A Romantic Sketchbook for Piano

BOOK III

28 intermediate pieces composed *c.*1830 – *c.*1930

Selected and edited by Alan Jones

The pieces in this album, of about Grade 5 in standard, have been selected to provide a variety of keys, time signatures, tempi, styles and moods.

Original source material has been followed, but obvious errors and minor inconsistencies in phrasing and dynamics have been corrected without specific comment. New fingering has been added, and the signs ⌊ and ⌈ are used to indicate the right hand and left hand respectively. Editorial suggestions for pedalling and for metronome marks are shown within square brackets but should not be considered in any way authoritative. Other editorial matters are mentioned in the footnotes to the pieces.

Alan Jones

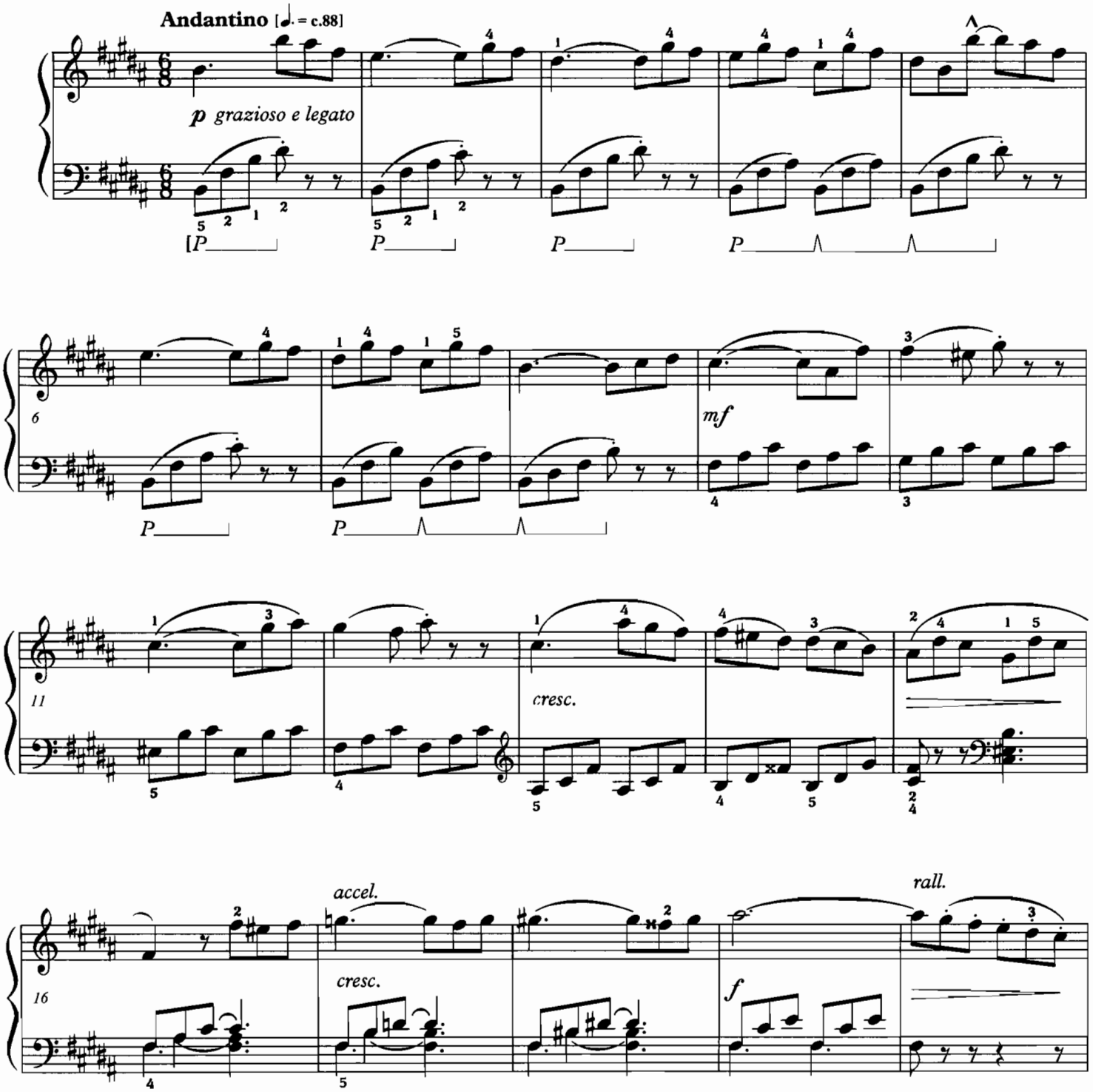
The Associated Board of
the Royal Schools of Music

Contents

Lemoine	Study in B, Op.51 No.47	3
Mendelssohn	Kinderstück, Op.72 No.3	4
Chopin	Mazurka in F, Op.68 No.3	6
Bertini	Study in E minor, Op.29 No.14	8
Schumann	* * *, Op.68 No.21	9
Le Couppey	Study in A, Op.22 No.22	10
Gade	Romanza, Op.19 No.7	12
Heller	Prelude in G sharp minor, Op.81 No.12	14
Brahms	Waltz in B flat, Op.39 No.8	15
Franck	Little Piece in C sharp minor	16
Grieg	Folksong, Op.73 No.4	17
F. Kirchner	Sonnenschein in Flur und Hain, Op.270 No.7	18
Lyadov	Prelude in D minor, Op.40 No.3	20
H. Hofmann	Lied, Op.85 No.2	21
Fibich	Nàlada, Op.41 No.54	22
Karganov	Russian Dance, Op.25 No.8	24
Pachulski	Prelude in C minor, Op.8 No.1	26
MacDowell	Jagdlied, Op.39 No.1	28
Maikapar	Berceuse, Op.8 No.6	30
Rebikov	Récit naïf, Op.8 No.15	32
Glière	Esquisse, Op.47 No.12	34
Wolf	Schlummerlied	37
Dunhill	Study in E, Op.74 Bk III No.6	38
O'Neill	Build a Nest, from *In the Branches*	40
Bridge	Miniature Pastoral No.5	42
Kabalevsky	Song of the Cavalry, Op.27 No.29	44
Reger	Frohsinn, Op.17 No.6	46
Alwyn	Midsummer Magic, from *Hunter's Moon*	47

STUDY in B

LEMOINE, Op.51 No.47



Henry Lemoine (1786–1854) was born in Paris and studied at the Conservatoire. He became a well-known teacher of the piano and wrote an elementary manual for the instrument, as well as many educational pieces which are more than mere pedagogic studies. On his father's death in 1817, he took over the management of the family music publishing business and ran it successfully until his own death, during which time he published most of Chopin's music. The pedalling in this study is editorial.

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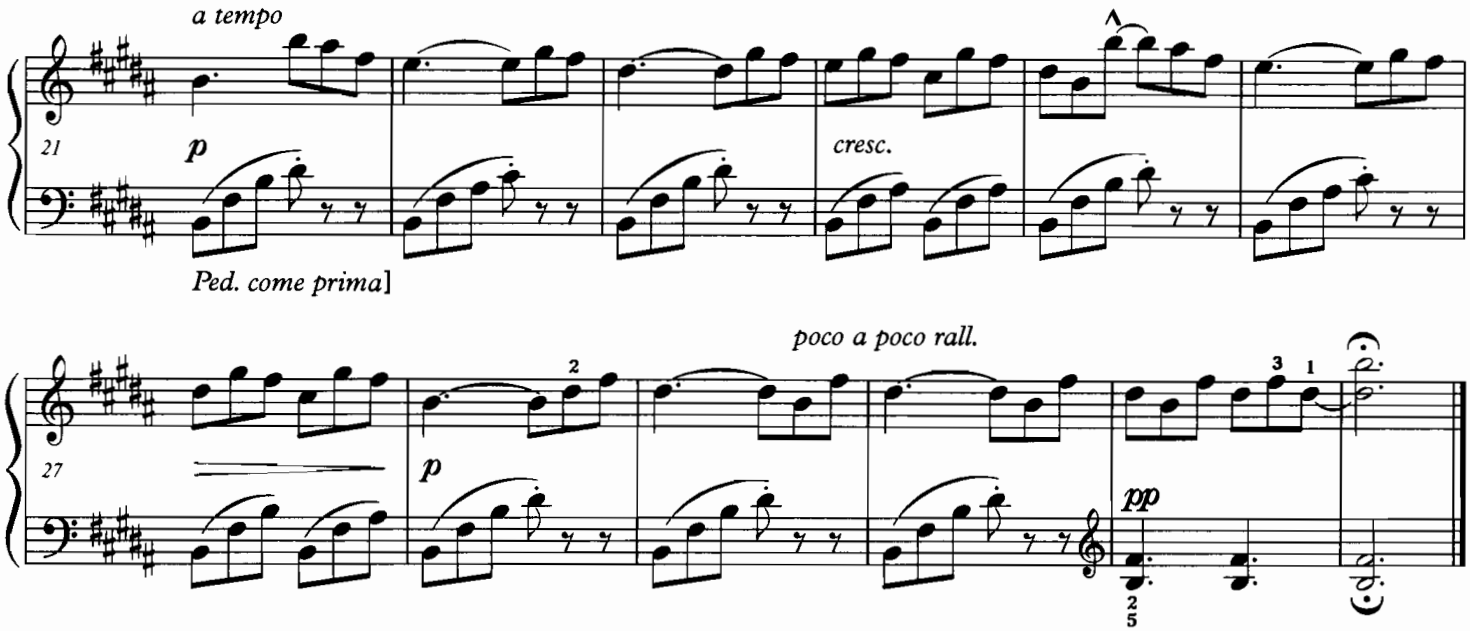
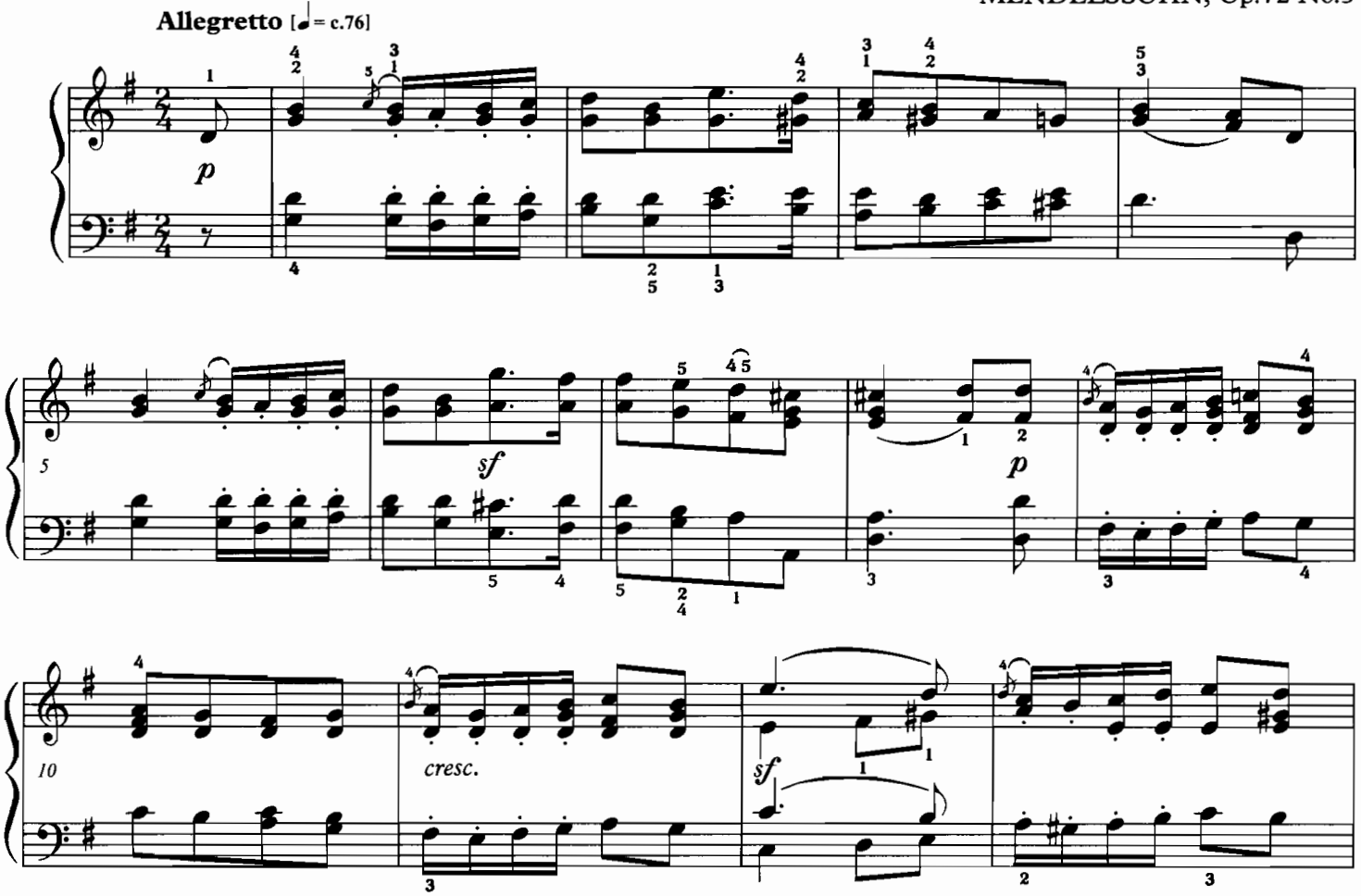


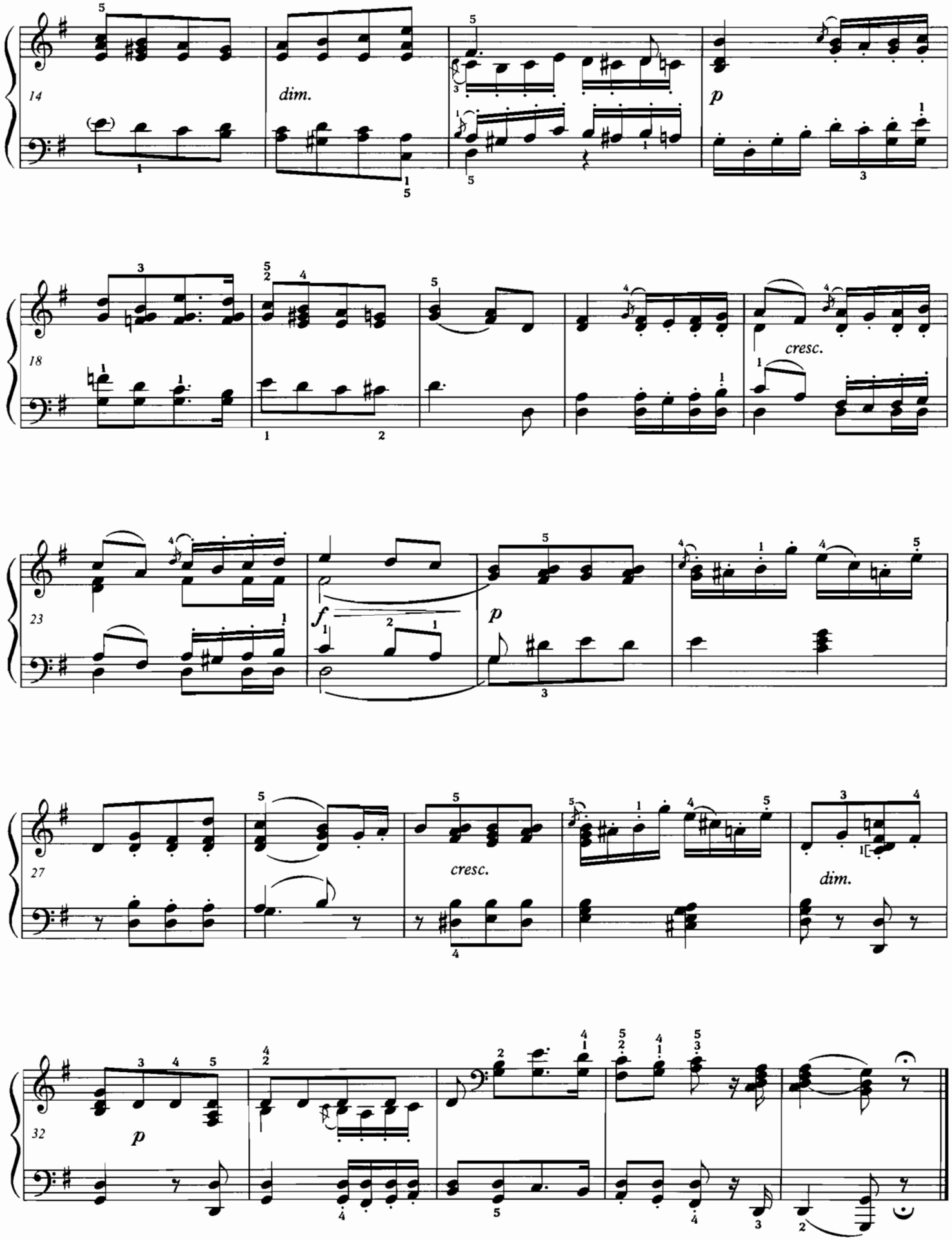
KINDERSTÜCK

(Children's piece)

MENDELSSOHN, Op.72 No.3



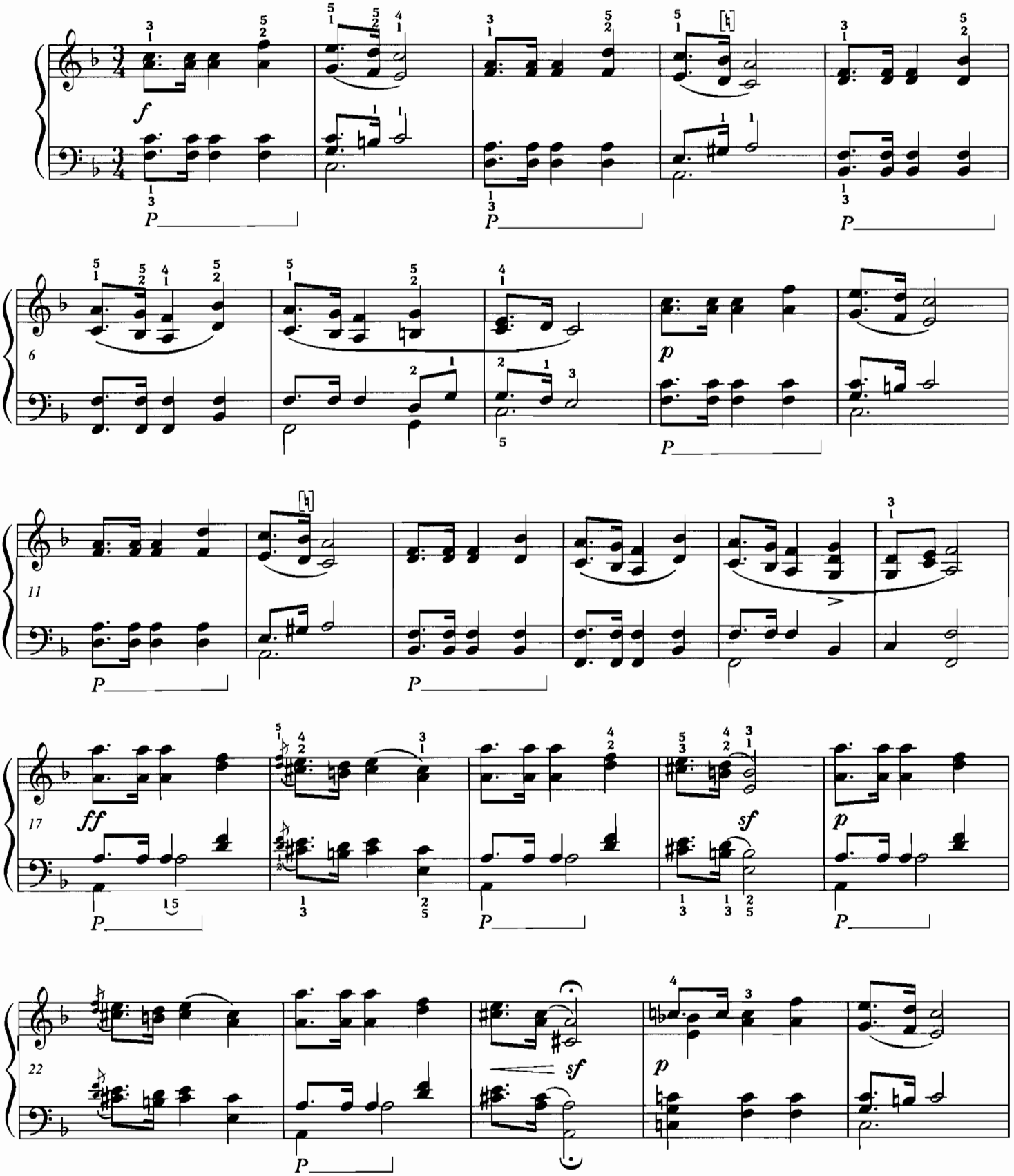
Born in Hamburg, Felix Mendelssohn (1809–1847) was a leading figure of the Romantic movement in Germany. He composed much orchestral, choral and chamber music as well as many songs and piano pieces. On a visit to England in 1842 to attend a performance of his Scottish Symphony and to be received by Queen Victoria, he stayed with relations in south London, where he wrote eight short piano pieces for members of the family. He later revised six of them to be published in Leipzig as *Sechs Kinderstücke* and in London as *Six Pieces . . . composed as a Christmas present for his young friends.*


14
dim.
p
18
cresc.
23
f
p
27
cresc.
dim.
32
p

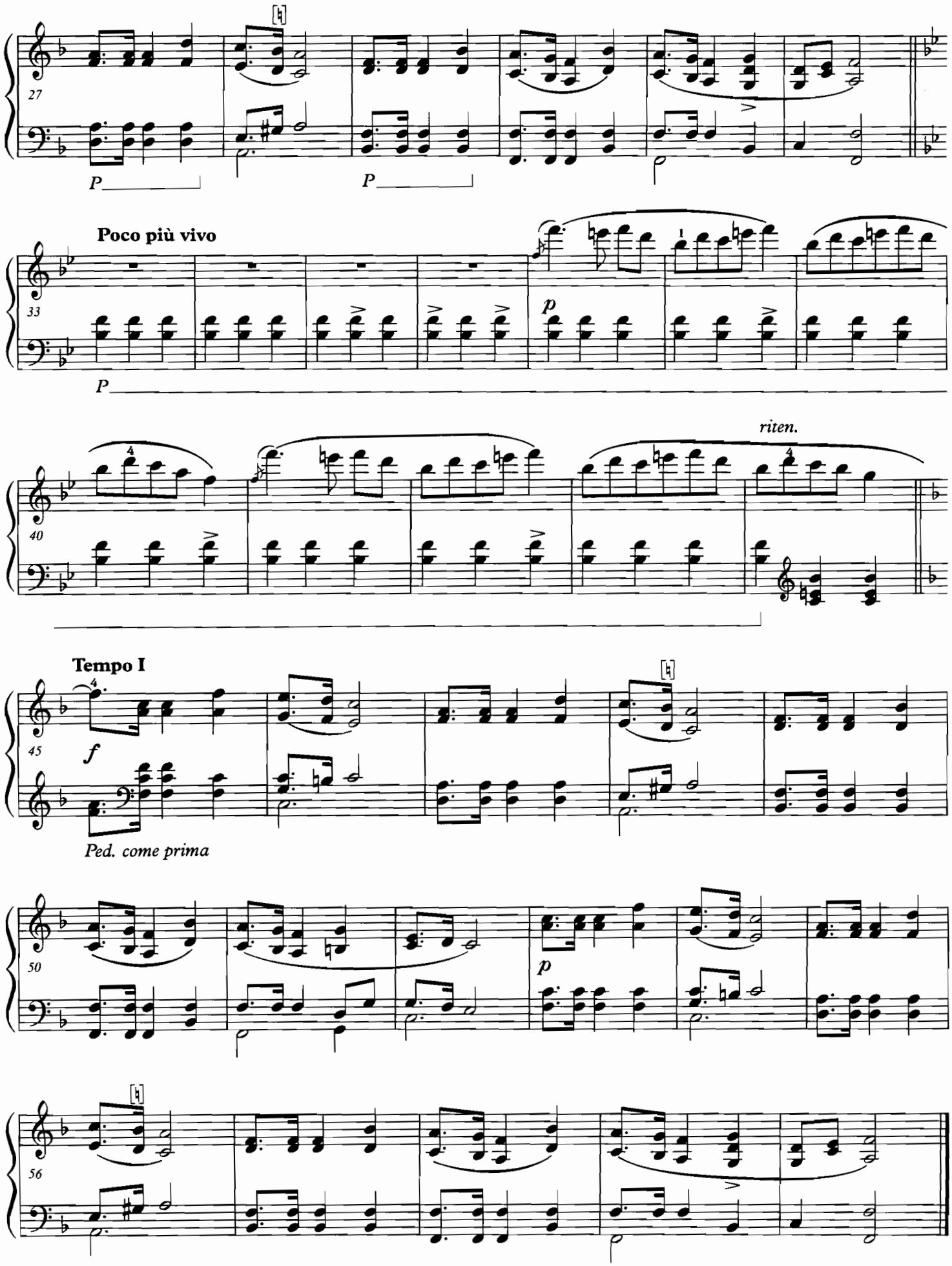
MAZURKA in F

Allegro ma non troppo, ♩ = 132

CHOPIN, Op.68 No.3

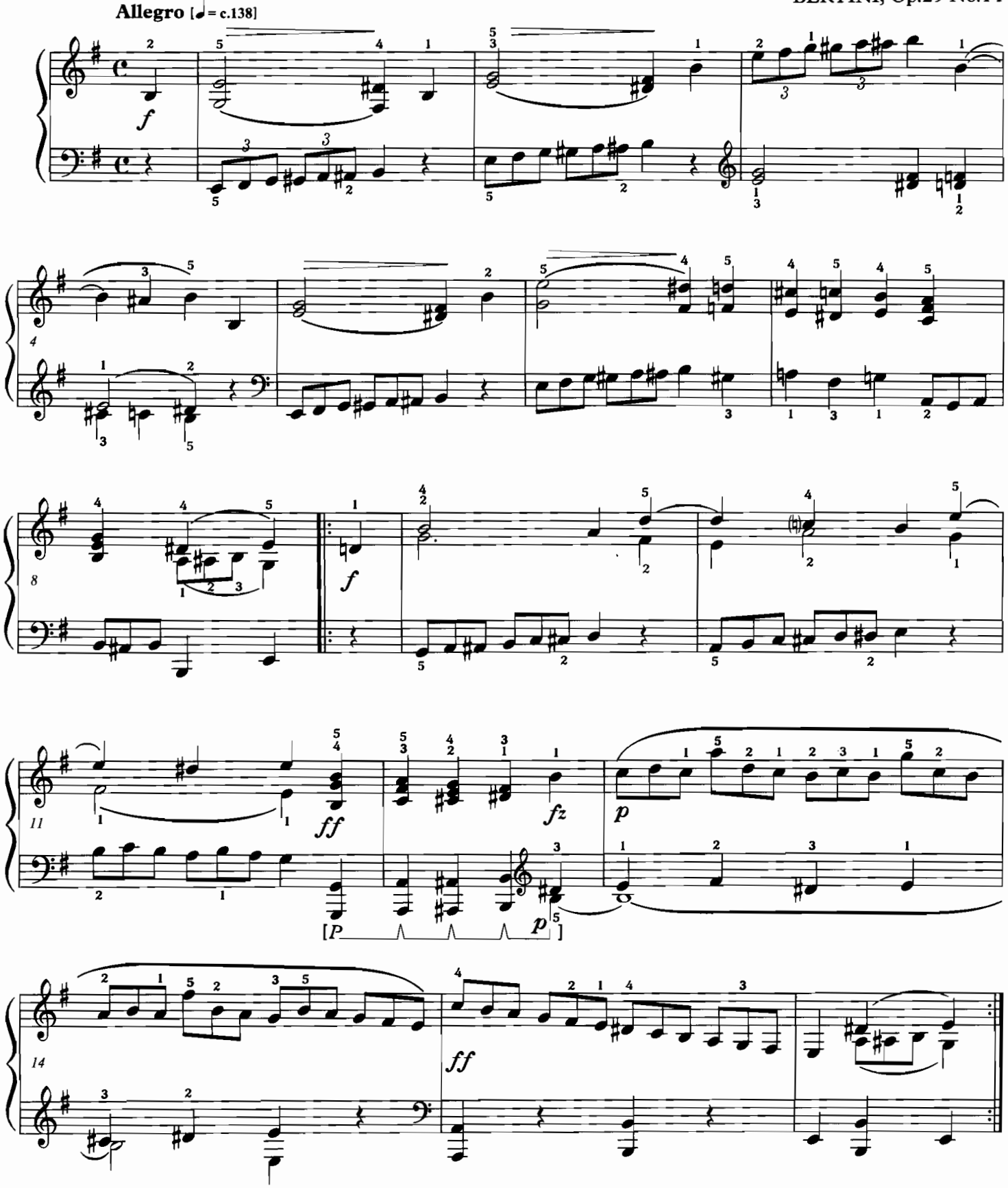


Throughout his life, Frédéric Chopin (1810–1849) was influenced by the folk music of his native Poland. One of the greatest Romantic composers for the piano, his many works include more than 50 mazurkas, which were based on a traditional dance of the Mazurs who lived in the plains around Warsaw. This piece is an early composition, written before he moved from Warsaw to Paris but not published until after his death. There is evidence that he intended B♮ in bb.4, 12 etc. The slurs in bb.7/8, 15/16 etc. are editorial and the original slurs in bb.37–44 are a bar long.


27
P
P
Poco più vivo
33
p
P
riten.
40
Tempo I
45
f
Ped. come prima
50
p
56

STUDY in E minor

BERTINI, Op.29 No.14

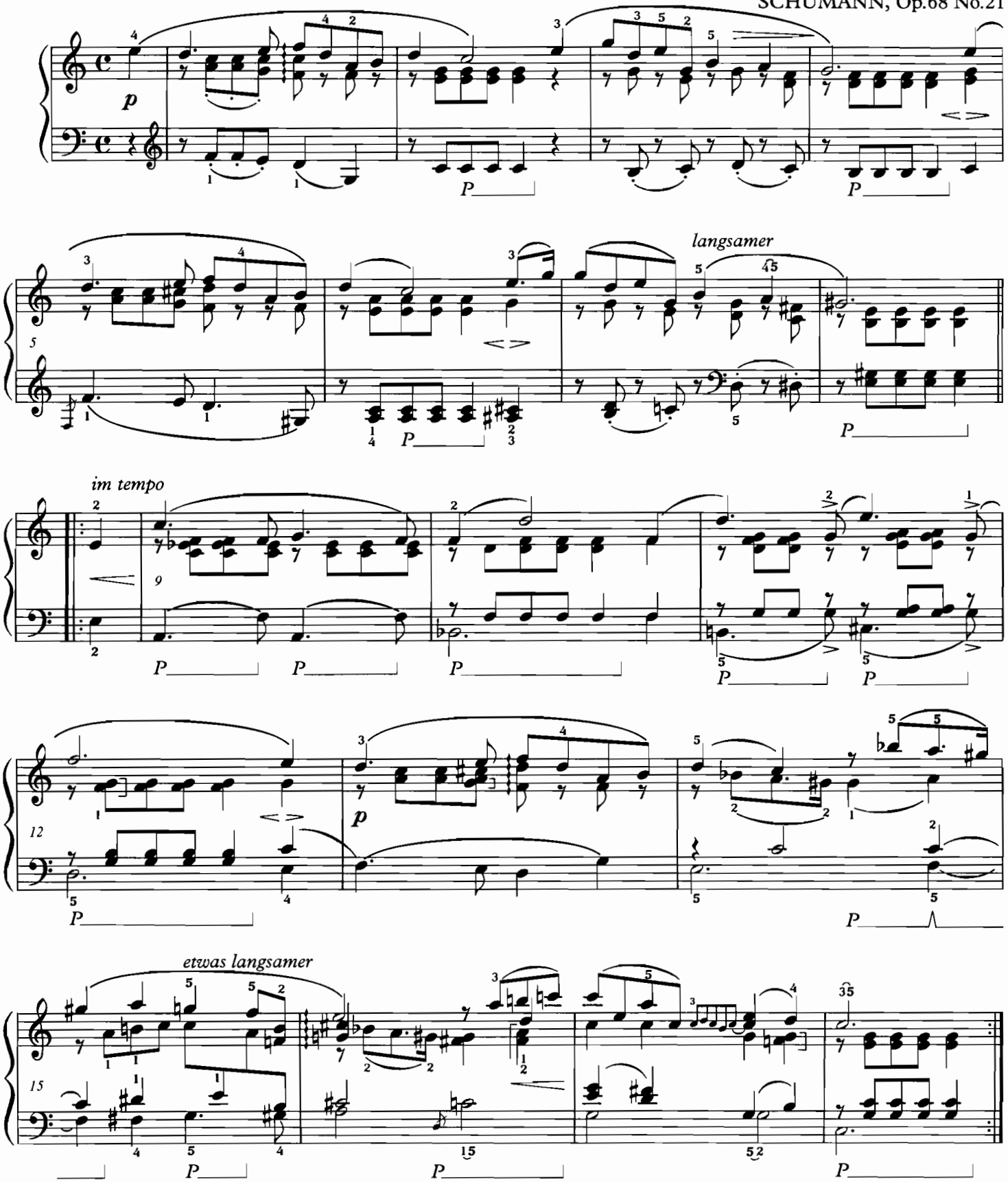


Henri Bertini (1798–1876) was born in London. He was taught the piano by his brother, a pupil of Clementi, and at the age of 12 was taken by his father on a concert tour of Europe. After living for a time in England and Scotland, he settled in Paris where he became well known as a pianist and composer. He wrote a great many works for the piano, including an extensive tutorial course of studies.

* * *

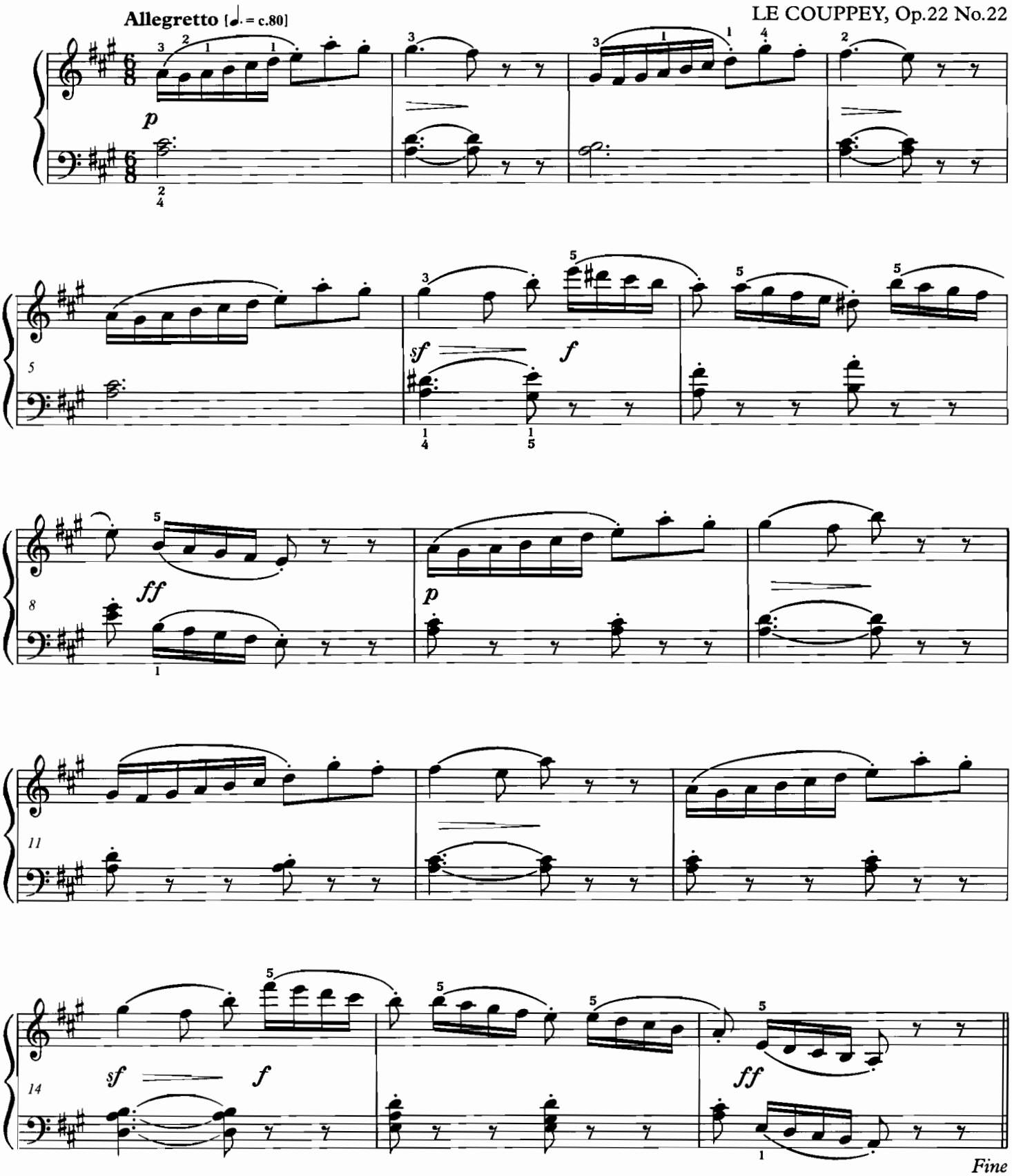
Langsam und mit Ausdruck zu spielen, ♩ = 88
[Poco lento ed espressivo]

SCHUMANN, Op.68 No.21

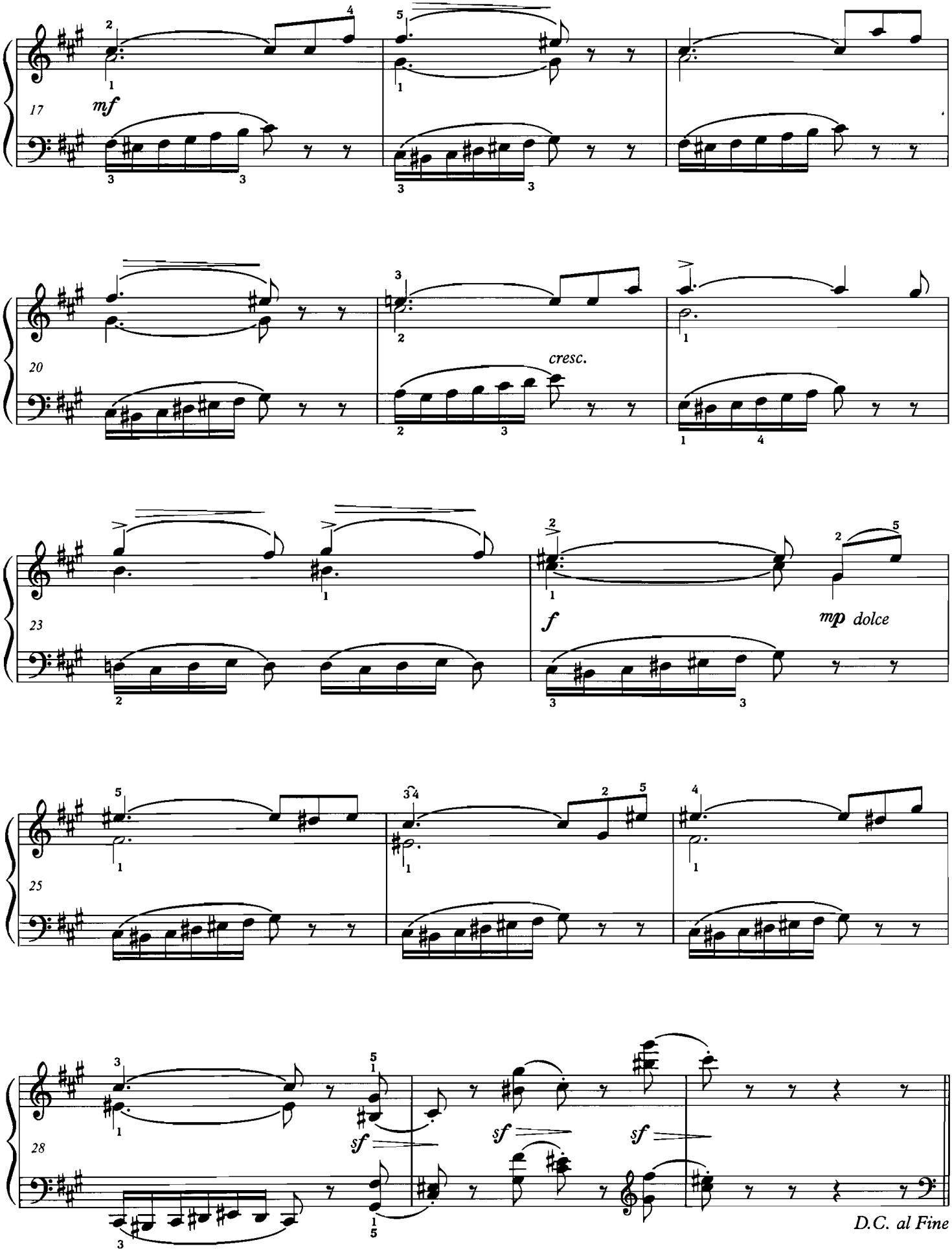


One of the foremost German composers of the Romantic era, Robert Schumann (1810–1856) was born at Zwickau in Saxony. His considerable output includes four symphonies, three concertos, about 100 choral works, chamber music, over 300 songs and much piano music. This piece comes from his *Album for the Young*, composed at Dresden in 1848 with his young family around him. His MM appears a little fast for the tempo indication; the pedalling is taken from Clara Schumann's posthumous instructive edition; the grace notes in b.17 should be played before the beat.

STUDY in A

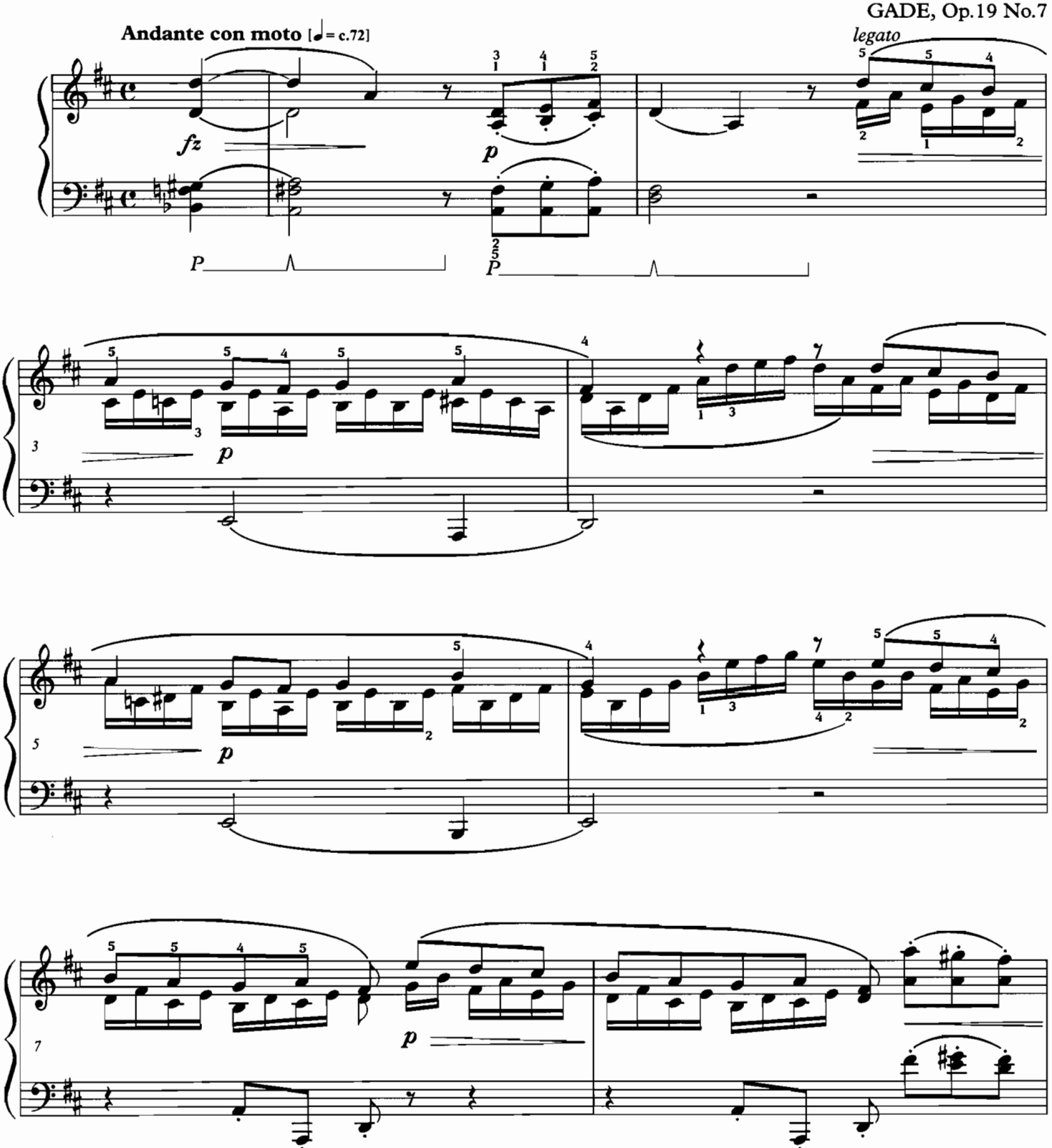


A Parisian by birth, Félix Le Couppey (1811–1887) studied at the Conservatoire, where he became an assistant teacher of harmony at the early age of 16. He continued to teach there for nearly 60 years, specialising in the piano for the final 30 years. In this capacity he composed numerous studies for his instrument as well as an extensive tutorial course. This piece comes from an album of attractive studies devoted to rhythm.

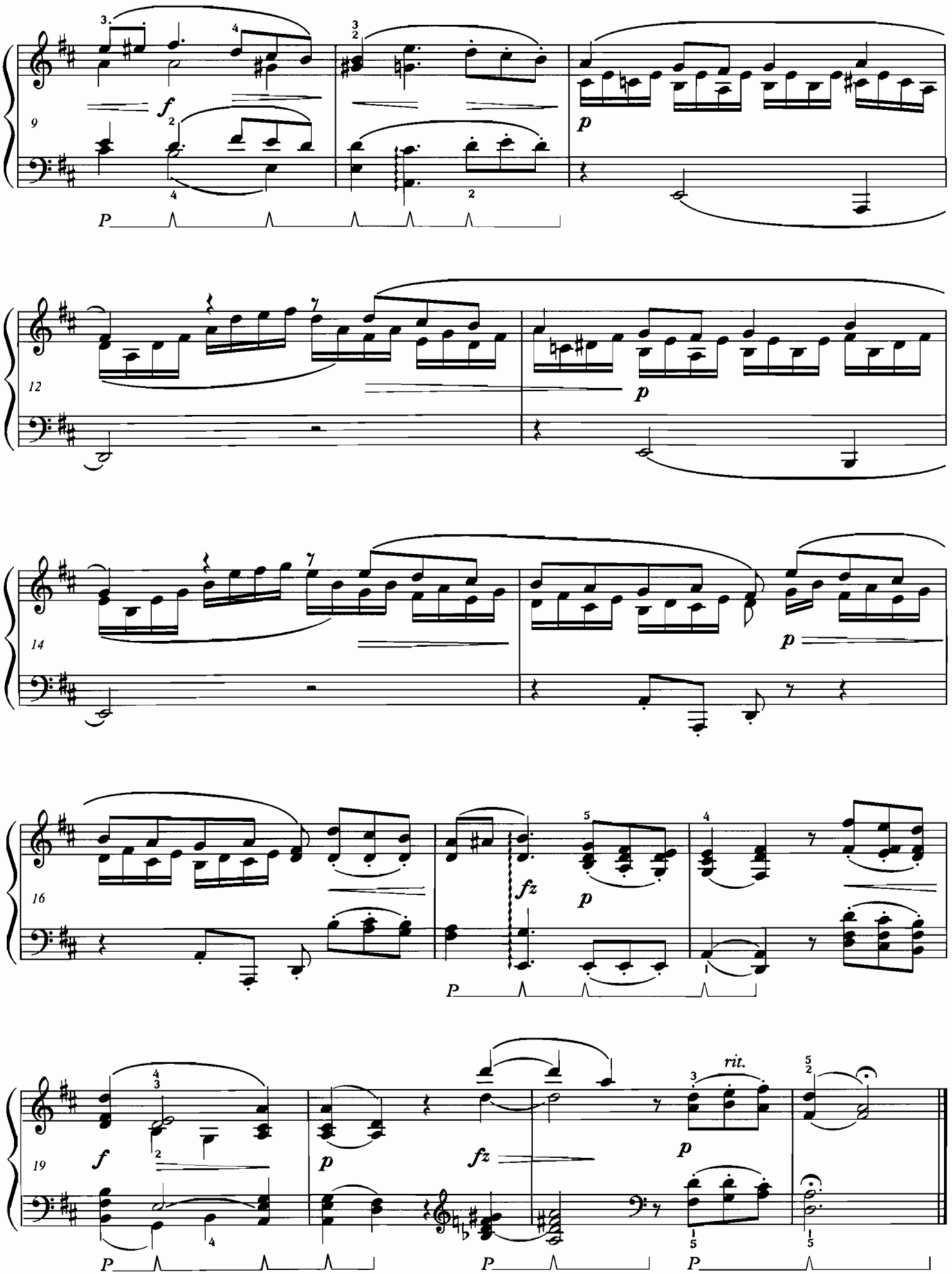

17
mf
20
cresc.
23
f
mp dolce
25
28
sf
sf
sf
D.C. al Fine

ROMANZA

GADE, Op.19 No.7



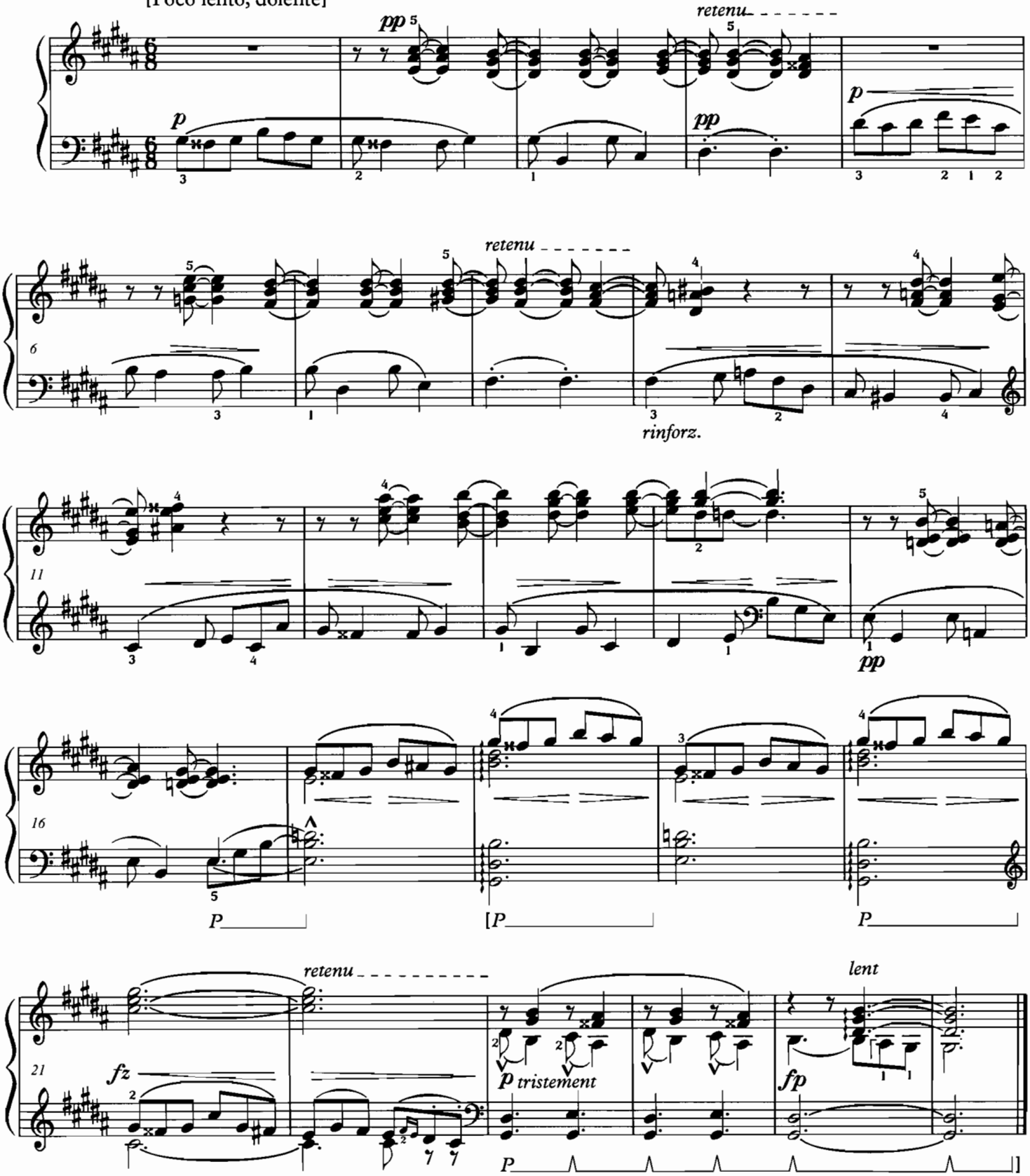
The leading Danish composer of the 19th century, Niels Gade (1817–1890) was born in Copenhagen. Besides being a notable violinist and an orchestral conductor, he was the first head of the Royal Danish Music Conservatory. Both influenced by and admired by Mendelssohn and Schumann, he wrote eight symphonies, some choral works and much chamber and instrumental music. In this early piano piece from *Aqvareller* ('Watercolours'), revisions have been made to the inconsistent phrasing and dynamics, and the pedalling has been amplified.


9
f
p
P
12
p
14
p
16
fz
p
P
19
f
p
fz
p
rit.
P
P
P

PRELUDE in G sharp minor

Pas trop lent, d'une expression élégiaque, ♩. = 54
[Poco lento, dolente]

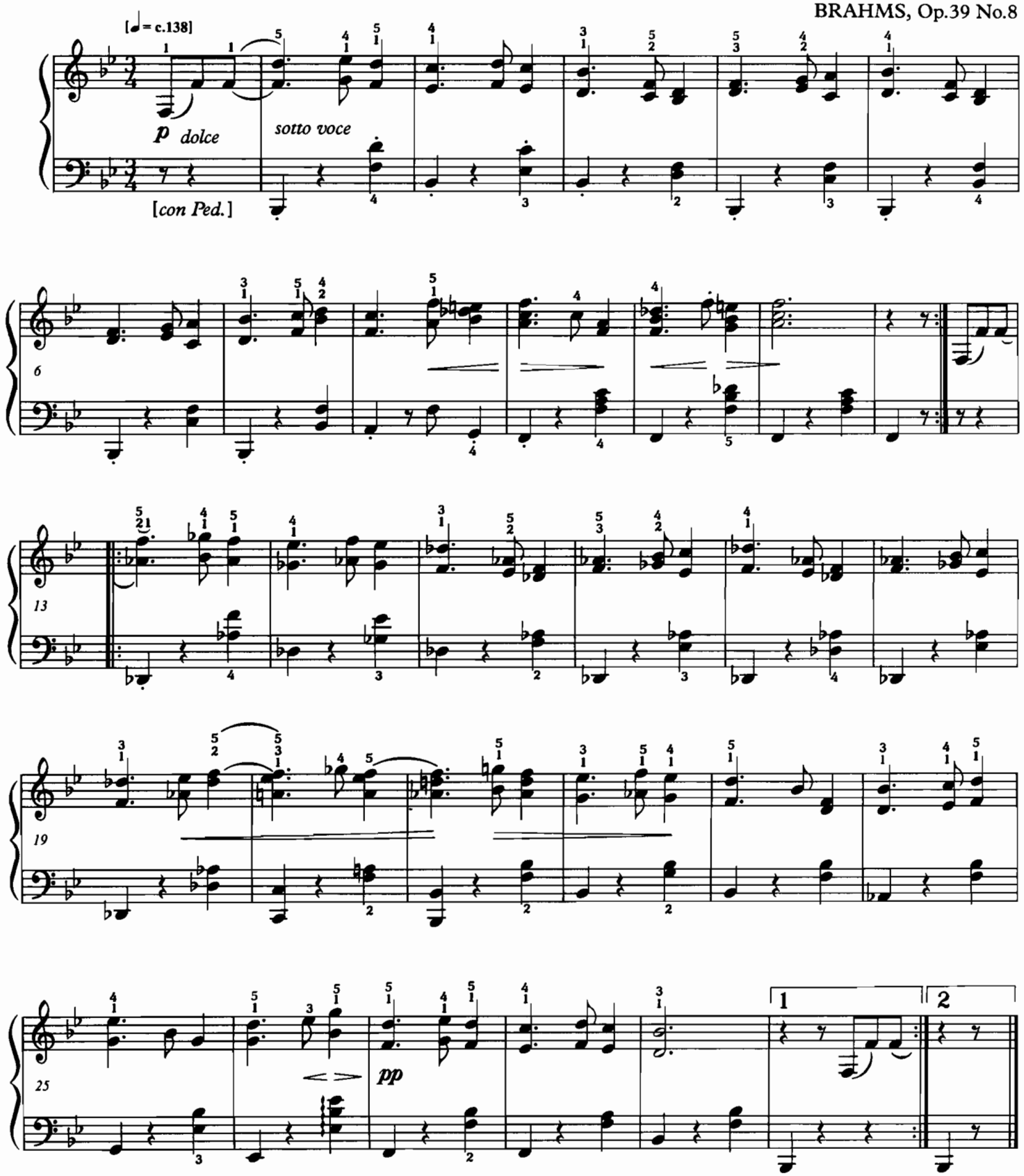
HELLER, Op.81 No.12



Born in Hungary near Pest, Stephen Heller (1813–1888) was a child prodigy pianist and toured Europe until he suffered a nervous breakdown. He later taught for a while in Augsburg before moving to Paris, where he tried to earn a living as a pianist, critic and composer. Although befriended by Berlioz, Chopin and Liszt, his life was largely one of loneliness and poverty. All trace of his large-scale works has been lost, but his short, imaginative piano pieces continue to remain popular. The pedalling in this prelude is editorial apart from bb.16 & 26.

WALTZ in B flat

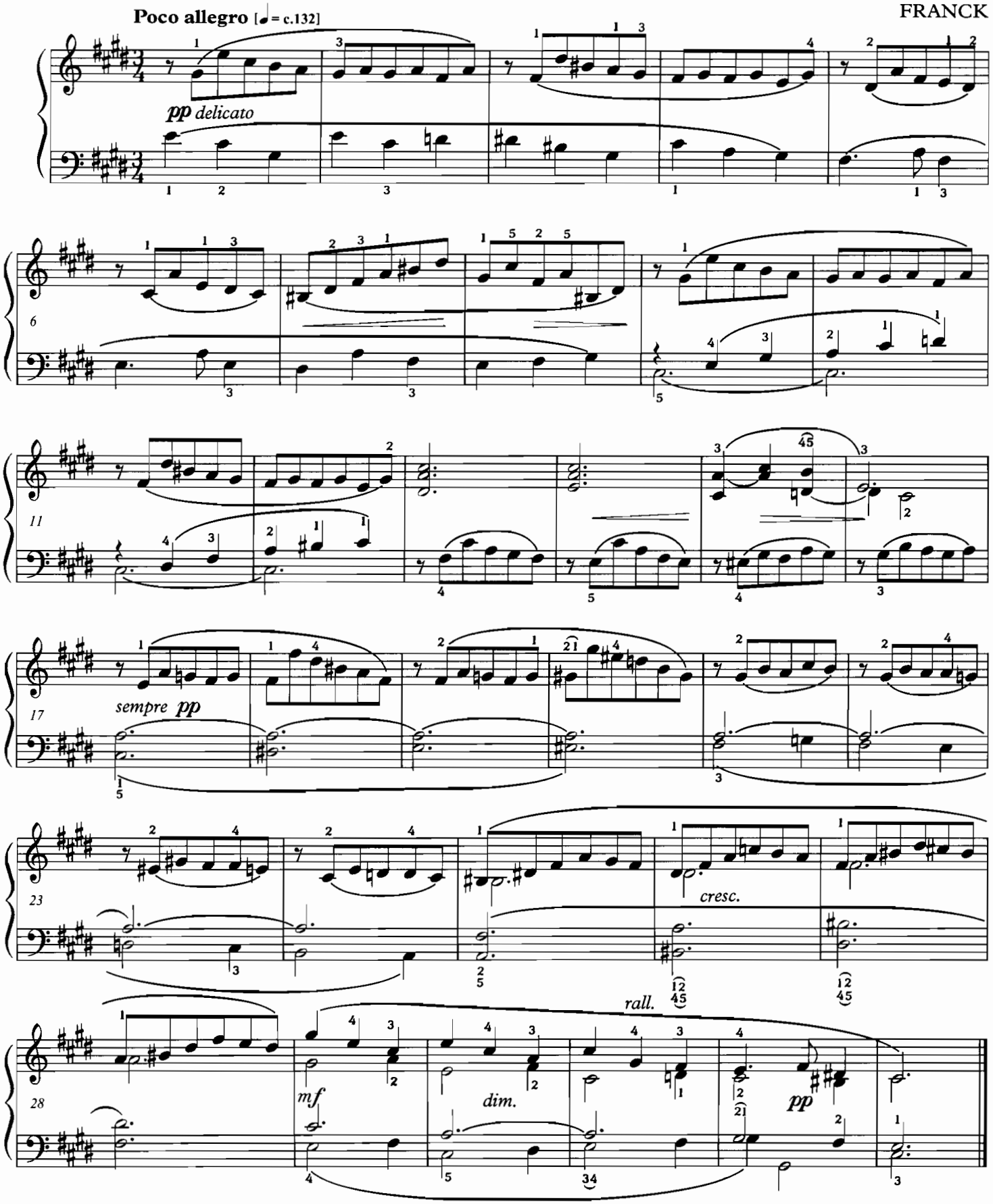
BRAHMS, Op.39 No.8



One of the greatest symphonists after Beethoven and a composer of many choral, vocal, chamber and piano works, Johannes Brahms (1833–1897) was born and spent his early years in Hamburg. In 1865 on a visit to Vienna, where he was later to settle permanently, he completed a set of 16 waltzes for piano duet, more in the style of Schubert's dances than in the waltzes of Johann Strauss. They were published with two arrangements for solo piano by Brahms himself: the one difficult and the other simplified for smaller hands. In this example from the latter, some touches of pedalling will help to create a graceful effect.

LITTLE PIECE in C sharp minor

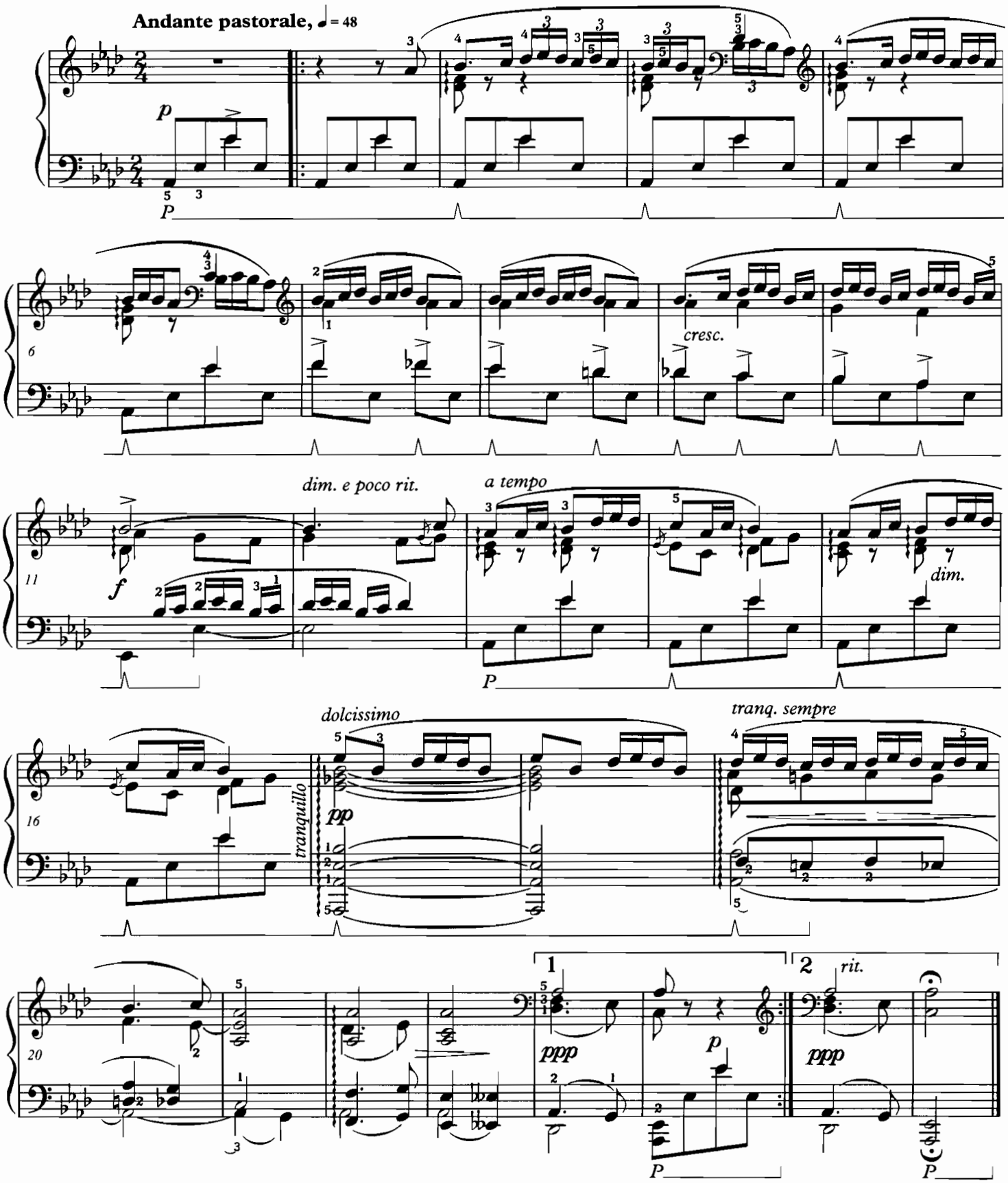
FRANCK



Born in Liège of Flemish descent, César Franck (1822–1890) spent most of his life in Paris, where he became a distinguished church organist and professor of organ at the Conservatoire. Best known as a composer of orchestral and chamber music, towards the end of his life he wrote a collection of short pieces for the harmonium – 59 out of 91 (seven for each of the chromatic keys from C to C) were completed – intended for use by church organists and published posthumously. As this piece shows, they are well suited to the piano; but the tied dotted minims in bb.19 & 23 could be played again.

FOLKSONG

GRIEG, Op.73 No.4

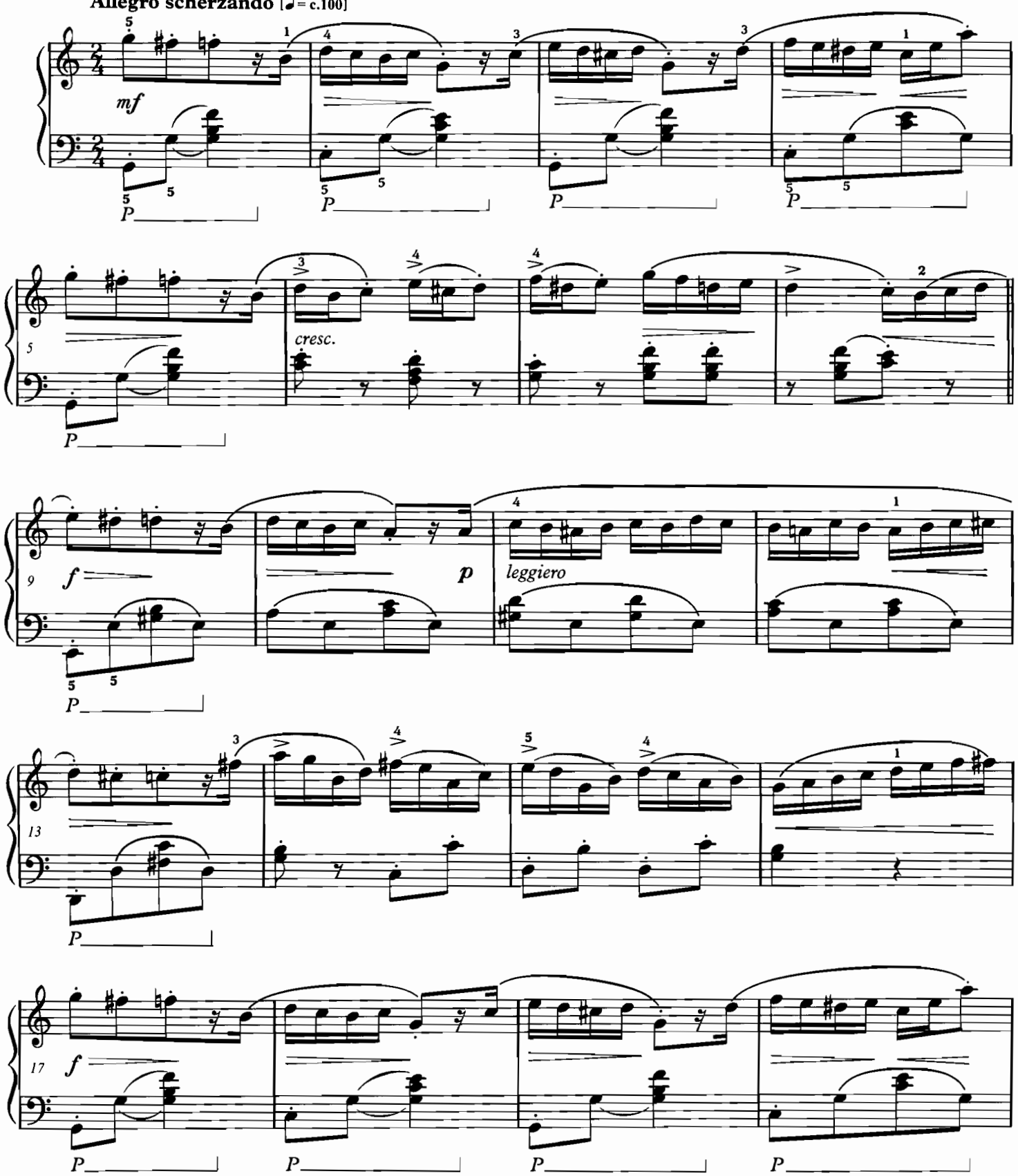


Norway's most important Romantic composer, Edvard Grieg (1843–1907) was born in Bergen (of Scottish extraction on his father's side) and studied in Leipzig and with Gade in Copenhagen. Influenced by L.M. Lindeman's historic collection of Norwegian folk melodies, Grieg's music was inspired by the musical language of his country. This is evident in his orchestral works and more particularly in his many songs and piano pieces. This typical folksong comes from *Stimmungen* ('Moods'), the last collection of pieces he composed for the piano.

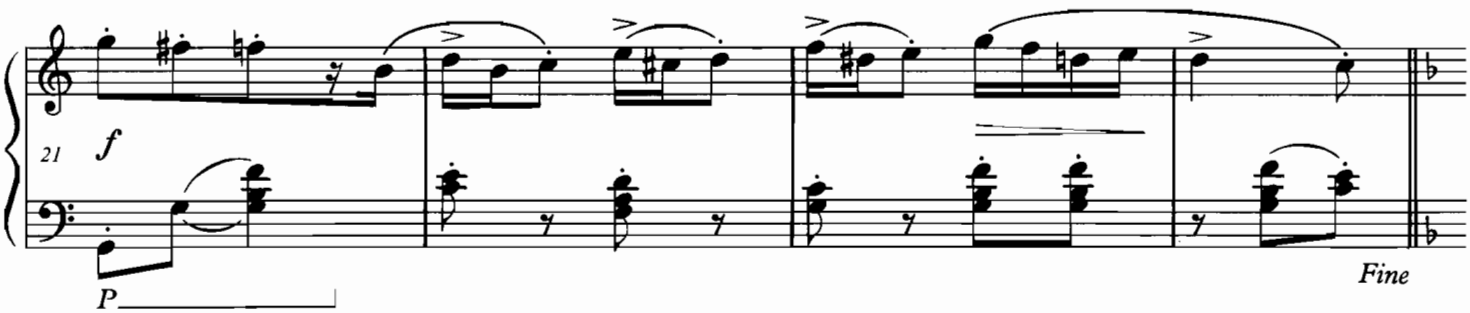
SONNENSCHEIN IN FLUR UND HAIN

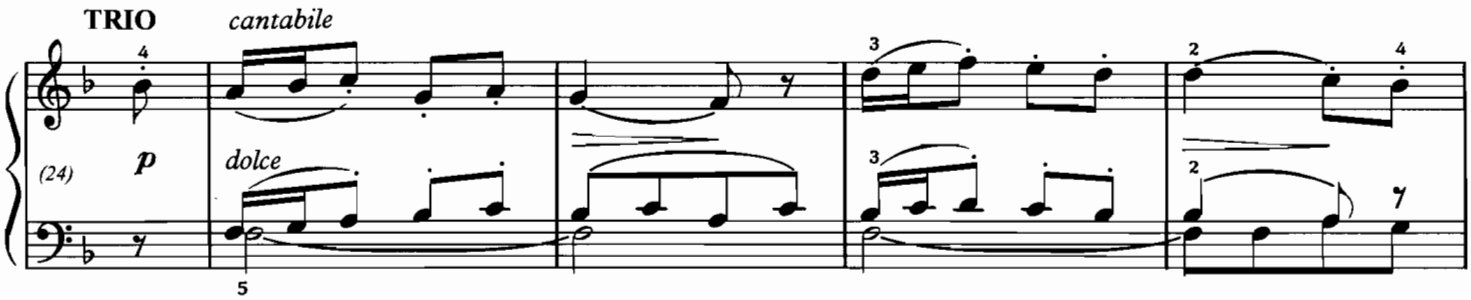
(Sunshine in field and grove)

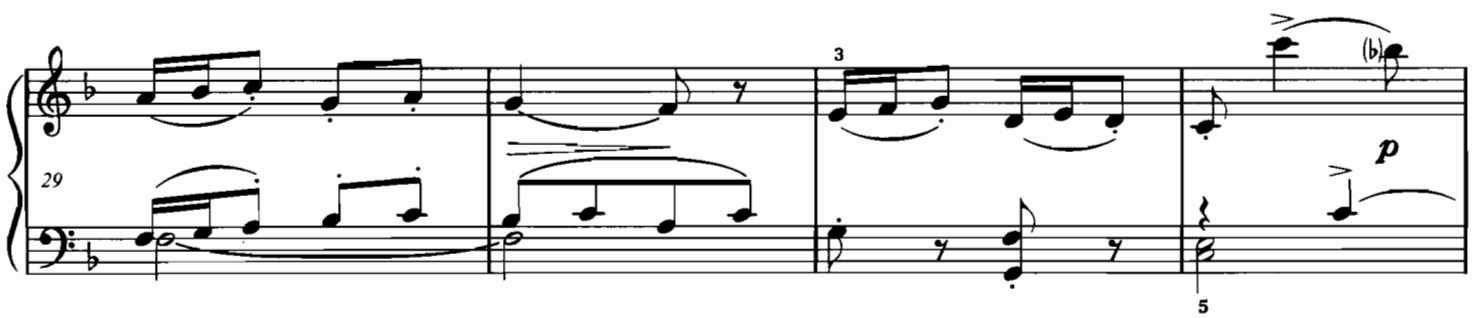
F. KIRCHNER, Op.270 No.7

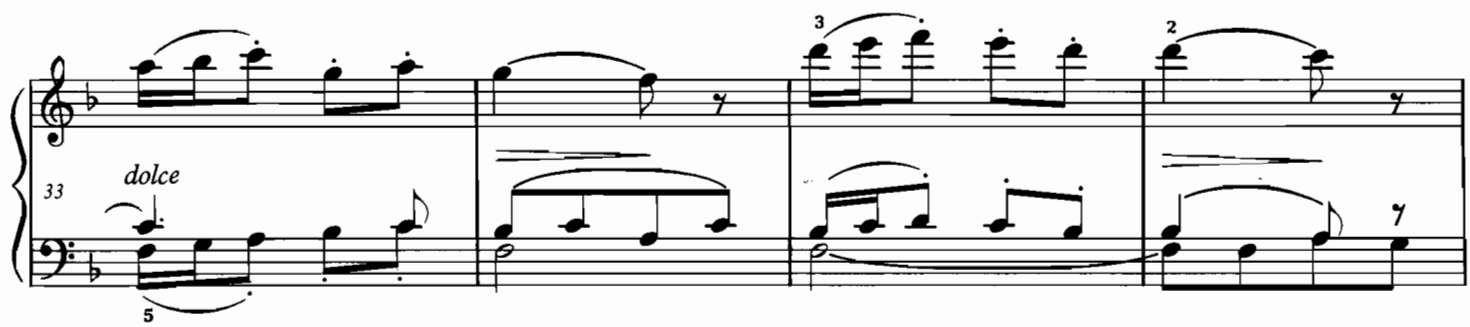


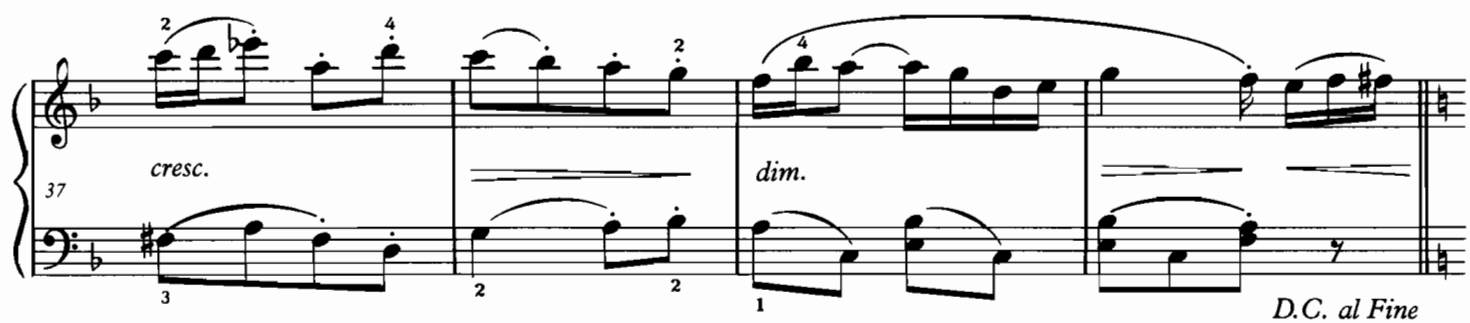
Fritz Kirchner (1840–1907) was born in Potsdam and studied the piano under Kullak at his famous Academy in Berlin, where later he himself was to teach for 35 years. His compositions, which amount to over 1,000 opus numbers, consist mainly of songs and piano pieces, mostly written with his pupils in mind. This piece comes from an album of *Travel Sketches*.


21
f
P
Fine


TRIO
cantabile
(24)
p
dolce

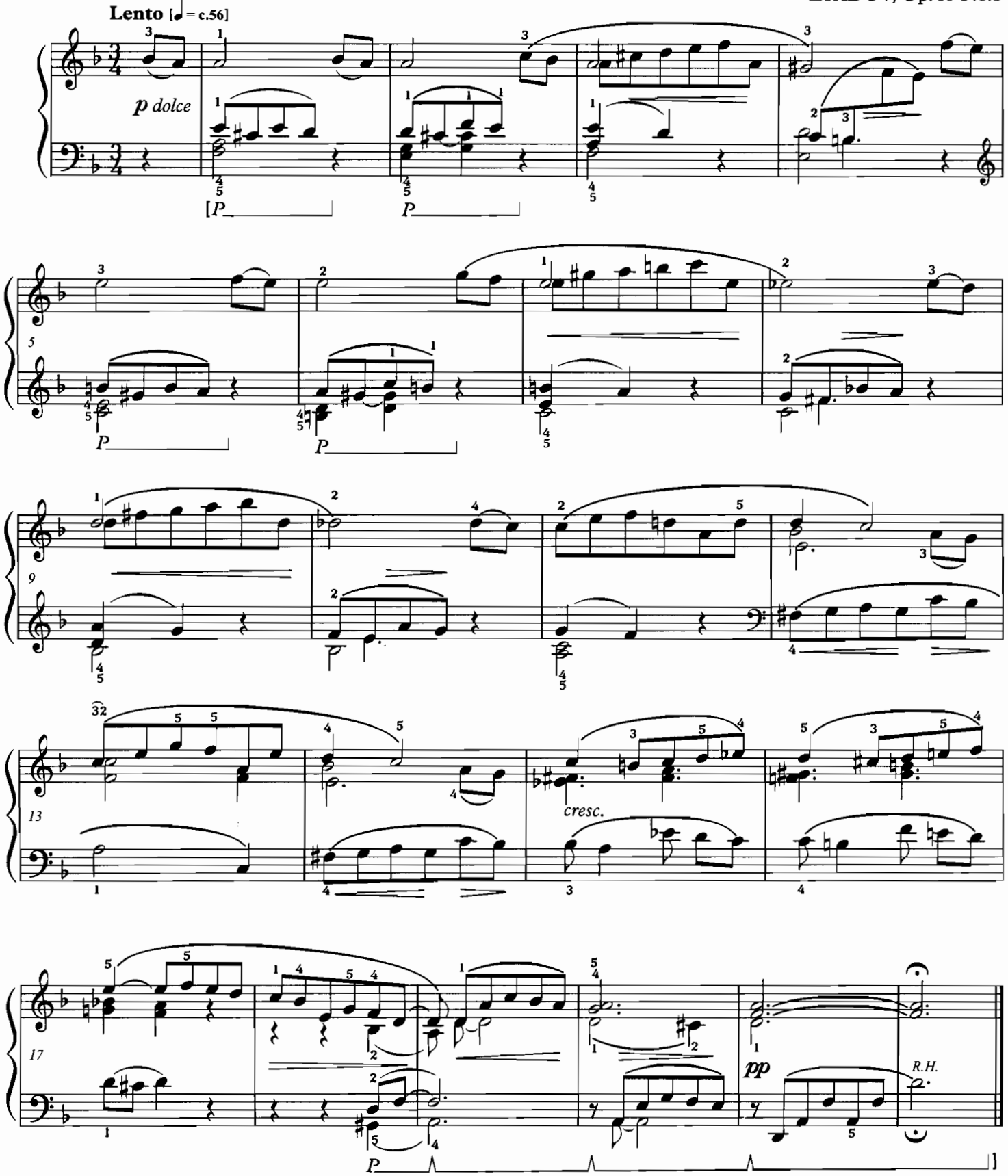

29
p


33
dolce


37
cresc.
dim.
D.C. al Fine

PRELUDE in D minor

LYADOV, Op.40 No.3



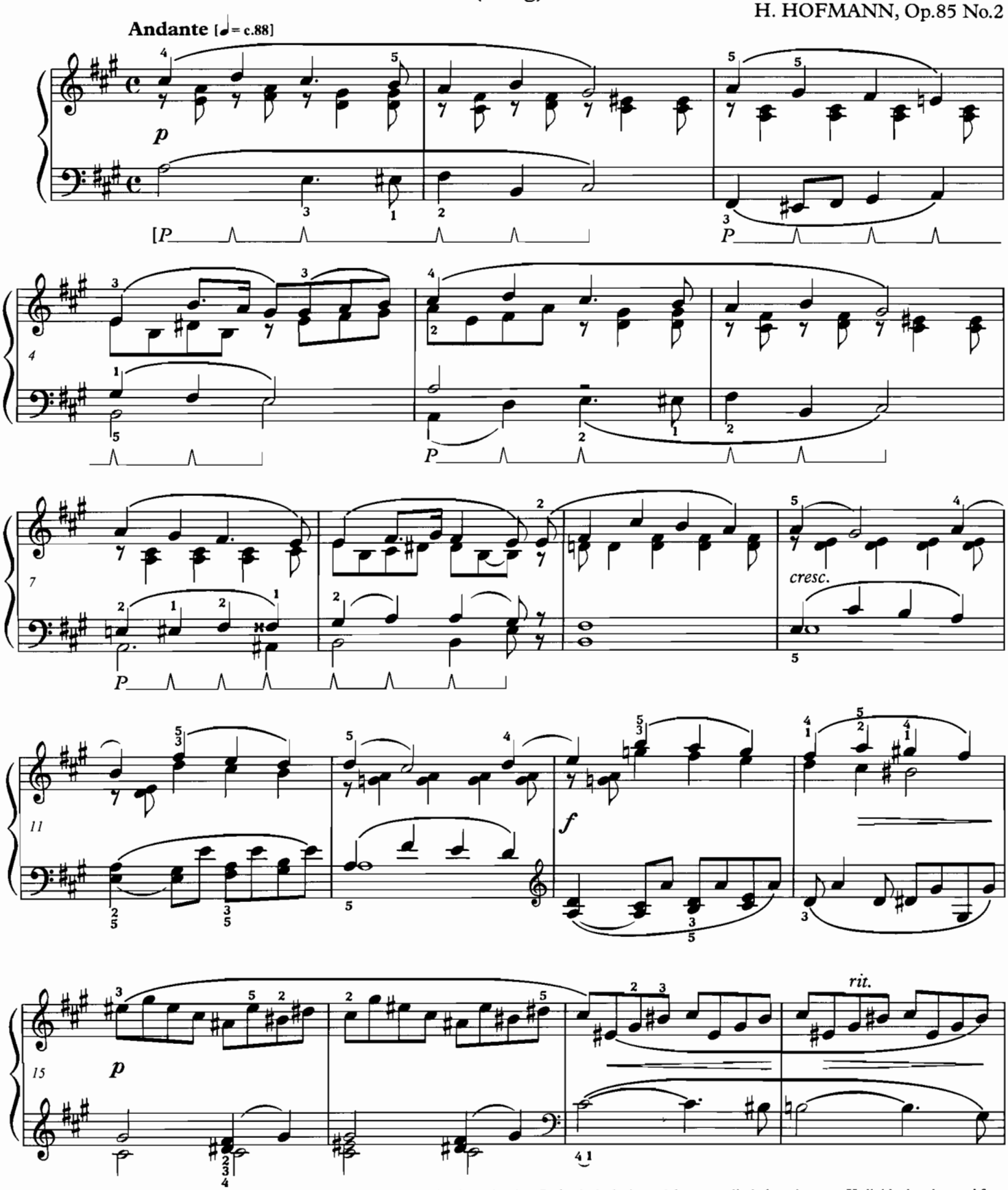
Anatol Lyadov (1855–1914) was born in St Petersburg into a musical family, his father being a conductor at the Maryinsky Theatre. He studied under Rimsky-Korsakov at the Conservatory and was temporarily expelled because of absenteeism. His idleness, coupled with severe self-criticism, prevented him from writing any large-scale works, but he was highly regarded as a teacher. He wrote many short imaginative piano pieces. In this prelude, the r.h. slurs in bb.1–14 replace long phrase marks; his MM (♩ = 42) has been accelerated; and the pedalling is editorial.

AB 2346

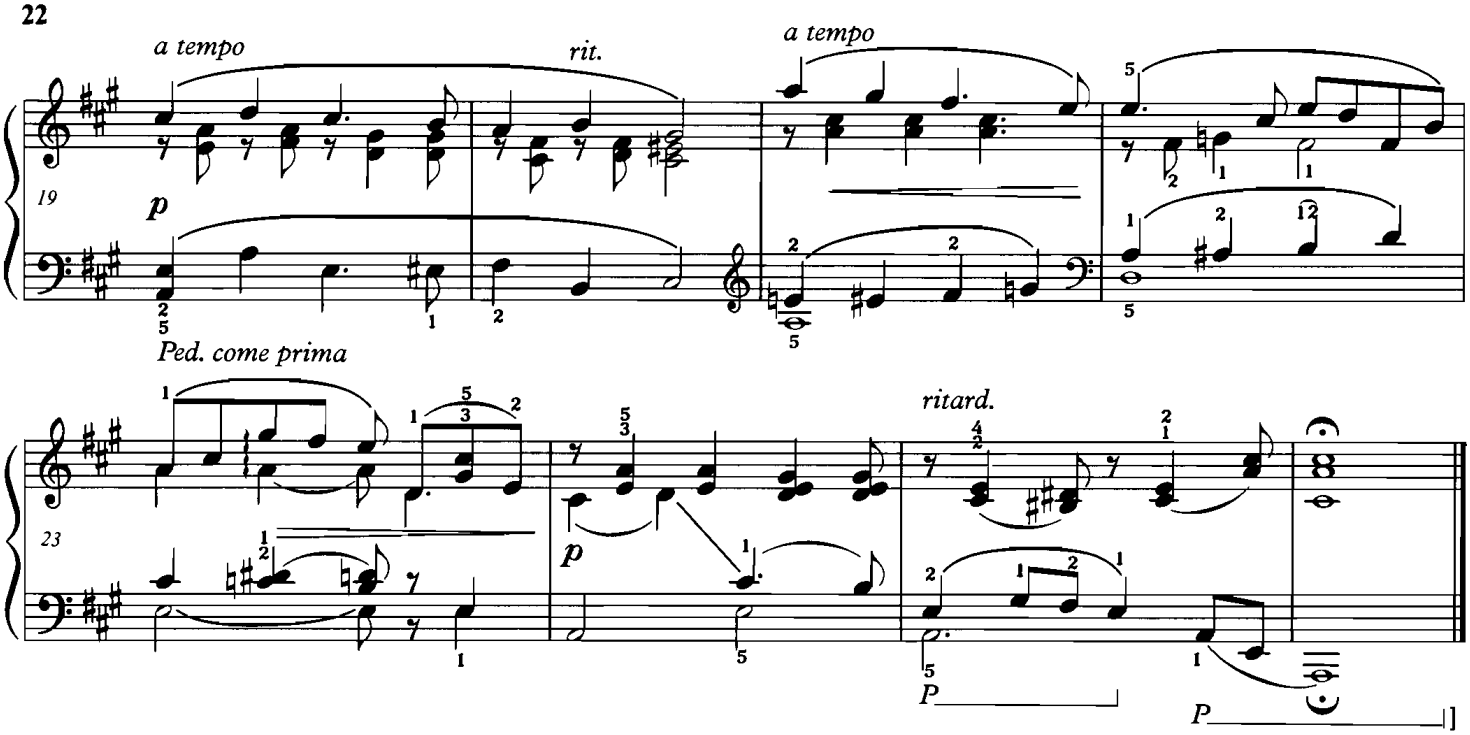
LIED

(Song)

H. HOFMANN, Op.85 No.2



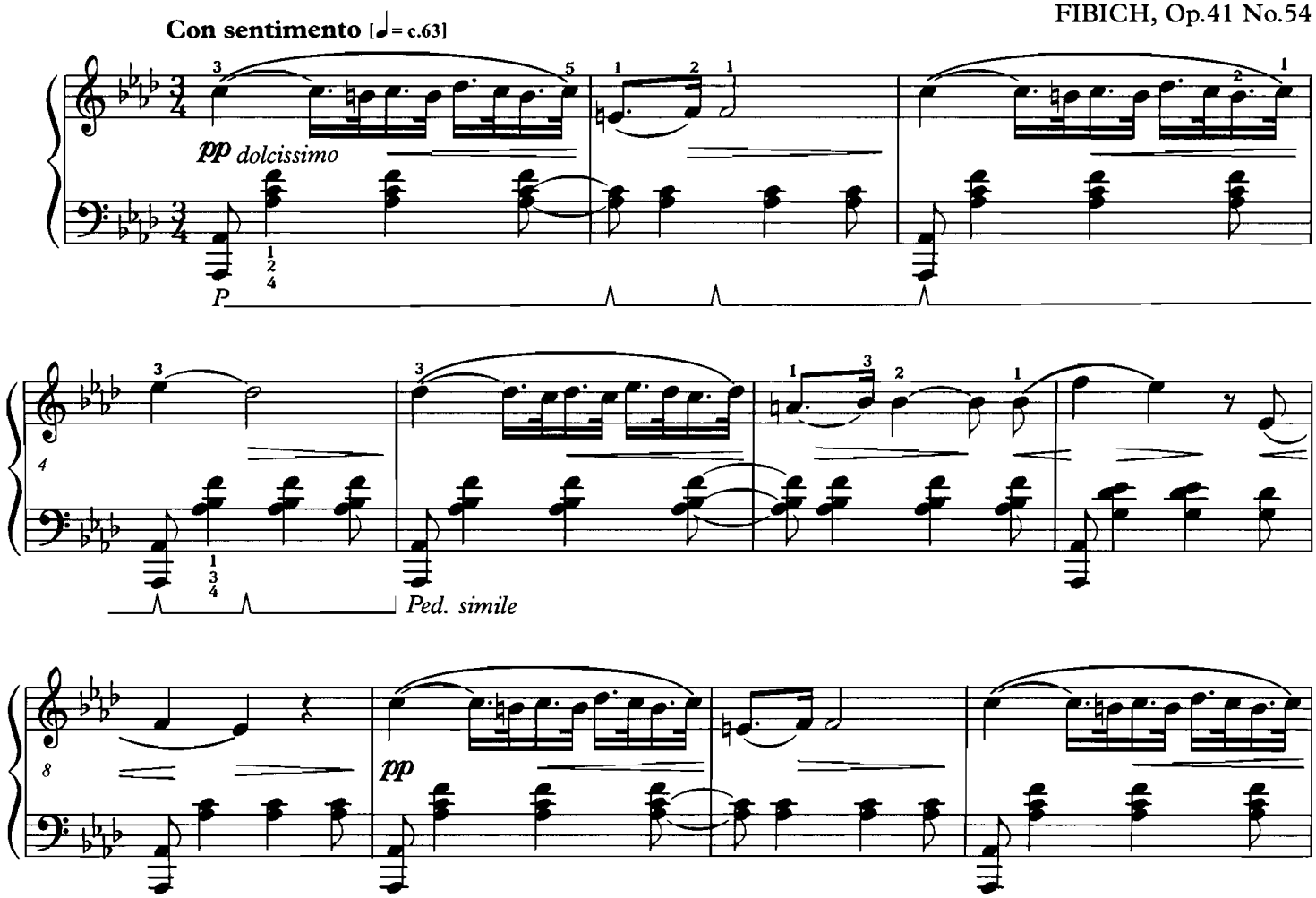
Born in Berlin, Heinrich Hofmann (1842–1902) was a treble chorister in the Cathedral choir and later studied the piano at Kullak's Academy. After teaching and playing the piano for several years to earn a living, he devoted the rest of his life to composition, but the popularity of his orchestral works did not outlast the century. Today he is better known for his small-scale works for chamber groups and for the piano. In this piece from an album of *Sketches*, the pedalling is editorial.



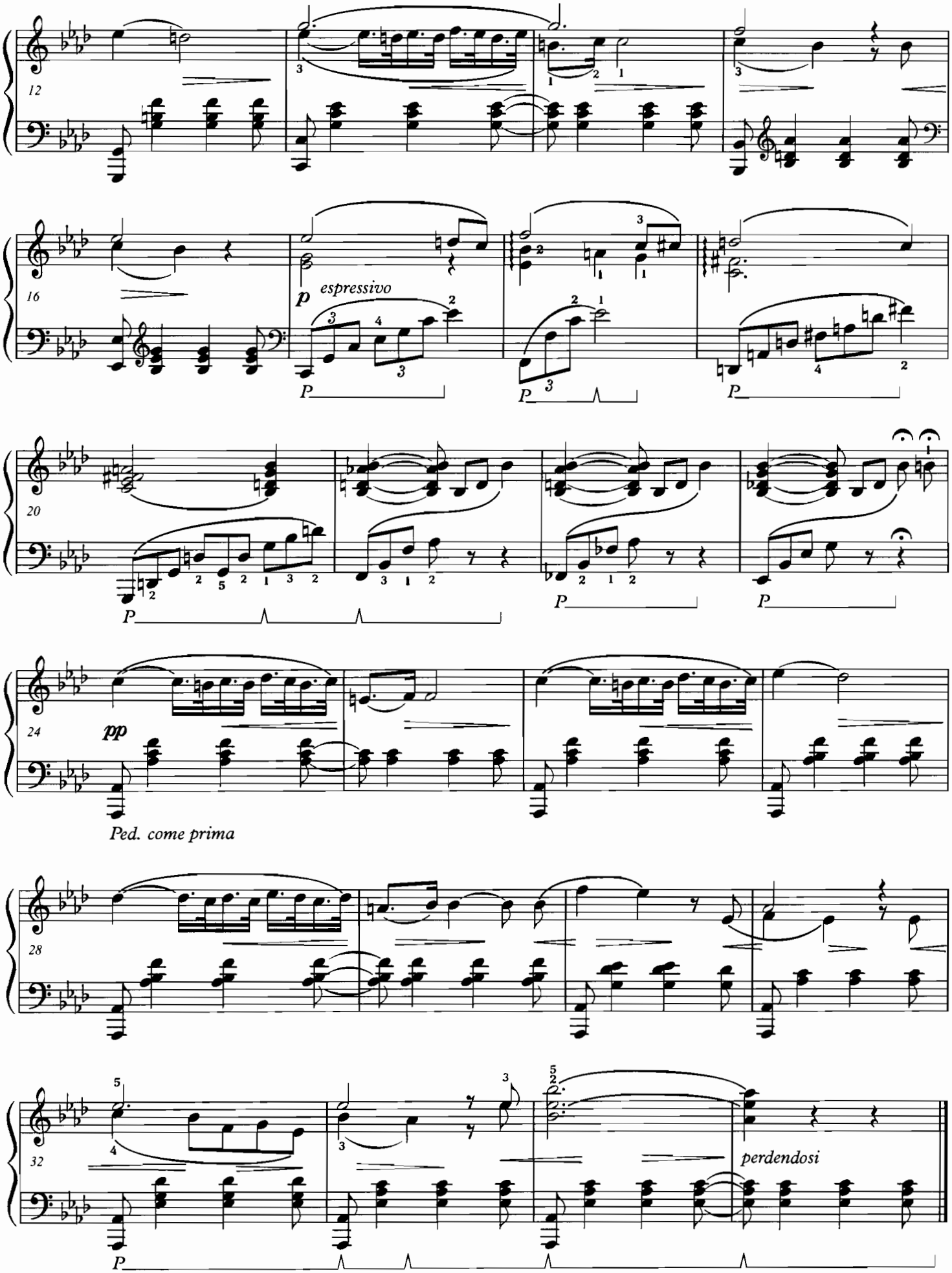
NÀLADA

(Mood)

FIBICH, Op.41 No.54

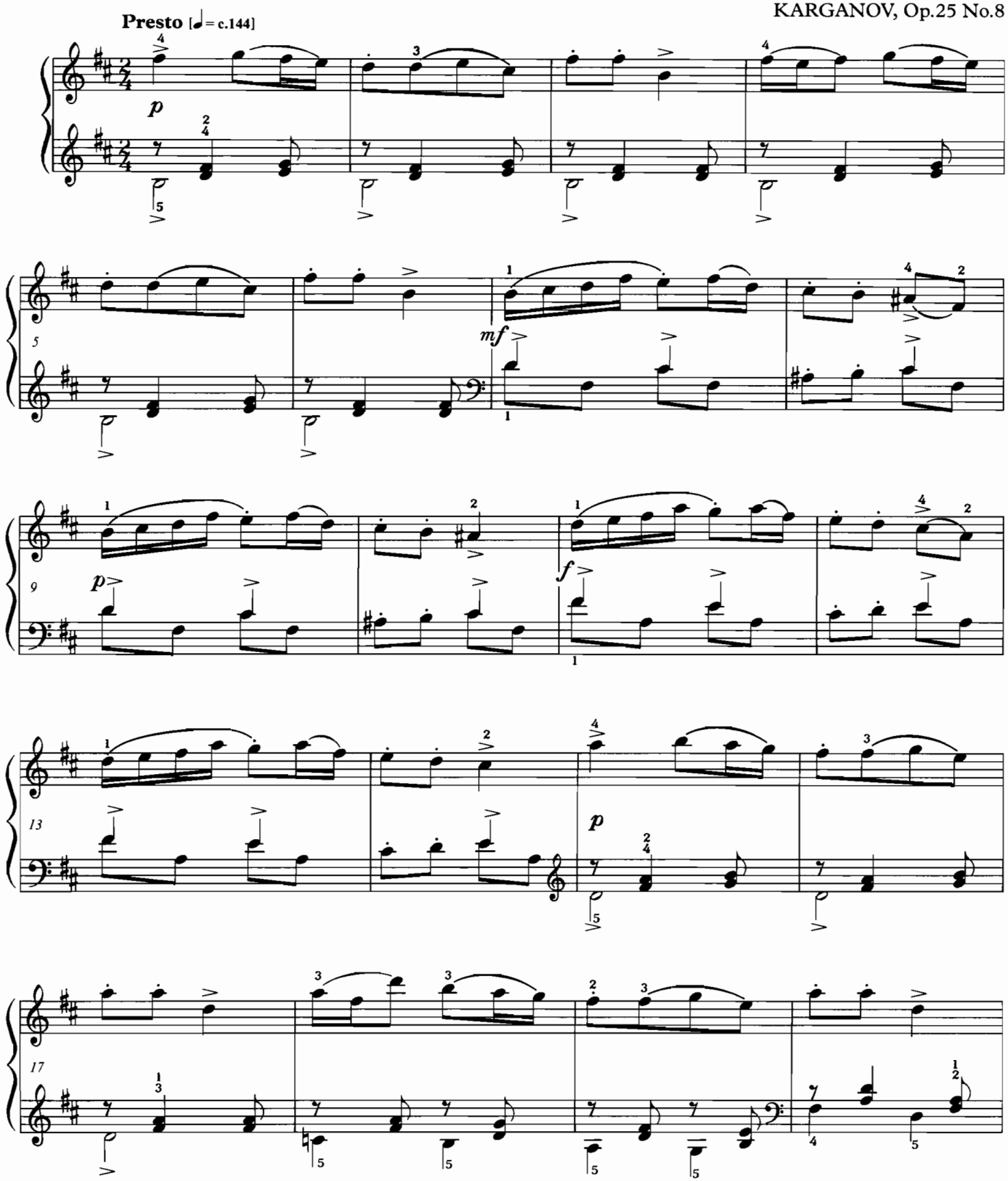


Bohemian by birth, Zdeněk Fibich (1850–1900) spent most of his life in Prague as a private teacher, conductor and choirmaster. Music for the piano formed by far the largest part of his composition output. The collection of 376 pieces entitled *Moods, Impressions and Reminiscences* was the product of his lengthy relationship with a girl pupil who later became his mistress. Whenever they met, he would present her with a new piece, the *Moods* among things depicting her dresses. In this piece, the original bar-length pedalling has been broken down in places.

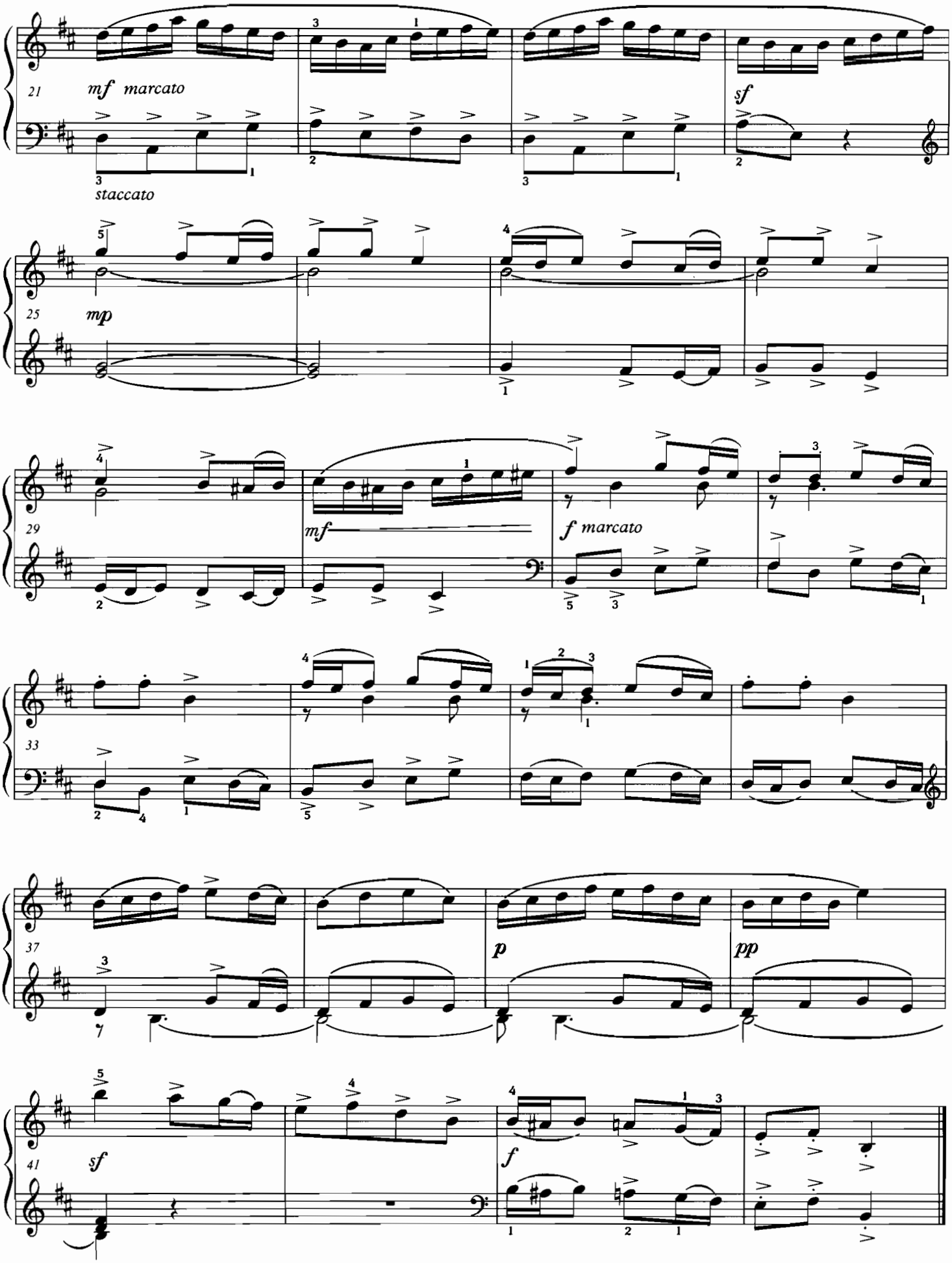

12
16
p espressivo
20
24
pp
Ped. come prima
28
32
perdendosi

RUSSIAN DANCE

KARGANOV, Op.25 No.8

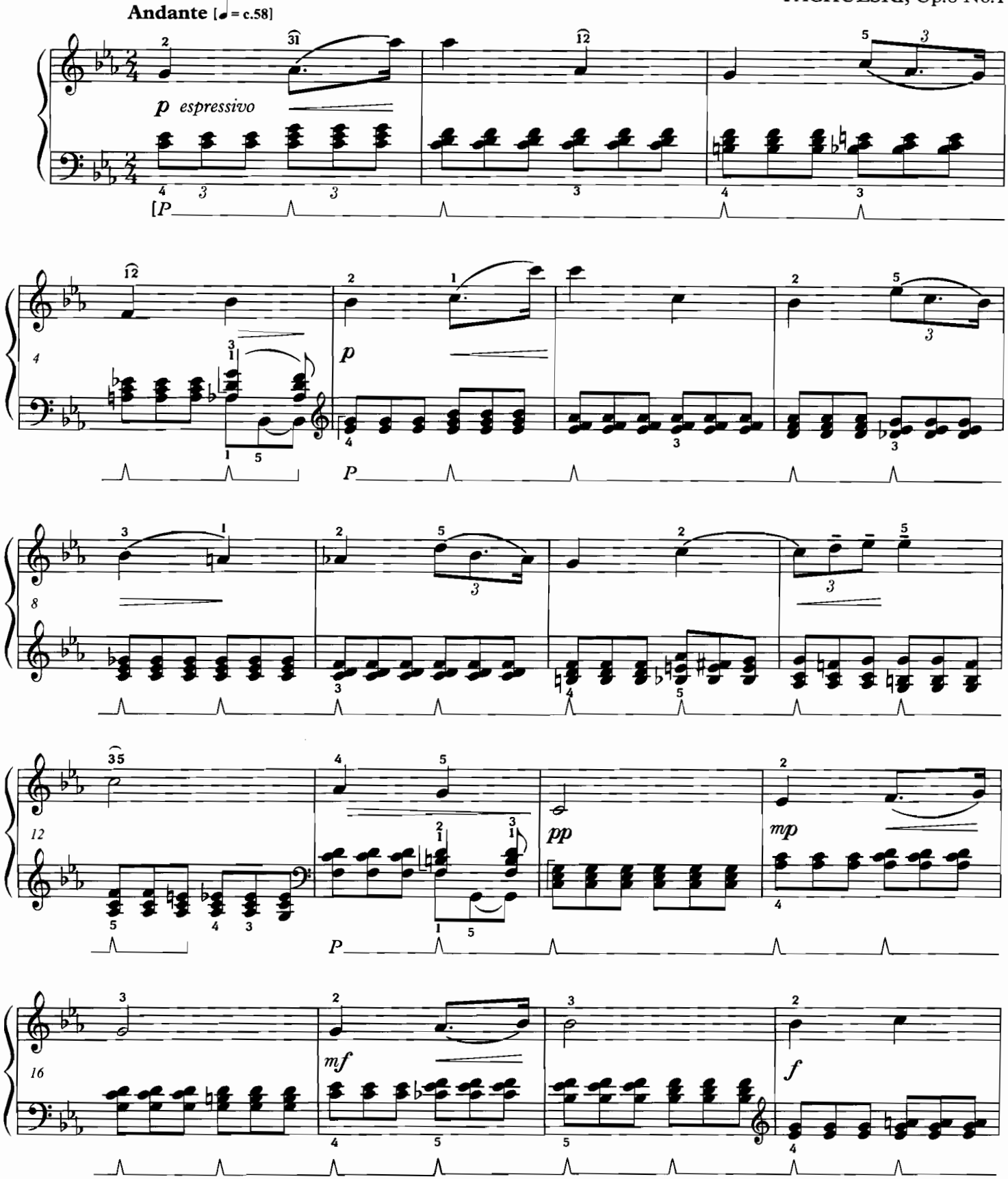


Génari Karganov (1858–1890) was born in Georgia and studied under Reinecke at the Leipzig Conservatory. In 1879 he settled in Tbilisi, where he taught and wrote music criticism, dying at the early age of 31. Strongly influenced by Tchaikovsky and Rimsky-Korsakov, he composed mainly for the piano, and most of his works were of an instructional nature. In this piece from his *Album for the Young*, one or two minor revisions have been made to the marks of expression and articulation.

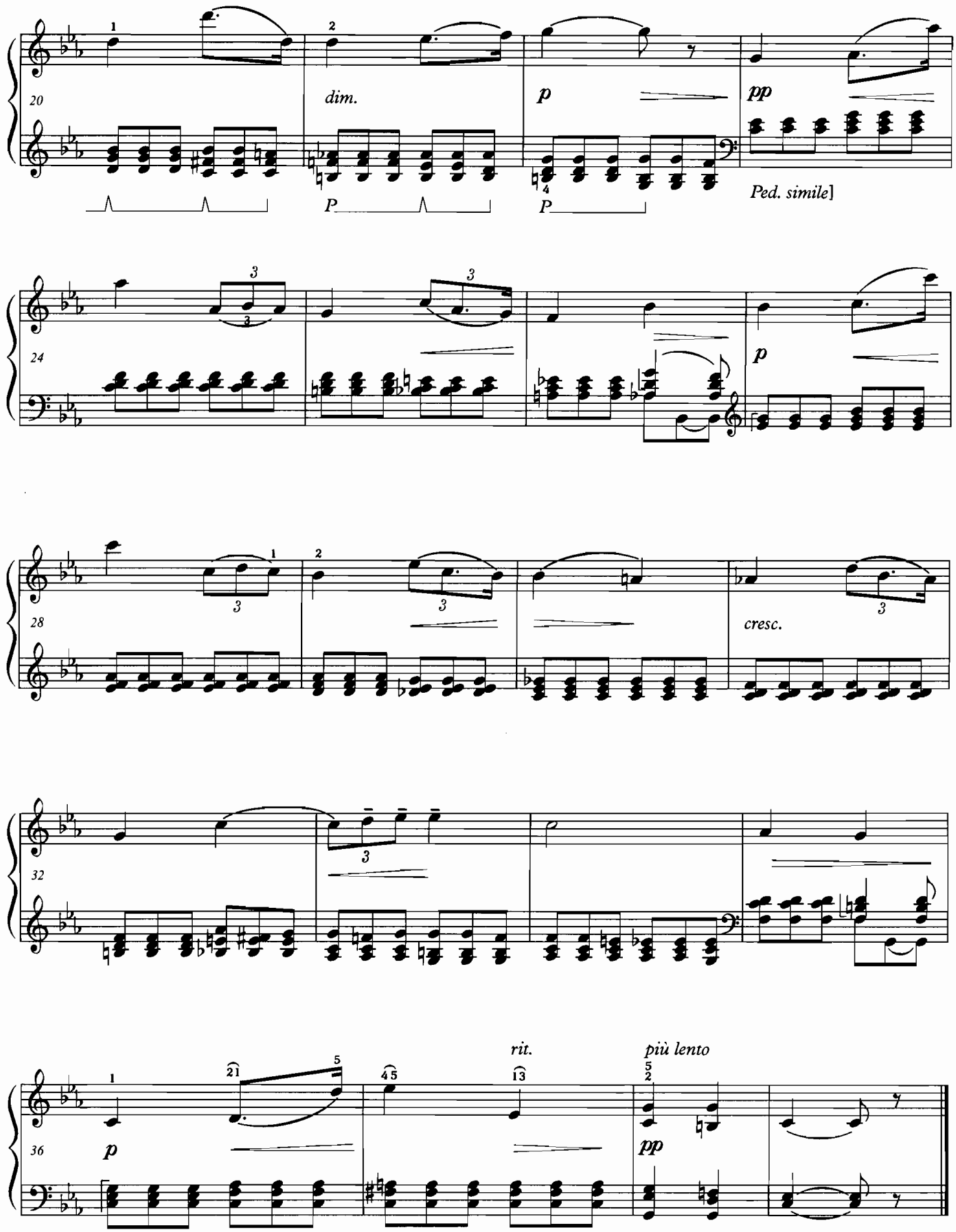

21
mf marcato
staccato
sf
25
mp
29
mf
f marcato
33
37
p
pp
41
sf
f

PRELUDE in C minor

PACHULSKI, Op.8 No.1



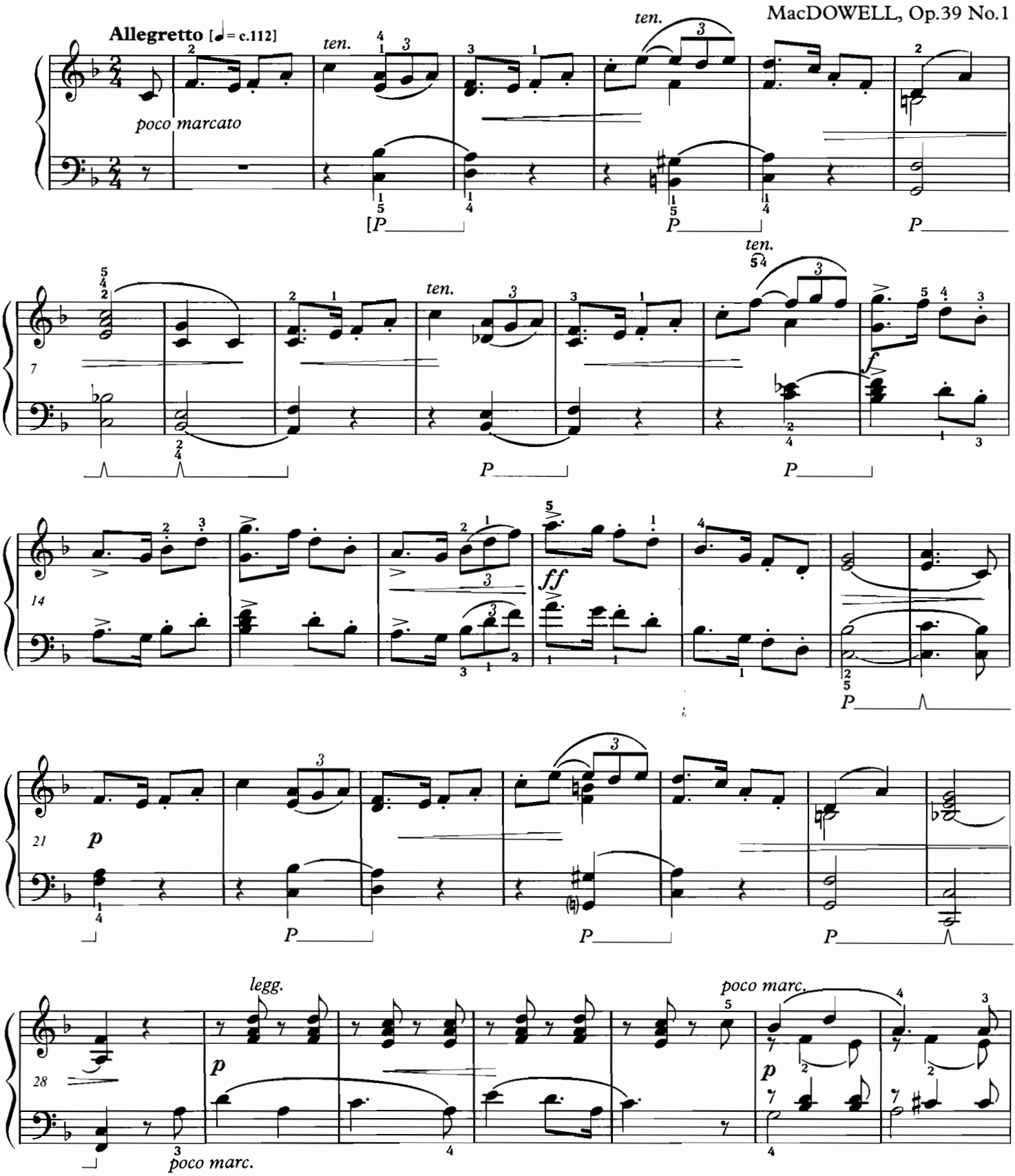
Of Polish birth, Henryk Pachulski (1859–1921) studied first at the Warsaw Conservatory and subsequently at the Moscow Conservatory under Rubinstein and Arensky. In 1886 he was appointed professor of piano at the Moscow Conservatory and never returned to his native country. Greatly influenced by Chopin and later by Tchaikovsky, he composed mostly for the piano in a well-structured, highly romantic vein. In this familar early prelude, the original pedalling has been amplified in detail.


20
dim.
p
pp
Ped. simile]
24
p
28
cresc.
32
rit.
più lento
36
p
pp

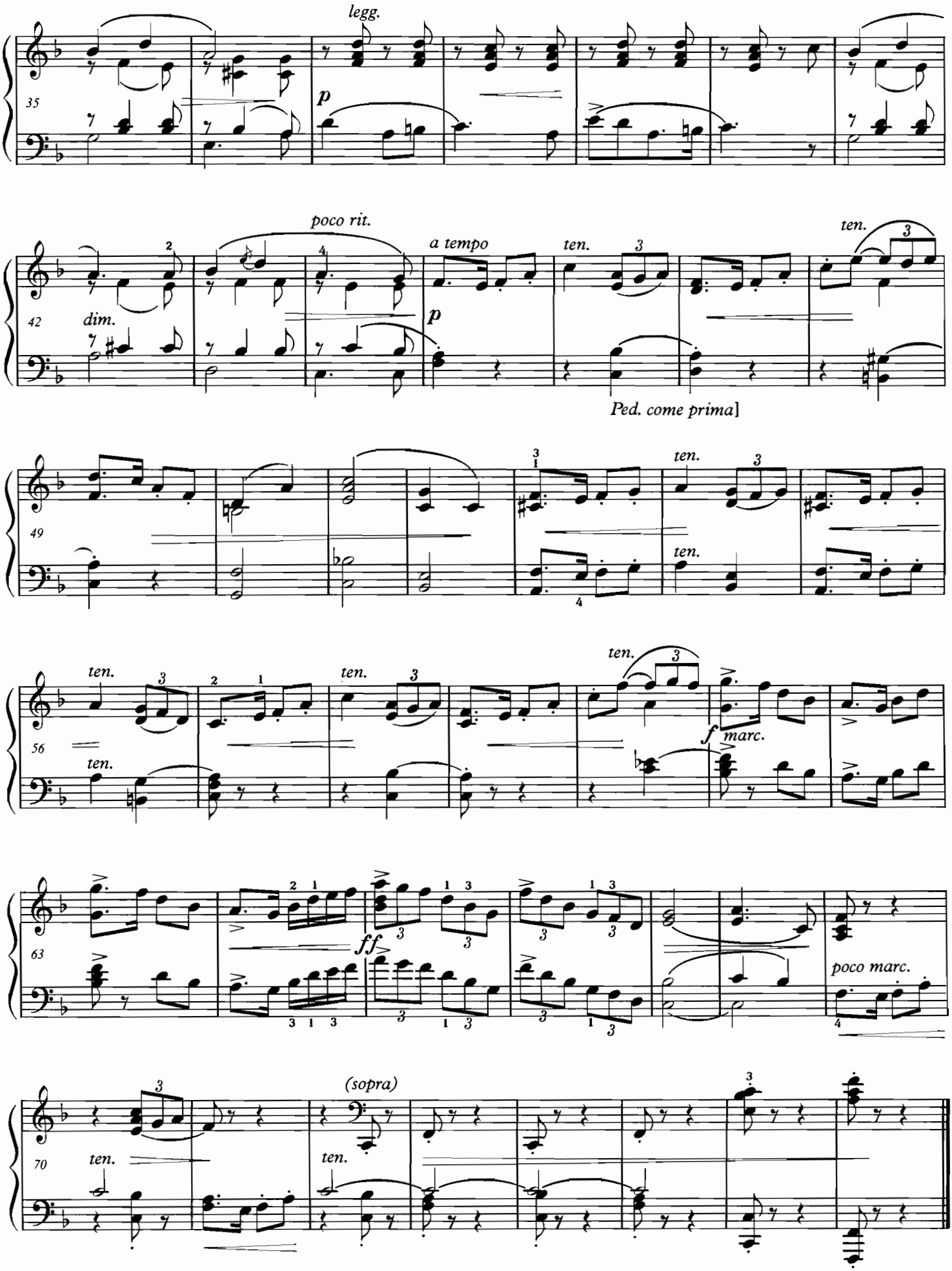
JAGDLIED

(Hunting song)

MacDOWELL, Op.39 No.1



Born in New York of Irish descent, Edward MacDowell (1860–1908) studied, taught and composed in Europe for 12 years and was deeply influenced by German Romanticism. He returned to the USA in 1888 and was later acclaimed 'the greatest musical genius America has produced'. After becoming the first professor of music at Columbia University, he composed little and died at the age of 47. Today he is mainly remembered for his colourful piano pieces, this one being the first of *12 Studies* written shortly before leaving Europe. The pedalling suggestions are editorial.

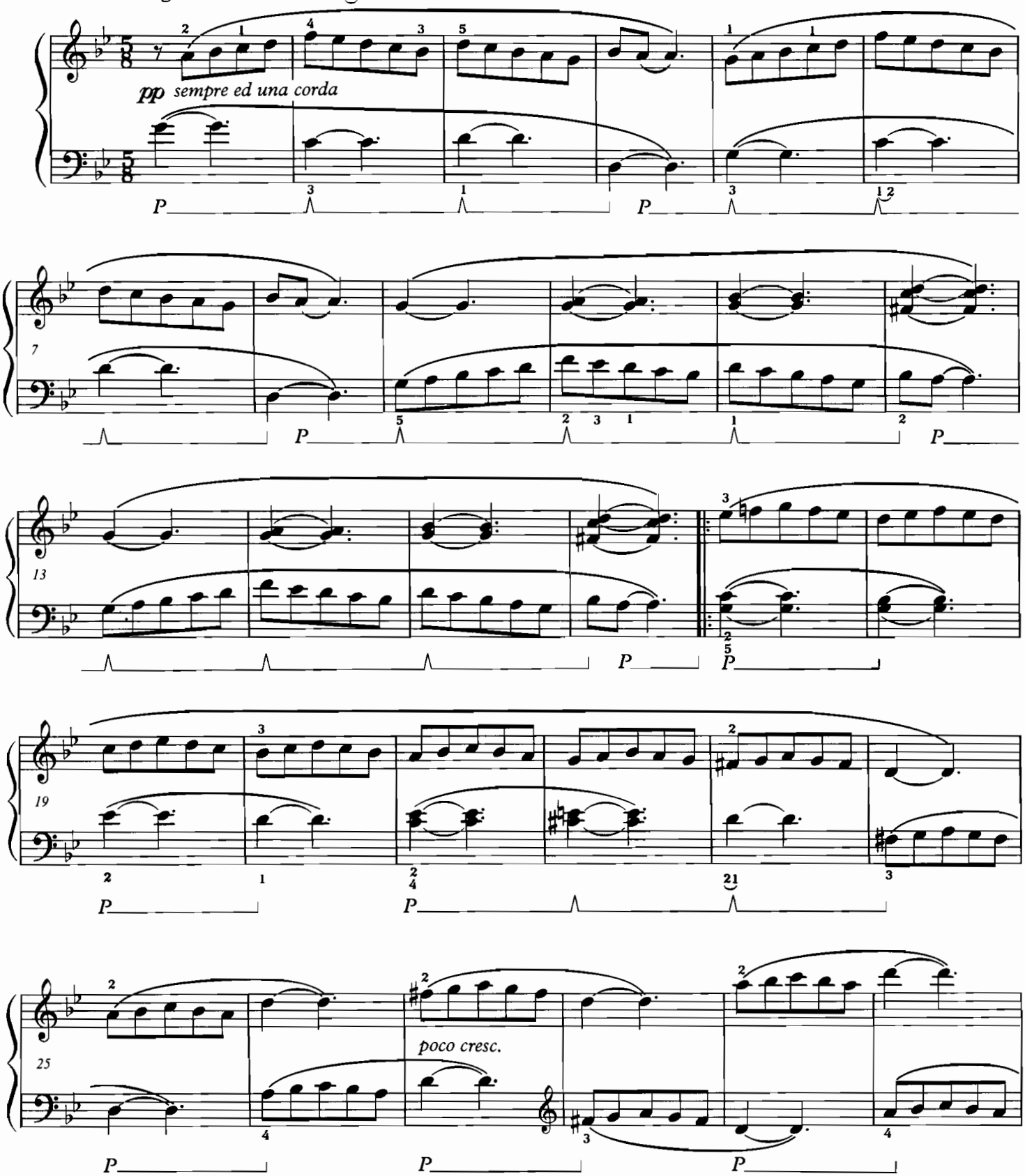

legg.
p
35
poco rit.
a tempo
ten.
dim.
p
42
Ped. come prima]
49
ten.
56
f marc.
63
ff
poco marc.
(sopra)
70

BERCEUSE

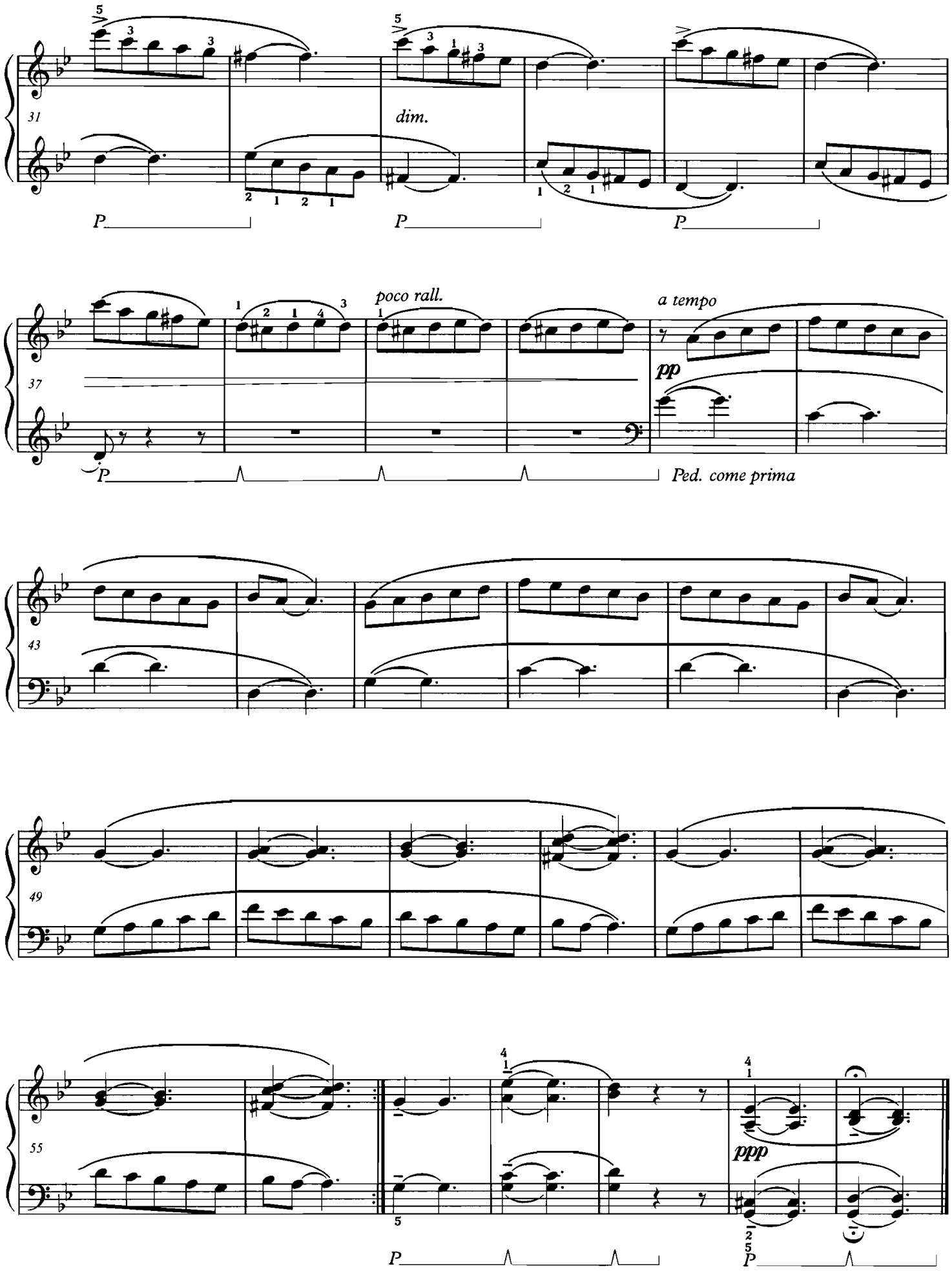
(Lullaby)

Allegretto dolcissimo [♩♩. = c.69]

MAIKAPAR, Op.8 No.6



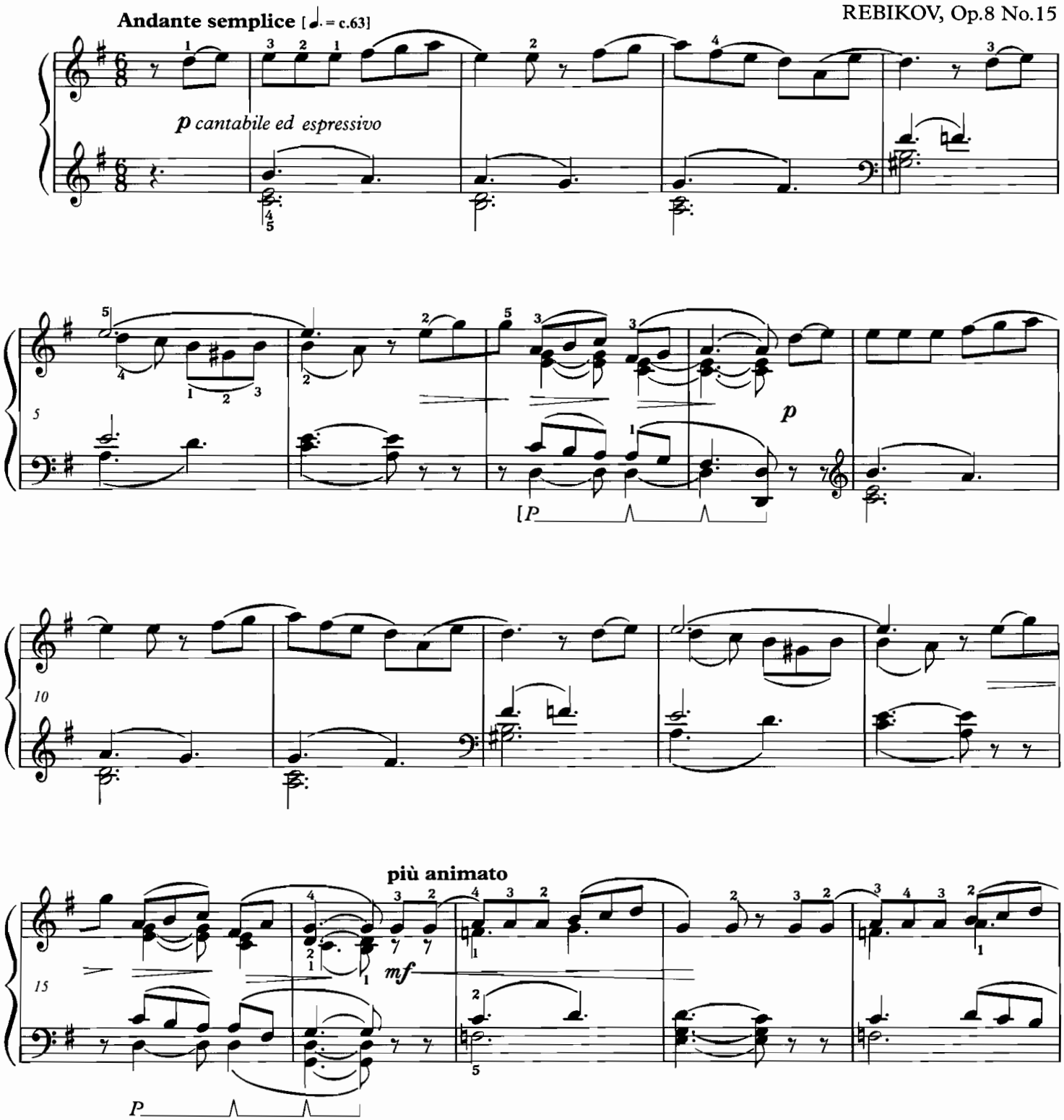
Samuil Maikapar (1867–1938) was born in the Ukraine. After graduating from law school, he attended the St Petersburg Conservatory and then studied the piano with Leschetizky in Vienna. From 1910 to 1930 he was professor of piano at the St Petersburg Conservatory. His compositions are almost entirely for the piano, the most successful being in miniature form and written for children. In this lullaby from *Novelettes mignonnes*, the original MM (♩♩. = 88) appears to be somewhat on the fast side.


31
dim.
P
P
P
37
poco rall.
a tempo
pp
P
Ped. come prima
43
49
55
ppp
P
P

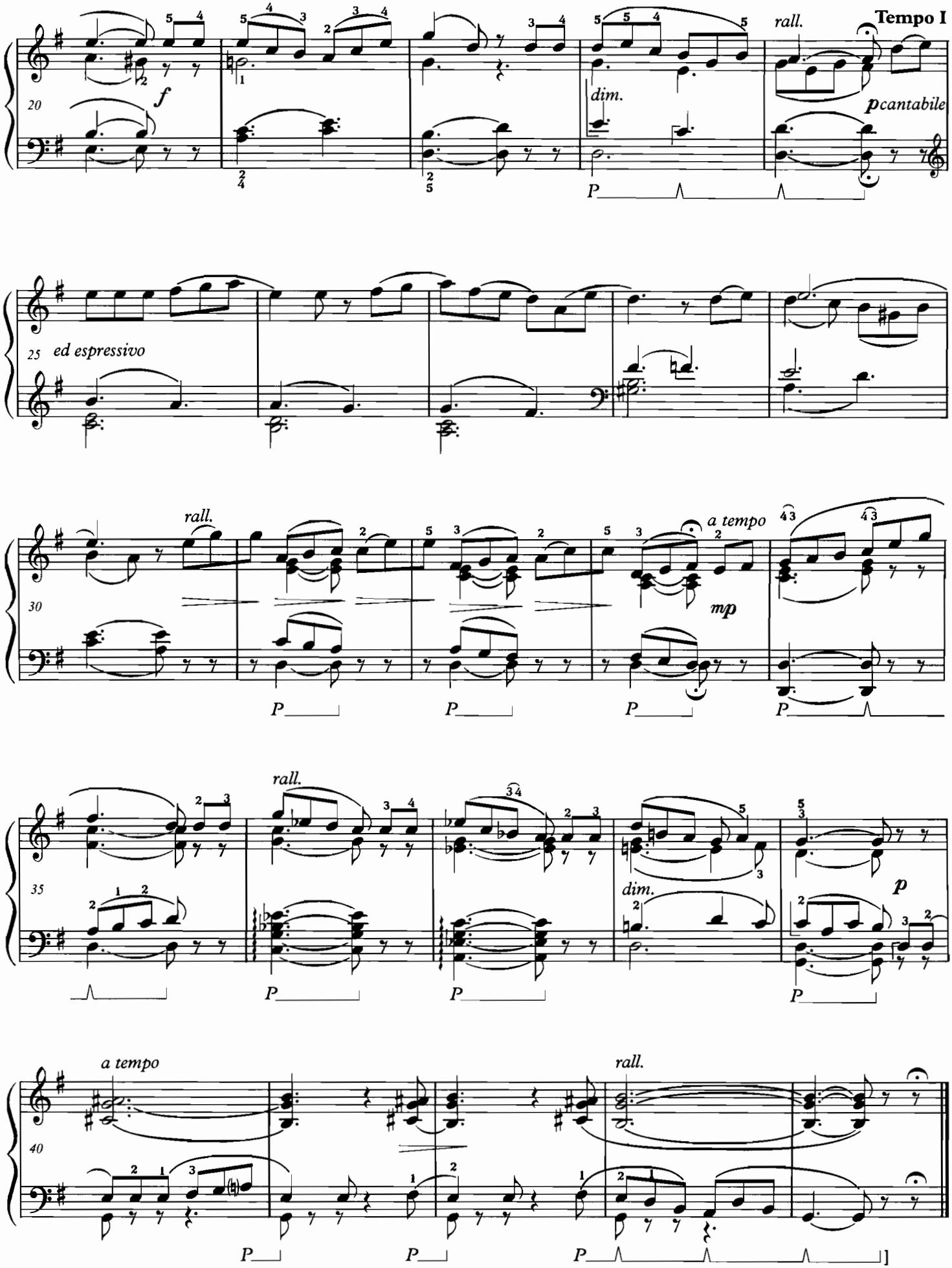
RÉCIT NAÏF

(Simple tale)

REBIKOV, Op.8 No.15



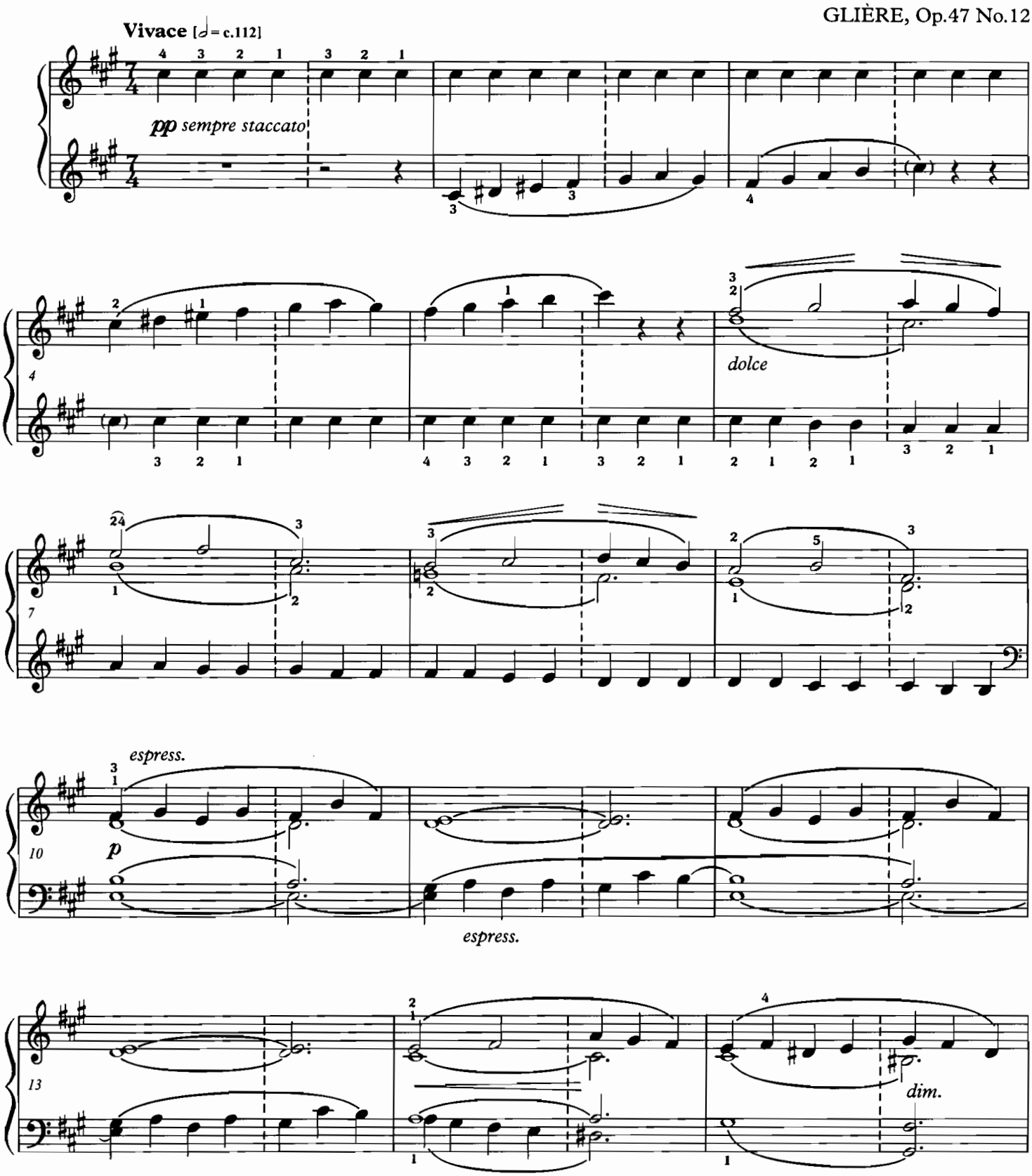
Vladimir Rebikov (1866–1920) was born in Siberia and studied music in various cities. He resided for periods in Kiev, Odessa, Kishinev, Berlin, Vienna and Moscow, and died at Yalta. He was a noted writer on music, particularly on opera of which he himself composed ten works, but he is best known for his many short impressionistic piano solos, written first under the influence of Tchaikovsky but later turning against Romanticism as he experimented with the whole-tone scale. In this piece from *Rêveries d'automne*, the pedalling and the spread chords are editorial.


Tempo I
rall.
f
dim.
p cantabile
20
ed espressivo
25
rall.
a tempo
mp
30
rall.
dim.
p
35
a tempo
rall.
40

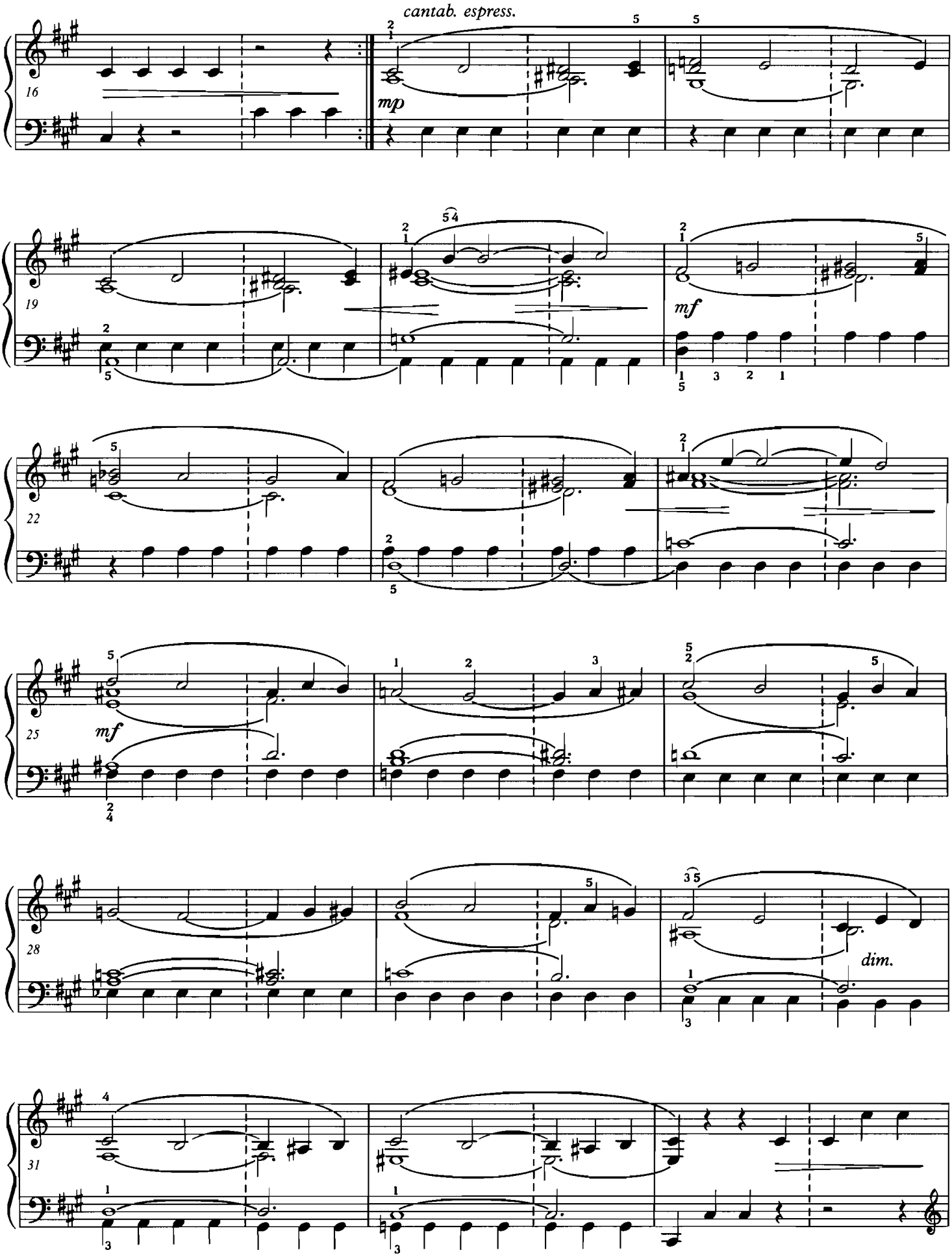
ESQUISSE

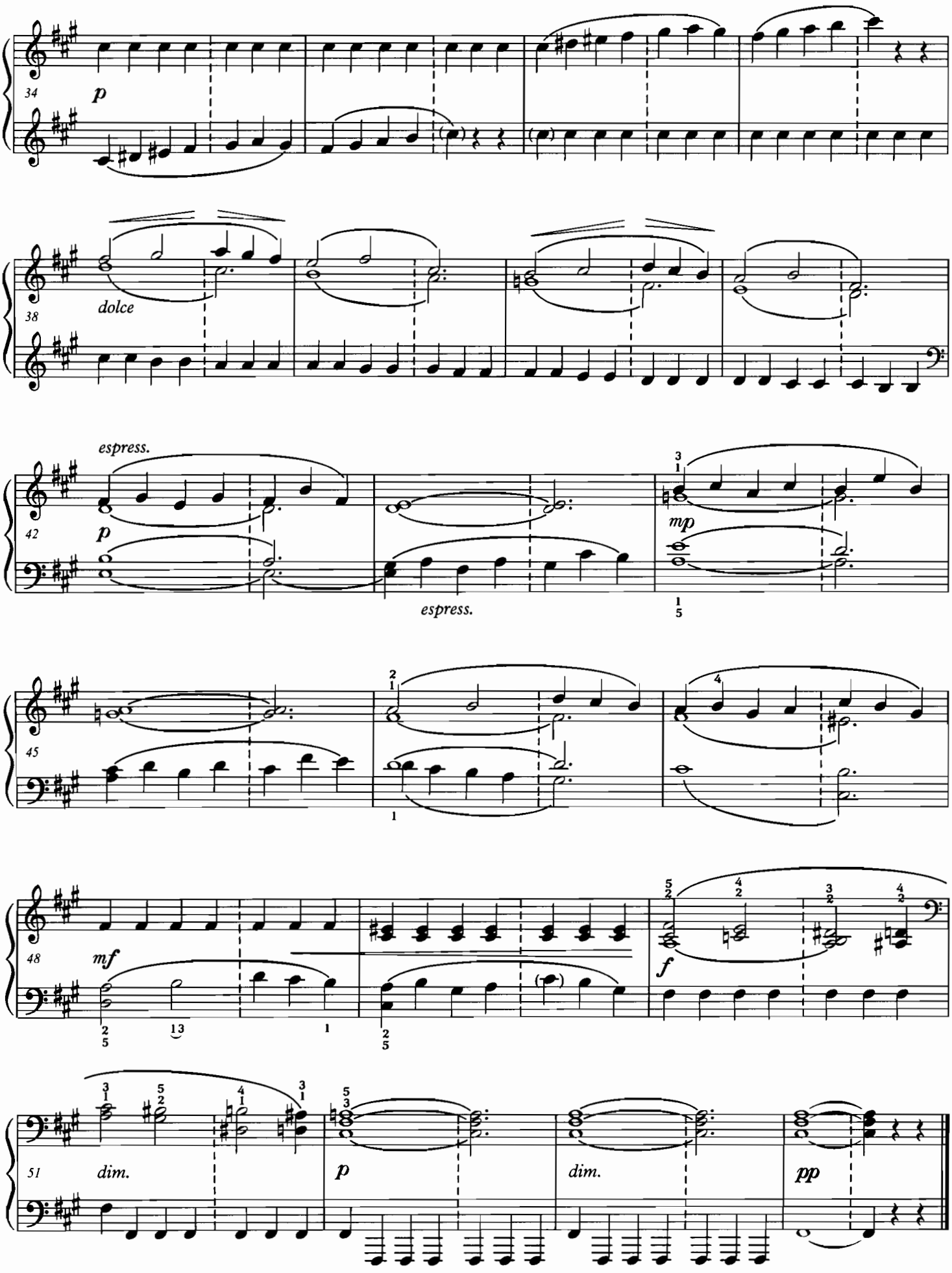
(Sketch)

GLIÈRE, Op.47 No.12



Reinhold Glière (1875–1956) was born in Kiev and studied at the Moscow Conservatory, where he was later to become professor of composition, Khachaturian and Prokofiev being two of his many pupils. Besides appearing on the concert platform both as conductor and pianist, he composed a number of orchestral works, including seven ballet scores which mark him out as one of the founders of Soviet ballet. He also wrote for chamber groups, for the voice and for the piano. In this sketch, slight revisions have been made to the dynamics.


cantab. espress.
16
mp
19
mf
22
25
mf
28
dim.
31

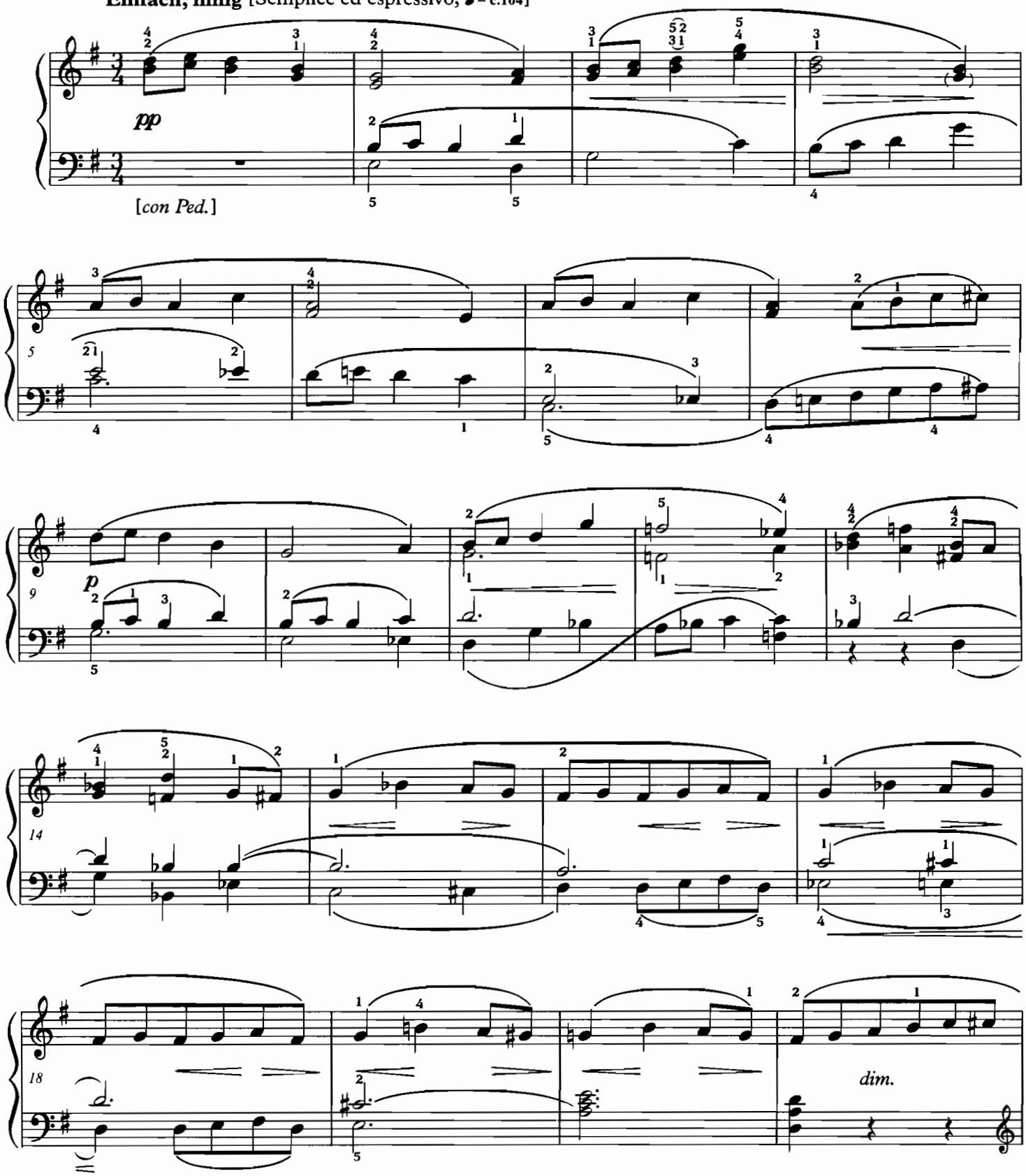

34
p
38
dolce
espress.
42
p
espress.
mp
45
48
mf
f
51
dim.
p
dim.
pp

SCHLUMMERLIED

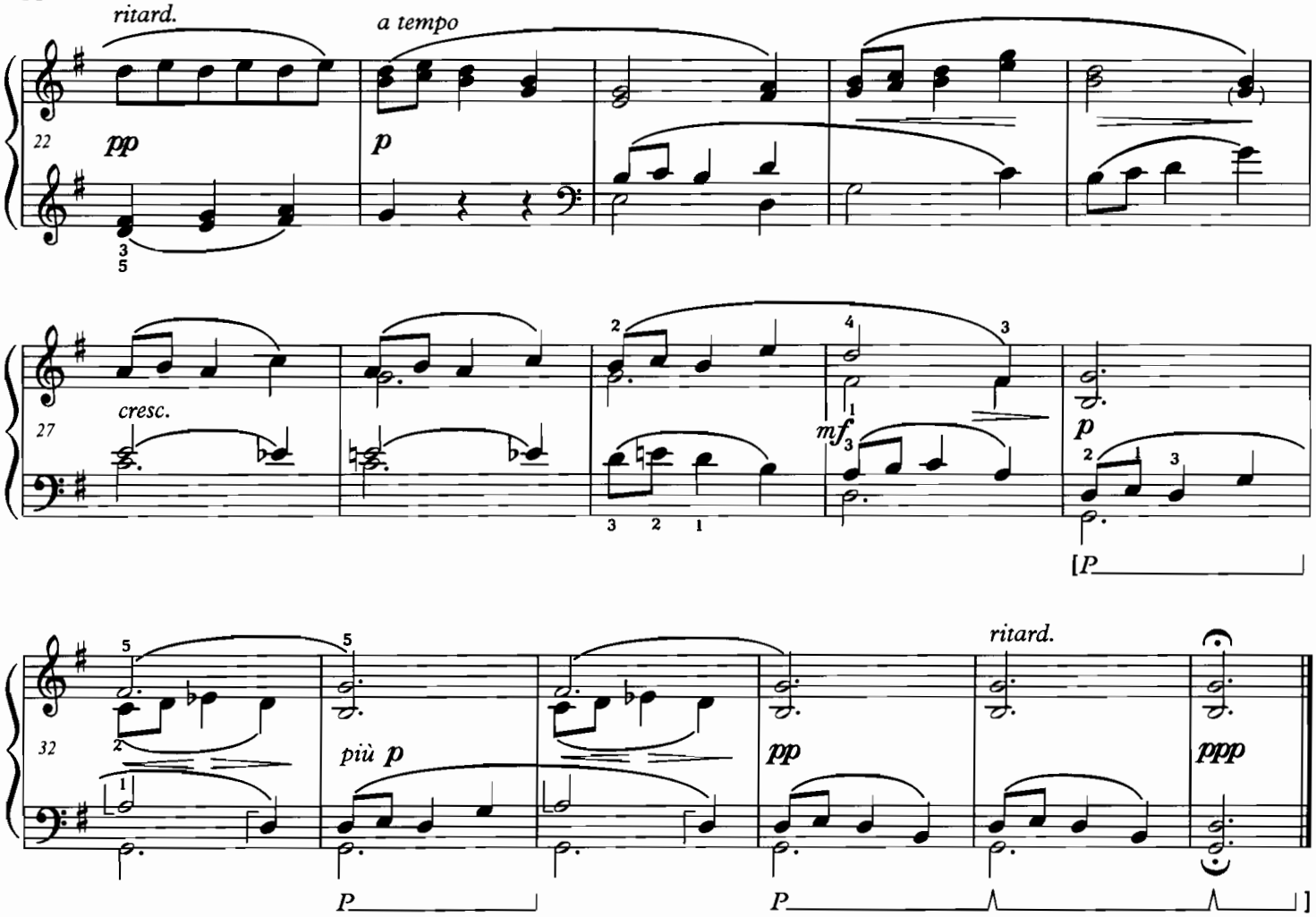
(Lullaby)

WOLF

Einfach, innig [Semplice ed espressivo, ♩= c.104]



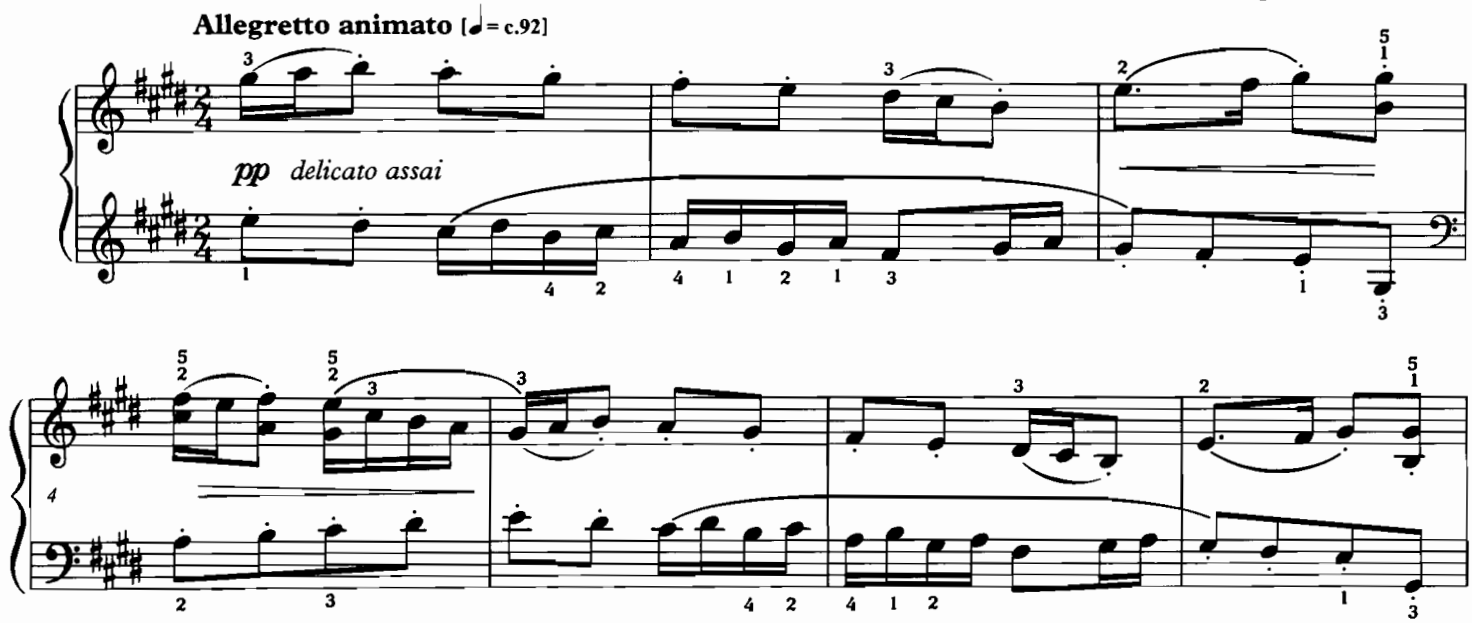
Born in the Styria (Steiermark) district of Austria, Hugo Wolf (1860–1903) learned the piano and violin from his father and later studied at the Vienna Conservatory but was dismissed for disciplinary reasons. His comparatively short life was marked with bouts of acute depression, interspersed with periods when he composed feverishly. His great musical legacy is a collection of 300 songs which have become an established part of the *Lieder* repertory. He composed a few pieces for the piano, including this lullaby written at the age of 18. The pedalling suggestions are editorial, and further touches may be required to achieve a flowing legato.



STUDY in E

DUNHILL, Op.74 Bk III No.6

Allegretto animato [♩ = c.92]



Thomas Dunhill (1877–1946) was born in London and studied composition under Stanford at the Royal College of Music, where he was to become a professor after teaching for ten years at Eton College. He first made his name as a composer of chamber music and later turned his attention to the orchestra with music for two ballets and some light operas. His educational output, particularly for the piano, was extensive, this study coming from his graded series *The Wheel of Progress*.

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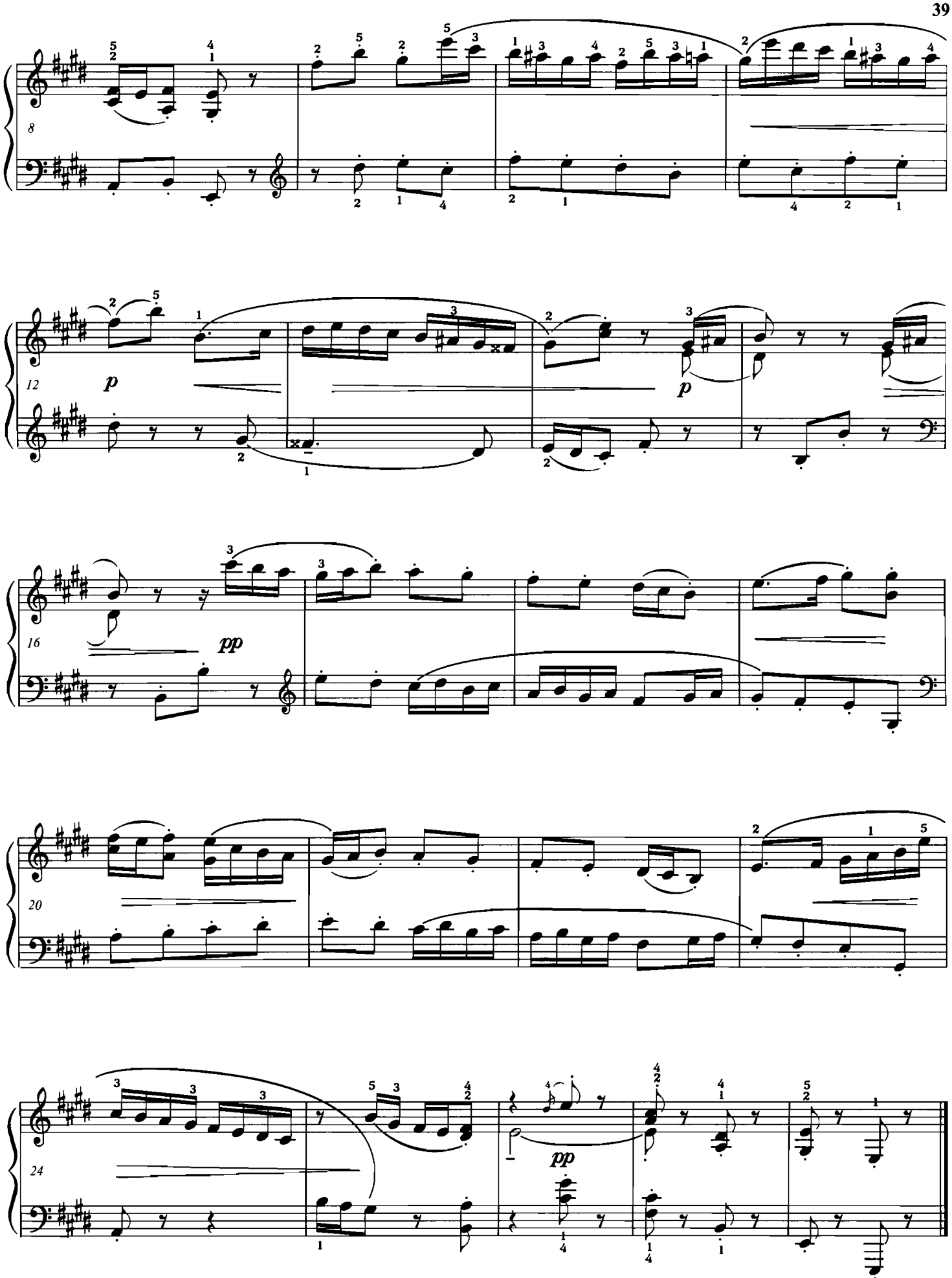
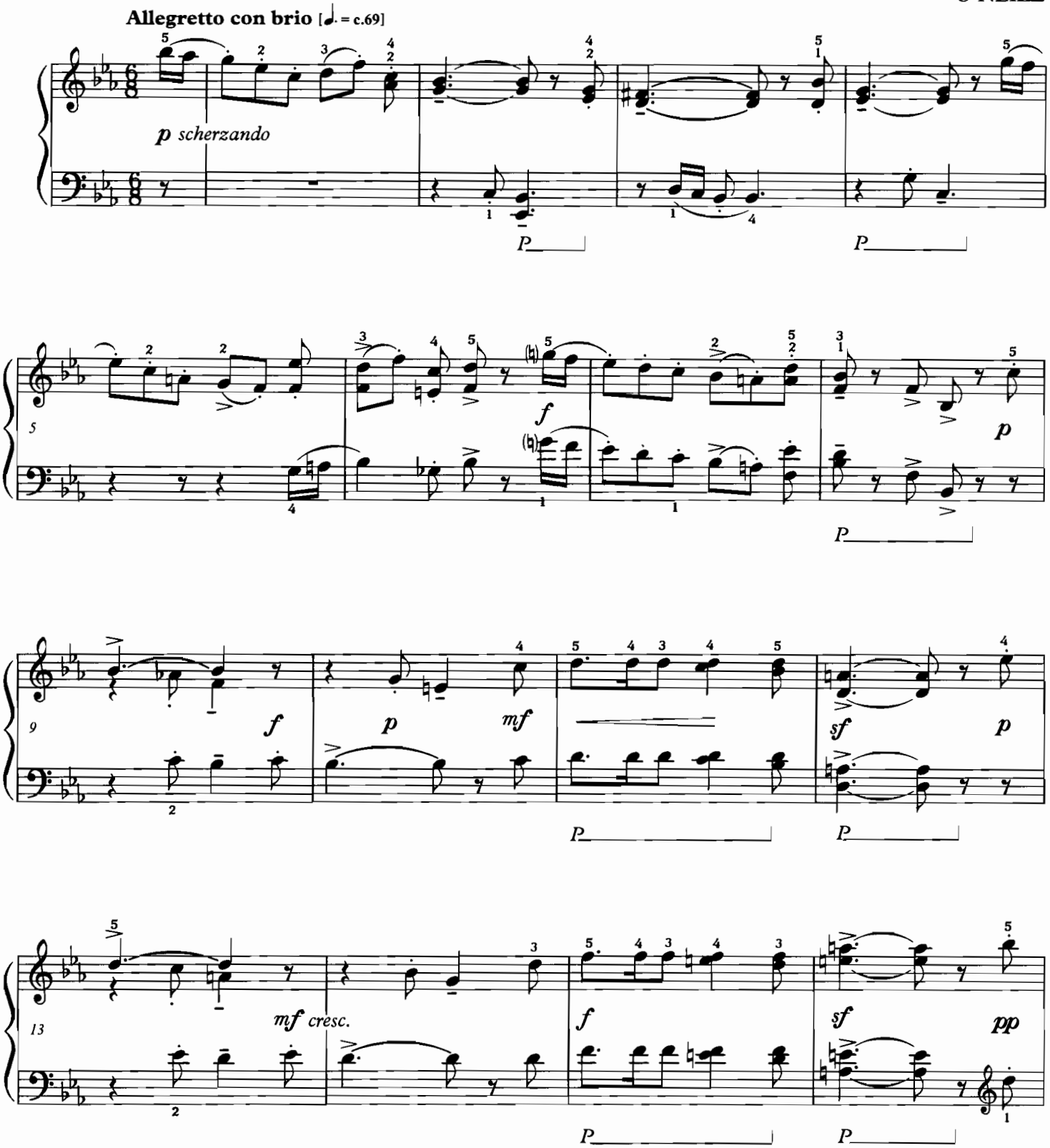

8
12
p
p
16
pp
20
24
pp

BUILD A NEST

O'NEILL



Born in London, Norman O'Neill (1875–1934) was a pupil of Somervell and later studied composition in Frankfurt. It was in the theatre that his chief work as a composer and conductor was achieved. For many years he was musical director of the Haymarket Theatre and wrote incidental music for over 50 stage productions. In his later years he taught harmony and composition at the Royal Academy of Music. This piece comes from his piano suite *In the Branches*.

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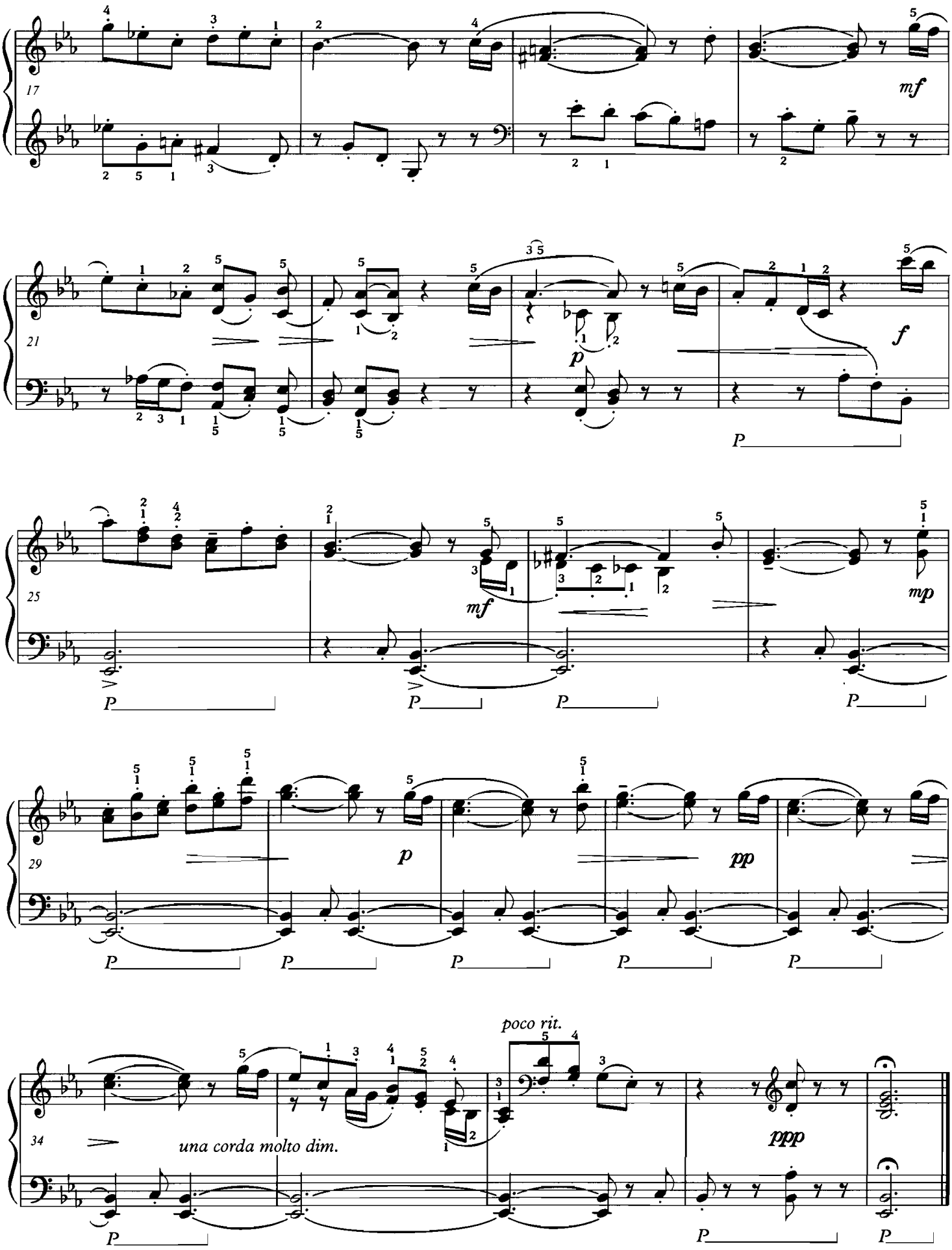
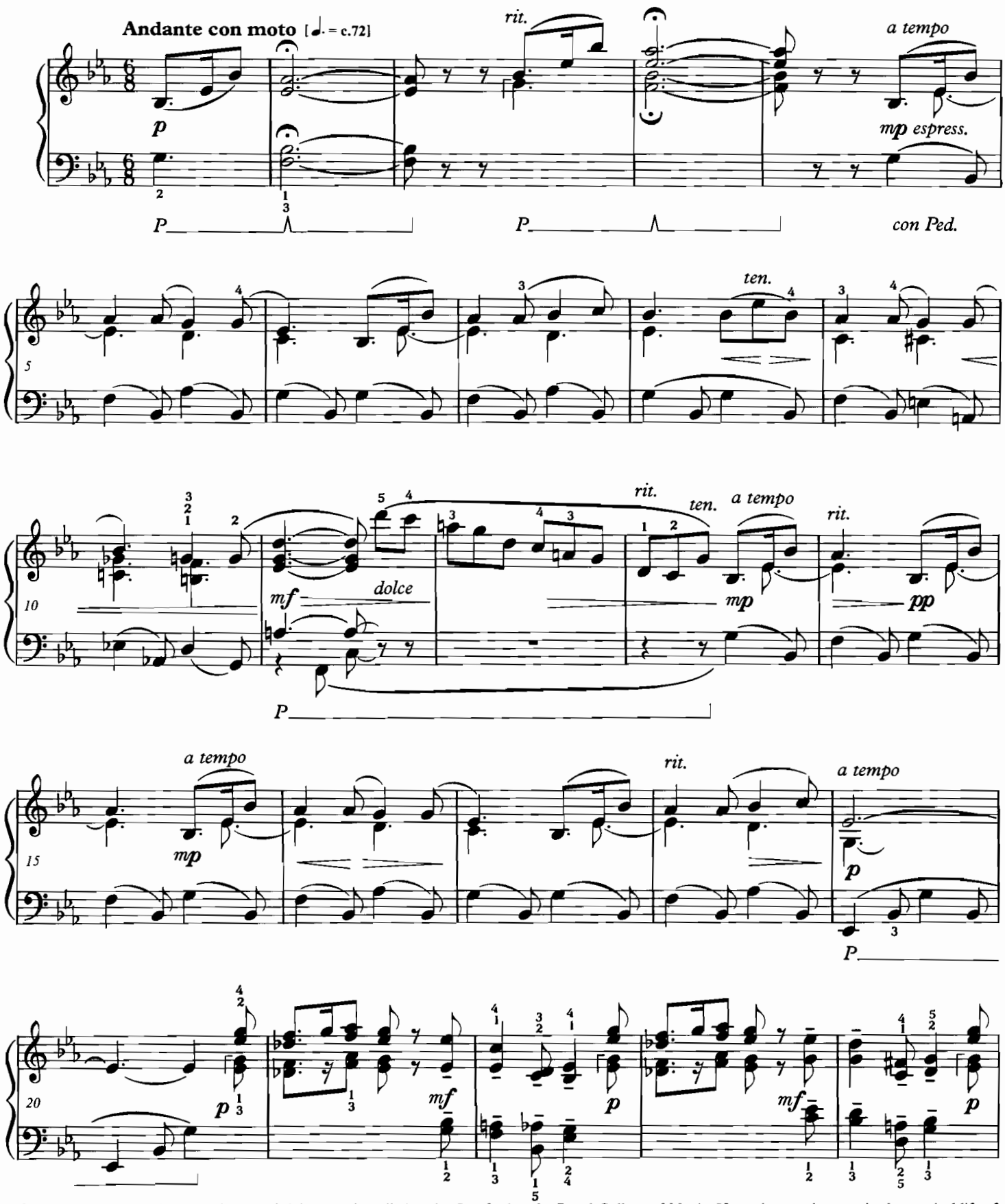

17
mf
21
p
f
25
mf
mp
29
p
pp
34
una corda molto dim.
poco rit.
ppp

MINIATURE PASTORAL No.5

BRIDGE



Frank Bridge (1879–1941) was born in Brighton and studied under Stanford at the Royal College of Music. He took an active part in the musical life of London, playing the violin and viola in chamber groups and conducting at the Promenade Concerts. His early compositions were mainly chamber music and songs, but later he wrote several orchestral works. He also taught composition, Britten being one of his pupils who did much to establish the composer's reputation after his death. This piece is one of six pastorals written in 1917.

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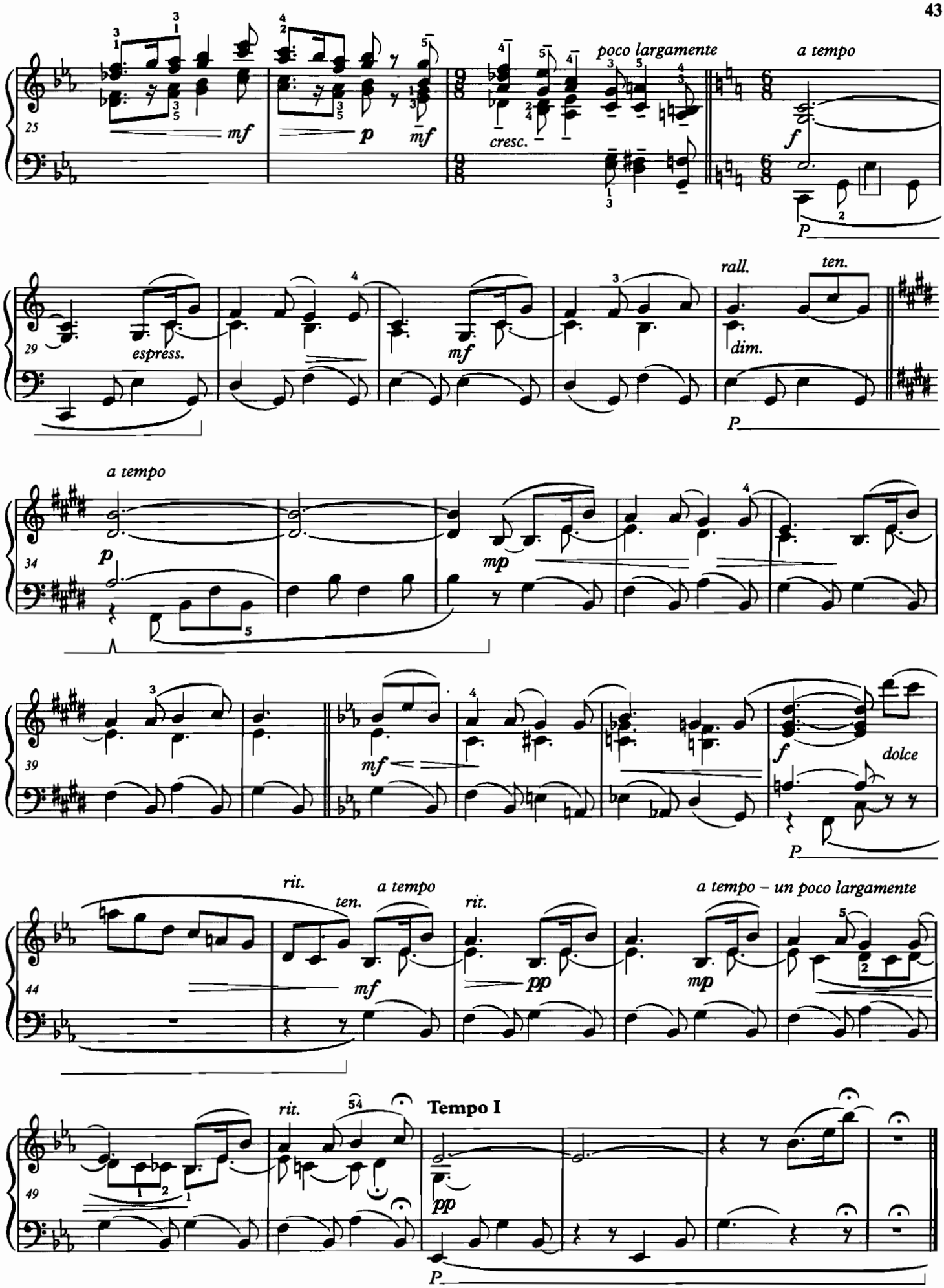
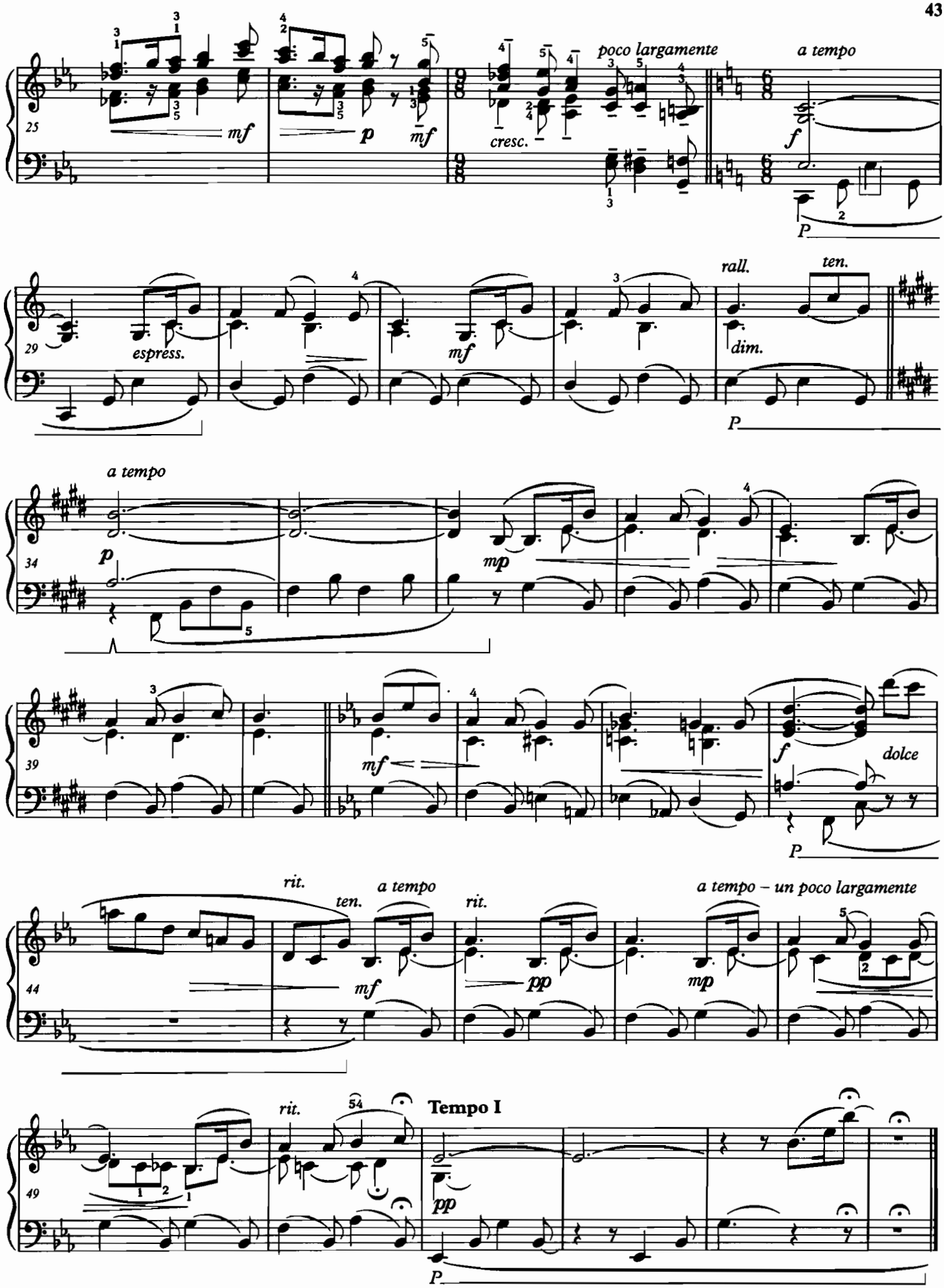
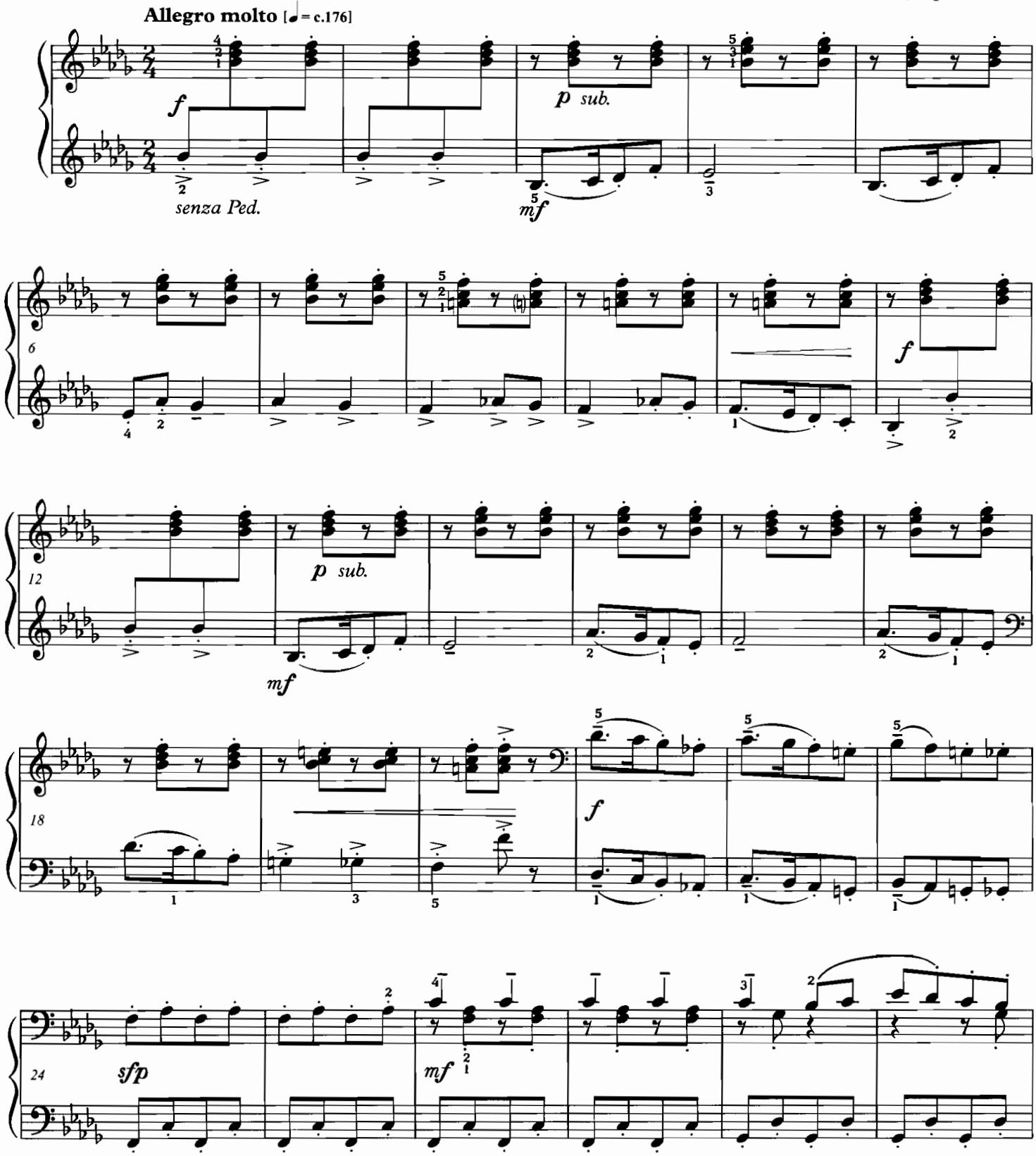

25
mf
p
mf
cresc.
poco largamente
a tempo
f
P
29
espress.
mf
rall.
ten.
dim.
P
a tempo
34
p
mp
39
mf
f
dolce
P
rit.
ten.
a tempo
rit.
a tempo – un poco largamente
44
mf
pp
mp
rit.
54
Tempo I
49
pp
P

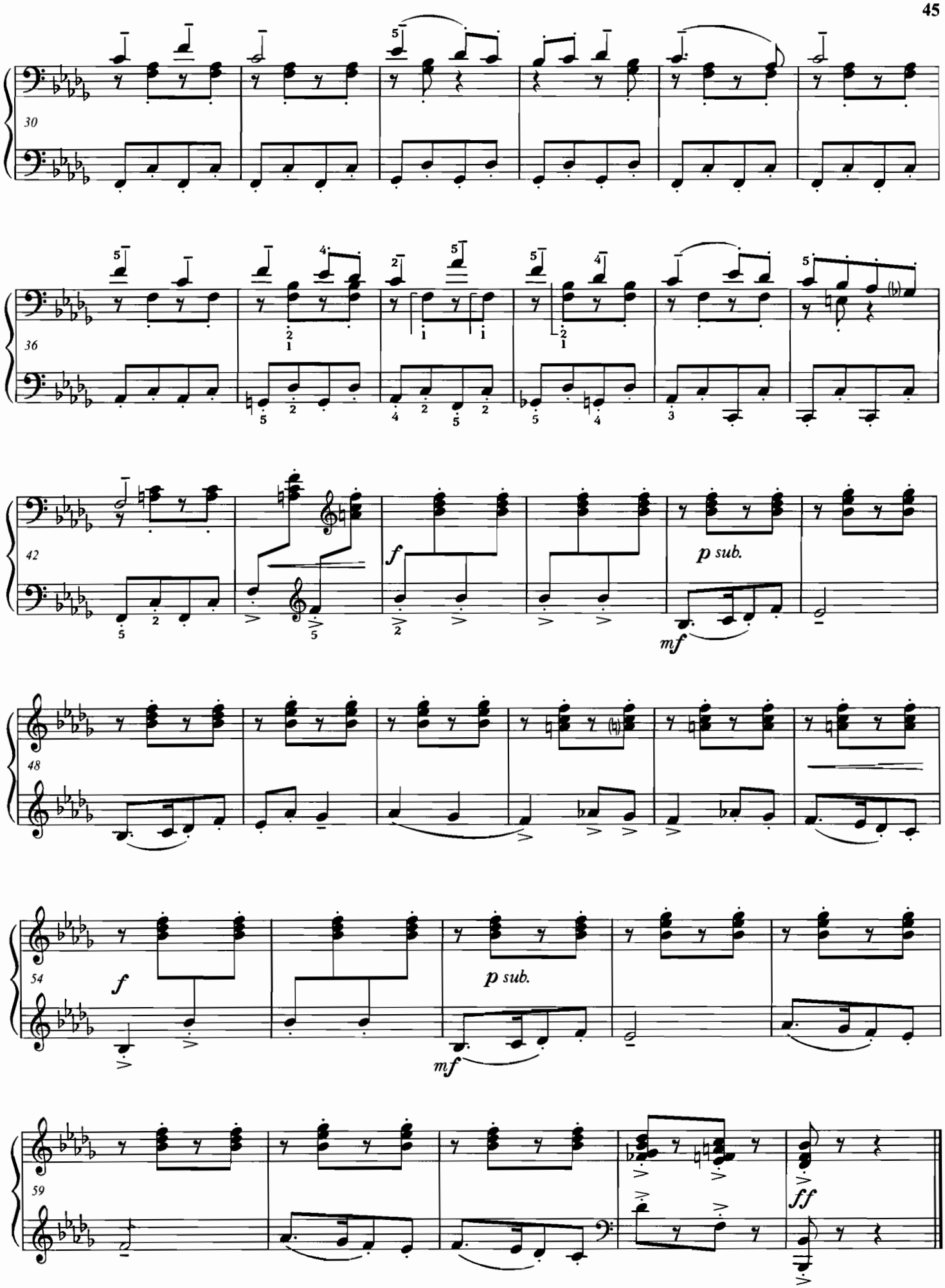

25
mf
p
mf
cresc.
poco largamente
a tempo
f
P
29
espress.
mf
rall.
ten.
dim.
P
34
a tempo
p
mp
39
mf
f
dolce
P
44
rit.
ten.
a tempo
mf
rit.
pp
mp
a tempo – un poco largamente
49
rit.
54
Tempo I
pp
P

SONG OF THE CAVALRY

KABALEVSKY, Op.27 No.29



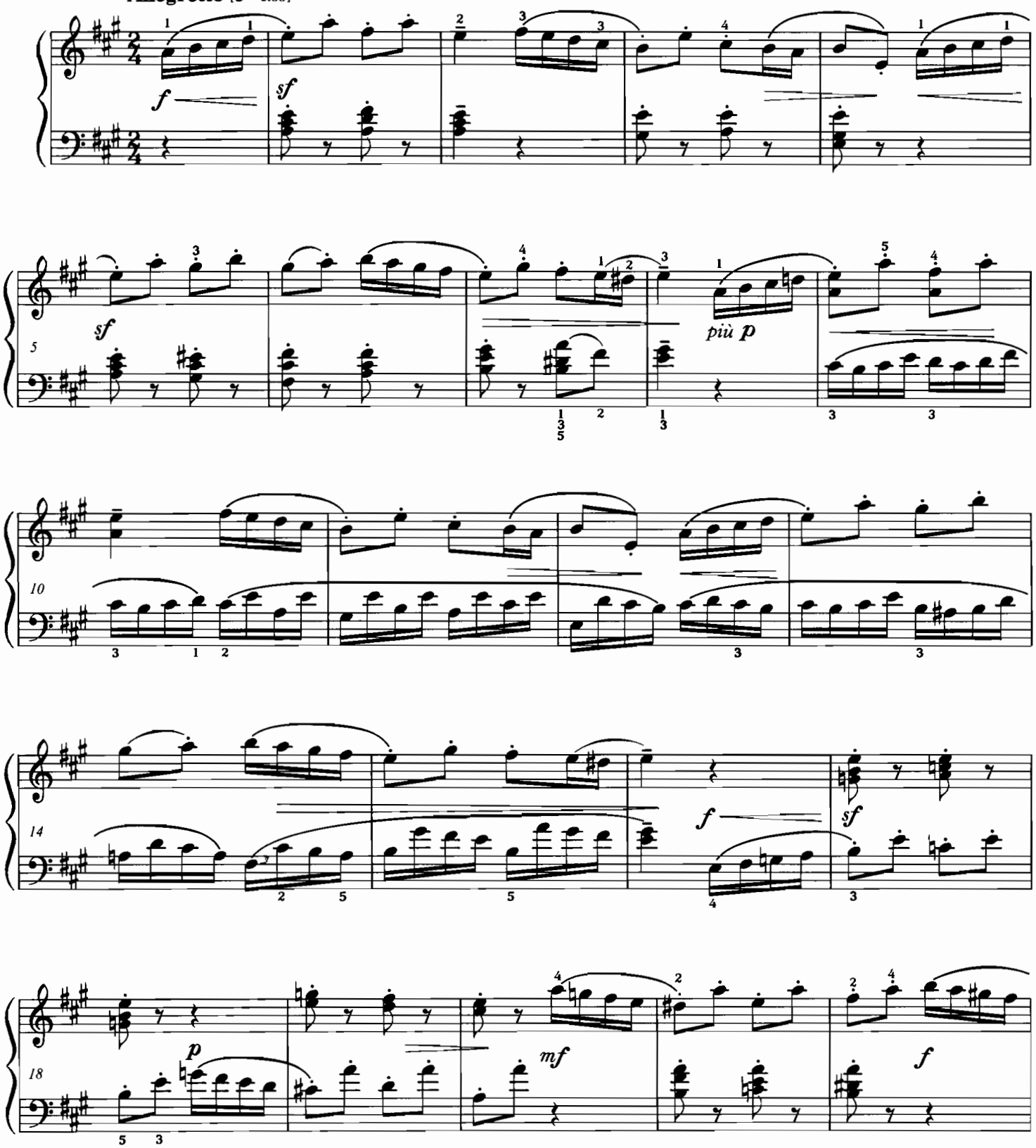
Born in St Petersburg in 1904, Dmitri Kabalevsky was able to play the piano by ear at the age of six. After deciding against a career in mathematics, he studied composition at the Moscow Conservatory where later he was to teach. His output as a composer includes six operas, four symphonies, six concertos, chamber works, and scores for ballets and films, but he is probably best known for his piano music for young children. He was also active as a writer on music and participated in the work of the Union of Soviet Composers and in music education.


30
36
42
f
p sub.
mf
48
54
f
p sub.
mf
59
ff

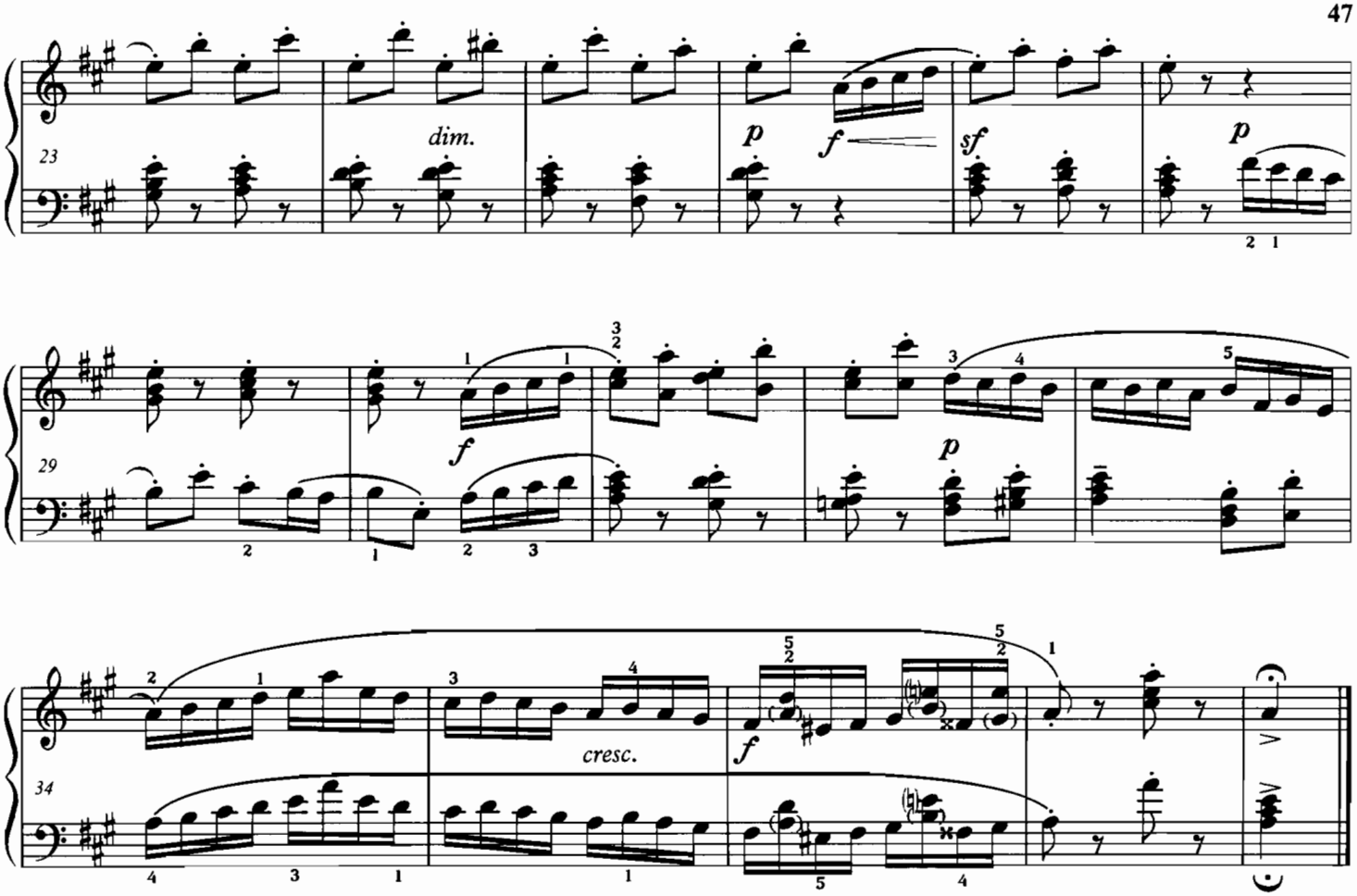
FROHSINN

(Cheerfulness)

REGER, Op.17 No.6



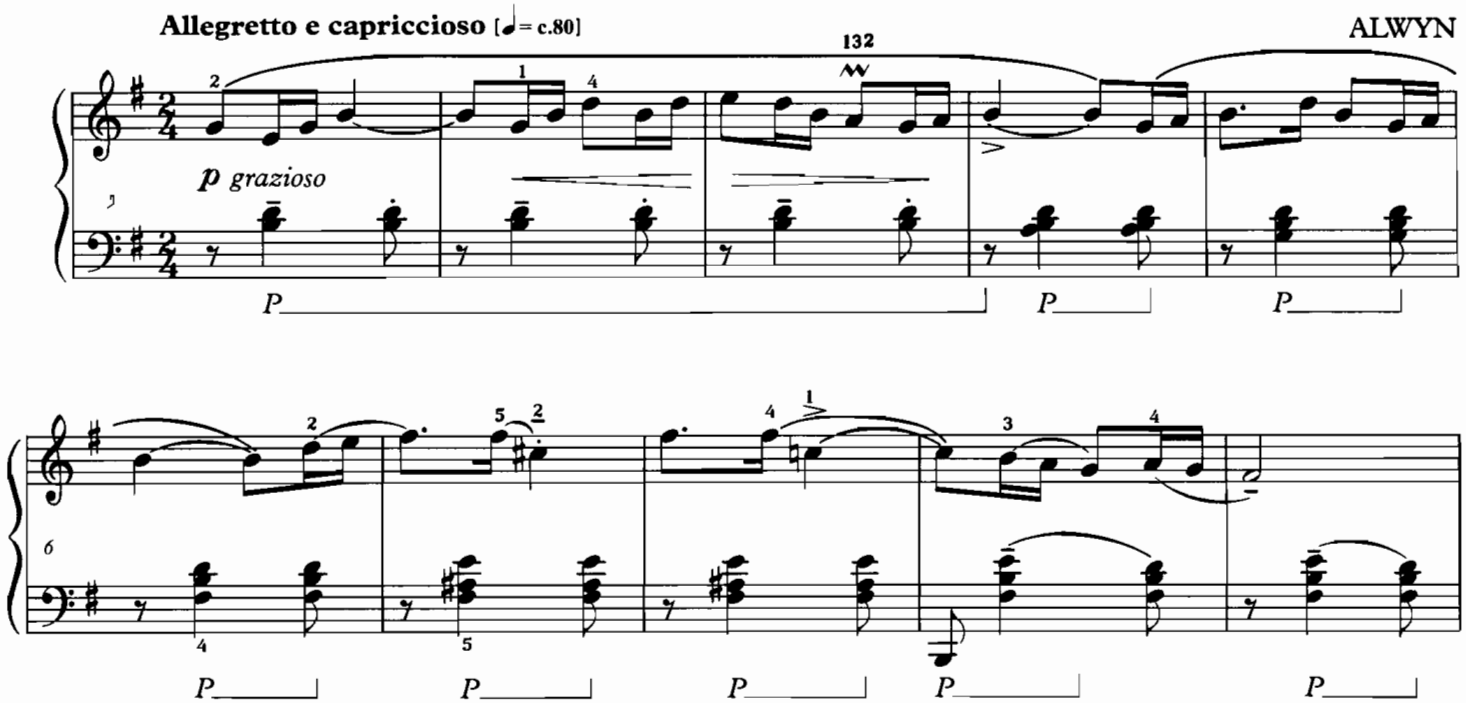
Max Reger (1873–1916) was born in Bavaria and studied in Wiesbaden, where he started to compose chamber music, songs and piano pieces. He subsequently taught there and in Munich, and in 1907 was appointed professor of composition at the Leipzig Conservatory. He also gave piano recitals throughout Europe and held conducting posts. In a working life of only 26 years, he produced an amazing amount of music – orchestral, choral, chamber, vocal, organ and piano. In this piece written in 1896, the pedalling is editorial; the bracketed notes in b.36 may be omitted.



MIDSUMMER MAGIC

Allegretto e capriccioso [♩= c.80]

ALWYN



William Alwyn (1905–1985) was born in Northampton. He studied the flute, piano and composition at the Royal Academy of Music and subsequently taught there from 1926 to 1955. His orchestral works include five symphonies and three concerto grossi, and he also wrote over 60 film scores, most notably those for *Odd Man Out* and *The Fallen Idol*. Among his other works are operas, chamber music, songs and a few piano pieces. This one comes from his suite *April Morn*.

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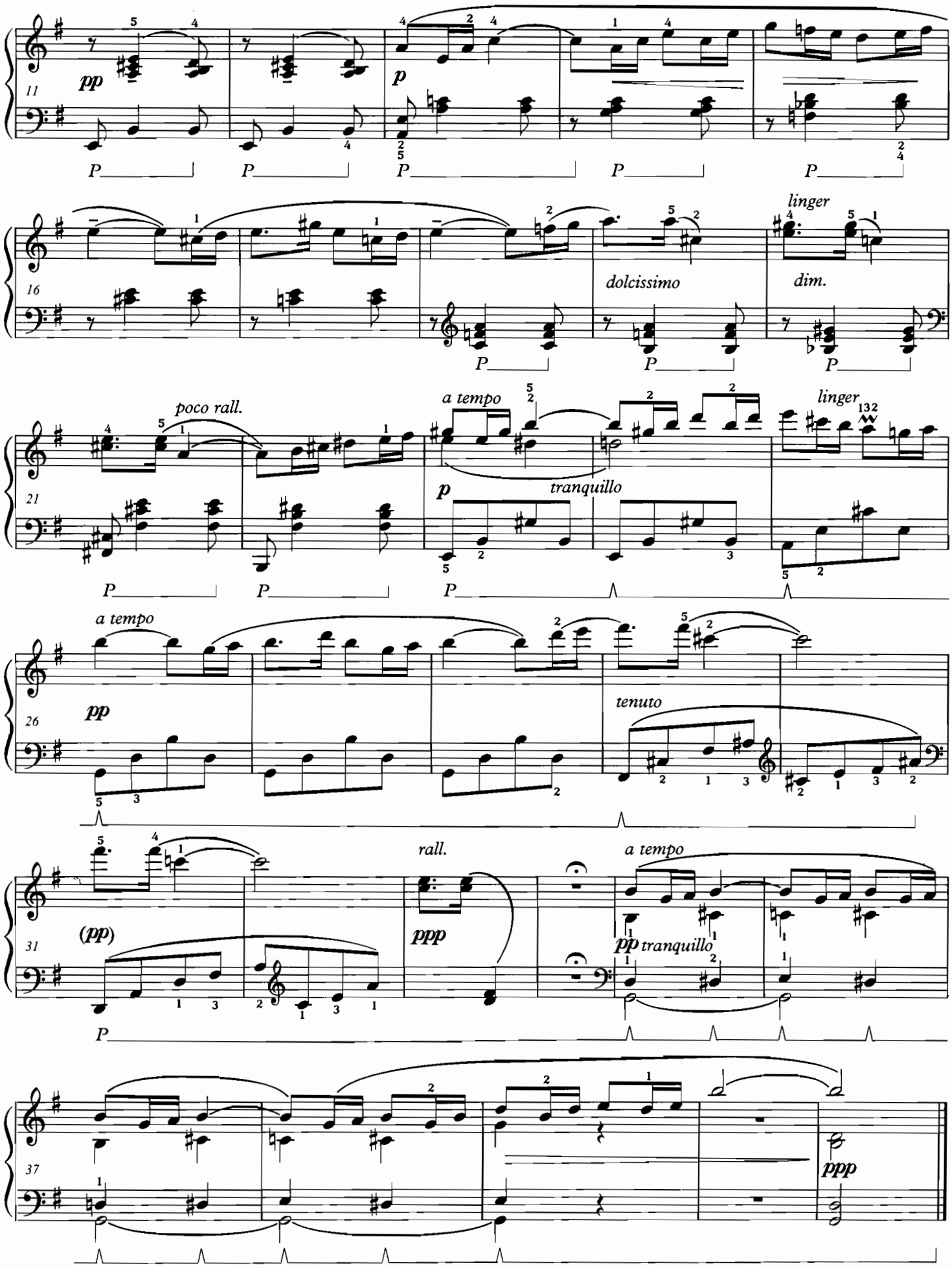

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