

JOHN FIELD'S PIANO CONCERTO NO. 1

A Dissertation
Submitted to the Graduate Faculty
of the
North Dakota State University
of Agriculture and Applied Science

By

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In Partial Fulfillment of the Requirements
for the Degree of
DOCTOR OF MUSICAL ARTS

Major Department:
Music

September 2014

Fargo, North Dakota

North Dakota State University
Graduate School

Title

John Field's Piano Concerto No. 1

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The Supervisory Committee certifies that this *disquisition* complies with North Dakota State University's regulations and meets the accepted standards for the degree of

DOCTOR OF MUSICAL ARTS

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ABSTRACT

While there are recordings of all seven of John Field's piano concertos, there are no two-piano versions published that include the transcribed orchestra in the second piano part, with the exception of the second concerto. This paper reviews the life and music of John Field with particular attention on his first concerto and on the creation of an orchestral reduction for performance on two pianos.

ACKNOWLEDGEMENTS

I would like to thank my professors at North Dakota State University for their patience and support throughout my coursework and the writing of this paper, especially Dr. Andrew Froelich for his invaluable input on the orchestra reduction, Dr. Robert Groves for his help with the composition of this paper, and Dr. Virginia Sublett for her support and encouragement along the way. The orchestra reduction is based on a publication provided courtesy of the Edwin A Fleisher Collection of Orchestral Music at the Free Library of Philadelphia.

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INTRODUCTION

John Field (1782-1837) was renowned as a pianist and composer during his lifetime and for many years afterward. According to Cecil Hopkinson, Field's popularity was "positively staggering,"¹ from approximately 1815 to 1835. Hopkinson cited numerous editions of Field's music that were published throughout Europe as evidence of Field's popularity. For example, Breitkopf & Hartel issued at least four more printings of Field's more popular works shortly after the first edition was published.²

"It is evident that by 1830 Field had become a legend . . . his superiority among pianists was so generally recognized that (Jozef) Elsner, (Friedrich) Wieck, (Frederic) Kalkbrenner and (Fryderyk) Chopin all regarded him as a leader of his profession . . . The publication of his concertos and nocturnes by Breitkopf and Hartel, which began about 1815, supported his already brilliant reputation as a pianist: these works quickly became an essential part of the repertoire."³

At the height of his popularity, Field was more famous than many of his contemporaries, continuing to outsell even Chopin during Field's lifetime.⁴ This was a remarkable feat considering that comparatively few people could have actually heard him play in concert. His debut tour took place in 1802 and he performed in England and Europe on his second and final tour in the early 1830s. As the era of virtuosi performers came into full flower, Field's name gradually fell from prominence to become a mere footnote in music history texts as the

¹ Cecil Hopkinson, *A Bibliographical Thematic Catalogue of the works of John Field, 1782-1837* (London: Harding & Curtis, Ltd., 1961), vii.

² Ibid.

³ Patrick Piggot. *The Life and Music of John Field, 1782-1837: Creator of the Nocturne* (Berkeley: University of California Press, 1973), 101.

⁴ Cecil Hopkinson, *A Bibliographical Thematic Catalogue of the works of John Field, 1782-1837* (London: Harding & Curtis, Ltd., 1961), vii.

inspiration for Chopin's nocturnes.⁵ While this reputation may be deserved, Field also wrote piano works in styles other than that of the nocturne; but for the most part, these works have not found a place within the modern pianist's repertoire.

Unfortunately, finding and obtaining publications of John Field's compositions other than his nocturnes and sonatas has proven difficult. For example, the music for his seven piano concertos is accessible but not easily so. Of these concertos, only the second one has been published in a standard two-piano version, although all seven of them have been recorded and are currently available on CD. Two-piano versions of the other six concertos could not be located. Along with a brief biography of the composer, the principal outcome of this project is a reduction of the orchestra score of the first piano concerto into a second piano part, thus affording those interested in studying the work an opportunity to do so in a familiar format.

⁵ J. Peter Burkholder, Donald J. Grout, and Claude V. Palisca, *A History of Western Music*, 7th ed. (New York: W.W. Norton & Company, Inc., 2006), 623.

BIOGRAPHY

John Field was born on July (26?), 1782, in Dublin, Ireland, where his father worked as a theater violinist and his grandfather as an organist. These two men were responsible for young John's musical training until the age of 9 when he began studies with Tommaso Giordani, a composer from Naples residing in Dublin at the time. It is rumored that John endured beatings from his father and grandfather, and if true, he must have been eager for this change of teachers. While he was still only 9, Field played so well that Giordano invited him to play at his concert on March 24, 1792. The *Dublin Evening Post* gave a review of the affair, which included this description of Field's playing: "The pedal harp concerto on the Piano Forte by Master Field was really an astonishing performance by such a child, and had a precision and execution far beyond what could have been expected."⁶

The Field family left Ireland in 1793, and within a year had resettled in London. That same year, John's father was able to secure an apprenticeship for him with Muzio Clementi. Clementi, whom the French called '*le Pape des musiciens*,'⁷ must have been impressed to accept such a young student. He remarked that the young Field's "quick perceptiveness and ability to remember anything accurately and perform easily were so great that he seldom needed to be told anything twice."⁸ According to Piggot, the apprenticeship with Clementi assured that Field would be in demand as a teacher and performer.⁹

Nicholas Temperley, author of *London and the Piano, 1760-1860*, asserts that London was the center of the piano world during the time of Field's apprenticeship, and felt that

⁶ Patrick Piggot, *The Life and Music of John Field, 1782-1837: Creator of the Nocturne* (Berkeley: University of California Press, 1973), 8.

⁷ *Ibid.*, 11.

⁸ *Ibid.*, 12.

⁹ *Ibid.*, 11-12.

Clementi was the center and driving impetus of what he called the “London Pianoforte School.”¹⁰ Expatriate musicians from all over Europe, including Bohemia, France, Germany, and Italy, populated London. Jan Ladislav Dussek, Johann Nepomuk Hummel, and Johann Baptist Cramer were among the most noted pianist/composers living and working in London during the 1790s. The economic and political climate of London attracted those looking for professional opportunities, while others arrived after fleeing the political unrest and wars on the Continent in much the same way that musicians and artists fled Europe during World War II.¹¹ Haydn heard Field on one of his visits to London, and made a note in his diary that, “Field(,) a young boy . . . plays the pianoforte extremely well.”¹² Field demonstrated pianos in Clementi’s warehouse for prospective customers as part of his apprenticeship. Thus Field’s formative years were spent living in London, playing for the leading pianists and musicians of his time, and studying under a highly respected pianist.

In 1802 Clementi took Field, now 20, on a business and performance tour to Paris and Vienna. Now that Field’s apprenticeship was at an end, his prestige as a teacher, performer and composer was developing, thereby broadening his prospects of a successful career. Apparently Field did not exhibit an abundance of ambition during his apprenticeship, because Clementi once referred to him as “a lazy dog.”¹³ This tour served as the push Field needed to begin developing his own musical career.

Field’s relationship with Clementi had undergone a transformation over the years, from that of father figure and prodigy to one of collegiality. The contrast between their personalities

¹⁰ Nicholas Temperley, “London and the Piano, 1760-1860.” *Musical Times* 129, no. 1744 (June 1988): 289. <http://www.jstor.org/stable/964880> (accessed August 16, 2014).

¹¹ *Ibid.*

¹² Patrick Piggot, *The Life and Music of John Field, 1782-1837: Creator of the Nocturne* (Berkeley: University of California Press, 1973), 12.

¹³ *Ibid.*, fn19.

appears to have been immense. Clementi, the Italian businessman, performer, composer, and teacher was known for his ‘careful’ ways while Field, the prodigy, liked to enjoy the fruits of his labors, especially after they had been aged in bottles. Clementi originally planned on leaving Field in Vienna to study composition with Johann Albrechtsberger and to allow Field to establish himself there as an artist and teacher. But as Clementi was preparing to leave for St. Petersburg, Field asked to go with him. Field didn’t care for Albrechtsberger, he didn’t speak German, and he had no money or friends in Vienna. Clementi reluctantly agreed, but their relationship deteriorated quickly after this. There are stories of Clementi’s stinginess and ill treatment of Field in St. Petersburg, possibly embellished by Field; but hard feelings on both sides probably made their eventual parting of the ways easier than it might have been otherwise.¹⁴

In St. Petersburg, Clementi spent most of his time and energy conducting business and teaching, often leaving Field alone with no money and no way for him to occupy his time. When Field did give a concert, it was usually to showcase Clementi’s pianos with the proceeds going to Clementi. Eventually, Field’s performances and introductions to the social elite through Clementi resulted in a promising teaching and performing career for Field in St. Petersburg.

With the exception of his final tour from 1831-35, Field resided in Russia the rest of his life, alternating between St. Petersburg and Moscow. In 1810 he married one of his piano students, a French woman named Adelaide Percheron. Though it was not a happy union, they never divorced despite Field’s drinking and relationship with another woman. Piggot alleges that the convivial Irishman was usually in some stage of intoxication due in large part to the

¹⁴ Patrick Piggot, *The Life and Music of John Field, 1782-1837: Creator of the Nocturne* (Berkeley: University of California Press, 1973), 26.

upheavals in his personal life.¹⁵ Field had two sons, Leon and Adrien. Leon, son of his mistress Mademoiselle Charpentier, became a famous opera singer. Adrien, son of his wife Adelaide, was a pianist of modest talents.¹⁶

In 1831 Field accompanied by 16-year-old Leon, set out on his last tour performing in London and in much of continental Europe. He wished to visit his mother in London before she died as well as to consult a physician about the cancer that was making his life miserable. Field also wished to introduce Leon to music and musicians outside of Russia. In 1832 London was quite different than the one Field had left 30 years earlier. No longer a child prodigy, his style was now being compared to established pianists such as Felix Mendelssohn and Ignaz Moscheles, the newest stars on the London musical scene, and the comparison was not kind to Field. His former student, Charles Neate, arranged a concert for him, but the reception was only lukewarm.¹⁷

When his mother died, Field decided to travel to Paris, hoping for more welcoming crowds. Once there, however, he had to compete for audiences with Liszt and Paganini, who had burst onto the musical scene in France to wild acclaim. Although many viewed Field's style as passé, others found it a welcome contrast to the virtuosic style that had begun to dominate the concert scene in Paris. When Field debuted his seventh piano concerto in Paris at least one reviewer found his style refreshing; "In Field's music you find no 'noise,' no wild thundering - none of the pretensions of a charlatan."¹⁸

¹⁵ Patrick Piggot, *The Life and Music of John Field, 1782-1837: Creator of the Nocturne* (Berkeley: University of California Press, 1973), 40.

¹⁶ *Ibid.*, 95-96.

¹⁷ *Ibid.*, 66-68.

¹⁸ *Ibid.*, 74.

Schumann wrote this effusive review of the seventh concerto in his *Neue Zeitschrift*:

The best way to review this concerto would be to add a thousand copies of it to this issue of the *Neue Zeitschrift* as a special supplement - and an expensive one, of course . . .

For I am full of it, and can think of hardly anything sensible to say about it except unending praise. When Goethe says that to praise is presumptuous he is right, as always. I shall simply let Field bind my hands and eyes, if only to express my total surrender, and my willingness to follow him blindly.

Only were I a painter would I presume to attempt a critique - possibly in a picture showing one of the graces defending herself against a satyr. Were I a poet I would attempt it only in Byronian stanzas, so angelic do I find the concerto.

The original score lies opened before me. One should see it! - browned, as though it had crossed the equator - notes like stakes - clarinets peering through in between - thick cross-beams covering whole pages - in the middle a moonlight nocturne 'woven of rosedust and lily-snow', which reminded me of old Zelter and how, in a certain passage in *The Creation* he found the moonrise and, ironically rubbing his hands in the time-honoured gesture, exclaimed blissfully: 'This fellow will make a name for himself!' - and then again a *nota bene* with crossed-out measures and above them in capital letters: '*Cette page est bonne.*'

Yes, everything is good; indeed good enough to be kissed, and particularly you, you whole last movement, with your divine tedium, your charm, your clumsiness and your beautiful spirit, good enough to kiss from head to toe. Away with your forms and your thorough-bass conventions! Your schoolroom desks were carved from the cedar of

genius, and not just once! Do your duty, i.e. have talent, be Fields, write as you wish, be poets and persons, I beg you! FLORESTAN¹⁹

Chopin heard Field play during his stay in Paris, but according to Chopin's friend, he was not impressed by Field's playing.²⁰ However, contemporaries of these two pianists noticed the similarity of their playing style. For instance, Frederic Kalkbrenner, after hearing Chopin play, asked him whether he was a student of Field. "Even Chopin's own teacher, Jozef Elsner (according to Chopin's sister, Louise) considered him to have Field's style of playing."²¹

Liszt found Field's playing "sleepy," and "lacking in vitality." In return, after hearing Liszt play, Field asked, "Does he bite?"²² Nevertheless, Liszt liked Field's Nocturnes enough to publish his own edition of them in 1869.²³ And although he had never actually heard him play, Friedrich Wieck, father of Clara Schumann, wrote in 1831 that, "I have trained her . . . in the magnificent school of Field, to which the so-called Viennese school always seems to me to be entirely subordinate."²⁴

Field and his son continued their tour through southern France and Italy with varying degrees of success. Eventually, Field's cancer rendered him unable to play and he was hospitalized in Naples for nine months. Since he was unable to perform, the lack of income made it impossible for them to return to Russia. Field appealed to his Russian friends for help and upon hearing of his predicament, they arranged to send money to bring him back. Before this could occur, however, Count Rakhmanov and his family rescued the Fields. The Count and

¹⁹ Robert Schumann, *Schumann on Music*, trans. and ed. Henry Pleasants (New York: Dover Publications, Inc., 1965), 106.

²⁰ Patrick Piggot, *The Life and Music of John Field, 1782-1837: Creator of the Nocturne* (Berkeley: University of California Press, 1973), 76.

²¹ *Ibid.*, 100.

²² *Ibid.*, 77.

²³ *Ibid.*, 144.

²⁴ *Ibid.*, 100.

his entourage were touring through Italy at the time, and took Field to Ischia Island where he was able to recover enough to travel.²⁵

When Field arrived back in Moscow he had a little over a year left to live and his health precluded much activity, but he attempted to return to a normal schedule of teaching and dining out. However, the following winter Field contracted pneumonia, and in his weakened state, succumbed on January 23, 1837. An apocryphal story about Field relates his deathbed conversation with a priest who was called in. The priest asked him if he was a Catholic. No was the reply, and the same answer was given when asked if he was a Protestant or Calvinist. “No, I am a clavecinist!” This was his final statement of purpose and religion.²⁶

²⁵ Patrick Piggot, *The Life and Music of John Field, 1782-1837: Creator of the Nocturne* (Berkeley: University of California Press, 1973), 92.

²⁶ *Ibid.*, 98.

WORKS BY JOHN FIELD

In Cecil Hopkinson's book, *A Bibliographical Thematic Catalogue of the Works of John Field, 1782-1837*, Field's compositions are numbered and organized according to their initial date of publication. Hopkinson also lists all dates of subsequent editions and their publishers. Extant copies are cited with their location, and Hopkinson includes evidence for works that he was unable to find. In all, Hopkinson discovered references to a total of 67 works,²⁷ but was unable to locate copies of eight of them. Some of the remaining 59 pieces only exist as single copies in various museums. Hopkinson speculates that there may be more manuscripts to be found in Russia, but at the time of his book's publication (1961), American relations with Russia were not conducive to doing research there.²⁸ Therefore, the list of Field's compositions is not long, and when one subtracts the pieces that have been lost, the number that remains seems meager in comparison to that of his contemporaries. It seems that composing was a means to a living for Field but not a reason for living. Piggot relates an account of Field's habits when forced to produce a composition for an occasion or commission. First he would become less sober, write furiously, and throw papers to the ground as he went. From there his students would gather them up and organize them.²⁹ Field must have picked up Clementi's habit of destroying manuscripts soon after the works were published, which adds to the difficulty of dating his pieces with positive accuracy. For example, he composed his first piano concerto in the 1790s

²⁷ Cecil Hopkinson, *A Bibliographical Thematic Catalogue of the works of John Field, 1782-1837* (London: Harding & Curtis, Ltd., 1961), 147.

²⁸ Ibid.

²⁹ Patrick Piggot, *The Life and Music of John Field, 1782-1837: Creator of the Nocturne* (Berkeley: University of California Press, 1973), 36.

and performed it on February 7th, 1799.³⁰ However, it was not published until 1815, with at least one revision in between.³¹

³⁰ Patrick Piggot, *The Life and Music of John Field, 1782-1837: Creator of the Nocturne* (Berkeley: University of California Press, 1973), 14.

³¹ Cecil Hopkinson, *A Bibliographical Thematic Catalogue of the works of John Field, 1782-1837* (London: Harding & Curtis, Ltd., 1961), xxi.

PREMIER CONCERTO

John Field's *Premier Concerto* is scored in E-flat Major, which seems to have been a favorite key for him. Three of his seven concertos are in E-flat Major, as well as two of his eighteen nocturnes and the first of his four piano sonatas. Field's piano concertos were composed throughout his professional life; he performed this first concerto in London in 1799, and his seventh and last one in Paris in 1832. The *Premier Concerto* was composed while Field was an apprentice under Clementi, under the musical influences of Jan Ladislav Dussek, a Bohemian immigrant living in London, and Daniel Steibelt, who divided his time between London and Paris. Performances of Mozart's concertos were rare in London during the 1790s. Programs from 1790 to 1800 indicate that there were only two performances of a Mozart concerto, both being of K. 466 in D minor,³² so that Mozart's music must have had little influence on Field. During that same 10 years there were fifty-two performances of piano concertos by Dussek, Steibelt, and Johann Baptist Cramer.³³

The orchestral opening of the first movement is marked *Allegro* and features a martial theme shared by the strings and winds.



Figure 1. Opening Theme, First Movement

³² Julian Horton, "John Field and the Alternative History of Concerto First-Movement Form." *Music and Letters*, 92, no. 1 (2011): 47-48. <http://ml.oxfordjournals.org/> (accessed January 26, 2014)

³³ *Ibid.*

A second theme in the orchestral introduction is marked by repeated notes and broken chords with slurred upbeat for a slightly syncopated effect.



Figure 2. Second Theme, First Movement

After the orchestral introduction the piano enters with a cadenza-like flourish followed by a simple melody over broken chords in the left hand, foreshadowing a similar style often featured in his nocturnes.



Figure 3. Piano Opening Melody, First Movement

The beginning of the next orchestra tutti restates the original theme as before, but in the dominant key of B-flat major. Trumpets join the violins in punctuating the phrases with fanfares of repeated notes, reinforcing the martial quality of the theme.



Figure 4. Opening Theme in B-flat Major

The piano's next entrance is in B-flat minor, with dramatic chords and arpeggios, creating an intensely tragic quality. The second theme from the orchestral introduction returns in C Minor in the piano solo, continuing the somber atmosphere.



Figure 5. B-flat Minor Piano Entrance



Figure 6. Second Theme in C Minor in Solo Piano

The home key of E-flat is reestablished beginning at measure 230, introduced by a forceful statement of dominant seventh chords in both piano and orchestra. The movement

remains in the tonic key to the end of the movement with virtuosic passagework, designed to show off Field's pianistic skills.



Figure 7. B-flat 7 return to E-flat Major, First Movement

The second movement, titled "Air Eccossaise", [Scottish Air], is constructed as a theme with two variations. The theme is a variant of a folk-like melody composed by James Hook entitled, "*Twas within a mile of Edinboro' Town*", a song that was well known in the early 1790s. Field may have known the variations that Dussek composed on the same tune in 1793.³⁴ Field makes frequent use of the 'Scottish Snap' rhythm in the principal theme, which is introduced by the strings at the beginning of the movement.



Figure 8. Scottish Snap

³⁴ Petrucci Music Library. Dussek, Jan Ladislav, published works. [http://imslp.org/wiki/Within_a_Mile_of_Edinburgh_\(Dussek,_Jan_Ladislav\)](http://imslp.org/wiki/Within_a_Mile_of_Edinburgh_(Dussek,_Jan_Ladislav)), (accessed July 28, 2015)



Figure 9. *Twas within a Mile of Edinboro' Town*

The piano enters with a flourish of runs and arpeggios before settling into the first of the two variations. Both variations use highly ornamented melodies with a cadenza-like break following the first variation. There is another virtuosic solo passage before an abbreviated statement of the theme by the piano with string accompaniment to close the movement. The broken left hand bass line and ornate figuration in the lyrical right hand melody again point to the style and texture typical of his nocturnes.³⁵



Figure 10. Second Movement, First Variation



Figure 11. Second Movement, Second Variation

³⁵ Patrick Piggot, *The Life and Music of John Field, 1782-1837: Creator of the Nocturne* (Berkeley: University of California Press, 1973), 151.

The third movement is set in the form of a rondo, and opens with a bagpipe-like drone in the strings and horns. Field apparently added this Scottish touch after the piece was written, possibly due to the popularity of the elements of Scottish style in the aforementioned concertos of London-based contemporaries Griffin and Steibelt.³⁶

Field's fondness for the upper register of the piano becomes evident in this movement, with frequent passagework above C6, as in the following figure.



Figure 12. Passagework above C6

This rondo-like movement consists of statements of the theme, interpolated sub themes and extensive passagework by the soloist. At measure 272 the piano plays a cadenza that extends 23 measures in length before leading back to the main theme to conclude the movement.



Figure 13. Rondo Theme

³⁶ Patrick Piggot, *The Life and Music of John Field, 1782-1837: Creator of the Nocturne* (Berkeley: University of California Press, 1973), 150.

EXTANT PUBLICATIONS OF CONCERTO NO. 1

Piano concertos in the standard repertoire are published with an orchestral reduction in a second piano part to facilitate study, but the piano concertos of Field are only available in full score, with the exception of the second concerto. There is a solo piano version of the first concerto available on the Petrucci Music Library website,³⁷ but the orchestra parts are incorporated into the piano solo in this edition, thus making it difficult to know exactly what portions are for piano solo only. The full score of the concerto with orchestra parts and solo may be borrowed, for a fee, from the Edwin A. Fleisher Library in Philadelphia, and is also available to rent from Stainer and Bell, Ltd., of London. According to Dr. Gary Galván, Musicologist and Digital Projects Coordinator of the Edwin A. Fleisher Collection of Orchestral Music, “It appears that Fleisher had acquired the parts for Field's work from the German publisher, Johann André, without a full score and hired Skolovsky to produce one so it could be performed.”³⁸ Joseph Skolovsky (1905-1958) worked as a personal music copyist for Fleisher in the early 1930s and supplied the Fleisher Library with its copy of the score to the concerto as part of the WPA Music Copying Project.³⁹ Stainer and Bell, Ltd. uses the edition that Frank Merrick edited for the *Musica Britannica* series. Merrick copied the concerto from scores in the British Museum.⁴⁰ According to Piggot, Field revised many of his piano works, and his first concerto is no exception.⁴¹ The piano solo version accessed on IMSLP.org, published by Jurgenson and edited by Field's student Alexander Dubuque contains an addition to the score that does not appear in

³⁷ Petrucci Music Library. Field, John. Piano Concerto No. 1. [http://imslp.org/wiki/Piano_Concerto_No.1,_H.27_\(Field,_John\)](http://imslp.org/wiki/Piano_Concerto_No.1,_H.27_(Field,_John)) (accessed March 20, 2014)

³⁸ Gary Galván, e-mail message to author, August 19, 2014.

³⁹ Ibid.

⁴⁰ Nicholas Williams, e-mail message to author, August 27, 2014.

⁴¹ Patrick Piggot, *The Life and Music of John Field, 1782-1837: Creator of the Nocturne* (Berkeley: University of California Press, 1973), 148.

other editions. In this version, four measures were added at the end of the first movement. As a student of Field, perhaps Dubuque heard him play the concerto with this addition, compelling him to add it to the score.



Figure 14. 4 Measures unique to Dubuque edition

The solo piano part often shows the piano doubling the orchestra in the tutti sections, although this is not indicated in the orchestra score. Field may have added this doubling so that the soloist could also serve as the conductor, or perhaps because limited rehearsal time required the soloist to support the orchestra. Piggot relates that soloists may have been required to bolster the orchestra in rehearsal or performance, because orchestras didn't always have enough competent players available.⁴²

⁴² Patrick Piggot, *The Life and Music of John Field, 1782-1837: Creator of the Nocturne* (Berkeley: University of California Press, 1973), 82-83.

FORTEPIANOS FROM FIELD'S ERA

The pitch range of this concerto is five and a half octaves, F2 to C6, the standard range of pianos at the time. Dussek encouraged the Broadwood firm to increase the range to six octaves in 1794. But published works that used these extra notes were marked specifically as being for "pianos with additional keys."⁴³ Even then, pieces that were published for the new broader range would often include alternate passages to fit the smaller keyboards. In the figures below, we can see how Field adjusted the passage at measure 134 of the first movement when it returned at measure 263 to fit the smaller keyboard by leaving out the first notes in the left-hand crossover pattern.



Figure 15. Original statement in B-flat, First Movement, Measure 134



Figure 16. Restatement, measure 263

In the piano solo version edited by Dubuque, this passage has been rewritten to match the original statement, see Figure 14. After seeing the range difference between Field's score and

⁴³ Sandra P. Rosenblum, *Performance Practices in Classic Piano Music: Their Principles and Applications*. (Bloomington: Indiana University Press, 1988), 33.

Dubuque's, we can surmise that Dubuque's piano must have featured the expanded range of the more modern piano.



Figure 17. Dubuque version of passage in Figure 16

This writer had the opportunity to play an original Clementi square piano at the National Music Museum in Vermillion, SD. The instrument dates from about 1817 and has the smaller range of five and a half octaves. Besides the range of the keyboard, there are additional differences between Clementi's square piano and the modern piano that should be considered by today's performer when playing music from that period. The depth of the key drop is much shallower, which allows passages with runs to be played quite fast. At the same time, the lack of quick repetition in the piano's action makes it impossible to play trills with much speed, as the player has to wait for the hammer to drop away from the string before repeating the note. The longest strings of this fortepiano are about 4 feet in length, and the hammers are also quite small compared to those of a modern grand piano. This instrument was built before the addition of the metal frame, which also limits its ability to play with much force. Due to these physical characteristics of the fortepiano, the dynamics of piano and forte are possible on this instrument, but the loudest sound that is achievable is no more than a *mezzo forte* on a modern grand. This delicacy of tone in the fortepiano helps to explain the pedal markings in the score. There are many instances of pedal markings that extend beyond harmonic changes, even accompanying stepwise melodies. While these markings make perfect sense on a piano from the period, they do not work as well on a modern grand piano, and the performer must be ready to alter the markings

to fit the larger sound of a modern piano. On the older instrument, the generous pedal markings help to improve the sound by sustaining lower tones without masking upper voices, and also facilitate the production and prolongation of the resultant overtones. From this playing experience it was clear to me that a modern reduction of the orchestra reduction and editing of the solo part would benefit from appropriate marks that would be applicable to performance on a modern piano. Interpretive considerations in this new modern edition should take into account the shallow depth and slower repetition, along with the smaller sound produced by the early piano.

LEGACY OF JOHN FIELD

Field's influence on other musicians of his era can be measured by the fact that his contemporaries knew and valued his works. We know that Brahms' library included Field's first three nocturnes,⁴⁴ and Schumann's glowing review of his seventh piano concerto in his *Neue Zeitschrift* was quoted earlier in this paper. He was known by all of the major composers of the day, and many notable pianists performed his second concerto, including Clara Schumann, Hans von Bulow, Nikolai Rubinstein and Vladimir de Pachmann.⁴⁵ He influenced the Russian Piano School through Glinka, who took a few lessons from Field and admired him greatly; and through Dubuque's pupils Mily Balakirev and Nikolay Zverev, as Zverev taught Skryabin and Rachmaninoff. In the final years of the 19th century Field's popularity waned. Yet Ferruccio Busoni planned a Field revival in the 1920s, which he did not live to carry out.⁴⁶ At his death Busoni left unpublished his concert transcriptions of Field's Nocturnes.⁴⁷

Henry Pleasant states in the introduction to his translation of *Robert Schumann: Schumann on Music*:

If there are comparatively few among us today to whom Spohr, Moscheles, Hummel, Thalberg, Hiller, Herz, Field, Kalkbrenner, Cramer, Henselt, Heller, Loewe, Franz Bennett and Gade are familiar, it does no great credit to the way musical history is taught nowadays. They were Schumann's contemporaries. Many of them were his

⁴⁴ Robin Langley, Field, John - 4. Legacy. *Grove Music Online*.
http://www.oxfordmusiconline.com.ezproxy.lib.ndsu.nodak.edu/subscriber/article/grove/music/09603?q=John+Field&search=quick&pos=1&_start=1#S09603.4 (accessed 6/25/18)

⁴⁵ Patrick Piggot, *The Life and Music of John Field, 1782-1837: Creator of the Nocturne* (Berkeley: University of California Press, 1973), 152

⁴⁶ *Ibid.*, p. 144

⁴⁷ Antony Beaumont, Busoni, Ferruccio – 3. Transcriptions and Editions. *Grove Music Online*.
http://www.oxfordmusiconline.com.ezproxy.lib.ndsu.nodak.edu/subscriber/article/grove/music/04438?q=busoni&search=quick&pos=1&_start=1#firsthit (accessed 6/18/15)

friends. They were famous in their time; that they were eventually overshadowed by the larger figures of Liszt, Wagner, Brahms, Chopin, Mendelssohn and Schumann himself is no reason to condemn them to oblivion. In some ways, indeed a knowledge of their music and the details of the lives are more important to an understanding of the musical life of Europe in the immediate post-Beethoven era than is familiarity with the masterpieces, if only because they were relatively minor figures, lacking that universality which confounds fashion, and therefore most instructively typical. They were all a part of Schumann's life and times, and what he has to say about them tells us much not only about them, but also about himself and the period in which he lived.⁴⁸

Field's works naturally deserve a place in the study of the music of this period. I feel that this concerto, though composed early in Field's career, is worthy of inclusion in the standard repertoire. With this two-piano version, it is hoped that a new audience may be found for his works.

Robin Langley's opinion about John Field's place in the history of the early 19th century music is clear when he states in his article in *Grove Music Online*: "Field remains one of the most original figures in the development of Romantic piano music."⁴⁹

⁴⁸ Robert Schumann, *Schumann on Music*, trans. and ed. Henry Pleasants (New York: Dover Publications, Inc., 1965), 8.

⁴⁹ Robin Langley, Field, John: 4. Legacy. *Grove Music Online*.
http://www.oxfordmusiconline.com.ezproxy.lib.ndsu.nodak.edu/subscriber/article/grove/music/09603?q=field%2C+john&search=quick&pos=1&_start=1#S09603.4 (accessed Jun 10, 2014)

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APPENDIX. SCORE

Score

Concerto No. 1 in Eb Major

John Field

Moderato ♩ = 120

Piano 2 *p*

Pno. 2

Pno. 2 *mf*

Pno. 2 *ff*

©

Pno. 2

23

sf

sf

Pno. 2

26

sf

Pno. 2

31

sf

Pno. 2

36

Pno. 2

41

Pno. 2

45

Pno. 2

50

Pno. 2

55

Pno. 2

60

Pno. 2

65

70 *gva-*

Pno. 1 *f*

Pno. 2 *pp*

74 *loco* *gva-*

Pno. 1

77 *loco* *cresc.*

Pno. 1

Pno. 2

81

Pno. 1

81

Pno. 2

85

Pno. 1

85

Pno. 2

88

Pno. 1

88

Pno. 2

p

8va

8va

cresc.

dim.

simile

Piano score for measures 90-92. Pno. 1 (right and left staves) features a complex melodic line with sixteenth-note runs and rests. Pno. 2 (right and left staves) provides harmonic support with chords and single notes. Dynamics include *f* and *p*.

Piano score for measures 93-94. Pno. 1 continues with sixteenth-note patterns. Pno. 2 features a melodic line with a slur and a fermata over the final measure. A dynamic marking of *8^{va}* is present above the Pno. 1 staff.

Piano score for measures 95-96. Pno. 1 features a melodic line with a slur and a fermata over the first measure, marked with *8^{va}*. Pno. 2 provides harmonic accompaniment with chords and moving lines.

Concerto No. 1 in Eb Major

7

The image shows a page of a musical score for Concerto No. 1 in Eb Major, page 7. It contains four systems of music:

- System 1:** Labeled "Pno. 1" and "Pno. 2". It starts at measure 97. The Pno. 1 part has a melodic line with a *8^{va}* marking and a *loco* marking. The Pno. 2 part has sustained chords. Dynamics include *sf*.
- System 2:** Labeled "Pno. 1". It starts at measure 100, marked "Segue". The Pno. 1 part has a melodic line with *cresc.* and *dim.* markings.
- System 3:** Labeled "Pno. 1". It starts at measure 104. The Pno. 1 part has a melodic line. The bass line has chords.

Piano score for Pno. 1 and Pno. 2, measures 109-113. Pno. 1 features a melodic line with slurs and accents, while Pno. 2 provides harmonic support with chords and a *p* dynamic marking.

Piano score for Pno. 1 and Pno. 2, measures 114-117. Pno. 1 continues with a melodic line, and Pno. 2 features a more active bass line with eighth notes.

Piano score for Pno. 1 and Pno. 2, measures 118-121. Pno. 1 features a melodic line with slurs and accents, and Pno. 2 provides harmonic support with chords and a *sf* dynamic marking.

Piano score for measures 121-122. The system includes two grand piano staves, Pno. 1 and Pno. 2. Pno. 1 features a complex melodic line with sixteenth-note runs and accents, marked with *sf*. Pno. 2 provides a harmonic accompaniment with chords and moving bass lines.

Piano score for measures 123-124. The system includes two grand piano staves, Pno. 1 and Pno. 2. Pno. 1 has a melodic line with accents and a dynamic marking of *sf*. A dashed line labeled *8va* indicates an octave transposition for the right hand. Pno. 2 continues with a steady accompaniment.

Piano score for measures 125-126. The system includes two grand piano staves, Pno. 1 and Pno. 2. Pno. 1 features a melodic line with accents and a dynamic marking of *sf*. A dashed line labeled *8va* indicates an octave transposition for the right hand. Pno. 2 provides a harmonic accompaniment with chords and moving bass lines.

Piano score for measures 127-130. Pno. 1 has an 8va marking. Dynamics include sf and p.

127 *8va* *sf sf p*

Piano score for measures 130-131. Pno. 1 has an 8va marking. Dynamics include sf and p.

130 *8va* *sf p*

Piano score for measures 132-133. Pno. 1 has an 8va marking. Dynamics include sf and p.

132 *8va* *sf p*

134 *8^{va}* *loco*

Pno. 1

Pno. 2

137 *8^{va}*

Pno. 1

Pno. 2

139 *8^{va}* *sfz*

Pno. 1

Pno. 2

(8^{va})

141

Pno. 1

Pno. 2

fff

ff

145

Pno. 2

p

f

150

Pno. 2

p

ff

155

Pno. 2

160 *8va--*
f

Pno. 1

Pno. 2

163 *sf* *sf* *p*

Pno. 1

Pno. 2

167

Pno. 1

Pno. 2

Piano score for measures 171-174. Pno. 1 features a melodic line with grace notes and slurs, while Pno. 2 provides harmonic support with chords and a bass line.

Piano score for measures 175-177. Pno. 1 includes a section marked *8^{va}-----loco* and a *cresc.* marking. Pno. 2 continues with harmonic accompaniment.

Piano score for measures 178-179. Pno. 1 continues with a melodic line, and Pno. 2 provides harmonic accompaniment.

180

Pno. 1

Pno. 2

Detailed description: This system covers measures 180 and 181. Pno. 1 (top) has a treble clef and a bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, starting with a trill-like figure. The bass staff contains a harmonic accompaniment of chords and single notes. Pno. 2 (bottom) has a treble clef and a bass clef. The treble staff is mostly empty with a few notes, while the bass staff contains a similar harmonic accompaniment to Pno. 1. Dynamics markings include *mf* and *f* with hairpins.

182

Pno. 1

con fuoco

Pno. 2

Detailed description: This system covers measures 182 and 183. Pno. 1 (top) has a treble clef and a bass clef. The treble staff features a more complex melodic line with trills and sixteenth notes. The bass staff continues the harmonic accompaniment. Pno. 2 (bottom) has a treble clef and a bass clef. The treble staff is mostly empty, while the bass staff continues the harmonic accompaniment. The tempo marking *con fuoco* is present in the Pno. 1 bass staff.

184

Pno. 1

Pno. 2

Detailed description: This system covers measures 184 and 185. Pno. 1 (top) has a treble clef and a bass clef. The treble staff contains a melodic line with trills and sixteenth notes. The bass staff continues the harmonic accompaniment. Pno. 2 (bottom) has a treble clef and a bass clef. The treble staff is mostly empty, while the bass staff continues the harmonic accompaniment.

186 *sf* *8va*-----, *loco*

Pno. 1

Pno. 2

188 *8va*-----, *loco*

Pno. 1

Pno. 2

191 *con espress.*
p

Pno. 1

Pno. 2

Pno. 1

195

Pno. 1

199

Pno. 2

199

Pno. 1

203

Pno. 2

203

Pno. 1

207

Pno. 2

207

Pno. 1

211

p *f*

Pno. 2

211

Pno. 1

214

f

Pno. 2

214

216 (8^{va})----- loco

Pno. 1

Pno. 2

ff

218

Pno. 1

Pno. 2

220

Pno. 1

Pno. 2

20

Concerto No. 1 in Eb Major

8^{va}-----

222

Pno. 1

ff *loco*

8^{va}.

Pno. 2

226

Pno. 1

dim. *loco*

8^{va}-----

Segue

231

Pno. 1

Detailed description: This page of a musical score for Concerto No. 1 in Eb Major contains measures 222 through 231. It is arranged for two pianos (Pno. 1 and Pno. 2) and a solo piano (Pno. 1). The key signature is three flats (Eb Major). The score begins at measure 222 with a first-octave (8^{va}) marking. Pno. 1 has a melodic line with a forte (ff) dynamic and a 'loco' instruction. Pno. 2 provides harmonic support with chords and a bass line. At measure 226, Pno. 1 has a 'dim.' (diminuendo) marking. The section concludes at measure 231 with a 'Segue' instruction. A second first-octave (8^{va}) marking is present at the end of the page.

Piano score for measures 235-242. The system includes staves for Pno. 1 and Pno. 2. Pno. 1 features a complex melodic line with triplets and a *dim.* marking. Pno. 2 provides harmonic support with chords and a bass line.

Piano score for measures 238-242. The system includes staves for Pno. 1 and Pno. 2. Pno. 1 continues with a melodic line, while Pno. 2 features a rhythmic accompaniment of chords.

Piano score for measures 243-248. The system includes staves for Pno. 1 and Pno. 2. Pno. 1 has a melodic line with an *8va* marking. Pno. 2 provides harmonic support with chords and a bass line.

The musical score is arranged in three systems, each with two staves (Pno. 1 and Pno. 2). The key signature is three flats (Eb Major).
- **System 1 (Measures 247-249):** Pno. 1 has a complex sixteenth-note melody with accents and dynamic markings of *sf*. Pno. 2 provides a harmonic accompaniment with chords and moving lines.
- **System 2 (Measures 250-251):** Pno. 1 continues with similar rhythmic intensity and *sf* dynamics. Pno. 2 maintains the accompaniment.
- **System 3 (Measures 252):** Pno. 1 features a sixteenth-note run with a *sfz* marking. Pno. 2 continues with chords and moving lines.

Pno. 1

255 *8^{va}*

Pno. 2

255

Detailed description: This system covers measures 255 to 257. Pno. 1 (top) is in treble clef with a dashed line above it labeled '8^{va}', indicating an octave shift. It features a rapid, ascending eighth-note scale. Pno. 2 (bottom) is in grand staff (treble and bass clefs) and provides harmonic support with block chords and some bass line movement.

Pno. 1

258 *8^{va}*

Pno. 2

258

Detailed description: This system covers measures 258 and 259. Pno. 1 (top) continues the eighth-note scale in treble clef with an octave shift. Pno. 2 (bottom) is mostly silent, with some bass notes in measure 258.

Pno. 1

260 *8^{va}*

Pno. 2

260

Detailed description: This system covers measures 260 and 261. Pno. 1 (top) has a treble clef and an octave shift. It plays a descending eighth-note scale. Pno. 2 (bottom) has a grand staff and features a long, sustained chord in the right hand and a bass line in the left hand.

Piano score for measures 262-263. The system includes staves for Pno. 1 (right and left hands) and Pno. 2 (right and left hands). Measure 262 features a rapid sixteenth-note run in the right hand of Pno. 1, with the left hand playing chords. Measure 263 shows a continuation of the Pno. 1 right hand with an *8va* marking, while the Pno. 2 part concludes with sustained bass notes.

Piano score for measures 264-266. The system includes staves for Pno. 1 (right and left hands) and Pno. 2 (right and left hands). Measure 264 begins with a rapid sixteenth-note run in the right hand of Pno. 1, with the left hand playing chords. Measures 265 and 266 continue this texture, with Pno. 2 providing a steady bass accompaniment.

Piano score for measures 267-269. The system includes staves for Pno. 1 (right and left hands) and Pno. 2 (right and left hands). Measure 267 features a rapid sixteenth-note run in the right hand of Pno. 1, with the left hand playing chords. Measures 268 and 269 continue this texture, with Pno. 2 providing a steady bass accompaniment. The *fz* (forzando) dynamic marking is present in the left hand of Pno. 1.

Pno. 1

Pno. 2

270

8^{va}

Pno. 1

Pno. 2

272

8^{va}

Pno. 1

Pno. 2

275

ff

Pno. 2

Measures 278-280 of the piano part. Measure 278 features a rapid sixteenth-note arpeggiated pattern in the right hand and a steady eighth-note bass line in the left hand. Measures 279 and 280 continue with similar rhythmic patterns, with the right hand playing chords and moving lines, and the left hand providing harmonic support with chords and eighth notes.

Pno. 2

Measures 281-284 of the piano part. Measure 281 shows a change in texture with block chords in the right hand and a simple bass line in the left hand. Measures 282-284 continue with this texture, featuring sustained chords in the right hand and a rhythmic bass line in the left hand, ending with a final chord in measure 284.

Score

Concerto 1

Air Eccossaise

John Field

Adagio non troppo ♩ = 72

Piano 2

Pno. 2

Pno. 2

©

12

Pno. 1

Pno. 2

16

Pno. 1

Pno. 2

20

Pno. 1

Pno. 2

29

f

p

f

Concerto 1

3

22

Pno. 1

Pno. 2

22

23

3

23

Pno. 1

Pno. 2

23

24

8^{ma}

Pno. 1

Pno. 2

8^{ma}

Pno. 1

Pno. 2

Concerto 1

5

(8^{ma})

26

loco

Pno. 1

Pno. 2

Detailed description: This system covers measures 26 to 30. Pno. 1 starts with a sixteenth-note scale-like passage in measure 26, which continues through measure 27. A 'loco' marking is placed above the staff in measure 28, indicating a change in articulation. Pno. 2 provides a steady accompaniment with chords and eighth-note patterns. The key signature has two flats, and the time signature is 4/4.

27

Pno. 1

Pno. 2

Detailed description: This system covers measures 27 to 30. Pno. 1 continues its melodic line from the previous system. Pno. 2 continues with its accompaniment. The key signature and time signature remain the same.

Pno. 1

28

8^{va}

Pno. 2

28

Pno. 1

30

8^{va}

Pno. 2

30

The image shows a page of a musical score for Concerto 1, page 7. The score is for Piano 1 (Pno. 1) and Piano 2 (Pno. 2). The music is in 4/4 time and B-flat major. The first system (measures 32-33) shows Pno. 1 with a melodic line and triplets, and Pno. 2 with a bass line. The second system (measures 34-35) shows Pno. 1 with a complex rhythmic pattern and a 'pizz' marking, and Pno. 2 with a bass line. The score is written in a standard musical notation style with treble and bass clefs, and various musical symbols like notes, rests, and triplets.

8 Concerto 1

Pno. 1

35 *loco*

rit.

Pno. 2

35

Pno. 1

39 *8va*

accel

Pno. 1

41 *8va*

rit.

Pno. 2

41

Pno. 1

Pno. 2

Musical score for measures 43-44. The first system is for Piano 1 (Pno. 1) and the second system is for Piano 2 (Pno. 2). Both systems are in a key signature of two flats (B-flat and E-flat). Measure 43 starts with a dynamic marking of (8^{mo}) and a hairpin. The Pno. 1 part features a complex melodic line with many sixteenth notes and triplets. The Pno. 2 part provides harmonic support with chords and a few moving lines.

Pno. 1

Musical score for measures 45-46. The system is for Piano 1 (Pno. 1). The key signature remains two flats. Measure 45 features a prominent triplet in the right hand. The left hand has a steady bass line.

Pno. 1

Musical score for measures 47-48. The system is for Piano 1 (Pno. 1). The key signature remains two flats. Measure 47 has an accent (>) over a note. The right hand has a melodic line with triplets, and the left hand has a bass line with some chords.

Pno. 1

Musical score for measures 49-50. The system is for Piano 1 (Pno. 1). The key signature remains two flats. Measure 49 has a triplet in the right hand. Measure 50 features a dense melodic passage in the right hand with many sixteenth notes and triplets. The left hand has a bass line with triplets.

The image displays a musical score for two pianos, labeled Pno. 1 and Pno. 2, covering measures 48 to 51. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The first system (measures 48-49) shows Pno. 1 with a treble clef and a piano (*p*) dynamic marking. The right hand of Pno. 1 plays a continuous triplet eighth-note pattern. The left hand of Pno. 1 plays a bass line with quarter notes and rests. Pno. 2 has a treble clef and plays chords in the right hand and a bass line in the left hand. The second system (measures 50-51) continues the patterns for both pianos, with Pno. 1's right hand showing some variation in the triplet pattern.

50

Pno. 1

Pno. 2

Detailed description: This system contains measures 50 and 51. Pno. 1 (top) has a treble clef and a bass clef. The treble staff features a series of eighth-note triplets in both hands, with the right hand playing a higher register. The bass staff has a few notes, including a treble clef change. Pno. 2 (middle) has a treble clef and a bass clef. The treble staff has block chords, and the bass staff has a few notes.

51

Pno. 1

Pno. 2

Detailed description: This system contains measures 51 and 52. Pno. 1 (top) has a treble clef and a bass clef. The treble staff continues with eighth-note triplets and has a slur over the final two measures. The bass staff has a few notes and a treble clef change. Pno. 2 (middle) has a treble clef and a bass clef. The treble staff has block chords and a slur over the final two measures. The bass staff has a few notes and a slur over the final two measures.

The image shows a page of musical notation for a piano concerto, specifically measures 52 and 53. The score is arranged in two systems, each containing two piano parts (Pno. 1 and Pno. 2).
- **Measure 52:** Pno. 1 has a treble clef and a complex rhythmic pattern of eighth notes with triplets. Pno. 2 has a treble clef with a melodic line and a bass clef with a simple accompaniment.
- **Measure 53:** Pno. 1 has a treble clef and continues the rhythmic pattern, marked with a piano (*p*) dynamic. Pno. 2 has a treble clef with a melodic line and a bass clef with a simple accompaniment.
- **Dynamic markings:** A *ff* marking is present at the end of measure 52, and a *p* marking is present at the beginning of measure 53.
- **Other markings:** A dashed line with a circled *ff* marking is above measure 53. The key signature is two flats (B-flat and E-flat).

The image displays a page of musical notation for a piano concerto, specifically measures 54 and 55. The score is arranged in two systems, each containing two staves labeled 'Pno. 1' and 'Pno. 2'.
Measure 54: Pno. 1 features a melodic line with triplets of eighth notes, marked with a δ^{osc} symbol. Pno. 2 provides harmonic support with chords and a bass line.
Measure 55: Pno. 1 has a more complex melodic passage with slurs and accents. Pno. 2 continues with harmonic accompaniment, including a large slur over the final part of the measure.

Pno. 1

57

Allegro *rit.*

Pno. 2

Pno. 1

61

Allegro

Pno. 2

Pno. 1

65

Goo

16

Concerto 1

(8^{me})

Pno. 1

cresc. *dim.* ¹⁹ *pp*

rallent.

Pno. 2

pp

Rondo

John Field

Allegro Vivace ♩ = 120

8^{ma}

Piano 1

Piano 2

(8^{ma})

Pno. 1

Pno. 2

The image shows a page of a musical score for a Rondo by John Field. The score is written for two pianos, labeled Piano 1 and Piano 2. The tempo is marked 'Allegro Vivace' with a quarter note equal to 120 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into two systems. The first system starts at measure 8, indicated by a dashed line and the number '8^{ma}'. Piano 1 has a melodic line starting in measure 8 with a forte dynamic marking 'fz'. Piano 2 provides a harmonic accompaniment with chords. The second system starts at measure 14, also indicated by a dashed line and '8^{ma}'. Piano 1 continues with a melodic line, marked with 'fz' dynamics. Piano 2 continues with its accompaniment. The score ends with a final chord in both piano parts.

(8^{ma})

13

Pno. 1

Pno. 2

19

Pno. 1

Pno. 2

(8^{ma})

Rondo

3

26 *8^{va}*

Pno. 1

Pno. 2

33 *(8^{va})*

Pno. 1

Pno. 2

40

Pno. 2

Pno. 2

48

fz *fz*

Pno. 1

57

f *p* *p*

Pno. 2

57

p

Pno. 1

63

f *p*

Pno. 2

63

p

Rondo

Pno. 1

69

p

fz

Pno. 2

69

p

Pno. 1

74

fz

fz

fz

fz

Pno. 2

74

The image displays a musical score for two pianos, labeled Pno. 1 and Pno. 2, in a Rondo form. The score is divided into two systems, each containing two staves (treble and bass clef). The first system covers measures 79 to 84, and the second system covers measures 85 to 88. The key signature is B-flat major (two flats). The first system begins with a forte (*ff*) dynamic. The second system starts with a *ff* dynamic and includes a first ending bracket over measures 85-88, marked with a first ending symbol (a dashed line with a repeat sign). The notation includes various rhythmic patterns, including sixteenth-note runs and chords, and dynamic markings such as *ff* and *sf*.

Rondo

7

The musical score is arranged in two systems, each for a pair of pianos (Pno. 1 and Pno. 2). The key signature is B-flat major (two flats) and the time signature is 3/4. The first system covers measures 60 to 64. Measure 60 is marked with a dynamic of *g^{pp}* and a dashed line above it. Pno. 1 has a melodic line in the right hand and a bass line in the left hand. Pno. 2 has a chordal accompaniment in the right hand and a bass line in the left hand. The second system covers measures 64 to 68. Measure 64 is marked with a dynamic of *fz*. Pno. 1 has a melodic line in the right hand and a bass line in the left hand. Pno. 2 has a chordal accompaniment in the right hand and a bass line in the left hand.

Pno. 1

99 *fs*

Pno. 2

99 *fs*

Pno. 1

103 *fs*

Pno. 2

103

Pno. 1

107 *poco rallent.* *5 dim.*

Rondo

gracioso ----- *loco*

113

Pno. 1

rallent.

Pno. 2

gracioso -----

119

Pno. 1

Pno. 2

Piano score for Pno. 1 and Pno. 2, measures 126-131. Pno. 1 features a melodic line with a *rallent.* marking and a *ff* dynamic. Pno. 2 provides harmonic support with chords and bass notes.

Piano score for Pno. 1 and Pno. 2, measures 132-136. Pno. 1 features a fast, rhythmic melodic line with a *ff* dynamic. Pno. 2 provides harmonic support with chords and bass notes.

137

Pno. 1

Pno. 2

Musical score for measures 137-142. Pno. 1 has a melodic line with eighth notes and chords. Pno. 2 has a bass line with chords and some melodic fragments. Dynamics include accents and a forte (f) marking.

143

Pno. 1

Pno. 2

Musical score for measures 143-148. Pno. 1 has a fast, rhythmic melodic line. Pno. 2 has a bass line with chords and rests. Dynamics include accents and a forte (f) marking.

Pno. 1

Pno. 2

147

Pno. 1

Pno. 2

151

grac

Pno. 1

155

grac

Rondo

Pno. 1

159 (8^{va})

Pno. 1

163 (8^{va}) *p*

Pno. 2

163

Pno. 1

167 (8^{va})

Pno. 2

167

Pno. 1

171 *f* 80

rit.

Pno. 2

Pno. 1

175 *a tempo*

Pno. 2

175 *dim.*

Rondo

15

Pno. 1

Pno. 2

182

182

Detailed description: This system contains measures 182 through 186. Pno. 1 (top) starts with a melodic line in measure 182, followed by a rest in 183, and then a complex, fast-moving passage in 184-186. Pno. 2 (bottom) provides harmonic support with chords in 182-183 and sustained chords in 184-186. A dashed line above the Pno. 1 staff indicates a dynamic change to *gpp* starting in measure 184.

Pno. 1

Pno. 2

187

187

loco

gpp

cresc.

cresc.

pp

Detailed description: This system contains measures 187 through 191. Pno. 1 (top) features a highly technical passage starting in measure 187, marked *loco*. It includes a *cresc.* marking in measure 189 and a *gpp* marking in measure 190. Pno. 2 (bottom) has a *cresc.* marking in measure 187 and a *pp* marking in measure 190. A dashed line above the Pno. 1 staff indicates a dynamic change to *gpp* starting in measure 190.

Pno. 1

194 (8^{va})

Pno. 2

194

Pno. 1

201 (8^{va})

Pno. 2

201

pizz.

The image displays a musical score for two pianos, labeled Pno. 1 and Pno. 2. The score is divided into two systems. The first system covers measures 209 to 216, and the second system covers measures 217 to 224. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The first system begins at measure 209. Pno. 1 has a melodic line in the right hand and a bass line in the left hand. Pno. 2 has a bass line in the left hand and rests in the right hand. Dynamic markings include *fz* (forzando) and *sfz* (sforzando) in Pno. 1. The second system begins at measure 217. Pno. 1 has a melodic line in the right hand and rests in the left hand. Pno. 2 has rests in both hands. Dynamic markings include *sfz* (sforzando) and *smorz.* (smorzando) in Pno. 1. A *sfz* marking is also present in Pno. 2. A *sfz* marking is also present in Pno. 1 at the end of the system. A *sfz* marking is also present in Pno. 2 at the end of the system.

18

Rondo

(8^{mo}) -----

Pno. 1

225

Pno. 2

225

p

Pno. 1

233

pp

Pno. 2

233

p

Pno. 1

240

cresc.

Pno. 2

240

cresc.

sf

Pno. 1

246

f

Pno. 2

246

sf

Piano score for measures 252-255. The score is for two pianos, Pno. 1 and Pno. 2. Pno. 1 starts at measure 252 with a *ff* dynamic. Pno. 2 starts at measure 252 with a *cresc.* dynamic, which reaches *sf* by measure 255. The key signature has two flats, and the time signature is 4/4.

Piano score for measures 256-260. The score is for two pianos, Pno. 1 and Pno. 2. Pno. 1 starts at measure 256. Pno. 2 starts at measure 256 with a *sf* dynamic. The key signature has two flats, and the time signature is 4/4.

261

Pno. 1

con fuoco

Pno. 2

sf

Detailed description: This system contains measures 261 to 264. Pno. 1 (top) starts with block chords in the right hand and a rhythmic pattern in the left hand. At measure 264, the right hand has a sixteenth-note pattern and the left hand has a half note. Pno. 2 (bottom) has a sixteenth-note pattern in the right hand and block chords in the left hand. Dynamic markings include 'sf' in both hands at measure 264.

265

Pno. 1

sf

8va

Pno. 2

Detailed description: This system contains measures 265 to 268. Pno. 1 (top) has a sixteenth-note pattern in the right hand and block chords in the left hand. At measure 268, the right hand has a sixteenth-note pattern and the left hand has a half note. Pno. 2 (bottom) has a sixteenth-note pattern in the right hand and block chords in the left hand. Dynamic markings include 'sf' in both hands at measure 268. An '8va' marking is present above the Pno. 1 staff at measure 268.

(8^{ma})

269

Pno. 1

Pno. 2

(8^{ma})

273

Pno. 1

Pno. 2

Rondo

277

Pno. 1

8va-----

ff

Pno. 2

8va-----

281

Pno. 1

sf

Pno. 2

The musical score is divided into two systems. The first system covers measures 286 to 290. Pno. 1 (top) has a treble clef and plays a series of eighth-note chords, starting with a forte (*sf*) dynamic. Pno. 2 (bottom) has a bass clef and plays a series of chords, with a forte (*f*) dynamic. The second system covers measures 291 to 292. Pno. 1 (top) continues with eighth-note chords, marked with a first ending bracket (*8^{va}*). Pno. 2 (bottom) has a bass clef and plays chords, with dynamics of piano (*p*) and pianissimo (*pp*). The score is in a key signature of two flats and a common time signature.

295 *(8^{mo})*

Pno. 1

dim. *p*

Pno. 2

8^{mo}

302

Pno. 1

Pno. 2

pp

Pno. 1

Pno. 2

(*Andante*)

Pno. 1

309

Pno. 2

309

(*Andante*)

Pno. 1

315

Pno. 2

315

Rondo

327 *(8^{va})*

Pno. 1

327

Pno. 2

loco

The musical score consists of two systems, Pno. 1 and Pno. 2, each with a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time. Measure 327 is marked with a dashed line and the instruction *(8^{va})* above the first staff. Pno. 1's treble staff contains a melodic line with triplets of eighth notes, followed by a fermata. Pno. 1's bass staff contains chords and single notes. Pno. 2's treble staff contains chords, and Pno. 2's bass staff contains a bass line with chords. The tempo is marked *loco* above the second system. The score ends with a double bar line.