

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,	27 N° 1.
"	D flat major	" 27 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.

Entered according to international treaty.

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WIEN
C. Haslinger q^d Tobias.

a) NOCTURNE.

Th. Kullak.

Fr Chopin, Op. 55, N° 1.

A (C.S.)
Andante. (M. M. $\text{♩} = 96$)

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 *

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."

Measures 1-5: Treble and bass staves. The treble staff has sixteenth-note patterns with fingerings like 1 2 3 1 and 2 1 2. The bass staff has eighth-note chords. The vocal line consists of "la" on a sustained note followed by a breve rest, then "la" again. The dynamic is forte.

riten. *a tempo*

Measures 6-10: Treble and bass staves. The treble staff shows sixteenth-note patterns with fingerings such as 3 2, 4 1, and 1 2. The bass staff has eighth-note chords. The vocal line continues with "la" on a sustained note followed by a breve rest, then "la". The dynamic is forte.

B *più mosso*

Measures 11-15: Treble and bass staves. The treble staff features sixteenth-note patterns with fingerings like 2 3 4, 3 1 4, and 3 2 1. The bass staff has eighth-note chords. The vocal line continues with "la" on a sustained note followed by a breve rest, then "la". The dynamic is forte.

Measures 16-20: Treble and bass staves. The treble staff shows sixteenth-note patterns with fingerings such as 2 3 4, 3 1 4, and 3 2 1. The bass staff has eighth-note chords. The vocal line continues with "la" on a sustained note followed by a breve rest, then "la". The dynamic is forte.

Measures 21-25: Treble and bass staves. The treble staff features sixteenth-note patterns with fingerings like 2 3 4, 3 1 4, and 3 2 1. The bass staff has eighth-note chords. The vocal line continues with "la" on a sustained note followed by a breve rest, then "la". The dynamic is forte.

Measures 26-30: Treble and bass staves. The treble staff shows sixteenth-note patterns with fingerings such as 2 3 4, 3 1 4, and 3 2 1. The bass staff has eighth-note chords. The vocal line continues with "la" on a sustained note followed by a breve rest, then "la". The dynamic is forte.

Measures 31-35: Treble and bass staves. The treble staff features sixteenth-note patterns with fingerings like 2 3 4, 3 1 4, and 3 2 1. The bass staff has eighth-note chords. The vocal line continues with "la" on a sustained note followed by a breve rest, then "la". The dynamic is forte.

Measures 36-40: Treble and bass staves. The treble staff shows sixteenth-note patterns with fingerings such as 2 3 4, 3 1 4, and 3 2 1. The bass staff has eighth-note chords. The vocal line continues with "la" on a sustained note followed by a breve rest, then "la". The dynamic is forte.

dim. *f rallent.*

56 S. 7290 (15)

stretto 5 1 3 1 3 *riten.* 4 5
C **Tempo I.**
(Closing S.)
D
molto legato e stretto
*la * la * la * la * la **
*la * la * la **
*la * la **
*la **
cresc.
diss. ed accel.
a tempo
la

a) NOCTURNE.

Lento sostenuto. (M. M. $\text{♩} = 72$.)

Th. Kullak.
Fr. Chopin, Op. 53. N° 2.

- 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.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a key signature of one flat. The notation includes various note values such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers above or below the keys. Performance instructions like 'cresc.' and 'ff' (fortissimo) are present. The music is divided into measures by vertical bar lines. The overall style is complex and technical, typical of a virtuoso piano piece.

cresc. *dim.* *5*
la * *la* * *la* * *la* * *la* * *la* * *la* * *la* * *la* * *la* *

sf *5* *4*
la * *la*

cresc. *dim.* *121*
la * *la* * *la* * *la* * *la* * *la* * *la* * *la* * *la* * *la* *

sf *5*
la * *la* * *la* * *la* * *la* * *la* * *la* * *la* *

rallent.
dim.
la * *la* * *la* * *la* * *la* * *la* * *la* * *la* *

in tempo
la * *la* * *la* * *la* * *la* * *la* * *la* *