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BY  
ETHELBERT NEVIN

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CONTENTS

1. Mazurka; 2. Ballade; 3. Danse; 4. Rêverie; 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 "Rêverie" 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.

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| 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.

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| 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**  
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| 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.

# Valzer gentile

Allegro grazioso.

ETHELBERT NEVIN, Op. 7, No. 1.

PIANO.

2 3 1 2 3 4  
1 1 4 1  
*mf*  
*R.H.*  
*cresc.*  
2 3 2 4 2 4  
7 7  
3 4 3 3 1  
7 1 2

7 5 1 2  
*dim.*  
7 1 1 2 3 4 5  
7 1 1 2 3 4 5

2 3 2 4 2 4 2 4  
*pìu rit.*  
*a tempo.*  
2 4

*pìu f*

First system of a piano piece. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of chords and eighth notes.

Second system of the piano piece. The right hand continues with slurred melodic phrases. The left hand accompaniment includes some chords with flats. The word *grazioso.* is written at the end of the system.

Third system of the piano piece. The tempo marking *Più mosso.* is present. The right hand has a melodic line with a fermata. The left hand features a complex accompaniment with many accidentals and fingering numbers (1, 2, 1, 1, 7, 7, 7, 7, 7, 7).

Fourth system of the piano piece. The right hand has a melodic line with a fermata. The left hand accompaniment includes a fingering number 5/4 at the beginning and continues with eighth-note patterns.

Fifth system of the piano piece. The right hand has a melodic line with a fermata. The left hand accompaniment includes a fingering number 5/4 at the beginning and ends with a melodic flourish in the right hand with fingering numbers 2, 1, 3, 2, 5, 4 and the marking *m.d.*

First system of musical notation. The right hand features a melodic line with several chords marked with a '5' and a '3' above them. The left hand provides a bass accompaniment with a steady eighth-note pattern. A fingering sequence '1 2 1 3 2' is indicated for a specific passage in the right hand.

Second system of musical notation. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. The tempo marking *a tempo.* is present. A *poco rit.* (poco ritardando) instruction is placed over the right hand's notes.

Third system of musical notation. This system shows a continuation of the eighth-note accompaniment in the left hand and the melodic line in the right hand.

Fourth system of musical notation. The right hand has a melodic line with a *m.d.* (mezza dolce) marking. The left hand has a *m.g.* (mezza grave) marking. A fingering sequence '5 4' is shown above a note in the right hand.

Fifth system of musical notation. The right hand features a melodic line with a *p* (piano) dynamic marking. The left hand has a bass line with some chords.



*distinto.*  
*p* 3 2 3 2 3 5  
 1 3 1 1 4 2 3 5

*p*

*più cresc.* *molto.*

3 5 4 1 4 1 *p*  
*grazioso.* *p*

# Slumber Song

Also arranged for  
Piano, Four Hands, 90 cents  
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“Fürcht dich nicht, du liebes Kindchen,  
Vor der bösen Geister Macht!  
Tag und Nacht, du liebes Kindchen,  
Halten Englein bei dir Wacht!”

Heine.

ETHELBERT NEVIN, Op. 7, No. 2.

Moderato espressivo.

PIANO.

L.H. R.H.

*ff largamente.* *dim.* *molto espress.*

This system contains the first four measures of the piece. The right hand (R.H.) features a complex texture with many beamed sixteenth notes and chords. The left hand (L.H.) has a more rhythmic accompaniment with some fingerings indicated: 1, 2, 3, 4, 5, 8, 4, 3, 5.

This system contains measures 5 through 8. The right hand continues with flowing sixteenth-note patterns, while the left hand provides a steady accompaniment. Dynamic markings include a hairpin crescendo and decrescendo.

*più f.*

This system contains measures 9 through 12. The right hand has a more active melodic line with some slurs. The left hand has a more rhythmic accompaniment. Fingerings are indicated in the right hand: 4, 1, 2, 1, 2, 1, 5, 3, 2, 1, 2.

This system contains measures 13 through 16. The right hand has a melodic line with some slurs and accents. The left hand has a rhythmic accompaniment. The piece concludes with a final chord in the right hand.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The music features a series of chords and melodic lines. Performance markings include *cresc.* (crescendo), *p* (piano), *f* (forte), and *meno f.* (meno forte). A *Ped.* (pedal) marking is present in the bass staff, followed by an asterisk (\*) in the next measure.

Second system of musical notation. It continues the grand staff from the first system. The music is marked *dolce.* (dolce) in the bass staff. The notation includes various chordal textures and melodic fragments.

Third system of musical notation. It continues the grand staff. The music is marked *cresc. molto.* (crescendo molto) in the bass staff. The notation shows a progression of chords and melodic lines.

Fourth system of musical notation. It continues the grand staff. The music is marked *f* (forte) in the bass staff. The notation includes various chordal textures and melodic fragments.

Fifth system of musical notation. It continues the grand staff. The music is marked *dolce.* (dolce) and *sempre legato.* (sempre legato) in the bass staff. The music is marked *ritard.* (ritardando) in the bass staff. The notation includes various chordal textures and melodic fragments.

*p*

*mf* *p*

*cresc.* *sempre più mosso.*

*molto* *largamente. ff* *L. H. R. H.*

*meno mosso* *più ritard.* *molto espress.*

*p*  
*pp*

# Intermezzo

ETHELBERT NEVIN, Op. 7, No 3.

*Allegro capriccioso.*

PIANO.

The musical score consists of five systems of music. Each system is written for piano and includes a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked *Allegro capriccioso.* and the dynamic is *mf*. The first system begins with a treble clef staff containing a triplet of eighth notes (3 2 1) and a bass clef staff with chords. The second system continues the melody with triplets and slurs. The third system features a triplet of eighth notes (4 5) and a bass clef staff with a cross mark under a note. The fourth system has a triplet of eighth notes and a bass clef staff with chords. The fifth system concludes with a triplet of eighth notes and a bass clef staff with chords and a cross mark under a note.

*Più mosso.*

*molto capricioso.*

This system contains the first two measures of the piece. The treble staff begins with a melodic line featuring fingerings 2, 1, 3, 2, 5, 1. A slur covers the first two measures, with fingerings 3, 1, 2, 4, 5, 3, 1 written above the notes. The bass staff provides harmonic support with chords and a few moving lines. The instruction *molto capricioso.* is written below the treble staff.

This system contains measures 3 and 4. The treble staff continues the melodic line with fingerings 1, 5, 3, 4, 2, 1, 2, 3, 4, 1, 2. A slur covers the first measure, with fingerings 3, 3 written below it. The bass staff continues with chords and a few moving lines.

*leggieriss.*

*dim.*

This system contains measures 5 and 6. The treble staff features a melodic line with fingerings 3, 5, 2, 1, 4, 1, 3, 1, 2. A slur covers the first measure, with fingerings 1, 4, 5, 2, 5, 3 written above it. The bass staff continues with chords and a few moving lines. The instruction *leggieriss.* is written below the treble staff, and *dim.* is written below the bass staff.

*più cresc.*

This system contains measures 7 and 8. The treble staff continues the melodic line with fingerings 2, 3, 4, 1, 1, 2. A slur covers the first measure, with fingerings 1, 2 written above it. The bass staff continues with chords and a few moving lines. The instruction *più cresc.* is written below the treble staff.

*capricioso.*

*dim.*

This system contains measures 9 and 10. The treble staff continues the melodic line with fingerings 3, 2, 1, 5, 3, 2, 4, 1, 2, 1, 2, 5, 4, 2, 1. A slur covers the first measure, with fingerings 2, 4 written below it. The bass staff continues with chords and a few moving lines. The instruction *capricioso.* is written below the treble staff, and *dim.* is written below the bass staff.

*p tempo.*

First system of a piano score. The right hand features a melodic line with two triplet markings. The left hand provides a harmonic accompaniment with chords and single notes.

*molto legato. a più tenuto.*

Second system of the piano score. The right hand has a continuous, flowing melodic line with a slur. The left hand continues with a steady accompaniment.

*grazioso.*

Third system of the piano score. The right hand features a more decorative melodic line with various fingering numbers (1, 2, 3, 4, 5) and slurs. The left hand accompaniment is also present.

*Vivo.*

*f*

*meno f*

Fourth system of the piano score. It begins with a dynamic marking of *f* and a tempo marking of *Vivo.* The right hand has a rhythmic pattern with accents. The left hand accompaniment includes a *meno f* section.

*molto*

*ff*

Fifth system of the piano score. It features a *molto* section followed by a *ff* (fortissimo) section. The right hand has a complex melodic line with many slurs and fingering numbers. The left hand accompaniment is also highly detailed.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *mf* and *f*. A fermata is present over a chord in the second measure.

Second system of musical notation, continuing the piece with similar notation and dynamics. A fermata is present over a chord in the second measure.

Third system of musical notation, featuring dynamic markings *sf* and *mf*. A fermata is present over a chord in the second measure.

Fourth system of musical notation, featuring a dynamic marking *f*. Fingerings are indicated with numbers 1, 2, 3, 4, and 5. A fermata is present over a chord in the second measure.

Fifth system of musical notation, featuring detailed fingerings for both hands. A fermata is present over a chord in the second measure.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of a piano score. It includes a *ff* dynamic marking and a triplet of eighth notes in the right hand. The left hand continues with a steady accompaniment.

Third system of a piano score. It features a *cresc. molto.* instruction, a *f* dynamic marking, and a large slur over the right hand. The left hand has fingering numbers (1, 2, 5) and a *ff* dynamic marking.

Fourth system of a piano score. It begins with the tempo instruction *Tempo primo.* and a *mf* dynamic marking. The right hand has a melodic line, and the left hand has a simple accompaniment.

Fifth system of a piano score. It continues the melodic line in the right hand and the accompaniment in the left hand.

First system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#) and the time signature is common time (C). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece with similar melodic and harmonic patterns. The treble staff features a more active melodic line with slurs, and the bass staff continues with chordal accompaniment.

Third system of musical notation, including performance instructions. The treble staff begins with the instruction *legato.* and ends with *più cresc. scherzando.* The bass staff includes a sequence of notes with fingerings: 5, 3, 2, 1.

Fourth system of musical notation, featuring complex rhythmic patterns and fingerings. The treble staff has a series of slurred notes with fingerings 2, 1, 3, 2, 4, 2, 4, 3. The bass staff includes a sequence of notes with fingerings: p<sub>2</sub>, 1, 2, 1, 1, 2, 1, 1.

Fifth system of musical notation, concluding with *dolce ritard.* and *m. d.* The treble staff has a sequence of notes with fingerings 5, 2, 5, 2. The bass staff includes a sequence of notes with fingerings 1, 3, 2, 1.

# Song of the Brook

ETHELBERT NEVIN, Op. 7, No. 4.

**PIANO.**

*Allegro.*

4 3 2 1 4 3 2 1

*dim.*

*molto tranquillo.*

1 2 2 2 2

*p* L.H. L.H.

*più cresc.*

*dim.*

*molto p*



First system of musical notation. The right hand features a complex, flowing melodic line with many sixteenth notes and slurs. The left hand provides a simple harmonic accompaniment with quarter notes. The dynamic marking *più cresc.* is placed in the middle of the system.

*più cresc.*



Second system of musical notation. The right hand continues with intricate sixteenth-note patterns. The left hand accompaniment remains consistent. The dynamic marking *dim.* is placed at the beginning of the system.

*dim.*



Third system of musical notation. The right hand continues with sixteenth-note patterns. The left hand accompaniment remains consistent.



Fourth system of musical notation. The right hand features a delicate melodic line with slurs and a final flourish. The left hand accompaniment is sparse. The dynamic marking *molto p* is at the start, and *pp* is under the final flourish. The marking *delicatiss.* is placed above the flourish.

*molto p* *pp* *delicatiss.*

*molto tranquillo; la melodia ben marcato.*

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth notes and a piano accompaniment of sixteenth notes. The lower staff is in bass clef with the same key signature, featuring a simple harmonic accompaniment with quarter notes and rests. Fingering numbers 1, 2, and 3 are indicated for the piano accompaniment in the first measure.

The second system continues the musical piece with the same two-staff structure. The melodic line in the treble clef and the piano accompaniment in the bass clef progress through the second and third measures of the system.

The third system of music includes the instruction *cresc. poco a poco.* written in the middle of the system. The melodic line in the treble clef and the piano accompaniment in the bass clef continue through the fourth and fifth measures.

The fourth system concludes the piece, showing the final measures of the melodic line and piano accompaniment in both staves.

First system of a piano score. The right hand features a complex, rapid sixteenth-note pattern. The left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked *più mosso.* and the dynamics range from *mf* to *molto*. A fingering sequence *2 1 2* is indicated above a specific passage.

Second system of the piano score. The right hand continues with intricate sixteenth-note passages. The left hand accompaniment includes chords and moving lines. The tempo is *più mosso.* and dynamics include *cresc.*, *ff*, and *dim.*

Third system of the piano score. The right hand features a series of chords with a complex fingering sequence: *3 1, 4 2, 3 1, 4 2, 3 1, 4 2*. The left hand accompaniment is more sparse. The tempo is *più mosso.* and dynamics include *delicatiss.* and *pp*.

Fourth system of the piano score. The right hand has a melodic line with eighth-note patterns, marked with an *8* for an eighth-note rest. The left hand accompaniment includes chords and moving lines. The tempo is *meno mosso.* and dynamics include *molto espress.*, *mf*, and *dolce.*

*leggieriss.*

*pp a tempo.*

The first system of music features a treble staff with a complex melodic line and a bass staff with a steady accompaniment. The treble staff includes several slurs and fingerings: 2 1 2 1 2 3, 4 1 3 4, and 1 2. The bass staff has a fingering of 5 2 1 3. The dynamics are marked *pp a tempo.*

The second system continues the piece with similar melodic and accompanimental patterns. The treble staff has fingerings 2 1 2 3 4 and 4 1 5. The bass staff has a fingering of 2 1 3. The dynamics are marked *pp*.

The third system shows further development of the musical themes. The treble staff includes fingerings 2 3, 4 1 2 3, and 1. The bass staff has a fingering of 2 3. The dynamics are marked *pp*.

The fourth system features a more sustained melodic line in the treble staff and a simpler accompaniment in the bass staff. The dynamics are marked *dim.*

The fifth system concludes the piece with a final melodic flourish in the treble staff and a simple accompaniment in the bass staff. The dynamics are marked *dim.*



*P una corda.*

First system of a piano score in G major, 3/4 time. The right hand features a continuous sixteenth-note pattern, while the left hand plays a simple harmonic accompaniment. The instruction *P una corda.* is written in the left hand.

Second system of the piano score, continuing the sixteenth-note texture in both hands.

*sempre più stretto.*  
*senza ritard.*

Third system of the piano score. The right hand's sixteenth-note pattern becomes increasingly dense, as indicated by the instruction *sempre più stretto.* The left hand continues its accompaniment. The instruction *senza ritard.* is written in the right hand.

*molto dim*

Fourth system of the piano score. The right hand's sixteenth-note pattern continues, with the instruction *molto dim* (molto diminuendo) written in the right hand.

*delicatiss.*  
*pp presto possibile*  
*ppp*  
*m.g.*  
*m.d. ppp*

Fifth system of the piano score, concluding the piece. The right hand features a delicate sixteenth-note passage with fingering numbers (1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 4, 5, 4, 4, 5, 4) and the instruction *pp presto possibile*. The left hand has a simple accompaniment with fingering numbers (3, 2, 1, 2, 4, 2, 5, 2, 1). The system ends with a *ppp* dynamic marking, a *m.g.* (mezza gamma) chord, and a *m.d. ppp* (mezza diminuendo) instruction.

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