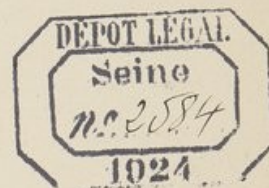


№ V_m¹²
9619



TROIS PIÈCES EXOTIQUES



I. FILLETES BRUNES

Yellow Girls
Braune Mädchen

II. LE GOUT DE LA CANNELLE

The taste of Cinnamon
Zimmtgeschmack

III. NÈGRE ENDIMANCHÉ

Nigger in Sunday clothes
Neger in Sonntagstaat

PAR

Swan Hennessy

Op. 57

Edition revue et corrigée par l'Auteur

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Fol. Vm¹²

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Trois Pièces Exotiques

Swan Hennessy

Op. 57



1. FILLETTES BRUNES

Allegretto

First system of musical notation, consisting of a grand staff with a treble and bass clef. The music features a series of chords in the right hand and a melodic line in the left hand.

Second system of musical notation, including a *ten.* marking above the treble staff. The right hand continues with chords, while the left hand has a more active melodic line.

Third system of musical notation, showing further development of the chordal texture in the right hand and the melodic line in the left hand.

Fourth system of musical notation, continuing the piece with similar harmonic and melodic elements.

Fifth system of musical notation, concluding the page with a *mf espressivo* marking. The right hand features a series of chords, and the left hand has a melodic line.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and ties, while the lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with slurs, and the lower staff features a rhythmic accompaniment of eighth notes.

Third system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs, and the lower staff continues the eighth-note accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs. The lower staff has a more complex accompaniment with slurs and ties. A dynamic marking of *p* (piano) is present in the lower staff.

Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs. The lower staff has a complex accompaniment with slurs and ties. A dynamic marking of *pp* (pianissimo) is present in the lower staff.

2 - LE GOÛT DE LA CANNELLE

Lento

pp molto legato

le chant mf et très lié

sempre legato

p leggiero

p leggiero

p

dim.

The musical score is written for piano and voice. It consists of four systems of music. The first system shows the piano accompaniment in the left hand and the vocal line in the right hand. The tempo is marked 'Lento'. The piano part is marked 'pp molto legato'. The vocal part is marked 'le chant mf et très lié'. The second system continues the piano accompaniment, marked 'sempre legato'. The third system features a more active piano part marked 'p leggiero'. The fourth system concludes the piece with a piano part marked 'p' and 'dim.'.

3 - NÈGRE ENDIMANCHÉ

Moderato

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). It consists of four systems of two staves each. The first system is marked 'Moderato' and includes dynamic markings *p*, *pp*, and *sf*. The second system includes a *mf* marking and a triplet of eighth notes. The third system includes a *f* marking. The fourth system features a *f* marking and a triplet of eighth notes. The piece concludes with a final chord in the right hand.

p *pp* *sf*

mf

f *f*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes chords and melodic lines, with a dynamic marking of *f* (forte) in the second measure.

Second system of musical notation, continuing the piece with various chordal textures and melodic fragments.

Third system of musical notation, characterized by triplet markings (*3*) in both the treble and bass staves, and a dynamic marking of *f*.

Fourth system of musical notation, starting with the marking *ten.* (tension) and featuring a dynamic marking of *f*. The music shows more complex rhythmic patterns.

Fifth system of musical notation, concluding the page with a dynamic marking of *p* (piano). The music features sustained chords and melodic lines.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key and features a flowing melody in the right hand and a rhythmic accompaniment in the left hand.

Second system of musical notation, continuing the piece with similar melodic and rhythmic patterns in both hands.

Third system of musical notation, featuring a tempo change. The instruction *un poco rit. sentimental* is written in the lower staff. The melody in the right hand becomes more expressive and slower.

Fourth system of musical notation, with the instruction *a Tempo* written in the lower staff. The tempo returns to the original speed, and the accompaniment becomes more active.

Fifth system of musical notation, concluding the piece. It includes dynamic markings *pp*, *ff*, and *p*. The piece ends with a double bar line.





Œuvres de SWAN HENNESSY

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PIANO SEUL (SAUF INDICATION CONTRAIRE)

AU BORD DE LA FORÊT (op. 21) 1 70

AU VILLAGE, Petite Suite caractéristique :

- I. — Noce Campagnarde.
- II. — Fillettes.
- III. — Basse-Cour.
- IV. — Sur l'herbe.
- V. — Au bord du Ruisseau. Le Recueil . . . 5 —

"On ne saurait contester sans injustice à M. Hennessy le talent d'imiter en musique le chant du coq."

(*La Revue Musicale*, 15 Nov. 1907.)

"Noce Campagnarde et Basse-Cour sont d'une couleur très spéciale."

(*Le Guide du Concert*, 17 Déc. 1910.)

"Characteristic is a term which well suits this suite."

(*Monthly Musical Record*, March 1, 1911.)

EAUX-FORTES (op. 24) :

- I. — Sérénade Espagnole.
- II. — Bergerie.
- III. — Petite Mazurka. Le Recueil . . . 2 —

"Pièces très originales et curieuses."

(*La Revue Musicale*, 15 Déc. 1908.)

ÉTUDE (op. 25) 1 70

"Une étude très originale."

(*La Revue Musicale*, 1^{er} Oct. 1908.)

NOUVELLES FEUILLES D'ALBUM (op. 27) :

- I. — Madrigal.
- II. — Canon.
- III. — Style Irlandais.
- IV. — Petites Scènes Parisiennes :
 - a) Montrouge le matin.
 - b) Sortie de Midinettes.

Le Recueil . . . 2 50

"Le Madrigal" est charmant. La phrase y festonne en contours d'une exquise élégance. La dernière poésie, "Sortie de Midinettes", est une composition pleine d'esprit, d'une rare distinction, un vrai bijou."

(*La Revue Musicale*, 1^{er} Nov. 1910.)

"In the four Album Leaves there is some very clever, piquant writing."

(*Monthly Musical Record*, Jan. 1, 1911.)

"Es sollten sich aber nur fortgeschrittenere Spieler daran wagen; diese werden aus "Madrigal" und "Montrouge le matin" und vor allem der "Sortie de Midinettes" viel Genuss und Anregung schöpfen können."

(*Allgemeine Musik-Zeitung*, 31 März 1911.)

"Je goûte par dessus tout une exquise petite page en forme de prélude, intitulée "Montrouge le matin."

(*S. J. M.*, 15 Fév. 1911.)

"Nous y retrouvons, esquissée de façon fort amusante, la "Sortie des Midinettes."

(*Comœdia*, 1^{er} Juin 1911.)

"Les pièces de M. Swan Hennessy sont le fruit d'un talent sérieux, original, solide et personnel."

(*La Revue Musicale*, 15 Juin 1910.)

"Das Prädikat "geistreich" kann ich allen diesen Stücken nicht versagen. Sie sind immer apart und anregend. Irgende welche Feinheiten ganz besonderer Art, sei es in Rhythmik, Harmonik oder Klaviersatz sind überall zu finden."

(*Signale*, 23 Nov. 1910.)

"Eine der merkwürdigsten Erscheinungen der modernen englischen Musikwelt dürfte unstreitig Swan Hennessy sein."

(*Norddeutsche Allgemeine Zeitung*, 23 März 1911.)

"Swan Hennessy steht heute als geschlossene Persönlichkeit vor uns, die ihrem Schaffen einen ganz bestimmten Stempel aufdrückt."

(*Allgemeine Musik-Zeitung*, 31 März 1911.)

"At every moment there is something in the writing which comes as a surprise."

(*Monthly Musical Record*, Aug. 1, 1911.)



VALSES (op. 32) 3 —

"Ce recueil a une sérieuse valeur artistique; l'auteur a l'esprit curieux; il aime la diversité des modes et des rythmes; et il trouve l'effet pittoresque."

(*La Revue Musicale*, 15 Juin 1910.)

"Ich ziehe zwar diejenigen von Strauss und Chopin vor, lasse aber auch die von Hennessy gelten, dieselben sind eben geistvoll sind."

(*Dr. Leichtenritt, Signale*, 23 Nov. 1910.)

"M. Hennessy plaira à tous avec ses quatre jolies Valses op. 32."

(*S. J. M.*, 15 Fév. 1911.)

INTRODUCTION, XII VARIATIONS

ET FUGUE sur un thème obligé 3 —

"The variations for the left hand offer constant changes of rhythm and harmony and in them the composer displays great ingenuity. It is in fact a very original piece."

(*Monthly Musical Record*, Aug. 1, 1910.)

"Geist und Witz steckt genug darin."

(*Signale*, 23 Nov. 1910.)

"Besonders gelungen scheint mir die zweistimmige Fuge, die auch Erweiterung, Umkehrung und Gegenbewegung bringt."

(*Allgemeine Musik-Zeitung*, 31 März 1911.)

PETITE SUITE IRLANDAISE, d'après des

airs anciens de la Collection Petrie (à 4 mains) :

Ancient clan March.

Cork reel.

Sagairt tar teorach.

Cork reel.

La Suite complète . . . 4 —

"The suite should prove immensely popular."

(*The Irish Nation*, Sept. 11, 1909.)

INCUNABULA (op. 39)

I. — Berceuse.

II. — Bébé dort.

III. — Croquemitaine.

Le Recueil . . . 2 —

EN PASSANT, Études d'après nature (op. 40) :

I. — Petit pâtre dans les hauts pâturages.

II. — Champs de blé au clair de lune.

III. — Dans une petite ville flamande le dimanche.

IV. — Cimes neigeuses.

V. — Sieste en chemin de fer.

Le Recueil . . . 3 —

"Recueil charmant et plein d'imagination."

(*L. Vuillemin, Comœdia*, 25 Jan. 1912.)

VALSES CAPRICES (op. 41) 4 —

SONATINE (op. 43) 3 35

ANNIE, Chanson Écossaise pour voix de ténor avec accompagnement de Piano (Paroles de LÉONCE DE LISLE) 1 —

