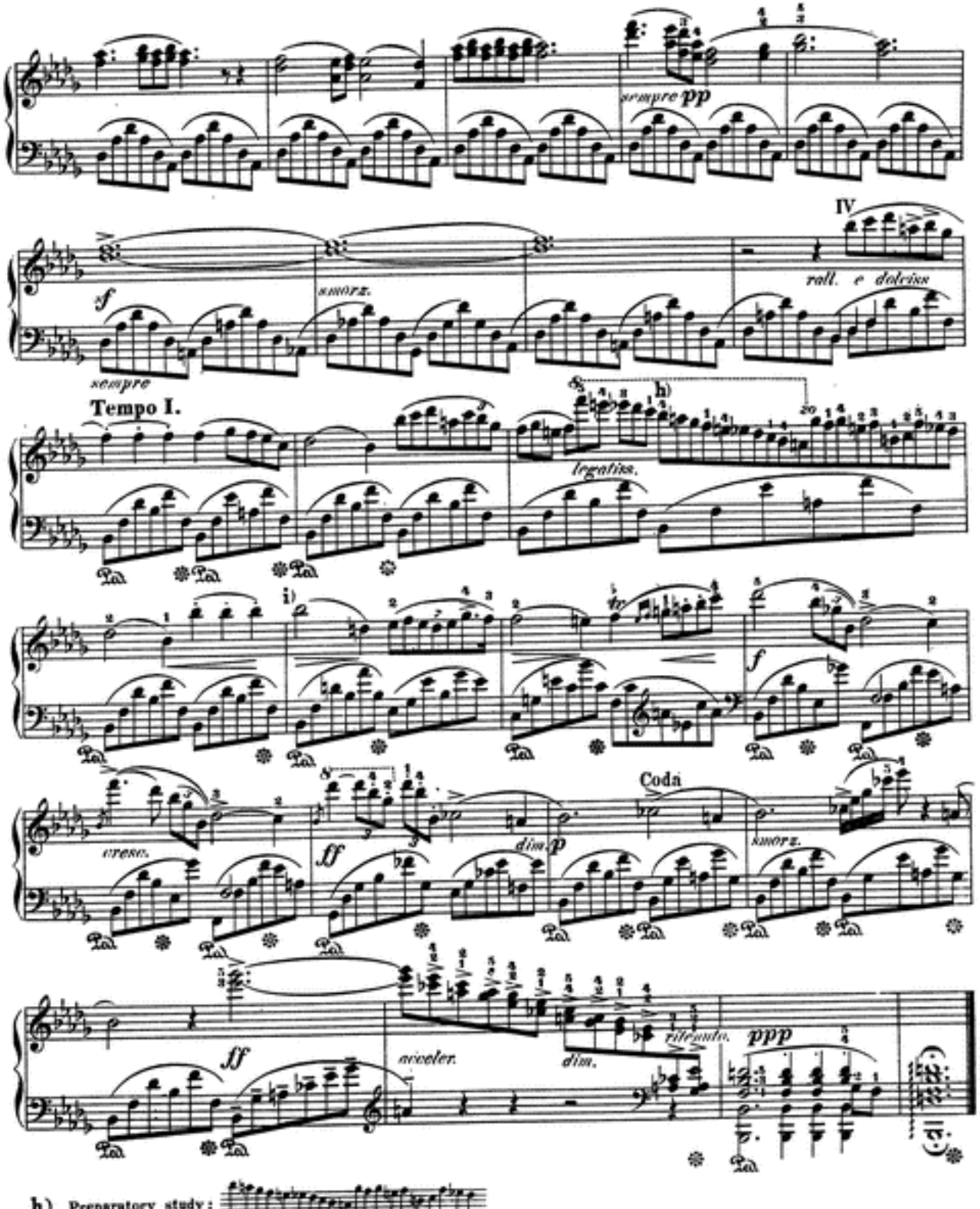
Copyright G. Schirmer 1881
S. 7290 (1)
Stich und Druck der Röderschen Offizin in Leipzig



e-f) Somewhat agitated in delivery.



g) See Remark a.

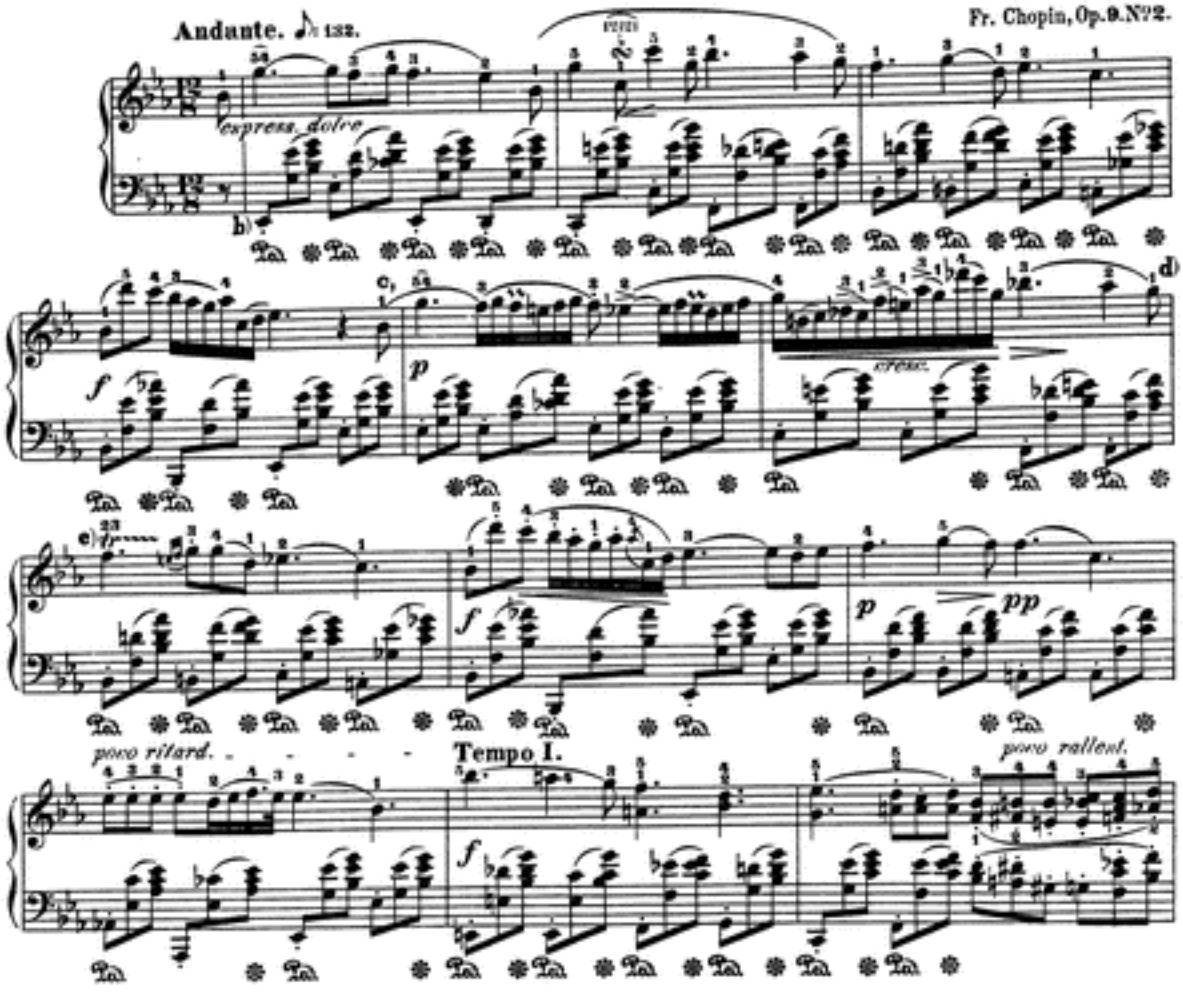


h) Preparatory study:

i) Delivery impassioned up to the coda.

a) NOCTURNE.

Th. Kullak.
Fr. Chopin, Op. 9. N°2.



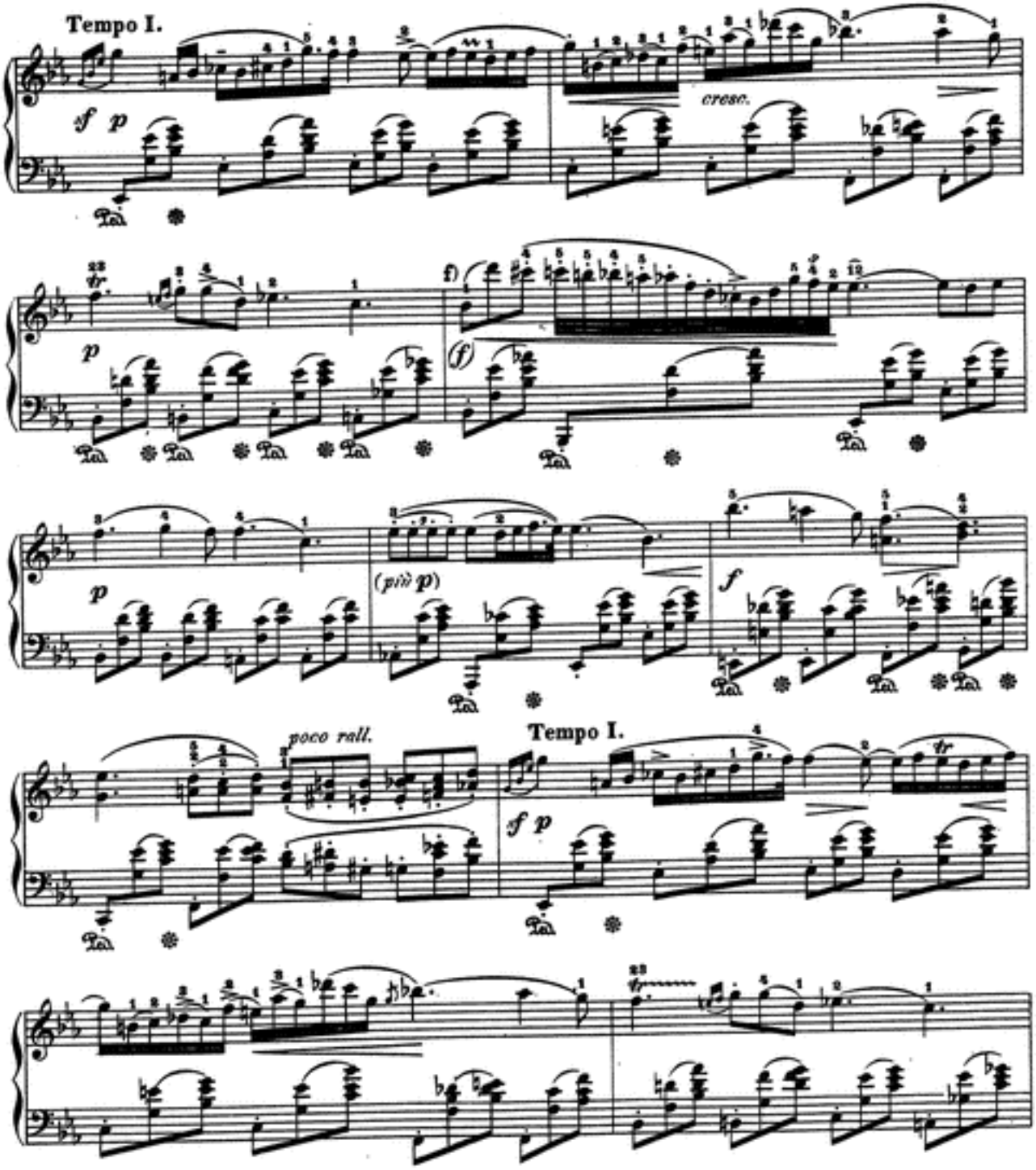
a) Two-part song-form with coda. In this smallest of forms Chopin has created one of his most graceful compositions. The nocturne is an entrancing love-poem, overflowing with fervor and tenderness and yet free from either bombast or sentiment. Hardly one of Chopin's other compositions has enjoyed such 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.

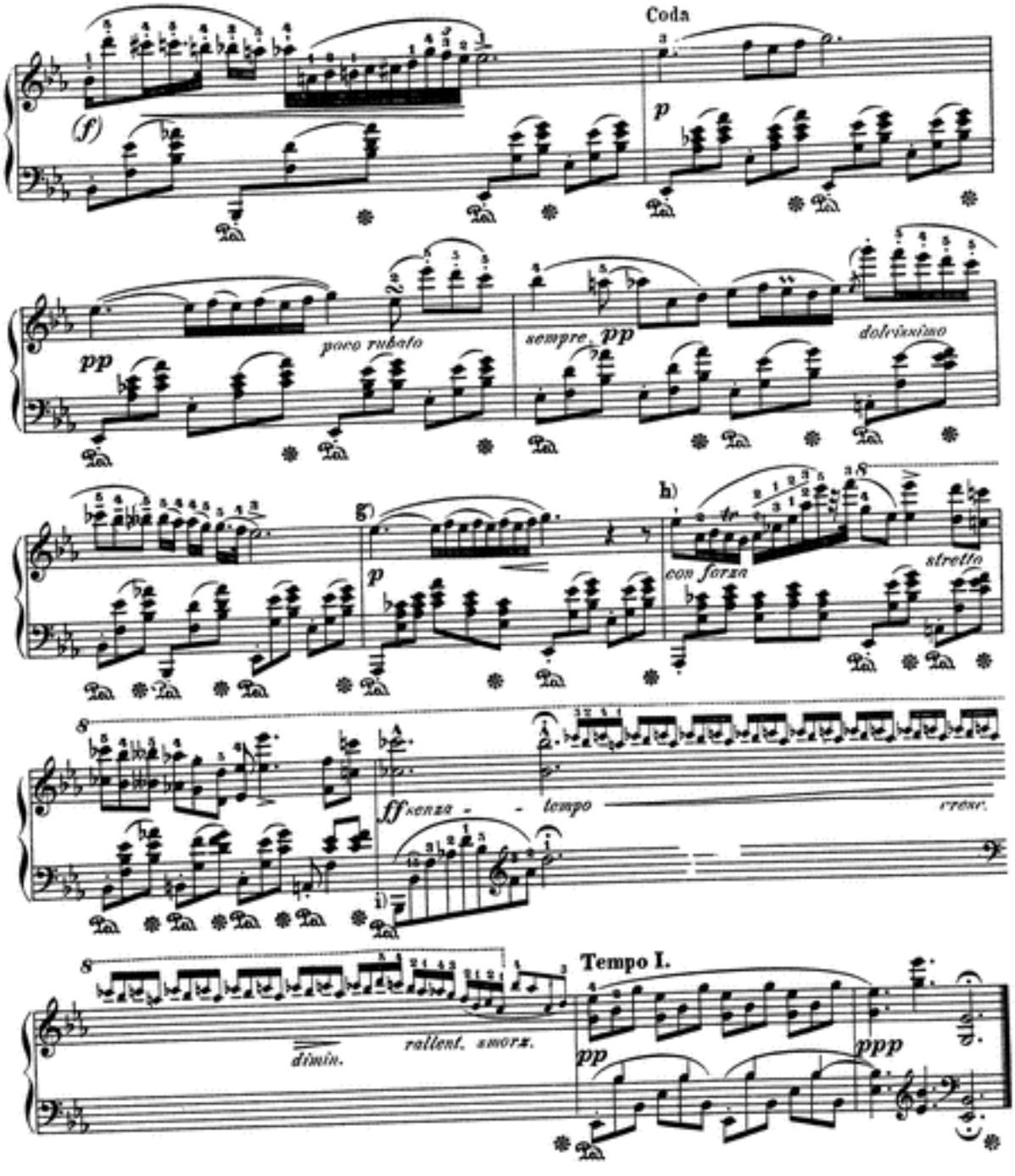
c-d) With great elegance and lightness.

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.

Copyright G. Schirmer 1881



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.

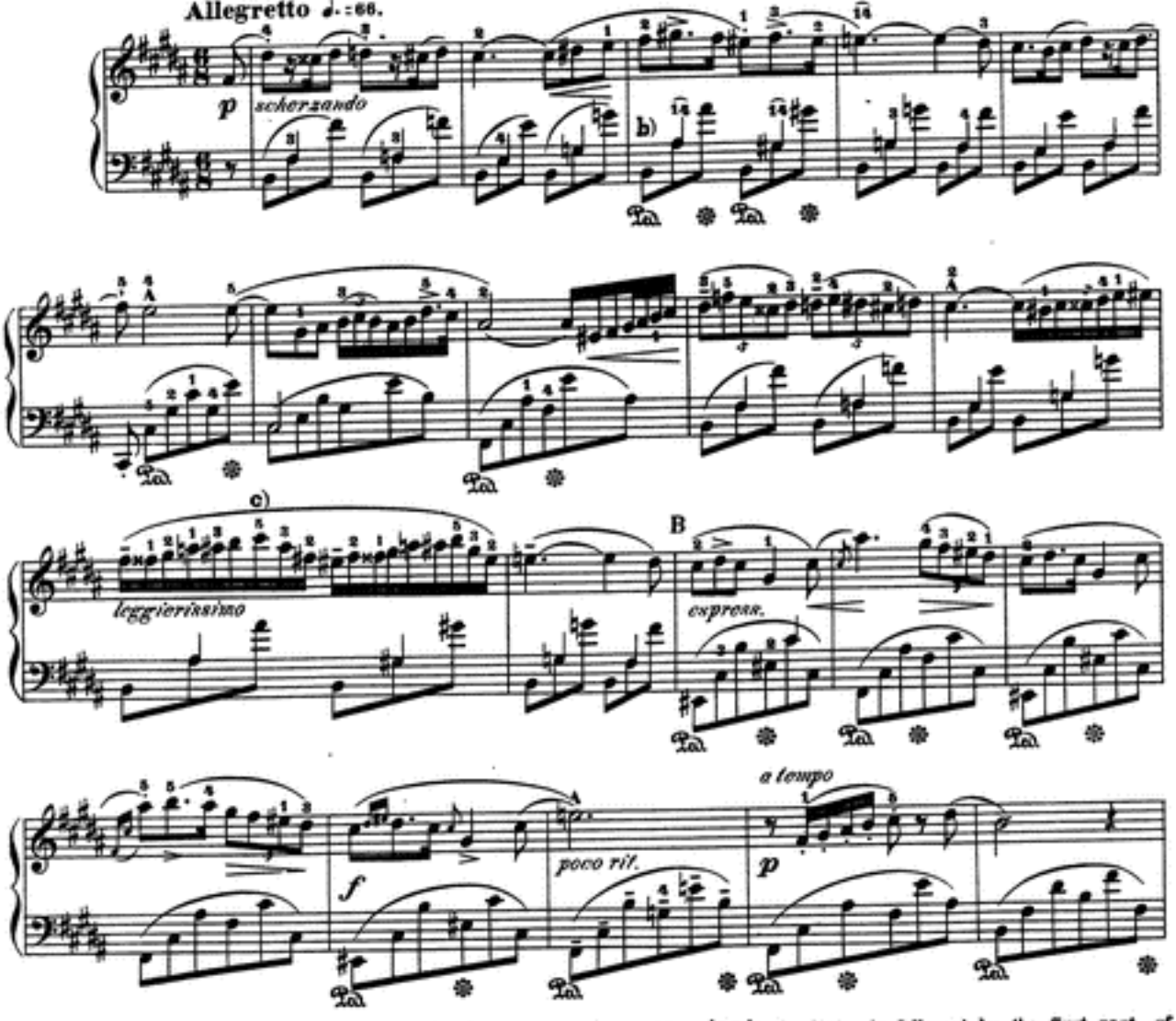
C. S.

A

Allegretto ♩.=66.

Th. Kullak.

Fr. Chopin, Op. 9. № 3.

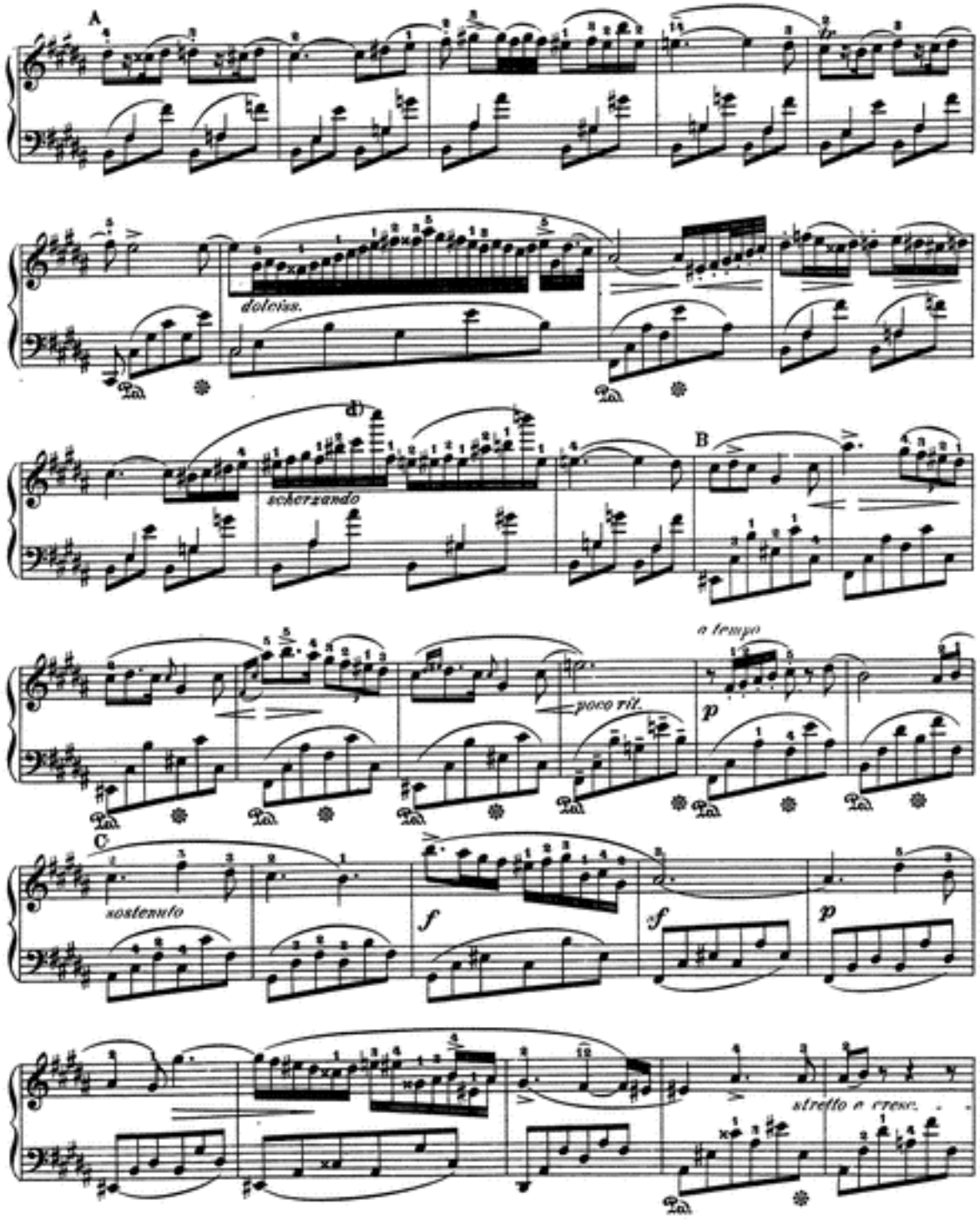


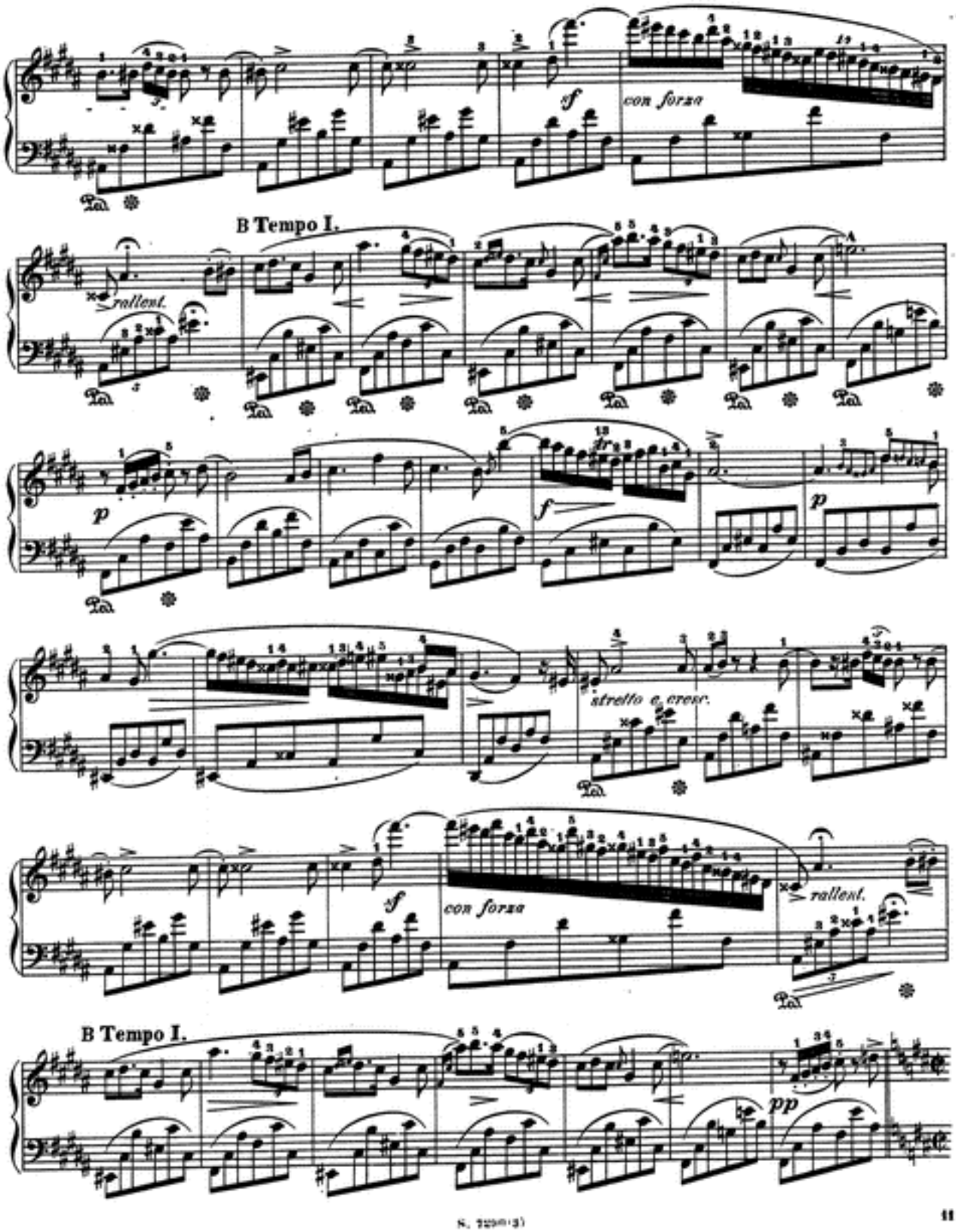
a) The nocturne consists of a chief subject (C S.) and a secondary subject (SS.); the latter is followed by the first part of the chief subject and a coda. In the chief subject itself, three special parts may be distinguished, A B C, which in a certain sense form its strophes (see Remark to Op. 9, 1). 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 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 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: *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.

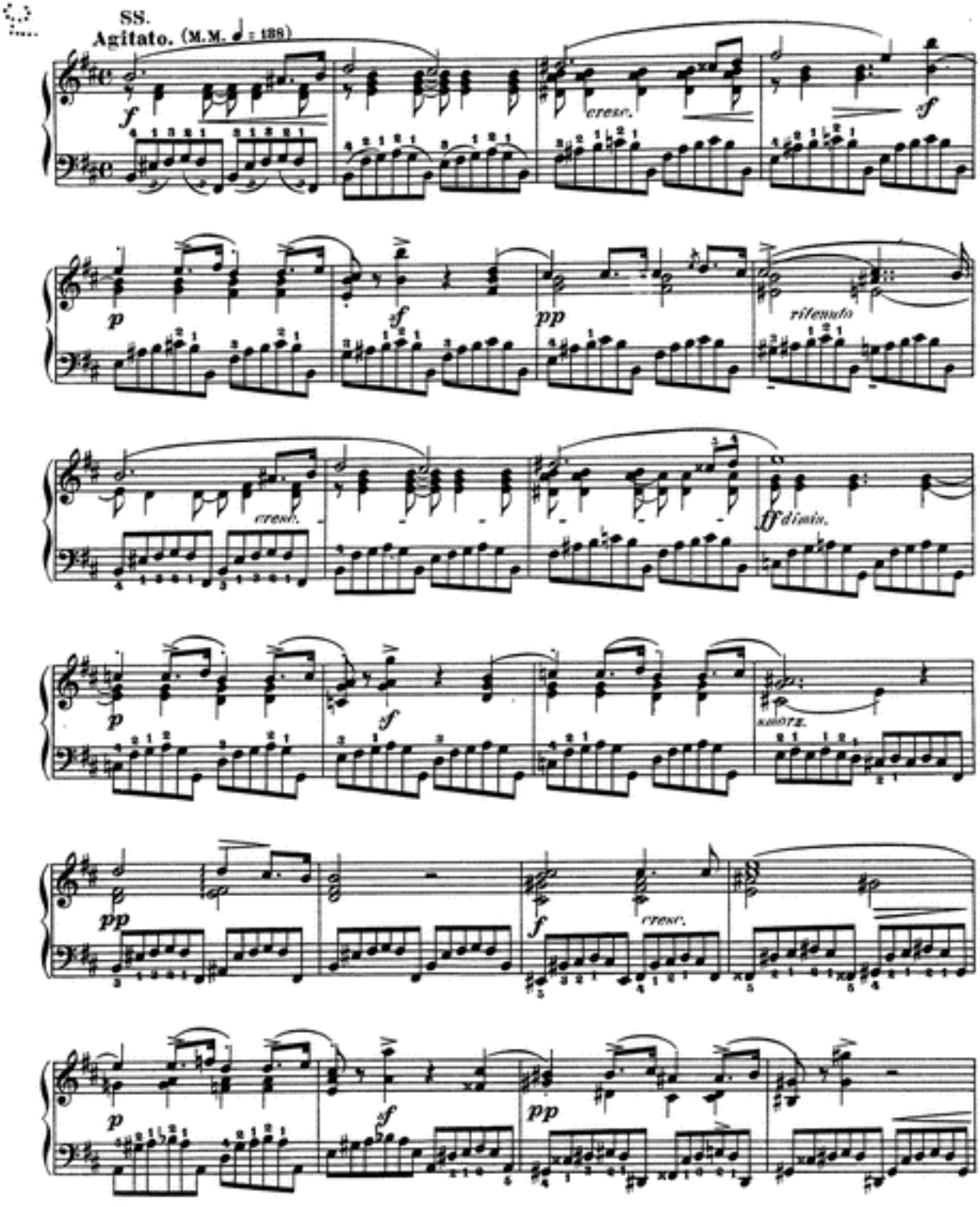
Copyright G. Schirmer 1881

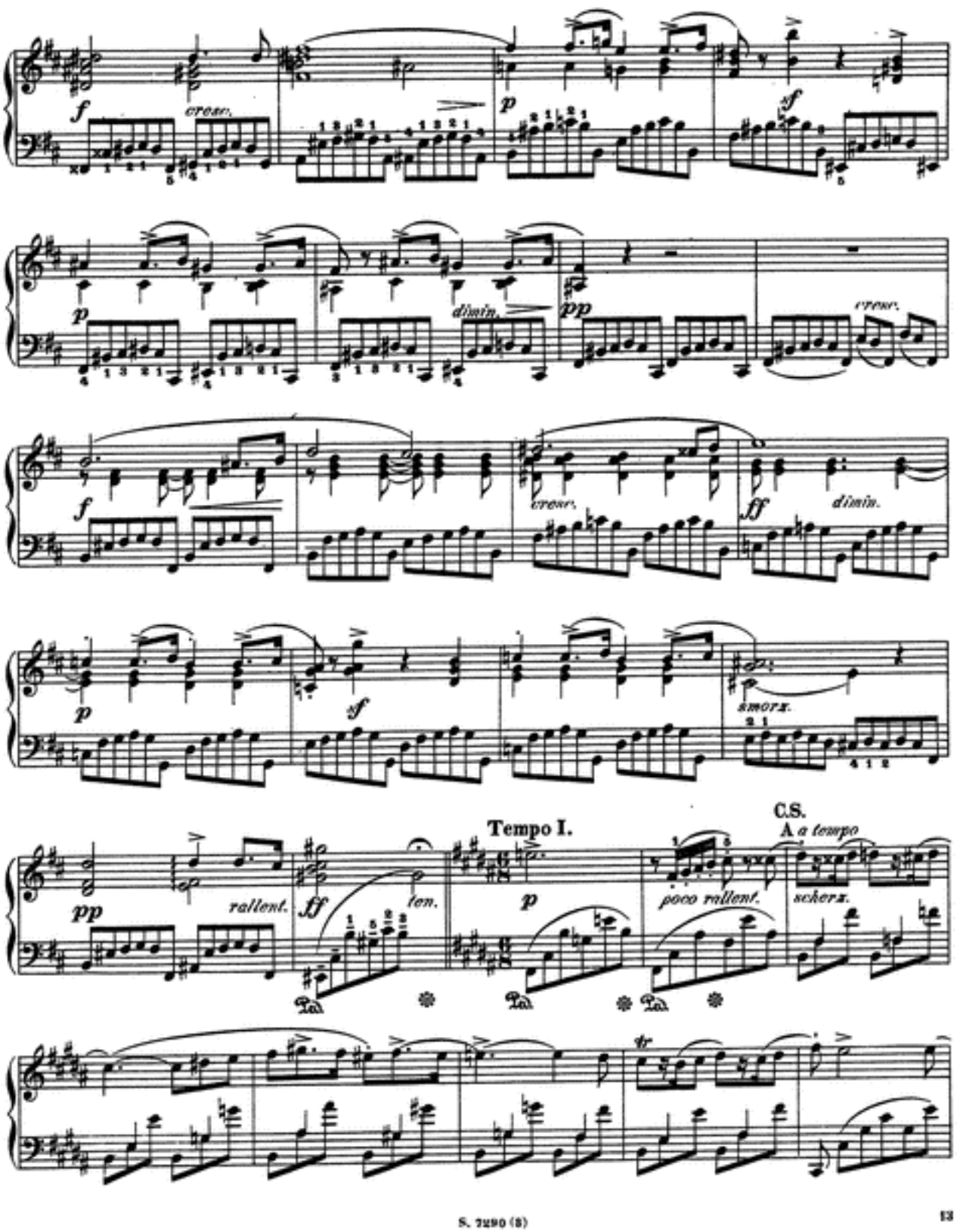

A
dolcissimo
B
scherzando
poco rit.
a tempo
C
sostenuto
strette e cresc.

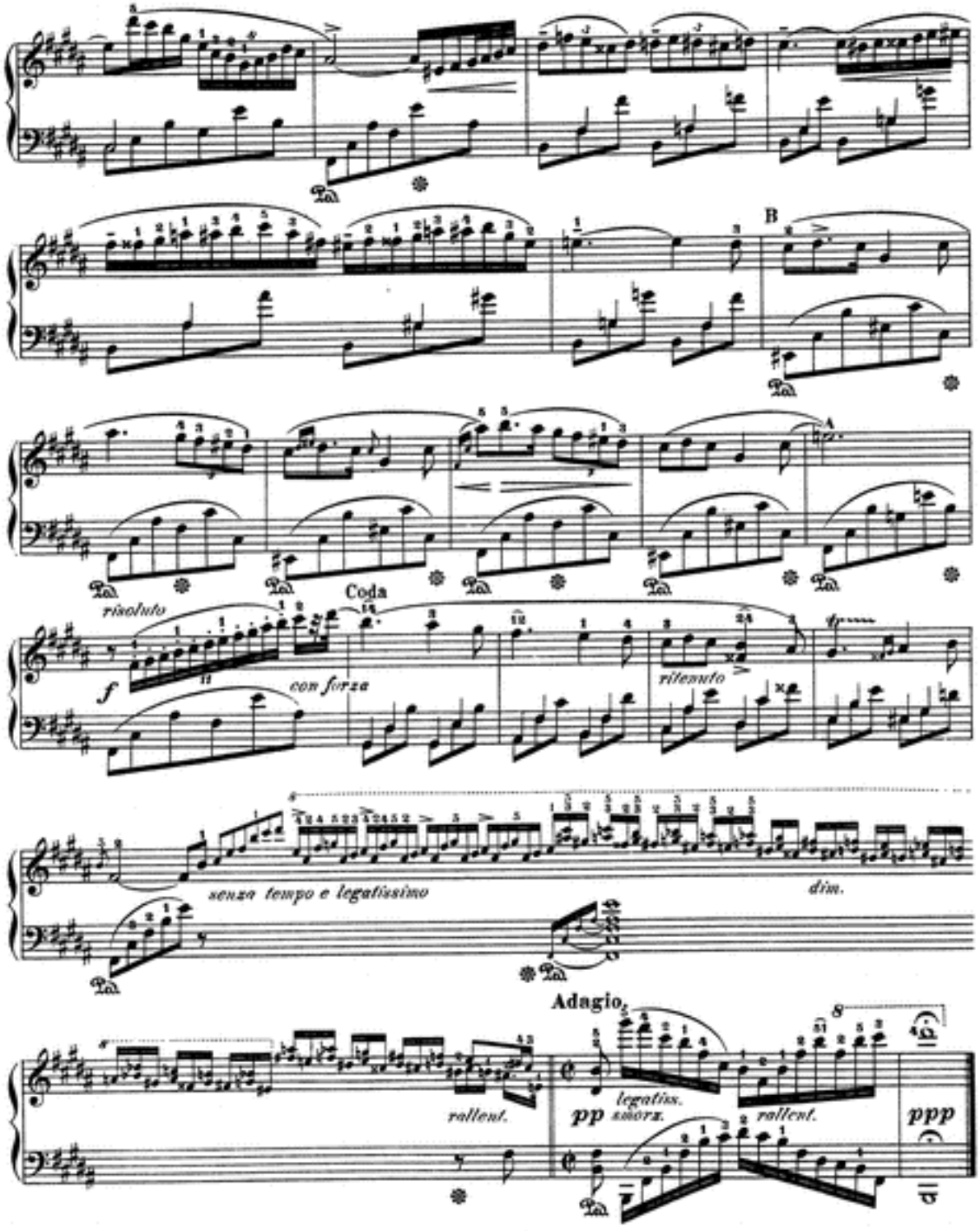

sf
con forza
B Tempo I.
rallent.
p
f
p
stretto e cresc.
sf
con forza
rallent.
B Tempo I.
pp

SS.

Agitato. (M.M. ♩ = 188)

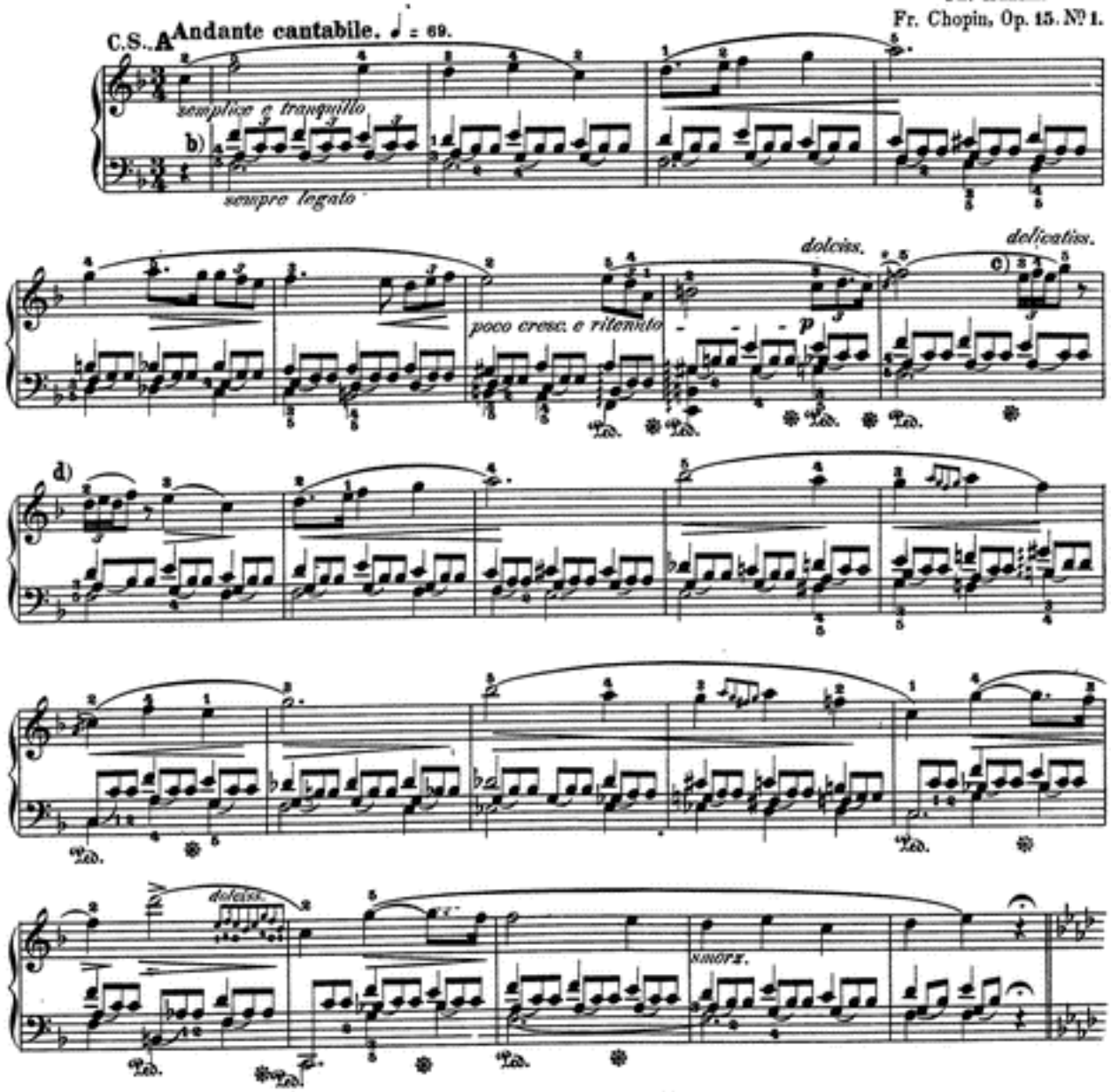



cresc.
dimin.
scherz.
Tempo I.
C.S.
A a tempo
rallent.
ten.
poco rallent.
scherz.

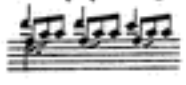

B
A
risoluto
Coda
f
con forza
rifenuto
senza tempo e legatissimo
dim.
Adagio
rallent.
pp
legatiss.
sonore
rallent.
ppp

a) NOCTURNE.

Th. Kullak.
Fr. Chopin, Op. 15. № 1.



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).

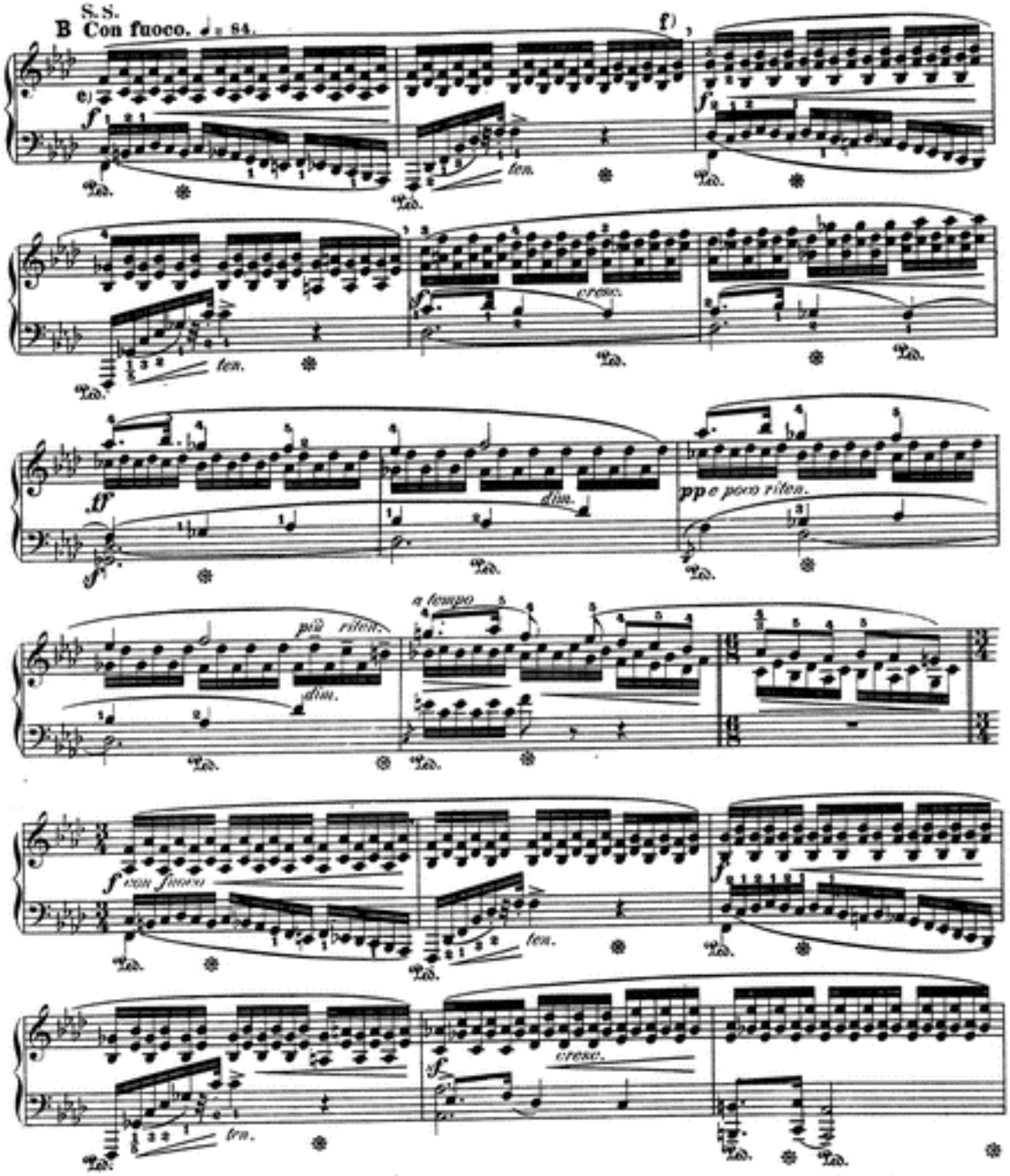
b) The upper voice of the base accompanies the melody (the right hand) like its shadow, and is to be played more softly but equally *legato*. Be careful not to play  as if stood in its place. It happens often enough.

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.

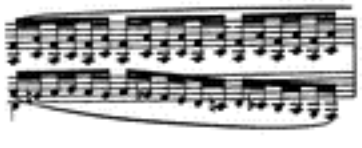
Copyright G. Schirmer 1881.

S.S.

B Con fuoco. ♩ = 84.

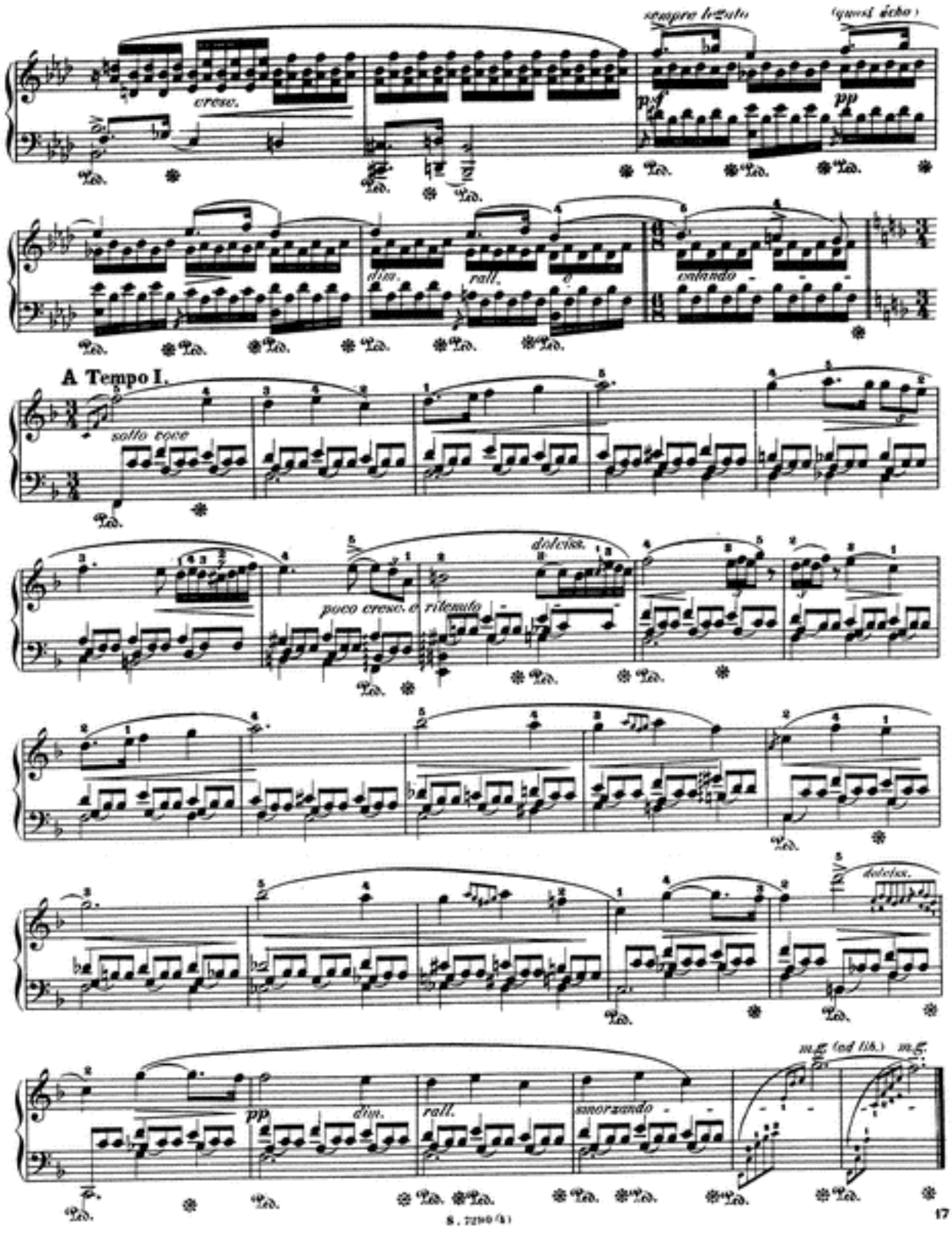


e) Play the sixteenth-note figures as sextuplets.



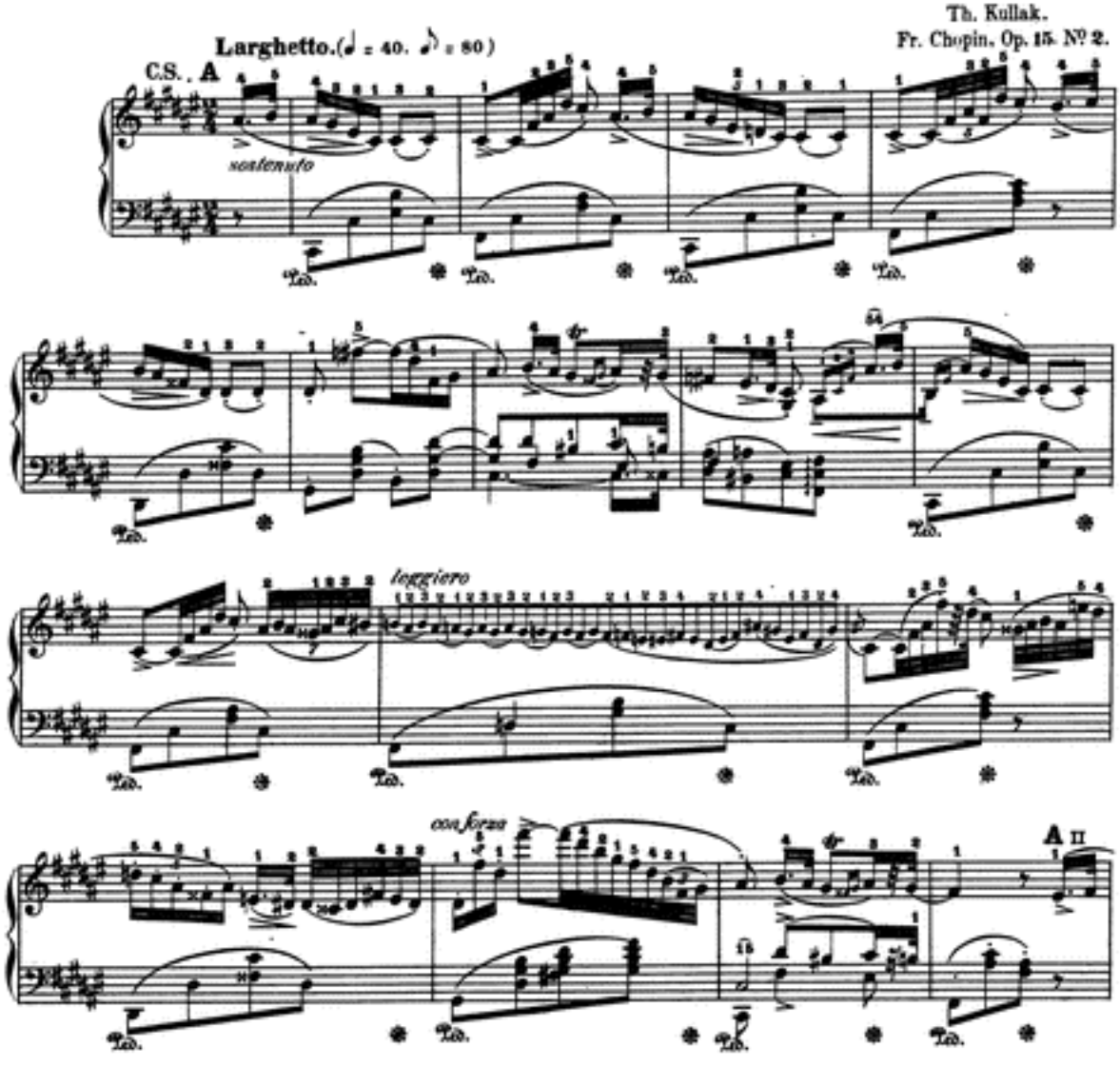
f) A slight stop to prepare for a fresh attack.

S. 2290(k)


sempre legato
(quasi echo)
cresc.
dim.
rall.
smorzando
A Tempo I.
sotto voce
dolcissimo
poco cresc. e ritenuto
dolcissimo
pp
dim.
rall.
smorzando
m.g. (ad lib.)
m.g.

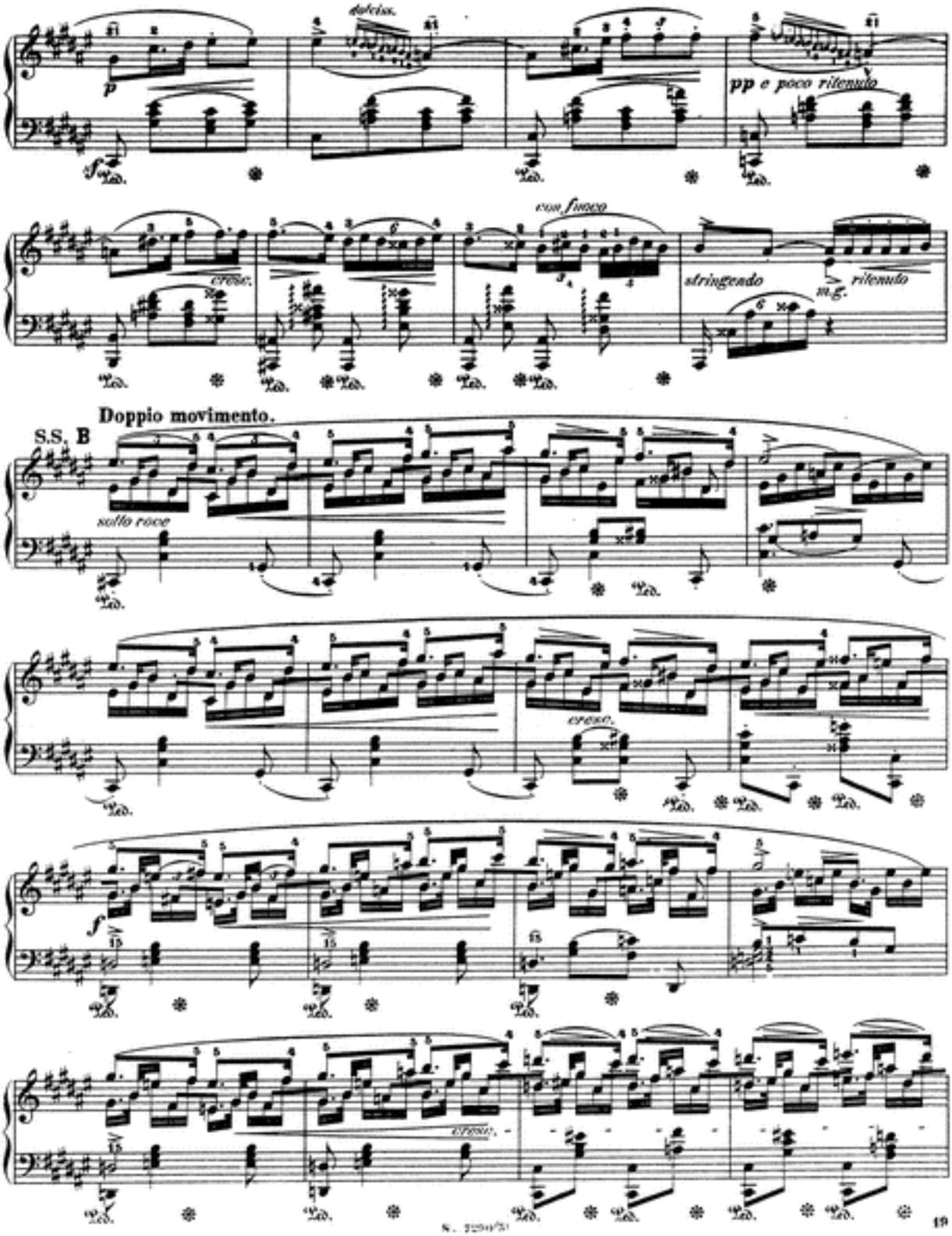
a) NOCTURNE.

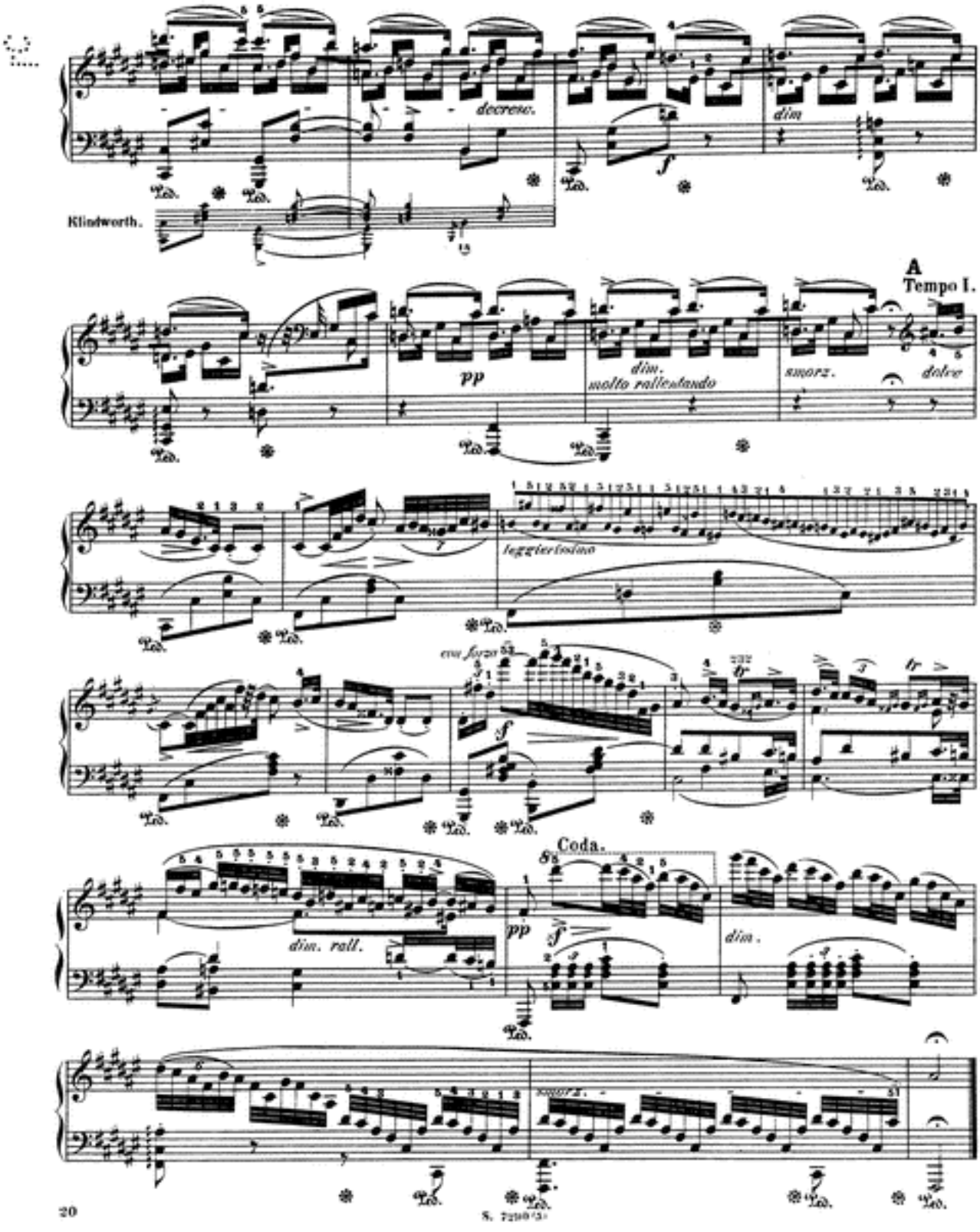
Th. Kullak.
Fr. Chopin, Op. 15. № 2.



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.

58 Copyright G. Schirmer 1881.

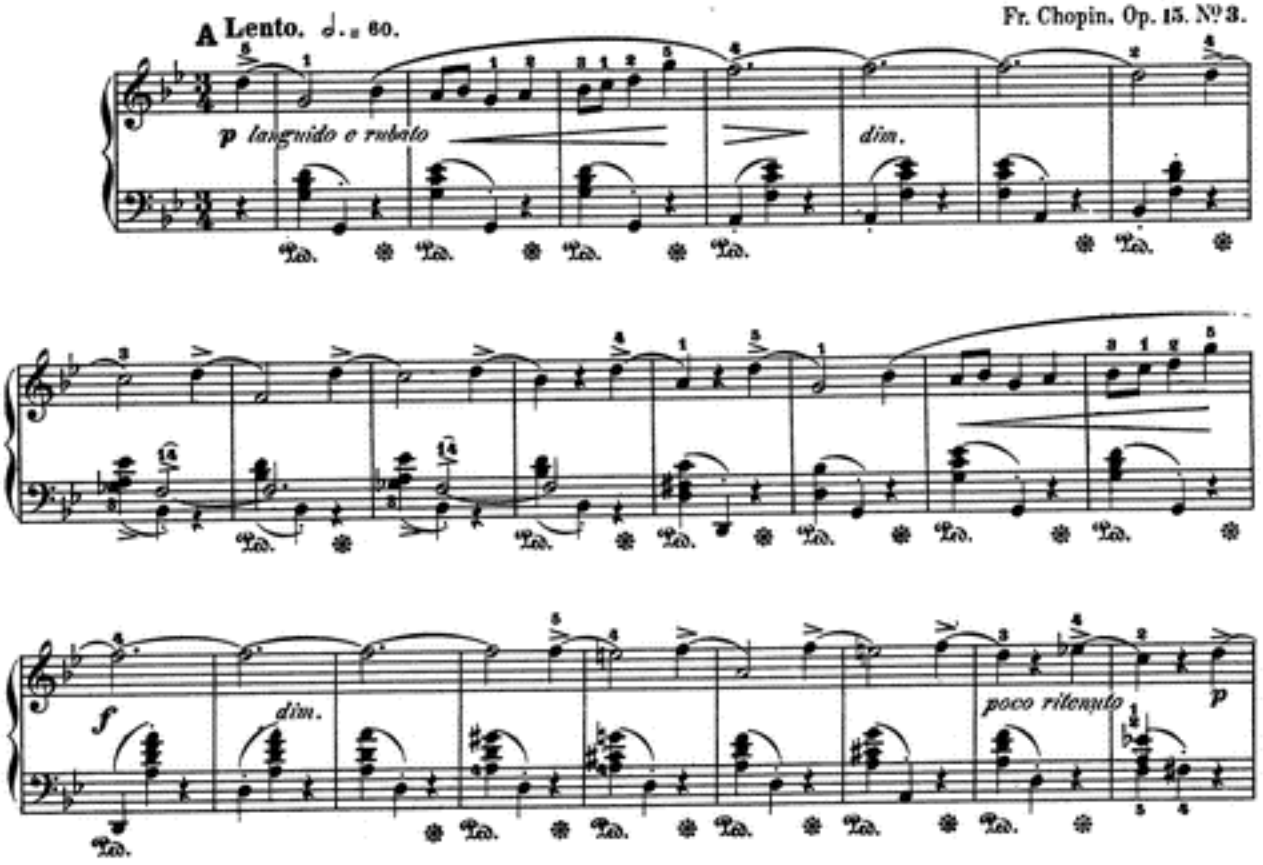

dolciss.
pp e poco ritenuto
cresc.
con fuoco
stringendo
m.g.
ritenuto
Doppio movimento.
S.S. B
sotto voce
cresc.
cresc.


decresc.
dim
Klindworth.
A
Tempo I.
pp
dim.
molto rallentando
smorz.
dolce
leggierissimo
con forza
Coda.
dim. rall.
pp
dim.
smorz.

S. 7290(3)

a) NOCTURNE.

Th. Kullak.
Fr. Chopin. Op. 15. №3.



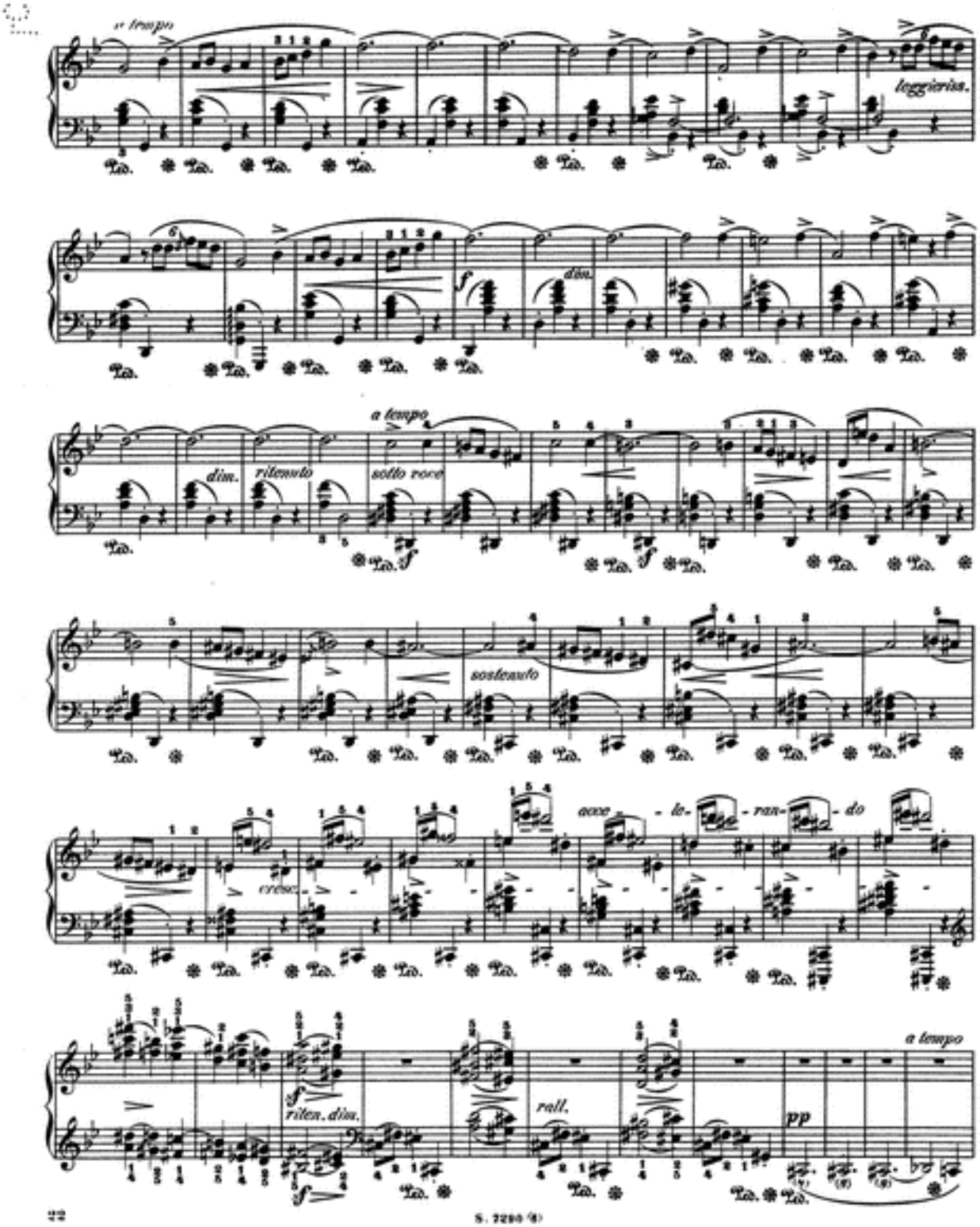
a) Concerning a comparison of the nocturnes of Field and Chopin, says Karasowski: "Field was content to write tenderly poetic pieces generally of a melancholy tone; Chopin, however, not merely brought the dramatic element into this form, but in his nocturnes he also marvellously enriched both the harmony 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.

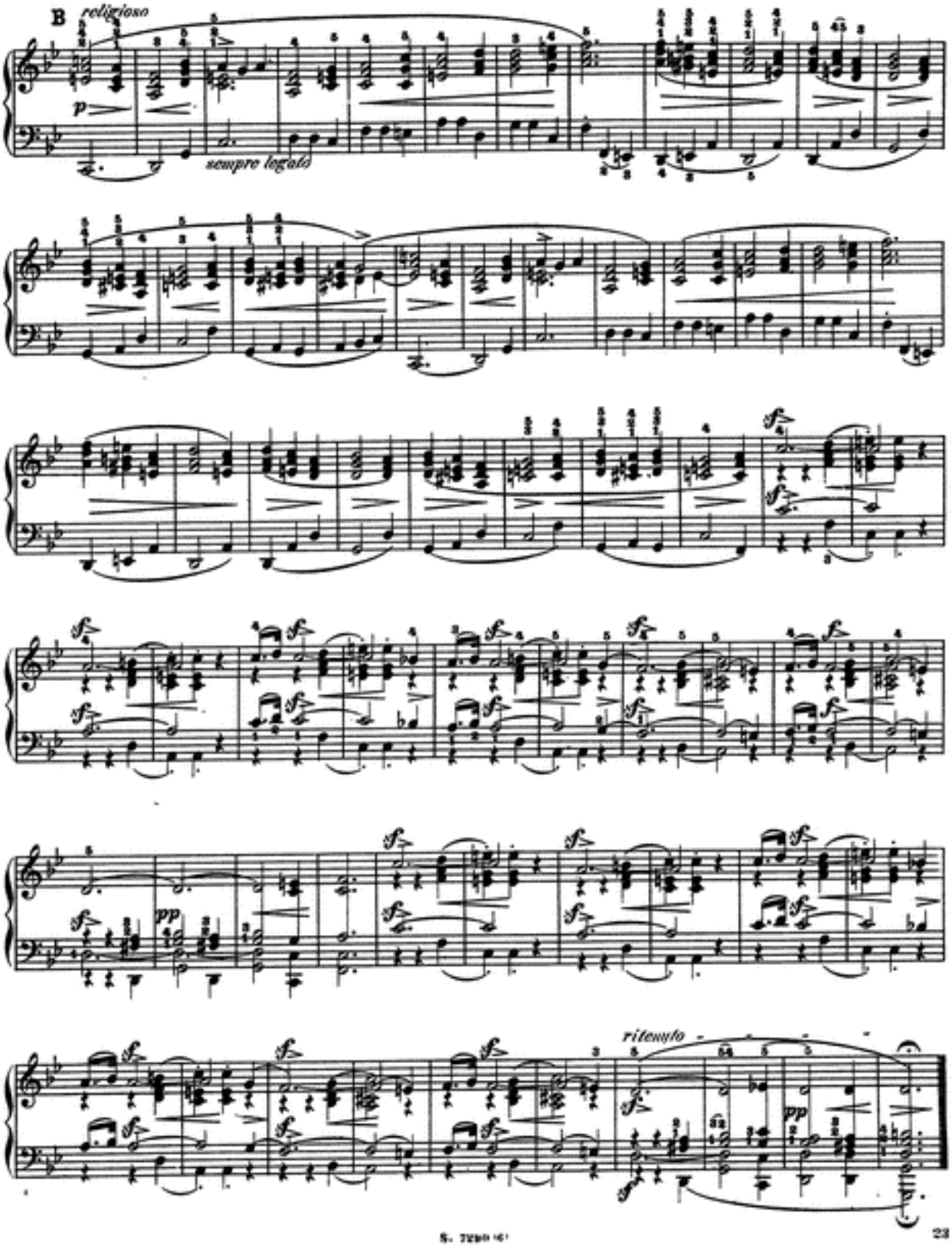
The piece consists of a chief subject **A** and a secondary subject **B**. In the chief subject, while the base accompanies in the simplest way, the Cantilena is like the passionate, eccentric lament of a deeply wounded heart, full of grief and longing. Again and again one seems to hear the sobs and 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, unpitying 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, e a r t h 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 c a n t u s f i r m u s 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.

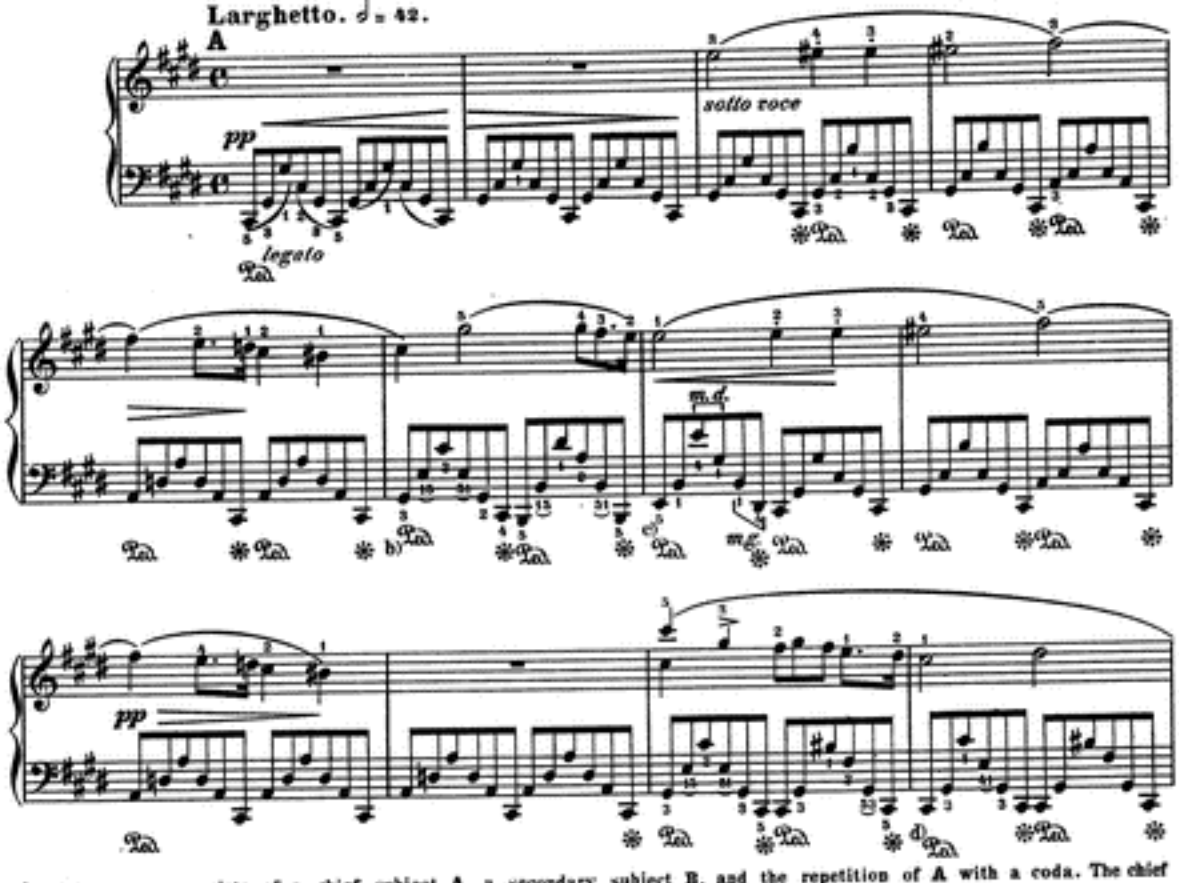
Copyright G. Schirmer 1881.


a tempo
leggierissimo
dim.
a tempo
dim.
ritenuto
sotto voce
sostenuto
cresc.
acce - le- ran- do
a tempo
riten. dim.
rall.
pp


B religioso
p
sempre legato
sf
pp
ritenuto

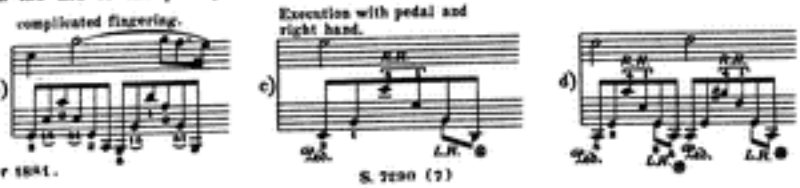
a) NOCTURNE.

Th. Kullak.
F. Chopin, Op. 27. № 1.

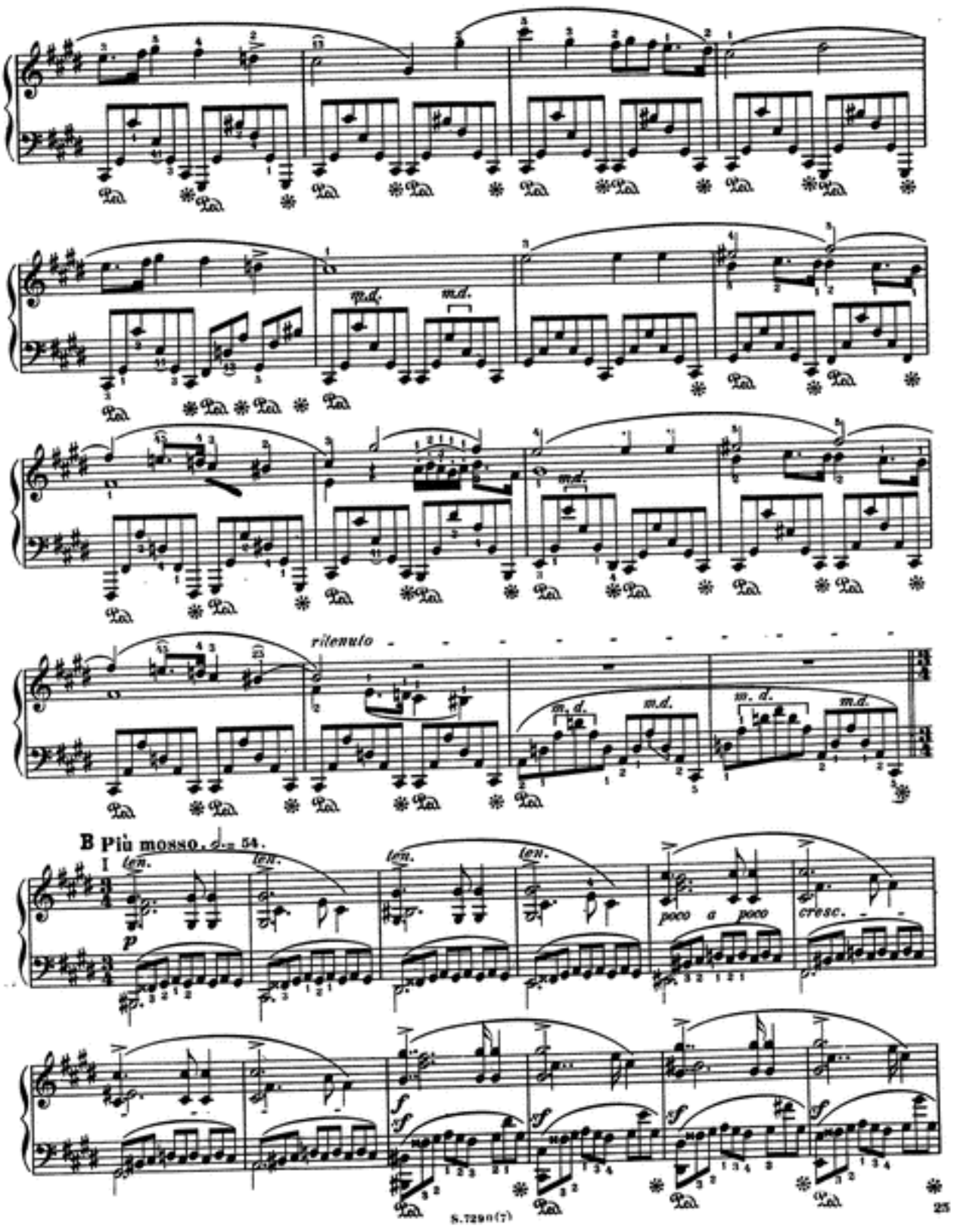


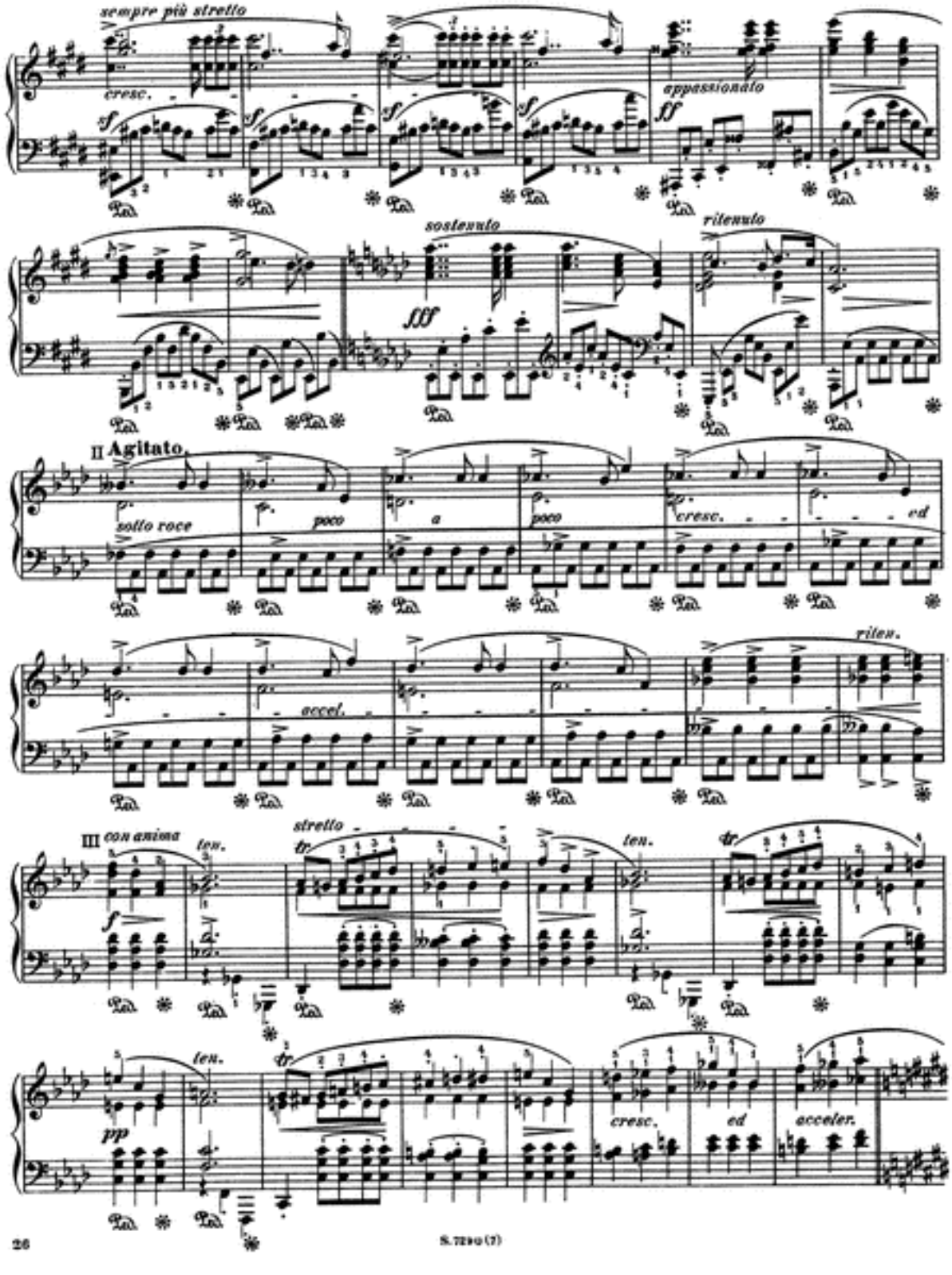
a) The nocturne consists of a chief subject **A**, a secondary subject **B**, and the repetition of **A** with a coda. The chief subject is gloomy in coloring; it is like the melancholy lament of one who is done with life. In the secondary subject, silent resignation gives way to bitterness and resentment, 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.

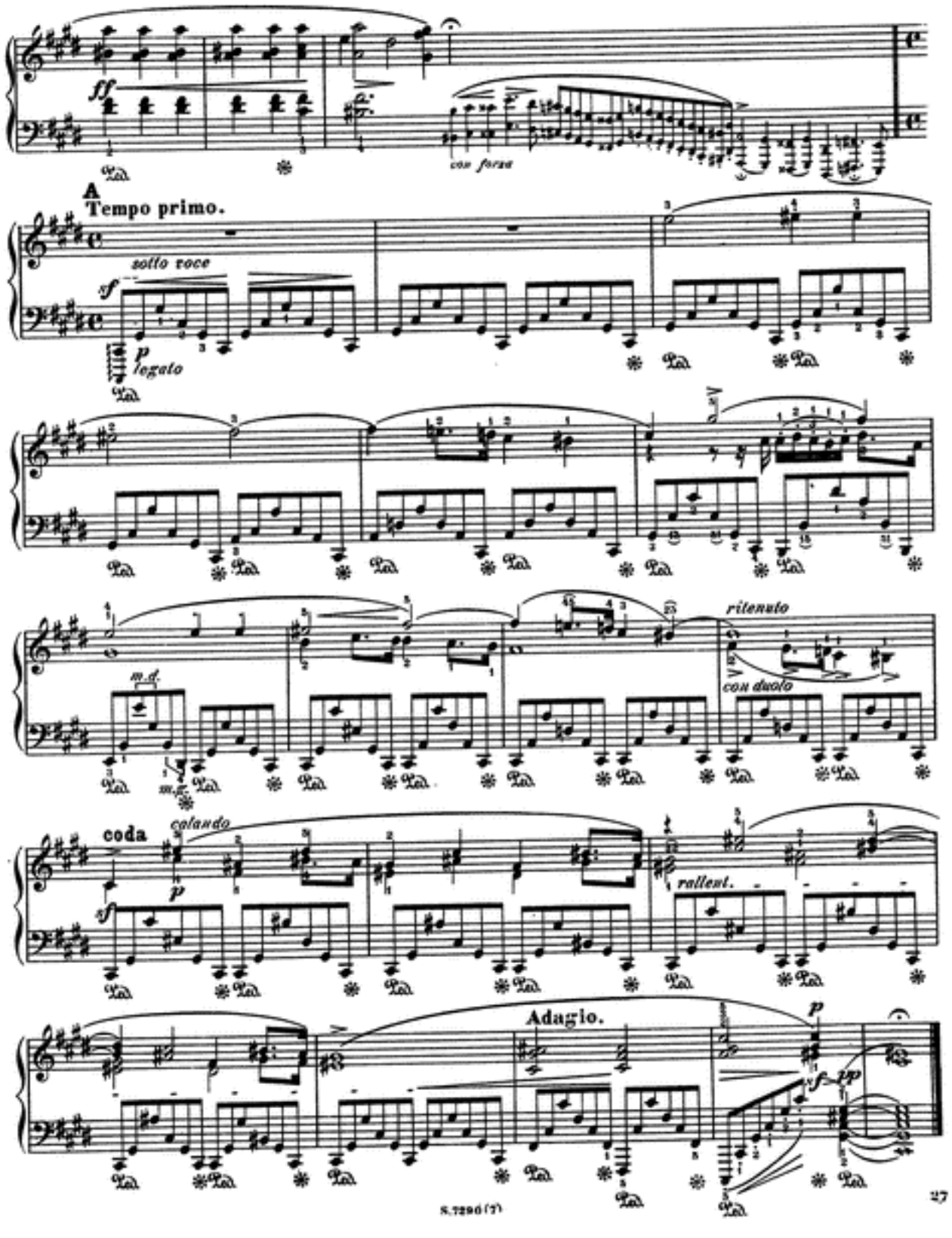
b,c,d) Chopin is partial to making use of broken chords in dispersed position; he has even written special etudes for cultivating such passages, (Op. 10 №s I, XI, etc.) which demand considerable capacity for stretching. In order to do justice to the notation, it is occasionally necessary; 1. to deviate 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.



Copyright G. Schirmer 1881.


ritenuto
B Più mosso. ♩.= 54.
I
len.
p
poco a poco
cresc.
sf

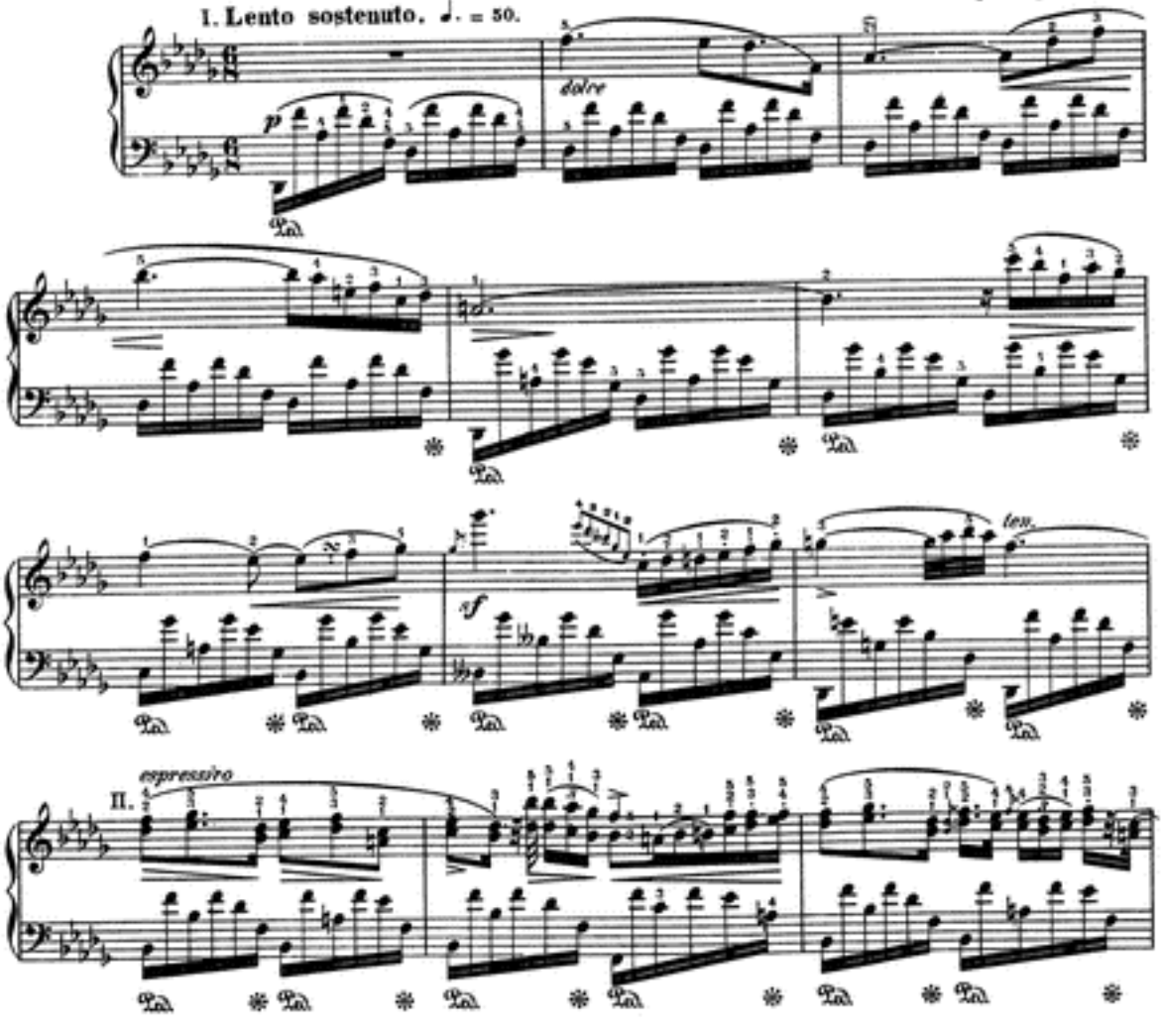

sempre più stretto
cresc.
appassionato
sostenuto
ritenuto
II Agitato
sotto voce
poco
a
poco
cresc.
ed
accel.
riten.
III con anima
ten.
stretto
tr
ten.
tr
ten.
tr
pp
cresc.
ed
acceler.


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

a) NOCTURNE.

Th. Kullak.

Fr. Chopin, Op. 27. № 2.

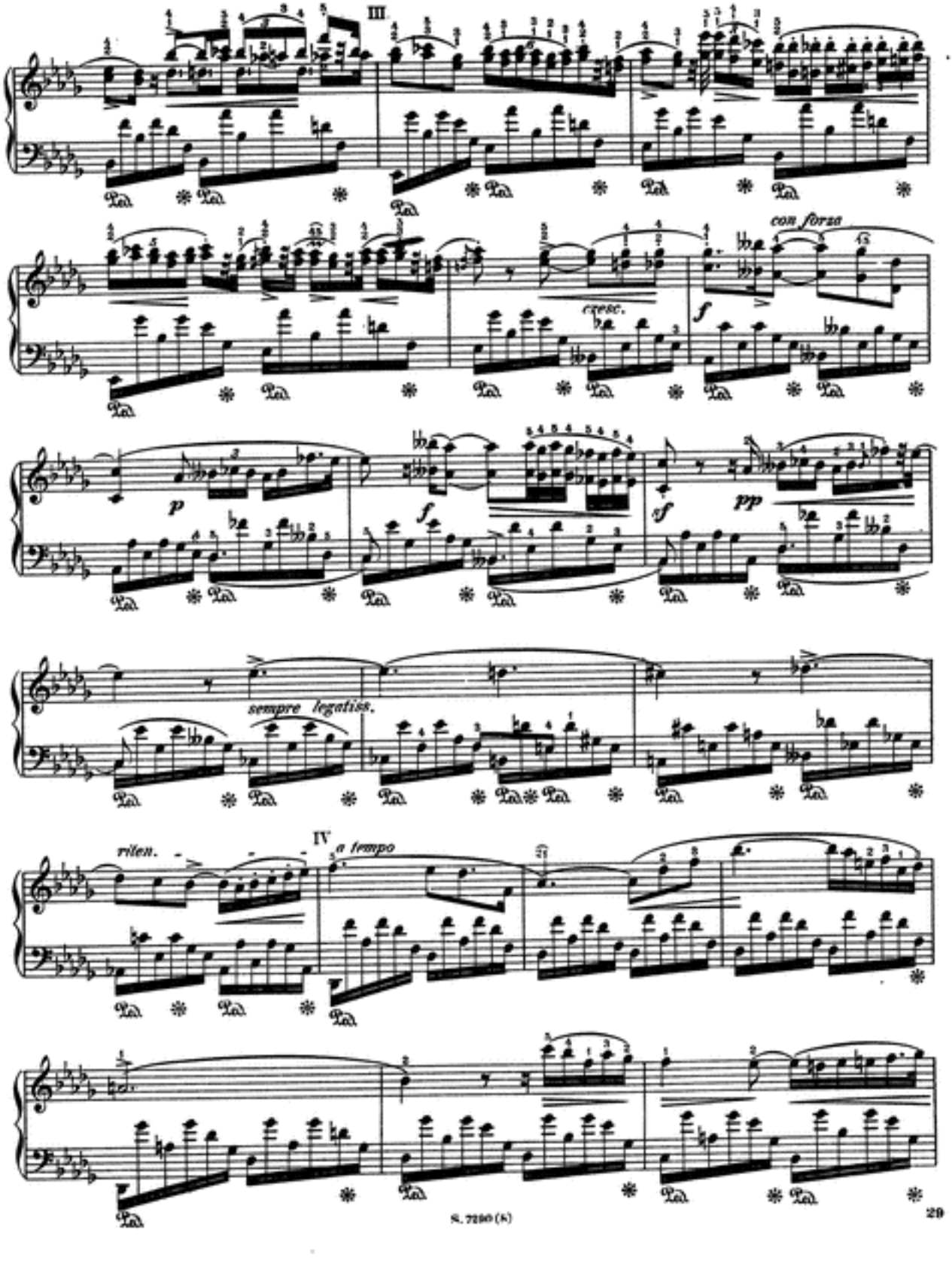


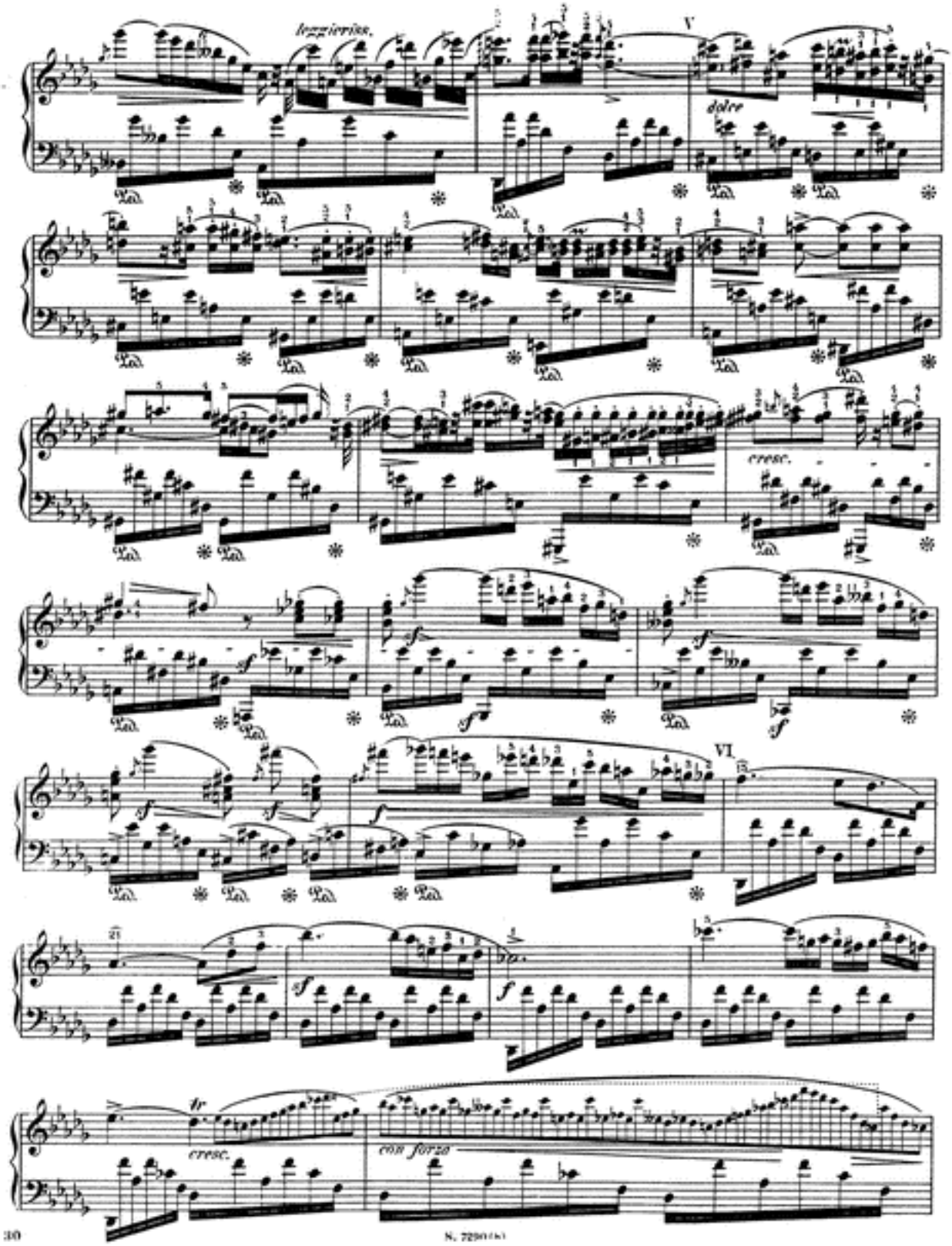
a) The present nocturne divides best into strophes, for it does not develop into groups of parallel subjects, in the strict sense. Even the base moves from beginning to end in homogeneous figures. I have assumed eight strophes, which produce variety of shading, without offering essentially new contents. The chief strophes are the Ist, II^{d}, and the VIIIth.

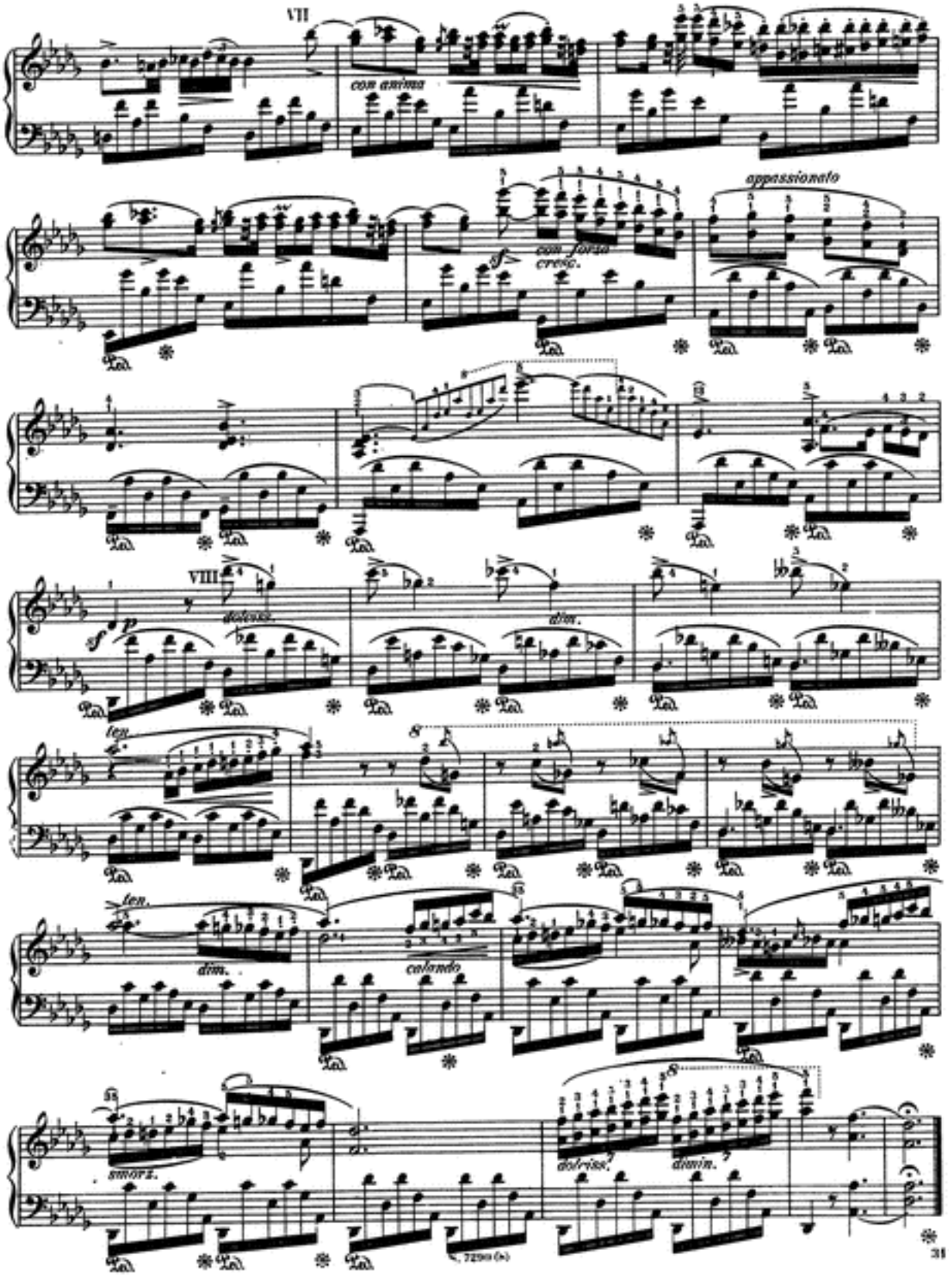
Strophe III is the transposed repetition of the II^{d}.
„ IV the repetition of the Ist.
„ V the transposed repetition of the II^{d}.
Strophe VI the repetition of the Ist.
„ VII „ „ „ „ II^{d}.
„ VIII „ real Coda of the composition.

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.

Copyright G. Schirmer 1881.

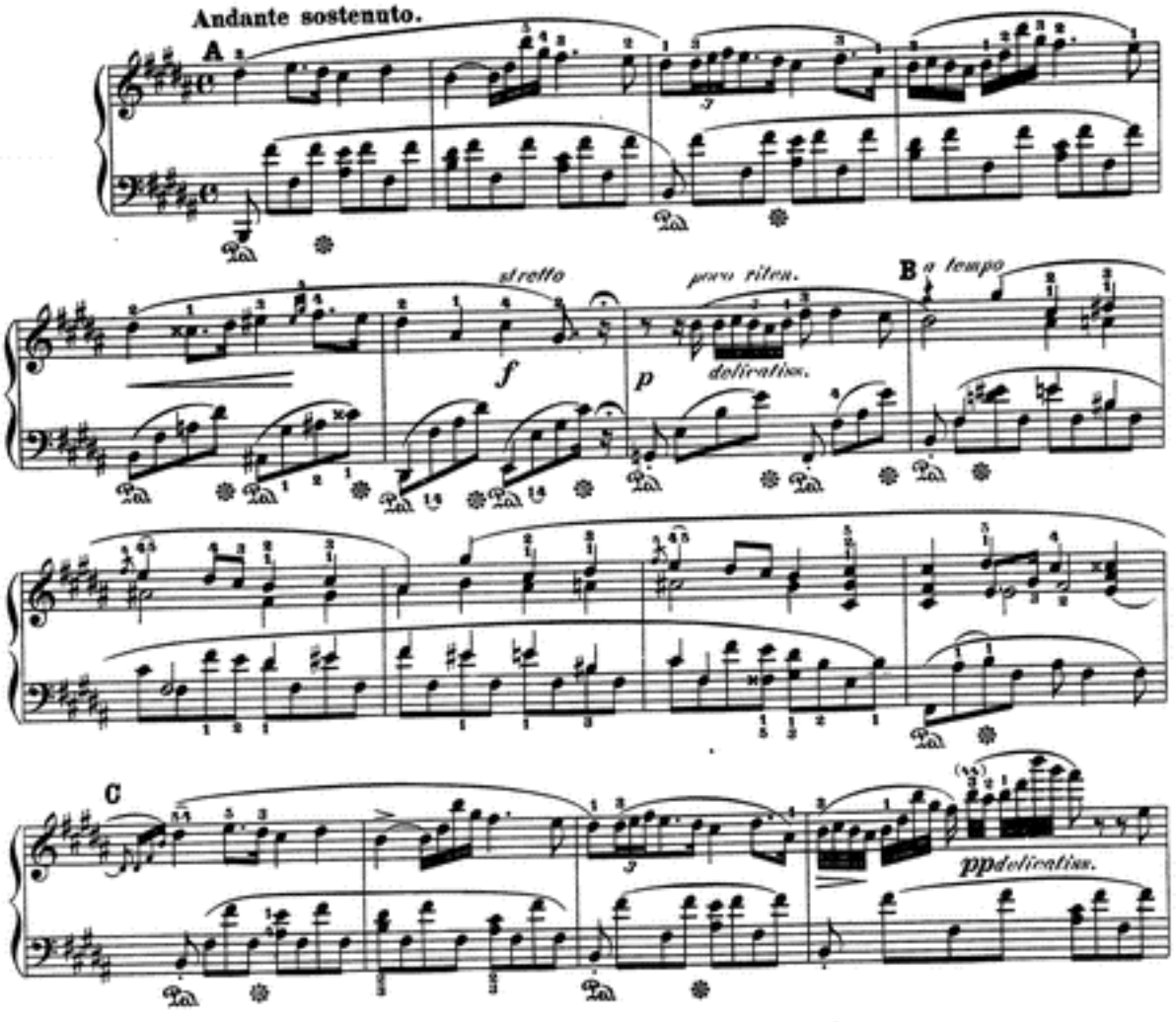

III
con forza
cresc.
p
f
sf
pp
sempre legatiss.
IV
rilen.
a tempo


leggiermente.
V
dolce
cresc.
VI
cresc.
con forza


VII
con anima
sf
con forza
cresc.
appassionato
VIII
sf
p
dolcissimo
dim.
ten.
ten.
dim.
calando
smorz.
dolcissimo
dimin.

NOCTURNE

Th. Kullak.
Fr. Chopin, Op. 32. N° 1.

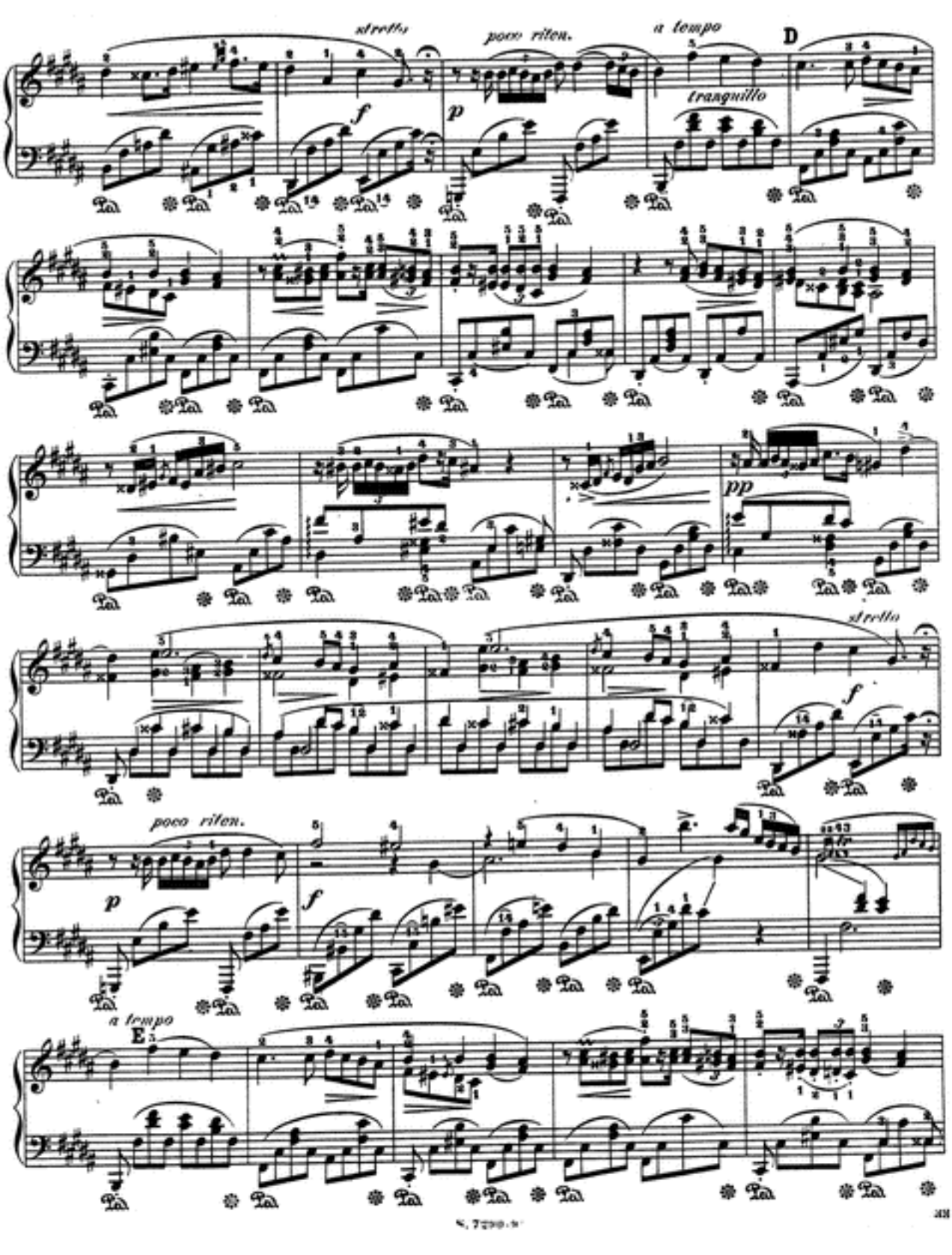


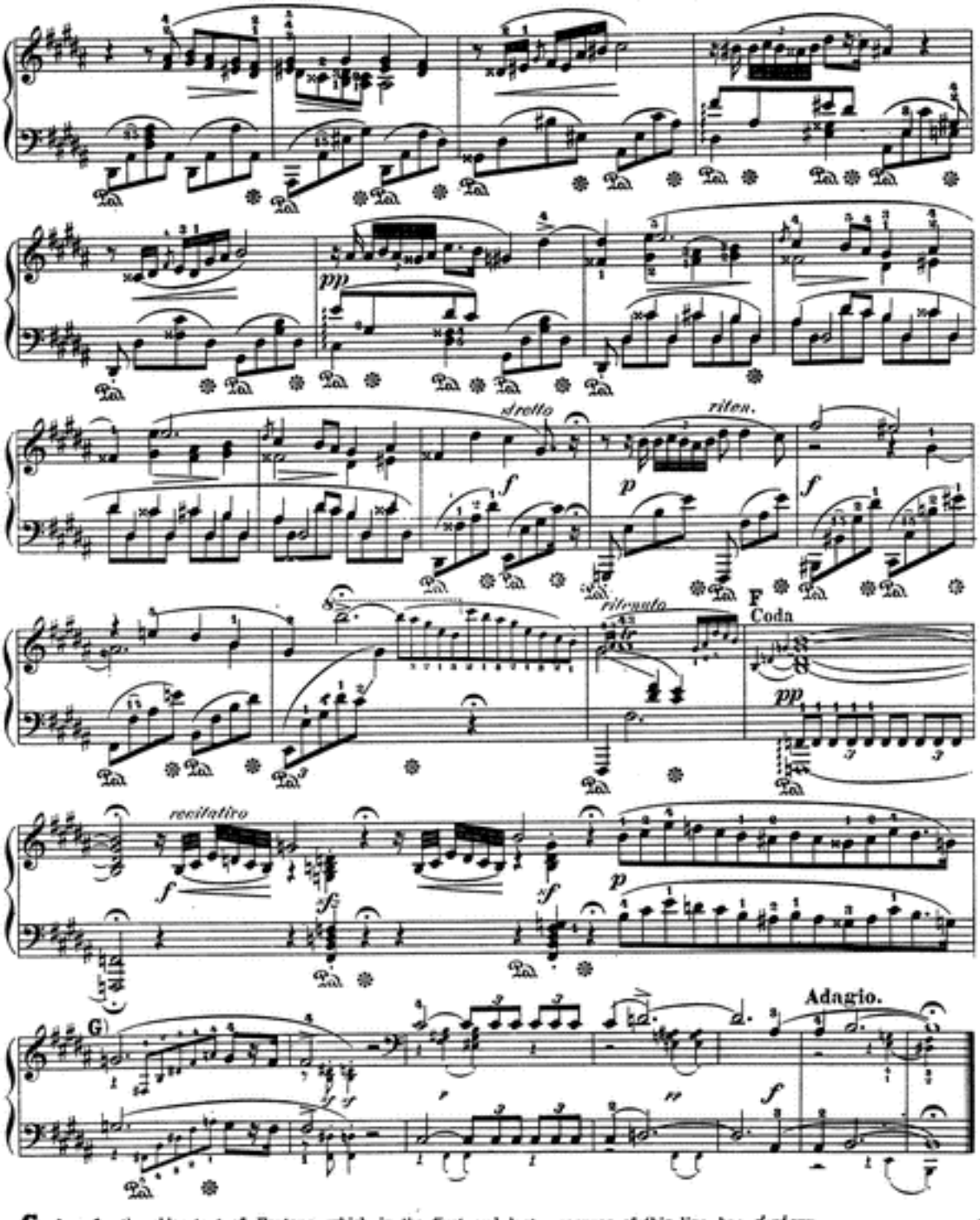
The nocturne expresses feelings such as awaken in quiet hours of solitude far from the noisy world when one is absorbed in thought and reverie and dear familiar images arise in memory. In respect to its poetic contents the nocturne reminds one of Op. 27 N° 2. Like that, it has no secondary subject proper, 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).

Copyright G. Schirmer, 1885.
S. 7280 (3)

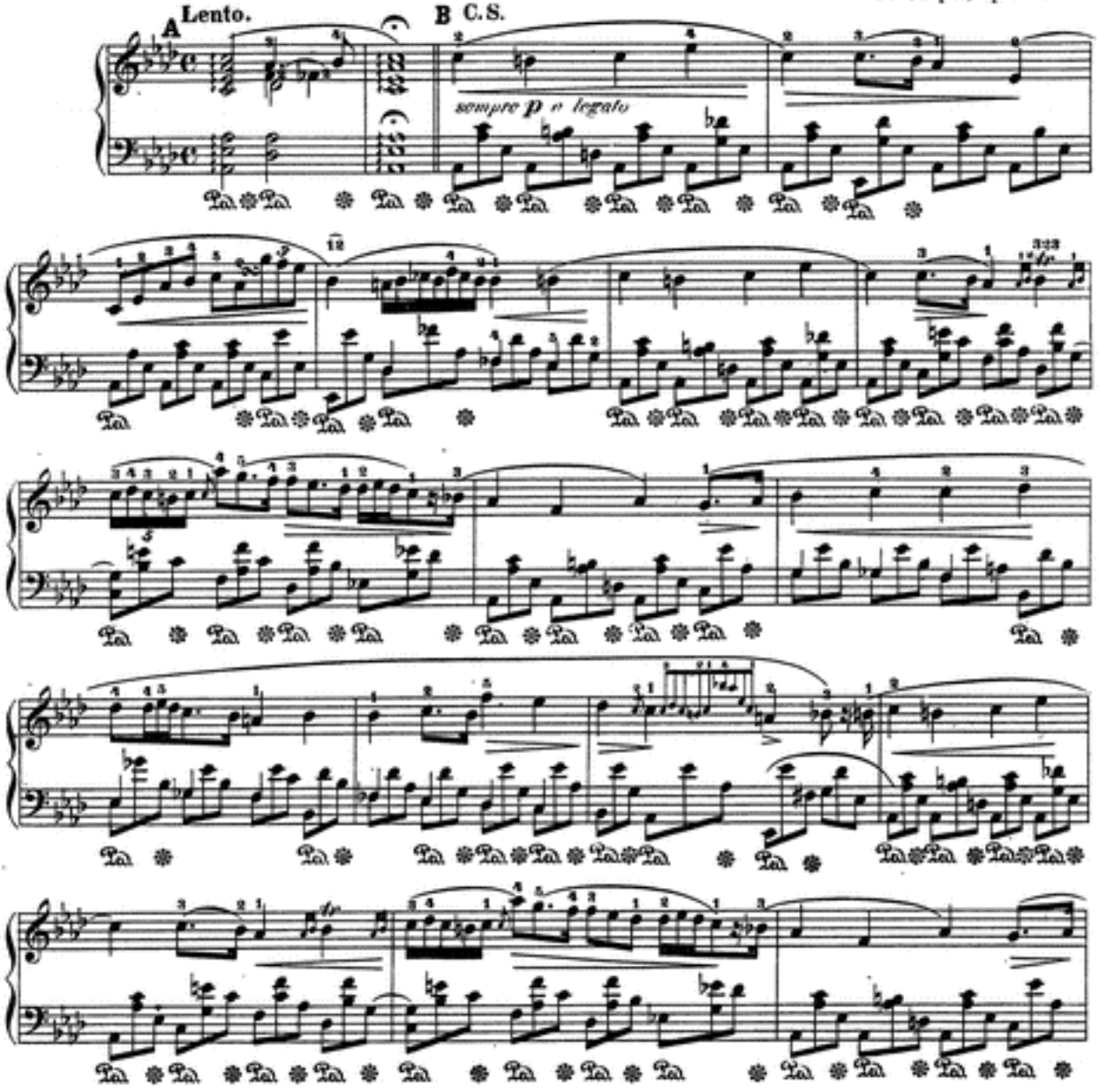

stretto
poco riten.
a tempo
D
tranquillo
pp
stretto
poco riten.
a tempo
E



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. N° 2.

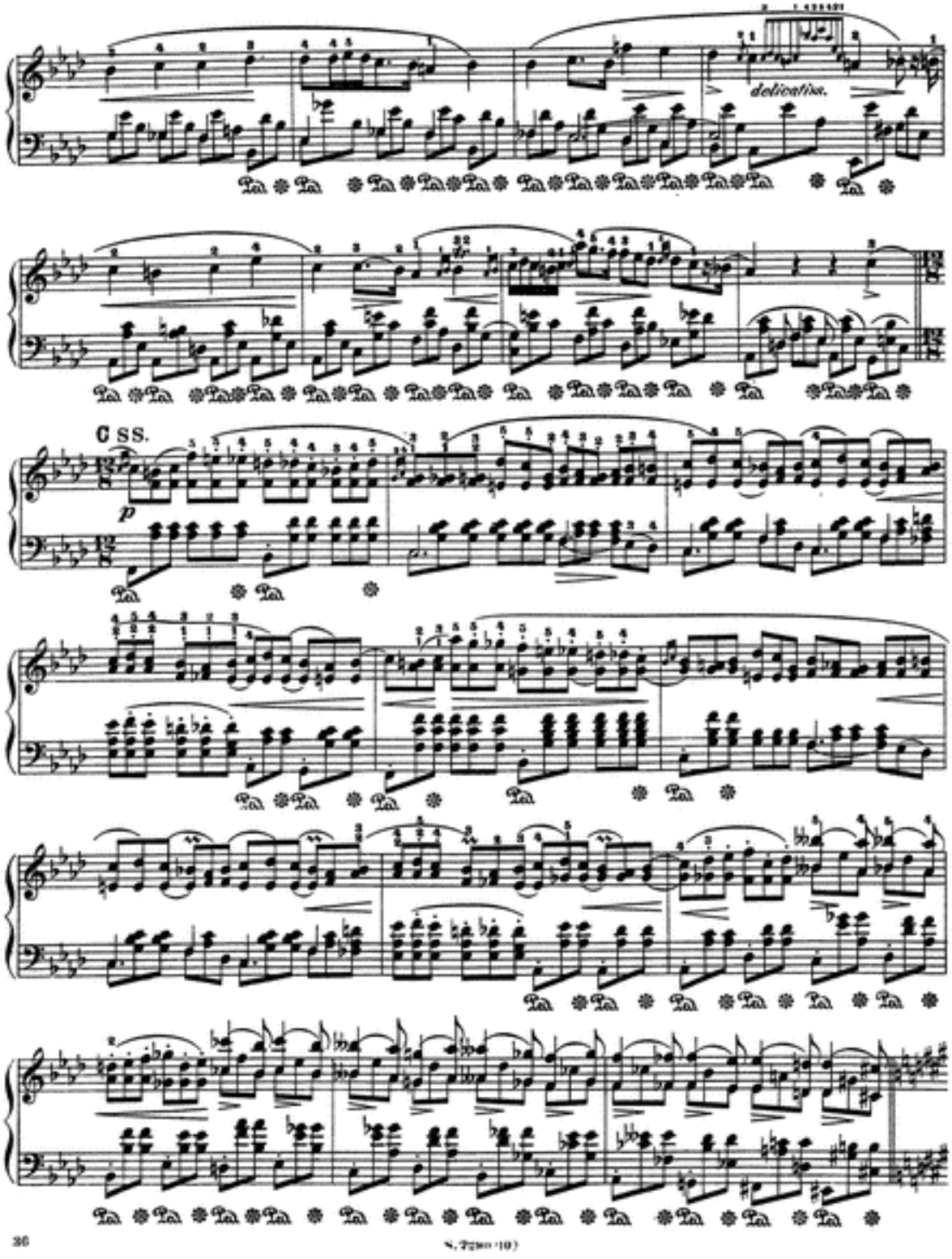


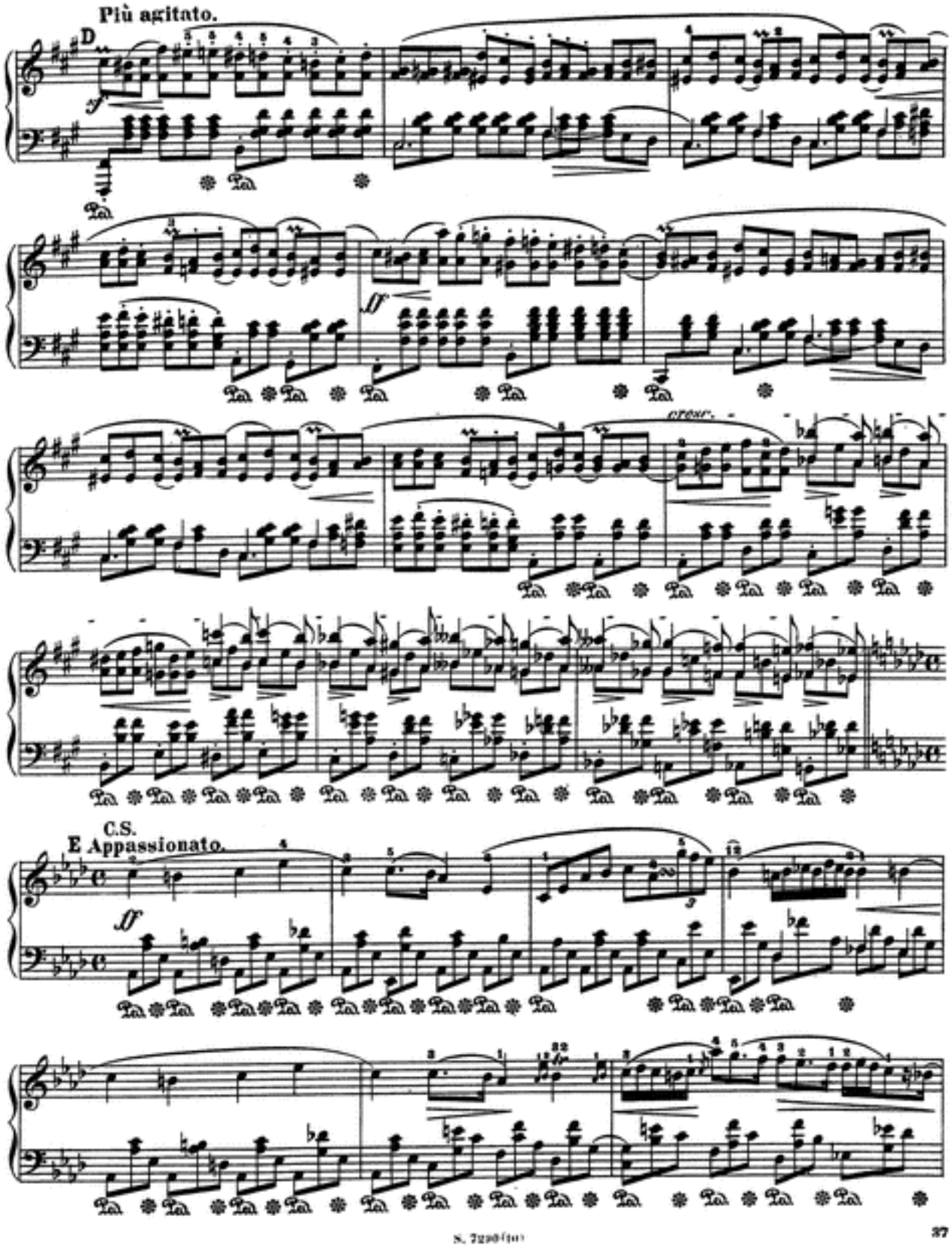
After a short prelude **A**, at **B** begins the nocturne proper, which consists of a chief subject **B-C**, and a secondary subject **C-E**. The latter is followed by the repetition of the chief subject.

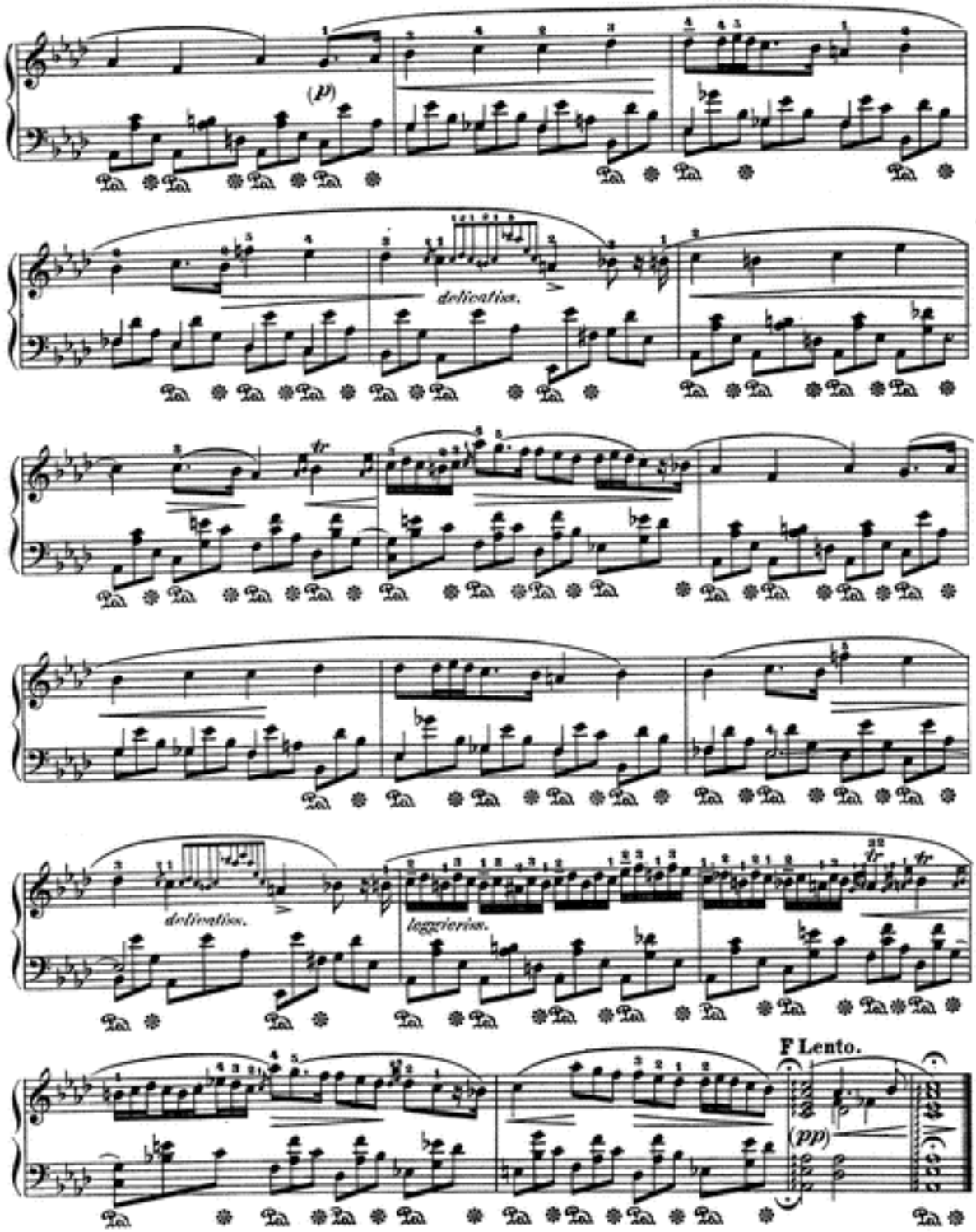
The chief subject **B-C** (two-part song-form) reminds one in point of mood and coloring, of the preceding nocturne (Op. 32, N° 1). The secondary subject **C-E** is more animated in style, and, at its transposition from *F minor* to *F sharp minor* at **D** it assumes so passionate a character that even 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.

Copyright G. Schirmer, 1888.

S. 7290 (10)


delicatiss.
C ss.
p

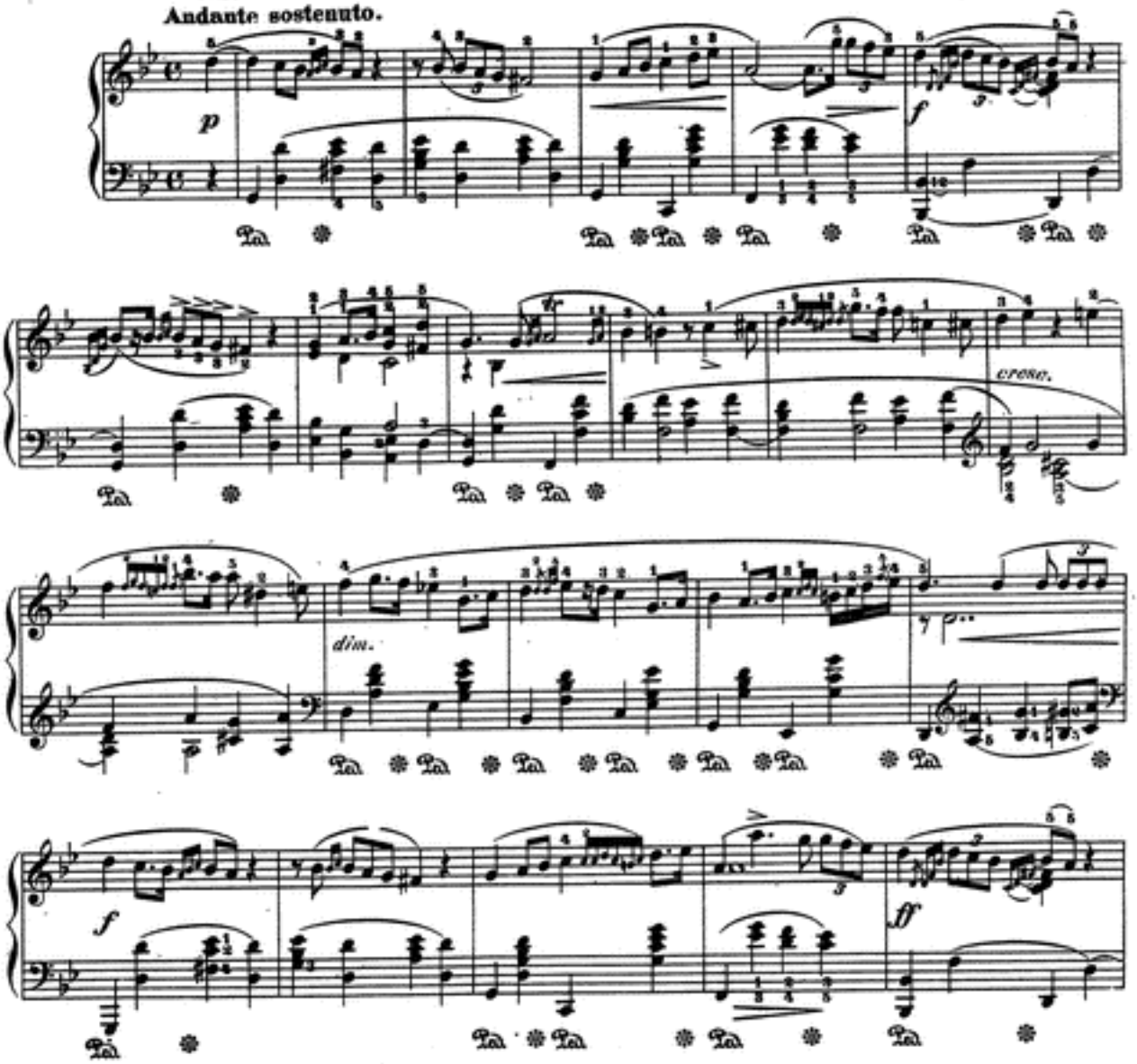

Più agitato.
D
ff
cresc.
C.S.
E Appassionato.
ff


(p)
delicatiss.
tr
delicatiss.
leggierissimo.
tr
tr
F Lento.
(pp)

NOCTURNE.

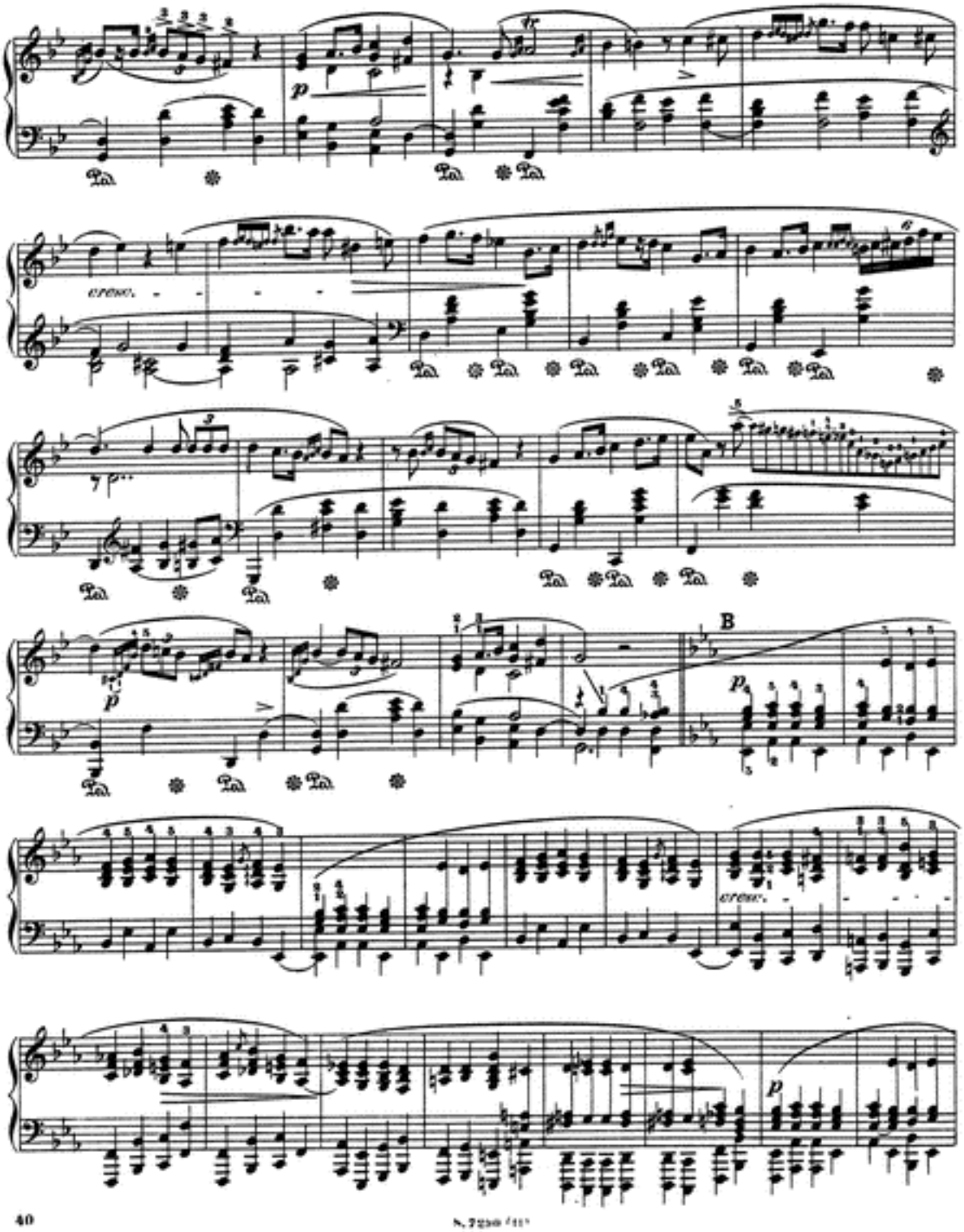
Th. Kullak.
Fr. Chopin, Op. 37. № 1.

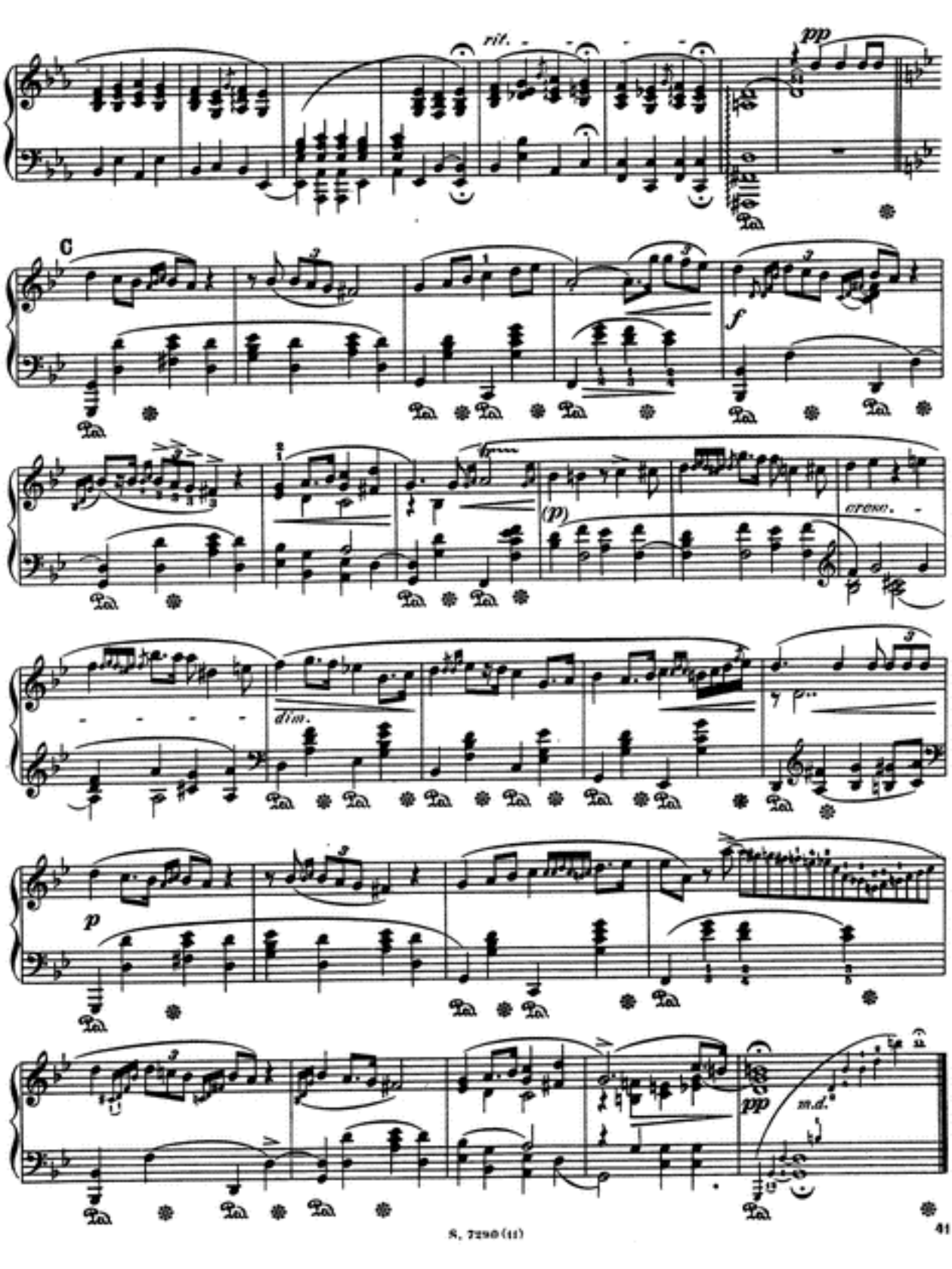
A C.S.
Andante sostenuto.



The nocturne consists of a chief subject A–B, and a secondary subject B–C. The latter is followed by the repetition of the chief subject, together with a coda. The composition vividly reminds one of Op. 15 № 3 (see Remark to the same). Here, too, the chief subject is the expression of deep melancholy; though, to be sure, in comparison with the immediate passionateness of the former nocturne (Op. 15) the present one discloses a touch of still resignation. In both nocturnes then follows a secondary subject of a religious character, which moves along full of nobility and dignity, and bestows comfort and tranquility. Op. 15 closes with its secondary subject. In the present nocturne, on the other hand, the chief subject is repeated. This is indeed justifiable in point of form, but at the same time it weakens the poetic contents of the work; for the secondary subject, with its beautiful intimation, that for deep suffering of soul religion is the best and highest consolation, is lowered to a merely passing moment.

Copyright G. Schirmer, 1891.

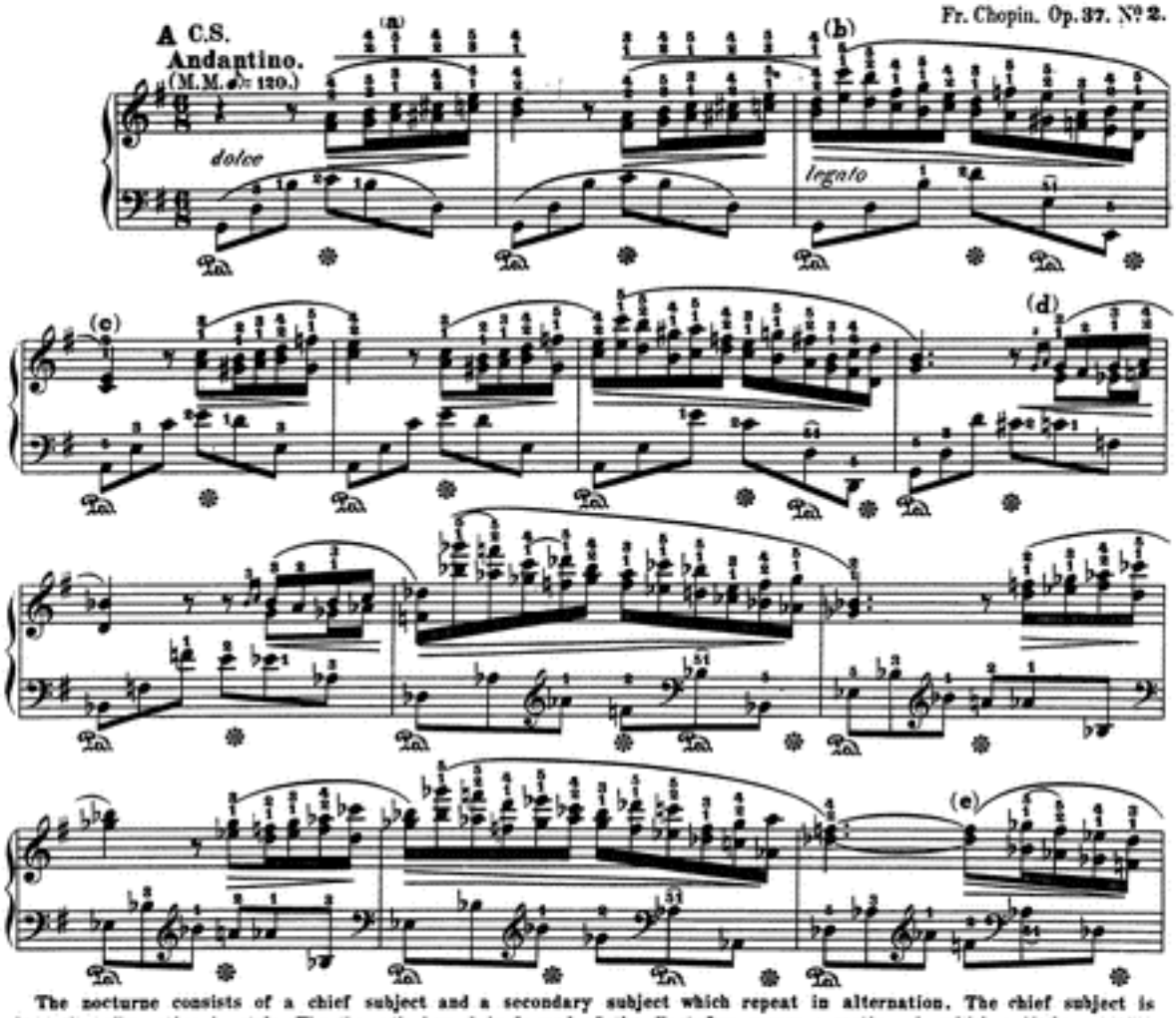

cresc.
B
cresc.


rit.
pp
C
f
(p)
cresc.
dim.
p
pp
m.d.

NOCTURNE.

Th. Kullak.

Fr. Chopin. Op. 37. № 2.



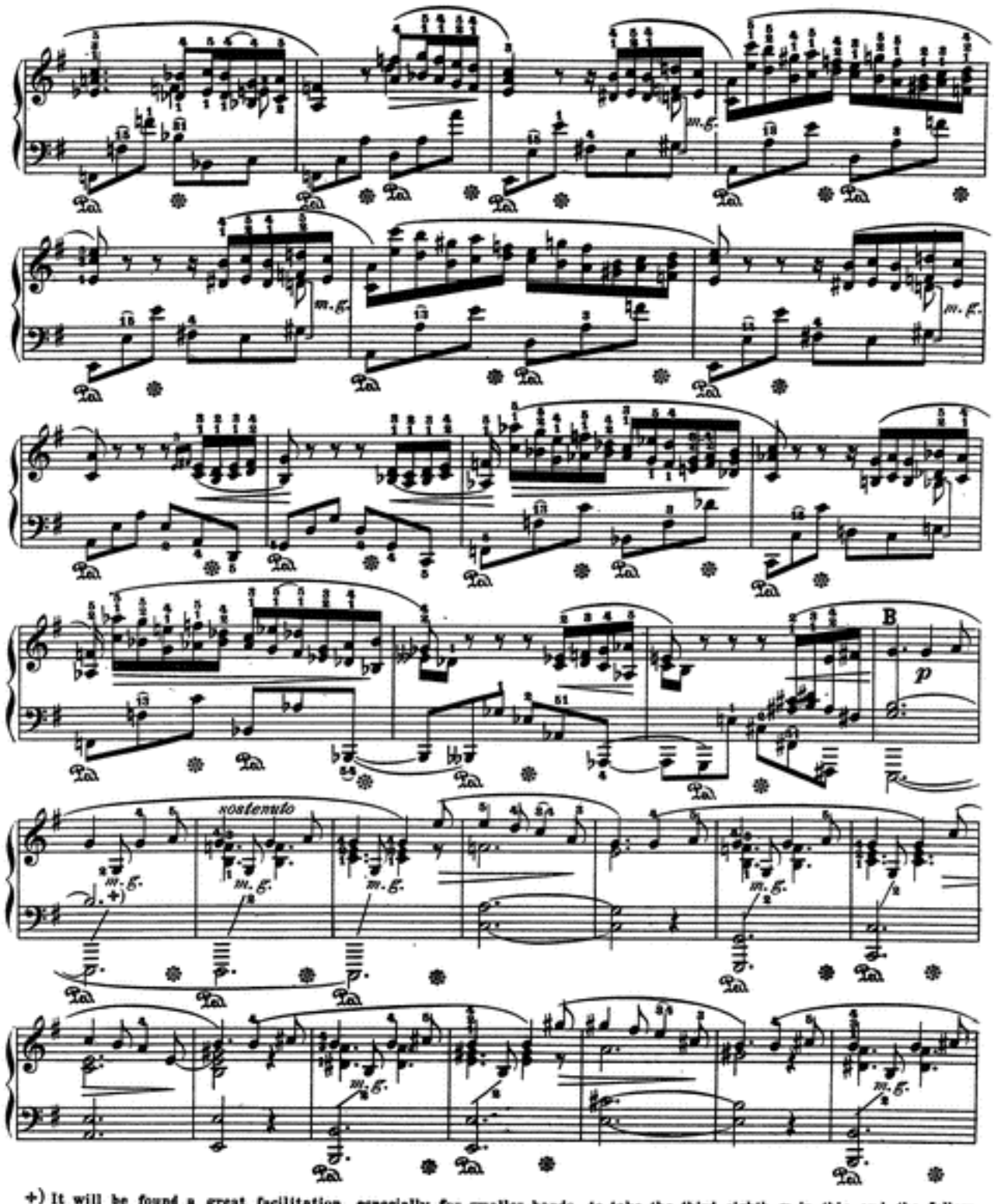
The nocturne consists of a chief subject and a secondary subject which repeat in alternation. The chief subject is altogether figurative in style. The thematic kernel is formed of the first four-measure section, in which a little motive (a), after repeating, is combined with a second (b) so as to form a passage which concludes at (c). a and b are related to each other (of course quite in miniature) like first and responsive sections (Vordersatz and Nachsatz). In place of a and b, other motives indeed appear here and there in the course of the chief subject, but they are always exactly like them in rhythm and form or else similar to them (see d. e.), so that their derivation is always to be traced back to a and b again.

As, furthermore, richest changes of modulation appear in the repetitions, the chief subject may be compared to a texture which, by reason of its costly stuff, its graceful design, and its rich yet harmonious splendor of color, enrapture the spectator.

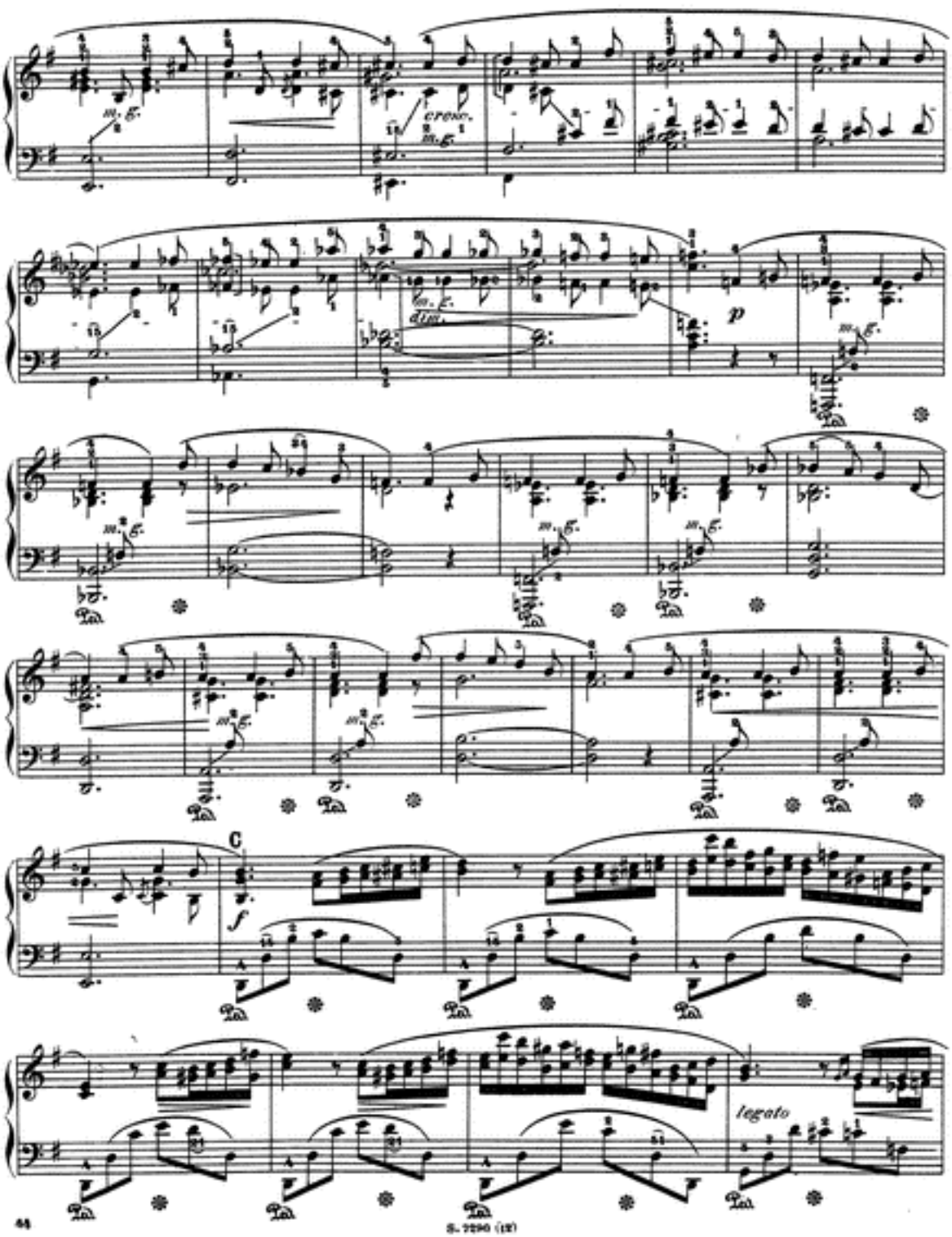
In contrast to the figurative, mobile character of the chief subject, the secondary subject B–C presents a Cantilena in which everything breathes repose, peace, and deepest fervor of feeling. It is, as Karasowski says, "perhaps the most beautiful melody that Chopin invented." At C the chief subject is repeated, first with an organ-point (on the dominant); from D to E, the secondary subject; this subject after richest changes of modulation, is relieved at E by a fragment of the chief subject. The contents of the coda F are taken from the secondary subject.

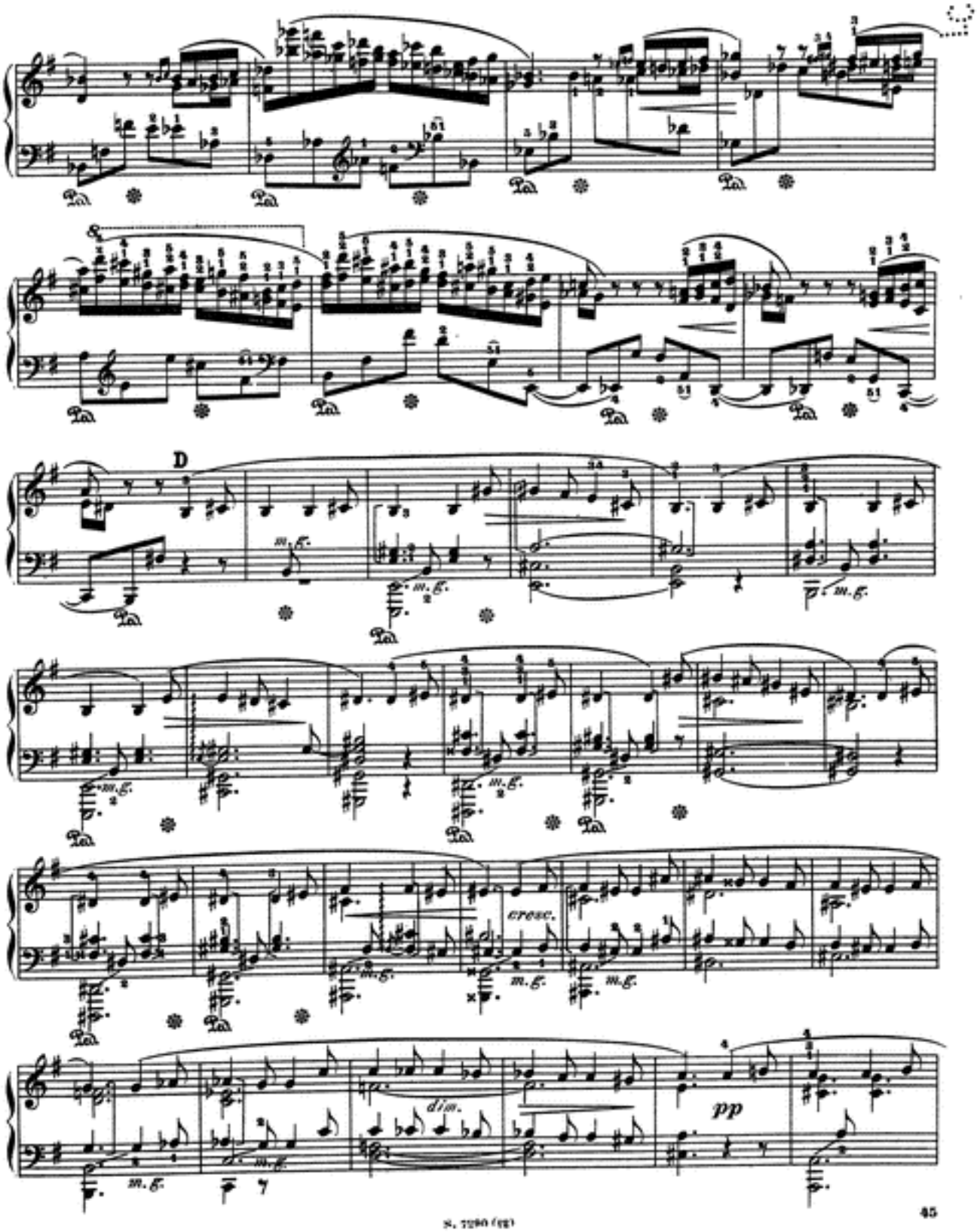
In discussing the present nocturne and the preceding one (Op. 37 № 1), says Robert Schumann: "The two nocturnes differ from his earlier ones chiefly through greater simplicity of decoration and more quiet grace. We know Chopin's fondness in general for spangles, gold-trinkets and pearls. He has already changed and grown older; decoration he still loves, but it is of a more judicious kind, behind which the nobility of the poetry shimmers through with all the more loveliness: indeed, taste, the finest, must be granted him." (R. Schumann: Gesammelte Schriften II 226).

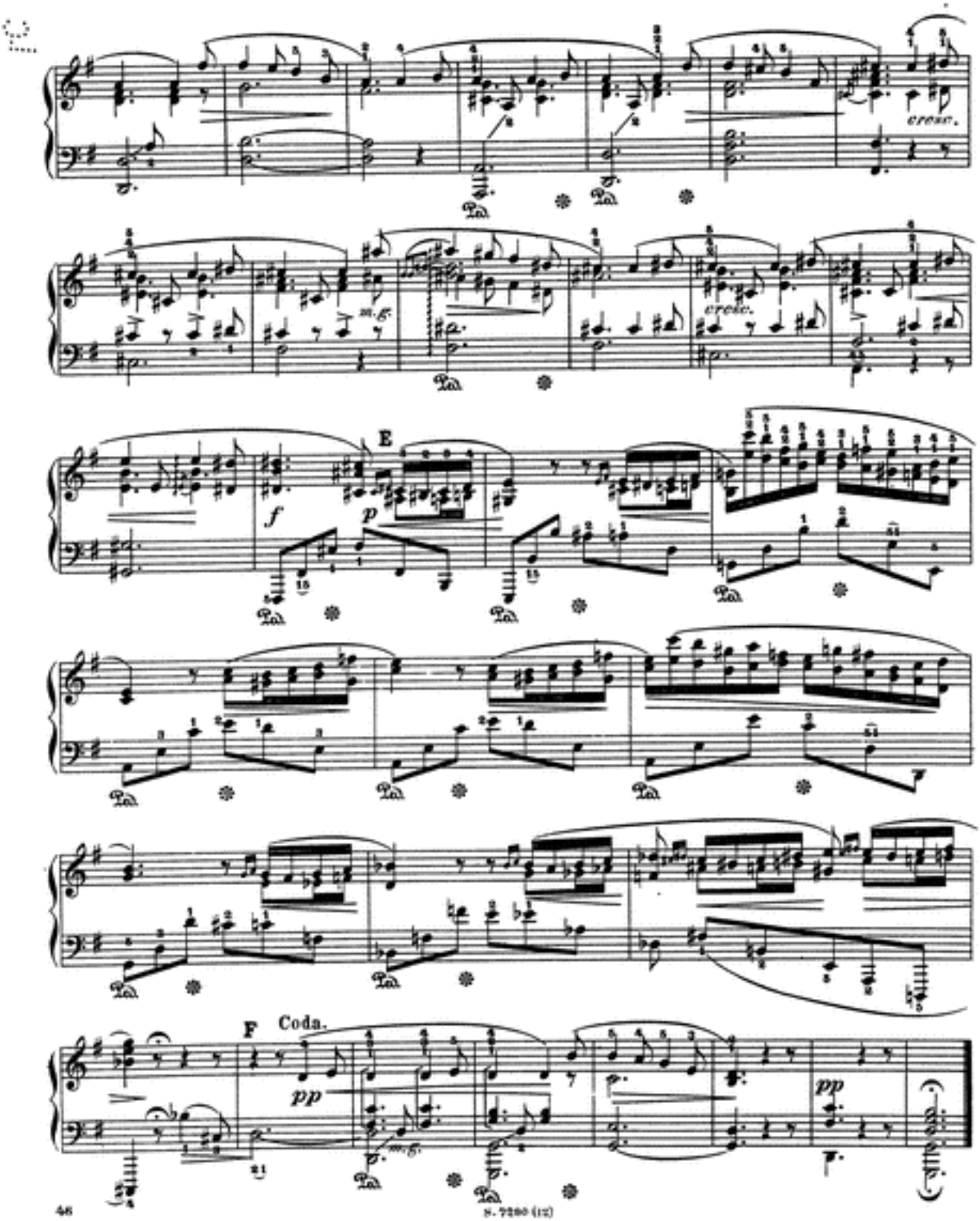
Copyright G. Schirmer 1881.



+) It will be found a great facilitation, especially for smaller hands, to take the third eighth g in this and the following measures with the left hand; only, the pedal must be used as marked, because otherwise the sound of the lowest base-note would be too short.


cresc.
m. g.
dim.
p
C
f
legato

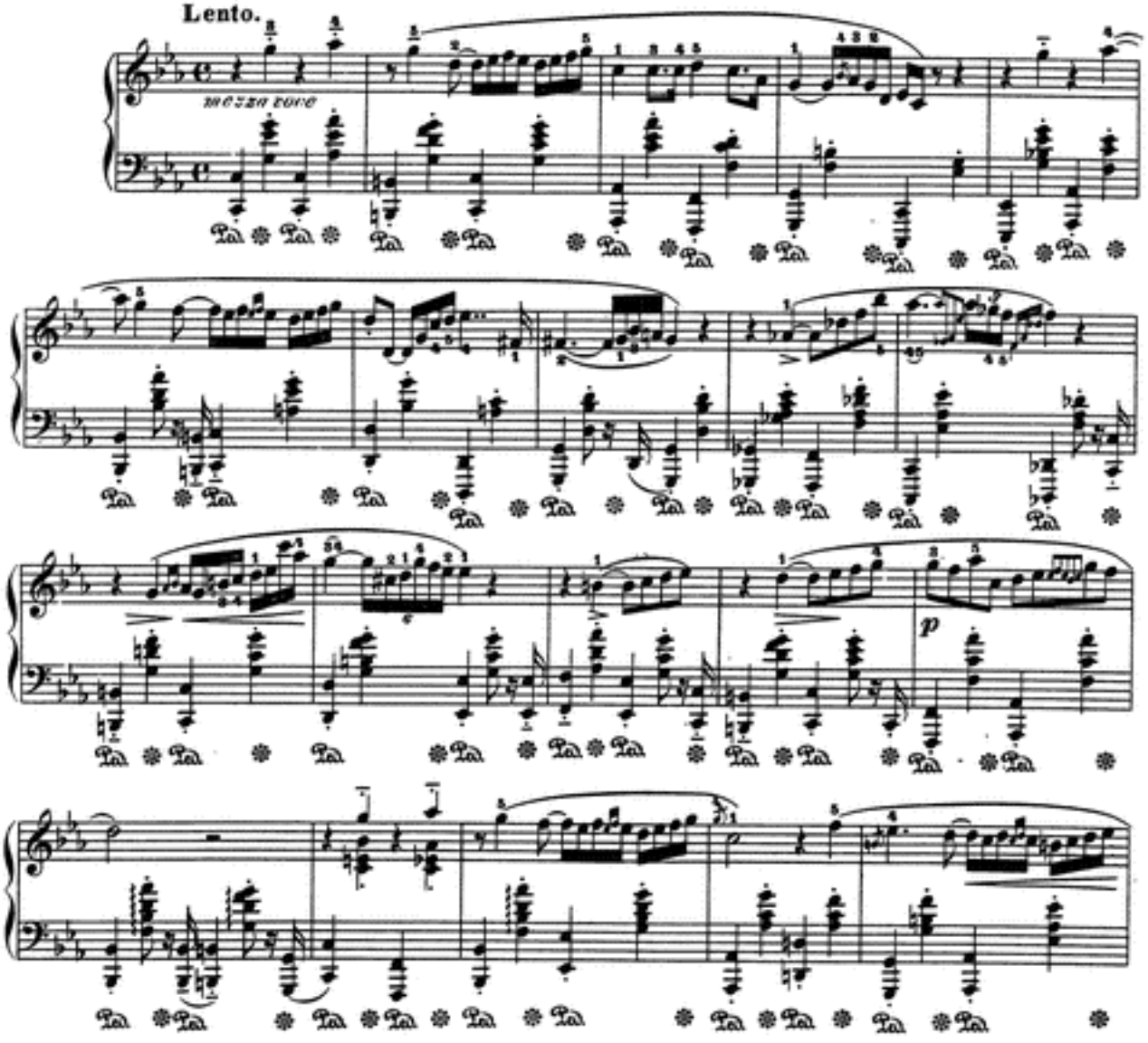

D
m.f.
cresc.
dim.
pp


cresc.
m.g.
cresc.
E
f
p
F
Coda.
pp
m.g.
pp

a) NOCTURNE.

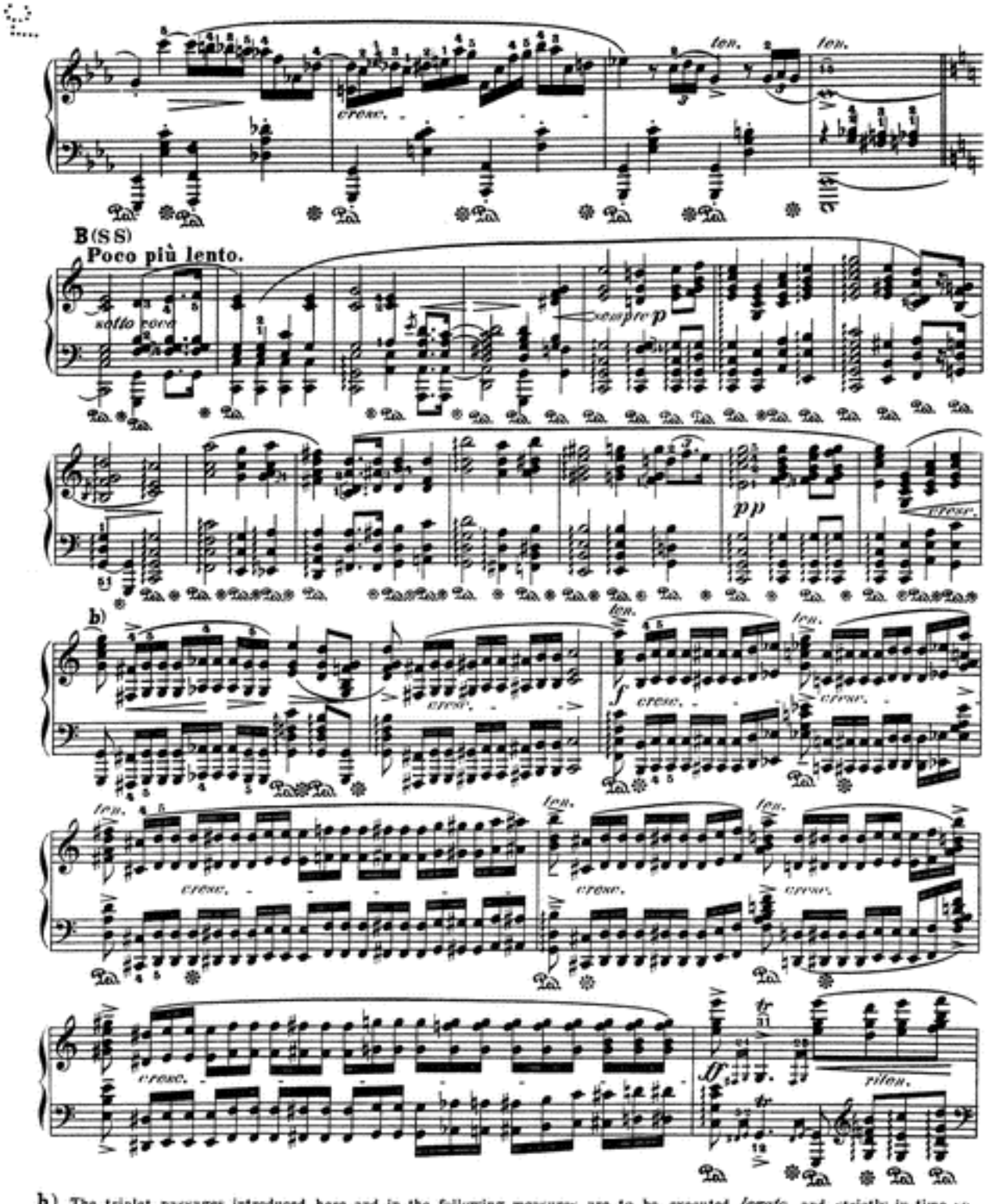
Th. Kullak.
Fr. Chopin, Op. 48. Nº 1.

A C.S.
Lento.

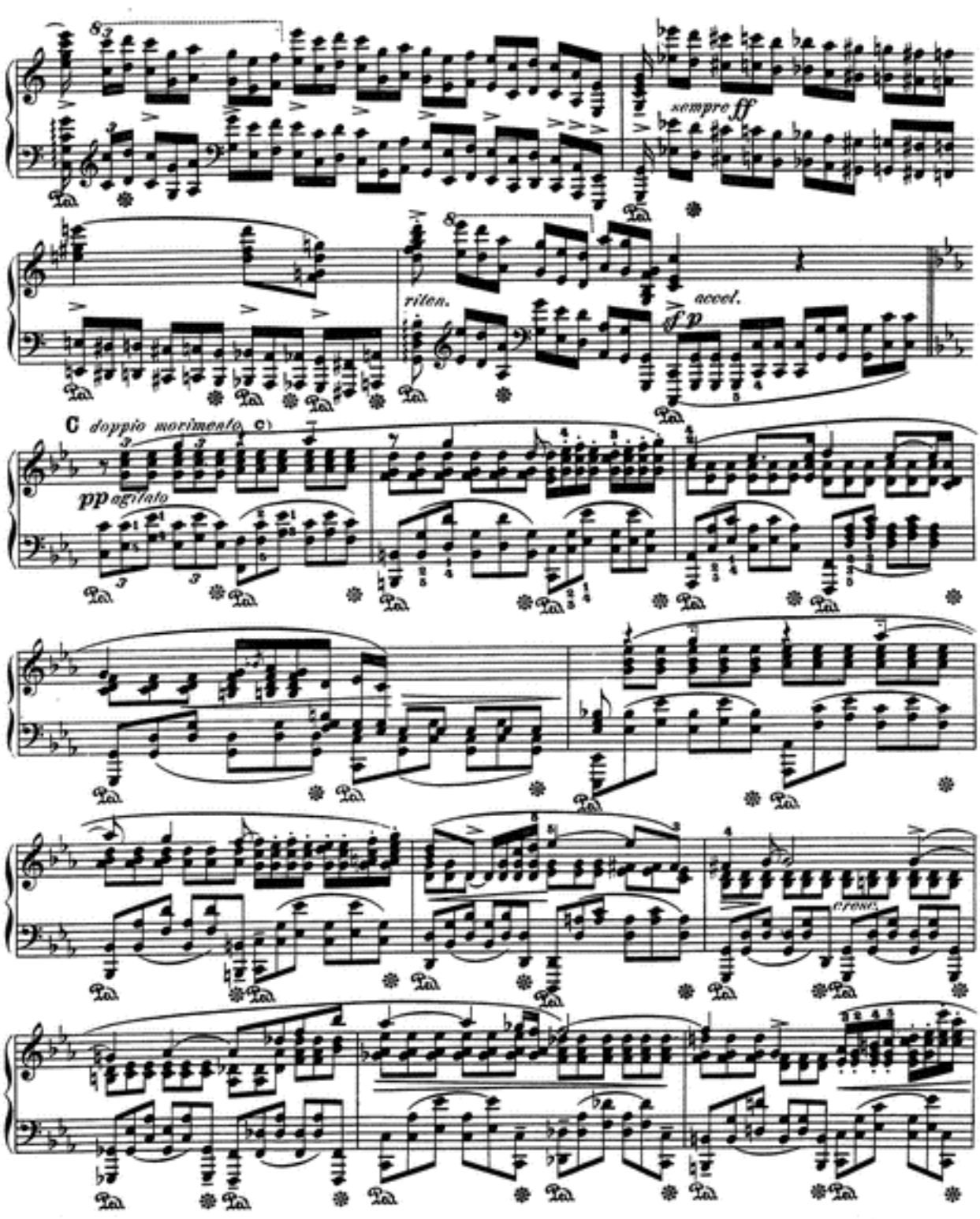


a) The design and poetic contents of this nocturne make it the most important one that Chopin created; in Karasowski's opinion it even oversteps the bounds of the nocturne-style. The chief subject (A–B) is a masterly expression of a great, powerful grief, for instance at a grave misfortune by which the dear, beloved native land is visited. Upon such an occasion and in such a mood it is but a step to self-sacrificing d e e d s. The secondary subject makes upon me an impression as if heroic men had banded themselves together and solemnly went forth to the holy war to conquer or die for their native land. In correspondence with the character of a grand heroic march, the harmonic masses finally tower aloft in imposing splendor and majesty. At **C** the chief subject is repeated, but richly varied, enchanced in passionateness and feverishly agitated. *(Doppio movimento* and *agitato).*

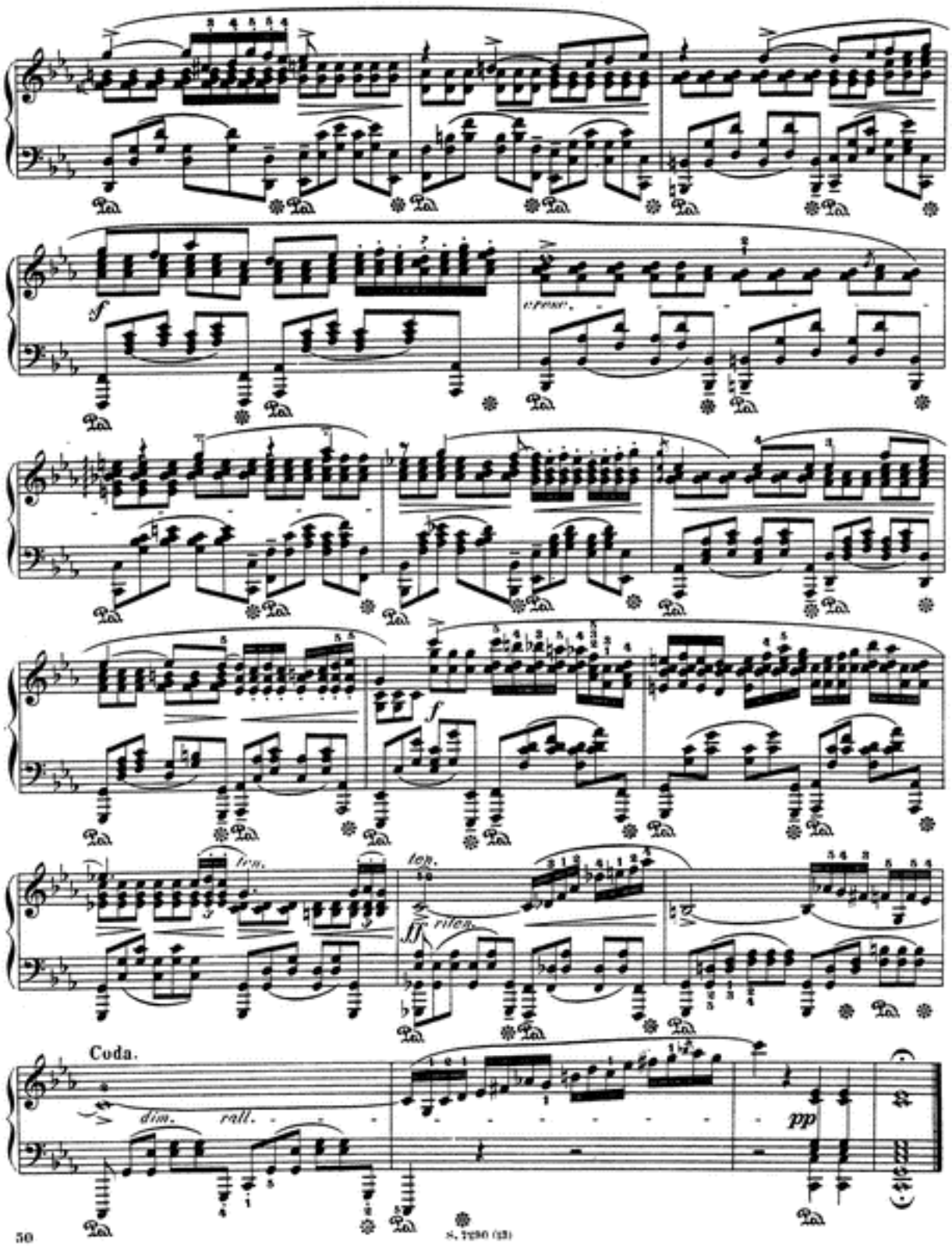
Copyright G. Schirmer 1881.



b) The triplet-passages introduced here and in the following measures are to be executed *legato*, and strictly in time so that the march-like character of the subject shall nowhere be impaired.



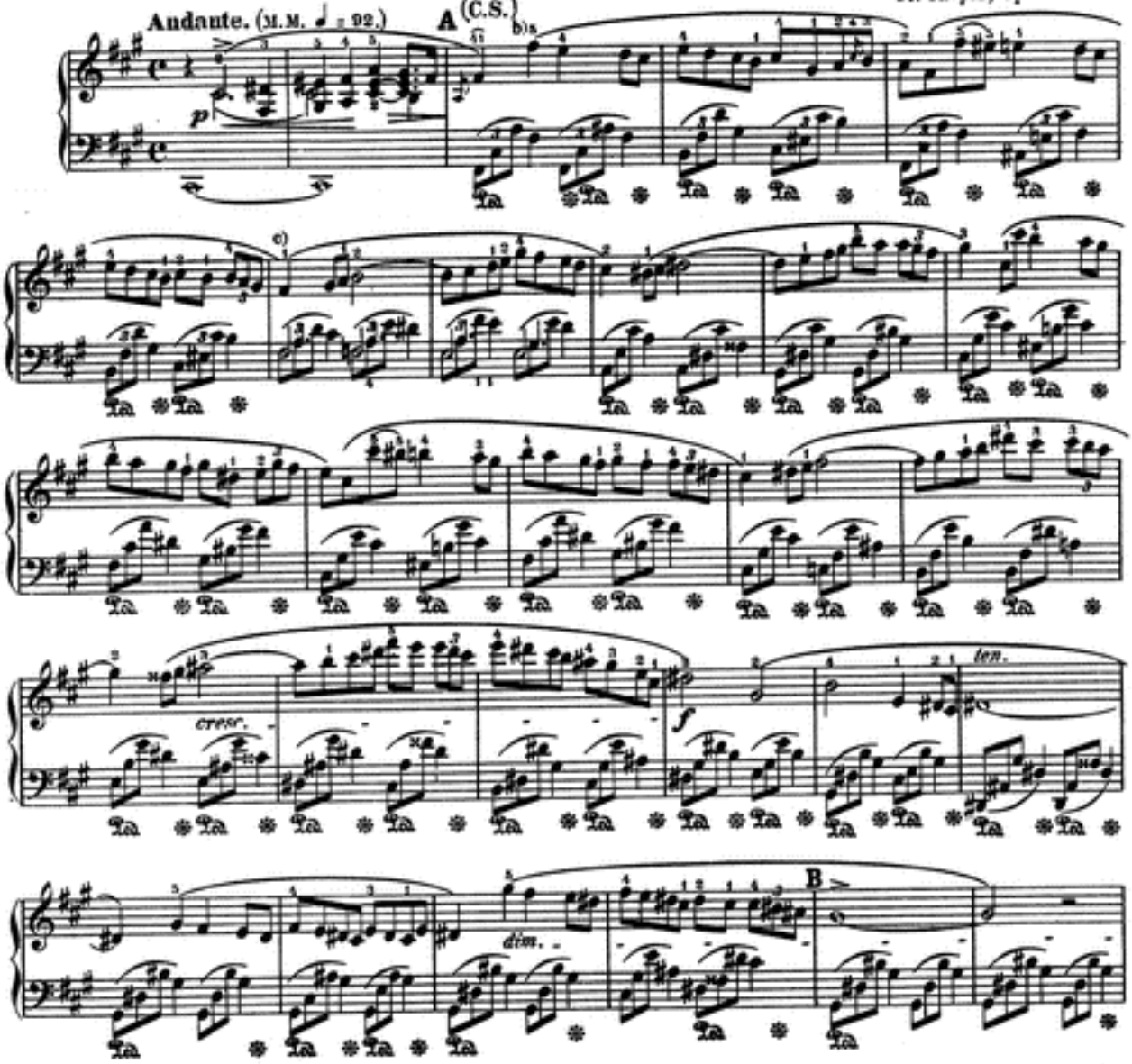
c) It is not best to hold too literally to the designation "doppio movimento;" for then it would remain only to choose between inartistic precipitation in the chief subject, or a no less critical dragging of the secondary subject. I propose: M. M. ♩ = 96.


sf
espress.
f
ten.
ten.
riten.
Coda.
dim.
rall.
pp

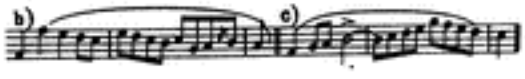
a) NOCTURNE.

Th. Kullak.

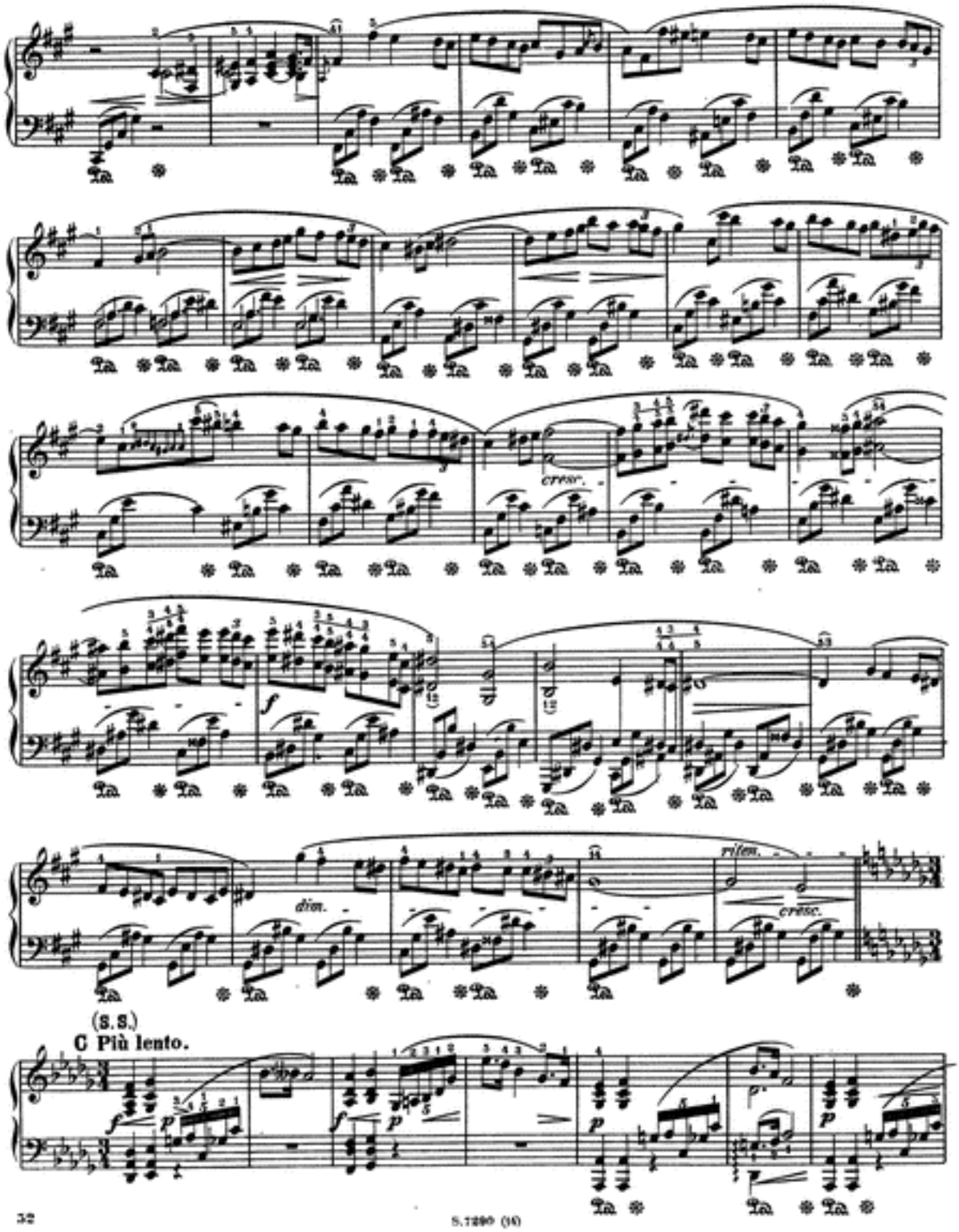
Fr. Chopin, Op. 48. № 2.



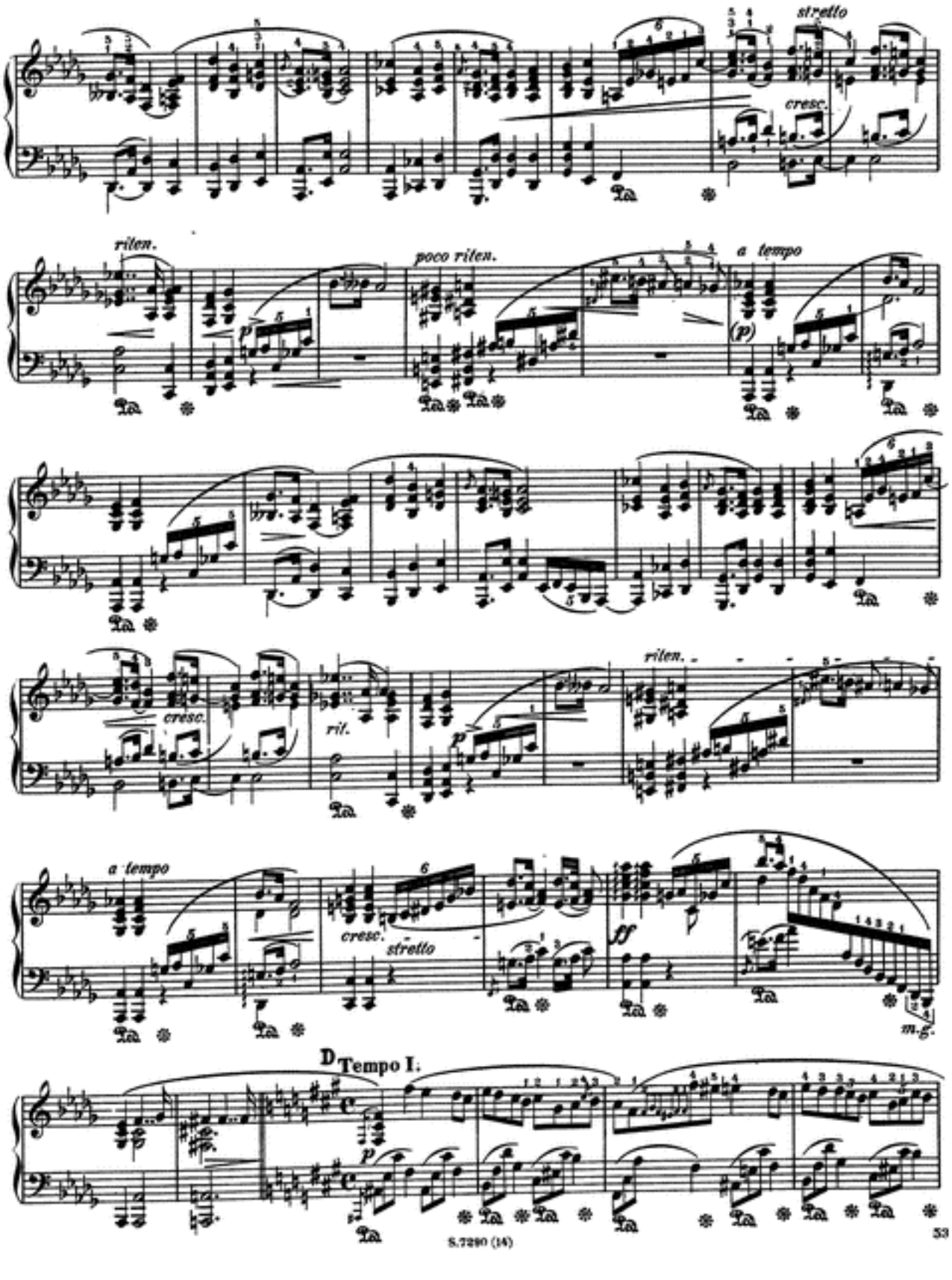
a) After two introductory measures, at **A** the chief subject begins. It is in a soft elegaic mood (like Op. 37 1). Its kernel is formed of the two sections b and c, which continually appear up to the entrance of the secondary subject, being repeatedly transposed and enriched with all manner of embellishments. At **B** a complete part-close occurs. This is followed by the repetition of the entire chief subject, non-essential alterations excepted.
C–D forms the secondary subject. In contrast to the pliant, vacillating nature of the chief subject; the short, concentrated phrases of the new subject, the change of key (major mode instead of minor) and of metre (¾ instead of **C**) all indicate a change of mood. In place of weeping and lamentation appears the resolve to endure courageously and nobly, and manfully to bear. The secondary subject, to be sure, is not ecclesiastical in coloring (as in Op. 15 № 3, or Op. 37 № 1) but it is full of nobility. – At **D**, the chief subject is repeated with all manner of variants and a very graceful coda in major.

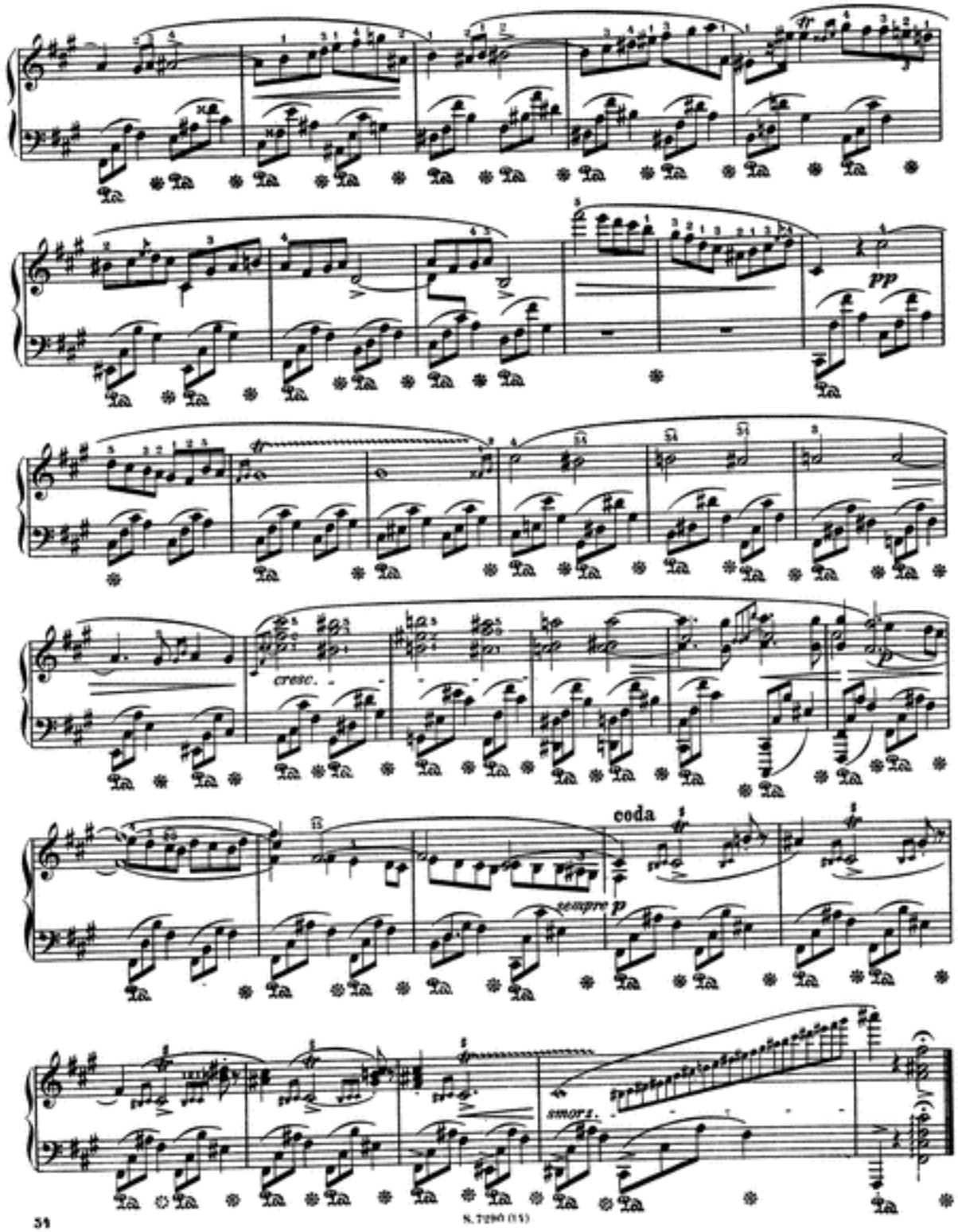


Copyright G. Schirmer 1881.



S.7290 (16)

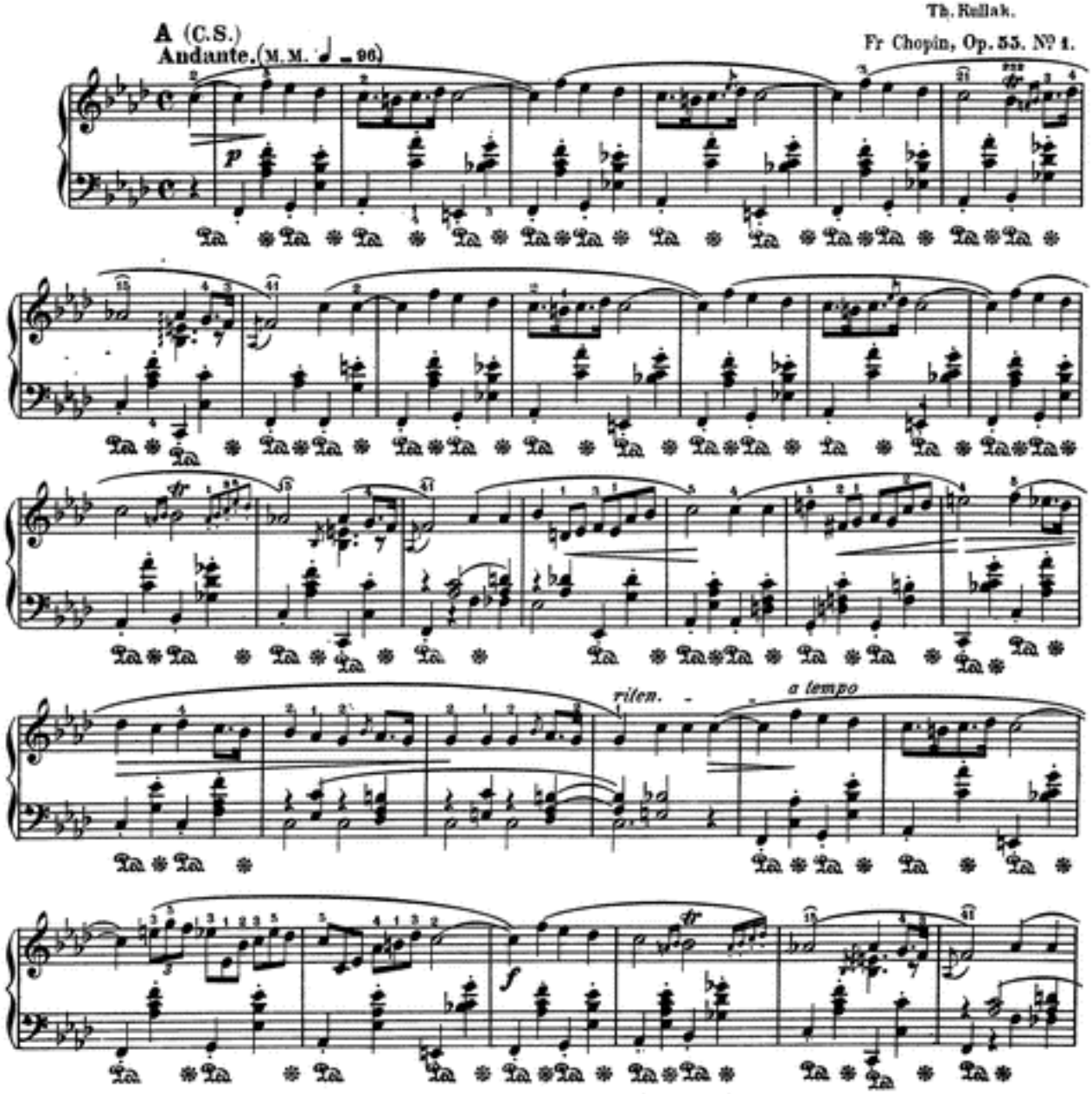

stretto
cresc.
rilen.
poco rilen.
a tempo
cresc.
rit.
rilen.
a tempo
cresc.
stretto
m.g.
D Tempo I.


pp
cresc.
p
coda
sempre p
smorz.

a) NOCTURNE.

Th. Kullak.

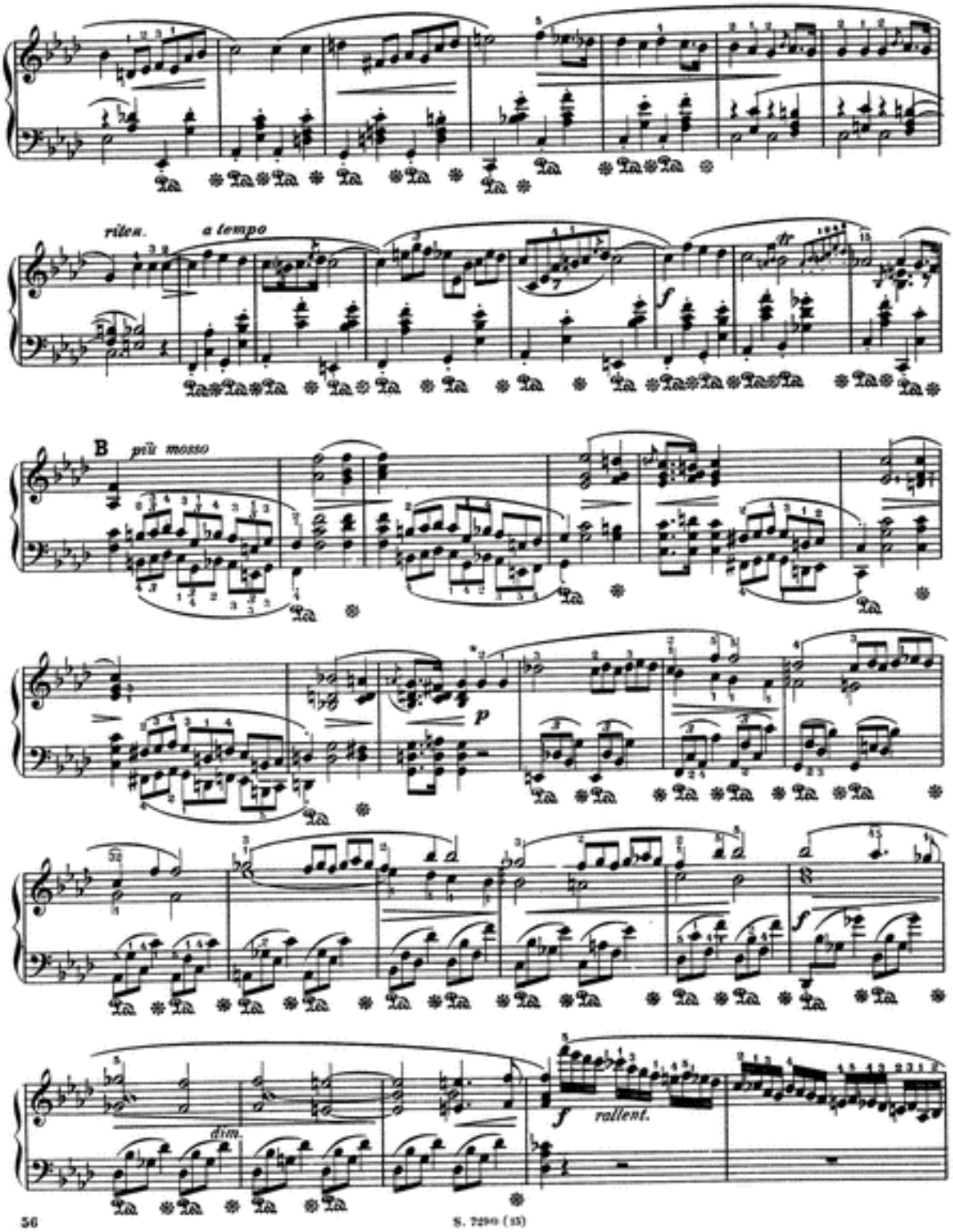
Fr Chopin, Op. 55. № 1.

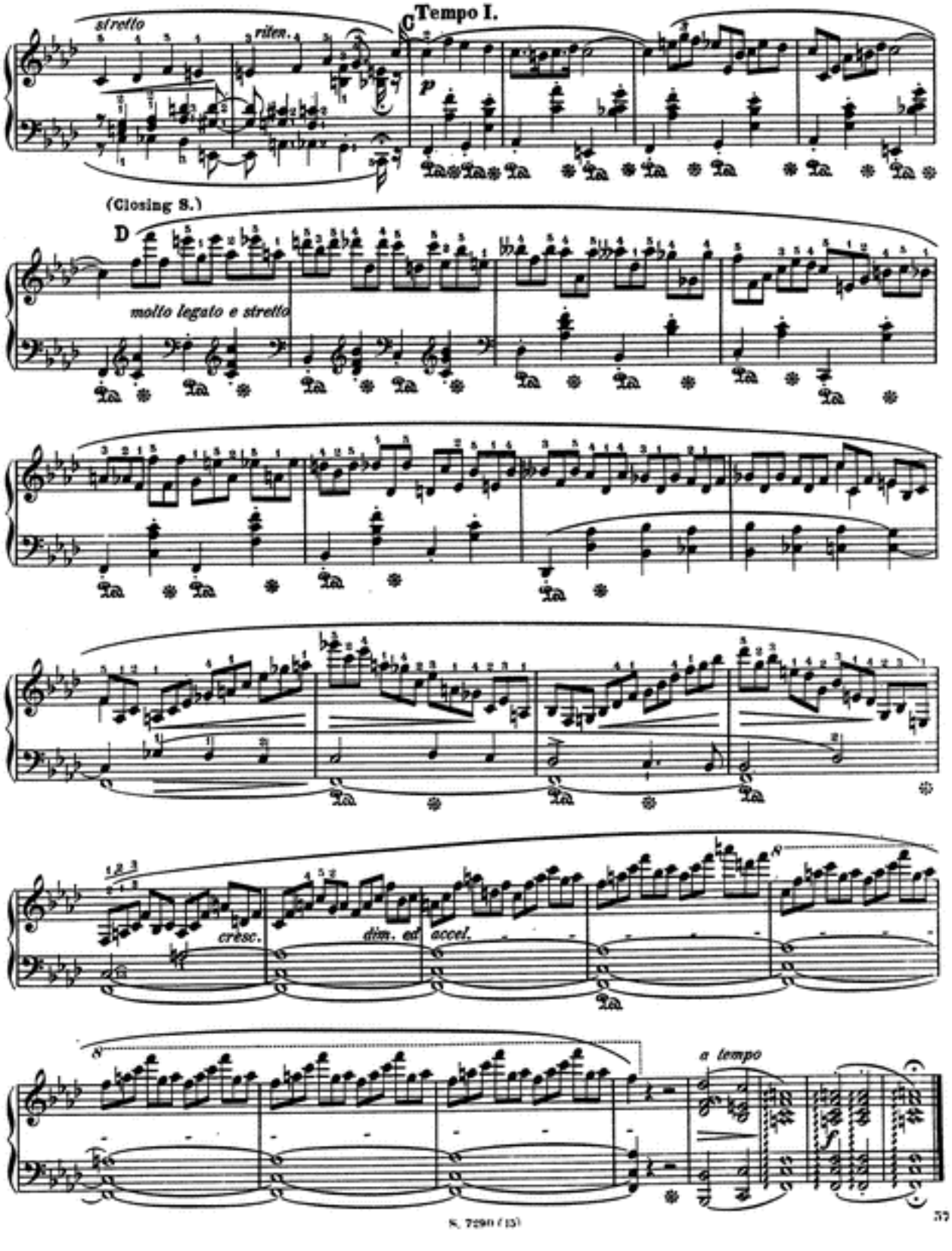


a) The chief subject A – B is bipartite and betrays a gloomy, melancholy mood. We may be permitted to represent to ourselves in fancy a wanderer, who goes his way solitary and sad, after taking leave of his beloved home and all his dear ones. The secondary subject is also bipartite. Its first part *B is march-like in character, as if the wanderer had resolved henceforth to go on more courageously. The second part *C grows steadily more passionate and excited.

At C begins a fragment of the chief subject; but after a few measures it passes over into a closing part D, in which the base for a while retains its old motive, though accelerated in pace, and abandons it only when it no longer seems able to follow the right hand as it hurries ever more lightly and swiftly away. The last measures sound like; "Thank God – the goal is reached."

Copyright G. Schirmer 1881.

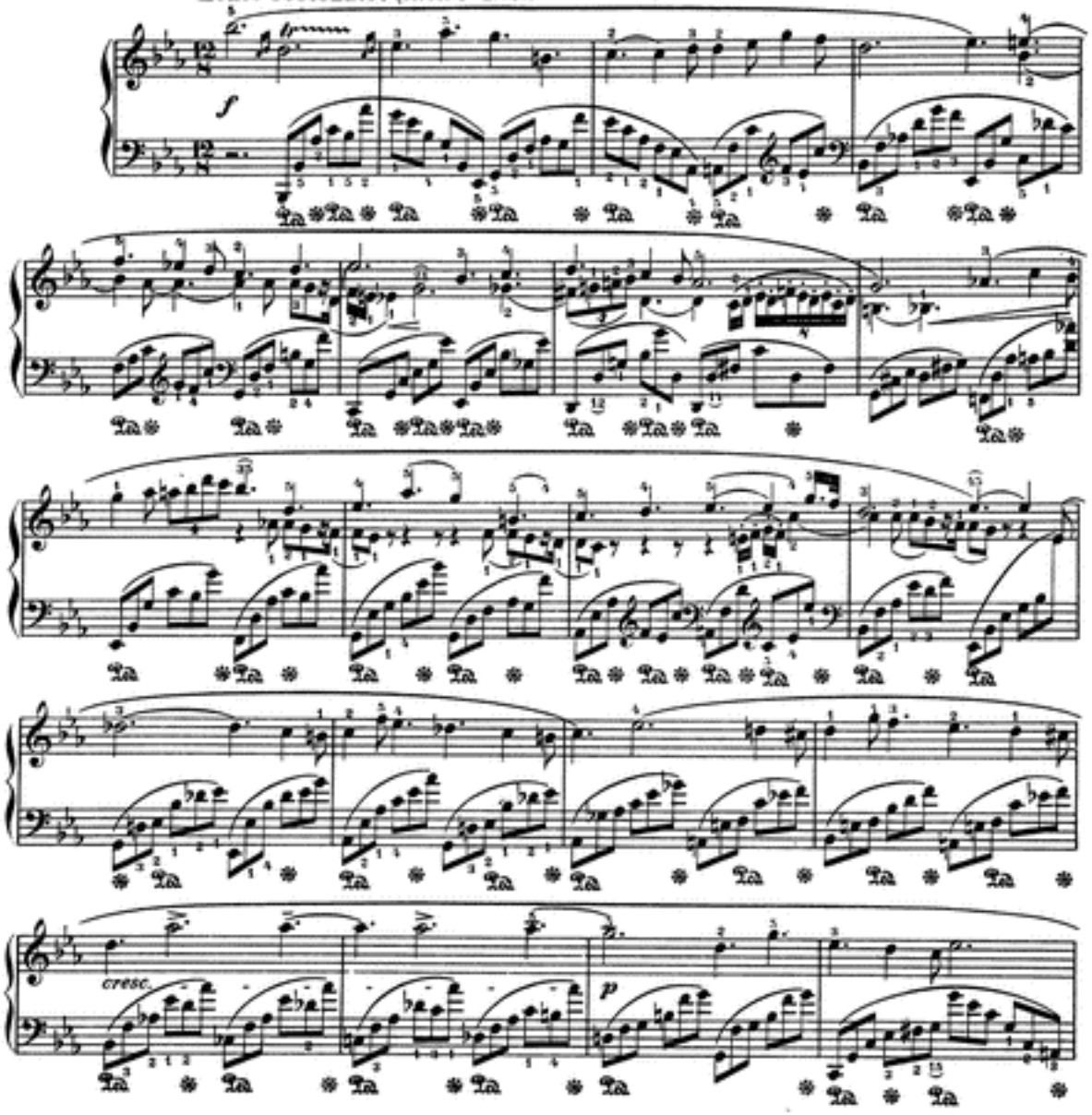

rit.
a tempo
B
più mosso
dim.
rallent.


stretto
riten.
C
Tempo I.
p
(Closing S.)
D
molto legato e stretto
cresc.
dim. ed accel.
a tempo

a) NOCTURNE.

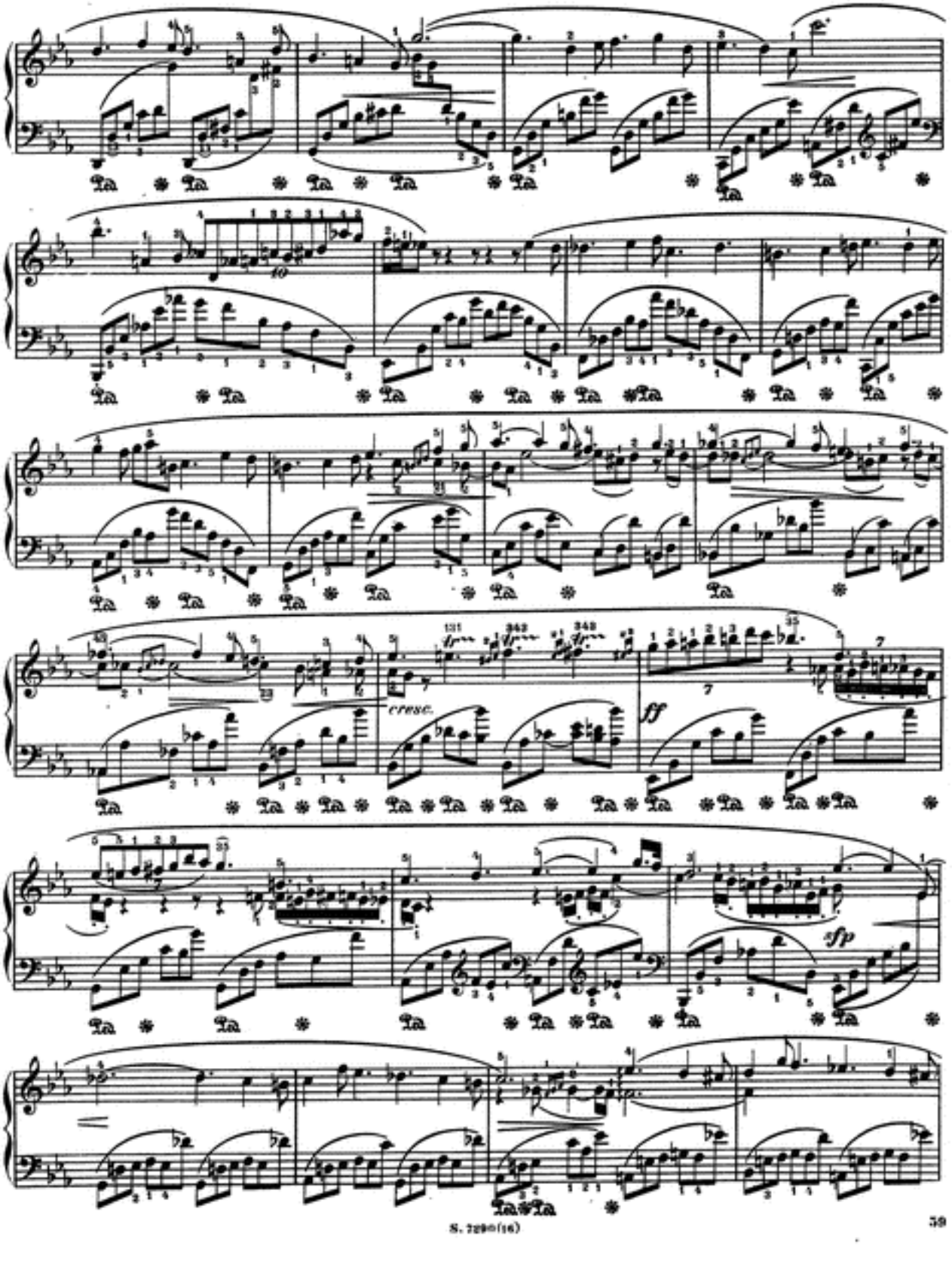
Th. Kullak.
Fr. Chopin, Op. 55. Nº 2.

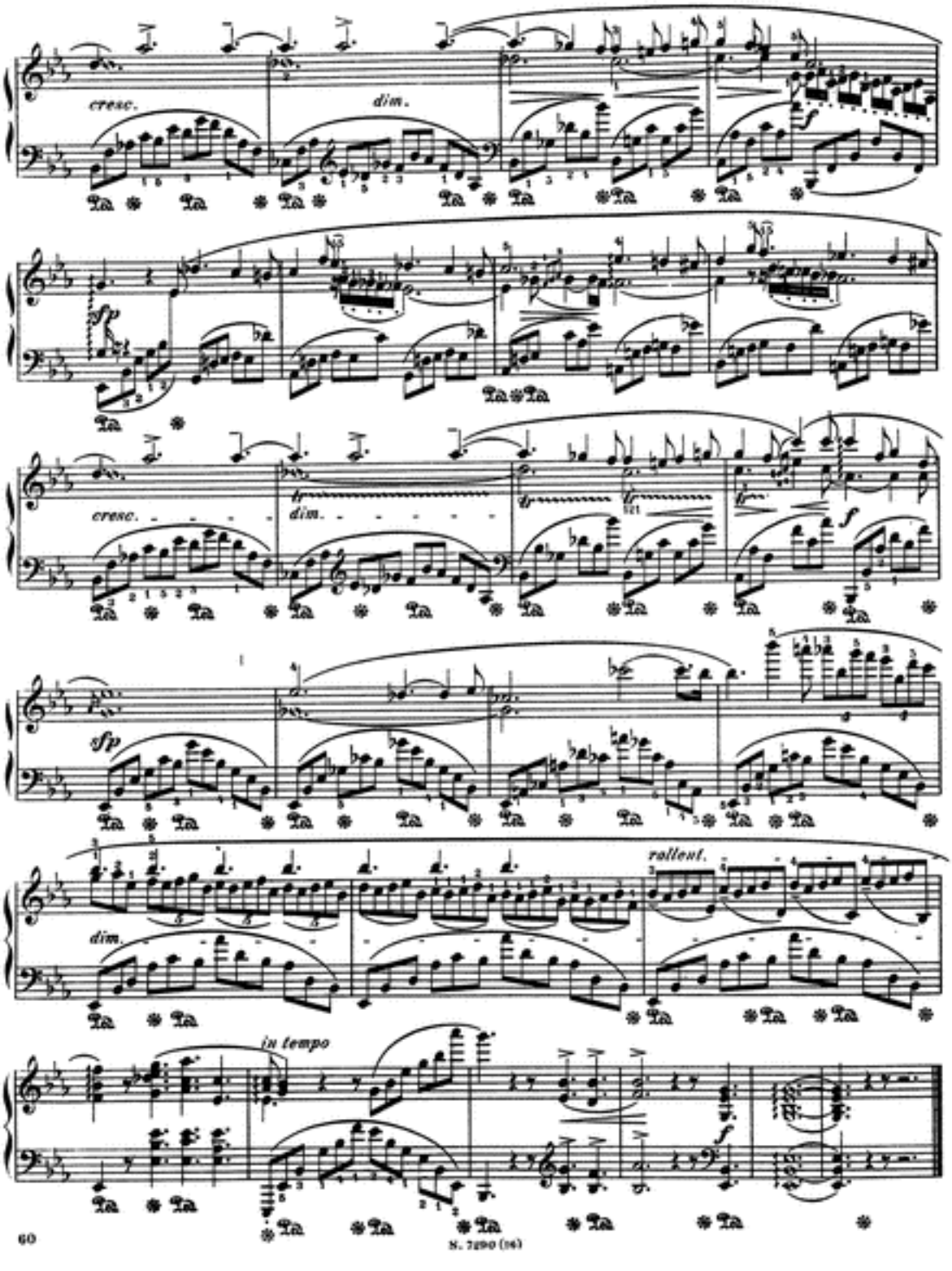
Lento sostenuto. (M. M. ♩. = 72.)



a) The nocturne makes the impression of an improvisation. One and the same mood breathes through the entire piece, but the ideas follow each other as in free improvisation, following the impulse of the moment only and paying no heed to strict laws of form in either articulation or arrangement.

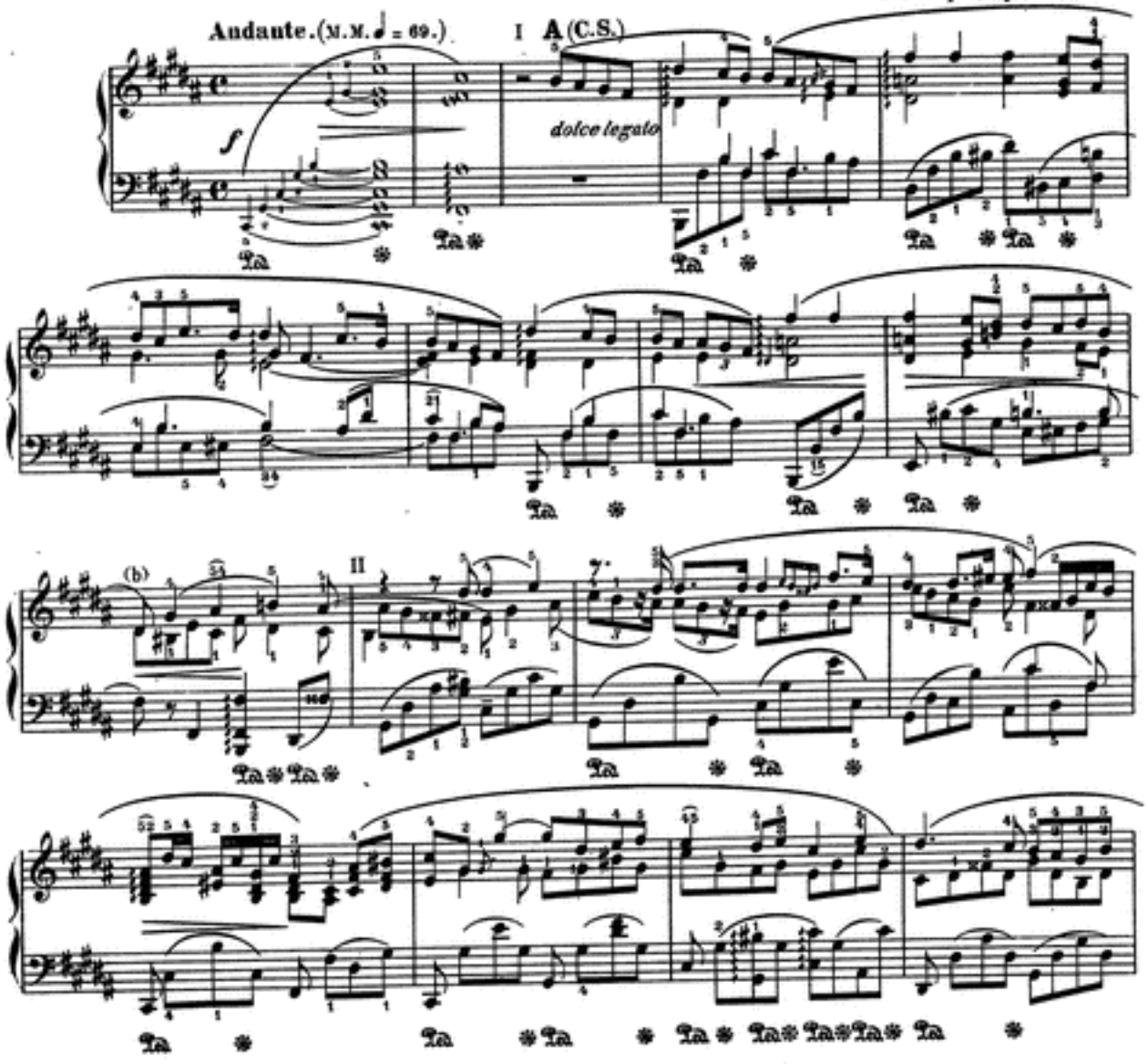
Copyright G. Schirmer 1881.


cresc.
ff
sfp


cresc.
dim.
sfp
cresc.
dim.
sfp
dim.
rallent.
in tempo

a) NOCTURNE.

Th. Kullak.
Fr. Chopin, Op. 62. Nº 1.

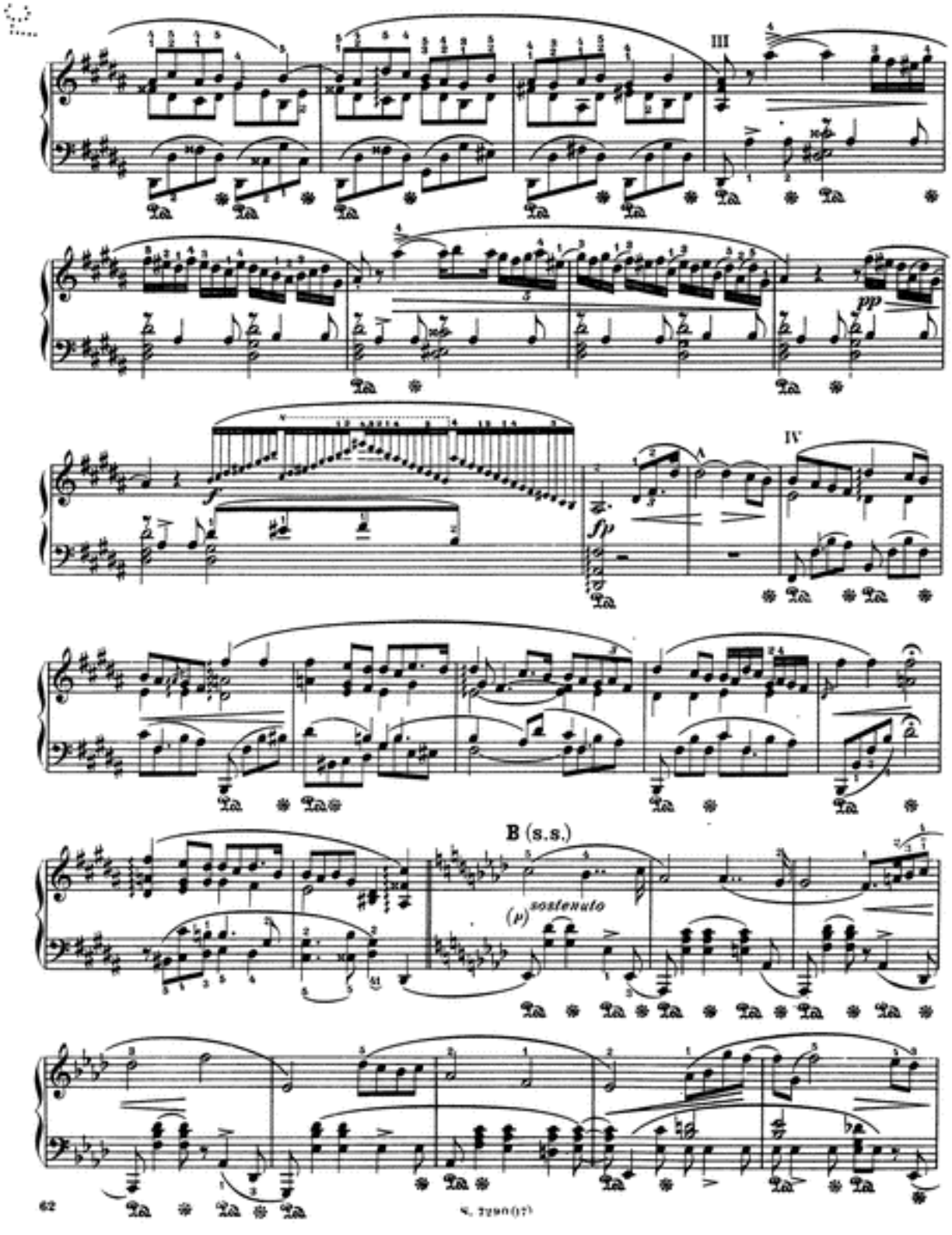


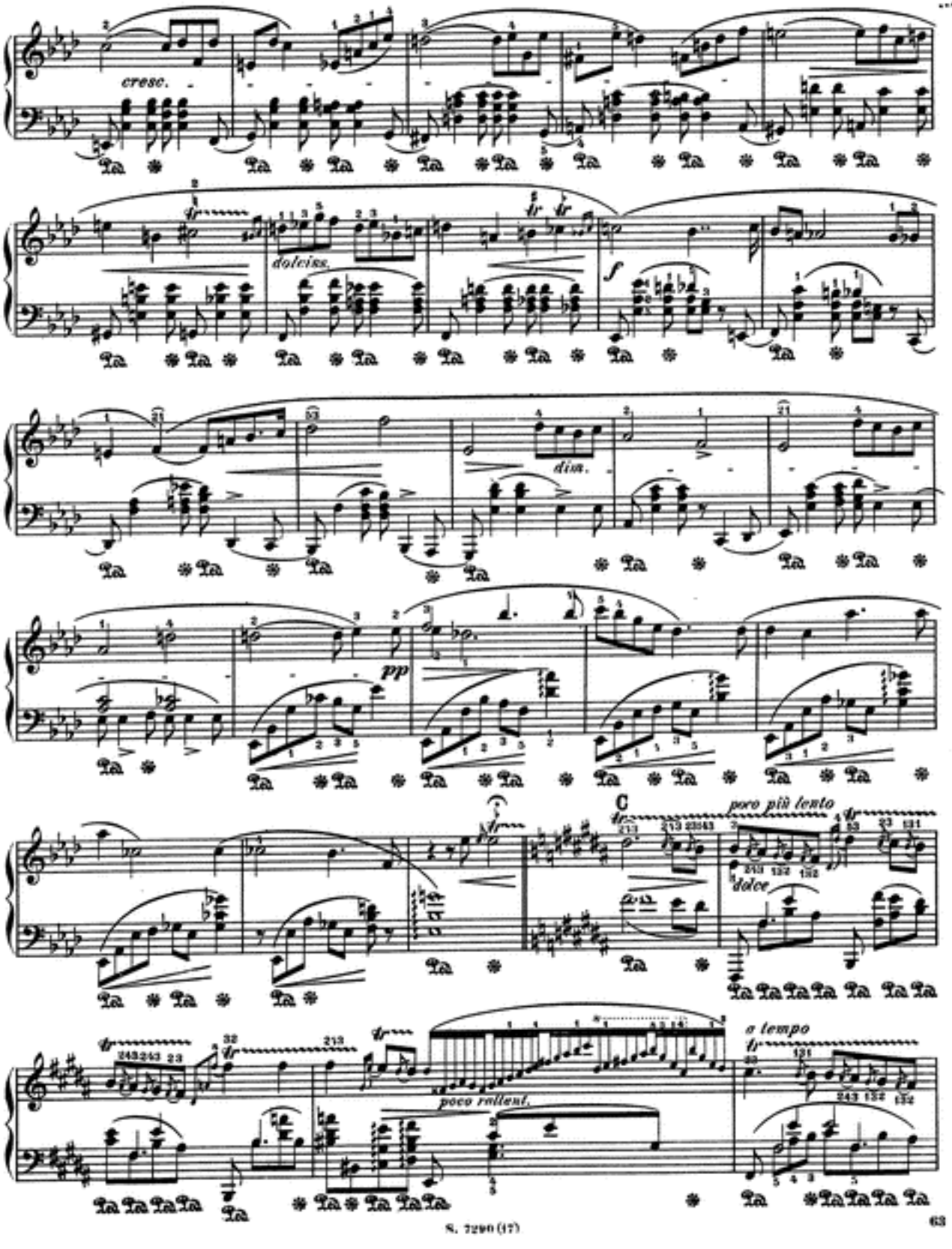
a) The chief subject A–B separates into four divisions which may be termed its strophes, (I, II, III, IV). The fourth corresponds to the first, but at the close leads into the secondary subject B–C. This consists of but a single part which has an independent life of its own. A long trill at its close leads back into the first strophe of the chief subject. The motive (b) from the same subject is extended to a passage and leads into the closing strophe D, which takes its (figurative) contents for the most part from the fourth strophe of the chief subject.

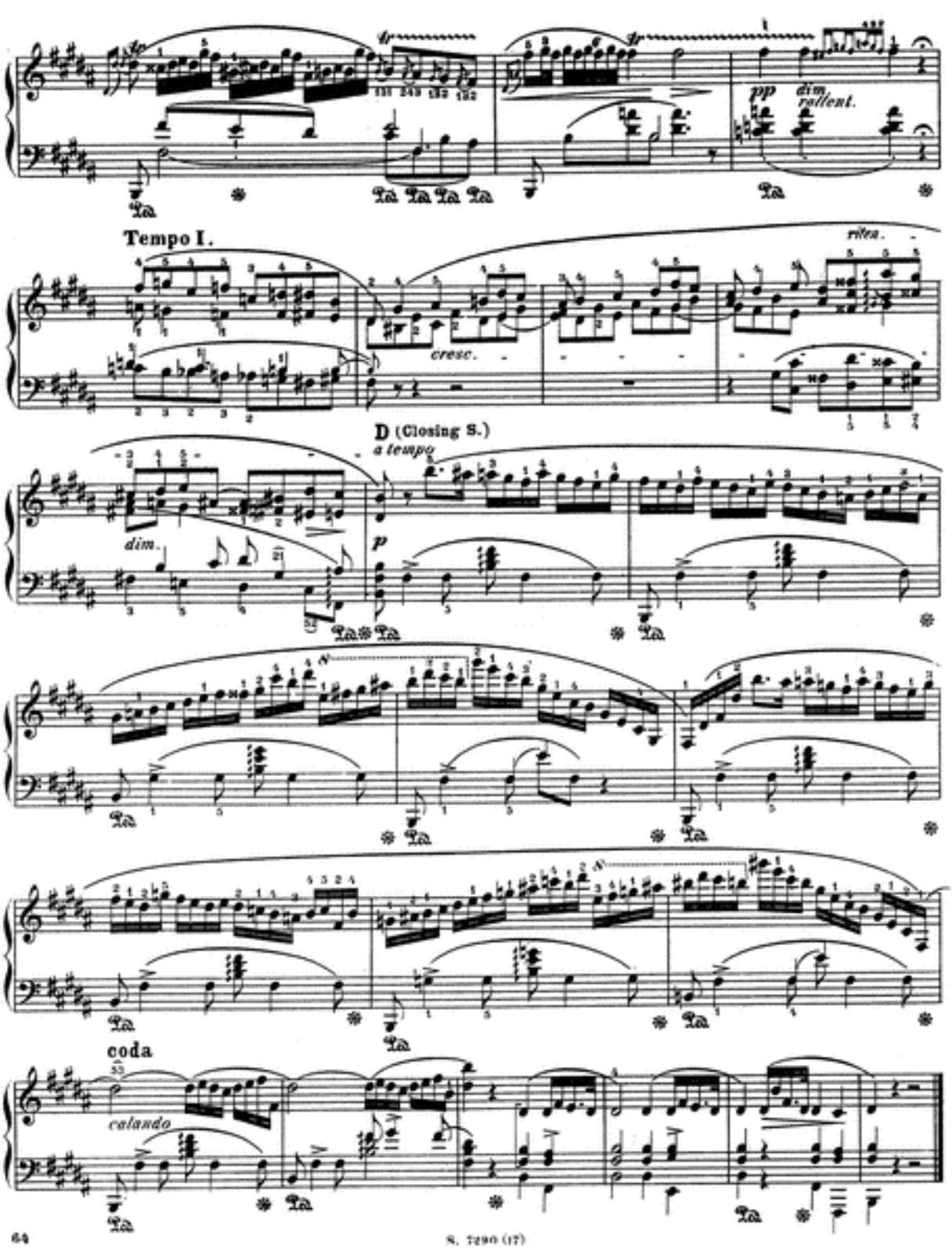
The nocturne is like a beautiful lyric poem, created in a consecrated hour free from trouble. The chief subject reminds one of Op. 32 Nº 1. In the secondary subject, with the change of key, a change of mood is perceptible; it becomes a shade more earnest, but also more elevated and serene. On the return of the chief subject it appears arrayed in such a profusion of chain-trills and fioritura> that its effect, when executed with taste and elegance, is magical.

Copyright G. Schirmer 1881.

S. 3290(17)


III
pp
IV
A
sp
B (s.s.)
(p) sostenuto


cresc.
dolciss.
f
dim.
pp
C
poco più lento
dolce
a tempo
poco rallent.

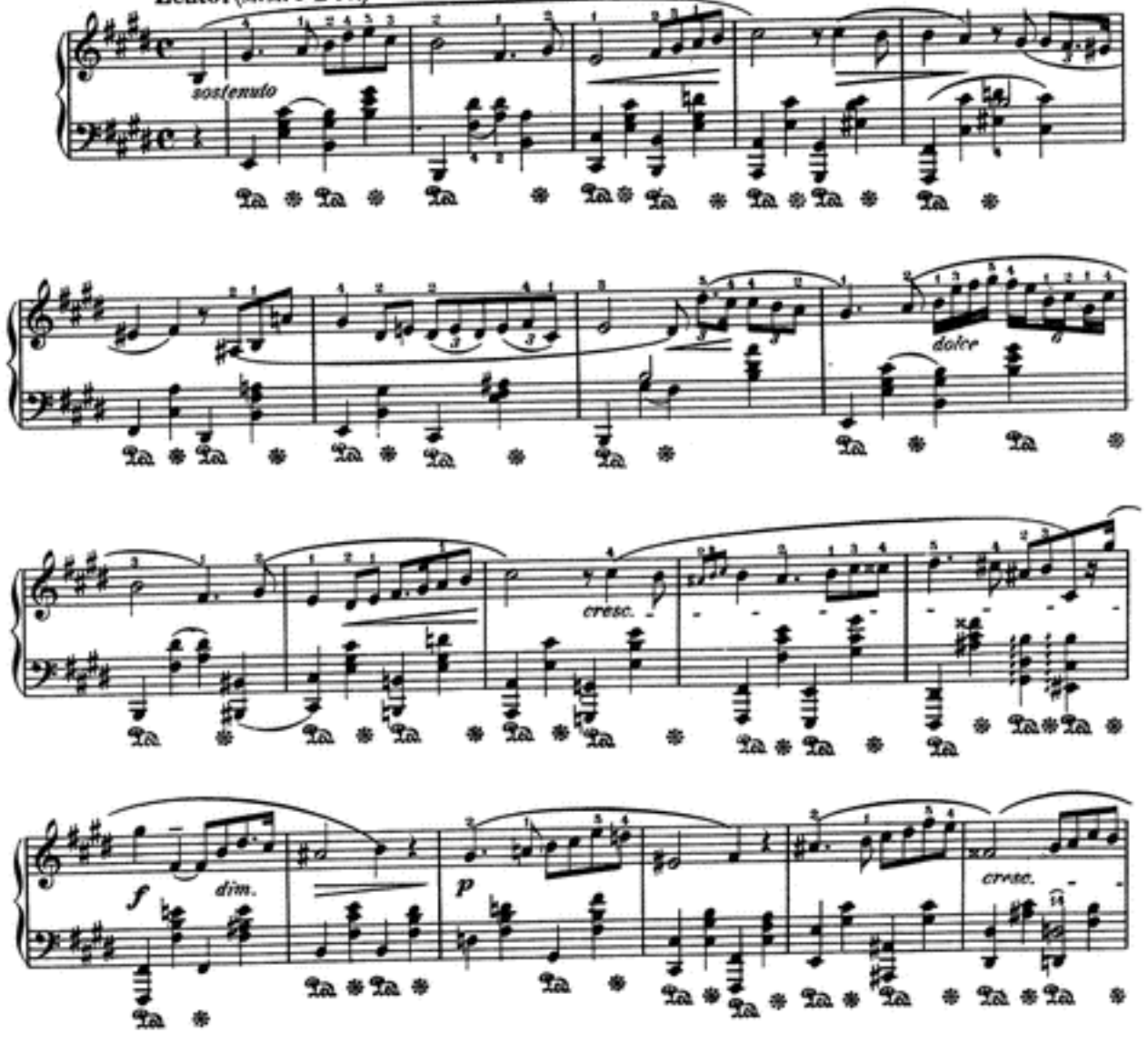

pp
dim.
rallent.
Tempo I.
cresc.
riten.
D (Closing S.)
a tempo
dim.
p
coda
calando

a) NOCTURNE.

Th. Kullak.

Fr. Chopin, Op. 62. № 2.

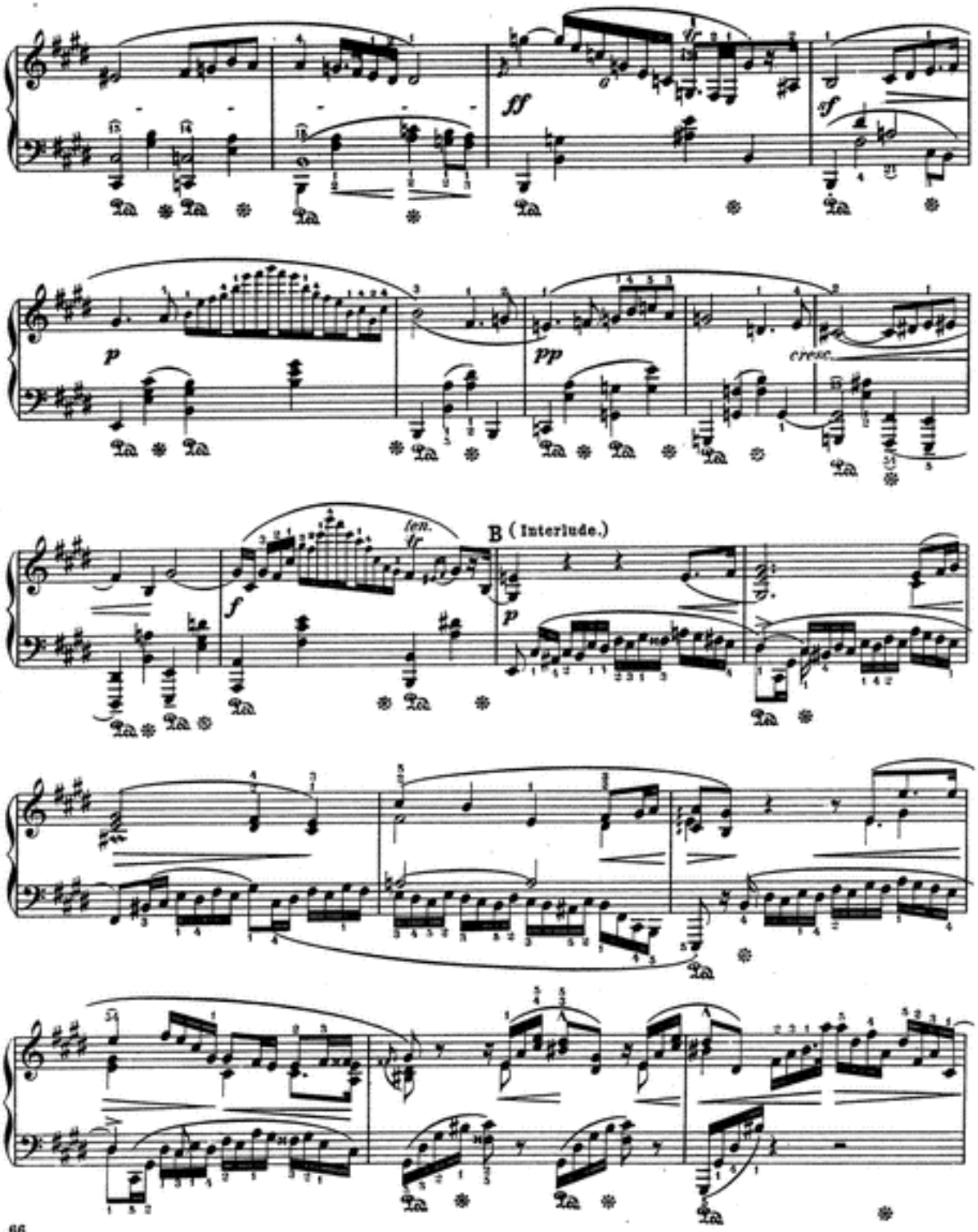
A (C.S.)
Lento. (M.M. ♩ = 76.)

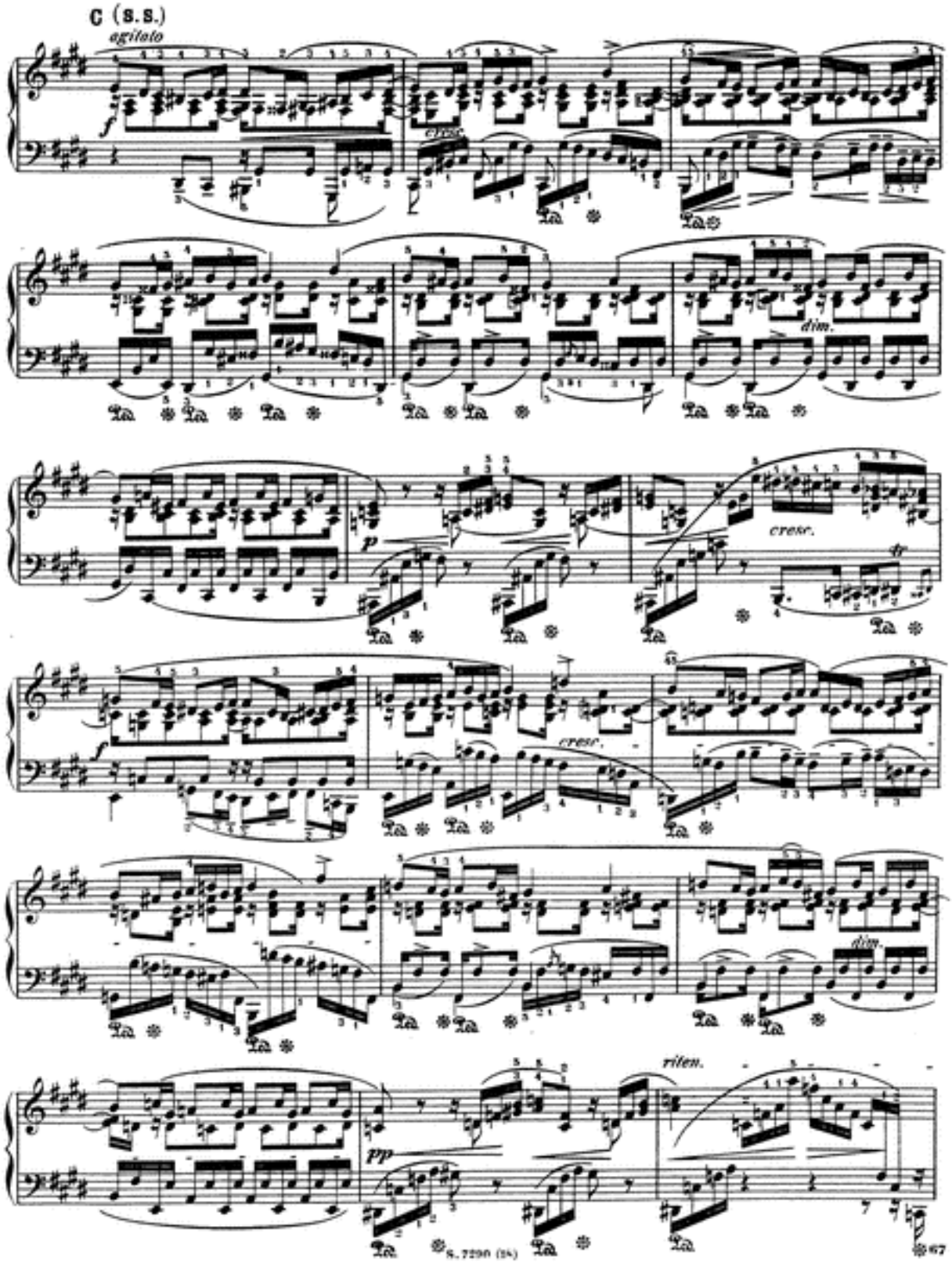


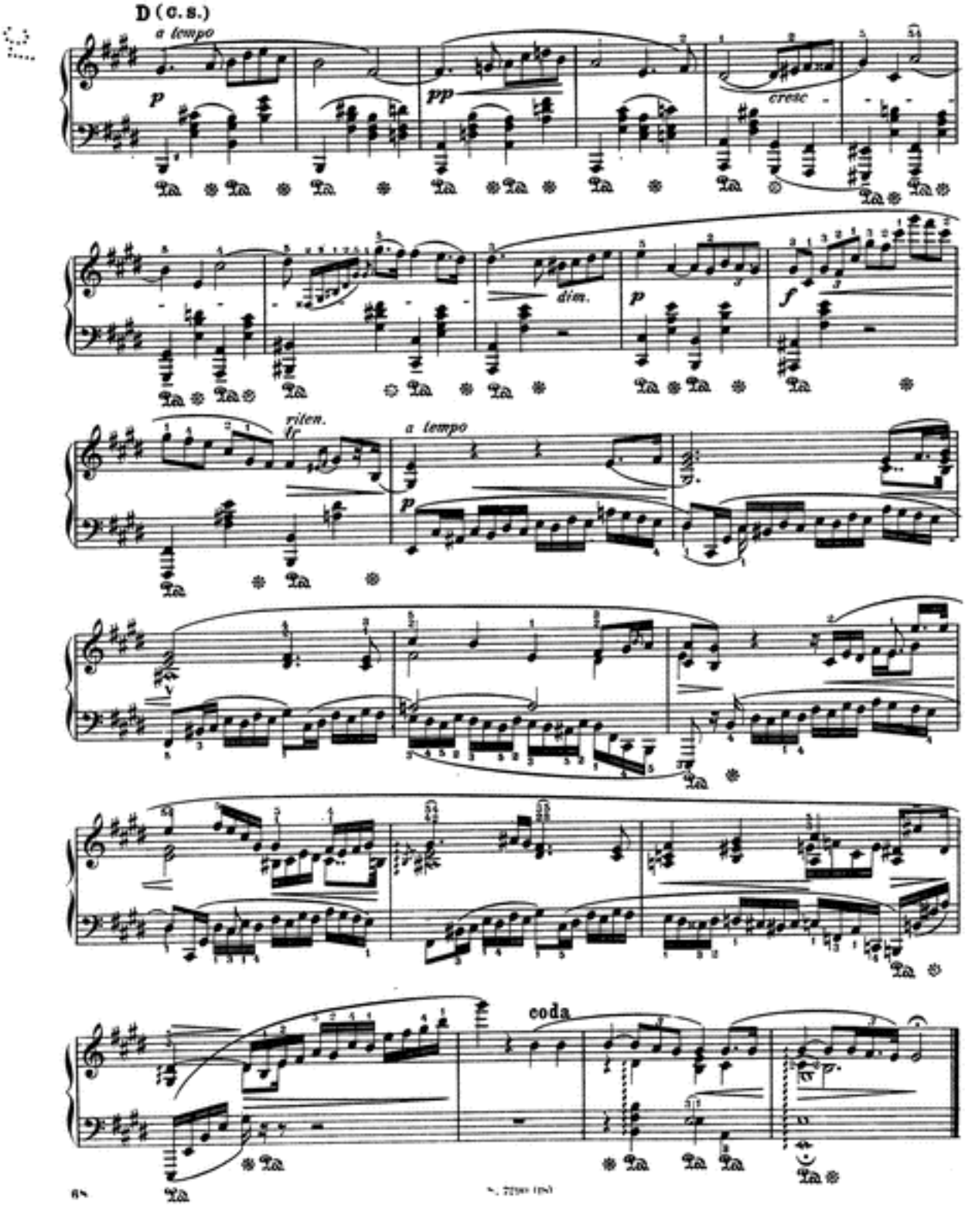
a) The nocturne consists of a chief subject A–B, an interlude B–C, and a secondary subject C–D. The latter is followed by the repetition of the chief subject and the interlude, which now becomes the postlude.
The chief subject makes an agreeable impression by reason of the noble, though expressive simplicity of its beautiful melody. The interlude, with its passages in the base, forms a fitting transition to the secondary subject, which is more passionate and animated in character. The upper and base voices form a sort of dialogue in lively controversy. The incidental imitations are to be made prominent in delivery.
The nocturne was composed shortly before Chopin's death, and is no less rich in fine points of harmony and melody, than all preceding works of the same species.

Copyright G. Schirmer 1881.

S. 7290 (18)

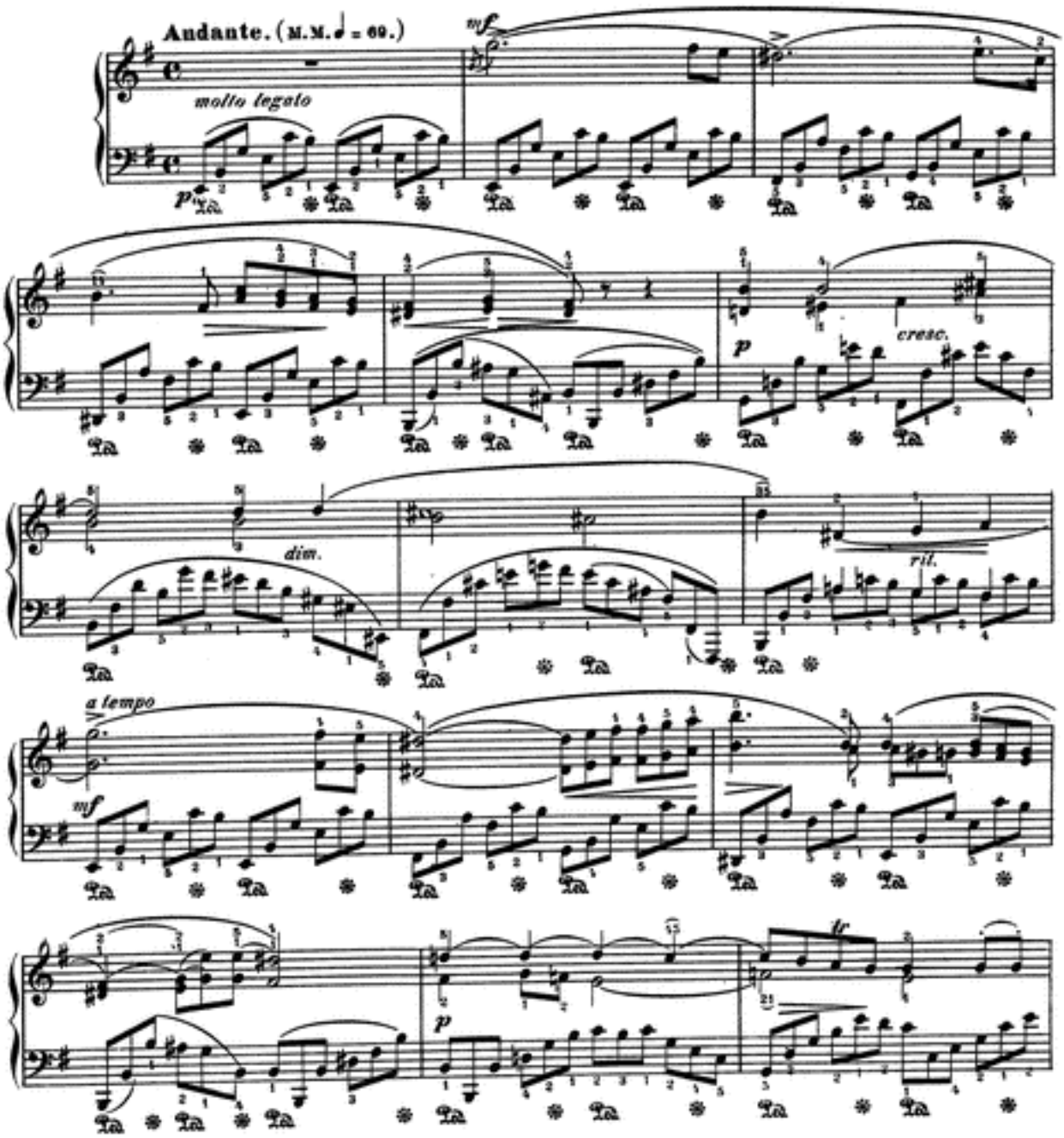

ff
sf
p
pp
cresc.
fen.
f
B (Interlude.)
p


C (S.S.)
agitato
f
cresc.
dim.
p
cresc.
tr
f
cresc.
dim.
pp
riten.


D (c. s.)
a tempo
p
pp
cresc
dim.
p
f
riten.
ff
a tempo
p
coda

a) NOCTURNE.

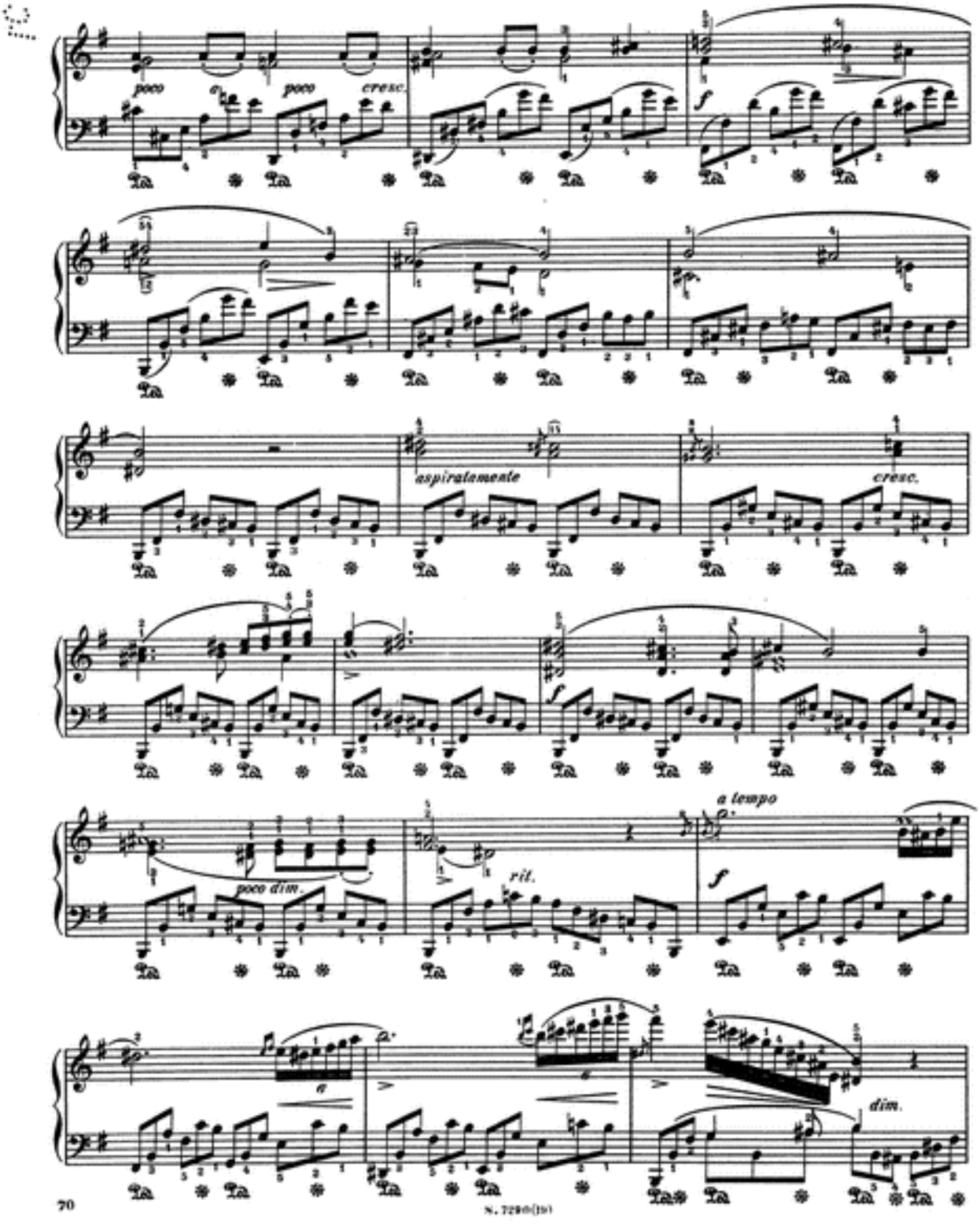
Th. Kullak.
Fr. Chopin, Op. 72. № 1.



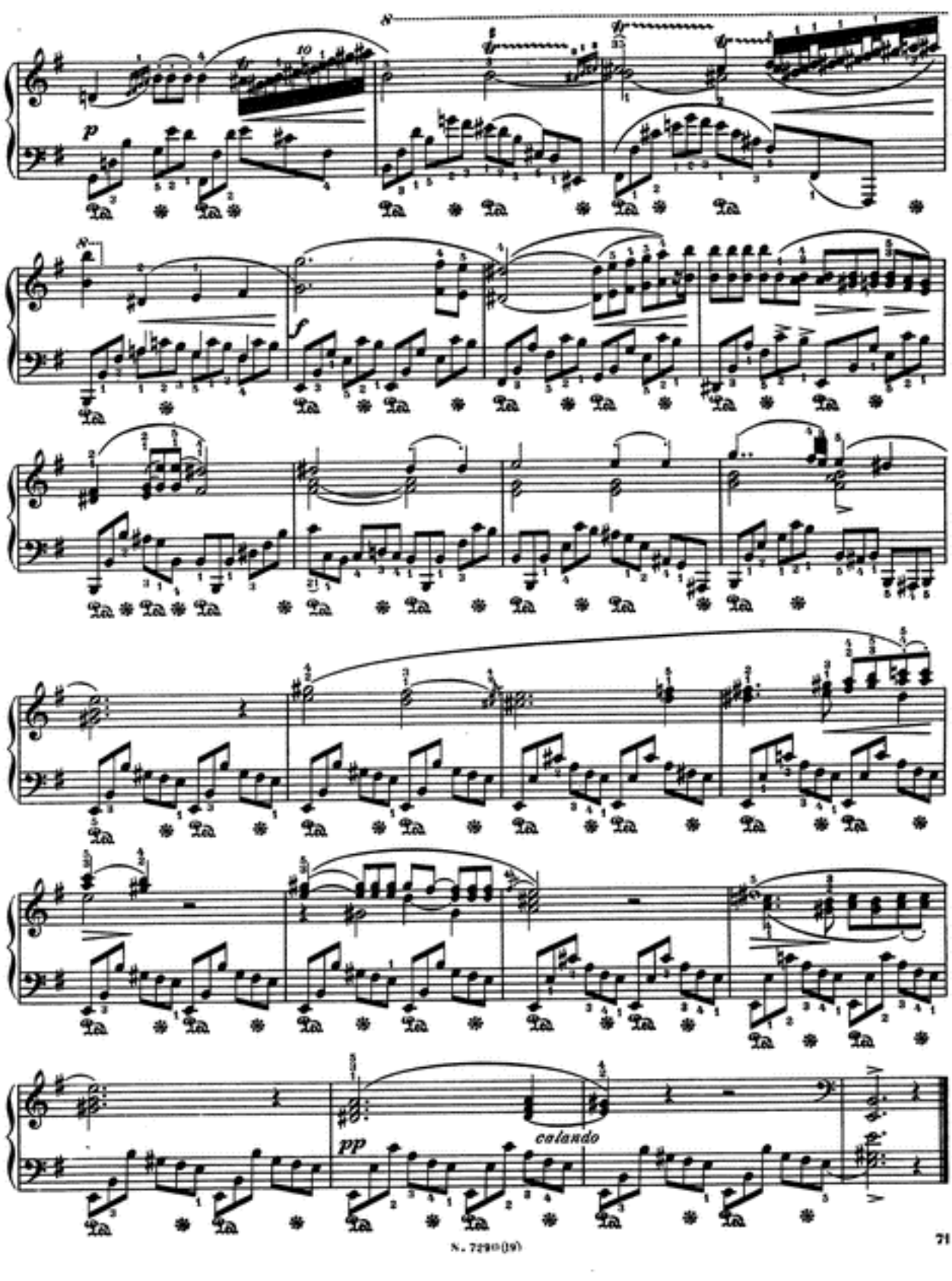
a) The nocturne belongs to the posthumous works, but was composed as early as the year 1827. "It bears throughout the stamp of that youthful epoch."(Karasowski, Chopin II 159.) For all that, a comparison of the first and last nocturnes (Op. 62, № 2.) will be interesting to the admirers of the great composer. Ex ungue leonem!

Copyright G. Schirmer 1891.

S. 7290 (19)


poco
poco
cresc.
f
espirativamente
cresc.
f
poco dim.
rit.
a tempo
f
dim.

N. 7280(19)


p
f
pp
calando