

# Nocturnes

8 Romantic-Style Solos for Piano

**DENNIS ALEXANDER**

Some of my favorite pieces from the Romantic period are the nocturnes of Frédéric François Chopin (1810–1849). These pieces, referring to night time, are quiet and meditative in style. Chopin knew the nocturnes of John Field (1782–1837), and Field’s works in this genre influenced the nocturnes of Chopin. Among the characteristics of nocturnes are vocally inspired melodic lines, beautiful harmonies, and arpeggiated accompaniment patterns in the left hand.

As a teacher, I have always longed for original nocturnes similar in style and form to the Chopin nocturnes, but easier in technical difficulty. I wanted them to sound sophisticated yet be suitable for recitals and competitions. Consequently, when the opportunity to write some collections of nocturnes was presented to me, I immediately accepted the challenge.

I composed 14 nocturnes ranging in levels from early intermediate to late intermediate. Divided into two books, the first book contains eight nocturnes for early intermediate to intermediate pianists. The second book features six nocturnes at the intermediate to late intermediate levels. Each piece has its own unique character and mood. I hope that these nocturnes will inspire students to better understand the beauty, elegance, and magic of the Romantic period and especially the genius that Chopin displayed in his nocturnes.

*Dennis Alexander*

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*This collection is dedicated with great pride and joy to Diana Pacini Bauer, my colleague and former student.*



Alfred Music  
P.O. Box 10003  
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alfred.com

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# Nocturne No. 1 in C Major

Dennis Alexander

Andante con moto

Musical notation for measures 1-4. The piece is in 4/4 time. The right hand (treble clef) features a melodic line with fingerings 1, 2, 1, 2, 1. The left hand (bass clef) provides a bass line with fingerings 5, 5, 5. The dynamic marking is *mp*.

Musical notation for measures 5-8. Measure 5 is marked with a boxed '5'. The right hand has fingerings 1, 2, 4, 2, 1. The left hand has fingerings 5, 2, 5, 2, 1, 4, 5. The dynamic marking is *mp*.

Musical notation for measures 9-12. Measure 9 is marked with a boxed '10'. The right hand has fingerings 3, 1, 2. The left hand has fingerings 5, 2, 1, 2, 5. The dynamic marking is *mf*.

Musical notation for measures 13-16. Measure 13 is marked with a boxed '15'. The right hand has fingerings 1, 2, 1, 2, 1, 2. The left hand has fingerings 5, 2, 1, 2, 5. The dynamic marking is *mp*.

# Nocturne No. 3 in F Major

Dennis Alexander

Andante con moto

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of one flat (F major). The tempo is 'Andante con moto'. The first system shows the right hand (treble clef) and left hand (bass clef). The right hand has a melodic line with fingerings 1, 2, 1 2, 2, 1. The left hand has a rhythmic accompaniment with fingerings 5, 5, 5 2, 5, 2. The dynamic is marked *mf*. A slur covers the entire system.

Musical notation for measures 5-8. The right hand continues the melodic line with fingerings 2, 1 2. The left hand continues the accompaniment with fingerings 5, 2, 1, 4. The dynamic is *mf*. A slur covers the entire system.

Musical notation for measures 9-12. The right hand has a melodic line with fingerings 2, 3, 1. The left hand continues the accompaniment with fingerings 5, 2, 1, 4. The dynamic is marked *mp*. A slur covers the entire system.

Musical notation for measures 13-16. The right hand has a melodic line with fingerings 2, 1, 5, 2. The left hand continues the accompaniment with fingerings 5, 2. The dynamic is marked *f più mosso* for measures 13-15 and *poco rit.* for measure 16. A slur covers the entire system.

# Nocturne No. 5 in G Major

Dennis Alexander

Andante sostenuto

The musical score is written for piano in G major, 9/8 time, with a tempo marking of *Andante sostenuto*. The piece is in 3/8 time signature. The score consists of four systems of two staves each (treble and bass clef). The first system starts with a *mp* dynamic marking. A circled 'a' with an arrow points to a grace note in the first measure of the first system. Fingering numbers (1, 2, 1, 2, 1, 1, 2, 1) are placed above the notes in the first system. Measure numbers 4, 7, and 10 are enclosed in boxes at the beginning of their respective systems. Fingerings are provided for many notes throughout the score, including triplets and slurs. The bass line features a steady accompaniment with some syncopation and rests.

Ⓐ Play the grace notes quickly before the beat.