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N° 4.

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SCHUBERT

MUSICAL MOMENTS.

This work is composed of a series of little pieces, which can be detached one from the other and played separately. —Some of them are charming; all are interesting by their colouring and originality. They require a very intelligent and attentive study.

N° 1. — MODERATO.

PAGE 2. It must be commenced *piano* and *legato*. —The small notes should be short, light, and the time well rhythmized. The scholar must not omit to lay a stress on the E in the second bar, nor to lift the finger from the C, which should be played rather more *piano*.

1st line. At the fourth bar, there is a *staccato piano* which is repeated afterwards *pianissimo*; it should be continued *crescendo*, at the sixth bar, with an accent on the first and third time, and get to the *forte* on the well accented chord of the second time of the se-

venth bar; the two last chords should be struck *piano*. All this passage requires a perfect *ensemble* of both hands and a great neatness in the *staccato*.

The second line should be played *piano* without *mollesse*, and in bringing out each part very distinctly. —Sufficient independence in both hands is necessary, that the equality of the quavers be not altered by the triplets played by the left hand, at the second and third bar. —At the fifth bar, the G should be well accented, the finger taken off the E, and the same is to be done every where these two tied notes will be met with. The finger should be rapidly lifted from the key, in order that the effect of the tie, which is followed by a semiquaver rest, should be perfectly marked. —The chords in B, of the first two bars, at the third line, must be played *forte* and heartily; —then, after the rest (fully measured), one should resume very softly, and always *decrescendo* to the most minute *pianissimo*, the G's E's which bring back, at the bass, the theme

2^d line.
3^d line.



4th line. of the beginning, and this should be repeated alternately by both hands, with the same care; —the last three bars of the repetition should be played at first *pianissimo*, then *crescendo* and *forte*, with similar modulations as at the end of the first repetition. All the chords must be performed *staccato* and very neatly.

5th line. The passage in G, to which we are getting, is to be played *piano* and *legatissimo*. —The G's (dotted minims) of the bass should be well sustained, as well as the D's of the treble (fifth and sixth bar of the repetition). They should be accented so as to come out very clearly.

PAGE 3. At the next page, there comes a repetition which requires a great precision in measuring the time, and much neatness in the execution, that it should not be confused and difficult to understand. The bass must preserve an even movement and be played *pianissimo*, so as to be nothing but a murmur, as it were, over which the subject of the treble should let itself be heard. This subject must likewise be told *pianissimo*, but in a rather more accented manner. It should be well rhythmised and none of the signs placed now on the strong, now on the weak times of the bar, should be overlooked. The *crescendo* must increase during three bars, to become a vigorous *forte*, which is to be followed, on a sudden, by a *pianissimo*. The remainder of the piece has nothing else particular; it can be practised according to previous indications.

N° 2. — ANDANTE.

PAGE 4. This little *andante* is recommendable particularly on account of two tuneful passages which come and light it after rather cloudy phrases; yet these are not deprived of a certain charm, for players who can comprehend and express them well.

2^d line. The performer is to count, by nine quavers in the bar, this compound triple time, which is at first, rather difficult to master. —He must endeavour to give the first part of the *andante* a soft, but full and well sustained sound. The *ensemble* between both hands should be perfect, in order to prevent the chords being *arpeggiated*, a fault so frequent among piano players. — Nothing is more wearisome for the ear than this attacking the notes of a chord never together: by this habit, neatness, rhythm, clearness, all is damaged. The fingers likewise should be of equal strength, that the middle notes may be heard as much as the others and none be mute. The pedal should be made use of, for the better holding the sound of the chords in dotted minims, but pressed down only the length of these notes. A few *sforzandos* are to be observed above these minims. There is at the last line a *pianissimo* for which the soft pedal should be used.

PAGE 5. The tune in F minor, which we meet with here, is plaintive and charming. It must be told with exceeding softness, aiding one's self with the soft pedal, which should be dropped at the *crescendo*. The movement should remain slow, as at the beginning of the *andante*. The scholar should endeavour to express

those touching little phrases with all the charm contained in them. —The modulations are few: a more marked accentuation on the F, at the fifth bar of this passage; at the seventh, a *crescendo* that diminishes and dies away almost instantly; those are nearly the only effects to be produced. —One should, in all this passage, attend to the left hand, play the F's of the first bars a little *staccato* and well connect the other notes. The *pianissimo* is to be softened more, and more, and the last two bars slightly slackened. The subject in A flat must not be resumed before the sound of the pauses has quite died away. —The few small notes to be met with should be played softly.

At the end of the page comes a phrase which should be read very attentively, in order to avoid false notes and bring out the two parts very distinctly, particularly the treble. It should be played broadly, with a fuller sound, and the last notes, marked *pianissimo*, are to be repeated as an echo. —Then, the three following bars must be told likewise very broadly, *crescendo*, with a fine sonority, and without hurrying one's self in playing the chords in semiquavers that terminate them. —At the two *pianissimo* E's, every thing falls again into mystery; no more modulations, but a sound stifled by the soft pedal and the most sustained *legato*. The E's however, which are all to be held up, now in the bass, now in the treble, should be brought out. —The student should rhythm very strictly, give the semiquavers their exact length, press down the keys well, in short, perform all this passage, which is simple enough, with perfect neatness.

The strain in F sharp minor returns all at once, but *forte* this time; it should be told with great broadness, in accenting forcibly all the chords marked with a sign. —After this *elan*, which should be rendered very expressive, the phrase returns *piano* at first, then *pianissimo*. The pretty modulation, which terminates the phrase in the major mode at the last bar but one of the page, should be well brought out.

The rest of the piece was previously analysed.

N° 3. — ALLEGRO MODERATO.

This is a delightful little piece, which will be appreciated and understood by every body. All in it is clear and limpid. —There are in this *allegro*, at once, liveliness and melancholy, waggish little phrases and others replete with tenderness. Though it looks simple, it is far from being easy to render well. The whole bass is to be played *staccato*, and as regularly as the beatings of a metronome. —The first two repetitions should be performed *piano*, but it will be necessary to rhythm them with firmness and endeavour to give them much character. Indeed, the whole piece requires it; in this view, the performer should scrupulously observe the least signs and, above all, preserve rigorously the rhythm.

The first small note must be short and somewhat accented; the A should be carried off, the two semiquavers tied, the A's G's played *staccato*; then the two crotchets marked with an emphasis should be forc-

2^d line.
3^d line.

5th line.

PAGE 6.
1st line.

4th line.

5th line.

PAGE 7.
5th line.

3^d bar.

bly accented, by holding them up their whole length; the small notes should be clear and the thirds attacked quite *ensemble*. That phrase, which is met with several times, is to be performed always in the same manner. —At the second bar of the last line, one should lay a stress on the F and take the finger off the B, then let the hand fall on the following sixth. —The bar in semiquavers is to be played *legatissimo*; a good fingering is indispensable to execute well this little feature and give it the neatness and *ensemble* required. That which should be used from the first third in semiquavers is as follows :



All the resummptions are to be repeated.

PAGE 8.

1st line.

The first four bars of the second should be performed quite *legato* and told with a softer sentiment, but the two sixths of the fifth bar should be attacked with much firmness. —The two following bars should be soft and graceful. —The greatest care must always be given to the neatness and *ensemble* of the double notes. The student should place the third and fourth finger on the D and E (a crotchet and a quaver).

6th bar.

2^d line.

The following repetition is to be attacked with energy and played *forte*, the left hand following the same modulation till the third bar of the second line, when the *piano* is resumed. The charming chord of the second time of this bar is full of sentiment, and brings, in the happiest manner, the end of the phrase; it should be well marked. —At the second and fourth bar of this repetition, the student should finger thus :



3rd line.

4th line.

6th line.

The first theme returns *pianissimo*, at the third repetition. —It should be performed very daintily, without neglecting the indications given before. The passage that begins at the second bar of the fourth line, must be told with a plaintive softness; this sentiment should not prevent from rhythming the accompaniment which is, at the same time, to be played *pianissimo*. —The soft pedal should be used at the three *ppp* and the performer should give this delightful little phrase, which is continued in the major mode in so unforeseen a way, all possible gracefulness, nicety, *finesse*. —The sound must be lessened more and more, so as not to be more than a breath at the end of the piece. —It is necessary not to overlook the accents marked on the last time of the second and fourth bars of the last line, for they serve to bring out two chords of a charming harmony.

N° 4. — MODERATO,

PAGE 9.

This piece, excellent as a study, has still other merits; we will point out the two repetitions in D flat, placed between the first and the last part, which are full of gracefulness, originality, *finesse*. —The study of this pretty composition may be greatly beneficial.

Evenness and neatness are the chief qualities required. —The movement is moderate and permits to quietly execute the long sequel of semiquavers, the succession of which should not be interrupted. A good fingering is indispensable; though it is not very difficult in the first two pages, it will be necessary to study it and choose always the simplest, the one that leaves the hand in an easy position and displaces it as little as possible.

The bass should be played as much *staccato* as the treble is *legato*; this *staccato* should be invariably continued till the following page, where the slur replaces the dot. —The first four bars of the *moderato* are to be performed *piano* and one will meet, at the second bar of the fifth line, with a *pianissimo* that should be as soft as possible; and the little modulation *crescendo* and *diminuendo*, which is to be found two bars farther, should not be overlooked.

5th line.

2^d bar.

We recommend to observe the *forte*, at the beginning of page 10, and the *pianissimo* which returns at the fourth bar of the second line. —Then, three bars before the second *pianissimo*, the left hand should rhythm with much firmness, playing always *staccato*. This first part should end *legatissimo*.

PAGE 10.

2^d line.

5th line.

The pretty passage which we are getting to, must be told with the softest sound, the soft pedal being used. A stress should be laid however, on every crotchet marked with an accent, and the notes should be all tied two and two. The last of the bar is to be *carried off* every where it is dotted. The bass must be played entirely *mezzo staccato*.

PAGE 11.

No shades should be neglected; the two bars *crescendo*, followed on a sudden by a *pianissimo*, are of a charming effect. —The bar *pp* is to be slackened in an imperceptible manner, then the calm pace of the subject should be resumed. —This slight modulation is reproduced several times in the page, and must always be carefully observed.

2^d line.

The second repetition is in a complicated mode; it is overloaded with double flats to which much attention should be paid, to preserve the harmony. False notes slide easily into such passages. —This difficulty once conquered, all will brighten up, and the performer will find much charm in those pretty modulations.

4th line.

A *crescendo* comes at the second bar; it must be continued till the *pianissimo*. —A fine sonority should be given to that whole passage which is to be played heartily, without hesitation and with perfect *ensemble* in the chords. —At the first *pianissimo*, which comes *subito*, the soft pedal should be used; it ought to have been carefully dropped at the *crescendos*; the four bars preceding the second *pianissimo*, should be told with extreme softness and a caressing

3rd bar.

5th line.

5th bar.

5th and

6th line.

gracefulness. —After a *sforzando*, the first subject returns with the accentuations and shades we have before analysed. —The performer should endeavour to impart to this page the charm and originality of which it is full. —The last part of the piece being the exact repetition of the first, it remains only for us to say a few words of the *coda*, which is to be played as *pianissimo* as possible and of which the last bars should be slackened until dying away.

N° 5. — ALLEGRO VIVACE.

PAGE 14. This *allegro* should be performed with spirit and energy; the movement is extremely lively, which increases the difficulty of the playing. The attack of the chords, the exactness, the rhythm, the continual modulations, all these require much practising.

The first time of each bar should be forcibly accented, and the two quavers played *staccato*. —The *piano* marked at the fifth bar must not prevent the firmness of the rhythm, which should be maintained through all the modulations. —The *crescendo* (third bar, second line) should become soon a *fortissimo*, which is to be executed with vigour, almost violently and in playing every chord *mezzo staccato*.

2^d line.
3rd and
5th bar.
12th bar.
3rd line.
4th line.
5th line.
6th line.

The second repetition begins *piano*, but always with the same accent on the first time, which accent should be still more marked at the 3rd, 5th, 9th and 11th bars of the third line. —Then comes a passage in quavers to be played *pianissimo*, much modulated and rather difficult to perform well. —It should be particularly well practised, always observing the sign marked under the first note of each bar, the *staccato* of the bass and the *crescendo* at the fifth line of the page. This *crescendo*, well conducted, will come to the *forte*, then to a *fortissimo* most energetic, at the sixth, tenth and twelfth bars of the last line. —At

PAGE 15. the first three bars of next page, the sound should be held in, the *crescendo* then should be enforced until getting to the *forte*, and one should resume the subject of the beginning, which is to be told in the same manner.

The piece should finish with the alternate *pianos* and *fortissimos* the student may see, commencing at the double bar and the mode of F major.

N° 6. — ALLEGRETTO.

6th line.

This little *allegretto* is a great deal simpler than all that precedes; its pace is gentle, quiet, pleasing. It contains no other difficulties than its modulations, and frequent changes of keys, which requires attentive care to avoid false notes.

A most sustained performance, a full sound which must be prolonged by means of the pedal for the longest notes, great softness and gracefulness in the manner of playing the interrupted little phrases, those are the essential requisites to execute this piece well. A little more stress should be laid on the chords in dotted minims, whilst the following crotchet should be played rather more *piano*, on account of the tie that it is important should be distinctly heard. —Attention should be paid to the notes which are to be *struck* and to those which are only to be *held up*; and the performer must take great care to strike all the notes of the chords together avoiding to arpeggiate them. The rests, which are to divide each fragment of phrases, should be likewise carefully observed. —The modulations in the first repetition are nothing more than a few *fortes*, the second of which (last bar of the page 15) should be well marked; the phrase should gracefully terminate *piano*. —The *pianissimo* extends in nearly all the second repetition, except in three bars marked *piano*, in which the melody should be well brought out.

After the double bar, comes a passage in E major in which the strain should be distinctly heard, to accomplish which, the modulations, that are numerous, must be well observed and exactly at the marked notes. We recommend besides to play those eleven bars as much *legato* as possible.

The soft pedal will be useful in all the *pianissimos*; the open one can be used also, but, as we said before, only for the notes of great length. —All the observations previously made and several times repeated, may be a guidance for playing the rest of the page. —The *fortissimo* which begins the next page, should be vigorously attacked and the performer must endeavour to express well the modulations marked on the way to the *trio*.

The *trio* is pretty. It is to be performed entirely *pianissimo* with the soft pedal. —A *crescendo*, at the beginning of the second repetition and some slight shades, should not be overlooked, nor should the chords with dots above which are slurs and to be played therefore *mezzo staccato*; they will be met with at the second, third and fifth lines of the page. —The melodic part should always supersede the other and the most sustained *legato* continue to the end. A particular care must be given to the passage *pp* beginning the last bar of the fourth line and bringing back the subject of the *trio*, seven bars farther. Much gracefulness should be imparted to it. The D C must not be forgot; the *allegretto* is to be played again without repetition as far as the *trio*.

ADELINE CHARPENTIER.



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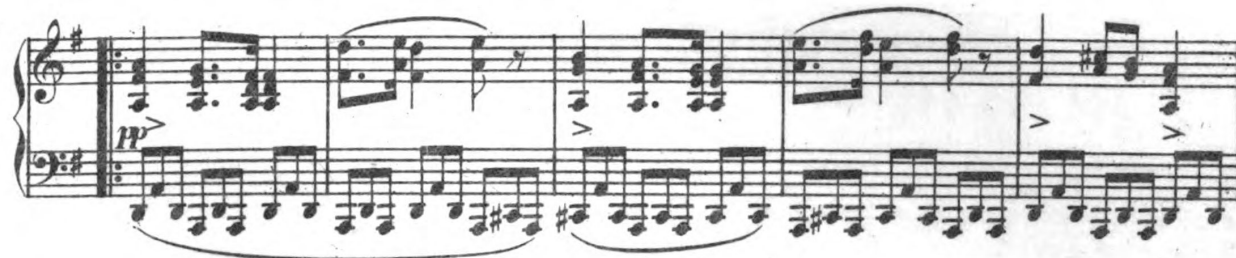
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MOMENS MUSICALS

Nº I.**Moderato.****DE F. SCHUBERT.**

Op. 94.







N.º II.
Andante.









Nº III.

Allegro moderato.





Nº IV.
Moderato.

9

p legato.
staccato.

pp *And.*

4

This page contains six systems of musical notation for piano. Each system consists of a treble staff and a bass staff, both with a key signature of three sharps (F#, C#, G#). The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings. The first system begins with a forte (*f*) dynamic. The second system includes a mezzo-piano (*mp*) dynamic. The third system continues with various note values and rests. The fourth system features a piano-piano (*pp*) dynamic. The fifth system also includes a piano-piano (*pp*) dynamic. The sixth system concludes the page with a final cadence. The page number 10 is located at the top left.







14

N^o V.

Allegro vivace.

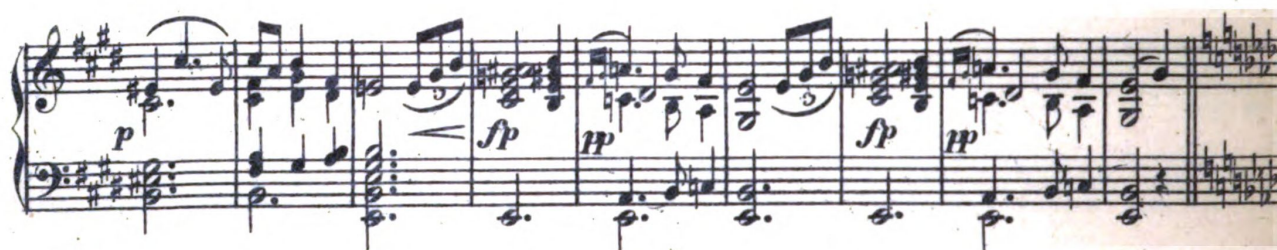
The musical score is written for piano and consists of six systems of two staves each (treble and bass). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The tempo is marked "Allegro vivace".

The first system begins with a forte (*f*) dynamic and includes accents. The second system features a crescendo (*cresc.*) leading to fortissimo (*ff*) and includes a slur. The third system shows a variety of dynamics including *f*, *p*, *fz*, *p>*, and *ff*. The fourth system continues with *f* and *p* dynamics. The fifth system includes a crescendo (*cresc.*) and features a melodic line in the treble staff. The sixth system concludes with *ff*, *p*, and *ff* dynamics, including accents and slurs.



Nº VI.
Allegretto.





**TRIO.***Allegretto D.C.*