



# *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 L and R 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

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## STUDY in B

LEMOINE, Op.51 No.47

**Andantino** [ $\text{♩} = \text{c.88}$ ]

*p* *grazioso e legato*

*P* *P* *P* *P*

6 *mf*

11 *cresc.*

16 *accel.* *cresc.* *f* *rall.*

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.

*a tempo*

21 *p* *cresc.*

*Ped. come prima]*

*poco a poco rall.*

27 *p* *pp*

2 5

## KINDERSTÜCK

(Children's piece)

MENDELSSOHN, Op.72 No.3

**Allegretto** [ $\text{♩} = \text{c.76}$ ]

5 *p* *sf* *p*

10 *cresc.* *sf*

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*

5 5 3 1 5 5 3 1

This system contains measures 14 through 17. The music is in G major. Measure 14 starts with a piano (p) dynamic and a *dim.* (diminuendo) instruction. The right hand features a descending sequence of chords, while the left hand plays a simple bass line. Fingering numbers 5, 3, 1, and 5 are indicated for the right hand. Measure 15 continues the descending chord sequence with a *dim.* instruction. Measure 16 shows a change in the right hand's texture, with a *p* dynamic. Measure 17 concludes the system with a *p* dynamic and a final chord.

18 *cresc.*

3 5 4 5 4 1 1

This system contains measures 18 through 22. Measure 18 begins with a *cresc.* (crescendo) instruction. The right hand has a more active melodic line with a triplet of eighth notes. The left hand provides a steady accompaniment. Fingering numbers 3, 5, 4, 5, 4, 1, and 1 are shown. Measure 19 continues the melodic development. Measure 20 features a *cresc.* instruction. Measure 21 shows a *cresc.* instruction. Measure 22 ends with a *cresc.* instruction.

23 *f* *p*

4 5 1 4 5 1 3

This system contains measures 23 through 26. Measure 23 starts with a forte (*f*) dynamic. The right hand has a melodic line with a slur. The left hand has a bass line with a slur. Fingering numbers 4, 5, 1, 4, 5, 1, and 3 are shown. Measure 24 continues the melodic line. Measure 25 features a piano (*p*) dynamic. Measure 26 ends with a *p* dynamic.

27 *cresc.* *dim.*

5 5 5 1 4 5 3 4

This system contains measures 27 through 31. Measure 27 begins with a *cresc.* instruction. The right hand has a melodic line with a slur. The left hand has a bass line with a slur. Fingering numbers 5, 5, 5, 1, 4, 5, 3, and 4 are shown. Measure 28 continues the melodic line. Measure 29 features a *cresc.* instruction. Measure 30 shows a *dim.* instruction. Measure 31 ends with a *dim.* instruction.

32 *p*

3 4 5 4 2 2 4 1 5 2 4 5 3 2

This system contains measures 32 through 35. Measure 32 starts with a piano (*p*) dynamic. The right hand has a melodic line with a slur. The left hand has a bass line with a slur. Fingering numbers 3, 4, 5, 4, 2, 2, 4, 1, 5, 2, 4, 5, 3, and 2 are shown. Measure 33 continues the melodic line. Measure 34 features a *p* dynamic. Measure 35 ends with a *p* dynamic.

## MAZURKA in F

Allegro ma non troppo,  $\text{♩} = 132$ 

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 $\flat$  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.

Musical score for measures 27-32. The piece is in B-flat major and 3/4 time. The right hand features a melodic line with eighth-note patterns and some slurs. The left hand provides a steady accompaniment with chords and eighth notes. Dynamics include piano (*P*) and a hairpin crescendo.

**Poco più vivo**

Musical score for measures 33-39. The tempo is marked *Poco più vivo*. The right hand has a more active melodic line with slurs and accents. The left hand continues with a rhythmic accompaniment. Dynamics include piano (*P*) and *p*.

Musical score for measures 40-44. The right hand features a prominent four-measure phrase with a slur and a four-measure rest. The left hand has a consistent accompaniment. Dynamics include *p* and *riten.*

**Tempo I**

Musical score for measures 45-49. The tempo is marked **Tempo I**. The right hand has a melodic line with a four-measure phrase and a slur. The left hand has a steady accompaniment. Dynamics include *f* and *Ped. come prima*.

Musical score for measures 50-55. The right hand has a melodic line with a slur and a four-measure phrase. The left hand has a steady accompaniment. Dynamics include *p*.

Musical score for measures 56-61. The right hand has a melodic line with a slur and a four-measure phrase. The left hand has a steady accompaniment. Dynamics include *p*.

## STUDY in E minor

BERTINI, Op.29 No.14

Allegro (♩ = c.138)

The musical score is written for piano in E minor, 2/4 time. It begins with a forte (*f*) dynamic and an allegro tempo. The piece is characterized by intricate fingerings and dynamic contrasts. Key features include:

- Measures 1-4:** Introduction with a trill in the right hand and a triplet in the left hand.
- Measures 5-8:** Development of the trill and triplet motifs.
- Measures 9-11:** A section marked *ff* (fortissimo) featuring a trill and a triplet.
- Measures 12-14:** A section marked *fz* (forzando) and *p* (piano), ending with a trill and a triplet.

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

LE COUPPEY, Op.22 No.22

Allegretto (♩. = c.80)

The musical score is presented in five systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The time signature is 6/8. The tempo is marked 'Allegretto' with a note value of a quarter note equal to approximately 80 beats per minute. The score includes various dynamics: *p* (piano) at the beginning, *ff* (fortissimo) at measure 8, and *sf* (sforzando) at measure 14. The piece concludes with a *Fine* marking at the end of the fifth system.

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.

Musical notation for measures 17-19. Measure 17 starts with a treble clef, a key signature of two sharps (F# and C#), and a dynamic marking of *mf*. The bass line features a triplet of eighth notes. Fingerings are indicated: 1, 2, 3, 4, 5 in the treble and 3, 3 in the bass. Measures 18 and 19 continue the melodic and harmonic development.

Musical notation for measures 20-22. Measure 20 has a dynamic marking of *cresc.* in the treble. The bass line has a triplet of eighth notes. Fingerings include 1, 2, 3, 4, 5 in the treble and 2, 3, 1, 4 in the bass. Measure 22 ends with a fermata over a half note in the treble.

Musical notation for measures 23-24. Measure 23 has a dynamic marking of *f*. Measure 24 has a dynamic marking of *mp dolce*. The treble clef has a fermata over a half note. Fingerings include 1, 2, 3, 3 in the bass and 2, 5 in the treble.

Musical notation for measures 25-27. Measure 25 has a dynamic marking of *f*. Measure 26 has a dynamic marking of *sf*. Measure 27 has a dynamic marking of *sf*. The treble clef has a fermata over a half note. Fingerings include 1, 1, 1 in the bass and 5, 3, 4, 2, 5, 4 in the treble.

Musical notation for measures 28-30. Measure 28 has a dynamic marking of *sf*. Measure 29 has a dynamic marking of *sf*. Measure 30 has a dynamic marking of *sf*. The bass line has a triplet of eighth notes. Fingerings include 1, 3, 5, 1, 5 in the bass and 3, 5 in the treble. The piece concludes with the instruction *D.C. al Fine*.

# ROMANZA

GADE, Op.19 No.7

Andante con moto [ $\text{♩} = \text{c.}72$ ]

The musical score for 'Romanza' by Niels Gade, Op. 19 No. 7, is presented in four systems. The piece is in G major (one sharp) and 3/4 time, with a tempo of 'Andante con moto' (approximately 72 beats per minute). The first system begins with a forte (*fz*) dynamic and includes fingering numbers 3, 4, 5, 1, 2, 5, 4, 2. The second system is marked piano (*p*) and includes fingering numbers 5, 5, 4, 5, 5, 4, 1, 3, 7. The third system is also marked piano (*p*) and includes fingering numbers 5, 5, 4, 5, 5, 4, 1, 3, 4, 2, 5, 5, 4, 2. The fourth system is marked piano (*p*) and includes fingering numbers 5, 5, 4, 5. The score features various musical notations such as slurs, ties, and dynamic markings.

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 *Aquareller* ('Watercolours'), revisions have been made to the inconsistent phrasing and dynamics, and the pedalling has been amplified.

Musical score system 1, measures 9-11. Treble clef, key signature of two sharps (F# and C#). Measure 9: Treble clef has a triplet of eighth notes (F#, G#, A) and a quarter note (B). Bass clef has a half note (F#) and a half note (C#). Measure 10: Treble clef has a quarter note (B), a quarter note (C#), and a quarter note (D). Bass clef has a half note (F#) and a half note (C#). Measure 11: Treble clef has a quarter note (D), a quarter note (E), and a quarter note (F#). Bass clef has a half note (F#) and a half note (C#). Dynamics: *f* in measure 9, *p* in measure 11. Fingerings: 3, 4, 3, 2 in the treble; 4, 2 in the bass.

Musical score system 2, measures 12-13. Treble clef, key signature of two sharps. Measure 12: Treble clef has a quarter note (F#), a quarter note (G#), and a quarter note (A). Bass clef has a half note (F#) and a half note (C#). Measure 13: Treble clef has a quarter note (B), a quarter note (C#), and a quarter note (D). Bass clef has a half note (F#) and a half note (C#). Dynamics: *p* in measure 13.

Musical score system 3, measures 14-15. Treble clef, key signature of two sharps. Measure 14: Treble clef has a quarter note (F#), a quarter note (G#), and a quarter note (A). Bass clef has a half note (F#) and a half note (C#). Measure 15: Treble clef has a quarter note (B), a quarter note (C#), and a quarter note (D). Bass clef has a half note (F#) and a half note (C#). Dynamics: *p* in measure 15.

Musical score system 4, measures 16-18. Treble clef, key signature of two sharps. Measure 16: Treble clef has a quarter note (F#), a quarter note (G#), and a quarter note (A). Bass clef has a half note (F#) and a half note (C#). Measure 17: Treble clef has a quarter note (B), a quarter note (C#), and a quarter note (D). Bass clef has a half note (F#) and a half note (C#). Measure 18: Treble clef has a quarter note (E), a quarter note (F#), and a quarter note (G#). Bass clef has a half note (F#) and a half note (C#). Dynamics: *fz* in measure 17, *p* in measure 18. Fingerings: 5, 4, 7 in the treble; 1 in the bass.

Musical score system 5, measures 19-21. Treble clef, key signature of two sharps. Measure 19: Treble clef has a quarter note (F#), a quarter note (G#), and a quarter note (A). Bass clef has a half note (F#) and a half note (C#). Measure 20: Treble clef has a quarter note (B), a quarter note (C#), and a quarter note (D). Bass clef has a half note (F#) and a half note (C#). Measure 21: Treble clef has a quarter note (E), a quarter note (F#), and a quarter note (G#). Bass clef has a half note (F#) and a half note (C#). Dynamics: *f* in measure 19, *p* in measure 20, *fz* in measure 20, *p* in measure 21. Fingerings: 4, 3, 2 in the treble; 4 in the bass. *rit.* in measure 21. Fingerings: 3, 5, 2 in the treble; 1, 5, 1 in the bass.

# PRELUDE in G sharp minor

Pas trop lent, d'une expression élegiaque,  $\text{♩} = 54$   
 [Poco lento, dolente]

HELLER, Op.81 No.12

The musical score is presented in five systems, each with a treble and bass clef. The key signature is G sharp minor (three sharps). The time signature is 6/8. The score includes various dynamics such as *pp*, *p*, *rinforz.*, and *fp*. Performance markings include *retenu* (retained) and *lent* (slow). The piece concludes with a double bar line and repeat dots.

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

[♩ = c.138]

*p dolce* *sotto voce*

[con Ped.]

6

13

19

25

*pp*

1 2

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

Poco allegro [ $\text{♩} = \text{c.}132$ ]

The musical score is written for piano and consists of 34 measures. It is in 3/4 time and C sharp minor. The tempo is marked 'Poco allegro' with a metronome marking of approximately 132 beats per minute. The score is divided into systems of two staves (treble and bass clef). The first system (measures 1-5) begins with a *pp* *delicato* marking. The second system (measures 6-10) continues the melodic line. The third system (measures 11-16) includes a *sempre pp* marking. The fourth system (measures 17-22) features a *cresc.* marking. The fifth system (measures 23-27) includes a *rall.* marking and a *mf* dynamic. The final system (measures 28-34) concludes with a *pp* dynamic. The score includes various musical notations such as slurs, ties, and fingerings.

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

Andante pastorale, ♩ = 48

The musical score is divided into five systems, each with a measure number in the left margin:

- System 1 (Measures 1-5):** Starts with a piano (*p*) dynamic. The right hand has a melody with triplets and a 4-note ornament. The left hand has a simple bass line with a 5-3 fingering.
- System 2 (Measures 6-10):** The right hand continues with a melodic line, including a 4-3 fingering. The left hand has a steady bass line. A *cresc.* marking is present.
- System 3 (Measures 11-15):** The right hand has a more active melody. The left hand has a bass line with a *f* dynamic. A *dim. e poco rit.* marking is present. The system ends with *a tempo* and *dim.* markings.
- System 4 (Measures 16-19):** The right hand has a melodic line with a *dolcissimo* marking. The left hand has a simple bass line with a *pp* dynamic. A *tranquillo* marking is present.
- System 5 (Measures 20-24):** The right hand has a melodic line with a *ppp* dynamic. The left hand has a bass line with a *p* dynamic. A *rit.* marking is present.

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.

# SONNENSCH EIN IN FLUR UND HAIN

(Sunshine in field and grove)

F. KIRCHNER, Op.270 No.7

**Allegro scherzando** [ $\text{♩} = \text{c.}100$ ]

The musical score is written for piano in 2/4 time. It consists of five systems of music, each with a treble and bass clef staff. The first system (measures 1-4) begins with a mezzo-forte (*mf*) dynamic. The second system (measures 5-8) includes a *cresc.* marking. The third system (measures 9-12) starts with a forte (*f*) dynamic. The fourth system (measures 13-16) is marked *p* (piano). The fifth system (measures 17-20) starts with a forte (*f*) dynamic. The score includes various fingerings (e.g., 1, 2, 3, 4, 5), slurs, and dynamic markings such as *p* and *pp*.

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*.

Musical score for measures 21-24. The piece is in a minor key. Measure 21 starts with a forte (*f*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and single notes. The section concludes with a *Fine* marking.

Musical score for measures 25-28, labeled as the **TRIO** section. The tempo is *cantabile* and the dynamics are *p* and *dolce*. The right hand has a melodic line with slurs and fingerings (4, 3, 2, 4). The left hand has a more active accompaniment with slurs and fingerings (5, 3, 2, 7).

Musical score for measures 29-32. The right hand continues with a melodic line, including a triplet in measure 30 and a slur with a breath mark in measure 31. The left hand accompaniment includes slurs and fingerings (5, 5). The section ends with a *p* dynamic marking.

Musical score for measures 33-36. The right hand features a melodic line with slurs and fingerings (3, 2). The left hand accompaniment includes slurs and fingerings (5). The section is marked *dolce*.

Musical score for measures 37-40. The right hand has a melodic line with slurs and fingerings (2, 4, 2, 4). The left hand accompaniment includes slurs and fingerings (3, 2, 2, 1). The dynamics are *cresc.* and *dim.*. The section concludes with *D.C. al Fine*.

# PRELUDE in D minor

LYADOV, Op.40 No.3

**Lento** [ $\text{♩} = \text{c.}56$ ]

*p dolce*

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*P*  
*P*  
*P*  
*cresc.*  
*pp*  
*R.H.*

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 ( $\text{♩} = 42$ ) has been accelerated; and the pedalling is editorial.

# LIED

(Song)

H. HOFMANN, Op.85 No.2

Andante [ $\text{♩} = \text{c.88}$ ]

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 editorialial.

*a tempo* *rit.* *a tempo*

19 *p*

*Ped. come prima*

23 *p* *ritard.*

*P* *P*

## NÁLADA

(Mood)

*Con sentimento* [ $\text{♩} = \text{c.}63$ ]

FIBICH, Op.41 No.54

*pp dolcissimo*

*P*

4 *Ped. simile*

8 *pp*

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.

Musical score system 1, measures 12-15. The right hand features a melodic line with a triplet of eighth notes in measure 13 and a descending eighth-note scale in measure 14. The left hand provides a harmonic accompaniment with chords and moving lines.

Musical score system 2, measures 16-19. The right hand has a melodic line with a triplet of eighth notes in measure 17. The left hand includes a triplet of eighth notes in measure 17 and a triplet of quarter notes in measure 18. Dynamics include *p* and *espressivo*.

Musical score system 3, measures 20-23. The right hand features a melodic line with a triplet of eighth notes in measure 21. The left hand has a complex rhythmic pattern with a triplet of eighth notes in measure 21 and a triplet of quarter notes in measure 22. Dynamics include *P*.

Musical score system 4, measures 24-27. The right hand has a melodic line with a triplet of eighth notes in measure 25. The left hand features a complex rhythmic pattern with a triplet of eighth notes in measure 25 and a triplet of quarter notes in measure 26. Dynamics include *pp*. Pedal instruction: *Ped. come prima*.

Musical score system 5, measures 28-31. The right hand has a melodic line with a triplet of eighth notes in measure 29. The left hand features a complex rhythmic pattern with a triplet of eighth notes in measure 29 and a triplet of quarter notes in measure 30.

Musical score system 6, measures 32-35. The right hand has a melodic line with a triplet of eighth notes in measure 33. The left hand features a complex rhythmic pattern with a triplet of eighth notes in measure 33 and a triplet of quarter notes in measure 34. Dynamics include *P*. Pedal instruction: *perdendosi*.

# RUSSIAN DANCE

KARGANOV, Op.25 No.8

Presto [ $\text{♩} = \text{c.144}$ ]

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is two sharps (D major), and the time signature is 2/4. The tempo is marked 'Presto' with a metronome marking of approximately 144 quarter notes per minute. The piece begins with a piano (*p*) dynamic. The first system (measures 1-4) features a melodic line in the right hand with slurs and accents, and a bass line with chords and slurs. The second system (measures 5-8) introduces a mezzo-forte (*mf*) dynamic and includes a triplet in the right hand. The third system (measures 9-12) returns to piano (*p*) and features a melodic line with slurs and accents. The fourth system (measures 13-16) also features piano (*p*) dynamics and includes a triplet in the right hand. The fifth system (measures 17-20) concludes the piece with a melodic line and a bass line with chords and slurs.

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*

Detailed description: This page of a piano score contains measures 21 through 48. The music is written for the right and left hands on a grand staff. The key signature has two sharps (F# and C#). The score is divided into six systems. The first system (measures 21-24) features a right-hand melody with slurs and fingerings (3, 1, 3, 1) and a left-hand accompaniment with slurs and fingerings (3, 2, 3, 1, 2). Dynamics include *mf marcato* and *sf*, with the instruction *staccato* in the left hand. The second system (measures 25-28) has a right-hand melody with slurs and fingerings (5, 4) and a left-hand accompaniment with slurs and a fingering (1). The dynamic is *mp*. The third system (measures 29-32) features a right-hand melody with slurs and fingerings (4, 1, 3) and a left-hand accompaniment with slurs and fingerings (2, 5, 3, 1). Dynamics include *mf* and *f marcato*. The fourth system (measures 33-36) has a right-hand melody with slurs and fingerings (4, 1, 2, 3) and a left-hand accompaniment with slurs and fingerings (2, 4, 1, 5). The fifth system (measures 37-40) features a right-hand melody with slurs and fingerings (3) and a left-hand accompaniment with slurs and fingerings (3). Dynamics include *p* and *pp*. The sixth system (measures 41-48) has a right-hand melody with slurs and fingerings (5, 4) and a left-hand accompaniment with slurs and fingerings (1, 2, 1). Dynamics include *sf* and *f*. The piece concludes with a double bar line at the end of measure 48.

## PRELUDE in C minor

PACHULSKI, Op.8 No.1

Andante [ $\text{♩} = \text{c.58}$ ]

The musical score is presented in five systems, each with a treble and bass staff. The key signature is C minor (three flats) and the time signature is 3/4. The tempo is marked 'Andante' with a metronome marking of approximately 58 quarter notes per minute. The piece is characterized by its intricate pedalling and fingering, which are detailed in the original score. The dynamics range from piano (*p*) to forte (*f*), with specific markings like *pp* and *mf* used for contrast. The score includes various musical notations such as slurs, accents, and articulation marks, and is annotated with fingerings and pedalling symbols.

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 familiar early prelude, the original pedalling has been amplified in detail.

1 2

20 *dim.* *p* *pp*

*P* *P* *Ped. simile]*

This system contains measures 20 through 23. The right hand features a melodic line with slurs and accents, marked with dynamics *dim.*, *p*, and *pp*. The left hand provides a harmonic accompaniment with chords and triplets, marked with *P*. A *Ped. simile]* instruction is present at the end of the system.

24 *p*

This system contains measures 24 through 27. The right hand continues the melodic line with triplets and slurs, marked with *p*. The left hand features a complex accompaniment with many triplets and chords.

28 *cresc.*

This system contains measures 28 through 31. The right hand has melodic phrases with triplets and slurs, marked with *cresc.*. The left hand accompaniment continues with chords and triplets.

32

This system contains measures 32 through 35. The right hand has a melodic line with a triplet and a slur. The left hand accompaniment consists of chords and triplets.

36 *p* *rit.* *più lento* *pp*

1 21 5 13 5 2

This system contains measures 36 through 39. The right hand has a melodic line with slurs and accents, marked with *p*, *rit.*, *più lento*, and *pp*. The left hand accompaniment features chords and triplets.







Musical score for measures 31-36. The piece is in B-flat major and 3/4 time. The right hand features a melodic line with slurs and fingerings (5, 3, 3, 1, 3). The left hand provides a harmonic accompaniment with slurs and fingerings (2, 1, 2, 1). Dynamics include *P* (piano) and *dim.* (diminuendo).

Musical score for measures 37-42. The right hand continues the melodic line with slurs and fingerings (1, 2, 1, 4, 3, 1). The left hand has rests followed by a few notes. Dynamics include *P*, *poco rall.* (poco rallentando), *a tempo*, and *pp* (pianissimo). A *Ped. come prima* (pedal as before) instruction is present.

Musical score for measures 43-48. The right hand has a melodic line with slurs. The left hand has a steady accompaniment with slurs.

Musical score for measures 49-54. The right hand has a melodic line with slurs. The left hand has a steady accompaniment with slurs.

Musical score for measures 55-60. The right hand has a melodic line with slurs and fingerings (4, 1). The left hand has a steady accompaniment with slurs and fingerings (5, 2, 5). Dynamics include *P* and *ppp* (pianississimo).

# RÉCIT NAÏF

(Simple tale)

REBIKOV, Op.8 No.15

Andante semplice [♩. = c.63]

The first system of the musical score is in G major and 6/8 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante semplice' with a quarter note equal to approximately 63 beats per minute. The dynamics are marked 'p cantabile ed espressivo'. The right hand features a melodic line with various ornaments and fingerings (1, 3, 2, 1, 2, 4, 3). The left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It includes a measure with a 4/5 time signature change. The dynamics are marked 'p' and '[P]'. The right hand continues with melodic lines and fingerings (5, 4, 1, 2, 3, 2, 5, 3, 3). The left hand features a bass line with chords and a 'P' dynamic marking.

The third system of the score shows further melodic and harmonic development. The right hand has a melodic line with fingerings (10, 1, 2, 3, 4, 5, 4, 3, 2, 1). The left hand continues with a bass line and chords.

The fourth system is marked 'più animato' and 'mf'. It features more active melodic lines in both hands. The right hand has fingerings (4, 3, 2, 4, 3, 2, 2, 3, 2, 3, 4, 3, 2). The left hand has a bass line with a 'P' dynamic marking and a '5' fingered note.

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 *Réveries d'automne*, the pedalling and the spread chords are editorial.



20 *f* 5 4 5 4 3 3 4 3 4 5 5 4 5 *rall.* **Tempo I**  
*dim.* *p cantabile*

25 *ed espressivo*

30 *rall.* 2 5 3 2 5 3 *a tempo* 43 43 *mp*  
*P* *P* *P* *P*

35 *rall.* 2 3 3 4 3 4 2 3 5 5 3 *dim.* *p*

40 *a tempo* *rall.* *P* *P* *P*

# ESQUISSE

(Sketch)

GLIÈRE, Op.47 No.12

**Vivace** [ $\text{♩} = \text{c.112}$ ]

*pp sempre staccato*

*dolce*

*espress.*

*espress.*

*dim.*

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* 2 2 5 5

19 *mf* 2 5 4 2 1 5

22 5 2 5

25 *mf* 5 1 2 3 5 2 5

28 *dim.* 5 3 5 1 3

31 4 1 3 3

34 *p*

System 1: Measures 34-37. Treble clef, key signature of two sharps (F# and C#). Measure 34 starts with a piano (*p*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand plays a steady eighth-note accompaniment.

38 *dolce*

System 2: Measures 38-41. Treble clef. Measure 38 starts with a *dolce* dynamic. The right hand has a melodic line with slurs and ties, and the left hand continues with eighth-note accompaniment.

42 *p* *espress.* *mp*

System 3: Measures 42-44. Treble clef. Measure 42 starts with a piano (*p*) dynamic and *espress.* marking. Measure 44 includes a triplet of eighth notes in the right hand and a 1/5 time signature change.

45

System 4: Measures 45-47. Treble clef. Measure 45 starts with a *p* dynamic. The right hand has a melodic line with slurs and ties, and the left hand continues with eighth-note accompaniment.

48 *mf* *f*

System 5: Measures 48-50. Treble clef. Measure 48 starts with a mezzo-forte (*mf*) dynamic. Measure 50 includes a forte (*f*) dynamic. The right hand has a melodic line with slurs and ties, and the left hand continues with eighth-note accompaniment.

51 *dim.* *p* *dim.* *pp*

System 6: Measures 51-54. Bass clef. Measure 51 starts with a *dim.* dynamic. Measure 52 starts with a piano (*p*) dynamic. Measure 53 starts with a *dim.* dynamic. Measure 54 starts with a pianissimo (*pp*) dynamic. The right hand has a melodic line with slurs and ties, and the left hand continues with eighth-note accompaniment.

# SCHLUMMERLIED

(Lullaby)

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

WOLF

*pp*

[con Ped.]

9 *p*

14

18 *dim.*

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.

*ritard.* *a tempo*

22 *pp* *p*

27 *cresc.* *mf* *p*

32 *più p* *pp* *ppp*

*ritard.*

## STUDY in E

DUNHILL, Op.74 Bk III No.6

**Allegretto animato** [ $\text{♩} = \text{c.92}$ ]

*pp delicato assai*

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*.

Musical notation for measures 8-11. The piece is in G major (one sharp) and 3/4 time. Measure 8 starts with a piano introduction. Measures 9-11 feature a melodic line in the right hand with intricate fingering: 5 2, 4 1, 2 5, 2 5, 3 1, 3 4, 2 5, 3 1, 2 1, 3 4, 2 5, 3 1, 2 1, 3 4. The left hand provides a steady accompaniment with notes like G2, B1, D2, E2, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, 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# BUILD A NEST

O'NEILL

**Allegretto con brio** [♩ = c.69]

*p scherzando*

*p* *f* *p* *mf* *sf* *p*

*mf cresc.* *f* *sf* *pp*

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*.



17 *mf*

4 3 2 4 5

2 5 1 3 2 1 2

21 *f*

1 2 5 5 5 5 3 5 2 1 2 5

2 3 1 5 5 5 1 2 1 2

*p* *P*

25 *mf* *mp*

2 1 4 2 2 1 5 5 5 1

3 1 3 2 1 2

*P* *P* *P* *P*

29 *p* *pp*

5 1 5 1 5 1 5 5 5 5 5 5

*P* *P* *P* *P* *P*

34 *poco rit.* *una corda molto dim.* *ppp*

5 1 3 4 5 4 3 5 4 3

1 2 1 2 1 2 1 2

*P* *P* *P*

# MINIATURE PASTORAL No.5

## BRIDGE

*Andante con moto* [ $\text{♩} = \text{c.72}$ ]

*p* *rit.* *a tempo*

*mp espress.*

*P* *P* *con Ped.*

5

10

*mf dolce* *rit.* *ten.* *a tempo* *rit.*

*mp* *pp*

15

*a tempo* *rit.* *a tempo*

*mp* *p*

20

*p* *mf* *p* *mf* *p*

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.

25 *mf* *p* *mf* *cresc.* *poco largamente* *a tempo* *f* *P*

29 *espress.* *mf* *dim.* *rall.* *ten.* *P*

34 *a tempo* *p* *mp*

39 *mf* *f* *dolce* *P*

44 *rit.* *ten.* *a tempo* *rit.* *a tempo - un poco largamente* *mf* *pp* *mp* *P*

49 *rit.* *Tempo I* *pp* *P*

25 *mf* *p* *mf* *cresc.* *poco largamente* *a tempo* *f* *P*

29 *espress.* *mf* *dim.* *rall.* *ten.* *P*

34 *a tempo* *p* *mp* *5*

39 *mf* *f* *dolce* *P*

44 *rit.* *ten.* *a tempo* *mf* *pp* *mp* *a tempo - un poco largamente* *5*

49 *rit.* *Tempo I* *pp* *P* *54*

## SONG OF THE CAVALRY

KABALEVSKY, Op.27 No.29

Allegro molto [♩ = c.176]

Musical score for "Song of the Cavalry" by Dmitri Kabalevsky, Op. 27 No. 29. The score is in 2/4 time, key of B-flat major, and consists of five systems of piano accompaniment. The first system (measures 1-5) features a right hand with chords and a left hand with a rhythmic pattern. Dynamics include *f*, *p sub.*, and *mf*. The second system (measures 6-11) continues the pattern with a final *f* dynamic. The third system (measures 12-17) features a *p sub.* dynamic in the right hand and *mf* in the left. The fourth system (measures 18-23) includes a *f* dynamic in the right hand. The fifth system (measures 24-29) starts with *sfp* in the right hand and *mf* in the left. Fingerings and articulation marks are present throughout.

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

48

54

59

# FROHSINN

(Cheerfulness)

REGER, Op.17 No.6

Allegretto [ $\text{♩} = \text{c.88}$ ]

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is two sharps (D major) and the time signature is 2/4. The tempo is marked 'Allegretto' with a metronome marking of approximately 88 beats per minute. The score includes various musical notations such as slurs, ties, and fingerings. Dynamics include *f*, *sf*, *più p*, *p*, *mf*, and *f*. Measure numbers 10, 14, and 18 are indicated at the start of their respective systems. Fingerings are indicated by numbers 1-5. Some notes are bracketed, particularly in the left hand at measure 36.

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*.



11 *pp* *P* *P* *P* *P* *P*

16 *dolcissimo* *dim.* *linger*

21 *poco rall.* *a tempo* *p* *tranquillo* *linger* 132

26 *a tempo* *pp* *tenuto*

31 *(pp)* *ppp* *a tempo* *pp* *tranquillo*

37 *ppp*