New Melodious

Brilliant Octave-Studies,

for the

Pianoforte

for both hands alternately

designed to promote

Flexibility of the Wrist for the Staccato Touch

BY

JOSEF LÖW.

OP. 281

Edited and revised by J. H. Cornell.

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PREFACE.

The present "Melodious Studies in Octaves" are designed to render the playing of Staccato Octaves, and the acquirement of the loose wrist requisite for that object, as agreeable as possible.

That they should be practised rightly is of course an indispensable condition.

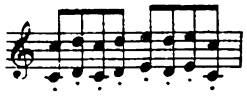
It is therefore to be observed, that here, as with every other work, the mode of proceeding best adapted to the purpose is to exercise each hand separately and thoroughly, and then, on employing both hands together (carefully avoiding a constrained touch), to pass from the slow to the gradually and continually increasing tempo that is here indicated.

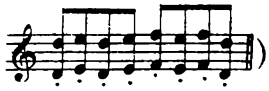
The greater the amount of preliminary practice in staccato octaves already accomplished (each hand must be exercised separately and alternately for a considerable time, till weary, first in sixths on the same notes without moving further,

e.g. then in

octaves and only

on the acquisition of a flexible, loose wrist can every variety of passage in 3-5 notes, and lastly

Scales in Octaves, be played 

), the less time and patience

will be demanded, to play the studies here offered, with correctness of touch and brilliancy of execution.

JOSEF LÖW.

VORWORT.

Vorliegende „melodiöse Octaven Etüden" haben den Zweck, das Studium des Staccato Octaven-Spiels und die Erlangung des hierzu erforderlichen lockern „Handgelenk Anschlags" so angenehm als möglich zu machen.

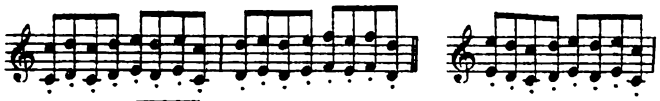
Natürlich ist das richtige Ueben derselben Hauptbedingung. Man beobachte daher, das (auch bei jedem andern Werke) zweckmässigste Verfahren, nämlich vorher jede Hand allein gründlich durchzunehmen, und dann beim Zusammenspiel beider Hände vom langsamsten, (jeden gezwungenen Anschlag vermeidenden) Tempo, in allmäliger Steigerung nach und nach zum hier vorgeschriebenen überzugehen.

Je mehr Vorübungen im abgestossenen Octaven-Spiel man bereits durchgemacht, (man übe abwechselnd jede Hand längere Zeit allein bis zum Ermüden, zuerst in Sexten auf gleichen

Tasten ohne Fortrückung, z.B.

dann in Octaven *und*

erst bei Erlangung eines biegsamen lockern Handgelenks können allerhand Figuren in 3-5 Tönen, endlich Tonleitern in Octaven gespielt werden)



(u.s.w. in 1-2 Octaven durch,)

desto leichter und wenigere Zeit und Geduld beanspruchend wird ein richtiger Anschlag und bravouröser Vortrag vorliegender Studien erreicht werden.

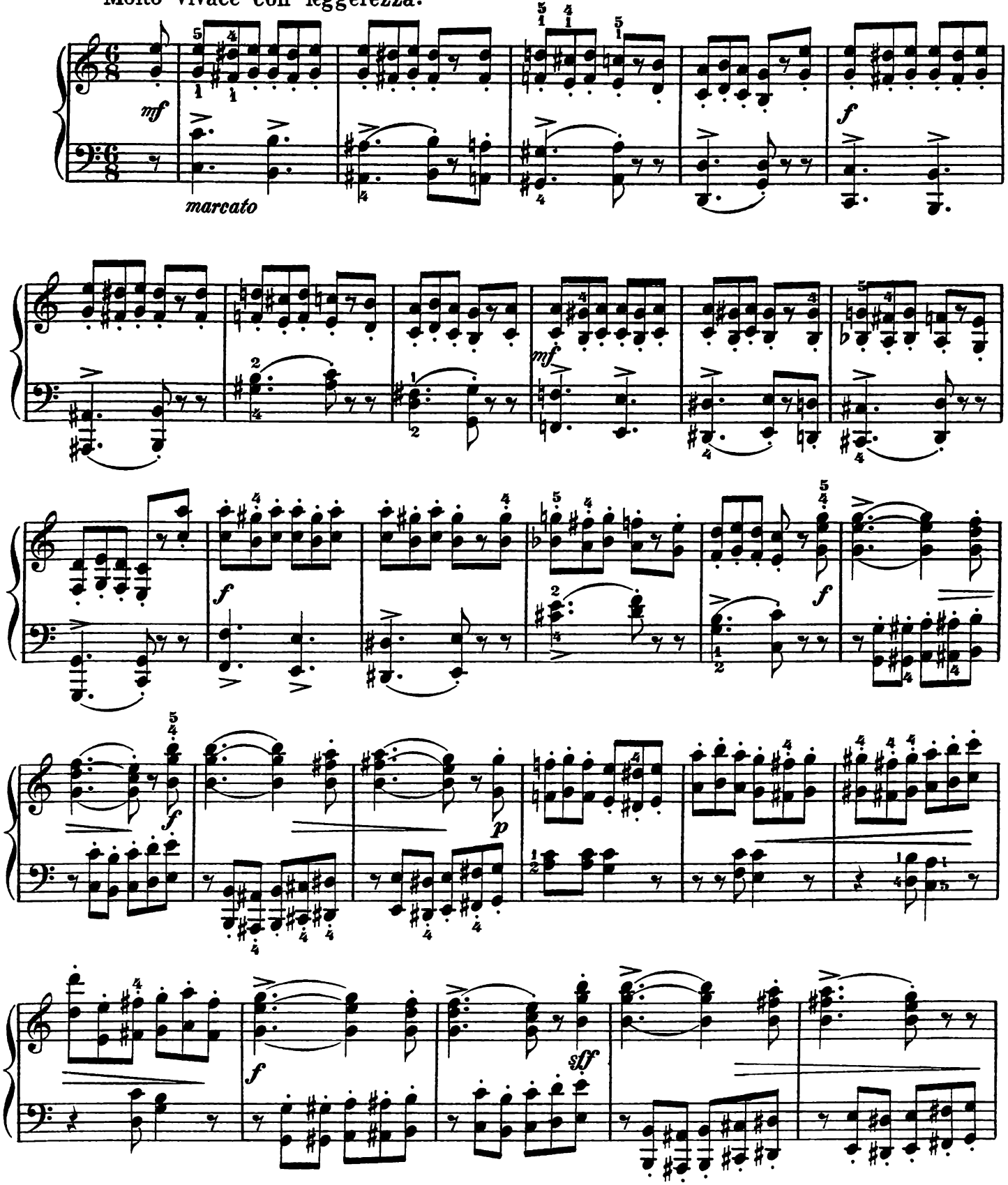
JOSEF LÖW.

I.

Revised and fingered by
Wm Scharfenberg.

JOSEF LÖW.

Molto vivace con leggerezza.



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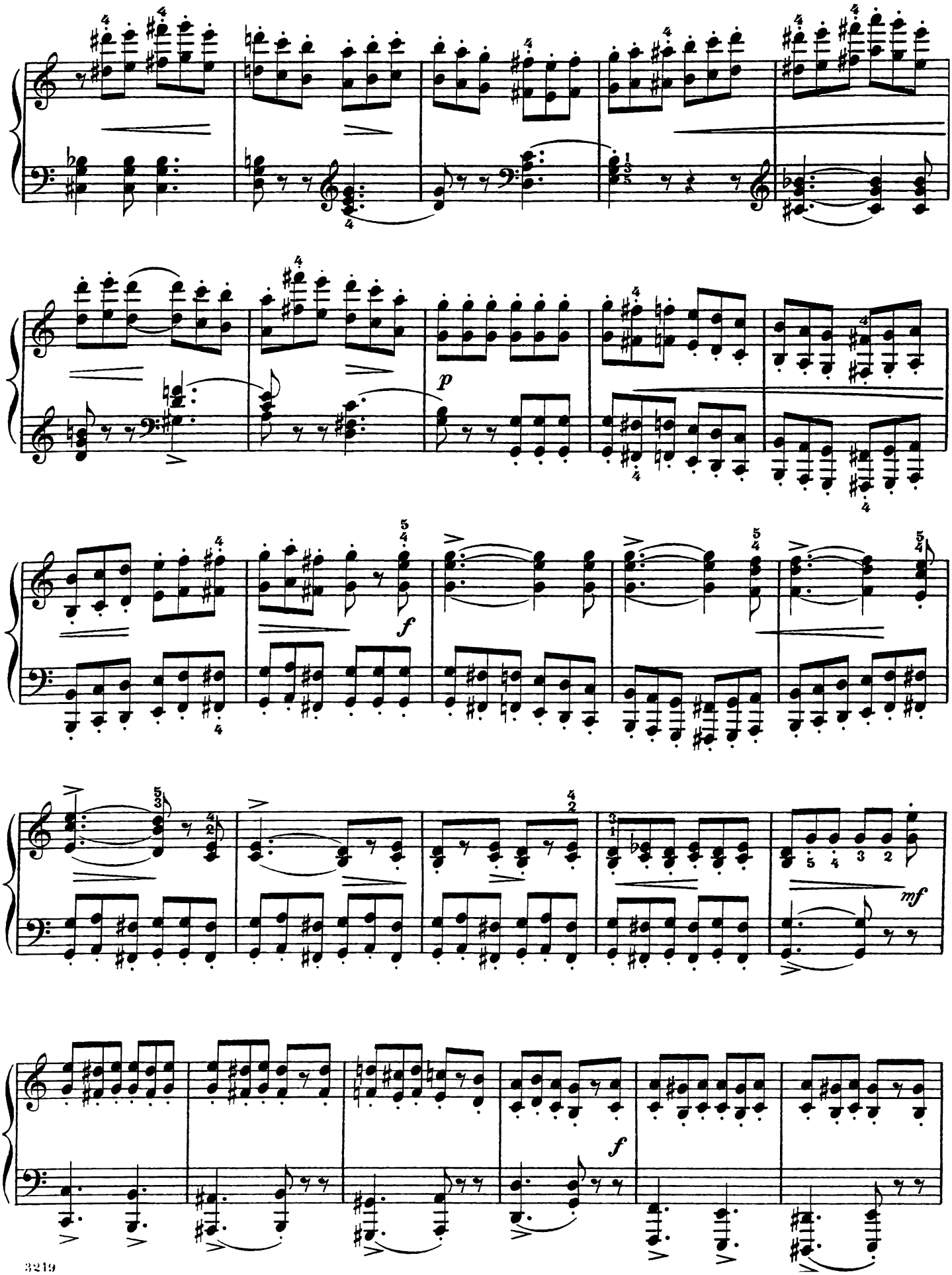
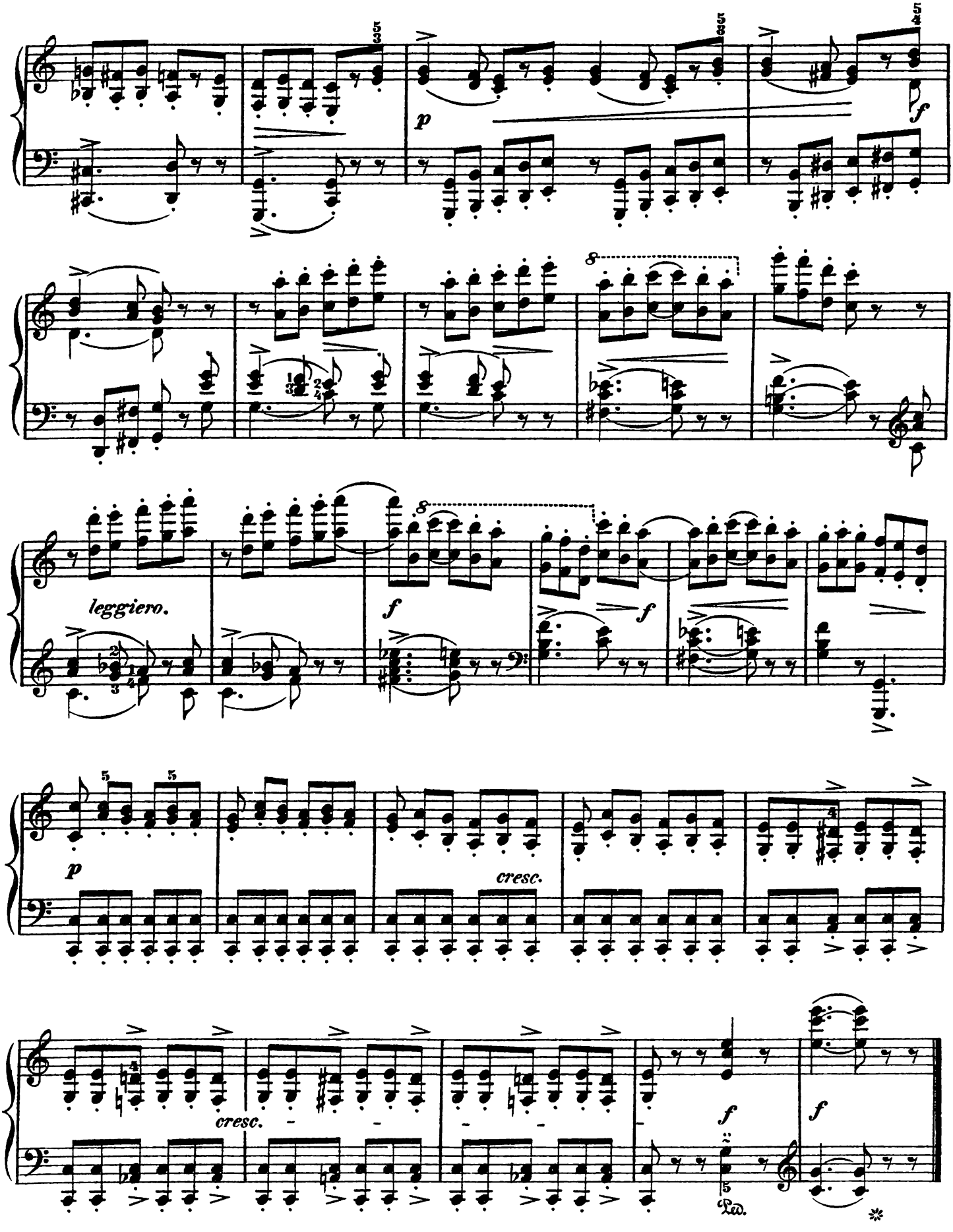
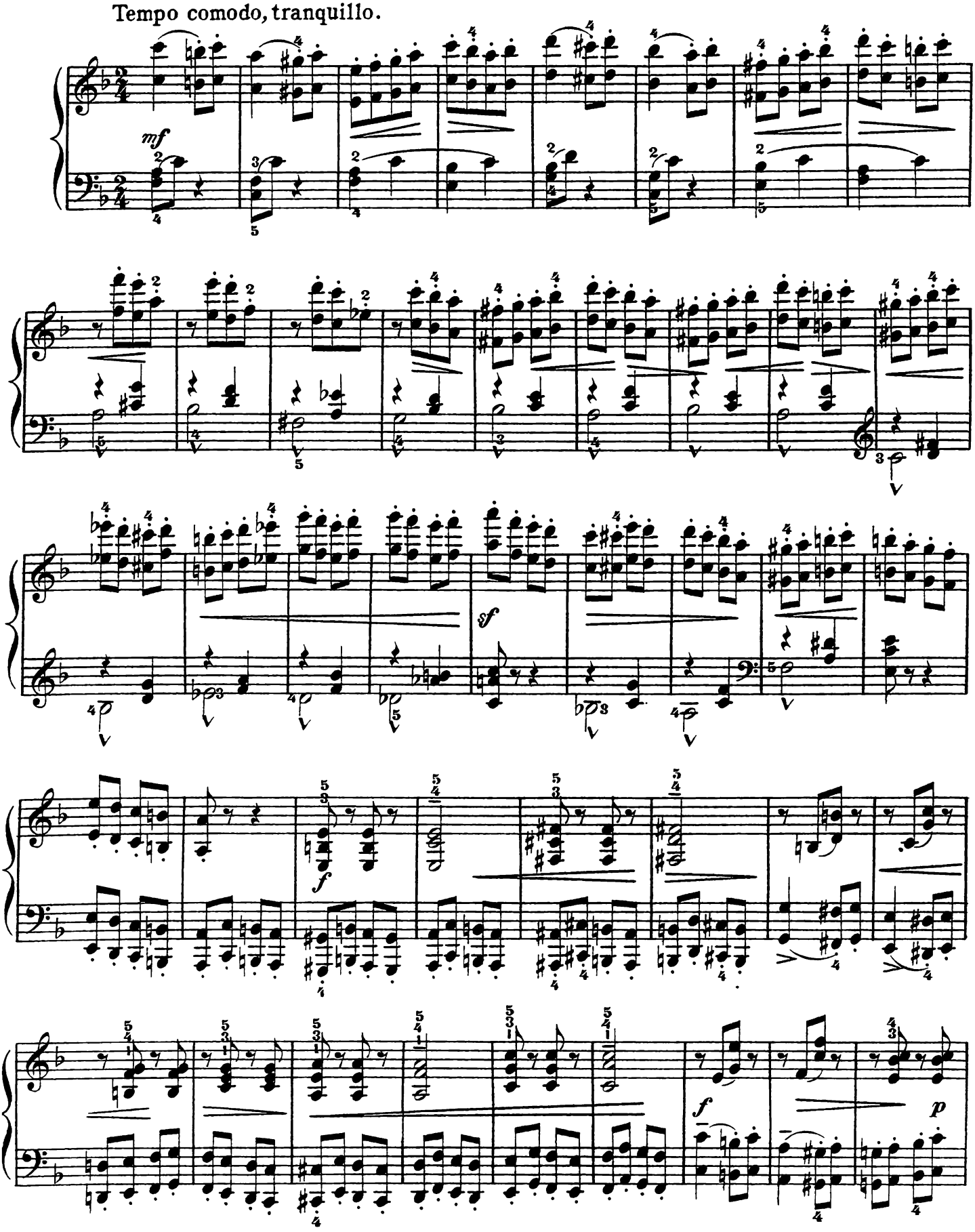
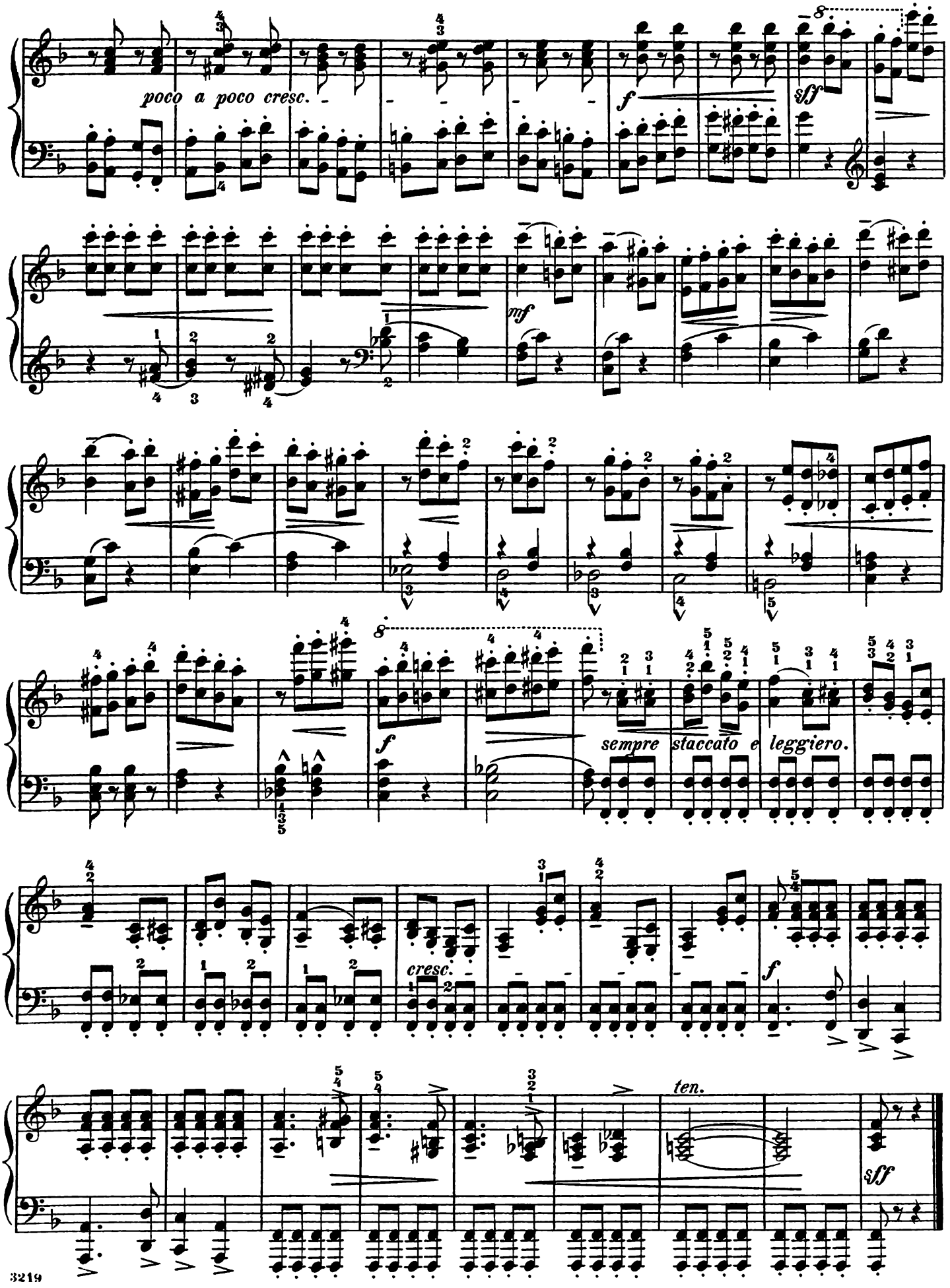

p
f
mf
f


p
f
leggiero.
f
f
f
p
cresc.
cresc.
f
f
Ped.

II.

Tempo comodo, tranquillo.

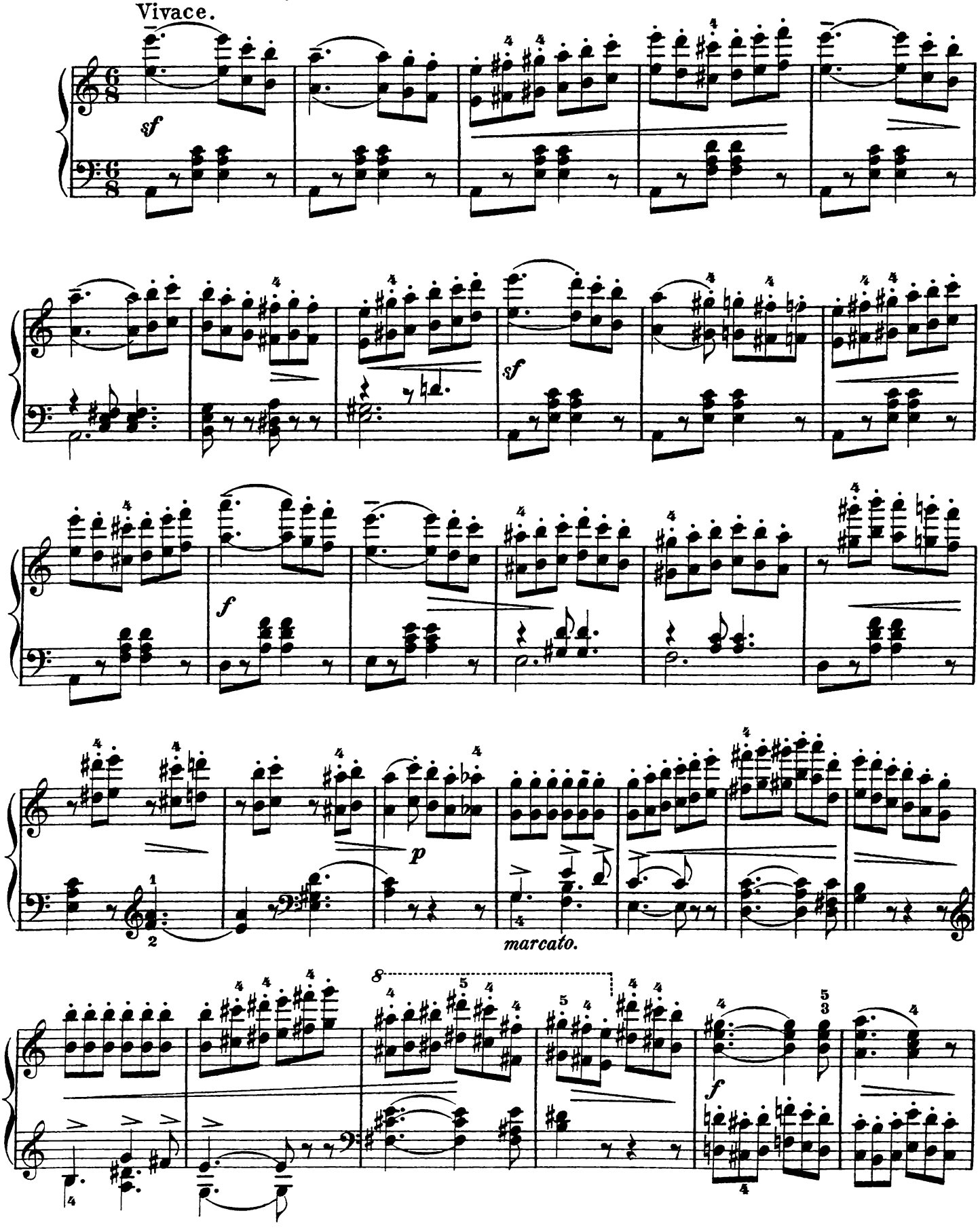


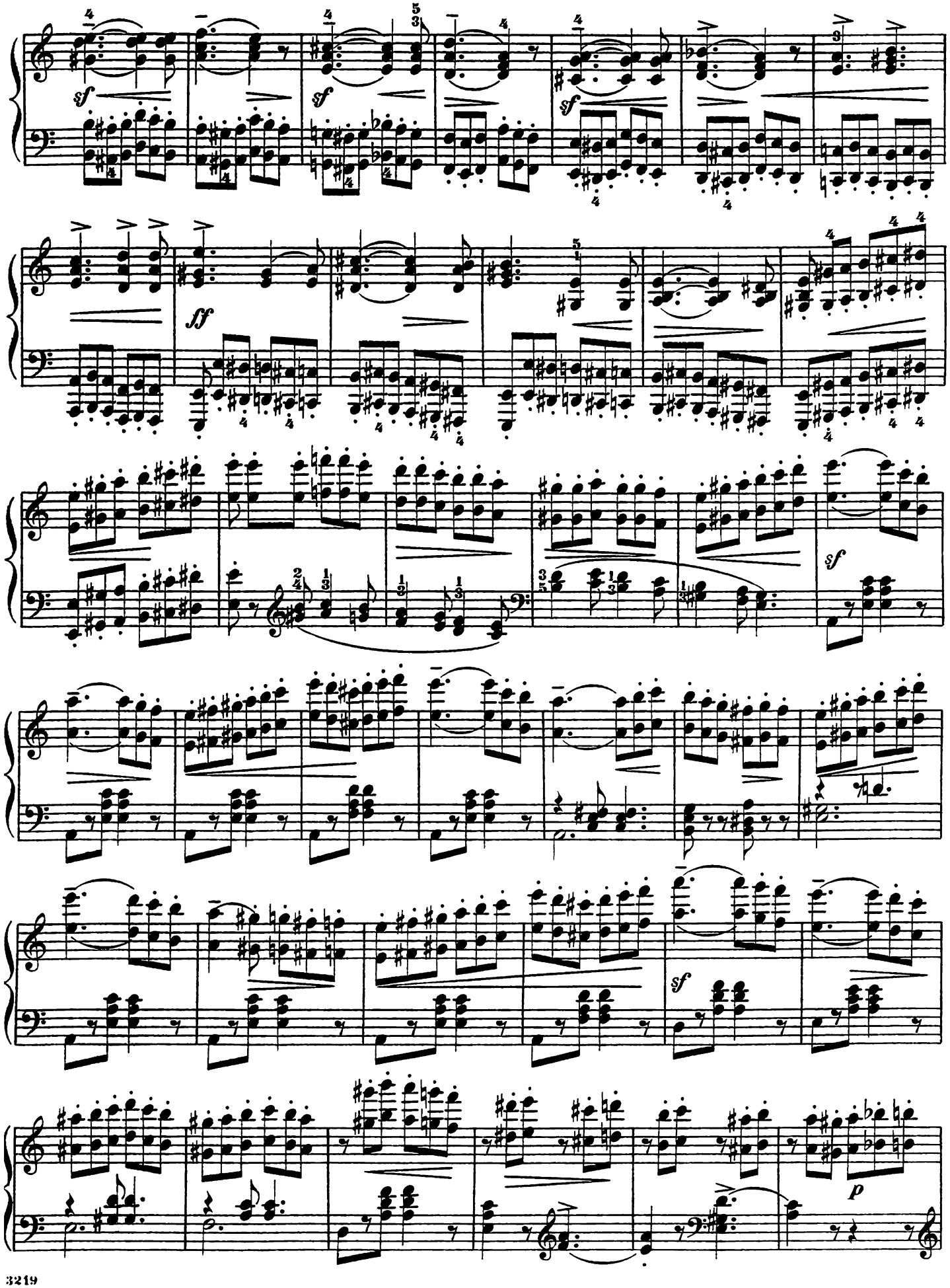

poco a poco cresc.
f
sff
mf
f
sempre staccato e leggiero.
cresc.
f
ten.
sff

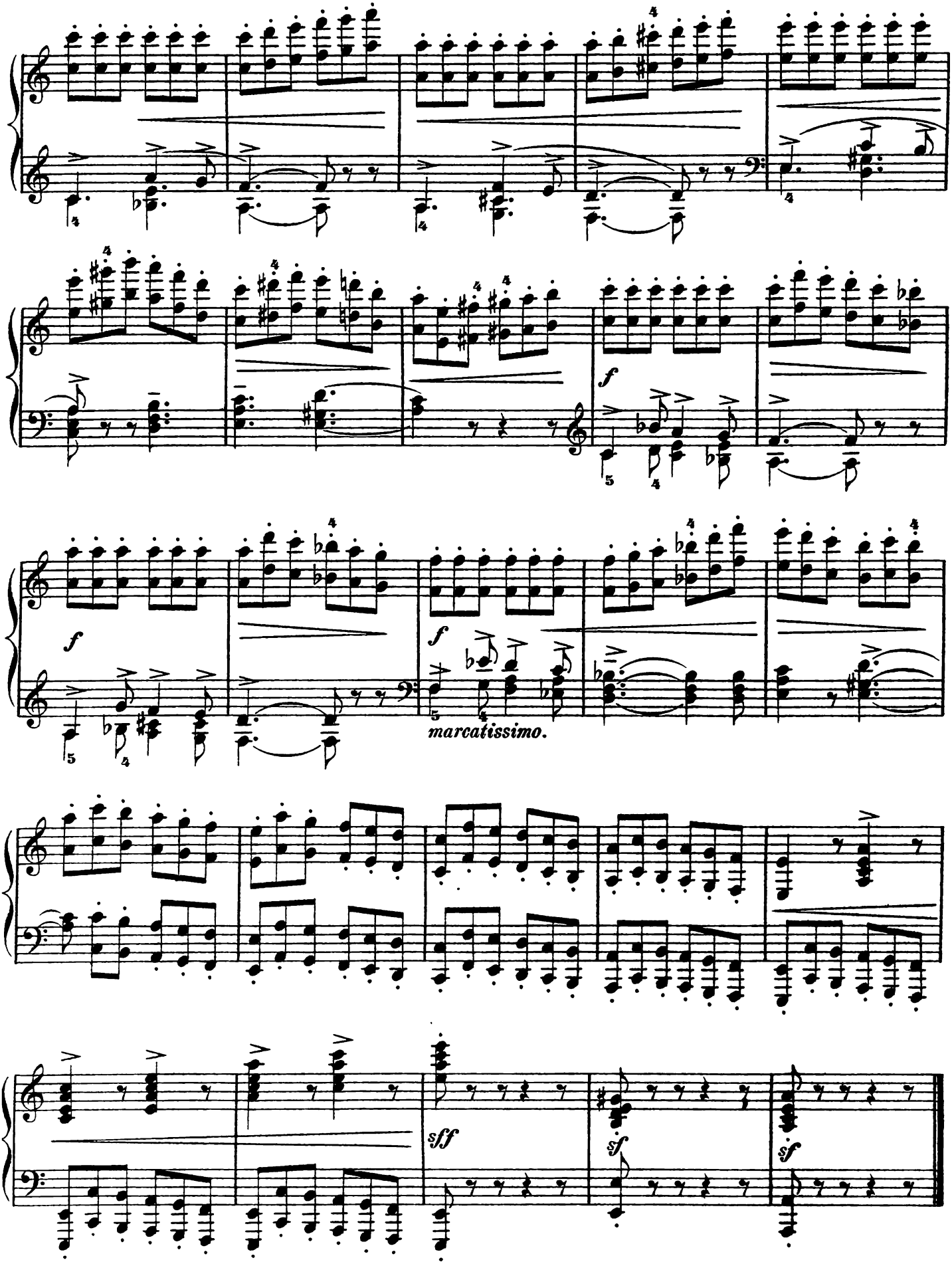
III.

A La Tarantella.

Vivace.

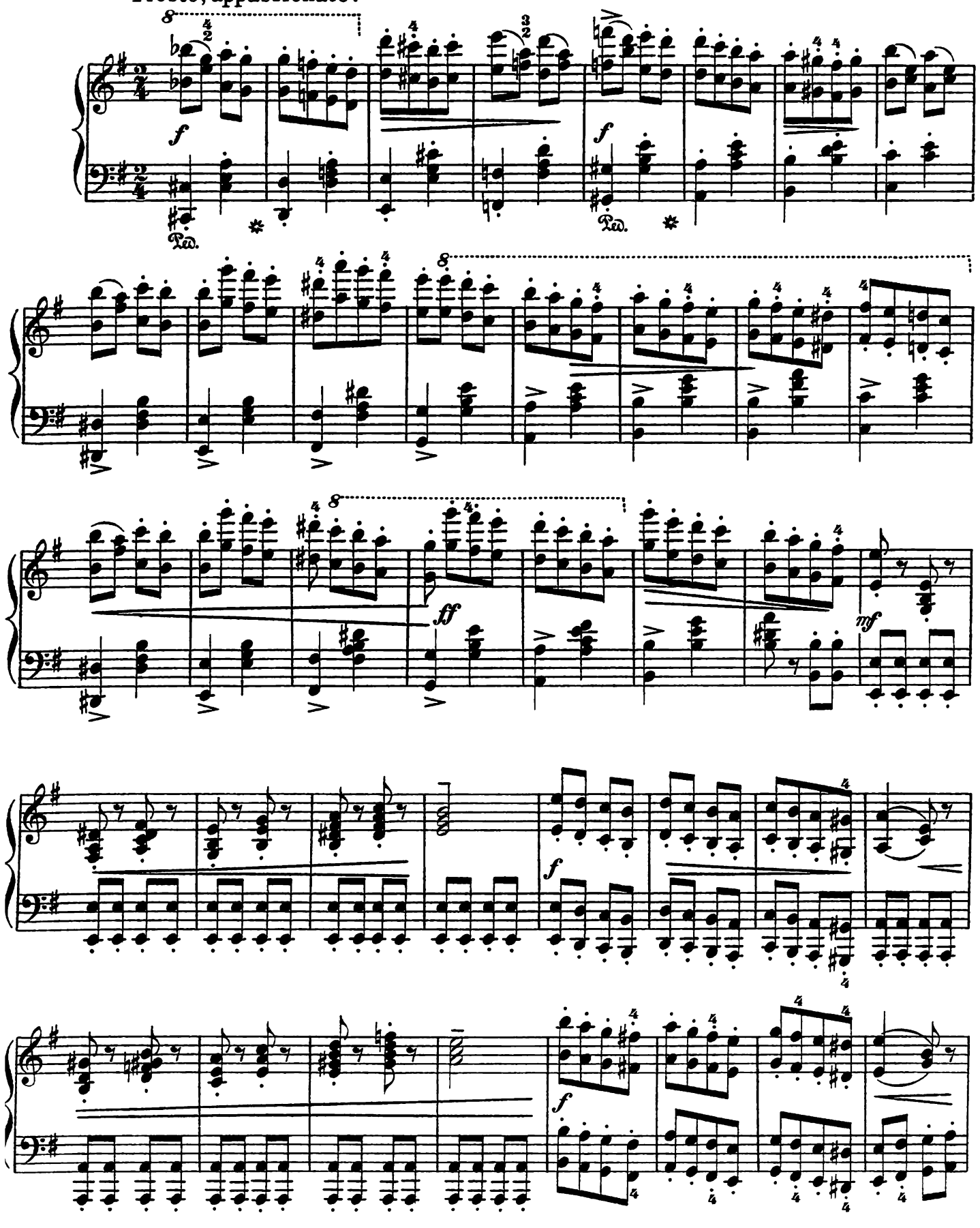


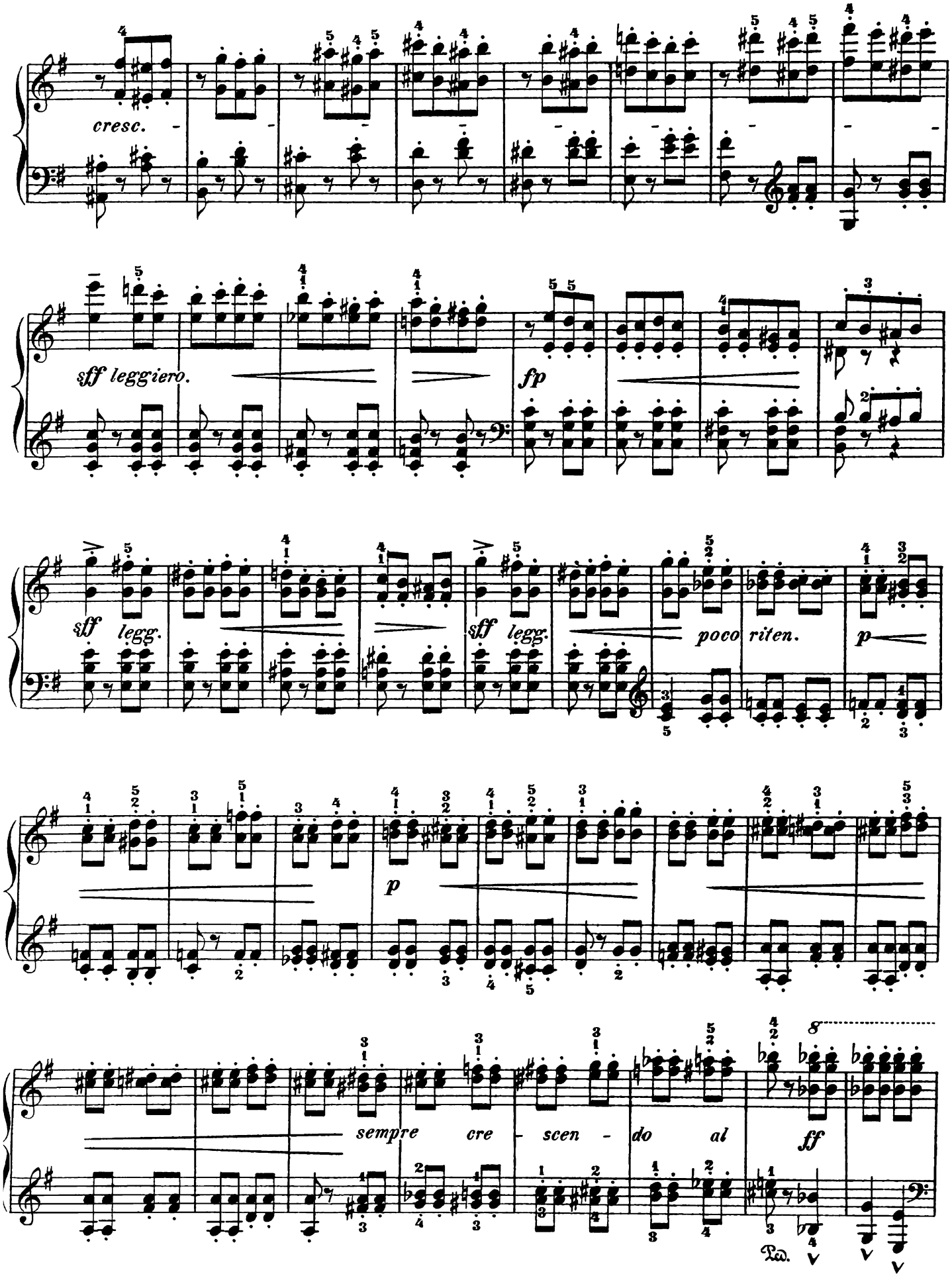

sf
sf
sf
ff
sf
sf
p

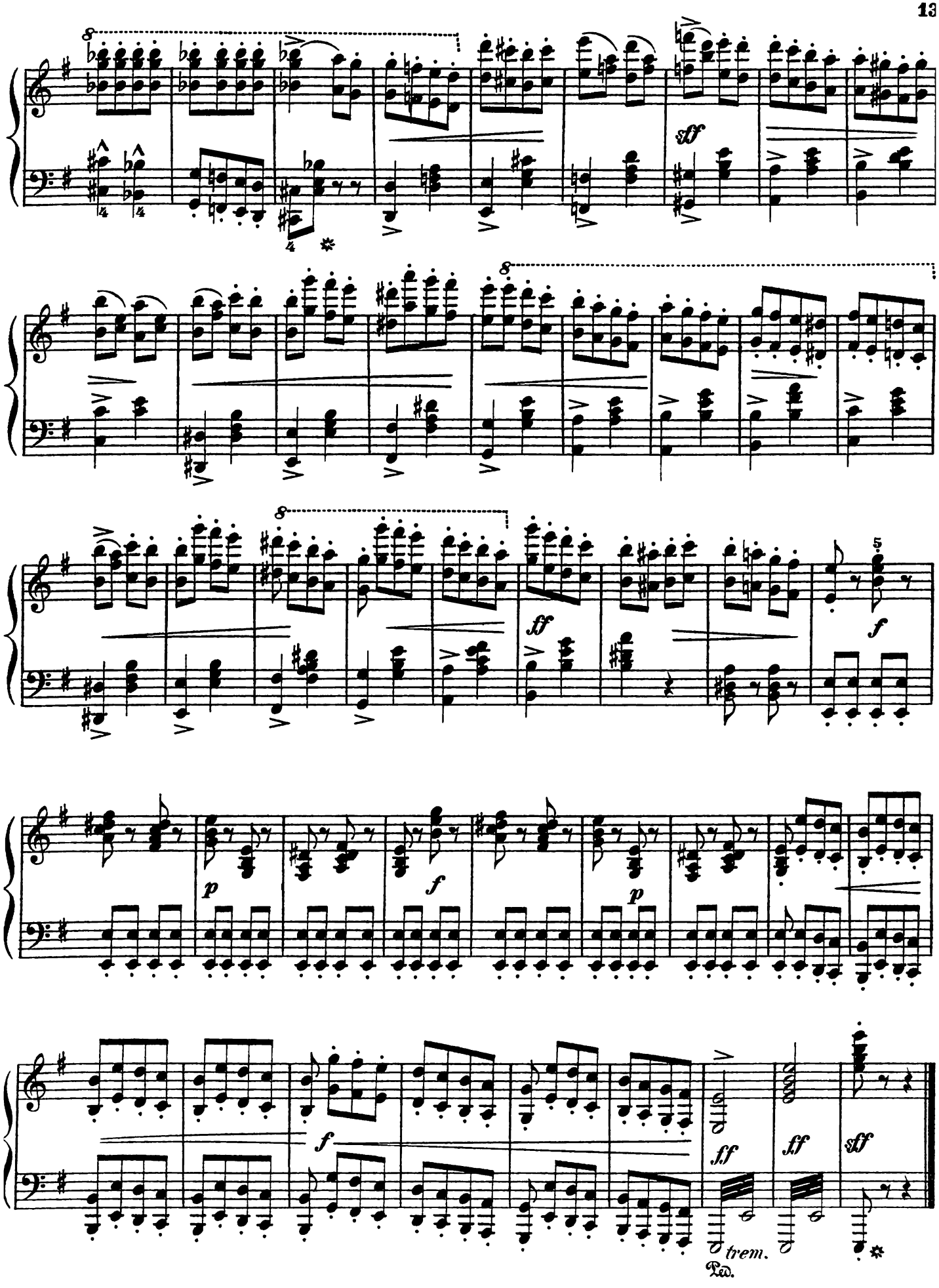

f
f
f
marcatissimo.
sff
sf
sf

IV.

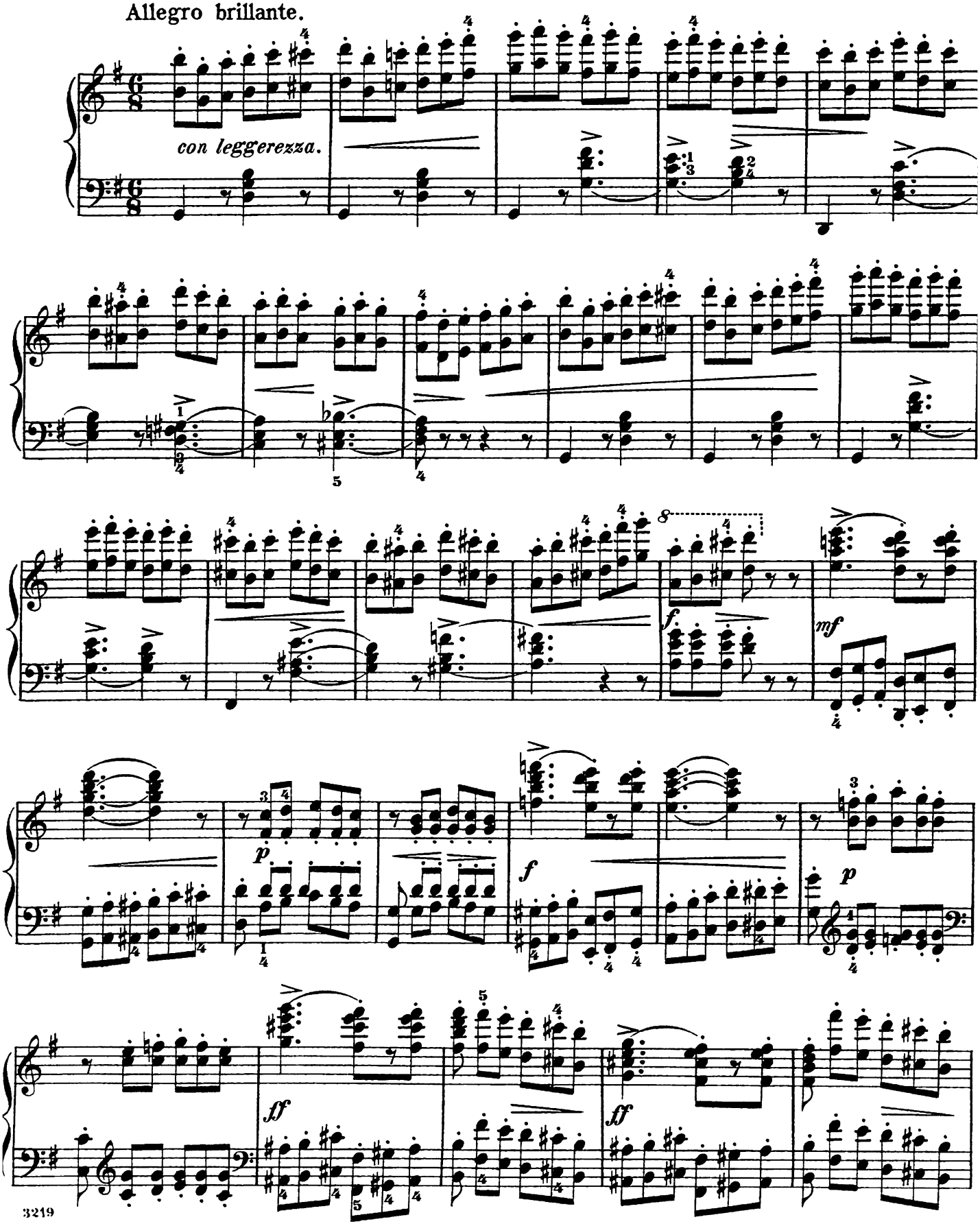
Presto, appassionato.

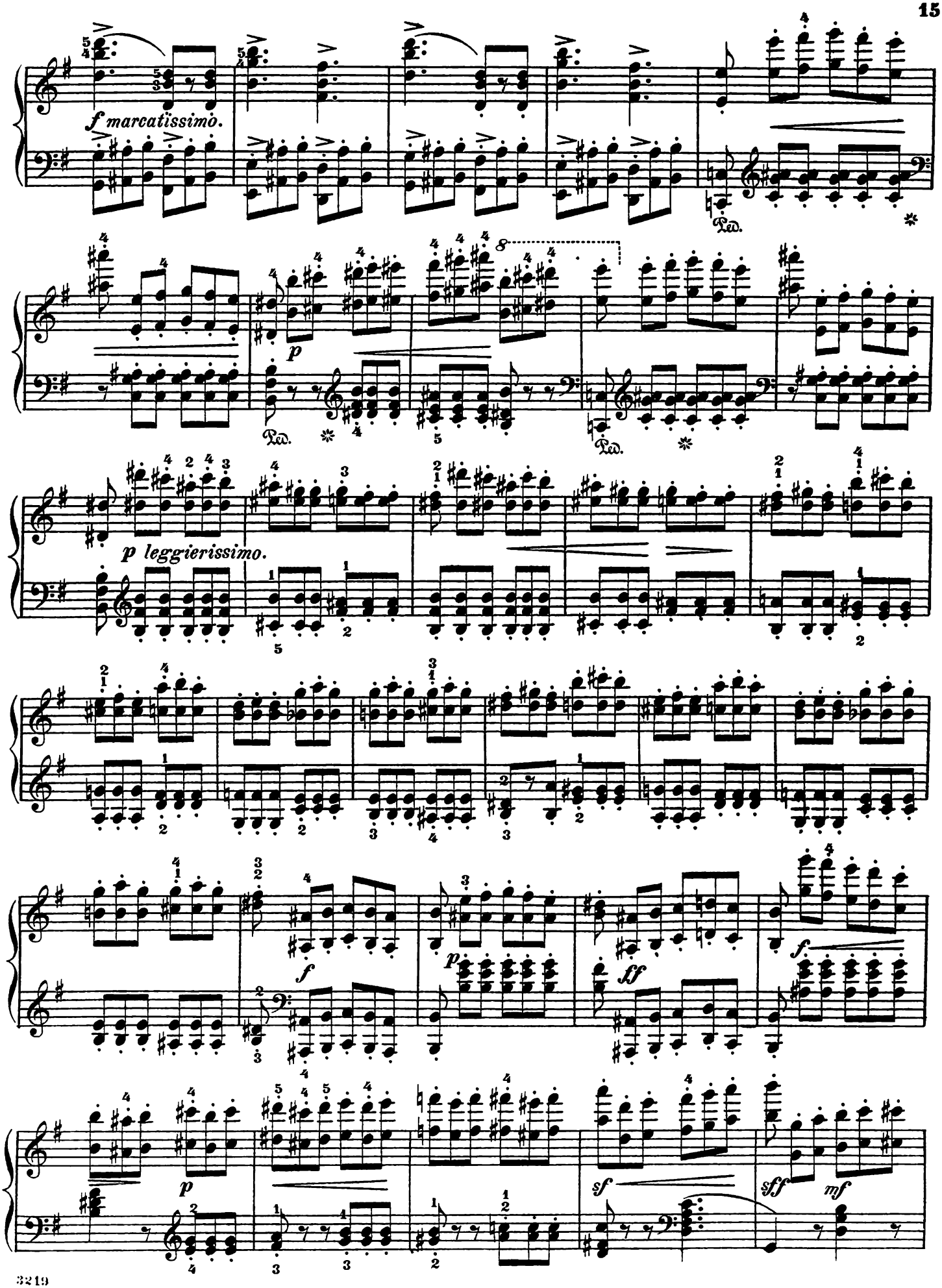


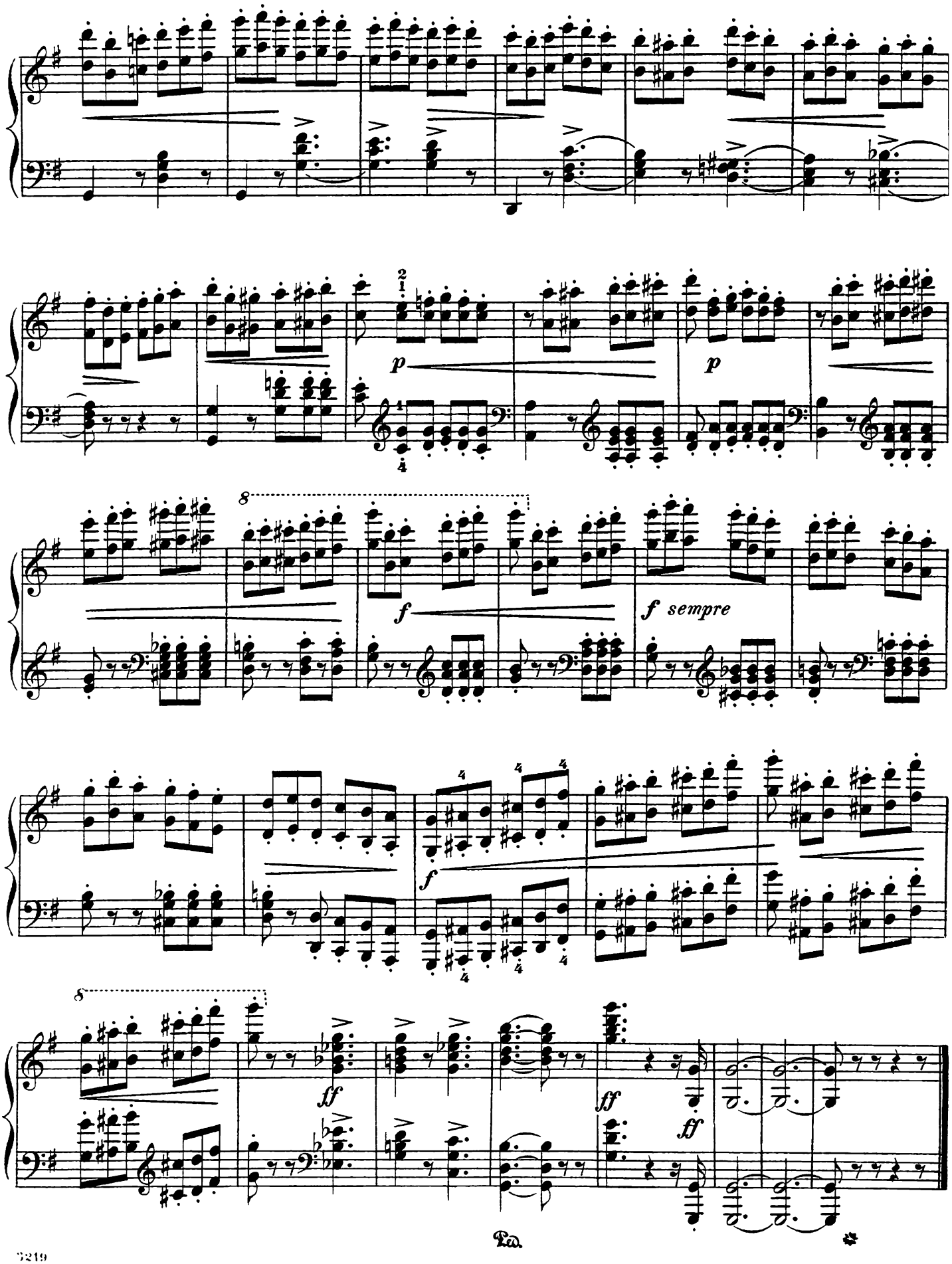

cresc.
sff leggiero.
fp
sff legg.
sff legg.
poco riten.
p
p
sempre cre - scen - do al
ff
Ped.


sf
ff
f
p
f
p
f
ff
ff
sff
trem.
Ped.

V.

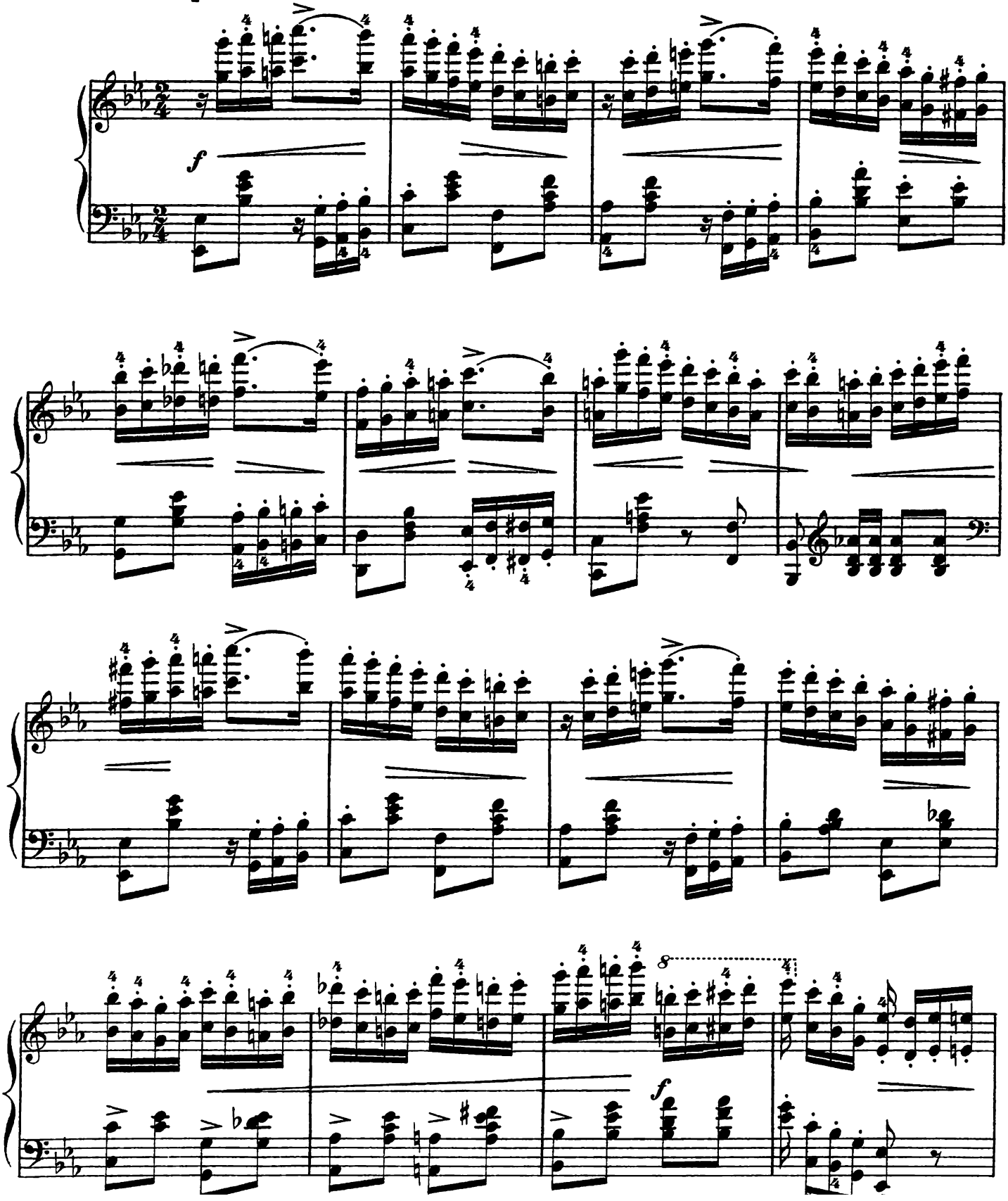


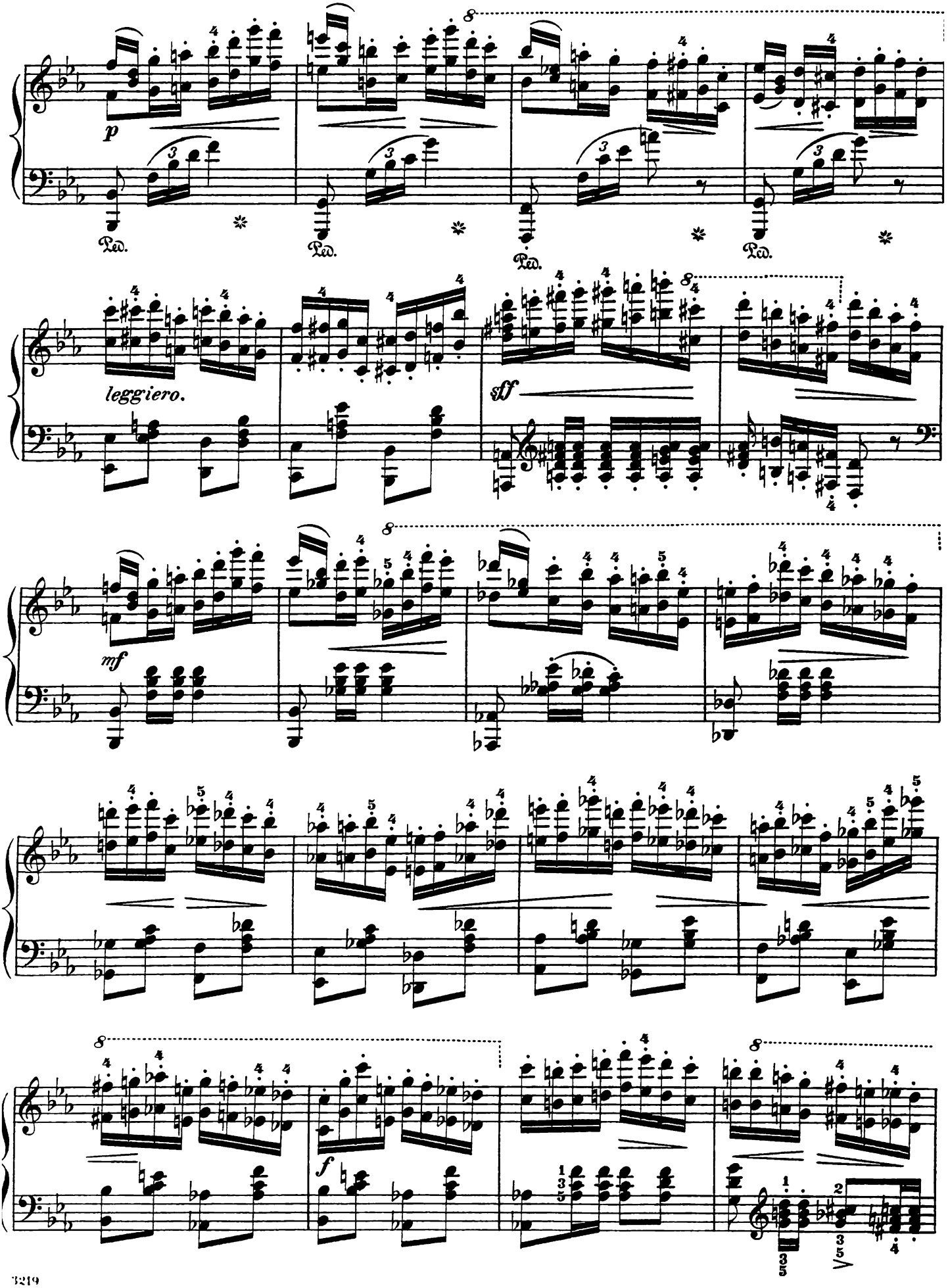

f marcatissimo.
Ped.
p
Ped.
Ped.
p leggierissimo.
f
p
ff
f
p
sf
sff
mf

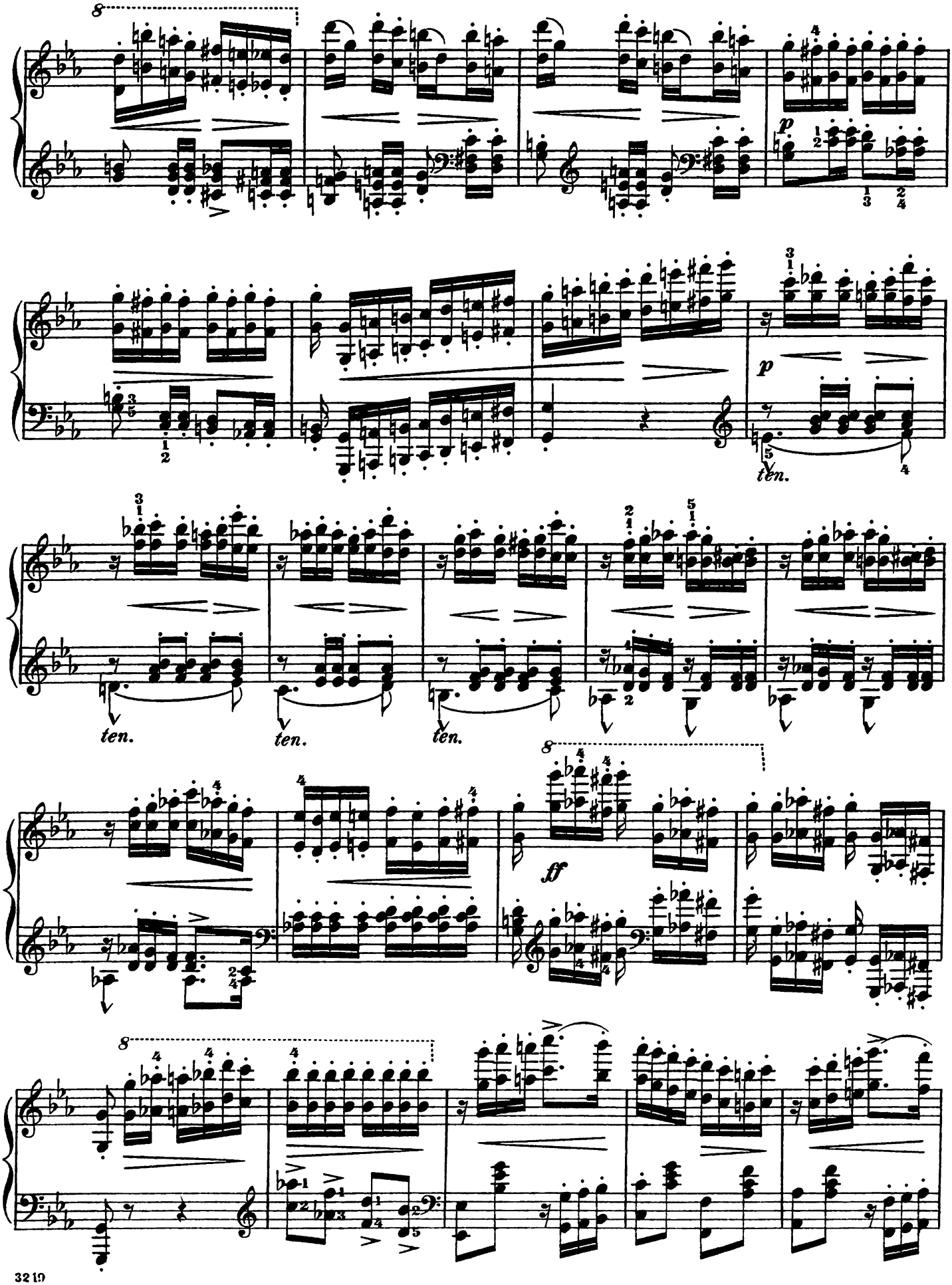

p
p
f
f sempre
f
ff
ff
ff

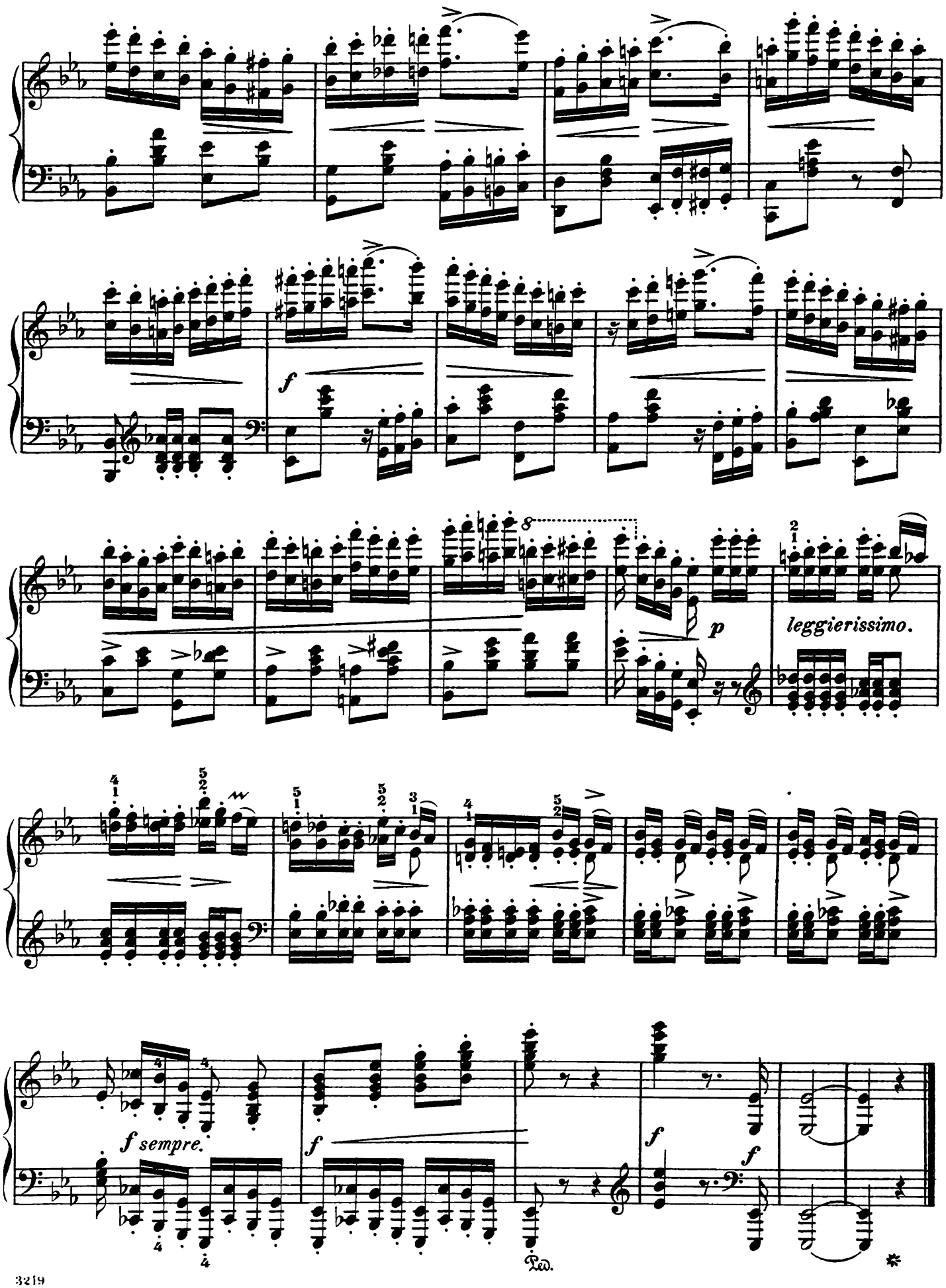
VI.

Tempo moderato

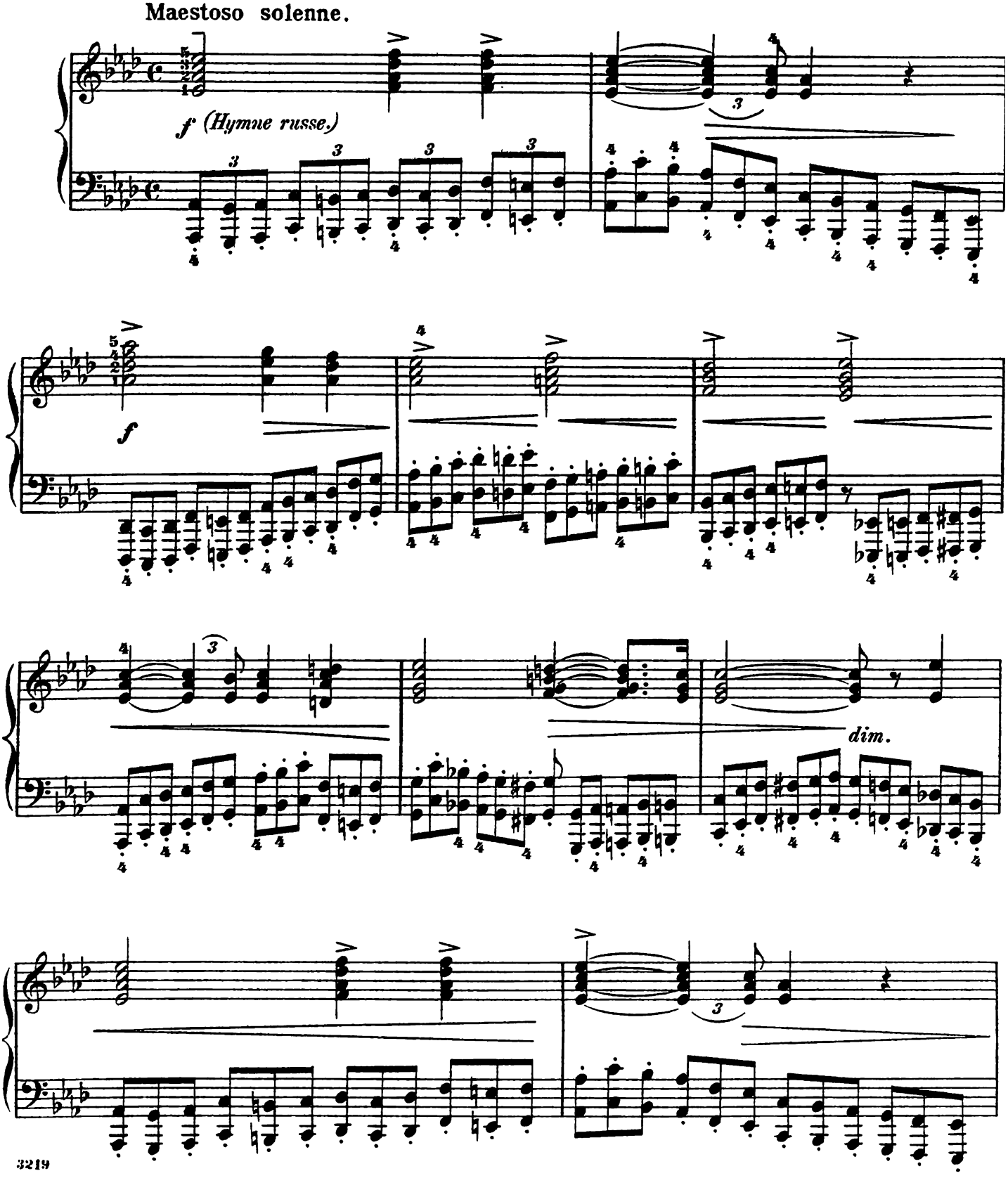


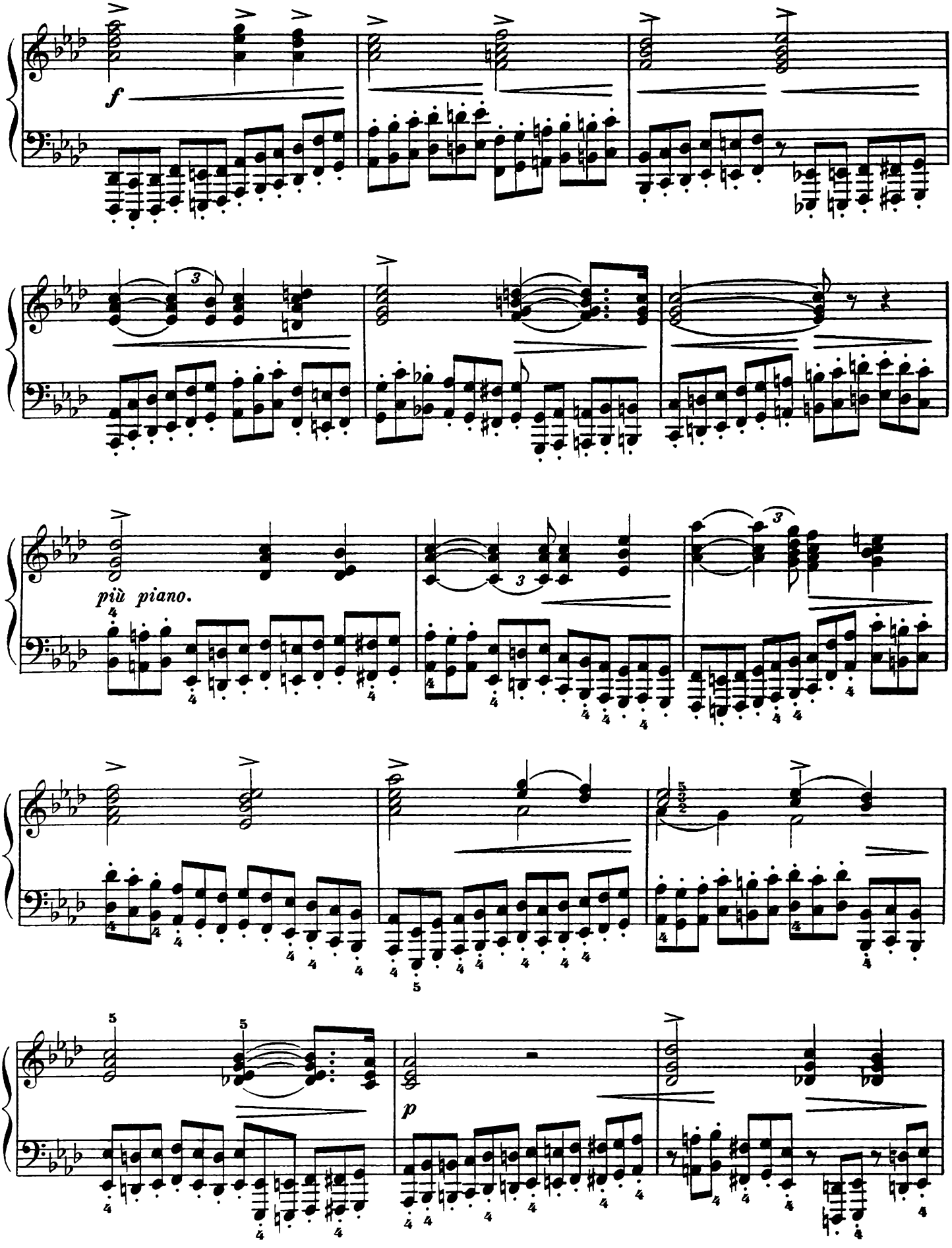

p
Ped.
Ped.
Ped.
Ped.
leggiero.
sff
mf
f

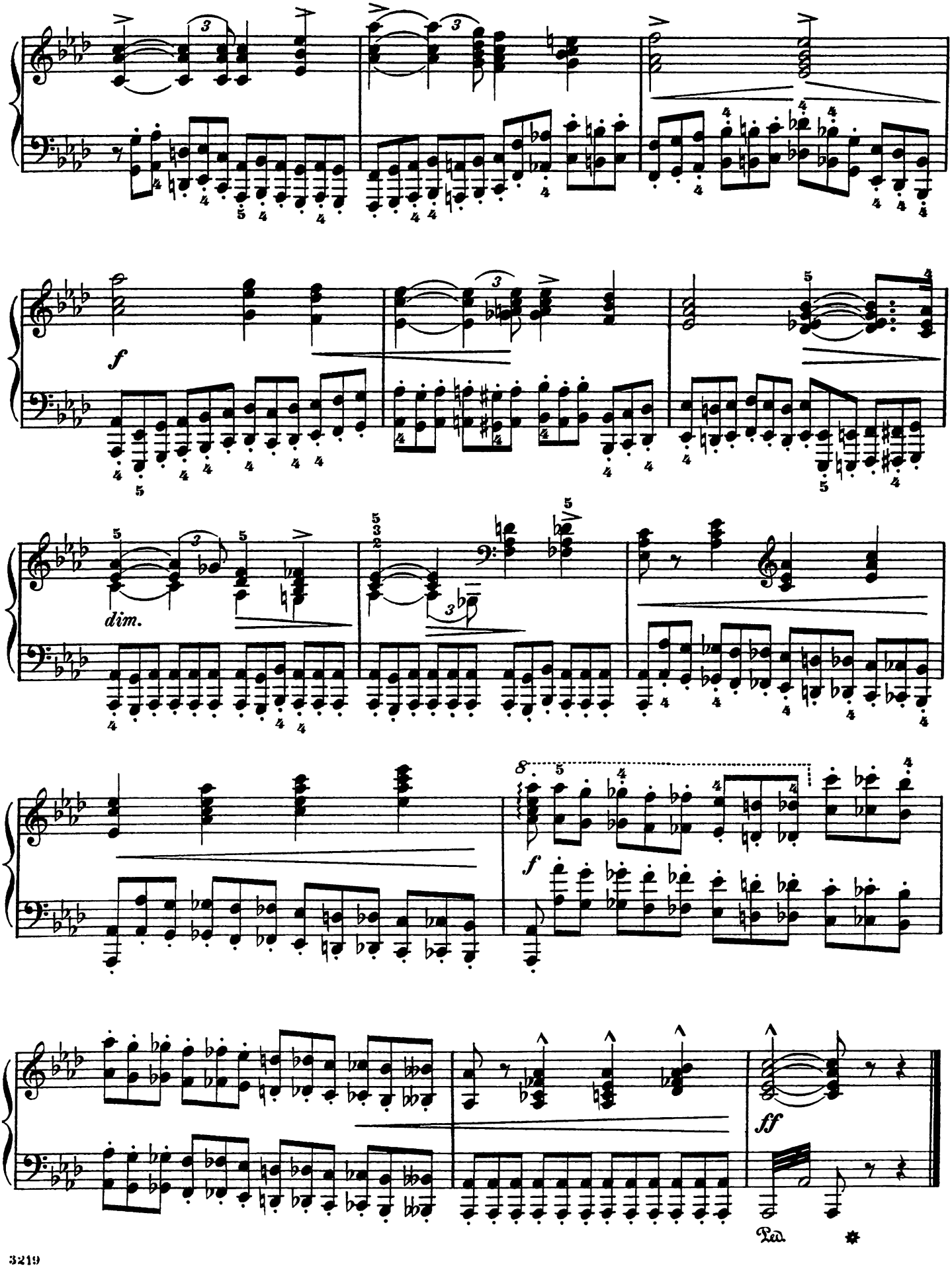

8
p
p
ten.
ten.
ten.
ten.
ff
8
8


f
p
leggierissimo.
f sempre.
f
f
f
Ped.

VII.

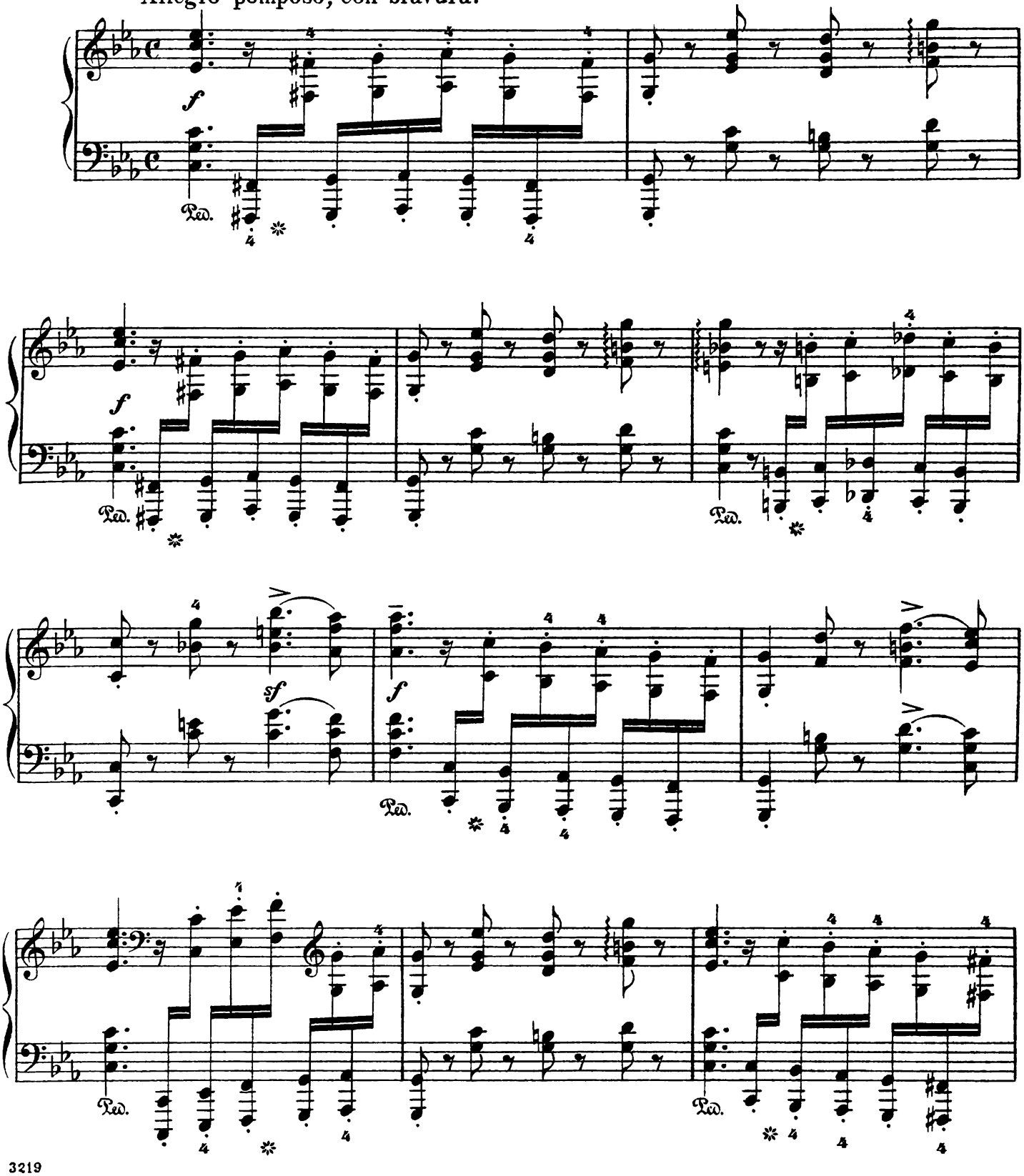


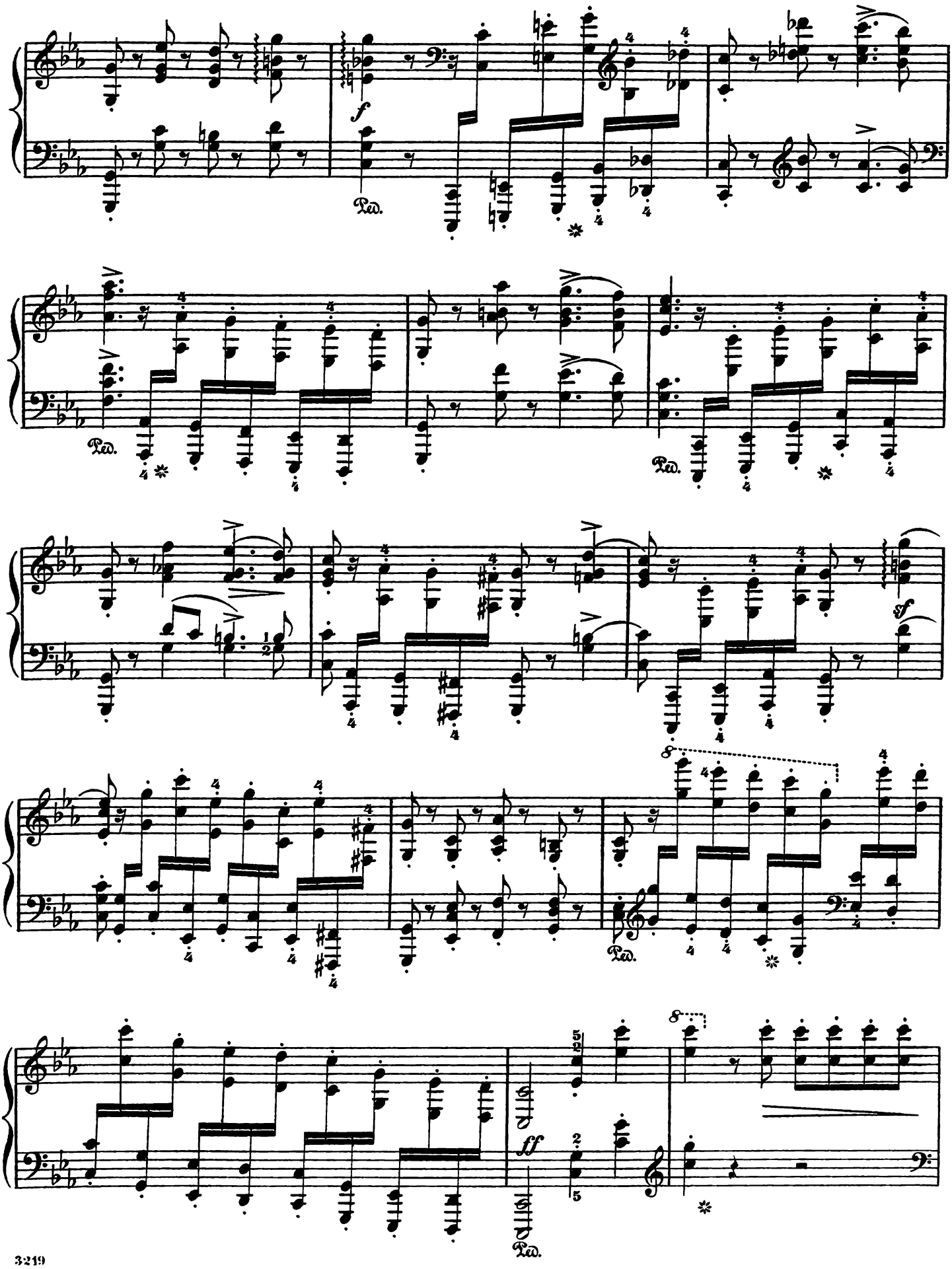

f
più piano.
p

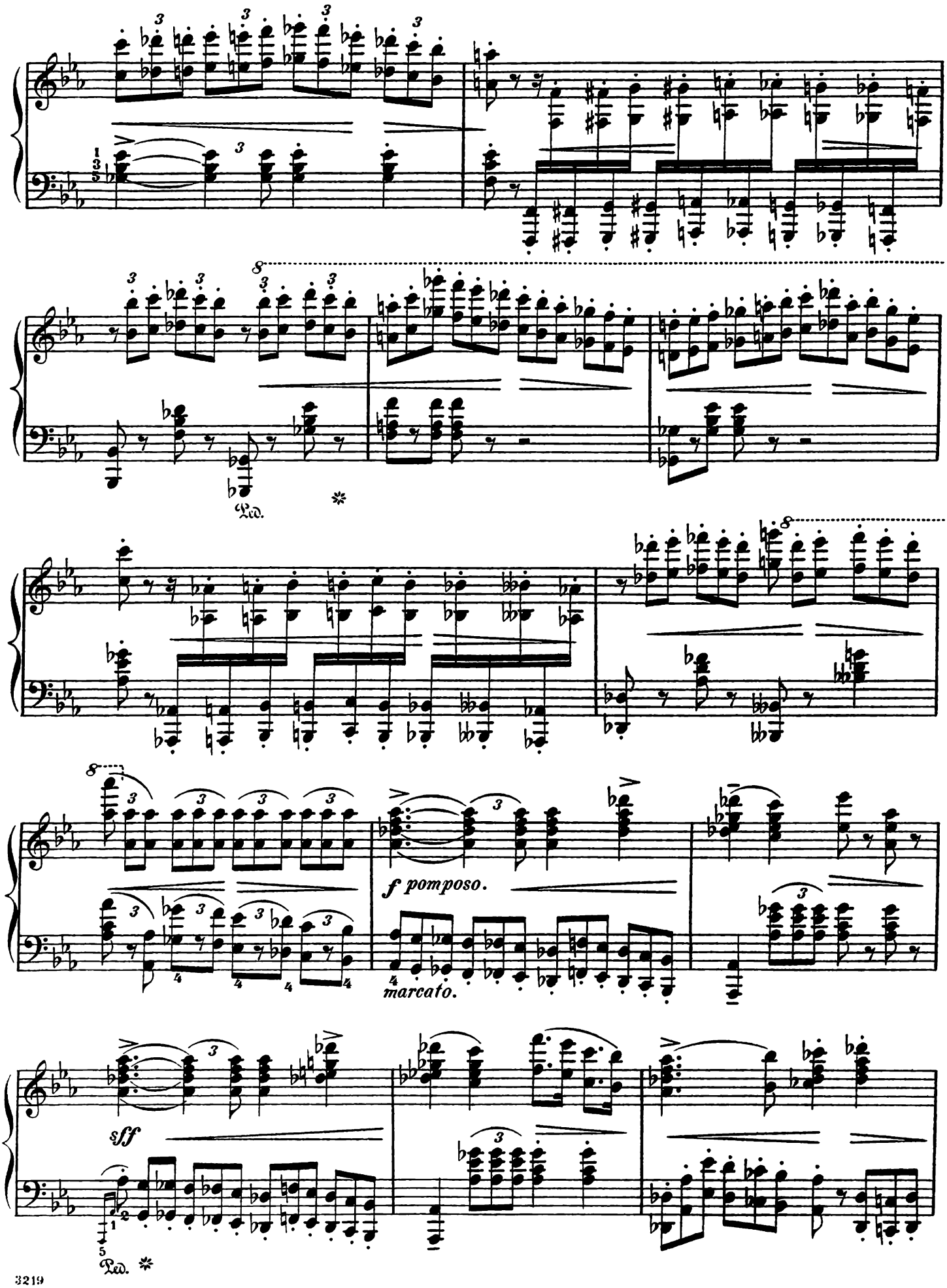

f
dim.
f
ff
Ped.

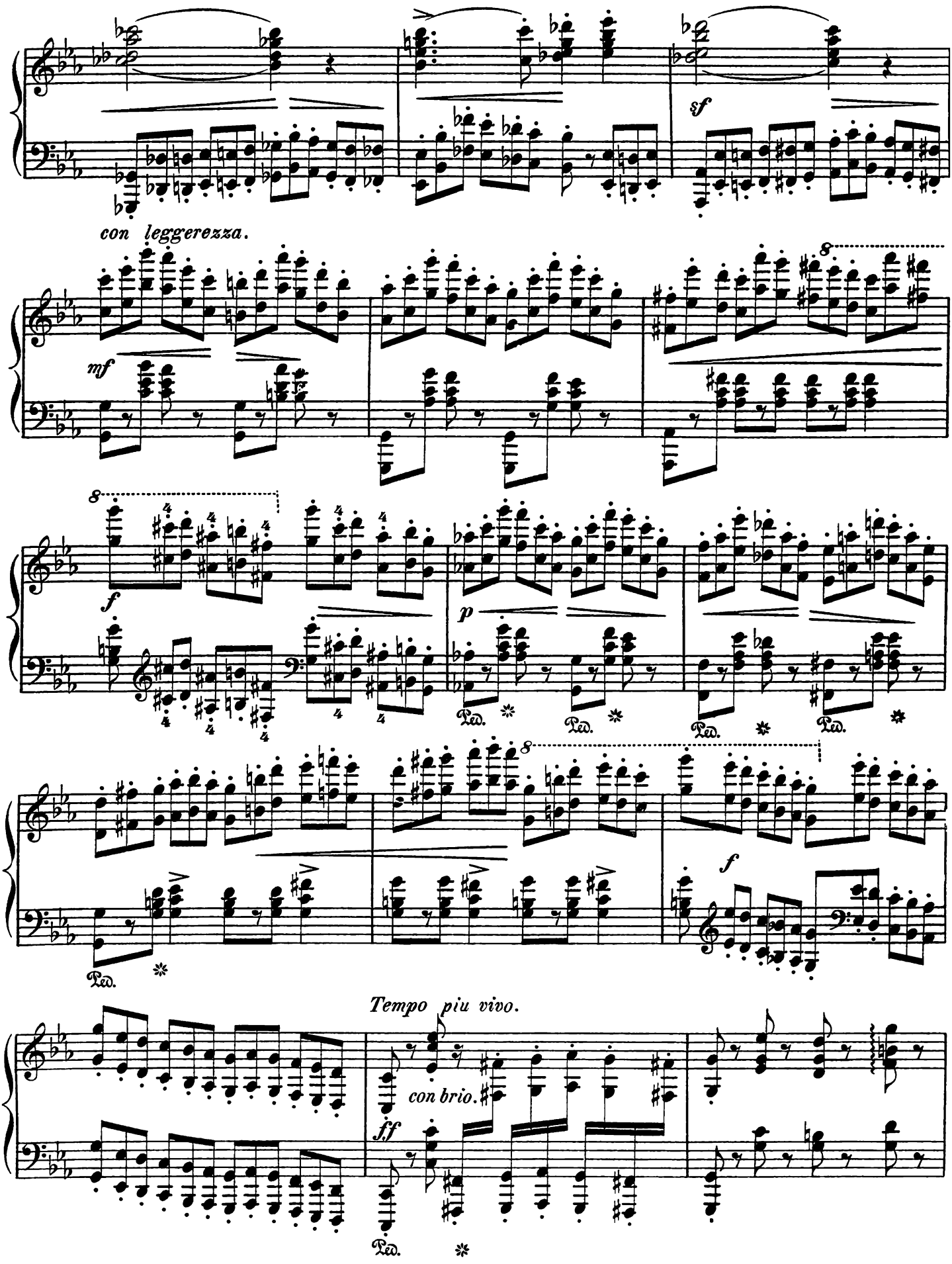
VIII.

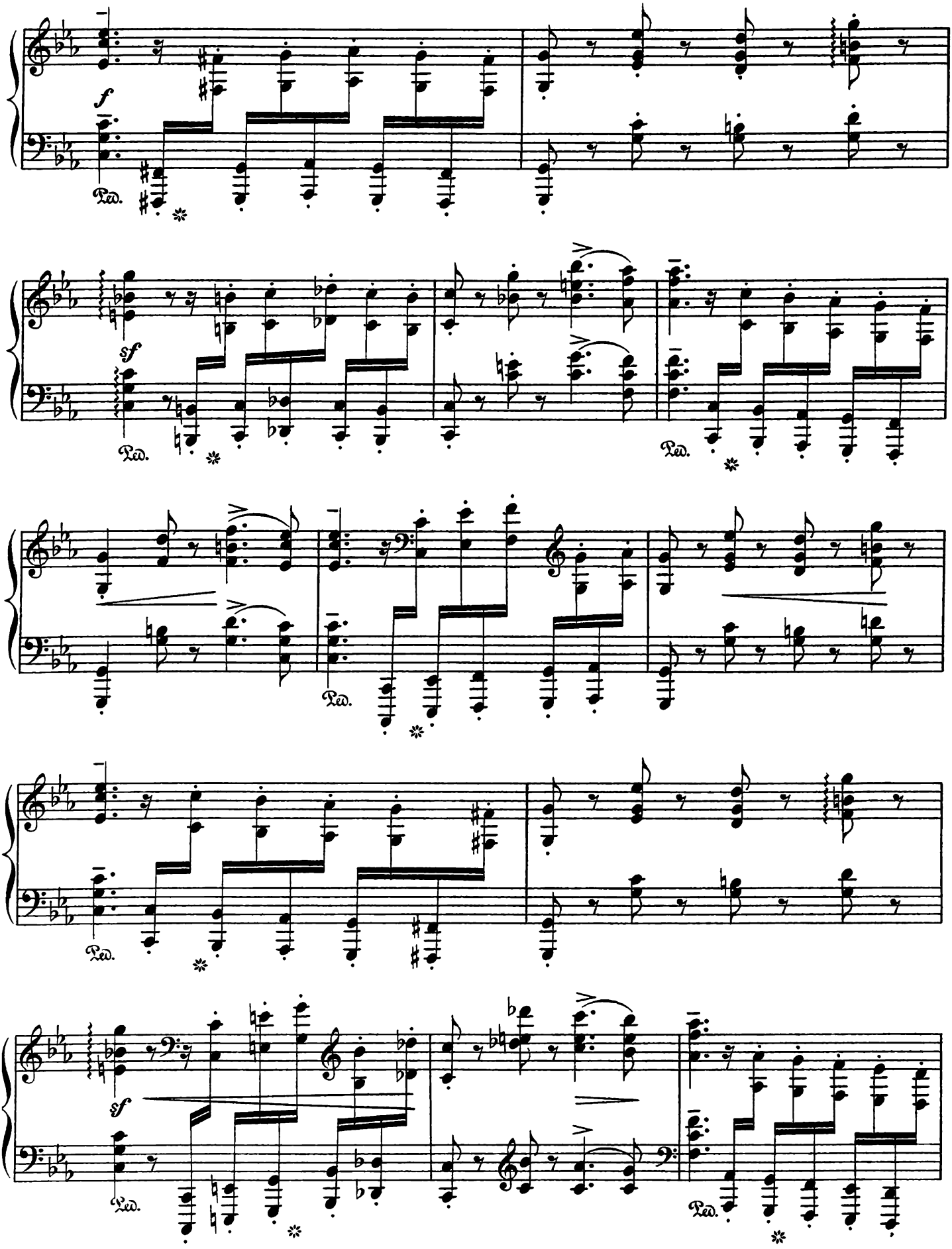
Allegro pomposo, con bravura.

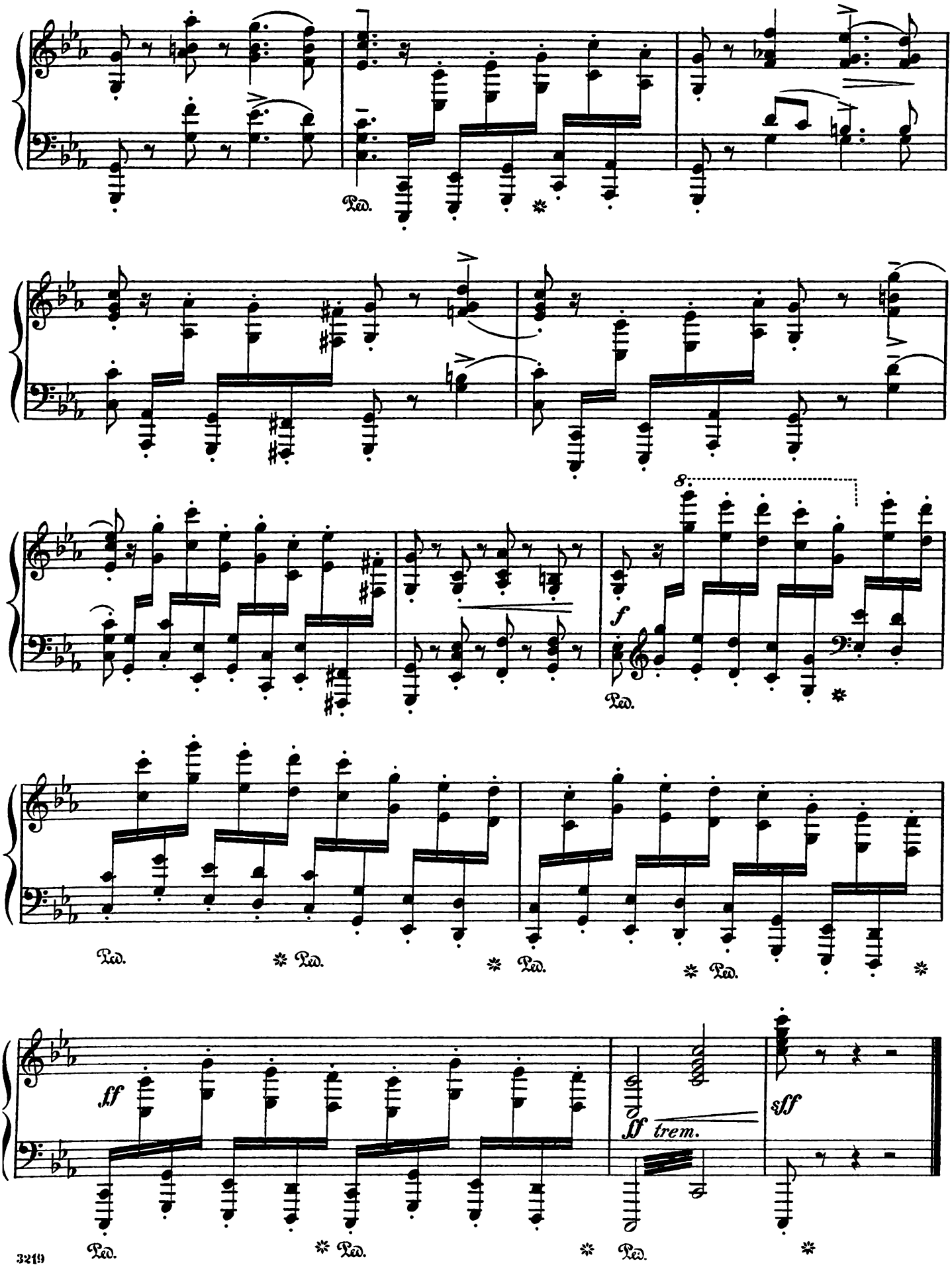



f
Ped.
Ped.
Ped.
sf
8
Ped.
ff
8
Ped.


Ped.
f pomposo.
marcato.
sff
Ped.


sf
con leggerezza.
mf
8
f
p
Ped.
Tempo piu vivo.
con brio.
ff


f
Ped.
sf
Ped.
Ped.
Ped.
sf
Ped.
Ped.


Ped.
8
f
Ped.
Ped.
Ped.
Ped.
Ped.
ff
ff trem.
fff
Ped.
Ped.
Ped.

PIANO SOLO.

, L., L'Ingénue. Morceau à la Ga-
votte.....$0 50
Le Tourterelle. (The Dove.) Valse can-
tabile, arr.....75
, J. S., Loure from 3d Suite for Cello.
(Fingered.).....35
mann, A., Rêve di Cœur. (Dream-
ing Heart.) Fingered.....60
el, W., Idylle. (Fingered.).....25
Pensée fugitive. (Fingered.).....35
Tempo di Menuetto. (Fingered.).....35
afelder, Fr., Op. 270. Kinderscenen.
(Scenes of Childhood.) 8 Pieces (with-
out Octaves), each.....25
No. 1. Sandmannchen klopft. (Sand-
man knocks.)
No. 2. Der Storch ist gekommen. (The
Stork has come.)
No. 3. Alte Ruine. (Old Ruin.)
No. 4. Weinlese. (Vintage.)
No. 5. Der junge Officier. (Young Offi-
cer.)
No. 6. Die Spieldose. (Music Box.)
No. 7. Scheidende Sonne. (Setting
Sun.)
No. 8. Grossmama's Erzählung. (Grand-
ma's Tale.)
, P., Valse de la Scène de Bal du
Drame: "Charlotte Corday."....60
, C. de, Op. 33. 3me Valse. A.....75
us, J., Op. 76. "Clavierstücke."
8 Pieces. 2 Books, each.....1 50
ook I.: No. 1, Capriccio, F♯m. No.
2, Capriccio, Bm. No. 3, Intermezzo,
A♭. No. 4, Intermezzo, B♭.
ook II.: No. 5, Capriccio, C♯m. No.
6, Intermezzo, A. No. 7, Intermezzo,
Am. No. 8, Capriccio, C.
in, L., Op. 17. Nocturne. G♭.....50
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larche aux Flambeaux.....60
larche hollandaise.....50
larche des Girondins.....60
larche des Jacobins.....60
The Water Lily. Valse brillante.....75
r, W., Op. 25. The Bells of Sevilla....75
Op. 27. Beautiful Dream.....60
Op. 28. Angel's Watch.....60
Op. 29. He loves me.....75
aye, L. L., Colombine. Menuet,
fingered by A. R. Parsons.....50
Ed., L'Adieu du Savoyard. Morceau
de Genre.....60
The blue Bells of Scotland. Transcr....75
Jella Barca. (Dans la Barque.) Gondo-
liera.....60
arni les Roses. (Amid the Roses.)....60
Woodland Dreams. Idyl.....60
at, A., Op. 16, No. 3. La Danse aux
Tambourins. Reminiscence pastorale..75
Op. 50, No. 1. Un Souvenir. Mélodie. 75
Op. 50, No. 2. Les petits Soldats. Marche
militaire.....75
Op. 52. Graziosa. Valse.....75
rd, J., Op. 227. Perles roulantes.
(Rolling Pearls.) Morceau brillant....75
ureich, Alb., Op. 14. Musical Illus-
trations. 6 characteristic Pieces. Comp..1 25
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No. 1. Hunter's Start.....25
No. 2. Sorrow and Consolation.....40
No. 3. Roving Butterfly.....25
No. 4. Spinning Song.....25
No. 5. Dance of the Savoyard.....25
No. 6. Funeral March.....50
, H., Chinese Serenade.....35
d, C., Fannie Polka-Mazurka.....50
N. W., Im Walde. (In the Woods.)
Fingered.....50
Th., Op. 270. Blümlein Vergissmein-
nicht (Forget-me-not.) Gavotte.....50
erts, L., Op. 36. Chant de la Bergère. 50
Op. 59. Alla Stella confidente. (Bright
Star of Love.) Caprice sur une Mélodie
de Robaudi.....75
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zurka de Salon.....50
Op. 80. Polka militaire.....50
Op. 81. Les Rosettes. Polka.....35
Op. 84. Dora. Polka brillante.....50
Op. 86. Lodoiska. Polka brillante.....50
Op. 87. Pepita. Polka de Salon.....50
Op. 89. Ave Maria, de Schubert.
Transcr.....50
Op. 91. Bella Rosa. Valse élégante.....75
Op. 92. Les Sylphes. Mazurka de Sa-
lon.....60
Op. 93. Un Sourire. Polka.....35
Op. 94. Marguerite. Valse brillante....75
Op. 95. Devinette. Polka.....35
Op. 96. Toccata, F♯.....60
Op. 97. Berceuse, A♭.....50
Op. 98. Pluie d'Etoiles. Caprice.....60
Op. 99. *Lucrezia Borgia.* Fant. brill...50
Op. 100. *Norma.* Fantaisie brillante....75
Op. 101. Les Fées. Caprice de Genre...50
Op. 103. Pensée fugitive. Bluette.....60
Op. 104. *Moïse.* Transcription sur la
rière.....60
Op. 105. Lucifer. Galop.....75
Op. 107. L'Aimable. Polka brillante....35
Op. 108. Souvenir d'une Nuit d'Eté.
Reverie.....50
Op. 109. Adélaïde. Polka-Mazurka.....35
Op. 110. Sérénade.....50
Op. 111. *Puritani.* Fant. brillante.....75
Gobbaerts, L., Op. 113. *Freischütz.* Fant.
brillante.....$0 75
—— Op. 114. La Joyeuse. Polka.....35
—— Op. 116. *Semiramide.* Fant. brillante...75
—— Op 117. *Oberon.* Fant. brillante.....75
—— Op. 118. Parfum de Roses. Valse de
Salon.....75
—— Op. 119. Douce Illusion. Valse brill....75
—— Op. 120. L'Enchanteresse. Mazurka élég. 60
Goldbeck, R., 16 Compositions dedicated
to Franz Liszt:

Sentiments poétiques.

No. 1. Dreams of Childhood. (Souve-
nir de l'Enfance.).....35
No. 2. Hilarity.....50
No. 3. Despair. (Désespoir.).....35
No. 4. Fidelity.....50
No. 5. The Bride. (La Fiancée).....50
No. 6. Charity.....50
No. 7. Song of Rest. (Chant du Re-
pos.).....35

Petits Morceaux.

No. 8. Cradle Song. (Berceuse.).....35
No. 9. Désir du Retour.....50
No. 10. Petite Étude.....35
No. 11. Weeping Rock. Souvenir.....35

Morceaux de Salon.

No. 12. Manitou. Idylle.....35
No. 13. White and red Rose.....50
No. 14. Beyond. (Elégie.).....35
No. 15. Tenerezza.....50

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