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Edward Bawden

CBE RA (1903–1989)

Edward Bawden was one of the foremost British artists and designers of the mid twentieth century. His work ranged widely across a variety of media, and he believed there was no real distinction between the fine and the commercial arts.

Bawden attended the Cambridge School of Art (1918–22) and the Royal College of Art School of Design (1922–26), where he was a contemporary of Eric Ravilious and a student of Paul Nash. He worked throughout his life as a painter and printmaker, with commissions for murals, posters, wallpaper, book illustration and graphic design; most notably for London Transport, Shell, Fortnum & Mason and the Curwen Press.

His sense of design, as well as a mischievous wit, are apparent in the imaginative patterns and bold lines of his linocuts and drawings; his watercolours are made up of shapes and patterns of colour and light.

During the Second World War, Bawden served as an Official War Artist. He was in France with the British Army until the evacuation of Dunkirk and after that in North Africa and the Middle East. Previously reluctant to draw people, he was now forced to acquire these skills and produced portraits and figurative scenes in watercolour.

Bawden lived in Great Bardfield, Essex from the 1950s to 1970. While there, he was an important member of the Great Bardfield Artists. He then moved to Saffron Walden where he continued to work until the end of his life.

Both The Fry Art Gallery in Saffron Walden and The Higgins in Bedford hold a substantial collection of Bawden's work, which is also represented in numerous public and private collections, including the Imperial War Museum, the Tate, and the Victoria & Albert Museum.

We are delighted that The Estate of Edward Bawden, along with The Higgins Art Gallery & Museum Bedford, have allowed Faber Music to feature a selection of Bawden's striking works on the covers of The Piano Player series.

In The Bleak Midwinter

Words by Christina Rossetti Music by Gustav Holst

Arranged by Jason "Chilly Gonzales" Beck

Pensively ♩ = 79

3 4 2

mp

Ped.

5 4 2 1

Ped. sim.

9 4 1 3 2 1 2

p *mf*

13 3 1 5 1 4 2 1

mp

18 3 2 1 5 3 1 4 2 1

p

Carol Of The Bells

Composed by Mykola Leontovych

Lightly ♩ = 164

Measures 1-4 of the piano introduction. The right hand features a triplet of eighth notes (B4, C5, D5) on a half note. The left hand features a triplet of eighth notes (F3, G3, A3) on a half note. A pedal point is indicated by a line with a wavy line underneath, starting at measure 1 and continuing through measure 4.

Measures 5-10. Measure 5 begins with a repeat sign. The right hand continues with eighth notes (B4, C5, D5) on a half note. The left hand continues with eighth notes (F3, G3, A3) on a half note. A pedal point is indicated by a line with a wavy line underneath, starting at measure 5 and continuing through measure 10. The instruction *sim.* is written above the right hand in measure 5.

Measures 11-16. The right hand continues with eighth notes (B4, C5, D5) on a half note. The left hand continues with eighth notes (F3, G3, A3) on a half note. A pedal point is indicated by a line with a wavy line underneath, starting at measure 11 and continuing through measure 16. The instruction *sim.* is written above the right hand in measure 11.

Measures 17-22. Measures 17-20 continue with the same pattern. Measure 21 begins with a new melodic line in the right hand: B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter). The left hand continues with eighth notes (F3, G3, A3) on a half note. A pedal point is indicated by a line with a wavy line underneath, starting at measure 17 and continuing through measure 22. The instruction *p* is written above the right hand in measure 21, and *f* is written above the right hand in measure 22.

Dance Of The Sugar Plum Fairy

Composed by Pyotr Ilyich Tchaikovsky

Slightly held ♩ = 50 - 60

p

pp

più f

pp

mf

f