

# Valse Romantique.

Moszkowski has written more pretentious works, but he gained his laurels as a musical genius through his early short piano pieces.

The Mazurka in D major, the Serenata, the Melody in F major, the Berceuse and several others are full of originality; they breathe life, tenderness and poetry and exhibit masterly workmanship!

This little romantic waltz is also a gem, comparing favorably with the above named pieces! The first part is dreamy and melancholy in spite of the strong accent, which ought to mark the first beat of every measure.

In the second part "*Con Anima*" the heavy chords of the previous theme are relieved by a joyous, graceful melody, ending in a climax and preparing the repetition of the first part *fortissimo*.

Edited by T. von Westernhagen.

M. MOSZKOWSKI Op.15, No.5.

**Molto moderato.**

The musical score is written for piano and bass. It begins with the tempo marking 'Molto moderato.' and the dynamic 'mp I'. The first system contains five measures. The second system contains five measures, with a 'rit. un poco' marking over the third measure and 'a tempo' marking over the fourth measure. The third system contains five measures, ending with a 'con anima' marking. The score includes numerous fingerings (e.g., 1, 2, 3, 4, 5, 1, 2, 3, 4, 5) and accents (e.g., ^) throughout.

I. The "*Principal Theme*" contains two periods of eight measures each. Play crescendo until the sixth measure, which must be emphasized then diminuendo until the close of the period.

a Small fingers may play this chord with the right hand, although it is more effective to give a sharp accent with the left hand thumb.

The musical score is written for piano and consists of six systems of staves. The first system begins with the tempo marking *molto leg.* and a Roman numeral *II*. The music is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand plays a melodic line with various ornaments and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. The second system continues the melodic development. The third system includes the markings *cresc* and *riten*. The fourth system features a dynamic marking of *ff* (fortissimo) in the left hand. The fifth and sixth systems conclude the piece with sustained chords and melodic fragments. The score is heavily annotated with fingerings, slurs, and dynamic markings.

II. The "Secondary Theme" is lyric in character and should be played with a lingering pressure touch, producing the quality of a violin tone. The left hand still accents the first note of each measure, but otherwise accompanies the melody subdued excepting in the last two measures, which have to be well accentuated and ritarded.

con anima

molto legato

cresc.

riten.

a tempo

ff

rit. un poco