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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 N° 1.

E flat major " 9 N° 2.
" B major " 9 N° 3.
" F major " 15 N° 1.
" F sharp major " 15 N° 2.
" G minor " 15 N° 3.
" C sharp minor " 3 N° 1.
" D flat major " 3 N° 2.
" B major " 32 N° 1.

Nocturne A flat major Op. 32 N° 2.

G minor " 37 N° 1.
G major " 37 N° 2.
C minor " 48 N° 1.
F sharp minor " 48 N° 2.
F minor " 55 N° 1.
E flat major " 55 N° 2.
B major " 62 N° 1.
E major " 62 N° 2.

Nocturne E minor Op. 72 N° 1.

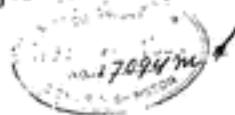
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WIEN,
C. Haslinger q Tobias.



a) NOCTURNE.

Th. Kullak.
Fr. Chopin, Op. 9, No. 1.

I
Larghetto. $\text{♩} = 116$.

p express.

a)

b)

c)

d)

KNOX.

- 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) 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.
- c) 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:



The musical score consists of six staves of piano music.
 Staff 1: Dynamics include *legatissimo*, *f*, *p*, *pp*, *ppp*, *f*, *pp*, *ppp*, *f*, *pp*, *ppp*, *f*, *pp*, *ppp*.
 Staff 2: Dynamics include *appassionato*, *f*, *cresc.*, *con fuoco*, *p*.
 Staff 3: Dynamics include *Il sotto voce*, *f*, *pp*, *ppp*, *pp*, *ppp*.
 Staff 4: Dynamics include *poco rallent.*, *ppp*, *f*, *cresc.*.
 Staff 5: Dynamics include *p*, *pp*, *ppp*, *pp*, *ppp*.
 Staff 6: Dynamics include *poco rallent.*, *pp*, *f*, *cresc.*.

e - f) Somewhat agitated in delivery.

S. 7290 (1)

f *poco strettō* *fp* *poco rallent.*
pp *f* *Tempo I.*
fp *poco rallent.*
pp *f* *Tempo I.* *III*
pp *con forza*
sempre Ta *ppp legatissimo* *una corda*

, g) See Remark a.

4.1289(1)

sempre pp

IV

KNOPE.

rall. e dolciss.

sempre

Tempo I.

legatiss.

i)

Coda

KNOPE.

ff

dim. p

ff

acceller.

dim.

ppp

h) Preparatory study:

i) Delivery impassioned up to the coda.

a) NOCTURNE.

Th. Kullak.
Fr. Chopin, Op. 9, No. 2.

Andante. $\frac{2}{4}$ 132.

express. dolce

p

f

pp

poco rallent.

Tempo I.

poco rallent.

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 début 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, Leipzig, 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 *leggendo*. The last chord somewhat shortened on account of the following leap, if for no other reason.

c.) 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.

Tempo I.

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).

A musical score for piano, featuring five staves of music. The score includes dynamic markings such as *f*, *p*, *pp*, *ppp*, and *dolcissimo*. Performance instructions include *aspirato*, *sempre pp*, *con foga*, *stretto*, *fforza*, *tempo*, *rallent. smorz.*, and *Tempo I.*. The score concludes with a *Coda*.

g) As if breathed out.

h) With great bravura.

i) Base slowly rising.

a) NOCTURNE.

C. S.

A
Allegretto $\text{d} = 66$.

Th. Kullak.
Fr. Chopin, Op. 9, N° 3.

- a) The nocturne consists of a chief subject (C.S.) and a secondary subject (S.S.); 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 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 fervor *sostenuto* at first, but then, from the *sfreccio* 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 C *agitato*, with the half-notes about as fast as the d in the chief subject. 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: σ 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.

A page of musical notation for piano, featuring five staves of music with various dynamics and performance instructions.

The music is in common time and consists of five staves:

- Staff 1:** Starts with a dynamic of p . Measures 1-2 show eighth-note patterns. Measure 3 begins with a forte dynamic (f). Measure 4 ends with a dynamic of p .
- Staff 2:** Starts with a dynamic of p . Measures 1-2 show eighth-note patterns. Measure 3 contains the instruction *dolciss.* Measures 4-5 end with a dynamic of p .
- Staff 3:** Starts with a dynamic of p . Measures 1-2 show eighth-note patterns. Measure 3 contains the instruction *scherzando*. Measures 4-5 end with a dynamic of p .
- Staff 4:** Starts with a dynamic of p . Measures 1-2 show eighth-note patterns. Measure 3 contains the instruction *poco rit.* Measures 4-5 end with a dynamic of p .
- Staff 5:** Starts with a dynamic of p . Measures 1-2 show eighth-note patterns. Measure 3 contains the instruction *sostenuto*. Measures 4-5 end with a dynamic of p .

Measure 6 begins with a dynamic of f . Measures 7-8 end with a dynamic of p . Measure 9 ends with a dynamic of f . Measure 10 ends with a dynamic of p .

Measure 11 begins with a dynamic of p . Measures 12-13 end with a dynamic of p . Measure 14 ends with a dynamic of f . Measure 15 ends with a dynamic of p .

Measure 16 begins with a dynamic of p . Measures 17-18 end with a dynamic of p . Measure 19 ends with a dynamic of f . Measure 20 ends with a dynamic of p .

Measure 21 begins with a dynamic of p . Measures 22-23 end with a dynamic of p . Measure 24 ends with a dynamic of f . Measure 25 ends with a dynamic of p .

Measure 26 begins with a dynamic of p . Measures 27-28 end with a dynamic of p . Measure 29 ends with a dynamic of f . Measure 30 ends with a dynamic of p .

Measure 31 begins with a dynamic of p . Measures 32-33 end with a dynamic of p . Measure 34 ends with a dynamic of f . Measure 35 ends with a dynamic of p .

Measure 36 begins with a dynamic of p . Measures 37-38 end with a dynamic of p . Measure 39 ends with a dynamic of f . Measure 40 ends with a dynamic of p .

Measure 41 begins with a dynamic of p . Measures 42-43 end with a dynamic of p . Measure 44 ends with a dynamic of f . Measure 45 ends with a dynamic of p .

Measure 46 begins with a dynamic of p . Measures 47-48 end with a dynamic of p . Measure 49 ends with a dynamic of f . Measure 50 ends with a dynamic of p .

Measure 51 begins with a dynamic of p . Measures 52-53 end with a dynamic of p . Measure 54 ends with a dynamic of f . Measure 55 ends with a dynamic of p .

Measure 56 begins with a dynamic of p . Measures 57-58 end with a dynamic of p . Measure 59 ends with a dynamic of f . Measure 60 ends with a dynamic of p .

Measure 61 begins with a dynamic of p . Measures 62-63 end with a dynamic of p . Measure 64 ends with a dynamic of f . Measure 65 ends with a dynamic of p .

Measure 66 begins with a dynamic of p . Measures 67-68 end with a dynamic of p . Measure 69 ends with a dynamic of f . Measure 70 ends with a dynamic of p .

Measure 71 begins with a dynamic of p . Measures 72-73 end with a dynamic of p . Measure 74 ends with a dynamic of f . Measure 75 ends with a dynamic of p .

Measure 76 begins with a dynamic of p . Measures 77-78 end with a dynamic of p . Measure 79 ends with a dynamic of f . Measure 80 ends with a dynamic of p .

Measure 81 begins with a dynamic of p . Measures 82-83 end with a dynamic of p . Measure 84 ends with a dynamic of f . Measure 85 ends with a dynamic of p .

Measure 86 begins with a dynamic of p . Measures 87-88 end with a dynamic of p . Measure 89 ends with a dynamic of f . Measure 90 ends with a dynamic of p .

Measure 91 begins with a dynamic of p . Measures 92-93 end with a dynamic of p . Measure 94 ends with a dynamic of f . Measure 95 ends with a dynamic of p .

Measure 96 begins with a dynamic of p . Measures 97-98 end with a dynamic of p . Measure 99 ends with a dynamic of f . Measure 100 ends with a dynamic of p .



B Tempo I.



stretto e cresc.



B Tempo I.





Musical score page 13, measures 1-4. The score consists of two staves. The top staff is in common time, treble clef, and has a key signature of one sharp. The bottom staff is in common time, bass clef, and has a key signature of one sharp. Measure 1 starts with a dynamic *f*, followed by *cresc.* Measure 2 begins with *p*, followed by *dimin.* Measure 3 begins with *pp*, followed by *cresc.* Measure 4 begins with *ff*, followed by *dimin.*

Musical score page 13, measures 5-8. The score continues with two staves. Measure 5 starts with *p*, followed by *dimin.* Measure 6 begins with *p*, followed by *cresc.* Measure 7 begins with *ff*, followed by *dimin.*

Musical score page 13, measures 9-12. The score continues with two staves. Measure 9 starts with *p*, followed by *f*. Measure 10 begins with *ff*, followed by *smorz.*

Musical score page 13, measures 13-16. The score continues with two staves. Measure 13 starts with *pp*, followed by *rallent.* Measure 14 begins with *ff*, followed by *ten.* Measure 15 begins with *p*, followed by *poco rallent.* Measure 16 begins with *scherz.*

Musical score page 13, measures 17-20. The score continues with two staves. Measure 17 starts with *pp*, followed by *rallent.* Measure 18 begins with *ff*, followed by *ten.* Measure 19 begins with *p*, followed by *poco rallent.* Measure 20 begins with *scherz.*

Musical score page 13, measures 21-24. The score continues with two staves. Measure 21 starts with *pp*, followed by *rallent.* Measure 22 begins with *ff*, followed by *ten.* Measure 23 begins with *p*, followed by *poco rallent.* Measure 24 begins with *scherz.*

1
 2
 3
 4
 5
 6
 7
 8
 9
 10
 11
 12

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

a) NOCTURNE.

Th. Kullak.

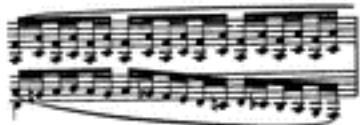
Fr. Chopin, Op. 15, N° 1.

C.S. A Andante cantabile. $\text{♩} = 69.$

- 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. $\text{♩} = 84$.

e) Play the sixteenth-note figures as sextuplets.



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

The musical score consists of eight staves of piano music. The first two staves begin with a dynamic of *cresc.* and continue with *p*, *pp*, and *pp*. The third staff starts with *diss.*, *rall.*, and *o*, followed by *volando*. The fourth staff begins with *A Tempo I.* and *sotto voce*. The fifth staff features *poco cresc.*, *e ritenuto*, *dolciss.*, and *dolciss.* The sixth staff continues with *dolciss.*. The seventh staff concludes with *dolciss.* and *mf* (ad lib.). The eighth staff ends with *mf*.

a) NOCTURNE.

Th. Kullak.
Fr. Chopin, Op. 15. N° 2.

The image shows the first page of a musical score for piano. The title "Fr. Chopin, Op. 15, N° 2." is at the top right. At the top left, it says "Larghetto. (♩ = 40. ♪ = 80)." The score consists of four staves of music. The first staff is labeled "C.S. A" and has a dynamic marking "sostenuto". The second staff continues the melody. The third staff begins with a tempo marking "leggiero" followed by a series of sixteenth-note patterns: 123 2, 123 2, 123 2, 123 2, 123 4, 123 4, 123 4. The fourth staff concludes the section.

- 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.

measures 1-4

pp e poco ritenuto

con fuoco

stringendo

ritenuto

Doppio movimento.

S.S. B

sotto voce

cresc.

ff

ff

A
Tempo I.

Klindworth.

decrec.

dim.

pp

molto rallentando

sfz

dolce

leggerissimo

coda.

dim. roll.

pp

dim.

S. 7290/2

a) NOCTURNE.

Th. Kullak.

Fr. Chopin, Op. 15, N° 3.

A Lento. $\text{d} = 60$.

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 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. And 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, 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.

a tempo

leggeriss.

*ta. * ta. * ta. * ta.* ** ta. ** *ta. ** *ta. ** *ta. **

*ta. * ta. * ta. * ta. * ta.* ** ta. ** *ta. ** *ta. ** *ta. **

a tempo

dim. ritenuto *sotto voce*

ta. ** ta. #* ** ta. #*

sostenuto

*ta. ** *ta. ** *ta. ** *ta. #* *ta. #* *ta. #* *ta. #* *ta. #* *ta. #* ***

acc. *- do -* *non -* *do -* *do -*

ta. # ** ta. #* *#* ***

riten. diss. *rall.* *pp*

a tempo

S. 2290 (1)

B *religioso*

p

sempre legato

rifermo

ritenuto

a) NOCTURNE.

Th. Kullak.
F. Chopin, Op. 27, N° 4.

Larghetto. $\text{♩} = 42$.

A

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 ecstasy 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 N° 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, enclofed 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 études for cultivating such passages, (Op. 10 N° 1, 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.

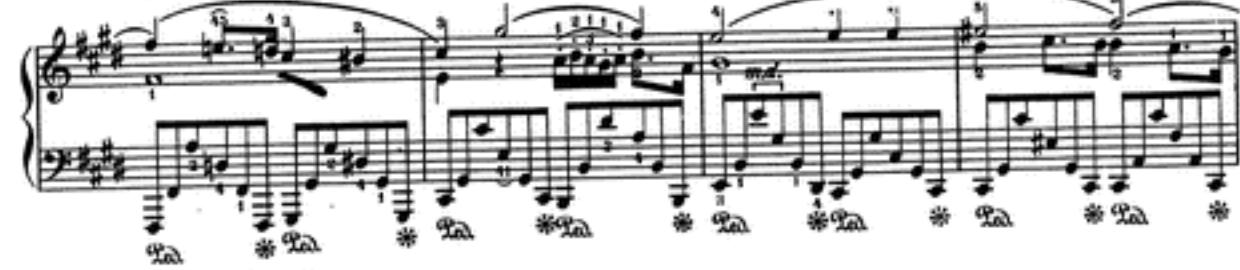
complicated fingering.

b)

c) Executing with pedal and right hand.

S. 2220 (?)

d)



B Più mosso, $d = 54$.



sempre più stretto
cresc. *appassionato* *ff*
sostenuto *ritenuto*
II Agitato
solo roce *poco a poco* *cresc.* *ed*
accel. *riten.*
III con anima *stretto* *ten.* *pp*
cresc. *ed acceler.*



A *Tempo primo.*

Measure 3: *sotto voce*, *p legato*. Measure 4: *p*.

Measures 5-6: Measures 5 and 6 show eighth-note patterns with dynamic markings *m. f.* and *riten.* Measure 6 concludes with *con duolo*.

Measures 7-8: Measures 7 and 8 show eighth-note patterns with dynamic markings *p* and *p*.

coda *calando*

Measures 9-10: Measures 9 and 10 show eighth-note patterns with dynamic markings *p* and *p*.

Adagio.

Measures 11-12: Measures 11 and 12 show eighth-note patterns with dynamic markings *p* and *f pp*.

a) NOCTURNE.

Th. Kullak.

Fr. Chopin, Op. 27. N° 2.

I. Lento sostenuto. $\text{♩} = 50$.

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 Ith, IIth, and the VIIIth.

Strophe III is the transposed repetition of the IIth. Strophe VI the repetition of the IIth.

" IV the repetition of the Ith. " VII " " " " IIth.

" V the transposed repetition of the IIth. " 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 enabled by the most cultivated taste.

III
con forza
cresc.
f
pp
sempre legatiss.
riten.
IV a tempo
 S. 7280 (K)



VII

con anima

appassionato

con forza *cresc.*

VIII

dolciss.

dim.

calando

smorz.

dolciss. *dimin.*

31

NOCTURNE

Th. Kullak.

Fr. Chopin, Op. 32, N^o 1.

Andante sostenuto.

A

B a tempo

C

stretto

poco riten.

dolciss.

D

E

F

G

pp dolciss.

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. 37 N^o 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 (recitative).

stretto

poco riten.

a tempo

tranquillo

D

pp

f

stretto

poco riten.

a tempo

E

The musical score consists of five staves of piano music. The key signature is A major (no sharps or flats). The time signature varies between common time and 2/4. The music features various dynamics and performance instructions:

- Staff 1:** Measures 1-2, dynamic ff; Measures 3-4, dynamic ff.
- Staff 2:** Measures 1-2, dynamic ff; Measure 3, dynamic pp.
- Staff 3:** Measures 1-2, dynamic ff; Measure 3, dynamic f; Measure 4, dynamic p; Measure 5, dynamic f.
- Staff 4:** Measures 1-2, dynamic ff; Measure 3, dynamic f; Measure 4, dynamic pp; Measure 5, dynamic pp.
- Staff 5:** Measures 1-2, dynamic ff; Measure 3, dynamic f; Measure 4, dynamic p; Measure 5, dynamic f.

 Performance instructions include:

- Measure 3:** *riten.*
- Measure 4:** *ritenato*, **Coda**
- Measure 5:** *recitativo*
- Measure 6:** *Adagio.*

 The score concludes with a final measure in G major (indicated by a G), followed by a repeat sign and a section of six measures.

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.

1. 123456

dedicatio.

Ta * Ta *

Ta * Ta * Ta * Ta * Ta * Ta * Ta * Ta * Ta * Ta * Ta *

C.S.S.

p

Ta * Ta *

Ta * Ta * Ta * Ta * Ta * Ta *

Ta * Ta * Ta * Ta * Ta * Ta *

Ta * Ta * Ta * Ta * Ta * Ta *

Ta * Ta * Ta * Ta * Ta * Ta *

Più agitato.

D

C.S.
E Appassionato.

Sheet music for piano, featuring six staves of musical notation. The music is in 2/4 time and consists of measures 1 through 32. The notation includes treble and bass staves, with various dynamics such as *p*, *f*, *legg.*, and *pp*. Performance instructions include *delicate.*, *leggierino.*, and *F Lento.* The music concludes with a final dynamic of *pp*.

(*p*)

delicate.

leggierino.

F Lento.

(pp)

NOCTURNE.

Th. Kullak.

Fr. Chopin, Op. 37, N^o 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 N^o 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 there follows a secondary subject of a religious character, which moves along full of nobility and dignity, and bestows comfort and tranquillity. 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.



11 12 13 14 15 16

C

(*p*) *OPERO.*

dim.

p

pp *m.d.*

NOCTURNE.

Th. Kullak.
Fr. Chopin. Op. 37, N° 2.

A C.S.
Andantino.
(M.M. c. 120.)

dolce

(b)

(c)

(d)

(e)

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 F 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 N° 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).



+.) 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.

Musical score for piano, page 44, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a dynamic of $m. f.$ and includes markings such as *creando*, *dim.*, *p*, and *m. f.*. The bottom system begins with a dynamic of *f* and includes markings such as *legato* and *s. tempo (x)*.

44

m. f.

creando

dim.

p

m. f.

m. f.

m. f.

m. f.

f

legato

s. tempo (x)

A musical score for piano, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a treble clef, a key signature of one sharp, and common time. The bottom system starts with a bass clef, a key signature of one sharp, and common time. The music includes various dynamics such as *ff*, *ff*, *p*, *pp*, *mf*, *m.f.*, *mf*, *mp*, *pp*, and *dim.*. The score is annotated with several rehearsal marks: '12' at the beginning of the first staff, 'D' above the first staff of the second system, and '13' at the beginning of the third staff of the second system. The music concludes with a final dynamic of *pp*.

Musical score for piano, page 46, measures 7200-7201. The score consists of five staves of music. The top two staves begin with a dynamic of *p*. The third staff starts with *f*, followed by *p*. The fourth staff begins with *p*. The fifth staff begins with *p*. Measure 7200 ends with a fermata over the first two staves. Measure 7201 begins with a dynamic of *pp*. The score includes various dynamics such as *cresc.*, *decresc.*, *f*, *p*, *pp*, and *mf*. The key signature changes between measures, including B-flat major and A major. The score concludes with a dynamic of *(-)*.

a) NOCTURNE.

Th. Kallak.

Fr. Chopin, Op. 48. N° 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 deeds. 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, enhanced in passionateness and feverishly agitated. (*Doppio movimento* and *agitato*).

B(SS)
Poco più lento.

sotto voce *espressivo* *pp* *riten.*

b) *espress.* *creando.* *riten.*

riten. *creando.* *riten.*

riten. *riten.*

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 histrionic precipitation in the chief subject, or a no less critical dragging of the secondary subject. I propose: M. M. $\frac{4}{4}$ = 96.

1

2

3

4

5

6

Coda.

dim. rall. pp

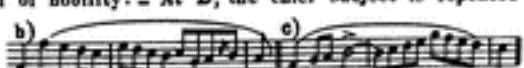
S. 1250 (3)

a) NOCTURNE.

Th. Rollak.

Fr. Chopin, Op. 48, N° 2.

- a) After two introductory measures, at A the chief subject begins. It is in a soft elegiac 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 metro ($\frac{3}{4}$ 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 N° 3, or Op. 37 N° 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.



51

The image shows a page from a musical score for piano, consisting of five staves of music. The music is in common time and uses a treble clef for the top staff and a bass clef for the bottom staff. The key signature changes between measures, including G major, A major, and B major. The score includes dynamic markings such as forte (f), piano (p), and sforzando (sf). Articulation marks like dots and dashes are present. The vocal part is indicated by the text "ta * ta *" repeated throughout the page. The piano part features complex chords and arpeggiated patterns. Measure numbers 11, 12, and 13 are visible above the staves. The overall style is characteristic of early 20th-century piano music.



Musical score page 53, measures 5-8. The score continues with two staves. Measure 5 begins with a dynamic '(p)' (pianissimo). Measures 6-7 show rhythmic patterns with 'ta * ta *' and 'ta ta * ta *' markings. Measure 8 ends with a dynamic 'ta * ta *' marking.

Musical score page 53, measures 9-12. The score continues with two staves. Measures 9-10 show rhythmic patterns with 'ta * ta *' and 'ta ta * ta *' markings. Measure 11 ends with a dynamic 'ta * ta *' marking.

Musical score page 53, measures 13-16. The score continues with two staves. Measures 13-14 show rhythmic patterns with 'ta * ta *' and 'ta ta * ta *' markings. Measure 15 ends with a dynamic 'ta * ta *' marking.

Musical score page 53, measures 17-20. The score continues with two staves. Measures 17-18 show rhythmic patterns with 'ta * ta *' and 'ta ta * ta *' markings. Measure 19 ends with a dynamic 'ta * ta *' marking. Measure 20 concludes with a dynamic 'm. 53.'

Musical score page 53, measures 21-24. The score continues with two staves. Measures 21-22 show rhythmic patterns with 'ta * ta *' and 'ta ta * ta *' markings. Measure 23 ends with a dynamic 'ta * ta *' marking. Measure 24 concludes with a dynamic 'ta * ta *' marking.

A page from a musical score for piano, featuring six staves of music. The top two staves show a melodic line with various dynamics like forte and piano, and rhythmic patterns including eighth and sixteenth notes. The middle two staves continue this pattern, with a dynamic marking of 'cresc.' appearing in the second staff. The bottom two staves lead into a 'coda' section, indicated by a bracket above the staff. The final measure shows a dynamic of 'sempre p' (pianissimo) and a 'smorz.' (fading out) instruction. The score is written in common time, with a key signature of one sharp (F#). Measures 101 through 115 are shown.

a) NOCTURNE.

Th. Hellak.

Fr Chopin, Op. 55, N° 1.

A (C.S.)
Andante. (M. M. $\frac{3}{4}$ - 96)

ta * ta *

ta * ta * ta * ta * ta * ta * ta * ta * ta * ta * ta * ta * ta *

ta * ta * ta * ta * ta * ta * ta * ta * ta * ta * ta * ta * ta *

ta * ta * ta * ta * ta * ta * ta * ta * ta * ta * ta * ta * ta *

ta * ta * ta * ta * ta * ta * ta * ta * ta * ta * ta * ta * ta *

ta * ta * ta * ta * ta * ta * ta * ta * ta * ta * ta * ta * ta *

riten. - a tempo

ta * ta *

ta * ta * ta * ta * ta * ta * ta * ta * ta * ta * ta * ta *

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."

Tempo I.

(Closing 8.)

D

molto legato e stretto

*ta * ta * ta * ta * ta * ta * ta **

*ta * ta **

*ta **

cresc.

dim. ed accel.

ta

a tempo

a) NOCTURNE.

Th. Kullak.

Fr. Chopin, Op. 33, N° 2.

Leito sostenuto. (M. M. $\frac{d}{\cdot} = 72$.)

- 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.

A page of musical notation for a string quartet, featuring six staves of music. The notation includes various dynamics such as *cresc.*, *dim.*, *tacca*, *sp.*, and *rollen!*. Performance instructions like *tacca* and *in tempo* are also present. The music consists of six staves, each with a treble clef and a key signature of one flat. The first staff has a tempo marking of 12. The second staff has a tempo marking of 14. The third staff has a tempo marking of 12. The fourth staff has a tempo marking of 14. The fifth staff has a tempo marking of 12. The sixth staff has a tempo marking of 14. The page number 60 is at the bottom left, and the page number 8. 7290 (54) is at the bottom center.

a) NOCTURNE.

Tb. Kellak.
Fr. Chopin, Op. 62, N° 4.

Andante. (M.M. $\frac{4}{4}$ = 69.)

- 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 N° 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 floritures that its effect, when executed with taste and elegance, is magical.

Musical score for piano, page 62, measures 1-10. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from G major (two sharps) to F# major (one sharp) at measure 6. Measure 1 starts with a forte dynamic. Measures 2-3 show a rhythmic pattern of eighth and sixteenth notes. Measures 4-5 continue this pattern. Measure 6 begins with a forte dynamic. Measures 7-8 show a rhythmic pattern of eighth and sixteenth notes. Measure 9 begins with a forte dynamic. Measure 10 ends with a forte dynamic. The score includes various dynamics such as *f*, *p*, *pp*, *sforzando*, *sostenuto*, and *rit.*. Articulation marks like *ta* and **ta* are placed under specific notes. Measure numbers 1 through 10 are indicated above the staves. Measure 10 is labeled "B (s.s.)". The page number 62 is at the bottom left, and the copyright notice "© 1990(?)" is at the bottom right.

This page contains six staves of musical notation for piano and voice. The piano part is in the upper two staves, and the vocal part is in the lower two staves. The vocal line consists of sustained notes with 'ta' or 'ta *' lyrics underneath them. The piano part features various chords and rhythmic patterns. Measure 11 starts with a piano crescendo. Measure 12 begins with a piano dynamic of *dolciss.* Measure 13 starts with a piano dynamic of *dis.* Measure 14 begins with a piano dynamic of *pp*. Measure 15 is a piano section with a tempo marking of *poco più lento*. Measure 16 concludes with a piano dynamic of *a tempo*.

Tempo I.

D (Closing S.)
a tempo

codal

S. 7290 (17)

a) NOCTURNE.

Th. Kullak.

Fr. Chopin, Op. 62, N° 2.

A (C.S.)
Lento. (M.M. $\frac{2}{4}$ = 76.)

sostenuto

dolce

cresc.

dim.

cresc.

Ta * Ta *

Ta * Ta * Ta * Ta * Ta *

Ta * Ta * Ta * Ta * Ta *

Ta * Ta * Ta * Ta * Ta * Ta * Ta *

Ta *

- 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.

65

B (Interlude.)

C (s.s.)

agitato

Sheet music for piano, featuring six staves of musical notation. The music is in common time, with a key signature of two sharps. The notation consists of various note heads, stems, and rests, with dynamic markings such as 'cresc.', 'dim.', 'riten.', and 'pp'. Pedal markings 'ta *' are placed under specific notes throughout the piece. The music is divided into measures by vertical bar lines.

The image shows the right-hand part of a musical score for piano, spanning five staves. The key signature is D major (one sharp). Measure 11 starts with a dynamic of *p*, followed by *pp* and *cresc.* Measures 12 and 13 continue with rhythmic patterns involving eighth and sixteenth notes. Measure 14 begins with *dim.* and *p*. Measure 15 starts with *riten.* and *a tempo*. Measure 16 concludes with a dynamic of *f*. The score includes various slurs, grace notes, and dynamic markings throughout. The bass staff is present but mostly silent or provides harmonic support.

a) NOCTURNE.

Th. Kullak,
Fr. Chopin, Op. 72. N° 1.

The musical score consists of five staves of piano music. Staff 1 (treble clef) starts with 'Andante. (M.M.♩ = 60.)' and 'molto legato'. Staff 2 (bass clef) begins with 'p' and 'ta' below the notes. Staff 3 (treble clef) starts with 'cresc.' and 'p'. Staff 4 (bass clef) starts with 'dim.' and 'rit.'. Staff 5 (treble clef) starts with 'a tempo' and 'mf'. The music features various dynamics, including 'p', 'mf', 'cresc.', 'dim.', and 'rit.'. Fingerings are indicated above the notes, such as '1 2 3 4' and '5 4 3 2 1'. The bass staff includes rhythmic patterns like 'ta' and 'ta * ta' with corresponding fingerings.

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." (Karadowski, Chopin II 159.) For all that, a comparison of the first and last nocturnes (Op. 62, N° 2.) will be interesting to the admirers of the great composer. Ex ungue leonem!

N. 7286(10)

The image shows a page of sheet music for piano, consisting of six staves. The top two staves begin with a dynamic of *p* and a tempo marking of 10. The subsequent staves show various musical patterns, including eighth-note chords and sixteenth-note figures. The bottom staff concludes with a dynamic of *pp* and the instruction *calando*.