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Vol. 44

ADOLF HENSELT

Op. 2

Twelve Characteristic Concert-Studies

For the Piano

Revised and Annotated by

ALBERTO JONÁS

G. SCHIRMER, INC.

New York

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EDITOR'S PREFACE

Ever since the appearance of the Henselt Études their worth and originality have been recognized, and they have, almost without exception, become part of every good teacher's curriculum. After the most excellent, but dry, études of Clementi, something else is required as a bridge to the études of Chopin; a bridge both in technique and poetic content. The études of Moscheles and Kessler, more difficult and more interesting than Clementi's, are yet devoid of that poetic quality which gives a composition merit as a melodic creation rather than value in the technical sense. The Henselt Études fill this gap. They are much more difficult than those of Clementi, Moscheles or Kessler, and they are on a higher plane of intellectuality, while appealing more strongly to the emotional nature. The student who masters the Henselt Études will be in every way better able to cope with those by Chopin.

The present edition is free from certain mistakes that have been reproduced in all other editions. It is also the first edition provided with pedal-marks. I have preserved the grouping as given by their author, although it is, in my opinion, not always wise to allow the pupil to study them in their present order. Individual aptitude and needs will dictate the course to be pursued; as a general rule, I would recommend selecting these Études as follows: No. 1, 5, 2, 4, 3, 7, 6, 9, 8, 10, 11, 12.

ALBERTO JONÁS

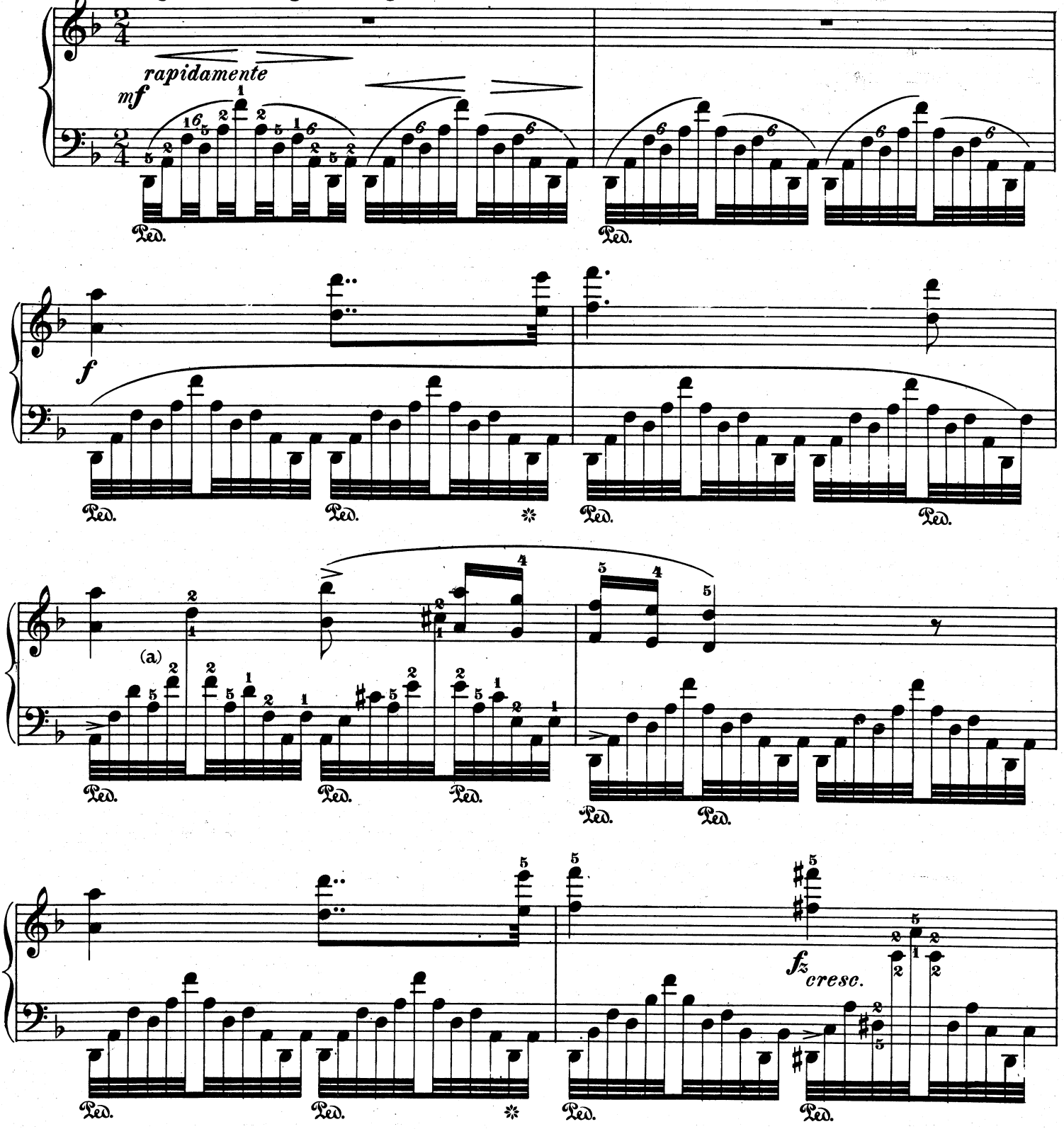
15609

1.

"Orage, tu ne saurais m'abattre!" "Storm, thou canst not subdue me!"

Allegro molto agitato e grandioso (♪ = 92)

ADOLPH HENSELT. Op. 2.



The aim of nearly all the Henselt Études, Op. 2, is the strengthening and making supple of the hands by extension. Henselt liberally uses chords of the tenth, and also arpeggios with a larger stretch than the octave. Many of these passages seem extremely difficult, but intelligent practice will enable the smallest hands to master them.

It is, perhaps, not amiss to call attention to the fondness of Henselt for the diminished seventh chord. In most of these Études (Nos 1, 2, 3, 4, 5, 6, 7, 8) the middle period is built on this most pliable and available chord.

(a) All bass notes written on the upper staff are meant to be played with the right hand. For educational purposes it will be useful to practise all the arpeggios with the left hand alone.

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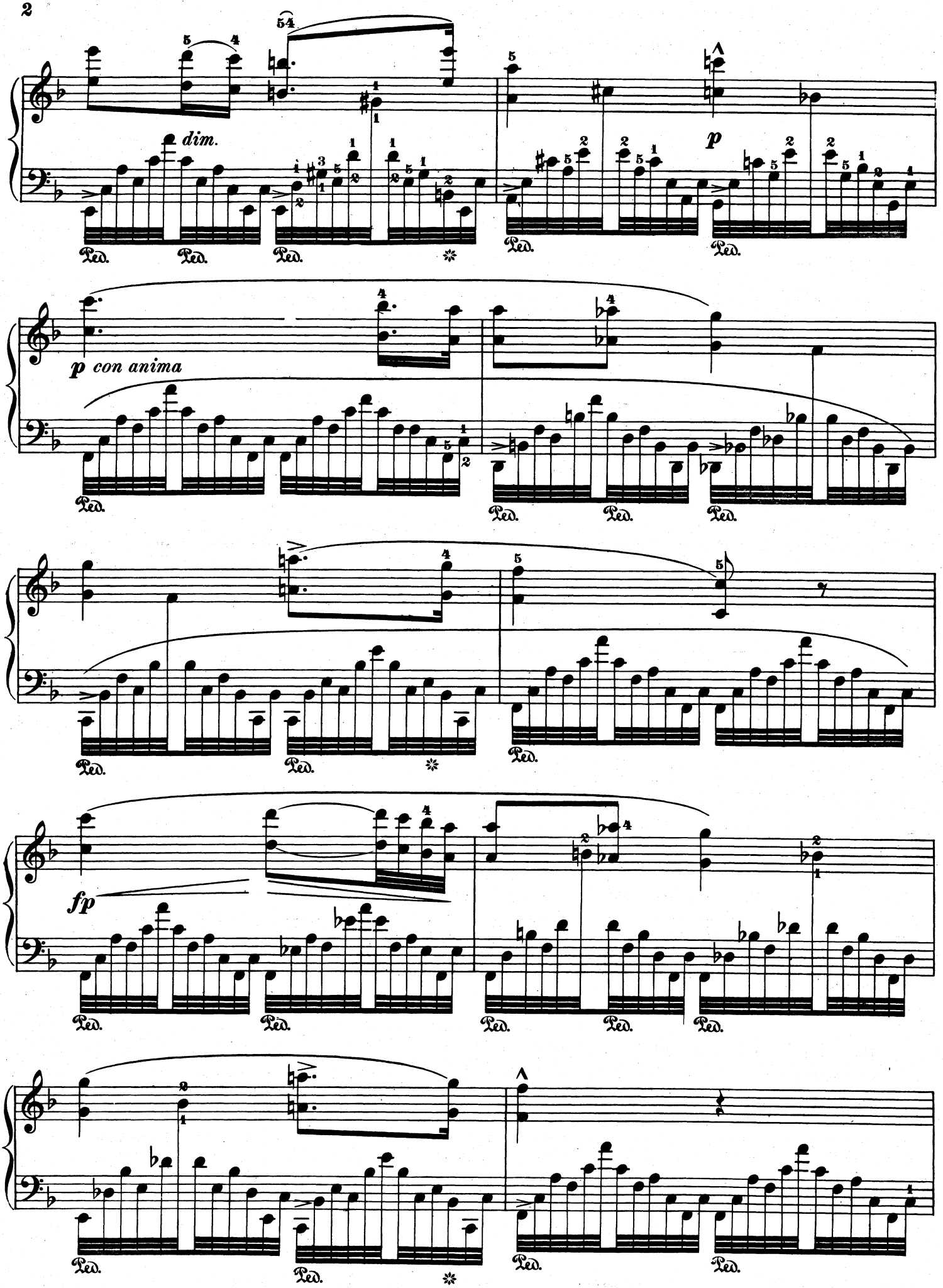
15609 ×


dim.
p
p con anima
fp
Ped.

affettuoso

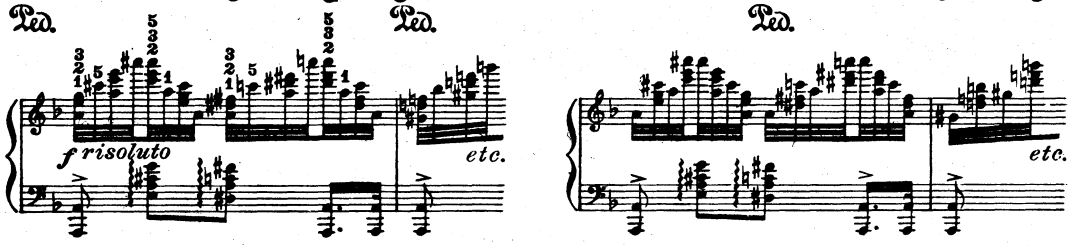
cresc.

ff

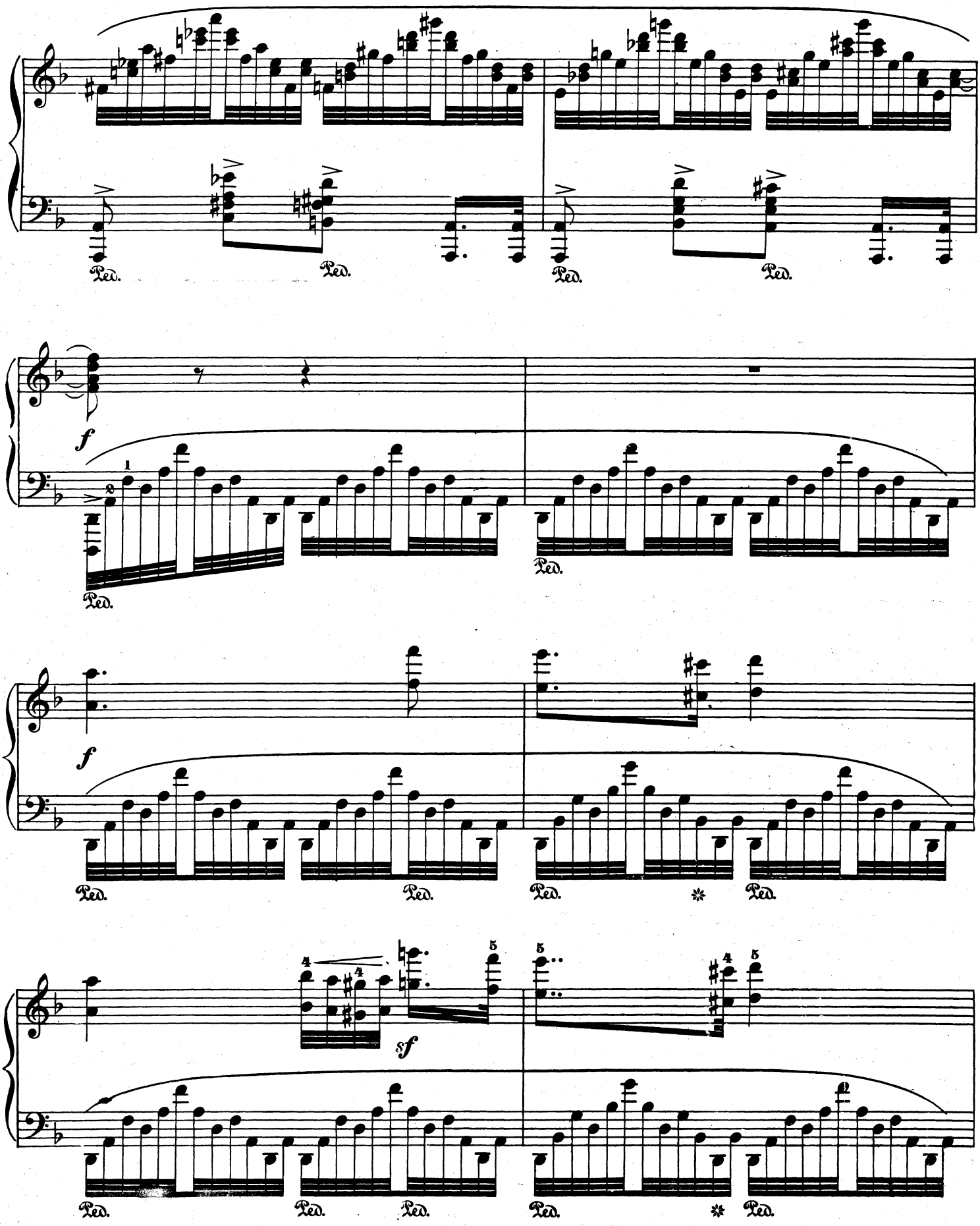
dim.

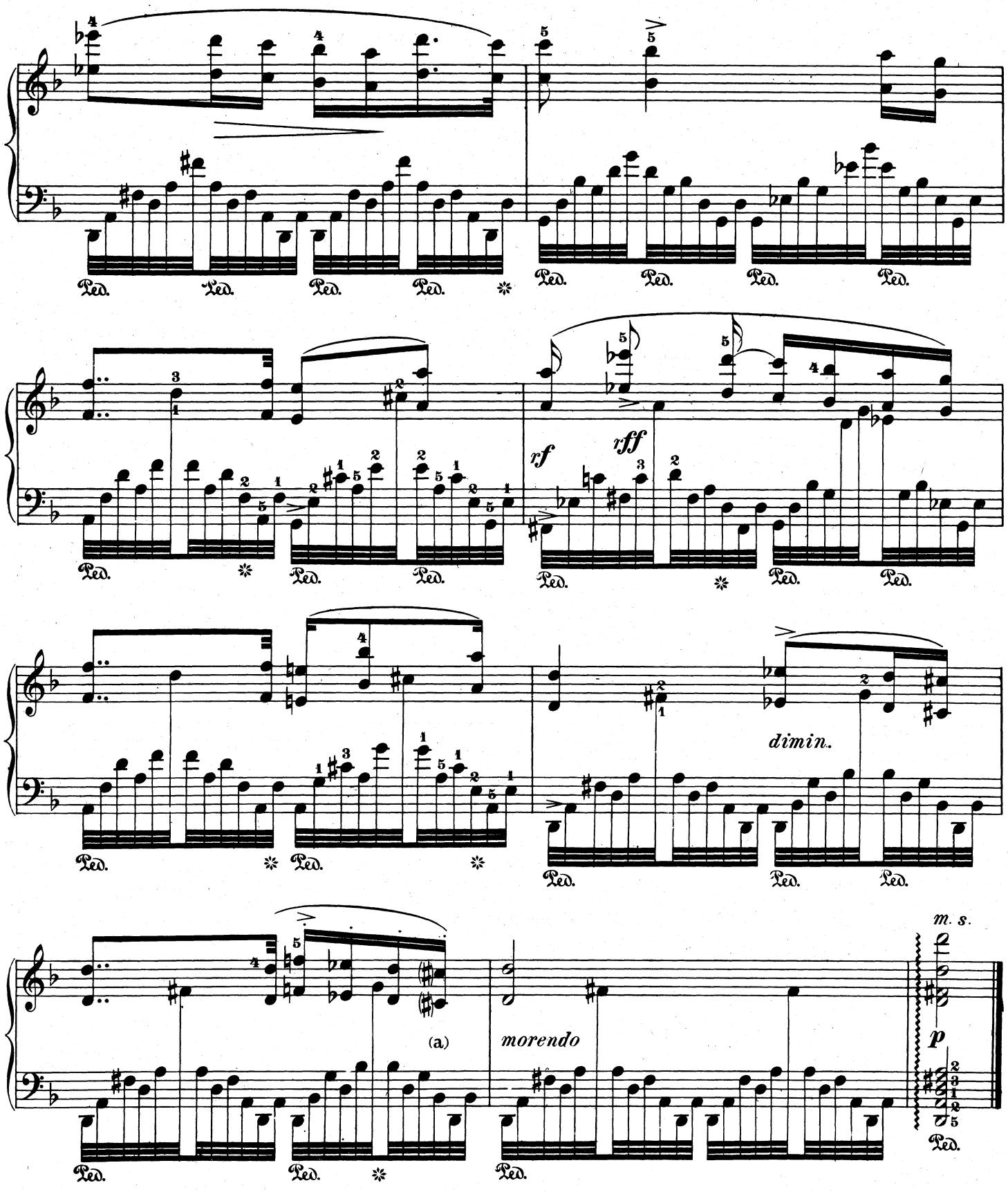
rf irresoluto

(a) f risoluto



(a) As preparatory studies:


Ped.
Ped.
Ped.
Ped.
f
Ped.
Ped.
f
Ped.
Ped.
Ped.
Ped.
sf
Ped.
Ped.
Ped.
Ped.
Ped.



(a) Peters' and Hofmeister's Editions have no sharp before the *c*. It seems probable, however, that if the composer had wished a *c* natural (which gives to the melody a Phrygian tonality), he would not have failed to insert a natural. The *c* natural lends the phrase a grander, more pathetic, more impressive character; the melodiousness of *c* sharp cannot be denied. The performer may choose between both versions, but it is recommended, should *c* natural be adopted, to emphasize it by a ritardando.

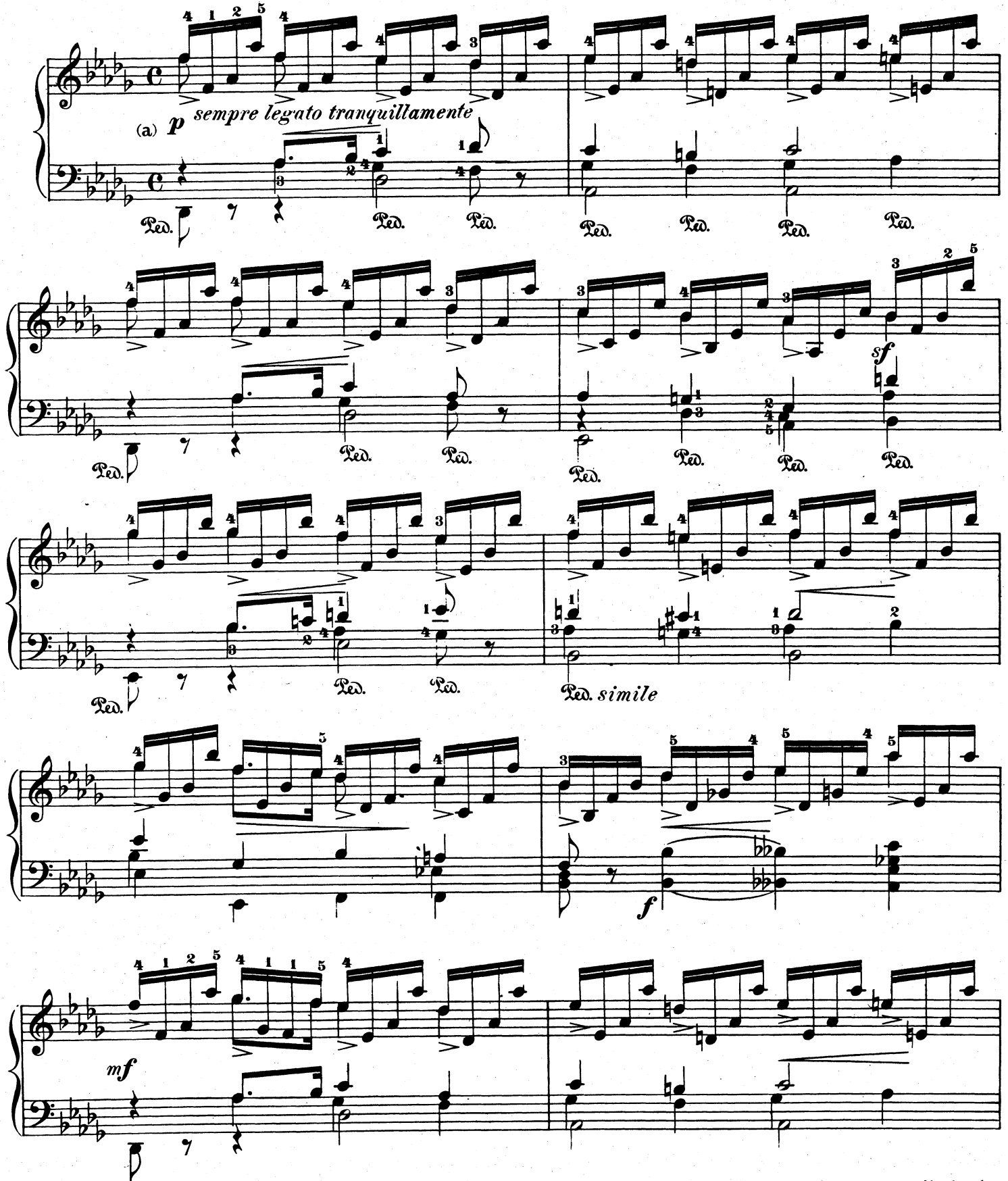
2.

"Pensez un peu a moi,
Qui pense toujours à vous!"

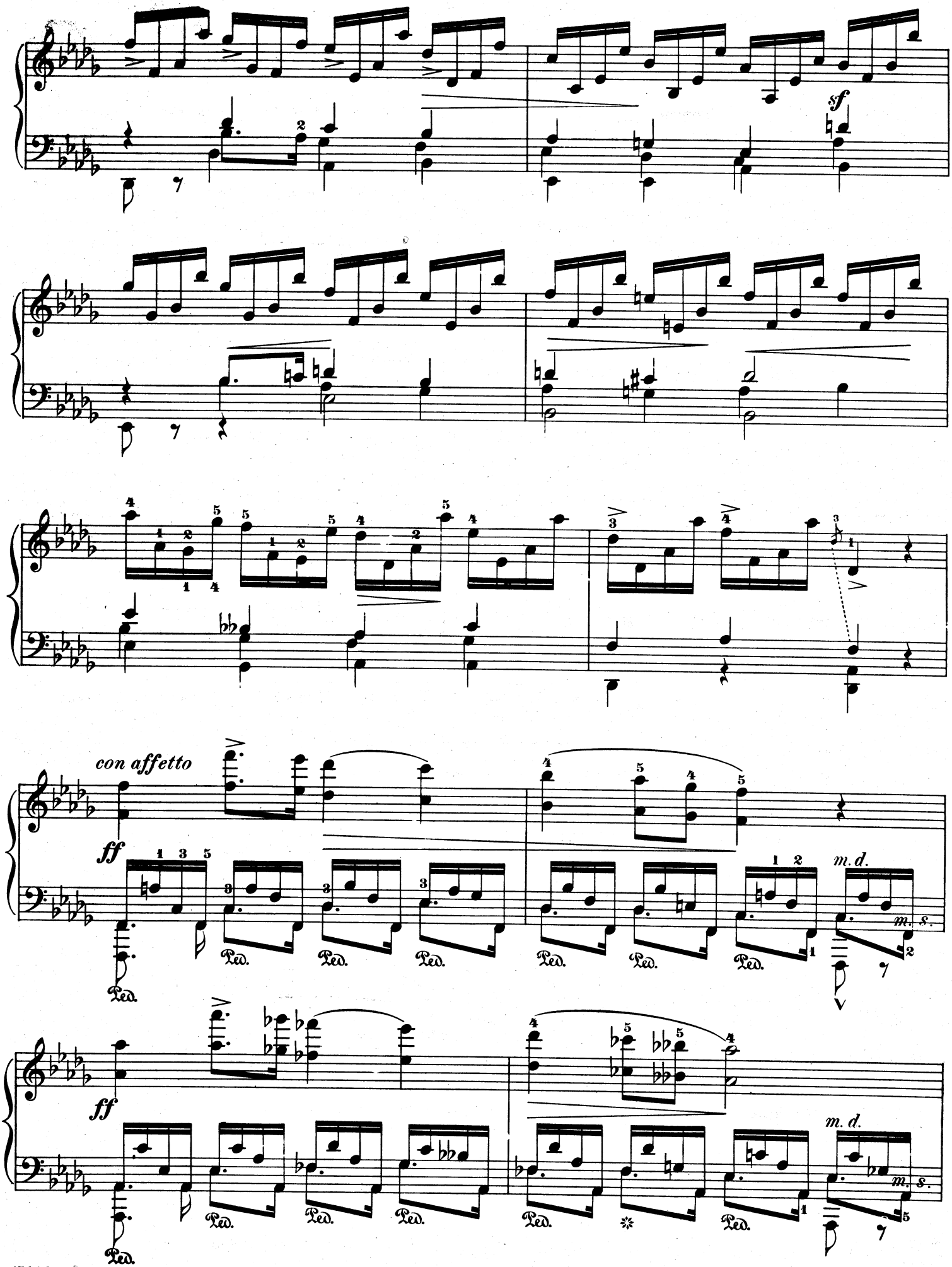
"O! think perchance of me,
Whose every thought's with thee."

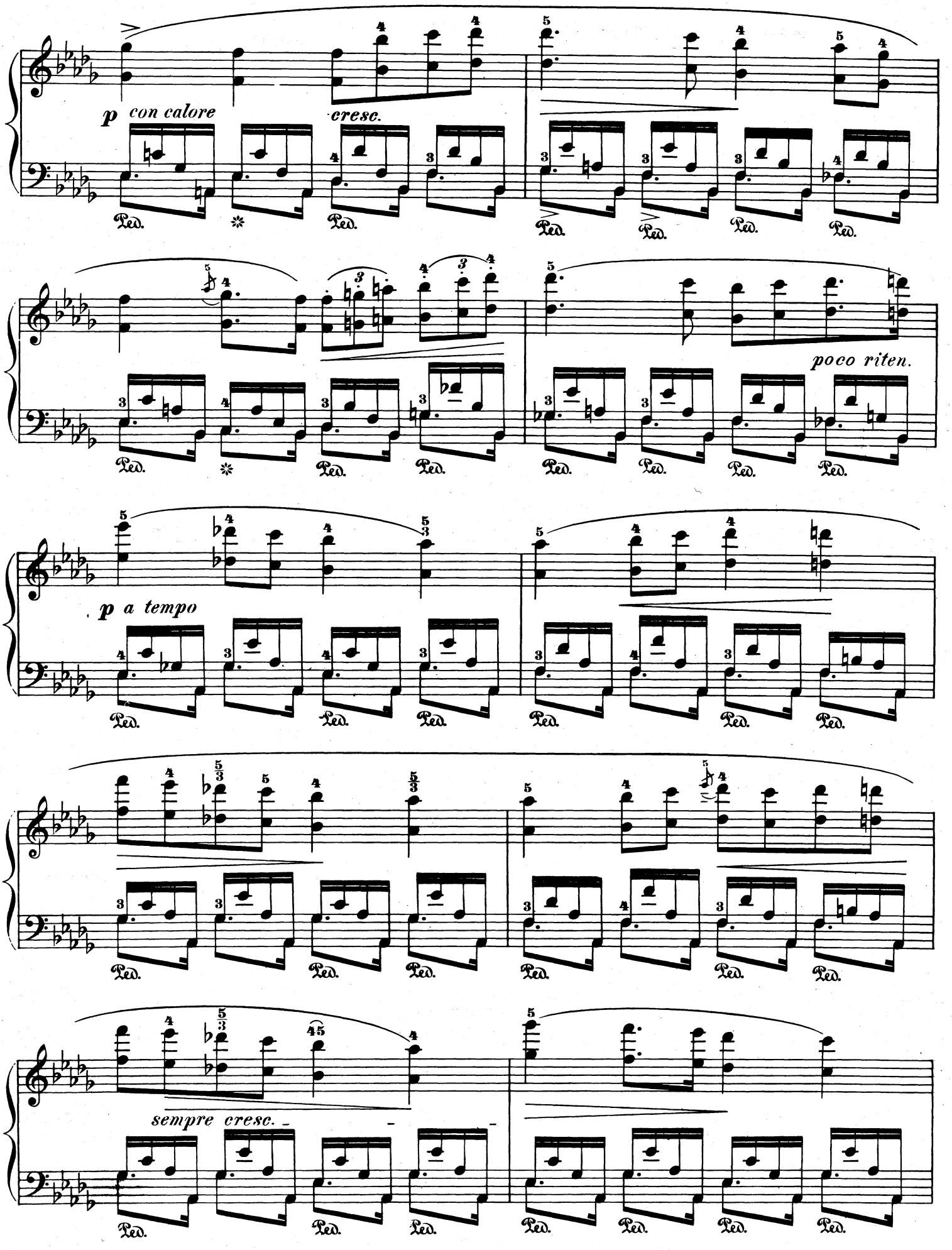
Allegro moderato. (♪ = 112.)

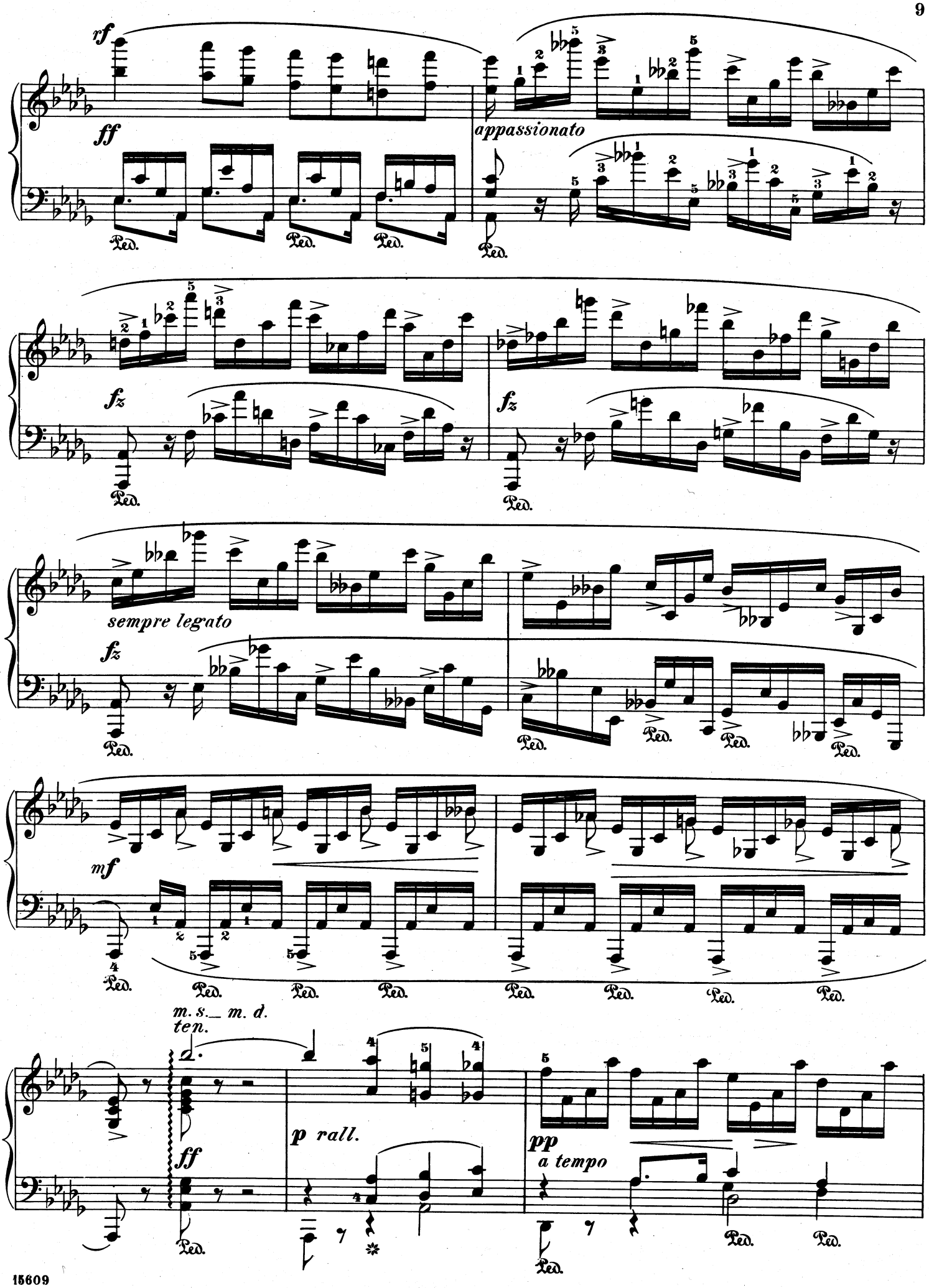
Graziosa e marcata la melodia

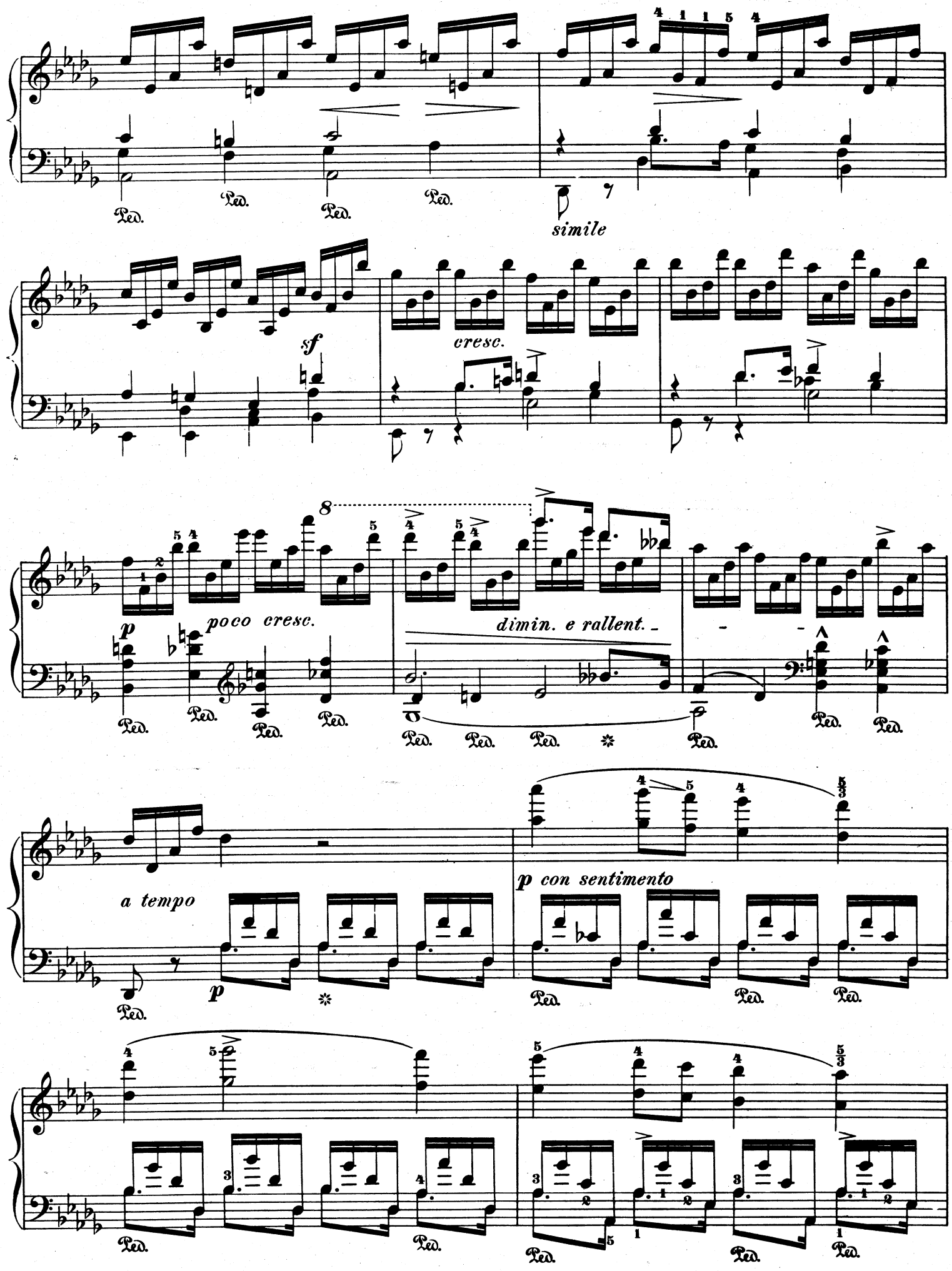


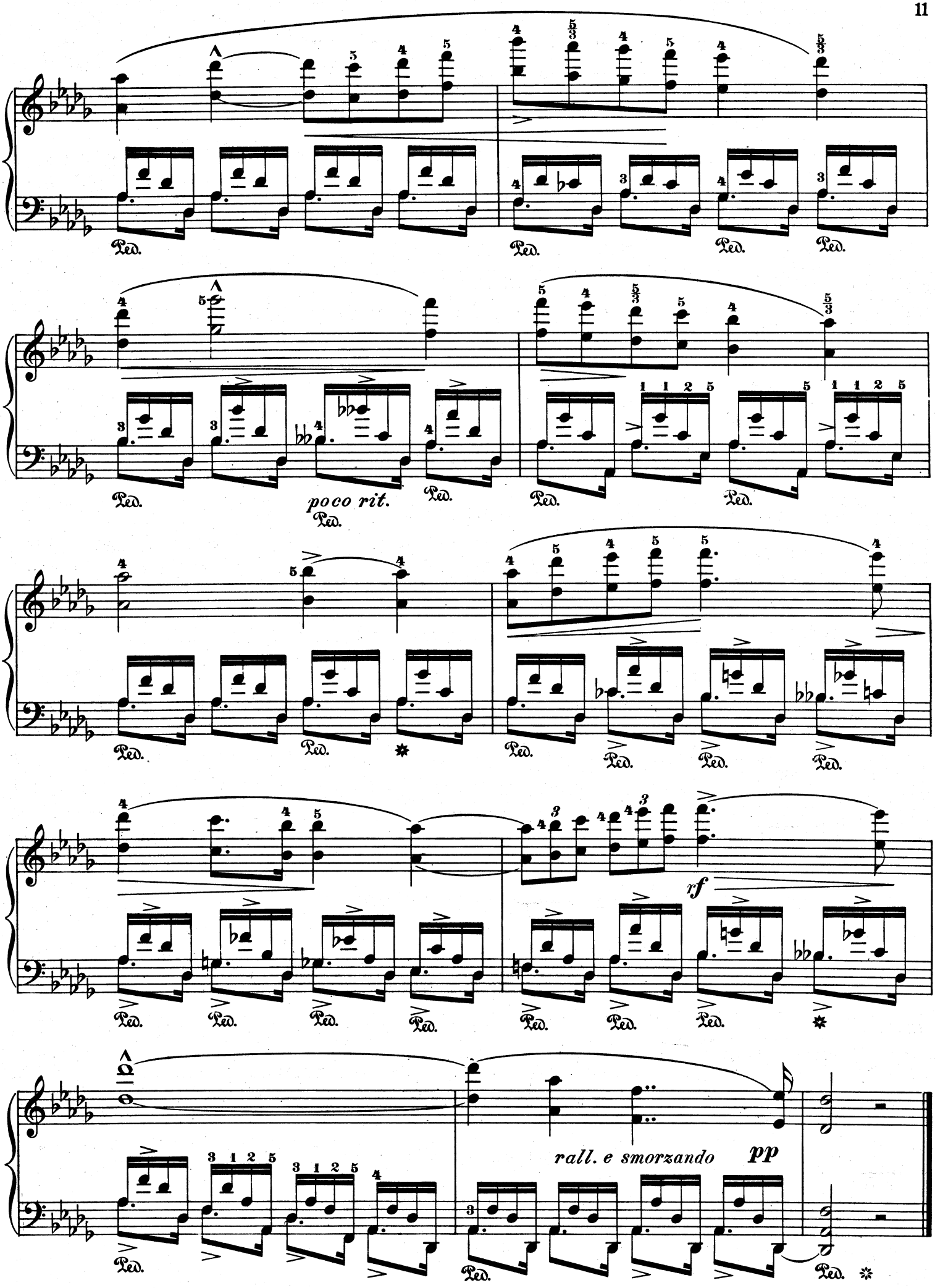
(a) In order to hold the eighth and quarter notes without straining the hand or wrist swing these easily back and forth. Very small hands need only mark well the eighth and quarter notes; striving, however, to connect the notes of the melody in as legato a manner as possible. Let the right thumb always play softly.


sf
con affetto
ff
Ped.
m. d.
m. s.
ff
Ped.
m. d.
m. s.


p con calore
cresc.
poco riten.
p a tempo
sempre cresc.


rf
ff
appassionato
fz
fz
sempre legato
fz
mf
m. s. m. d.
ten.
ff
p rall.
pp
a tempo
Ped.

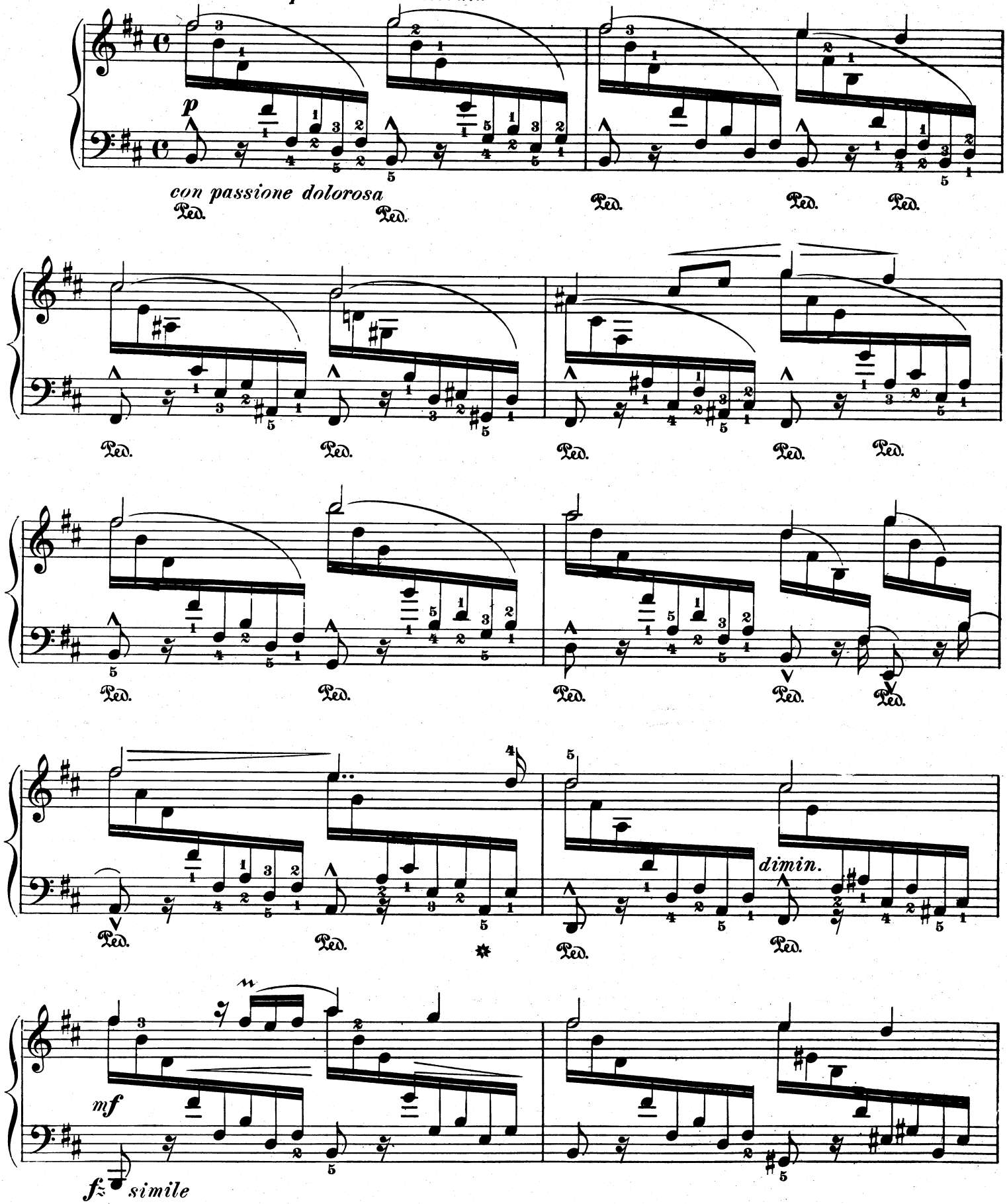

simile
sf
cresc.
poco cresc.
dimin. e rallent.
a tempo
p con sentimento


Ped.
poco rit.
rf
rall. e smorzando
pp

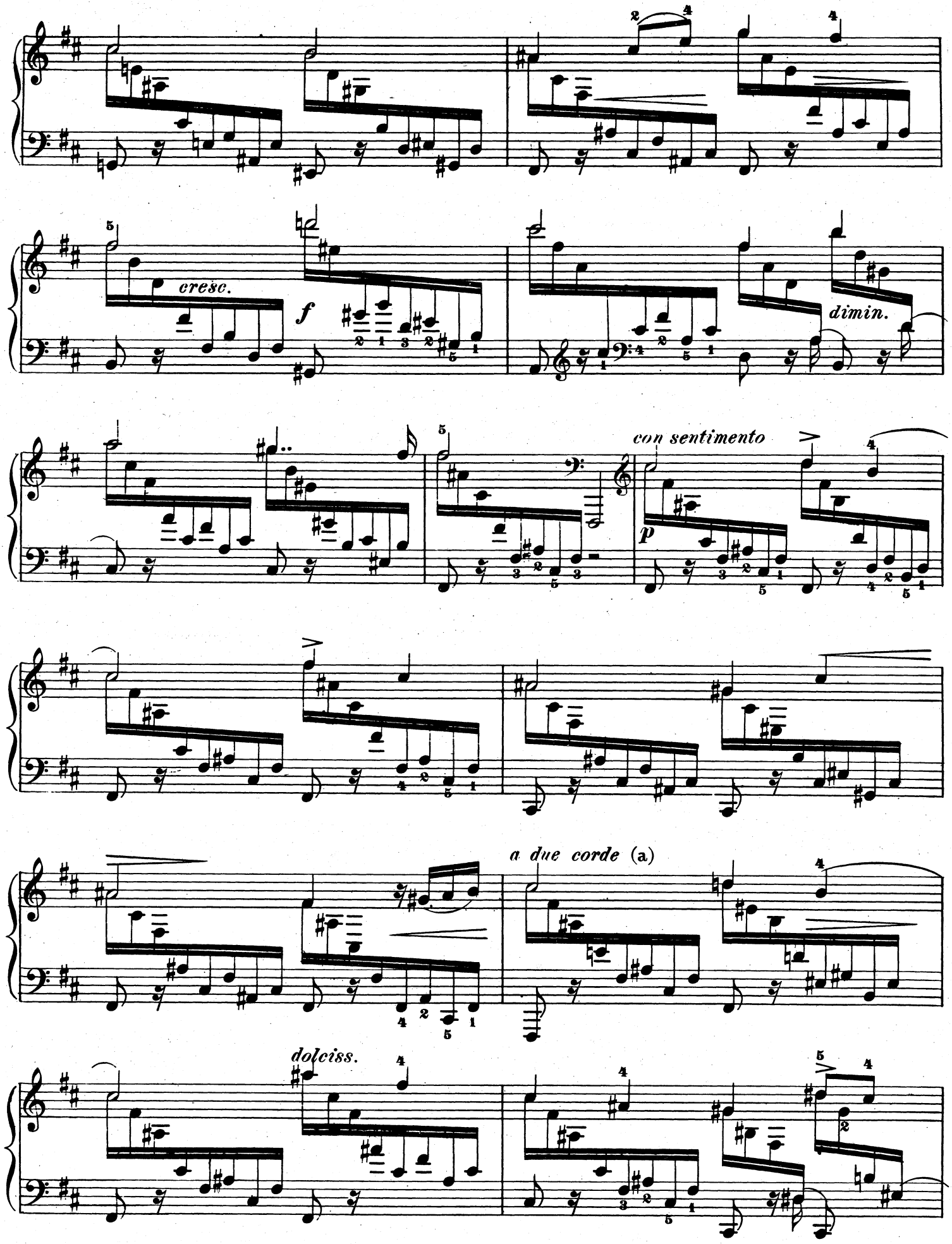
"Exauce mes vœux!" **3.** "Hear my vows!"

Tempo giusto.(♩= 52)

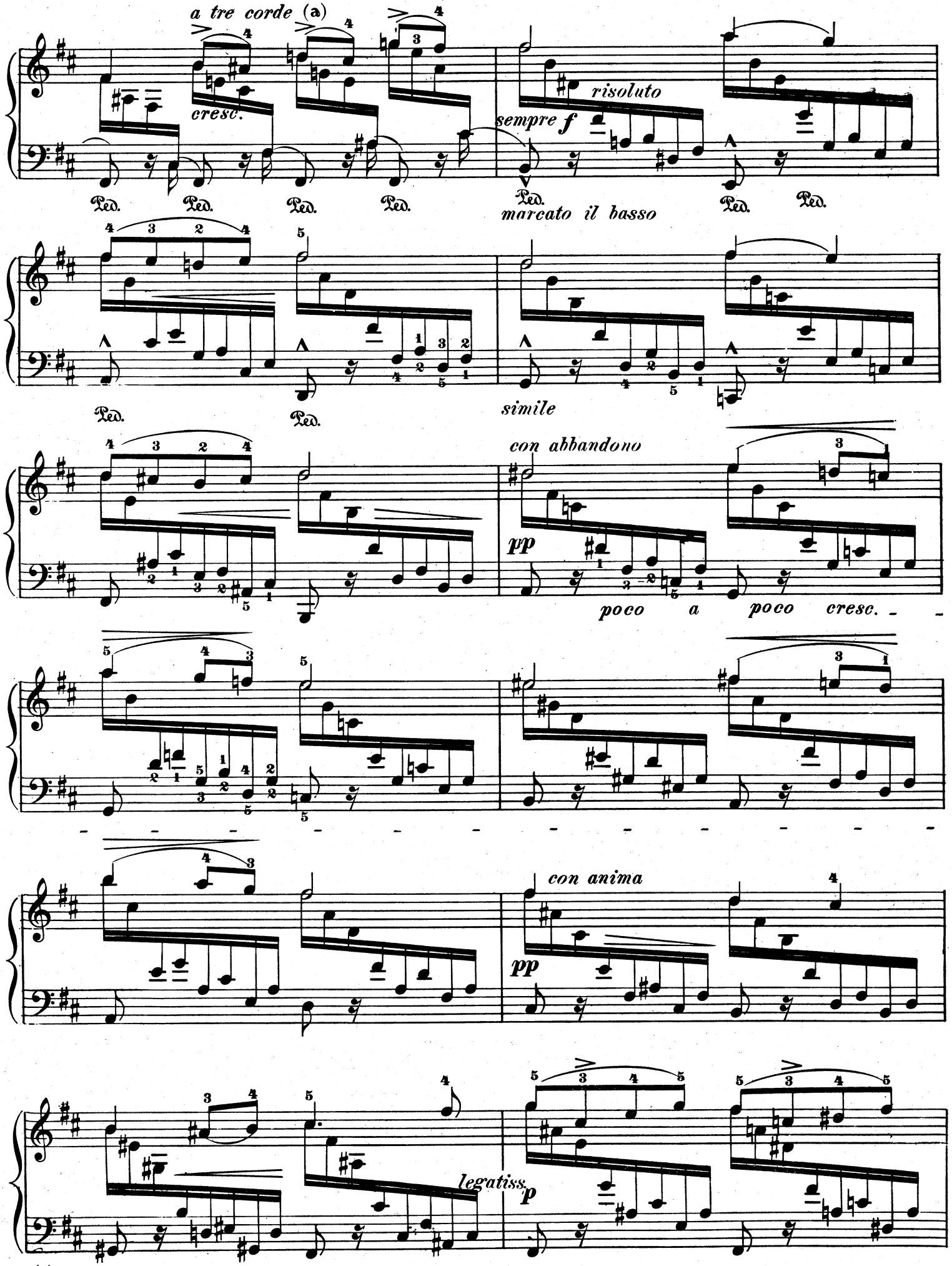
marcato e portando la melodia



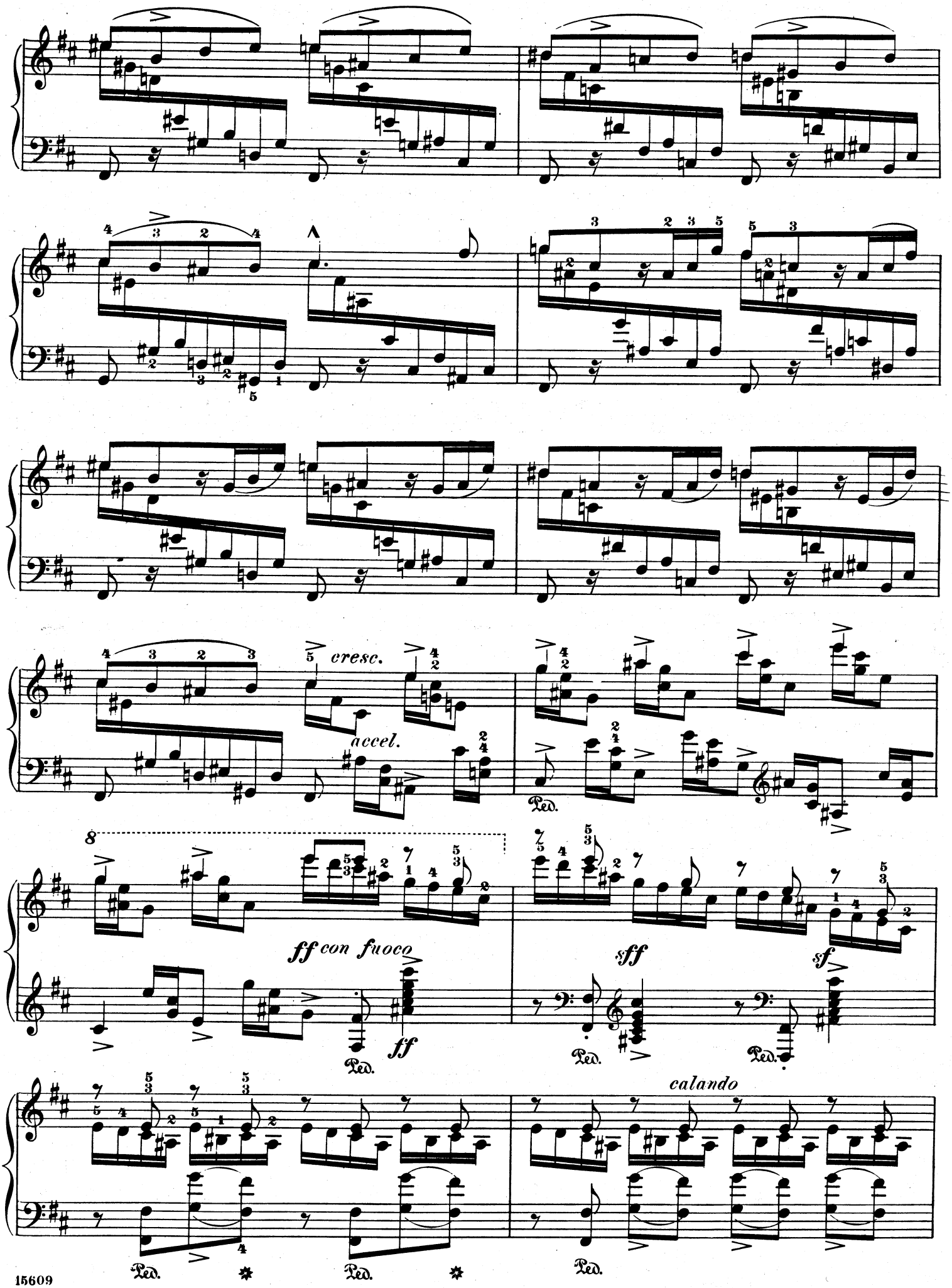
An excellent Étude for strengthening the fifth finger and increasing the stretch of the right hand, besides affording opportunity for a singing tone-production.

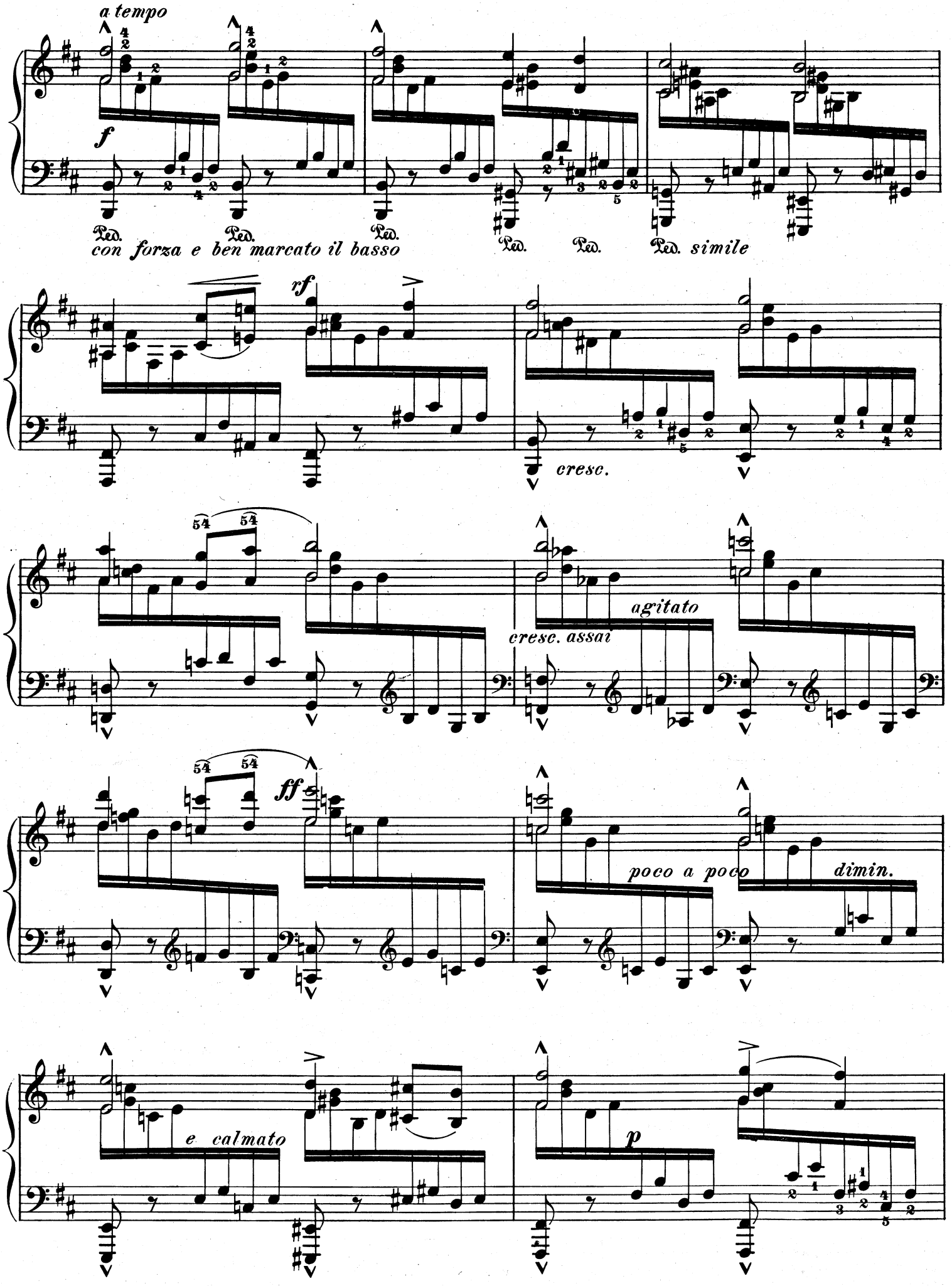


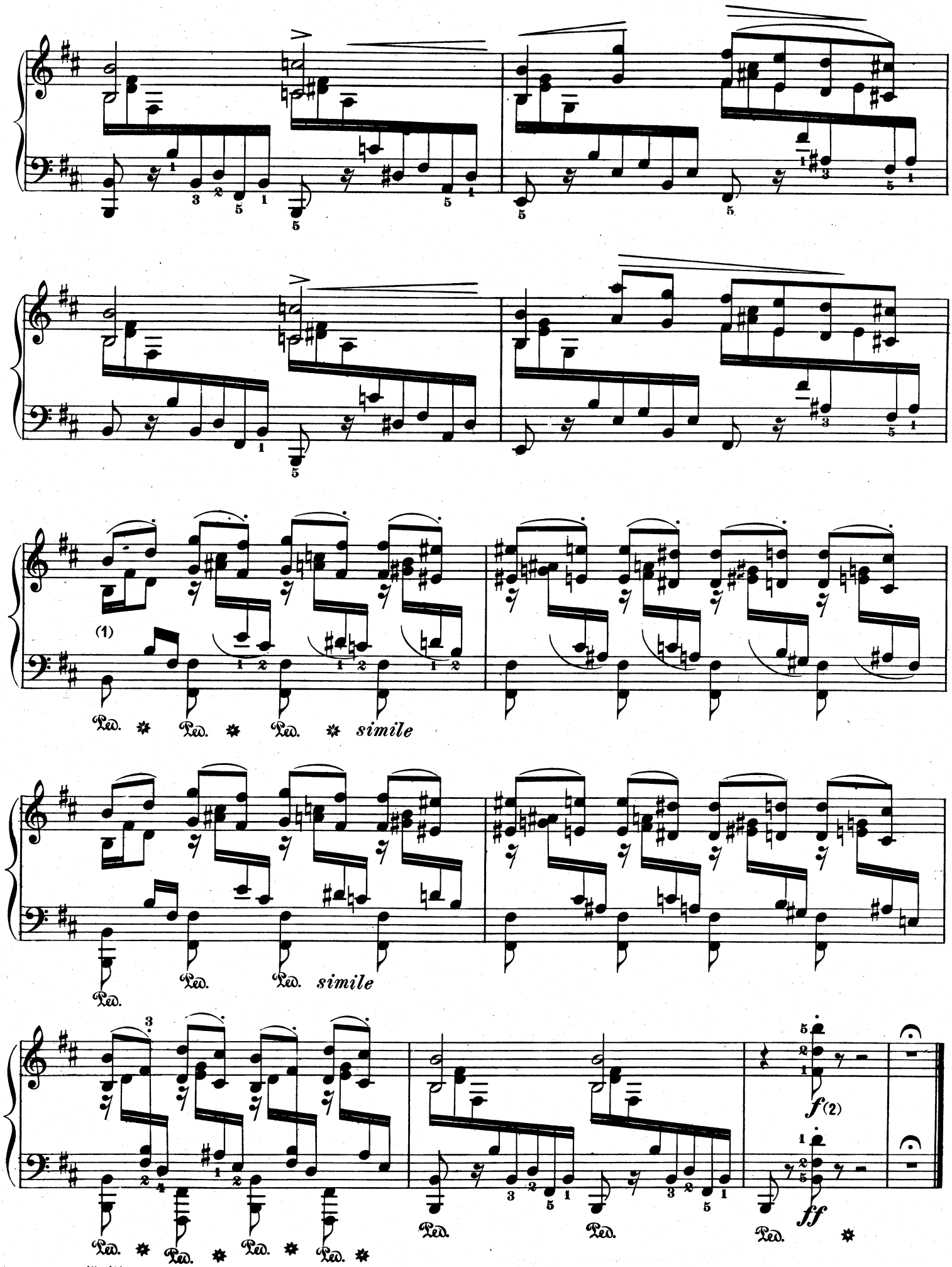
(a) With soft Pedal.



(a) Without soft Pedal.


cresc.
accel.
Ped.
ff con fuoco
ff
sff
sf
calando

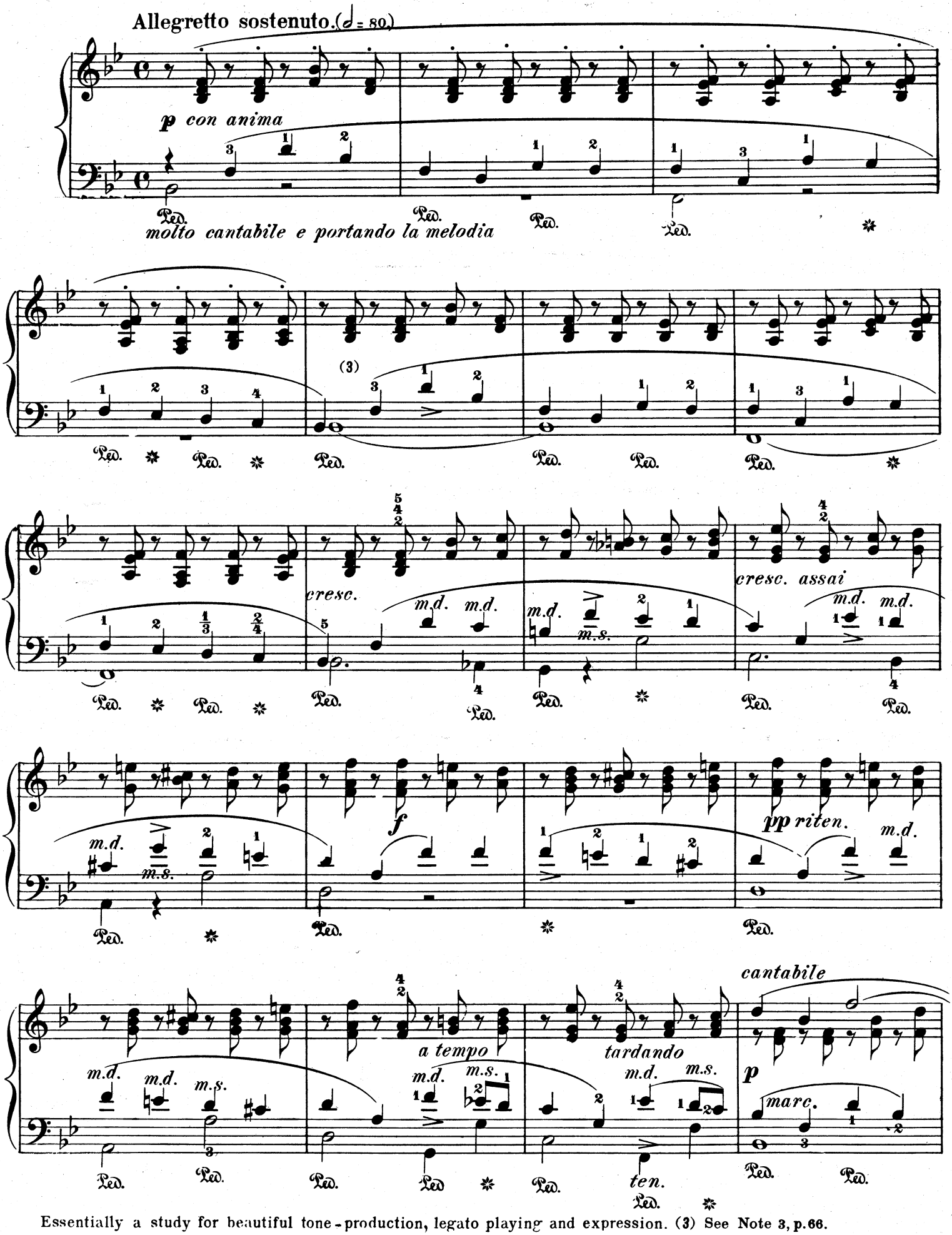

a tempo
f
Ped.
Ped.
Ped.
con forza e ben marcato il basso
Ped.
Ped.
Ped. simile
rf
cresc.
agitato
cresc. assai
ff
poco a poco
dimin.
e calmato
p



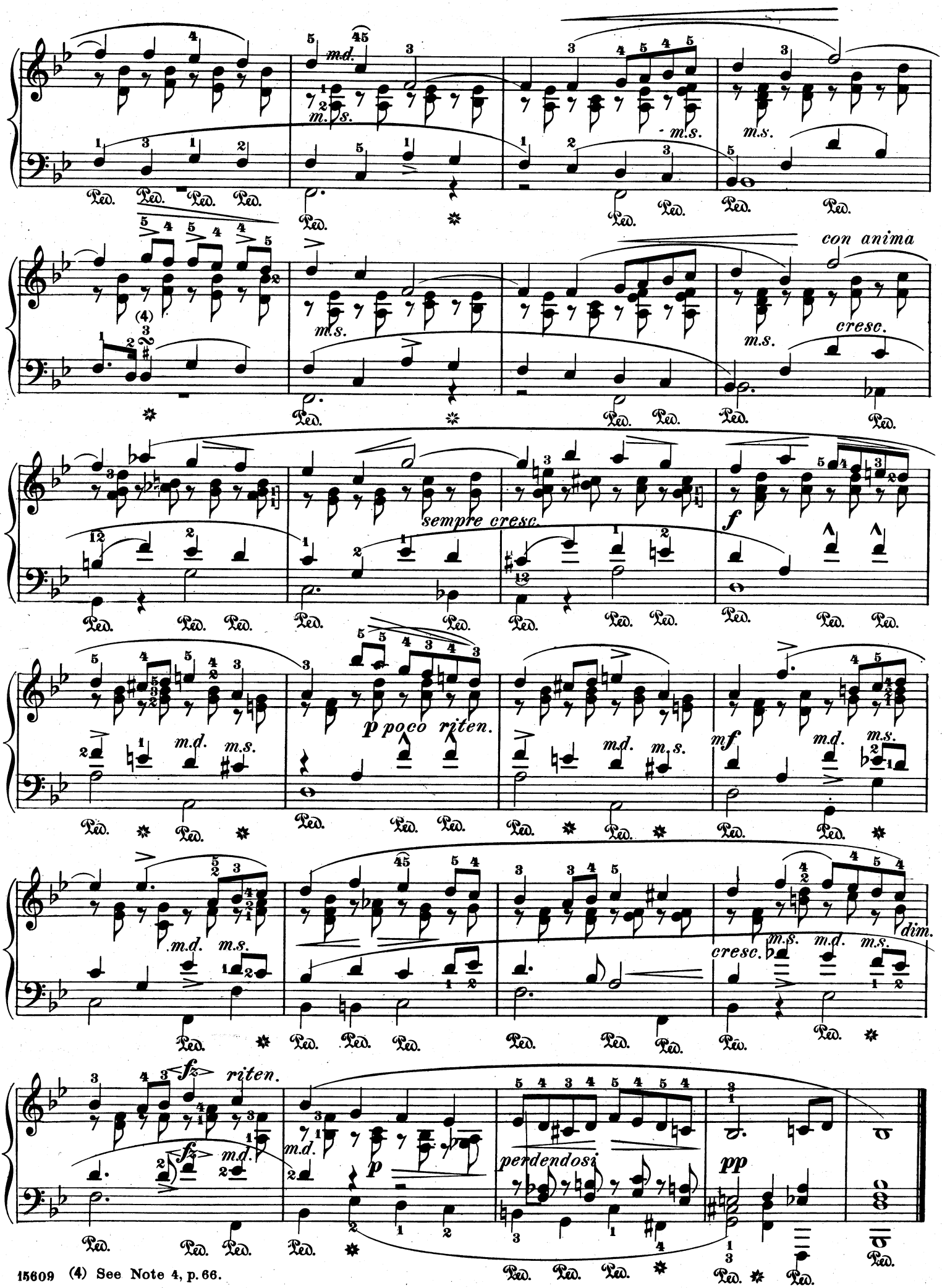
15609 (1) (2) See Notes 1 and 2, page 66.

4.

Repos d' amour. **Duo.** Love's Repose.



Essentially a study for beautiful tone-production, legato playing and expression. (3) See Note 3, p.66.

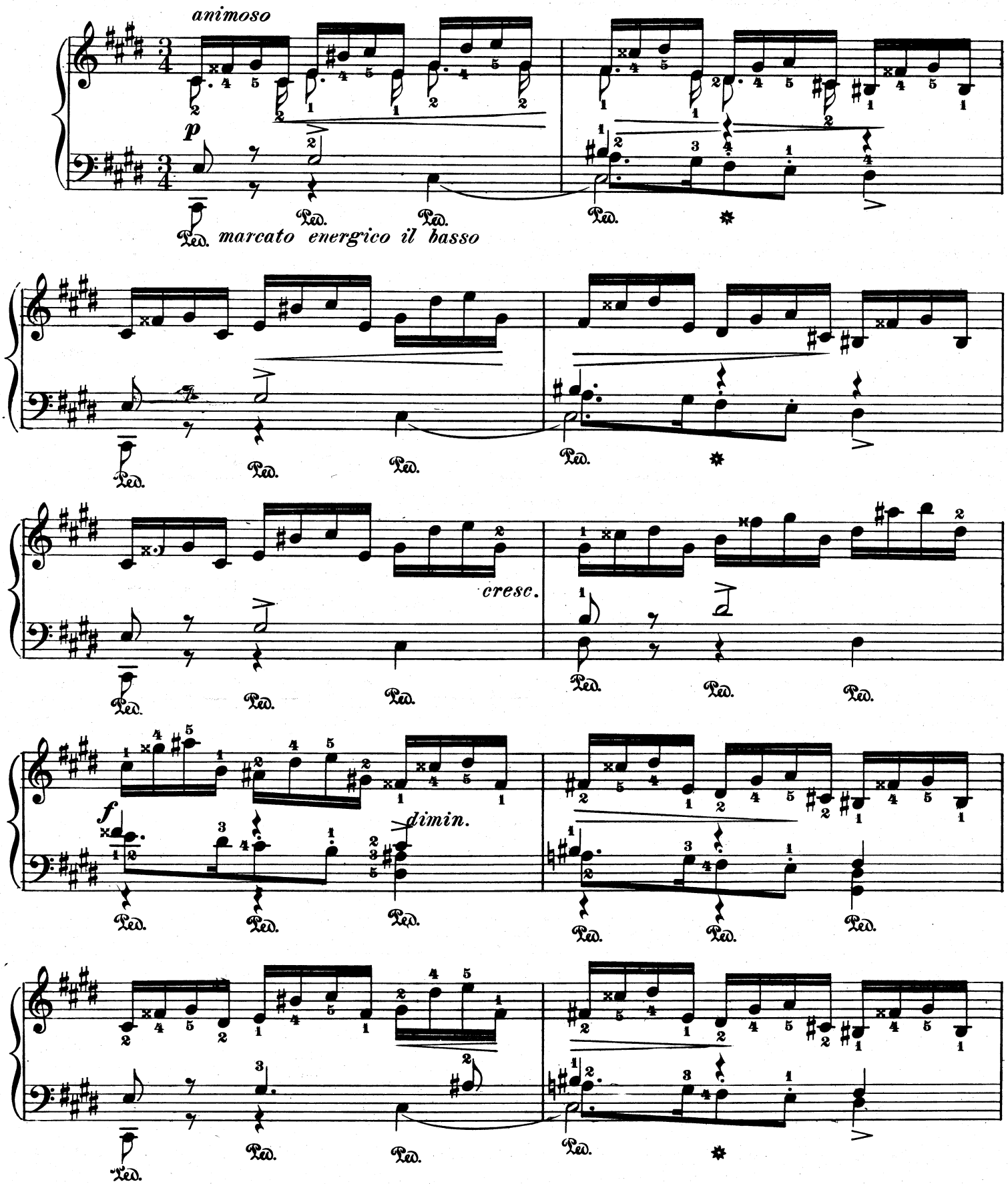


15609 (4) See Note 4, p. 66.

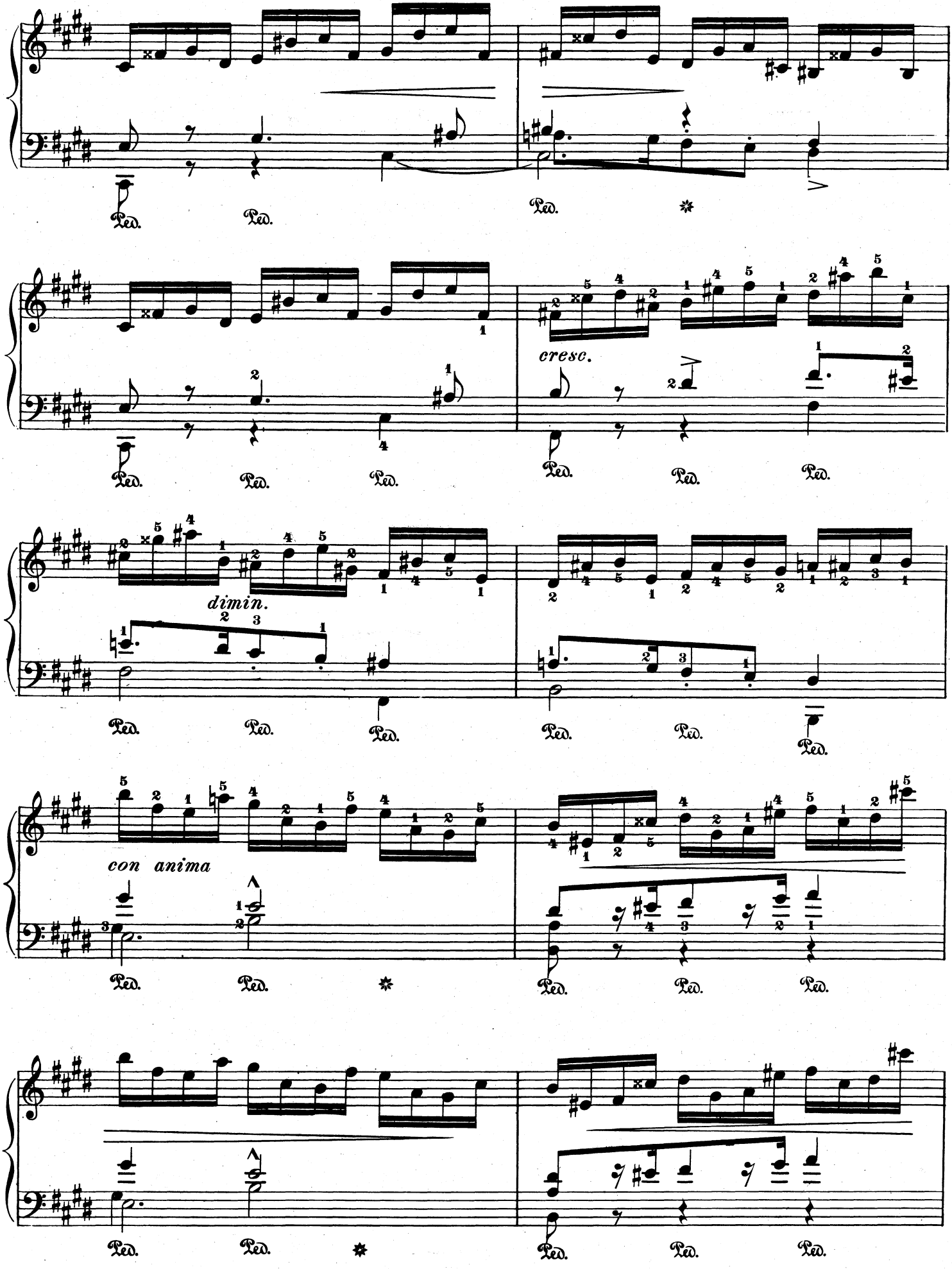
5.

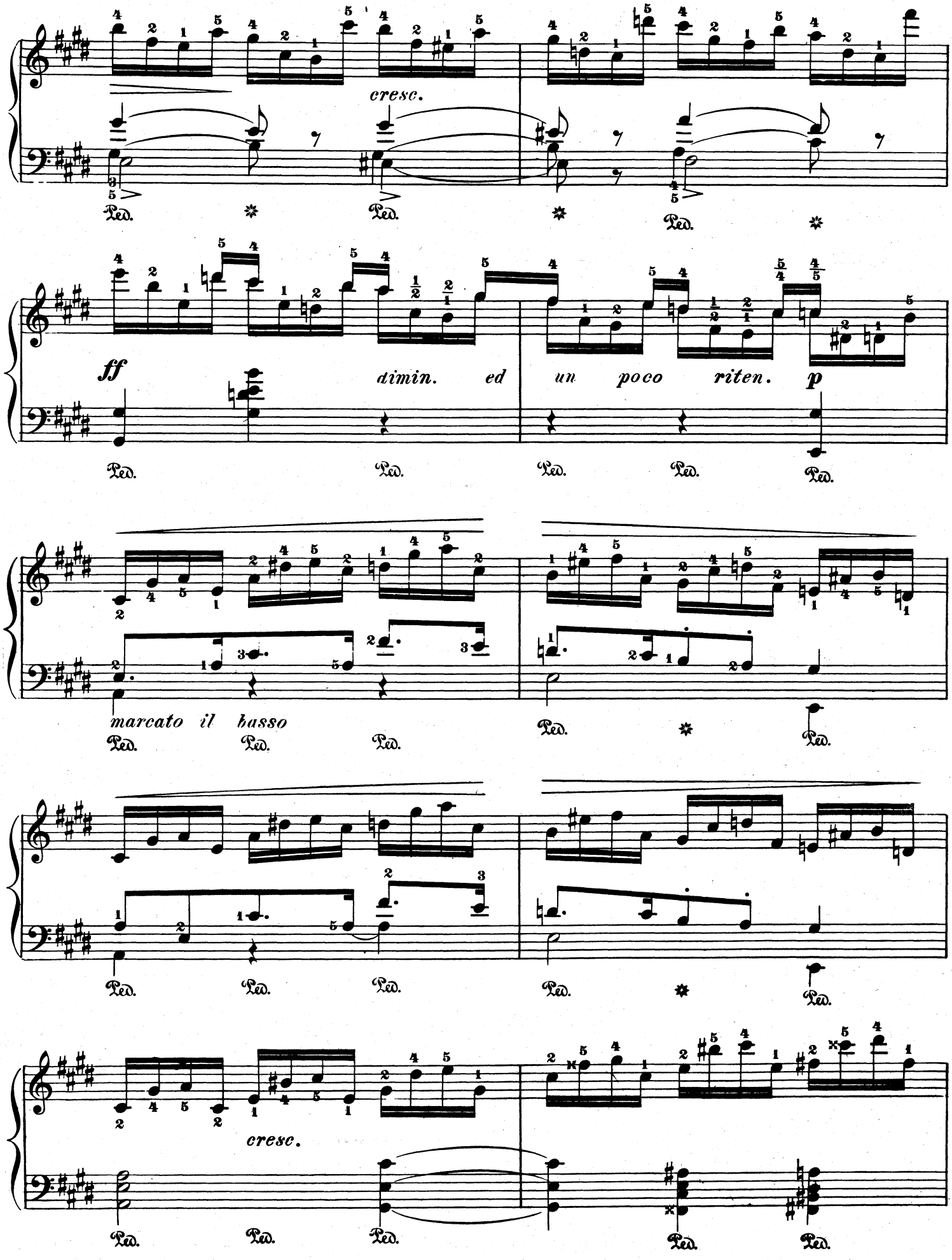
Vie orageuse. Stormy Life.

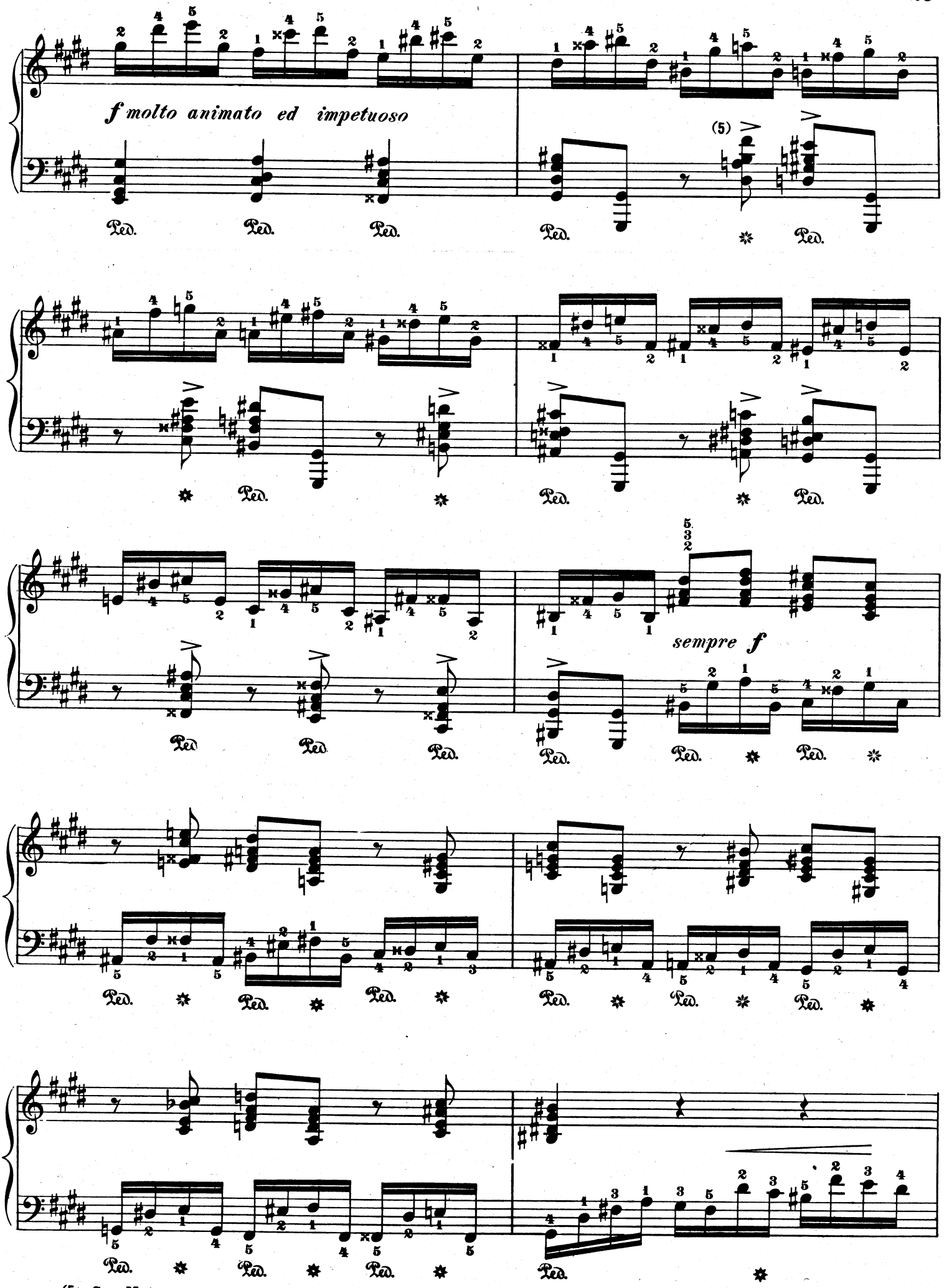
Tempo giusto. (♩ = 132)



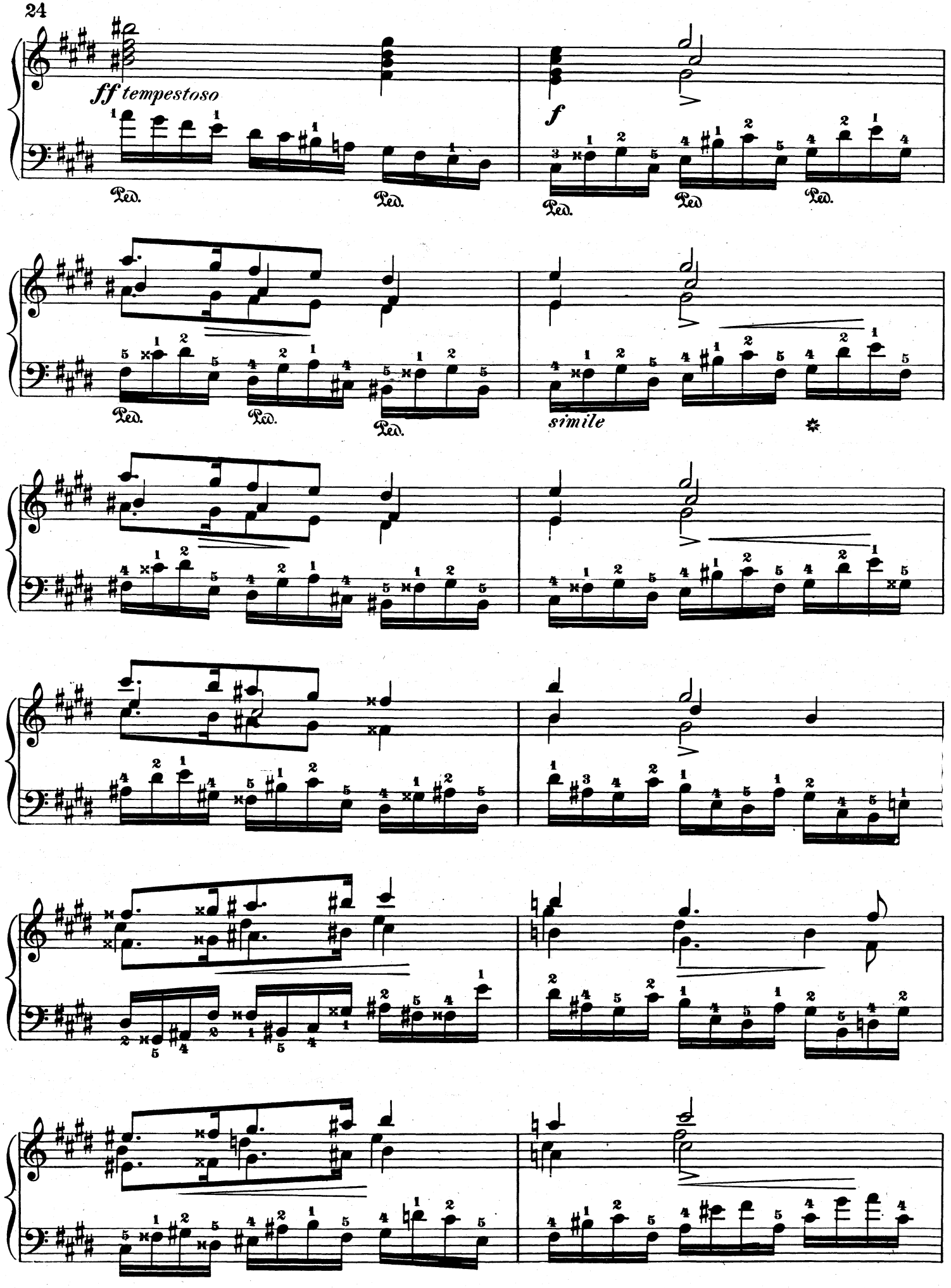
A difficult but most beneficial Étude, specially designed for the fourth and the fifth fingers. The melodies in both right and left hand must be well marked.

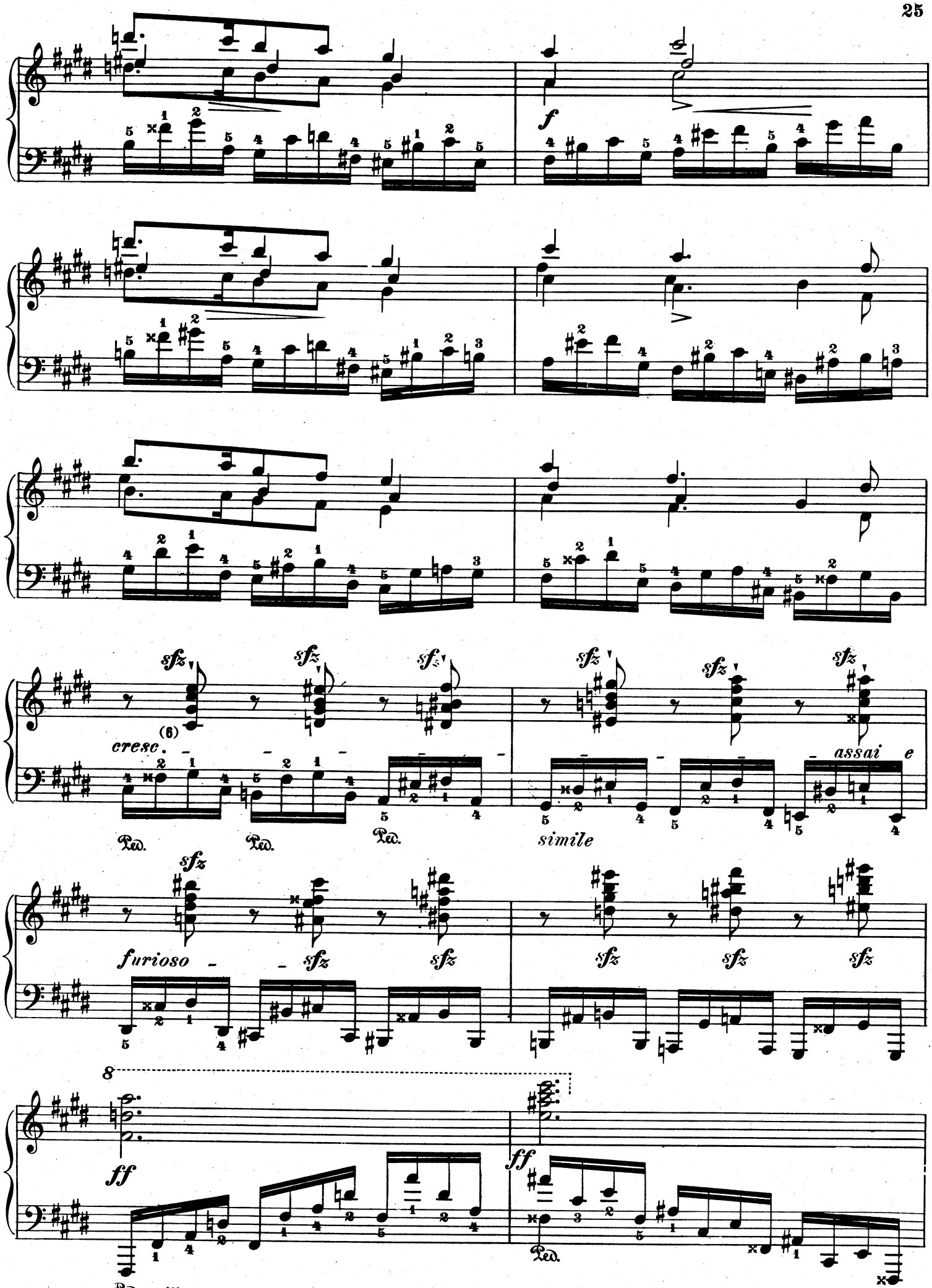

Ped.
cresc.
dimin.
con anima


cresc.
ff
dimin. ed un poco riten.
p
marcato il basso
cresc.
Ped.

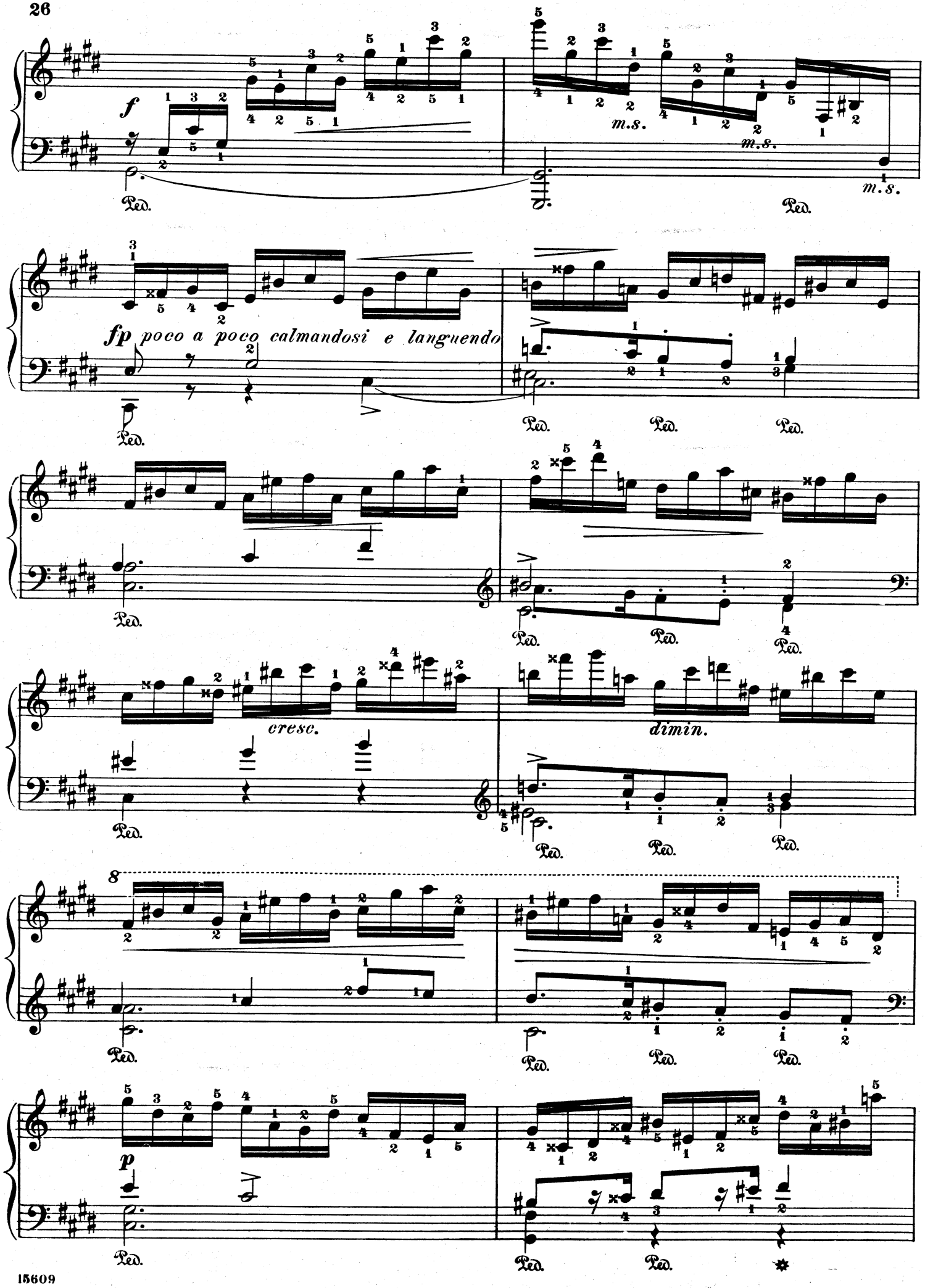


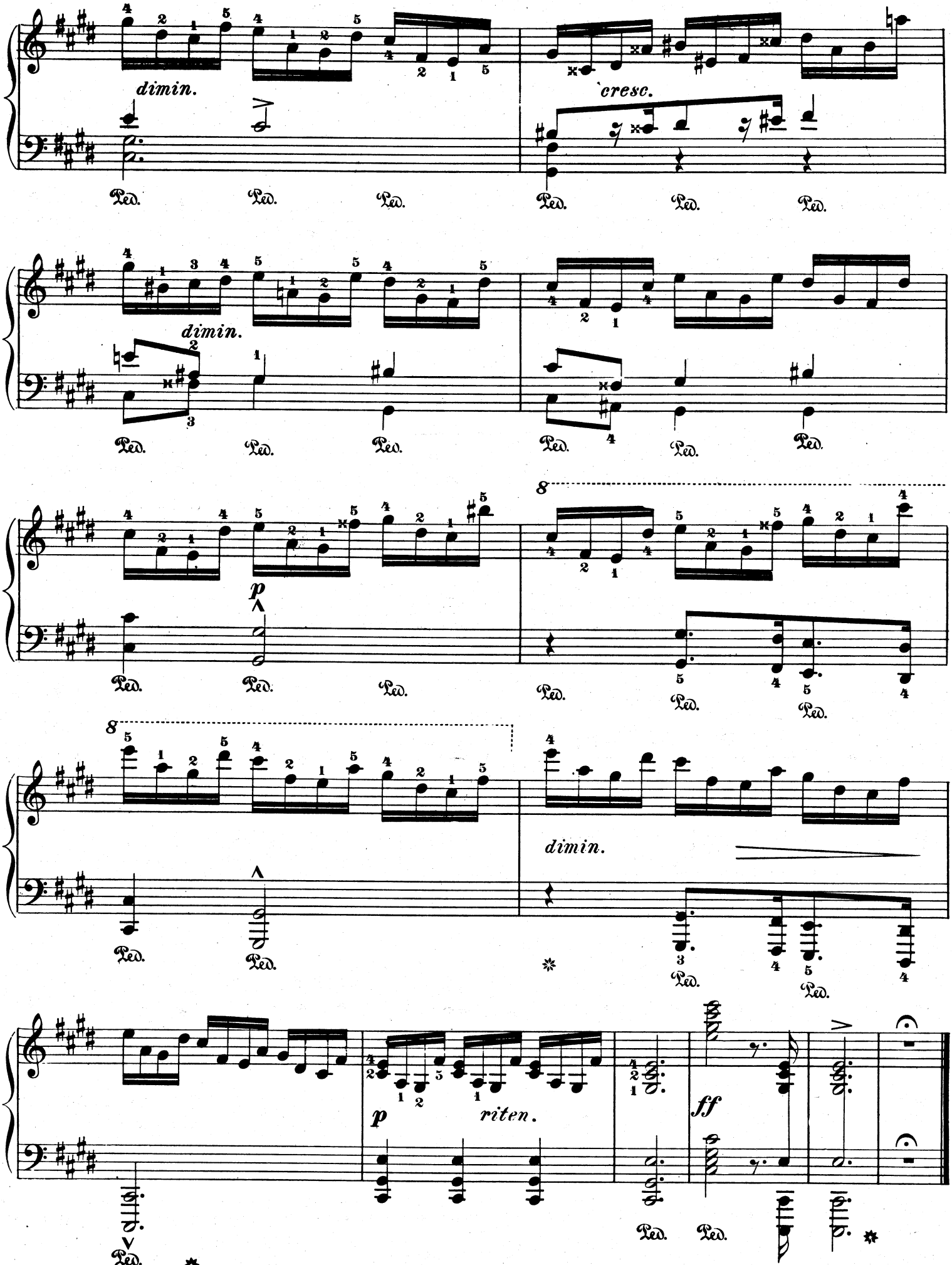
15609 (5) See Note 5, p. 66.


ff tempestoso
Ped.
Ped.
f
Ped.
Ped
Ped.
Ped.
Ped.
Ped.
simile



(6) See Note 6, p. 66


f
m.s.
m.s.
m.s.
fp poco a poco calmandosi e languendo
cresc.
dimin.
p
Ped.


dimin.
cresc.
Ped.
dimin.
p
8
dimin.
p
riten.
ff

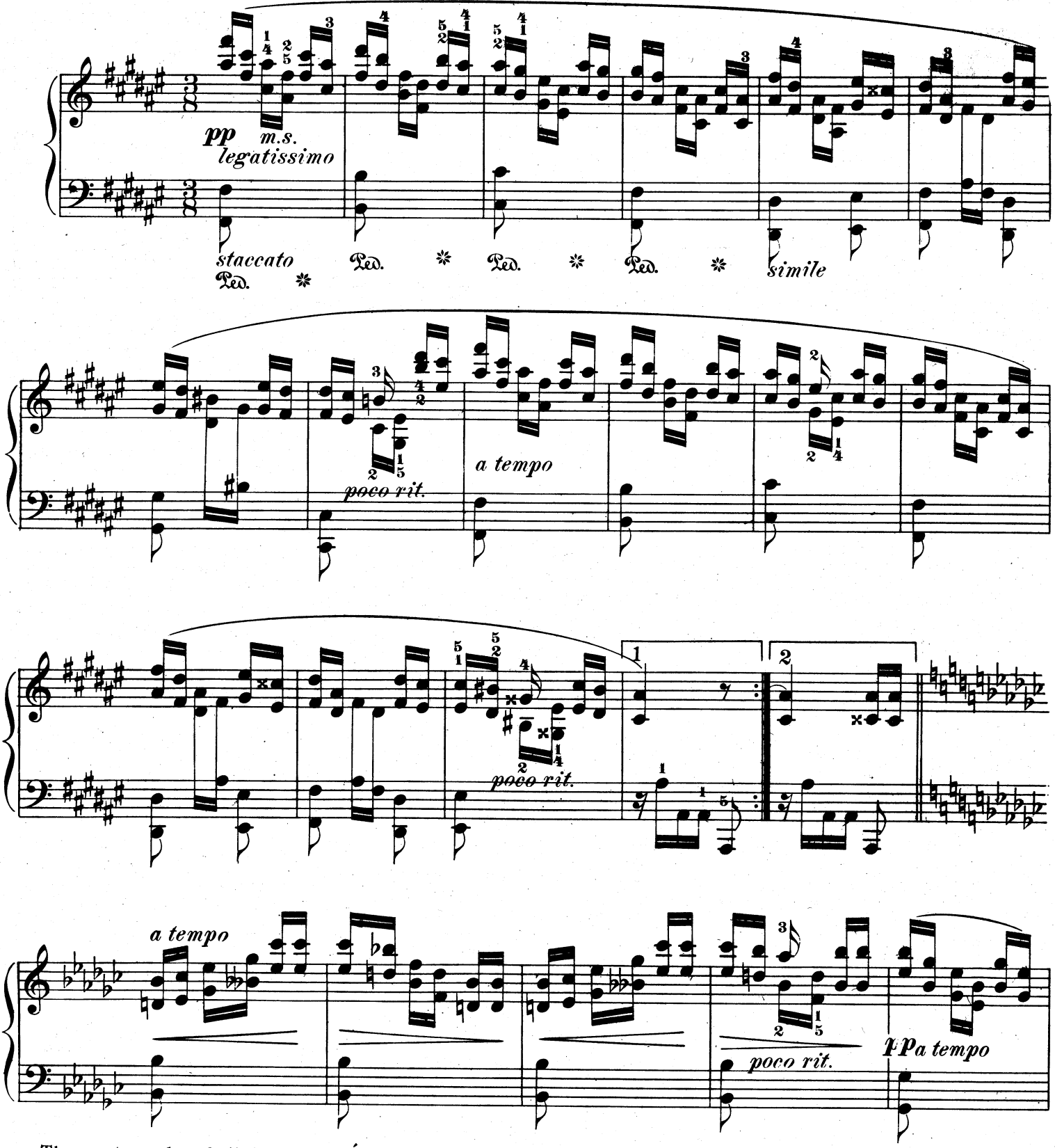
6.

«Si oiseau j'etais,
A toi je volerais!»

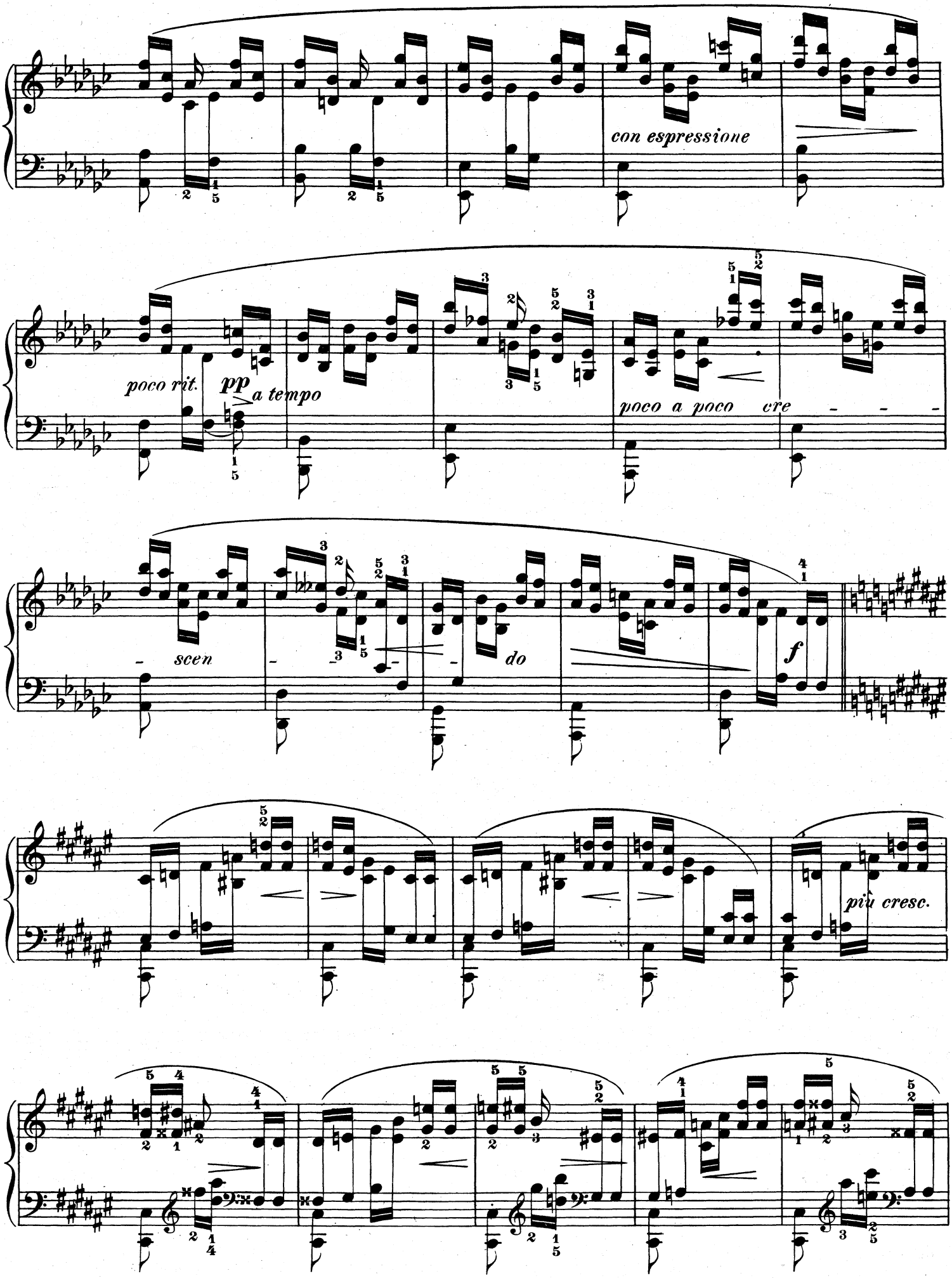
"Were I a bird,
To thee Id fly!"

Allegro. *Con leggierezza quasi zeffiroso* (♩. = 88)

Adolf Henselt. Op. 2, № 6.



The most popular of all the Henselt Études, and the one most often played in concerts. It requires lightness of touch, elasticity of wrist, accuracy, and a knowledge of muscle relaxation and the husbanding of one's strength. Special care must be given to the shading.


con espressione
poco rit.
pp
a tempo
poco a poco cre
scen
do
f
più cresc.

staccato

ff

con tutta forza

ff

Ped. * Ped. *

simile

Ped.

Ped.

*

pp

f

(a)

p

cresc.

f

Ped. Ped. *

simile

lento

f

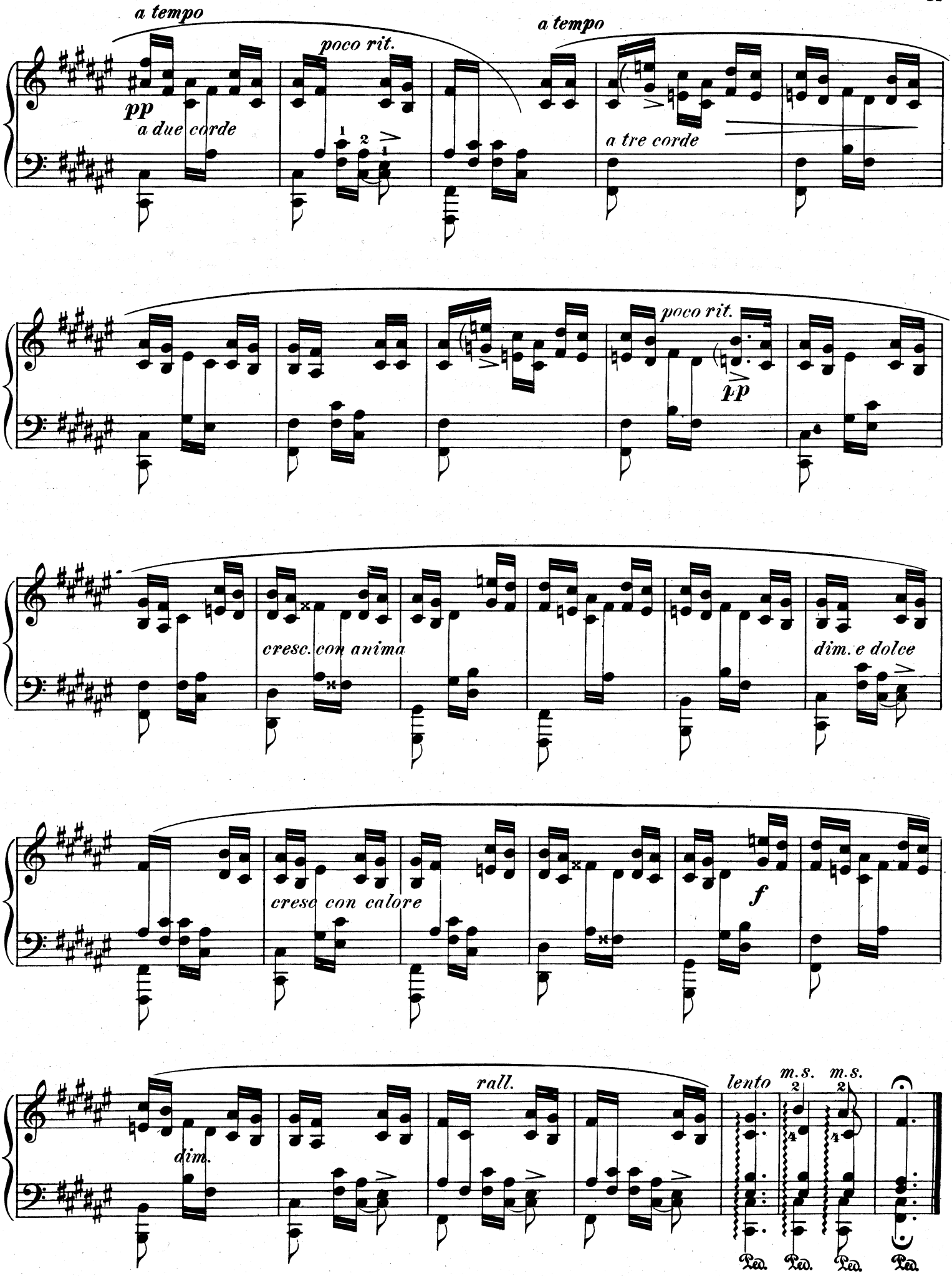
dim.

poco a poco ri - te - nu - to

pp

(a)

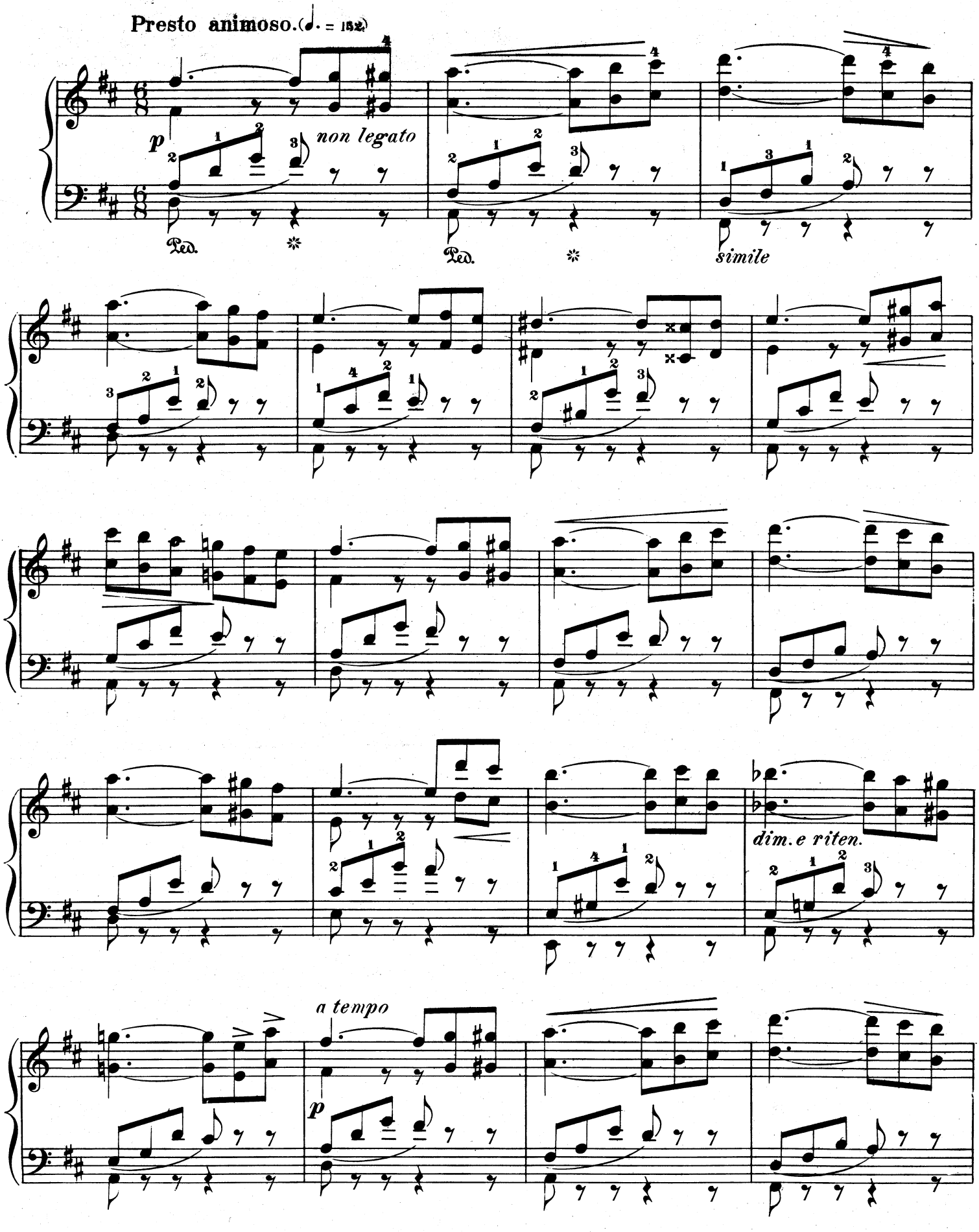
execute thus:

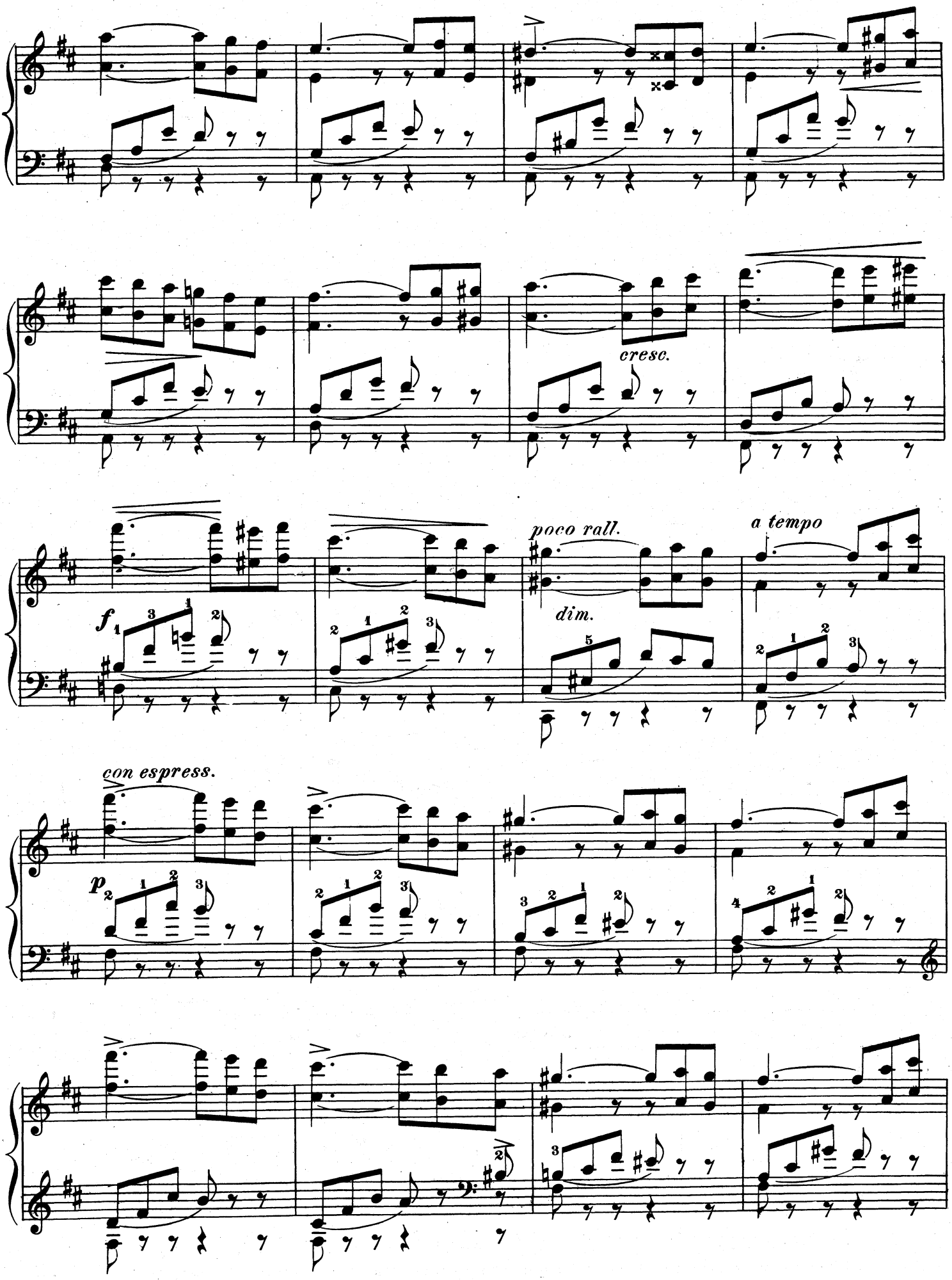

a tempo
poco rit.
pp
a due corde
a tempo
a tre corde
poco rit.
pp
cresc. con anima
dim. e dolce
cresc con calore
f
dim.
rall.
lento
m.s.
m.s.
Ped.
Ped.
Ped.
Ped.

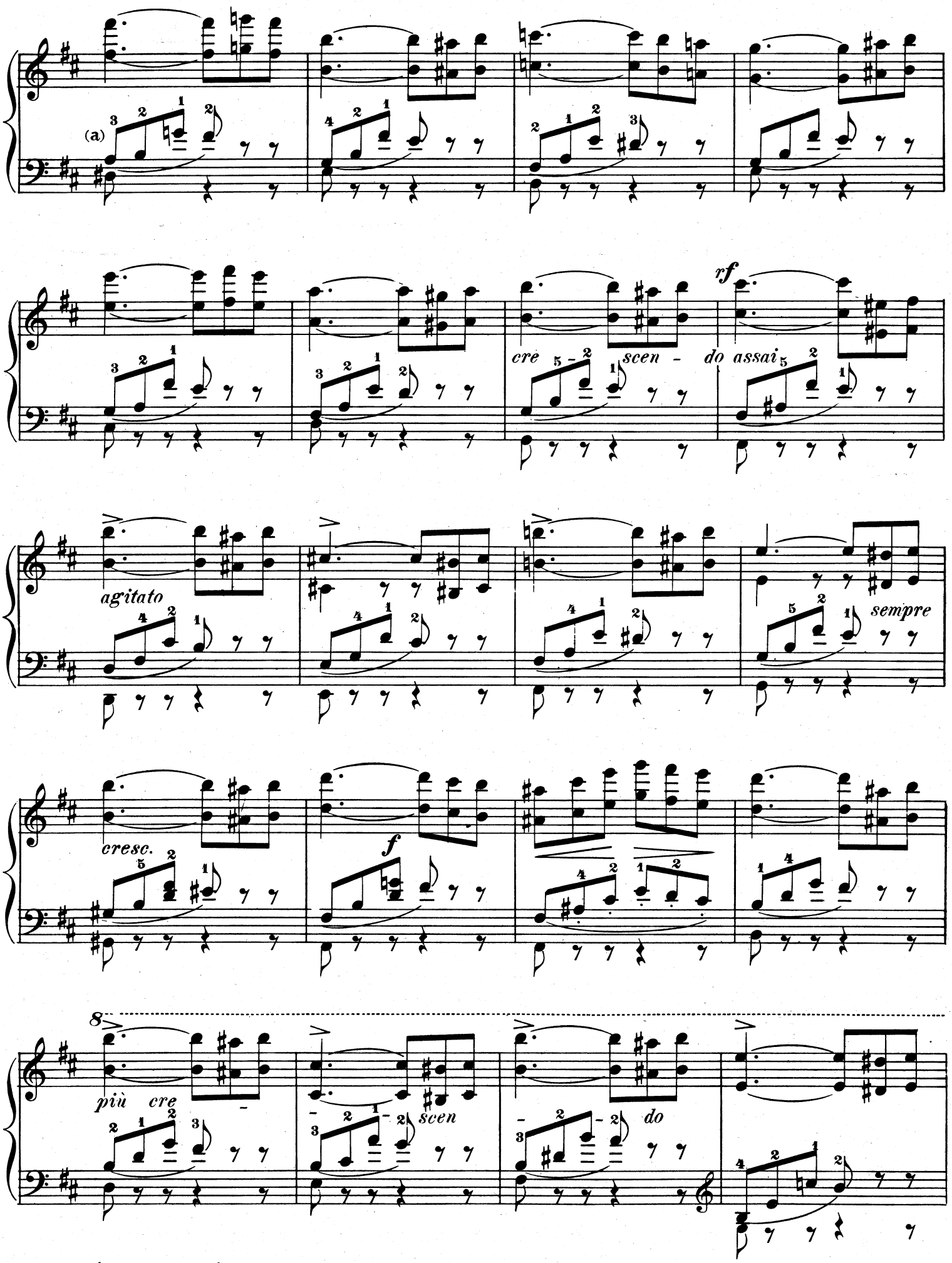
7.

C'est la jeunesse, qui a des ailes dorées!

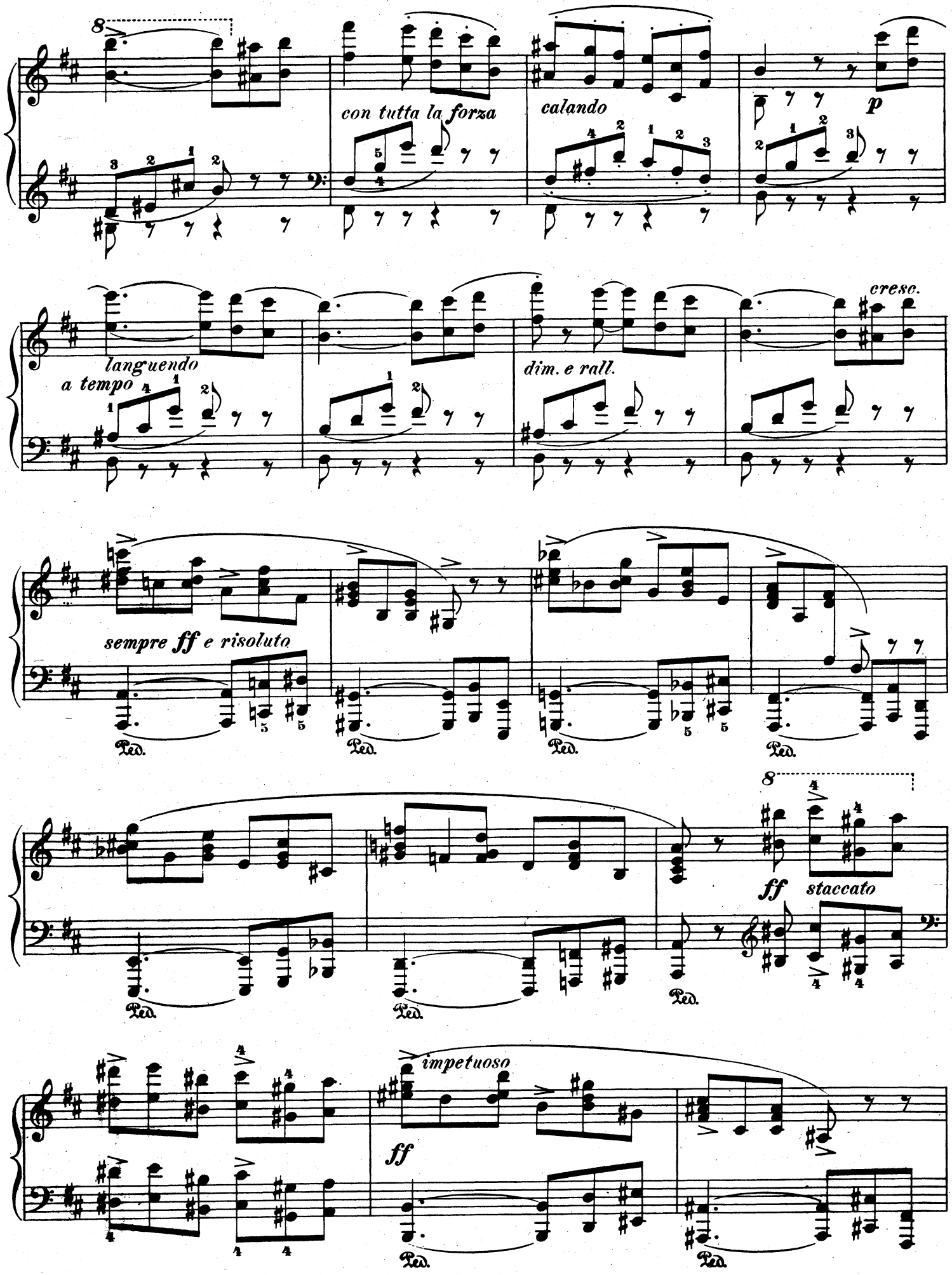
"'Tis youth that hath golden wings!"

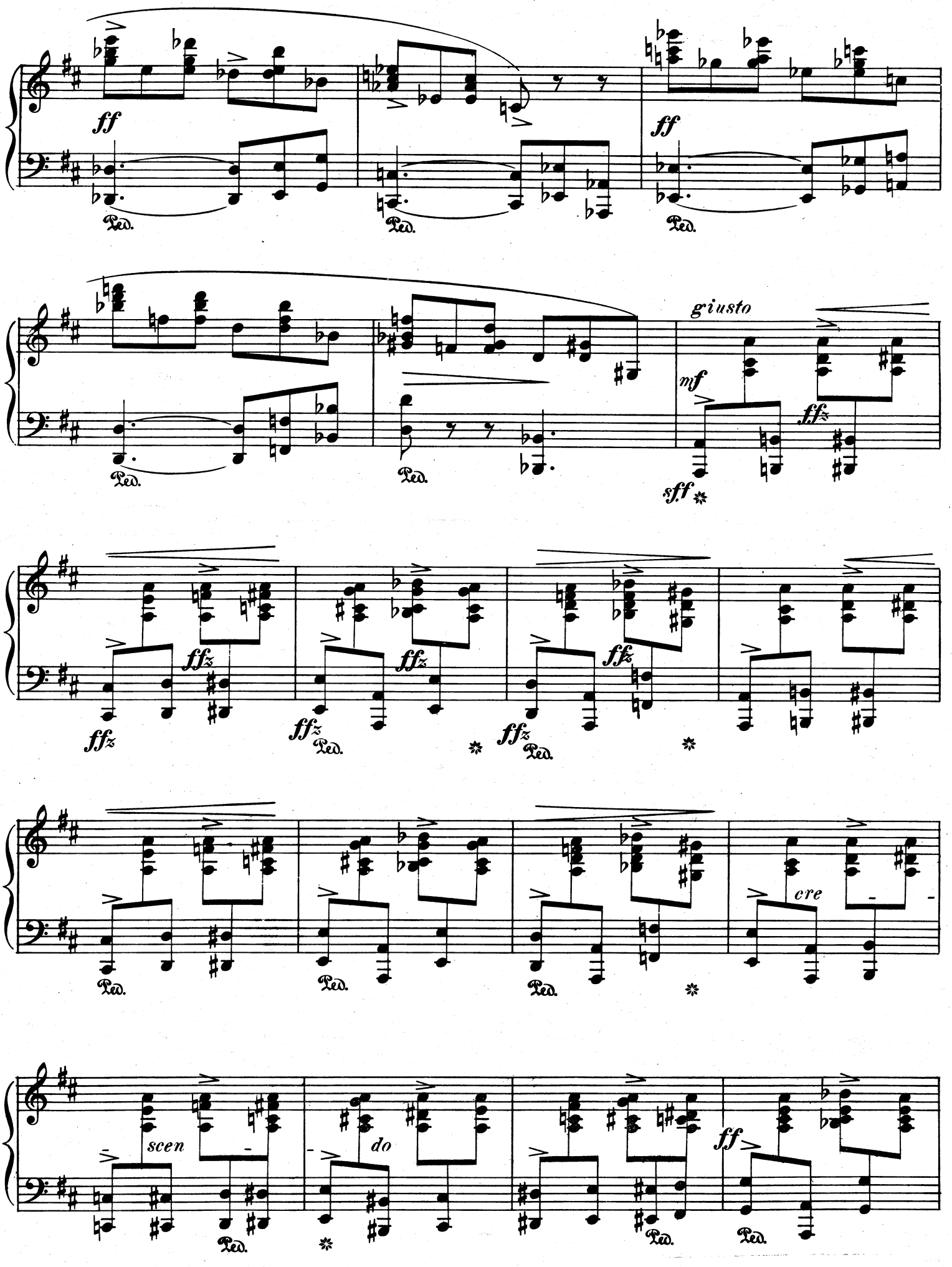


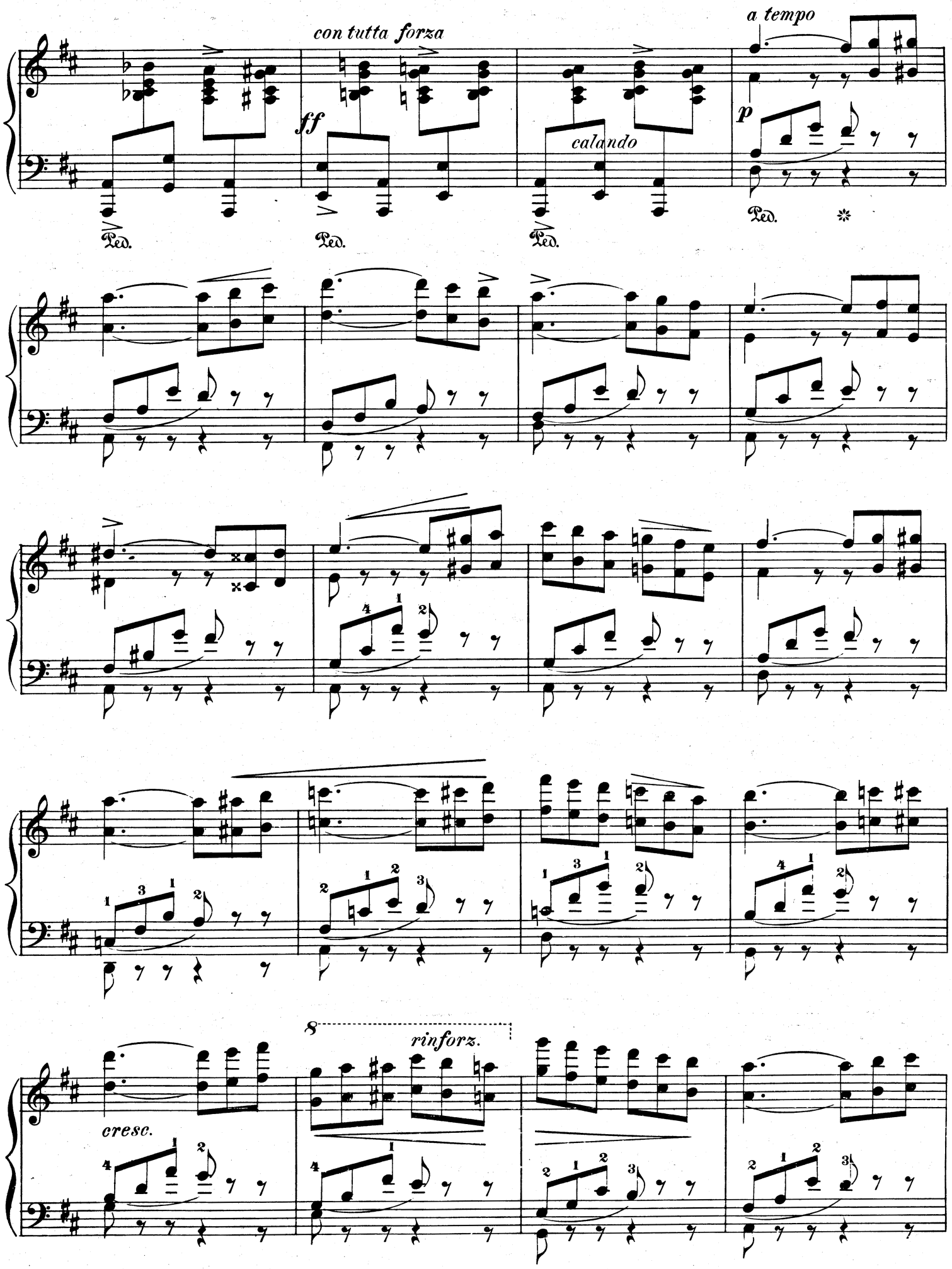

cresc.
poco rall.
dim.
a tempo
f
con espress.
p

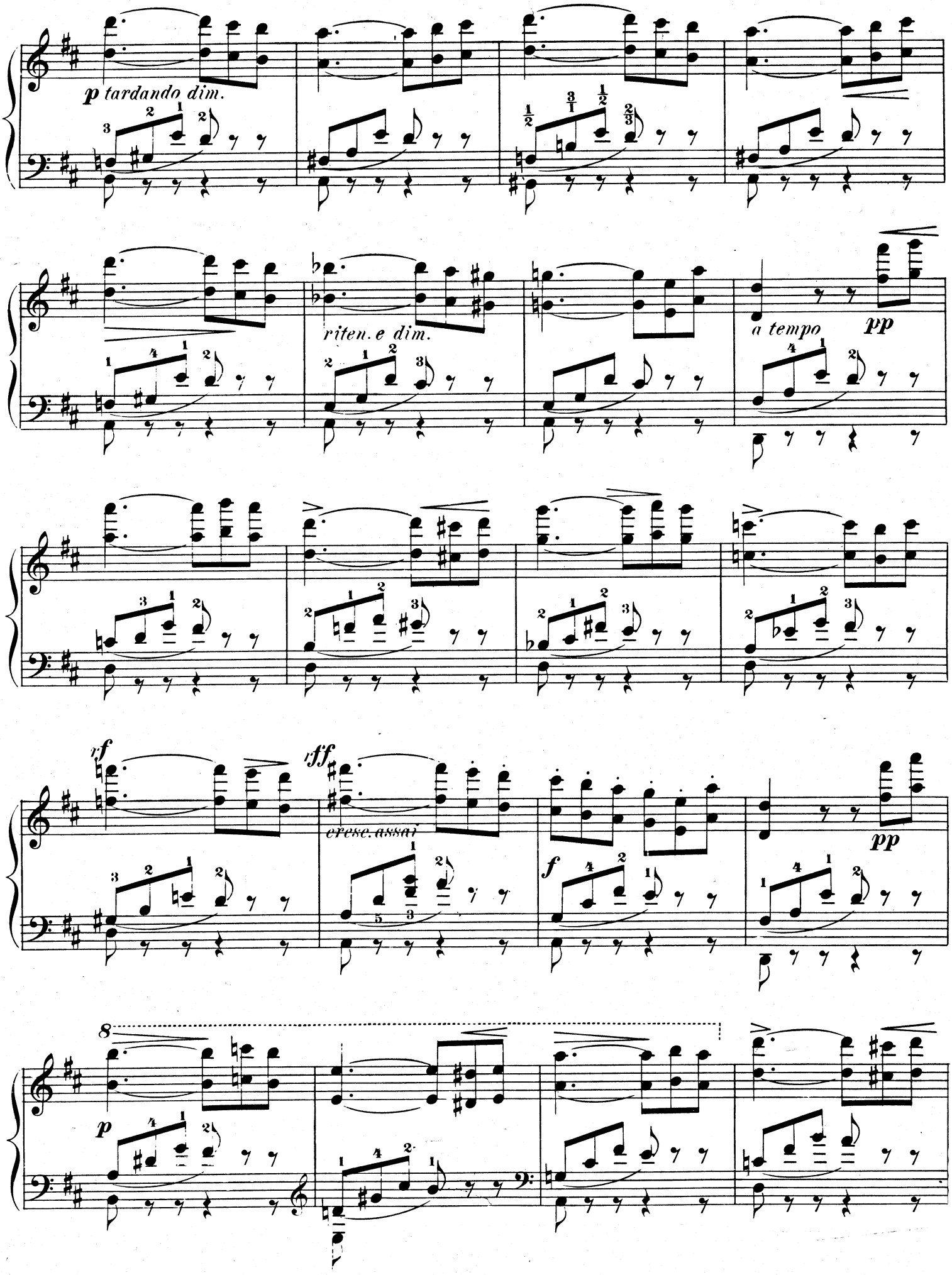


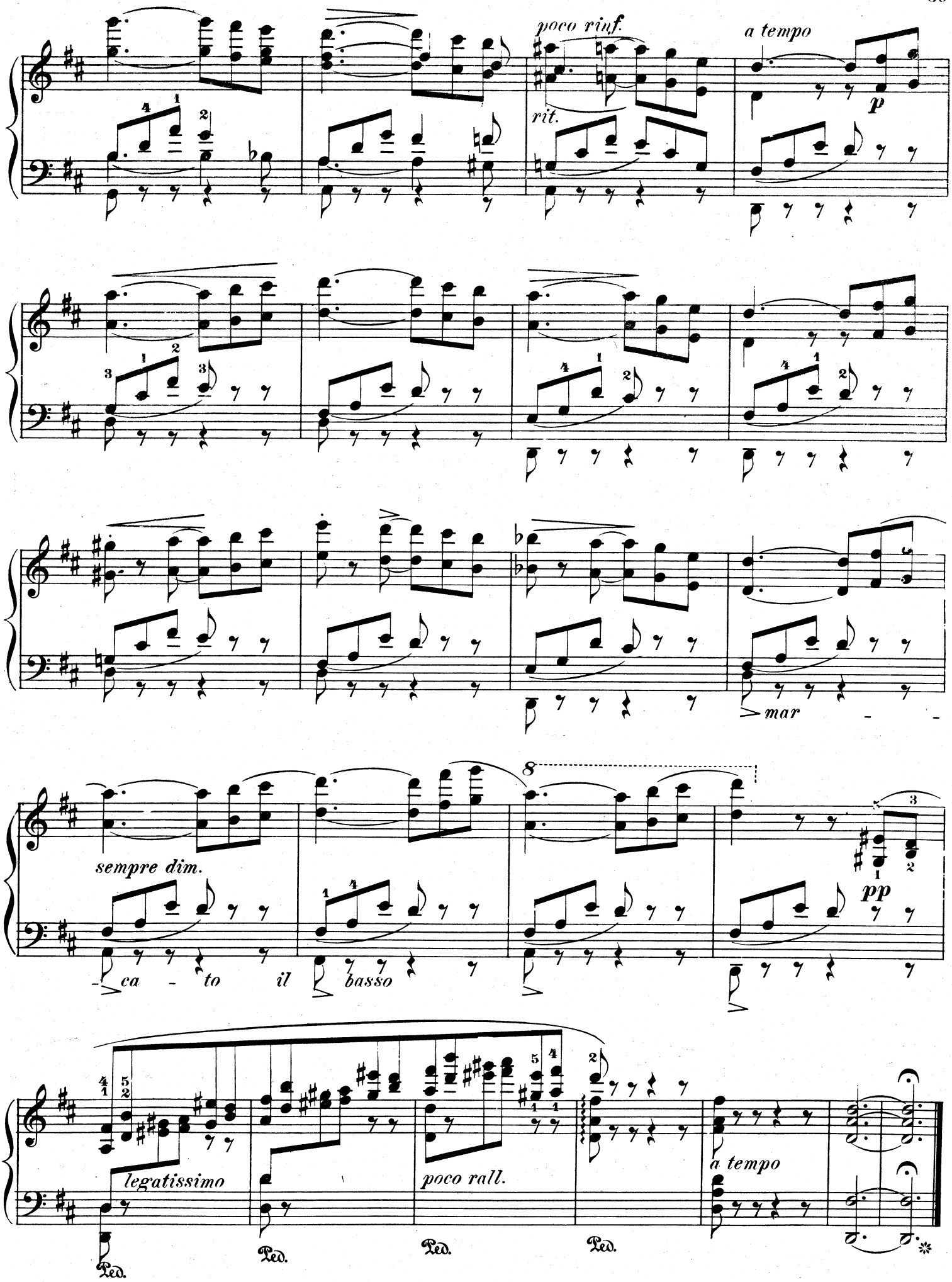
(a) Peters' and Hofmeister's editions give D natural, but in the editor's opinion this is a mistake; D sharp is correct.


8
con tutta la forza
calando
p
languendo
a tempo
dim. e rall.
cresc.
sempre ff e risoluto
Ped.
8
ff
staccato
impetuoso
ff


ff
Ped.
ff
Ped.
Ped.
giusto
mf
fffz
sff
Ped.
Ped.
fffz
fffz
Ped.
fffz
Ped.
Ped.
Ped.
Ped.
cre
scen
do
Ped.
ff
Ped.
Ped.


con tutta forza
ff
calando
a tempo
p
Ped.
8
rinforz.
cresc.


p tardando dim.
riten. e dim.
a tempo
pp
rf
fff
cresc. assai
f
pp
8
p

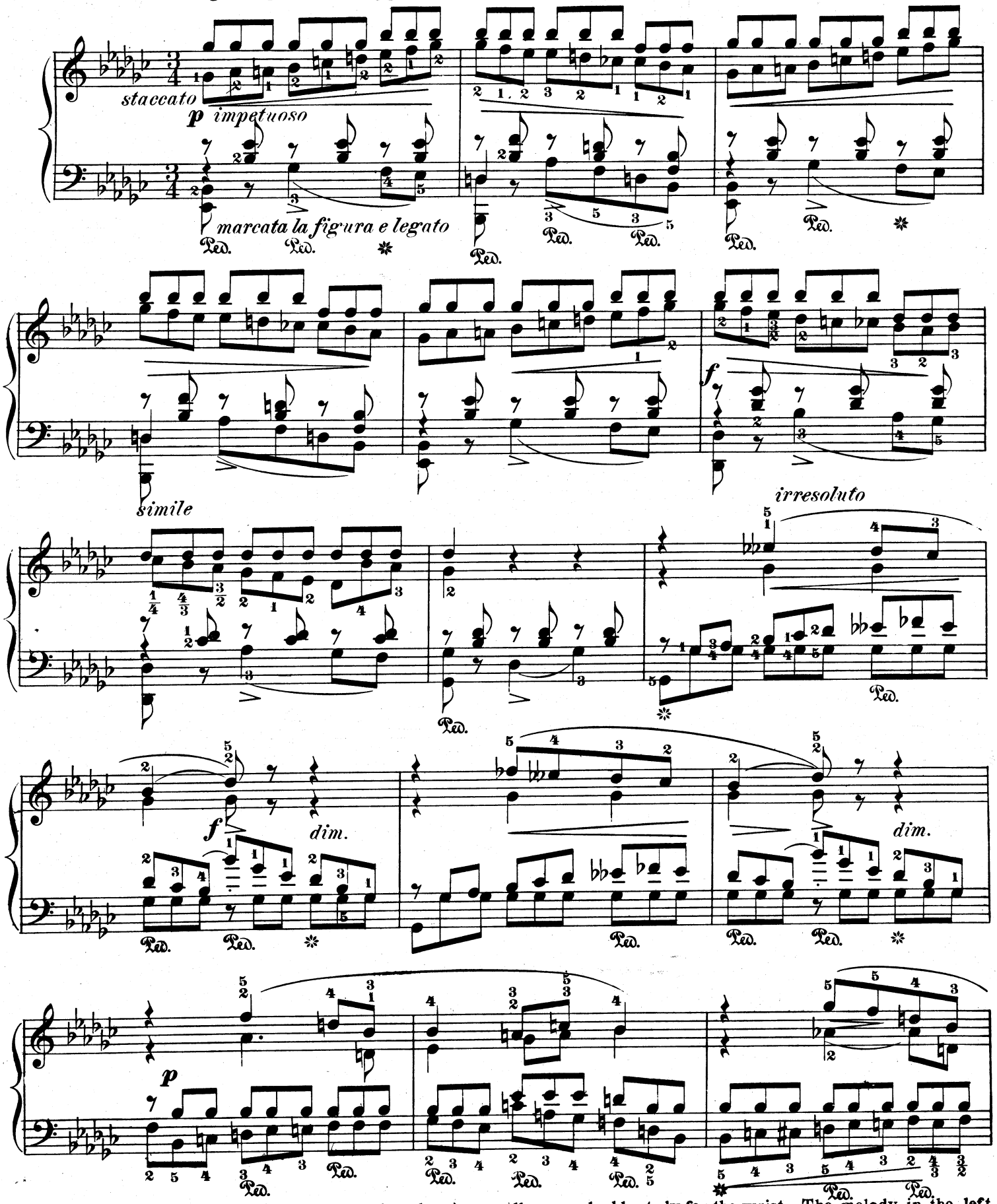

poco rinf.
rit.
a tempo
p
mar
sempre dim.
ca - to il basso
8
pp
legatissimo
poco rall.
a tempo
Ped.
Ped.
Ped.
Ped.

8.

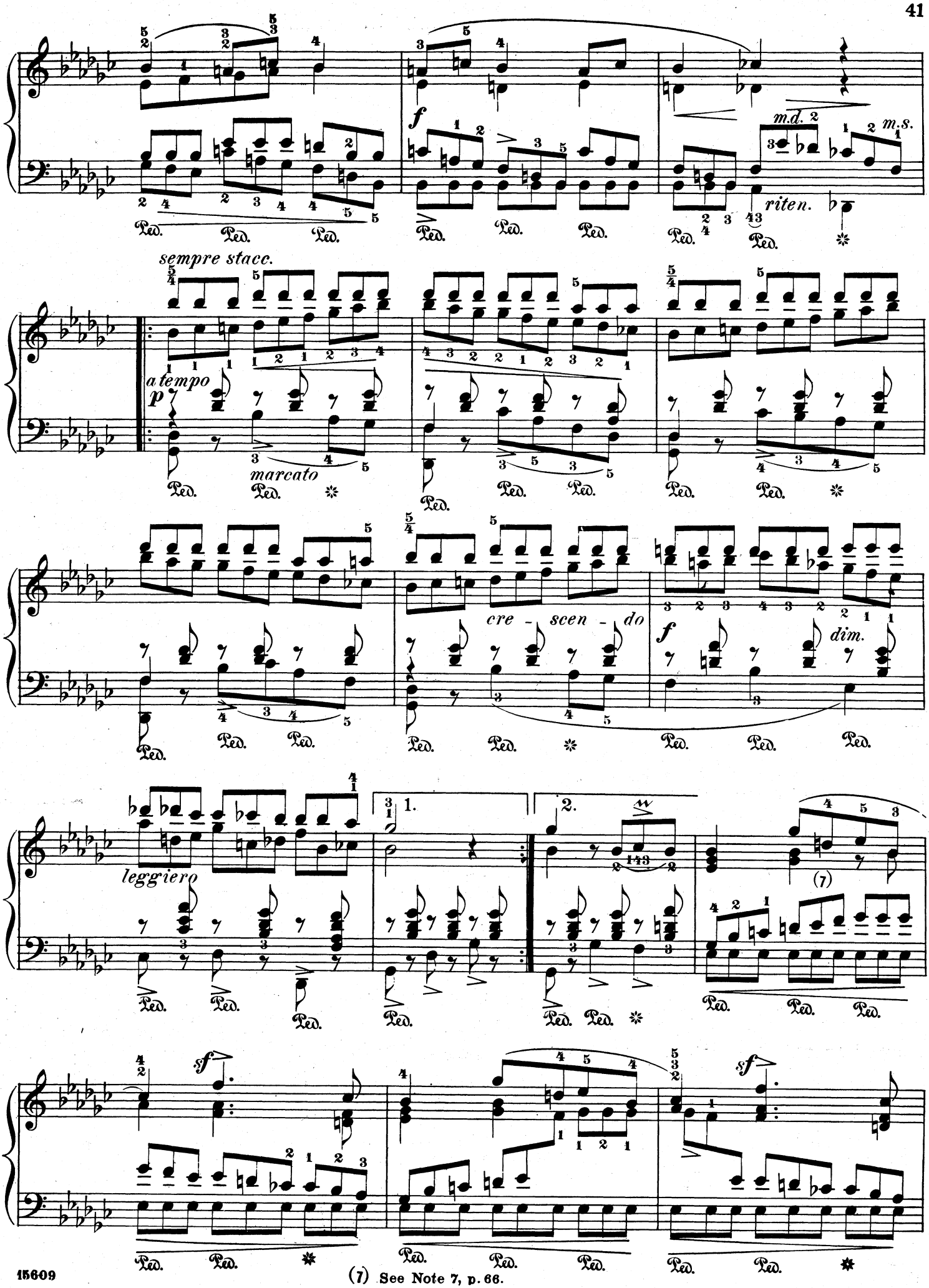
Tu m'attires, m'entraînes, m'engloutis!

"Thou attractest, compellest, overwhelmest me!"

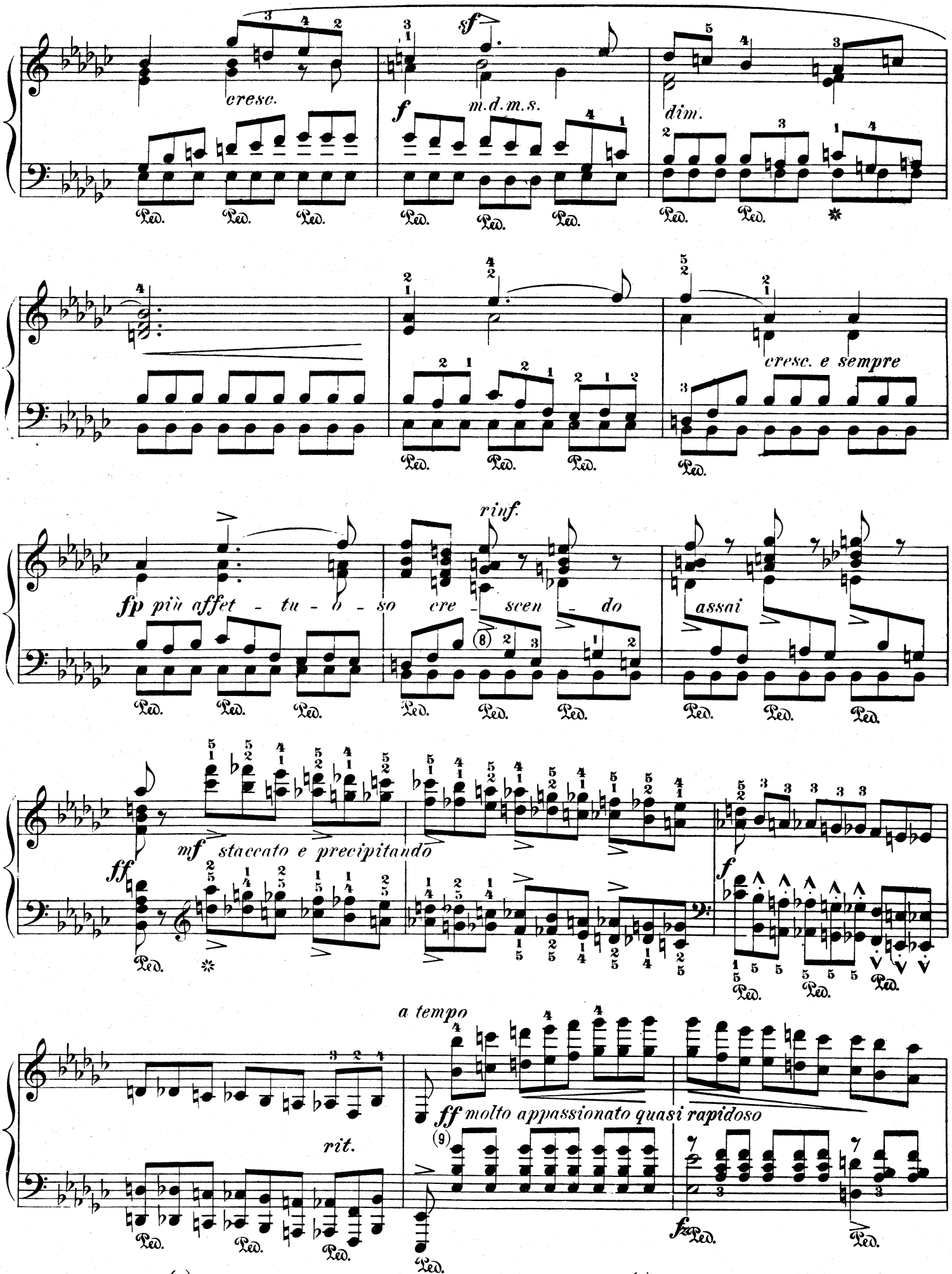
Allegro agitato ed appassionato. (♩ = 126)



This is a study in Rhythm (two notes against three), as well as a valuable study for the wrist. The melody in the left hand must be brought out clearly.

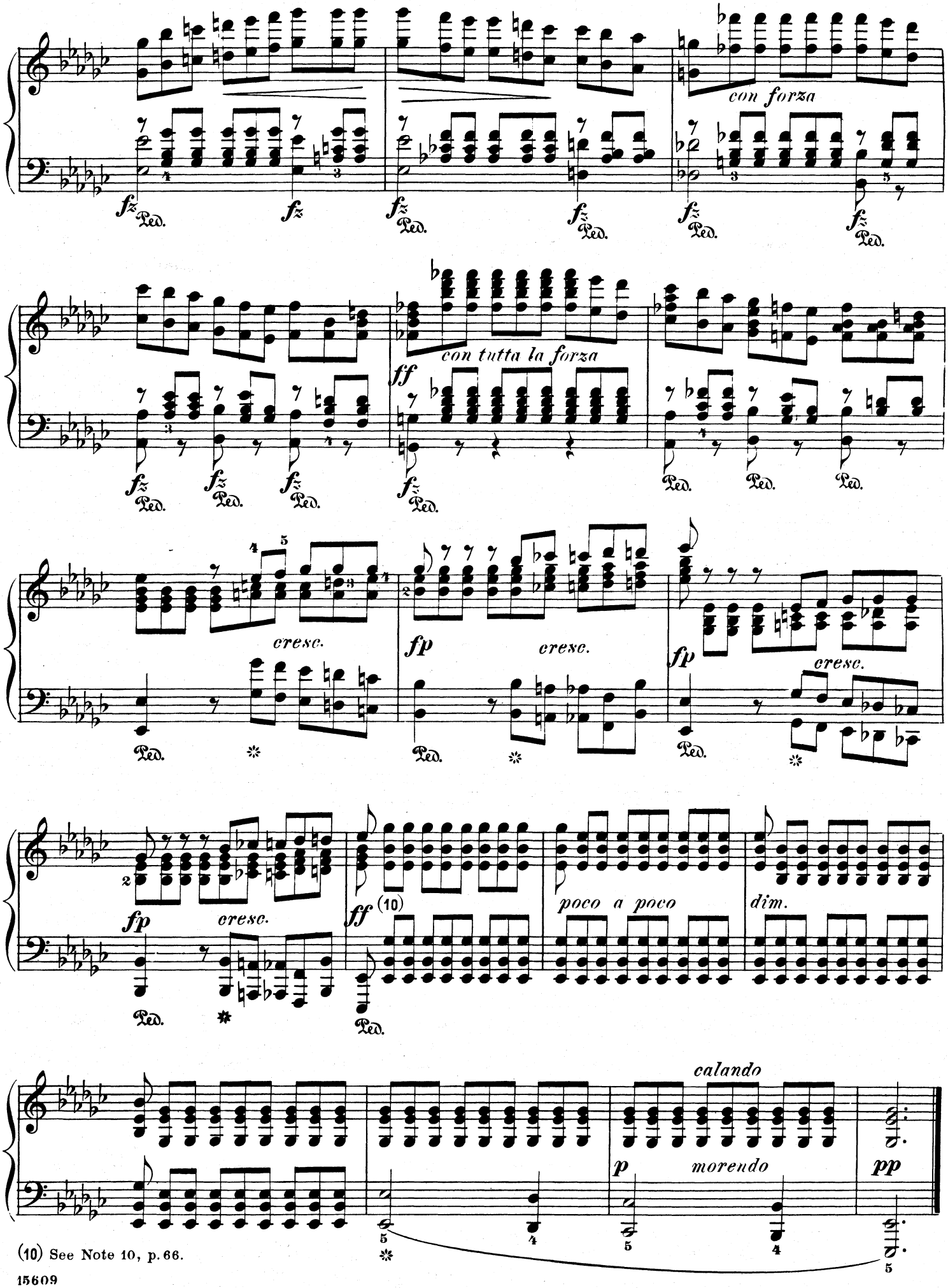


(7) See Note 7, p. 66.



(8) See Note 8, p. 66.

(9) See Note 9, p. 66.



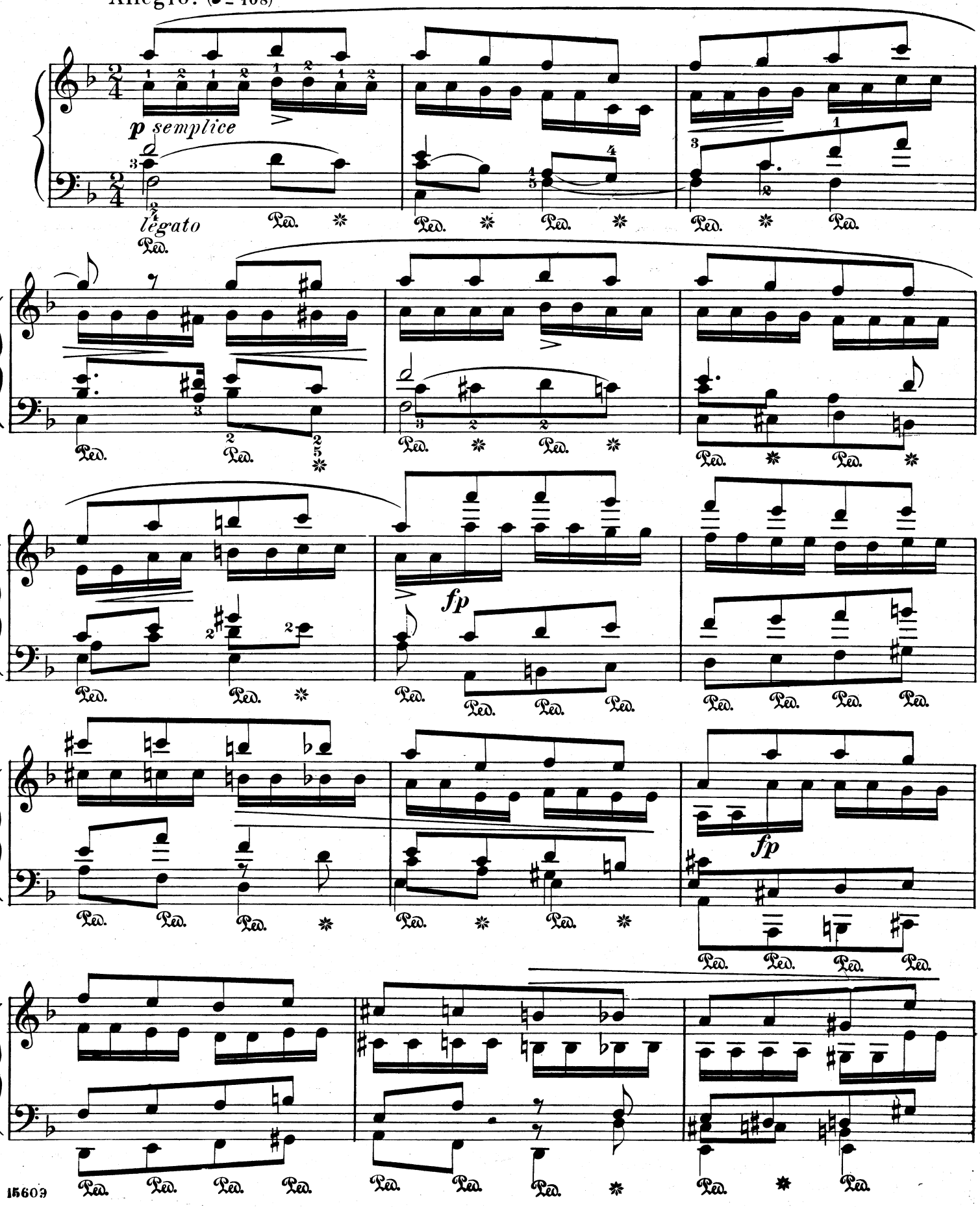
(10) See Note 10, p. 66.

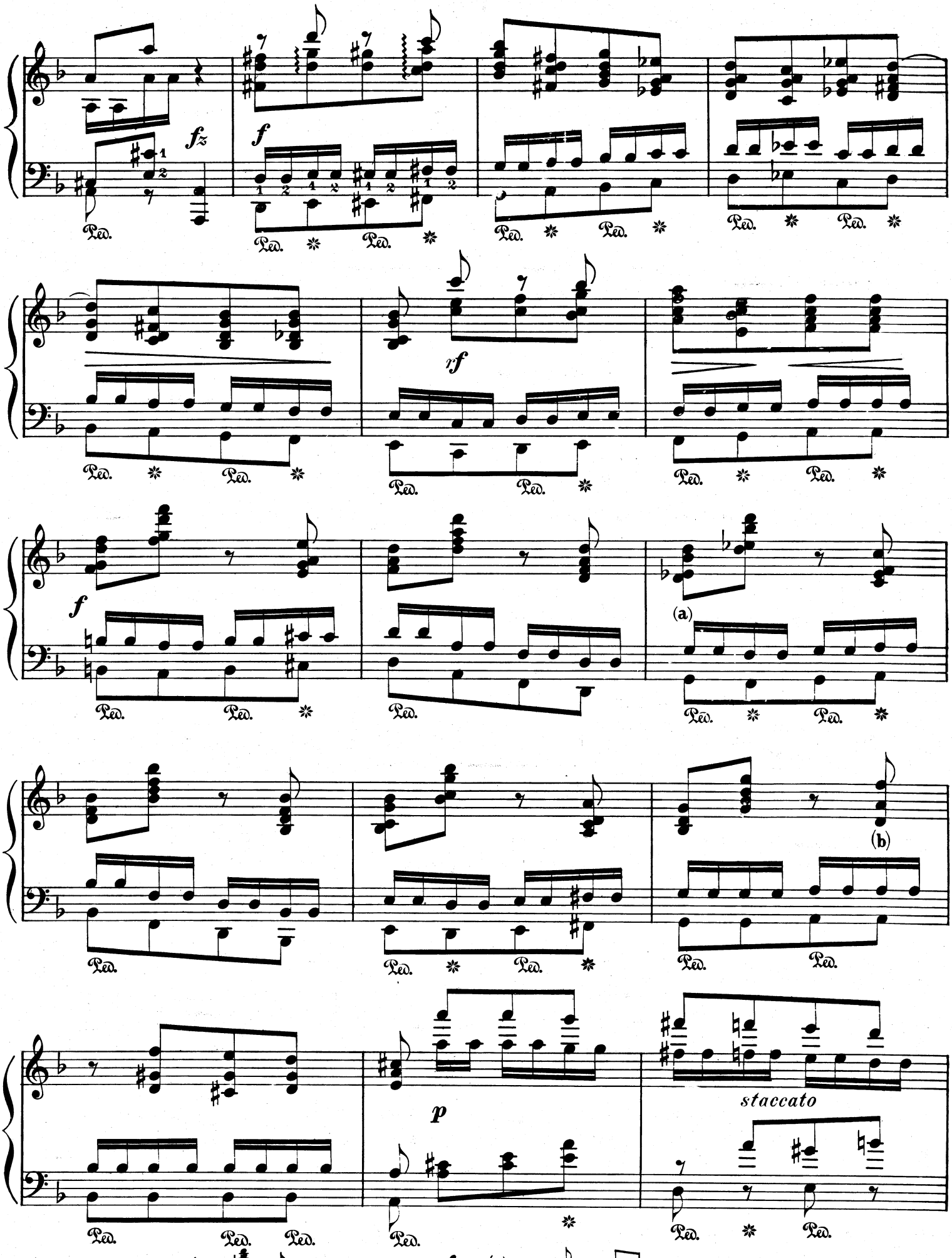
9.

"Jeunesse d'amour, plaisir céleste,
Ah, tu t'enfuis! Mais la mémoire nous reste."

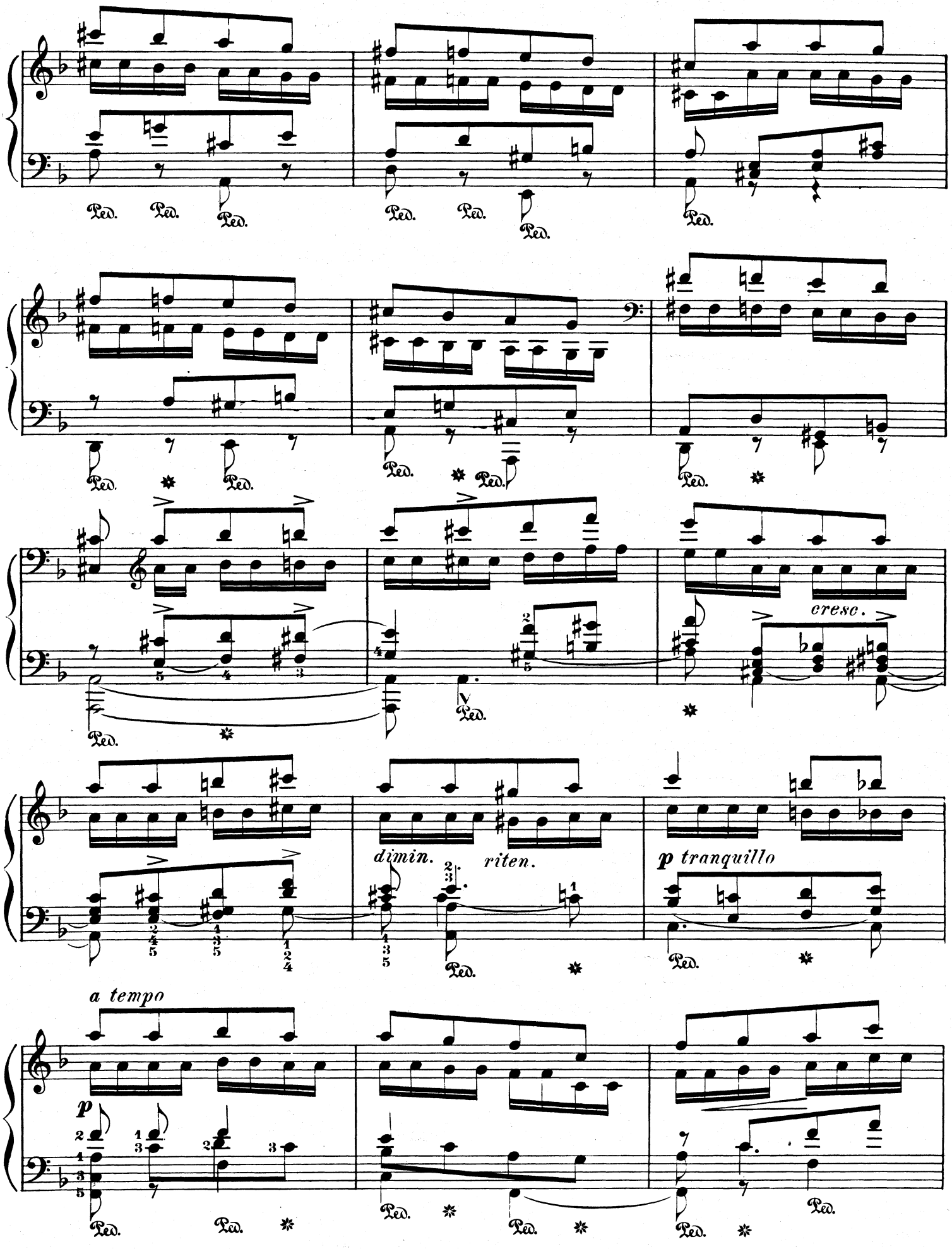
"Springtime of love, celestial pleasure,
Tho' vanish'd, still thy dream we treasure."

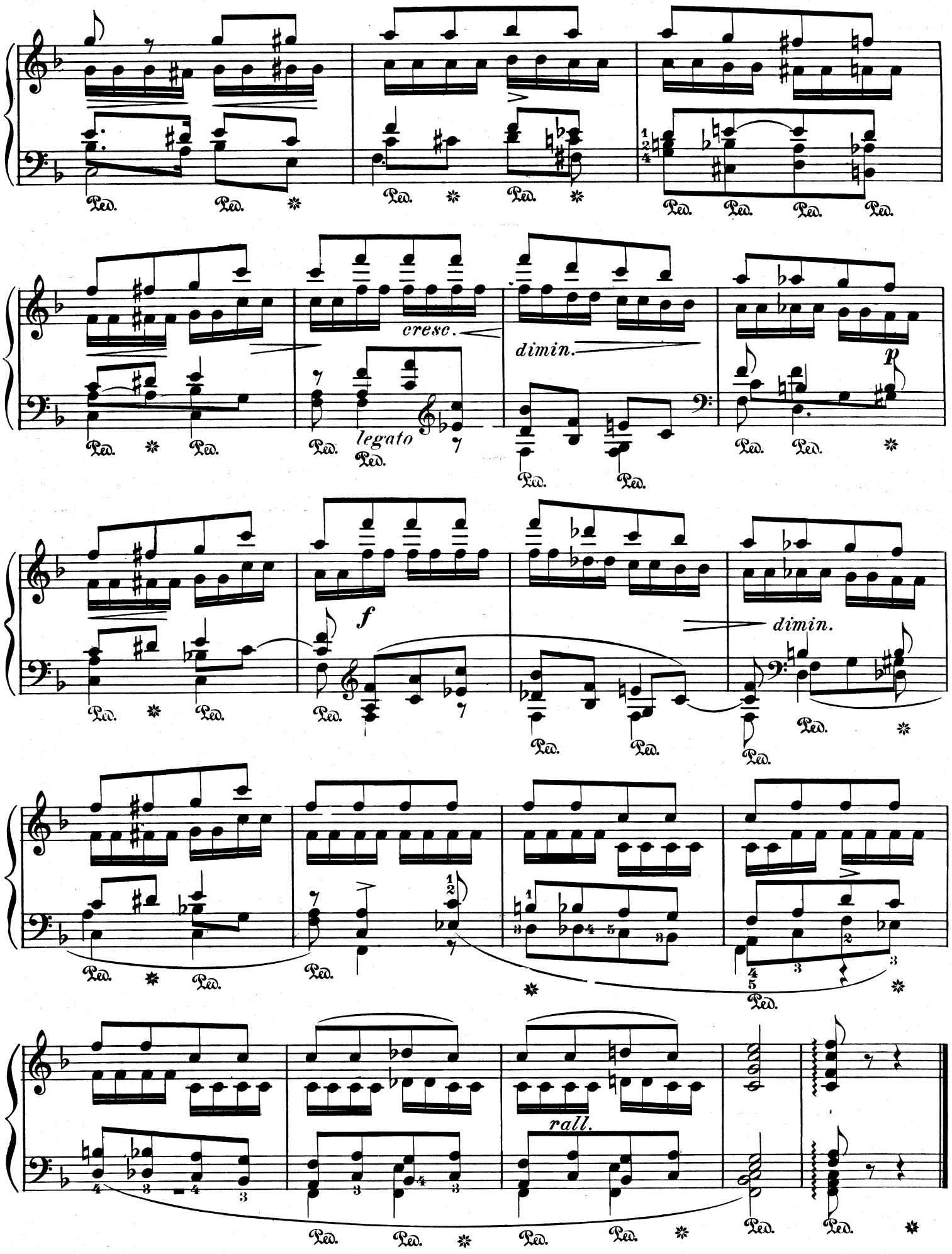
Allegro. (♩= 108)





(a) For small hands: also further: (b)

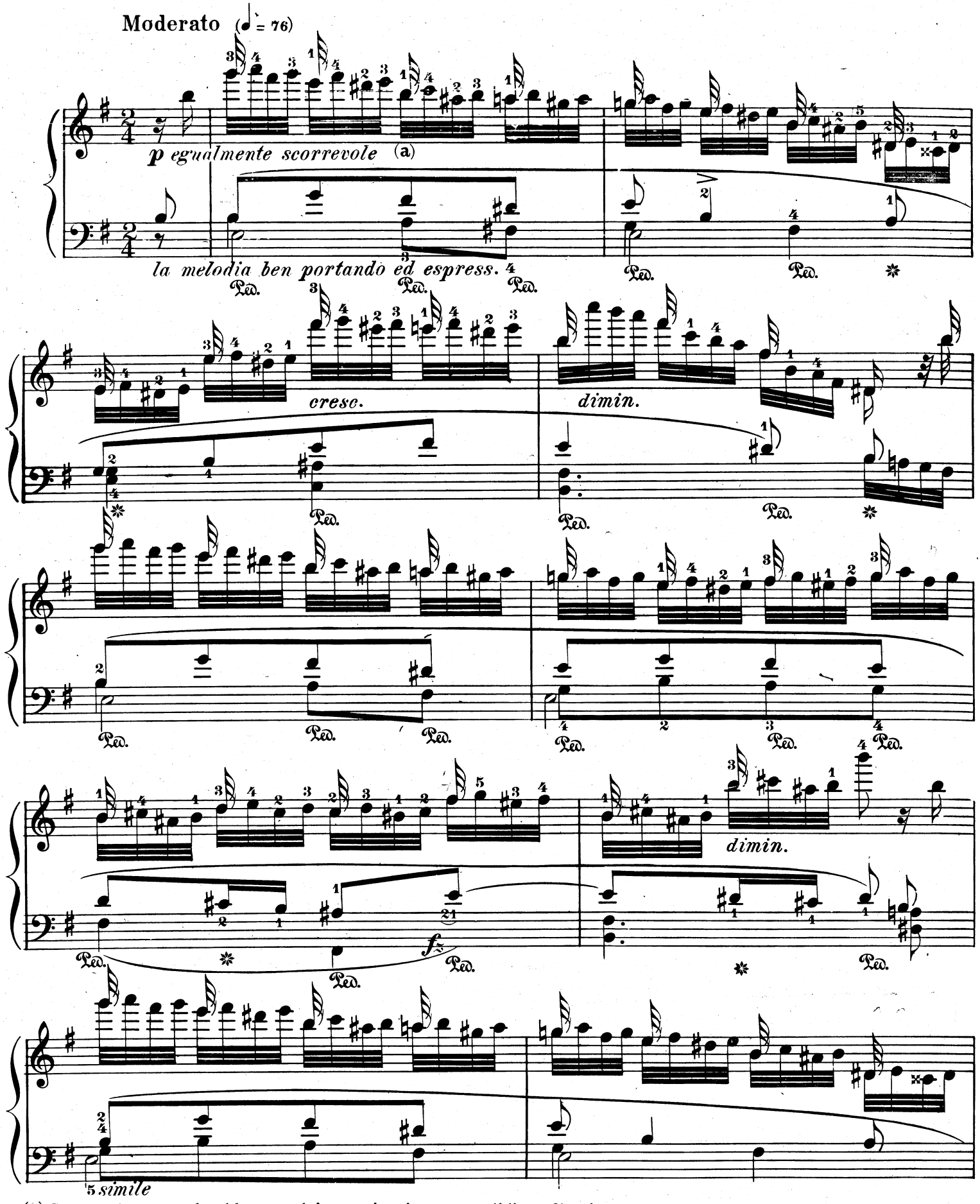

Ped.
cresc.
dimin.
riten.
p tranquillo
a tempo
p


cresc.
dimin.
legato
dimin.
rall.

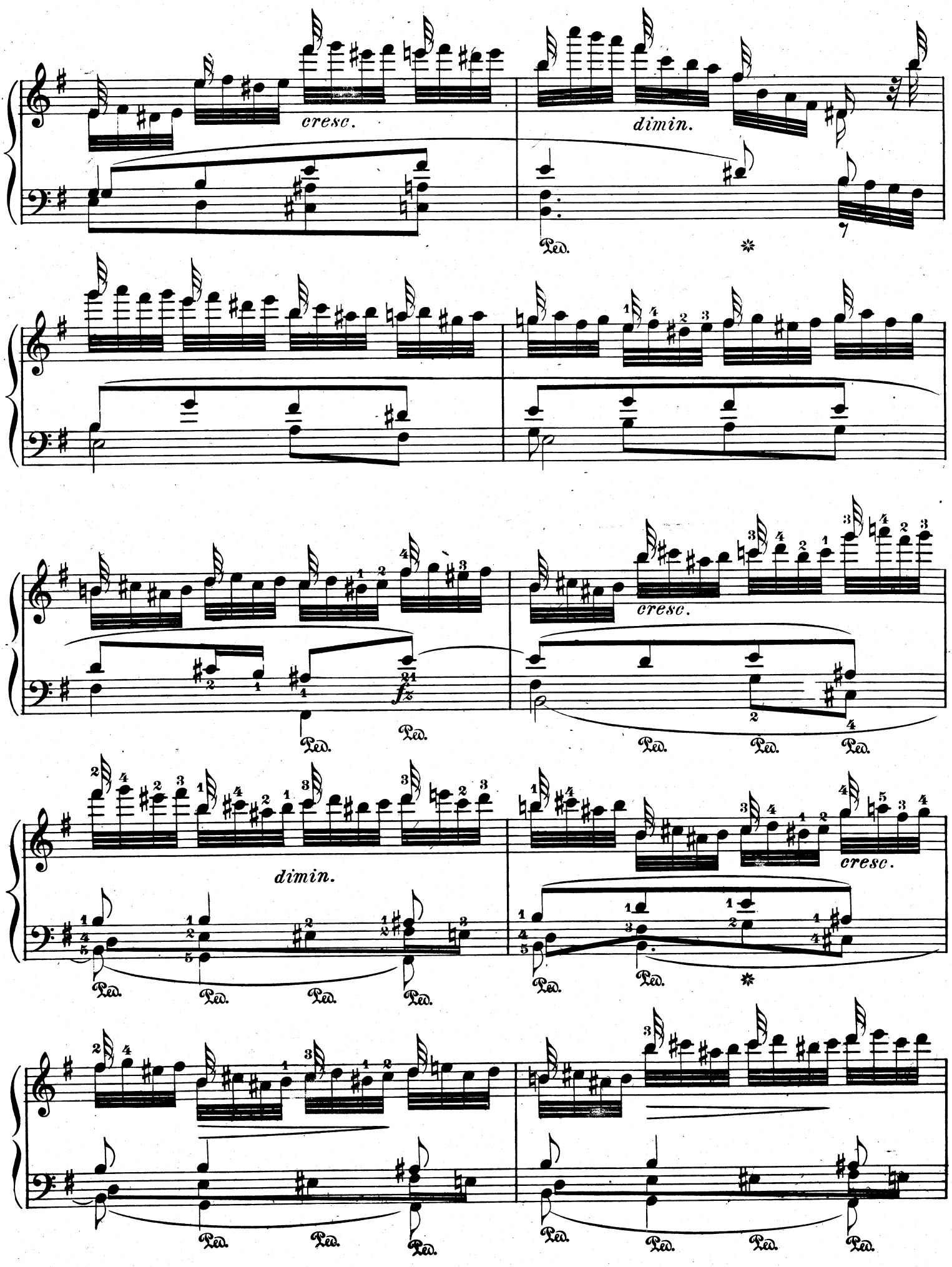
10.

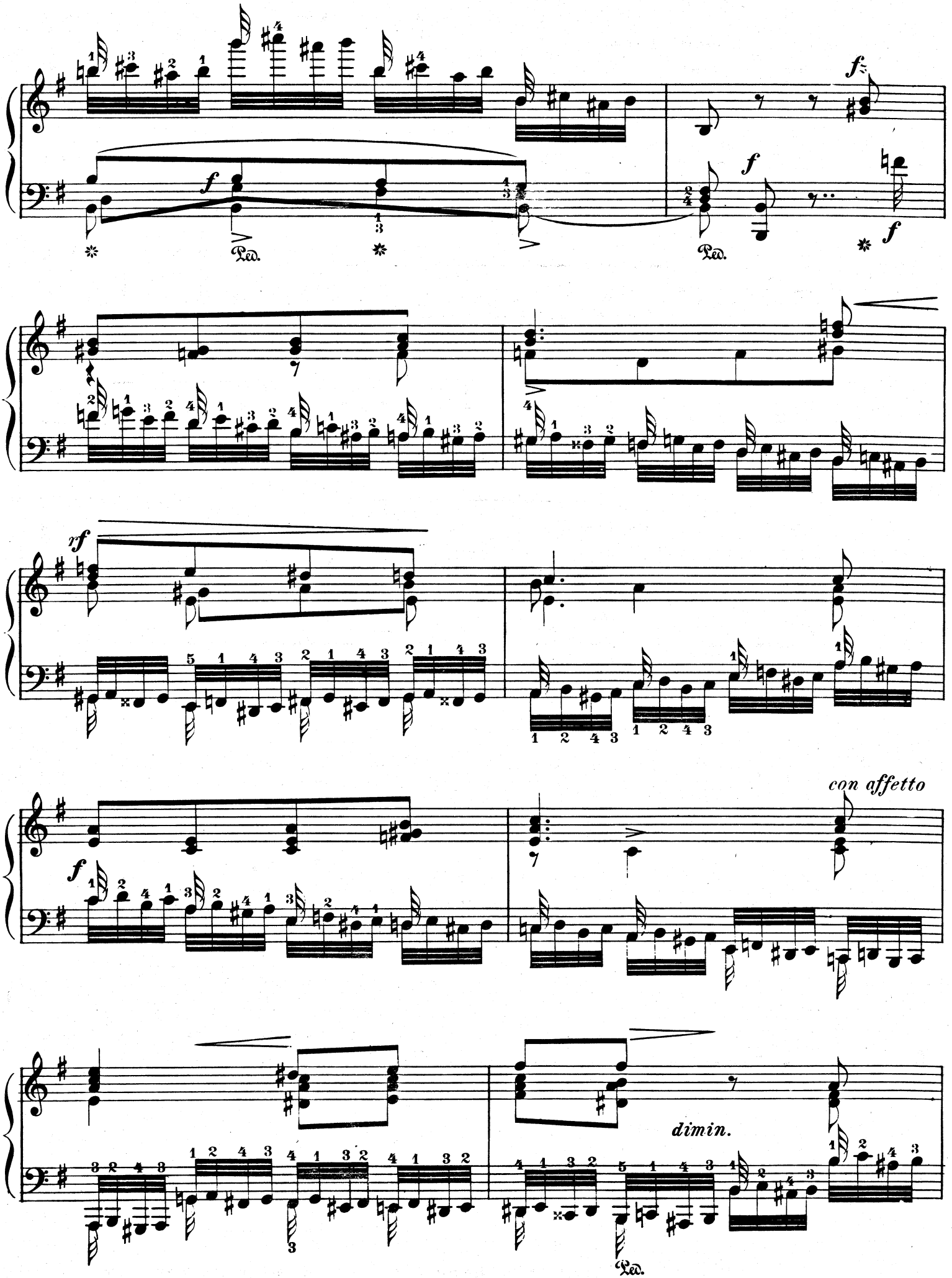
"Comme le ruisseau dans la mer se répand,
Ainsi, ma chère, mon cœur t'attend."

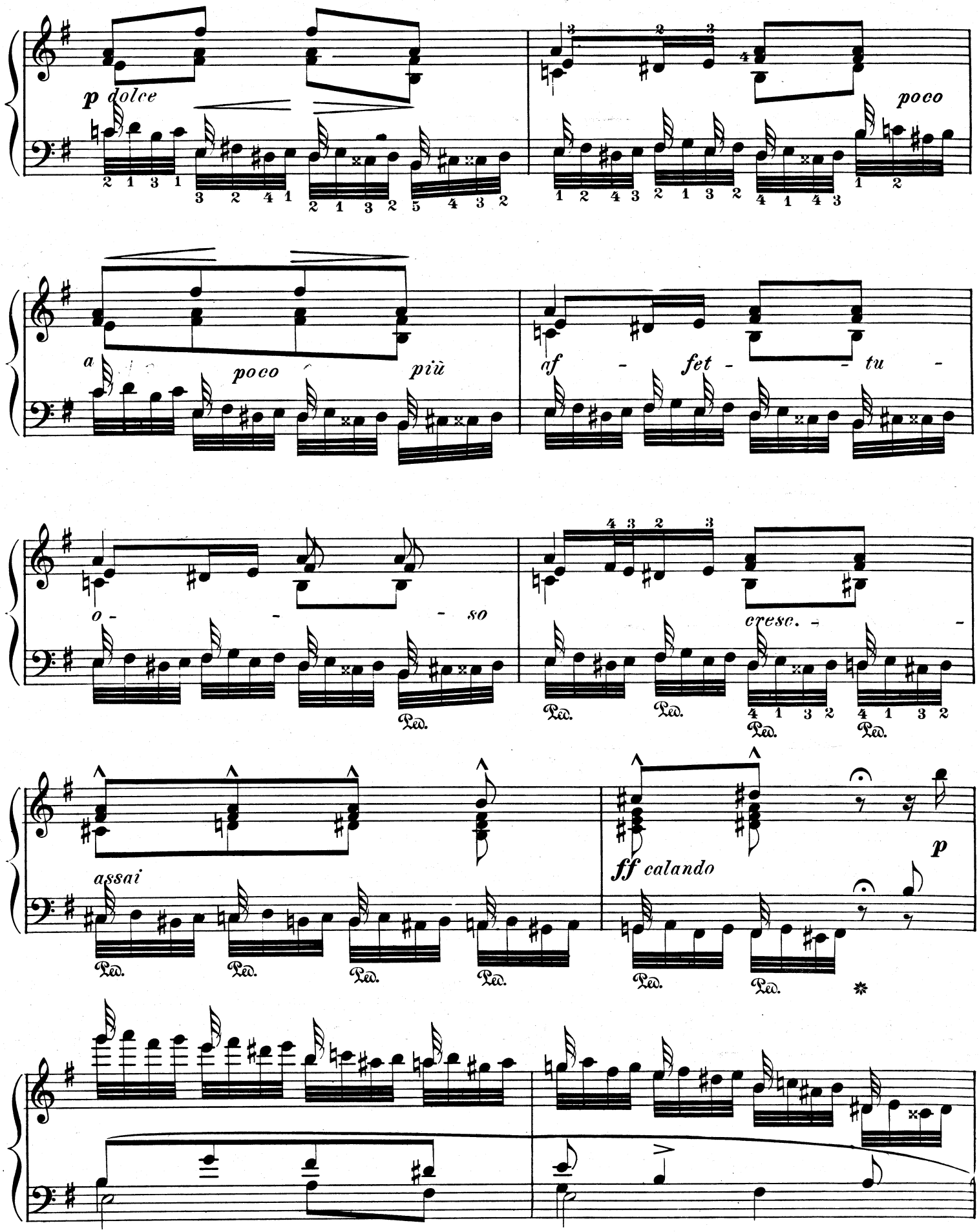
"As the rivulet flows out in the sea,
So, my darling, longs my heart for thee."

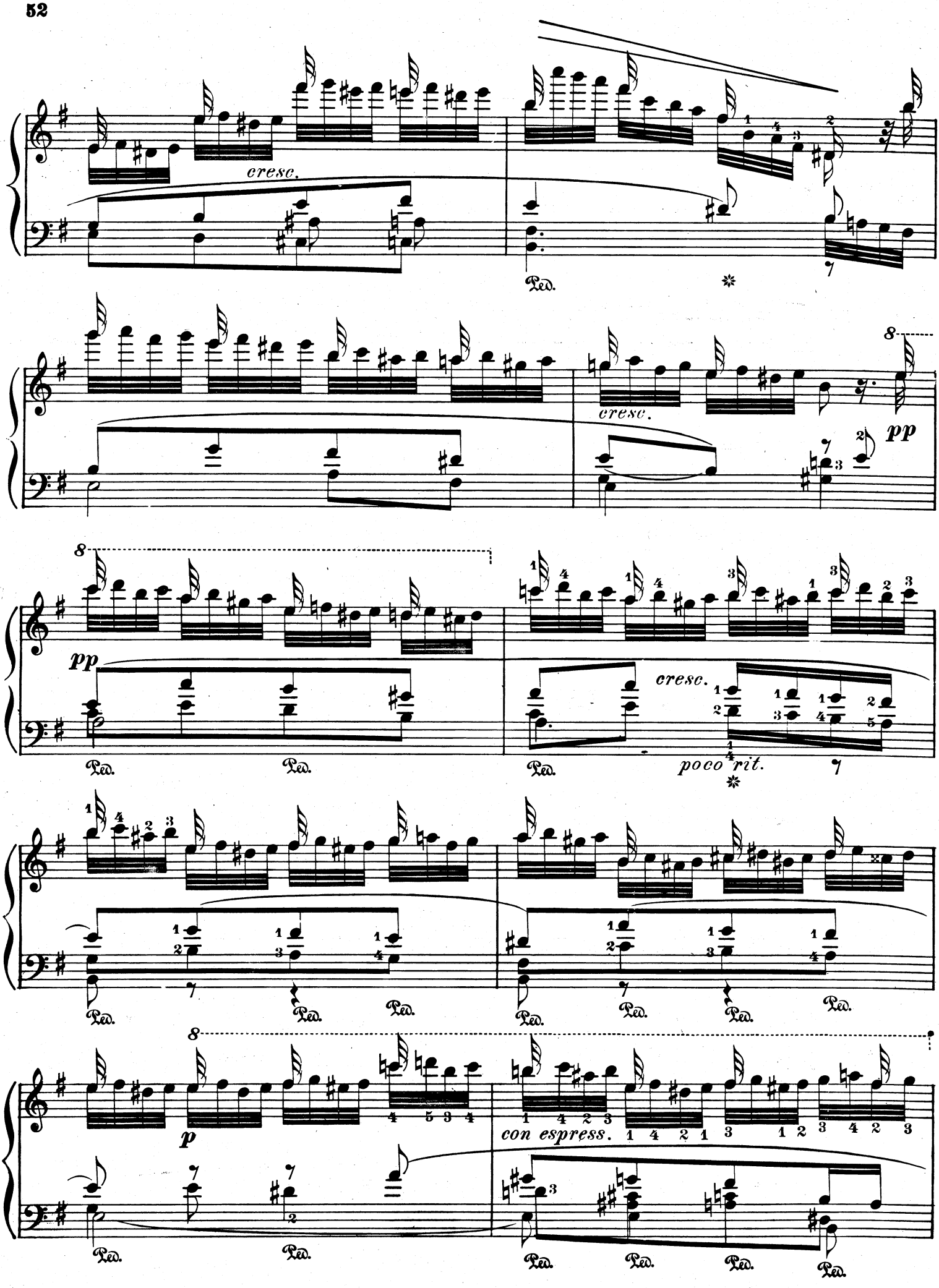


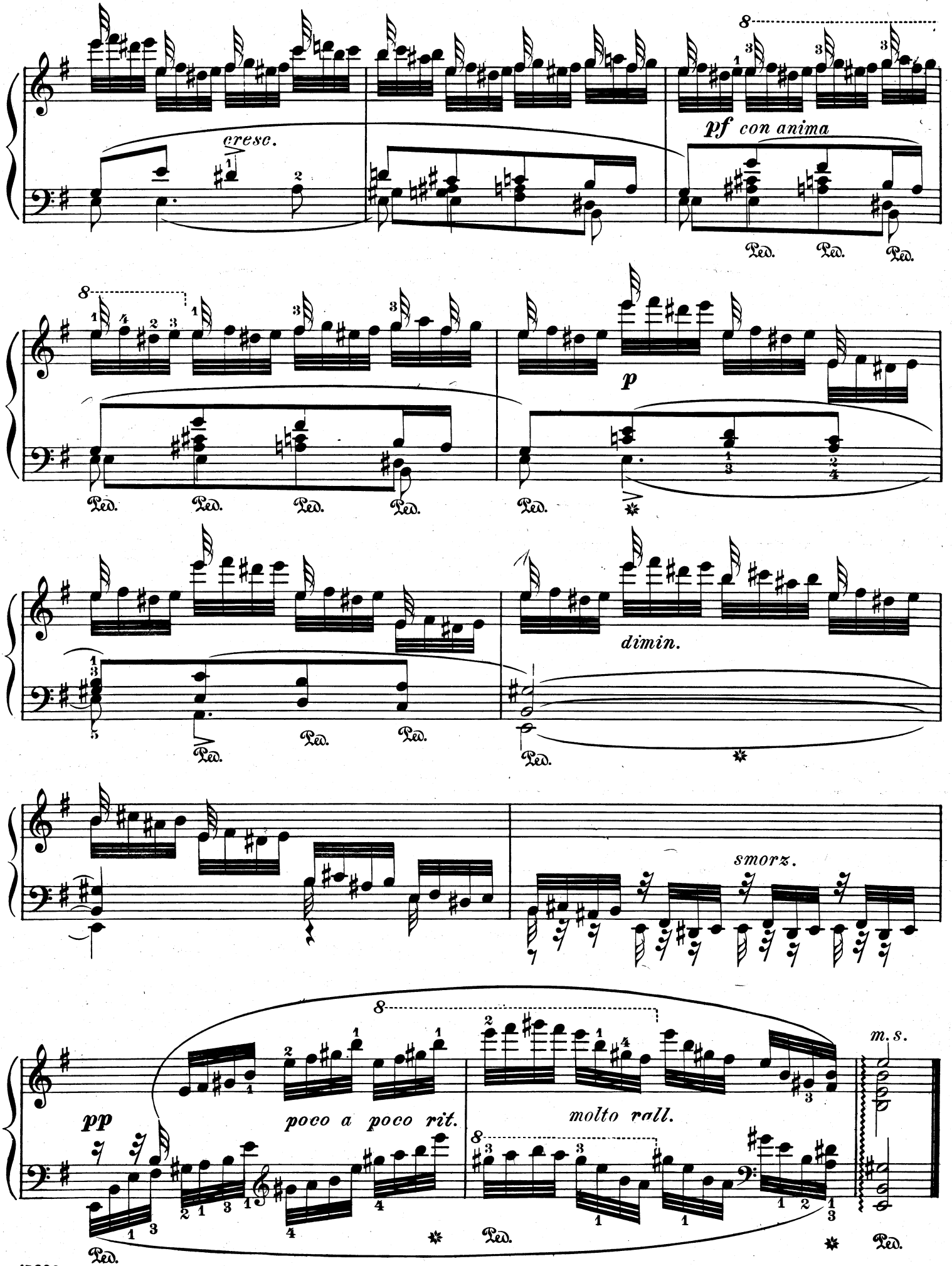
(a) Scorrevole; a word seldom used in music; it means gliding, flowing.


cresc.
dimin.
Ped.
cresc.
dimin.
cresc.


f
Ped.
f
f
f
Ped.
f
rf
con affetto
f
dimin.
Ped.

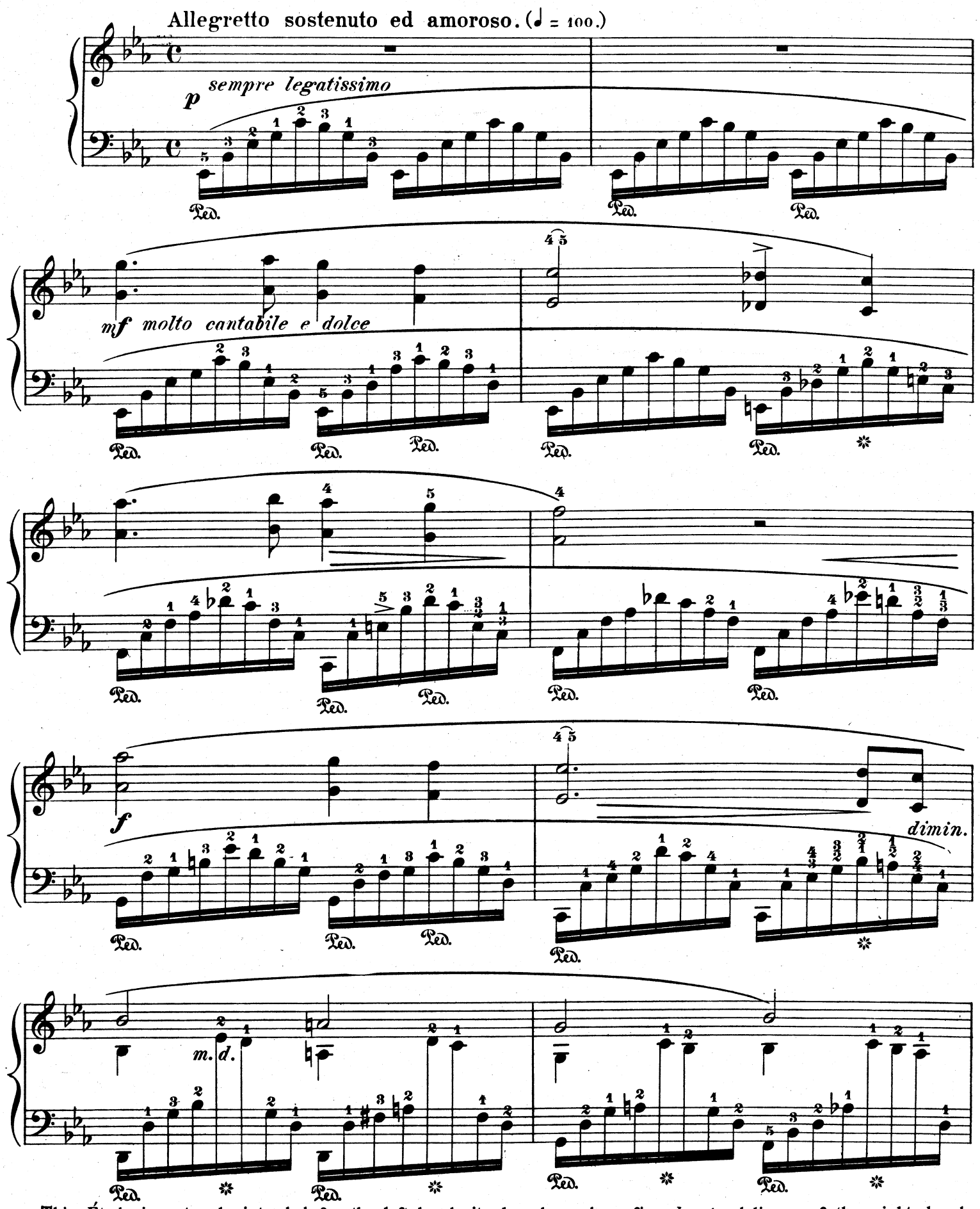

p dolce
poco
a
poco
più
af - fet - - tu -
o - - so
cresc. - -
Ped.
assai
ff calando
p


cresc.
Ped.
cresc.
pp
pp
Ped.
Ped.
Ped.
cresc.
poco rit.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
p
con espress.
Ped.
Ped.
Ped.
Ped.
Ped.

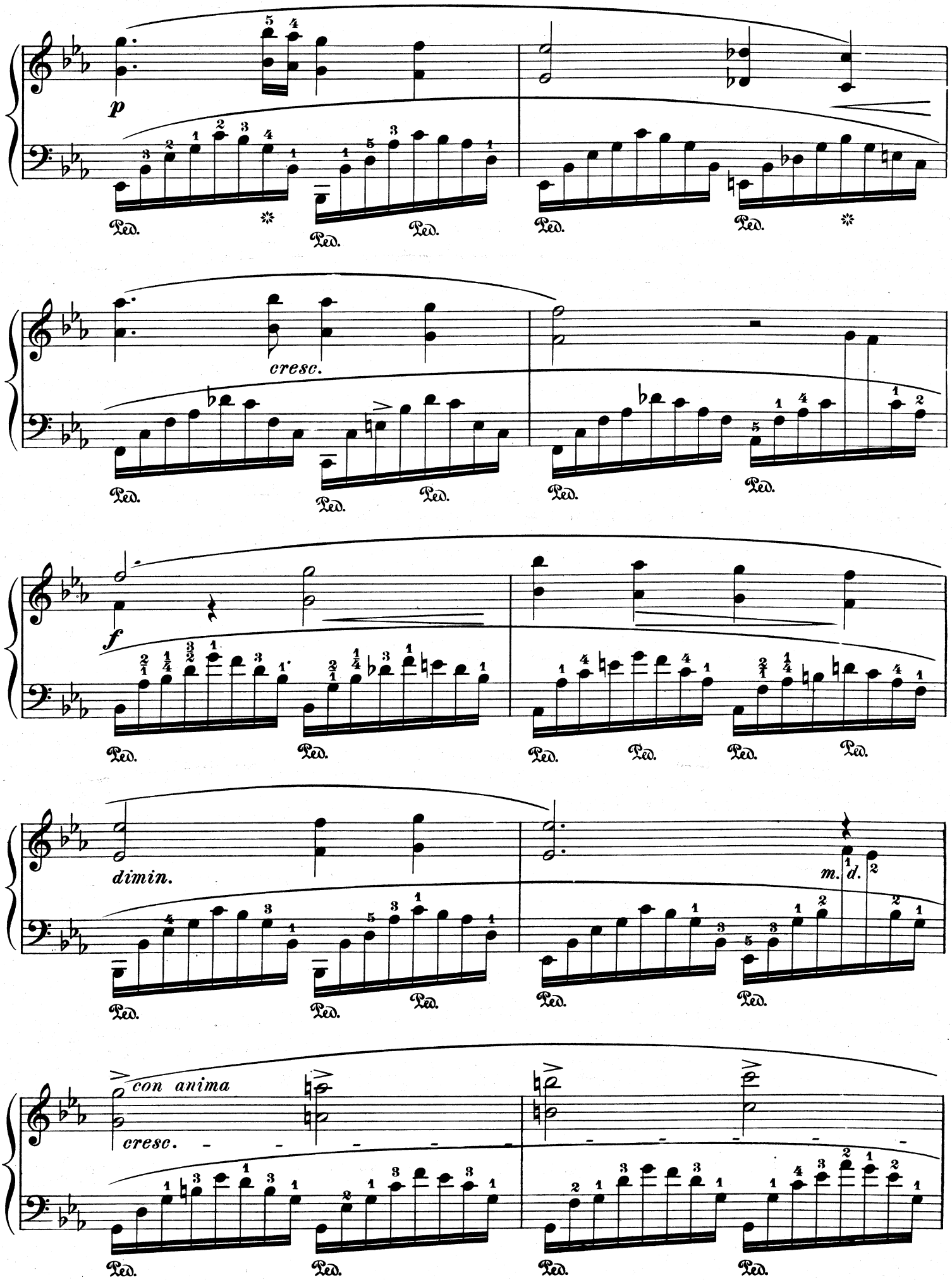

cresc.
pf con anima
Ped.
p
dimin.
smorz.
pp
poco a poco rit.
molto rall.
m. s.

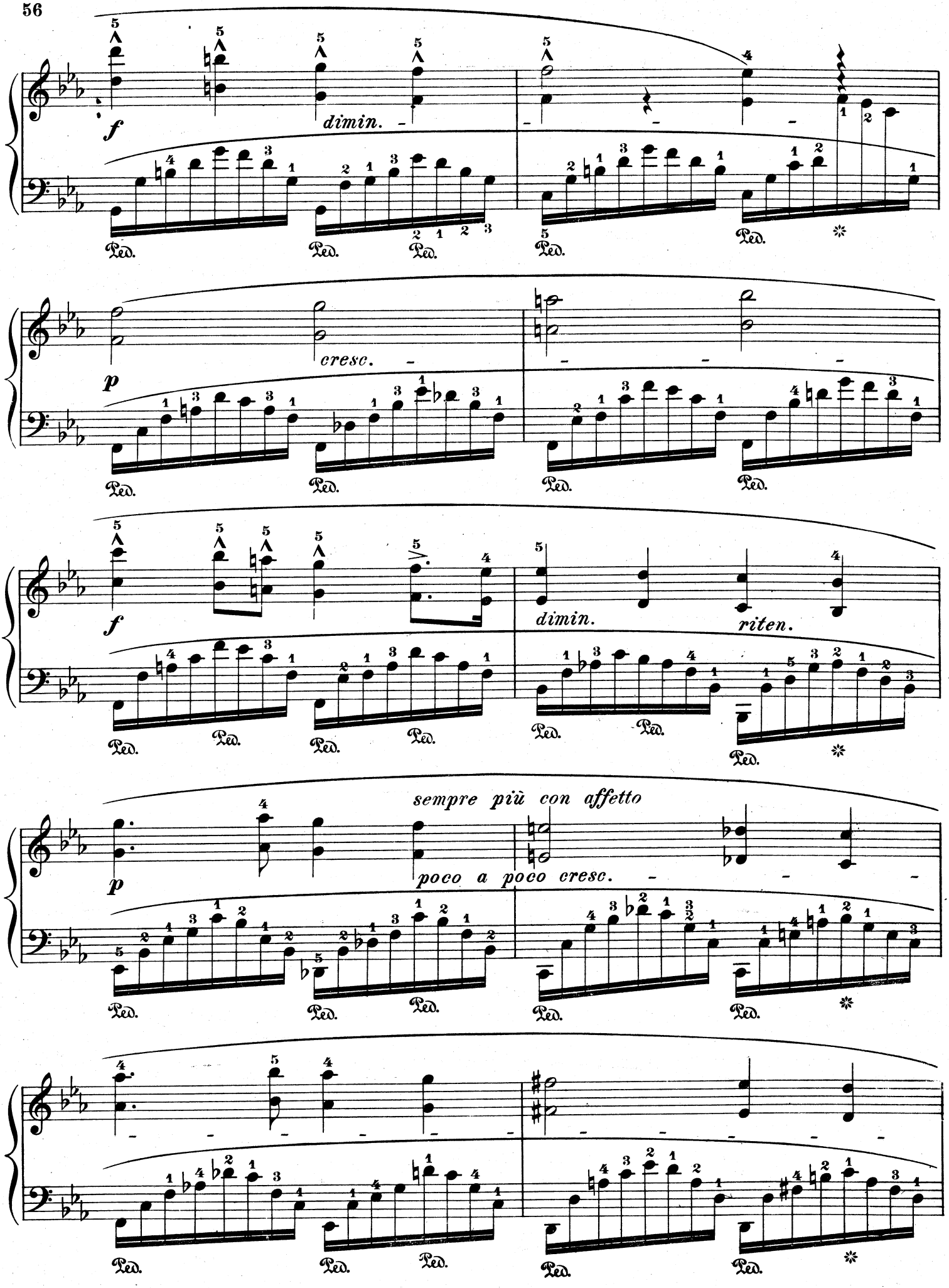
11.

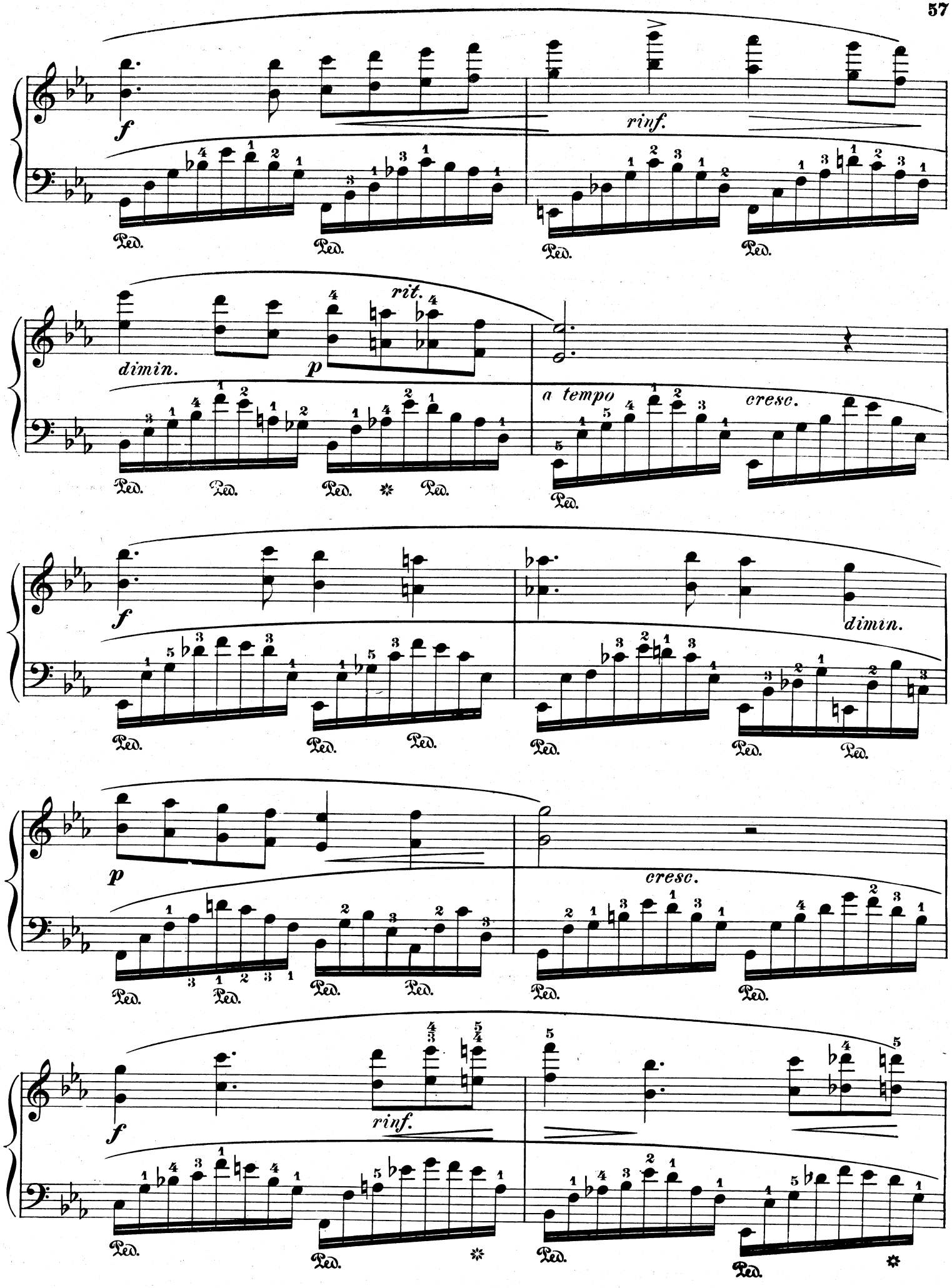
"Dors-tu, ma vie?" "Sleep'st thou, my love?"

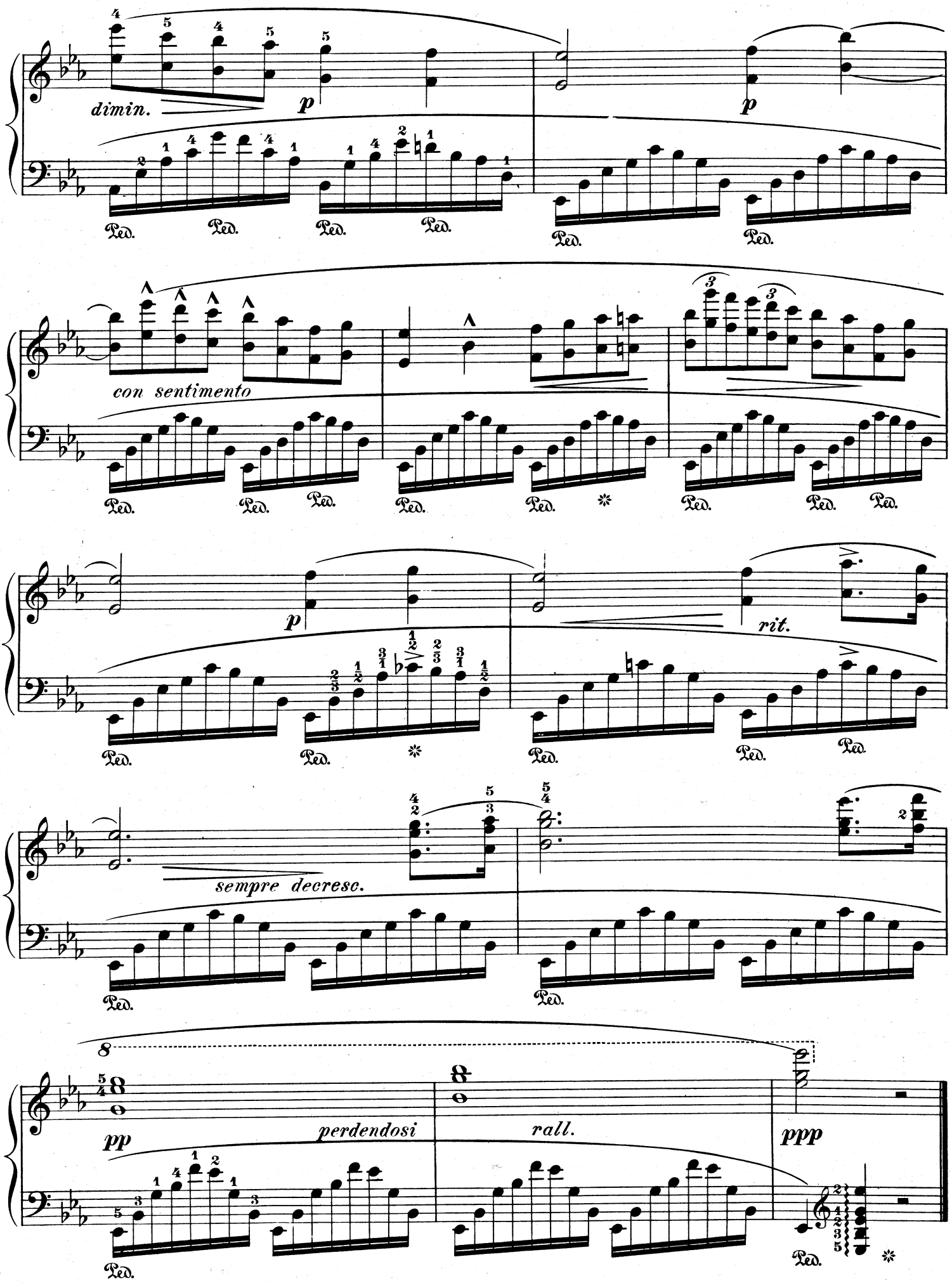


This Étude is not only intended for the left hand, it also demands a fine *legato* delivery of the right-hand octaves.


p
Ped.
cresc.
f
dimin.
m. d.
con anima
cresc.


f
dimin.
p
cresc.
f
dimin.
riten.
p
sempre più con affetto
poco a poco cresc.
Ped.


f
rinf.
Ped.
dimin.
rit.
p
a tempo
cresc.
f
dimin.
p
cresc.
f
rinf.


dimin.
p
p
con sentimento
p
rit.
sempre decresc.
pp
perdendosi
rall.
ppp
Ped.

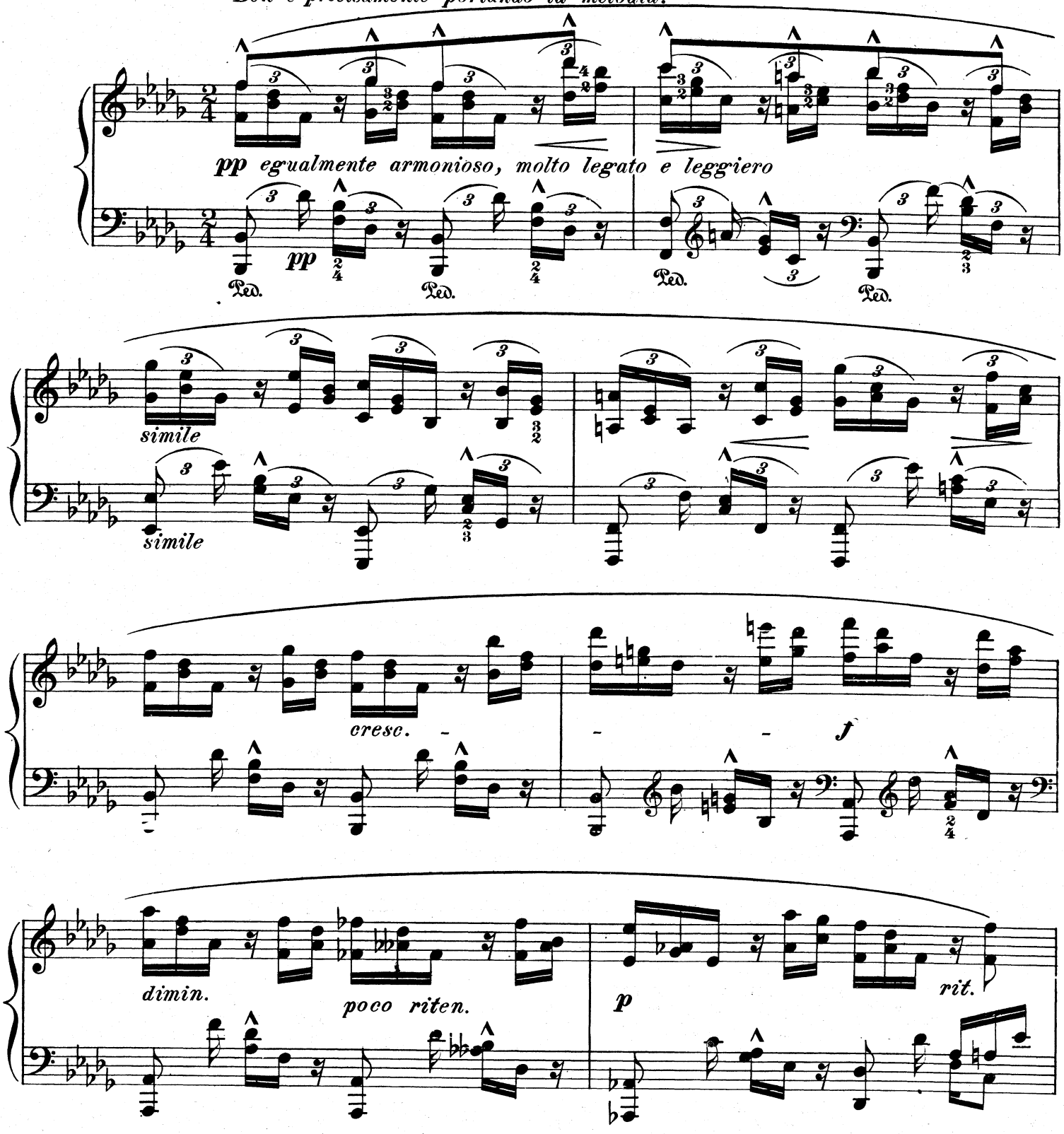
12.

"Plein de soupirs,
De souvenirs,
Inquiet, hélas!
Le cœur me bat."

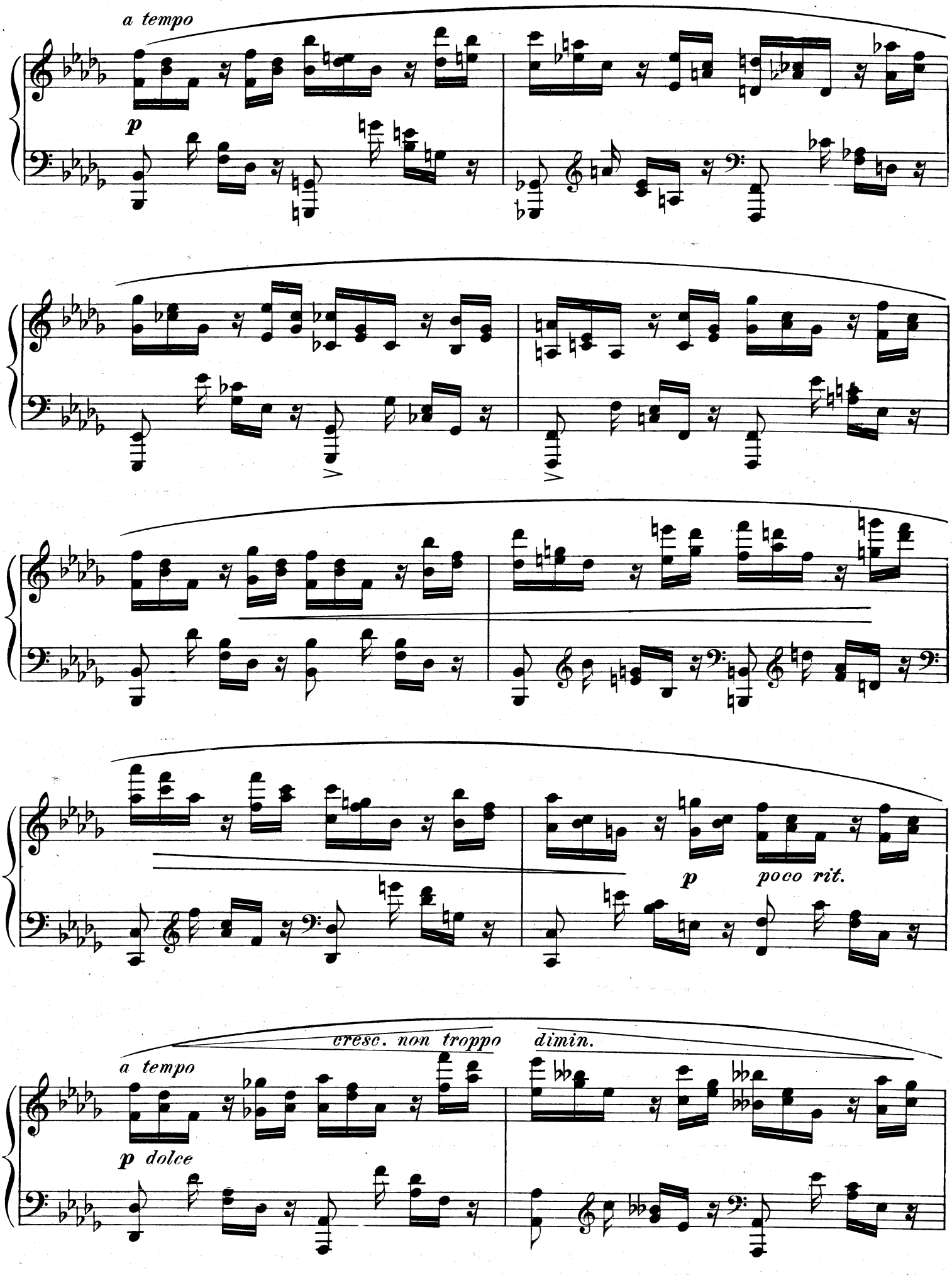
"Swelling with sighs,
Remember'd joys,
My heart, ah me!
Beats restlessly."

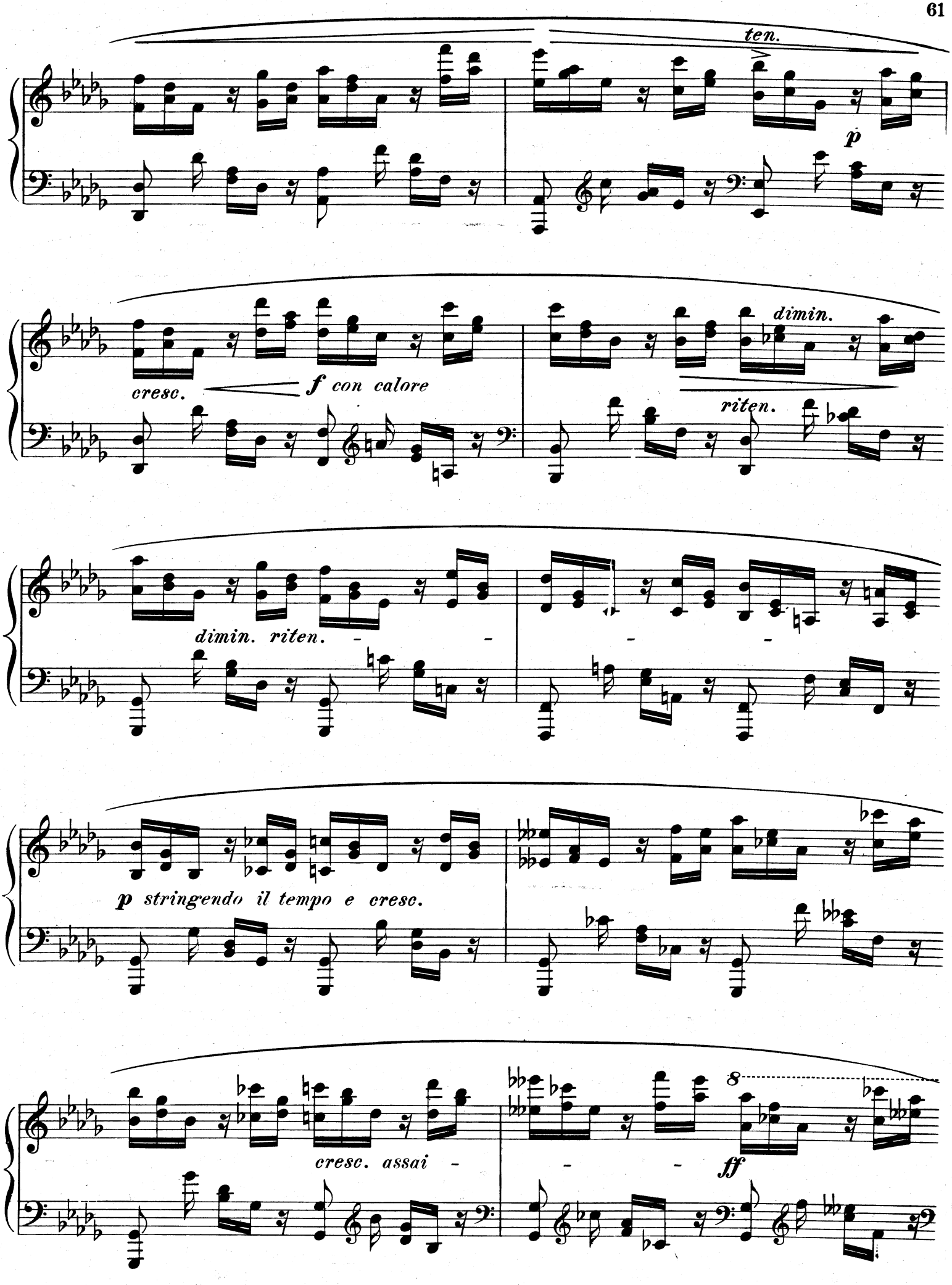
Moderato ma con moto, con afflizione. (♩ = 72.)

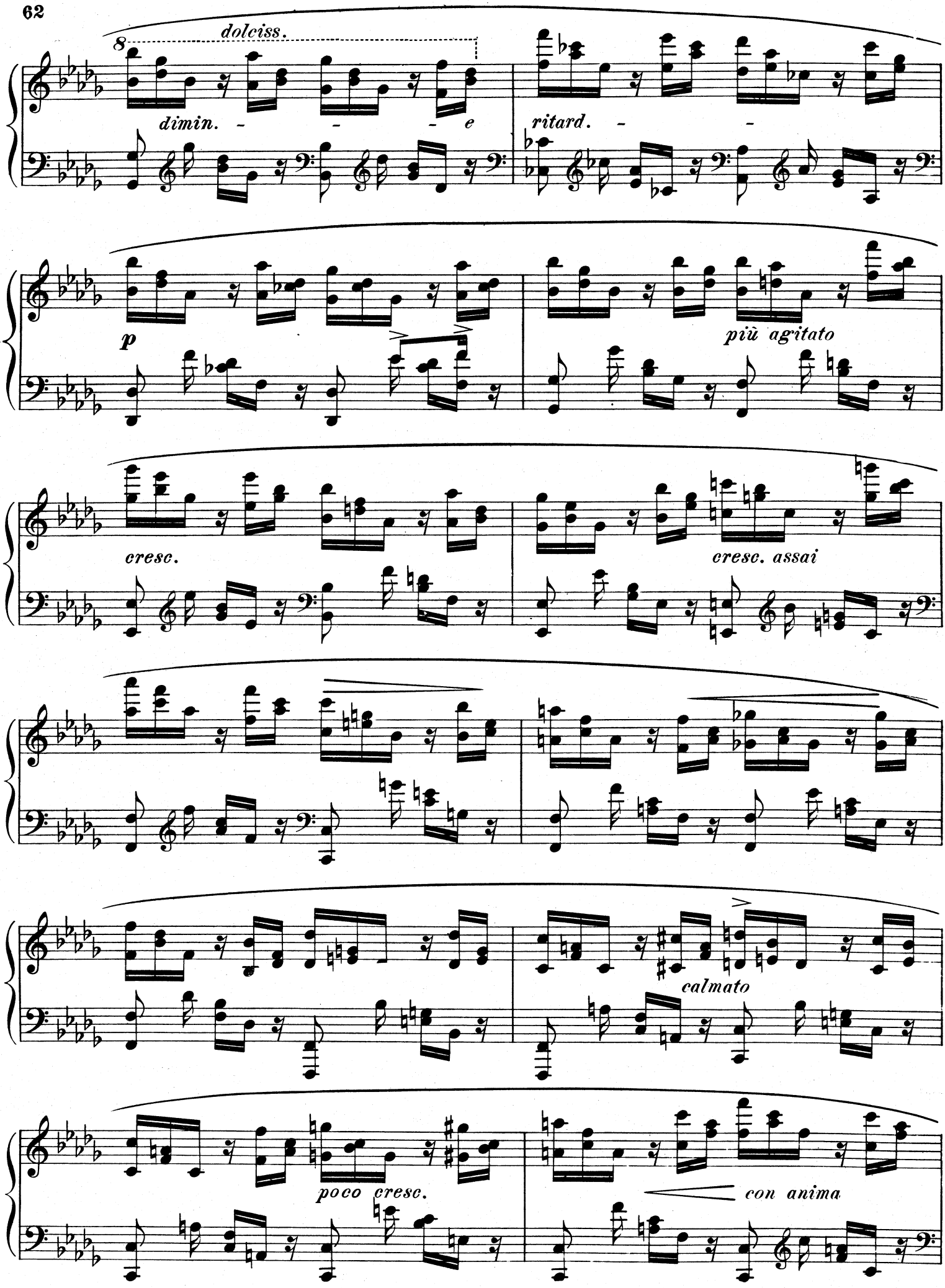
Ben e precisamente portando la melodia.

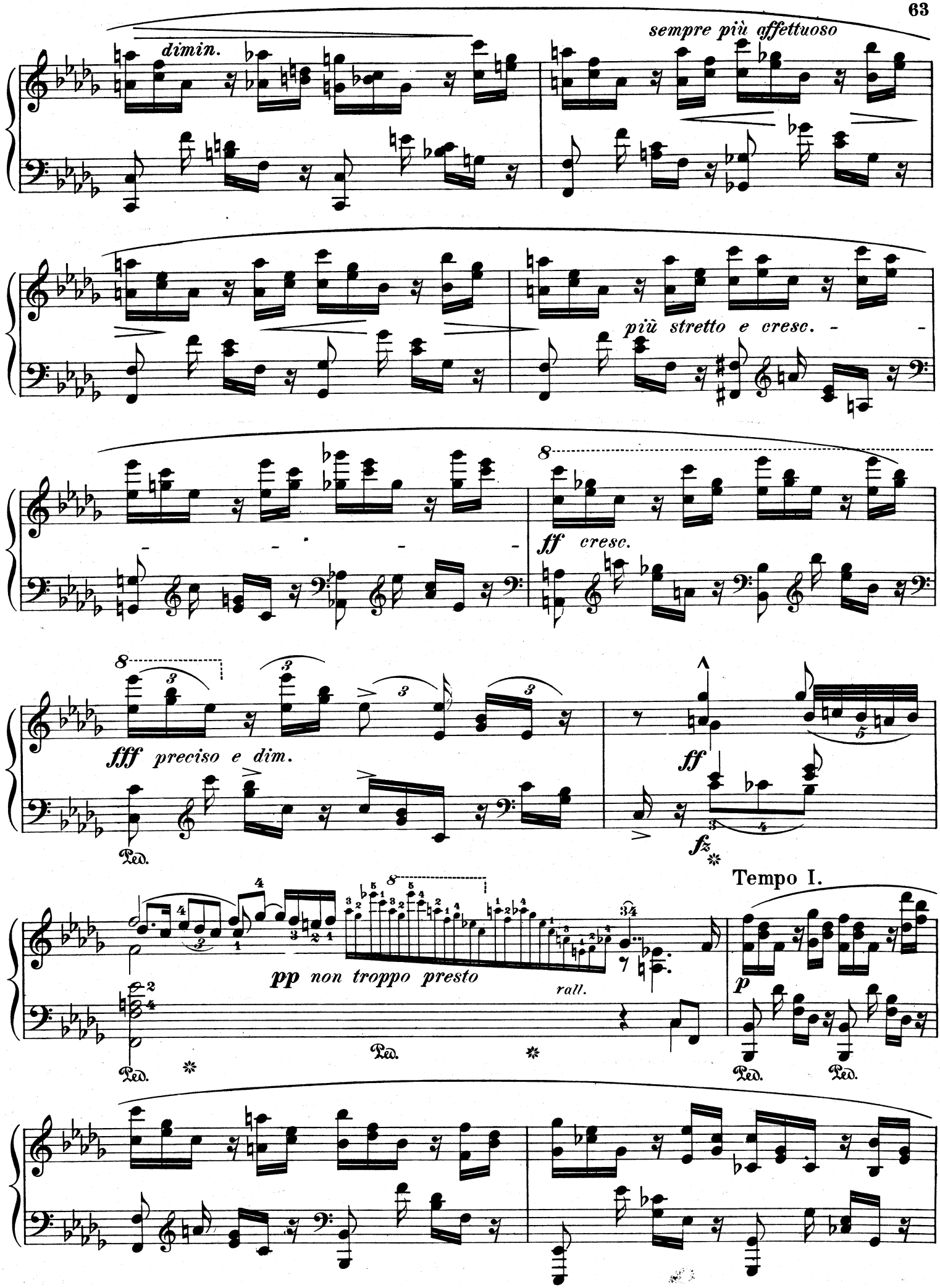


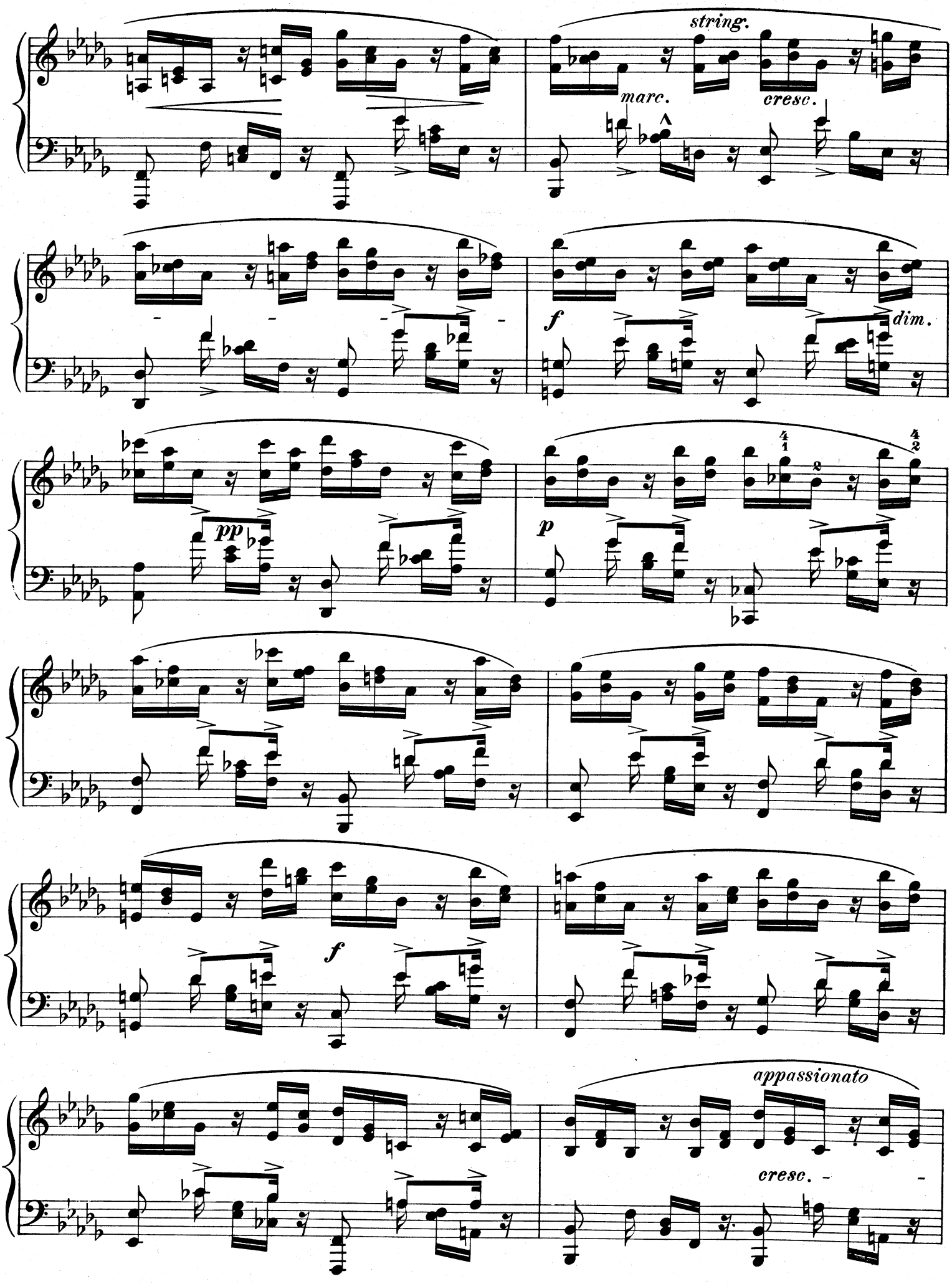
Particular care must be taken to give the accents in the left hand as marked; that is, on the double notes, and *not* with the thumb, which would transform the measure to $\frac{6}{8}$ time. The purpose of this Étude is rhythmic accuracy, firmness of touch and the strengthening of the right hand.

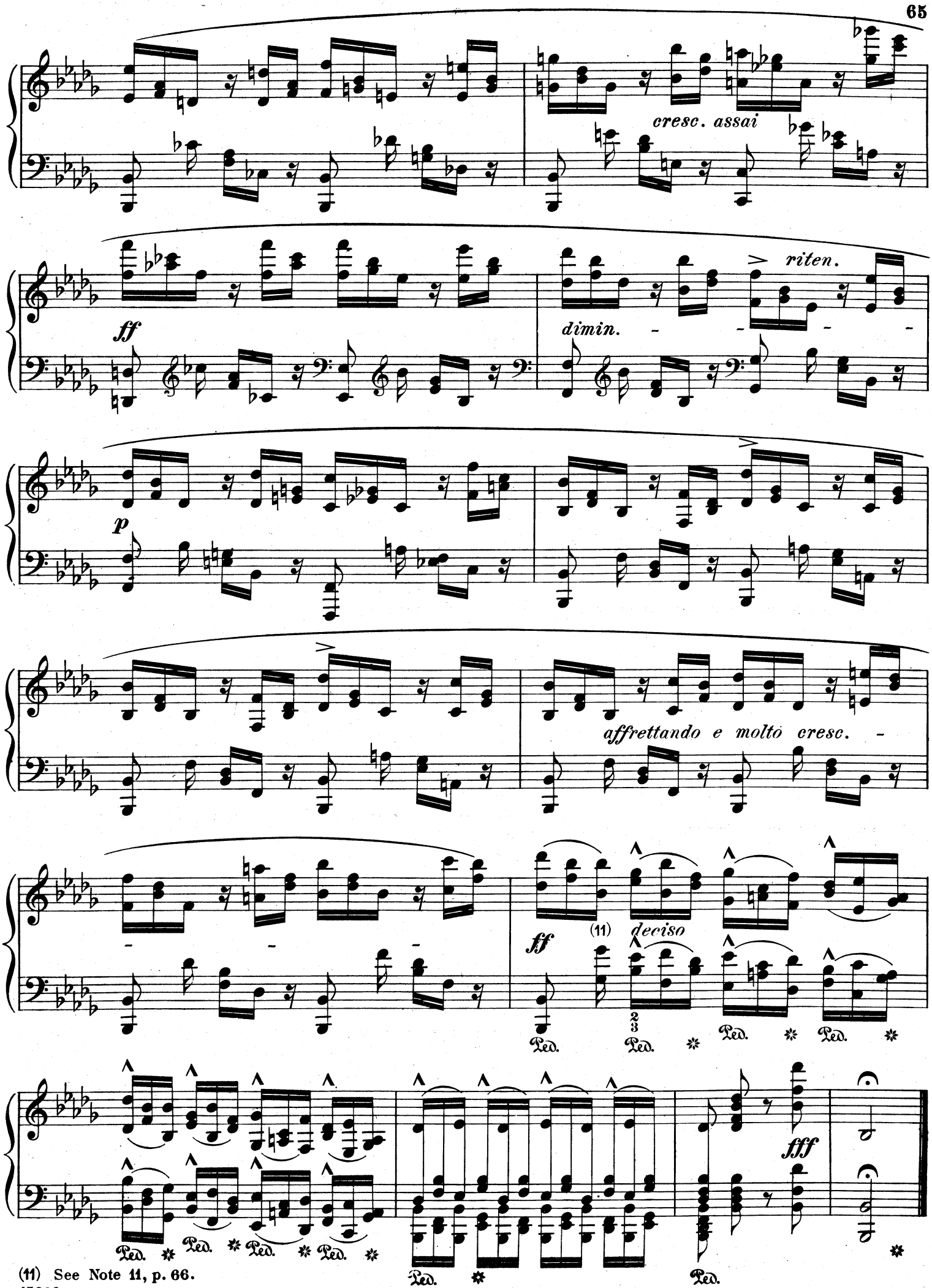

a tempo
p
>
>
p
poco rit.
cresc. non troppo
dimin.
a tempo
p dolce


ten.
p
cresc.
f con calore
dimin.
riten.
dimin. riten.
p stringendo il tempo e cresc.
cresc. assai
8
ff


dolciss.
dimin. - - - e
ritard. - -
p
più agitato
cresc.
cresc. assai
calmato
poco cresc.
con anima


dimin.
sempre più affettuoso
più stretto e cresc.
ff cresc.
fff preciso e dim.
ff
fz
Ped.
pp non troppo presto
rall.
Tempo I.
p


string.
marc.
cresc.
f
dim.
pp
p
4 1
2
f
appassionato
cresc.

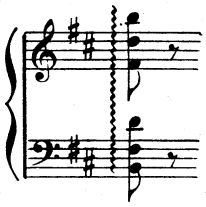


(11) See Note 11, p. 66.

Notes.

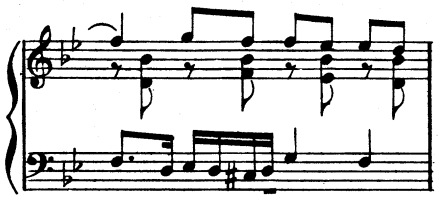
1 (to page 17). In good, artistic pedalling it is necessary to consider not only the harmony, but also melody, phrasing, rhythmic and declamatory accents, cadences, the rhythmic relation between hand and foot, and tone-color. These and the following measures afford an illustration of pedalling according to phrasing, and not according to harmony.

2 (to p. 17). Preferable in arpeggio-form, even for large hands:

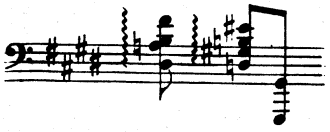


3 (to p. 18). Henselt's mode of notation has been respected in this edition; it is, however, obviously impossible to hold the bass notes to their full value while playing the *cantilena* with the remaining fingers of the left hand. Let the bass notes, therefore, be held with the pedal, the left hand being then free to bring out the melody.

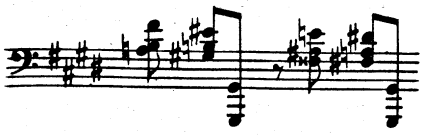
4 (to p. 19). To be executed thus:



5 (to p. 23). Small hands may play:



or thus:



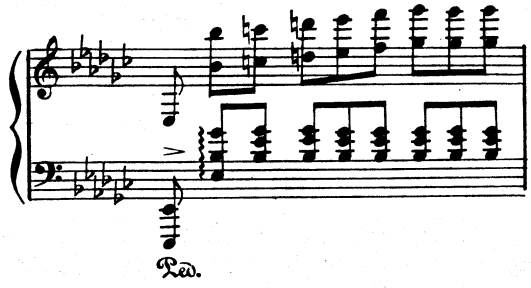
etc.

6 (to p. 25). Even large hands should play these chords in arpeggio-form, as otherwise an effective, dramatic *crescendo* (such as was undoubtedly intended by the author) is wellnigh impossible. The chords should be "arpeggiated" rapidly, and with increasing brilliancy.

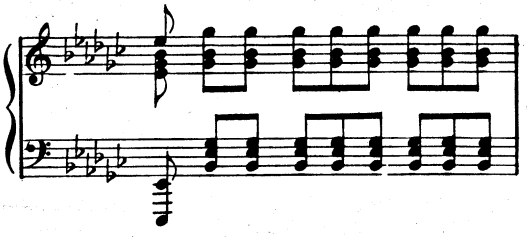
7 (to p. 41). Small hands, unequal to the stretch required here for the left hand, may play this passage according to the second version two measures below. The same remark applies to measure 6.

8 (to p. 42). Compare this passage with the *crescendo* in dimininished seventh-chords in Étude No. 5, p. 35. These chords, too, should be executed as crisp, brilliant arpeggios.

9 (to p. 42). For small hands:



10 (to p. 43). For small hands:



etc.

11 (to p. 65). This is a passage where pedalling according to the harmony (i. e., holding with the pedal the last two sixteenth-notes of each group) would be theoretically right and practically wrong, as it would force the hands to give accents every two instead of every three notes. The pedalling must, therefore, be according to the rhythmic relation between hand and foot.