

COMPARATIVE ANALYSIS OF FRYDERYK CHOPIN'S AND JOHN FIELD'S NOCTURNES

PART I

TÍMEA SZILVESZTER¹

SUMMARY. Music History holds John Field as the creator of the nocturne genre. The purpose of this work is to reveal the formal, tonal and stylistic features that prove the influence of the Irish composer on Fryderyk Chopin's compositions of the same genre.

Keywords: John Field, Fryderyk Chopin, nocturne, formal structure, tonality, ornaments, comparative analysis

1. The History of the Nocturne's Development

The genre of nocturne is a distinctive achievement of romantic music literature, which is a meditation-style, slow-rhythmic, tranquil-like piano work that depicts a night view.

The name of the Italian *notturmo* often appears as the title of the 18th century works, but John Field was the first who used the French terminology as the title of his lyrical piano works created between 1812 to 1836. Field's nocturnes are remarkable from the perspective of musical history, as they constitute the source of inspiration for Fryderyk Chopin's works of the same genre.

Field's nocturnes exploited the possibilities of using a new type of *piano*; the sustained pedal made it possible to create a richer form of accompaniment, which was very different from the widely used Alberti bass. The melody of the Nocturne conferred the piano the Italian opera's cantilena-like character, which the author got acquainted with in the early 1800s in Russia.

¹ Babeş-Bolyai University, Faculty of Reformed Theology, Musical Pedagogy Department, RO-400174 Cluj-Napoca, Horea str. 7. E-mail: szilveszter.timea@yahoo.com

Though the emotional intensity of Field's nocturnes moves on a relatively narrow scale and its phrase structures are foreseeable, the subdued elegance of his musical language had a profound effect on the representatives of the romantic era, especially on Fryderyk Chopin (1810-1849), an admirer of Field's compositions and performing art.

Soon most composers of the age made attempts to write nocturnes, including Franz Liszt (1811-1886) - *Liebesträume* transcriptions bearing the nocturne subtitle-, Robert Schumann (1810-1856) - *Nachtstücke* op. 23-, Carl Czerny (1791-1857)-, Henri Bertini (1798-1876), Theodor Döhler (1814-1856), etc. In the history of the genre, however, Fryderyk Chopin's 21 nocturnes remained truly outstanding.

The emotional saturation of Chopin's nocturnes is far beyond Field's experiments. His harmonious richness, counter-point complexity, and melodic variety have an exciting effect, avoiding monotony. Nonetheless, he often resorts to Field's ABA model of formal structure.

Field's fourth nocturne (A major) has had perhaps the greatest impact on Chopin. The traces of its diverse harmony and its complex middle part can be found in many of his later composed works of the same genre.

Though the nocturne as a piano composition genre has reached its development's peak through Chopin's lifework, it has remained a popular genre in music history. Among the French nocturn composers we can enumerate Gabriel Fauré (1845-1924), Erik Satie (1866-1925) and Francis Poulenc (1899-1963). The late works of Liszt also contains a nocturne called *En rêve* (1880). Mikhail Ivanovich Glinka (1804-1857), Mily Alexeyevich Balakirev (1837 -1910), Pyotr Ilyich Tchaikovsky (1840-1893), Nikolai Rimsky-Korsakov (1844-1908), Alexander Skriabin (1872-1915) and Edvard Grieg (1843-1907) all contributed to the expansion of the the nocturne genre's repertoire.

We can also find nocturnes written for the orchestra, such as Mendelssohn's *A Midsummers Night's Dream*. Bizet composed a nocturne for the orchestra, but he did not publish it. Debussy's work entitled *Trois Nocturnes* represents the first such realization of the French impressionist music. The titles of the three movements are *Nuages, Fêtes and Sirènes*. The second one is rather a musical background for a soirée because of its lively rhythm.

In some of the listed works the emerging lyricism characterizing Field's and Chopin's nocturnes is replaced by the interest in visions, apparitions, dreams, natural night time sound effects. Schumann's *Nachtstücke* depicts the change in terminology, which is later enhanced by the 20th century composers. We mention Paul Hindemith (1895-1963), Ralph Vaughan

Williams (1872-1958), Benjamin Britten (1913-1976) and Béla Bartók (1881-1945) who further developed and expanded the concept of the Nocturne genre in their work.²

2. John Field's Life and Work 3

John Field was born in 1782 into a Protestant Irish family. His father was a violinist, his grandfather an organist and he received his basic instrumental training from the latter.

As a child he has impressed the audience many times with his excellent piano technique. By 1793 he already started studying with Muzio Clementi. Among others, the world-renowned Haydn has praised him as a young talent. Field became a recognized virtuoso by the age of 18 in London's concert halls.

The Irish composer settled in St. Petersburg in 1803. In 1832 his condition got worse, nevertheless he continued his concert tour across Europe. After London and Paris, he performed in Vienna, and his last concert was organized by his student Charles Mayer in March 1836 (Dussek's quintet op. 41 was played). Field died in 1837 in Moscow.

Most of his creations begin and/or close on a low volume, approaching the virtuoso role in an original way. His quiet, mysterious piano play was as unusual as it was impressive. It did not become charismatic by the technique, but by its musical, unparalleled tonal colours.

His disciple V.F. Odoyevsky remembers him by using the following words: *he defeated his opponents with his first chords on the piano; under his fingers, the piano became a completely different instrument.*

As a teacher, Field taught Bach's works beside his owns and contemporary music too. Particular emphasis was placed on the accuracy of articulating the fingers, exercising at a slow pace, and predicting the melody line through internal hearing (far beyond the pedagogical conceptions of his age).

Many of his students spread his pedagogical style across Europe, such as Charles Mayer, Anton Kontski and Maria Szymanowska, while others, like Aleksander Gurilyov, Jean Rheinhardt and Alexandre Dubuque contributed to laying the foundation for Russian modern music pedagogy.

² Brown, Maurice J.E./ Hamilton, Kenneth L., *Nocturne*, in: *The New Grove Dictionary of Music and Musicians*, Macmillan Publisher, London, 1992-online edition

³ The *Fryderyk Chopin's Life and Work* chapter is contained in my previous thesis (*The Conception of the musical Form of Fryderyk Chopin's Preludes op. 28* - 2009), which precedes this dissertation.

His creative style was greatly influenced by Clementi, the most tangible example of which is his sonata in A major (Op. 25 No. 3, 1790). Haydn and Dussek also left their mark of influence on the works of the Irish composer through the harmonic language inspired by folklore.

Field's nocturnes and works in the style categories of *pastoral*, *romance* or *serenade* are among the most characteristic creations of early romantic music. Melodic variations obey rigid formal constraints, which represent a consistent emotional state, though the preconceived narrative, the programme is completely absent.

The genre of *fantasy* in Field's oeuvre is built on a virtuoso, episodic structure. The variations are decorated following the Mozartian style, with fewer elements of Beethoven's compositional technique. These individualized *rondos*, which provided the well-known, luxurious entertainment music of the time carry less meaning nowadays.

Three of his *sonatas* (1798-1801) were influenced by Dussek. His *concertos* formed the basis for the genre of the 19th century's *piano concerto*, despite the fact that Field composed these works in an unconventional manner. The instrumentation demonstrates beyond doubt his rich musical imagination.

His *miniatures* are short dances, mostly based on a simple (ternary) waltz rhythm. He composed his chamber music entirely for string instruments and piano.

The years 1821-31 were characterized by a general creative crisis. Field rather revised and perfected his works to make them harmonically more complex and reconsidered the division of formal proportions, especially in his sonatas. Concertos no. 6 and 7 have also been revised. Of his new compositions only nocturnes no. 9, 10 and fantasy no. 3 had been published.⁴

3. Musical Analysis of Fryderyk Chopin's Nocturnes

It is a coincidence that during his lifetime Chopin published exactly 18 nocturnes as his predecessor. The lyrical pieces first appeared in groups of three and then in two.⁵

⁴ Langley, Robin, *Field, John*, in: *The New Grove Dictionary of Music and Musicians*, Macmillan Publisher, London, 1992-online edition

⁵ Pándi Marianne, *Hangversenykalauz-Zongoraművek (Concert Guide – Pieces for Piano)*, Saxum Bt., 2006, p. 240

Table 1

	Op. No.	Beginning Motif
1	Op. 9 No.1	Larghetto Opus 9 No. 1 <i>p espress.</i>
2	Op. 9 No. 2	Andante Opus 9 No. 2 <i>espress. dolce</i>
3	Op. 9 No. 3	Allegretto Opus 9 No. 3 <i>p scherzando</i>
4	Op. 15 No. 1	Andante cantabile Opus 15 No. 1 <i>semplice e tranquillo</i>
5	Op. 15 No. 2	Larghetto Opus 15 No. 2 <i>sostenuto</i>
6	Op. 15 No. 3	Lento Opus 15 No. 3 <i>p languido e rubato</i> <i>dim.</i>
7	Op. 27 No. 1	Larghetto Opus 27 No. 1 <i>pp legato</i> <i>sotto voce</i>
8	Op. 27 No. 2	Lento sostenuto Opus 27 No. 2 <i>p dolce</i>
9	Op. 32 No. 1	Andante sostenuto Opus 32 No. 1 <i>dolce</i>
10	Op. 32 No. 2	Lento Opus 32 No. 2 <i>sempre piano e legato</i>
11	Op. 37 No. 1	Andante sostenuto Opus 37 No. 1 <i>p</i>
12	Op. 37 No. 2	Andantino Opus 37 No. 2 <i>dolce</i>

TÍMEA SZILVESZTER

13	Op. 48 No. 1	<p style="text-align: center;">Lento Opus 48 No. 1</p> <p style="text-align: center;"><i>m.v.</i> <i>stretto</i></p>
14	Op. 48 No. 2	<p style="text-align: center;">Andantino Opus 48 No. 2</p> <p style="text-align: center;"><i>p</i></p>
15	Op. 55 No. 1	<p style="text-align: center;">Andante Opus 55 No. 1</p> <p style="text-align: center;"><i>p</i></p>
16	Op. 55 No. 2	<p style="text-align: center;">Lento sostenuto Opus 55 No. 2</p> <p style="text-align: center;"><i>f</i></p>
17	Op. 62 No. 1	<p style="text-align: center;">Andante Opus 62 No. 1</p> <p style="text-align: center;"><i>f</i> <i>dolce levato</i></p>
18	Op. 62 No. 2	<p style="text-align: center;">Lento Opus 62 No. 2</p> <p style="text-align: center;"><i>sostenuto</i></p>
19	Op.P 72No.1	<p style="text-align: center;">Andante Opus posth. 72 No. 1</p> <p style="text-align: center;"><i>p</i> <i>molto levato</i></p>
20	Op.P. No. 16	<p style="text-align: center;">Lento con gran espressione KK IVa No. 16</p> <p style="text-align: center;"><i>f</i></p>
21	Op. P. No. 8	<p style="text-align: center;">KK IVb No. 8</p>

3.1 Op. 9 No. 1

Formal structure:

A (measures no. 1-19): a + b + a_{v1} + b_v + addition

B (meas. no. 19-50.): c + c_{v1} + c + c_{v1} + d + c_{v1} + d + c_{v1}

C (51-66.): e + f + addition (59-60) + e_{v1} + f_{v1} + transition (67-69)

A (measures no. 70-81.): a_{v1} + b_{v1} + b_{v2}

Coda – (measures no. 82-85)

The first piece of Fryderyk Chopin's Op. 9 nocturne collection has a recurring four-part structure, its basic tonality is in *B-flat minor*. This tone will dominate the entire first part. However, *D-flat major* is already present in part B, while in part C the musical material modulates to *G-flat major*. The returning section (A) and the Coda will lead to the original tone. The leading tonality, *B-flat minor*, is considered by music literature to have a morose, ill-tempered tone that suggests dissatisfaction.⁶

The original tempo is *Larghetto*. The cycle-opening work is characterized by rich ornamentation, the varied repetition and returning of the starting theme, the 9-, 11-, and 22-note units floating over the six-note broken chords.

E.g. 1



measures no. 1-3

From dynamical point of view, we have a very diverse piece in front of us: starting in *piano*, with smaller or larger *crescendos* and *decrescendos*, increasing with *forzato*-s to reach *forte* at the end of the first part. The second part begins with *pianissimo* and reaches *piano-pianissimo*. Then follows *forte* and then *piano* again. Part C begins with *fortissimo* as contrast, from measure no. 57 it returns to the soft dynamics (*pp*, *ppp*) characteristic for the nocturnes. In the course of the recurring first part (A), the volume reaches the *forte*, *fortissimo* culmination (77th, 79th, 82th meas.). This is only a temporary state, during the last three measures, the volume of the work returns to the mysterious *ppp* that evokes the atmosphere of the night.

From formal point of view, we are dealing with a four-part, recurrent structure.⁷

⁶ Schubart, Chr. Fr. Daniel, *O istorie a muzicii universale (A History of Universal Music)*, Editura muzicală, București, 1983, p. 324

⁷ Frank, Oszkár, *A romantikus zene műhelytitkai-II. Chopin: Mazurkák, prelűdök, noktűrnök, balladák (Chopin: Mazurkas, preludes, nocturnes, ballads: the Secrets of Creating Romantic Music-II.)*, Akkord Zenei Kiadó Kft, Budapest, 1999, p. 93

3.2 Op. 9 No. 2

Formal structure:

- A (meas. no. 1-4)
- A (meas. no. 4-8)
- B (meas. no. 8-12)
- A (meas. no. 13-16)
- B (meas. no. 16-20)
- A (meas. no. 21-24)
- Coda – (m. no. 25-34)

In the second nocturne of Opus 9, the composer imagines the basic tempo of the work in *Andante*. It launches with *espressivo*, *dolce* basis, reaches *fortissimo* after shorter or larger *crescendos* and frequent *piano* returns, and then returns to *pianissimo* in a single measure.

In formal terms, opinions are divided, as some experts say we have a rondo-like series of variations (Hugo Leichtentritt), other than simply *ABA'* + *Coda* (William Rothstein).⁸ Oscar Frank's analysis is very much in line with Lennox's Berkeley's view that it would be a three-part, repetitive, recurring structured work with a longer, 10-measure *Coda*.⁹

The movement of the melody is swinging, waltz-like, critics may find in it features similar to the Italian belcanto.

As for ornamentation, the *Urtext* edition has two versions: the first one is Chopin's original, published nocturne, the second version contains the ornamental formulas the author has assigned to his students individually in their scores. In both cases, we are talking about Chopin's own ideas.

E.g. 2

2.

⁸ Rink, John, „Structural momentum” and enclosure in Chopin’s nocturne Op. 9 No. 2, Shenker Studies 2, Volume 2, Cambridge University Press, 1999, p. 109-110

⁹ Frank Oszkár, *op.cit.*, p. 93

2a



measures no. 13-14
(the difference between the ornaments of the two versions)

We will find the following ornamental formulas: *grupetto*, simple *mordent*, *appoggiatura*, *trill*. The formulas containing small note values cannot be regarded as an integral part of the melody, but rather as complementary decorations. In this case, the main notes written as regular values are completed by notes smaller in size. Regardless of the tempo of performance, the notation remains of eighths.¹⁰

It is common that different asymmetric formulas (triplet, quadruplet, etc.) appear on one or more voices of a uniformly moving accompaniment.

On tonal plan, *E-flat major* and *B-flat major* alternate with each other regularly, depending on the formal parts (part A – *E-flat major*, part B – *B-flat major*). The Coda rounds out the musical message in *E-flat major*.

3.3 Op. 9 No 3

Formal structure:

A (measures no. 1-20): a + a_{v1} + a_{v2} + b + b_v

A (meas. no. 21-40): a + a_v + a_{v2} + b + b_v

B (meas. no. 41-56): c + c_v + d + d_v

A (meas. no. 57-64): b + b_v

B (meas. no. 65-80): c + c_v + d + d_v

A (meas. no. 81-87): b + b_v

C (88-129): e + f + e_{v1} + f_{v1} + e_{v2} + f_{v2} + e_{v3} + f + transition + e + f_{v1} + transition

A (m. 132-156): transition + a + a_{v1} + a_{v2} + b + b_{v1} + addition

Coda (measures no. 156-157)

¹⁰ U.o., p. 85.

Compared to the previously analyzed nocturnes of the Op. 9th cycle, we are dealing with a much longer work, based on a ternary structure. The piece composed in B major is (relatively) rarely performed. It was created around 1830/1832 and published in 1833 with dedication to Marie Pleyel.¹¹

The tempo, unlike the usual slow indications, is *Allegretto*. The *piano* and the related expressions dynamically suited to the nocturne typology are clearly dominant. The third part (C) begins with the agogical sign *Agitato*.

From tonal point of view, there is less variation in parts A and B (alternation of *B major* and *F-sharp major*), part C alone is more colorful (*B minor*, *E minor*, *G major*, *B minor*, *D minor*, *G-sharp major*, *B minor*, *G major*, *B minor* tonalities follow each other). The closing parts of the work (A + Coda) return to *B major*.

From rhythmic point of view, the starting theme of the nocturne varies with quintuplets, septuplets, and eight-note formulas associated with three-note broken chords.¹²

E.g. 3

The image displays three musical excerpts from Chopin's Nocturnes. The first excerpt, labeled 'No. 1-2', shows a piano introduction with a quintuplet in the right hand and a triplet in the left hand, marked 'p scherzando.'. The second excerpt, labeled 'No. 9-11', shows a more complex rhythmic pattern with many notes and fingerings, marked 'leggierissimo.'. The third excerpt, labeled 'No. 29', shows a similar rhythmic pattern to No. 9-11.

measures no. 1-2, 9-11 and 29

¹¹ www.chopinmusic.net/works/nocturnes

¹² Frank Oszkár, *op.cit.*, p. 83

For the performance of longer asymmetric rhythms, the expression *senza tempo* (e.g. measure no. 155) appears to emphasize the improvisational character.

3.4 Op. 15 No. 1

Formal structure:

- A (m. 1-24) – a + b + a_{v1} + b_{v1} + a_{v2} + a_{v3}
- B (m. 25-48) – c + d + d_{v1} + c + d_{v2} + d_{v3}
- A (m. 49-74) – a + b + a_{v1} + b_{v1} + a_{v2} + a_{v3} + addition

The F major nocturne has a perfectly symmetrical form, this is reflected in the harmonic structure too. The middle part (B) dissolves the effect of the "*semplice e tranquillo*" performance, the *Andante cantabile*, contradicting the calmness of the first part. In this case, the "*con fuoco*" direction applies, steep arpeggios in *crescendo* changes without stopping. Near the end of this part the gradually accumulated tension begins to decrease (*p*, *pp*, *dim*, *rall.*, *calando*) until it melts back into the frame part A in *sotto voce*.

The triplet pulsations at the beginning and the end of the work, the repeated notes remind us of Chopin's prelude Op. 28 No. 15.

E.g. 4

Op. 15 no. 1



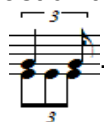
Op. 28 No.15



measures no. 1-4 (comparing the bass vocals of the two works)

The rhythmic division of the first and last unit is remarkable:

noted in the preface of the Urtext edition as:



From ornamental point of view, we can find usual asymmetric formulas, with 5-6-7 or more decorating notes.

Although the time signature is $\frac{3}{4}$ at the beginning of the first part, it is not of a constant nature. In the middle and at the end of part B (more precisely in measures no. 36 and 48) it changes for a short period to $\frac{6}{8}$.

3.5 Op. 15 No. 2

Formal structure:

A (m. 2-10) – (a+b) + (a_{v1} + b_{v1})

B (m. 17-25) – (c + c_v)

C (m. 25-48) – (d + d_{v1} + d_{v2} + d_{v3} + d_{v4} + d_{v5})

A (m. 49-58) – (a_{v2} + b_{v2} + addition)

Coda – (m. 58-62)

According to the Urtext edition the release year of this piece with the direction *Larghetto* is 1833. We will see further indications already in the first measure: *sostenuto, restraining the tempo*.¹³ In the second stage of the work following the slow, even-measured dance slope (from m. 17), we find accentuated pulsations, doubled in octave, under the gentle, soft melody line. The *i due pedal* indication for the use of damper pedal also warns of the discreetness of the accompaniment:¹⁴



measures no. 17-18

E.g. 5

¹³ Michels, Ulrich, *Zene Atlasz (Musical Atlas)*, Athenaeum 2000 Kiadó, 2003, Budapest, p. 79


¹⁴ Frank Oszkár, *op.cit.*, p. 90

From tonal point of view, the 62-measure work goes on through a diverse route. While the initial part A is dominated by *F-sharp major*, in part B *C-sharp major* and *D-sharp minor* alternates, in part C *F-sharp major* returns again (this time not independently, but by modulating to *A major* and then to its relative *F-sharp minor* which is also the homonym of the original tonality). The returning part A is also in *F-sharp major*, maintaining this tonality through the Coda till the last closing chord.

In terms of dynamics, the expressions that require soft sound effects are dominant (*p*, *pp*, *sotto voce*, *smorzando*, *dolcissimo*, *legierissimo*, etc.), however we also meet more powerful dynamics too (e.g., *con forza*, *fz*), for example in measures no. 14, 23, 54.

As for ornamentation, we have a richly decorated cantus firmus. The formulas that give the impression of rubato-like impromptu impart this nocturne its improvisational character.

In the central part of the work (C), the melody is divided into five

parts: in the right hand there are three rhythm formulas built 

on each other. In the upper vocal there are dotted eighths and sixteenths, the middle section is composed of eighteenth and sixteenth groups, in the lower vocal quintuplets are decorating the melody line.

3.6 Op. 15 No. 3

Formal structure:

A (a+ b+ a + b_{v1}) – (measures no. 1-24)

A (a+ b + a_v+ b_{v1}) – (meas. no. 24-50)

B (c+ c_{v1} + c_{v2} + c_{v3}+ d + d_{v1}+ transition) – (m. 51-88)

C (e + f + g + transition) – (meas. no. 89-112)

D (f+ h + h_{v1} + h_{v2}+ h_{v3} + h + h_{v1}+ h_{v2}) – (m. 113-148)

Coda – (measures no. 148-152)

The author composed the closing nocturne of the Op. 15 series in *Lento* tempo and $\frac{3}{4}$ time signature. The work is mainly characterized by anomaly and unpredictability. The framing parts can be called dreamy, while the middle hymnic (*religioso*). It is extraordinary in the sense that at the end of the work, rather than returning to the initial theme, the musical message is further complicated by new ideas, motifs, and formal parts.

Frank Oszkár divides the formal structure of the nocturne, he describes the work with expressions as *recomposed* and with *section repetitions*:¹⁵

A A A A B C D C D E E
 (1-11) (13-23) (23-35) (37-50) (51-66) (89-96) (97-104) (105-112) (113-120) (121-136) (137-152)

Langido e rubato, noted in the first part of the nocturne, requires a fragile, languid, free-moving pianistic performance.

E.g. 6



measures no. 1-4

In this composition the phrases are of 5-7-measures, differing from the classical division.

As far as the aspect of tonality is concerned, we are faced with an extremely varied creation: *G minor, B-flat major, E minor, G major, F-sharp major, F major, D minor, C major*, and *A minor* tonalities appear to alternate each other. Oszkár Frank mentions in several places the *D aeolian* mode (for example, measures no. 89-96).

Based on *viva voce*, it can be assumed that Chopin was inspired by Hamlet's drama to compose this work, and its original title was "On the Graveyard". When asked later about why he changed the title of his composition, he replied: "let them guess...". It was composed in 1833 and printed in 1833-34, dedicated to Ferdinand Hiller (German composer, conductor, writer) as well as the previous two Op. 15 nocturnes.¹⁶

¹⁵ Frank Oszkár, *op.cit.*, p. 94

¹⁶ <http://www.chopinmusic.net/works/nocturnes/>


3.7 Op. 27 No. 1

Formal structure:

- A (introduction + a + a) – (m. 1-9)
- B (transition + b + b) – (m. 10-18)
- A (a + a + addition) – (m. 19-28)
- C (c + c_{v1} + c' + c_{v1'}) – (m. 29-44)
- D (d + d_v) – (m. 45-52)
- E (e + e_{v1} + e_{v2}) – (m. 53-64)
- F (f + f_{v1} + f_{v2} + f_{v3} + f_{v4}) – (m. 65-83)
- A (transition + a + a) – (m. 84-93)
- Coda – (measures no. 94-102)

The first nocturne of the Op. 27 series runs the path between the *C-sharp minor* – *C-sharp major* tonalities (and not only). Part A is in *C-sharp minor*, the B-part fluctuates between *C-sharp minor* and the *phrygian mode* (natural d). In part C, *C-sharp minor* and *F-sharp minor* alternate (also observed in octave shift). Part D spins around *E major* and *A-sharp major*, while Part E, modulates into the former *A-sharp major*, then into *E-flat minor* and *F minor*. Part F plays with the variation of *D-flat major* and *C major*, and then the *C-minor*-centered Part A recurs. The Coda closes in the homonymic tone *C-sharp major* as a conclusion.

From formal point of view, we have a recurring structure, as the middle part (F) is surrounded by a symmetrical frame. It fits almost as a separate piece that has its own melody world and Coda. The phrases are highly symmetrical, often with just one difference of note or octave shift as a distinctive feature (e.g., C_{v1}, C_{v2}, C_{v3}, C_{v4}).

Indication of piano performance also corresponds to the formal structure: parts A and B are required with *Larghetto*, the middle part (C-E-F) with *Piú mosso*, and the last 2 measures of Coda after the returning Part A with *Adagio*. The framed structure is also supported by the time signature, in the frame formed by the extremities , in the middle “movement” 3/4 are marked.

measures no. 1-2, 29-31 and 84-85

3.8 Op. 27 No. 2

Formal structure:

- A (m. 2-9) - a + b
- B (m. 10-25) – c + C_{v1} + C_{v2} + C_{v3}
- A_{v1} (m. 26-33) – a + b_{v1}
- B_{v1} (m. 34-45) – C_{v4} + C_{v5} + C_{v6}
- A_{v2} (m. 46-53) – a + b_{v2}
- B_{v2} (m. 54-62) - C_{v6} + C_{v7}
- Coda - (m. 62-77)

The second nocturne of the Op. 27 cycle is based on a relatively simple two-part variation. Parts A and B dominate, alternating each other. Fantasy-like variation formulas can be found in the work.

From tonal point of view *D-flat major* plays an outstanding role, it sometimes modulates into the parallel *B-flat minor*, then *D-flat minor*, *A major*, and *E-flat major*.

It is interesting to mention the enharmonic shift prepared from measure no. 40: in the bass we have a chromatic elevation that increases the tension (*G# minor* - *A min.* - *Bb min.* - *Cb min.* - *C min.* - *C# min.* - *D min.*), while in the right hand there is the actual modulation from *C-sharp major* to *D-flat major* (measures no. 44-45). Here, the place of the *F-sharp minor* is clearly taken over by the *G-flat minor*, returning to the basic tonality. In the

same measure, highlighting the importance of the shift, we can discover a *hemiola* (ratio 3:2), the sixteenth notes of the left hand combined with the sixteenth triplets of the right hand.

E.g. 8



In addition, the dance-like dotted eighth with sixteenth notes and triplet turns are also interesting from rhythmic point of view.

E.g. 9



The coda of the work is extremely long, 15 bars. We can observe chromatically descending four-note chords, the harmonic progression can be extracted as follows:

E.g. 10



3.9 Op. 32 No. 1

Formal structure:

- A (measures no. 1-12)
- A (measures no. 13-19)
- B (measures no. 20-40)
- B (measures no. 41-61)
- Coda – (meas. no. 62-65)

The first nocturne of Op. 32 is highly symmetrical in form. The melody of part B is mostly based on the melody structures used in part A, varying them. Part A and B are repeated after their first musical appearance.

It is important to mention the fermata at the end of the sixth measure, which unexpectedly interrupts the melody line. The same phenomenon can be observed in the 18th measure, then in part B in measures no. 35, 56. In the Coda the melodic line gets interrupted after the first pulsations of the improvisation-like measure no. 63.

E.g. 11



measures no. 5-6

The character of the Coda is radically different from the basic mood of the composition, the repeated sounds, the stressed dissonances give a dramatic character to the end of the work. In measures no. 64-65 the closing chords have different character, and the author returns to the relaxed Adagio-like atmosphere preceding the Coda. The *B minor* closing produces a bizarre effect in the *B major*-based nocturne.

In short, the harmonic structure of the nocturne modulates from the *B major* main tonality to *F-sharp major* for a short time, then to *D-sharp minor*, and *G-sharp minor* within the 65 measures.

3.10 Op. 32 No. 2

Formal structure:

- Introduction (m. 1-2)
- A (a + a_{v1} + b) – (m. 3-14)
- A (a + a_{v1} + b) – (m. 15-26)
- B (c + c_v + d) – (m. 27-38)
- B (c + c_v + d_v) – (m. 39- 50)
- A (a + a_{v1} + b) – (m. 51- 62)
- A (a + a_{v1} + b + a_{v2}) – (m. 63 -74)
- Coda (= Introduction) – (m. 75-56)

The main key of the work indicates *A-flat major*. The composition is based on three main parts, with a symmetrical structure, the introduction returns in the end. Its melodic world evokes the style of Vincenzo Bellini with its Italian waltz-like features.¹⁷ The musical texture is densely decorated by irregularly added notes typical of Chopin's ornamentation, which change each time they are repeated.

E.g. 12



(Measure no. 14)



Ornamental formulas of measures no. 8-9 and 14

Dynamic ascendance can be detected in the repetitive parts. Part A returning at the end of the work appears in *Appassionato* and *ff*, as opposed to the starting section, which was played in *piano*.

The main tone of the nocturne is *A-flat major*, it also touches *B-flat minor*, *F minor*, *D-flat major*, *E-flat minor*, *F-sharp minor*, *D major*, etc. tonalities too.

Of great importance is the fermata after the introductory two measures, and before the last two (after the 1st and the 2nd measure and before the final measures no. 75-76), which interrupts the musical message, and prepares a tempo change in both cases. From the 3rd measure, the initial *Lento* is replaced by a 60 beats tempo. The fermata before measures no. 75-76 adumbrates the change of the author's expression mark *Appassionato* to *Lento tempo*.

¹⁷ Oszkár Frank, *op. cit.*, p. 91

3.11 Op. 37 No. 1**Formal structure:**

- A (a + a_v + b + c) – (m. 1-16)
 A (a+a_v + b +c) – (m. 17-32)
 A_v (a + a_v) – (m. 33-40)
 B (d + d + e + f + d + d) – (m. 41-65)
 A (a + a_v + b + c) – (m. 66-82)
 A_v (a + a_v) – (m. 83-90)
 Codetta – (measures no. 90-91)

The nocturne composed in 1838/39 and published in 1840 became well known as *Les Soupirs*. Technically it's less demanding. From a formal point of view, it is characterized by symmetry, like many of the previous nocturnes. The middle part (B) surrounded by the A parts is a choral-like segment, that consists of chords only. It is an interesting phenomenon, as sacred sounding melodies are embedded in the night music.

The tone of the nocturne is *G minor* (the initial part suggests it), but the work ends in the homonym *G major*. The middle part (B) does not only change its basic mood, but also its tonality: from *G minor/B-flat major*, the key also indicates that it modulates into *E-flat major*. However, the chord rounding the Coda-like closure suggests *G-minor*. In the five-measure closing *d_v* phrase we encounter fermatas that gradually end the narrative of the choral character.

E.g. 13**measures no. 61-64**

As far as parts (A) that constitute the frame are concerned, the unique ornamental art of Chopin can be observed, allowing to vary the appearance of the theme each time without compromising the structure of the basic motif. Every repeated phrase or motif is enriched with a new meaning by the aesthetic effect of decorations, the improvisation-like ornaments.

From rhythmic point of view, the „improvised” soprano vocal is drawn above the bass blocks of tranquil quarter values. The melody line is often contradicted by breaks and offbeat entrances.

3.12 Op. 37 No. 2

Formal structure:

A (measures no. 1-27)

B (measures no. 28-67)

A (measures no. 68-83)

B (measures no. 84-123)

A (measures no. 123-132)

Coda (measures no. 132-139)

Within the framework of the nocturne, a sharp contrast can be observed between the playful returning parts A and the lullaby-like B-parts. In terms of tonality, we are faced with an extremely colorful composition, because each and every one of the recurring theme variations comes up with different central notes based on different harmonics.

For example, as part A appears for the first time, the following modulations occur:

1-2nd measure: *G Major* / measures no. 3-5: *A Minor* / m. 6-7: *G Major* / m. 7-8: *B-Flat Major* / m. 8: *D-Flat Major* / m. 9: *E-Flat Minor* / m. 9-14: *B-Flat Minor* / m. 15-16: *F Major* / m. 17-21: *A Minor* / m. 21-22: *G Major* / m. 22-26: *F Minor* / m. 27: *B Minor*

E.g. 14

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	
(B Minor)																												
(G Major)	■	■				■	■															■	■					
(A Minor)			■	■	■													■	■	■	■	■						
(F Major)															■	■												
(B-Flat Major)							■	■																				
(F Minor)																							■	■	■	■	■	■
(D-Flat Major)								■																				
(B-Flat Minor)									■	■	■	■	■	■														
(E-Flat Minor)									■																			

Harmonic Evolution

The positive golden section of the work falls into the measure no. 85 ($139 \times 0.618 = 85.902$), where part B appears for the second time.

One of the rhythmic features of the nocturne is the parallel triple- and six-group formula. The main tempo is *Andantino*.

The work was released immediately after the arrival of Chopin in Nohant in July 1839.¹⁸

3.13 Op. 48 no. 1

Formal structure:

A (a + a_v + b + c + a_{v1} + d) – (meas. no. 1-24)

B (e + e_v + f + e_{v1} + g + g_v + h) – (m.25-48)

A_v (a' + a_{v1}' + b' + c' + a_{v1}' + d')

Coda – (measures no. 72-77)

Chopin's *C minor* nocturne is no longer a lyrical miniature but a serious drama. The theme is presented by dignified, heavy steps. Above the simple accompaniment consisting of slow chords, plays an uneasy and changing melody that carries the tragedy.

At first hearing, the theme shows a great resemblance to the same author's etude Op. 25 No. 10, by its chromatically ascending passages increasing in tension. As we will see, the following scores differ to some extent, however, there is a rhythmic and aural similarity between the chromatic chords of the etude curving upwards, and the chromatic harmonics of the central part (B) of the nocturne towards the peak.

E.g. 15

measures no. 11-12 of Etude op. 25 no. 10

¹⁸ www.chopinmusic.net/works/nocturnes/

measures no. 42-44 of Nocturne Op. 48 No. 1

The middle part of the nocturne is choral at first, but later on takes a strong dramatic character. As a result of the increasing tension, the main theme returns no longer in a dignified manner, but it takes a new shape. This time, the melody is accompanied by fierce chords, which are increasingly louder, and the melody will be dramatic as well.¹⁹

The trio-shaped nocturne has a wide range of tonality: *C minor*, *G minor*, *D-flat major*, *E-flat major*, *C major*, *A major*, etc. Sometimes it is difficult to identify the current tone, because the parts are very rich in chromatic steps (mainly the central part B: m. 25-48).

¹⁹ Smoleńska-Zielińska, Barbara, *Fryderyk Chopin élete és zenéje (Fryderyk Chopin's life and music)*, Európa könyvkiadó, Budapest, 2009, p. 230

3.14 Op. 48 no. 2**Formal structure:**

Introduction (measures no. 1-2)

A (a + b + a⁵ + b⁵ + c + a_{v1}) – (m. 3-28)

Introduction (m. 29-30)

A_{v1} (a + b + a⁵ + b⁵ + c' + a_{v1}') – (m. 31- 56)B (d + e + f + g + d_{v1} + e_{v1} + f + g + d_{v1} + e_{v1} + h) – (57-99)A_{v2} (a + b_{v1} + a_{v3}) – (m. 112)

Coda – (measures no. 113-136)

The structure of this nocturne with its main tempo *Andantino* is determined by fantasy-like variations. The thrice sounding A section is framing the melodic unfolding of the nocturne: twice at the beginning of the work, with minor modifications (A, A_{v1}), and then, in part B, as in the former nocturnes, a new theme-, tone- and cadence change occurs. The quiet start and gradual sound gain of the A parts are associated with the *forte* initiation and dying *diminuendo* in part B.

The first and second occurrences of A are preceded by two bars of introductions, which can be considered contrasting with the cheerful, inspiring starting motif: they are more melancholic, more hesitant.

E.g. 17

the beginning measures of the A parts

The main tonality is *F-sharp minor*, but also visits *A major*, *C-sharp minor*, *E major*, *G-sharp minor*, *D-flat major*, and so on. It is a very interesting phenomenon that the work closes not in the starting tone *F-sharp minor*, but in its homonym, *F-sharp major*.

3.15 Op. 55 No.1**Formal structure:**A (a + a_{v1} + a + a_{v1} + b + c) – (m. 1-24)A_{v1} (a_{v2} + a_{v1} + b + c + a_{v2} + a_{v1}) – (m. 24-47)B (d + d⁵ + e + e⁴ + f + transition) – (m. 48-72)A_{v2} (a_{v2}) – (measures no. 73-77)

Coda – (measures no. 78-101)

The volume opening nocturne of Opus 55 has an irregular structure and variation-like character. The starting part A varies two times, or contains only traces or cells from the original setup of the phrases. Part B extends from measures no. 48 to 72: the phrase d begins with a transitional succession of triplets, which prepares the subsequent f note repeated three times. In the next four measures, the musical message of phrase d is repeated a fifth above. Triplet passages and repetitive sounds will be present throughout and will occur in a specific way in part B. At the end of fragment B there is a transition, a passage that contains a completely new melody.

Part A, which appears for the third time, is extremely short-lived and has a limited structure (only one phrase – a_{v2}). After that we have a very long Coda, which can be divided into Part C + Coda because of its size [C (g + g_v m. 77-84); Coda (m. 85-101)]. From measure no. 77 onwards, there is a musical texture composed of triplet passages based on latent polyphony, which makes it more rational to classify it into one part (Coda). From measure no. 85 onwards, a new cantus firmus appears in the bass, over which triplets run in an increasingly virtuoso-like manner. The last four chords end up in *F-major* and the musical message transitions from troubled to solemn.

E.g. 18

measures no. 98-101

From tonal point of view it has a less diverse path compared to the former nocturne (*F minor - A-flat major - C minor - G minor - B-flat minor - G-flat minor - F major*). The phenomenon observed in the previous nocturne occurs again, as this nocturne is also closed in the homonymic tone (*F major*).

3.16 Op. 55 No. 2

Formal structure:

- A (a + b + a_v) – (measures no. 1-12)
- B (c + d + e + f + g + h + transition) – (12-34)
- A (a_{v2}) – (measures no. 35-38)
- B (c + d + d_{v1} + d_{v2} + d_{v3} + d_{v4}) – (m. 39-55)
- Coda – (measures no. 56-67)

The work has four sections, but the author does not depict this with spectacularly built in, varied tones or rhythmic returning parts; the B part is organically connected to the previous part.

From rhythmic point of view, the musical texture of the 12/8-time signature has three vocals with offbeat solutions and frequent rhythm shifts:

E.g. 19



measures no. 5-7

The bass vocal is always based on the same rhythmic scheme: the triple pulsating eighth notes.

The nocturne's negative golden section falls on the 25th measure ($67 \times 0.382 = 25.594$), where we can find a ten-grouped eighth note decoration.

E.g. 20



measure no. 25

The central tonality of the nocturne is *E-flat major*, making minor or major deviations to *G minor*, *C minor*, *G major*, *F major*, and *A-flat major*.

3.17 Op. 62 No. 1

Formal structure:

- Introduction (m. 1-2)
- A (a + a_{v1}) – (m. 3-10)
- B (b + c + d + d_v) – (m. 11-27)
- A_{v1} (a_{v2} + a_{v3}) – (m. 27.-36)
- C (e + f + g + h + e_v + f_v + i + j) – (37-67)
- A_{v2} (a_{v4} + a_{v5}) – (m. 68-75)
- D (k) – (meas. 76-81)
- Coda – (m. 81-94)

Fryderyk Chopin dedicates his 17th nocturne to one of his students, Mademoiselle R. de Könneritz. An unusual, meditative start reminds us of nocturne Op. 32 No. 2. There is also a slight reference to the same nocturne in part C (the bass vocal of the ending prepared at measures no. 40-41 can be correlated with measures no. 9-10 of the 10th nocturne). It is not a coincidence that the measures quoted from the two works are written in the same tonality, in *A-flat major*.

E.g. 21



Op. 32 nr. 2 measures no. 9-10

TÍMEA SZILVESZTER

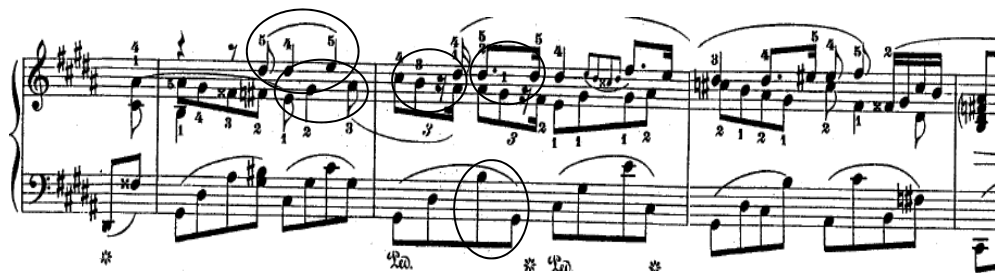


Op. 62 no. 1) measures no. 40-41

The main tonality of the seventeenth nocturne is *B major*, the most spectacular modulation is in part C, where the key signature also clearly refers to *A-flat major*. Parts A are generally grouped around *B major*. In part B we have *G-sharp minor*, *C-sharp minor*, *D-sharp minor*, the Coda guides the musical message towards the frame forming *B major*.

Turning to the beginning measures of part B (m. 11-14), a purely polyphonic melody structure is revealed. The offbeat structure of frequent, intertwined syncopes is a rhythmic curiosity. In addition, the exceptional division of the beat results from the discontinuity of the third value of triplet formulas by the sixteenth rest, with the rhythm above consisting of dotted eighth and sixteenth notes, and the base being of evenly eighth pulsations (measure no. 12).

E.g. 22



measures no. 11-13

It is worth mentioning Chopin's frequently used fermata at bar no. 34 while coupling part A with C. On the third return of part A (m. 68), the starting motifs of the nocturn's cantus firmus appear imitating a plucking instrument, highlighting each note with a trill.

3.18 Op. 62 No. 2

Formal structure:

- A (a + b + a_{v1} + b_{v1}) – (m. 1-16)
- A_{v1} (a_{v2} + transition) – (m. 17-25)
- A_{v2} (a_{v3} + c) – (m. 25-33)
- B (d + d_v) – (m. 33-39)
- C (e + e_{v1} + transition) – (m. 40-48)
- C_v (e_{v2} + e_{v3} + transition) – (m. 49-58)
- A_{v3} (a_{v4} + f + g) – (m. 58-70)
- Coda – (measures no. 70-81)

Despite its initial cheerful simplicity, Chopin's nocturne published in his last year of his life has a very serious dramatic charge. Its formal structure shows recurring sections, but these are not symmetrical. They are rather varied and turn up shaped as a fantasy. The theme of the initial part A recurs often later on, but each time in different ways, varied up to an unrecognizable state.

E.g. 23



measures no. 1-4

The short closures found in the first part are based on classical, pure harmonies (e.g. in the measures 15-16 the *B major* delay). Afterwards the musical message will become more and more distressed, the initial *Lento* tempo mark will be replaced by the *Agitato* marking. There is a wide range of tonalities in the work, besides the main tone and its parallel minor, we visit *F-sharp minor*, *G-sharp minor*, *E minor*, *G major*, *D major*, etc.

3.19 Opus posth. E Minor

Formal structure:

Introduction (measure no. 1)

A (a + b + a_{v1}) – (measures no. 2-13)

B (c+ d + e + e_v) – (measures no. 14-30)

A_v (a_{v2}+ b_v + a_{v1}') – (measures no. 31-42)

C (f + g + + h) – (measures no. 43-54)

Codetta – (measures no. 55-57)

Fryderyk Chopin's first posthumously published nocturne was written in 1828-1830, and printed for the first time in 1855²⁰.

It has a four-member structure with recurring variations (A and A_v). Interestingly, it is not based on the usual framed structure, does not return to the original melody at the end of the work, but adds another thematic part (form part C).

The bass vocal is always based on triplet arpeggios. From harmonic point of view, the short work is characterized by extraordinary tone complexity. It begins in *E minor* and closes in *E major*, it touches the *harmonic- and melodic B minor, harmonic B major, harmonic A minor, natural D minor, and harmonic F-sharp minor* scales.

We also find examples of rhythmic curiosities through the intricate value associations:

E.g. 24

measures no. 2-4

²⁰ Nádor, Tamás, *Fryderyk Chopin életének krónikája (A Chronicle of Fryderyk Chopin's Life)*, Zeneműkiadó, Budapest, 1982, p. 174

In the second appearance of part A (A_{v1}), according to Chopin's ornamentation features, we have a great number of long-lasting trills and extraordinary thirty-second note groups, their execution requires a virtuoso technique (6, 8, 10, 11 thirty-second notes during one single beat).

The Codetta is small in size, covering only three measures. The melancholic sonant night music rounds out a particularly cheerful finale, fading to *E major*.

3.20 Op. posth. C-Sharp Minor

Formal structure:

Introduction (measures no. 1-4)

A ($a + b + a_{v1} + c$) – (m. 5-20)

B ($e + e_v + f + g + g_{v1} + g_{v2}$) – (21-44)

A ($a_v + b_v + h$) – (meas. 45-56)

Coda – (measures no. 57-64)

Chopin's second posthumously published nocturne was composed in 1830, dedicated to his sister Louise.²¹ However, it had only been put in print 45 years after the death of the author in 1875.

The author's indication demands a *Lento con gran espressione* pianistic performance, it is a very romantic, melodic composition. We can find mild similarities with the middle of the second piano concert of the same composer.

We have a ternary structure (ABA), the middle section is the most diverse in musical phenomenons. The melody in *ppp* becomes especially singing, the special time signatures change (within 3 measures C , $5/4$ and $3/4$), and the most spontaneous rhythm formulas alternate (dotted eighth – sixteenth acciaccatura, triplet, dotted quarter – eighth, dactyle, eighth – dotted quarter).

Part A, returning for the second time, though builds on familiar melody, leads to a Coda rich in highly complex rhythm formulas (6, 18, 35, 11, 13) and virtuoso passages. The work ends with a picardy third (*E-sharp minor*).

²¹ Chopin, Frédéric, *Nocturnes*, Wiener Urtext Edition, Wien, 1980, p. 107



the last two measures

The harmonic structure of the nocturne is relatively simple, it follows the *C-sharp minor*, *F-sharp minor*, *A major*, *G-sharp major* (8#!) and *E major* scales.

3.21 Op. posth. C Minor

Formal structure:

A (a + a_{v1} + a + a_{v2}) – (m. 1-16)

B (b + c + d) – (m. 16- 28)

C (e) – (m. 29-32)

B (b₄ + c₄ + d₄) – (m. 33-44)

Chopin's third posthumous nocturne is much shorter than every analyzed composition of the same genre. In terms of tones, however, it is much more complex than the previous Opus-numbered nocturnes. Sometimes it is difficult to determine the tonality because of the frequently used auxiliary notes and the dissonant coincidence of the accidentals (e.g., f-sharp and f sound at the same time in the 16th measure).



measure no. 16

The two main scales that the composer mostly modulates into are *F minor* and *A-flat major*. This time the short piece of music comes to an end without a Coda.

In this composition we can also find rhythm formulas similar to the *E minor* posthumous nocturne, with pairs of eighths and triplets (e.g. in m. 17), quintuplets and pairs of eighths (m. 31), dotted eighth-sixteenths and eighths built on each other (m. 33).

Translated by Szilveszter Tímea

TO BE CONTINUED

REFERENCES

- Balázs, István, *Zenei Lexikon (An Encyclopedia of Music)*, Corvina kiadó, 2005.
- Bălan, Theodor, *Chopin*, Editura Muzicală a Uniunii Compozitorilor din R.P.R., 1960.
- Bălan, Theodor, *Chopin, poetul pianului (Chopin, the Poet of the Piano)*, Editura Tineretului, București, 1968.
- Bárdos, Lajos, *Modális harmóniák (Modal Harmonies)*, Zeneműkiadó, Budapest, 1979.
- Brown, Maurice J.E. – Hamilton, Kenneth L., *Nocturne*, in: *The New Grove Dictionary of Music and Musicians*, Macmillan Publisher, London, 1992 – Online edition.
- Bughici, Dumitru, *Dicționar de forme si genuri muzicale (Dictionary of Musical Forms and Genres)*, Editura Muzicală a Uniunii Compozitorilor, București, 1974.
- Chevalier, Jean – Gheerbrant, Alain, *Dicționar de simboluri (Dictionary of Symbols)*, vol 3, Editura Artemis, 1994.
- Chopin, Frédéric, *Muzica unei vieți-Corespondență (The Music of a Lifetime – Letters)*, redactor Potopin, Ion, Editura Muzicală, București, 1982.
- Chopin, Frédéric, *Nocturnes*, Wiener Urtext Edition, Wien, 1980.
- Coca, Gabriela, *Fryderyk Chopin, a Forerunner of the Harmony of the 20th Century*, in: *STUDIA UNIVERSITATIS BABEȘ-BOLYAI, MUSICA*, LV, 1, 2010 (p. 107-116) http://www.studia.ubbcluj.ro/arhiva/abstract_en.php?editie=MUSICA&nr=1&an=2010&id_art=7847
- Darvas, Gábor, *Zene Bachtól napjainkig (Music from Bach to Contemporary Times)*, Zeneműkiadó, Budapest, 1981.
- Desportes, Yvonne – Bernaud, Alain, *Manuel pratique pour l'approche des styles de Bach à Ravel (Handbook for approaching styles of Bach and Ravel)*, Ed. Gérard Billaudot, Paris, 1979.
- Dobák, Pál, *A romantikus zene története (History of Romantic Music)*, Nemzeti Tankönyvkiadó, Budapest, 1998.
- Frank, Oszkár, *Chopin: Mazurkák, prelűdök, noktürnök, balladák-A romantikus zene műhelyitkai-II. (Chopin: Mazurkas, Preludes, Nocturnes, Ballads: The Secrets of Creating Romantic Music-II.)*, Akkord Zenei Kiadó Kft., 1999.

- Gál, Zsuzsa, *Fryderyk Chopin*, Holnap Kiadó, Budapest, 2003.
- Lendvai, Ernő, *Bartók és Kodály harmóniavilága (The Harmonic World of Bartók and Kodály)*, Akkord kiadó, Budapest, 1996.
- Lendvai, Ernő, *Szimmetria a zenében (Symmetries of Music)*, Kodály Intézet, Kecskemét, 1994.
- Lendvai, Ernő, *Verdi és a 20. század. A Falstaff hangzás-dramaturgiája (Verdi and the 20th Century. Dramaturgy of the Falstaff Harmony)*, Akkord kiadó, Budapest, 1998.
- Liszt, Franz, *Chopin*, Editura muzicală a Uniunii Compozitorilor, București, 1958.
- Malina, János, *A párizsi szalonok kedvence (The Favourite of the High Society of Paris)*, in: *Lege Artis Medicinae*, 10. évf., 5. sz. (2000 május).
- Michels, Ulrich, *Zene Atlasz (Musical Atlas)*, Athenaeum 2000 kiadó, Budapest, 2003.
- Nádor, Tamás, *Fryderyk Chopin életének krónikája (A Chronicle of Fryderyk Chopin's Life)*, Zeneműkiadó Budapest, 1982.
- Pándi, Marianne, *Hangversenykalauz- Zongoraművek (Concert Guide – Pieces for Piano)*, Saxum Bt., 2005.
- Rink, John, „Structural momentum” and enclosure in Chopin’s nocturne op. 9 No. 2, *Shenker Studies 2, Volume 2*, Cambridge University Press, 1999.
- Rolland, Romain, Grétry, in: Rolland, Romain, *Călătorie în țara muzicii (A Trip in the Land of Music)*, Editura Muzicală, București, 1964.
- Rosen, Charles, *A klasszikus stílus (The Classical Style)*, Zeneműkiadó, Budapest, 1977.
- Samson, Michałowski Kornel, *Chopin*, in: *The New Grove Dictionary of Music and Musicians*, Macmillan Publisher, London, 1992 – online edition.
- Schonberg, Harold C., *A nagy zeneszerzők élete (Life of the Great Composers)*, Európa könyvkiadó, Budapest, 2002.
- Schubart, Chr. Fr. Daniel, *O istorie a muzicii universal (A History of Universal Music)*, Editura muzicală, București, 1983.
- Smoleńska-Zielińska, Barbara, *Fryderyk Chopin élete és zenéje (Chopin's Life and Music)*, Európa Könyvkiadó, Budapest, 2009.
- Szabolcsi, Bence, *A zene története (The History of Music)*, Zeneműkiadó, Budapest, 1968.
- Szelényi, István, *A romantikus zene harmóniavilága (The Harmonic Realm of Romantic Music)*, Zeneműkiadó Vállalat, Budapest, 1965.
- Terényi Ede, *Armonia muzicii moderne (1900-1950) (Harmony of Modern Music)*, Editura MediaMusica, Cluj-Napoca, 2001.
- Terényi, Ede, *Succesiuni acordice specifice muzicii moderne. Unele aspecte ale întrebuintării octavei micșorate (Specific Chord Successions of Modern Music, Aspect in Using the Diminished Octave)*, in: *Lucrări de muzicologie (Musicological Works)*, Conservatorul de Muzică „G. Dima”, nr. 2/1996.
- Vieru, Nina, *Dramaturgie muzicală în opera lui Chopin (Musical Dramaturgy in Chopin's Works)*, Editura Muzicală, București, 1960.
- Witten, David, *A rubato kérdése Chopin műveinek előadásában (The Rubato Style in Chopin's Compositions)*, Parlandó folyóirat, 2011/1
- Wörner, Karl H, *A zene története (The History of Music)*, Vivace Zenei Könyvkiadó, Budapest, 2007.
- www.chopinmusic.net/works/nocturnes