

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

Nocturne E minor Op. 72 N^o 1.

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a) NOTTURNO.

Th. Kullak.
Fr. Chopin, Op. 9. N^o 1.

I
Larghetto. ♩ = 116.

The musical score is presented in four systems, each with a treble and bass clef staff. The first system is marked 'p espress.' and includes fingering numbers (b) and (c). The second system is marked 'fp' and includes fingering numbers (d). The third system is marked 'smorz.' and 'p'. The score includes various musical notations such as slurs, accents, and dynamic markings. Below the staves, there are several 'Ped.' (pedal) markings and asterisks indicating specific performance instructions.

a) In diesem Notturmo lassen sich vier grössere Abtheilungen I, II, III, IV unterscheiden, die sich nicht etwa wie Haupt- und Seitensätze zu einander verhalten, sondern mehr wie die Strophen eines Gedichtes, denn sie sind zwar speciell verschiedenen Inhalts, dienen aber doch zum Ausdruck einer und derselben Grundstimmung: der Sehnsucht und Trauer. Es klingt freilich aus der II^{ten} Strophe etwas wie Trost und Beruhigung heraus, aus der lebhafter gehaltenen III^{ten} als wenn frisch aufknospende Hoffnungen und lebensmüthigere Anschauungen die Klage zurückdrängen wollten; am Schluss dieser Strophe (g) flüstert es süß und kosend wie Sphärenmusik— aber dann verklingt wieder Alles, und der Bass, der sämtliche Strophen ganz gleichartig auf und abwendend umrahmt, leitet die Wiederkehr der I^{ten} Strophe ein. Nach einer kleinen aber leidenschaftlich und energisch auftretenden Coda endet das Gedicht ein wohlthuender Schlussdreiklang in Dur.

b, c) Bei c tritt die variirte Wiederkehr des Auftaktes und des ersten Volltaktes ein. Es empfiehlt sich bei der Ausführung in feiner, discreter Weise wenigstens das Motiv des Auftaktes (b) durchschimmern zu lassen.

d) Um vollständige Egalisirung der 22 Noten in der rechten Hand möglichst schnell zu erreichen, ist die nachstehende Gruppierung:

dem Studium zu Grunde zu legen.

The notation shows a sequence of 22 notes in the right hand, grouped into three sections of 7, 7, and 8 notes. The first two groups of 7 notes are marked with a '3' (triple), and the final group of 8 notes is marked with a '3' (triple). The notes are: Bb, Ab, Gb, Fb, Eb, Db, Cb, Bb, Ab, Gb, Fb, Eb, Db, Cb, Bb, Ab, Gb, Fb, Eb, Db, Cb, Bb, Ab, Gb, Fb, Eb, Db, Cb.

a) In this nocturne we may distinguish four large 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:

The notation shows a sequence of 22 notes in the right hand, grouped into three sections of 7, 7, and 8 notes. The first two groups of 7 notes are marked with a '3' (triple), and the final group of 8 notes is marked with a '3' (triple). The notes are: Bb, Ab, Gb, Fb, Eb, Db, Cb, Bb, Ab, Gb, Fb, Eb, Db, Cb, Bb, Ab, Gb, Fb, Eb, Db, Cb, Bb, Ab, Gb, Fb, Eb, Db, Cb.

System 1: Treble and bass staves. Treble clef has a melodic line with fingering (5, 4, 1, 4, 1, 4, 1, 2, 1, 4, 3, 1, 2) and a trill. Bass clef has a rhythmic accompaniment. Performance markings include *legatissimo*, *Ped.*, and asterisks.

System 2: Treble and bass staves. Treble clef has a melodic line with fingering (5, 4, 2, 1, 3, 2, 4, 3, 2, 1, 3, 1, 1). Bass clef has a rhythmic accompaniment. Performance markings include *passionato*, *f*, *cresc.*, *con forza*, and *p*. Includes *Ped.* and asterisks.

System 3: Treble and bass staves. Treble clef has a melodic line with fingering (5, 4, 5, 4, 5, 4, 4, 5, 4, 5, 4, 5, 4, 5). Bass clef has a rhythmic accompaniment. Performance markings include *f*, *pp*, *smorz.*, and *Il sotto voce*. Includes *Ped.* and asterisks.

System 4: Treble and bass staves. Treble clef has a melodic line with fingering (3, 2, 1, 1). Bass clef has a rhythmic accompaniment. Performance markings include *poco rallent.*, *ppp*, *f*, *cresc.*, and **Tempo I.**. Includes *Ped.* and asterisks.

System 5: Treble and bass staves. Treble clef has a melodic line with fingering (5, 4, 5, 4, 4, 5, 4, 5). Bass clef has a rhythmic accompaniment. Performance marking includes *p*. Includes *Ped.* and asterisks.

System 6: Treble and bass staves. Treble clef has a melodic line with fingering (3, 2, 1, 1). Bass clef has a rhythmic accompaniment. Performance markings include *poco rallent.*, *pp*, *f*, *cresc.*, and **Tempo I.**. Includes *Ped.* and asterisks.

e-f) Etwas erregt vorzutragen.
Somewhat agitated in delivery.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment. Dynamics include *f* (forte), *poco stretto* (slightly tighter), *sf* (sforzando), and *poco rallent.* (slightly slower).

Second system of the piano score. It begins with *pp* (pianissimo) in the left hand and *f* (forte) in the right hand. The tempo is marked **Tempo I.** The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

Third system of the piano score. Dynamics include *sf* (sforzando) and *poco rallent.* (slightly slower). The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

Fourth system of the piano score. It begins with *pp* (pianissimo) in the left hand and *f* (forte) in the right hand. The tempo is marked **Tempo I.** The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Pedal markings (*Ped.*) and asterisks are present below the left hand.

Fifth system of the piano score. Dynamics include *con forza* (with force). The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Pedal markings (*Ped.*) and asterisks are present below the left hand.

Sixth system of the piano score. Dynamics include *pp* (pianissimo) and *ppp* (pianississimo). The tempo is marked *legatissimo* (very legato). The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Pedal markings (*sempre Ped.*) and asterisks are present below the left hand. The instruction *una corda* (one string) is written at the end.

g) Vergleiche Anmerkung a.
See Remark a.

sempre pp

f *smorz.* *rall. e dolceiss.*

Tempo I. *legatiss.*

f *Ped.* *

cresc. *ff* *dim. p* *smorz.*

ff *acceler.* *dim.* *ritenuto.* *ppp*

h) als Vorstudium.
Preparatory study:

i) Bis zur Coda leidenschaftlich vorzutragen.
Delivery impassioned up to the coda.

a) NOTTURNO.


Th. Kullak.

Fr. Chopin, Op. 9. N^o 2.

Andante. ♩ = 132.

a) Zweitheilige Liedform mit Coda. In dieser knappsten Form hat Chopin eine seiner anmuthigsten Compositionen geschaffen. Das Notturmo ist ein entzückendes Liebesgedicht, überquellend von Innigkeit und Zärtlichkeit und doch frei von Bombast und Sentimentalität. Kaum eine der anderen Compositionen Chopin's hat sich eines solchen Erfolges im Publikum zu erfreuen gehabt. Es ist hauptsächlich eine Domaine der jüngeren Damenwelt geworden, und sie thut Recht daran das Stück zum ersten Debüt auf dem Terrain feinsten Salonmusik und freieren Vortrages zu machen; nur hüte sie sich vor Verzerrung durch maasslose Rubato's und Hypersentimentalität. Der Inhalt beruht auf zu wahren und natürlichen Empfindungen, um verschminkt zu werden.

b) Der Bass verdient ganz besondere Beachtung und Einzelstudium, wie schon Altmeister Friedrich Wieck in seinem kleinen Werke über Clavier und Gesang (Leipzig bei Whistling

pag. 72) sehr richtig anrath. In der Figur  und aller


folgenden ist der tiefste Ton immer durch Andruck zu bilden (nicht durch Aufschlag), und der ausführende Finger muss bereits so über der Taste stehen, dass er sie nicht verfehlen kann, ehe er sie zum Klingen bringt. Es ist dies beiläufig bemerkt, das beste Mittel um Sprünge schliesslich mit Sicherheit ausführen zu lernen. Dem tiefsten Basston, der gewisser Maassen isolirt dasteht, folgen 2 Accorde, die im Verhältnisse eines zweisilbigen Wortes stehen, dessen erste Silbe die Haupt- die zweite die tonlose Nebensilbe bildet. Ausführung *legato*. Der letzte Ton etwas verkürzt, schon des nachfolgenden Sprunges wegen.

c-d) Mit grosser Eleganz und Leichtigkeit.

e) Triller zierlich und reichlich ausgestattet, d. h. nicht zu wenig Trillertöne. Das gilt übrigens von allen Trillern des Notturmo. Sie müssen sämmtlich einem reizenden koquetten Lächeln gleichen.

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 (Whist-

ling'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 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.

poco ritard. - - - - **Tempo I.** *poco rallent.*

f *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

Tempo I. *f p* *cresc.*

ped. *

p *f* *ped.* * *ped.* *

p (*più p*) *f* *ped.* * *ped.* * *ped.* *

poco rall. **Tempo I.** *f p*

ped. *

tr *ped.* *

f) Ich ziehe es vor diesen Takt wie Takt 4 gleich *f* eintreten zu lassen. Ausführung mit einer gewissen Keckheit und ohne *rall.* Die Fingersetzung der chromatischen Tonleiter ist eine Spezialität Chopin's. (Man vergleiche die Anmerkung zur 2^{ten} Etude in Op. 10.)

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. *

dimin. *rallent. smorz.* *Tempo I.* *pp* *ppp*

* Ped. *


- | | |
|------------------------------|---------------------|
| g) Wie hingehaucht. | As if breathed out. |
| h) Mit grosser Bravour. | With great bravura. |
| i) Bass langsam aufsteigend. | Base slowly rising. |

H.S.
A.
Allegretto $\text{♩} = 66$.


a) NOTTURNO.

Th. Kullak.
Fr. Chopin, Op. 9. N^o 3.

a) Das Notturmo gliedert sich in einen Hauptsatz (H.S.) und einen Seitensatz (S.S.); letzterem schliesst sich der erste Theil des Hauptsatzes und eine Coda an. Der Hauptsatz selbst lässt drei besondere Theile A B C unterscheiden, die gewissermaassen seine Strophen bilden, (vergl. Anmerkung zu Op. 9 I.) zwar an der, aber nicht wesentlich verschiedenen Inhalts sind und mit einander stetig wechseln. A ist elegant, schalkhaft, koquett, sehr graziös, aber im Takte vorzutragen; B ist leidenschaftlicher gehalten; anfangs mit tiefer Innigkeit *sostenuto* dann aber vom *stretto* an mit sich steigender Leidenschaft auszuführen. Bei der Fermate ist auszuathmen. Der Seitensatz (in Moll) ist der spezifische Gegensatz des Hauptsatzes. Entschlossenheit, finsterner Groll sprechen aus ihm; er ist *C agitato*, die halben Noten etwa ebenso schnell wie die ♩ im Hauptsatze. Er ist marschartig gehalten und streng taktisch zu spielen. Sehr interessant sind seine modulatorischen Abwechslungen und seine häufigen Nuanzen im *f*, *p*, etc. Das Notturmo schliesst *Adagio* bis zum *ppp* verhallend.

b) Sämmtliche neuen Chopin-Ausgaben haben im Bass: a  und in den später hinzutretenden Figuren im Discant c (vergl. 2. d.) Ich habe aber den Text der Original-Ausgabe (Leipzig, Kistner) beibehalten: $\frac{Gis}{Fis}$; er ist harmonisch korrekt und ausserdem frischer und wohlklingender als alle Varianten.

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 *C agitato* with the half-notes about as fast as the ♩ in the chief subject. It is marchlike 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 (Leipzig, Kistner). It is correct in harmony, and moreover, is fresher and better-sounding than all variations.

A

4 3 2 1 2 3 1 3 2 2 14 3 2 3

5 2 1 1 1 2 3 5 1 3 5

dolciss.

Ped. *

d)

4 1 1 2 1 2 1 2 1 1 4

scherzando

Ped. *

5 5 4 3 2 1 3

a tempo

poco rit.

p

Ped. *

C

2 5 3 2 1

sostenuto

f

f

p

2 1 1 3 4 1 3 4 2 12 4 3 2

stretto e cresc.

Ped. *

First system of a piano score. The right hand features a melodic line with various ornaments and fingerings (1, 4, 3, 2, 1, 3, 2, 1, 4, 2, 1, 2, 1, 3, 1, 2, 1, 2). The left hand provides a steady accompaniment. Dynamics include *sf* and *con forza*. A *Ped.* symbol with a flower icon is present at the start.

B Tempo I.

Second system of the piano score, marked *B Tempo I.* and *rallent.* The right hand has a more lyrical melody with fingerings (4, 1, 2, 5, 5, 4, 3, 1, 3). The left hand continues with accompaniment. Multiple *Ped.* symbols with flower icons are used throughout the system.

Third system of the piano score. The right hand includes a trill marked *tr* with fingerings (2, 3, 1, 4, 1). Dynamics range from *p* to *f*. A *Ped.* symbol with a flower icon is at the beginning.

Fourth system of the piano score. The right hand features a complex melodic passage with fingerings (2, 1, 1, 4, 1, 3, 4, 5, 1, 3, 4, 1, 3, 2, 3, 1, 4, 3, 2, 1). The instruction *stretto e cresc.* is present. A *Ped.* symbol with a flower icon is at the end.

Fifth system of the piano score. The right hand has a melodic line with fingerings (1, 4, 2, 5, 3, 2, 4, 1, 3, 5, 1, 4, 2, 1, 4). Dynamics include *sf* and *con forza*, followed by *rallent.* A *Ped.* symbol with a flower icon is at the end.

B Tempo I.

Sixth system of the piano score, marked *B Tempo I.* The right hand has a melodic line with fingerings (4, 3, 2, 1, 5, 5, 4, 1, 3, 1, 3, 4, 5). The left hand provides accompaniment. Dynamics include *pp*. A *Ped.* symbol with a flower icon is at the end.

SS.
Agitato. (M.M. ♩ = 138)

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), common time. Bass clef, same key signature. Dynamics: *f* (forte) in the first measure, *cresc.* (crescendo) in the second measure, and *sf* (sforzando) in the third measure. Fingerings: 4 1 3 2 1, 3 1 3 2 1 in the first measure; 4 2 1 2 1, 3 1 2 1 in the second measure; 3 2 1 2 1 in the third measure.

Second system of musical notation. Treble clef, key signature of two sharps. Bass clef, same key signature. Dynamics: *p* (piano) in the first measure, *sf* (sforzando) in the second measure, *pp* (pianissimo) in the third measure, and *ritenuto* in the fourth measure. Fingerings: 2 1, 3 2 1 in the first measure; 3 1 2 1, 3 in the second measure; 4 1 in the third measure; 3 1 2 1 in the fourth measure.

Third system of musical notation. Treble clef, key signature of two sharps. Bass clef, same key signature. Dynamics: *cresc.* (crescendo) in the first measure, and *ff* *dimin.* (fortissimo decrescendo) in the third measure. Fingerings: 4 1 3 2 1, 3 1 3 2 1 in the first measure; 4 in the second measure; 5 4 in the third measure.

Fourth system of musical notation. Treble clef, key signature of two sharps. Bass clef, same key signature. Dynamics: *p* (piano) in the first measure, *f* (forte) in the second measure, and *smorz.* (smorzando) in the fourth measure. Fingerings: 4 2 1 2, 3 2 1 in the first measure; 3 1, 3 in the second measure; 4 2 1 in the third measure; 2 1, 1 2 1, 2 1 in the fourth measure.

Fifth system of musical notation. Treble clef, key signature of two sharps. Bass clef, same key signature. Dynamics: *pp* (pianissimo) in the first measure, *f* (forte) in the second measure, and *cresc.* (crescendo) in the third measure. Fingerings: 3 1 3 2 1 in the first measure; 5 3 2 1, 4 1 2 1 in the second measure; 5 4 in the third measure; 2 1 2 1, 5 4 in the fourth measure.

Sixth system of musical notation. Treble clef, key signature of two sharps. Bass clef, same key signature. Dynamics: *p* (piano) in the first measure, *f* (forte) in the second measure, and *pp* (pianissimo) in the third measure. Fingerings: 5 2 1 2 1, 4 2 1 2 1 in the first measure; 2 1 2, 5 in the second measure; 4 1 2 1, 5 in the third measure; 2 1 2 1, 5 4 in the fourth measure.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Dynamics include *f*, *cresc.*, *p*, and *sf*. Fingerings are indicated with numbers 1-5. An 'x' is marked above the first bass note.

Second system of musical notation. Dynamics include *p*, *dimin.*, *pp*, and *cresc.*. Fingerings are indicated with numbers 1-5.

Third system of musical notation. Dynamics include *f*, *cresc.*, and *ff*. A 'x' is marked above the second treble note. *dimin.* is written above the final measure.

Fourth system of musical notation. Dynamics include *p* and *sf*. *smorz.* is written above the final measure. Fingerings 2 1 and 4 1 2 are indicated.

Fifth system of musical notation. Includes the instruction **Tempo I.** and **HS. A a tempo**. Dynamics include *pp*, *rallent.*, *ff*, *ten.*, *p*, *poco rallent.*, and *scherz.*. Pedal markings (Ped.) and asterisks are present below the bass line. Fingerings 1 5 2 3 and 1 5 are indicated.

Sixth system of musical notation. Includes a trill marking (*tr*) above the final treble note.

5
1 3 2 5
Ped. *

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

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

risoluto
f
11
con forza
ritenuto
1 2 3 12 1 4 3 24 3
trm

senza tempo e legatissimo
dim.
Ped. *

Adagio
rallent.
legatiss.
pp smorz.
rallent.
ppp
Ped. *

a) NOTTURNO.

Th. Kullak.
Fr. Chopin, Op. 15. N^o 1.

H.S. **A** Andante cantabile. ♩ = 69.

a) Das Notturmo besteht aus einem Hauptsatze **A** und einem Seitensatze **B**, nach dem sich der Hauptsatz (die Schlusstakte ausgenommen) wiederholt. **A** und **B** bilden einen herrlichen Contrast: **A** so sonniglich und wonniglich, so still und träumerisch: **B** finster und grollend — 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) Die Oberstimme des Basses begleitet die Melodie (der rechten Hand) gleichsam wie ihr Schatten, und ist schwächer, aber ebenfalls *legato* vorzutragen. Man hüte sich

auszuführen als stände da. Es

geschieht häufig genug.

c. d) Wie hingehaucht. Es gilt dies auch von den übrigen Verzierungen dieses Satzes. Sie sind sämmtlich mit gelockerten Fingern und nur mässig schnell auszuführen.

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 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. ♩ = 84.

The score is divided into seven systems, each with a piano (right) and bass (left) staff. The key signature has two flats (B-flat major). The tempo is marked 'S.S.' (Sostenuto) and 'Con fuoco'. The time signature is 3/4. Dynamics include *f*, *ff*, *pp*, *cresc.*, and *dim.*. Performance instructions include *ten.* (tenuto), *Ped.* (pedal), and *e)* (indicating sextuplets). The piece features several sixteenth-note passages, some of which are marked as sextuplets. There are also changes in tempo and meter, including *a tempo* and meters of 4/3 and 3/4.

e) Die Sechzehnteilfiguren sind als Sextolen zu spielen.
 Play the sixteenth-note figures as sextuplets.

A musical example showing a sixteenth-note figure in the bass clef. A bracket above the notes indicates that they are to be played as sextuplets.

f) Leichter Absatz für neuen Aufschlag.
 A slight stop to prepare for a fresh attack.

sempre legato *(quasi écho)*

crese.

psf *pp*

ped. * *ped.* * *ped.* * *ped.* *

dim. *rall.* *e* *calando*

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

A Tempo I.

sotto voce

ped. *

dolciss.

poco crese. e ritemto

ped. * *ped.* * *ped.* *

ped. *

dolciss.

ped. * *ped.* *

pp *dim.* *rall.* *smorzando* *m.g. (ad lib.) m.g.*

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

a) NOTTURNO.

Th. Kullak.

Fr. Chopin, Op. 15. N^o 2.

Larghetto. (♩ = 40. ♩ = 80)

a) Das Notturmo besteht aus einem Hauptsatz **A** und einem Seitensatz **B**, dem sich die variierte Wiederholung von **A** nebst coda anschliesst. Der Hauptsatz selbst gliedert sich in einen ersten Theil **I** und das Fragment eines zweiten **II**, der nicht zu einem eigentlichen Abschlusse kommt, sondern mehr modulatorisch gehalten als Uebergang in den Seitensatz dient.

Trotz tiefster Innigkeit und Zärtlichkeit, die das Gepräge des Hauptsatzes bilden, waltet darin doch eine edle wohlthuende Ruhe, die bei dem Vortrage zur Geltung zu bringen ist. Der Bass z. B. muss in schlichter Weise fast durchgängig streng taktisch gehalten werden. Grössere Leidenschaftlichkeit hat sich erst am Ende von **A** beim Uebergange zu **B** Ausdruck zu geben. — **B** bildet zu **A** einen vollständigen Gegensatz. Das tempo ist doppelt so schnell. Den Inhalt des Satzes bildet im Grunde eine einzige wunderliche Figur. (Quintole) die durch fortwährende Versetzungen bei seltsamem oft grellem Modulationswechsel in allen möglichen Farben schillert und nicht eher ruht und rastet, als bis sie sich vollständig erschöpft und ausgelebt hat. **B** ist in seiner Art ein *perpetuum mobile*. Ist der Satz zu Ende, so athmet auch der Zuhörer auf, wie von einem Spuk befreit, und geradezu wohlthuend berührt der Wiedereintritt von **A**.

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 its 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.

dolciss.

p *pp e poco ritenuto*

f *led.* *

con fuoco

cresc. *stringendo* *m.g.* *ritenuto*

f *led.* *

Doppio movimento.

S.S. B

sotto voce

f *led.* *

cresc.

f *led.* *

f

f *led.* *

cresc.

f *led.* *

5 5
decresc.
dim
f
ped. * *ped.* * *ped.* * *ped.* *

Blindworth. 15

A
Tempo I.
pp
dim. molto rallentando
smorz.
dolce
ped. * *ped.* * *ped.* *

2 1 3 2 1
 1 5 1 2 5 2 1 5 1 2 5 1 1 5 1 2 5 1 1 4 3 2 1 4 1 3 2 2 1 3 5 2 3 1 1
leggierissimo
ped. * *ped.* * *ped.* *

con forza 53
f
tr
ped. * *ped.* * *ped.* * *ped.* * *ped.* *

dim. rall.
pp
Coda.
f
dim.
ped.

6
SMOZZ.
ped. * *ped.* * *ped.* * *ped.* *

a) NOTTURNO.

Th. Kullak.
Fr. Chopin, Op. 15. N^o 3.

Lento. $\text{♩} = 60.$

a) Gelegentlich einer Vergleichung der Notturmo's von Field und Chopin sagt Karasowski: Field genügte es zartpoetische, durchschnittlich melancholische Tonstücke zu schreiben, Chopin aber brachte nicht nur das dramatische Element in diese Form, sondern es tritt in seinen Nocturnen die wundersame Bereicherung der Harmonik und des Klavierspiels geradezu genial hervor. Das vorliegende Nocturne bewahrheitet diesen Anspruch auf das Schlagendste. Weniger bedeutend durch seinen claviertechnischen Apparat und sein fantastisches Colorit als das vorhergehende (vergl. die Anmerkung daselbst) fesselt es vielleicht gerade durch die prunklose Einfachheit, in der ein hochpoetischer Gehalt — man könnte sagen mit wenigen Strichen — sich vollendeten Ausdruck gegeben hat.

Das Tonstück gliedert sich in einen Hauptsatz **A** und einen Seitensatz **B**. Während im Hauptsatze der Bass in einfachster Weise accompagnirt, ist die Cantilene die leidenschaftlich excentrische Klage eines tiefverwundeten, gram- und sehnsuchterfüllten Herzens. Immer und immer wieder glaubt man das Schluchzen, den Aufschrei der höchsten Verzweiflung zu hören, immer und immer wieder das Rufen nach dem geliebten Wesen in den Tönen zu vernehmen, welches auf ewig verloren! Dann klingt es wieder wie Hader und Groll gegen das grausame, unerbittliche Schicksal; auch liebliche Bilder einer süßen Vergangenheit tauchen in der Erinnerung auf, dann rastet momentan die Klage, um aber (am Ende des Hauptsatzes) in gesteigerter Vehemenz die Oberhand zu behalten. Das Alles ist mit staunenswerther psychologischer Wahrheit und Treue und durch die wunderbarsten modulatorischen Schattierungen dargestellt. Wo so grenzenlose Schmerzen die Seele zermartern, kann augenblicklich Irdisches keinen Trost mehr geben. Nur Religion, Gebet, der Hinweis auf den Himmel verleihen ihn! Glockentöne schliessen den Hauptsatz. —

Den Inhalt von **B** bildet ein religiöser Chorgesang kirchlich katholischer Färbung. Die Fantasie wird nicht irren, wenn sie unter Weihrauchduft und sanften Orgelklängen eine gläubige fromme Schaar herannahen sieht. Ein erhabener cantus firmus ertönt untermischt und ergänzt von responsorienartigen Chorphasen. Unter immer schwächer werdendem Sang und Klang verschwindet die fromme Schaar. Die herzerschütternde Klage (**A**) ist längst verstummt.

Der Hauptsatz wiederholt sich nicht wie in anderen Notturmo's. Kein Band umschlingt Hauptsatz und Seitensatz, es müsste denn das sein, was den Himmel und die Erde verbindet, und doch hat die wundervolle Poesie dieses Tongedichtes nirgends eine Lücke.

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, 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. Whit 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

leggieriss.

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

a tempo

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

a tempo

B *religioso*

5 4 2 1 3 4 5 2 1 4 5 4 5 4 3 4 5 4 1 2 3 4 5 4 2 1 5 4 1 2 3 4 5 4 2 1 5 4 3

p

sempre legato

2 3 4 3 5

Detailed description: This system contains the first two staves of the piece. The right hand features a complex sequence of chords and arpeggios, with numerous fingerings indicated above the notes. The left hand plays a steady, flowing accompaniment. The tempo is marked 'religioso' and the dynamics start at 'p' (piano). The instruction 'sempre legato' is written below the left hand.

5 4 1 5 3 2 4 3 4 5 3 1 4 2 1

Detailed description: This system continues the musical piece. The right hand's texture remains dense with chords and arpeggios. The left hand continues its accompaniment. The tempo and dynamics are consistent with the previous system.

5 3 4 2 5 3 1 4 2 1 5 3 1 4

f

Detailed description: This system shows a dynamic shift to 'f' (forte) in the right hand. The left hand continues its accompaniment. The tempo remains 'religioso'.

4 3 4 5 5 4 5 5 4 5 4

f

Detailed description: This system continues with the 'f' dynamic. The right hand features more intricate chordal textures. The left hand accompaniment is consistent.

5 3 2 1 4 3 2 1 3

pp

f

Detailed description: This system features a dynamic change to 'pp' (pianissimo) in the right hand, followed by a return to 'f'. The left hand accompaniment remains steady.

3 5 5 4 5 5

ritenuto

f

pp

Detailed description: This system concludes the piece with a 'ritenuto' marking. The right hand ends with a 'pp' chord. The left hand accompaniment continues until the final measure.

a) NOTTURNO.

Th. Kullak.

F. Chopin, Op. 27. N^o 1.

Larghetto. $\text{♩} = 42.$

a) Das Notturmo besteht aus einem Hauptsatze **A**, einem Nebensatze **B** und der Wiederholung von **A** nebst coda. Der Hauptsatz ist von düsterster Färbung; er gleicht der schwer-müthigen Klage Eines, der mit dem Leben abgeschlossen hat. Im Seitensatze weicht die stille Resignation der Erbitterung, dem Groll, die nach der Steigerung der ersten beiden Strophen (B I II) in der dritten (III) zum Extrem umschlägt: zu begehrliehen Wünschen, leidenschaftlicher Sehnsucht nach den Genüssen der Welt. Der grössten Ekstase folgt matt und erschöpft die Wiederholung des Hauptsatzes. Wohlthuend und versöhnend wirkt die wunderschöne milde coda durch ihre kirchliche Färbung, wie denn auch anderweitig z. B. im Notturmo Op. 15. N^o 3. der Komponist den Ergüssen höchster Leidenschaft Motive religiösen Charakters folgen lässt. Interessant ist übrigens die Aehnlichkeit des vorliegenden Werkes mit dem Meyerbeer'schen Liede „le moine“ hinsichtlich der psychologischen Entwicklung. Den in seine Zelle eingesperrten Mönch reisst die wild erregte Fantasie – freilich in groteskerer Weise – zu bacchantischem Paroxysmus fort, bis er endlich im Gebete an die Madonna seinen letzten Trost findet.
b, c, d) Chopin bedient sich mit Vorliebe bei Accordbrechungen der weiten Lage; er hat zur Kultur solcher Passagen sogar spezielle Etuden geschrieben, (Op. 10 N^o I, XI u. A.) die eine bedeutende Spannfähigkeit voraussetzen. Stellenweise ist, um dem Notentexte gerecht zu werden, eine Abweichung von den Regeln der normalen Handstellung, eine äusserst complicirte Fingersetzung nothwendig und endlich ist bei vollständiger Unmöglichkeit der geforderten *legato*-Ausführung die Vermittlung des Pedals oder gar der andern Hand in Anspruch zu nehmen.

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^o 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. N^{os} 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.

complicierter Fingersatz
complicated fingering.

Ausgleichung durch Pedal und rechte Hand
Execution with Pedal and right hand

First system of a piano piece. The right hand features a melodic line with slurs and fingerings (3, 5, 4, 2, 5, 3, 2, 1, 2, 1). The left hand has a rhythmic accompaniment with slurs and fingerings (1, 4, 3, 1). The system concludes with a *ped.* marking and an asterisk.

Second system of the piano piece. The right hand continues the melodic line with slurs and fingerings (1, 3, 4, 1, 2, 1, 2, 1, 1). The left hand accompaniment includes *m.d.* markings. The system ends with a *ped.* marking and an asterisk.

Third system of the piano piece. The right hand features a melodic line with slurs and fingerings (1, 2, 1, 1, 1, 4, 1, 2, 1, 1). The left hand accompaniment includes *m.d.* markings. The system ends with a *ped.* marking and an asterisk.

Fourth system of the piano piece. The right hand features a melodic line with slurs and fingerings (1, 2, 1, 1, 1, 4, 1, 2, 1, 1). The left hand accompaniment includes *m.d.* markings. The system ends with a *ped.* marking and an asterisk.

B Più mosso. $\text{♩} = 54.$

Fifth system, marking the beginning of section B. The right hand has a melodic line with slurs and *ten.* markings. The left hand has a rhythmic accompaniment with slurs and fingerings (3, 2, 1, 2, 3, 1, 2, 1, 3, 2, 1, 2, 1). The system starts with a *p* marking and ends with *poco a poco cresc.*

Sixth system of section B. The right hand has a melodic line with slurs and *ten.* markings. The left hand has a rhythmic accompaniment with slurs and fingerings (1, 2, 3, 2, 1, 1, 3, 4, 3, 2, 1, 3, 4, 3, 2, 1, 3, 4). The system starts with a *f* marking and ends with a *ped.* marking and an asterisk.

sempre più stretto

cresc.

f

ff

passionato

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

sostenuto

ritenuto

fff

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

II Agitato.

sotto voce

poco

a

poco

cresc.

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

accel.

riten.

ped. * *ped.* * *ped.* * *ped.* * *ped.* *

III con anima

ten.

stretto

tr.

ten.

tr.

f

ped. * *ped.* * *ped.* * *ped.* * *ped.* *

ten.

tr.

pp

cresc.

ed

acceler.

ped. * *ped.* * *ped.* * *ped.* * *ped.* *

ff
con forza
 Led. *

A
Tempo primo.

sotto voce
 sf
 p legato
 Led. * Led. *

Led. * Led. * Led. * Led. * Led. * Led. *

m.d.
ritenuto
con duolo
 Led. * Led. * Led. * Led. * Led. * Led. *

coda
calando
 p
rallent.
 Led. * Led. * Led. * Led. * Led. *

Adagio.
 p
 sf
 Led. * Led. * Led. * Led. * Led. *

a) NOTTURNO.

Th. Kullak.

Fr. Chopin, Op. 27. N^o 2.

I. Lento sostenuto. ♩. = 50.

a) Das vorstehende Notturmo lässt sich am besten in Strophen gliedern, denn zu eigentlichen Seitensätzen kommt es darin nicht. Schon der Bass bewegt sich von Anfang bis zu Ende in gleichartigen Figuren. Ich habe acht Strophen angenommen, die sich zwar schattiren, aber nicht wesentlich neuen Inhalt bringen. Die Hauptstrophen sind die I^{te}, II^{te} und die VIII^{te}.

Strophe III ist die versetzte Wiederholung der II^{ten}
 „ IV die Wiederholung der I^{ten}
 „ V die versetzte Wiederholung der II^{ten}
 „ VI die Wiederkehr der I^{ten}
 „ VII die Wiederkehr der II^{ten}
 „ VIII die eigentliche Coda des Toustückes.

Die Wiederholungen treten in immer reicherer modulatorischer und figurativer Ausstattung auf, so dass KARASOWSKI (Chopin II pag. 159.) mit Recht sagt: das liebe Notturmo enthalte eine fast verschwenderische Fülle der feinsten Fiorituren. In der That verlangt die Ausführung eine bedeutende, vom gebildetsten Geschmack veredelte Technik.

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.
 „ VI the repetition of the Ist.
 „ VII „ „ „ II^d.
 „ VIII the 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.

III

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

sempre legatiss.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

riten. - *IV a tempo*

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

The image displays a page of piano sheet music, organized into seven systems of staves. Each system consists of a grand staff with a treble and bass clef. The music is written in a minor key, indicated by the key signature. The first system begins with the instruction *leggieriss.* and includes a section marked 'V'. The second system features the instruction *dolce*. The third system includes *cresc.*. The fourth system is marked with *sf* (sforzando). The fifth system is marked with *f* (forte) and includes a section marked 'VI'. The sixth system begins with the number '21' and includes *f*. The seventh system includes *tr* (trill) and *cresc.*, followed by *con forza*. The page is filled with complex piano techniques, including arpeggios, triplets, and various fingerings indicated by numbers 1-5. Pedal markings ('Ped.') and asterisks are used throughout to indicate specific performance techniques. The page number '30' is located at the bottom left, and the publisher's information 'S. 7290 (8)' is at the bottom center.

VII

con anima

con forza cresc. *appassionato*

Ped. * *Ped.* * *Ped.* * *Ped.* *

VIII

dolciss. *dim.*

ten. *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

ten. *dim.* *calando*

smorz. *dolciss.* *dimin.*

NOTTURNO.

Th. Kullak.

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

Andante sostenuto.

Das Notturmo drückt Empfindungen aus, wie sie erwachen, wenn man in einer ruhigen Stunde des Alleinseins fern vom Geräusch der Welt sich seinen Gedanken und Träumereien überlässt, und in der Erinnerung liebe traute Bilder aufsteigen. Hinsichtlich seines poetischen Gehaltes erinnert das Notturmo an op. 27 II, hat wie dieses keinen eigentlichen Seitensatz und wird am besten nach Strophen gegliedert, die sich ablösen und bei jedesmaliger Wiederkehr in immer reicherer modulatorischer und figurativer Gewandung erscheinen. Die zarte lyrische Stimmung verharrt bis zur Coda. Diese selbst ist von seltsamer, überraschend dramatischer Wirkung. Es ist, als wenn ein von Aussen kommendes Etwas, (vielleicht wiederholte Glockenschläge, ein Pochen an der Thüre) plötzlich allen Träumereien ein Ende mache.

A-B bildet die erste Strophe, die nach kurzem Zwischensatz B-C bei C wiederkehrt. Bei D tritt eine neue ein, die bei E sich wiederholt. Bei F beginnt die Coda.

Der Vortrag des Notturmo muss der vorherrschenden Stimmung entsprechen, zart träumerisch, ruhig gehalten sein. Die leidenschaftlicheren Ergüsse müssen nicht etwa grell, sondern maassvoll zur Geltung gebracht werden. Die Coda ist dramatisch (recitativo) auszuführen.

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^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 (recitativo).

stretto *poco riten.* *a tempo* **D**

f *p* *tranquillo*

Ped. * Ped. * Ped. 14 * Ped. 14 * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

stretto *f*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

poco riten. *p* *f* *a tempo*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

E *a tempo*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

The musical score is divided into seven systems. The first system begins with a treble clef and a key signature of three sharps. The bass line includes several 'Ped.' markings. The second system features a *pp* dynamic marking. The third system includes *stretto* and *riten.* markings, along with *f* and *p* dynamics. The fourth system contains a *ritenuto* marking and a **F** (Coda) section. The fifth system is marked *recitativo* and includes *f* and *p* dynamics. The sixth system begins with *Adagio* and includes *sf sf*, *p*, *pp*, and *f* dynamics. The notation is dense with fingerings and pedaling instructions.

G) Ich ziehe den älteren Fontanaschen Text vor, der im ersten Takt und im Schlusstakte *dis* hat.

G) I prefer the older text of Fontana, which in the first and last measures of this line has *d-sharp*.

NOTTURNO.

Th. Kullak.
Fr. Chopin, Op. 32. N^o 2.

A Lento. **B** H.S.

sempre p e legato

Nach einem kleinen Praeludium **A** beginnt bei **B** das eigentliche Notturmo, welches aus einem Hauptsatze **B-C** und einem Seitensatze **C-E** besteht. Letzterem reiht sich die Wiederholung des Hauptsatzes an.

Der Hauptsatz **B-C** (zweithellige Liedform) erinnert in Stimmung und Färbung an das vorhergehende Notturmo (Op. 32 N^o 1). Der Seitensatz **C-E** ist beweglicher gehalten, und nimmt bei seiner von *F* moll nach *Fis* moll versetzten Wiederkehr **D** einen so leidenschaftlichen Charakter an, dass selbst der Hauptsatz bei seinem abermaligen Eintritte **E** in stürmischer Erregung (*appassionato*) eine zeitlang verharret und erst allmählig seine träumerische Ruhe wieder findet. Die eigentliche Coda **F** bildet dasselbe Praeludium, welches das Notturmo einleitete.

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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^o 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.

3 1 4 3 5 4 2 1

delicatiss.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

C SS.

p

Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Più agitato.

D

f

Ped.

ff

Ped. * Ped. * Ped. * Ped. * Ped. *

cresc.

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

HS
E Appassionato.

ff

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

1 3 4 2 3 4 4 5 1 2

(p)

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

5 4 3 2 1 1 2 1 5 2 3 1 2

delicatiss.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

3 tr 3 4 5 2 3 1 4 5

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

3 3 1 2 1 3 1 3 2 3 1 2 1 2 3 1 3 1 2 2 1 2 1 3 3 2 tr

delicatiss. *leggieriss.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

4 3 2 1 2 3 2 1 2 3 2 1 2

F Lento.

(pp)

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

NOTTURNO.

Th. Kullak.
Fr. Chopin, Op. 37. N^o 1.

A H.S.
Andante sostenuto.

Das Notturmo besteht aus einem Hauptsatze **A-B**, und einem Seitensatze **B-C**; letzterem schliesst sich die Wiederholung des Hauptsatzes nebst Coda an. Das Tonstück erinnert lebhaft an Op.15 III (vergl. die Anmerkung daselbst); auch hier ist der Hauptsatz der Ausdruck tiefer Schwermuth, die freilich im Vergleich zu der unmittelbaren Leidenschaftlichkeit jenes anderen Notturmo's (Op.15) einen Anflug von stiller Resignation hat. In beiden Notturmo's folgt dann ein Seitensatz von religiösem Charakter, der edel und würdevoll einherschreitet, Trost und Beruhigung spendet. Op.15 schliesst mit seinem Seitensatze. Im vorliegenden Notturmo hingegen wiederholt sich der Hauptsatz, und das ist zwar formell gerechtfertigt, aber es schwächt gleichzeitig den poetischen Gehalt des Werkes; denn der Seitensatz, mit seiner schönen Andeutung: für tiefes Seelenleiden sei die Religion der beste und höchste Trost, wird zu einem nur vorübergehenden Momente herabgedrückt.

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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 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 deep suffering of soul religion is the best and highest consolation, is lowered to a merely passing moment.

First system of musical notation. The right hand features a melodic line with trills and slurs, marked with *p*. The left hand plays a bass line with chords, marked with *ped.* and asterisks.

Second system of musical notation. The right hand continues the melodic line, marked with *cresc.*. The left hand features a series of chords, marked with *ped.* and asterisks.

Third system of musical notation. The right hand includes a triplet and a five-note run, marked with *p*. The left hand continues with chords, marked with *ped.* and asterisks.

Fourth system of musical notation. The right hand has a melodic line with slurs and a section labeled **B**. The left hand has chords, marked with *p* and *ped.* and asterisks.

Fifth system of musical notation. The right hand features a complex melodic line with slurs and a *cresc.* marking. The left hand has chords, marked with *ped.* and asterisks.

Sixth system of musical notation. The right hand has a melodic line with slurs and a *p* marking. The left hand has chords, marked with *ped.* and asterisks.

rit. - - - *pp*

pp

C

f

ped. * *ped.* * *ped.* * *ped.* *

trm

p *cresc.*

ped. * *ped.* * *ped.* *

dim.

p

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

p

ped. * *ped.* * *ped.* *

pp *m.d.*

ped. * *ped.* * *ped.* *

ped. *

NOTTURNO.

Th. Kullak.
Fr. Chopin, Op. 37. No 2.

A.H.S.
Andantino. (M.M. ♩ = 120)

The musical score is presented in five systems, labeled (a) through (e). Each system consists of a treble and bass clef staff. Fingerings are indicated by numbers 1-5 above or below notes. Performance markings include 'dolce' and 'legato'. The score is in 6/8 time and G major. The first system (a) includes the tempo and metronome marking. The second system (b) continues the main theme. The third system (c) shows the conclusion of the first subject. The fourth system (d) begins the second subject. The fifth system (e) concludes the piece with a coda.

Das Notturmo besteht aus einem Hauptsatze und einem Seitensatze, die sich abwechselnd wiederholen. Der Hauptsatz **A-B** ist durchweg figurativer Art. Den thematischen Kern bildet sein erster viertaktiger Abschnitt, in dem ein kleines Motiv (**a**) sich nach seiner Wiederholung mit einem zweiten (**b**) zu einem bei (**c**) abschliessendem Gange vereinigt. **a** und **b** verhalten sich (natürlich ganz en miniature) zu einander wie Vordersatz und Nachsatz. An die Stelle von **a** und **b** treten im Verlaufe des Hauptsatzes zwar hier und dort andere, aber immer durchaus rhythmisch und formal gleiche oder ähnliche Motive, (vergl. **d. e.**), so dass sich ihre Abstammung immer wieder auf **a** und **b** zurückführen lässt. Da ferner reichster Modulationswechsel bei den Wiederholungen auftritt, so kann man den Hauptsatz einem Gewebe vergleichen, das durch seinen edlen Stoff, seine graziösen Dessins und seine reiche und doch harmonische Farbenpracht entzückt.

Im Gegensatz zu dem figurativen, beweglichen Character des Hauptsatzes bringt der Seitensatz **B-C** eine Cantilene, in der Alles Ruhe, Frieden, tiefste Innigkeit der Empfindung athmet. Sie ist, wie Karasowski (Chopin II 159) sagt, „vielleicht die schönste Melodie, die Chopin eronnen hat.“ Bei **C** wiederholt sich der Hauptsatz, zu Anfang auf einem Orgelpunkte (der Dominante), von **D-E** der Seitensatz, der nach reichstem Modulationswechsel sich von einem Fragmente des Hauptsatzes bei **E** ablösen lässt. Der Inhalt der Coda **F** ist dem Seitensatze entlehnt.

Gelegentlich einer Besprechung des vorliegenden und des vorhergehenden Notturmo's (Op. 37 I) sagt Robert Schumann: Die beiden Notturmo's unterscheiden sich von seinen früheren wesentlich durch einfacheren Schmuck, durch stillere Grazie. Man weiss, wie Chopin sonst sich trug, ganz wie mit Flitter, Goldtand und Perlen übersät. Er ist schon anders und älter geworden; noch liebt er den Schmuck, aber es ist der sinnigere, hinter dem der Adel der Dichtung um so liebenswürdiger durchschimmert; ja, Geschmack, feinsten, muss man ihm lassen.

(R. Schumann: Gesammelte Schriften II 226.)

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 No 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.)

The image shows a page of musical notation for a piano piece, consisting of seven systems of two staves each (treble and bass clef). The music is in G major and 3/4 time. It features complex fingerings, dynamic markings like 'm.g.', 'p', and 'sostenuto', and pedal markings. The piece concludes with a section labeled 'B'.

*) Es dürfte, namentlich für kleinere Hände, eine wesentliche Erleichterung sein: das dritte Achtel *g* in diesem und den nachfolgenden Takten mit der linken Hand abzunehmen, nur muss das Pedal nach Angabe benutzt werden, weil sonst die tiefste Bassnote ihren Klangwerth verlieren würde.

*) 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.

First system of musical notation, featuring treble and bass staves. Dynamics include *m. g.* and *cresc. m. g.*. Fingerings and articulations are indicated by numbers and slurs.

Second system of musical notation. Dynamics include *m. g.*, *dim.*, and *p*. Fingerings and articulations are indicated by numbers and slurs.

Third system of musical notation. Dynamics include *m. g.*. Pedal markings (*Ped.*) and asterisks are present. Fingerings and articulations are indicated by numbers and slurs.

Fourth system of musical notation. Dynamics include *m. g.*. Pedal markings (*Ped.*) and asterisks are present. Fingerings and articulations are indicated by numbers and slurs.

Fifth system of musical notation. Dynamics include *f*. Pedal markings (*Ped.*) and asterisks are present. Fingerings and articulations are indicated by numbers and slurs.

Sixth system of musical notation. Dynamics include *legato*. Pedal markings (*Ped.*) and asterisks are present. Fingerings and articulations are indicated by numbers and slurs.

First system of musical notation, featuring a treble and bass clef. The bass line includes fingerings (1, 2, 3, 5) and dynamic markings (Ped., *).

Second system of musical notation, featuring a treble and bass clef. The treble line includes fingerings (1-5) and dynamic markings (Ped., *).

Third system of musical notation, featuring a treble and bass clef. The treble line includes a key signature change to D major and dynamic markings (Ped., *).

Fourth system of musical notation, featuring a treble and bass clef. The bass line includes fingerings (2, 3, 4, 5) and dynamic markings (Ped., *).

Fifth system of musical notation, featuring a treble and bass clef. The bass line includes fingerings (1, 2, 3) and dynamic markings (Ped., *).

Sixth system of musical notation, featuring a treble and bass clef. The bass line includes fingerings (1, 2) and dynamic markings (Ped., *).

First system of musical notation. The right hand (treble clef) features a melodic line with various ornaments and fingerings (e.g., 5, 3, 2, 4, 4, 3, 2, 1, 4, 5, 4, 1, 5, 1). The left hand (bass clef) provides harmonic support with chords and single notes. Pedal markings are present below the bass staff. A *cresc.* marking is visible in the right hand.

Second system of musical notation. The right hand continues the melodic line with ornaments and fingerings (e.g., 5, 4, 2, 4, 2, 5, 4, 2, 4, 2, 1). The left hand has a *m.g.* marking. Pedal markings and a *cresc.* marking are also present.

Third system of musical notation. The right hand features a melodic line with ornaments and fingerings (e.g., 3, 2, 3, 4, 5, 2, 1, 4, 2, 3, 1, 5, 2, 3, 4, 5). The left hand has a *f* marking, a *p* marking, and a *51* fingering. Pedal markings are present.

Fourth system of musical notation. The right hand features a melodic line with ornaments and fingerings (e.g., 3, 1, 2, 1, 3, 2, 1, 2, 5, 1). The left hand has a *51* fingering. Pedal markings are present.

Fifth system of musical notation. The right hand features a melodic line with ornaments and fingerings (e.g., 1, 2, 1, 2, 1, 2, 5, 2, 5). The left hand has a *5* fingering. Pedal markings are present.

Sixth system of musical notation, labeled **F Coda.** The right hand features a melodic line with ornaments and fingerings (e.g., 4, 3, 4, 5, 4, 5, 3, 2). The left hand has a *pp* marking, a *m.g.* marking, and a *21* fingering. Pedal markings are present.

a¹ NOTTURNO.

Th. Kullak.
Fr. Chopin, Op. 48. N^o 1.

A H.S.
Lento.

The musical score is presented in four systems. Each system contains a piano staff (treble clef) and a vocal staff (bass clef). The piano part is highly ornate, with numerous slurs, ornaments, and fingerings (e.g., 1, 2, 3, 4, 5, 3, 2, 4, 3, 2). The vocal part is marked 'mezza voce' and consists of simple chords. The tempo is 'Lento'. The key signature has two flats (B-flat major). The score includes various musical notations such as slurs, ornaments, and dynamic markings like 'p'.

a) Anlage und poetischer Gehalt machen das vorliegende Notturmo zum bedeutendsten, das Chopin geschaffen; nach Karasowsky's Meinung überschreitet es sogar die Grenzen des Notturnostyles. Der Hauptsatz (A-B) ist der meisterhafte Ausdruck eines grossen, gewaltigen Schmerzes, beispielsweise über ein schweres Unglück, von dem das theure, geliebte Vaterland heimgesucht worden. Bei solcher Veranlassung und Stimmung ist bis zur opferbereiten That nur ein Schritt. Der Seitensatz (B-C) macht auf mich den Eindruck, als hätten heldenmüthige Männer sich zusammen geschart und zögen würdevoll in den heiligen Kampf, um für das Vaterland zu siegen oder zu sterben! Dem Charakter eines grossartigen heroischen Marsches entsprechend thürmen sich zuletzt die harmonischen Massen bis zur imponirenden Pracht und Majestät. Bei C wiederholt sich der Hauptsatz aber reich variiert, in gesteigerter Leidenschaftlichkeit und fieberhafter Erregtheit. (*Doppio movimento und agitato.*)

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, enlivened in passionateness and feverishly agitated. (*Doppio movimento and agitato.*)

B (SS)
Poco più lento.

b) Die hier und den folgenden Takten eingeschalteten Trio -
lenpassagen sind *legato* und so streng im Takte auszufüh-
ren, dass der marschartige Charakter des Satzes nirgends
leidet.

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

Man binde sich nicht zu streng an die Bezeichnung „doppio movimento.“ Denn es bliebe dabei nur die Wahl zwischen einer unkünstlerischen Ueberstürzung des Hauptsatzes oder einer nicht minder bedenklichen Verschleppung des Seitensatzes. Ich schlage vor: M.M. ♩ = 96.

c) It is not best to hold too literally to the designations “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.

3 4 5 5 4

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

f *crsc.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

f

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

ten. *ten.* *ff riten.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Coda. *dim. rall.* *pp*

Ped. * *Ped.* * *Ped.* *

a) NOTTURNO.

Th. Kullak.

Fr. Chopin, Op. 48. N^o 2.

Andante. (M.M. ♩ = 92.)

A (H.S.)

a) Nach zwei einleitenden Takten beginnt bei **A** der Hauptsatz. Er ist in weicher elegischer Stimmung gehalten (wie in Op. 37. I.). Seinen Kern bilden die beiden Abschnitte **b** u. **c**, die bis zum Eintritte des Seitensatzes fortwährend wiederholt versetzt und durch allerhand Verzierungen bereichert erscheinen. Bei **B** tritt ein vollständiger Theilschluss ein. Ihm folgt die Wiederholung des ganzen Hauptsatzes, unwesentliche Abänderungen abgerechnet. **C-D** bildet den Seitensatz. Dem weichen, schwankenden Wesen des Hauptsatzes gegenüber spricht aus seinen kurzen, gedrängten Phrasen, Veränderung der Tonart (dur statt moll) und der Taktart ($\frac{3}{4}$ statt $\frac{3}{8}$) ein Wechsel der Stimmung. An die Stelle der weinerlichen Klage tritt der Entschluss, muthig und würdevoll auszuharren, männlich zu tragen. Der Seitensatz hat zwar keine kirchliche Färbung (wie in Op. 15 III oder 37 I), aber er ist voller Noblesse. — Bei **D** wiederholt sich der Hauptsatz mit allerhand Varianten und einer anmuthigen Coda in Dur.

a) After two introductory measures, at **A** the chief subject begins. It is in a soft elegiac mood (like Op. 37 I.) 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 ($\frac{3}{4}$ instead of $\frac{3}{8}$) 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^o 3, or Op. 37 N^o 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.

Musical staff system 1, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The right-hand part contains sixteenth-note patterns with slurs and fingering (2, 8, 5, 4, 4, 5). The left-hand part consists of a steady eighth-note accompaniment with asterisks under each note. The system concludes with a repeat sign.

Musical staff system 2, continuing the piece. The right-hand part features more complex sixteenth-note passages with slurs and various fingering numbers (1, 2, 1, 3, 3, 3, 1, 2). The left-hand part maintains the eighth-note accompaniment with asterisks.

Musical staff system 3, showing further development of the sixteenth-note textures. The right-hand part includes slurs and fingering like 5, 5, 4, 4, 1, 2, 1, 4, 3, 4, 5, 5, 3, 4, 5, 5, 3, 4. A dynamic marking of *cresc.* is present. The left-hand part continues with the eighth-note accompaniment and asterisks.

Musical staff system 4, characterized by dense sixteenth-note figures in the right hand. The right-hand part includes slurs and fingering such as 3, 4, 5, 4, 5, 3, 4, 5, 3, 5, 4, 3, 5, 4, 4, 5, 4, 12, 12, 4, 3, 1, 4, 4, 5, 5, 3. A dynamic marking of *f* is present. The left-hand part continues with the eighth-note accompaniment and asterisks.

Musical staff system 5, showing a transition in dynamics and tempo. The right-hand part features slurs and fingering (1, 4, 4, 1, 4, 3, 4, 7, 14). Dynamic markings include *dim.* and *cresc.*, and a tempo marking of *riten.* is present. The left-hand part continues with the eighth-note accompaniment and asterisks.

(S.S.)
C Più lento.

Musical staff system 6, beginning a section marked **C Più lento.** The right-hand part includes slurs and fingering (1, 2, 3, 4, 2, 5, 4, 3, 2, 1, 4). Dynamic markings of *f* and *p* are used. The left-hand part continues with the eighth-note accompaniment and asterisks.

Musical notation system 1, featuring piano accompaniment with a treble and bass clef. The piece is in a key with two flats and a common time signature. The right hand contains complex chords and melodic lines with fingerings (e.g., 5 4 3 2 1, 6 5 4 3 2 1) and a *stretto* marking. The left hand provides harmonic support with chords and moving bass lines. A *cresc.* (crescendo) marking is present in the right hand.

Musical notation system 2, continuing the piano accompaniment. It includes a *riten.* (ritardando) marking, followed by *poco riten.* and then *a tempo*. A *p* (piano) dynamic marking is used in the right hand. Fingerings and slurs are clearly indicated throughout the system.

Musical notation system 3, showing further development of the piano accompaniment. It features intricate chordal textures and melodic fragments in both hands. A *riten.* marking is present in the right hand.

Musical notation system 4, continuing the piano accompaniment. It includes a *cresc.* marking in the right hand and a *rit.* (ritardando) marking in the left hand. The system concludes with a *p* dynamic marking.

Musical notation system 5, featuring piano accompaniment with a *a tempo* marking. The right hand has a *cresc.* marking and a *stretto* marking. The system ends with a *ff* (fortissimo) dynamic marking and a *m.g.* (fine) marking in the bass clef.

Musical notation system 6, starting with a section titled "D Tempo I." in a key with one sharp. The piece begins with a *p* dynamic marking. The right hand features complex melodic lines with fingerings (e.g., 1 2 1 2 3 4, 2 1 2 1 4 5 4, 4 3 3 2 4 2 1 3). The left hand provides a rhythmic accompaniment with chords and moving lines.

1 2 3 4 1 3 1 4 2 1 2 1 3 4 1 3 1 1 4 3 2 1

tr

Lea * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* *

2 3 4 4 5 5 1 3 2 1 3 2 1 3 4

pp

Lea * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* *

5 3 2 1 2 5 *f* 1 2 4 3 4 3 1 3

Lea * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* *

cresc.

Lea * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* *

coda

sempre p

Lea * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* *

smorz.

Lea * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* *

a) NOTTURNO.

Th. Kullak.

Fr Chopin, Op. 55. N^o 1.

A (H.S.)
Andante. (M. M. ♩ = 96.)

a) Der Hauptsatz **A-B** ist zweitheilig und verräth düstere, melancholische Stimmung. Der Fantasie sei gestattet, sich einen Wanderer vorzustellen, der einsam und traurig seine Strasse zieht, nachdem er die traute Heimath und alle seine Lieben verlassen. Der Seitensatz ist gleichfalls zweitheilig. Sein erster Theil ***B** hat marschartigen Charakter, als habe der Wandernde sich entschlossen fortan muthiger einherzuschreiten. Der zweite Theil ***C** wird immer leidenschaftlicher und erregter.

Bei **C** beginnt ein Fragment des Hauptsatzes, geht aber nach wenigen Takten in einen Schlusstheil **D** über, in dem der Bass sein altes Motiv noch eine Zeitlang in beschleunigter Schrittweise beibehält, und erst dann aufgibt, wenn er der immer leichter und schneller dahineilenden rechten Hand nicht mehr folgen zu können scheint. Ten Takte klingen wie ein: Gott sei Dank — das erreicht!

G. Schirmer 1881.

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."

First system of a piano score. The right hand features a melodic line with fingerings 1 2 3 1 and 5. The left hand provides harmonic support with chords and single notes. The system concludes with a series of sixteenth-note chords marked with asterisks.

Second system of a piano score. It begins with the tempo marking *riten.* followed by *a tempo*. The right hand has a melodic line with fingerings 4 3 2 and 1 1. The left hand has a rhythmic accompaniment. The system ends with a series of sixteenth-note chords marked with asterisks.

Third system of a piano score, labeled **B** *più mosso*. The right hand has a melodic line with fingerings 2 3 4 3 1 4 3 1 3 and 2 1 4. The left hand has a rhythmic accompaniment with fingerings 4 3 1 3 2 3 9 and 4 1 4 2 3 5 4. The system ends with a series of sixteenth-note chords marked with asterisks.

Fourth system of a piano score. The right hand has a melodic line with fingerings 2 1 3 2 3 1 5 5 and 4 3. The left hand has a rhythmic accompaniment with fingerings 2 3 4 3 1 4 and 4 2 4 2 2 3. The system ends with a series of sixteenth-note chords marked with asterisks.

Fifth system of a piano score. The right hand has a melodic line with fingerings 3 1 2 1 5 5 and 4 5 4. The left hand has a rhythmic accompaniment with fingerings 3 2 1 4 1 1 and 5 1 4 1 2 4. The system ends with a series of sixteenth-note chords marked with asterisks.

Sixth system of a piano score. It begins with the dynamic marking *dim.* and ends with *f rallent.* The right hand has a melodic line with fingerings 5 1 3 1 4 5 and 2 1 3 4 4 5 4 3 2 3 1 2. The left hand has a rhythmic accompaniment with fingerings 5 1 4 5 and 5 4 1 4. The system ends with a series of sixteenth-note chords marked with asterisks.

stretto *riten.* **Tempo I.** *p*

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

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

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

♩ * *♩* * *♩* * *♩* * *♩* * *♩* * *♩* *

(Schl. S.) **D** *molto legato e stretto*

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

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

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

♩ * *♩* * *♩* * *♩* * *♩* * *♩* *

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

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

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

♩ * *♩* * *♩* * *♩* *

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

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

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

♩ * *♩* * *♩* *

cresc. *dim. ed accel.*

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

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

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

♩ *

a tempo

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

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

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

♩ *

a) NOTTURNO.

Th. Kullak.
Fr. Chopin, Op. 55. N^o 2.

Lento sostenuto. (M.M. ♩ = 72.)

a) Das Notturmo macht den Eindruck einer Improvisation. Ein und dieselbe Stimmung durchweht zwar das ganze Tonstück, aber die Gedanken selbst reihen sich wie beim freien Fantasiren aneinander, nur dem Impulse des Momentes folgend und strenge formale Gesetze in Gliederung und Eintheilung ausser Acht lassend.

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.

Lea * Lea * Lea * Lea * Lea * Lea * Lea *

Lea * Lea * Lea * Lea * Lea * Lea * Lea *

Lea * Lea * Lea * Lea * Lea * Lea * Lea *

Lea * Lea * Lea * Lea * Lea * Lea * Lea * Lea * Lea * Lea * Lea * Lea * Lea *

Lea * Lea * Lea * Lea * Lea * Lea * Lea *

Lea * Lea * Lea * Lea * Lea * Lea * Lea *

cresc. *dim.* *f*

1 5 3 1 3 1 5 2 3 1 5 2 4 1 5 1 5 2 4

Lea * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* *

sf

3 2 1 2 5 1 3 4 5 1 3 4 5 1 5 2 1 3 4 5 1 5

Lea * *Lea*

cresc. *dim.* *f*

3 2 1 5 2 3 1 121 5

Lea * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* *

sf

5 3 4 1 5 1 4 1 5 1 3 4 1 5 5 3 1 2 3 4 5 4

Lea * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* *

dim. *rallent.*

3 5 2 1 2 1 1 1 2 1 1 1 2 1 2 1 3 3 4 4 4 4

Lea * *Lea* * *Lea* * *Lea* * *Lea* *

in tempo

3 1 4 1 2 4 1 2 1 2 5 3 4 4 4 1 2 1 2

Lea * *Lea* * *Lea* * *Lea* * *Lea* *

a) NOCTURNE.

Th. Kullak.
Fr. Chopin, Op. 62. N^o 1.

Andante. (M.M. ♩ = 69.)

I A (H.S.)

a) Der Hauptsatz A-B gliedert sich in vier Abtheilungen, die man seine Strophen nennen kann (I, II, III, IV). Die vierte entspricht der ersten, leitet aber am Schlusse in den Seitensatz B-C. Letzterer besteht nur aus einem einzigen Theile, der sein eigenes Leben hat. Ein langer Triller an seinem Schlusse leitet in die erste Strophe des Hauptsatzes zurück. Das Motiv (b) aus derselben führt, zum Ganzen erweitert, in die Schlussstrophe D, die ihren (figurativen) Gehalt grösstentheils aus der vierten Strophe des Hauptsatzes entnimmt.

Das Notturmo gleicht einem schönen lyrischen Gedichte, geschaffen in einer weihervollen, durch nichts getrübt Stunde. Der Hauptsatz erinnert an Op. 32 I. Im Seitensatze macht sich mit dem Wechsel der Tonart auch einer in der Stimmung fühlbar; sie wird um eine Nuance ernster, aber auch gehobener und verklärter. Bei der Rückkehr des Hauptsatzes erscheint derselbe mit einer solchen Fülle von Trillerketten und Ornamenten ausgestattet, dass er bei geschmackvoller, energiegeladener Ausführung zauberisch einwirkt.

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^o 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's that its effect, when executed with taste and elegance, is magical.

1 5 4 5
1 2 1 4 5
5 3 5 4 5 4 3 5 2
4 3 4 5 4 1
4 3 2 1 2
4 1 2 4 1
4 1 2 3 4
III

Lead * Lead * Lead * Lead * Lead *

3 2 4 3 1 4 1 2 3
4 1 3 1 3 1 3 5 2 5
5
pp

Lead * Lead *

1 2 3 2 1 4 3 4 3
4 1 3 1 4 3
4
sp

IV

Lead * Lead * Lead *

Lead * Lead * Lead * Lead *

B (s.s.)
(p) sostenuto

Lead * Lead * Lead * Lead * Lead * Lead *

Lead * Lead * Lead *

2
cresc.
1 2 1 4
3 4 5
La * La * La * La * La * La * La * La * La * La *

2
tr
dolciss.
f
1 3 5 2 3 1
La * La * La * La * La * La * La * La *

1 21 53
dim.
4 2 1 21 4
La * La * La * La * La * La * La * La *

1 4 2 3 2 3 1 5 4
pp
1 2 3 5 1 2 3 5 2 1 4 3 5 3 1 2 3
La * La * La * La * La * La * La * La *

poco più lento
243 243 23143 3 53 23 131
dolce
243 132 132
La * La * La * La * La * La * La * La

tr
243 243 23 32 243
poco rallent.
1 1 1 5 1 5 3 14 1 3
a tempo
243 132 132
La La La La La * La * La La La * La * La La La La

Musical score system 1, featuring a treble and bass clef. The treble clef contains a complex melodic line with many slurs and ornaments. The bass clef contains a simpler accompaniment. Fingerings are indicated by numbers 1-5. Performance markings include *pp* and *dim. rallent.*. Measure numbers 181, 243, 182, and 182 are visible. The system concludes with a *Lea* marking and an asterisk.

Tempo I.

Musical score system 2, continuing the piece. It features a treble and bass clef. The treble clef has a melodic line with slurs and ornaments. The bass clef has an accompaniment. Performance markings include *cresc.* and *riten.*. Measure numbers 5, 5, and 5 are visible. The system concludes with a *Lea* marking and an asterisk.

**D (Schl.S.)
a tempo**

Musical score system 3, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and ornaments. The bass clef contains an accompaniment. Performance markings include *dim.* and *p*. Measure numbers 21 and 52 are visible. The system concludes with a *Lea* marking and an asterisk.

Musical score system 4, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and ornaments. The bass clef contains an accompaniment. Measure numbers 1, 5, 1, 5, 1, 5 are visible. The system concludes with a *Lea* marking and an asterisk.

Musical score system 5, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and ornaments. The bass clef contains an accompaniment. Measure numbers 1, 5, 1, 5, 1, 5 are visible. The system concludes with a *Lea* marking and an asterisk.

coda

Musical score system 6, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and ornaments. The bass clef contains an accompaniment. Performance marking includes *calando*. Measure number 53 is visible. The system concludes with a *Lea* marking and an asterisk.

a) NOCTURNE.

Th. Kullak.

Fr. Chopin, Op. 62. N^o 2.

A (H. S.)

Lento. (M.M. ♩ = 76.)

a) Das Notturmo besteht aus dem Hauptsatze **A - B**, einem Zwischensatze **B - C** und einem Seitensatze **C - D**; letzterem folgen die Wiederholungen des Hauptsatzes und des Zwischensatzes, der nun Schlussatz wird.

Der Hauptsatz wirkt wohlthuend durch die edle aber ausdrucksvolle Einfachheit seiner schönen Melodie. Der Zwischensatz bildet durch die Passagen im Basse eine passende Ueberleitung in den Seitensatz, der bewegter und leidenschaftlicher auftritt. Ober- und Bassstimme bilden eine Art Zwiegespräch in lebhafter Controverse. Die auftauchenden Imitationen sind hervortretend auszuführen.

Das Notturmo ist kurz vor Chopin's Tode verfasst und ninder reich an harmonischen und melodischen Feinheiten an poetischem Gehalte, wie alle vorangehenden Werken dieser Gattung.

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.

System 1: Treble and Bass clefs. Treble clef has notes with fingerings 4, 1, 2, 1, 13, 2, 1, 2, 1. Bass clef has notes with fingerings 15, 14, 15, 2, 2, 2, 3, 2, 4, 3. Dynamics: *ff* and *sf*. Includes asterisks and musical symbols.

System 2: Treble and Bass clefs. Treble clef has notes with fingerings 1, 1, 4, 1, 1, 1, 1, 1, 4, 2, 4, 3, 1, 2, 1, 1, 4, 5, 3, 1, 4, 2, 1. Bass clef has notes with fingerings 1, 2, 1, 2, 1, 1, 1, 1, 15, 15, 15, 5, 5. Dynamics: *p*, *pp*, *cresc.*. Includes asterisks and musical symbols.

System 3: Treble and Bass clefs. Treble clef has notes with fingerings 3, 2, 1, 3, 2, 1, 4, 3, 2, 1. Bass clef has notes with fingerings 1, 4, 2, 1, 4, 2, 3, 1, 3, 1, 4, 2, 1, 4, 2, 1. Dynamics: *f*, *len.*, *tr*, *p*. Section marker: **B (Zw.S.)**. Includes asterisks and musical symbols.

System 4: Treble and Bass clefs. Treble clef has notes with fingerings 4, 3, 1, 5, 2, 3, 2. Bass clef has notes with fingerings 3, 1, 4, 1, 4, 1, 3, 4, 5, 2, 3, 5, 2, 3, 5, 2, 1, 4, 5, 1, 4, 2, 1, 4, 4. Includes asterisks and musical symbols.

System 5: Treble and Bass clefs. Treble clef has notes with fingerings 5, 4, 3, 1, 2, 3, 2, 3, 1, 5, 4, 5, 2, 3, 1, 5, 2, 3, 1. Bass clef has notes with fingerings 1, 3, 1, 4, 2, 1, 3, 2, 1, 5, 3, 2, 1, 5, 1, 1, 1. Includes asterisks and musical symbols.

C (S.S.)

agitato

First system of musical notation for C (S.S.). The treble clef staff contains a complex melodic line with many slurs and fingerings (e.g., 5 4 3 4 3 4 5, 2 3 4 5 3 4, 1 5 4 5 3). The bass clef staff provides a rhythmic accompaniment with slurs and fingerings (e.g., 3, 5, 1, 2, 3, 3, 1, 3 1, 1 2 1, 1 2). The system starts with a forte (*f*) dynamic and includes a *cresc.* marking.

Second system of musical notation for C (S.S.). The treble clef staff continues the melodic line with slurs and fingerings (e.g., 4 5 4 3, 5 4 5 2, 1 5 4 2). The bass clef staff continues the accompaniment with slurs and fingerings (e.g., 1 2 1, 1 2 3 1 2 1, 3 2 1 3 1, 5, 3 2 1 3 1). The system ends with a *dim.* marking.

Third system of musical notation for C (S.S.). The treble clef staff features slurs and fingerings (e.g., 2 5 5, 2 3 4, 5 4 5 4 5, 4 3 5). The bass clef staff includes slurs and fingerings (e.g., 1 3 1, 4). The system starts with a piano (*p*) dynamic and includes a *cresc.* marking.

Fourth system of musical notation for C (S.S.). The treble clef staff has slurs and fingerings (e.g., 5 4 5 3, 3 5 4, 4, 4 5). The bass clef staff includes slurs and fingerings (e.g., 2 3 4 5, 2 4, 1 2 1, 1 3 4, 1 2 3, 1 2 1, 2 3 4, 3 2, 1 3). The system includes a *cresc.* marking.

Fifth system of musical notation for C (S.S.). The treble clef staff has slurs and fingerings (e.g., 4, 5 4 3 4, 5 5). The bass clef staff includes slurs and fingerings (e.g., 1 2 3 1, 3 1, 3, 5 2 1 2 3 4, 1, 1 2, 1 2). The system ends with a *dim.* marking.

Sixth system of musical notation for C (S.S.). The treble clef staff has slurs and fingerings (e.g., 5 5 2, 5, 4 1, 4 1 4). The bass clef staff includes slurs and fingerings (e.g., 2 1 2, 3, 2 1 2, 7). The system starts with a pianissimo (*pp*) dynamic and includes a *riten.* marking.

D (H.S.)

a tempo

p *pp* *cresc.*

dim. *p* *f*

riten. *a tempo* *p*

coda

a) NOCTURNE.

Th. Kullak.
Fr. Chopin, Op. 72. N^o 1.

Andante. (M.M. ♩ = 69.) *mf*

molto legato

p *cresc.* *dim.* *rit.* *a tempo* *p*

a) Das Notturmo gehört zu den nachgelassenen Werken, ist aber bereits im Jahre 1827 componirt. „Es trägt ganz den Stempel jener Jugendepoche.“ Karasowski: Chopin II 159. aber wird der Vergleich des ersten und letzten Notturmo (Op. 62 N^o 2) den Verehrern des grossen Tondichters nicht sein. *Ex ungue leonem!*

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, N^o 2.) will be interesting to the admirers of the great composer. *Ex ungue leonem!*

First system of a piano score. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand plays a rhythmic accompaniment with slurs and fingerings (1, 2, 3, 4). Dynamics include *poco*, *a*, *poco*, *cresc.*, and *f*. A fermata is placed over the final measure of the system.

Second system of the piano score. The right hand continues the melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand accompaniment includes slurs and fingerings (1, 2, 3, 4, 5). Dynamics include *f* and *dim.*. A fermata is placed over the final measure of the system.

Third system of the piano score. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand accompaniment includes slurs and fingerings (1, 2, 3, 4). Dynamics include *aspiratamente* and *cresc.*. A fermata is placed over the final measure of the system.

Fourth system of the piano score. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand accompaniment includes slurs and fingerings (1, 2, 3, 4). Dynamics include *f* and *dim.*. A fermata is placed over the final measure of the system.

Fifth system of the piano score. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand accompaniment includes slurs and fingerings (1, 2, 3, 4). Dynamics include *poco dim.*, *rit.*, and *f*. A fermata is placed over the final measure of the system.

Sixth system of the piano score. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand accompaniment includes slurs and fingerings (1, 2, 3, 4, 5). Dynamics include *dim.*. A fermata is placed over the final measure of the system.

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and fingerings. The first system begins with a treble staff containing a melodic line with a trill and a ten-measure phrase, and a bass staff with a rhythmic accompaniment. The second system continues the melodic and accompanimental lines. The third system features a more complex melodic line in the treble staff. The fourth system shows a continuation of the accompaniment. The fifth system includes a section marked *pp* (pianissimo) and *calando* (ritardando), indicating a change in dynamics and tempo. The sixth system concludes the piece with a final cadence. Fingerings are indicated by numbers 1-5, and articulation marks like asterisks and slurs are used throughout.