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12 CELEBRATED Studies

FOR THE

Pianoforte

BY

IGNAZ MOSCHELES.

Revised and Edited for the use of the Conservatory at St. Petersburg and others by

ADOLPH HENSELT.

Op. 70. *The same in single numbers.* Book I. Pr. $ 3.00.

No. 1.	C major	Pr 35¢	7	B♭. major	Pr. 50¢
2.	E minor	25.	8	E♭. minor	35.
3.	G major	60.	9	A♭. major	35.
4.	E major	50.	10	B. minor	50.
5.	A minor	35.	11	E♭. major	50.
6.	D minor	35.	12	B♭. minor	50.

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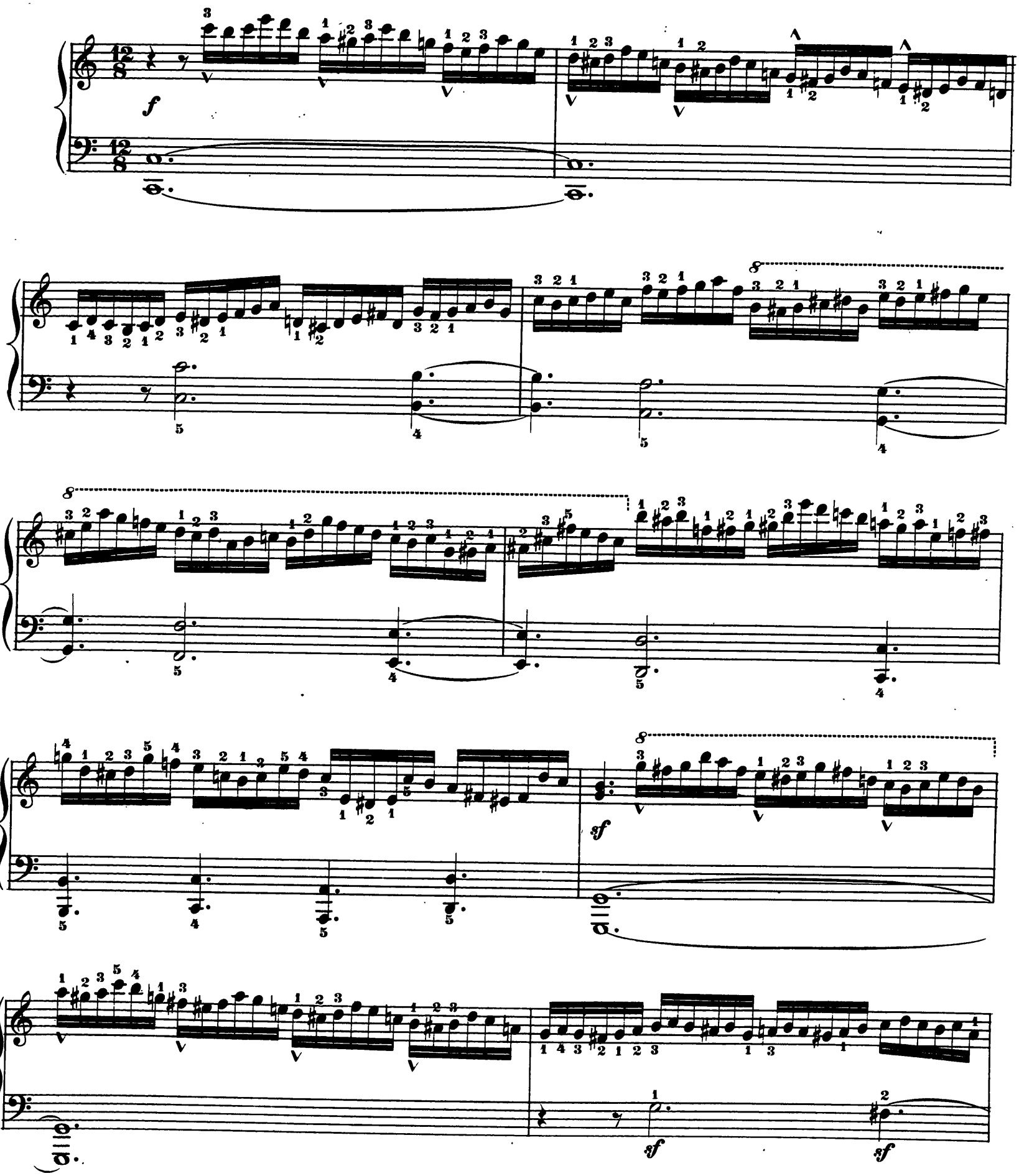
ETUDE I.

Ign. Moscheles, Op. 70. № 1.

The object of this study is to give the fingers of the right hand equality of touch. This will be accomplished by continued diligent practice, more often decidedly slow, occasionally fast. The precise lifting of the finger, after each key struck, is to be especially noted. The Bass must be played with energy throughout.

Der Zweck dieser Etude ist: den Fingern der rechten Hand Gleichheit im Anschlag zu geben, welches durch beharrlich aufmerksame Uebung, öfters bedeutend langsam, zuweilen ziemlich geschwind, bewirkt wird. Das präzise Zurückziehen der Finger nach angeschlagenem Tone ist besonders zu beobachten. Der Bass muss durchaus mit Energie gespielt werden.

Allegro moderato. (♩. = 112.)



sf

sf

sf

sf

ff

pp

ff

sf

ten.

8

8

ff

sf

ff

pp

Ped.

Ped. ✱

cresc.

sempre cresc.

f

ten.

sf *p con leggierezza.*

Ped. ✱

sempre decresc.

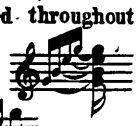
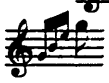
pp

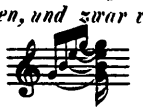
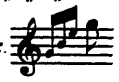
cresc.

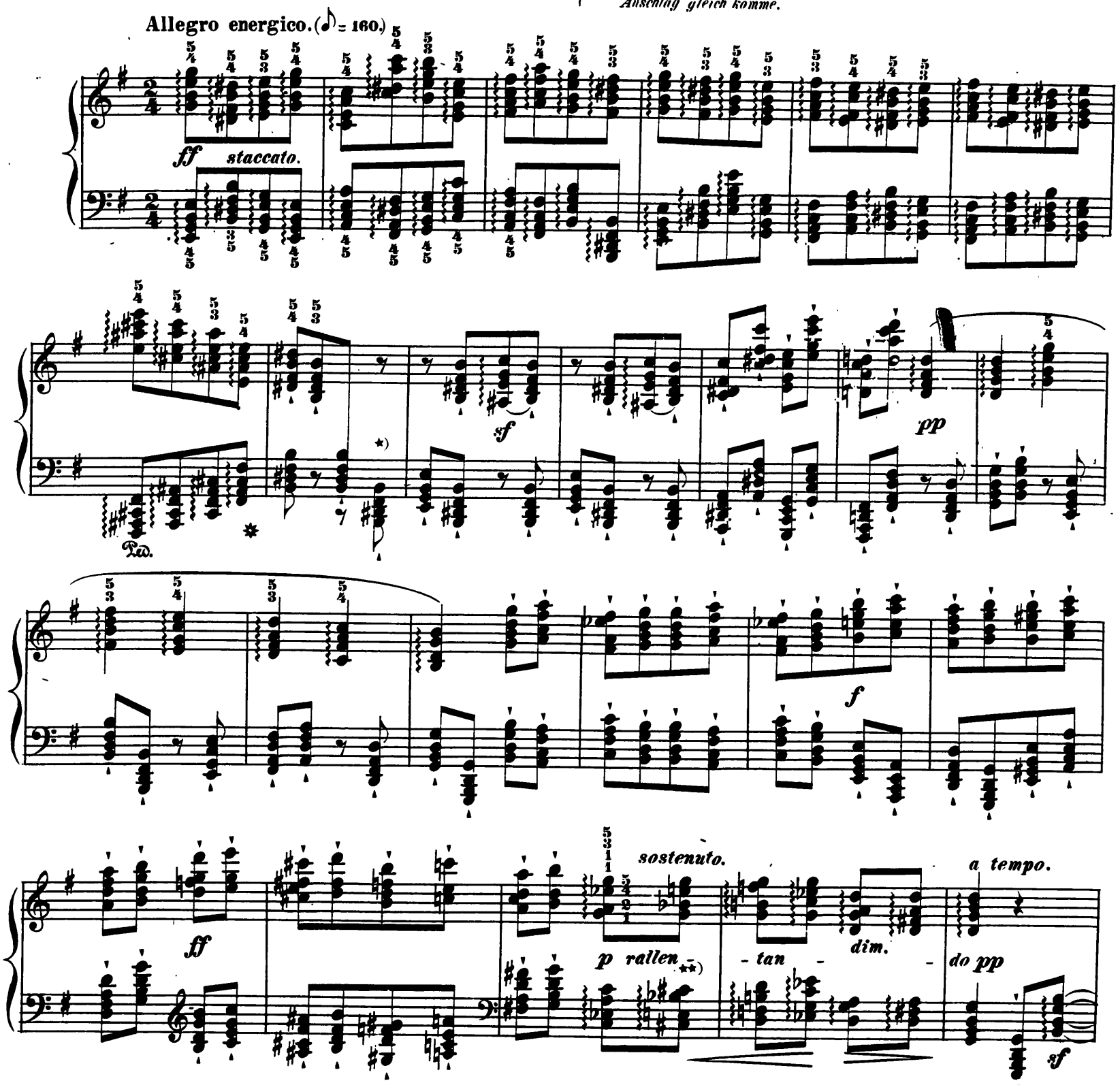
sf *ff*

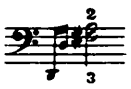
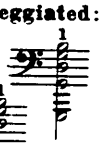
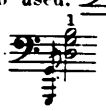
ETUDE II.

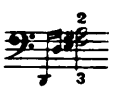
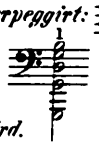
Ign. Moscheles, Op. 70. №2.

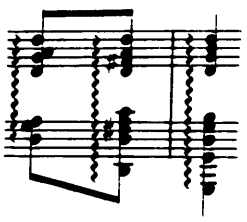
This study offers opportunity for the practice of full chords with both hands in the most varied positions. They should be executed throughout in **arpeggio**, beginning with the lowest note, thus:  Care should be taken not to play them as follows:  Besides the above, the pupil should take care that the 4th finger of each hand equals the rest in force of touch.

Diese Etude giebt beiden Händen Gelegenheit zur Uebung in vollständigen Accorden in den mannigfaltigsten Lagen. Sie sollen durchgängig etwas gebrochen (arpeggirt) werden, und zwar von der untersten zur obersten Note auf folgende Weise:  *Man hüte sich jedoch sie auf diese Art:*  *zu spielen. Ueberdies hat man noch bei beiden Händen darauf zu achten, dass der 4te Finger den übrigen an Kraft im Anschlag gleich komme.*



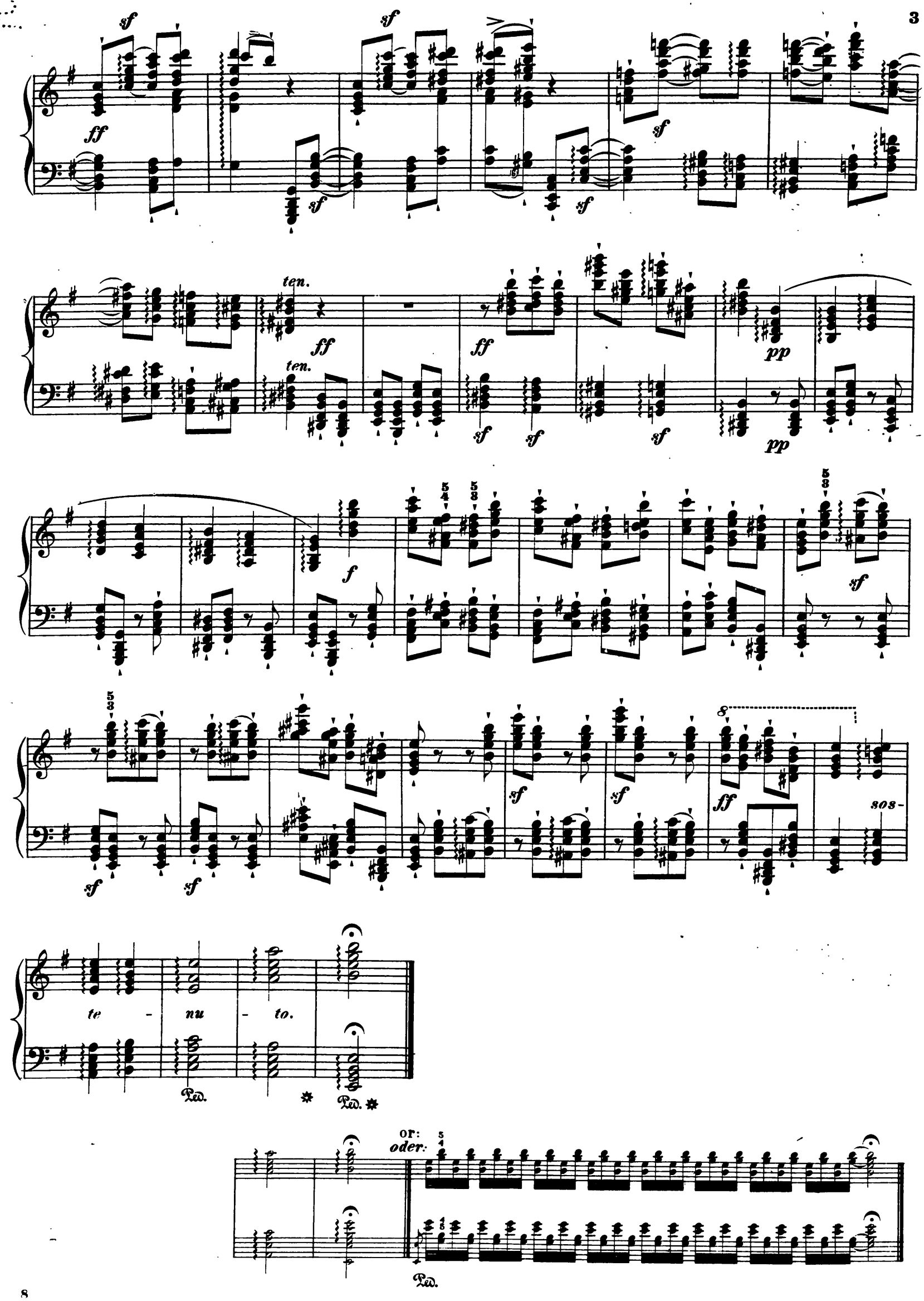
It may be stated as a rule, that when, in a chord like this, the thumb is not used for the uppermost note, the Octave should be **arpeggiated**:  but when the thumb **is** so used:  the Octave is **not** to be arpeggiated: 

Als Regel gelte, dass wenn bei dergleichen Accorden *für die höchste Note der Daumen nicht in Anwendung kommt, die Octave arpeggirt:*  *bei Anwendung des Daumens aber*  *nicht arpeggirt* *ausgeführt wird.*



*) The chords with *staccato* points are not to be arpeggiated.
) As soon as the chords assume a sentimental character, they are played **arpeggio in both hands, one after the other.

*) *Die punktirten Accorde werden nicht harpeggirt.*
**) *Sobald die Accorde einen sentimentalen Character annehmen, so werden beide Hände nach einander harpeggirt.*


ten.
ten.
sos-
te - nu - to.
or:
oder:

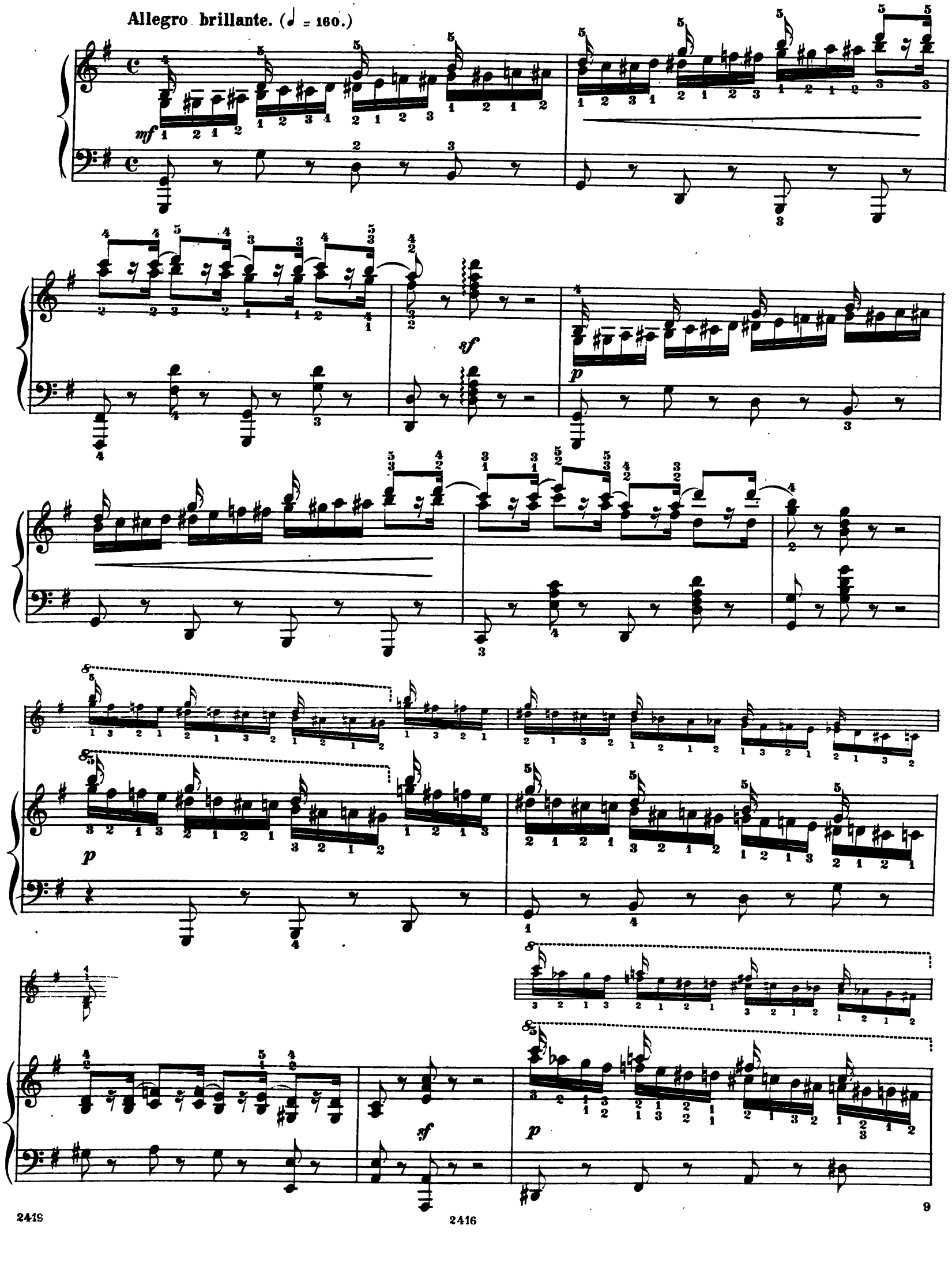
ETUDE III.

Ign. Moscheles, Op. 70. No 3.

This study is designed for practice in chromatic runs intermingled with double notes. These latter should be brought out clearly and forcibly. This study is specially useful for the little finger.

Diese Etude bezweckt eine Uebung in chromatischen Läufen, bei welchen die damit verbundenen äussersten Noten kräftig herrortreten müssen. Sie soll besonders eine nützliche Uebung für den kleinen Finger sein.

Allegro brillante. (♩ = 160.)



cresc.

sf

Ped.

cresc.

sf

p

cresc.

sf

ff

sf

dim.

ten.

Ped.

sf

ten.

sf

ten.

8

sf sf sf

p

p

p

ff p

pp

Ped.

Ped.

cresc.

cresc.

f

sf

p

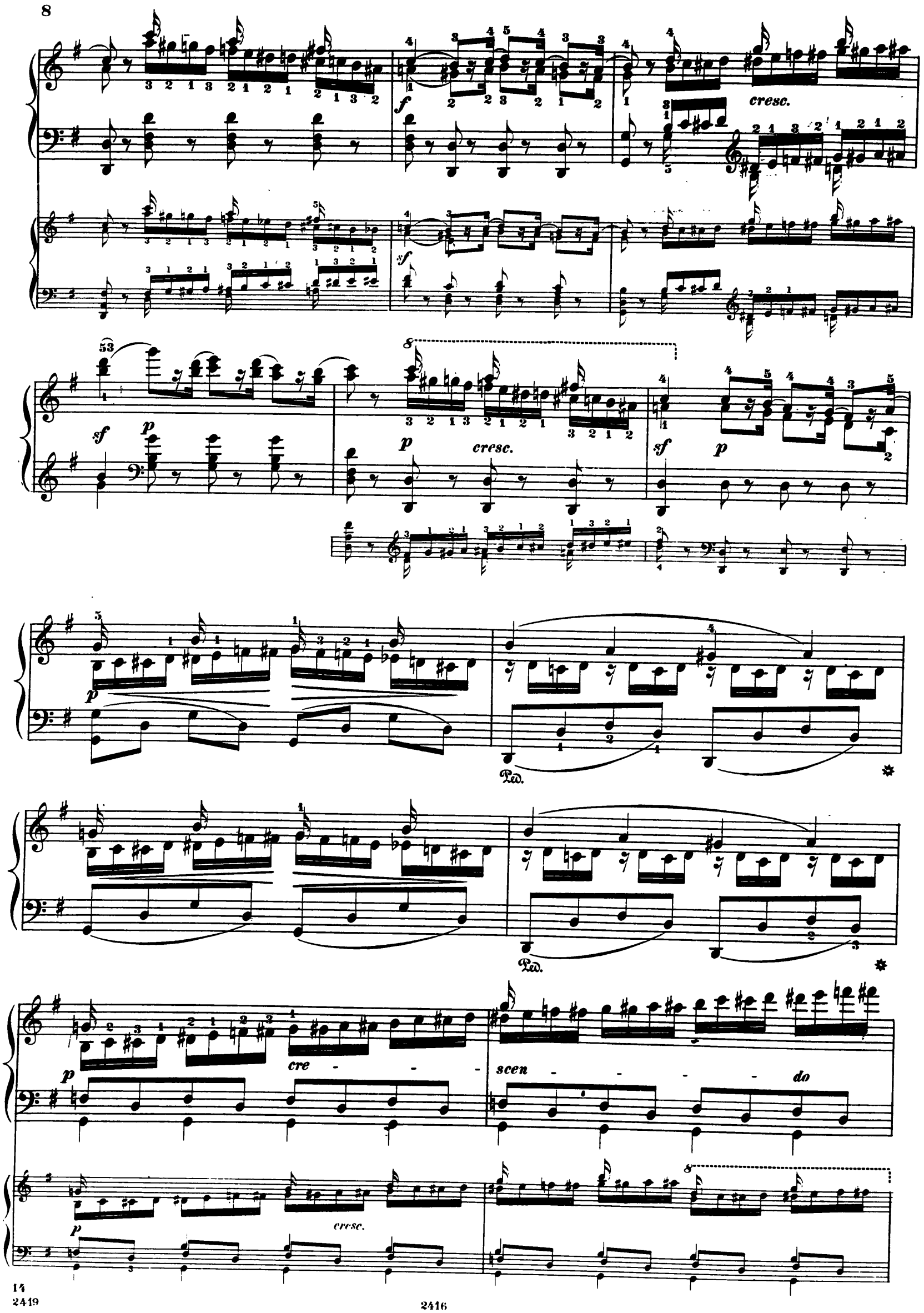
cresc.

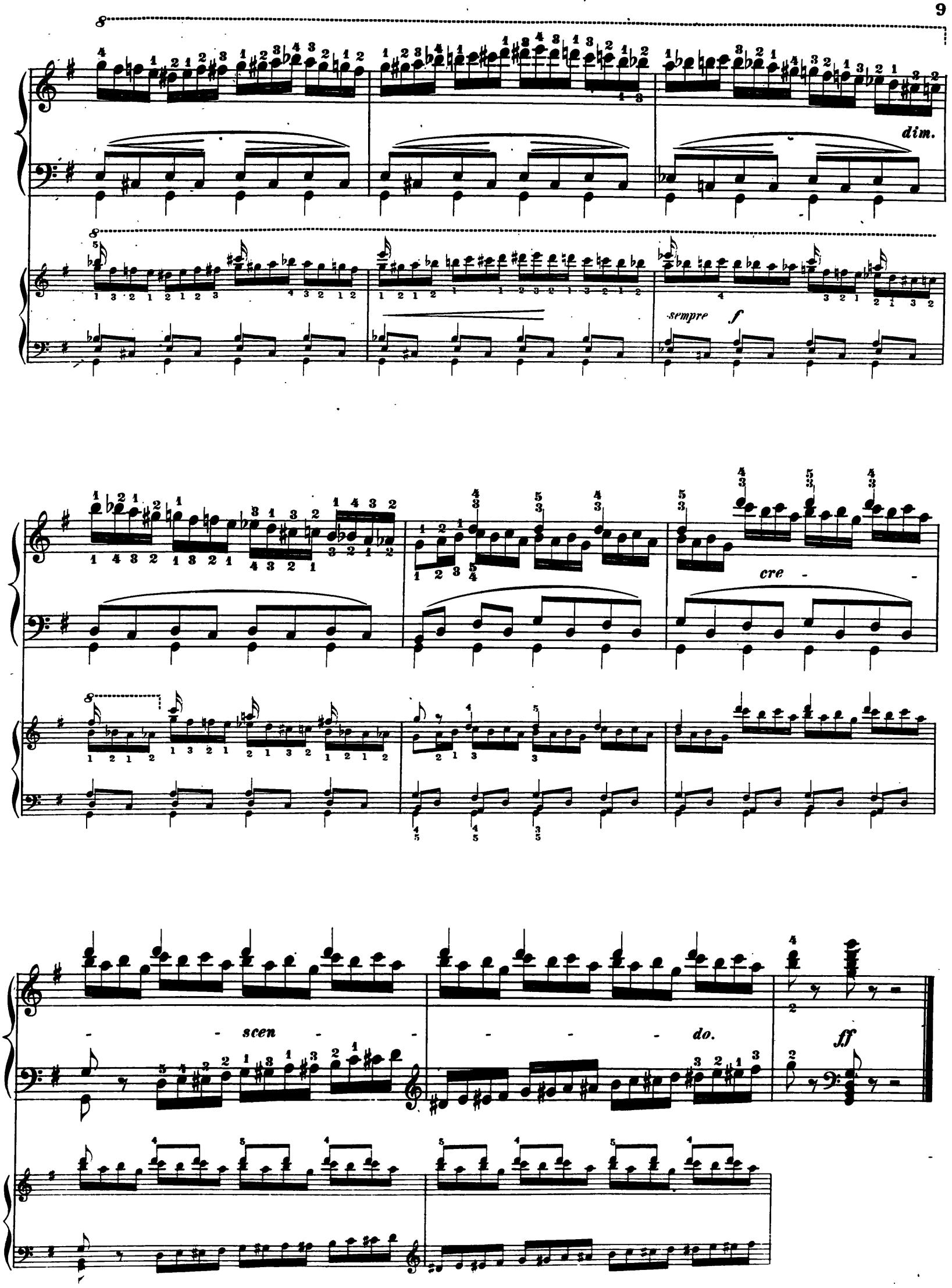
f

sf

sf

p


cresc.
cresc.
cre - - - scen - - - - do
cresc.


dim.
sempre f
cre - - scen - - - - do.
ff

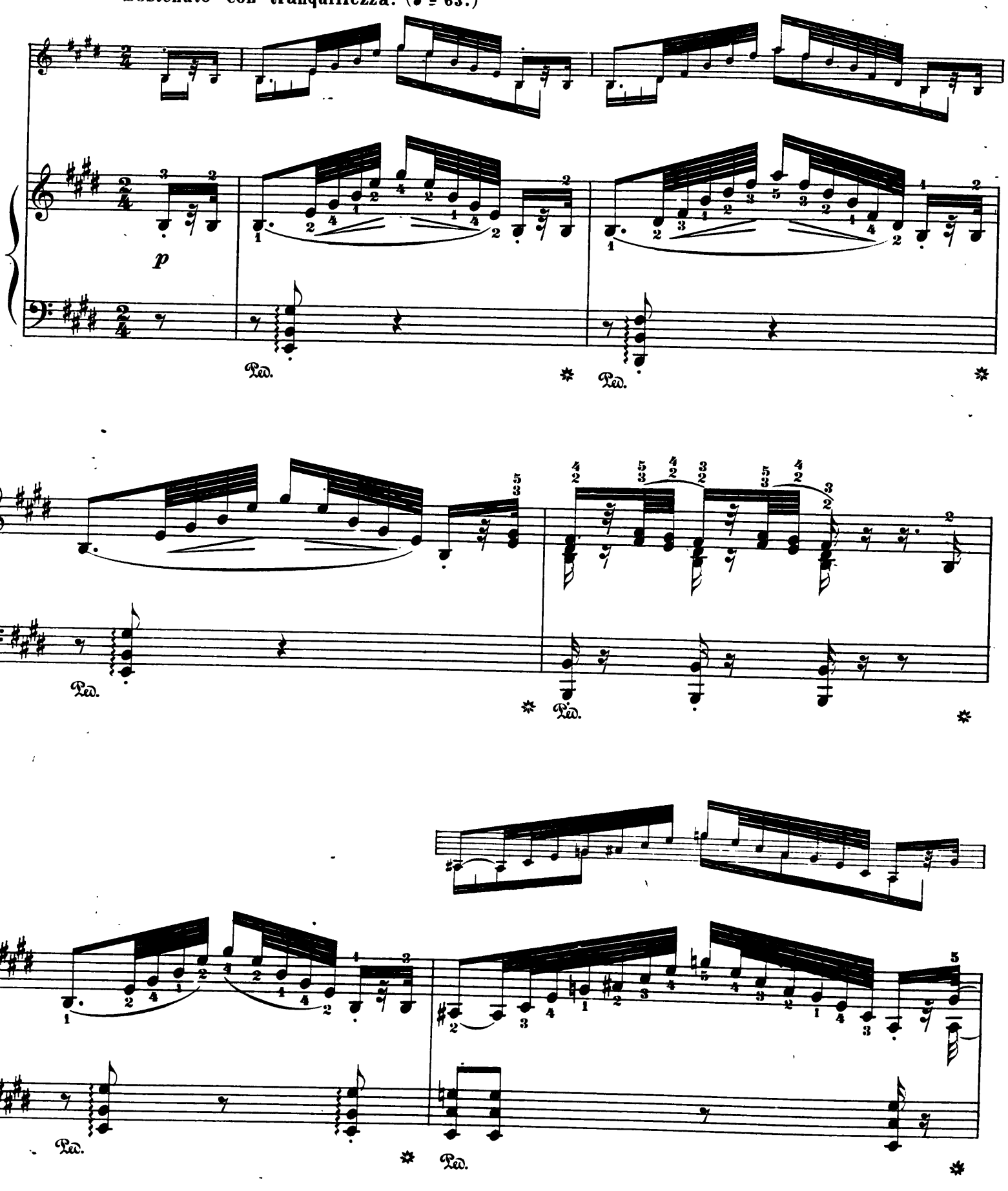
ETUDE IV.

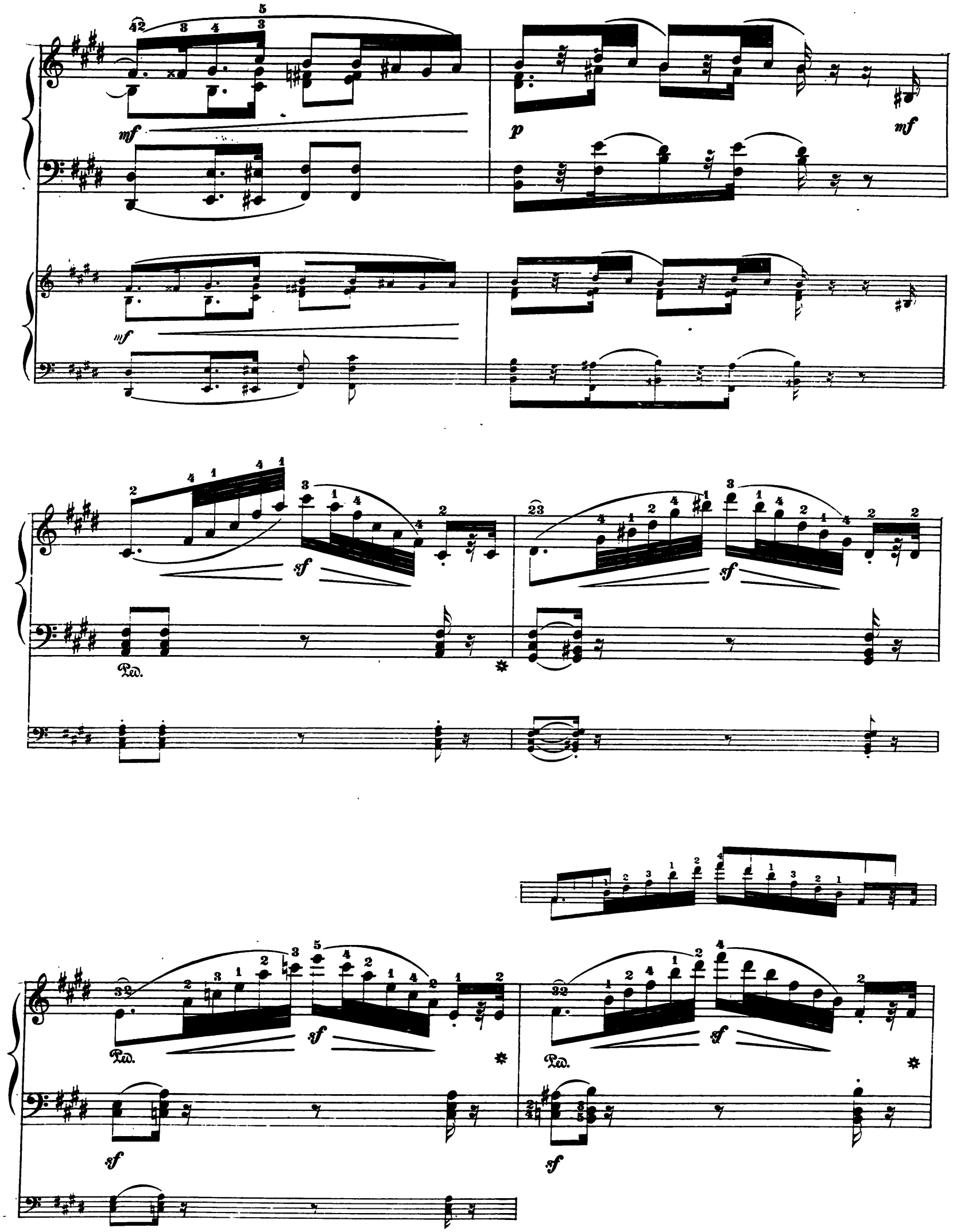
Ign. Moscheles, Op. 70. No 4.

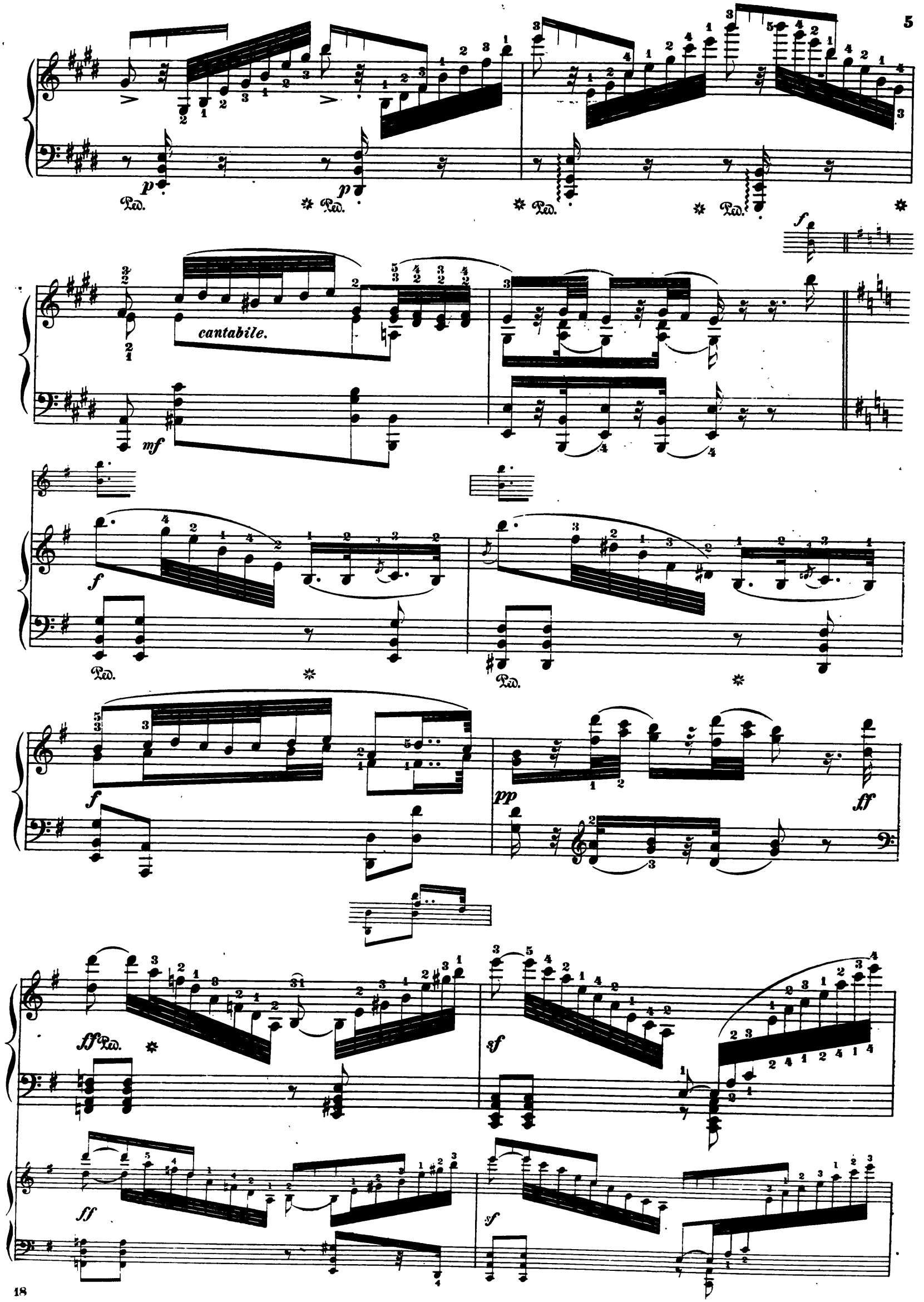
In manner of performance this study should unite pathos with light - ness. The first can only be attained by a strictly measured Tempo: the latter only by an extremely delicate touch upon the keys (in the quick passages) as though the tones were merely **breathed** out.

Im Vortrage dieser Etude soll Pathos mit Leichtigkeit verbunden werden. Ersterer kann durch ein streng abgemessenes Zeitmass, letzteres durch überaus zarte Berührung der Tasten (bei den geschwinden Noten) als wären die Töne gleichsam hingehaucht, bewirkt werden.

Sostenuto con tranquillezza. (♩ = 63.)




mf
p
mf
mf
sf
sf
Ped.
sf
Ped.
sf
Ped.
sf
sf

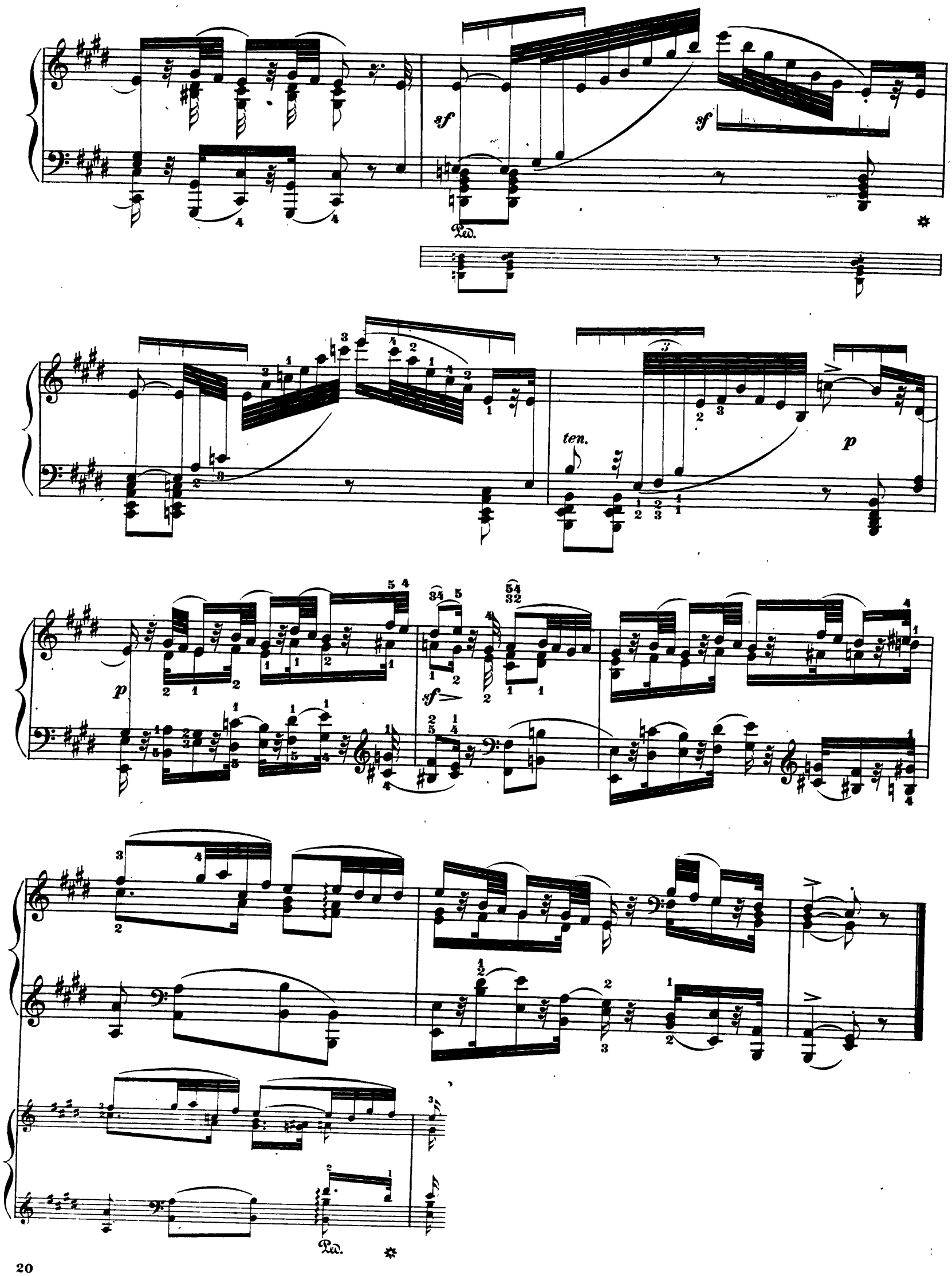

cantabile.

ff Ped. pp

ff pp

Ped. Ped. cresc.

f decresc. pp


sf
sf
Ped.
ten.
p
p
sf
Ped.

ETUDE V.

Ign. Moscheles, Op. 70. Nº 5.

In this exercise particular attention is to be paid to the right hand, not only on account of the double-notes which give the fingers a useful extention, but more especially from the fact that a **melody is to be played simultaneously with an accompaniment in the same hand.** The former requires a stronger, the latter a weaker touch. The expression "**agitato con passione**" permits, and in fact demands, a frequent deviation from strict time, both hurrying and retarding the same.

Mit der Uebung in Doppelgriffen, welche den Fingern eine nützliche Ausdehnung verschafft, ist auch der Vortrag dieser Etude sehr zu beachten, indem in der rechten Hand eine Melodie-Führung nebst Mittelstimme zugleich vorzutragen ist. Diese erstere muss sich durch ein bedeutenderes Gewicht im Anschlage auszeichnen, während die letztere blos als begleitende schwächer mittönen soll. Uebrigens erlaubt und erfordert sogar das vorgeschriebene "agitato con passione" *ein öfteres Schwanken im Tacte, ein Acceleriren und Zurückkehren in das ursprüngliche Tempo.*

Allegretto agitato con passione. (♩ = 152.)

p sempre legato.

p

f

sf

pp

p a piacere

rall.

a tempo.

Ped. Ped. Ped. Ped. Ped.

p

sf *p*

sf *sf* *sf*

dim. *pp*

p *decresc.*

calmato e cantabile.

cresc. *sfz*

decresc. *cresc.* *f*

Ped. Ped.

sf *sf* *sf*

Ped.

ff appassionato.

ff *dim.* *rit.* *a tempo*

m.s.

sf *dim.* *p calando.* *a tempo.* *p*

Ped.

dim.

p

cresc.

sf

sf

sf

decresc.

p sotto voce.

dim.

ritard.

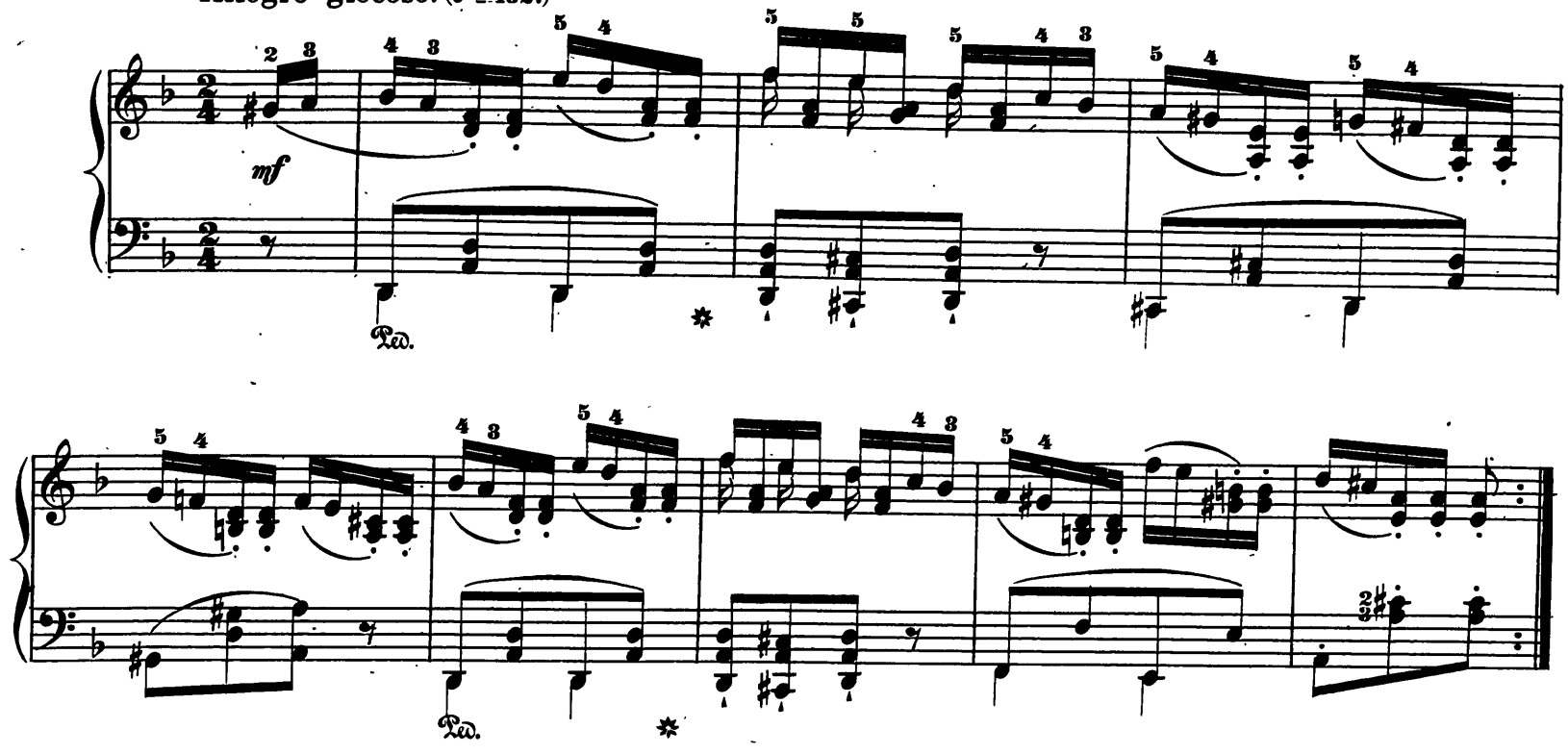
ETUDE VI.

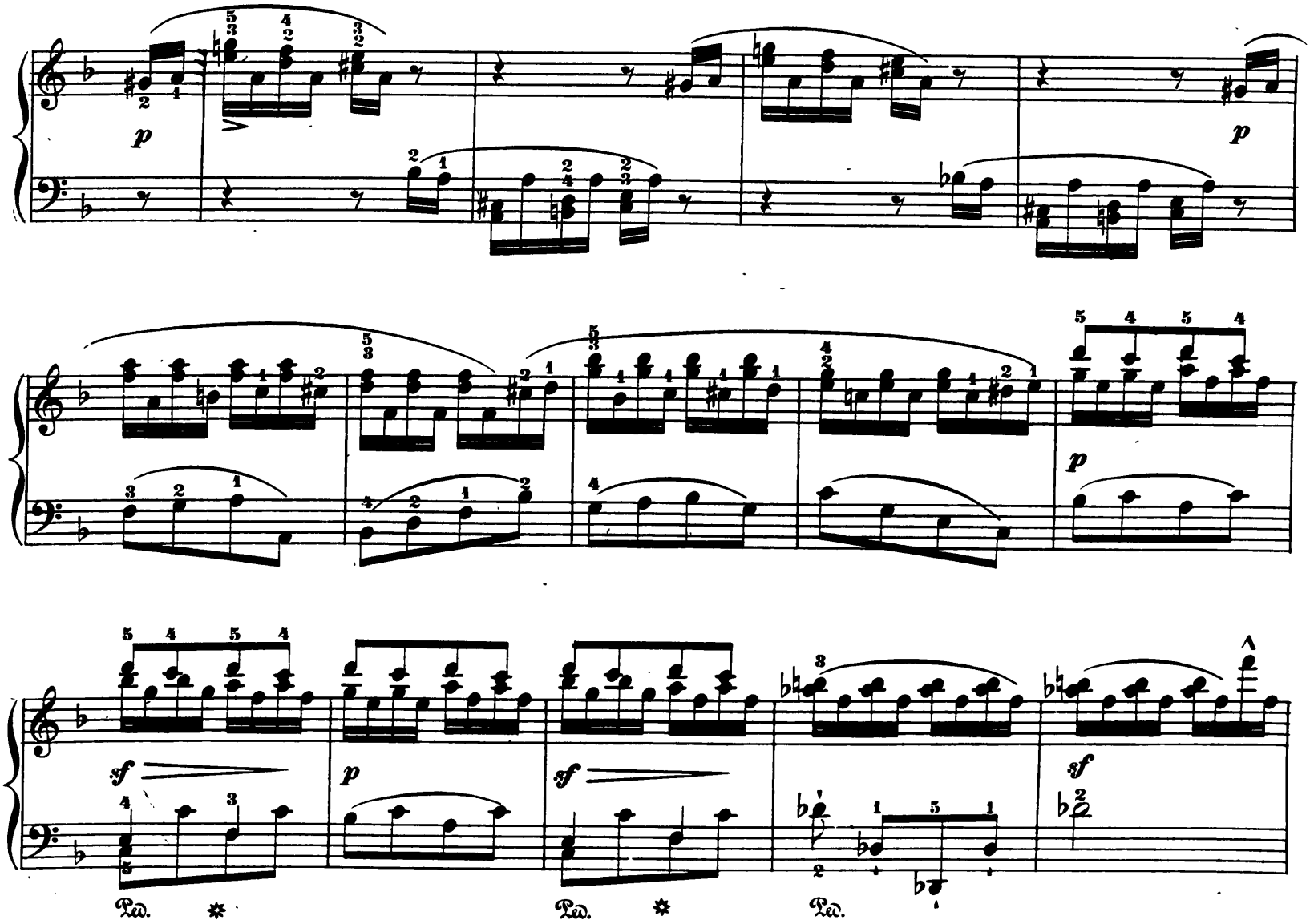
Ign. Moscheles, Op. 70. No 6.

The difficulties of this study must be performed with a light touch, in order that it may retain its jocose character.

Die Schwierigkeiten dieser Etude müssen mit leichtem Anschlag vorgetragen werden, so dass sie immer ihren scherzhaften Charakter beibehält.

Allegro giocoso. (♩ = 132.)





p

f

sf

sf

Ped.

Ped.

p scherzando.

sf

sf

sf

sf

sf

sf

sf

p

Ped.

Ped.

pp

8

cresc.

f

8

decresc.

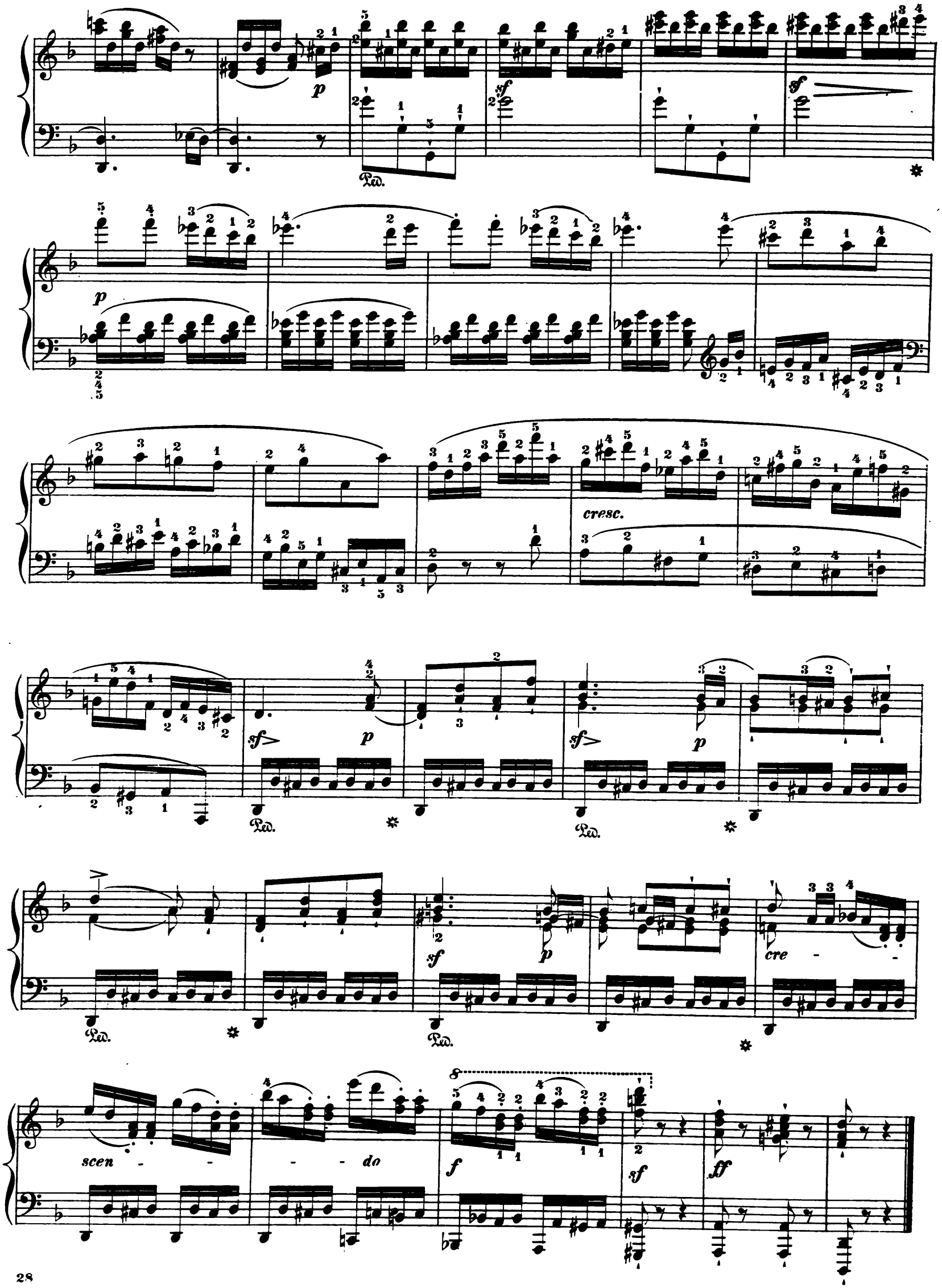
p

Ped. ✱ Ped. ✱

f

rf *ff*

rf *rf* *ff*


p
sf
Ped.
cresc.
cre - scen - do
f
ff

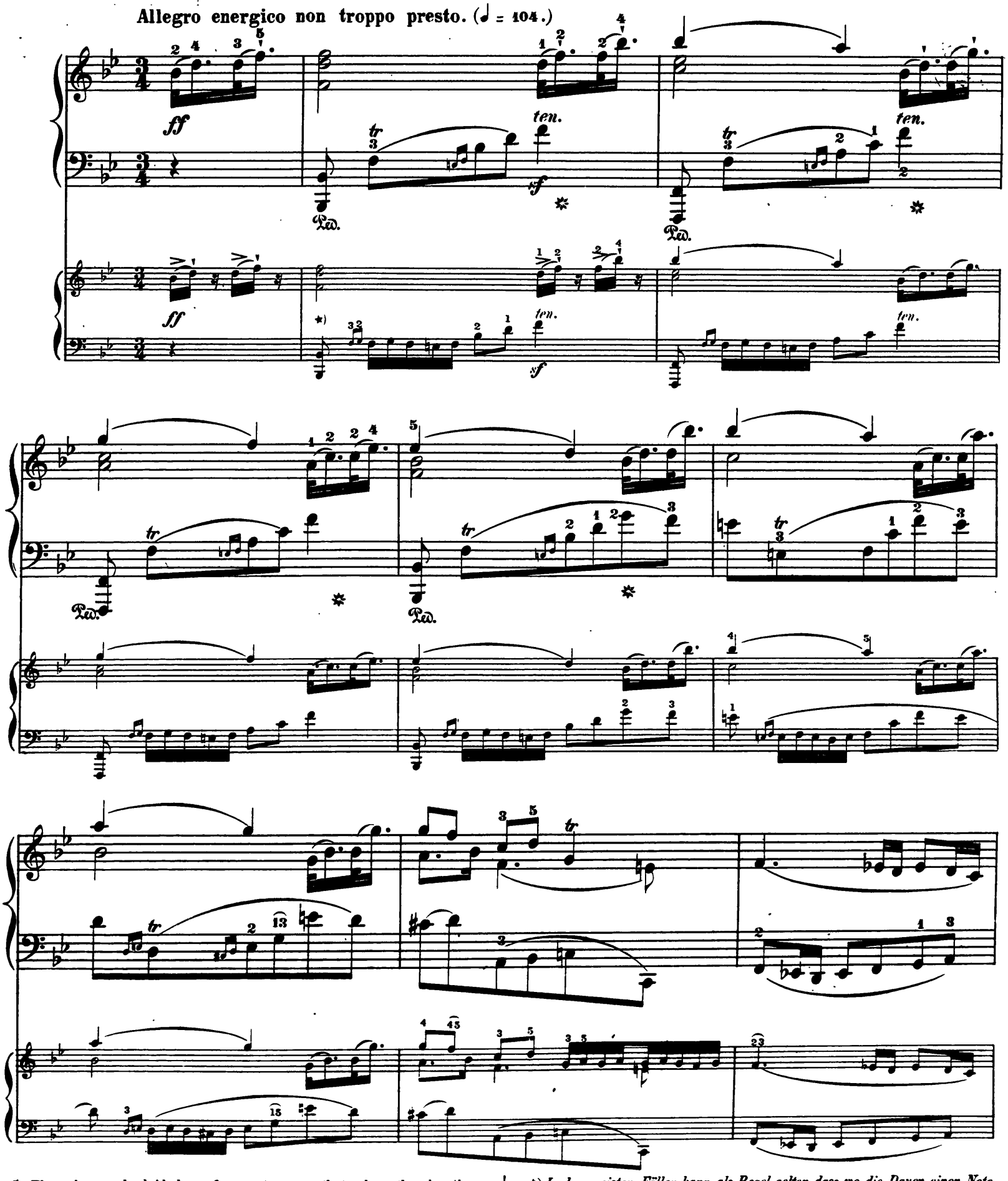
ETUDE VII.

Ign. Moscheles, Op. 70. No 7.

This study (written in the old "ecclesiastical" style) demands a strongly accented rendering. Besides the variation of **forte** and **piano**, with their various shadings, this etude should be characterized not only by expression of sentiment, but also by clear accentuation of the contents of each measure.

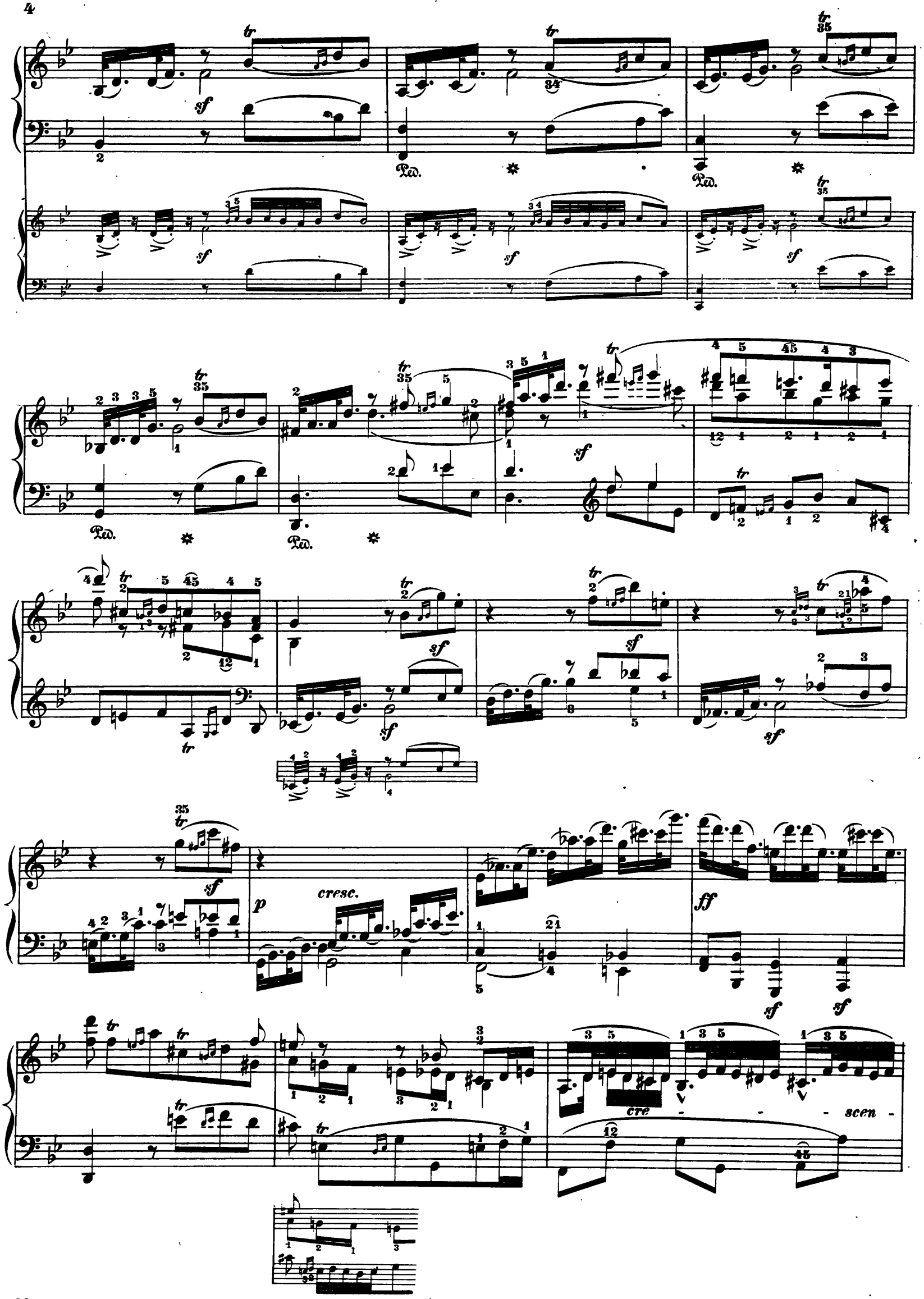
Im alten Kirchenstyl gearbeitet, bezweckt diese Etude einen kraftigen markirten Vortrag; ausser dem Wechsel des forte und piano mit den verschiedenen Schattirungen, soll sie sich nicht sowohl durch sentimentalen Ausdruck, als durch ein deutliches Hervortreten aller einzelnen Tacttheile auszeichnen.

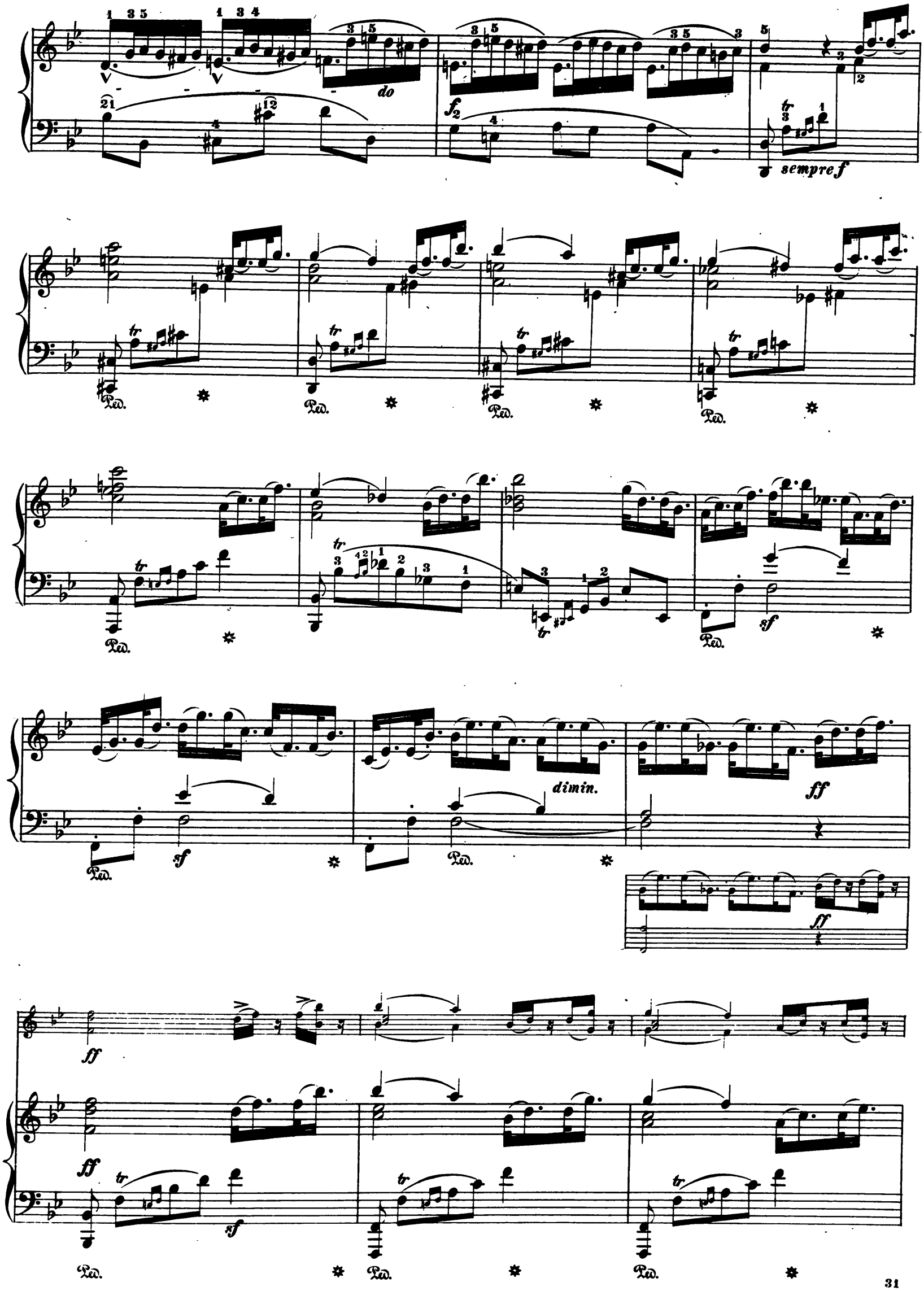
Allegro energico non troppo presto. (♩ = 104.)

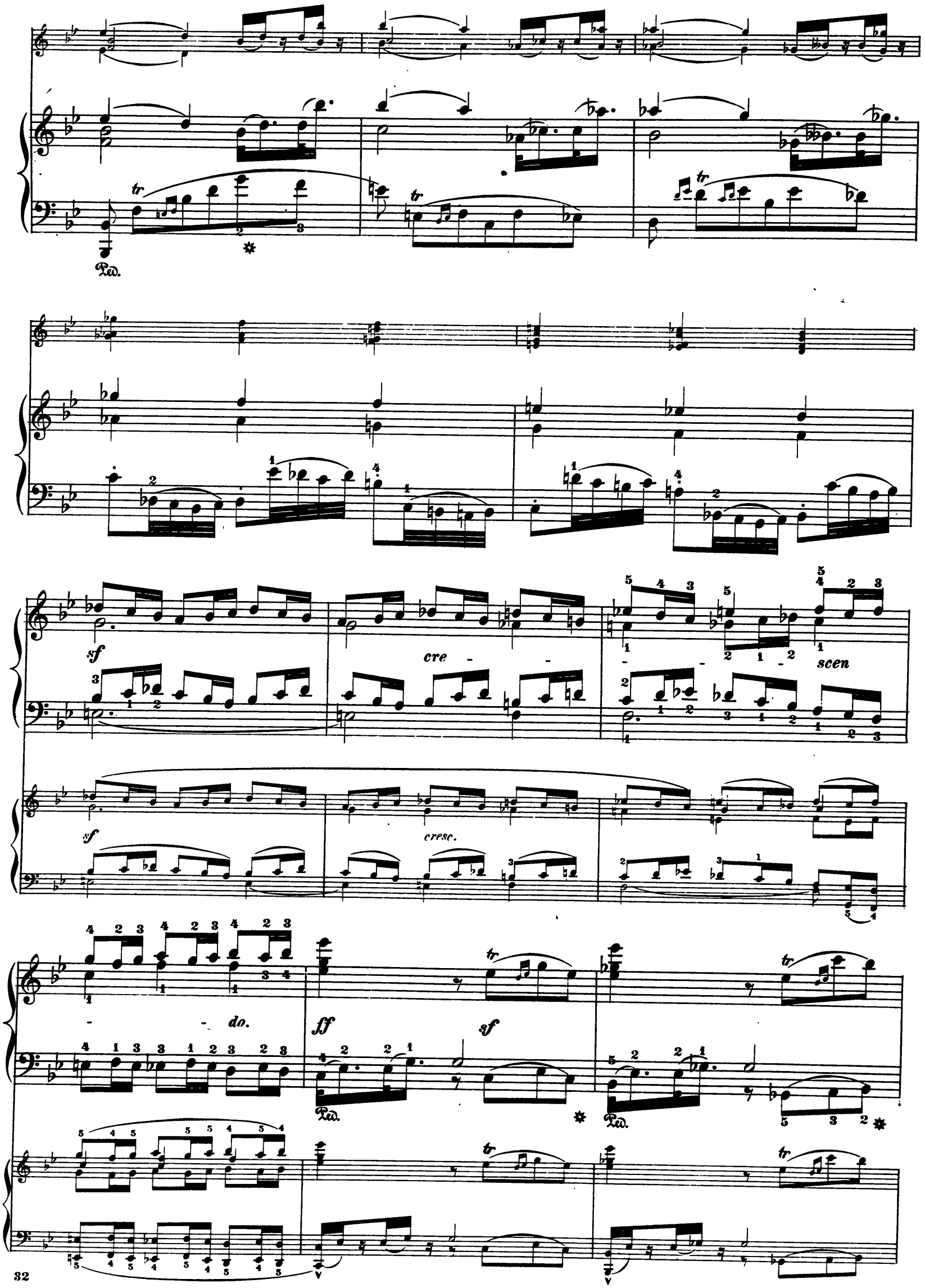


*) The rule may be laid down for most cases, that when the duration of a note does not allow of a Trill (which should comprise not less than 7 notes,) its place may be supplied by anticipating two notes, some times one, or even three, according to circumstances.

*) *In den meisten Fällen kann als Regel gelten, dass wo die Dauer einer Note einen Triller (der nicht aus weniger als 7 Noten bestehen kann) unzulässig macht, man sich durch Vorausnahme zweier, zuweilen auch einer, unter Umständen auch dreier Noten helfen kann.*


sf
Ped.
p
cresc.
ff
cre - - scen -


do
f
sempre f
Ped.
sf
dimin.
ff


Ped.
sf
cre - - - - scen - - do.
cresc.
ff
sf
Ped.
Ped.

Ped.

sf

ff

pesante.

p

ETUDE VIII.

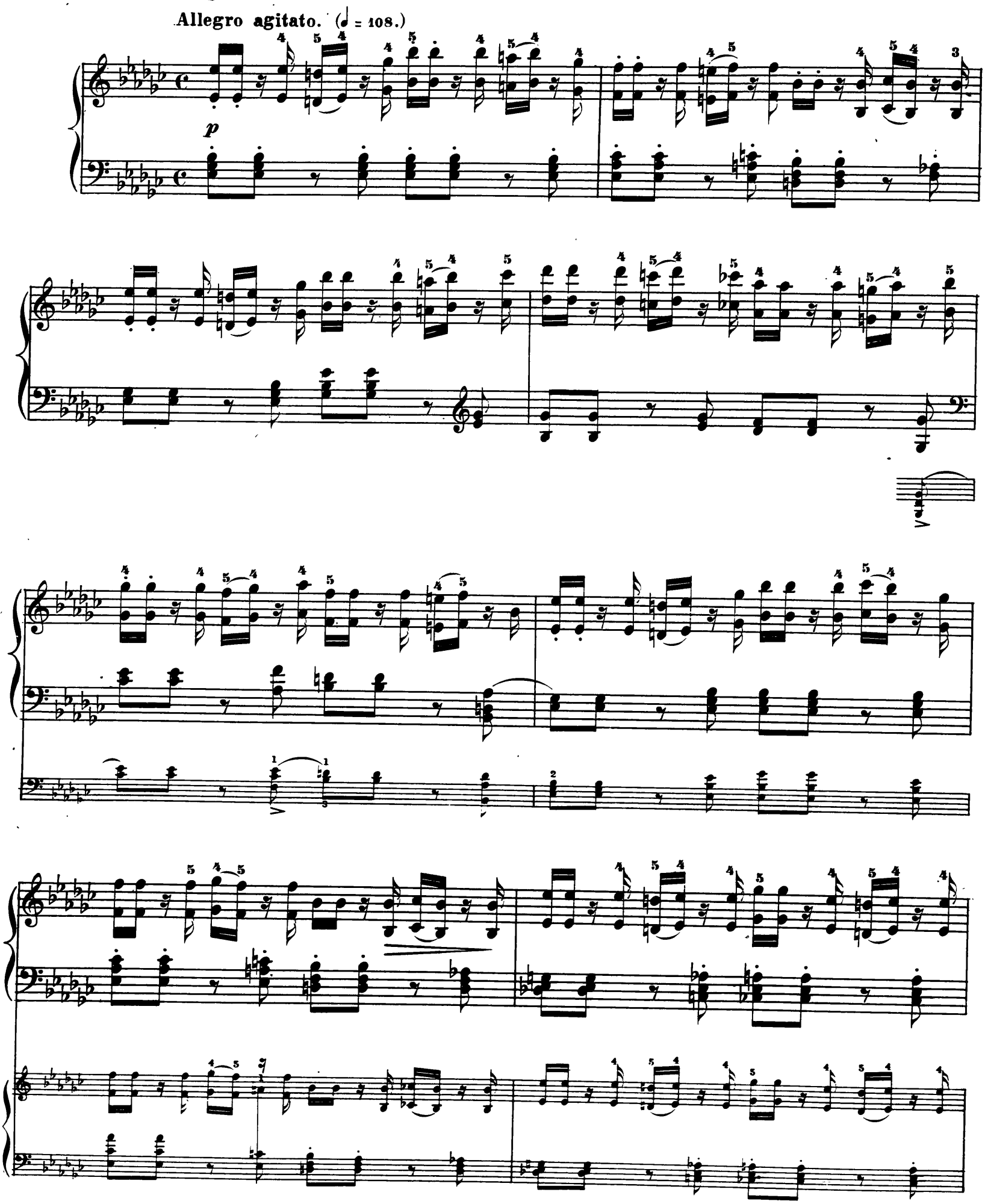
Ign. Moscheles, Op. 70. No 8.

The following study is intended for practice in detached octave-passages; the wrist being held stiffly and then loosely in alternation. The *staccato* calls for the first, the tied notes for the second. Meantime the arm must always be quiet.

The exact observance of the signs of expression, as well as the more delicate shadings is necessary to give this study its proper character.

Uebung in unterbrochenen Octaven-Passagen ist der Zweck dieser Etude. Das Handgelenk ist dabei abwechselnd steif und lose zu halten: Ersteres bei den mit Staccato bezeichneten und Letzteres bei den gebundenen Octaven; jedoch muss der Arm immer ruhig und leicht gehalten werden.

Die genaue Beachtung des piano zum forte mit den feinern Nüancen wird dieser Etude ihren richtigen Character als Tonstück geben.



p *cresc.*

p

con impeto.

f *sf*

p

f *sf*

pp

p

p *pp* *pp* *sf*

p *pp*

Tranquillamente. (♩ = 96.)

p

ten. *ten.* *ten.* *ten.*

cresc.

dim.

p

Ped.

dolce.

Ped. Ped.

dim.

cresc.

sf sf

agitato.

f

dim.

legato possibile

sf sf sf sf

ff

sf sf

cresc.

ff

Ped. Ped.

Tempo I.

sotto voce.

p

pp

sf

sf

sf

sf

p

p

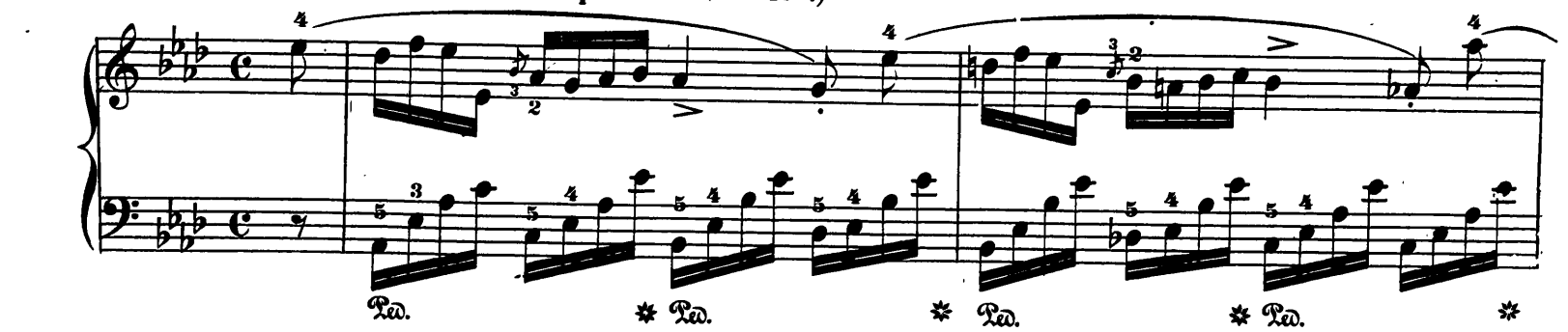
ETUDE IX.

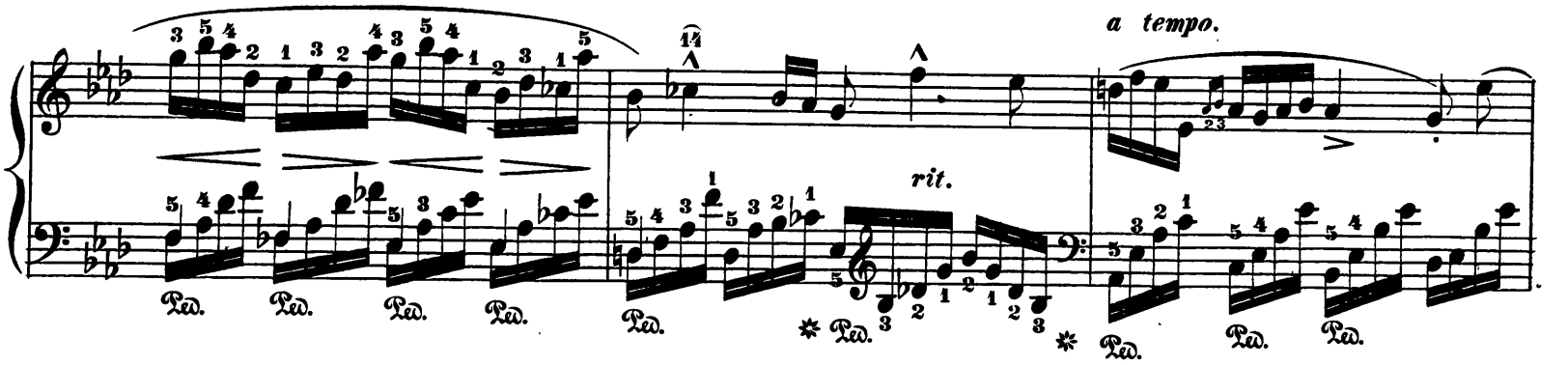
Ign. Moscheles, Op. 70. No. 9.

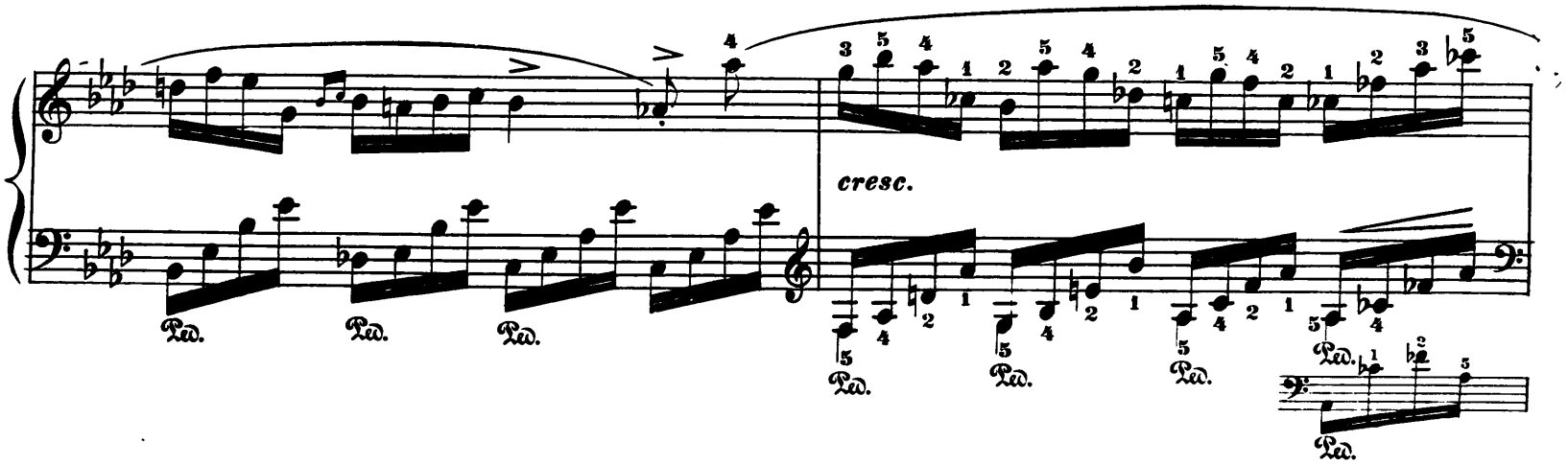
The object of this study is to give a legato style, expressive shading in the touch, and finally to stretch the fingers. To accomplish the first (especially where the piano lacks resonance) it is well to employ the damper-pedal so long as the bass continues in arpeggios of the same chord. At each change of harmony care must be taken to avoid the use of the pedal, until the entrance of the new chord is established.

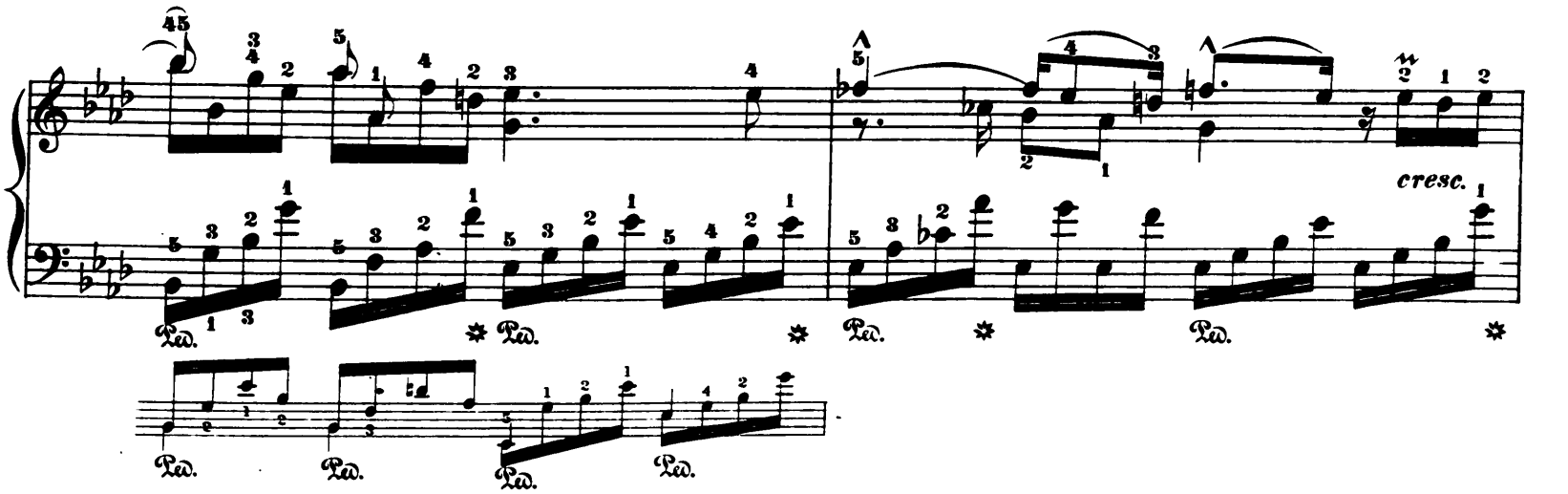
Gebundener Vortrag, seelenvolle Nüancirung im Anschlag und endlich Ausdehnung der Finger ist in dieser Etude bezweckt. Um das Erstere zu erreichen, dürfte die Aufhebung der Dämpfung (besonders bei kurztönenden Instrumenten) so lange zu gebrauchen sein, als der gebrochene Bass die zu einer Harmonie gehörenden Intervalle berührt, und wenn dies auch nur durch vier Noten (oder weniger) geschieht; vor einer neuen Harmonie sind die Saiten präcis zu dämpfen, und mit dem Anfang derselben das Pedal wieder zu heben.

Cantabile, moderato ed espressivo. (♪ = 108.)









dim.

calando.

rall.

a tempo.

poco rit.

pp

pp

cresc.

cresc.

dim.

f

ritard.

a tempo. lusingando.

poco a poco cresc.

amabile.

sf *sf* *sf* *sf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ten. *p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

dim. *p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

rit.

Ped. Ped. Ped. Ped. Ped.

dim. *rall.*

Ped. Ped. Ped. *calando.* Ped.

ETUDE. X.

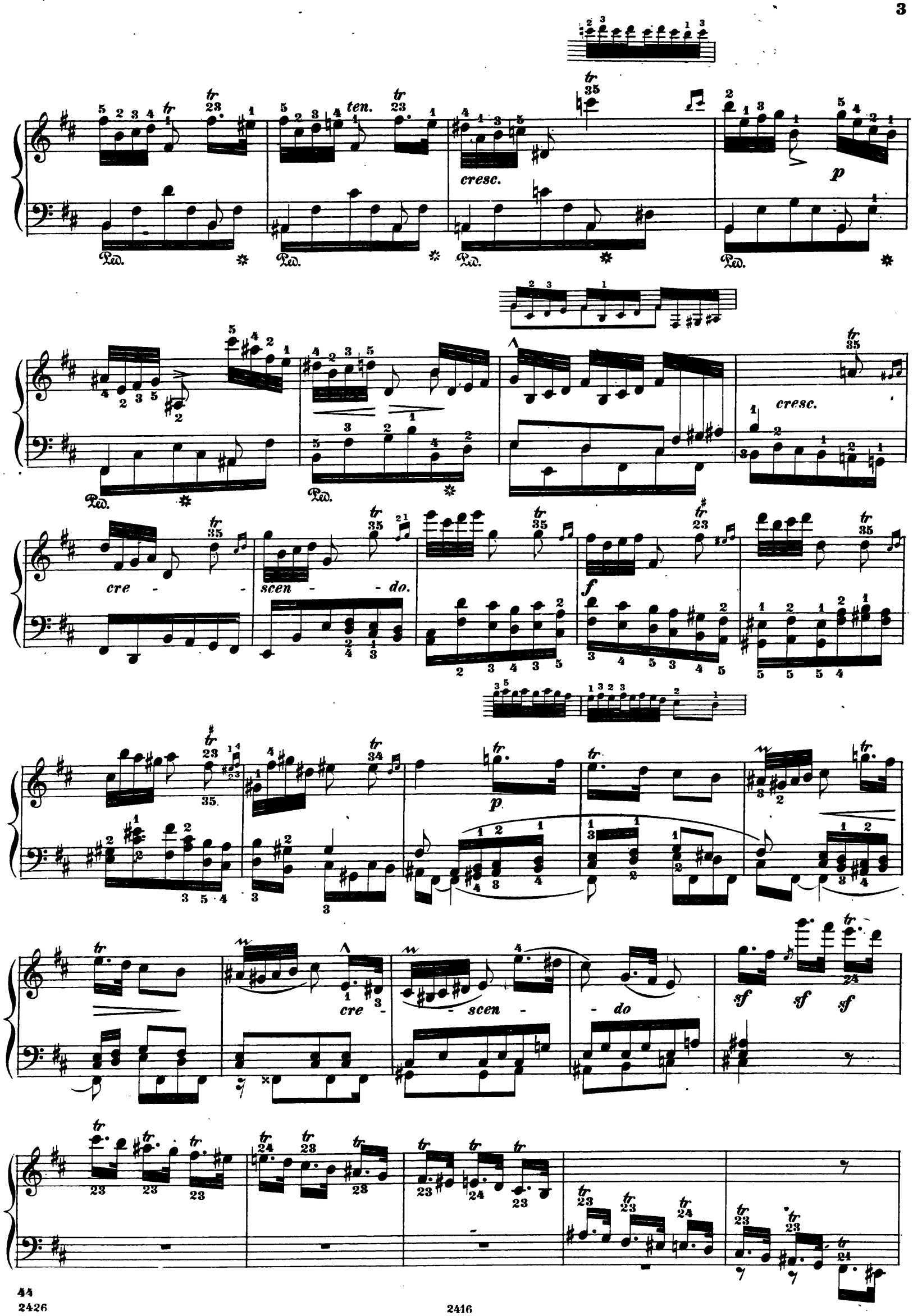
Ign. Moscheles, Op. 70. No 10.

The following etude in the ancient style (resembling that of Scarlatti) offers a study in trills. These should be quickly and smoothly performed, without disturbing the steady movement of the **tempo.**

Diese Etude im alten Style (etwa in dem des Scarlatti) geschrieben, soll eine Uebung im Triller darbieten, welcher durchgängig, rund und schnell auszuführen ist, ohne dass dadurch der ruhige Gang des Zeitmasses gestört werde.

Andantino. (♩ = 100.)

p legato.


ten.
cresc.
p
cresc.
cre - scen - do.
f
p
cre - scen - do
sf
sf
sf

ten.

sf

sf

con gran forza.

sf

sf

sf

ff

sf

sf

pp

pp

ETUDE XI.

Ign. Moscheles, Op. 70. No 11.

This study offers to the performer an opportunity to practice the extension of the whole hand as well as of the separate fingers. It also greatly helps to acquire the skilfull "passing-under" of the two thumbs. Its performance should be characterized by the greatest force and energy.

Diese Etude soll dem Spieler Gelegenheit geben, die Spannung der ganzen Hand, so wie die der einzelnen Finger zu vermehren. Auch soll sie besonders das geschickte Unterlegen beider Daumen erlernen helfen. Bei Ausführung derselben ist die möglichste Kraft und Energie anzuwenden.

Allegro maestoso e patetico. (♩ = 122.)

ff

Ped.

Allegro non troppo, maestoso e patetico.

ff

m.g.

sf

pp

Ped.

pp

Ped.

cresc.

Ped.

Ped.

cresc.

Ped.

Ped.

f

Ped.

Ped.

ff

f

m.d.

m.g.

f

Ped.

Ped.

Ped.

sempre f

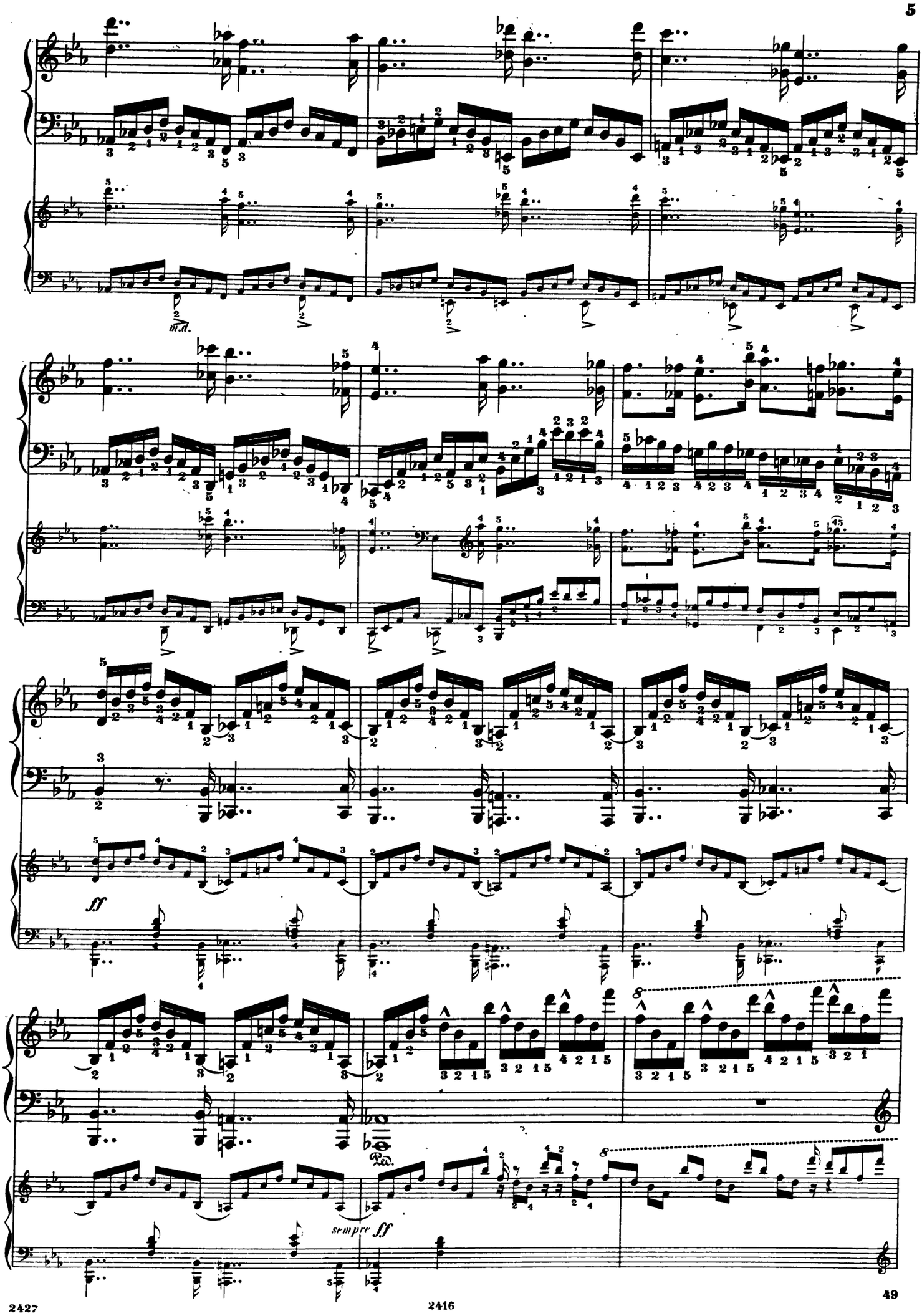
Ped.

Ped.

Ped.

sempre f

m.d.


m.d.
ff
Ped.
sempre ff

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

sempre ff
sempre ff
Ped.
f
ff

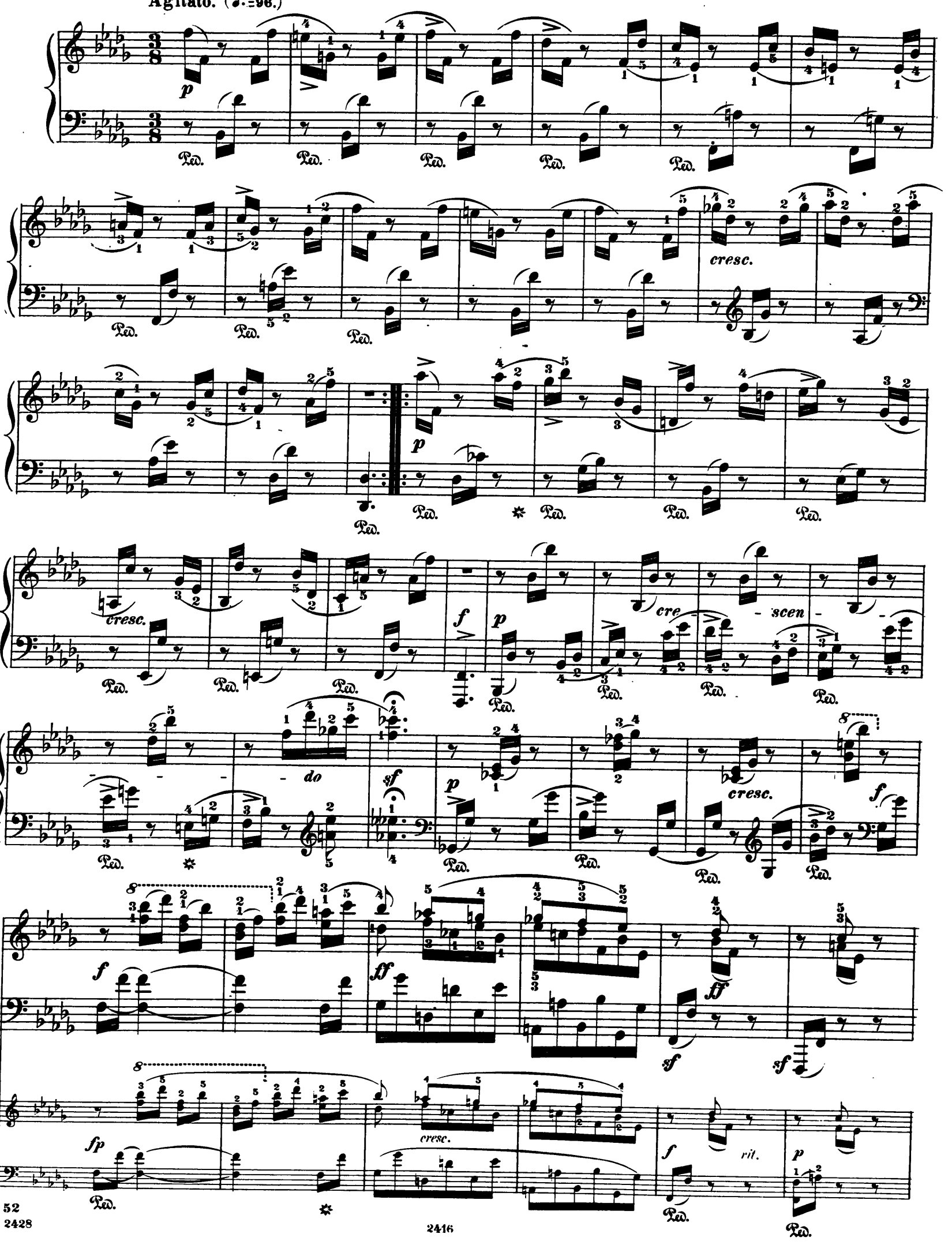
ETUDE XII.

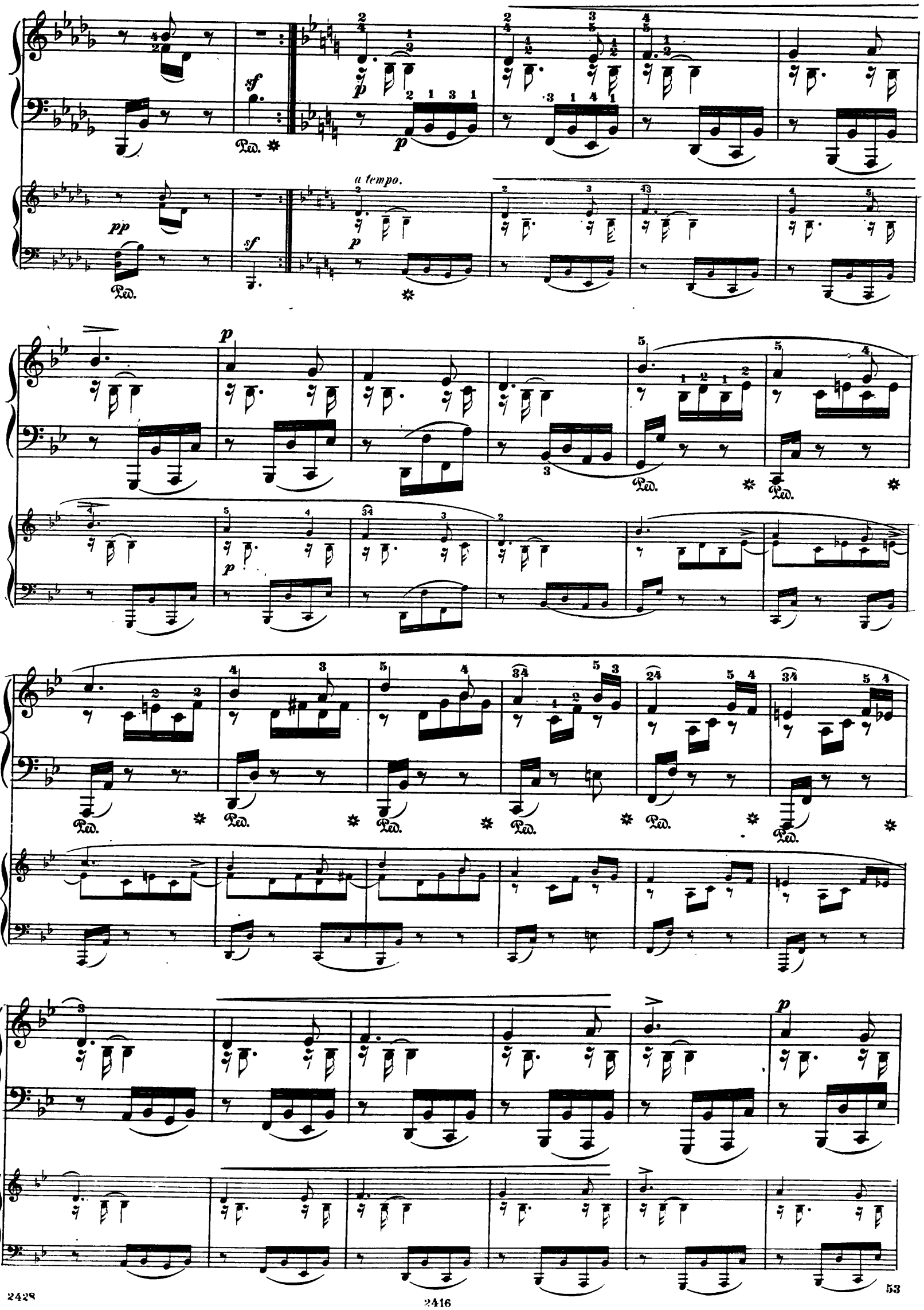
Ign. Moscheles, Op. 70. No 12.

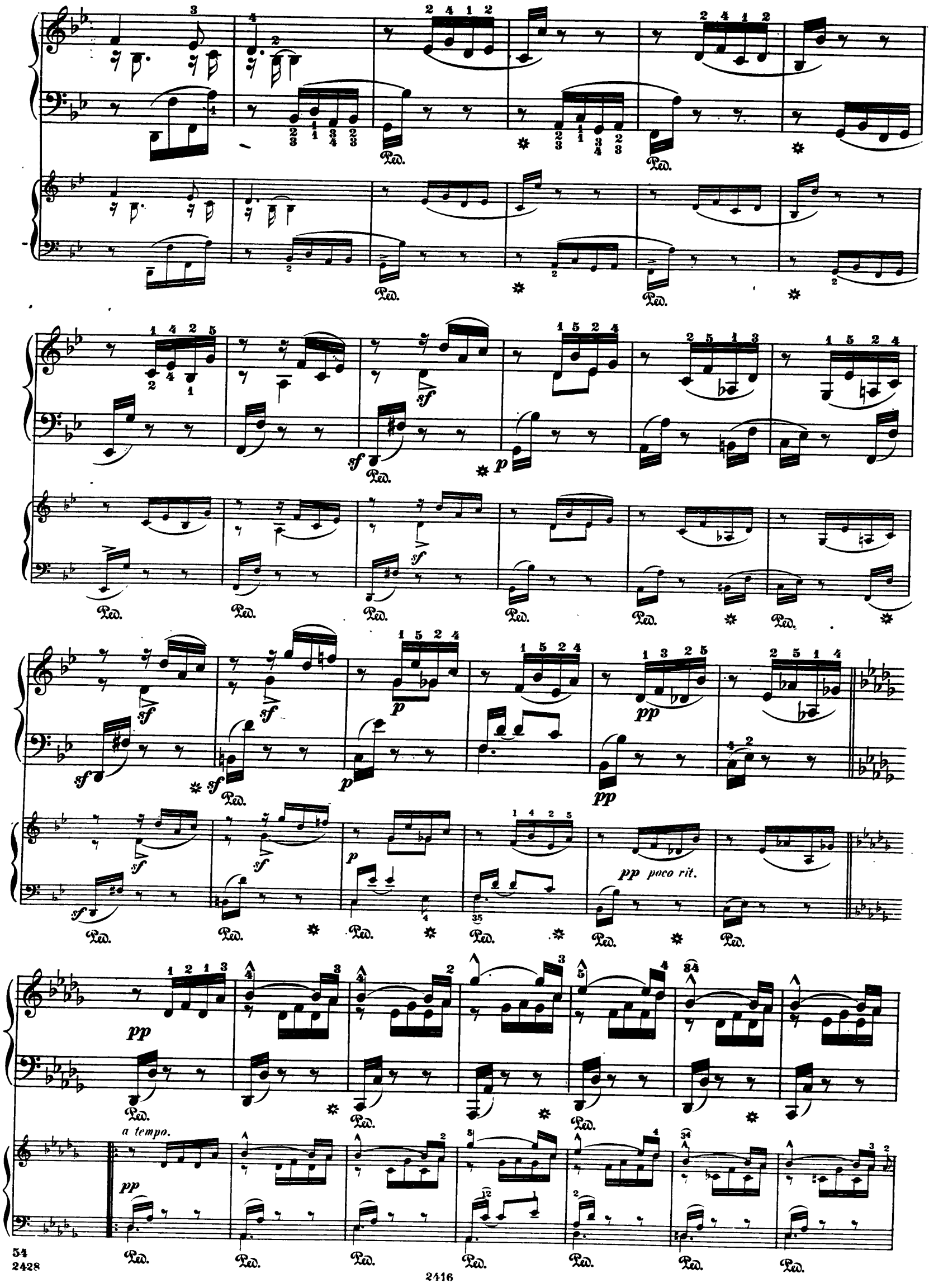
A quiet arm, a delicate touch, and an elastic withdrawal of the hands during the short pauses, are required in order to give this study its due effect.

Leichter Arm, zarter Anschlag, elastisches Zurückziehen der Hände (während der kurzen Pausen) sind besonders erforderlich, um diese Etude mit Effect zu spielen.

Agitato. (♩.=96.)




a tempo.


Ped.
sf
p
pp
pp poco rit.
a tempo.

agitato

cresc.

cresc.

p

Ped.

dim.

dim.

f

pp

Ped.

poco a poco cresc.

poco a poco cresc.

Ped.

cresc.

poco rit.

a tempo.

f

p

Ped.

cre - scen - do

pp

Ped.

8

sf dim.

f

p

8

dim.

f

ppp

Ped. ✱

p

pp

rit.

rall.

pp

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