

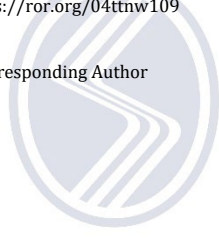
A Comparative Analysis of the Piece "Op. 6 No: 2 Nocturne" by Clara Wieck Schumann, one of the Female Composers of the Romantic Period, with the Nocturnes of Frederic François Chopin

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Abstract: This study includes a comparative analysis of the composition titled "Op.6 No.2 Nocturne" by Clara Wieck Schumann, a female composer from the Romantic era, with the nocturnes of Frederic François Chopin. The purpose of this research is to determine the similarities and differences between Clara Wieck Schumann's aforementioned work and the works of Frederic François Chopin, who is an important male composer of the same period, in the same form. In this study, firstly a literature review was conducted. Then, in line with the purpose of the research, a comparison of Clara Wieck Schumann's composition titled "Op.6 No:2 Nocturne" with Frederic François Chopin's compositions titled "Op.27 No:2 Nocturne" and "Op.9 No:2 Nocturne" was carried out using harmonic, form and style analysis methods. When examining the harmonic analysis of the compositions, including accompaniment and chord styles, ornaments, rhythmic structures, and stylistic features, it is observed that they exhibit a similar emotion and style. Accordingly, it can be inferred that Clara Wieck Schumann was influenced by Frederic François Chopin in her composition. The conducted analysis is of importance not only in determining the similarities and the differences between the works of both composers, but also in terms of increasing the visibility of female composers in the music world.

Keywords: Clara Wieck Schumann, Clara Schumann, Frederic François Chopin, Frederic Chopin, Nocturne, Female Composers

1. Introduction

The biological differences males and females have led to inequality as they have been carried to different dimensions by society, and the male-dominated society has turned into an ideology that has maintained its existence for centuries. The responsibilities such as housework and childcare, which the patriarchal system assigns to them primarily, have caused women's creativity to be limited to fertility. Therefore, women have not been able to exist in many other fields in addition to education throughout history (Tunçdemir, 2004, pp. 2-4).

Toward the twentieth century, the role of the fair gender representatives in the world of art strengthened significantly. Women artists -painters, poets, composers, authors- destroyed established stereotypes and they were also powerful source of inspiration. Women helped men reach the greatest heights by combining the roles of the creator and muse (Mykhailova, 2019). The last two decades of the 19th century marked a milestone in women's involvement in composition, and the efforts and achievements of women composers in the field of music were widely acclaimed. The main reason for the development that enabled this change was the extension of women's rights to music education, and another reason was the influence of the "First Feminist Movement". During the Romantic period, conservatories were opened in Europe, particularly in the field of music, and women had the chance to study at these schools. They were influenced by important male composers, from whom they drew inspiration, as well as many people who were competent in other fields of art and science. Consequently, it has been observed that women, who have taken a serious step to exist in the field of composition, have sometimes produced superior works compared to men in line with their talents and productive work (Özkişi, 2012, p. 79; Sarıkaya, Özer 2016, p. 6).

The most distinctive characteristic of the composers of the Romantic period is the elimination of rules in composition, and the composers' freedom by returning to their own inner world in this context. The word to summarise the period is "I". Unlike the Classical period, musical expression in the Romantic period evolved into a surreal understanding. The composers focused on emotions and new forms emerged with this approach. Genres such as nocturne, mazurka, polonaise, fantasy, waltz and romance gained importance as they were the best expression of the period and the national movements of the period. The popular instrument of the Romantic period was the piano. The composers of the period worked on piano technique and applied their own techniques in piano music. Women who were able to access music education when they began to study at the Leipzig Conservatory, founded in 1843, chose famous composers such as F. Mendelssohn-Bartholdy, R. Schumann, M. Hauptmann, I. Moscheles and F. David as their inspiration. It is known that a shorter curriculum was applied for women while men received a more serious education in this institution. With their access to institutionalised education, women composed concerti, symphonies, symphonic poems, extended solos, sonatas and many other forms. Prominent women composers of the Romantic period can be cited as Clara Wieck Schumann (1819-1896), and Fanny Mendelssohn Hensel (1805-1847). C. W. Schumann was the wife of Robert Schumann; F. Mendelssohn Hensel was the sibling of Felix Mendelssohn-Bartholdy (Tunçdemir, 2004, pp. 66-179). Clara Schumann was a supporter of Robert Schumann's creativity. She performed his compositions even when he was not yet known. She taught his compositions to her students after he lost his ability to play because of the illness of his hands. She herself performed his works, and contributed making Robert Schumann famous across Europe. And also, the main source of finance of their family was income from Clara Schumann's concerts (Mykhailova, 2019).

Clara Wieck Schumann is known as the spouse of Robert Schumann and friend of Johannes Brahms. The closeness between Johannes Brahms and Clara Wieck Schumann can be understood from the expressions in which Johannes Brahms shared his excitement and happiness about concerts and rehearsals in the letters he wrote to her from Leipzig in 1895 (Schumann, 2007). Also Clara Wieck Schumann is well known for her significant contributions to music and her successful lieder (Tunçdemir, 2004, p. 6). Clara Wieck Schumann was born on 13 September 1819 in Leipzig, Germany, to parents who focused on their musical careers. She was given the name "Clara" by her father to enlighten her life. She started her first piano lessons under the tutorship of her father Friedrich Wieck, one of the famous music educators of the period.

Friedrich Wieck, who applied the mechanical method he had developed with the claim that he had a significant influence on his daughter, did not limit Clara's musical education to the piano and expanded it with theory lessons. Friedrich Wieck made his dreams about Clara into a plan from the time they started to live together, and in the diary he wrote in her own words, he noted the developments and the works he studied from the date she first started playing the piano. According to the diary, Clara's extraordinary development was criticised by other parents. However, Friedrich Wieck, according to one of the diary entries, was against the fact that her studies were taking her away from her life, and that the success accomplished was the result of planned practice, supported by Clara's talent and strong memory (Büke, 2012, p. 32).

Clara gave her first important concert with "Friedrich Kalkbrenner Op. 94 Variations" when she was nine, after Friedrich Wieck had seized an opportunity. She gave her first concerts abroad in France and Germany in 1831 and was deemed to be gifted. In 1840, despite her father's disapproval, she married Robert Schumann, a student of her father. Robert Schumann was dismissed from his job in Dusseldorf due to the progression of his mental illness, was hospitalised in a mental hospital due to his suicide attempt, and his life ended in 1856. Until 1892, he worked as a piano instructor at the Frankfurt Hoch Conservatory. He had many students from different cities in England, Vienna and Germany (Eyüpoğlu, 2020, p. 52).

Lists of Clara Wieck Schumann's works with opus number, and without opus number are presented below (https://imslp.org/wiki/List_of_works_by_Clara_Schumann):

Clara Wieck Schumann's works with opus number

- Op.1 - 4 Polonaises for piano (1828-30)
- Op.2 - Caprices en forme de valse for piano (1831-33)
- Op.3 - Romance variée for piano (1831-33)
- Op.4 - Valses Romantiques for piano (1833-35)
- Op.5 - 4 Pièces caractéristiques for piano (1835-36)
 1. Impromptu: Le Sabbat
 2. Caprice a la Boleros
 3. Romance
 4. Scene Fantastique: Le Ballet des Revenants
- Op.6 - Soirees Musicales for piano (1835-36)
 1. Toccata
 2. Notturmo (Nocturne)
 3. Mazurka in G minor
 4. Ballade
 5. Mazurka in G major
 6. Polonaise
- Op.7 - Piano Concerto in A minor (1835-36)
- Op.8 - Variations de Concert for piano (1834-37)
- Op.9 - Souvenir de Vienne for piano (1837-38)
- Op.10 - Scherzo No.1 in D minor for piano
- Op.11 - 3 Romances for piano (1839)
- Op.12 - Lieder (1841) (from 12 Gedichte aus 'Liebesfrühling' [nos. 2,4,11 by Clara Schumann; the rest by Robert Schumann])
 2. Er ist gekommen in Sturm und Regen
 4. Liebst du um Schönheit
 11. Warum willst du and're fragen
- Op.13 - 6 Lieder (1842-44)
 1. Ich stand in dunklen Träumen
 2. Sie liebten sich beide
 3. Die Liebe sass als Nachtigall
 4. Der Mond kommt still gegangen
 5. Ich hab' in Deinem Auge
 6. Die stille Lotosblume
- Op.14 - Scherzo No.2 in C minor for piano (1845)
- Op.15 - 4 Pièces fugitives (1845)
 1. Larghetto (F major)
 2. Un poco agitato (A minor)
 3. Andante espressivo (D major)
 4. Scherzo (G major)
- Op.16 - 3 Preludes and Fugues for piano (1845)
- Op.17 - Piano Trio in G minor in G minor (1846)
- Op.18 -
- Op.19 -
- Op.20 - Variationen über ein Thema von Robert Schumann for piano (1853)
- Op.21 - 3 Romances for piano (1853)
- Op.22 - 3 Romances for violin & piano (1853)
- Op.23 - 6 Lieder aus "Jucunde" von Hermann Rollett (1853)
 1. Was weinst du, Blümlein
 2. An einem lichten Morgen
 3. Geheimes Flüstern hier und dort
 4. Auf einem grünen Hügel
 5. Das ist ein Tag, der klingen mag
 6. Lust, o Lust

Clara Wieck Schumann's works without opus number

- Lieder

Alte Heimat (Kerner) (1831, lost)
"Der Traum" von Tiedge (1831, lost)
Der Wanderer (Kerner) (1831, DH: Authenticity not fully proven)
Der Wanderer in der Sägemühle (Kerner) (DH: 1832?, Authenticity not fully proven)
An Alexis (NR: for piano, 1832, lost; DS: for voice, 1833, extant)
Walzer (Lyser) (NR: 1834?)
Der Abendstern (DH: 1834?)
Am Strande (1840) (Burns, translated by Gerhard)
Ihr Bildnis (Heine) (DH: 1840 1st version of Ich stand in dunklen...; DH: 1844 2nd version of Ihr Bildnis; NR: 1843)
Volkslied (Heine) (1840)
Die gute Nacht, die ich dir sage (Rückert) (NR: June 8**, 1841)
Sie liebten sich beide (Heine) (DH: 1st version; NR: June 8, 1842) - 2nd, published version - Op.13 No.2
Liebeszauber (Geibel) (NR: June 8, 1842) — is this different from the version published as Op.13 No.3?
Lorelei (1843)
O weh des Scheidens, das er tat (Rückert) (NR: June, 1843)
Sie liebten sich beide (Heine) (DH: 1844 2nd, published version - Op.13 No.2)
Mein Stern! (Serre, translated by Wray) (NR: June, 1846)
Beim Abschied (Serre) (NR: June, 1846)
Das Veilchen (Goethe) (NR: July 7, 1853)

- Partsongs

Schwäne kommen gezogen (PS: 1830)
3 gemischte Chöre (Geibel) (1848)
Abendfeier in Venedig
Vorwärts
Gondoliera

- Canons

Wenn ich ein Vöglein wär

- Chamber & Orchestra Works

Scherzo for Orchestra (NR: 1830-31, lost)
Konzertsatz in F minor (1847)

- Piano Works

Variationen über ein Tyroler Lied (1830, PS: extant; NR: lost)
Variationen über ein Original-Thema (1830, PS: extant; NR: lost)
Etude in A-flat major (NR: 1830s, unpub.)
Phantasie-Variationen über ein Wieck Romanze (NR: 1831, lost)
Rondo in B Minor (1833, PS: extant; NR: lost)
Andante con sentimento (1838, posth.)
Piano Sonata in G minor (1841-42)
Impromptu in E major (NR: about 1844)
Cadenzas for Beethoven's Piano Concerto No.4, Mvts 1 and 3 (1846)
Romanze in A minor (NR: July, 1853, WoO 28)
Romanze in B minor (1856, posth.)
Cadenza for Beethoven's Piano Concerto No.3, Mvt 1 (1868)
Geburstagsmarsch in Eb major (1879, unpub.) - for piano 4 hands?
Cadenzas for Mozart's Piano Concerto No.20 in D minor, Mvts 1 and 3 (by 1891)
Vorspiele (Improvisations) (NR: probably 1895, unpub.)
Praeludien and Einfache Praeludien für Schüler (Improvisations) (NR: probably 1895, unpub.)
Prelude and Fugue in F sharp minor

The problem of this study is to analyse the "Op. 6 No: 2 Nocturne" by Clara Wieck Schumann, one of the female composers of the Romantic period, in comparison with the nocturnes of Frederic François Chopin. No research has been found about the piece in question by Clara Wieck Schumann, one of the important female figures of the Romantic period. This study is also important for contributing to the literature by presenting the similarities and the differences between the "Op. 6 No: 2 Nocturne" by Clara Wieck Schumann and the more well-known works of Frederic François Chopin, one of the important composers of the same period, in the same form.

2. Methodology

In this research, the literature review method was initially utilised. Subsequently, the comparison of Clara Wieck Schumann's "Op. 6 No: 2 Nocturne" and Frédéric François Chopin's "Op. 27 No: 2 Nocturne" and "Op. 9 No: 2 Nocturne" was made by using harmonic, form and style analysis methods in line with the purpose of the study. The study is limited to female composer, Clara Wieck Schumann's "Op. 6 No: 2 Nocturne", and male composer, Frederic François Chopin's better-known pieces titled "Op. 27 No: 2 Nocturne" and "Op. 9 No: 2 Nocturne".

3. Results

This section first includes general information about Frédéric François Chopin and the Nocturne form. Thereafter, comparative analyses are presented.

Frédéric François Chopin was born on 22 February 1810 in the town of Żelazowa Wola. His mother Justyna Krzyżanowska was known for playing the piano and singing, while his father Nikolay Chopin played the flute and violin. Growing up in a warm family environment where the house was filled with music all day long, Chopin did not take long to discover his interest in music. His mother, who saw Chopin sitting at the piano when he was only 3 years old and discovering the Mazurka tunes, was amazed by the situation, and thus saw the light in him and started to give his first piano lessons (Araboğlu, 2009, p. 11).

Chopin's pieces are a product of moods and moments. The aim is to reflect the moods in the piece with all their intensity. Nocturnes, Variations, Op. 28, 24 Prelude series, Op. 49 F minor Fantasy, and especially Op. 57 Berceuse, which is known to be the product of a moment, can be given as samples of the pieces of Chopin, who is the culmination of the poetic and emotional expression of the Romantic period (Pamir, 2000, p. 83).

Nocturnes are lyrical pieces composed for solo piano in the 19th century, known as character pieces, and they are usually in the form of a free song although they do not follow a specific form. John Field was a pianist and composer who gained fame in Europe and is recognised as the creator of Nocturnes for solo piano. He is also among the important composers who paved the way for the Romantic period. These pieces are mostly created to express a mood. One of the most exquisite examples is the Nocturne form. The English and French word "Nocturne", the Italian "Notturmo", the German "Nachtstück", and the Latin "Notturnus" mean night piece or night music. It has a sentimental, lyrical form with melody and harmonies and is often accompanied by a Barcarolle. After previous searches for names such as Romance and Serenades, Nocturne is a form invented in the mind of John Field, who favoured the use of the piano as a lyrical musical instrument. In his Nocturnes he created a mood or atmosphere rather than a programme or theme. This form reached its peak with the genius of Frédéric François Chopin, and composers such as Fauré and Barber, influenced by him, composed Nocturnes for solo piano, Debussy for orchestra, and Britten for tenor and orchestra (Araboğlu, 2009, p. 27; Pamir, 2000, p. 83; Feridunoğlu, 2004, p. 120; Cangal, 2011, p. 92; Aktüze, 2003, p. 421).

The Nocturnes of Frédéric François Chopin are 21 Nocturnes Op. 9 no:1- no:2- no:3, Op. 15 no:1- no:2- no:3, Op. 27 no:1- no:2, Op. 32 no:1- no:2, Op. 37 no:1- no:2, Op. 48 no:1- no:2, Op. 55 no:1- no:2, Op. 62 no:1- no:2 respectively. In addition to these, Op. 72 no:1 and no:2 Op. Posthume were added afterwards. Chopin's Nocturnes were composed in three-part or folded song form at a slow tempo. The middle section is fast in contrast to the whole work. (Araboğlu, 2009, p. 26) (Cangal, 2011, p. 92).

Clara Wieck Schumann's piece titled "Op. 6 No: 2 Nocturne", is a part of the Soirées Musicales Op. 6 album of 1836. This piece written for piano consists of "Toccatina, Notturmo, Mazurka in G minor, Ballade, Mazurka in G major, Polonaise" respectively. The tonal information of the sections is given below: No:1 Toccatina tone: A minor, No:2. Notturmo tone: F major, No:3 Mazurka tone: G minor, No:4 Ballade tone: D minor, No:5 Mazurka tone: G major, No:6 Polonaise tone: C major.

Figure 1

The Piece "Op. 6 No: 2 Nocturne" by Clara Wieck Schumann

Notturmo
From "Soirées Musicales" Clara Schumann (1819–1896)

The image displays a musical score for the piece "Notturmo" by Clara Schumann. The score is presented in two systems, each with a piano (Piano) part and a pno. (piano) part. The piano part is in the upper staff, and the pno. part is in the lower staff. The key signature is one flat (B-flat), and the time signature is 6/8. The score includes various musical notations such as notes, rests, and ornaments. Harmonic analysis is provided below the piano part, indicating chords and their functions. The analysis includes: (F), I, I #5, vi6, (Gm), (Yönelme başlangıcı), V7, => ii, (V7), ii dim7) => vi, V6/5, Isus4, V4/3 b3/b5 V4/3, III dim7, (İNİCİ KROMATİK GAM), N6, i6/4, V2, i dim7 #1, V4/3 b5 =>.

Pno.

23 (Gm) *tr*

II V4/3 b5 I I I #5

Pno.

29 (Yönelme başlangıcı dereceler La minöre göre)

vi ii dim7 V2 V7 =>

Pno.

33 (Am)

iii6 vii dim7 I6/4

Pno.

38

IV7 V6/5 V V7/6/5 vi VI V7 I sus4

Pno.

44

V4/3 iii dim7 (b5 #5) V/V4/3 ii6 I6/4 V7=>

The image displays a piano score for a piece by İlayda Çetin and M. Nevra Küpana. It consists of five systems of music, each with a treble and bass clef staff. The first system (measures 23-28) features a key signature of one flat and a common time signature. Chord progressions include (Gm), II, V4/3 b5, I, I, and I #5. A trill (tr) is marked above the final measure. The second system (measures 29-32) includes a text annotation: "(Yönelme başlangıcı dereceler La minöre göre)". Chord progressions are vi, ii dim7, V2, and V7, followed by an arrow pointing right. The third system (measures 33-37) starts with (Am) and includes iii6, vii dim7, and I6/4. The fourth system (measures 38-43) features IV7, V6/5, V, V7/6/5, vi, VI, V7, and I sus4. The fifth system (measures 44-49) includes V4/3, iii dim7 (b5 #5), V/V4/3, ii6, I6/4, and V7=>. Performance markings such as accents (>) and slurs are present throughout the score.

40 Pno. Dm

vi _____ III _____ VI _____ I _____

53 Pno. (Dm)

(Re minöre modülasyon)

ii _____ ii6 _____ vi6/4 _____ III -5 = V7 -5 _____ i _____

58 Pno. Am

i _____ iv6/4 _____ vi6/4vii2/10 i _____ VI _____ vi6=>v _____ V _____ => v _____ V _____ iv2/10 _____ (#7)

(add6)(half d.) (add6)

64 Pno.

V _____ iv2/10 _____ V _____ iii6/5 #1 (n1) _____ IV add9 _____ V9 _____ (#7)

68 Pno.

i _____ V9 _____ i _____ i6 _____ iv6/4 _____ vii2/10 i _____ VI6 _____ vii dim2 VI6/4 _____ vii dim2 _____ (half d.)

75 Pno.  F
 VI6/4 V1 i6/4 V2 vii dim7 => iv V/V7 (VII) III vi ii h.d7 => III V7 6-5 => (dim)

81 Pno.  III6/4 III i6 III6/4 III i6 III6/4 III i6/4 V2 => III i6 III6/4 i6 III6/4 III

88 Pno.  F
 V = III I #5 iv6

94 Pno.  V6/5 => ii

99 Pno.  İNİCİ KROMATİK GAM
 V i6 ii6 i6/4 V V b5 add6 Vb add6

104 Pno.  Gm yönelme başlangıcı
 vii 6/4 b3 VI vii/4 I #5 add11 V6add b7=>iii7 b5 (vii dim6/5 V6/5

109 Pno.  V6/5=> vii dim4/3 ii6 I i6/4 V17 V2 V7=>iii6 I

113 Pno.  Gb yönelme
 V => IIb (N) V6/5 I iii :

Figure 2 shows two systems of piano accompaniment. The first system, starting at measure 118, features a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. Chord symbols below the bass line are: $iib(N)$, $V7$, I , $I \#5$, and $vi6$. The second system, starting at measure 123, continues the accompaniment with a similar texture. Chord symbols below the bass line are: $vi6 b1$ and I .

Figure 2

The Piece "Op. 27 No: 2 Nocturne" by Frédéric François Chopin

Nocturne in D-Flat Major

Op. 27, No. 2

Frédéric Chopin

The score for "Nocturne in D-Flat Major, Op. 27, No. 2" by Frédéric Chopin is presented in two parts. The top part is the piano part, starting at measure 1, showing a melodic line in the treble clef and a bass line with a steady eighth-note accompaniment. The bottom part is the piano accompaniment, starting at measure 5, showing a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. Chord symbols are provided below the bass line of the piano accompaniment: Db majör: I , vii^7/vi , $ii4/2$, $V6/5$, $ii4/2$, $vii^{\circ}4/3 / Fb >$, $V7$, $V4/2 / V$, I , Bb minör i , V , i , $V7iv / V7(eb$ minör), eb minör: i , V , IV .

Pno.

18

19

i N Ab majö: I

Detailed description: This system contains the first two measures of the piano accompaniment. Measure 18 features a complex right-hand part with sixteenth-note triplets and a steady eighth-note bass line. Measure 19 continues the bass line and has a more melodic right-hand part. The key signature has three flats, and the time signature is 3/4.

Pno.

20

21

Detailed description: This system contains measures 20 and 21. Measure 20 shows a continuation of the bass line with some grace notes in the right hand. Measure 21 features a more active right-hand melody with eighth-note patterns. The bass line remains consistent.

Pno.

22

23

I

Detailed description: This system contains measures 22 and 23. Measure 22 has a melodic right-hand line with a fermata over the final note. Measure 23 continues the right-hand melody and the bass line. The key signature and time signature remain the same.

Pno.

24

25

Detailed description: This system contains measures 24 and 25. Measure 24 features a melodic right-hand line with a fermata. Measure 25 continues the right-hand melody and the bass line. The key signature and time signature remain the same.

Pno.

26

27

Detailed description: This system contains measures 26 and 27. Measure 26 has a melodic right-hand line with a fermata. Measure 27 continues the right-hand melody and the bass line. The key signature and time signature remain the same.

30 Pno.

33 Pno.

I A majör: I6 V4/2 I6 V6/5

36 Pno.

I V7 I viiØ7V

38 Pno.

C# majör: i4/3 V7 i4/3

40 Pno.

V7 viiØ2/4 / C

Pno.

V of Db majör

Pno.

Pno.

V7/IV

Pno.

V6/5 / IV

Pno.

i V7 I V7

57

Pno.

i i6 Db majör: i6/4 vi i6 ii6/5

60

Pno.

63

Pno.

vii07/Bb vii07/Eb Vii07/F vii07/Fb V4/3

66

Pno.

I vii07/Ab vii07/Bb vii07/Bb vii07/F vii07Fb

69

Pno.

V4/3 I V

72

Pno.

I V I

75

Pno.

V I

Figure 3

The Piece "Op. 9 No: 2 Nocturne" by Frédéric François Chopin

Nocturne Op.9 No.2

Chopin

The image displays a musical score for the first system of Chopin's Nocturne Op. 9 No. 2. It consists of four systems of music, each with a piano (Piano) part and a pno (piano) part. The key signature is E-flat major (Eb maj) and the time signature is 3/4. The tempo is marked 'Andante' and the dynamics include 'p' (piano), 'p^{ress.} dolce', and 'cresc.'. The score includes various musical notations such as slurs, ornaments, and fingerings. Below the piano part, there is a harmonic analysis: Eb maj: I, VII 4+ 3b, I, I2, [V7 / II], II. Below the pno part, there is another harmonic analysis: V7, [V6/5] => VI, [VII7] => V7 sus 4--3, I. The score is attributed to Chopin.

The musical score consists of five systems of piano accompaniment, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

- System 1 (Measures 9-11):** Starts with a piano (*p*) dynamic, followed by a piano-piano (*pp*) dynamic. The first measure has an accent (>) and a triplet of eighth notes. The second measure is marked *rit.* and *simile*. The third measure is marked *f* and *tempo*. The bass line features a steady eighth-note accompaniment.
- System 2 (Measures 12-13):** The first measure is marked *poco rallent.* and *fp*. The second measure is marked *f* and *a tempo*. Harmonic annotations above the staff include: V, [V6/5], IV, IVMD, I, Bb Maj:5, V/5, and [V7].
- System 3 (Measures 14-15):** The first measure is marked *cresc.* and the second is marked *p*. Harmonic annotations include: II, V7, I, V2=>E/G#[V4/3], [V7], and V7 => I. An *Eb maj:* annotation is placed above the first measure.
- System 4 (Measures 16-17):** The first measure contains a complex melodic line with many slurs and accents, including a triplet of eighth notes. The bass line continues with the eighth-note accompaniment.
- System 5 (Measures 18-19):** The first measure has a slur over a quarter-note chord. The second measure is marked *f*. The bass line continues with the eighth-note accompaniment.

20 *poco rallent.* *fp* *a tempo* *tr*

22

24 *p*

26 *pp* *poco rubato* *dolciss.*

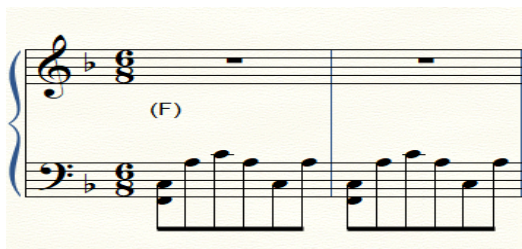
28 *p*

V7 sus-----3 I IV MD I [V6/5]



Figure 4

The Comparative Analysis of Clara Wieck Schumann's "Op. 6 No: 2 Nocturne" and Frédéric François Chopin's "Op. 27 No: 2 Nocturne" and "Op. 9 No: 2 Nocturne"



Measures 1 and 2 of Clara Wieck Schumann's Nocturne Op. 6 No: 2

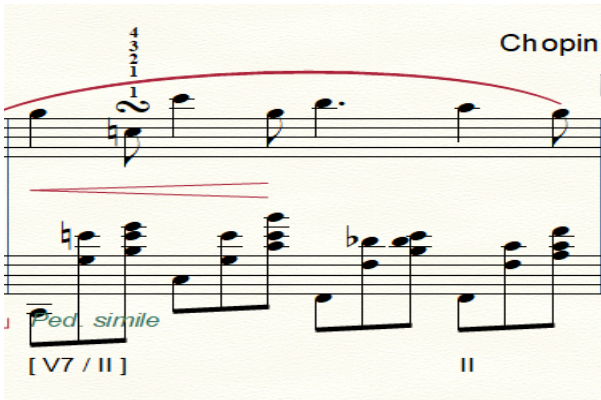


Measure 1 of Frédéric François Chopin's Nocturne Op. 27 No: 2

Alberti bass technique is used in the accompaniment of both pieces and the arpeggio style in both pieces consists of root chord tones (tone F in Figure 1, tone Db in Figure 2). These features can be given as the most basic similarity between the two pieces. The use of eighth note style accompaniment in Figure 1 and sixteenth note style accompaniment in Figure 2 is one of the differences between the two pieces.



Measure 17 of Clara Wieck Schumann's Nocturne Op. 6 No: 2

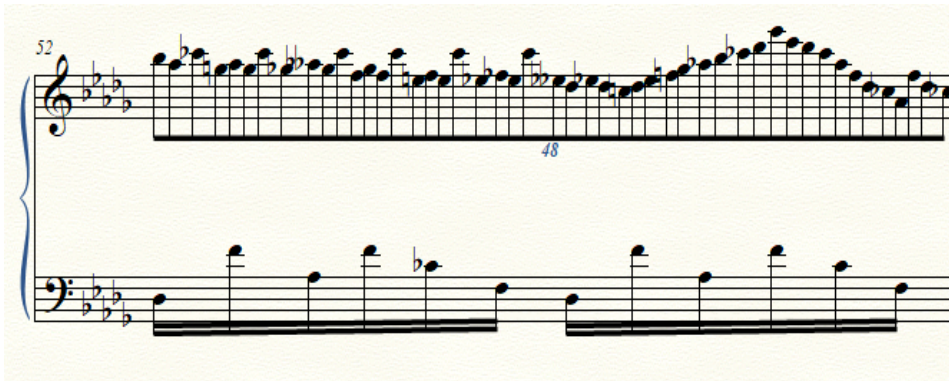


Measure 3 of Frédéric François Chopin's Nocturne Op. 9 No: 2

The use of gruppetto, which belongs to the ornamentation family, is noticeable in both pieces. This ornamentation is one of the stylistic and characteristic features of the nocturne form and is similar in both pieces.



Measure 20 of Clara Wieck Schumann's Nocturne Op. 6 No: 2



Measure 12 of Frédéric François Chopin's Nocturne Op. 27 No: 2

The irregular note groups in the right hand (eleven and forty-eight) express the technical virtuosity of the pieces. Also it aims to emphasise freer playing and expression. This feature used in both pieces is an element that reveals their similarities.



Measure 95 of Clara Wieck Schumann's Nocturne Op. 6 No: 2



Measure 15 of Frédéric François Chopin's Nocturne Op. 27 No:2

Using chromatic scale is frequently seen in both pieces. This is a structure frequently seen in the pieces of Frédéric François Chopin as well as it reflects the style of the period and the form.



Measure 7 and 8 of Clara Wieck Schumann's Nocturne Op. 6 No: 2



Measure 4 of Frederic François Chopin's Nocturne Op. 27 No: 2

This stylistic and characteristic figure structure frequently used by Chopin as seen in Figure 13 is also present in this piece by Clara Wieck Schumann as seen in Figure 12.



V4/3 b3/b5 V4/3 _____ III dim7 _____

Measure 8 of Clara Wieck Schumann's Nocturne Op. 6 No: 2



vji04/3 / Fb > V7

Measure 3 of Frédéric François Chopin's Nocturne Op. 27 No: 2

Altered chords are frequently seen in both of the pieces. This is a reflection of the Romantic period harmony.

4. Conclusion

Due to reasons such as insufficient attention to their works and the male dominance in the world of music, women composers have struggled to exist as in other fields. Clara Wieck Schumann is accepted one of the important women composers of the Romantic period. This study includes a comparative analysis of Clara Wieck Schumann's " Nocturne Op. 6 No: 2 " and Frédéric François Chopin's "Nocturne Op. 27 No: 2" and "Nocturne Op. 9 No: 2". When the accompaniment and chord styles, ornamentation, scale structures and stylistic features of the harmonically analysed works are examined, it is seen that they have a similar feeling and style. So, it can be said that Clara Wieck Schumann was influenced by Frederic François Chopin in the piece mentioned. In addition to determining the similarities and the differences of the works of both composers, the analysis is important in terms of making women composers more visible in the world of music. In accordance with the aim of the study, women composers can be made more visible through analyses of their works.

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