CHARAKTERISTISCHE STUDIEN

FÜR PIANOFORTE

ETUDES CARACTÉRISTIQUES POUR LE PIANO

CHARACTERISTIC STUDIES FOR PIANO SOLO

VON

JGNAZ MOSCHELES.

OP. 95.

REVIDIERT VON

WILLY UND LOUIS THERN

INHALT.

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Motto.

„Indem ein Musicus nicht rühren kann, er sei denn selbst gerührt, so muss er nothwendig sich selbst in alle Affecte setzen können, welche er bei seinen Zuhörern erregen will; er gibt ihnen seine Empfindungen zu verstehen, und bewegt sie solchergestalt am besten zur Mitempfindung."

(C. Ph. Em. Bach's Versuch über die wahre Art, das Clavier zu spielen. 1762.)

VORWORT.

Obschon der Verfasser dieses Werk nicht als Fortsetzung seiner früheren Etüden betrachtet haben möchte, so übergibt er es doch vorzugsweise solchen Spielern, die sich mit jenen schon vertraut gemacht haben, in der Voraussetzung, dass die höheren Zwecke der Kunstentwickelung, die ihm bei diesen vorgeschwebt, von dergestalt vorbereiteten und eingeweihten Spielern am besten aufgefasst und verstanden werden können.

Da die mechanische Ausbildung der Hand hier nur Nebenzweck ist, (indem der Verfasser annimmt, dass der Spieler sich diese bereits zu eigen gemacht), so sind die Bemerkungen über die Spielart, welche sich in den früheren befinden, weggelassen, und der Fingersatz seltener angebracht; der Spieler ist besonders darauf angewiesen, durch seinen Vortrag diejenigen Regungen, Leidenschaften und Empfindungen auszudrücken, die dem Verfasser beim Schreiben dieser Tonstücke vorgeschwebt, und die er durch die characteristischen Namensbezeichnungen, die einem jeden der Stücke vorgesetzt sind, sowie durch die den Vortrag bezeichnenden Kunstwörter, die im Laufe des Werkes vorkommen, nur leise andeuten konnte. Seine inneren Gefühle durch Worte deutlicher erklären zu wollen, schien ihm ein Eingriff in das Wesen der Tonkunst, in deren wahren Verehrern diese Stücke hoffentlich die Phantasie anregen und, wenn auch nicht dieselben, doch analoge Bilder hervorrufen sollen.

Devise.

„Nul Musicien ne saurait émouvoir son auditoire à moins qu'il ne soit ému lui-même; il doit donc nécessairement être pénétré de toutes les passions qu'il voudrait réproduire; c'est en tâchant de faire comprendre ses émotions qu'il y fait participer les autres."

(C. Ph. Em. Bach: Essai sur l'art de jouer le Clavecin. 1762.)

PRÉFACE.

L'auteur en écrivant ces études n'a point voulu en faire une continuation des deux livraisons déjà publiées, cependant il les offre de préférence aux exécutants qui se sont déjà familiarisés avec celles-là; convaincu que l'étudiant ainsi préparé et initié sera plus à même de s'approcher du but plus élevé dans l'art que l'auteur s'est proposé en composant cet ouvrage.

Supposant la main de l'éxécutant déjà formée pour vaincre les grandes difficultés techniques, il a cru devoir supprimer les remarques ayant rapport à la manière de jouer chaque étude (remarques qui se trouvent dans les précédentes): aussi le doigté ne s'y trouve-t-il qu'accidentellement indiqué. C'est surtout les sentiments de l'âme et les excès des passions que l'auteur voudrait entendre exprimer en langage musical. Les noms caractéristiques qui précèdent chaque étude, ainsi que les termes techniques indiquant les différentes nuances, ne peuvent dire que faiblement ce qu'a senti l'auteur à cet égard; il lui a semblé qu'être plus descriptif, serait dépasser les limites de l'art: il n'a voulu qu'éveiller l'imagination du joueur et reproduire des images analogues à celles qui lui étaient présentes en composant.

Motto.

"A musician can move his audience only when he himself is moved. he must himself feel that which he wishes to impart to his hearers. He cannot hope to make others feel what he himself does not feel."

(C. Ph. Em. Bach's Essay on the true art of playing the Harpsichord. 1762.)

PREFACE.

The author of this work does not wish it to be regarded as a continuation of his two former books of studies, but he offers it specially to those players that are already acquainted with those studies, assuming that the higher aims of their artistic education will be best conceived and understood by those players that are acquainted with his preceding works.

Here the mere mechanical training of the hand is a secondary object, as the author supposes that the player has already attained it, so the directions as to the manner of playing, which are to be found in the former studies, have been omitted here, and the fingering is marked only occasionally. It is the special office of the player to express those passions and feelings that the author had in mind when composing these pieces, which he has indicated by the characteristic names given to them, and by the technical terms at the head of each piece it seems to him that he should be encroaching on the limits of the art did he more precisely express his feelings in words. He hopes that these pieces may arouse in those that study them the same feelings or some similar to those the composer had.

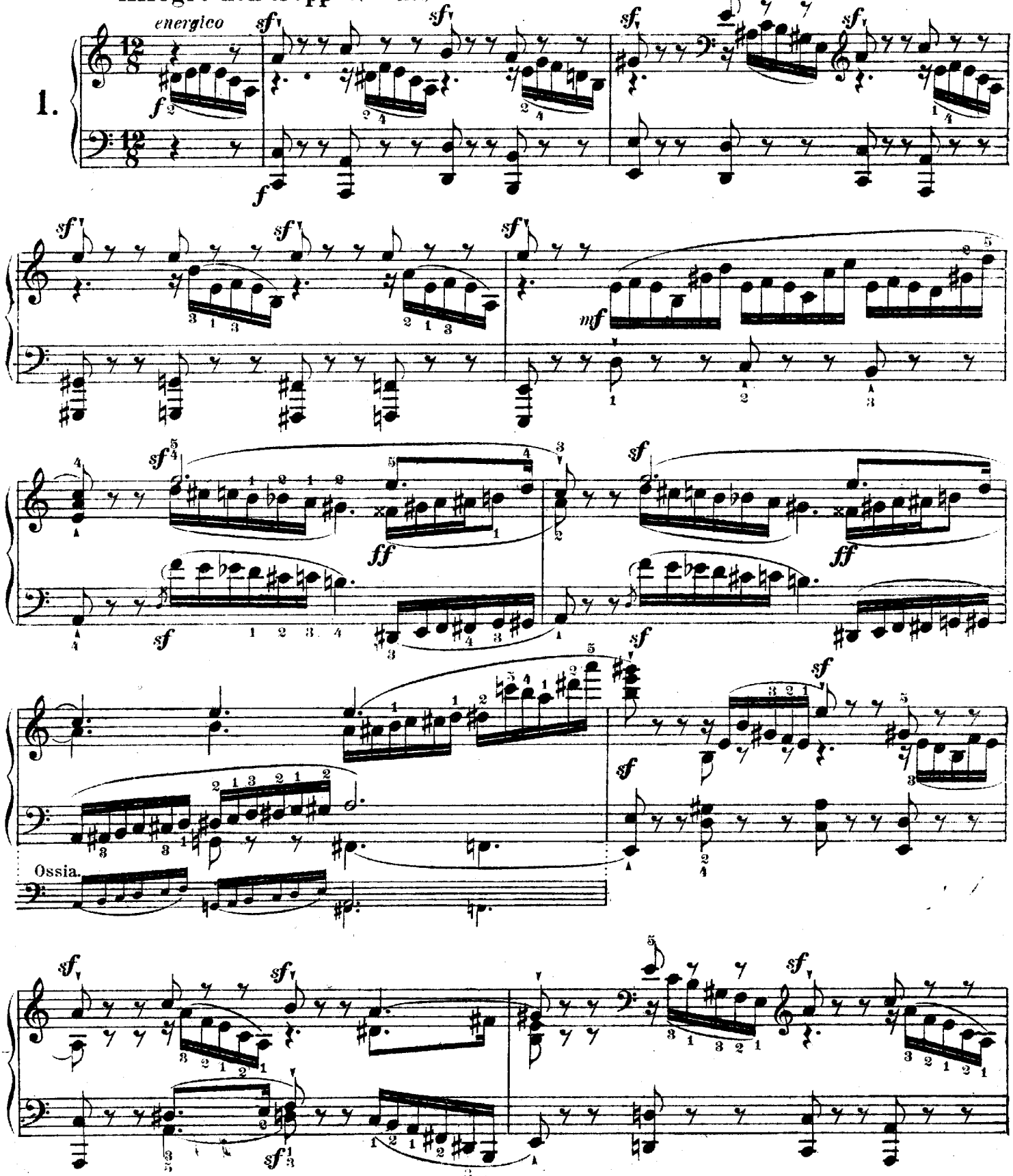
IGN. MOSCHELES.

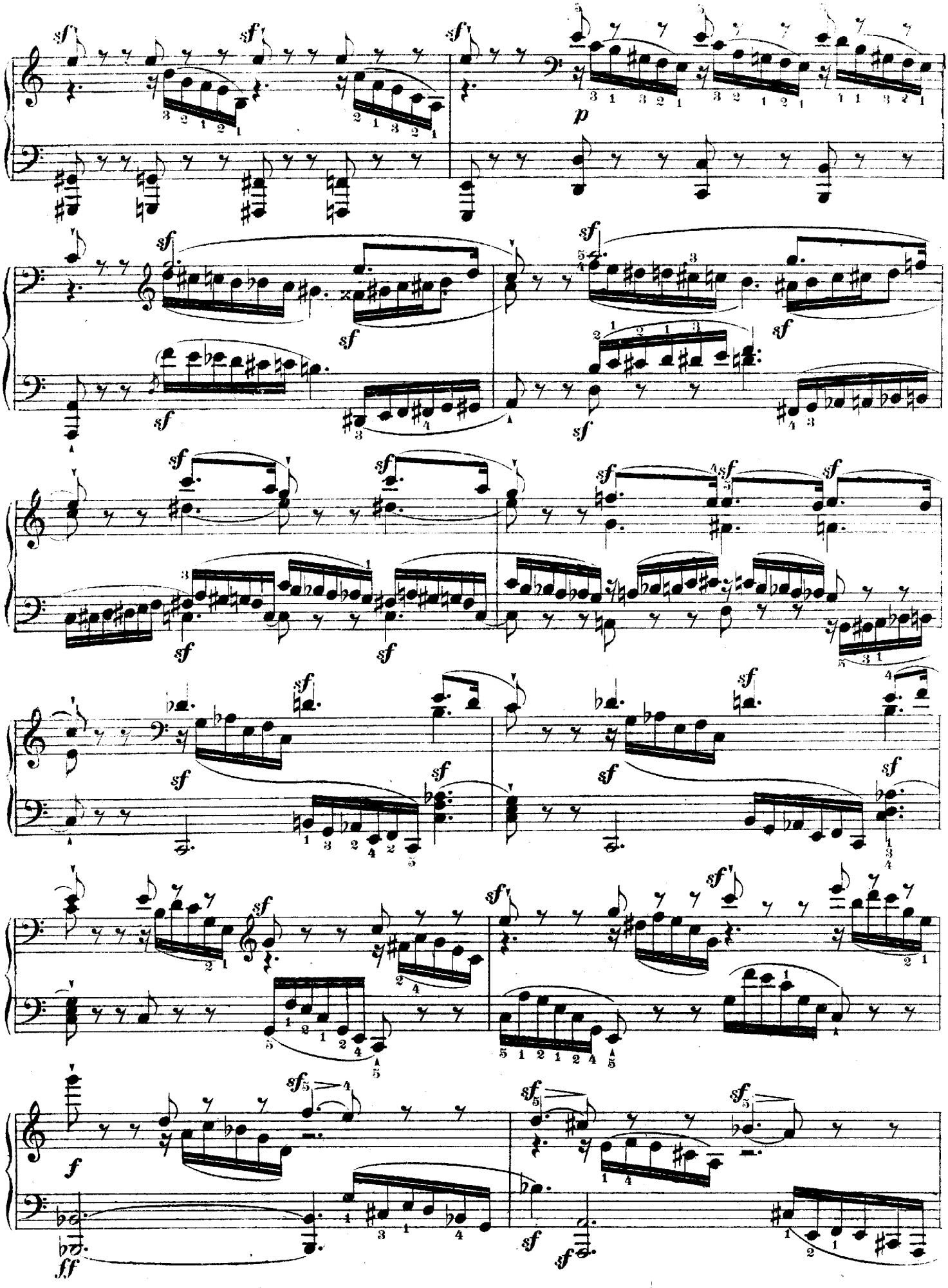
ZORN.

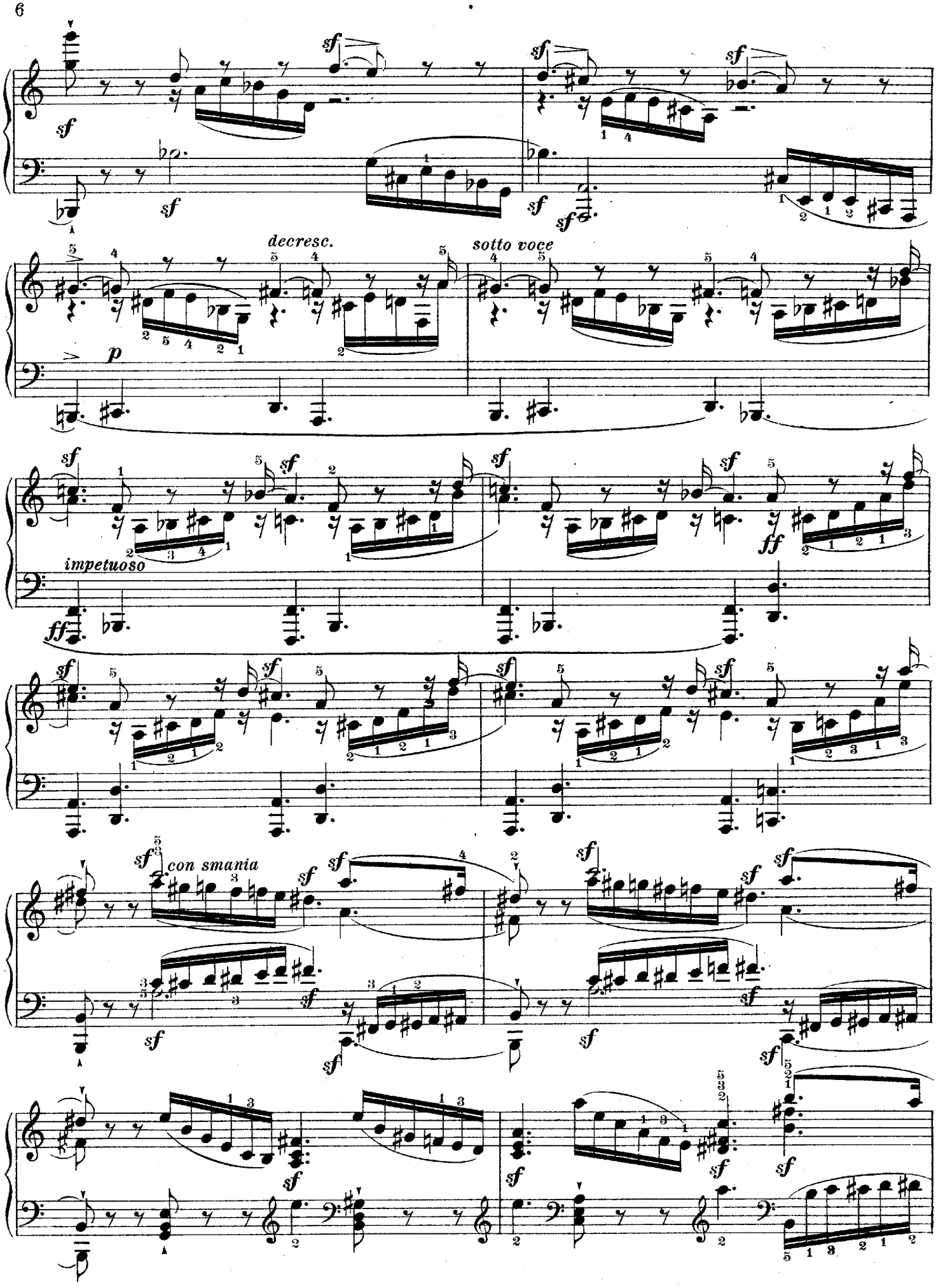
COURROUX. — CRATH.

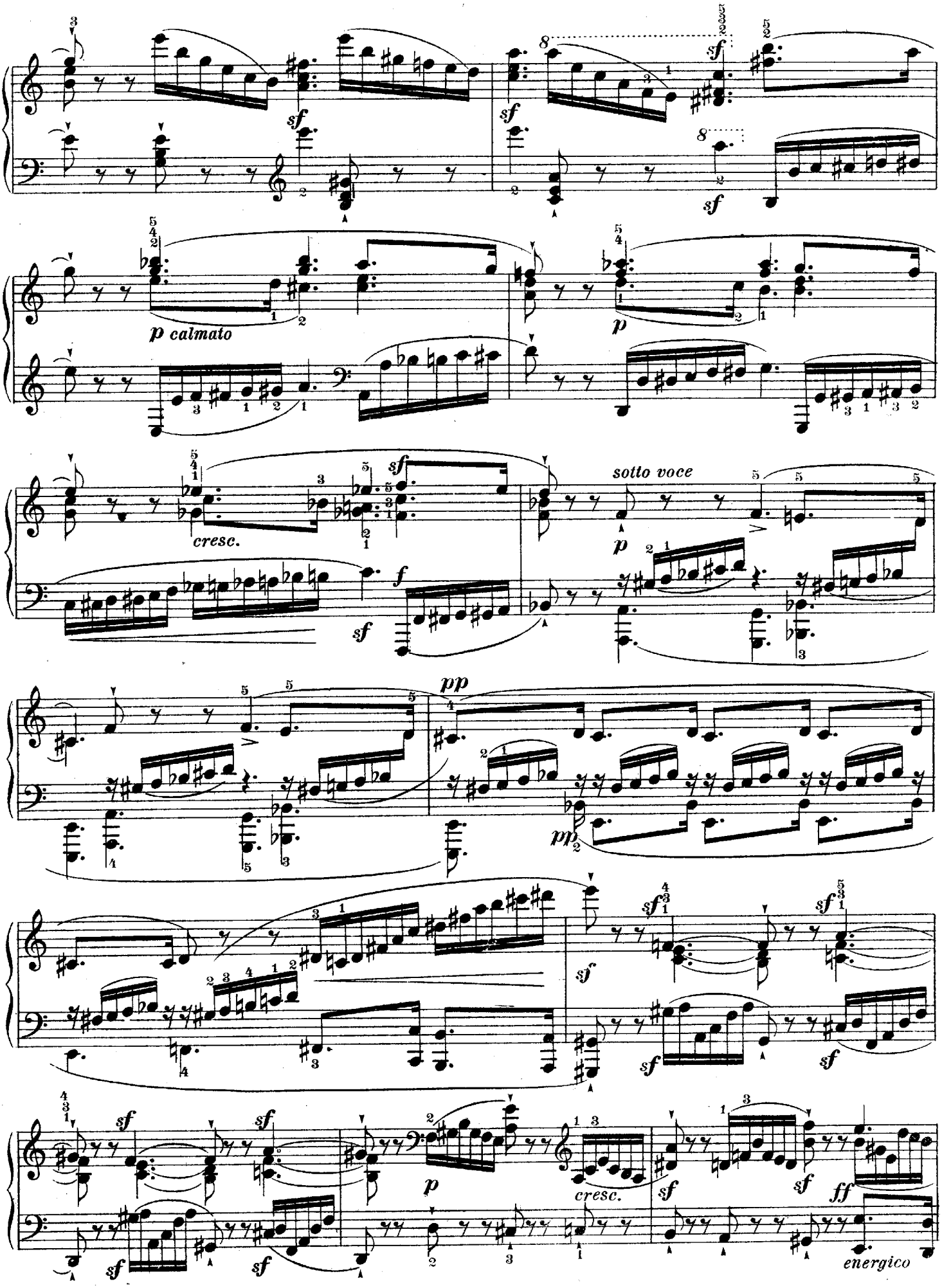
J. Moscheles. Op. 95.
(1794 – 1870.)

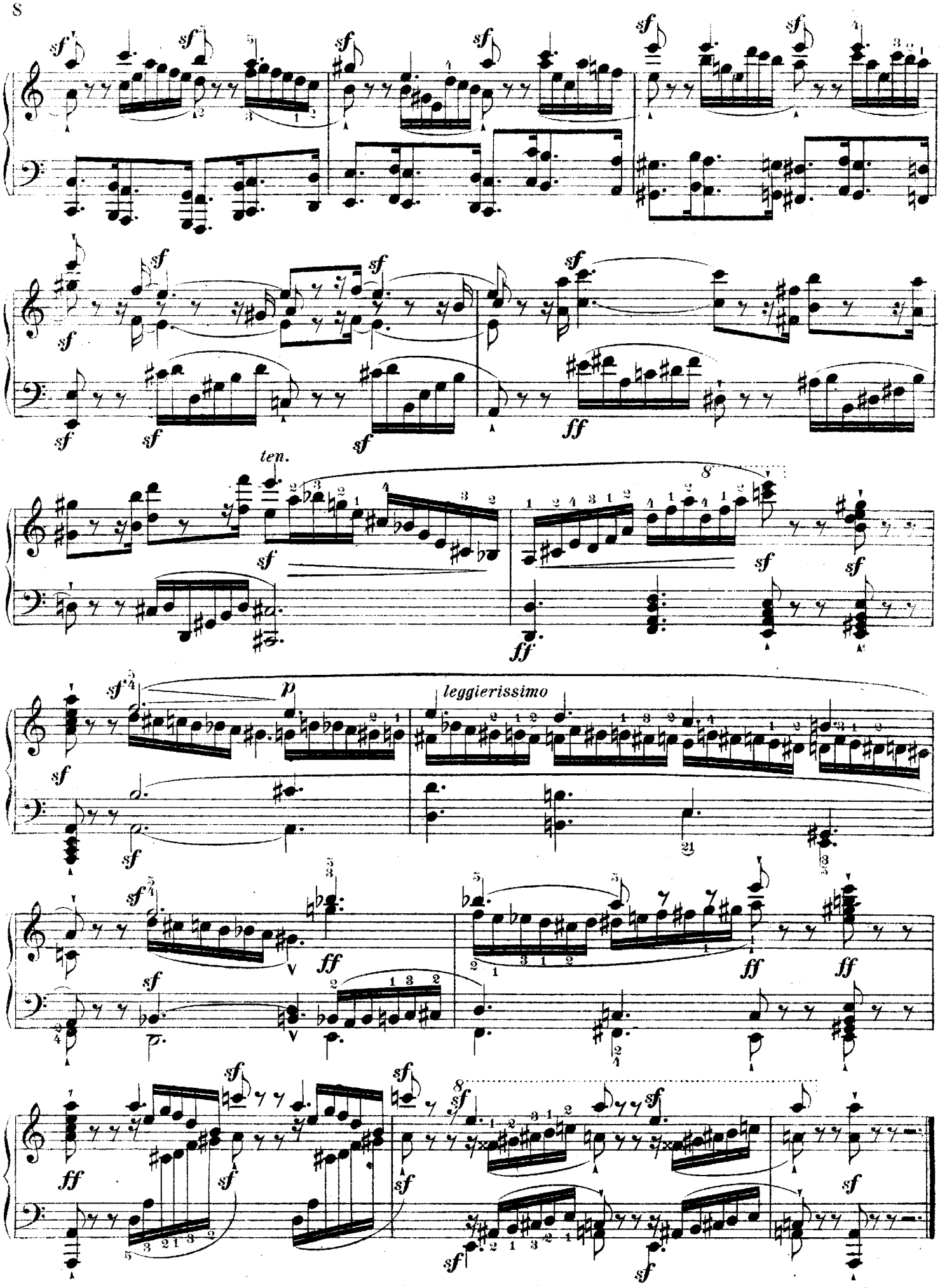
Allegro non troppo. (♩. = 116.)




sf
p
f
ff


sf
decresc.
sotto voce
p
impetuoso
ff
con smania

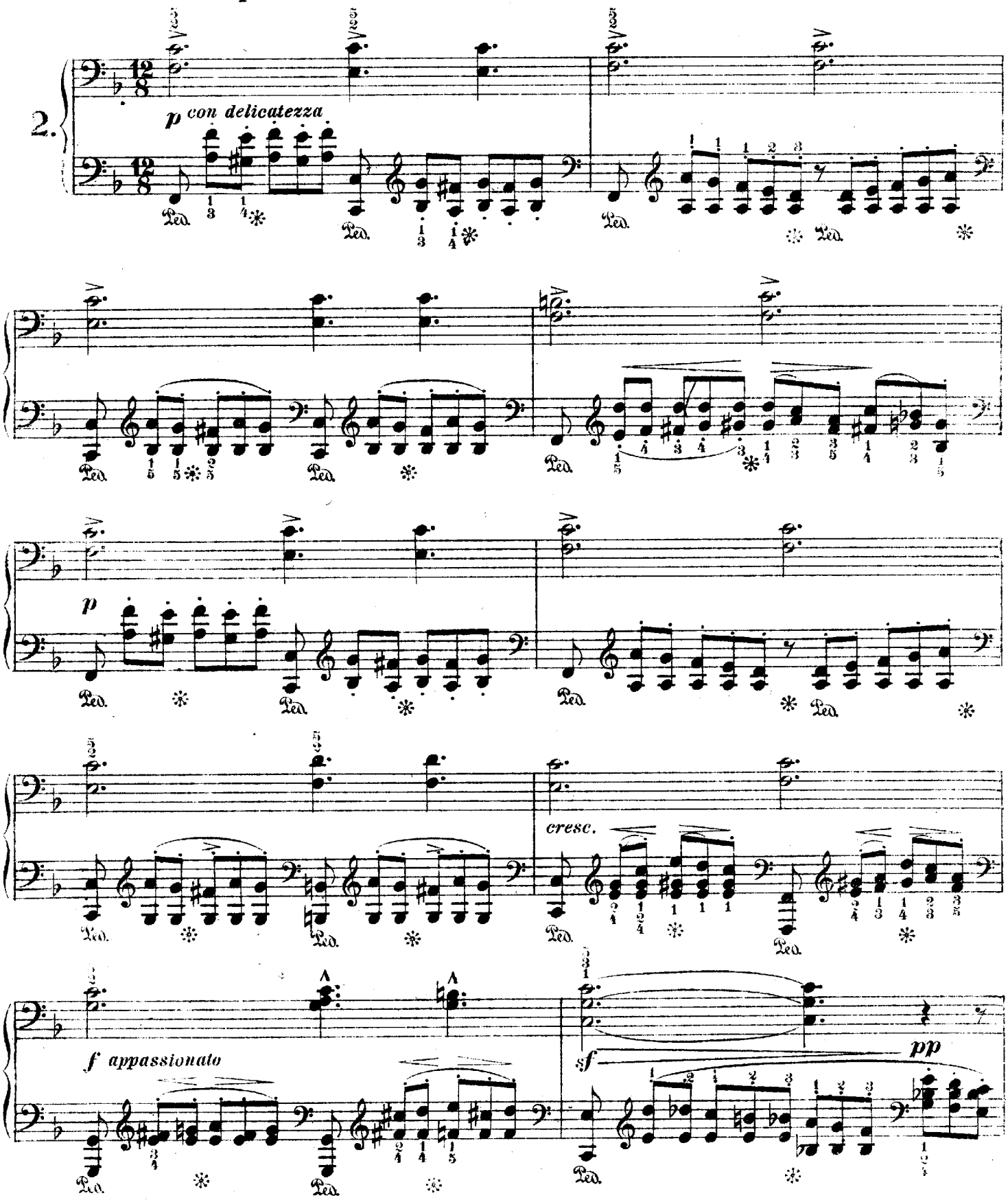

sf
p calmato
p
cresc.
sotto voce
pp
cresc.
energico

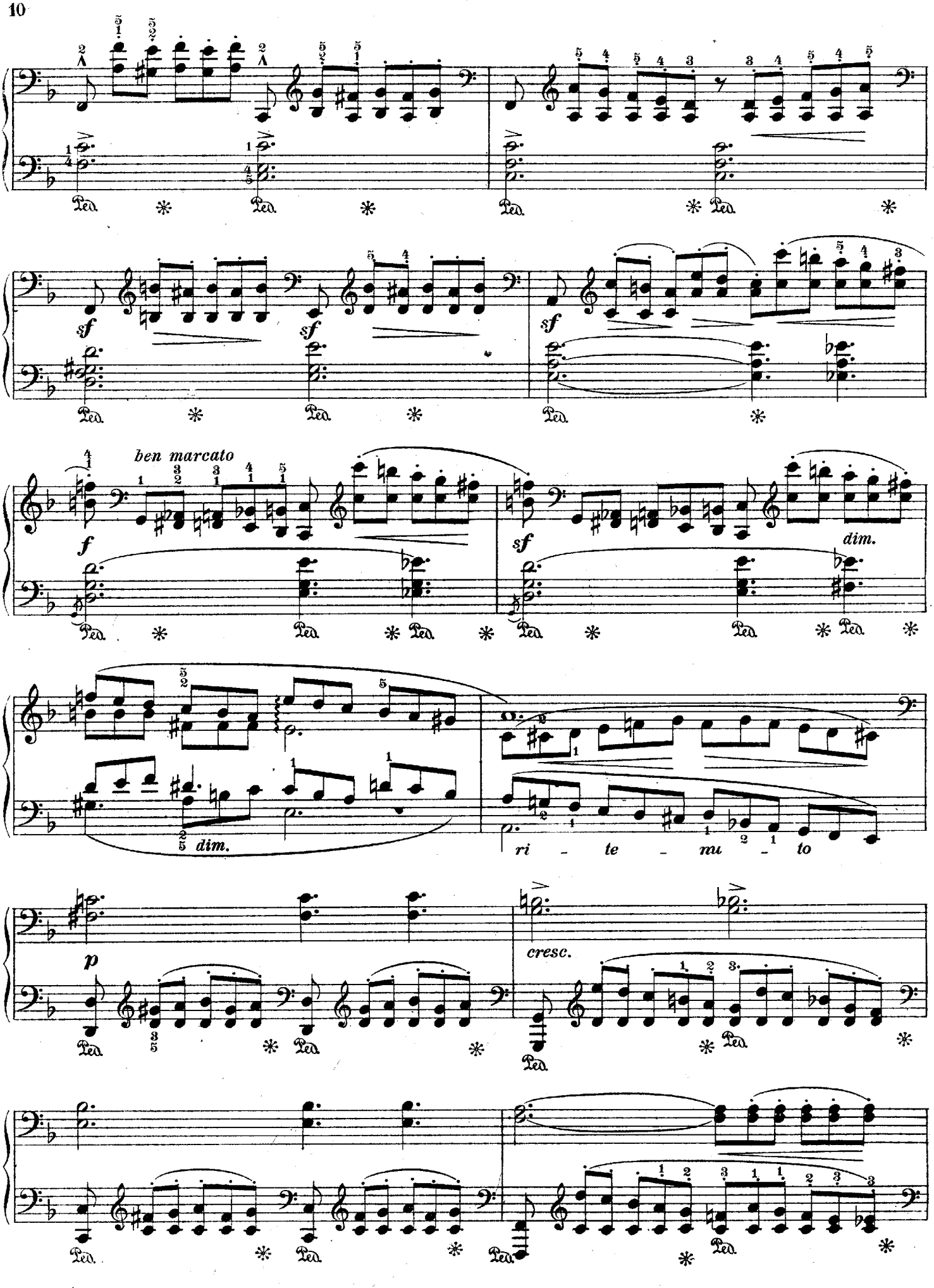

ten.
leggierissimo

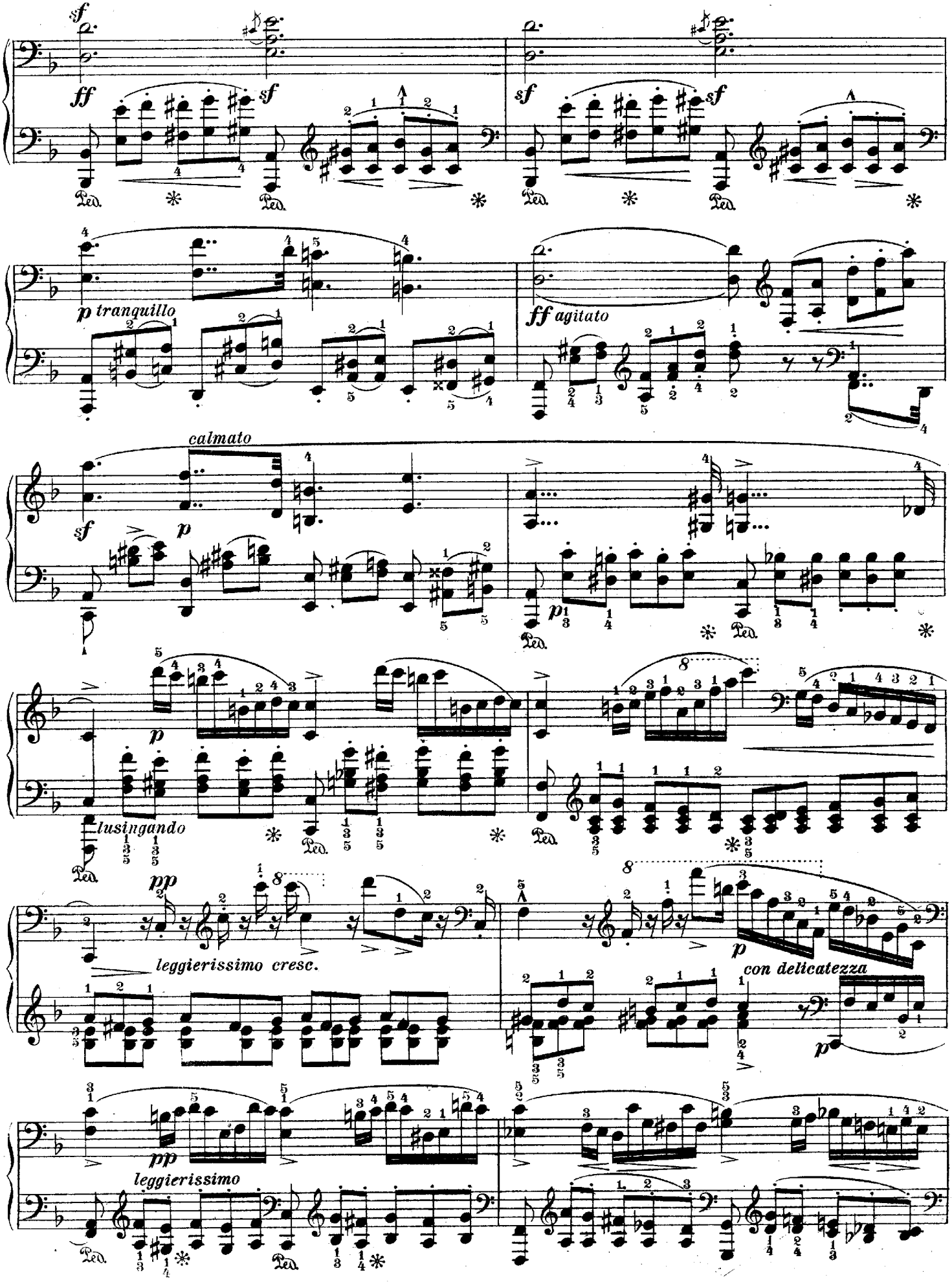
VERSÖHNUNG.

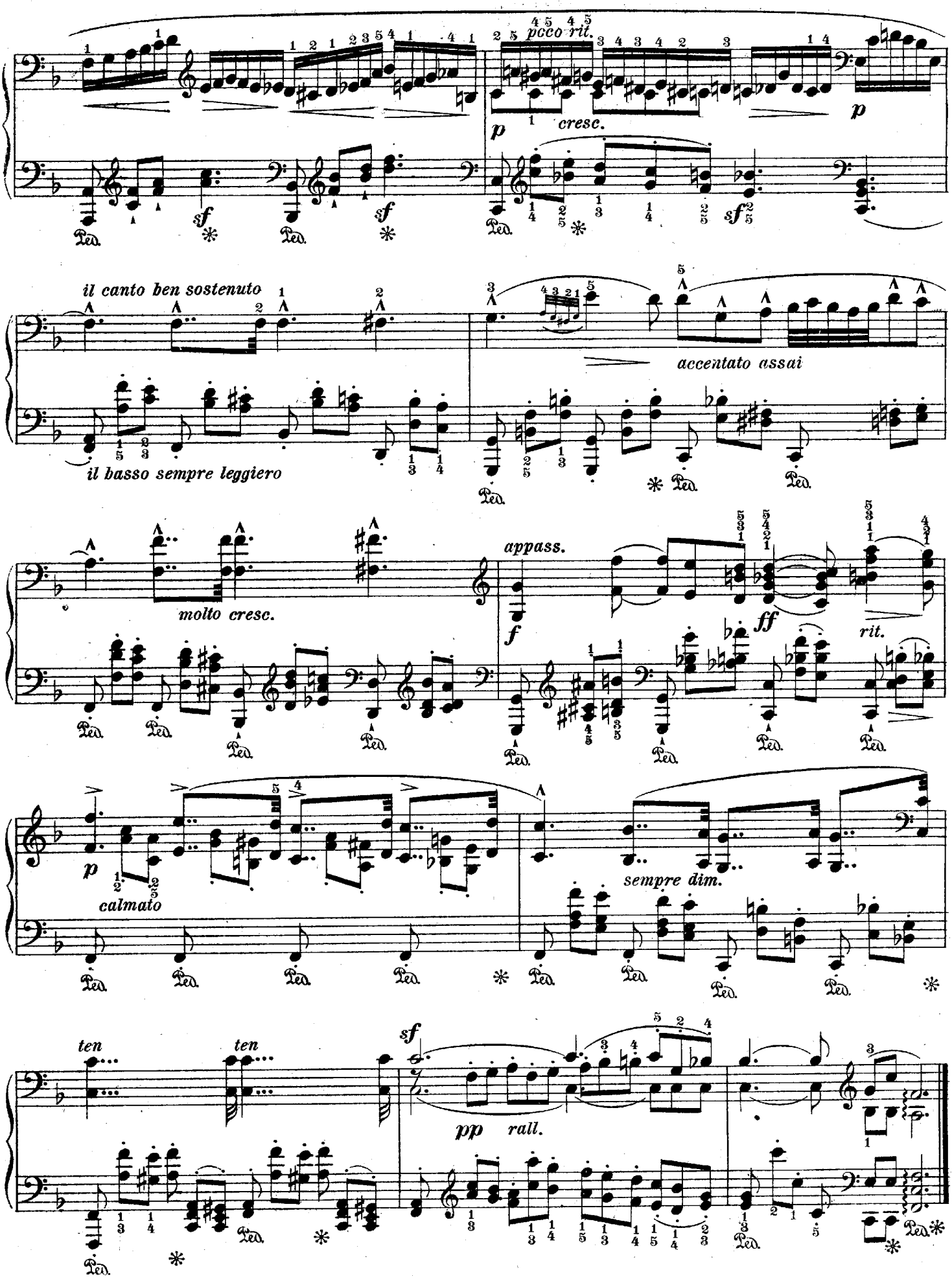
RÉCONCILIATION. — RECONCILIATION.

Andante placido. (♩. = 69.)



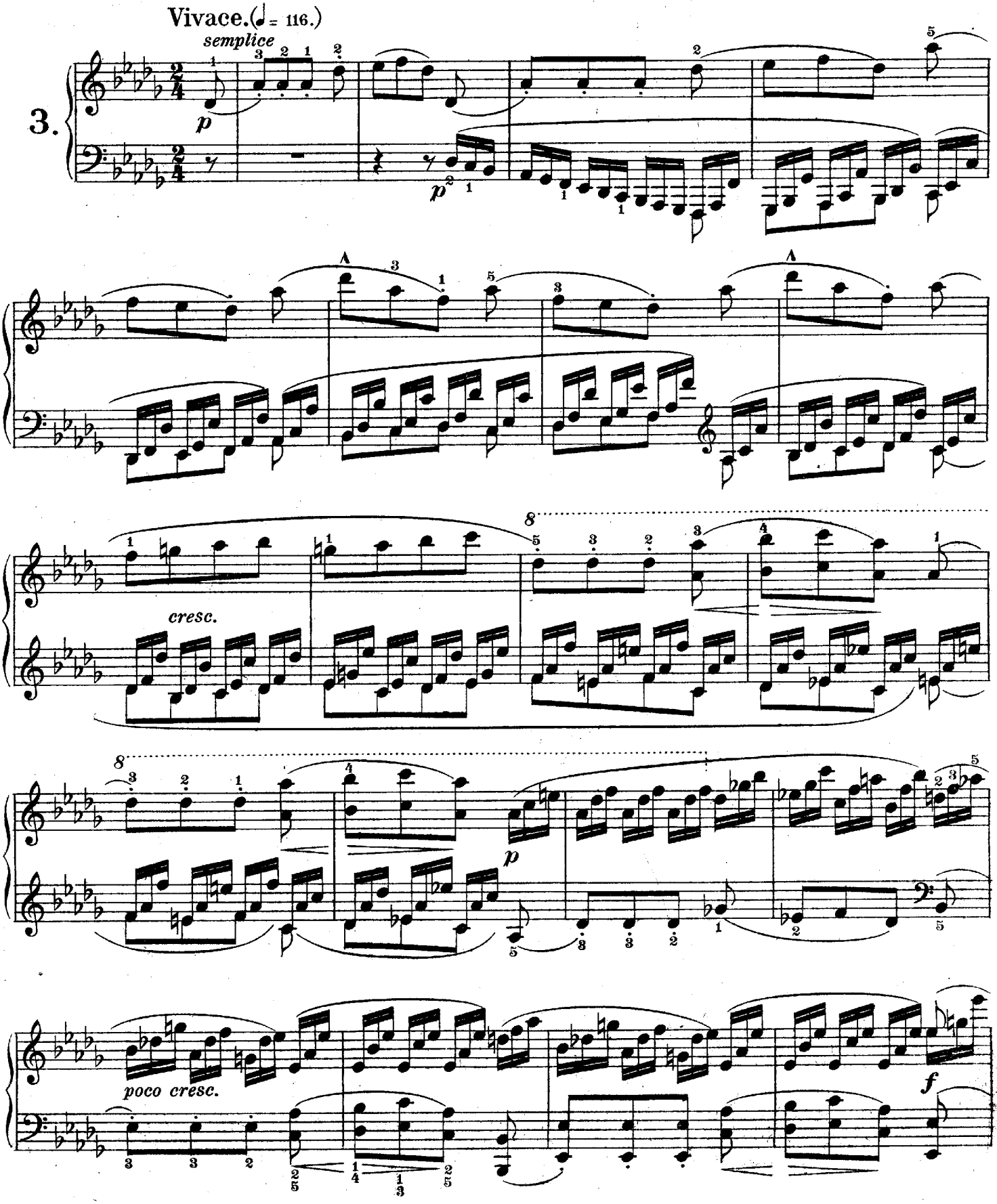

ben marcato
dim.
dim.
ri - te - mu - to
cresc.

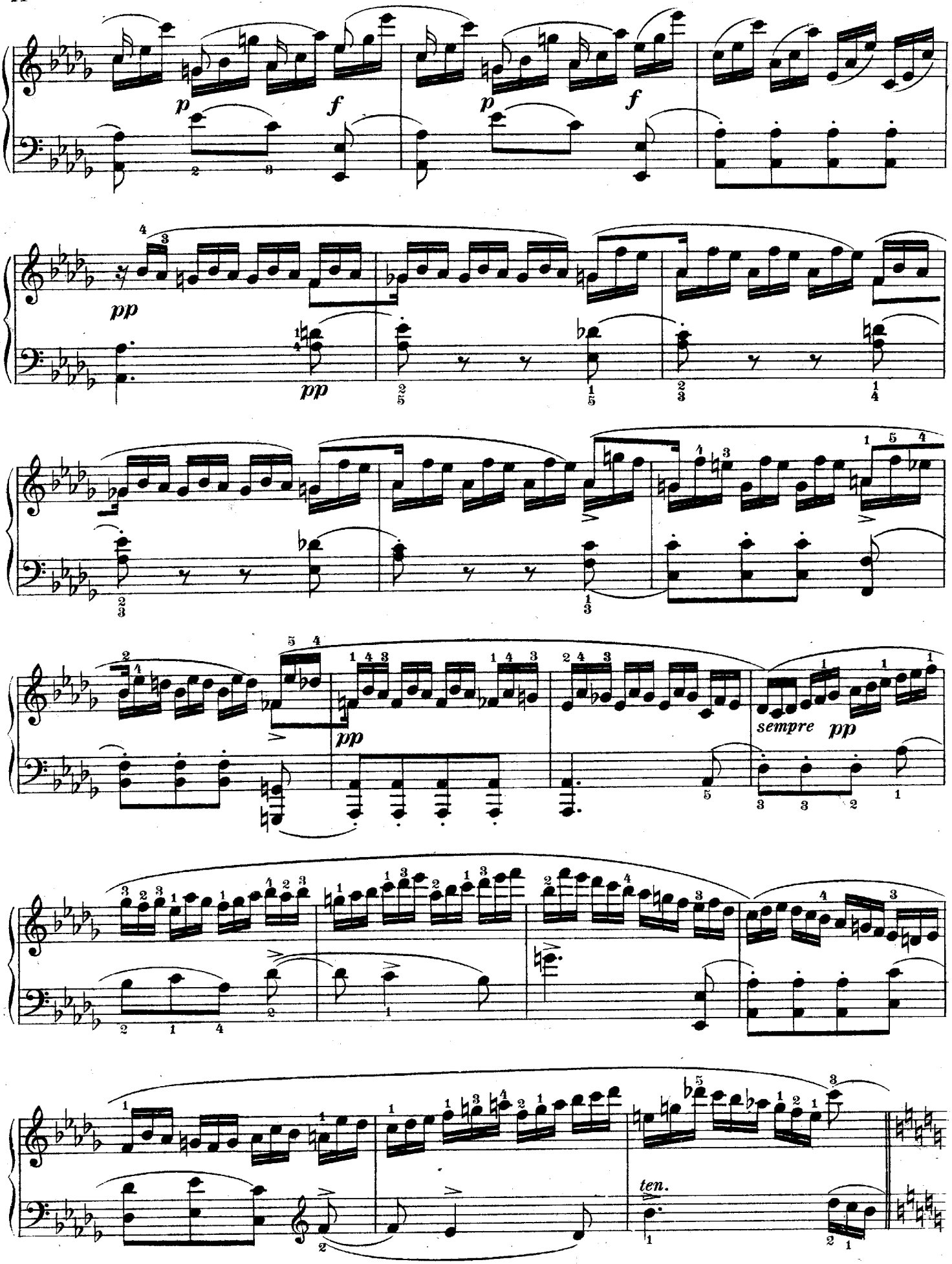

sf
ff
sf
sf
sf
p tranquillo
ff agitato
calmato
sf
p
p
lusingando
pp
leggierissimo cresc.
p
con delicatezza
pp
leggierissimo

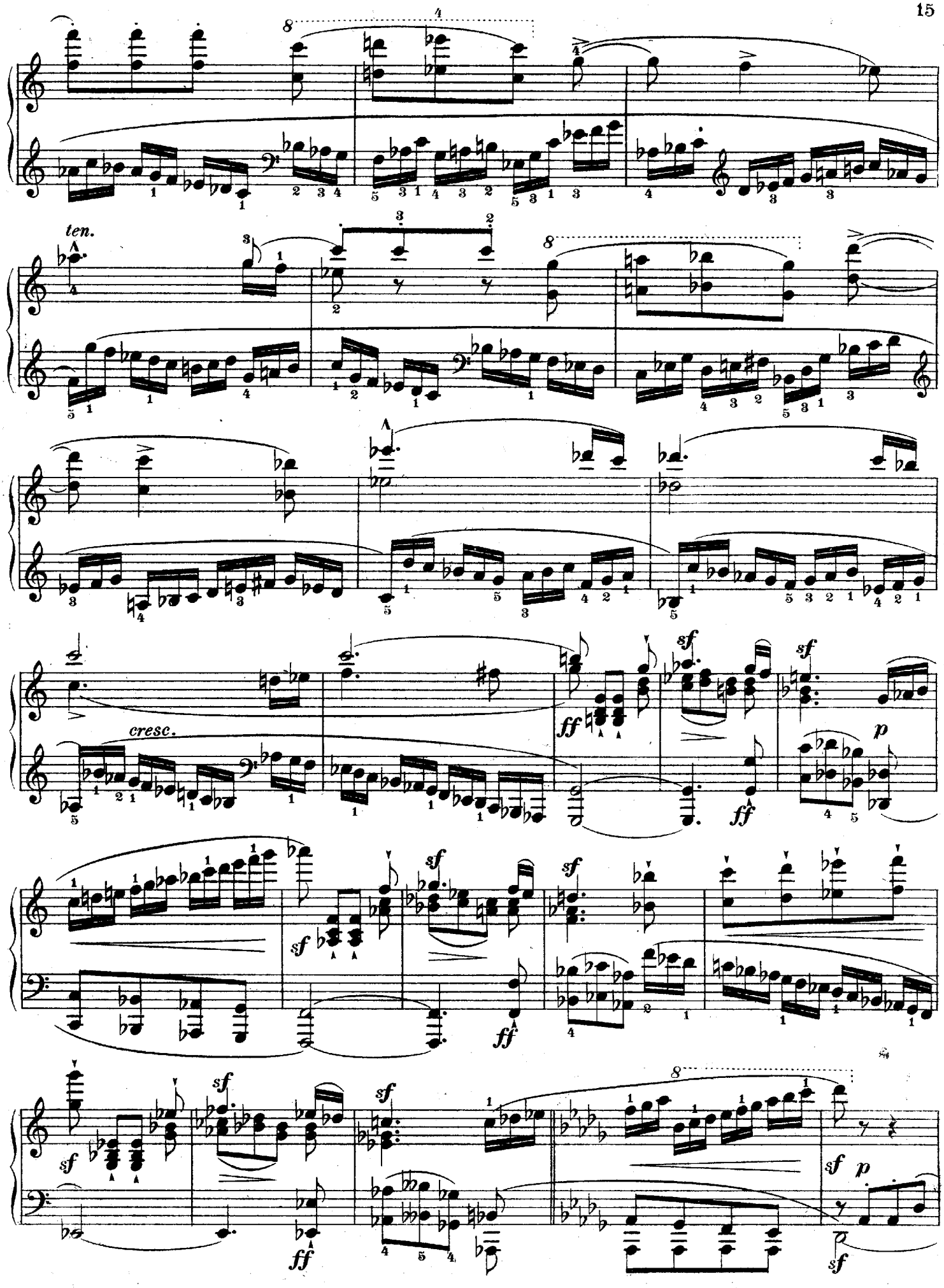

pocco rit.
cresc.
il canto ben sostenuto
il basso sempre leggiero
accentato assai
molto cresc.
appass.
rit.
calmato
sempre dim.
ten
ten
pp
rall.

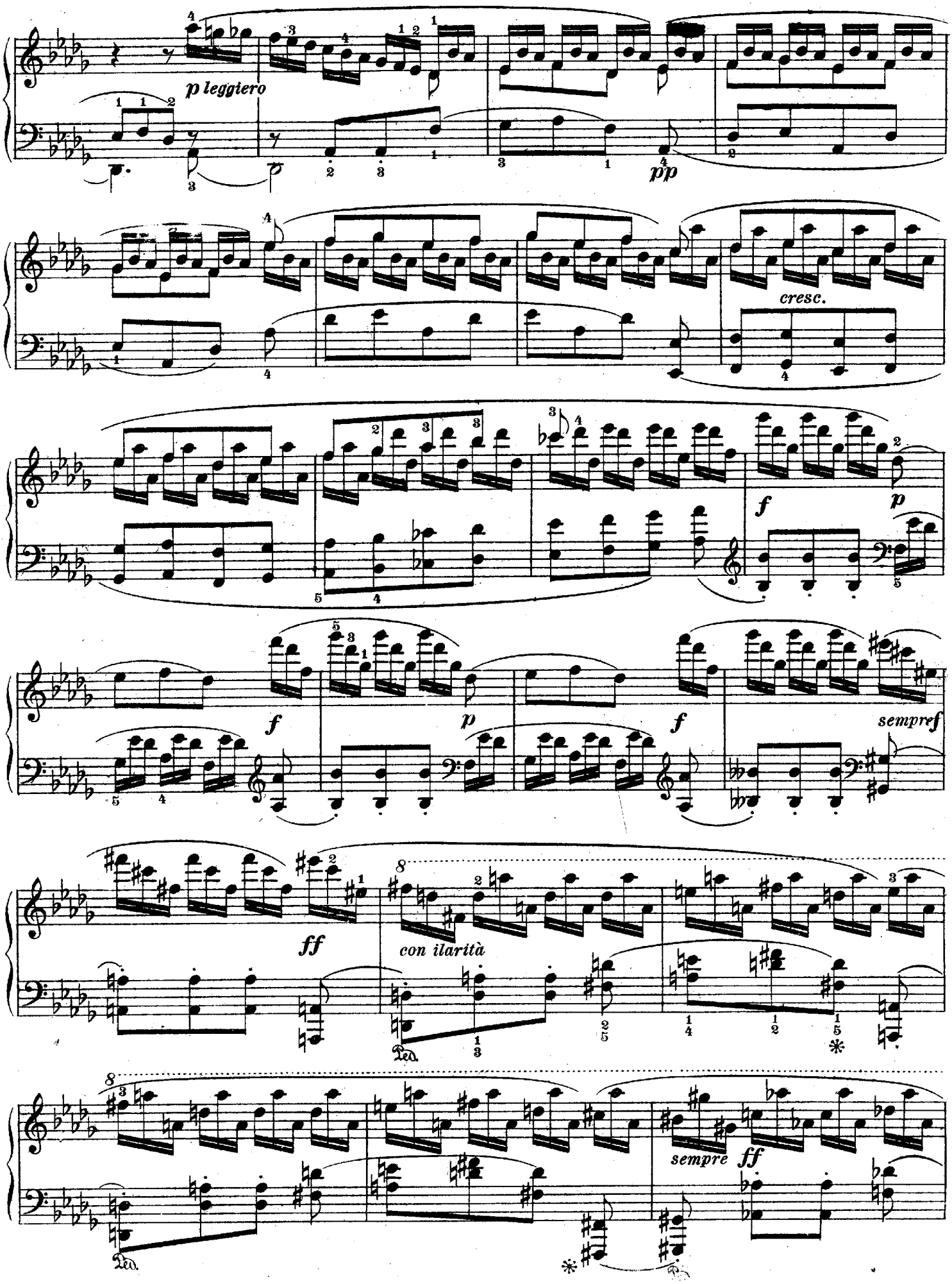
WIDERSPRUCH.

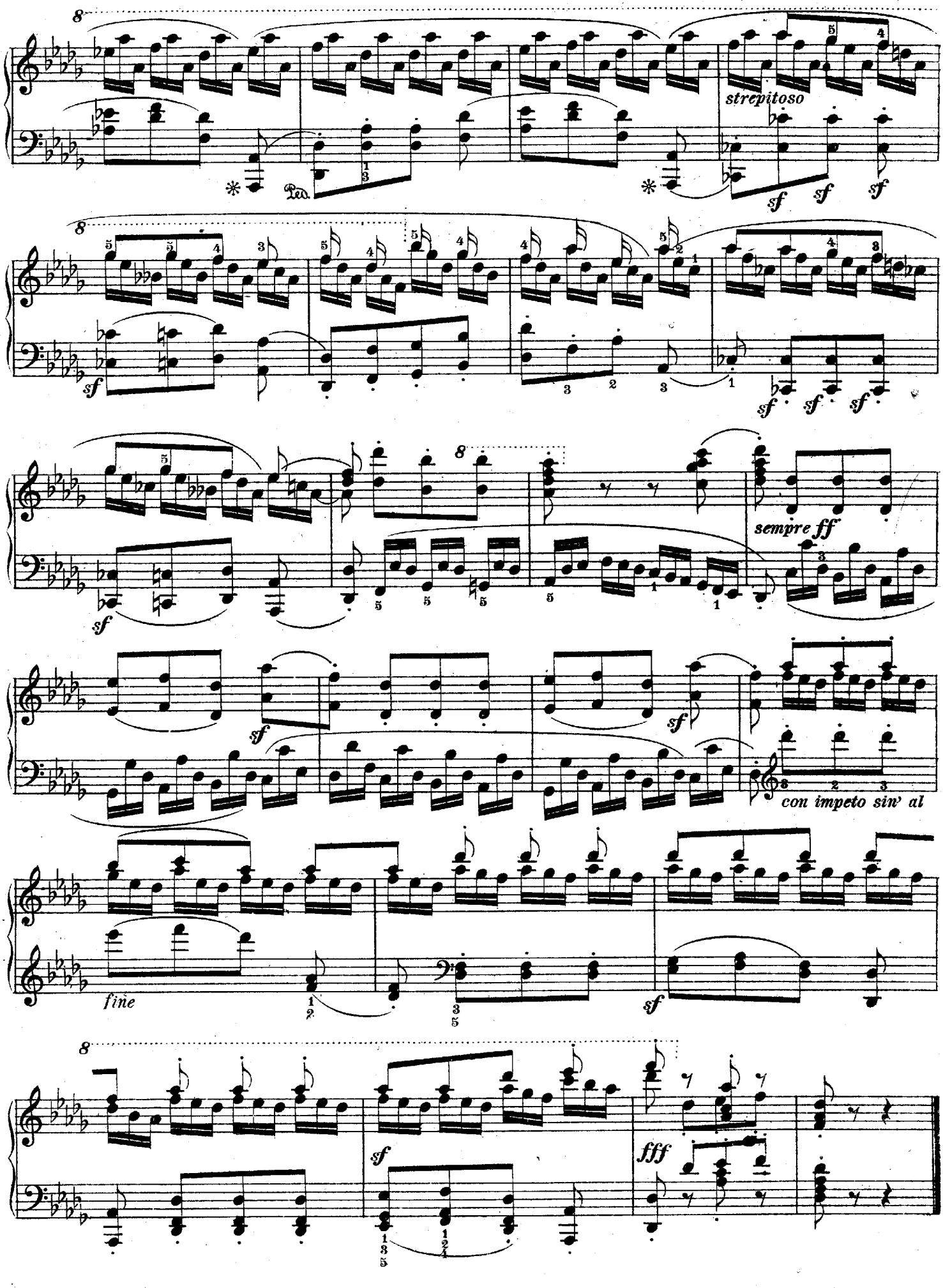
CONTRADICTION. — CONTRADICTION.




p
f
p
f
pp
pp
pp
sempre pp
ten.

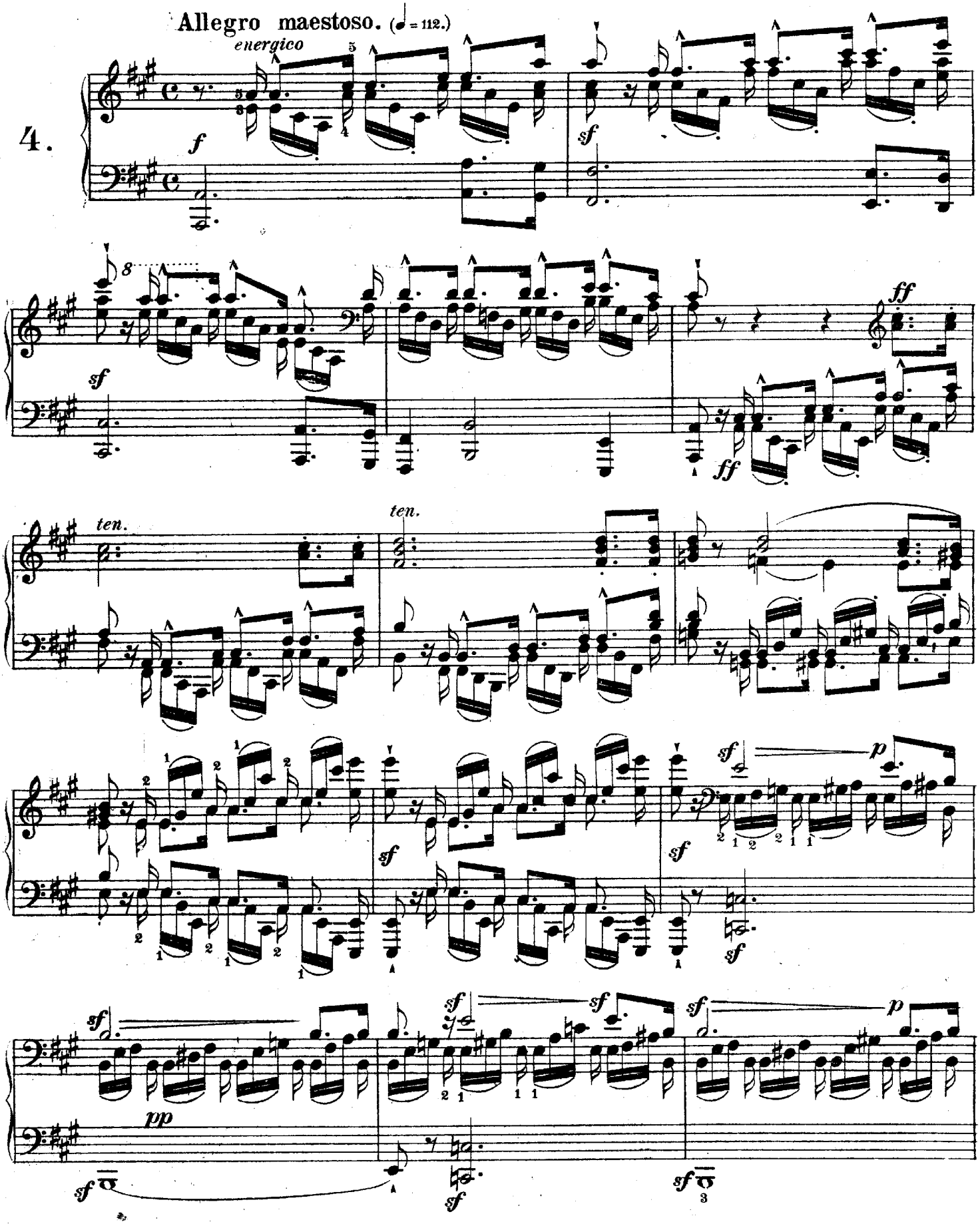

ten.
cresc.
sf
ff
p

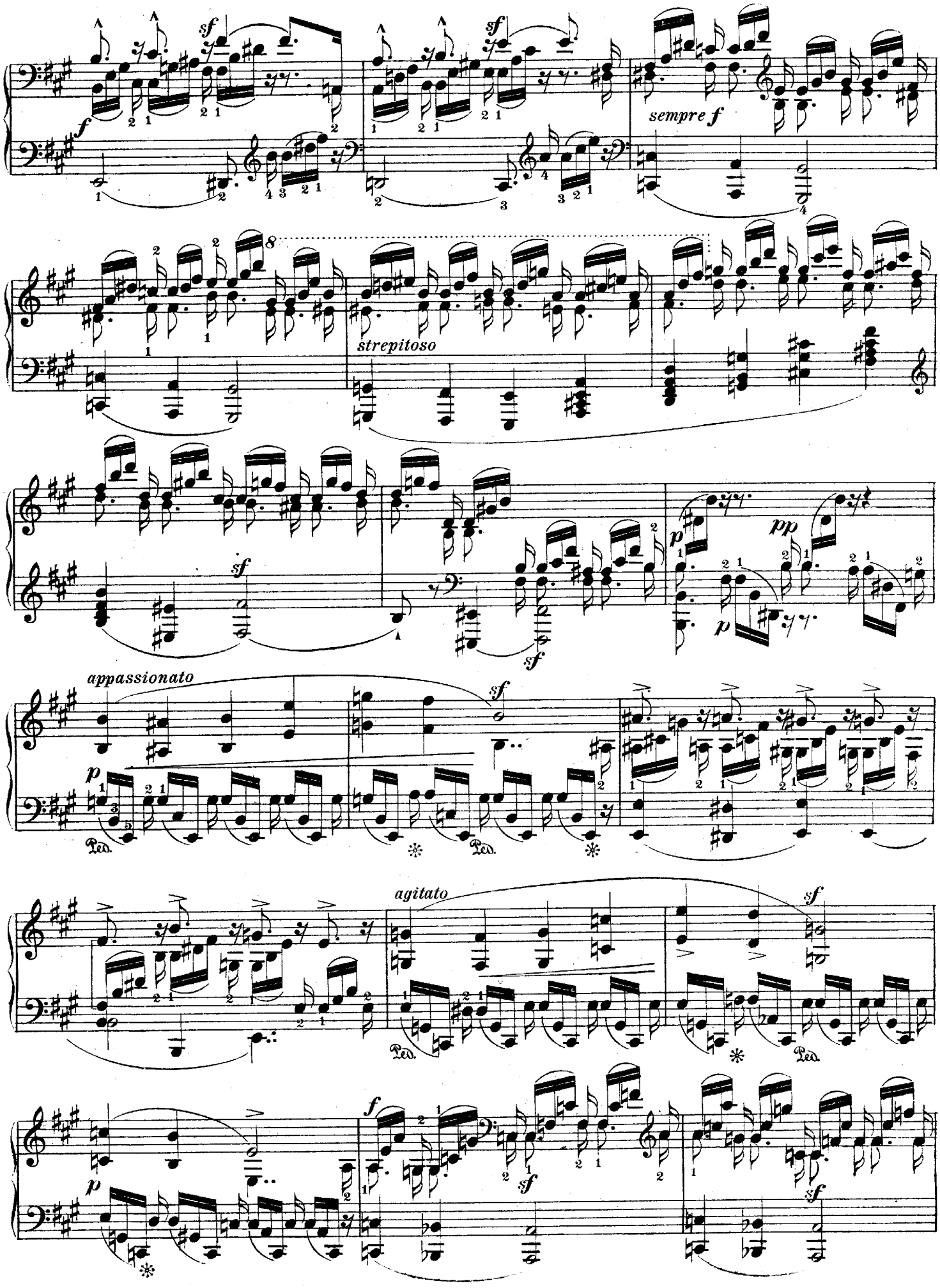

p leggiero
pp
cresc.
f
p
f
p
f
sempre f
ff
con ilarità
sempre
ff

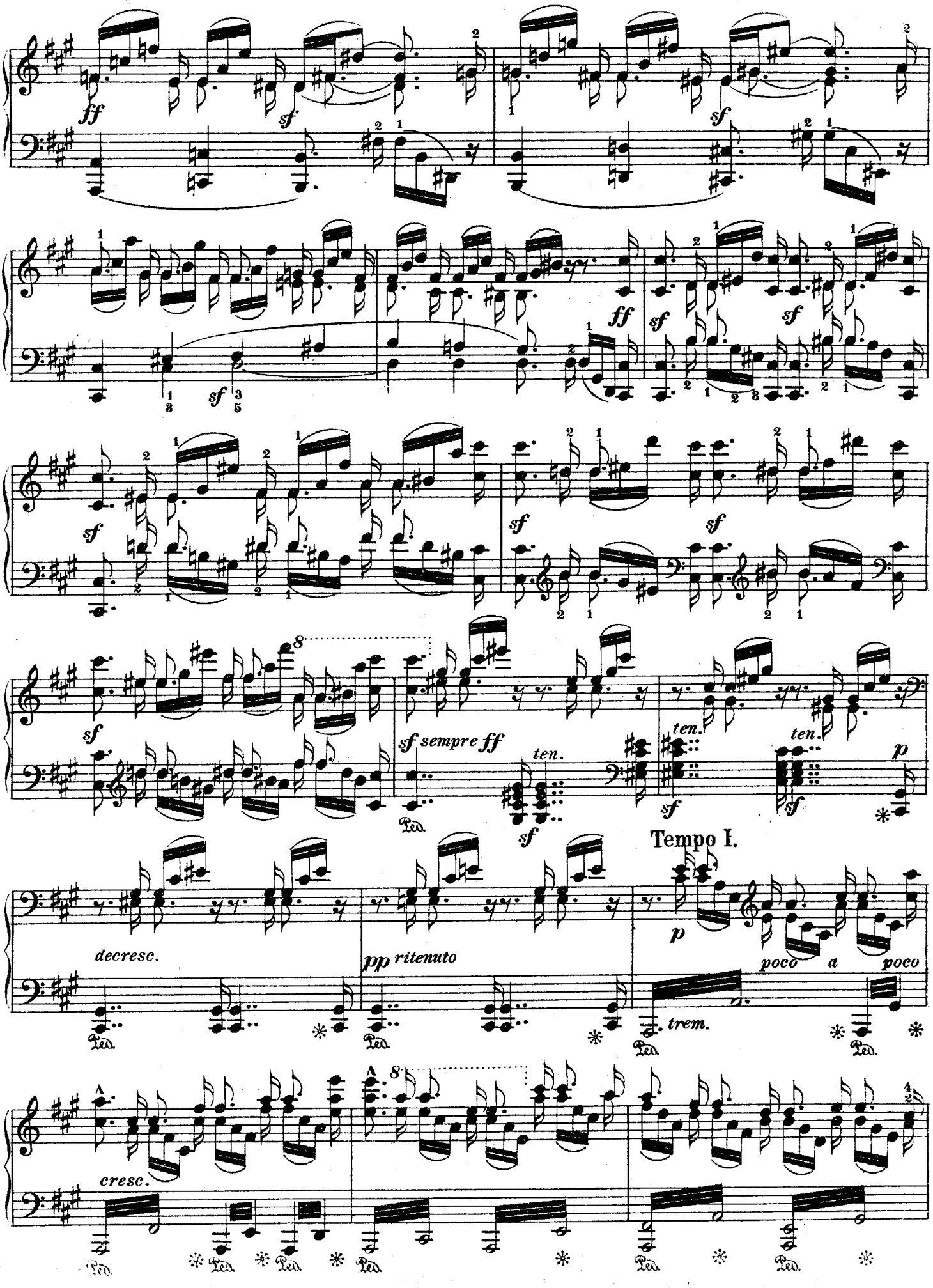

8
strepitoso
sf
sempre ff
con impeto sin' al
fine
fff

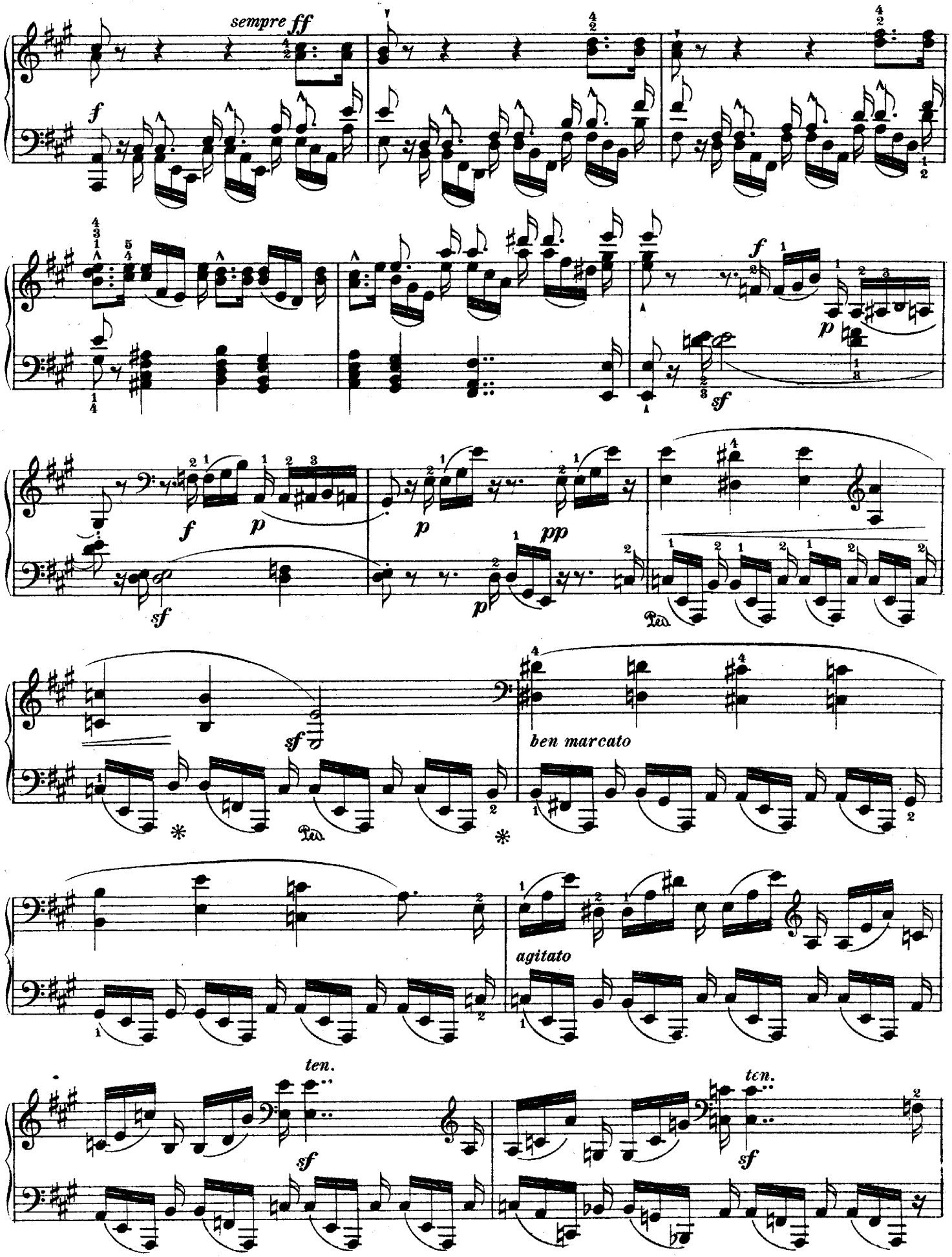
JUNO.

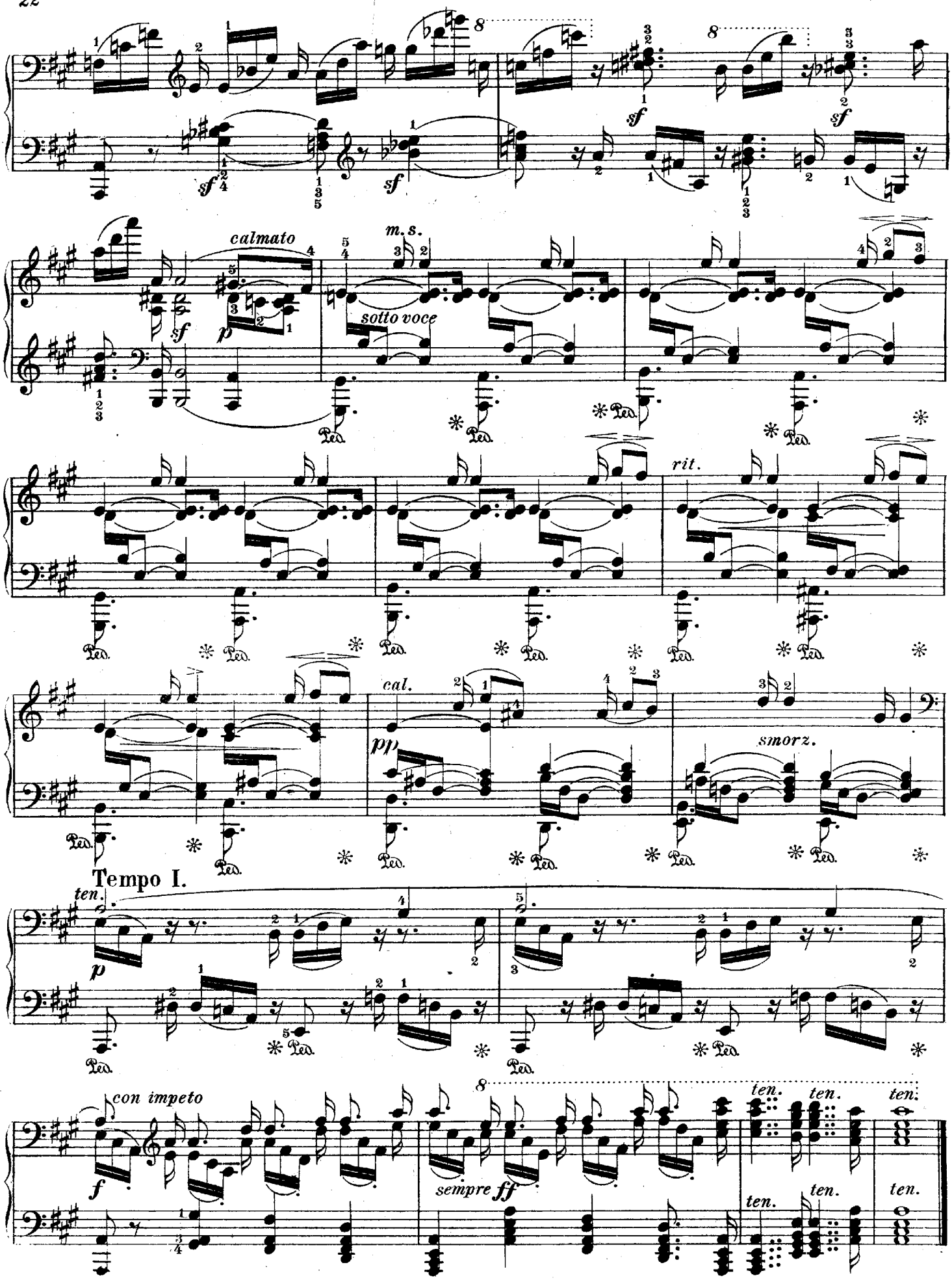
JUNON. — JUNO.




sempre f
strepitoso
appassionato
agitato
Ped.


ff
sf
sf
ff
sf
sf
sf
sf
sf
sf
sf
sf sempre ff
ten.
ten.
ten.
sf
sf
sf
p
Tempo I.
decresc.
pp ritenuto
p
poco a poco
trem.
cresc.
Ped.


sempre ff
f
p
sf
pp
ben marcato
agitato
ten.

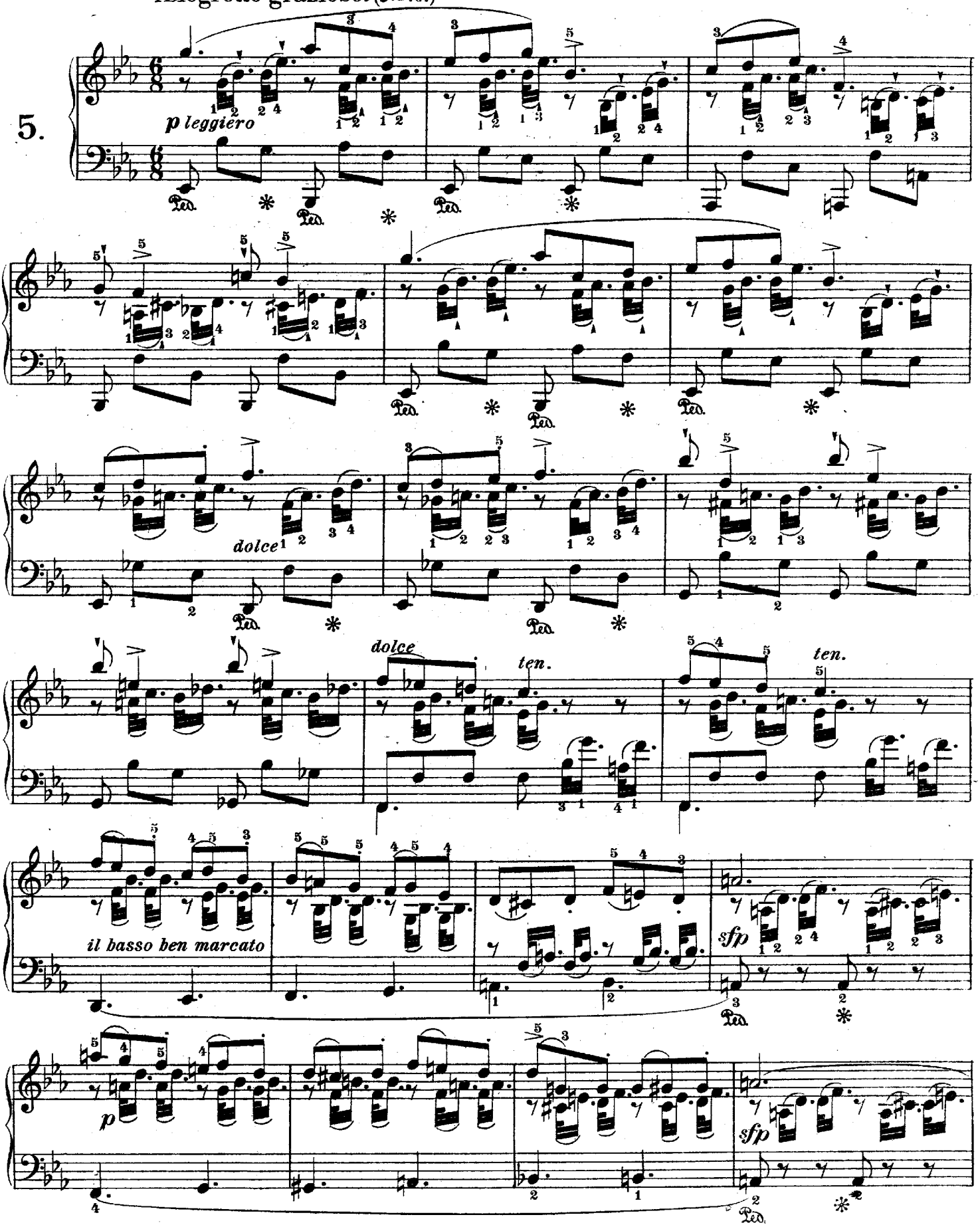

calmato
m. s.
sotto voce
rit.
cal.
smorz.
Tempo I.
ten.
con impeto
sempre ff
ten.
ten.
ten.
ten.
ten.
ten.

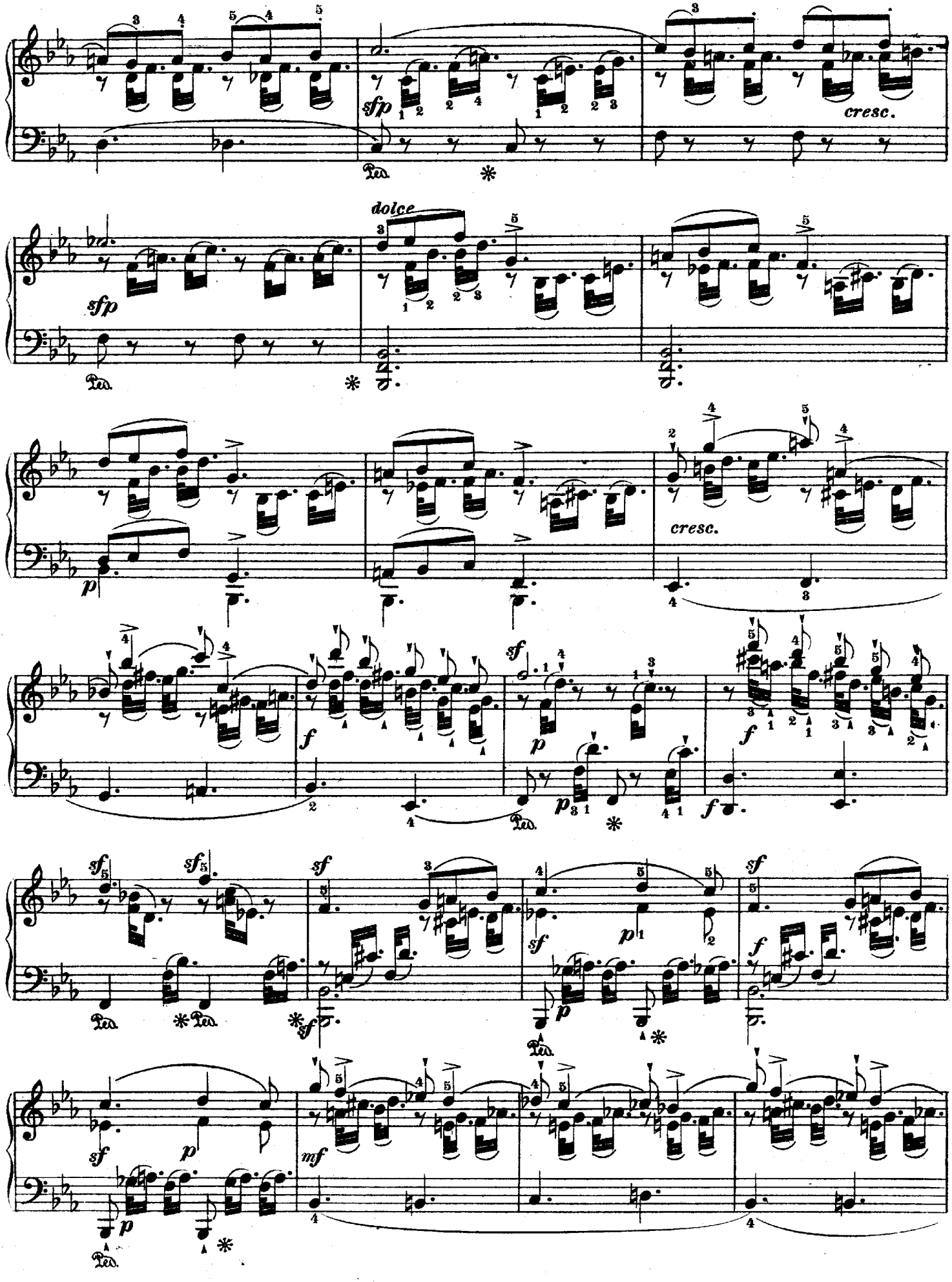
KINDERMÄRCHEN.

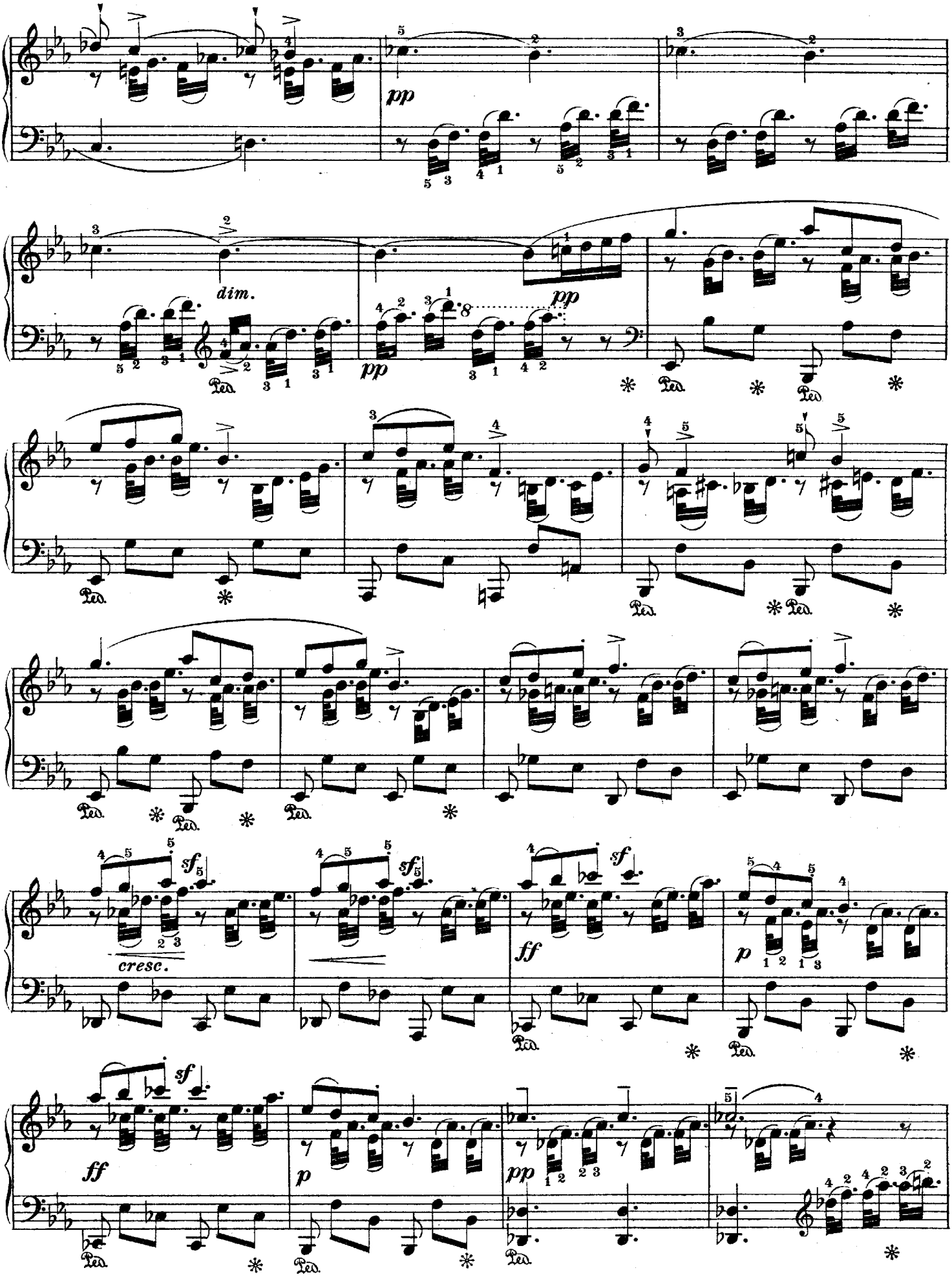
CONTE ENFANTIN. — A CHILD'S FABLE.

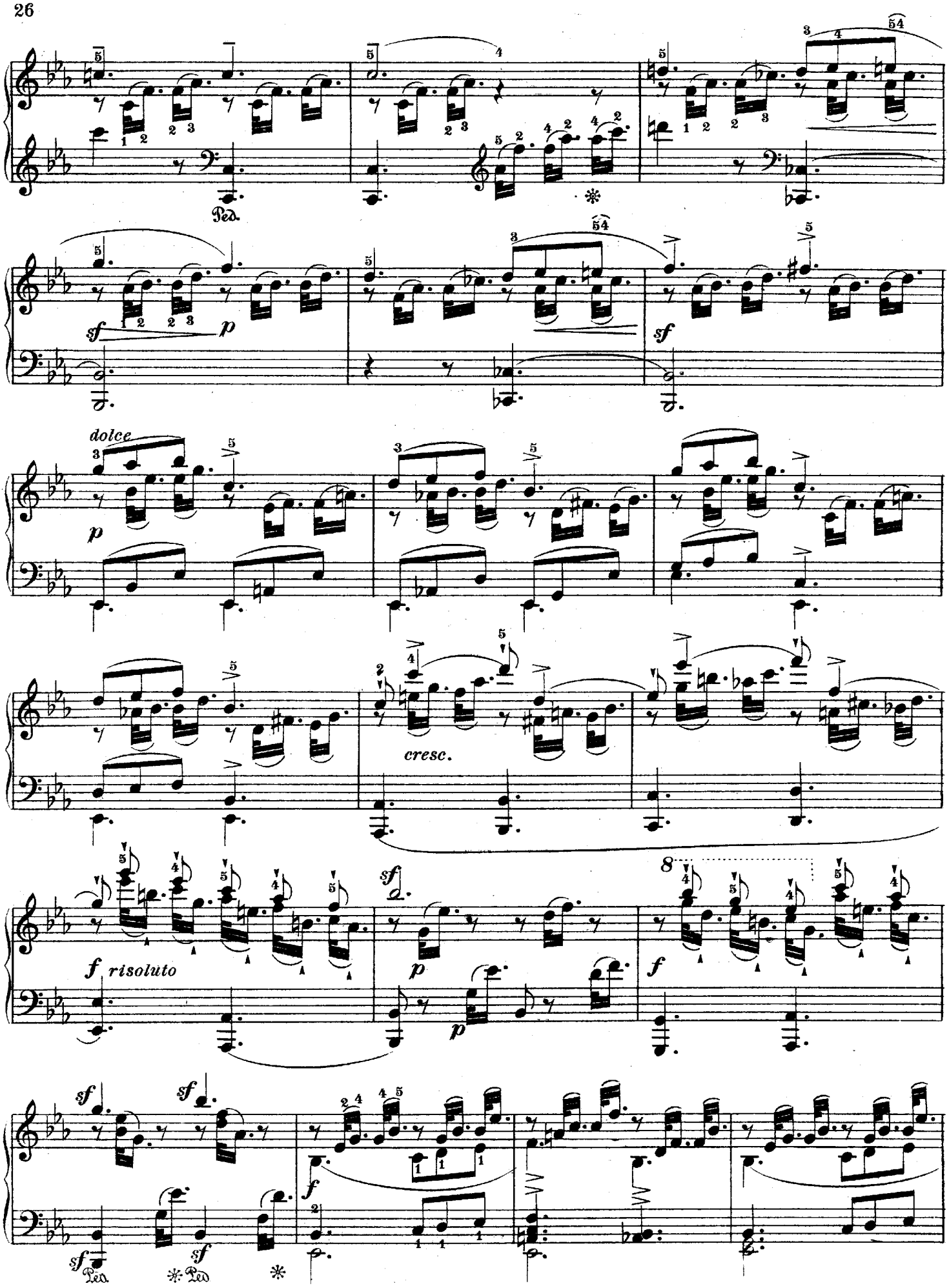
Allegretto grazioso. (♩.=76.)

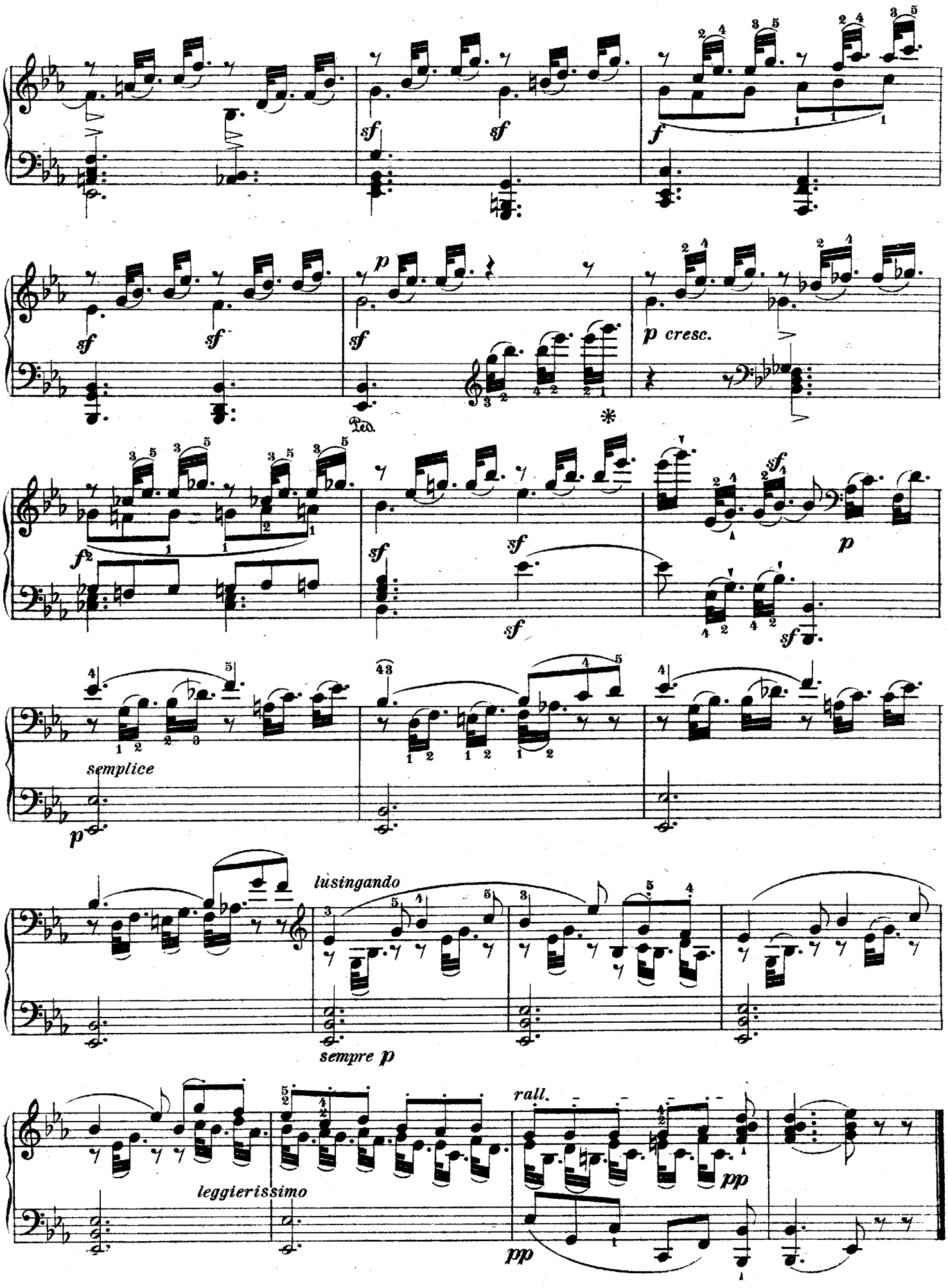
5.




sfp
cresc.
dolce
sfp
p
cresc.
f
sf
p
f
sf
sf
sf
sf
p
f
sf
p
mf

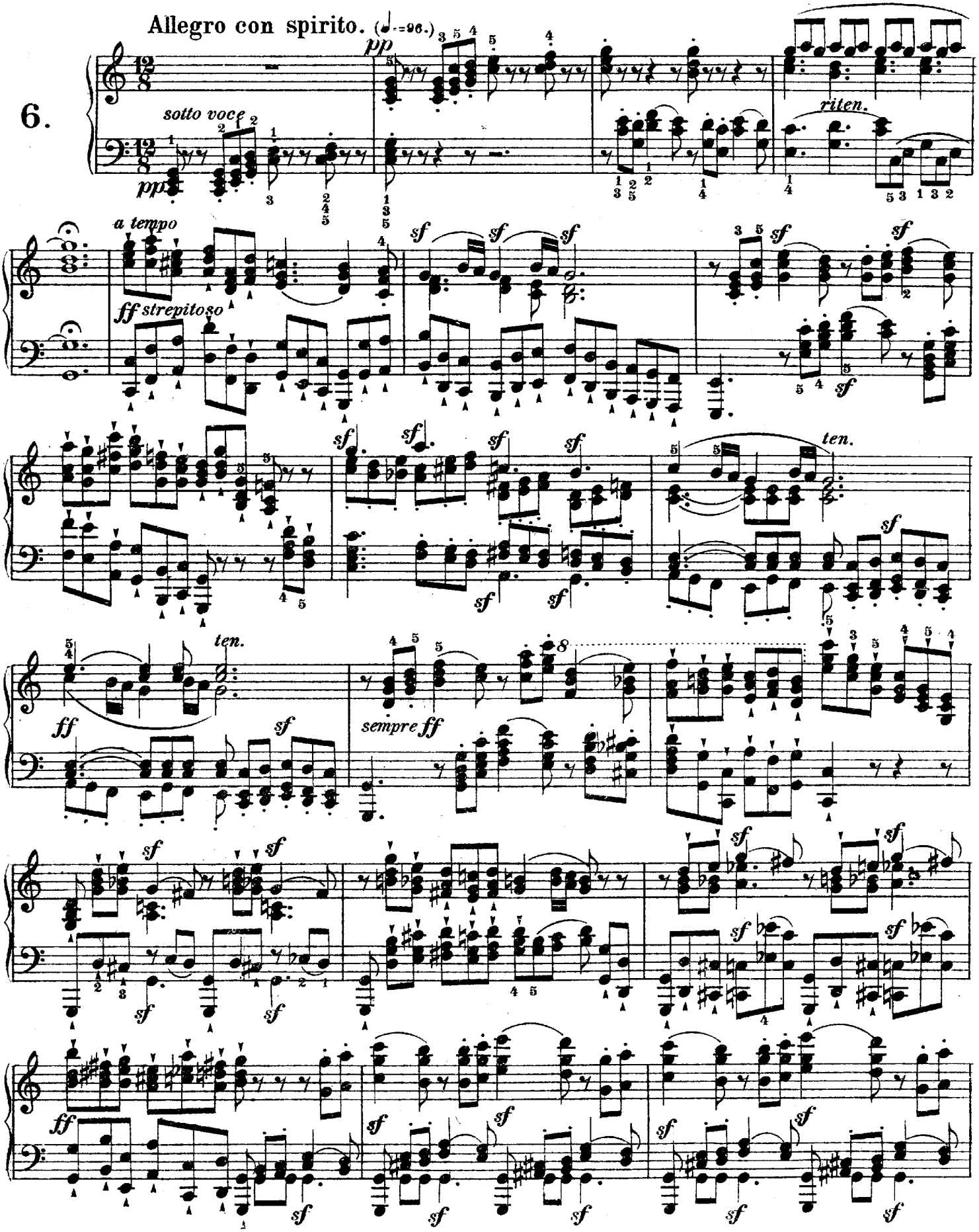

pp
dim.
pp
pp
Ped.
*
sf
cresc.
ff
p
sf
ff
p
pp

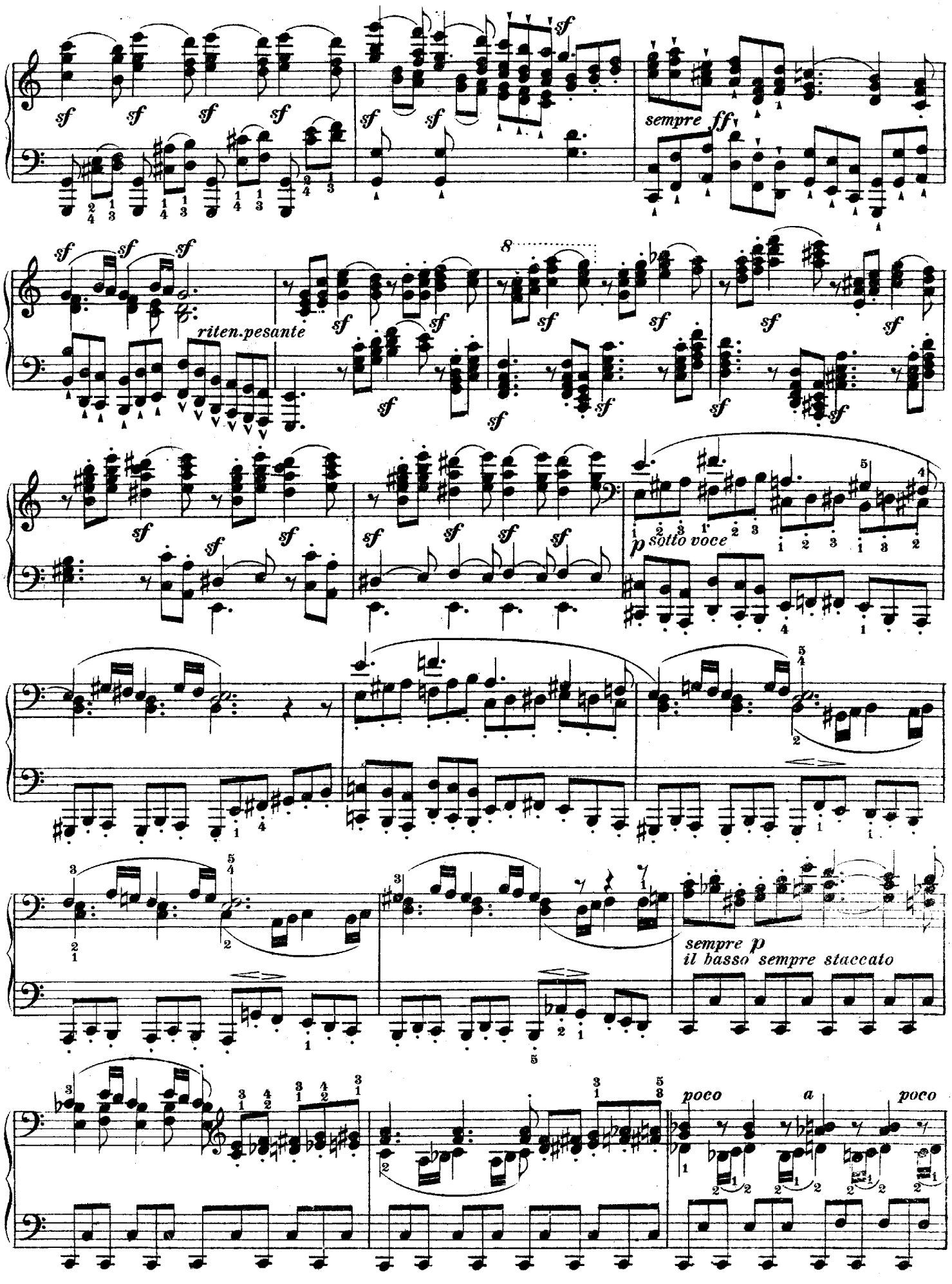

Ped.
sf
p
dolce
p
cresc.
f risoluto
sf
p
p
8
f
sf
sf
f
sf
Ped.
sf
Ped.

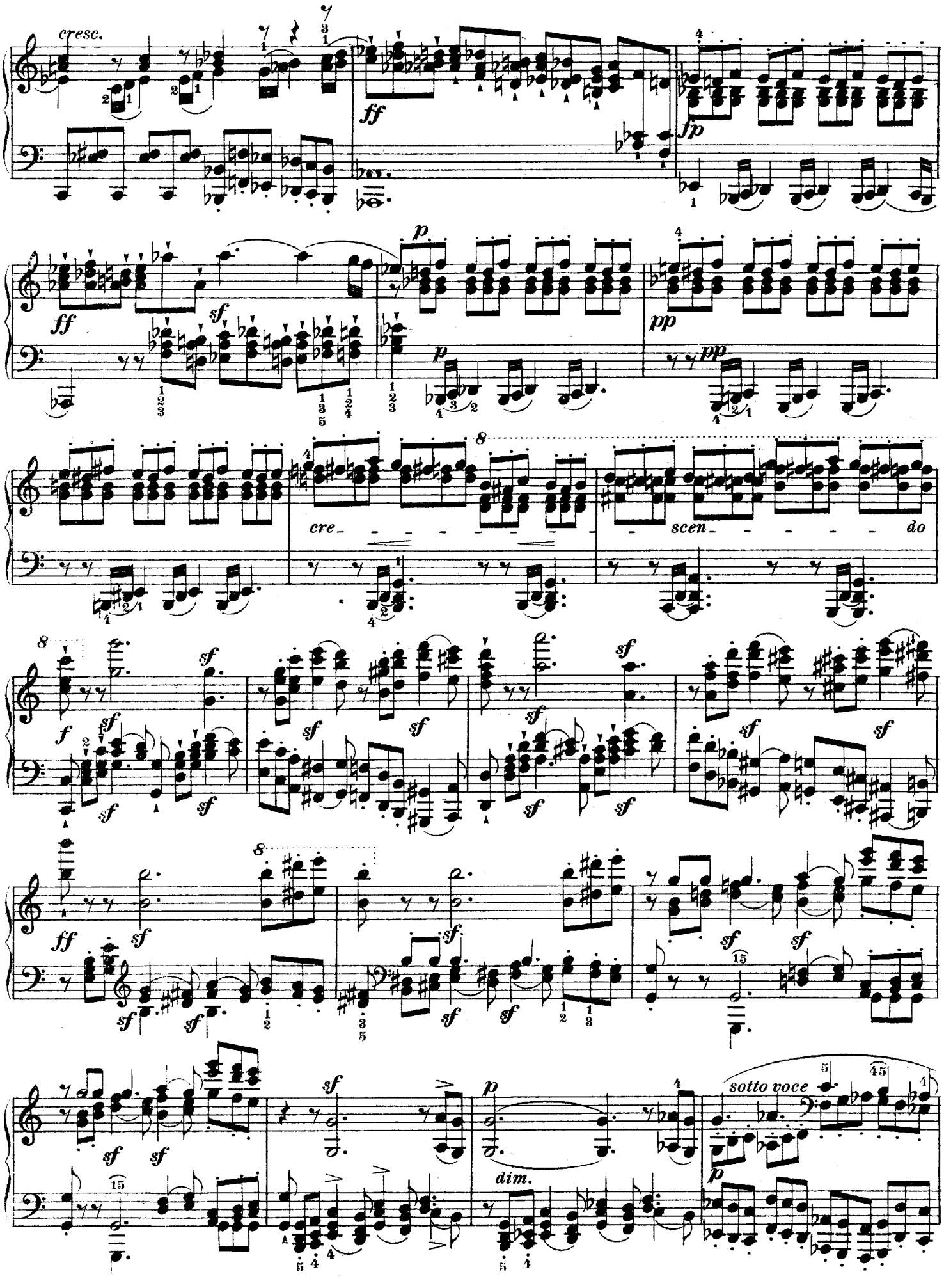

sf
sf
f
sf
sf
p
sf
Ped.
*
p cresc.
f
sf
sf
sf
sf
sf
p
p
semplice
lusingando
sempre p
leggierissimo
rall.
pp
pp

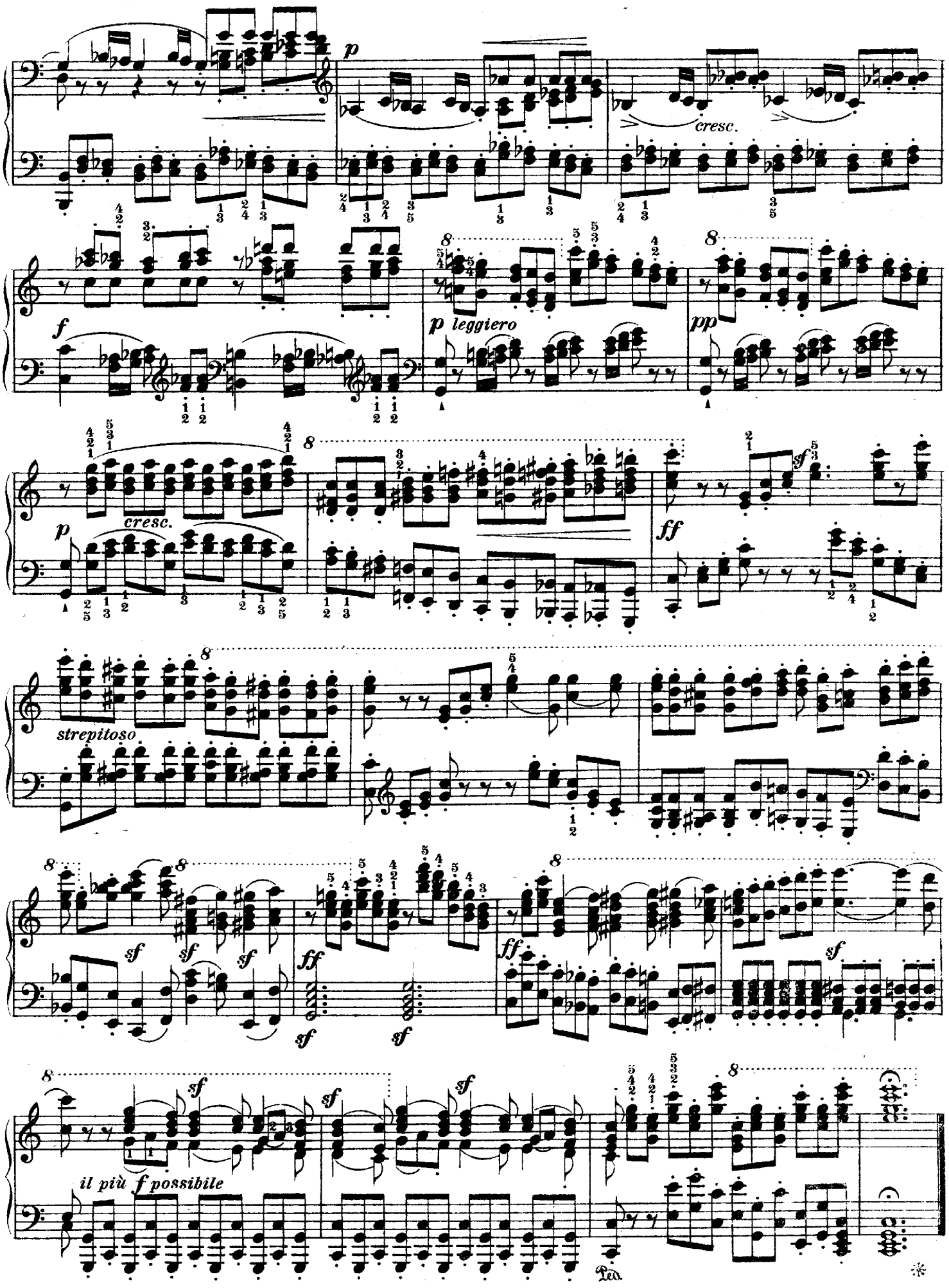
BACCHANAL.

BACCHANALE. — A BACCHANALIAN REVEL.




sempre ff
riten.pesante
p sotto voce
sempre p
il basso sempre staccato
poco a poco


cresc.
ff
fp
ff
sf
p
pp
cre
scen
do
f
sf
ff
sf
p
dim.
sotto voce
p


p
cresc.
f
p leggiero
pp
cresc.
p
ff
sf
strepitoso
sf
ff
il più f possibile
Ped.

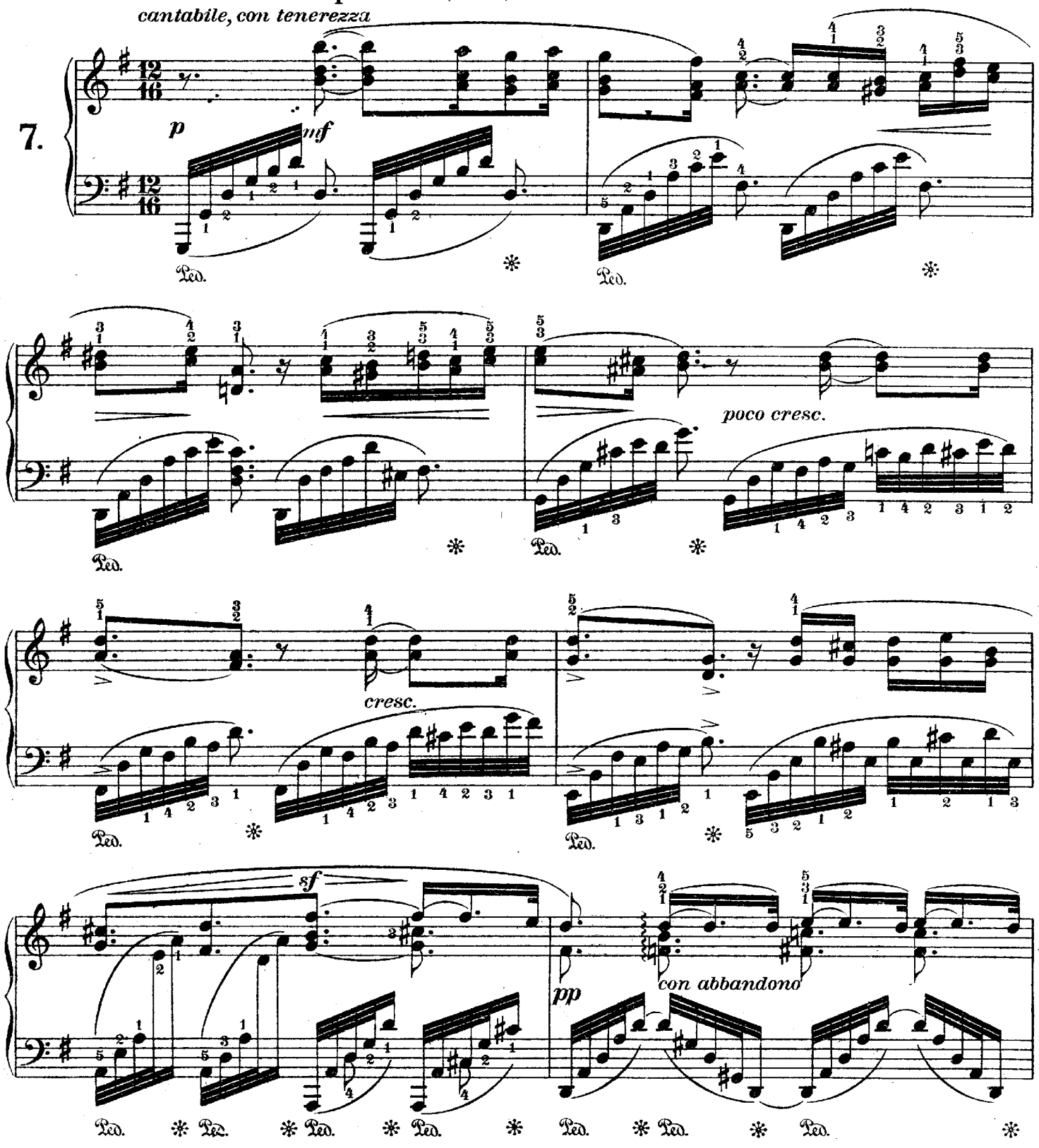
ZÄRTLICHKEIT.

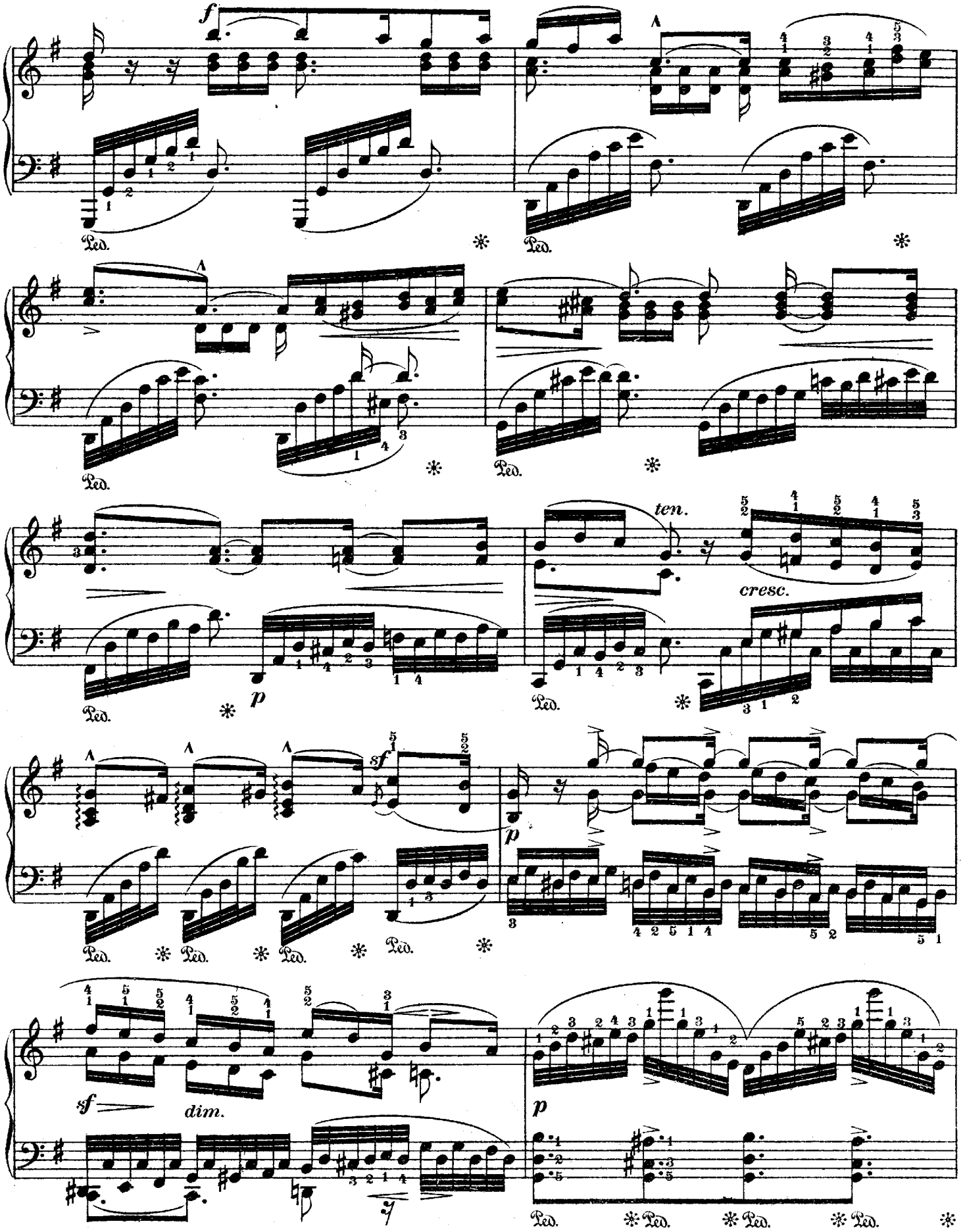
TENDRESSE. — TENDERNESS.

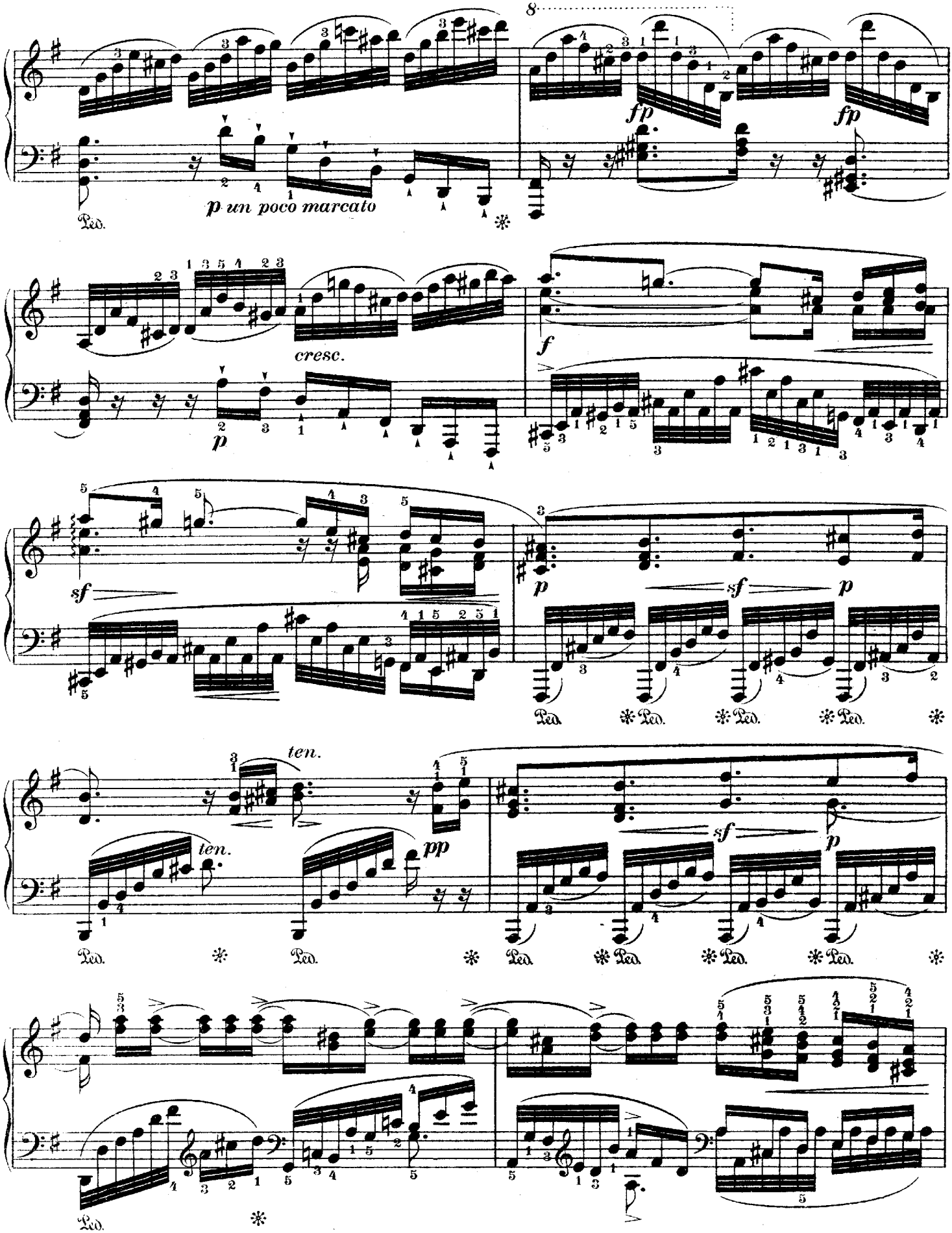
Andante molto espressivo. (♩. = 69.)

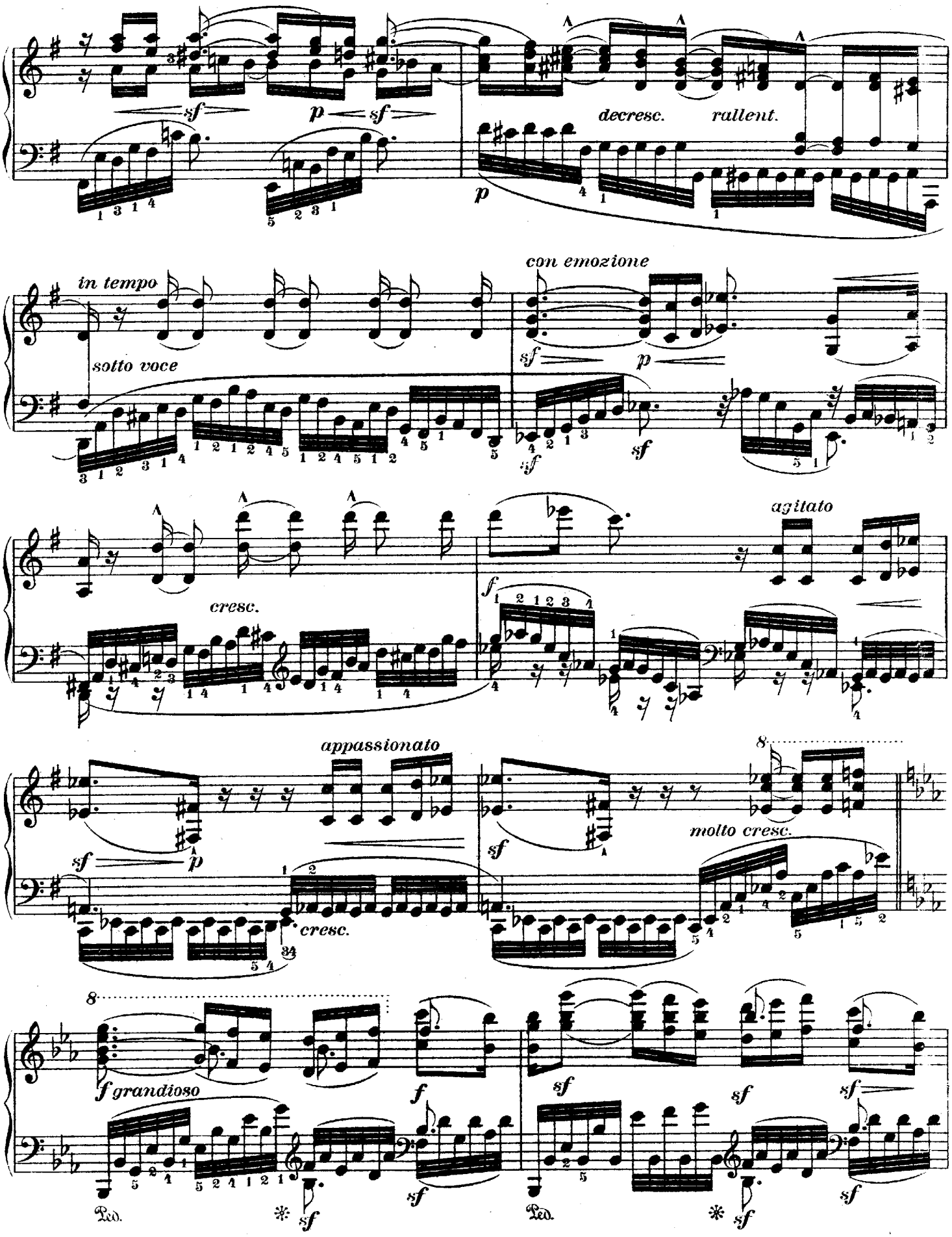
cantabile, con tenerezza

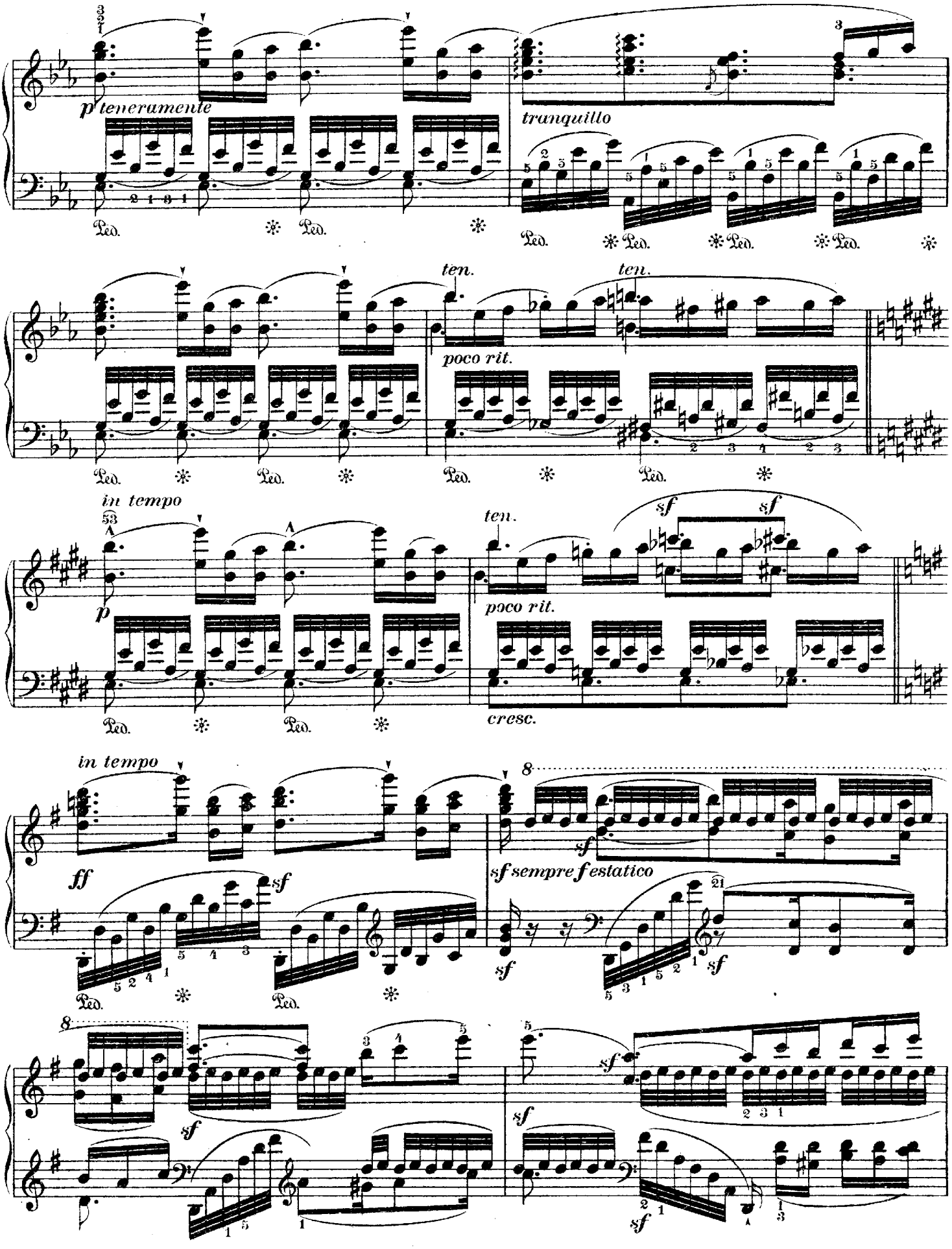
7.

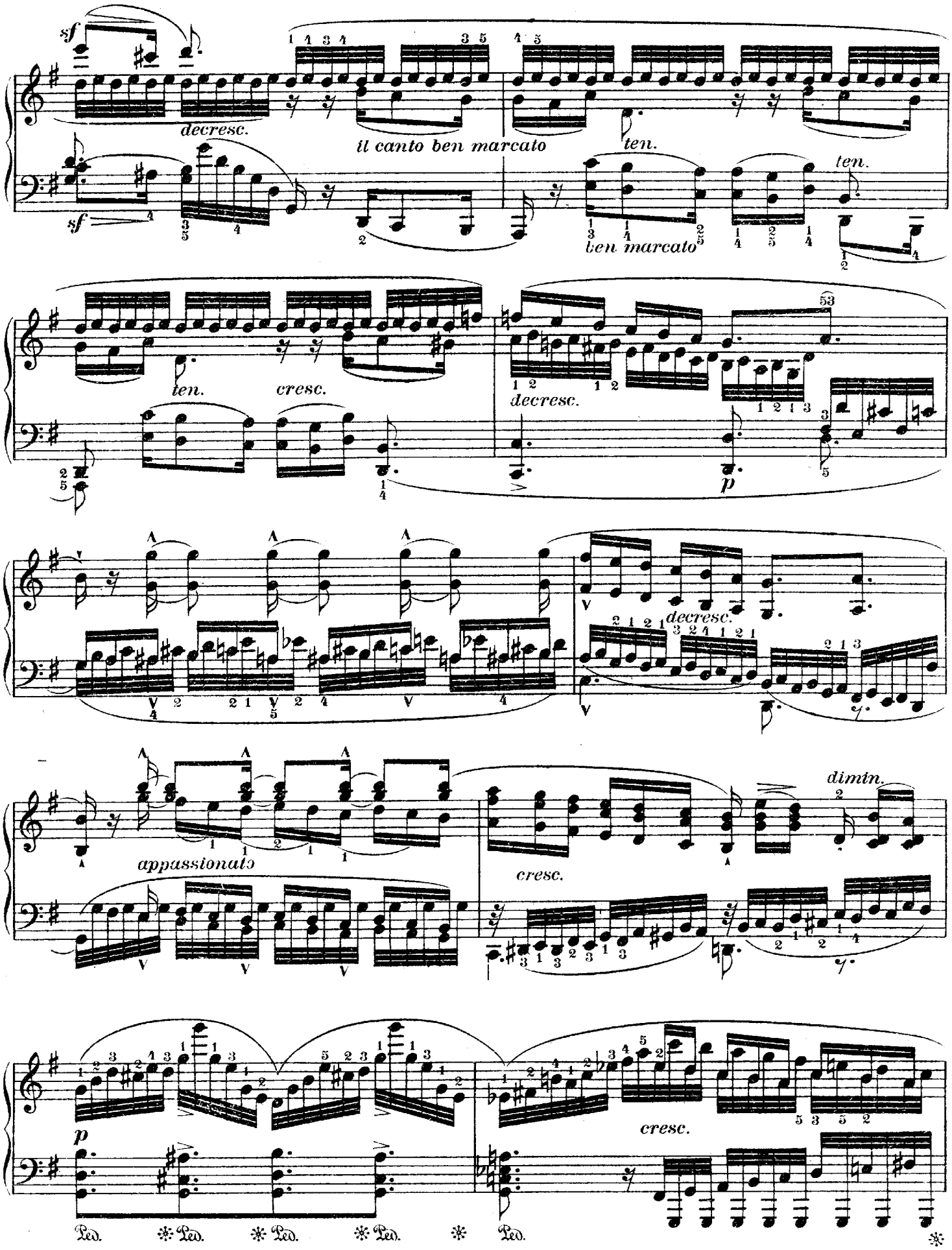


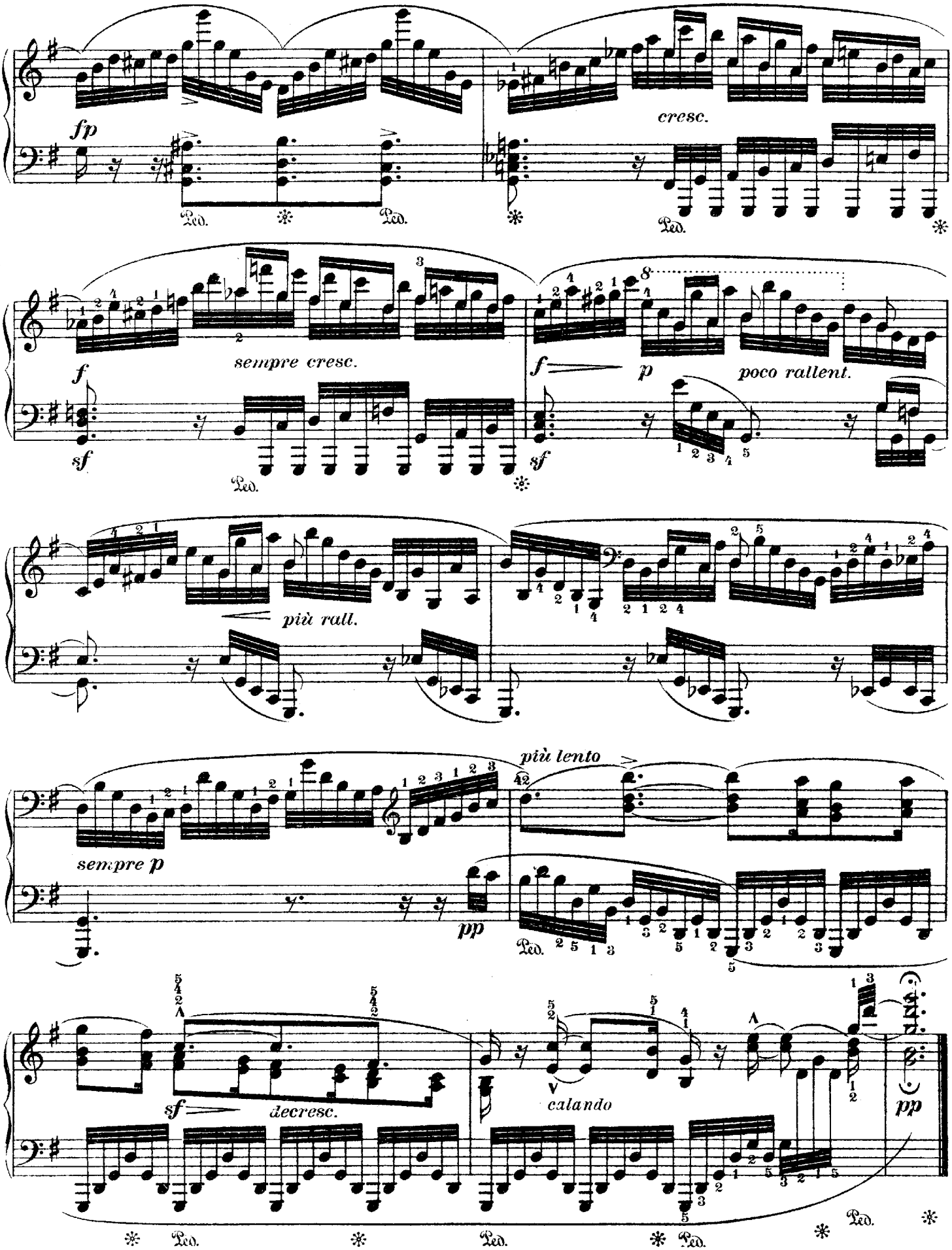

f
Ped.
ten.
cresc.
p
sf
dim.


8
fp
fp
p un poco marcato
Ped.
cresc.
f
p
sf
p
sf
p
Ped.
Ped.
Ped.
Ped.
ten.
ten.
pp
sf
p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


sf
p
sf
decresc.
rallent.
p
in tempo
sotto voce
con emozione
sf
p
sf
sf
cresc.
agitato
f
appassionato
sf
p
cresc.
molto cresc.
sf
f grandioso
f
sf
sf
sf
sf
Ped.
sf
Ped.
sf


p teneramente
tranquillo
ten.
poco rit.
in tempo
ten.
poco rit.
cresc.
in tempo
ff
sf
sf sempre f estatico
Ped.


sf
decresc.
il canto ben marcato
ten.
ben marcato
ten.
sf
ten.
cresc.
decresc.
p
appassionato
cresc.
dimin.
decresc.
p
cresc.
Ped.
Ped.
Ped.
Ped.
Ped.


fp
cresc.
Ped.
f
sempre cresc.
sf
f
p
poco rallent.
più rall.
sempre p
pp
più lento
sf
decresc.
calando
pp

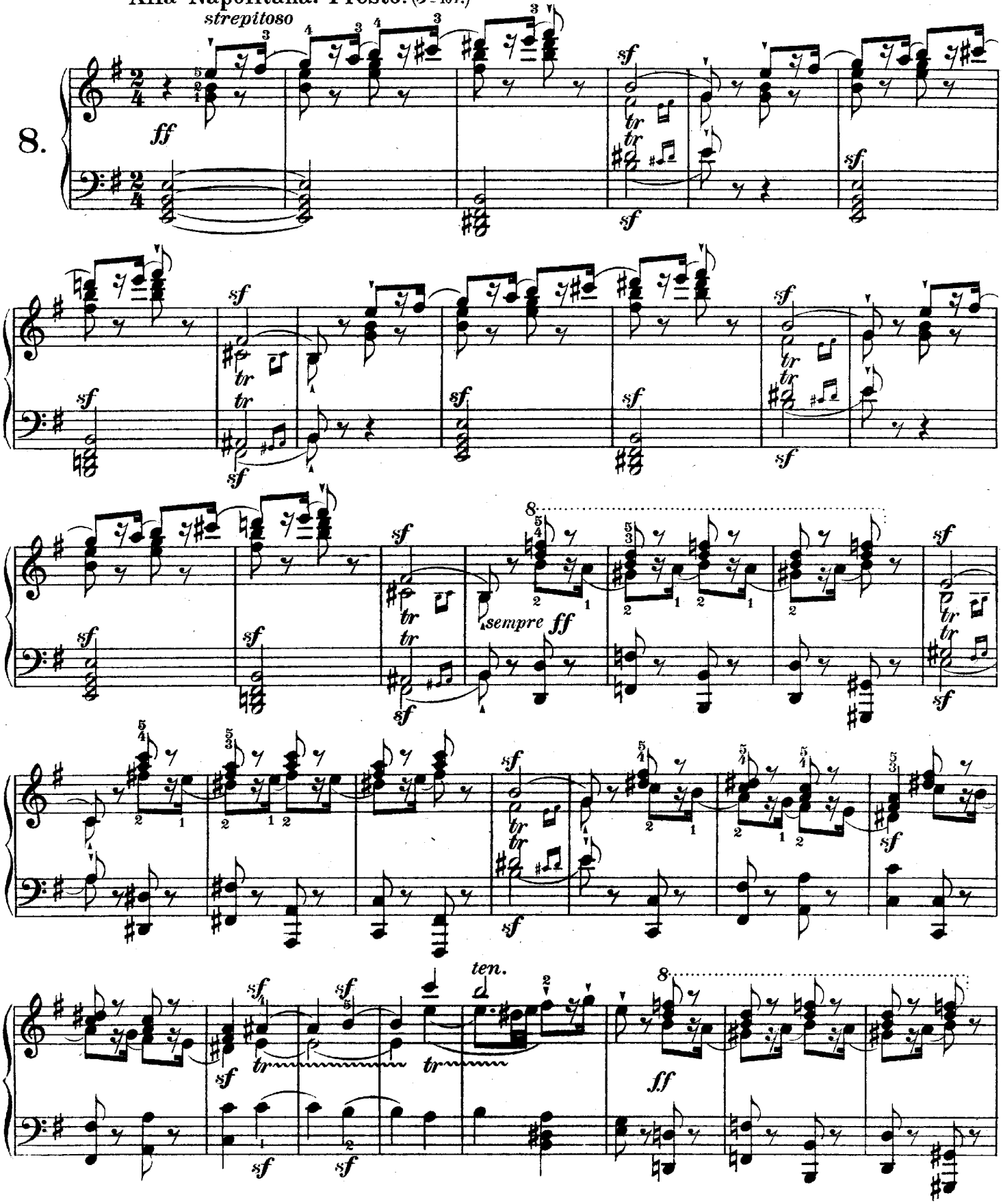
VOLKSFEST-SCENEN.

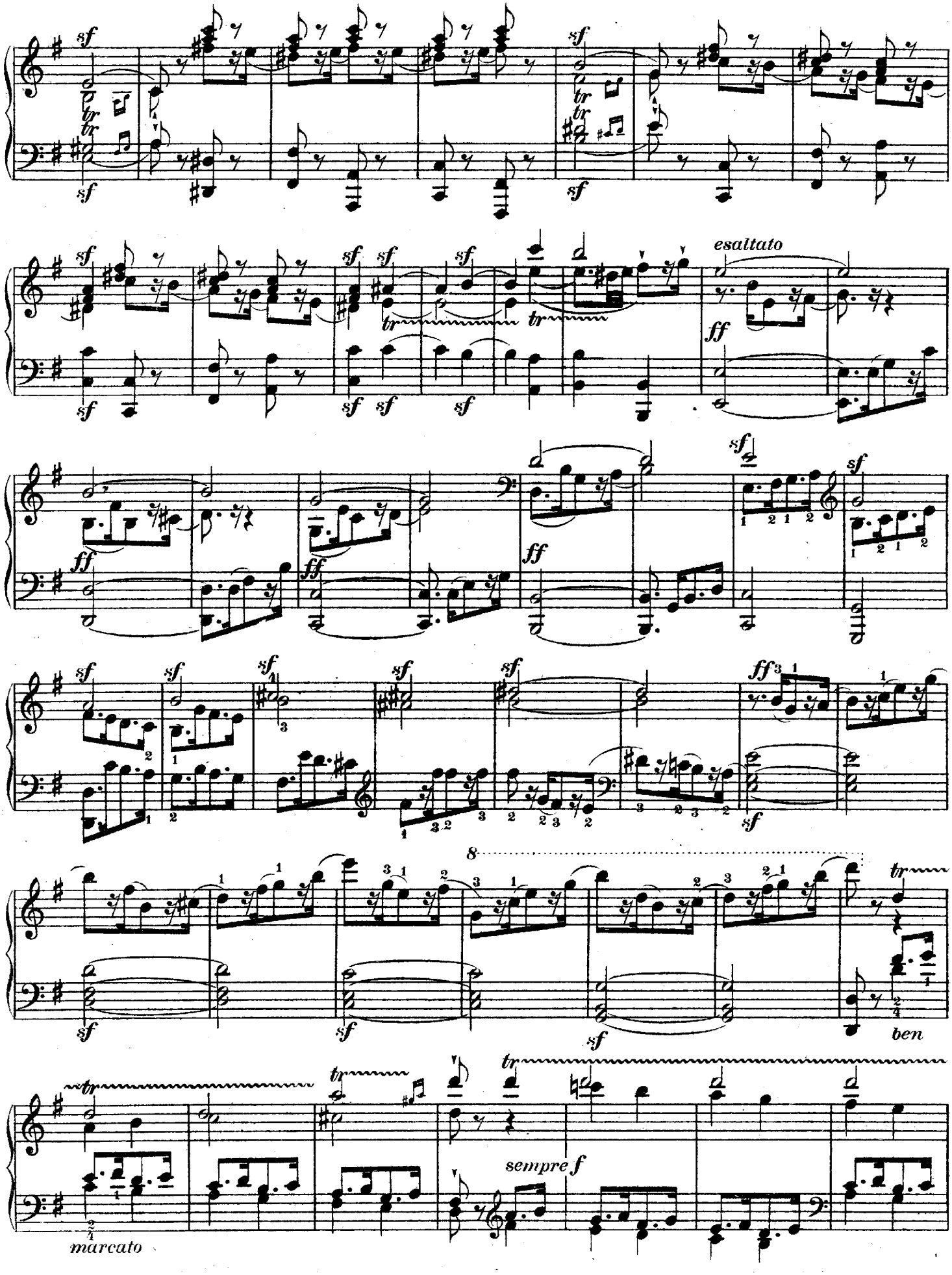
SCÈNES DE FÊTES POPULAIRES.

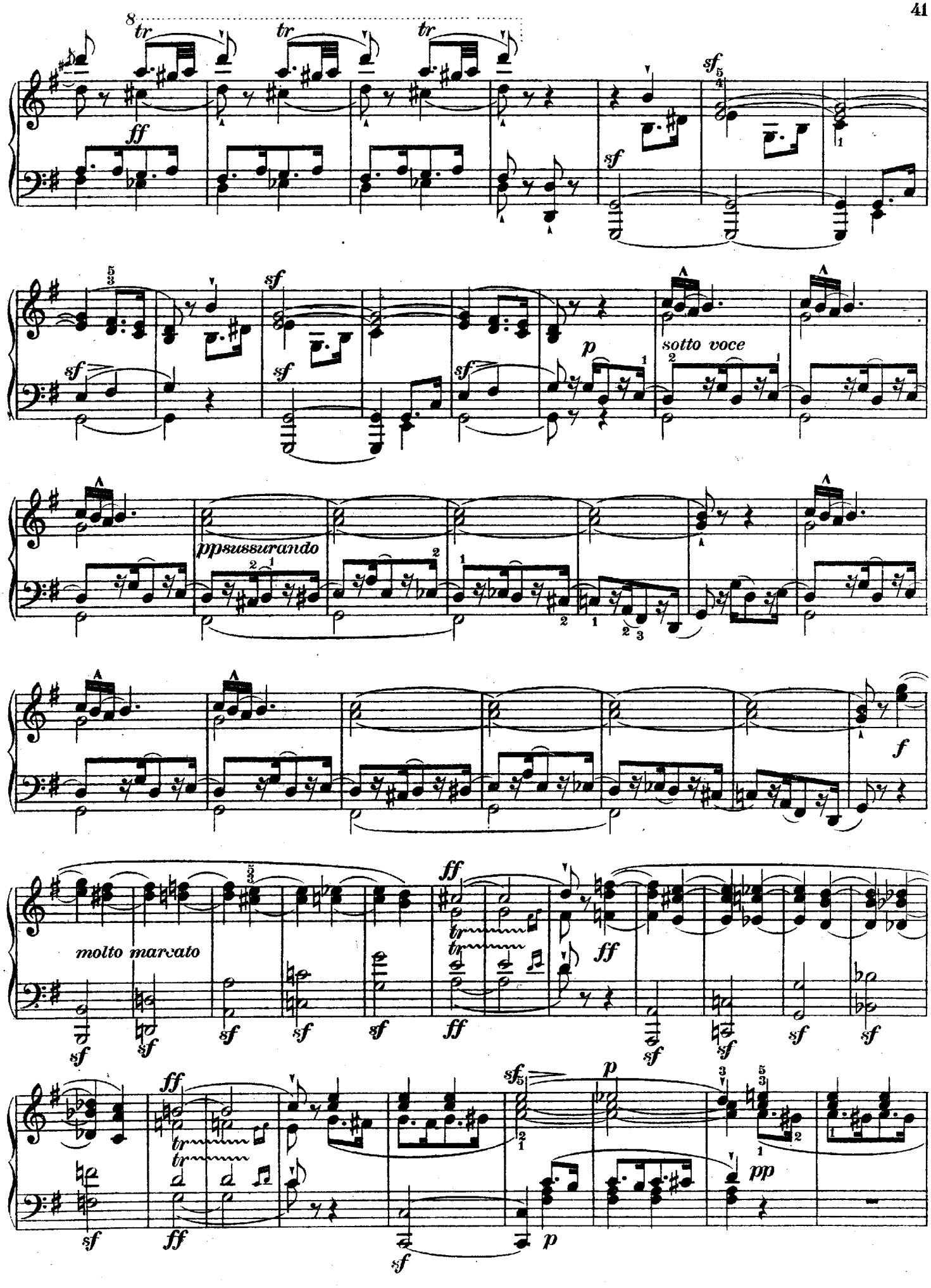
POPULAR-HOLIDAY-SCENES.

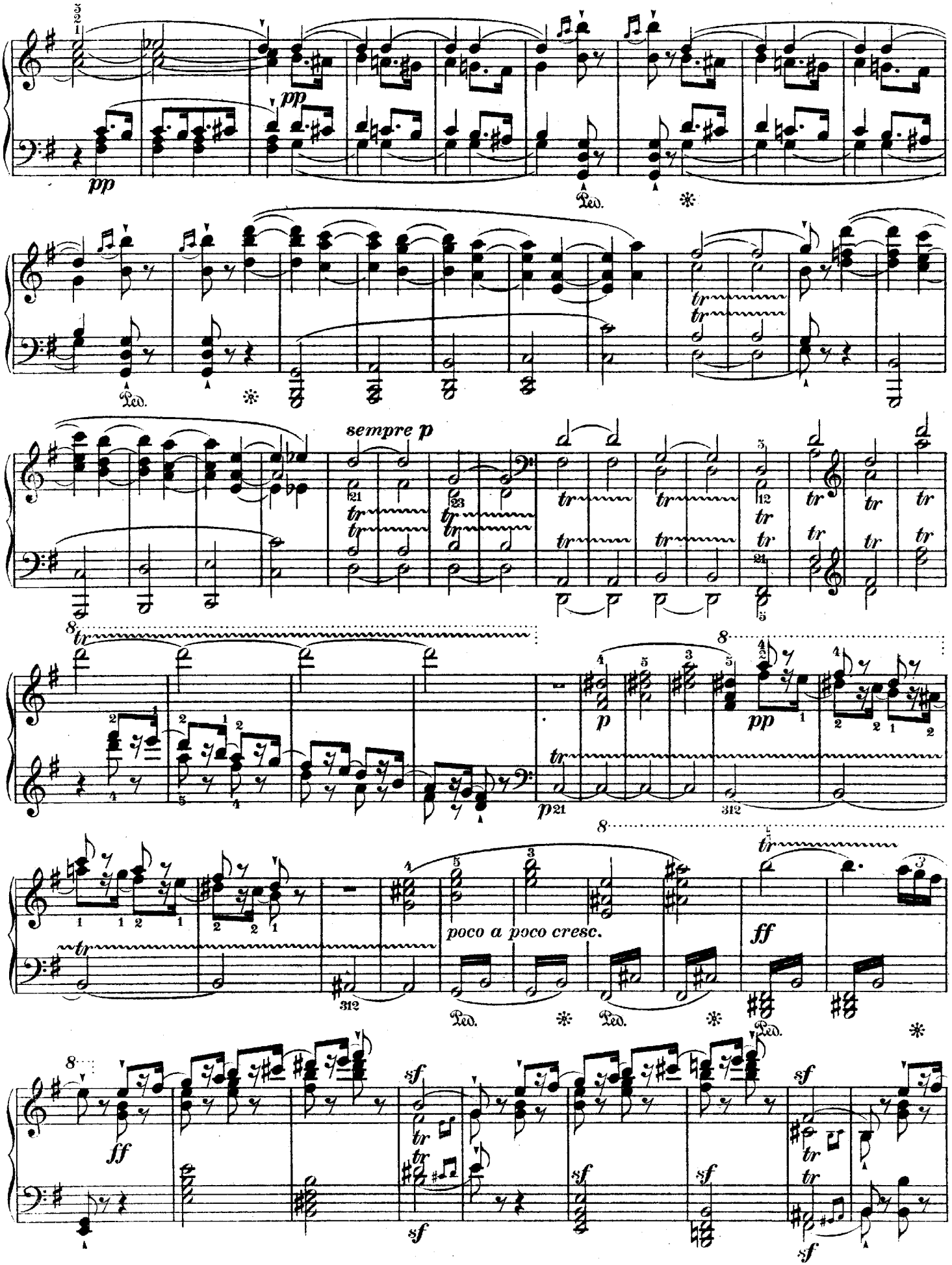
8.

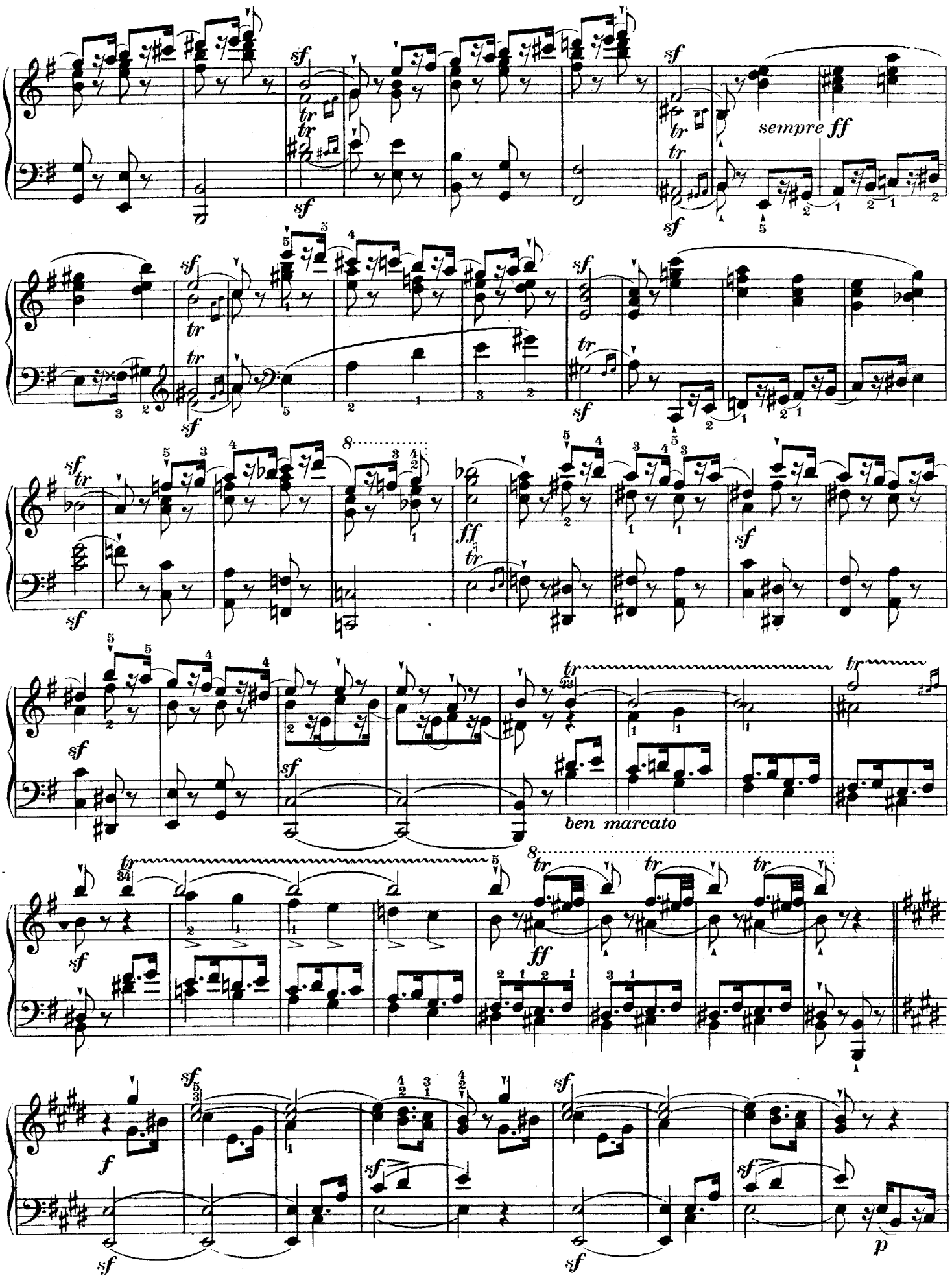
Alla Napolitana. Presto. (♩ = 104.)

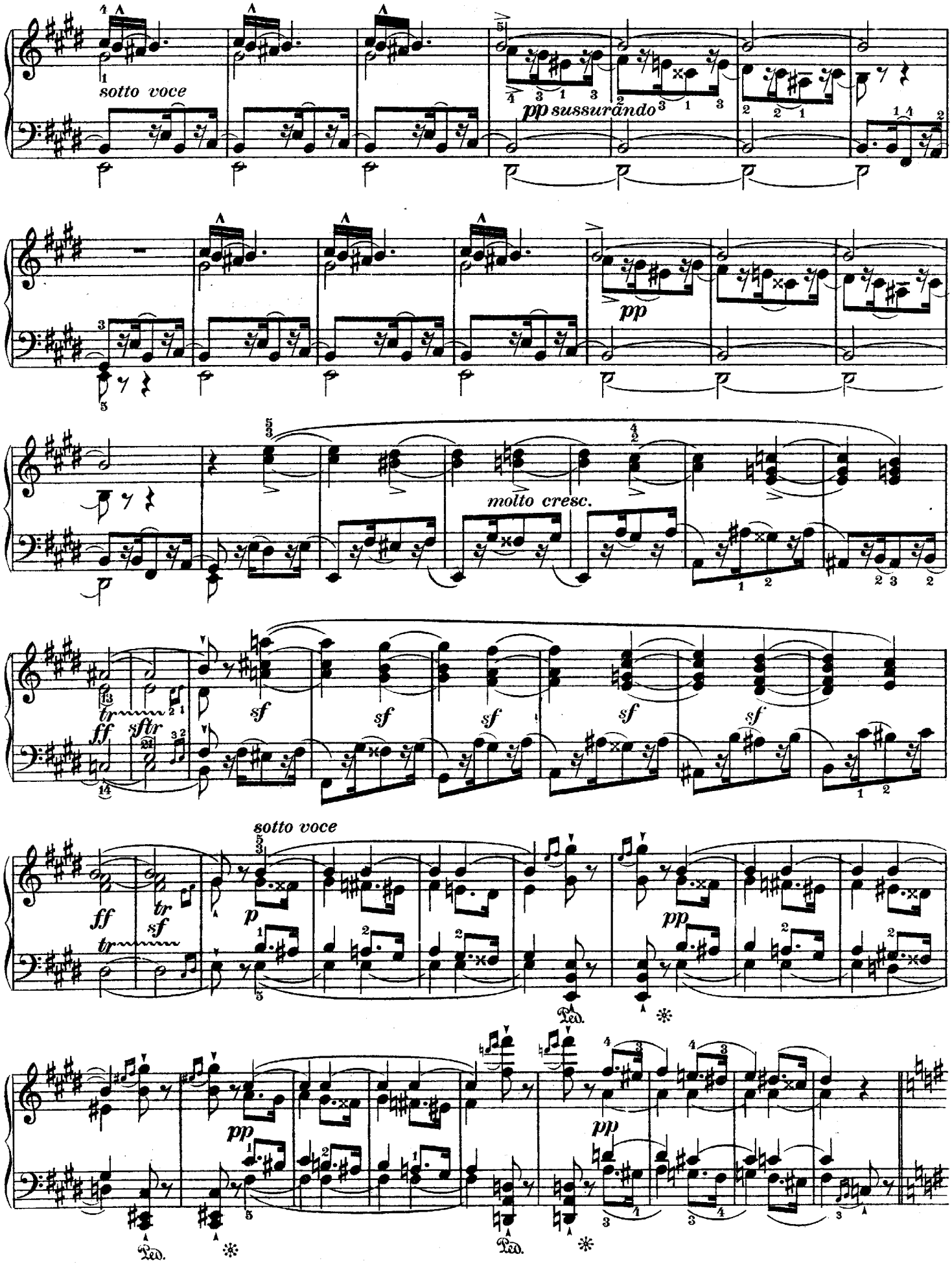


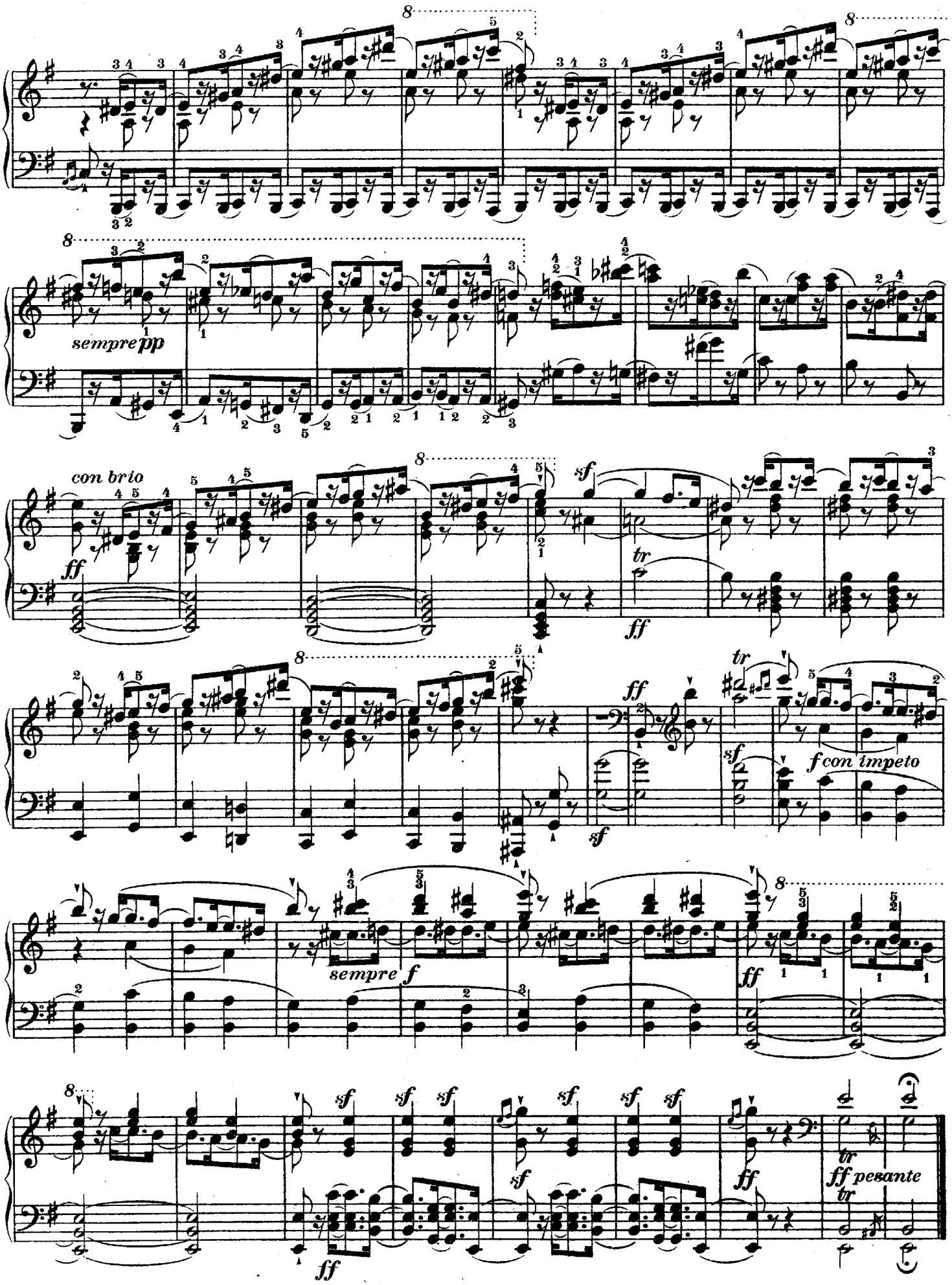

esaltato
ben
sempre f
marcato


tr
ff
sf
p
sotto voce
pp sussurando
f
molto marcato
pp


pp
pp
Ped.
Ped.
sempre p
p
pp
poco a poco cresc.
ff
ff
sf
sf
sf
sf
sf


sempre ff
ben marcato


sotto voce
pp sussurando
pp
molto cresc.
ff
sf
sf
sf
sf
sf
sotto voce
ff
tr
sf
p
pp
pp
pp
Ped.
Ped.
Ped.


sempre pp
con brio
ff
sf
tr
ff
ff
tr
sf
f con impeto
sf
sempre f
ff
sf
sf
sf
sf
sf
sf
sf
ff
tr
ff pesante
tr
ff

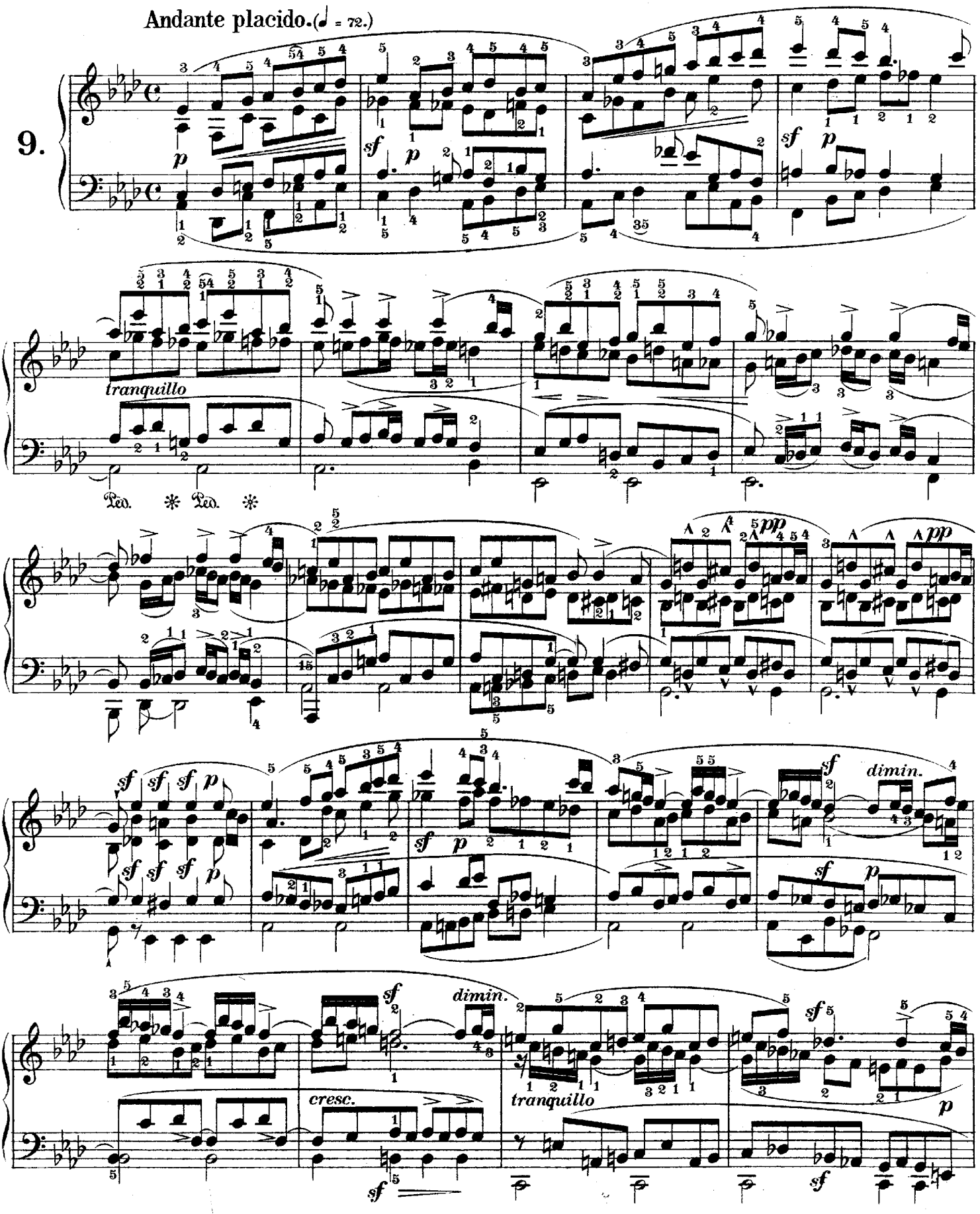
MONDNACHT AM SEEGESTADE.

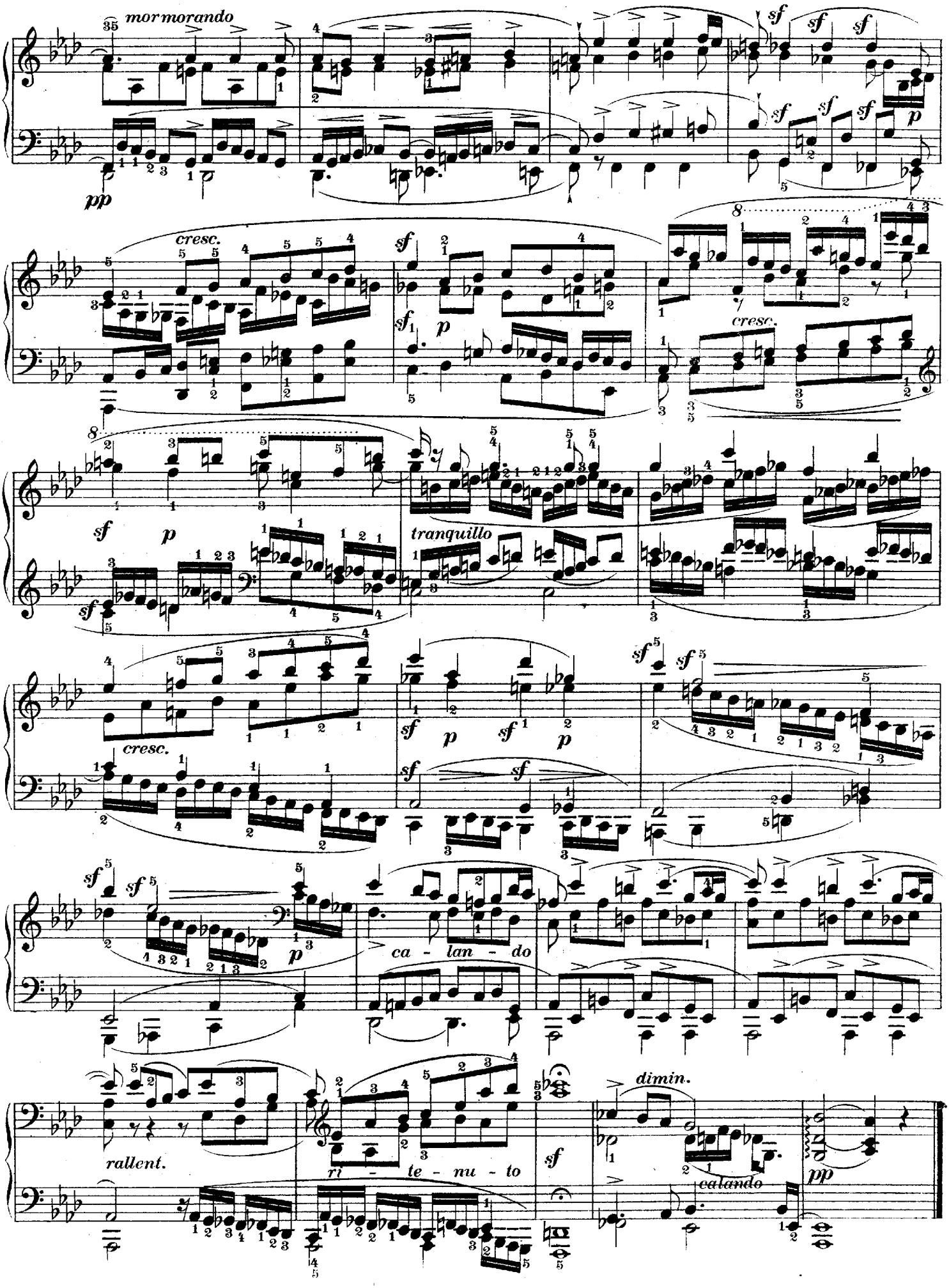
CLAIR DE LUNE AU BORD DE LA MER.

MOONLIGHT ON THE LAKE-SHORE.

Andante placido. (♩ = 72.)

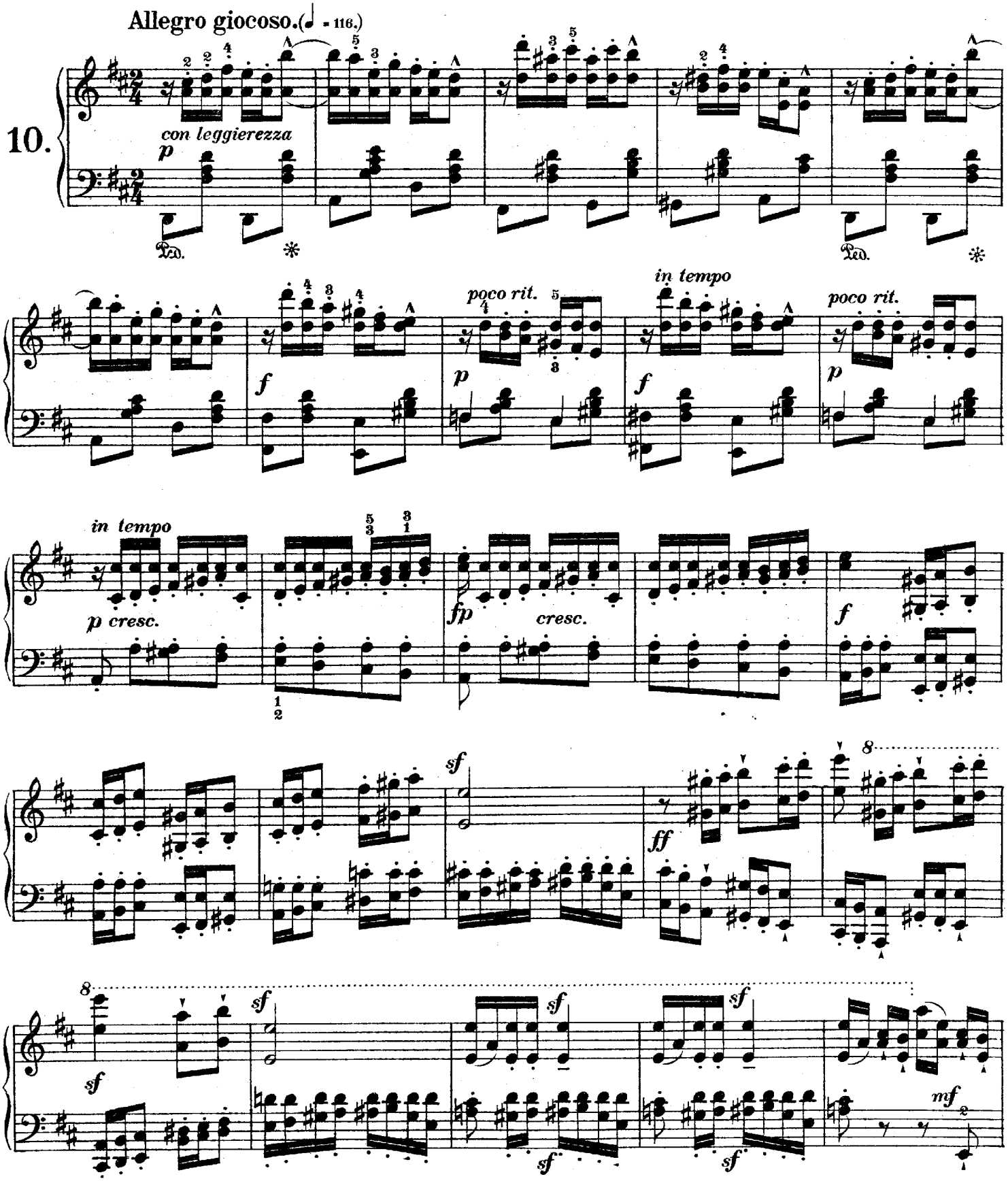
9.

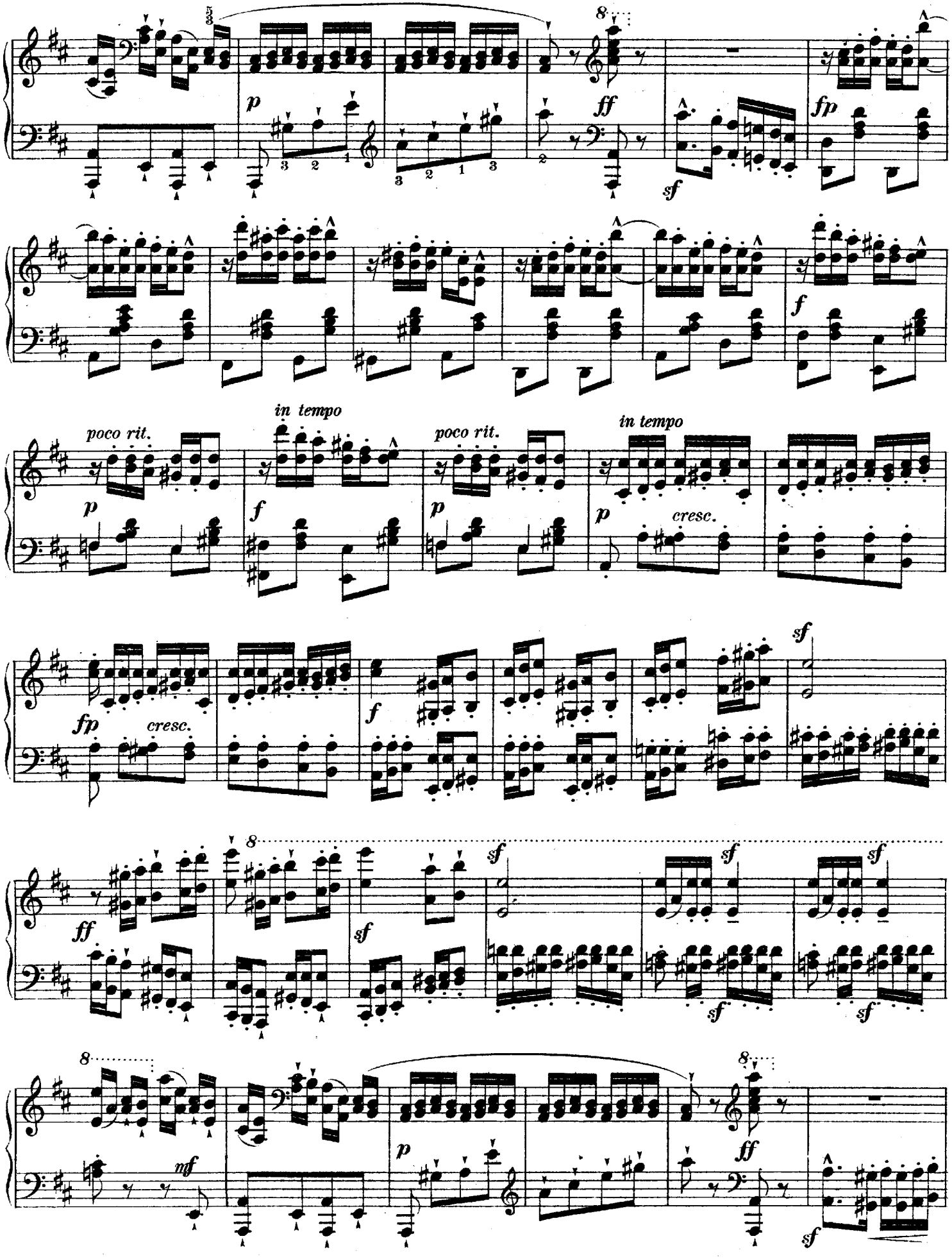


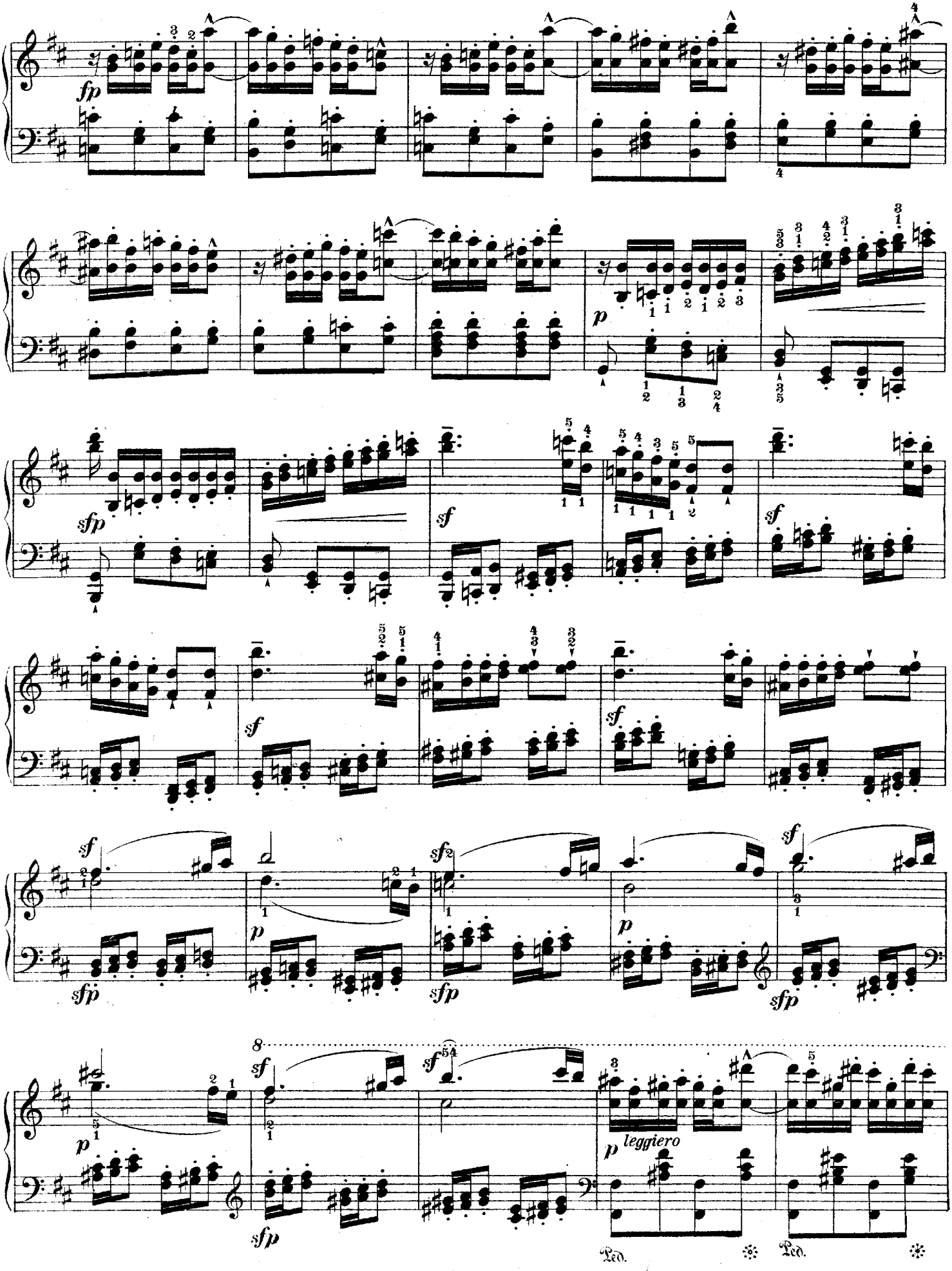

mormorando
pp
cresc.
sf
p
tranquillo
ca - lan - do
rallent.
ri - te - nu - to
dimin.
calando

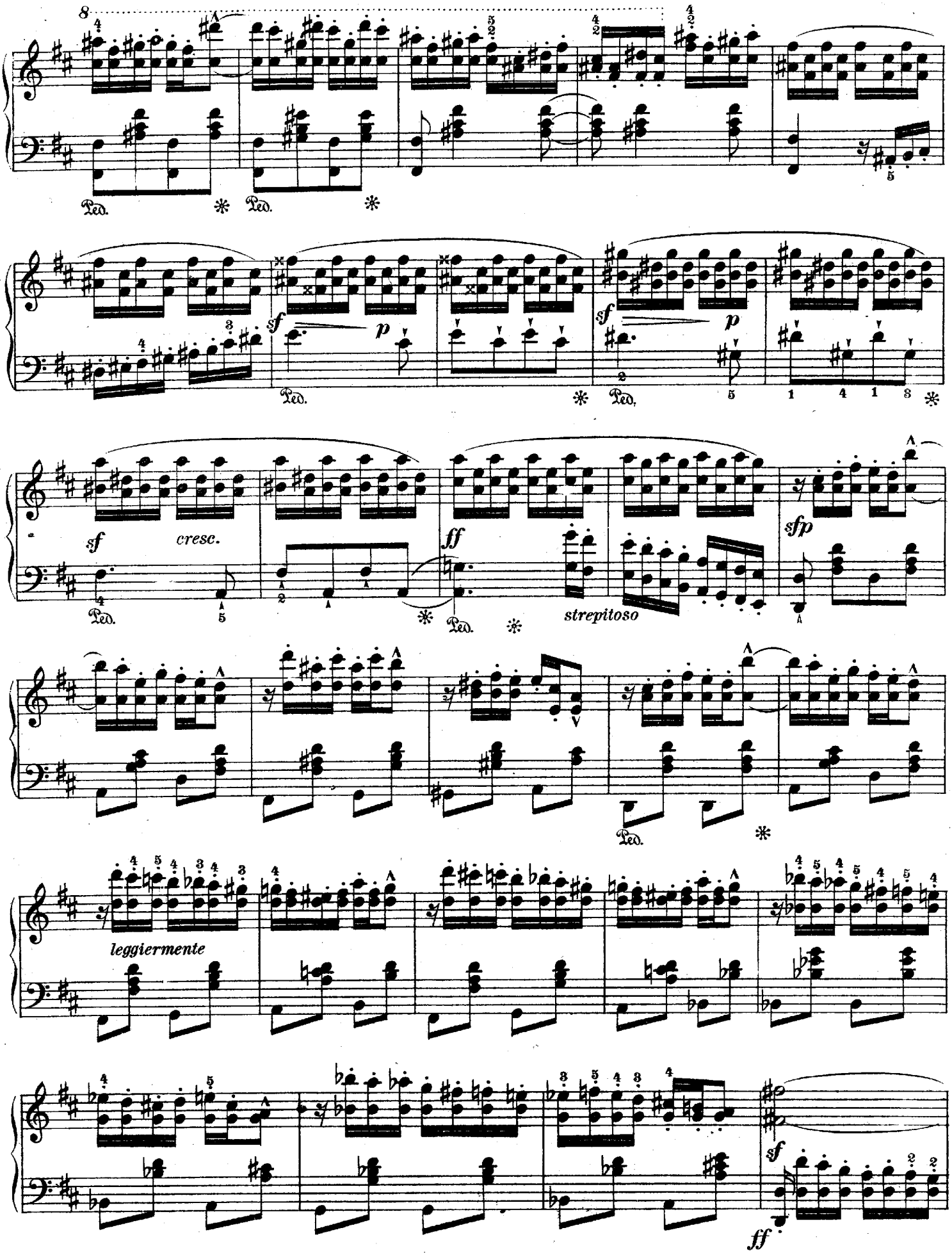
TERPSICHORE.

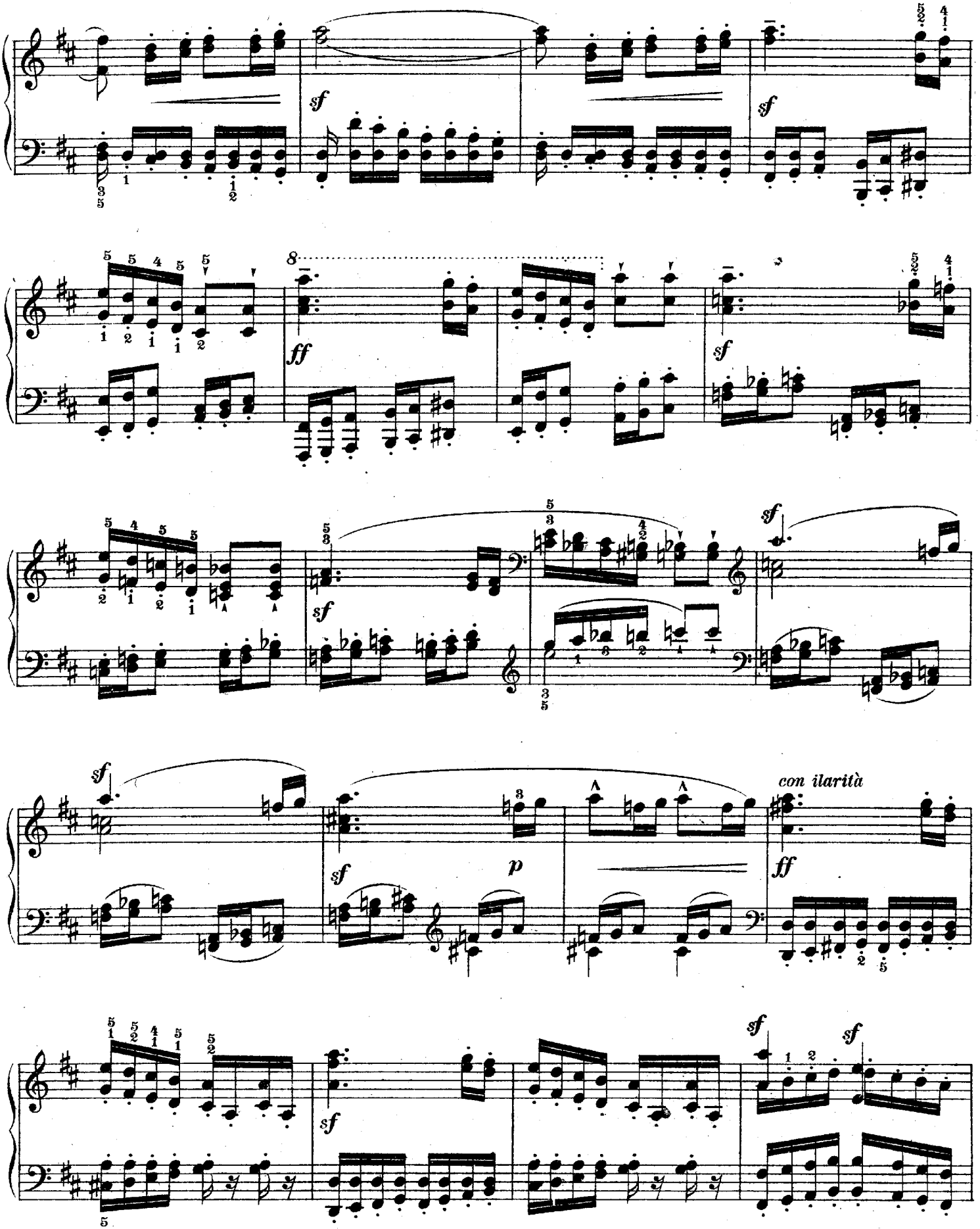
TERPSICHORE. - TERPSICHORE.

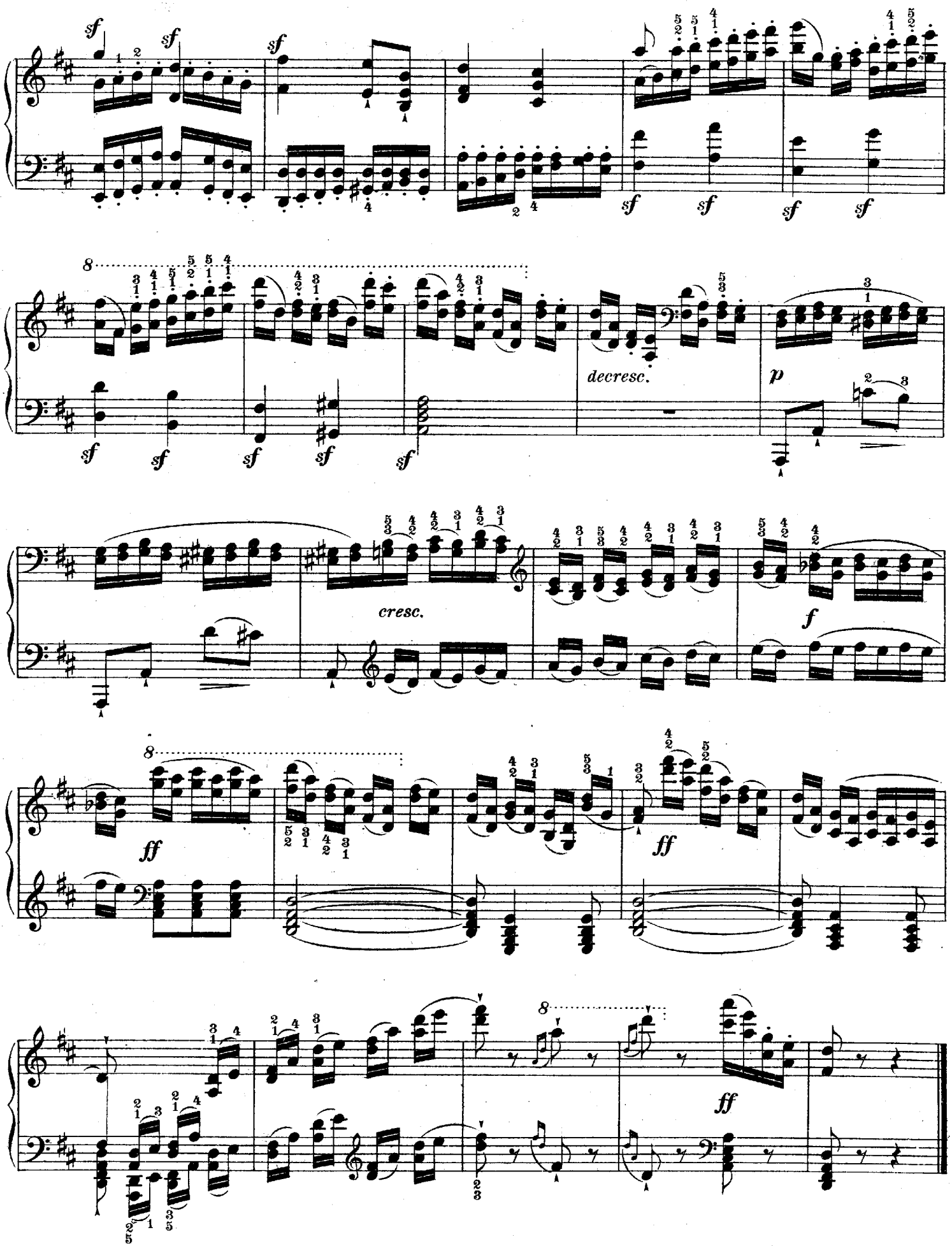



p
ff
sf
fp
f
poco rit.
in tempo
poco rit.
in tempo
p
f
p
p
cresc.
fp
cresc.
f
sf
ff
sf
sf
sf
sf
sf
mf
p
ff
sf


fp
p
sfp
sf
sf
sf
sf
sfp
p
sf
sfp
p
sf
sfp
p
sf
sfp
sf
p
leggiero
Ped.
Ped.


8
Ped.
sf
p
cresc.
ff
sfp
strepitoso
leggiermente
sf
ff


sf
sf
ff
sf
sf
sf
sf
p
con ilarità
ff
sf
sf
sf

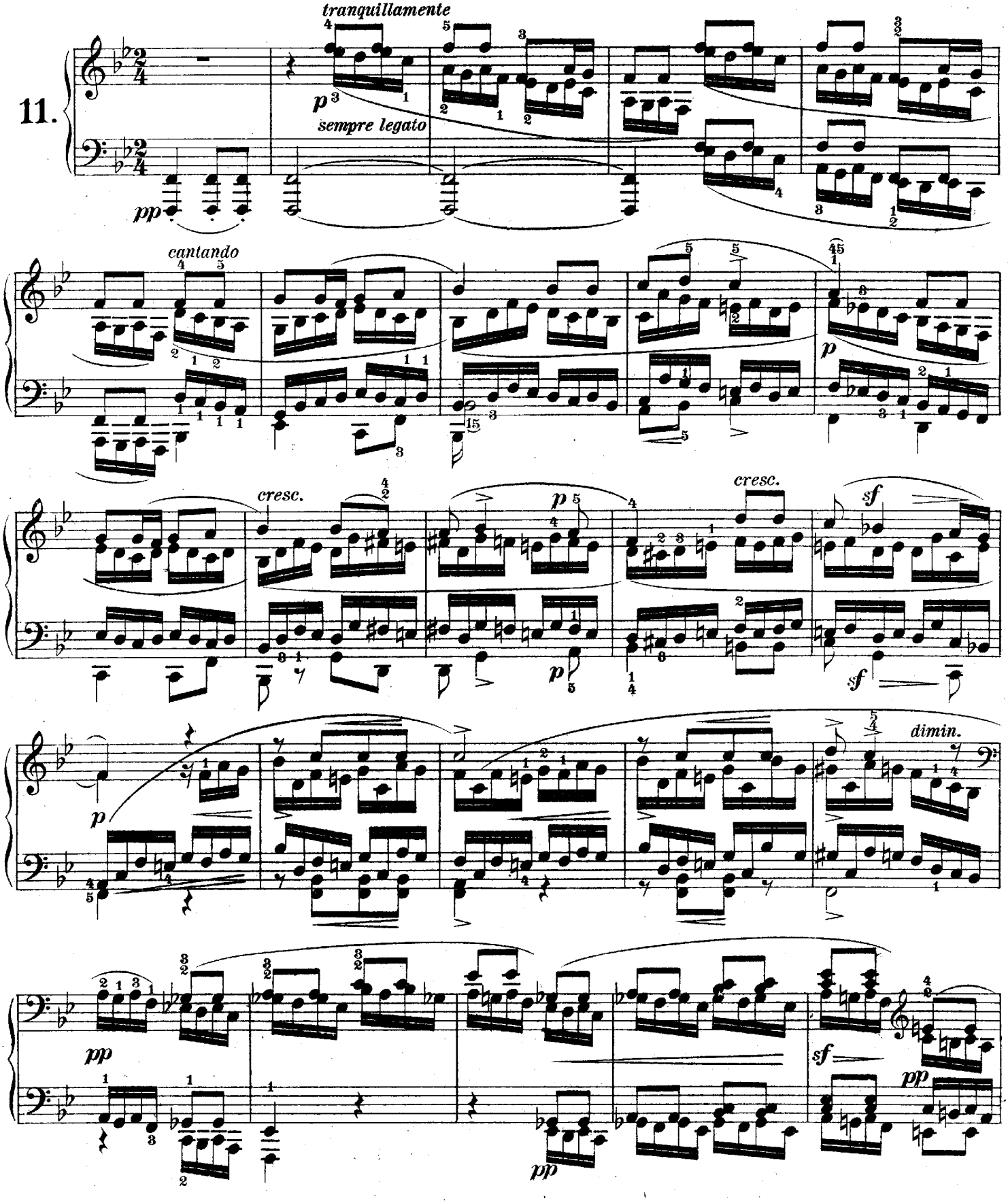

sf
decresc.
p
cresc.
f
ff

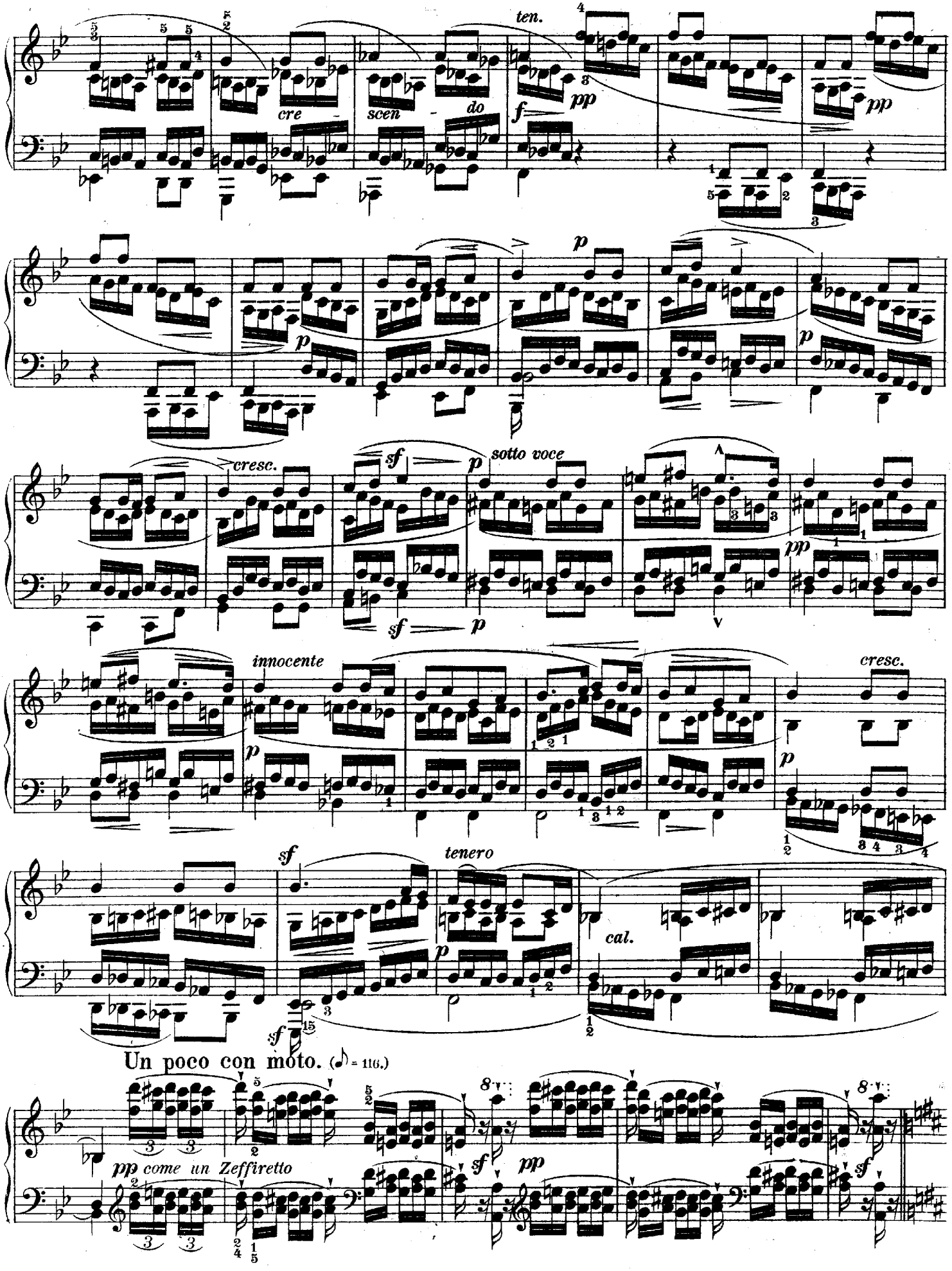
TRAUM.

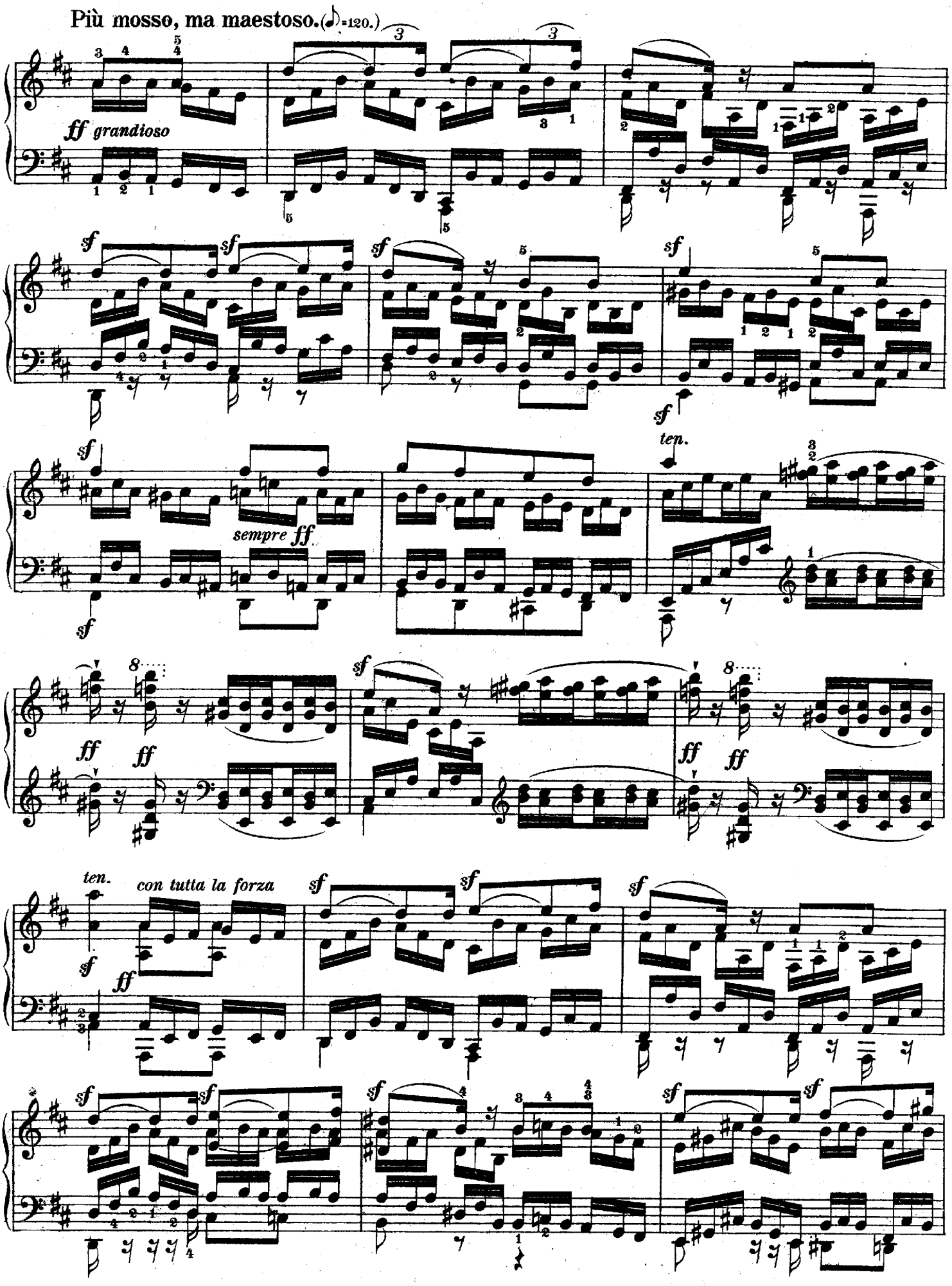
SONGE. - A DREAM.

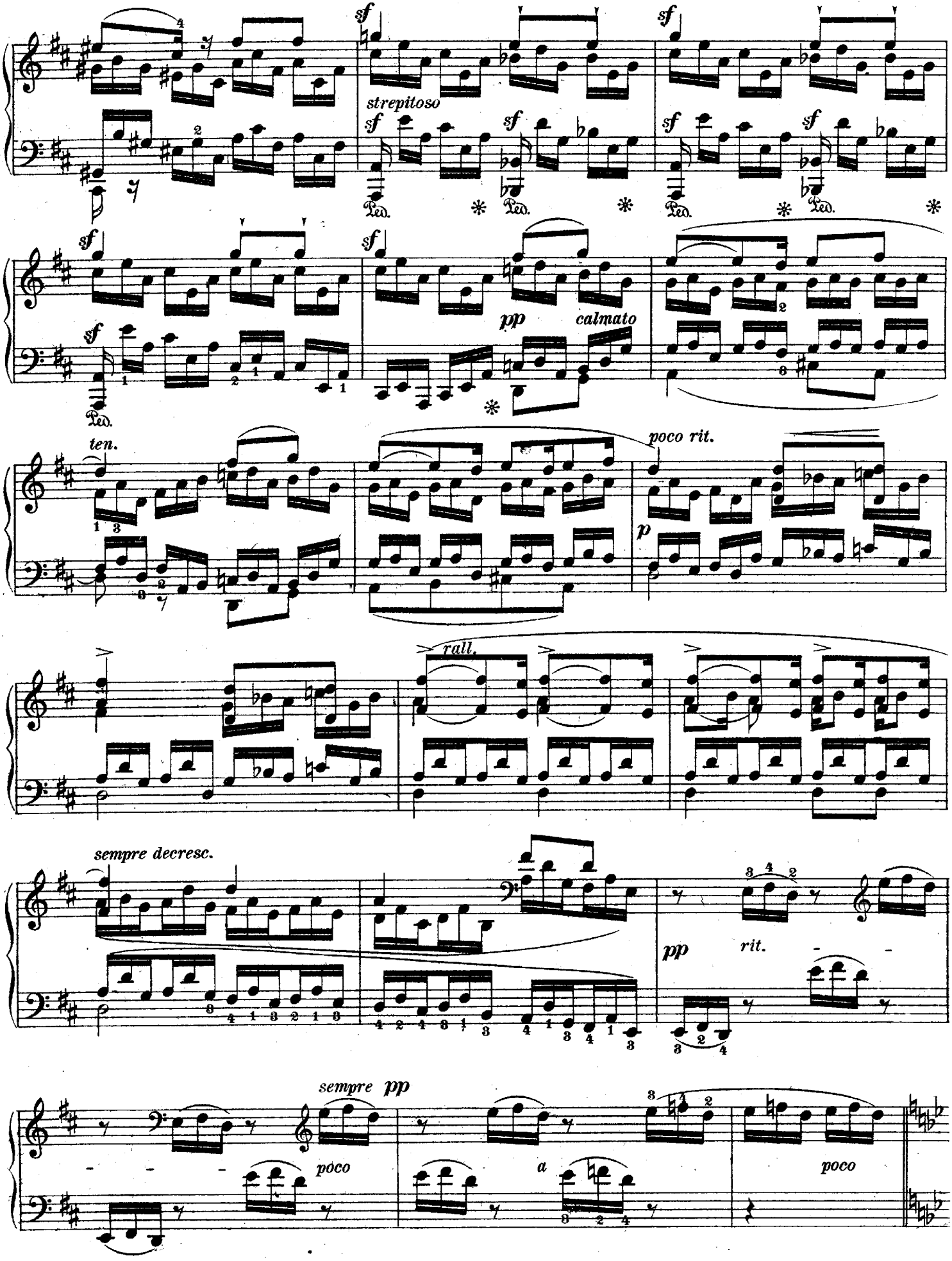
Andantino grazioso.(♪ = 100.)

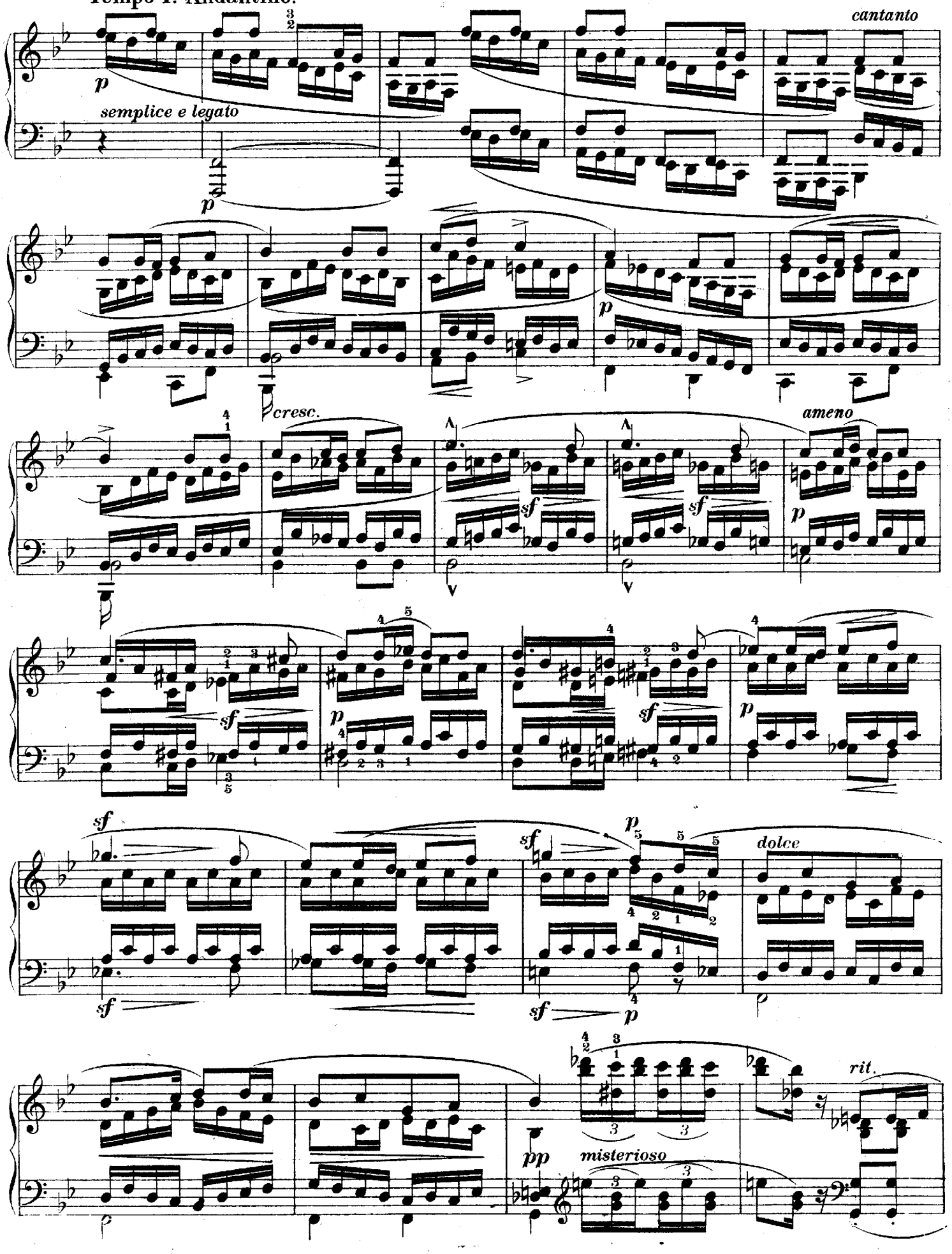
11.

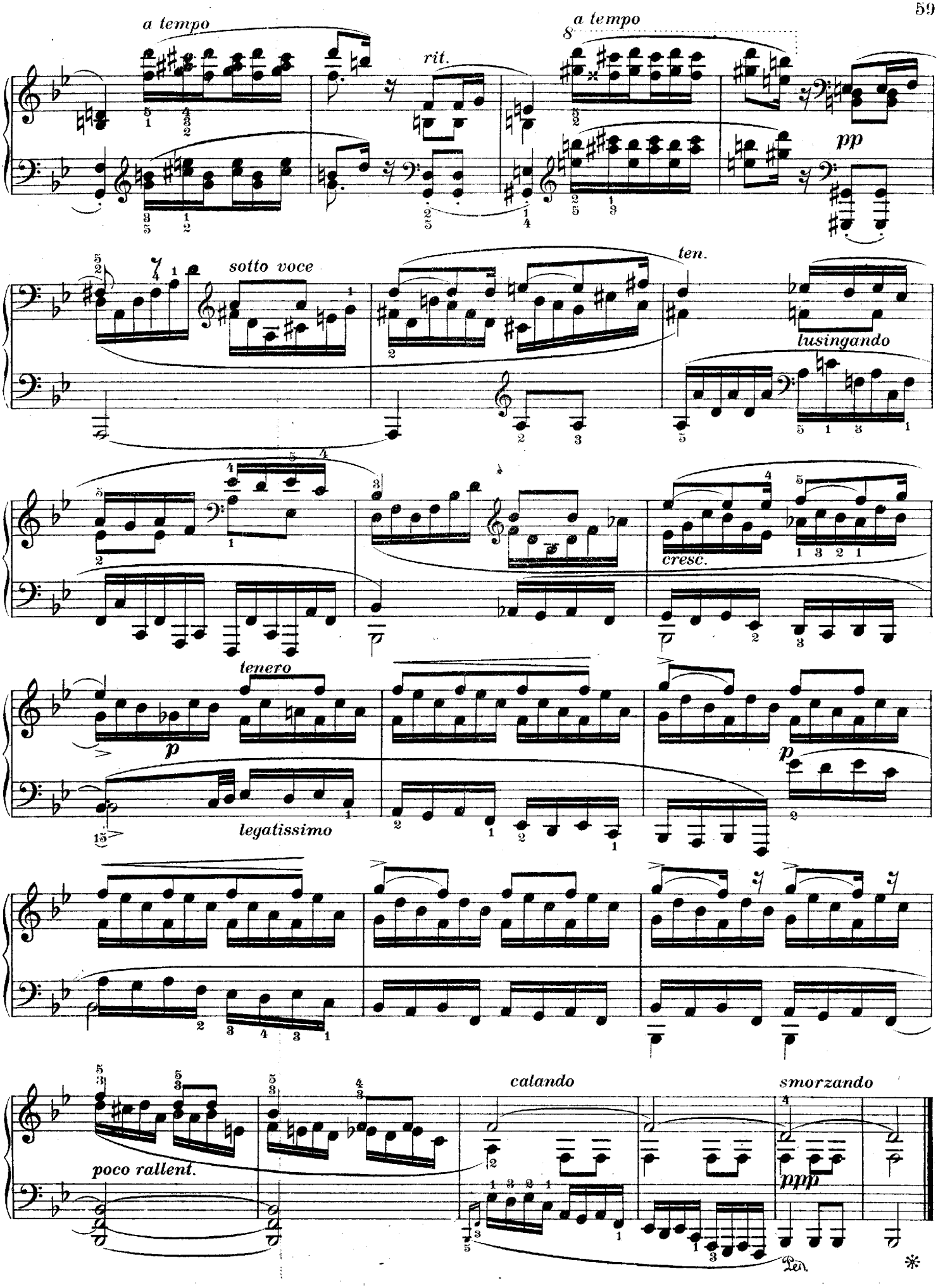



ten.
cre
scen
do
cresc.
sotto voce
innocente
cresc.
tenero
cal.
Un poco con moto. (♪ = 116.)
pp come un Zeffiretto


Più mosso, ma maestoso. (♪=120.)
ff grandioso
sf
sempre ff
ten.
ff
con tutta la forza


sf
strepitoso
Ped.
pp
calmato
ten.
poco rit.
p
rall.
sempre decresc.
pp
rit.
sempre pp
poco
a
poco


Tempo I. Andantino.
cantanto
p
semplice e legato
p
p
cresc.
ameno
sf
sf
p
sf
p
sf
p
sf
sf
p
dolce
sf
sf
p
pp
misterioso
rit.

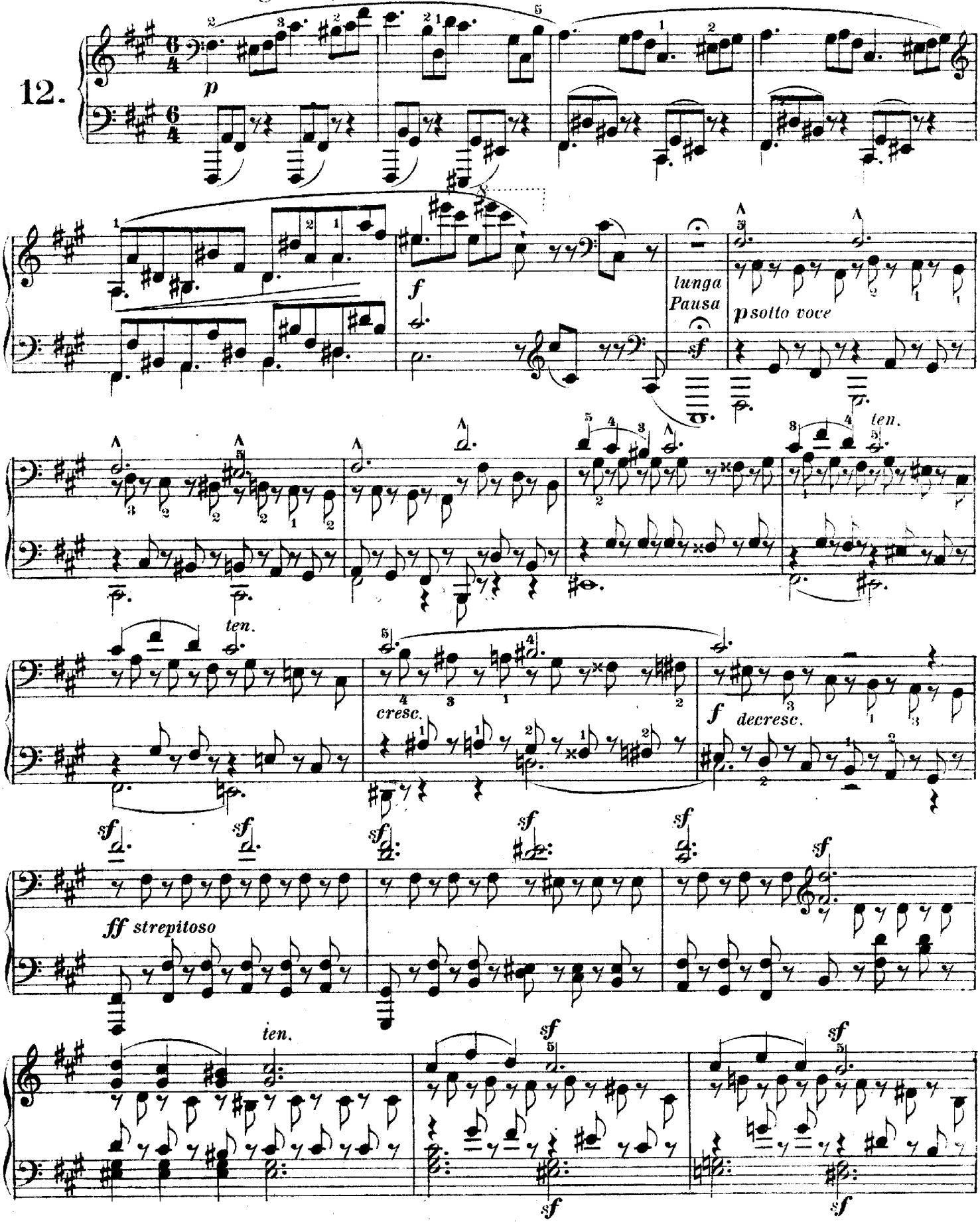

a tempo
rit.
a tempo
pp
sotto voce
ten.
lusingando
cresc.
tenero
p
legatissimo
p
poco rallent.
calando
smorzando
ppp

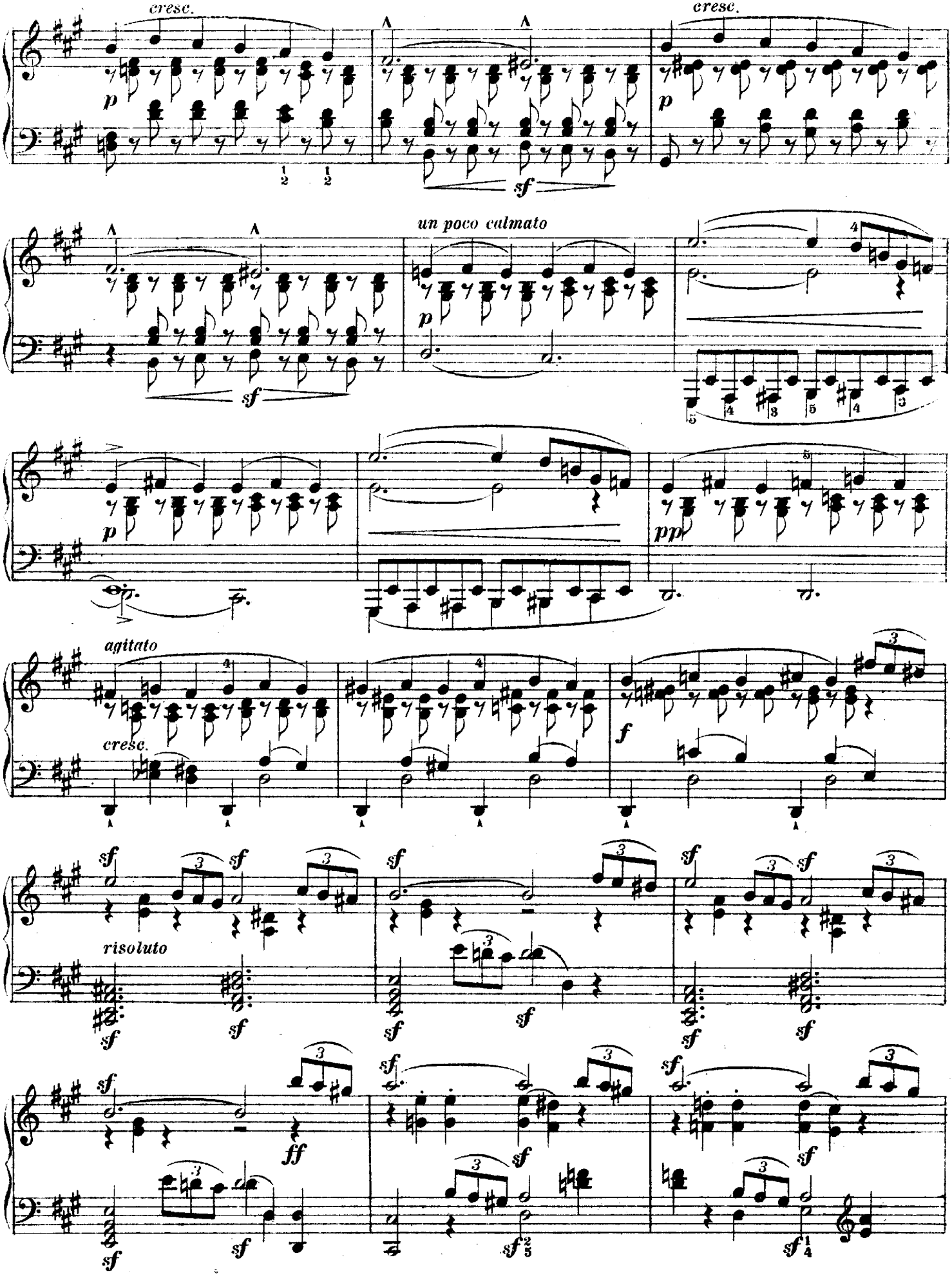
ANGST.

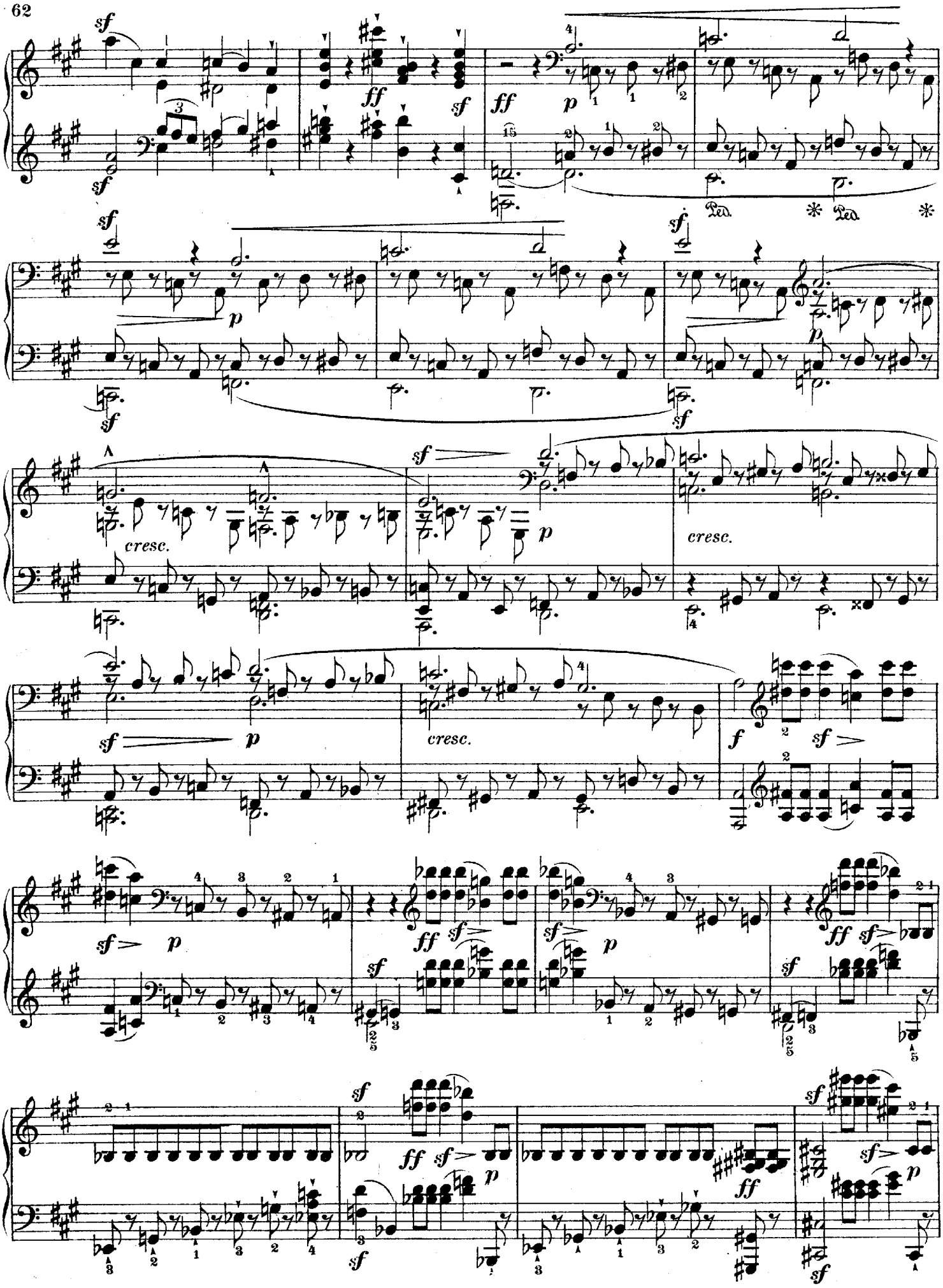
ANGOISSE. — ANGUISH.

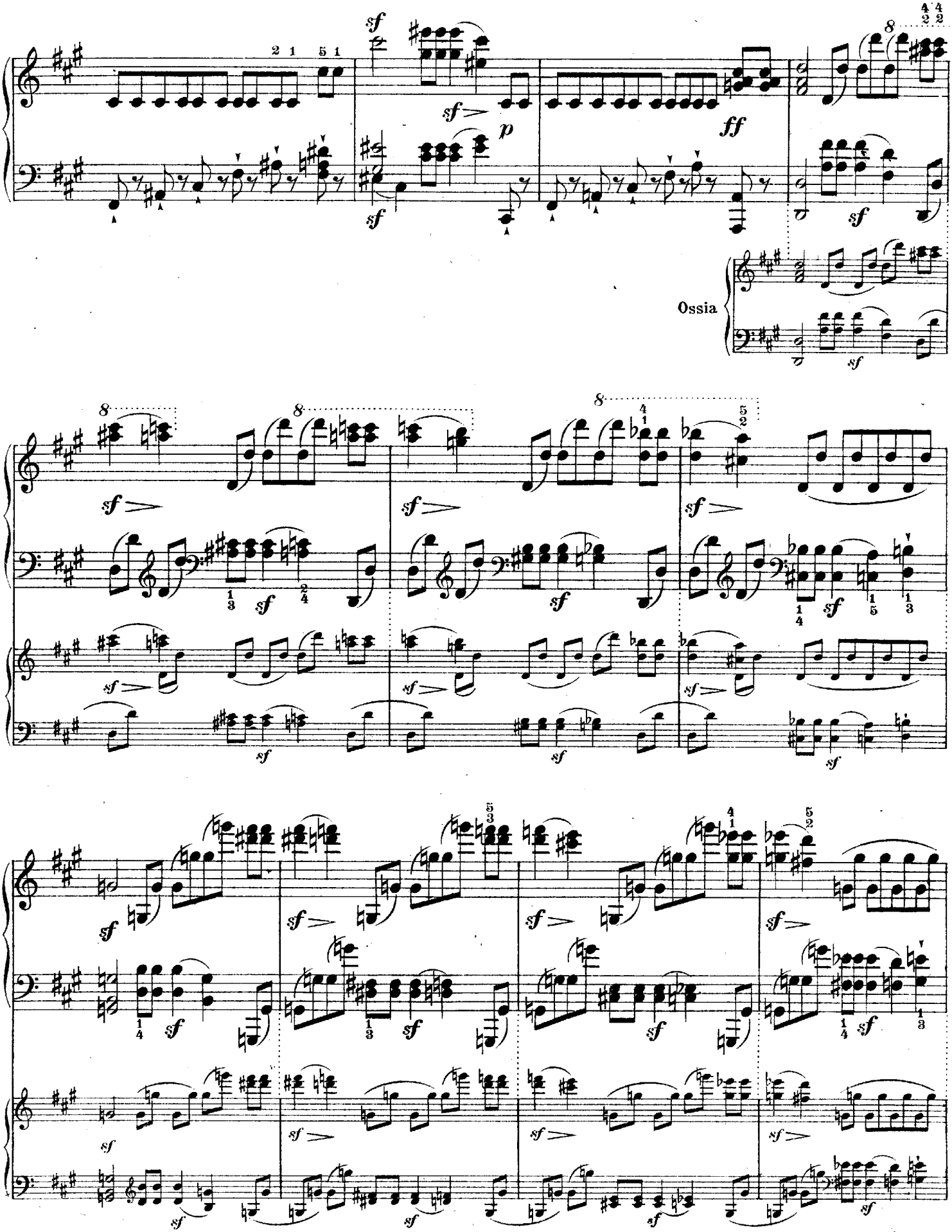
12.

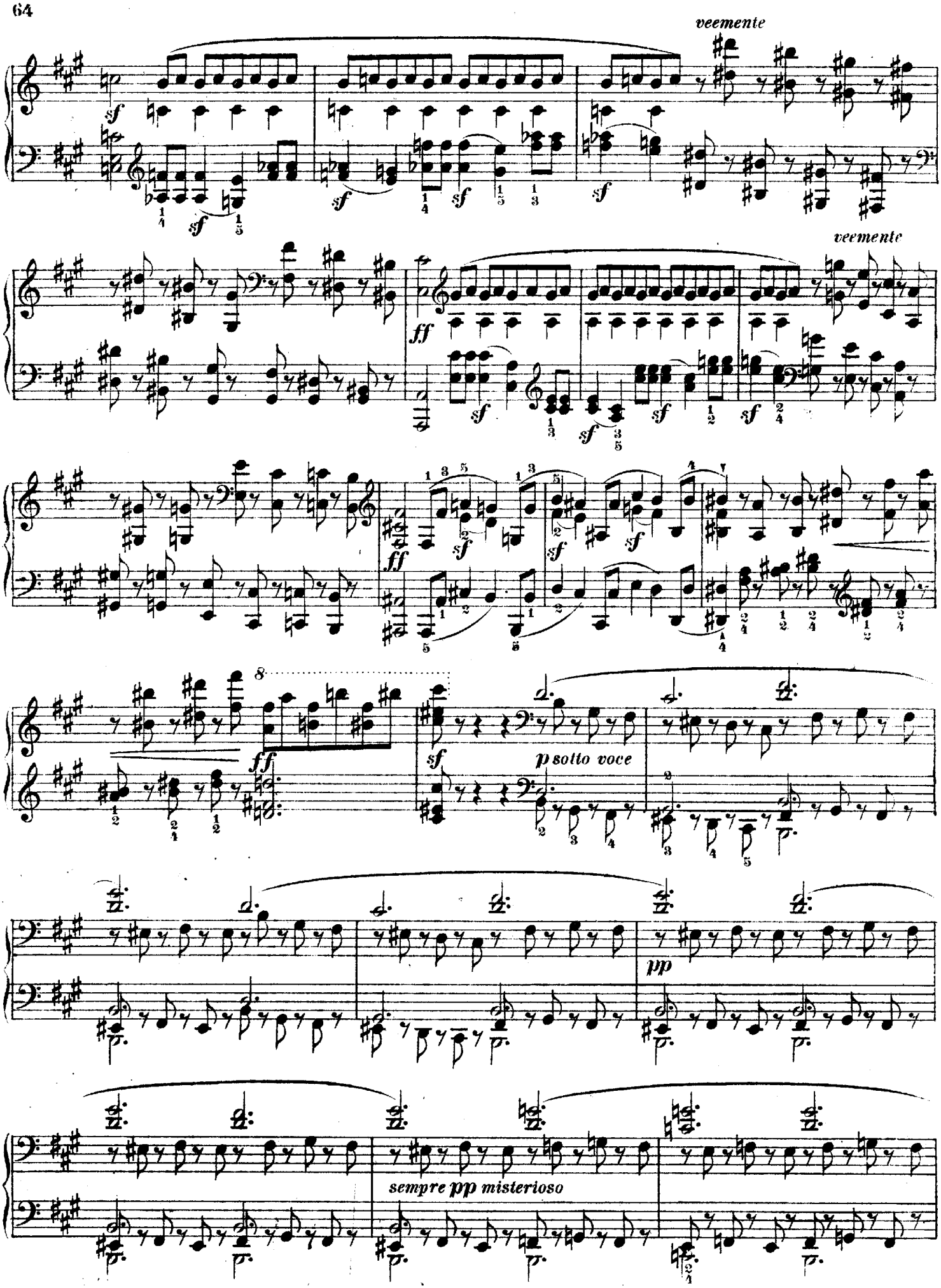
Presto agitato. (𝅗𝅥 = 88.)

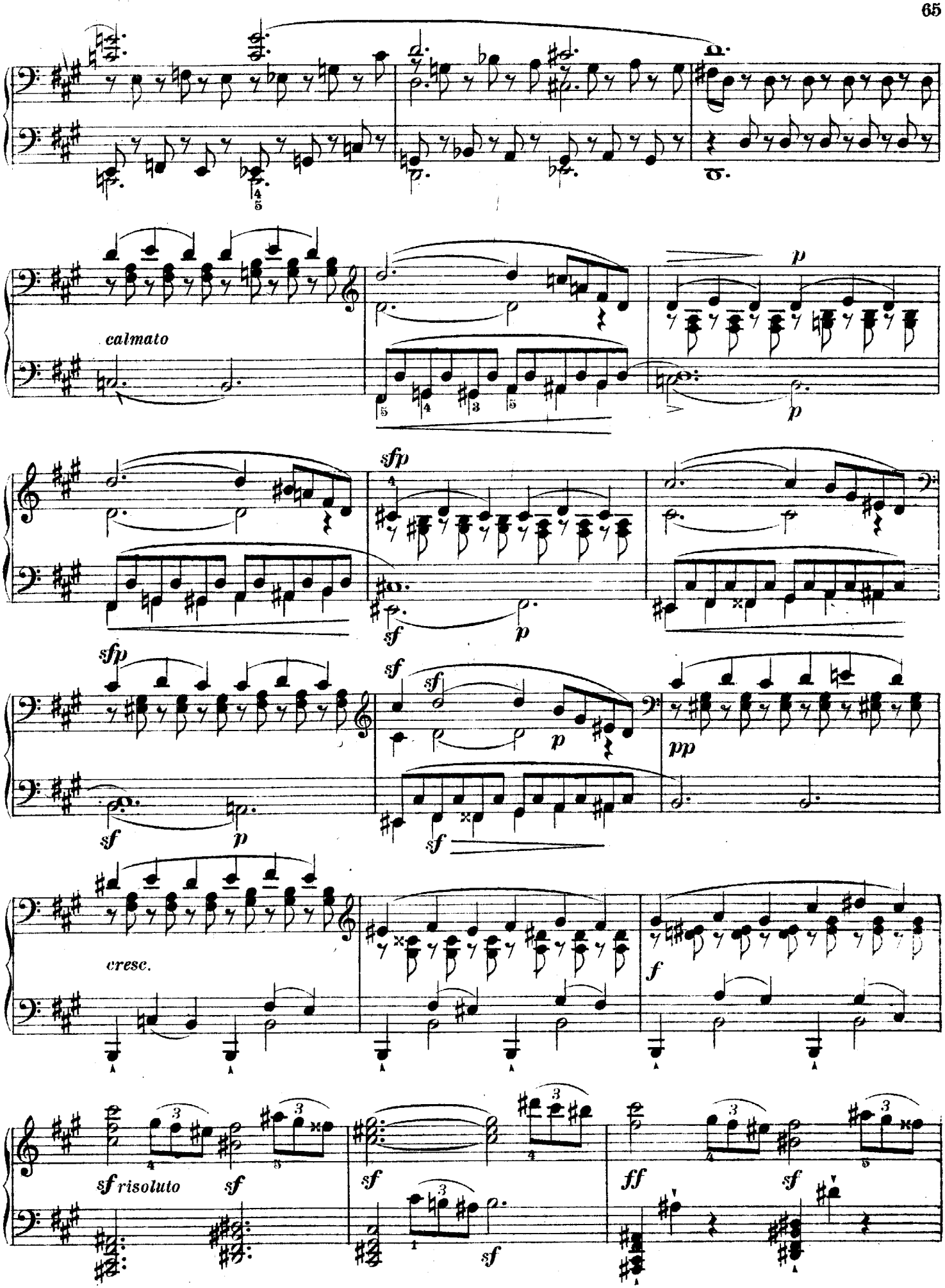


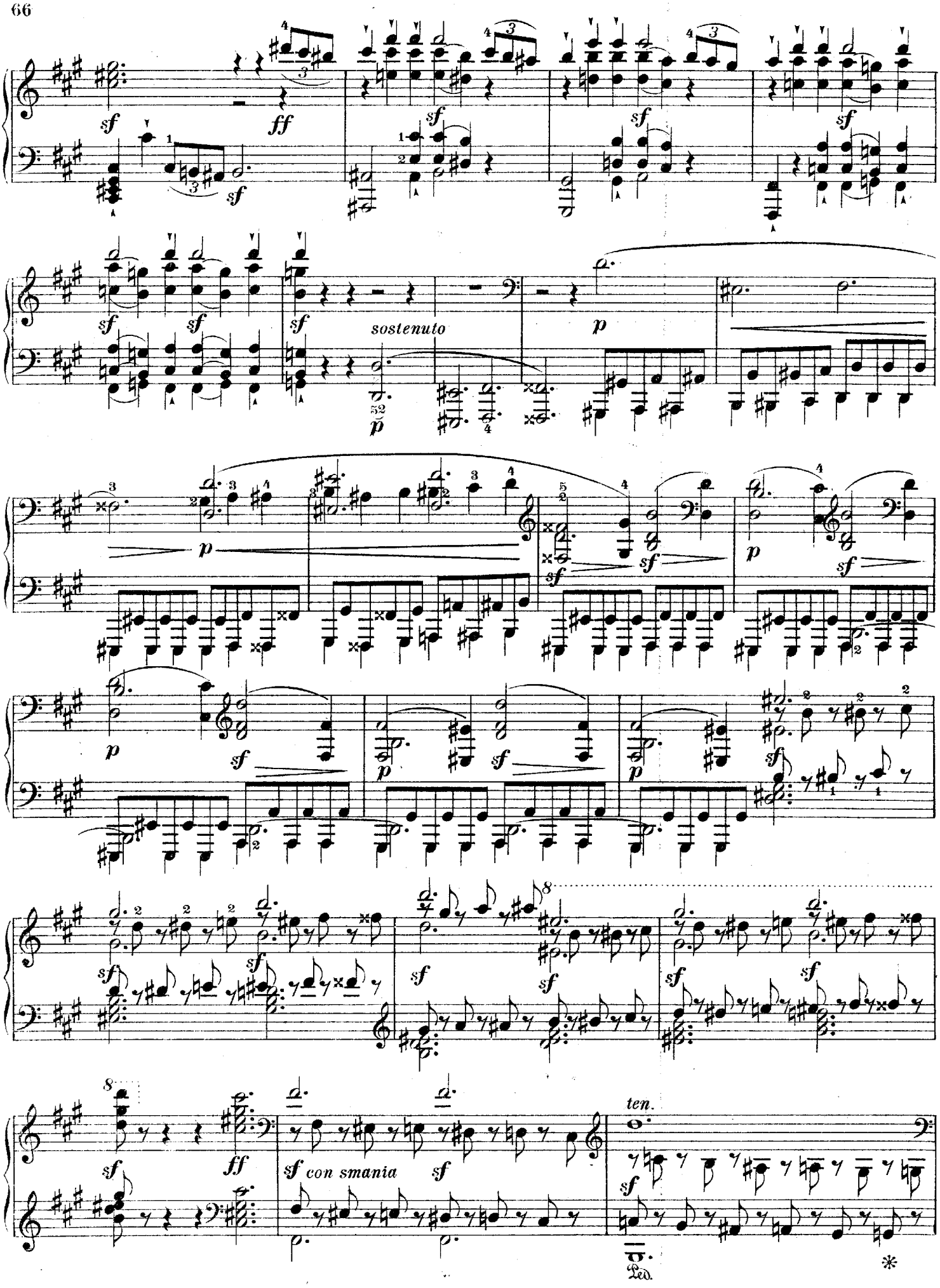

cresc.
cresc.
un poco calmato
agitato
cresc.
risoluto

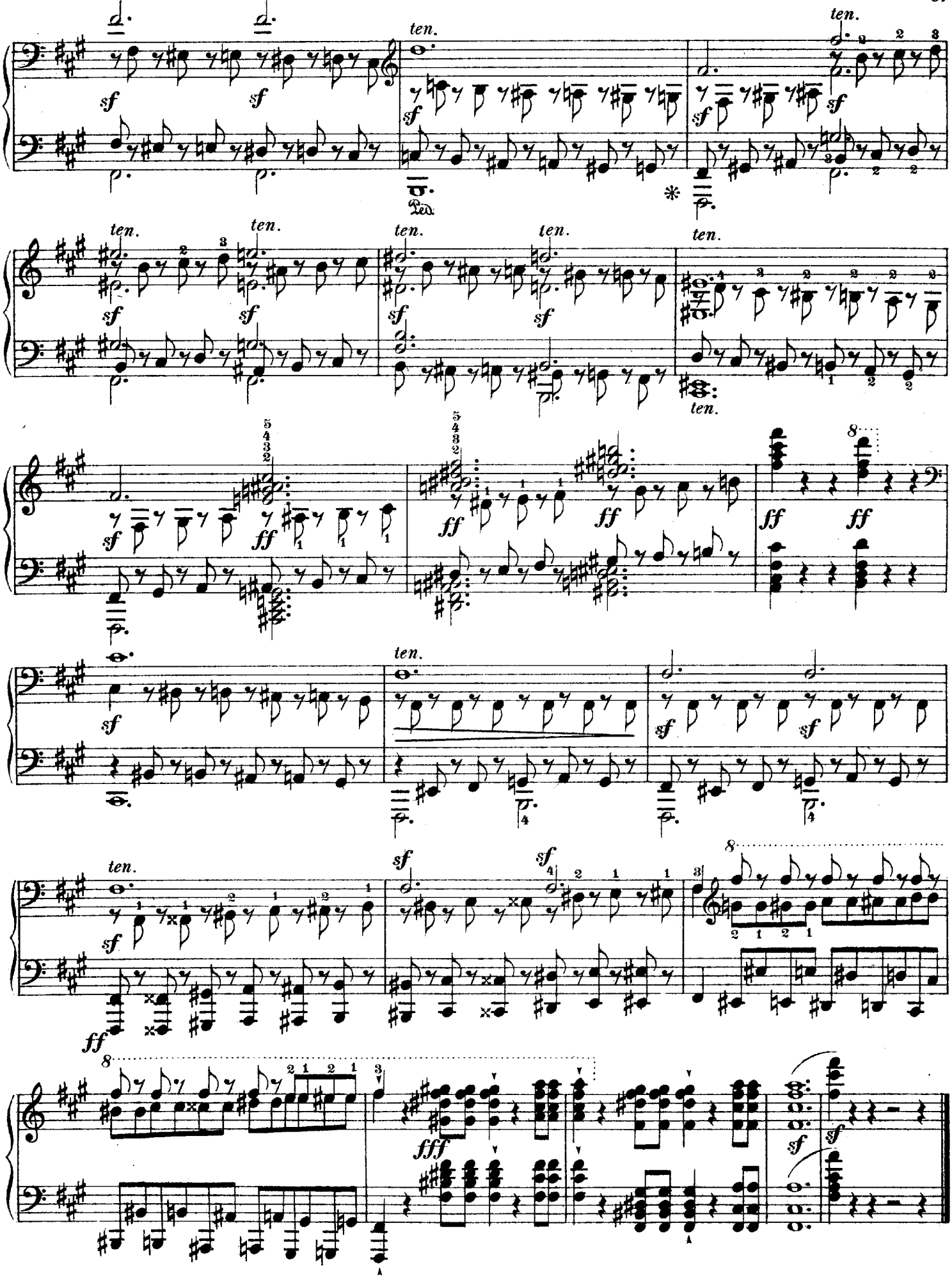

sf
ff
p
Ped.
*
cresc.
f


Ossia


veemente
veemente
p sotto voce
pp
sempre pp misterioso


calmato
p
sfp
sf
p
sfp
sf
sf
p
pp
sf
p
cresc.
f
sf risoluto
sf
sf
sf
ff
sf


sostenuto
con smania
ten.
Ped.


ten.
sf
ff
fff
8