

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

PART II – CONTINUE FROM PREVIOUS ISSUE

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

4. Musical Analysis of John Field's Nocturnes

Tab. 1

No.	Tonality	Beginning Motif
1	E-Flat Major	<i>Molto moderato.</i>
2	C Minor	<i>Moderato e molto espressivo.</i>
3	A-Flat Major	<i>Un poco allegretto.</i> <i>p sempre legato</i>
4	A Major	<i>Poco adagio.</i> <i>mf dolce</i>
5	B-Flat Major	<i>Andantino.</i> <i>mf cantabile</i>

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

TÍMEA SZILVESZTER

6	F Major	<p>Andante.</p> <p><i>mf cantabile</i></p>
7	C Major	<p>Moderato.</p> <p><i>f dim. p</i></p>
8	A Major	<p>Andante.</p> <p><i>mf</i></p>
9	E-Flat Major	<p>Andantino.</p> <p><i>mf dolce</i></p>
10	E Minor	<p>Adagio.</p> <p><i>mf</i></p>
11	E-Flat Major	<p>Moderato.</p> <p><i>mf cantabile</i></p>
12	G Major	<p>Lento.</p> <p><i>mf dolce</i></p>
13	D Minor	<p>Lento.</p> <p><i>mf</i></p>
14	C Major	<p>Molto moderato.</p>
15	C Major	<p>Molto moderato.</p> <p><i>f p</i></p>
16	F Major	<p>Molto moderato.</p>
17	E Major	<p>Lento.</p> <p><i>mezzo</i></p>
18	E Major	<p>Allegretto.</p>

The Themes and Tonalities of John Field's Nocturnes

4.1 Molto moderato (E-Flat Major, 12/8)

Formal structure:

A (a + a_{v1} + b + b_{v1} + a_{v2}) – (m. 1-19)

B (c + d + e + f + g + h) – (m. 19-42)

A (a + a_{v3} + b) – (meas. 42-57)

Coda – (measures no. 58-66)

The first nocturne with a moderate tempo has three sections. Part A is largely made of cells from the same motif, part B embeds new thematic material into the musical texture, but it contains melodic shapes referring to parts A.

Its harmonic structure is quite simple: the A section is dominated by *E-flat minor*, a singular chromatic step brings a new tone, one that is not part of the main key's scale. In the first phrase of part B it modulates into *F major*, then in the second phrase (e) into *B-flat major*. Phrase f brings *F major* again, and then stabilizes the *E-flat major* ending even though the numerous chromatic scales sometimes have accidental notes.

E.g. 27



measures no. 39-40

The returning part A is very rich in chromatic scales, but still every ending remains in *E-flat major*.

E.g. 28



measures no. 46-47

The most abundant in accidental notes is the Coda; a number of auxiliary notes, chromatic half-steps can be found in nine measures towards the ending.

4.2 Moderato e molto espressivo (C Minor, 3/8)

Formal structure:

A (a + b + a_v + b_v) – (m. 1- 16)

B (c + d+ e + f) – (m. 16-32)

C (g + h) – (m. 33-40)

D (i + j + k + l) – (m. 41-56)

E (m + n + o) - (m. 57-66)

F (p + r) – (m. 67-76)

Coda – (measures no. 77-62)

Almost every phrase of the string-like structure brings new material, often the only common feature with the others is the three-beat triplet succession bass with classicist traits.

Its harmonic structure is much more varied than the previously analysed Field nocturne. The *C minor* composition pays temporary visits *B minor*, *E-flat major*, *A-flat major*, *F minor*, *D minor*, and *G minor* tonalities.

In this nocturne the latent polyphony is typical for bass (e.g. m. 33-36). Its rhythmic curiosity is the two sixteenth notes built on the sixteenth triplet (e.g. m. 57-60).

E.g. 29

measures no. 57-60

4.3 Un poco allegretto (A-Flat Major, 6/8)

Formal structure:

A ($a + a_{v1}$) – (meas. 1-8)

A_{v1} ($a_{v2} + a_{v3}$) – (m. 9-16)

A_{v2} (a_{v4}) (meas. no. 16-20)

A_{v3} ($a_{v5} + a_{v6}$) – (m. 21-28)

A_{v4} (a_{v7}) – (m. 28-33)

A_{v5} ($a_{v8} + a_{v9}$) – (m. 34-41)

A_{v6} ($a_{v10} + \text{transition}$) – (41-46)

A_{v7} ($a_{v11} + a_{v12}$) – (m. 47-54)

A_{v8} ($a_{v13} + a_{v14}$) – (m. 54-61)

Coda – (measures no. 62-73)

John Field's third nocturne goes beyond the previously studied works of the same genre in terms of magnitude and tonal diversity. It is a highly developed series of variations of short periods, based on the same thematic schema. The three or four vocal melody and the latent polyphony make it possible for the main theme to appear in many ways. Thematic transitions as a common tool for classical development were still popular at the beginning of the 19th century: each theme grows out from the previous one, has its own face, but at the same time remains an integral part of the whole work/movement.² Occasionally, the interchangeability of the vocals forms new variant (e.g. in the A_{v1} part, the complementary vocals change place, built on the frame-forming main chords).

E.g. 30

measures no. 1-4 and 9-12

² Rosen, Charles, *A klasszikus stílus (The Classical Style)*, Zeneműkiadó, Budapest, 1977, p. 91.

We can also talk about rhythmic variants (triplet, dotted rhythm, etc.) and chromatic variations (ex. a_{v1} , a_{v3}).

In the middle part of the work (m. 28-31), the key and tempo signal changes (4 #, *Piú moderato*). Examples of referring to *ad libitum* performance can be found by accelerating or restraining the main rhythm: (eg. *ritenuto*, *poco ritenuto*, *poco ritard.*, *a tempo*), we can also find numerous dynamic indications (*sempre p*, *cresc.*, *dimin.*, *sempre cresc.*). Closures of the musical process by cadence and pause, or by an augmenting fermata (e.g. in m. 18) are frequent.

Its harmonic structure focuses around *A-flat major*, almost every cadence closes in *this tonality*. It also briefly touches *B-flat minor*, *E-flat major*, *F minor*, *melodic G-sharp minor*, *C-sharp minor*, *E-flat minor*, and *A-flat minor* tonalities.

4.4 Poco Adagio (A Major, C)

Formal structure:

A (a + b + c + d) – (m. 1-15)

B (e + f + addition) – (m. 16-25)

C (a_{v3} + g + g_{v1} + g_{v2} + h + i + addition) – (26-51)

A (a + b + c + d + e_v) – (m. 52-71)

Coda – (measures no. 71-73)

Field's recurring structured nocturne has many classical features. It has the Alberti bass (for example, m. 16-18), mood swings are very common, and often virtuoso passages accompany the lyrical melody line (e.g. the latent polyphony in the bass vocal of part C).

E.g. 31



measures no. 16-18 (latent polyphony)

E.g. 32

measures no. 29-32 (virtuosic chord resolutions)

Tonality modulations are less consistent (romantic feature) and include a number of tonalities from *C major* to *G-sharp major* (*A major*, *B major*, *E major*, *B minor*, *C-sharp major*, *A minor*, *C major*, *G minor*, *D major*, *E-flat major*).

4.5 Andantino (B-Flat Major, 12/8)

Formal structure:

A (a + b + a_v + c + addition) – (measures no. 1-17)

B (d) – (measures no. 18-22)

A_v (a + b_v + e + f) – (measures no. 23- 38)

B_v (d_v) – (measures no. 38-41)

Coda – (measures no. 42-43)

John Field's fifth nocturne's melody line has a continuous *cantabile* character, also supported by the *legatissimo* piano performance indication in the left hand.

Its formal structure is extremely symmetrical, the first two periods are repeated twice, in the same order, with minimal changes (*AB-A_vB_v*), counting almost the same number of measures. At first, the two-voice work will sometimes change to three or more voices, a couple of times drawing polytonality: e.g. in the recurring and varying *c_v* phrase within the frame of part B, in m. 41, where the tonality of the five voices suggests a *harmonic C minor*, *D-flat major* and *B-flat major* at the same time:



measure no. 41

The main tonality of the work is *B-major*, but harmonies alternate with almost every measure, and modulations occur one after another. We'll find reference to *D minor*, *C minor*, *F major*, *F minor*, *D-flat major*, and *G minor*.

4.6 Andante (F Major, 6/8)

Formal structure:

A (a + b + a_v + c) – (m. 1-15)

B (d + e + f + addition) – (16-28)

A_{v1} (a'⁶ + addition) – (m. 28-34)

B_v (d) – (measures no. 34-35)

C (e + addition) – (m. 36-43)

A_{v2} (a_{v2} + b_v) – (m. 43-50)

D (f + addition + g) – (m. 51-60)

Coda – (measures no. 61-71)

The basic mood of the nocturne is the same as in the author's previous *cantabile* composition. The melody of the simple theme stays consistent throughout the work as a frame, citing a separate lullaby in the last measures.

Its formal structure almost doesn't follow any regularity; the size of periods and phrases varies. Although the melodic material is large, the variations of the original theme can be recognized as well: the same rhythmic formula, melody, single-time variation by transposition (with a sixth higher).

The main key is in *F major*, but we often encounter modulation in the surrounding tones: *melodic G minor*, *G major*, *C minor*, *D minor*, *C major*, *A-flat major*, *F minor*, *A minor*. Chromatic scales and virtuoso, classical style-like arpeggios known as *conventions* diversify the nocturne.³

³ Rosen, Charles, *op.cit.*, p. 99

Politonicity can be detected in measure no. 26.

E.g. 34

measure no. 26

4.7 Moderato (C Major, 3/4)

Formal structure:

Introduction (1-2nd measure)

$A(a + a' + a_{v1} + a_{v1}' + a_{v2} + a_{v2}')$ – (3-26)

$A(a + a')$ – (measures no. 27- 33)

$A_{v1}(a_{v3} + a_{v4} + a_{v5})$ – (meas. no. 34- 46)

$A_{v2}(a_{v1} + a_{v6})$ – (measures no. 46-54)

$A_{v1}(a_{v3} + a_{v4} + a_{v5})$ – (measures no. 54- 66)

$A_{v3}(a + a_{v6} + a_{v7} + a_{v8} + \text{addition})$ – (66-84)

$A_{v4}(a_{v2} + a_{v2}')$ – (measures no. 84-93)

Codetta – (measures no. 94-99)

John Field, at first sight, composed the nocturne in *C major*, as a monotematic piece, and it's made up of phrases raising from the same melody. The beginning melody is in measures no. 10-14. (these four measures are already a variation of the initial ones, and they will mostly appear in this format in the following as well). The main theme is in the bass, the sophisticated ornamental formula in the soprano built above it plays around the initial note.

measures no. 10-14

From the perspective of tonality, we have a colorful picture: using the chromatic successions, auxiliary notes, the author moves freely in the world of tonalities with one or two sharps, or one *b*. We can find examples of modulation to *G major*, *E minor*, *D minor*, *A minor*, *D major*, *B minor*, and *F major*.

4.8 Andante (A Major, 6/8)

Formal structure:

- A (a + a' + b + a_{v1}) – (1-16)
- B (c + d) – (m. 16-24)
- B_v (c_v + d) – (m. 25- 32)
- C (e + f + addition) – (33- 41)
- D (g + c) – (m. 42- 53)
- B_v (c_v + d) – (m. 53-61)

The nocturne is based on a simple melody, among the enhanced variations and metamorphoses we will find the musical material of the first musical phrase.

measures no. 1-4

The dance-like, triple pulsating musical texture is expanded to three or four voices, the bass voices only play a supporting role. The volume of the work does not exceed *mf*, we mostly find *p*, *pp* marks, which are completed with *dolce*, *sotto voce*, *delicato*, *con tenerezza* dynamic nuances.

The main tonality is *A major*. *E major*, *F-sharp major*, *B major*, *B minor*, *F-sharp minor*, *C-sharp minor*, *E minor* tones can only be deduced from short-term modulations.

4.9 Andantino (E-Flat Major, 6/8)

Formal structure:

A (a + b + a_v + c) – (m. 1-16)

B (d + e) – (meas. 16-24)

C (f + g + h + i + j) – (24-43)

D (k + l) – (meas. no. 43- 56)

Coda – (measures no. 57-61)

Although the work seems to be monotematic at first hearing, it actually contains many melodies foreign from the main theme. In each section, we find the first phrase's groupetto-like ornamental formulas, rhythmic forms that create a sense of continuity. The dance-like pulsation of the 6/8-time signature will be felt all the way through the 61 measure.

E.g. 37



3. measure (grupetto)

E.g. 38



measures no. 1-2

The main tone (*E-flat major*) modulates to *F minor*, *G minor*, *B major*, *D-flat major*, *G-flat major*, and *E-flat major* during the variations and new melody additions.

4.10 Adagio (E Minor, 12/8)

Formal structure:

A (a + transition + a_{v1} + transition) – (m. 1-14)

B (b + c) – (measures no. 14-21)

A_v (a_{v2} + transition + d) – (meas. no. 22-31)

Coda – (measures no. 31-37)

The trio-shaped, song-structured work consists of only 37 measures. The melodic world depicts simple, pure emotions. It is like a lullaby. Often, we find accentuated notes emphasized by repetition (e.g. in phrases b and d).

E.g. 39

The image shows two systems of musical notation. The top system covers measures 14-15, and the bottom system covers measures 27-29. Both systems are in E minor (one sharp) and 12/8 time. The left hand (bass clef) plays a consistent eighth-note accompaniment. The right hand (treble clef) plays a melodic line with various ornaments, including trills and grace notes. The dynamics are marked as *pp* (piano) and *mf* (mezzo-forte).

measures no. 14-15; measures no. 27-29

The nocturne is of a dual dynamic character, the basic dynamics of the left hand at the beginning of the work are *pp*, and the melody of the right hand requires *mf* playing. The different volume of the two hands will be shown separately throughout the composition.

It is based on rhythmically simple shapes, the left hand is made up of uniform triple pulsations, while in the right hand, the dotted quarter values and the dotted eighths form the basis. The ornaments surround the long-lasting notes (groupettos, acciacaturas). In measures no. 15-16 we can find an interesting rhythmic solution: the offbeat entries of the soprano (eighth rests).

E.g. 40



measures no. 15-16

4.11 Moderato (E-Flat Major, 12/8)

Formal structure:

Introduction – (m. 1-5)

A (a + a_{v1}) – (m. 6-13)

A_{v1} (a + a_{v2}) – (m. 14-21)

B (b + b_v) – (m. 21- 30)

A_{v2} (a + a_{v3}) – (m. 31- 38)

A_{v3} (a_{v1}⁶ + a_{v1}⁵) – (m. 38 – 46)

C (c + c_v⁵) – (m. 46- 54)

A_{v4} (a_{v3}⁵ + a_{v1}⁶) – (m. 55 – 62)

D (d + c_v + e) – (m. 62-74)

A_{v5} (a_{v3} + a_{v4}) – (m. 74- 82)

E (f + f_{v1}) – (m. 82- 90)

A_{v6} (f_{v2}⁵ + a_{v3}[']) – (m. 90-94)

Coda – (measures no. 102-118)

The 12/8 pulsation of John Field's *E-flat major* nocturne (no. 11) is based on a repetitive melodic texture that is popular among the nocturnes analyzed so far (meas. 1-5). The repeated *b* note is emphasized, displayed many times in the soprano as a new theme in the composition (e.g. m. 5-6, 45-49, 66-68).

The image displays three segments of a musical score for a piano piece. The top left segment shows measures 1-2, featuring a piano introduction with a melodic line in the right hand and a bass line in the left hand. The top right segment shows measures 5-6, with a melodic line in the right hand and a bass line in the left hand, marked with a piano dynamic and a 'cantabile' instruction. The bottom segment shows measures 46-48, with a melodic line in the right hand and a bass line in the left hand, marked with a piano dynamic.

measures no. 1-2, 5-6 and 46-48

The unusually long introduction is associated with a very long Coda. The melody that is surrounded by measures no. 6-10. is characterized by a recurring structure. Five variations of part A can be tracked. In addition, the work is expanded with new thematic material, and after almost every part A, a new melody follows.

In addition to the main tonality, the nocturne also touches other tonalities, such as *B major*, *B minor*, *D minor*, *G minor*, *F major*, *G-flat major*, *C minor*, and *B major*.

4.12 Lento (G Major, 6/8)

Formal structure:

A (a + b) – (measures no. 1- 8)

B (c + d + e + addition) – (8-21)

Coda – (measures no. 21-24)


The short-span *G major* nocturne is divided into two parts. The main theme does not appear in variations, each phrase adds a new musical message.

The bass is mostly based on split triad arpeggios, the main melody is in the right hand:

E.g. 42



measures no. 1- 4

The various rhythmic formulas of the right hand  in the 15th measure are completed with descending passages based on latent polyphony:

E.g. 43



measure no. 15 (right hand)

The main key is *G major*, briefly touching *D major*, *E minor*, *A major*, *B minor* tonalities. Occasionally, we also find dissonant intervals (c in the right hand and c# in the left hand – measure no. 13, e – eb in the 21st measure, etc.).

4.13 Lento (D Minor, 3/4)

Formal structure:

A (a + a_v + b) – (measures no. 1-12)

B (c + d + c) – (measures no. 12-24)

A (a_{v2} + b_v⁶) – (measures no. 24-32)

- C ($c_{v1}^6 + c_{v2}^6 + f$) – (measures no. 33-49)
 D ($c_{v3} + g$) – (measures no. 49-56)
 B_v ($c_{v4} + c_{v5}$) – (measures no. 57-67)
 Codetta – (measures no. 68-70)

John Field's nocturne no. 12 is based on a single series of variations. The phrase *c* varies with each part, but also expands with new musical material. The starting motif of part B (*c-b-a-g-#*) is repeated five times by variation, with a sixth above, in *D major*, and then with the same sixth in *D minor* (measures no. 33-34, 60-61). The initial cell of the c_{v4} phrase is the mirror form of the three initial notes of phrase *c* containing the original formula (m. 57-58).

E.g. 44

the starting motifs of the *c* phrase-variations

For the first time, we find a mid-section of a different tonality in John Field's nocturne, which is also graphically illustrated by the author (double bar line after measure no. 32, *Più mosso* mark from measure no. 33). The closure of the respective middle part is also indicated by a double bar line in measure no. 60.

The main key is *D minor*, the tonality of the highlighted middle part suggests the homonym *D major*. In addition, cadences and modulations lead to *C minor*, *F major*, *G minor*, *E minor*, *A major*, and *F-sharp minor* scales.

3.14 Molto moderato (C Major, C)

Formal structure:

- A (a + b) – (m. 1-8)
 B (c + c_{v1}) – (m. 9-17)
 C (d + c_{v2} + e + f) – (m. 17-32)
 D (g + h + i + j + k) – (m. 33-53)

- E (l + m + addition) – (m. 53-64)
- F (n + o + p) – (m. 65- 80)
- G (q + r + s + s_v) – (m. no. 80-98)
- H (t + u + u_{v1}) – (m. 98-109)
- I (v + u_{v2} + w + x) – (m. 109-127)
- B (c + c_{v1}) – (m. 127-135)
- C (d + c_{v2} + e + f + addition) – (m. 135-150)
- J (y + z) – (m. 151-158)
- Coda – (measures no. 158-172)

The formal construction of the nocturne consists of many new phrases. The length of the periods is different, the period A acts as an introduction, it prepares the B period. Periods B and C will return one more time before the Coda. The 172-measure long, very extensive nocturne's negative golden section accrues at measure no. 65 (0.382×172), where period F brings a completely new mood, suggested by the bass vocal composed of introductory-like broken chords.

E.g. 45



measure no. 65

The technical, formal, and harmonic structure of the work is constantly changing, in the middle parts there almost can't be found a correlation between the melodic turns and rhythm formulas. We can find polyphonic parts (latent polyphony, e.g. in phrase *f*), chord blocks (e.g. in phrases *h*, *w*). There are a number of virtuoso passages, tones highlighted by special ornamental formulas (e.g. in phrase *c*_{v2}).

The recurring chord formula is found in both period A and in the phrase *c* cadences. Except for parts B and C, the processing technique of the melody is more like a classicist composition method (small decorations, pulsating bass patterns, accompaniment structure) than a romantic molded night music.

Its harmonic structure is based on *C major*, but it also encompasses *C minor*, *G minor*, melodic *C major*, *A minor*, and *D minor* scales.

4.15 Molto moderato (C Major, C)

Formal structure:

A (a + addition + a_v + addition) – (1- 12)

B (c + d) – (measures no. 12-22)

B (c + d) – (measures no. 22-32)

C (e + e_{v1} + f + g) – (meas. 32-48)

D (h + e_{v2}) – (measures no. 48-59)

A_v (a + c + d) – (meas. no. 60- 71)

Coda – (measures no. 71-78)

At first hearing, the theme of John Field's nocturne shows great resemblance with the second movement of Ludwig van Beethoven's Op. 14 No. 2 *G-major* piano sonata. This similarity is the most pronounced in the second phrase of the nocturne:

E.g. 46



John Field's Nocturne no. 15, measures no. 1-2, 7-8

E.g. 47



L. van Beethoven: G Major Sonata, II. movement, 1. measure

The phrases of the periods are difficult to distinguish due to the often spliced additions (e.g. phrase *a* is followed by a two measure addition, phrase *a_v* as well).

Each period brings a change of mood. This is also indicated by the positive golden section of the work, which falls on the 48th measure (0.618×78), *D* period begins here. Periods *A* and *A_v* are framing the nocturne, and the *B* period is completely repeated after its first occurrence.

The nocturne's harmonic structure is based on *C major*, with modulation into *C minor*, *harmonic G major*, and *A major* tonalities.

4.16 Molto moderato (F Major, 3/4)

Formal structure:

- A (a + b + b_v + a_{v1}) – (m. 1-16)
- B (c + c_v + d + d_v) – (m. 17- 32)
- C (e + f + f_{v1} + g + transition + h) – (33-56)
- D (i + j) – (m. 57- 64)
- E (k + f_{v3} + f_{v4} + l + m) – (m. 84)
- Coda – (measures no. 84-96)

The phrases of the present nocturne are difficult to distinguish due to the many additions and transitions. It's made up of five periods that are not related to each other, are always bringing new material with new themes and structure. Except for the variations of the *f* phrase (in part E), recurring melody (that reminds of phrases *h* and *a*) can only be found in the Coda. Double bar line delimits part A from other periods.

The nocturne carries a lot of classical features, such as the basic structure of Arsis-Thesis (see phrases *a* and *b*). In addition, rhythmic turns, cadences indicate the relationship of the work with the compositional tradition prevailing at the beginning of the 19th century.

Its voice is cheerful, playful, especially starting from part D, where we can find tiny, light-tipped note values, *staccato* and *scherzando* performance indications and instructions.

E.g. 48



measures no. 57-59

The harmonic structure is relatively simple, the central *F major* encompasses the *B major*, *D minor*, *C minor*, *harmonic G minor*, *melodic G minor*, *A minor*, and *A-flat minor* tones involved in the work.

4. 17 Lento (E Major, 6/8)**Formal structure:**

- A (a + a_{v1} + a_{v2}) – (m. 1- 15)
 B (b + c + c_v + d + e) – (m. 16-34)
 C (f + g) – (m. 35-42)
 D (f_{v1} + h + addition) – (m. 42- 50)
 E (i + i_v + addition + j) – (m. 50-64)
 F (f_{v2} + k) – (m. 64-71)
 G (l + m) – (m. 72-81)
 H (n + n_v + o + p) – (m. 82-95)
 I (q + r + s + t) – (m. 95-110)
 J (u + v + w) – (m. 111-011)
 K (x + y) – (m. 123-129)
 L (z + z_v) – (m. 130-137)
 Coda – (measures no. 138-153)

Part A is like a vision, meditative, evoking a night-time atmosphere. In contrast, in part B the phrase b carries modern, particularly dissonant harmonies through the coincidence of *e#* and *e*, *e* and *f#*, or the augmented fifth (*a-e#*):

E.g. 49
measures no. 16-23

Parts built on foreign melody provide the varied atmosphere of the work, almost every new part brings thematic and/or rhythmic novelty.

Periods F and G are spectacularly distinct from the work as a whole, apart from the double bar line, the change of key also supports the delimitation.

In the H part (phrases n , n_v), the *cantus firmus* is interestingly moved into the left hand. Phrases of period L (z , z_v) become unique through the virtuoso passages.

Although classical elements are found in the work, romantic traits dominate (the irregularity of the phrase structure, the transformation/expansion of tonal language by chromaticism etc.).

In addition to E major, it most often touches *B major*, *C-sharp minor*, *F-sharp minor*, *G major*, *B minor*, and *G-sharp minor* tonalities.

4.18 Allegretto (E Major, 2/4) – „Midi”

Formal structure:

A ($a + a_{v1} + b_{v1} + a_{v2} + a_{v3} + \text{addition} + a_{v1} + b_{v1}$) – (1-33)

B ($c + d + e + f + \text{addition} + d_v^7$) – (m. 33-55)

C ($g + h + i + i_v + j + k + l + \text{addition}$) – (m. 56-87)

D ($m + n + \text{addition} + m_{v1} + o + \text{addition}$) – (m. 88-110)

A_{v1} ($a + b + p + q$) – (m. 111-126)

E ($r + r_v + s + t + m_{v1}^7 + m_{v2}^7 + u + u_v$) – (m. 127-156)

F ($v + v_{v1} + \text{addition}$) – (m. 157-166)

G ($v_{v2}^2 + v_{v3} + \text{addition}$) – (m. 167-178)

H ($w + w_{v1} + w_{v2} + x + x_{v1} + y + y_v + z$) – (m. 179-214)

A_{v2} ($a + a_{v4} + q$) – (m. 215-232)

Coda – (measures no. 233-256)

The volume-closing nocturne's formal structure is the most complex of all the nocturnes composed by Field. It is recognizable by the repetitive frame formula found in almost all of Chopin's nocturnes as well: the recurring A period. Although Field's eighteenth nocturne adds new thematic material many times, it retains and returns to the playful, lighthearted melody of the first two phrases.

The tempo indication of *allegretto* can hardly be considered a nocturne feature, but it contains a few elements that suggest the atmosphere of the night. We can also find classical characteristics such as combined elements, conventions (complementary formulas), and symmetry (e.g. between the r and r_v phrases within period E).

The musical score shows two systems of music. The first system (measures 127-130) features a right hand with a melodic line containing trills and ornaments, and a left hand with a rhythmic accompaniment of sixteenth notes. The second system (measures 131-134) continues this texture, with the right hand playing a more active role. Dynamics include *f*, *ff*, and *p*. There are also markings for ornaments and a double bar line with a repeat sign.

measures no. 127-134

The short ornaments and acciaccaturas give a light tone to the work, the virtuosic passages exploit the possibilities of the instrument according to the era's demands.

In the course of the work, the alteration of tonality is suggested by Field through frequent changes in key. Parts A, B, C, D, A_{v1} have 4# signature (modulates into *E major*, *F-sharp minor*, *B major*, *C-sharp minor*, and *F-sharp major* scales). Within part E the key signature is 1#, then it changes to 4b (we find cadences referring to *E minor*, *D-flat major*, *F minor*, *B-flat minor*), in part G 1b is the key again (harmonic G minor), and finally from the H part to the end of the work it stabilizes to 4# (alternation of *B minor* and *E major* cadences).

CONCLUSIONS

Fryderyk Chopin, just as his predecessor, John Field, published 18 nocturnes throughout his life. Many of these works show some similarity to the works of the same genre created by Field. In the following, we will analyse the extent to which this priceless legacy left by Field is considered to be the starting point for Chopin's nocturnes.

The summary of the basic tonality and formal structure of the nocturnes composed by John Field and Fryderyk Chopin:

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

JOHN FIELD		
1.	Eb Major	ABA + Coda
2.	C Minor	ABCDEF + Coda
3.	Ab Major	AA _{v1} A _{v2} A _{v3} A _{v4} A _{v5} A _{v6} A _{v8} + Coda
4.	A Major	ABCA + Coda
5.	Bb Major	ABA _v B _v + Codetta
6.	F Major	ABA _{v1} B _v CA _{v2} D + Coda
7.	C Major	AAA _{v1} A _{v2} A _{v1} A _{v3} A _{v4} + Codetta
8.	A Major	ABB _v CDB _v
9.	Eb Major	ABCD + Coda
10.	E Minor	ABA _v + Coda
11.	Eb Major	Intr. +AA _{v1} BA _{v2} A _{v3} CA _{v4} DA _{v5} EA _{v6} + Coda
12.	G Major	AB + Coda
13.	D Minor	ABACDB _v + Codetta
14.	C Major	ABACDEFGHIBCJ + Coda
15.	C Major	ABBCDA _v + Coda
16.	F Major	ABCDE + Coda
17.	E Major	ABCDEFGHIJKLM + Coda
18.	E Major	ABCD _{v1} EFGHA _{v2} + Coda

FRYDERYK CHOPIN		
1.	E Minor	ABCA + Coda
2.	C# Minor	AABABA + Coda
3.	Bb Minor	AABABACA + Coda
4.	Eb Major	ABA
5.	B Major	ABCA + Coda
6.	F Major	AABCD + Coda
7.	F# Major	ABACDEFA + Coda
8.	G Major	ABA _{v1} B _{v1} A _{v2} B _{v2} + Coda
9.	C# Minor	AABB + Coda
10.	Db Major	Intr. +AABBAA + Coda
11.	B Major	AAA _v BAA _v + Codetta
12.	Ab Major	ABABA + Coda
13.	C Minor	ABA _v + Coda
14.	G Minor	Intr. + A+ Intr.+A _{v1} BA _{v2} + Coda
15.	G Major	AA _{v1} BA _{v2} + Coda
16.	C Minor	ABAB + Coda
17.	F# Minor	Intr. + ABA _{v1} CA _{v2} + D + Coda
18.	F Minor	AA _{v1} A _{v2} BCC _v A _{v3} + Coda
19.	Eb Major	Intr. + ABA _v C + Codetta
20.	B Major	Intr. + ABA + Coda
21.	E Major	ABCB

The above two tables prove that there is no trace of rational editorial parallelism between the two nocturne volumes. Neither Field's nor Chopin's creations are systematic in terms of tonality. However, we can reveal a preference for tonal selections among the nocturnes of both composers. While John Field is expanding the tonal boundaries to a maximum of 4# - 4b, Chopin expands the possibilities even further and reaches *F-sharp major* (6 #). Field has mostly composed his nocturnes in *E-flat major* (3 pieces), *C-major* (3 pieces), *A-major* (2 pieces), *F-major* (2 pieces), and *E-major* (2 pieces), Chopin's preferred tonalities were *B major* (3 pieces), *C-sharp minor* (2 pieces), *E-flat major* (2 pieces), *G minor* (2 pieces), and *C minor* (2 pieces).

Random or deliberate parallelism can be found among the two composers' nocturnes regarding the ratio of major and minor tonal choice: Field composed 9 of his nocturnes in minor tonality and 11 in major, whereas Chopin created 11 pieces of the same genre in major tonalities and 10 pieces in minor ones. Therefore, we can conclude that the incidence of major tonalities is exactly the same in both cases.

Another common feature is worth mentioning: the frequently applied recurrent editing principle and the fantasy-like composing method.

While the tempo of Chopin's nocturnes is predominantly slow or moderate, Field's tempo choices reveal the early, less crystallized form of the nocturne's mood type (for example: *Un poco allegretto*, *Allegretto*).

Similarities can be found among the two composers' ornamental techniques. Usually, when the main melody returns over the constantly moving accompaniment, the musical texture gets enriched with several different types of ornament formulas. An outstanding example for Chopin's ornamental technique is the Op. 9 No. 2 nocturne's second variation, abounding in unique virtuoso passages.

None of the composers' *nocturnes* lack the virtuosic passages or dynamic sequences, still, it is obvious, that Chopin's compositions require a far more advanced piano technique; his improvisatory passages, as well as his ornamentations call for a mostly *rubato* performance. Based on the author's pedagogical thoughts, he was against the traditional, equal fingerplaying technique, rather striving to keep every finger's own individuality. He claimed, that the pianist's task was not to perform with his fingers in the same manner equally, but to keep each finger's own virtue.⁴

The Polish composer outperformed his predecessor in terms of sound range too. His virtuosic passages usually embrace a great ambitus: in his Op. 27 No. 2 he reaches the four-lined F during a single passage.

⁴ Witten, David, *A rubato kérdése Chopin műveinek előadásában (The Rubato Style in Chopin's Compositions)*, in: Parlandó, 2011/1

Fields's nocturne music is generally built around a singular musical image and the method of processing the vocals is similar to the monophonic accompaniment genres. The emotional charge of his nocturnes move on a relatively narrow scale. In contrast, Chopin's visions are more powerful, turned into personal melodies, and his harmonical mode of thinking is much daring.

While in Field's nocturnes we can identify one singular central thought, Chopin's works contrast with two opposing images: the *melodical-lyrical* is associated with the *dramatical-troubled*. The musical language gets its complexity from these two opposite categories of emotions.⁵

Chopin's nocturnes (especially Op. 48 No. 1) far outstrip Field's creations as far as intensity and compositional technique are concerned. His characteristic harmonical constructions are also one of a kind. The formal structures of Field's nocturnes are mostly composed after the ABA pattern, this construction principle also being taken over later by Chopin.

Another common feature in the two nocturnist's creations is the appearance (for example, for both composers, the broad chord played by the left-hand provides the basis for the right-hand's melody in the higher registers). However, they are incomparable in terms of inventiveness and inspiration.

Of Chopin's 21 *nocturnes* Op. 9 No. 2 shows the greatest similarity to Field's creations (it is also the most popular one). We may find in it the traces of two of Field nocturnes (in the same tonality), both in melody „drawing” and the characteristics of the accompanying musical line.⁶

The synthesis of Chopin's style combines speechy, tenderly swaying melodies, rich melody lines dressed in different ornamentations every time, the intimate dialog of tempo and dynamics, the sudden descendings in pianissimo that appear condensed in the pages of the *Nocturnes'* volume.

In Fryderyk Chopin's creations we can also find images from nature, but he uses them in a different manner than other romantic composers. Mendelssohn, Schumann and Liszt sought refuge in nature, while Chopin explores the inner world of the individual, so the nocturne reveals the emotions of an individual inspired by nature. Although he reveals the moment of sunset too, the composer captures the feelings that this event awakens in our soul.⁷

⁵ Bălan, Theodor, *Chopin*, Editura Muzicală a Uniunii Compozitorilor din R.P.R., București, 1960, p. 231.

⁶ Brown, Maurice J.E./ Hamilton, Kenneth L., *Nocturne*, in: *The New Grove- Dictionary of Music and Musicians*, second edition, edited by Stanley Sadie, Oxford University Press, New York, 2001.

⁷ Bălan, Theodor, *Chopin, poetul pianului (Chopin, the Poet of the Piano)*, Editura tineretului, București, 1968, p. 222.

Although we do find traces of post-classical features in the music of Field (symmetry, continuous rhythm in the bass, constant variation, etc.), it should be emphasized that Chopin also preserves some of the classical purity and transparency in his compositions.

A true novelty and a common feature in the two composers' nocturnal literature is the radical transformation of the tonal language (for e.g. by chromatism), the loosening of tonal relationships and the lack of central control. Field's sentimental tone and predictable phrase constructions are far beyond the Chopenian lightweight ornamentation technique. The Chopin Nocturne Series contains the most personal testimonies.

Finally, we can conclude that the two composers contributed equally to the creation and the spread of the Nocturne's genre by creating a more lyrical, personalized type of piano music.

Translated in English by Szilveszter Tímea

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 harmóniak (Modal Harmonies)*, Zeneműkiadó, Budapest, 1979.
- Borza, Adrian, *Chopin Interactive*, in: *Studia Universitatis Babeş – Bolyai, series Musica*, nr. 1/2011, p. 43-50.
- 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 și 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" - Dedicated to Fryderyk Chopin's 200th Birth Anniversary*, in: *Studia Universitatis Babeş – Bolyai, series Musica*, nr. 1/2010, p. 107-116.
- 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, noktűrnök, balladák-A romantikus zene műhelytitkai-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.
- Gorea, Luminița, *Romantic Characteristics Reflected in the Works of Fryderyk Chopin*, in: *Studia Universitatis Babeş – Bolyai, series Musica*, nr. 1/2011, p. 109-116.
- 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 întrebuițării 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