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ADOLF HENSELT

SELECTED PIECES

FOR

PIANOFORTE



WITH A

BIOGRAPHICAL SKETCH OF THE AUTHOR BY

PHILIP HALE

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H.S.L.M.



ADOLF HENSELT was born May 12, 1814, at Schwabach, Bavaria. His father was a manufacturer of printed calicoes. The family moved to Munich, where Adolf studied the violin, which he abandoned for the piano. His first piano-teacher was Lasser. He then studied under Mrs. von Fladt, an amateur who had been a pupil of Meyerbeer and Weber. When he was about seventeen, befriended by Ludwig I., he took lessons of Hummel, at Weimar. In 1832 he went to Vienna, where he studied composition under Sechter, and applied himself so foolishly to finger-exercises that his health suffered. He went to Berlin in 1836, and there his playing in concert and in salons made a profound sensation. Yet the strange timidity that soon afterward took possession of him and prevented his appearance in public the rest of his life, interfered, in a measure, with the full recognition of his rare talent as a virtuoso. From Berlin he went to Dresden and to Weimar. His health was still feeble, but he needed money, and therefore gave concerts. In 1837 he was married at Breslau to a woman of a fine mind. In 1838 he made his home at St. Petersburg, and he left this city only for trips to German towns, London (1852, 1867), and Paris; trips chiefly of pleasure, for he seldom played the piano on these occasions, except to a few friends. When he first went to St. Petersburg his concerts were so brilliantly successful that he was appointed teacher to the children of the Tsarina, court-pianist, and Music-Inspector of the Imperial Russian Female Seminaries. He was also ennobled. Death found this shy pianist at Warmbrunn, October 10, 1889.

Von Lenz says that Henselt was an ideal German when he first appeared in St. Petersburg. "In his air there was a suggestion of Siegfried; in his speaking, deep-piercing eyes there was something of the Nibelungen". When Ferdinand Hiller met Henselt in the same city in 1870, he found him without the Russo-Gallic elegance that so vexed the soul of Turgenieff. Hiller describes him as "truly German,—simple, honest, exceedingly independent". Outside of his official duties, Henselt lived a most retired life. "It is as difficult to see him as it is to hear him", was the answer made to strangers who desired to meet this great pianist who did not play.

The chief works of Henselt are: the piano-concerto in F minor, op. 16; Concert Études, op. 2, and op. 13; Poème d'Amour, op. 3; Frühlingslied, op. 15; Impromptu, op. 17; Ballade, op. 31. He wrote many finely wrought piano-pieces, concert-paraphrases, etc. (39 works bear an opus-number and 15 are not numbered); a trio, a second piano-part to selected studies by Cramer. He also edited an edition of Weber's compositions for the piano.

They that heard Henselt play, praise passionately the peculiar elegance of his performance. Thus they say he was master of "full-toned pianissimo", a phrase that is best explained by reminding the reader of Joseffy. Henselt gained this strength in elegance and beauty of tone by legato touch, quiet but strong fingers, rather than



by use of wrists and pedals. Some have thought that his method was needlessly cumbrous, entailing a constant straining of the muscles. Mr. Dannreuther, for instance, declares that Henselt's way of holding the keys down as much as possible with the fingers does not seem the most practical. Mendelssohn bears testimony that in 1838 Henselt's specialty was playing widespread chords, "and that he went on all day stretching his fingers over arpeggios played prestissimo". But each pianist is a law unto himself. The question is not "How does he gain effects?" The question is this: "Does he

satisfy the judgment and move the soul?" This question was answered by those who heard Henselt—and they were trained as well as temperamental judges—with a loud affirmative. We are told that he studied diligently the fugues of Bach on a muted piano, while at the same time he read a Bible placed on the rack; that he practised finger-exercises on a dumb knee-piano even between the times of his appearances at a concert. But in his playing in public there was nothing of the pedagogue or the eccentric. When someone in St. Petersburg told Liszt that Henselt had made great progress, he answered: "An artist like Henselt does not make progress". The tenderness of his song in cantabile passages was bewitching, irresistible, and the brilliancy displayed in bravura passages was dazzling. His sentiment was never sentimentalism; in stormiest measures he never forced tone. He was romantic in performance, as well as in composition; but his romanticism rested on sane and enduring musical foundations; it was free from caprice, affectation, or any exhibition of self-worship.

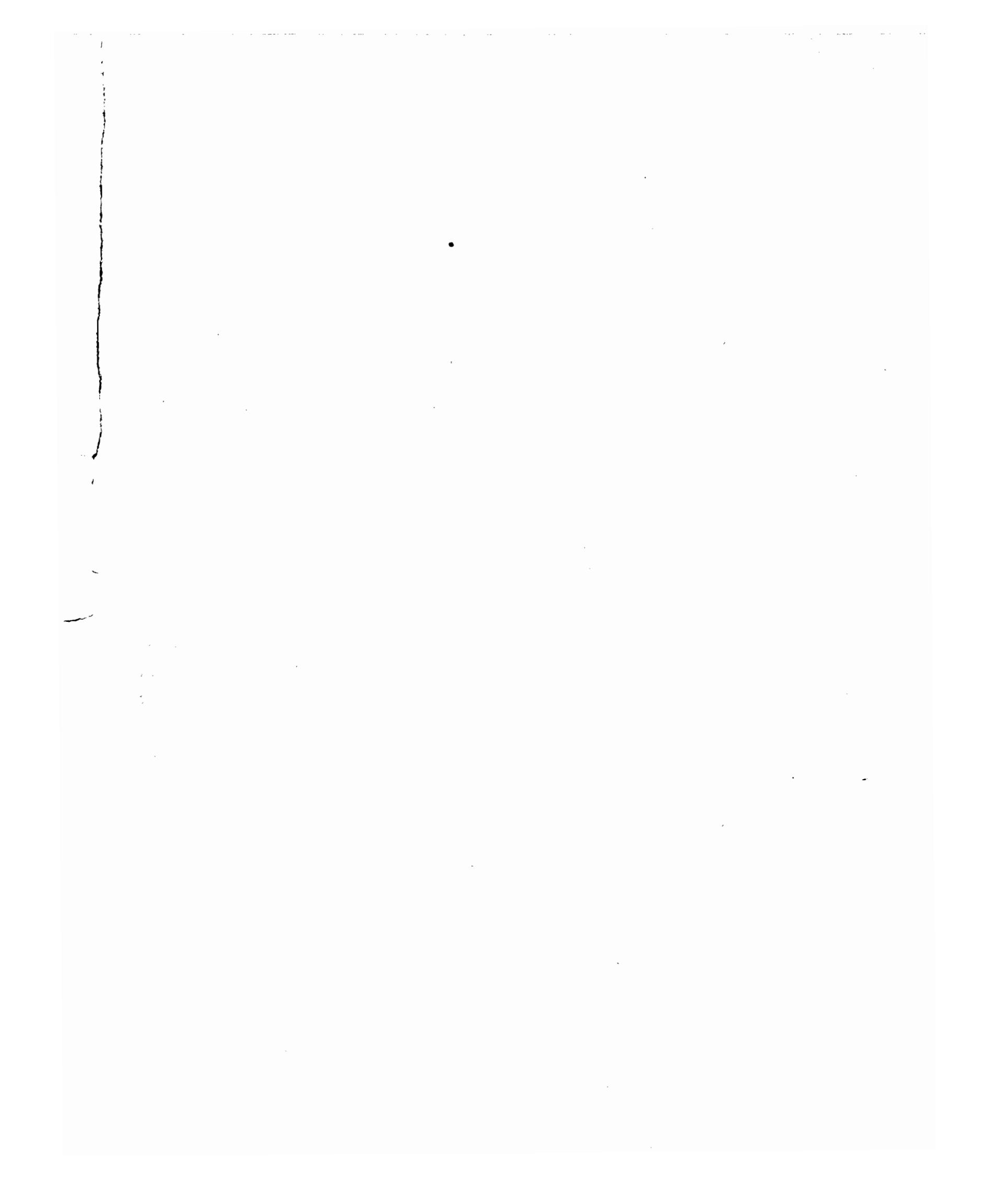
The piano-pieces of Henselt have been neglected of late years. Occasionally a pianist like Emil Sauer plays his concerto, but to modern audiences Henselt is known chiefly by his "Si j'étais un oiseau", which serves as a machine for exhibiting a speed that robs the piece of its beauty. Some may think, with Hanslick, that the concerto is interesting only on account of the extreme beauty of certain episodes; that works of breadth built on a grand scale were foreign to his nature and beyond his reach. All sensitive lovers of music will for years to come admire the delicate, poetic thought, and the chaste, warm elegance of the expression of thought in his short pieces. The études, by their brilliant technical demands and romantic feeling, are of close kin to the immortal études of Chopin. The musical thought of Henselt is not so abstract as is that of Schumann, nor is it ever tortured in its speculation. It has a peculiarly German feeling and expression; there is no trace of the exotic melancholy that is the perfume of Chopin. And yet Henselt suggests a Chopin who never lived in Paris, knew not the feverish atmosphere of the salon, and never fell under the spell of George Sand; a Chopin, who, having left his fatherland, found rest in some quiet German village. Henselt has been called a painter of miniatures, and perhaps with justice. But how admirable the motif of each miniature! How exquisite the workmanship! How unerring the choice of nuances! What art! And, above all, what spontaneity!

PHILIP HALE.



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Chanson d'amour.

(LIEBESLIED.)

Allegretto sostenuto ed amoroso.
molto cantabile.

A. HENSELT. Op. 5, № 11.

Piano.

p sempre.
r.h.

molto portando la melodia.

cresc.

p

l. h.

r. h.

con espressione. rit.

l. h.

a tempo.

marcato.

ten.

cresc. assai.

f dimin.

r.h.

p

con

espressione.

cresc.

fz

p

p ritenuto.

l.h.

p

pp

fz smorz.

pp

cresc.

dimin.

f

p

12600

Musical score for piano, page 9, featuring five staves of music. The score includes dynamic markings such as *sf*, *cresc.*, *dimin.*, *f*, *calando.*, and *p*. Fingerings are indicated above the notes. Measure numbers 35, 34, 35, 45, and 5 are visible. The music consists of two hands playing chords and single notes.

sf

cresc.

dimin.

f

calando.

p

La Gondola.

ÉTUDE.

Edited and fingered by
W. K. BASSFORD.

A. HENSELT. Op. 13, N° 2.

Allegro non troppo.

The music is in 6/8 time, key signature is B-flat major (three flats). The first staff starts with a treble clef and a 6/8 time signature. The second staff starts with a bass clef and a 6/8 time signature. The third staff starts with a treble clef and a 6/8 time signature. The fourth staff starts with a bass clef and a 6/8 time signature. The music includes fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings (e.g., *con gran leggerezza*, *mezza voce*, *cresc.*, *r. h.*, *f*, measure numbers 45 and 43).

45

a tempo.

23

tranquillo.

5 45 45 4. 21
legato.

5 3 2 4 54 4 3 2 54 4 54 45 45 4.

dimin.

perdendosi e poco riten.

pp. 3 2 l.h. l.h.

pp.

12600

Repos d'amour.
DUO.

Allegretto sostenuto.

A. HENSELT. Op. 2, N° 4.

p con anima.

molto cantabile e portando la melodia.

cresc. r.h. *r.h. l.h.* *cresc. assai.* *r.h. l.h.*

f *pp rit. r.h.* *r.h. r.h. l.h.*

r.h. a tempo. *tardando.* *r.h.* *p marc.*

cantabile.

ten.

The image shows a page of sheet music for piano, page 15. The music is arranged in six staves, each with a treble clef and a key signature of one flat. The first three staves begin with a dynamic of p , followed by Ped. . Fingerings such as 1, 2, 3, 4, and 5 are indicated above the notes. The first staff includes performance instructions like "l.h." (left hand) and "r.h." (right hand). The second staff features a dynamic of p followed by Ped. , with a crescendo instruction "cresc." and a tempo marking "12". The third staff starts with a dynamic of p followed by Ped. , with a tempo marking "12" and a dynamic of f . The fourth staff begins with a dynamic of p followed by Ped. , with a tempo marking "sempre cresc.". The fifth staff starts with a dynamic of p followed by Ped. , with a tempo marking "p poco riten.". The sixth staff begins with a dynamic of p followed by Ped. , with a tempo marking "mf". The seventh staff begins with a dynamic of p followed by Ped. , with a tempo marking "dimin.". The eighth staff begins with a dynamic of p followed by Ped. , with a tempo marking "riten.". The ninth staff begins with a dynamic of p followed by Ped. , with a tempo marking "perdendosi." and a dynamic of pp .

Étude.

“Si oiseau j’étais,
À toi je volerais!”

A. HENSELT. Op. 2, N° 6.

Allegro.

1. 2.

poco rit.

poco rit.

pp

con espressione.

poco rit. pp

poco a poco cresc.

f

più cresc.

staccato.

con tutta la forza.

ff

pp

f

p

cresc.

dimin.

poco a poco riten.

lento.

a tempo

poco rit.

pp *a due corde*

a tempo

a tre corde

poco rit.

pp

cresc. con anima

dim. e dolce

cresc. con calore

f

rall.

lento

l.h. 2

l.h. 2

Berceuse.

Edited and fingered by
W. K. BASSFORD.

(WIEGENLIED.)

A. HENSELT.

Andantino.

sempre legatissimo
marcato ma piano

5

cresc.
a tempo

The sheet music consists of five staves of musical notation for piano, arranged vertically. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is four flats. Measure numbers 35, 45, and 46 are indicated above the staves. Various performance instructions are present, including "ritard.", "a tempo", "poco ritard.", "poco a poco cresc.", "agitato", "dim. e riten.", and dynamic markings like "pp", "f", and "d.". Fingerings are marked with numbers 1 through 5 above the notes. The music includes both single and double bar lines, and some measures feature grace notes or slurs.

a tempo

dolcissimo e legatissimo

2 *Pm*

a tempo

riten.

cresc.
a tempo

riten.

Musical score for piano, page 23, featuring five staves of music. The score includes dynamic markings such as *cresc.*, *dim.*, *mfz*, *cresc. assai*, *f*, *rit.*, *pp*, and *calando e perdendosi*. Performance instructions include fingerings (e.g., 1, 2, 3, 4, 5) and grace notes. Measure numbers (45, 35, 12) are indicated above certain measures. The score is set in common time and uses a treble and bass clef.

Petite Valse.

Edited and fingered by
Louis Oesterle.

A. HENSELT. Op. 28. № 1.

Musical score for piano, page 26, featuring five staves of music. The score includes dynamic markings such as *v.*, *marcato.*, *p.*, *cresc.*, *f.*, and *con Ped.*. Articulation marks like dots and dashes are also present. Performance instructions include *ped.* and *3*. The score consists of two systems of music, each with two staves. The first system starts with a dynamic of *v.* and includes markings for *marcato.*, *p.*, *cresc.*, and *3*. The second system begins with *f.* and includes markings for *ped.*, *5*, *con Ped.*, and *2*. The third system starts with *p.* and includes markings for *3* and *2*. The fourth system begins with *v.* and includes markings for *marcato.*, *p.*, *cresc.*, and *3*. The fifth system starts with *f.* and includes markings for *3* and *2*. The score concludes with *D. C. al Fine.*

Petite Valse.

A. HENSELT. Op. 28, N° 2.

Moderato.

Musical score for page 28, measures 1-5. The score consists of two staves: treble and bass. The treble staff uses a treble clef and the bass staff uses a bass clef. Measure 1 starts with a whole note followed by a half note. Measures 2-5 show various patterns of eighth and sixteenth notes with fingerings (e.g., 5-4, 3-2, 1-2) and slurs. Measure 5 ends with a fermata over the bass note.

Trio.*cantabile, espressivo*

Musical score for the Trio section, measures 1-5. The score consists of two staves: treble and bass. The treble staff uses a treble clef and the bass staff uses a bass clef. Measures 1-5 show eighth-note patterns with fingerings (e.g., 1-2-3, 4-5-4-3-2-1) and slurs. Measure 5 ends with a fermata over the bass note.

Musical score for the Trio section, measures 6-10. The score consists of two staves: treble and bass. The treble staff uses a treble clef and the bass staff uses a bass clef. Measures 6-10 show eighth-note patterns with fingerings (e.g., 2-1-2-1-2-1, 2-1-2, 4-3-2-1-2-1, 1-2-4-2-1) and slurs. Measure 10 ends with a fermata over the bass note.

Musical score for the Trio section, measures 11-15. The score consists of two staves: treble and bass. The treble staff uses a treble clef and the bass staff uses a bass clef. Measures 11-15 show eighth-note patterns with fingerings (e.g., 3-2-1-3-2, 4-3-2-1, 1-2-3-2-1, 4-3-2-1) and slurs. Measure 15 ends with a fermata over the bass note.

con gran espress. *rallent. assai* *a tempo*

f *dimin.*

dolcissimo *cresc.*

pp

cresc. assai *- al* *ff*

dimin. *rallent.* *D.C.* *al Fine.*

12600

Petite Romance.

A. HENSELT.

Piano.

The musical score consists of four staves of piano music, arranged vertically. The top staff begins with a dynamic of *sempre p*. The second staff starts with a dynamic of *rit.* The third staff begins with a dynamic of *a tempo.* The bottom staff begins with a dynamic of *rall.*

sempre p

rit.

a tempo.

m. g.

54

54

45

marc.

rit.

a tempo.

rall.

Chanson de Printemps. Frühlingslied. Spring Song.

A. Henselt, Op. 15.

Allegretto.

The musical score consists of four staves of piano music. The top staff uses a treble clef and has a dynamic of *risoluto.* The second staff uses a bass clef and has a dynamic of *cresc.* The third staff uses a treble clef and has dynamics of *m. d. cresc.* and *dim.* The fourth staff uses a bass clef and has a dynamic of *rit.* Below each staff are performance instructions: *Rit.*, ***, *Rit.*, ***, *Rit.*, ***, *Rit.*, ***, *pp*. The middle section begins with a dynamic of *Un poco più mosso.*

risoluto. *cresc.* *m. d. cresc.* *dim.* *rit.*
Rit. *** *Rit.* *** *Rit.* *** *Rit.* *** *Rit.* *** *pp*

Un poco più mosso.

Rit. *** *Rit.* *** *Rit.* *** *Rit.* ***

Rit. *** *Rit.* *** *Rit.* *** *Rit.* ***

Musical score for piano, page 34, featuring four staves of music:

- Staff 1 (Top):** Treble clef, key signature of two sharps. Dynamics: *p*, *cresc. assai.* Performance instructions: *Rit.*, ***, *Rit.*, ***, *Rit.*, ***.
- Staff 2 (Second from Top):** Treble clef, key signature of two sharps. Dynamics: *f*, *rallent.* Performance instructions: ***, *Rit.*, ***, *Rit.*, ***, *Rit.*, ***.
- Staff 3 (Third from Top):** Treble clef, key signature of two sharps. Dynamics: *ff*. Performance instructions: *a tempo.*, *Rit.*, ***, *Rit.*, ***, *Rit.*, ***.
- Staff 4 (Bottom):** Bass clef, key signature of one sharp. Dynamics: *rit.*, *> > >*, *m.d.*, *m.g.* Performance instructions: *a piacere.*, ***, *Rit.*, ***.

Musical score for piano, page 35, featuring four staves of music:

- Staff 1 (Treble Clef):** Dynamics include *p*, *cresc. assai.*, and *fz*. Performance instructions: *Rit.*, ** Rit.*, ***, *Rit.*, ***, *Rit.*
- Staff 2 (Bass Clef):** Dynamics include *p*, *rallent.*, and *rallent.*. Performance instructions: ***, *Rit.*, ***, *Rit.*, ***, *Rit.*
- Staff 3 (Treble Clef):** Dynamics include *tempo.* and *fz*. Performance instructions: *Rit.*, ***, *Rit.*, ***, *Rit.*, ***.
- Staff 4 (Bass Clef):** Dynamics include *rit.*, *m.d.*, *m.g.*, and *a piacere.*. Performance instructions: *Rit.*, ***.

5
3
sempre p

5
3
2
5
4
con felicità.

5
2
5
2
6
8
9
8

Piano sheet music in G major (two sharps) and common time. The music is divided into four staves by vertical bar lines. The first staff (treble clef) has a tempo marking of $\frac{9}{8}$. The second staff (bass clef) has a tempo marking of $\frac{6}{8}$. The third staff (treble clef) has a tempo marking of $\frac{5}{8}$. The fourth staff (bass clef) has a tempo marking of $\frac{3}{8}$. The music features various dynamics including *ped.*, *ped. ten.*, *sempre pp*, and *pp*. Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 6. Articulation marks like dots and dashes are also present. The music concludes with an asterisk (*) at the end of the fourth staff.

Edited and fingered by
W^m Schurfenberg.

Rhapsodie.

ADOLPHE HENSELT.
Op 4.

più mosso.

Allegro passionato.
marcato il canto.

A musical score for piano in 12/8 time. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is three flats. The score consists of two measures. In the first measure, the top staff has a dynamic of *p* and the bottom staff has a dynamic of *f*. The second measure begins with a dynamic of *cresc.* The score includes fingerings such as 1, 2, 3, 4, and 5, and slurs on various notes.

ff.

f

Ped. 3 Ped. 3

1 2 1 1 2 1 1 2 1

Ped. * 5 Ped. Ped. Ped. 4 5 *

Ped. Ped. Ped. *

1 2 1 1 2 1 1 2 1

Ped. Ped. * 5 4 5 3 2

Ped. Ped. *

1 2 1 1 2 1 1 2 1

5 4 3 2 1 2 1 1 2 1

Ped. *

The image shows four staves of musical notation for piano, arranged vertically. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is three flats. Measure 1 consists of six eighth-note chords. Measures 2-4 show eighth-note patterns with dynamic markings: '1' and '2' over the first two measures, and '1', '2', and '3' over the third measure. Measure 5 begins with a 'ped.' (pedal) instruction. Measures 6-8 feature eighth-note chords with dynamic markings: '4' and '5' over the first two measures, and '4', '5', and '3' over the third measure. Measure 9 starts with a 'ped.' instruction. Measures 10-12 show eighth-note chords with dynamic markings: '1', '2', and '3' over the first two measures, and '1', '2', and '3' over the third measure. Measure 13 begins with a 'ped.' instruction. Measures 14-16 show eighth-note chords with dynamic markings: '4', '5', and '3' over the first two measures, and '4', '5', and '3' over the third measure. Measure 17 begins with a 'ped.' instruction. Measures 18-20 show eighth-note chords with dynamic markings: '1', '2', and '3' over the first two measures, and '1', '2', and '3' over the third measure. Measure 21 begins with a 'ped.' instruction. Measures 22-24 show eighth-note chords with dynamic markings: '4', '5', and '3' over the first two measures, and '4', '5', and '3' over the third measure. Measure 25 begins with a 'ped.' instruction. Measures 26-28 show eighth-note chords with dynamic markings: '1', '2', and '3' over the first two measures, and '1', '2', and '3' over the third measure. Measure 29 begins with a 'ped.' instruction. Measures 30-32 show eighth-note chords with dynamic markings: '4', '5', and '3' over the first two measures, and '4', '5', and '3' over the third measure. Measure 33 begins with a 'ped.' instruction. Measures 34-36 show eighth-note chords with dynamic markings: '1', '2', and '3' over the first two measures, and '1', '2', and '3' over the third measure. Measure 37 begins with a 'ped.' instruction. Measures 38-40 show eighth-note chords with dynamic markings: '4', '5', and '3' over the first two measures, and '4', '5', and '3' over the third measure.

42

dim.

cresc.

ff

ff

ff