

# QUATRE PIÈCES

## pour la guitare

**Lennox Berkeley**  
(1903-1989)

## Moderato ma con brio

7

[illegible]

22

0 4 2 3 1 2 3 4 1

CII

[illegible]

30

32

CII

CIII

*cresc.* -----

34

CVI

*mf* ----- *dim.* -----

36

CIII

*mf* -----

38

*a tempo*

*pp* ----- *rit.* ----- *f*

40

43

46

49

52

55

# II

Andante con moto

*p sostenuto*

⑤ ④ 0 0 0 ⑤

3 ③ ② ③ ② ① CIII ② ① 3-3 -3

5 ⑤ ④ CII ④ ③

7 0 1 2 4 ③ ② ③ ② ① CVII ② ① ② CII 0

9 CII ③ ④ ⑤ ④ ③

11 ③ CIV CII CIII CV CIII ② ③ ④ ②

13

CI (3) (3) (5) (4) (5)

*sfz* *sfz*

15

CI (4) (3) (2) CIII

*p* *poco rit.* *a tempo* *p*

17

CI CII (2) (1)

*cresc.*

19

CII CIV (2) (1) CVI (4) (3) 1

*f*

21

CVII (2) (1)

*dim.*

23

CX CI

*p*

25

(5) (4) (5) (4)

*p*

[illegible]

29

②

④

2

③ ②


⑤ ③ ②

④

⑤ ③ ②

④

⑤

31 

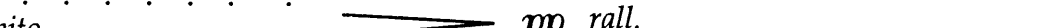
33



35

CVII

*poco rit.*

39 

# III

## Lento (Mouvement de Sarabande)

Musical score for a Lento Sarabande, measures 1-14. The score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked "Lento (Mouvement de Sarabande)".

The score is divided into measures 1-4, 5-8, 9-11, 12-13, and 14. The dynamics are marked *p* (piano) at the beginning, *mf* (mezzo-forte) at measure 9, *rall.* (rallentando) at measure 12, and *p a tempo* at measure 13.

The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-4. Ornaments are marked above notes in measures 1, 5, 9, 12, and 14. Specific musical figures are labeled with Roman numerals: CVII, CIII, CIV, CV, and CII.

The score concludes with a final measure (14) marked with a double bar line and a fermata.



17

*f*

CII

20

CIII

CVIII

23

25

CII

29

CV

32

CVII

*dim.*

*poco rit.*

36

*p rall.*

## IV

**Allegro, energico**

19

CIII CII

22

CX CV

25

28

*f* sempre

31

34

CV

37

40 CII

43 CIV

46

*simile*

49

52

55

58

*poco rit.* ***ff*** *a tempo*

64

Musical notation for measures 64 and 65. Measure 64 contains a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. There are accents (>) over the first, fourth, and seventh notes. Measure 65 continues the melody with eighth notes: C4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. The notation includes a treble clef, a key signature of one sharp, and a common time signature.

67

67

70



73

2

75

1 1 4 2

1 1 4 2

1 3 4

0 0 0 2

*rall.*

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# FOREWORD

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## LENNOX BERKELEY (1903-1989)

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The English composer Sir Lennox Randall Francis Berkeley was born on May 12<sup>th</sup>, 1903, just outside the ancient university-town of Oxford. He came from the same generation of British composers as Sir William Walton and Sir Michael Tippett but his ancestry was partly French. After graduating from Oxford university in 1926, he started a long apprenticeship with Nadia Boulanger and was her most distinguished British pupil. He became a Roman Catholic in 1928 and some of his most profound works are on religious subjects. Berkeley admired Ravel and Poulenc, who were both personal friends, but above all he revered Mozart, Chopin and neo-classical Stravinsky.

Berkeley's most influential British connection was with Benjamin Britten. They first met when they were both having works performed in the *International festival of contemporary music* at Barcelona, Spain (1936) and their approach to composition was so similar that they immediately collaborated on an orchestral suite (*Mont Juic*), based on Spanish popular tunes. Berkeley reached his maturity towards the end of the 1930s, under the shadow of the second world war, with outstanding orchestral works such as the *Serenade for strings op.12*, the *Symphony n. 1 op.16*, and the *Divertimento in Bb op.18*. By the later 1940s his now very personal style was brilliantly expressed in works like the *Piano sonata op. 20*, the concertos for solo piano and for two pianos, and vocal works such as the deeply moving *Four poems of St. Teresa of Avila op.27* (so memorably sung by Kathleen Ferrier) and the *Stabat mater op. 28*. In the 1950s Berkeley moved into the theatre

with the grand opera *Nelson op. 41*, the one-act comedy *A dinner engagement op. 45*, and the biblical *Ruth op. 50*. By now he was independent of his earlier influences and had created an impressive synthesis capable of extension into a modified serial technique in the 1960s.

It was in this final period that Berkeley wrote the last of his seven concertos – the *Guitar concerto op.88* (1974) – for Julian Bream. It sums up his relationship with this intimate instrument which seems to be so characteristic of Berkeley's own fastidious restraint, although the finale sports some flamenco effects. Fortunately the *Guitar concerto* was preceded by the solo *Sonatina op. 52 n. 1* (1957) for Julian Bream, and the *Theme and variations op. 77* (1970) for Angelo Gilardino. The guitar also makes an atmospheric accompaniment to *Songs of the half-light op.65* (1964) written for Peter Pears and Julian Bream, setting poems by Walter de la Mare.

Now Berkeley's association with the guitar can be taken much further back to his years in Paris, when his music was regularly performed both there and in England. This is the result of a discovery by Angelo Gilardino in May 2001 when he was going through the papers of Andrés Segovia. Berkeley's *Quatre pièces* were composed for and dedicated to the great Spanish exponent himself. Segovia's Parisian debut was in 1924; he quickly became famous and two years later Schott started publishing his *Guitar archive series*, which included works by various contemporary composers. The *Quatre pièces* may have been intended for this series and so may the *Sonatina* by Cyril Scott (1928), also discovered in May 2001. Allan Clive Jones tells me that Segovia probably played only one

movement of Scott's work and he may never have played the Berkeley at all, which could date from the same year as the Scott. Segovia's loss is posterity's gain with this beautifully balanced set of four pieces, admirably edited and produced here, adding significantly to Berkeley's guitar *oeuvre* and to the repertoire in general.

Berkeley died on December 26<sup>th</sup>, 1989.

**Peter Dickinson**

Aldeburgh, Suffolk (UK), December 2001.

## A NOTE FROM THE EDITOR

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When, on May 7<sup>th</sup>, 2001, at Linares (Spain), I opened the cases containing the music of maestro Segovia's library, I could not believe my eyes on finding the manuscript of a work for guitar by Lennox Berkeley, written for and dedicated to Andrés Segovia. We guitarists, all over the world – in our general appreciation of the small, but highly significant guitar output by Lennox Berkeley – felt sure that the *Sonatina*, written in 1957 for Julian Bream, was his first piece for solo guitar, followed by *Theme and variations* (1970), his second solo guitar piece, by whose dedication I had been honoured.

After recovering from my surprise, the first thing I noticed was that the work was titled in French, and this led me to deduce that it must date from the years the composer spent in Paris completing his training with Nadia Boulanger (on the advice of Maurice Ravel) between 1927 and 1932. This tasteful homage to Andrés Segovia is therefore doubly interesting, because rather few works from this period of Berkeley's life are known to exist.

Because the manuscript is undated, it does not allow any definite determination of when during Berkeley's Parisian years the *Quatre pièces* were written. Consequently, the notion that Cyril Scott's *Sonatina* (written in June 1927 for Segovia) was the first twentieth-century guitar

piece written by a non-guitarist composer from Britain, though unchallenged by documentary evidence, no longer appears quite so certain. Berkeley's youthful and thoughtful work could very well be contemporary with Scott's masterpiece, and – who knows ? – may even slightly precede it.

With hindsight, it is perhaps not entirely anomalous that Berkeley should have composed for Segovia during his Paris years, because we can trace several possible links between Berkeley and Segovia at this period. In this first place, reviews of Segovia's numerous concerts in Paris make it very clear that he was a major name on the Parisian music scene, following his debut concert on April 7<sup>th</sup>, 1924. Any musical person in Paris at that time would most surely have been aware of him. Secondly, one of Segovia's early Paris performances after his debut, on May 7<sup>th</sup>, 1924, was for the *Société musicale indépendante (SMI)*, an organisation formed in 1909 by Ravel and some of his associates, and which a few years later was to promote some of the earliest performances of Berkeley's vocal and chamber music.<sup>(1)</sup> Through the *SMI*, therefore, there were probably a number of people who know both Segovia and Berkeley. Thirdly, and perhaps most significantly, Segovia certainly knew Nadia Boulanger, Berkeley's teacher at this time.<sup>(2)</sup> Nadia Boulanger was, it should be said, also closely involved with the *SMI*.

It is perhaps also worth mentioning here that

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(1) On June 1st, 1927, Berkeley's song cycle *Tombeaux* (to texts of Cocteau) was performed at an *SMI* concert (other performers at the same concert included Ravel and Castelnuovo-Tedesco). At the *SMI* concert on January 27th, 1928, Berkeley's *Pièces* for flute, violin, viola and piano were performed (Villa-Lobos was another performer at this concert). At the *SMI* concert on February 26th, 1929, Berkeley's *Sonatine* for unaccompanied violin (now lost) was performed. Further performances of chamber works by Berkeley were given at the *SMI* in the early 1930s.

(2) This information comes from the distinguished Swiss-French tenor Hugues Cuenod (a friend of Nadia Boulanger), who reports meeting the great guitarist at Boulanger's home (personal communication from Hugues Cuenod to Allan Clive Jone dated March 10th, 1998).

many other composers working in Paris during the early years of Segovia's celebrity were inspired to compose for him. Pierre de Breville, Pierre-Octave Ferroud, Henri Martelli, Georges Migot, Joaquín Nin, Raymond Petit and Albert Roussel are just some of the names that could be cited. Several of their works are published in the same series as the present set of pieces by Lennox Berkeley.

As the editor of Lennox Berkeley's *Quatre pièces* I encountered no problems at all deciphering composer's manuscript. There were, however, in a very few places, some doubtful points which I have interpreted within a contextual frame. The composer's writing for guitar, though excellent, is just occasionally either unplayable or awkward. I have resolved these difficulties with a view to making such places not only playable but also compatible with the challenging tempo markings. I have not adopted the metronome marks of the original, which are unrealistic for the instrument, but of course I have wished to preserve the character of these pieces, which does not admit of too great a slowing of the *tempi*.

I have tried to make the notation as clear as possible, and the fingering I have added is intended above all as an aid to a correct

phrasing. However, the facsimile reproduction of the manuscript – included in this edition – will allow guitarists wishing to create their own solution for certain passages to study all the possible options.

I am grateful to:

- My co-editor, the guitarist Luigi Biscaldi, with whom I discussed each detail of this edition.
- Professor Peter Dickinson (author of *The music of Lennox Berkeley*, Thames publishing, London, 1988) and my colleague and friend, the guitarist Stanley Yates, for their reading of the first draft of this edition and their help in improving it.
- Allan Clive Jones, who provided the news regarding the years spent by the composer in Paris.
- Michael Berkeley (the composer and son of Sir Lennox Berkeley) and Tony Scotland (the administrator of the Berkeley estate), for their permission and encouragement to proceed with the publication of the *Quatre pièces* and their unstinting help.

**Angelo Gilardino**

Vercelli (Italy), December 2001.

*The classical guitar, like the piano and voice, is a genre for which my father had a special affinity. Indeed its intimate nature reflects the profound inner life of his own personality.*

*I do not suppose there are many guitarists who would disagree that Lennox Berkeley's contribution to the twentieth-century guitar repertoire is of exceptional importance. Now, as a wonderful surprise and bonus, we have the "Quatre pièces" to add to the "Sonatina", "Theme & variations", "Songs of the half-light" and the "Guitar concerto".*

*Although these four early pieces (his first known work for guitar) were almost certainly written when he was studying in Paris in the late 1920s, they nevertheless already display many Berkeley hallmarks: an unmistakable understanding of (and fascination for) the instrument, a natural melodic flair, and the bitter-sweet harmony that must have brought a smile to the face of Maurice Ravel when he first encountered my father's work at Oxford and advised him to make his way to Nadia Boulanger to acquire a really sound technique. It's interesting now to glimpse in their infancy those qualities which were to come to their maturity in works like the "Sonatina".*

*This is an important and exciting find, and we are all much indebted to Madame Segovia for making the manuscript available, and to maestro Angelo Gilardino for editing it with such care and sensitivity.*

MICHAEL BERKELEY