CÉLÈBRES ETUDES

Pour le développement de Style et de la Bravour
(For the higher development of Style and Bravour)

PAR

IGNAZ MOSCHELES.

OPUS 95.

Translated and edited by A.R. Parsons.

N° 1. Courroux...(Anger)............. 35
. 2. Reconciliation...................... 25
. 3. Contradiction....................... 35
. 4. Junon.................. (Juno)......... 35
. 5. Conte enfantin (Fairy tale)... 35
. 6. Bacchanale......................... 35

N° 7 Tendresse......................... 50
. 8 Scènes de fête (Carnival Scenes) 50
. 9 Clair de lune (Moonlight)......... 25
. 10 Terpsichore......................... 35
. 11 Songe (A Dream)................... 50
. 12 Angoisse (Anxiety)............... 50

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VORWORT.

Although the author of this work would not have it viewed as a continuation of his former collection of Etudes, he prefers, nevertheless, to offer it to players who have familiarized them-selves with that former work; for he is convinced that players thus prepared and initiated, will best comprehend and understand the higher ends of artistic development which he had in view in writing the present work.

As the mechanical training of the hand is but a secondary consideration here (since the author assumes that the player has already accomplished that), all remarks concerning the mode of execution, such as the former Etudes contained, are omitted, and the fingerings is less frequently given. The attention of the player is especially directed to the problem of seeking, by means of an appropriate delivery, to express the emotions, passions and feelings which the author had in mind while writing these pieces, but which things he could only faintly indicate by means of the characteristic titles prefixed to the various pieces, and by the art-terms used in the course of the work to indicate the mode of delivery. It seemed to him that to seek to explain his inner feelings more clearly by means of words, would be an invasion of the proper sphere of musical art, whose true admirers, it is hoped, will find their imaginations excited by these pieces to the reproduction of ideas at least analogous to, if not precisely the same as, those with which the composer’s mind was inspired.

MOTTO.

Since a musician cannot move others unless he himself is moved; it follows that it is necessary for him to be able to place himself in all the various moods which he may desire to excite in his auditors. He interprets to them his own feelings, and thus uses the best means of moving them to feel with himself.

(C. Ph. Em. Bach’s essay on the true Art of playing the Clavier, 1729.)
ANGER.
(ZORN.)

Allegro non troppo. \( \text{\textit{Energico.}} \)

J. MOSCHELES, Op. 95.
JUNO.

Allegro maestoso. \( \mathfrak{f} = 112 \)

energico.
Diese 2 Takte dienen als Einführung
zur nächsten Etude. Diese, wenn diese
mit lebhafterem Schlag gespielt wird,
con impetu.

Diese 2 Noten may serve as an
Introduction to the next Etude when it is
played immediately after this.
TENDERNESS.
(ZÄRTLICHKEIT.)

Andante molto espressivo. (q = 68.)

Cantabile, con tenerezza.

poco cresc.

cresc.

con abbandono.
CARNIVAL SCENES
(VOLKSFEST-SCENEN)

Alla Napolitana.
Presto. (\( \dot{\text{d}} = \text{104} \)).

\( \text{strepitoso.} \)

\( \text{sempre ff} \)
Con brio.

These 3 measures may serve as an introduction to the next Ende when it played immediately after this one.
MOONLIGHT AT THE SEASHORE.
(Mondnacht am See-Gestade.)

Andante placidò. \( \left( \text{\textit{f} = 72} \right) \)
Diese 6 Takte können als Einführung zur nächsten Strophe dienen, wenn diese wiederholte Teile nach der obigen gespielt wird.

These 6 measures may serve as an introduction to the next line when it is played immediately after this one.
TERPSICHORE.

(TERPSICHORE.)

Allegro giocoso. (♩ = 146.)

\begin{music}
\[ \text{Music notation.} \]
\end{music}
A DREAM.
(TRAUM)

Andantino grazioso. (4, 4/4.)

[Musical notation image]

[Music notation details]

[Music notation details]