

Emphasizes minor triads, (+ degree inflected within the progression ones)

111 JOHN FIELD (1782-1837) 1811  
Nocturne in A Major, No. 8 (rev. 1815)

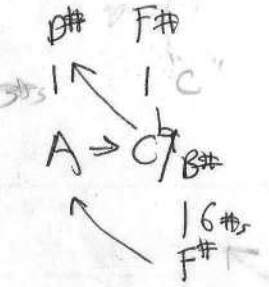
Lavish use of the pedal

Intro 6 Closed musical period

Barcarolle accomp.

Song form predominates

slow harmonic motion - Note pedal



initiates a series of triad segments that embellish chord tones

This composition first published in a longer version (96 measures) as a Pastoral in the Second Divertimento for Piano with Accompaniment of a String Quartet (Moscow, ca. 1811; London, ca. 1811-12). In 1815 it appeared in the present version as the first of three Romances for Piano (Leipzig, 1815), eventually becoming one of the Nocturnes, usually called No. 8, but actually No. 9 (see Cecil Hopkinson, *A Bibliographical Thematic Catalogue of the Works of John Field*, London, 1961, p. 33). Reprinted from *Nocturnes*, rev. by Louis Koehler (Frankfurt, etc., Peters n.d., pl. no. 6515), pp. 28-31.

Solo artist in personal & direct communicating with his audience (important Romantic trait)

D# often relates to E (V) but really never goes deeper

Nocturne Proper (8-bar phrases)

*b* (8-bar period)

*cresc.*

*dim.* *pp*

*p* *delicato*

*f* *dimin.*

*m.d.* *m.s.* *pp* *delicatiss.* *dim.* *rit.*

*pp* *p*

Redundant return  
a (embellished as  
a transition)

I

a (formal return)

*comp. tenerezza*

*mf* *sotto voce*

*mf* *a1*

*I* *leggiero*

resolution of *D#7b7*

I<sub>6</sub>

V

I

*sotto voce* *pp*