

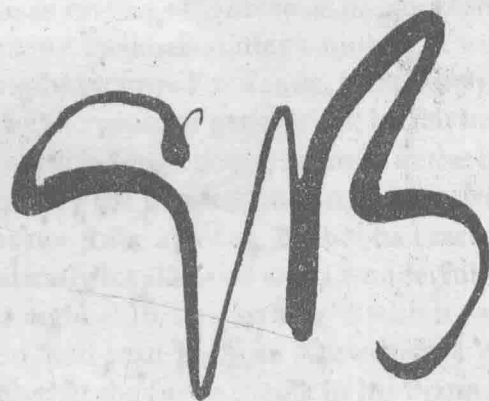
THE AMERICAN COMPOSERS SERIES

Samuel Barber:
Complete Piano Music

巴伯 钢琴曲集

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Ed. 3453

G. SCHIRMER
New York / London

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G. SCHIRMER
New York London

These few vignettes serve to hide the seismographically sensitive person beneath his often theatrical pose. Barber's range of feeling and areas of knowledge were enormous, not only in music but in the field of general culture, particularly literature. He was at home in many languages. His favorite authors were Turgenev and Trollope. Not surprisingly, with his Pepysian propinquities, he was addicted to memoirs and diaries. At one of our last lunches (that included two of his favorite foods, asparagus with hollandaise sauce and chocolate ice cream), we savored the lustier anecdotes of Marchand's *Byron's Letters and Journals*.

Barber rarely discussed his own music (a modesty alien to most composers); if he did, he made sport of it, although he was ferociously proud of it. I always felt that he thought he never measured up to his own expectations or exacting standards. No one could. But what he gave us is so warmly human and finely tooled that he can be forgiven his own misgivings. The closest I ever got to the vital nerve center of his reticence was after he played me *Souvenirs*. At that time the piece had no name and I did not know its genealogy. (It was originally composed as a four-hand work to be performed by him and a close friend at parties.) When he finished, I said: "I don't want to insult you, Sam (remembering the night-club-music episode), but it reminds me of the Biltmore Hotel and F. Scott Fitzgerald." I got an exuberant hug. "That's it. But it isn't the Biltmore. It's the Palm Court at the Plaza."

It would not be difficult for me to expand these few reminiscences into a full-blown essay. But I think I have said enough to convey some slight sense of this extraordinary, civilized, and complex man. His music, of course, needs no introduction.

Paul Wittke

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SAMUEL BARBER: A PERSONAL NOTE

I had the good fortune and privilege to be Samuel Barber's editor and friend for many years. The sailing was not always smooth but it was never really rough. He demanded very little — only intelligence and perfection.

Always elegantly dressed and urbane in manner and speech, he seemed to belong to the world of Henry James and Edith Wharton. But not quite: his conversation was sprinkled with ribaldry, his graffiti humor and wry stories (Sam was a malicious raconteur) always phrased in a lapidary style.

But beneath the aristocratic surface of his cosmopolitan gaiety lived a most private, dedicated, and disciplined man. His wit was a line of defense against a deep-rooted melancholia. This interplay between the two sides of his nature is apparent in his music; passion and resignation are inherent in everything he composed. He never wavered in his fidelity to the music he completely loved — that of Bach, Chopin, Fauré, among others. And even when he added contemporary techniques to his style, he never fully succumbed to any current fad. Whatever he found useful was applied so discreetly that his basic profile was in no way obscured. Detractors consider his refusal to plunge completely into the twentieth century a weakness; to his admirers, it was the source of his strength. In any case, it gives his genius its original stamp. For a time, in the early seventies, he was hurt because he thought he was being bypassed by the younger generation; he felt he was "a shadowy figure from another age." Unfortunately, he did not live long enough to smile at the headlong rush to tonality so evident today.

I do not mean to convey the impression that this meticulous musician was a cynical or lugubrious figure. He certainly was not. Like all of us, Barber had sacred and profane qualities in unequal measure. He was a fanatically loyal friend and a wonderfully unfair enemy. Of a composer who said his music belonged in a night club, he parried: "I wish it were true. I'd make a pile of dough, take a cruise around the world, and read Ibsen in Norwegian." When I thought I had finessed him by bringing to his attention that the fugue theme in his Piano Sonata had an affinity with a theme in *Porgy and Bess*, he trumped me by saying: "How clever of you. I wish I had thought of that myself." And I still chuckle at his trenchant remark about the Piano Sonata: "I would have made it harder if they had given me more money." (The piece was commissioned by the League of Composers with a paltry sum presented to the League by Irving Berlin and Richard Rodgers.)

On another occasion, when we had a meeting with a book publisher who wanted him to write his memoirs, Barber turned to me and said: "Why don't *you* write my autobiography? You have more imagination than I have." He treated his own music lightly. He often said he did not want the *Adagio for Strings* to be played at his funeral: "It is too banal a thing to do." Once, after a well-meant but overlong party given in his honor (his talent for being amused was limited), Sam, my wife, and I were waiting for a train at a suburban station. Suddenly he fell to his knee and sang in falsetto to my wife: "To the monument! Alexas, go tell him I have slain myself," from the final pages of *Antony and Cleopatra*. I do not know what the onlookers thought of this precipitate action but I, knowing how deeply he had been wounded by the unwarranted failure of the opera's initial performance, was deeply moved.

These few vignettes serve to hide the seismographically sensitive person beneath his often theatrical pose. Barber's range of feeling and areas of knowledge were enormous, not only in music but in the field of general culture, particularly literature. He was at home in many languages. His favorite authors were Turgenev and Trollope. Not surprisingly, with his Pepysian propinquities, he was addicted to memoirs and diaries. At one of our last lunches (that included two of his favorite foods, asparagus with hollandaise sauce and chocolate ice cream), we savored the lustier anecdotes of Marchand's *Byron's Letters and Journals*.

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Excursions

I

Samuel Barber, Op. 20

Un poco allégro $\text{♩} = 144$

p
senza pedale
poco f
con pedale
senza pedale
pp
Red.
poco f
p
mf

First system of musical notation. The treble staff begins with a 7/8 time signature and contains a melodic line with eighth and sixteenth notes. The bass staff contains a rhythmic accompaniment of eighth notes. Dynamics include *f* (forte) and *p* (piano). A large crescendo hairpin spans the end of the system, leading into the next.


Second system of musical notation. The treble staff features a rapid sixteenth-note passage marked *f* (forte), followed by a section marked *p* (piano) with triplet markings. The bass staff continues with a steady eighth-note accompaniment. Dynamics include *f*, *p*, *mf* (mezzo-forte), and *p*.

Third system of musical notation. The treble staff has a melodic line with some rests, marked *f marcato* (forte, marked). The bass staff has a consistent eighth-note accompaniment. Dynamics include *f marcato* and *p leggero* (piano, light).

Fourth system of musical notation. The treble staff contains a melodic line with accents. The bass staff has an eighth-note accompaniment. A dynamic of *f* (forte) is present in the treble staff.

Fifth system of musical notation. The treble staff has a melodic line with accents, marked *p* (piano) at the beginning and *f* (forte) later. The bass staff has an eighth-note accompaniment. Dynamics include *p*, *f*, and *mf rinforzando* (mezzo-forte, reinforcing).





First system of musical notation. The right hand (RH) features a rapid sixteenth-note scale in the treble clef, starting with an 8-measure rest. The left hand (LH) plays a steady eighth-note accompaniment in the bass clef. The system concludes with three measures of triplets in the LH, marked *pp* and *ped.*



Second system of musical notation. The RH is marked *r.h. poco f* and *scherzando*. It contains a melodic line with a crescendo hairpin and a *mf* dynamic marking. The LH continues with eighth-note accompaniment.



Third system of musical notation. The RH features a melodic line with a *p* dynamic marking and a fermata. The LH continues with eighth-note accompaniment. The system is marked *ped.* and *senza ped.*



Fourth system of musical notation. The RH has a melodic line with a *f* dynamic marking. The LH continues with eighth-note accompaniment. The system is marked *ped.* and *senza ped.*



Fifth system of musical notation. The RH features a melodic line with accents and dynamic markings of *sf* and *f*. The LH continues with eighth-note accompaniment. The system is marked *ped.*





First system of musical notation. The right hand features a continuous eighth-note pattern, while the left hand plays a descending eighth-note scale. The system concludes with a *mf* dynamic marking and a triplet of eighth notes in the right hand. A *ped.* (pedal) marking is positioned below the left hand.



Second system of musical notation. The right hand contains several chords, some marked with a triplet. The left hand continues with eighth-note patterns. Dynamics include *poco sf* and *p*. A triplet of eighth notes is also present in the right hand.



Third system of musical notation. The right hand features a series of chords, some with triplets. The left hand maintains eighth-note patterns. Dynamics include *pp*, *mf*, *p*, *p*, and *pp*. Triplets of eighth notes are marked in the right hand.



Fourth system of musical notation. The right hand has chords, some with triplets. The left hand continues with eighth-note patterns. Dynamics include *p*, *dim.*, and *pp*. A triplet of eighth notes is marked in the right hand. The system ends with *mf* and *senza ped.* (senza pedale).



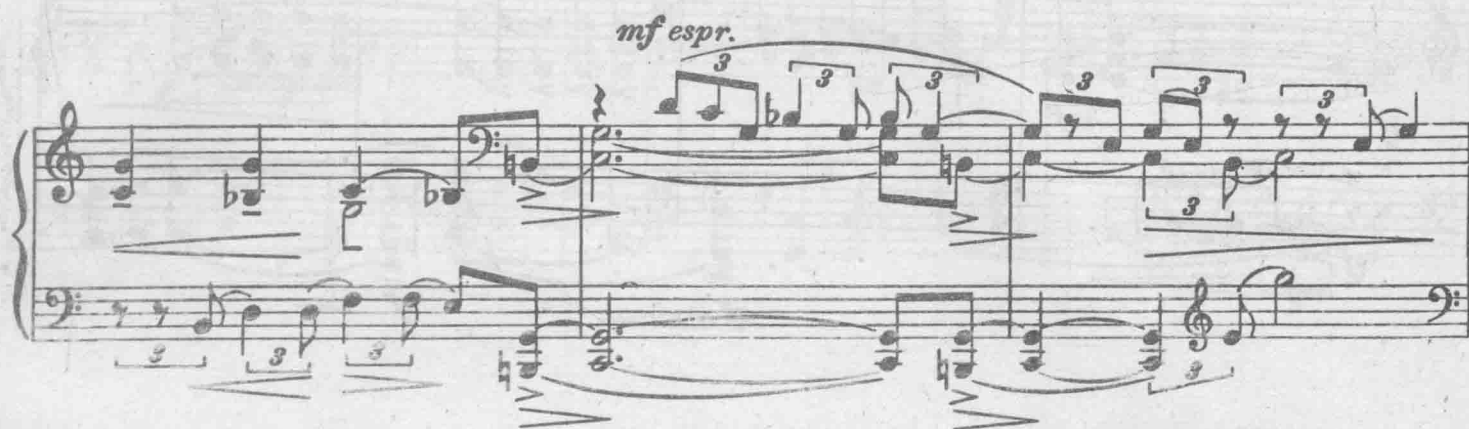
Fifth system of musical notation. The right hand features a series of chords, some with triplets. The left hand continues with eighth-note patterns. Dynamics include *dim.* and *p*. The system concludes with *senza rit. sino alla fine* (senza ritardando sino alla fine).

II

In slow blues tempo ♩ = 60



First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. Bass staff features a triplet of eighth notes. The system concludes with a mezzo-forte (*mp*) and expressive (*espr.*) dynamic marking.



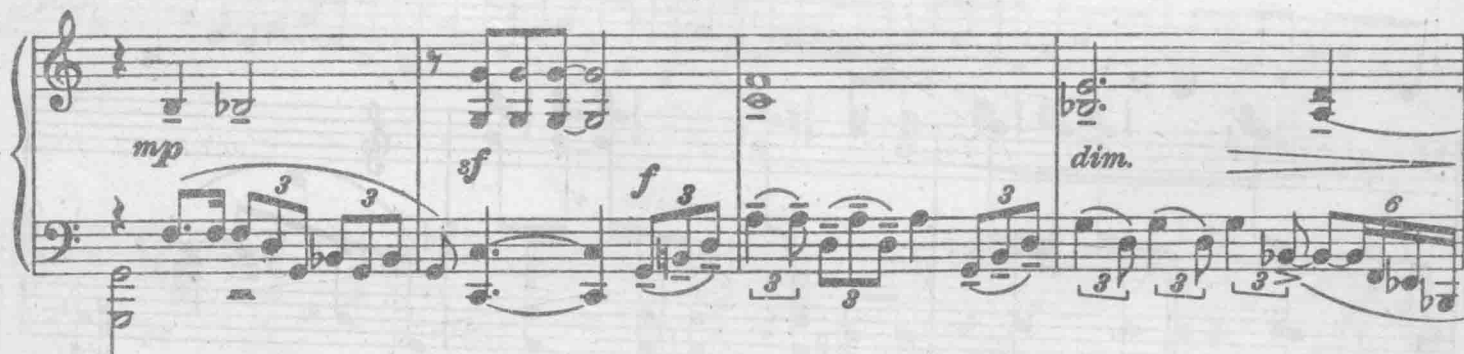
Second system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes. The system concludes with a mezzo-forte (*mf*) and expressive (*espr.*) dynamic marking.



Third system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. Bass staff features a piano (*p*) dynamic. The system concludes with a mezzo-forte (*mf*) dynamic marking.



Fourth system of musical notation. Treble and bass staves. Treble staff features a mezzo-forte (*mf*) dynamic. Bass staff features a mezzo-forte (*mf*) dynamic. The system concludes with a piano (*p*) dynamic marking.



First system of musical notation. The treble staff contains a melodic line with slurs and triplets. The bass staff contains a bass line with triplets. The dynamic marking *mp* is present. The word *cantabile* is written above the treble staff. The time signature is 4/4.


Second system of musical notation. The treble staff continues the melodic line with slurs and triplets. The bass staff continues the bass line with triplets. The time signature is 4/4.

Third system of musical notation. The treble staff contains a melodic line with slurs and triplets. The bass staff contains a bass line with slurs and triplets. The dynamic marking *mp* is present. The word *cantabile* is written above the treble staff. The time signature is 4/4.

Fourth system of musical notation. The treble staff contains a melodic line with slurs and triplets. The bass staff contains a bass line with slurs and triplets. The dynamic marking *mf* is present. The time signature is 4/4.



First system of musical notation. The treble staff contains a melodic line with triplets and a crescendo hairpin. The bass staff contains a rhythmic accompaniment with triplets. Dynamics include *cresc. molto*, *sf*, *p*, and *sf*. The system concludes with a 4/4 time signature.



Second system of musical notation. The treble staff features chords and a melodic line. The bass staff has a rhythmic accompaniment. Dynamics include *p*, *f*, *mf*, and *sf*. The system concludes with a double bar line.



Third system of musical notation. The treble staff contains a melodic line with triplets. The bass staff has a rhythmic accompaniment with triplets. Dynamics include *p*, *mf*, *mp*, and *p*. The system concludes with a double bar line.



Fourth system of musical notation. The treble staff contains chords and a melodic line. The bass staff has a rhythmic accompaniment. Dynamics include *pp*. The system concludes with a double bar line.

III

Allegretto $\text{♩} = 60$

First system of musical notation. The treble and bass staves are in G major (one sharp). The tempo is Allegretto with a quarter note equal to 60 beats per minute. The music features a melody in the treble staff and a supporting bass line. The treble staff has a *p legato* marking. The bass staff has a *con pedale* marking. Both staves have a slur over a group of seven notes, with a '7' above it.

Second system of musical notation. The treble staff has a *mf* marking and the word *can - tando* above it. It features a slur over a group of seven notes with a '7' above it, followed by a slur over a group of three notes with a '3' above it. The bass staff continues the supporting line. The instruction *sempre legato* is written below the bass staff.

Third system of musical notation. The treble staff has a *pp* marking. It features a slur over a group of seven notes with a '7' above it. The bass staff continues the supporting line.

Fourth system of musical notation. The treble staff has a *p* marking. The bass staff has a *senza ped.* marking. Both staves feature a slur over a group of five notes with a '5' above it.

Fifth system of musical notation. The treble staff continues the melody. The bass staff has a slur over a group of five notes with a '5' below it.