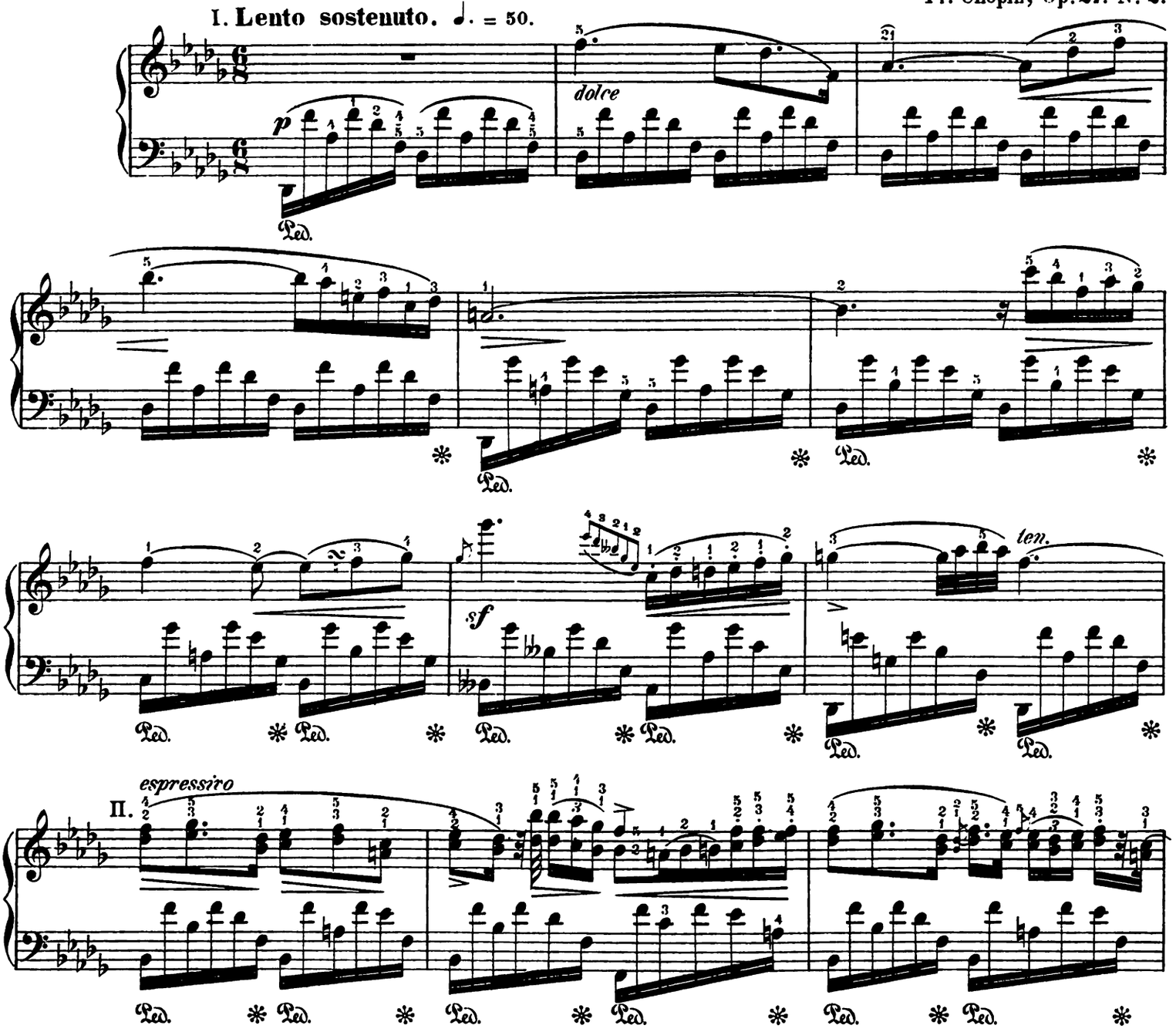
a) NOCTURNE.

Th. Kullak.

Fr. Chopin, Op. 27. Nº 2.

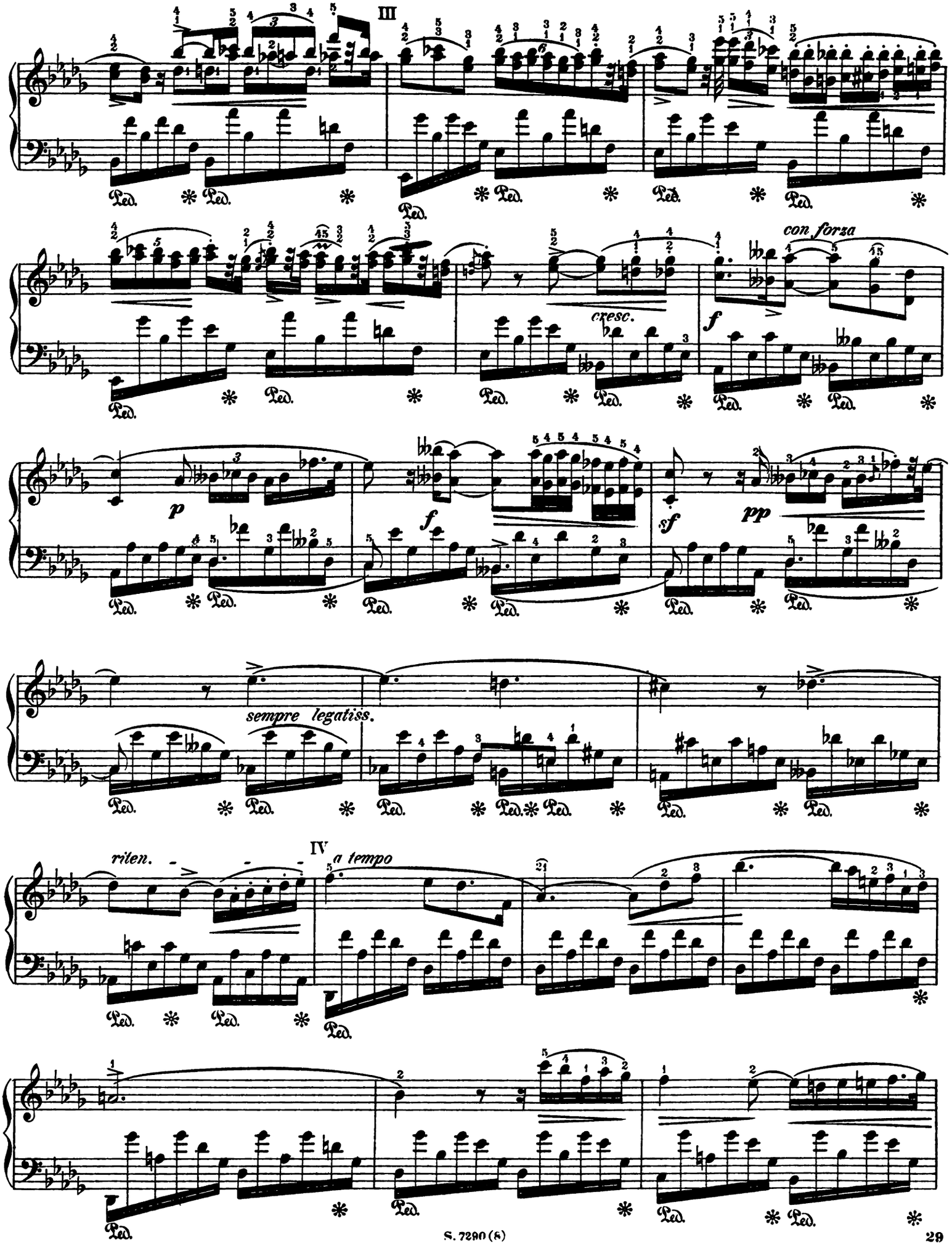


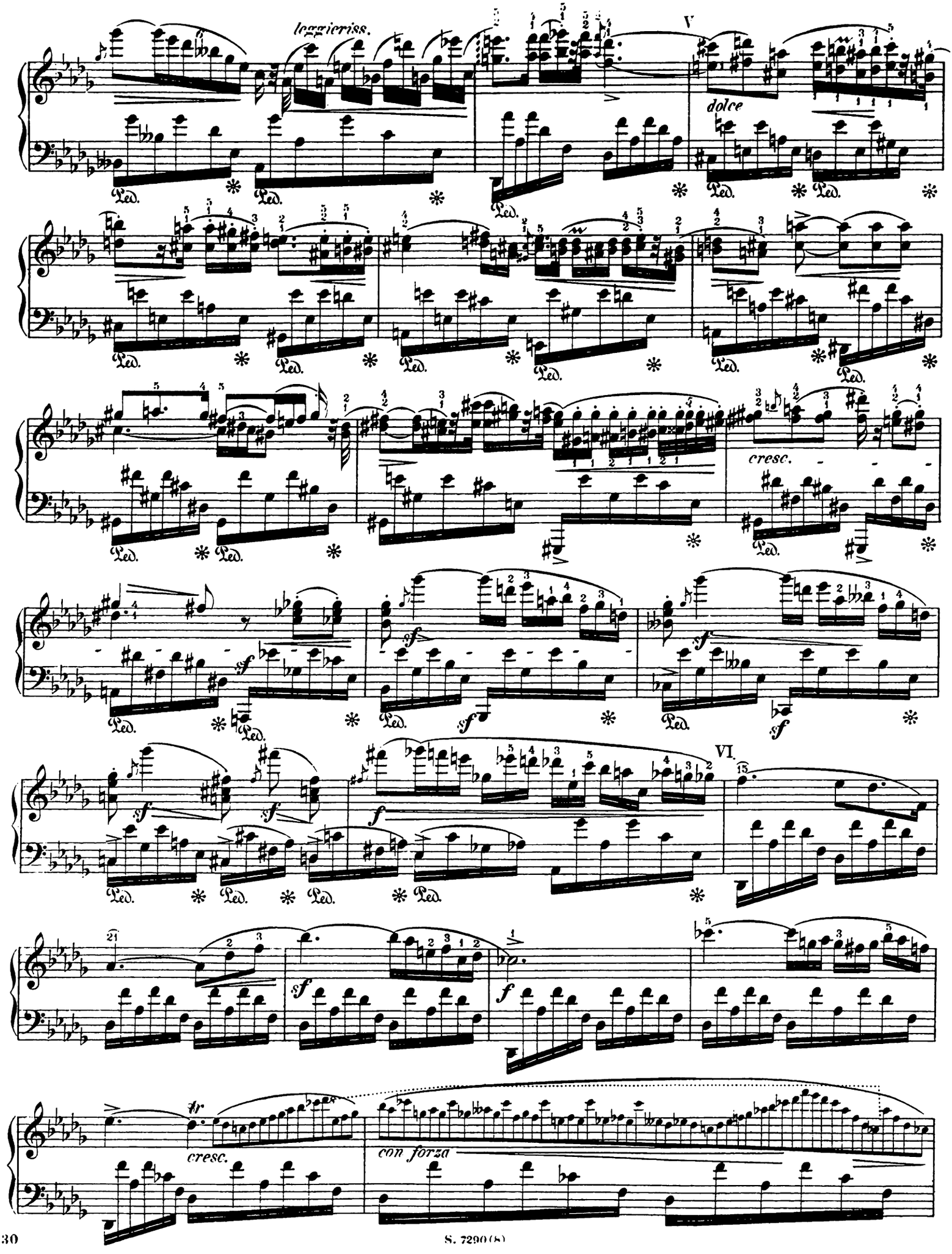
a) The present nocturne divides best into strophes, for it does not develop into groups of parallel subjects, in the strict sense. Even the base moves from beginning to end in homogeneous figures. I have assumed eight strophes, which produce variety of shading, without offering essentially new contents. The chief strophes are the Ist, II^{d}, and the VIIIth.

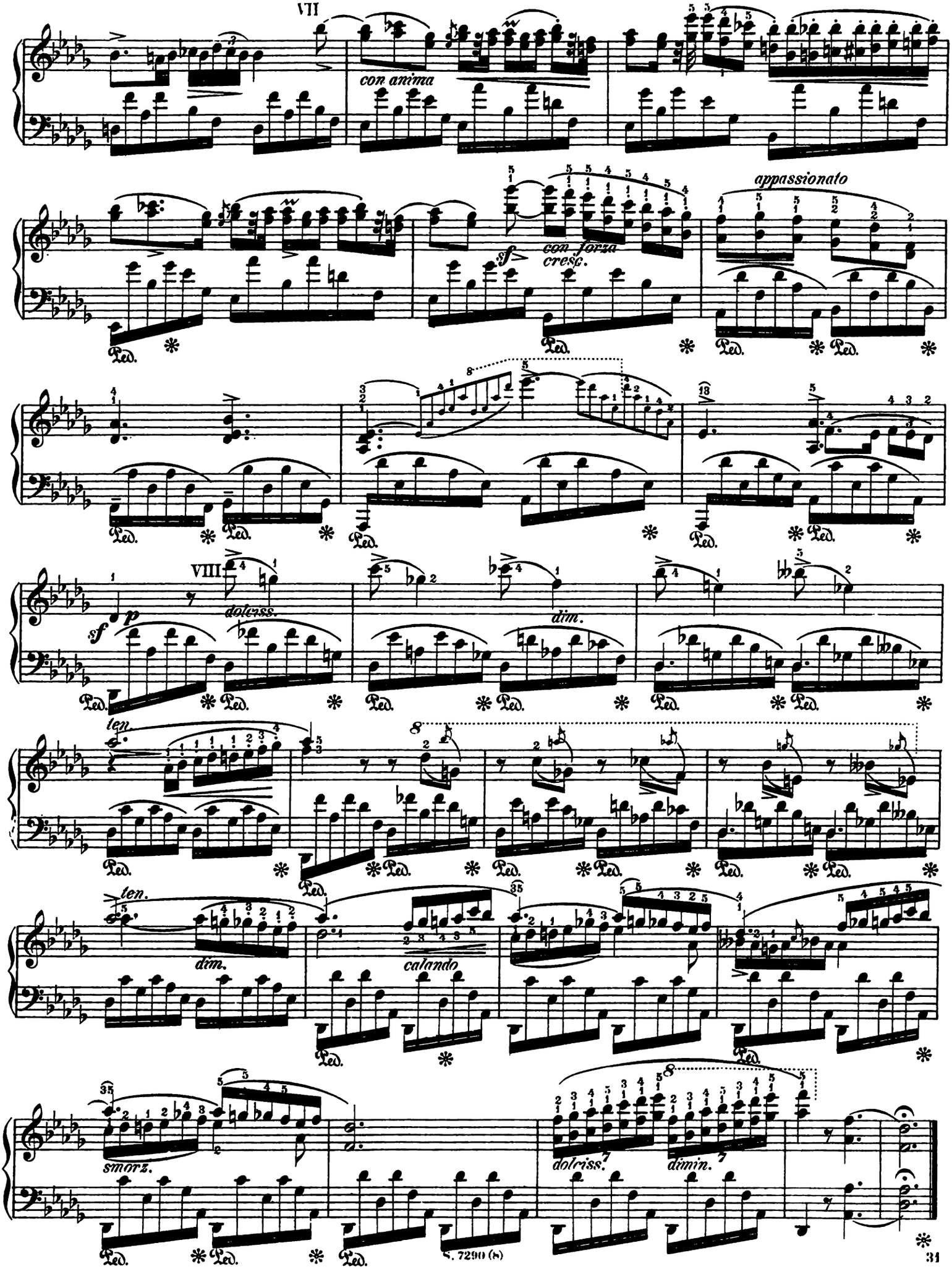
Strophe III is the transposed repetition of the II^{d}.
„ IV the repetition of the Ist.
„ V the transposed repetition of the II^{d}.
Strophe VI the repetition of the Ist.
„ VII „ „ „ „ II^{d}.
„ VIII „ real Coda of the composition.

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.

28 Copyright G. Schirmer 1881.


III
cresc.
con forza
f
p
f
sf
pp
sempre legatiss.
IV
ritard.
a tempo
Ped.


leggieriss.
V
dolce
cresc.
VI.
cresc.
con forza


VII
con anima
appassionato
sf
con forza
cresc.
VIII
p
sf
dolciss.
dim.
len.
dim.
calando
smorz.
dolciss.
dimin.