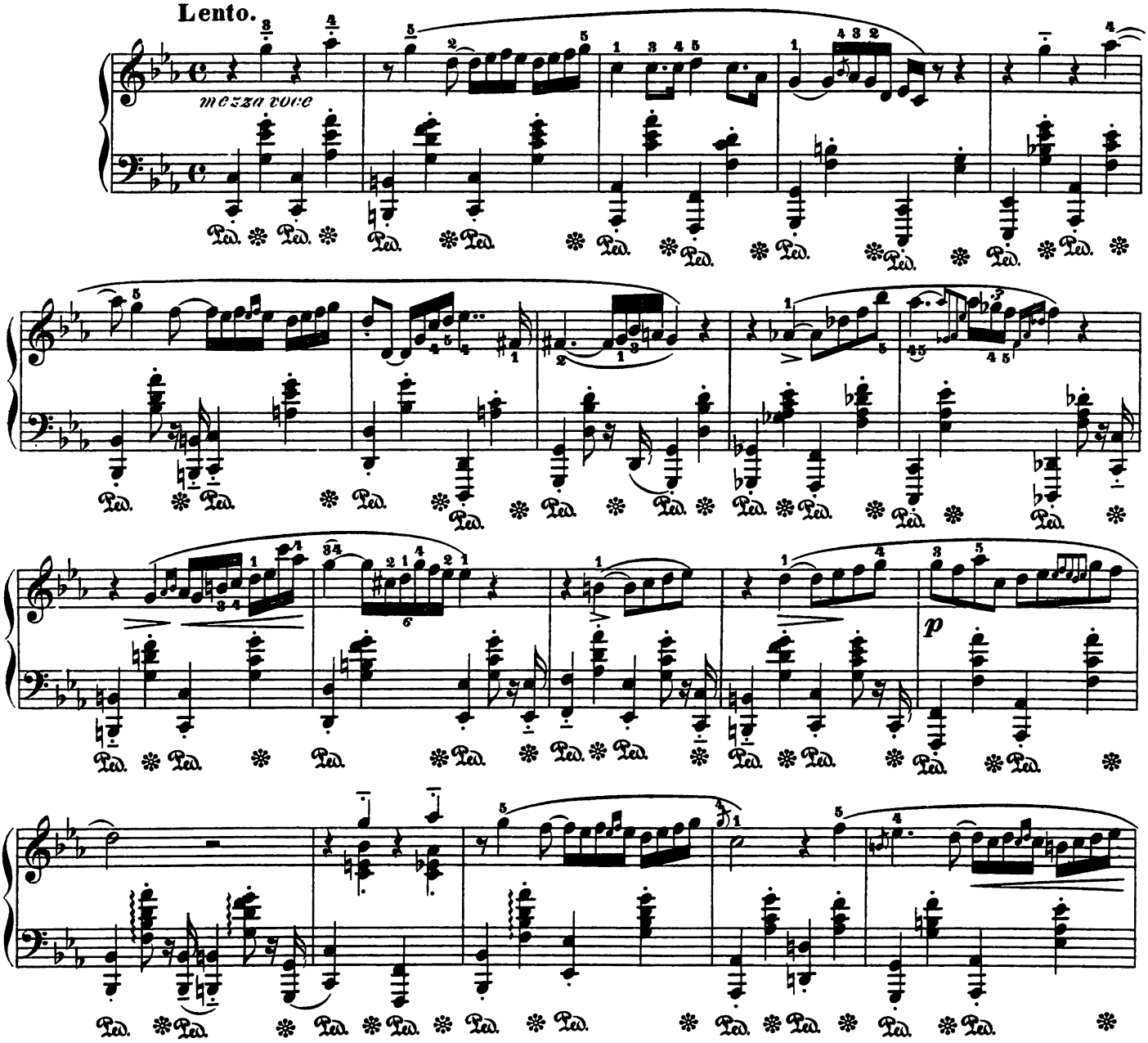
a) NOCTURNE.

Th. Kullak.
Fr. Chopin, Op. 48. Nº 1.

A C.S.
Lento.



a) The design and poetic contents of this nocturne make it the most important one that Chopin created; in Karasowski's opinion it even oversteps the bounds of the nocturne-style. The chief subject (A–B) is a masterly expression of a great, powerful grief, for instance at a grave misfortune by which the dear, beloved native land is visited. Upon such an occasion and in such a mood it is but a step to self-sacrificing d e e d s. 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, enchanced in passionateness and feverishly agitated. (*Doppio movimento* and *agitato*).

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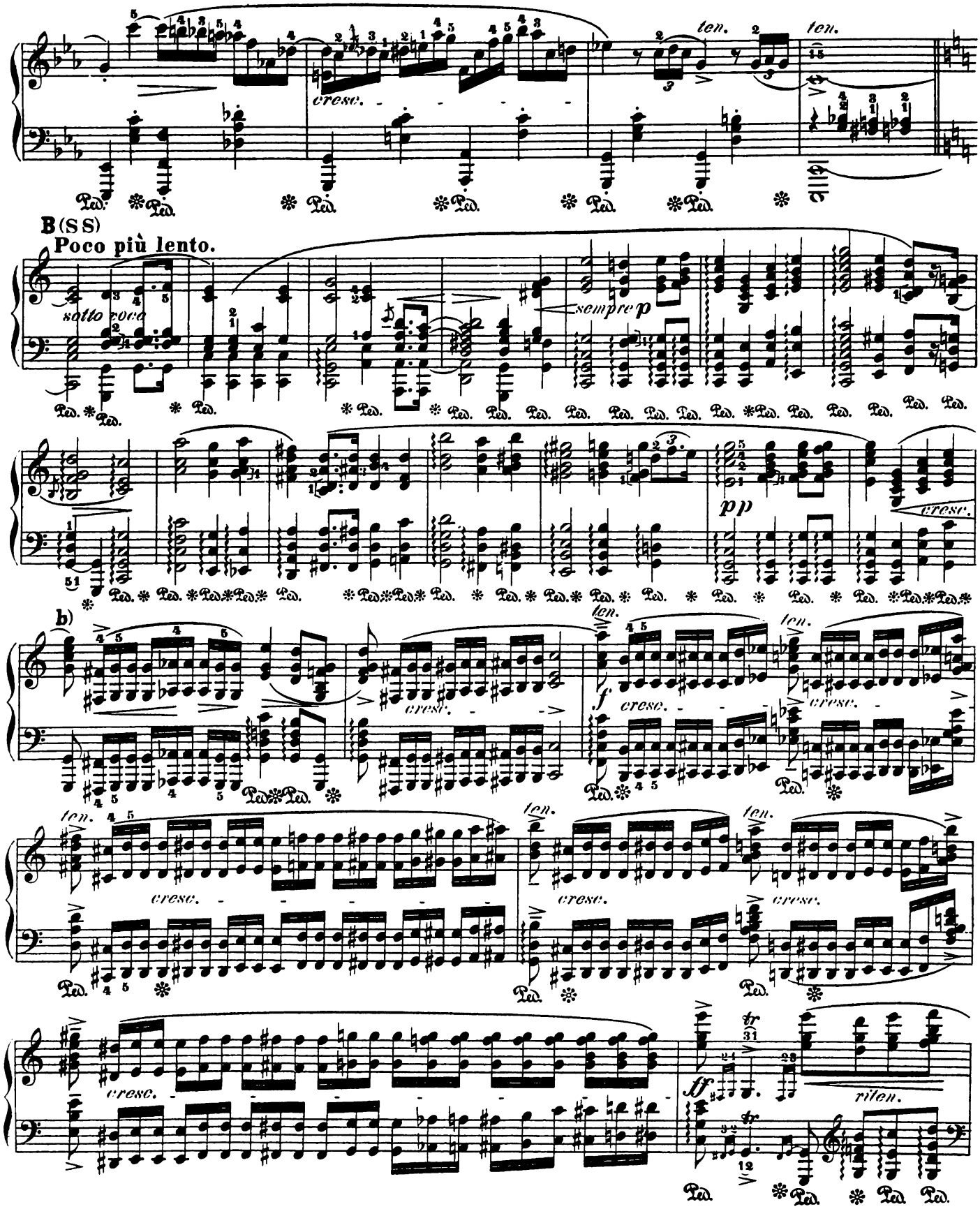
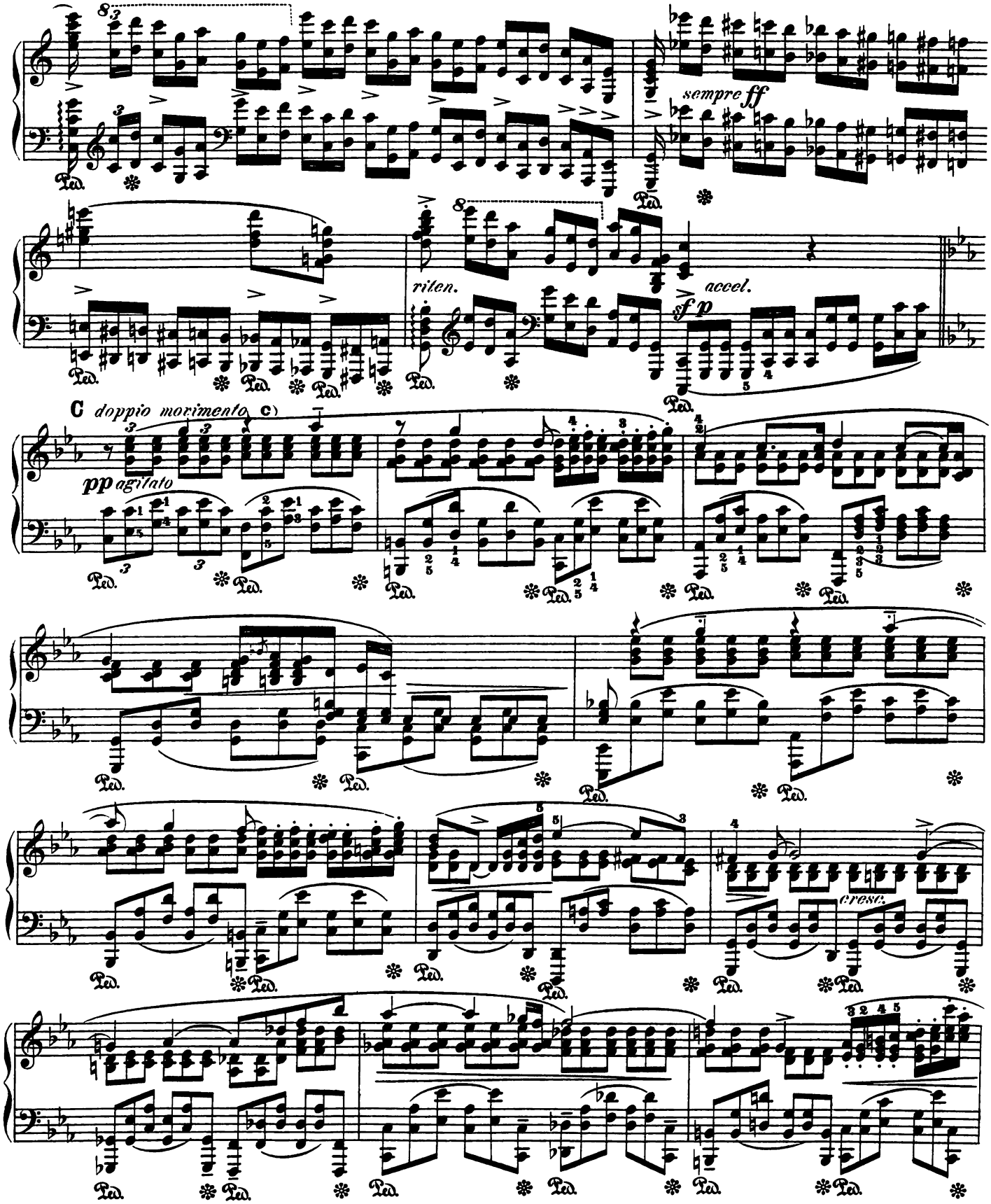
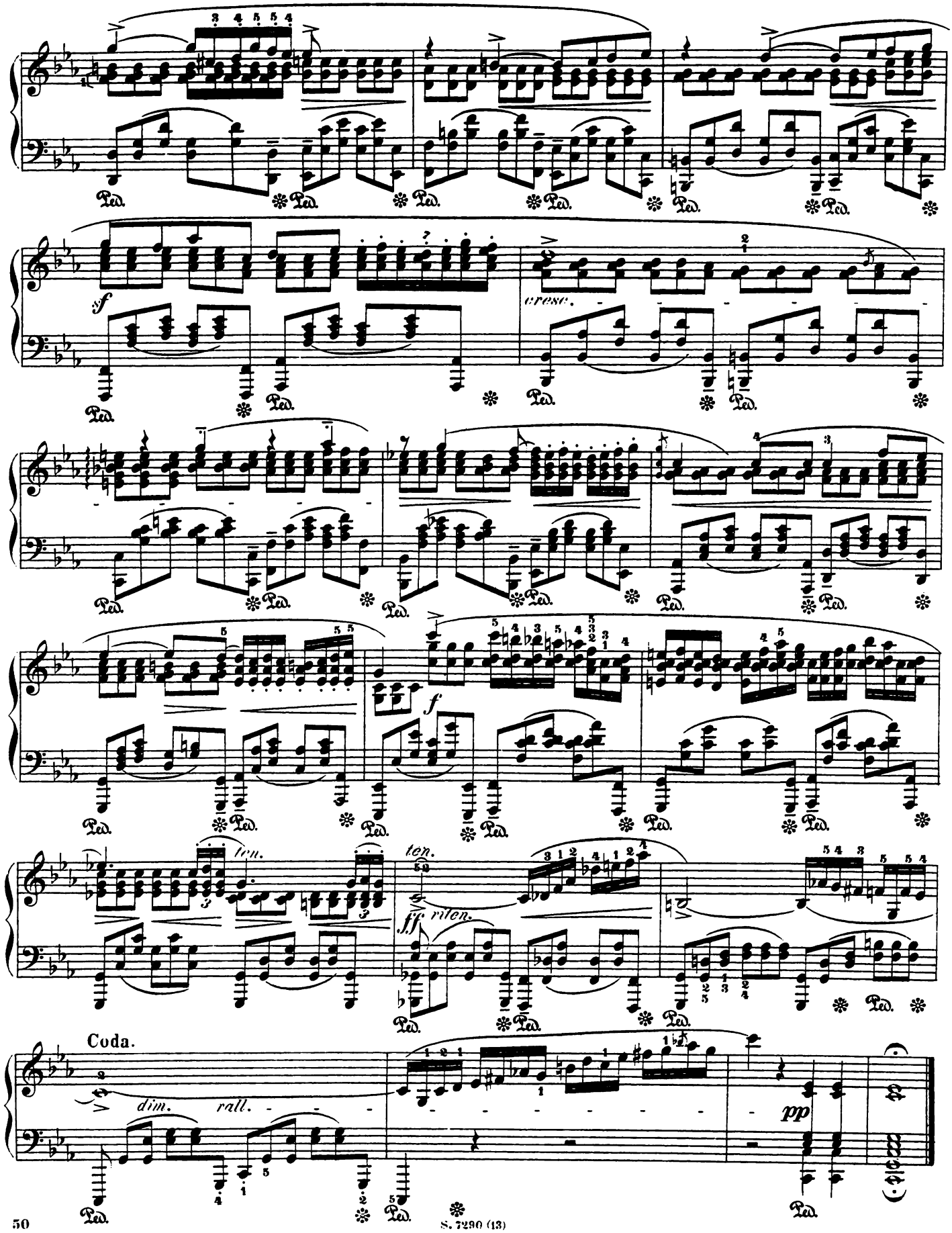


b) The triplet-passages introduced here and in the following measures are to be executed *legato,* and strictly in time so that the march-like character of the subject shall nowhere be impaired.



c) It is not best to hold too literally to the designation "doppio movimento;" for then it would remain only to choose between inartistic precipitation in the chief subject, or a no less critical dragging of the secondary subject. I propose: M. M. ♩ = 96.



S. 7290 (13)