David Henry Nocturne

Preface

There are a few things which I thought I should mention regarding the arrangement of the piece. The first two movements is almost perfect towards the originals, but when it comes to the third movement some alterations was needed. The original is 'impossible' because the voices overlaps each other in a very unfavourable way when it comes to actually playing it. No major changes has taken place, but let's just say I have made sure there is at least some chance of success.

You will come across certain notes which is enclosed in parenthesis. These are notes which I for some reason thought should be displayed, but not necessarily played. They exist to illustrate the flow of a phrase or a pattern. If you play them or not is your choice. They are there to help you, not to break your concentration.

The rhythm in the melody of the third movement is notated so the player can recognize the thematics. In the original, the melody follows the bass arpeggio more closely. Evidence of this is most often found at the very end of a bar. In the melody there is often an eighth note. It shouldn't actually be played as one, but I chose to write it like that so it would be easier to recognize the melody and make it easier to read. In reality the last note should be hit on the last note of the bass arpeggio, so it goes a long with the tuplet.

- Mikael Hedberg

Nocturne

The Montreaux Theme





















































































































