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Vols. 182, 183.

IGNAZ MOSCHELES

SELECTED

COMPOSITIONS

FOR THE

PIANOFORTE

IN PROGRESSIVE ORDER.

REVISED, FINGERED AND EDITED

BY

WM. SCHARFENBERG

VOL. I. CONTAINS BIOGRAPHICAL SKETCH OF THE AUTHOR

BY

DR. THEO. BAKER

In Two Volumes

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IGNAZ MOSCHELES was born at Prague on May 30, 1794. He early displayed an astonishing aptitude for music, so that his father, a Jewish merchant, placed him at the age of ten under the tuition of Dionys Weber, the Director of the Conservatory at Prague, who "brought him up on Mozart and Clementi." When only fourteen he played in public a concerto of his own composition; soon after this he went to Vienna, then the musical capital of Europe, where he earned his living by teaching and playing, while studying composition under Albrechtsberger and Salieri. He speedily became one of the most fashionable teachers and virtuosi of the city, being received in the best circles, and making the acquaintance of the foremost musicians of the day; Beethoven himself took a warm interest in him, and entrusted the pianoforte arrangement of "Fidelio" to his hands in 1814, Moscheles being then but twenty years of age. The following year may be said to mark the beginning of his career as a leading virtuoso; it was then that he entered into friendly rivalry with Meyerbeer, and also played and published his "Variations on the Alexander March," which attained immense popularity at the time. In 1816 he undertook his first professional tour, visiting Munich, Dresden and Leipzig; a second tour, begun in 1820, and extending to Holland, France and England, was a series of ovations of the most enthusiastic character; his fiery interpretation of his own spirited and effective compositions, together with his remarkable talent for improvisation, won admiring applause wherever he went. In London, where he appeared for the first time in 1822, he was welcomed fraternally by Cramer and Clementi, then the leaders of musical life in the metropolis; here he wrote, and performed with Cramer at a concert given by the latter, his famous duo for two pianofortes, the "Hommage à Händel." He made repeated excursions to the continental towns during the following years, staying long enough in Berlin in 1824 to give lessons in piano-playing to Mendelssohn, then a youth of 15; but finally settled in the English capital. For the twenty years ensuing, Moscheles led the busy life of a prominent and admired composer, performer and teacher; he joined the corps of instructors at the Academy of Music, became a Director of the Philharmonic concerts in 1832, and in 1837 conducted Beethoven's Ninth Symphony "with signal success;" in 1845 he was chosen to be the regular conductor of these concerts. Besides the very numerous compositions written during this period, Moscheles found time to edit English editions of German classics, thus contributing in no mean degree to their introduction and popularization in England; he gave a regular annual concert, played frequently in society, made trips to various English and continental places, and was, in short, continually before the public in one capacity or another. At the instance of Mendelssohn, who founded the Leipzig Conservatory of Music in 1843, Moscheles in 1846 assumed the duties of first professor of the pianoforte in that institution, and lent all the weight of his professional prestige to its development. As a teacher he was a model of conscientious and painstaking assiduity, and a father to his pupils, to whom he gave, when necessary, free extra lessons outside of the Conservatory, and promoted their welfare in every way in his power after they left it. It is not too much to say that the present fame of the institution is due in great part to the impulse given by him to the art of pianoforte-playing in Leipzig, in which town he died on March the 10th, 1870.

Many of Moscheles' compositions for his instrument, which combine external brilliancy with depth of meaning and thorough musicianly workmanship, deserve a place of honor beside those of Hummel in the post-Beethoven epoch; among their number (160) there are, to be sure, numerous brilliant virtuoso-pieces and much easy salon-music, but he also wrote works of lasting value and original *coloris*. As Riemann says, they are "characterized by a pathos which cannot be termed exactly affected, by a certain grandezza which he seldom disavows." His Études, and also the "Characteristic Studies," op. 95, some of his 7 concertos (especially the third in G-minor), a *Sonate mélancolique*, and many smaller piano-works, may be mentioned as among the most valuable.

As a player, Moscheles belonged to the school of virtuosi preceding Chopin and Liszt; these two artists, and the modern style inaugurated by them, never found full favor in his eyes, though the originality and brilliancy of their compositions compelled a somewhat grudging admiration on his part. His entire mode of thought, ideas of composition, method of teaching, even his system of fingering, were at variance with these meteoric moderns. Speaking of Chopin's Études, etc., he wrote in 1833: "My thoughts, and consequently my fingers, always trip and sprawl over certain crude transitions, and I find Chopin's productions on the whole too sugared, too little worthy of a man and an educated musician, though there is great charm and originality in the national color of his thematic material." After hearing Chopin himself play, he was somewhat less censoriously inclined, but to the end of his life he was never fully reconciled to the innovations of the modern virtuosity.

The technique of Moscheles, the tradition of which has been faithfully handed down at Leipzig, was distinguished for its cleanness and neatness of touch and phrasing, and special attention to the minutiæ of accentuation. Octave-playing with a stiff wrist, and an infrequent use of the pedals, were other marked features of his playing; and as an extempore performer he had few rivals.

DR. THEO. BAKER.

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MOSCHELES.

SELECTED COMPOSITIONS.

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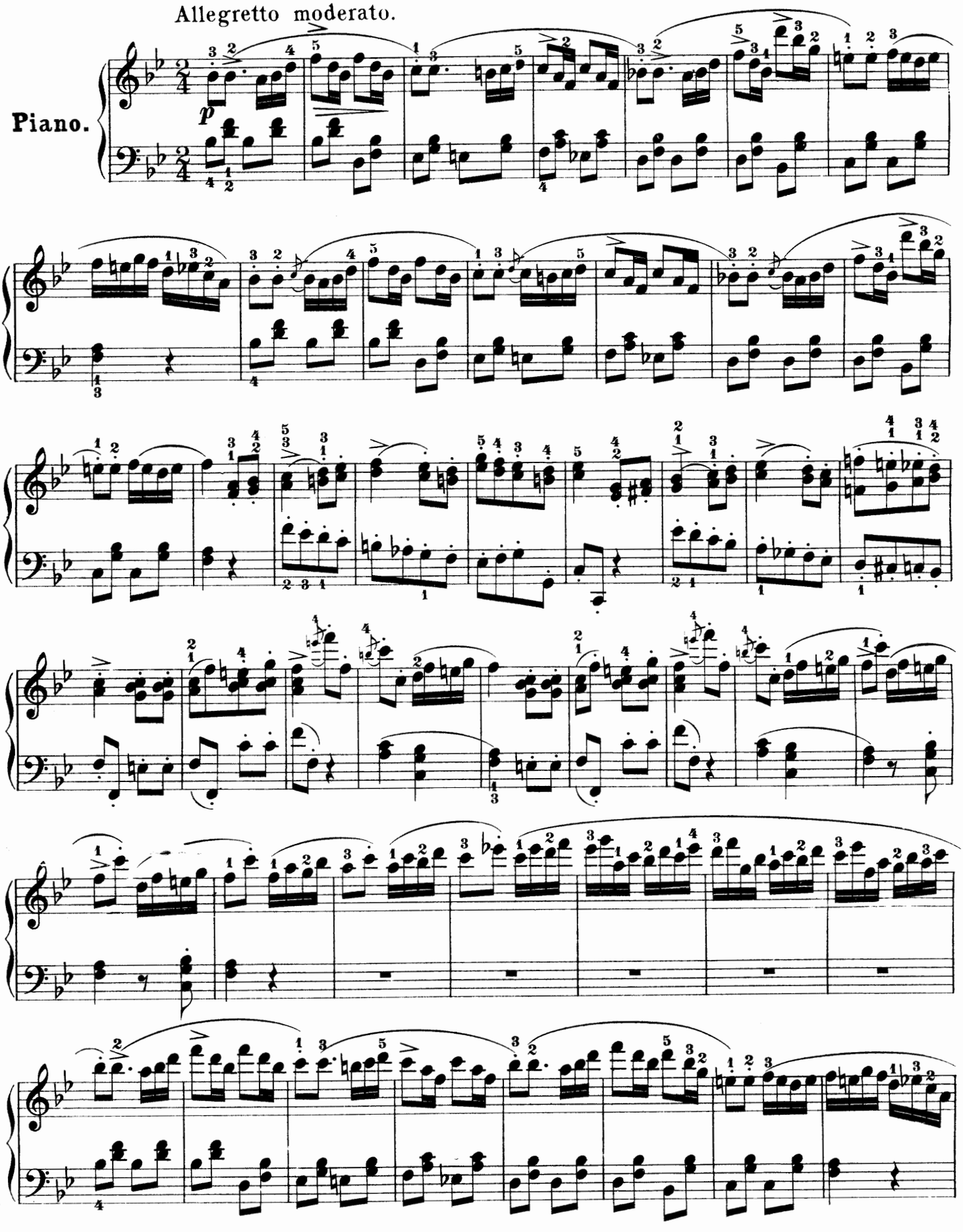
Three Rondos.

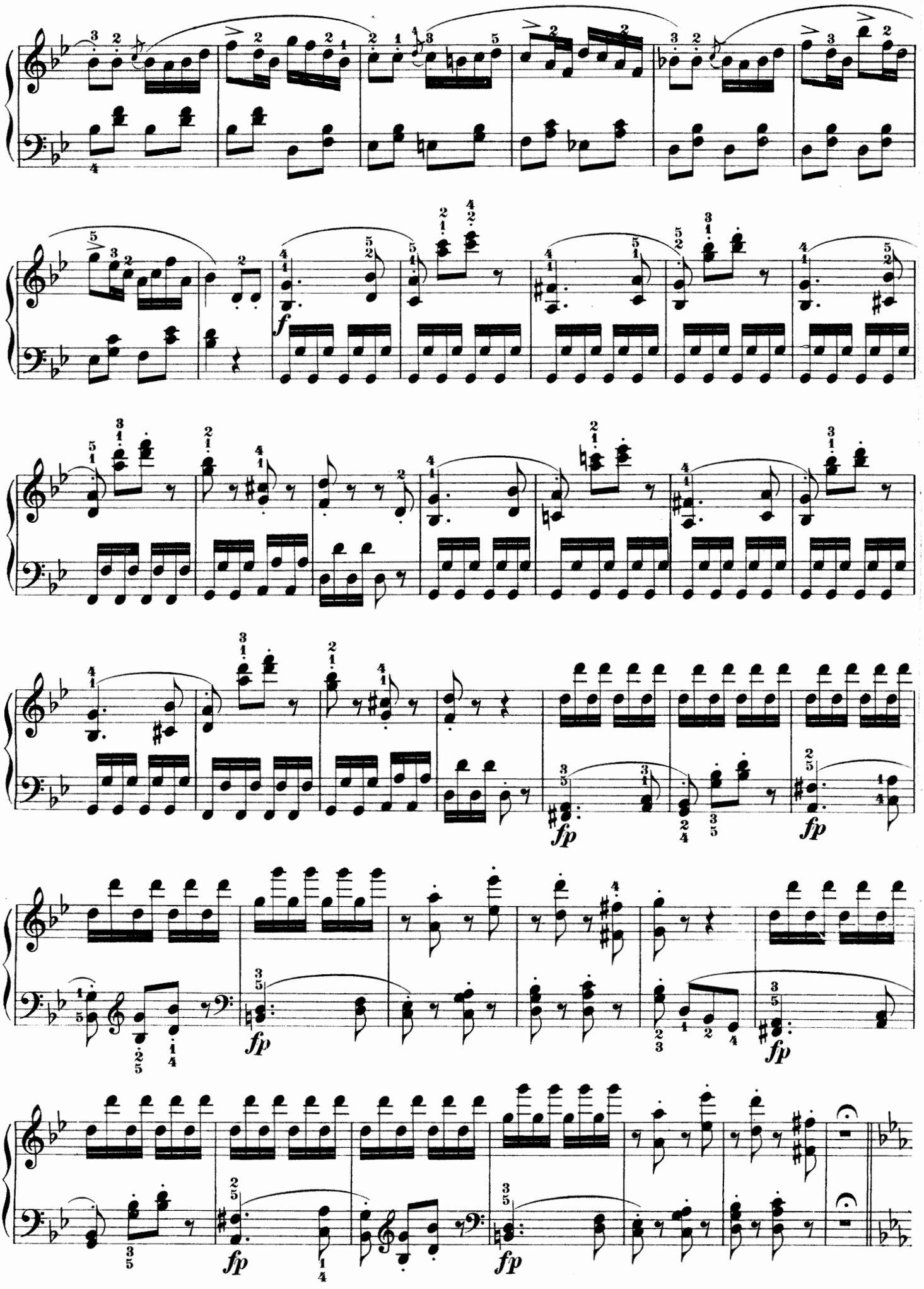
No. 1.

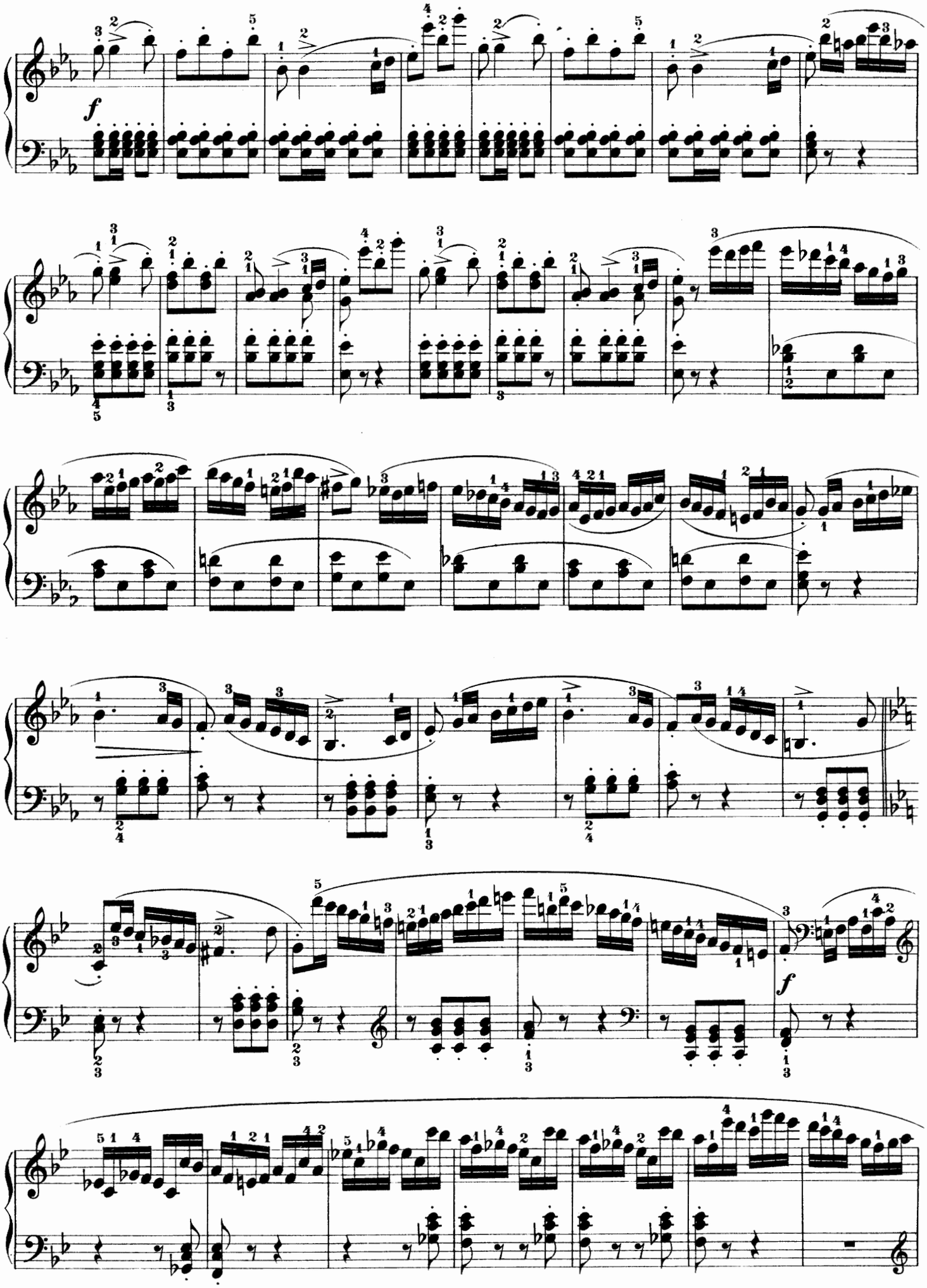
IGNAZ MOSCHELES. Op. 18.

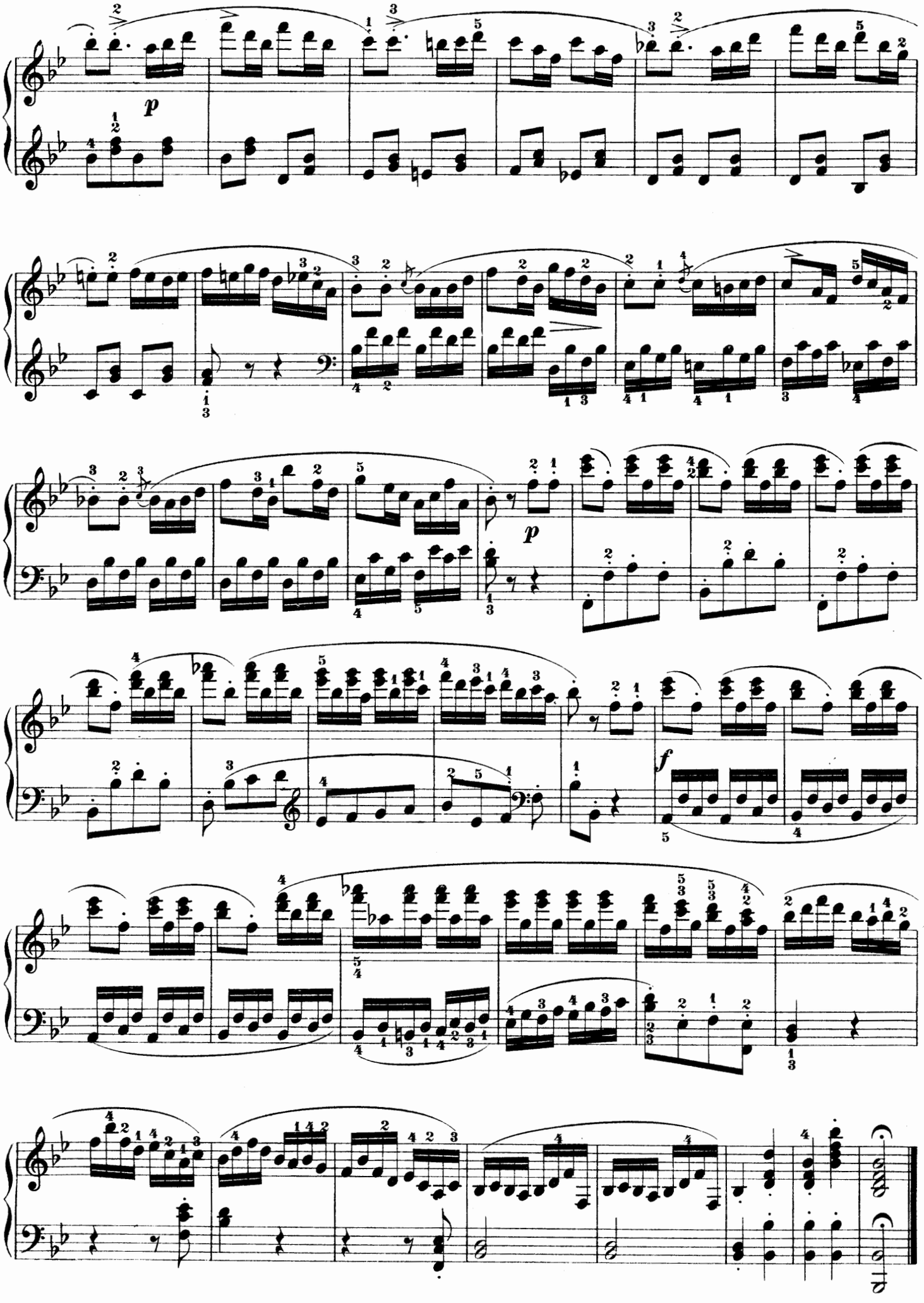
Allegretto moderato.

Piano.




f
fp
fp
fp
fp
fp




p
p
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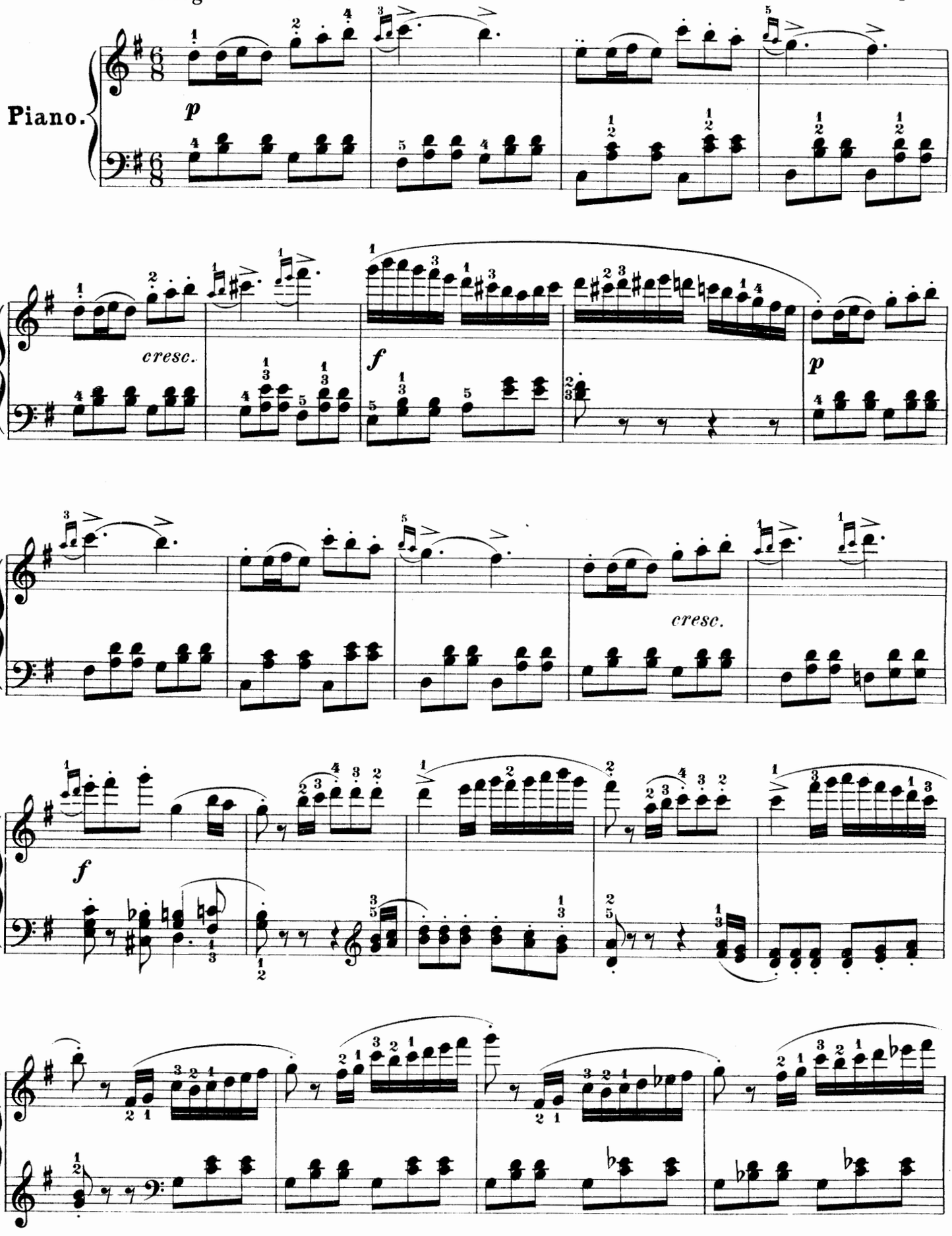
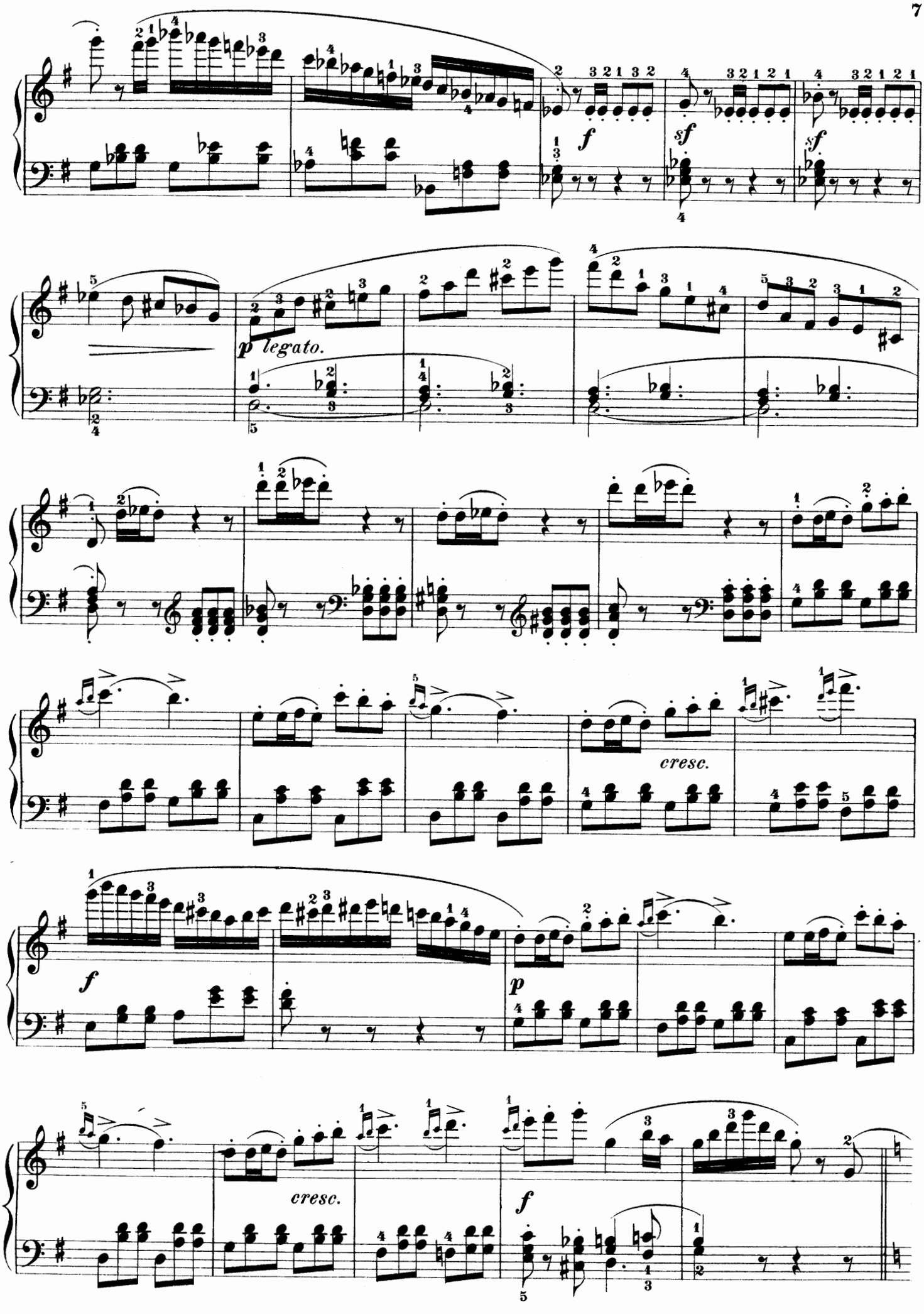
Three Rondos.

No. 2.

Allegro scherzando.

IGNAZ MOSCHELES. Op. 18.

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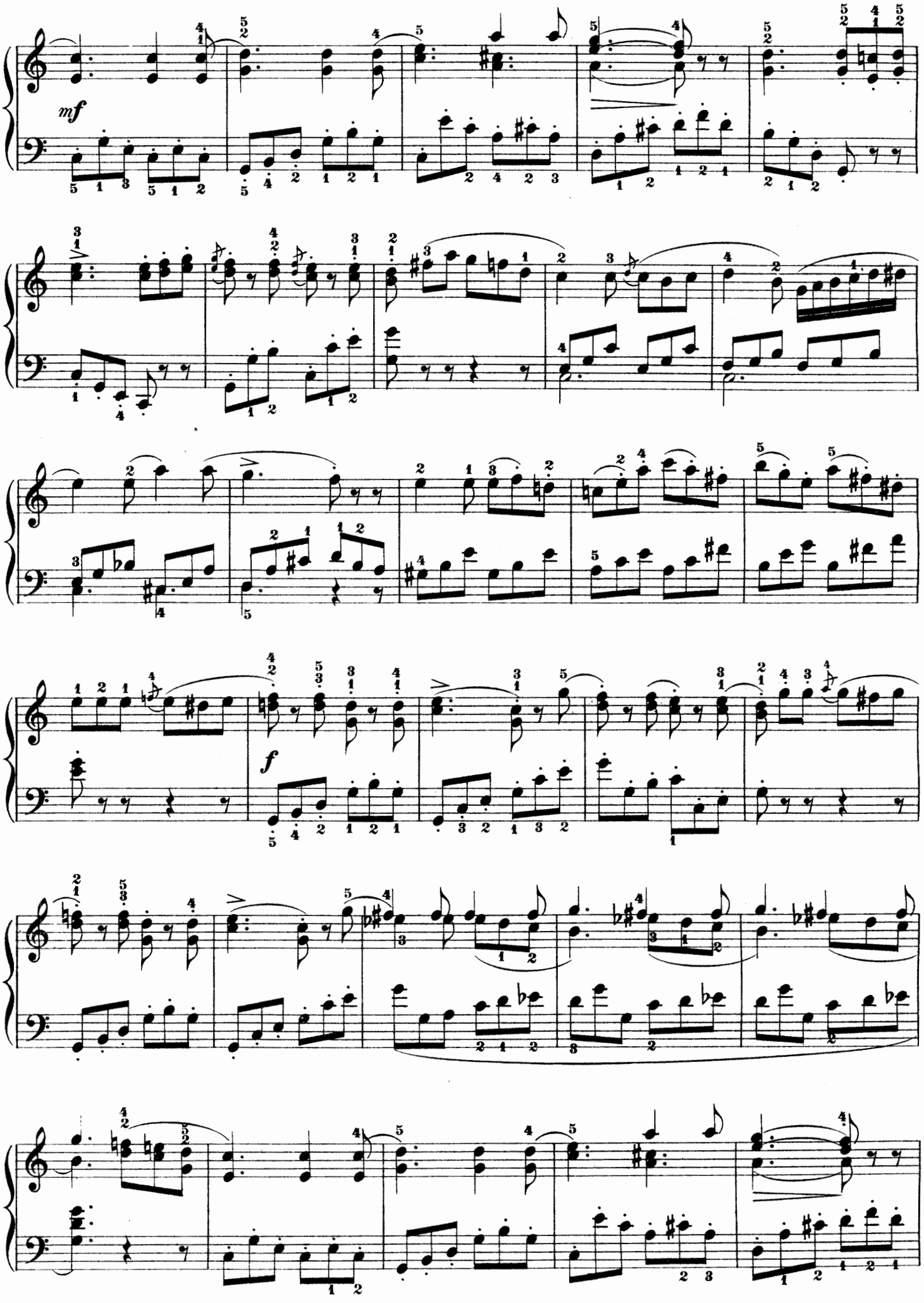
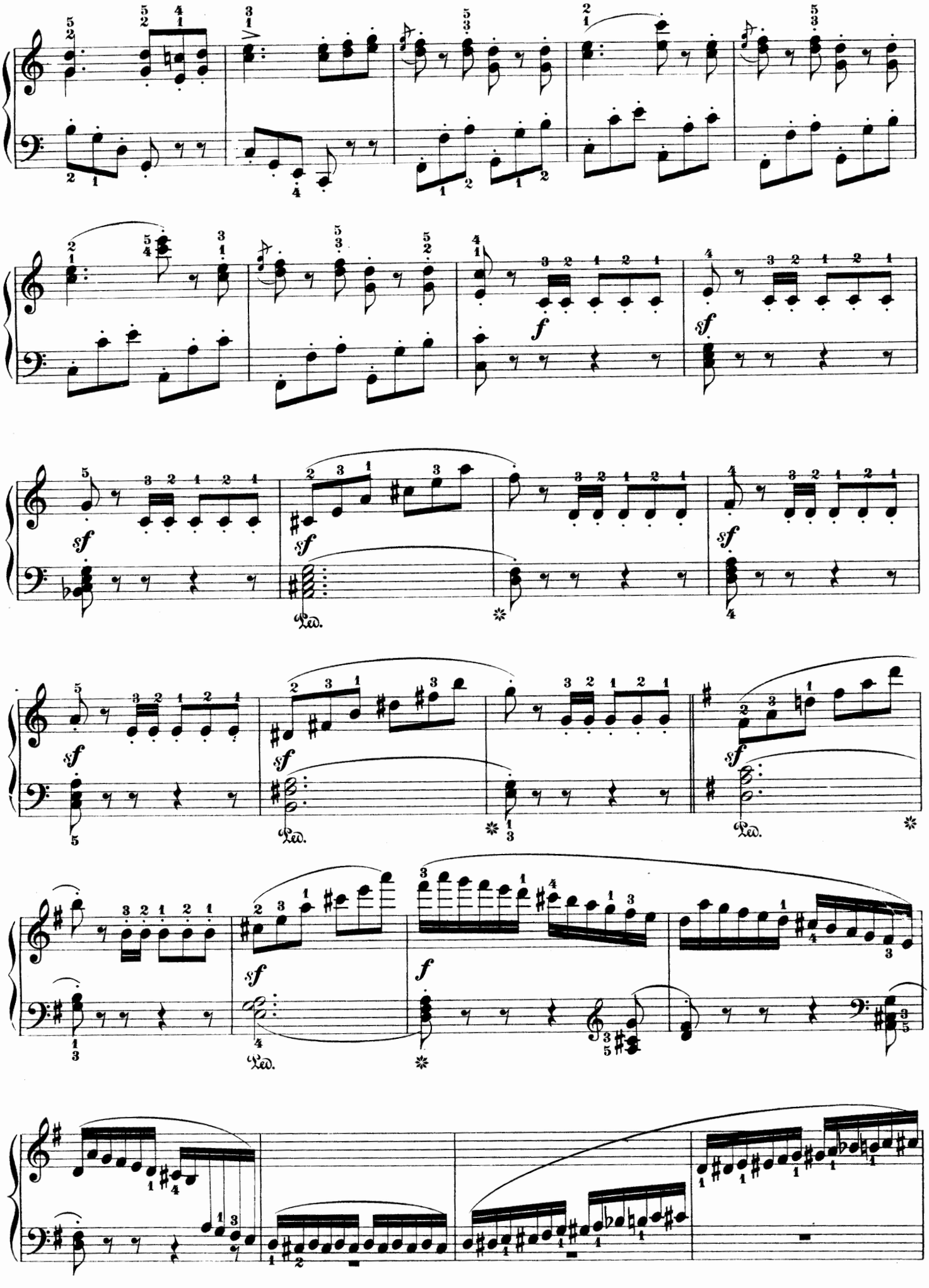
sf
sf
p legato.
cresc.
f
p
cresc.
f


mf
f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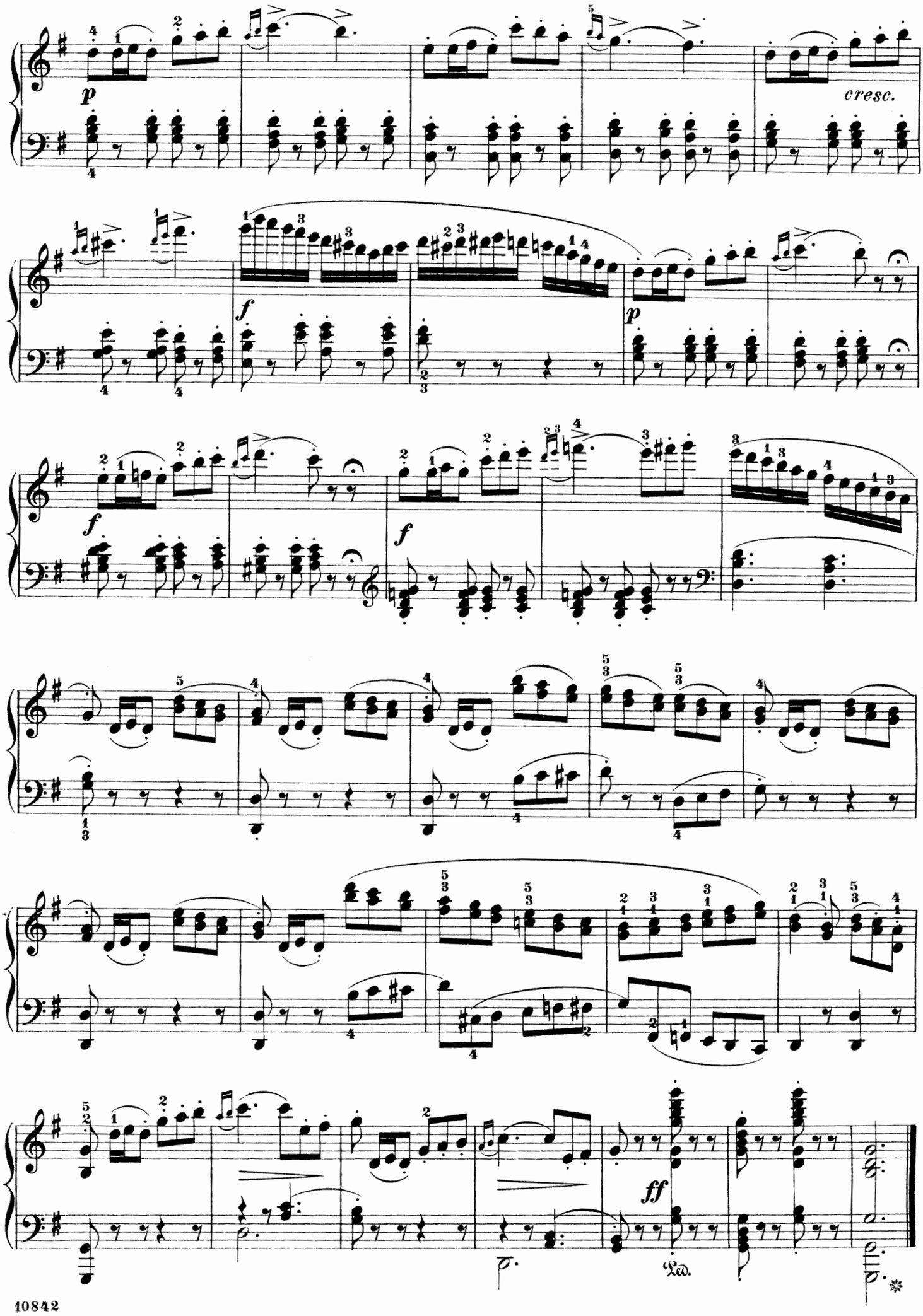
f
sf
Ped.


p
cresc.
f
p
f
f
ff
Ped.

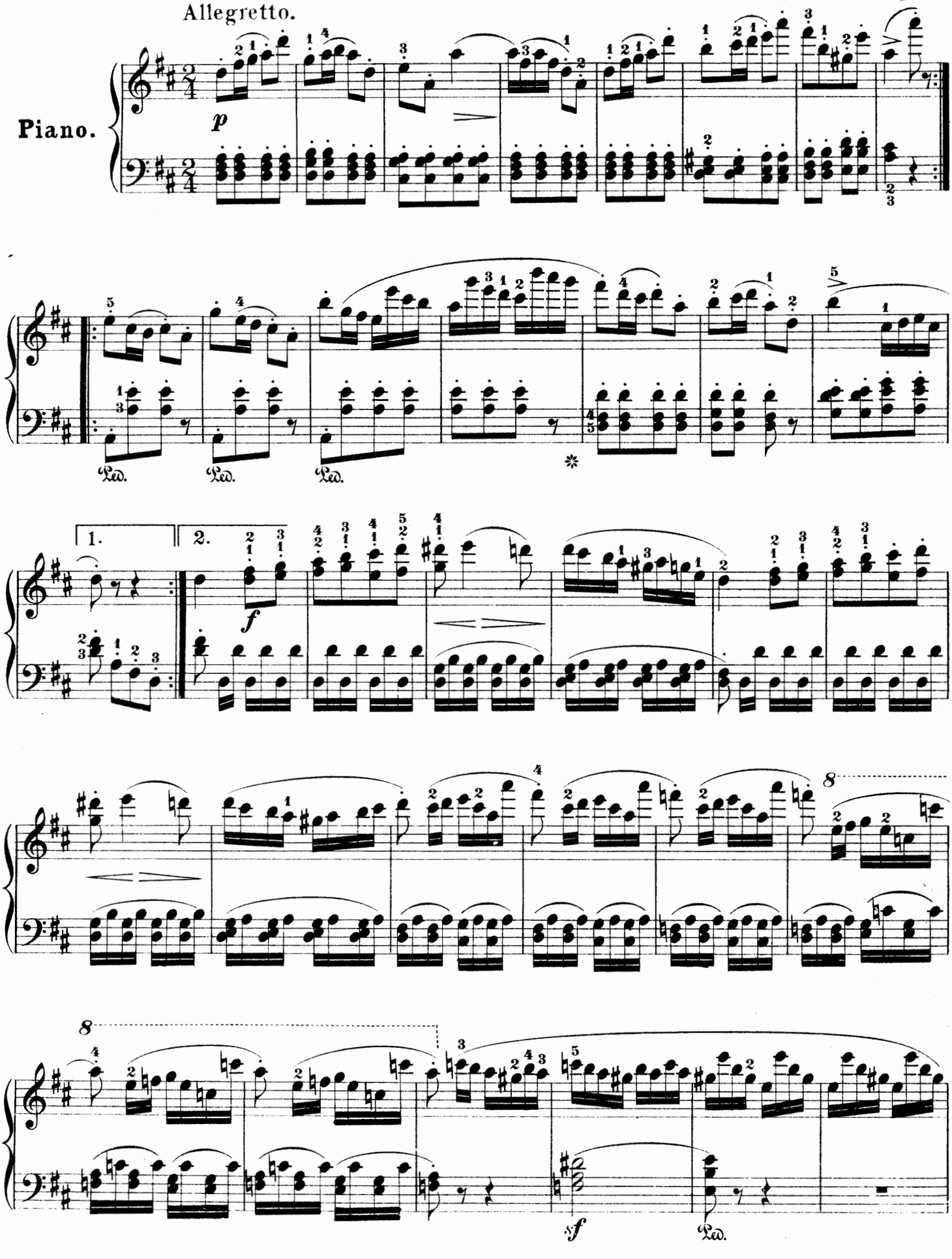
Three Rondos.

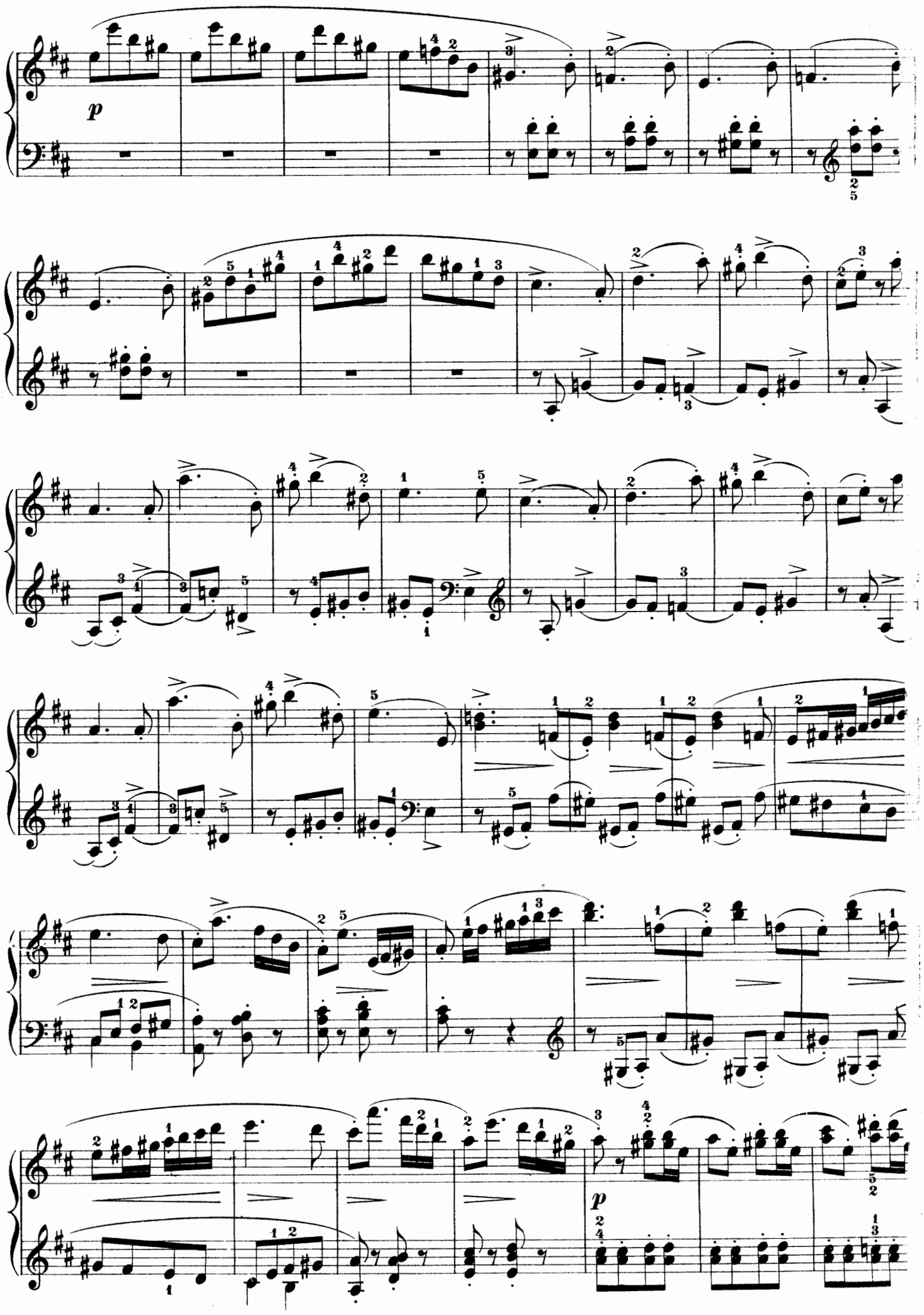
No. 3.

IGNAZ MOSCHELES. Op. 18.

Allegretto.

Piano.

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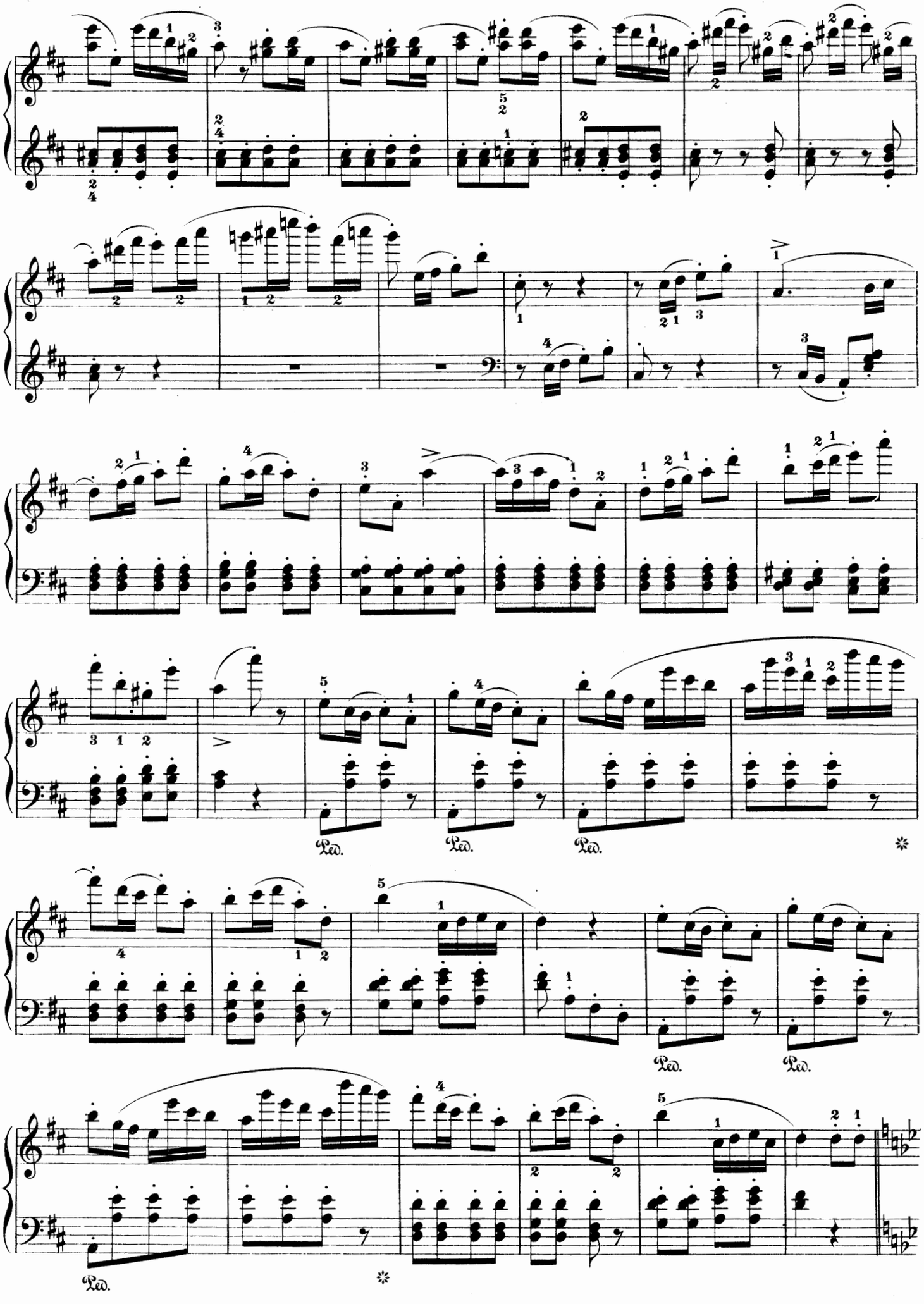
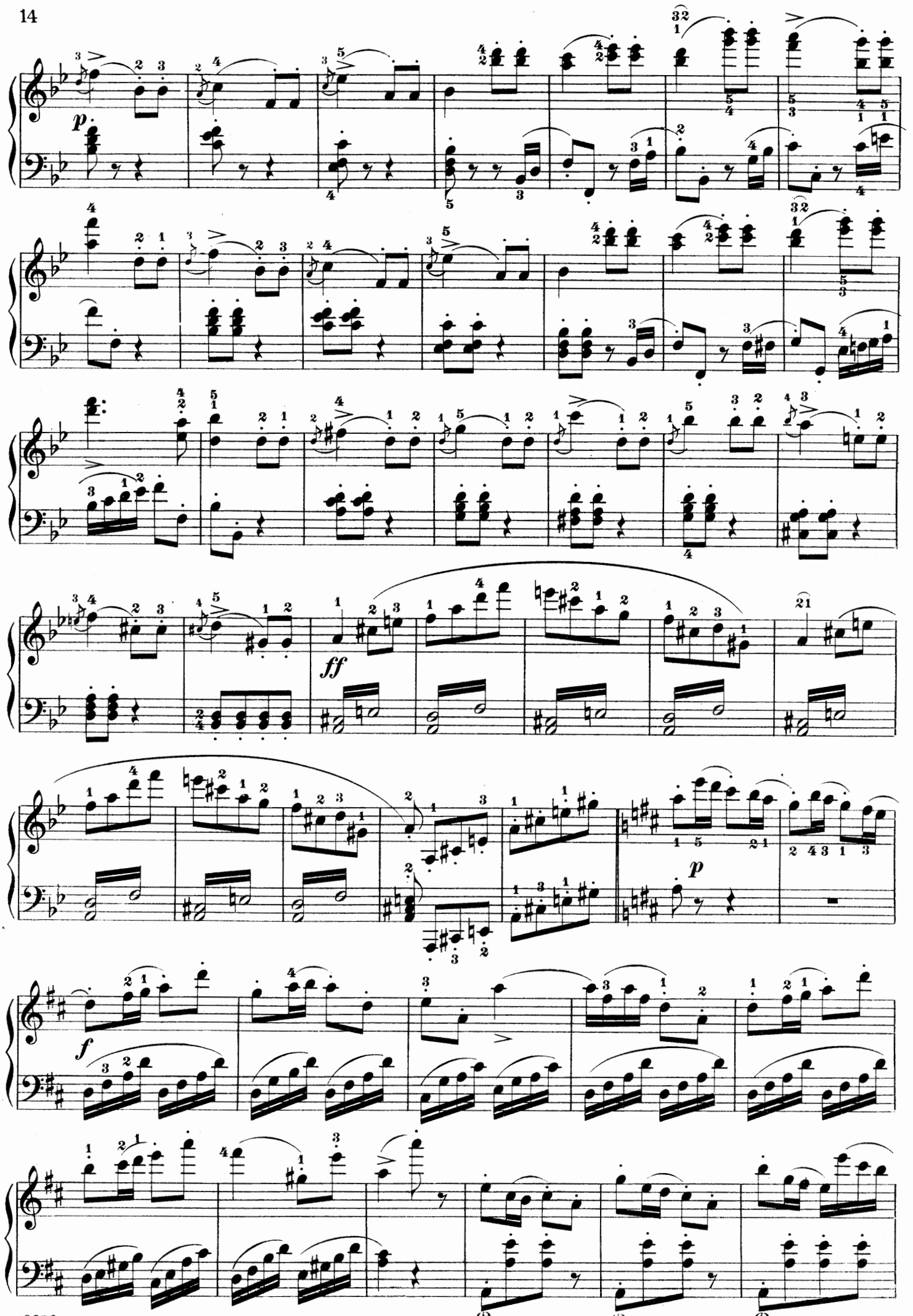

Ped.
Ped.
Ped.
Ped.
Ped.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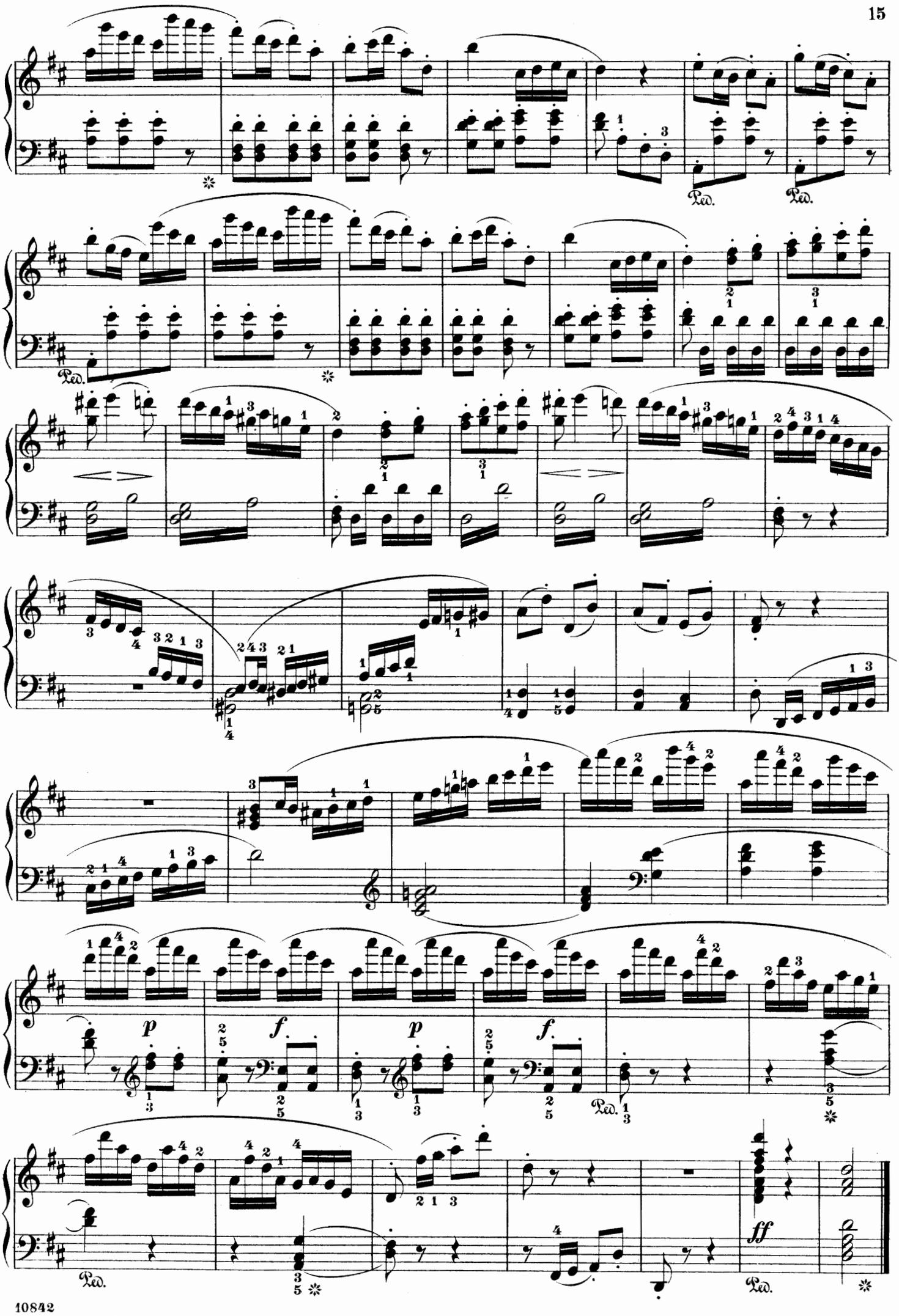
Ped.
Ped.


Ped.
Ped.
Ped.
p
f
p
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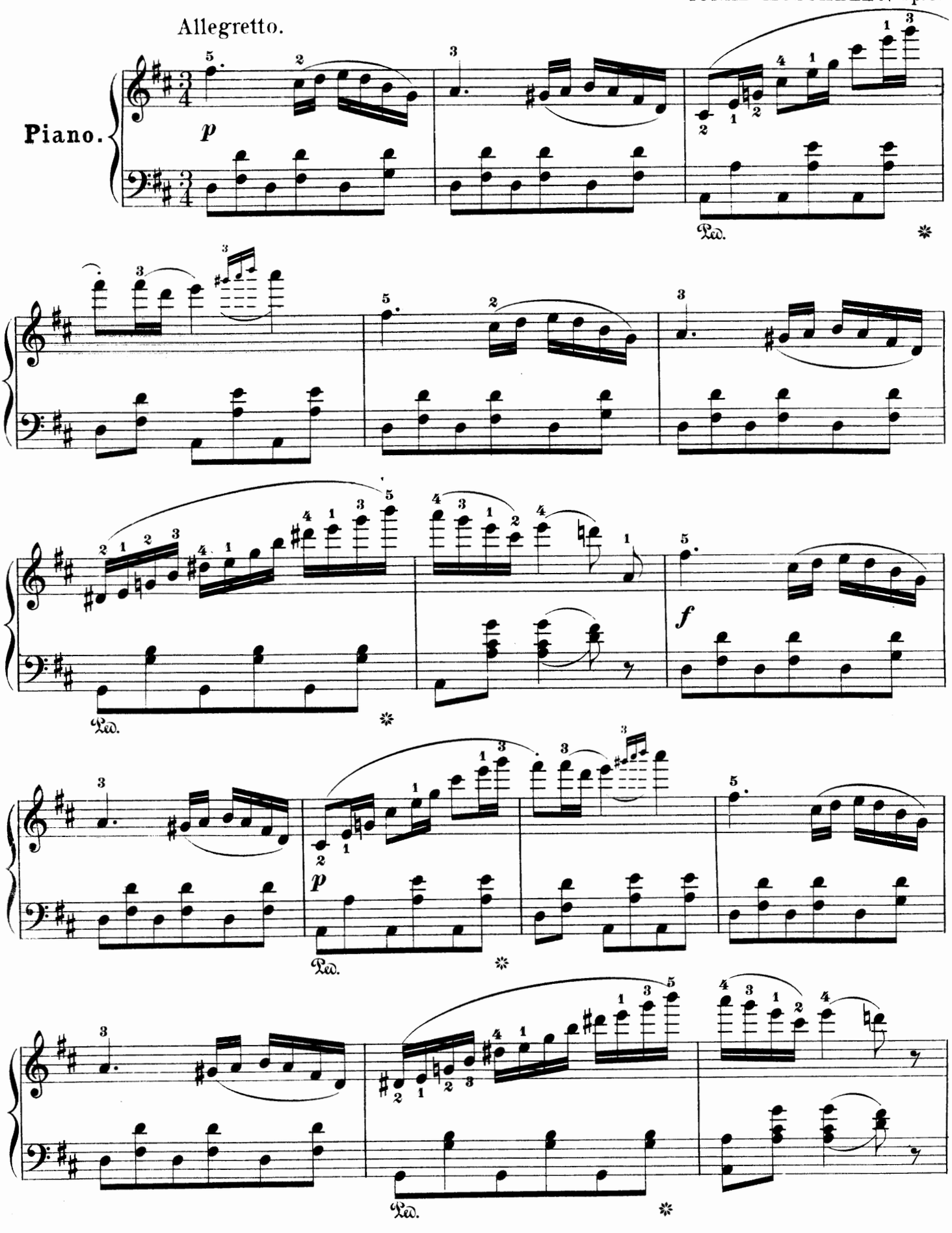
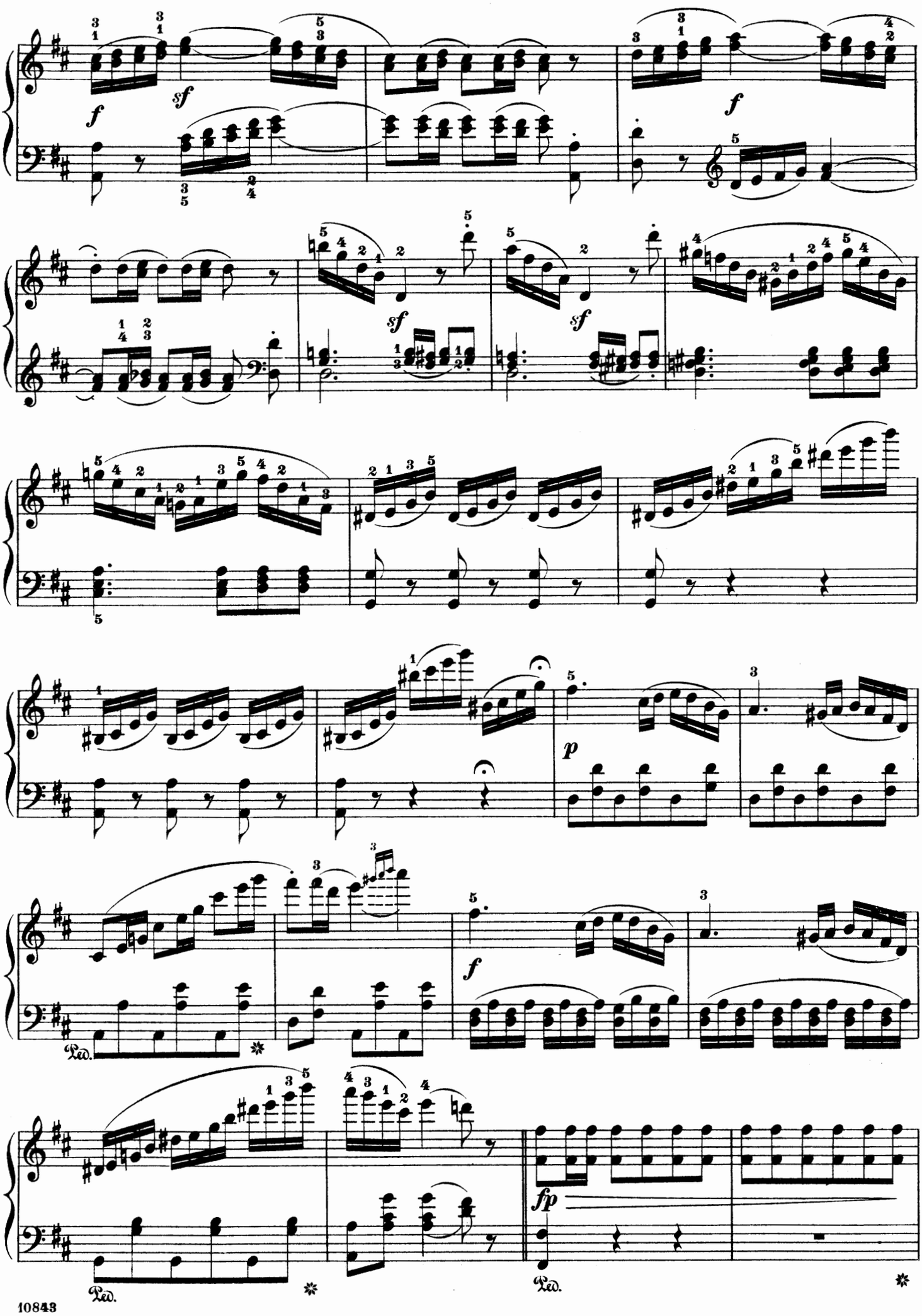
Ped.
ff
Ped.

Polonaise.

IGNAZ MOSCHELES, Op. 3.

Allegretto.

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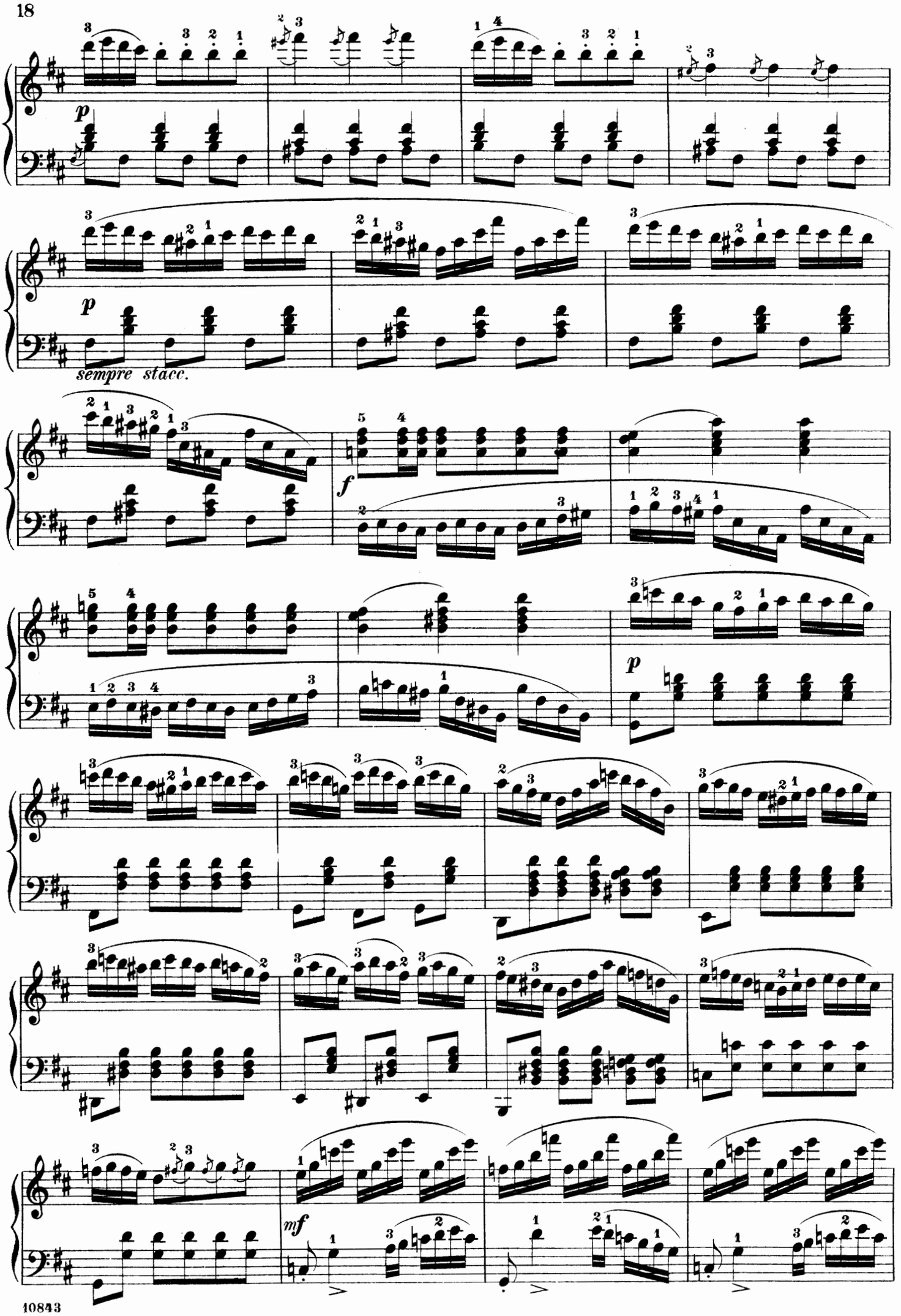
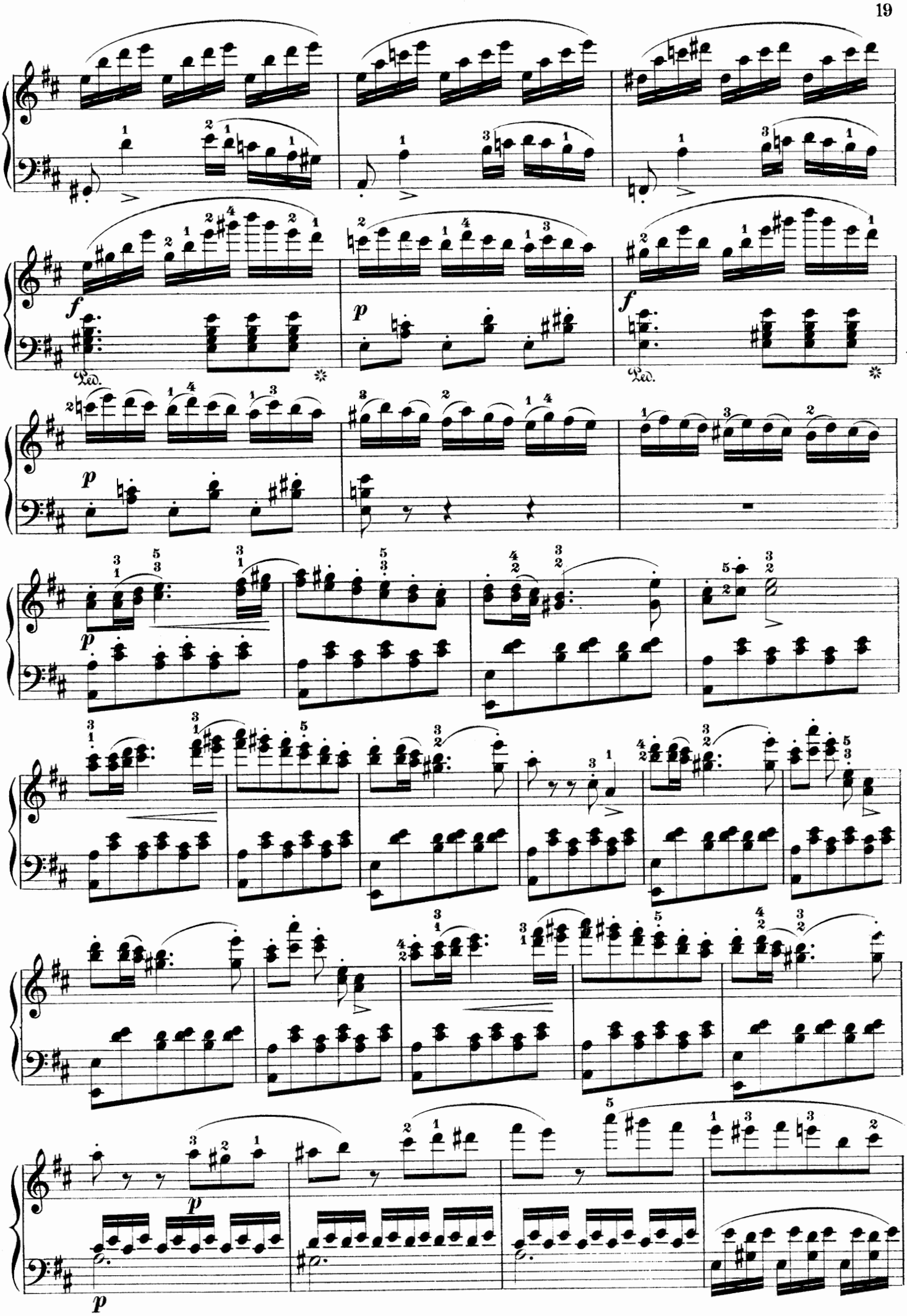
sf
p
f
fp
Ped.
Ped.


p
p
sempre stacc.
f
p
mf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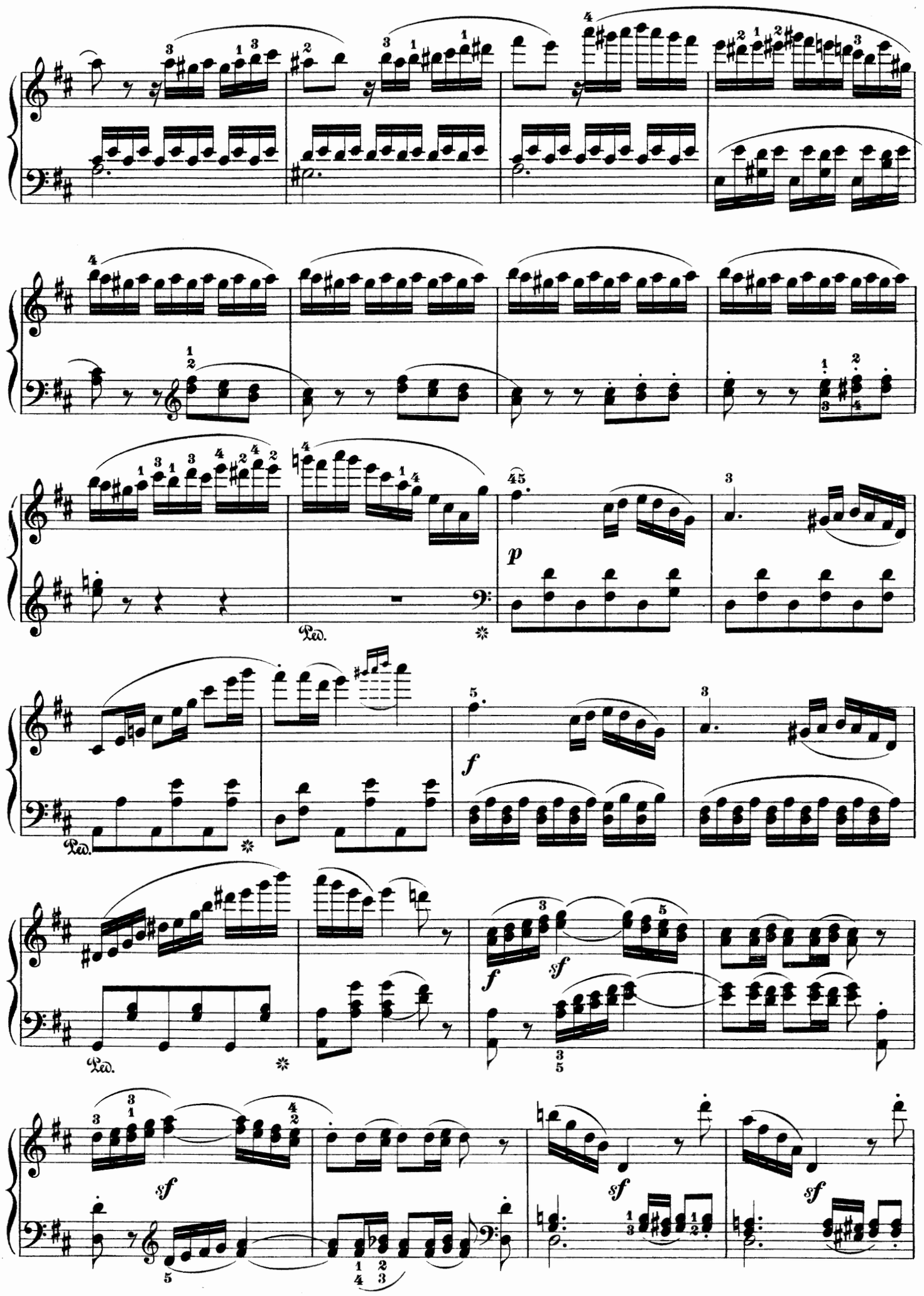
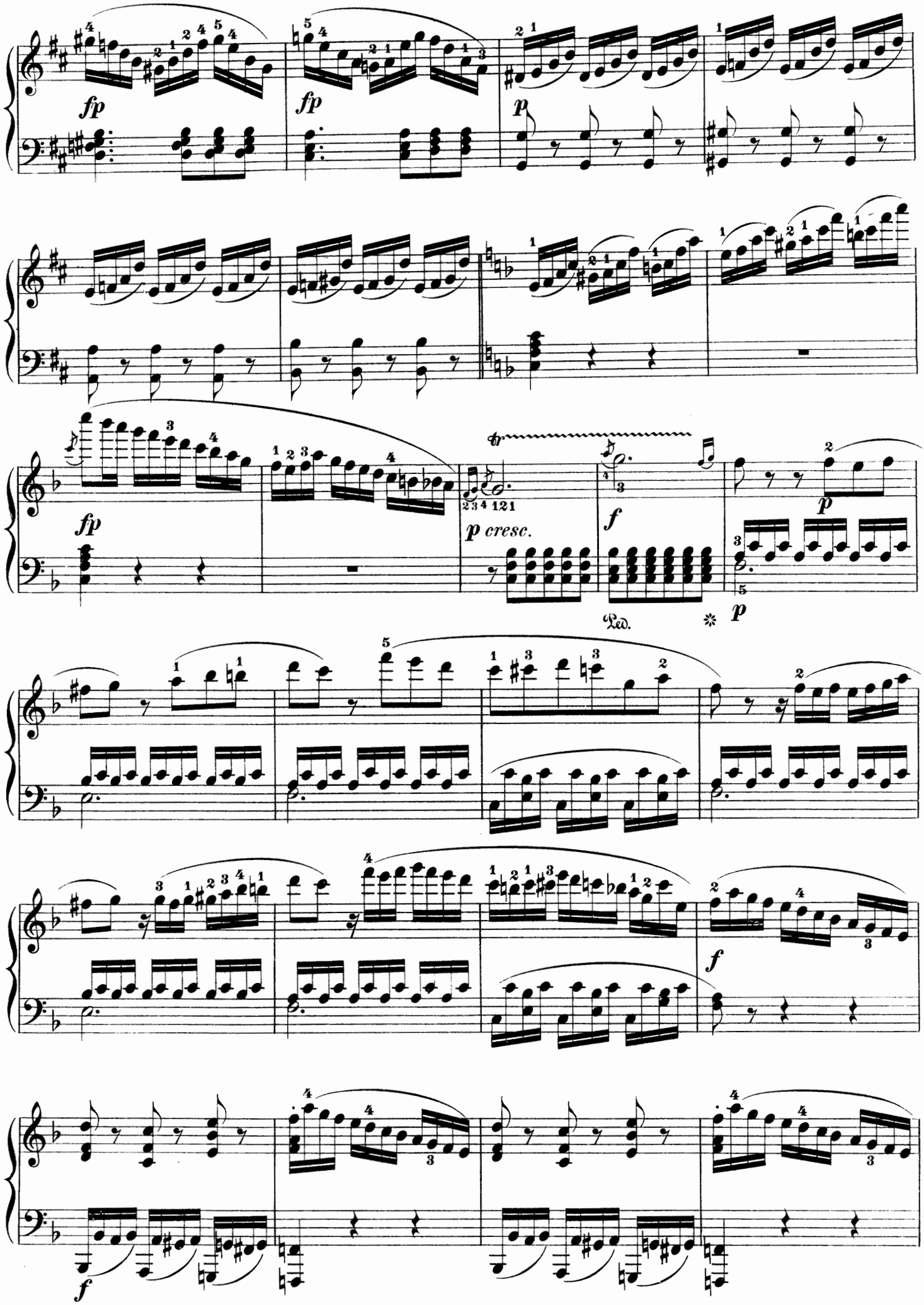
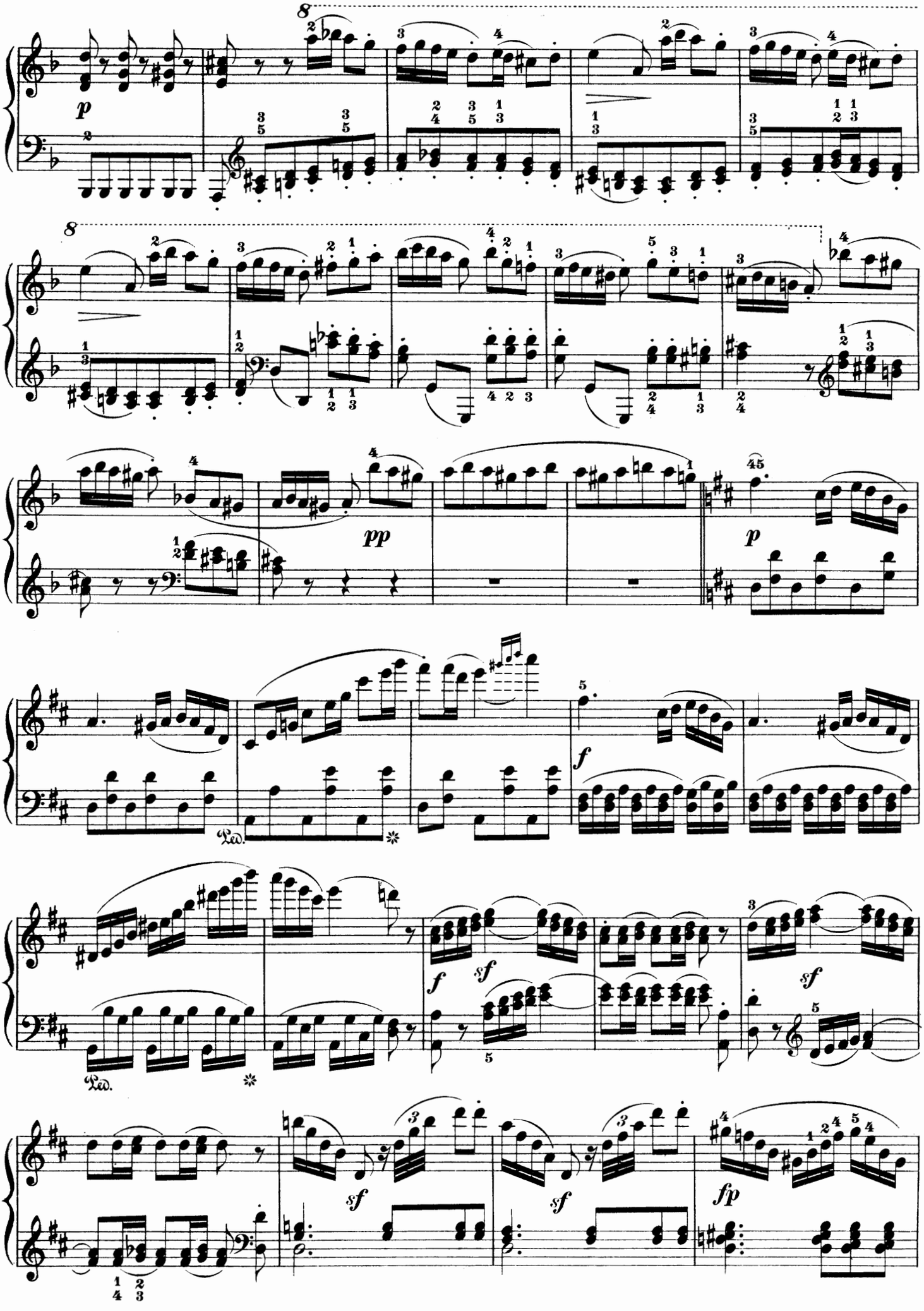
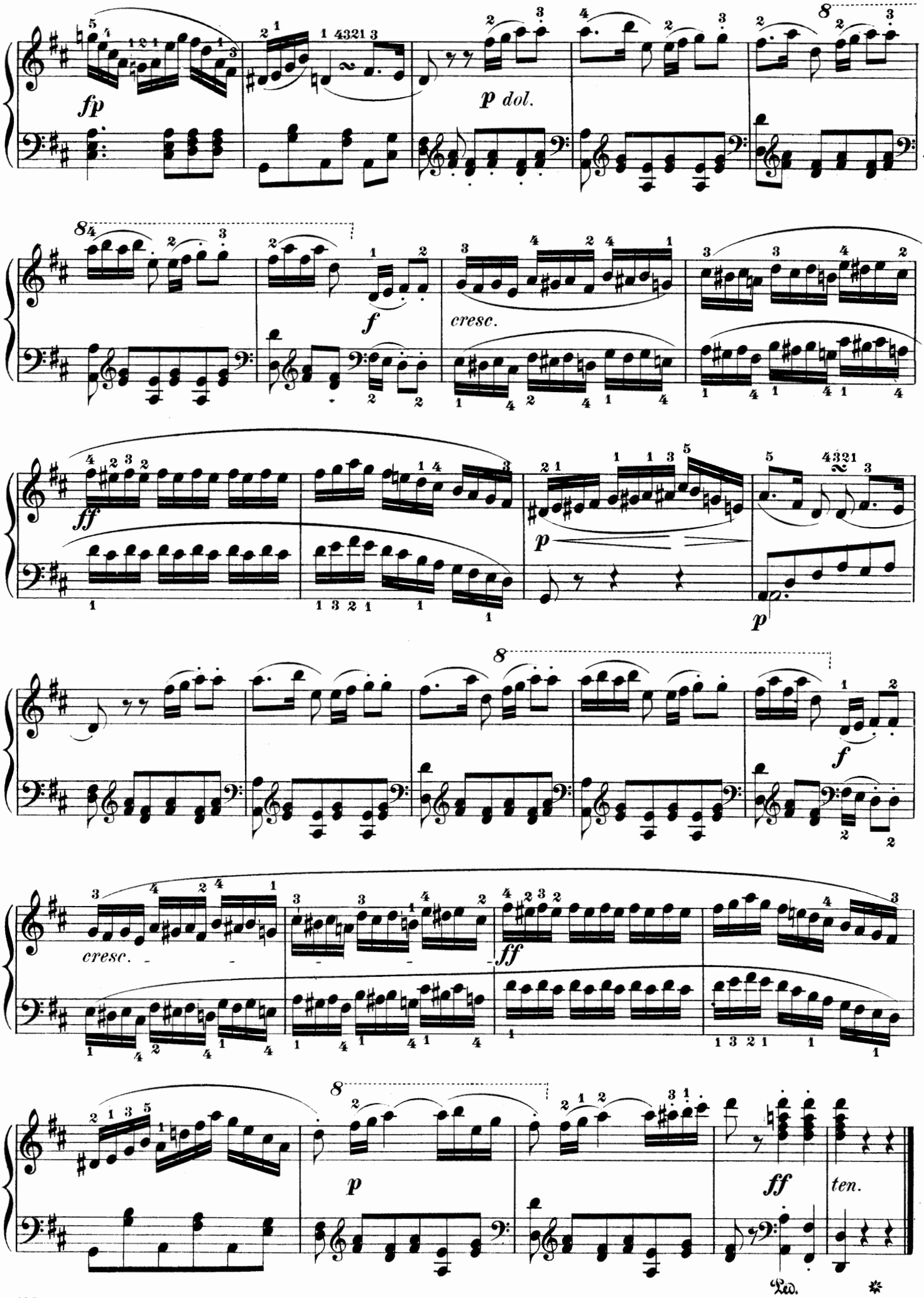
Ped.
p
f
Ped.
p
p
p


p
f
sf
Ped.


fp
fp
p
fp
p cresc.
f
p
Ped.
*
p
f
f


8
p
8
pp
45
p
Ped.
f
Ped.
f
sf
sf
sf
sf
sf
fp


fp
p dol.
f
cresc.
ff
p
p
f
cresc.
ff
p
ff
ten.
Ped.

Variations

on

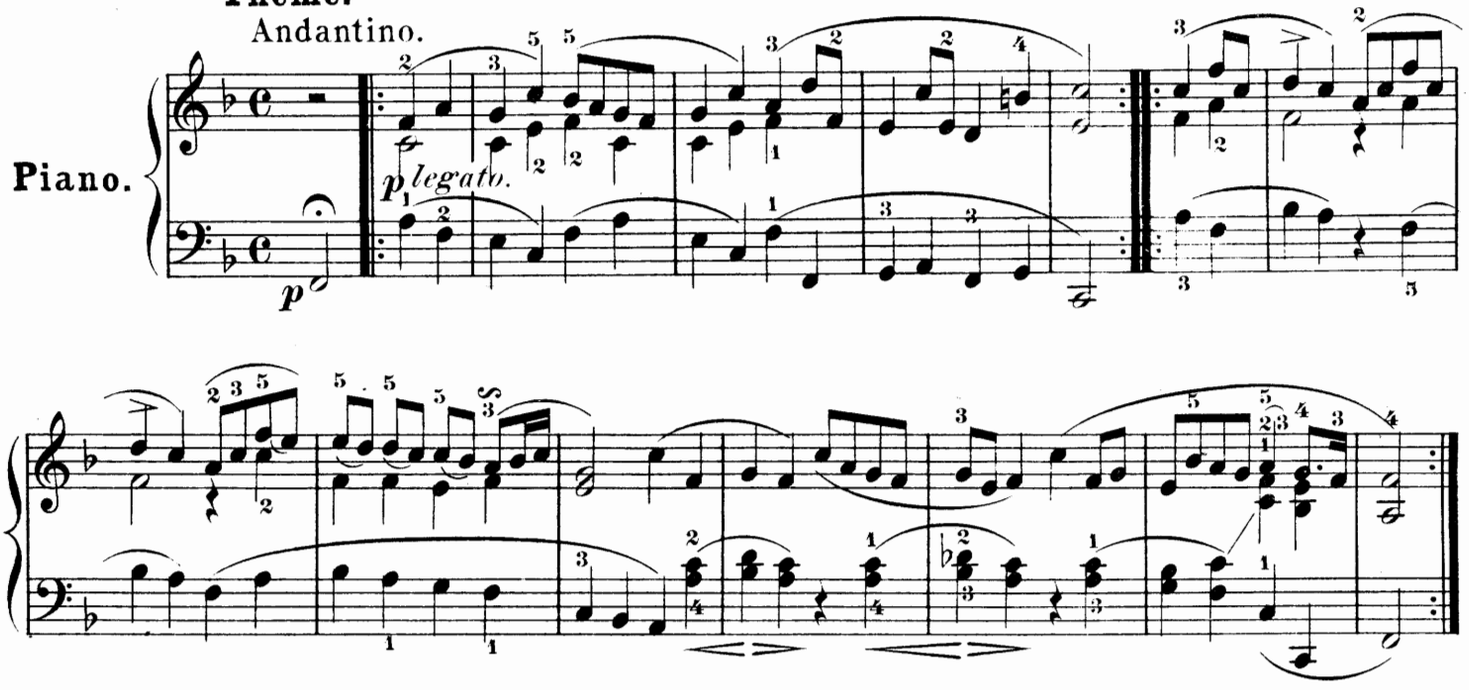
Haendel's Theme "The Harmonious Blacksmith."

IGNAZ MOSCHELES. Op. 29.

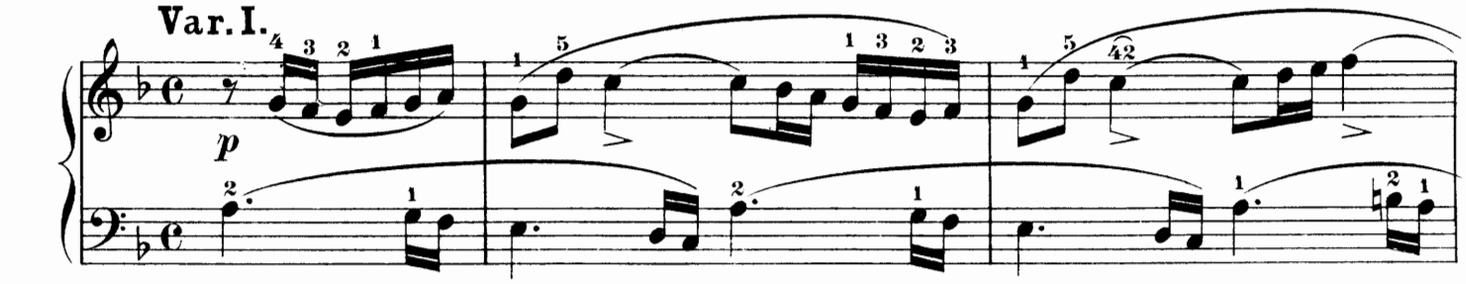
Theme.

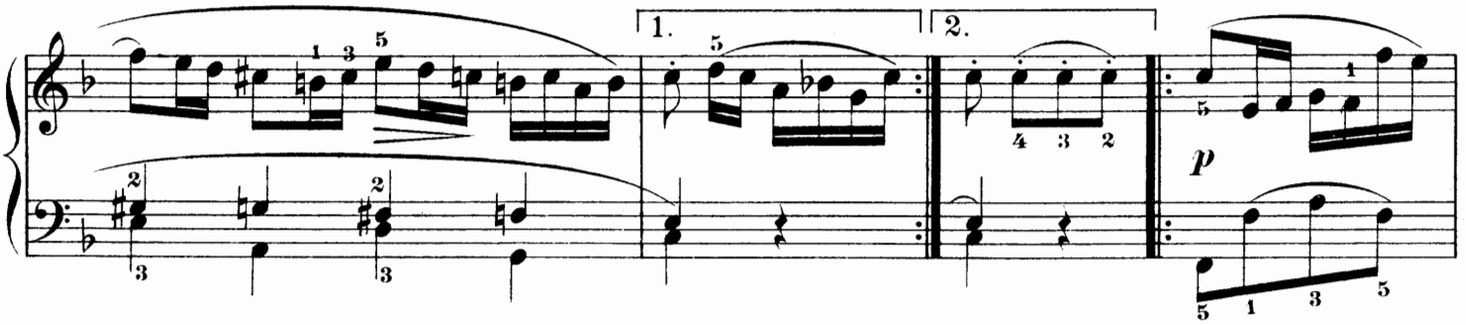
Andantino.

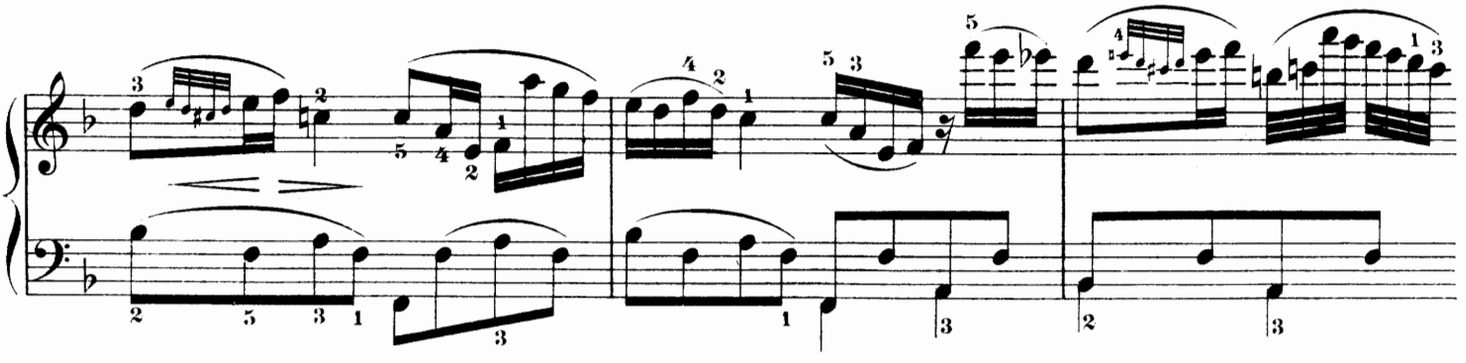
Piano.



Var. I.







1. 2.

Var. II.

p sempre legato.

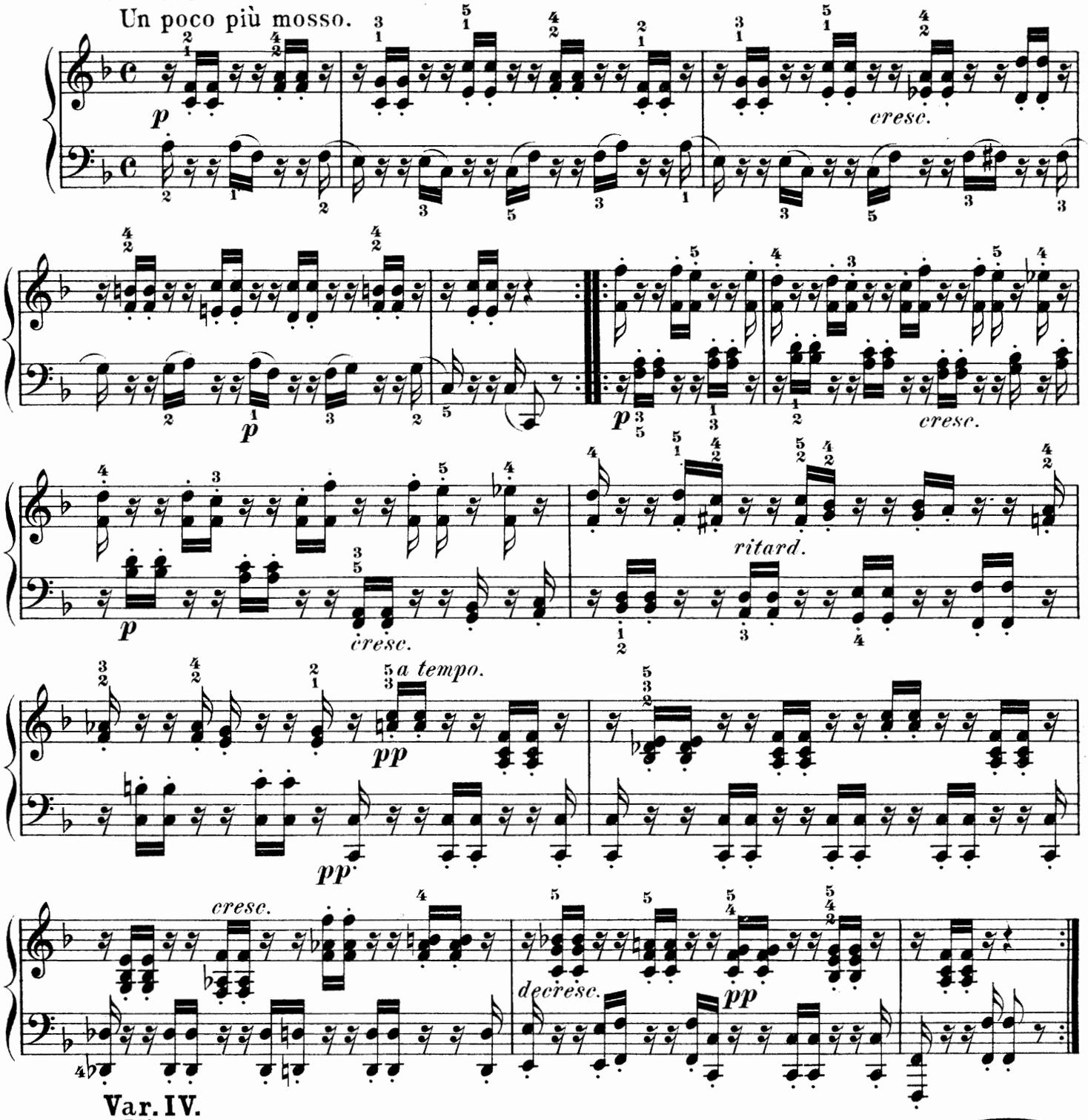
p

pp

pp

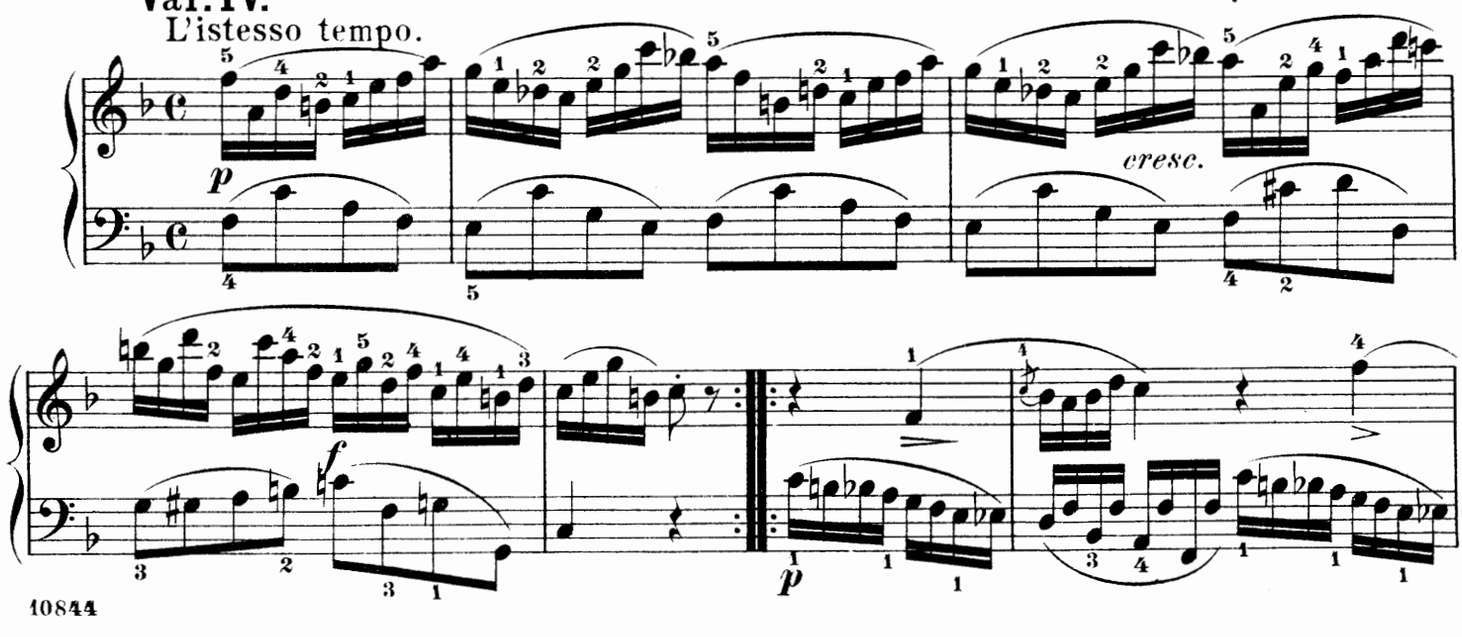
Var. III.

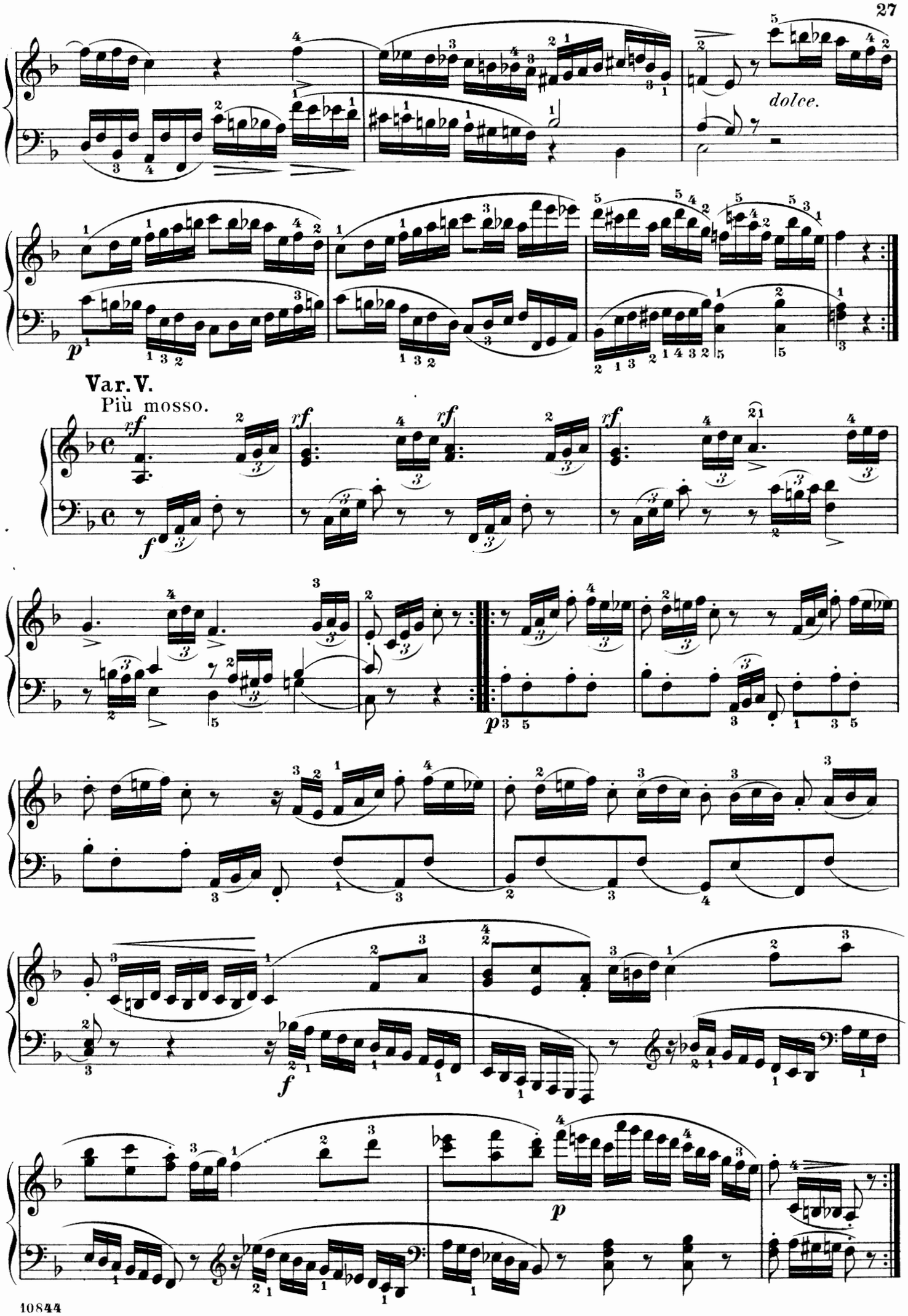
Un poco più mosso.



Var. IV.

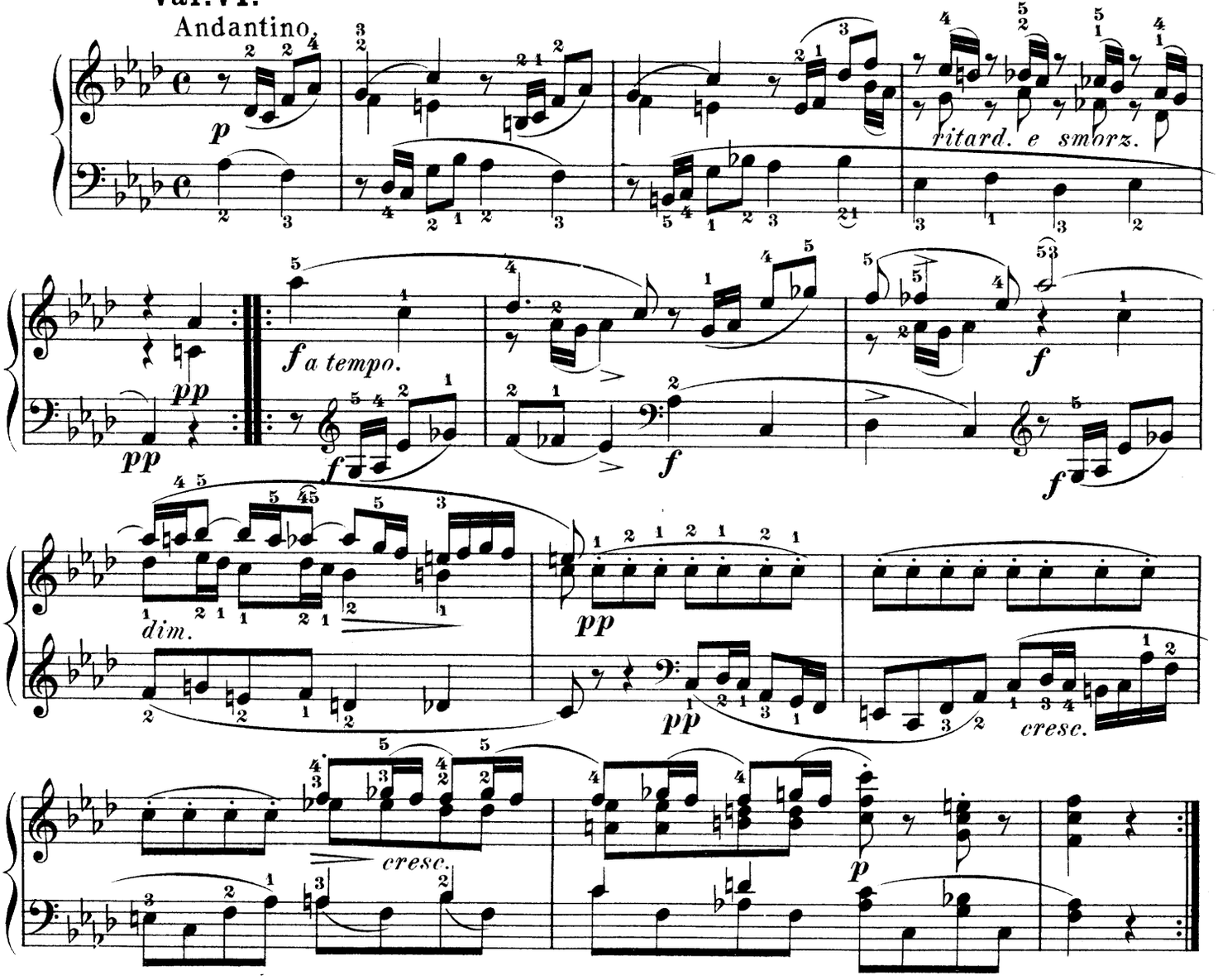
L'istesso tempo.




dolce.
Var. V.
Più mosso.

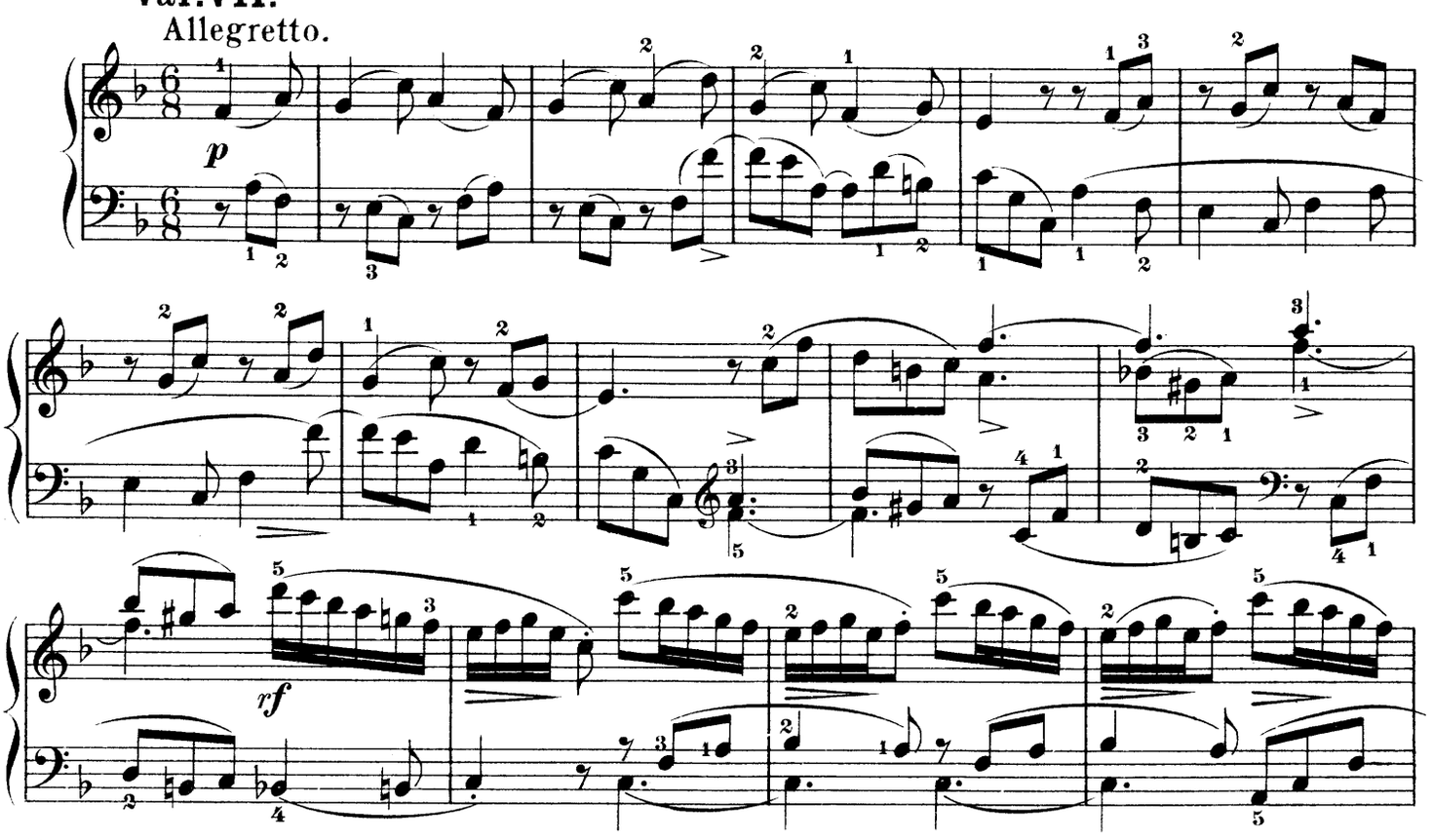
Var.VI.

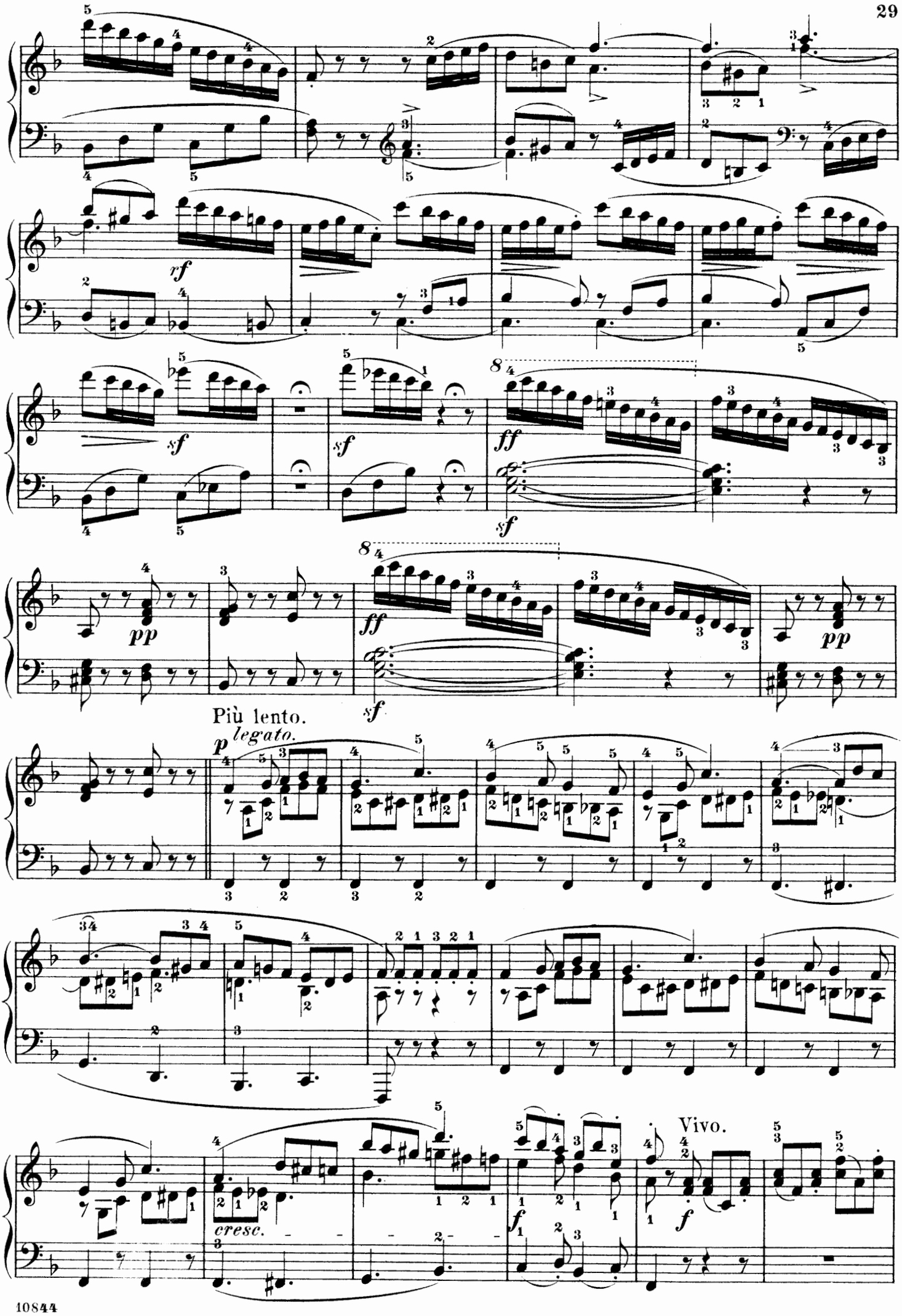
Andantino.

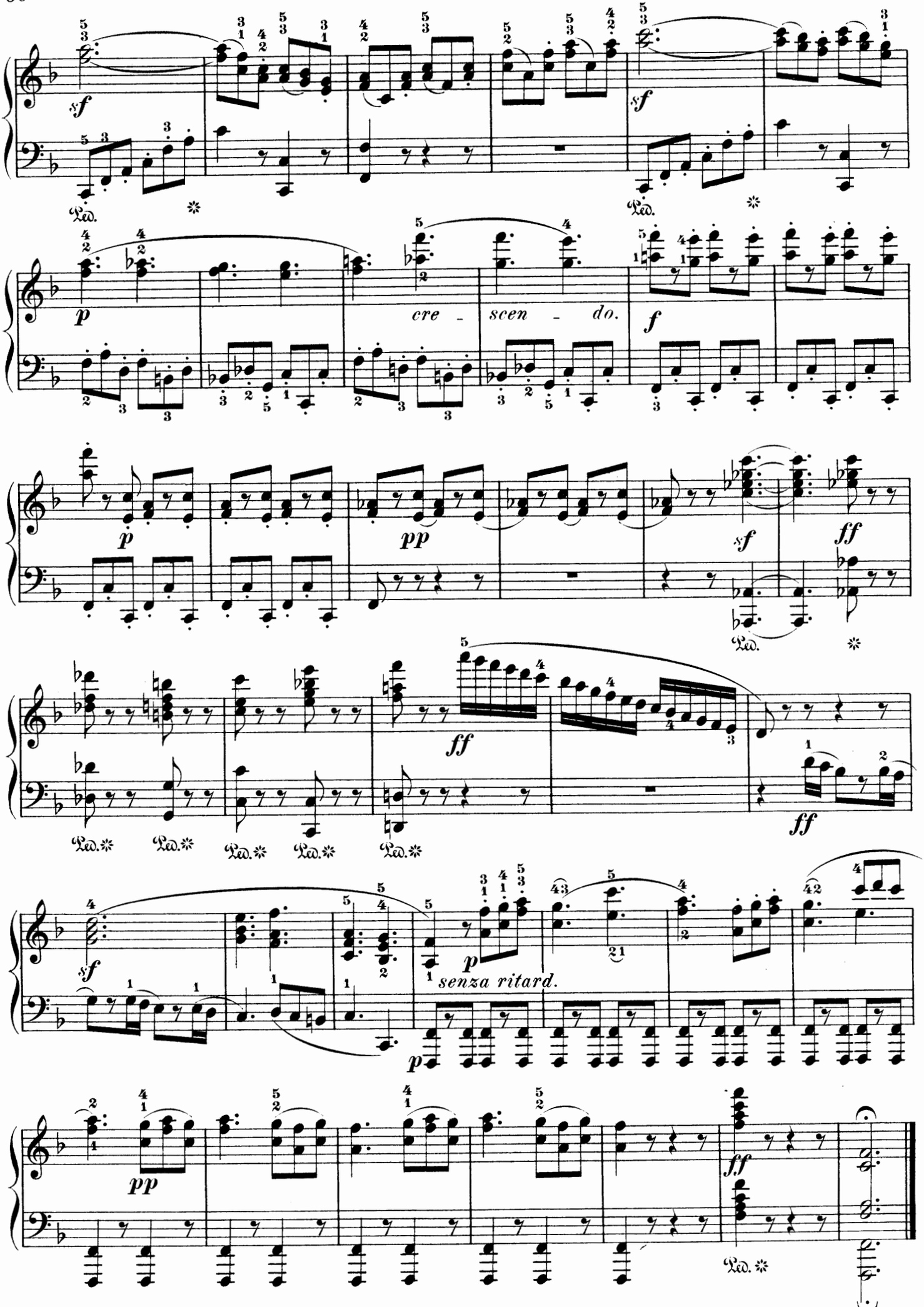


Var.VII.

Allegretto.




rf
sf
sf
ff
sf
pp
ff
sf
pp
Più lento.
p legato.
cresc.
Vivo.
f


sf
Ped.
sf
Ped.
p
cre - scen - do.
f
p
pp
sf
ff
Ped.
ff
ff
Ped. Ped. Ped. Ped. Ped.
sf
p
senza ritard.
p
pp
ff
Ped.

Rondo.

IGNAZ MOSCHELES. Op. 82.

Andantino con moto. (♩= 108.)

Piano.

p *dolce.*

cresc. *cre - scen*

a tempo.

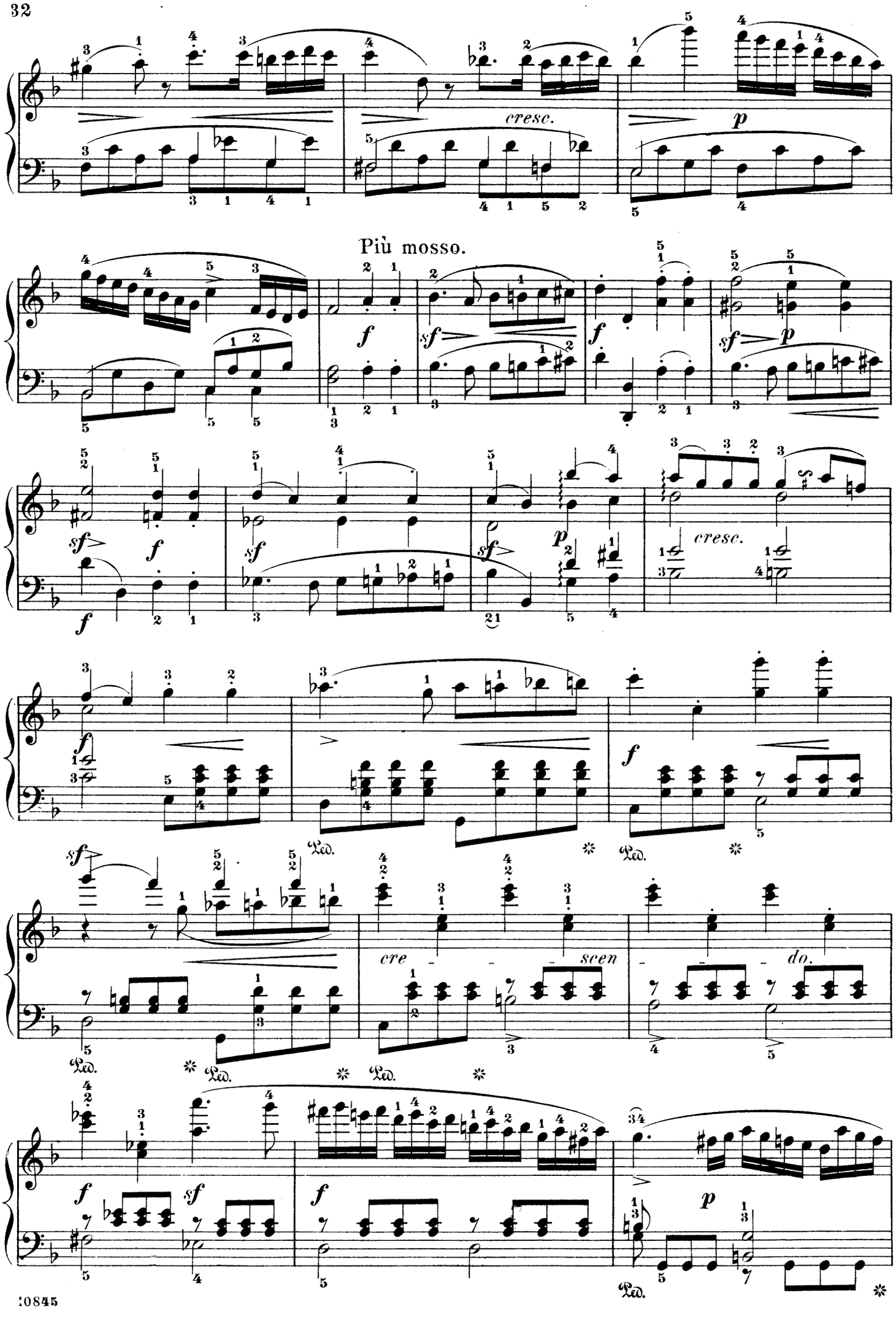
pp *ri - tar - do.* *dan - do.*

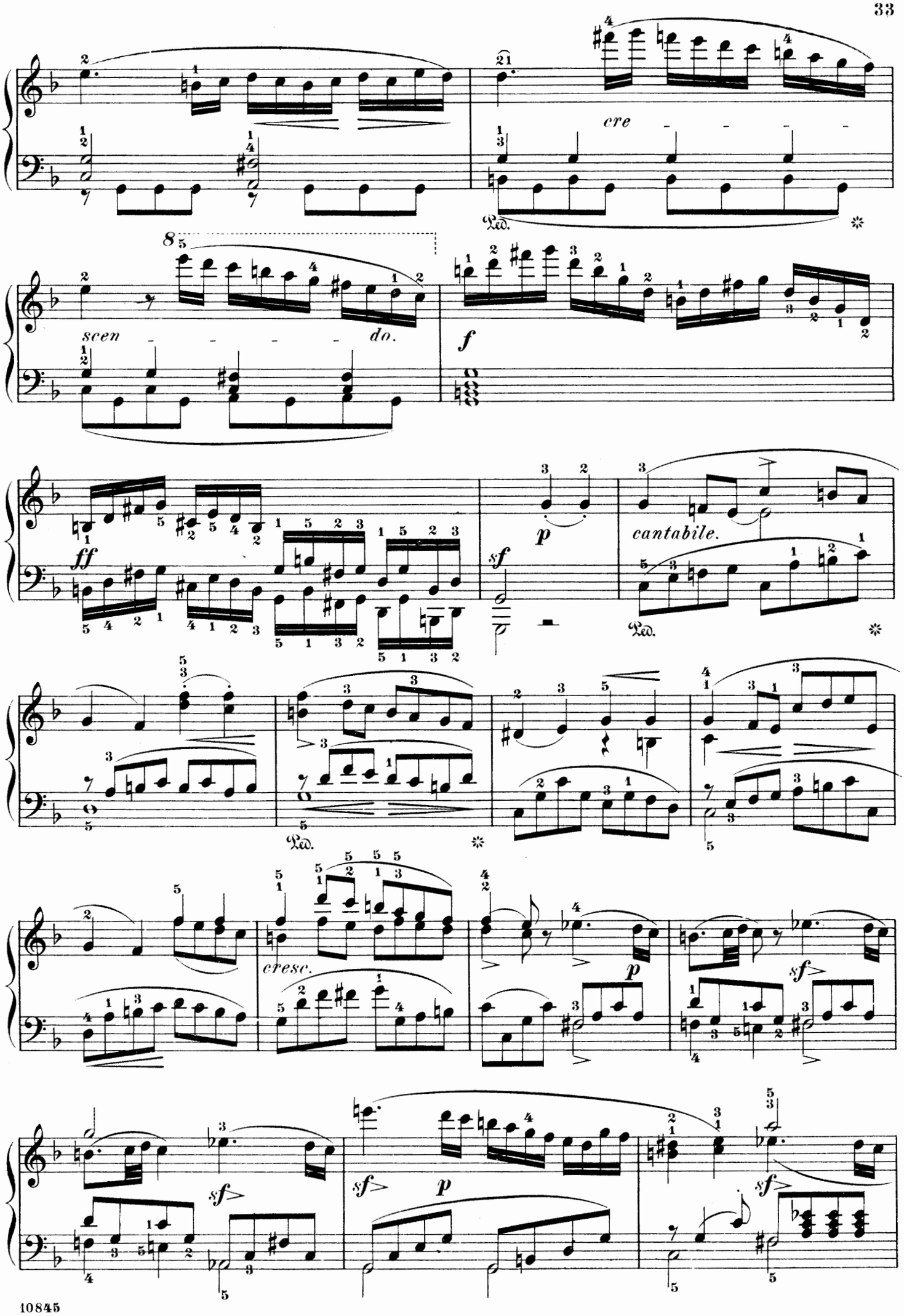
sf *p* *cresc.*

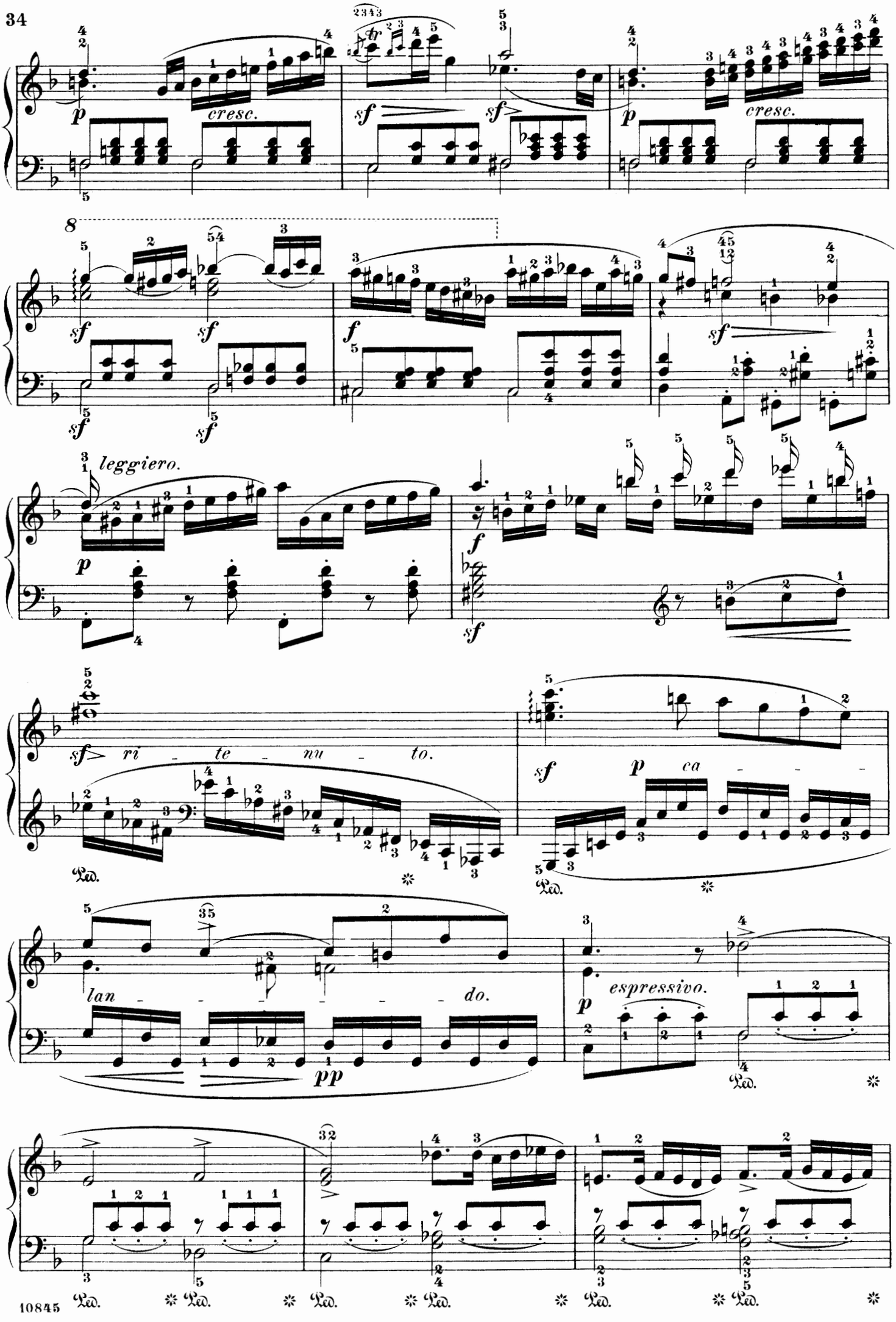
Ped. *

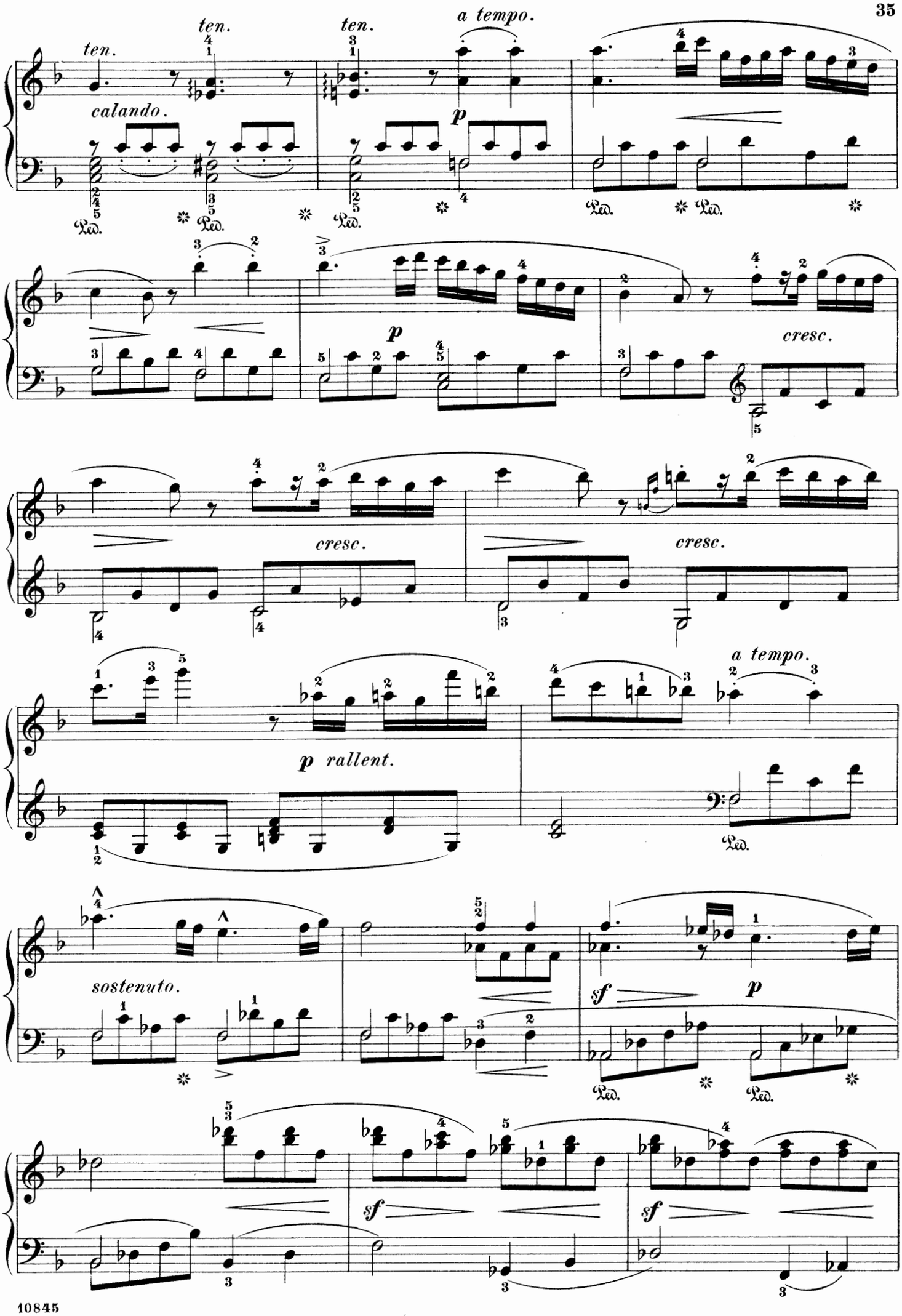
cresc. *pp poco rit.*

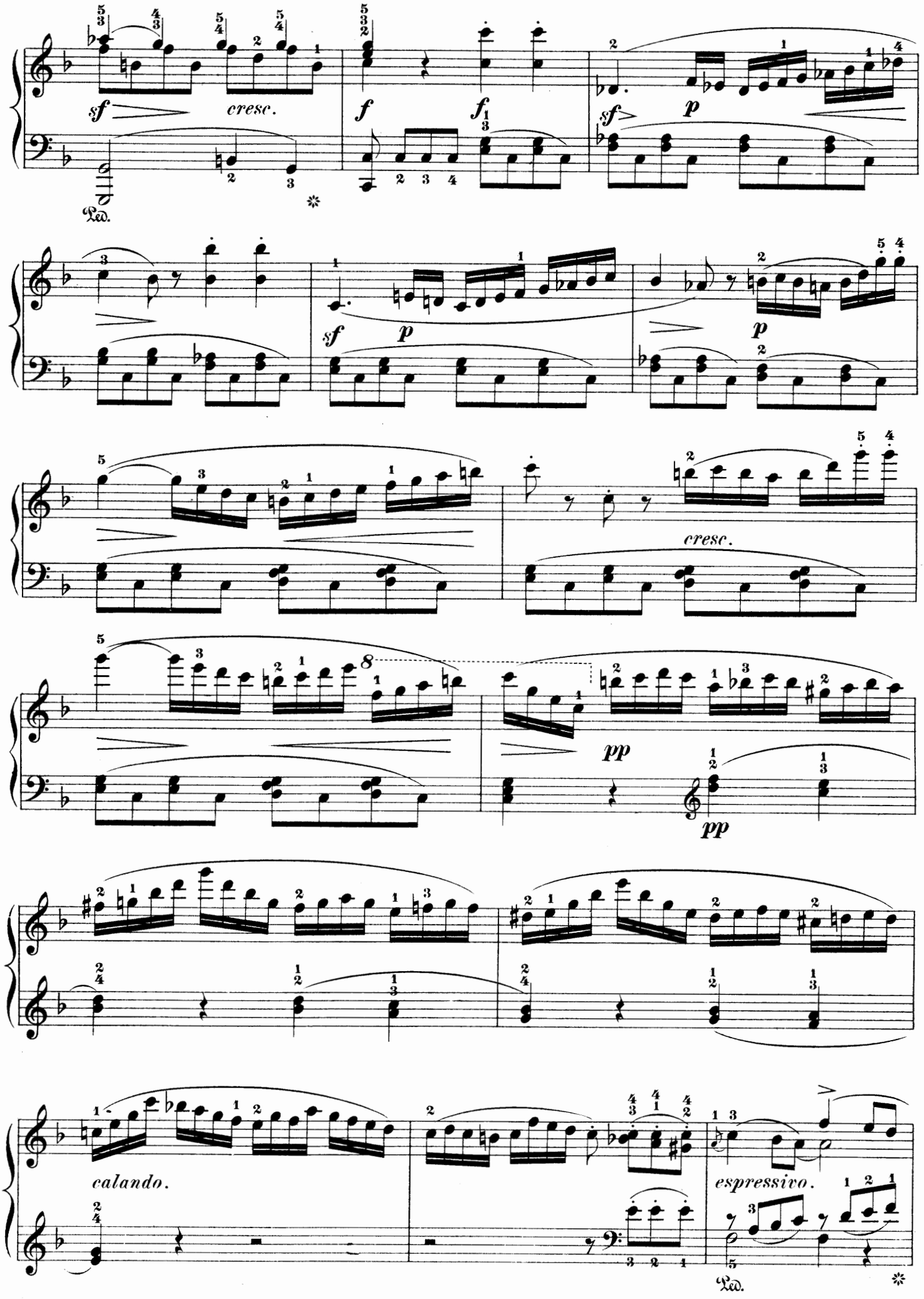
80020

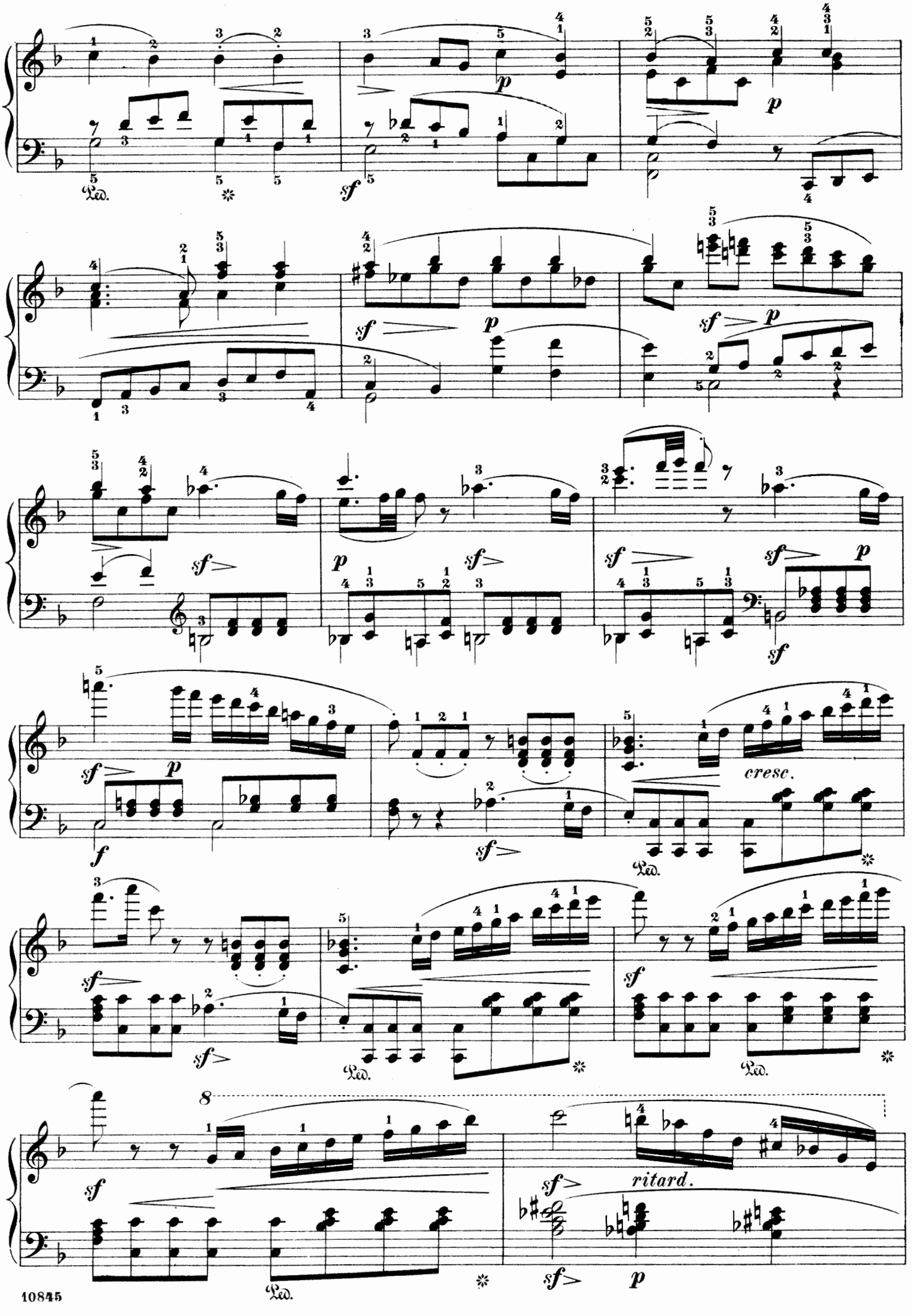

cresc.
Più mosso.
cresc.
cre - - - scen - - - do.

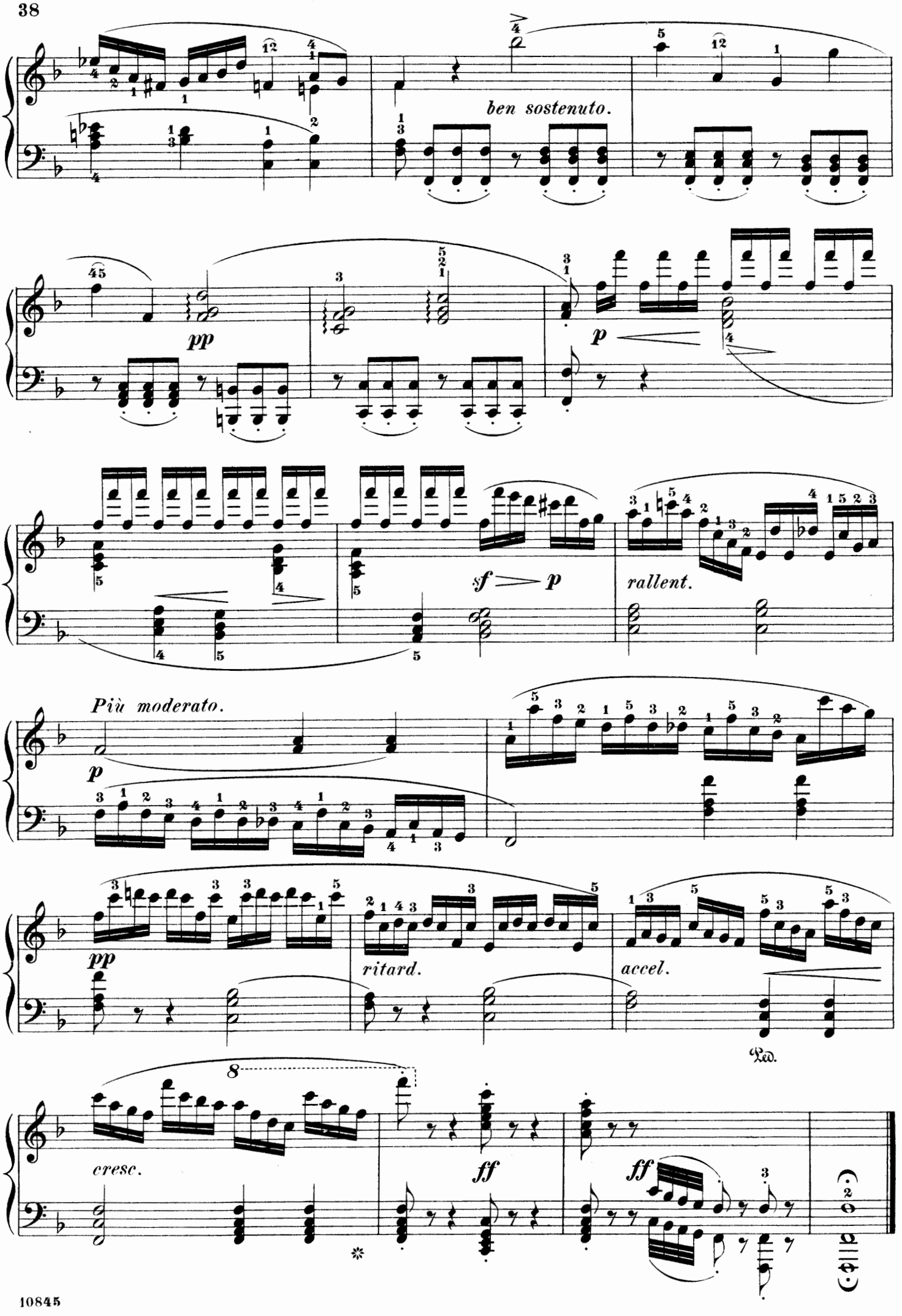

cre
scen
do.
f
ff
p
sf
cantabile.
cresc.
Ped.


cresc.
cresc.
leggiero.
ri - te - nu - to.
ca - - - -
lan - - - - - - - do.
espressivo.
Ped.


ten.
ten.
ten.
a tempo.
calando.
p
Ped.
Ped.
Ped.
Ped.
Ped.
p
cresc.
cresc.
cresc.
p rallent.
a tempo.
Ped.
sostenuto.
sf
p
Ped.
Ped.
sf
sf


sf
cresc.
f
f
sf
p
sf
p
sf
p
cresc.
8
pp
pp
calando.
espressivo.
Ped.


cresc.
ritard.


ben sostenuto.
pp
p
sf
p
rallent.
Più moderato.
p
pp
ritard.
accel.
Ped.
cresc.
ff
ff

La Tenerezza.

Rondoletto.

Allegretto espressivo. (♩ = 76.)

IGNAZ MOSCHELES. Op. 52.

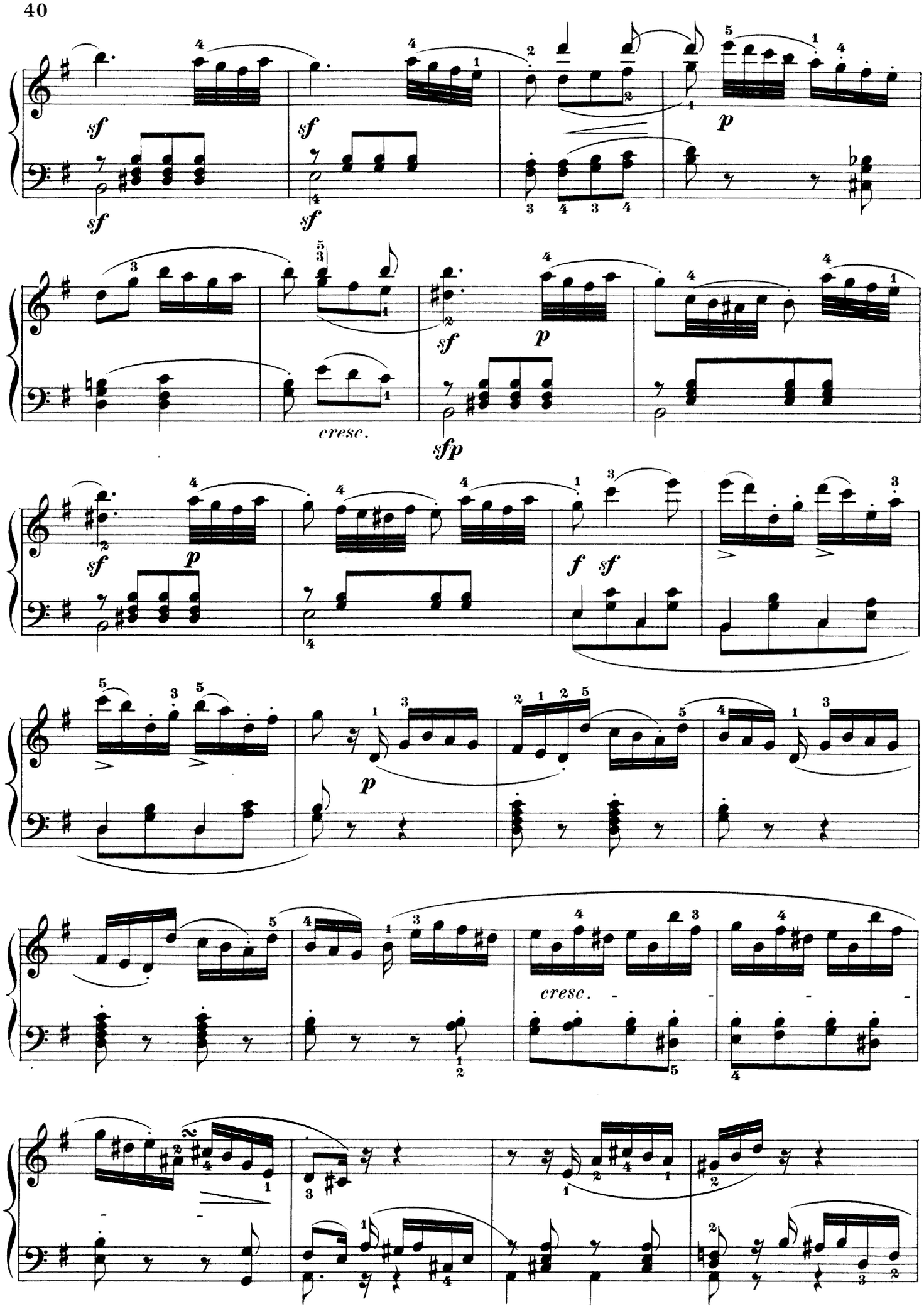
Piano.

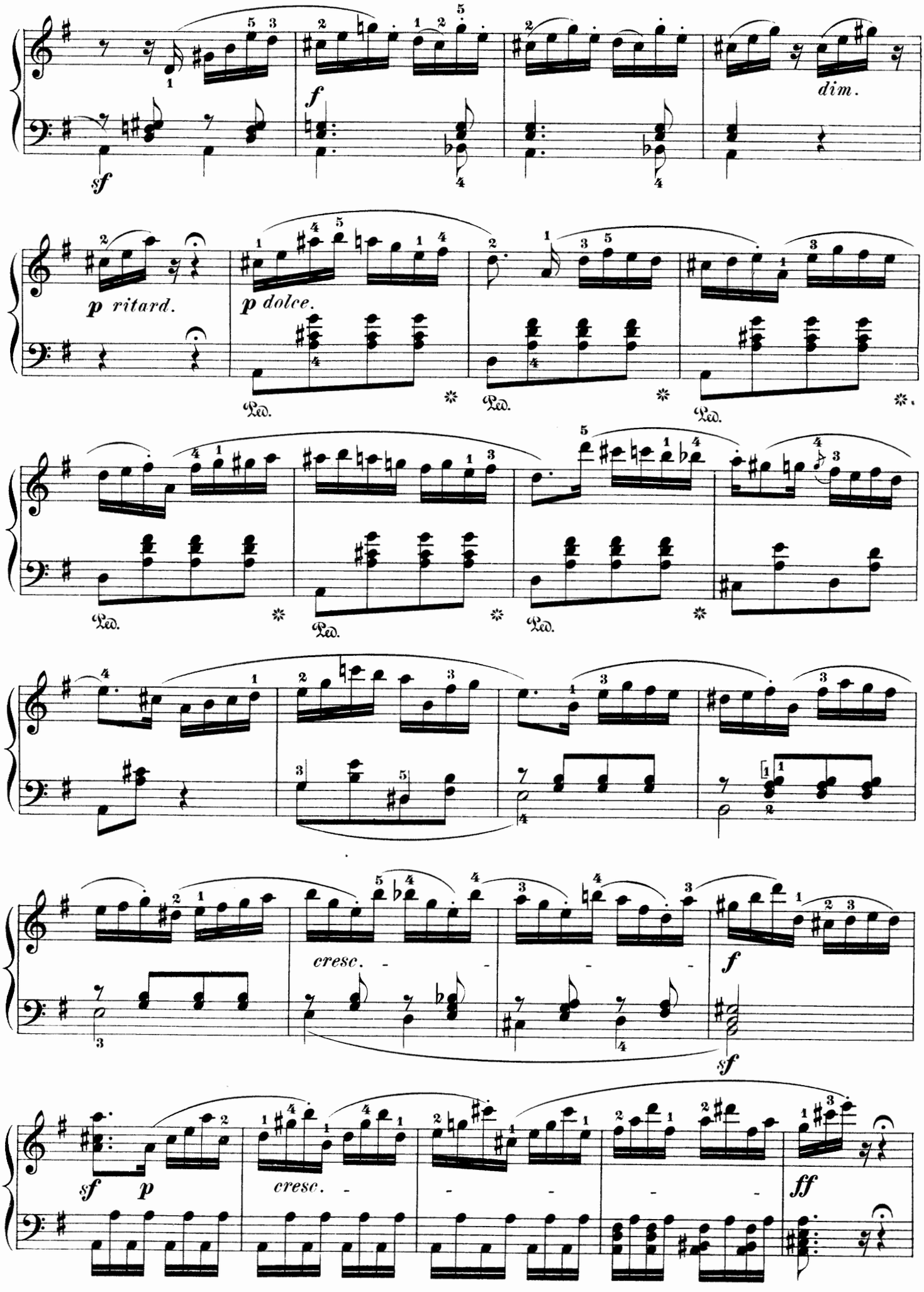
dolce.

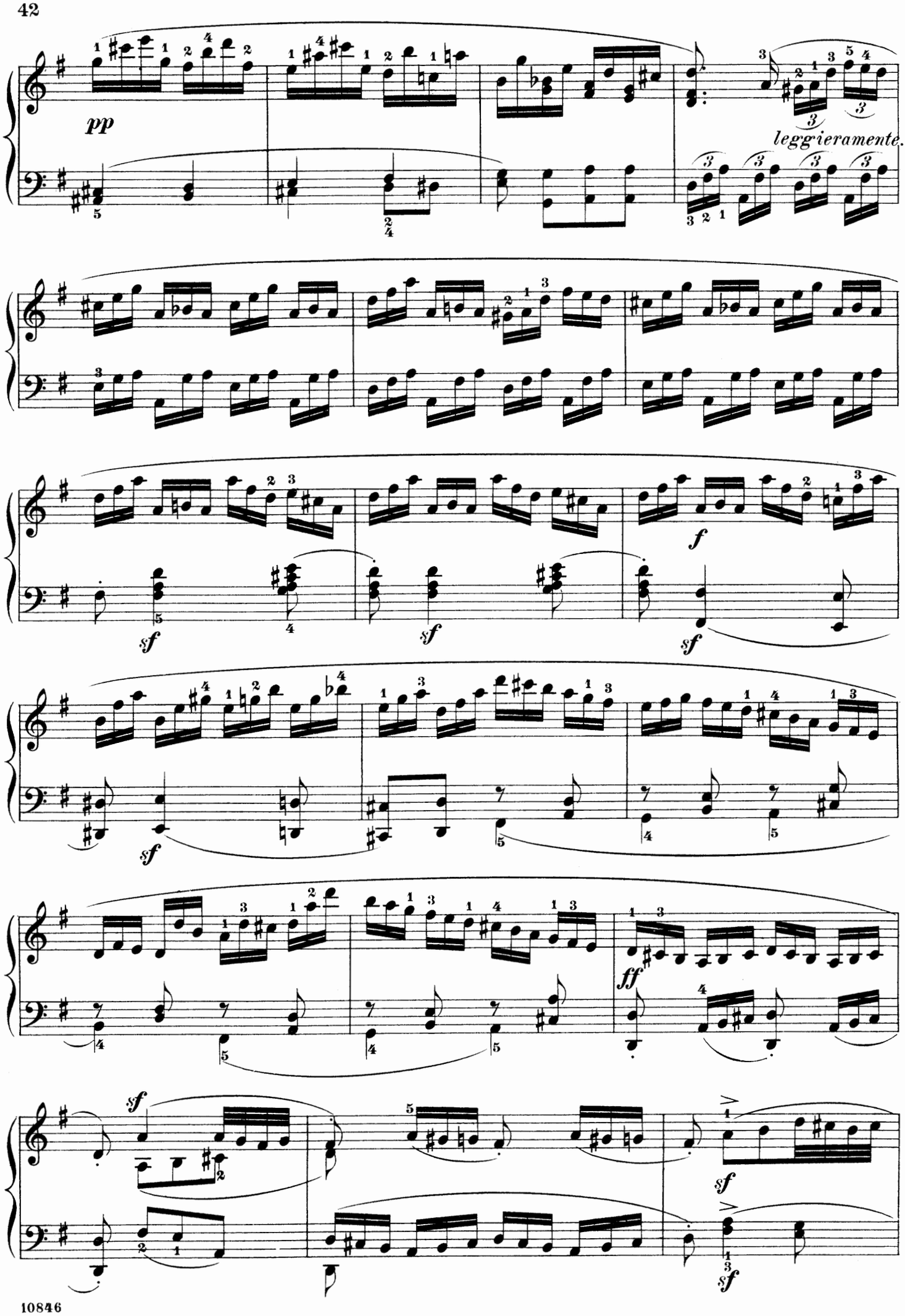
cresc.

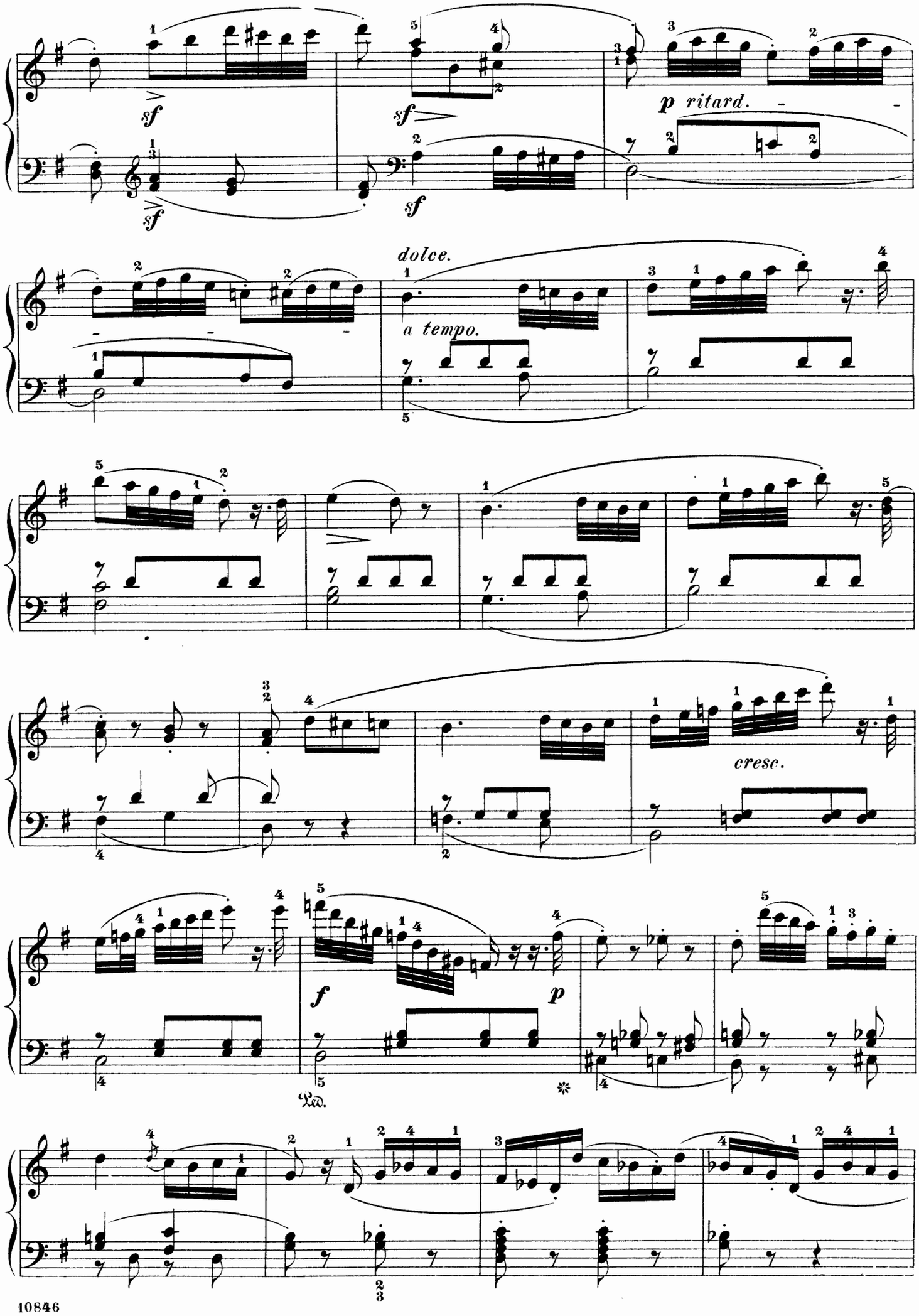
p dim.

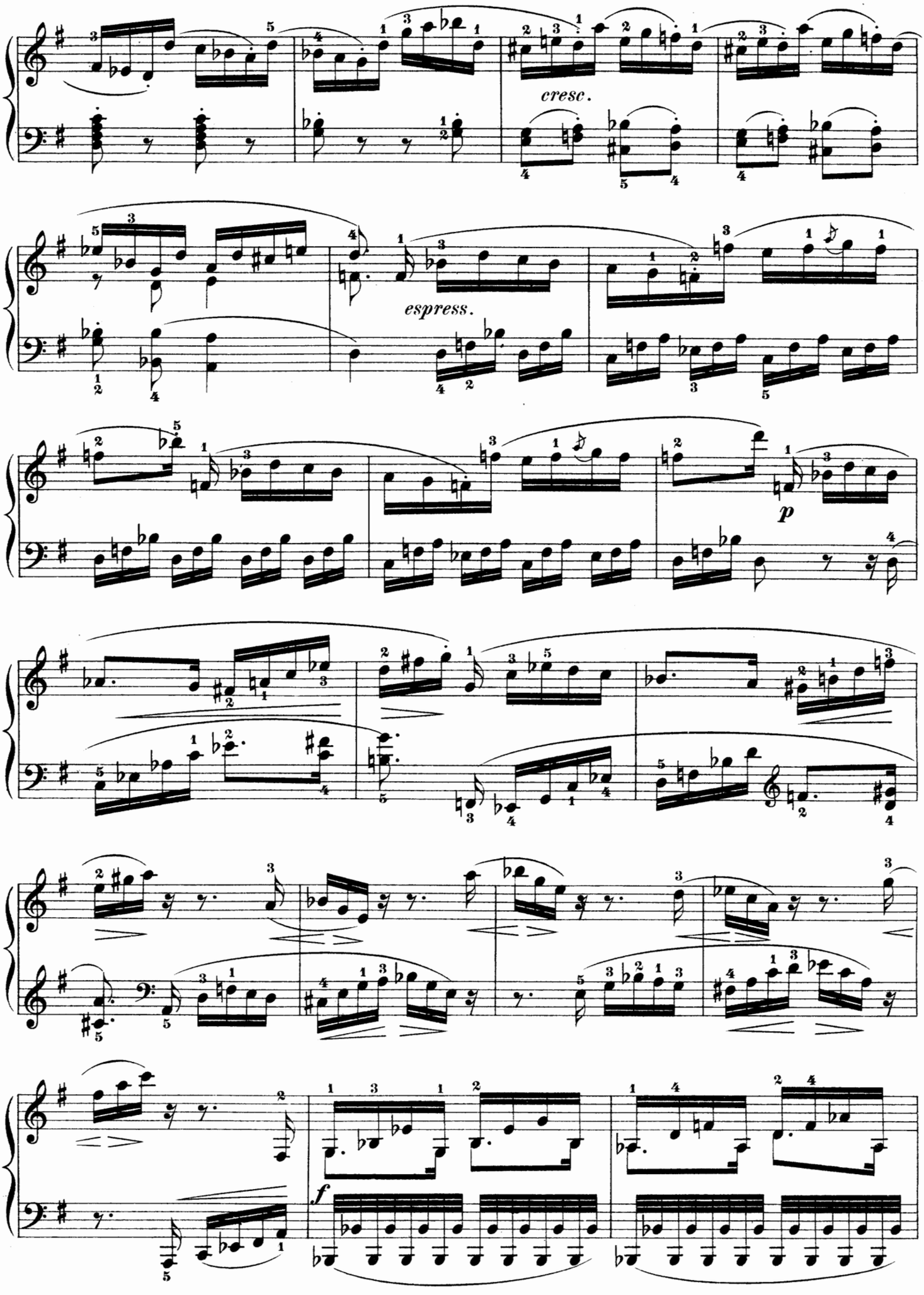
sf

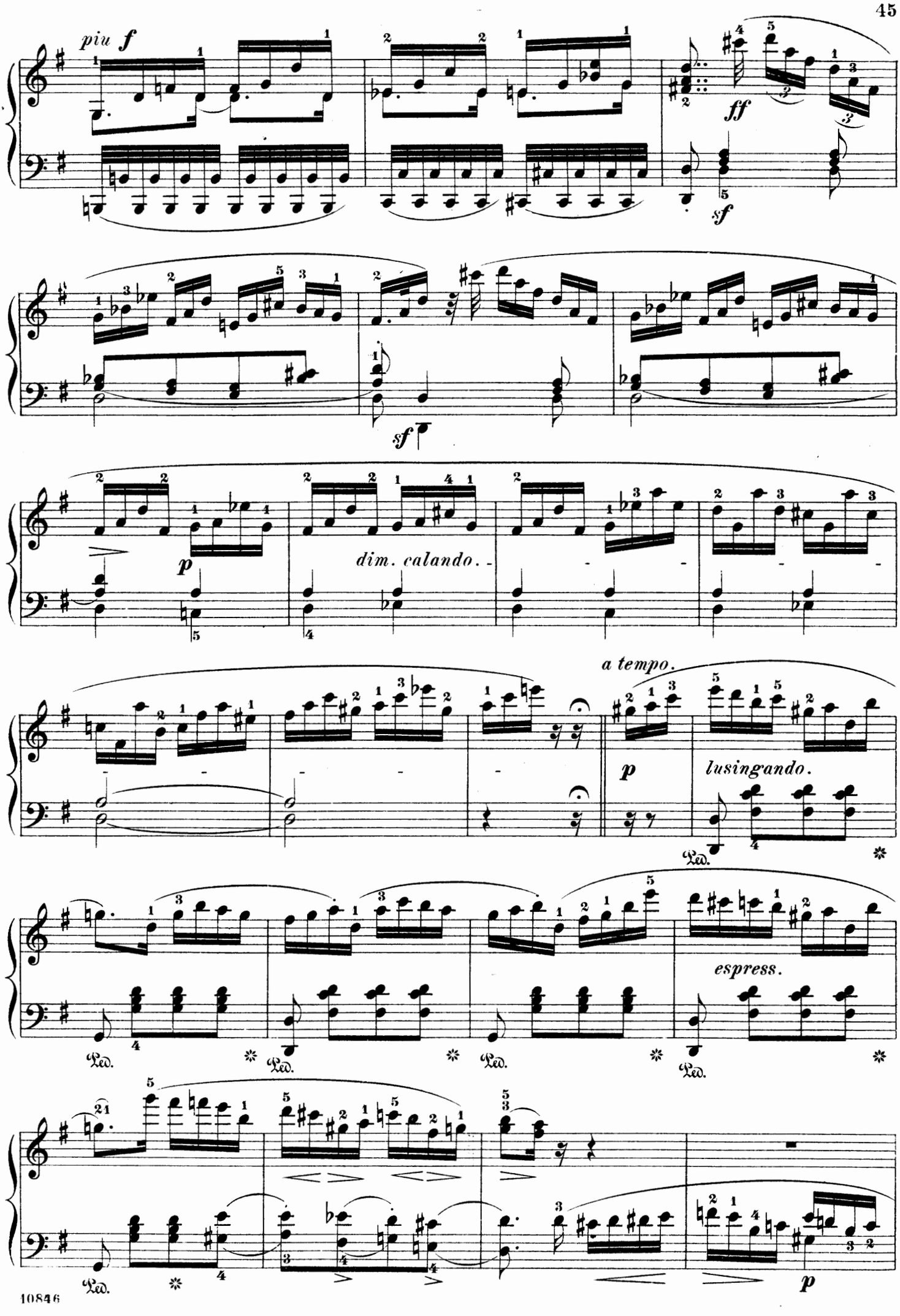

sf
sf
sf
sf
p
cresc.
sf
p
sfp
sf
p
f
sf
p
cresc.

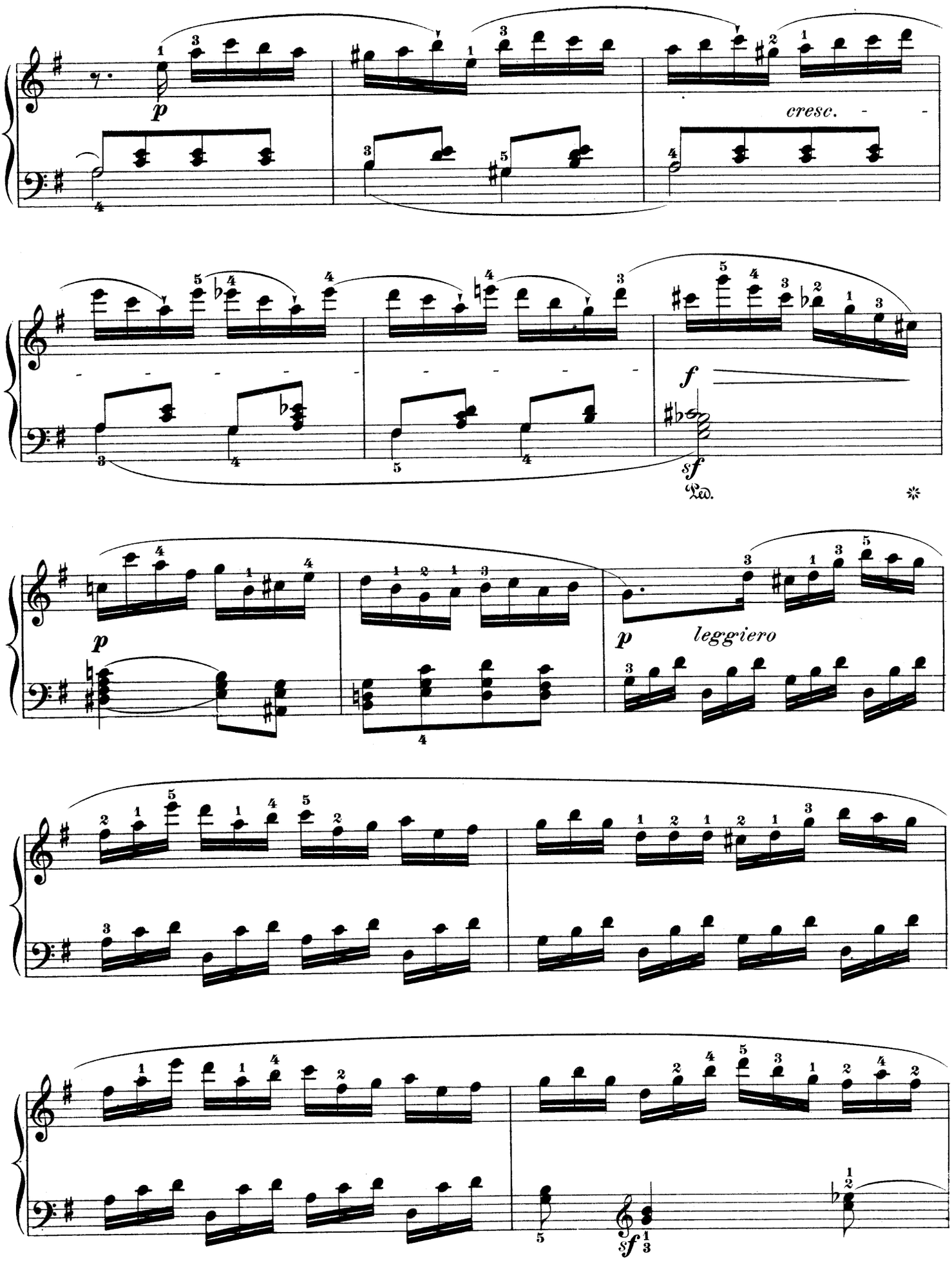

sf
f
dim.
p ritard.
p dolce.
Ped.
cresc.
sf
p
cresc.
ff

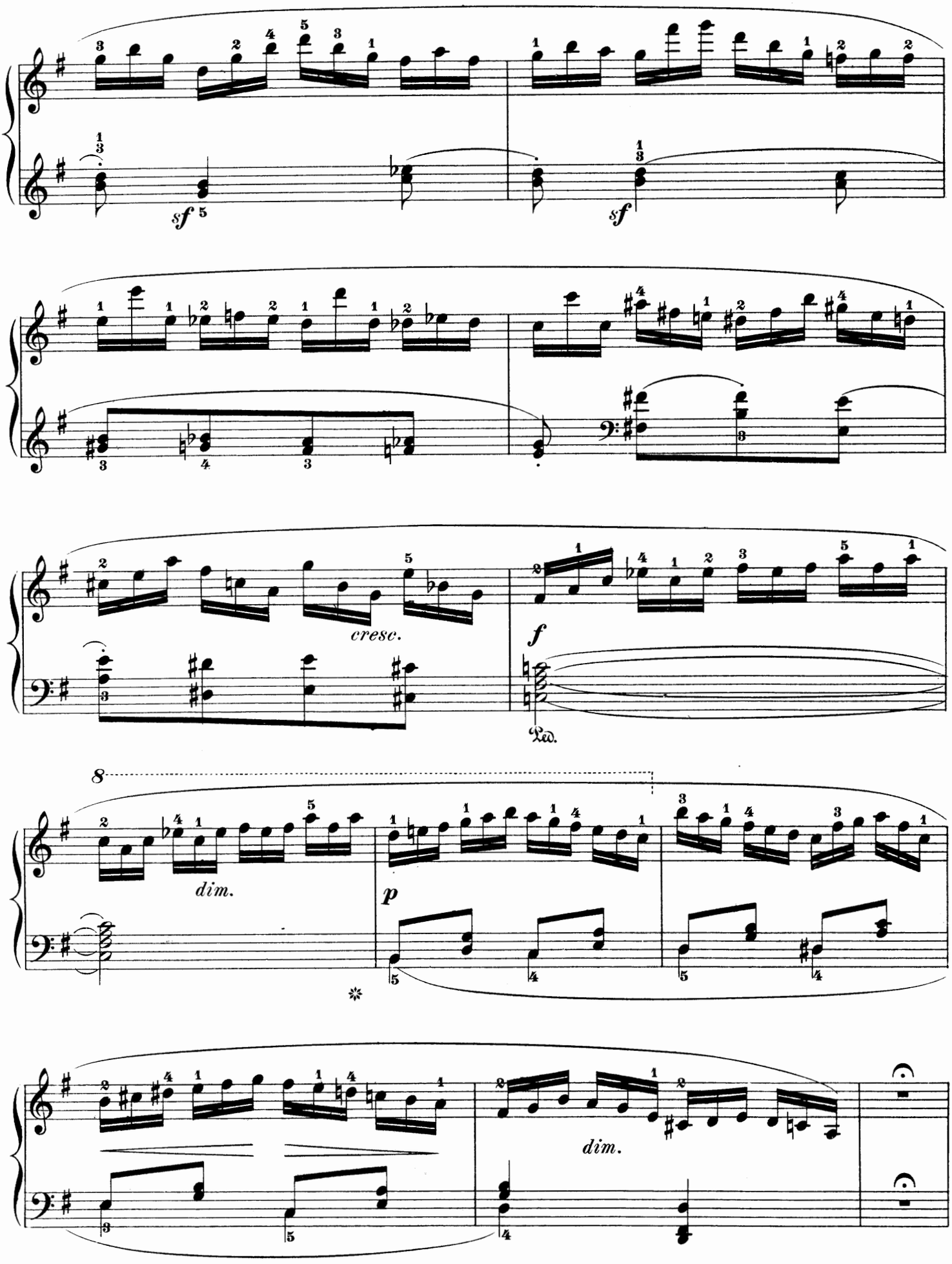

pp
leggieramente.
sf
sf
sf
f
sf
sf
ff
sf
sf
sf

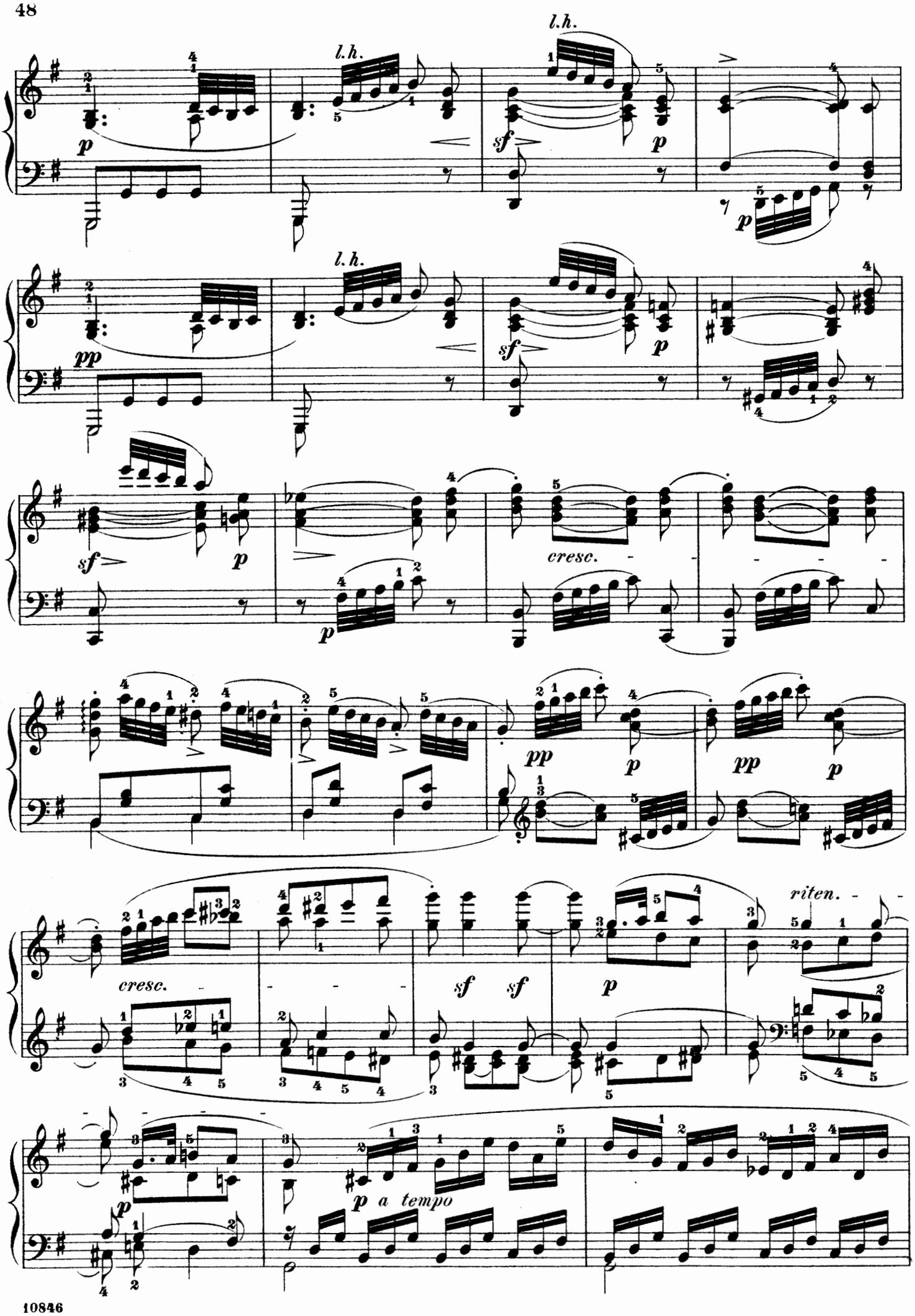

sf
sf
sf
sf
p ritard.
dolce.
a tempo.
cresc.
f
p
Ped.

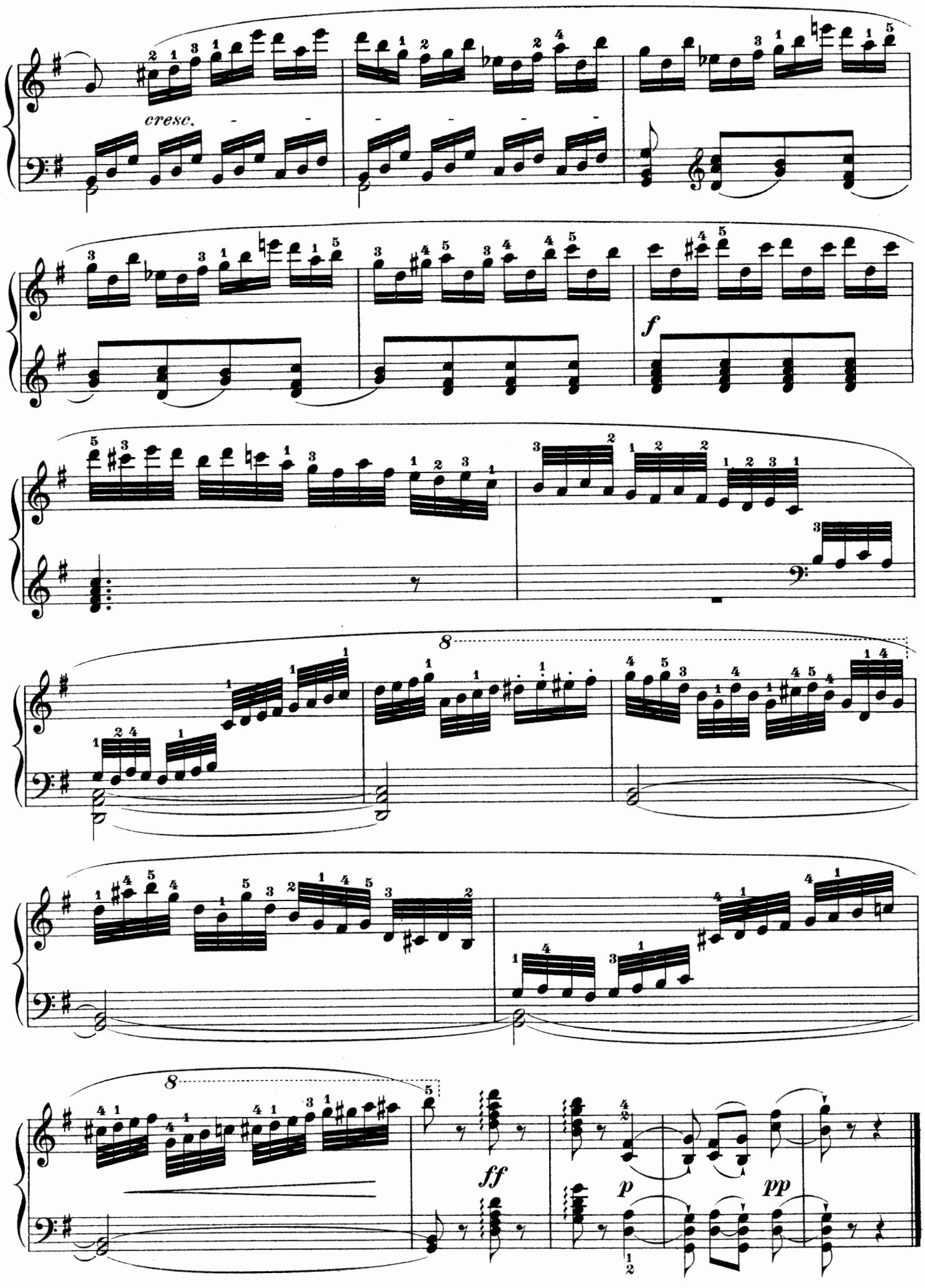

cresc.
espress.
p
f


piu f
ff
sf
sf
p
dim. calando.
a tempo.
p
lusingando.
espress.
p


p
cresc.
f
sf
Ped.
p
leggiero
p
sf


sf
sf
cresc.
f
Ped.
8
dim.
p
dim.

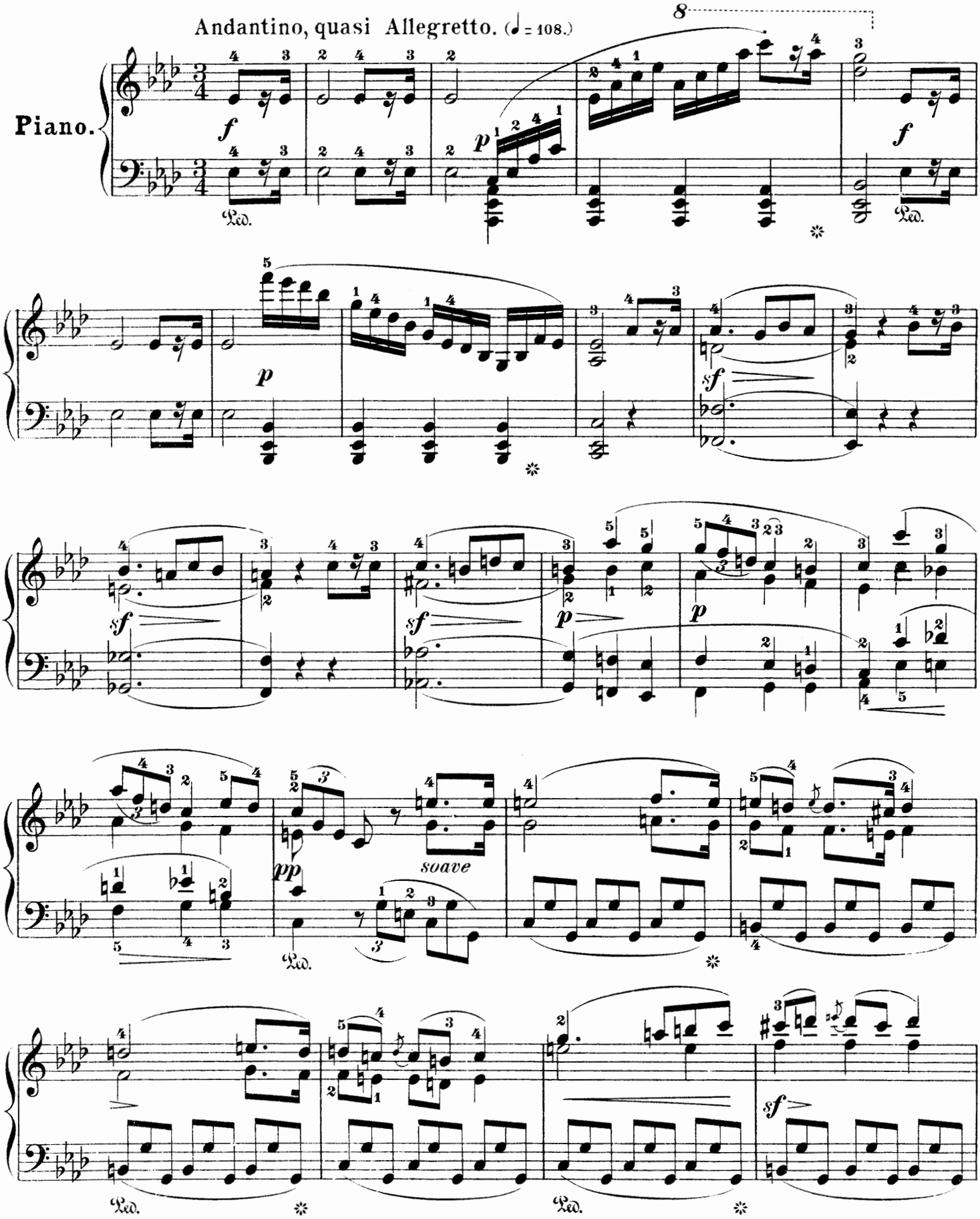

l.h.
l.h.
l.h.
p
sf
pp
cresc.
riten.
a tempo

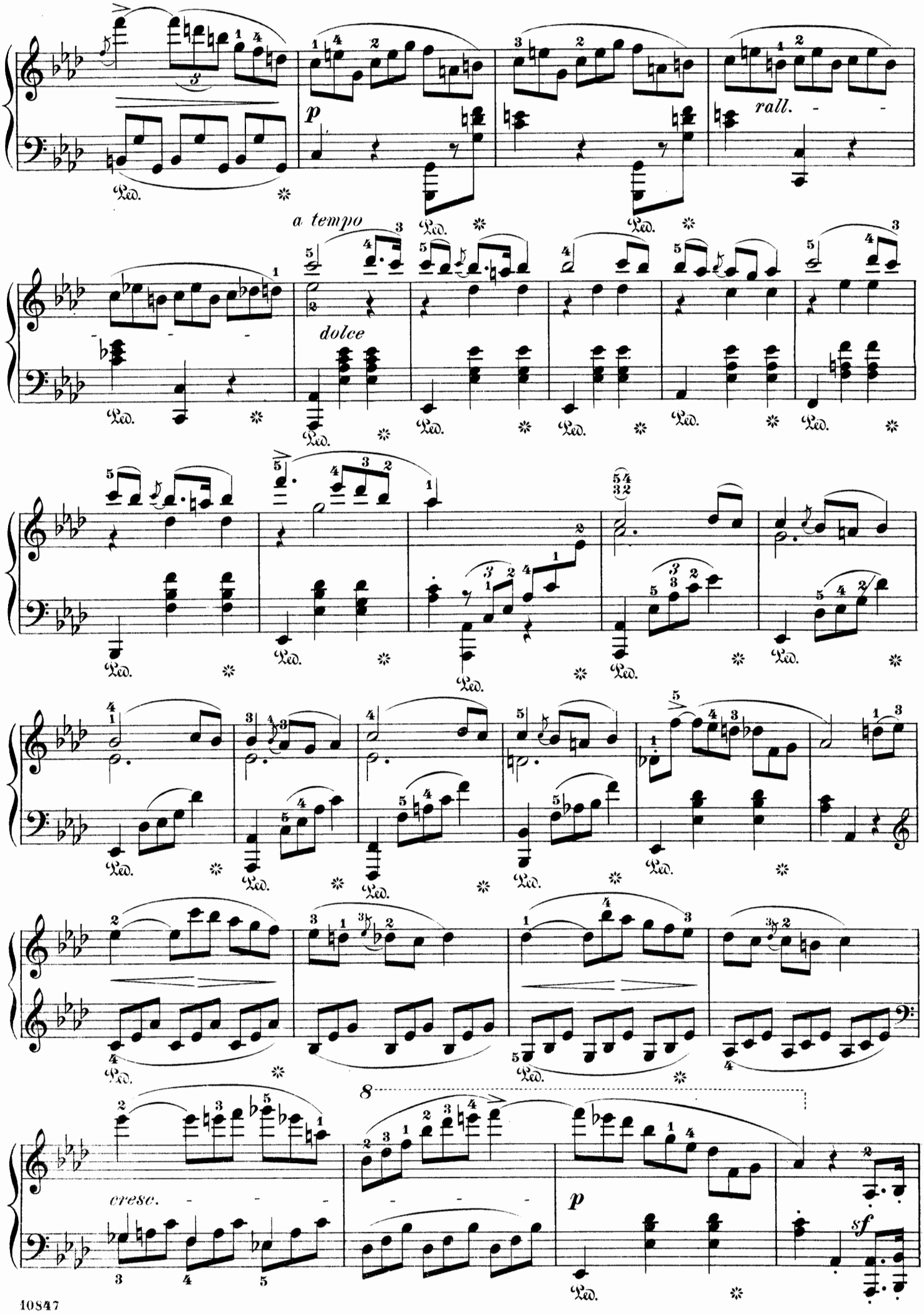

cresc.
f
8
8
ff
p
pp

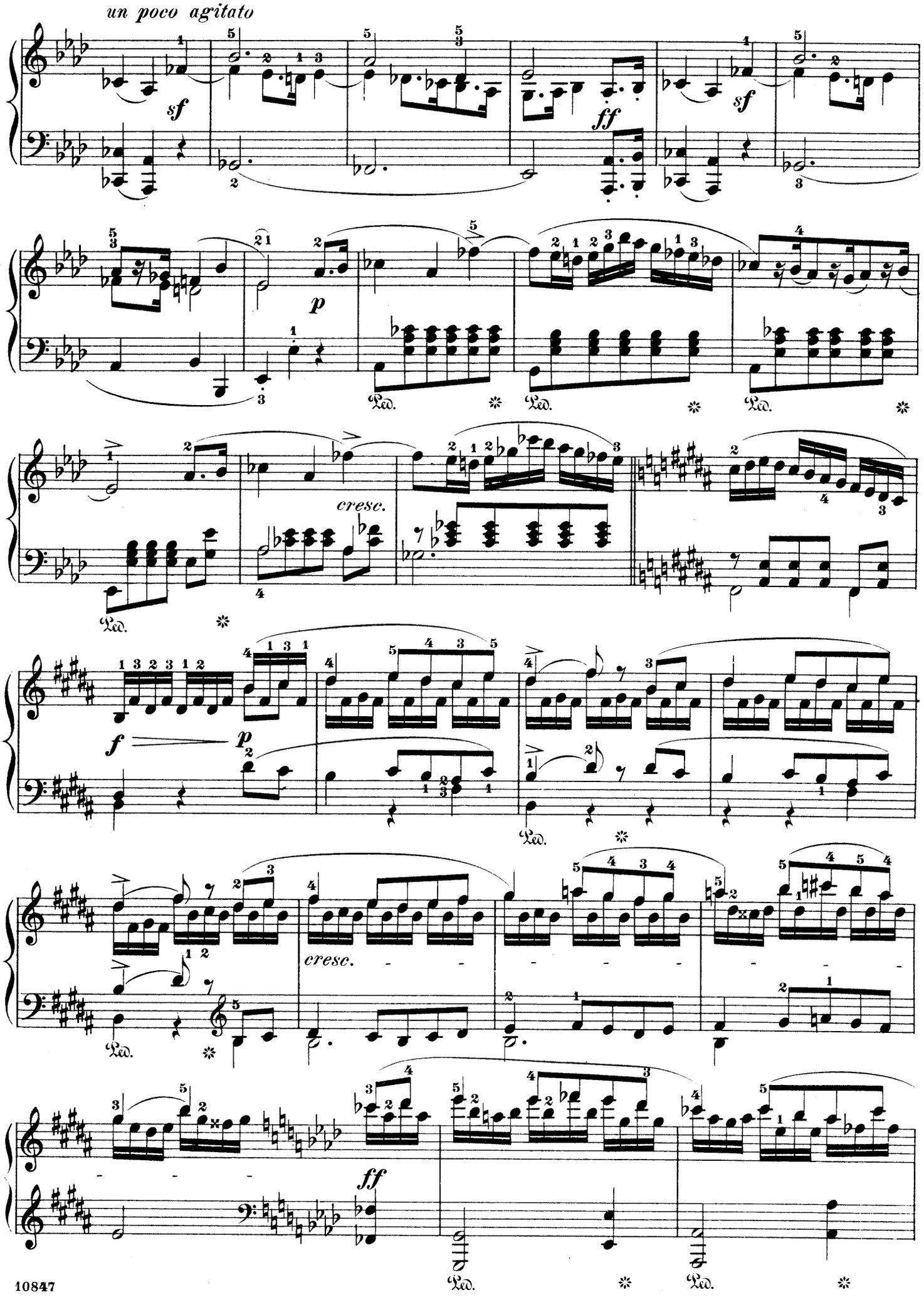
Rondeau Expressif.

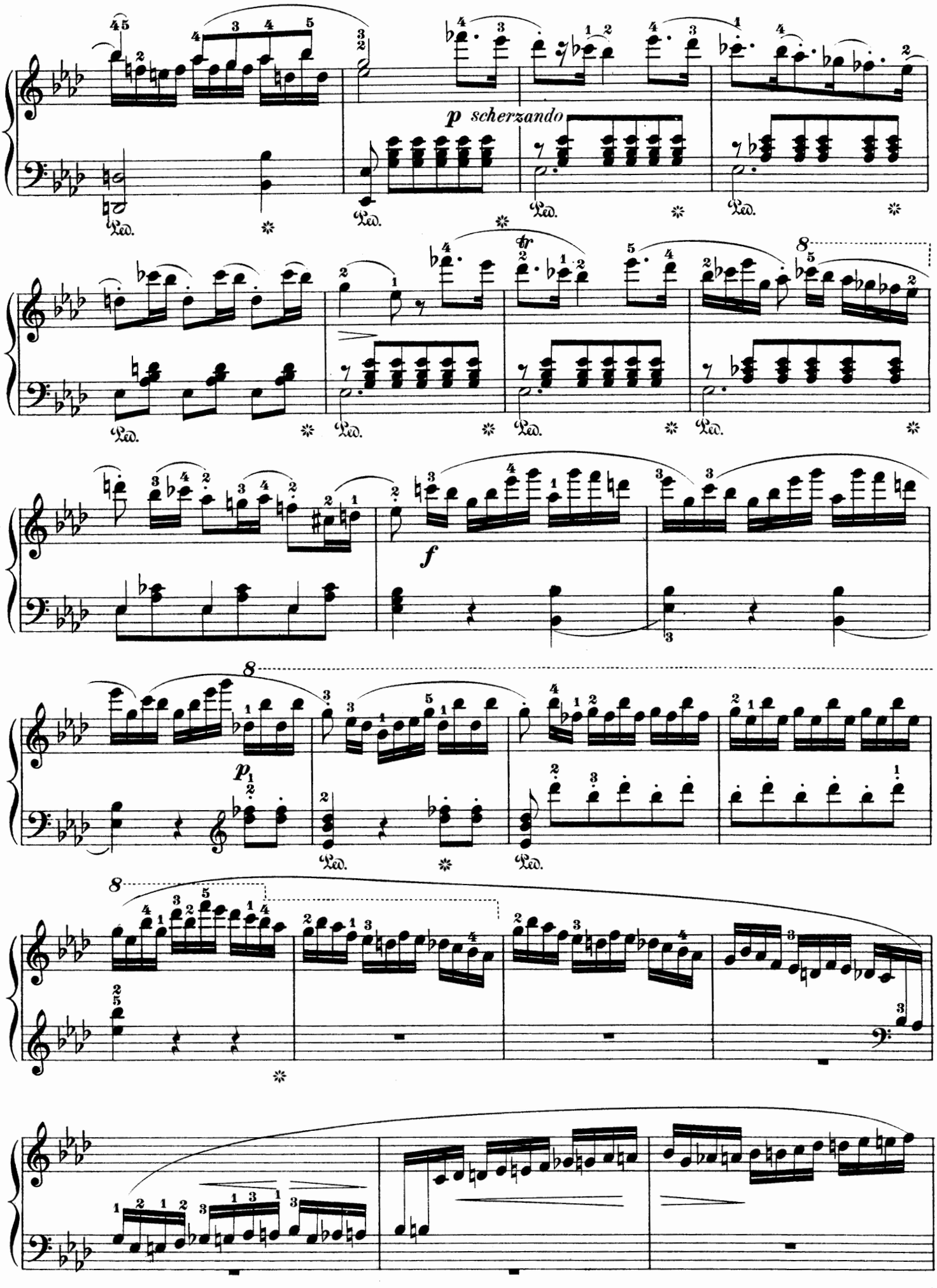
IGNAZ MOSCHELES. Op. 71.

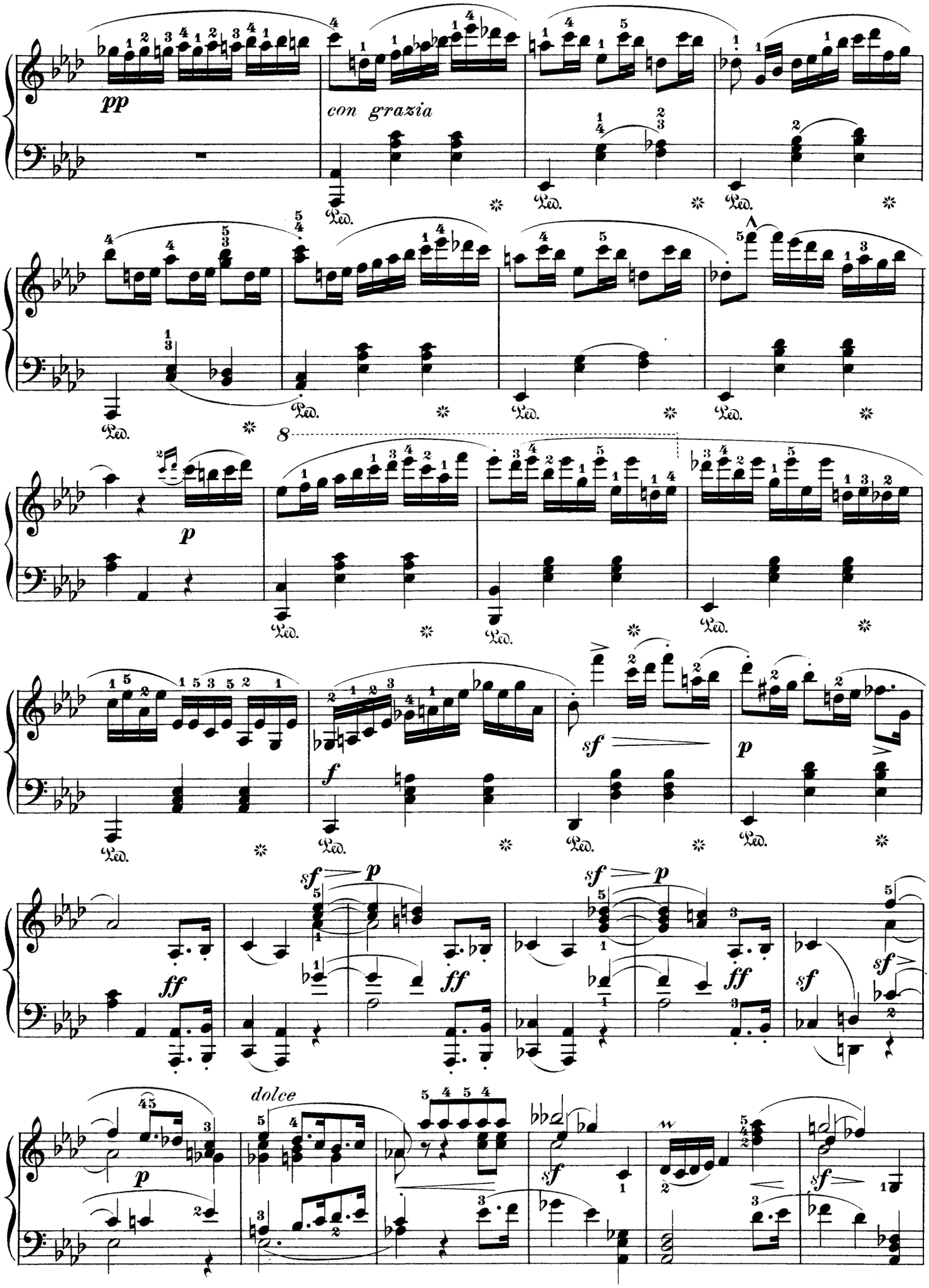
Andantino, quasi Allegretto. (♩ = 108.)

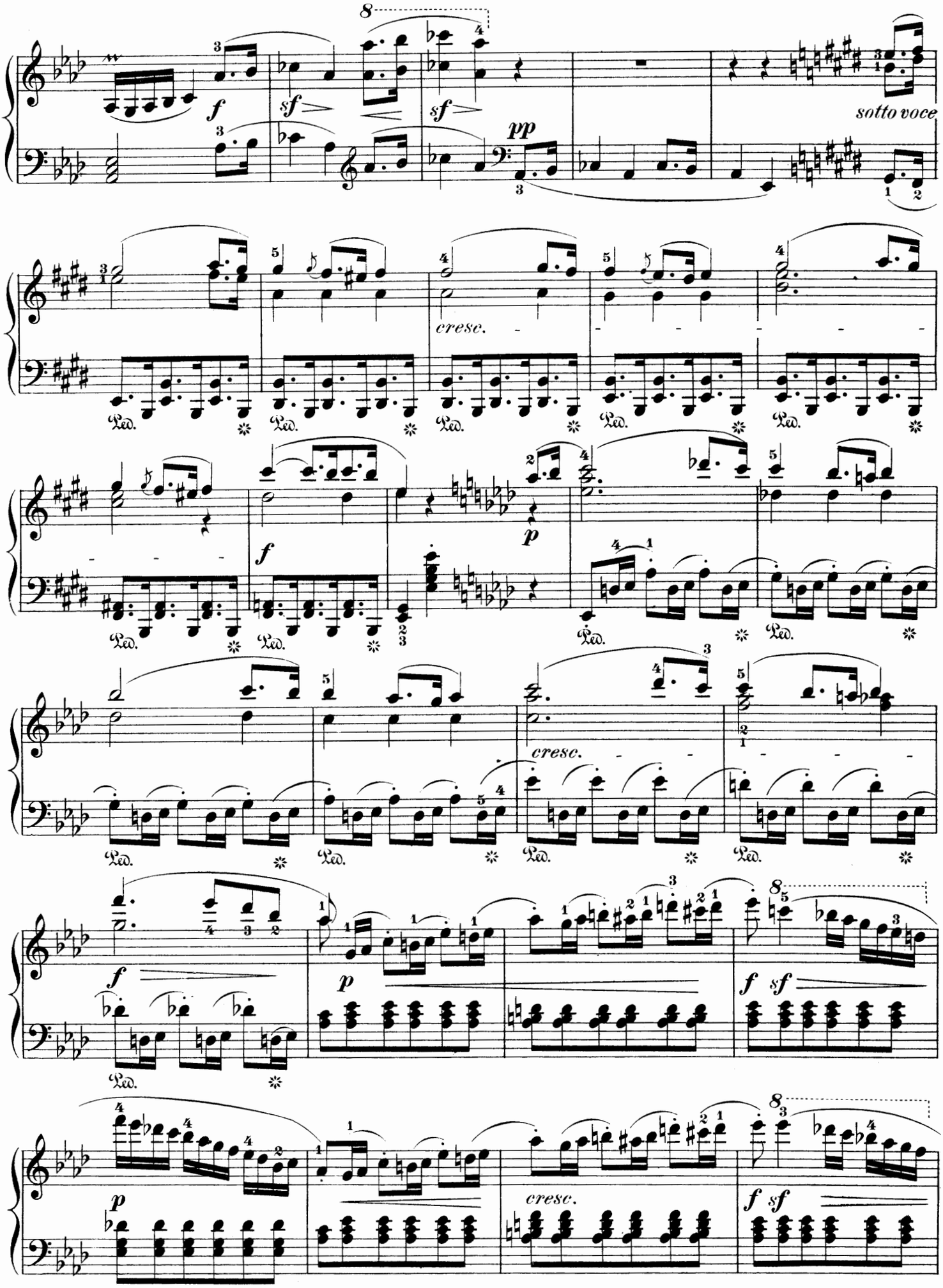


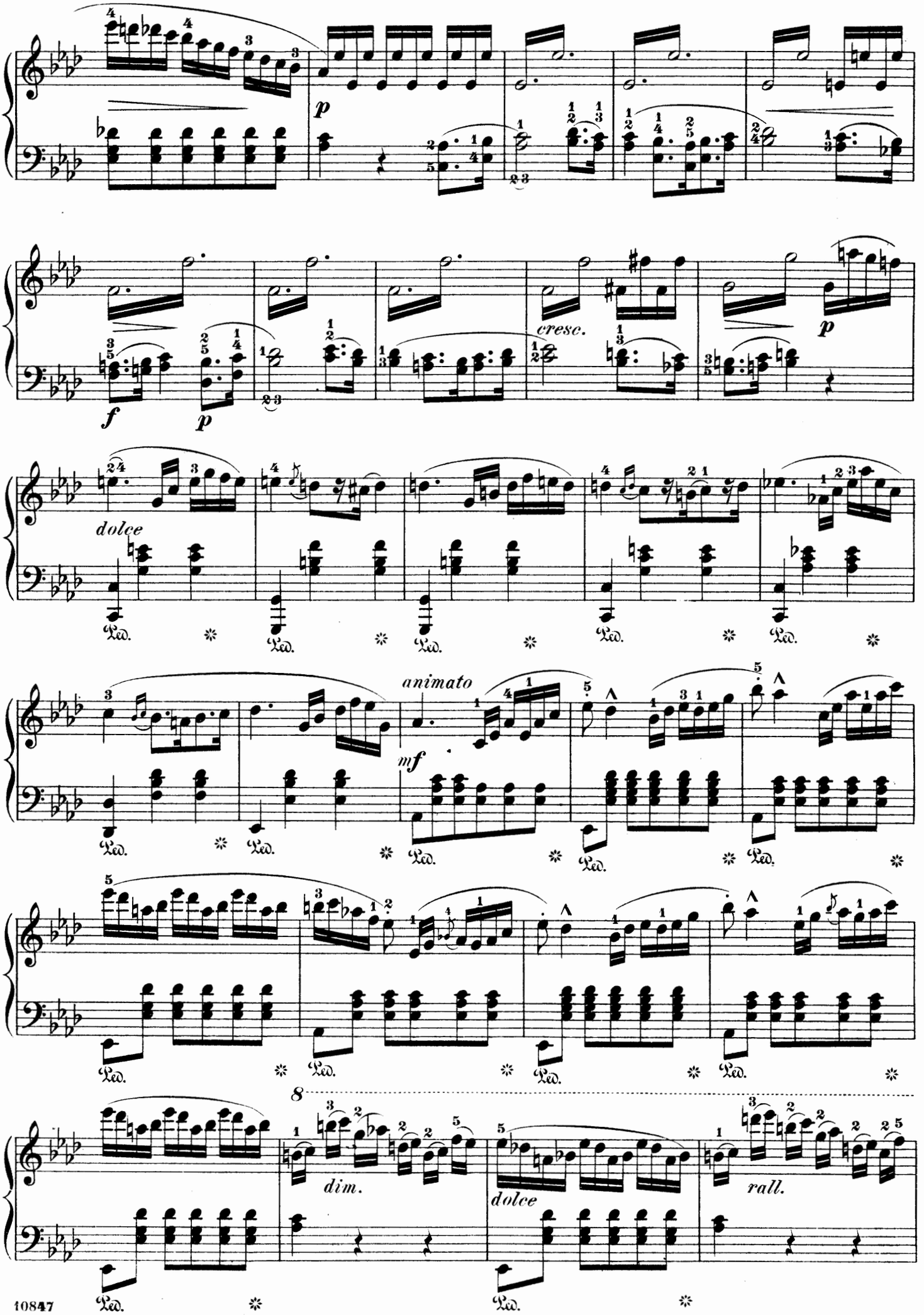

rall.
a tempo
dolce
cresc.
p
sf
8
Ped.

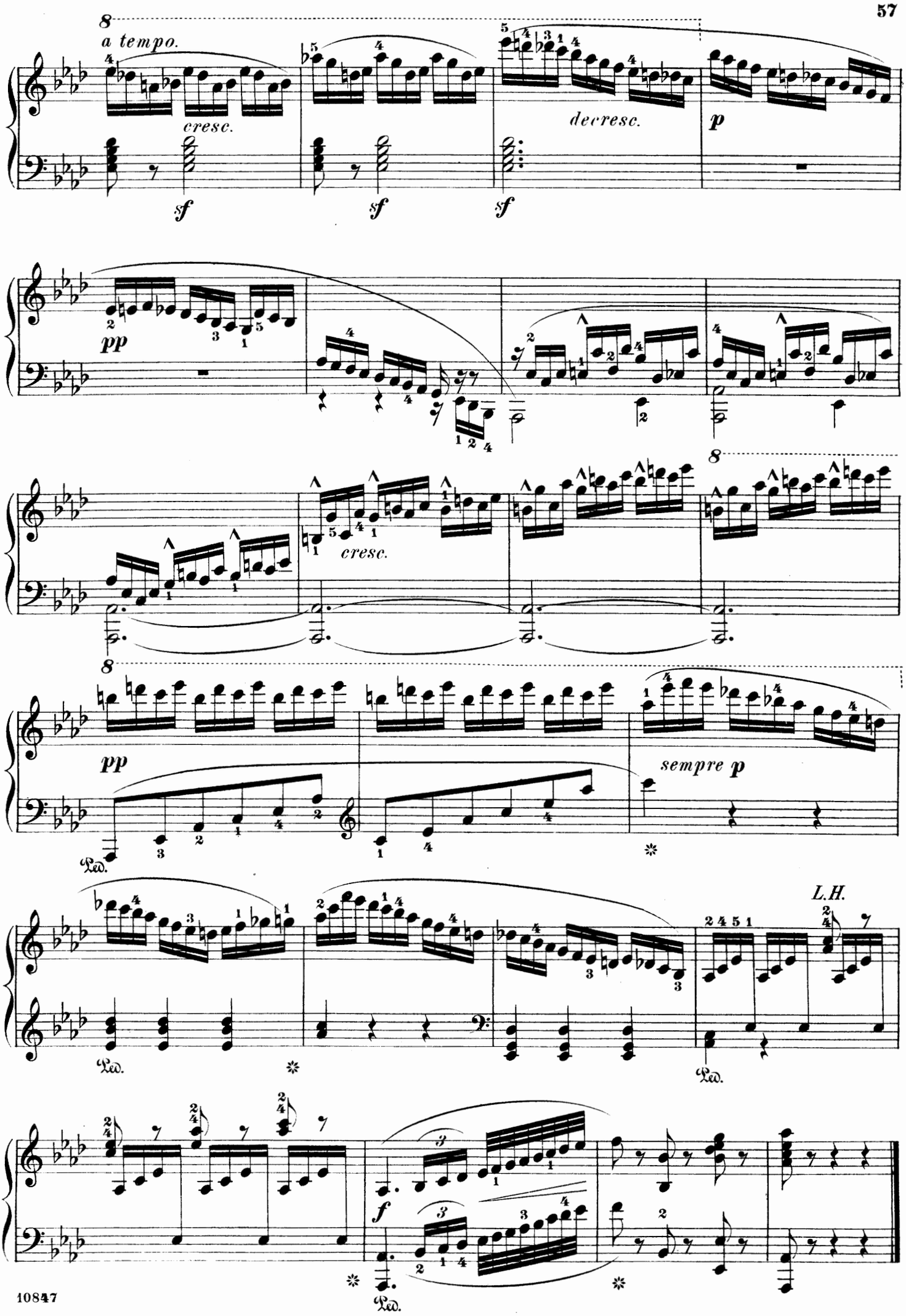

un poco agitato
sf
ff
sf
p
Ped.
cresc.
f
p
cresc.
ff


p scherzando
f
p


pp
con grazia
Ped.
8
p
sf
f
ff
dolce


8
f
sf
sf
pp
sotto voce
cresc.
Ped.
f
p
cresc.
f
p
8
f sf
p
cresc.
8
f sf


p
cresc.
p
f
p
dolce
animato
mf
8
dim.
dolce
rall.

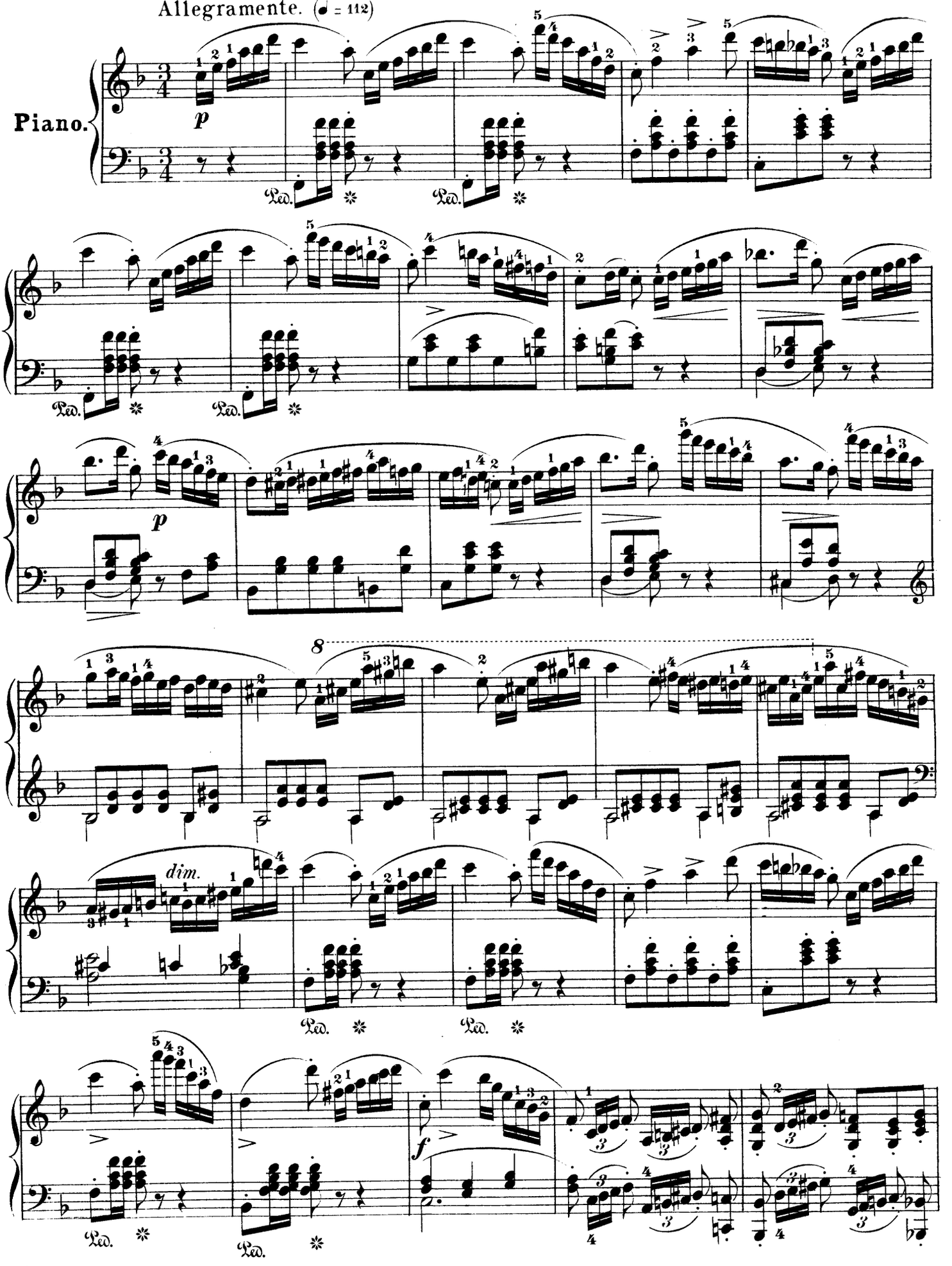

8
a tempo.
cresc.
decresc.
sf
sf
sf
p
pp
cresc.
8
8
pp
sempre p
Ped.
L.H.
Ped.
Ped.
f
Ped.

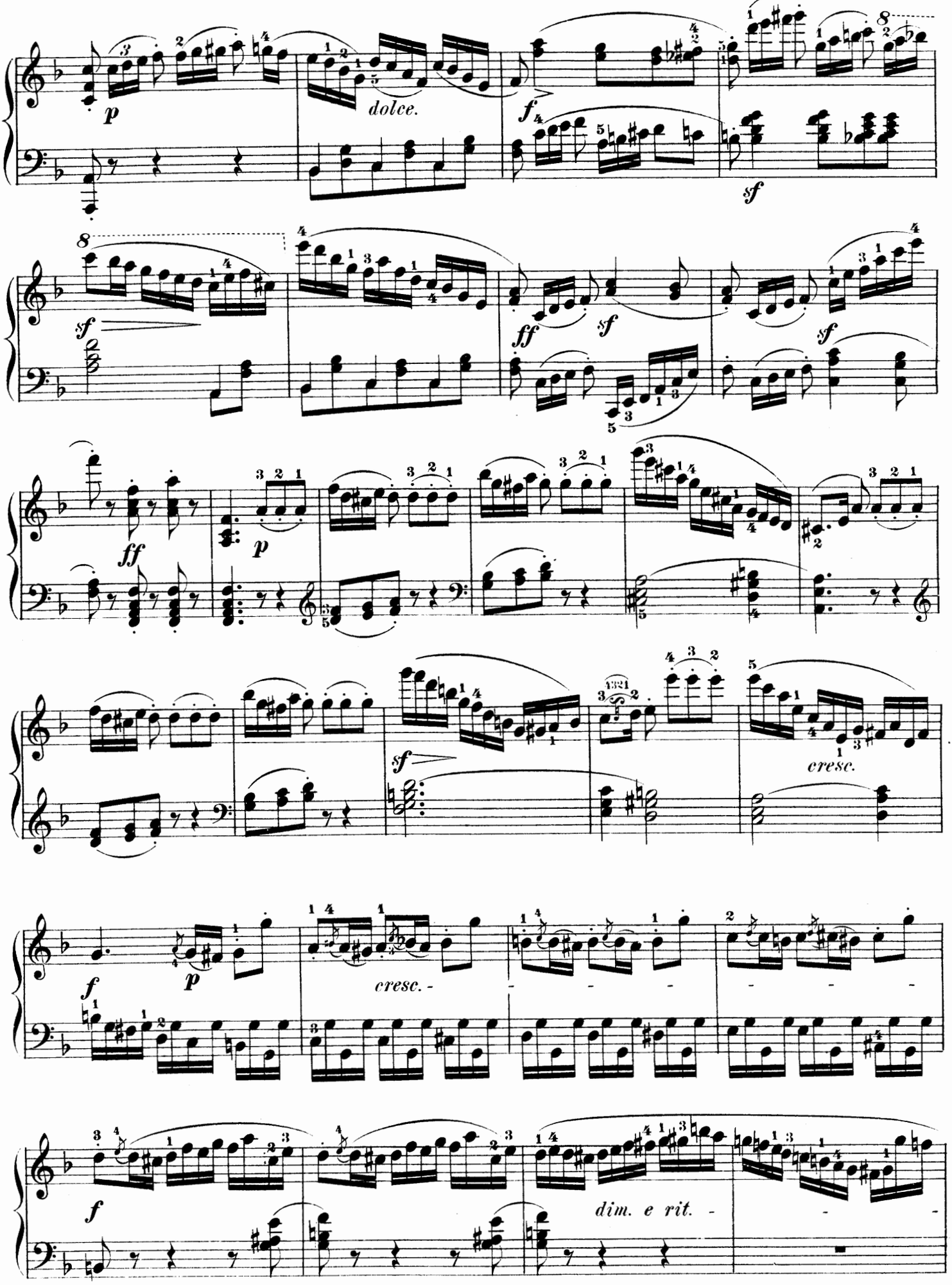
Polonaise Brillante.

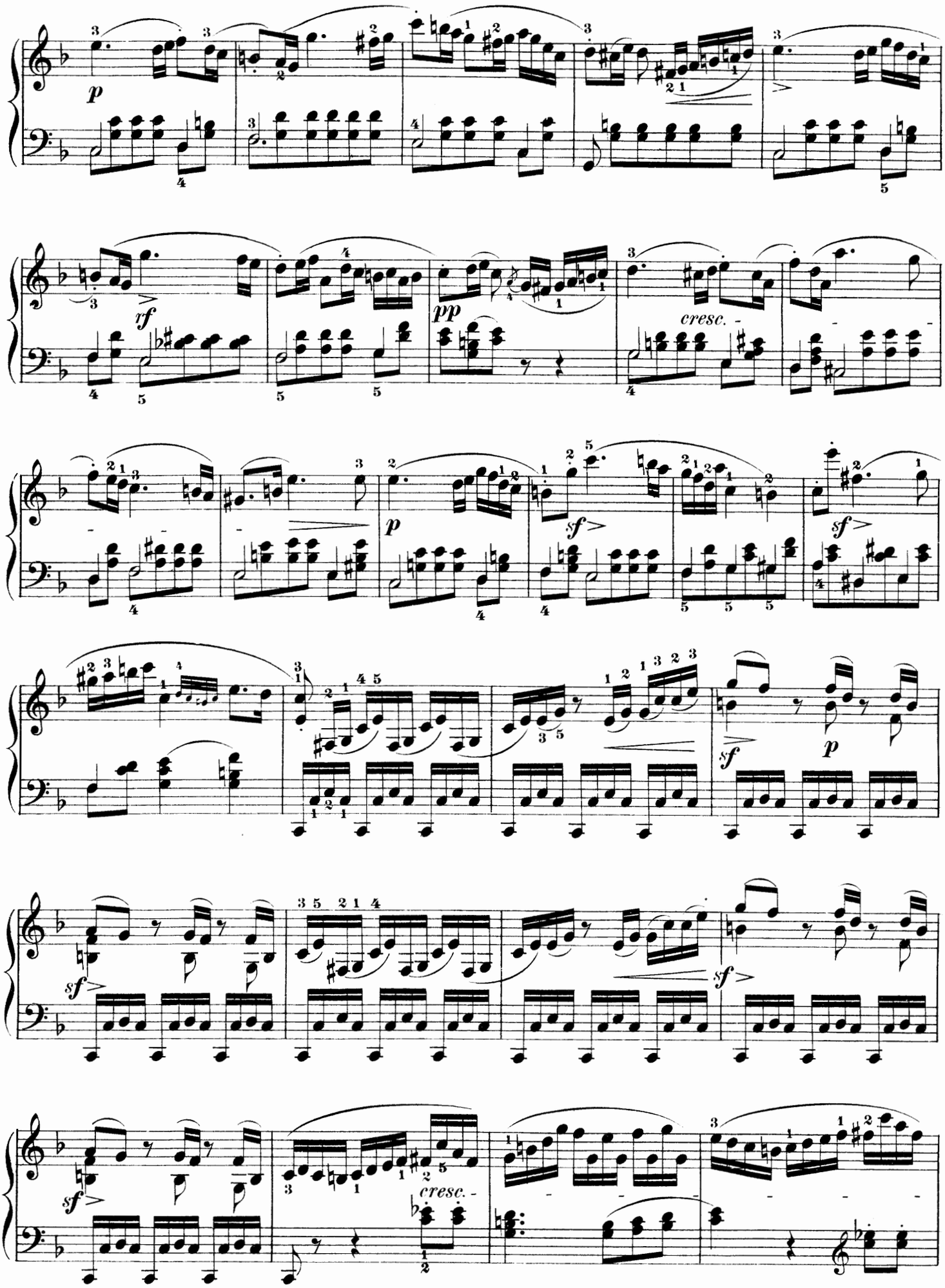
IGNAZ MOSCHELES. Op. 53.

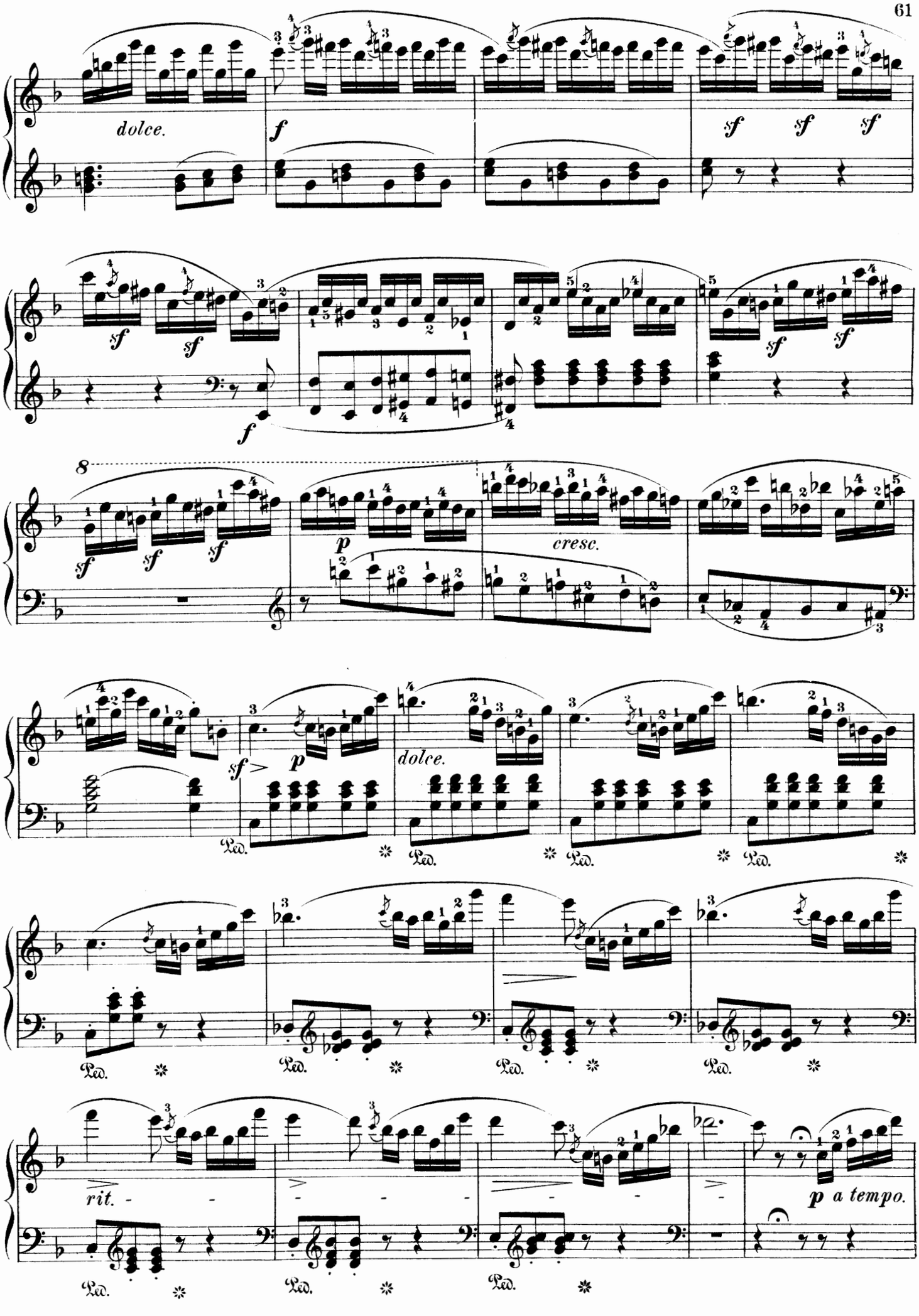
Allegramente. (♩ = 112)

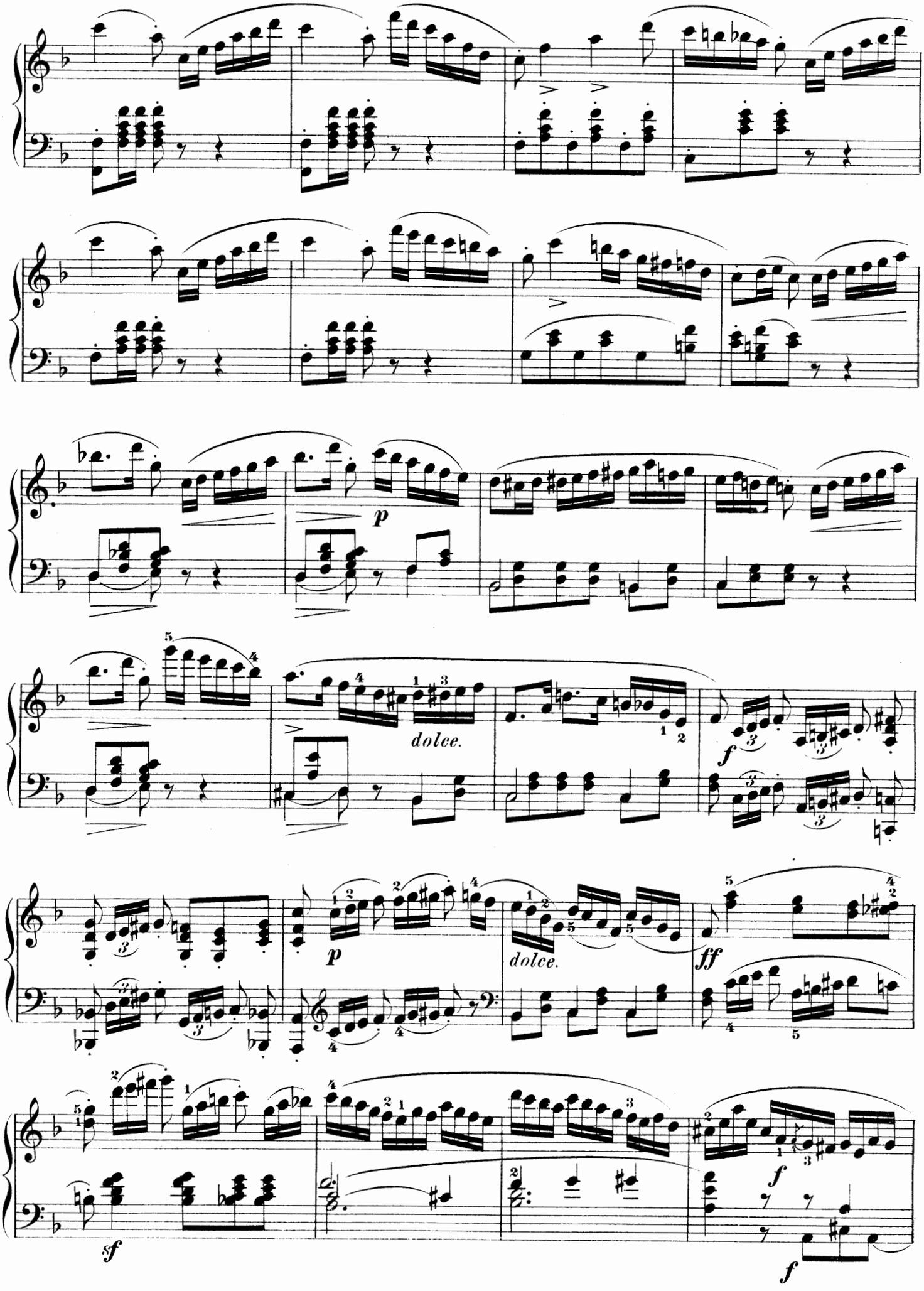
Piano.

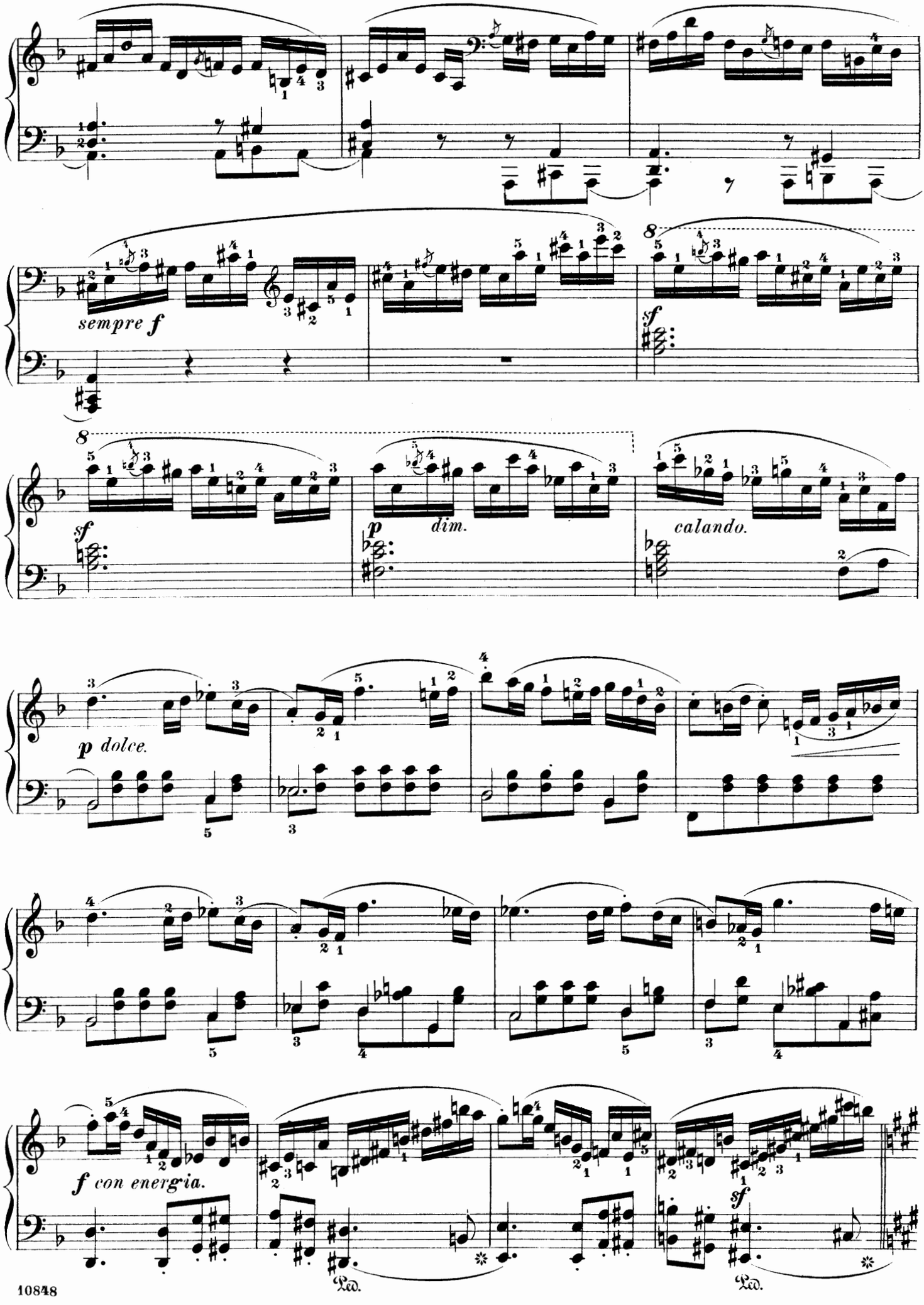


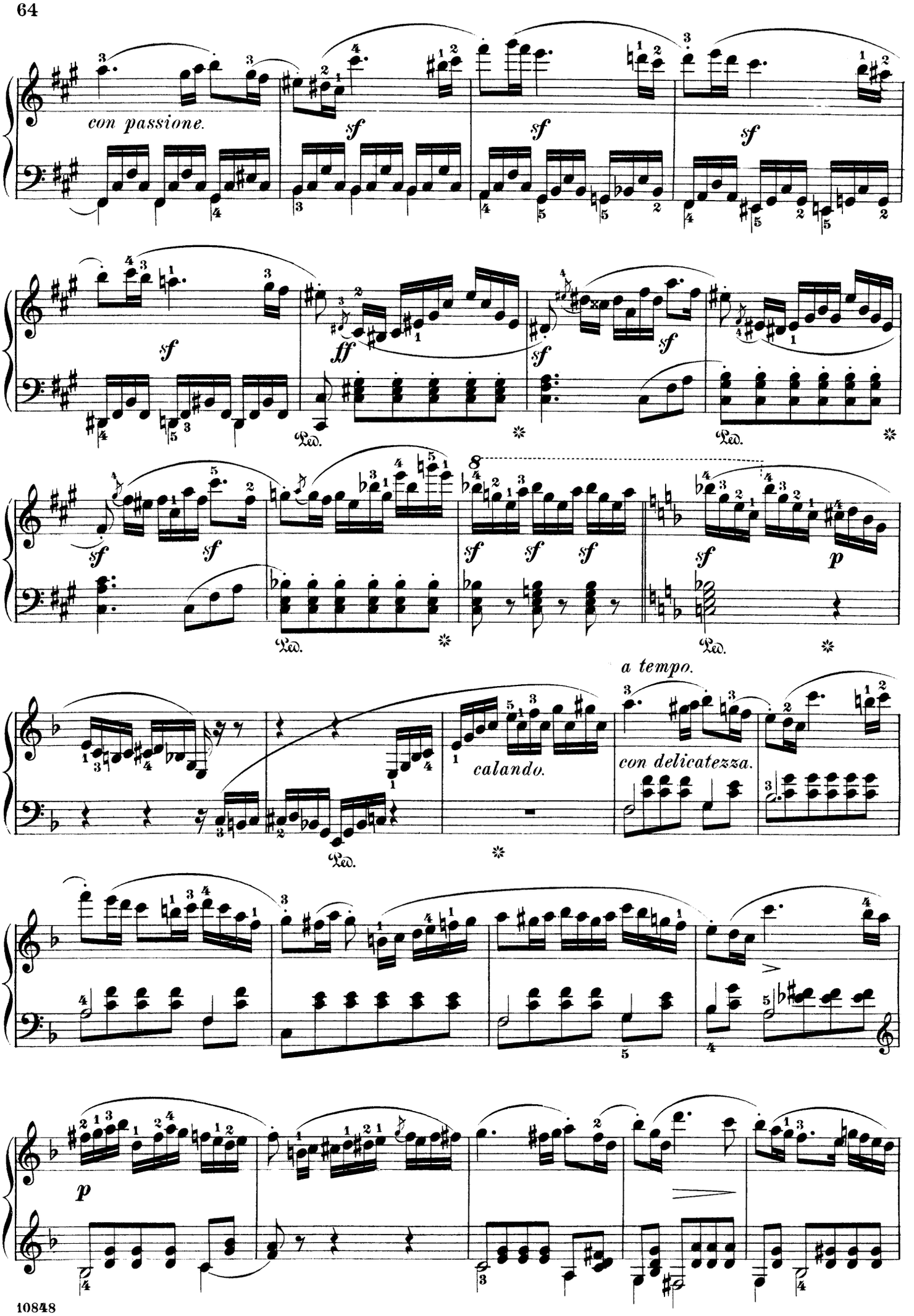

p
dolce.
f
sf
sf
ff
sf
sf
ff
p
sf
cresc.
f
p
cresc. - - - - - - - -
f
dim. e rit. - - -

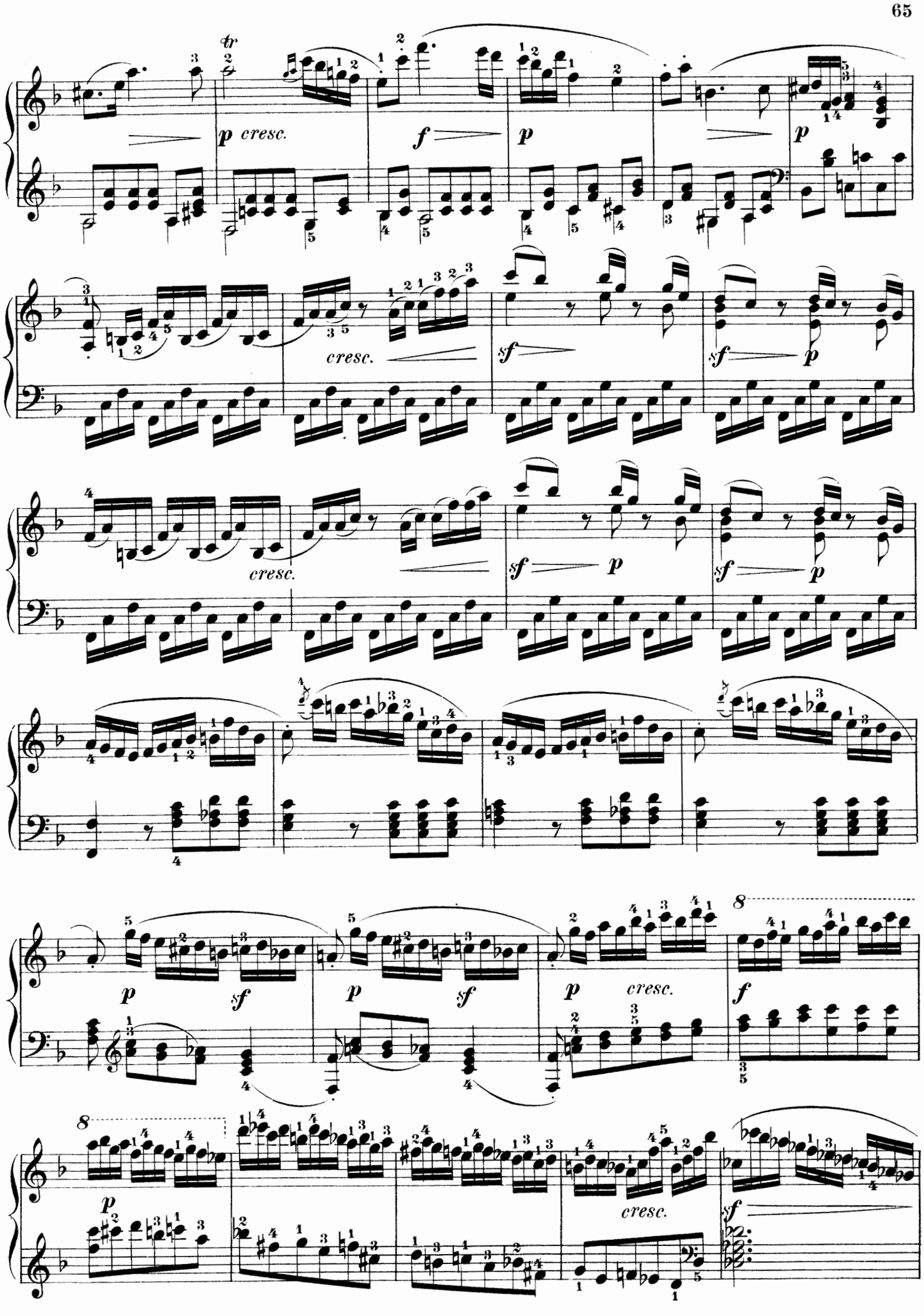

p
rf
pp
cresc.
sf
p
sf
p
sf
sf
cresc.

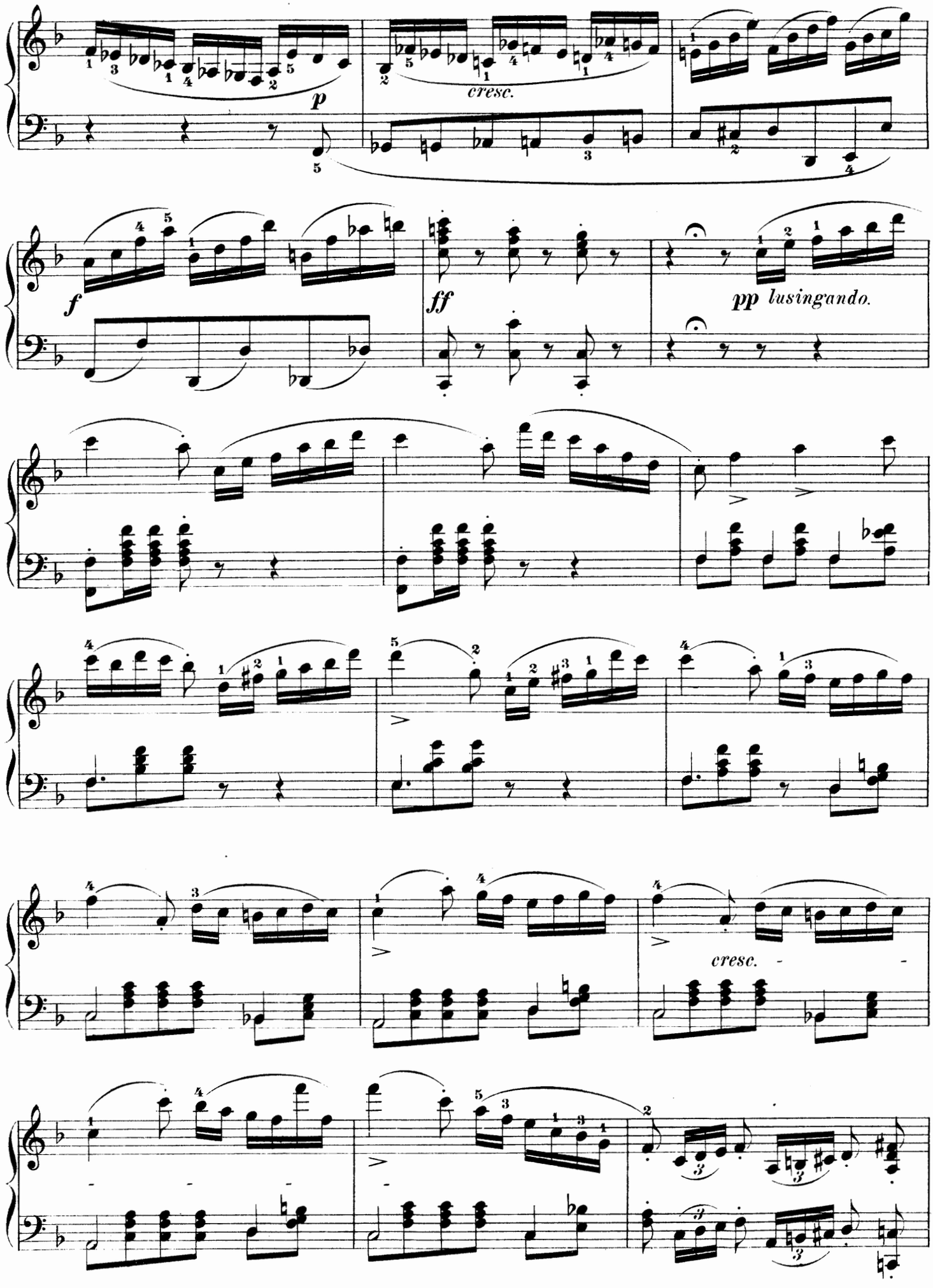

dolce.
f
sf sf sf
sf sf
f
sf sf sf
p
cresc.
sf
p
dolce.
Ped.
rit.
p a tempo.

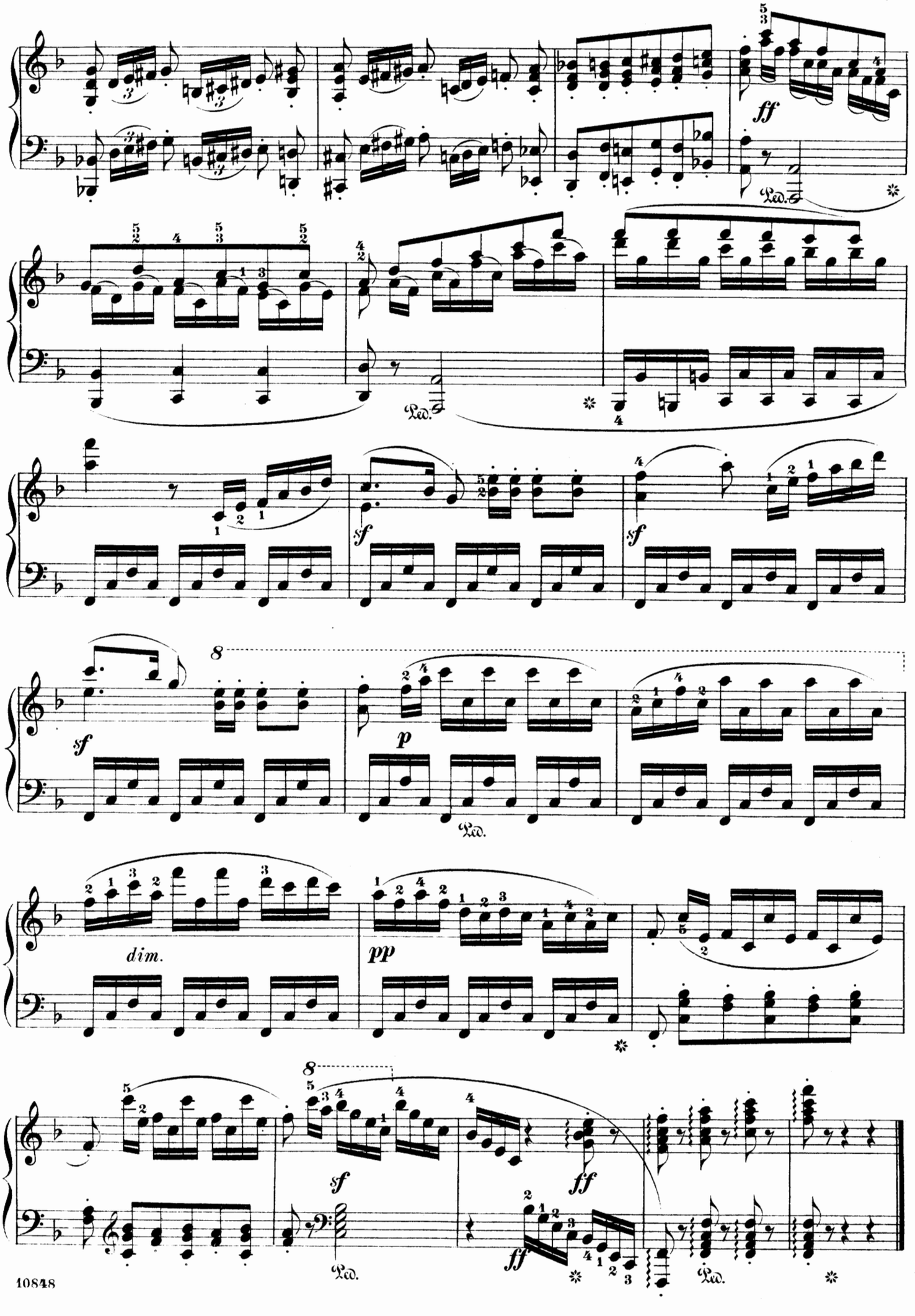

p
dolce.
f
p
dolce.
ff
sf
f
f


sempre f
sf
p
dim.
calando.
p dolce.
f con energia.
sf
Ped.
Ped.


con passione.
sf
ff
Ped.
8
a tempo.
calando.
con delicatezza.
p


tr
p cresc.
f
p
p
cresc.
sf
sf
p
cresc.
sf
p
sf
p
p
sf
p
sf
p
cresc.
f
8
8
p
cresc.
sf


p
cresc.
f
ff
pp lusingando.
cresc.


ff
Ped.
sf
sf
8
sf
p
Ped.
dim.
pp
8
sf
ff
Ped.
ff
Ped.

Les Charmes de Paris.

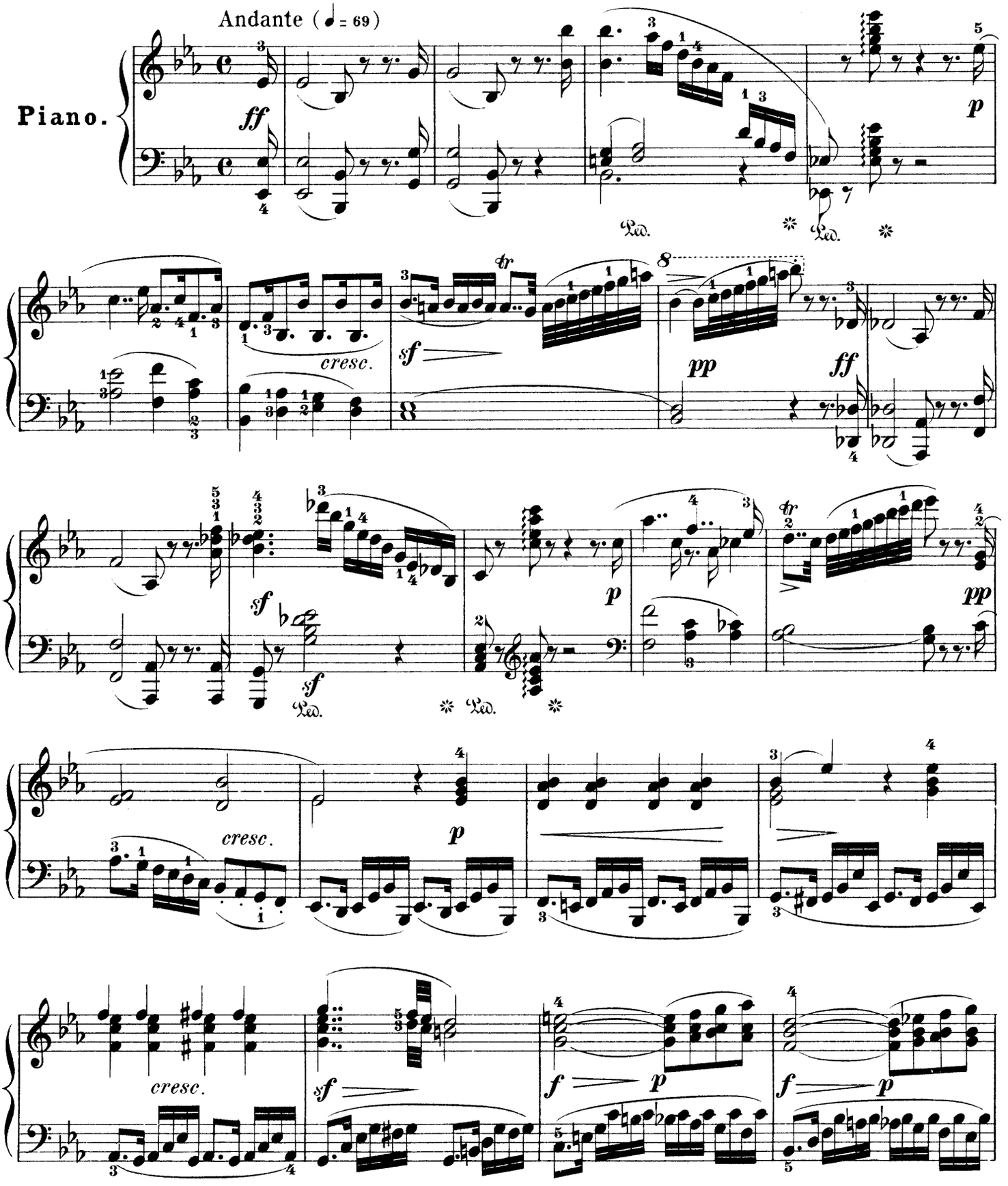
Rondeau Brillant.

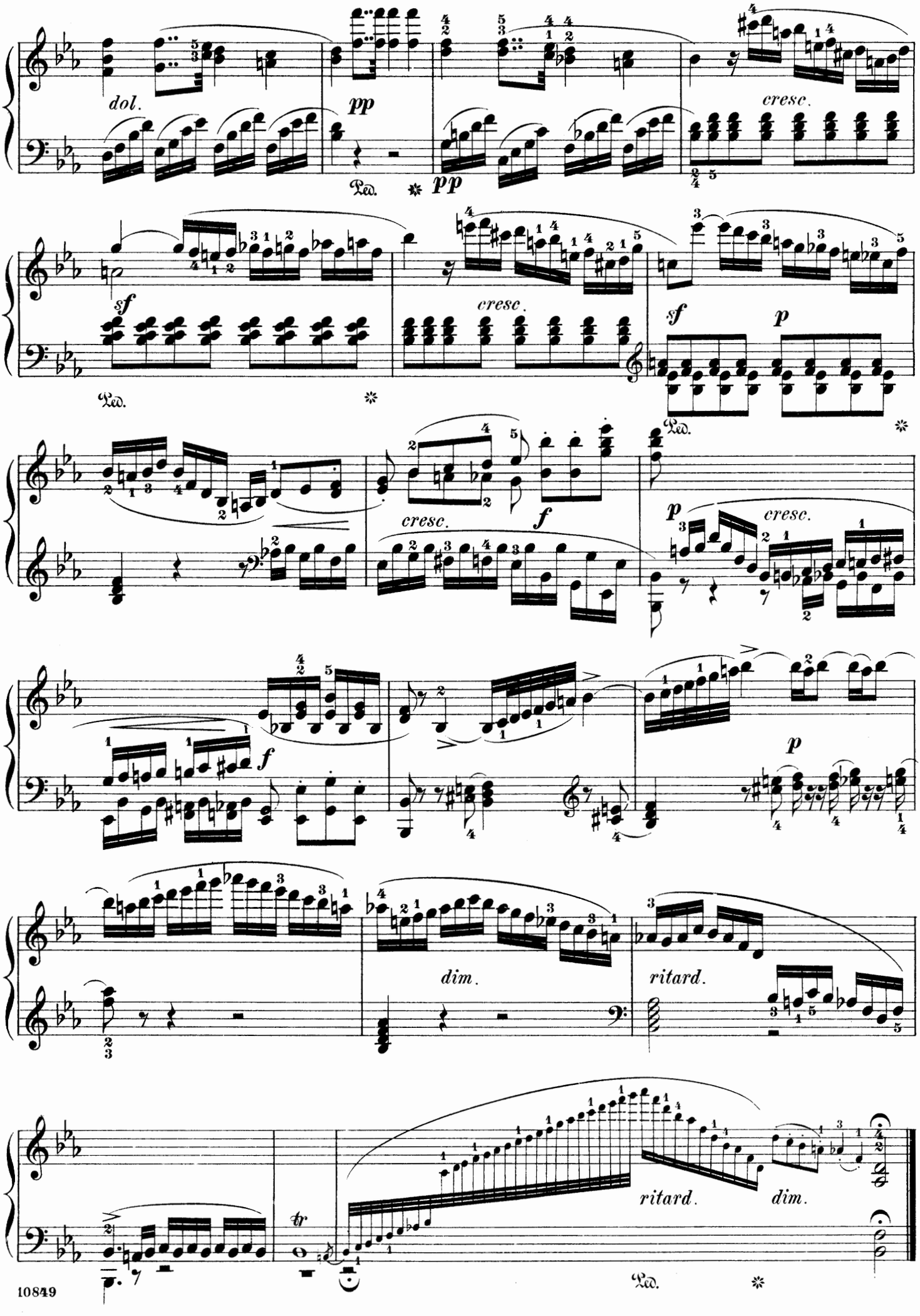
IGNAZ MOSCHELES. Op. 54.

Introduction.

Andante (♩ = 69)

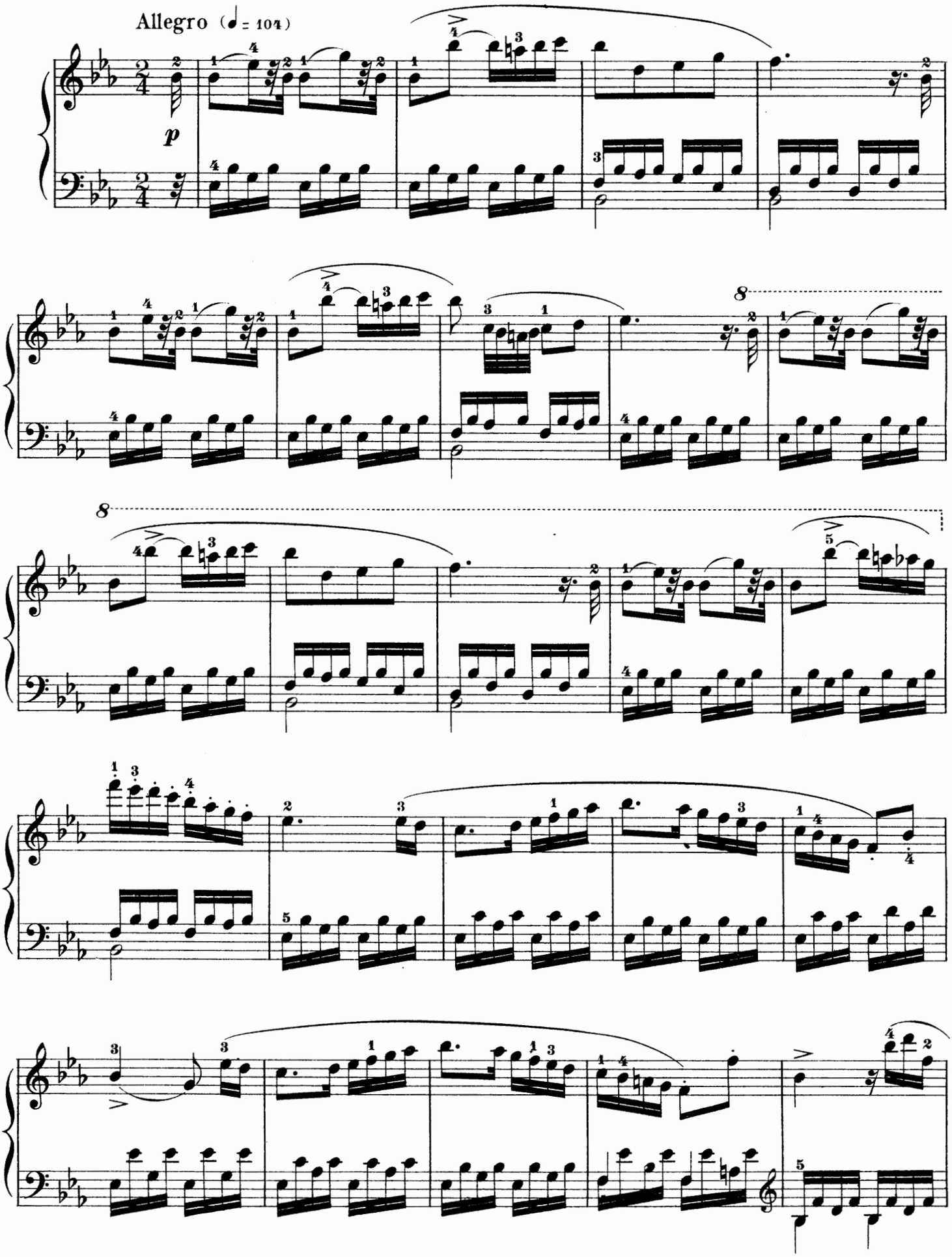
Piano.

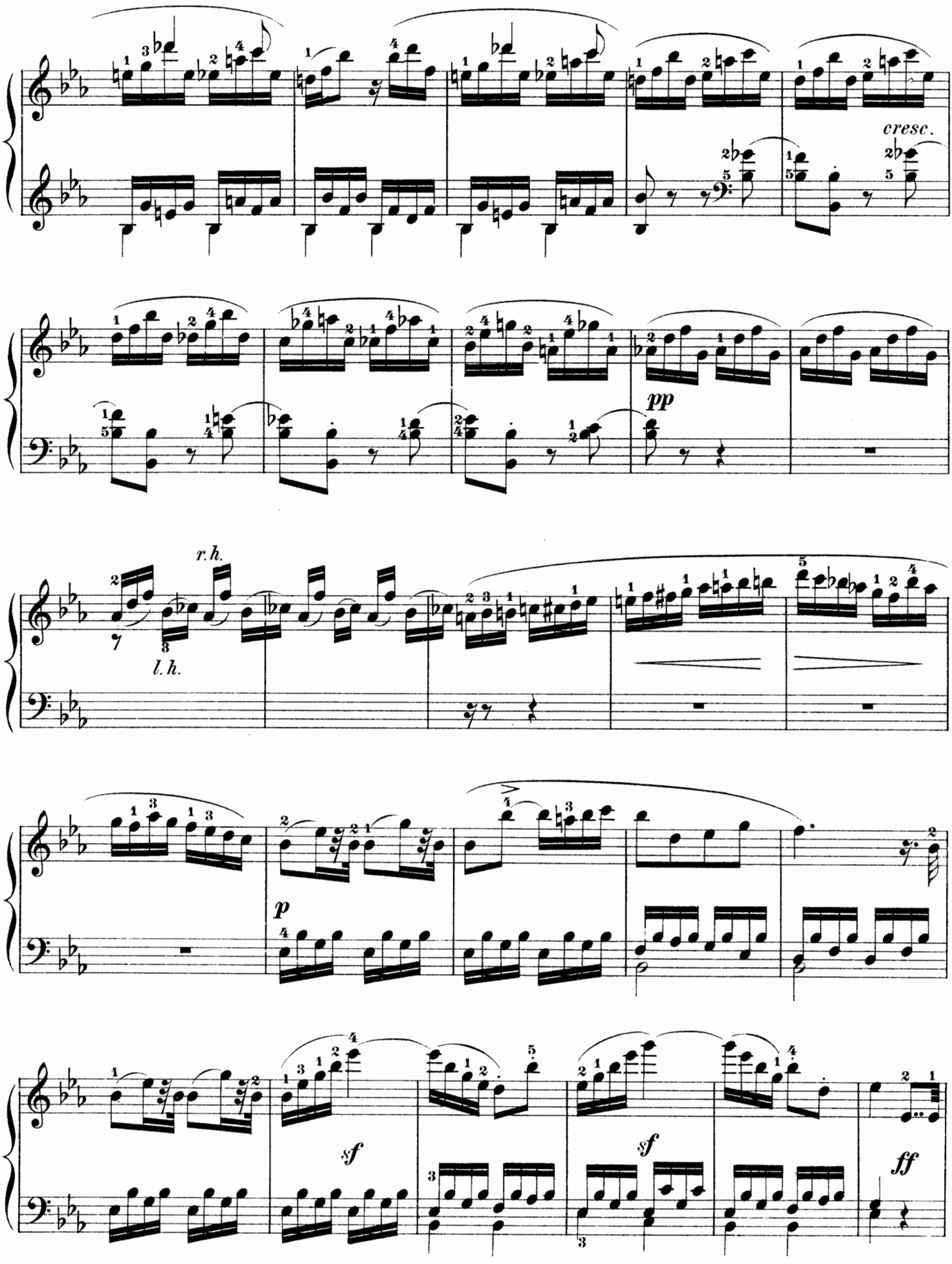


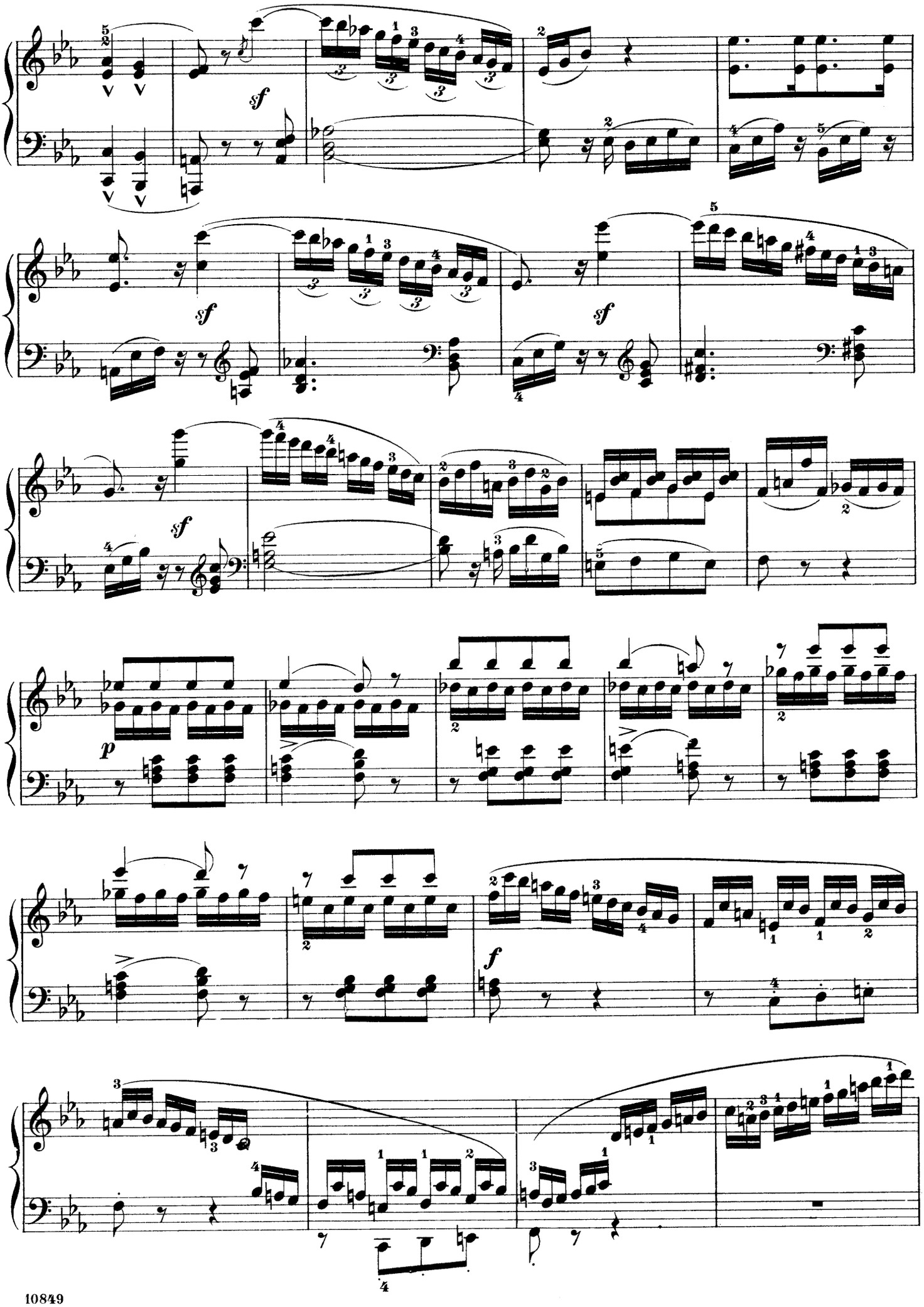

dol.
pp
Ped.
pp
cresc.
sf
cresc.
sf
p
Ped.
cresc.
f
p
cresc.
f
dim.
ritard.
tr
ritard.
dim.
Ped.

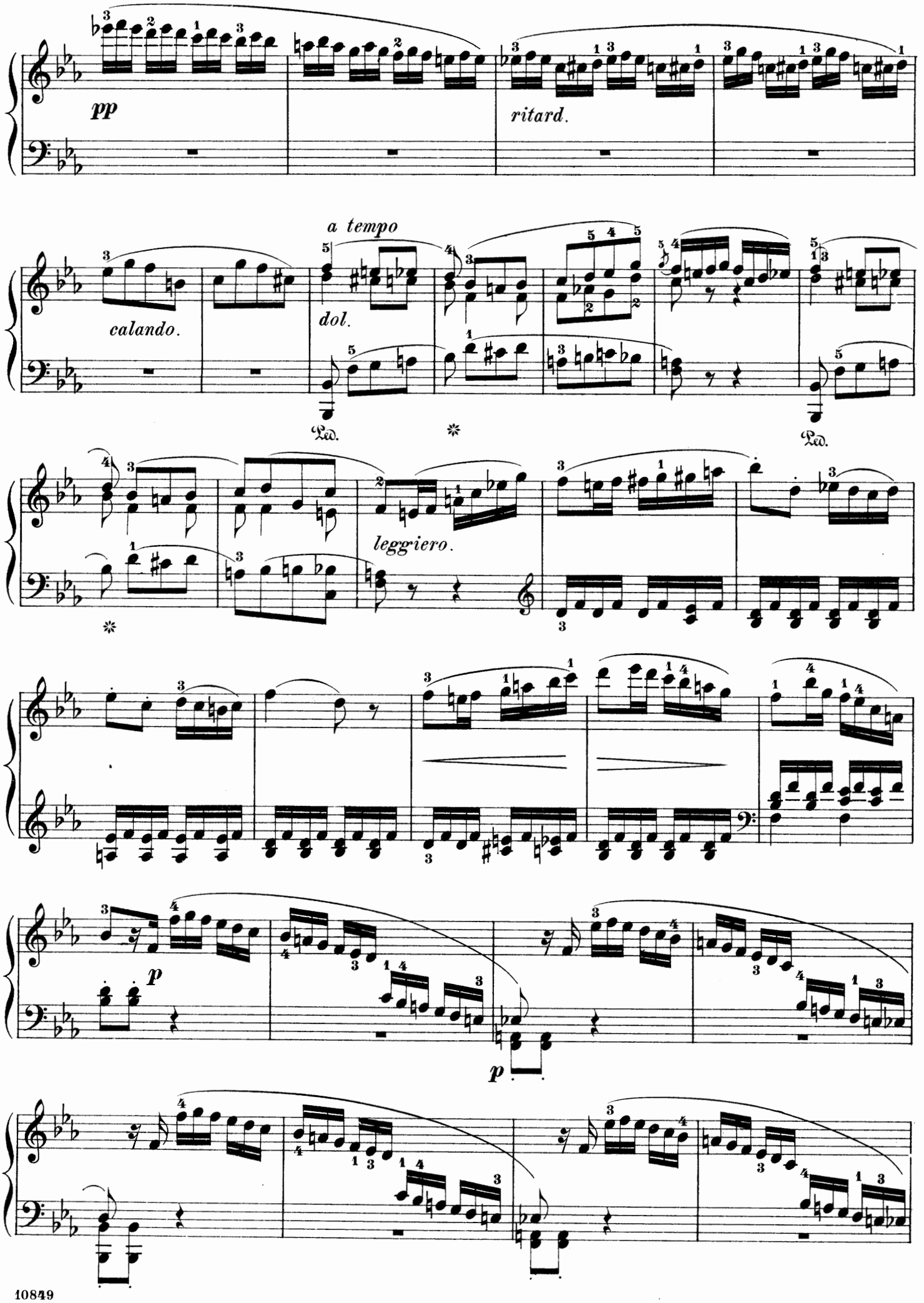
Rondo.

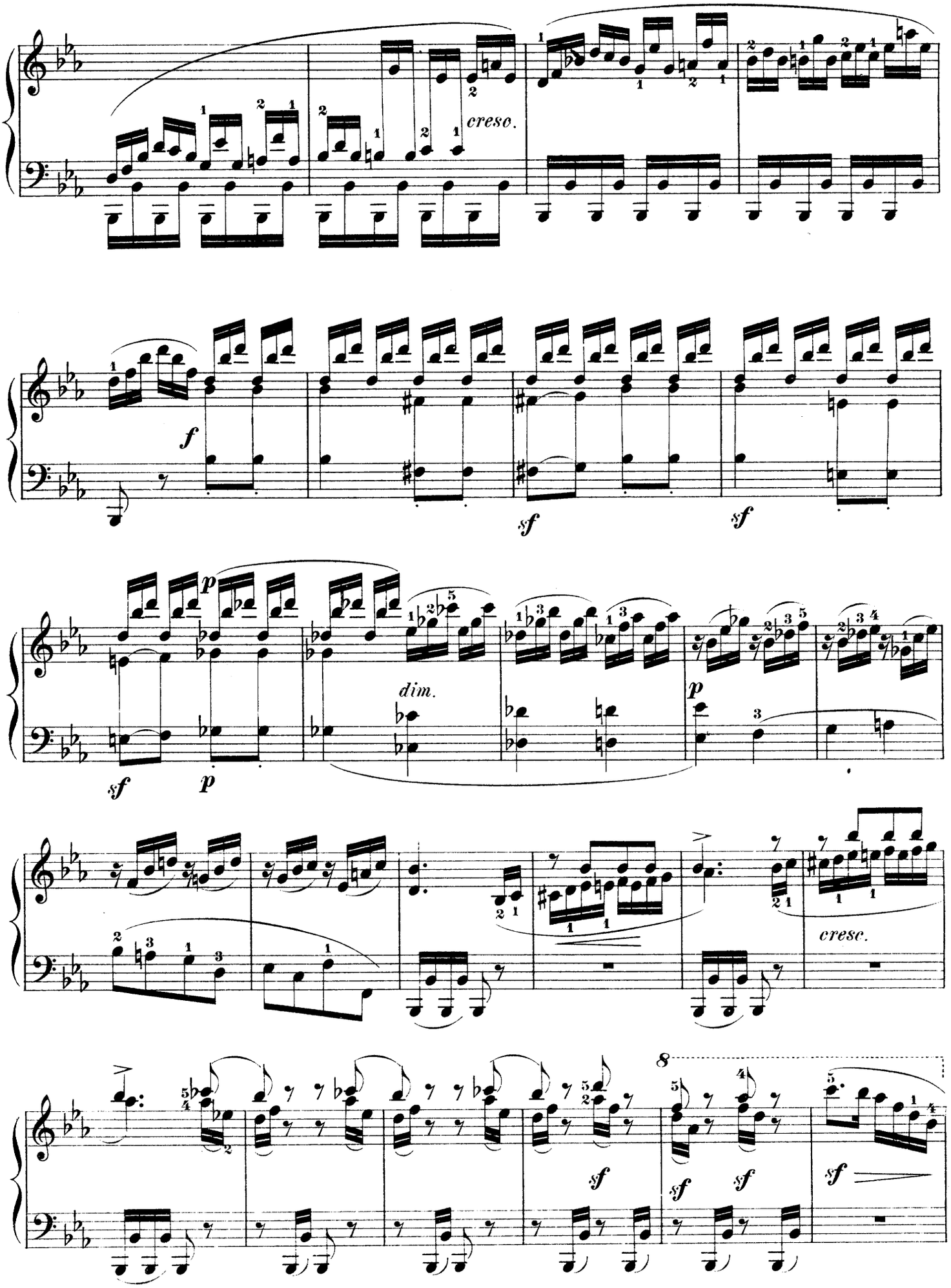
Allegro (♩ = 104)

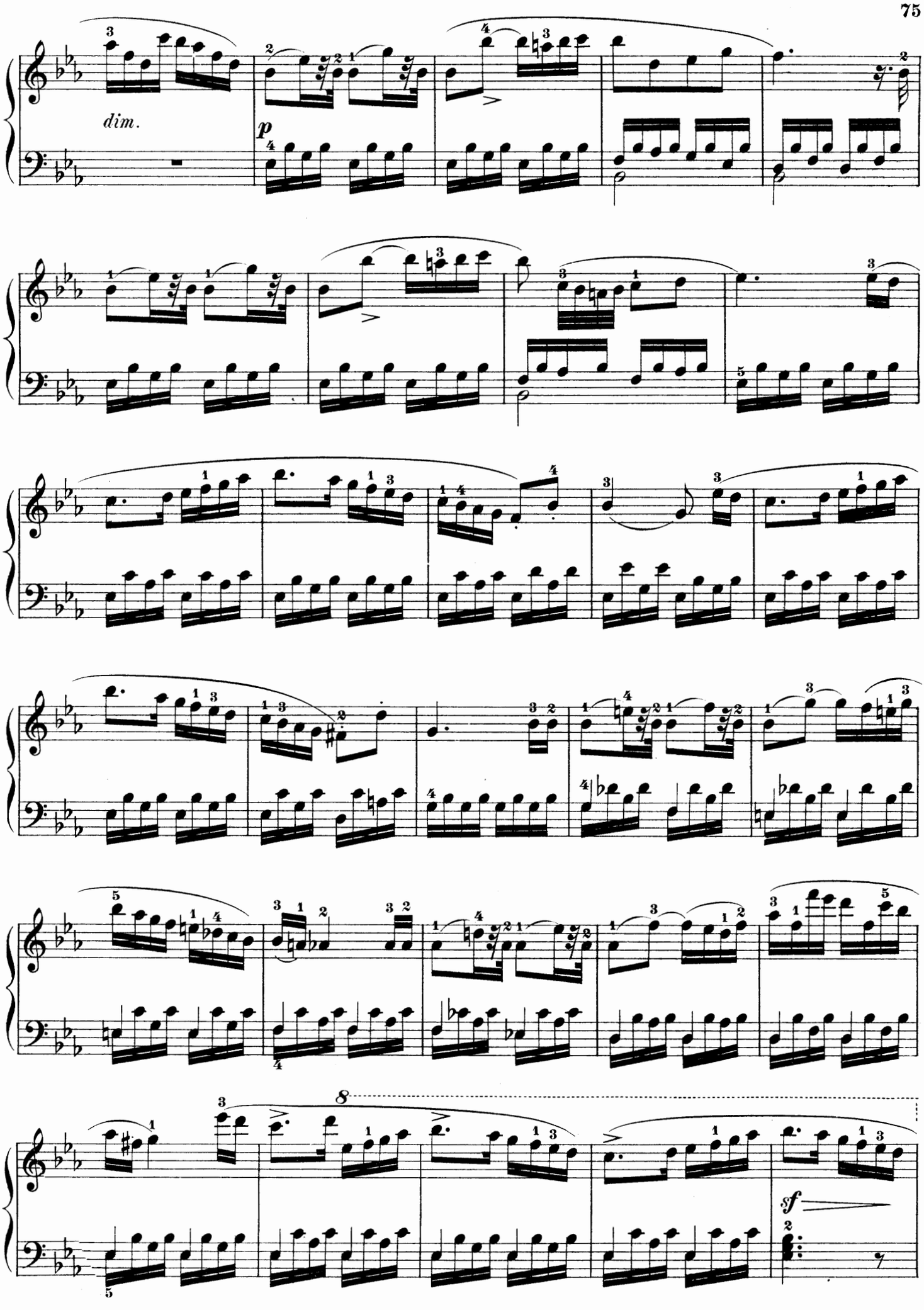


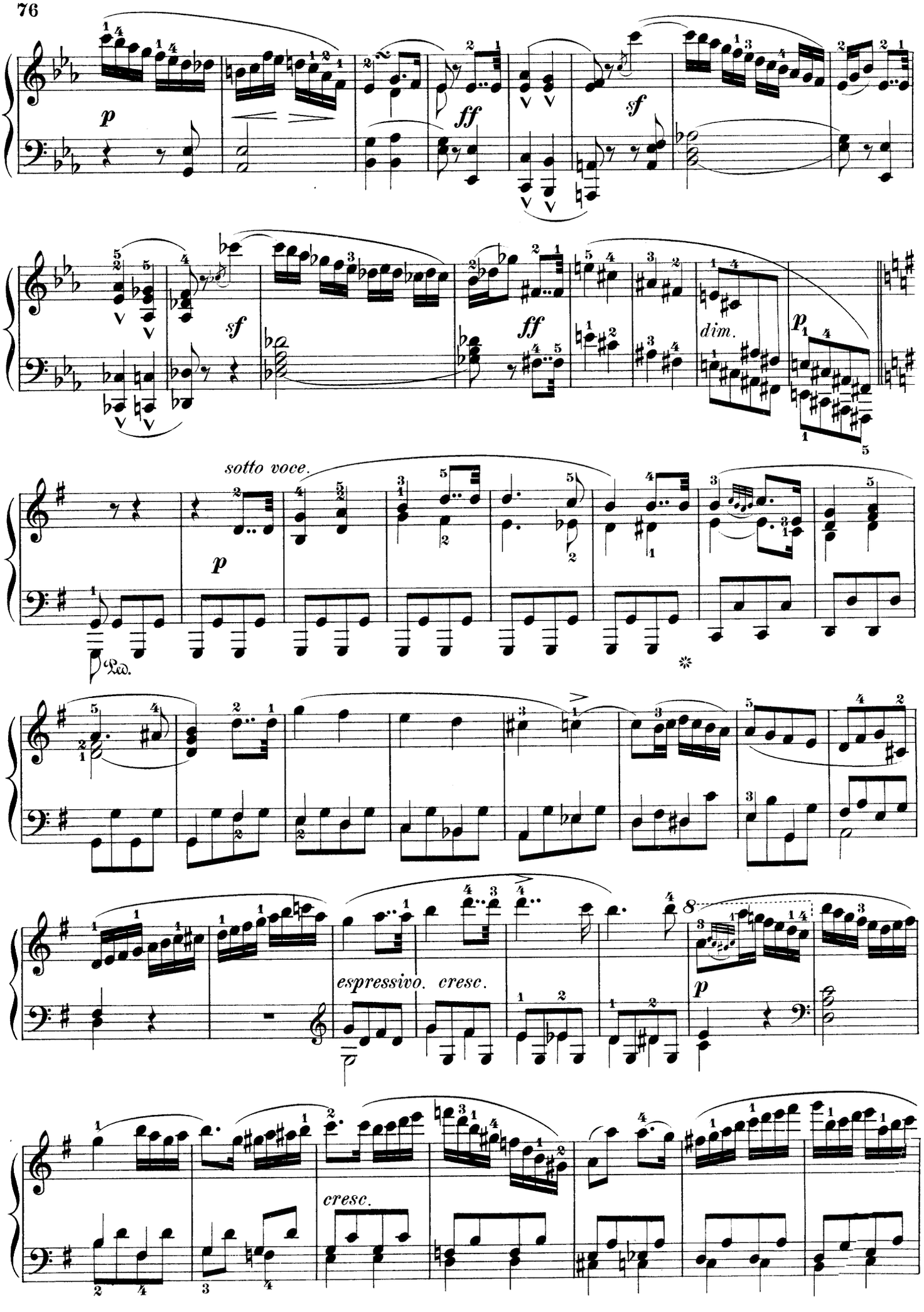

cresc.
pp
r. h.
l. h.
p
sf
sf
ff

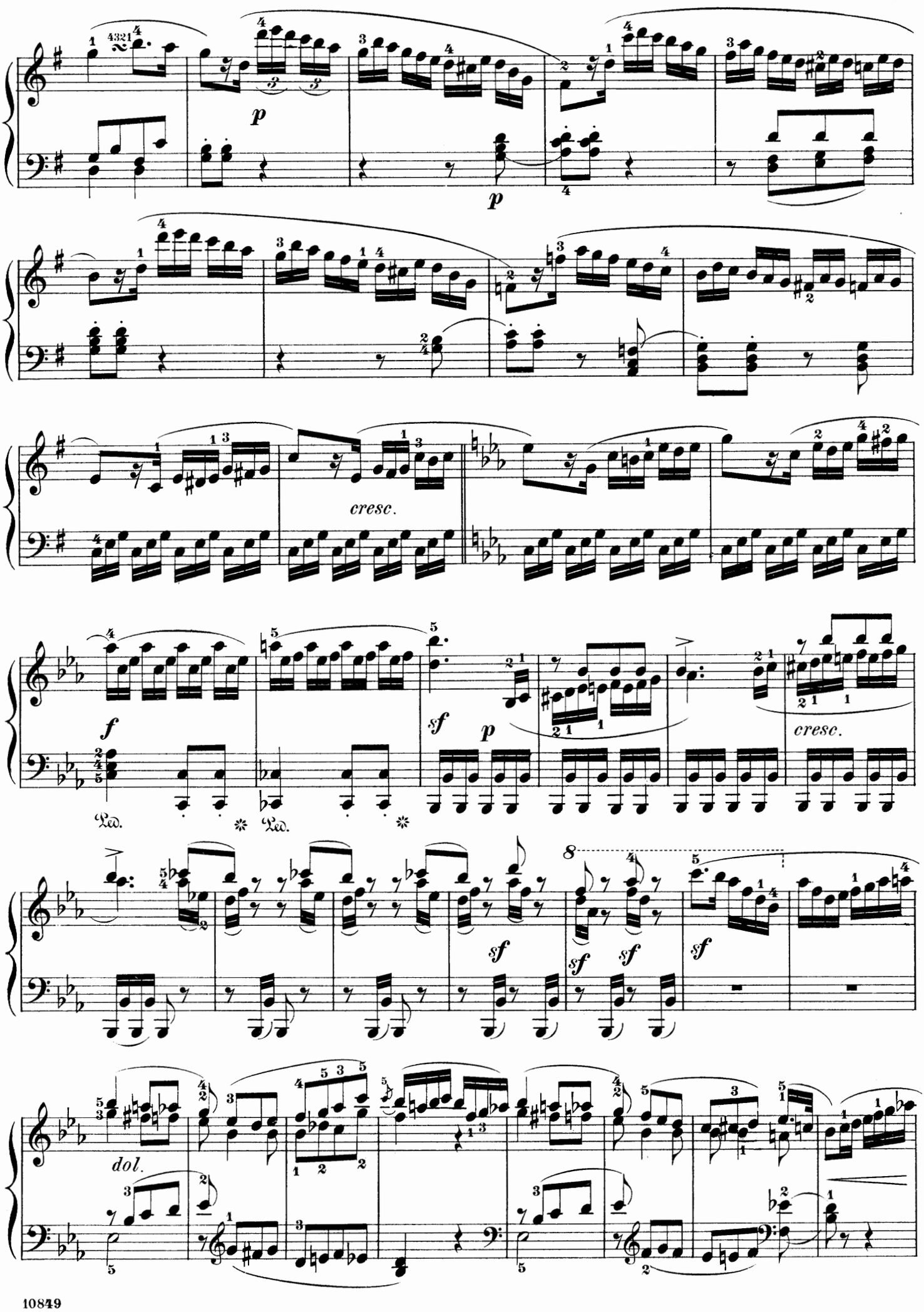


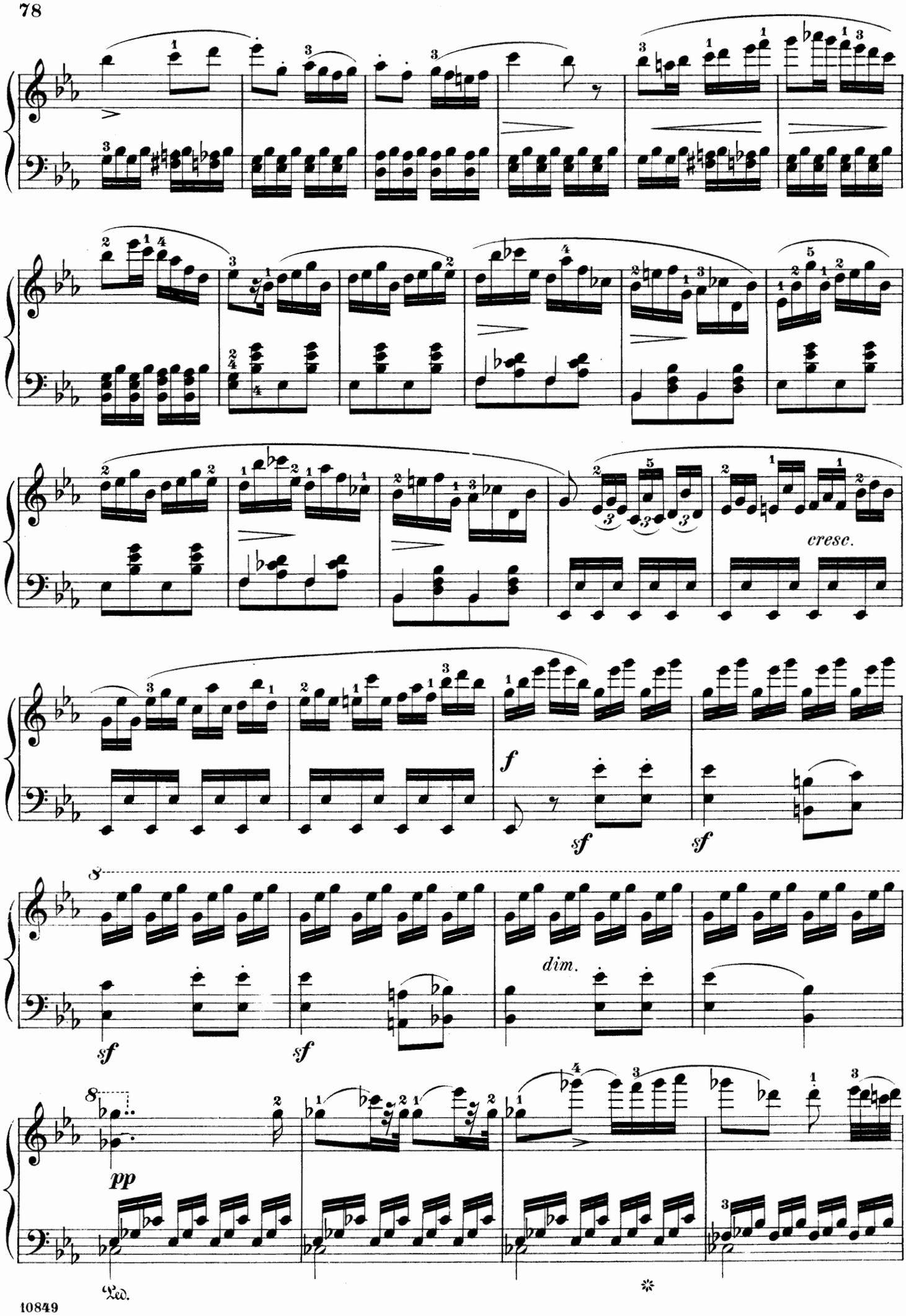

pp
ritard.
a tempo
calando.
dol.
Ped.
Ped.
leggiero.
p
p

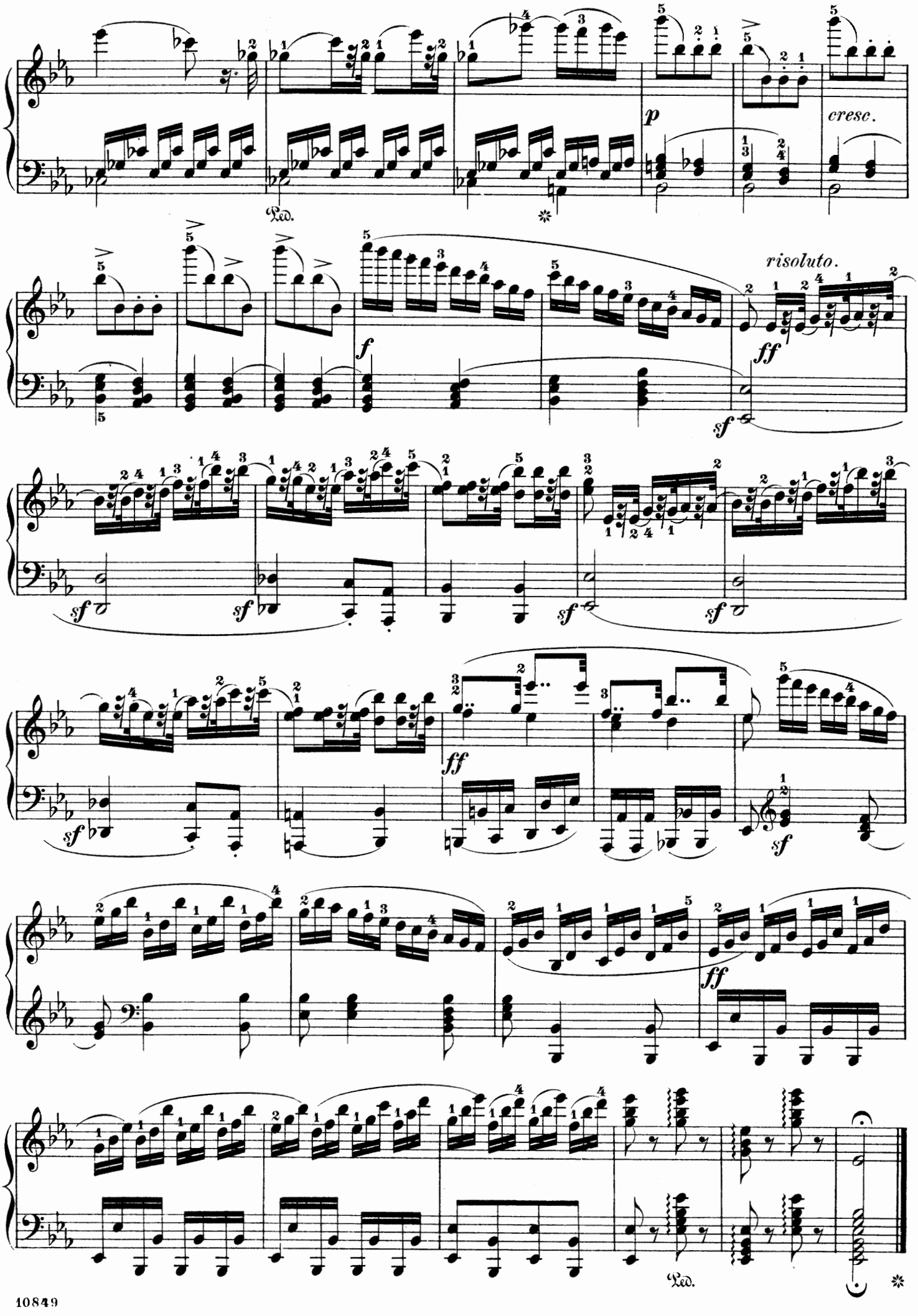

cresc.
f
sf
sf
sf
p
dim.
p
p
cresc.
8
sf
sf
sf
sf


dim.
p
8
sf


p
ff
sf
sf
ff
dim.
p
sotto voce.
p
Ped.
espressivo. cresc.
p
cresc.


p
p
cresc.
f
sf
p
cresc.
Ped.
Ped.
sf
sf
sf
sf
dol.


cresc.
f
sf
sf
sf
sf
dim.
8
pp
Ped.
*


p
cresc.
f
risoluto.
ff
sf
Ped.

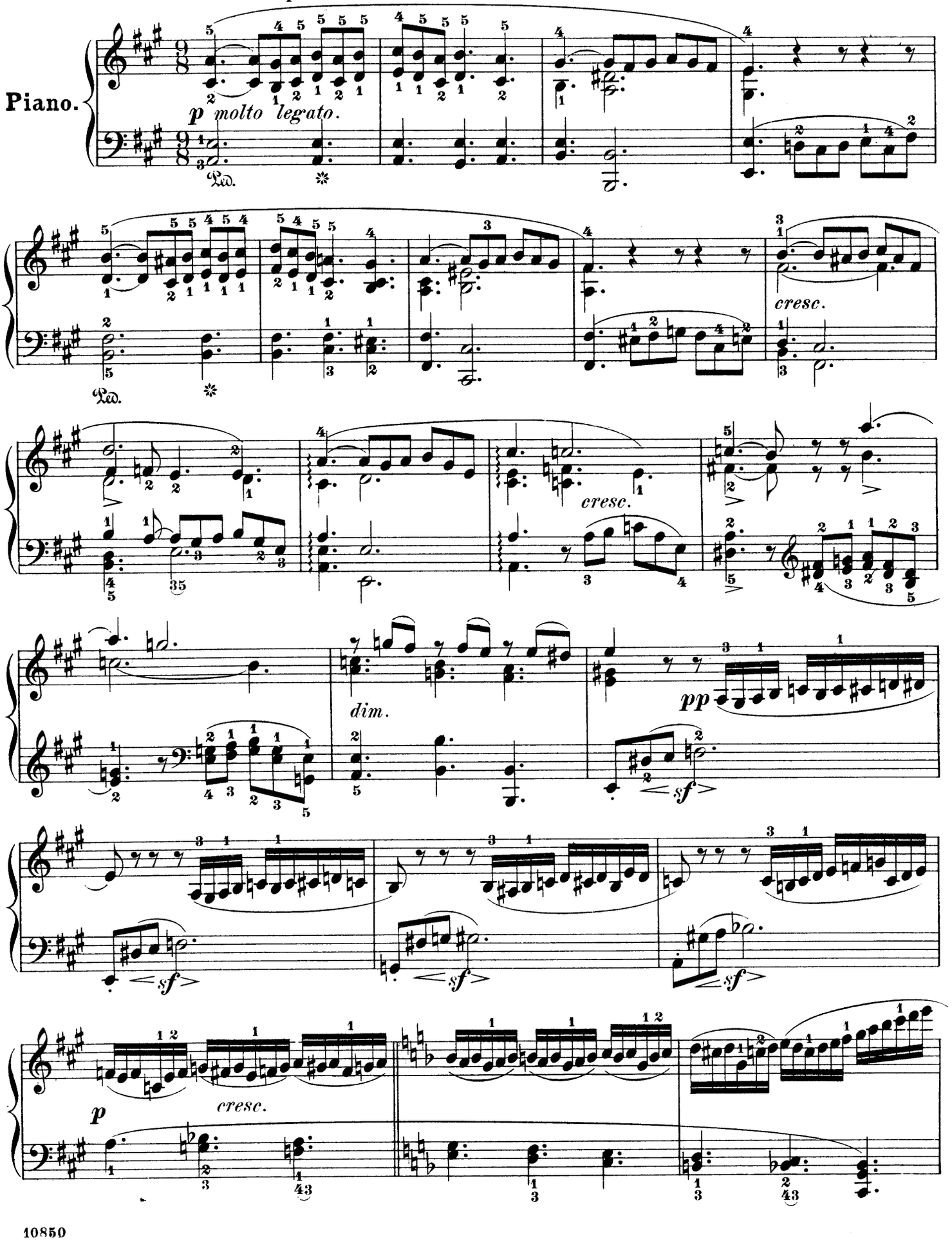
Les Charmes de Londres.

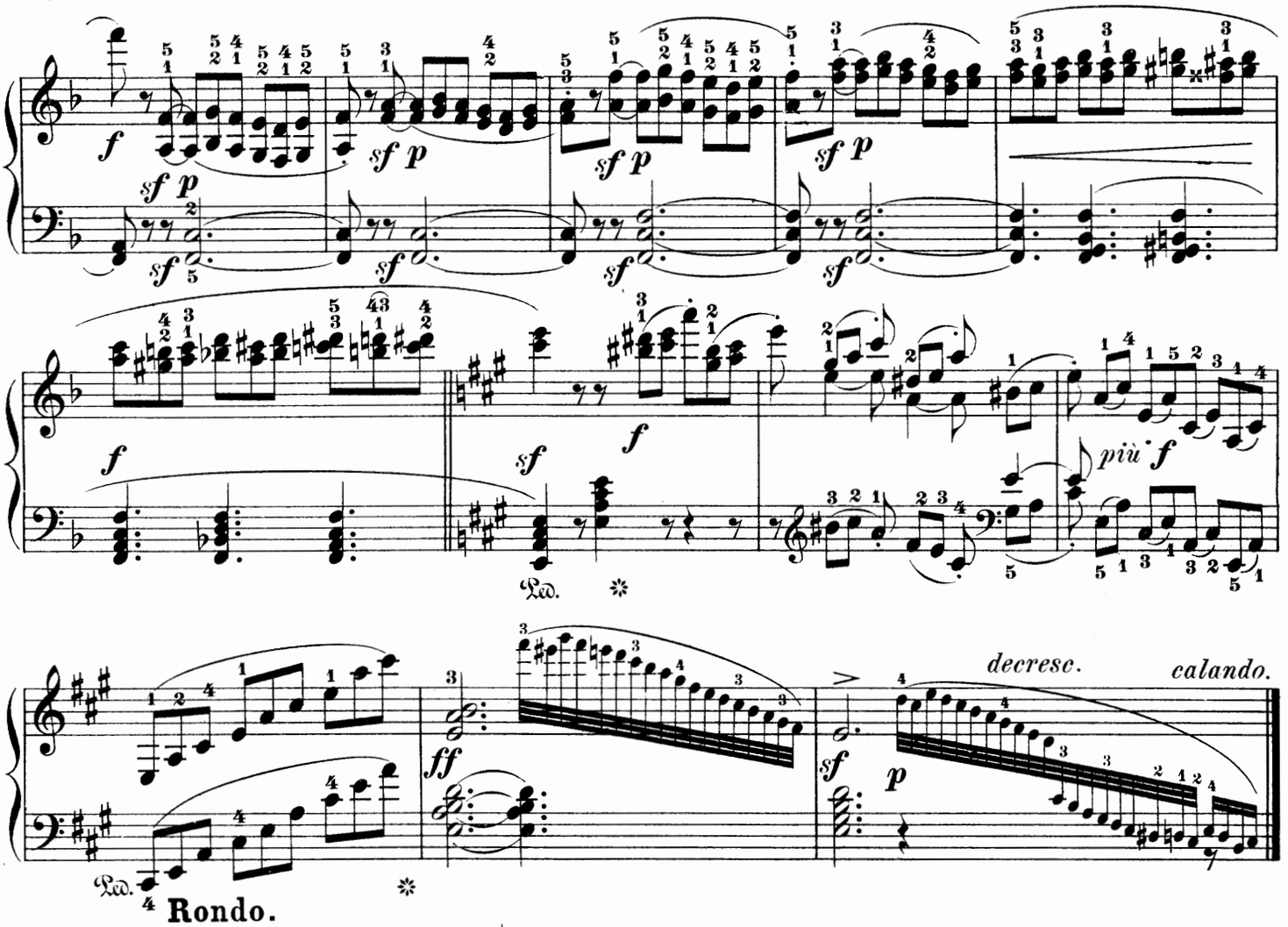
Rondeau brillant.

Introduction.

Andante espressivo. (♩. = 72.)

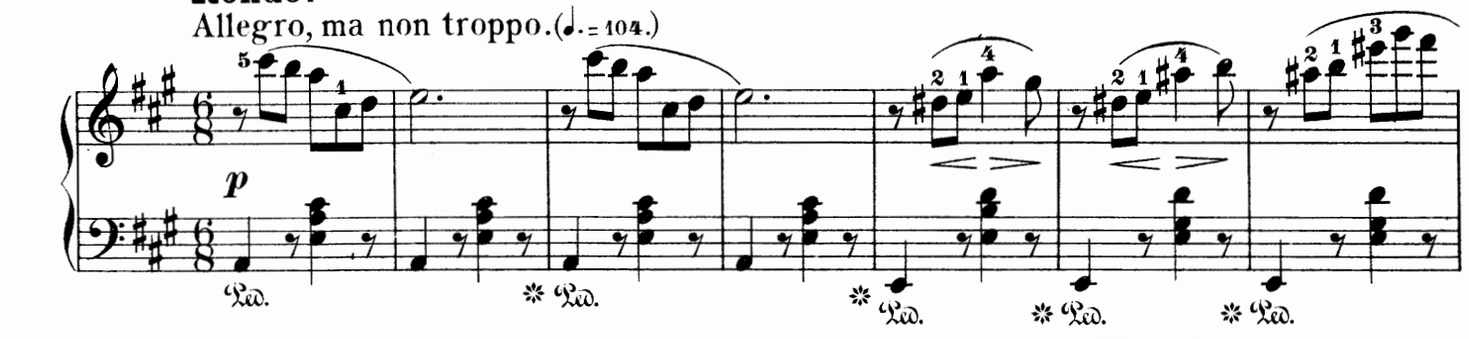
IGNAZ MOSCHELES. Op. 74.

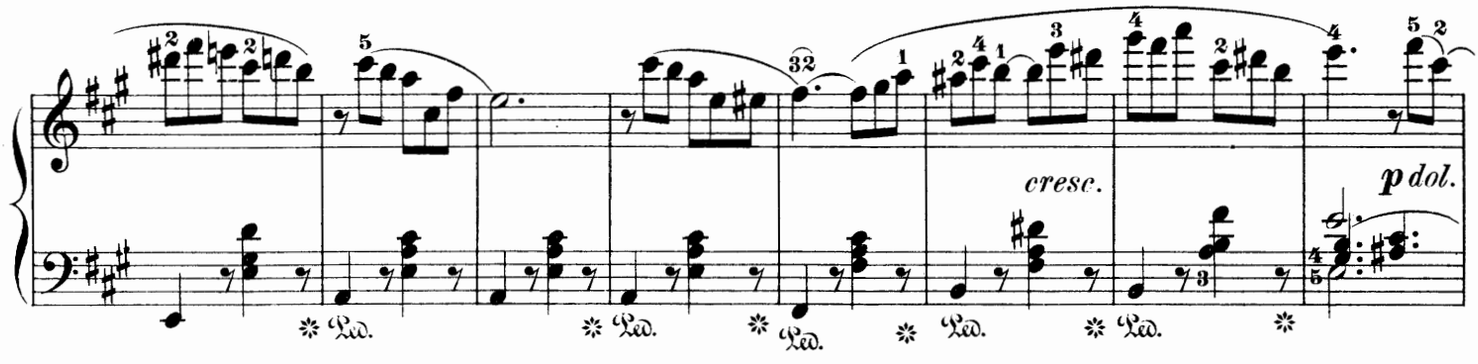


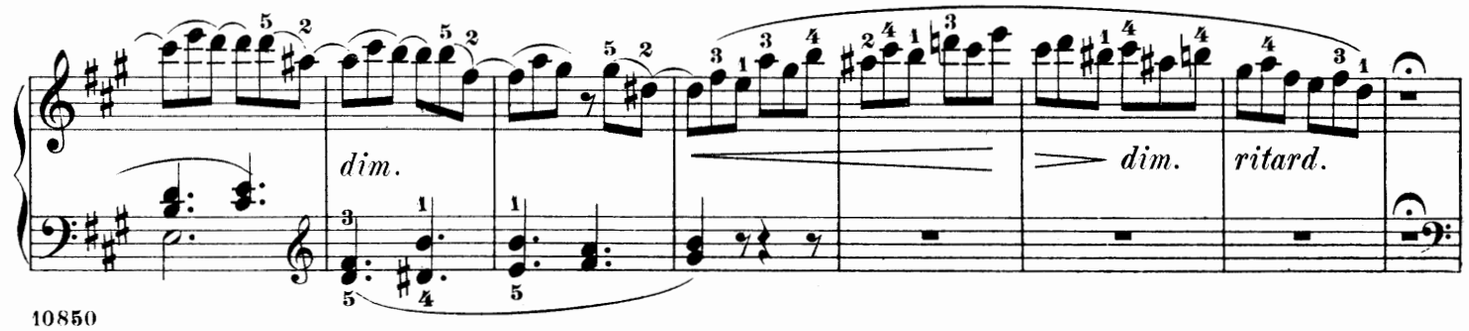


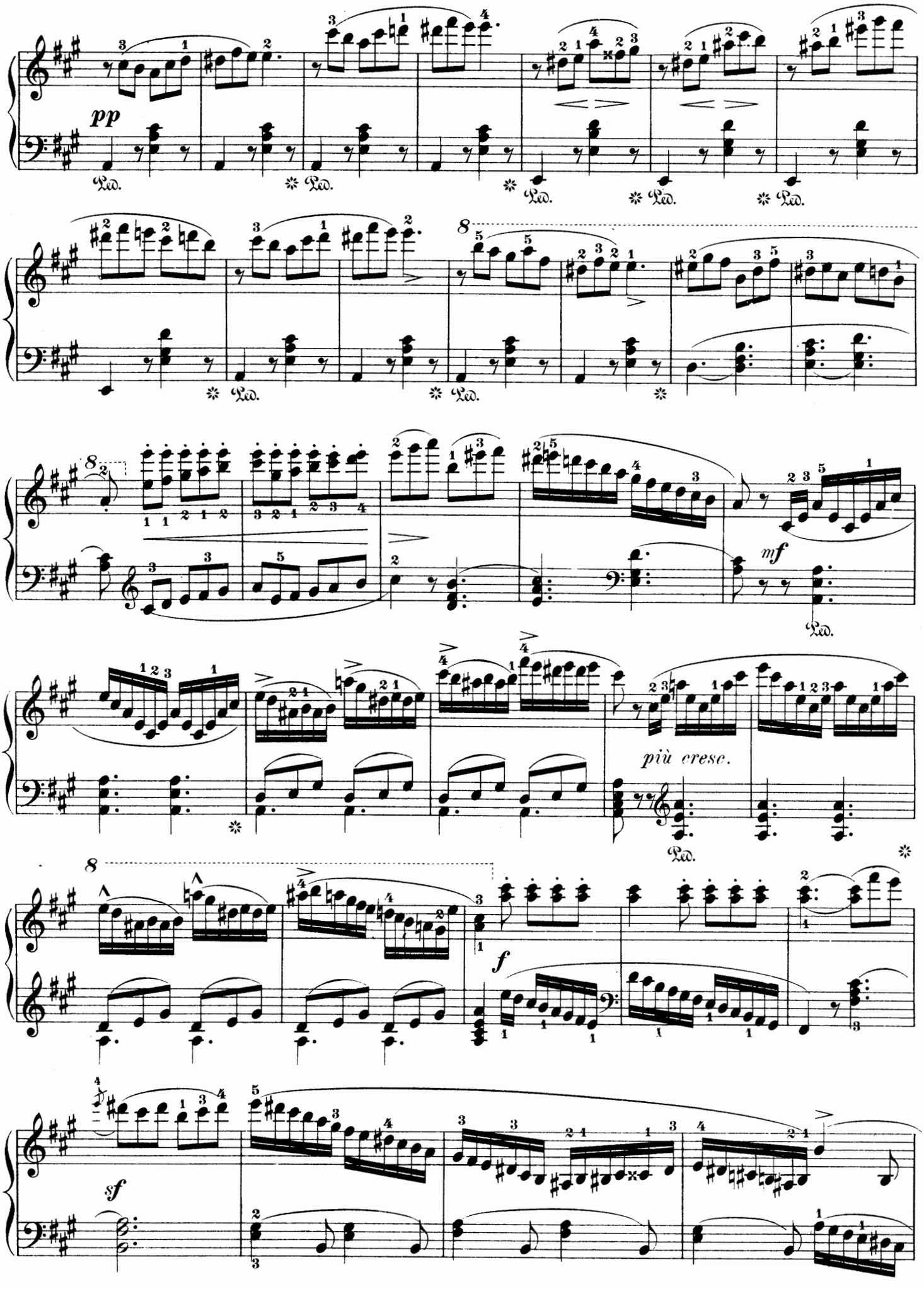
Rondo.

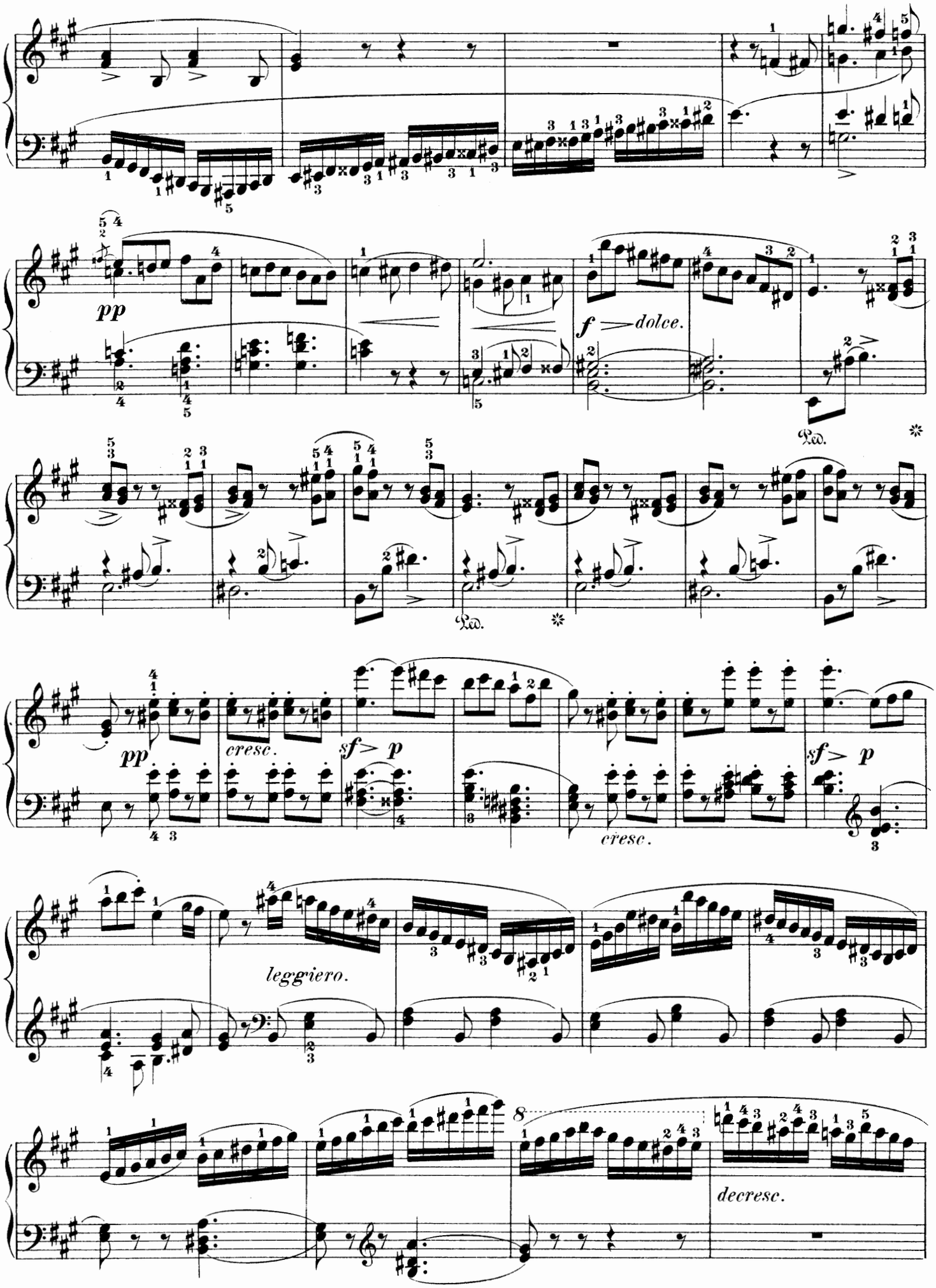
Allegro, ma non troppo. (♩. = 104.)

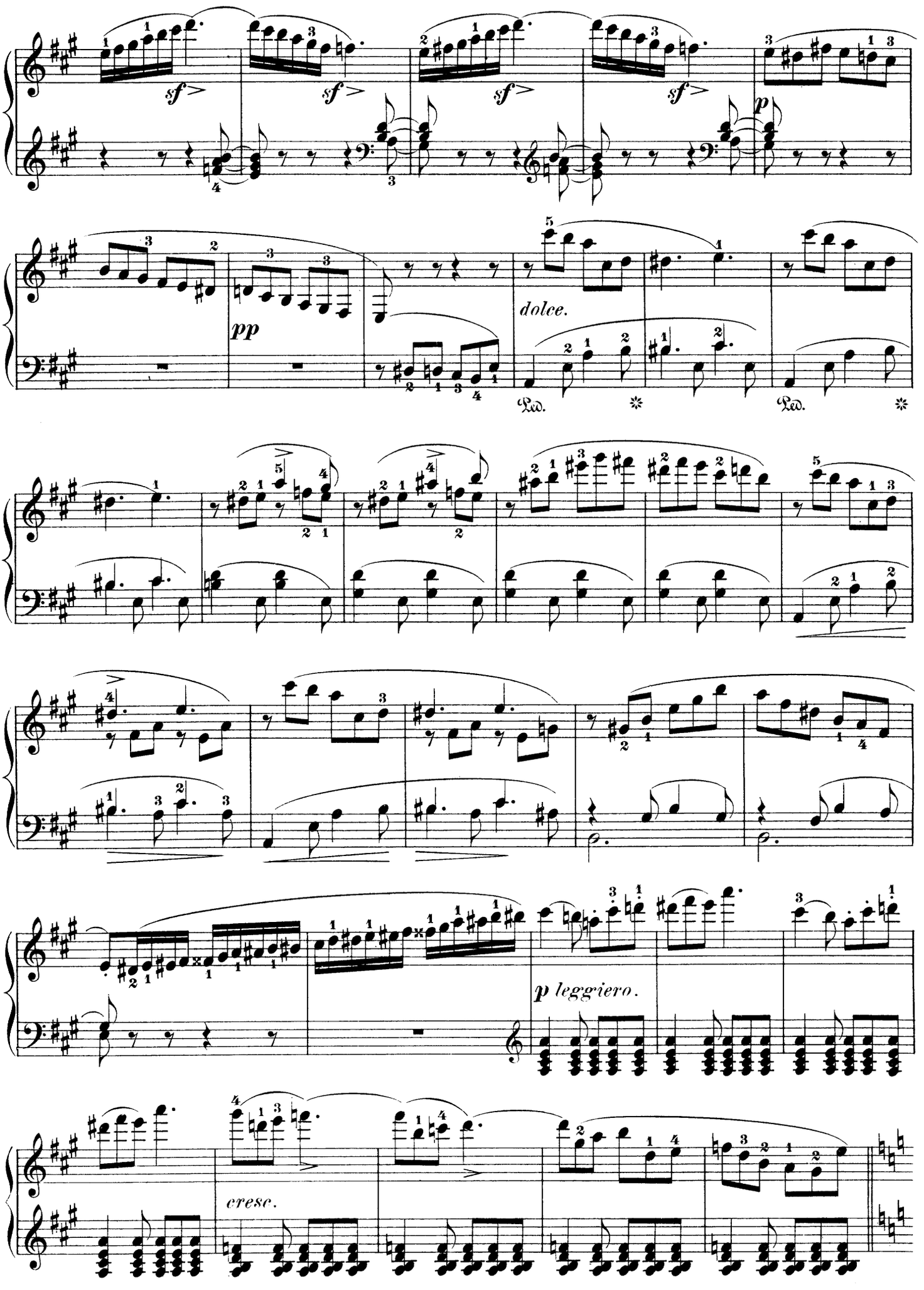


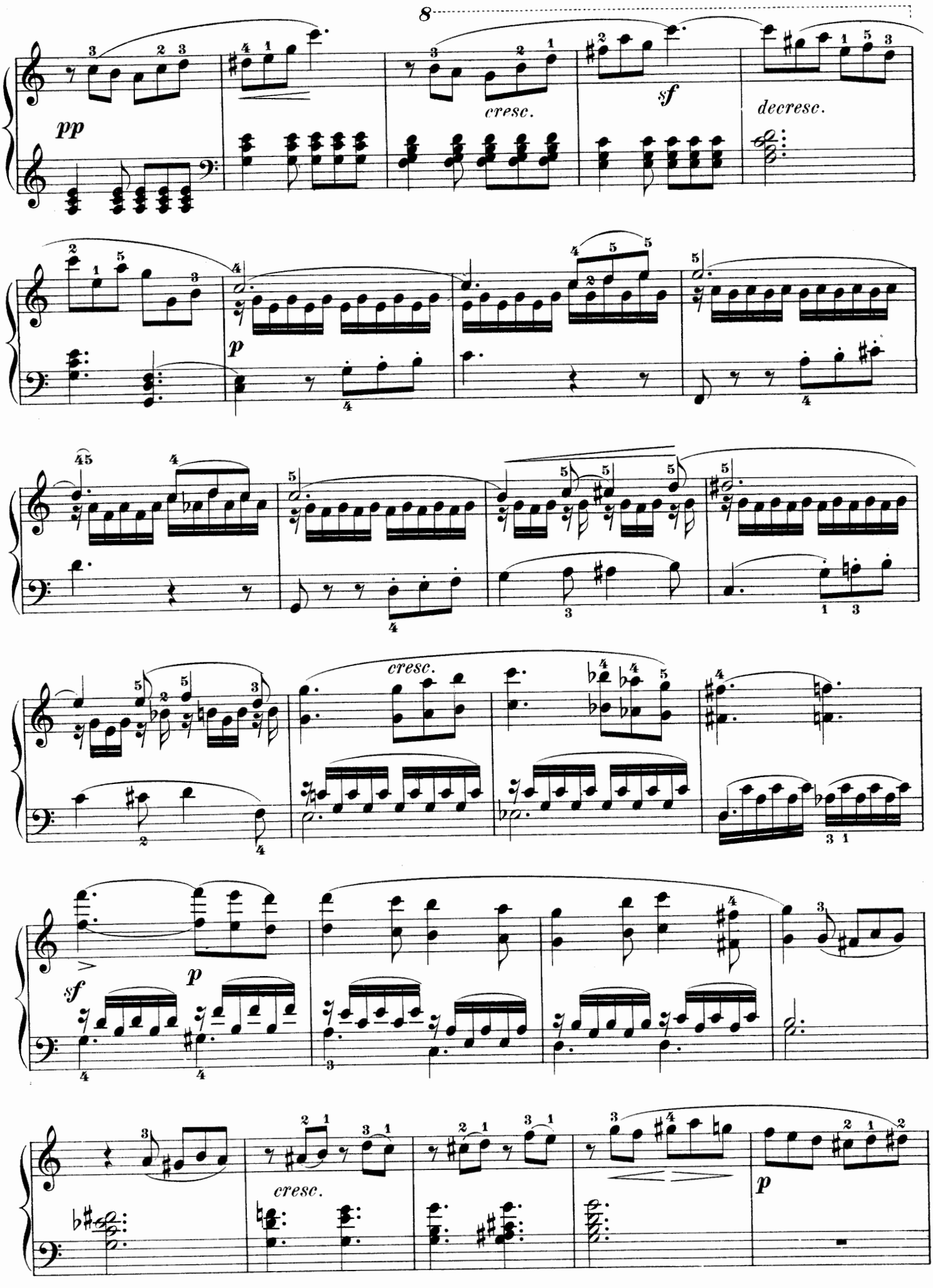


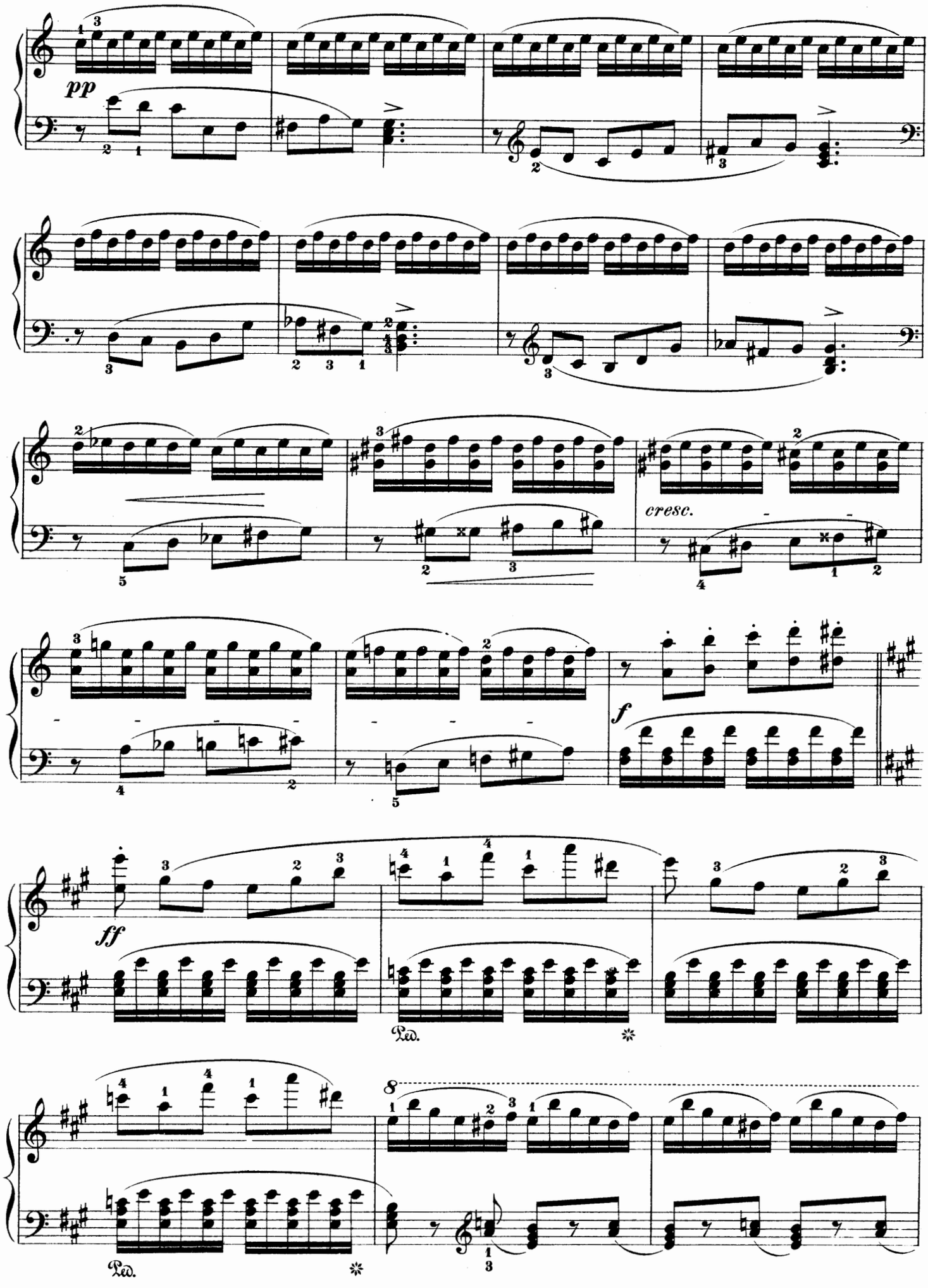


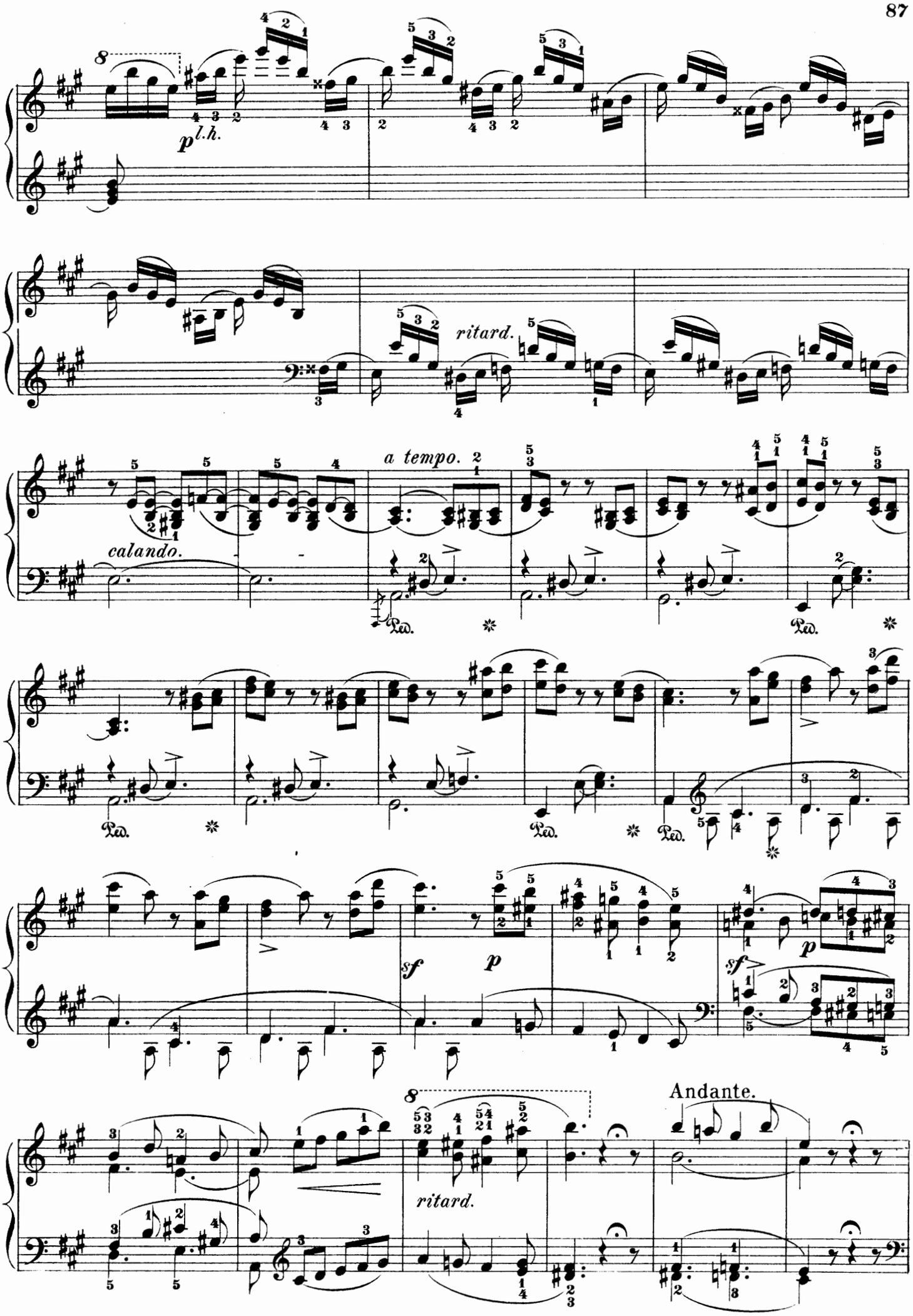

pp
Ped.
8
mf
più cresc.
f
sf

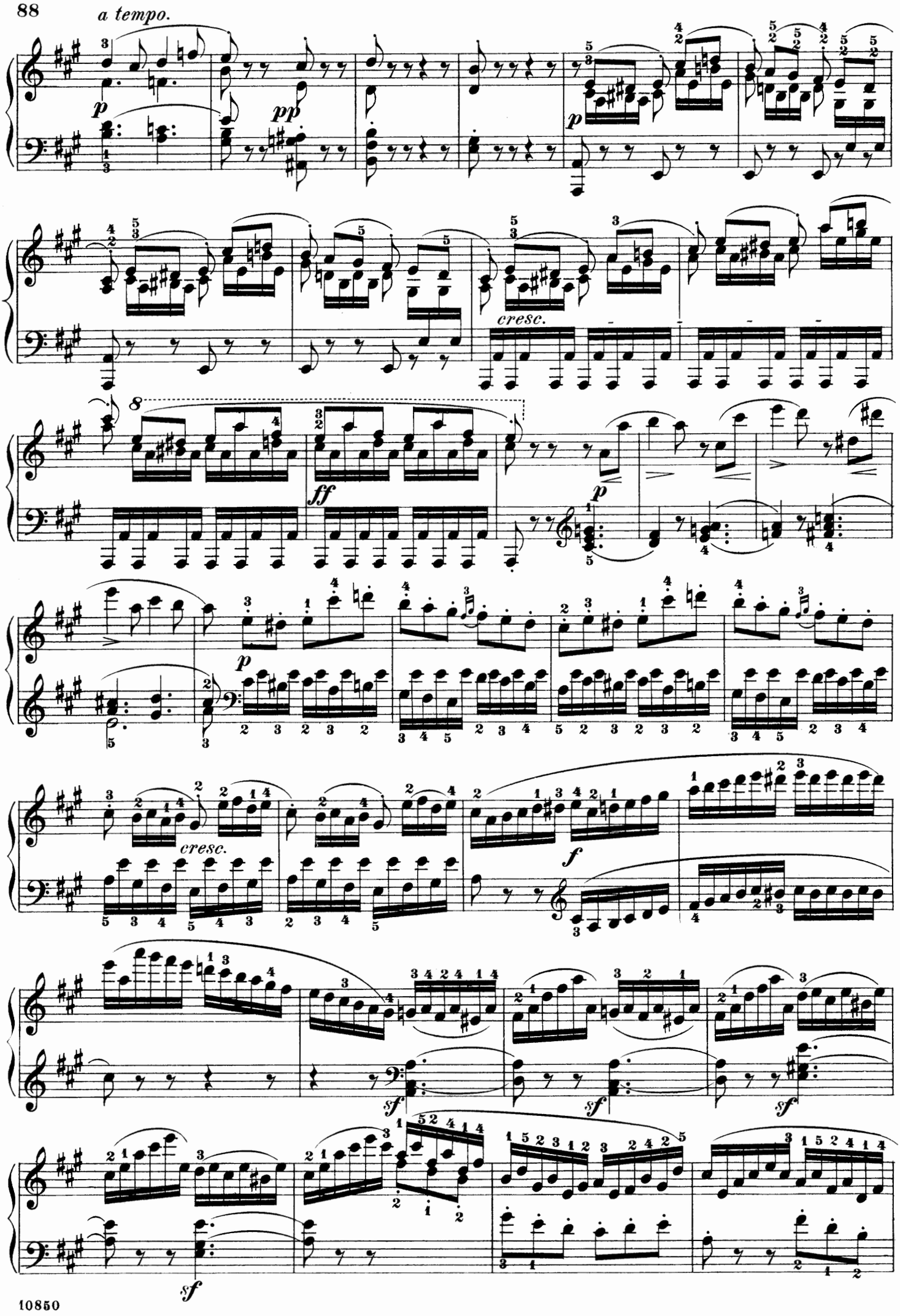

pp
f dolce.
Ped.
pp
cresc.
sf p
cresc.
sf p
leggiero.
8
decresc.

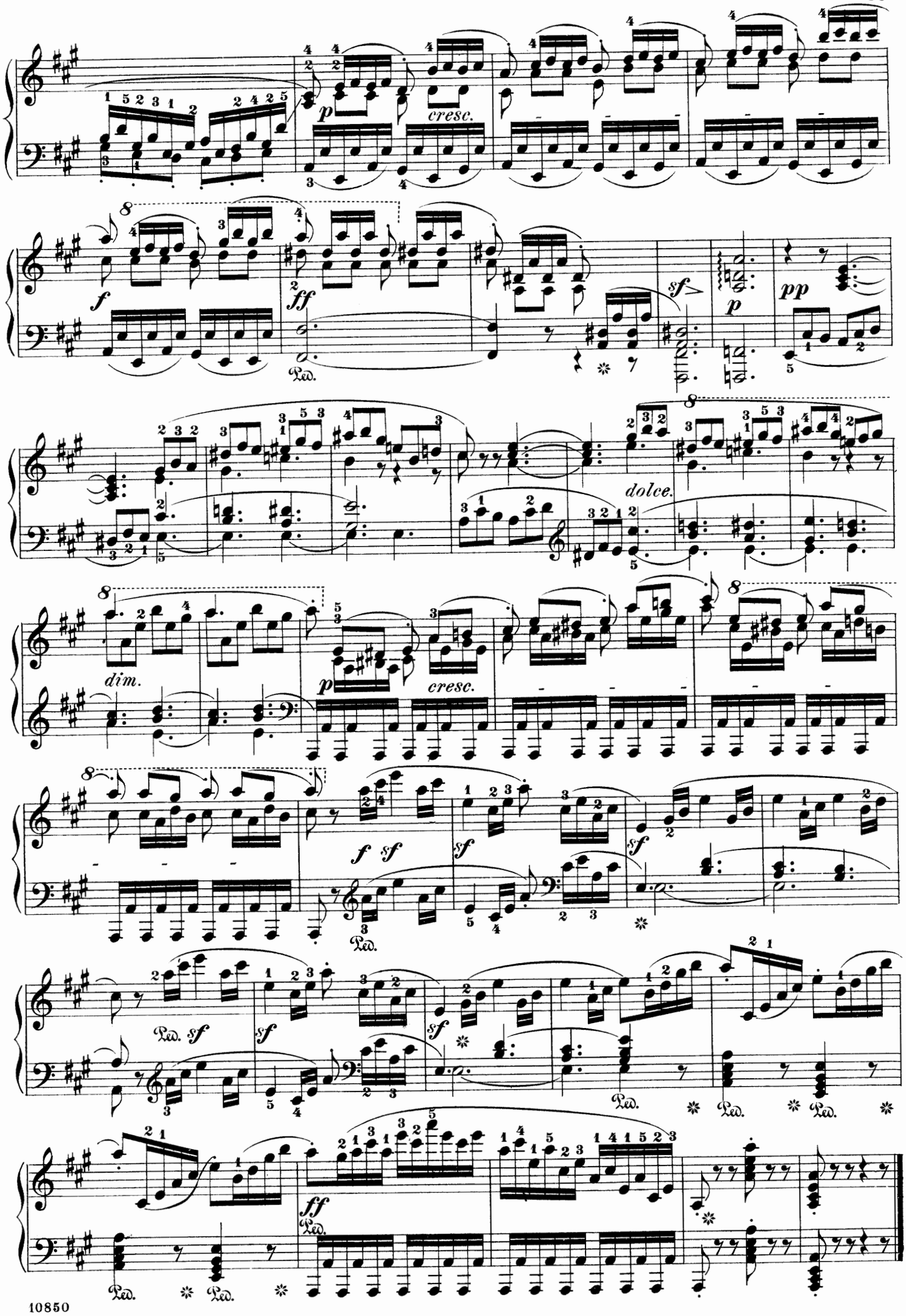

sf
sf
sf
sf
p
pp
dolce.
Ped.
Ped.
p leggiero.
cresc.


8
pp
cresc.
sf
decresc.
p
cresc.
sf
p
cresc.
p


pp
cresc.
f
ff
Ped.
Ped.
8


8
p l.h.
ritard.
a tempo.
calando.
Ped.
sf
p
Andante.


a tempo.
p
pp
p
cresc.
8
ff
p
p
cresc.
f
sf
sf
sf
sf

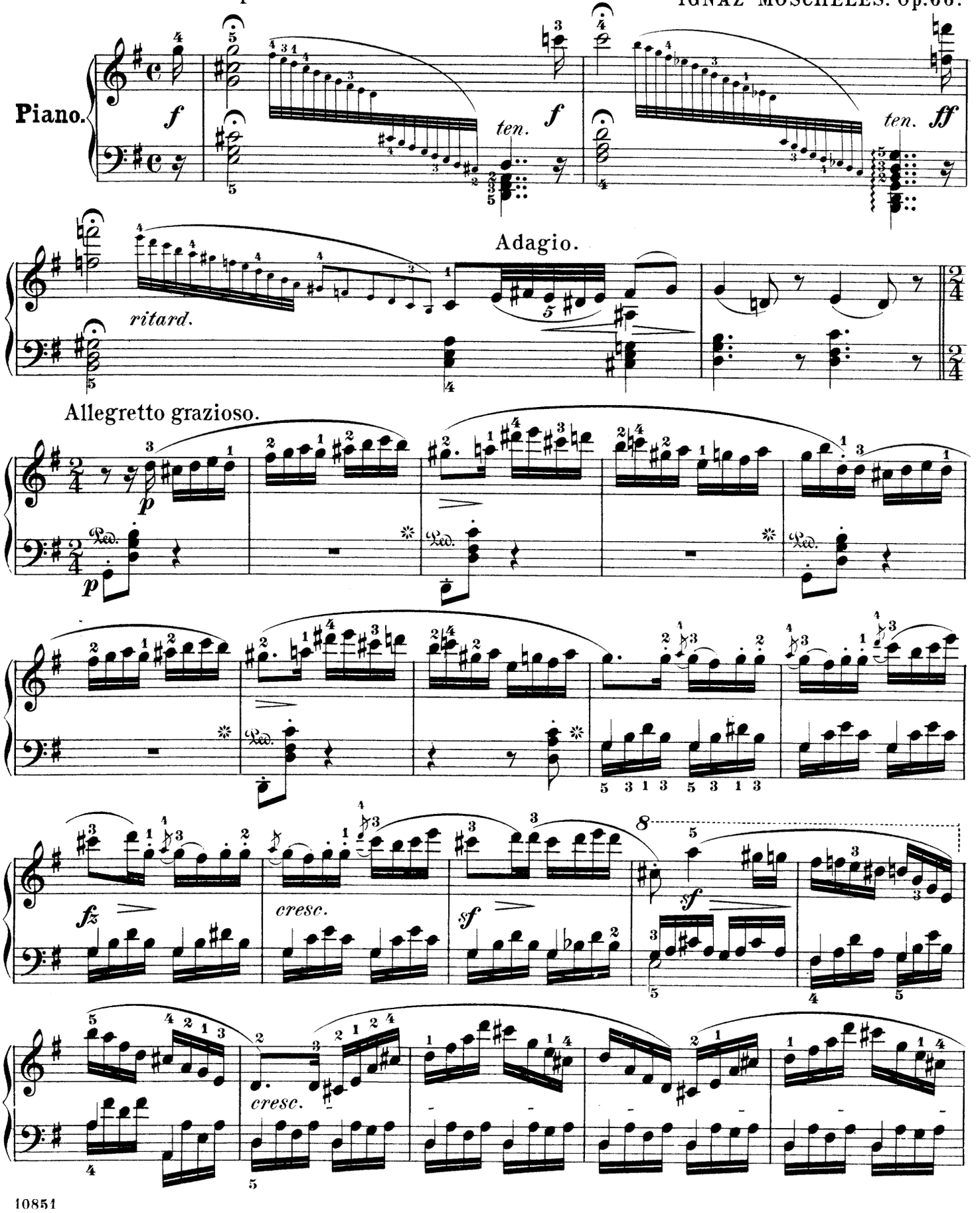

p
cresc.
f
ff
sf
p
pp
dolce.
dim.
p
cresc.
f sf
sf
sf
sf
Ped. sf
sf
sf
Ped.
Ped.
Ped.
ff
Ped.
Ped.
Ped.

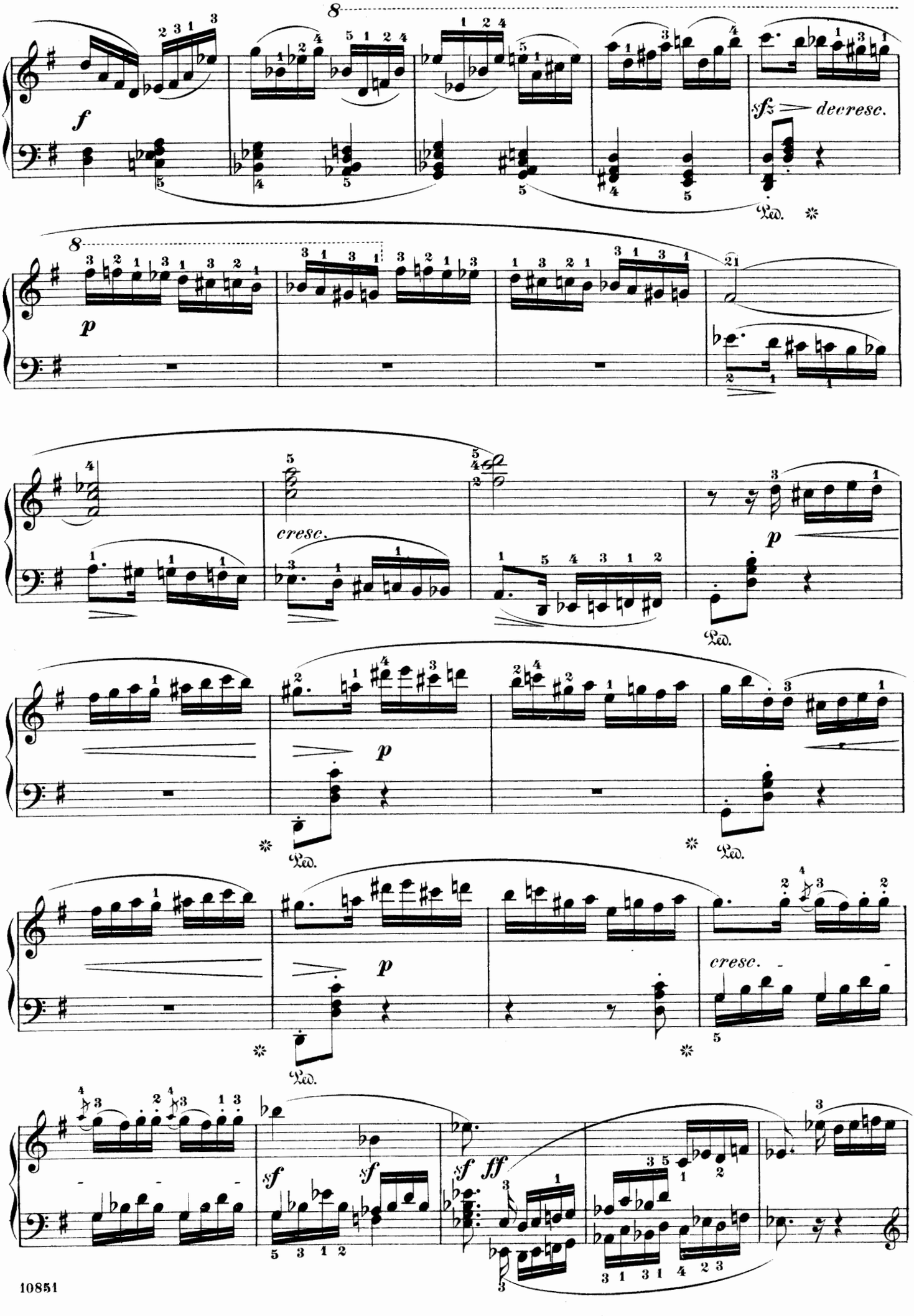
La petite Babillarde.

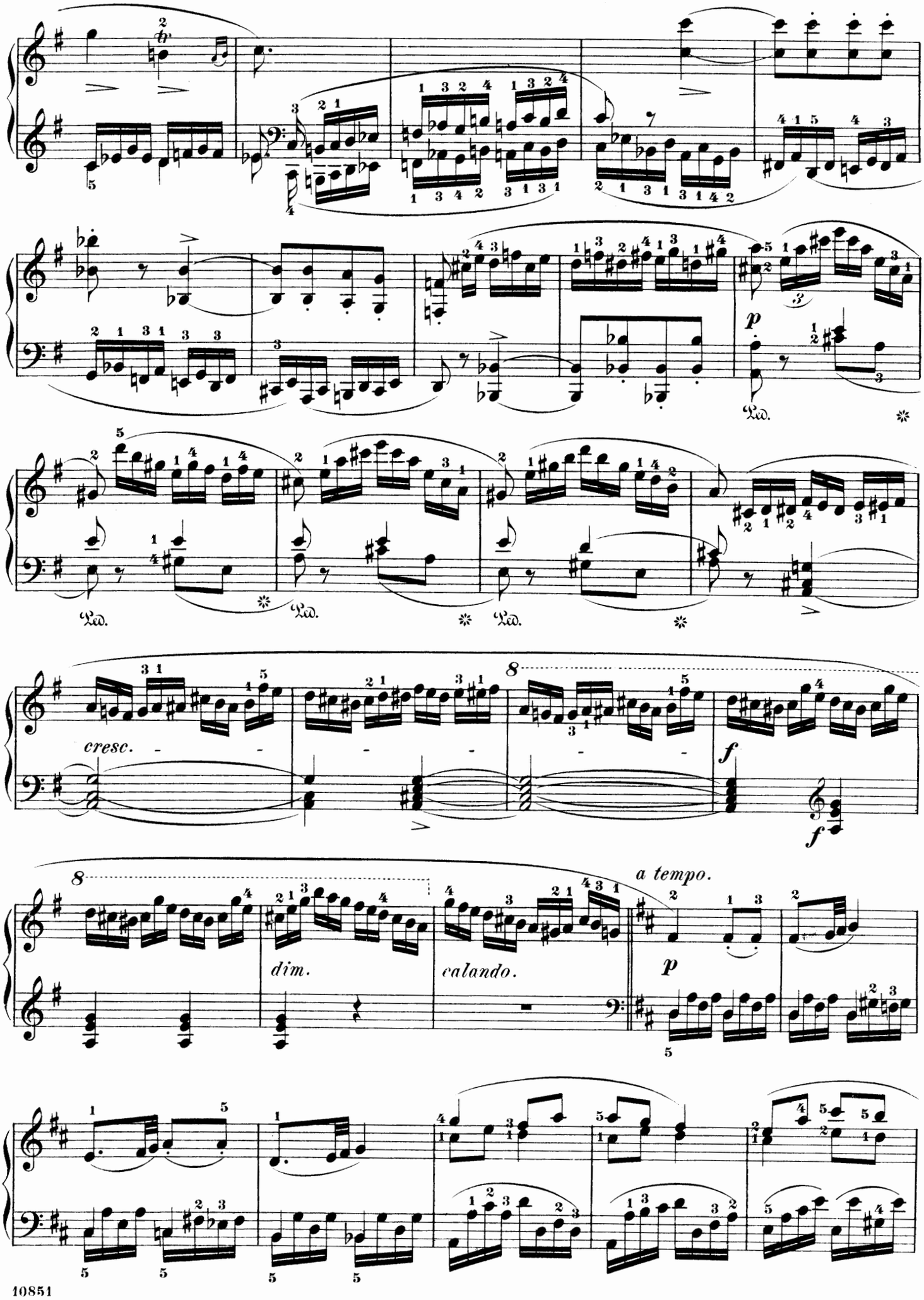
Rondeau.

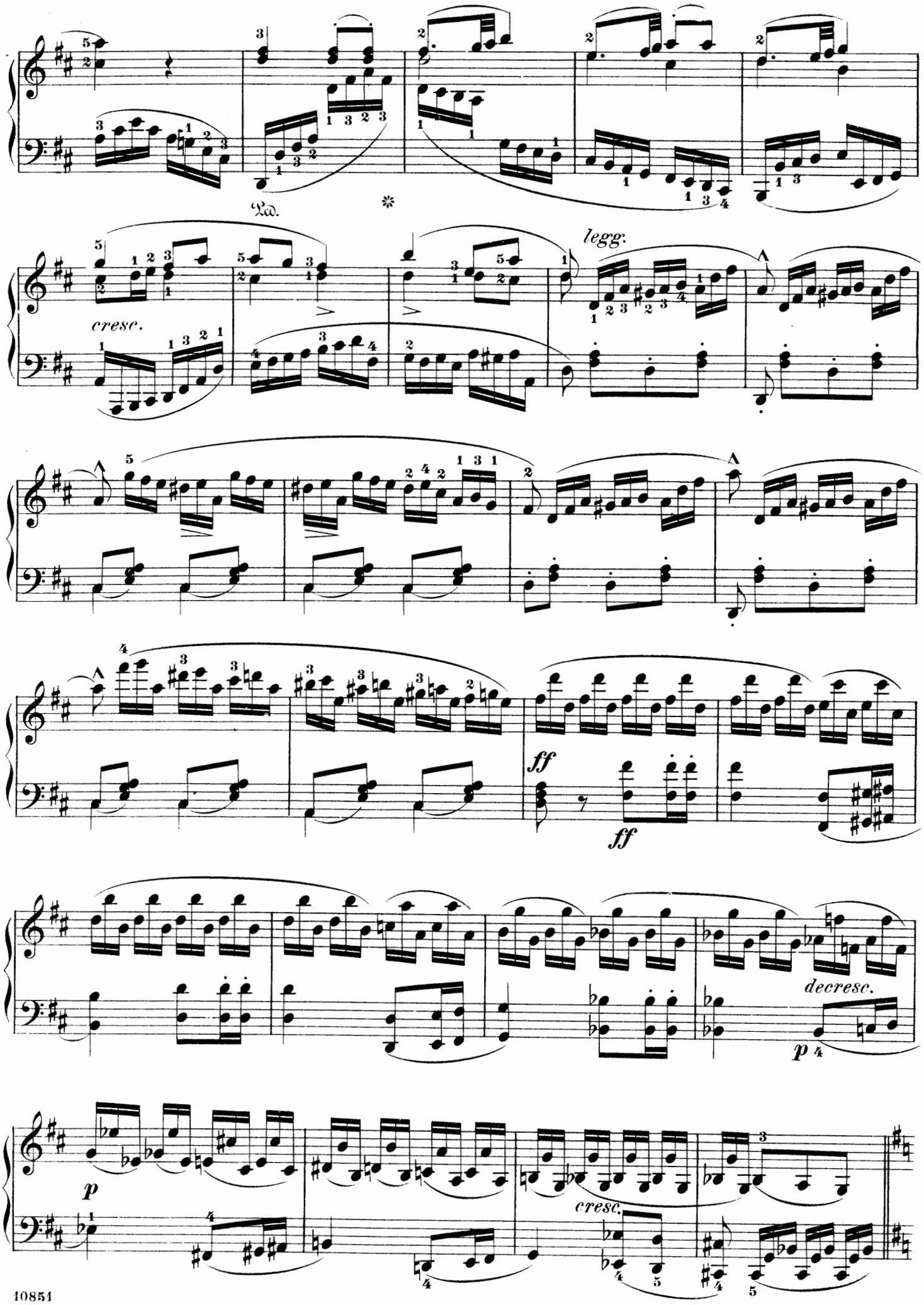
Vivace capriccioso.

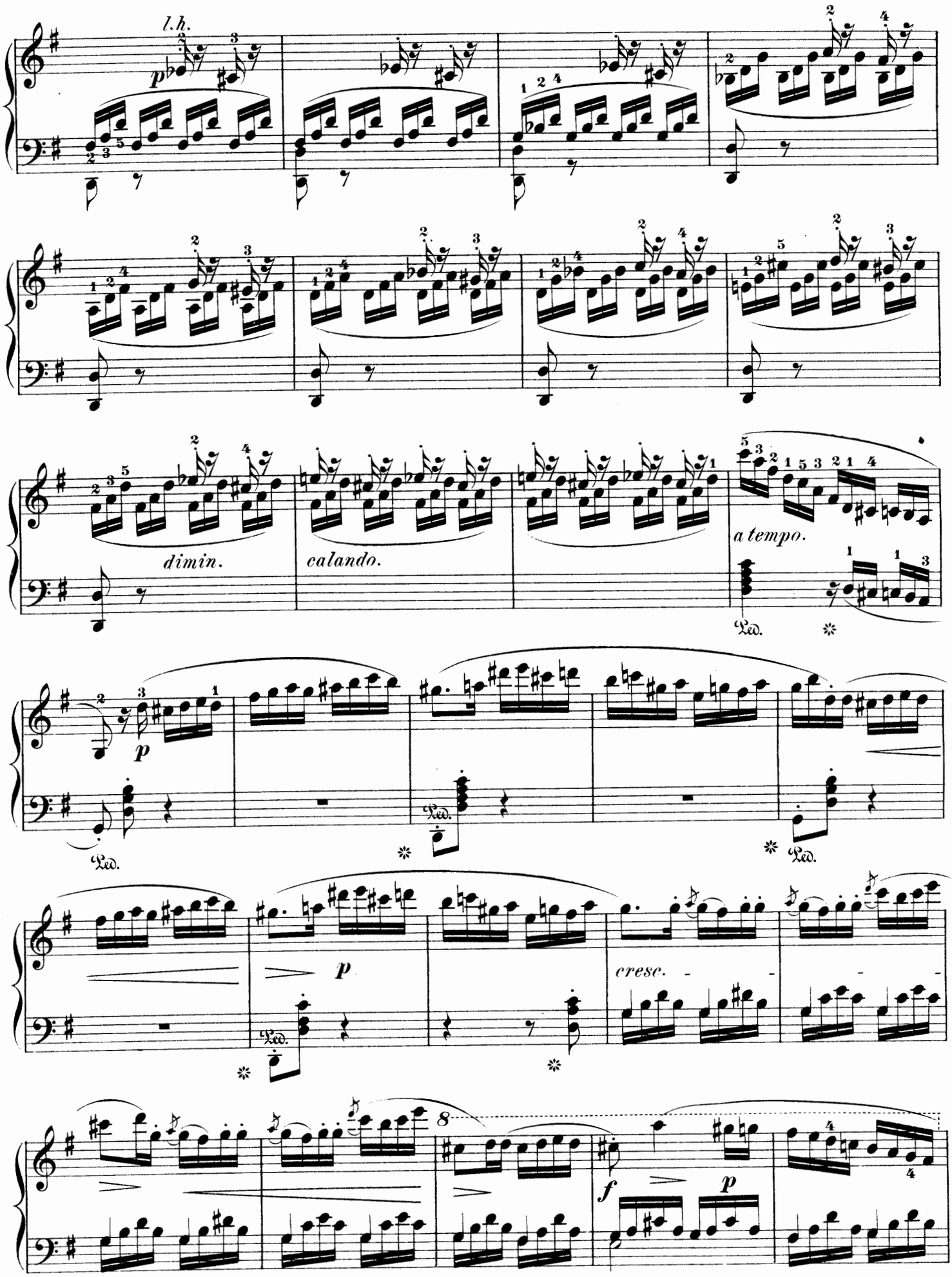
IGNAZ MOSCHELES. Op. 66.

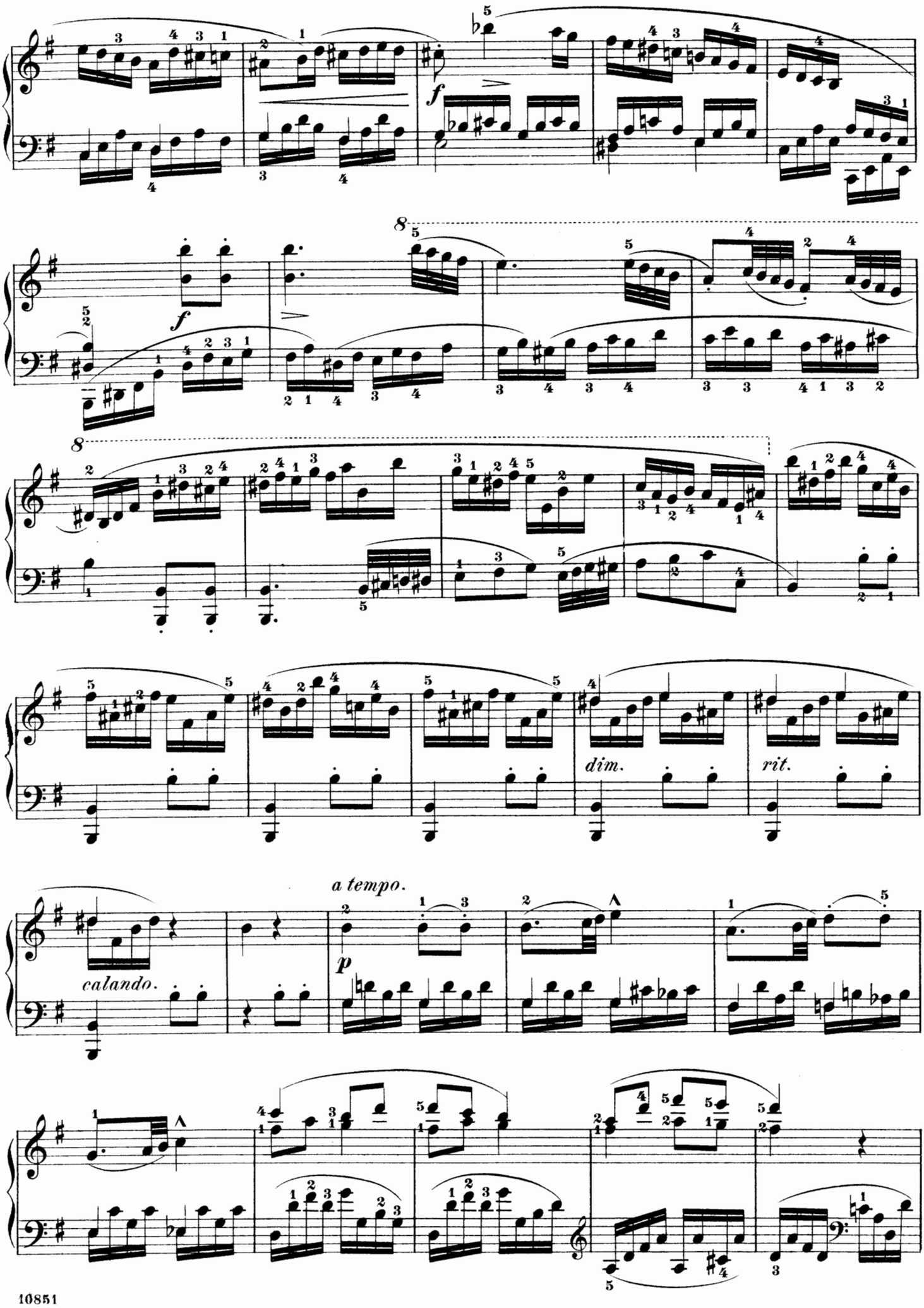


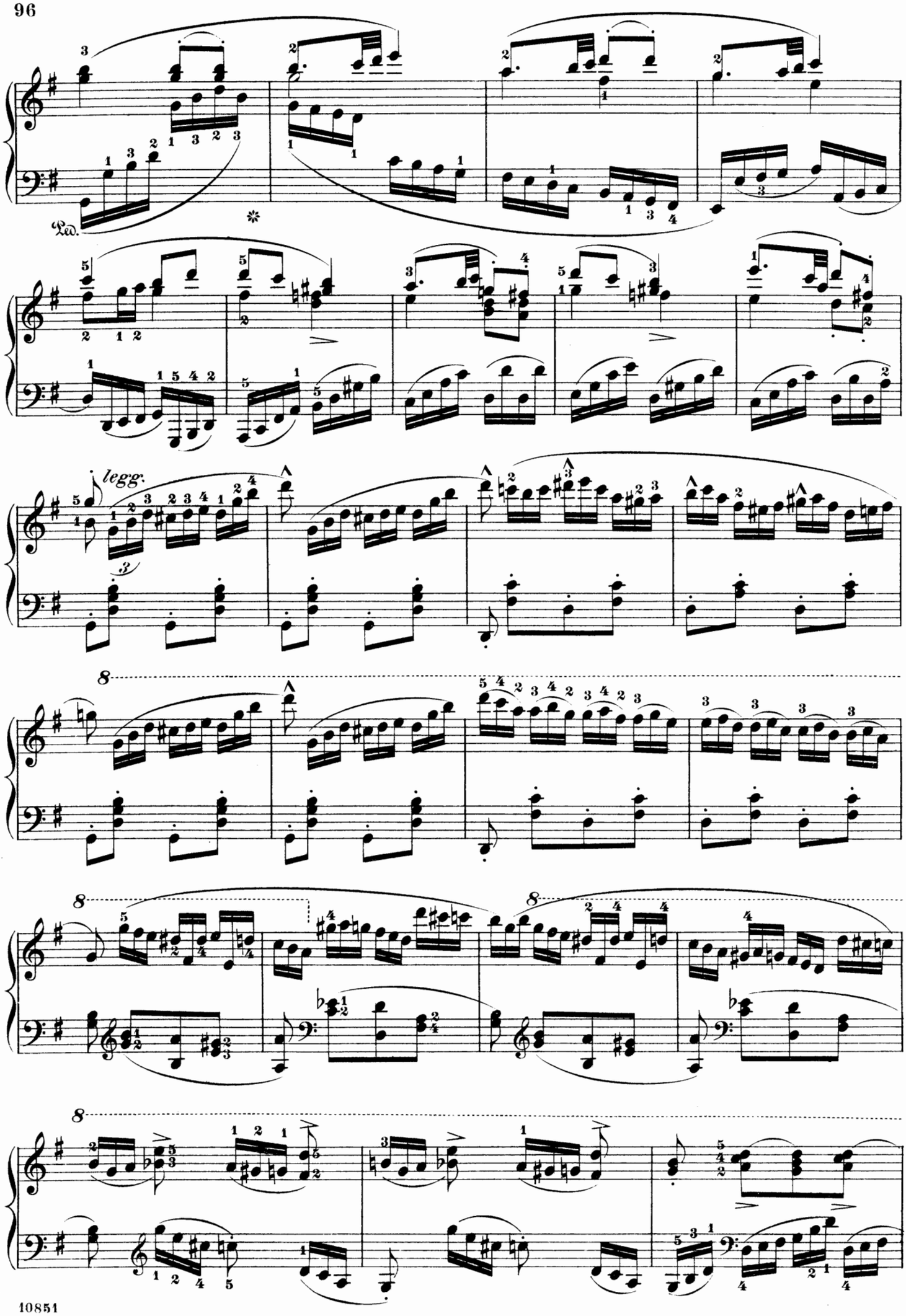

f
sf
decresc.
Ped.
p
cresc.
sf
ff

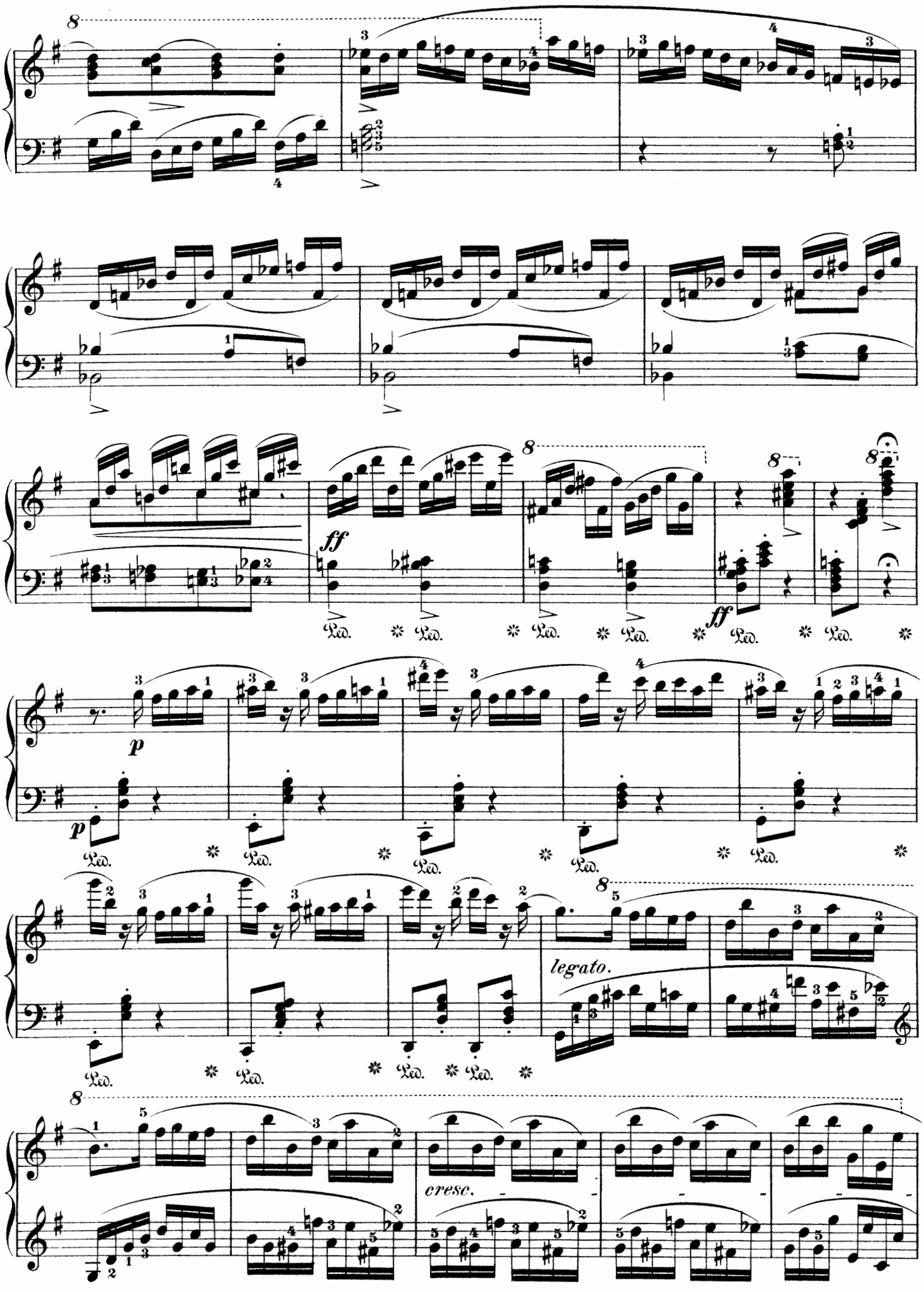

Ped.
Ped.
Ped.
Ped.
cresc.
f
f
8
8
dim.
calando.
a tempo.
p
p

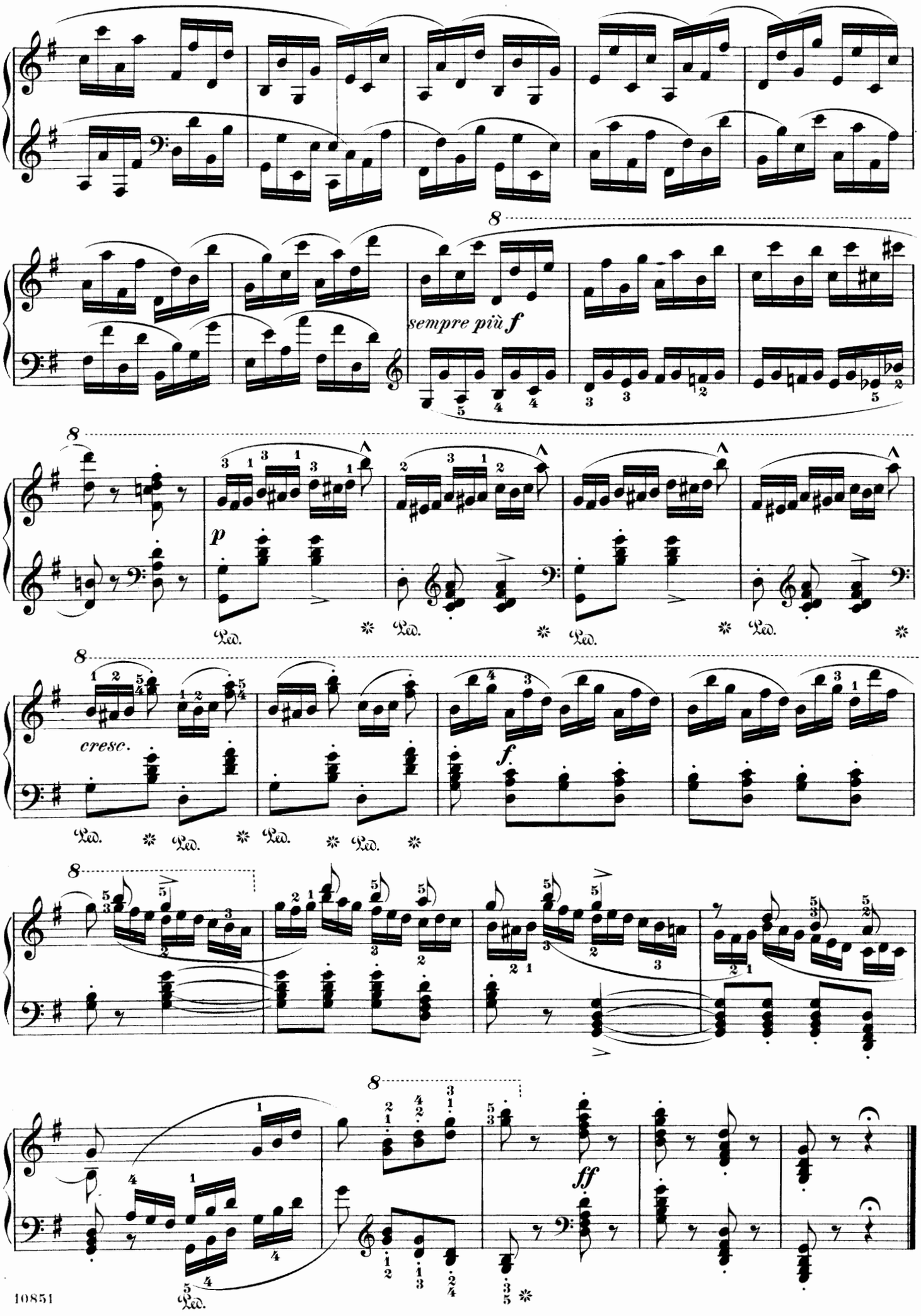

Ped.
*
legg.
cresc.
ff
ff
decresc.
p
p
cresc.


l.h.
p
dimin.
calando.
a tempo.
Ped.
p
cresc.
8
f
p


f
8
f
8
dim.
rit.
a tempo.
p
calando.


Ped.
legg.
8
8
8
8

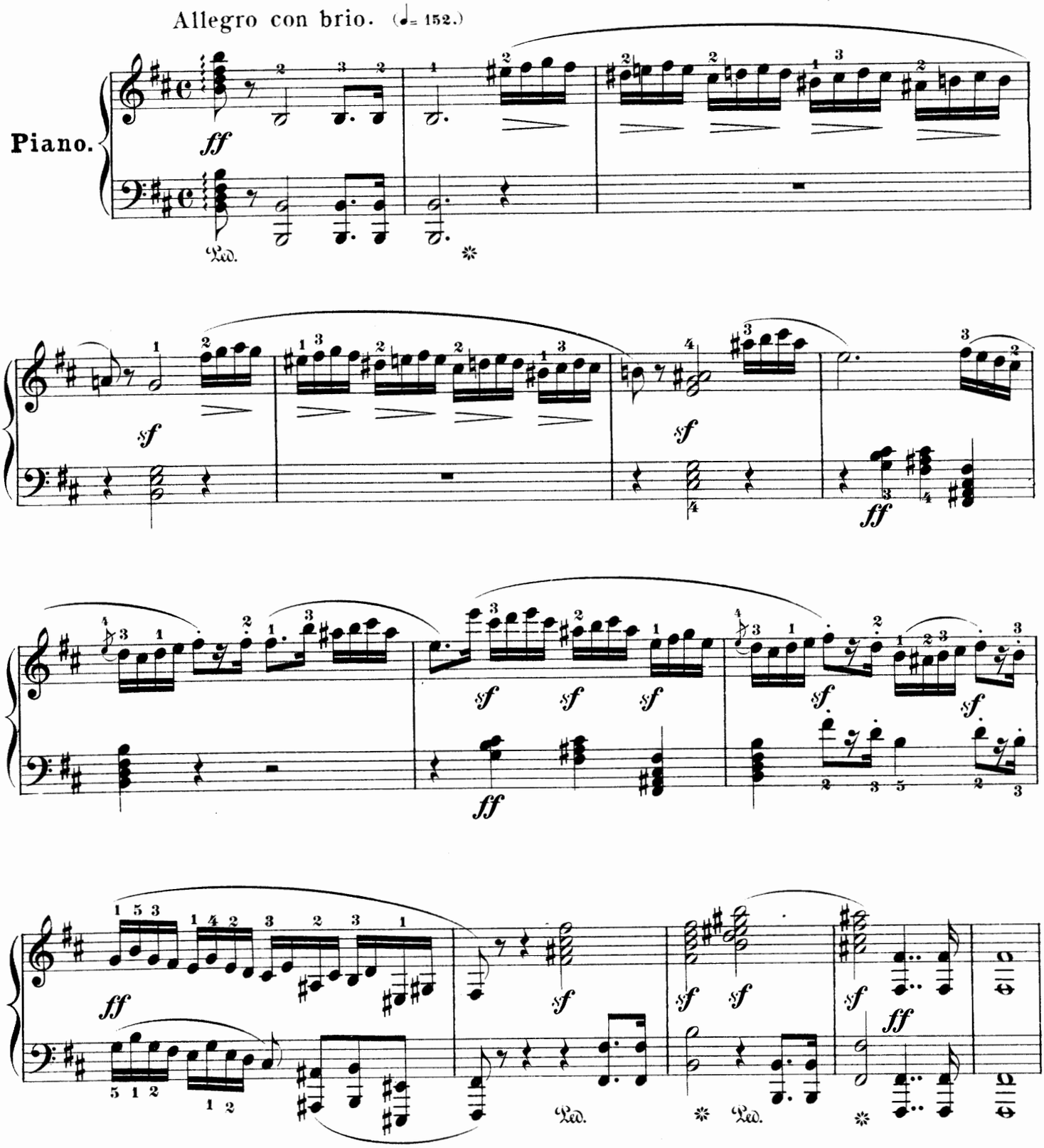

ff
p
legato.
cresc.

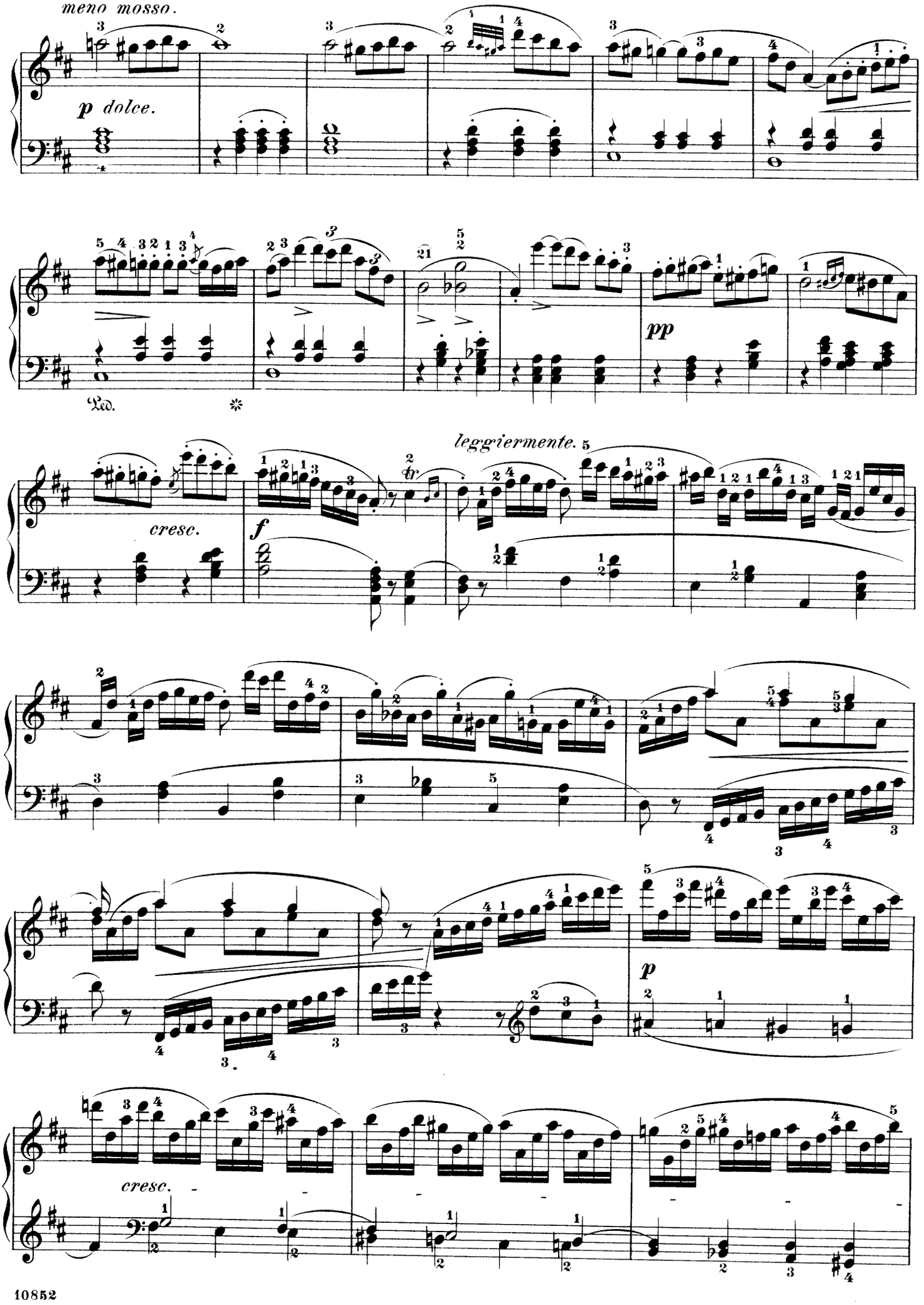

sempre più f
p
cresc.
f
ff
Ped.

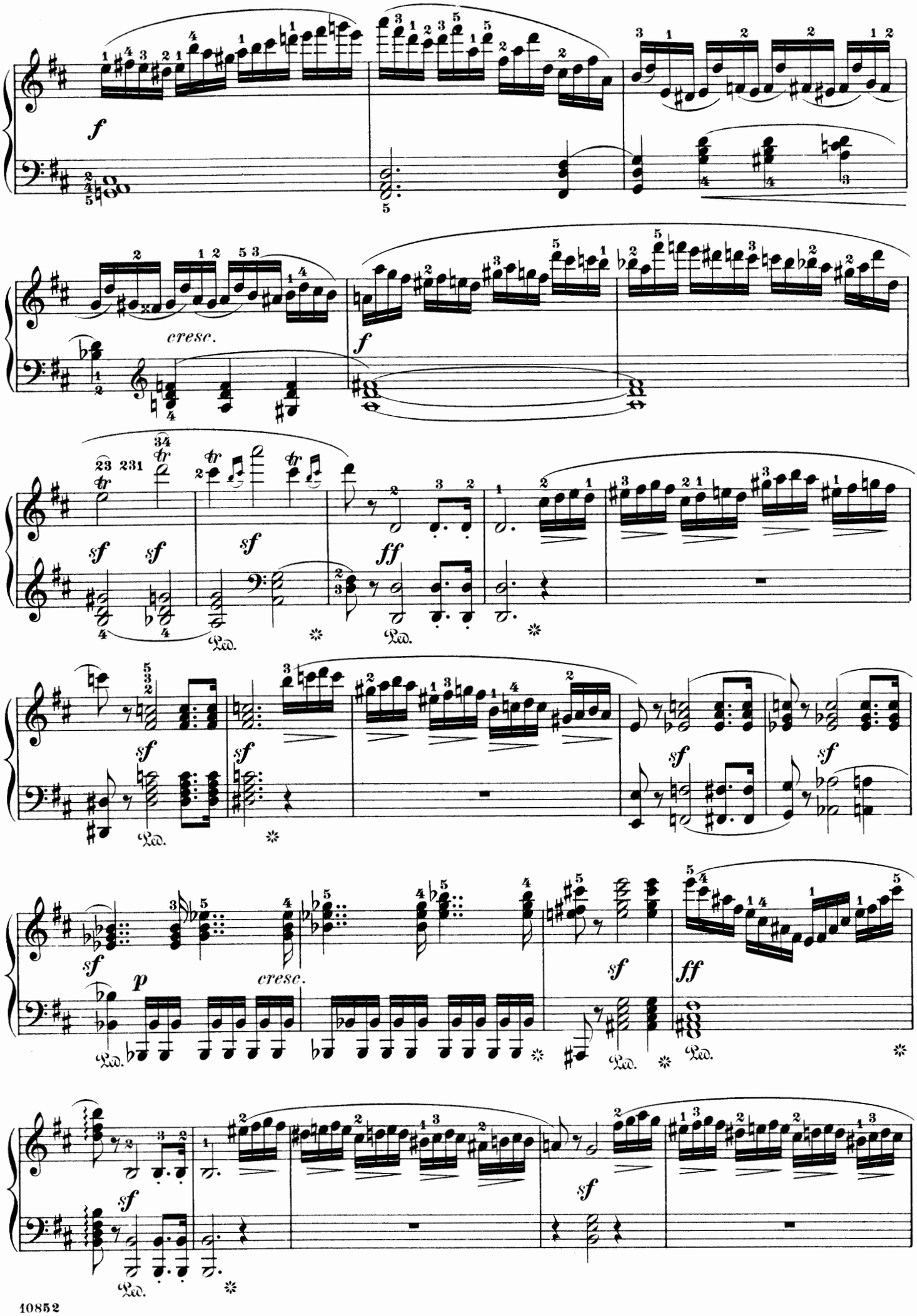
Impromptu.

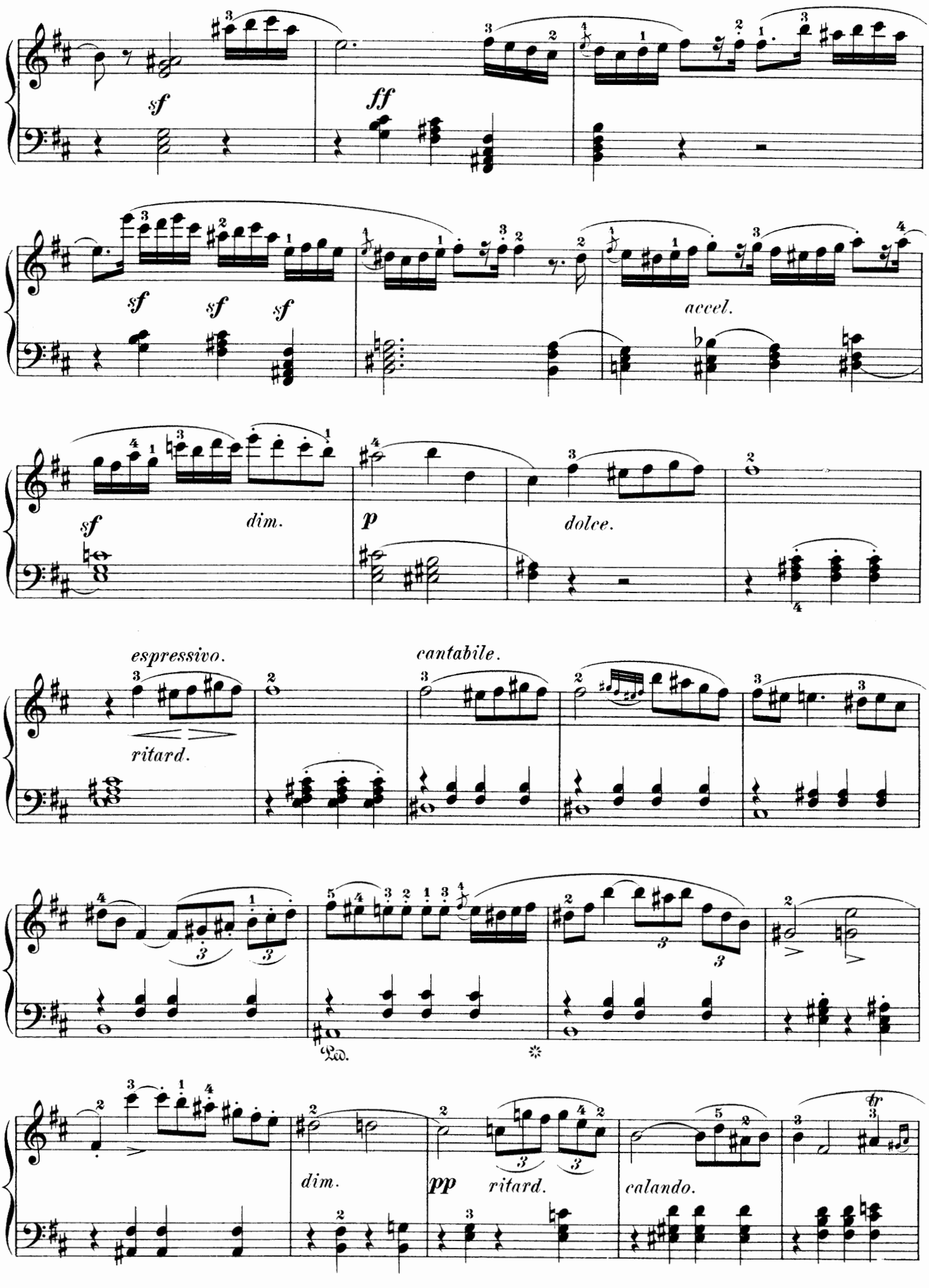
IGNAZ MOSCHELES. Op. 62.

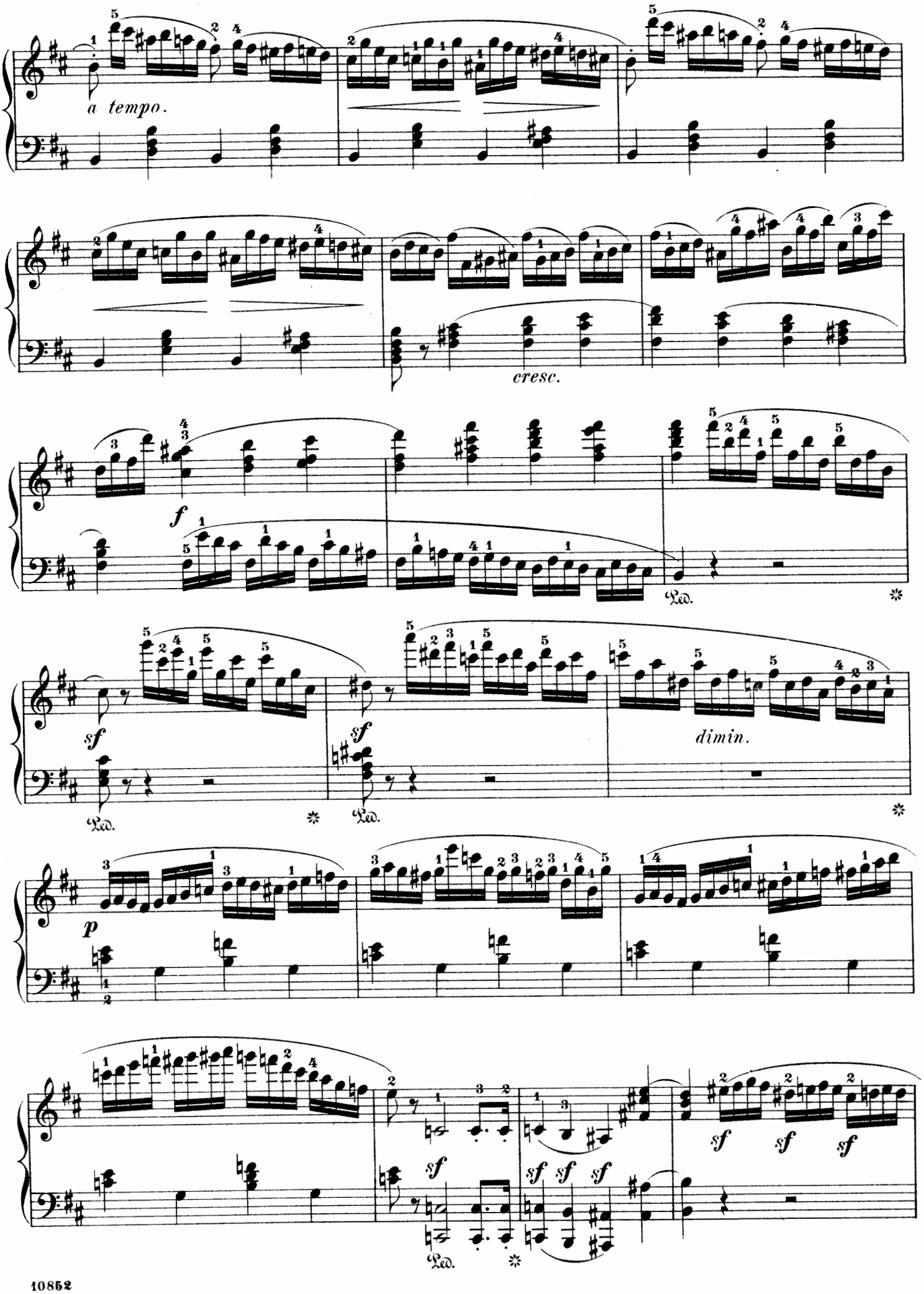
Allegro con brio. (♩= 152.)

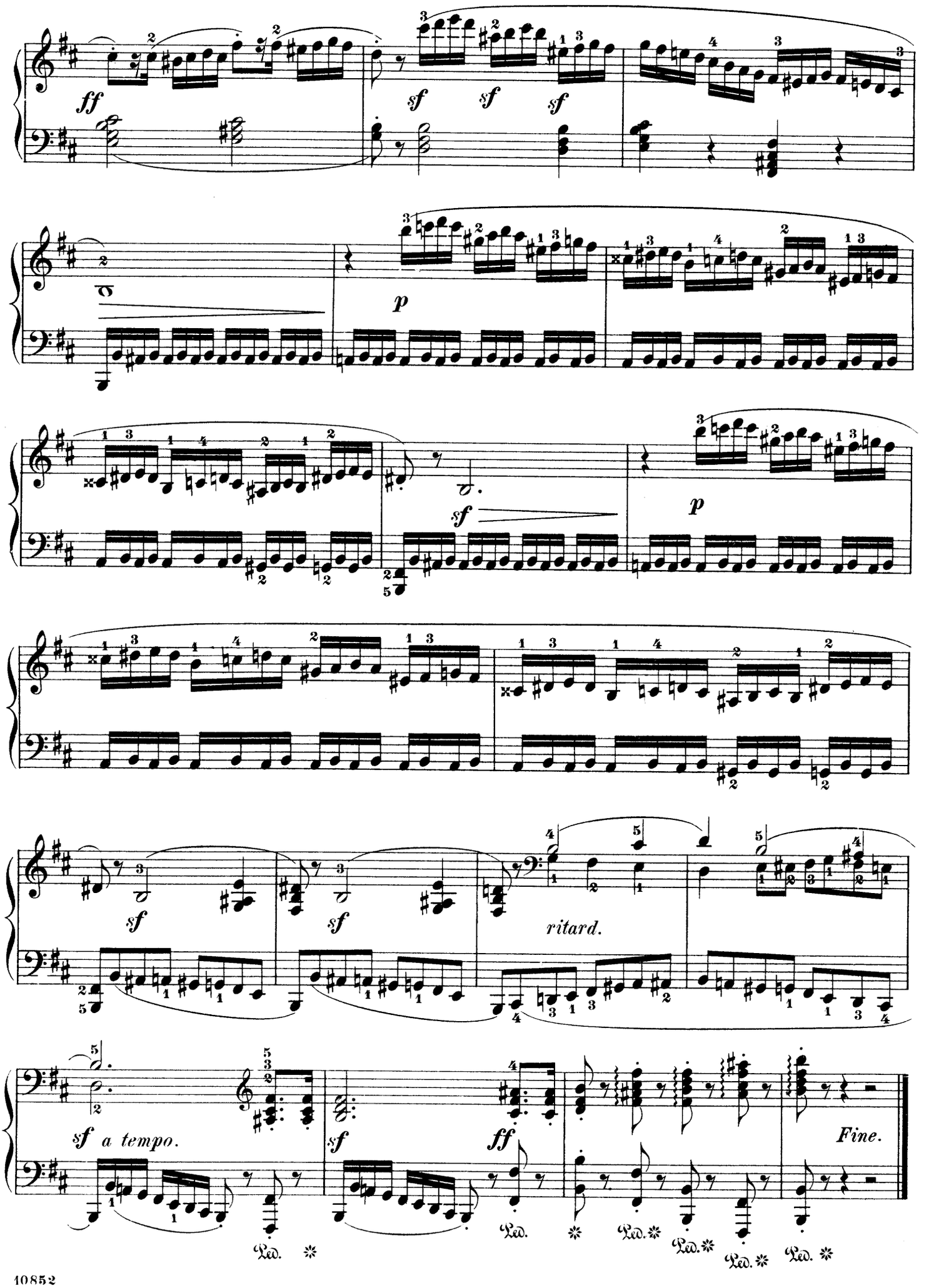



meno mosso.
p dolce.
Ped.
pp
leggiermente.
cresc.
f
p
cresc.


f
cresc.
f
sf
sf
sf
ff
sf
sf
sf
sf
p
cresc.
sf
ff
sf


sf
ff
sf
sf
sf
accel.
sf
dim.
p
dolce.
espressivo.
ritard.
cantabile.
Ped.
dim.
pp
ritard.
calando.


a tempo.
cresc.
f
sf
sf
dimin.
p
sf
sf sf sf
sf sf sf
Ped.


ff
sf
sf
sf
p
sf
p
sf
sf
ritard.
sf a tempo.
sf
ff
Fine.
Ped.
Ped.
Ped.
Ped.
Ped.