

ETHELBERT NEVIN

ROMANCE

Op. 18, No. 1



PIANO SOLO [Edition A]	.60	2/-
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1

NEW PIANO ALBUMS IN THE B. M. CO. EDITION

CLAUDE DEBUSSY
ALBUM OF FIVE PIECES FOR THE PIANO

B. M. Co. Ed. 314. Price n. .60

CONTENTS

1. Mazurka; 2. Ballade; 3. Danse; 4. Réverie; 5. Valse Romantique

The works that have been chosen for this collection show the composer in his earlier and more conservative style, hence, they are more likely to find the appreciation of a larger public than would be the case with his latest, more elusive and impressionistic compositions. However, only difference of spirit distinguishes his earlier and later manners. The master-hand of a matured tone-poet is revealed in every measure. Especially, because of its moderate difficulty, the "Réverie" has long been a favorite; but, as for that, none of the other pieces is beyond the playing abilities of a good amateur. In spite of the conventional titles, the distinctive character of these compositions is their unconventionality. The "Ballade" and the "Valse Romantique" are particularly effective.

I. ALBENIZ.

ALBUM OF EIGHT PIECES FOR THE PIANOFORTE

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CONTENTS

- | | | | |
|-----------------------------------|-------------|------------------------------|----------------|
| 1. Cadiz (<i>Saeta</i>) | 3. Mazurka | 5. Zortzico | 7. Tango, in D |
| 2. Cuba (<i>Caprice Créole</i>) | 4. Curranda | 6. Leyenda (<i>Legend</i>) | 8. Seguidilla |

Spain, of late years, has had few serious composers who have achieved international fame. Foremost in this small group stands Albeniz, whose life-work ended in 1909, ere he had been able to finish it, but not before he had assured himself a permanent place of distinction in the annals of music. Albeniz is particularly telling and forceful when he handles the rhythms and melodic inflections of Spain, and fashions them into dazzling and exquisite works of art. The "Album of Eight Pieces" contains some of the easier pieces that he has written. While they are full of the inimitable Spanish color and lend themselves to brilliant interpretation, they are not so intricate as the famous pieces which form the chief work of Albeniz and are collected in four books bearing the general title "Iberia." Compositions by Albeniz are found more and more frequently on the recital programs of leading pianists, and it may safely be predicted that the time is not far distant when the genius of this master will be as generally acclaimed as it should be.

RUSSIAN COMPOSERS

SECOND ALBUM OF TWELVE PIECES FOR THE PIANO

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CONTENTS

- | | |
|--|--|
| 1. Arensky—Impromptu | 7. Moussorgsky—Meditation (<i>Une Larme</i>) |
| 2. Borodin—At the Convent (<i>Au Couvent</i>) | 8. Rachmaninoff—Mélodie, in E |
| 3. Cui—Albumleaf | 9. Rimsky-Korsakof—Romance |
| 4. Glazounow—Pirouette | 10. Scriabine—Prelude |
| 5. Karganoff—Scherzino | 11. Tscherepnin—Nostalgie |
| 6. Kopylow—The Dreaming Child (<i>Rêve d'Enfant</i>) | 12. Wihtol—Berceuse |

The contents show conclusively that this collection has been made with the particular view of offering material that already enjoys a high degree of popularity without having become stale or antiquated. Not the least of many virtues are found in the exquisite beauty of the Arensky "Impromptu," a composition that worthily represents the art of this Chopin of the North, and to which every pianist has borne tribute. The "Mélodie, in E," by Rachmaninoff is a magnificent recital number. Between these are smaller works which are quite as beautiful, quite as rich in luxurious coloring, and quite as melodious; they will give the performer abundant enjoyment, and from among such an array of tonal wealth recitalists can choose much that will hold the attention of an audience.

**B. M. CO. DIGEST OF EASY ORIGINAL PIECES BY
 CLASSIC MASTERS**

B. M. Co. Ed. 312. Price n. .60

CONTENTS

- | | |
|--------------------------------------|------------------------------------|
| 1. Mozart—Minuet, in F | 11. Händel—Minuet, in F |
| 2. Rameau—Minuet, in C | 12. Schubert—Ländler, in B \flat |
| 3. Beethoven—Schottish, in G | 13. Schubert—Dance, in G |
| 4. Mozart—Allegro, in B \flat | 14. Purcell—Rigadoun, in C |
| 5. Beethoven—Schottish, in E \flat | 15. Beethoven—Two Moods, in C |
| 6. Mozart—Minuet, in G | 16. Mozart—Andantino, in E \flat |
| 7. Bach—March, in D | 17. Weber—Allemande, in E \flat |
| 8. Bach—Polonaise, B \flat | 18. Rameau—Minuet, in A minor |
| 9. Händel—Courante, in F | 19. Haydn—Allegro, in C |
| 10. Händel—Minuet, in D minor | 20. Couperin—Gavot, in G minor |

The period covered by the music in this album extends from Purcell to Schubert, or over the whole of the most important classic period. Therefore, the collection justly claims to deal with this subject thoroughly and completely. In contrast with many other compilations of like nature and purport, stress is laid upon the fact that all the pieces comprised in the volume were written for a key-board instrument and appear here in their original form. Thus all transcriptions and arrangements have been excluded. The volume presents to the beginner the authentic works, however simple, of the great masters of the past. Teachers of beginners will appreciate the plan that has been pursued, in ordering the numbers progressively, and commend the practical success of the same.

Romance

ETHELBERT NEVIN, Op.18. N° 1.

[Edition B]

ben sostenuto.

Allegro moderato. (♩. = 54)

Piano.

mf

The first system of the piano score consists of two staves. The right hand (treble clef) plays a melody with a long note followed by eighth notes. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. Fingerings are indicated with numbers 1, 2, 3, 4, 5. The dynamic is marked *mf*. The instruction *sempre legato.* is written below the bass staff. A *Ped.* marking is present under the first measure, and an asterisk is placed under the third measure.

The second system continues the piece. The right hand melody features a series of eighth notes. The left hand accompaniment remains consistent. The dynamic *espressivo.* is written above the right hand staff.

The third system shows a change in dynamics. The right hand melody is marked *meno* and *dolce.*. The left hand accompaniment continues. *Ped.* markings are present under the first, second, and third measures, with an asterisk under the second measure.

The fourth system begins with a *p* (piano) dynamic marking. The right hand melody consists of a few notes, while the left hand accompaniment continues with eighth notes.

The image displays a musical score for piano, consisting of six systems of staves. Each system includes a treble clef staff and a bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat). The score features various musical notations, including slurs, ties, and dynamic markings. The first system is marked *una corda* and *erese.*. The second system is marked *dim.*. The third system is marked *mf*. The score concludes with a final cadence in the sixth system.

dolce
molto legato.

ten.

f

f ben marcato.

cresc.

molto

ff sostenuto.

sempre f

più lento.

The musical score consists of six systems of two staves each (treble and bass clef). The first system includes fingerings (1-5, 1-4, 2-3, 2, 1-4, 2-3, 1, 1-4, 2-3, 1, 1-4, 2-3, 1) and dynamics *dolce* and *molto legato.*. The second system continues the melodic and harmonic development. The third system features a dynamic marking of *f*. The fourth system includes *f ben marcato.* and *cresc.*. The fifth system has *molto* and *ff sostenuto.*. The sixth system concludes with *sempre f* and *più lento.*. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/8.

Lento sostenuto

meno *f*
con serietà.

molto legato.

espressivo.

1 3 2 1 2

1 2 3

5

cantando.

dolce.

più

5

più rit.

molto espress.

p

più

Tempo.

mp

cresc.

più stretto.

più mosso.
f f ff sf sf

This system contains two staves of music. The upper staff begins with a treble clef and a key signature of three flats. It features a melodic line with various dynamics including *f*, *ff*, and *sf*. A triplet of eighth notes is marked with a '3' above it. The lower staff starts with a bass clef and provides a harmonic accompaniment with chords and moving lines.

molto espress.
strepitoso.
colla primo.
sempre f meno f

This system continues the piece with two staves. The upper staff is marked *molto espress.* and *colla primo.* The lower staff is marked *strepitoso.* and features dynamics of *sempre f* and *meno f*. The music is characterized by rapid, rhythmic patterns in both hands.

dolciss.

This system shows two staves of music. The upper staff has a melodic line that becomes more lyrical, marked *dolciss.* The lower staff continues with a steady accompaniment.

p molto legato.
più
p
cresc.

The final system on the page consists of two staves. The upper staff is marked *p molto legato.* and *più*. The lower staff is marked *p* and *cresc.* The music concludes with a sustained chord in the right hand and a descending line in the left hand.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with quarter and eighth notes. The lower staff is in bass clef and features a complex accompaniment with many beamed notes, some of which are grouped with slurs and ties.

The second system continues the musical piece. It includes the instruction *accel.* in the right-hand staff. The bass staff continues with its intricate accompaniment, showing some changes in the rhythmic pattern.

The third system features the instruction *più mosso.* in the right-hand staff and *cresc. ed accel.* in the left-hand staff. The right-hand staff has a triplet of notes marked with a '3' above them. The bass staff includes several measures with a '7' above them, indicating a seven-note chord or sequence.

The fourth system is characterized by the instruction *con impeto.* in the right-hand staff. It contains extensive fingering numbers (1-5) for both hands, indicating specific fingerings for the notes. The right-hand staff has a long, sweeping melodic line with many notes, while the left-hand staff provides a steady accompaniment.

musical score system 1, featuring piano and bass staves with dynamic marking *molto cresc.*

musical score system 2, featuring piano and bass staves with dynamic markings *molto impeto.* and *sempre f*

musical score system 3, featuring piano and bass staves with dynamic markings *Lento.* and *ff grandioso.*

musical score system 4, featuring piano and bass staves with dynamic marking *dolciss.*

First system of musical notation, featuring a treble and bass clef with a key signature of three flats. The treble staff contains a melodic line with a slur, and the bass staff contains a rhythmic accompaniment.

Second system of musical notation, continuing the melodic and accompanimental lines from the first system.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, including performance instructions: *più tenuto.* and *molto cresc.*

Fifth system of musical notation, including performance instructions: *m. d.*, *Largo.*, *largamente.*, *molto ritard.*, *f*, and *ff*. The system concludes with a 3/4 time signature change and a double bar line.

ETHELBERT NEVIN

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