

# FREDERICK CHOPIN'S WORKS.

Instructive Edition

with explanatory remarks and fingerings by

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Author's Edition in English by

**ALBERT R. PARSONS.**

Volume V.

## NOCTURNES

for the pianoforte.

Nocturne	B flat minor	Op. 9	N <sup>o</sup> . 1.	Nocturne	A flat major	Op. 32	N <sup>o</sup> . 2.		
"	E flat major	"	9	N <sup>o</sup> . 2.	"	G minor	"	37	N <sup>o</sup> . 1.
"	B major	"	9	N <sup>o</sup> . 3.	"	G major	"	37	N <sup>o</sup> . 2.
"	F major	"	15	N <sup>o</sup> . 1.	"	C minor	"	48	N <sup>o</sup> . 1.
"	F sharp major,	"	15	N <sup>o</sup> . 2.	"	F sharp minor,	"	48	N <sup>o</sup> . 2.
"	G minor	"	15	N <sup>o</sup> . 3.	"	F minor	"	55	N <sup>o</sup> . 1.
"	C sharp minor,	"	27	N <sup>o</sup> . 1.	"	E flat major	"	55	N <sup>o</sup> . 2.
"	D flat major	"	27	N <sup>o</sup> . 2.	"	B major	"	62	N <sup>o</sup> . 1.
"	B major	"	32	N <sup>o</sup> . 1.	"	E major	"	62	N <sup>o</sup> . 2.

Nocturne E minor Op. 72 N<sup>o</sup>. 1.

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# a) NOCTURNE.

Th. Kullak.  
Fr. Chopin, Op. 9. N<sup>o</sup> 1.

I  
Larghetto.  $\text{♩} = 116.$

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

legatissimo

Tr

♯

appassionato

cresc.

con forza

p

♯

II sotto voce

f)

pp

smorz.

♯

Tempo I.

poco rallent.

ppp

f

cresc.

♯

p

♯

Tempo I.

poco rallent.

pp

f

cresc.

♯

e-f) Somewhat agitated in delivery.

*f* *poco stretto* *fp* *poco rallent.*

*pp* *f* **Tempo I.**

*fp* *poco rallent.*

*pp* *f* **Tempo I.** III

*con forza*

*pp* *ppp* *legatissimo* *una corda*

1 g) See Remark a .

First system of the musical score, featuring piano and bass staves with complex chordal textures and melodic lines. The dynamic marking *sempre pp* is present.

Second system of the musical score. The piano staff includes dynamic markings *f*, *smorz.*, and *rall. e dolciss*. The bass staff has the marking *sempre*. A section marker **IV** is located at the end of the system.

Third system of the musical score. The piano staff is marked **Tempo I.** and *legatiss.*. The bass staff contains several *ped.* (pedal) markings and asterisks. Fingerings are indicated with numbers 1-5.

Fourth system of the musical score. The piano staff features a *f* dynamic marking. The bass staff includes *ped.* markings and asterisks.

Fifth system of the musical score. The piano staff includes dynamic markings *cresc.*, *ff*, *dim. p*, and *smorz.*. The section **Coda** begins in this system. The bass staff has multiple *ped.* markings and asterisks.

Sixth system of the musical score. The piano staff includes dynamic markings *ff*, *acceler.*, *dim.*, *ritemto.*, and *ppp*. The bass staff has *ped.* markings and asterisks.

h) Preparatory study:

i) Delivery impassioned up to the coda.

# a) NOCTURNE.

Th. Kullak.

Fr. Chopin, Op. 9. N° 2.

Andante.  $\text{♩} = 132$ .

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.

Tempo I.

System 1: Treble clef contains a melodic line with fingering numbers (4, 1, 5, 4, 3, 2, 1, 2, 3, 1, 2, 1, 3, 1, 2, 1, 3, 2, 1). Bass clef contains a piano accompaniment. Dynamics include *f*, *p*, and *cresc.*. A *rit.* marking with a star is present in the bass line.

System 2: Treble clef contains a melodic line with fingering numbers (2, 3, 4, 1, 2, 1, 4, 5, 5, 4, 5, 5, 4, 2, 1, 2). Bass clef contains a piano accompaniment. Dynamics include *p* and *f*. *rit.* markings with stars are present in the bass line.

System 3: Treble clef contains a melodic line with fingering numbers (3, 4, 4, 1, 3, 2, 5, 1, 4). Bass clef contains a piano accompaniment. Dynamics include *p*, *(più p)*, and *f*. *rit.* markings with stars are present in the bass line.

System 4: Treble clef contains a melodic line with fingering numbers (5, 4, 2, 1, 3, 4). Bass clef contains a piano accompaniment. Dynamics include *f* and *p*. Markings include *poco rall.* and *Tempo I.*. *rit.* markings with stars are present in the bass line.

System 5: Treble clef contains a melodic line with fingering numbers (1, 2, 3, 1, 2, 1, 3, 1, 2, 3, 4, 1, 2, 1). Bass clef contains a piano accompaniment. Dynamics include *f* and *p*. A *rit.* marking with a star is present in the bass line.

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).

Coda

*f* *p*

Ped. \* Ped. \* Ped. \* Ped. \*

*pp* *poco rubato* *sempre pp* *dolcissimo*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*p* *con forza* *stretto*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*ff* *senza tempo* *cresc.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped.

Tempo I.

*dimin.* *rallent. smorz.* *pp* *ppp* *dim.*

\* Ped. \*

- g) As if breathed out.
- h) With great bravura.
- i) Base slowly rising.



# a) NOCTURNE.


C. S.

Th. Kullak.

Fr. Chopin, Op. 9. N<sup>o</sup> 3.

A  
Allegretto  $\text{♩} = 66.$

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 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  $\text{C}$  *agitato*, with the half-notes about as fast as the  $\text{♩}$  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:  and in the subsequently appearing treble-figures  $\text{c}$  (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

d)

*schersando*

B

*a tempo*

*poco rit.*

*p*

C

*sostenuto*

*f*

*f*

*p*

*stretto e cresc.*

First system of musical notation. The right hand features a complex melodic line with numerous slurs and fingerings (1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5). The left hand provides a steady accompaniment. Dynamics include *f* and *con forza*. A *Tea* marking with a flower symbol is present at the beginning.

**B Tempo I.**

Second system of musical notation. The right hand continues with melodic lines, including a *rallent.* section. The left hand accompaniment is consistent. Multiple *Tea* markings with flower symbols are scattered throughout the system.

Third system of musical notation. The right hand features a *p* section followed by a *f* section. The left hand accompaniment remains. A *Tea* marking with a flower symbol is at the start.

Fourth system of musical notation. The right hand has a *stretto e cresc.* section. The left hand accompaniment is present. A *Tea* marking with a flower symbol is at the end of the system.

Fifth system of musical notation. The right hand includes a *f* section with *con forza* and a *rallent.* section. The left hand accompaniment is consistent. A *Tea* marking with a flower symbol is at the end.

**B Tempo I.**

Sixth system of musical notation. The right hand features a *pp* section. The left hand accompaniment is consistent. A *Tea* marking with a flower symbol is at the end.

SS.  
Agitato. (M.M. ♩ = 188)

The first system of music consists of two staves. The treble staff begins with a forte (*f*) dynamic and contains a melodic line with slurs and ties. The bass staff features a rhythmic accompaniment with fingerings such as 4 1 3 2 1 and 3 1 3 2 1. A *cresc.* (crescendo) marking is placed over the middle of the system.

The second system continues the piece. The treble staff starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, then a pianissimo (*pp*) dynamic, and finally a *ritenuto* marking. The bass staff maintains its rhythmic pattern with various fingerings like 2 1, 3, and 1 2 1.

The third system shows a *cresc.* marking in the treble staff. The bass staff continues with its rhythmic accompaniment. The system concludes with a *ffdimin.* (fortissimo decrescendo) marking in the treble staff.

The fourth system begins with a piano (*p*) dynamic in the treble staff, followed by a forte (*f*) dynamic. The system ends with a *smorz.* (ritardando) marking. The bass staff continues with its rhythmic accompaniment.

The fifth system starts with a pianissimo (*pp*) dynamic in the treble staff, followed by a forte (*f*) dynamic and a *cresc.* marking. The bass staff continues with its rhythmic accompaniment.

The sixth system begins with a piano (*p*) dynamic in the treble staff, followed by a pianissimo (*pp*) dynamic. The system concludes with a *ritenuto* marking. The bass staff continues with its rhythmic accompaniment.

*f* *cresc.* *p*  
 1 2 1 5 4 1 2 1 1 3 2 1 1 3 2 1 2 1 2 1

*p* *dimin.* *pp* *cresc.*  
 4 1 3 2 1 4 1 3 2 1 3 1 3 2 1 4

*f* *cresc.* *ff* *dimin.*

*p* *sf* *smorz.*  
 2 1 4 1 2

**Tempo I.** **C.S. A a tempo**  
*pp* *rallent.* *ff* *ten.* *p* *poco rallent.* *scherz.*  
 1 5 2 3 1 5

5  
1 2 3 4 5  
Ped. \*

1 2 3 4 5 3 2 1 2 3 4 3 2 1 3  
B  
Ped. \*

1 3 2 5 5 1 3  
Ped. \* Ped. \* Ped. \* Ped. \*

*risoluto*  
f 11 con forza 12 1 4 8 24 3 *ritenuto*  
Ped. \*

5  
1 4 2 4 5 2 3 4 2 4 5 2 5 5 1 3 2 3 2 5 2 3 2 5 2 3 5  
*senza tempo e legatissimo* *dim.*  
Ped. \*

*Adagio*  
5 4 2 1 4 5 1 2 1 2 5 1 2 5 3 4  
rallent. *legatiss. pp smorz.* rallent. *ppp*  
Ped. \*