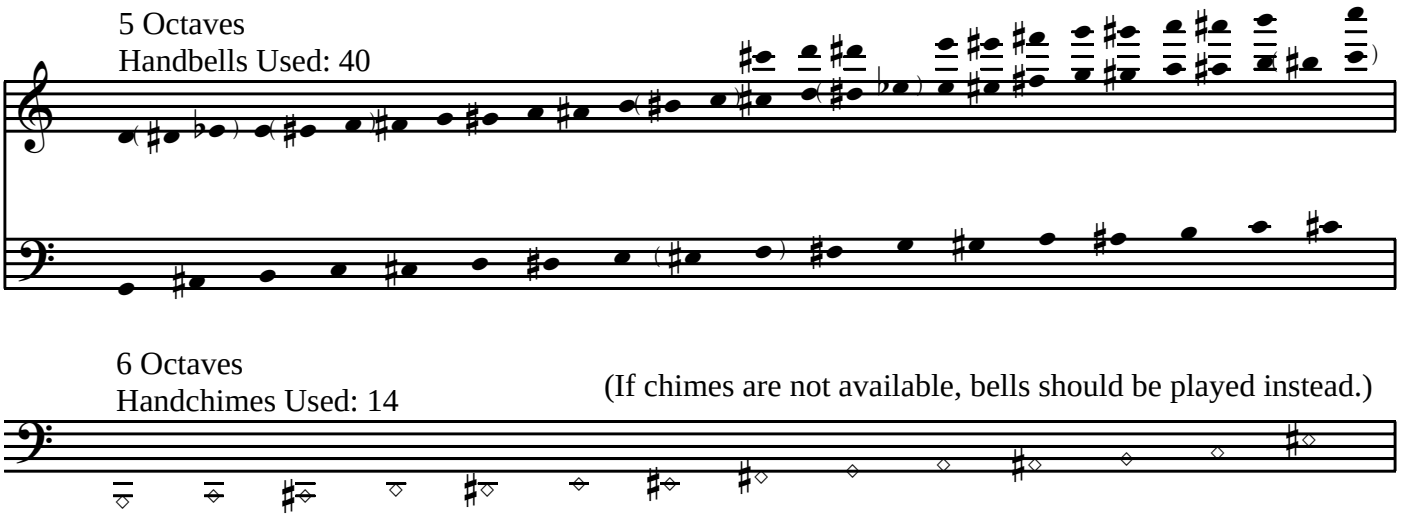
Nocturne in Em

by Frèdèric Chopin, arranged by Larry Sue

Performance Notes



Frèdèric Chopin was one of the most imaginative composers of all time, a remarkable pianist, and a familiar face in many of the courts of his day. Many of the young socialites of the day were his piano students. He died at the age of forty; nevertheless, he left behind a substantial corpus of incredible music, of which this Prelude is but one piece.

The key to playing Chopin well is to maintain a rock-steady accompaniment; this serves to define the rhythmic base solidly. The melody is then allowed to express itself through use of "rubato". However, it's essential not to let the rubato become sappy or sloppy: This undoubtedly is the most common performance error on the part of pianists playing Chopin's works: "rubato" is Italian for "stolen" - but in music, you must implement it by taking time you steall and returning it in another place in the music!

While rubato is a lot easier to execute on piano than on handbells, it still can be done. But you don't really have to concentrate on that too hard - Chopin saves us some of that effort by writing the rubato into the score for us! Just a note, though: Some of the devices he used are difficult for one right hand on piano, let alone six or eight hands on bells, so I've provided some "ossia" passages if you decide that some simplification is in order (but at least try what Chopin wrote, if only on the piano, to see what he was thinking!).

Remember that the accompaniment arpeggiation is notated **LVUHC** ("LV until harmony changes") - that's equivalent to using the damper pedal in the piano version.

A nocturne is an "evening piece", so there should be imagery of that type in your mind. Think of a Friday night on a lake with an orange full moon rising. You're kickin' back after a hard week at work dealing with frustration that's beyond belief. And now you have a long weekend ahead of you, and you're going to spend it with your best friend, starting with a peaceful evening of quiet conversation.

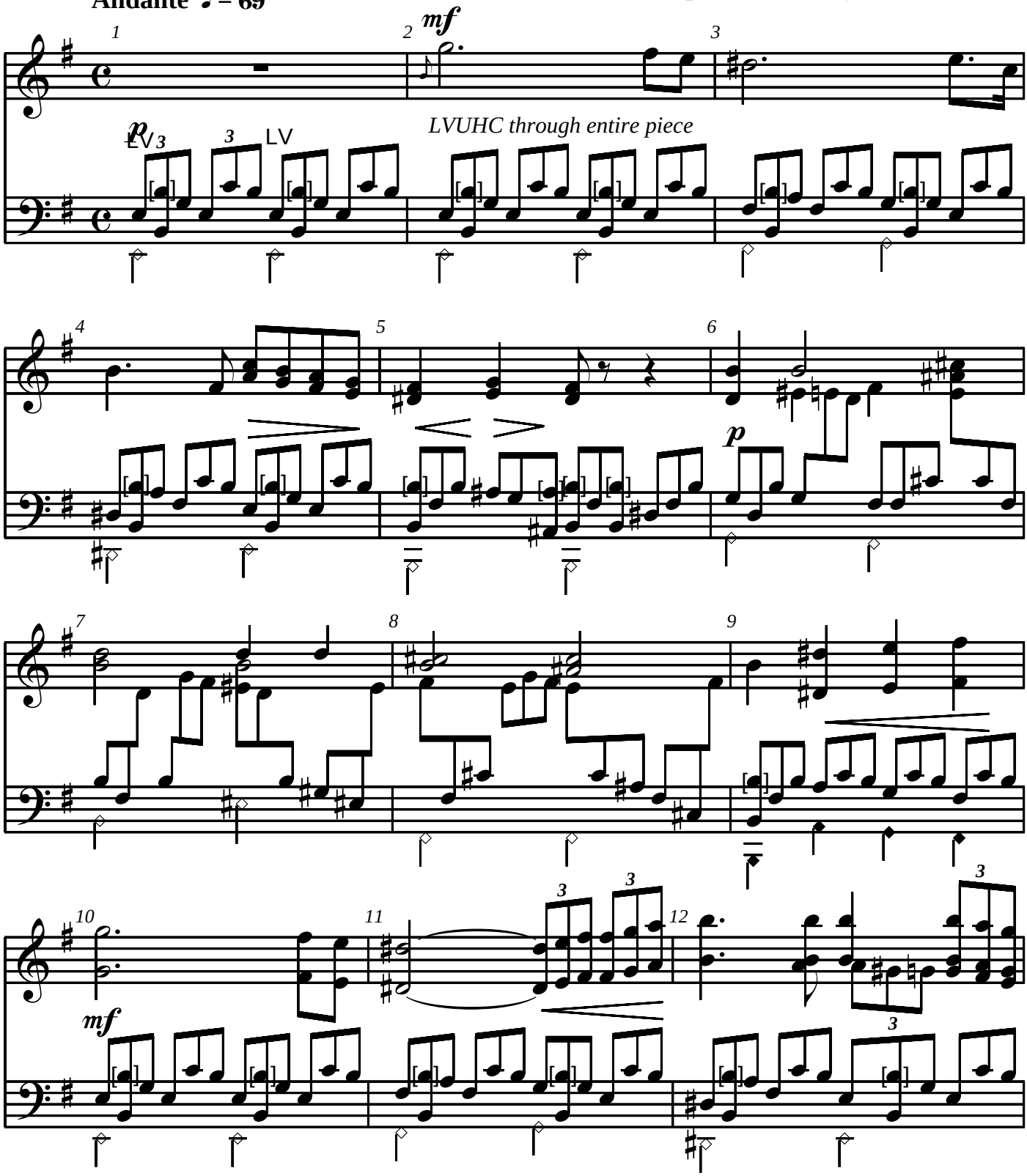
for Stacey

Nocturne in E Minor

for Handbells

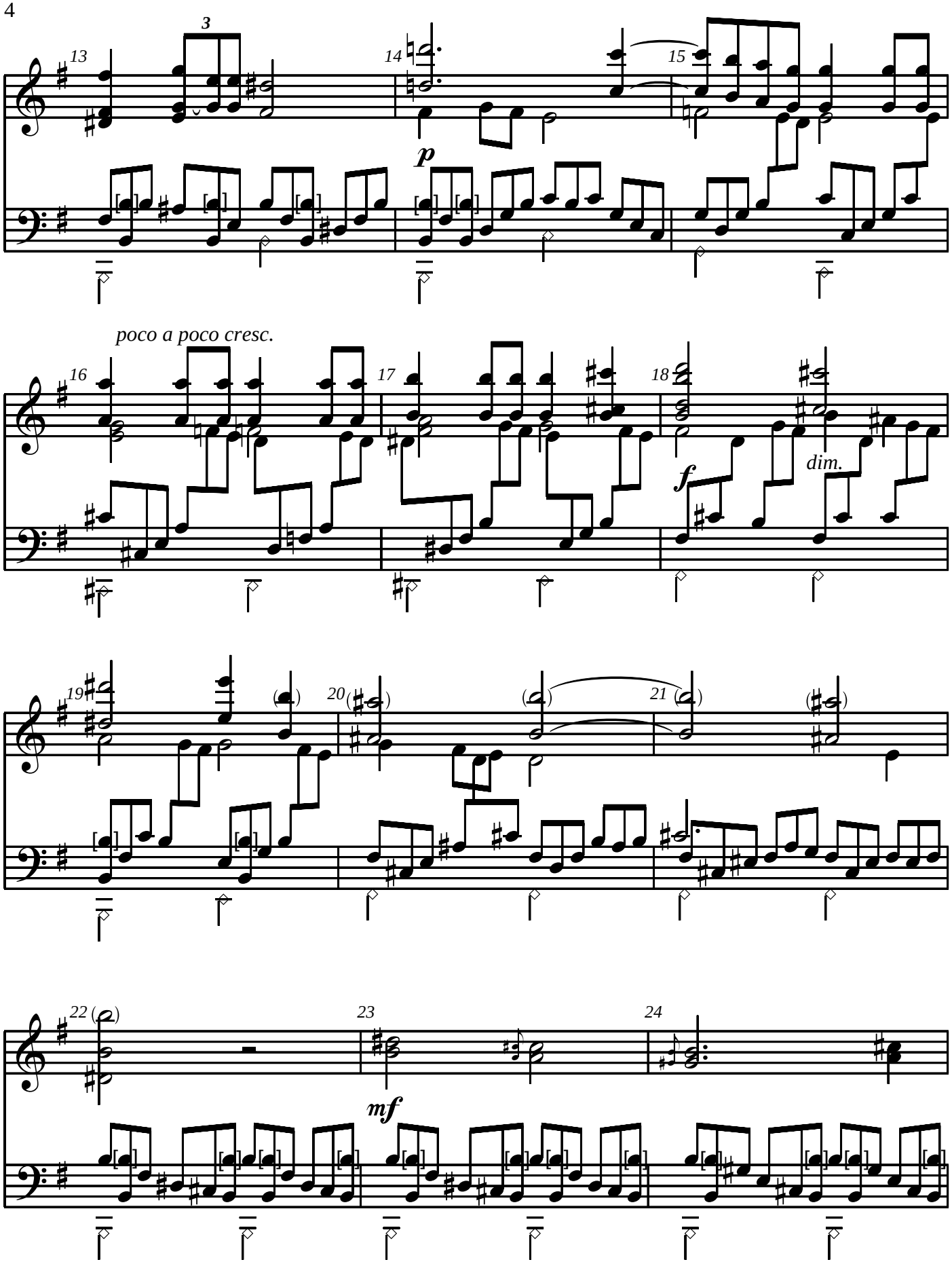
Frederic Chopin, arr. Larry Sue (ASCAP)

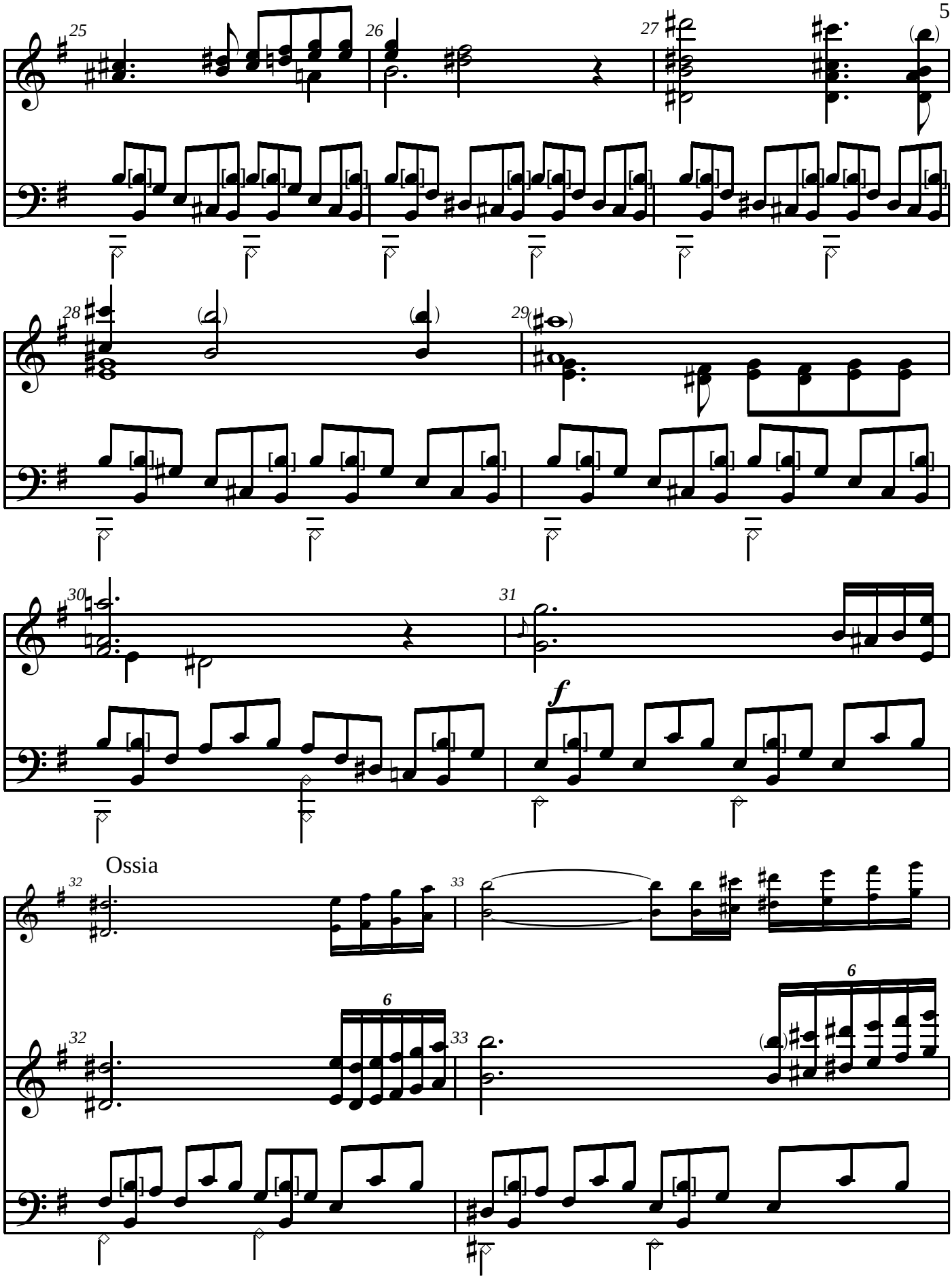
Andante ♩ = 69

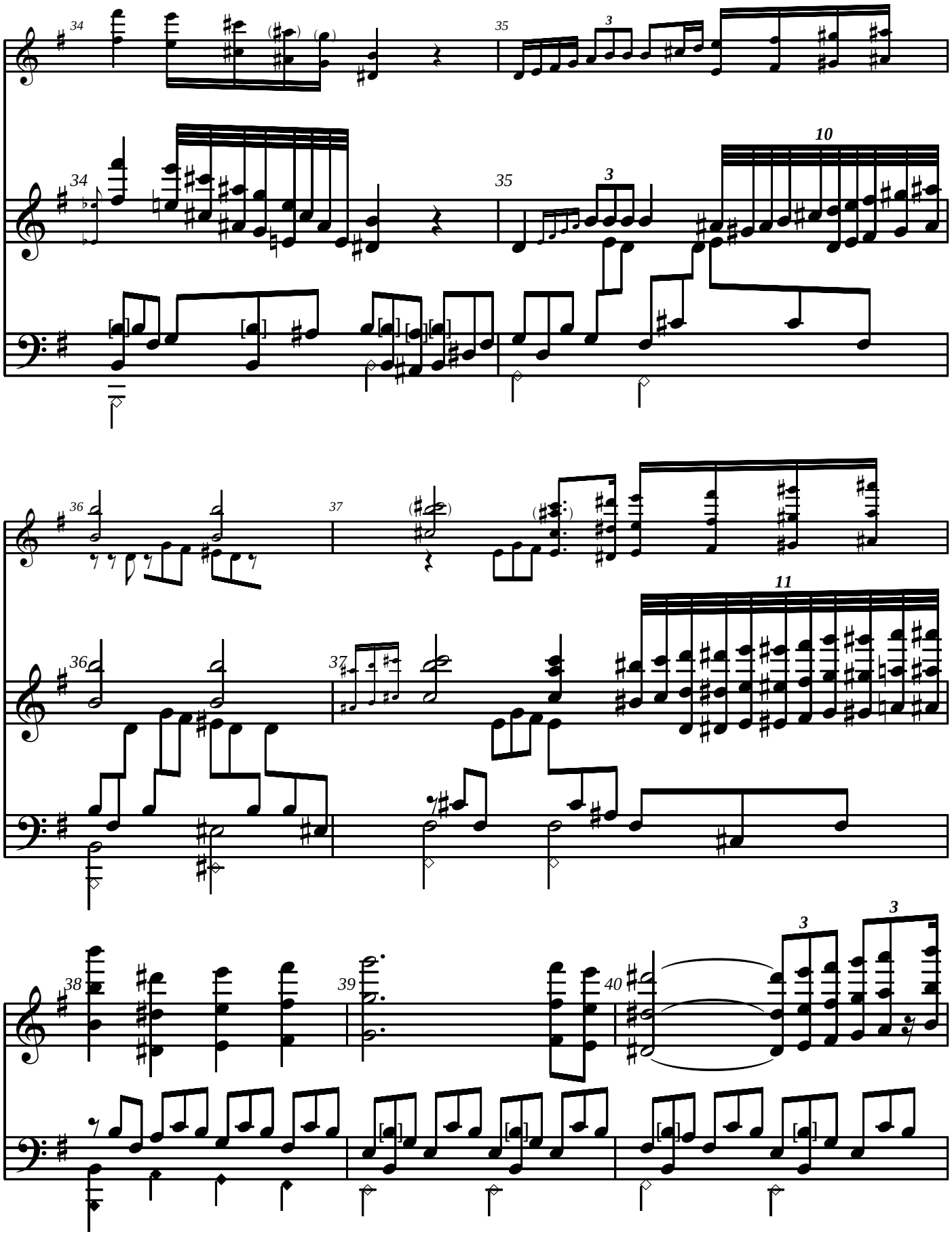


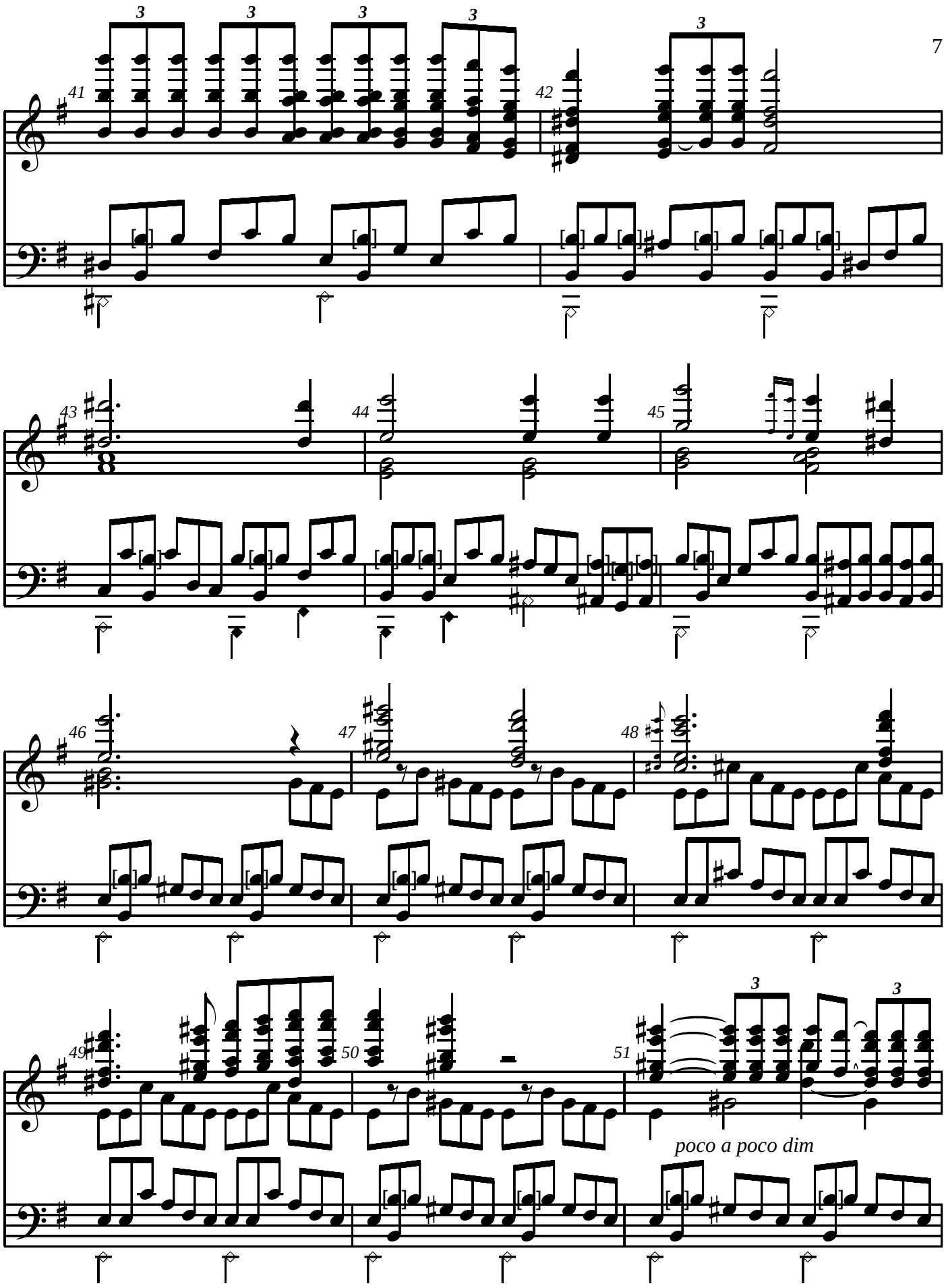
Three-octave choirs do not play notes in ( ); four-and five-octave choirs do not play notes in [ ].

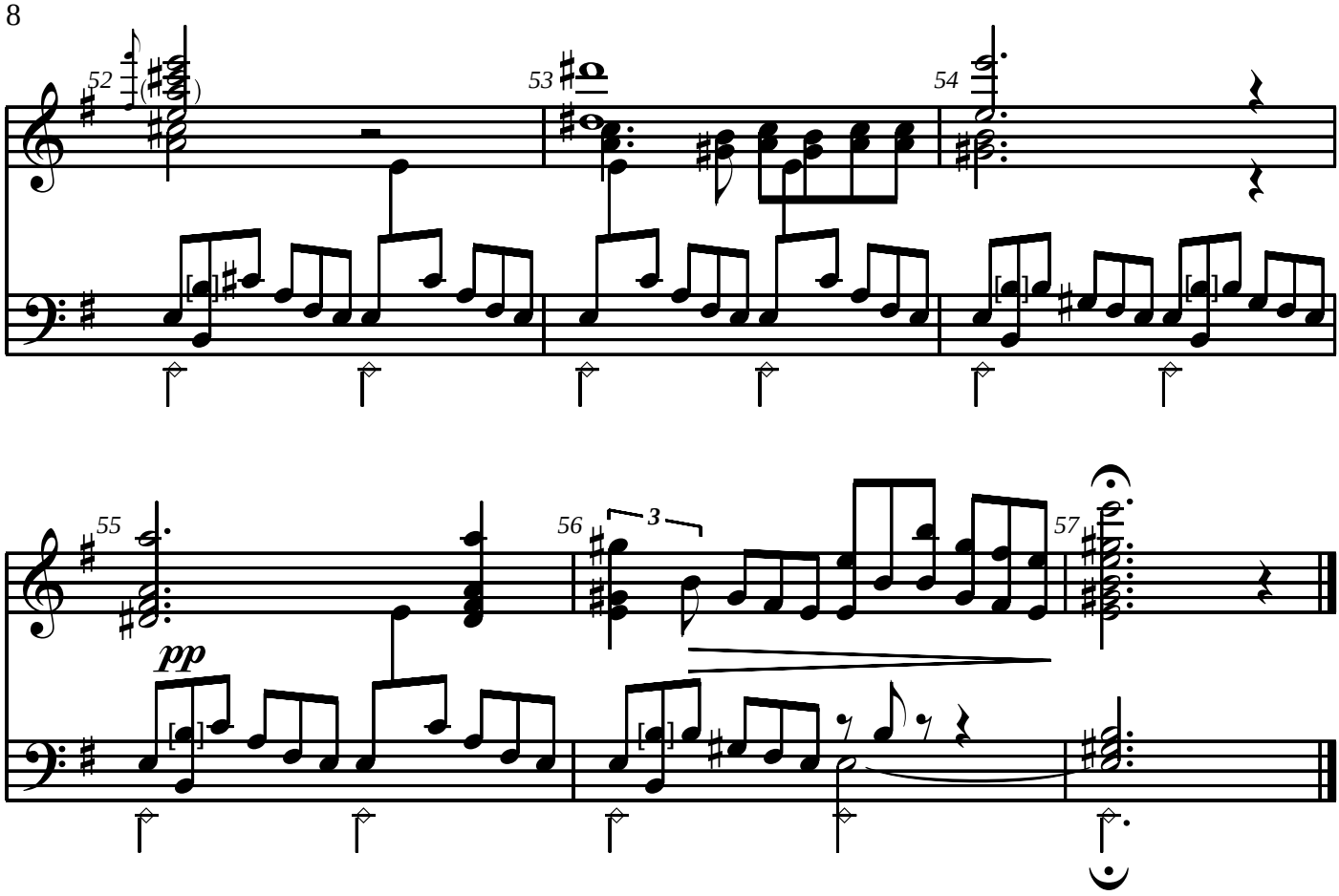
© 2007 Larry Sue


3
13
14
15
p
poco a poco cresc.
16
17
18
f
dim.
19
20
21
22
23
24
mf


25
26
27
28
29
30
31
f
Ossia
32
33
6
6


34
35
3
10
34
35
3
36
37
11
36
37
38
39
40
3
3


41
42
43
44
45
46
47
48
49
50
51
poco a poco dim


52
53
54
55
56
3
57
pp

Above the Line Publishing

I HAVE PURCHASED A COPY OF

I AGREE THAT I WILL make only as many copies as I need for my personal use, as I require for rehearsal, performance, and work with partners, other performers, or accompanists.

I WILL NOT distribute the master or any copies to anyone who is not rehearsing or performing the music with me.

I WILL instruct anyone who is rehearsing or performing with me that they may not distribute copies to anyone, or use these copies to perform with anyone but me.

BECAUSE I HAVE AGREED to the above restrictions, Above the Line grants me this license to make copies necessary for me and my rehearsal and performing partners in order to perform this work. If Above the Line is made aware that I have made more copies than I am licensed to produce, then this license, and all other licenses from Above the Line will be revoked, and I must surrender all my copies and Masters to Above the Line.

ACCEPTED AND AGREED:

_____ _____

Signature Date

_____

Name (please print)

_____

Street, City, State, Zip

_____ _____

Phone E-mail

*** Please return this form to

Above the Line Publishing, 468 N. Camden Drive #200, Beverly Hills, CA 90210.
310-859-6115. 310-859-6119fax. www.abovetheline.cc