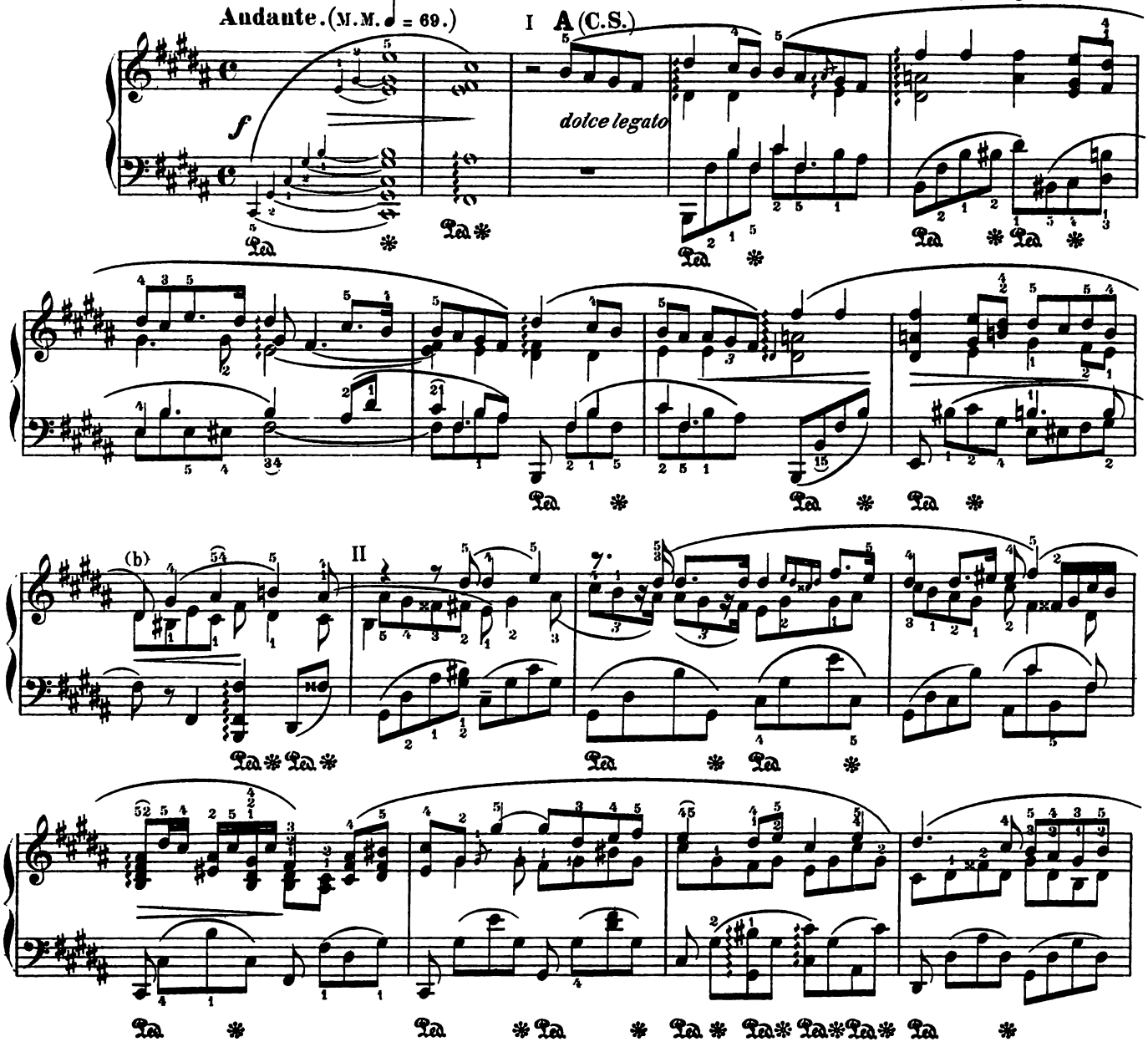
a) NOCTURNE.

Th. Kullak.
Fr. Chopin, Op. 62. No 1.



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 No 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 f i o r i t u r a s that its effect, when executed with taste and elegance, is magical.

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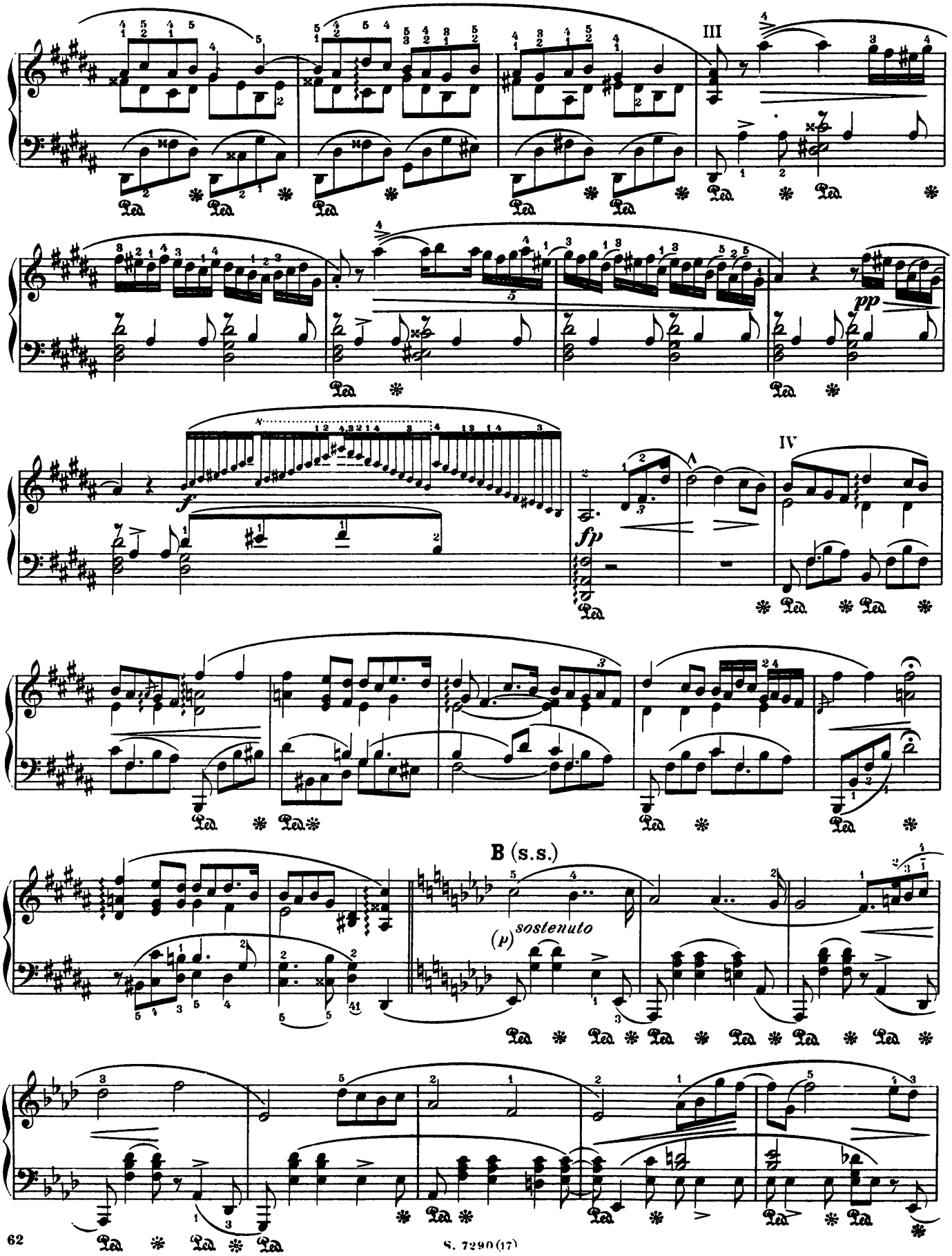
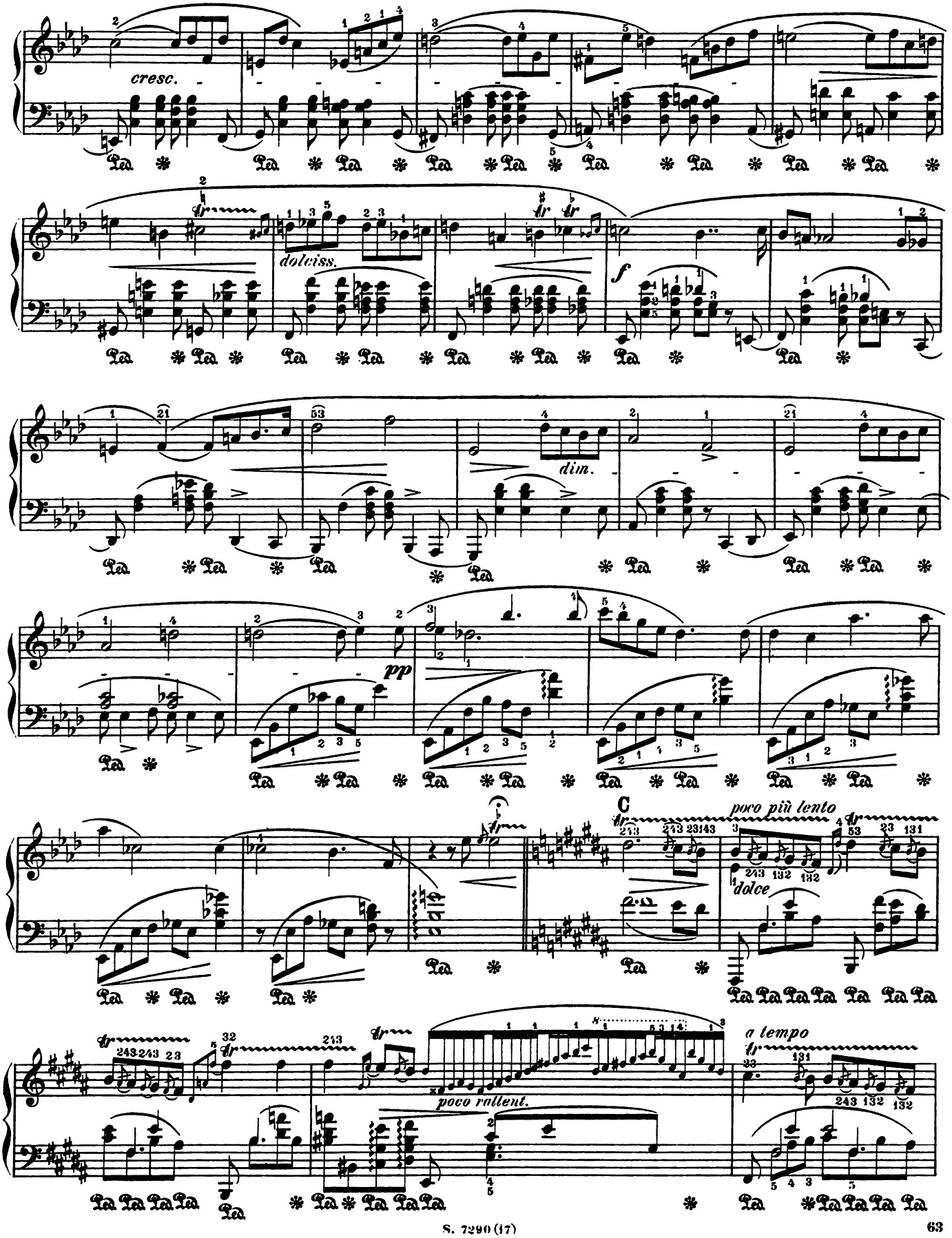
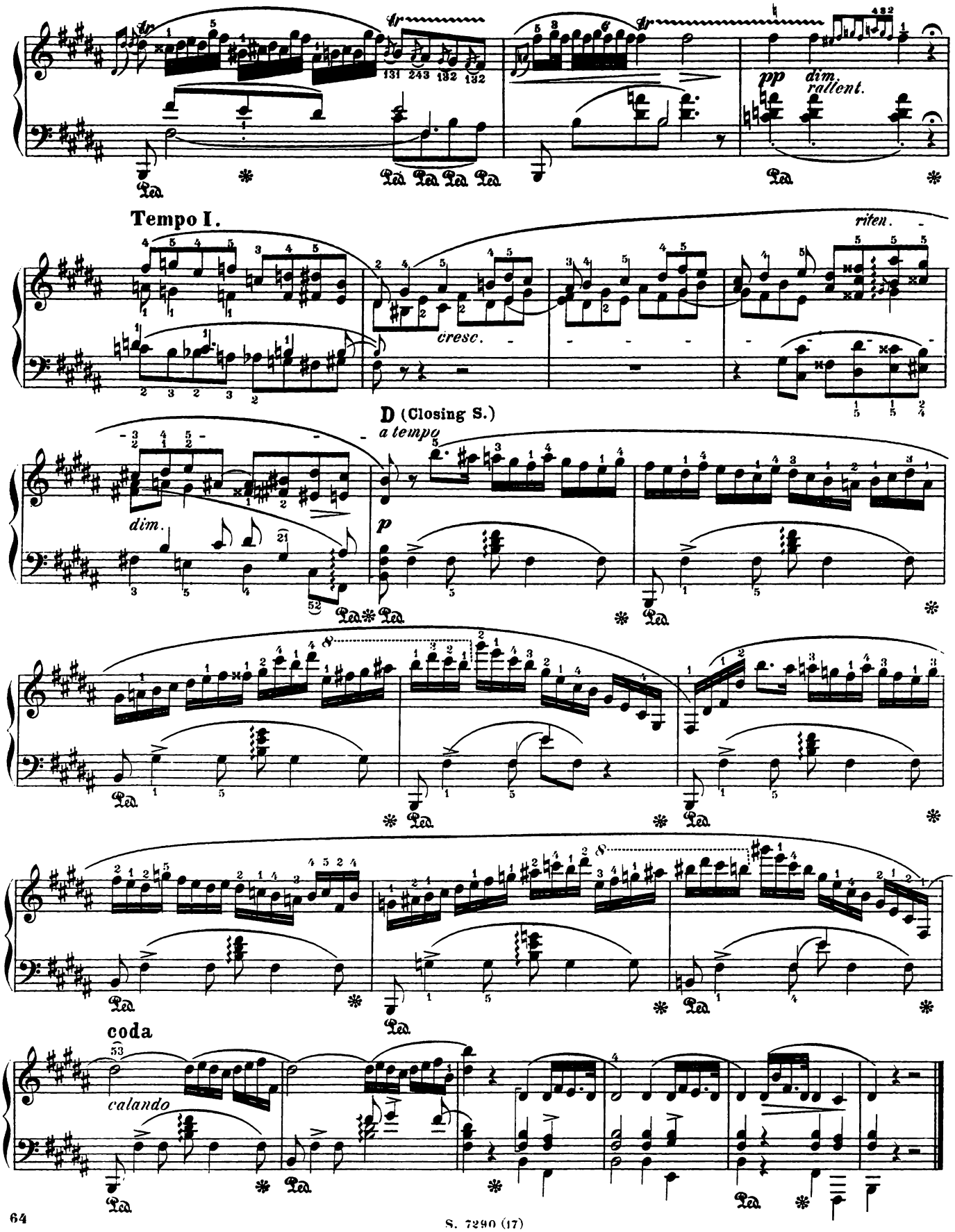

III
pp
IV
fp
B (s.s.)
(p) sostenuto


cresc.
dolciss.
f
dim.
pp
C
poco più lento
dolce
poco rallent.
a tempo


Tempo I.
cresc.
riten.
D (Closing S.)
a tempo
dim.
p
coda
calando