

STANISŁAW MONIUSZKO ACADEMY OF MUSIC IN GDAŃSK

Xiaowei GUO

DOCTORAL DISSERTATION (Artistic Work with its description)

prepared as part of the procedure for the award of the academic doctoral degree
in the field of arts, in the artistic discipline of art of music

Doctoral Supervisor

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ARTISTIC WORK

List of works on CD Xiaowei GUO

John Field Nocturnes	duration
Nocturne in E flat major No. 1	4:11
Nocturne in C minor No. 2	4:02
Nocturne in A major No. 4	5:26
Nocturne in F major No. 6	4:53
Nocturne in A major No. 8	4:27
Nocturne in E flat major No. 9	3:43
Nocturne in E minor No. 10	3:04
Nocturne in G major No. 12	2:30
Nocturne in D minor No. 13	4:03
Nocturne in F major No. 16	5:00
Nocturne in E major No. 17	10:07
Nocturne in C major No. 20 <i>The Troubadour</i>	4:01

The works were recorded in the Concert Hall of the Academy of Music in Gdańsk on 25.10.2022.

Recording supervision, sound engineering, mastering | Marcin Kowalczyk

DESCRIPTION OF THE ARTISTIC WORK

**An analysis of performance problems, interpretation
and formal issues in selected Nocturnes for piano by John Field.**

**Creative inspiration and resonance in performance
past and present**

Contents

Introduction	6
Chapter I. John Field – the Creator of the Nocturne.....	8
1.1. The Vicissitudes of Life	8
1.2. Nocturnes by John Field	12
Chapter II. Formal analysis of Nocturnes by John Field.....	19
2.1. Nocturne No. 1 in E-flat major	19
2.2. Nocturne No. 2 in C minor	20
2.3. Nocturne No. 4 in A major	22
2.4. Nocturne No. 6 in F major	23
2.5. Nocturne No 8 in A major	25
2.6. Nocturne No. 9 in E-flat major	27
2.7. Nocturne No. 10 in E minor	29
2.8. Nocturne No. 12 in G major	30
2.9. Nocturne No. 13 in D minor	31
2.10. Nocturne No. 16 in F major.....	33
2.11. Nocturne No 17 in E major	35
2.12. Nocturne No 20 in C major: <i>The Troubadour</i>	37
Chapter III. Performing and Interpretative Problems in Nocturnes by John Field	39
3.1. Nocturne No. 1 in E-flat major	39
3.2. Nocturne No. 2 in C minor	40
3.3. Nocturne No. 4 in A major	42
3.4. Nocturne No. 6 in F major	43
3.5. Nocturne No. 8 in A major	45
3.6. Nocturne No. 9 in E-flat major	47

3.7. Nocturne No. 10 in E minor	48
3.8. Nocturne No. 12 in G major	50
3.9. Nocturne No. 13 in D minor	51
3.10. Nocturne No. 16 in F major	52
3.11. Nocturne No. 17 in E major	54
3.12. Nocturne No 20. in C major: <i>The Troubadour</i>	57
Chapter IV. Creative Inspirations and Resonance in the Performance of the Past and Present.	59
Recapitulation.....	64
Bibliography	68
ANNEXES	71
Annex I List of Musical Examples	71
Annex II List of Tables	72
Annex III Nocturne No. 20 <i>The Troubadour</i> - manuscript copy	73
Annex IV Nocturne No. 20 <i>The Troubadour</i> as developed in MuseScore	75
Annex V Programme of artistic work	81
Annex VI CD Recording of the Artistic Work	
Annex VII Doctoral Dissertation on CD - Polish version	
Annex VIII Doctoral Dissertation on CD - English version	

Introduction

The early Romantic piano works by John Field (1782-1837), primarily a pedagogue and pianist, have found a lasting place in the history of European music. Although he is not among the most eminent composers of the period, his position is that of a precursor who transferred a genre derived from vocal music to the piano, thereby opening the way for Frederic Chopin and others to write more perfect and emotionally charged works. In addition to the piano concertos, sonatas and variations which John Field wrote during his life, he undeniably remains above all the creator of the piano nocturne. He wrote the total of twenty compositions (between 1812 and 1832) which he named *nocturnes*, although he had already composed works in a similar style earlier in the century - but without calling them nocturnes.

The aim of this paper is to present a formal analysis and performing problems in John Field's twenty Nocturnes for the piano. The most important part of the research work was to look for their common stylistic features and the influence which John Field's Nocturnes might have had on the later works by Frederic Chopin, who knew these works and recommended them to his pupils to play. An additional aim of the work was to develop, in the form of Appendix IV, the first edited version of the twentieth Nocturne, *The Troubadour*, which has hitherto remained in the manuscript form only.

The problems of the thesis are presented in four chapters with an introduction and a conclusion. The first chapter discusses the life of John Field, the evolution of the nocturne in historical terms and general information about the nocturne in John Field's oeuvre. The second chapter is devoted to a detailed formal analysis of John Field's Nocturnes presented on the CD, including the structure of sections, sentences and phrases, the harmonic changes and the dynamics. The third chapter provides a comprehensive overview of the performing and interpretive problems the performer may encounter in each of these works. The fourth chapter gives key insights into the influence that John Field's Nocturnes may have had on the work of composers undertaking this form of artistic expression after him. The thesis concludes with a recapitulation, which contains the most important observations and conclusions formulated following a thorough analysis of the musical material.

The basic research method adopted for this dissertation combined analysis of literature, analysis of the musical material, and the comparative method. In addition, a descriptive method was used to present biographical data, the composer's artistic profile and phenomena in the history of development of musical forms. The investigations were conducted based on John Field's piano works included in the collection of eighteen nocturnes published in the Peters edition and the two pieces discovered by Patrick Piggott: Nocturne No. 19 in B-flat major and a Nocturne No. 20 in C major: *The Troubadour* (in manuscript).

The dissertation is appended with a bibliography including works from both American, English, Russian, Polish, and Chinese sources, as well as online material. The dissertation is also enclosed with Annexes, which comprise a list of musical examples and tables included in the work, a copy of the manuscript of Nocturne No. 20 *The Troubadour*, its edited version, a programme of the artistic work, a transcript of the artistic work on CD and the entire work on CD in Polish and English.

At the end, I would like to thank Professor Bogdan Kułakowski for his help during my master's and doctoral studies at the Academy of Music in Gdańsk, as well as his great contribution to the creation of my doctoral thesis and the performance of the artistic work.

Chapter I. John Field - Creator of the Nocturne

John Field - Irish composer of piano music, pianist and pedagogue.

1.1. The Vicissitudes of Life

He was born in Dublin on 26 July 1782 into a family of musicians. His father Robert Field was a violinist of the Dublin theatre orchestra, then of the Theatre Royal Haymarket¹ in London, while his grandfather was an organist at the local church and a piano teacher. So, the young John Field had every opportunity to learn music from an early age. When he was seven years old, his grandfather began teaching him piano and music theory, and his father accompanied him as a violinist while he practised. Then, he studied under the Italian composer Tommaso Giordani² from the age of nine, who recognized Field's musical talent and arranged for him to give a public performance at the Rotunda Assembly Rooms in Dublin on 24 March 1792. His first concert caught the attention of the audience and was well received. On 27 March, three days after the concert, an enthusiastic review appeared in the Dublin Evening News newspaper: 'was a truly amazing performance by such a child, and the precision and performance went far beyond what could have been expected.'³

Because of his father's work the family moved to London in December 1793. Then, at the age of 11, John Field started taking piano lessons from Muzio Clementi⁴ and began apprenticeship at his company making musical instruments. In April 1794, Clementi arranged for Field to make his first appearance in London at a concert given by François-Hippolyte Barthélemon⁵, a famous French violinist active in England. Field played a piano sonata by his teacher and was formally introduced as his pupil. Field's performance was praised by Joseph Haydn, Frantisek Dusek and Johann Cramer, who augured for him a career as an outstanding musician.⁶ Unfortunately, Clementi exploited Field's talent for commercial purposes. In order to grow his business, he employed Field to promote the unique tunefulness and softness of the

¹ https://en.wikipedia.org/wiki/Theatre_Royal_Haymarket, entry: 'Theatre Royal Haymarket', accessed on: 15/11/2021.

² https://en.wikipedia.org/wiki/Tommaso_Giordani, entry: „Tommaso Giordani”, accessed on: 15/11/2021.

³ Nicolas Temperley, John Field [in:] *The New Grove Dictionary of Music and Musicians* (2001), V. 8, p. 777.

⁴ Ian Carson, Muzio Clementi [in:] *The New Grove Dictionary of Music and Musicians* (2001), V. 6, p. 39.

⁵ https://en.wikipedia.org/wiki/Fran%C3%A7ois-Hippolyte_Barth%C3%A9mon, entry: 'François-Hippolyte Barthélemon', accessed on: 15/11/2021.

⁶ William G. Flood, *John Field: Inventor of the Nocturne*, Martin Lesterr Ltd, Dublin 1920, p. 6.

sound of the successive versions of pianos he was refining, which were very different from other contemporary instruments. Thus, many of Field's piano pieces were written specifically for the presentation of Clementi's new instruments, as they required a soft touch and the ability to conduct cantilena. This laid the foundations for John Field's unique musical style.

In 1799 Field wrote his first piano sonata and performed it for the first time on 7 February at a charity concert at the Haymarket Theatre, to great acclaim. Between 1800 and 1801, Field played frequently at concerts in London, gradually establishing his reputation as a pianist. During the same period he composed his second and third piano sonatas. These first three sonatas, dedicated to Muzio Clementi, were published in print in 1801.

In 1802 Field went with Clementi on a long tour of Europe, including concerts in Paris, Vienna, St. Petersburg and other cities. In 1803, however, when Clementi left Russia, Field no longer followed him, but settled in St. Petersburg and taught piano (his students included Mikhail Glinka)⁷. Researchers of John Field's life and work have differing opinions on the reasons for Field's remaining in Russia. Most scholars believe that it was the only way for him to become independent and free from Clementi's influence. As evidence of this, scholars such as Piggott⁸ claim that Clementi, who opened a local branch of his company in Russia, hoped to use Field for his purposes again. The company had a good reputation and was expanding its reach in the Russian market. In any case, this was a turning point in Field's musical career, as he began to engage fearlessly in composing, touring and teaching.

In March 1804, Field gave his first public concert in Russia at the Philharmonic Hall in St Petersburg. The audience loved him and acclaimed him their idol. Since then, his musical career flourished. Not only was he invited to private concerts by the capital's elite, but also performed in public in various concert halls. An unprecedented number of students came to him. The group of his students included Maria Szymanowska and Antoni Kątski⁹. He also developed as a composer; within five years Field composed his three piano concertos: Piano Concerto No. 1 (1807), Piano Concerto No. 2 (1809), and Piano Concerto No. 3 (two years later, i.e. in 1811).

⁷ https://pl.wikipedia.org/wiki/Michai%C5%82_Glinka, entry: 'Michaił Glinka', accessed on: 13/11/2021.

⁸ Patrick Piggott, *The Life and Music of John Field 1782-1837: Creator of the Nocturne*, London and Faber, 1973, p. 26-27.

⁹ https://chopin.nifc.pl/pl/chopin/osoba/6778_field_john, entry: 'John Field', accessed on: 18/11/2021.

During the ten years from 1812 onwards, new works by Field appeared almost every year and were performed at public concerts. At the time, many of his major works, such as nocturnes, concertos and other piano pieces, were mostly performed for the first time. Many were published, including the Piano Sonata No. 4 composed in 1814, and the Piano Concerto No. 5 of 1815.

Three early nocturnes of 1812 were composed in the same period, with three other written in 1817. After 1821 Field settled in Moscow, where he continued to give concerts and teach, and also composed two more nocturnes.

Through the concert and creative activities of this period, Field became not only a celebrated performer but also an accomplished composer, and his status as an artist and his unique style were formally established during this period.

Field hardly published between 1823 and 1832, and his health deteriorated as a result of his alcoholic disease. In 1831, at the invitation of the Royal Philharmonic Society in London¹⁰, Field returned to London to perform his Piano Concerto in E-flat major in February 1832. He was also invited to take part in Haydn's Centenary Concert in March of the same year, which also featured Johann Baptist Cramer¹¹ and Ignaz Moscheles¹². One of Field's concerts in 1831 was commented using the following words: 'His charming elegance, his performance is delicate and elegant, with touches of beauty.'¹³

In May 1832, Field was invited to perform a concert as a guest of honour. After the performance, Felix Mendelssohn appreciated and praised him as an excellent performer. In 1833, Field toured Europe, giving concerts e.g. in Paris, Belgium, Switzerland and Milan. After a performance in Paris, Franz Liszt said: 'During the performance he is focused on himself, his body hardly moves, he sings to himself, he does not even seek eye contact. His performance is clear and easy to understand. [...] His calmness is almost mesmerising and he is not concerned about other people's thoughts. Whether it is the posture or the rhythm, there will be no sudden

¹⁰ https://en.wikipedia.org/wiki/Royal_Philharmonic_Society, entry: 'Royal Philharmonic Society', accessed on: 16/11/2021.

¹¹ https://pl.wikipedia.org/wiki/Johann_Baptist_Cramer, entry: 'Johann Baptist Cramer', accessed on: 29/03/2022.

¹² https://pl.wikipedia.org/wiki/Ignaz_Moscheles, entry: 'Ignaz Moscheles', accessed on: 17/11/2021.

¹³ David Branson, John Field and Chopin, Barrie and Jenkins, London 1972), s. 8.

panic interrupting his melody. It is primarily a gentle melody of medium intensity. The most fascinating thing is that everything flows from his heart.’¹⁴

During that period Field also composed six dance pieces, Piano Concertos Nos. 6 and 7, and Nocturnes Nos. 9 to 14.

When he arrived in Naples in 1834, a serious illness prevented him from continuing to perform, as he had to remain in hospital for the long nine months for treatment. Until September 1835 he remained a dependant of the Russian Rachmanoff family who lived in Naples , and was then taken by them to Moscow. Along the way, the family arranged for Field to give three concerts in Vienna, including one at the invitation from Carl Czerny¹⁵, and he finally returned to Moscow in 1836, but unfortunately his health deteriorated again in November and eventually he died of illness in Moscow, on 23 January 1837.¹⁶

Throughout Field's life, the most remarkable thing about his piano writing was the creation of piano miniatures called nocturnes. Although the 'nocturne' had been encountered earlier in orchestral music of the Classical era, we owe the emergence of the term in piano music in the early 19th century to John Field.

In his time, Field was a very good performer and everything he played was well received. It is widely acknowledged that his playing was characterized by naturalness and a solid grounding in the keyboard. This allowed him to achieve a full palette of musical colours - from delicacy to expression rich in emotion, while maintaining a tunefulness of melodic line, akin to the cantilena of vocal music. It seems that the most important thing for Field was to create his own recognizable style, without looking at new trends or subsequent musical fads. He wrote for himself and sang for himself. This was in keeping with his personality. After all, he was described by his friends and students as a gentle, calm and quiet person. Thus, these traits of his personality had an overwhelming influence on the style of his compositions, in which he did not continue with the assumptions of the classical style, but, having his own ideas and

¹⁴ M. Scholastica Benitez, *The Nocturnes of John Field*, Catholic University of America, M.A.diss 1957, p. 20.

¹⁵ https://pl.wikipedia.org/wiki/Carl_Czerny, entry: 'Carl Czerny', accessed on: 18/11/2021.

¹⁶ Patrick Piggott, *The Life and Music of John Field 1782-1837: Creator of the Nocturne*, London and Faber, 1973, p. 98.

focusing on bringing out the maximum emotional effect, he opened a pioneer romantic path in piano music.

1.2. Nocturnes by John Field

The term 'nocturne' is derived from the Latin 'nocturnus' ('nocturnal') and denotes an instrumental musical form of a very calm, lyrical character, inspired by the poetic mood of the night.¹⁷ The equivalent word in Italian is 'notturmo', in French 'nocturne', in German 'Nachtstück' or 'Nachtmusic', and in Polish 'nocturnus'. Indeed, as far back as the Roman times, there was a concept of the night goddess named Nox¹⁸, and the night prayer said in some Christian orders was called a nocturne. It is evident from the above that nocturne appealed to intimate, reflective emotions flowing from the depths of the heart. Its musical origins were already developing in the art of the medieval troubadours. In the 18th century, during the Classical period, the nocturne was a multi-movement composition of unspecified structure, interchangeably referred to as a divertimento or serenade, performed at night in the open air. In the music dictionary edited by Kang Ou¹⁹, published in Taiwan, nocturne is the name of an 18th century musical piece, similar to a serenade, intended to be performed in the evening or at night for entertainment. A well-known example of such works are Joseph Haydn's 8 Notturmi, written for the King of Naples between 1788 and 1790 for two hurdy-gurdys, two clarinets, two horns, two violas and a euphonium. Six of the pieces are in three-movement form, one in built of four movements and one of two movements. Another examples are Wolfgang Amadeus Mozart's famous *Eine kleine Nachtmusic* of 1787 for string instruments and two horns, and *Notturmo* KV 286 for four string orchestras and two horns.

Carl Czerny was of the opinion that the piano nocturne originated from a song, serenade and romance copied from the realm of vocal music to instrumental music, mainly that written for the piano. A characteristic feature of these works was that they were performed in the evening, as this time of the day induces heartfelt, intimate and dreamy artistic expression. This

¹⁷ [https://pl.wikipedia.org/wiki/Nokturn_\(muzyka\)](https://pl.wikipedia.org/wiki/Nokturn_(muzyka)), entry: 'Nokturn', accessed on: 18/11/2021.

¹⁸ [https://pl.wikipedia.org/wiki/Nox_\(mitologia\)](https://pl.wikipedia.org/wiki/Nox_(mitologia)), entry: 'Nox', accessed on: 18/11/2021.

¹⁹ *Continental Music Dictionary* ed. by Ou Kang, Full Music Score Press, Taipei 1980.

is why the instrumental nocturne was perfectly suitable for conveying a subtle, dreamy, graceful, romantic image, at times even tinted with passion, but never harsh or unfamiliar.. The motifs appearing in the nocturne can be compared to ornamented or extended cantilena, whose most characteristic stylistic feature is its calm and slow musical narration.

At the turn of the 18th and 19th centuries, the political, economic and social thought of Europe underwent an enormous transformation. The democratisation of life, the nations' pursuit for freedom and the emancipation of human nature affected all spheres of social life, including music - an important category of culture and art. Music was no longer a privilege enjoyed only by royalty and nobility, and the piano as an instrument was gaining in popularity, entering the homes of the bourgeoisie, whose artistic aspirations contributed to the rapid development of piano music. The organisation of musical concerts by musical societies that sprang up in large numbers, full freedom of teaching, and the development of the publishing industry responded to social demand and contributed to the flourishing of the arts not only among the aristocracy, but on a more mass scale.

The 19th century was an era in which Romanticism reigned long and absolutely. The rationalism, restraint and objectivity which were characteristic for the 18th century were completely discarded and replaced with fully manifested independence of human nature. Due to the growing national aspirations and the social changes that followed, composers ceased to be servants funded by the magnates or the church (as had been the case in the past), and gained financial independence allowing them to create and publish their works, organise concerts, and devote themselves to teaching, whatever they wished. Field and his activities were also subject to these changes in the social sphere.

Thus, in the Romantic period the nocturne became an instrumental miniature, romance or song without words, transferred mainly to the piano. It also usually took the form of a ternary ABA form of a song. It was John Field who first used the title 'nocturne' to refer to a piano piece, and other composers followed his suite. A characteristic feature of Field's piano nocturnes is the cantilena melodic line played by the right hand, while the left-hand accompaniment is based on figured passages. Not all of Field's nocturnes were immediately

referred to by this name. Initially, the composer tried to call them serenades or romances, until 1812, when he used the term for the first time. It is evident that Field's works have many specific features and no title could fully reflect their characteristics, so in the early stages the composer tried to give them other names, too.

John Field entered adulthood at the beginning of the 19th century, but had began to compose piano music as early as the end of the 18th century and became one of the most important representatives of the so-called 'London Piano School'. He wrote the total of seven piano concertos, four piano sonatas and many minor piano pieces. He owes his lasting place in the history of European music to nothing else by his 20 nocturnes, composed not as a form of orchestral music, but as a form of solo piano music. Field's nocturnes are distinguished by an intimacy of artistic expression in which one can even find distant echoes of medieval chivalric romance. The most important thing about these works is that the composer conveys the world of his own thoughts and experiences through the sound. Each of his works is like a bright pearl, and each phrase slowly relates a beautiful story taken out of a musical diary, written on a calm and quiet moonlit night. The thoughts, joys and sighs contained therein are the composer's inner monologue, bringing us closer to his contemporaries, the sentimental colour of his era, and allowing us to understand him better. Although John Field's works are not as well-known and appreciated as those written by Frédéric Chopin, they represent an important link in the history of the development of the piano nocturne. Probably, without them more outstanding works might not have been written. The Field nocturne is certainly a precursor of the Chopin nocturne. Chopin himself recommended playing John Field's nocturnes to his pupils, as they are meticulously and clearly structured, and the music itself is not overly exalted. The songful melodic line expresses the inner world of the composer. Since Field wrote almost all of the pieces for himself as a performer, he did not focus too much on the signs and explanations in the text, but rather on the music itself. In doing so, he used a free form (two-, three- or multi-section) and elegant style which expressed simple emotions giving his music its specific innocence. The pieces, therefore, do not display any sophisticated composing artistry, and their themes rarely exhaust the possibilities of transforming and developing motifs. Nevertheless, the

composer created his own style, as he was of the opinion that the most important thing was to convey emotions as fully as possible, even at the expense of a more free musical construction. His artistic sensibility deeply influenced many musicians of the Romantic era.

As mentioned above, Field composed his first three nocturnes after arriving in Russia in 1812. According to the findings of musicologist John H. Hind, the earliest version of the first nocturne was published in 1812 by Dalmas Editions in St Petersburg. The only copy is now in the music collection of the University of California, Berkeley, so it can be said with certainty that the first piano work published under the title 'Nocturne' was written by John Field and published in 1812.

The second Nocturne in C minor and the third in A-flat major were published by Dalmas in the same year, after the publication of the first Nocturne, and all three were re-edited and published by Peters Publishing House in Leipzig in 1814, under the title 'Three Nocturnes'.

The Fourth Nocturne in A major was written between 1816 and 1817, with its first edition published immediately in St Petersburg, and it was subsequently published in Germany by the Breitkopf und Härtel Publishing House. In 1859, the fourth nocturne was re-edited and published by F. Liszt.

The fifth Nocturne in B-flat major was composed between 1816 and 1817 and published in both Russia and Germany under the title 'Nocturne' in 1817. According to Piggott, although many of Field's manuscripts have been lost, this nocturne has survived in the manuscript entitled 'Serenade'. It appears from the conducted research that this title might have been useful in determining the nature of this composition and might have come from the composer himself.

The sixth Nocturne in F major was first published in Moscow in 1817, then in Germany in 1818. This work exists in two simultaneously composed versions. In addition to the solo piano version, there is the version in E major used as the middle section of the Adagio movement of Piano Concerto No. 6 published in 1833.

The seventh Nocturne in C major was composed and published in Russia in 1821 and then in Germany in 1822.

The eighth Nocturne in A major was not originally composed as a solo work for the piano. Instead, it was the first movement of the *Divertissement* piano quintet, published in 1811 and entitled *Pastoral Music*. Later on, Field took 41 bars of the melodic line from the part of the piano, repeated the melody and thus created a solo piano version of the piece. It was first published in print in 1815. In Field's lifetime, this nocturne was frequently published under new titles, such as the *Pastoral*, *Romantic Song*, etc.

The ninth Nocturne in E-flat major was composed in 1827 and published by Breitkopf und Härtel in Germany under the title *Romantic*. In the later publication by Peters in Leipzig in 1835, it already appeared under the title *Nocturne*. The three latter works were also published together as *Two Nocturnes and a Romance*.

The tenth Nocturne in E minor was written in 1829 and first published by Breitkopf und Härtel. According to P. Piggott, a Russian version of this piece also appeared, ten bars longer than the final version. However, he believes that the Russian version was modified by the composer himself, as it contains fingering indications and some changes in the musical content. The use of fingering characteristic for Field's concept of cantilena, namely the fourth finger in the part of the right hand in the staccato articulation, proves that the composer wanted to achieve in this way an impression of long staccato in the composition.

The eleventh Nocturne in E-flat major was composed in 1832 and published by Schlesinger in Germany in 1833, and republished by Mori and Lavenu²⁰ in 1836 in its revised version.

The twelfth Nocturne in G major was composed in 1834 and published in Paris as a nocturne for piano.

The thirteenth Nocturne in D minor, the last of the nocturnes in a minor key, was written by Field in 1834 and published in France.

The fourteenth Nocturne in C major originates from 1835, when Field was preparing to return to Russia after a long illness in Naples and was staying in Vienna at the time. It is a very important work written in later years of his artistic life. The piece has survived in two versions,

²⁰ A publishing house founded in 1802 by Lewis Lavenu and Nicolas Mori in London.

one of which shows that Field's original idea differs slightly from the version we know today. This is because it contains a middle section in the key of G major, which was later deleted by Field before publication.

The fifteenth Nocturne in C major was composed in 1836 and published in France. Although this work is one of the Field's late compositions, the material in it is not original, but rearranged using previously exploited themes. The work remains in its manuscript version. It begins with a very joyful, simple, lively melody in the key of C major, in tempo *Allegro*.

The sixteenth Nocturne in F major was published in France in 1836. It was also issued in print in Russia and Great Britain. This work is the only nocturne published with the accompaniment of a string quartet. The piano part in the piano quintet is identical to that in the solo nocturne for the piano. This piece was combined with two other compositions in the key of C major: Nocturne No. 14 and Nocturne No. 15, which together, as three nocturnes, were dedicated to Princess Galitzina, Field's Viennese patron.

Although the other two piano sketches were not called nocturnes by Field, they are usually included in a collection of nocturnes. The first piece (Nocturne No. 17 in the Peters' publishing version) was first published in 1832 during Field's visit to England, and then in France the following year.

The next work in the key of E major (Nocturne No. 18 in the Peters' version) is actually a rondo, which is entitled *Midi (Noon)*.

Information about the last two nocturnes was taken from the booklet²¹ appended to the compact disc with the recording of Ewa Póblocka playing a set of 20 Nocturnes by John Field on the historic Erard instrument of 1838. In this publication, Irena Poniatowska mentions two nocturnes presented in a monograph on John Field by Patrick Piggott, which have not been included in any collected editions so far.

The nineteenth Nocturne in B-flat major, whose characteristic feature is the use of a fixed note, as in Frédéric Chopin's Prelude in D-flat major, was written between 1816 and 1821.

²¹ I. Poniatowska, John Field's Nocturnes [in] booklet appended to the album 'John Field, Nocturnes', Fryderyk Chopin Institute, Warsaw 2015.

The last Nocturne No. 20 in C major (written in 1832) was discovered in Moscow in the form of a manuscript. It is entitled *The Troubadour. Notturmo*. In the upper right-hand corner of the manuscript there is a dedication, probably to some young pupil of John Field: La mad^{ele} [mademoiselle] Catherine [surname illegible].

Chapter II. Formal Analysis of Nocturnes by John Field

2.1. Nocturne No. 1 in E-flat major

Nocturne in E-flat major in tempo *Molto moderato* (66 bars), in 12/8 metre, takes a ternary (ABA¹) form with a coda. The ambitus: F2-B6 flat. Its formal structure with division into sections is shown in the table below.

Table 1. J. Field – Nocturne No. 1 in E-flat major

section	A (1-15)		Bridge 1 (16-19)	B (20-34)		Bridge 2 (35-42)	A ¹ (43-57)		Coda (58-66)
sentence	a	b		c	d		a ¹	b ¹	
phrase structure	4 + 4	3 + 4	2 + 2	4 + 3	4 + 4	4 + 4	4 + 4	3 + 4	2 + 2 + 2 + 3
number of bars	15		4	15		8	15		9
key	E-flat major- B-flat major- E-flat major		B-flat major-E- flat major	B-flat major-F major-B-flat major-C major-F minor-B-flat major-E-flat major		B-flat major-E- flat major	E-flat major-B-flat major-E-flat major- G major-A-flat major-B-flat major- E-flat major		B-flat major- E-flat major
dynamics	<i>mf</i> - <i>pp</i>		[<i>pp</i>]	<i>f</i>		<i>mf</i> - <i>pp</i>	<i>mf</i> - <i>pp</i>		<i>pp</i>

Source: own study

Section A (bars 1-15) is made up of two regularly structured sentences, each consisting of two phrases. The section ends with a perfect cadence. Since the key does not change, this composition fragment is entirely uniform, and the sentence a which incorporates the main theme (bars 1-8) is kept in the main key. The accompaniment is built of a sequence of broken chords. The theme of the composition starts with an upbeat, with the prime of the dominant chord of the E-flat major key. The tranquil melodic line primarily developing in dotted quarter notes is characterised by small interval jumps, with a short grace note adding a touch diversity, the same function in sentence b played by gruppettos and seventh-interval jumps. In harmonic terms, the melodic line of the theme oscillates around the tones of the tonic, dominant 7th, and again tonic chord. The pattern is repeated throughout the composition and is its driving force. Sentence b is a variation version of the melody and complements sentence a. The melodic line

of sentence b follows a similar course to that of the main theme except that it follows the tones of the dominant 7th chord and then goes back to the tones of the tonic. Sentences a and b are followed by the four-bar bridge 1 (bars 16-19) with a descending melodic line modulating to B-flat major.

Section B (bars 20-43) is also made up of two sentences. In terms of the musical material it is noticeably similar to section A. Again, the melodic line flows leisurely but is more diverse in rhythm, with small interval jumps and a single seventh-interval jump. In harmonic terms, the fragment and the bridge which follows it (bars 35-42) is more diverse, with brief modulations to the F minor, B-flat minor, A-flat major, C major, A-flat minor, and C minor chords, always returning to the main E-flat major key. The modulations to minor keys add a touch of colour to the section.

Bridge 2 which follows section B (bars 35-42) is made up of two phrases (extended to eight bars) and modulates from B-flat major to E-flat major.

Section A¹ starting in bar 43 highlights the main theme (sentence a¹) built the same as in section A but diversified with numerous rhythmic diminutions, thanks to which this new presentation of the theme is more fresh in expression. The theme is followed by sentence b (in version b¹) reduced to seven bars.

The coda (bars 58 - 66) is something more than a simple recapitulation of the earlier musical material. The melodic line which appears here moves between the individual voices, thus creating an impression of the polyphonic texture. The composition ends with the perfect (dominant-tonic) cadence.

2.2. Nocturne No. 2 in C minor

Nocturne in C minor is kept in tempo *Moderato e molto espressivo* (92 bars), in 3/8 metre, and takes a ternary form (ABA¹B¹) with a coda. The ambitus: C2-C7. Its formal structure with division into sections is shown in the table below.

Table 2. J. Field – Nocturne No. 2 in C minor

section	A (1-16)		B (17-40)			A ¹ (41-56)		B ¹ (57-80)			Coda (81-92)
sentence	a	a ¹	b	c	d	a ²	a ³	b ¹	c ¹	d ¹	
phrase structure	4 + 4	4 + 4	4 + 4	4 + 4	4 + 4	4 + 4	4 + 4	4 + 4	4 + 4	4 + 4	4 + 8
number of bars	16		24			16		24			12
key	C minor-E-flat major		E-flat major			C minor – F minor – C minor		F minor – E-flat major – C minor			C minor
dynamics	<i>mf</i> - <i>p</i>		[<i>p</i>] - <i>pp</i> - <i>p</i>			[<i>p</i>]		<i>p</i> - <i>f</i> - <i>pp</i> - <i>p</i>			[<i>p</i>]

Source: own study

As is evident from the above structural pattern, Nocturne No. 2 in C minor is characterised by regular structure of the individual components of its form. In section A (bars 1-16), each of the sentences a and a¹, similar to each other in terms of their material, is made up of two four-bar phrases. The main theme, which is a dominant monodic line, opens with an upbeat. The theme develops primarily in quarter and eighth notes against the accompaniment of the left hand in the form of a sequence of broken chords in sixteenth-note triplets. In major part of the composition, the accompaniment is a two-voice construction in which the first notes of the sixteenth-note triplets form the lowest voice (harmonic base), and the other triplet notes form the middle voice. In harmonic terms, section A begins in the main key (C minor), then modulates to the key of the dominant chord (G major), and finally returns to C minor (relation: minor tonic chord – dominant chord – minor tonic chord). Sentence a¹ is a variation development of sentence a, modulating to E-flat major.

Section B (bars 17-40) is composed of three eight-bar sentences: b, c and d, with phrases of regular four-bar structure. It starts in E-flat major, then goes through B-flat major, G minor, to A-flat major, the material harmonically enriched with numerous passing notes. The tone material of section B is similar to that used in section A, except for the second voice (sixths and thirds) added in sentences b and c of the melodic line played by the right hand, and for the figuration of thirty-second notes arranged in sixtuplets and placed in the second phrase of sentence d in the part of the right hand.

Similarly to section A, section A¹ (bars 41-56) consists of 16 bars, with the thematic material presented in two sentences: a² and a³ built of regularly-structured phrases. Again, there are two-voice fragments in the part of the right hand. The sentence modulates to G major.

Section B¹ (bars 57-80) is built similar to section B. It is made up of three eight-bar sentences b¹, c¹ and d¹. It starts in G major, then gradually returns to C minor with many passing notes used on the way (chromaticism). Just like in section B, a second voice appears in the part of the right hand in sentence c¹, whereas sentence d¹ is added figuration of thirty-second notes (sixtuplets).

The composition ends with a coda (bars 81-92) consisting of two phrases, in which the rhythmic pattern imposed by the part of the left hand is copied by the part of the right hand.

2.3. Nocturne No. 4 in A major

Nocturne in A major is written in tempo *Poco adagio* (72 bars), in 4/4 metre, in a ternary form of ABA¹. The ambitus: A1-G7 sharp. Its formal structure with division into sections is shown in the table below.

Table 3. J. Field - Nocturne No. 4 in A major

section	A (1-25)			B (26-50)			A ¹ (51-72)		
sentence	a	b	c	b ¹	d	d ¹	a	b ¹	c ¹
phrase structure	4 + 4	4 + 3	6 + 4	3 + 4	4 + 4	4 + 6	4 + 4	4 + 3	7
number of bars	25			25			22		
key	A major-E minor-E major			A minor-C major- C minor – A major-B major-C-sharp major-E major			A- major	E- major	A- major
dynamics	<i>mf</i> - <i>p</i> - <i>pp</i> - <i>p</i>			[<i>p</i>] - <i>f</i> - <i>p</i> - <i>mf</i> - <i>f</i> - <i>p</i> - <i>pp</i>			<i>p</i> - <i>pp</i> - <i>f</i>		

Source: own study

Section A (bars 1-25) is made up of three sentences: a, b and c containing irregularly-structured phrases. The first two sentences are substantially similar to each other in terms of the melodic and rhythmic arrangement of the musical material, where the second sentence is

shifted up by a fifth with respect to sentence one, to a minor key. A characteristic feature of the theme is the interval of major ninth between the second and third note which in the second sentence (in the minor key) is replaced with a minor sixth (at the corresponding point). The third sentence (bars 16-25) is more extensive and is given an improvisatory touch, which is achieved by the figuration in bar 19. In all three sentences the composer used the characteristic rhythmic diminutions (thirty-second notes) and arpeggios, plus gruppettos in sentence two and three. In the first two sentences the left-hand accompaniment is built of a sequence of broken chords, and in the third sentence it takes a mixed form, starting from structures similar to that of the Alberti Bass enriched with dyads followed by broken chords.

Section B (bars 26-50) is a kind of ‘development’ of the musical material presented in section A. The section begins with the minor key phrase copied from sentence b, here presented in A minor. The phrase is followed by two sentences; towards the end, the section modulates to the key of the dominant chord (E major). The accompaniment in the part of the left hand, and then of the right hand flows in sixuplets on the tones of broken chords. The part of the right hand is rich in gruppettos. As of bar 37, the texture gradually gets denser thanks to the *arpeggios*, octaves and chords (bars 43-44) which add strength to the low notes used here. Before the beginning of section A¹, the musical narration calms down in the second part of sentence d¹, which is achieved by simplifying the texture and reducing sound intensity.

Section A¹ (bars 51-72) is a slightly reduced version of section A, with sentence c¹ shorter than sentence c by three bars.

2.4. Nocturne No. 6 in F major

Nocturne in F major in tempo *Andante* (71 bars), 6/8 metre, is made up of three sections (ABA¹), two bridges and a coda based on the musical material of the bridges. The ambitus: F2-C7. Its formal structure with division into sections is shown in the table below.

Table 4. J. Field - Nocturne No. 6 in F major

section	A (1-15)		Bridge 1 (16-18)	B (19-33)			Bridge 2 (34-42)	A ¹ (43-59)		Coda (60-71)
sentence	a	a ¹		b	b ¹	a ²		a ³	a ⁴	

phrase structure	4+4	4+3	3	2+2+ 2	2+2	3+2	2+3+4	4+4	4+5	6+6
number of bars	15		3	15			9	17		12
key	F major-C major- F major-B-flat major-F major-D major-G major		C major- G minor	C minor-G minor-F major-F minor-C minor-G major-C minor-F major-D minor-A minor			A minor- A major- E major- C major- F major	F major-c minor-f minor- C major-F major		F major- C major- F major
dynamics	<i>mf</i>	<i>f</i>	<i>p</i>	<i>f-mf-pp</i>			<i>p-f-mf</i>	<i>[mf]-f-mf-mp</i>		<i>[mp]</i>

Source: own study

Section A (bars 1-15) consists of two sentences of irregular structure: the second phrase of sentence a¹ is made up of three bars and is shorter than that of sentence a. The main theme begins with an upbeat (three eighth notes played on the same tone) preceding a dotted quarter note on the first beat of the bar. This particular rhythmic pattern (three eighth notes followed by a dotted quarter note) forms the basis for the development of the songful cantilena of the theme; except for the opening sixth, the intervals prevailing in the movement of the melodic line of the theme are seconds and thirds. In the second phrase of the right-hand part smaller rhythmic values appear (sixteenth and thirty-second notes in bars 6-7). The accompaniment in the left-hand part fills the section with sixteenth-note movement flowing on the tones of broken chords. The sixteenth-note triplets interspersed with rests appearing in the parts of both hands in the second phrase of sentence a¹ bring a touch of diversity to the music. The chromaticised fragment, on the other hand, which directly precedes the short bridge and is linked to it, brings diversity to the melody. The fragment modulates to G major.

Bridge 1 (bars 16-18) is made up of just three bars and modulates from C major to G major. It is based on the thirty-second notes already known from the part of the right hand, this time arranged into quintuplet groups, played to the chord accompaniment in the part of the left hand, occasionally taking the form of *arpeggios*.

Section B (bars 19-33) begins in C minor and modulates to A minor. It goes back to the rhythmic solutions known from section A, but features more diverse melodic line. For example, bar 23 repeats the melodic and rhythmic structure which appears in the parts of both hands in bar 16, but following the fermata in bar 26 and the temporary suspension of the flow of musical

narration there is a quasi-improvisational fragment of thirty-second note figurations placed in the part of the right hand. While the earlier thirty-second note passages in section A and the bridge were subject to the regime of the accompaniment, in this particular fragment of the composition the composer allows free, unbridled flow of narration to an extent. This section is arranged into three sentences characterised by irregular structure of the phrases which seem to constitute a specific digest of structural concepts which have been used in the composition so far. An argument in support of the conclusion above can also be found in sentence three of this section, which is a reduced version of sentence a from the first section, shifted to D minor.

The above section is immediately followed by the second bridge (bars 34-42) based on the musical material similar to that of the previous bridge, except for its more extensive size and presence of melodic and rhythmic patterns from section B.

Similarly to section A, section A¹ (bars 43-59) is made up of two sentences of irregular structure, but this time the second phrase in the second sentence is longer by one bar instead of shorter, as was the case before. The part of the right hand is a variation arrangement of the first phrase, based entirely on thirty-second note movement. The part of accompaniment in the left hand remains unchanged and is based on the movement of sixteenth notes on the tones of broken chords, just like in section A. The subsequent sentence is a variation development of sentence a¹ from the first section (A) and is linked directly to the coda.

The coda (bars 60-71) is based on the material of the bridges and the opening motif of the main theme, enriched with dyads.

2.5. Nocturne No. 8 in A major

Nocturne in A major in tempo *Andante* (61 bars), in 6/8 metre, is built of four sections: ABCB¹ with a bridge between sections C and B¹ based on the musical material from sections A and B. The ambitus: A1-B7. Its formal structure with division into sections is shown in the table below.

Table 5. J. Field - Nocturne No. 8 in A major

section	A (1-16)		B (17-32)		C (33-40)	Bridge (41-45)	B ¹ (46-62)	
sentence	a	b	c	c ¹	D		c ²	c ³
phrase structure	4+4	4+4	4+4	4+4	4+4		4+4	4+4
number of bars	16		16		8	5	16	
key	A major-E major-A major		A major-F-sharp minor-B minor-E major-A major		E major-A major-B minor-E major-A major	E major-A major	A major-F-sharp minor-B minor-E major-A major	
dynamics	<i>mf-pp-p-pp-p-pp</i>		<i>p-mf</i>		<i>mf-pp-f</i>	<i>pp</i>	<i>p-mf-pp</i>	

Source: own study

Nocturne in A major is made up of four sections built of regularly structured sentences and phrases, with the five-bar bridge preceding section B¹ being the only exception.

Section A (bars 1-16) consists of two different sentences a and b, where the second phrase of sentence b is similar to the second phrase of sentence a in terms of the musical material. The tranquil theme placed in the part of the right hand, built of eighth and quarter notes, starts with an upbeat and a sixth-interval jump. As the theme progresses, the tendency to use open position (jumps by the interval of fourth, sixth, or seventh) is clearly evident. The same rule is followed in the accompaniment in the part of the left hand built primarily of eighth and quarter notes. The first, second, and fourth phrase is closed with a passage of thirty-second notes on the tones of the dominant seventh chord played both up (once, in bar 4) and down (twice, in bars 8 and 16). Although the thirty-second note passages seem to be stylistically different from the theme, they hint at the rhythmic structures used frequently in the variation arrangement of the musical material further on in the composition and thus contribute to stylistic uniformity of the entire Nocturne.

Section B (bars 17-32) is also made up of two sentences: c and c¹, where the second one is a variation arrangement of the first one. This section is more diverse in terms of the rhythm than section A. For example, as of bar 20 the left-hand accompaniment, except for phrase ends, is governed by the rule of sixteenth-note movement enriched with dyads. The gruppettos,

quintuplets, and sextuplets of thirty-second notes in the part of the right hand are a variation development of sentence c. The endings of the sentences strongly marked with a perfect cadence (T-S-D-T) are the characteristic feature of section B.

Section C (bars 33-40), which is shifted to E major, takes the form of an eight-bar sentence consisting of two four-bar phrases. The left-hand accompaniment is based primarily on the movement of eighth notes, here arranged into the alternating sequence of a single tone in the bass and two subsequent chords. The right-hand part continues its thirty-second note movement with extra diversity added by gruppettos, similarly to section B.

Bars 41-45 form a bridge which starts with an E major seventh chord linking it to section A, ending with a fermata which suspends the musical narration, followed by a phrase closed with a characteristic dotted-rhythm cadence already known from sentence c.

Section B¹ (bars 46-61) which is a reflection of section B made up of two sentences (c² and c³) of regular four-bar phrases closes the composition with a perfect cadence.

2.6. Nocturne No. 9 in E-flat major

Nocturne in E-flat major in tempo *Andantino* (61 bars), in 6/8 metre, is made up of three sections (ABC). The ambitus: C2 flat -B7 flat. Its formal structure with division into sections is shown in the table below.

Table 6. J. Field - Nocturne No. 9 in E-flat major

section	A (1-16)		B (17-39)			C (40-61)	
sentence	a	a ¹	b	b ¹	b ²	c	b ³
phrase structure	4+4	4+4	4+4	4+3	4+4	4+4	4+5+5
number of bars	16		23			22	
key	E-flat major-B-flat major-E-flat major		B-flat major-F minor-D-flat major-E-flat major-B-flat major-F major-B-flat major-E-flat minor-C-flat major-G-flat major-F major-E-flat major-B-flat major-B-flat minor-C minor-E-flat major			F major-F minor-E-flat major-A-flat major-E-flat major-B-flat major-E-flat major-F major-B-flat major-F major-B-flat major-A-flat major-E-flat major-C-flat major-B-flat major-E-flat major	

dynamics	<i>mf-f-p</i>	<i>[p]-f-p-f-p</i>	<i>[p]-p-pp-p-pp-p-pp-ppp</i>
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Source: own study

In Nocturne in E-flat major there are no bridges between the individual sections, which are related to one another in terms of the musical material and yet different due to the numerous harmonic changes.

Section A (bars 1-16) made up of two sentences a and a¹ containing regular four-bar phrases is built of a number of melodic and rhythmic concepts developed throughout the subsequent sections of the composition. The melodic line of the theme is a structure of diverse rhythm, with rhythmic values ranging from dotted quarter notes to thirty-second notes, with extra features such as grace notes, a trill, and gruppettos. The part of the left hand accompanying the theme is regular, built of eighth notes in octaves and chords.

Section B (bars 17-39) is initially shifted to the key of the dominant B-flat major chord. However, it soon modulates to a minor key and then it takes the characteristic motifs with the gruppetto and trill from the second phrase of sentence a through ever changing keys: F minor, E-flat minor, C-flat major, B-flat minor, etc. This section is made up of three sentences of irregular structure: the second phrase of the second sentence is reduced to three bars, whereas the other phrases consist of four bars.

Section C (bars 40-61) is built of two sentences with phrases of irregular length, with a suspension of musical narration on the fermata on the E-flat major chord in sentence two. The immediately following thirty-second note figuration modulating to F minor, and the subsequent B-flat major chord direct the musical narration back to the main key of E-flat major. The second sentence made up of three phrases (one four-bar phrase and two five-bar phrases) closing the composition goes back to the motifs from sections A and B with the gruppetto and trill. In addition, it features a solo thirty-second note figuration in the part of the right hand (bar 49), which is repeated in bar 57 to the accompaniment of octaves and chords. The chords of seventh dominant and tonic which close the composition are preceded by a broken chord in C-flat major which is the Neapolitan chord in the B-flat major key of the dominant chord.

2.7. Nocturne No. 10 in E minor

Nocturne in E minor in tempo *Adagio* (37 bars), in 12/8 (4/4) metre, is made up of three sections (ABA¹) and a coda. The ambitus: E2-E7. Its formal structure with division into sections is shown in the table below.

Table 7. J. Field - Nocturne 10 in E minor

section	A (1-13)		B (14-21)	A ¹ (22-30)	Coda (31-37)
sentence	a	a ¹	b	a ²	
phrase structure	2+2+2	2+2+3	4+4	2+2+2+3	2+3+2
number of bars	13		8	9	7
key	E minor-B major-F major-A major-G major-E minor		G major-D major-G major-B major	E minor-A minor-D major-E minor-B major-E minor-G major-B major-E minor-B major	E minor-B major-E minor-E major-A minor-E minor
dynamics	<i>mf-p</i>		[<i>p</i>]- <i>pp</i>	<i>mf-p-pp</i>	<i>mp-p-pp</i>

Source: own study

Section A of Nocturne in E minor (bars 1-13) consists of two sentences: a and a¹. The first sentence compiled of three two-bar sentences presents the theme of the composition. It is built of long rhythmic values adorned with grace notes played to the accompaniment split into dotted whole notes, dotted half notes, or dotted quarter notes in the bass and eighth-note movement following the tones of broken chords in the part of the left hand. Sentence two is a variation arrangement of sentence a. It consists of three phrases, with the third one longer by one bar. In addition to the grace notes, it also contains a gruppetto (bar 13).

Section B (bars 14-21) is a sentence made up to two four-bar phrases. It begins in G major and modulates to the key of the B major dominant chord. In terms of the material, the part of the right hand is rhythmically diverse, while the part of the left hand repeats the accompaniment pattern from section A.

The theme returns in section A¹ (bars 22-30), where the first phrase of sentence a is repeated exactly as it appeared first, while the second phrase is akin to phrase three of sentence a¹ in

terms of the musical material used. It includes variation arrangements in the form of the passages of thirty-second notes in bar 25 and trills in bars 26 and 30.

The composition is closed with a short coda (bars 31-37) of a cadence-like nature with solo passages of sixteenth notes in the part of the right hand contrasting the eighth-note movement in the part of both hands and the final chords (E minor, B major seventh, E minor, E major, A minor, E minor). The last three chords form a plagal cadence in which the tonic chord preceding the subdominant chord turns its key to major.

2.8. Nocturne No. 12 in G major

Nocturne in G major (24 bars) in tempo *Lento* (eighth note= 80), in 6/8 metre, is made up of three sections (ABA¹). The ambitus: D2-D7. Its formal structure with division into sections is shown in the table below.

Table 8. J. Field - Nocturne No. 12 in G major

section	A (1-8)		B (9-15)		A ¹ (16-24)	
sentence	a	a ¹	b	b ¹	a ²	a ³
phrase structure	2+2	2+2	2+2	3	2+2	2+3
number of bars	8		7		9	
key	G major-C major-D major-G major		D major-A major-D major		D major-G major-C major-B major-G major-A minor-D major-G major-C major-A minor-D major-G major	
dynamics	<i>mf</i>		[<i>mf</i>]		[<i>mf</i>]	

Source: own study

Nocturne No. 12 in G major is a short composition of a typical ternary form (ABA). The theme of the piece is placed in the part of the right hand, while the accompaniment part played by the left hand is built of thirty-second note passages on the tones of broken chords. This type of accompaniment is used consistently (with minor exceptions) throughout the composition.

Section A (bars 1-8) consists of two regular four-bar sentences (a and a¹) built of similar musical material. The theme made up of two phrases (bars 1-4), the melodic line of which

consists primarily of the intervals of second and third, is extremely diverse in its rhythmic values ranging from the initial dotted quarter note to thirty-second notes, with extra ornaments in the form of appoggiaturas.

Equally short as section A, section B (bars 9-15) consists of two irregular sentences b and b¹. The musical material and its textural arrangement do not differ much from the solutions used in Section A, but the key changes from G major which was used in the first section to D major.

When the theme returns in Section A¹ (bars 16-24), it is initially presented in D major and then, following brief modulations to C major, B major, and A minor, it goes back to the dominant key of the composition, namely G major. Also this fragment of the Nocturne is built of two irregular sentences: a² and a³. While sentence a² is a variation arrangement of sentence a enriched by the composer in its harmonic layer, sentence a³ is given a typically cadence-like nature, which is additionally emphasised by the fermata stopping the musical narration on the broken dominant D major ninth chord. The fermata is followed by a D major chord, this time in the form of the dominant seventh chord (*arpeggio*), which resolves to the tonic G major chord with no further modulations in the next three bars up to the end of the piece.

2.9. Nocturne No. 13 in D minor

Nocturne in D minor (69 bars) in tempo changing from *Lento* (quarter note= 69) to *Più mosso* (eighth note= 144) to *Tempo I* (quarter note= 80), in $\frac{3}{4}$ metre, consists of three sections: ABA¹ and a short bridge before the recapitulation. Ambitus: A1-A5. Its formal structure with division into sections is shown in the table below.

Table 9. J. Field – Nocturne No. 13 in D minor

section	A (1-32)				B (32-56)			Bridge (56-59)	A ¹ (59-69)
sentence	a	b	c	c ¹	b ¹	b ²	c ²		c ³
phrase structure	4+4	4+4	4+4	4+4	4+4	4+4	4+4		4+6
number of bars	32				24			3	10

key	D minor-F major-A major-D minor-D major-G minor-F major-D minor-G major-G minor-D minor-G minor-D minor-A major-D minor	D major-G major-E minor-D major-A major-D major-E minor-D major-A major-D major	B major-A minor-A major	D minor-G minor-D minor-A major-D minor
dynamics	<i>mf - p</i>	[<i>p</i>] - <i>f</i>	[<i>f</i>]	[<i>f</i>] - <i>p</i>

Source: own study

Nocturne No. 13 in D minor is composed of three sections, where the first section is the most extensive one, followed by slightly shorter section two built on the motifs derived from section one but shifted to the parallel major key. The role of section A¹ is played by a short ending which returns to the original key of D minor, its material based on the motifs which appeared in the preceding sections. The main melodic line is placed in the part of the right hand, with occasional chords intended to reinforce the narration, while the texture of the left hand part is built of broken chords arranged in eight-note passages, simultaneous chords, octave reinforcements, and *arpeggios*.

Section A (bars 1-32) is regular in structure and is made up of four musical sentences a, b, c, c¹, each built of two phrases and each beginning with an upbeat of three eighth notes. The theme of the Nocturne includes a tenth-interval jump repeated in the subsequent phrase, which emphasises the nostalgic feel of the theme. It also contains a gruppetto which will reappear in the composition several times, each time at the end of a phrase or sentence.

Section B (bars 32-56) kept in a slightly faster tempo is built of three regular eight-bar sentences b¹, b², c² based on the musical material from sentences b and c of the first section, presented in the parallel major key (D major). Each of the sentences consists of two four-bar phrases. In terms of the musical material, the first sentence of this section resembles sentence b, despite the fact that it contains the characteristic interval of the tenth, just like sentence a of section A. The trills in the bars which close sentences b¹ and c² (bars 39 and 55) are akin to the gruppetto in the theme.

The bridge (bars 56-59) immediately preceding the recapitulation modulates from D major through B major and A minor to the A major key of the dominant chord.

Section A¹ (bars 59-69) is a substantially reduced ten-bar recapitulation in the form of sentence c³, which brings back the minor key and the accompanying mood, and the original

tempo of the composition. Except for the closing chords, the musical material of the section is nearly identical to that used in sentence c¹ placed at the end of section A.

2.10. Nocturne No. 16 in F major

Nocturne in F major (96 bars) in tempo *Molto moderato* (quarter note= 69), in $\frac{3}{4}$ metre, is made up of three sections: ABB¹ with an introduction, two bridges, and a coda. The ambitus: C2-D6. Its formal structure with division into sections is shown in the table below.

Table 10. J. Field - Nocturne 16 in F major

section	Introduction (1-16)	A (17-32)				B (33-56)						Bridge 1 (57-68)	B ¹ (69-76)		Bridge 2 (76-83)	Coda (84-96)
sentence	2	a	a ¹	b	b ¹	c	d	d ¹	e	f	f ¹		d ²	d ³		
phrase structure	4+4+4+4	2+2				2+2						4+4+4	2+2		3+4	2+2+4+5
number of bars	16	16				24						12	8		7	13
key	F major- C major- F major	F major-C major- F major-C major- G minor-C major-B-flat major-C major				F major-C major-F major-B-flat major						E major- A minor- E major- C major-F major	C major- F major		F major – C major	Fmajor-G minor-C major-F major
dynamics	<i>p</i>	<i>mf-p</i>				[<i>p</i>]- <i>f</i>						<i>p</i>	[<i>p</i>]		[<i>p</i>]- <i>f-pp</i>	[<i>pp</i>]

Source: own study

Nocturne No. 16 in F major begins with a sixteen-bar introduction built of two uniform sentences, each composed of two four-bar phrases.

Section A (bars 17-32), also composed of sixteen bars, is in balance with the introduction. It consists of four sentences: a, a¹, b, and b¹. Despite the fact that sentence b is akin to sentence a, it is identified by the subsequent letter b because of its harmonic features and the shifting of the musical material to the subdominant C major key, as well as because of the variation technique measures used. The sentences making up section A are structured regularly, each of them built of two two-bar phrases. The cantilena theme characterised by its diverse rhythm and gruppetto ornaments is placed in the part of the right hand. The left-hand accompaniment is

built of triplets following in the tones of broken chords, with longer notes in the lowest voice constituting the harmonic base.

Section B (bars 33-56) is different from section A in that it goes back to the main F major key. It consists of six varying sentences of regular four-bar structure: c, d, d¹, e, f, f¹. A characteristic feature of the section is that sentences c and d begin with three quarter notes played on the same note, either with or without the accompaniment. The gruppettos in sentence f are similar to those appearing in sentences a and a¹.

Bridge one (bars 57-68) plays the role of an interlude of a kind since its first eight bars introduce musical material entirely different in expression. In the subsequent four bars the character of the music gets closer to the motifs known from sentence d, with characteristic three quarter notes played on the same tone.

Section B¹ (bars 69-76) is a simple recollection of the two sentences: d and d¹ from section B, arranged into sentences d², d³ using the variation technique.

The second modulating bridge made up of seven bars (bars 77-83) goes from the F major key to C major through G minor, B-flat minor, B minor, A-flat minor, D-flat minor, A-flat major, B-flat minor.

The piece ends with a coda (bars 84-96), the material of which refers to the motifs included in the introduction and in sentence f of section B. In major part of the coda the accompaniment of the left hand goes back to groups of triplets, which were characteristic for section A and some bars of section B, thus emphasising the motivic consistency throughout the composition.

2.11. Nocturne No. 17 in E major

Nocturne in E major (153 bars) in tempo *Lento* (eighth note=100), in 6/8 metre, is made up of four sections: AA¹BA² with an introduction, bridge before section A² and coda. The ambitus: E1-E7. Its formal structure with division into sections is shown in the table below.

Table 11. J. Field - Nocturne 17 in E major

section	Introduction (1-34)	A (35-64)	A ¹ (65-95)	B (96-110)	Bridge (111-120)	A ² (121-137)	Coda (138-153)
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sentence		a	a ₁	a ₂	a ₃	b	b ₁	c	a ⁴	d	e	e ¹	a ₅	a ₆	a ₇	f	f ₁	g		a ⁸	a ₉	a ₁₀	
phrase structure	15+11+8	2+2					2+4	2+2	2+3	2+2	3+3		2+2			2+2	2+3			2+2+5	2+2		7+9
number of bars	34	30							31							15			10	17		16	
key	E major-F-sharp minor - B major-E major	E major-B major-E major							E minor-G major-E minor-B major-E major-B major							A major-F-sharp major-B major-E major			C-sharp minor-F-sharp minor-B major	E major-B major		E major-A major-B major-E minor-A minor-E major	
dynamics	mezzo	p-p-pp-f-ff-mf-pp							[pp]-p							[p]			[p]	pp		[pp]-p-pp	

Source: own study

Nocturne No. 17 in E major begins with a long introduction (bars 1-34) in which three fragments (15, 11, and 8 bars, respectively) can be identified. This extensive stretch of music dominated by the E major key plays a clearly introductory role.

Section A (bars 35-64) consists of seven sentences: a, a¹, a², a³, b, b¹, c, of which only sentence b¹ is of irregular structure (two-bar phrase plus four-bar phrase). Each of the remaining sentences is built of two two-bar phrases. The theme placed in the right-hand part is substantially varied in terms of the melody and rhythm, where the diversity is achieved by interval jumps alternating with second-note passages, dotted rhythms, and the sixty-fourth note figuration (the latter appearing in the second phrase). The left-hand accompaniment to the theme is split into an eighth note in the bass played *staccato* and the group of two eighth notes (dyads/ chords) under a slur. In addition, sentence a¹ contains gruppettos in the part of the right hand, and chord *arpeggios* in the part of the left hand. Sentences a² and a³ are a variation development of sentences a and a¹ based on thirty-second note figurations in regular and irregular rhythmic arrangements (sixtuplets, septuplets). In terms of the musical material,

sentences b, b¹ and c are related to section a. As far as harmony is concerned, section A is kept in the key of the tonic chord of E major and the dominant chord of B major.

The first section is immediately followed by section A¹ (bars 65-95), shifted to E minor. This section, too, is made up of seven sentences: a⁴, d, e, e¹, a⁵, a⁶, a⁷ with phrases of irregular structure, as shown in the table above. In section a⁴, the chord accompaniment gets denser and the sixteenth-note movement which appears there is continued in the part of the right hand in sentence d. The motif of the repeated tone of G5 is copied from the introduction (bars 16-18), whereas the melodic material of the left hand is related to the theme. The subsequent sentences, which are a variation arrangement of the musical material which has already appeared so far, are almost entirely dominated by the thirty-second note movement which continues up to the beginning of section B. Sentence a⁵ goes back to the major key, with the theme moved to the top voice in the left hand part.

Section B (bars 96-110) consists of three sentences: f, f¹, and g. The first two are regular in structure and contain two two-bar phrases each, whereas sentence g is made up of two two-bar phrases and one three-bar phrase. Sentence f is similar to the opening bars of the introduction in that it is based on a four-voice arrangement with elements of imitation consisting in alternating appearances of sixteenth-note passages in the voices making up the parts of the right and left hand.

In its closing bars, the ten-bar bridge (bars 111-120), the origins of which can be traced to the introduction, too, modulates from C-sharp minor to B major and leads directly to the subsequent presentation of the theme in the next element of the form.

Section A² (bars 121-137) is built of three variation variants of sentence a, namely sentences a⁸, a⁹, and a¹⁰. The first one is made up of three phrases (two consisting of two bars, and one of five bars), while the two subsequent sentences are regular in structure and consist of two two-bar phrases each. In terms of the harmony, section A² is kept in the key of the tonic chord of E major and the dominant chord of B major.

The two sections (7 and 9 bars) which can be identified in the Coda (bars 138-153) are a recapitulation of the musical material used in the introduction with references to the other components of the form.

2.12. Nocturne No. 20 in C major: *The Troubadour*

Nocturne in C major (117 bars) in tempo *Moderato*, in 3/4 metre, is built of three sections: AA¹A² with an introduction, bridge between sections A and A¹ and a short coda. The ambitus: C2-C6. Its formal structure with division into sections is shown in the table below. The dynamic layout is taken from the version of the score prepared based on the manuscript by the author of this dissertation.

Table 12. J. Field - Nocturne No. 20 in C major: 'The Troubadour'

section	Introduction (1-4)	A (5-44)					Bridge (45-51)	A ¹ (52-96)					A ² (97-108)	Coda (109-117)
sentence		a	a ¹	b	c	d		a ²	b ¹	c ¹	d ¹	d ²		
phrase structure		4+ 4	4+ 4	4+ 4	4+ 4	4+ 4	3+4	4+ 4	4+ 4	4+ 4	4+ 4	4+4+ 5	4+4+4	5+4
number of bars	4	40					7	45					12	9
key	C major	C major-F major-A major-D major-G major-C minor-F minor-D major					G major-C major	C major-E major-G major-C major-A minor-D major-G major-A minor-D major-G major-E major-C minor					C major	C major
dynamics	<i>mf</i>	<i>mf-p-p-pp</i>					[<i>pp</i>]- <i>pp</i>	<i>mf-p-f-mf-p-pp</i>					<i>p-pp-p</i>	<i>p-mf-p</i>

Source: own study

The composition begins with a short, rhythmicised, four-bar introduction which will reappear in an unchanged form twice: in the bridge between sections A and A¹, and in the coda.

Section A (bars 5-44) consists of five sentences a, a¹, b, c, d, each structured regularly (built of two four-bar phrases), where the material of sentence d is highly similar to that of the second phrase of sentence a¹ in terms of the chromatic progress in the top voice and the sixth-interval jump up. The tranquil theme of the composition which appears in sentence a flows in half notes

and quarter notes in the part of the right hand. The theme will reoccur as a whole or in part both in the bridge, and in sections A¹, A².

The bridge (bars 45-51) is based on the material of the second phrase of the theme combined with the material borrowed from the opening bars of the composition.

Similarly to section A, section A¹ (bars 52-96) is made up of five sentences: a², b¹, c¹, d¹, d². The first four sentences are built the same as the sentences of the first section, whereas sentence d² is built of three phrases: two consisting of four bars, and one of five bars, which makes this section slightly longer than the first section.

Section A² (bars 97-108) is substantially shorter than the preceding elements of the form. It consists of three four-bar phrases similar in the melodic and rhythmic material to that which has been used in the composition so far. And so, the first phrase comes from the bridge, the second one from the theme, and the third one from sentence c¹.

The coda (bars 109-117) given a closing character is made up of two different fragments (5+4 bars). Fragment one based on diatonic and chromatic succession in the top voice in the part of the right hand is linked to the second fragment which refers to the introduction but the material is shifted an octave down.

Chapter III. Performing and Interpretative Problems in Nocturnes by John Field

3.1. Nocturne No. 1 in E-flat major

In Nocturne in E-flat major kept in tempo *Molto moderato* it is necessary to dynamically differentiate the melodic line of the theme played by the right hand in *mezzo forte* from the accompaniment which should be played in *piano*, with the difference emphasised right from the first bars of the composition. This slight disproportion in the volume of sound should be maintained throughout the composition because it is justified by the need to reduce the volumetric intensity of the accompaniment which is rather dense (eighth notes) and is clearly audible anyway because of the lower register it uses compared to the longer rhythmic values (dotted quarter notes, dotted half notes) used in the theme. The left hand should play its part *legato*, lightly and selectively, with only the first eighth note in each group of three emphasised, especially that according to the pedalling suggested by the publisher the pedal length should stretch over the length of the entire bar. In further fragments of the composition, where there are more harmonic changes, the pedal should be changed more frequently. To obtain fluent *legato* of the left hand, the part should be practised without stopping and without *rubato*.

Example 1: Nocturne No. 1 in E-flat major, bars 1-6



The main melodic line should be played in accordance with the additional performance indication of *dolce* – sweetly, lyrically and simply, with a slight *rubato* at the ends of the phrases. The gruppettos should be played without haste, melodically, so as to emphasise the cantilena and their narrative nature. In sentence b, which modulates to the A-flat major chord, and then briefly to A-flat minor, it is recommended to reduce the dynamic level to *pianissimo*.

The accent marks placed above the notes from bar 9 to bar 13 and in further fragments of the composition are simply intended to convey that the specific notes should be highlighted, but any aggressive touch must be avoided.

The upbeat preceding the bridge (bars 16-19) changes the expression of the music from the slightly nostalgic one to playful. It is followed by a fragment which should be played with a fuller tone up to the second bridge, which is even suggested by the publisher with the dynamic indication of *un poco forte*. The pianist, however, should avoid playing loud. Instead, he/she should play soft but with slightly higher volume. The second bridge brings a change of expression once again; it is a development of the material of the first bridge, where the dynamics can be subject to greater changes, and *tempo rubato* should be used more boldly.

When the thematic material returns in section A¹, the pianist needs to apply the same rules which were followed at the beginning of the composition, except that the dynamics should be reduced to *pianissimo* already in section b¹, starting from bar 48, because the musical narration approaches the coda there. The dynamics in the coda, from bar 58 on, should be kept at the same level as in the preceding fragment, with a slight *crescendo* and *diminuendo* in bars 62-63. The *sforzato* in bar 64, just like the earlier-discussed accents, simply comes down to meticulous pressing of the B6-flat key. After the *sforzato* the dynamics returns to *pianissimo*.

The pedal in this piece is changed rarely, often just once in a bar, but whenever any harmonic changes occur, especially in the bridges and the coda, it should be changed more frequently and swiftly.

3.2. Nocturne No. 2 in C minor

Similarly to the previous Nocturne, this Nocturne also requires a dynamic disproportion between the part of the right hand (*mezzo forte*) and the busy accompaniment of the left hand (*piano*). The structure of the accompaniment requires the pianist to slightly mark the beginning of each triplet so as to bring out the second voice. This will allow creation of two separate tone plans in the background of the main melodic line. This background movement additionally

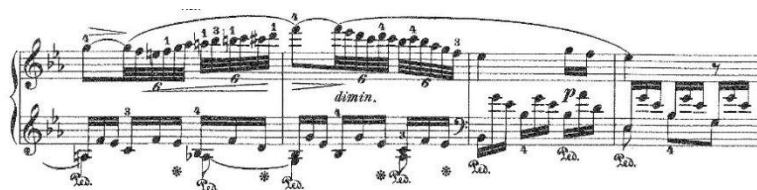
highlighted by long stretches of unchanged pedal, usually covering the entire bar, complements and enriches the simple, calm, and songful melodic line of the theme.

Example 2: Nocturne No. 2 in C minor, bars 1-8



Towards the end of sentence a the volume should be slightly reduced (to *piano*), so as to make it possible for the beginning of sentence b to sound a little bit bolder (*crescendo*), but only for a moment (*diminuendo*). The fragment which should be more developed in terms of the dynamics is sentence c which begins with *pianissimo* in bar 24, and sentence d as of bar 33. The thirty-second note figuration in sentence d should be played in nearly strict rhythm, with a slight *rubato* only at the end, as an expression of momentary ‘flash’ of brighter colour amidst the so-far toned, minor colour scheme of the piece.

Example 3: Nocturne No. 2 in C minor, bars 37-40



In section A¹, bars 51-52, the pianist should continue to bring out the main melodic line (so far monodic) in the alto voice. In section B¹, bars 57-60, the two voices embedded in the part of the right hand should be highlighted. Just like in section d (bars 37-38), the figuration in section d¹ (bars 77-78) should be played in brighter colour, but this time the dynamic changes and the *rubato* should be greater. In the coda, the pianist should discreetly highlight the melodic line woven into the part of the right hand.

3.3. Nocturne No. 4 in A major

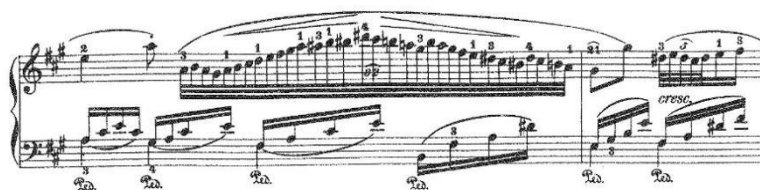
Nocturne in A major is written in a very slow tempo of *Poco Adagio*. The theme of the composition marked with the performance indication of *dolce* is highly diverse in terms of the melody and rhythm. It is especially its second phrase with the dotted rhythm and thirty-second notes passages that carries a substantial potential for development and opens the space for variation transformations in the subsequent fragments of the composition.

Example 4: Nocturne No. 4 in A major, bars 1-10



The part of the left hand should be played using sparse movements, *legato* and *piano*, slightly below the dynamic level of the theme placed in the part of the right hand, with the note in the bass emphasised lightly. The beginning of sentence b in a minor key should be a little bit bolder in its dynamics (*mezzo forte*) but its second phrase should be played much quieter (in *pianissimo*). Just like in other Nocturnes by John Field, the *sforzato* on the chord in bar 14 means nothing more than a suggestion to highlight it discreetly. The fermata in bar 15 is rather symbolic in meaning. In sentence c, from bar 16 onwards, the right hand should play its part with beautiful soft cantilena sound, supported by the tenor voice in the dyads of the left hand. Nonetheless, the part of the right hand should remain in the foreground. The figuration in bar 19 should be played in *tempo rubato*, using warm timbre which should be slightly brighter than before.

Example 5: Nocturne No. 4 in A major, bars 19-20



In section B, from bar 29 onwards, the melodic line in the right hand part is played *forte* in parallel to the notes in the bass, with an extra melodic line hidden in the remaining sixteenth notes, which should be discreetly highlighted. This additional melody complements the outermost voices, thanks to which it is easier to control the frequent dynamic changes required in this fragment of the composition. The gruppettos should be played melodiously and without haste, while the *arpeggios* in bar 41 need to sound as close and concise as possible. The only *sforzato* which is more dynamic in nature is placed in bar 43, but the musical narration should go back to *piano* right after the *sforzato*, receding even to *pianissimo* in bar 51 before the point where the theme returns.

In this composition, the pedal is usually changed every half of the bar or every quarter note, as in section B. The change should be done very carefully and swiftly along with the subsequent harmonic functions. Long pedalling which stretches over the entire bar should be used in bars 43-44, while the volume of sound should go from *piano* to *mezzo forte* or *forte* the maximum (*crescendo*), and then return to *piano* (*diminuendo*).

3.4. Nocturne No. 6 in F major

The melodious *cantabile* theme which begins with an upbeat, placed in the part of the right hand and marked *mezzo forte*, develops against the accompaniment of the left hand marked *piano*, split between one sixteenth note in the lowest voice and the remaining five sixteenth notes under a slur, played even more quietly. The dotted quarter notes of the theme should sound their precise proper length. Because of its rhythmic diminution and shift to the high register, the second part of the theme should be played lightly and playfully.

Example 6: Nocturne No. 6 in F major, bars 1-9

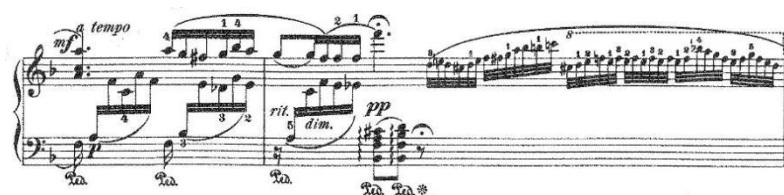


In the second part of sentence a¹ the dynamics should be increased (*crescendo* in bar 13) up to the not literally construed *forte* in bar 14. The following *ritardando* does not require the pianist to reduce the tempo substantially; instead, it is simply intended to help him/her achieve natural and convincing performance of more complicated rhythmic groups which appear in this place and pass smoothly to the short bridge in the original tempo (*a tempo*).

In the first bridge, the role of carrying the main melodic line should be taken by the top voice in the part of the left hand. The thirty-second-note quintuplets placed simultaneously in the part of the right hand should be played *piano* with extreme lightness and airiness. The text of the first bar of bridge one will be repeated, or one should rather say: quoted note by note in bar 23 of section B.

The beginning of section B moved to a minor key should be played more loudly (*più forte*). In the second sentence of this section the pianist might try to improvise slightly in terms of the way in which the *ritardando*, fermatas, and the thirty-second note figuration in bar 26 are played. Nonetheless, the improvisation should not be too bold or go too far beyond *tempo rubato* and the dynamic level of *pianissimo*. The two *arpeggio* chords should last the same amount of time - the second one must not be extended with a pedal.

Example 7: Nocturne No. 6 in F major, bars 25-26



Following the opening bars in *piano* similar to those which appeared in the first bridge, the second bridge develops dynamically up to *forte* in bar 36. The fermata in bar 41 should not be extended excessively because it is only intended to stop the flow of narration for a moment, and the tempo following the momentary suspension should swiftly go back to that from before section A¹.

The theme which appears in sentence a³, from bar 43 onwards, is a variation development based on the thirty-second note movement, with the octave technique used in bar 45. The fragment must be practised to perfection to achieve technical fluency so that the octaves sound light, as if played in passing. The pianist should focus on the lower tones, with the upper ones only touched lightly. The change of key to minor (from F major to F minor) in bar 48 needs to be highlighted. The moment in the score is marked *forte*. The pianist, however, must not be very literal here, he/she should rather think of it as of a sigh or timid lament.

In the coda, which starts in bar 60 and is based on the material of the bridges and the theme, the main melodic line should be emphasised, first in the top voice of the left hand followed by a 'reply' (in bar 61) embedded in the top voice of the right hand, and the dialogue should be continued to the very end of the piece.

3.5. Nocturne No. 8 in A major

Nocturne in A major begins with a simple, tranquil melody in a cradle-like rhythm which is momentarily suspended, or even interrupted, when the ascending thirty-second note passage appears at the end of the first phrase, and then similarly when the descending passage appears in the second phrase. Hence, it is the theme itself that foretells the oncoming various melodic and rhythmic solutions.

Example 8: Nocturne No. 8 in A major, bars 1-8



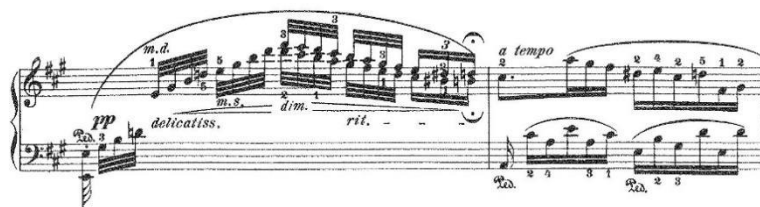
In the part of the left hand, the tone played with the fourth finger following the opening octave must not stand out in any way; instead, it must flow from the opening tones in thorough, smooth *legato* played *piano* with the pedal depressed. The part of the right hand should be played in strict *legato* at a slightly higher dynamic level (*mezzo forte*). The passage should be played fluently, with the alternating of the hands executed imperceptibly to the ear, at a very low dynamic level (*pianissimo*), treating it as a foretelling of the way in which these thirty-two-note structures are going to be used and transformed under the variation technique further on in the composition.

As of bar 9, the two voices in the part of the left hand should be played very melodiously (*dolce*), in *piano*, with a *diminuendo* to *pianissimo* in bars 12 and 14. The melodic line carried by the top notes in the part of the right hand in bars 10-12 should be played *legato* and highlighted so that it comes to the foreground.

Section B (from bar 17 onwards) and section B¹ (bar 46 onwards) should be started quietly (in *piano*) and tenderly (*con tenerezza*), the right hand playing long *staccato*. In bars 21-22, 29-30, 51-52 and 58-59 the sixteenth notes in the part of the left hand should harmonically complement the single line played by the right hand. The *staccato* sixteenth notes in bars 23, 31, 52, and 60, on the other hand, should be played lightly, playfully, and *sotto voce*, without pedal. Similar lightness (articulation of *leggiero*) should be given to the thirty-second notes in bars 25-28, and those which appear in section C (bars 33-40) need to be played subtly and delicately (*delicato*). The bridge before section B¹, based on the motifs of the theme, opens with a delicate (*delicatiss.*) ascending passage marked *pianissimo*, where the pianist should

reduce the tempo and stop briefly on the fermata, then going back to the original tempo (*a tempo*).

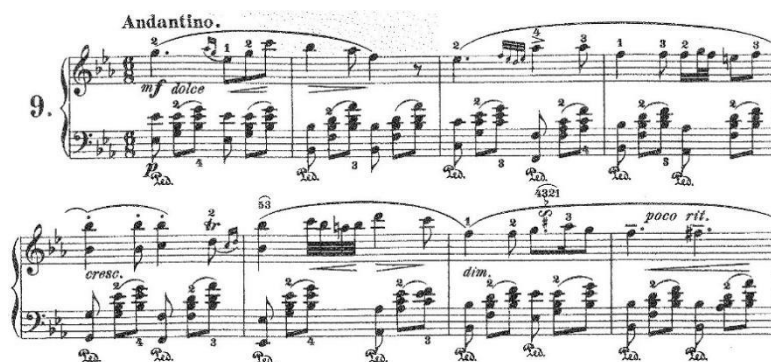
Example 9: Nocturne No. 8 in A major, bars 41-42



3.6. Nocturne No. 9 in E-flat major

The main melodic line in Nocturne in E-flat major should be played *dolce*, *mezzo forte*, slightly louder than the accompaniment of octaves and chords in the part of the left hand which should be played as *legato* as possible. To that end, the pianist should apply the fingering marked for the left hand and play with the right pedal depressed for the entire bar without changing, or changed every half of the bar when the harmonic modifications are more frequent.

Example 10: Nocturne No. 9 in E-flat major, bars 1-8



The dynamic marks < > in bars 1-2 do not imply a *crescendo*; instead, they suggest the emotional shape of the melodic line played by the right hand: reaching the top note of C6 and highlighting the B5 flat on the first beat in bar 2. These marks should be treated the same as accents (>) placed above some notes in the Nocturnes, which are merely intended to imply that a specific note should be highlighted rather than suggest accent as such. The entire first section of the composition is exceptionally charming and melodious, and the *crescendo* and *forte* placed in bars 14-15 should not be taken literally and treated as a direction of dynamic changes rather than a true turning point.

Section B which starts in bar 17 is the most diverse fragment in terms of the dynamic changes, which should also incline the pianist to apply more unrestrained changes of the tempo (*rubato*) and slightly higher sound volume. In bar 24, before the tempo returns to the original one, the melody carried by the top notes in the thirds played by the left hand should be highlighted.

In section C starting in bar 40 the pianist should go back to playing delicately and sweetly (*dolcissimo*), in the dynamic range of *piano* – *pianissimo* – *pianissimo possibile*. In the part of the left hand, as of bar 43 where the accompaniment arrangement changes from the eighth notes to sixteenth notes, the hand should rest on the tones which change, with the top constant tone played discreetly as it is going to be clearly audible anyway because of the repetition. The *arpeggio* in bar 49 should be rather close and concise but at the same time gentle and soft, while the figuration which follows it should be played freely in terms of the tempo (*ad libitum*), but yet in keeping with the size and character of the entire composition.

Example 11: Nocturne No. 9 in E-flat major, bars 43-49



3.7. Nocturne No. 10 in E minor

This exceptionally reflective or even sad Nocturne in E minor is relatively short. It is characterised by steady movement of eighth notes played *pianissimo* in the part of the left hand, and the melodic line in the right hand part written mostly in longer rhythmic values at the dynamic level of *mezzo forte*. When playing the composition in *Adagio* the pianist should think in metre 4/4 rather than 12/8, thanks to which the narration of the right hand will flow more fluently and naturally. In fragments which are uniform in harmony the pedal should be changed

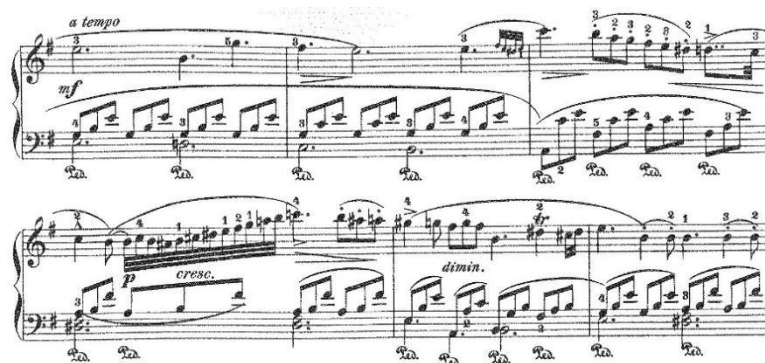
once per bar, which requires the pianist to play the eighth-note accompaniment highly discreetly so as to avoid excessive and entirely unnecessary build-up of the sound volume when the right pedal is depressed.

Example 12: Nocturne No. 10 in E minor, bars 1-6



At the end of the phrase in bars 11-13, before the beginning of section B, slightly greater and less restrained *rubato* should be used. Short as it is, section B brings virtually no new musical ideas, and at the point when the sixteenth-note movement is introduced briefly in the part of the right hand, the narration recedes in the dynamics to *pianissimo*, as if in shyness. Bars 20-21 containing motif repetition in higher register, which is a characteristic feature of the music of Romanticism and early Romanticism, played at a lower dynamic volume (*pianissimo*) with a slight *rallentando* and light *crescendo*, lead to the recurrence of the theme in section A¹. Here, the theme is modified in its harmonic layer and carries even greater load of sadness verging on tragedy; the emotion, however, is instantly relieved in bars 25-27.

Example 13: Nocturne No. 10 in E minor, bars 22-27



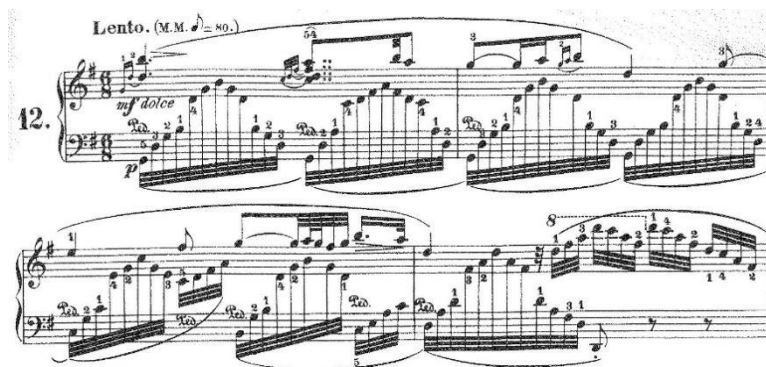
The coda which begins in bar 31 should merely complement and calm the narration. It should be played first in *mezzo piano*, then in *pianissimo* (following the 8va direction), in a way

which imitates a quiet lamentation or sigh, selectively, using a pearly but soft timbre (*dolce*). It seems probable that Field was inspired here by the 1st movement of *Sonata quasi una fantasia* called the ‘Moonlight Sonata’ (in C-sharp minor, op.27 No. 2) by L. Van Beethoven. The similarity in form and expression is striking.

3.8. Nocturne No. 12 in G major

This short Nocturne in tempo *Lento* is based primarily on the flowing accompaniment of thirty-second notes in the part of the left hand, matching well the part of the right hand which carries the main melodic line highly diverse in rhythm and timbre and rich in grace notes and figurations. Similarly to the Nocturnes described above, also here the busyness of accompaniment should be compensated for by keeping it in the background in the dynamics of *piano*, with the key notes of the main melodic line carried fluently in *mezzo forte* and *dolce*, putting special emphasis on the quality of sound and keeping the grace notes and figurations of colouristic nature as if in the background.

Example 14: Nocturne No. 12 in G major, bars 1-4



An important measure of expression in the entire composition is balanced *rubato*, especially at the ends of individual sentences and sections. The fermata marked in bar 11, on the other hand, carries a nonliteral meaning and should be treated as yet another slight *rubato*.

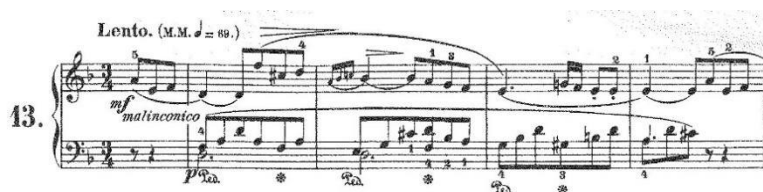
The indication *teneramente* in bar 16 implies that the main music material (return of the theme in section A¹) should be played even more softly, delicately, and tenderly. In bar 21 the tempo of musical narration should slow down (*un poco ritardando*), and then, following a brief fermata again of a rather symbolic meaning, it should go back to the original tempo (*a tempo*).

Bearing in mind that the composition is characterised by a uniform dynamic range (*piano* to *mezzo forte*), the dynamic changes marked in the text should be treated with a certain degree of reserve, focusing primarily on conveying the sentimental and at the same time lyrical nature of this short composition. Nocturne No. 12 might have been an inspiration to F. Chopin whose Andante from Polonaise in E-flat major op. 22 seems to copy the composition but brings it to an artistic level unachievable for Field.

3.9. Nocturne No. 13 in D minor

Just like the preceding Nocturne, this relatively short composition is kept in tempo *Lento* and starts in the melancholic mood (*malinconico*). It differs from the above piece in that it is distinctly divided into section A in the minor key and section B (*Più mosso*) in the parallel major key, in which the theme is developed differently, which can be clearly seen in the examples below.

Example 15: Nocturne No. 13 in D minor, bars 1-4



The nostalgic theme of section A, which brings to mind a Russian folk melody, should sound soft and simple with a delicate emphasis on the longer notes on the first beat of the bar, without any accent on the first note of the upbeat. In the part of the left hand played *piano* the pianist should focus on marking the two voices clearly.

Example 16: Nocturne No. 13 in D minor, bars 32-37



As far as the version of the theme presented in section B is concerned, it should be played only slightly faster but bolder and more cheerfully. This can be concluded from its regular rhythmic structure and absence of any grace notes, as well as the accompaniment reduced to

close *arpeggios* on the second beat of the bar. Hence, the note falling on the first beat of the bar in the part of the right hand, additionally marked with the sign „>“, should be emphasised more than in section A, following which the dynamics should recede each time (bars 33-36). The sign should not be confused with an accent; here, the adjacent notes are placed under a slur and should be played correspondingly.

The *forzatos* (Fz) in bars 44-45 should not be exaggerated, just like the *forte* from bar 52 onwards. Meanwhile, the thirds in the part of the right hand (bars 53-54) should be played equal in terms of dynamics, marking them slightly, contrary to the eighth notes in the part of the left hand which should be subject to the principles of classical performance (under a slur).

The tempo in section A¹ (*Tempo I*) is not the same as the original tempo of section A, as it is initially slightly faster. Since this section is a mere recollection of the musical material and mood of section A, it can be treated with more freedom, using *tempo rubato* and applying the *rallentando* and *a tempo* marked in the text.

The pedal should be changed quite frequently, especially in sections B and A¹, with some fragments rich in harmonic changes devoid of any pedal at all (bars 12-18, 18-26, 36-39, 43-46, 48-55, 56-61).

3.10. Nocturne No. 16 in F major

The sixteen-bar introduction to the composition is characterized by a very quiet narration in *piano* with small dynamic changes (*crescendo – diminuendo*). The melodic line in the part of the right hand (*legato, staccato*) either follows a single voice, or the top notes of the dyads. Any aggressiveness in timbre should be avoided even in places marked *staccato*.

Example 17: Nocturne No. 16 in F major, bars 1-20



Right from the start, section A should be kept in the slightly higher dynamics of *mezzo forte*, with the melancholic melodic line of the right hand played calmly to the accompaniment of the two voices in the part of the left hand, where the lowest notes should always sound their full length. The gruppettos in the part of the right hand should be performed without any haste, giving priority to the melody. In bars 27-28 the pianist should pay attention to the thirds in the right hand, playing their top notes *legato*. The *sforzato* on the first beat in bar 31 should not be treated literally; instead, it should rather be taken as an element introducing contrast to the subsequent *piano*.

As of bar 33, section B is more diverse in nature. Initially, it evidently develops in the dynamic layer, with the gradual *crescendo* brought as far as the momentary *forte* in bar 36. The fingering suggested by the editor for the figuration in bar 35 is really helpful in that it allows to avoid any changes in the posture of the right hand. The elbow and palm are kept in the same position and move up to the right side of the keyboard.

The first bridge, which starts in bar 57, uses musical material which is different in terms of structure and articulation. It should be treated as an interlude in the composition of a clearly nostalgic mood and up to bar 64 it should be played *scherzando* in the dynamics of *piano*, with a touch of humour. The *sforzato* accent in bar 63 is intended rather to highlight the dominant seventh chord which resolves to the tonic as far as in bar 68. Following the short fermata in bar 64 the music should go back to *piano* and the prevailing mood of melancholy.

Section B¹ is a reference to section B, but is shorter in form and kept *dolce*. Hence, it should be played soft, irrespective of a touch of greater expression (*con espressione*) in bar 75.

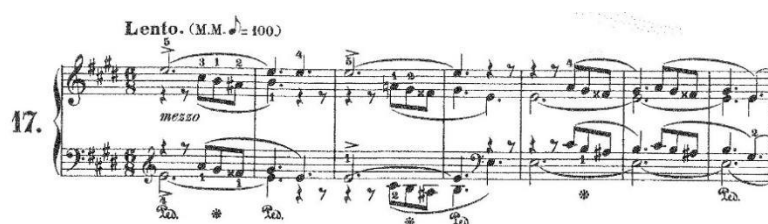
In the second bridge which starts in bar 77, in the chords placed in the part of the right hand the pianist should first focus on highlighting the melodic line in the middle voice, then (in bars 79-80) he/she should bring out the top notes of the chords, and finally (in bars 80-82) he/she should go back to highlighting the middle voice again.

In the coda based on the thematic material the melodic line should be carried by the top voice in the part of the right hand, with the gruppetto and acciaccatura played without haste and melodiously. The *arpeggio* in the part of the left hand should be quite close but soft. The *ritardando* in bar 87, on the other hand, should not be excessive, especially that the pianist is recommended to slow down the musical narration as of bar 88 and continue the process to the last bar of the composition (*sempre un poco ritenuto sin 'al fine*).

3.11. Nocturne No. 17 in E major

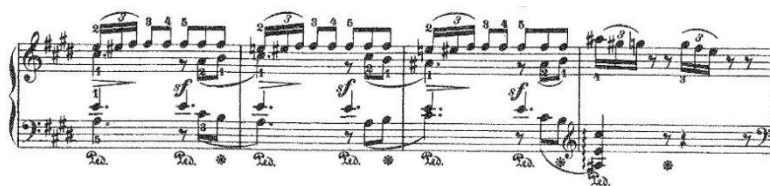
Nocturne E in major is one of the more extensive compositions by John Field, built of many sections, with a long introduction and coda, developed primarily based on the variation technique, written with great panache and virtuosity. The introduction consisting of thirty four bars is a catalogue of melodic and rhythmic ideas, used and developed in the subsequent sections of the composition.

Example 18: Nocturne No. 17 in E major, bars 1-7



Following the harmonically static bars 1-15 which should be played *mezzo voce*, the pianist should proceed to bars 16-18 without changing the dynamics, highlighting the E4 in the part of the left hand (*sforzato*) and the melody of the alto voice in the part of the right hand, against the unchanging structure of the soprano voice.

Example 19: Nocturne No. 17 in E major, bars 16-19

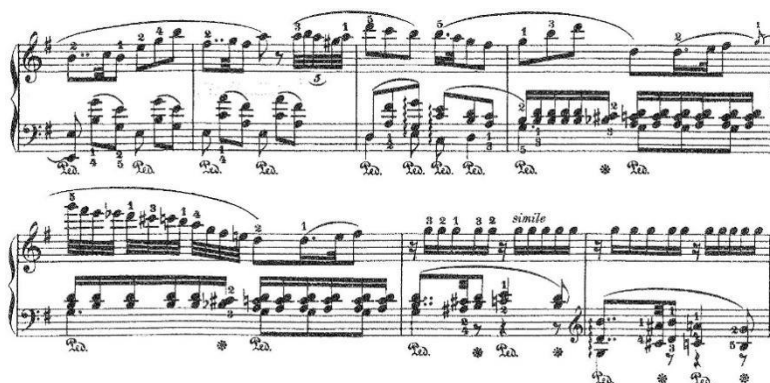


Bar 35 is the place where the subtle theme is presented for the first time, played *mezzo forte* in the part of the right hand and *piano* in the part of the left hand, the fragment marked with the indication of *dolce*. The theme will be transformed by way of rhythmic diminutions throughout section A (bars 35-64) in the key of E major, then in the parallel minor key of E minor, and finally back in E major in section A¹ (bars 65-95).

Example 20: Nocturne No. 17 in E major, bars 35-42



Example 21: Nocturne No. 17 in E major, bars 65-71



The difficulty with playing sentence a³ (bars 47-50) consists in the need to rapidly go from *piano* to *forte* (*crescendo*), then reduce the dynamics (*diminuendo*), and then to complement the end of the sentence with the slightly contrary *fortissimo*. Following that fragment, the dynamics should be brought back to *mezzo forte* at the beginning of sentence b. Sentence b¹

(bars 54-60), which is a repetition of sentence b, should be played in a low dynamics (*pianissimo*), especially its fragment which is shifted to the top register. Bar 64, before the beginning of section A¹, can be played with greater *rubato*.

In the section kept in the minor key (bars 70-71) the pianist should emphasize the melodic line of the top voice in the part of the left hand. The same applies to the melodic line formed by the top notes of the *arpeggios* in the part of the left hand in bars 79-82, and in particular to the melodic line in the part of the left hand in sentence a⁵, bars 84-87.

In the relatively short section B (bars 96-110) the composer used elements of polyphony, consisting in the exchange of melodic material between the voices. Obviously, this is merely a hint at polyphony but it should be intentionally emphasised so as to introduce diversity to the homophonic music of the composition.

Example 22: Nocturne No. 17 in E major, bars 96-101



The short bridge calms the musical narration by referring in its expression and dynamic level to the opening bars of the introduction.

In section A² it is extremely important to highlight the alto voice in the part of the right hand as of bar 123, and then to bring out the melodic line carried by the top notes of the chords in the left hand part as of bar 130. It should be easier to play them clearly (in *mezzo piano*) when playing the other accompanying voices *pianissimo* and using very carefully changed and not excessively long pedal.

The coda which begins in bar 138 recapitulates and closes the composition. Hence, the *sforzatos* and *fortes* marked in the text should not be taken literally and treated with reserve, just like in other Nocturnes written by the composer. This does not mean, however, that the

entire coda should be played with identical dynamics, without any diversity in the agogic layer, but the pianist should not use excessive changes or play too forcefully. After all, the music was written in early Romanticism.

3.12. Nocturne No. 20 in C major: *The Troubadour*

The last Nocturne discovered in Moscow still remains in its manuscript version only. Apart from the initial marking of *forte* it contains no performance indications. The composition begins with a four-bar introduction, the material of which returns twice : in the bridge (bars 48-51), and at the end of the coda (here shifted an octave down). The main melodic line should be carried in long rhythmic values in the top voice of the right hand part. The accompaniment should be absolutely subordinate to the melodic line, both in terms of the rhythm, and dynamics, especially in view of the fact that the accompaniment consequently avoids a note on the first beat in the bar, except for the opening fragment. The rule applies both to the part of the left hand, and to the middle accompanying voices in the part of the right hand.

Example 23: Nocturne No. 20 in C major, bars 1-13

The musical score for Nocturne No. 20 in C major, bars 1-13, is presented in three systems. The first system (bars 1-4) begins with a 'Moderato' tempo and 'mf' (mezzo-forte) dynamic. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The second system (bars 5-8) continues the melodic and accompanimental patterns. The third system (bars 9-12) shows the melody and accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

The text of this Nocturne quoted in Annex IV to this dissertation has been copied from the manuscript using the MuseScore software, with added indications of dynamics, fingering, and

pedal. The author believes that the opening *forte* suggested in the manuscript should rather be replaced with *mezzo forte*. The distribution of minor *crescendos* and *diminuendos* should remain within the dynamic range of *mezzo forte* up to bar 16. Bar 17 should begin in *mezzo piano* and the dynamics should be gradually increased (*crescendo*) starting from bar 30 to *forte* in bar 33. Following two bars, the sequential repetition of the earlier motifs from the parts of both hands should be played as an echo, in the dynamics of *piano*. After the next three bars the dynamics should be reduced to *pianissimo*.

Just like in the introduction, bars 48-51 should be played *mezzo forte*, with a different closure (in *pianissimo*) in bar 51. To achieve it, bar 50 should be played with *diminuendo* while simultaneously keeping the four eighth notes in tempo (*sostenuto*) and slowing down slightly (*ritenuto*) only on the third beat of the same bar.

The theme reappears in *mezzo forte* (bar 52), and the musical narration should progress here the same as at the beginning of the composition up to bar 89, where the eight notes should be played to their full length or should even be slightly extended, following which the original tempo should return (*a tempo* in bar 90). In bar 97 (*piano*) the pianist can move the narration slightly forward (*accelerando*), repeating bars 99-100 in lower dynamics (*pianissimo*), and then go back to *piano*.

As of bar 114, the motifs taken from the introduction should be played again in *mezzo forte* to serve as a prompt always initiated in a similar way, which here, towards the end of the composition, gradually dwindles along with the dynamics reduced to *piano* and the slowing-down tempo (*ritenuto*).

For ease, the way in which the accompaniment should be performed is marked in the text with brackets. The accompaniment is generally entrusted to the left hand, but in bars 37-38, 64-65, 110-111 it is shared between the hands.

The proposed pedalling takes into account the frequent harmonic changes in the text, and hence the pedal length is short, particularly in the opening motif of the introduction, so as to avoid excessive build-up of sound volume.

Chapter IV. Creative Inspirations and Resonance in the Performance of the Past and Present

In the early 19th century, the ideals of the French Revolution (1789-1799)²² were still vivid in Europe. The pursuit of freedom and equality led to a great transformation of the philosophical thought and consequently in the political, economic and social life. A huge change in social relations came with industrialization, which also resulted in the development of the democratic thought, especially in the middle strata of the society. The Individual development of a person became common aspiration. This idea permeated into the art and was first reflected in painting, later spreading to and dominating other areas as well. From then on, the artist sought to convey his personal thoughts and feelings in his work. The small-scale form of the piano miniature, which John Field's piano nocturne became in the Romantic era, was suitable for expressing the thoughts and feelings in music more than any other form.

The composer's work include primarily piano compositions characterised by lyrical melodic motifs that convey the richness and subtlety of human emotion to the listener in a natural and direct way. The form of the nocturne created by John Field seems to reflect the features of his individual composing style most fully. The first John Field's piece named nocturne was published in 1812. By the end of his life, he had written a total of twenty works of the type, with beautiful, poetic, slightly nostalgic musical motifs, whose lyricism and way in which the melodic line is conducted laid a solid foundation for the development of e.g. the nocturnes by Fryderyk Chopin.

As a composer living his artistic life at the contact point between two different epochs, John Field became a forerunner ahead of the Romantic times. Specialising in nocturnes, although these were not his only piano works, and above all introducing this type of lyrical piano miniature into concert halls through his own performances, he paved the way for other composers who used the form of the nocturne to express the crystallising ideas of the new era, enriching it with features of their own creative personality.

²² https://pl.wikipedia.org/wiki/Rewolucja_francuska, entry: „Rewolucja francuska”, accessed on: 26/10/2022.

John Field wrote his first musical sketches in the early 19th century. Although they were not called nocturnes yet, they were written in the nocturne style described above. In the course of time, other artists got interested in this type of personal artistic expression, following suit of John Field. The artists included Mikhail Glinka (1804-1857), one of J. Field's more famous pupils - in 1839 he wrote a piano piece entitled *Separation*, the subtitle of which ('nocturne') testifies to the influence of his master. Pyotr Tchaikovsky (1840-1893) composed two widely known nocturnes which have even been adapted for the cello. One of Alexander Scriabin's (1872-1915) works is entitled *Prelude and Nocturne for the Left Hand* (1894). In Alexander Borodin's (1833-1887) four-movement string quartet in D major, the third movement is called *Nocturne* and has also been adapted for the orchestra. Mily Balakirev (1837-1910) wrote three piano nocturnes: the Nocturne in B-flat minor (1856), Nocturne in B minor (1901) and Nocturne in D minor (1902). Nikolai Rimsky-Korsakov (1844-1908) composed Nocturne in B-flat minor (1860). The third of the twenty-four characteristic pieces (1894) by Anton Arensky (1861-1906) is entitled *Nocturne*. Nocturnes were also written by: Maria Szymanowska (1789-1831), –, another pupil of John Field and author of Nocturne in A-flat major: *La Murmure*, and Nocturne in B-flat major; Friedrich Kalkbrenner (1785-1849) - Nocturnes op. 121, No. 1 in A-flat major and No. 2 in F major (A trois mains); Robert Schumann (1810-1856) – Nachtstücke op. 23 Nos. 1-4²³; Franz Liszt (1811-1886) who composed 3 Nocturnes for piano S.541 Liebesträume²⁴ in 1850, Ignacy Jan Paderewski (1860-1941) who included Nocturne in B flat major of 1892 as the fourth movement of his collection of works entitled *Miscellanea*, Op. 16.²⁵ However, it was primarily Frederic Chopin who achieved unsurpassed mastery in his nocturnes in the 19th century.

Frédéric Chopin is undoubtedly the most outstanding continuator of the piano nocturne form in the history of music. He has written the total of twenty-one nocturnes. The earliest ones are often still too sentimental, whereas the later ones are already fully perfect compositions,

²³ R. Schumann - Nachtstücke op. 23: Funeral precession in C major, Curious gathering in F major, Night binge in D-flat major, Roundelay with solo voices in F major.

²⁴ F. Liszt - 3 Nocturnes S.541 Liebesträume: Hohe Liebe (Exalted Love), Seliger Tod (Blessed Death), Oh lieb, so lang du lieben kannst (Love as long as you can).

²⁵ [https://imslp.org/wiki/Miscellanea,_Op.16_\(Paderewski,_Ignacy_Jan\)](https://imslp.org/wiki/Miscellanea,_Op.16_(Paderewski,_Ignacy_Jan)), entry: „Paderewski – Miscellanea”, accessed on: 05/10/2022.

formally varied and extremely elaborate in expression. Just as the melodic of John Field's nocturnes was influenced by the cantilena-like handling of the human voice, Chopin's nocturnes were also inspired by the Italian *bel canto* and his own admiration for Vincenzo Bellini.²⁶ The same is true of the ornamentation. John Field uses long grace notes, gruppettos, and figurations still slightly timid and of a typically ornamental character, added sporadically and over short stretches of text; F. Chopin, on the other hand, uses ornamentation which is more elaborate and rich in colour, and above all is subordinated to the musical narration and the new style already fully formed in the Romantic era, enriched by the composer's genius.

Frédéric Chopin composed his first nocturnes in 1830, maybe even in 1827, and the last in 1848²⁷. Eighteen were published by the composer as opuses: 9, 15, 27, 32, 37, 48, 55 and 62. Two further nocturnes not published by the composer are Nocturne in E minor and the Nocturne in C minor. The *Lento con gran espressione* in C-sharp minor, dedicated to his sister Ludwika, is also referred to as a nocturne. The nocturnes by Chopin are characterized by the same features as the most of John Field's nocturnes, namely by lyricality, ornamentation which decorates the main melodic line usually placed in the upper voice of the right hand against an accompaniment of chords or passages in the left-hand part. As far as the form of Chopin's nocturnes is concerned, similarly to Field's compositions they are based primarily on a three-section ternary form of the ABA type, in which the middle section contrasts in expression the lyrical outer sections. Both composers, however, reached sometimes for a two-phase form, for example Nocturne in E minor and Nocturne in E-flat major, Op. 55 No. 2 by Frederic Chopin, and Nocturnes Nos. 5 and 19 by John Field. Over the years, the nocturnes written by F. Chopin evolved and became more elaborate in form, like Nocturne in C minor, Op. 48 No. 1, which is distinguished by its ballad-like character and dramatic recapitulation. John Field was no stranger to the idea of making versatile use of the thematic material using the variation technique. He reached for it to add diversity and expand his nocturnes into multi-section or multi-segment forms.

²⁶ https://pl.wikipedia.org/wiki/Vincenzo_Bellini, entry: „Vincenzo Bellini”, accessed on: 28/10/2022.

²⁷ https://chopin.nifc.pl/pl/chopin/gatunki/11_nokturny, entry: „Nokturny F. Chopina”, accessed on: 26/10/2022.

As mentioned earlier, John Field's nocturnes conquered Europe in his day to such an extent that even Frederic Chopin himself recommended playing them to his pupils. They gained popularity due to Field's unquestionable talent, his numerous concert tours, and his commitment to the pedagogical work he pursued in the musical world of his time. F. Chopin met J. Field in Paris in 1832, during one of his concert tours of Europe. His performance stood out from his contemporaries and was characterized by purity, fluency and the culture of strike stemming from an effort to maintain a steady position of the hand. It was possible for him thanks to the strict discipline of practice which he adhered to even in old age. Fryderyk Chopin valued him not only as a pianist, but also as a composer, and was well acquainted with his works which he had already heard in the Warsaw²⁸ circles. Field's opinion of Frédéric Chopin's music and performance found in Camille Bourniquel's book entitled 'Chopin', written in 1960, is interesting. Apparently, Field thought that Chopin had a 'sick talent' (*talent of the sick-room*)sic.!!!

Over the years, however, John Field's works have lost their original concert significance, but have entered the musical literature as valuable educational items, preceding work on more demanding forms of Romantic music, such as the nocturnes by Frederic Chopin.

Nowadays, one might wonder whether the modern piano should be used to perform John Field's nocturnes, given the wide sonic possibilities of the instrument. It seems that probably they should not, after all. Over the recent years, performing artists have been attempting to restore the music of the past to its original sound qualities, taking into account the conditions and possibilities which instruments now recognised as historical offered to the composers of the times. The search resulted in the CD with a recording of the complete set of Nocturnes by John Field played by Ewa Pobłocka, released in 2015 by the Fryderyk Chopin Institute, as already mentioned earlier. The CD is the first ever phonographic recording of the complete set of twenty Nocturnes by John Field played on a period instrument, the sound of which transports the listener into the early Romantic world of John Field's musical sensations and emotions. 'The recording of the complete set of John Field's nocturnes provides an opportunity to get to know

²⁸ https://pl.wikipedia.org/wiki/John_Field, entry: "John Field", accessed on: 28/10/2022.

his pianism and piano music aurally, to appreciate more fully his style - lyrical, delicate, sometimes tender, sometimes more pronounced, or more classical, but always filled with a variety of melodic and rhythmic ideas, figurative accompaniment and ornamentation, which herald Romanticism,²⁹ writes Irena Poniatowska in the commentary enclosed to the recording. The CD with eighteen *Nocturnes* by John Field, played on a modern piano by an American pianist Elizabeth Joy Roe in 2016 and released by Decca Records, is better known and highly recommendable, . Her performance, too, is kept perfectly in the early Romantic style.

²⁹ Booklet enclosed to the album 'John Field, Nocturnes,' Fryderyk Chopin National Institute, Warsaw 2015.

Recapitulation

As the creator of the piano nocturne, John Field has found his lasting place in the development of European music. Writing his music at the contact point between the Classical and Romantic epochs, he remains a representative of early Romanticism. This period in the development of the European art is known as sentimentalism. It originated from Jean Jacques Rousseau (1712-1778)³⁰, and in England from Laurence Sterne (1713-1768)³¹, while the term ‘sentimentalism’ comes from the latter's work entitled *A Sentimental Journey through France and Italy*. Sentimentalists remained focused in their interest on the human being and human feelings, perception of the world through the prism of love, and on returning to nature, from which the latter had moved away in the process of civilisation. According to sentimentalism, a work of art should discuss human psyche and human emotions: sadness, melancholy, tenderness. Creating his Nocturnes for the piano, John Field was perfectly in tune with this philosophical trend.

Of the twenty nocturnes, eight are written in the ABA1 song form (Nocturnes Nos. 1, 3, 4, 6, 10, 12, 13, 15). An interesting example of the way in which the form is used is Nocturne No. 17, in which section A is expanded by adding section A1, and the A2 section which takes place of the ‘recapitulation’ is heavily reduced. Two nocturnes are of a two-section structure of the AA1 type (Nocturne No. 5, Nocturne No. 19) and three of a three-section structure of the AA1A2 type (Nocturne No. 20), the ABC type (Nocturne No. 9) and the ABB1 type (Nocturne No. 16). Four of them are given a four-section form of type ABA1B1 (Nocturne No. 2), type ABCA1 (Nocturne No. 16), and type ABCB1 (Nocturne No. 8), one piece composed of four developmental phases in which the transformations concern primarily the thematic material (Nocturne No. 11), two five-section pieces of the ABA1B1A2 type (Nocturne No. 7), and a rondo of the ABA1CA2 type (Nocturne No. 18).

Six nocturnes are preceded by an introduction (Nocturnes 7, 11, 14, 16, 17, 20), and most of them end with a coda (Nocturnes 2, 3, 6, 10, 11, 14, 15, 16, 17, 18, 19, 20). In five of the

³⁰ https://pl.wikipedia.org/wiki/Jean-Jacques_Rousseau, entry: „Jean Jacques Rousseau”, accessed on: 12/09/2022.

³¹ https://pl.wikipedia.org/wiki/Laurence_Sterne, entry: „Laurence Sterne”, accessed on: 12/09/2022.

nocturnes there is one bridge (Nocturnes 8, 13, 15, 17, 20), whereas in seven other nocturnes there are two bridges (Nocturnes 1, 6, 7, 14, 16, 18, 19).

Seventeen of John Field's Nocturnes are written in major keys: four in C major (Nocturnes Nos. 7, 14, 15, 20), three in E-flat major (Nocturnes Nos. 1, 9, 11), two in E major (Nocturnes Nos. 17, 18), two in F major (Nocturnes Nos. 6, 16), one in G major (Nocturne No. 12), one in A-flat major (Nocturne No. 3), two in A major (Nocturnes Nos. 4, 8) and two in B-flat major (Nocturnes Nos. 5, 19). Three nocturnes were written in minor keys: Nocturne No. 2 in C minor, Nocturne No. 10 in E minor and Nocturne No. 13 in D minor. In five of the nocturnes there is a change of key signature which extends over shorter or longer fragments. For example, in Nocturne No. 3 the key signature of the main key of A-flat major was changed for modulation purposes (4 bars) to four sharp symbols. In the other four nocturnes, the change of the key extends over longer sections. This is the case with Nocturne No. 13, where the key changes from D minor to D major in the B section and then returns to D minor in the A1 section; in Nocturne No. 15, where the main key of C major changes to A major in the B section and returns to C major in the A1 section; in Nocturne No. 17, where the main key of E major changes to E minor and remains in the new key over a longer stretch of the A1 section (17 bars) and then returns to the main key within the same component of the form; in Nocturne No. 18 the key signature changes several times, first to E minor and F minor with a temporary return to the main key of E major (10 bars) in the C section, and then in the second bridge where the key changes to G minor (12 bars) and returns to the main key of E major.

All of John Field's nocturnes were written in slow or moderate tempos. Each is different, but the composer's wealth of creative invention remains their common feature. As a rule of thumb the main melodic line, usually played by the right hand, dominates over the layer of accompaniment always remaining in the background, which manifests itself in a dynamic difference, unless the left hand part takes over momentarily or leads the main melodic line. However, this is rare, as are the imitative elements, found only in Nocturne No. 17. Pedalling often covers the entire bar, but when the harmonic changes are more frequent, the composer shortens its length or eliminates it altogether. This is due to the still strong aesthetic links of

John Field's Nocturnes to the clarity, transparency and moderation of the Classical era. The same applies to the motifs, which at times sound downright Mozartian, as for example those used in the structure of the theme of Nocturne No. 18 or Nocturne No. 15 (theme and bridge), as well as to the articulation and any dynamic markings.

All directions used in John Field's Nocturnes which relate to emotion foretell the oncoming Romantic era. These include *dolce* (Nocturnes Nos. 1, 4, 6, 8, 9, 10, 12, 14, 15, 16, 17, 18), *delicatissimo* - very gently (Nocturnes Nos. 4 and 8), *delicato* - gently (Nocturne No. 8), *cantabile* - lyrically (Nocturnes Nos. 5 and 6), *malinconico* – with melancholy (Nocturne No. 13), *mezzo* - less so (Nocturnes Nos. 17 and 19), *sotto voce* - in a whisper (Nocturne No. 8), *piacevole* - pleasantly (Nocturne No. 19), *teneramente* - softly, gently and tenderly (Nocturne No. 12), *con tenerezza* - with tenderness (Nocturne No. 8), *leggiero* - lightly, luminously (Nocturne No. 8). They help to build a nostalgic, dreamy, reflective mood, often verging on sadness. At times, the nostalgic character of a composition is contrasted with humorous or scherzo-like fragments, as in Nocturne No. 16, while finesse and humour combined with the use of variation technique create technically advanced, elaborate forms, such as Nocturne No 17.

John Field often uses the terms *espressivo*, *sforzato*, or *forzato*, marks accents, in some places reaching for *forte espressivo* (Nocturne No. 11). All of these, as features heralding Romanticism, should not be understood in our modern sense. Given the acoustic potential of today's instruments, the indications should be treated with balanced reserve. An inherent feature of John Field's music, which is in contrast to Classicism are the numerous slowdowns and returns to the original tempo (*a tempo* and *tempo rubato*), which foretell Romanticism and reflect the sentimentalist stylistics. The changes in tempo and the ensuing minor dynamic fluctuations help to build an atmospheric but at times rather cloying musical form, diversified with numerous ornamental elements in the form of grace notes, gruppettos, and figurations. An interesting idea of John Field's own is the use of fixed accompaniment figures, as the gruppetto motif in Nocturne No. 7, or a fixed accompanying tone, as in Nocturne No. 19, which - being a

composition written earlier - might have been the inspiration for Frédéric Chopin's Rain Prelude.

John Field's musical style, present in his twenty nocturnes, is primarily lyrical, intimate and delicate in its artistic expression, and characterized by a variety of melodic and rhythmic ideas observed both in the construction of the themes and accompaniment, and in ornamentation and innovative figurations, which heralded the Romantic epoch and were creatively developed by his successors.

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ANNEXES

Annex I List of musical examples	p.
Example 1: Nocturne No. 1 in E-flat major, bars 1-6	39
Example 2: Nocturne No. 2 in C minor, bars 1-8	41
Example 3: Nocturne No. 2 in C minor, bars 37-40	41
Example 4: Nocturne No. 4 in A major, bars 1-10	42
Example 5: Nocturne No. 4 in A major, bars 19-20	43
Example 6: Nocturne No. 6 in F major, bars 1-9	44
Example 7: Nocturne No. 6 in F major, bars 25-26	45
Example 8: Nocturne No 8 in A major, bars 1-8	46
Example 9: Nocturne No. 8 in A major, bars 41-42	47
Example 10: Nocturne No. 9 in E flat major, bars 1-8	47
Example 11: Nocturne No. 9 in E-flat major, bars 43-49	48
Example 12: Nocturne No. 10 in E minor, bars 1-6	49
Example 13: Nocturne No. 10 in E minor, bars 22-27	49
Example 14: Nocturne No. 12 in G major, bars 1-4	50
Example 15: Nocturne No. 13 in D minor, bars 1-4	51
Example 16: Nocturne No. 13 in D minor, bars 32-37	51
Example 17: Nocturne No. 16 in F major, bars 1-20	53
Example 18: Nocturne No. 17 in E major, bars 1-7	54
Example 19: Nocturne No. 17 in E major, bars 16-19	55
Example 20: Nocturne No. 17 in E major, bars 35-42	55
Example 21: Nocturne No. 17 in E major, bars 65-71	55
Example 22: Nocturne No. 17 in E major, bars 96-101	56
Example 23: Nocturne No. 20 in C major, bars 1-13	57

Annex II List of tables

	str.
Table 1. J. Field - Nocturne 1, E-flat major	19
Table 2. J. Field - Nocturne 2, C minor	21
Table 3. J. Field - Nocturne 4, A major	22
Table 4. J. Field - Nocturne 6, F major	23
Table 5. J. Field - Nocturne 8, A major	26
Table 6. J. Field - Nocturne 9, E-flat major	27
Table 7. J. Field - Nocturne 10, E minor	29
Table 8. J. Field - Nocturne 12, G major	30
Table 9. J. Field - Nocturne 13, D minor	31
Table 10. J. Field - Nocturne 16, F major	33
Table 11: J. Field - Nocturne 17, E major	34
Table 12: J. Field - Nocturne 20, C major <i>The Troubadour</i>	37

Annex III Nocturne No. 20 *The Troubadour* - manuscript copy

THE TROUBADOUR.
J. FIELD.
(Moderato) (Nocturno) (à madame Catherine Moseley)

Piano.

This image shows a handwritten musical score for piano, consisting of 10 systems of staves. The notation is highly complex, featuring numerous beamed notes, accidentals (sharps, flats, and naturals), and dynamic markings. The first system begins with a treble clef and a key signature of one sharp (F#). The subsequent systems continue with similar notation, including various rhythmic values and complex chordal structures. The final system concludes with a double bar line and a key signature change to one flat (Bb). The handwriting is in dark ink on aged paper.

The Troubadour

Notturmo

JOHN FIELD

La mademoiselle Catherine [...]

Moderato

1 *mf*

6

10

14 *mp*

37

5 4 3 2 5

pp

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

41

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

45

p *mf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

49

sost. *rit.* *pp* *mf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

54

Ped. Ped. Ped. Ped. Ped. Ped.

77

Red. Red. Red. Red. Red. Red. Red. Red. Red.

82

f *mf*

Red. Red. Red. Red. Red. Red. Red. Red.

86

p

Red. Red. Red. Red. Red.

89

pp *sost.* *a tempo*

Red. Red. Red. Red. Red. Red. Red.

93

rit.

Red. Red. Red. Red. Red.

97 *p* *acelerando*

101 *p*

105

109 *p* *sost.*

113 *a tempo* *mf* *p* *rit.*

The musical score consists of five systems of staves. The first system (measures 97-100) begins with a piano (*p*) dynamic and an *acelerando* instruction. The second system (measures 101-104) continues with a piano (*p*) dynamic. The third system (measures 105-108) features a piano (*p*) dynamic and a *sost.* (sostenuto) instruction. The fourth system (measures 109-112) includes a piano (*p*) dynamic and a *rit.* (ritardando) instruction. The fifth system (measures 113-116) starts with *a tempo* and *mf* (mezzo-forte) dynamics, followed by a piano (*p*) dynamic and a *rit.* instruction. The piece concludes with a double bar line and a fermata on the final chord.

Annex V Programme of the artistic work

John Field Nocturnes	duration
Nocturne in E-flat major No. 1	4:11
Nocturne in c minor No. 2	4:02
Nocturne in A major No. 4	5:26
Nocturne in F major No. 6	4:53
Nocturne in A major No. 8	4:27
Nocturne in E-flat major No. 9	3:43
Nocturne in E minor No. 10	3:04
Nocturne in G major No. 12	2:30
Nocturne in D minor No. 13	4:03
Nocturne in F major No. 16	5:00
Nocturne in E major No. 17	10:07
Nocturne in C major No. 20 <i>The Troubadour</i>	4:01

Statement by the author of the work

I, the undersigned,

Xiaowei GUO

I declare that the dissertation I am submitting, entitled:

**‘An analysis of Performing, Interpretative, and Formal Problems
in Selected Nocturnes for the Piano by John Field. Creative
Inspirations and Resonance in Performance of the Past and
Present.**

has been prepared independently and does not infringe on the copyrights of others. I have used published material in the work and have not disclosed any confidential information.

Gdańsk, this
full signature