FREDERICK CHOPIN'S WORKS.

Instructive Edition

with explanatory remarks and fingerings by

Dr. THEODORE KULLAK

Author's Edition in English by

ALBERT R. PARSONS.

Volume V.

NOCTURNES

for the pianoforte.

Nocturne	B flat minor	Op. 9 No. 1.	Nocturne	A flat major	Op. 32 No. 2.
"	E flat major	" 9 No. 2.	"	G minor	" 37 No. 1.
"	B major	" 9 No. 3.	"	G major	" 37 No. 2.
"	F major	" 15 No. 1.	"	C minor	" 48 No. 1.
"	F sharp major	" 15 No. 2.	"	F sharp minor	" 48 No. 2.
"	G minor	" 15 No. 3.	"	F minor	" 55 No. 1.
"	C sharp minor	" 27 No. 1.	"	E flat major	" 55 No. 2.
"	D flat major	" 27 No. 2.	"	B major	" 62 No. 1.
"	B major	" 32 No. 1.	"	E major	" 62 No. 2.

Nocturne E minor Op. 72 No. 1.

Entered according to international treaty.

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

NEW-YORK,
G. SCHIRMER.

WIEN,
C. Haslinger q^dm Tobias.

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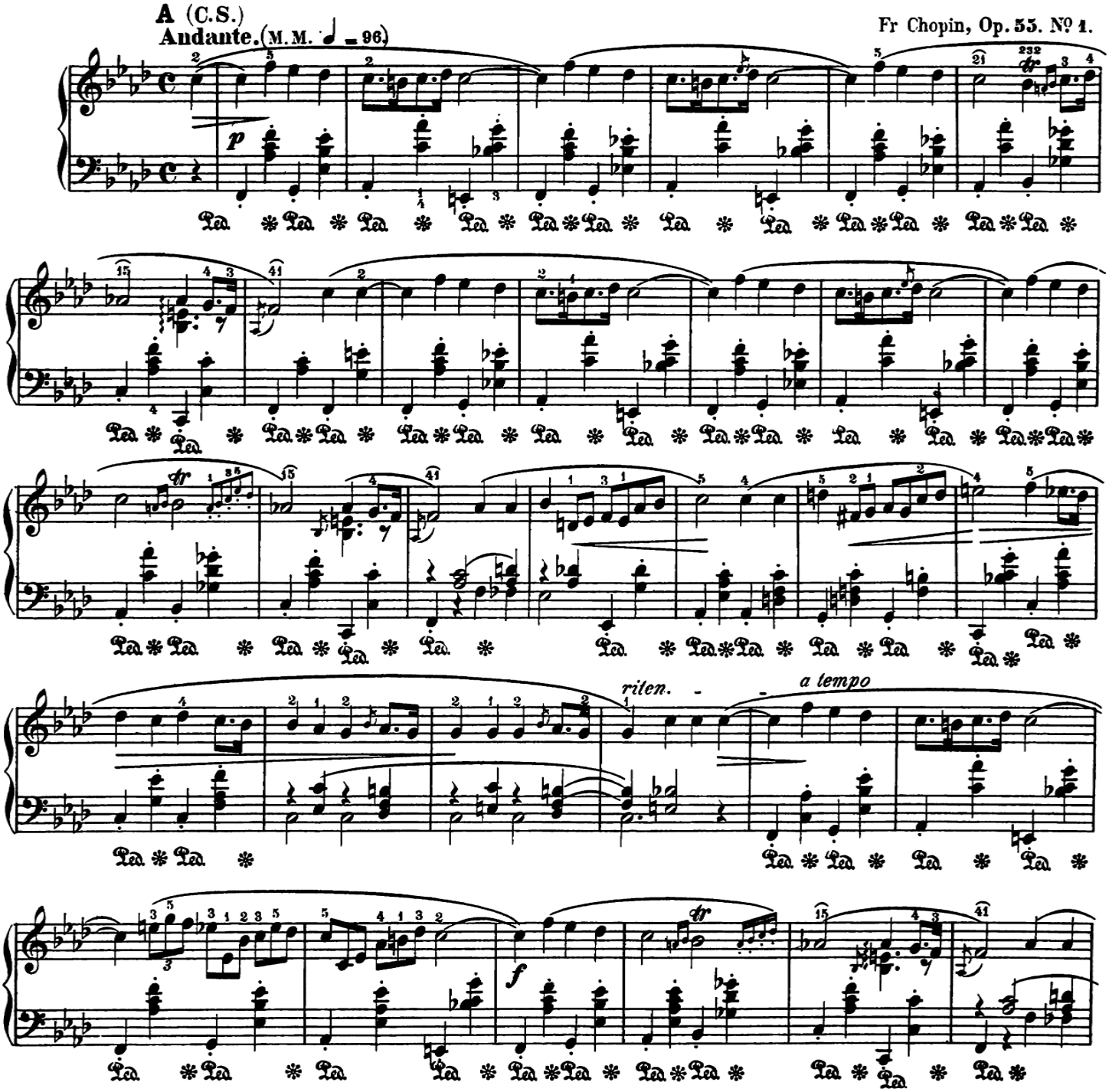
With Anst v C G Roder, Leipzig

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."

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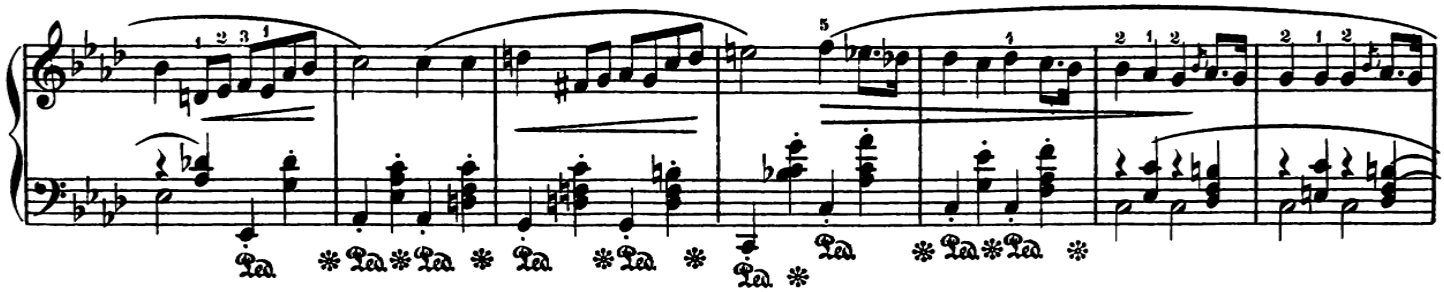
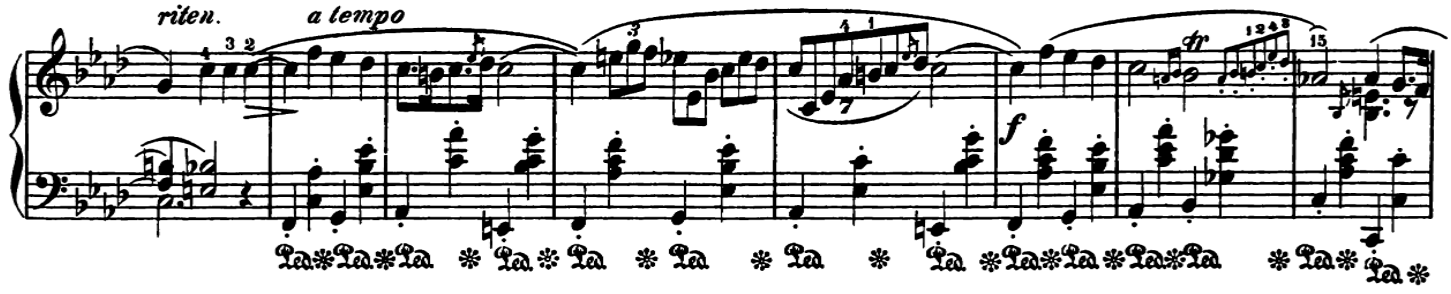
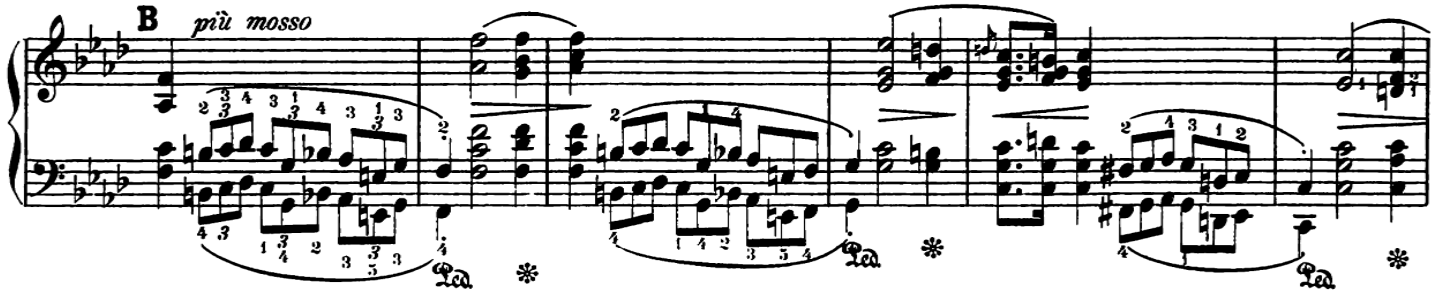
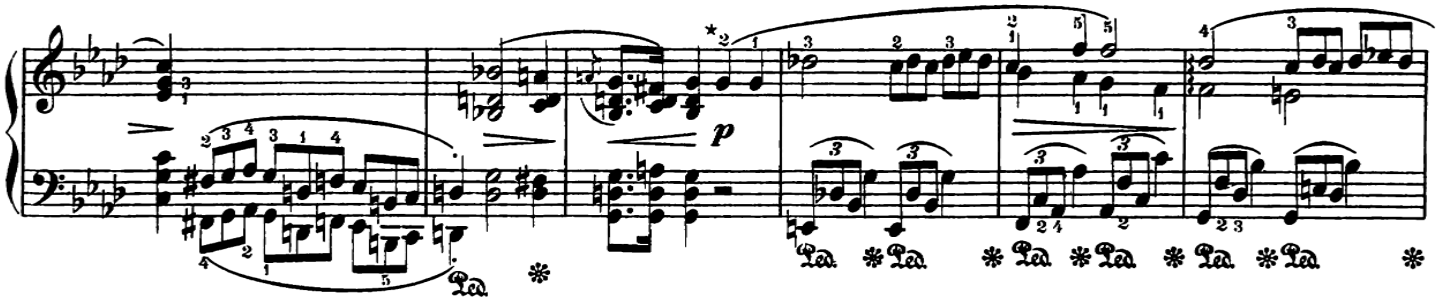
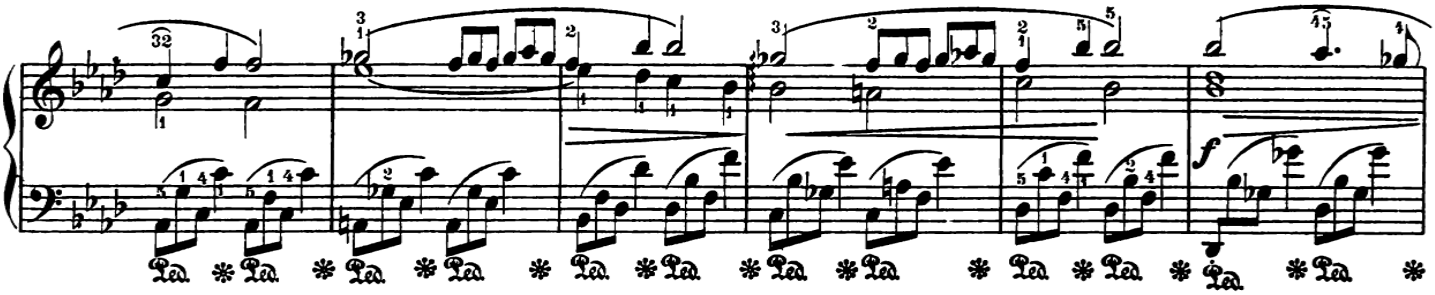
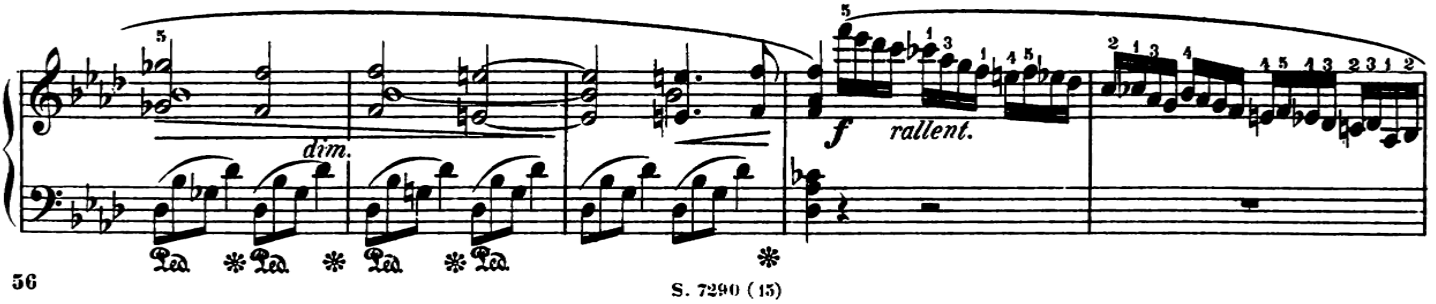


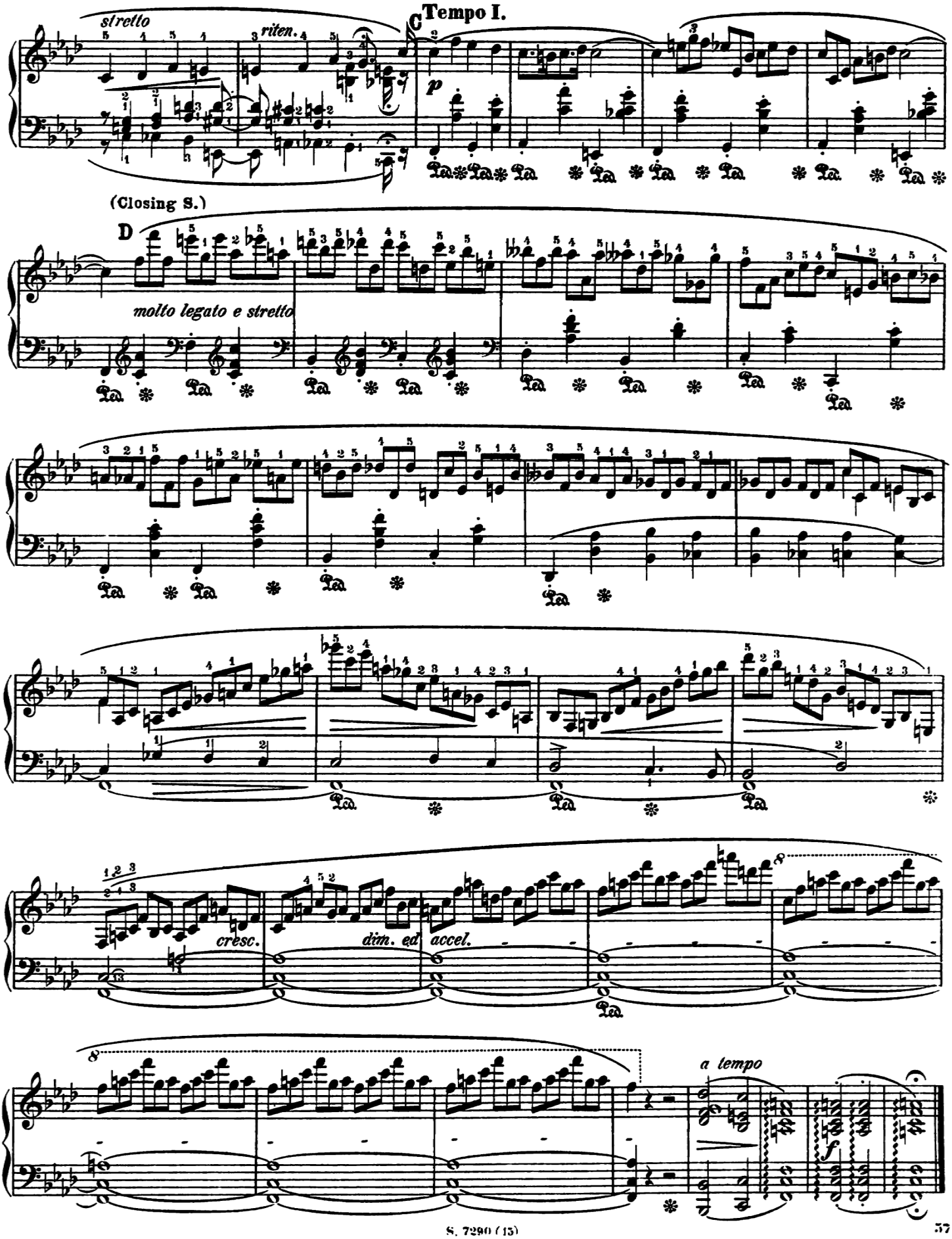

riten.
a tempo
tr
f


B
più mosso


p


f

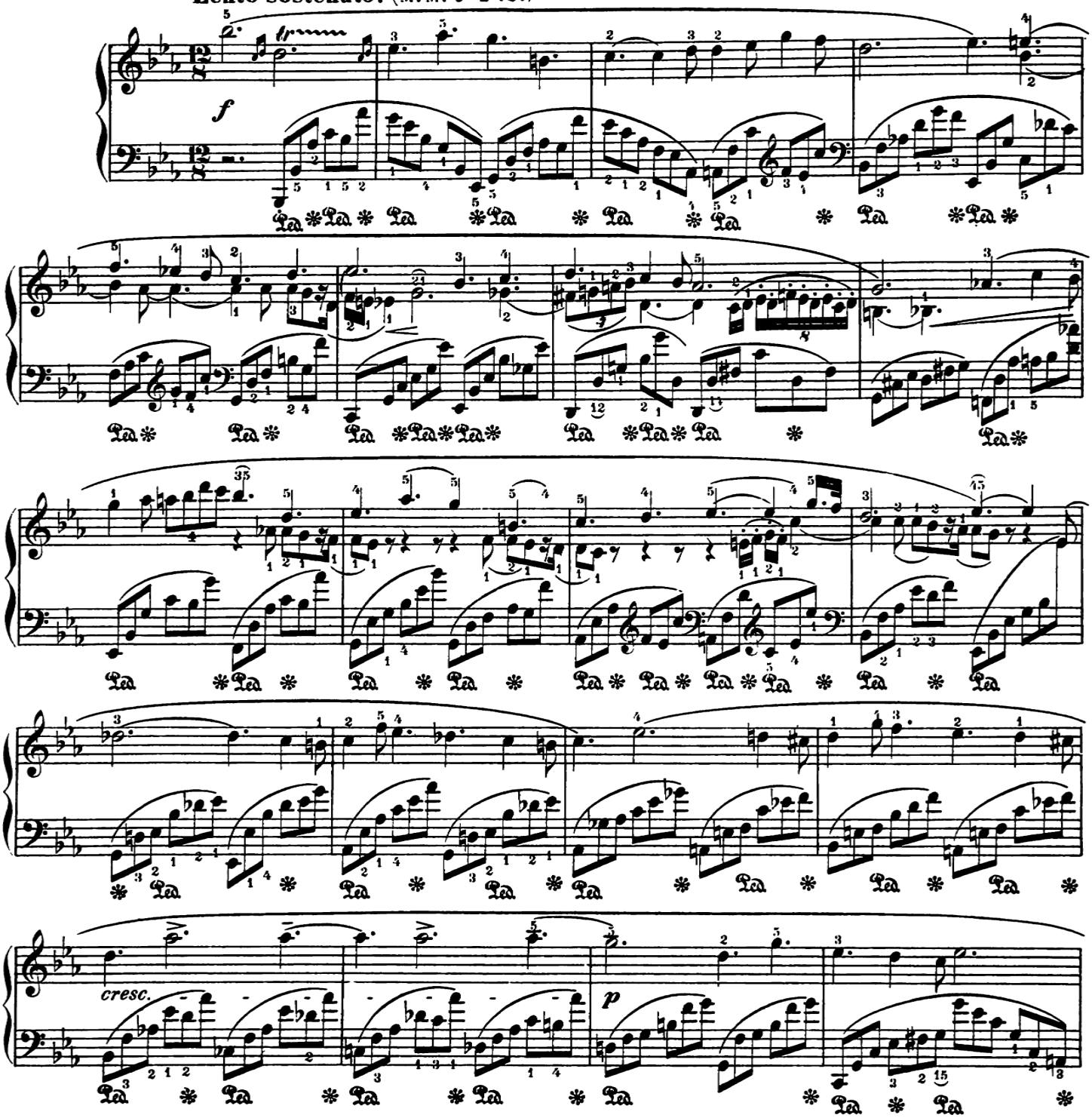

dim.
f
rallent.


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

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.

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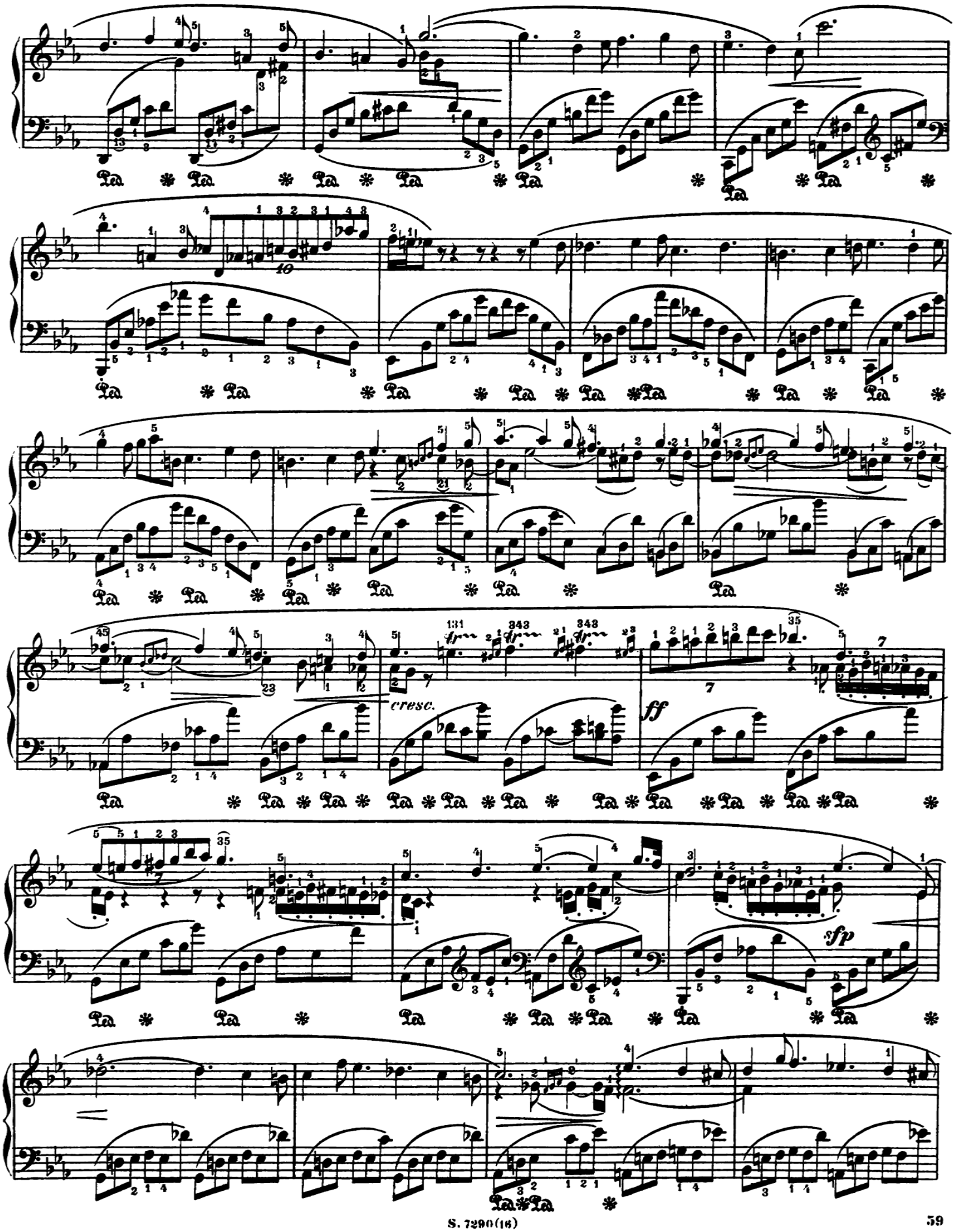
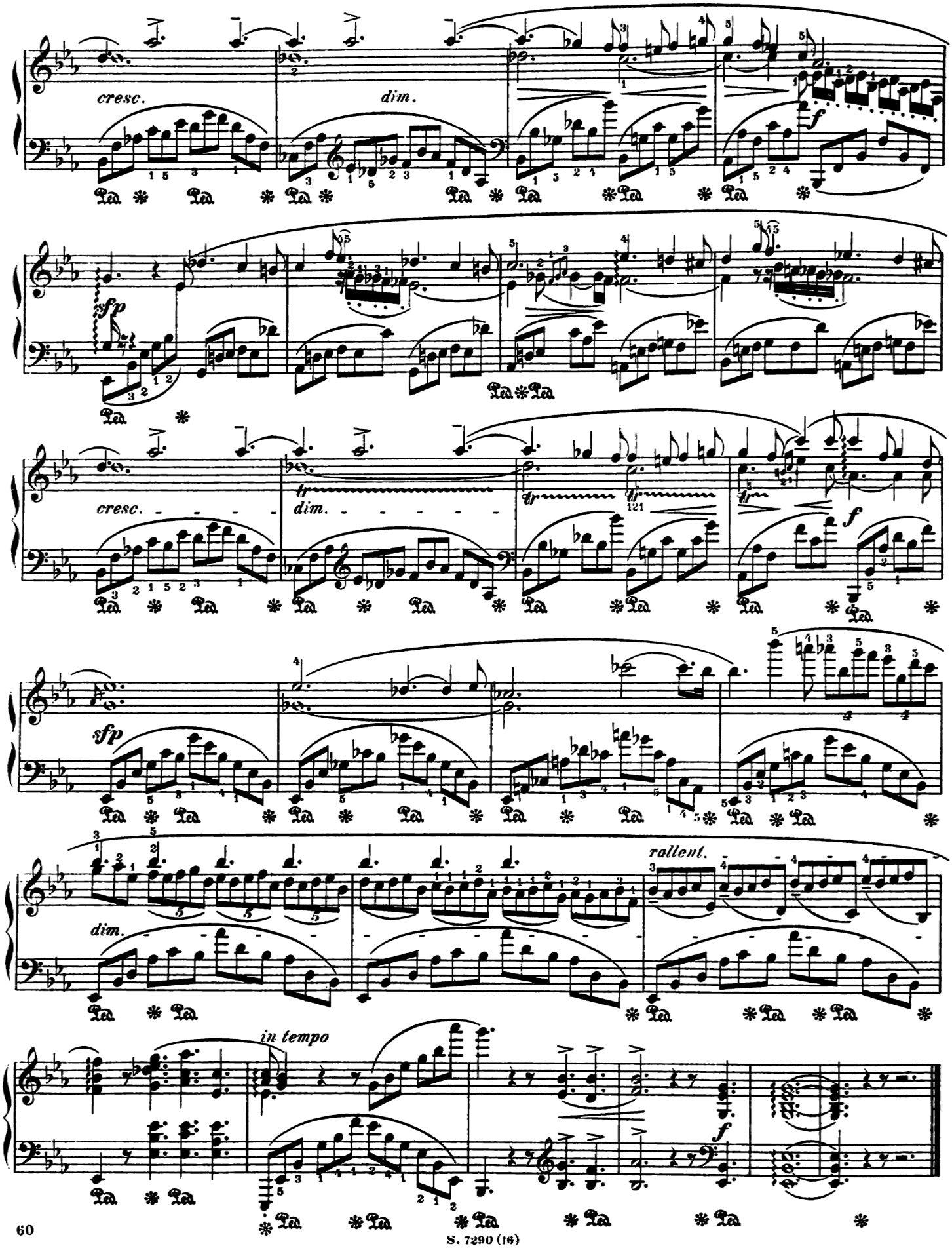

cresc.
ff
sfp


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