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# **Pedagogical Solo Piano Nocturnes: A Progressive Leveling With Annotations on Stylistic, Technical, and Musical Challenges and Benefits**

Michaela Anne Boros

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PEDAGOGICAL SOLO PIANO NOCTURNES:  
A PROGRESSIVE LEVELING WITH ANNOTATIONS ON STYLISTIC,  
TECHNICAL, AND MUSICAL CHALLENGES AND BENEFITS

by

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## ABSTRACT

Nocturnes have remained in the standard piano literature for over two hundred years. However, students may not study this genre of repertoire until the advanced level of playing, and might therefore lack the full skills or knowledge necessary for successful nocturne performance. The purpose of this study is to provide a current, comprehensive, didactic resource on Romantic-style pedagogical piano nocturne literature from early elementary to early advanced levels, to aid teachers in the education of their students.

This study comprises four chapters, a bibliography, and two appendices. Chapter 1 consists of an introduction, purpose of the study, need for the study, limitations of the study, a literature review, and design and procedures. Chapter 2 consists of a history of the solo piano nocturne's development. Chapter 3 comprises four parts: an overview of the grading system used to level repertoire, definitions of the Romantic-style nocturne and related components, an introduction to nocturne-like method book literature, and an analysis of thirty pedagogical piano nocturnes with progressive leveling and annotations. These annotations consist of publisher information; level of difficulty; annotations on style and form; technical and artistic challenges of the meter, rhythm, harmony, and melody; and other pedagogical benefits and suggestions. Chapter 4 consists of a summary, recommendations for further study, and conclusion. Appendix A lists by level the nocturnes and nocturne-like works discussed or listed in Chapter 3. Appendix B consists of full bibliographic information for both the repertoire discussed as well as additional pedagogical and standard piano nocturne repertoire.

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## LIST OF ABBREVIATIONS

CS.....*Celebration Series* (published by RCM, 2008 & 2015 editions)

PG .....*The Pianist's Guide to Standard Teaching  
and Performance Literature* (Jane Magrath)

RCM.....The Royal Conservatory of Music

## CHAPTER 1

### INTRODUCTION

Solo piano nocturnes have remained in the standard repertoire since the nascence of the genre in the early nineteenth century. The French term “nocturne” translates to “of the night,” and is defined as “a piece suggesting night, usually quiet and meditative in character, but not invariably so.”<sup>1</sup> The Italian term “*notturmi*” and the German term “*Nachtstücke*” were also used in the eighteenth century to refer to ensemble pieces performed at night, outdoors, and around 11:00pm.<sup>2</sup> These two- to five-movement works could include instruments, or instruments and voices, such as Mozart’s *Notturmo: Luci care, luci belle* for three voices and wind instruments, K. 346/439a (1783).<sup>3</sup> The *serenade* – an eighteenth-century instrumental genre related to the *notturmo*, usually performed around 9:00pm – evoked the sounds of a lover singing and playing the guitar by consisting of lyrical melodies over *pizzicato* accompaniment. For example, the second movement of Haydn’s String Quartet in F Major, Op. 3, No. 5 (1777) is a *serenade*.<sup>4</sup>

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<sup>1</sup> Maurice J.E. Brown, revised by Kenneth Hamilton, “Nocturne (i) (Fr.; Ger. Nachtstück),” *Oxford Music Online*, 2001 (Accessed January 20, 2021, <https://doi.org/10.1093/gmo/9781561592630.article.20012>).

<sup>2</sup> Hubert Unverricht, revised by Cliff Eisen, “Notturmo (It.: ‘nocturnal’),” *Oxford Music Online*, 2001 (Accessed January 20, 2021, <https://doi.org/10.1093/gmo/9781561592630.article.20135>).

<sup>3</sup> Ibid.

<sup>4</sup> Hubert Unverricht, revised by Cliff Eisen, “Serenade (Fr. sérénade; Ger. Serenade, Ständchen; It. serenata, serenata),” *Oxford Music Online*, 2001 (Accessed January 20, 2021, <https://doi.org/10.1093/gmo/9781561592630.article.25454>).

In the nineteenth century, composers continued to compose nocturnes for instrumental ensembles, but nocturnes for *a capella* voices, instrumental duo, and piano solo also emerged.<sup>5</sup> The solo piano nocturnes of John Field (1782-1837) are early exemplars of the genre, published between 1814 and 1837.<sup>6</sup> These works are in major keys with one exception (Nocturne No. 2 in C Minor, H. 25), and feature tempo markings such as *Molto espressivo* (Nocturne No. 2 in C Minor, H. 25) and *Cantabile* (Nocturne No. 11 in E-flat Major, H. 56).<sup>7</sup> The majority of Field's nocturnes also feature a texture reminiscent of the eighteenth-century *serenade*: lyrical melody with ornamentation over arpeggiated accompaniment. This "nocturne style" texture was also employed by Frederic Chopin (1810-1849), although the greater diversity of keys, moods, textures, and forms in Chopin's nocturnes result in their "increased complexity" compared to those of Field.<sup>8</sup> Throughout the nineteenth century, other composers wrote Romantic nocturnes, including Maria Szymanowska (1789-1831), Carl Czerny (1791-1857), Mikhail Glinka (1804-1857), Edvard Grieg (1843-1907), Gabriel Fauré (1845-1924), and Alexander Scriabin (1872-1915).

In the twentieth century, composers began experimenting more broadly with the nocturne genre. For example, Samuel Barber's (1910-1981) *Nocturne: Homage to John*

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<sup>5</sup> Jessica Murdock, "Night Music: The Twentieth Century Nocturne in Piano Teaching" (Doctoral diss.: University of Northern Colorado, 2012), 2.

<sup>6</sup> Patrick Piggot, *The Life and Music of John Field, 1782-1837, Creator of the Nocturne* (London: Faber and Faber, 1973), 116. Field passed away in January 1837, and his seventeenth and eighteenth nocturnes were published posthumously later that year.

<sup>7</sup> John Field, *Eighteen Nocturnes for solo piano* (Boca Raton, FL: Masters Music Publications, 2003).

<sup>8</sup> David Branson, *John Field and Chopin* (New York: St. Martin's Press, Inc., 1972), 197.

*Field*, Op. 33,<sup>9</sup> combines both serial harmonic language and Romantic nocturne elements including a *cantabile* melody, ornamental filigree, and an intense middle section.<sup>10</sup>

“Night Music,” the fourth movement of Béla Bartók’s (1881-1945) *Out of Doors Suite*, Sz. 81, evokes the natural sound world of the night.<sup>11</sup> The movement features cluster chords, blurred pedaling, and sparse textures in “imaginative figurations imitating crickets, frogs, and insects.”<sup>12</sup> *Night Fantasies* by Elliot Carter (1908-2012) is a lengthy, complex, and technically difficult work that explores night as dark and uncomfortable, full of fluctuating moods as in a sleepless night.<sup>13</sup> Carter deliberately imitates the mood-shifting compositional style of Robert Schumann (1810-1856),<sup>14</sup> whose character pieces *Nachtstücke*, Op. 23 were written at the time of his brother’s death and initially titled *Leichenfantasie* (“Corpse Fantasy”).<sup>15</sup> In the two “Night-Spell” movements of *Makrokosmos, Volumes I and II*,<sup>16</sup> George Crumb (b. 1929) uses extended techniques to create eerie, ethereal sounds of the night intended to bring listeners “the sensation of awe,

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<sup>9</sup> Samuel Barber, *Nocturne: Homage to John Field*, Op. 33 (New York, NY: G. Schirmer, Inc., 1959).

<sup>10</sup> Chan Kiat Lim, “Twentieth-Century Piano Nocturnes by American Composers: Echoes of Romanticism” (Doctoral diss.: University of Cincinnati, 2004), 76-86.

<sup>11</sup> Brown and Hamilton, “Nocturne (i) (Fr.; Ger. Nachtstück).”

<sup>12</sup> Stewart Gordon, *A History of Keyboard Literature: Music for the Piano and Its Forerunners* (New York: Schirmer Books, An Imprint of Simon & Schuster Macmillan, 1996), 454.

<sup>13</sup> David Burge, *Twentieth-Century Piano Music* (New York: Schirmer Books, 1990), 247.

<sup>14</sup> Ibid.

<sup>15</sup> John Worthen, *Robert Schumann: Life and death of a Musician* (New Haven, CT: Yale University Press, 2007), 162.

<sup>16</sup> *Night-Spell I (Sagittarius)* is from Part 2 of *Makrokosmos, Volume I*, and *Ghost-Nocturne: for the Druids of Stonehenge (Night-Spell II) (Virgo)* is from Part 2 of *Makrokosmos, Volume II*.



wonder, and enigmatic beauty.”<sup>17</sup> The eleven solo piano nocturnes of Lowell Liebermann (b. 1961) display influences of the Western Classical tradition and Romantic nocturne style, while also including modern dissonance in a combination of “musically lyrical” and “musically aggressive” writing.<sup>18</sup>

In addition to expanding the piano nocturne genre, throughout the twentieth and twenty-first centuries piano teachers recognized the need for graded literature that could bridge the gap between educational literature and the standard piano literature. Especially in the last thirty years, several notable pedagogical nocturnes and collections of works have been published. These include Catherine Rollin’s *Spotlight on Romantic Style* (1990),<sup>19</sup> Edwin McLean’s *Jazz Nocturnes, Book 1* (1999)<sup>20</sup> and *Jazz Nocturnes, Book 2* (2002),<sup>21</sup> Martha Mier’s *Romantic Sketches, Book 1* (2007)<sup>22</sup> and *Romantic Sketches, Book 2* (2008),<sup>23</sup> Jeanne Costello’s *Nocturnes in Minor* (2017),<sup>24</sup> and Dennis Alexander’s

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<sup>17</sup> Burge, 211.

<sup>18</sup> Ann Marie DuHamel, "Magical, Dissonant, Fantastic Beauty: The Eleven Solo Piano Nocturnes of Lowell Liebermann" (Doctoral diss.: University of Iowa, 2014), 27, 34.

<sup>19</sup> Catherine Rollin, *Spotlight on Romantic Style: Five Original Pieces for the Intermediate Pianist in Preparation for the Works of Chopin* (Van Nuys, CA: Alfred Publishing Co., 1990).

<sup>20</sup> Edwin McLean, *Jazz Nocturnes, Book 1* (Fort Lauderdale, FL: Frank J. Hackinson Publishing Co., 1999).

<sup>21</sup> Edwin McLean, *Jazz Nocturnes, Book 2* (Fort Lauderdale, FL: Frank J. Hackinson Publishing Co., 2002).

<sup>22</sup> Martha Mier, *Romantic Sketches, Book 1* (Van Nuys, CA: Alfred Publishing Co., 2007).

<sup>23</sup> Martha Mier, *Romantic Sketches, Book 2* (Van Nuys, CA: Alfred Publishing Co., 2008).

<sup>24</sup> Jeanne Costello, *Nocturnes in Minor* (Fort Lauderdale, FL: The FJH Music Company Inc., 2017).

*Nocturnes, Book 1*<sup>25</sup> and *Nocturnes, Book 2* (2018).<sup>26</sup> However, no comprehensive overview has been written on this body of literature to date.

Throughout this study, several terms are used to categorize solo piano nocturnes<sup>27</sup> by chronological time period and style of composition. These terms may aid teachers in quickly identifying and contextualizing repertoire within the body of literature discussed, and in selecting works appropriate for their students. The terms provided were defined by the author, unless otherwise noted.

First, “nocturne style” is defined by David Rowland as the texture and form common to solo piano nocturnes written between 1800 and 1830.<sup>28</sup> Typical features of pieces in this style include “left-hand accompaniment, consisting of broken-chord figuration spanning up to two octaves, and right-hand melody that becomes progressively more decorated.”<sup>29</sup> Pedaling plays an important role, especially in achieving *legato* throughout the accompaniment patterns.<sup>30</sup> Overall forms are simple, such as ABA or ABAB.<sup>31</sup> For the purposes of this study, the designations “nocturne style” or “Romantic-style nocturne” may be applied to works throughout the entire nineteenth through twenty-first centuries. Such pieces must not only consist of the above elements, but also must have been composed in either a completely tonal or primarily tonal harmonic language.

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<sup>25</sup> Dennis Alexander, *Nocturnes, Book 1* (Van Nuys, CA: Alfred Publishing Co., 2018).

<sup>26</sup> Dennis Alexander, *Nocturnes, Book 2* (Van Nuys, CA: Alfred Publishing Co., 2018).

<sup>27</sup> The terms “solo piano nocturne,” “piano nocturne” or “nocturne” may be used synonymously throughout this study, depending upon the context of use.

<sup>28</sup> Jim Samson, *The Cambridge Companion to Chopin* (Cambridge, UK: Cambridge University Press, 1992), 35.

<sup>29</sup> Murdock, 28.

<sup>30</sup> Samson, 35.

<sup>31</sup> Ibid.

Examples include Frederic Chopin's Nocturne in B-flat Minor, Op. 9, No. 1,<sup>32</sup> and Martha Mier's *Autumn Nocturne*.<sup>33</sup>

Second, character pieces that resemble nocturnes in structure and mood but are titled differently, as well as pieces with "nocturne" as a subtitle, are deemed "nocturne-like." Examples include Gabriel Fauré's (1845-1924) *Song Without Words*, Op. 17, No. 3<sup>34</sup> and Franz Liszt's (1811-1886) three *Liebesträume*, S. 541 ("Dreams of Love"), which are subtitled "Three Nocturnes."<sup>35</sup>

Third, the term "Post-Romantic nocturnes" consists of works published chronologically after the Romantic era that were not composed in Romantic-era nocturne style. They also use harmonic language and compositional devices that were developed in the twentieth and twenty-first centuries, including dissonance, serialism, clusters, or extended techniques. Post-Romantic nocturnes are not the focus of this study, but bibliographic information for select works may be found in the nocturne master list, Appendix B.

Fourth, the term "pedagogical nocturnes" refers to pieces that provide accessible opportunities for students to learn technical and musical elements necessary for successful piano playing. Pedagogical nocturnes can range in difficulty and scope from works appropriate for the very first lesson of piano study, to complex and demanding

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<sup>32</sup> Frederic Chopin, ed. Alfred Cortot. *Ballades and Nocturnes for Piano* (Paris: Durand Editions Salabert, 2013).

<sup>33</sup> Martha Mier, *Favorite Solos, Book 3* (Van Nuys, CA: Alfred Publishing Co., 2006).

<sup>34</sup> Gabriel Fauré, *Romances sans paroles, Opus 17 for piano solo* (Van Nuys, CA: Alfred Publishing Co., Kalmus Classic Editions, 1985).

<sup>35</sup> Franz Liszt, *Consolations and Liebesträume*, ed. Alexandre Dossin, New York: G. Schirmer Inc., 2011.

repertoire appropriate for the advanced student. Throughout this project, the term “educational nocturne” is used synonymously.

### *Purpose of the Study*

The purpose of this study is to provide a comprehensive, didactic resource on Romantic-style pedagogical piano nocturne literature to aid teachers in the education of their students. It includes a history of the piano nocturne genre. It also includes a descriptive list of the technical and musical skills students at all levels must master to play Romantic-style nocturnes successfully, such as playing arpeggiated accompaniment patterns, voicing basslines, reading ledger lines, shaping melodic phrases, and executing *fioritura* or other ornaments. This resource provides a comprehensive sequencing of nocturne and nocturne-like literature from early elementary to advanced levels, using a ten-level organizational system created by the author based on Jane Magrath’s *The Pianist’s Guide to Standard Teaching and Performance Literature*<sup>36</sup> and the Royal Conservatory of Music’s *Celebration Series*.<sup>37</sup> Annotations to the suggested repertoire provide details on compositional style and form, technical and musical challenges, and pedagogical benefits and suggestions. Appendix A consists of a list of the composers, titles, and collections (if applicable) of the nocturne and nocturne-like works selected for

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<sup>36</sup> Jane Magrath, *The Pianist’s Guide to Standard Teaching and Performance Literature: An Invaluable Resource of Piano Literature from Baroque through Contemporary Periods for Teachers, Students and Performers* (Van Nuys, CA: Alfred Publishing Co., 1995).

<sup>37</sup> The Royal Conservatory. *Celebration Series*. 10 vols. (Toronto: The Frederick Harris Music, Co., 2015). This series includes sequenced repertoire and musicianship exercises in collections from beginner to advanced levels, including both preparatory levels, and Levels 1-10.

discussion, organized progressively from Levels 1-10. Additional suggested repertoire for each level is also included. Appendix B consists of a master list of full bibliographic information for the standard and educational piano nocturne repertoire discussed, as well as additional repertoire not discussed. This study provides piano teachers with information so they can practice informed pedagogy with their students, both in the selection and teaching of piano nocturne repertoire.

### *Need for the Study*

The solo piano nocturne has been part of the standard piano literature for over two hundred years, since the early nineteenth century. Nocturnes that are performed even today include Chopin's Nocturne in E-flat Major, Op. 9, No. 2, Nocturne in E Minor, Op. 71, No. 1, and Nocturne in C-sharp Minor, Op. Post; Grieg's Notturmo, Op. 54, No. 4; and Barber's Nocturne, Op. 33. However, students may not be exposed to nocturnes or nocturne-style repertoire until they reach an early advanced level of playing. Therefore, they may not have gained knowledge of the style or the skills necessary to execute the repertoire successfully at the piano. One reason for this might be that teachers lack a full awareness of both the body of elementary through early advanced piano nocturne repertoire, as well as the pedagogical benefits such works offer.

Currently, there are no resources that both comprehensively discuss the development, teaching, and pedagogical benefits of the educational piano nocturne, as well as propose a progressive selection of nocturne repertoire from Level 1 (early elementary) to Level 10 (early advanced) that prepares students for advanced Romantic-style nocturnes by Chopin and other composers. In addition, no resources include a

master list of both educational piano nocturne repertoire as well as nocturne repertoire from the standard literature and of advanced difficulty. Such a resource is necessary, because there are many benefits to incorporating Romantic-style piano nocturnes into students' repertoire earlier than the advanced level. For example, the expressive character of the Romantic-style nocturne can provide opportunities for the development of students' emotional maturity. This type of repertoire also necessitates good voicing and balance between melody and accompaniment. These skills are applicable to a wide range of piano literature beyond the nocturne. Thus, development of voicing and balance between hands early in study can facilitate students' overall learning at the piano. In addition, students can more deeply experience the rich history of piano literature through learning level-appropriate piano nocturnes, as opposed to lyrical repertoire with other programmatic titles. Overall, assigning educational piano nocturnes not only readily affords teachers opportunities to discuss the longstanding musical traditional of the solo piano nocturne with students, but such repertoire also helps students increase musical sensitivity and technique in lyrical playing.

### *Limitations*

The study consists of a listing of thirty piano nocturnes selected for discussion, arranged by level of difficulty from Levels 1 to 10 and with annotations on style, form, technical and musical challenges, pedagogical benefits and suggestions, or other relevant information. Works for this substantial listing were chosen based on pedagogical value, quality of melodic and harmonic content, variety of technical challenges, availability of the score, and ability to be sequenced within a large body of progressive repertoire.

Repertoire that significantly deviates from these criteria was not included. Preference was given to nocturne-style lyrical works from the twenty-first, twentieth, or nineteenth centuries with the title “Nocturne,” “Notturmo,” or some variation of the term “night.” However, some selections with other programmatic titles were included due to their compositional and pedagogical benefits.<sup>38</sup> Limitations to repertoire access encountered during this study include works being out of print, as well as COVID-19-related library closures, which limited access to physical scores and necessitated increased use of IMSLP scans.

### *Related Literature*

The body of literature related to the study and teaching of the piano nocturne genre includes nocturnes composed by musicians from the early nineteenth to twenty-first century periods. Types of piano nocturnes composed include those from the standard piano repertoire, and those composed for the purposes of teaching. Monographs include biographies of composers, collections of writings by composers, and books on piano technique, performance practice, and music analysis. Related scholarly articles include topics on nationalism, analyses of individual nocturnes, and research into manuscripts, drafts, and final publications. Unpublished resources include dissertations and theses on composers of the piano nocturne, tone production, texture and pedaling, and overviews of piano nocturne literature. Additional dissertations on composers of educational piano music and surveys of solo and concerto pedagogical piano literature served as models for

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<sup>38</sup> Especially in early elementary through early intermediate levels (1-5), fewer works titled “Nocturne” have been published compared to works published of intermediate through advanced difficulty (Levels 6-10).

this project. Pedagogical articles and pedagogy conference proceedings pertaining to nocturne study include approaches to teaching the piano nocturne, and music literature reviews. Online resources related to the piano nocturne include databases, thematic catalogues, and educational resources. Select recordings of nocturnes composed by Chopin and others are also briefly discussed.

The piano nocturne has its genesis in the early nineteenth century. Early exemplars of the genre include John Field and Frederic Chopin, and their piano nocturnes have remained in the standard repertoire. Irish composer John Field composed eighteen nocturnes,<sup>39</sup> and Frederic Chopin composed twenty-one nocturnes.<sup>40</sup> Maria Szymanowska (1789-1831) also contributed early nocturnes, but few of her compositions remain in the standard repertoire. Szymanowska's Nocturne in B-flat Major is one of her most readily available works.<sup>41</sup> In addition, *Le murmure : Nocturne pour le piano composé et arrangé à trois mains* was published in 1825.<sup>42</sup>

Throughout the nineteenth century, other European composers contributed to the genre with piano nocturnes or piano nocturne-like works. The next chronological grouping of piano nocturne composers includes Carl Czerny (1791-1857), Robert Schumann (1810-1856), Franz Liszt (1811-1886), Sigismond Thalberg (1812-1871), Clara Schumann (1819-1896), Edvard Grieg (1843-1907), and Ottorino Respighi (1879-

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<sup>39</sup> John Field, *Eighteen Nocturnes for solo piano* (Boca Raton, FL: Masters Music Publications, 2003).

<sup>40</sup> Chopin, ed. Alfred Cortot, *Ballades and Nocturnes for Piano*.

<sup>41</sup> Maria Szymanowska, ed. James Keenan, *Nocturne in B-flat Major* (SMP Press, Editions Melodia, 2020).

<sup>42</sup> Maria Szymanowska, *Le murmure : Nocturne pour le piano composé et arrangé à trois mains* (St. Petersburg: Schmitzdorff, 1825) (IMSLP, accessed November 24, 2020, [https://ks4.imslp.net/files/imglnks/usimg/d/dd/IMSLP273336-PMLP443671-Szymanowska,\\_Maria,\\_NocturneLe\\_Murmure\\_\(a\\_Trois\\_Mains\).pdf](https://ks4.imslp.net/files/imglnks/usimg/d/dd/IMSLP273336-PMLP443671-Szymanowska,_Maria,_NocturneLe_Murmure_(a_Trois_Mains).pdf)).



1936). Carl Czerny composed thirty nocturnes for solo piano, including works with programmatic titles such as *Le Golfe de Naples*, *Tableau nocturne ou fantaisie pittoresque*, Op. 253,<sup>43</sup> and works using themes by other composers, i.e., *Nocturne sentimental et brillant en La-b sur un motif favori de Strauss*.<sup>44</sup>

Robert Schumann and Franz Liszt experimented with the nocturne genre, and wrote character pieces that bear the title of “nocturne” or “*Nachtstücke*” (“Night Pieces”), or are nocturne-like but titled differently. Schumann’s *Nachtstücke*, Op. 23 were written at the time of his brother’s death, and originally had a working title of *Leichenfantasie* (“Corpse Fantasy”).<sup>45</sup> The four movements are marked *Mehr langsam, oft zurückhaltend* (“More slowly, often reluctantly”), *Markiert und lebhaft* (“Marked and vivacious”), *Mit großer Lebhaftigkeit* (“With Great Vivacity”), and *Einfach* (“Easy” or “Simple”).<sup>46</sup> Liszt composed one piece titled *En rêve : Nocturne*, S. 207.<sup>47</sup> Other works by Liszt resemble Chopin nocturnes in texture and character, but are titled differently. These include Nos. 1, 2, 3 and 5 from *Six Consolations*, S. 203, and the three *Liebesträume*, S. 541.<sup>48</sup>

Swiss composer Sigismond Thalberg wrote nine nocturnes: *Deux Nocturnes*, Op. 16, *Trois Nocturnes*, Op. 21, *Nocturne in E Major*, Op. 28, *Two Piano Pieces*, Op. 35, No. 1 – “Grand nocturne,” *Six morceaux*, Op. 36, No. 7 - *Nocturne*, and *Nocturne*, Op. 51

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<sup>43</sup> Carl Czerny, *Nocturnes* (Paris: Editions Henry Lemoine, 2012).

<sup>44</sup> Ibid.

<sup>45</sup> Worthen, 162.

<sup>46</sup> Robert Schumann, *Nachtstücke*, Op. 23 (Munich: G. Henle Verlag, 2009).

<sup>47</sup> Franz Liszt, *The Joy of Liszt: 18 Original Piano Pieces* (Sulphur, LA: Wise Publications, 2014).

<sup>48</sup> Liszt, ed. Dossin.

bis.<sup>49</sup> Clara Schumann wrote one nocturne in F major, from *Soirées musicales*, Op. 6.<sup>50</sup>

Edvard Grieg composed one Notturmo, Op. 54, No. 4, from *Lyric Pieces, Book V*.<sup>51</sup>

Italian composer Ottorino Respighi also composed one Notturmo, No. 3 in the set of character works *Six Pieces for Piano*.<sup>52</sup>

Following the publication and distribution of works by Field, Chopin, and Czerny, many Russian composers contributed nocturnes to the nineteenth- and early-twentieth century piano repertoire, including Mikhail Glinka (1804-1857), Alexander Borodin (1833-1887), César Cui (1835-1918), Mily Balakirev (1837-1910), Pyotr Illyich Tchaikovsky (1840-1893), Alexander Scriabin (1872-1915), and Sergei Rachmaninoff (1873-1943). Mikhail Glinka composed both the Nocturne in E-flat Major and Nocturne in F Minor, “La Séparation.”<sup>53</sup> Of “the Mighty Five” (prominent composers of the New Russian School), three wrote solo piano nocturnes. Alexander Borodin’s Nocturne in G-flat major serves as the finale of his *Scherzo and Petite Suite*.<sup>54</sup> Nocturnes by César Cui are featured in two sets of pieces: *Quatre Morceaux*, Op. 22, No. 3 – Nocturne in F-sharp

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<sup>49</sup> "Category: Thalberg, Sigismond" (IMSLP: accessed January 30, 2021, [https://imslp.org/wiki/Category:Thalberg,\\_Sigismond](https://imslp.org/wiki/Category:Thalberg,_Sigismond)).

<sup>50</sup> Clara Schumann, *Soirées musicales pour le Pianoforte*, Op. 6 (Leipzig: Friedrich Hofmeister Musikverlag, 1996).

<sup>51</sup> Edvard Grieg, *Nocturne, Op. 54, No. 4 for the piano* (Van Nuys, CA: Alfred Publishing Co., 1992).

<sup>52</sup> Ottorino Respighi, *Ancient Airs and Dances, Other Works for Solo Piano* (Minneapolis, NY: Dover Publications, 2006).

<sup>53</sup> Various, *Russian Piano Nocturne, Volume I* (Moscow: Muzyka Publishers).

<sup>54</sup> Alexander Borodin, *Scherzo and Petite Suite* (Van Nuys, CA: Alfred Publishing Co., Kalmus Classic Editions, 1986).

Minor<sup>55</sup> and *Cinq Morceaux*, Op. 95, No. 3 – Nocturne in D-flat Major.<sup>56</sup> Mily Balakirev composed a set of *Three Nocturnes*: No. 1 in D-flat major, No. 2 in B minor, and No. 3 in D minor.<sup>57</sup> Later in the nineteenth and early twentieth centuries, Pyotr Illyich Tchaikovsky (1840-1893), Alexander Scriabin (1872-1915), and Sergei Rachmaninoff (1873-1943) also composed nocturnes in the Romantic style. Two nocturnes by Tchaikovsky appear in sets of character pieces: Nocturne in F Major, Op. 10, No. 1 and Nocturne in C-sharp Minor, Op. 19, No. 4.<sup>58</sup> In addition to a short, early work titled Nocturne in A-flat Major (WoO 3), Alexander Scriabin also wrote *Two Nocturnes*, Op. 5, Prelude and Nocturne for the Left Hand, Op. 9, and Poème-Nocturne, Op. 61.<sup>59</sup> Rachmaninoff's Nocturne in A Minor, Op. 10, No. 1 opens his set of *Salon Pieces*.<sup>60</sup> Rachmaninoff also wrote *Three Nocturnes*: No. 1 in F-sharp Minor, No. 2 in F Major, and No. 3 in C Minor.<sup>61</sup>

Composers of piano nocturnes active in France include Gabriel Fauré (1845-1924), Claude Debussy (1862-1918), Erik Satie (1866-1925), and Francis Poulenc (1899-1963). Gabriel Fauré composed thirteen nocturnes. Op. 33 is a set of three nocturnes.<sup>62</sup>

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<sup>55</sup> César Cui, *Quatre Morceaux*, Op. 22 (Wiesbaden: Breitkopf & Härtel, 1981) (IMSLP: accessed November 25, 2020, [https://ks.imslp.info/files/imglnks/usimg/4/46/IMSLP07497-Cui\\_-\\_Op.22\\_-\\_Vier\\_Klavierstucke.pdf](https://ks.imslp.info/files/imglnks/usimg/4/46/IMSLP07497-Cui_-_Op.22_-_Vier_Klavierstucke.pdf)).

<sup>56</sup> César Cui, *Cinq Morceaux*, Op. 95 (Leipzig: Belaieff, 1914) (IMSLP: accessed November 25, 2020), [https://imslp.org/wiki/5\\_Morceaux,\\_Op.95\\_\(Cui,\\_C%C3%A9sar\)](https://imslp.org/wiki/5_Morceaux,_Op.95_(Cui,_C%C3%A9sar)).

<sup>57</sup> Various, *Russian Piano Nocturne, Volume II* (Moscow: Muzyka Publishers).

<sup>58</sup> Pyotr Illyich Tchaikovsky, *16 Nocturnes for Piano* (New York, NY: G. Schirmer, Inc., 2018.)

<sup>59</sup> Various, *Russian Piano Nocturne, Volume III* (Moscow: Muzyka Publishers).

<sup>60</sup> Ibid.

<sup>61</sup> Ibid.

<sup>62</sup> Gabriel Fauré, *Nocturnes nos. 1-6 for solo piano* (Boca Raton, FL: Masters Music, 2005).

Nocturne No. 8 in D-flat Major is from the collection *Pièces brèves*, Op. 84, No. 8.

Nocturne No. 11 in F-sharp Minor is from *Two Pieces*, Op. 104, No. 1.<sup>63</sup> *Romance sans paroles* in A-flat Major, Op. 17, No. 3 also shares many compositional characteristics with other piano nocturnes of the nineteenth century, including a lyrical melody with large leaps and an arpeggiated accompaniment.<sup>64</sup> The only piano solo nocturne of Claude Debussy, Nocturne in D-flat, is an early work written in 1892.<sup>65</sup> The *Five Nocturnes* of Erik Satie are notable in that they do not contain the characteristic written directives and narrations found in his other works.<sup>66</sup> A sixth nocturne outside the set was discovered posthumously and published with the others as *Six Nocturnes* (Editions Salabert).<sup>67</sup> Francis Poulenc's eight nocturnes also form a cycle, though they were initially published individually.<sup>68</sup>

American composers of Romantic-style piano nocturnes include Samuel Barber (1910-1981) and Lowell Liebermann (b. 1961). Samuel Barber composed *Nocturne, Homage to John Field*, Op. 33 (1959), which consists of both twelve-tone and common practice era tonality.<sup>69</sup> In addition to eleven solo piano nocturnes, Lowell Liebermann also designated his lyrical Piano Sonata No. 2, Op. 10 as "*Sonata Notturna*" (1983).<sup>70</sup>

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<sup>63</sup> Gabriel Fauré, *Nocturnes nos. 7-13 for solo piano* (Boca Raton, FL: Masters Music, 2006).

<sup>64</sup> Fauré, *Romances sans paroles, Opus 17 for piano solo*.

<sup>65</sup> Claude Debussy, ed. Ernst-Günter Heinemann, *Piano Works, Volume I* (Munich: G. Henle Verlag, 1997).

<sup>66</sup> Magrath, 488.

<sup>67</sup> Erik Satie, *Six Nocturnes* (Paris: Editions Salabert, 2007).

<sup>68</sup> Christine Stevenson, "Nocturnes – Poulenc," *Notes from a Pianist* (Blog, November 2014, accessed January 31, 2021, <https://notesfromapianist.wordpress.com/2014/11/23/nocturnes-poulenc/>).

<sup>69</sup> Lim, 76-86.

<sup>70</sup> Lowell Liebermann, "Compositions – Works by Genre," *Lowell Liebermann* (Accessed November 22, 2020, <https://lowellliebermann.com/works>).

Other twentieth and twenty-first century American composers have written piano nocturnes and nocturne-like works from elementary to early advanced levels. These works appear individually and in collections. The following tables list representative selections of educational piano nocturnes by twentieth- and twenty-first century composers (see Table 1.1 and Table 1.2). Composer names, titles of pieces and collections, and years of publication are provided here. See Appendix B for additional pedagogical nocturne repertoire and full bibliographic citations. In addition, *The Romantic Spirit*, a two-volume collection edited by Nancy Bachus (1944-2020), contains nocturne-like works such as Franz Schubert's (1797-1828) *Lob der Tränen* ("Praise of Tears") arranged by Louis Köhler (1820-1886), and *Elégie*, Op. 126, No. 7 by Cécile Chaminade (1857-1944).<sup>71</sup> Comprehensive, clearly articulated written notes on Romantic performance practice, musical styles, and composers are included throughout each book.

Table 1.1 Individually Published Pedagogical Nocturnes

Composer	Piece	Published
Alexander, Dennis	<i>Reverie in F Minor</i>	1999
Brown, Timothy	<i>In the Night</i>	2008
Gillock, William	<i>Nocturne</i>	1991
	<i>Polynesian Nocturne</i>	1963
Mier, Martha	<i>Autumn Nocturne</i>	2006
Rollin, Catherine	<i>Moonlight Nocturne</i>	2007
	<i>Nocturne for the Left Hand</i>	1990
	<i>Nocturne in Blue</i>	1993
	<i>Summer's Nocturne</i>	1993
Vandall, Robert	<i>Nocturne for Left Hand</i>	1991

Table 1.2 Collections that Include Pedagogical Nocturnes

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<sup>71</sup> Nancy Bachus, ed., *The Romantic Spirit, Book 2* (Van Nuys, CA: Alfred Publishing Co., 1998), 16-17, 24.

Composer	Collection	Piece	Published
Alexander, Dennis	<i>Bravissimo! Book 1</i>	"Moonlight Serenade"	2010
	<i>In Recital for the Advancing Pianist: Original Solos, Book 1</i>	Nocturne in C Minor	2008
	<i>Just for You, Book 3</i>	Nocturne in E-flat	2000
	<i>Just for You, Book 4</i>	Notturmo in E-flat Major	2004
	<i>Nocturnes, Book 1</i>		2018
	<i>Nocturnes, Book 2</i>		2018
	<i>Planet Earth</i>	"Mountain Nocturne"	1991
	<i>Sensational! Book 1</i>	"Full Moon Rising"	
	<i>With These Hands</i>	"Topaz Nocturne"	1991
Costello, Jeanne	<i>Nocturnes in Minor</i>		2017
Gillock, William	<i>Lyric Preludes in Romantic Style</i>	"Moonlight Mood," "Night Song"	1958
McLean, Edwin	<i>Jazz Nocturnes, Book 1</i>		1999
	<i>Jazz Nocturnes, Book 2</i>		2002
Mier, Martha	<i>Romantic Impressions, Book 2</i>	Nocturne	1993
	<i>Romantic Sketches, Book 1</i>		2007
	<i>Romantic Sketches, Book 2</i>	"Prelude in D Major," "Romance"	2008
Poole, Clifford	<i>Legacy Collection, Volume 4</i>	Nocturne	2008
Rejino, Mona	<i>Portraits in Style</i>	Nocturne	2004
Rollin, Catherine	<i>Lyric Moments, Book 3</i>	"Lyric Nocturne"	2010
	<i>Museum Masterpieces, Book 2</i>	"Nocturne in Black and Gold"	2014
	<i>Sounds of Spain, Book 1</i>	"Spanish Nocturne"	1999
	<i>Sounds of Spain, Book 3</i>	"Iberian Nocturne"	2008
	<i>Spotlight on Romantic Style</i>	Nocturne	1990
	<i>Three Romances</i>	"Forest Nocturne," "Night Fantasy"	2018
Vandall, Robert	<i>Celebrated Lyrical Solos, Book 5</i>	"Iberian Nocturne"	2008
	<i>Celebrated Piano Solos, Book 5</i>	"Summer Nocturne," "Winter Nocturne"	1998
	<i>Modes and Moods</i>	"Lydian Nocturne"	1989

Biographies and primary sources on two early nineteenth-century composers of piano nocturnes, John Field and Frederic Chopin, provide background information on

their lives and the evolution of their compositional styles. Aleksandr Aleksandrovich Nikolaev and Patrick Piggot both wrote books on Field (*John Field*<sup>72</sup> and *The Life and Music of John Field*,<sup>73</sup> respectively). In *John Field and Chopin*, David Branson compares works by these composers and suggests that Chopin's compositional style was influenced by Field.<sup>74</sup> Allan J. Waggenheim's *John Field and the Nocturne* discusses Field's contribution to the development of this genre.<sup>75</sup> Chopin's correspondence has been translated and published as *Frederic Chopin: His Life and Letters*.<sup>76</sup> Jean-Jacques Eigeldinger compiled writings by Chopin's students in *Chopin: Pianist and Teacher as Seen by His Pupils*, which summarizes Chopin's approach to technique, sound, and interpretation of his works.<sup>77</sup> Franz Liszt's *Life of Chopin* was among the first biographies written on Chopin.<sup>78</sup> Alan Walker's recently published *Fryderyk Chopin: A Life and Times* (2018) is the most recent comprehensive volume on Chopin's life and

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<sup>72</sup> Aleksandr Aleksandrovich Nikolaev, trans. Harold M. Cardello, *John Field* (New York, Musical Scope Publishers, 1973).

<sup>73</sup> Patrick Piggot, *The Life and Music of John Field, 1782-1837, Creator of the Nocturne* (London: Faber and Faber, 1973).

<sup>74</sup> David Branson, *John Field and Chopin* (New York: St. Martin's Press, Inc., 1972).

<sup>75</sup> Allan J. Waggenheim, *John Field and the Nocturne* (Philadelphia: Xlibris Corporation, 2006).

<sup>76</sup> Maurycy Karasowski, *Frederic Chopin: His Life and Letters*, Third Edition (Westport, CT: Greenwood Press, 1970).

<sup>77</sup> Jean-Jacques Eigeldinger, Roy Howat, Krysia Osotowicz, and Naomi Shohet, compilers. *Chopin: Pianist and Teacher as Seen by His Pupils*, third English Edition (Cambridge: Cambridge University Press, 1986).

<sup>78</sup> Franz Liszt, *Life of Chopin* (Boston: Oliver Ditson, 1863).

music.<sup>79</sup> Other authors of Chopin biographies include Jonathan Bellman,<sup>80</sup> Alfred Cortot,<sup>81</sup> James Huneker,<sup>82</sup> Jim Samson,<sup>83</sup> Bernard Gavoty,<sup>84</sup> and Jeffrey Kallberg.<sup>85</sup>

Other books related to piano nocturne study focus on piano technique, performance practice, and music analysis. *Ornamentation in the Works of Chopin* by John Petrie Dunn provides a concise guide to ornaments and figurations used in Chopin's works.<sup>86</sup> Chapter 1, "Ornaments Used by Chopin," provides an overview of all the forms of ornament, arpeggio, and embellishment found in Chopin's solo piano music. In the subsequent chapters, each figuration is introduced with instructions for performance and examples from Chopin's compositions. *The Pianist's Guide to Pedaling* by Joseph Banowetz provides a performer-oriented handbook which discusses both pedal techniques and using these techniques to play standard piano literature on a twentieth-century piano.<sup>87</sup> Allison Hood's *Interpreting Chopin: Analysis and Performance* analyzes the structures and textures of Chopin's works from a Schenkerian perspective.<sup>88</sup> An introductory chapter defines key concepts for analysis and performance practice. The

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<sup>79</sup> Alan Walker, *Fryderyk Chopin: A Life and Times* (New York, NY: Farrar, Starus and Giroux, 2018).

<sup>80</sup> Jonathan D. Bellman, *Chopin and His World* (Princeton: Princeton University Press, 2017).

<sup>81</sup> Alfred Cortot, trans. Cyril Clarke and Rena Clarke, *In Search of Chopin* (New York, NY: Dover Publications, 2013).

<sup>82</sup> James Huneker, *Chopin: The Man and His Music* (S.I.: The Floating Press, 2009).

<sup>83</sup> Jim Samson, *The Music of Chopin* (London: Routledge & Kegan Paul, 1985).

<sup>84</sup> Bernard Gavoty, *Frederic Chopin* (New York, NY: Scribner, 1977).

<sup>85</sup> Jeffrey Kallberg, *Chopin at the Boundaries: Sex, History, and Musical Genre* (Cambridge, MA: Harvard University Press, 1996).

<sup>86</sup> John Petrie Dunn, *Ornamentation in the works of Frederick Chopin* (England: Novello; H.W. Gray, 1921).

<sup>87</sup> Joseph Banowetz, *The Pianist's Guide to Pedaling* (Bloomington, IN: Indiana University Press, 1985).

<sup>88</sup> Allison Hood, *Interpreting Chopin: Analysis and Performance* (Burlington, VT: Ashgate, 2014).



remaining sections of the text are organized by collections of repertoire: Preludes, Op. 28, Nocturnes, and the Barcarolle, Op. 60. In Part III – Nocturnes, Hood applies Schenkerian principles to the collection of nocturnes as a whole, highlighting specific examples from Op. 48, No. 2 and both works of Op. 27.<sup>89</sup> She offers suggestions for performance based on this analysis.

Scholarly articles on piano nocturnes focus on more specific topics, including nationalism, analysis of individual nocturnes, and research into manuscripts, drafts, and final publications. Jeffrey Kallberg discusses implications of nationalism and feminism in Chopin's nocturnes in "The Rhetoric of Genre: Chopin's Nocturne in G Minor"<sup>90</sup> and "The Harmony of the Tea Table: Gender and Ideology in the Piano Nocturne."<sup>91</sup> Michael Weinstein-Reiman's "'Inside' Voices and Coupling Dynamics: An Analysis of Clara Wieck-Schumann's Notturmo from *Soirées Musicales*, Op. 6 No. 2" provides a detailed analysis of a single work. Courtney S. Adams provides suggestions for interpreting Satie's nocturnes by comparing draft versions to published works in "Satie's Nocturnes Seen through His Sketchbooks."<sup>92</sup> Sławomir Dobrzański compares composers of nocturnes in "Maria Szymanowska and Fryderyk Chopin: Parallelism and Influence."<sup>93</sup>

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<sup>89</sup> Hood, 127.

<sup>90</sup> Jeffrey Kallberg, "The Rhetoric of Genre: Chopin's Nocturne in G Minor." *19th-Century Music* 11, no. 3 (1988): 238-61. <https://www-jstor-org.pallas2.tcl.sc.edu/stable/746322>. (Accessed November 7, 2020).

<sup>91</sup> Jeffrey Kallberg, "The Harmony of the Tea Table: Gender and Ideology in the Piano Nocturne," *Representations*, no. 39 (1992): 102-33. <https://www-jstor-org.pallas2.tcl.sc.edu/stable/2928597>. (Accessed November 7, 2020).

<sup>92</sup> Courtney S. Adams, "Satie's Nocturnes Seen through His Sketchbooks," *The Journal of Musicology*, Vol. 13, No. 4 (Autumn 1995), 545-475. <http://www.jstor.com/stable/763895>. (Accessed October 30, 2020).

<sup>93</sup> Sławomir Dobrzański, "Maria Szymanowska and Fryderyk Chopin: Parallelism and Influence," *Polish Music Journal* 5, no. 1 (2001).

Unpublished dissertations and theses discuss piano nocturnes by Chopin and other composers of the nineteenth to twenty-first centuries. Debra Sutter compares the nocturnes of Field and Chopin in “The Nocturnes of John Field and Frédéric Chopin.”<sup>94</sup> Patricia Tian-Chia King proposes that Fauré’s piano nocturnes contain compositional elements of both nineteenth- and twentieth-century nocturne style in “Gabriel Fauré and the Development of the Nineteenth-Century Piano Nocturne.”<sup>95</sup> Other dissertations on Gabriel Fauré’s nocturnes include Richard H. Crouch’s “The Nocturnes and Barcarolles for Solo Piano of Gabriel Fauré,”<sup>96</sup> “The Thirteen Nocturnes of Gabriel Fauré” by Joseph Valicenti,<sup>97</sup> and Peter Cirka’s “A Profound Identity: Evidence of Homogeneity in Gabriel Fauré’s Thirteen Piano Nocturnes.”<sup>98</sup> Dissertations on lesser-known piano nocturne

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<https://polishmusic.usc.edu/research/publications/polish-music-journal/vol5no1/maria-szymanowska-and-fryderyk-chopin>. (Accessed September 19, 2020).

<sup>94</sup> Debra Sutter, “The Nocturnes of John Field and Frédéric Chopin,” Order No. 10060716, Northwestern University, 1985.  
<https://login.pallas2.tcl.sc.edu/login?url=https://www-proquest-com.pallas2.tcl.sc.edu/docview/1789907836?accountid=13965>. (Accessed September 13, 2020).

<sup>95</sup> Patricia Tian-Chia King, “Gabriel Fauré and the Development of the Nineteenth-Century Piano Nocturne.” Order No. EP62226, University of Southern California, 1979.  
<https://login.pallas2.tcl.sc.edu/login?url=https://www-proquest-com.pallas2.tcl.sc.edu/docview/1652880183?accountid=13965>. (Accessed September 13, 2020).

<sup>96</sup> Richard H. Crouch, “The Nocturnes and Barcarolles for Solo Piano of Gabriel Fauré.” Order No. 8019200, The Catholic University of America, 1980.  
<https://login.pallas2.tcl.sc.edu/login?url=https://www-proquest-com.pallas2.tcl.sc.edu/dissertations-theses/nocturnes-barcarolles-solo-piano-gabriel-fauré/docview/288210383/se-2?accountid=13965>. (Accessed January 2, 2021).

<sup>97</sup> Joseph Anthony Valicenti, “The Thirteen Nocturnes of Gabriel Fauré.” Order No. 8022903, University of Miami, 1980.  
<https://login.pallas2.tcl.sc.edu/login?url=https://www-proquest-com.pallas2.tcl.sc.edu/docview/288395499?accountid=13965>. (Accessed September 13, 2020).

<sup>98</sup> Peter Cirka, “A Profound Identity: Evidence of Homogeneity in Gabriel Fauré’s Thirteen Piano Nocturnes.” Order No. 3708103, Boston University, 2015.  
<https://login.pallas2.tcl.sc.edu/login?url=https://www-proquest-com.pallas2.tcl.sc.edu/docview/288395499?accountid=13965>

composers include John Price's study on Romantic composer Eugen D'Albert, "From Bagatelles to Capriolen: Eugen D'Albert and His Later Keyboard Works."<sup>99</sup> Price highlights similarities between D'Albert's Nocturne from *Bagatelles*, Op. 29, and Chopin's nocturnes Op. 62, No. 2 and Op. 9, No. 3. Dissertations on Lowell Liebermann's nocturnes include Ann Marie DuHamel's "Magical, Dissonant, Fantastic Beauty: The Solo Piano Nocturnes of Lowell Liebermann"<sup>100</sup> and Martin Harvey's "The Eleven Nocturnes for Solo Piano of Lowell Liebermann: A Field-Chopin-Fauré Lineage."<sup>101</sup> Other dissertations on twentieth- and twenty-first-century nocturnes include "Francis Poulenc's 'Huit Nocturnes' for Piano: A Performer's Guide" by Renny Sie,<sup>102</sup> Michael Habermann's "Nocturnes for Solo Piano by Kaikhosru Shapurji Sorabji,"<sup>103</sup> Hua

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[com.pallas2.tcl.sc.edu/docview/1696060423?accountid=13965](https://com.pallas2.tcl.sc.edu/docview/1696060423?accountid=13965). (Accessed September 13, 2020).

<sup>99</sup> John D. Price, "From Bagatelles to Capriolen: Eugen D'Albert and His Later Keyboard Works." University of Oklahoma, 2020. <https://shareok.org/handle/11244/325351>. (Accessed August 30, 2020.)

<sup>100</sup> Ann Marie DuHamel, "Magical, Dissonant, Fantastic Beauty: The Solo Piano Nocturnes of Lowell Liebermann." Order No. 3628383, The University of Iowa, 2014. <https://login.pallas2.tcl.sc.edu/login?url=https://www-proquest-com.pallas2.tcl.sc.edu/docview/1559194623?accountid=13965>. (Accessed September 13, 2020).

<sup>101</sup> Martin Harvey, "The Eleven Nocturnes for Solo Piano of Lowell Liebermann: A Field-Chopin-Fauré Lineage." Order No. 3599189, West Virginia University, 2013. <https://login.pallas2.tcl.sc.edu/login?url=https://www-proquest-com.pallas2.tcl.sc.edu/docview/1462042131?accountid=13965>. (Accessed September 13, 2020).

<sup>102</sup> Renny Sie, "Francis Poulenc's 'Huit Nocturnes' for Piano: A Performer's Guide." Order No. 3563678, University of Miami, 2013. <https://login.pallas2.tcl.sc.edu/login?url=https://www-proquest-com.pallas2.tcl.sc.edu/docview/1400269075?accountid=13965>. (Accessed September 13, 2020).

<sup>103</sup> Michael R. Habermann, "A Style Analysis of the Nocturnes for Solo Piano by Kaikhosru Shapurji Sorabji with Special Emphasis on 'Le Jardin parfumé.'" Order No. 8506576, Peabody Institute of the Johns Hopkins University, 1985. <https://login.pallas2.tcl.sc.edu/login?url=https://www-proquest-com.pallas2.tcl.sc.edu/docview/1400269075?accountid=13965>.

Jing's "Three Nocturnes for Piano by Jackson Berkey: An Analysis and a Study in Performance Practice,"<sup>104</sup> and "A Compositional and Performer's Analysis of Dinu Lipatti's Fugue, Romantic Sonata, and Nocturnes" by Daniel Milan.<sup>105</sup>

Additional subjects of dissertations and theses related to piano nocturnes include tone production, texture and pedaling, and overviews of piano nocturne literature. Jeongsun Lim's "Attitudes and Thoughts on Tone Quality in Historic Piano Teaching Treatises" provides insight to how tone production was perceived and achieved by renowned historical piano pedagogues from the late eighteenth through twentieth centuries such as Türk, Czerny, Leschetizky, and Cortot.<sup>106</sup> In "Texture and Pedaling in Selected Nocturnes of Frédéric Chopin," Lisa Zdechlik analyzes texture in Chopin's nocturnes, and how this is influenced by pedaling.<sup>107</sup> She focuses on the Nocturne in B-flat Minor, Op. 9, No. 1; Nocturne in C-sharp Minor, Op. 27, No. 1; Nocturne in C Minor, Op. 48, No. 1; and Nocturne in E-flat Major, Op. 55, No. 2, which represent four textural profiles found in Chopin's nocturnes.<sup>108</sup> In "Twentieth-Century Nocturnes by American

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[com.pallas2.tcl.sc.edu/docview/303419796?accountid=13965](https://com.pallas2.tcl.sc.edu/docview/303419796?accountid=13965). (Accessed September 13, 2020).

<sup>104</sup> Hua Jing, "Three Nocturnes for Piano by Jackson Berkey: An Analysis and a Study in Performance Practice." Doctoral dissertation: North Dakota State University of Agriculture and Applied Science, 2017.

<sup>105</sup> Daniel J. Milan, "A Compositional and Performer's Analysis of Dinu Lipatti's Fugue, Romantic Sonata, and Nocturnes." Doctoral dissertation: University of Oklahoma, 2019. <https://hdl.handle.net/11244/323225> (Accessed November 5, 2020).

<sup>106</sup> Jeongsun Lim, 2018, "Attitudes and Thoughts on Tone Quality in Historic Piano Teaching Treatises." Order No. 10974860, University of South Carolina. <https://login.pallas2.tcl.sc.edu/login?url=https://www-proquest-com.pallas2.tcl.sc.edu/docview/2186640710?accountid=13965>. (Accessed October 18, 2020).

<sup>107</sup> Lisa J. Zdechlik, "Texture and Pedaling in Selected Nocturnes of Frédéric Chopin." D.M.A. Dissertation, The University of Oklahoma, 2001.

<sup>108</sup> Zdechlik, 14.

Composers: Echoes of Romanticism,” Chan Kiat Lim argues that contemporary nocturnes share common traits of Romanticism.<sup>109</sup> He analyzes and compares twenty-two nocturnes by American composers such as Amy Beach, Norman Dello Joio, Ulysses Kay, Aaron Copland, and Judith Lang Zaimont. “Night Music: The Twentieth Century Nocturne in Piano Teaching” by Jessica Murdock first discusses the development of the nocturne from the nineteenth century into the twentieth and twenty-first centuries.<sup>110</sup> In the second half of the study, she discusses select intermediate- to advanced-level twentieth-century nocturnes, their pedagogical value, and stylistic elements that they share. A variety of composers including Dave Brubeck, Benjamin Britten, Erik Satie, Francis Poulenc, Samuel Barber, Charles Griffes, and Lowell Liebermann are represented.

Recent dissertations and theses on other pedagogical topics served as models for this project. Hye Jee Jang’s dissertation “An Analysis of Jazz Elements in the Solo and Ensemble Educational Piano Compositions by Martha Mier” provides an overview of Mier’s teaching philosophy and compositional process, and analyses of her jazz, rag, and blues-inspired repertoire.<sup>111</sup> “A Survey of Elementary Piano Repertoire: A Piano Instructor’s Resource” by Matthew Gladden is an annotated list of elementary piano

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<sup>109</sup> Chan Kiat Lim, “Twentieth-Century Piano Nocturnes by American Composers: Echoes of Romanticism” (Doctoral diss.: University of Cincinnati, 2004).

<sup>110</sup> Jessica Murdock, “Night Music: The Twentieth Century Nocturne in Piano Teaching” (Doctoral dissertation: University of Northern Colorado, 2012).

<sup>111</sup> Hye Jee Jang, 2019, “An Analysis of Jazz Elements in the Solo and Ensemble Educational Piano Compositions by Martha Mier.” Order No. 27544114, University of South Carolina. <https://login.pallas2.tcl.sc.edu/login?url=https://www-proquest-com.pallas2.tcl.sc.edu/docview/2361932472?accountid=13965>. (Accessed October 15, 2020).

works by contemporary composers.<sup>112</sup> Alena Pagal's "An Analysis of Pedagogical Concepts in the Elementary Solo Repertoire Compositions of Dennis Alexander" features comprehensive summaries of all Alexander's elementary-level compositions published in 2007 or earlier.<sup>113</sup> Achareeya Fukiat surveys student-appropriate piano concerti in "A Survey of Selected Piano Concerti for Elementary, Intermediate, and Early-Advanced Levels."<sup>114</sup> Sheila Kay Barnhardt's "A Pedagogical Approach to Technique in Chopin's Preludes, Op. 28" is a comprehensive teaching resource for Chopin's Preludes, Op. 28.<sup>115</sup> Barnhardt divides the twenty-four preludes into four progressively ordered sets based on each piece's primary technical challenges.

Pedagogical articles in both *The American Music Teacher* and *The Piano Magazine* focus on topics related to teaching piano nocturnes, including shaping melodic phrases, cross rhythms, and introductions to nocturne literature for elementary to early

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<sup>112</sup> Matthew Gladden, 2017, "A Survey of Elementary Piano Repertoire: A Piano Instructor's Resource." Order No. 13804623, University of Illinois at Urbana-Champaign. <https://login.pallas2.tcl.sc.edu/login?url=https://www-proquest-com.pallas2.tcl.sc.edu/docview/2167932584?accountid=13965>. (Accessed October 15, 2020).

<sup>113</sup> Alena Pagal, 2007, "An Analysis of Pedagogical Concepts in the Elementary Solo Repertoire Compositions of Dennis Alexander." Order No. 1444724, University of South Carolina. <https://login.pallas2.tcl.sc.edu/login?url=https://www-proquest-com.pallas2.tcl.sc.edu/docview/304821419?accountid=13965>. (Accessed October 15, 2020).

<sup>114</sup> Achareeya Fukiat, 2017, "A Survey of Selected Piano Concerti for Elementary, Intermediate, and Early-Advanced Levels." Order No. 10683140, West Virginia University. <https://login.pallas2.tcl.sc.edu/login?url=https://www-proquest-com.pallas2.tcl.sc.edu/docview/1979768161?accountid=13965>. (Accessed October 15, 2020).

<sup>115</sup> Sheila Kay Barnhardt, "A Pedagogical Approach to Technique in Chopin's Preludes, Op. 28." Order No. 3618173, West Virginia University, 2014. <https://login.pallas2.tcl.sc.edu/login?url=https://www-proquest-com.pallas2.tcl.sc.edu/docview/1529405542?accountid=13965>. (Accessed September 19, 2020).

advanced students. Jackie Edwards-Henry suggests that students create and sing lyrics to facilitate beautifully shaped melodic phrases in “Sonata by Mozart, Lyrics by Ima Desperate Teacher.”<sup>116</sup> In “Coping with Cross-Rhythms,” Trevor Barnard discusses how to mathematically divide and efficiently practice the rhythmically challenging passages in Chopin nocturnes Op. 9, No. 1 and Op. 72, No. 1.<sup>117</sup> Other articles introduce specific pedagogical nocturnes, such as “The Best of the British: Selected Educational Piano Works by Alec Rowley” by Adrienne Wiley,<sup>118</sup> and the author’s article on Dennis Alexander’s nocturnes “The A-B-C’s of Nocturne Repertoire: Alexander Before Chopin.”<sup>119</sup> Book reviews provide concise introductions to repertoire such as Edwin McLean’s *Jazz Nocturnes*,<sup>120</sup> Dennis Alexander’s *Nocturnes, Books 1 and 2*,<sup>121</sup> Catherine

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<sup>116</sup> Jackie Edwards-Henry, “Sonata by Mozart, Lyrics by Ima Desperate Teacher,” *AMT* April 2002.

<sup>117</sup> Trevor Barnard, “Coping with cross-rhythms,” *Clavier Companion* (November 2017), <https://claviercompanion.com/article-details/coping-with-cross-rythms> (Accessed November 9, 2020).

<sup>118</sup> Adrienne Wiley, “The Best of the British: Selected Educational Piano Works by Alec Rowley,” *MTNA e - Journal* 9, no. 3 (February 2018): 2-17, <https://login.pallas2.tcl.sc.edu/login?url=https://www-proquest-com.pallas2.tcl.sc.edu/docview/2033626429?accountid=13965> (Accessed November 9, 2020).

<sup>119</sup> Michaela Boros, “The A-B-C’s of Nocturne Repertoire: Alexander Before Chopin,” *The Piano Magazine* Autumn 2019, digital-only content (Kingston, NJ: The Frances Clark Center for Keyboard Pedagogy, 2019), <https://claviercompanion.com/article-details/the-a-b-c-s-of-nocturne-repertoire-alexander-before-chopin> (Accessed November 9, 2020).

<sup>120</sup> Bruce Berr, “*Jazz Nocturnes*,” *AMT* 2000.

<sup>121</sup> William Whipple, NTCM, “*Nocturnes: 8 Romantic-Style Solos for Piano, Book 1* and *Nocturnes: 6 Romantic-Style Solos for Piano, Book 2*,” *AMT* Oct/Nov 2018.

Rollin's Nocturne from *Spotlight on Romantic Style*,<sup>122</sup> and Jeanne Costello's *Nocturnes in Minor*.<sup>123</sup>

*The Proceedings of the National Conference on Keyboard Pedagogy 2013* include Michael Landrum's lecture-recital "Night Visions: A Discussion and Performance of Seldom-Encountered Nocturnes by Various Composers."<sup>124</sup> In the summary of works performed, Landrum provides background information on each composer and their contributions to the piano nocturne genre. Both advanced and intermediate works are included in the subsequent repertoire list.

Online resources related to the piano nocturne include databases, thematic catalogues, and educational resources. *Chopin Online* is a website comprised of three major resources dedicated to the music of Frederic Chopin. The Annotated Catalogue Online "provides extensive background information and descriptions of each known impression of Chopin's first editions."<sup>125</sup> Chopin's First Editions Online provides direct access to first editions of Chopin's music and other relevant primary sources.<sup>126</sup> The Online Chopin Variorum Edition provides digital images of select manuscripts by

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<sup>122</sup> Wei Chen (Bruce) Lin, "Jan/Feb 2018 Pupil Saver – Nocturne by Catherine Rollin," *Clavier Companion*, January 2018 (Kingston, NJ: The Frances Clark Center for Keyboard Pedagogy, 2018).

<sup>123</sup> Stephanie Bruning, "January/February New Music Reviews – *Nocturnes in Minor*," *The Piano Magazine*, Kingston, NJ: The Frances Clark Center for Keyboard Pedagogy, January 2019.

<sup>124</sup> Michael Landrum, "Night Visions: A Discussion and Performance of Seldom-Encountered Nocturnes by Various Composers" from *Proceedings of the National Conference of Keyboard Pedagogy 2013*, Michelle Wachter, ed. (Kingston, NJ: The Frances Clark Center for Keyboard Pedagogy, Inc., 2015), 121-122.

<sup>125</sup> John Rink and Christophe Grabowski, *Chopin Online*, <http://www.chopinonline.ac.uk/>.

<sup>126</sup> Ibid.



Chopin.<sup>127</sup> *Romantic Piano Masters* is an online teacher education course designed by the Frances Clark Center for Keyboard Pedagogy.<sup>128</sup> This three-unit, self-guided course features articles and videos that discuss the music, lives and teaching approaches of Robert Schumann, Frederic Chopin, and Franz Liszt. Dennis Alexander's YouTube video series on his *Nocturnes, Books 1 and 2* is a pedagogical resource for both students and teachers.<sup>129</sup> After an introductory video, Alexander devotes one video approximately six to nine minutes in length to each of his fourteen nocturnes. Each video includes a complete performance of the piece and discussion of form, artistic challenges, and practice suggestions.

Pianists have prioritized recording performances of both complete nocturnes and individual nocturnes by composers such as Chopin, Field, Czerny, and Fauré, as well as collections of nocturnes by lesser-known composers. Claudio Arrau recorded the complete nocturnes of Chopin twice. The first collection, *The Nocturnes*, was first released as an LP in 1978 and is now available online and in CD format.<sup>130</sup> The second collection, *Complete Nocturnes & Impromptus* was released in 1997.<sup>131</sup> Arthur Rubinstein recorded the majority of Chopin's works in *The Chopin Collection* (1991).<sup>132</sup>

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<sup>127</sup> Ibid.

<sup>128</sup> The Frances Clark Center for Keyboard Pedagogy, *Romantic Piano Masters*, online microcourse, (Kingston, NJ: The Frances Clark Center for Keyboard Pedagogy, 2020), <https://claviercompanion.com/microcourses/course/view.php?id=5>.

<sup>129</sup> Dennis Alexander, producer Tom Gerou, "Nocturnes by Dennis Alexander," teaching video series (15 total), YouTube (Van Nuys, CA: Alfred Pub. Co., 2019), <https://www.youtube.com/watch?v=keynpUQG3lU&list=PLigtUT8bLIFUA7cYW87byrUdpwNIDrHxk>.

<sup>130</sup> Claudio Arrau, *The Nocturnes*, Philips Classics: 464 694-2 (1978), 2001, CD.

<sup>131</sup> Claudio Arrau, *Complete Nocturnes & Impromptus*, Philips Classics: 456 336-2, 1997, CD.

<sup>132</sup> The Etudes, Opp. 10 and 28, are omitted.

The complete nocturnes comprise Discs 1 and 2.<sup>133</sup> Ignaz Friedman performed Chopin's Nocturne No. 16 in E-flat Major, Op. 55, No. 2 (1936) as part of his *Complete Recordings, Volume 5*.<sup>134</sup> John Browning's performance of Chopin's Nocturne in D-flat Major, Op. 27, No. 2 was originally recorded in the 1950s.<sup>135</sup> However, it was not published until after his death as part of the *John Browning Edition, Vol. II* (2005).<sup>136</sup>

Pianists who have recorded the complete nocturnes of John Field include Mícéal O'Rourke (1989), John O'Connor (1990), Elizabeth Joy Roe (2016). The most complete recording of Czerny nocturnes was released by Isabelle Oehmichen in 2010, which included the eight nocturnes of Op. 364, *Huit nocturnes de différents caractères*, Op. 604, and the Nocturne in E-flat Major, Op. 647, "La reine" (*Andante con sentimento*).<sup>137</sup>

Pianists have also recorded the complete and individual nocturnes of Fauré throughout the twentieth and twenty-first centuries. Germaine Thyssens-Valentin's complete collection of Fauré nocturnes was released as an LP 1956, then remastered for CD in 2002).<sup>138</sup> Wilhelm Kempff's performance of Fauré's Nocturne No. 6 in D-flat Major, Op. 63 was initially recorded in 1945, then released as part of the five-CD set *Rarities* in 2009.<sup>139</sup> Other complete recordings of Fauré nocturnes include Charles Owen's *Fauré*:

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<sup>133</sup> Arthur Rubinstein, *The Chopin Collection*, Bertelsmann Music Group Company: GD60822, 1991, CD.

<sup>134</sup> Ignaz Friedman, *Complete Recordings, Volume 5*, Naxos/English Columbia Recordings: 1933-36, 2004, CD.

<sup>135</sup> John Browning, *John Browning Edition, Vol. II*. MSR Classics: MS1121, 2005, CD.

<sup>136</sup> *Ibid.*

<sup>137</sup> Isabelle Oehmichen, *Carl Czerny (1791-1875) Nocturnes* (Editions Hortus: Hortus 074 – DDD, 2010, CD).

<sup>138</sup> Germaine Thyssens-Valentin, *Fauré: 13 Nocturnes*, (Testament, EMI Records Ltd., SBT 1262, 2002, CD).

<sup>139</sup> Wilhelm Kempff. *Rarities*, 5-disc CD set (Andromeda: ANDRCD9056, 2009).

*The Complete Nocturnes* (2008)<sup>140</sup> and François Dumont's *Fauré: Complete Nocturnes* (2020). Michael Landrum's CD *Nocturnes*<sup>141</sup> and Bart Van Oort's *The Art of the Nocturne in the Nineteenth Century*<sup>142</sup> comprise performances of more obscure nocturne literature. In addition, those studying pedagogical nocturnes may wish to consult sample recordings on publisher websites such as Alfred for performances of select works.<sup>143</sup>

The literature on piano nocturnes comprises scores from the standard piano literature as well as twentieth- and twenty-first century music appropriate for elementary through early advanced piano students; biographies of nocturne composers; books on piano technique, performance practice, and music analysis; scholarly articles; dissertations and theses on nineteenth- through twenty-first century piano nocturnes of the standard literature, tone production, and texture and pedaling; pedagogical articles on teaching piano nocturnes and educational nocturne literature; conference proceedings; online resources including databases, online courses, and video lecture series; and recordings. In addition, some dissertations have focused on other bodies of educational piano repertoire including jazz-influenced works by Martha Mier, elementary repertoire, piano concerti, and Chopin's Preludes, Op. 28. Murdock's dissertation "Night Music: The Twentieth Century Nocturne in Piano Teaching" provides analysis and teaching suggestions for select intermediate- to advanced-level twentieth-century nocturnes. However, there are no resources that comprehensively discuss the development,

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<sup>140</sup> Charles Owen. *Fauré: The Complete Nocturnes*. CD. London: Avie Records: LC-11982, 2008.

<sup>141</sup> Michael Landrum, *Nocturnes* (Boyce, VA: Sono Luminus, DSL-92158, 2012, CD).

<sup>142</sup> Bart Van Oort, *The Art of the Nocturne in the Nineteenth Century* (Leeuwarden, The Netherlands: CD-92130, 2003).

<sup>143</sup> <https://www.alfred.com/piano/> (Accessed November 16, 2020).

composition, and teaching of the educational piano nocturne, nor that propose a master list leveling the nocturne repertoire from early elementary to advanced levels. This resource is needed to aid teachers in the education of students.

### *Design of the Study*

The study comprises four chapters, a bibliography, and two appendices. Chapter 1 consists of an introduction, the purpose of the study, the need for the study, limitations of the study, a literature review, and design and procedures. Chapter 2 consists of a historical overview of the development of the solo piano nocturne. Chapter 3 comprises four parts. The first part consists of the study author's ten-level system of classifying repertoire from elementary to advanced levels. The second part delineates the technical and musical skills students at all levels should learn to perform Romantic-style nocturnes with technical, musical, and artistic success. The third part consists of a brief discussion of nocturne-like method book literature from four standard series. The fourth part consists of a progressive list of Romantic-style educational solo piano nocturne repertoire, leveled from 1-10 by the author's system, including annotations on style and form, technical and musical challenges, and pedagogical benefits and suggestions. Chapter 4 consists of a summary, recommendations for further study, and conclusion. The bibliography consists of full bibliographic information for sources cited in the study. Appendix A lists by level the composers, titles, and collections (if applicable) of the nocturnes and nocturne-like works discussed or listed in Chapter 3. Appendix B consists of full bibliographic information for both the repertoire discussed as well as additional pedagogical and standard repertoire.

## CHAPTER 2

### A HISTORY OF THE NOCTURNE

Although today the term “nocturne” is primarily associated with a genre of lyrical solo piano repertoire, precursors to the piano nocturne include eighteenth- and nineteenth-century instrumental and vocal works. John Field, Frederic Chopin, and Maria Szymanowska based their early solo piano nocturnes on these forms, and created early exemplars of the piano nocturne. These were imitated or expanded upon by composers throughout the nineteenth, twentieth, and twenty-first centuries. In the twentieth century, composers such as Béla Bartók, Elliot Carter, and George Crumb developed post-Romantic nocturnes. These nocturne-like works did not adhere to the traditional texture of ornamented melody with arpeggiated accompaniment. They also featured a wider range of moods or representations of night by using twentieth-century techniques including cluster chords, blurred pedaling, sparse textures, and extended techniques such as plucking strings inside the piano, or knocking on the case or the fallboard.

Furthermore, throughout the twentieth- and twenty-first centuries, but especially from the 1990s and later, the nocturne was adapted as a genre of intermediate to early advanced educational piano repertoire. Student-appropriate nocturnes were included in twentieth-century collections such as William Gillock’s *Lyric Preludes in Romantic Style*. In the twenty-first century composers such as Dennis Alexander began publishing entire books of educational nocturnes in addition to nocturnes that were published as individual pieces. A comprehensive overview of Romantic-style pedagogical nocturnes

and nocturne-like works is needed to provide teachers with adequate resources to effectively prepare students for advanced lyrical nocturnes from their very first years of study.

*Eighteenth-century genres: notturmo, Nachtstücke, and serenade*

The French term “nocturne” translates to “of the night,” and is defined as “a piece suggesting night, usually quiet and meditative in character, but not invariably so.”<sup>144</sup> The Italian term “*notturmo*” and the German term “*Nachtstücke*” were also used in the eighteenth century to refer to ensemble pieces performed at night, outdoors, around 11:00pm.<sup>145</sup> Such works generally consisted of two to five movements, and the scoring varied considerably.<sup>146</sup> Examples of instrumental *notturmi* include Wolfgang Amadeus Mozart’s (1756-1791) *Notturmo*, K. 286 (1776), an elaborate composition for four orchestras, and Franz Josef Haydn’s eight *notturmi* for chamber ensemble (1790).<sup>147</sup> Vocal *notturmi* include Mozart’s *Notturmo – Luci care, luci belle* for three voices and wind instruments, K. 346/439a (1783).<sup>148</sup> The example below is scored for two sopranos, one bass, and three basset horns – a wind instrument related to the clarinet that was

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<sup>144</sup> Maurice J.E. Brown, revised by Kenneth Hamilton, “Nocturne (i) (Fr.; Ger. Nachtstück),” *Oxford Music Online*, 2001 (Accessed January 20, 2021, <https://doi.org/10.1093/gmo/9781561592630.article.20012>).

<sup>145</sup> Hubert Unverricht, revised by Cliff Eisen, “Notturmo (It.: ‘nocturnal’),” *Oxford Music Online*, 2001 (Accessed January 20, 2021, <https://doi.org/10.1093/gmo/9781561592630.article.20135>).

<sup>146</sup> *Ibid.*

<sup>147</sup> *Ibid.*

<sup>148</sup> *Ibid.*

developed in the Classical era (see Figure 2.1).<sup>149</sup> Two of the basset horns double the melody and harmony of the sopranos, while the third basset horn and the bass provide contrapuntal harmonic support.

Allegretto

Cor de basset I  
en fa

Cor de basset II  
en fa

Cor de basset III  
en fa

Soprano I  
Lu - ci ca - re, lu - ci bel - le,

Soprano II  
Lu - ci ca - re, lu - ci bel - le,

Basse  
Lu - ci ca - re, lu - ci bel - le,

Figure 2.1 Mozart, *Notturmo – Luci care, luci belle* for three voices and wind instruments, K. 346/439a, mm. 1-2<sup>150</sup>

<sup>149</sup> Nicholas Shackleton, “Basset-horn (Fr. cor de basset; Ger. Bassetthorn; It. corno di bassetto),” *Oxford Music Online*, 2001 (Accessed February 18, 2021, <https://doi.org/10.1093/gmo/9781561592630.article.02255>).

<sup>150</sup> Wolfgang Amadeus Mozart, ed. Bernard Meylan, *Luci care, luci belle*, K.346/439a (Bernard Meylan, 2018) (IMSLP: accessed February 18, 2021, [https://ks.imslp.net/files/imglnks/usimg/4/48/IMSLP539240-PMLP871571-05\\_luci\\_care.pdf](https://ks.imslp.net/files/imglnks/usimg/4/48/IMSLP539240-PMLP871571-05_luci_care.pdf)).

The eighteenth-century *serenade* was related to the *notturmo*, and was performed around 9:00pm as a stand-alone piece or within a multi-movement work. *Serenades* evoked the traditional image of a lover singing under his beloved's window, accompanying himself on a lute or guitar. Thus, instrumental *serenades* featured lyrical melodies with pizzicato accompaniment, as in the second movement of the String Quartet in F Major, Op. 3, No. 5 (1777, attributed to Franz Joseph Haydn but probably by Roman Hoffstetter – see Figure 2.2).<sup>151</sup> Like Mozart's *Luci care, luci belle*, the *cantabile* melody features dotted eighth, sixteenth rhythms, but also includes multiple upward and downward leaps in the upper half of the treble staff. The cello provides a harmonic foundation, and the inner parts complete the harmony.



Figure 2.2 Haydn/Hoffstetter, String Quartet in F Major, Op. 3, No. 5, *Andante Cantabile*, mm. 1-5<sup>152</sup>

<sup>151</sup> Hubert Unverricht, revised by Cliff Eisen, "Serenade (Fr. sérénade; Ger. Serenade, Ständchen; It. serenada, serenata)," *Oxford Music Online*, 2001 (Accessed January 20, 2021, <https://doi.org/10.1093/gmo/9781561592630.article.25454>).

<sup>152</sup> Roman Hoffstetter, *Quatuors pour deux violons, alto et violoncelle*, No. 70-75



### *Nineteenth-century vocal and instrumental duo nocturnes*

In the nineteenth century, composers continued to compose nocturnes for instrumental and vocal ensembles, but new types of vocal nocturnes, instrumental duo nocturnes, and piano solo nocturnes also emerged. James Parakilas describes Parisian vocal nocturnes, which were developed in nineteenth-century France. These works were typically set for two high voices (two sopranos, or soprano and tenor) with piano or guitar accompaniment. They featured rapturous, intertwining melodies with highly descriptive text that was either sexually explicit, or pastoral and innocent on the surface with sensual connotations understood. In the accompaniment parts, singer-composers such as Felice Blangini (1781-1841), Auguste Panséron (1796-1859) and Antoine Romagnesi (1781-1850) used compositional devices that supported the text. For example, Blangini's "*Come fugace lampo*" ("As a fleeting stroke of lightning," from *Eight Italian Nocturnes for two voices*, Opp. 21 and 22) features march-like dotted rhythms "to capture the forcefulness and abruptness of that lightning" (Figure 2.3). Romagnesi's "*Gentille nonette*" ("Gentle nun," from *Collection des romances, chansonnettes, et nocturnes, Vol. 2*) is set in a chorale texture (Figure 2.5). In Panséron's "*Protège notre amour*" ("Protect our love," from *Dix Romances et Cinq Nocturnes*), the piano's arpeggiated barcarolle accompaniment pattern evokes a lullaby and ocean waves as night engulfs a fisherman at home with his wife. Parakilas suggests that these textures and rhythms were also adopted by composers of piano nocturnes, such as Chopin. For example, in his Nocturne in F Minor, Op. 55, No. 1, Chopin uses a march-like bassline and dotted rhythms in the

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(Berlin: Trautwein, n.d. [1840-45]. Plate 869-74) (IMSLP: accessed February 18, 2021, [https://ks4.imslp.net/files/imglnks/usimg/d/d8/IMSLP456005-PMLP57559-Op3\\_comb.pdf](https://ks4.imslp.net/files/imglnks/usimg/d/d8/IMSLP456005-PMLP57559-Op3_comb.pdf)), 74.

melody, as Blangini does in “*Come fugace lampo*” (see Figure 2.3 and Figure 2.4), while the Nocturne in G Minor, Op. 15, No. 3 features a middle chorale section marked “*Religioso*,” like Romagnesi’s “*Gentile nonette*” (see Figure 2.5 and Figure 2.6).<sup>153</sup> Barcarolle or other arpeggiated patterns similar to those in Panséron’s “*Protège notre amour*” appear in the majority of Chopin’s nocturnes, including Nocturne in B Major, Op. 9, No. 3; Nocturne in A-flat Major, Op. 32, No. 2; and Nocturne in F# Minor, Op. 48, No. 2.



Figure 2.3 Blangini, “*Come fugace lampo*,” from *Eight Italian Nocturnes for two voices*, Opp. 21 and 22, mm. 1-3<sup>154</sup>



Figure 2.4 Chopin, Nocturne in F Minor, Op. 55, No. 1, mm. 5-8<sup>155</sup>

<sup>153</sup> James Parakilas, “Nuit plus belle qu’un beau jour: Poetry, Song, and the Voice in the Piano Nocturne,” *Polish Music Journal* Vol. 3, No. 2: *Chopin and Lutosławski* (2000). <https://polishmusic.usc.edu/research/publications/polish-music-journal/vol3no2/piano-nocturne/> (Accessed February 5, 2021).

<sup>154</sup> Felice Blangini, “*Come fugace lampo*,” from *Eight Italian Nocturnes for two voices*, Opp. 21 and 22 (London: Birchall, n.d.), mm. 1-3, cited in Parakilas, “Nuit plus belle qu’un beau jour: Poetry, Song, and the Voice in the Piano Nocturne.” Engraved by Michaela Boros. Translation of text: “As a fleeting stroke of lightning.”

<sup>155</sup> Chopin, ed. Alfred Cortot, *Ballades and Nocturnes for Piano*.



Figure 2.5 Romagnesi, “*Gentille nonette*,” from *Collection des romances, chansonnettes et nocturnes*, vol. 2, mm. 1-25<sup>156</sup>



Figure 2.6 Chopin, Nocturne in G Minor, Op. 15, No. 2, mm. 89-96<sup>157</sup>

<sup>156</sup> Antoine Romagnesi, words by Boucher Deperthes, “*Gentille nonette*,” *Collection des romances, chansonnettes et nocturnes*, vol. 2 (Paris: chez l’Auteur, 1829) cited in Parakilas, “Nuit plus belle qu’un beau jour: Poetry, Song, and the Voice in the Piano Nocturne.” Engraved by Michaela Boros. Translation of text: “Gentle nun, who in this holy place, each day alone, comes to pray to God.”

<sup>157</sup> Chopin, ed. Alfred Cortot, *Ballades and Nocturnes for Piano*.

Nineteenth-century instrumental duo nocturnes consisted of a solo instrument such as flute or violin, and an accompanying instrument such as piano, guitar, or harp. The fast movements of these multi-movement works feature Classical-era compositional elements such as rondo or theme and variation form, and balanced phrasing. However, the slower movements feature Romantic-style elements such as “long *cantabile* melodies over simple accompaniments with a prominent bass line that gathers the harmony, as well as melodic ornamentations that add to the expressiveness of the melodies.”<sup>158</sup> Examples of the nineteenth-century instrumental duo nocturne include Francesco Molino's (1768-1847) Nocturne for flute or violin and guitar, Op. 38, No. 2 (see Example 5), and Jean-Louis Tulou's (1786-1865) Nocturne for flute and harp, Op. 48.<sup>159</sup>



Figure 2.7 Molino, Nocturne for flute or violin and guitar, Op. 38, No. 2, mm. 1-6<sup>160</sup>

<sup>158</sup> Lim, 11.

<sup>159</sup> Ibid., 11-12.

<sup>160</sup> Francesco Molino, Nocturne, Op. 38, No. 2 (Wiesbaden: Breitkopf & Hartel, 1976), cited in Lim, 13.

*Nineteenth-century solo piano nocturnes*

The solo piano nocturnes of John Field are early exemplars of the genre, published between 1815 and 1837.<sup>161</sup> At that time, the title “Nocturne” for a piano solo piece was interchangeable with “Pastorale,” “Romance,” or “Serenade.”<sup>162</sup> Two of Field’s first three nocturnes were originally published as “Romances” in 1812, then re-published as a trio of “Nocturnes” in 1815.<sup>163</sup> However, throughout the nineteenth century, the title “Nocturne” came to primarily refer to piano repertoire with lyrical, ornamented melodies over arpeggiated accompaniment. Germanic composers such as Czerny associated Field’s piano nocturnes with eighteenth-century instrumental *serenades*, which had been written by composers such as Mozart and Haydn.<sup>164</sup> In his treatise *School of Practical Composition*, Op. 600, Czerny writes:

The Notturmo for the Pianoforte is really an imitation of those vocal pieces which are termed Serenades, and the peculiar object of such works—that of being performed by night, before the dwelling of an esteemed individual—must always exercise an influence upon its character.<sup>165</sup>

Czerny refers to the idealistic image eighteenth-century *serenades* attempted to convey: that of a vocalist serenading his beloved. However, French and Russian audiences would more likely have associated the new solo piano nocturne genre with Parisian vocal nocturnes.<sup>166</sup>

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<sup>161</sup> Patrick Piggot, *The Life and Music of John Field, 1782-1837, Creator of the Nocturne* (London: Faber and Faber, 1973), 116. Field passed away in January 1837, and his seventeenth and eighteenth nocturnes were published posthumously later that year.

<sup>162</sup> *Ibid.*, 115.

<sup>163</sup> Brown and Hamilton, “Nocturne (i) (Fr.; Ger. Nachtstück).”

<sup>164</sup> Parakilas.

<sup>165</sup> Carl Czerny, trans. John Bishop, *School of Practical Composition: Complete treatise on the composition of all kinds of music, both instrumental and vocal, together with a treatise on instrumentation, Opus 600*, vol. 1 (London: Robert Cocks and Company, 1848; reprint New York: Da Capo Press, 1979), 97.

<sup>166</sup> Parakilas. John Field spent most of his career in St. Petersburg, where the upper classes had adopted both French language and culture.

Field's eighteen nocturnes are in major keys with one exception (Nocturne No. 1 in C Minor, H. 25), and feature tempo markings such as *Moderato e molto espressivo* (Nocturne No. 2 in C Minor, H. 25, Figure 2.8) and *Cantabile* (Nocturne No. 11 in E-flat Major, H. 56).<sup>167</sup>



Figure 2.8 Field, Nocturne in C Minor, H.25, mm. 1-4<sup>168</sup>

In his nocturnes, Field uses simple forms such as ABA or ABAB that rely on “eliding variation of melody, harmony, and accompaniment” to convey a specific mood without the benefit of text.<sup>169</sup> They also exploit the capabilities of the new piano, requiring subtle, nuanced pedaling to sustain the wide-ranging harmonies.<sup>170</sup> These compositional elements are also found in the piano nocturnes of Frederic Chopin (1810-1849). However, Chopin's nocturnes are of “increased complexity” compared to Field's nocturnes.<sup>171</sup>

<sup>167</sup> John Field, *Eighteen Nocturnes for solo piano* (Boca Raton, FL: Masters Music Publications, 2003).

<sup>168</sup> Ibid.

<sup>169</sup> Brown and Hamilton, “Nocturne (i) (Fr.; Ger. Nachtstück).”

<sup>170</sup> Ibid.

<sup>171</sup> David Branson, *John Field and Chopin* (New York: St. Martin's Press, Inc., 1972), 197.

Chopin expanded the solo piano nocturne in terms of proportion and form, mood, melodic complexity, and harmonic language, and his twenty-one nocturnes also illustrate the characteristic elements of his compositional style. Chopin composed almost exclusively for the piano, and Stewart Gordon proposes that the structures of Chopin's works highlight the recently improved piano's idiomatic capabilities.<sup>172</sup> In the nineteenth century, piano makers began patenting updates in design and construction which expanded the piano's palette of sounds in comparison to the eighteenth-century instrument.<sup>173</sup> These included extending the piano's range to as many as seven octaves, improvements to the foot pedal (invented by John Broadwood in 1783) that enabled more sensitive changes and greater sustaining power, Sebastian Erard's double escapement mechanism (patented in 1821) that caused more responsive key action, and the use of felt-covered hammers and steel strings (patented by Henri Pape in 1826) to create a more powerful, penetrating tone.<sup>174</sup> Chopin made use of these features in his works, which are written in a primarily tonal harmonic language that also includes surprising chromaticism, dissonance, and harmonic progressions of unusual direction.<sup>175</sup> Gordon suggests that the overall character of Chopin's compositions combines "restraint born of Classicism" with a "Romantic sense of personal freedom and great expressive range."<sup>176</sup>

Chopin's nocturnes expand upon the paradigms evident in Field's nocturnes through manipulation of formal structures, melodic complexity, and harmonic ingenuity. Chopin continued to employ the ABA or ABAB structures common to Field's nocturnes,

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<sup>172</sup> Gordon, 278.

<sup>173</sup> Zdechlik, 59.

<sup>174</sup> Ibid, 60-65.

<sup>175</sup> Gordon, 279.

<sup>176</sup> Ibid.

as in Nocturne in C-sharp Minor, Op. 27, No. 1, and Nocturne in G Major, Op. 37, No. 2, respectively. However, the majority of his ternary form nocturnes—including Nocturne in C Minor, Op. 48, No. 1—feature contrasting middle sections of more dramatic proportions than the nocturnes of Field. Other examples of formal ingenuity in Chopin’s nocturnes include his rewriting of the recapitulation in Nocturne in F Minor, Op. 55, No. 1, or the addition of either a sensitive Coda (as in Nocturne in D-flat Major, Op. 27, No. 2) or an unexpectedly dramatic one (as in Nocturne in B Major, Op. 32, No. 1). The melodies found in Chopin’s nocturnes feature ornamentation, and can include contrapuntal lines in multiple melodic voices, as in the Nocturne in E-flat Major, Op. 55, No. 2. Melodic elaborations can increase in complexity with each iteration of the theme, as does the ornamentation in Nocturne in D-flat Major, Op. 27, No. 2. The recurring “raised dominant note” found throughout the same piece provides additional harmonic interest. Other examples of Chopin’s harmonic ingenuity include the conflict between the raised and lowered third in the tonic harmony of Nocturne in C-sharp Minor, Op. 27, No. 1, or the reharmonizations of the main theme in Nocturne in E Major, Op. 62, No. 2.

Jonathan Bellman and other authors propose that Chopin’s compositional style in his nocturnes was influenced by both Italian *bel canto* opera as well as the piano nocturnes of Field and Maria Szymanowska (1789-1831). Due to Chopin’s enthusiastic discussion of Italian *bel canto* opera in his letters, scholars commonly cite this style of singing as influential to Chopin’s melodic writing.<sup>177</sup> Chopin’s first nocturnes were published around 1830-1832, and Chopin heard the music of Bellini – an opera composer

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<sup>177</sup> Bellman, “Improvisation in Chopin’s Nocturnes,” 10.



he much admired – for the first time in 1831.<sup>178</sup> Bellman notes several similar characteristics between Chopin’s nocturnes and *cantilena* opera. These include even four-bar phrases, ornamentation reminiscent of vocal improvisations (common practice in that style of singing), use of multi-voiced accompaniments similar to string parts (as in Nocturne in G Minor, Op. 37, No. 1), and dramatic ABA forms similar to a ternary aria (as in Nocturne in F Major, Op. 15, No. 1).<sup>179</sup> Jim Samson also acknowledges the parallels between Chopin’s nocturnes and *bel canto* opera by composers like Rossini, but proposes that Chopin modeled his nocturnes primarily on other vocally-inspired piano music, such as that by Hummel and the “English pianism” of Clementi, Dussek, and especially Field.<sup>180</sup> Sławomir Dobrzański suggests that Polish composer Maria Szymanowska was an even earlier influence on Chopin, who would have been exposed to her music and performances during his formative years in Warsaw.<sup>181</sup> Although only one of her nocturnes – in B-flat Major – has remained in the standard repertoire, Szymanowska prolifically composed genres of works such as nocturnes, mazurkas, and polonaises that were later adopted by Chopin.<sup>182</sup> These sources, along with the other vocal and instrumental nocturnes of the eighteenth and nineteenth centuries, were all

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<sup>178</sup> Frederic Chopin, trans. Bronizlaw Edward Sydow, and Arthur Heldey, *Selected Correspondence of Fryderyk Chopin* (New York, NY: McGraw-Hill Book Co., 1963), quoted in Jonathan Bellman, “Improvisation in Chopin’s Nocturnes: Some suggested parameters” (Doctoral diss.: Stanford University, 1990), 12.

<sup>179</sup> *Ibid.*, 15-16.

<sup>180</sup> Samson, *The Music of Chopin*, 81-82.

<sup>181</sup> Sławomir Dobrzański, “Maria Szymanowska and Fryderyk Chopin: Parallelism and Influence,” *Polish Music Journal* 5, no. 1 (2001)

(<https://polishmusic.usc.edu/research/publications/polish-music-journal/vol5no1/maria-szymanowska-and-fryderyk-chopin/>, accessed September 19, 2020). All of Szymanowska’s important works were published during Chopin’s youth and adolescence, and would have been readily available to him for purchase and study.

<sup>182</sup> *Ibid.*

music that Chopin would have been exposed to throughout his lifetime while composing his solo piano nocturnes.

As discussed in the literature review, other European composers throughout the nineteenth century who wrote nocturnes in the style of Field, Szymanowska, and Chopin include Carl Czerny (1791-1857), Sigismond Thalberg (1812-1871), Clara Schumann (1819-1896), Edvard Grieg (1843-1907), and Ottorino Respighi (1879-1936). Russian composers who contributed nocturnes to the nineteenth- and early-twentieth century piano repertoire include Mikhail Glinka (1804-1857), Alexander Borodin (1833-1887), César Cui (1835-1918), Mily Balakirev (1837-1910), Pyotr Illyich Tchaikovsky (1840-1893), Alexander Scriabin (1872-1915), and Sergei Rachmaninoff (1873-1943). French composers of nocturnes include Gabriel Fauré (1845-1924), Claude Debussy (1862-1918), Erik Satie (1866-1925), and Francis Poulenc (1899-1963).

In addition, nineteenth-century composers such as Robert Schumann (1810-1856) and Franz Liszt (1811-1886) began experimenting with the nocturne genre, and wrote character pieces that bear the title of “nocturne” or “*Nachtstücke*” (“Night Pieces”), or are nocturne-like but titled differently. Schumann’s *Nachtstücke*, Op. 23 was written at the time of his brother’s death, and originally had a working title of *Leichenfantasie* (“Corpse Fantasy”).<sup>183</sup> The four movements are marked *Mehr langsam, oft zurückhaltend* (“More slowly, often reluctantly”), *Markiert und lebhaft* (“Marked and vivacious”), *Mit großer Lebhaftigkeit* (“With Great Vivacity”), and *Einfach* (“Easy” or “Simple”).<sup>184</sup> Works by

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<sup>183</sup> Worthen, 162.

<sup>184</sup> Robert Schumann, *Nachtstücke*, Op. 23 (Munich: G. Henle Verlag, 2009).

Liszt such as Nos. 1, 3, and 5 from *Six Consolations*, S. 203 and the three *Liebesträume*, S. 541 resemble Chopin nocturnes in texture and character, but are titled differently.

### *Twentieth-century solo piano nocturnes*

Throughout the twentieth century, composers started applying the title “nocturne” to an even broader variety of piano repertoire. Samuel Barber’s (1910-1981) *Nocturne: Homage to John Field*, Op. 33,<sup>185</sup> combines both serial harmonic language and Romantic nocturne elements including a *cantabile* melody, ornamental filigree, and an intense middle section.<sup>186</sup> “Night Music,” the fourth movement of Béla Bartók’s (1881-1945) *Out of Doors Suite*, Sz. 81, evokes the natural sound world of the night.<sup>187</sup> The movement features cluster chords, blurred pedaling, and sparse textures in “imaginative figurations imitating crickets, frogs, and insects.”<sup>188</sup> *Night Fantasies* by Elliot Carter (1908-2012) is a lengthy, complex, and technically difficult work that explores night as dark and uncomfortable, full of fluctuating moods as in a sleepless night.<sup>189</sup> In the foreword to the score, Carter states that he deliberately imitates the mood-shifting compositional style of Robert Schumann (1810-1856).<sup>190</sup> In the two “Night-Spell” movements of *Makrokosmos*,

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<sup>185</sup> Samuel Barber, *Nocturne: Homage to John Field*, Op. 33 (New York, NY: G. Schirmer, Inc., 1959).

<sup>186</sup> Lim, 76-86.

<sup>187</sup> Brown and Hamilton, “Nocturne (i) (Fr.; Ger. Nachtstück).”

<sup>188</sup> Stewart Gordon, *A History of Keyboard Literature: Music for the Piano and Its Forerunners* (New York: Schirmer Books, An Imprint of Simon & Schuster Macmillan, 1996), 454.

<sup>189</sup> David Burge, *Twentieth-Century Piano Music* (New York: Schirmer Books, 1990), 247.

<sup>190</sup> Ibid.

*Volumes I and II*,<sup>191</sup> George Crumb (b. 1929) uses extended techniques to create eerie, ethereal sounds of the night intended to bring listeners “the sensation of awe, wonder, and enigmatic beauty.”<sup>192</sup> The eleven solo piano nocturnes of Lowell Liebermann (b. 1961) display influences of the Western Classical tradition and Romantic nocturne style, while also including modern dissonance in a combination of “musically lyrical” and “musically aggressive” writing.<sup>193</sup>

### *Educational solo piano nocturnes*

Throughout the twentieth and twenty-first centuries, teachers, composers, and music publishers in the growing field of piano pedagogy recognized the need for graded educational piano literature. Such repertoire provided students opportunities to gain technical and musical skills through level-appropriate works. Systems for grading or leveling literature from elementary to early advanced levels of study were developed, including those by Jane Magrath and the Royal Conservatory of Music that utilized a numbering system such as “Level 1-Level 10,” or those by publishers such as Alfred that utilize descriptive levels such as “Early Elementary” or “Late Intermediate.” Composers such as William Gillock (1917-1993) began writing collections of elementary or intermediate repertoire deliberately intended to prepare students for Romantic-era

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<sup>191</sup> *Night-Spell I (Sagittarius)* is from Part 2 of *Makrosmos, Volume I*, and *Ghost-Nocturne: for the Druids of Stonehenge (Night-Spell II) (Virgo)* is from Part 2 of *Makrosmos, Volume II*.

<sup>192</sup> Burge, 211.

<sup>193</sup> Ann Marie DuHamel, “Magical, Dissonant, Fantastic Beauty: The Eleven Solo Piano Nocturnes of Lowell Liebermann” (Doctoral diss.: University of Iowa, 2014), 27, 34.

standard literature. In the foreword to *Lyric Preludes in Romantic Style* (1958), Gillock writes:

Sensibility to the romantic idiom was the foremost consideration of the composer. The romantic style of *Lyric Preludes* makes them excellent preparation for the more complex works of the great masters of the Nineteenth and Twentieth Century Romanticism.<sup>194</sup>

The collection includes two nocturne-like pieces, “Moonlight Mood,” “Night Song” and “Night Journey.” However, by the early twenty-first century, composers of pedagogical piano music were publishing entire collections of Romantic-style nocturnes designed to help intermediate through late intermediate students gain the technical skills and stylistic understanding necessary for performing advanced standard literature piano nocturnes. In the introduction to *Nocturnes in Minor*, Jeanne Costello recalls her meaningful experience learning Chopin’s Nocturne, Op. 9, No. 2 in high school, and states that she “wanted to write nocturnes that an intermediate student could learn and enjoy playing,” thus opening up the joy of nocturne study to a wider range of students.<sup>195</sup> Dennis Alexander cites a longtime desire for “sophisticated” nocturnes “suitable for recitals and competitions, but easier in technical difficulty” as motivation for composing his *Nocturnes, Books 1 and 2*.<sup>196</sup> Other notable collections include Catherine Rollin’s *Spotlight on Romantic Style* (1990),<sup>197</sup> Edwin McLean’s *Jazz Nocturnes, Book 1*

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<sup>194</sup> William Gillock, *Lyric Preludes in Romantic Style* (Princeton, NJ: Summy-Birchard Music, Birch Tree Group Ltd., 1958, renewed 1986).

<sup>195</sup> Jeanne Costello, *Nocturnes in Minor* (Fort Lauderdale, FL: The FJH Music Company Inc., 2017).

<sup>196</sup> Dennis Alexander, *Nocturnes, Book 1* (Van Nuys, CA: Alfred Publishing Co., 2018).

<sup>197</sup> Catherine Rollin, *Spotlight on Romantic Style: Five Original Pieces for the Intermediate Pianist in Preparation for the Works of Chopin* (Van Nuys, CA: Alfred Publishing Co., 1990).

(1999)<sup>198</sup> and *Jazz Nocturnes, Book 2* (2002),<sup>199</sup> and Martha Mier's *Romantic Sketches, Book 1* (2007)<sup>200</sup> and *Romantic Sketches, Book 2* (2008).<sup>201</sup>

Thirty-eight pedagogical nocturnes have been leveled and analyzed in Jessica Murdock's dissertation "Night Music: The Twentieth Century Nocturne in Piano Teaching." Murdock provides informative stylistic annotations, formal and harmonic analysis, and descriptions of pedagogical benefits of thirty-eight Romantic style and post-Romantic style nocturnes of intermediate, early advanced, and advanced levels published between 1900 and 2012 (the time of her study's completion). Also, Chan Kiat Lim provides an overview of American twentieth-century nocturnes of the advanced standard repertoire in his dissertation "Twentieth-Century Piano Nocturnes by American Composers: Echoes of Romanticism." However, no overview of nocturne literature discusses primarily Romantic-style repertoire from elementary to early advanced levels, including repertoire published in the last nine years. This study serves as such a resource to piano teachers.

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<sup>198</sup> Edwin McLean, *Jazz Nocturnes, Book 1* (Fort Lauderdale, FL: Frank J. Hackinson Publishing Co., 1999).

<sup>199</sup> Edwin McLean, *Jazz Nocturnes, Book 2* (Fort Lauderdale, FL: Frank J. Hackinson Publishing Co., 2002).

<sup>200</sup> Martha Mier, *Romantic Sketches, Book 1* (Van Nuys, CA: Alfred Publishing Co., 2007).

<sup>201</sup> Martha Mier, *Romantic Sketches, Book 2* (Van Nuys, CA: Alfred Publishing Co., 2008).

# CHAPTER 3

## OVERVIEW OF THE ROMANTIC-STYLE SOLO PIANO NOCTURNE AND SUGGESTED PROGRESSIVE REPERTOIRE

### *Introduction*

This chapter discusses pedagogical Romantic-style solo piano nocturne literature in four parts. The first part is an overview of the grading systems used to level each nocturne. The second part is a series of definitions summarizing Romantic-style piano nocturnes and the technical and musical skills required for successful performance. The third part is a brief discussion of nocturne-like piano method book literature, with four tables providing information on exemplary pieces. The fourth part is a progressive list of suggested educational solo piano nocturne and nocturne-like repertoire for students from elementary to early advanced levels. Detailed information is provided for each piece discussed, including the level of difficulty; annotations on style and form; technical and artistic challenges of the meter and rhythm, harmony, melody; or other pedagogical benefits and suggestions. Following discussion of each piece, a table is presented. It contains the piece title and study author's level, publisher information (composer, title of collection if applicable, publisher level if applicable, publisher and year, and catalog number), overall components (mood or extramusical associations if applicable, key, meter, tempo marking, length and duration, and form), technical and artistic challenges of the meter/rhythm, structure and technical/artistic challenges of the harmony (including range, harmonic progressions, accompaniment patterns, and pedal), structure and

technical/artistic challenges of the melody (including range, phrasing, scalar passages, leaps, chromaticism, ornamentation, and *fioriture*), and any other pedagogical benefits or notable information.

### *Grading Systems for Leveling Selected Nocturnes*

To sequence the selected nocturne and nocturne-like literature, the study author assigned each piece a level from 1-10 based on the grading systems by Jane Magrath in *The Pianist's Guide to Standard Teaching and Performance Literature* ("PG") and by the Royal Conservatory of Music ("RCM") in their *Celebration Series* curriculum ("CS," both 2015 and 2008 editions). To determine the level of each nocturne, the study author first determined if the nocturne had been leveled in *The Pianist's Guide*, the *Celebration Series*, or both. If the nocturne's level differed between the two leveling systems, or if the nocturne was not listed in either leveling system, the study author assigned a level. These assignments were determined by analyzing the score, performing the repertoire, and comparing each nocturne with other reference pieces for each level in both *The Pianist's Guide* and the *Celebration Series* systems. In *The Pianist's Guide*, Magrath provides the following table of reference pieces for each level, which may also be used as references throughout this study.<sup>202</sup>

Table 3.1 Jane Magrath, Reference Chart for Grading, *Levels 1-10, Beginning to Early-Advanced Levels*

		Composer and Piece Title(s)
Level	1	Bartók, <i>Mikrokosmos</i> , Vol. 1
Level	2	Türk <i>Pieces for Beginners</i>

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<sup>202</sup> Magrath, xi.



<b>Level</b>	<b>3</b>	Latour Sonatinas; Kabalevsky <i>Pieces for Young People</i> , Op. 39
<b>Level</b>	<b>4</b>	<i>Anna Magdalena Bach Notebook</i> ; Gurlitt <i>Album for the Young</i> , Op. 140; Tchaikovsky <i>Album for the Young</i> , Op. 39
<b>Level</b>	<b>5</b>	<i>Anna Magdalena Bach Notebook</i> ; Sonatinas by Attwood, Lynes; Menotti <i>Poemetti</i>
<b>Level</b>	<b>6</b>	Clementi <i>Sonatinas</i> , Op. 36; Burgmüller <i>25 Progressive Pieces</i> , Op. 100
<b>Level</b>	<b>7</b>	Kuhlau and Diabelli Sonatinas; Bach easier <i>Two-Part Inventions</i> ; Bach <i>Little Preludes</i> ; Dello Joio <i>Lyric Pieces for the Young</i>
<b>Level</b>	<b>8</b>	Moderately difficult Bach <i>Two-Part Inventions</i> ; Beethoven easier variation sets; Schumann <i>Album Leaves</i> , Op. 124; Schubert Waltzes; Turina <i>Miniatures</i>
<b>Level</b>	<b>9</b>	Easier Bach <i>Three-Part Inventions</i> ; easiest Haydn Sonata movements; easiest Mendelssohn <i>Songs Without Words</i> ; easiest Chopin Mazurkas
<b>Level</b>	<b>10</b>	Bach <i>Three-Part Inventions</i> ; easiest Chopin Nocturnes; Beethoven <i>Sonatas</i> , Op. 49, 79; Mozart <i>Sonata</i> , K. 283; Muczynski <i>Preludes</i>

### *Definitions: Romantic-Style Solo Piano Nocturnes*

For the purposes of this study, the study author has defined an exemplary “Romantic-style solo piano nocturne” (or synonyms “Romantic-style nocturne” and “Romantic-style piano nocturne”) as consisting of the elements in Table 3.2, which expand upon David Rowland’s definition of “nocturne style” melody with broken chord accompaniment.<sup>203</sup> The following table presents a list of components and skills integral to nocturne literature and performance. Following this, definitions are provided for each of the terms listed. All terms were deemed essential components of Romantic-style nocturnes by the study author, and were defined by the study author unless otherwise noted.

Table 3.2 Components and Skills Required for Nocturne Study

<b>Overall/pre-study components:</b>	Mood and extramusical associations, key, meter, tempo marking, form.
<b>Metric and rhythmic components:</b>	Basic note values, polyrhythm, cross-rhythm, syncopation, <i>rubato</i> .

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<sup>203</sup> See Chapter 1.

<b>Harmony and related components:</b>	Range, harmonic progressions, accompaniment patterns (including chordal, broken-chord, and arpeggiated patterns), melodic basslines, pedaling.
<b>Melody and related components:</b>	Range, phrasing, scalar passages, leaps, chromaticism, ornamentation, <i>fioriture</i> .
<b>Technical skills, including:</b>	Use of body, agility, freedom of motion, and other physical control.
<b>Artistic skills, including:</b>	Audiation, listening, technical modifications of sound based on aural feedback, realizing dynamics, articulations, and other details in the musical score, control of texture, coloristic touch.

**Mood and extramusical associations:** Romantic-style nocturnes have extramusical themes associated with twilight or nighttime, and are highly lyrical. Moods conveyed may include somberness, passion, gentleness, reflectiveness, or longing.

**Key:** Romantic-style nocturnes may be in minor keys or major keys. For nocturnes in minor keys, modulation to the parallel major mode may occur in the final section of the piece.

**Meter:** Romantic-style nocturnes may be in simple duple, simple triple, compound duple, or compound triple meter. Of the thirty pieces discussed in this study, seventeen are in 4/4 time. Eight are in 3/4 time. Two are in 6/8 time. The remaining three pieces are in 2/4, 6/4, and 9/8 times.

**Tempo marking:** Romantic-style nocturnes may feature standard tempo markings such as “Moderato” or “Andante,” or tempo markings of more expressive text such as “Moderate and tranquil.”<sup>204</sup> A metronome marking may or may not be specified. Tempi of the repertoire discussed that include tempo markings range from quarter note

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<sup>204</sup> Rollin, Catherine, “Iberian Nocturne,” *Sounds of Spain, Book 3* (Van Nuys, CA: Alfred Publishing Co., 2008), 6.

equals 40 (Level 5, Salle's Nocturne in E Minor) to 120 (Level 7, Costello's Nocturne in C-sharp Minor).

**Length and duration:** the length of a Romantic-style nocturne is the number of bars, or measures, that comprise the entire piece. The duration is the time of performance at tempo, with appropriate use of *rubato*, from the first to last measures.

**Form:** Romantic-style nocturnes are primarily in ABA, ABAB, or ABAC form. In ABA form, the middle section may drastically change in character, key, texture, and tempo. In ABAB or ABAC form, the A section may become increasingly decorated at each return. Nocturnes of elementary or early intermediate difficulty may also consist of AA' form.

**Metric and rhythmic components:** in addition to the use of basic note values, challenging metric and rhythmic elements in Romantic-style nocturnes may include changing meter, shifting divisions of the beat between duple and triple, polyrhythms, cross-rhythms, and *rubato*.

**Basic note values:** quarter, half, dotted half, and whole note values, as well as dotted quarter note and eighth note values. In this study, sixteenth notes and faster divisions of the beat are considered challenging rather than standard components in Levels 5 and below.

**Polyrhythm:** The superposition of different rhythms or meters. The term is closely related to (and sometimes used synonymously with) 'cross-rhythm,' though the latter is properly restricted to rhythm that contradicts a given metric pulse or beat" (Oxford Music Online).

**Cross-rhythm:** “The regular shift of some of the beats in a metric pattern to points ahead of or behind their normal positions in that pattern, for instance the division of 4/4 into 3+3+2 quavers, or 9/8 into 2+2+2+3 quavers; if every beat is shifted by the same amount, this is called ‘syncopation’” (Oxford Music Online).

**Syncopation:** “The regular shifting of each beat in a measured pattern by the same amount ahead of or behind its normal position in that pattern; in polyphonic textures this may occur in some or all of the parts. Syncopation usually occurs in lines in which the strong beats receive no articulation” (Oxford Music Online).

**Rubato:** Oxford Music Online defines “*rubato*” as “the expressive alteration of rhythm or tempo.” In the nocturnes discussed, *rubato* may be used at cadences, cadenzas, high points of phrases, or at the performer’s discretion elsewhere throughout the piece.

**Range:** in a Romantic-style nocturne, the range is the interval between the lowest pitch and the highest pitch in a given set of pitches. Relevant ranges in the Romantic-style nocturnes discussed include overall (bass staff and treble staff), bass staff, treble staff, melody (may span multiple staves), and accompaniment (may span multiple staves). This study uses the International Standards Organization (ISO) system for register designations. In that system, middle C (the first ledger line above the bass staff or the first ledger line below the treble staff) is C4. An octave higher than middle C is C5, and an octave lower than middle C is C3.<sup>205</sup>

**Harmony:** elements of harmony in a Romantic-style nocturne include range, harmonic progressions, accompaniment patterns, and melodic basslines.

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<sup>205</sup> “Pitches and octave designations,” *Open Music Theory*, <http://openmusictheory.com/pitches.html> (Accessed May 9, 2021).

**Harmonic progression:** a series of triads and/or seventh chords. In the nocturnes discussed, harmonic progressions are primarily notated as arpeggiated or chordal patterns or implied through the melody, and primarily function according to principles of common practice era tonality first codified by Jean-Philippe Rameau in his 1722 *Treatise on Harmony*.<sup>206</sup> However, modes may also be used, especially in elementary and early intermediate works that prioritize five-finger positions or minimal use of black keys.

**Accompaniment patterns:** repeating patterns, played primarily with the left hand, that support the melody. In the Levels 1-5 literature discussed, these patterns may include broken fifths in five-finger positions or requiring hand-over-hand motion across the keyboard, broken chords in closed position (spanning an octave or less and requiring the least hand motion possible from harmony to harmony), single-note arpeggios of an octave or less, single-note arpeggios of two octaves or more, four-note broken-chord patterns such as Alberti bass, and chordal patterns featuring simultaneously sounding dyads and/or triads in varying positions. The accompaniment patterns in the Levels 6-10 literature discussed primarily consist of three textures: “chordal style,” “broken-chord style,” and “arpeggiated style.” These textures have been defined by the study author for the purposes of this study.

**“Chordal style:”** a chordal-style nocturne consists primarily of a lyrical melody with a boom-chick accompaniment pattern. The melody may consist of repetitive phrases decorated with ornamentation, chromaticism, and *fioritura* lasting between one beat and two measures. The accompaniment consists primarily of displaced bass notes and inner

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<sup>206</sup> Jean-Philippe Rameau, *Treatise on Harmony* (New York, NY: Dover Publications, 1971).

two-, three-, or four-note chords. Chopin's Nocturne in F Minor, Op. 55, No. 1 exemplifies chordal style.



Figure 3.1 Chopin, Nocturne in F Minor, Op. 55, No. 1, mm. 5-8<sup>207</sup>

**“Broken-chord style:”** a broken-chord-style nocturne consists primarily of a lyrical melody with four-note groups of broken chords. The melody may consist of phrases decorated with ornamentation, chromaticism, and *fioritura* lasting one or multiple measures. The accompaniment consists primarily of broken-chord patterns in four-note groups of “bottom, middle, top, middle.” However, other patterns may also be used, such as Alberti bass (“bottom, top, middle, top.”) Each broken-chord group may be accessible within one hand position, or may require hand and arm movement beyond one position. Chopin's Nocturne in C-sharp Minor, Op. Post. exemplifies broken-chord style.



<sup>207</sup> Chopin, ed. Alfred Cortot, *Ballades and Nocturnes for Piano*, 173.

Figure 3.2 Chopin, Nocturne in C-sharp Minor, Op. Post, mm. 5-6<sup>208</sup>

**“Arpeggiated style:”** an arpeggiated-style nocturne consists primarily of a lyrical melody with arpeggiated accompaniment figurations that span multiple octaves. The melody may consist of phrases decorated with ornamentation, chromaticism, and *fioritura* lasting one or multiple measures. The accompaniment consists primarily of arpeggiated harmonies that may span multiple octaves; be interspersed with diatonic or chromatic non-chord tones; and move in both ascending and descending directions. Chopin’s Nocturne in E Minor, Op. 72, No. 1 exemplifies arpeggiated style.



Figure 3.3 Chopin, Nocturne in E Minor, Op. 72, No. 1, mm. 10-11

**Melodic basslines:** a melody or sonic line created by the first and/or lowest notes of each group of a repeating accompaniment pattern.

**Pedal:** the use of the sustaining pedal (or damper pedal) to facilitate *legato*, add color or depth to the overall sound, or help the melody or harmony sound more clearly. In the elementary to intermediate Romantic-style nocturnes discussed, pedaling may be specifically indicated throughout the entire piece with lines, symbols, or descriptive text. In intermediate to early advanced nocturnes, pedaling may be indicated, or left to the

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<sup>208</sup> Ibid., 208.

performer's discretion. Pedal changes may be made based on harmonic movement or melodic movement. In addition, the *una corda* pedal may be used for color or achieving soft dynamic levels, while the *sostenuto* pedal may be used to sustain individual pitches. Markings indicating use of these two pedals may appear in the score, or may be considered independently in study and used at the performer's discretion.

**Melody:** the melody of a Romantic-style nocturne is lyrical, and played with primarily the right hand. The tone should sound full and even, with well-connected *legato* unless otherwise indicated by articulation or text markings. The melody may involve a large range of two octaves or more, leaps of a fourth or more, scalar passages, harmonic and/or decorative chromaticism, and ornamentation.

**Phrasing:** a phrase is "a relatively independent musical idea, terminated by a cadence."<sup>209</sup> The term "phrasing" refers to the musically sensitive execution of a phrase. In the nocturnes discussed, phrases may be delineated by slurs over multiple measures. Phrases of two, four, eight, or sixteen bars are regular in length. Phrases of three, five, six, or seven or more bars are irregular in length.

**Scalar passage:** a series of pitches in primarily stepwise motion, which may also include intervals of a third or greater. In the Romantic-style nocturnes discussed, scalar passages primarily occur as melodic material, but may also occur as accompaniment material.

**Leap:** the interval between two pitches of a perfect fourth or greater. The intervals or leaps may be perfect (as in a fourth, fifth, or octave), major or minor (as in a

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<sup>209</sup> Stefan Kostka and Dorothy Payne, *Tonal Harmony: An Introduction to Twentieth-Century Music*, Sixth Edition (New York, NY: McGraw-Hill, an imprint of McGraw-Hill Companies, Inc., 2009), 160.



sixth or seventh), augmented, or diminished. In the nocturnes discussed in this study, leaps of an octave or less occur more frequently than leaps greater than an octave.

**Chromaticism:** raised or lowered pitches, notated as accidentals, that occur in a Romantic-style nocturne in addition to raised or lowered pitches dictated by the key signature. Chromaticism may be dictated by the harmonic progression, or decorative and without harmonic function.

**Ornamentation:** Ornamentation is another essential component of Romantic-style nocturnes, though it is absent in select examples of the Levels 1-7 repertoire discussed. Ornamentation occurs primarily in the melody, though it may also be included in the accompaniment, or in a countermelody in the alto, tenor, or bass registers. Ornaments may be indicated by symbols, or notated. Notated ornamentation may comprise regular divisions of the beat, such as four sixteenth notes in one beat of 4/4 time, or it may comprise irregular divisions of the beat, such as septuplet sixteenth notes in one beat of 4/4 time.

**Fioritura:** The Collins Dictionary Online defines “*fioritura*” (plural “*fioriture*”) as “music: a written or improvised embellishment of a melody, as in a coloratura aria, a cadenza, or a roulade.” In *Ornamentation: A Question and Answer Manual* by Valery Lloyd-Watts and Carole L. Bigler, “*fioritura*” is defined as “a series of additional notes played against a series of accompaniment notes, with the configuration of the accompaniment notes specified by the composer.”<sup>210</sup> In a Romantic-style nocturne, *fioriture* may consist of five or more pitches written in either standard notation, or as

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<sup>210</sup> Valery Lloyd-Watts and Carole L. Bigler, *Ornamentation: A Question and Answer Manual* (Van Nuys, CA: Alfred Publishing Co., Inc., 1995), 9.

smaller grace notes. *Fioriture* are played rapidly, but with rhythmic freedom according to the composer's written instructions or at the performer's discretion.



Figure 3.4 Chopin, Nocturne in C-sharp Minor, Op. Post., mm. 58-59<sup>211</sup>

**Technical challenges:** the above components of an exemplary Romantic-style nocturne require effective use of the body, agility, freedom of motion, and other physical control for successful performance. Examples of technical challenges include efficient arm movement to play low bass notes; quick, precise finger movements for accurate execution of fast scalar passages; and the incorporation of the torso in producing a *forte* sound. With each piece discussed, specific technical challenges concerning the meter and rhythm, harmony, melody, or other aspects of performance are addressed.

**Artistic challenges:** artistic challenges in Romantic-style nocturnes require performers to sensitively equate body movements with audiated or heard sounds to create the desired result, such that sounds produced realize the dynamics, articulations, and other musical details indicated in the score. These details include articulation and pedal markings, dynamic and ornamentation symbols, and other expressive text. In addition, artistic performance of Romantic-style nocturnes requires both careful listening, and constant modification of how the body and piano are used to produce sounds based on

<sup>211</sup> Chopin, ed. Alfred Cortot, *Ballades and Nocturnes for Piano*, 209.

this aural feedback. Examples of listening and sound production challenges include balance between hands, voicing multiple melodic lines, or interpreting a cadenza. With each piece discussed, specific artistic challenges concerning the meter and rhythm, harmony, melody, or other aspects of performance are addressed.

### *Nocturne-Like Method Book Literature*

The following tables of nocturne-like method book literature present repertoire from four standard series suitable for students in the first one to two years of study. These pieces were selected from lesson books of *The Music Tree* by Frances Clark, Louise Goss, and Sam Holland; lesson and performance books of *Piano Adventures* by Nancy and Randall Faber; lesson and performance books of *Alfred's Premier Piano Course* by Dennis Alexander, Gayle Kowalchyk, E.L. Lancaster, Victoria MacArthur, and Martha Mier; and repertoire books of The Royal Conservatory of Music's *Celebration Series*, Levels Prep A and Prep B. The *Celebration Series* is not a piano method since it does not introduce new musical concepts sequentially, with written instructions and repertoire designed specifically to reinforce the concepts introduced. However, the *Celebration Series* repertoire books Levels Prep A and Prep B merit discussion with other method books. These books' pieces are also grouped by difficulty level, and they are similar in difficulty to other Primer, Level 1, and Level 2 method book literature.

The study author has determined that works above a method book Level 3 may also be classified as standard literature Level 1 or higher, depending on the difficulty of each piece. Thus, the contents of the following tables are limited to representative nocturne-like literature from method books up through Level 3 (see Table 3.3, Table 3.4,

Table 3.5, and Table 3.6). The following information is provided for each piece: book title and level, piece title, page number(s), and a list of technical challenges, musical challenges, and pedagogical benefits. See Appendix B for full bibliographic citations.

Table 3.3 Representative Nocturne-Like Literature from *The Music Tree*

Book and Level	Piece	Page	Challenges and Benefits
<i>Time to Begin</i>	“Stargazers”	41	Melodic phrasing, hearing arpeggiated teacher duet
<i>Part 2A</i>	“Bells”	32	Phrasing between hands with broken fifths, smooth movement around keyboard, pedal 1x per 4 bars, reading ledger lines
<i>Part 3</i>	“Nocturne”	42	Navigating black and white keys: B-flat Major five-finger position, creativity: RH melody improvisation, LH broken primary triads in closed position

Table 3.4 Representative Nocturne-Like Literature from *Piano Adventures*

Book and Level	Piece	Page(s)	Challenges and Benefits
<i>Primer Performance</i>	“Lullaby and Goodnight”	18	Melodic phrasing, hearing arpeggiated teacher duet
<i>Level 1 Lesson</i>	“No Moon Tonight”	38	Playing in A Minor five-finger patterns, dialogue between hands, interpreting “Smoothly moving” tempo marking
<i>Level 2A Lesson</i>	“Moonlight Melody”	27	Chromaticism between A and A-flat (LH finger 3), 4-bar phrases
<i>Level 2B Lesson</i>	“Canoeing in the Moonlight”	56-57	Cross-hand arpeggios, G Major primary chords in root and closed positions, performing soft dynamic range ( <i>pp-mp</i> ), pedal 1x per bar
<i>Level 3A Lesson</i>	“Lunar Eclipse”	24	LH melodic bassline, RH broken chord accompaniment

Table 3.5 Representative Nocturne-Like Literature from *Alfred's Premier Piano Course*

Book and Level	Piece	Page(s)	Challenges and Benefits
<i>Level 1A Lesson</i>	"Twinkling Planets"	41	Fifths: Middle C, G above, F below; melodic phrasing between hands; interpreting "Slowly drifting" tempo marking; hearing arpeggiated teacher duet in the treble range
<i>Level 2A Lesson</i>	"Twinkling Skyline" and "Au Claire de la lune"	6, 8	Night-themed pieces in white-key five-finger patterns, arpeggiated teacher duets
<i>Level 2B Performance</i>	"Evening Song"	10-11	ABA form; C Major; contrasting middle section with unusual progression based on tonic triad: Em, E, Gm, G
<i>Level 3 Performance</i>	"Starry Night"	24-25	RH melodic leaps of fifth, sixth, and seventh; LH broken triads in closed position; pedal 1x per bar; primary and secondary harmonies in F Major with some unusual additions: A7, Db, chromatic decoration of final cadence: F, F#, F

Table 3.6 Representative Nocturne-Like Literature from *Celebration Series, Level Prep A* and *Level Prep B*

Book and Level	Piece	Page	Challenges and Benefits
<i>Prep A</i>	"Owl in the Night"	10	Controlled playing at a slow tempo, shaping single-measure motives, minor mode, chromaticism in right-hand seconds
<i>Prep B</i>	"Distant Chimes"	8	Broken fifths (preparation for arpeggio patterns), hand-over-hand motions, long pedaling, nuanced dynamic changes and multi-measure <i>crescendi</i> .

*Pedagogical Solo Piano Nocturnes: Suggested Progressive Repertoire, Levels 1-10*

Pedagogical solo piano nocturnes and nocturne-like works were selected for progressive leveling and discussion based on four criteria:

1. Easily accessible

2. Tonal, Romantic style
3. Create a logical, comprehensive, progressive ordering from Levels 1-10
4. Recently published (1990s and later)

First, the selected works are easily accessible. They are either in print, or out of print but available through library loan, public domain download, or purchase of a used copy.

Second, the nocturnes selected are tonal, Romantic-style works rather than post-Romantic nocturnes. Romantic-style nocturnes are the most direct preparation for advanced nocturnes by Chopin, Field, and other Romantic-era composers. Third, the nocturnes selected create a logical, comprehensive, progressive ordering from Levels 1-10. The repertoire selected for discussion in Levels 1-5 exposes students to fundamental nocturne components such as large motions around the keyboard, lyrical legato phrases, basic ornamentation, or simple accompaniment patterns. The repertoire selected for discussion in Levels 6-9 serves as direct preparation for Level 10 and advanced nocturnes in three distinct textures (chordal style, broken-chord style, and arpeggiated style). The repertoire selected for discussion in Level 10 serves as models for these textures. Lastly, preference was given to works by living pedagogical composers that were recently published (1990s or later) and about which little has been written to date. This provides teachers with relevant, new information about current educational nocturne compositions.

The following thirty selections comprise a representative list of ideal nocturnes for progressive learning, from Levels 1-10. Leveled repertoire is divided into two categories: Levels 1-5 (“Elementary to Early Intermediate”) and Levels 6-10 (“Intermediate to Early Advanced”). Three to four exemplary selections are discussed for

each level, with additional noteworthy selections mentioned.<sup>212</sup> Detailed information is provided for each piece discussed, including the level of difficulty; annotations on style and form, technical and artistic challenges of the meter and rhythm, harmony, and melody; or other pedagogical benefits and suggestions. Following discussion of each piece, a table is presented. It contains the piece title and study author's level, publisher information (composer, title of collection if applicable, publisher level if applicable, publisher and year, and catalog number); overall components (mood or extramusical associations if applicable, key, meter, tempo marking, length and duration, and form); technical and artistic challenges of the meter/rhythm; structure and technical/artistic challenges of the harmony (including range, harmonic progressions, accompaniment patterns, and pedal), structure and technical/artistic challenges of the melody (including range, phrasing, scalar passages, leaps, chromaticism, ornamentation, and *fioriture*), and any other pedagogical benefits or notable information.

*Levels 1-5: Elementary to Early Intermediate Piano Nocturnes and Nocturne-Like Works*

The repertoire selected for discussion in Levels 1-5 exposes students to fundamental nocturne components such as ABA form, simple accompaniment patterns (spanning an octave or less, or more than an octave), large motions around the keyboard (hand-over-hand or requiring extended hand positions), and pedaling (harmonic or melodic), lyrical legato phrases (in regular or irregular lengths), and basic ornamentation (represented by notation or symbols). The literature discussed for Levels 1-3 may be

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<sup>212</sup> Appendix B contains full bibliographic information for both the repertoire discussed and mentioned in this chapter, as well as additional pedagogical and standard nocturne repertoire not discussed or mentioned.

considered “elementary,” while the literature discussed for Levels 4-5 may be considered “early intermediate.”

*Level 1: Early Elementary Nocturne-Like Works for Solo Piano*

- Mier, Martha, “Starlight Prelude”
- Mier, Martha, “The Perfect Rose”
- Donkin, Christine, “Dream Journey”

**Level 1.** Mier, Martha. “Starlight Prelude.” *Romantic Sketches: 12 Delightful Solos in Romantic Style, Book 1*. Van Nuys, CA: Alfred Publishing Co., 2007.

“Starlight Prelude” is the first piece in Martha Mier’s *Romantic Sketches: 12 Delightful Solos in Romantic Style, Book 1*, labelled by Alfred as “Early Intermediate.” However, elementary students studying in around a Level 3 method book may benefit from studying this piece, as it enables them to practice maintaining steady pulse despite long left-hand rests, quarter-note ascending broken-chord patterns based in five-finger positions, shaping melodic lines with tied pitches of four or more beats, and voicing the right-hand fingers one and two. “Starlight Prelude” is in C Major, 4/4 time, and is marked “Moderately fast.” The thirty-eight-measure work takes around one minute to perform. It consists of an A-A’-Coda form, with an *8va* repetition in the A’ section, and a six-bar Coda based on the opening melodic motive.

“Starlight Prelude” is comprised of quarter, half, and whole notes, including ties between two whole notes or a whole note and a half note. No eighth notes, sixteenth notes, dotted notes of any duration, or other complex rhythms are present. The primary metric challenge of this piece consists of maintaining an appropriately flowing,



“Moderately fast” tempo with accurately counted measures of whole rests in the left hand.

The primary accompaniment pattern in “Starlight Prelude” consists of a series of ascending broken quarter notes in which fingers one and two move by step in each measure, but finger 5 remains as a pedal point on C3.

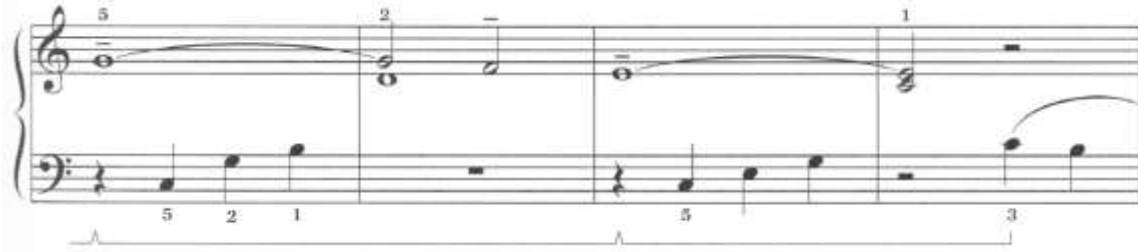


Figure 3.5 Mier, “Starlight Prelude,” mm. 5-8

Other five-finger hand positions utilized include A minor and E minor. The left hand plays all white keys in diatonic harmonies except for m. 33, which contains an A-flat in the mode mixture minor iv chord (Fm).

The melody of “Starlight Prelude” consists of the simple rhythmic values mentioned previously, with no ornamentation present and only one chromatic decoration (D-sharp) in m. 14. The majority of melodic pitches have durations of four or more beats. Thus, students are able to practice sustaining melodic lines without undue accents by matching the attack of each note to the sound of the previous, decaying note. In addition, student may practice control of right-hand fingers 1 and 2, using a gentle touch on the lower voices that complete the left-hand accompaniment figurations (see Figure 3.5).

Overall, Martha Mier’s “Starlight Prelude” can serve as an excellent introduction to lyrical for elementary students transitioning from primarily method-book literature to

studying a wider range of repertoire. Although both melody and accompaniment are based in five-finger patterns, movement by step in the left-hand accompaniment patterns, as well as voicing challenges in the right-hand melody and maintaining a steady, flowing tempo despite sustained melodic pitches and left-hand rests challenge the student's technique and artistry. This piece may be considered a Level 1 in the standard repertoire.

Table 3.7 Overview of “Starlight Prelude” (Mier)

Level 1: “Starlight Prelude” (Mier)					
<b>Publisher information:</b>	Mier, Martha	<i>Romantic Sketches 1</i>	“Early Int.”	Alfred, 2007	27769
<b>Overview:</b>	C Major	4/4	“Moderately fast”	38 bars, 00:55	A-A'-Coda
<b>Meter &amp; Rhythm:</b>	Quarter, half, whole notes, tied whole notes			<i>Rit.</i> m. 33	
<b>Harmony:</b>	Range: C3-E4, with final chord C2-G2	Harmonic progressions: diatonic, root or closest position	Accomp.: ascending broken quarter notes	Pedal point C mm. 1-7, 17-23, 31-37	Pedal: every 2 bars, sustained for final cadence mm. 35-38
<b>Melody:</b>	Range: C4-G5	Phrasing: 8 bars	Leaps: 3rds, 8ve m. 28	Chromaticism: D# m.14	

**Level 1.** Mier, Martha. “The Perfect Rose.” *Romantic Sketches: 12 Delightful Solos in Romantic Style, Book 1*. Van Nuys, CA: Alfred Publishing Co., 2007.

“The Perfect Rose” is the eighth piece in Martha Mier’s *Romantic Sketches: 12 Delightful Solos in Romantic Style, Book 1*, labelled by Alfred as “Early Intermediate.”

However, elementary students transitioning from around method book Level 3 into standard repertoire may benefit from studying this piece, which consists of left-hand accompaniment patterns in half and quarter notes that span an octave, and a right-hand melody requiring attention to dynamic changes on repetitions as well as chromaticism due to mode mixture. “The Perfect Rose” is not titled after themes of night, but still

serves as an exemplary introduction to lyrical playing. The tonal center of this piece moves between G Mixolydian and G Minor, is in 4/4 time, and is marked “Moderately fast.” The thirty-two-bar work takes around forty-five seconds to perform, and consists of an A-A’ form with a four-bar introduction.

“The Perfect Rose” features basic note values of quarter, half, whole notes, and tied whole notes. No smaller divisions of the beat, polyrhythms, or other metric challenges are present.

“The Perfect Rose” consists of only five harmonies: G Major, G Minor, F Major, E-flat Major, and one D Major dominant chord at the piece’s climax in mm. 19-20. In addition to blocked fifths, broken-chord patterns using the root and fifth of each chord recur in varying combinations of quarter and half notes. Thus, students must move between closed five-finger and extended hand positions.

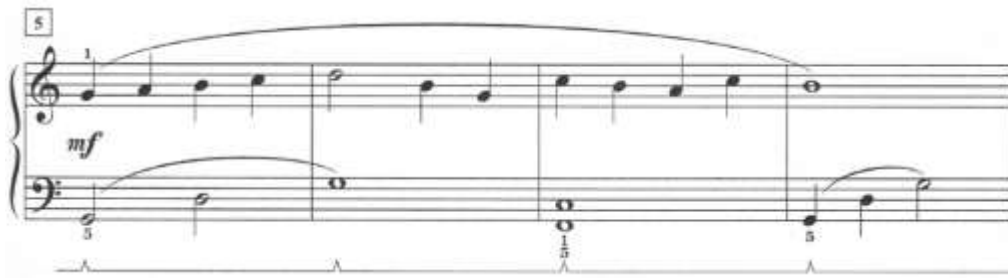


Figure 3.6 Mier, “The Perfect Rose,” mm. 5-8

The melody of “The Perfect Rose” consists of the simple rhythmic values mentioned previously, structured in four-bar phrases. No ornamentation is present. Throughout, little variation in pitch occurs between antecedent and consequent phrases. For example, mm. 5-8 and mm. 9-12 are exact repetitions, except the former concludes

on B4 and the latter on G4. Thus, students must attentively follow dynamic changes marked for each phrase (*mf* in m. 5 and *mp* in m. 9) to generate artistic variety in performance. In addition, harmonic chromaticism in the G Minor sections (mm. 13-20 and 29-32) require adjusting of hand position to accommodate black keys.

Overall, while “The Perfect Rose” does not have a specific programmatic association with the nocturne genre, it is a model example of lyrical elementary repertoire due to one-octave accompaniment patterns in simple rhythmic values, and a *legato* melody with multiple dynamic shifts and colorful chromaticism. This piece is ranked as Level 1, appropriate for students moving into standard repertoire from around the third level of method books.

Table 3.8 Overview of “The Perfect Rose” (Mier)

Level 1: “The Perfect Rose” (Mier)					
<b>Publisher information:</b>	Mier, Martha	<i>Romantic Sketches 1</i>	“Early Int.”	Alfred, 2007	27769
<b>Overview:</b>	G Mixolydian/G Minor	4/4	“Moderately fast”	32 bars, 00:45	Intro-A-A’
<b>Meter &amp; Rhythm:</b>	Basic note values: quarter, half, whole, ties up to 8 beats				
<b>Harmony:</b>	G, Gm, F, Eb, D	Accomp.: blocked fifths, broken chords in root-fifth-root patterns	Melodic basslines: motion by step or third	Pedal: 1x/bar	
<b>Melody:</b>	Phrasing: 4-bar	Five-finger melody with octave shift mm. 29-32	Chromaticism: harmonic: RH Bb & F#, LH Bb & Eb,	Ornamentation: none	

**Level 1.** Donkin, Christine. “Dream Journey.” *Legends and Lore*. Toronto: The Frederick Harris Music Co., Ltd., 2006. Also published in *The Royal Conservatory of Music Celebration Series, Level 1*. Toronto: The Frederick Harris Music Co., 2015.

“Dream Journey” by Christine Donkin is featured in the *RCM Celebration Series*

Level 1 repertoire book, and was originally published by The Frederick Harris Music

Company in her collection *Legends and Lore: Elementary to Intermediate Piano Solos*.

“Dream Journey” utilizes dissonant harmonic language rather than common practice era diatonic or chromatic harmonies, but nevertheless features components of Romantic-style nocturnes including ostinato broken-chord accompaniment patterns, double thirds, and motivic gestures including challenges like chromaticism and finger crossing. This piece has a tonal center of B, is in 4/4 time, and is marked “Mysteriously” (quarter note = 96-108). The thirteen-measure work takes around thirty-five seconds to perform. Two-bar motivic fragments comprise an A-B-A’-B’ form.

Note values present in “Dream Journey” are quarter, half, whole, and up to eight consecutive beats of eighth notes. No smaller divisions of the beat, polyrhythms, or other metric challenges are present.

“Dream Journey” centers around B Major and B Minor five-finger patterns in both hands, although the harmonic language is nebulously dissonant. A tonic-dominant-submediant ostinato in quarter and half notes serves as the primary accompaniment pattern (see Figure 3.7). In addition, thirds that alternate between hands form the climax of the work (mm. 7-8). In this passage, pitches played by the left hand form a C major triad, while pitches played by the right hand form a D-sharp minor triad. Students might benefit from learning this passage by rote, to focus on playing thirds evenly in each hand, accurately changing positions between black and white keys, and shaping the *crescendo* and *diminuendo*.

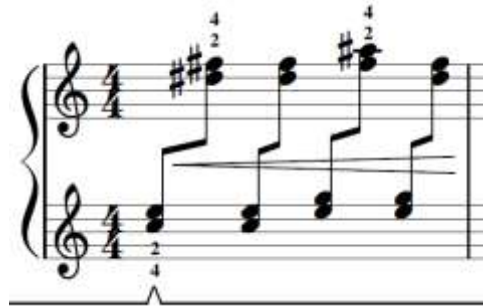


Figure 3.7 Donkin, “Dream Journey,” m. 7

The melody of “Dream Journey” consists of the basic rhythmic values mentioned previously, organized in two-bar motivic fragments. No ornamentation is present. Since inflection of major and minor modes shifts constantly throughout the piece, accidentals rather than a key signature are used. This poses challenges of both reading and execution, as illustrated in this scalar flourish featuring finger crossing and multiple black keys (mm. 4-5).

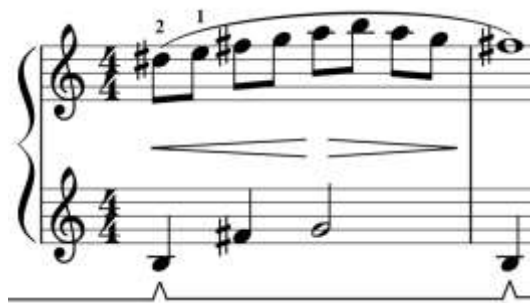


Figure 3.8 Donkin, “Dream Journey,” mm. 4-5

Overall, “Dream Journey” introduces elementary students to elements of lyrical playing including broken-chord accompaniment, thirds, and melodic decorations such as chromaticism and scalar passages. Because motivic gestures divide naturally into two-bar phrases, students can easily isolate challenges in home practice. This piece is appropriately labelled by RCM as Level 1 in the standard repertoire.

Table 3.9 Overview of “Dream Journey” (Donkin)

Level 1: “Dream Journey” (Donkin)					
<b>Publisher information:</b>	Donkin, Christine	<i>Legends and Lore</i>	“Elem.-Int.”	FJH, 2006	HPA114
<b>Overview:</b>	B tonal center	4/4	“Mysteriously” (quarter note = 96-108)	13 bars, 00:35	A-B-A’-B’
<b>Meter &amp; Rhythm:</b>	Basic note values: eighth, quarter, half, whole				

<b>Harmony:</b>	Two primary harmonies: B-F#-G ostinato, juxtaposition of C major and D# minor triads in thirds		Accomp.: broken triads, double thirds	Pedal: irregular, every 1-3 bars
<b>Melody:</b>	Phrasing: 2-bar motives	Scalar passages: mm. 3-4	Chromaticism: D#, F#, A#	Ornamentation: white-key <i>glissando</i> m. 13

*Level 2: Elementary Piano Nocturnes and Nocturne-Like Works*

- Telfer, Nancy, “The Silent Moon”
- Alexander, Dennis, “Full Moon Rising”
- Massoud, Katherine, *Spanish Nocturne*
- See also: Vandall, Robert, *Nocturne for Left Hand Alone*

**Level 2.** Telfer, Nancy. “The Silent Moon.” *The Sun and Moon*. Toronto: The Frederick Harris Music Co., Ltd., 2004. Also published in *The Royal Conservatory of Music Celebration Series, Level 2*. Toronto: The Frederick Harris Music Co., 2015.

“The Silent Moon” by Nancy Telfer appears in the *RCM Celebration Series* Level 2 repertoire book, and was originally published by The Frederick Harris Music Company in her collection *The Sun and Moon: Elementary Piano Solos*. Students studying this piece gain practice in ostinato broken-chord accompaniment patterns, nuanced pedaling beyond regular changes each bar, and basic embellishments to lyrical melodic phrases including harmonic chromaticism, one-bar running scalar passages, and contrapuntal motion. “The Silent Moon” is in E Minor, 3/4 time, and is marked “Andante.” The thirty-two-bar work takes around one minute to perform, and consists of an A-A’-Coda form.

Note values present in “The Silent Moon” include eighth, quarter, half, and dotted half notes. Ties of up to six beats total are also present (as in mm. 29-30). No sixteenth notes or smaller divisions of the beat, polyrhythms, or other metric challenges are present.



“The Silent Moon” consists of only three harmonies: Em (i), F#o/7 (iio/7), and B (V). Recurring broken-chord accompaniment patterns in quarter notes range between a sixth (as in m. 1) or seventh (as in m. 9) per bar, and may require some extended movement for small-handed students. Pedal marks occur primarily once per bar, but are absent in measure of left-hand rest (as in m. 14) and more frequent in the final cadence for clarity in the ascending bassline (mm. 30-31).

The melody consists of the simple rhythmic values mentioned previously, grouped into long phrases of irregular lengths, including five and seven bars (as in mm. 9-13 or 1-7). Melodic leaps of fourths, fifths, and sevenths occur in both directions. Basic embellishments include chromaticism (D-sharp, the raised seventh scale degree in E Minor), and one-bar passages of running eighth notes. In addition, students may find it challenging to coordinate the contrapuntal directional changes between hands in the second and fourth phrases of the piece. For example, in m. 11, the left and right hands ascend by second, then descend by a seventh and fourth, respectively. However, m. 12 does not repeat this pattern. Rather, the left hand first ascends by third as the right hand descends by second. Then, both hands descend by the same intervals as in m. 11 (beats two to three), but the right hand pitches differ while those in the left hand repeat from the previous bar.

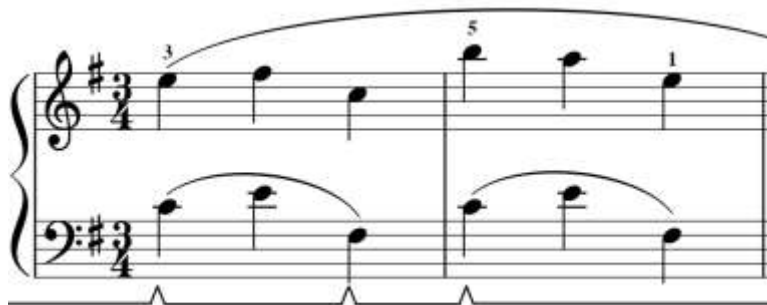


Figure 3.9 Telfer, “The Silent Moon,” mm. 11-12

Overall, by studying Telfer’s “The Silent Moon,” students gain experience with ostinato broken-chord accompaniment patterns outside a five-finger pattern but within an octave, more nuanced pedaling in addition to recurring one-bar changes, as well as an embellished lyrical melody with artistic details including harmonic chromaticism, one-bar running scalar passages, and contrapuntal motion. This piece is appropriately labelled by RCM as Level 2, although it is more accessible than the majority of the collection’s other works.

Table 3.10 Overview of “The Silent Moon” (Telfer)

<b>Level 2: “The Silent Moon” (Telfer)</b>					
<b>Publisher information:</b>	Telfer, Nancy	<i>The Sun and Moon</i>	Elem.	FJH, 2004	JHHPA100
<b>Overview:</b>	E Minor	3/4	“Andante”	32 bars, 01:00	A-A’-Coda
<b>Meter &amp; Rhythm:</b>	Note values: eighth, quarter, half, dotted half notes, ties up to six beats				
<b>Harmony:</b>	Em (i), F#o/7 (iio/7), B (V)	Accomp.: broken chords in quarter notes		Pedal: irregular: harmonic 1x/bar, 1-bar rests, melodic pedaling with bassline mm. 30-31	
<b>Melody:</b>	Phrasing: irregular, 2-7 bars	Scalar passages: 1-bar descending eighth notes (finger crossing)		Chromaticism: D#	Ornamentation: none

**Level 2.** Alexander, Dennis. “Full Moon Rising.” *Sensational!: 6 Attractive and Sophisticated Piano Solos for Late Elementary Students of All Ages, Book 1*. Van Nuys, CA: Alfred Publishing Co., 1991.

“Full Moon Rising” is the fifth of six pieces in Dennis Alexander’s *Sensational!: Book 1*, labelled by Alfred as “Late Elementary.” This piece affords students the opportunity to practice pedaled accompaniment patterns spanning one octave, melodic lines with large leaps of sixths and sevenths, and moving the right hand easily about the keyboard to execute short phrases of both accompaniment and melodic material. The

piece is in C Major, 4/4 time, and is marked “Moderato.” The twenty-eight-measure work takes about one minute to perform, and consists of an A-A’ form with an introduction and a coda.

“Full Moon Rising” features quarter, half, dotted half, whole note, and eighth note values. No smaller divisions of the beat, polyrhythms, or other metric challenges are present.

The harmony consists of primary and secondary chords. The accompaniment pattern featured throughout consists of quarter note broken chords spanning one octave, primarily using the root and fifth of each harmony (see Figure 3.10). Thus, students must have a handspan of an octave. If the student does not have such a handspan, a benefit of “Full Moon Rising” is that students learn to become comfortable moving the hand to accommodate the three-note patterns in the context of simple diatonic harmonies. Markings throughout the score indicate harmonic pedaling once per bar.



Figure 3.10 Alexander, “Full Moon Rising,” mm. 1-2

The melody consists of the simple rhythmic values mentioned previously, with no chromaticism, or ornamentation present. Melodic challenges include descending leaps of a sixth (as in mm. 5 and 7) and ascending leaps of a seventh (as in m. 11), and shifting the right hand in small phrases to execute both melodic and accompaniment material. For

example, the opening four bars set the mood and tempo of the piece, but do not present any thematic material. Thus, the right-hand fourths might appropriately be played with a gentle touch that blends with the left-hand accompaniment pattern. When the melody begins in m. 5, students must play with a projected sound, and shift hand positions every 2-3 bars to appropriately navigate and shape the short phrases. Figure 3.11 illustrates a larger motion from the B below Middle C to the second E above Middle C:



Figure 3.11 “Full Moon Rising,” mm. 12-13

Overall, in “Full Moon Rising” by Dennis Alexander, students can practice pedaled accompaniment patterns spanning one octave, melodic lines with large leaps of sixths and sevenths, and moving the right hand easily about the keyboard to execute short phrases in a variety of registers. However, the lack of ornamentation, chromaticism and chromatic harmony, and the presence of repetitive motives, left-hand figurations, and pedaling balance these challenges, and render the piece a Level 2.

Table 3.11 Overview of “Full Moon Rising” (Alexander)

Level 2: “Full Moon Rising” (Alexander)					
<b>Publisher information:</b>	Alexander, Dennis	<i>Sensational! 1</i>	Late Elem.	Alfred, 1991	00-6040
<b>Overview:</b>	C Major	4/4	“Moderato”	28 bars, 0:52	Intro-A-A’-Coda

<b>Meter &amp; Rhythm:</b>	Quarter, half, dotted half, whole, & eighth notes		
<b>Harmony:</b>	Root position primary & secondary chords	Accompaniment patterns: broken chords in quarter notes- root, fifth, root	Pedal 1x/bar
<b>Melody:</b>	2-3 bar phrases, many hand shifts	Leaps: sixth, seventh	Accompaniment vs. melodic material

**Level 2.** Massoud, Katherine. *Spanish Nocturne*. North Miami Beach, FL: The FJH Music Company, Inc., 1997.

Katherine Massoud's *Spanish Nocturne* is an individual work published by FJH as part of their Spotlight Solo Sheets series and labelled as "Early Intermediate." In studying this piece, students gain experience in meter changes between 3/4 and 2/4, shaping tied notes with smooth phrasing, and executing turn-like figurations of eighth notes that serve as preparation for advanced ornamentation. The piece is in D Minor, primarily 3/4 time with shifts to 2/4, and is marked "Expressively." The sixty-three-measure work takes between one and two minutes to perform, and consists of A-B-A' form. The A' section features an exact repeat of A from mm. 34-57, then the last six bars prolong the final cadence in a coda-like extension.

The primary metric challenge of Massoud's *Spanish Nocturne* is shifting between 3/4 and 2/4 time. If these shifts are executed properly, students will hone their sense of pulse by audiating and executing both metric accents on downbeats, and quarter-note beats rather than eighth-note subdivisions. Rhythmic values used throughout the piece include eighth, quarter, dotted quarter, half, and dotted half notes, as well as tied notes of varying lengths (4.5-5 beats).

The harmony consists exclusively of primary chords. The accompaniment pattern is a two-bar ostinato of Dm and Gm harmonies in closed position broken triads.

Rhythmic values used are quarter and eighth notes.



Figure 3.12 Massoud, *Spanish Nocturne*, mm. 9-11

At cadences and throughout the B section, tonic and dominant harmonies appear as both ascending root position triads, and broken-chord patterns of root, fifth, root. All changes of pedal are marked in the score. Pedaling occurs primarily once per bar, but longer instances are marked, such as the dominant pedal point in mm. 23-29 or the final cadence in mm. 62-63.

Melodic challenges of *Spanish Nocturne* include shaping phrases of four, five, or eight bars with notes tied across barlines, and cleanly executing turn-like passages of eighth notes. Figure 3.12 above illustrates a tied dotted quarter note followed by an eighth note. Students must consider the decay of the longer sound and modify their touch on their eighth note, avoiding a “bump” in the sound and ensuring smoothness in the overall melodic contour of the phrase. Similar challenges phrasing of occur throughout the entire piece. Furthermore, in *Spanish Nocturne* students must cleanly articulate the running eighth-note passages in mm. 26-29. These figurations provide an excellent introduction to

both turn ornaments, and the agile fingering required for successful execution of such passages.

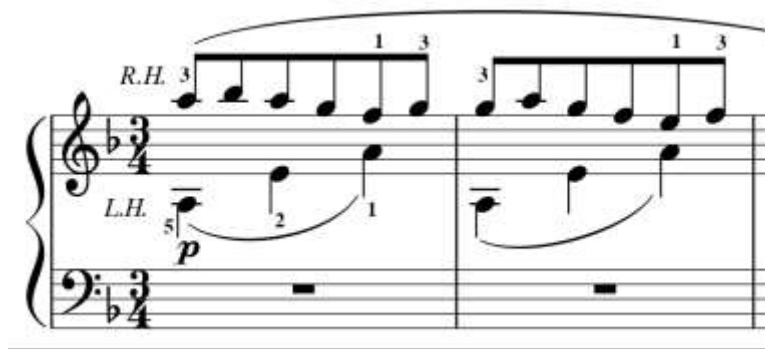


Figure 3.13 Massoud, *Spanish Nocturne*, mm. 26-27

Overall, in *Spanish Nocturne* by Katherine Massoud, students gain experience in meter changes between 3/4 and 2/4, shaping tied notes with smooth phrasing, and executing turn-like figurations of eighth notes that serve as preparation for advanced ornamentation. This piece may be considered an advanced Level 2. Although the meter, phrasing, and articulation of running eighth notes provide challenges, the physically and harmonically accessible tonic-subdominant ostinato, regular pedaling, and exact repetition of the entire A section (mm. 1-22) counter these difficulties.

Table 3.12 Overview of *Spanish Nocturne* (Massoud)

Level 2: <i>Spanish Nocturne</i> (Massoud)					
<b>Publisher information:</b>	Massoud, Katherine	Individual sheet	Early Int.	FJH, 1997	S4030
<b>Overview:</b>	D Minor	3/4	“Expressively”	63 bars, 1:45	A-B-A’
<b>Meter &amp; Rhythm:</b>	Changing meter: 3/4, 2/4	Quarter, dotted quarter, half, dotted half, & eighth notes		Ties across barlines	
<b>Harmony:</b>	Closed position primary chords	Accompaniment patterns: 2-bar ostinato with quarters & eighths		Hand-over-hand arpeggios at cadences	Pedal 1x/bar, long dominant pedal mm. 23-29

<b>Melody:</b>	Matching sound in long notes, no “bumps” in phrases	Long phrases: 4, 5, 8 bars	B section: turn-like running eighth notes
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*Level 3: Late Elementary Piano Nocturnes and Nocturne-Like Works*

- Rollin, Catherine, “Spanish Nocturne”
- Rollin, Catherine, “Nocturne in Black and Gold – The Falling Rocket”
- Alexander, Dennis, Nocturne in E Minor
- See also:
  - Alexander, Dennis, Nocturne No. 1 in C Major
  - Rollin, Catherine, *Nocturne for the Left Hand*<sup>213</sup>
  - Vandall, Robert, “Lydian Nocturne,” *Modes and Moods*

**Level 3.** Rollin, Catherine. “Spanish Nocturne.” *Sounds of Spain, Book 1: 7 Colorful Early Intermediate to Intermediate Piano Solos in Spanish Styles*. Van Nuys, CA: Alfred Publishing Co., 1999.

“Spanish Nocturne” is the sixth of seven pieces in Catherine Rollin’s *Sounds of Spain, Book 1*, labelled by Alfred as “Early Intermediate.” This piece affords late elementary and early intermediate students the opportunity to experience a level-appropriate traditional ABA nocturne (which includes a drastic change of character in the B section), as well as the technical and musical challenges of voicing linear basslines, and executing melodic double thirds. The piece is in G Minor, 3/4 time, and is marked “Flowing expressively and legato.” The sixty-four-measure work takes about two minutes to perform, and consists of an A-A’-B-A’-Coda form. The A section consists of a lyrical, decorated melody over arpeggiated accompaniment. In the A’ section (mm. 17-32), double thirds above the original A section melody are added, although any sixteenth notes are not doubled. Then, the nocturne-style texture and lyrical character changes

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<sup>213</sup> See Murdock, 44-46.



immediately at the beginning of the faster, tempestuous B section. Marked “*poco più mosso*” (m. 33), this section requires energetic execution of hand position shifts every bar, single-beat groups of sixteenth notes, and hand-over-hand motion. The second A’ section (mm. 43-56) is an exact repetition of mm. 17-32, which leads to an eight-bar Coda (mm. 57-64).

The 3/4 meter of Rollin’s “Spanish Nocturne” remains consistent throughout the piece. Note values used include quarter, dotted quarter, half, and dotted half notes, as well as single beats of eighth and sixteenth notes eighth, and tied notes across barlines (2-6 beats).

The harmony consists of a repeating *ostinato* progression: i (Gm) – VII (F) – VI (Eb) – V (D). This results in a stepwise descending melodic bassline which should be emphasized in performance as a linear countermelody. The two-bar accompaniment pattern featured throughout the A-A’ sections consists of quarter note broken fifths, followed by a dotted half note third. Markings throughout the score indicate harmonic pedaling every one to two bars.

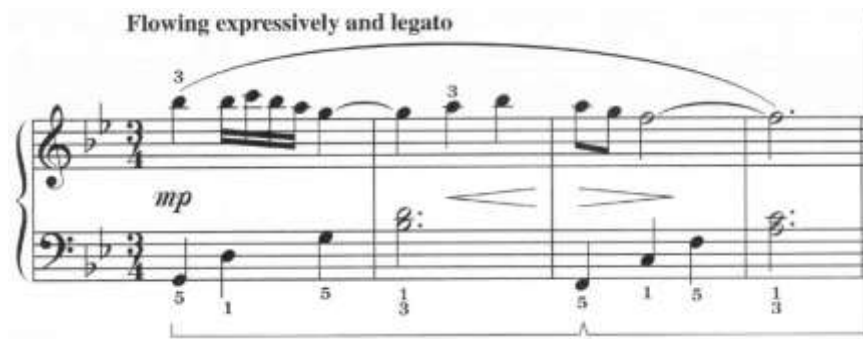


Figure 3.14 Rollin, “Spanish Nocturne,” mm. 1-4

The melody of Rollin's "Spanish Nocturne" features regular four-bar phrases. It features primarily stepwise motion and no chromaticism, affording students the opportunity to focus on both proper counting and execution of the various rhythmic patterns, as well as the double thirds of the A' sections. These double thirds present the technical challenge of distributing weight between the fingers, so the upper line is clearly voiced.



Figure 3.15 Rollin, "Spanish Nocturne," mm. 17-20

Overall, in "Spanish Nocturne" by Catherine Rollin, students can both experience a level-appropriate nocturne-style work in ABA form, which necessitates a drastic character change in the B section, as well as practice voicing basslines throughout a repeating arpeggio pattern, and navigating melodic complexities including double thirds. These challenges are balanced by the repetitive harmonic progression, regular four-bar phrasing, and simple pedal markings, rendering Rollin's "Spanish Nocturne" a Level 3 work.

Table 3.13 Overview of “Spanish Nocturne” (Rollin)

<b>Level 3: “Spanish Nocturne” (Rollin)</b>					
<b>Publisher information:</b>	Rollin, Catherine	<i>Sounds of Spain I</i>	Early Int.	Alfred, 1999	17601
<b>Overview:</b>	G Minor	3/4	“Flowing expressively and legato”	64 bars, 2:05	A-A’-B-A’-Coda
<b>Meter &amp; Rhythm:</b>	Basic note values, single beats of sixteenths			Ties across barlines: 2, 4, 5, & 6 beats	
<b>Harmony:</b>	Root position ostinato: i – VII – VI – V	Stepwise descending melodic basslines	A-A’: 2-bar accompaniment pattern: quarter note broken fifths, dotted half note	B: dotted half note fifths	Pedal every 1-2 bars
<b>Melody:</b>	4-bar phrases	Primarily stepwise motion	Double thirds	Ornamentation: 4-sixteenths, notated, on beat 1 or beat 2	

**Level 3.** Rollin, Catherine. “Nocturne in Black and Gold – The Falling Rocket.” *Museum Masterpieces: 10 Piano Solos Inspired by Great Works of Art, Book 2: Early Intermediate-Intermediate*. Van Nuys, CA: Alfred Publishing Co., 2014.

“Nocturne in Black and Gold – The Falling Rocket” is published in Catherine Rollin’s collection *Museum Masterpieces: 10 Piano Solos Inspired by Great Works of Art, Book 2*, labelled by Alfred as “Early Intermediate to Intermediate.” Each piece in the volume is titled after and inspired by different paintings in art galleries throughout the world.<sup>214</sup> *Nocturne in Black and Gold – The Falling Rocket* (1875), by American painter James Abbot McNeill Whistler (1834-1903), depicts “fireworks in the dense fog of a London night.”<sup>215</sup>

<sup>214</sup> Catherine Rollin, *Museum Masterpieces: 10 Piano Solos Inspired by Great Works of Art, Book 2: Early Intermediate-Intermediate*. (Van Nuys, CA: Alfred Publishing Co., 2014), forward.

<sup>215</sup> Ibid., 16.



Figure 3.16 Whistler, *Nocturne in Black and Gold – The Falling Rocket*, Detroit Institute of Arts<sup>216</sup>

For students studying Rollin’s corresponding piece, this extramusical association affords opportunity for both cross-disciplinary exploration into late nineteenth century American art, as well as discussion and motivation in musical interpretation. Technically and artistically, “Nocturne in Black and Gold – The Falling Rocket” challenges students with hand-over-hand seventh chord arpeggios spanning four octaves, chromatic alterations to repeating quarter-note accompaniment patterns, and an average of one to two dynamic

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<sup>216</sup> <https://www.dia.org/art/collection/object/nocturne-black-and-gold-falling-rocket-64931> (Accessed September 20, 2021).

and expressive markings per measure that indicate musical shaping of phrases. This piece is in A Minor, 4/4 time, and is marked “Moderately, floating delicately.” The twenty-four-measure work takes around one and a half minutes to perform, and consists of an Intro-A-A’-Coda form.

“Nocturne in Black and Gold – The Falling Rocket” features basic note values of quarter, dotted quarter, half, whole, and eighth notes, including up to eight consecutive beats of sixteenth notes (as in mm 21-22). No smaller divisions of the beat, polyrhythms, or other metric challenges are present.

The harmony of the Introduction (mm. 1-4) and Coda sections (mm. 21-24) consists of fully diminished seventh (iio7), dominant seventh (E7), or tonic arpeggios that descend in sixteenth notes across a range of up to four octaves. Although constant hand-over-hand motion is required, each harmony is notated in the same inversion for both hands, and consists of all white keys except for the G-sharps in mm. 2 and 4.



Figure 3.17 Rollin, “Nocturne in Black and Gold – The Falling Rocket,” mm. 1-2

The harmony of the A (mm. 5-12) and A’ sections (mm. 13-20) consists of diatonic chords (i, iv, and iio7), as well as chromatic chords (V7/V, N6, and I) in addition to the dominant seventh chord. This requires the reading of five different pitch classes of

accidental (C-sharp, D-sharp, F-sharp, G-sharp, and B-flat). However, these chromatic alterations are rendered accessible for the elementary student through repetitions in the accompaniment patterns, as in mm. 9, 10, and 17.



Figure 3.18 “Nocturne in Black and Gold – The Falling Rocket,” mm. 9-10



Figure 3.19 “Nocturne in Black and Gold – The Falling Rocket,” m. 17

Harmonic pedal changes are indicated once per bar until the Coda, which is to be played without a pedal change from m. 19 until the final cadence in m. 24.

The melody of “Nocturne in Black and Gold – The Falling Rocket” in the A and A’ sections consists of the simple rhythmic values mentioned previously, with a primary rhythmic motive of half note tied to a dotted quarter note, followed by an eighth note. Melodic motion is primarily stepwise, and falls within a five-finger pattern except for

finger crossings in mm. 9 and 17. No chromaticism or ornamentation is present; however, each bar except for m. 2 contains a dynamic marking or other expressive text. These directives provide explicit instructions for phrasing that more advanced students might execute naturally. For example, the markings in mm. 5-8 (*mp*/"cantabile," *poco cresc.*, *mf*, *dim.*, *p*, respectively) instruct students to shape a phrase that grows to a climax, then decreases at the cadence.

Overall, "Nocturne in Black and Gold – The Falling Rocket" affords students the opportunity to practice arpeggiated patterns in sixteenth notes across a wide range of the keyboard, chromatic harmonies, and executing detailed musical instructions for *rubato* and changes in dynamic level. However, the arpeggios are structured in closed positions for hand-over-hand execution, the chromatic harmonies occur in repetitive accompaniment patterns, and the detailed musical nuance required in each A and A' section phrase is balanced by a simple, rhythmically repetitive, primarily stepwise melody. This piece may be considered a Level 3.

Table 3.14 Overview of "Nocturne in Black and Gold – The Falling Rocket" (Rollin)

<b>Level 3: "Nocturne in Black and Gold – The Falling Rocket" (Rollin)</b>					
<b>Publisher information:</b>	Rollin, Catherine	<i>Museum Masterpieces 2</i>	Early Int.-Int.	Alfred, 2014	42746
<b>Overview:</b>	Inspired by a painting of the same name by James Abbott McNeill Whistler (1834-1903)	A Minor	4/4, "Moderately, floating delicately"	24 bars, 1:20	Intro-A-A'-Coda
<b>Meter &amp; Rhythm:</b>	Basic note values, sixteenths	Rhythmic motive: half note tied to a dotted half note, + eighth note		Running sixteenths alternating hands	
<b>Harmony:</b>	Large range: A1-F7  Primary chords, iio/7, and chromatic	Intro/Coda: hand-over-hand iio/7 & V7 closed	A/A': quarter note dyads and bassline	Bassline pedal on A, or stepwise motion	Pedal 1x/bar, hold for Coda (mm. 19-24)

	harmonies V7/V, I, & N6	position sixteenths			
<b>Melody:</b>	4-bar phrases	Primarily stepwise	Expressive text: <i>leggiero</i> (m. 1), <i>cantabile</i> (m. 5), “ <i>pushing ahead, relaxing</i> ” (mm. 9, 11)	No chromaticism, no ornamentation	

**Level 3.** Alexander, Dennis. Nocturne No. 2 in E Minor. *Nocturnes, Book 1: 8 Romantic-Style Solos for Piano*. Van Nuys, CA: Alfred Publishing Co., 2018.

Nocturne No. 2 in E Minor is the second of eight nocturnes in Dennis Alexander’s *Nocturnes, Book 1*, labelled by Alfred as “Early Intermediate to Intermediate.”

Challenges of this piece include three changes of tonal center, voicing the melody as a both a tenor line and soprano line, and executing undulating, stepwise accompaniment patterns with actively crossing fingerwork. The piece is in E Minor, 3/4 time, and is marked “Moderato e amorevole.” The forty-two-measure work takes about two minutes to perform, and consists of A-B-A form with a ten-measure Coda.

Nocturne No. 2 in E Minor features quarter, half, dotted half, eighth, and tied notes (2, 2.5, and 6 beats). No smaller divisions of the beat, dotted quarter notes, polyrhythms, or other metric challenges are present.

The harmony consists of primarily primary harmonies in the key areas of E Minor (m. 1), G Major (m. 17), and B-flat Major (m. 25). These modulations require adaptation to differing patterns of black and white keys (E Minor: F-sharp and D-sharp, G Major: F-sharp, B-flat Major: F natural, B-flat, and E-flat). Undulating stepwise figurations serve as accompaniment in both the right and left hands throughout the piece. For an even sound, these require agile fingerwork, including repeated crossing of the thumb under finger 2.





Figure 3.20 Alexander, Nocturne No. 2 in E Minor, mm. 15-16

The melody consists primarily of longer note values (quarter, half, and dotted quarter notes), compensating for the faster eighth-note accompaniment. Voicing is the primary challenge. In the A section (mm. 1-16), the left-hand fingers 3, 4, and 5 sustain blocked chords while fingers 1 and 2 execute the tenor melody. Melodic pedaling is required.



Figure 3.21 Alexander, Nocturne No. 2 in E Minor, mm. 1-3

In the B section (mm. 16-32), the upper melodic line of a series of blocked chords must be projected using right-hand fingers 4 and 5.

Overall, Dennis Alexander's Nocturne No. 2 in E Minor provides students the challenges of multiple modulations between E Minor, G Major, and B-flat Major; maintaining evenness in the fast right-hand eighth notes; and melodic voicing. However, this work merits labelling as a Level 3 due to simple rhythmic patterns, lack of distinct textural and character changes, and considerable motivic repetition.

Table 3.15 Overview of Nocturne No. 2 in E Minor (Alexander)

Level 3: Nocturne No. 2 in E Minor (Alexander)					
<b>Publisher information:</b>	Alexander, Dennis	<i>Nocturnes 1</i>	Early Int. to Int.	Alfred, 2018	46287
<b>Overview:</b>	E Minor	3/4	“Moderato e amorevole”	42 bars, 1:55	A-B-A-Coda
<b>Meter &amp; Rhythm:</b>	Basic note values, dotted quarters, tied notes (2, 2.5 & 6 beats)				
<b>Harmony:</b>	Primarily primary harmonies in key areas of E Minor (m. 1), G Major (m. 17), and B-flat Major (m. 25)	B section: unexpected modulation to B-flat Major (m. 25)	Sustained blocked chords (LH)	Stepwise harmonic figurations with accidentals (RH & LH)	B section & Coda: pedal 1x/bar
<b>Melody:</b>	Narrow range, implied 8-bar phrases		Tenor melody	A section: melodic pedaling	

*Level 4: Early Intermediate Nocturnes and Nocturne-Like Works*

- Mier, Martha, Prelude in D Major
- Alexander, Dennis, Nocturne No. 4 in D Minor
- Rollin, Catherine, Nocturne
- See also:
  - Brandse, Wim, Nocturne
  - Cooper, Ted, Nocturne, *Signature Solos, Book 3*
  - Greenleaf, Elizabeth, *New Orleans Nocturne*
  - Mier, Martha, “Romance,” *Romantic Sketches, Book 2*
  - Rollin, Catherine, *Moonlight Nocturne*<sup>217</sup>
  - Sheftel, Paul, Nocturne, *Interludes: Mood Studies for Piano*

**Level 4.** Mier, Martha. Prelude in D Major. *Romantic Sketches: 10 Delightful Solos in Romantic Style, Book 2*. Van Nuys, CA: Alfred Publishing Co., 2008.

Prelude in D Major is the seventh of nine pieces in Martha Mier’s *Romantic Sketches, Book 2*, labelled by Alfred as “Intermediate.” Although not titled “Nocturne,” this highly lyrical piece consists of nocturne-style melody with arpeggiated accompaniment. The overall character of Prelude implies a sense of motion, and

<sup>217</sup> See Murdock, 46-48.

challenges students to feel and execute a pulse in one large beat rather than multiple smaller beats, navigate an active accompaniment pattern of single-octave broken figurations and stepwise motion, and shape disjunct phrases with a projected sound. Prelude in D Major is in 3/4 time, and is marked “Moderately.” The forty-seven-measure work takes about a minute and a half to perform, and consists of an A-B-A’-Coda form.

Prelude in D Major features only basic note values of quarter, dotted quarter, half, dotted half, and eighth notes. No smaller divisions of the beat, polyrhythms, or other metric challenges are present. However, the overall rhythmic texture of the piece is quite active, being primarily eighth and quarter notes. Each measure contains an average of eight notes. In addition, this piece provides students the opportunity to explore feeling different metric pulses (one versus three beats per measure), to generate a flowing rather than pedantic sound.

The harmony consists of primary and secondary chords in root position and inversions that allow for primarily stepwise movement between hand positions. The active eighth- and quarter-note accompaniment patterns provide the technical challenges of playing within an octave and navigating between black and white keys, as well as switching between broken-chord figurations and stepwise motion at cadences. Markings throughout the score indicate harmonic pedaling once per bar.

The melody consists of the simple rhythmic values mentioned previously, with no ornamentation or chromaticism except for the A-sharp in m. 21. Although slurs mark smaller groups, regular four-bar phrasing is implied in the melodic structure and harmonic progressions. Melodic challenges include shaping a highly disjunct melody featuring ascending and descending leaps of a third, fourth, fifth, sixth, and seventh, as

well as projecting the melody with a singing tone while keeping the busy accompaniment subdued. Differences between the A and A' material should also be highlighted, as in Figure 3.22 and Figure 3.23.

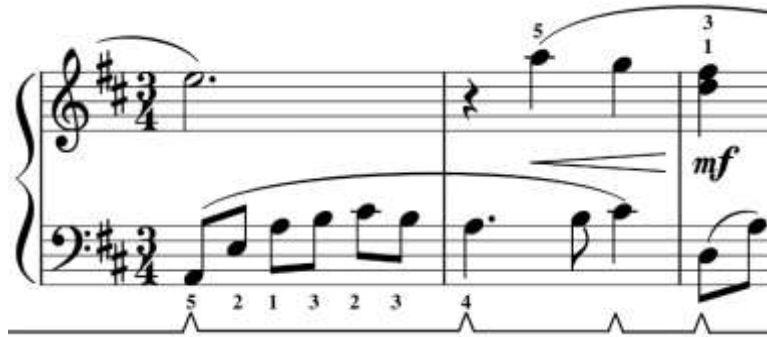


Figure 3.22 Mier, Prelude in D Major, mm. 7-9



Figure 3.23 Mier, Prelude in D Major, mm. 32-33

Overall, in Prelude in D Major by Martha Mier, students can experience the metric challenges of feeling and executing a single-beat pulse in 3/4; the technical challenge of an active eighth-note, one-octave accompaniment pattern; and the artistic challenges of lyrically shaping and projecting a disjunct melody. However, the lack of

faster rhythmic values, ornamentation, and large leaps in the accompaniment pattern counters these challenges. Thus, this piece merits a Level 4.<sup>218</sup>

Table 3.16 Overview of Prelude in D Major (Mier)

<b>Level 4: Prelude in D Major (Mier)</b>					
<b>Publisher information:</b>	Mier, Martha	<i>Romantic Sketches 2</i>	Int.	Alfred, 2007	27770
<b>Overview:</b>	Sweeping sense of movement	D Major	3/4, “Moderately”	47 bars, 1:30	A-B-A’-Coda
<b>Meter &amp; Rhythm:</b>	Feel in 1 vs. 3			Basic note values	
<b>Harmony:</b>	Primary & secondary chords	One-octave broken chords in eighths (5-2-1-2)	Stepwise melodic bassline	Cadences: stepwise finger crossing	Pedal 1-2x/bar
<b>Melody:</b>	Implied 4-bar phrases	Disjunct melody: 2nds-7ths		Nuanced melodic alterations	

**Level 4.** Alexander, Dennis. Nocturne No. 4 in D Minor. *Nocturnes, Book 1: 8 Romantic-Style Solos for Piano*. Van Nuys, CA: Alfred Publishing Co., 2018.

Nocturne No. 4 in D Minor is the fourth of eight pieces in Dennis Alexander’s *Nocturnes, Book 1*, labelled by Alfred as “Early Intermediate to Intermediate.” This piece features chordal accompaniment patterns with displaced lower bass notes, leaping melodies with chromatic inflections and grace notes, and requires nuanced harmonic and melodic pedaling two to three times per bar. Nocturne No. 4 in D Minor is in 3/4 time, and is marked “Andante cantabile.” The forty-nine-measure work takes about three and a half minutes to perform. It consists of an A-B-A-Coda form, with right-hand melody and left-hand accompaniment in the A section, and vice versa in the B section.

<sup>218</sup> Martha Mier’s “Interlude,” from the same collection *Romantic Sketches, Book 2*, is also listed as a Level 4 in the Royal Conservatory of Music’s 2015 piano syllabus.

Nocturne No. 4 in D Minor features basic note values of quarter, half, and dotted half notes, dotted quarter and eighth notes, and eighth note rests on downbeats. No smaller divisions of the beat, polyrhythms, or other metric challenges are present.

The harmony consists primarily of primary chords in D Minor (A section, mm. 1-20) and F Major (B section, mm. 21-36), with select use of the V/V secondary dominant (mm. 19, 27). The accompaniment spans a large range, from A1 (mm. 12, 37, 45) to G4 (mm. 2, 14). The A section's one-bar chordal accompaniment pattern consists of displaced lower bass notes and repeating dyads within or just past the span of an octave. Students are challenged with playing the stepwise melodic bassline with greater weight and a sense of phrase, moving the left hand gracefully and accurately into the tenor range, and keeping the inner repeated chords subdued. In the B section, the right hand executes eighth-note stepwise figurations over a left-hand quarter-note melody.



Figure 3.24 Alexander, Nocturne No. 4 in D Minor, mm. 38-39



Figure 3.25 Alexander, Nocturne No. 4 in D Minor, mm. 25-26

Alexander indicates specific pedal changes via markings throughout the score. These are primarily to lend clarity to the bassline (see Figure 3.24, m. 38), prevent blurring on harmony changes (as in m. 6), or for melodic emphasis (see Figure 3.24, m. 39, and Figure 3.25).

The melody consists primarily of quarter, dotted quarter, and eighth notes, in phrases of one to four measures. In addition, well-placed eighth rests on downbeats accommodate hand position shifts. Melodic challenges include ascending and descending leaps of a fifth, sixth, and octave; chromatic inflections of G-sharp, C-sharp, and B-natural; and grace notes that move both from white key to black key (as in m. 1), and from white key to white key (as in m. 3). Students must follow Alexander's footnote instruction and "Play the grace notes quickly before the beat," while listening and modifying their touch at the piano so the grace note does not sound disproportionately loudly compared to the rest of the phrase.<sup>219</sup>

Overall, in studying Alexander's Nocturne No. 4 in D Minor, students have the opportunity to practice navigating a chordal accompaniment pattern with a displaced melodic bassline, nuanced pedaling dictated by both harmony and melody, and executing a cantabile melody with large leaps, chromatic inflections, and grace notes. This piece requires sensitive musicality and facile mobility around a large range of the keyboard. However, the lack of inversion changes in the accompaniment pattern, ample time to move between right-hand positions due to eighth rests, and exact repeat of the A section render it more accessible as a Level 4.

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<sup>219</sup> Alexander, *Nocturnes, Book 1*, 9.

Table 3.17 Overview of Nocturne No. 4 in D Minor (Alexander)

<b>Level 4: Nocturne No. 4 in D Minor (Alexander)</b>					
<b>Publisher information:</b>	Alexander, Dennis	<i>Nocturnes 1</i>	Early Int. to Int.	Alfred, 2018	46287
<b>Overview:</b>	D Minor	3/4	“Andante cantabile”	49 bars, 3:20	A-B-A-Coda
<b>Meter &amp; Rhythm:</b>	Basic note values, eighth rests				
<b>Harmony:</b>	Bass range: A1-A4	Primary chords in D Minor and F Major, V/V	Accompaniment pattern: repeated dyads with displaced bassline	Stepwise melodic bassline	Pedal 2-3x/bar
<b>Melody:</b>	Treble range: G#3-A5	Phrases: 1-4 bars	Leaps: fifth, sixth, octave	Chromaticism: C#, G#, B	Grace notes

**Level 4.** Rollin, Catherine. Nocturne from *Spotlight on Romantic Style: Five Original Pieces for the Intermediate Pianist in Preparation for the Works of Chopin*. Van Nuys, CA: Alfred Publishing Co., 1990.

Catherine Rollin’s Nocturne is the first of five pieces in her *Spotlight on Romantic Style*, an intermediate collection specifically intended to prepare students for advanced waltzes, polonaises, and other Romantic character works by Chopin.<sup>220</sup> In Rollin’s Nocturne, students must navigate sectional shifts from duple to triple divisions of the beat, *rubato*, and notated melodic ornamentation. This piece is in D Major, 2/4 time, and is marked “Andante cantabile.” The thirty-eight-measure work takes about two minutes to perform, and consists of an A-B-A-Coda form.

Metric and rhythmic challenges are among the primary pedagogical benefits of Rollin’s nocturne. In the A section, students should consider the fastest note values present (thirty-second notes), in order to set an adequately steady, leisurely tempo. In the B section (m. 17), repeated triplet eighth notes begin in the accompaniment, requiring a

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<sup>220</sup> Catherine Rollin, *Spotlight on Romantic Style* (Van Nuys, CA: Alfred Publishing Co., 1990), p. 1.



shift in the sense of pulse from duple to triple beat divisions. Hand independence is especially necessary in mm. 17 and 21, in order to execute triplet eighth notes against a dotted eighth, sixteenth figuration.



Figure 3.26 Rollin, Nocturne, m. 17

The harmony consists of primary and secondary chords, with repeated movement between I and ii<sup>o</sup>/7 (D and E<sup>o</sup>/7) in the D Major A section, and tonic-dominant movement in the B Minor B section. The recurring A section accompaniment pattern requires a flexible wrist and smooth movements of finger 5 of intervals as great as a tenth (m. 16), but the one-bar pattern otherwise fits easily under the hand.



Figure 3.27 Rollin, Nocturne, mm. 1-2

The B section chords change in harmony and inversion once per bar. Pedal marks are primarily once per bar, with three exceptions (mm. 15, 18, and 20).

The melody features repetitive phrases of two, two, and four bars, with repeating rhythmic patterns of quarter notes and dotted eighth, sixteenth figures that primarily move in stepwise motion. These are punctuated by notated ornamentation featuring one or two beats of thirty-second notes or triplet sixteenth notes in scalar passages or trill figurations. Ornaments may be prepared with counting, clapping, or body movement exercises. In addition, written instructions for *rubato* throughout the piece not only introduce this artistic concept, but can facilitate execution of the ornamental passages.



Figure 3.28 Rollin, Nocturne, m. 8

Overall, Catherine Rollin's Nocturne provides students the opportunity to develop skills in feeling and executing differing divisions of pulse (duple and triple), adding *rubato* as indicated at cadences for expressiveness and to facilitate execution of notated ornamental passages. These artistic and technical elements are countered by the simple accompaniment patterns and repetitive melodic rhythmic patterns, rendering this piece a challenging but still accessible Level 4.

Table 3.18 Overview of Nocturne (Rollin)

<b>Level 4: Nocturne (Rollin)</b>					
<b>Publisher information:</b>	Rollin, Catherine	<i>Spotlight on Romantic Style</i>	Int.	Alfred, 1990	6005
<b>Overview:</b>	D Major	2/4	“Andante cantabile”	38 bars, 1:50	A-B-A-Coda
<b>Meter &amp; Rhythm:</b>	Basic note values, thirty-seconds, triplet sixteenths	A section: duple beat divisions B section: triple beat divisions		Polyrhythm: dotted eighth, sixteenth against triplet eighths	
<b>Harmony:</b>	Primary and secondary chords, iio/7	Accompaniment patterns: two eighths + quarter, repeated chords in triplet eighths		Pedal 1x/bar	
<b>Melody:</b>	Phrasing: 2, 2, 4 bars	Scalar runs (thirty-seconds)		Notated trills	

*Level 5: Early Intermediate Piano Nocturnes and Nocturne-Like Works*

- Rejino, Mona, Nocturne
- Rollin, Catherine, “Iberian Nocturne”
- Sallee, Mary, *Nocturne in E Minor*
- See also:
  - Cuéllar, Martín: *Nocturne (Nightfall in Tossa de Mar)*
  - Menotti, Gian-Carlo, Nocturne, *Poemetti: 12 Pieces for Children for the piano*<sup>221</sup>
  - Mier, Martha, “Autumn Nocturne,” *Favorite Solos, Book 3*

**Level 5.** Rejino, Mona. Nocturne. *Portraits in Style: Six Character Pieces for Solo Piano*. Milwaukee, WI: Hal Leonard, 2004. Also published in *Piano Recital Showcase: Classical Inspirations: 10 Piano Solos in Classical Style*. Milwaukee, WI: Hal Leonard LLC, 2018.

Mona Rejino’s Nocturne was originally published in her collection *Portraits in Style*, but is also available in Hal Leonard’s multi-composer collection *Piano Recital Showcase: Classical Inspirations*. The books are listed by Hal Leonard as “Early

<sup>221</sup> See Murdock, pp. 59-60.

Intermediate/Intermediate” and “Late Elementary-Intermediate,” respectively. Rejino’s Nocturne affords students the opportunity to engage with both a sonically and technically challenging B section (m. 17) – which features a circle of fifths progression in seventh chords of varied rhythmic patterns – as well as a soaring right-hand melody requiring navigation across a large range of the keyboard. The piece is in G Minor, 3/4 time, and is marked “Expressively.” The forty-nine-measure work takes about a minute and a half to perform, and consists of an A-B-A’ form.

Rejino’s Nocturne features basic note values of quarter, half, dotted half, whole, dotted quarter, and both duple and triplet eighth note values. No smaller divisions of the beat or polyrhythms are present. However, the accompaniment patterns in the B section (m. 17) require careful counting due to the rhythmic interplay of dotted quarter notes on different beats in each hand (as in mm. 17 and 19).



Figure 3.29 Rejino, Nocturne, mm. 17-20

Harmonic challenges in the B section include a repeating circle of fifths progression in seventh chords. It remains primarily within the key signature of G Minor, exposing students to the sound of dissonant or surprising harmonies. Another pedagogical benefit of this section is that students gain technical proficiency in moving by fourth and

fifth to play chord roots with finger 5. By contrast, the A (m. 1) and A' sections (m. 33) feature primary harmonies in slower quarter and half-note patterns. Pedaling is marked once per bar throughout the whole piece.

The melody of Rejino's Nocturne consists of the simple rhythmic values mentioned previously, in addition to triplet eighth notes in mm. 13 and 45. The primary melodic challenge is for students to move the right hand accurately and effortlessly in long four-bar phrases that span a large range of the keyboard. For example, in mm. 9-11, the melody spans an octave plus a fifth. This movement from G4 to D6 requires three positions of the thumb: placement on G4, crossing under the hand (m. 9, C5), and shifting (m. 10, G5).



Figure 3.30 Rejino, Nocturne, mm. 9-11

Overall, in Nocturne by Mona Rejino, students encounter a variety of components that challenge their harmonic listening, rhythmic execution, and freedom of motion skills. These include a circle of fifths progression in seventh chords in various rhythmic accompaniment patterns, as well as a soaring right-hand melody requiring navigation across a large range of the keyboard. However, no polyrhythms, significant left-hand motions into the ledger-line register of the piano, or ornamentations are present. This

piece appears in the 2015 Royal Conservatory of Music practical examination syllabus, where it is appropriately ranked as Level 5.<sup>222</sup>

Table 3.19 Overview of Nocturne (Rejino)

<b>Level 5: Nocturne (Rejino)</b>					
<b>Publisher information:</b>	Rejino, Mona	<i>Portraits in Style</i>	Early Int./Int.	Hal Leonard, 2004	HL.296507
<b>Overview:</b>	G Minor	3/4	“Expressively”	49 bars, 1:25	A-B-A’
<b>Meter &amp; Rhythm:</b>	Basic note values, triplet eighths		B section: timing between hands		
<b>Harmony:</b>	G2-F4	A, A’: primary chords in closest position  B: Root position seventh chords in circle of fifths	Accompaniment: A, A’: quarters & halves  B: various	A, A’: chromatic bassline over tonic pedal  B: motion by fifth & fourth	Pedal 1x/bar
<b>Melody:</b>	E4-D6	4-bar phrases in wide ranges, i.e. mm. 9-12 G4-D2	Combination scalar passages and leaps (third, fifth)	Chromaticism: E, F#, B	Multiple melodic lines (mm. 25-32)

**Level 5.** Rollin, Catherine. “Iberian Nocturne” from *Sounds of Spain, Book 3: 5 Colorful Late Intermediate Piano Solos in Spanish Styles*. Van Nuys, CA: Alfred Publishing Co., 2008.

“Iberian Nocturne” is the second of five pieces in Catherine Rollin’s *Sounds of Spain, Book 3*, labelled by Alfred as “Late Intermediate.” In this piece, students are introduced to a complex but common nocturne key signature, D-flat Major. In addition, the expansive range of the left-hand accompaniment pattern (an octave plus a fifth per bar) provides the technical challenge of finger crossing between black and white keys. The right hand features eighth-note figurations of descending broken sixths and ascending arpeggios. “Iberian Nocturne” is in 6/4 time, and is marked “Moderate and

<sup>222</sup> *The Royal Conservatory of Music Piano Syllabus*, 47.

tranquil.” The forty-six-measure work takes about three minutes to perform. It consists of an A-A’-B-B’-A’’-Coda form. The A’ section (m. 9) is an exact repeat of A, except that the right hand is displaced up an octave. The B sections are in B-flat Minor, and feature first blocked parallel sixths (B, m. 17) then broken parallel sixths (m. 25). The A’’ (m. 33) section combines phrases of both A and A’, with variation. The Coda (m. 41) consists primarily of B’ motivic material.

“Iberian Nocturne” features basic note values of quarter, half, dotted half, and eighth notes, as well as single beats of four sixteenth notes (which always occur on downbeats), and two instances of triplet sixteenth notes (mm. 7, 15). The 6/4 meter should be felt and executed in two large beats (triple subdivision), rather than three large beats (duple subdivision). Tempo fluctuations and *rubato* are clearly marked throughout the score in Italian text such as *poco rit.* (as in m. 7), “Più mosso e molto espressivo” (m. 17), and *poco accel.* (m. 39).

In this piece, each one-bar accompaniment pattern provides the technical challenge of multiple finger-crossings between black and white keys over a wide range (an octave plus a fifth). In addition, the notation of dotted half versus quarter note downbeats in the bassline invite discussion and differing realizations. However, these complexities are countered by a simple harmonic progression of primarily primary chords. Pedal changes are primarily once per bar.



Figure 3.31 Rollin, “Iberian Nocturne,” mm. 1-2

The melody consists of regular two-bar phrases, as well as the simple rhythmic values and sixteenth-note figurations mentioned previously (see Figure 5.1.1, m. 2). Aside from these ornamental flourishes, the melody of the A, A’, and A’’ sections is physically accessible. It requires either five-finger patterns, or position changes by step. The primary melodic challenges of “Iberian Nocturne” are the broken sixths and arpeggios in the B’ and Coda sections. The broken sixths require wrist rotation, voicing the upper notes with the fifth finger to highlight the melody, and accurate navigation by descending step while staying in tempo. The arpeggios require confident, accurate movement to the beginning Middle C of each arpeggio, flexible wrist and free arm movement, as well as artistic incorporation of the marked *crescendo*.



Figure 3.32 Rollin, “Iberian Nocturne,” mm. 27-28



“Iberian Nocturne” may be perceived by students as intimidating due to the D-flat Major key signature, compound duple time signature, wide-range left-hand patterns, and active eighth-note figurations in the right hand. However, these challenges are countered by simpler harmonic progressions, position-oriented A-section melodies, and ingenious reuse of thematic material, rendering this piece an overall Level 5.

Table 3.20 Overview of “Iberian Nocturne” (Rollin)

<b>Level 5: “Iberian Nocturne” (Rollin)</b>					
<b>Publisher information:</b>	Rollin, Catherine	<i>Sounds of Spain</i> 3	Late Int.	Alfred, 2008	30108
<b>Overview:</b>	D-flat Major	6/4	“Moderate and tranquil”	46 bars, 3:00	A-A’-B-B’-A’’- Coda
<b>Meter &amp; Rhythm:</b>	6/4 = 2 large beats (triple subdivision)	Basic note values, quadruplet & triplet sixteenths		Specific expressive text for each tempo flux	
<b>Harmony:</b>	Primary chords in root position, also ii (Ebm) in D-flat Major & v (Fm) in B-flat Minor	Accompaniment: quarter notes with finger crossing, octave plus a fifth range		Quarter note vs. dotted half note bass notes	Pedal c. 1x/bar
<b>Melody:</b>	2-bar phrases	A: 5fp positions, easy hand shifts	B: parallel blocked & broken sixth, arpeggios	Ornamental groups of sixteenth notes	

**Level 5.** Sallee, Mary. *Nocturne in E Minor*. Fort Lauderdale, FL: The FJH Music Company, Inc., 2012.

Mary Sallee’s *Nocturne in E Minor* is an individual work published by FJH as part of their Performance Solo series and labelled as “Intermediate.” In studying this piece, students gain experience interpreting character changes between sections, pedaling freely, and executing melodic running sixteenth notes with chromaticism. *Nocturne in E Minor* is in 6/8 time, and is marked “Espressivo; cantabile” with a metronome marking of

“ca. 40” to the dotted quarter note. The thirty-eight-bar work takes about two and a quarter minutes to perform.

*Nocturne in E Minor* consists of an A-B-A form with an introduction and a Coda. In true nocturne form, this piece requires significant change of character with each section. The A section is in E Minor, and comprises a parallel period in nocturne style with a decorated second phrase. Students may describe this section as “haunting” or “yearning.” The B section is in G Major, and features a faster tempo (*Poco più mosso*, m. 11) and repetitive sustained chords instead of an arpeggiated accompaniment. Students may describe this section as “brighter” or “cheerful,” and must convey the change of character through artistic choice of tempo, rubato, dynamics, and pedaling. The returning A section (m. 27) is an exact repeat of mm. 1-8, with a slow, arpeggiated Coda (m. 34).

Rhythmic values include sixteenth, eighth, dotted eighth, quarter, dotted quarter, and dotted half notes. No polyrhythms or unusual beat divisions are present.

The harmony consists of primary chords except for mm. 17-18, which feature a secondary dominant motion from F#7 to Bm (V7/iii – iii in G Major). Accessible accompaniment patterns include broken chords and dotted quarter note dyads in closed positions (see Figure 3.33), as well as sustained tied chords with preceding low bass notes (see Figure 3.34). The lack of pedal markings (except for “*con pedale*” in m. 1) invites students to explore their own artistic interpretations of pedaling, considering harmonic motion, melodic stepwise figurations that might become blurred, and shallow versus full pedaling.

The primary technical challenge of *Nocturne in E Minor* is navigating chromatic scalar and turn-like passages in the melody, which prepare students for extended *fioriture*

and ornamentation in advanced nocturnes. These figurations may begin on either a downbeat, or after a tied note, which requires careful shaping. Slurs indicate individual gestures, although regular four-bar phrases are implied through the harmony and melodic movement. Figure 3.33 illustrates turn-like figurations, finger crossing to execute a chromatic D#, and a descending run that leads to the A section's final cadence. Figure 3.34 illustrates repeated ascending figurations with chromaticism, which lead to the second phrase of the B section.



Figure 3.33 Sallee, *Nocturne in E Minor*, mm. 8-9



Figure 3.34 Sallee, *Nocturne in E Minor*, mm. 18-19

Overall, *Nocturne in E Minor* by Mary Sallee affords students practice in interpreting character changes between sections, artistic pedaling, and executing melodic running sixteenth notes with chromaticism, and merits a Level 5 rating. Although the artistry of capturing character and pedaling provides challenges, as do the technical

demands of fingering and phrasing in the melody, the harmonies left-hand ostinato accompaniment patterns and simple harmonies do not present difficulties in moving across the keyboard or reading.

Table 3.21 Overview of *Nocturne in E Minor* (Sallee)

<b>Level 5: Nocturne in E Minor (Sallee)</b>					
<b>Publisher information:</b>	Sallee, Mary	Individual sheet	Int.	FJH, 2012	P2005
<b>Overview:</b>	E Minor	6/8	“Espressivo; cantabile” (quarter note = ca. 40)	38 bars, 2:15	Intro-A-B-A-Coda
<b>Meter &amp; Rhythm:</b>	sixteenths, eighths, dotted eighths, quarters, dotted quarters, dotted halves				
<b>Harmony:</b>	Primary chords in E Minor and G Major, V7/iii	Accompaniment: broken chords in closed position, sustained chords with low bass notes		Free pedaling	
<b>Melody:</b>	Implied 4-bar phrases	Sixteenths in scalar and turn-like running passages		Chromatic inflections: C#, D#, Eb, F, G#, A#	

*Levels 6-10: Intermediate to Early Advanced Piano Nocturnes  
and Nocturne-Like Literature*

This portion of the discussion focuses on intermediate to early advanced progressive literature that will prepare students to play advanced piano nocturnes of three different textures related to nocturne-style lyrical melody with accompaniment. The first texture is termed “chordal style” for the purposes of this study. A chordal-style nocturne consists primarily of a lyrical melody with a boom-chick accompaniment pattern.

Chopin’s *Nocturne in F Minor, Op. 55, No. 1* exemplifies chordal style.



Figure 3.35 Chopin, Nocturne in F Minor, Op. 55, No. 1, mm. 5-8<sup>223</sup>

The second texture is termed “broken-chord style” for the purposes of this study. A broken-chord-style nocturne consists primarily of a lyrical melody with four-note groups of broken chords. Each broken-chord group may be accessible within one hand position, or may require hand and arm movement beyond one position. Chopin’s Nocturne in C-sharp Minor, Op. Post. exemplifies broken-chord style.



Figure 3.36 Chopin, Nocturne in C-sharp Minor, Op. Post, mm. 5-6<sup>224</sup>

The third texture is termed “arpeggiated style” for the purposes of this study. An arpeggiated-style nocturne consists primarily of a lyrical melody with arpeggiated accompaniment figurations that span multiple octaves. The melody may consist of lyrical

<sup>223</sup> Chopin, ed. Alfred Cortot, *Ballades and Nocturnes for Piano*.

<sup>224</sup> *Ibid.*, 208.

phrases decorated with ornamentation, chromaticism, and *fioritura* lasting one or multiple measures. The accompaniment consists primarily of arpeggiated harmonies that may span multiple octaves; be interspersed with diatonic or chromatic non-chord tones; and move in both ascending and descending directions. Chopin's Nocturne in E Minor, Op. 72, No. 1 exemplifies arpeggiated style.



Figure 3.37 Chopin, Nocturne in E Minor, Op. 72, No. 1, mm. 10-11

Jane Magrath lists the above-mentioned Chopin nocturnes as Level 10 in *The Pianist's Guide to Standard Teaching and Performance Literature*. These three works serve as models for this study, although other Level 10 or advanced nocturnes also consist of these textures. Furthermore, other nocturnes by Chopin and other composers consist of additional textures not discussed.

In Levels 6-9, the study author recommends one piece that consists of each of the three textures described (chordal style, broken-chord style, and arpeggiated style), thus preparing students for advanced works of similar composition. More Romantic-era nocturnes at Levels 6 and above are currently available than Romantic-era nocturnes at Levels 5 and below. However, to provide teachers with relevant, current resources, the majority of the Levels 6-10 repertoire selected for discussion consists of recently published (1990s or later) Romantic-style pedagogical nocturnes.

*Level 6: Intermediate Piano Nocturnes and Nocturne-Like Works*

- Costello, Jeanne, Nocturne in G Minor
- Vandall, Robert, “Winter Nocturne”
- Arens, Barbara, “Cogitata nocturna”
  
- See also:
  - Alexander, Dennis, Nocturne No. 5 in G Major, *Nocturnes, Book 1*
  - Alexander, Dennis, Nocturne No. 7 in G Minor, *Nocturnes, Book 1*
  - Bartok, Bela, No. 97 – Notturmo, *Mikrokosmos Book IV*<sup>225</sup>
  - Costello, Jeanne, Nocturne in E Minor, *Nocturnes in Minor*
  - Mier, Martha, “Summer’s Nocturne,” *Lyric Moments, Book 1*
  - Swafford, Dwight, Nocturne No. 3, *Six Nocturnes*
  - Tansman, Alexandre, “Night Mood – Nocturne,” *Happy Time: On s’amuse au piano, Book 3*
  - Vandall, Robert, “Summer Nocturne,” *Celebrated Piano Solos, Book 5*<sup>226</sup>

**Level 6.** Costello, Jeanne. Nocturne in G Minor. *Nocturnes in Minor*. Fort Lauderdale, FL: The FJH Music Company Inc., 2017.

Nocturne in G Minor appears in Jeanne Costello’s *Nocturnes in Minor*, labelled by FJH as “Intermediate/Late Intermediate.” This chordal-style nocturne enables students to practice boom-chick patterns that change harmony twice per bar, and melodic phrases that span ranges of an octave or more with frequent, leaping directional changes.

According to Costello’s title, this piece is in G Minor. However, every phrase cadences in either a B-flat major or F major chord, and the piece ends in B-flat Major. Nocturne in G Minor is in 4/4 time, and is labelled “Andante” with a metronome marking of ca. 84 to the quarter note. The piece is twenty-seven measures long, takes about a minute and a half to perform, and consist of an A-B-A’ form.

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<sup>225</sup> Murdock, 60-61.

<sup>226</sup> Murdock, 50-52.

Nocturne in G Minor features basic note values of eighth, quarter, dotted quarter, half, and whole note values. Rubato is indicated in mm. 8-9, 16-17, 24, and 26. No smaller divisions of the beat, polyrhythms, or other rhythmic challenges are present.

The harmony consists of diatonic chords within the keys of both G Minor and B-flat Major, that recur in the following pattern: Gm, Cm, F, Bb, then Eb, Cm, F, Bb. The primary accompaniment pattern is a two-beat “boom-chick” comprised of one bass note between G2 and Bb2, and a chord in closed position in the tenor range of the bass staff. Note accuracy may prove challenging, since the hand must move constantly up and down the keyboard by at least an octave, while also navigating harmonic changes every two beats.



Figure 3.38 Costello, Nocturne in G Minor, mm. 1-3

The melody consists of two-bar phrases that use the rhythmic values mentioned previously, with no ornamentation and only two chromatic inflections (F# in mm. 17 and 21). The primary melodic challenge of Nocturne in G Minor is shaping and linear continuity, due to the fact that each two-bar phrase contains an average of four leaps, and a change of direction every two to four notes. This is evident in Figure 3.38, which illustrates the opening measures of the piece (see above).



Overall, Nocturne in G Minor by Jeanne Costello provides intermediate students opportunities to experience challenges of chordal-style nocturnes, such as frequent changes of hand position and harmony in boom-chick patterns and wide-ranging melodies. However, there is a distinct lack of chromatic harmonies, chromaticism, ornamentation, and rhythmic complexity. Thus, this piece may be considered a Level 6.

Table 3.22 Overview of Nocturne in G Minor (Costello)

<b>Level 6: Nocturne in G Minor (Costello)</b>					
<b>Publisher information</b>	Costello, Jeanne	<i>Nocturnes in Minor</i>	Int./Late Int.	FJH, 2017	FJH2307
<b>Overview</b>	G Minor (ends Bb Major)	4/4	“Andante,” (quarter note = ca. 84)	27 bars, 01:25	A-B-A’
<b>Meter &amp; Rhythm</b>	Notes values: basic, dotted eighths	Rhythm: no sixteenths	Meter: no polyrhythms or syncopation	<i>Rubato</i> indicated throughout	
<b>Harmony</b>	Range: Bb2-Eb4	Primary & secondary chords, root pos & inversions	Accomp. pattern: boom-chicks, broken fifths and sixths	Melodic bassline: Stepwise & leaping	Pedal: 1-2x/bar
<b>Melody</b>	Range: D4-G6	2-bar phrases in primarily 8ve+ ranges	Scalar passages, Leaps: Directional changes every c. 2-3 notes  Leaps up to an 8ve	Chromaticism: 2 F#s (mm. 17, 21)	Ornamentation: none

**Level 6.** Vandall, Robert. “Winter Nocturne.” *Celebrated Piano Solos: Seven Diverse Solos for Intermediate to Late Intermediate Pianists, Book 5*. Van Nuys, CA: Alfred Publishing Co., 2005.

“Winter Nocturne” appears in Robert Vandall’s *Celebrated Piano Solos, Book 5*, which is not organized in progressive difficulty given the composer’s encouragement to

teachers, “Skip around in this collection and follow your students’ interests.”<sup>227</sup> The collection also contains a second nocturne, “Summer Nocturne.”<sup>228</sup> “Winter Nocturne” affords students the opportunity to experience three- and four-note broken chord accompaniment figurations outside of a single hand position in a recurring tonic-dominant ostinato, as well as rhythmic challenges of syncopated dotted quarter notes in the melody and decorative sixteenths in three-note groups. This piece is in B-flat Major, with a modulation to G Minor in the B section. It is in 4/4 time, and is marked “Andantino.” The forty-two-measure work takes about two minutes and forty-five seconds to perform, and consists of an A-B-A-Coda form. The A section features three repetitions: the main theme, the main theme with sixteenth-note decorations, and the main theme in E-flat Major with sixteenth-note decorations and modulation to G Minor before the B section (see Figure 3.39). The B section features primarily diatonic harmonies in stepwise motion, creating melodic basslines via broken fifths. Above these, continuous, stepwise sixteenth notes marked *agitato e cresc.* (m. 19) must be played hand-over-hand up and down the keyboard (see Figure 3.40).



Figure 3.39 Vandall, “Winter Nocturne,” mm. 7-9

<sup>227</sup> Robert Vandall, *Celebrated Piano Solos, Book 5* (Van Nuys, CA: Alfred Publishing Co., 2005), introduction.

<sup>228</sup> See Murdock, 51-52.



Figure 3.40 Vandall, “Winter Nocturne,” mm. 23-24

In addition to these running sixteenth notes, “Winter Nocturne” features a recurring rhythmic motive of dotted quarter, eighth tied to a quarter, then two eighth notes, creating a syncopated sound (see Figure 3.39). This motive is only executed with the right hand, but indications of *rubato* in mm. 1, 18, 30, 39, and 41 must include both melody and accompaniment.

The primary accompaniment pattern of “Winter Nocturne” features a tonic-dominant ostinato over a Bb pedal point in the bass. To execute the broken chord figurations, Vandall indicates fingering that requires two shifts of finger 5 per bar (see Figure 3.39). However, depending on the student’s hand size and comfort in accurately maintaining an extended hand position, introducing the alternative fingering below may serve as more direct preparation for advanced broken-chord patterns.

In the A sections of “Winter Nocturne,” the melody features basic note values, as well as the syncopated rhythmic motive mentioned previously, functional chromaticism (as in m. 11, with Ab in the melody above a Bb7 harmony), and flourishes of sixteenth notes. The three-note sixteenth ornaments offer students the opportunity to experiment with a variety of artistic interpretations, especially given the repetitive nature of the supporting tonic-dominant harmonic ostinato. These figurations may be executed strictly in time, with a sense of forward motion, or slowed with *rubato* to emphasize the

subsequent downbeat. Students must also carefully observe the sixteenth-note rest, avoiding playing the first note of each group as a downbeat (see Figure 3.39).

Overall, Robert Vandall’s “Winter Nocturne” introduces students to broken-chord-style accompaniment patterns in an expanded hand position, rhythmic complexities of tied dotted quarter notes, and ornamental sixteenth-note figurations. It is truly a miniature nocturne given the ABA form with lyrical outer sections and agitated middle section, but the recurring harmonies, repeated pitches on difficult rhythmic figurations, and hand-over-hand approach to wide-ranging running passages render this piece accessible to a student beginning the intermediate learning stage.

Table 3.23 Overview of “Winter Nocturne” (Vandall)

<b>Level 6: “Winter Nocturne” (Vandall)</b>					
<b>Publisher information:</b>	Vandall, Robert	<i>Celebrated Piano Solos 5</i>	Int.-Late Int.	Alfred, 2005	881341
<b>Overview:</b>	B-flat Major	4/4	“Andantino”	42 bars, 2:40	A-B-A-Coda
<b>Meter &amp; Rhythm:</b>	Syncopated dotted quarters (RH)	Running sixteenths (LH & RH)		Rubato: <i>molto rubato</i> (m. 1), <i>rit./a tempo</i> (mm. 18, 30, 39, 41)	
<b>Harmony:</b>	A: 1-bar I-V ostinato in B-flat and E-flat  B: root pos diatonic harmonies & N in G Minor	Accomp. patterns: A: broken chords in 3- and 4-note groups  B: hand-over-hand blocked fifths & scalar passages		Melodic basslines: A: pedal point Bb  B: descending stepwise	Pedal: 1-2x /bar
<b>Melody:</b>	4-bar phrases	Scalar passages/leaps: A: repeated notes  B: hand-over-hand blocked fifths & scalar passages		Chromaticism: functional inflections	Ornamentation: gestures of 3 sixteenths on beat 4, leading to beat 1

**Level 6.** Arens, Barbara. “Cogitata nocturna.” *Piano Misterioso: 28 Magically Easy Pieces*. Weisbaden: Breitkopf & Härtel, 2015.

“Cogitata nocturna” can serve as an introduction to arpeggiated-style nocturne repertoire, and is the twenty-fifth of twenty-eight pieces in Barbara Arens’ *Piano Misterioso: 28 Magically Easy Pieces*. Neither the publisher Breitkopf & Härtel nor Arens in her preface indicate a difficulty level for the whole collection. However, analysis by the study author indicates that the works range from Levels 1-8, and appear in progressive order of difficulty.

“Cogitata nocturna,” or “Night Thoughts,” is accompanied by a description, “This piece is best played at 2:30am (though the neighbours may be of another opinion).”<sup>229</sup> In the preface, Arens indicates that these “word pictures” are included with each piece to “conjure a mood, a situation, a picture in the mind of the pianist.”<sup>230</sup> In addition to interpreting this extramusical prompt, students are challenged in “Cogitata nocturna” with changing meters, maintaining an even sound in repeated arpeggio patterns, and finger legato in right-hand thirds and sixths. This piece begins in G Minor, then moves to A Minor (m. 16). It also shifts between 6/8 and 4/4 time, and is marked “Ad libitum” (m. 1) and then “a tempo (rubato)” (m. 2). The forty-seven-measure work takes about two minutes and fifteen seconds to perform, and consists of an A-B-A form with a Coda comprised of B material.

“Cogitata nocturna” features basic note values for compound duple meter (eighth, quarter, dotted quarter, dotted half, sixteenth), as well as quarter and tied whole note

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<sup>229</sup> Barbara Arens, *Piano Misterioso: 28 Magically Easy Pieces* (Wiesbaden, Germany: Breitkopf & Härtel, 2015), 32.

<sup>230</sup> *Ibid.*, 2.

values in compound quadruple meter. The piece begins in 6/8, with an abrupt change of meter (4/4) and texture in the B section (mm. 16-27) (see Figure 3.41 and 3.42). There is no indication in the score whether the eighth note remains constant between meters, or if the new quarter-note pulse is to be considered synonymous with the previous dotted-quarter-note pulse. However, given the switch to a duple time signature rather than continuing in 6/8 or 12/8 with dotted quarter notes, maintaining constant eighth notes may be considered contextually appropriate.



Figure 3.41 Arens, “Cogitata nocturna,” mm. 8-9

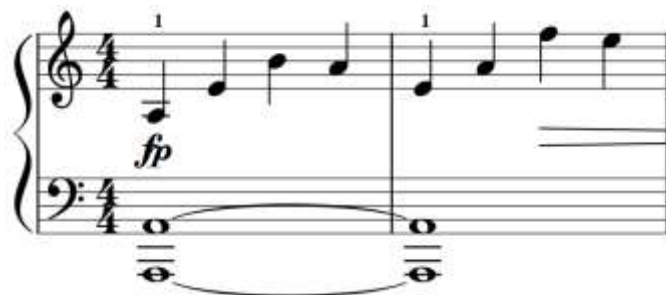


Figure 3.42 Arens, “Cogitata nocturna,” mm. 16-17

“Cogitata nocturna” is an excellent introduction to arpeggiated-style nocturne accompaniment patterns due to repetitive harmonic and intervallic structures in steady eighth notes. The majority of each one-bar pattern spans an octave, with at least one crossing over of left-hand finger 2 required per bar (see Figure 3.41). Motions between

harmonies are primarily by step. The A section is in G Minor, the return of A is in A Minor. In both sections, harmonies are restricted to primary chords (i, iv, and V7) and iio/7, with one instance of VII in each key (mm. 14, 40). In addition, the piece's final cadence is plagal, not authentic. This could be discussed with the student in the context of extramusical meaning. Why would the composer choose to avoid a very conclusive-sounding perfect authentic cadence? How can the student convey these musical ideas in performance?

The melody of “Cogitata nocturna” consists of four- or two-bar slurs. In the A and A' sections, each phrase stays primarily in one hand position, enabling students to focus on correct execution of decorative sixteenth notes, as in Figure 3.41 above. The B section features ascending leaps of fifths and sixths, in steady quarter notes outlining an Am chord (see Figure 3.42 above). No other ornamentation or chromaticism is present. The primary melodic challenge consists of parallel sixths and thirds. Figure 3.43 illustrates the piece's most challenging example. Students must use a combination of finger legato and melodic pedaling to execute a *legato* gesture without blurred sound. Depending on hand size, different fingerings may be used to play the right-hand dotted half notes (labelled in red in Figure 3.43).



Figure 3.43 Arens, “Cogitata nocturna,” mm. 40-41

Overall, in “Cogitata nocturna,” students can both explore how to musically express extramusical connotations (that this piece should be played “at 2:30am”), as well as encounter metric and physical challenges of changing meter, basic finger-crossing arpeggiated accompaniment patterns, and double sixths and thirds in the right-hand melody. This piece may be considered appropriate for students nearing the end of their Level 6 study.

Table 3.24 Overview of “Cogitata nocturna” (Arens)

Level 6: Cogitata nocturna (Arens)					
<b>Publisher information:</b>	Arens, Barbara	<i>Piano Misterioso</i>	Publisher Level: N/A	Breitkopf & Härtel	EB8883
<b>Overview:</b>	Key: G Minor, A Minor	6/8	“Ad libitum”	47 bars, 2:15	A-B-A’-Coda
<b>Meter &amp; Rhythm:</b>	Meter changes: 6/8-4/4 (mm. 15-16), 4/4-6/8 (mm. 27-28), 6/8-4/4 (mm. 43-44).				
<b>Harmony:</b>	Range: E1-D4	Closest position, root pos & inv  Diatonic harmonies: i, iio/7, iv, V, VI, VII	Accompaniment pattern: arpeggios, 5-2-1-2-1-2 fingering, range of c. 10th		Pedal: “ <i>con Ped.</i> ” (m. 1)
<b>Melody:</b>	Range: A3-A6	2- and 4-bar phrases	Scalar passages: none  Leaps: B section outlining Am	Chromaticism: none	Ornamentation: decorative sixteenths

*Level 7: Intermediate Piano Nocturnes and Nocturne-Like Works*

- Costello, Jeanne, Nocturne in D Minor
- Costello, Jeanne, Nocturne in C-sharp Minor
- Alexander, Dennis, Notturmo in E-flat Major
- See also:
  - Britten, Benjamin, Nocturne, *Sonatina Romantica*<sup>231</sup>

<sup>231</sup> See Murdock, 68-69.



- Copland, Aaron, *Midsummer Nocturne*<sup>232</sup>
- Costello, Jeanne, Nocturne in C Minor, *Nocturnes in Minor*
- Dello Joio, Norman, “Night Song,” *Lyric Pieces for the Young*
- Frid, Grigori, Nocturne, *Russian Tales*
- Gillock, William, “Night Song,” *Lyric Preludes in Romantic Style*
- Glière, Reinhold, Nocturne, Op. 31, No. 2
- Levin, Frank, *Summer Nocturne*
- Liszt, *Consolation* No. 1, S. 172
- Poole, Clifford, Nocturne, *Legacy Collections, Book 4/RCM Celebration Series Level 7*
- Swafford, Dwight, Nocturne No. 6, *Six Nocturnes*
- Vandall, Robert, “Summer Nocturne,” *Celebrated Piano Solos, Book 5*

**Level 7.** Costello, Jeanne. Nocturne in D Minor. *Nocturnes in Minor*. Fort Lauderdale, FL: The FJH Music Company Inc., 2017.

Nocturne in D Minor by Jeanne Costello is published in her collection, *Nocturnes in Minor*, labelled by FJH as “Intermediate/Late Intermediate.” This chordal-style nocturne affords students the opportunity to practice shaping rhythmic gestures that begin on an upbeat, boom-chick accompaniment patterns involving both blocked and broken chords, and melodic turn figures in sixteenth notes with chromatic inflections. Nocturne in D Minor is in 4/4 time, and is marked “Andante.” The twenty-four-bar work takes about a minute and a half to perform. It consists of an A-B-A’ form, with no modulation in the B section and a Picardy third final cadence.

The primary rhythmic challenge of Nocturne in D Minor consists of recurring five-note gestures in sixteenths. These begin on the fourth sixteenth note of beat 3, continue through beat 4, and lead to the downbeat of the subsequent measure.

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<sup>232</sup> See Murdock, 66-68.

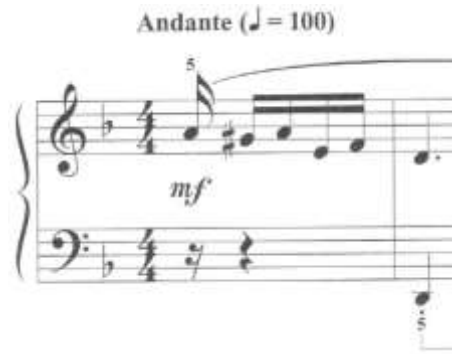


Figure 3.44 Costello, Nocturne in D Minor, mm. 0-1

Students can hone their sense of artistry through the execution of these gestures. For example, care must be taken to avoid undue accent on the first sixteenth note, which is metrically weak. In addition, this initial sixteenth note must not be held overlong, to avoid it sounding as an eighth note or quarter note. However, students can explore tasteful use of rubato or accelerando for artistic interest.

The harmony of Nocturne in D Minor consists of diatonic chords, with one exception (V65/iv, or D7, which occurs four times throughout the piece). The A section consists of boom-chick chordal accompaniment patterns in quarter notes, with a chromatic melodic bassline and the interval of an octave between each single bass note and the lowest member of the inner chord. The B section pattern features broken eighth notes instead of blocked triads. Not only is this rhythm more complex, but students also must move from the low bass note up to the triad position in only the timespan of one eighth note, rather than a full quarter note. Beginning with blocked practice will facilitate this faster motion. In addition, each triad does fit within one hand position, requiring a total of two positions per harmony rather than three or more.

The melody of Nocturne in D Minor consists of regular two- or four-bar phrases (A section: 2+2+4 bars, B section: 2 bars), and includes challenges of scalar passages in sixteenth notes, decorative and harmonic chromaticism, and notated turn figurations. Due to differing configurations of black and white keys, these ornaments require different combinations of fingering including a 3-2-1-2 pattern in one position, as well as tucking the thumb under in a 4-3-2-1 pattern. Successive repetitions increases the overall difficulty of executing these figurations.



Figure 3.45 Costello, Nocturne in D Minor, mm. 13-14

Overall, in the chordal-style Nocturne in D Minor by Jeanne Costello, students may gain practice in shaping rhythmic gestures that begin on an upbeat, boom-chick accompaniment patterns involving both blocked and broken chords, and melodic turn figures in sixteenth notes using combinations of black and white keys. Although technical facility is required of both left and right hands, the primarily diatonic harmonies, recurring rhythmic and ornamental motives, and overall brevity of the piece render Nocturne in D Minor an accessible Level 7.

Table 3.25 Overview of Nocturne in D Minor (Costello)

<b>Level 7: Nocturne in D Minor (Costello)</b>					
<b>Publisher information:</b>	Costello, Jeanne	<i>Nocturnes in Minor</i>	Int./Late Int.	FJH, 2017	FJH2307
<b>Overview:</b>	D Minor	4/4	“Andante”	24 bars, 1:30	A-B-A’
<b>Meter &amp; Rhythm:</b>	Rhythmic motive: eighth rest, sixteenth, four sixteenths				
<b>Harmony:</b>	Diatonic harmonies + V7/iv (D7)	Accomp. patterns: boom-chick, broken eighths	Melodic basslines: chromatic	Pedal: harmonic	Final cadence: Picardy third
<b>Melody:</b>	Phrasing: A: 2+2+4 bars B: 2 bars	Scalar passages in sixteenths	Chromaticism: decorative & harmonic	Ornamentation: notated turns	

**Level 7.** Costello, Jeanne. Nocturne in C-sharp Minor. *Nocturnes in Minor*. Fort Lauderdale, FL: The FJH Music Company Inc., 2017.

Nocturne in C-sharp Minor by Jeanne Costello is published in her collection, *Nocturnes in Minor*, labelled by FJH as “Intermediate/Late Intermediate.” The broken-chord accompaniment patterns and descending melodic motives challenge students’ capacity for physical motion at the keyboard, while other pedagogical benefits of this piece include recognizing harmonies of a four-sharp key signature and reading ledger lines. Nocturne in C-sharp Minor is in 3/4 time, and is marked “Flowing, with expression” (quarter note = 100-120). The fifty-four-measure work takes about one minute and forty-five seconds to perform. The form is not “nocturne style” ABA, but rather a series of repetitions and variations on the single main theme (mm. 1-8).

Nocturne in C-sharp Minor consists of basic note values, plus dotted quarter notes. No sixteenth notes, smaller divisions of the beat, polyrhythms, or other metric challenges are present.

The harmony consists of diatonic chords in C-sharp Minor, including thirteen occurrences of the minor v chord (G#m) versus one V7 (G#7) in the final cadence (mm.

49-50), as well as the chromatic harmonies of the Neapolitan and V7/V (D#7). These are notated in broken-chord accompaniment patterns in four- or six-note groups that require extended hand positions, finger crossing, physically navigating between almost equal numbers of black versus white keys (four black keys and three white keys in the C# Minor key signature), and reading accidentals including double sharps. Figure 3.46 illustrates the four-note pattern. Figure 3.47 illustrates the more complex six-note pattern.



Figure 3.46 Costello, Nocturne in C-sharp Minor, mm. 9-10



Figure 3.47 Costello, Nocturne in C-sharp Minor, mm. 39-41

The melody of Nocturne in C-sharp Minor features motives of descending stepwise patterns, as well as descending intervals of a fourth. No ornamentation or *fioritura* is present. As in the broken-chord accompaniment, students must remain flexible in both using the thumb in fingering, and in healthfully angling the hand, wrist, and arm to accommodate the playing of black keys. Secondary melodic challenges

include reading ledger lines on the treble staff, adequately projecting these higher phrases above the accompaniment, as well as smoothly shaping phrases to avoid undue accent on faster-moving eighth notes in the middle of a phrase (as in mm. 13-16).

Overall, Jeanne Costello’s Nocturne in C-sharp Minor provides both physical challenges of executing melody and broken-chord accompaniment patterns that involve almost equal numbers of black and white keys, as well as reading challenges of treble ledger lines and a four-sharp key signature with accidentals including double sharps. However, the overall difficulty of the piece is balanced by the simple rhythmic values and unornamented melodic motives. Nocturne in C-sharp Minor may be considered a Level 7 piece.

Table 3.26 Overview of Nocturne in C-sharp Minor (Costello)

<b>Level 7: Nocturne in C-sharp Minor (Costello)</b>					
<b>Publisher information:</b>	Costello, Jeanne	<i>Nocturnes in Minor</i>	Int./Late Int.	FJH, 2017	FJH2307
<b>Overview:</b>	C-sharp Minor	3/4	“Flowing, with expression” (quarter note = 100-120)	54 bars, 1:45	Free variations of 3 motives
<b>Meter &amp; Rhythm:</b>	Note values: basic, dotted quarters	Marked rubato: mm. 7-9, 26-27, 44-45, 50-51, 52			
<b>Harmony:</b>	Range: A1-G#4	Root pos & inversions  Diatonic: i, iii, iv, v, V, VI  Chromatic: N, V7/V	Accompaniment pattern: broken chords in 4- and 6-note groups	Pedal: 1x/bar, hold for Coda (mm. 51-54)	
<b>Melody:</b>	Range: A#3-G#6, frequent upper ledger lines	2- and 4-bar phrases (3 motives)	Scalar passages/leaps: descending stepwise motive	Chromaticism: minimal	Ornamentation: none

**Level 7.** Alexander, Dennis. Notturmo in E-flat Major. *Just for You, Book 4*. Van Nuys, VA: Alfred Publishing Co., 2004.

Notturmo in E-flat Major is the tenth and final piece in Dennis Alexander's *Just for You, Book 4*, labelled by Alfred as "Intermediate to Late Intermediate." This arpeggiated-style nocturne provides students the opportunity to experience arpeggiated triplets in extended hand positions, rhythmic challenges of consistent three-against-two patterns and a cadential *fioritura* passage, as well as melodic leaps of a seventh, turns, and grace notes. Notturmo in E-flat Major is in 4/4 time, and is marked "Andante sostenuto." The thirty-six-bar work takes about three minutes to perform. The form is A-B-A', with the middle section featuring repeated chords and modulating harmonies.

Notturmo in E-flat Major features triplet eighth notes that remain consistent in the left hand throughout the entire piece, in two primary accompaniment patterns. In the A section, two-beat arpeggiated patterns span up to an eleventh per measure (as in m. 2).



Figure 3.48 Alexander, Notturmo in E-flat Major, mm. 0-2

In the B Section, boom-chick patterns require left-hand finger 5 move as much as an octave between the low bass note on the downbeat, and the lowest member of the ensuing repeated chords (as in m. 17). In addition to diatonic harmonies, secondary dominant

chords (V7/ii, V7/iii, and V7/vi) provide opportunities for harmonic analysis, as well as discussion and implementation of approaches to conveying these harmonies artistically.

In addition to the technical challenges presented by the arpeggiated triplet patterns, students must navigate both the rhythmic challenges of two-against-three between hands, as well as artistically interpreting the free *fioritura* cadenza in mm. 23-24. In addition to executing straight eighth notes smoothly in the A Section (see Figure 3.48), in the B Section students must strive to perform the dotted-eighth, sixteenth patterns in the right hand evenly, without unduly shortening the sixteenth note (as in m. 17). The cadenza in mm. 23-24 consists of two gestures. Each gesture includes a two-beat ornamented trill and *fioritura* embellishment. The second gesture is easier to divide with a sense of pulse: two beats of trill, plus two beats of six sixteenth notes each (m. 24). The first gesture requires even more sensitive use of *rubato*, since the student must fit both a half-note trill and a nineteen-note *fioritura* into one measure (m. 23).



Figure 3.49 Alexander, Notturmo in E-flat Major, mm. 23-24

Along with the *fioritura* passage described above, the melody of Notturmo in E-flat Major features leaps of a seventh, turns, and grace notes. Students can grow in artistic independence by choosing different physical approaches to each of the large leaps, for creative variety in shape within each phrase. In addition, although students may have



previously experienced turns and grace notes in other pieces, Alexander provides footnotes with very specific instructions on how these ornaments should be executed. Turns are represented by a symbol, with additional cue notation in small print above the treble staff. The directive “Play the grace note slightly before the beat” appears on p. 31.<sup>233</sup>

Overall, Notturmo in E-flat Major by Dennis Alexander provides students with opportunities to both practice consistent arpeggiated patterns and two-against-three polyrhythms, as well as grow in artistic ownership through interpreting the embellished cadenza and melodic details such as leaps of a seventh. This piece may be considered a Level 7, as the regular phrases and re-use of material in the A and A’ sections serve as an accessible framework within which students may experience more detailed rhythmic and artistic challenges.

Table 3.27 Overview of Notturmo in E-flat Major (Alexander)

<b>Level 7: Notturmo in E-flat Major (Alexander)</b>					
<b>Publisher information:</b>	Alexander, Dennis	<i>Just for You</i> 4	Int.-Late Int.	Alfred, 2004	22484
<b>Overview:</b>	E-flat Major	4/4	“Andante sostenuto”	36 bars, 2:50	A-B-A’
<b>Meter &amp; Rhythm:</b>	Three-against-two: LH triplets	B section: RH dotted-eighth, sixteenths over triplet eighths		Free <i>fioriture</i> mm. 23-24	Quintuplet sixteenths m. 14
<b>Harmony:</b>	Diatonic chords, secondary dominants (A section: V7/ ii, iii, vi, chromatic B section)	Accomp. patterns: extended position broken triplets, repeated chords		B section: stepwise chromatic bassline	Pedal: harmonic and melodic, all marked
<b>Melody:</b>	2- and 4-bar phrases	Leaps: 7ths	Chromaticism: harmonic	Ornamentation: turns, grace notes	

<sup>233</sup> Dennis Alexander, *Just for You, Book 4* (Van Nuys, CA: Alfred Publishing Co., Inc., 2004), 31.

*Level 8: Late Intermediate Piano Nocturnes and Nocturne-Like Works*

- Costello, Nocturne in F Minor
- Linn, *Twilight Nocturne*
- Alexander, Nocturne No. 14 in F Minor
- See also:
  - Alexander, “Mountain Nocturne,” *Planet Earth*
  - Alexander, Dennis, Nocturne No. 9 in A Minor, *Nocturnes, Book 2*
  - Alexander, Dennis, Nocturne No. 10 in F Major, *Nocturnes, Book 2*
  - Brown, Timothy, Nocturne in C Minor, *In Recital for the Advancing Pianist: Original Solos Book 1*
  - Dello Joio, Nocturne in E
  - Fauré, *Romance sans paroles* in A-flat Major, Op. 17, No. 3
  - Gretchaninoff, Alexander, Nocturne, Op. 3, No. 5, *Five Little Pieces*, Op. 5
  - Grieg, Edvard, Nocturne, Op. 54
  - Hofmann, Heinrich, Nocturne, Op. 88, No. 3
  - Liszt, *En Rêve (Nocturne)*, S. 207
  - McLean, Edwin, “Shadows in the Rain,” *Jazz Nocturnes, Book 1*
  - Palmgren, Selim, “May Night (Nocturne),” Op. 27, No. 3
  - Vandall, Robert, “Iberian Nocturne,” *Celebrated Lyrical Solos, Book 5*

**Level 8.** Costello, Jeanne. Nocturne in F Minor. *Nocturnes in Minor*. Fort Lauderdale, FL: The FJH Music Company Inc., 2017.

Nocturne in F Minor is a chordal-style nocturne published in Jeanne Costello’s *Nocturnes in Minor*, labelled by FJH as “Intermediate/Late Intermediate.” This piece affords students the opportunity to practice running passages of sixteenth notes and triplet sixteenth notes, long melodic phrases featuring continuous leaps and directional changes, and artistic incorporation of all thirty-eight artistic markings into performance. Nocturne in F Minor is in 4/4 time, and is marked “Andante” (quarter note = 84). The twenty-seven-bar work takes about one minute and forty-five seconds to perform, and consists of an A-B-A’ form with a rapidly flowing B section and variation in the brief A’ section.

The primary rhythmic challenge of Nocturne in F Minor consists of one-beat alterations between sixteenth notes and triplet sixteenth notes in the B section. For overall

flow of each phrase, students should feel a quarter-note rather than an eighth-note pulse, and may benefit from practicing first the right hand alone while tapping a pulse with the left hand. Then, introducing hands-together playing with bass notes, pitches on each beat, and then fully as-written may also facilitate timing between hands.



Figure 3.50 Chopin, Nocturne in F Minor, m. 18

Nocturne in F Minor consists of accessible harmonic progressions and simple accompaniment patterns. In the A section, a primarily diatonic five-bar chord progression is repeated twice (mm. 1-11). It features a stepwise bassline, then circle of fifths motion. The B section modulates to A-flat major, and features four-bar pedal points with stepwise motion between inner voices of the harmony (mm. 12-20). The A' section consists of the same A section chord progression, with an extended final cadence and concluding Picardy third (mm. 21-27). Accompaniment patterns consists of quarter note boom-chick accompaniment patterns in the A and A' sections (see Figure 3.51 below) and eighth note broken-chord patterns in the B section (see Figure 3.50 above). Regular harmonic pedaling is indicated throughout the piece, either once or twice per bar.



Figure 3.51 Costello, Nocturne in F Minor, mm. 1-2

In addition to the rapid passages of sixteenth notes in the B section melody, the A section melody of Nocturne in F Minor challenges students to shape five-bar phrases with disjunct motion. Each phrase consists of an average of thirteen leaps, with directional changes occurring on average every two to three notes. Figure 3.51 illustrates the opening measures of the piece (see above). Students must synthesize logical fingering, *rubato*, and artistic markings in the score for successful and musical performance of these passages. In addition, thirty-eight expressive texts and symbols are clearly indicated throughout the piece. These include crescendo and diminuendo, accelerando and ritardando, as well as various dynamic symbols. Students who need to develop musical sensitivity in performance may especially benefit from following all these markings. This enables them to focus primarily on sound production skills.

Overall, Nocturne in F Minor enables students to gain technical facility in executing long phrases with frequent directional changes and rapid rhythms, and provides them the opportunity to develop refined sound production skills without the pressure of making all their own musical choices. Costello's clear indications of each artistic nuance, harmonically and physically accessible boom-chick accompaniment patterns, and simple

harmonic pedaling indications balance these melodic and artistic challenges. This piece may be considered a Level 8.

Table 3.28 Overview of Nocturne in F Minor (Costello)

<b>Level 8: Nocturne in F Minor (Costello)</b>					
<b>Publisher information:</b>	Costello, Jeanne	<i>Nocturnes in Minor</i>	Int./Late Int.	FJH, 2017	FJH2307
<b>Overview:</b>	F Minor	4/4	“Andante” (quarter note = 84)	27 bars, 1:45	A-B-A’
<b>Meter &amp; Rhythm:</b>	Running passages of sixteenths and triplet sixteenths		<i>Rubato</i> indicated throughout		No polyrhythms or syncopations
<b>Harmony:</b>	Diatonic chords, secondary dominant sevenths	Accompaniment patterns: boom-chicks, broken chords	A section: stepwise melodic basslines	B section: 4-bar pedal points	Pedal 1-2x/bar
<b>Melody:</b>	Phrases: c. 5 bars	Leaps & directional changes	38 expressive markings	Chromaticism: harmonic	Ornamentation: none

**Level 8.** Linn, Jennifer. *Twilight Nocturne*. Milwaukee, WI: Hal Leonard, 2019.

*Twilight Nocturne* by Jennifer Linn was first published by Hal Leonard as part of their *Showcase Solos* individual sheet music series, and is listed as Intermediate/Level 5.<sup>234</sup> This work may be considered a broken-chord-style nocturne. Overall, *Twilight Nocturne* introduces students to pacing tempo across the entire piece, voicing basslines and countermelody motives, as well as active rhythmic gestures, parallel sixths, and grace notes in the melody. *Twilight Nocturne* is in 4/4 time, initially marked “Molto espressivo,” and consists of an A-B-Coda form. The piece begins in C Minor, with the B

<sup>234</sup> Works in this collected are labelled by the publisher as either “Early Level” (Pre-Staff), or from Levels 1-5 (“Early Elementary” to “Intermediate.”) Hal Leonard, <https://www.halleonard.com/hlspl/sheetMusic.jsp> (Accessed September 3, 2021).

section in F Major and the Coda in C Major. The fifty-measure work takes around three minutes to perform.

In *Twilight Nocturne*, the most overarching metrical challenge consists of pacing the gradual decrease in tempo across all three sections of the piece. The A section is marked “Molto espressivo” (quarter note = 72, m. 1), with a rhythmically active melody. The B section is marked “Peacefully” (quarter note = 63, m. 26), with new thematic material and a more relaxed character. The Coda is marked “Slowly, with feeling” (quarter note = 54, m. 45), and consist primarily of B theme motivic material. Students must begin the piece at an appropriately fast and flowing tempo, and ensure the Coda’s tempo is proportionally not too slow. Checking tempi with a metronome at various points throughout the piece may assist with internalizing these changes.

The harmony of *Twilight Nocturne* is primarily diatonic, except for the dominant and two occurrences of a secondary dominant harmony (V7/V, mm. 11 and 43). The four-note broken-chord accompaniment remains consistent throughout the entire piece except at cadences, where ascending arpeggios occur instead. Students can explore voicing both the melodic bassline formed by the downbeat of each measure, as well as using varying degrees of thumb weight to bring out the implied tenor countermelody (circled in red in Figure 3.52). For example, the tenor line might be brought out for artistic interest during the longer, tied melody note, then subdued to allow the more complex melodic gesture to sound more clearly in the second half of the phrase.



Figure 3.52 Linn, *Twilight Nocturne*, mm. 3-4

Although motion occurs primarily by second or third, the melody of *Twilight Nocturne* is active. In the A section, the most predominant rhythmic values in the melody are eighth, triplet eighth, and sixteenth notes in various patterns that require careful counting, such as mm. 22-23. Students must practice physical gestures of small, supple wrist motions while maintaining active fingertips, to execute these passages with rhythmic precision and accuracy of pitch.



Figure 3.53 Linn, *Twilight Nocturne*, mm. 22-23

In the B section and Coda, parallel sixths and grace notes in octaves in the piano's upper register must be executed evenly and delicately.

Overall, *Twilight Nocturne* by Jennifer Linn introduces students to pacing tempo across the entire piece, voicing basslines and countermelody motives, as well as melodic

components of active rhythmic gestures, parallel sixths, and grace notes. However, these artistic and technical demands are countered by a lack of chromatic harmony, and recurring broken-chord accompaniment patterns including extended pedal points.

*Twilight Nocturne* may be appropriate for intermediate to late intermediate students who could benefit from studying a larger-scale work that requires big-picture thinking about overall tempo. In this study, *Twilight Nocturne* may be considered an accessible Level 8.

Table 3.29 Overview of *Twilight Nocturne* (Linn)

<b>Level 8: <i>Twilight Nocturne</i> (Linn)</b>					
<b>Publisher information:</b>	Linn, Jennifer	Individual sheet	Int., Level 5	Hal Leonard, 2019	HL00288388
<b>Overview:</b>	C Minor	4/4	“Molto espressivo” (quarter note = 72)	50 bars, 3:00	A-B-Coda
<b>Meter &amp; Rhythm:</b>	Tempo: sectional <i>rit.</i> (tempo changes)	Polyrhythm: three-against-two	Decorative pairs of sixteenths and tied eighths	Other	Other
<b>Harmony:</b>	Diatonic progressions, F & C Major pedal points	Accomp.: broken chords	Implied countermelody in tenor		Pedal: primarily 1x/bar, or at performer’s discretion
<b>Melody:</b>	Phrasing: irregular, 3-6 bars	Scalar passages & leaps by 3 <sup>rd</sup> & 4 <sup>th</sup>	Chromaticism: decorative & harmonic, only 5 occurrences of melodic accidentals		Ornamentation: grace notes

**Level 8.** Alexander, Dennis. Nocturne No. 14 in F Minor. *Nocturnes, Book 2: 6 Romantic-Style Solos for Piano*. Van Nuys, CA: Alfred Publishing Co., 2018.

Nocturne No. 14 in F Minor is the final work in Dennis Alexander’s *Nocturnes, Book 2*, labelled by Alfred as “Intermediate to Late Intermediate.” This piece may be considered an arpeggiated-style nocturne. It challenges students to maintain a steady quarter-note pulse while switching between duple and triple subdivisions in both hands,



navigate arpeggiated accompaniment patterns with chromatic inflections and stepwise embellishments, and musically execute melodic decorations including trills, quintuplet figurations, and voicing dyads. Nocturne No. 14 in F Minor is in 4/4 time, and is marked “Andante teneramente” (“Going tenderly”). The thirty-measure work takes about three minutes to perform, and consists of an A-B-A’-Coda form.

Throughout the piece, alternations between duple and triple divisions of the beat occur in both hands, necessitating that students feel a steady quarter-note pulse rather than counting subdivisions. However, the rhythmic challenges in the right hand are mitigated by simpler quarter notes in the left.

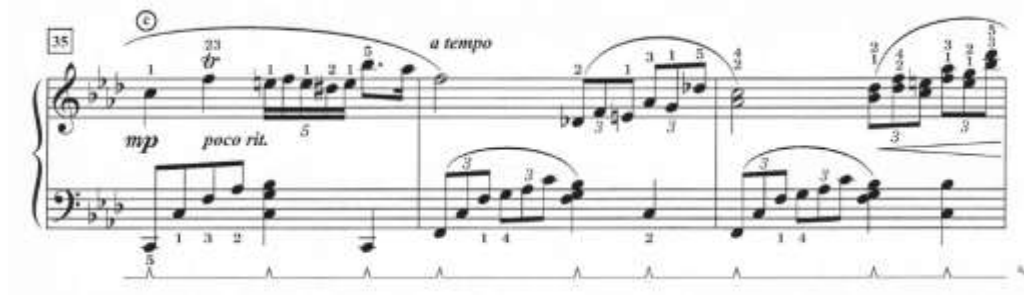


Figure 3.54 Alexander, Nocturne No. 14 in F Minor, mm. 35-37

The harmony of Nocturne No. 14 in F Minor consists of a repeating harmonic progression based on the circle of fifths, featuring diatonic chords and the dominant seventh. The A section consists of arpeggiated accompaniment patterns that are primarily ascending. Passing tones between chord members are also used. In the B section, chromatic inflections, stepwise embellishments, and triplet subdivisions increase the difficulty of the accompaniment patterns. Sensible fingering and clear identification of

both chord members and accidentals is required. Students might benefit from isolating these passages first with the left hand alone playing solely chord members (with correct fingering), then re-adding one decorative pitches with each subsequent repetition. Pedaling throughout the piece clearly prioritizes melodic clarity. Each change is clearly marked, introducing students to nuanced pedaling that should become an intuitive skill by the advanced level.

The melody of Nocturne No. 14 in F Minor opens on a C above the staff, and features ledger-line notes extending another fifth higher. Students must navigate a variety of melodic decorations include grace notes (as in m. 15), trills (as in m. 26), and quintuplet or sextuplet thirty-second-note embellishments (mm. 33, 35). In addition, the double thirds and seconds in mm. 22-23 and 37 enable students to practice even voicing and control.



Figure 3.55 Alexander, Nocturne No. 14 in F Minor, mm. 23-24

Overall, Nocturne No. 14 in F Minor by Dennis Alexander requires facility in maintaining a quarter-note pulse between duple and triple subdivisions, as well as in navigating complex chromatic passages in both the left-hand arpeggiated patterns and right-hand lyrical and embellished melody. Although students may assert the piece looks intimidating due to the number of accidentals and changing rhythmic patterns, the lack of

chromatic harmonies, multi-voiced passages, and polyrhythms balance these intricacies.

This work may be considered an advanced Level 8.

Table 3.30 Overview of Nocturne No. 14 in F Minor (Alexander)

<b>Level 8: Nocturne No. 14 in F Minor (Alexander)</b>					
<b>Publisher information:</b>	Alexander, Dennis	<i>Nocturnes 2</i>	Int. to Late Int.	Alfred, 2018	46288
<b>Overview:</b>	F Minor	4/4	“Andante teneramente”	40 bars, 3:00	A-B-A’-Coda
<b>Meter &amp; Rhythm:</b>	Duple & triple subdivisions	Polyrhythm: none		Quintuplet & sextuplet thirty-seconds	
<b>Harmony:</b>	Diatonic, circle of fifths	Accomp.: ascending arpeggios and stepwise embellishments, duple & triple subdivisions		Pedal: primarily melodic, clearly marked	
<b>Melody:</b>	Phrasing: irregular, 2-4 bars	Ledger lines up to G6	Chromaticism: c. 1-2 accidentals per bar	Ornamentation: grace notes, trills, dyads, notated embellishments	

*Level 9: Late Intermediate/Early Advanced Piano Nocturnes and Nocturne-Like Works*

- Chopin, Frederic: Nocturne in G Minor, Op. 37, No. 1
- Alexander, Nocturne No. 13 in G Major
- Linn, Jennifer, “Nocturne d’Esprit”
- See also:
  - Alexander, Dennis, *Reverie in F Minor*
  - Alexander, “Topaz Nocturne,” *With These Hands*
  - Borodin, No. 7 – Nocturne, *Scherzo and Petite Suite*
  - Chopin, Frederic: Nocturne in E-flat Major, Op. 9, No. 2
  - Chopin, Frederic: Nocturne in G Minor, Op. 15, No. 3
  - Hawes, Jack, *Nocturne for Piano*
  - Liszt, *Consolation* No. 3, S. 172
  - McLean, Edwin, “Mango Moon,” *Jazz Nocturnes, Book 1*
  - Rossi, Wynn-Anne, *Tribute to Romance*

**Level 9.** Chopin, Frederic (1810-1849), ed. Alfred Cortot. Nocturne in G Minor, Op. 37, No. 1. *Ballades and Nocturnes for Piano*. Paris: Durand Editions Salabert, 2013.

Chopin’s Nocturne in G Minor, Op. 37, No. 1 is a chordal-style nocturne first published in 1840. It is one of three Chopin nocturnes listed by Jane Magrath in *The*

*Pianist's Guide to Standard Teaching and Performance Literature* as Level 9.<sup>235</sup> This piece affords students the opportunity not only to experience boom-chick accompaniment patterns in standard nocturne literature, but also to develop skills in artistic decision-making and execution through *rubato* and varied interpretations of a repetitive melody. Nocturne in G Minor, Op. 37, No. 1 is in 4/4 time, and is marked “Lento (Quasi Andante).”<sup>236</sup> The ninety-one-measure work takes approximately six minutes to perform, and consists of an A-B-A' form with a final cadence in the relative key G Major (mm. 90-91).

Throughout the piece, only three indications of tempo fluctuation are marked: *dim. e poco rit.* in mm. 61-62, *Rit./Tempo I* in mm. 66-67, and a concluding *rit.* in m. 90. The repetitive structure of the piece enables students to explore with greater focus how to choose appropriate and varied *rubato* on their own, to maximize the piece's expressive potential and sustain listener engagement. Students might also consider the additional expressive text throughout the piece, such as “*sostenuto*” (“sustained,” m. 1), “*molto legato*” (m. 41), and “*calando*” (“dropping,” m. 63), when making these decisions.

Nocturne in G Minor, Op. 37, No. 1 is harmonically repetitive. The A section consists of recurring harmonic progressions in three sections: G Minor (mm. 1-4), B-flat Major (mm. 5-2), and G Minor (mm. 13-16). The G Minor progressions consist of quarter-note boom-chick accompaniment patterns. Although the rhythm is consistent, the structure of each boom-chick varies between single bass notes or octaves, while the inner

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<sup>235</sup> Magrath, 143.

<sup>236</sup> Chopin, ed. Alfred Cortot, *Ballades and Nocturnes for the Piano*, 143. All subsequent references to this piece are from this edition. Expressive text and markings may vary by edition.

chords may consist of dyads, three-note, or four-note chords. The B-flat Major progressions consist of tied half and quarter notes that create a suspended, two-voiced contrapuntal line. In the chorale B section, the left hand bassline consists of both single notes and octave passages, with triads in the right hand (mm. 41-66).

The melody of the A sections of Nocturne in G Minor, Op. 37, No. 1 affords students the opportunity to practice varied and nuanced ornamentation as well as their ability to memorize the differing embellishments for each phrase. Although notation may vary by edition, ornaments are primarily notated not as single grace notes or metered figurations such as quintuplets or sextuplets, but unmetered groups of cue notes the students must justify within the overall metric pulse. Figure 3.56 illustrates the primary melodic motive of the A section. Figures 3.57-3.60 illustrate variations and ornamentation of this theme.



Figure 3.56 Chopin, Nocturne in G Minor, Op. 37, No. 1, A section motive



Figure 3.57, Chopin, Nocturne in G Minor, Op. 37, No. 1, m. 1



Figure 3.58, Chopin, Nocturne in G Minor, Op. 37, No. 1, m. 5



Figure 3.59, Chopin, Nocturne in G Minor, Op. 37, No. 1, m. 17



Figure 3.60, Chopin, Nocturne in G Minor, Op. 37, No. 1, m. 37

Overall, Nocturne in G Minor, Op. 37, No. 1 may be considered an ideal first chordal-style Chopin nocturne for late intermediate to early advanced students. Although the piece's *rubato*, variety in the accompaniment patterns, and ornamented melody require detailed attention and maturity in decision-making and execution, the harmonic progressions and melodic themes are fundamentally repetitive. Therefore, the study author concurs with Jane Magrath's designating this piece as Level 9.

Table 3.31 Overview of Nocturne in G Minor, Op. 37, No. 1 (Chopin)

<b>Level 9: Nocturne in G Minor, Op. 37, No. 1 (Chopin)</b>					
<b>Publisher information:</b>	Frederic, Chopin	<i>Ballades and Nocturnes for Piano</i>	PG 9 <sup>237</sup>	Editions Salabert, 2013	SLB5922
<b>Overview:</b>	G Minor	4/4	“Lento (Quasi Andante)”	91 bars, 6:00	A-B-A’
<b>Meter &amp; Rhythm:</b>	Three marked <i>rit.</i> (mm. 61-62, 66-67, 90), additional <i>rubato</i> may be implied by other expressive text (i.e. “ <i>sostenuto</i> ” m. 1, “ <i>molto legato</i> ” m. 41, “ <i>calando</i> ” m. 63)				
<b>Harmony:</b>	A section: repeating progression in G Minor/B-flat Major  B section: homophonic chords + bassline	Accomp.: boom-chicks, suspended counterpoint, octaves	Melodic bassline: B section	Pedal: c. 2x/bar or at performer’s discretion	Other (or shift over)
<b>Melody:</b>	Phrasing: 4-bar	Chromaticism: harmonic & decorative		Ornamentation: grace notes: single & groups of 2-16	

**Level 9.** Alexander, Dennis. Nocturne No. 13 in G Major. *Nocturnes, Book 2: 6 Romantic-Style Solos for Piano*. Van Nuys, CA: Alfred Publishing Co., 2018.

Dennis Alexander’s Nocturne No. 13 in G Major is the second-last piece in Dennis Alexander’s *Nocturnes, Book 2*, labelled by Alfred as “Intermediate to Late Intermediate.” This expansive, four-page piece affords students the opportunity to experience a ternary-form nocturne in three distinct and challenging textures, without the added complications of *fioriture* or extensive ornamentation. These require facility in the left hand with movements of an octave or more across the keyboard, and control of touch in the right hand to voice melodic material within full chords. Nocturne in G Major is in

<sup>237</sup> Jane Magrath, *The Pianist’s Guide to Standard Teaching and Performance Literature: An Invaluable Resource of Piano Literature from Baroque through Contemporary Periods for Teachers, Students and Performers* (Van Nuys, CA: Alfred Publishing Co., 1995). All subsequent use of the abbreviation “PG” in descriptive tables for each nocturne reference this text.







Figure 3.62 Alexander, Nocturne No. 13 in G Major, m. 20

When the A theme returns, repeated triplet chords in the left hand support the melody, which is augmented by a combination of chords and dyads. Students must maintain hand independence and sense of pulse during two-against-three cross-rhythms with triplet eighth notes and dotted eighth note, sixteenth-note patterns. Voicing the upper right-hand melody provides an additional technical and artistic challenge. Particular care must be taken to play the thumb lightly on repeated notes as in m. 29.



Figure 3.63 Alexander, Nocturne No. 13 in G Major, mm. 28-29

In the brief Coda (mm. 41-49), ascending arpeggios are passed from the left hand to the right hand with continual *decrescendo* and *ritardando*. These chords fit easily under the hand, and should not pose significant challenge to a late intermediate to early advanced student.

Overall, by studying Dennis Alexander’s Nocturne No. 13 in G Major students may gain experience with not only extended broken-chord textures, but also technically demanding left-hand running sixteenth-note patterns as well as voicing right-hand chords for melodic projection. Although turn-like patterns occur in the melody throughout (in both eighth notes, as in m. 2, and sixteenth notes, as in m. 9), as well as a cadential trill in m. 38, no other ornamentation or *fioriture* is present. Given this balance of difficult elements, Nocturne No. 13 in G Major may be considered a Level 9 piece, rather than Level 10 or an advanced work.

Table 3.32 Overview of Nocturne No. 13 in G Major (Alexander)

<b>Level 9: Nocturne No. 13 in G Major (Alexander)</b>					
<b>Publisher information:</b>	Alexander, Dennis	<i>Nocturnes 2</i>	Int. to Late Int.	Alfred, 2018	46288
<b>Overview:</b>	G Major	4/4	“Andante amorevole”	49 bars, 3:25	A-B-A’-Coda
<b>Meter &amp; Rhythm:</b>	Polyrhythms: two-against-three				
<b>Harmony:</b>	Primary and secondary chords in G Major (A section) and E Minor (B section), one secondary dominant (V7/vi – vi)		Accomp.: broken chords, stepwise running sixteenths, triplet repeated chords, ascending triplet arpeggios		Pedal: primarily harmonic, c. 2x/bar
<b>Melody:</b>	Irregular: c. 4-6 bars		Voicing chordal melodies (B & A’ sections)		Chromatic turn figurations

**Level 9.** Linn, Jennifer. *Nocturne d'Esprit*. Milwaukee, WI: Hal Leonard, 2010. Also published in *Piano Recital Showcase: Romantic Inspirations*. Milwaukee, WI: Hal Leonard, 2016.

Jennifer Linn's "Nocturne d'Esprit" was first published by Hal Leonard as an individual work on SheetMusicDirect.com, and is also available as part of the multi-author collection *Piano Recital Showcase: Romantic Inspirations*, labelled by Hal Leonard as "Early Advanced." The title translates to "Nocturne of the Spirit," which could incite discussion between student and teacher on defining any extramusical connotation. Does the word "spirit" indicate a lively character, a ghost, the soul, something else? In addition, "Nocturne d'Esprit" is classified by the study author as an arpeggiated-style nocturne, in which students are also challenged with technically and rhythmically demanding *fioriture* passages and melodic contrapuntal voicing. The piece is in G Minor, 9/8 time, and is marked "Andante misterioso." The eighty-three-bar work takes about four and a half minutes to perform, and consists of an A-B-A'-Coda form with a Picardy third as the final cadence.

"Nocturne d'Esprit" features fast *fioriture* written as metered pitches rather than cue notes. In addition to the excerpt in Figure 3.64, examples include triplet sixteenths in m. 12 (nine pitches for one beat), septuplet thirty-second notes as in m. 21 (seven pitches for one eighth note), and a group of ten thirty-second notes in m. 25 (spaced across one beat of left-hand triplet eighth notes). These figurations require not only a steady sense of pulse, but also active fingertips and relaxed hand and arm for clarity of execution.

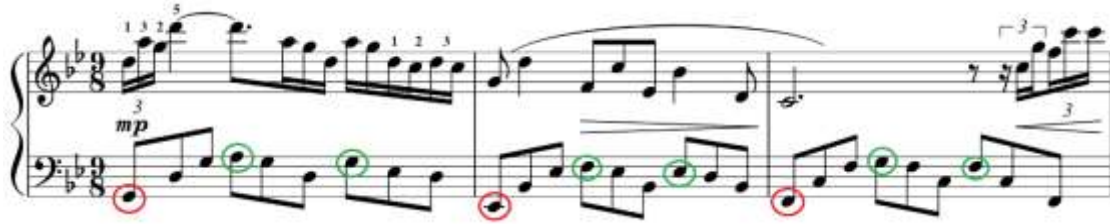


Figure 3.64 Linn, “Nocturne d’Esprit,” mm. 9-11

The primary harmonic progression of “Nocturne d’Esprit” consists of ostinato Gm – Eb – F diatonic harmonies in root position (see Figure 3.64 above). However, the second half of the A section also features alternation between Bbm and Ab harmonies. The accompaniment patterns of the A, A’ and Coda sections consist of one-bar ascending and descending arpeggiated figures in a variety of steps and leaps. One challenge of these patterns is voicing the implied countermelodies in the bassline and tenor on the first eighth notes of each beat (see Figure 3.64 above, marked in red and green, respectively). Another challenge includes shifts into dotted eighth notes (as in m. 19, see Figure 3.65 below). The slower B section (mm. 32-59) moves from homophonic chords to the original arpeggiated accompaniment pattern with melody.



Figure 3.65 Linn, “Nocturne d’Esprit,” mm. 18-19

In addition to the running passages of quick, rhythmic *fioriture*, the melody of “Nocturne d’Esprit” features contrapuntal splits into soprano and alto voices (see Figure 3.65 above). Both must be executed by the right hand, and feature dissonance, chromaticism, and suspensions. Isolated practice of each voice, followed by slow practice of both voices together will facilitate correct and clear execution. Singing each line may also aid students in internalizing the phrase shape of each individual line.

Overall, students’ successful performance of “Nocturne d’Esprit” by Jennifer Linn requires accuracy in rhythmic ornamental flourishes and contrapuntal voicing. Although the arpeggiated accompaniment patterns consist of motions between both chord members and decorative passing tones, these one-bar patterns do repeat in simple ostinato harmonic progressions that primarily descend stepwise. This six-page piece may be considered a Level 9.

Table 3.33 Overview of “Nocturne d’Esprit” (Linn)

<b>Level 9: “Nocturne d’Esprit” (Linn)</b>					
<b>Publisher information:</b>	Linn, Jennifer	<i>Piano Recital Showcase: Romantic Inspirations</i>	Early Adv.	Hal Leonard, 2016	HL00296813
<b>Overview:</b>	“Esprit” = “spirit.” Translation for student?	G Minor	9/8, “Andante misterioso”	83 bars, 4:25	A-B-A’-Coda
<b>Meter &amp; Rhythm:</b>	Shift to 6/8 for B section (mm. 30-59)		Metric <i>fioriture</i>	Syncopated dotted eighths LH, quarter notes RH	
<b>Harmony:</b>	Root pos. ostinato: Gm-F-Eb, Bbm-Ab		Accomp.: arpeggios with stepwise decoration	Melodic basslines: implied in ostinato	Pedal: c. 2x/bar, beats 1 and 3
<b>Melody:</b>	Phrasing: irregular, c. 4-6 bars	Dissonant two-voiced lines with double sixths	Leaps: up to an 8ve	Chromaticism: decorative, dissonant	Ornamentation: none aside from <i>fioriture</i>

*Level 10: Early Advanced Piano Nocturnes and Nocturne-Like Works*

- Chopin, Nocturne in F Minor, Op. 55, No. 1
- Chopin, Nocturne in C-sharp Minor, Op. Post.
- Chopin, Nocturne in E Minor, Op. 72, No. 1
  
- See also:
  - Balakirev, Mily: Nocturne No. 1 in B-flat Minor
  - Balakirev, Mily: Nocturne No. 2 in B Minor
  - Balakirev, Mily: Nocturne No. 3 in D Minor
  - Barber, Samuel, *Nocturne: Homage to John Field*<sup>238</sup>
  - Chopin, Nocturne in B Major, Op. 32, No. 1
  - Dello Joio, Nocturne in F-sharp
  - Falla, Manuel de, Nocturno
  - Fauré, Gabriel: Nocturne No. 8
  - Fauré, Gabriel: Nocturne No. 10<sup>239</sup>
  - Fauré, Gabriel: Nocturne No. 11<sup>240</sup>
  - Gould, Morton, “Indian Nocturne,” *Americana, Mood Sketches*
  - Hensel, Fanny, Nocturne in G Minor
  - Holst, Gustav, Nocturne, *Two Pieces for Piano*, H. 179<sup>241</sup>
  - Liszt, *Consolation* No. 5 in E Major, S. 172
  - McLean, Edwin, “Late at Night,” *Jazz Nocturnes, Book 1*
  - Rowley, Alec Nocturne, Op. 50, No. 6, *Polyrhythms*, Op. 50

**Level 10.** Chopin, Frederic (1810-1849), ed. Alfred Cortot. Nocturne in F Minor, Op. 55, No. 1. *Ballades and Nocturnes for Piano*. Paris: Durand Editions Salabert, 2013.

Chopin’s Nocturne in F Minor, Op. 55, No. 1 serves as an exemplary early advanced chordal-style nocturne for the purposes of this study. It was first published in 1844,<sup>242</sup> and is one of five Chopin nocturnes listed in Magrath’s *The Pianist’s Guide to Standard Teaching and Performance Literature* as Level 10. Notable technically and artistically demanding elements of Nocturne in F Minor, Op. 55, No. 1 include

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<sup>238</sup> See Murdock, 106-111.

<sup>239</sup> See Murdock, 102-105.

<sup>240</sup> See Murdock, 102-105.

<sup>241</sup> See Murdock, 89-90.

<sup>242</sup> Jim Samson, “Chopin, Fryderyk Franciszek [Frédéric François],” *Oxford Music Online*, 2001 (Accessed September 14, 2021, <https://doi.org/10.1093/gmo/9781561592630.article.51099>).

continuous triplets (especially in the A' section), boom-chick patterns requiring movements of more than an octave between bass notes and inner chords, and repetitive melodic phrases with chromatic and ornamental embellishments. This piece is in 4/4 time, and is marked "Andante." The one-hundred-and-one-bar work takes around five and a half minutes to perform, and consists of an A-B-A'-Coda form that moves to the parallel major key in the Coda.

In the A section of Nocturne in F Minor, Op. 55, No. 1, the primary note values that occur are quarter notes, eighth notes, and dotted-eighth, sixteenth-note figures. Aside from septuplet eighth notes in m. 44, no other metric or rhythmic challenges are present. However, triplets occur in the B section in unison motives and four-note arpeggiated accompaniment patterns, as well as in the A' section as a continuous *moto perpetuo* melody lasting for nineteen measures (mm. 77-96). This extensive passage consists of oscillations between pitches up to an octave apart, with an average of three to four accidentals per measure and multiple chromatic lines.



Figure 3.66 Chopin, Nocturne in F Minor, Op. 55, No. 1, mm. 78-79

The harmony of Nocturne in F Minor, Op. 55, No. 1 consists of tonic and dominant chords in root position and inversions, other diatonic chords, and chromatic

chords including secondary dominants, the Neapolitan chord, and the Italian sixth chord. The quarter-note boom-chick patterns in the A and A' sections require hand movements of more than an octave. Reading alternations between bass and treble clef may also be necessary, depending on the edition (see Figure 3.66 above). Students may also benefit from blocked practice of the broken triplet accompaniment patterns in the B section (mm. 57-68).

Nocturne in F Minor, Op. 55, No. 1 consists of two phrases (mm. 1-8 and mm. 16-23) that recur throughout, requiring variety in artistic interpretation and attentiveness to differing details within each repetition. In addition to decorative and harmonic chromaticism, ornamentation includes single and groups of grace notes, and decorated trills. Aside from a cadenza in sixteenth notes in mm. 69-70, no *fioriture* are present.

Overall, Chopin's Nocturne in F Minor, Op. 55, No. 1 serves as an exemplary Level 10 ternary form chordal-style nocturne. Extended triplet passages and accompaniment patterns require physical and mental endurance for accurate, artistic execution. Quarter-note boom-chick accompaniment patterns consist of both diatonic and chromatic harmonies, and require facile left-hand motions between bass notes and inner chords. Regular phrasing and a repetitive primary theme require attention to detail and ability to create an artistic interpretation in performance that maintains audience interest. This piece may be considered both a Level 10, and an ideal first Chopin nocturne for a student entering the advanced stage of study.



Table 3.34 Overview of Nocturne in F Minor, Op. 55, No. 1 (Chopin)

<b>Level 10: Nocturne in F Minor, Op. 55, No. 1 (Chopin)</b>					
<b>Publisher information:</b>	Chopin, Frederic	<i>Ballades and Nocturnes for Piano</i>	PG 10	Editions Salabert, 2013	SLB5922
<b>Overview:</b>	F Minor	4/4	“Andante”	101 bars, 5:30	A-B-A’
<b>Meter &amp; Rhythm:</b>	A’ section: RH running triplets (mm. 77-96)		Septuplet eighth notes m. 44, otherwise no cross-rhythms		
<b>Harmony:</b>	Diatonic & chromatic harmonies (secondary dominants, N6, It+6)	Accomp.: A section: boom-chicks  B section: homophonic chords, triplet eighths		Melodic basslines: A section	Pedal: primarily harmonic, 2x/bar
<b>Melody:</b>	Phrasing: 4 or 8 bars	Scalar passages: cadenza mm. 69-70		Chromaticism: harmonic & decorative	Ornamentation: single & groups of grace notes, trills

**Level 10.** Chopin, Frederic (1810-1849), ed. Alfred Cortot. Nocturne in C-sharp Minor, Op. Post. *Ballades and Nocturnes for Piano*. Paris: Durand Editions Salabert, 2013.

Chopin’s Nocturne in C-sharp Minor, Op. Post., is considered by the study author to be an exemplary broken-chord-style nocturne, and is labelled by Jane Magrath as Level 10 in her *Pianist’s Guide*.<sup>243</sup> Chopin originally wrote the work in 1830 as an exercise for his sister Ludwika, and considered it preparation for his Second Concerto. However, the piece was not published until twenty-six years after Chopin’s death, in 1875.<sup>244</sup> Notable technically and artistically demanding elements of Nocturne in C-sharp Minor, Op. Post. include meter shifts and continuation of forward motion in tempo during the transitional B section, extended broken chord patterns in chromatic harmonies with double sharps, metered and unmetered *fioriture*, and use of the *una corda* pedal within

<sup>243</sup> Magrath, 143.

<sup>244</sup> “Lento con gran espressione in C sharp minor, (WN 37),” *The Fryderyk Chopin Institute* (<https://chopin.nifc.pl/en/chopin/kompozycja/52>, accessed September 14, 2021).

the confines of a soft dynamic range. This piece is in 4/4 time, and is marked “Lento.” This sixty-four-measure work takes about four and a half minutes to perform, and consists of an A-B-A’ form with a chordal introduction and Coda that cadences in a final Picardy third.

After the introduction, A section, and first half of the B section, the most metrically challenging section of Nocturne in C-sharp Minor, Op. Post. begins in mm. 31-33, where the meter shifts once per bar from 4/4 to 5/4 to 3/4. Students are challenged to balance *rubato* and careful counting to avoid a stilted-sounding or dragging tempo, both during these meter shifts and throughout the transitional “Animato” section (mm. 33-45). One more meter shift from 3/4 to 4/4 also occurs at the return of the A section (mm. 44-45).

Recurring harmonies in Nocturne in C-sharp Minor include tonic and dominant, as well as diatonic diminished harmonies of *iio*/7 and *viio*/7. In addition, students must navigate chromatic harmonies including the Neapolitan sixth, French and German sixths, and secondary dominants (*V*7/*V*). These may prove theoretically challenging, and also require both facile navigation of different combinations of black and white keys, and reading of accidentals including double sharps. Figure 3.67 illustrates the harmonic progression N6 – *viio*43 – Gr+6 in the last phrase of the A section, which concludes with a perfect authentic cadence.



Figure 3.67 Chopin, Nocturne in C-sharp Minor, Op. Post., mm. 17-20

In addition to decoration including trills with or without embellishment and grace notes, the melody of Nocturne in C-sharp Minor, Op. Post. includes both metered and unmetered *fioriture*, as well as opportunity to build skill in utilizing the *una corda* pedal. Figure 3.68 illustrates a metered decorative passage that consists of triplet eighths and sixteenth notes, as well as quintuplet sixteenth notes. Students must play this and similar motives as one musical gesture, while evenly coordinating these pitches with the cross-rhythm of straight eighth notes in the left hand.



Figure 3.68 Chopin, Nocturne in C-sharp Minor, Op. Post., m. 15

The Coda consists of four *fioriture* of eighteen, thirty-five, eleven, and thirteen pitches, respectively, which each extend over two beats of eighth notes in the left hand

(mm. 57-60). Students may benefit from mathematically dividing the *fioriture* notes, pencilling in lines to position them between the left hand, and engaging in slow hands-together practice that incorporates one additional left-hand note after each interchange between hands is mastered.<sup>245</sup> In addition, Nocturne in C-sharp Minor, Op. Post. affords students the opportunity to develop control over a soft dynamic range, especially through use of the *una corda* soft pedal. Markings in score clearly delineate these changes: *una corde* (as in m. 3), *due corde* (as in m. 41), *tre corde* (as in m. 5), or *tutte corde* (as in m. 27). In addition, throughout the Salabert edition of Nocturne in C-sharp Minor, dynamics markings for *pianissimo* and *piano* each occur eight times, whereas markings for *mezzo forte* and *forte* occur only three times each.<sup>246</sup> Given the prevalence of soft dynamic indications, students must consider color, rather than purely volume, when planning and executing their interpretation of the piece's dynamic changes.

Overall, Nocturne in C-sharp Minor affords early advanced students the opportunity to experience an exemplary broken-chord-style nocturne in ternary form. In addition to the accompaniment pattern, students must navigate chromatic harmonies, shifting meter, *fioriture* and other ornaments, and musical expression through use of the *una corda* pedal and attention to color in a soft dynamic range. This piece may be considered both a Level 10, and an ideal first Chopin nocturne for a student entering the advanced stage of study.

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<sup>245</sup> Trevor Barnard, "Coping with Cross-Rhythms," *Clavier Companion*, November 2017 (Kingston, NJ: The Frances Clark Center for Keyboard Pedagogy, 2017) (Accessed August 27, 2021, <https://claviercompanion.com/article-details/coping-with-cross-rhythms?highlight=WyJub2N0dXJuZXMtLCJub2N0dXJuZSIsIm5vY3R1cm5lJ3MiXQ>)

<sup>246</sup> Chopin, *Ballades and Nocturnes for Piano*. Other editions may vary in dynamic markings.

Table 3.35 Overview of Nocturne in C-sharp Minor, Op. Post. (Chopin)

Level 10: Nocturne in C-sharp Minor, Op. Post. (Chopin)					
<b>Publisher information:</b>	Chopin, Frederic	<i>Ballades and Nocturnes for Piano</i>	PG 10	Editions Salabert, 2013	SLB5922
<b>Overview:</b>	C-sharp Minor	4/4	“Lento”	65 bars, 4:30	Intro-A-B-A’-Coda
<b>Meter &amp; Rhythm:</b>	Meter changes mm. between 4/4, 5/4, 3/4; mm. 31-33, 43-44		Triplet eighths & sixteenths	Three-against-two	Quintuplet sixteenths
<b>Harmony:</b>	Diatonic: primary, iio/7 Chromatic: viio7, Gr+6, Fr+6		Accomp.: A: broken chords in eighths  B: quarter notes & broken chord triplets		Pedal: primarily harmonic, c. 1-2x/bar
<b>Melody:</b>	Range: C#4-D#7	Phrasing: 4 bars, irregular B section	Chromaticism: decorative & harmonic	Ornamentation: decorated & undecorated trills, grace notes, metered & unmetered <i>fioriture</i>	Other: <i>una corda</i> pedal

**Level 10.** Chopin, Frederic (1810-1849), ed. Alfred Cortot. Nocturne in E Minor, Op. 72, No. 1. *Ballades and Nocturnes for Piano*. Paris: Durand Editions Salabert, 2013.

Chopin’s Nocturne in E Minor, Op. 72, No. 1 may be considered an exemplary arpeggiated-style nocturne, and is one of five Chopin nocturnes listed in Magrath’s *The Pianist’s Guide to Standard Teaching and Performance Literature* as Level 10.<sup>247</sup> Although this work was published posthumously in 1855, Chopin composed Nocturne in E Minor, Op. 72, No. 1 around 1829 while a teenager in Poland.<sup>248</sup> It exemplifies many characteristics of the Romantic-style nocturne that provide technical and artistic challenges to the early advanced student, including irregular, wide-ranging arpeggiated accompaniment patterns; melodic double thirds, octaves, and contrapuntal lines; and trills

<sup>247</sup> Magrath, 143.

<sup>248</sup> Chopin, ed. Cortot, *Ballades and Nocturnes for Piano*, 202.

with a sustained lower pitch. This piece is in 4/4 time, and is marked “Andante.” The fifty-seven-measure work takes around four minutes and forty-five seconds to perform. The ternary form consists of two varied repetitions of the A theme (mm. 2, 10), a two-part B section featuring melodic thirds in a combination of sustained and moving voices (mm. 14, 23), two more variations of the A theme (mm. 31, 39), and a Coda in the relative key of E Major (m. 47).

Nocturne in E Minor, Op. 72, No. 1 consists of single-beat cross rhythms between triplet and duple eighth notes, as well as *rit.* and *a tempo* markings both immediately preceding and following the B section (mm. 9-10, 30-31) and “*calando*” (“dropping”) at the piece’s final cadence (m. 56). If the student has not previously experienced autonomy in employing *rubato* in a nocturne, this piece affords the opportunity for discussion and implementation of this. Otherwise, Nocturne in E Minor, Op. 72, No. 1 does present any significant challenges of meter or polyrhythm for the early advanced student.

The harmonic structure of Nocturne in E Minor, Op. 72, No. 1 consists of tonic and dominant harmonies, diatonic chords, and chromatic harmonies including secondary dominants (especially in the B section). Arpeggiated figurations comprise the accompaniment throughout the entire piece. These complex figurations are marked by slurs, with each gesture lasting between two and four beats. They require an average of four position changes per bar, and consist of both leaps as great as an octave and stepwise motion. Students are challenged to shape these gestures with smooth arm motions and greater use of weight on bass notes to bring out melodic basslines or pedal points (as in mm. 23-30). In the Salabert edition of Chopin’s *Ballades and Nocturnes for Piano*, editor Alfred Cortot suggests the following dotted-note exercise to aid students in navigating

these wide-ranging patterns: “Work for a perfect *legato* in this bass, according to the preparatory formulae already given for the study of **Nocturne, op. 9, no. 1**, as follows:”<sup>249</sup>



Figure 3.69 Chopin, Nocturne in E Minor, Op. 72, No. 1, preparatory exercise



Figure 3.70 Chopin, Nocturne in E Minor, Op. 72, No. 1, mm. 1-2

In addition to chromaticism, grace notes, single-beat *fioriture*, the melody of Nocturne in E Minor, Op. 72, No. 1 challenges students with double thirds, octaves, and two-voiced counterpoint, as well as trills with a sustained lower pitch. Double thirds appear as early as m. 4, while in the second half of the A section, the original melody is restated in a combination of octaves and thirds (mm. 10-13). In addition, students are challenged with finger independence and phrasing in B section's sequence of chromatic suspensions (mm. 14-22).

<sup>249</sup> Chopin, ed. Cortot, *Ballades and Nocturnes for Piano*, 202.

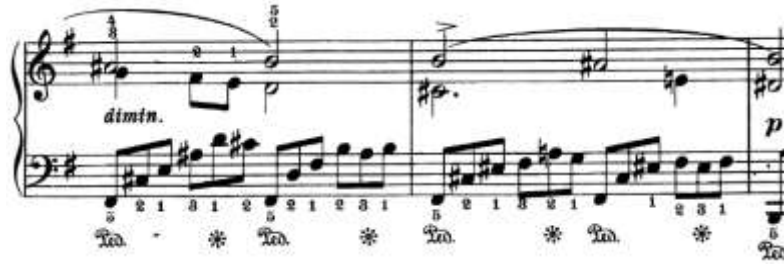


Figure 3.71 Chopin, Nocturne in E Minor, Op. 72, No. 1, mm. 20-22

The most complex ornamentation of Nocturne in E Minor, Op. 72, No. 1 occurs in the return of the A theme (mm. 31-46). It involves *fioriture* of six to eleven notes, grace notes in groups of two to four, and trills with sustained lower voices, as in Figure 3.72. Note that pedal instead of finger legato must be used to sustain the A#6 in the alto voice, due to the presence of the ascending scale in the soprano voice.

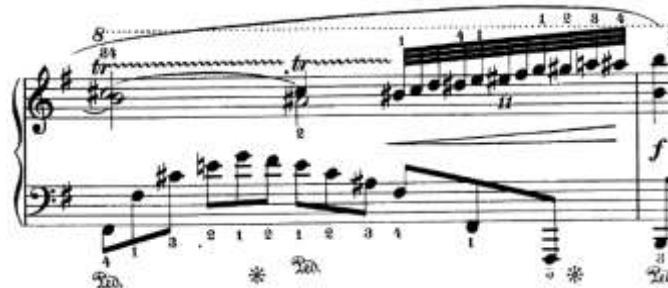


Figure 3.72 Chopin, Nocturne in E Minor, Op. 72, No. 1, m. 37

Overall, Nocturne in E Minor, Op. 72, No. 1 exemplifies the arpeggiated Romantic-style nocturne due to complex accompaniment patterns; lyrical melody including double thirds, octaves, and contrapuntal lines; and embellishments such as trills in addition to other characteristics like ternary form and cross-rhythms. This piece may be considered a Level 10, and is appropriate for early advanced students with either prior



experience performing lyrical repertoire, mature musical sensitivity and technical command, or both qualifications.

Table 3.36 Overview of Nocturne in E Minor, Op. 72, No. 1 (Chopin)

<b>Level 10: Nocturne in E Minor, Op. 72, No. 1 (Chopin)</b>					
<b>Publisher information:</b>	Chopin, Frederic	<i>Ballades and Nocturnes for Piano</i>	PG 10	Editions Salabert, 2013	SLB5922
<b>Overview:</b>	E Minor	4/4	“Andante”	57 bars, 4:45	A-B-A’-Coda
<b>Meter &amp; Rhythm:</b>	Single beats of three-against-two		Marked <i>rit.</i> before and after B section & at final cadence		
<b>Harmony:</b>	Range: F#1-G4	Harmony: diatonic & chromatic including secondary dominants	Accomp.: irregular arpeggiated triplets	Melodic basslines A, A’; pedal points B, Coda	Pedal: 2x/bar
<b>Melody:</b>	Range: C#4-B6	Scalar passages: <i>fioriture</i> , octave eighth notes	Chromaticism: primarily harmonic	Ornamentation: grace notes, trills with sustained lower voice	Other: double thirds

## CHAPTER 4

### SUMMARY, SUGGESTIONS FOR FURTHER STUDY, AND CONCLUSION

#### *Summary*

The purpose of this study was to provide a unique, comprehensive, didactic resource on Romantic-style pedagogical piano nocturne literature to aid teachers in the education of their students. It includes a history of the piano nocturne genre, and definitions of the technical and musical skills students at all levels must master to play Romantic-style nocturnes successfully. After a brief discussion of nocturne-like method-book literature, a comprehensive sequencing of thirty nocturnes and nocturne-like works from early elementary to early advanced levels was provided with annotations for each work discussed and additional repertoire suggestions for each level. This resource was designed to aid teachers in practicing informed pedagogy with their students, and to aid students in developing the skills and understanding necessary to successfully perform piano nocturnes at all levels.

Solo piano nocturnes have remained in the standard repertoire since the early nineteenth century, and developed after instrumental and vocal ensemble nocturnes of the seventeenth and eighteenth centuries.<sup>250</sup> In the nineteenth century, composers continued to compose nocturnes for instrumental ensembles, but nocturnes for *a capella* voices,

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<sup>250</sup> Unverricht, revised by Cliff Eisen, “Notturmo (It.: ‘nocturnal’),” *Oxford Music Online*.

instrumental duo, and piano solo also emerged.<sup>251</sup> John Field, Frederic Chopin, and Maria Szymanowska based their early solo piano nocturnes on these forms. Their early exemplars of the piano nocturne were then imitated and expanded upon by composers from the nineteenth century and later. Twentieth-century composers such as Béla Bartók, Elliot Carter, and George Crumb also developed post-Romantic nocturnes that deviated from the traditional Romantic-style nocturne structure of lyrical melody with arpeggiated accompaniment. These works conveyed a wider range of moods or representations of night by using twentieth-century techniques including cluster chords, blurred pedaling, or plucking strings inside the piano.

Furthermore, throughout the twentieth- and twenty-first centuries, but especially from the 1990s and later, the nocturne was adapted as a genre of intermediate to early advanced educational piano repertoire. These were published as individual works (as in Jennifer Linn's *Twilight Nocturne*), within collections of other repertoire (as in Catherine Rollin's "Iberian Nocturne" in *Sounds of Spain, Book 3*), or as complete collections of pedagogical nocturnes (as in Jeanne Costello's *Nocturnes in Minor*). However, despite the development of this body of educational nocturne literature, students today may not be exposed to nocturnes or nocturne-style repertoire until they reach an early advanced playing level. Therefore, they may not have gained knowledge of the style or the skills necessary to execute the repertoire successfully at the piano. Thus, the goal of this study was to both provide a historical overview of the standard literature piano nocturne, as well as catalog lesser-known Romantic-style educational nocturnes to provide teachers

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<sup>251</sup> Murdock, 2.

with adequate resources to effectively prepare students for successful learning of nocturnes at all levels.

In order to provide organized, relevant information on the body of educational piano nocturne literature, thirty repertoire suggestions were organized progressively according to a ten-level grading system, with written annotations for each piece and a list of additional suggested repertoire for each level. Repertoire was leveled using a ten-level system created by the author based on Jane Magrath's *The Pianist's Guide to Standard Teaching and Performance Literature* and the Royal Conservatory of Music's *Celebration Series*. Annotations to the pieces discussed included details on compositional style and form, technical and musical challenges, and pedagogical benefits and suggestions. The Levels 1-5 pieces discussed were selected as exemplary works to expose students to fundamental nocturne components including large motions around the keyboard, lyrical legato phrases, basic ornamentation, or simple broken-chord or arpeggiated accompaniment patterns. The Levels 6-9 repertoire was selected as exemplary literature to directly prepare students for Level 10 and advanced nocturnes in three distinct textures, termed "chordal style," "broken-chord style," and "arpeggiated style" in this study. The three Chopin nocturnes were selected for discussion in Level 10 to serve as models for these textures. To provide teachers with relevant repertoire and information, in selecting educational repertoire for discussion preference was given to Romantic-style works by living pedagogical composers that were recently published (1990s or later) and about which little has been written to date.

The Levels 1-5 nocturne and nocturne-like literature discussed consists of basic elements of lyrical playing that prepare students for advanced nocturne study, including

extramusical associations of night, simple broken-chord or repeated chord accompaniment patterns in primarily diatonic harmonies, as well as melodic challenges including sixteenth notes, thirty-second notes, and ornamentation represented by notation or symbols. Of the fifteen pieces discussed, only nine included the word “nocturne” in the title. However, of the remaining six, only two works had no specific allusion to night (Level 1 “The Perfect Rose” and Level 4 Prelude in D Major, both by Mier). Thus, even elementary students may be encouraged to consider extramusical associations with night in their study of early nocturne-like literature. Throughout the early elementary to intermediate literature discussed, metric and rhythmic challenges ranged from three consecutive beats of eighth notes (Level 1, Donkin’s “Dream Journey,” Level 2, Telfer’s “The Silent Moon”); to shifts between simple duple and simple triple meter (Level 2, Massoud’s *Spanish Nocturne*); to sixteenth or thirty-second notes in scalar passages (Level 3, Rollin’s “Nocturne in Black and Gold – The Falling Rocket”). Sixteenth notes also occurred as ornamental figurations (Level 4, Rollin’s Nocturne), and triplet subdivisions (Level 5, Rollin’s “Iberian Nocturne”). Harmonic progressions consisted of primarily diatonic chords. Accompaniment patterns ranged from basic quarter- and half-note broken-chord patterns spanning an octave or less (Level 1, Mier’s “Starlight Prelude”), to multi-octave patterns consisting exclusively of chord members in repetitive ostinato (Level 3, Rollin’s “Spanish Nocturne”), to repeated dyads with a displaced melodic bassline (Level 5, Sallee’s Nocturne in E Minor). Melodic challenges included chromatic inflections in the majority of repertoire discussed, turn figurations represented by rhythmic notation (Level 3, Massoud’s *Spanish Nocturne*), and grace notes and trills represented by symbols (Level 4, Alexander’s Nocturne No. 4 in D Minor). In addition,

all repertoire in Levels 3-5 with the exception of Rollin's "Nocturne in Black and Gold – The Falling Rocket" consisted of ternary form (with or without an introduction and coda), thus enabling students to practice navigating changes of character in the B section that similarly occur in advanced nocturnes.

In Levels 6-10, repertoire was selected to progressively prepare students for advanced nocturnes with lyrical melody and three distinct textures of accompaniment: boom-chick chords, four-note groups of broken chords, and arpeggiated patterns in combinations of ascending and descending motion. To prepare students for Level 10 repertoire such as Chopin's Nocturne in F Minor, Op. 55, No. 1, a series of three chordal-style nocturnes from Jeanne Costello's *Nocturnes in Minor* and Chopin's Nocturne in G Minor, Op. 37, No. 1 were selected. Chordal patterns ranged from a recurring diatonic harmonic progression with chord changes twice per bar (Level 6, Costello's Nocturne in G Minor), to progressions involving both diatonic and chromatic harmonies such as secondary dominants, the Neapolitan chord, and augmented sixths in varied boom-chick patterns of single bass notes, octaves, and chords (Levels 9-10, Chopin's Nocturne in G Minor, Op. 37, No. 1 and Nocturne in F Minor, Op. 55, No. 1). In Costello's nocturnes (Levels 6-8), melodic and rhythmic challenges progressively increased in difficulty from a complete absence of sixteenth notes and ornamentation (Level 6, Nocturne in G Minor), to shaping rhythmic gestures beginning on upbeats (Level 7, Nocturne in D Minor), to alternations between duple and triple sixteenth-note subdivisions in melodic phrases (Level 8, Nocturne in F Minor). Both chordal-style Chopin nocturnes discussed (Level 9, Nocturne in G Minor, Op. 37, No. 1, and Level 10, Nocturne in F Minor, Op. 55, No. 1) consisted of regular four- or eight-bar phrases with ornamental variations on each

repetition, including challenges such as *moto perpetuo* triplet eighth notes (Level 10, Nocturne in F Minor, Op. 55, No. 1).

To prepare students for Level 10 repertoire such as Chopin's Nocturne in C-sharp Minor, Op. Post., broken-chord-style nocturnes by Robert Vandall (Level 6, "Winter Nocturne"), Jeanne Costello (Level 7, Nocturne in C-sharp Minor), Jennifer Linn (Level 8, *Twilight Nocturne*), and Dennis Alexander (Level 9, Nocturne No. 13 in G Major) were selected. Four-note chordal accompaniment patterns ranged from a tonic-dominant ostinato over a Bb pedal point in the bass (Level 6, Vandall's "Winter Nocturne"), to patterns on primarily black keys (Level 7, Costello's Nocturne in C-sharp Minor), to patterns of diatonic and chromatic harmonies against cross-rhythms in the right hand (Level 9, Alexander's Nocturne No. 13 in G Major; Level 10, Chopin's Nocturne in C-sharp Minor, Op. Post.). Melodic, rhythmic, and artistic challenges ranged from reading ledger lines (Level 7, Costello's Nocturne in C-sharp Minor), to large-scale interpretation throughout three distinctly contrasting sections (Level 8, Linn's *Twilight Nocturne*), and embellishments including harmonic and melodic chromaticism, *fioriture*, trills, or grace notes (as in Level 10, Chopin's Nocturne in C-sharp Minor, Op. Post.).

To prepare students for Level 10 repertoire such as Chopin's Nocturne in E Minor, Op. 72, No. 1 (Post.), arpeggiated-style nocturnes by Barbara Arens (Level 6, "Cogitata nocturna"), Dennis Alexander (Level 7, Notturmo in E-flat Major and Level 8, Nocturne No. 14 in F Minor), and Jennifer Linn (Level 9, "Nocturne d'Esprit") were selected. Accompaniment structures ranged from diatonic harmonies in closed position steady eighth notes, (Level 6, Arens' "Cogitata nocturna"), to triplet arpeggios in extended hand positions (Level 7, Alexander's Notturmo in E-flat Major), to complex

patterns including chromaticism, passing tones, and shifts between duple and triple subdivisions (Level 8, Alexander's Nocturne No. 14 in F Minor, Level 10, Chopin's Nocturne in E Minor, Op. 72, No. 1 [Post.]). Melodic, rhythmic, and artistic challenges ranged from changing meters (Level 6, "Cogitata nocturna"), quintuplet sixteenth-note embellishments (Level 8, Alexander's Nocturne No. 14 in F Minor), and two-voiced contrapuntal melodic lines (Level 9, Linn's "Nocturne d'Esprit," Level 10, Chopin's Nocturne in E Minor, Op. 72, No. 1 [Post.]). Other embellishments present in the repertoire included trills, grace notes, turns, *fioriture*, and large melodic leaps of a seventh or more. Overall, the thirty pieces discussed in this study provide a comprehensive sequencing of repertoire that prepares students for successful learning and performance of advanced Romantic-style nocturnes. However, teachers should not feel obligated to assign a student every single piece suggested throughout his course of study. Rather, teachers may freely choose select works from this list based on the student's level, rate of learning, and previous experience with nocturne or nocturne-like repertoire.

#### *Suggestions for Further Study*

1. The current study could be expanded to include annotations on the repertoire suggested for each level, but not discussed in this study. New repertoire published after the time of this study's writing could also be included.
2. Progressive leveling and annotations could be done with nocturnes consisting of other types of primary accompaniment patterns beyond boom-chick chords, four-note broken chords, or arpeggios. For example, works could be organized and discussed that share similar accompaniment patterns to Chopin's Nocturne in E-flat Major, Op. 9, No. 2,



which consists of three-note groups of single bass notes (that form a melodic bassline) and two inner chords that ascend in different inversions.

3. Other bodies of nocturne repertoire could be studied. This study prioritized discussion and progressive leveling of Romantic-style nocturnes and nocturne-like works repertoire by primarily twentieth- and twenty-first century composers of pedagogical piano music. In her dissertation “Night Music: The Twentieth Century Nocturne in Piano Teaching,” Jessica Murdock discussed twentieth-century pedagogical nocturne repertoire including post-Romantic nocturnes. Chan Kiat Lim discussed twentieth-century American nocturnes in his study “Twentieth-Century Nocturnes by American Composers: Echoes of Romanticism.” Further research could be done comparing nineteenth-century nocturnes by lesser-known composers such as Henri Bertini (1798-1876), Théodore Döhler (1814-1856), or Ignaz Xavier Joseph Leybach (1817-1891). Such a project would serve to bring recognition to composers whose works are musically and compositionally sound, but are performed or studied less than works by composers such as Chopin or Fauré. In addition, studies could be done on nocturnes written by composers of specific nationality or ethnic groups (e.g., Japanese or African-American composers), to determine whether or how these composers combine compositional devices of their people’s folk music with the Western European genre of the piano nocturne. Such a study would serve to educate teachers on diverse repertoire, and enrich the overall piano literature.

### *Conclusion*

Nocturnes have remained in the standard piano literature for over two hundred years, but students may not study this genre of repertoire until the early advanced or advanced level of study, and might therefore lack the full skills or knowledge necessary for successful nocturne performance. However, throughout the twentieth and twenty-first centuries, but especially since the 1990s, an increasing number of educational piano nocturnes have been published. These works vary from early elementary to advanced difficulty levels. Thus, students can experience not only the technical and musical challenges of nocturnes in level-appropriate contexts, but also the joy of studying this genre at all stages of study. Therefore, it is hoped that teachers will continue striving to remain updated on educational nocturne repertoire through this study or other means, both in order to maintain current knowledge as a professional in piano pedagogy, and to best serve their students in teaching.

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APPENDIX A

LIST OF PEDAGOGICAL NOCTURNES

AND NOCTURNE-LIKE LITERATURE

SELECTED FOR DISCUSSION OR LEVELING IN CHAPTER 3

The following list provides the composers, titles, and collections (if applicable) of the nocturnes and nocturne-like works discussed or listed in Chapter 3. Repertoire is listed progressively from Levels 1-10. Repertoire discussed in Chapter 3 (the first three pieces listed for each level) appear in increasing order of difficulty. Additional repertoire for each level (listed under “see also”) appears in alphabetical order by author last name. See Appendix B for full bibliographic citations.

*Level 1: Early Elementary Nocturne-Like Works for Solo Piano*

- Mier, Martha, “Starlight Prelude,” *Romantic Sketches, Book 1*
- Mier, Martha, “The Perfect Rose,” *Romantic Sketches, Book 1*
- Donkin, Christine, “Dream Journey,” *Legends and Lore/RCM Celebration Series 1*

*Level 2: Elementary Piano Nocturnes and Nocturne-Like Works*

- Telfer, Nancy, “Silent Moon,” *The Sun and Moon/RCM Celebration Series 2*
- Alexander, “Full Moon Rising,” *Sensational! Book 1*
- Massoud, *Spanish Nocturne*
- See also: Vandall, Robert, *Nocturne for Left Hand Alone*

*Level 3: Late Elementary Piano Nocturnes and Nocturne-Like Works*

- Rollin, Catherine, “Spanish Nocturne,” *Sounds of Spain, Book 1*
- Rollin, Catherine, “Nocturne in Black and Gold – The Falling Rocket,” *Museum Masterpieces, Book 2*
- Alexander, Dennis, Nocturne No. 2 in E Minor, *Nocturnes, Book 1*
- See also:
  - Alexander, Dennis, Nocturne No. 1 in C Major, *Nocturnes, Book 1*
  - Rollin, Catherine, *Nocturne for the Left Hand*

- Vandall, Robert, “Lydian Nocturne,” *Modes and Moods*

*Level 4: Early Intermediate Nocturnes and Nocturne-Like Works*

- Mier, Martha, Prelude in D Major, *Romantic Sketches, Book 2*
- Alexander, Dennis, Nocturne No. 4 in D Minor, *Nocturnes, Book 1*
- Rollin, Catherine, Nocturne, *Spotlight on Romantic Style*
- See also:
  - Brandse, Wim, Nocturne, *Descriptives*
  - Cooper, Ted, Nocturne, *Signature Solos, Book 3*
  - Greenleaf, Elizabeth, *New Orleans Nocturne*
  - Mier, Martha, “Romance,” *Romantic Sketches, Book 2*
  - Rollin, Catherine, *Moonlight Nocturne*<sup>252</sup>
  - Sheftel, Paul, Nocturne, *Interludes: Mood Studies for Piano*

*Level 5: Early Intermediate Piano Nocturnes and Nocturne-Like Works*

- Rejino, Mona, Nocturne, *Portraits in Style*
- Rollin, Catherine, “Iberian Nocturne,” *Sounds of Spain, Book 3*
- Sallee, Mary, *Nocturne in E Minor*
- See also:
  - Cuéllar, Martín: *Nocturne (Nightfall in Tossa de Mar)*
  - Menotti, Gian-Carlo, Nocturne, *Poemetti: 12 Pieces for Children for the piano*<sup>253</sup>
  - Mier, Martha, “Autumn Nocturne,” *Favorite Solos, Book 3*
  - Rollin, Catherine, “Summer’s Nocturne,” *Lyric Moments, Book 1*

*Level 6: Intermediate Piano Nocturnes and Nocturne-Like Works*

- Costello, Jeanne, Nocturne in G Minor, *Nocturnes in Minor*
- Vandall, Robert, “Winter Nocturne,” *Celebrated Piano Solos, Book 5*
- Arens, Barbara, “Cogitata nocturna,” *Piano Misterioso*
- See also:
  - Alexander, Dennis, Nocturne No. 5 in G Major, *Nocturnes, Book 1*
  - Alexander, Dennis, Nocturne No. 7 in G Minor, *Nocturnes, Book 1*
  - Bartok, Bela, No. 97 – Notturmo, *Mikrokosmos Book IV*<sup>254</sup>
  - Costello, Jeanne, Nocturne in E Minor, *Nocturnes in Minor*
  - Rollin, Catherine, “Lyric Nocturne,” *Lyric Moments, Book 3*
  - Swafford, Dwight, Nocturne No. 3, *Six Nocturnes*
  - Tansman, Alexandre, “Night Mood – Nocturne,” *Happy Time: On s’amuse au piano, Book 3*
  - Vandall, Robert, “Summer Nocturne,” *Celebrated Piano Solos, Book 5*

*Level 7: Intermediate Piano Nocturnes and Nocturne-Like Works*

- Costello, Jeanne, Nocturne in D Minor, *Nocturnes in Minor*

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<sup>252</sup> See Murdock, 46-48.

<sup>253</sup> Murdock, 59-60.

<sup>254</sup> Murdock, 60-61.

- Costello, Jeanne, Nocturne in C-sharp Minor, *Nocturnes in Minor*
- Alexander, Dennis, Notturmo in E-flat Major, *Just for You, Book 4*
- See also:
  - Britten, Benjamin, Nocturne, *Sonatina Romantica*
  - Copland, Aaron, *Midsummer Nocturne*
  - Costello, Jeanne, Nocturne in C Minor, *Nocturnes in Minor*
  - Dello Joio, Norman, “Night Song,” *Lyric Pieces for the Young*
  - Frid, Grigori, Nocturne, *Russian Tales*
  - Gillock, William, “Night Song,” *Lyric Preludes in Romantic Style*
  - Glière, Reinhold, Nocturne, Op. 31, No. 2
  - Levin, Frank, *Summer Nocturne*
  - Linn, Jennifer, *Nocturne Mystique*
  - Liszt, *Consolation* No. 1, S. 172
  - Poole, Clifford, Nocturne, *Legacy Collections, Book 4/RCM Celebration Series 7*
  - Rollin, Catherine, “Forest Nocturne,” *Three Romances*
  - Rollin, Catherine, “Night Fantasy,” *Three Romances*
  - Swafford, Dwight, Nocturne No. 6, *Six Nocturnes*
  - Vandall, Robert, “Iberian Nocturne,” *Celebrated Lyrical Solos, Book 5*
  - Vandall, Robert, “Summer Nocturne,” *Celebrated Piano Solos, Book 5*

*Level 8: Late Intermediate Piano Nocturnes and Nocturne-Like Works*

- Costello, Nocturne in F Minor, *Nocturnes in Minor*
- Linn, *Twilight Nocturne*
- Alexander, Nocturne No. 14 in F Minor, *Nocturnes, Book 2*
- See also:
  - Alexander, “Mountain Nocturne,” *Planet Earth*
  - Brown, Timothy, Nocturne in C Minor, *In Recital for the Advancing Pianist: Original Solos Book 1*
  - Dello Joio, Nocturne in E
  - Fauré, *Romance sans paroles* in A-flat Major, Op. 17, No. 3
  - Gretchaninoff, Alexander, Nocturne, Op. 3, No. 5, *Five Little Pieces*, Op. 3
  - Grieg, Edvard, Nocturne, Op. 54
  - Hofmann, Heinrich, Nocturne, Op. 88, No. 3
  - Liszt, *En Rêve (Nocturne)*, S. 207
  - McLean, Edwin, “Shadows in the Rain,” *Jazz Nocturnes, Book 1*
  - Palmgren, Selim, “May Night (Nocturne),” Op. 27, No. 3

*Level 9: Late Intermediate/Early Advanced Piano Nocturnes and Nocturne-Like Works*

- Chopin, Frederic: Nocturne in G Minor, Op. 37, No. 1
- Alexander, Nocturne No. 13 in G Major, *Nocturnes, Book 2*
- Linn, Jennifer, “Nocturne d’Esprit,” *Piano Recital Showcase: Romantic Inspirations*
- See also:
  - Alexander, Dennis, *Reverie in F Minor*
  - Alexander, “Topaz Nocturne,” *With These Hands*
  - Borodin, No. 7 – Nocturne, *Scherzo and Petite Suite*
  - Chopin, Frederic: Nocturne in E-flat Major, Op. 9, No. 2
  - Chopin, Frederic: Nocturne in G Minor, Op. 15, No. 3
  - Hawes, Jack, *Nocturne for Piano*
  - Liszt, *Consolation No. 3, S. 172*
  - McLean, Edwin, “Mango Moon,” *Jazz Nocturnes, Book 1*
  - Rossi, Wynn-Anne, *Tribute to Romance*

*Level 10: Early Advanced Piano Nocturnes and Nocturne-Like Works*

- Chopin, Nocturne in F Minor, Op. 55, No. 1
- Chopin, Nocturne in C-sharp Minor, Op. Post.
- Chopin, Nocturne in E Minor, Op. 72, No. 1
- See also:
  - Balakirev, Mily: Nocturne No. 1 in B-flat Minor/D-flat Major
  - Balakirev, Mily: Nocturne No. 2 in B Minor
  - Balakirev, Mily: Nocturne No. 3 in D Minor
  - Barber, Samuel, *Nocturne: Homage to John Field*
  - Chatman, Stephen. Nocturne. *Preludes, Book 4/RCM Celebration Series 10*
  - Chopin, Nocturne in B Major, Op. 32, No. 1
  - Dello Joio, Nocturne in F-sharp
  - Falla, Manuel de, Nocturno
  - Fauré, Gabriel: Nocturne No. 8
  - Fauré, Gabriel: Nocturne No. 10
  - Fauré, Gabriel: Nocturne No. 11
  - Gould, Morton, “Indian Nocturne,” *Americana, Mood Sketches*
  - Hensel, Fanny, Nocturne in G Minor
  - Holst, Gustav, Nocturne, *Two Pieces for Piano, H. 179*
  - Liszt, *Consolation No. 5 in E Major, S. 172*
  - McLean, Edwin, “Late at Night,” *Jazz Nocturnes, Book 1*
  - Rowley, Alec Nocturne, Op. 50, No. 6, *Polyrhythms, Op. 50*
  - Tsitsaros, *Nocturne*



## APPENDIX B

### LIST OF PEDAGOGICAL AND STANDARD REPERTOIRE SOLO PIANO NOCTURNES WITH FULL BIBLIOGRAPHIC INFORMATION

The following appendix provides full bibliographic citations for the piano method books containing nocturne-like literature discussed in Chapter 3, pedagogical solo piano nocturnes, collections of pedagogical solo piano nocturnes, and solo piano nocturnes from the standard literature published individually or within collections. It is impossible to provide a fully comprehensive list. Manuscripts by lesser-known composers may have been lost, while new nocturnes are being published yearly. However, the following citations provide a substantial overview of nocturne literature from which teachers may select repertoire for their students.

“Pedagogical nocturne” refers to any nocturne or nocturne-like work that provides accessible opportunities for students to learn technical and musical elements necessary for successful piano playing. Pedagogical nocturnes can range in difficulty and scope from works appropriate for the very first lesson of piano study, to complex and demanding repertoire appropriate for the advanced student.

In this appendix, a pedagogical nocturne may consist of any work leveled from 1-10 in this study, any nocturne leveled from 1-10 in Jane Magrath’s *The Pianist’s Guide to Standard Teaching and Performance Literature* or by *The Royal Conservatory of Music*, or literature published with other level designations such as “early elementary,” “elementary,” “late elementary,” “early intermediate,” “intermediate,” “late

intermediate,” or “early advanced.” Where applicable, a level from 1-10 is included after the publisher information. These levels were either assigned by the author according to the criteria described in Chapter 3, or they were designated by Jane Magrath or the Royal Conservatory of Music and approved by the author as appropriate.

“Standard literature nocturne” refers to any nocturne or nocturne-like work composed in the nineteenth through twenty-first centuries considered by the study author to be of advanced difficulty, or not intentionally composed for students (based on structure of the piece or intention of the composer). These works may be written by well-known nineteenth-century composers such as Frederic Chopin and Robert Schumann, lesser-known nineteenth-century composers such as Henri Bertini (1798-1876) and Sergey Lyapunov (1859-1924), well-known twentieth- and twenty-first century composers such as George Crumb or Lowell Liebermann, and other twentieth- and twenty-first century composers such as Herbert Haufrecht (1909-1998) and Peter Jarvis.

Romantic-era and Romantic-style nocturnes, as well as post-Romantic nocturnes from the nineteenth through twenty-first centuries comprise this appendix. If the composer is still alive, no date has been included. For living composers, birth dates have been included when known. Otherwise, composer dates provide historical context.

#### *Piano Method Books Containing Nocturne-Like Literature*

The following list provides citations for all the volumes of method book literature discussed in Chapter 3. See Chapter 3 for overviews of select nocturne-like works found within these volumes. Books are listed in alphabetical order, rather than sequentially by difficulty.

- Alexander, Dennis, Gayle Kowalchyk, E.L. Lancaster, Victoria MacArthur, and Martha Mier. *Alfred's Premier Piano Course: Level 1A Lesson Book*. Van Nuys, CA: Alfred Publishing Co., 2005.
- \_\_\_\_\_. *Alfred's Premier Piano Course: Level 2A Lesson Book*. Van Nuys, CA: Alfred Publishing Co., 2005.
- \_\_\_\_\_. *Alfred's Premier Piano Course: Level 2B Performance Book*. Van Nuys, CA: Alfred Publishing Co., 2005.
- \_\_\_\_\_. *Alfred's Premier Piano Course: Level 3 Performance Book*. Van Nuys, CA: Alfred Publishing Co., 2005.
- Clark, Frances, Louise Goss, and Sam Holland. *The Music Tree, Part 2A*. Van Nuys, CA: Sumy-Birchard, Inc., distributed by Alfred Music, 2001.
- \_\_\_\_\_. *The Music Tree, Part 3*. Van Nuys, CA: Sumy-Birchard, Inc., distributed by Alfred Music, 2001.
- \_\_\_\_\_. *The Music Tree: Time to Begin*. Van Nuys, CA: Sumy-Birchard, Inc., distributed by Alfred Music, 2001.
- Faber, Nancy and Randall Faber. *Piano Adventures: Level 1 Lesson Book*. Ann Arbor, MI: Dovetree Productions, Inc., 2011.
- \_\_\_\_\_. *Piano Adventures: Level 2A Lesson Book*. Ann Arbor, MI: Dovetree Productions, Inc., 2011.
- \_\_\_\_\_. *Piano Adventures: Level 2B Lesson Book*. Ann Arbor, MI: Dovetree Productions, Inc., 2011.
- \_\_\_\_\_. *Piano Adventures: Level 3A Lesson Book*. Ann Arbor, MI: Dovetree Productions, Inc., 2011.
- \_\_\_\_\_. *Piano Adventures: Primer Level Performance Book*. Ann Arbor, MI: Dovetree Productions, Inc., 2011.
- The Royal Conservatory of Music Celebration Series, Level Prep A*. Toronto: The Frederick Harris Music Co., 2015.
- The Royal Conservatory of Music Celebration Series, Level Prep B*. Toronto: The Frederick Harris Music Co., 2015.

*Pedagogical Solo Piano Nocturnes*

Nocturnes or nocturne-like works cited in this list may be published individually, as in Catherine Rollin's *Nocturne for the Left Hand*, or as part of a collection. If a single nocturne has been published as a part of a collection of works, the piece title as well as the collection title is listed, as in Dennis Alexander's "Topaz Nocturne" from *With These Hands*. If a nocturne has been published in both an original collection as well as *The Royal Conservatory of Music Celebration Series*, bibliographic information for both publications is provided where applicable. An example is Stephen Chatman's Nocturne, originally published in his *Preludes, Book 4* but also included in the *RCM Celebration Series, Level 10* repertoire book. Nocturnes that have been analyzed for discussion or listed in Appendix A have been leveled after the citation.

Alexander, Dennis. "Full Moon Rising." *Sensational!: 6 Attractive and Sophisticated Piano Solos for Late Elementary Students of All Ages, Book 1*. Van Nuys, CA: Alfred Publishing Co., 1991. **Level 2**.

\_\_\_\_\_. "Mountain Nocturne." *Planet Earth: Late Intermediate to Early Advanced Piano Solos*. Van Nuys, CA: Alfred Publishing Co., 1991. **Level 8**.

\_\_\_\_\_. Notturmo in E-flat Major. *Just for You, Book 4*. Van Nuys, VA: Alfred Publishing Co., 2004. **Level 7**.

\_\_\_\_\_. *Reverie in F Minor*. Van Nuys, CA: Alfred Publishing Co., 1999. **Level 9**.

\_\_\_\_\_. "Topaz Nocturne." *With These Hands: 7 Early Advanced Solos for Piano*. Van Nuys, CA: Alfred Publishing Co., 1999. **Level 9**.

Arens, Barbara. "Cogitata nocturna." *Piano Misterioso: 28 Magically Easy Pieces*. Weisbaden: Breitkopf & Härtel, 2015. **Level 6**.

Barber, Samuel (1910-1981). *Nocturne: Homage to John Field*, Op. 33. New York, NY: G. Schirmer, Inc., 1959. **Level 10**.

- Bartók, Béla (1881-1945). No. 97 – Notturmo. *Mikrokosmos: 153 Progressive Piano Pieces in 6 volumes, Book 4*. London: Boosey & Hawkes, 1987. **Level 6.**
- Borodin, Alexander (1833-1887). “No. 7, Nocturne.” *Scherzo and Petite Suite* (1885). Van Nuys, CA: Alfred Publishing Co., Kalmus Classic Editions, 1986. **Level 9.**
- Brandse, Wim (1933-2011). Nocturne. *Descriptives: Six Pieces for Piano*. Minneapolis, MN: Schmitt, Hall and McCreary Co., 1973. **Level 4.**
- Britten, Benjamin (1913-1976). “Nocturne” from *Sonatina Romantica* (1940). *Moderato and Nocturne*. London: Faber Music, 1986. **Level 7.**
- Brown, Timothy. *In the Night*. Fort Lauderdale, FL: The FJH Music Company, Inc., 2008.
- \_\_\_\_\_, ed. Helen Marlais. Nocturne in C Minor. *In Recital for the Advancing Pianist: Original Solos Book 1 (Early Advanced)*. Fort Lauderdale, FL: The FJH Music Company, Inc., 2008. **Level 8.**
- Chatman, Stephen. Nocturne. *Preludes, Book 4*. New York, NY: ECS Publishing. Also published in *The Royal Conservatory of Music Celebration Series, Level 10*. Toronto: The Frederick Harris Music Co., 2015. **Level 10.**
- Cooper, Ted. Nocturne. *Signature Solos, Book 3*, ed. Gayle Kowalchyk. Van Nuys, CA: Alfred Publishing Co., 2015. **Level 4.**
- Copland, Aaron (1900-1990). *Midsummer Nocturne*. London: Boosey & Hawkes, Inc., 1977. **Level 7.**
- Cuéllar, Martín. *Nocturne (Nightfall in Tossa de Mar)*. Fort Lauderdale, FL: The Frank J. Hackinson Publishing Co., 1997. **Level 5.**
- Dello Joio, Norman (1913-2008). “Night Song.” *Lyric Pieces for the Young*. Melville, NY: Edward B. Marks Music Corporation, Belwin Mills Publishing Corp., 1971. **Level 7.**
- \_\_\_\_\_. *Nocturne in E* (1946). New York, NY: Carl Fischer, Inc., 1950. **Level 8.**
- \_\_\_\_\_. *Nocturne in F-sharp Minor* (1946). New York, NY: Carl Fischer, Inc., 1950. **Level 10.**
- Donkin, Christine. “Dream Journey.” *Legends and Lore*. Toronto: The Frederick Harris Music Co., Ltd., 2006. Also published in *The Royal Conservatory of Music Celebration Series, Level 10*. Toronto: The Frederick Harris Music Co., 2015. **Level 1.**

- Falla, Manuel de (1876-1946). Nocturno (1896). *Manuel de Falla: Music for Piano, Volume 1*. London: Chester Music, 1996. **Level 10.**
- Fauré, Gabriel (1845-1924). *Romance sans paroles* in A-flat Major, Op. 17, No. 3. *Romances sans paroles, Opus 17 for piano solo*. Van Nuys, CA: Alfred Publishing Co., Kalmus Classic Editions, 1985. **Level 8.**
- Floyd, Carlisle. "Night Song." *Anthology of 20<sup>th</sup> Century Piano Music*, ed. Maurice Hinson. Van Nuys, CA: Alfred Publishing Co., 2003, © 1965 by Boosey & Hawkes, Inc.
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- Levin, Frank. *Summer Nocturne*. Mequon, WI: Schaum Publication, Inc., 1992. **Level 7.**
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*Collections Including Pedagogical Solo Piano Nocturnes*

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- Vandall, Robert. *Celebrated Piano Solos: Seven Diverse Solos for Intermediate to Late Intermediate Pianists, Book 5*. Van Nuys, CA: Alfred Publishing Co., 2005. See especially “Summer Nocturne” and “Winter Nocturne.” **Level 6**.

### *Standard Literature Solo Piano Nocturnes*

The solo piano nocturnes cited in this list have either been published as individual works, such as Judith Bingham's *Limehouse Nocturne for Piano*, or as part of a collection. These collections may be structured in several ways. First, a collection may consist of nocturnes by one or more composers, such as Carl Czerny's *Nocturnes*, or *16 Nocturnes for Piano* by various composers published by Schirmer. Second, a collection may consist of nocturne(s) and other pieces within one opus by a single composer, such as Clara Schumann's Notturmo in F Major from *Soirées musicales pour le Pianoforte*, Op. 6. Third, a collection may consist of nocturne(s) and other pieces from various opuses by a single composer, such as Frederic Chopin's *Ballades and Nocturnes for Piano*. Last, a collection may consist of nocturne(s) and other pieces by various composers, such as *Islamey and Other Favorite Russian Piano Works* published by Dover. If multiple nocturnes are included in one publication, the titles of each piece as well as the volume title are specified.

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Arensky, Anton (1861-1906). Nocturne in D-flat Major, Op. 36, No. 3, from *Morceaux Caractéristiques*. *Islamey and Other Favorite Russian Piano Works*. New York, NY: Dover Publications, 2000.

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Bertini, Henri (1798-1876). *Piano Music of the Parisian Virtuosos, Volume 9: Henri Bertini (1798-1876) and Théodore Döhler (1814-1856)*, ed. Jeffrey Kallberg. New York, NY: Garland Publishing, Inc., 1993. See especially *Trois nocturnes*, Op. 87 (No. 1 – L’Espérance, No. 2 – Les Regrets, No. 3 – Le Calme); 2 Nocturnes, Op. 130 (No. 1 – Contemplazione, No. 2 – Inquieto).

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Bizet, Georges (1838-1875). *First Nocturne for solo piano*. Boca Raton, FL: Masters Music Publications, 1991.

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<sup>255</sup> An asterisk (\*) denotes pieces or collections which are listed in Jessica Murdock’s dissertation “Night Music: The Twentieth Century Nocturne in Piano Teaching,” but the music scores are difficult to locate. These works may be published but unavailable in the U.S., or out of print.

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<sup>256</sup> Although three nocturnes in E Major, A-flat Major, and G Major are cited as comprising the set, only No. 2 – Nocturne in A-flat Major is available for download.

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