# HELLER

## 25 MELODIOUS STUDIES OPUS 45 FOR THE PIANO

EDITED BY WILLARD A. PALMER

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### FOREWORD

Stephen Heller was born in Budapest in 1813 and died in Paris in 1888. He enjoyed great success, both as a concert pianist and as a composer. He was admired and encouraged by Chopin, Schumann and Liszt, who were his close friends.

Heller's Opus 16, entitled *The Art of Phrasing,* consisted of 24 etudes. It was such a success that it guaranteed his economic security and enabled him to devote most of his time to composing. He had even greater success with the present work, *25 Melodious Studies,* Opus 45, which was written at the urging of his publisher as an introduction to his Opus 16.

The selections contained in Opus 45 are worthy of comparison with the shorter piano pieces of Schumann, such as those found in *The Album for the Young,* and with some of Mendelssohn's *Songs Without Words.* Heller's music shows the influence of both of these composers, but is nevertheless quite original.

The titles of the pieces in Opus 45 are very probably not Heller's own, and may have been added by the publisher. Heller is known to have said that descriptive titles were not important, since "music should be evocative rather than descriptive." At any rate, some of the titles, such as "A Real Task" and "Sterness," do little to add to the attractiveness of these pieces for modern-day students, and are best changed or omitted. We have retitled the former of these two "A Challenge," and the latter, "Scherzo."

This new edition corrects a number of printing errors and omissions. It is openly spaced for easier reading, but is without poor page-turns. Editorial suggestions appear in footnotes, and each piece is introduced with a short description of the style and/or purpose of the selection.

WILLARD A. PALMER


Second Edition


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*by Isaac Levitan*
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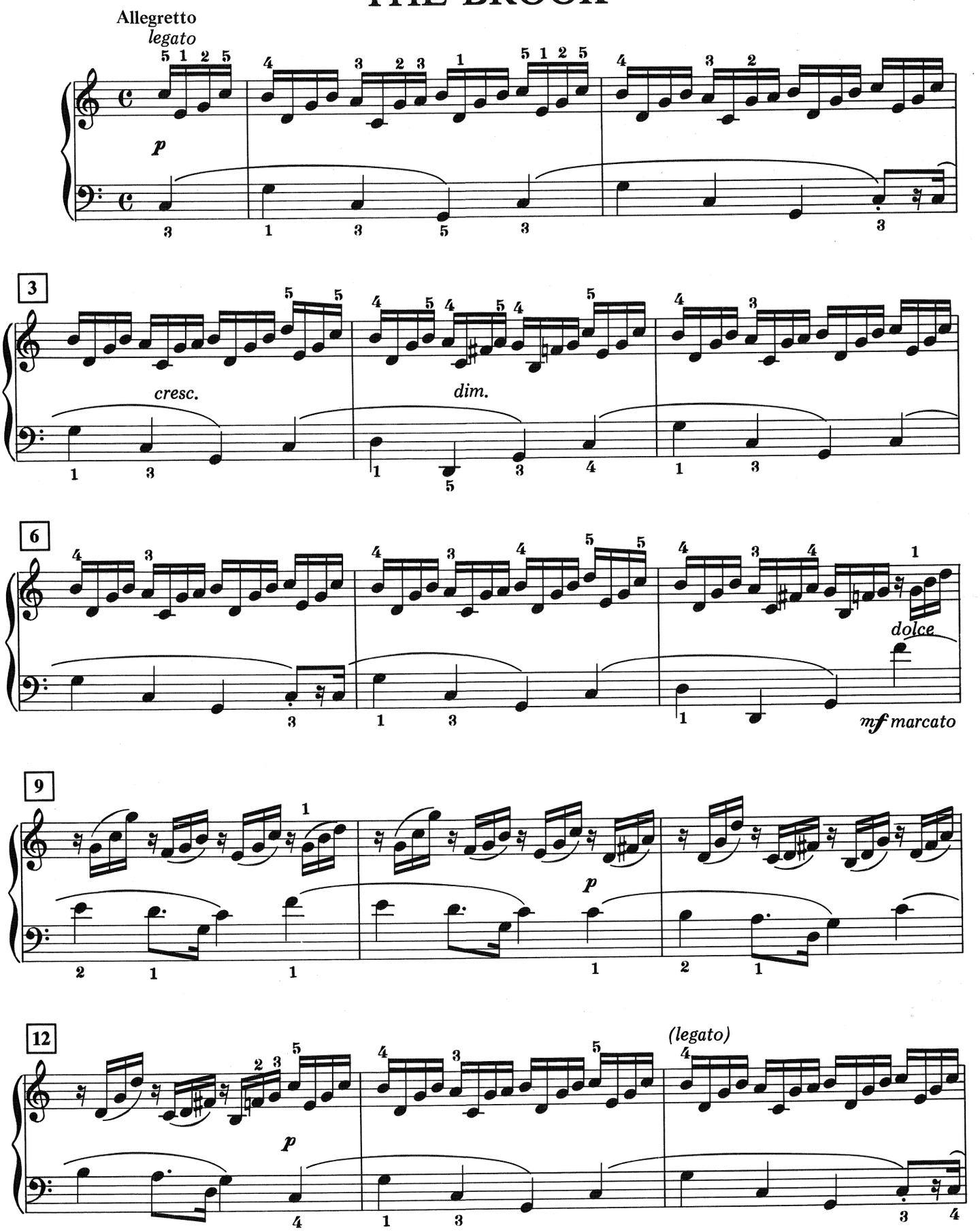
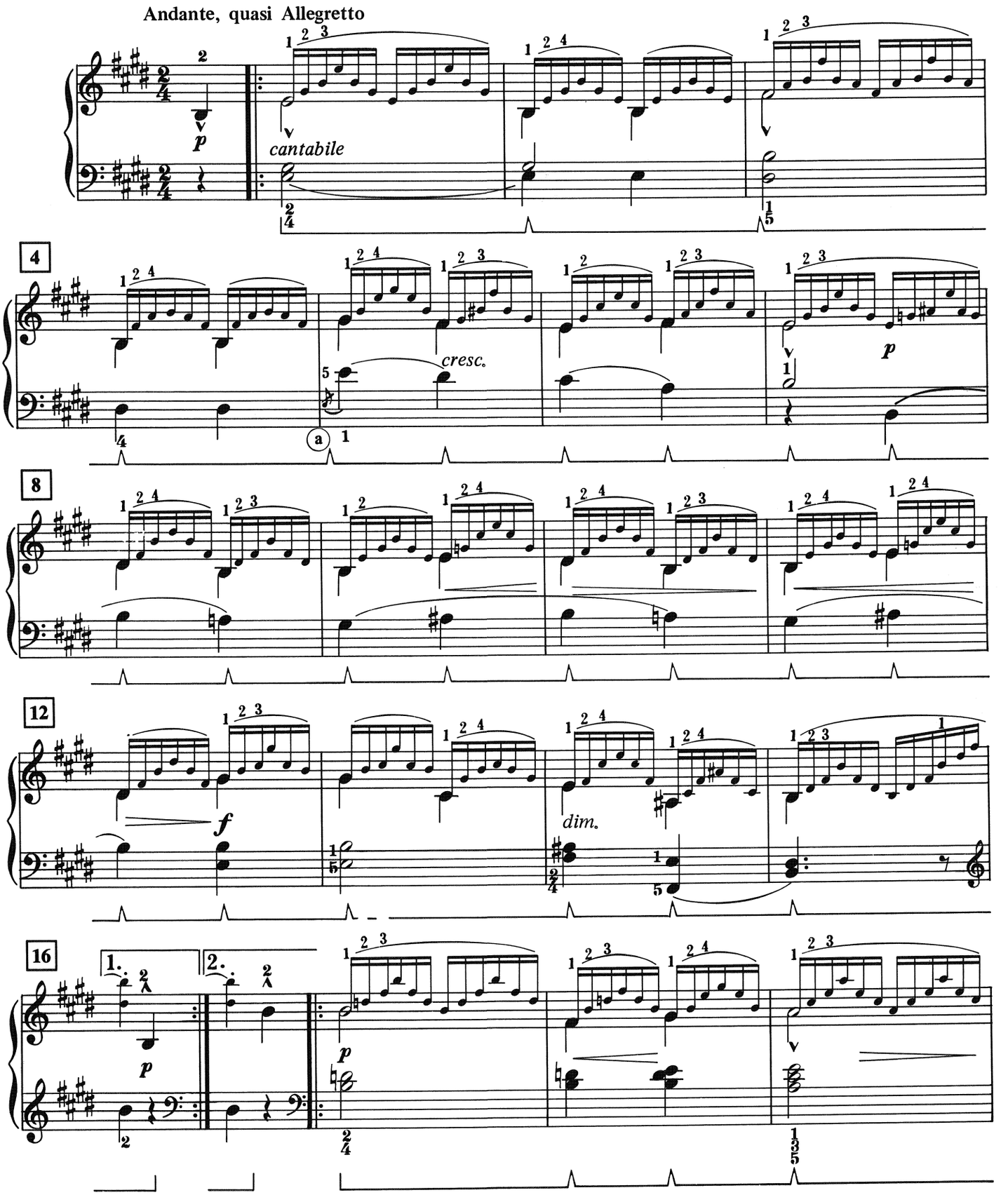
In this quiet piece the right-hand sixteenth notes should be legato and equal throughout. The left-hand phrasing should be carefully observed, but not exaggerated.

# THE BROOK



In this modern day, the title might be taken to mean "Music of the Spheres." The melody, played with the right-hand thumb, should be clearly heard at all times.

# CELESTIAL VOICES




(a) Play the small note quickly, almost simultaneously with the following large note. Be sure to catch the small note with the pedal, since it becomes the bass note in this measure. The same is true in measure 28.