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ANTHOLOGY OF GERMAN PIANO MUSIC

VOLUME II
MODERN COMPOSERS

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OF
GERMAN PIANO MUSIC

EDITED BY

MORITZ MOSZKOWSKI

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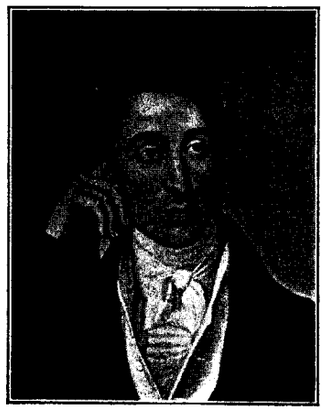
SCHUBERT

MENDELSSOHN



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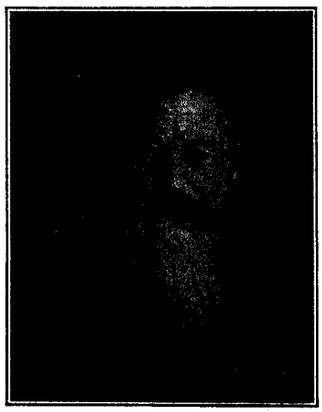

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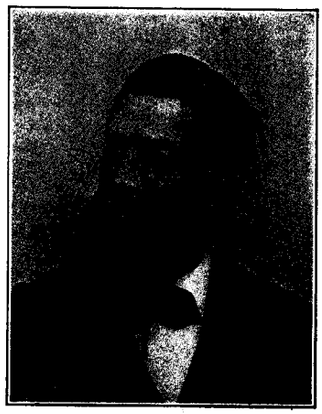

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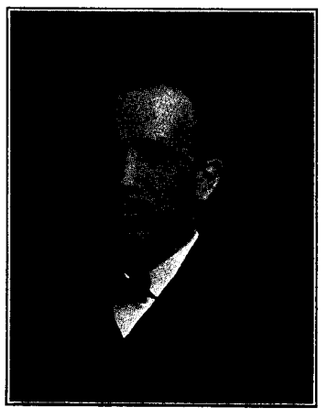

STRAUSS

MOSZKOWSKI

MODERN GERMAN COMPOSERS FOR THE PIANO

[CONTINUED FROM VOLUME I]

DURING this period J. N. Hummel (1778–1837) rose to great fame and his compositions took the entire musical world by storm—especially the pianoforte concertos in A minor and B minor, the septet in D minor, and the sonata in F-sharp minor. To a highly developed musical invention his works unite great mastery of form and a fine sense of pianistic treatment; and it is therefore not surprising that, by virtue of their finish and brilliancy, Hummel's compositions enjoyed a greater vogue with the public at large than Beethoven's, especially as their author could exert such influence in their favor by his dazzling virtuosity. It was a man of deep insight who once said: "While fireworks are blazing no one looks up to the starry sky." So it was with Hummel and Beethoven. Now that the fireworks have sputtered away the stars still shine with their eternal splendor. This comparison, however, is not intended to belittle Hummel's real merits, for in the development of pianoforte technique he will always occupy an honorable place; and Chopin would surely never have written his E minor concerto if the one by Hummel in B minor had not preceded it.

We stand now at a significant turning-point in musical history. At the end of the eighteenth century there had arisen in Germany, coincident with the revival of romanticism, a new school of poetry. Foremost among its adherents were the Brothers Schlegel, Tieck, and Hardenberg (Novalis), who were joined later by Kleist, Brentano, de la Motte-Fouqué, E. T. A. Hoffmann, and many others. The fanciful productions of these poets, who, while breaking loose from the restrictions of the classic period, were not free on the other hand from many extravagances, found a

UM diese Zeit gelangte J. N. Hummel (1778–1837) zu grosser Berühmtheit und seine Compositionen, unter denen namentlich die Clavierconcerte in A moll und H moll, sowie auch das Septett in D moll und die Sonate in Fis moll obenan stehen, eroberten im Sturme die ganze musikalische Welt. In ihnen vereinigt sich in der That eine sehr bedeutende musikalische Erfindung mit grosser formaler Gewandtheit und feinstem Claviersinn. Es ist daher nicht zu verwundern, dass Hummels Compositionen durch ihre Glätte und Brillanz bei der Mehrheit des Publikums grösseren Erfolg hatten, als die Beethovenschen, zumal ihr Schöpfer durch sein glänzendes und ausgefeiltes Clavierspiel die beste Propaganda für sie zu machen im Stande war. Ein geistreicher Mann sagte einmal: „Während eines Feuerwerks blickt kein Mensch zum gestirnten Himmel." So ging es mit Hummel und Beethoven. Nun ist das Feuerwerk verpufft, und die Sterne strahlen noch immer in gleicher Pracht. Dieser Vergleich soll aber Hummels Verdienste nicht schmälern, denn in der Entwicklung der Claviervirtuosität wird er stets einen ehrenvollen Platz einnehmen, und Chopin hätte sicher nicht sein E moll Concert geschrieben, wenn nicht das Hummelsche in H moll vorausgegangen wäre.

Wir stehen nunmehr an einem bedeutsamen Wendepunkt der Musikgeschichte. In Deutschland war am Ausgange des achtzehnten Jahrhunderts eine neue, die Romantik wieder belebende Dichterschule erblüht, zu deren vornehmsten Vertretern die Gebrüder Schlegel, Tieck und Hardenberg (Novalis) gehörten und denen sich dann später Kleist, Brentano, de la Motte-Fouqué, E. T. A. Hoffmann und viele An-

ready echo in musical circles—an echo that sounds most audibly in the compositions of Weber, Schubert, Mendelssohn, and Schumann. We have generally agreed to regard Schubert as the founder of the romantic school in music, and of the group just mentioned he probably possessed the most genius; furthermore, although as a consequence of his insufficient technical training his work always suffered somewhat from lack of development, in many fields of his art Schubert is to be named with the greatest masters. His whole life, unfortunately so brief, was nothing but a series of privations, cares, and baffled hopes. His unremitting efforts to secure some sort of salaried position, either as conductor or teacher, were uniformly unsuccessful; and his vast array of compositions, which later achieved almost unexampled popularity, brought to their author merely the barest means of subsistence. Yet Schubert's heaven-sent nature never lost the divine impulse to create, and the music in his soul helped him to endure all the miseries that filled his days; even a "bit of four-hand playing," according to the testimony of his friends, would suffice to rouse him from despondency. Very modest in his own estimate of himself Schubert certainly was, and it is a fact that shortly before his death he planned to take a course of lessons in composition with Simon Sechter!

Briefly characterized, Schubert's compositions for the piano are rather homophonic in style, simple as to form and the technical treatment of the instrument, original in harmony, and of a really sublime richness in melodic flow. As a pianoforte composer Schubert has given us his best in the smaller forms. His *Impromptus* and *Moments Musicals* assure him of the lasting love and admiration of every pianist; and the player who knows how to make the piano sing will always produce a deep impression with these pieces.

Compared with Schubert, Weber—regarded from the standpoint of piano composition—appears somewhat shallow and straining for effect. He generally aims for greater virtuosity, calling upon every phase of technique, which latter he seems sedulously to cultivate and endeavor to

dere anschlossen. Die phantastische, sich von den strengen Gesetzen des Classicismus lossagende und auch anderseits von Ueberschwänglichkeiten nicht freie Kundgebung der Poëten erweckte bei den Musikern ein starkes Echo, das uns am vernehmlichsten aus den Tonschöpfungen Webers, Schuberts, Mendelssohns und Schumanns entgegenhallt. Als den eigentlichen Begründer der romantischen Schule pflegt man gewöhnlich Schubert anzusehen, der auch wohl der genialste unter den oben erwähnten war und, trotz seiner in Folge ungenügender Schulung etwas naturalistisch gebliebenen Schaffensart, in manchen Gebieten der Kunst neben den grössten Meistern genannt werden darf. Schuberts ganzes, leider so kurz bemessenes Leben war nichts als eine Kette von Entbehrungen, Sorgen und getäuschten Hoffnungen. Seine beständigen Bemühungen um irgend eine feste Anstellung als Capellmeister oder Lehrer schlugen sämtlich fehl, und seine so überaus zahlreichen Compositionen, die späterhin zu fast beispielloser Popularität gelangen sollten, verschafften ihrem Schöpfer nur ein geradezu kärgliches Auskommen. Schuberts gottbegnadete Natur verlor aber niemals die Schaffensfreudigkeit, seine Liebe zur Musik half ihm über alle Miseren des Lebens hinweg, und nach der Aussage seiner Freunde konnte man ihn durch ein bischen „Vierhändigspielen" aus jeder Missstimmung herausbringen. Von sich selbst hatte er eine sehr bescheidene Meinung, und es ist bekannt, dass er nicht lange vor seinem Tode mit der Absicht umging, bei Simon Sechter „Compositionsunterricht" zu nehmen.

Wenn man Schuberts Clavierwerke mit wenigen Worten charakterisiren soll, so muss man sie als ziemlich homophon, einfach in der Form und der technischen Behandlung des Instruments, originell in der Harmonik und geradezu sublim in der melodischen Erfindung bezeichnen. Sein Bestes hat Schubert als Claviercomponist in kleinen Formen gegeben. Seine Impromptus und Moments Musicaux sichern ihm die dauernde Liebe und Bewunderung aller Pianisten und wer am Klavier zu singen versteht, wird mit ihnen

expand. Orchestral effects of color are also not rare with him, all of which unite to give his piano utterance greater variety and brilliance than we find in Schubert. But all too frequently his writing degenerates into empty passage-work, and in his sonatas in C major, D minor, and E minor, next to music of marked beauty and depth there stand trivial, meaningless, unthematic developments, in which the virtuoso Weber spoils the composer Weber for page after page. Free from all this insignificant padding is undoubtedly the Sonata in A-flat major, the allegro movements of which throb with noble energy and fluent invention. As an altogether perfect and highly poetic work we must point out furthermore the "Concertstück" in F minor. Of the smaller compositions mention must be made of the ever youthful "Invitation to the Dance," the Polacca in E, the Rondo in E-flat, and the Momento Capriccioso. Although the two concertos, together with the Variations, Op. 7 and Op. 40, still continue to interest through their display of dazzling technique, considered as music they are entirely obsolete.

There are works which, though continually spoken of with great admiration, demonstrate at every performance their lack of practical effectiveness. On the other hand there are those which, though dismissed as definitely outworn — at least by many professional critics — need merely to obtain a hearing in order to demonstrate in a most striking manner their unimpaired vitality. To the latter class belong especially the works of Mendelssohn. A half-century ago they were perhaps too highly praised, but they have since fallen into the other extreme of being immeasurably underrated. This is chiefly due, as already stated, to newspaper critics, to musical historians, and to those musicians who can never be reproached with eclectic tastes. The unbiassed public, who, to use the phrase which Wagner assigns to Hans Sachs, "know nothing of tablature," enjoy Mendelssohn's music as heretofore; and the concert pianists who do not care to play it any longer are fortunately few in number. It cannot be denied that Mendelssohn's music is lacking in the qualstets eine tiefgehende Wirkung auf den Hörer ausüben.

Gegen Schubert gehalten erscheint Weber — immer vom Standpunkt der Claviercomposition betrachtet — etwas flach und effecthascherisch. Er strebt meistens grössere Virtuosenwirkungen an, cultivirt alle Zweige der Technik und interessirt sich lebhaft für deren Erweiterung. Nicht selten findet man auch bei ihm orchestrale Farben und all das bringt unleugbar in seinen Clavierstyl grössere Mannigfaltigkeit und Brillanz als man bei Schubert findet. Aber häufig genug zerflattert auch bei ihm alles in hohles Passagenwerk und in seinen Sonaten in C dur, D moll und E moll stehen neben den schönsten und innigsten Themen immer triviale, jedes motivischen Gehaltes baare Weiterführungen, mit denen der Virtuose in Weber dem Componisten die Sache auf Seiten hinaus verdirbt. Frei von diesem bedeutungslosen Füllsel ist allerdings die Sonate in As dur, deren Allegro-Sätze zum mindesten von edlem Schwunge und fliessender Erfindung durchströmt sind. Als ein ganz vollendetes und hochpoëtisches Werk muss ferner das Concertstück in F moll bezeichnet werden. Von kleineren Compositionen sei der immer noch jugendfrischen „Aufforderung zum Tanz," der Polacca in E, des Rondo in Es und des Momento capriccioso gedacht. Die beiden Concerte hingegen können zwar, gleich den Variationen Op. 7 und Op. 40, noch durch ihre technische Brillanz interessiren, sind aber in musikalischer Hinsicht schon recht veraltet.

Es giebt Werke, von denen dauernd mit grosser Bewunderung gesprochen wird, und die trotzdem bei jeder Aufführung ihre totale Wirkungslosigkeit darthun. Andere wiederum werden — zum mindesten von einem grossen Teile der fachmännischen Kritik — beständig als definitiv abgethan behandelt und brauchen nur zu erklingen, um ihre ungeschwächte Lebenskraft in eclatantester Weise zu documentiren. Zu diesen letzteren gehören ganz besonders die Werke Mendelssohns. Man hat vor ungefähr einem halben Jahrhundert ihren Werth vielleicht etwas zu hoch gepriesen und ist dann in das Extrem

ities of moving tragedy and elementary power. But are such spiritual manifestations to stand as the exclusive criterions of genius? Did not Mendelssohn possess in no common degree the note of fervor, the charm of gracefulness, and the finish of form in all its perfection? and is not the many-sidedness of a musician, who understood how to write for voices and instruments in every conceivable combination with such excellent effect, in itself worthy of admiration? Mendelssohn's gift of writing for each instrument in a manner favorable to its own character manifests itself, of course, most strikingly in his pianoforte compositions. Although many of his pieces are quite difficult, they are always absolutely "klaviermässig," and the player is rewarded for his pains by the always resultant euphony. Furthermore, the study of Mendelssohn's works affords excellent schooling for the pianist, because he finds in them nearly every variety of technique and touch, especially the so-called "jeu perlé," arpeggios in all forms, the light staccato from the finger and the wrist, octaves, the songful *cantilena*, and the intricacies of polyphony. Among his most noteworthy compositions are included the "Songs without Words," the *Variations sérieuses*, the F-sharp minor Fantasia, the Rondo Capriccioso, and the two concertos. In enchaining the movements of the latter he made a significant innovation which has since been extensively adopted.

We now come to a Romanticist who wrote very extensively for the pianoforte, and whose works are of the greatest interest to the pianist —Robert Schumann. He stands in higher favor with the piano-playing world of to-day than Weber, Schubert, or Mendelssohn, and indeed he surpasses them in many respects. His music vibrates with glowing passion; it is always noble, and frequently of ravishing beauty. More polyphonic than Weber or Schubert, his rhythms are bolder than theirs, his harmony is unquestionably the most interesting of the four composers we have here grouped. In perfection of form he certainly falls far behind Mendelssohn; and although neither Weber nor Schubert is at all times a shining example in this respect, we must

einer ganz masslosen Geringschätzung verfallen. Man begegnet dieser allerdings, wie schon gesagt, fast nur in Zeitungs-Recensionen und musikgeschichtlichen Büchern oder bei Musikern, denen man überhaupt kein Uebermass von Eklekticismus vorwerfen kann. Das unbefangene Publikum das, um mit Wagners Hans Sachs zu reden, „von der Tablatur nichts weiss," findet nach wie vor an Mendelssohnscher Musik seine Freude, und auch die Anzahl der Virtuosen, die sie nicht mehr spielen wollen, ist Gottlob nur eine sehr geringe. Es soll nicht in Abrede gestellt werden, dass sich Accente erschütternder Tragik oder Inspirationen von elementarer Kraft bei Mendelssohn nicht finden. Aber sind solche Geistes-Manifestationen das ausschliessliche Kriterium für eine geniale Begabung? Waren Mendelssohn die Laute der Innigkeit, der Zauber der Grazie, die Vollendung der künstlerischen Form nicht in seltenster Weise eigen? Und ist nicht die Vielseitigkeit eines Musikers, der für Singstimmen und Instrumente in allen möglichen Combinationen so überaus wirkungsvoll zu schrieben verstanden hat, nicht an und für sich schon bewunderungswürdig? Bei Mendelssohns Claviercompositionen springt diese Begabung, jedes Instrument seinem Charakter gemäss zu behandeln, natürlich am stärksten hervor. Trotz aller Schwierigkeiten mancher Stücke ist doch alles in ihnen absolut claviermässig, und der Spieler wird für seine Mühe immer durch das Resultat des Wohlklanges belohnt. Das Studium der Mendelssohnschen Werke ist zudem eine vorzügliche Schulung für den Pianisten, denn er findet in ihnen fast alle Zweige der Technik und des Anschlags vertreten, vorzüglich das sogenannte „jeu perlé," die Arpeggios in allen Formen, das leichte Staccato mit Finger- und Handgelenk, die Oktaven, die ausdrucksvolle Cantilene und den polyphonen Satz. Zu den hervorragendsten Compositionen des Meisters zählen namentlich die „Lieder ohne Worte," die Variations sérieuses, die Fis moll Fantasie, das Rondo Capriccioso, die Fugen und die beiden Concerte. In den letzteren hat er durch Aneinanderkettung der Sätze eine bedeutungsvolle

admit that they never lapse into such neglect of form as we sometimes meet with in Schumann. The weaknesses of these three composers also differ as widely as their natures are divergent. Schubert frequently wearies by uniformity and too much repetition, while with Weber the thread of thematic development breaks at times most noticeably; in his larger works especially the joints are but poorly covered and there is a deficiency in modulatory skill. Schumann, however, at least in his younger years, labored under the delusion that a musical structure of considerable dimensions could be built of small and disconnected pieces. Under this unfortunate impression he wrote his "Carnaval," "Papillons," and the "Davidsbündler-Tänze" — compositions which, in spite of many charming details, all suffer from this fault that makes impossible a harmonious unity of effect. In the smaller forms Schumann has given us much which is quite perfect, and the Fantasias, the Novelettes, the Intermezzi, the Kreisleriana, the Toccata, as well as some parts of the "Forest Scenes" and "Scenes from Childhood" have become treasures of infinite value to every pianist. Among the larger works the splendid Concerto in A minor and the deeply emotional and exalted Fantasia in C major perhaps stand preëminent. Splendid music is also contained in the *Etudes symphoniques* and in the three sonatas, among which I prefer the very rarely played sonata in F minor to the one in F-sharp minor, so highly praised. It is a pity that the long-drawn-out and monotonous final movement spoils a part of its effect.

Schumann's pianoforte idiom is sonorous, varied, musically stimulating, and of an altogether individual nature. It requires a vigorous yet singing touch, strong rhythm, great facility in chord playing, and familiarity with the polyphonic style. It does not make much demand upon finger dexterity or unusual agility in scales and trills. The wide chord extensions which, since Chopin and Liszt, have been customary, are used in rather restricted fashion by Schumann, and not always with happy results; however, he employs them more intelligently than Weber, who sometimes

Neuerung geschaffen, die seitdem viel Nachahmung gefunden hat.

Wir gelangen nun zu dem als Claviercomponist sehr fruchtbaren und für den Pianisten äusserst interessanten Romantiker Robert Schumann. Er steht bei der clavierspielenden Welt unserer Tage in höherer Gunst als Weber, Schubert und Mendelssohn und überragt diese thatsächlich auch in mancher Hinsicht. Seine Melodik ist von glühender Leidenschaft durchströmt, stets edel und mitunter von geradezu hinreissender Schönheit. Er schreibt polyphoner als Weber und Schubert, ist in der Rhythmik kühner als diese und in der Harmonik fraglos der interessanteste unter den vier Meistern, die wir hier neben einander gestellt haben. In der Vollendung der Form steht er freilich weit hinter Mendelssohn zurück; und obgleich Weber und Schubert hierin auch nicht immer brilliren, so muss man doch zugestehen, dass sie niemals in eine so absonderliche Formlosigkeit verfallen wie man sie bisweilen bei Schumann antrifft. Die Schwächen dieser drei Componisten differiren ihrer Natur nach auch sehr von einander. Schubert ermüdet häufig durch Einförmigkeit und zuviel Wiederholung, bei Weber reisst manchmal der Faden der motivischen Erfindungen in sehr merkbarer Weise ab; man sieht bei seinen grösseren Werken meistens die Nähte und fühlt auch hie und da einen Mangel an modulatorischer Gewandtheit. Schumann aber war, wenigstens in seinen jüngeren Jahren, in dem Irrtum befangen, dass man aus lauter kleinen und zusammenhanglosen Stückchen einen musikalischen Bau von beträchtlichen Dimensionen aufführen könne. Aus dieser unglücklichen Idee heraus schrieb er seinen „Carnaval," die „Papillons" und die Davidsbündler-Tänze: sämtlich Compositionen mit viel reizvollen Détails, aber an einem fundamentalen Constructionsfehler krankend, der eine harmonische Gesamtwirkung unmöglich macht. In kleinen Formen hat uns Schumann viel ganz Vollendetes gegeben und die Phantasiestücke, Noveletten, Intermezzi, Kreisleriana, die Toccata, sowie Manches aus den Waldscenen und Kinderscenen sind ein wahrer

makes the execution of his pieces needlessly difficult through their use. It is Chopin and Liszt who have always obtained the most beautiful effects from extended chord positions. Henselt has also employed them to advantage, and, generally speaking, he knew how to win much euphonious charm from the piano; but his inventive powers were feeble, and so inadequate to the larger forms that in his Concerto he has bequeathed us a really pitiable composition. Among the other German composers for piano of this period, none but Moscheles and Stephen Heller had more than an ephemeral success. The former now lives only in his excellent studies, Op. 70; of Heller there are a few short compositions, poetically conceived, that have remained in favor with the musical public to the present day. In general, however, the time which elapsed between the death of Mendelssohn and the appearance of Johannes Brahms must be designated as a period of decline and superficiality. In Brahms we meet again with a vigorous and individual artistic personality which has produced strong and arresting work in nearly every field of composition. Upon piano writing Brahms has exerted a deep influence through his masterly polyphony, and his astounding skill in thematic manipulation. It took some time for this rather austere music with its lack of external brilliance to win recognition, but to-day its permanent value is acknowledged on almost every side; and although many of Brahms's works may perhaps have aroused in certain circles a too uncritical admiration, even the most conservative judgment must concede that it is concerned here with music of rare perfection of form and of profound thought.

Pianists are indebted likewise to Joachim Raff for a large group of ingenious and most effective compositions. It is undoubtedly true that among the works of this composer one meets with many that are altogether insignificant and designed merely to appeal to the taste of the uncultivated masses. Raff could not always write as he desired, because his livelihood depended upon the earnings of his pen. But whenever he felt free to follow his real inspiration he displayed a most

Schatz für jeden Pianisten geworden. Unter den grösseren Werken stehen wohl das prächtige A moll Concert und die ebenso innige als schwungvolle C dur Fantasie obenan. Herrliches enthalten auch die „Etudes symphoniques" sowie die drei Sonaten, von denen ich übrigens die äusserst selten gespielte in F moll der vielgepriesenen in Fis moll vorziehe. Schade, dass in ihr der zu lang ausgesponnene und einförmige Schlusssatz einen Theil der Wirkung wieder verdirbt.

Schumanns Clavierbehandlung ist klangvoll, abwechslungsreich, musikalisch anregend und von durchaus eigenartiger Physiognomie. Sie verlangt vom Spieler einen markigen und doch singenden Anschlag, eine straffe Rhythmik, grosse Fertigkeit im Accordspiel und Vertrautheit mit der polyphonen Satzweise. An die Volubilität der Finger stellt sie nicht sehr hohe Anforderungen, ebensowenig an die Tonleiter- und Trillertechnik. Von der Weitgriffigkeit, die seit Chopin und Liszt zur Regel geworden ist, macht Schumann einen ziemlich beschränkten und nicht immer ganz glücklichen Gebrauch; indess verwendet er sie immerhin sinnreicher als Weber, der die Ausführung seiner Stücke mitunter in ganz unnützer Weise damit erschwert. Die schönsten Effekte haben aus der weiten Lage der Accorde allerdings immer Chopin und Liszt gewonnen. Gut verwerthet hat sie auch Henselt, der überhaupt dem Clavier viel klanglichen Reiz abzugewinnen wusste, aber eine nur schwächliche musikalische Erfindung besass und der grossen Form so wenig gewachsen war, dass er uns in seinem Concerte eine wahrhaft klägliche Composition hinterlassen hat. Von anderen deutschen Claviercomponisten derselben Epoche hatten einen mehr als ephemeren Erfolg fast nur Moscheles und Stephen Heller. Ersterer lebt jetzt auch nur noch in seinen trefflichen Studien Op. 70; von Heller haben sich einige kleine poëtisch angehauchte Stücke bis auf den heutigen Tag in der Gunst des musikalischen Publikums erhalten. Im Allgemeinen aber muss die Zeit zwischen Mendelssohns Tode und dem Hervortreten von Johannes Brahms als eine

interesting individuality, and none can play through his suites without a feeling of deep regret that this highly gifted artist was never able in all his life to escape from pandering to the publishers and their public.

Music poetically conceived and of great refinement has come to us from the pen of Adolf Jensen; and Joseph Rheinberger, a composer famed for his contrapuntal mastery, has likewise bequeathed several valuable works to the literature of the piano. There are also the brothers Scharwenka, Philipp and Xaver, of whom the latter especially created something of a sensation with his splendid B minor Concerto; while his older brother, though more prominent in other branches of music, has written a large number of useful educational pieces. And finally we must mention Richard Strauss and Max Reger, as the two stars most recently risen in the artistic firmament of Germany. Only in his earlier years, however, has the former given any attention to piano composition, and in the maturity of his powers he has found in the domain of opera and of huge orchestral works the field in which the bay and laurel have so richly blossomed for him. Of much more importance are the productions of Reger in the world of piano music; but as to their value, or, indeed, the status of all his creative work, contemporary opinion is widely divergent. The concert-going public has so far had no real opportunity to form conclusions, for on recital programs the name of Reger is still a decided rarity.

In this brief sketch we have followed the development of German piano music down to the present day, and in closing we unfortunately cannot avoid a somewhat disagreeable conclusion: namely, that latter-day production for this instrument has made but indifferent progress in Germany. Especially in the field of the concerto, composers of other nations, such as Saint-Saëns, Tchaïkovsky, Rubinstein, and Grieg, have had more enduring success than the German writers of the present day or of the immediate past. But in a retrospect over the entire development of piano literature we cannot but admire the artistic preëminence of a nation which, during some-

Periode des Niederganges und der Verflachung bezeichnet werden. In dem Letztgenannten tritt uns endlich wieder eine kraftvolle und eigenartige Künstlernatur entgegen, die sich auf den verschiedensten Gebieten der Composition mit tiefgreifender Wirkung bethätigt hat. Für den Clavierstyl ist Brahms durch seine polyphone Schreibart und eine geradezu staunenswerthe thematische Entwicklungskraft von grösstem Einfluss gewesen. Es hat ziemlich langer Zeit bedurft, ehe sich diese etwas herbe und des äusserlichen Glanzes entbehrende Musik zur Anerkennung durchringen konnte. Heute ist ihr gediegener, bleibender Werth fast allseitig begriffen, und wenn vielleicht manche Werke von Brahms bei einer gewissen Partei eine allzu kritiklose Bewunderung hervorgerufen haben, so wird doch auch der kühlere Beurtheiler zugeben müssen, dass es sich hier um Schöpfungen von seltener Formvollendung und tiefer Innerlichkeit handelt.

Joachim Raff verdankt das Clavier ebenfalls eine ganze Reihe von feinsinnigen und zudem sehr effectvollen Compositionen. Freilich wird man bei diesem Meister auch auf eine Masse ganz werthloser und für den Geschmack der grossen Menge berechneter Musik stossen. Raff konnte eben nicht immer so schreiben wie er es wollte, da er auf den Verdienst seiner Feder angewiesen war. Wo er seiner Eingebung wirklich folgen durfte, zeigt er eine sehr interessante Physiognomie, und wenn man seine Suiten durchspielt, kann man sich eines tiefen Bedauerns darüber nicht erwehren, dass dieser hochbegabte Künstler sein Lebelang nicht dem Frohndienste der Verleger zu entrinnen vermocht hat.

Poëtische und feingeschliffene Claviermusik hat auch ferner Adolf Jensen hinterlassen. Auch Joseph Rheinberger, der vorzüglich durch seine kontrapunktische Meisterschaft bekannte Componist, hat das Clavier mit einigen sehr werthvollen Gaben bedacht. Von den Gebrüdern Philipp und Xaver Scharwenka hat der Letztere namentlich durch sein prächtiges B moll Concert Aufsehen erregt, während sein älterer Bruder,

thing like a hundred and fifty years, has produced a succession of great writers to whom the musical world will be indebted for its most valuable treasure through many a year to come. Nor will we allow those who belittle piano music to trouble our joy and satisfaction in such a possession, for in the instrumental field the piano truly represents a world, miniature though perhaps it may be; and there is much truth in the words of E. T. A. Hoffmann: "Instrumental music is the most romantic of all arts, for it deals only with the infinite."

Translated by
FRIEDRICH C. BURKART

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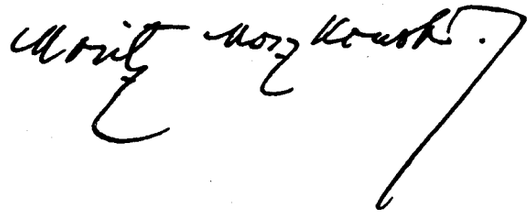
dessen Schwerpunkt allerdings mehr in anderen Zweigen der Musik zu suchen ist, eine grosse Anzahl gut verwendbarer Unterrichtsstücke geschrieben hat. Als die beiden am deutschen Kunsthimmel zuletzt aufgegangenen Gestirne müssen wir schliesslich noch Richard Strauss und Max Reger nennen. Der Erstere hat aber nur in seinen jüngeren Jahren dem Clavier einige Beachtung geschenkt und als reiferer Künstler dann in der Oper und der grossen Orchester-Composition das Feld gefunden, auf dem ihm die Lorbeeren so reichlich spriessen sollten. Bedeutend erheblicher ist die Arbeitsleitung Regers auf dem Gebiete der Claviermusik. Aber über den Werth dieser wie der Regerschen Tonschöpfungen überhaupt gehen die Meinungen zur Zeit noch sehr weit auseinander. Das Publikum der Concertsäle hat ihnen gegenüber noch Keine eigentliche Stellung nehmen können, denn auf den Recital-Programmen unserer Claviervirtuosen erscheint der Name Reger bis jetzt nur äusserst selten.

Wir haben in diesem kurzen Abrisse die Entwicklung der deutschen Claviermusik nunmehr bis in die jüngste Zeit hinein begleitet, nur können leider eine etwas unerfreuliche Schlussbetrachtung nicht unterdrücken; nämlich die, dass in den letzten Jahren die Claviercomposition in Deutschland nicht mit besonderen Glück angebaut worden ist. Auf dem Gebiete des Clavierconcertes namentlich haben Componisten anderer Nationen, wie Saint-Saëns, Tchaïkovsky, Rubinstein und Grieg bleibendere Erfolge aufzuweisen, als die deutschen Componisten der Gegenwart und jüngsten Vergangenheit. Blickt man aber auf die Gesamtentwicklung der Pianoforte-Litteratur zurück, so wird man den Kunstruhm eines Landes bewundern müssen, das während der Dauer von etwa hundertfünfzig Jahren eine Reihe von Meistern hervorgebracht hat, denen die musikalische Welt noch auf lange Zeit hinaus ihre grössten Schätze zu verdanken haben wird. Die Freude an diesen wollen wir uns nicht durch die Verächter der Claviermusik trüben lassen, denn das Clavier stellt in der That einen Mikrokosmos auf instrumentalem Gebiete dar, und eine tiefe Wahrheit liegt in dem Ausspruche E. T. A. Hoffmanns: „Die Instrumentalmusik ist die romantischste aller Künste, denn nur die Unendlichkeit ist ihr Vorwurf."



ANTHOLOGY OF GERMAN PIANO MUSIC

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VOLUME II
MODERN COMPOSERS

RONDO, in E♭

Edited by Moritz Moszkowski

JOHANN N. HUMMEL, Op. 11
(1778-1837)

Allegro scherzando

PIANO

p *sempre staccato* *f* *cresc.*

a) Although the turn should properly be executed here as follows: the editor gives preference to the following:

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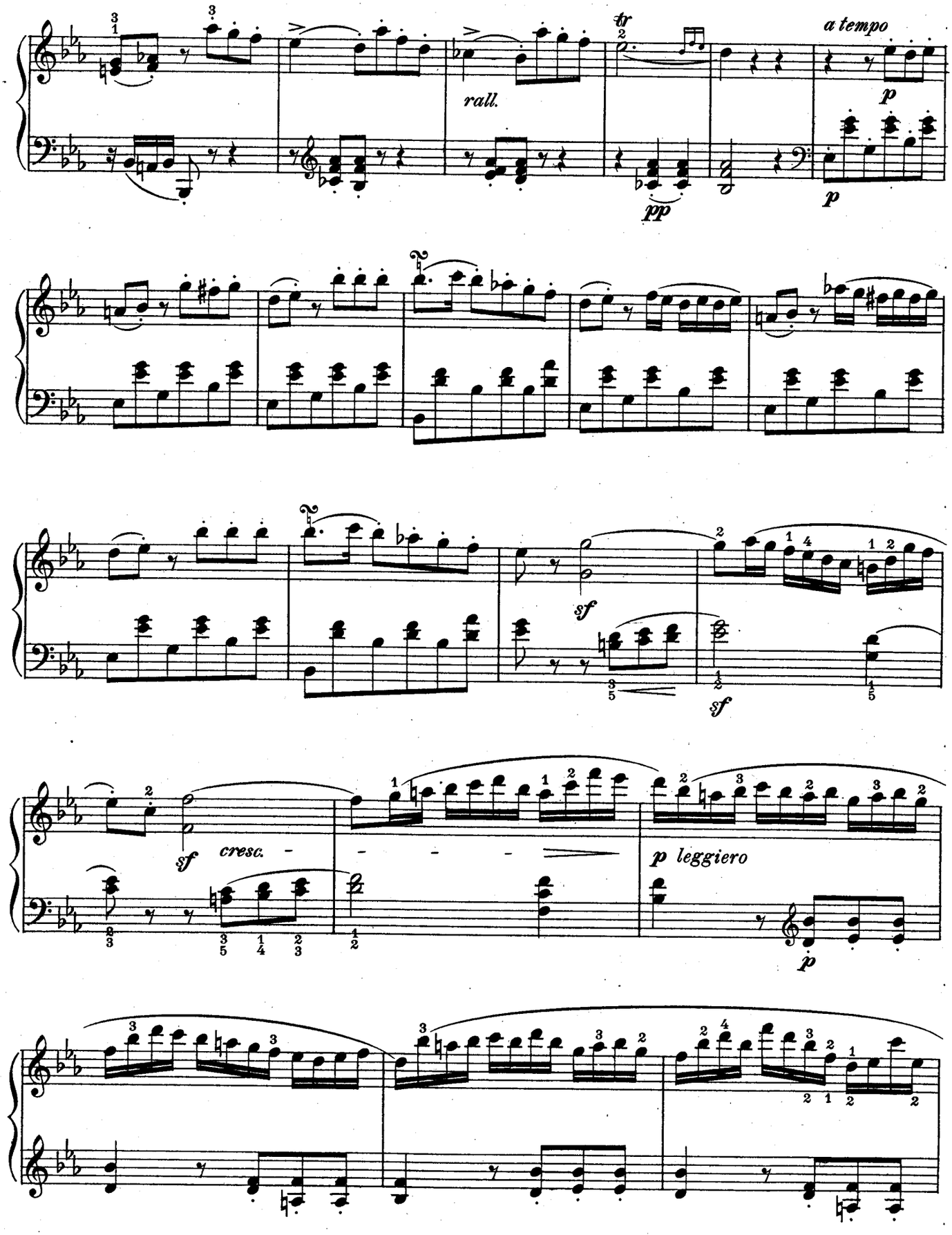
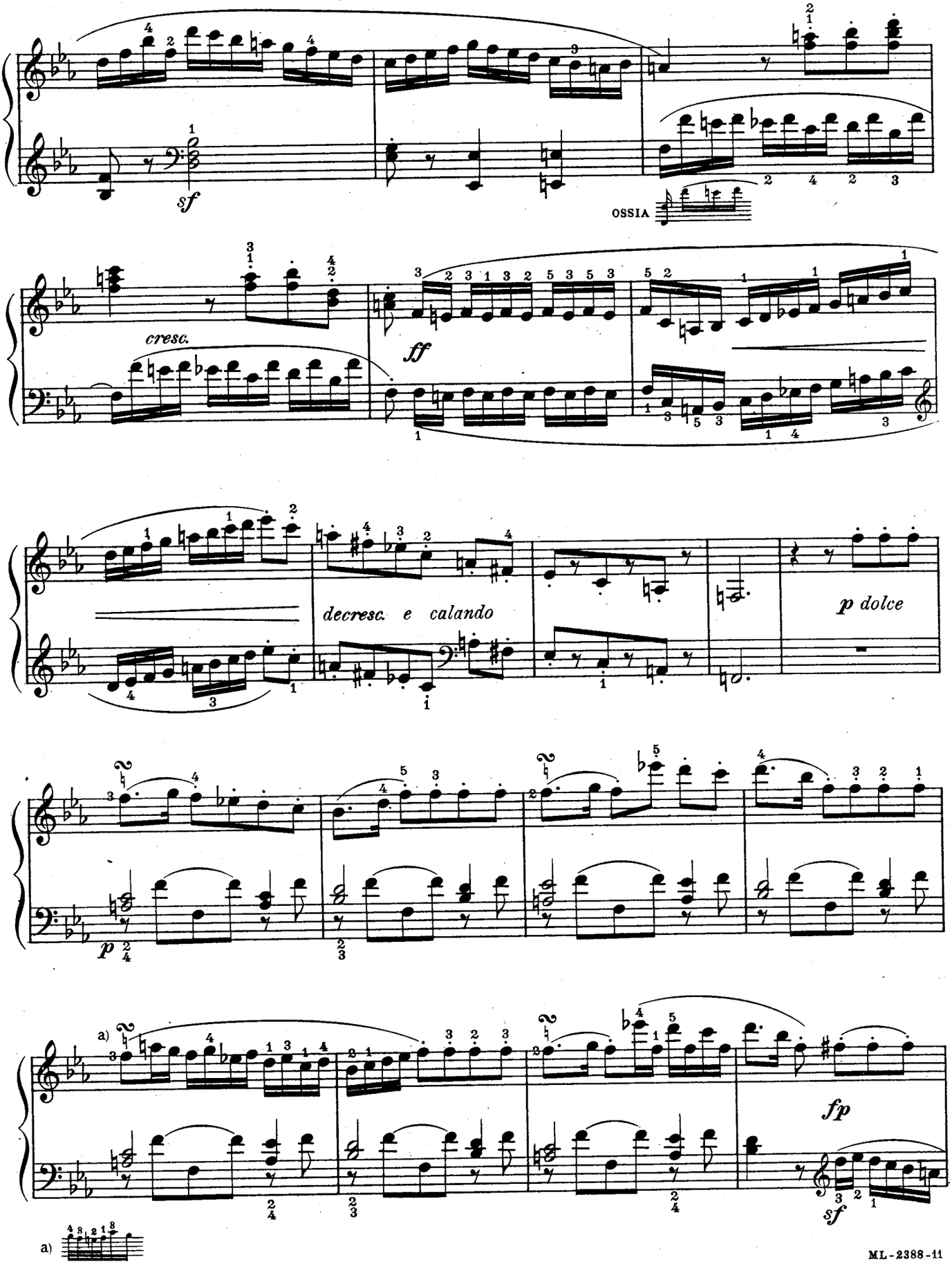
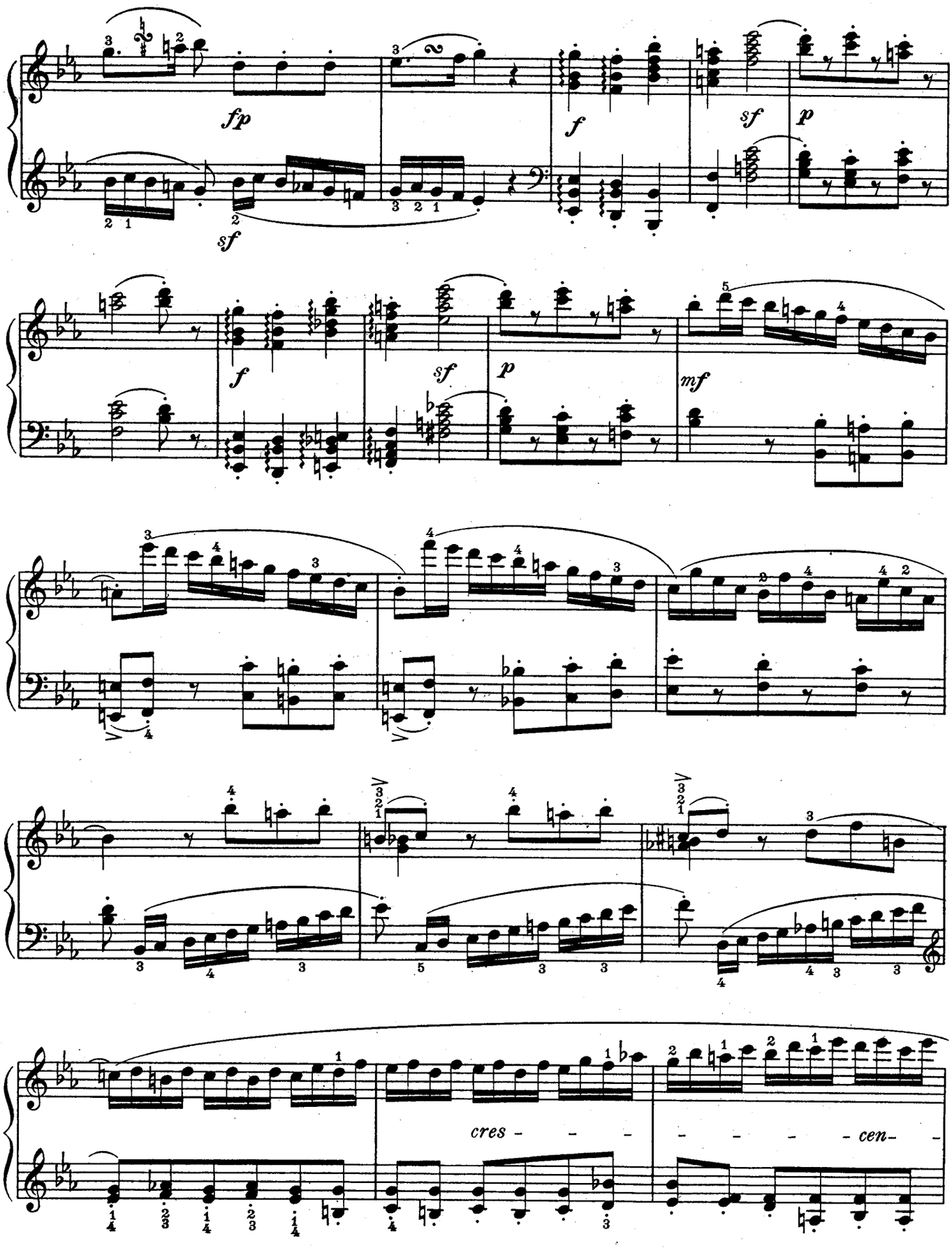
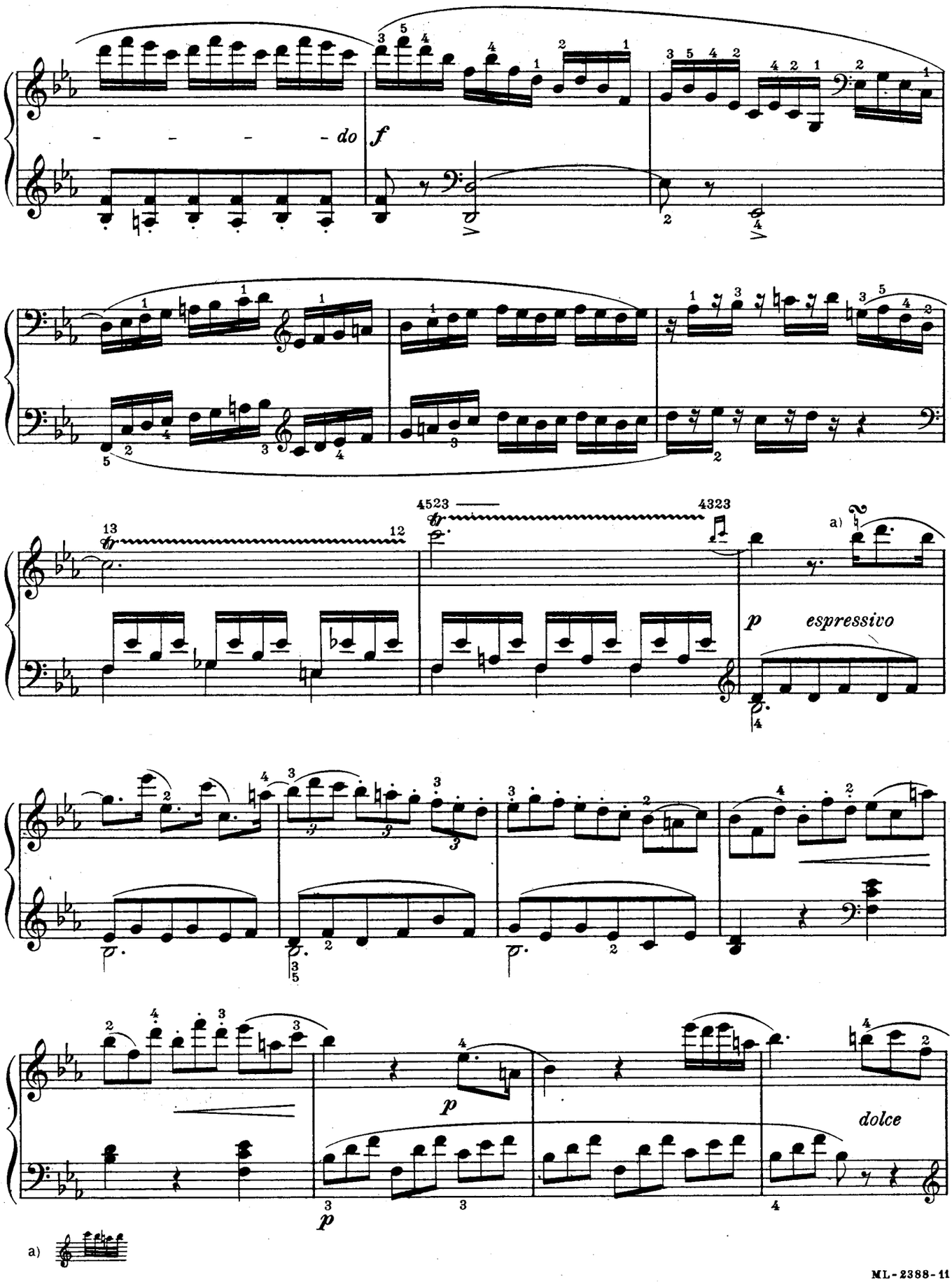
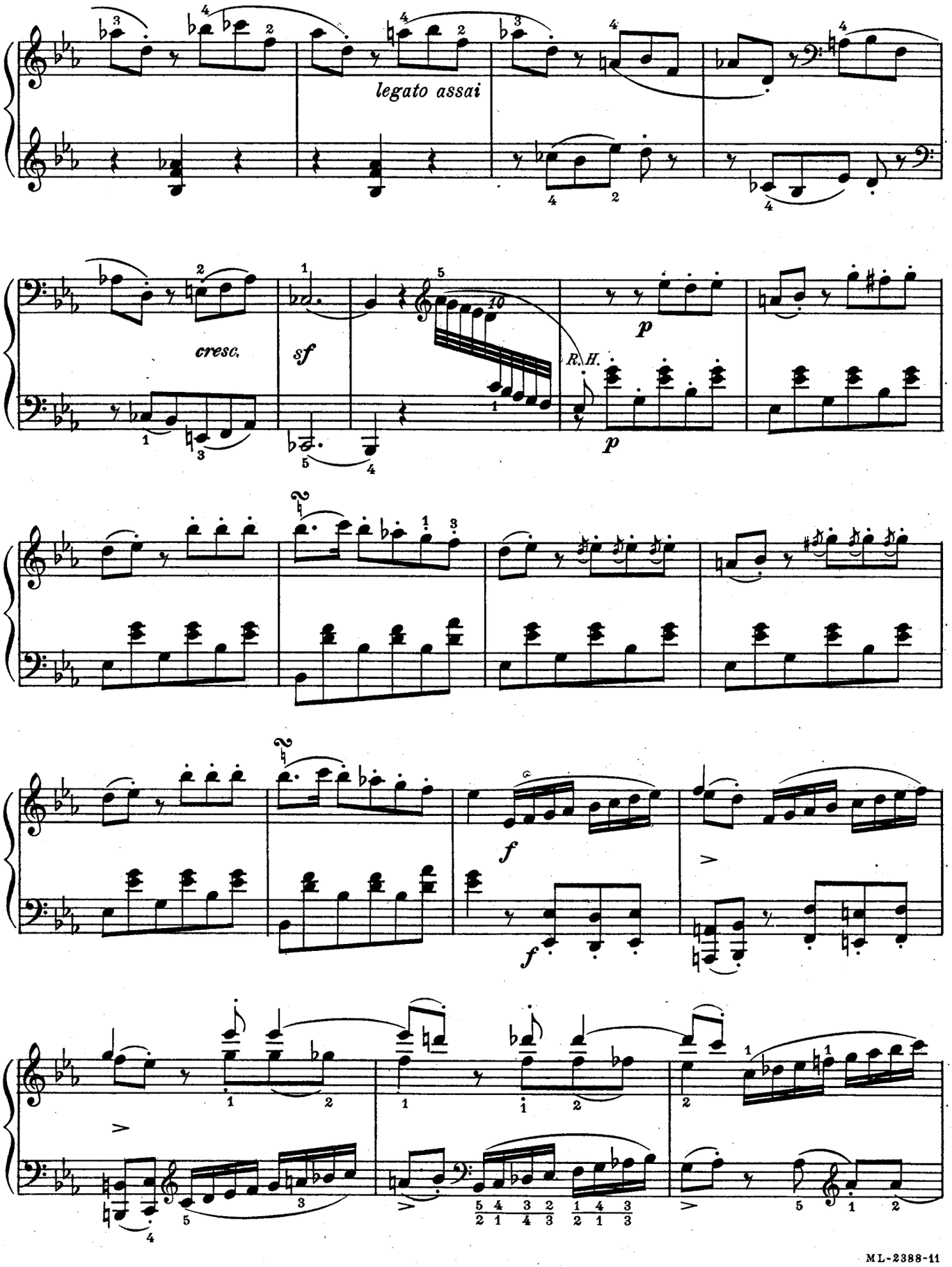
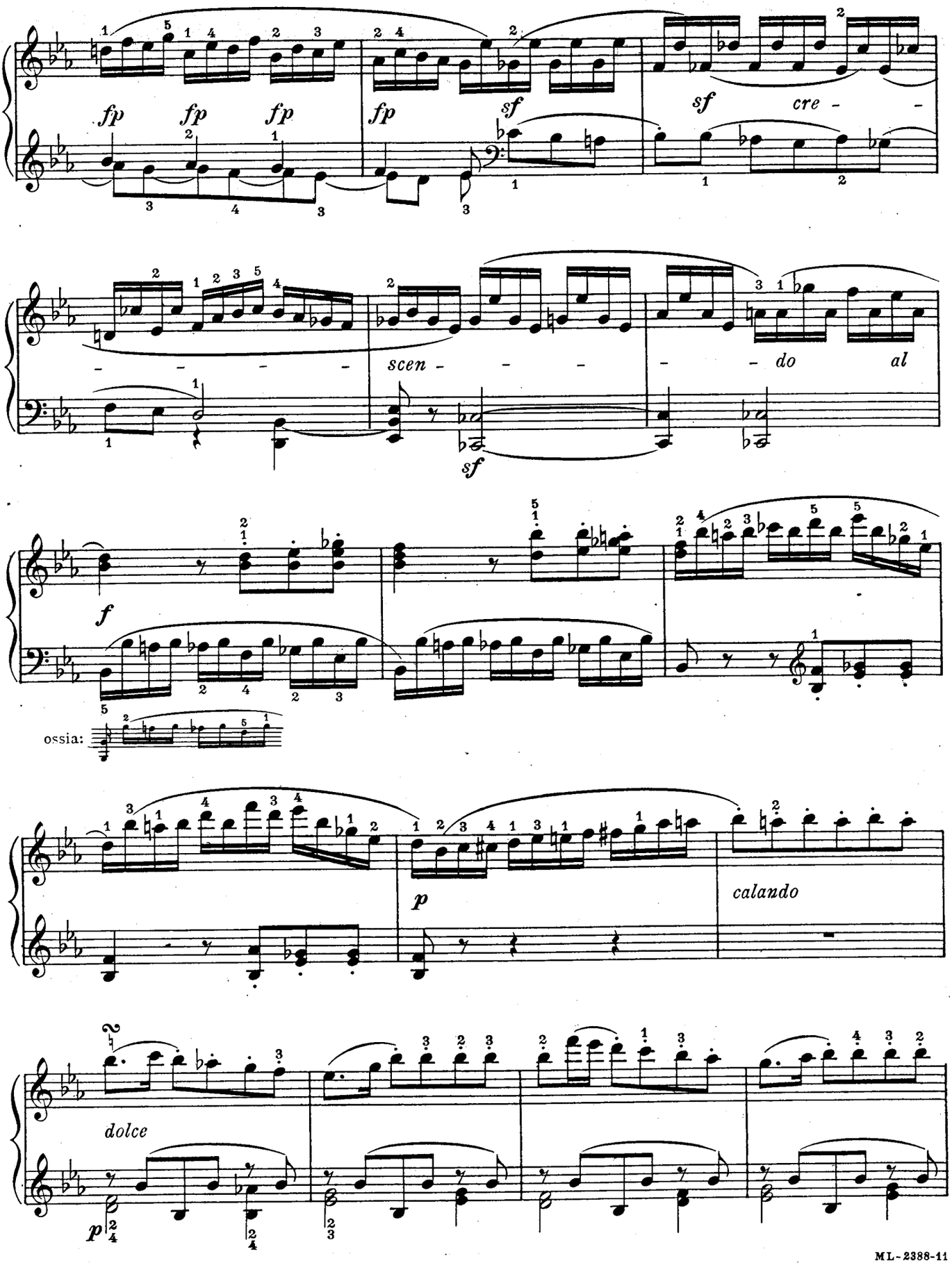

rall.
a tempo
p
pp
p
sf
sf
sf
cresc.
p leggiero
p


sf
OSSIA
cresc.
ff
decresc. e calando
p dolce
p
fp
sf
a)


fp
sf
f
sf
p
f
sf
p
mf
cres - - - - - - - cen- -


- - - - do
f
4523
4323
a)
p espressivo
p
dolce
a)


legato assai
cresc.
sf
R.H.
p
p
f
f


fp fp fp
fp
sf
sf cre - -
- - - - scen - - - - do al
sf
f
ossia:
p
calando
dolce
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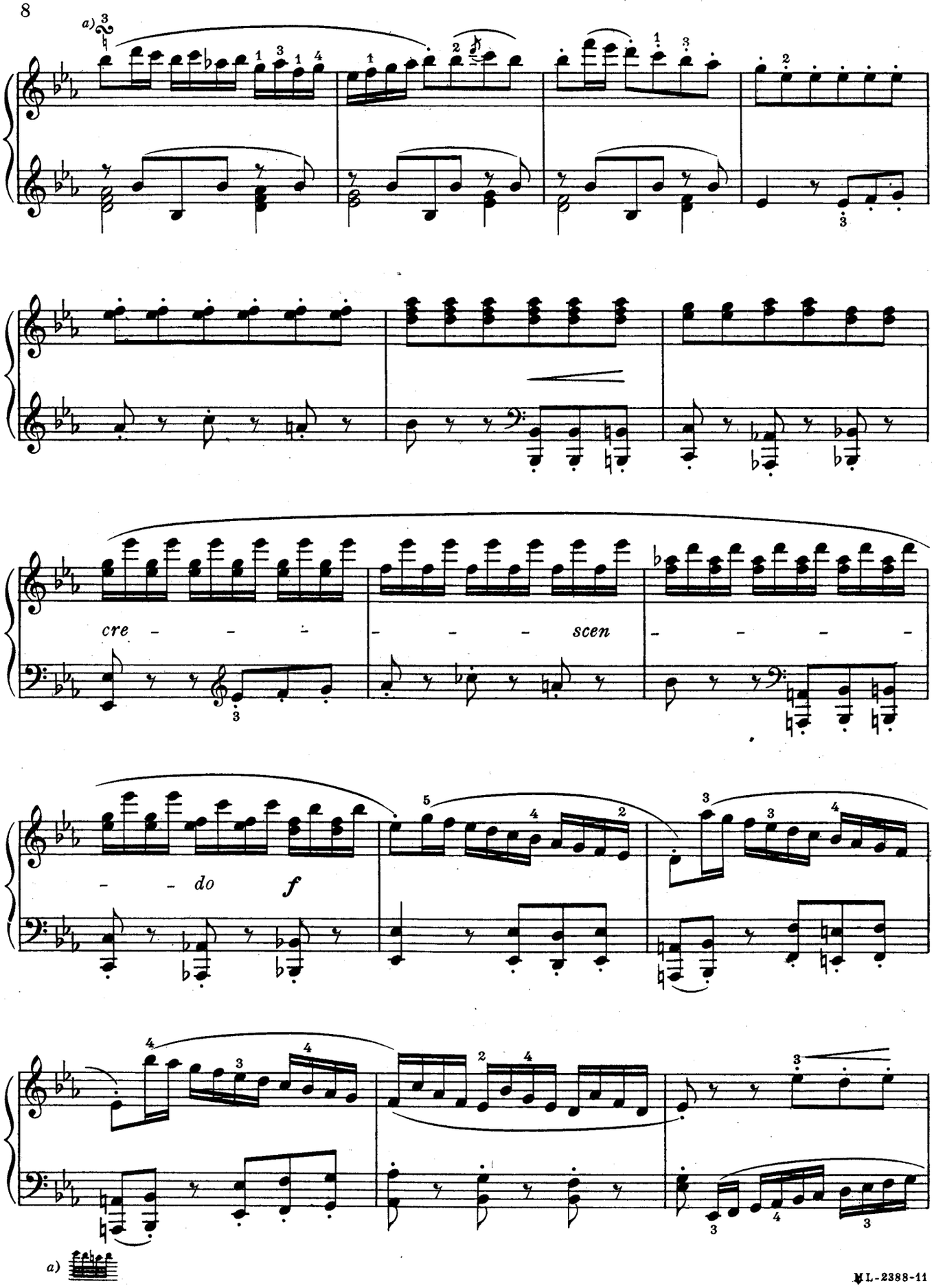
a)
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f
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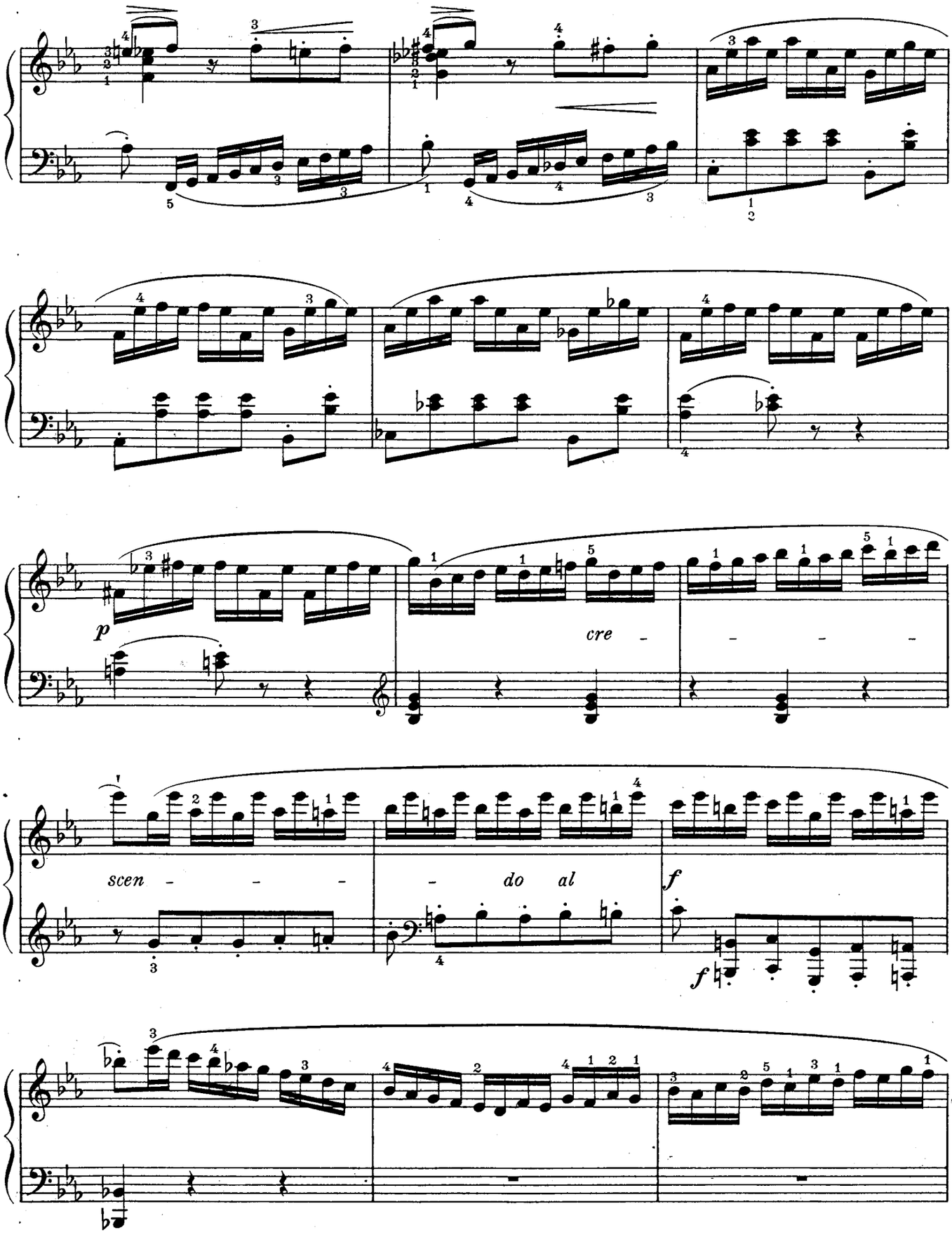
p
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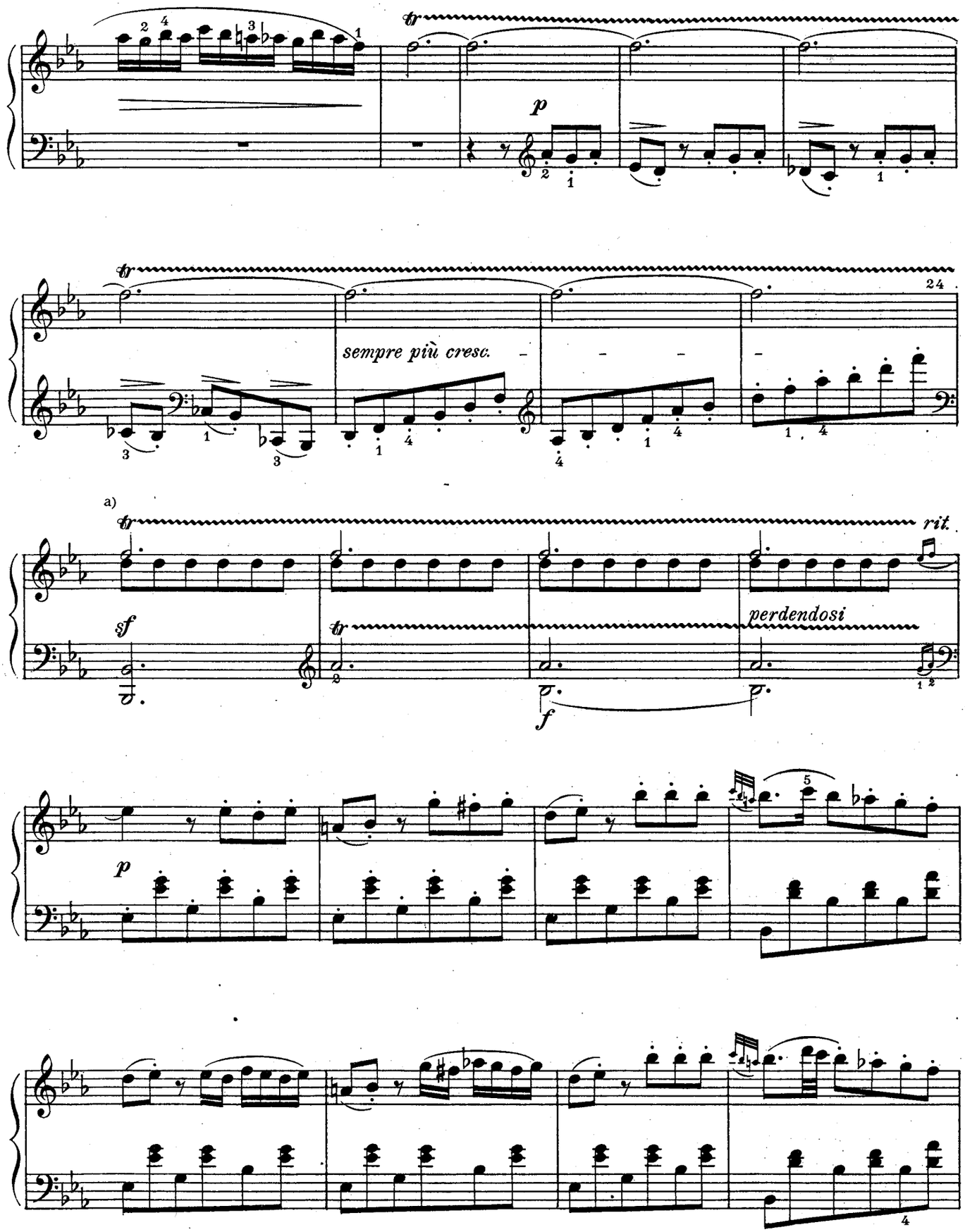
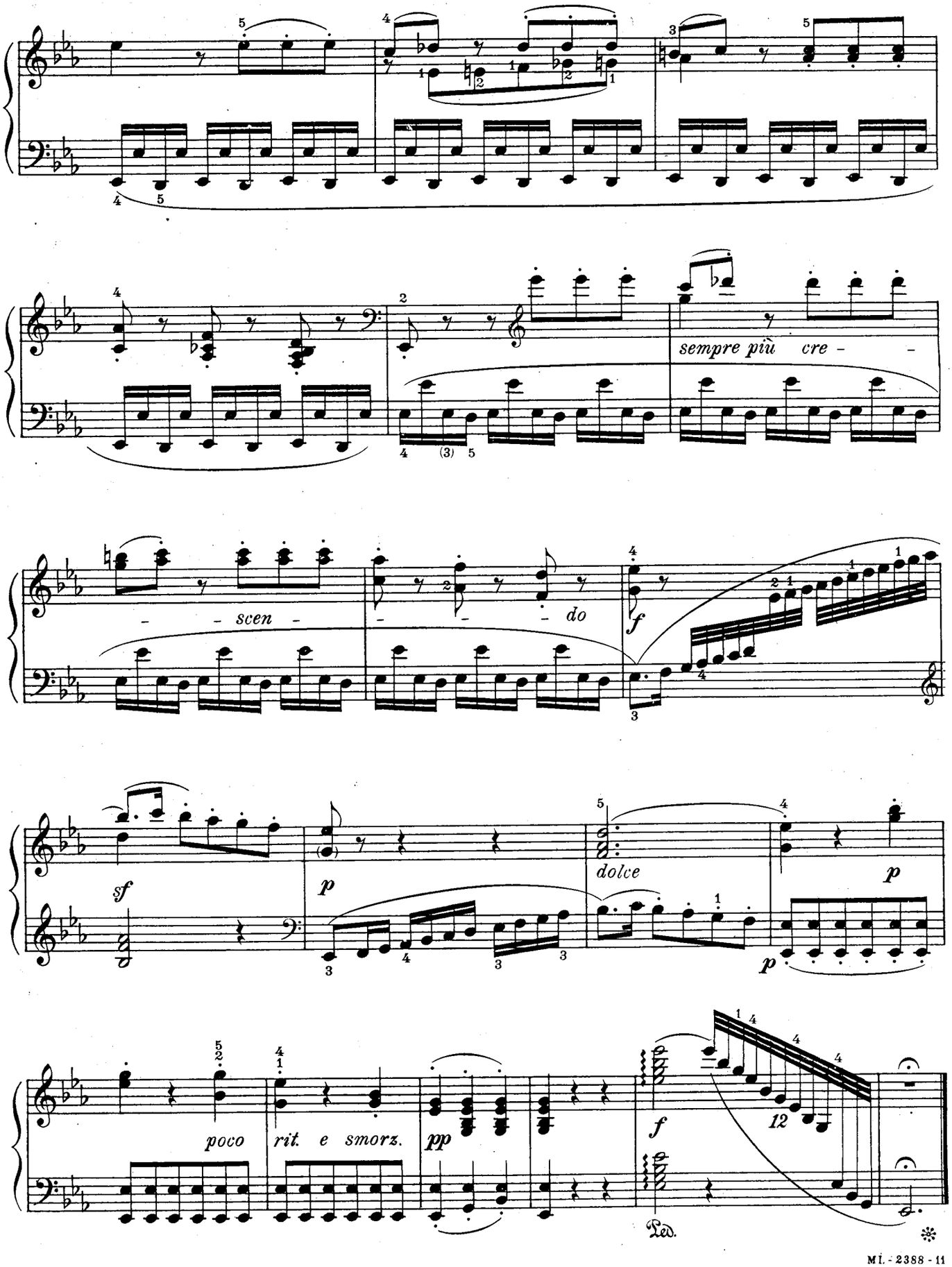


a) The editor recommends the following execution: *quasi trillo*


sempre più cre - - scen - - - do
f
sf
p
dolce
p
p
poco rit. e smorz.
pp
f
12
Ped.

MOMENTO CAPRICCIOSO

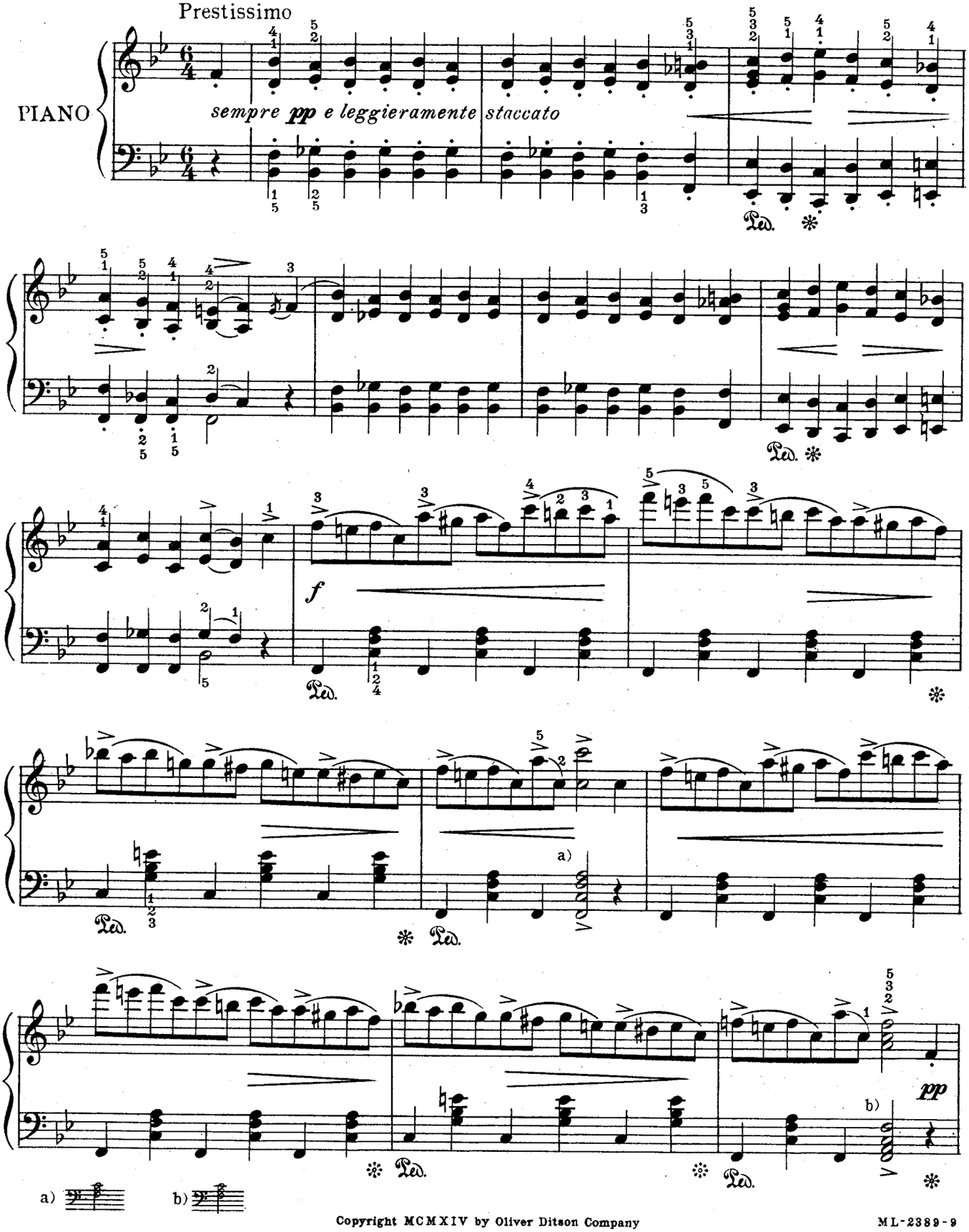
Edited by Moritz Moszkowski

CARL MARIA von WEBER, Op.12
(1786-1826)

Prestissimo

PIANO

sempre pp e leggieramente staccato



a) b)

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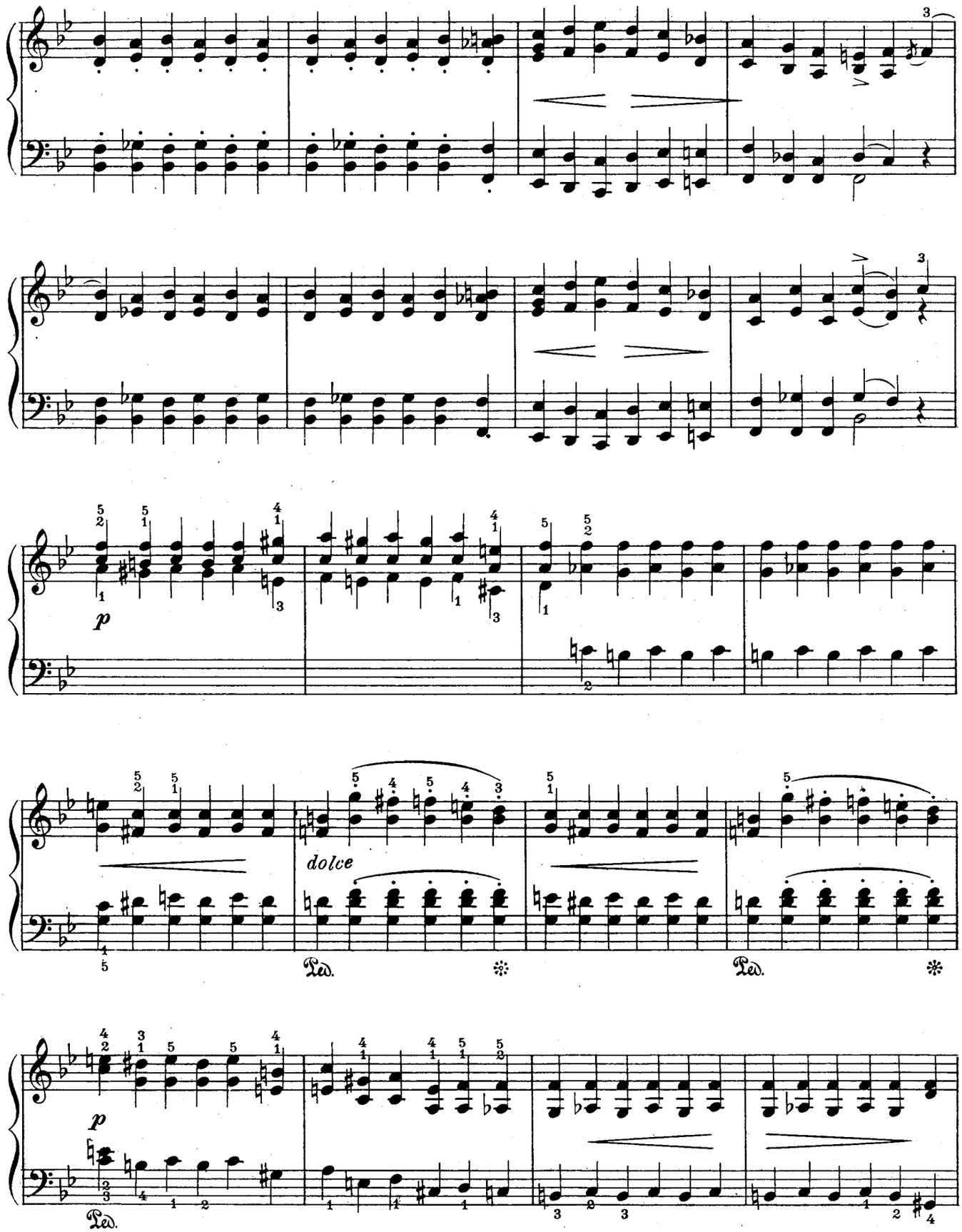
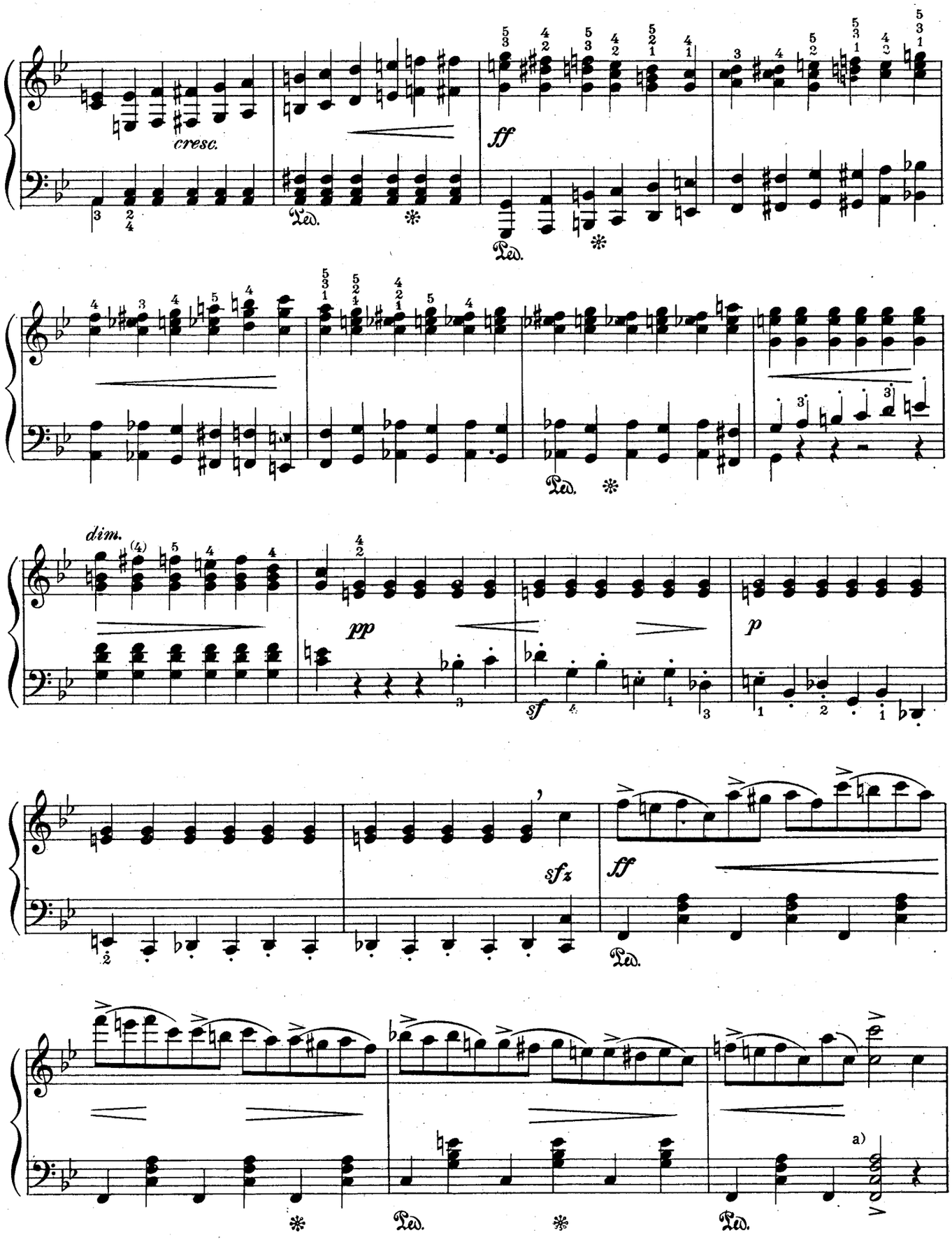
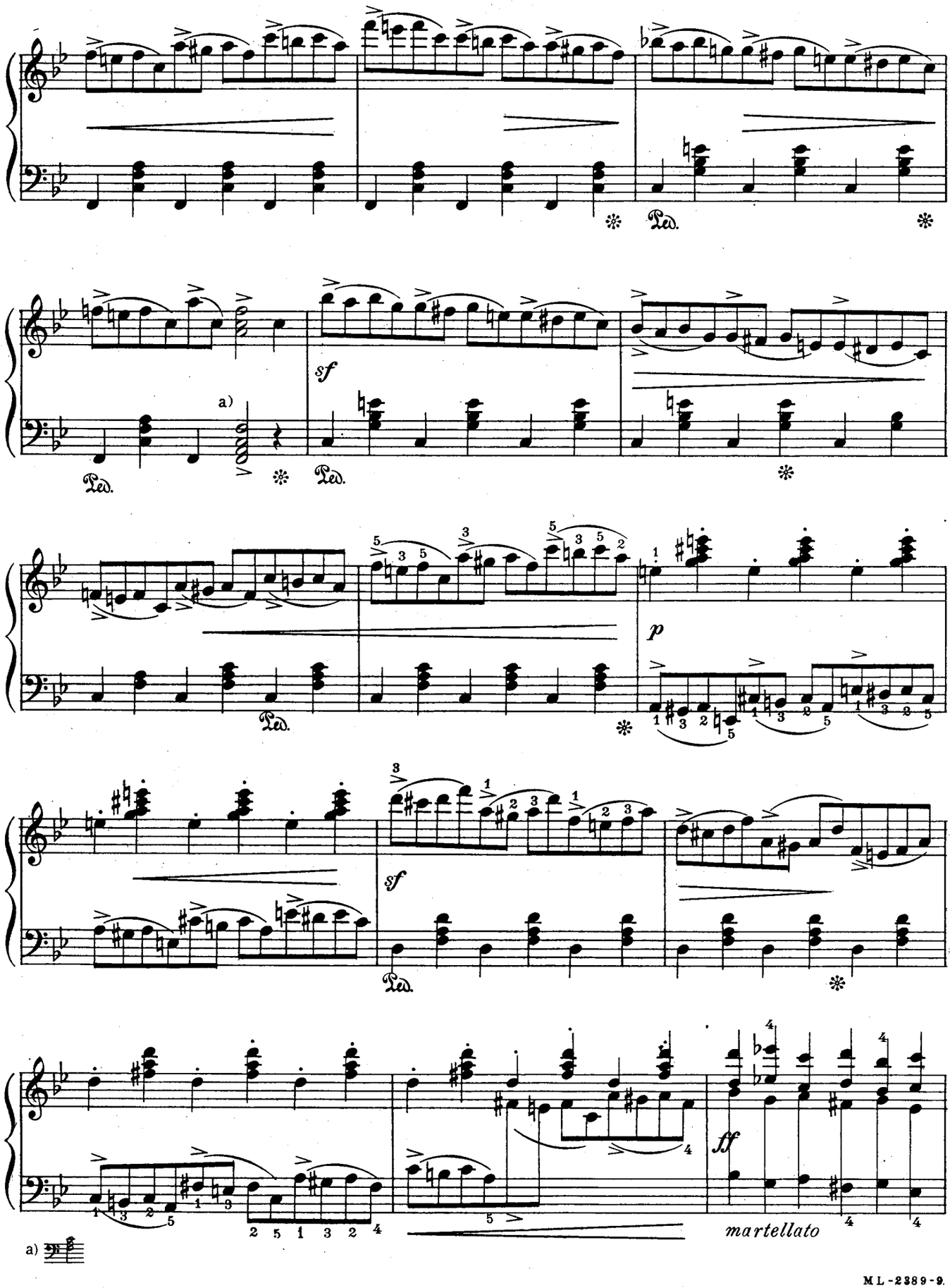
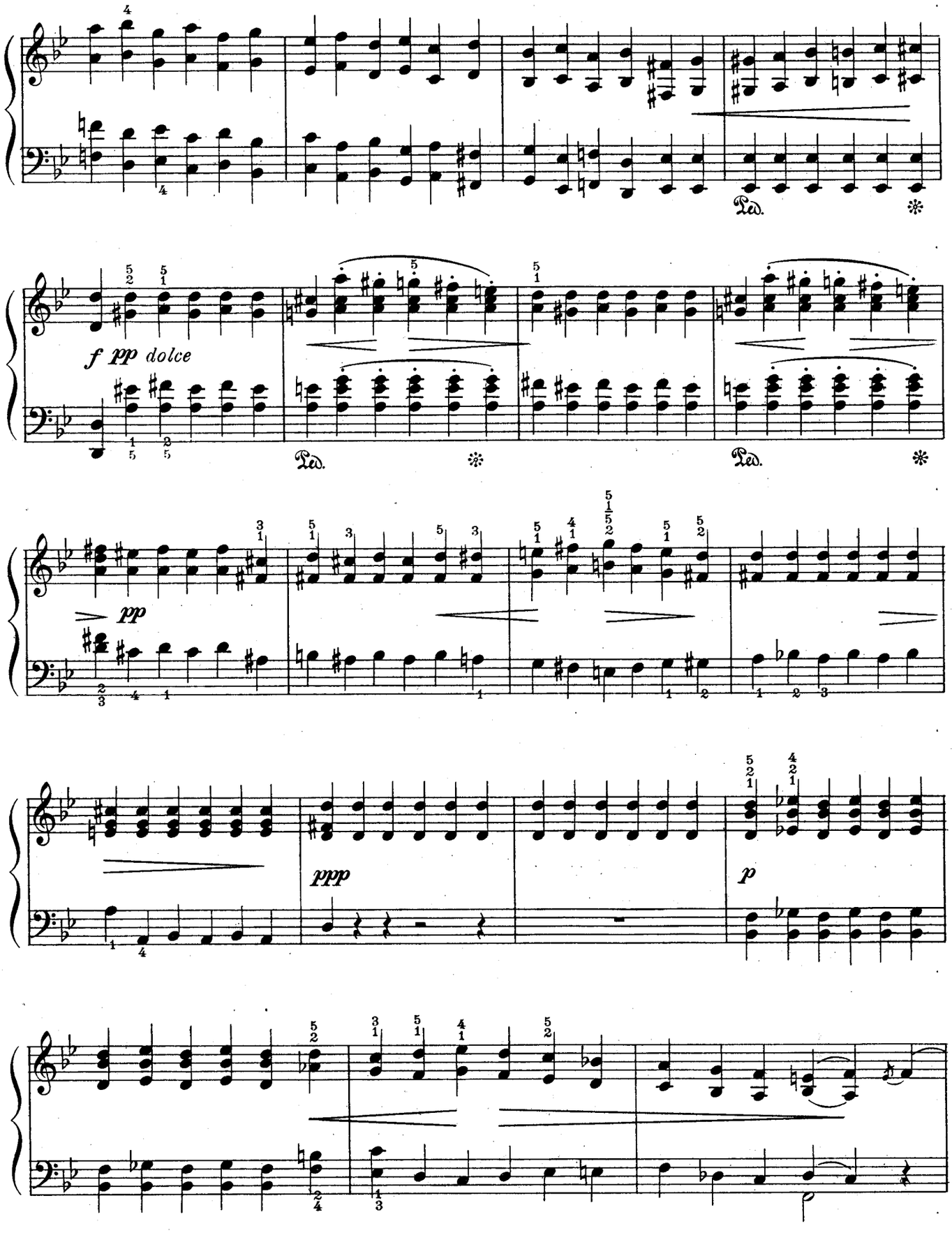
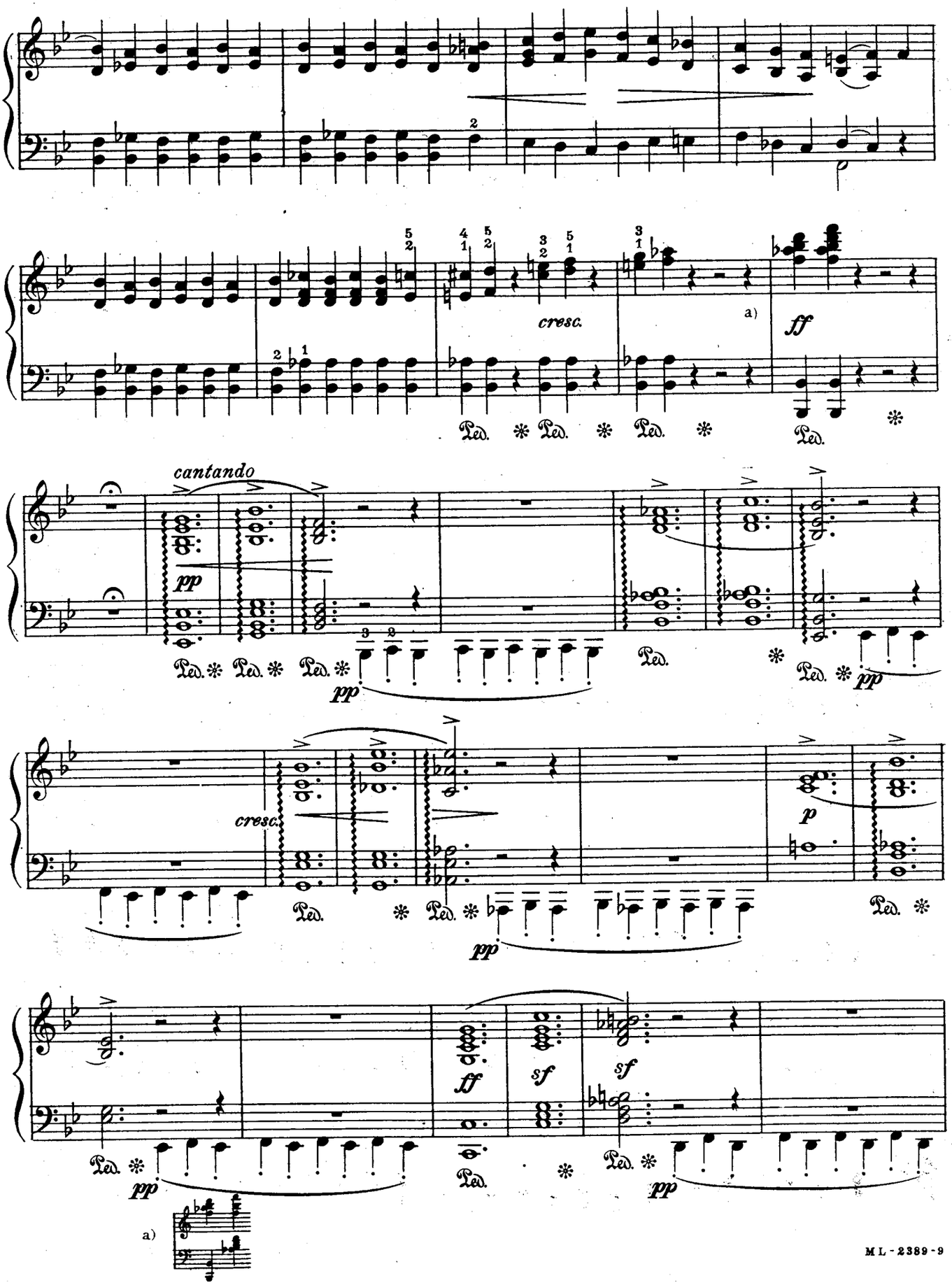
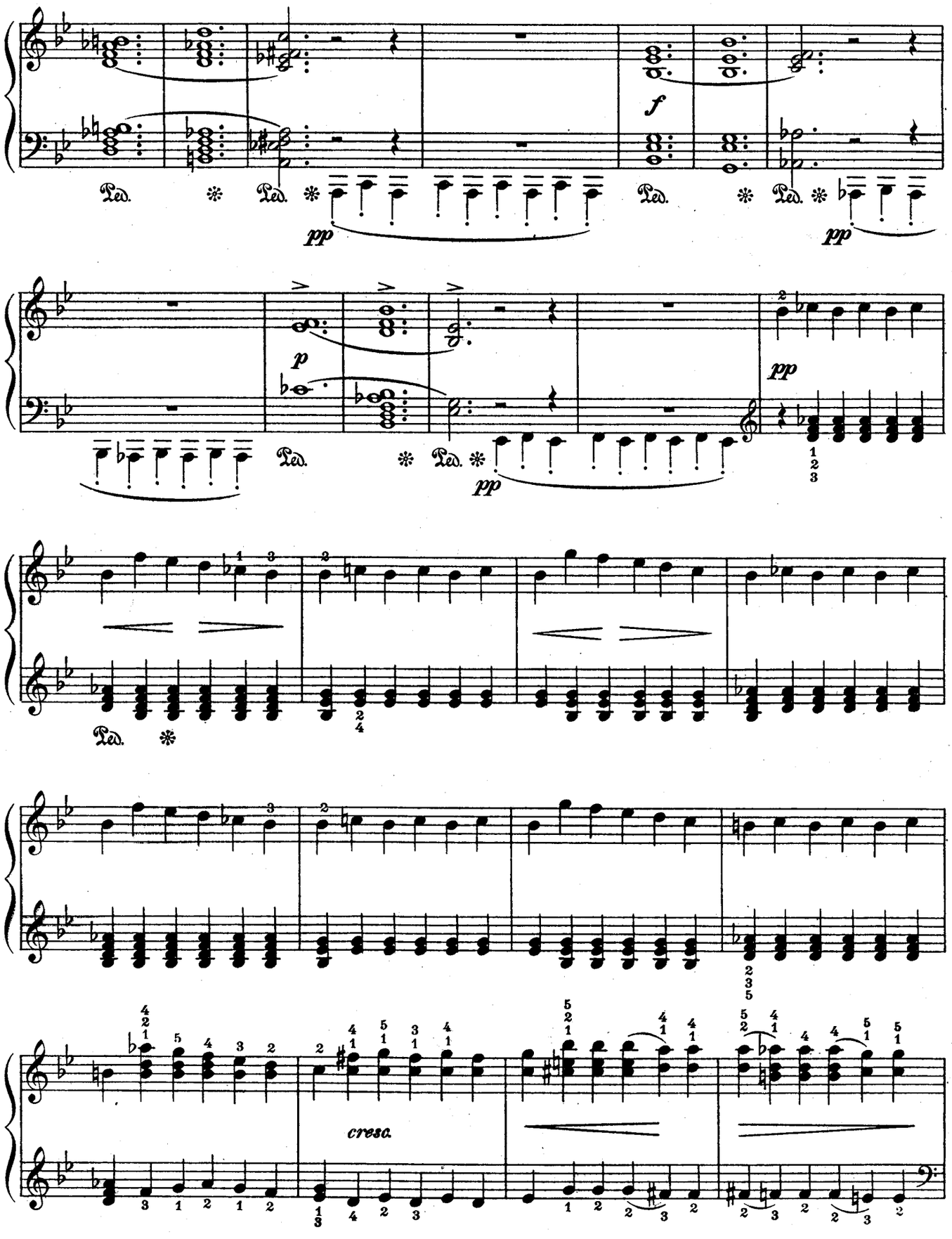

p
dolce
Ped.
Ped.
p
Ped.

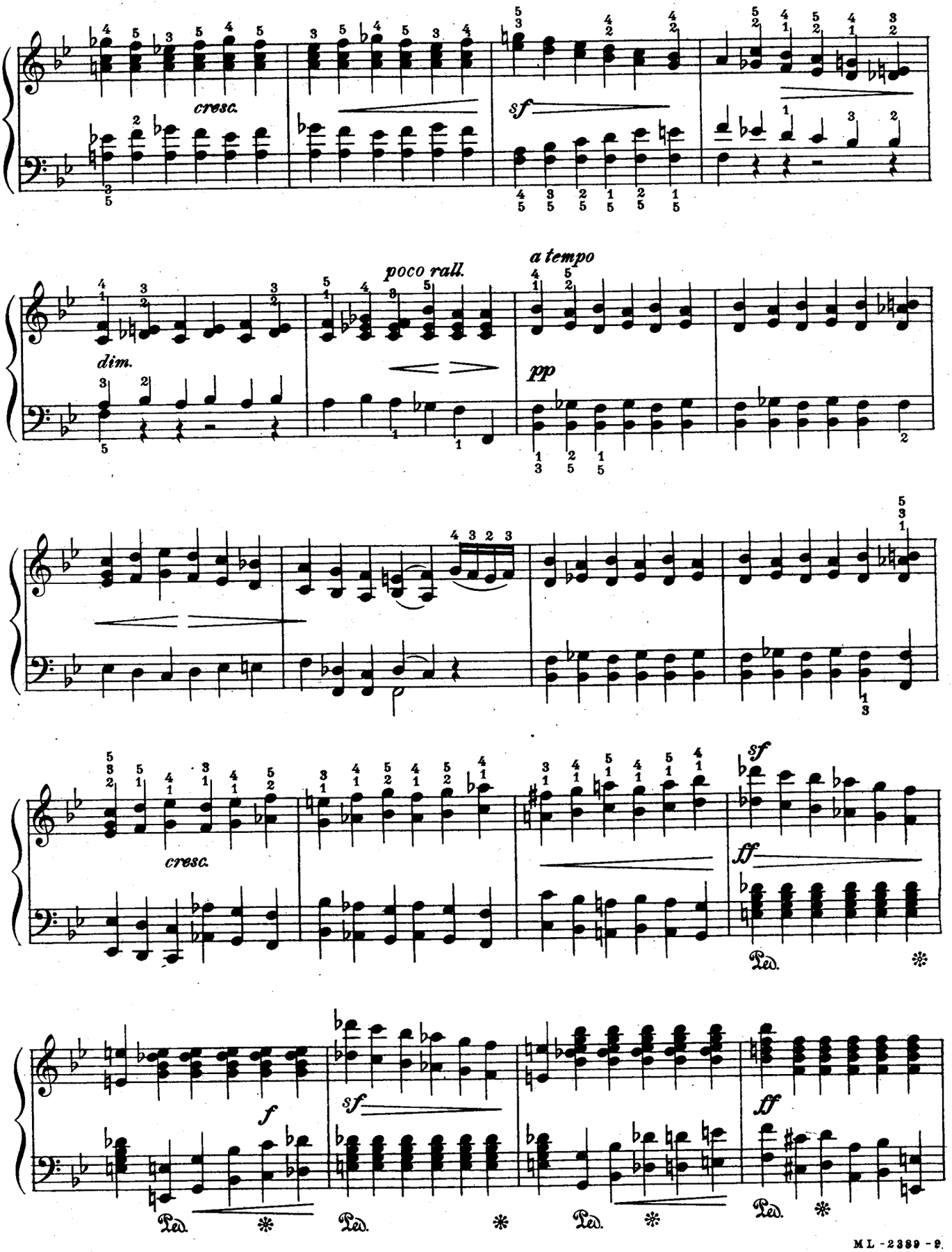

cresc.
ff
Ped.
dim.
pp
sf
p
sfz
ff
a)
Ped.
a)

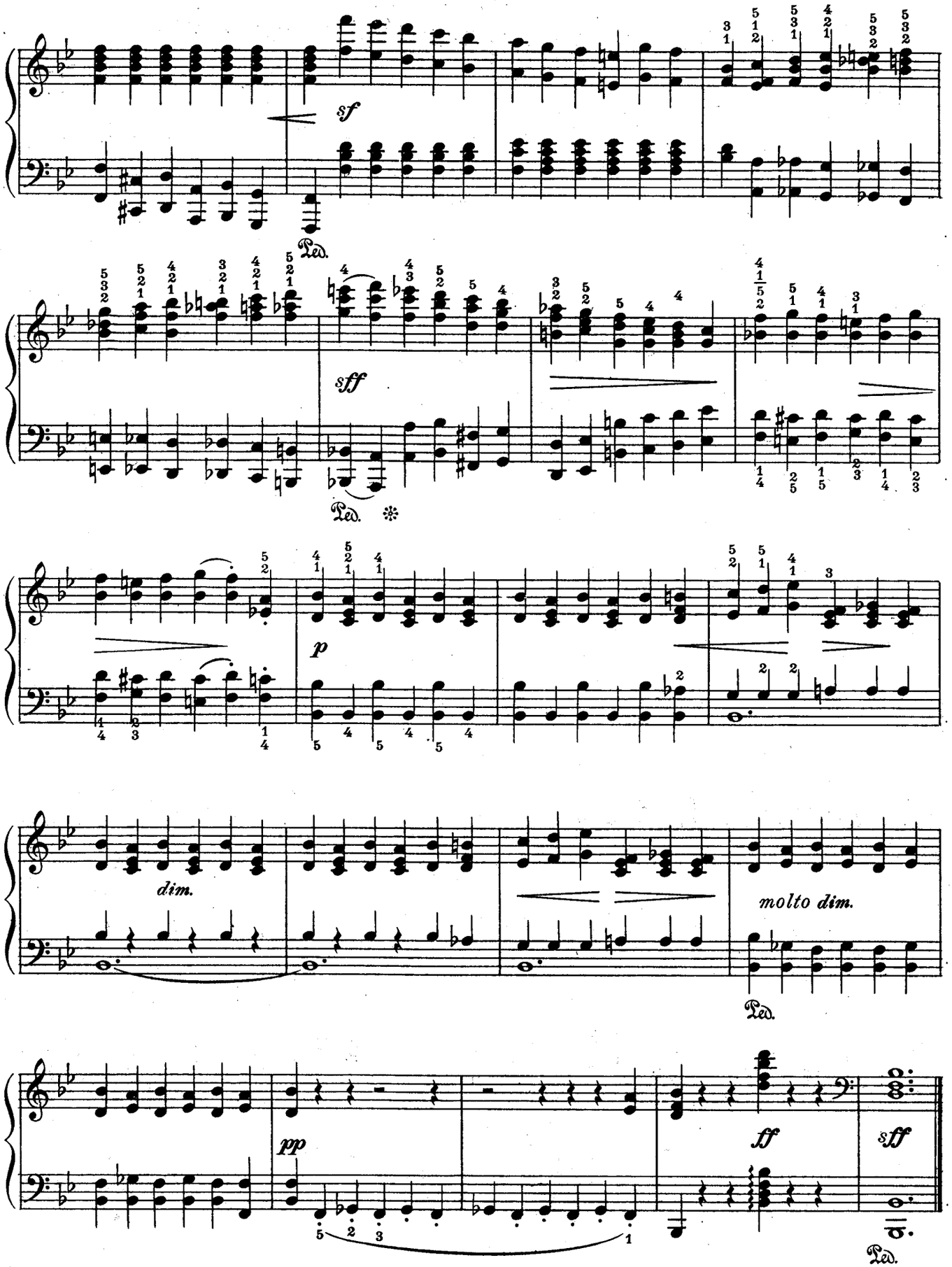

Ped.
a)
sf
p
sf
ff
martellato
a)


Ped.
f pp dolce
Ped.
Ped.
pp
ppp
p


cresc.
a)
ff
cantando
pp
cresc.
p
ff
sf
sf
pp
a)


Ped.
f
pp
p
cresc.


cresc.
sf
poco rall.
a tempo
dim.
pp
cresc.
sf
ff
Ped.
f
sf
ff
Ped.

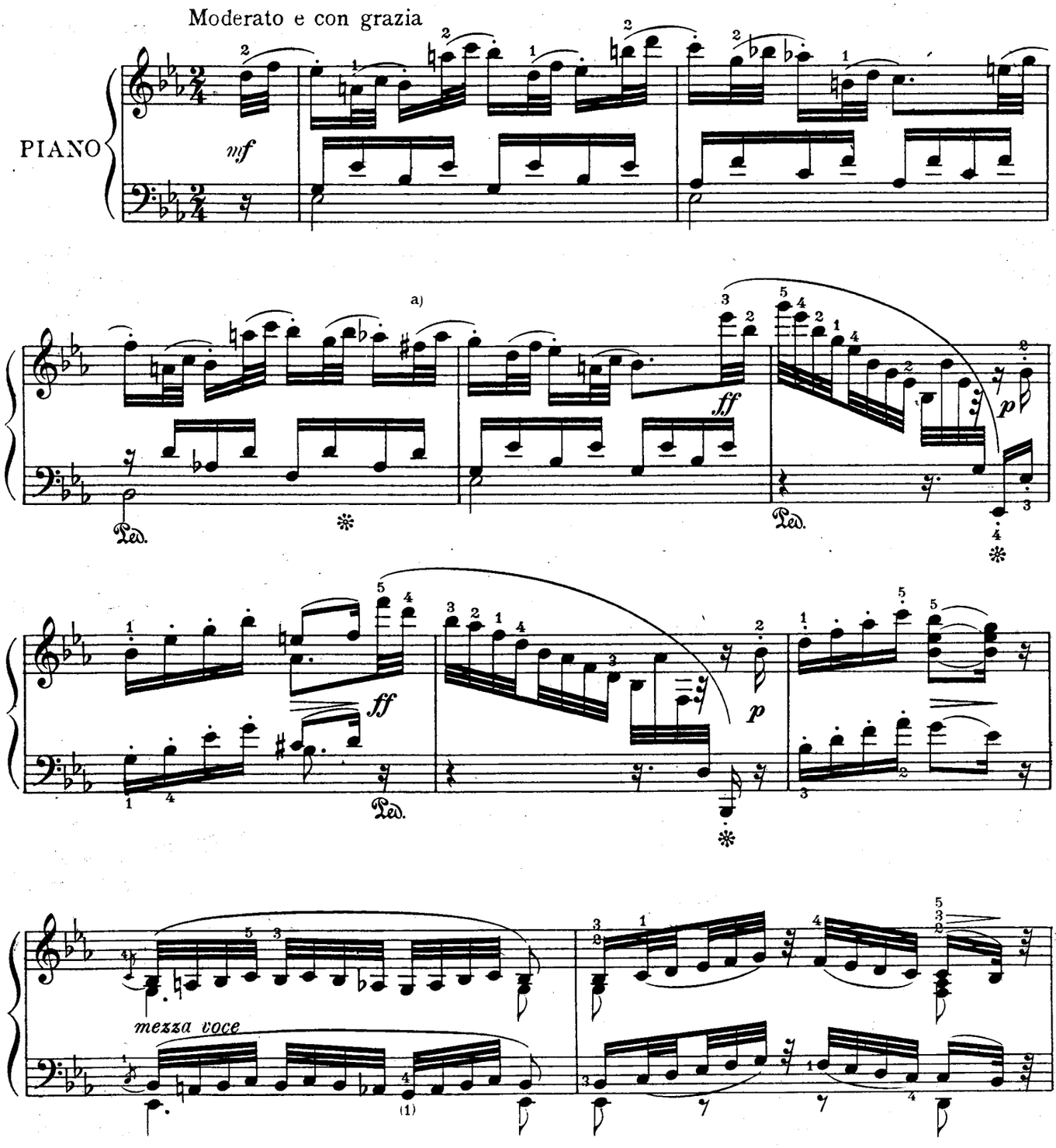

sf
Ped.
sff
Ped.
p
dim.
molto dim.
Ped.
pp
ff
sff
Ped.

RONDO BRILLANTE, in E♭

Edited by Moritz Moszkowski

CARL MARIA von WEBER, Op. 62
(1786-1826)

Moderato e con grazia



a) In many editions the last note of this measure in the right hand is *A* instead of *A♭*. It may be authentic, but it is none the less shocking to the ear. In the course of the composition there are other places where the Editor has deemed it advisable to add *A♭* (in parenthesis).

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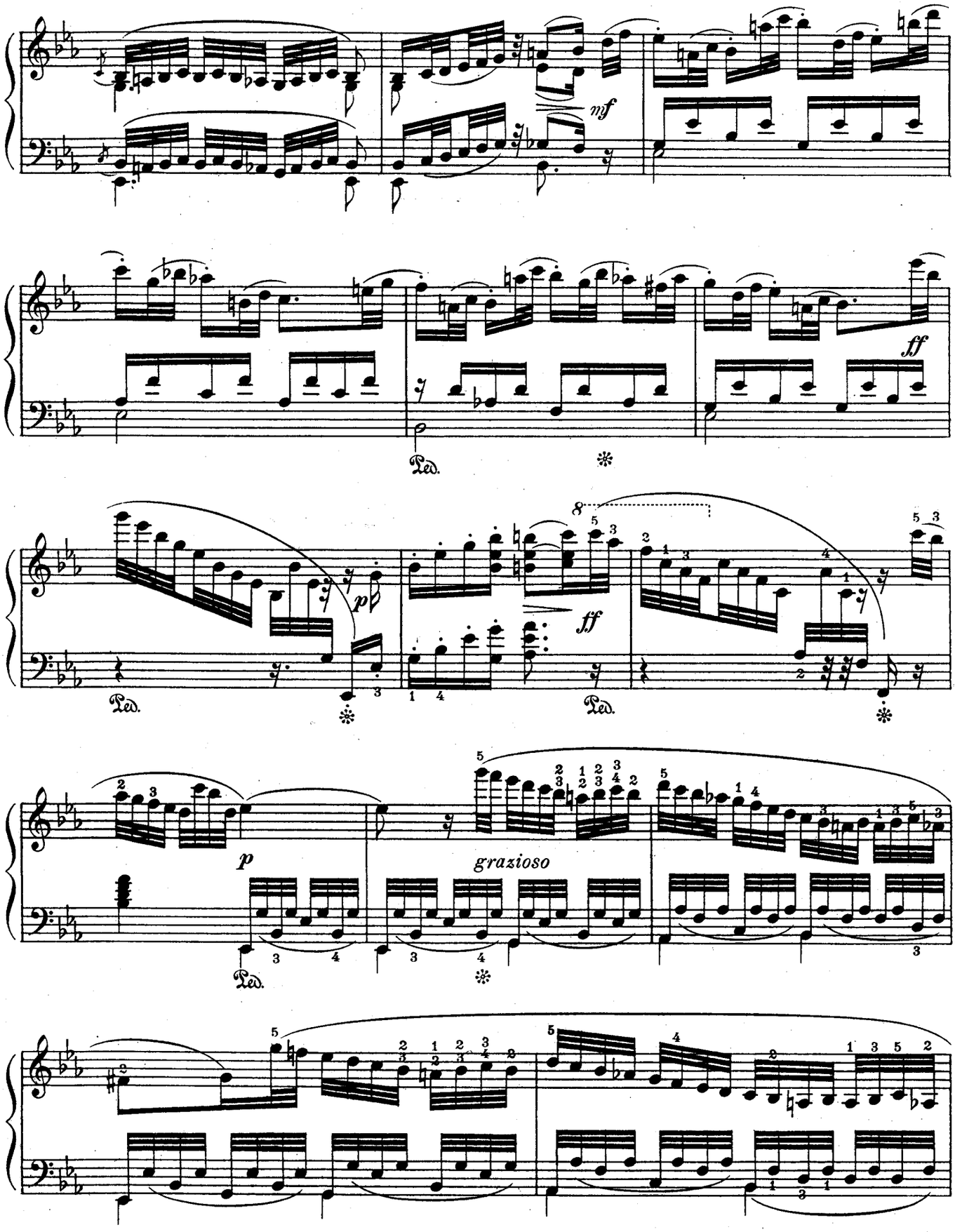
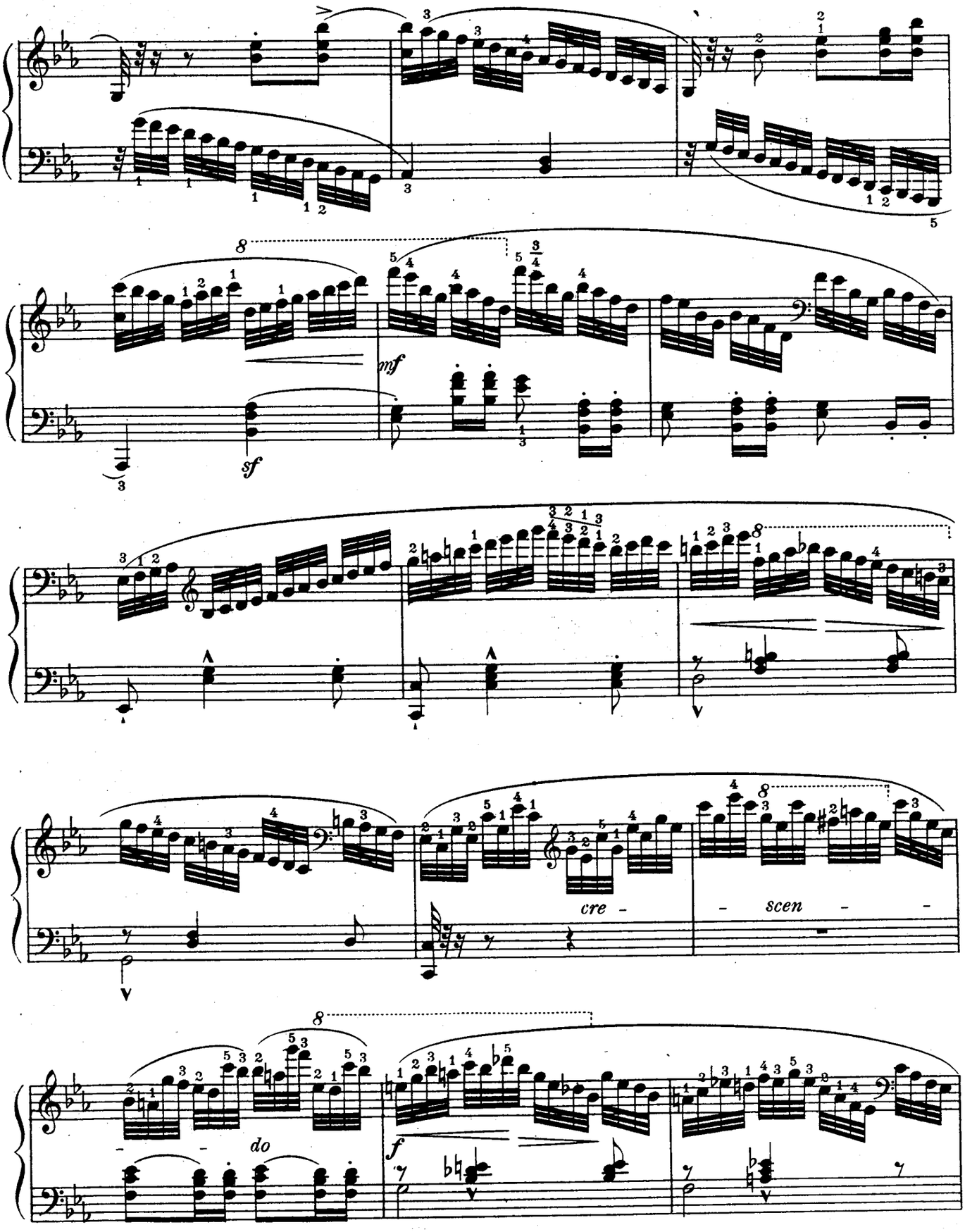
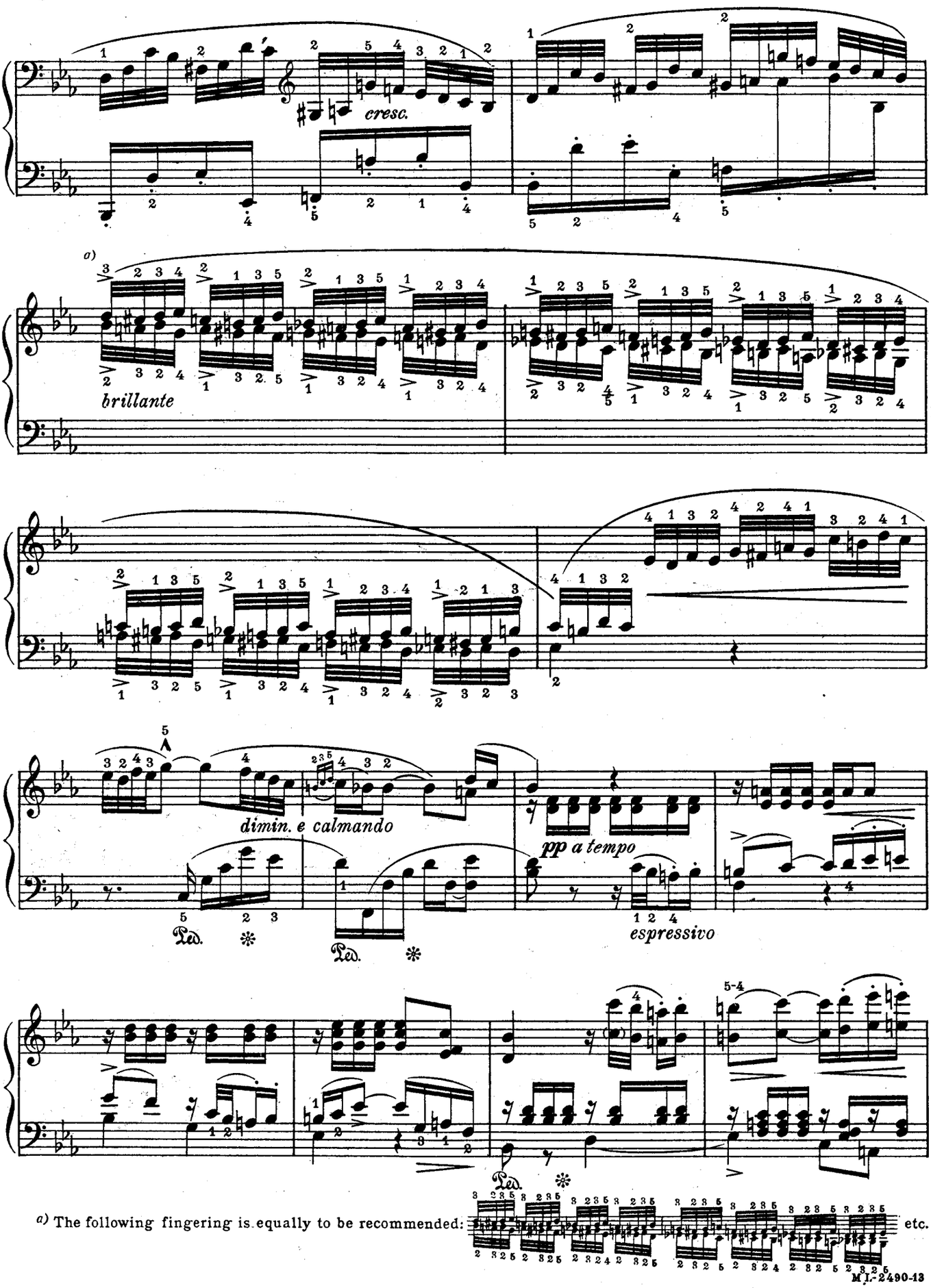
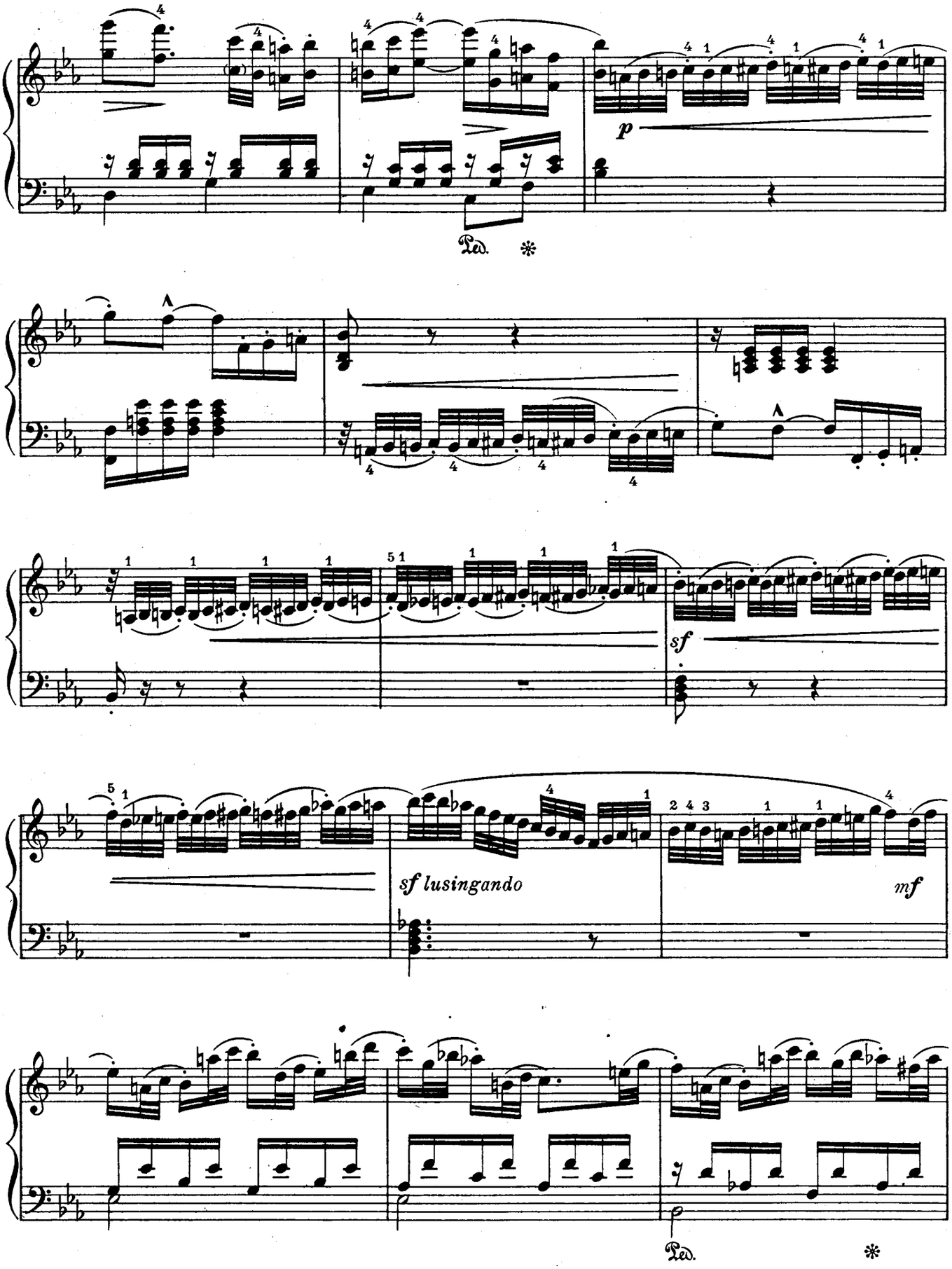
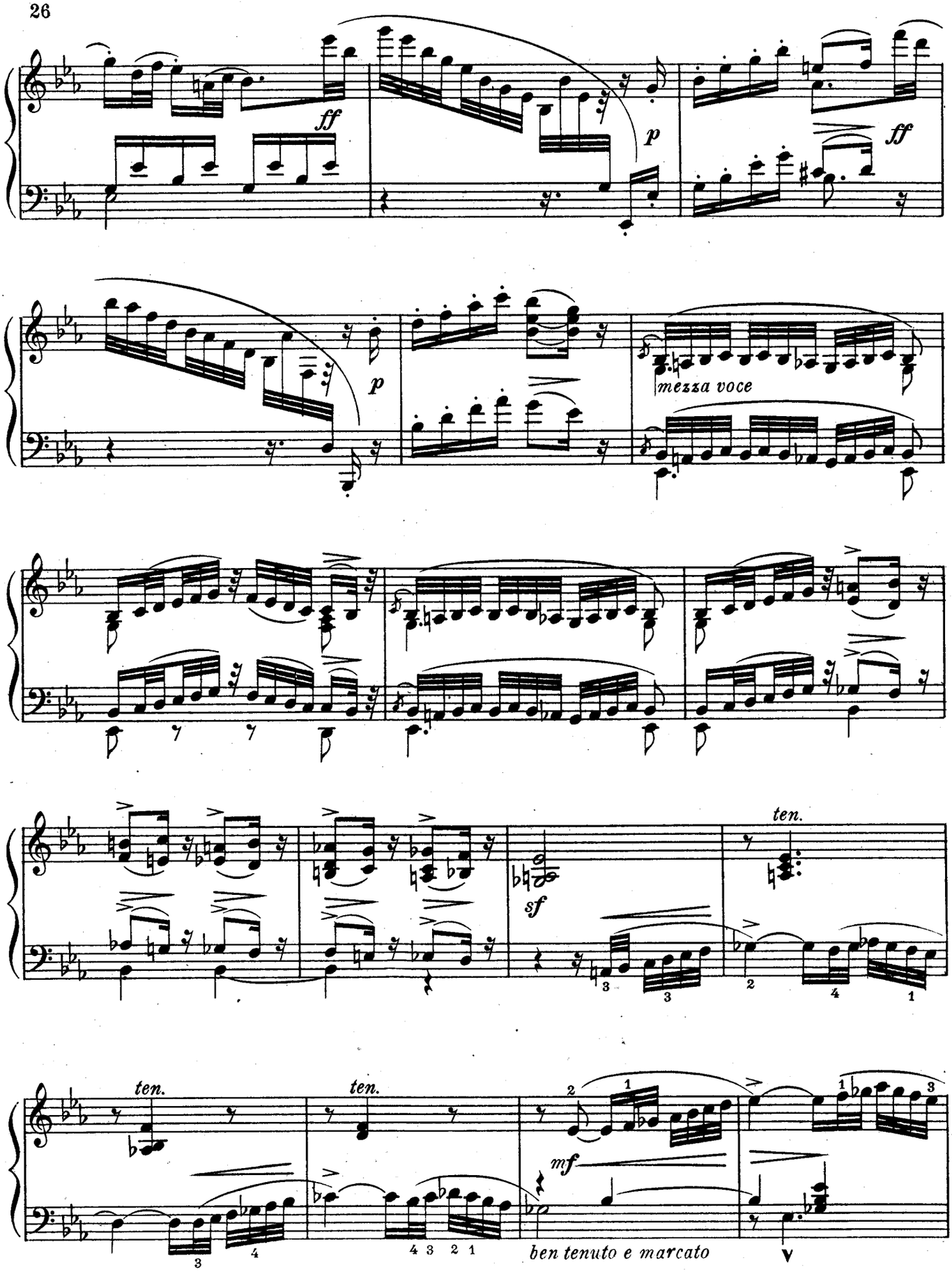

mf
ff
Ped.
p
ff
grazioso

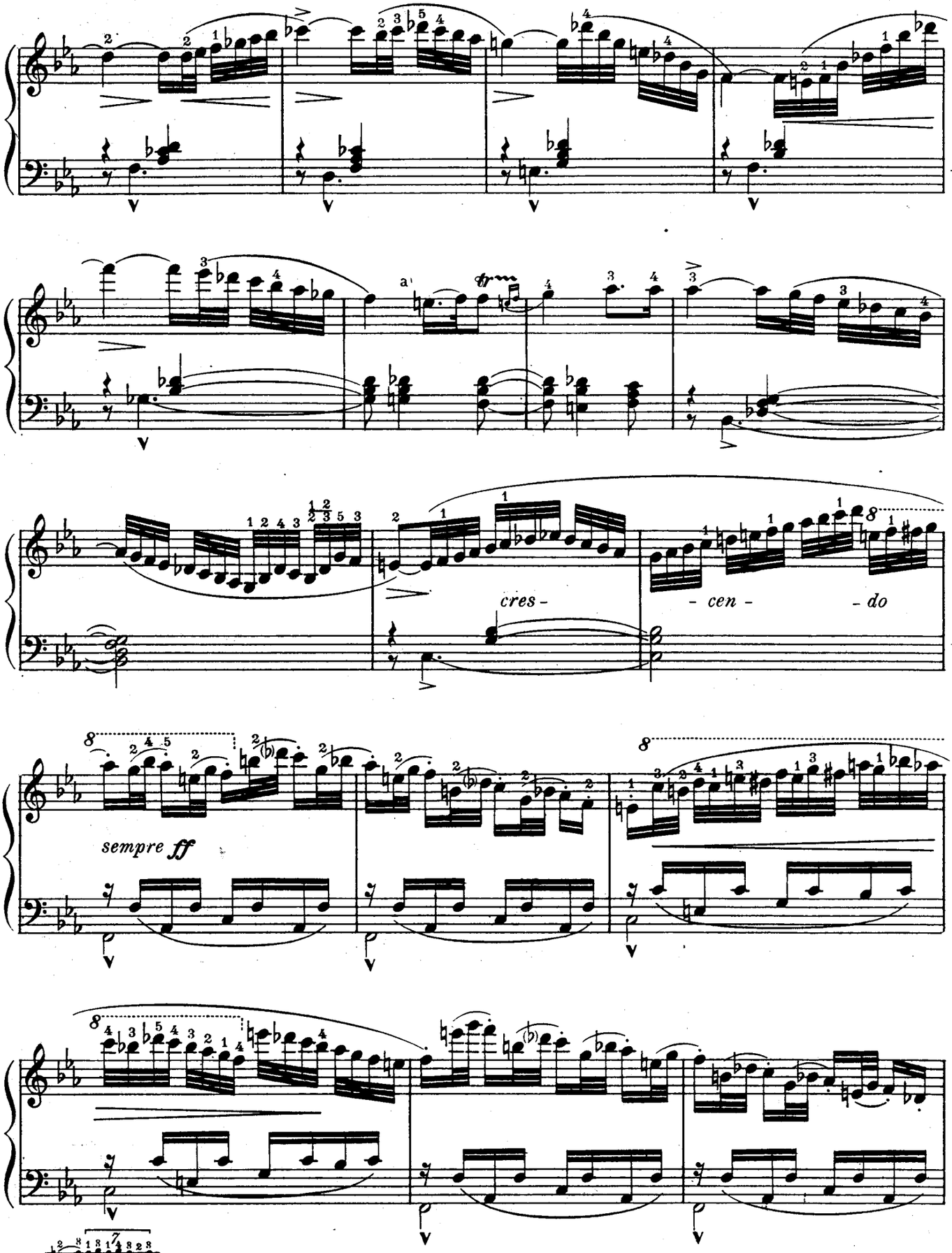

mf
sf
cre -
- scen -
- - do
f

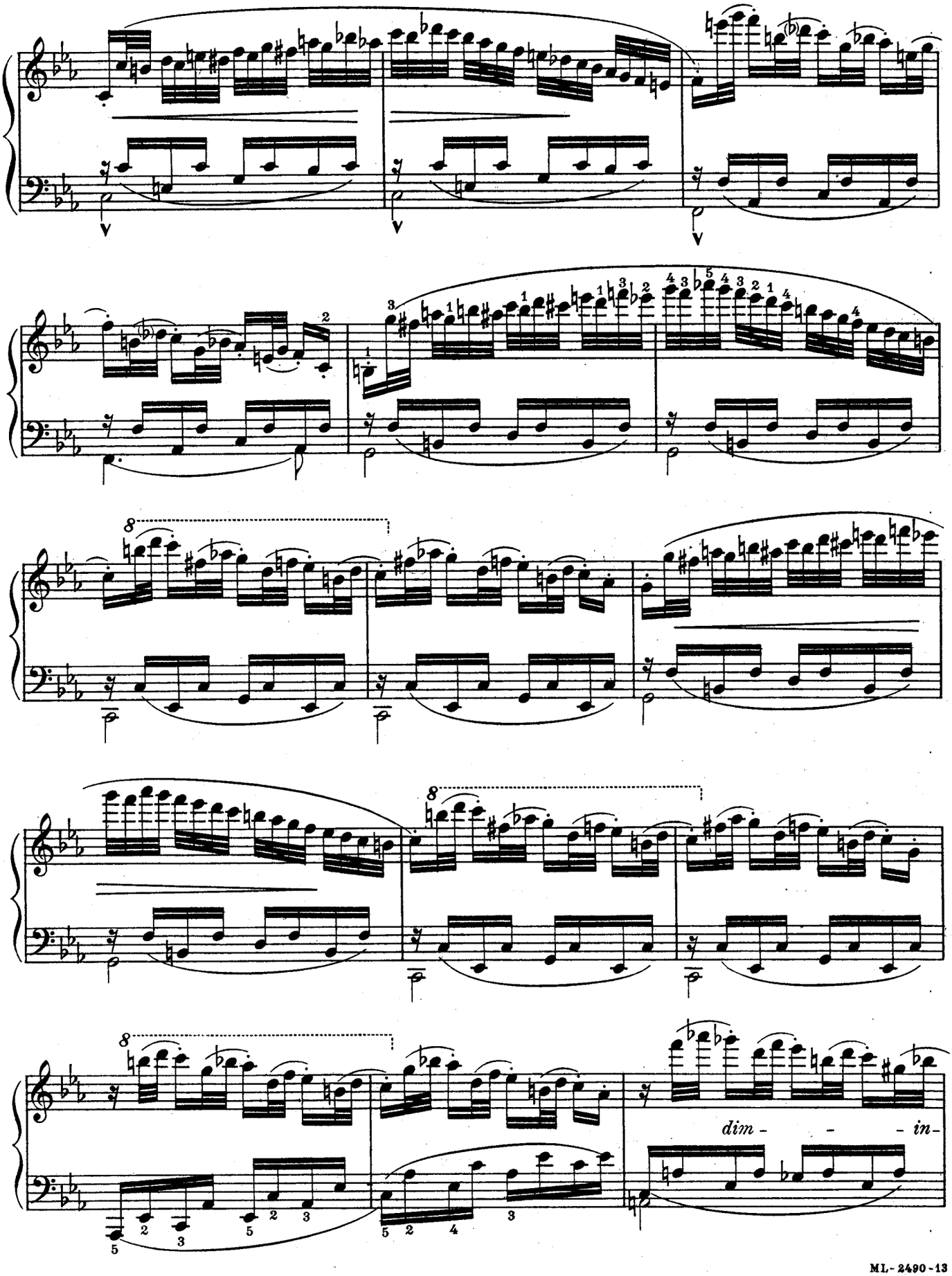


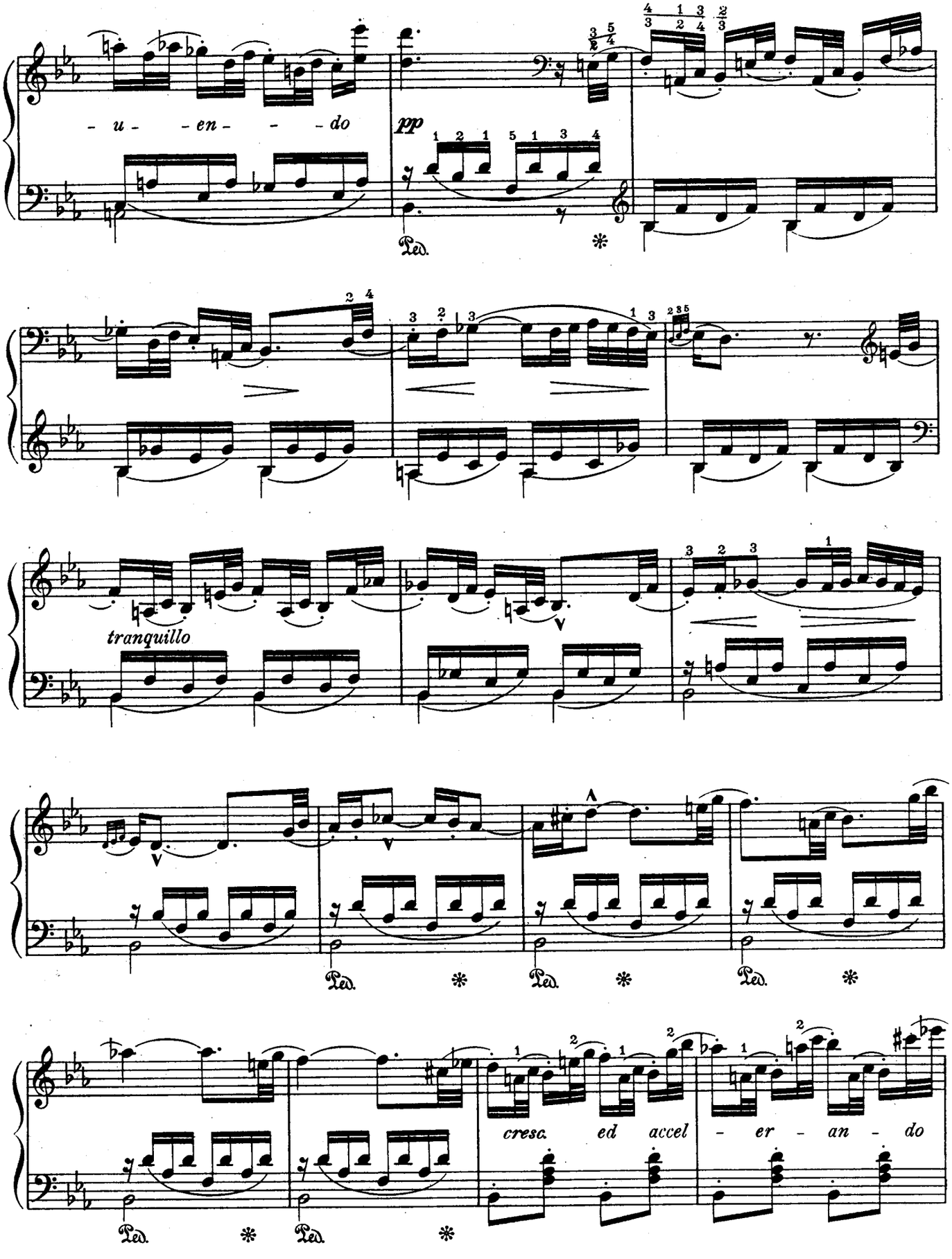
a) The following fingering is equally to be recommended: etc.

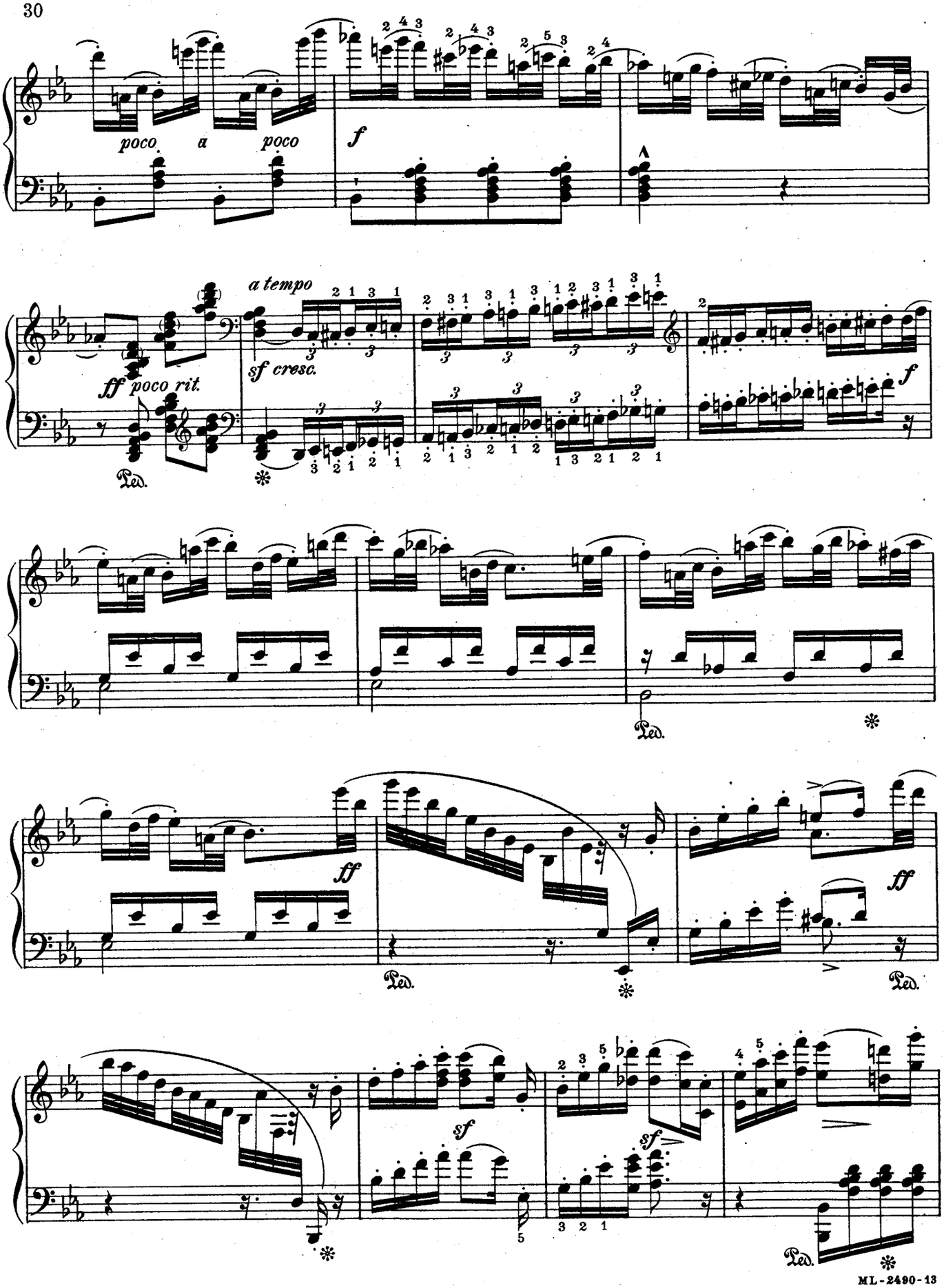

p
Ped.
sf
sf lusingando
mf
Ped.

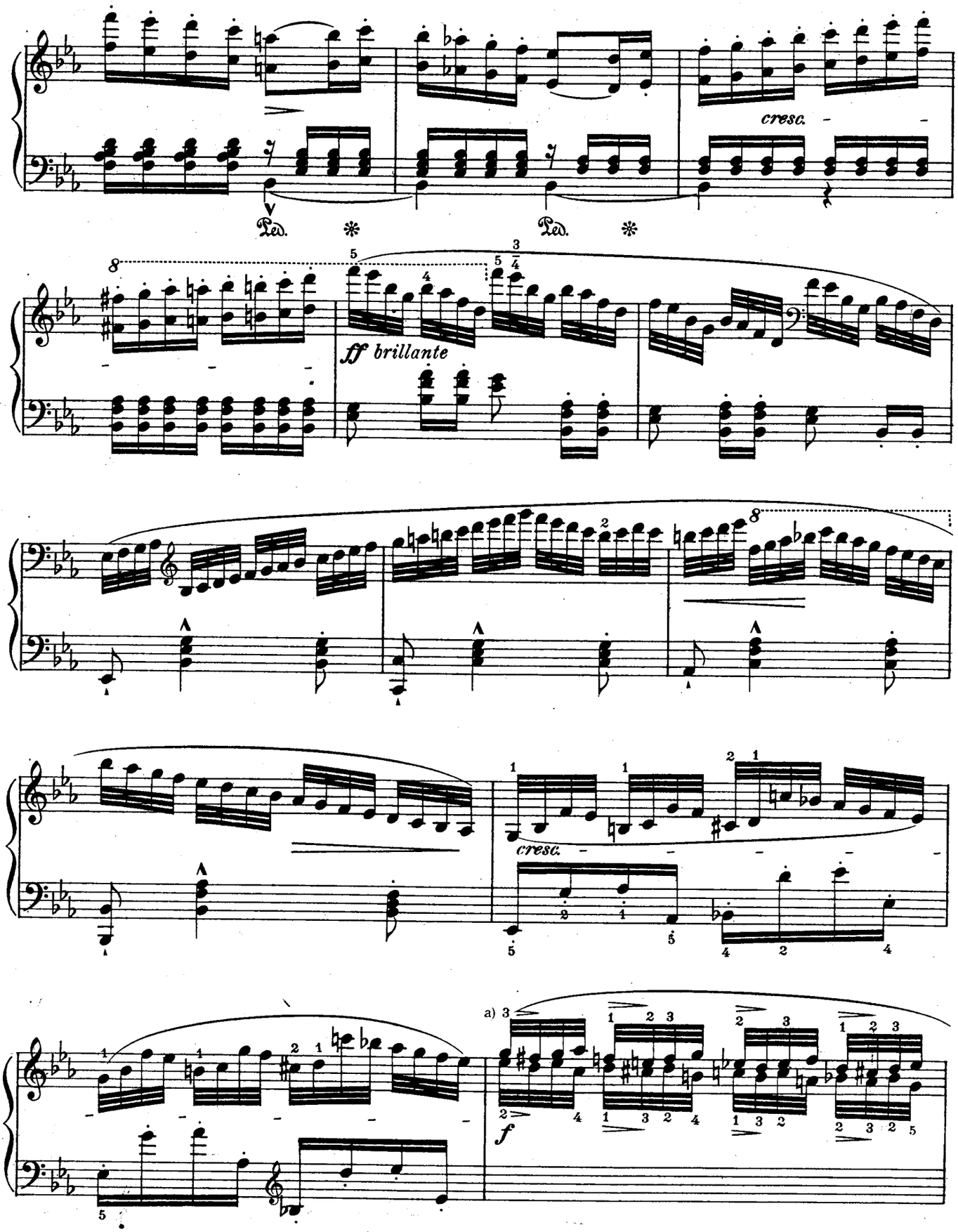

ff
p
ff
p
mezza voce
sf
ten.
ten.
ten.
mf
ben tenuto e marcato


cres -
- cen -
- do
sempre ff
a)


dim - - - in-

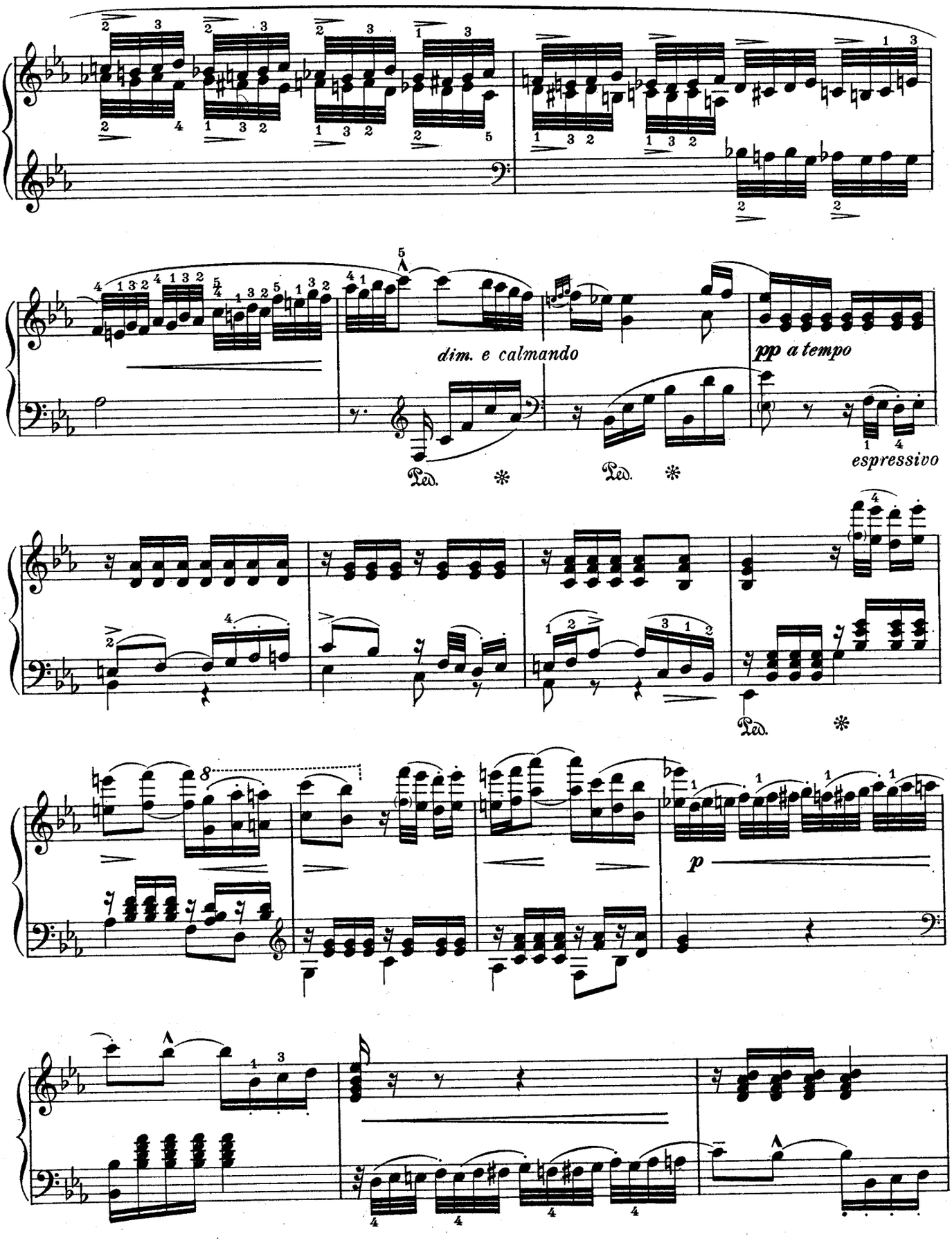

- u - en - do
pp
Ped.
tranquillo
cresc. ed accel - er - an - do

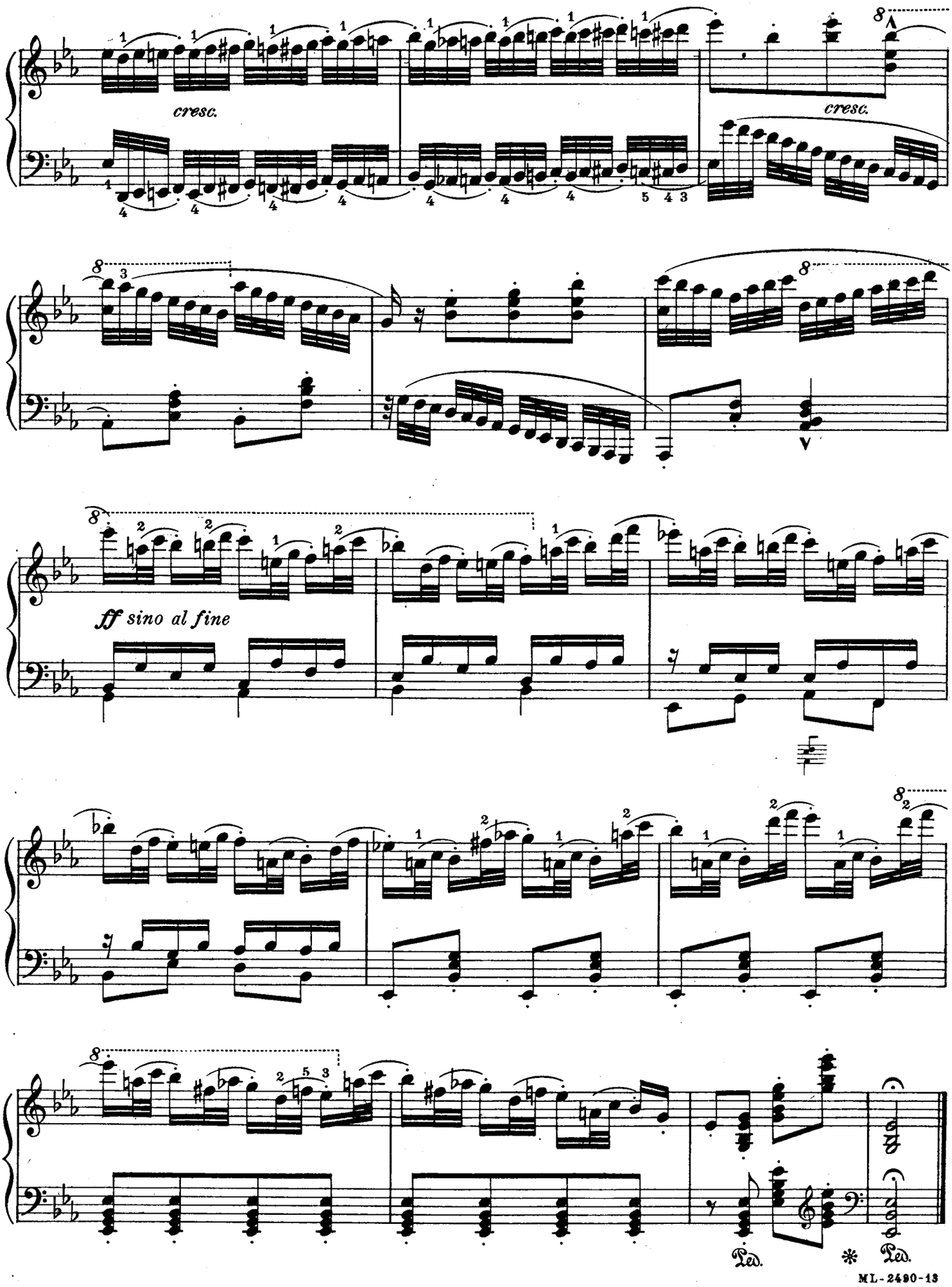

poco a poco
f
a tempo
ff poco rit.
sf cresc.
Ped.
f
ff
sf
sf



a) Compare also the alternative fingering given in the preceding passage.

78888

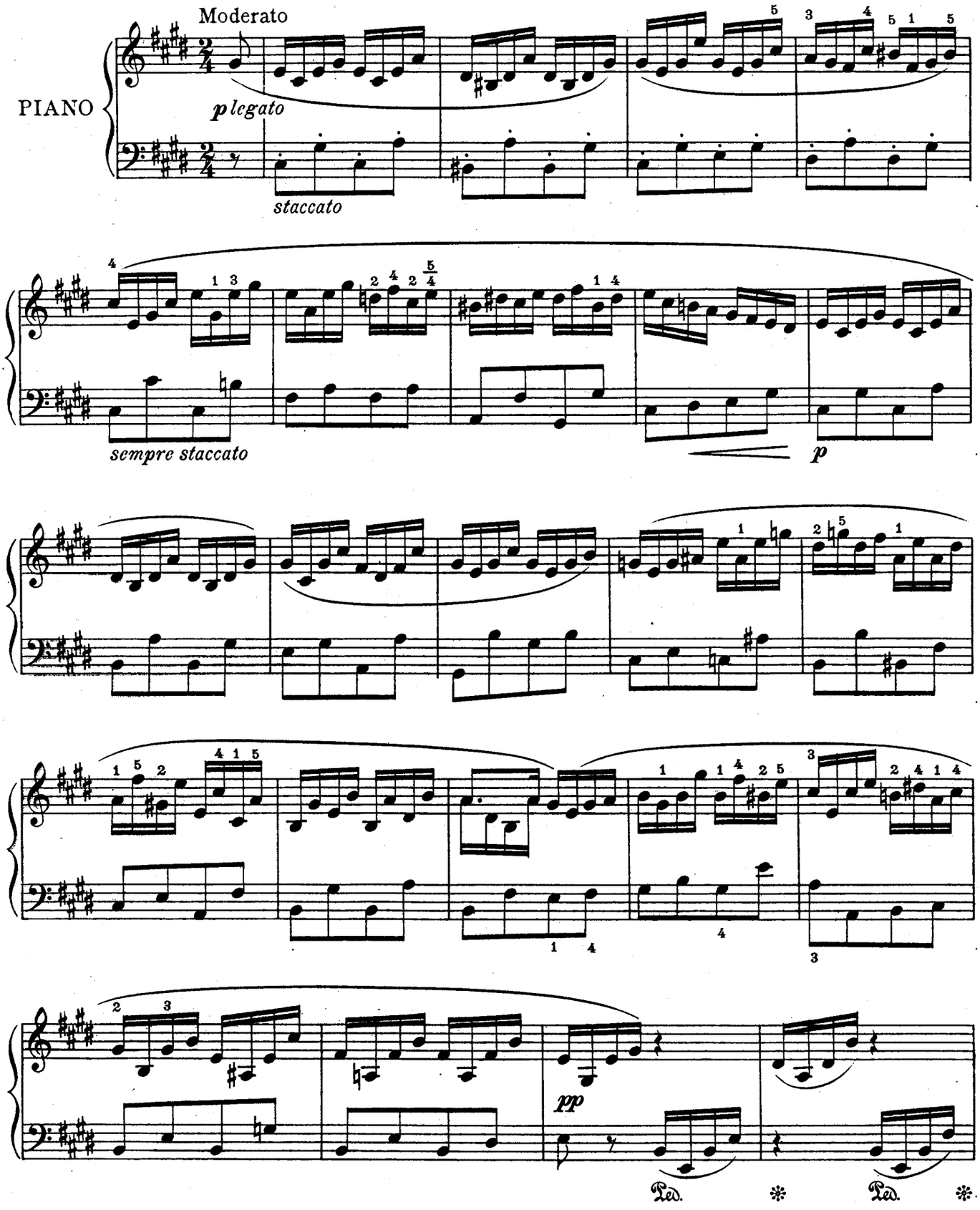

dim. e calmando
pp a tempo
espressivo
Ped.
Ped.
Ped.
p


cresc.
cresc.
ff sino al fine
Ped.
Ped.

MOMENT MUSICAL

Edited by Moritz Moszkowski

FRANZ SCHUBERT, Op.94, №4
(1797-1828)



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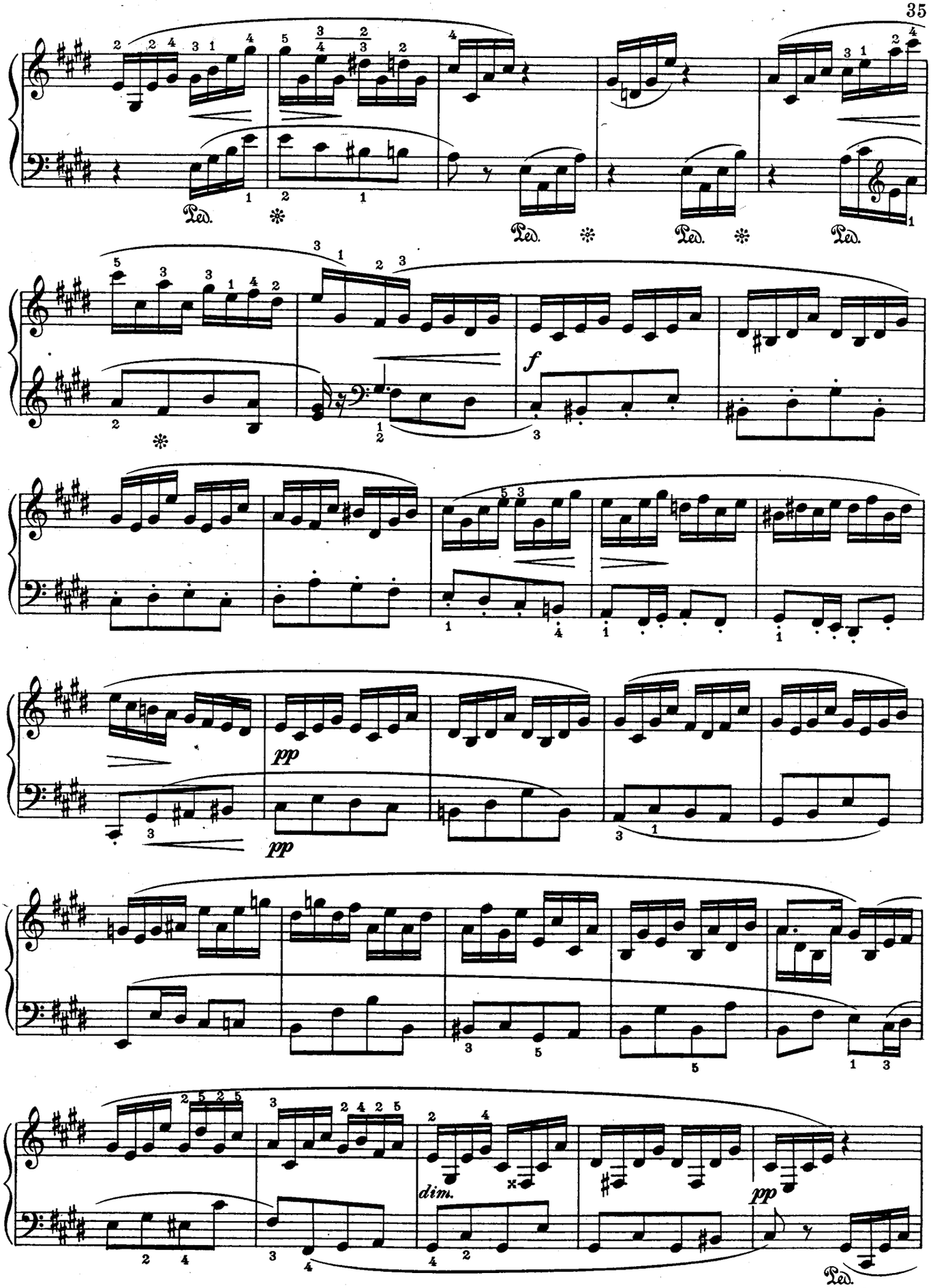
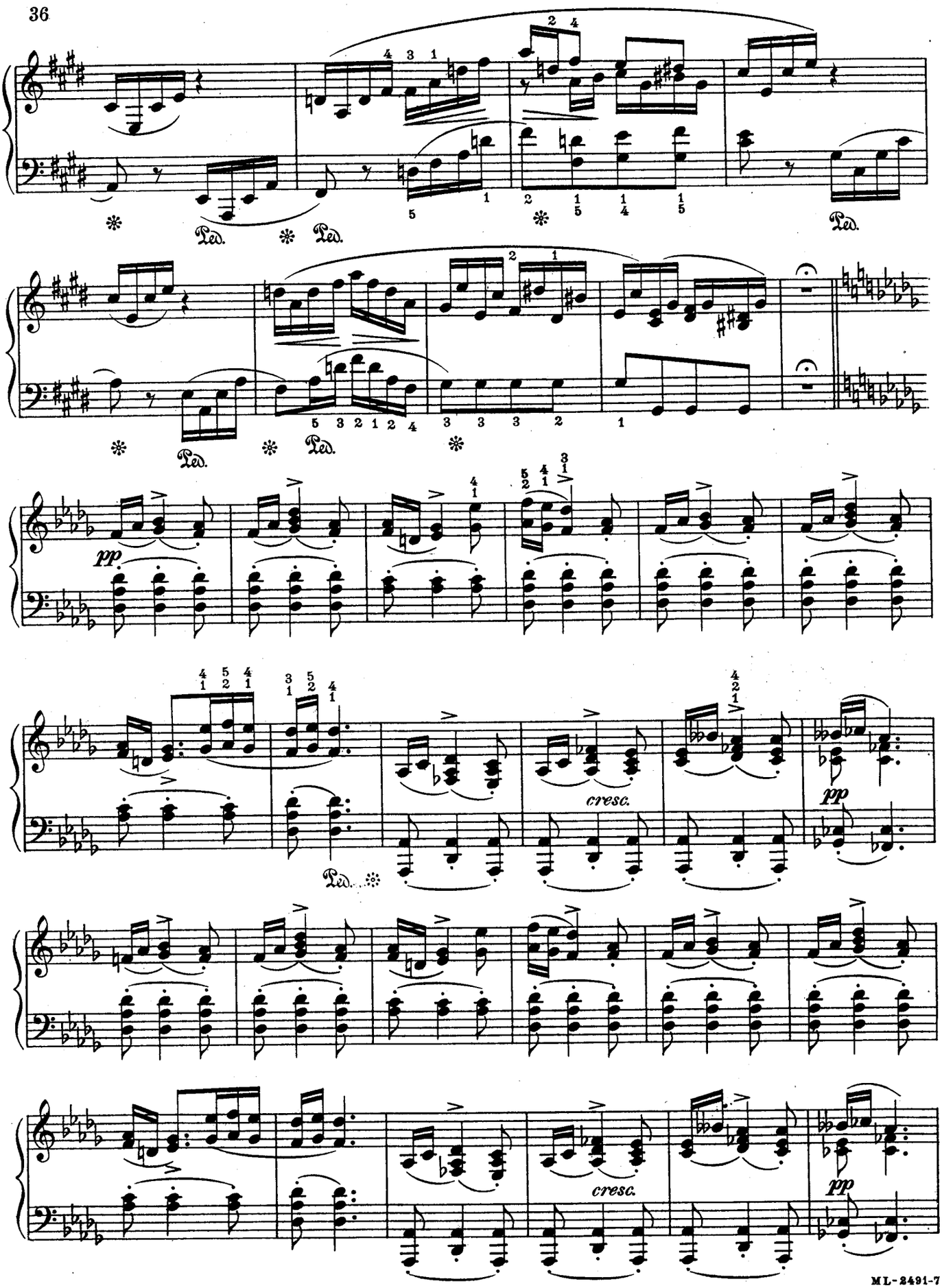
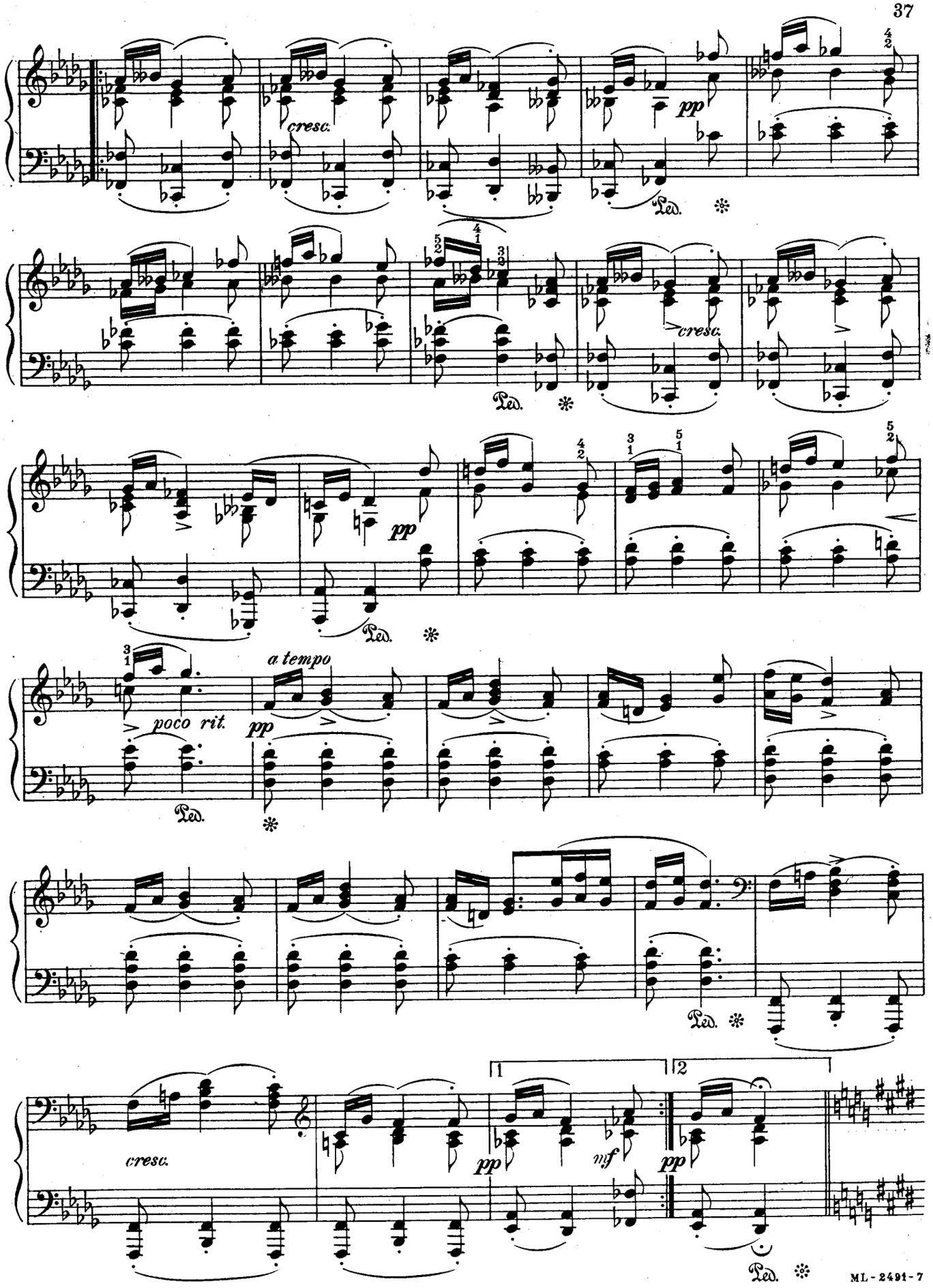
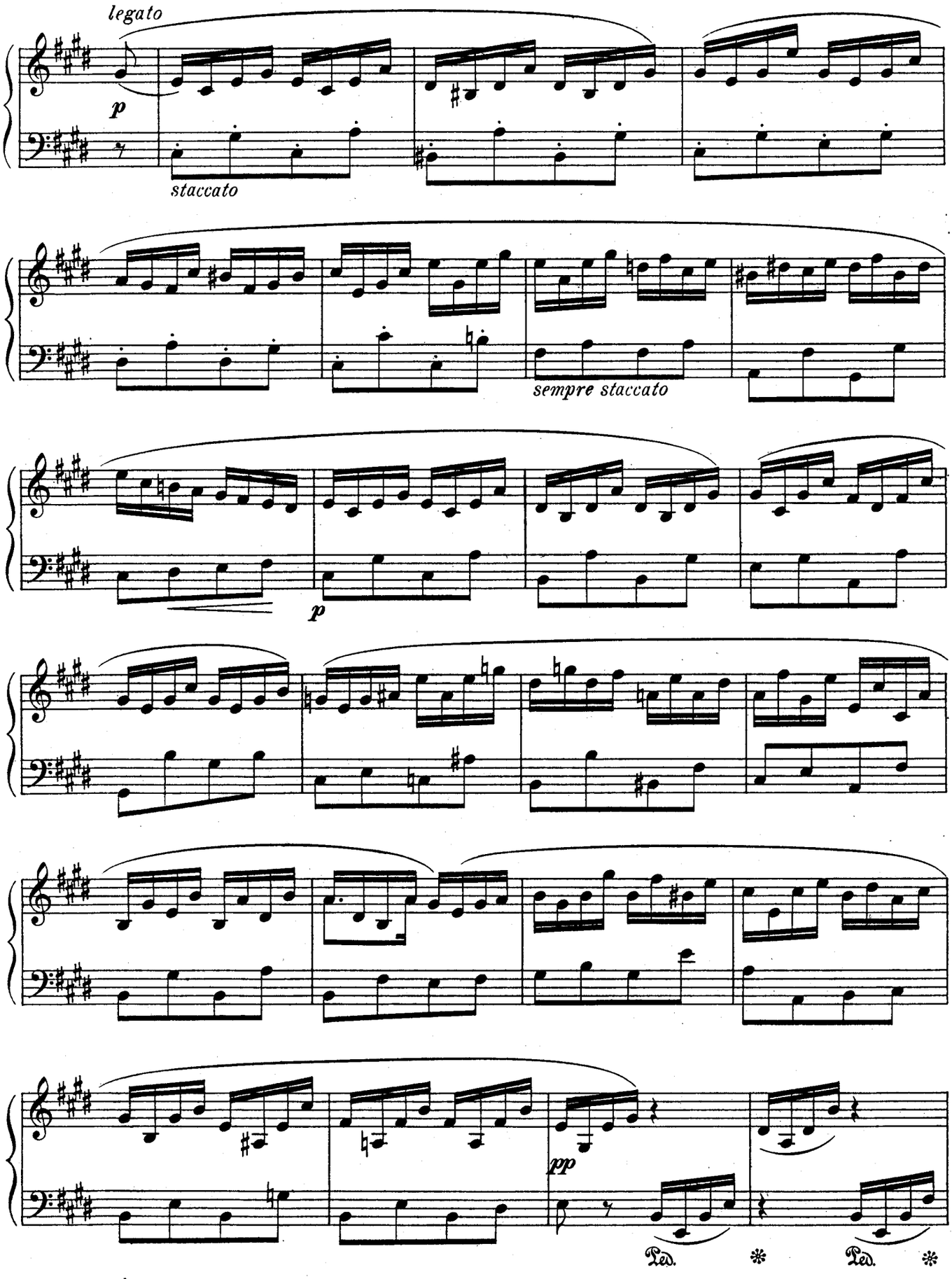
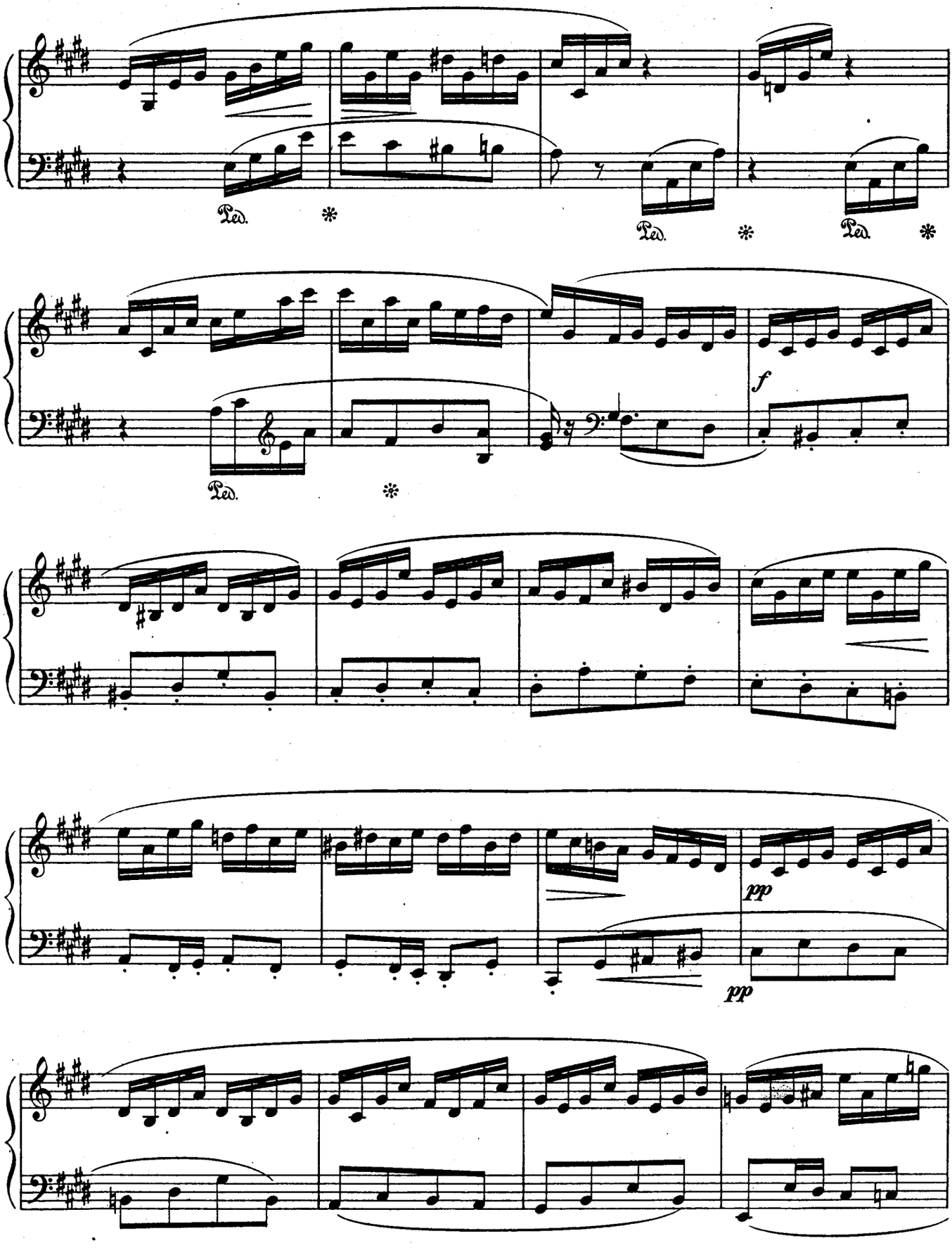
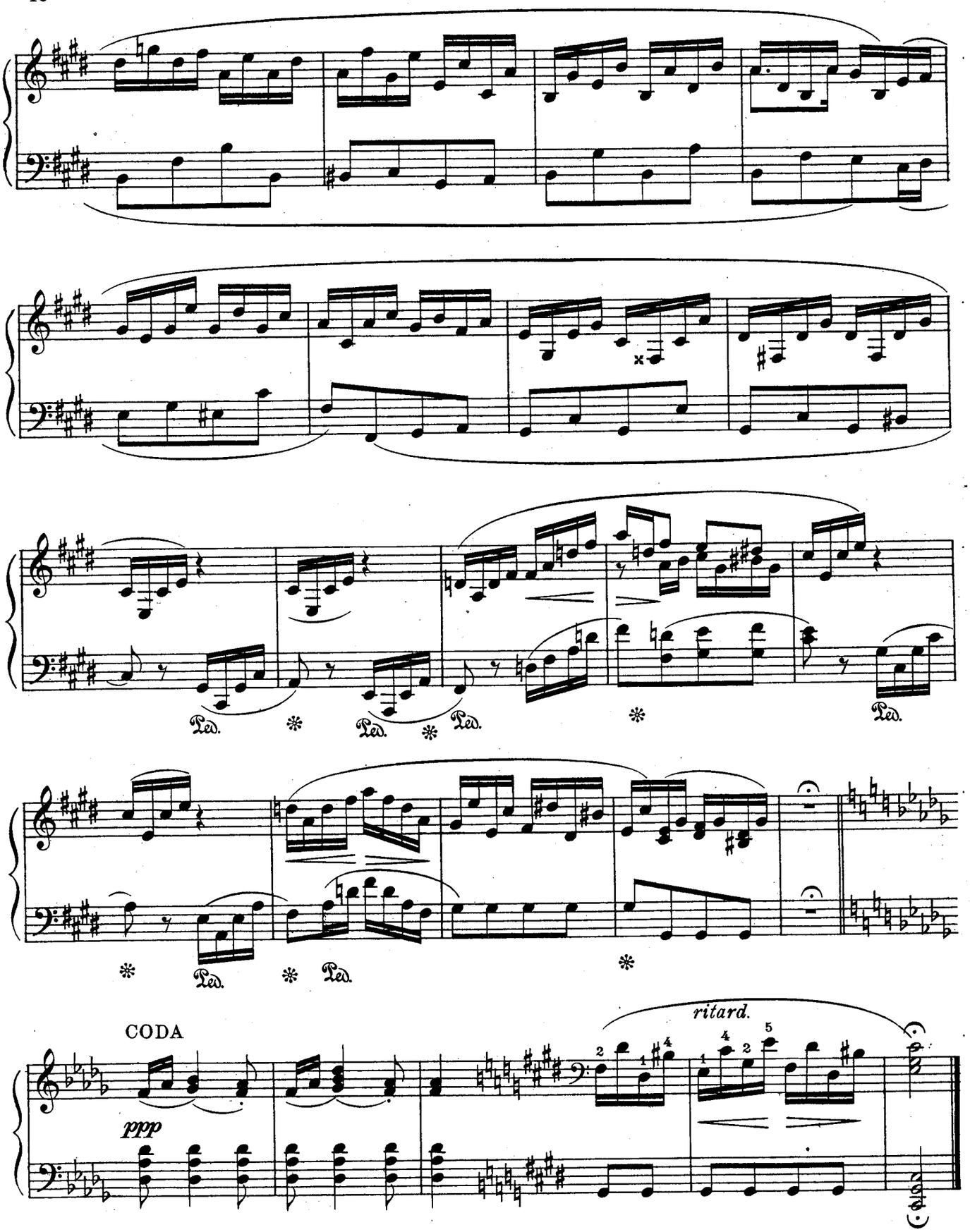

Ped.
Ped.
Ped.
Ped.
f
pp
pp
dim.
pp
Ped.


Ped.
pp
cresc.
pp
cresc.
pp


cresc.
pp
Ped.
cresc.
pp
Ped.
pp
Ped.
poco rit.
a tempo
pp
Ped.
Ped.
cresc.
1
2
pp
mf
pp
Ped.


legato
p
staccato
sempre staccato
p
pp
Ped.
Ped.


Ped.
Ped.
Ped.
Ped.
f
pp
pp

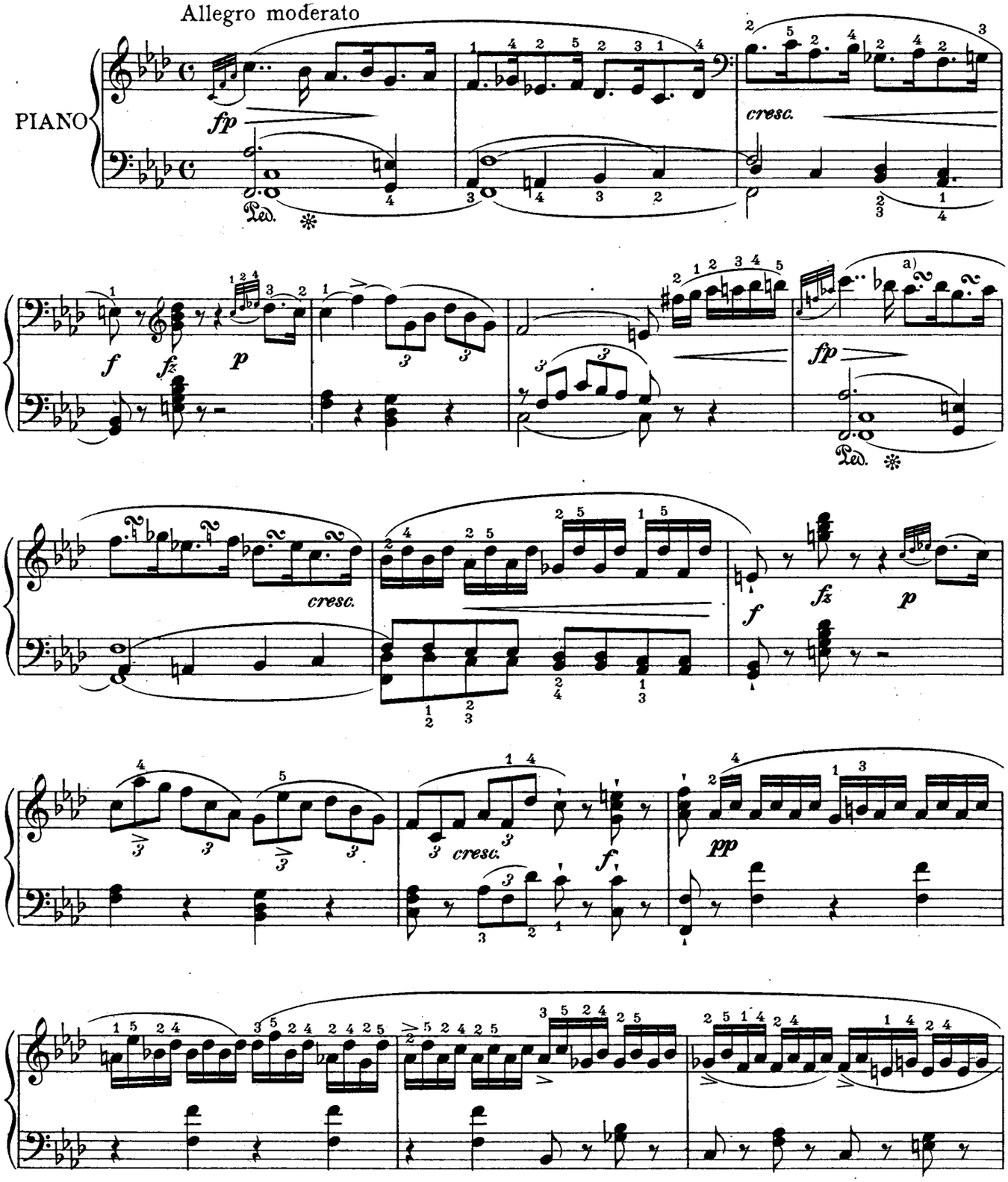

Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
CODA
ppp
ritard.

IMPROMPTU, in F minor

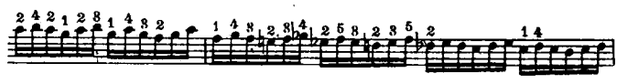
Edited by Moritz Moszkowski

FRANZ SCHUBERT, Op.142, № 1
(1797 - 1828)

Allegro moderato



a)



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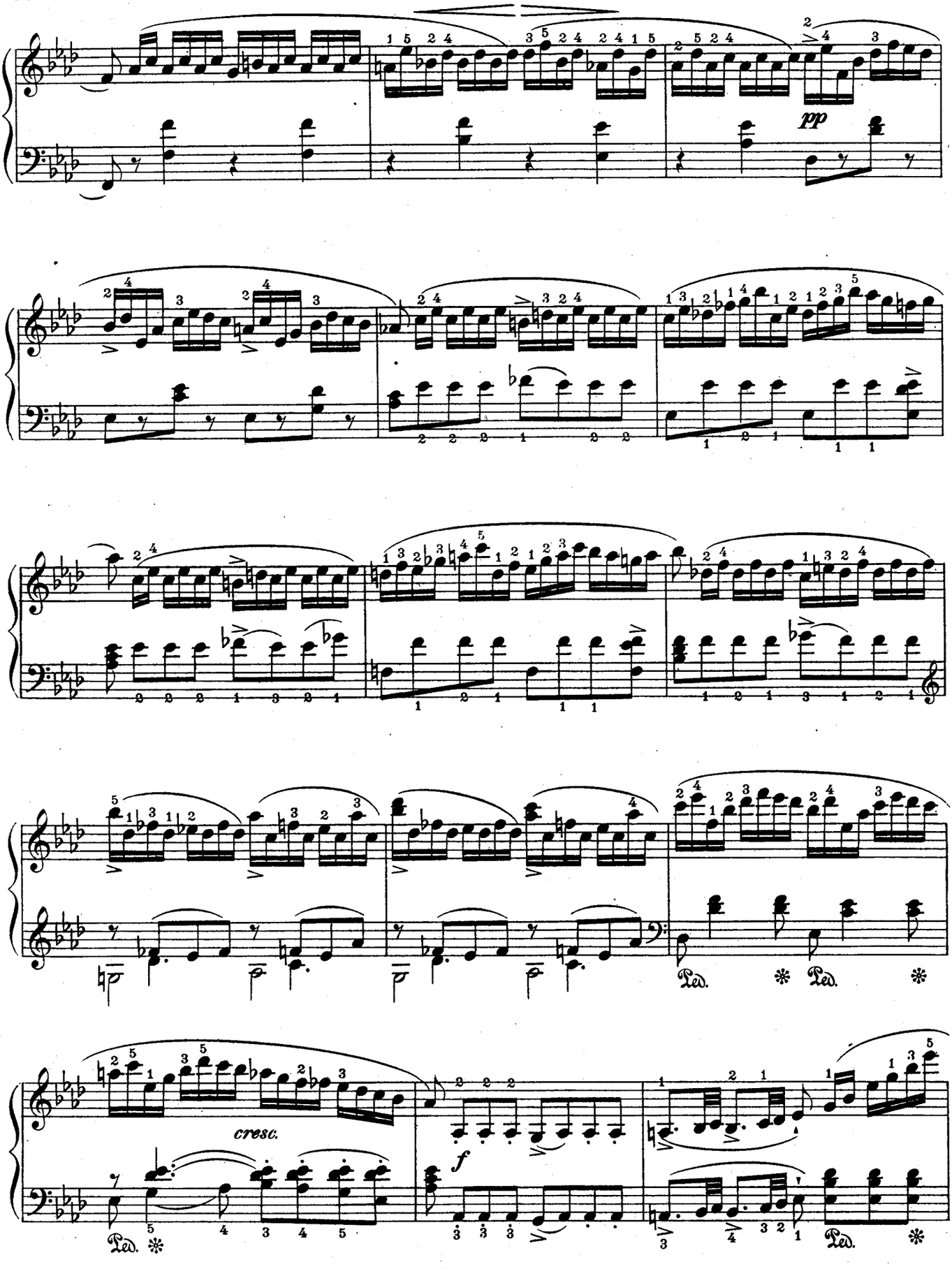
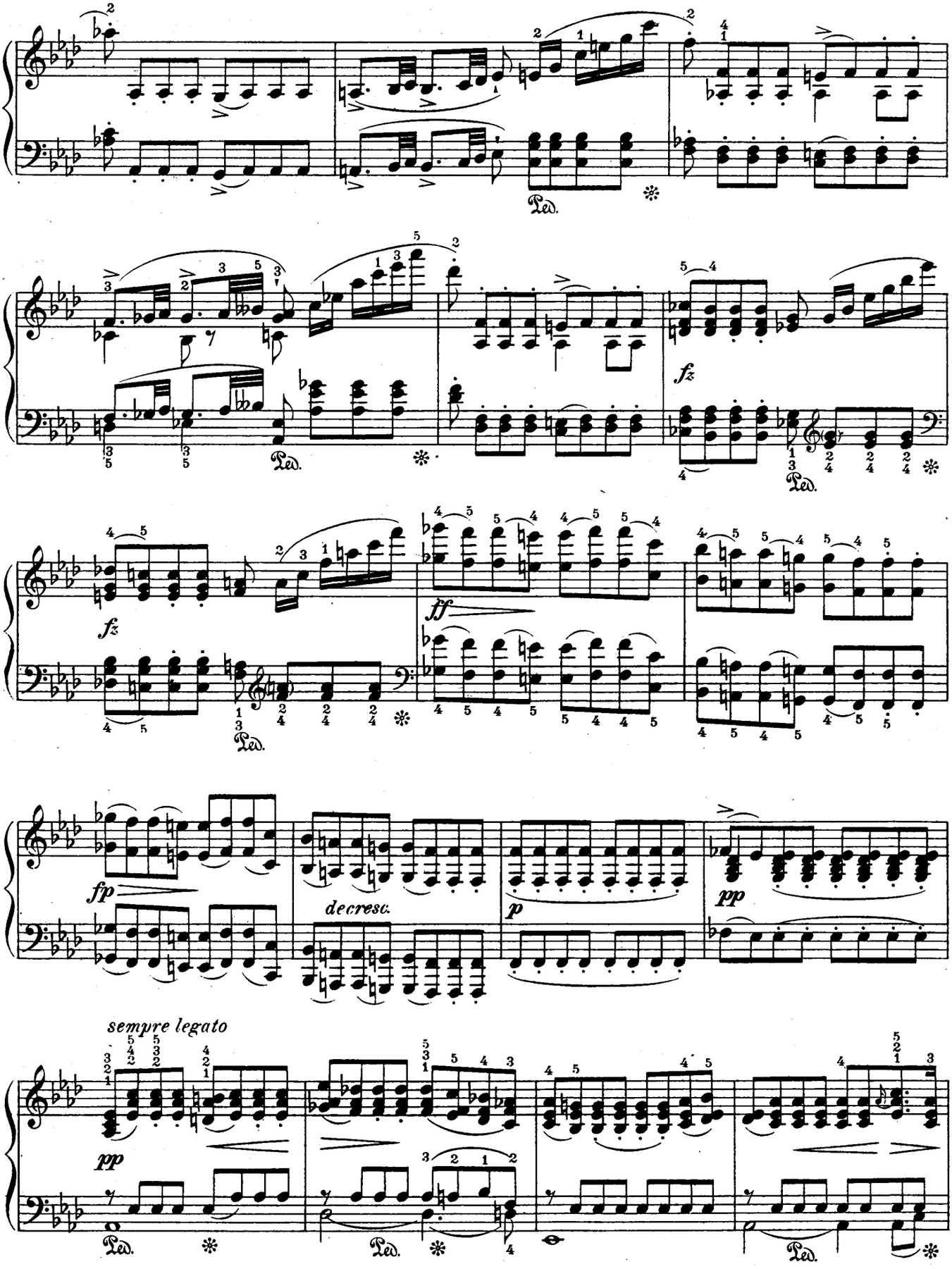
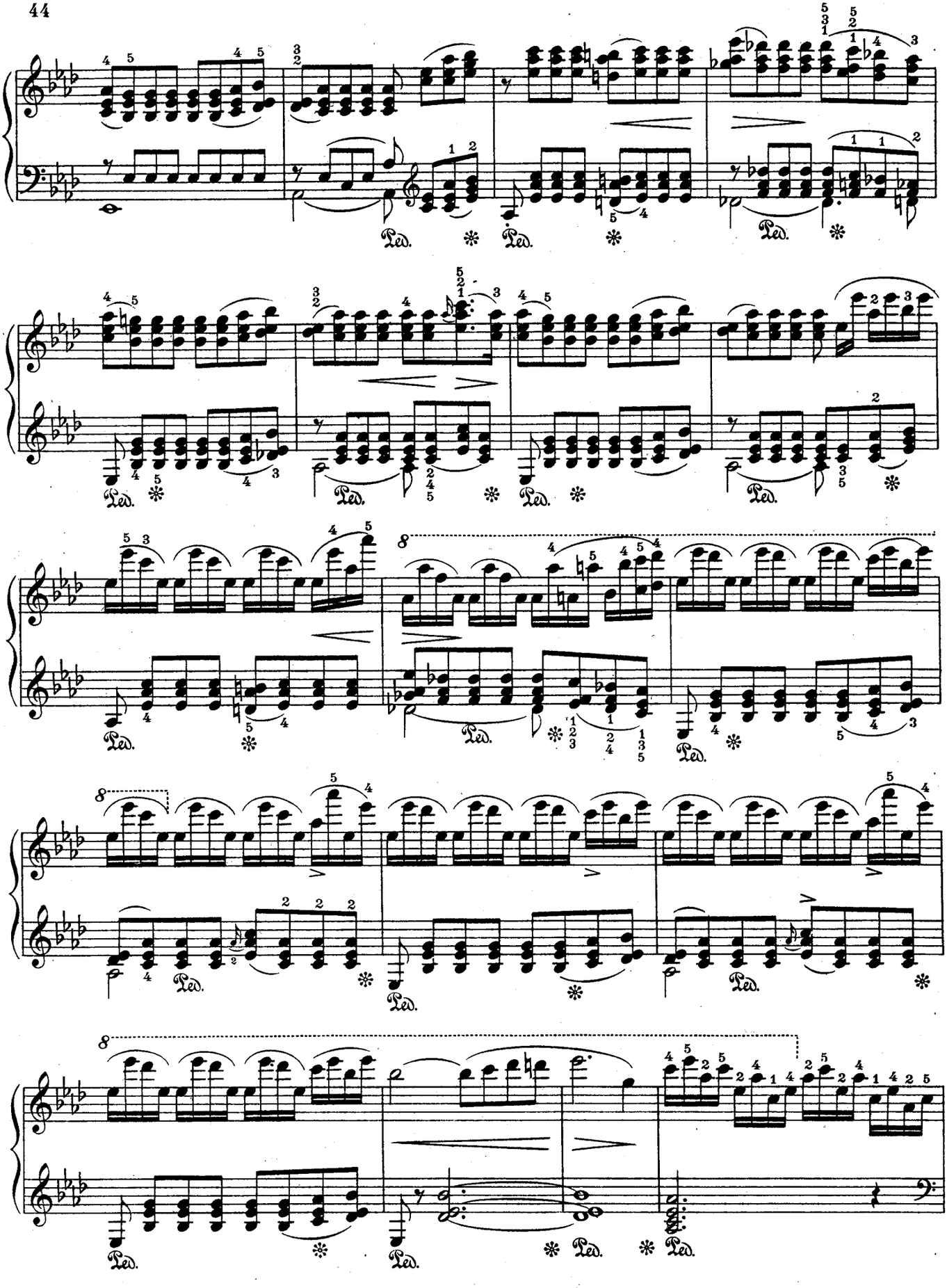
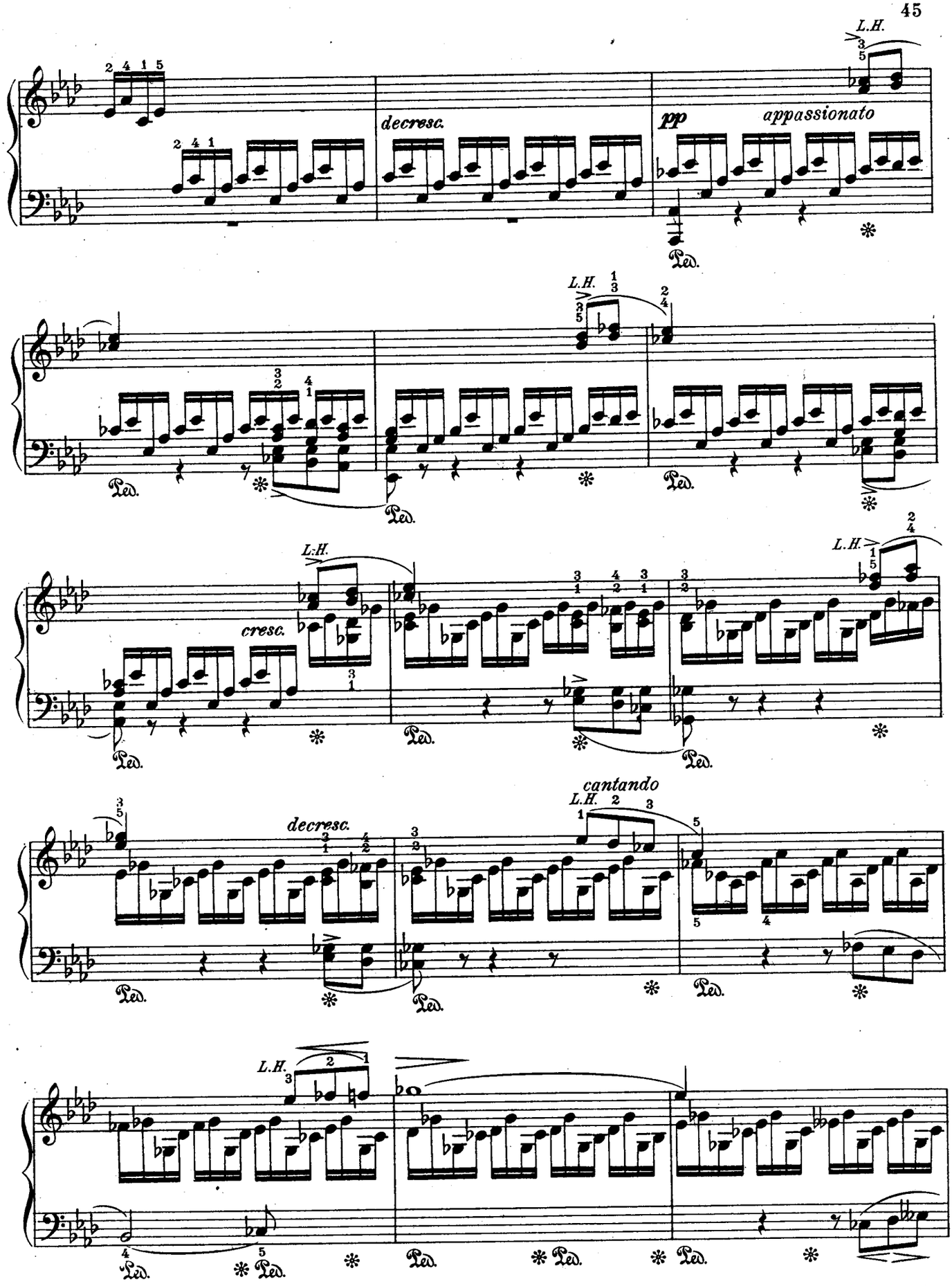
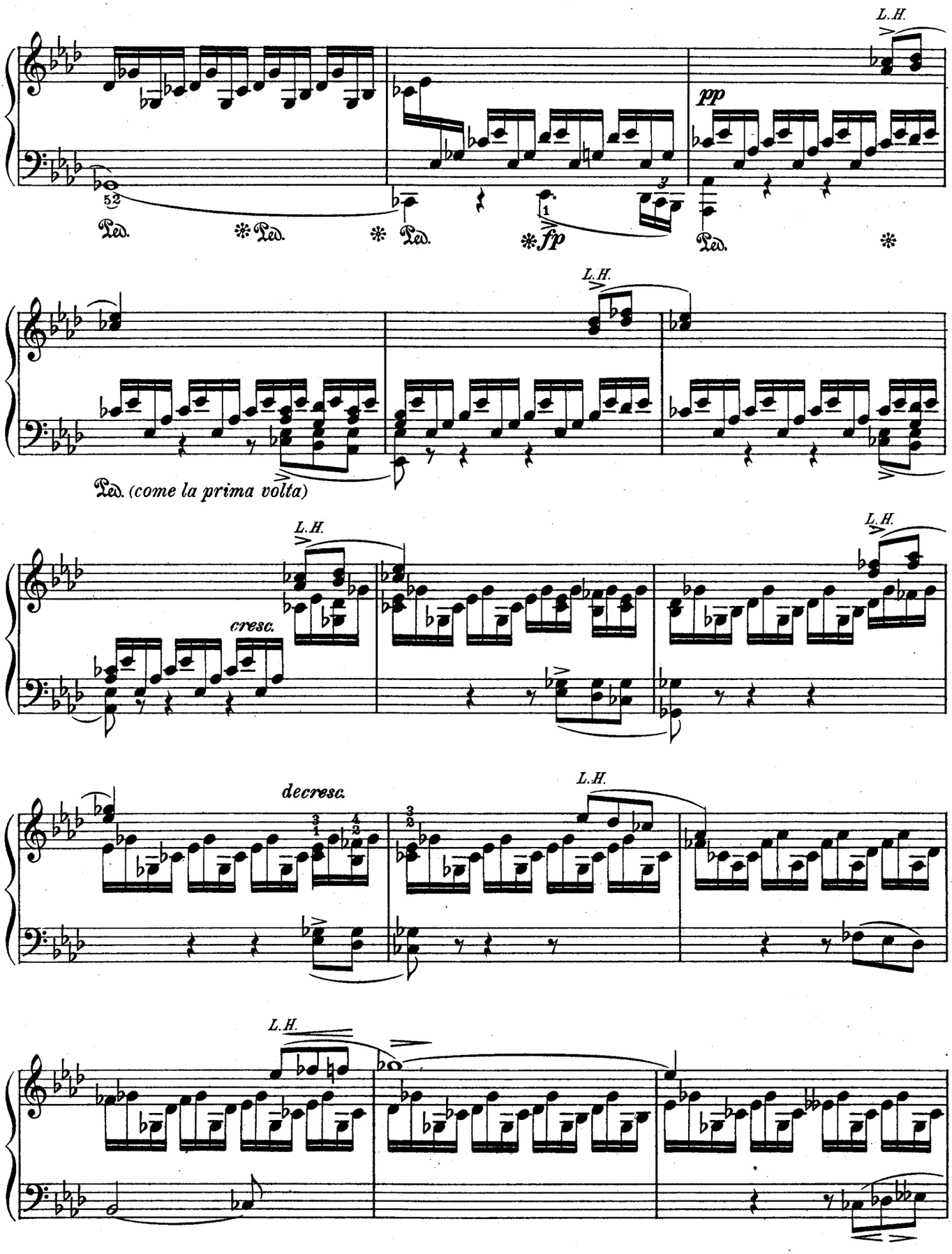
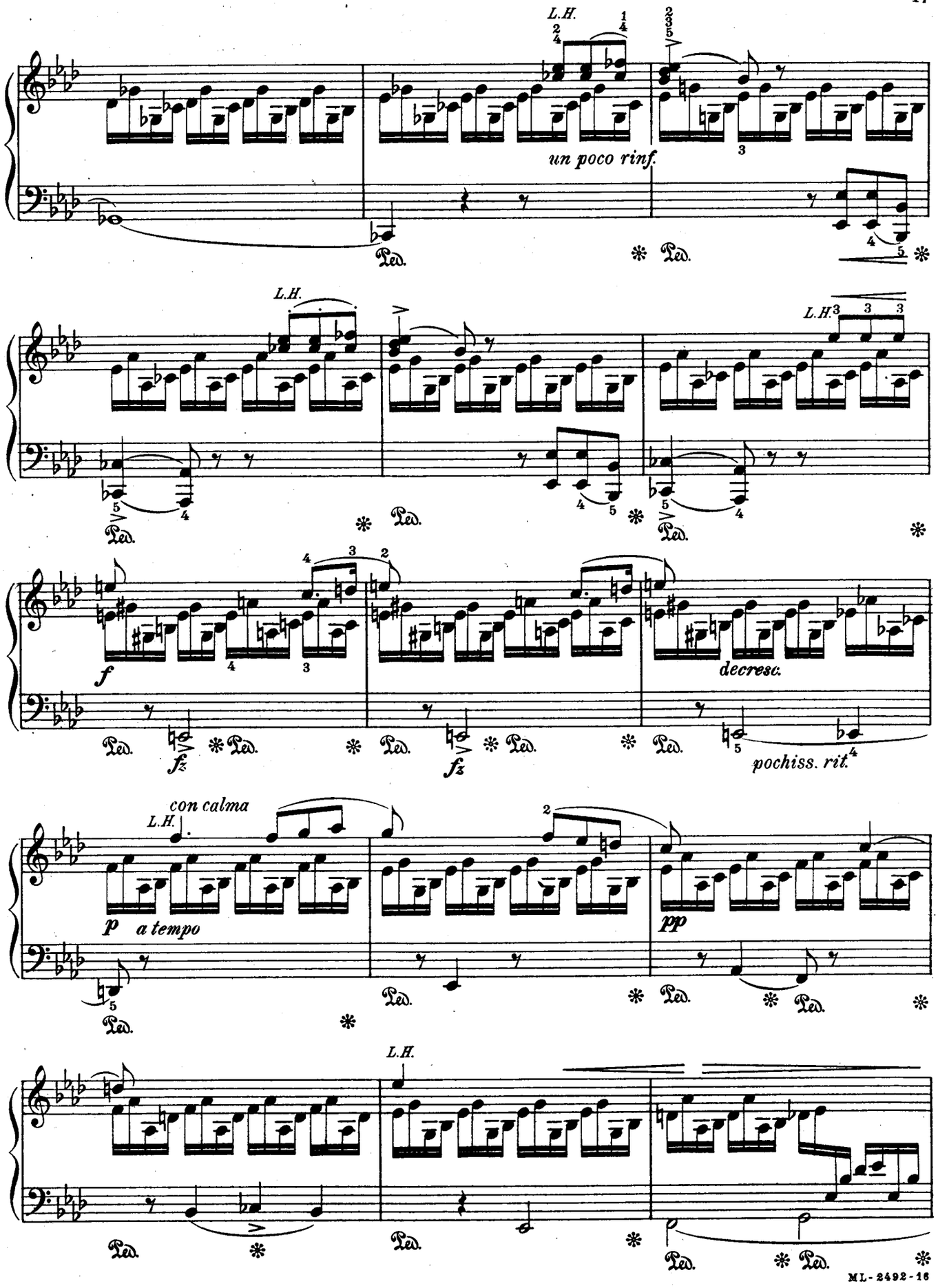

pp
cresc.
f
Ped.
Ped.
Ped.

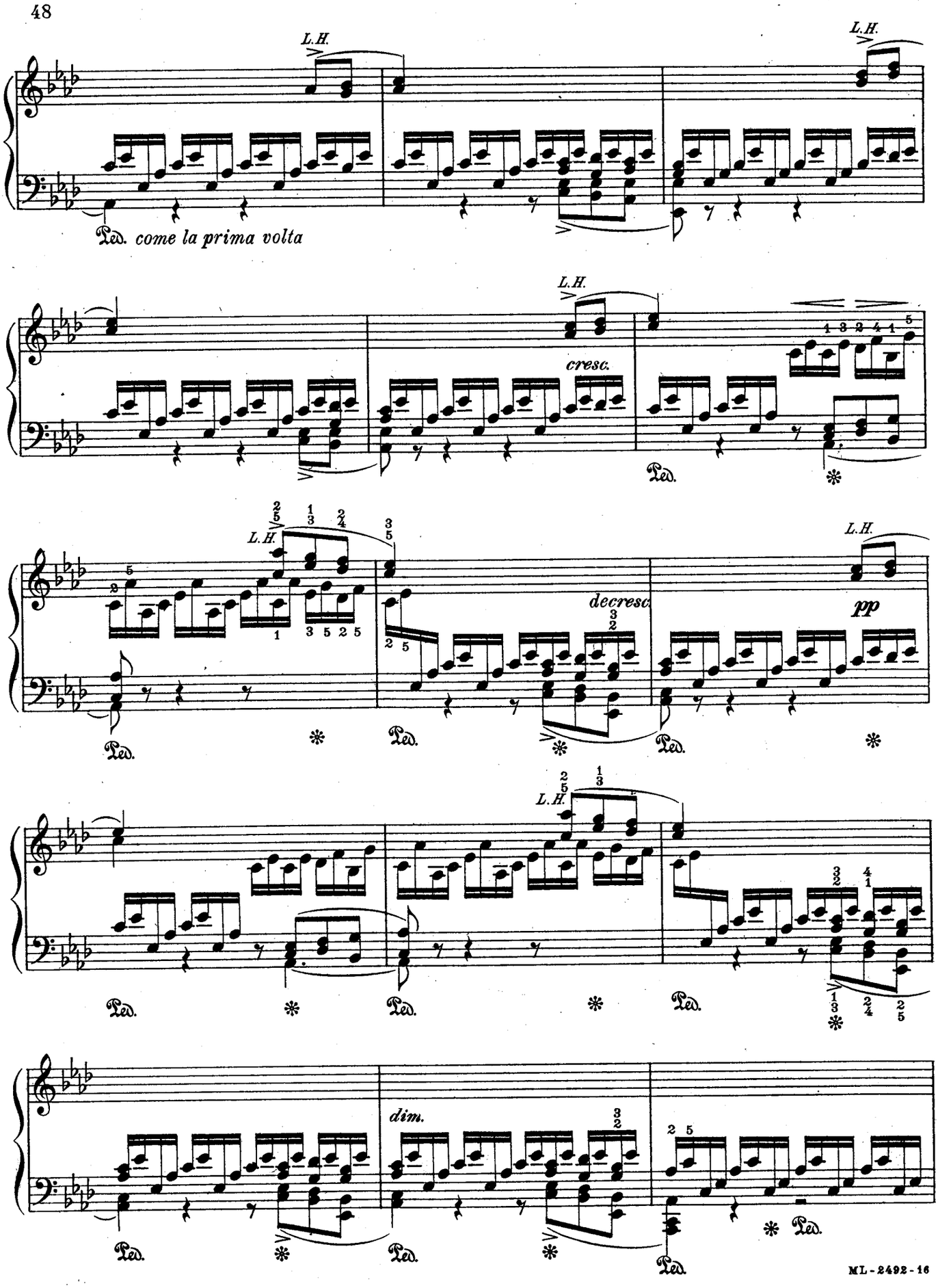

Ped.
fz
ff
fp
decresc.
p
pp
sempre legato

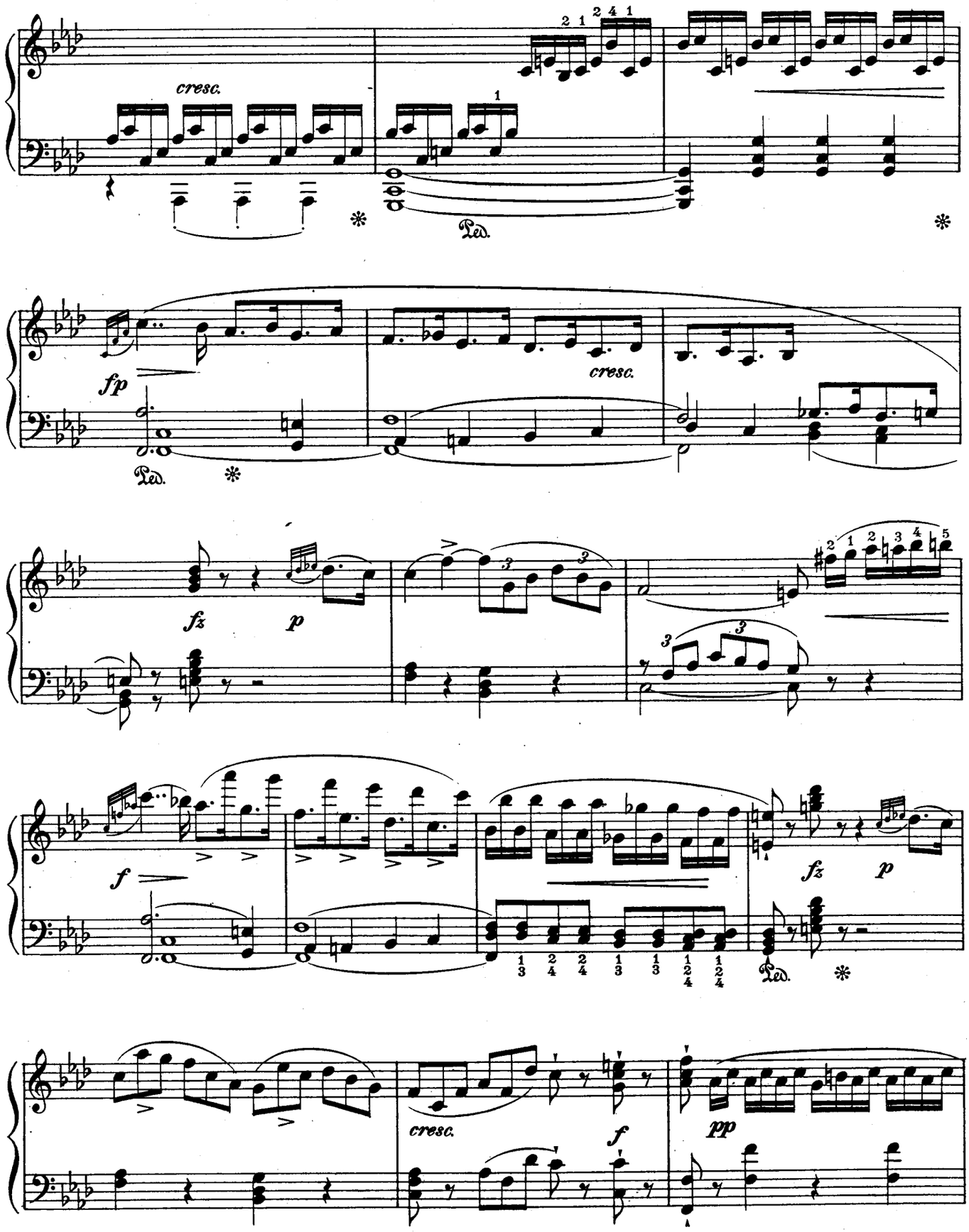


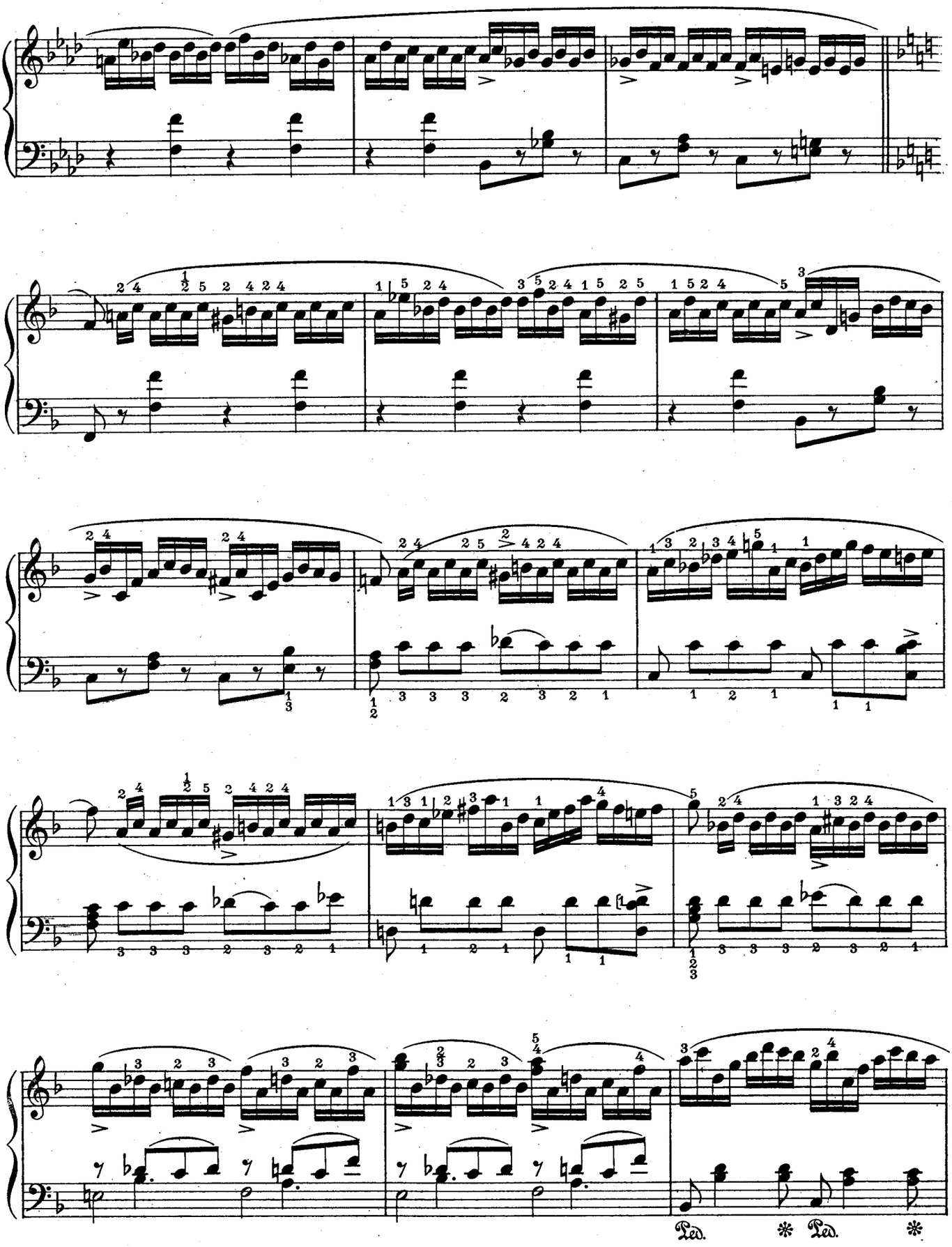

L.H.
decresc.
pp
appassionato
Ped.
L.H.
L:H.
cresc.
decresc.
cantando
L.H.

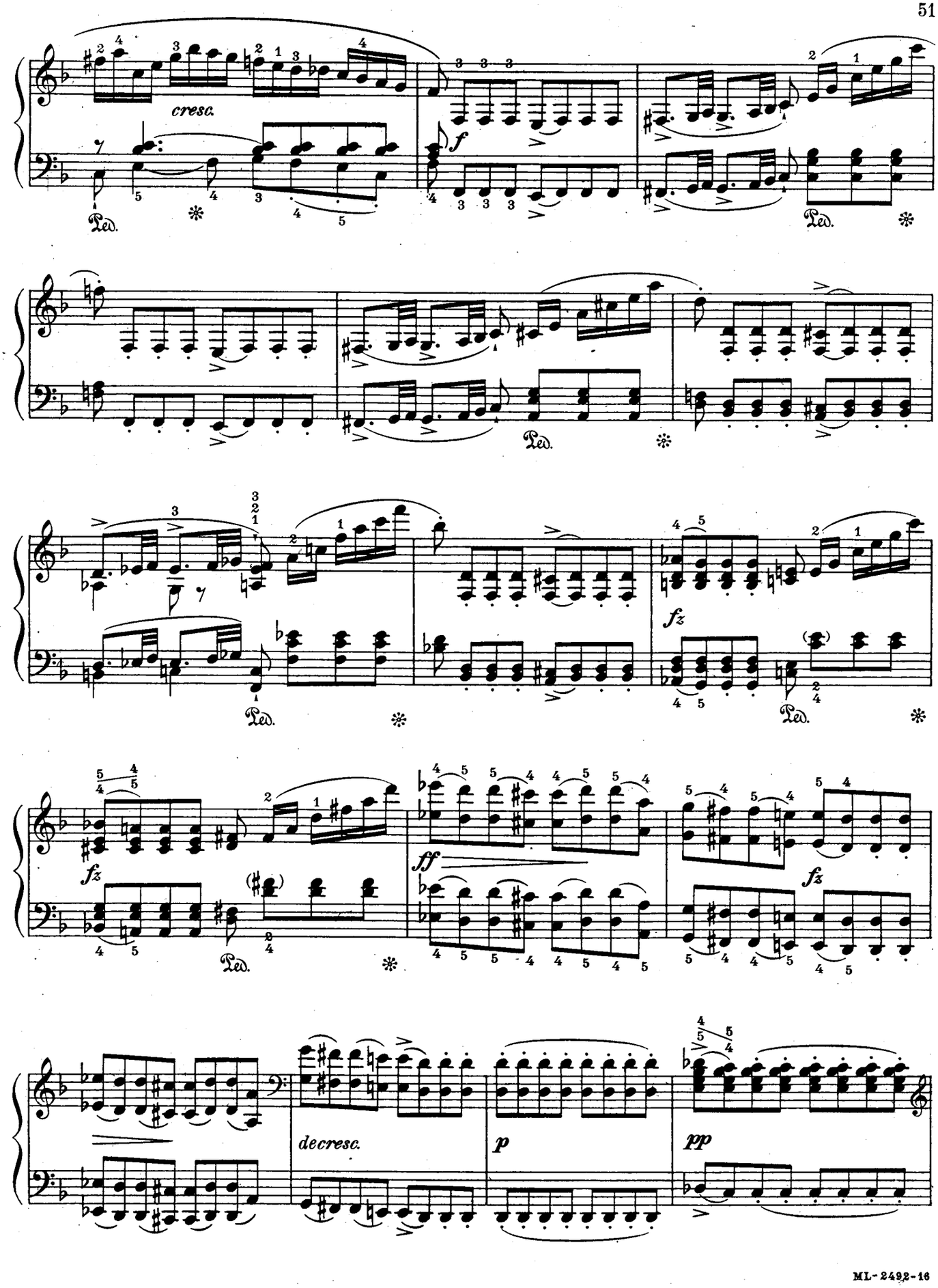

L.H.
pp
Ped.
fp
Ped. (come la prima volta)
cresc.
decresc.

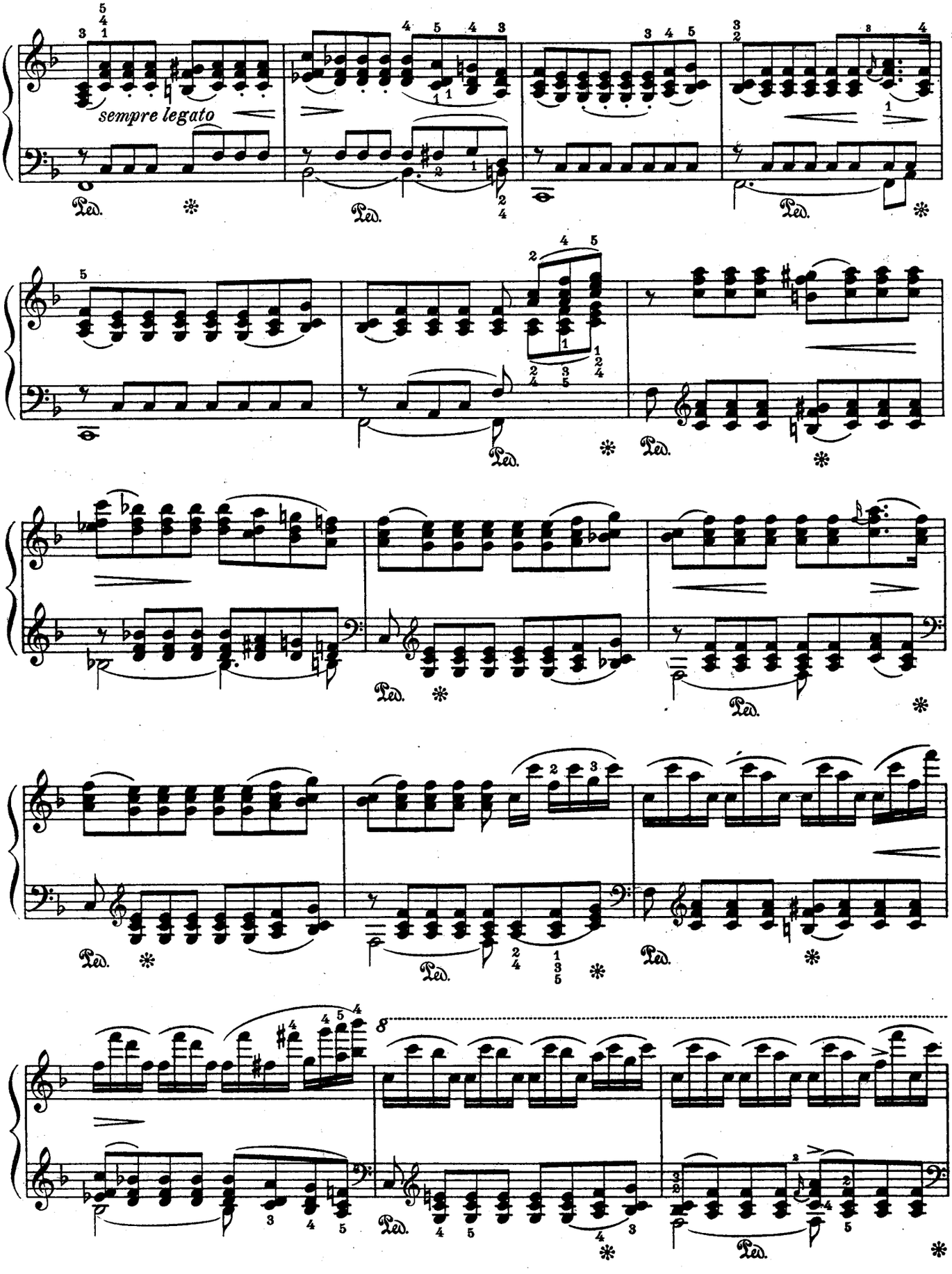

L.H.
un poco rinf.
Ped.
L.H.
L.H.
f
decresc.
fz
pochiss. rit.
con calma
L.H.
p a tempo
pp
L.H.

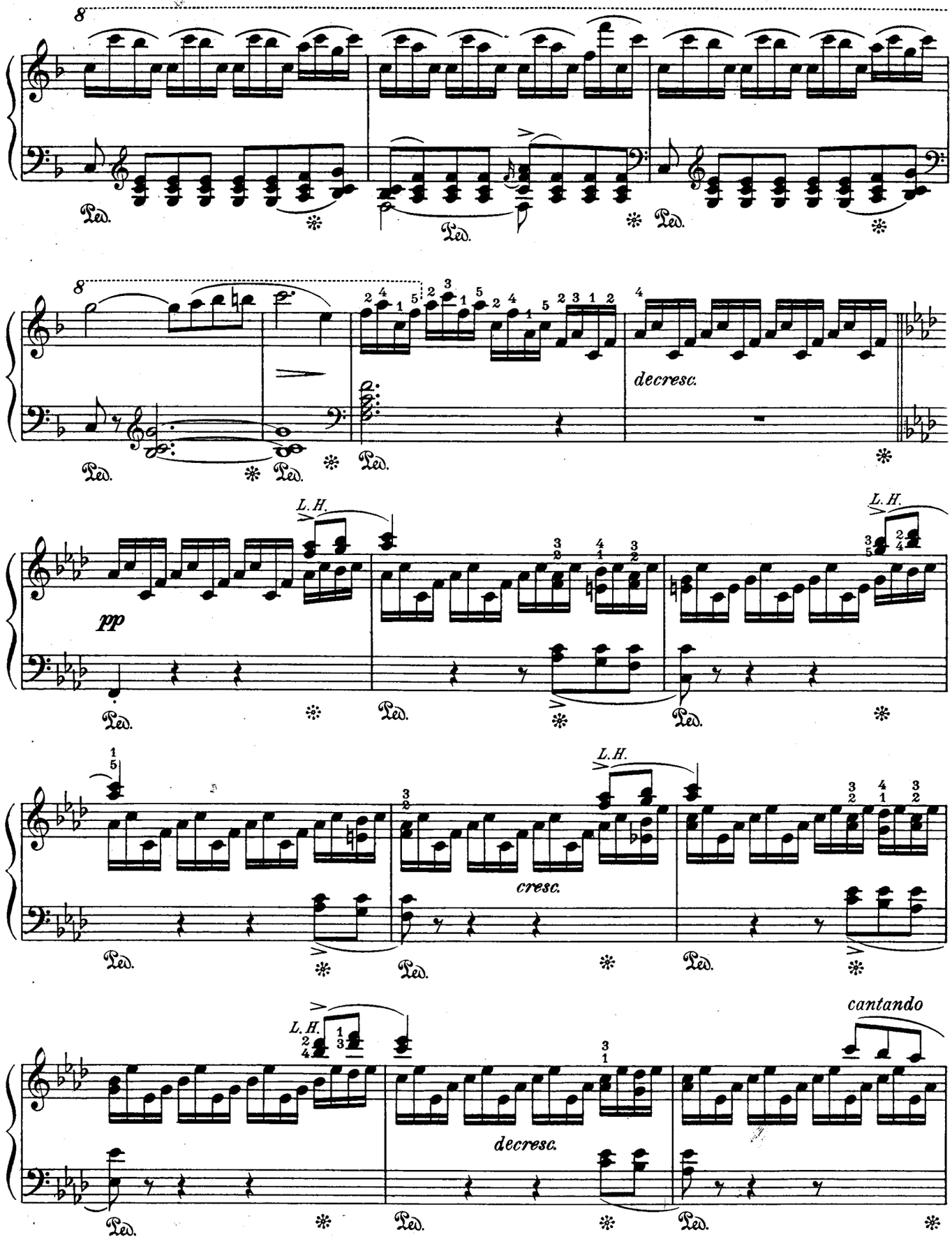

L.H.
L.H.
Ped. come la prima volta
L.H.
cresc.
Ped.
L.H.
decresc
pp
Ped.
Ped.
Ped.
L.H.
Ped.
Ped.
Ped.
dim.
Ped.
Ped.
Ped.
Ped.

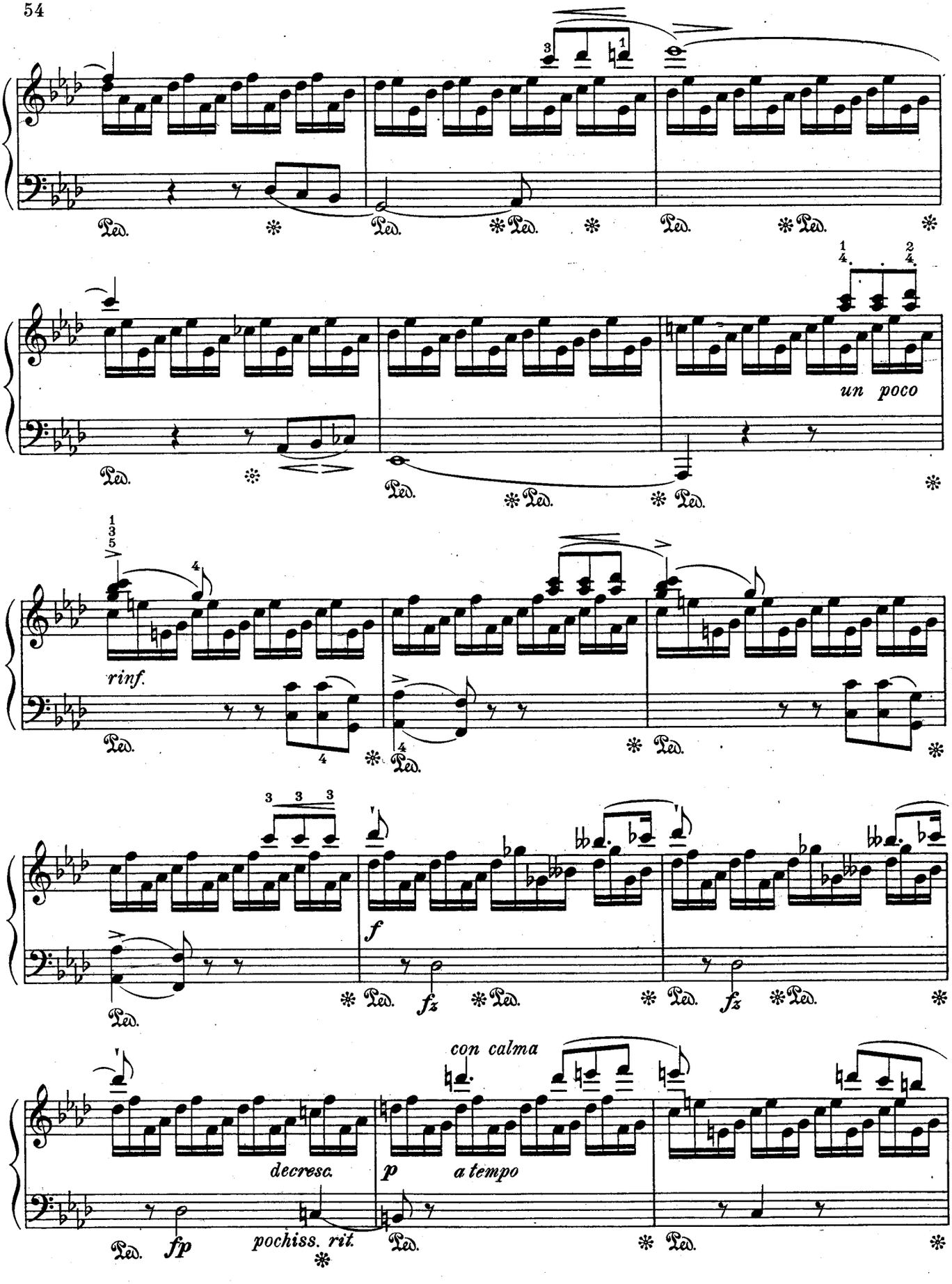

cresc.
Ped.
fp
cresc.
Ped.
fz
p
f
fz
p
Ped.
cresc.
f
pp

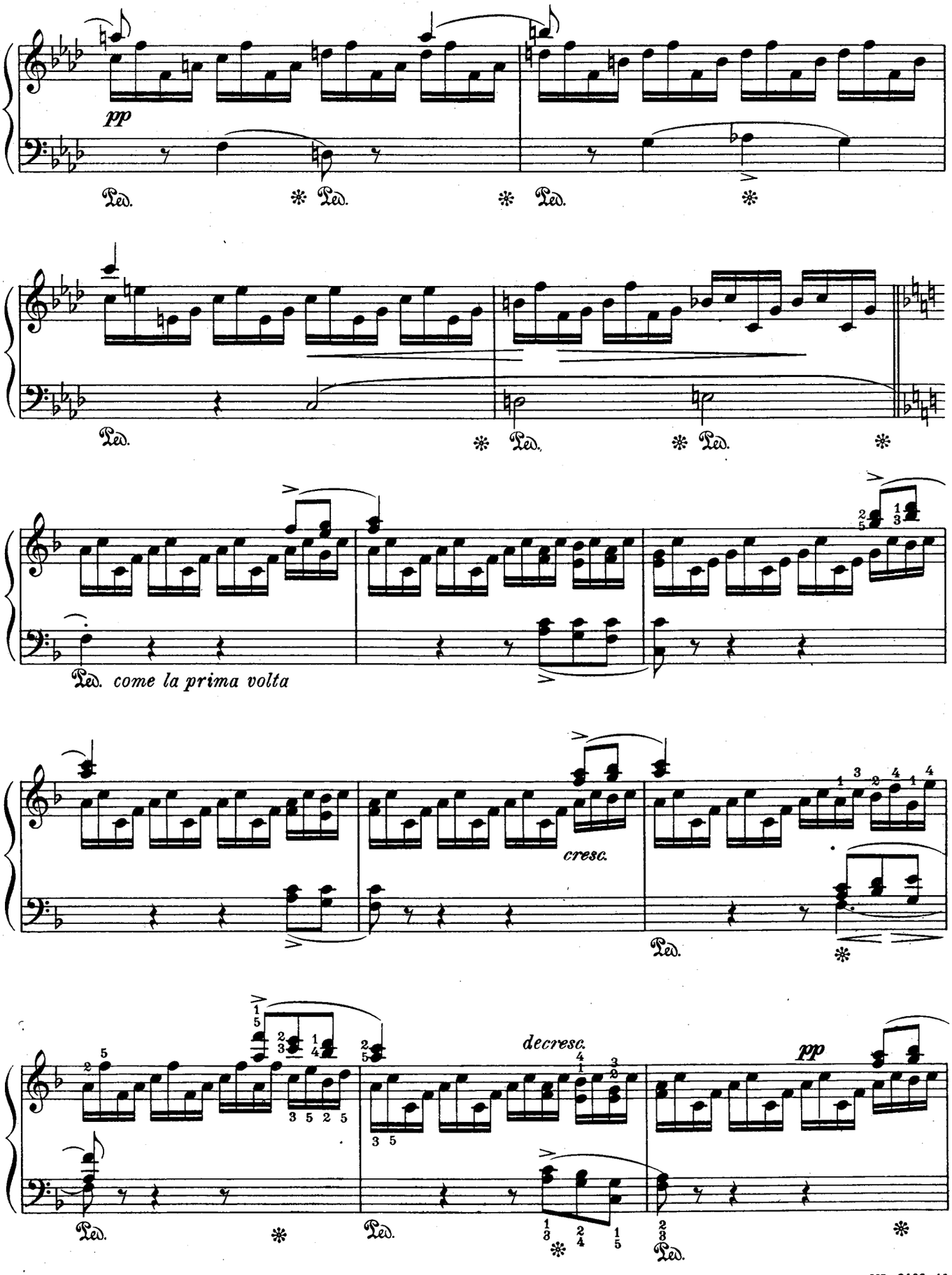

Ped. * Ped. *

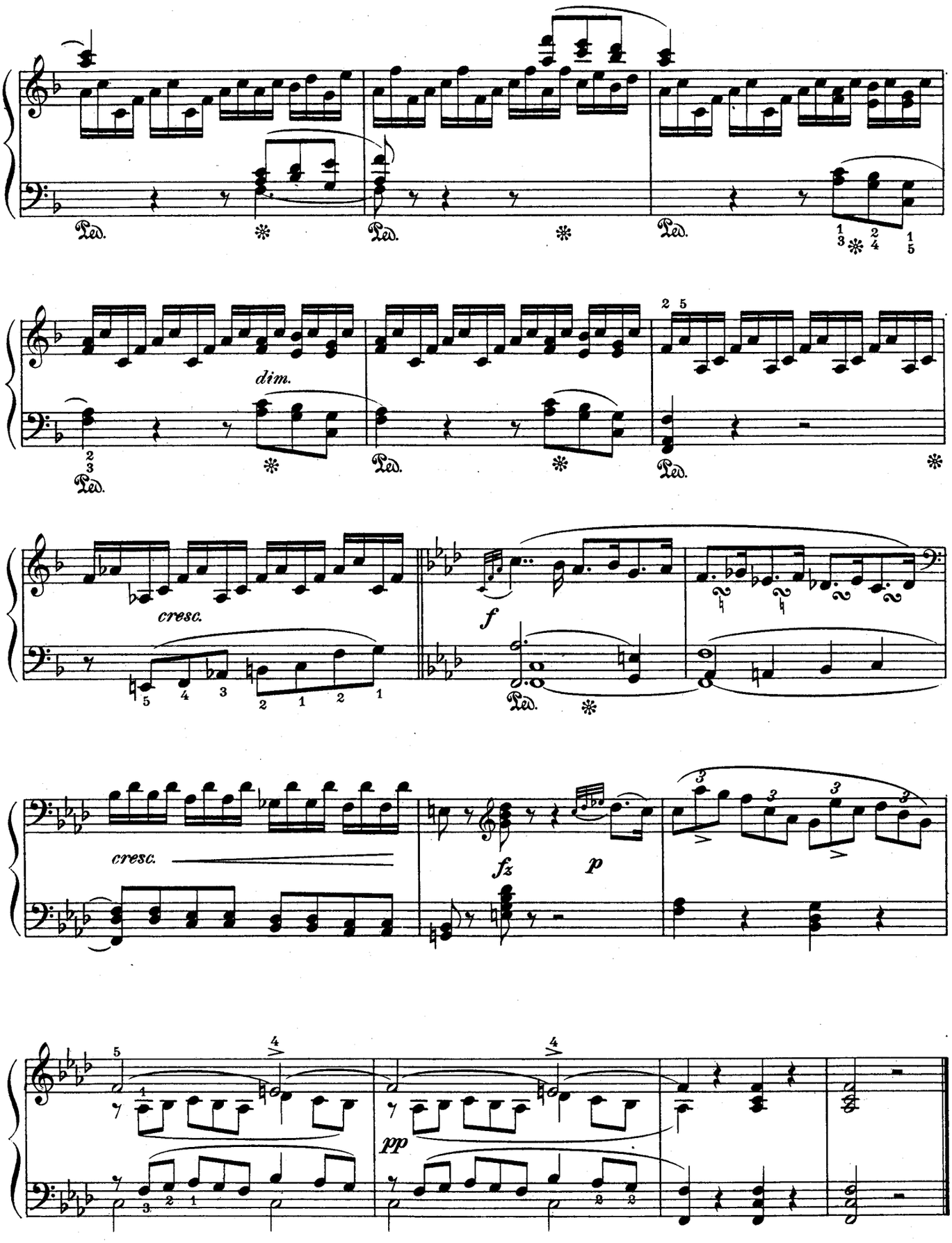

cresc.
f
Ped.
fz
ff
decresc.
p
pp


sempre legato
Ped.
8


8
Ped.
8
decresc.
L.H.
pp
L.H.
cresc.
L.H.
L.H.
decresc.
cantando


un poco
rinf.
f
fz
fz
con calma
decresc.
p
a tempo
fp
pochiss. rit.


pp
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
come la prima volta
cresc.
Ped.
decresc.
pp
Ped.
Ped.
Ped.


Ped.
dim.
cresc.
f
cresc.
fz
p
pp

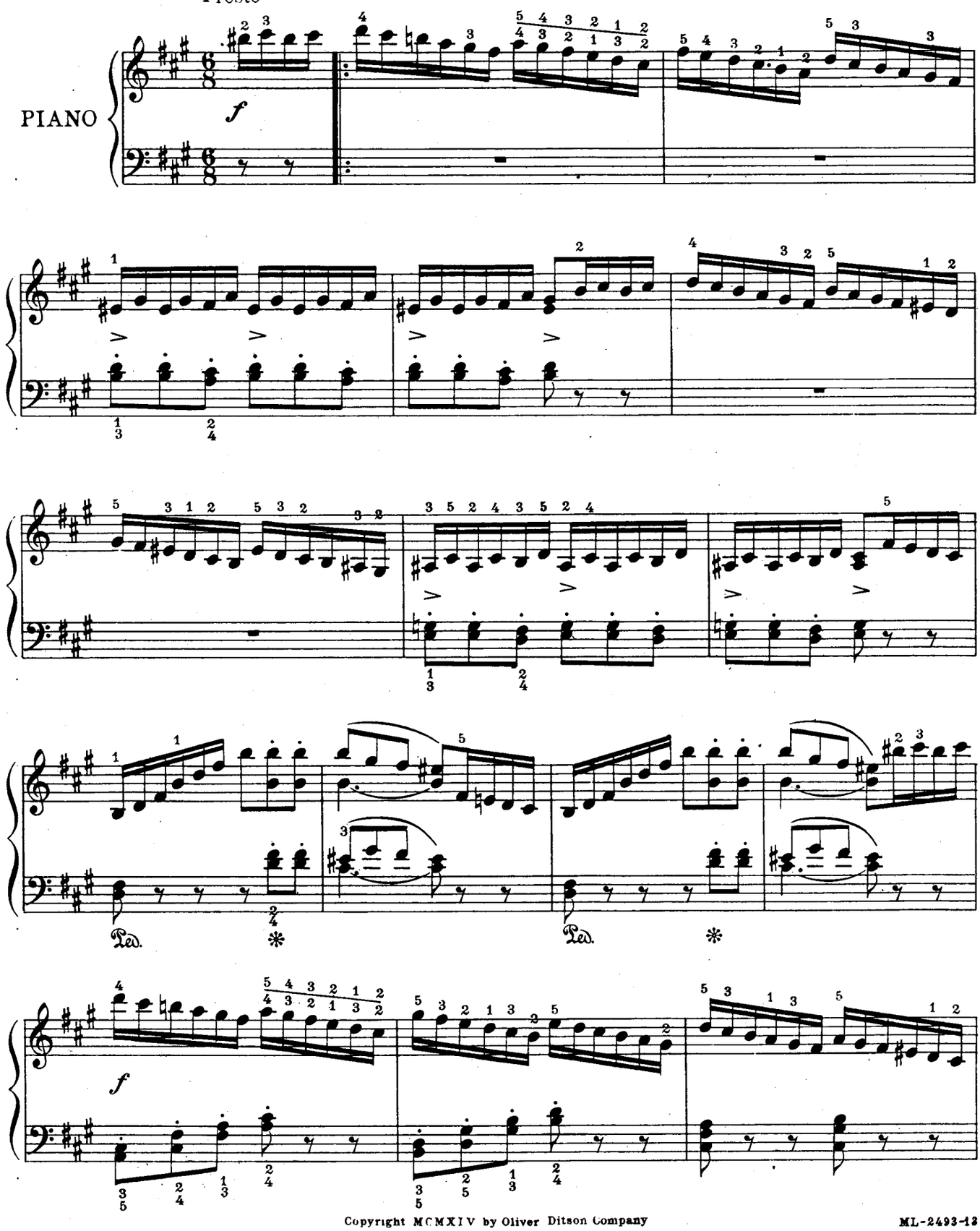
FINALE of the FANTASIA, in F♯ minor

Edited by Moritz Moszkowski

FELIX MENDELSSOHN, Op. 28
(1809-1847)

Presto

PIANO



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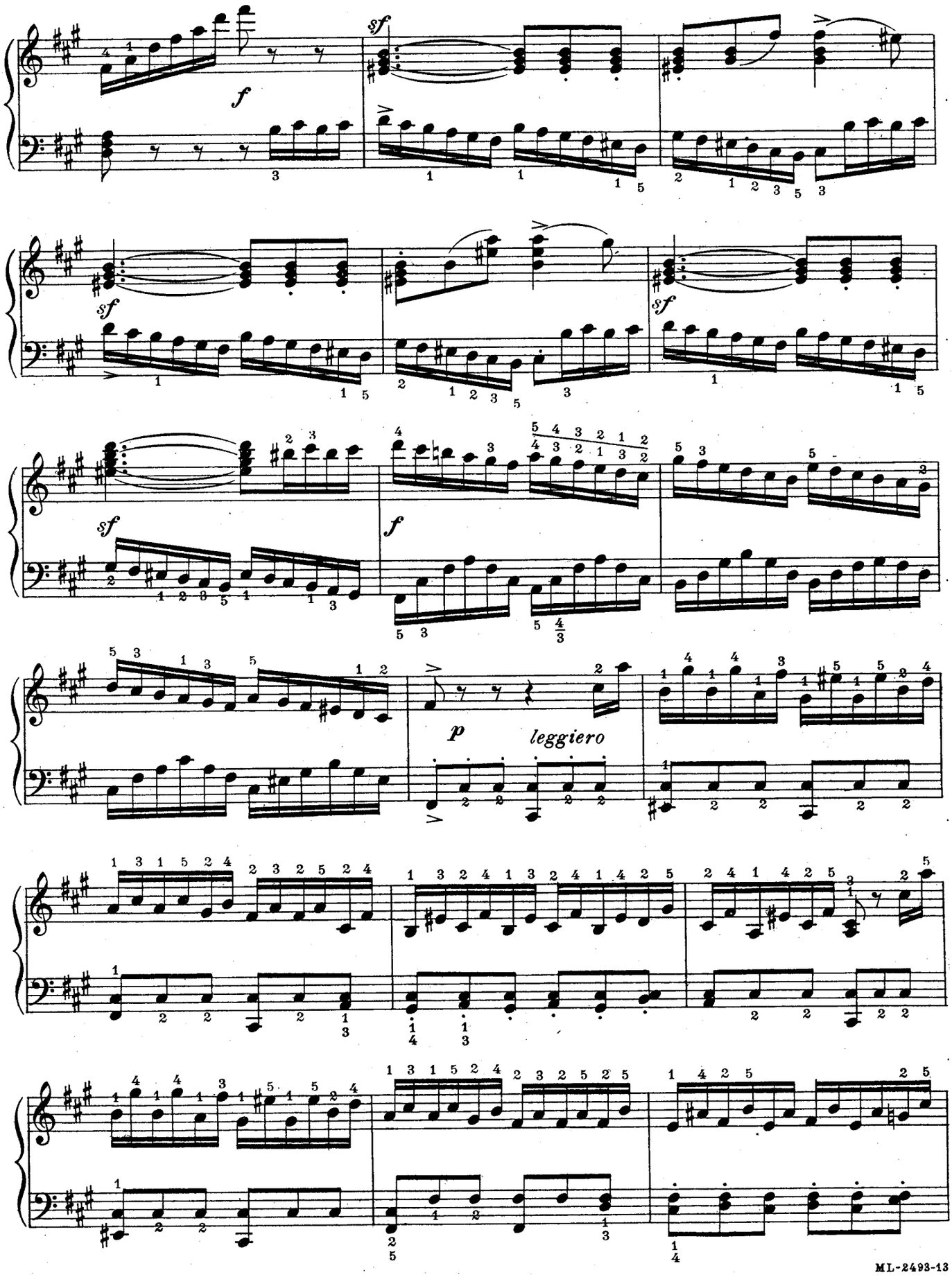
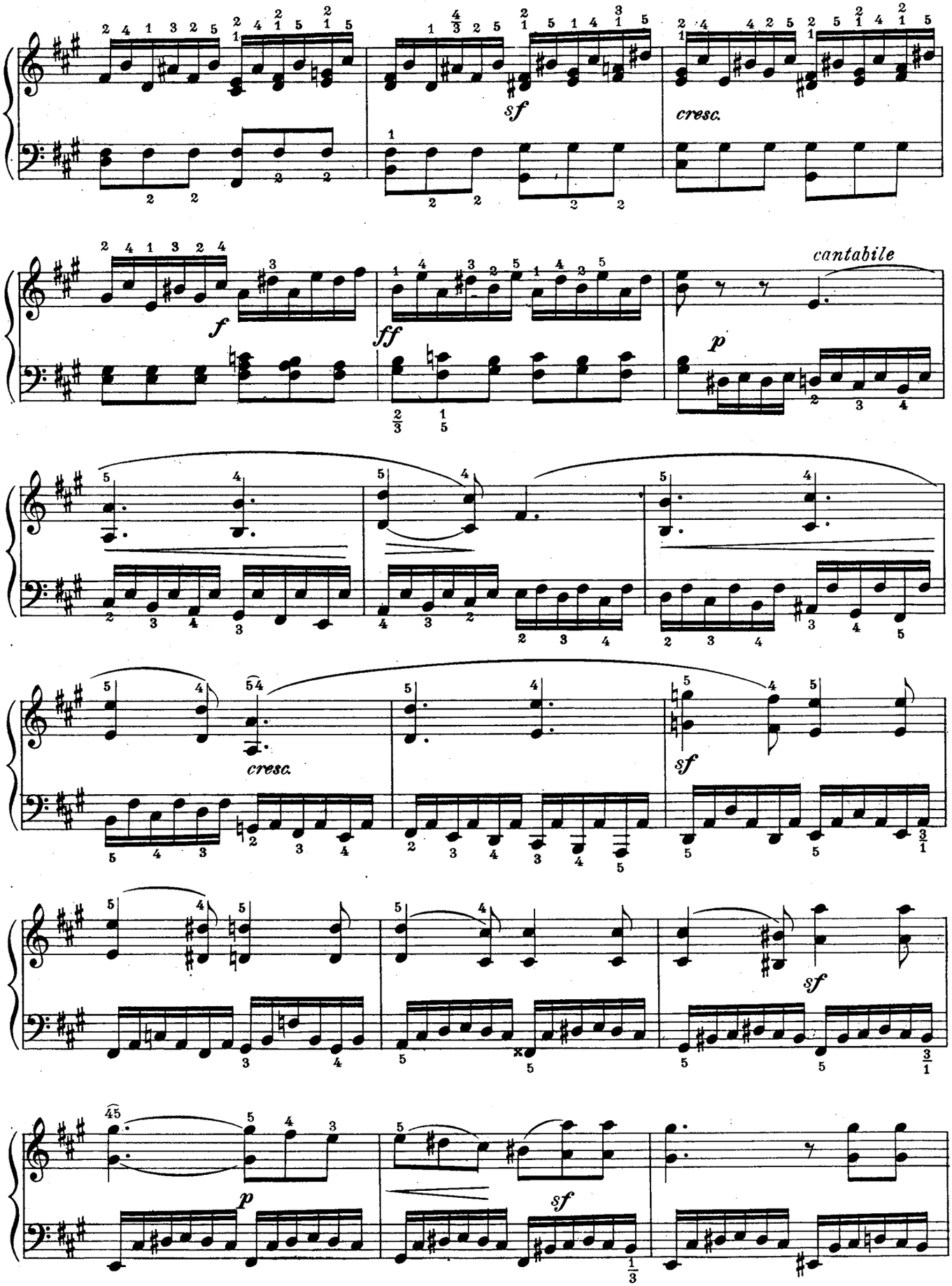
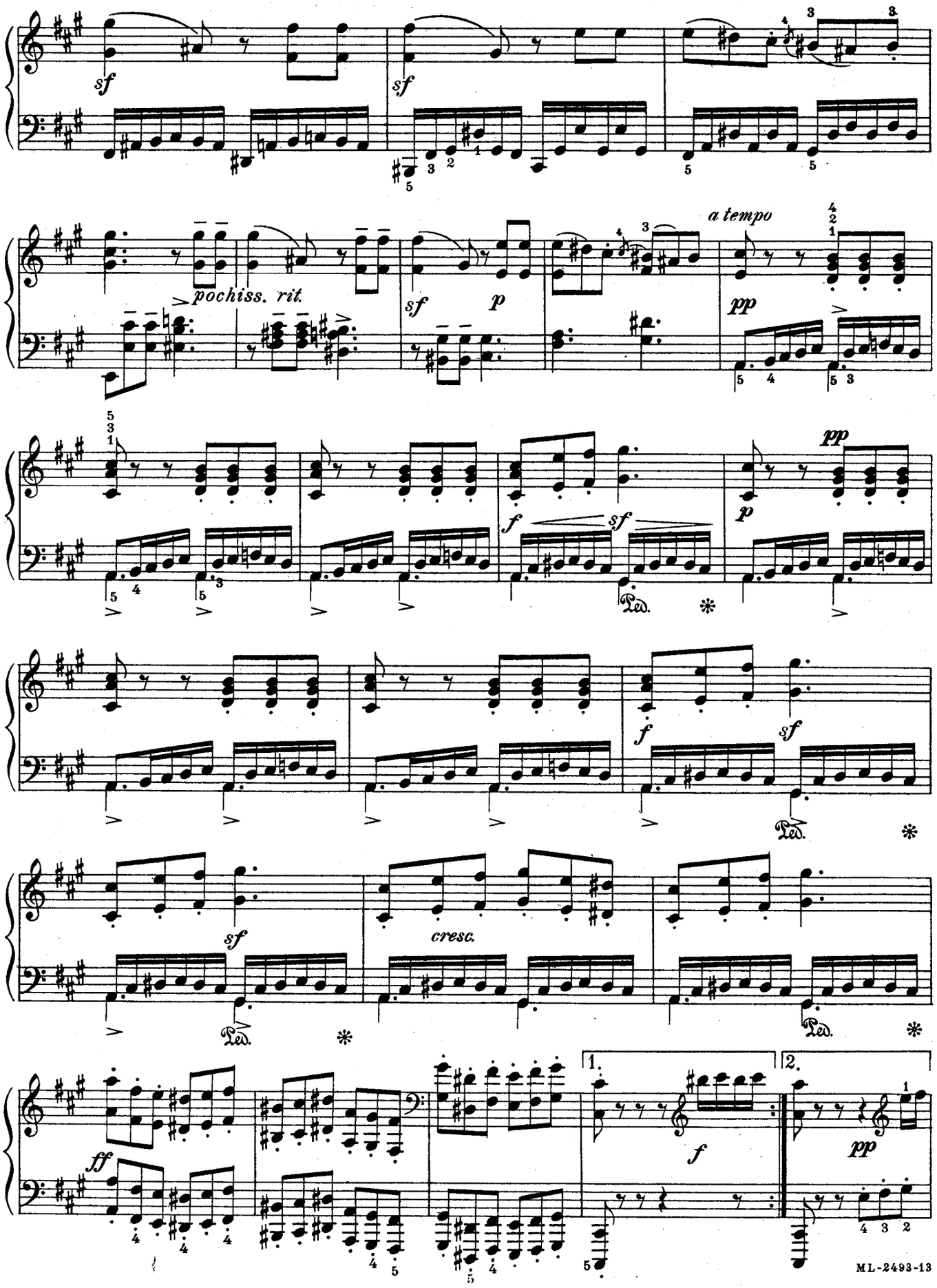
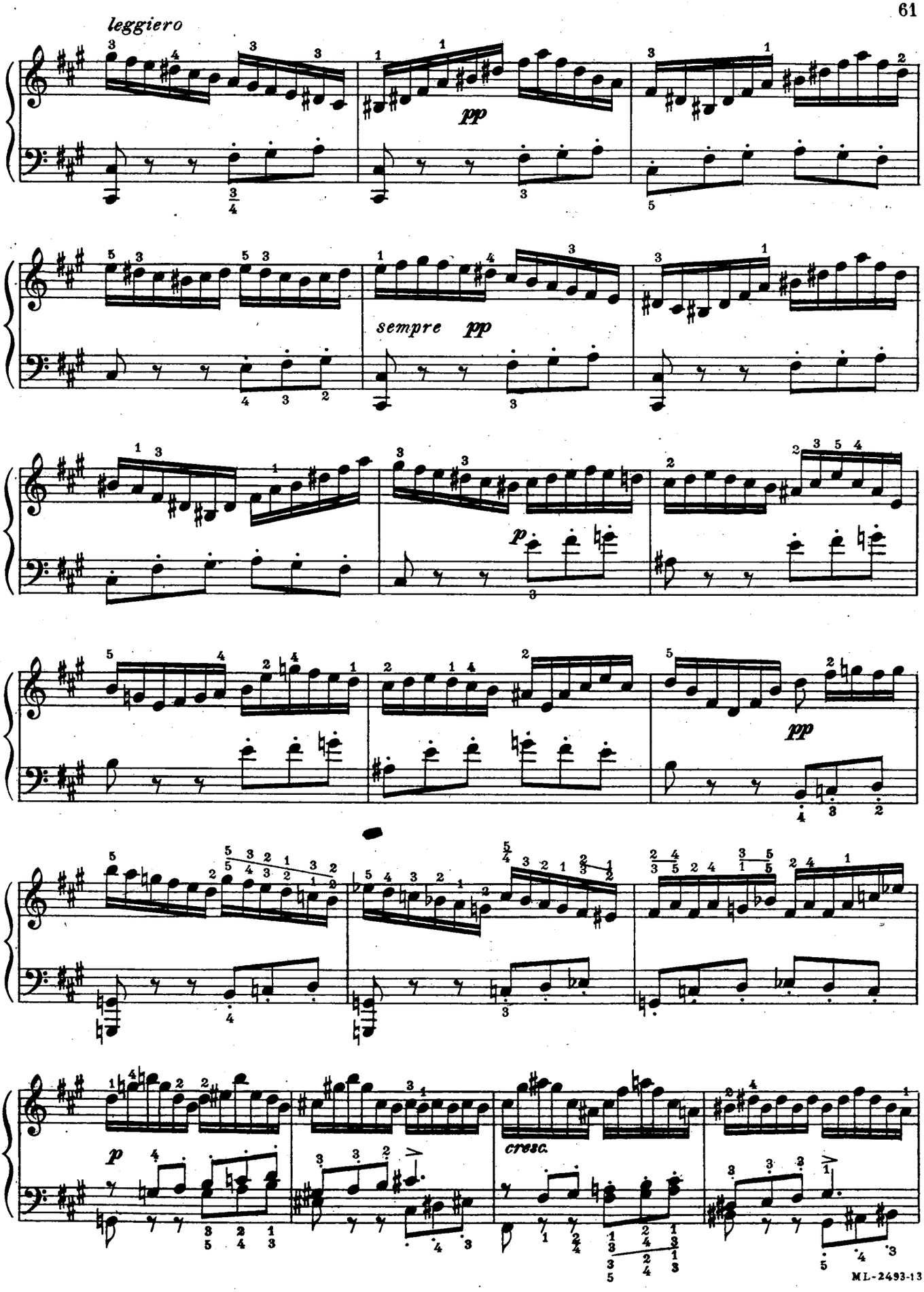
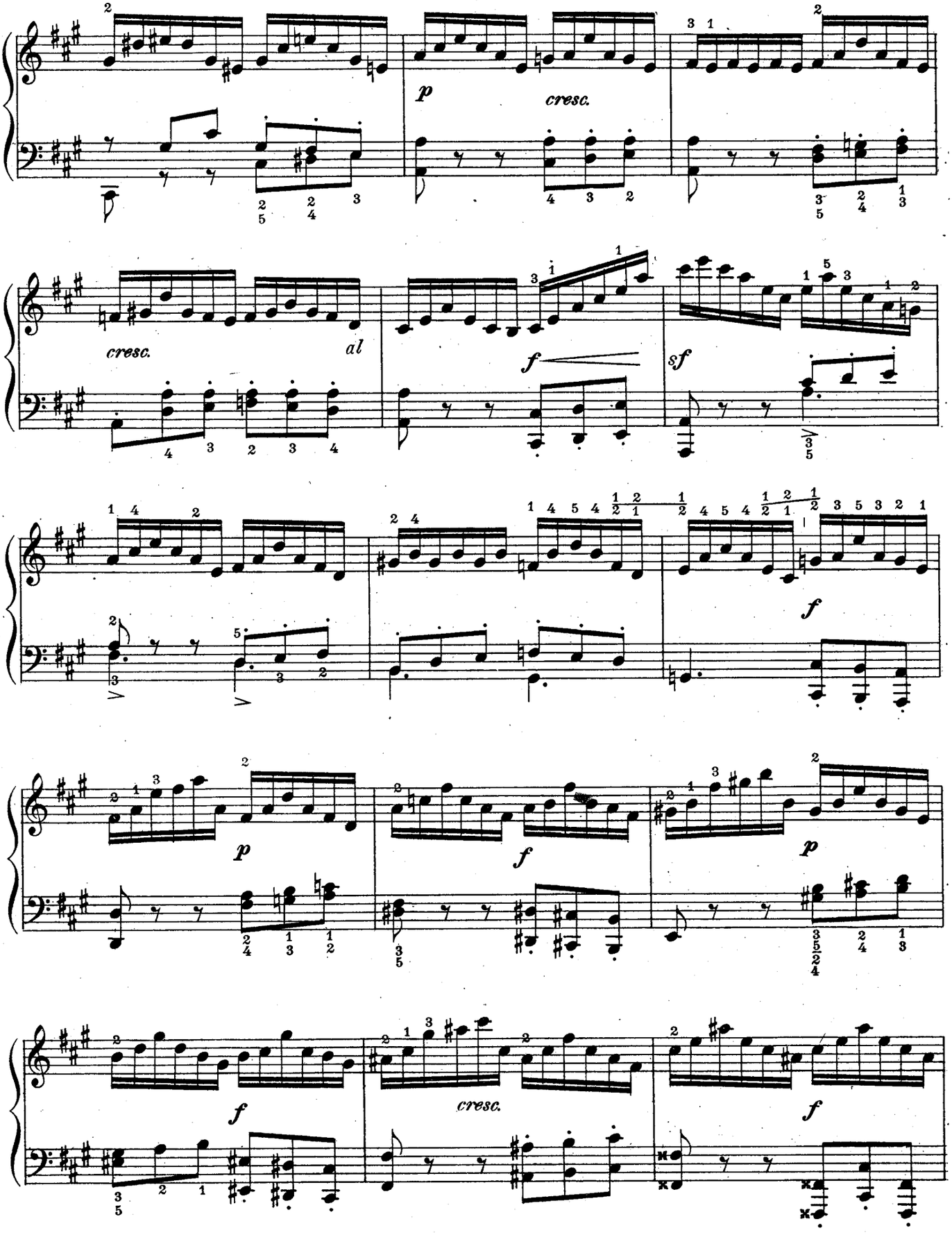
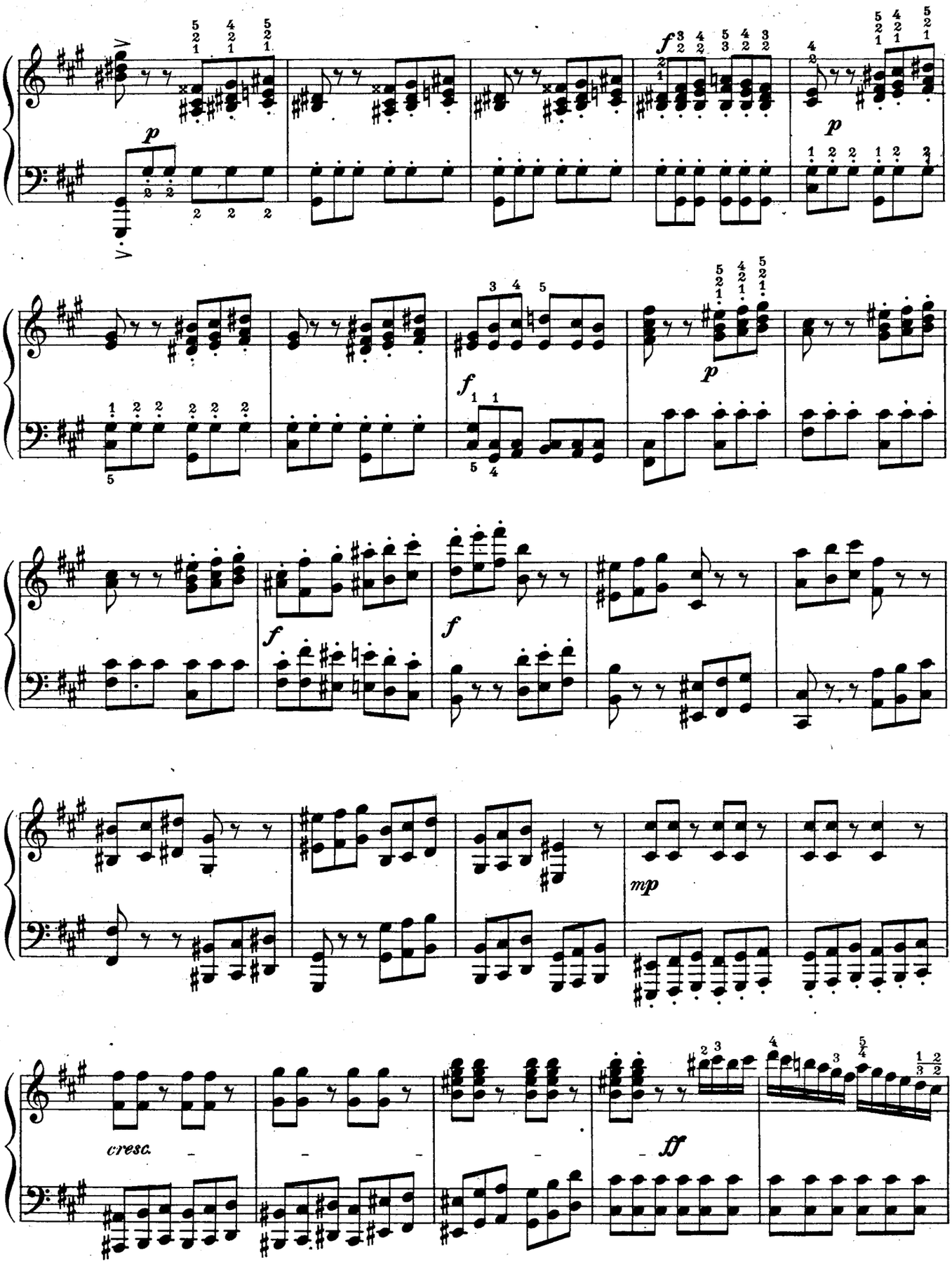

f
sf
sf
sf
sf
f
p
leggiero

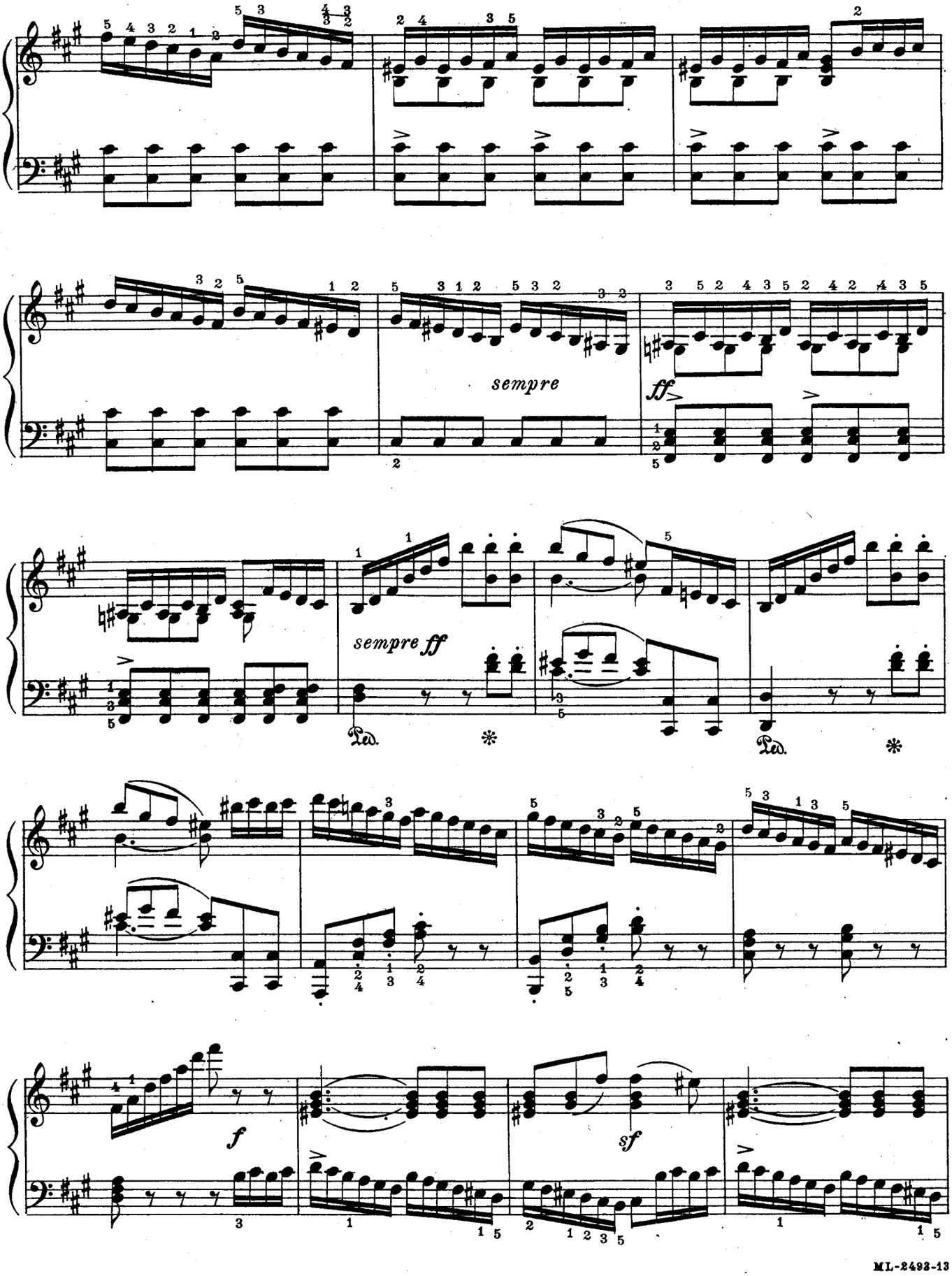

sf
cresc.
f
ff
cantabile
p
cresc.
sf
sf
p
sf

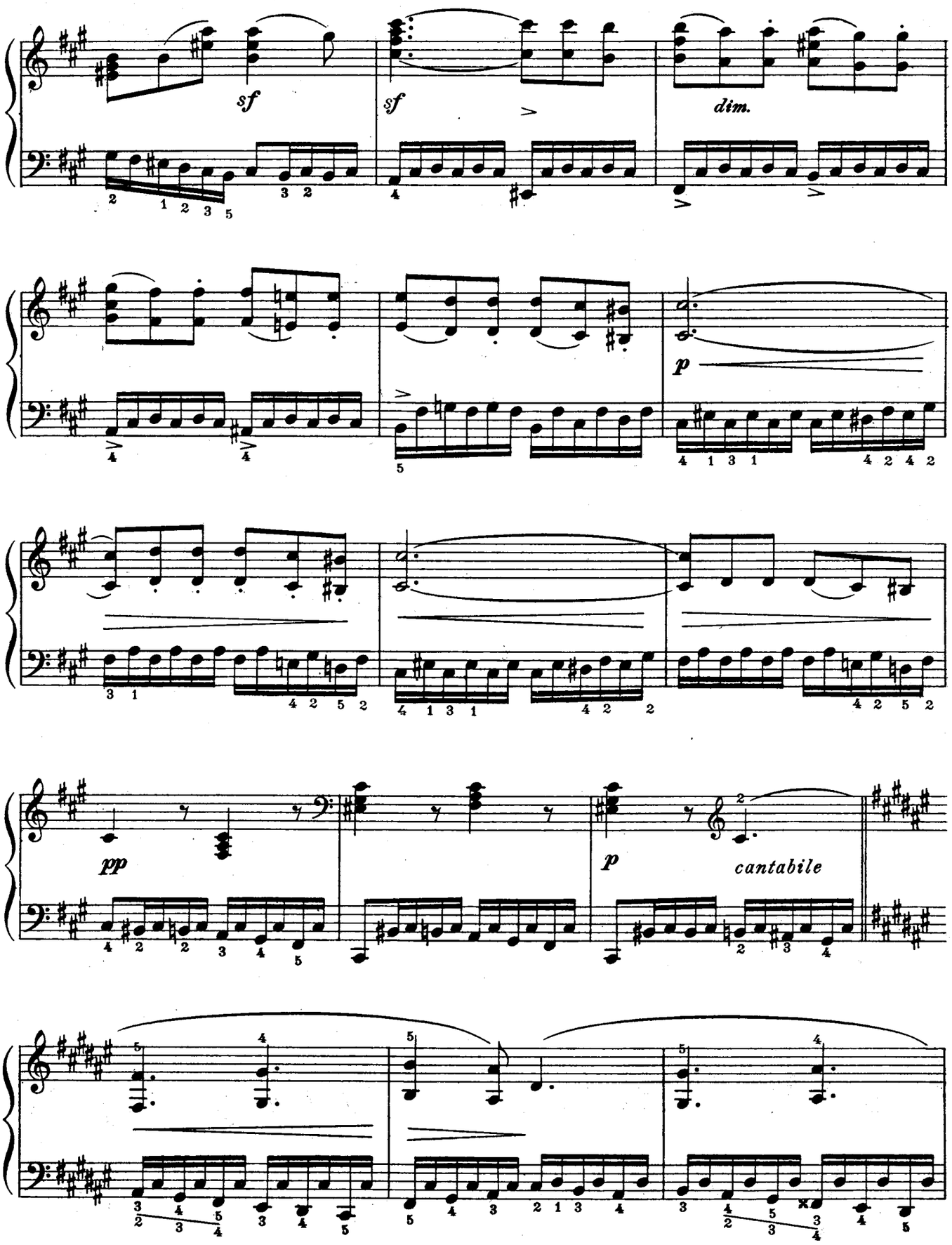

sf
sf
pochiss. rit.
sf
p
a tempo
pp
f
sf
p
pp
Ped.
f
sf
Ped.
sf
cresc.
Ped.
1.
2.
ff
f
pp

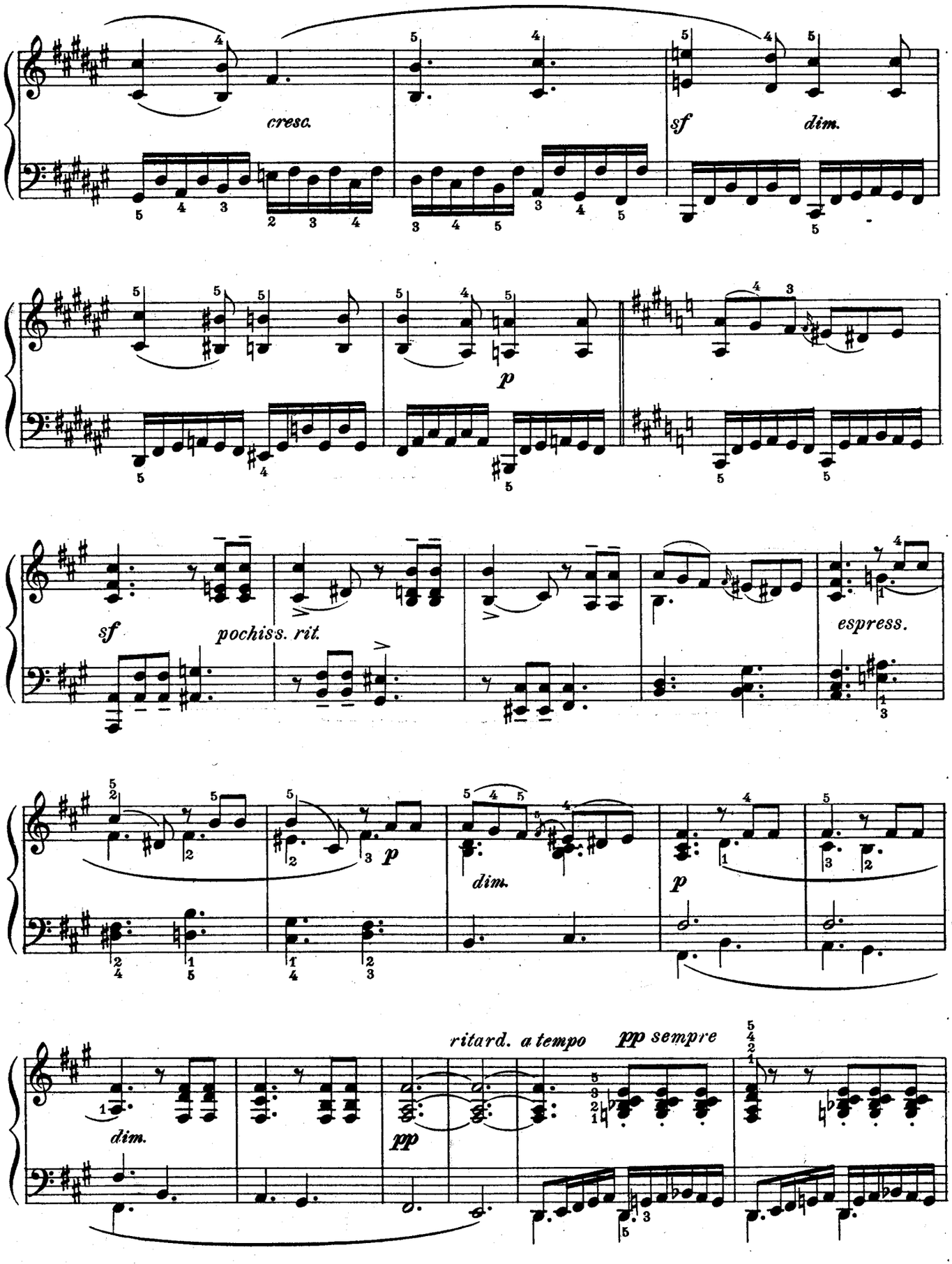

leggiero
pp
sempre pp
p
pp
p
cresc.

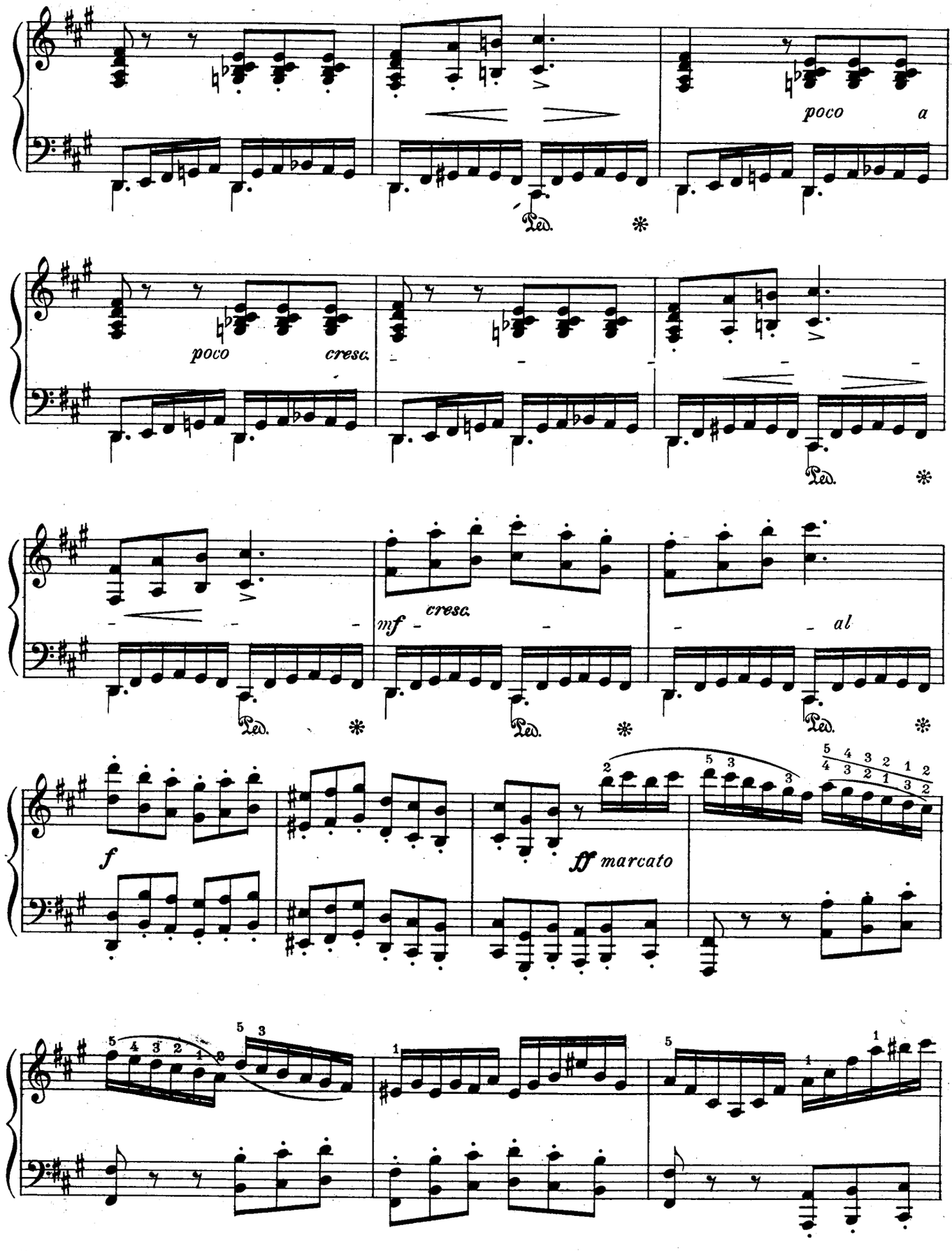

p
cresc.
cresc.
al
f
sf
f
p
f
p
f
cresc.
f

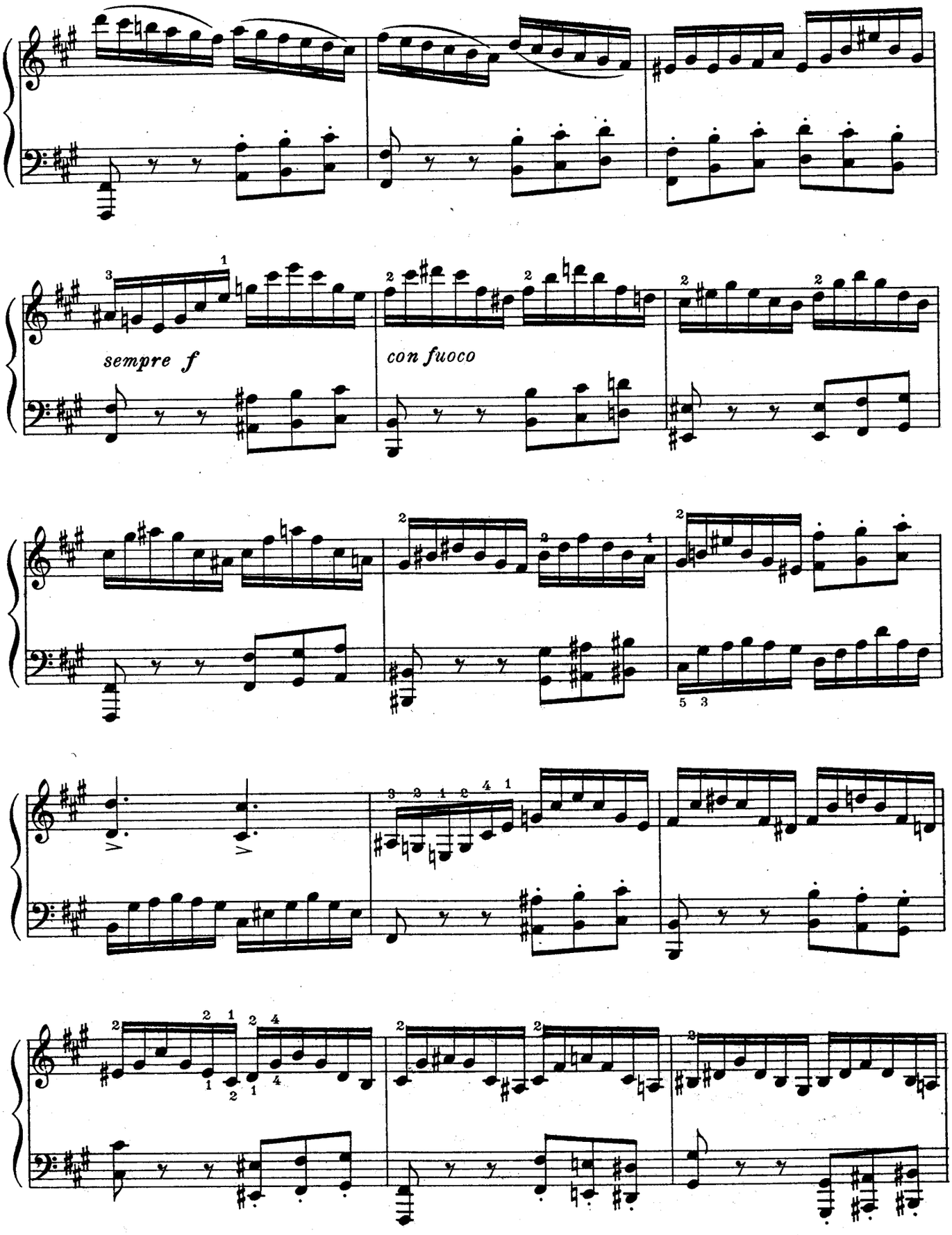

p
f
p
f
f
p
f
f
mp
cresc.
ff

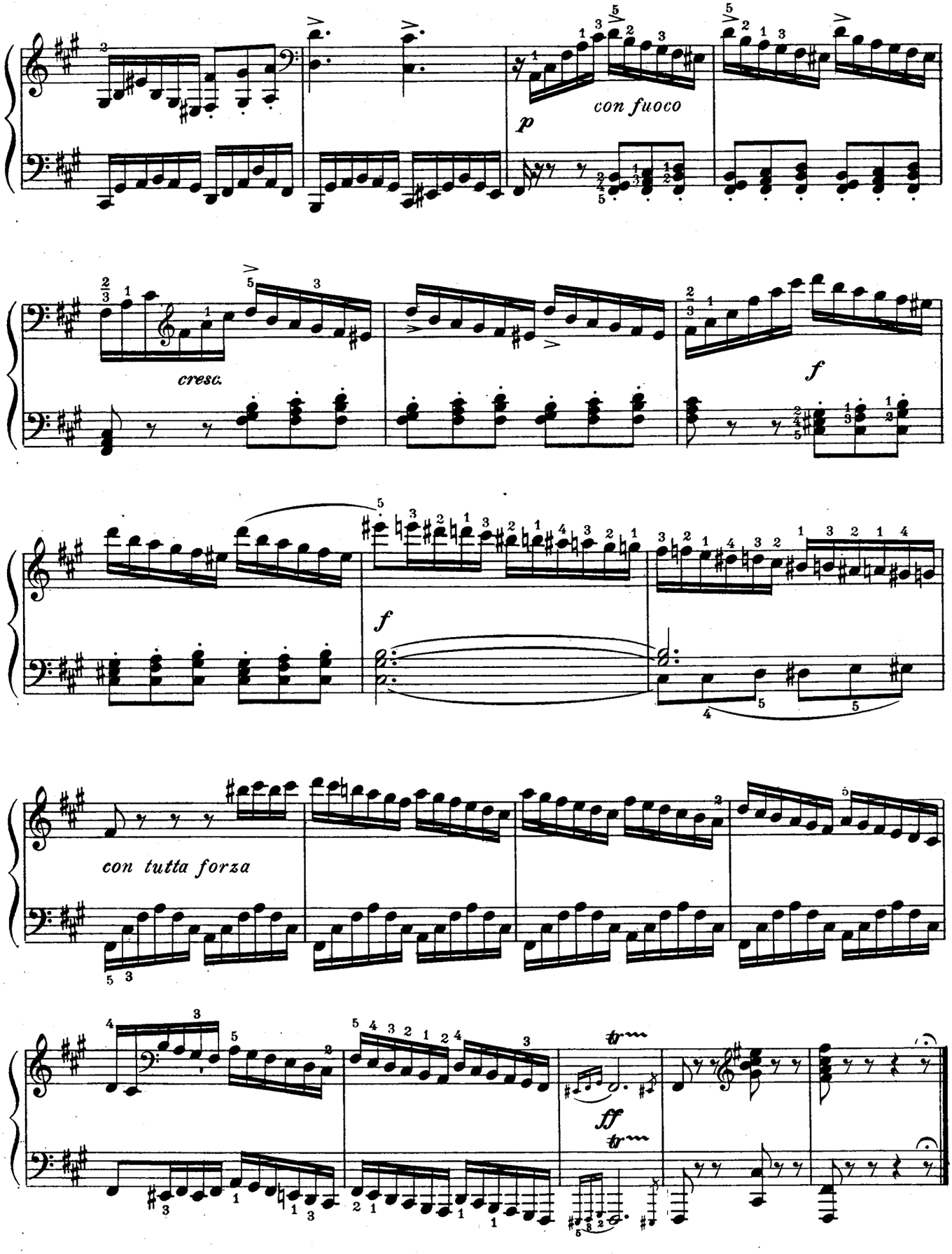

sempre
ff
sempre ff
Ped.
*
Ped.
*
f
sf


sf
sf
dim.
p
pp
p
cantabile


cresc.
sf
dim.
p
sf
pochiss. rit.
espress.
p
dim.
p
ritard. a tempo
pp sempre
dim.
pp


poco a
poco cresc.
mf cresc.
al
f
ff marcato


sempre f
con fuoco


con fuoco
p
cresc.
f
f
con tutta forza
ff
tr
tr

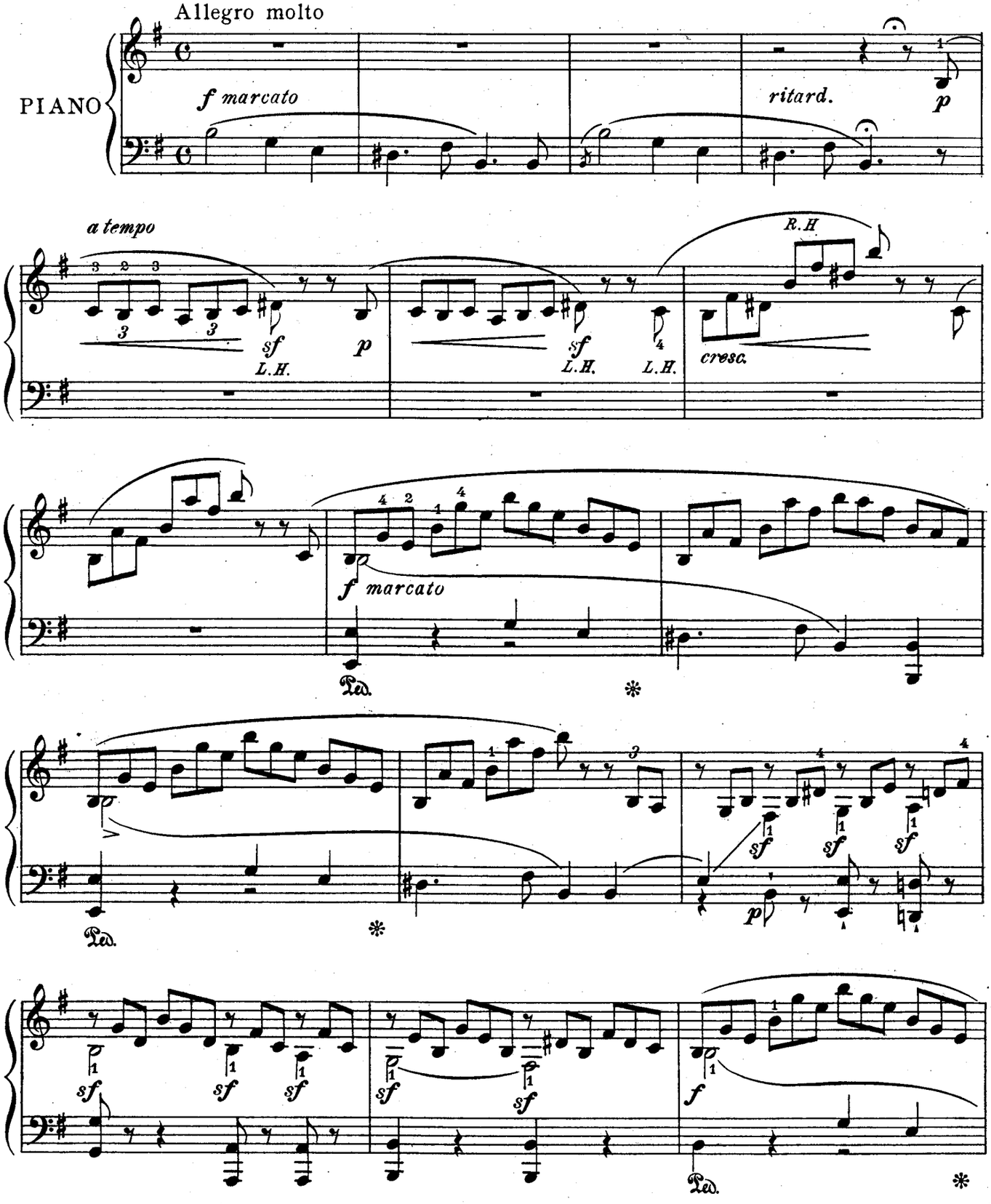
PRELUDE and FUGUE, in E minor

Edited by Moritz Moszkowski

FELIX MENDELSSOHN
(1809-1847)

PRELUDE

Allegro molto



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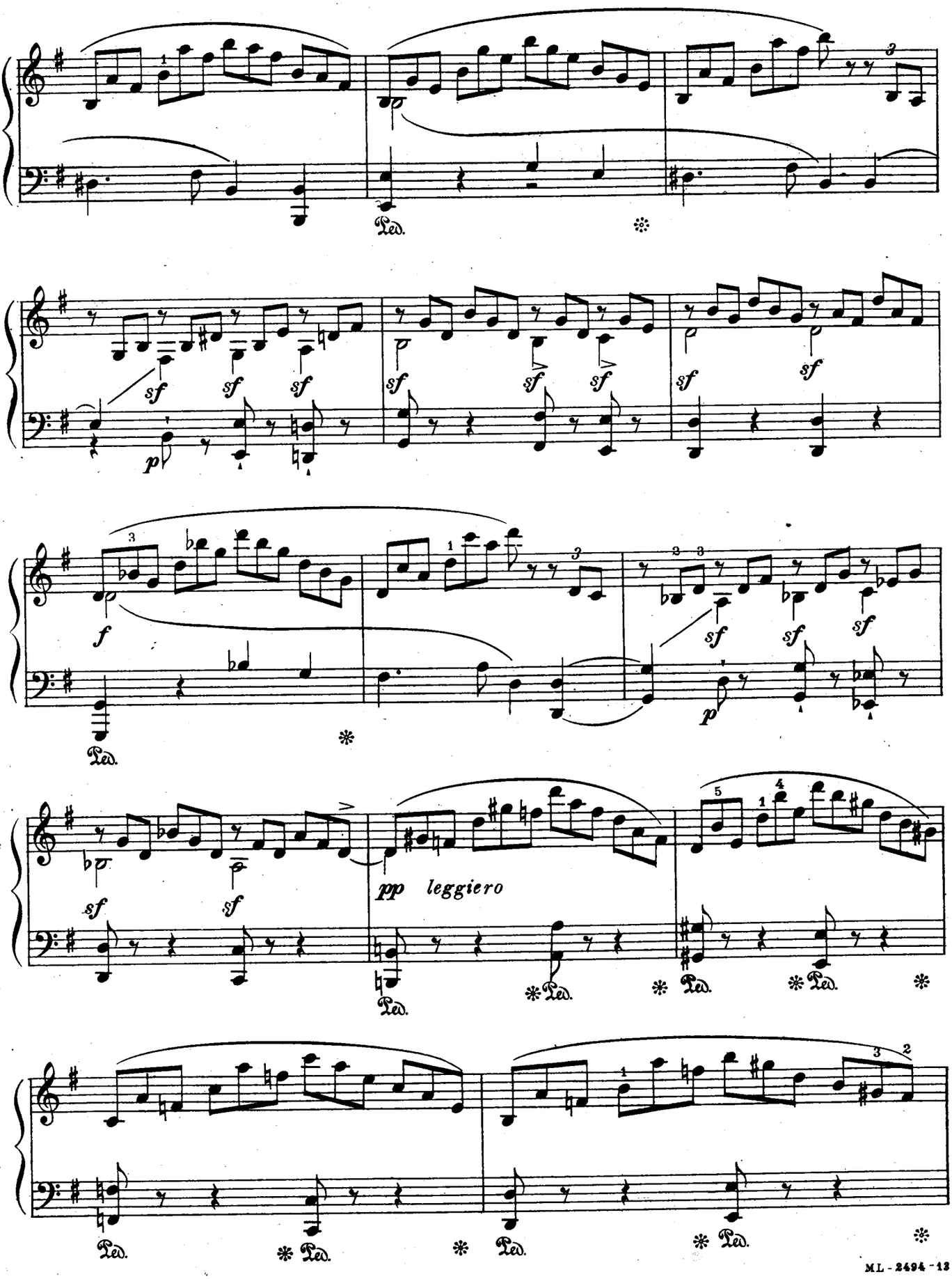
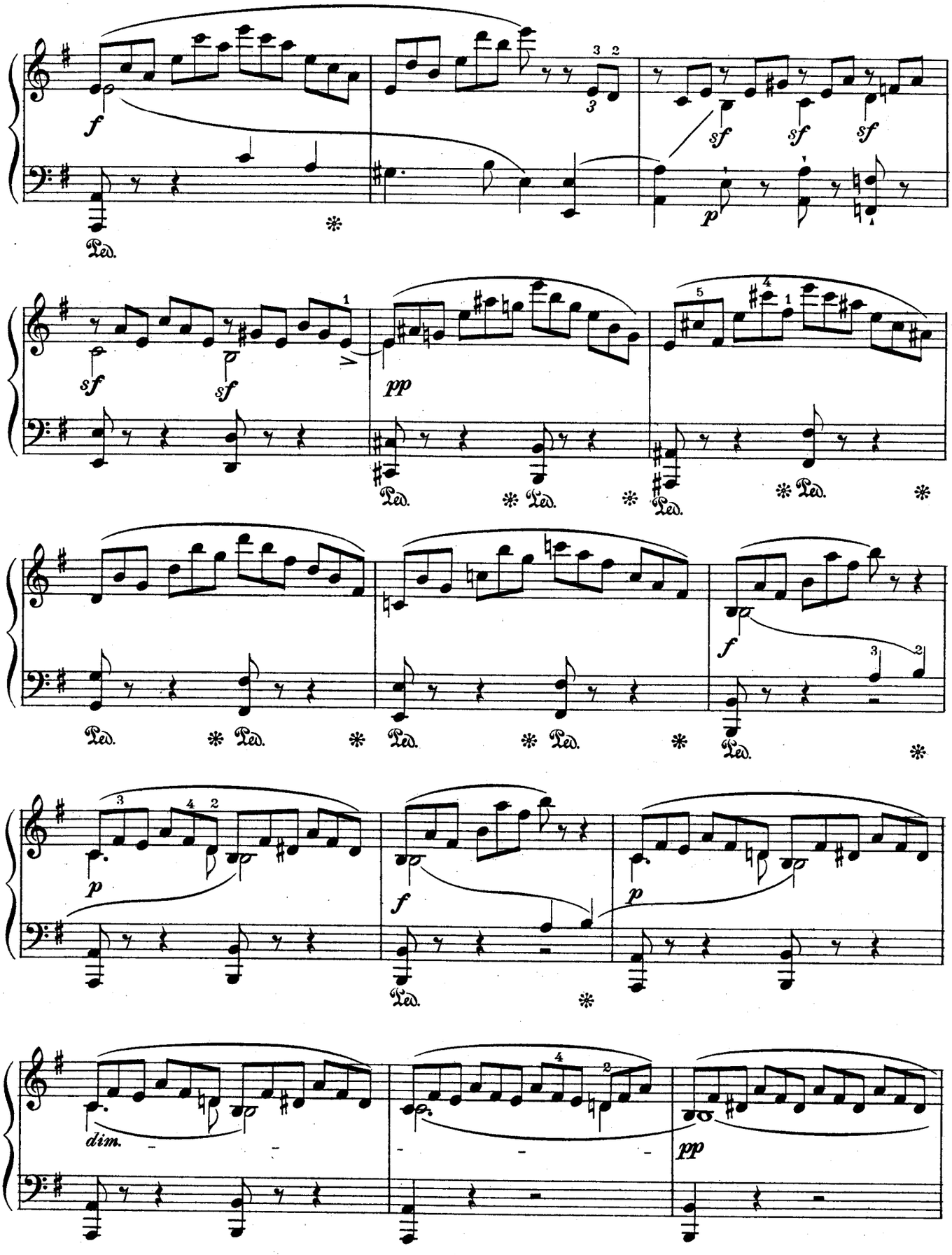
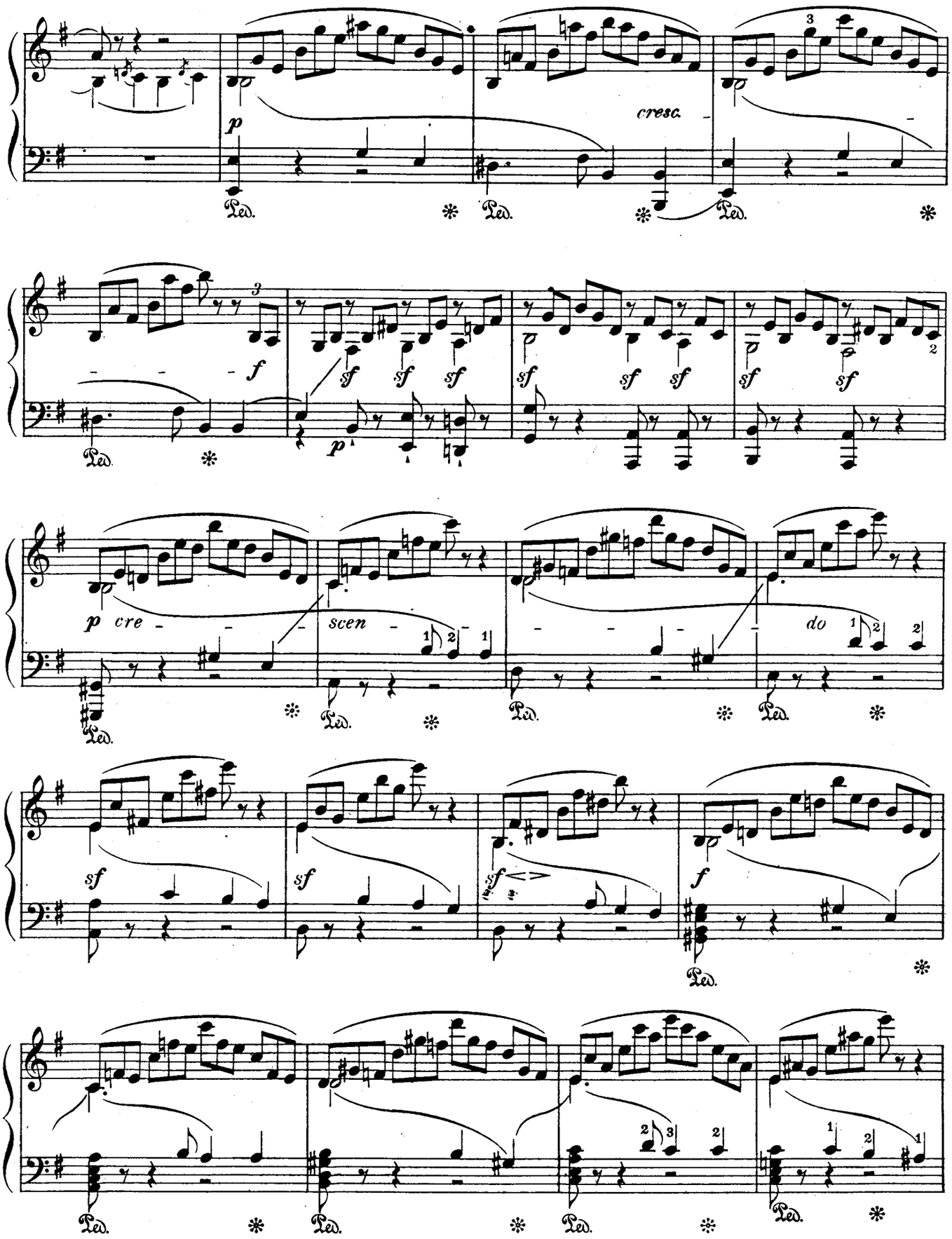
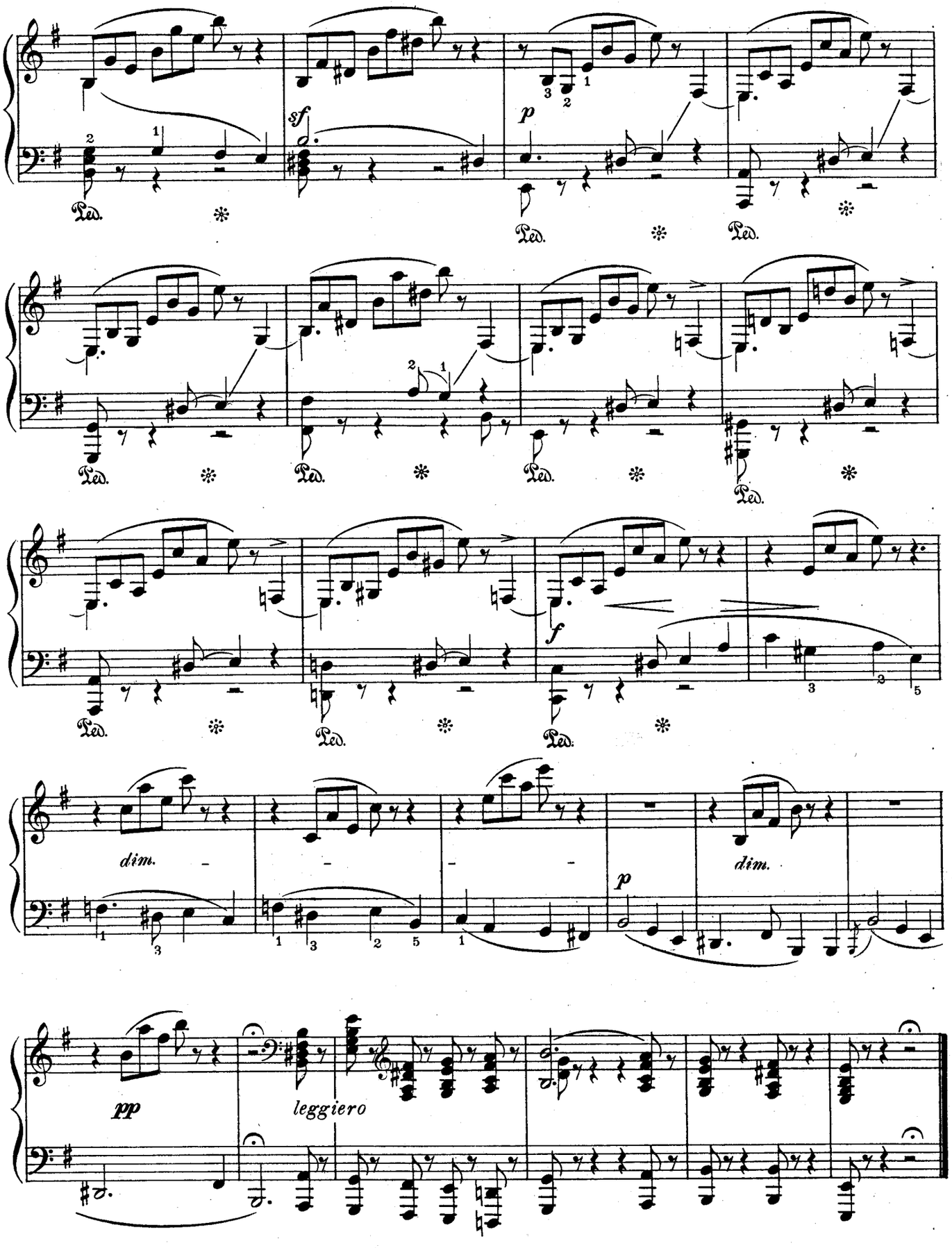

Ped.
sf
p
f
pp leggiero

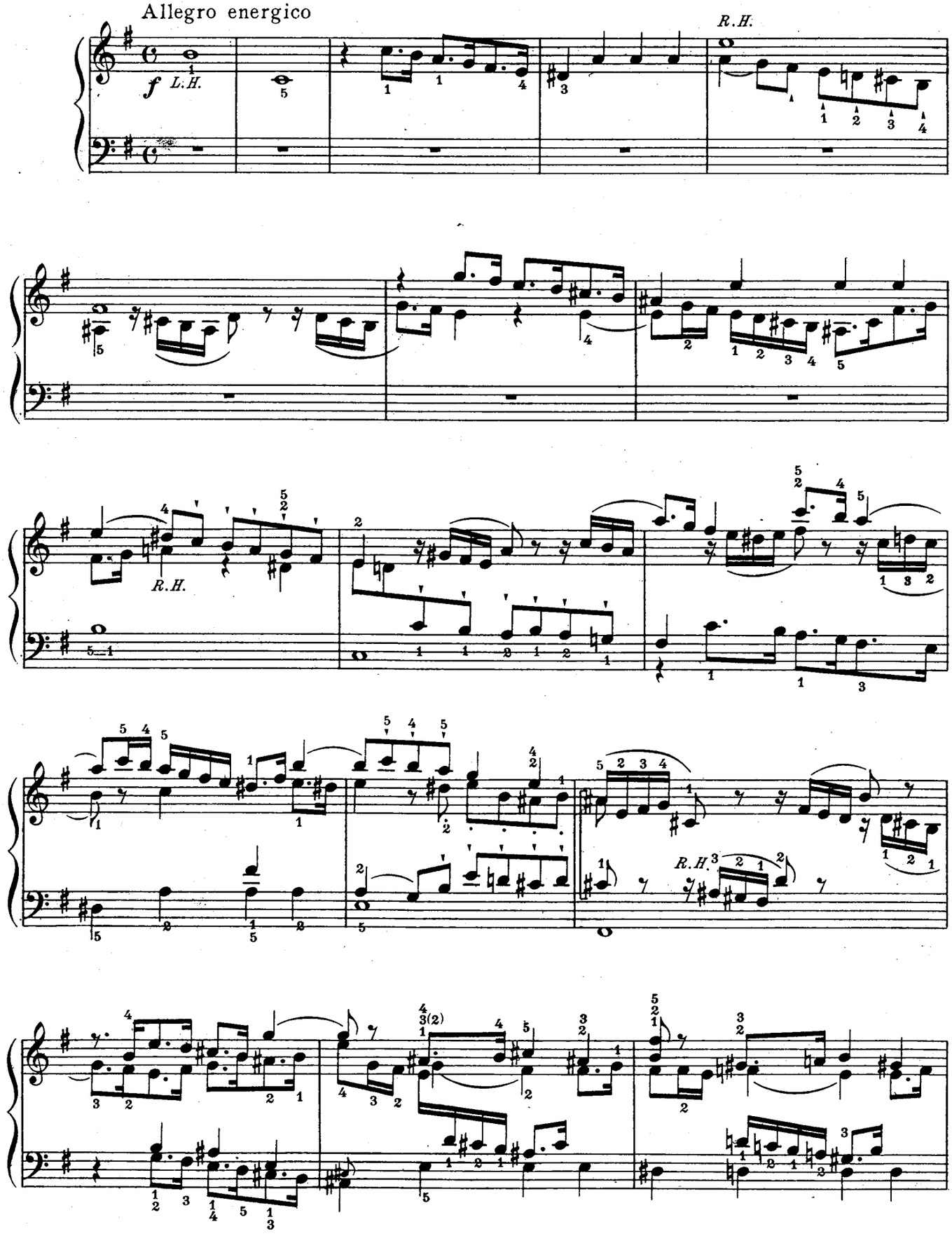

f
Ped.
sf
p
pp
dim.

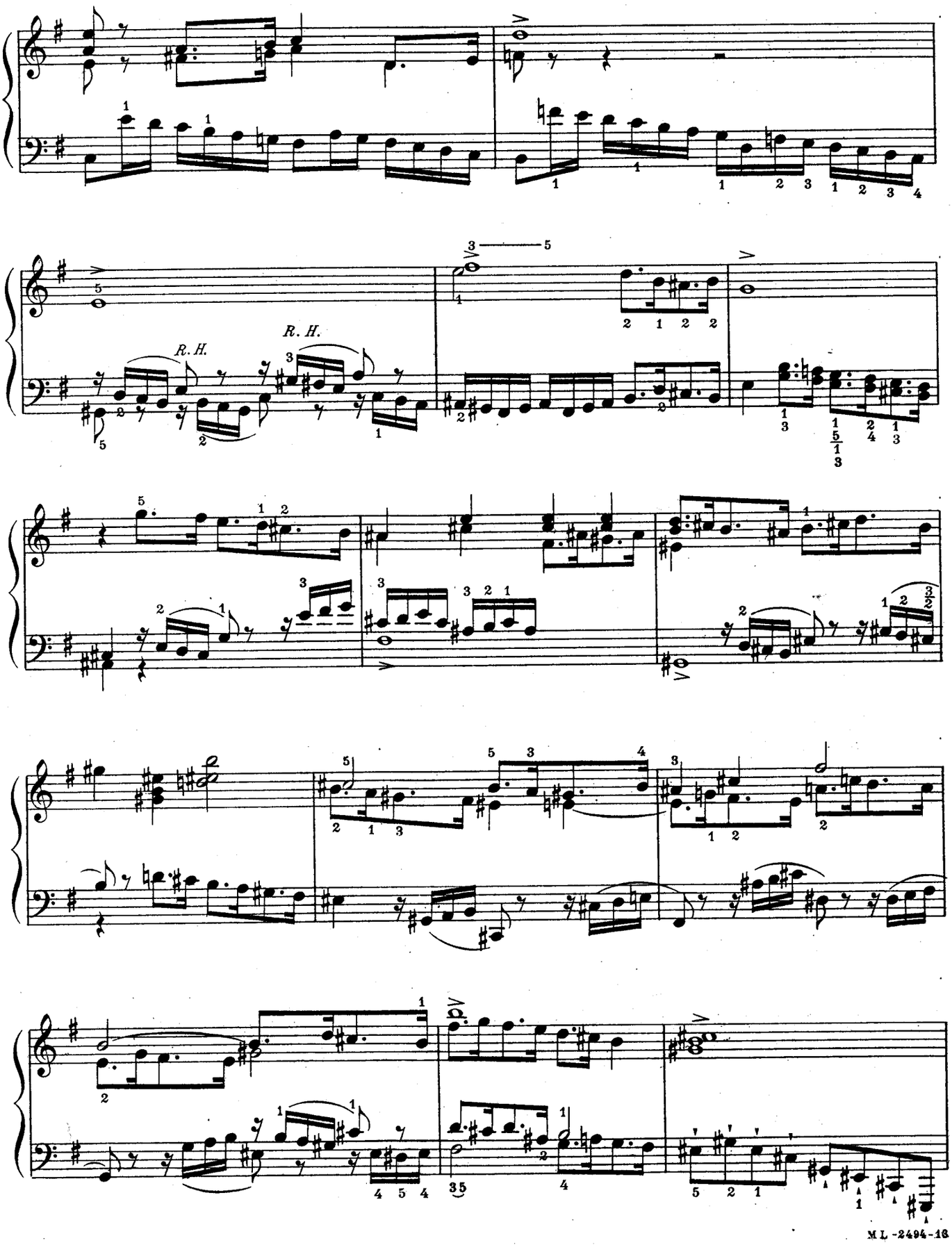

p
cresc.
f
sf
p
p cre
scen
do
sf
f
Ped.

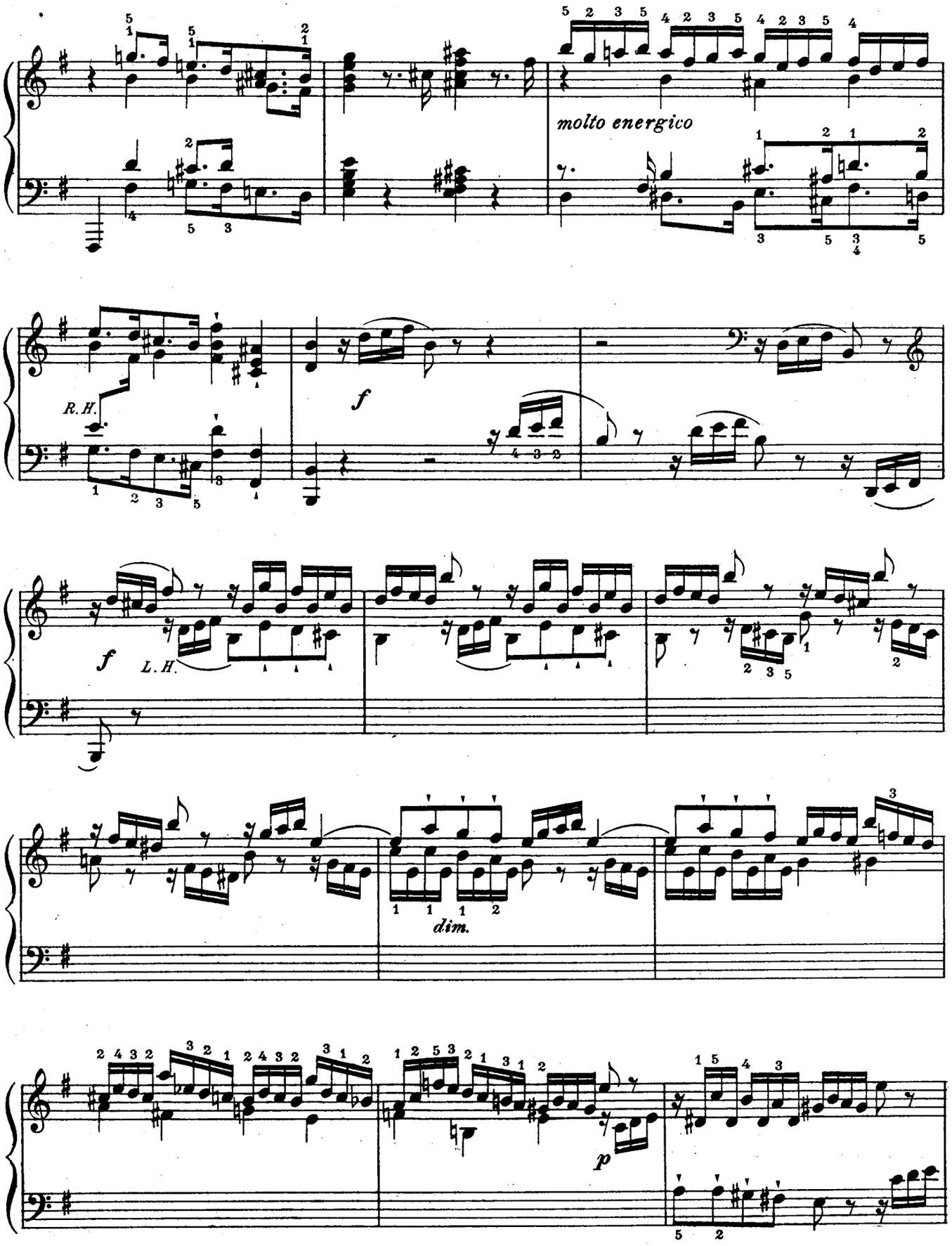

sf
p
Ped.
f
dim.
p
dim.
pp
leggiero

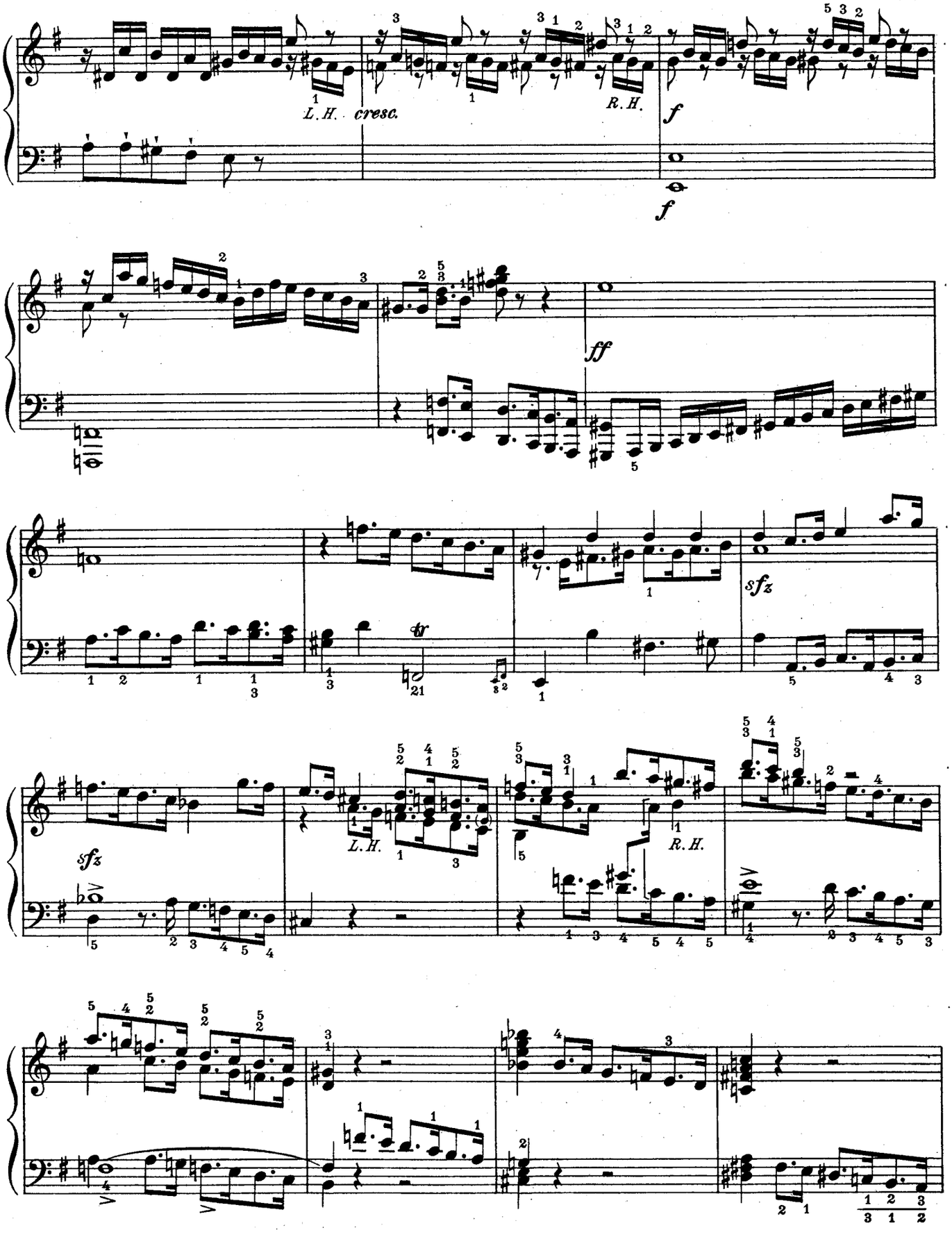
FUGUE

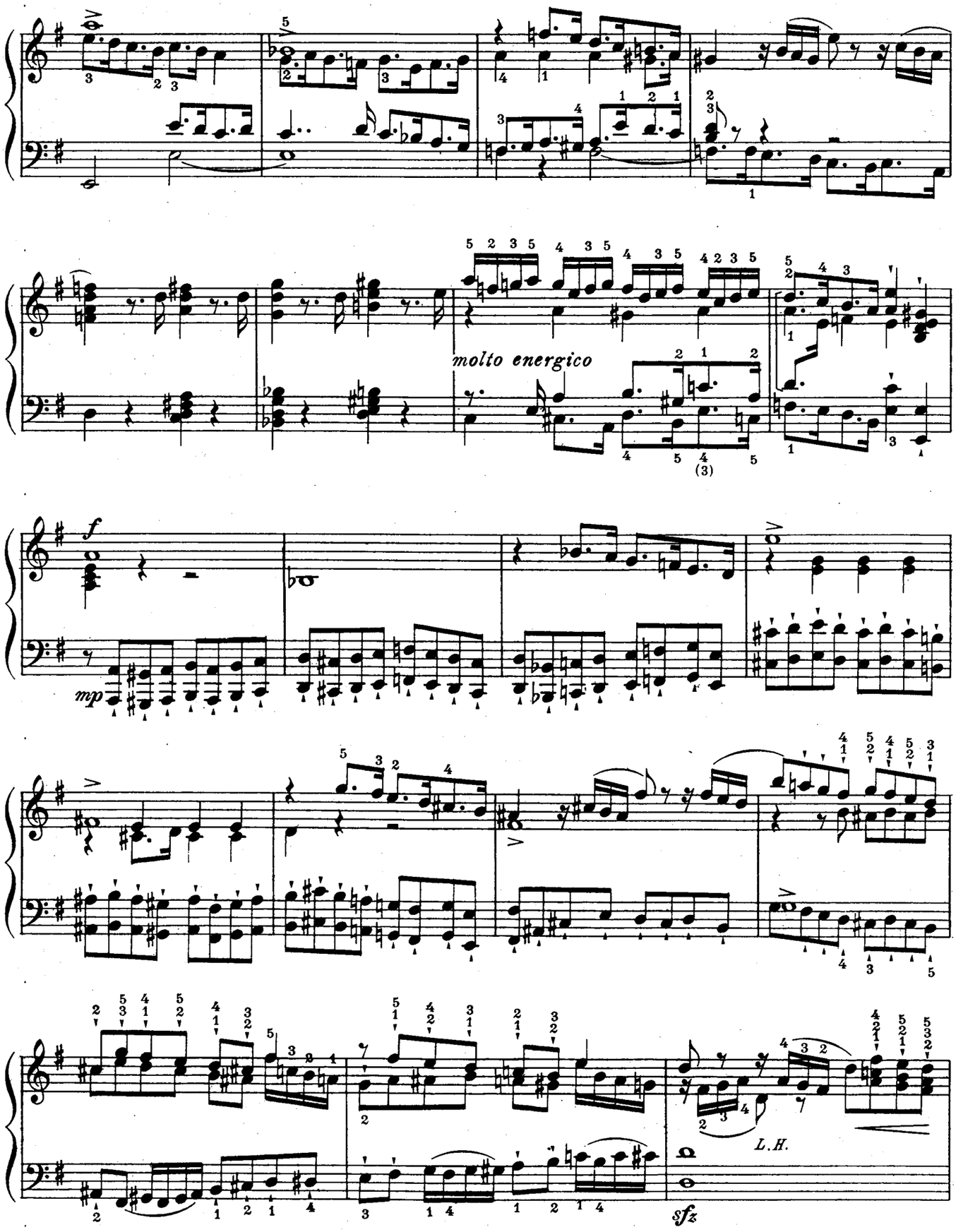
Allegro energico

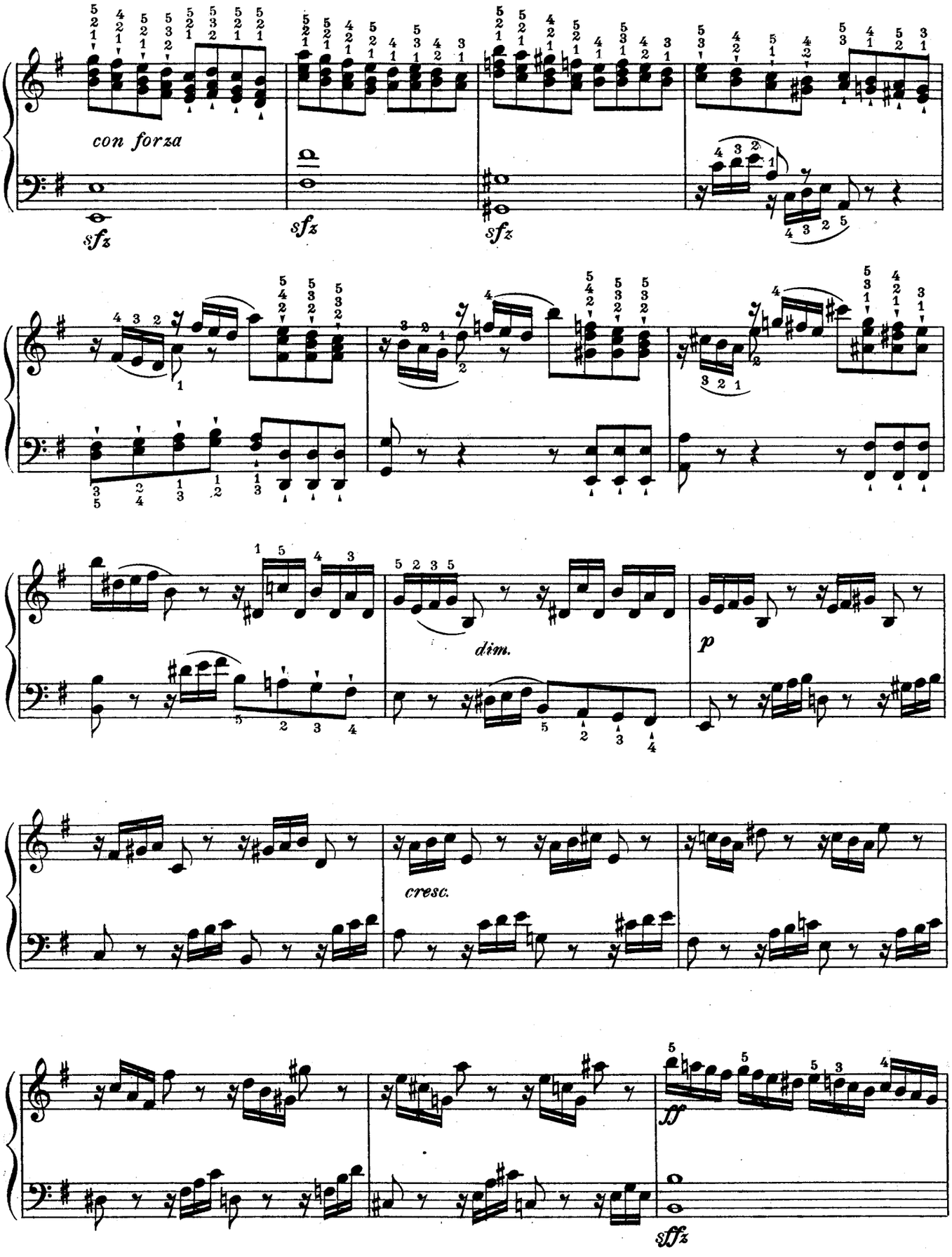


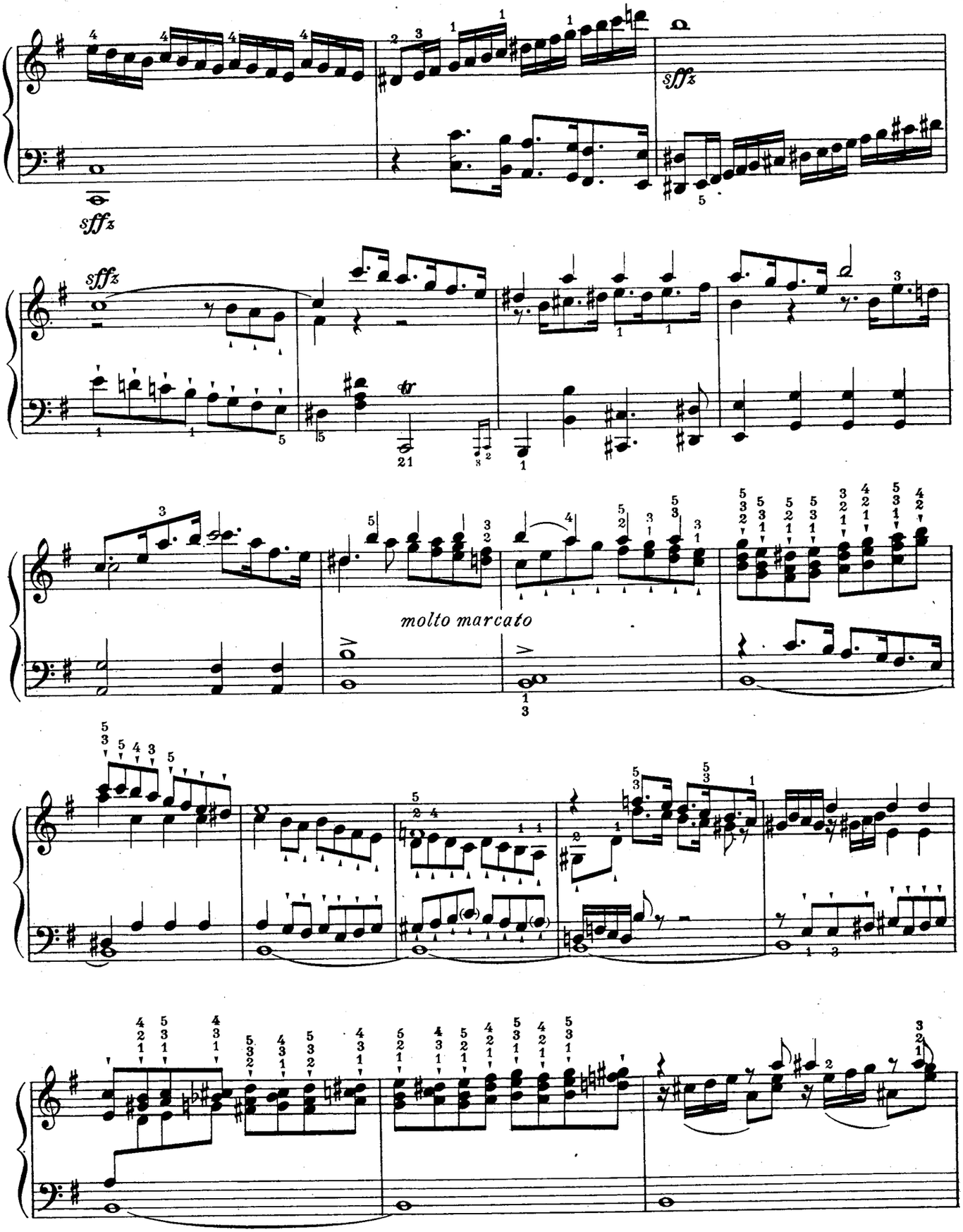

R. H.
R. H.

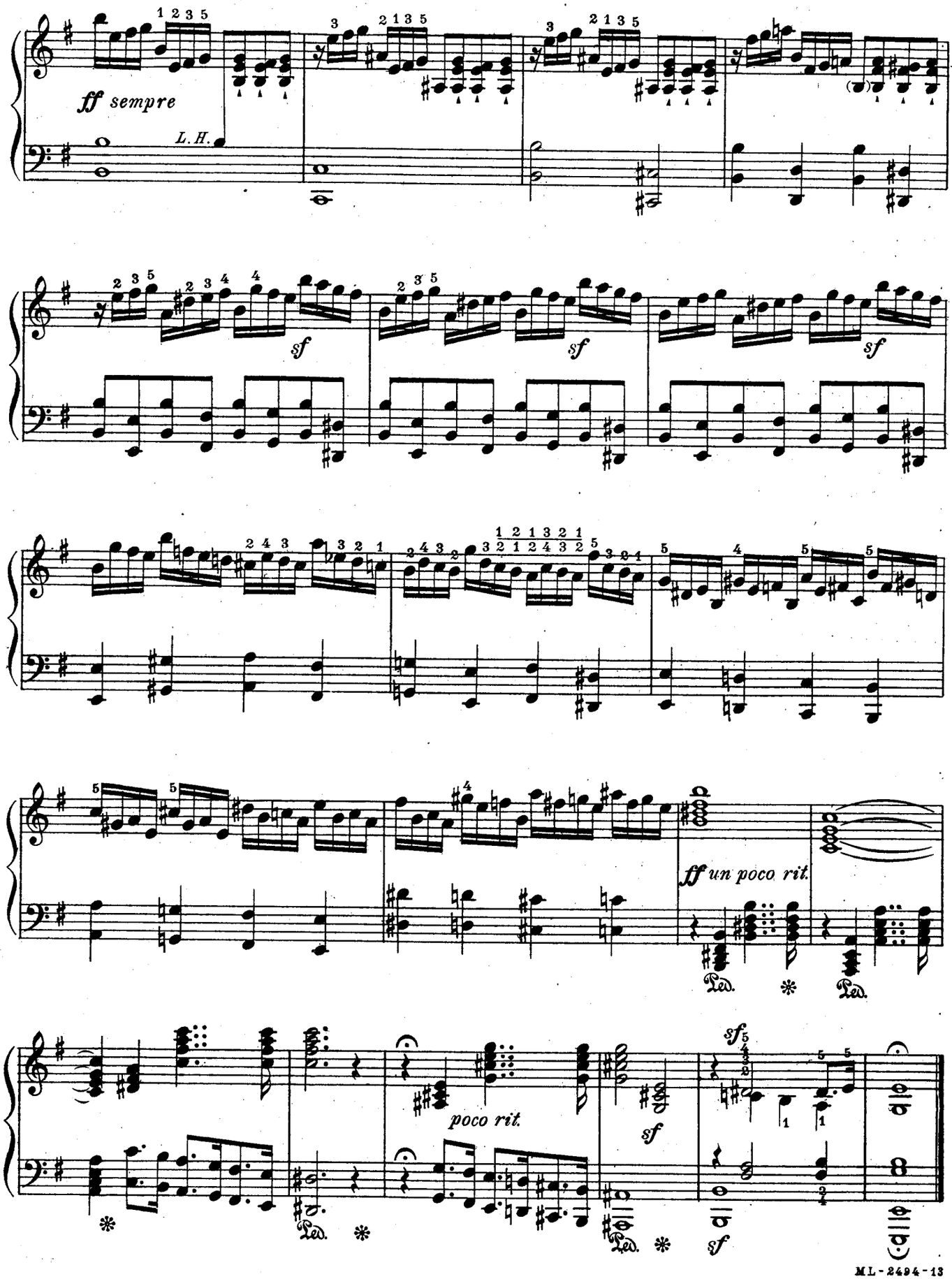

molto energico
R.H.
f
f
L.H.
dim.
p


L.H.
cresc.
R.H.
f
f
ff
sfz
tr
sfz
L.H.
R.H.


molto energico
(3)
f
mp
L.H.
sfz


con forza
sfz
sfz
sfz
dim.
p
cresc.
ff
sffz


sffz
sffz
sffz
molto marcato

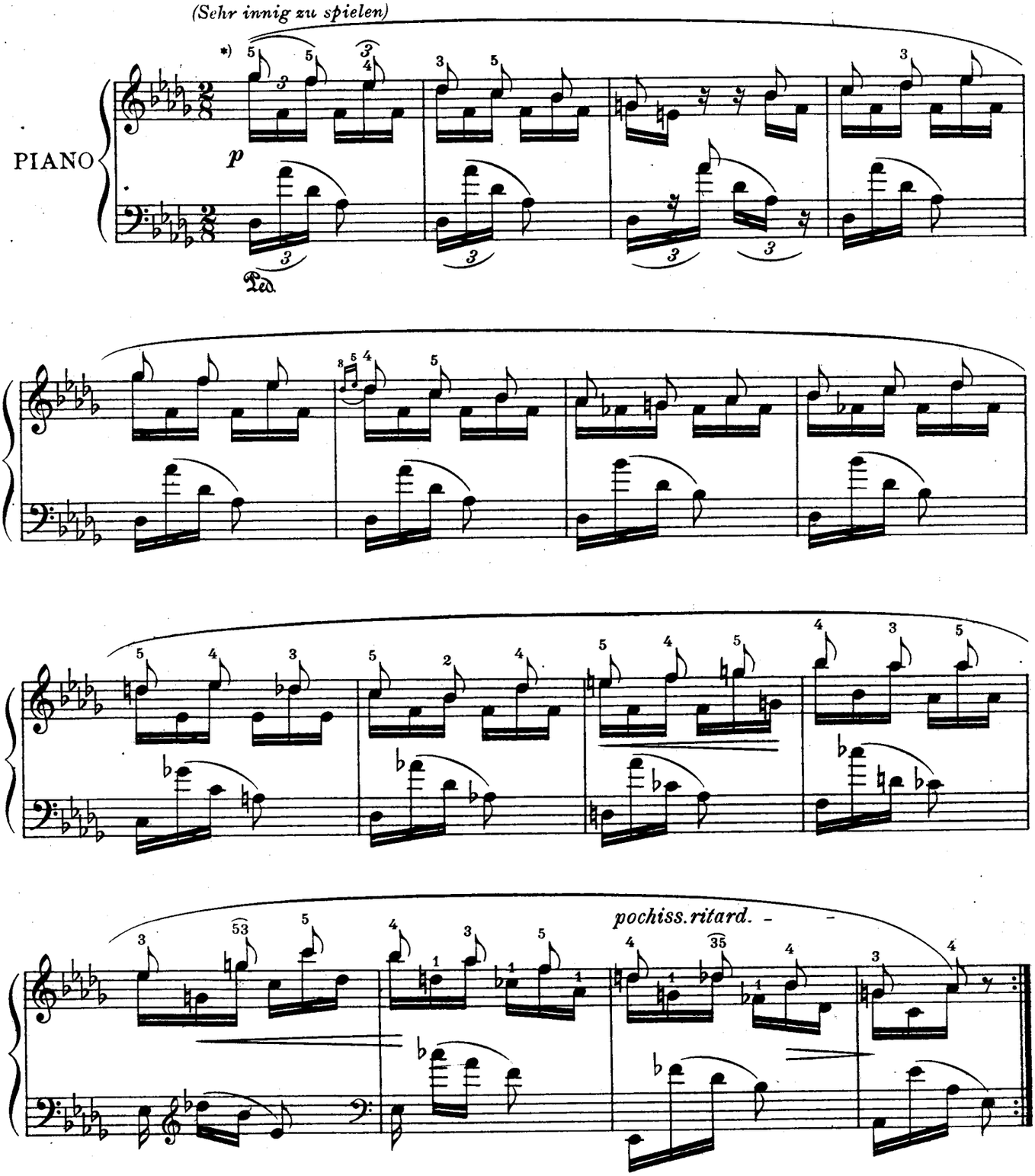

ff sempre
L.H.
sf
sf
sf
ff un poco rit.
Ped.
Ped.
poco rit.
sf
Ped.
Ped.
sf
sf

AT EVENING
(DES ABENDS)

Edited by Moritz Moszkowski

ROBERT SCHUMANN, Op. 12, № 1
(1810-1856)

Con molto affetto
(Sehr innig zu spielen)



*) In this piece the Pedal is to be used, as a general rule, to prolong for a short time the left-hand sixteenth-note that forms the ground-bass of the measure. Where, above this bass, a quick and marked change of harmony occurs, the Pedal must of course be earlier quitted than in the measures where the harmony is more restful in its progressions.

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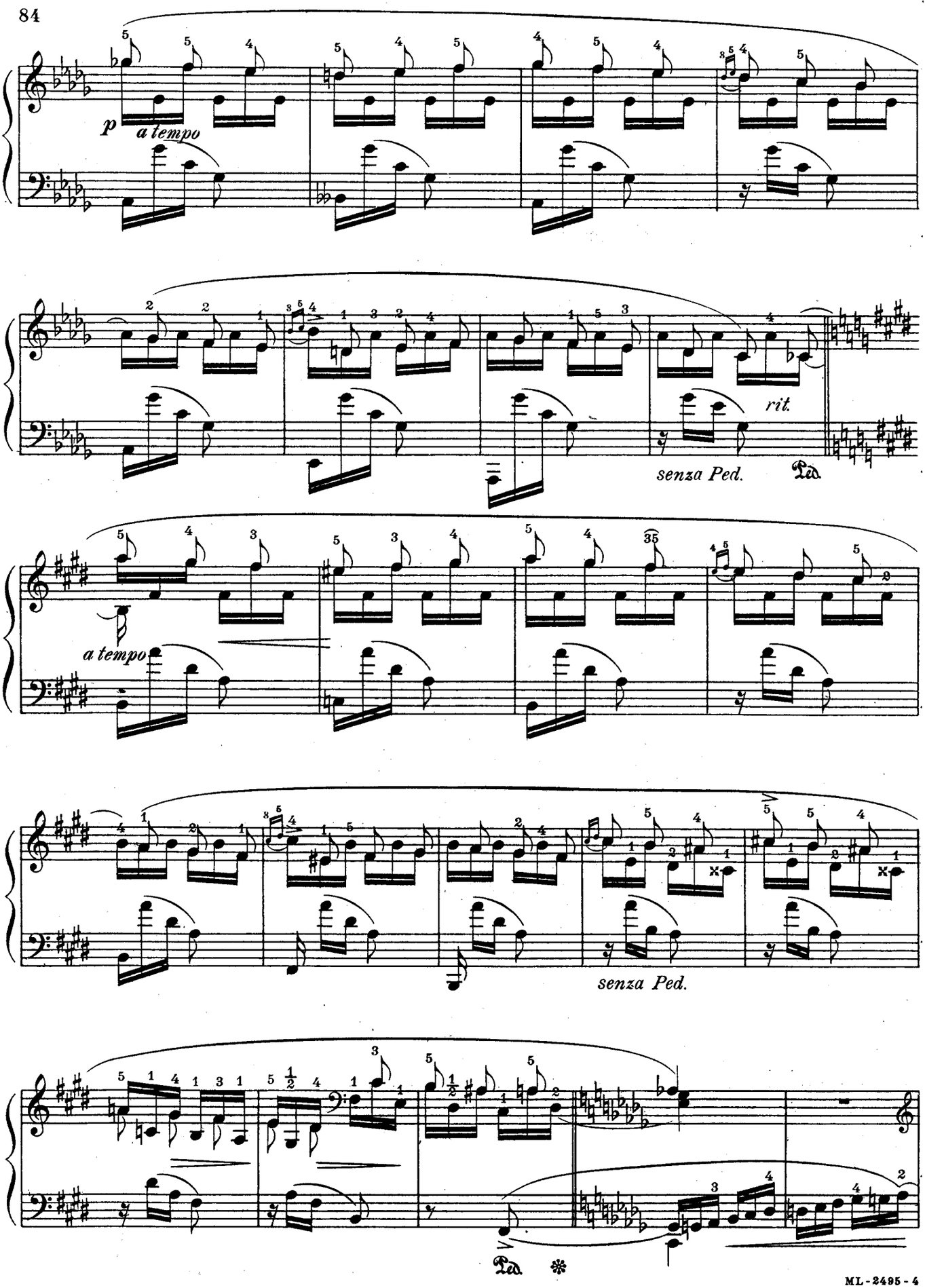
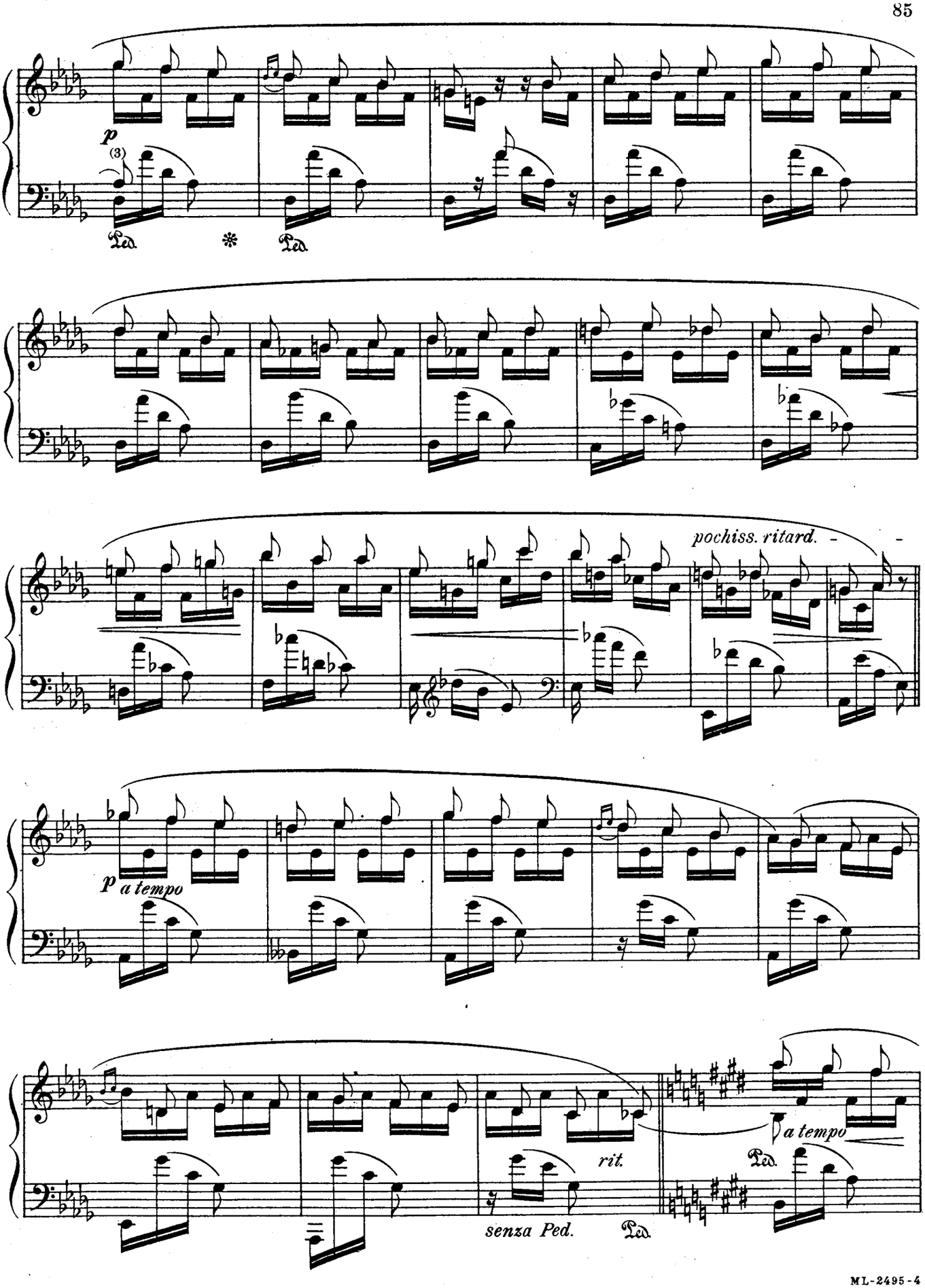
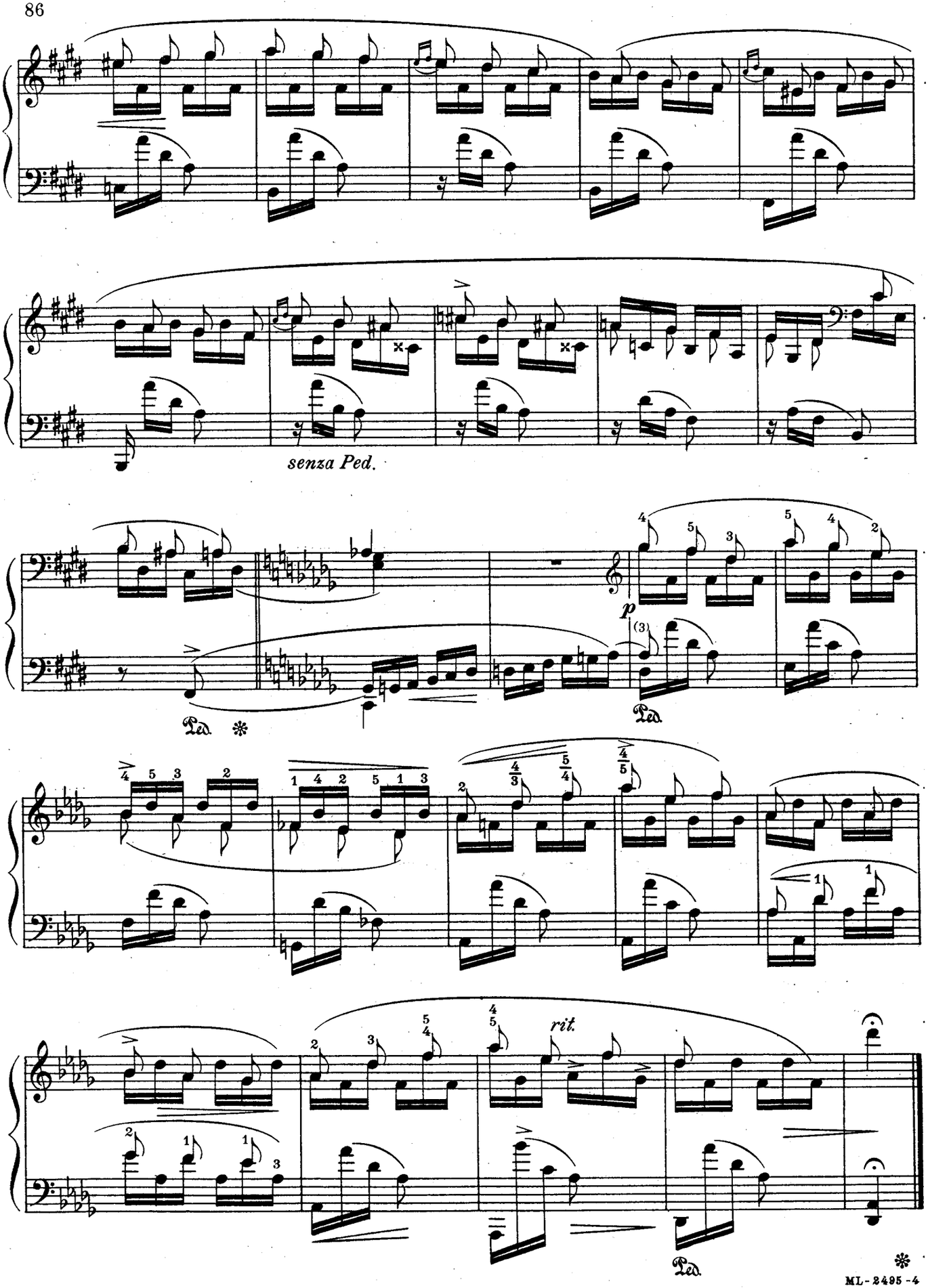

p
a tempo
rit.
senza Ped.
Ped
a tempo
senza Ped.
Ped


p
(3)
Ped.
*
Ped.
pochiss. ritard.
p a tempo
rit.
senza Ped.
Ped.
a tempo
Ped.


senza Ped.
p
Ped.
rit.
Ped.

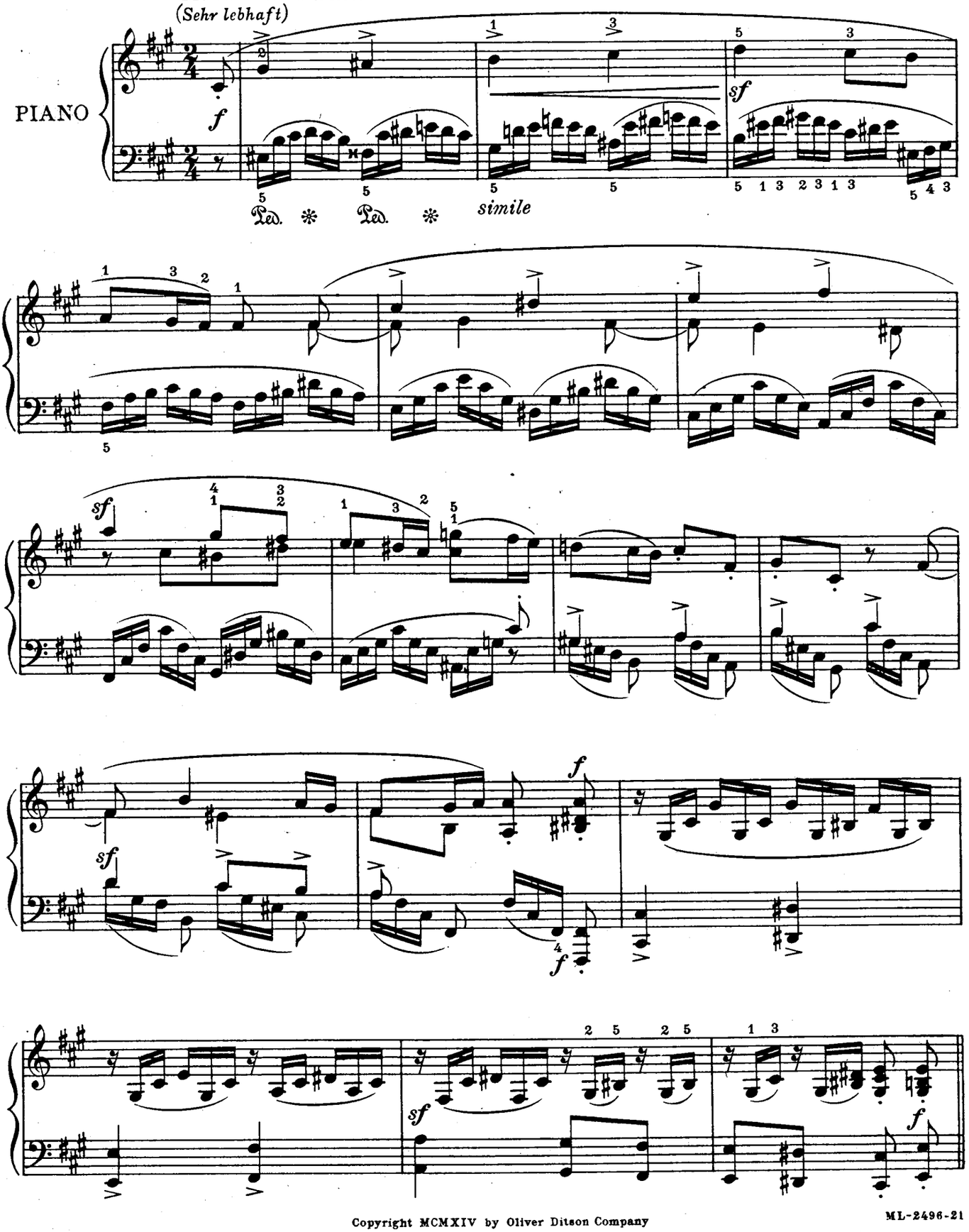
NOVELLETTE, in F♯ minor

Edited by Moritz Moszkowski

ROBERT SCHUMANN, Op. 21, № 8
(1810-1856)

Molto vivace (♩=100)
(Sehr lebhaft)

PIANO



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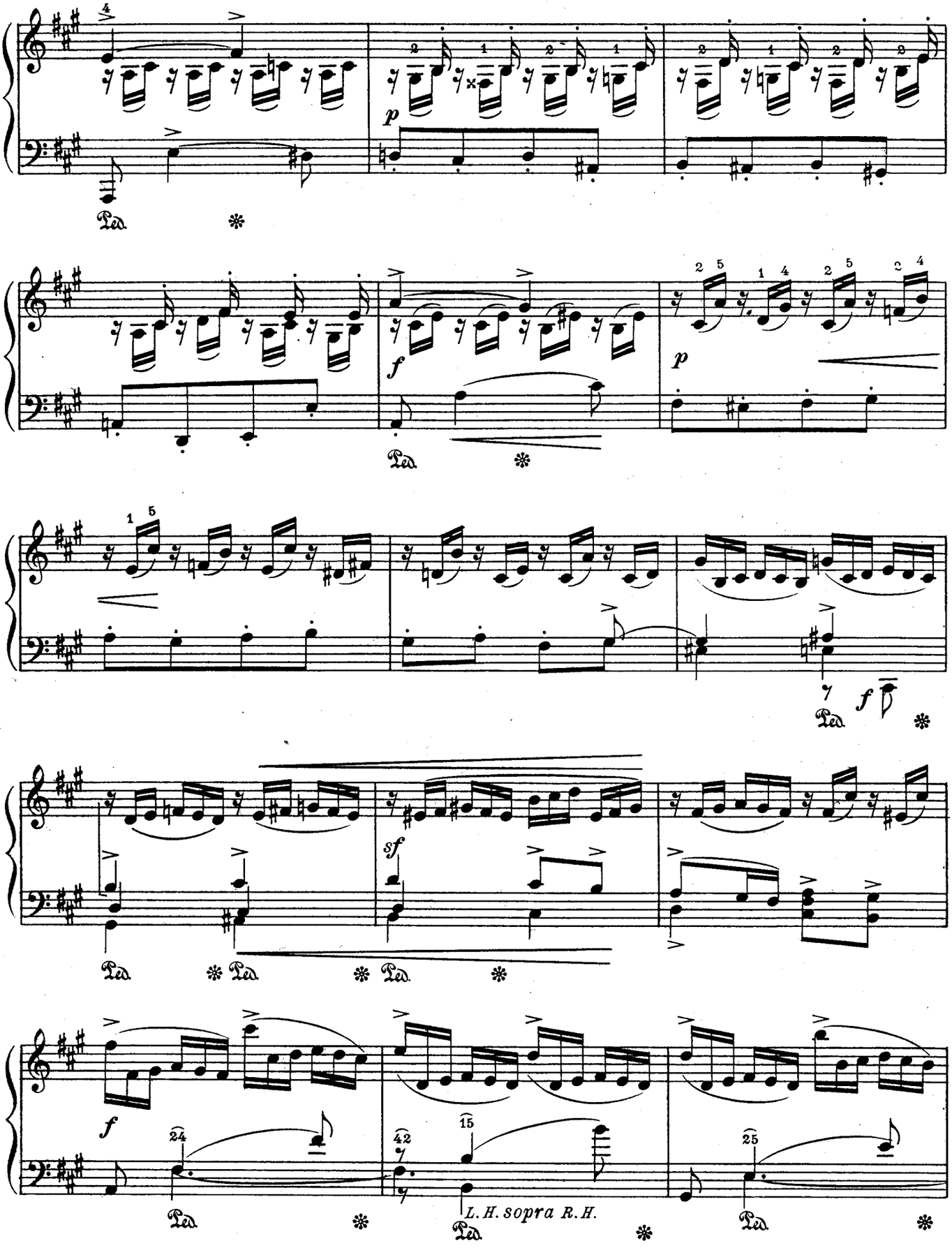
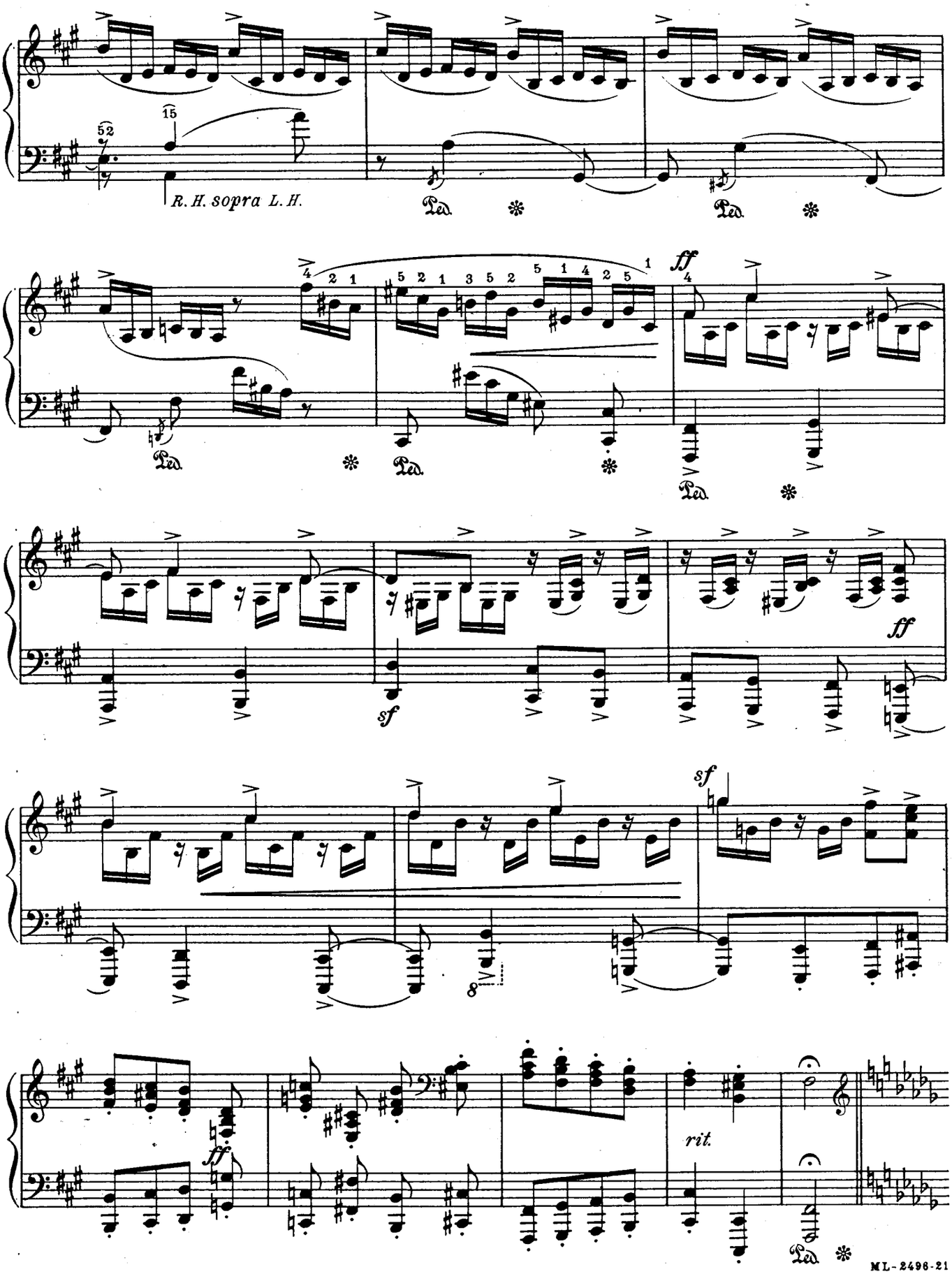
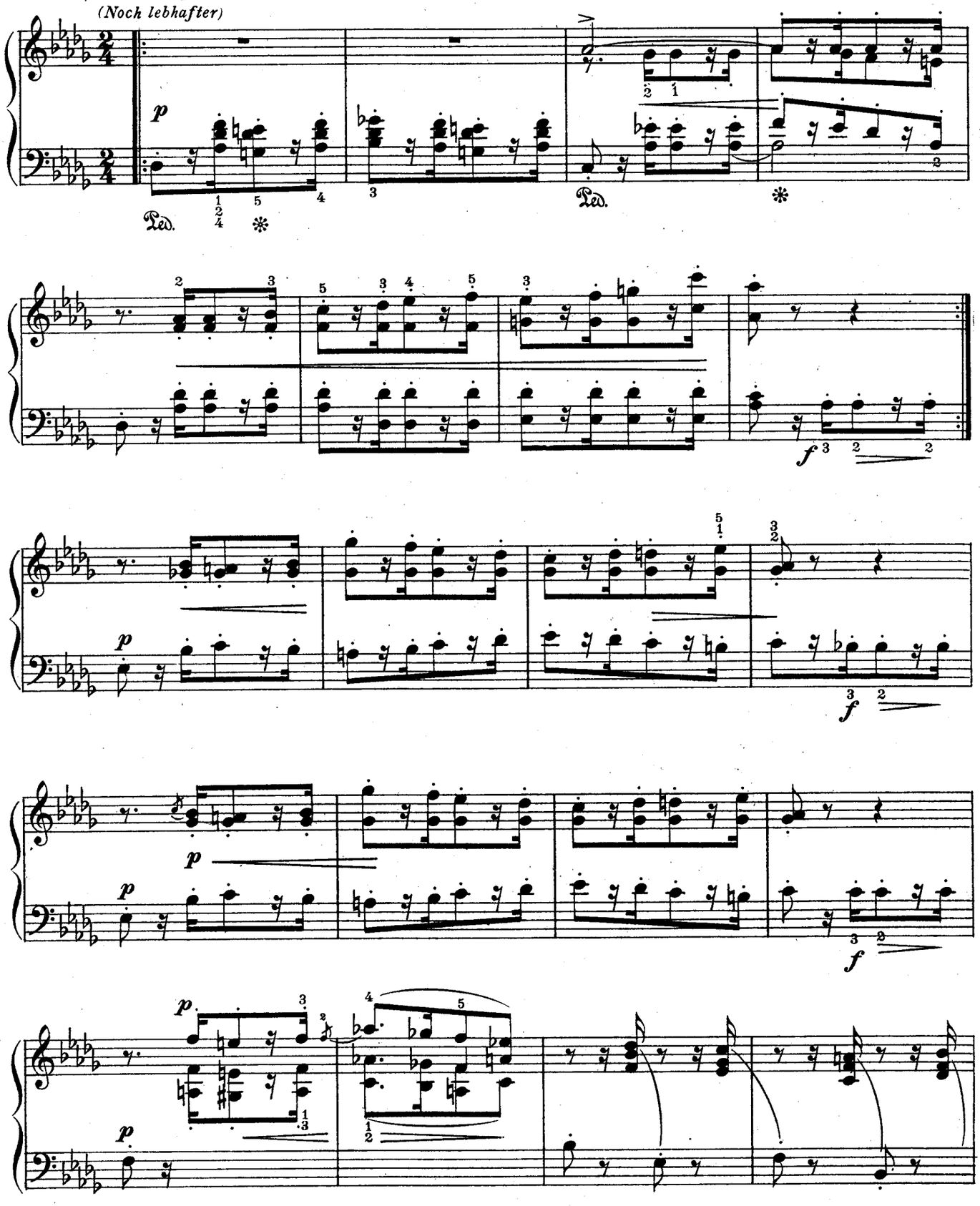

Ped.
L.H. sopra R.H.

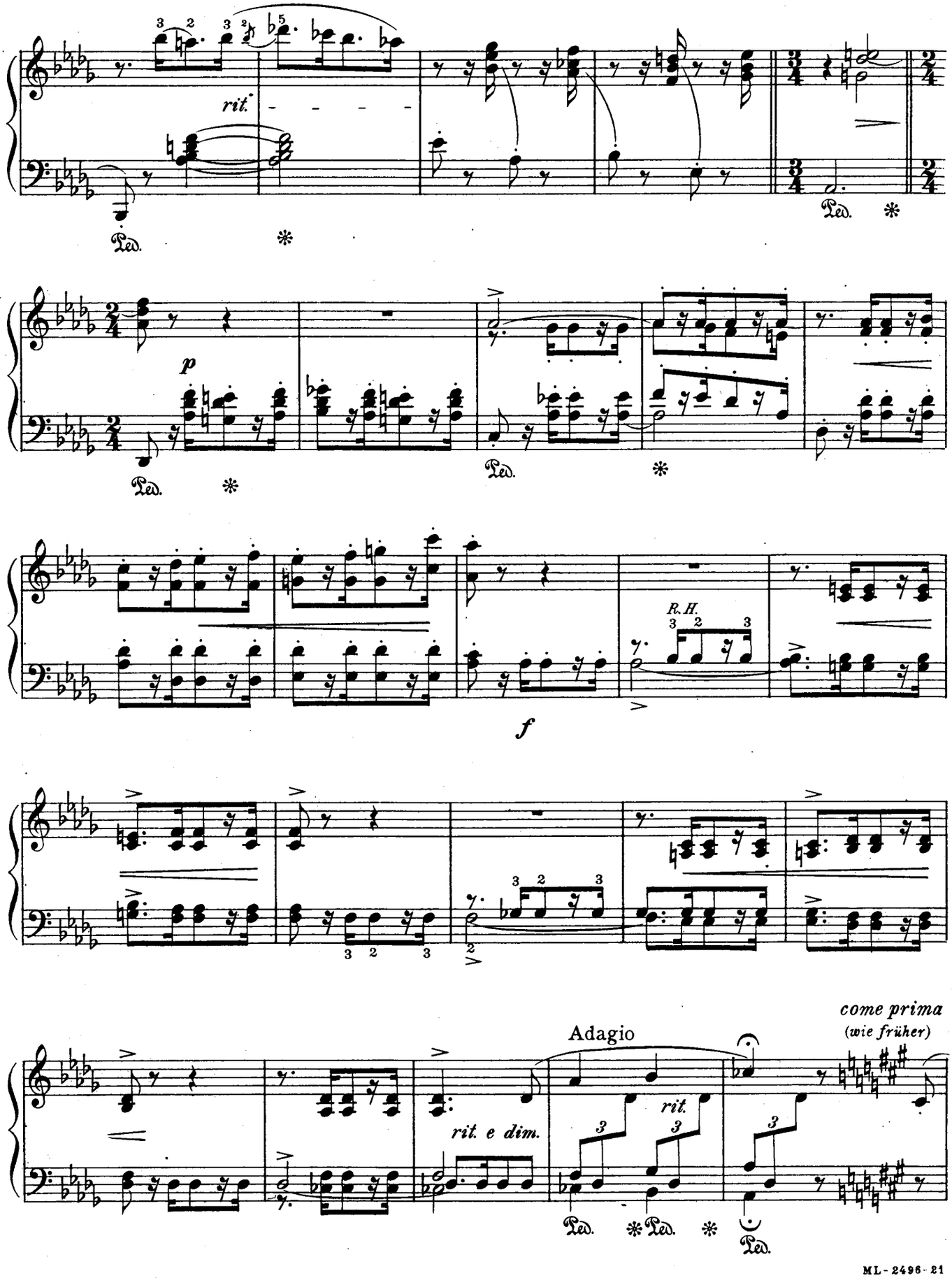

R. H. sopra L. H.
Ped.
ff
sf
rit.

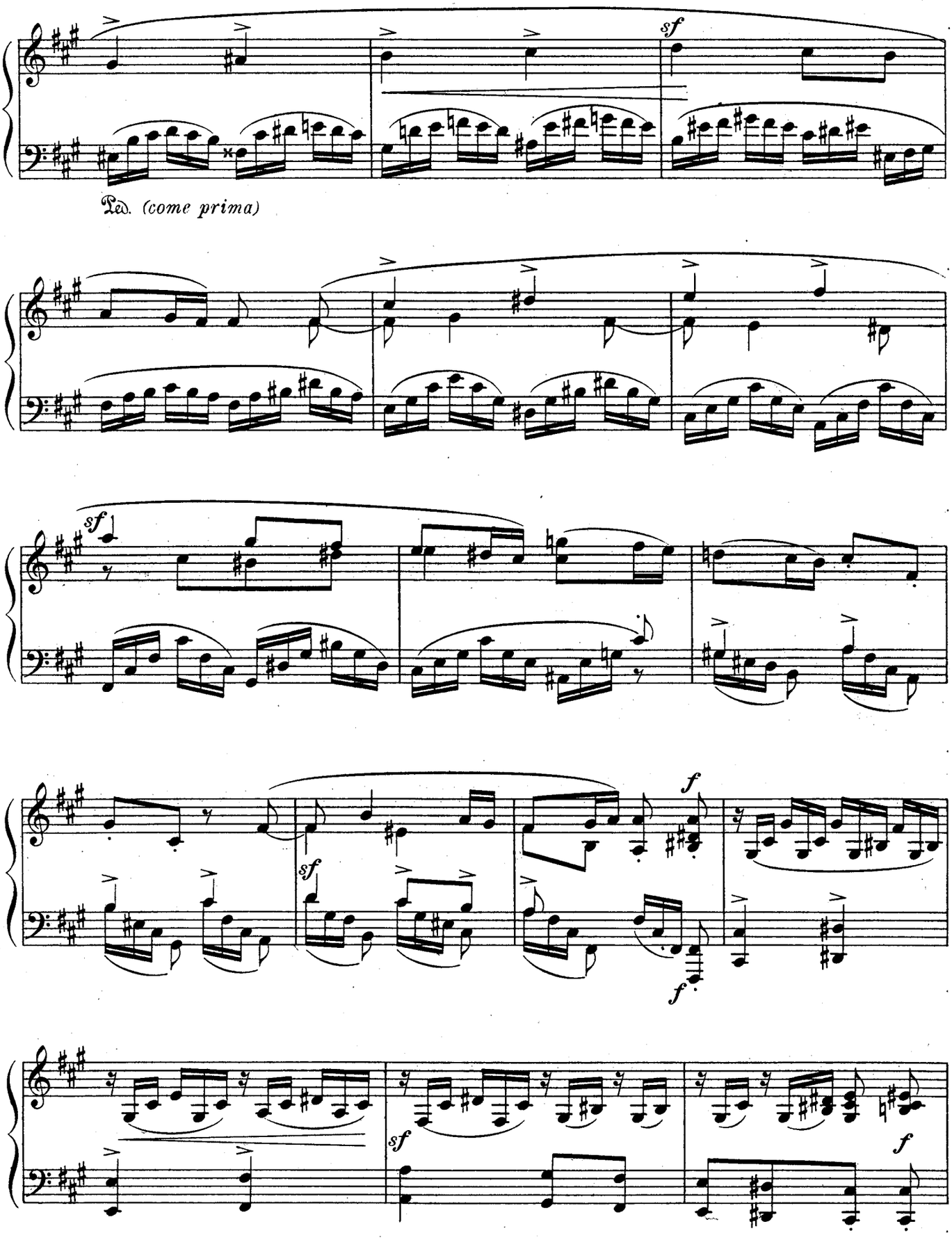
TRIO I

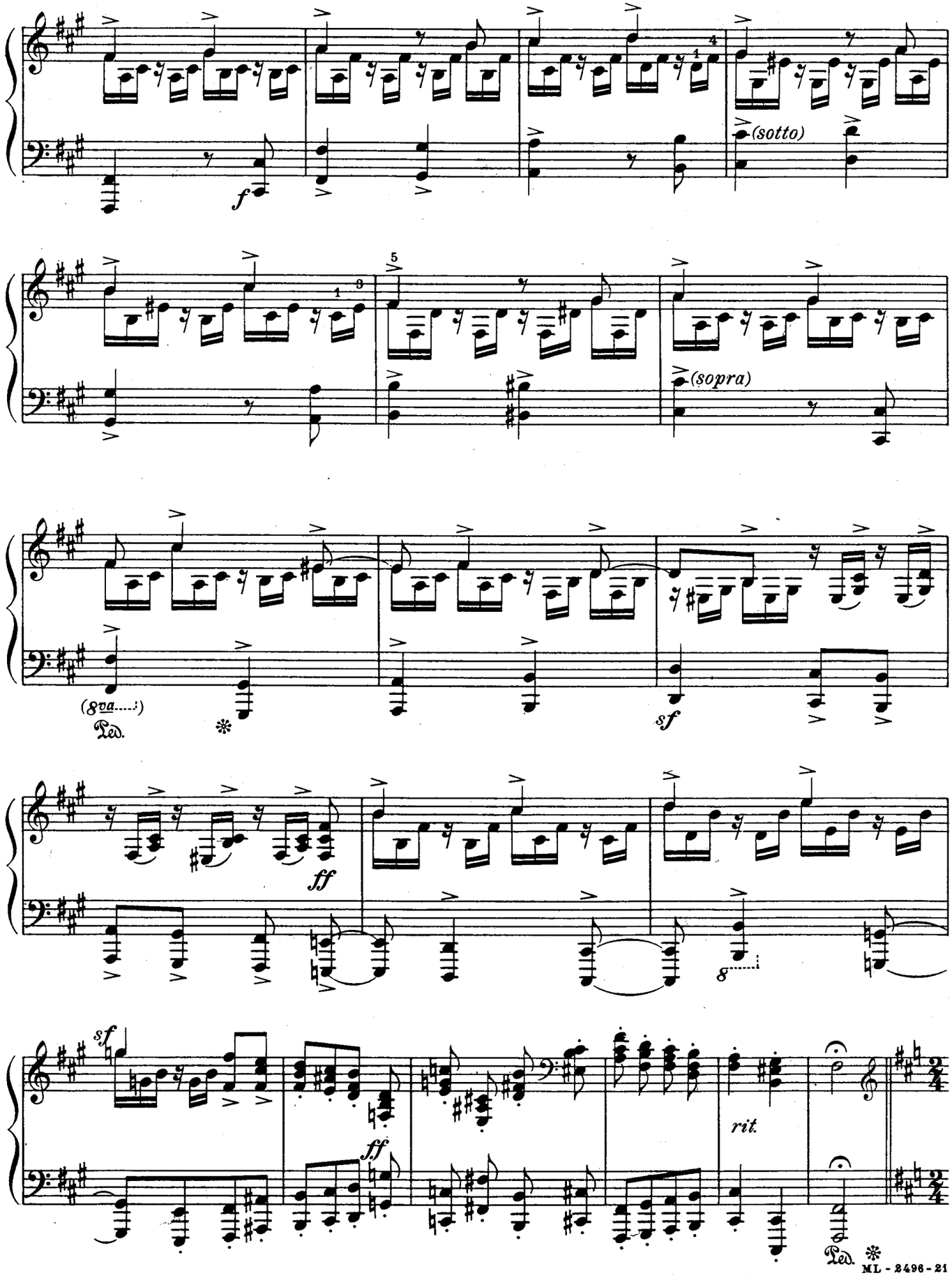
Ancora più vivace (♩ = 144)

(Noch lebhafter)




rit.
Ped.
*
p
R.H.
f
come prima
(wie früher)
Adagio
rit. e dim.
rit.

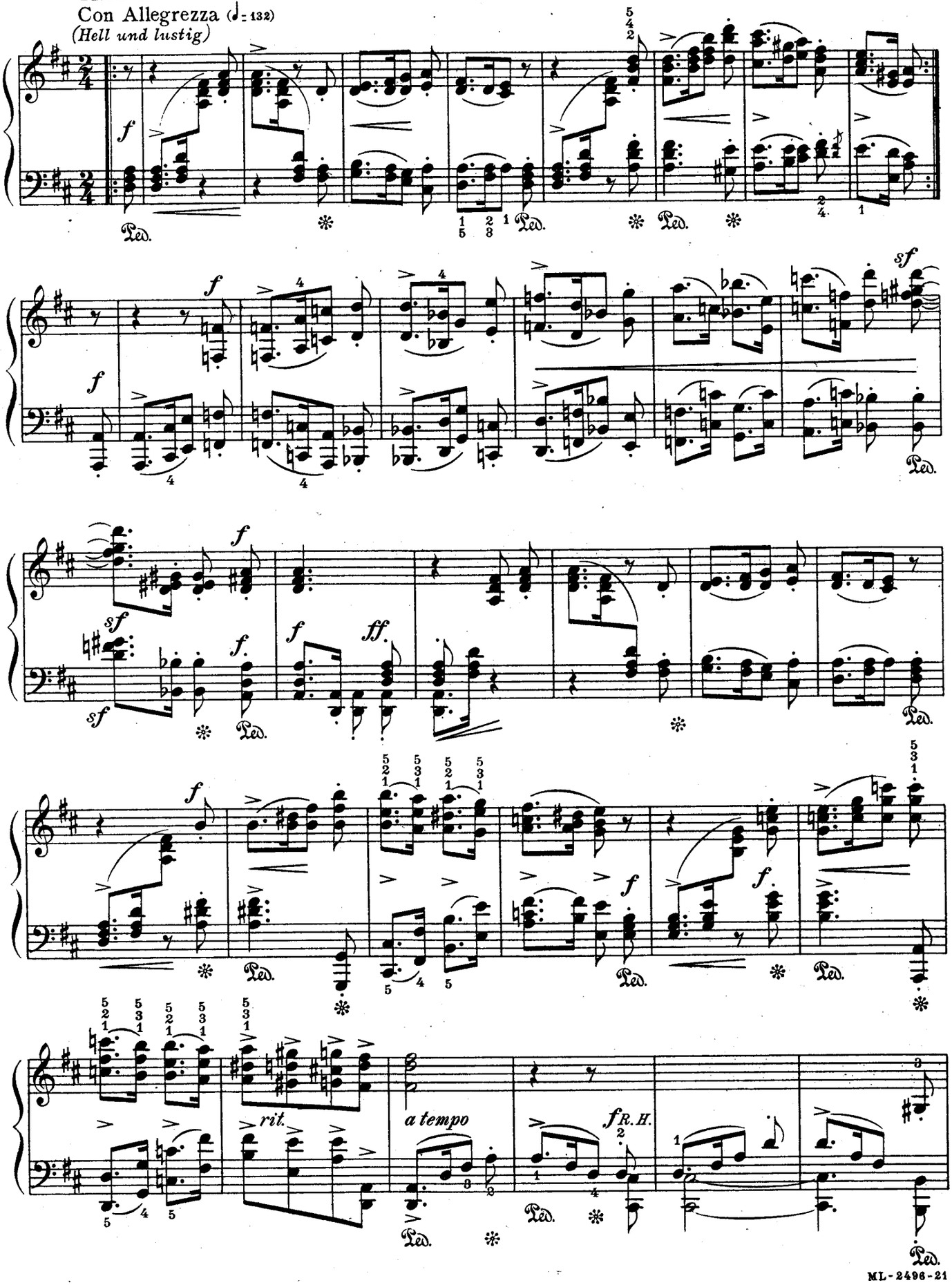

sf
Ped. (come prima)
sf
sf
f
sf
f
sf
f

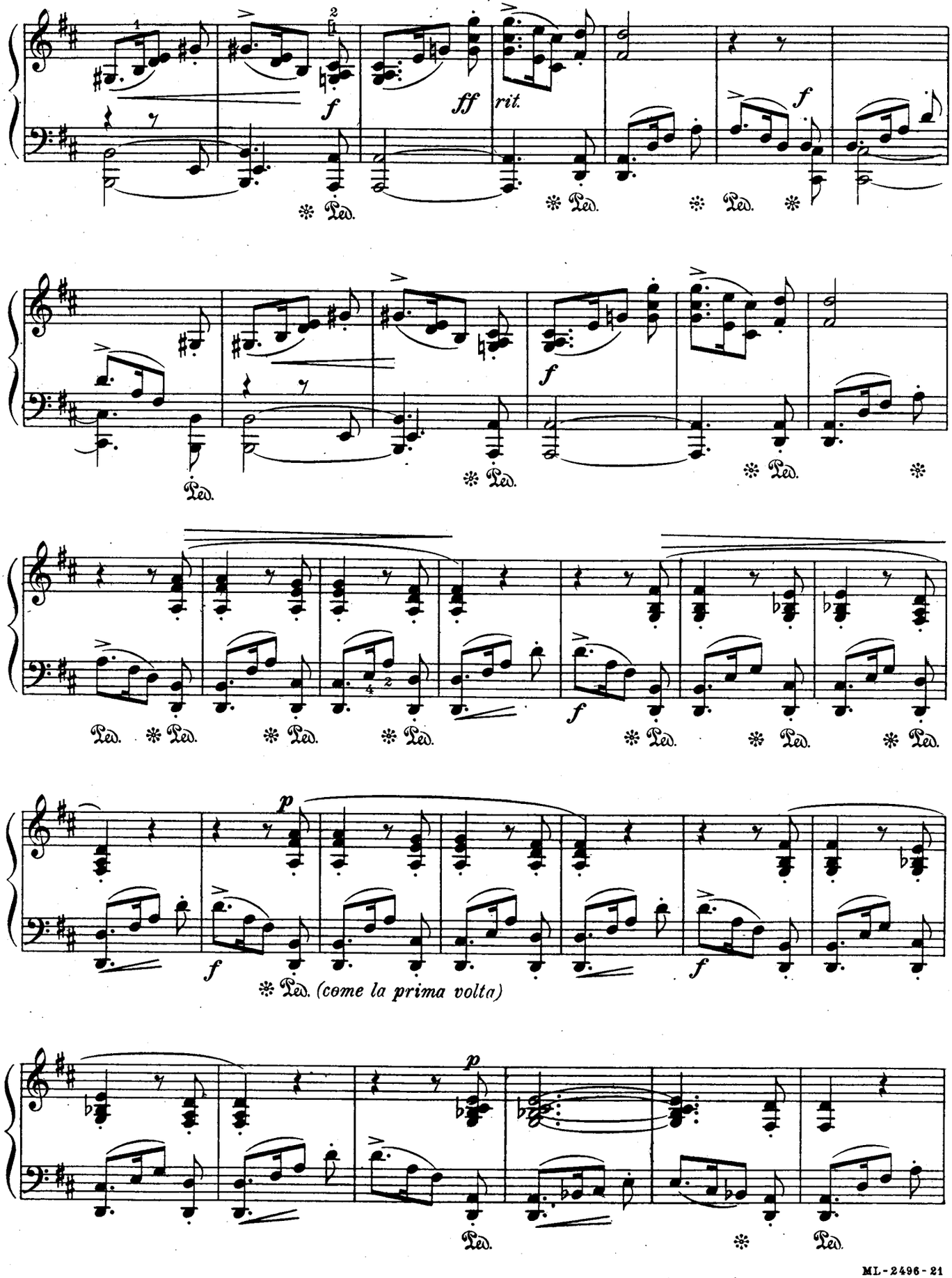

f
(sotto)
(sopra)
(8va.....)
Ped.
sf
ff
8
sf
ff
rit.
Ped.

TRIO II

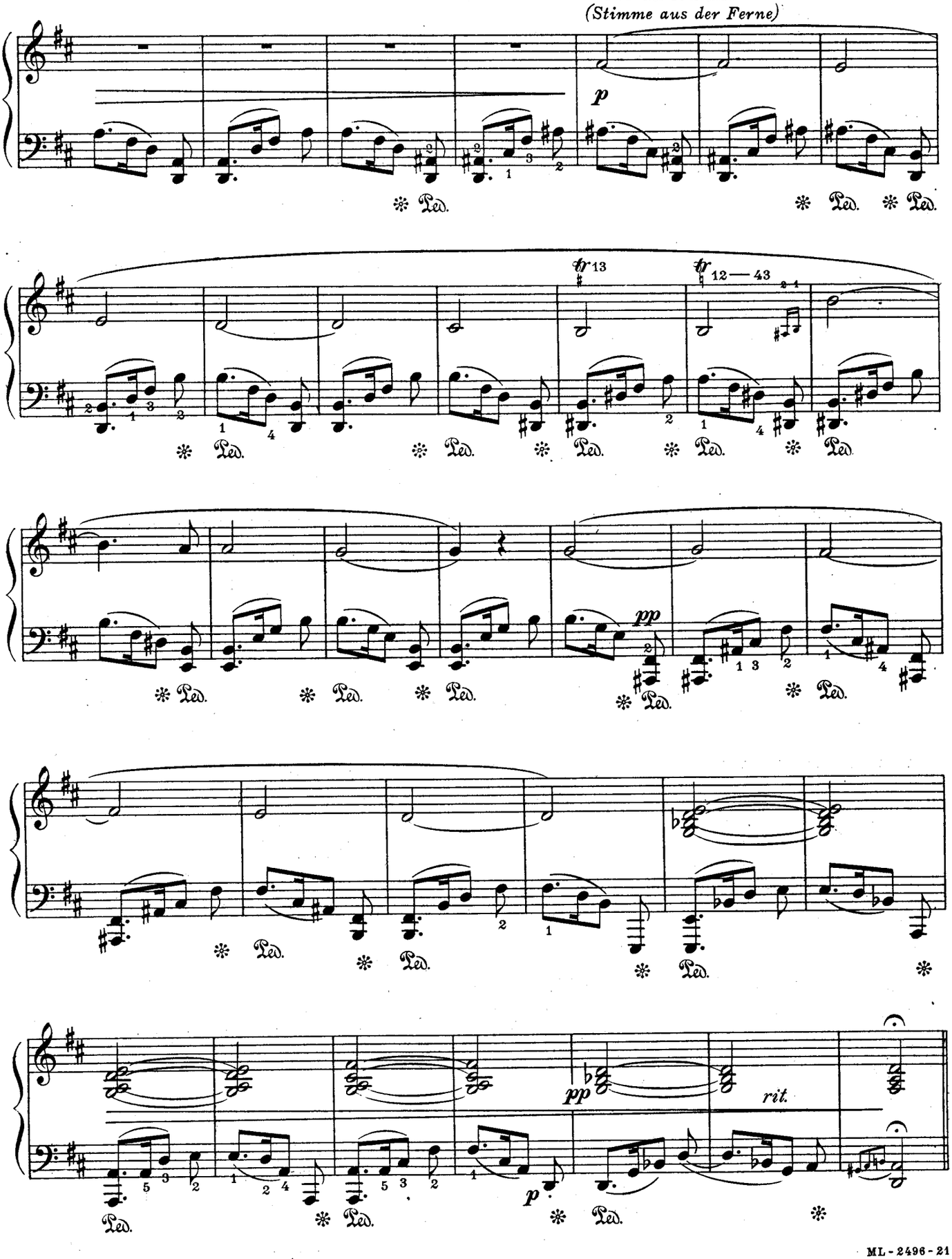
Con Allegrezza (♩= 132)

(Hell und lustig)



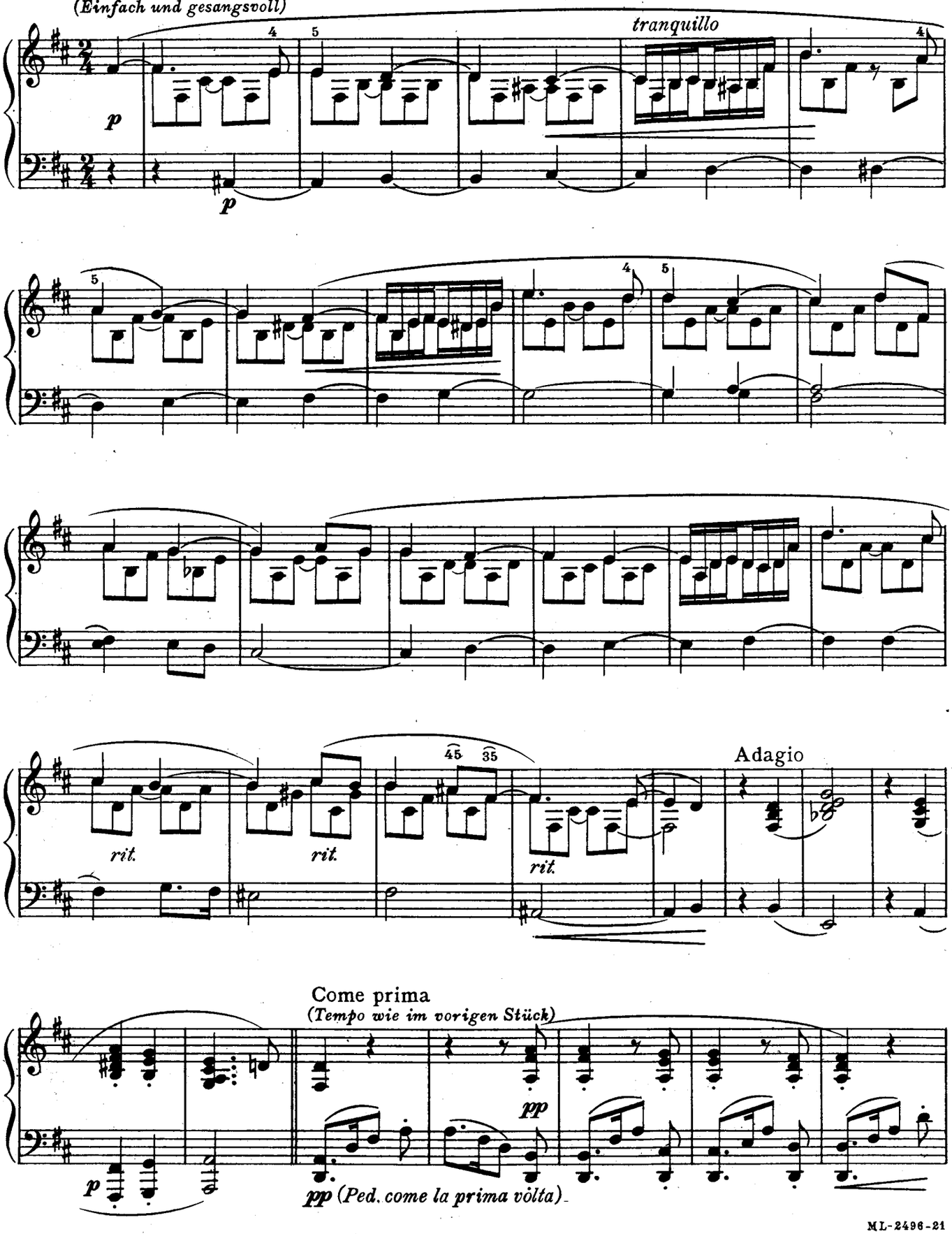

f
ff
rit.
f
Ped.
f
p
f
(come la prima volta)
p

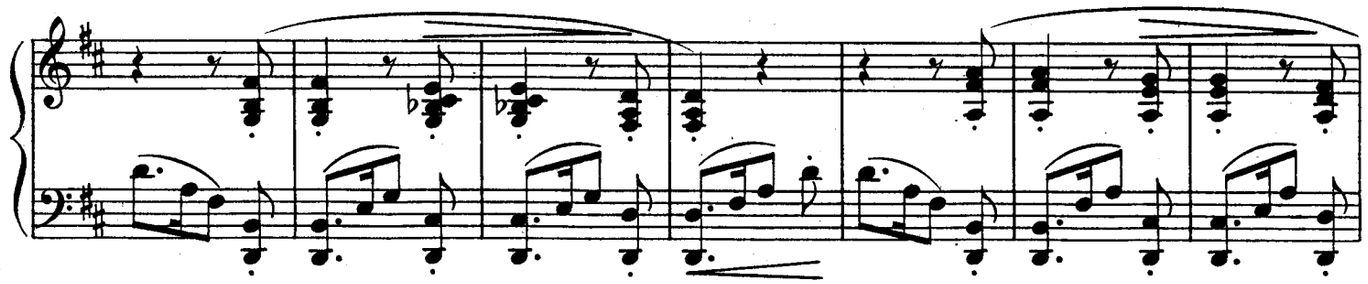
Voce da lontano
(Stimme aus der Ferne)

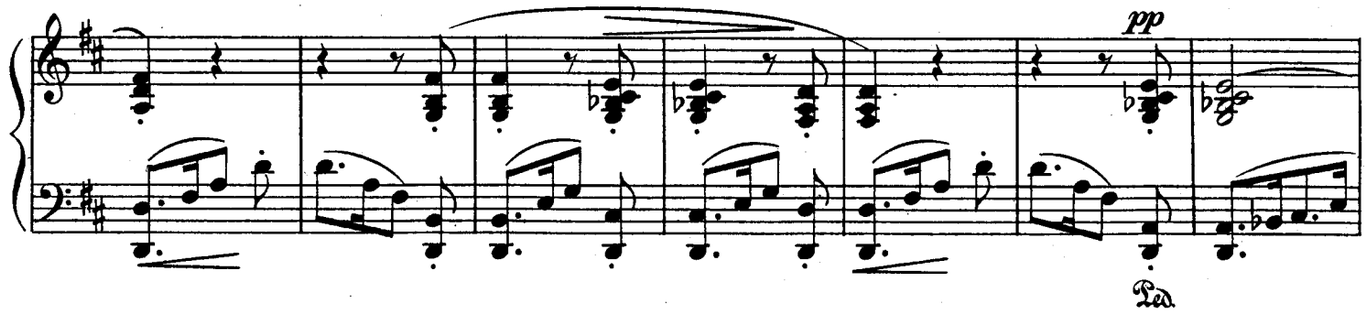


CONTINUAZIONE
(Fortsetzung)

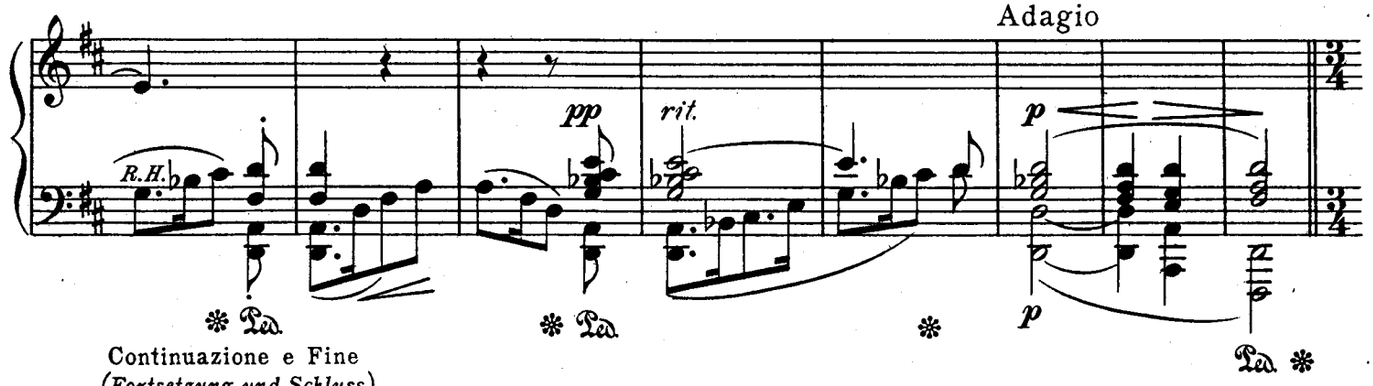
Semplice e cantabile (♩=96)
(Einfach und gesangsvoll)





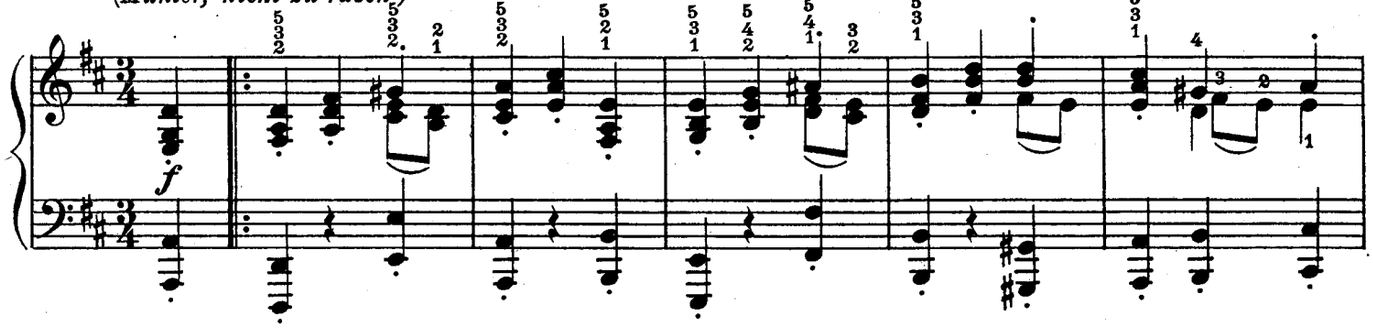


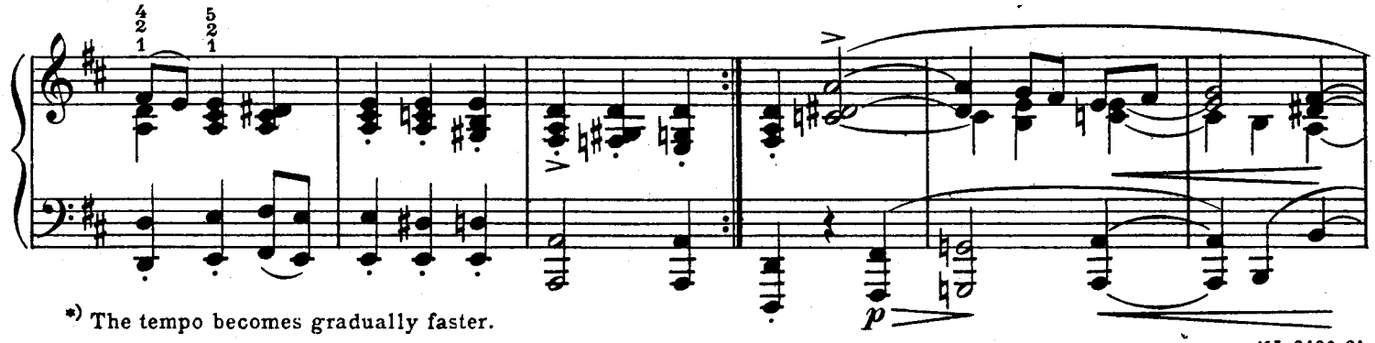
Adagio



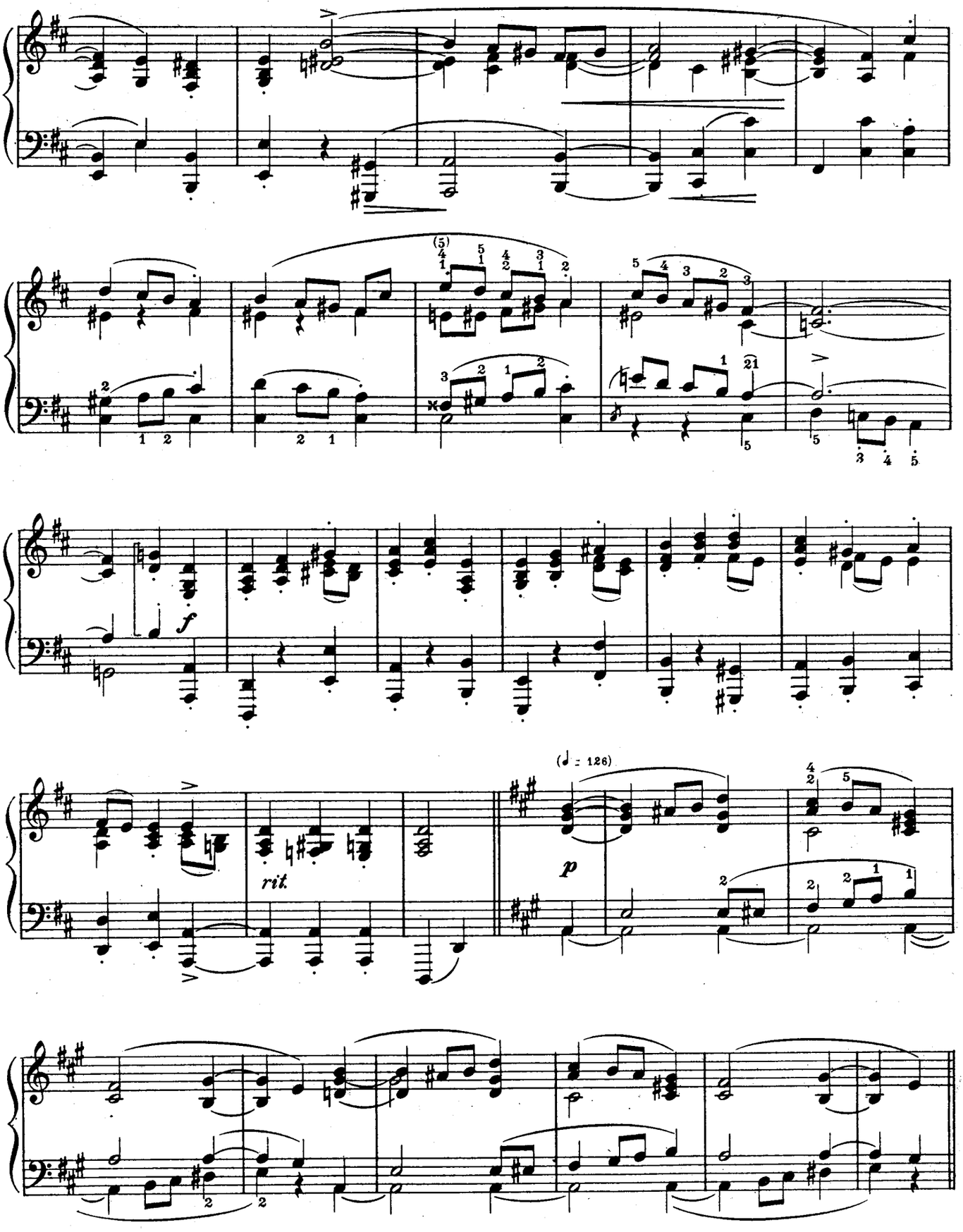
Continuazione e Fine
(*Fortsetzung und Schluss*)

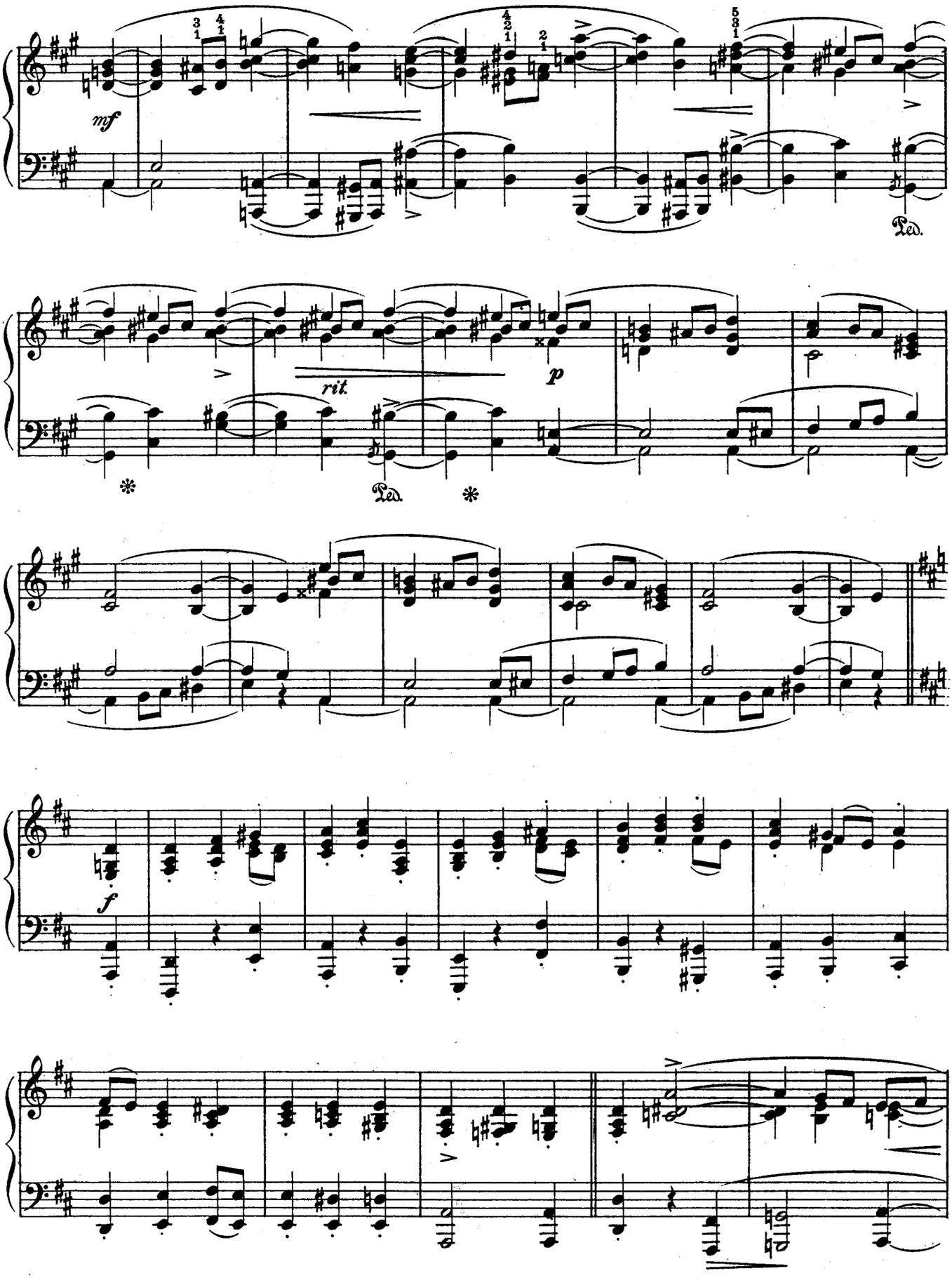
Risvegliato, non troppo presto (♩=120 *)
(*Munter, nicht zu rasch*)

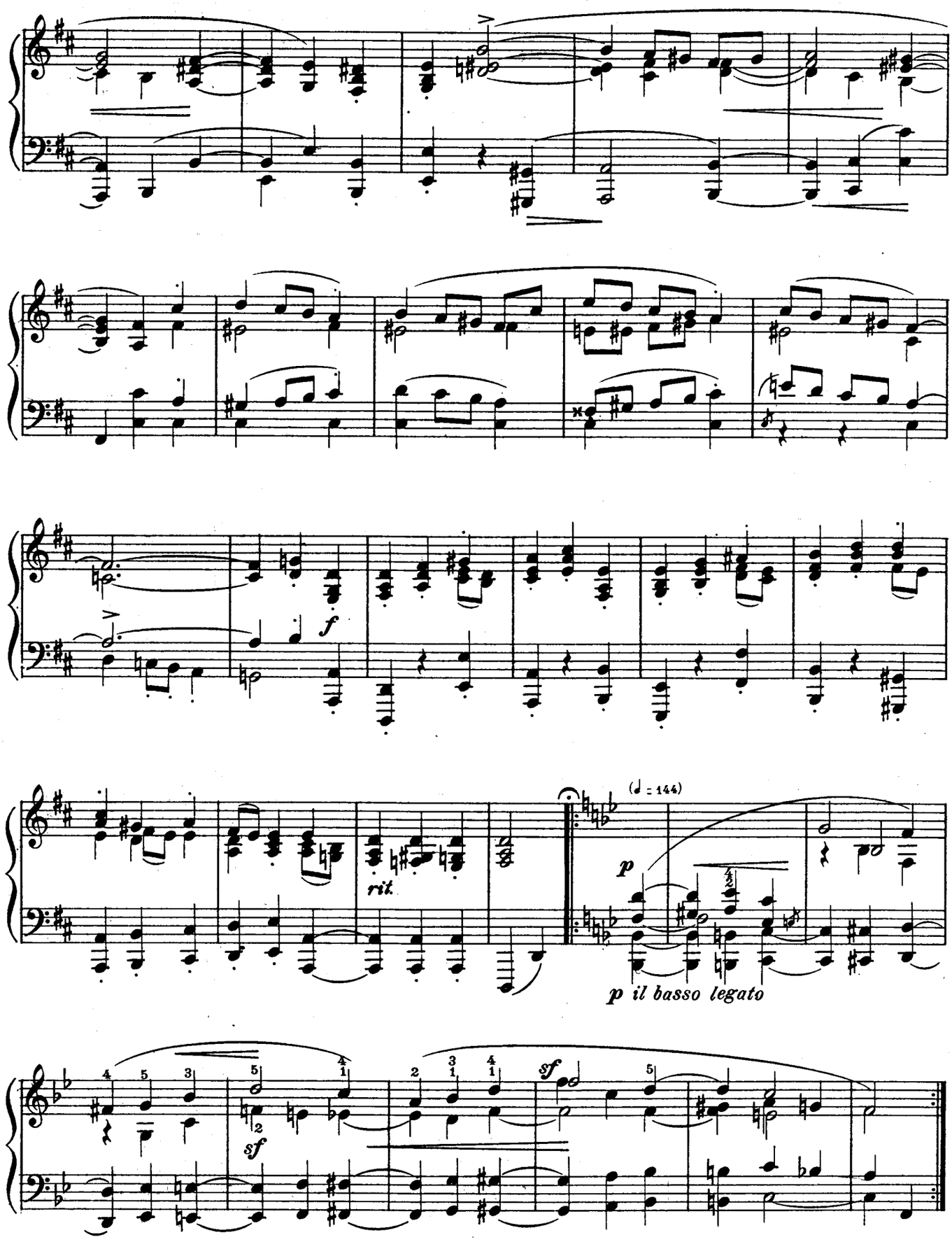


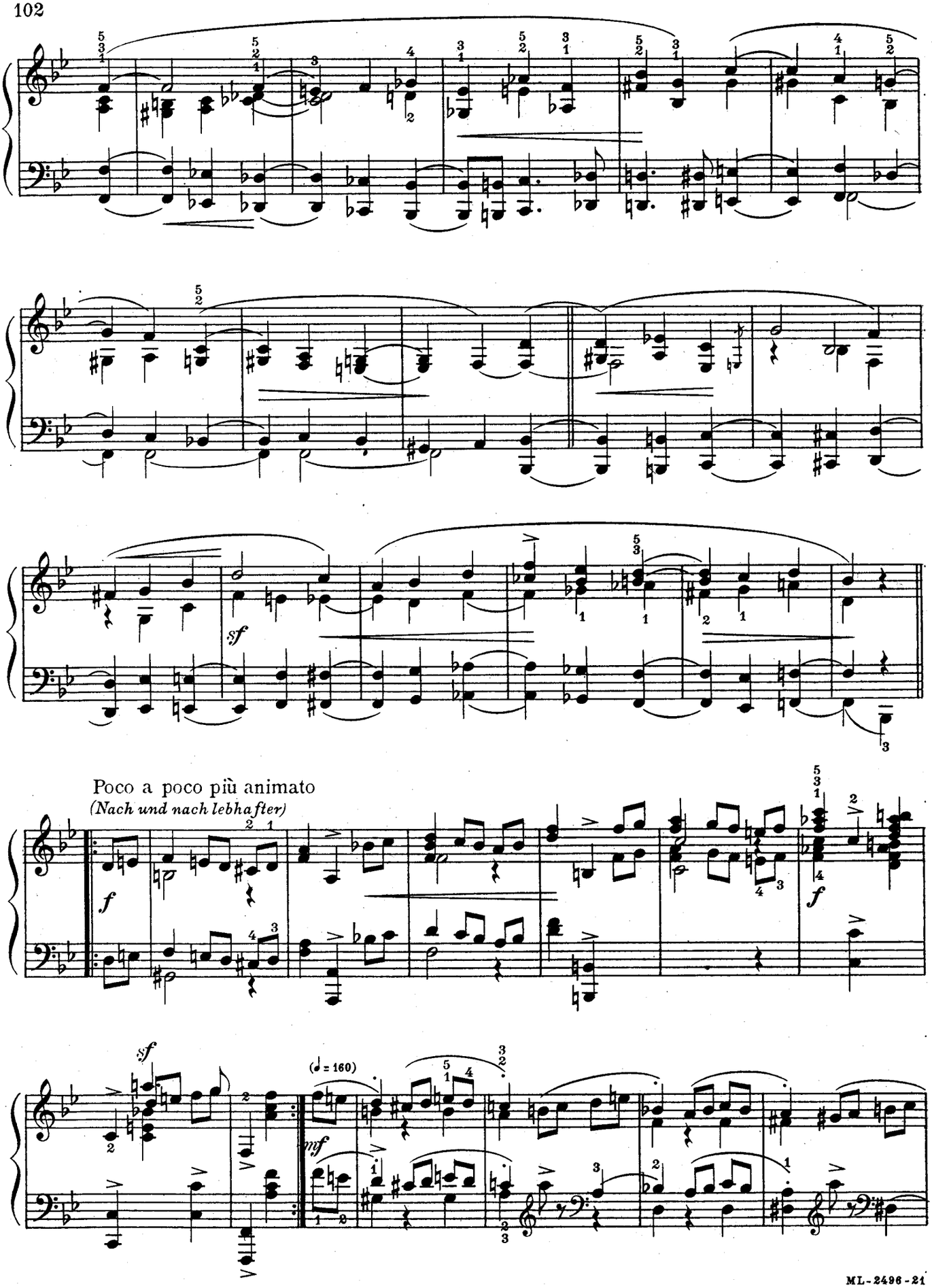


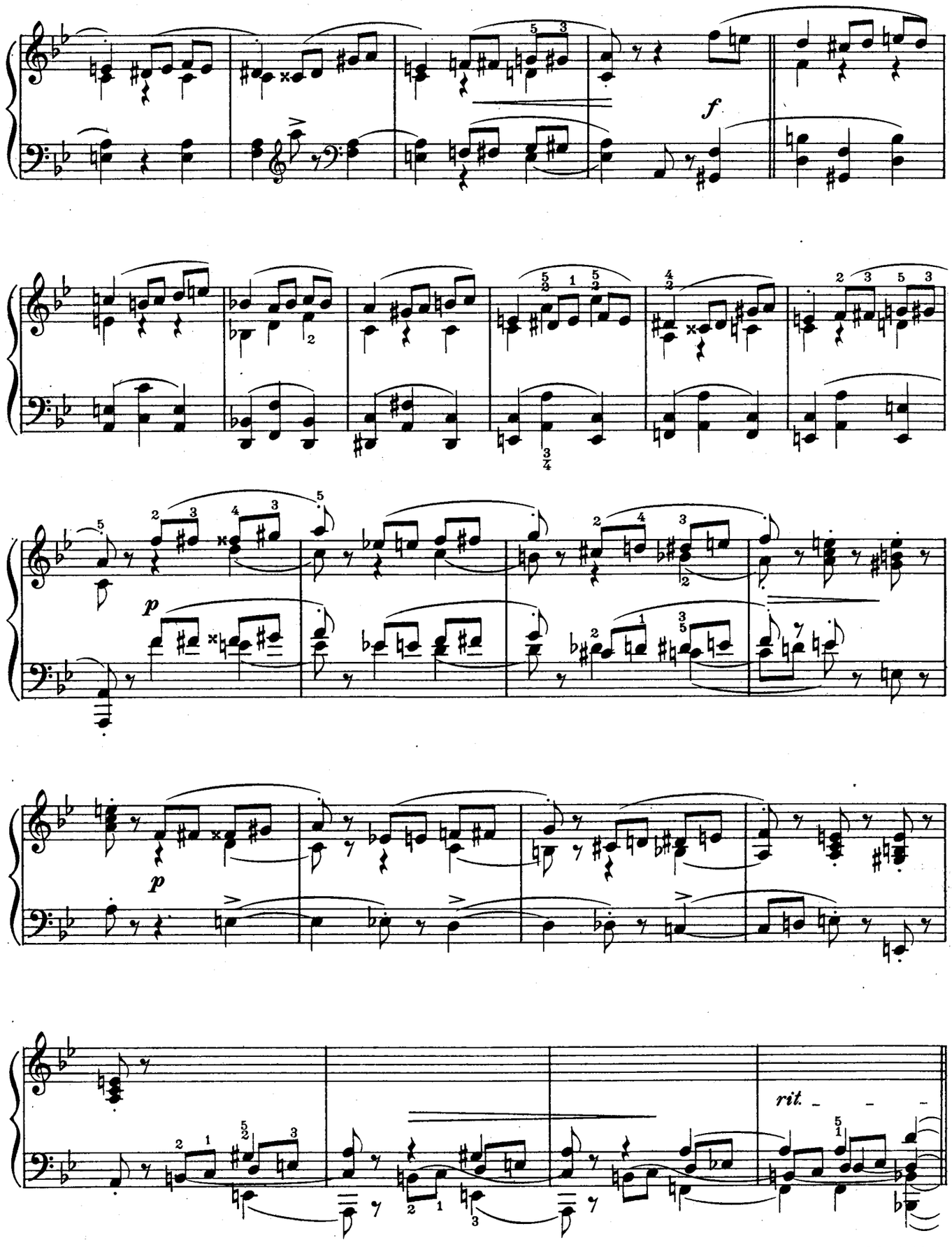
*) The tempo becomes gradually faster.

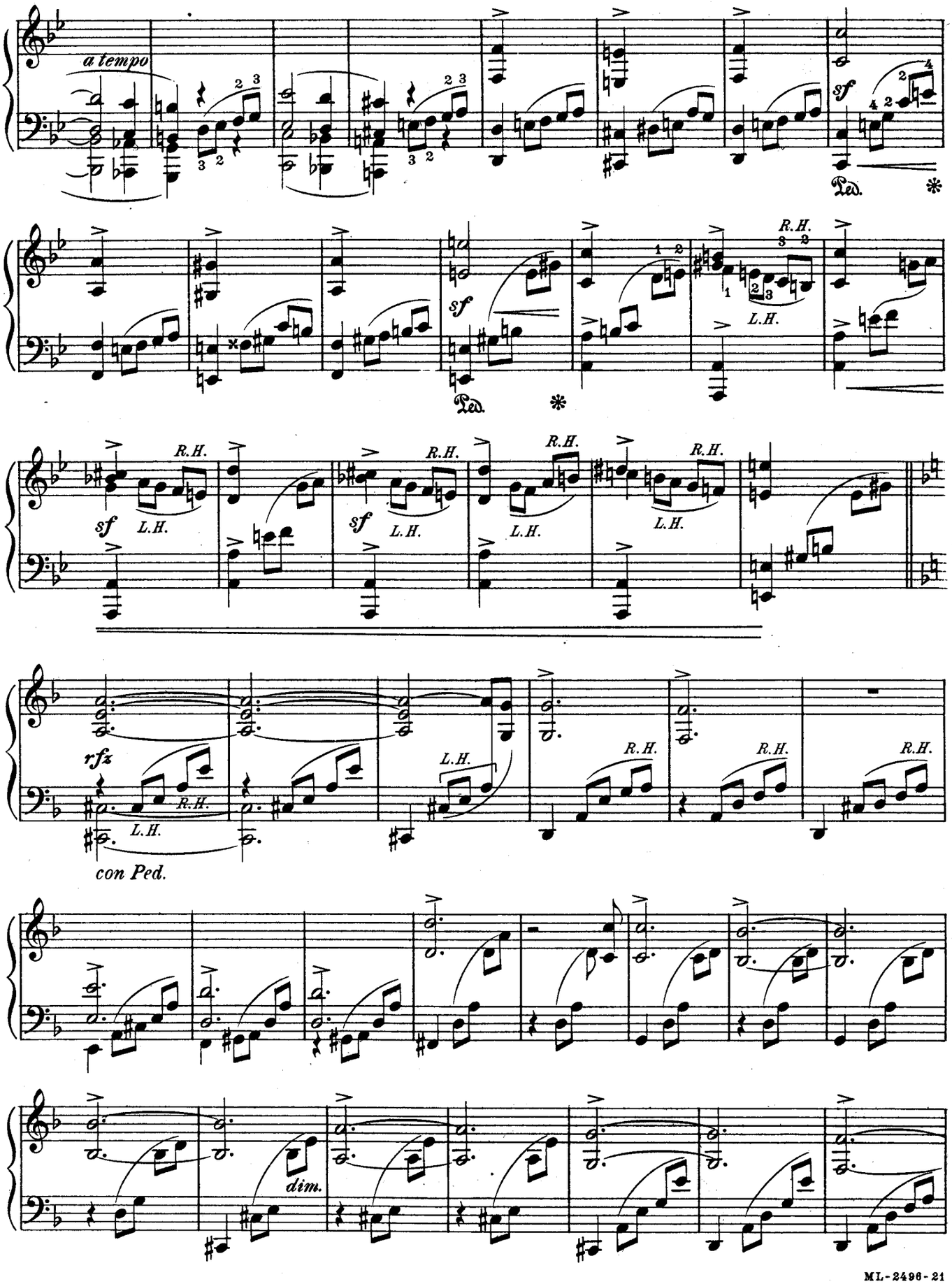

f
rit.
(♩ = 126)
p


mf
Ped.
rit.
p
Ped.
f

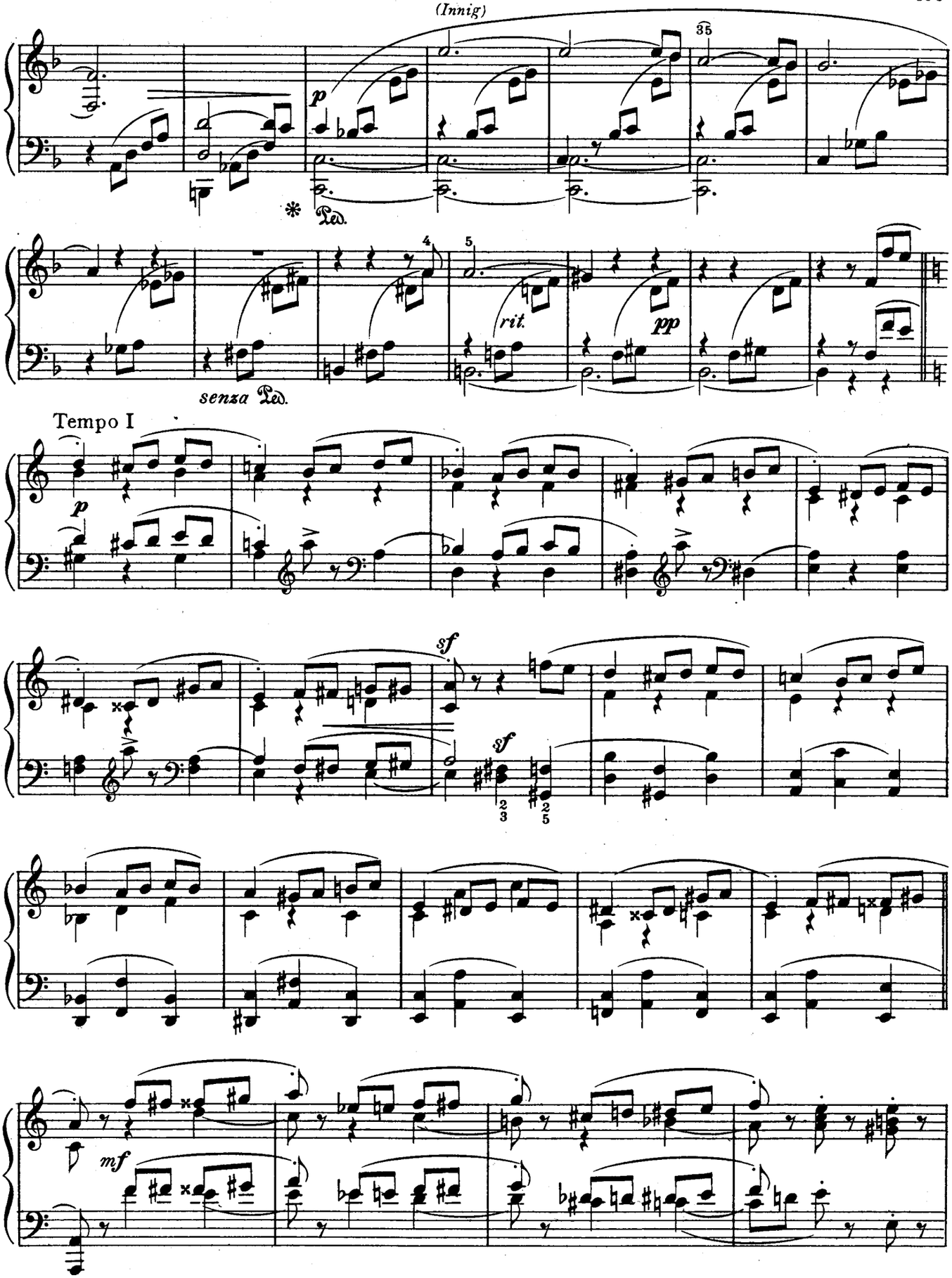

f
rit.
(♩ = 144)
p
p il basso legato
sf
sf
sf

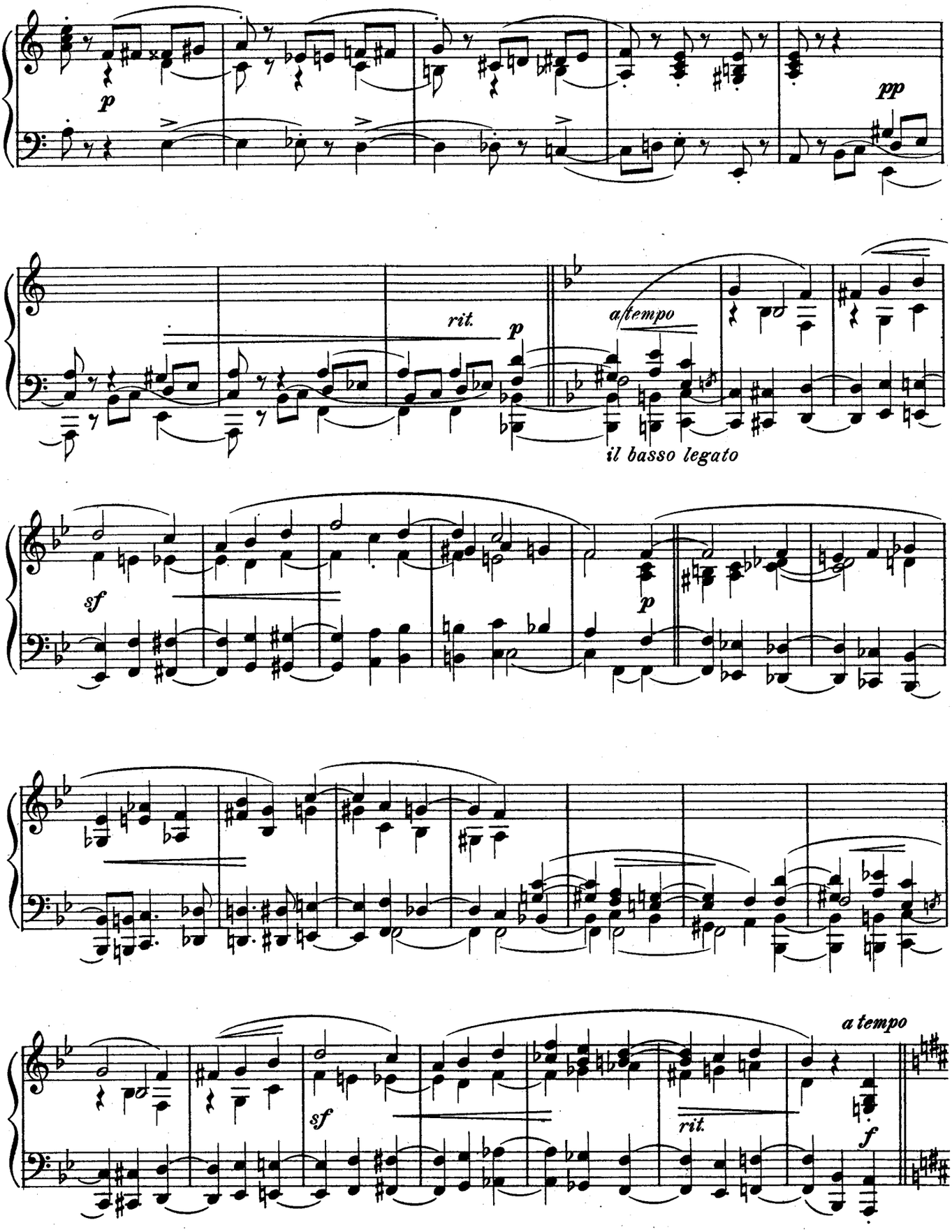

sf
Poco a poco più animato
(Nach und nach lebhafter)
f
f
sf
(♩ = 160)
mf

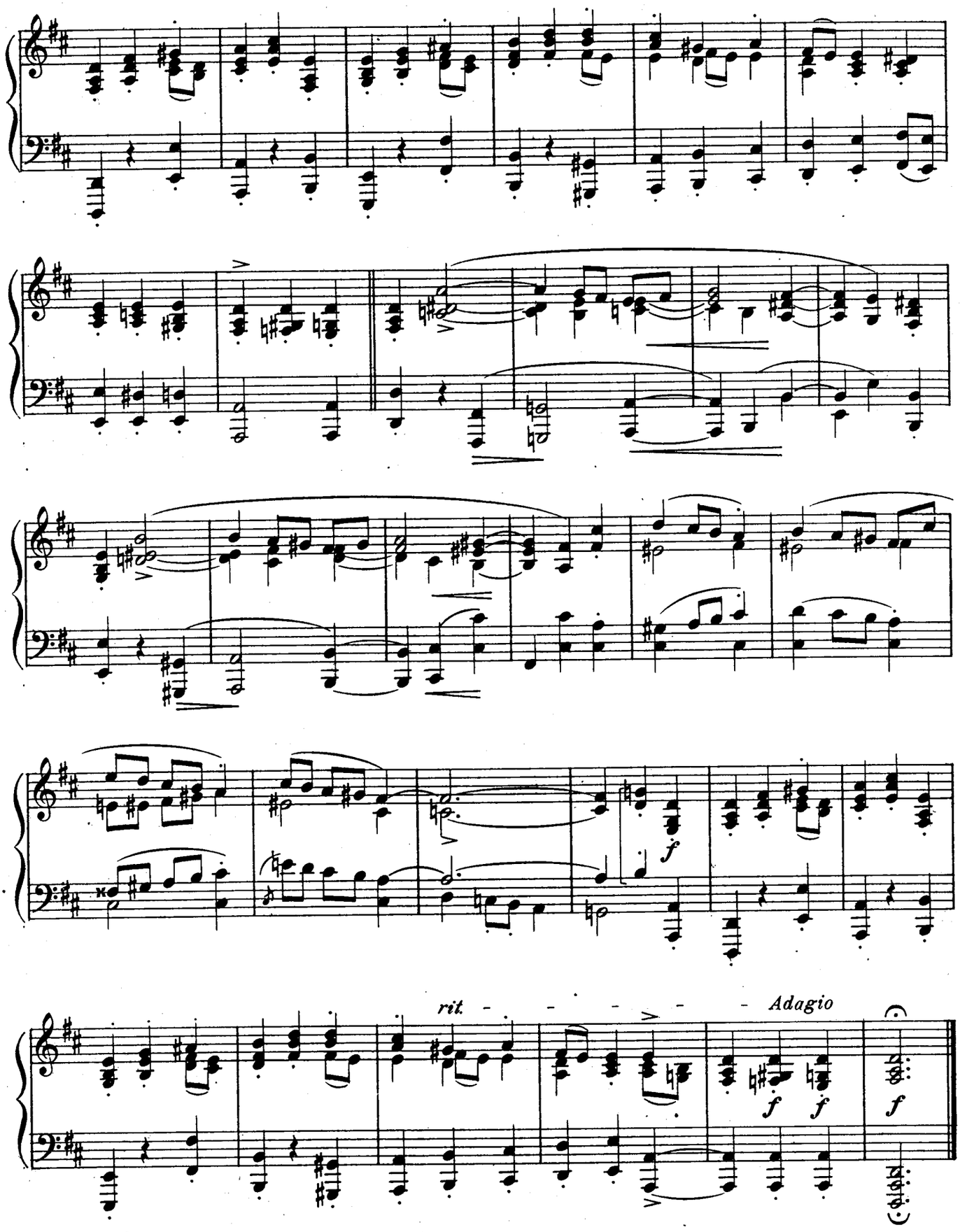

f
p
p
rit.


a tempo
sf
Ped.
R.H.
L.H.
rfz
con Ped.
dim.

Con sentimento
(Innig)



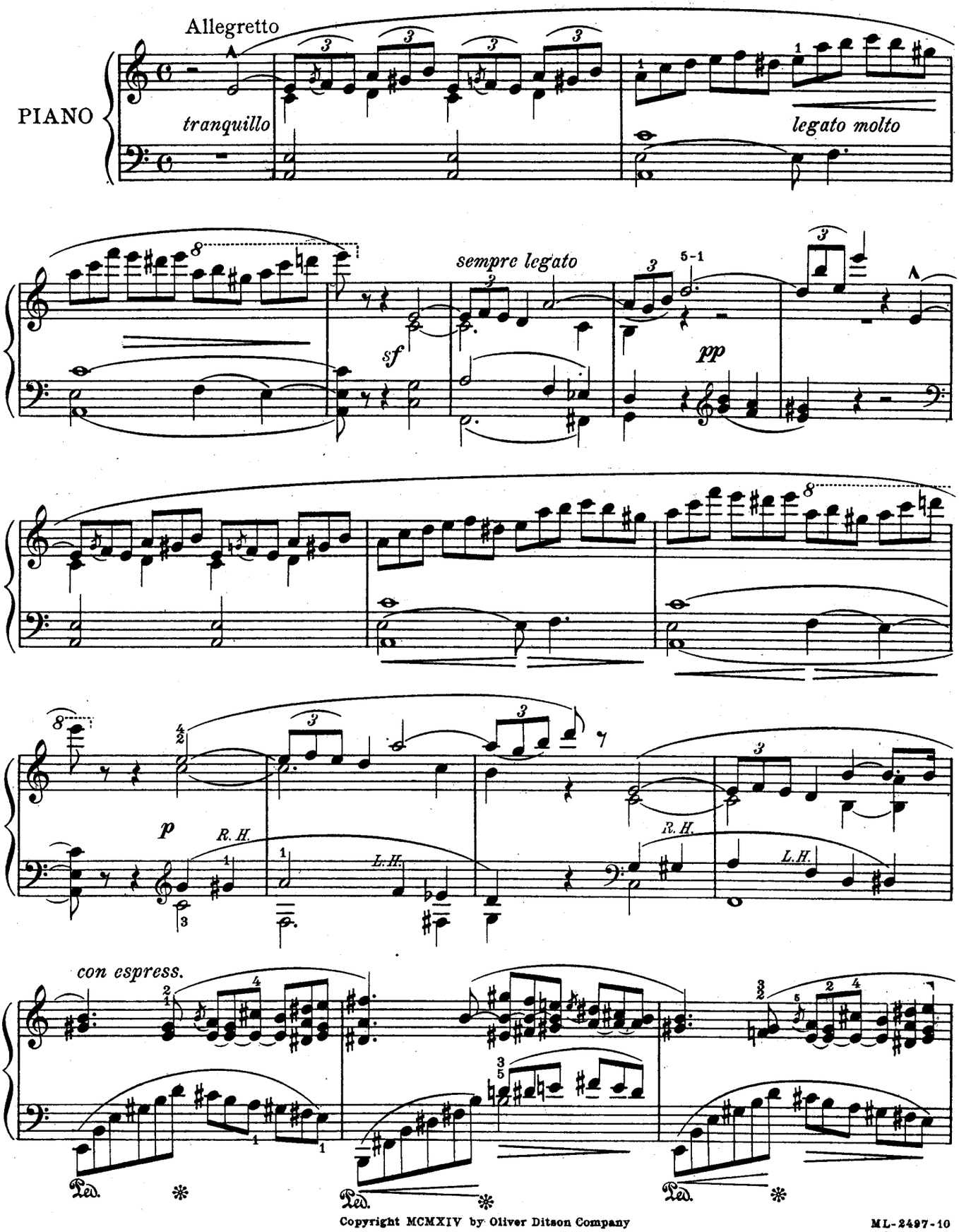

p
pp
rit.
p
a tempo
il basso legato
sf
p
sf
rit.
a tempo
f


rit.
Adagio
f
f
f
f

THÈME and ÉTUDE, in A minor

Edited by Moritz Moszkowski

SIGISMOND THALBERG, Op. 45
(1812-1871)



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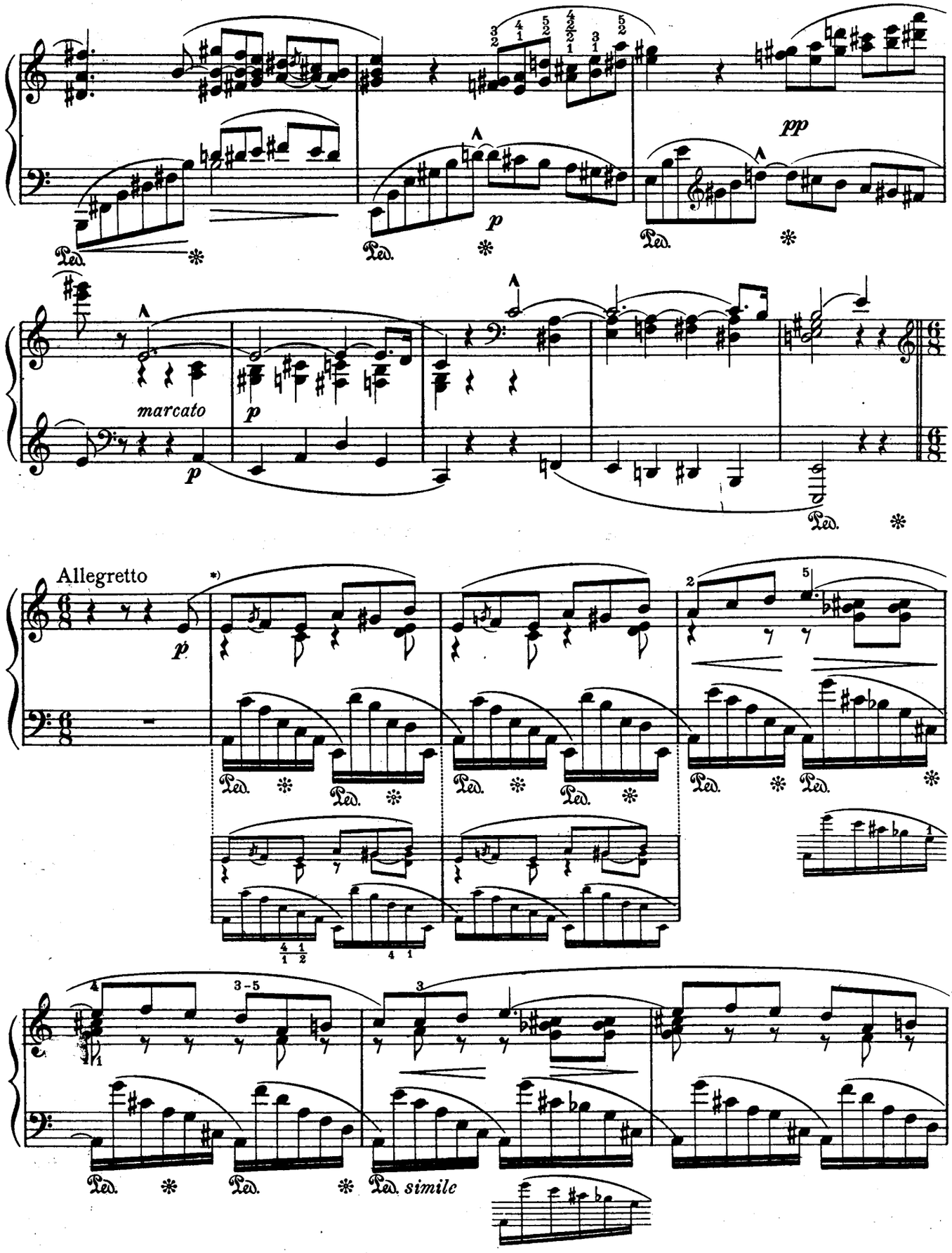
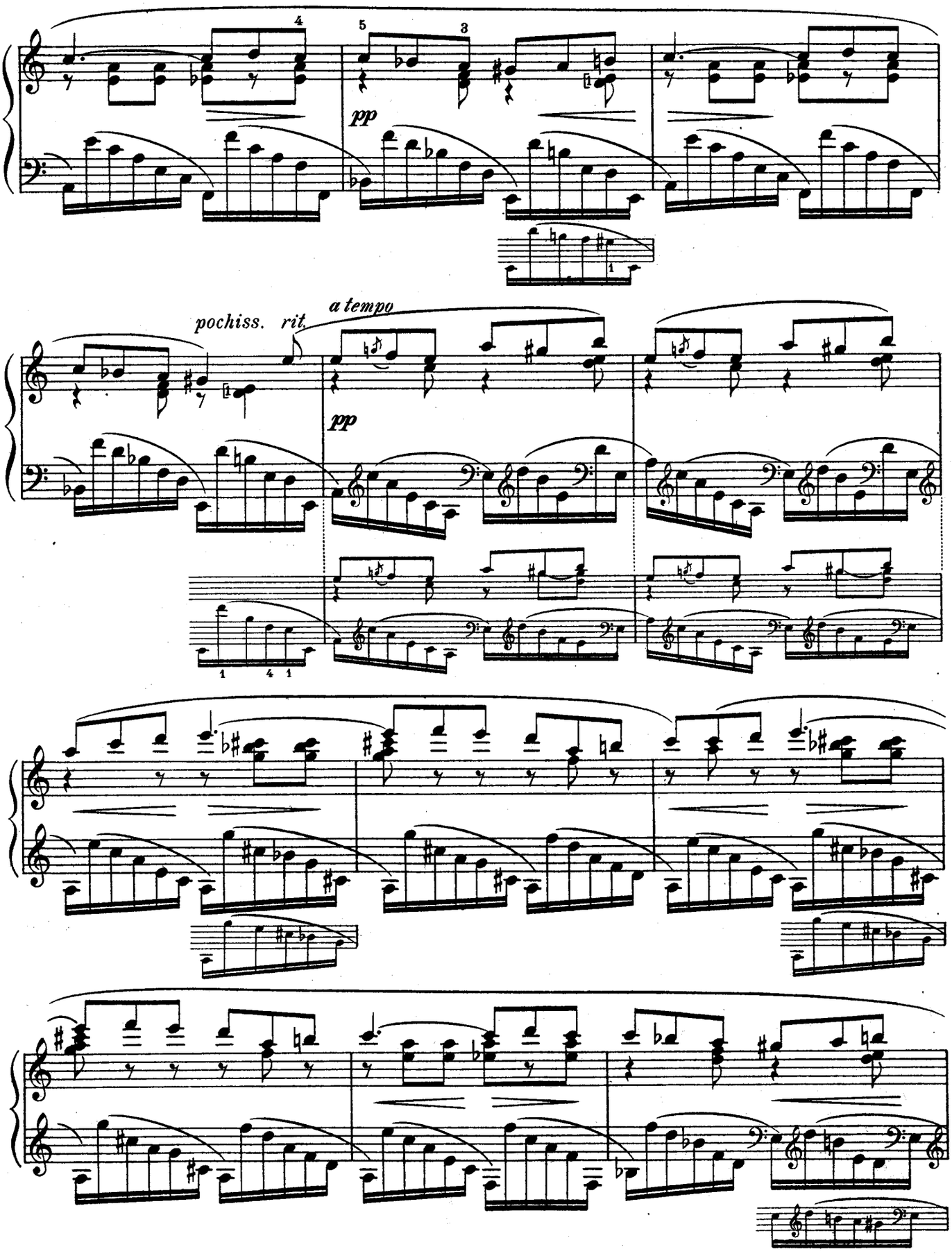
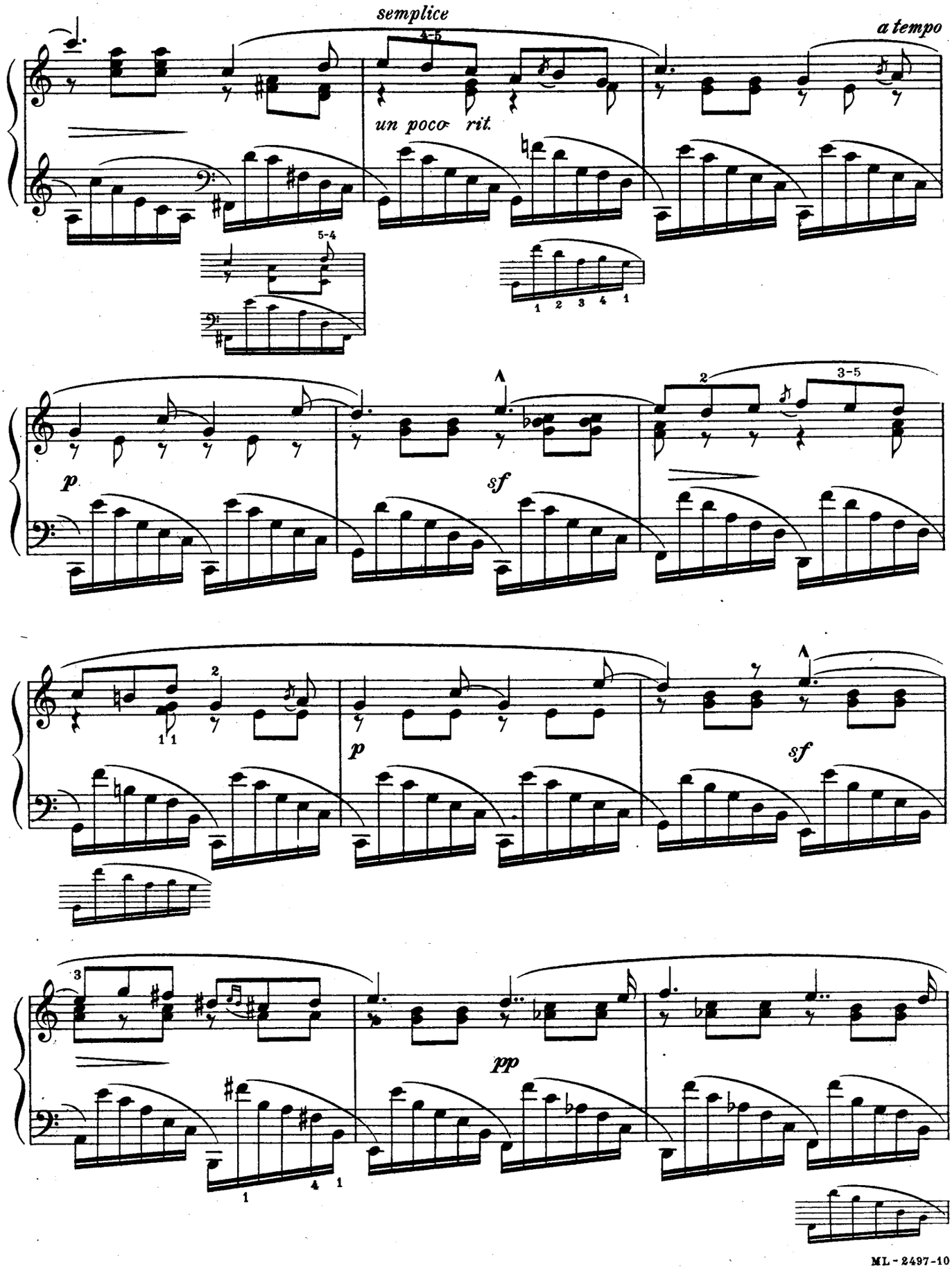
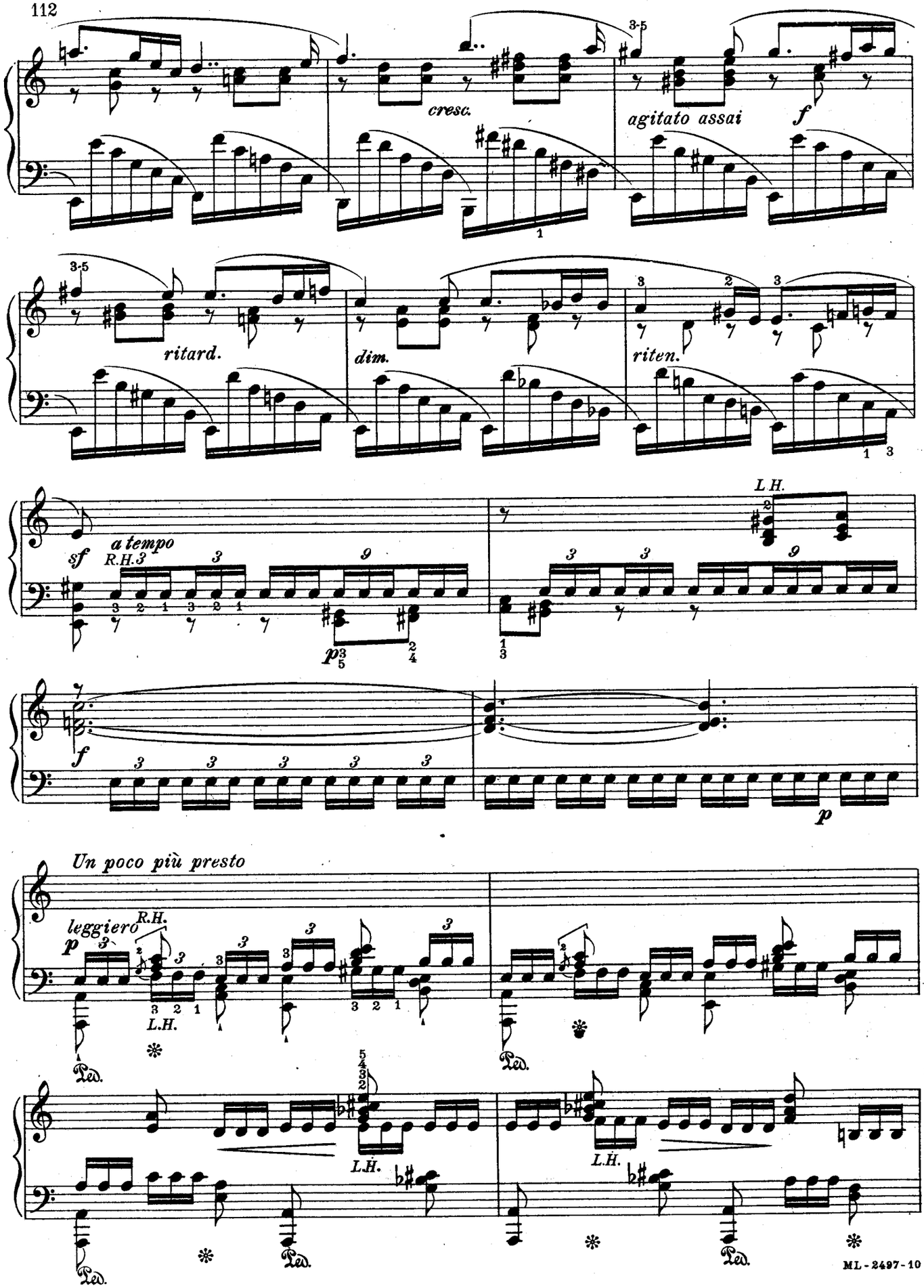
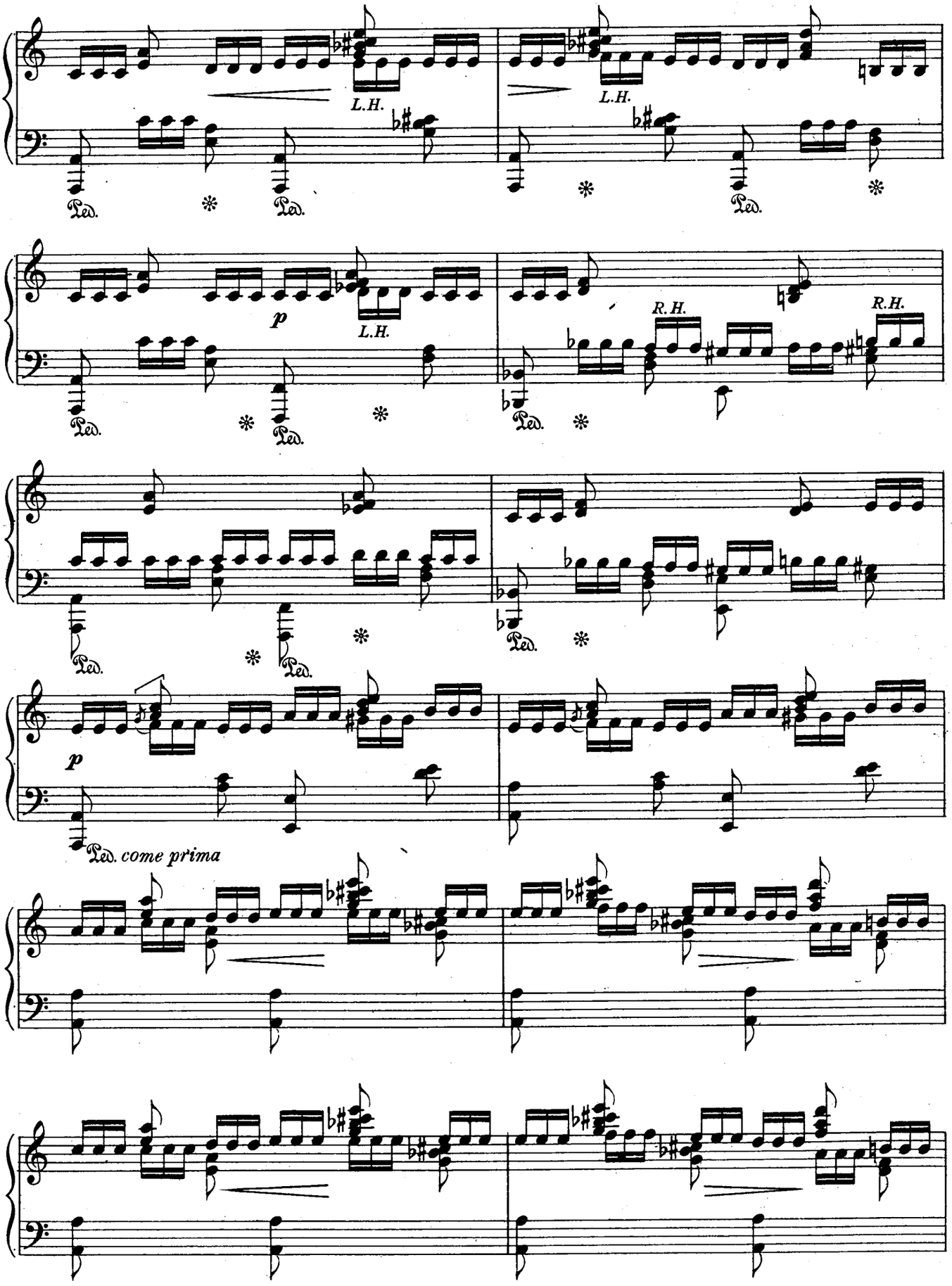


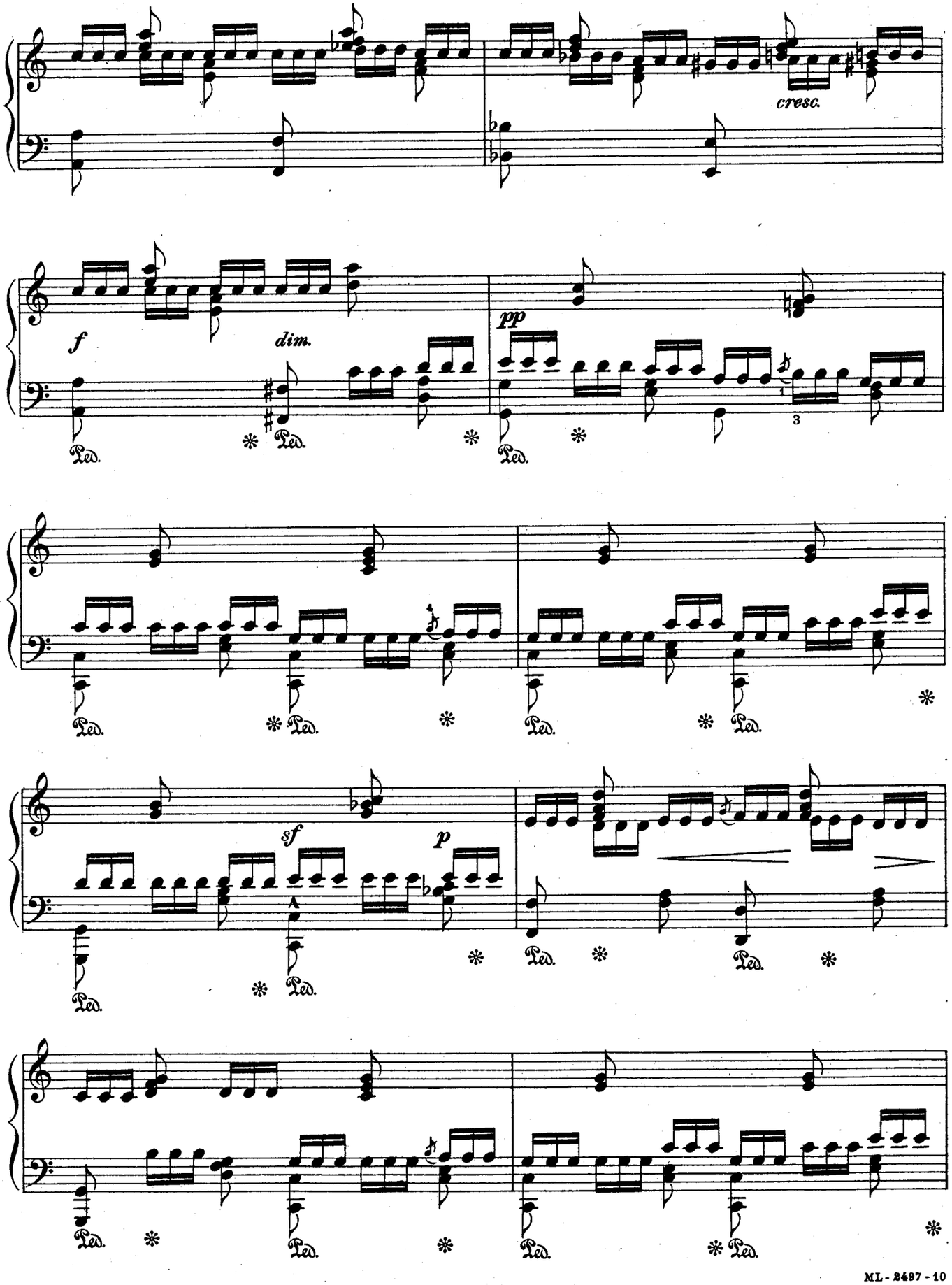
*) The Editor offers variants in several places to eliminate marks of occasional carelessness in the text.

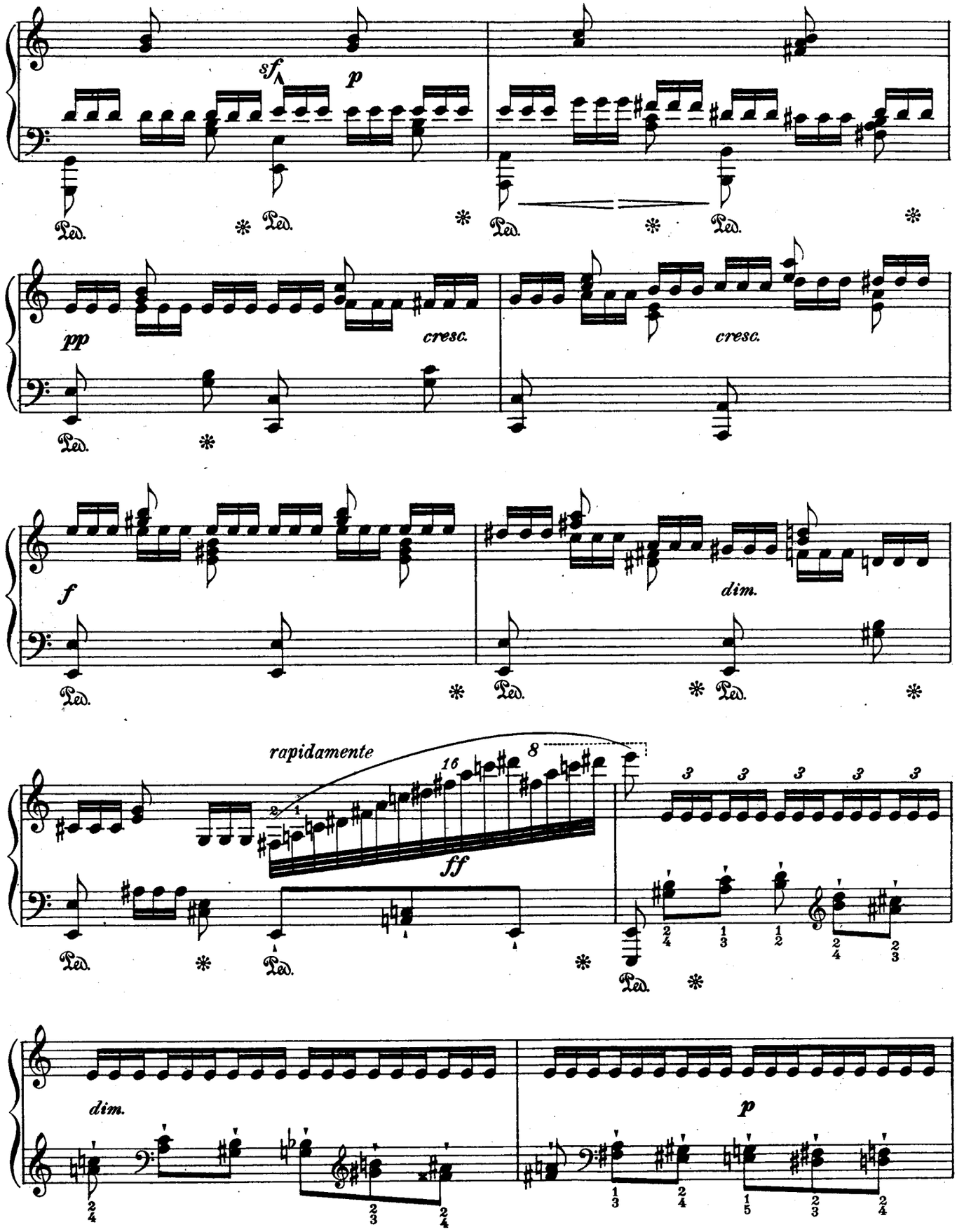

pp
pochiss. rit.
a tempo
pp

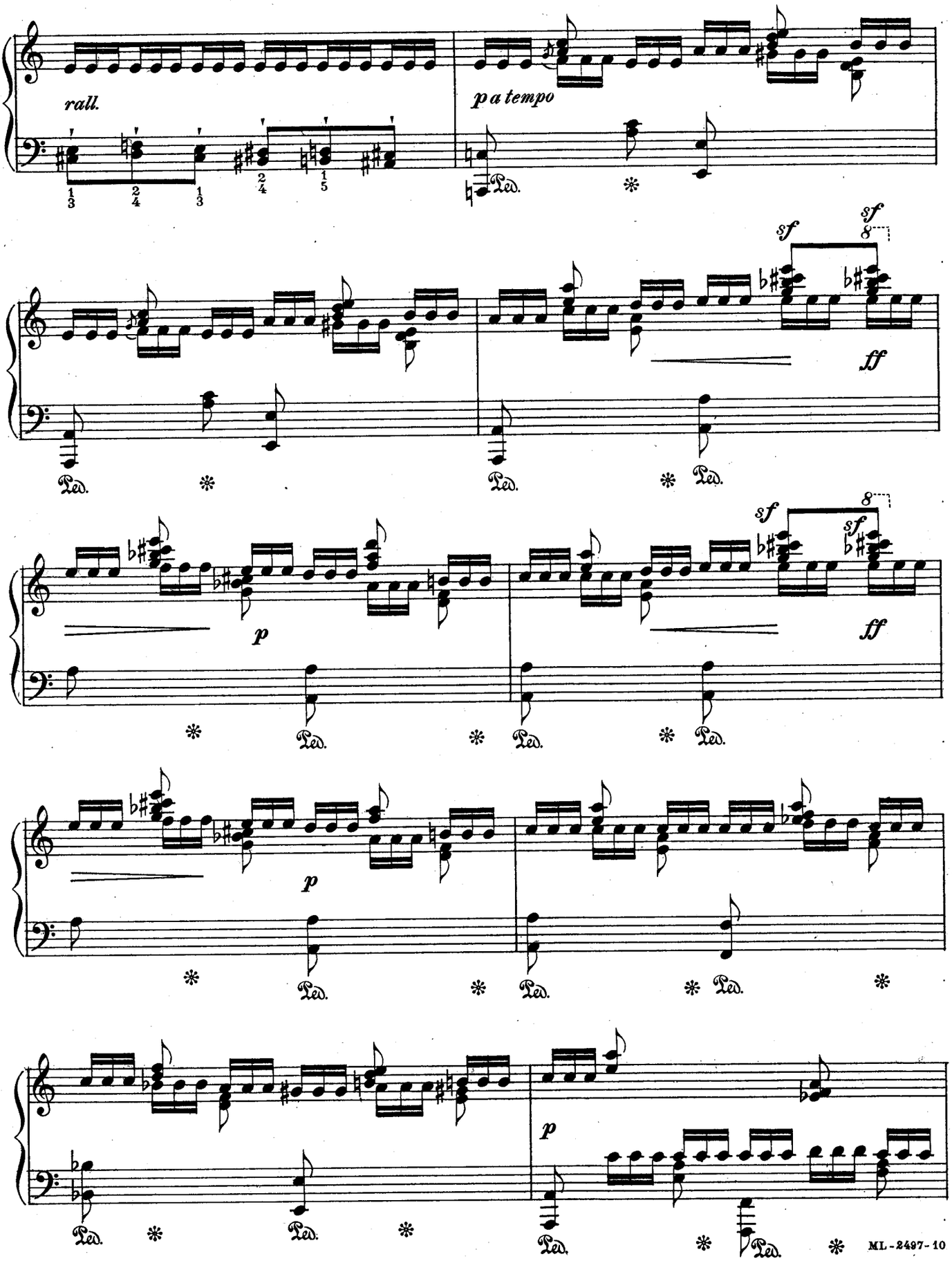

semplice
a tempo
un poco rit.
p
sf
p
sf
pp

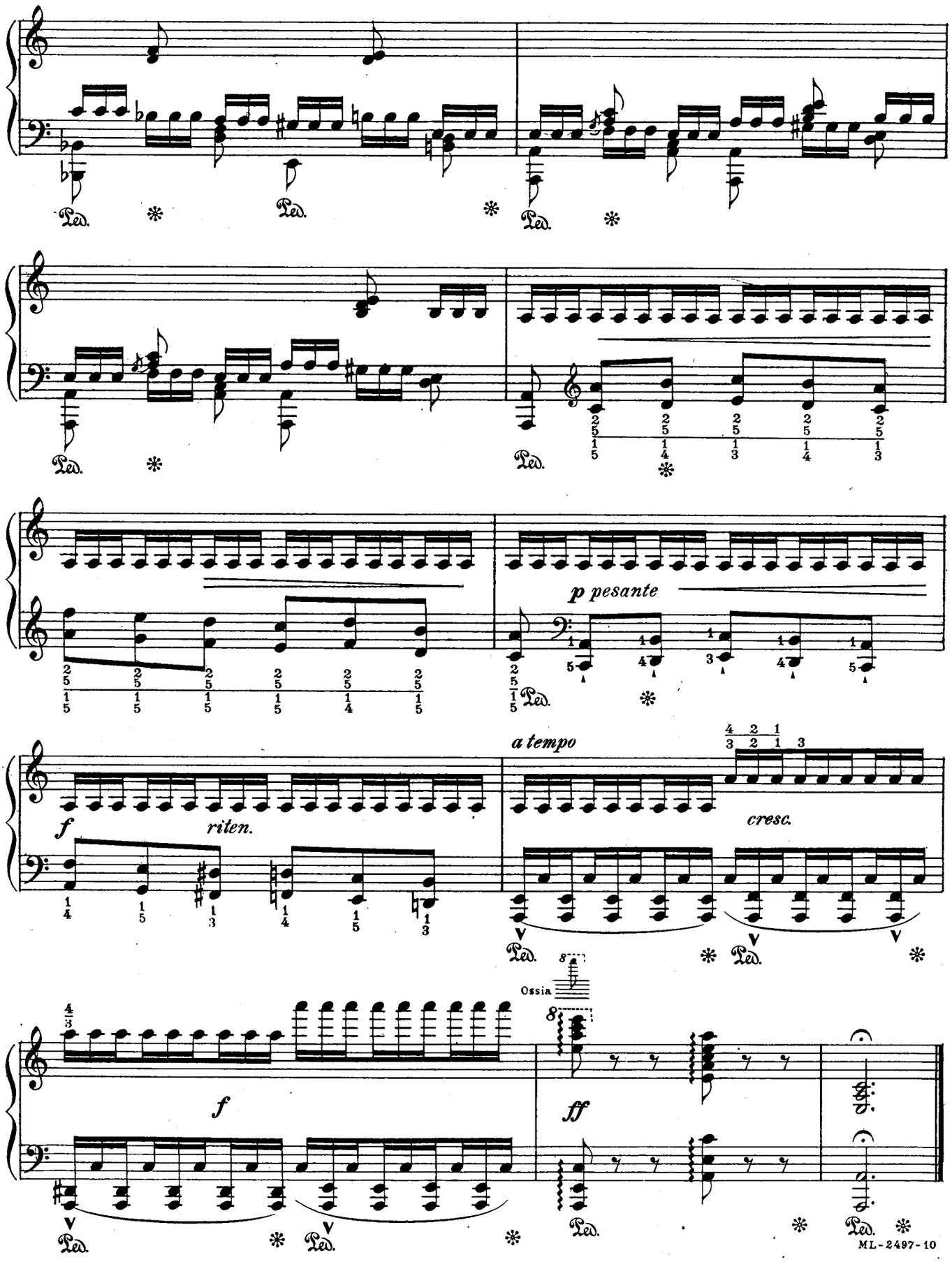

cresc.
agitato assai
f
ritard.
dim.
riten.
sf
a tempo
R.H.
L.H.
p
f
p
Un poco più presto
leggiero
p
R.H.
L.H.
Ped.


L.H.
L.H.
Ped.
Ped.
Ped.
p
L.H.
R.H.
R.H.
Ped.
Ped.
Ped.
Ped.
p
Ped. come prima


cresc.
f
dim.
pp
3
sf
p
Ped.


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


rall.
p a tempo
sf
ff
p
Ped.


Ped.
p pesante
riten.
a tempo
cresc.
f
Ossia
ff

SPRING SONG
(FRÜHLINGSLIED)

Softly soundeth through my soul
Lovely tones of singing.
Go, thou little song of spring,
Set the echoes ringing.

Speed away unto the house
Where grow violets tender,
There, if thou a rose dost spy,
Say, my love I send her.

Translated by C. F. M.

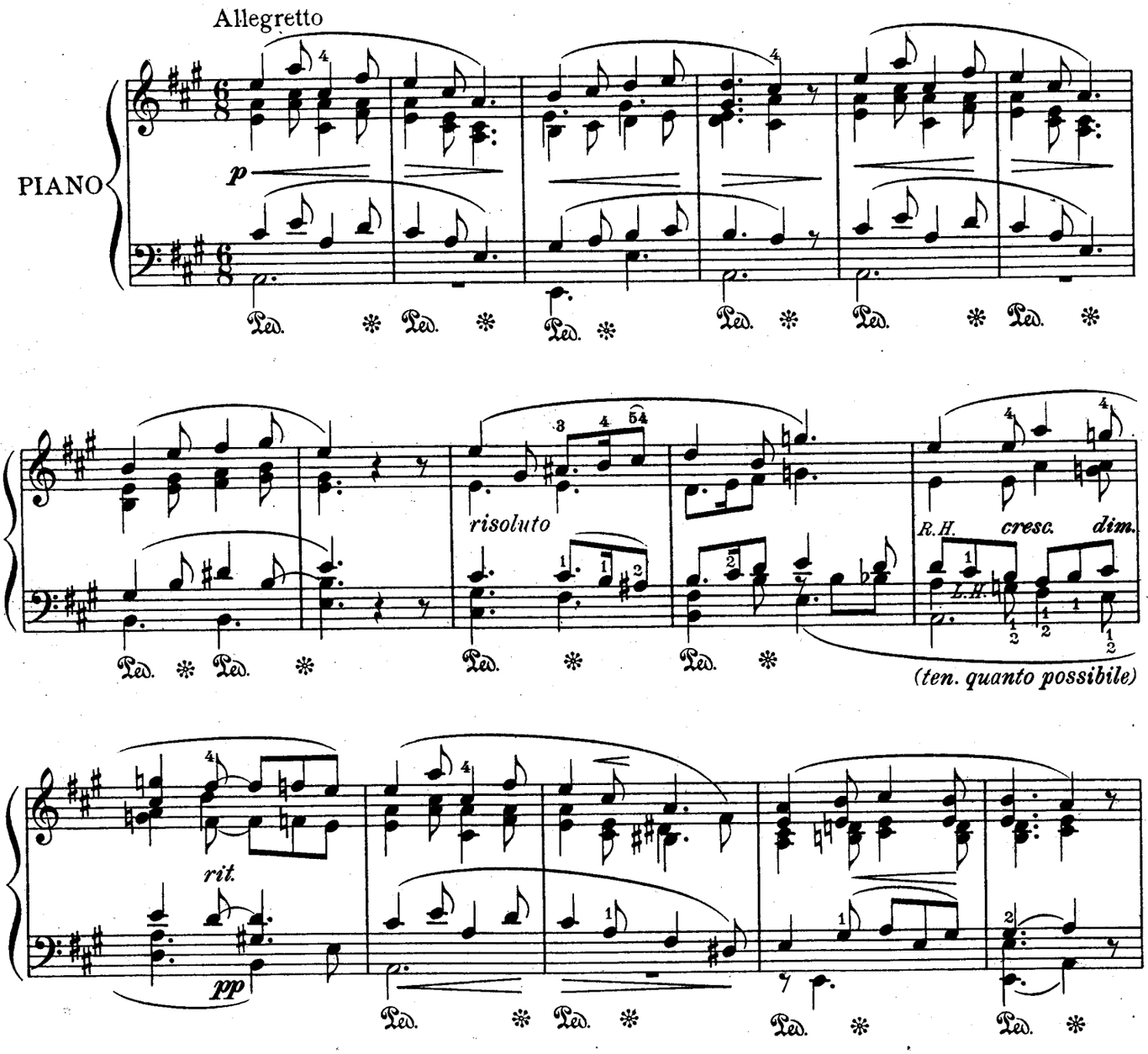
Leise zieht durch mein Gemüth
Liebliches Geläute,
Klinge, kleines Frühlingslied,
Kling' hinaus in's Weite!

Zieh' hinaus bis an das Haus,
Wo die Veilchen spriessen,
Wenn du eine Rose schaust,
Sag' ich lass sie grüssen.

Heinrich Heine

Edited by Moritz Moszkowski

ADOLPH HENSELT, Op. 15
(1814 - 1889)



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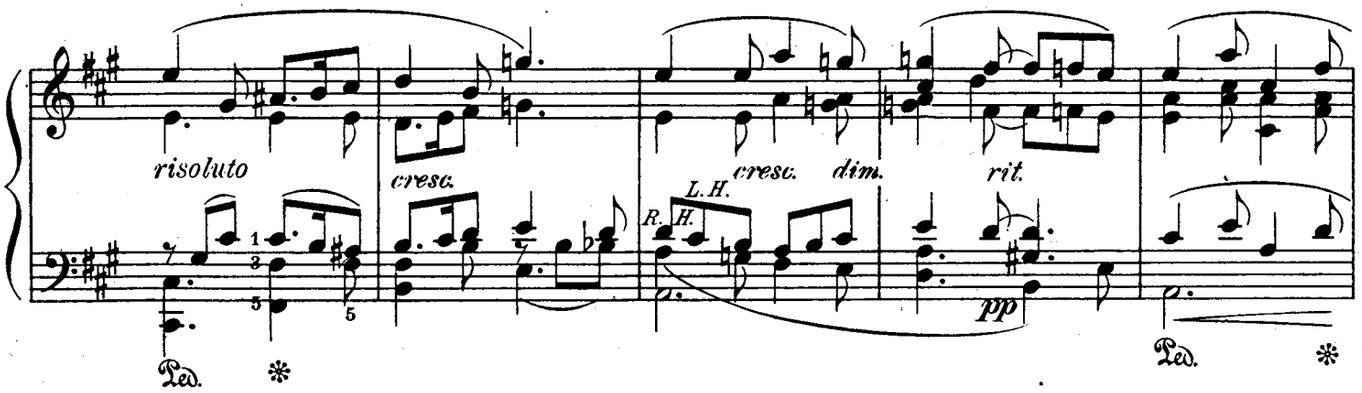
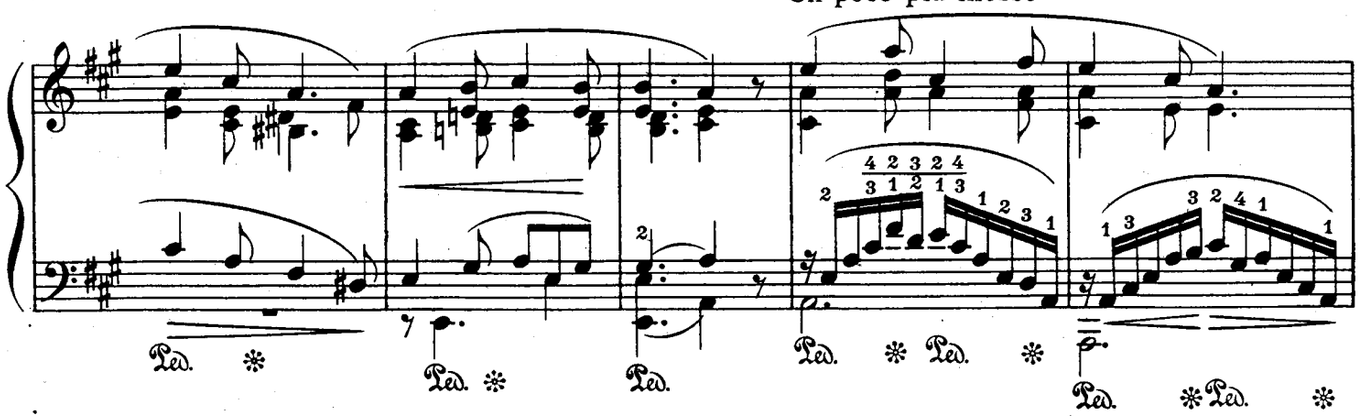
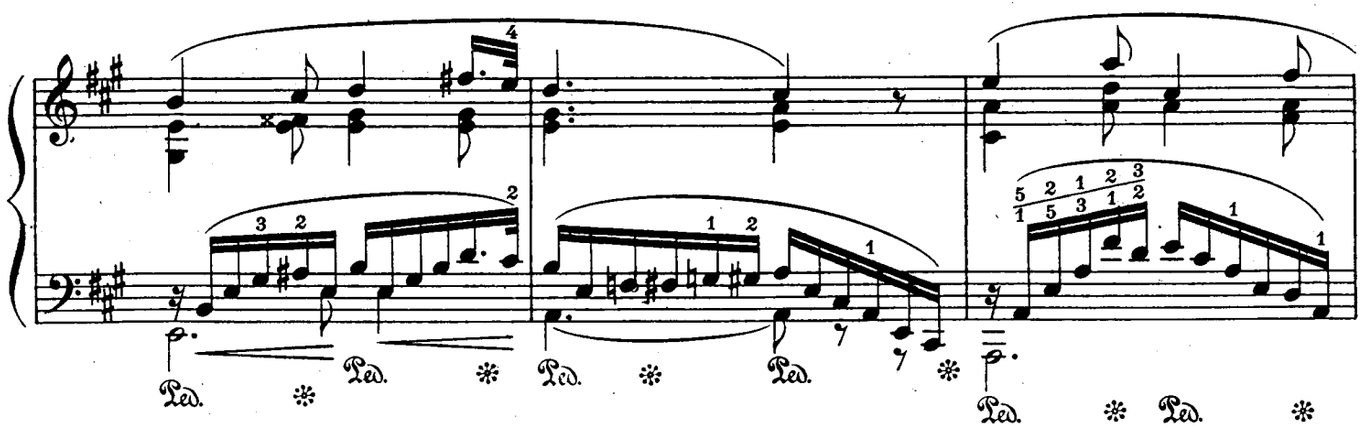
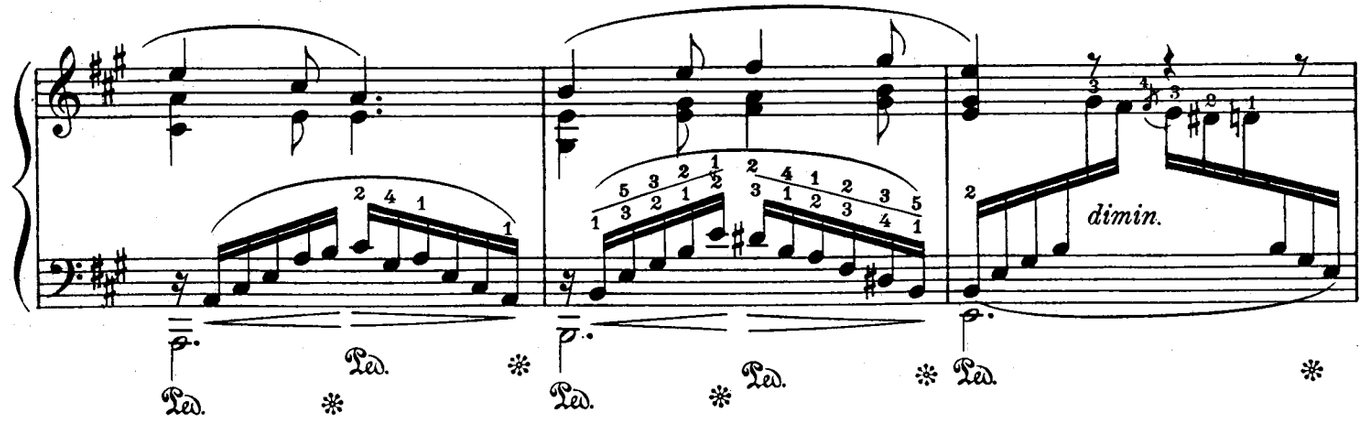
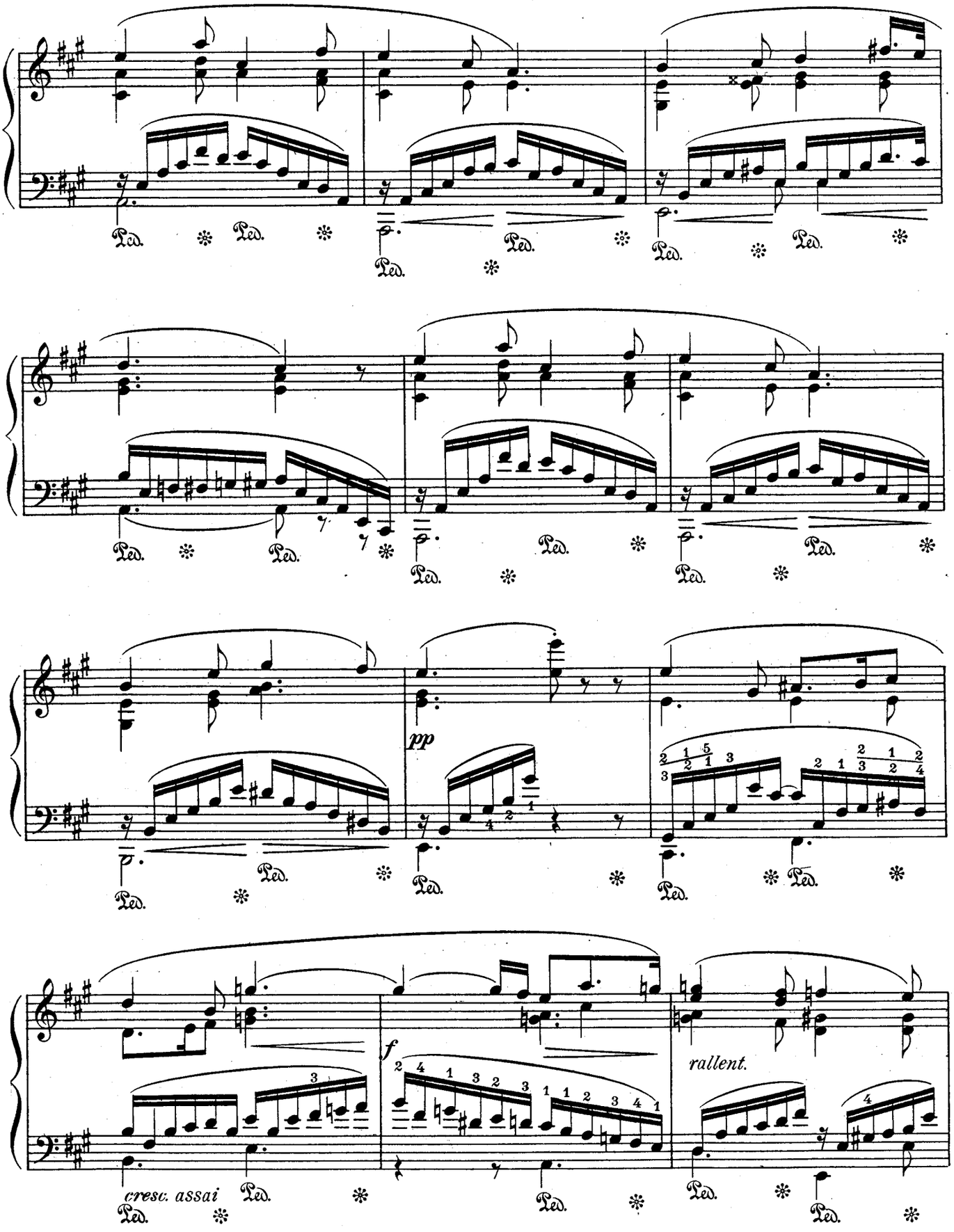


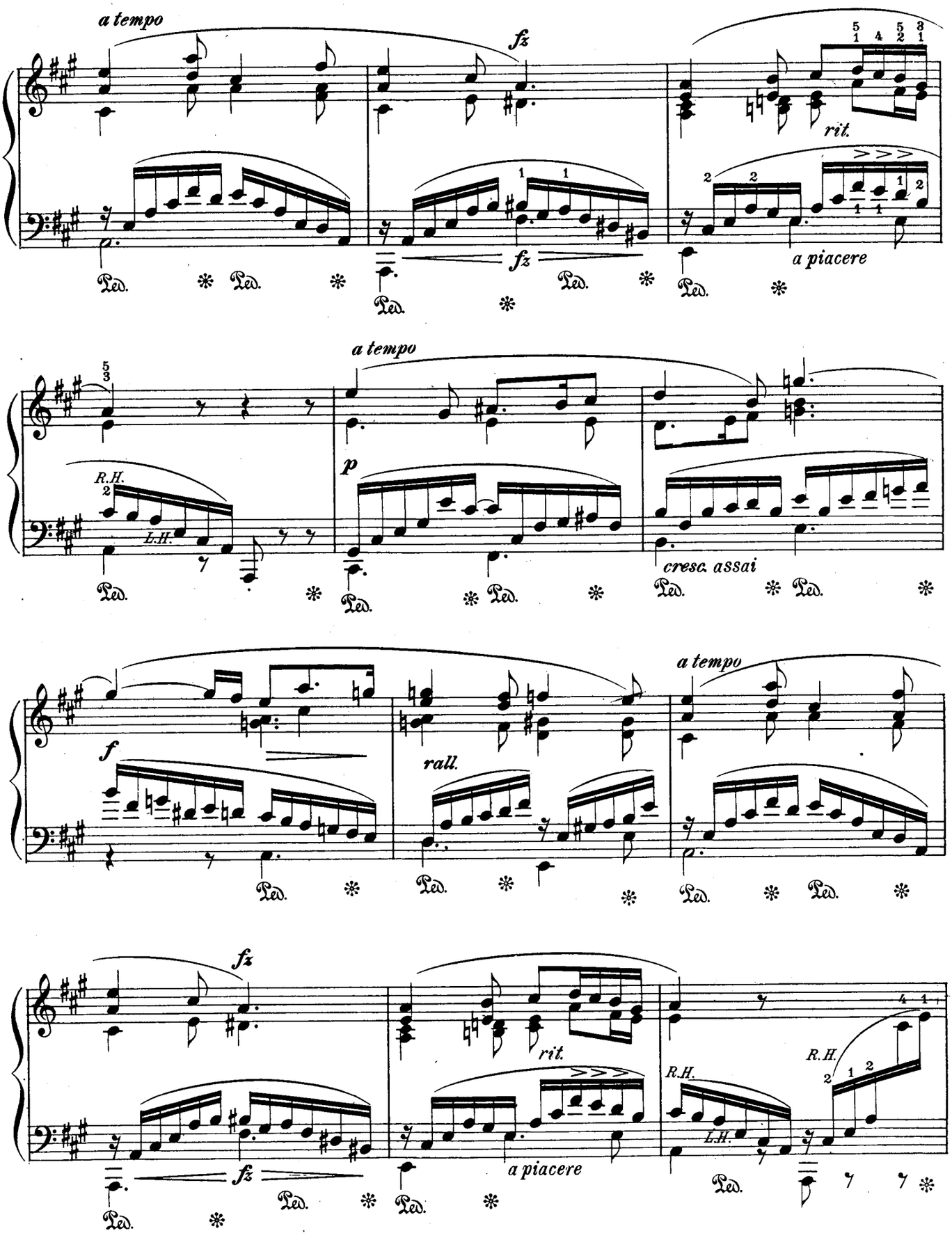
Un poco più mosso

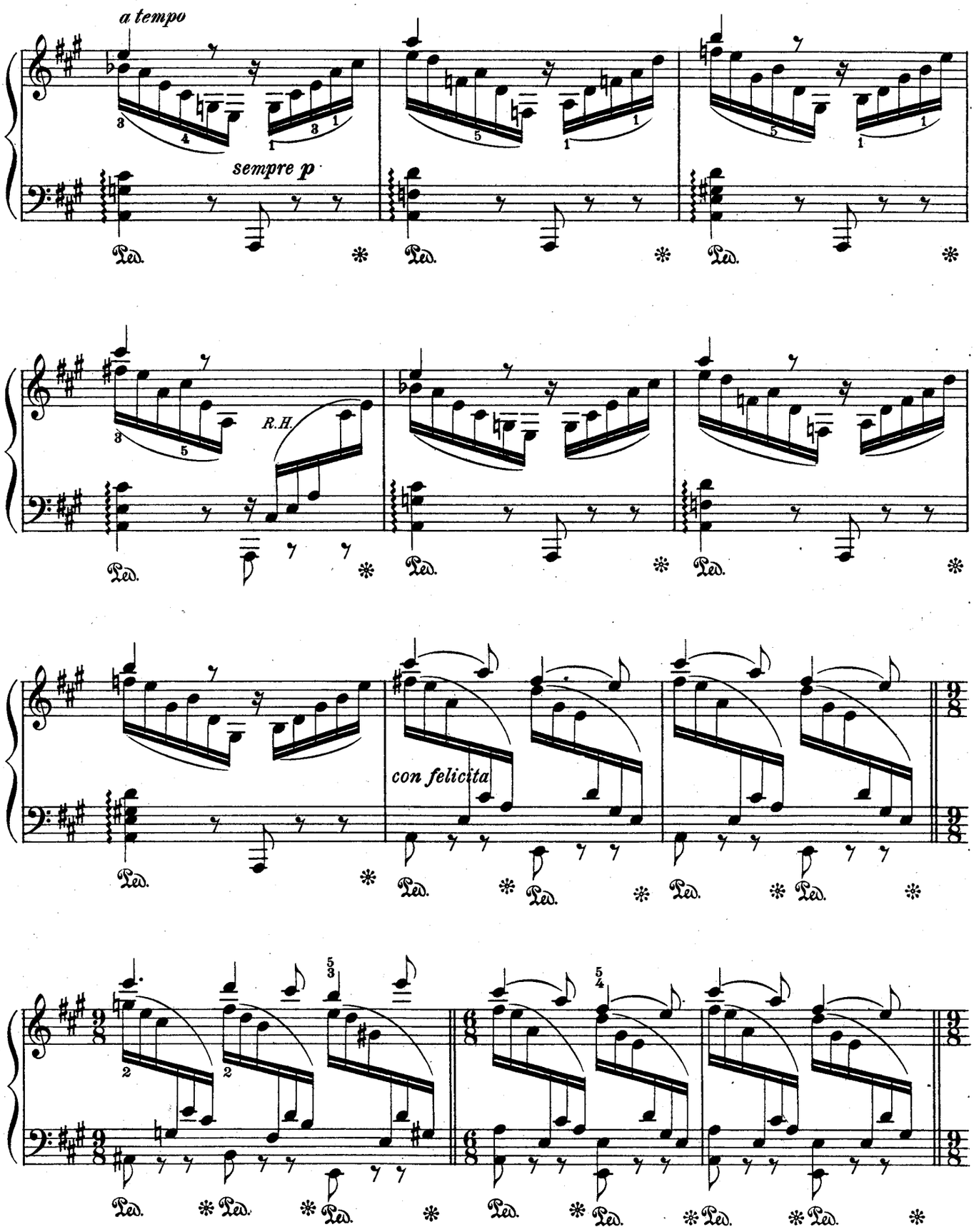


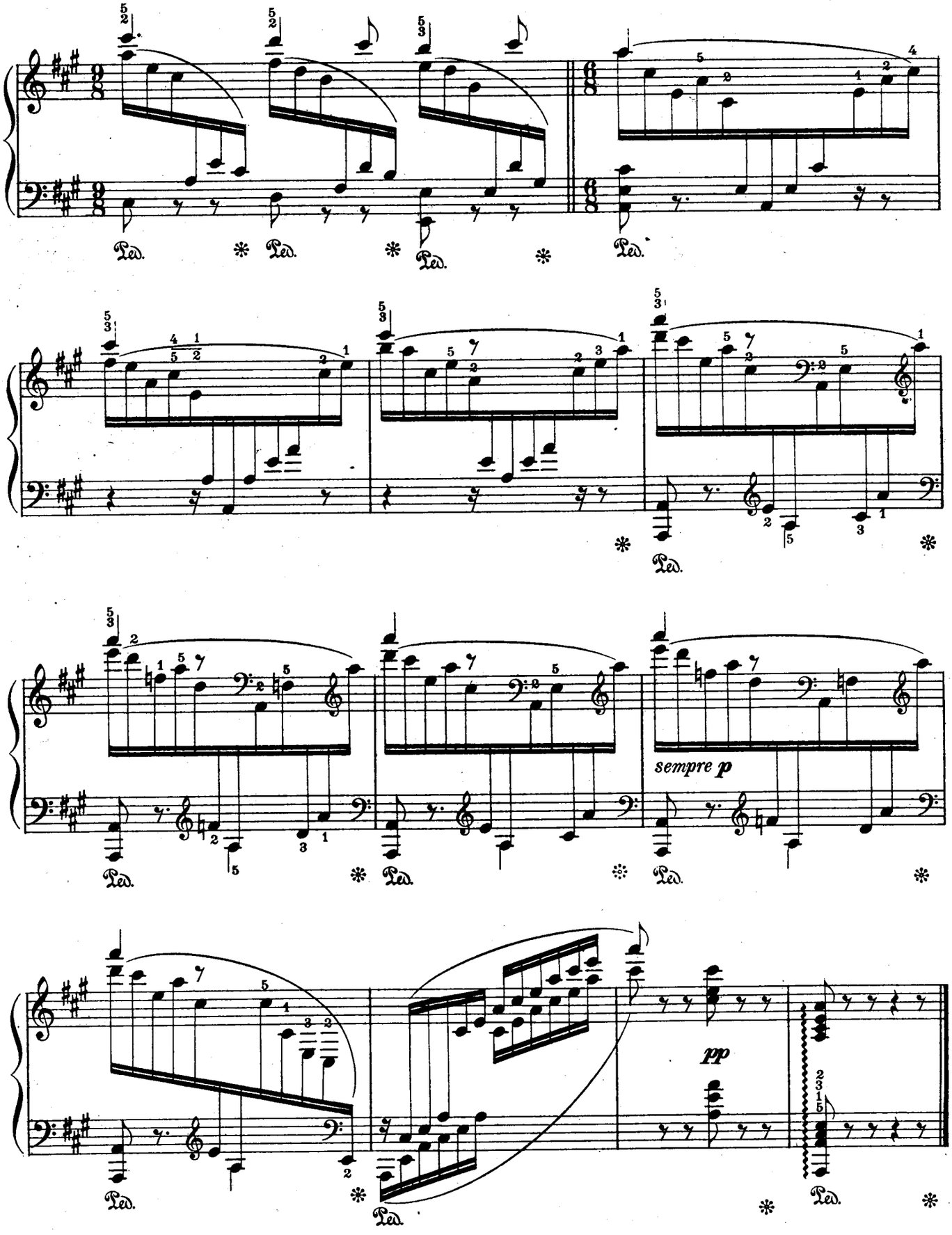





Ped.
pp
f
rallent.
cresc. assai


a tempo
fz
rit.
a piacere
Ped.
a tempo
R.H.
L.H.
p
cresc. assai
f
rall.
a tempo
fz
rit.
a piacere
R.H.
L.H.

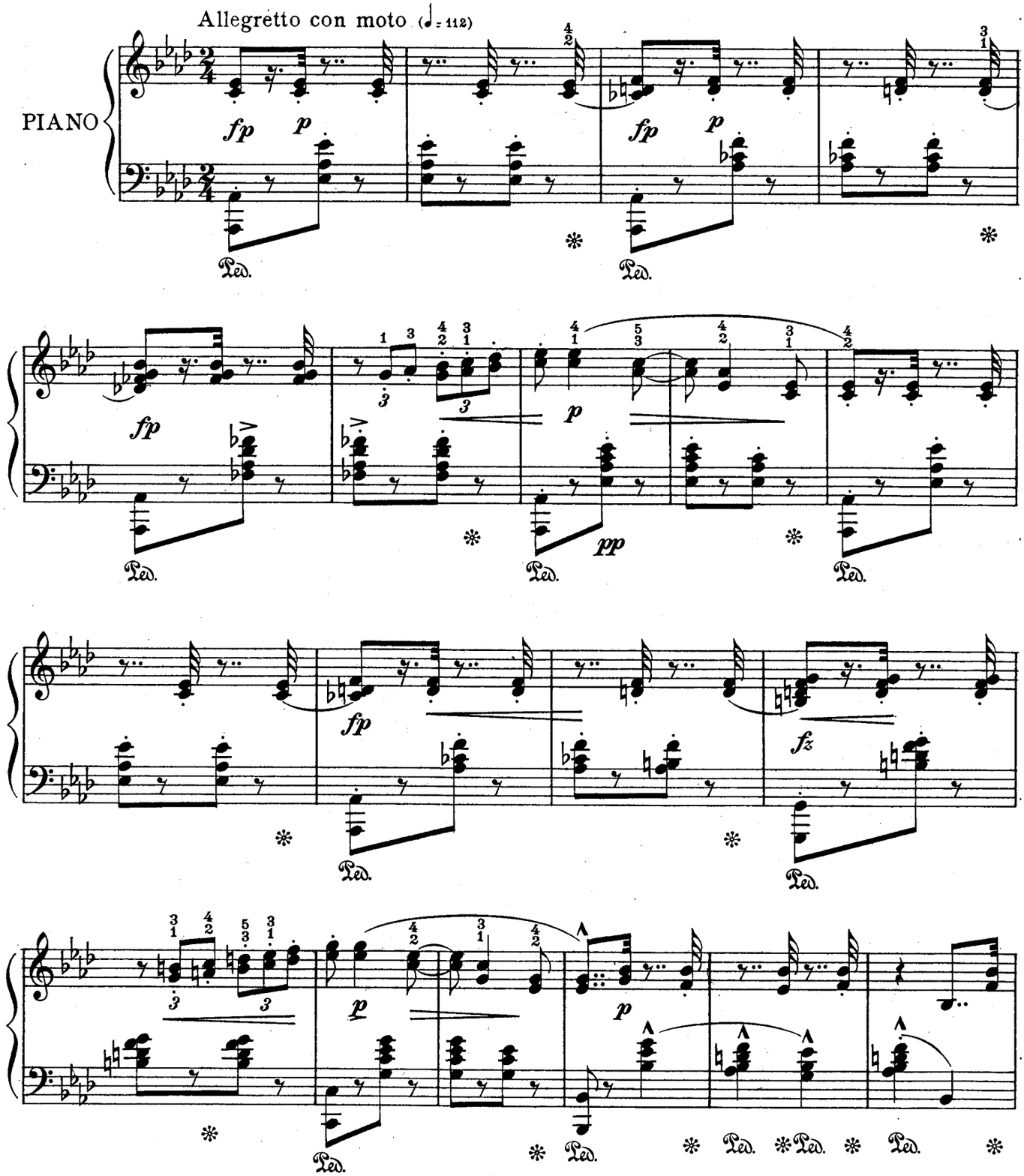

a tempo
sempre p
R.H.
con felicita
Ped.


sempre p
pp

PROLOGUE

Edited by Moritz Moszkowski

STEPHEN HELLER, Op. 86, № 1
(1815 - 1888)



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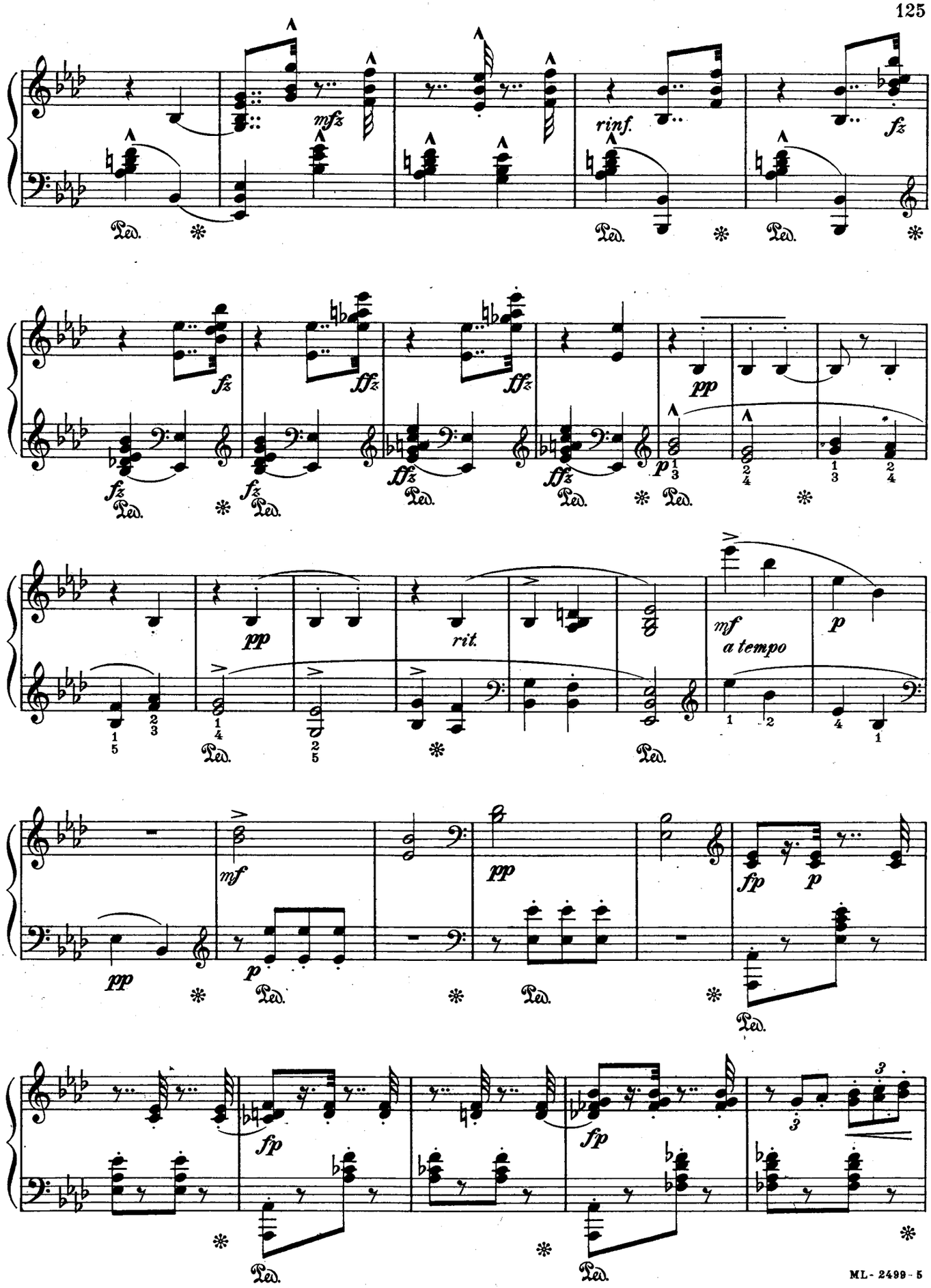
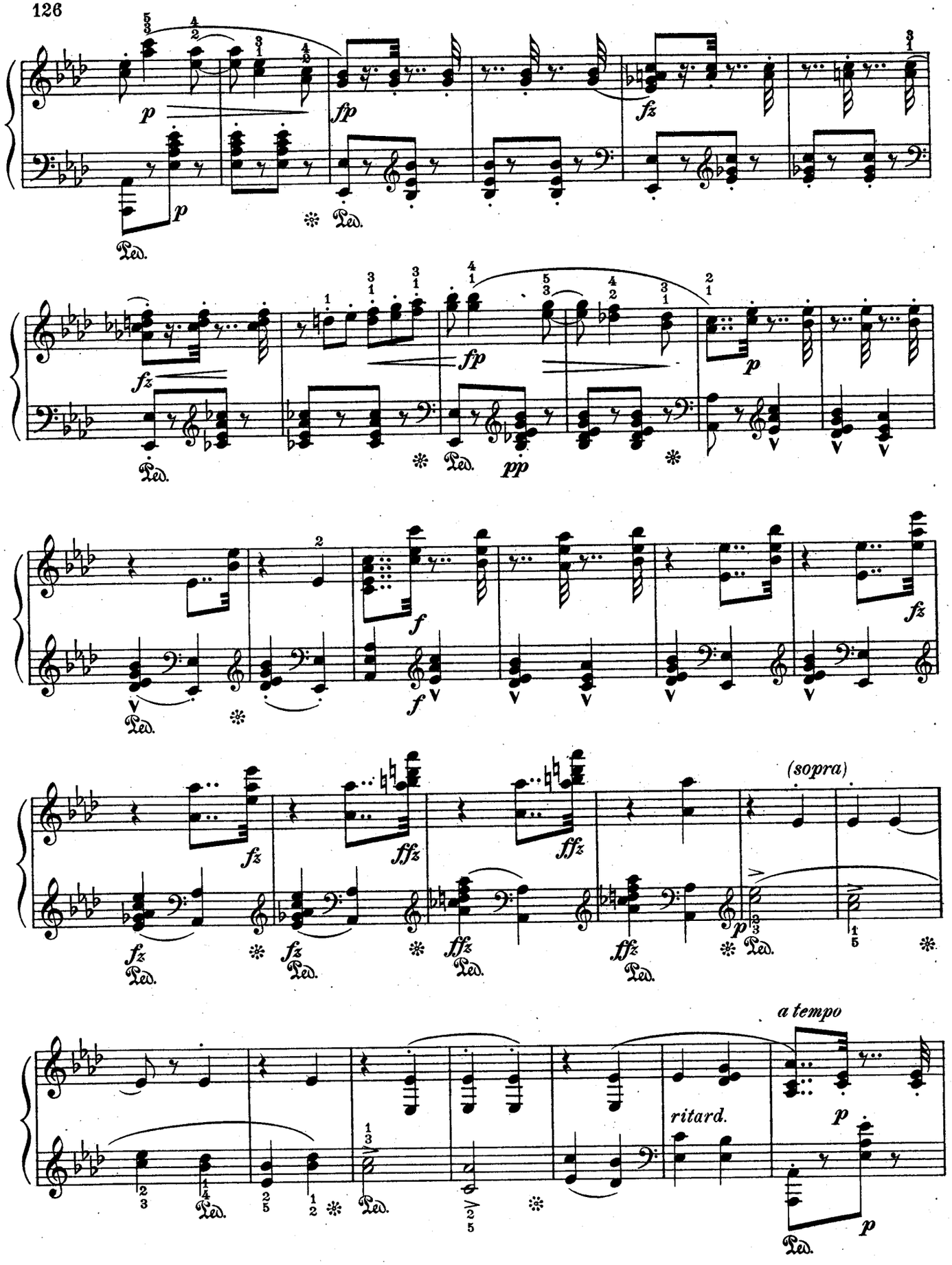
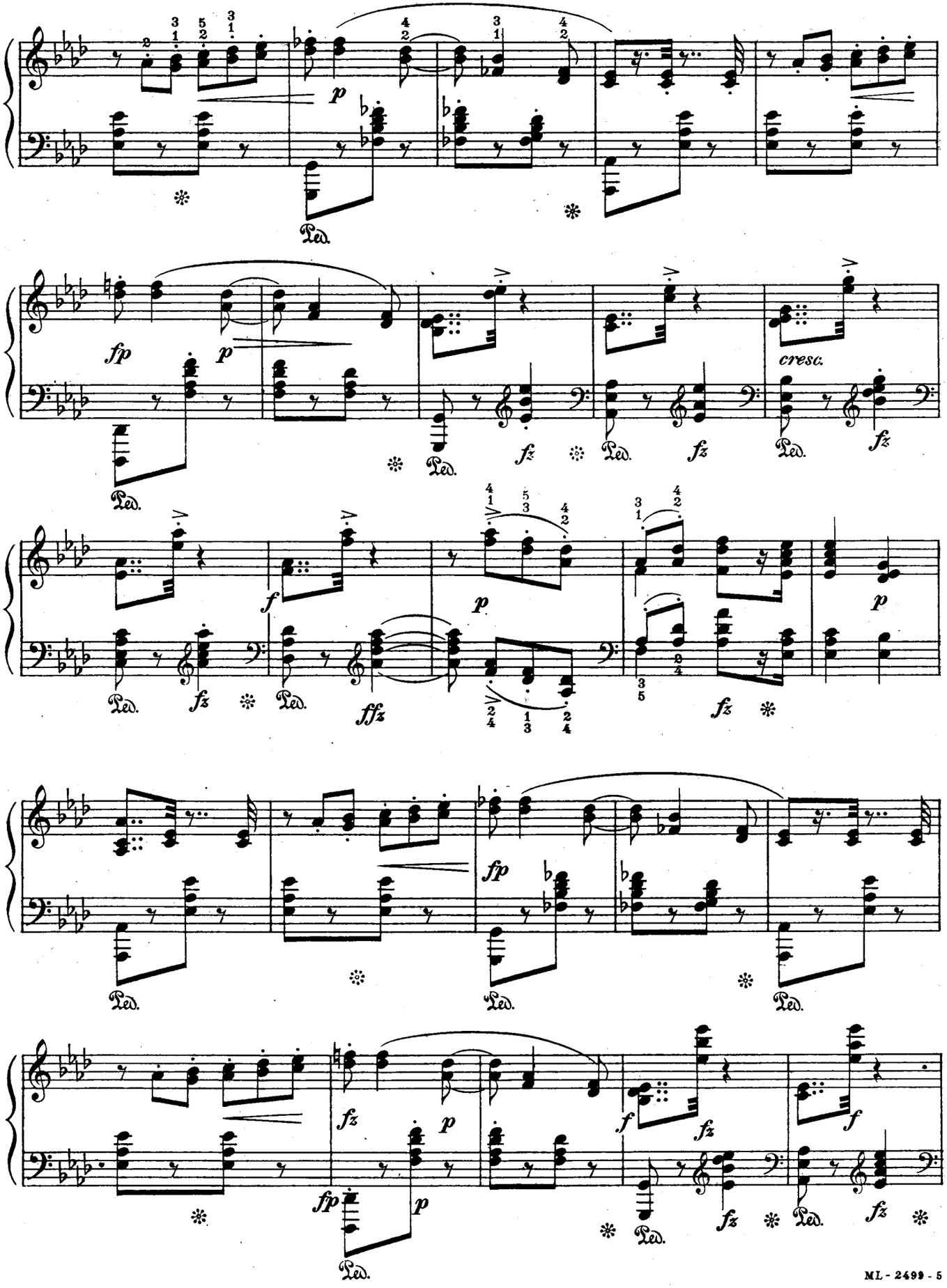
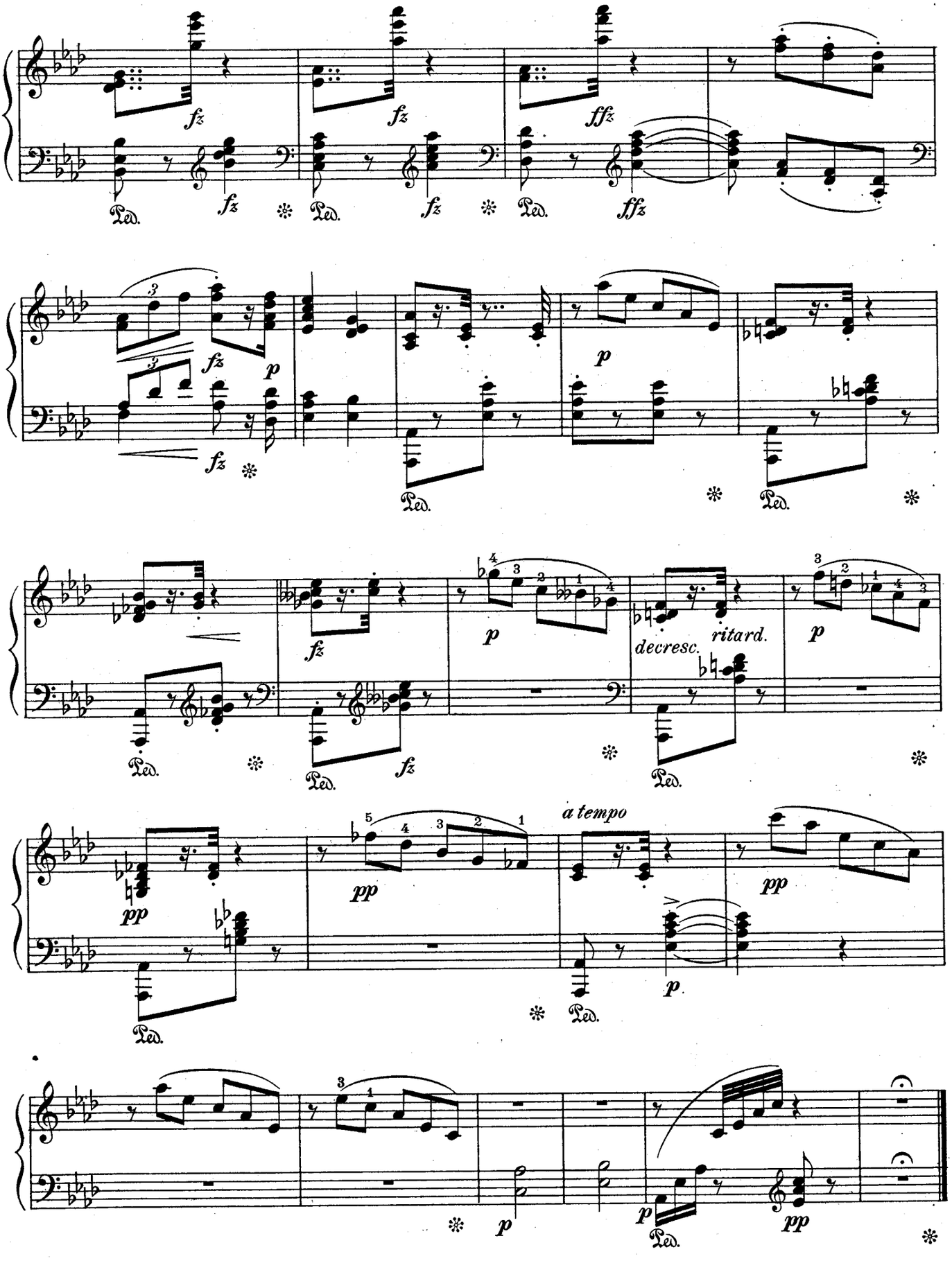

mfz
rinf.
fz
ffz
pp
rit.
mf
a tempo
p
fp


(sopra)
a tempo
ritard.

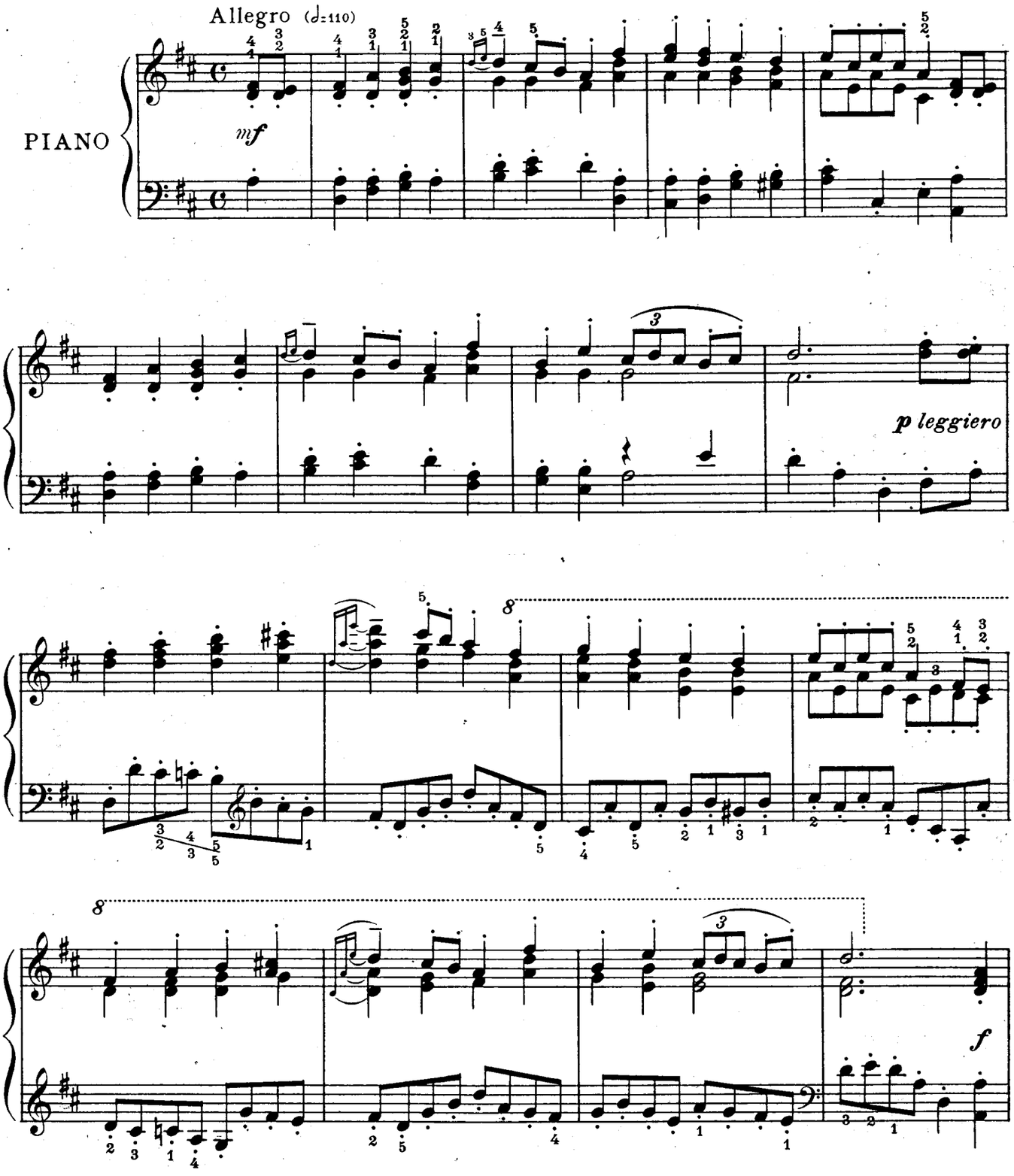

p
Ped.
fp
p
fz
cresc.
f
ffz
fp
fz
p
f
fz
f


fz
ffz
Ped.
p
decresc.
ritard.
a tempo
pp

RIGODON

Edited by Moritz Moszkowski

JOACHIM RAFF, Op. 204
(1822-1882)



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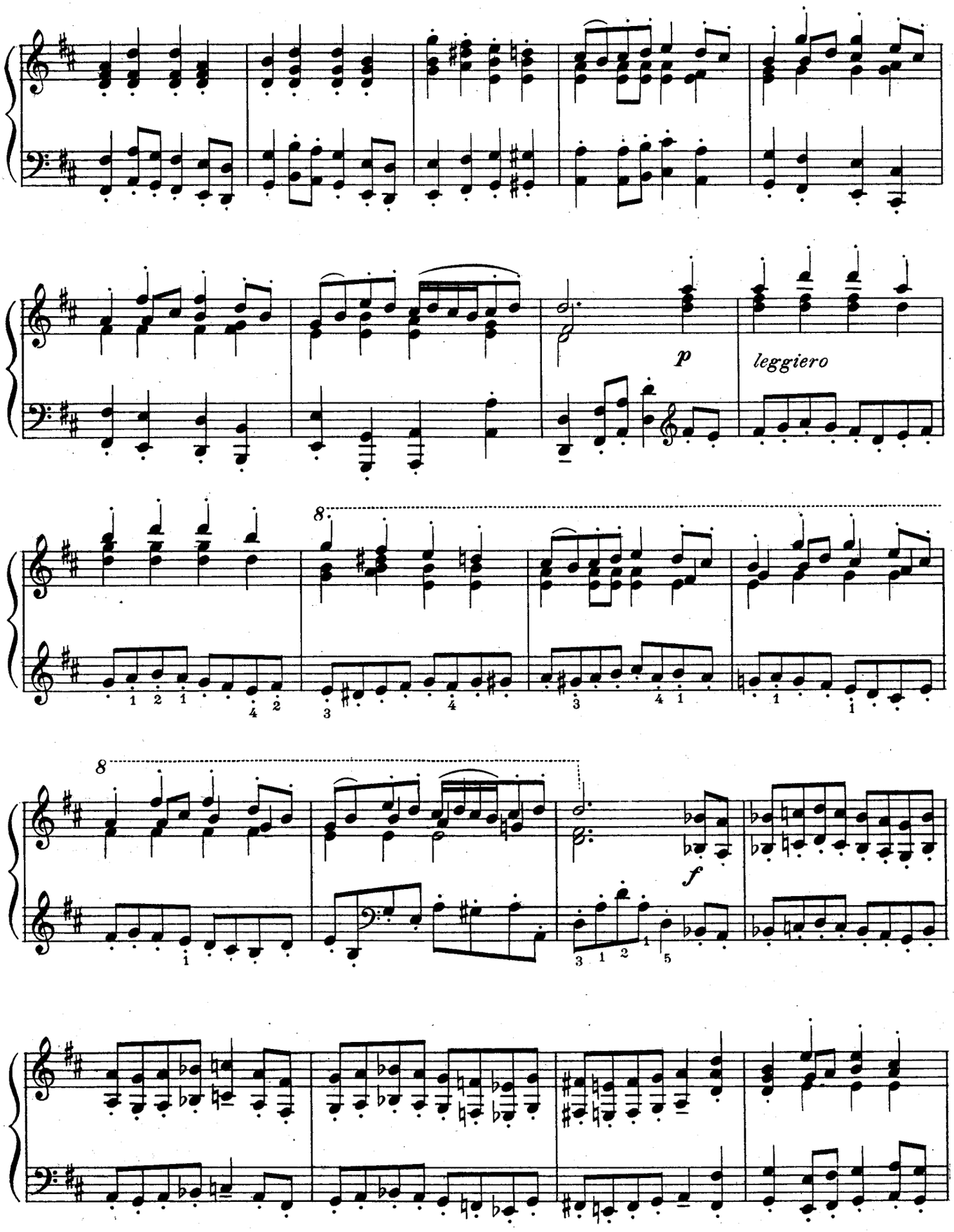
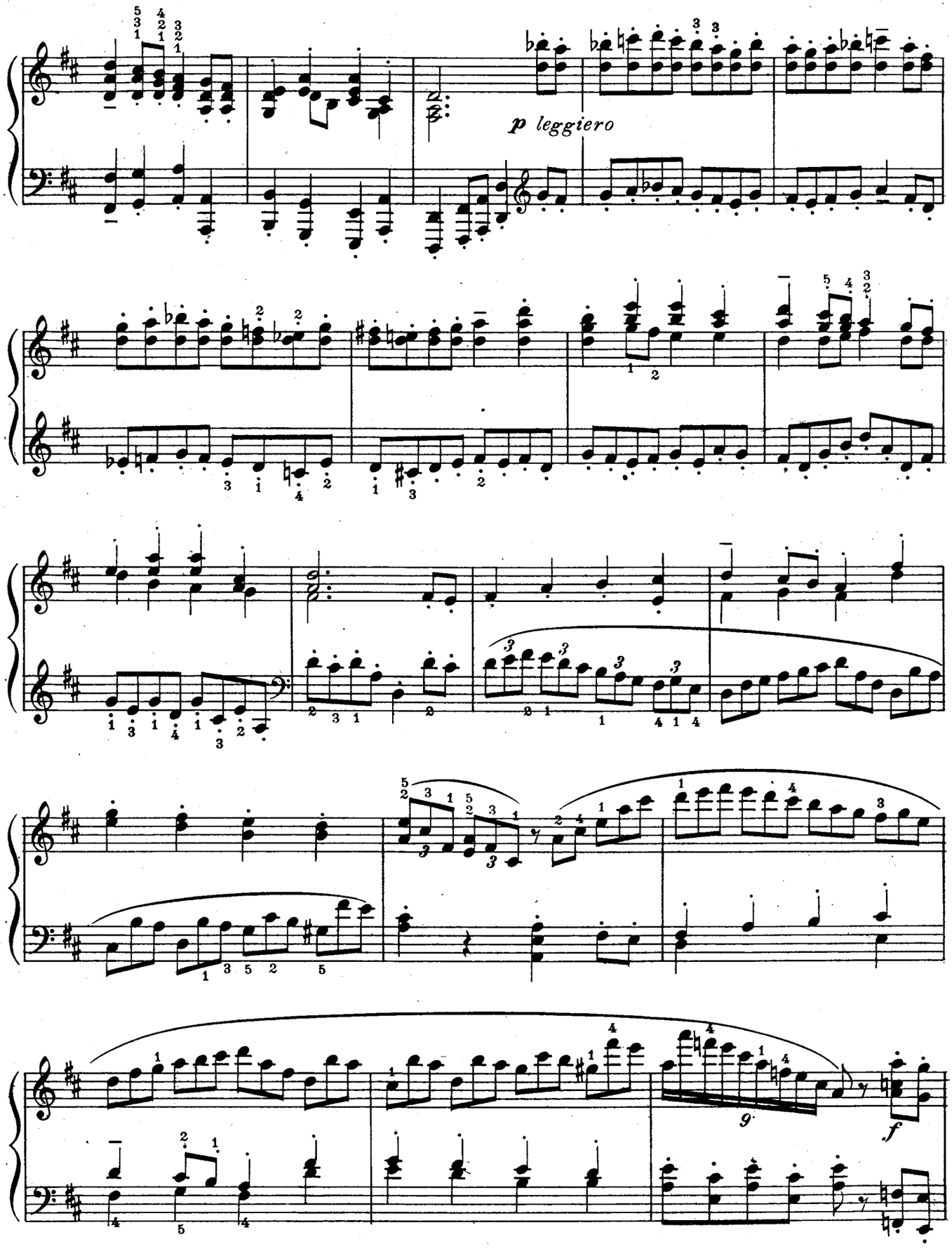
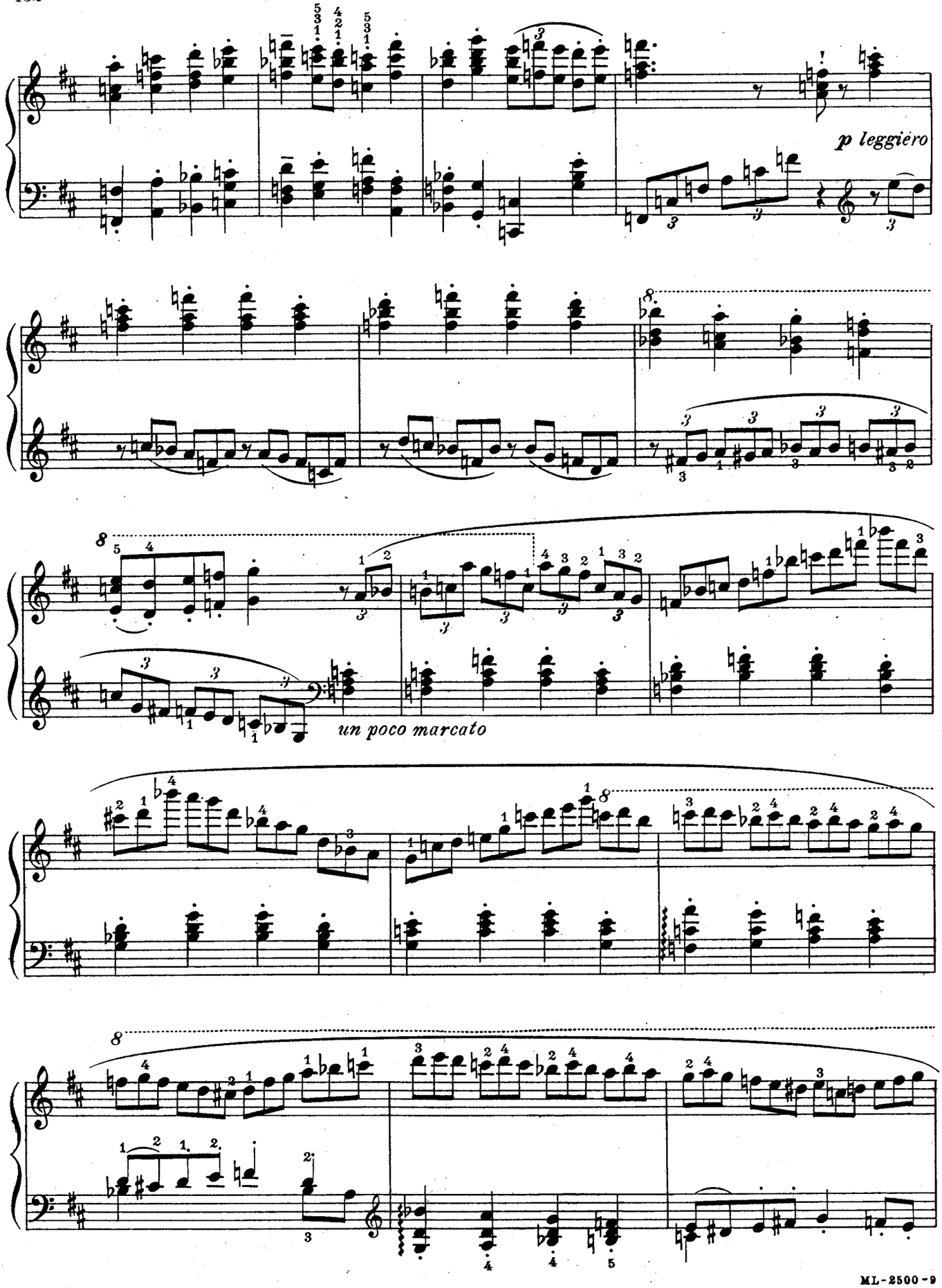
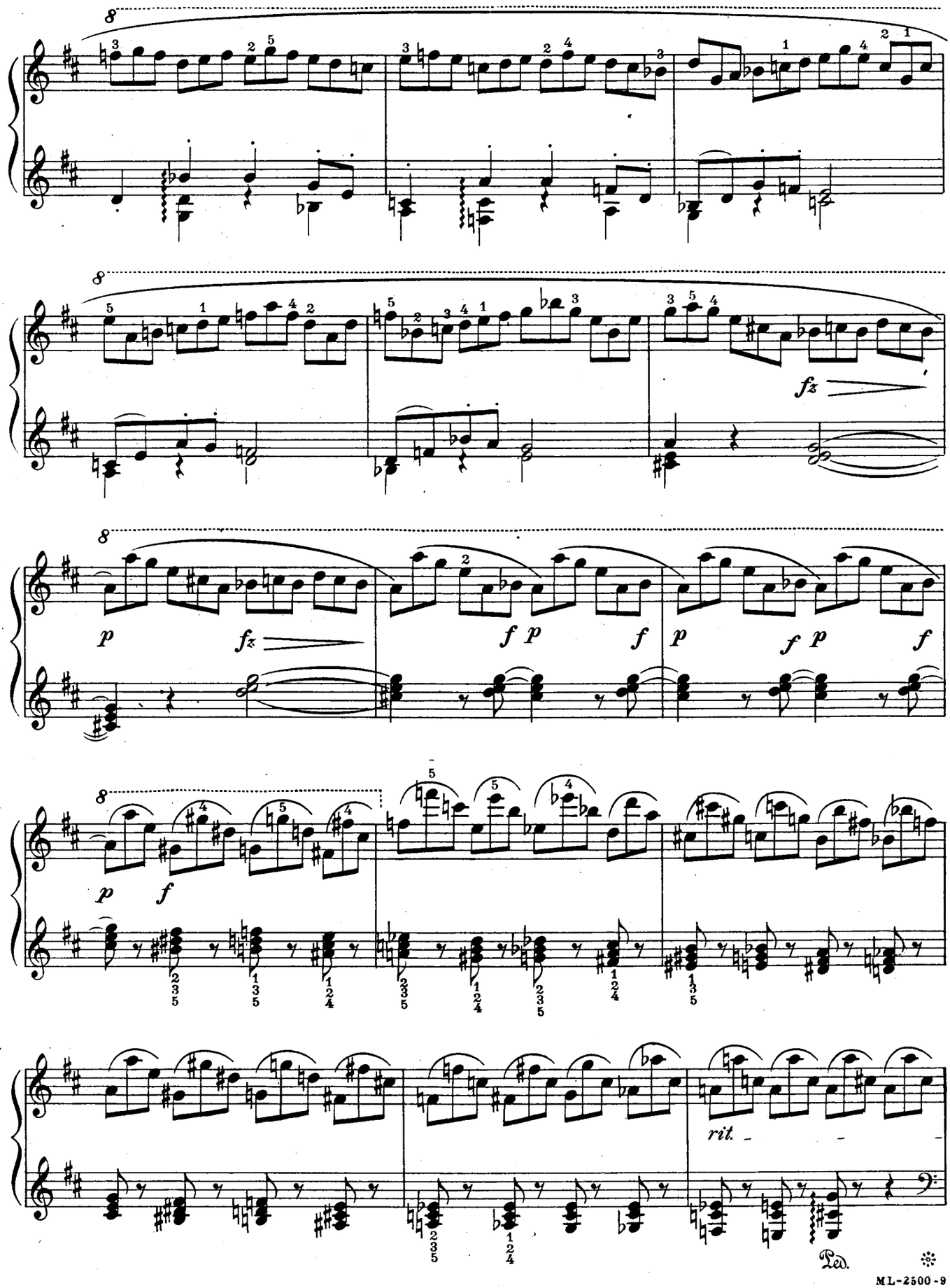
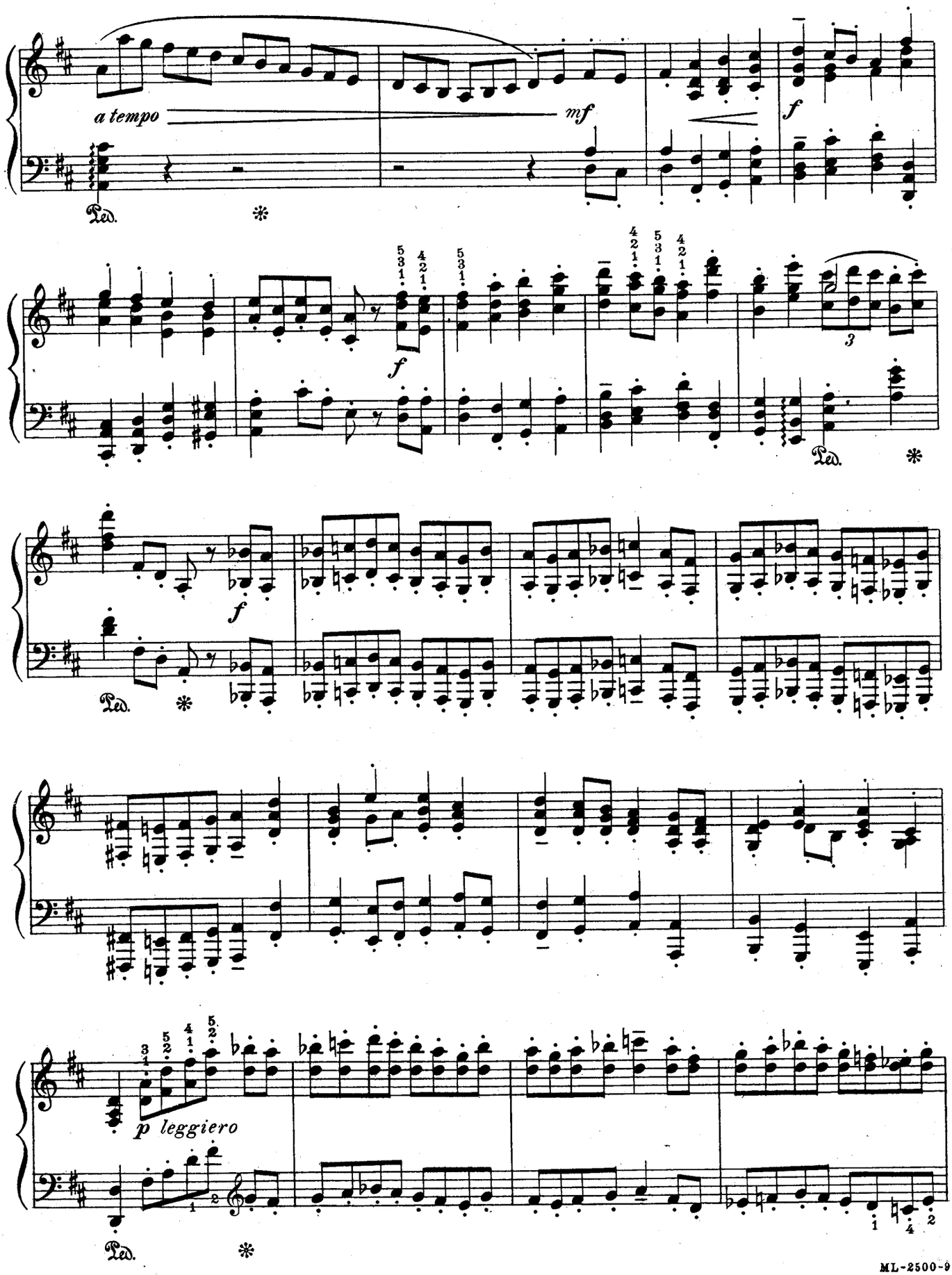
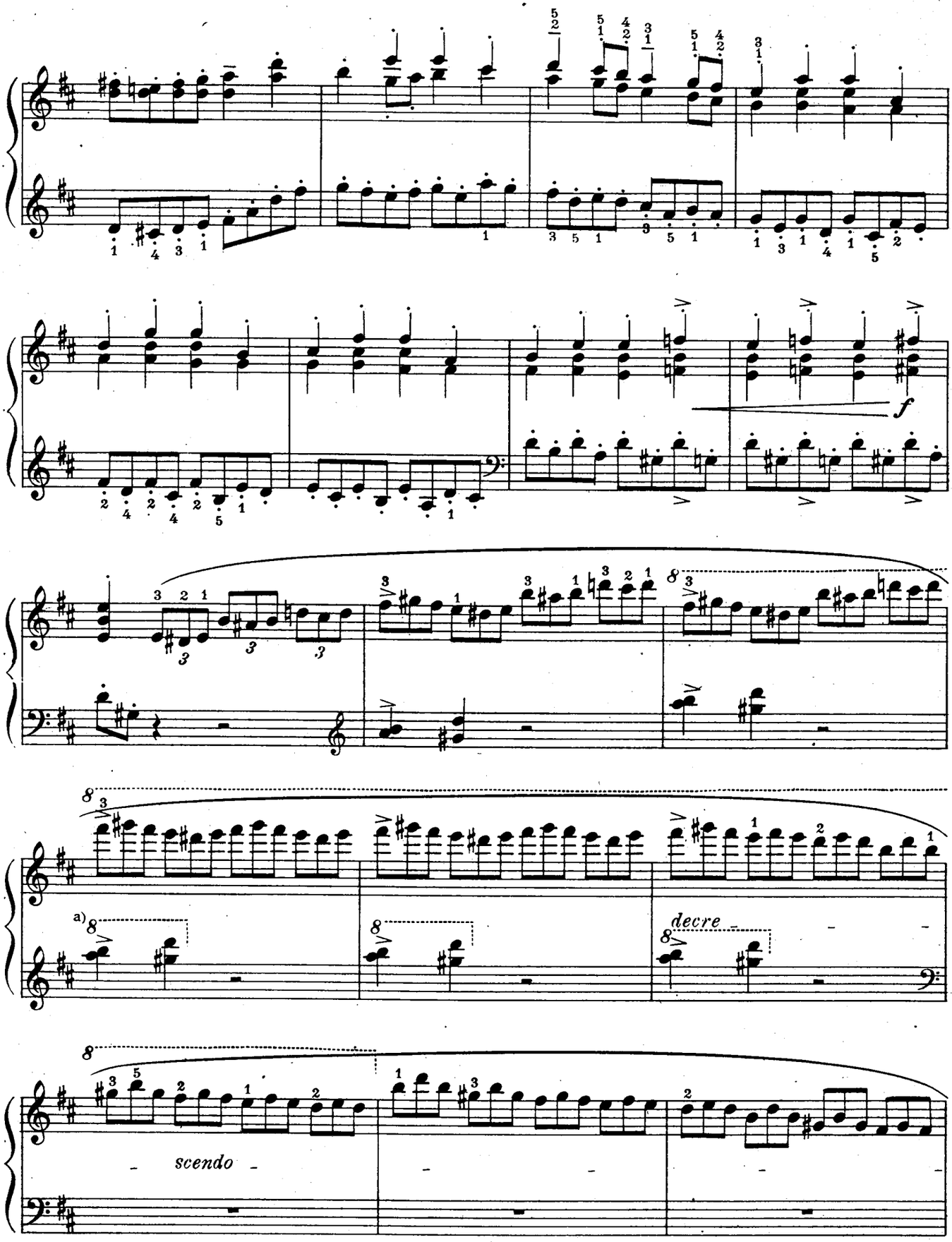

p
leggiero
8
8
f


p leggiero
f

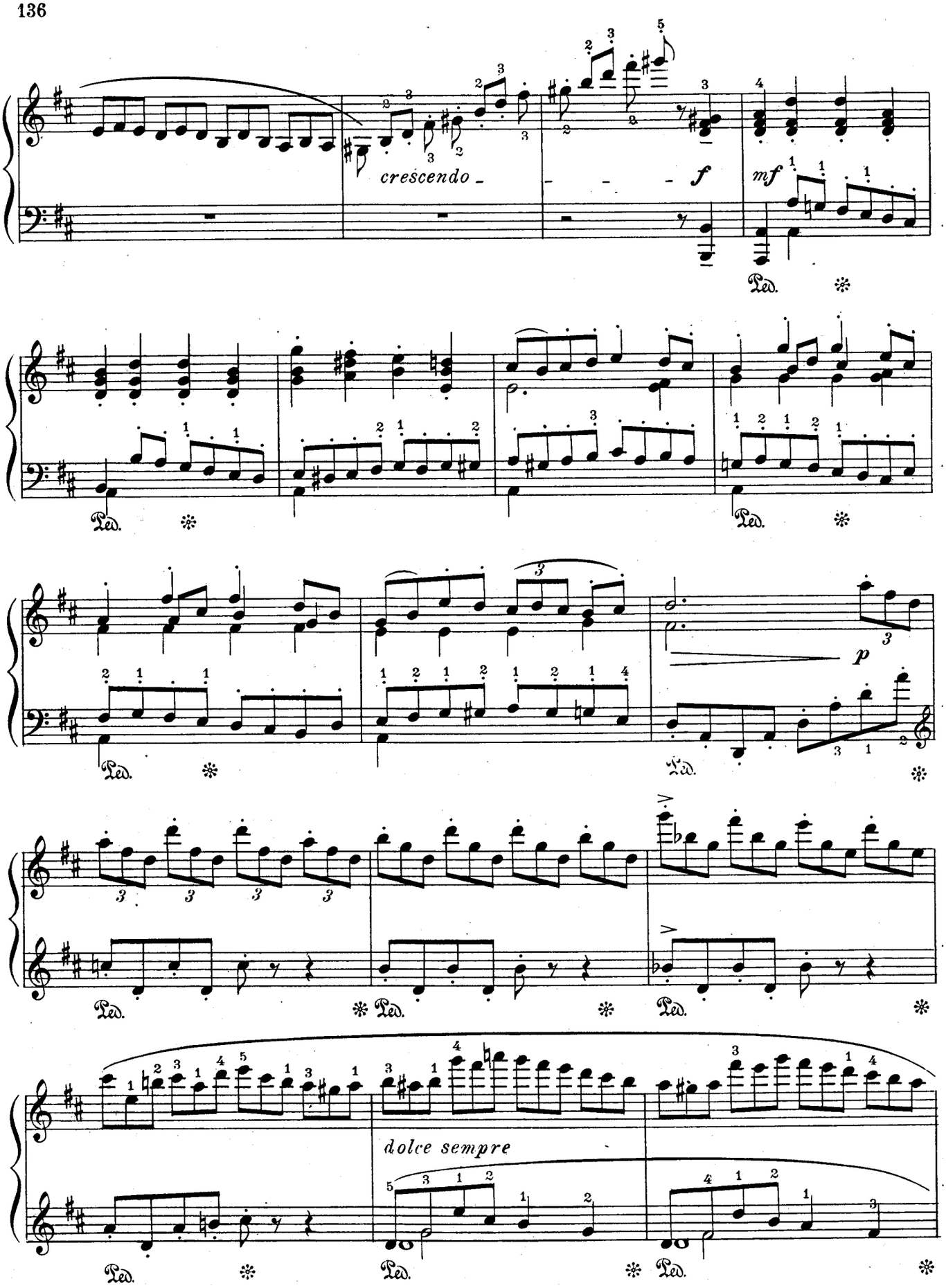

p leggiero
un poco marcato

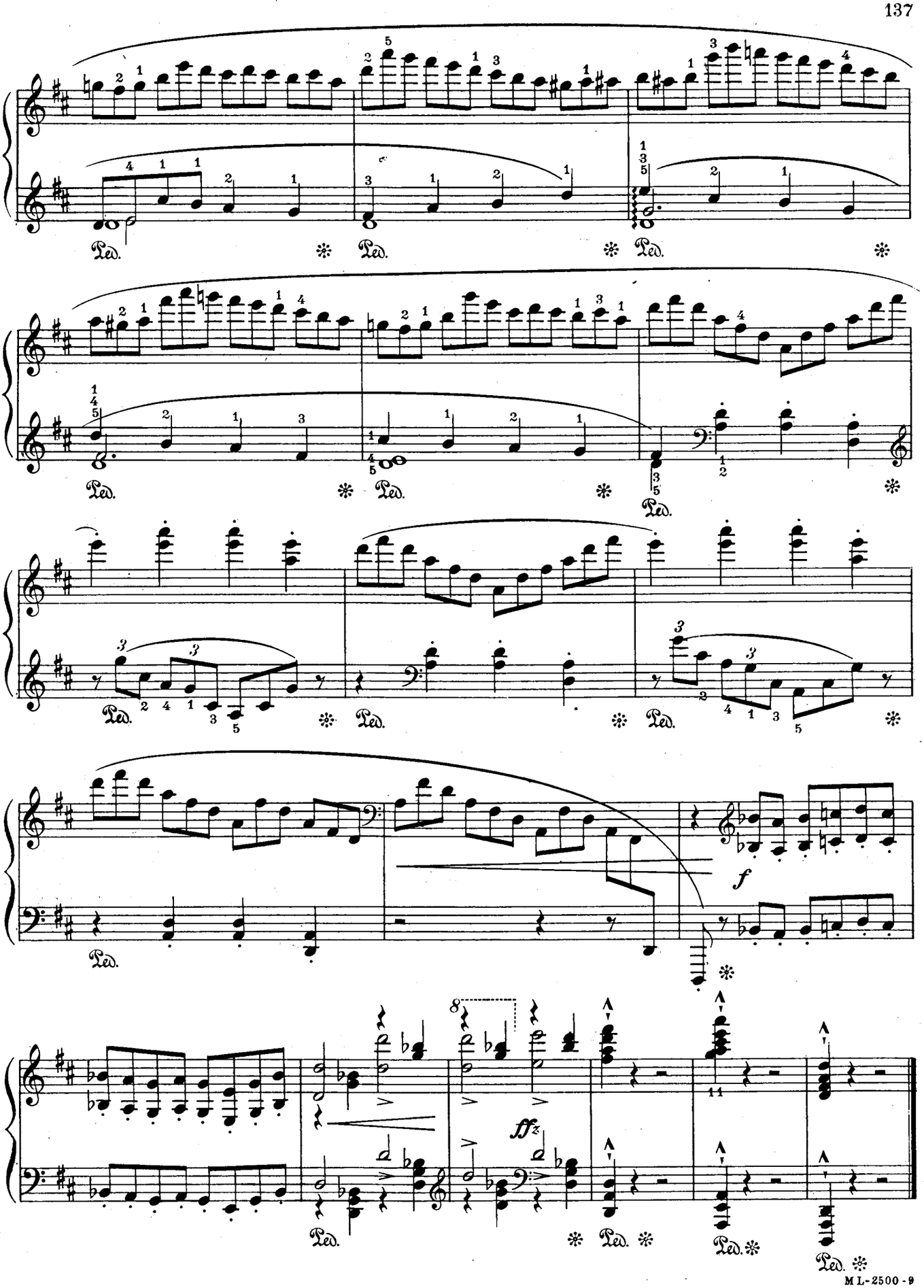

8
fz
p
fz
f p
f
p
f p
f
8
p
f
rit.
Ped.


a tempo
mf
f
Ped.
f
Ped.
f
Ped.
p leggiero
Ped.



a) Though the sign, here three times employed, does not appear in the original edition, it would appear to have been forgotten by the composer.


crescendo
f
mf
Ped.
p
dolce sempre


Ped.
f
fffz

CAPRICCIO

Edited by Moritz Moszkowski

JOHANNES BRAHMS, Op. 76, № 1
(1833-1897)

Un poco agitato
(Unruhig bewegt)

PIANO

sotto voce

Ped. Ped. Ped. Ped.

poco a poco cresc.

sostenuto

rf *rf* *ff*

yf *L. H.*

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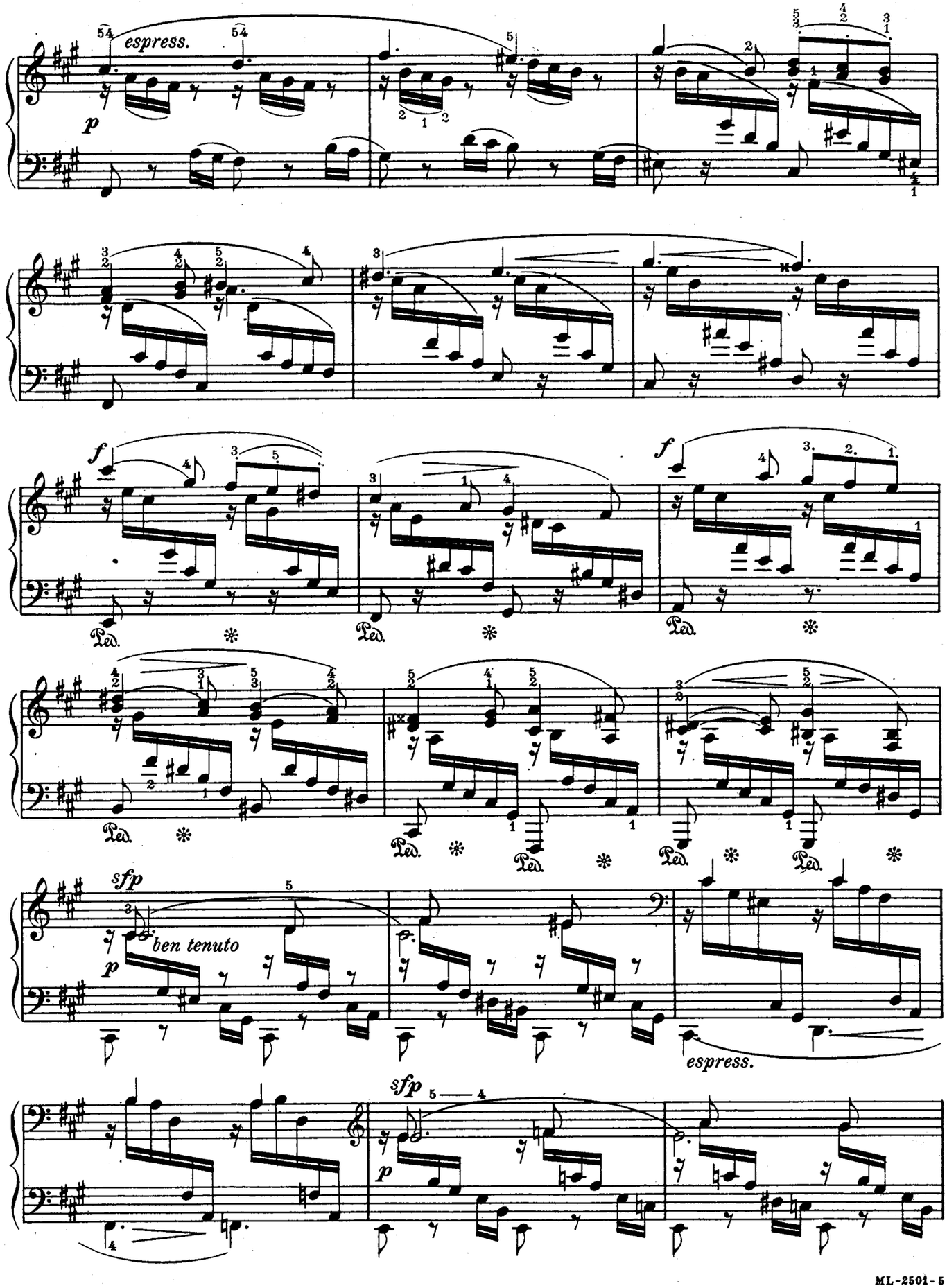
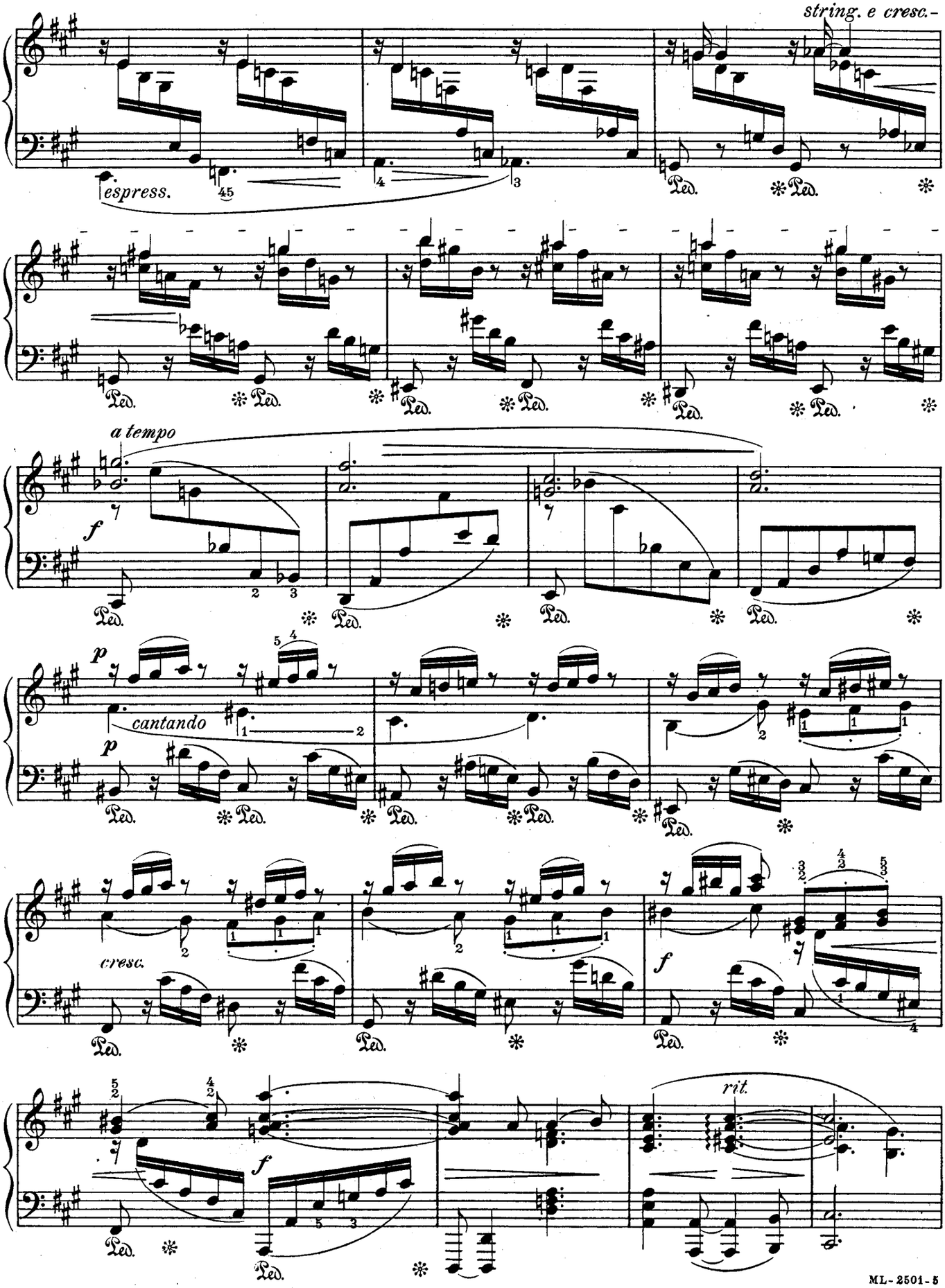
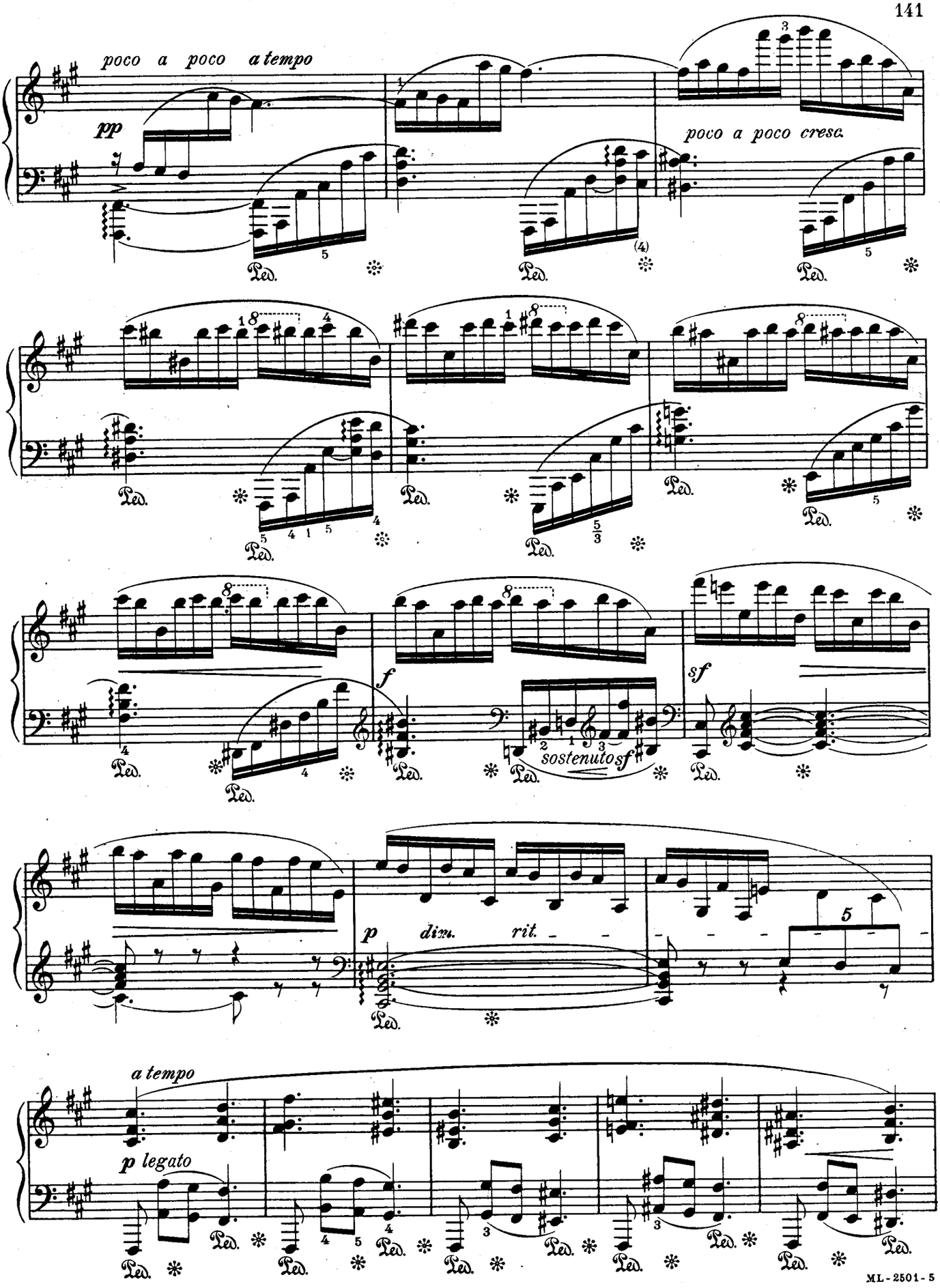
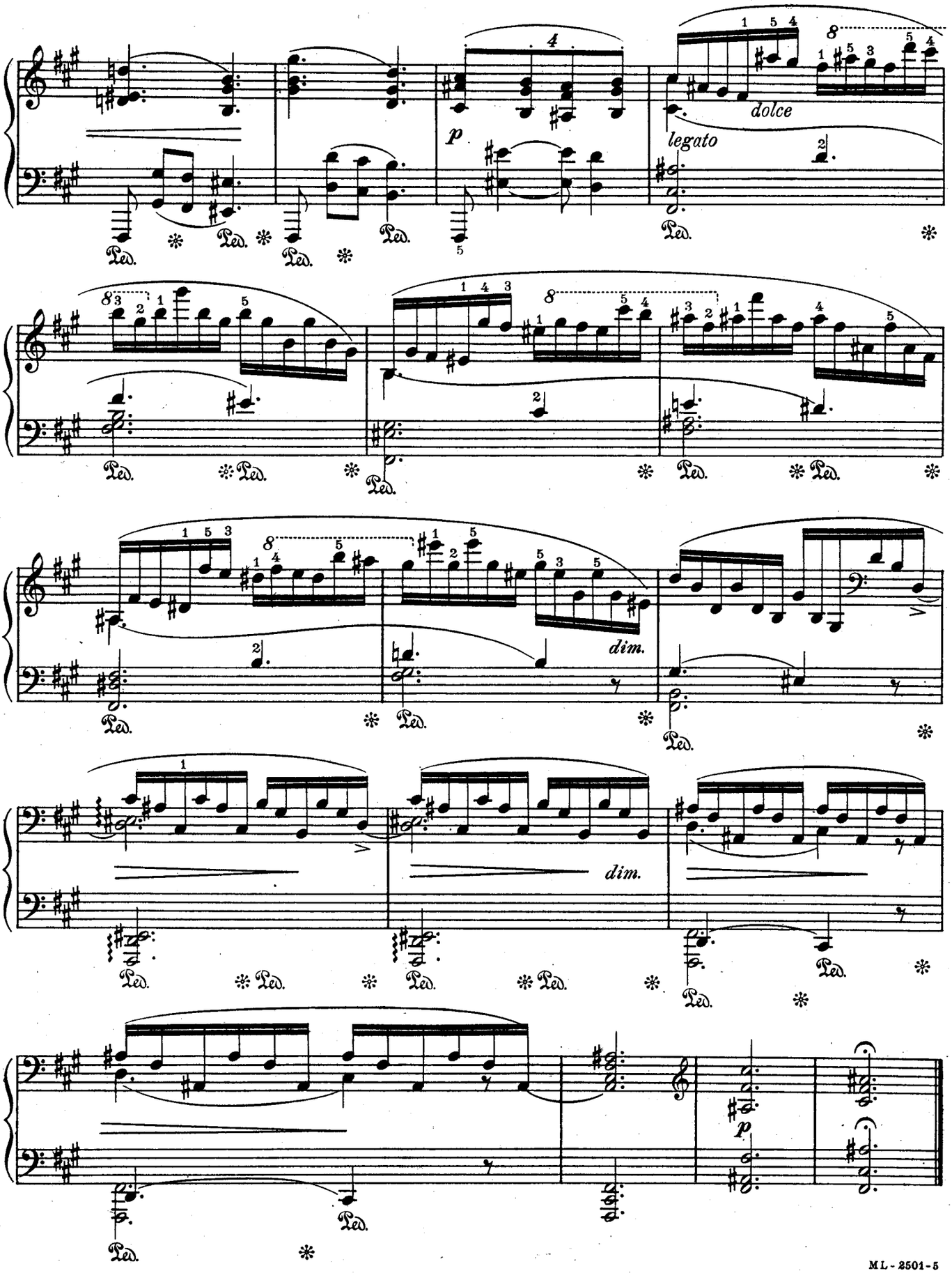

espress.
p
f
Ped.
sfp
ben tenuto
p
espress.
sfp
p


string. e cresc.-
espress.
Ped.
a tempo
f
p
cantando
cresc.
rit.

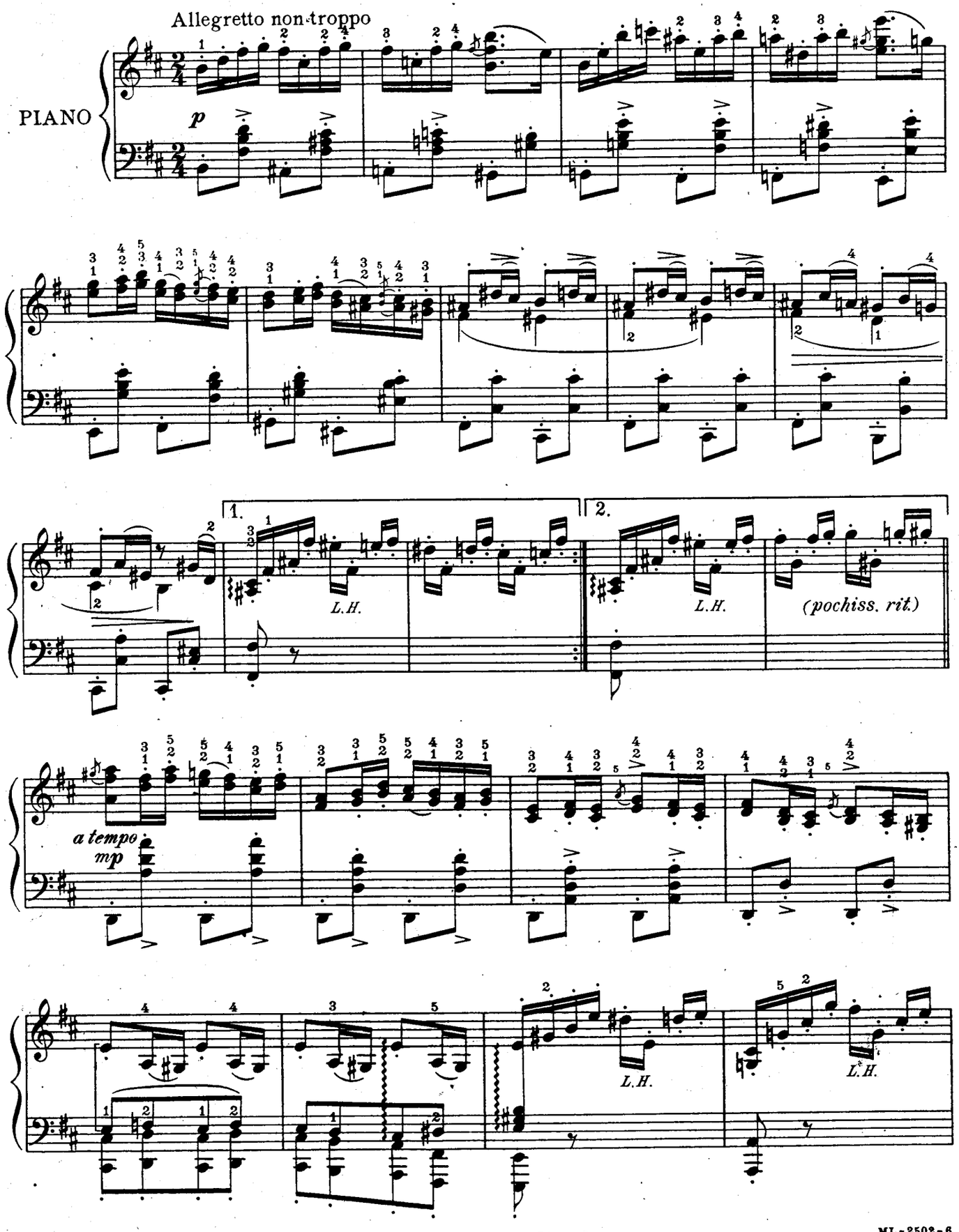

poco a poco a tempo
pp
poco a poco cresc.
f
sostenuto sf
sf
p dim. rit.
a tempo
p legato


dolce
legato
p
dim.
dim.
p

CAPRICCIO

Edited by Moritz Moszkowski

JOHANNES BRAHMS, Op. 76, № 2
(1833-1897)



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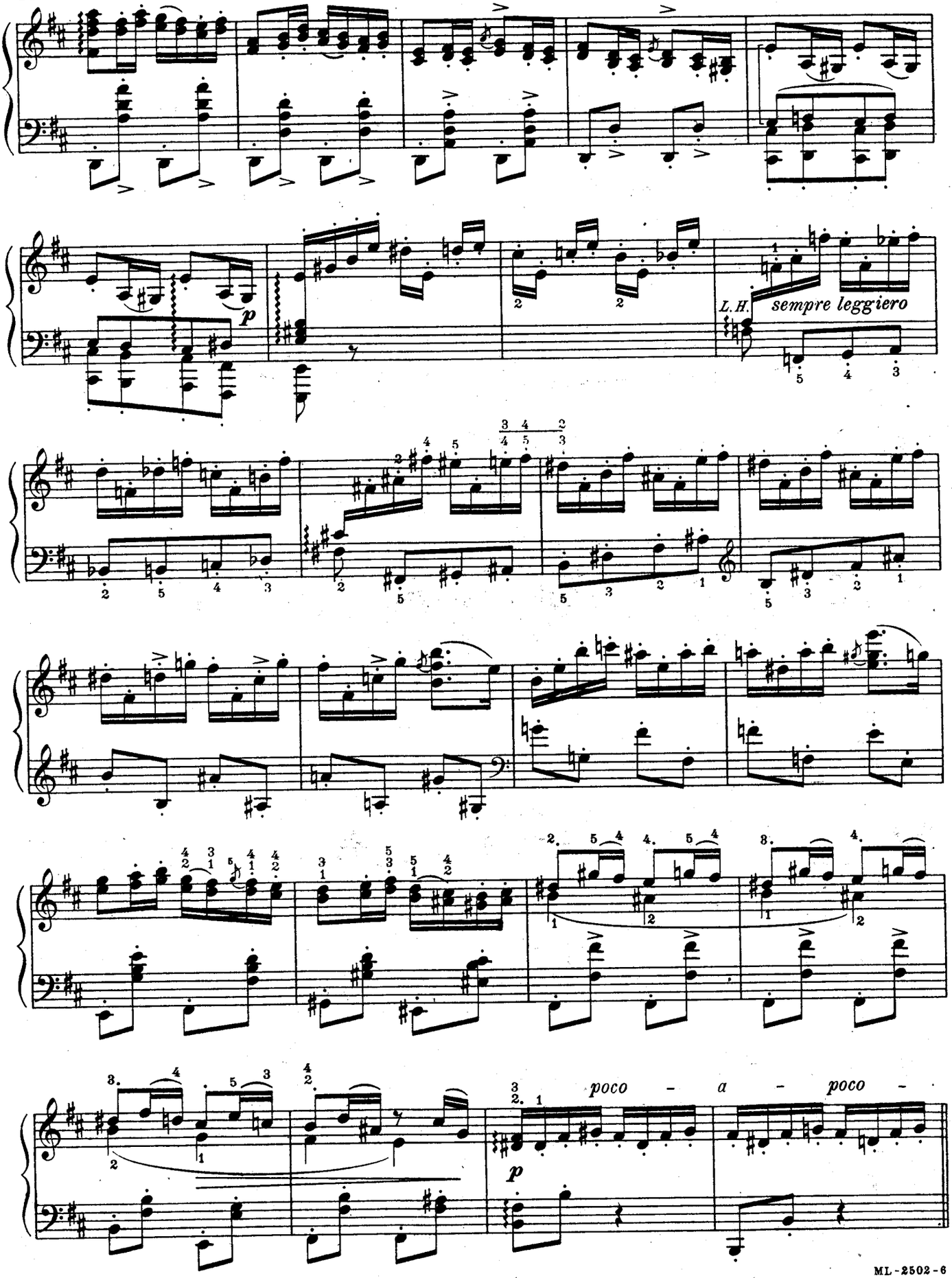
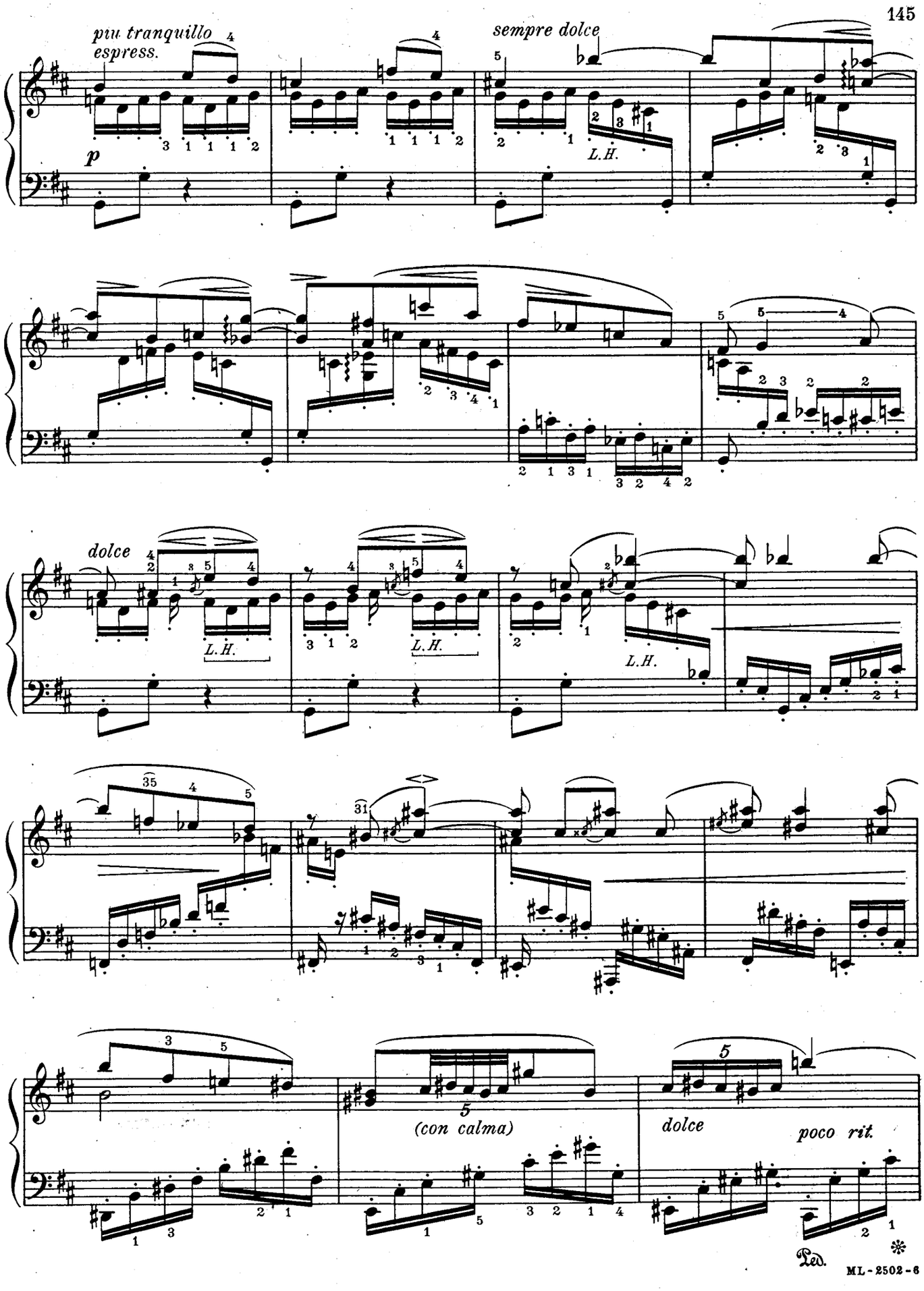
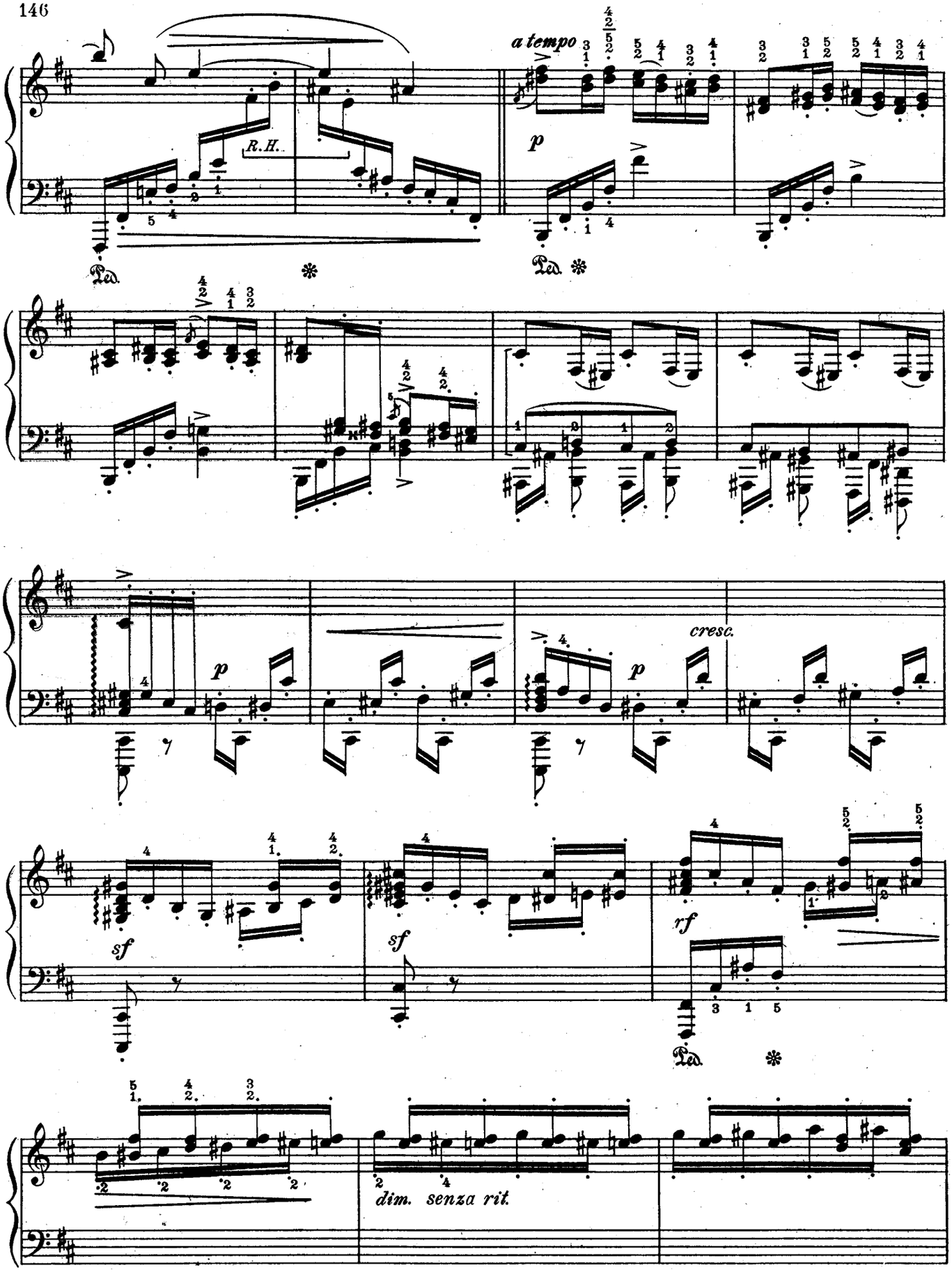
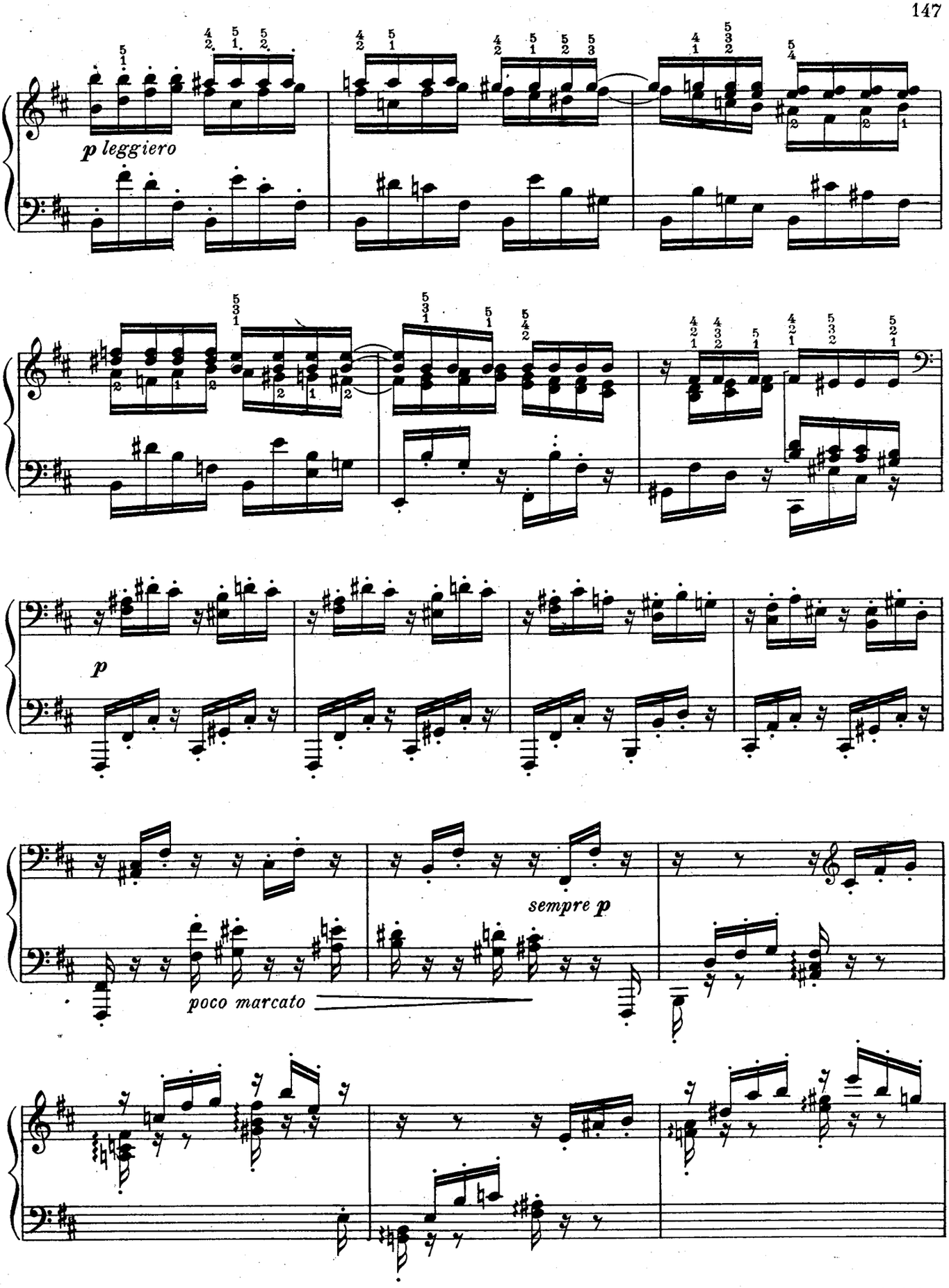
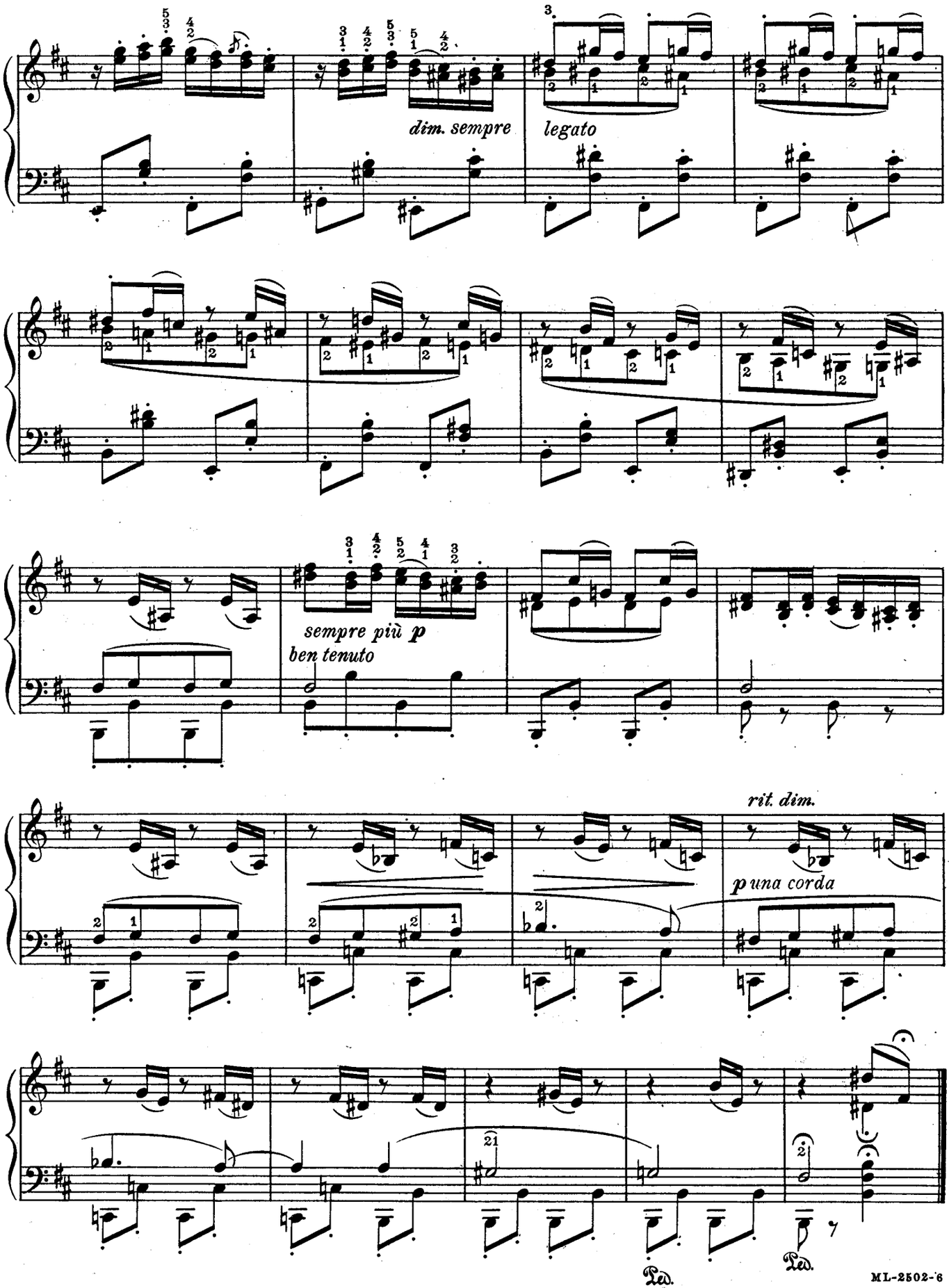

p
L.H.
sempre leggiero
poco - a - poco -
p


più tranquillo
espress.
p
sempre dolce
L.H.
dolce
L.H.
L.H.
L.H.
(con calma)
dolce
poco rit.
Ped.


a tempo
R.H.
p
Ped.
cresc.
sf
rf
dim. senza rit.


p leggiero
p
sempre p
poco marcato

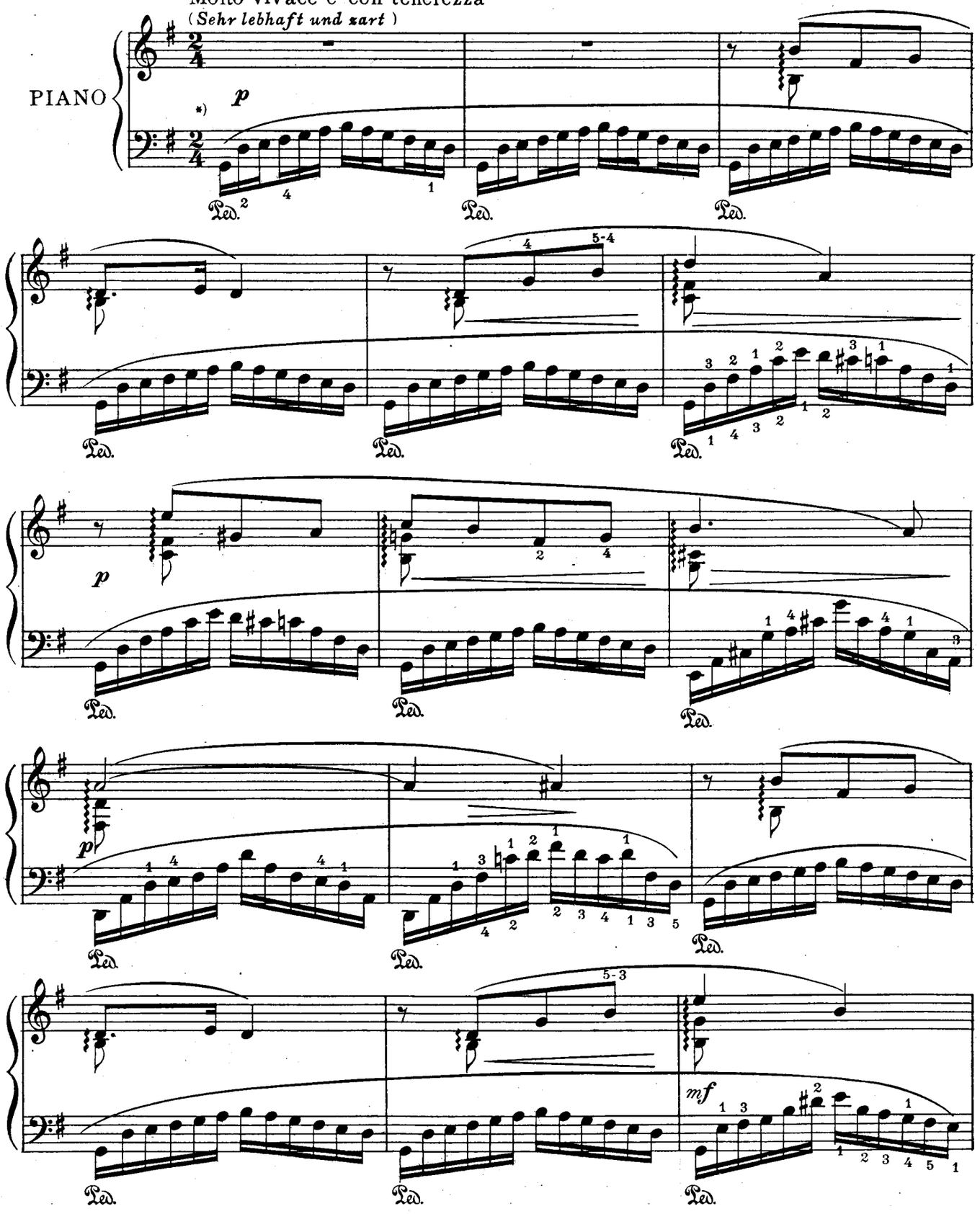

dim. sempre
legato
sempre più p
ben tenuto
rit. dim.
p una corda
Ped.
Ped.

THE DRYAD
(DRYADE)

Edited by Moritz Moszkowski

ADOLF JENSEN, Op. 43, № 4
(1837 - 1879)

Molto vivace e con tenerezza
(*Sehr lebhaft und zart*)



*) Where two fingerings are given, the one *above* the notes is that of the composer

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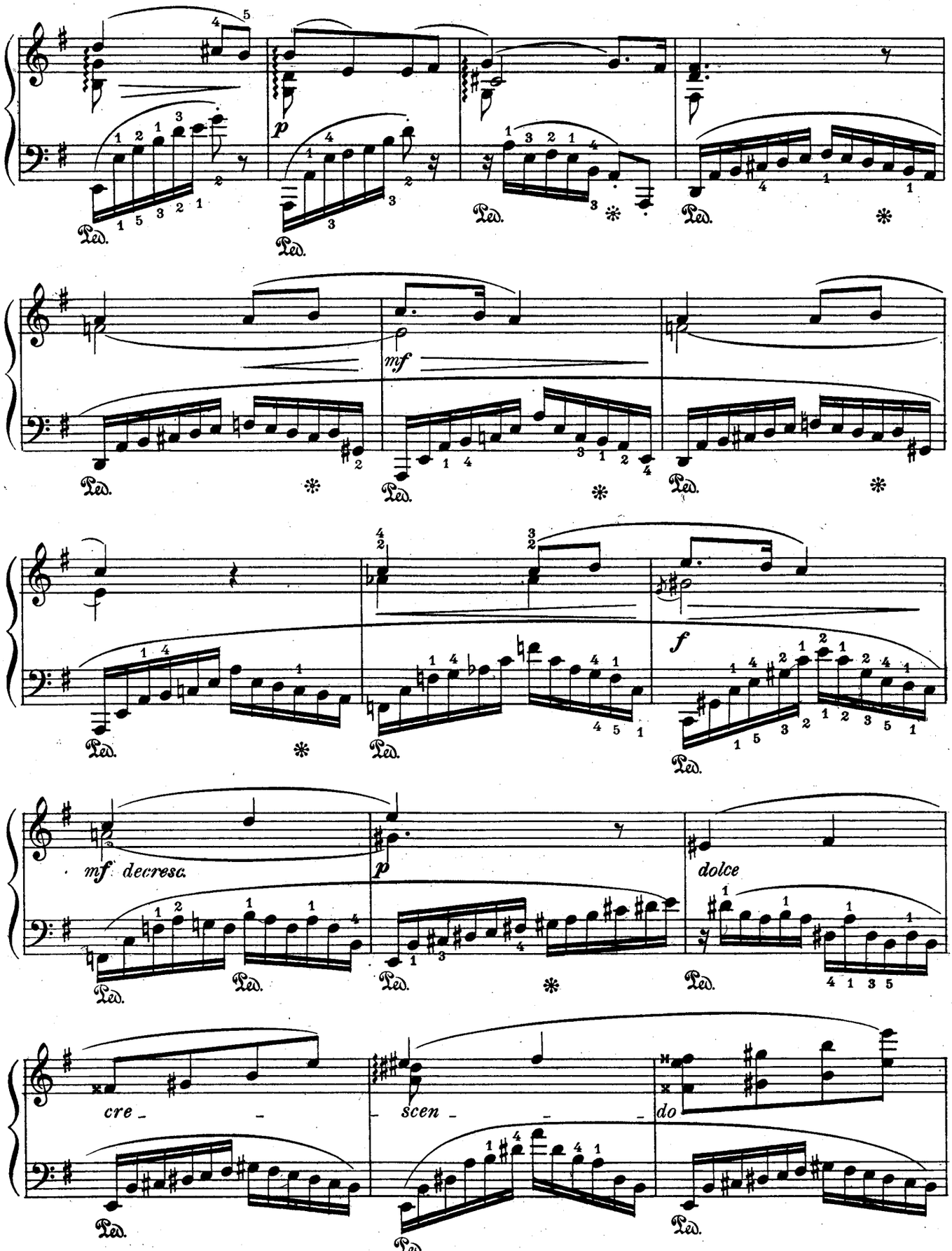
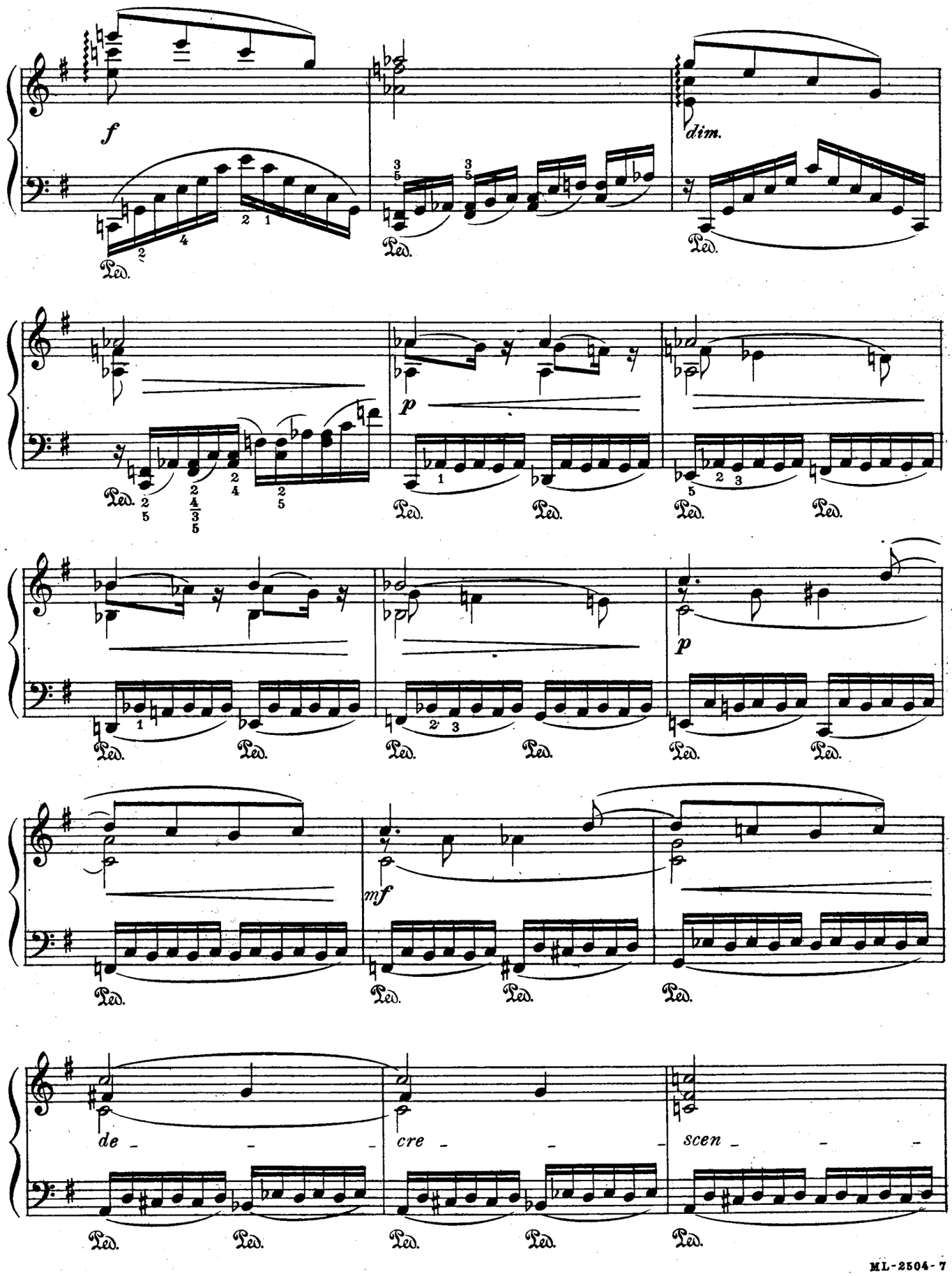
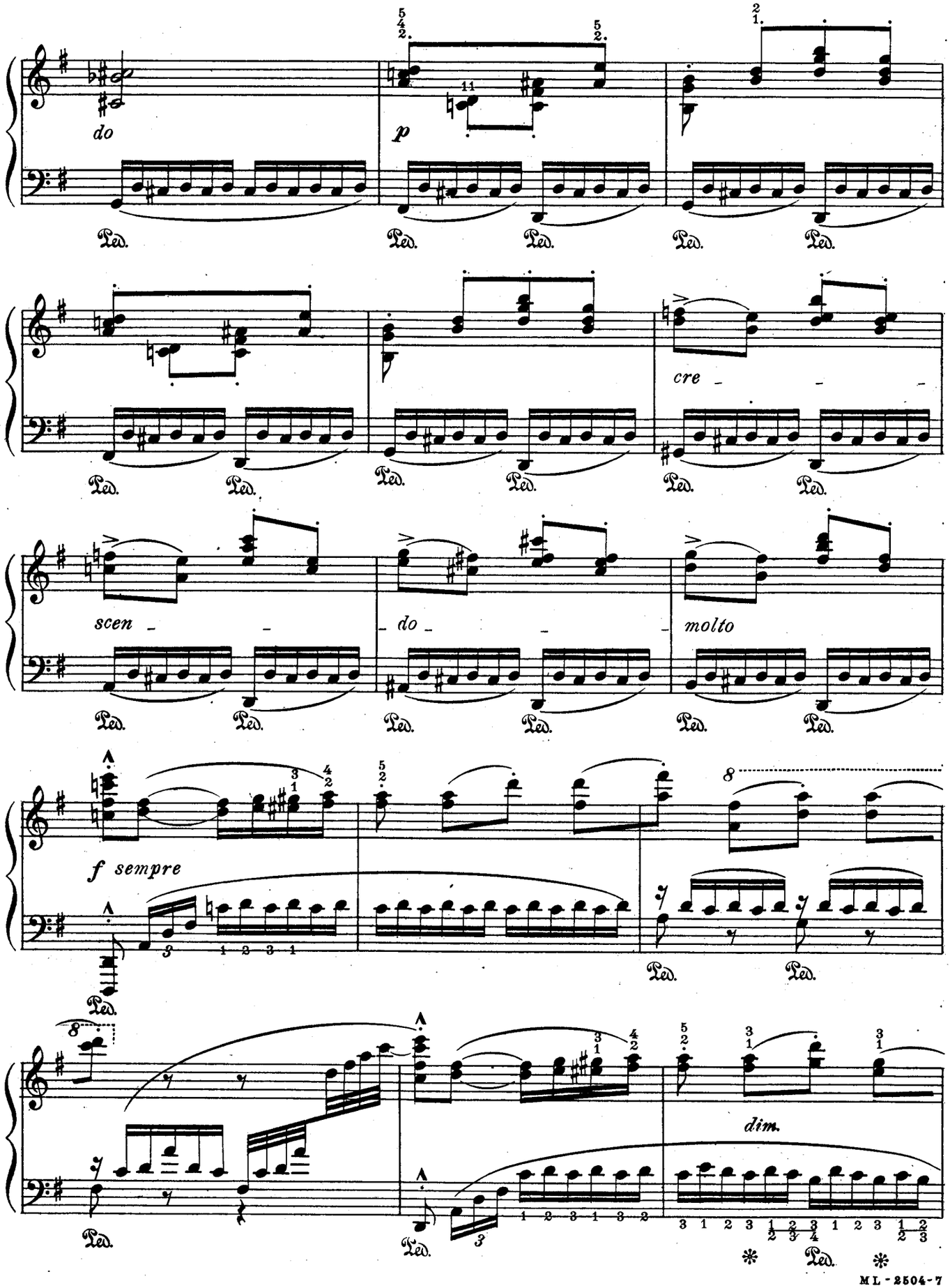
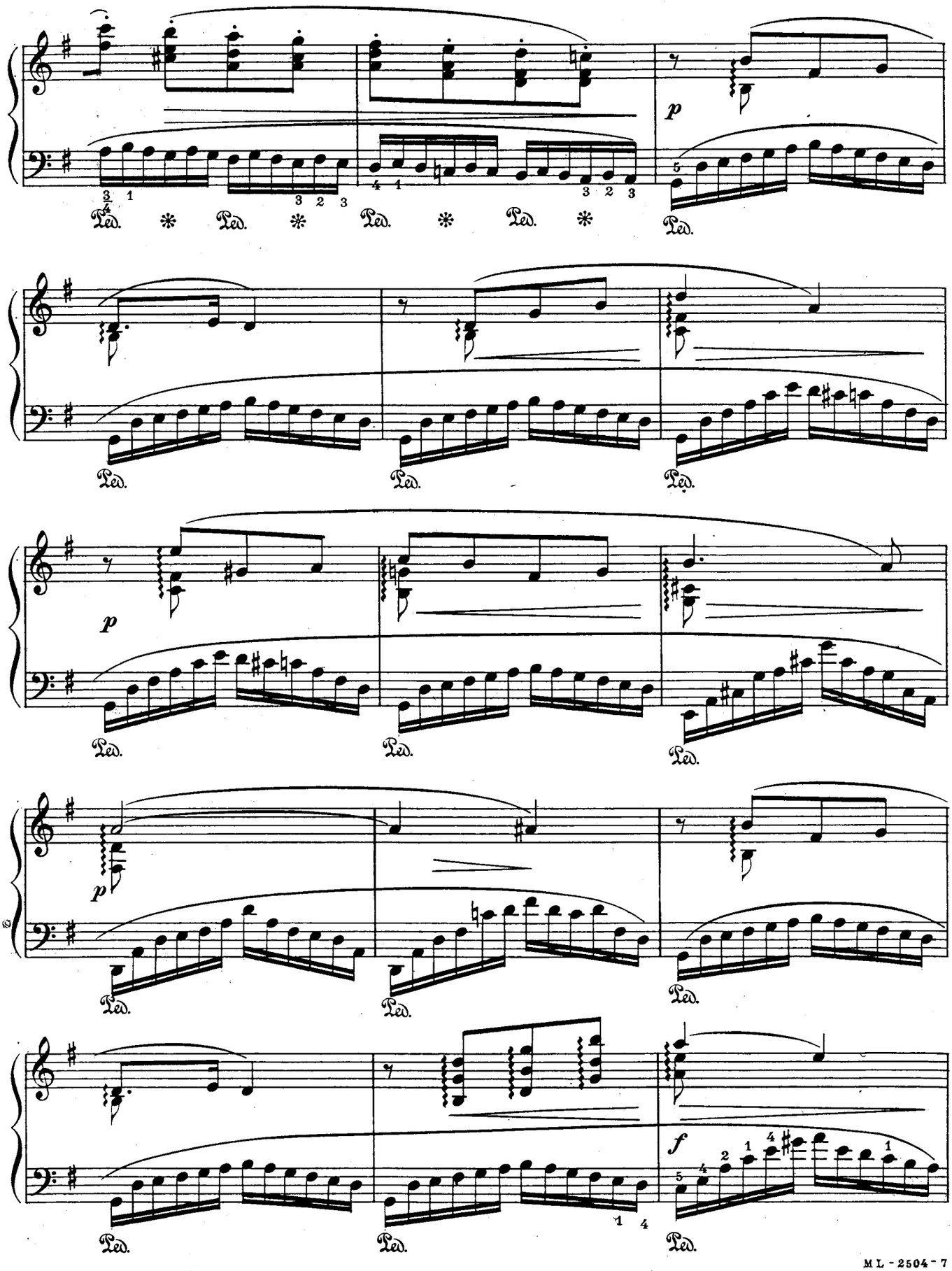
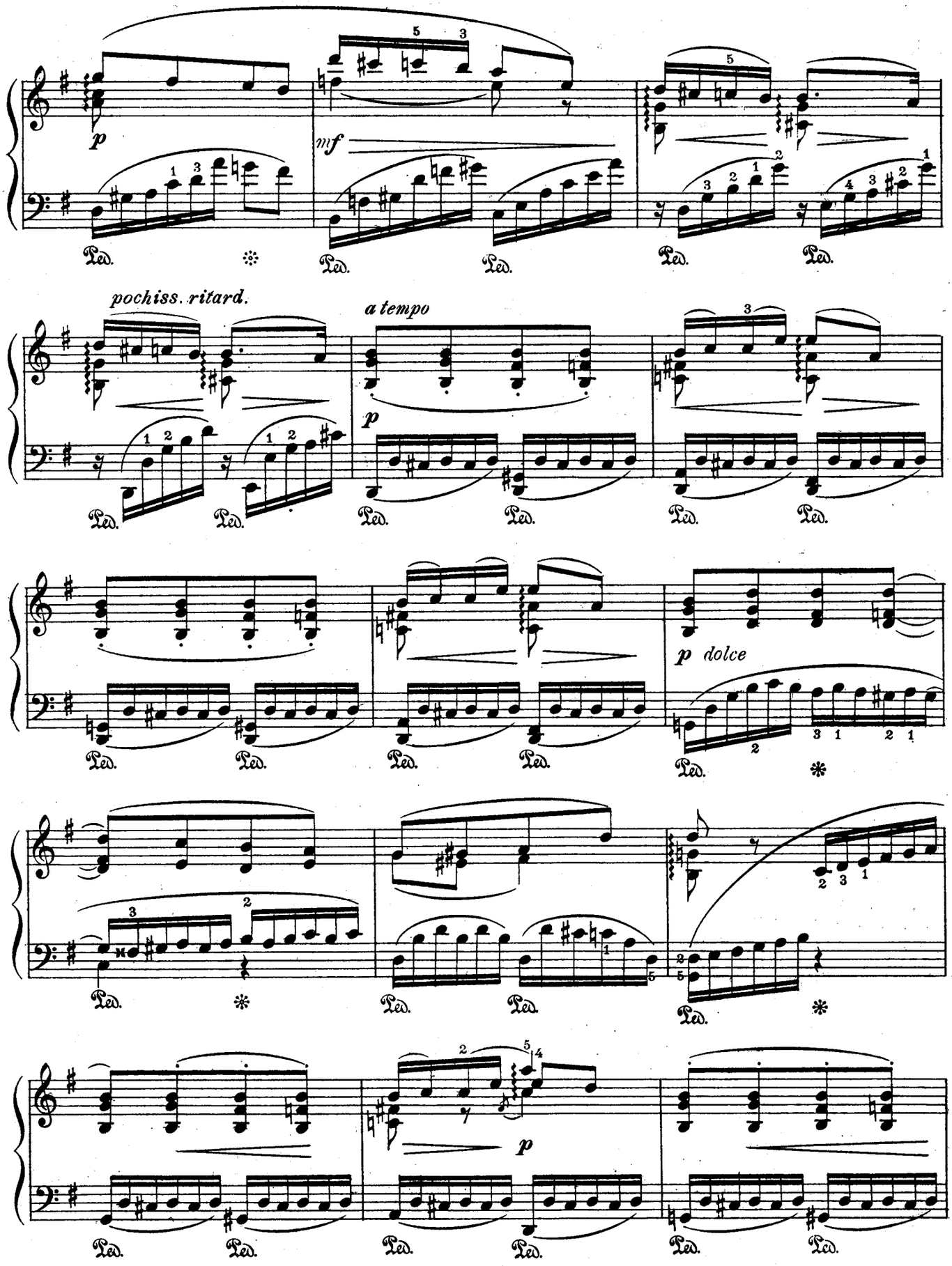
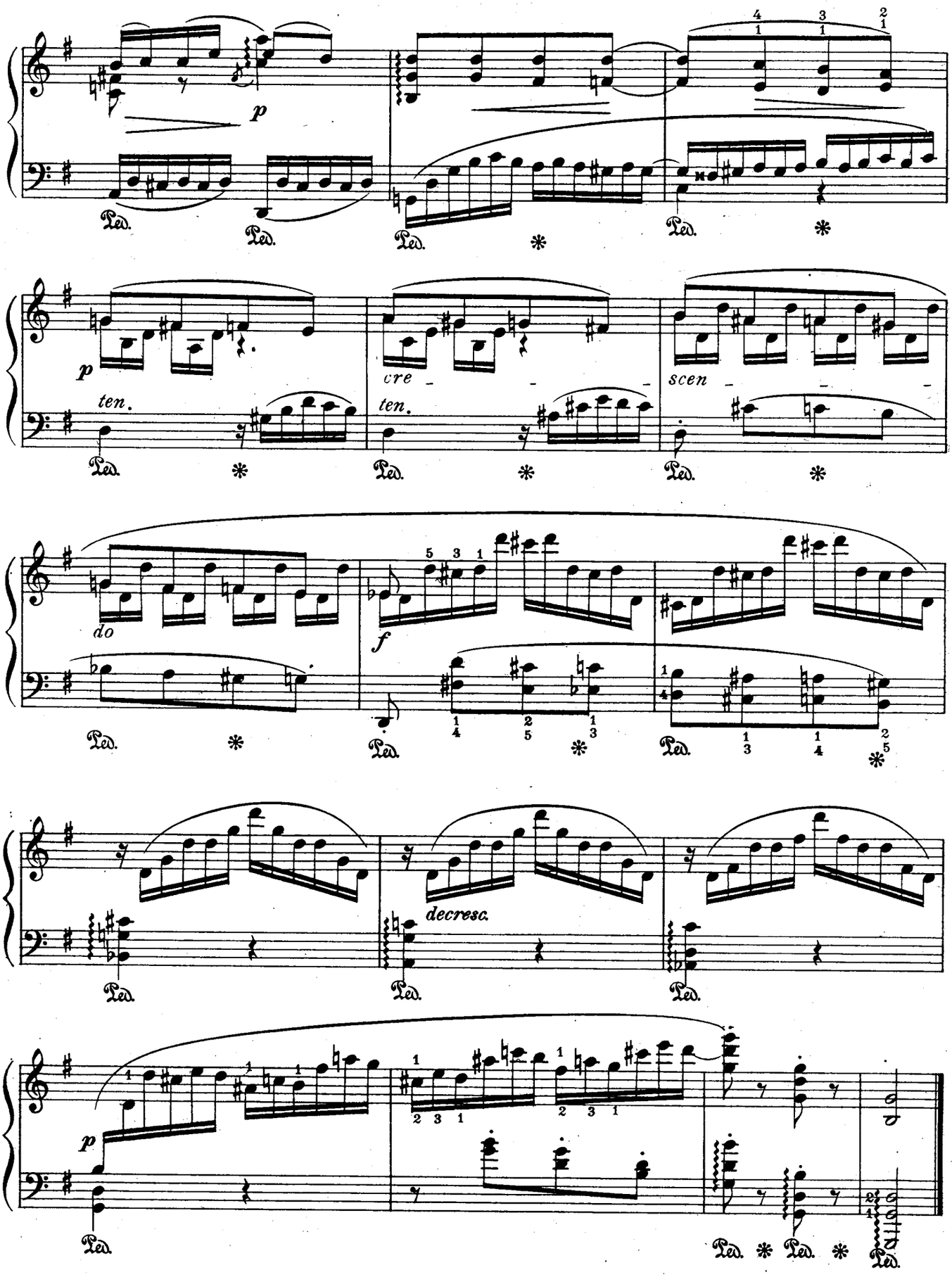

p
mf
f
mf decresc.
p
dolce
cre _ _
scen _ _ _
do
Ped.


f
dim.
p
p
mf
de
cre
scen
Ped.


do
p
cre
scen
do
molto
f sempre
dim.
Ped.


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


p
mf
pochiss. ritard.
a tempo
p
p dolce
p
Ped.

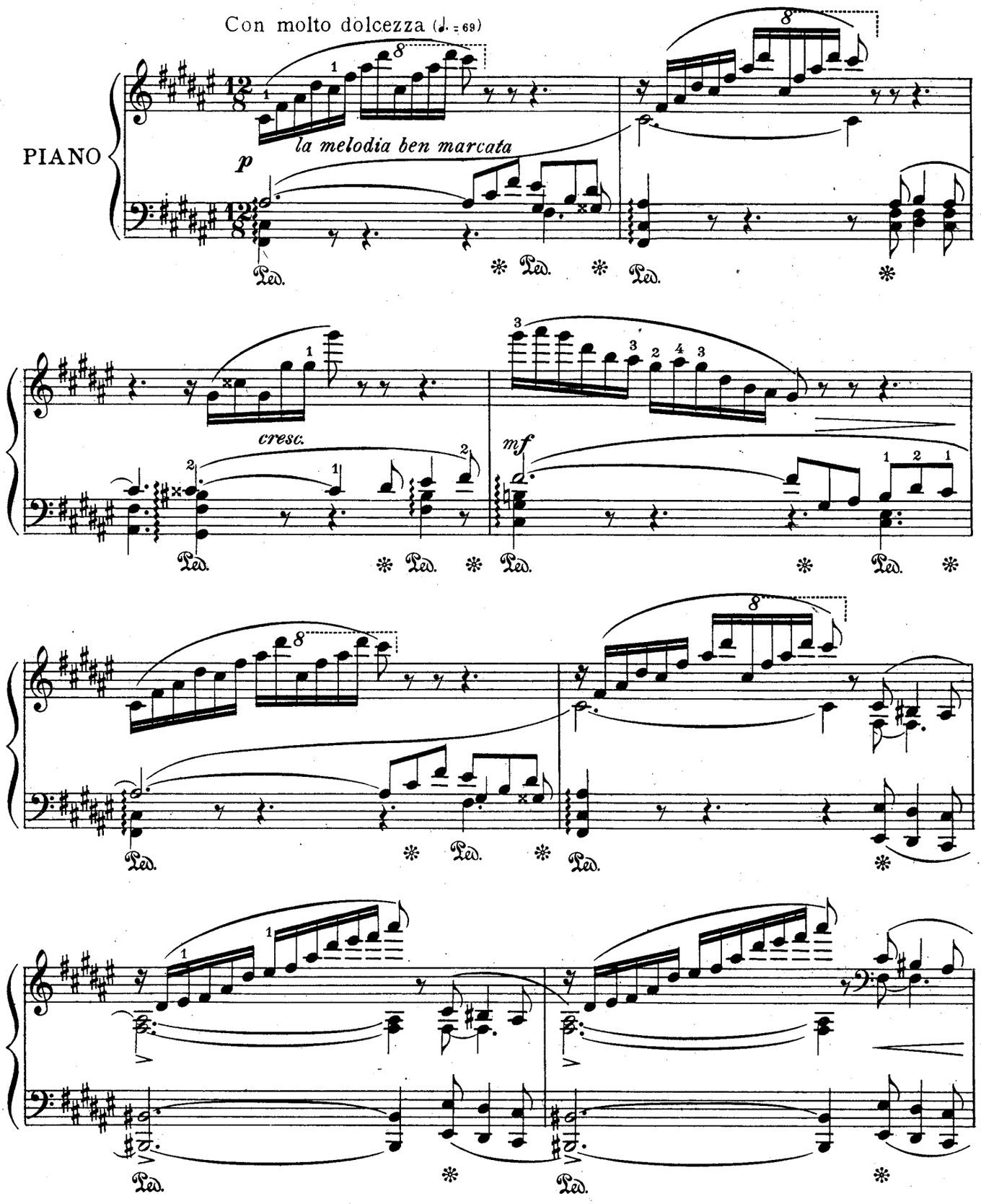

p
Ped.
p
ten.
cre
scen
do
f
decresc.

GALATEA

From "EROTIKON"

Edited by Moritz Moszkowski

ADOLF JENSEN, Op.44, №3
(1837 - 1879)



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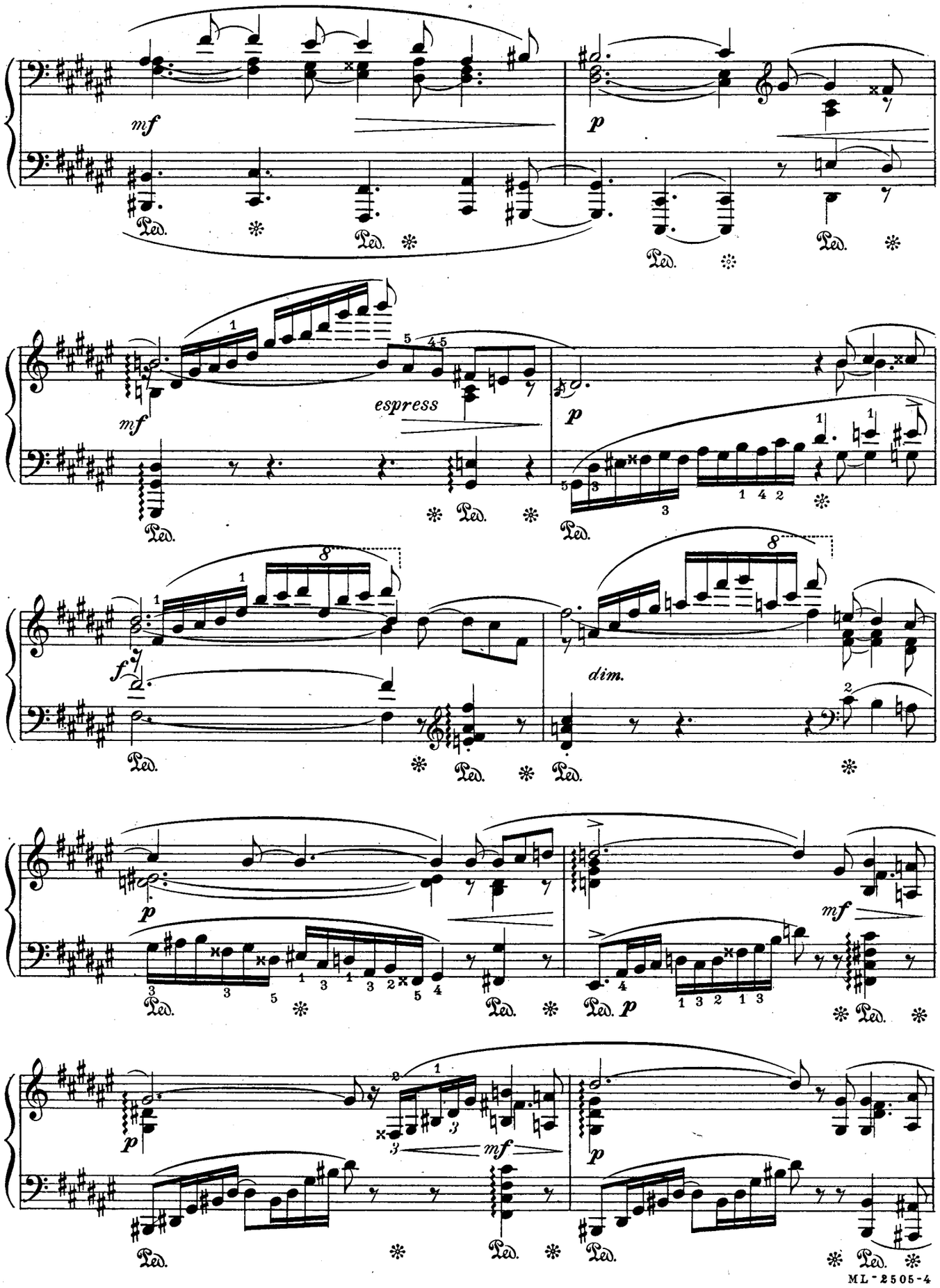
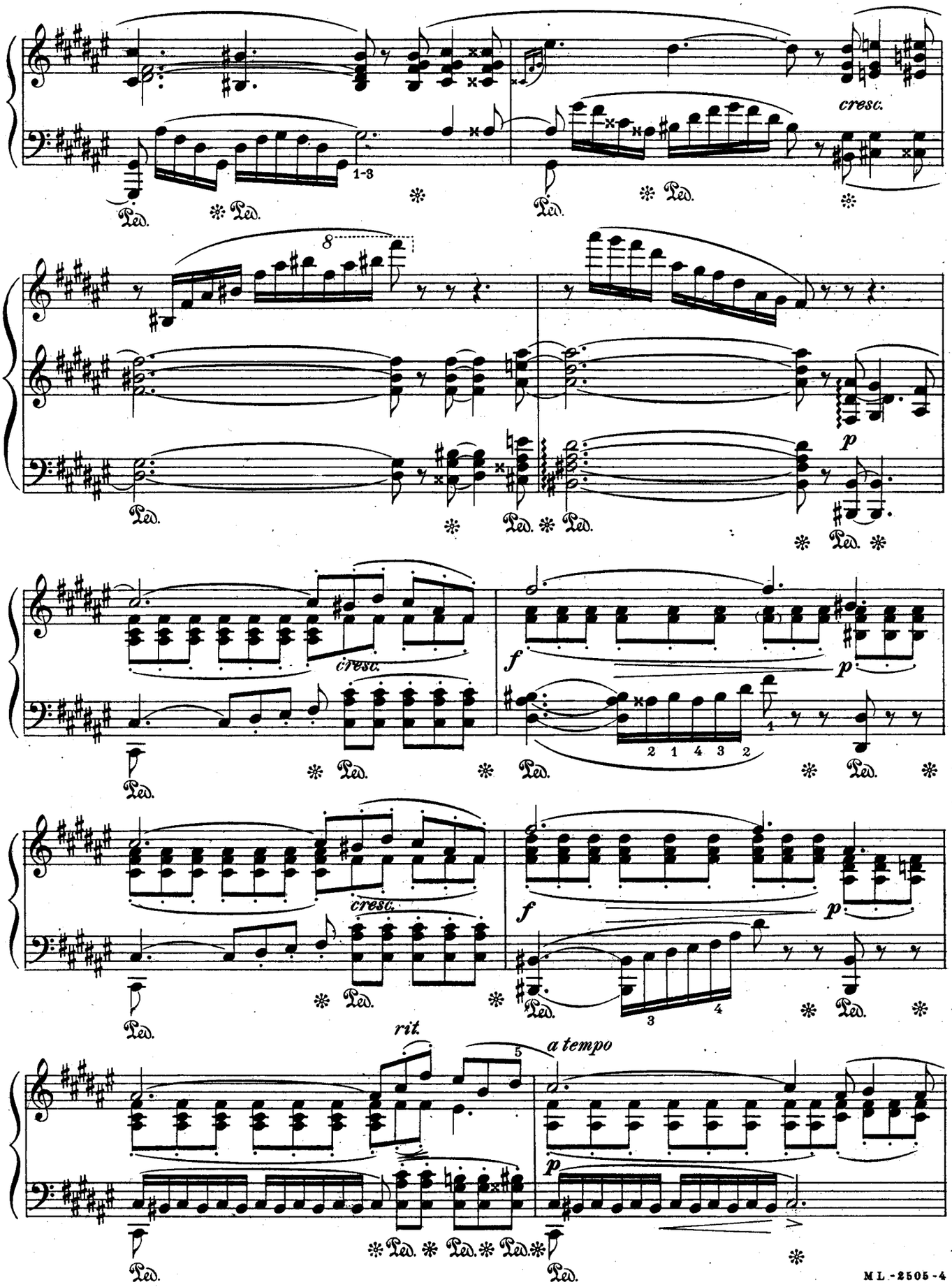
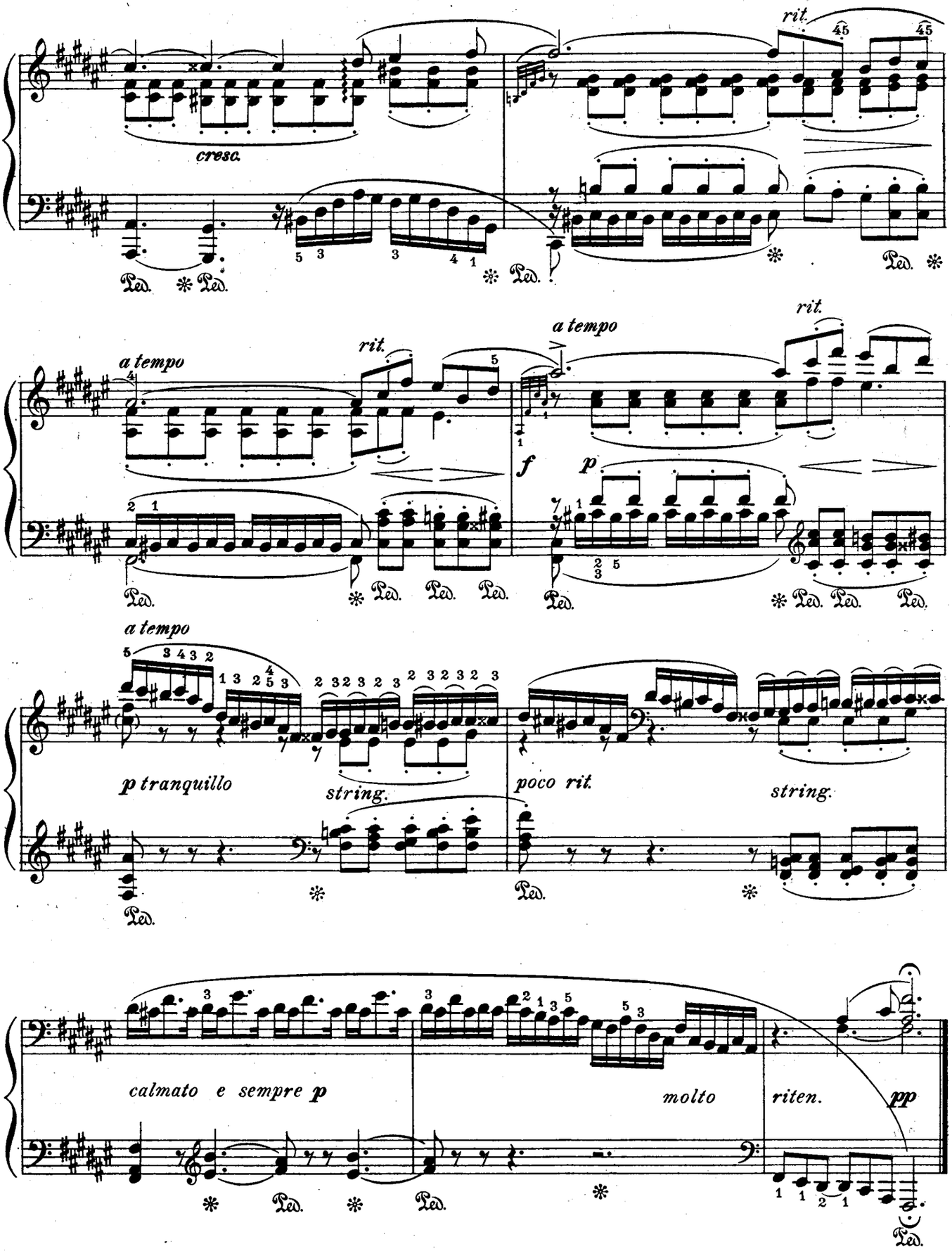

mf
p
Ped.
espress
f
dim.


cresc.
1-3
Ped.
8
p
cresc.
f
2 1 4 3 2
rit.
5
a tempo

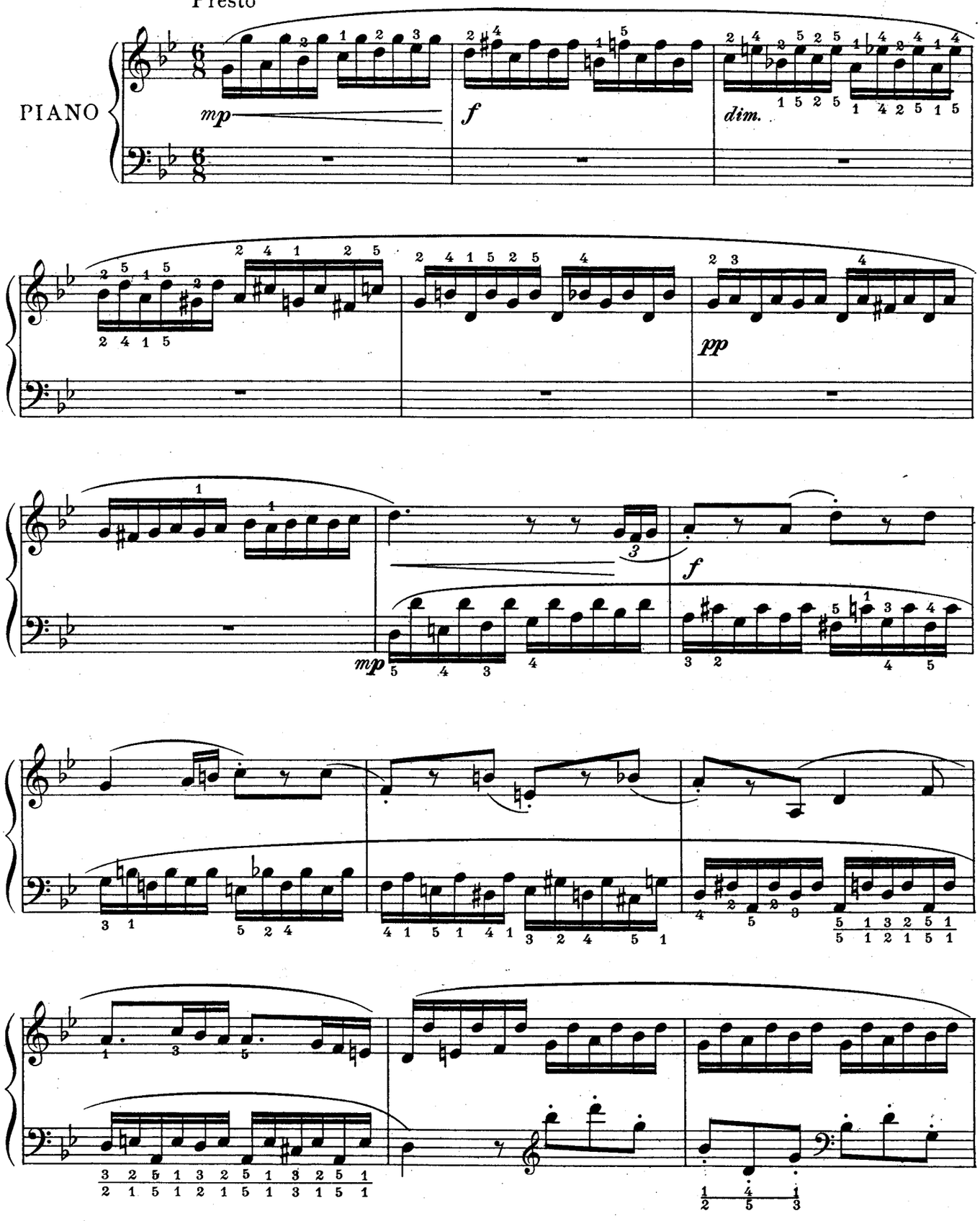

rit.
cresc.
a tempo
rit.
a tempo
rit.
f
p
a tempo
p tranquillo
string.
poco rit.
string.
calmato e sempre p
molto
riten.
pp

FUGUE, in G minor

Edited by Moritz Moszkowski

JOSEPH RHEINBERGER, Op. 5, № 3
(1839-1901)

Presto



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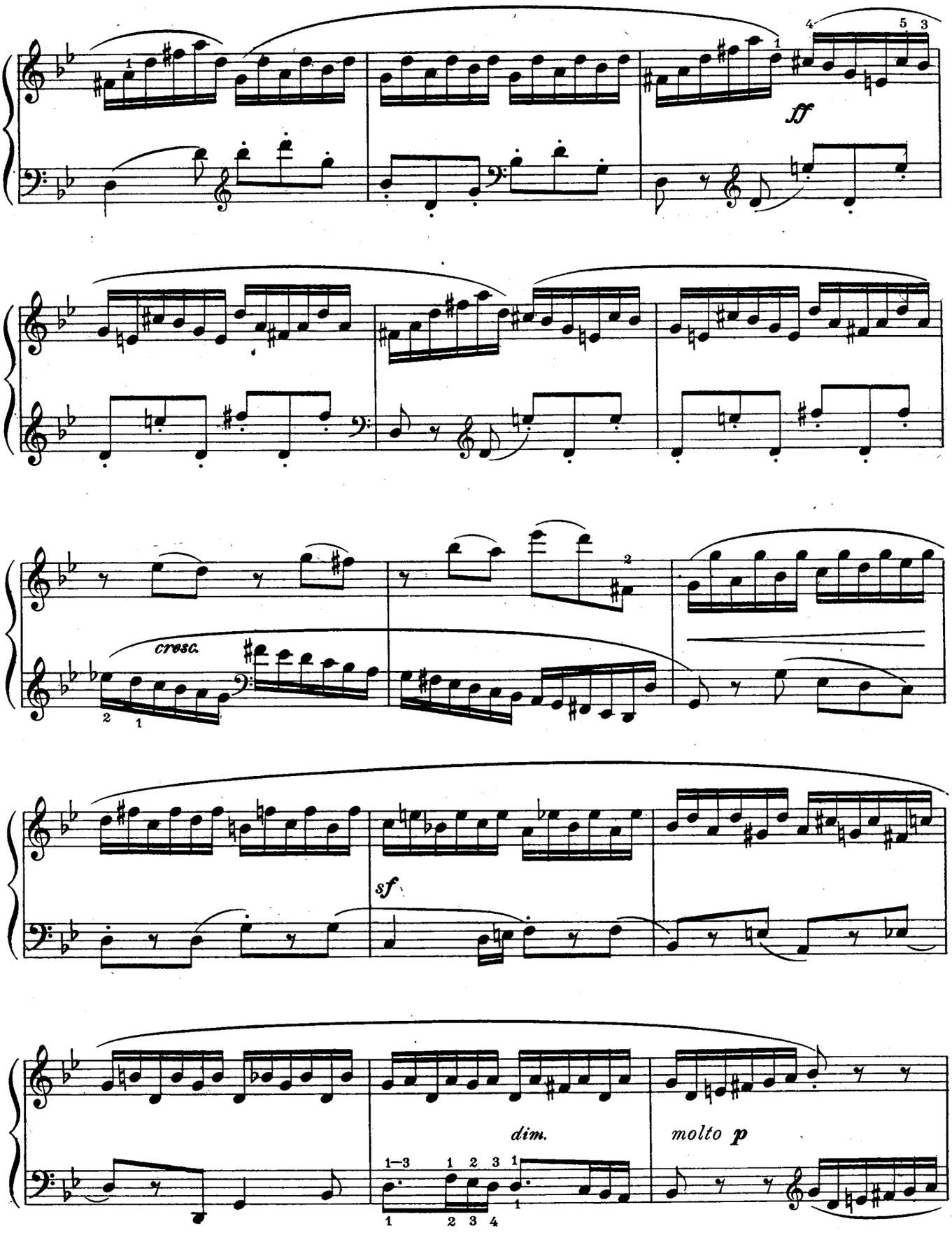
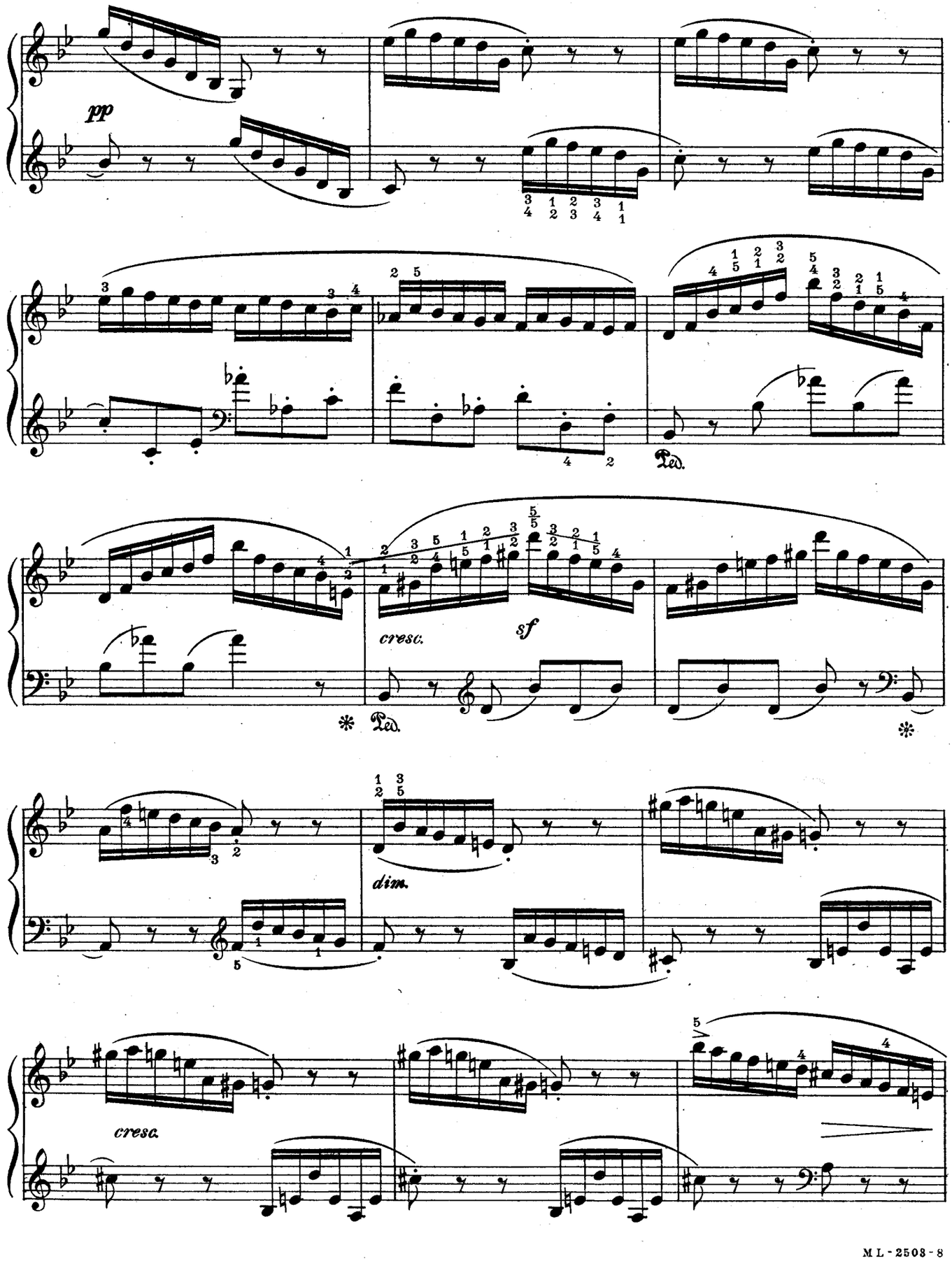
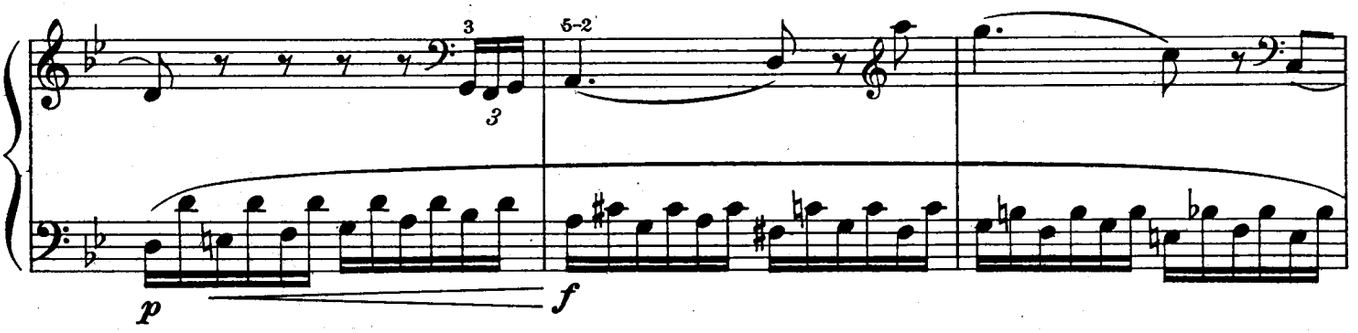
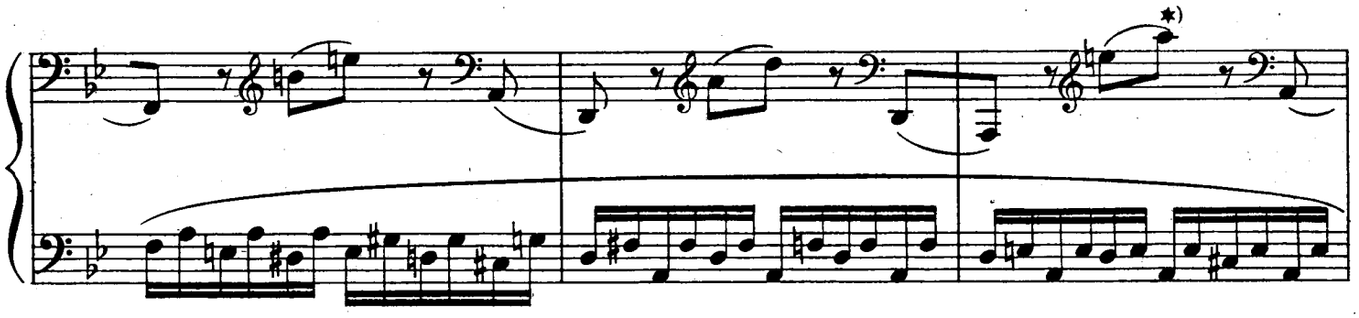
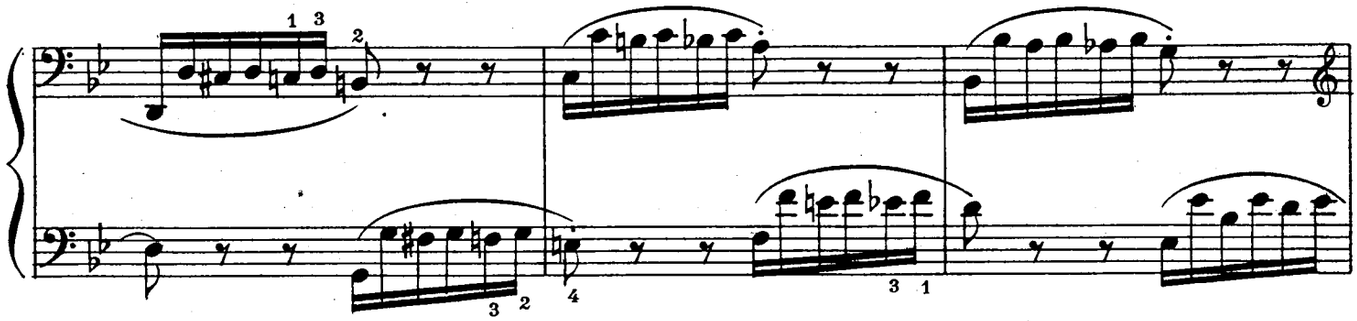
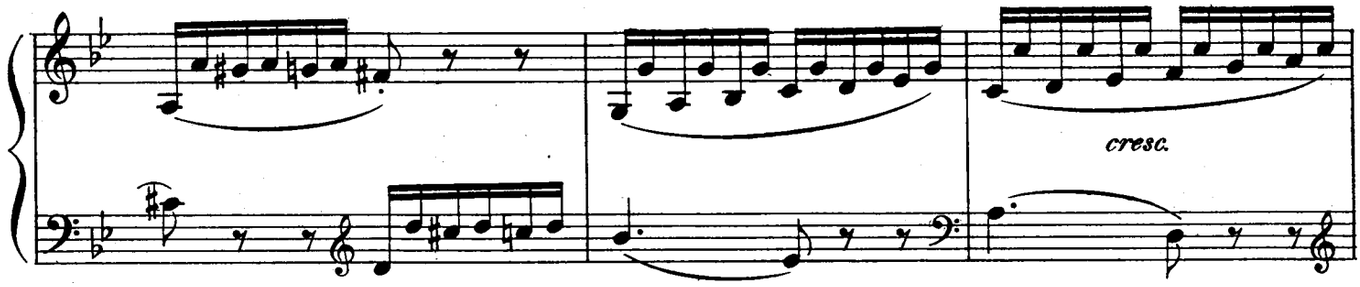

ff
cresc.
sf
dim.
molto p

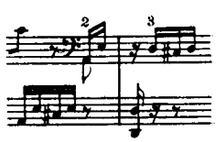

pp
Ped.
cresc.
sf
Ped.
dim.
cresc.

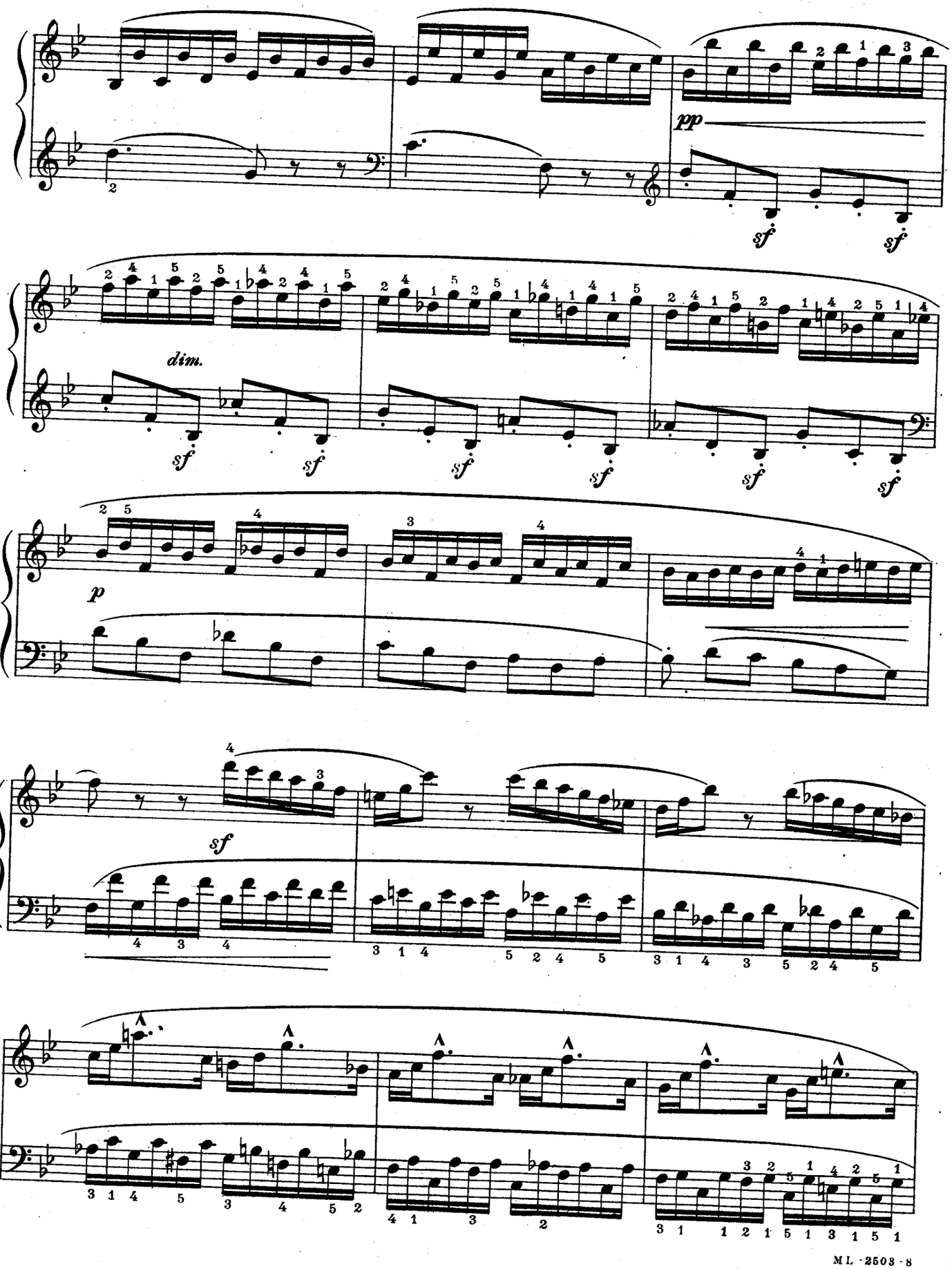


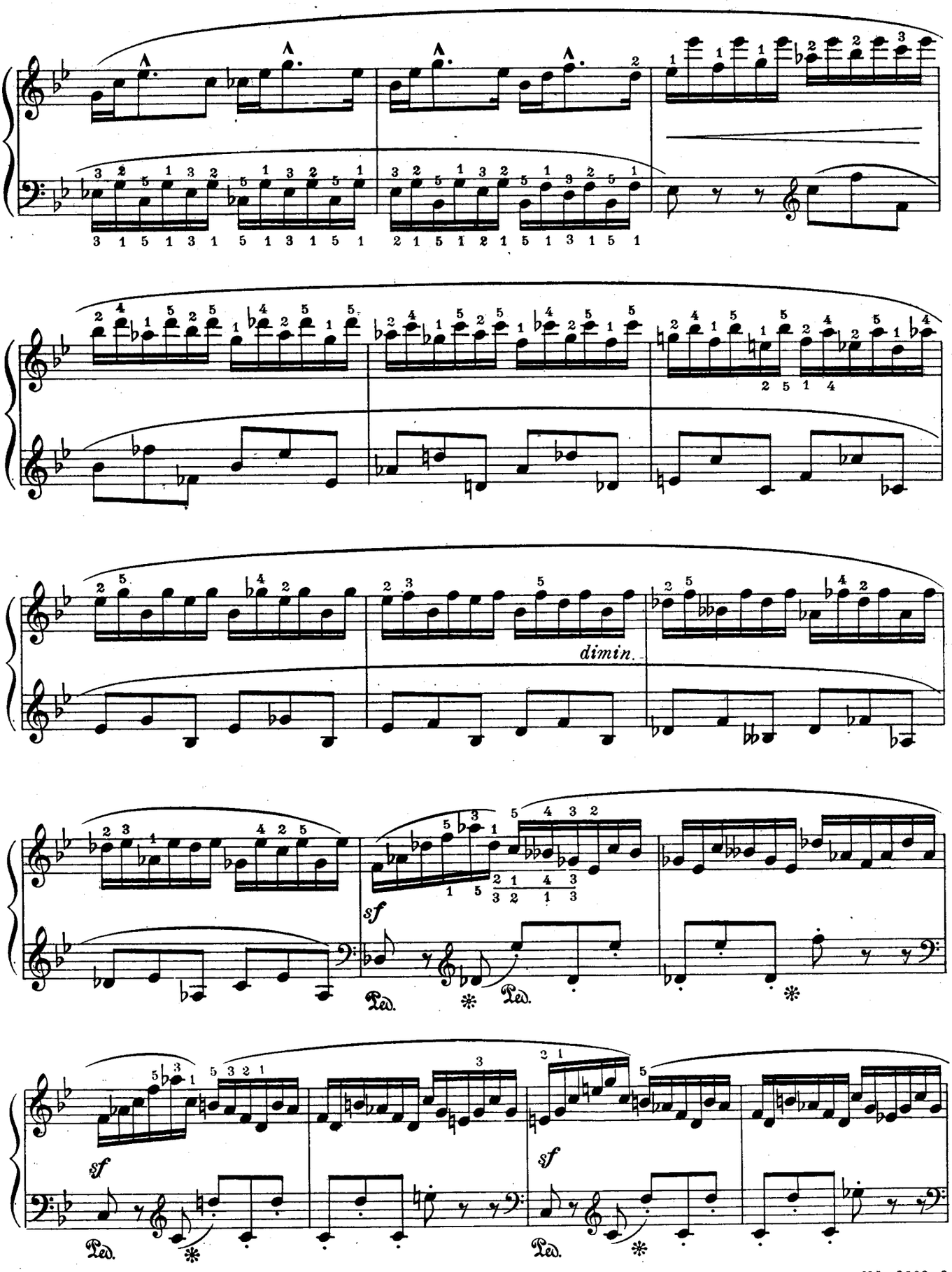


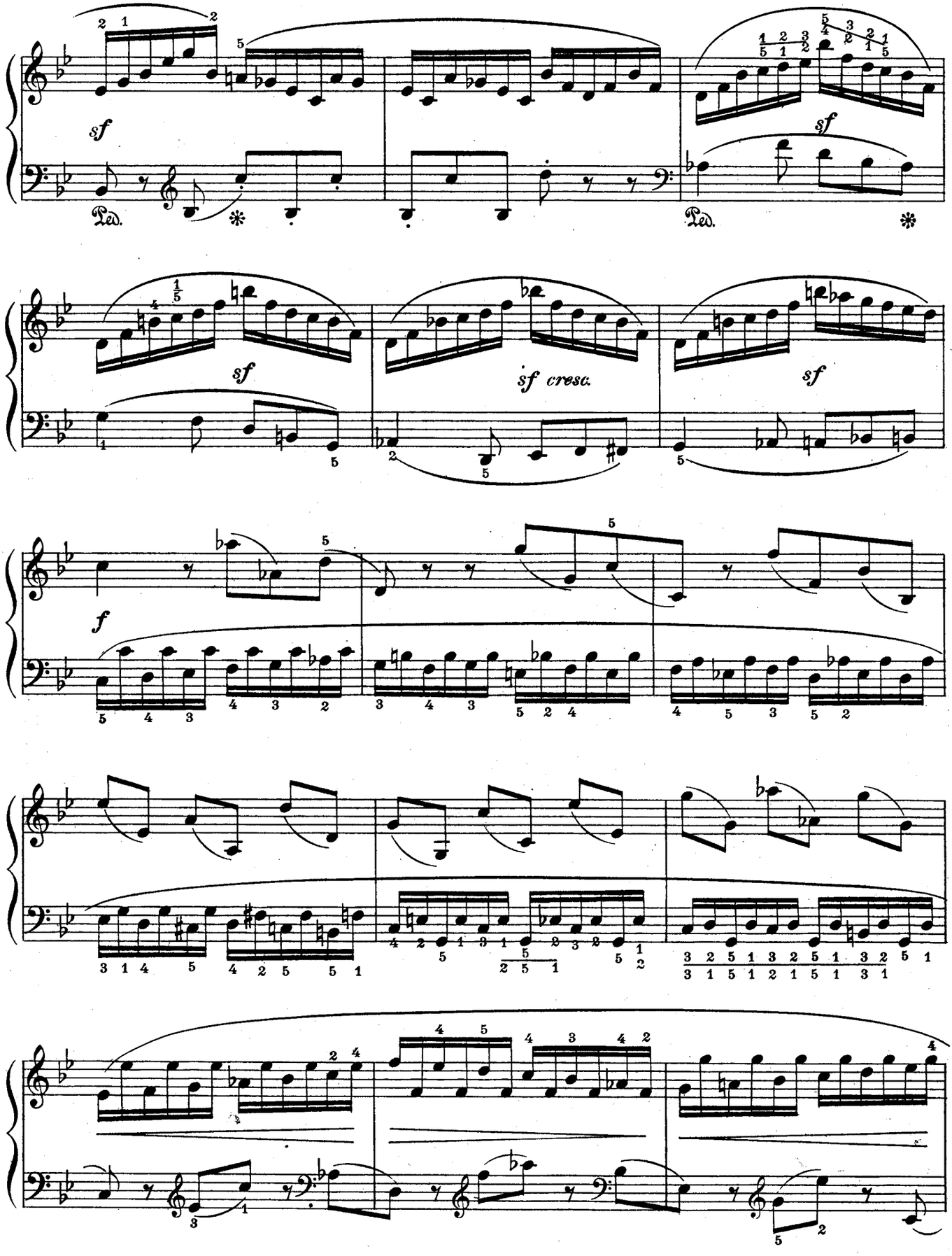


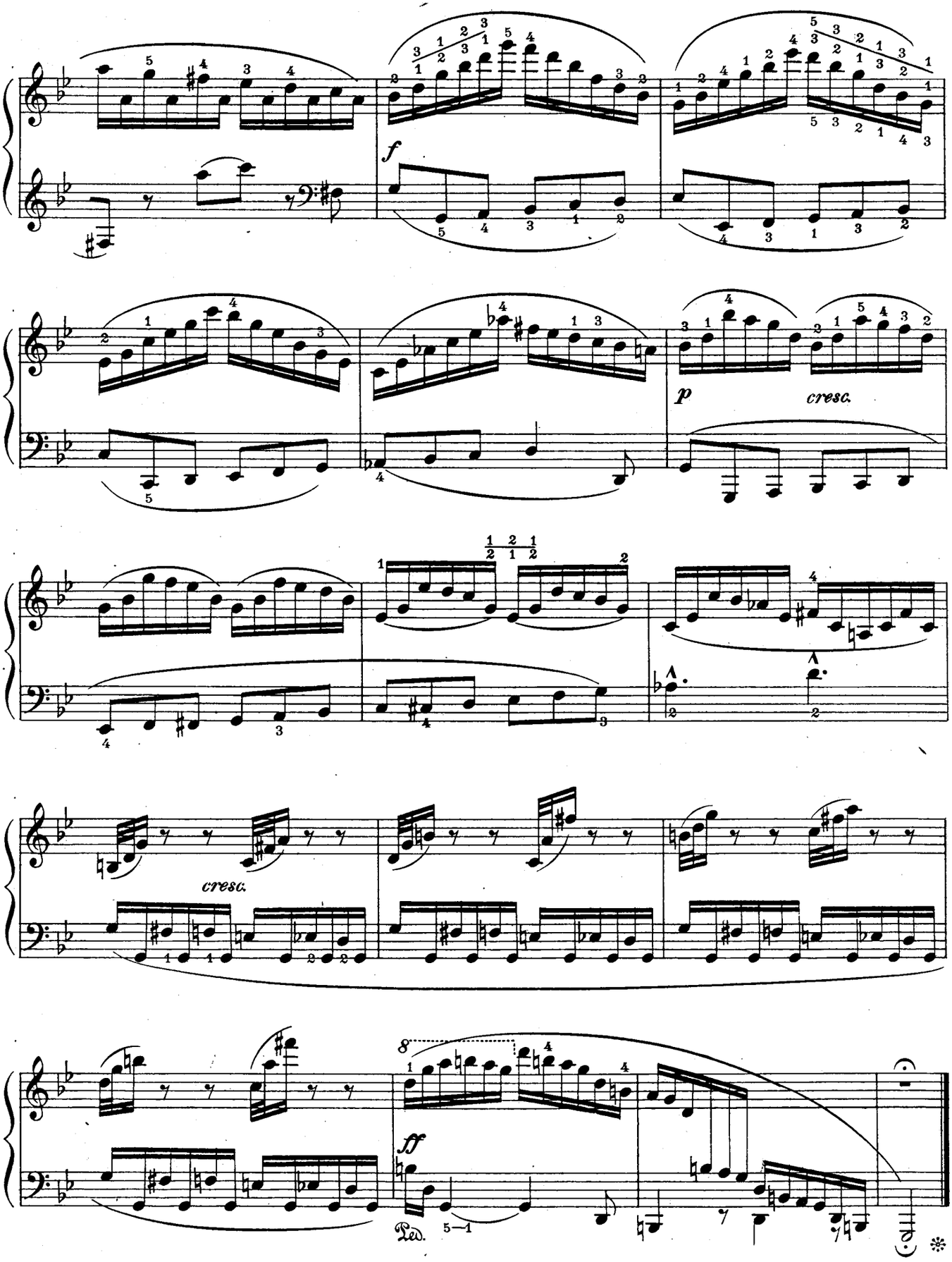


*) The following fingering may render this passage easier:  etc.


pp
sf
sf
dim.
sf
sf
sf
sf
sf
sf
p
sf


dimin.
sf
Ped.
sf
Ped.
sf
Ped.


sf
Ped.
sf
sf
sf cresc.
sf
f


f
p
cresc.
cresc.
ff
Ped.
5—1

ALBUM LEAF

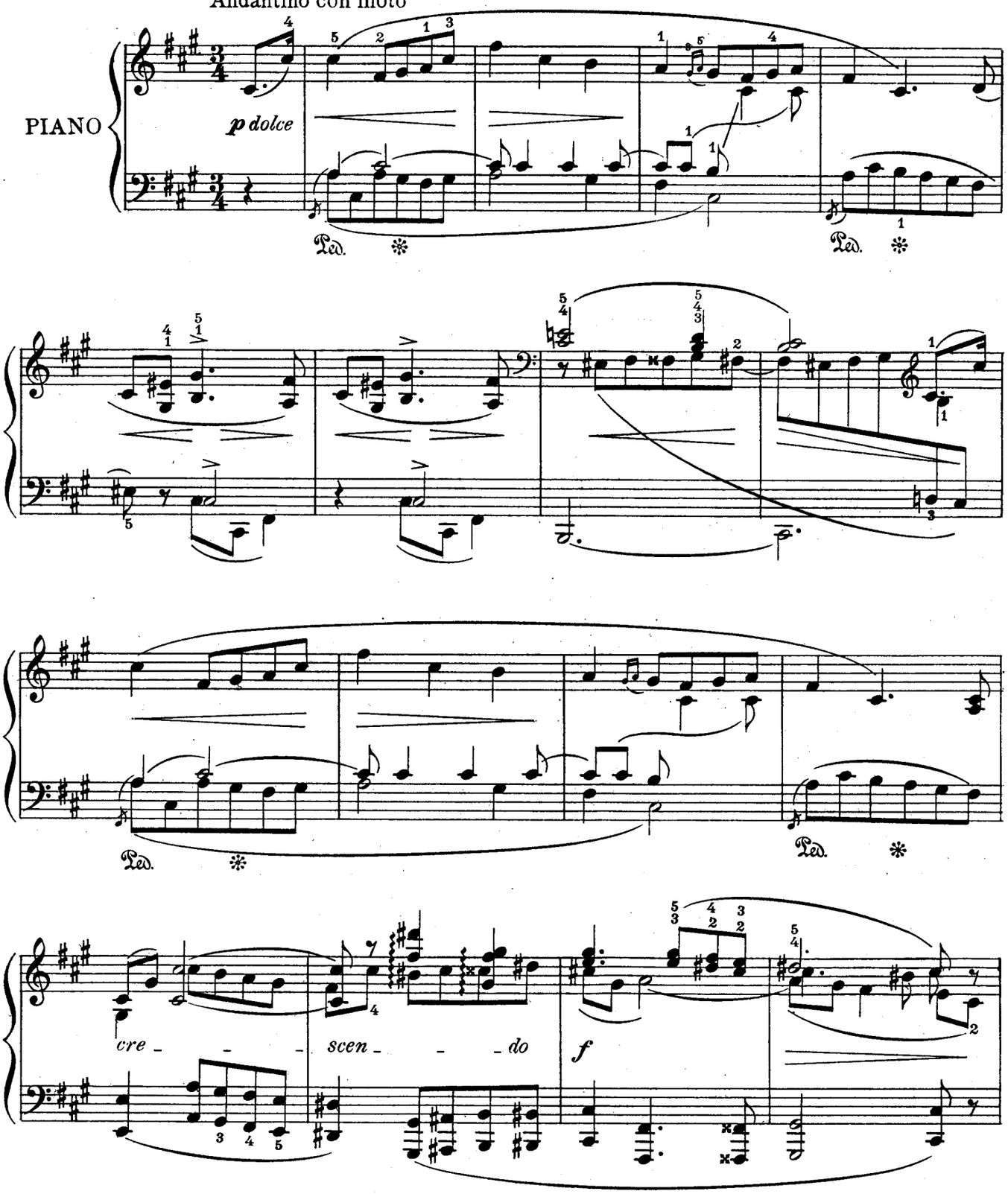
(ALBUMBLATT)

Edited by Moritz Moszkowski

PHILIPP SCHARWENKA, Op. 27, №3

(1847-)

Andantino con moto



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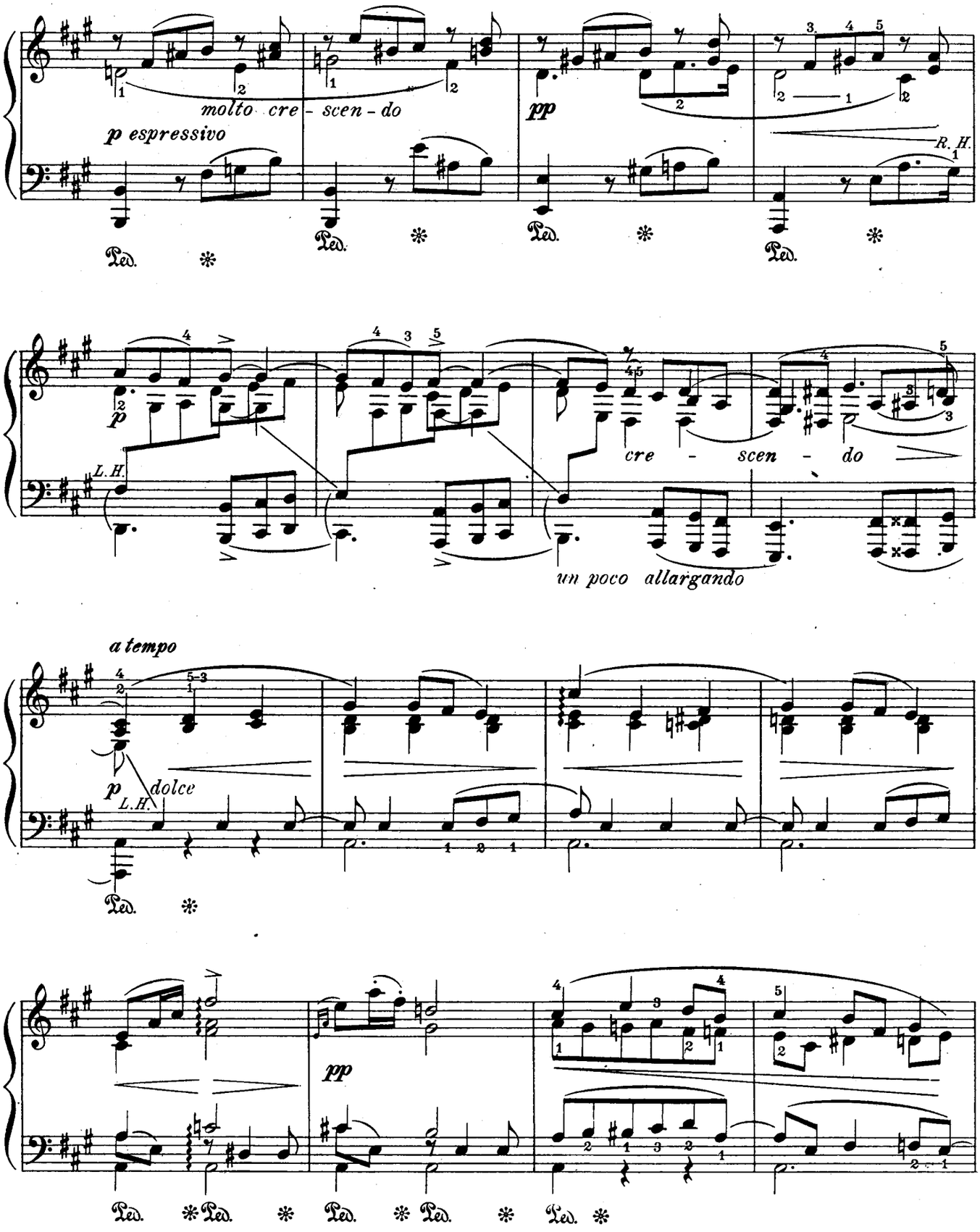
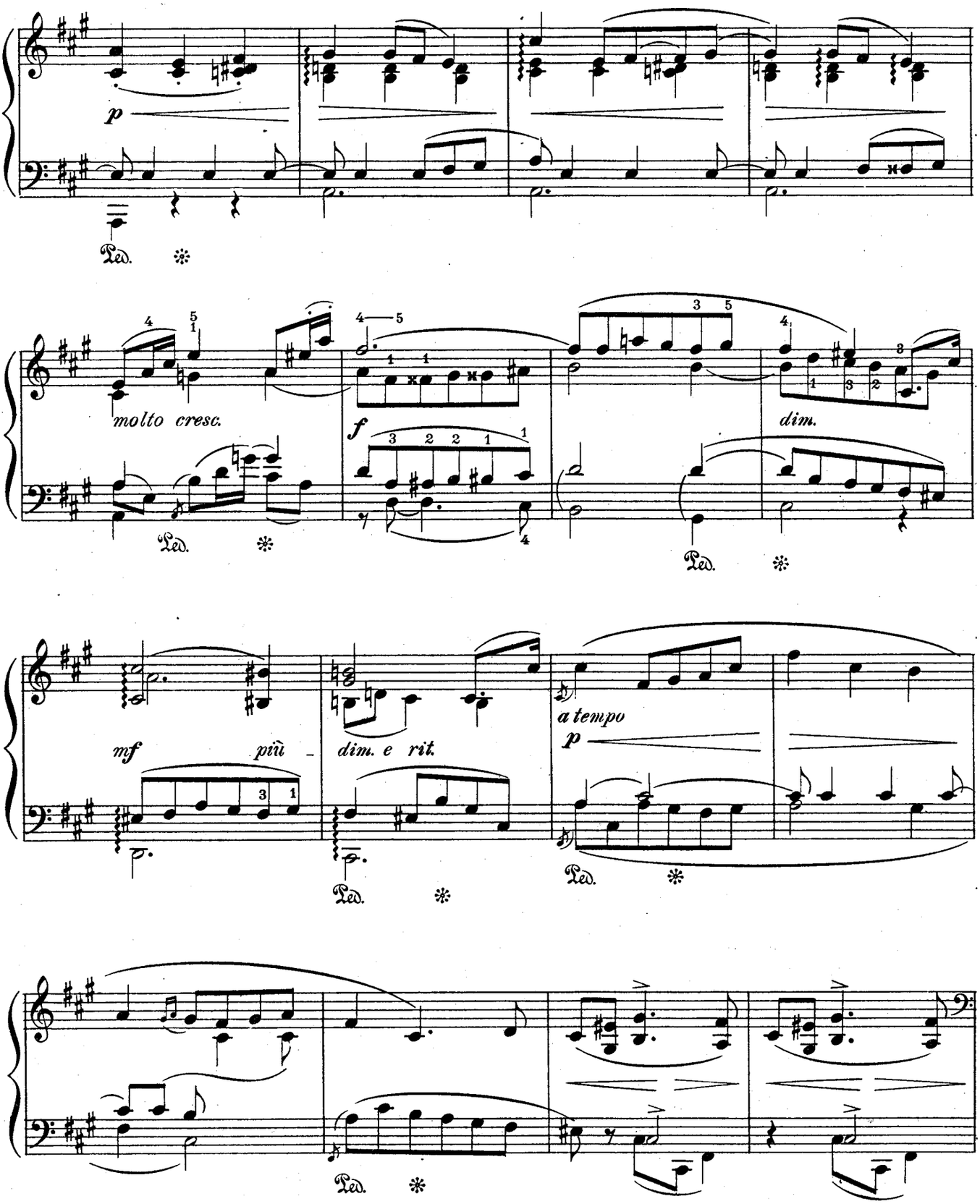
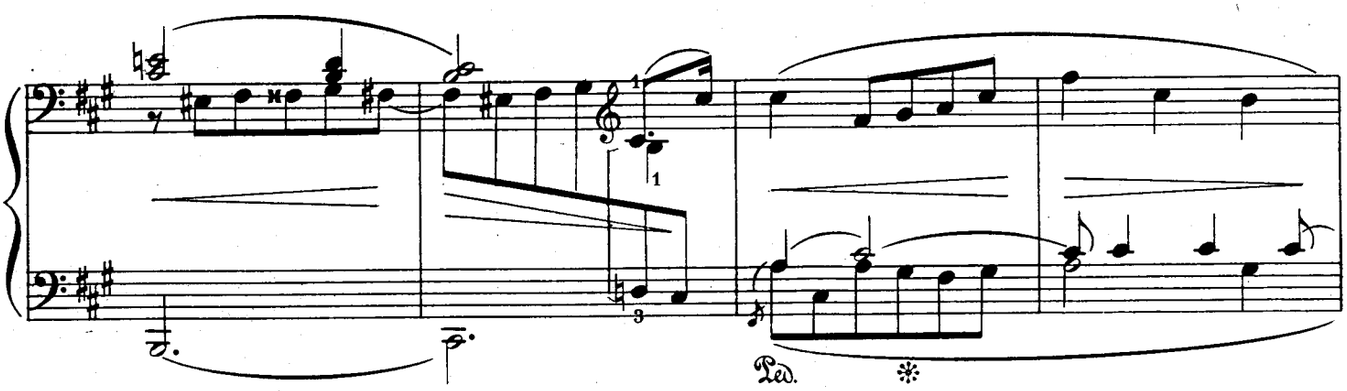
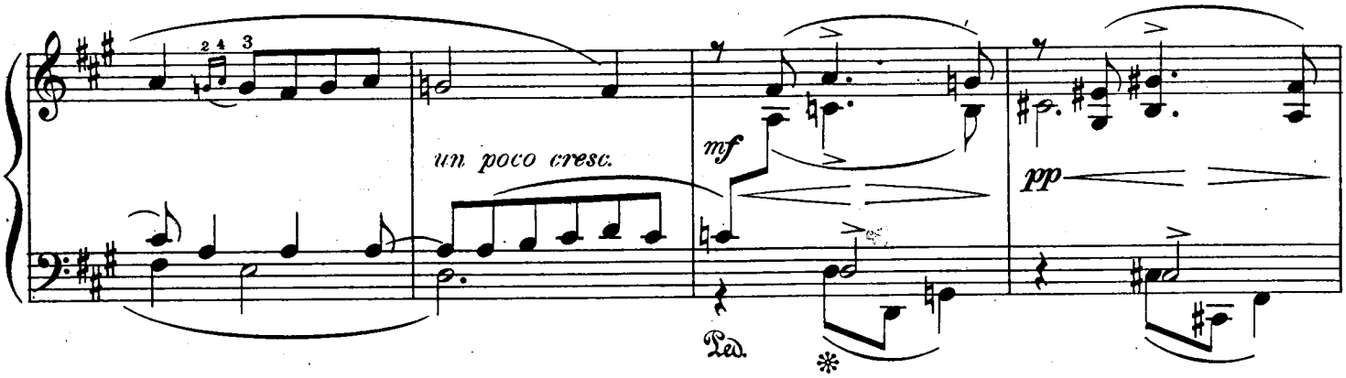
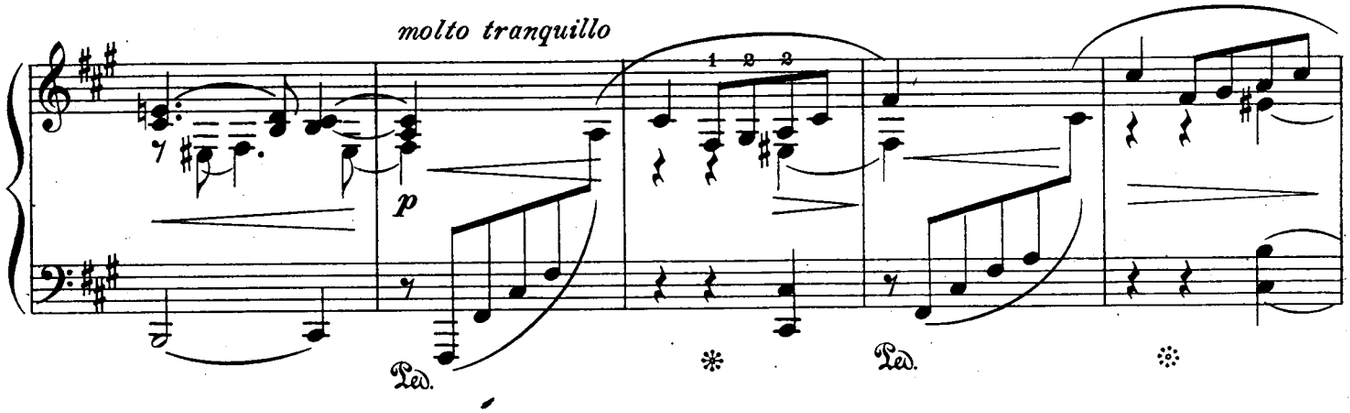
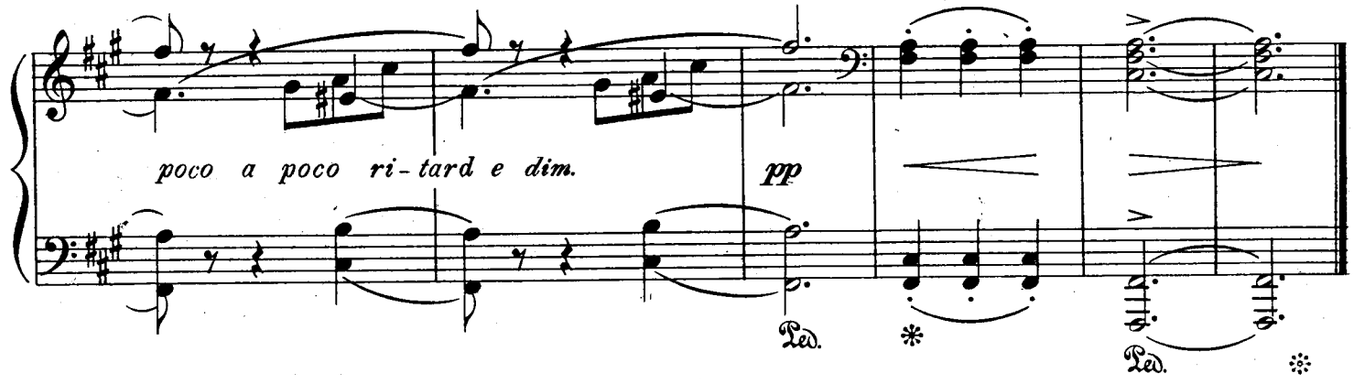

molto cre - scen - do
p espressivo
pp
R. H.
p
L. H.
cre - scen - do
un poco allargando
a tempo
p
L. H.
dolce
pp
Ped.


p
Ped.
molto cresc.
f
dim.
Ped.
mf
più
dim. e rit.
a tempo
p
Ped.
Ped.




un poco cresc.
mf
pp


molto tranquillo
p


poco a poco ri-tard e dim.
pp

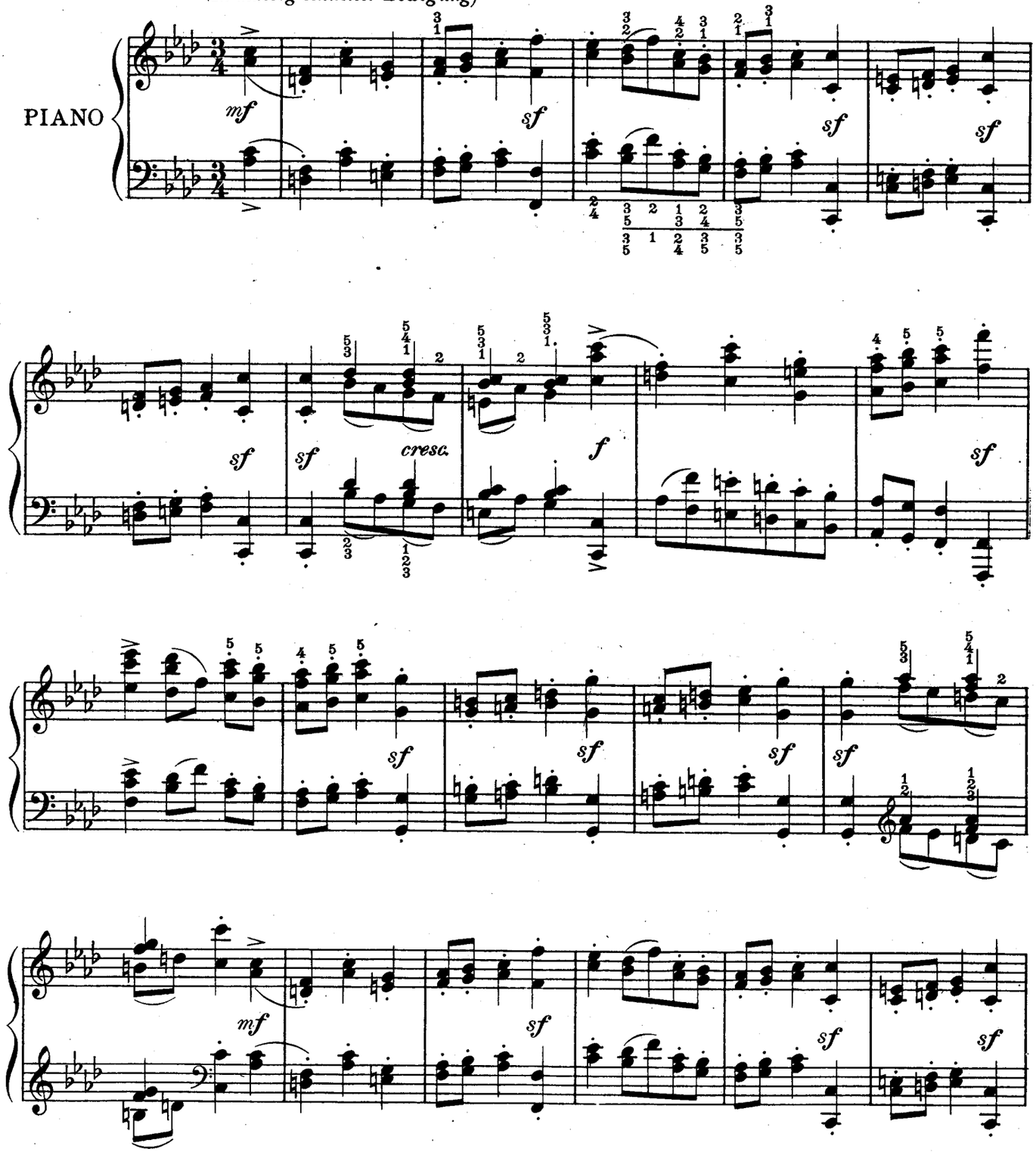
To Ernst Perabo

NOVELLETTE

Edited by Moritz Moszkowski

XAVER SCHARWENKA, Op. 22, № 1
(1850-)

Allegro moderato (♩.=69)
(In mässig schneller Bewegung)



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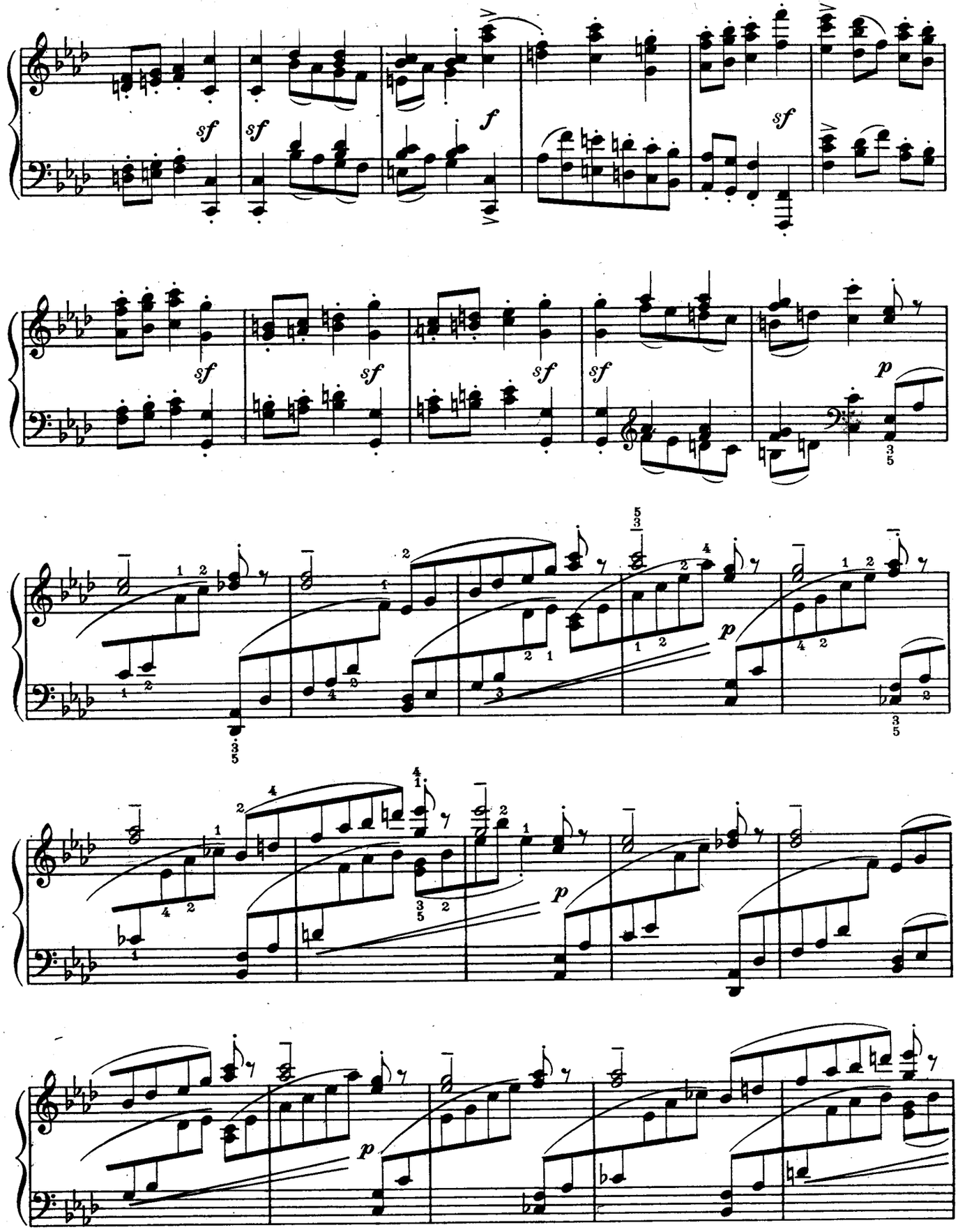
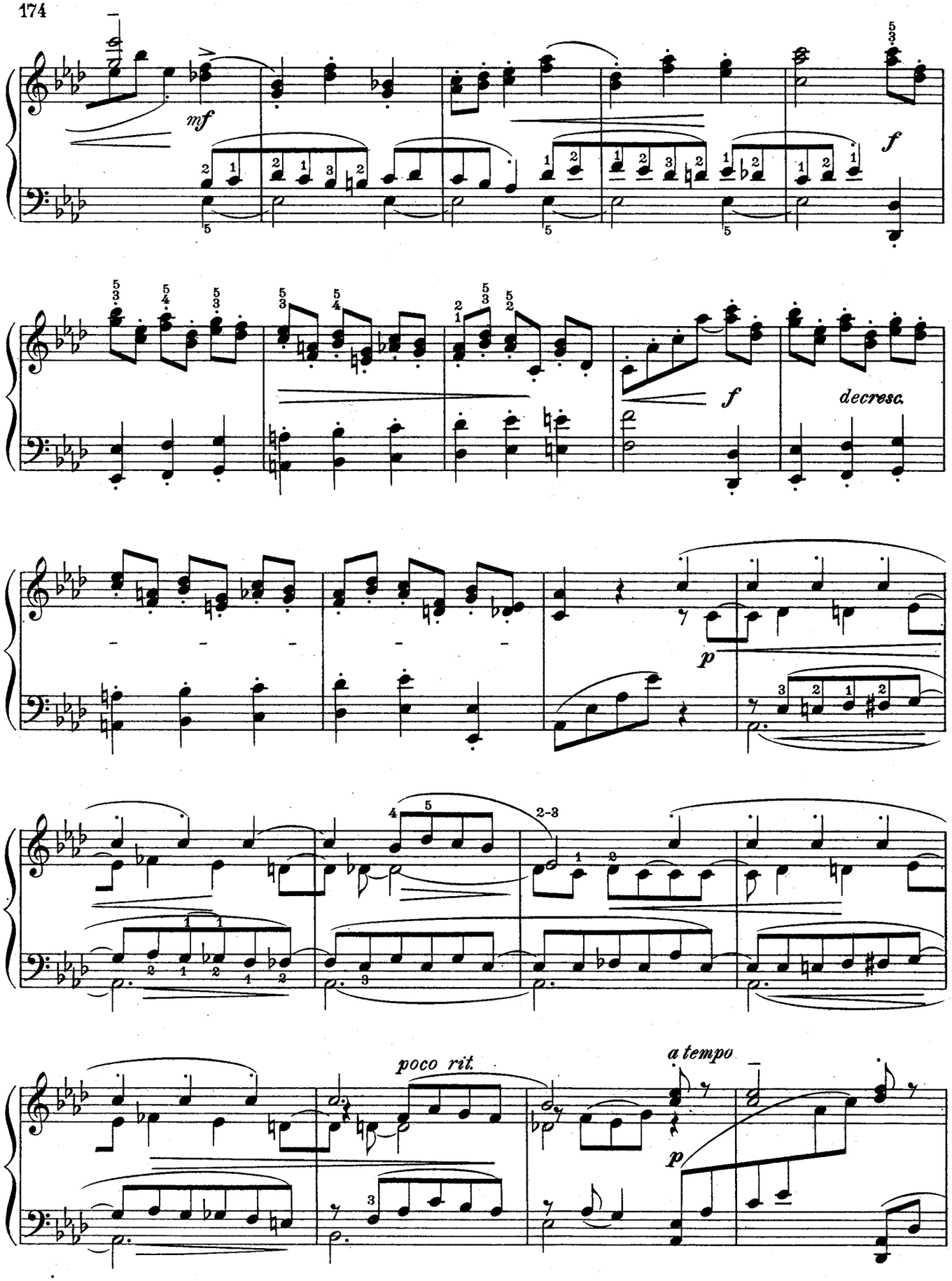
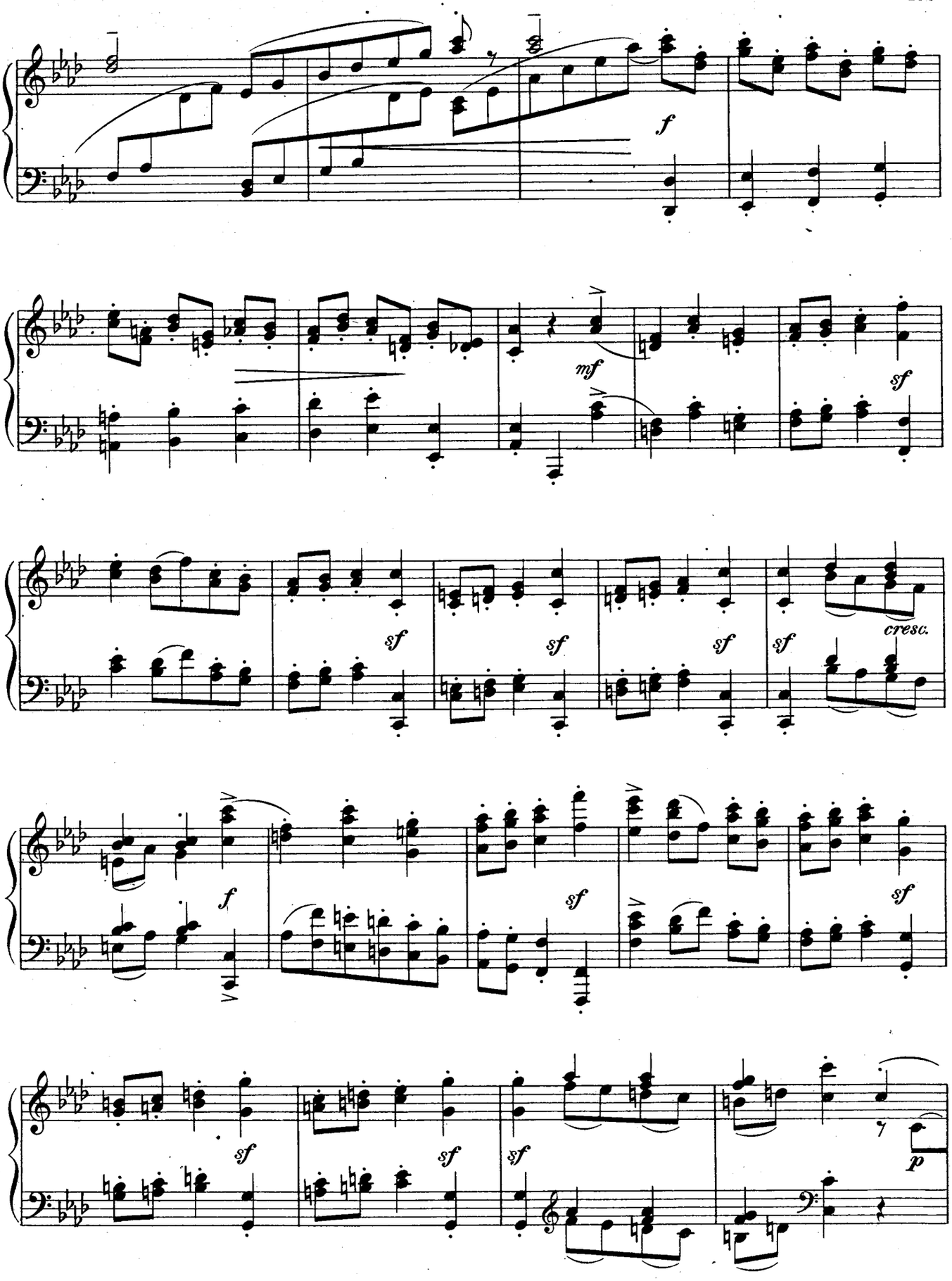
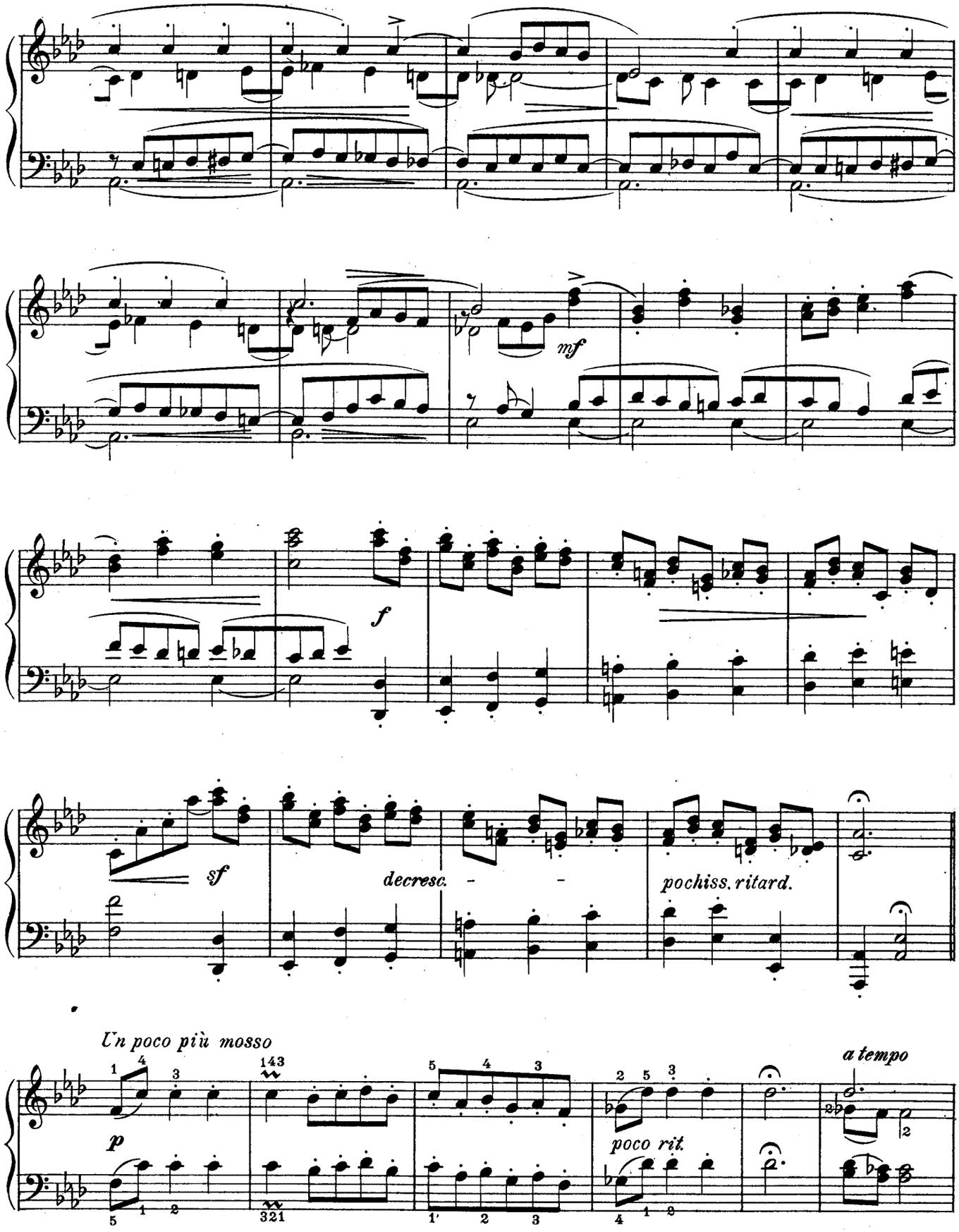
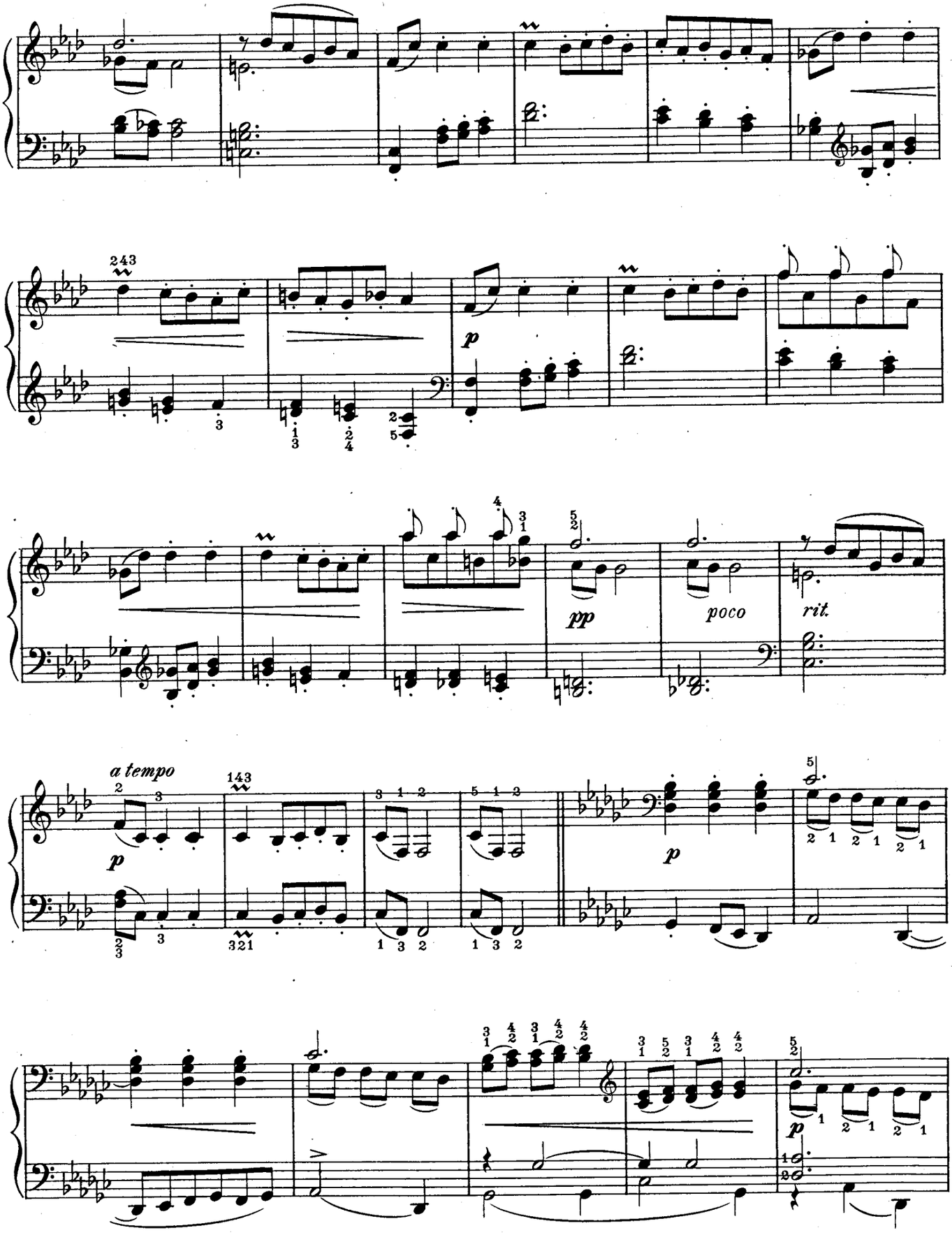
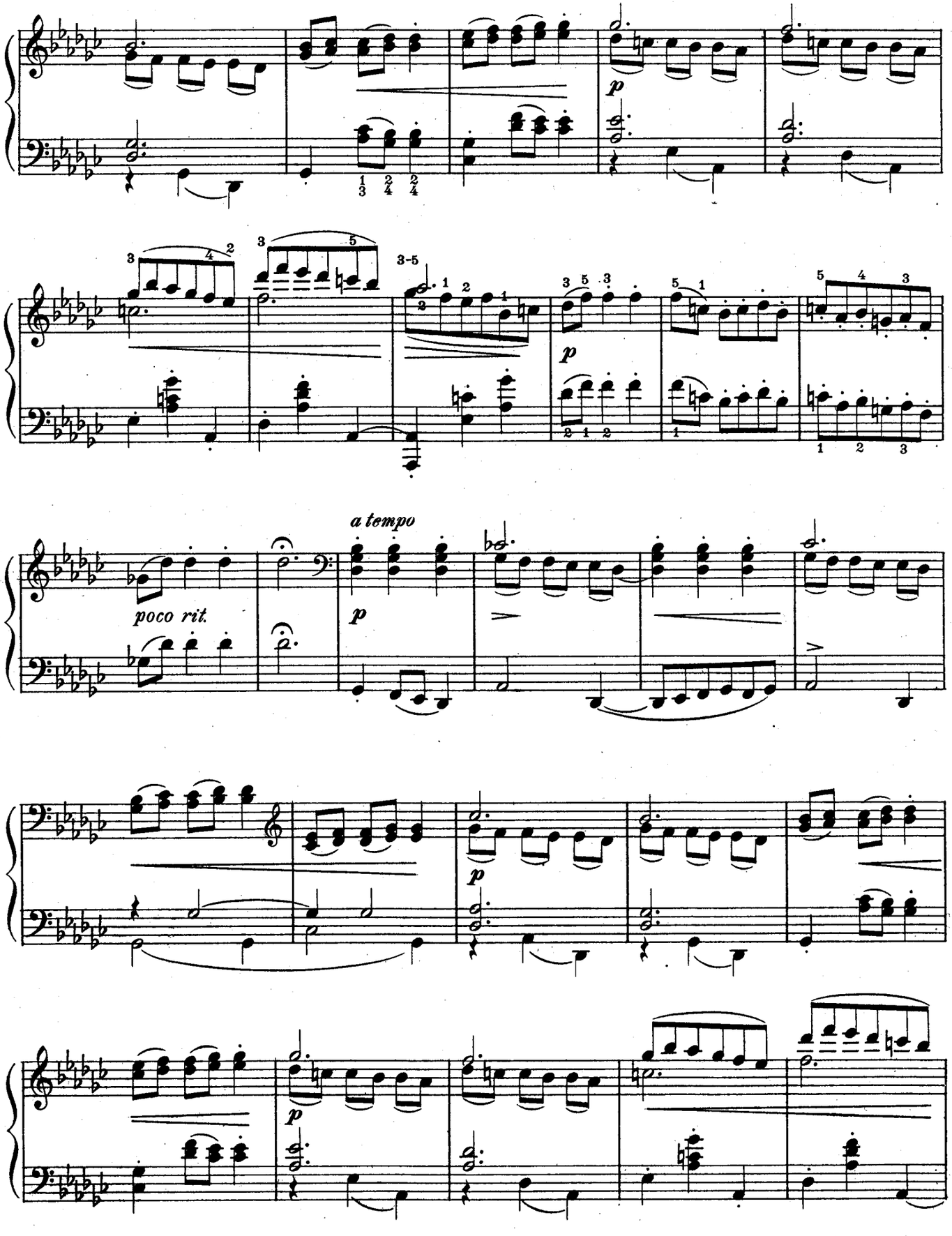

sf
sf
f
sf
sf
sf
sf
sf
p
p
p
p

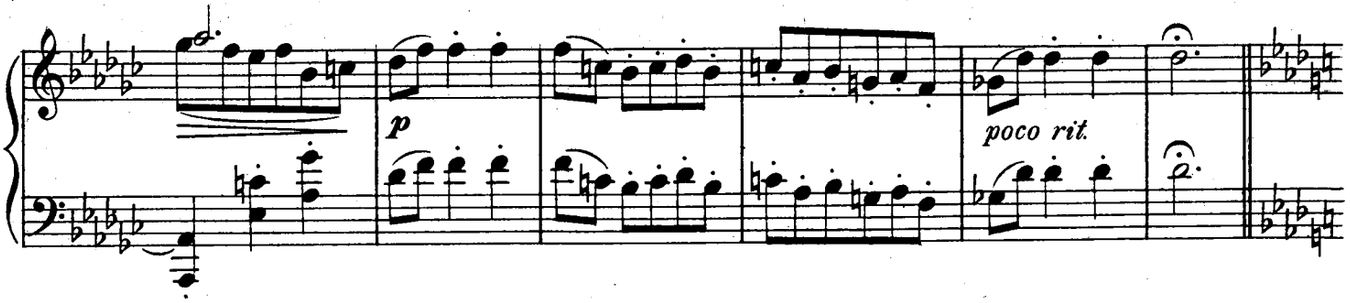

mf
f
f
decresc.
p
poco rit.
a tempo
p


f
mf
sf
sf
sf
sf
cresc.
f
sf
sf
sf
sf
sf
sf
p

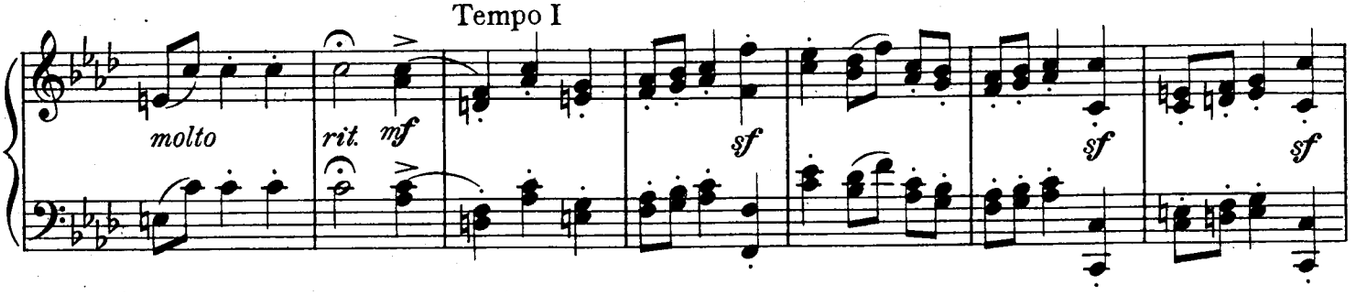

mf
f
sf
decresc.
pochiss. ritard.
Un poco più mosso
p
poco rit.
a tempo

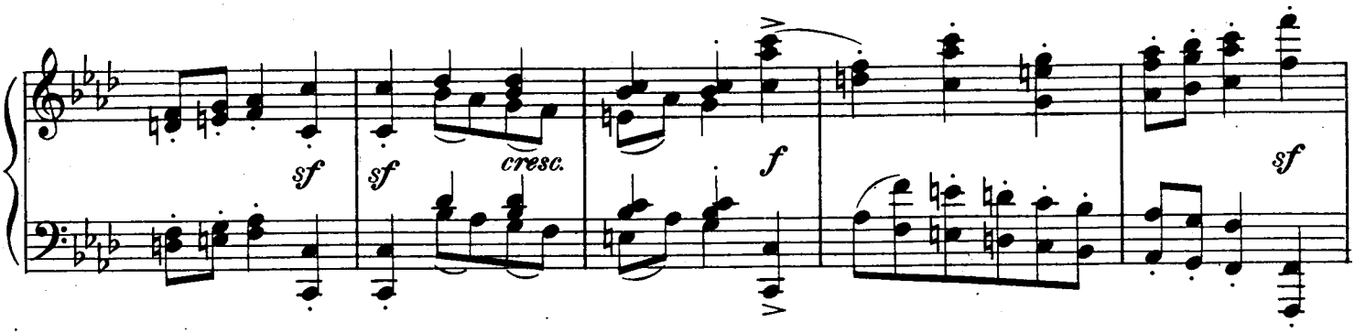

p
pp
poco
rit.
a tempo
p
p
p

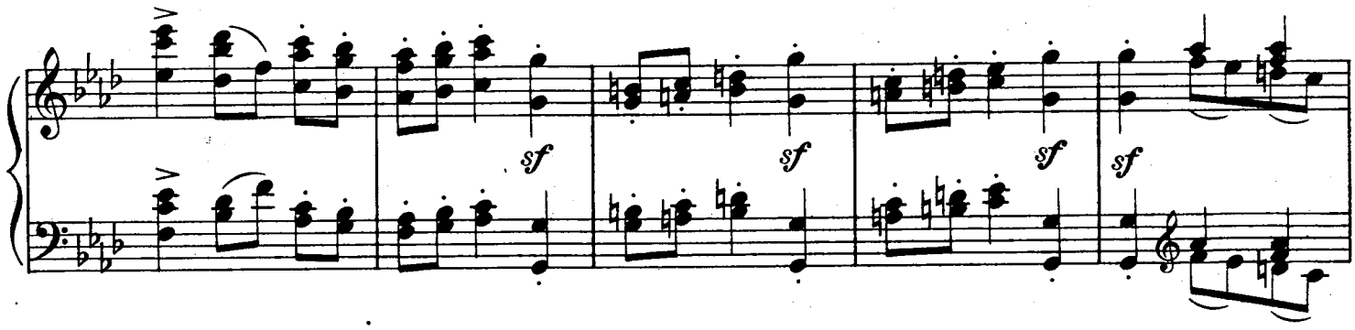

p
p
poco rit.
a tempo
p
p
p

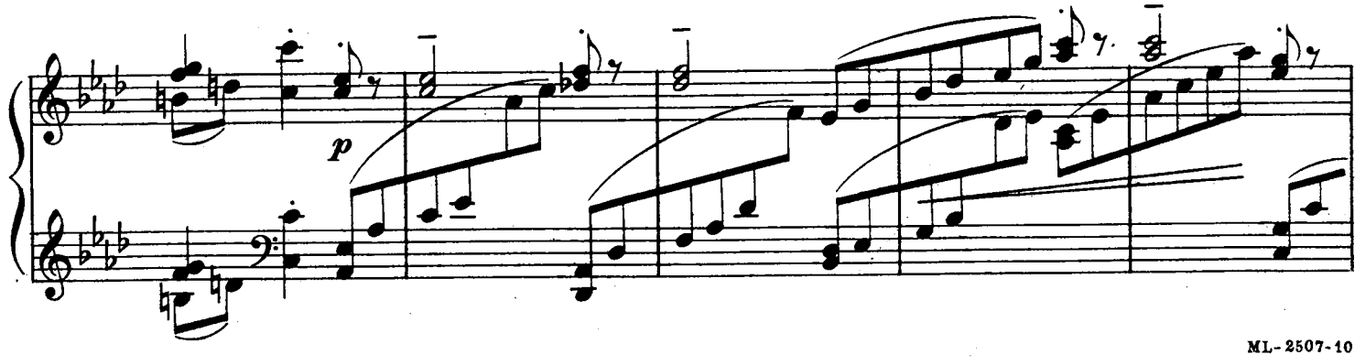


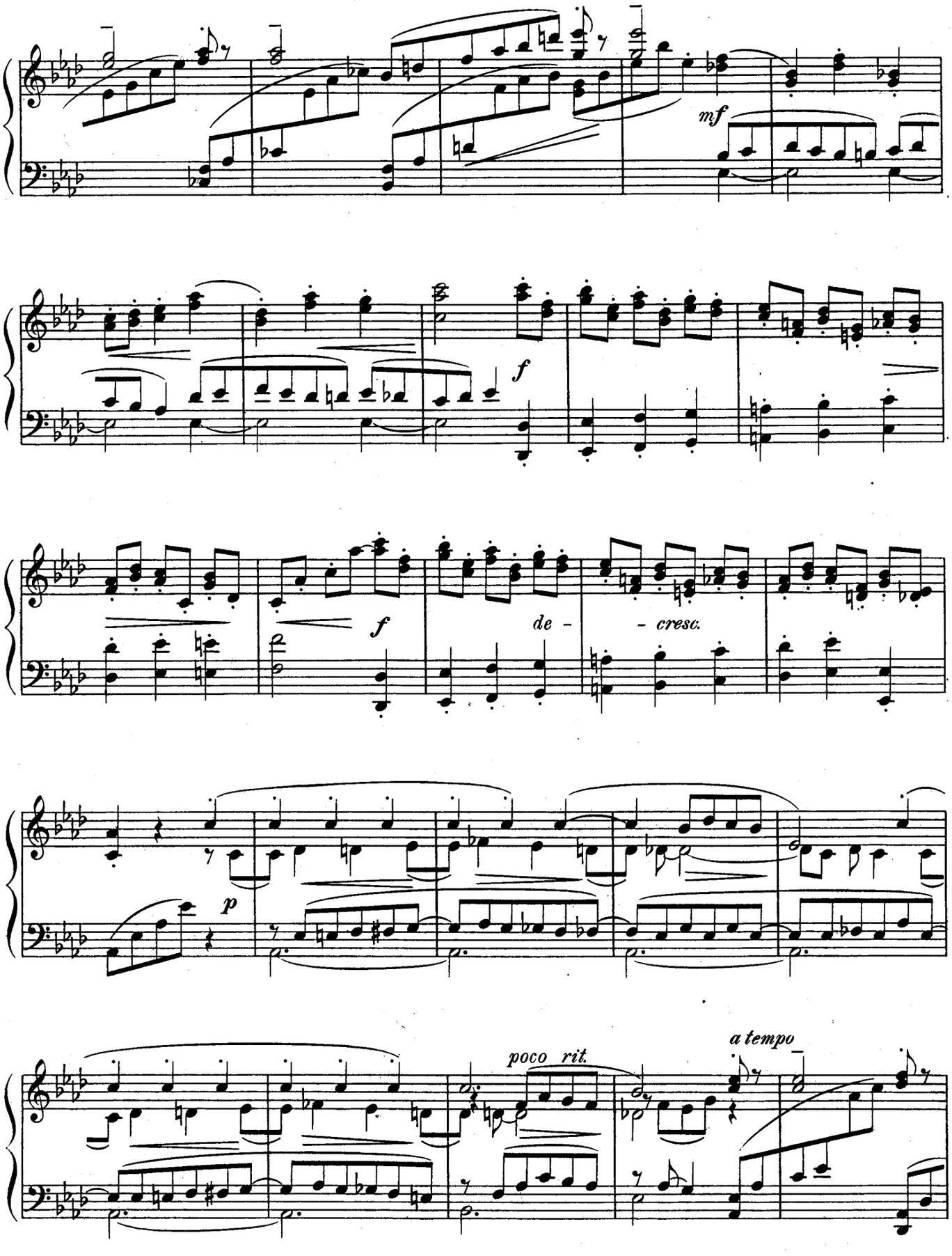
Tempo I

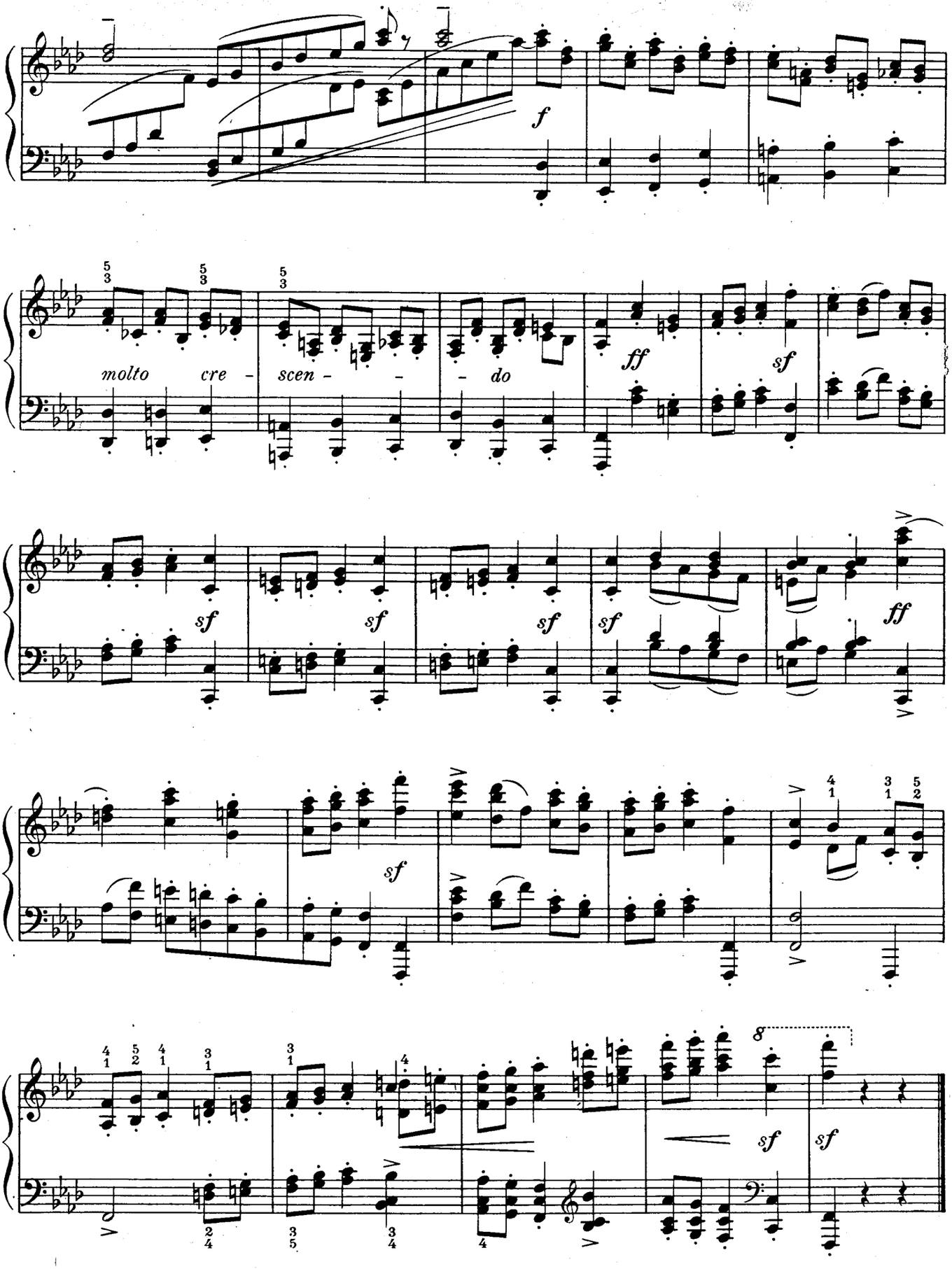








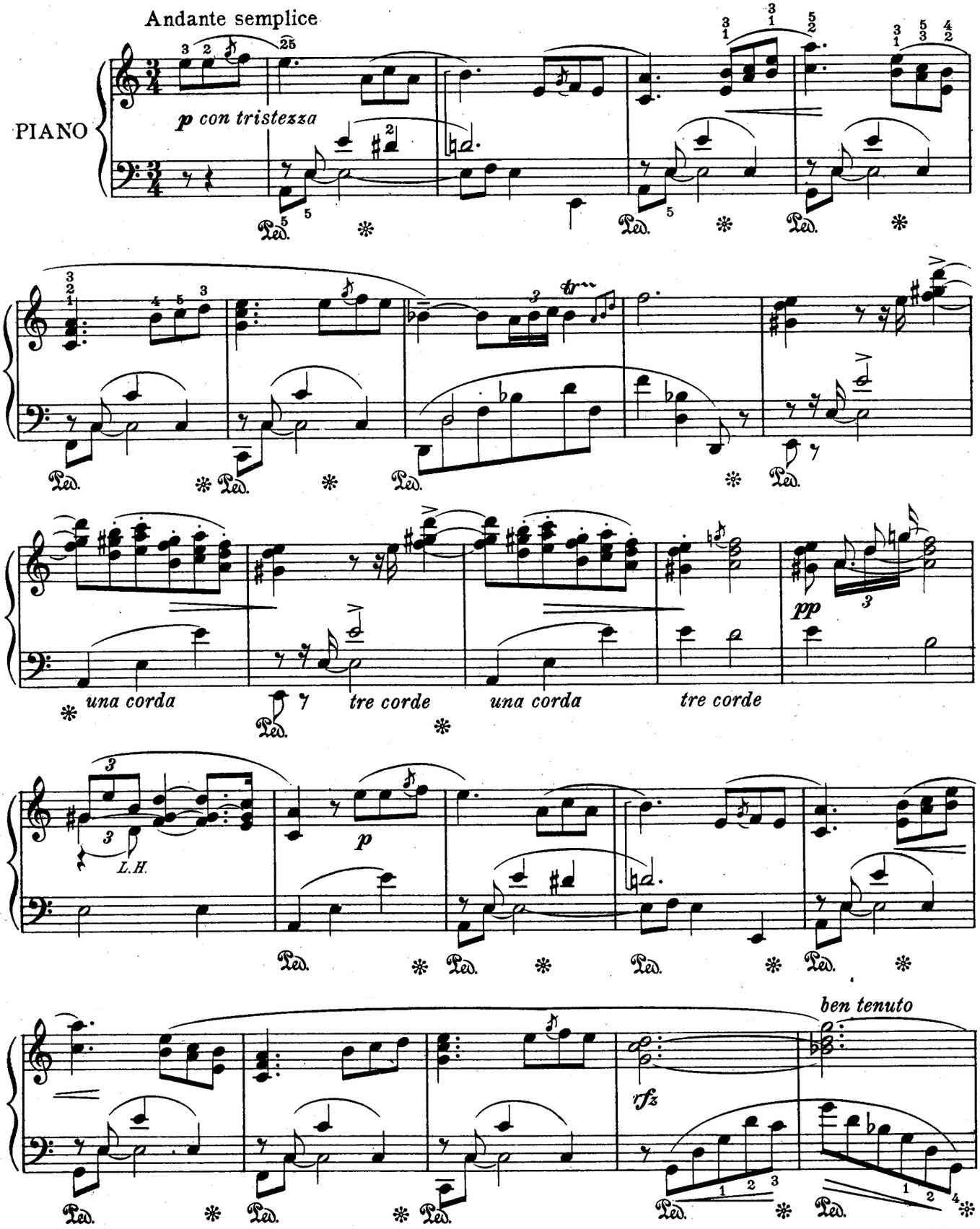

mf
f
f
de -
- cresc.
p
poco rit.
a tempo


f
molto cre - scen - - - do
ff
sf
sf
sf
sf
sf
sf
ff
sf
sf
sf
8
sf
sf

BARCAROLE

Edited by the Composer

MORITZ MOSZKOWSKI, Op. 15, № 6
(1854-)



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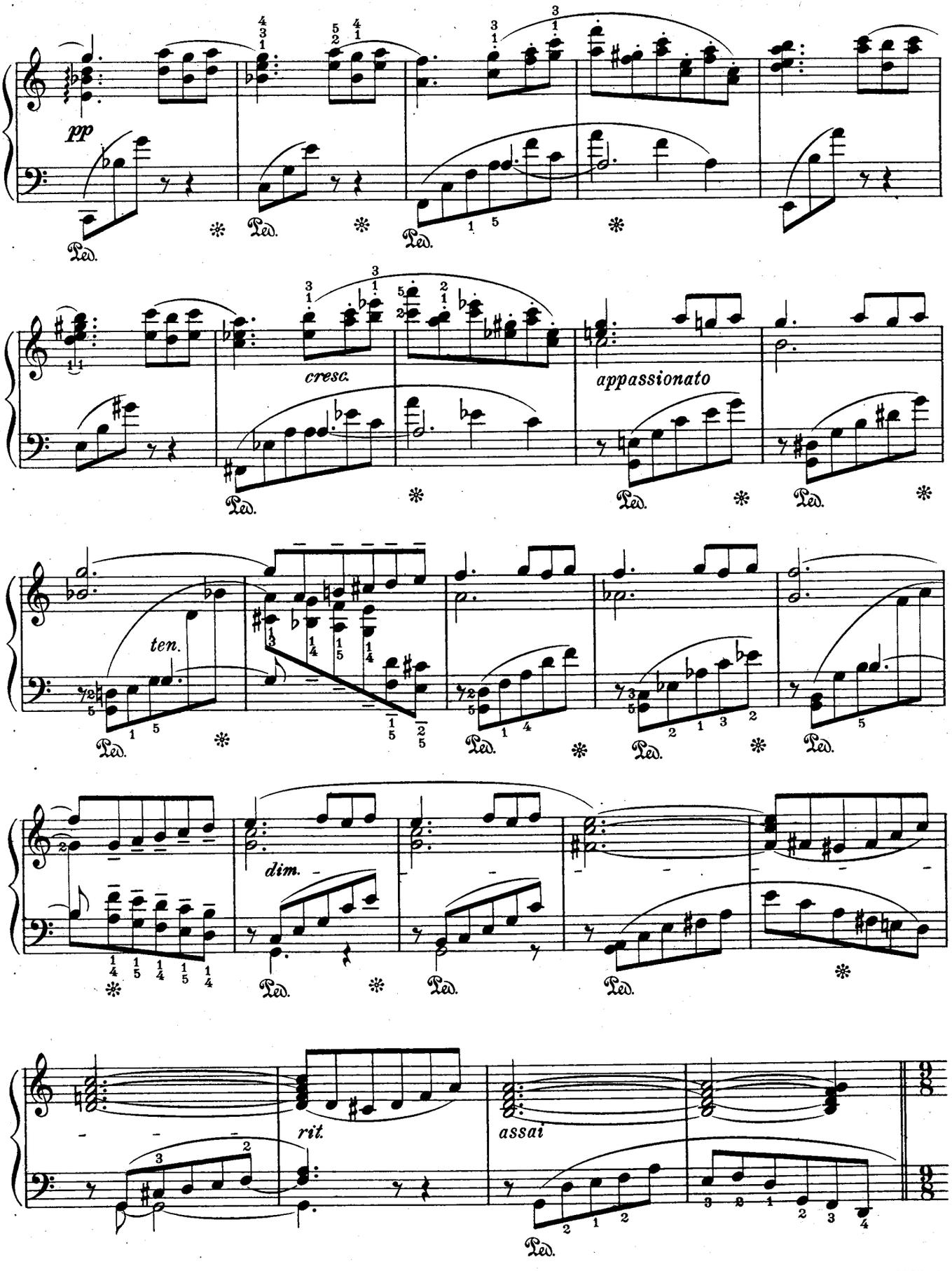
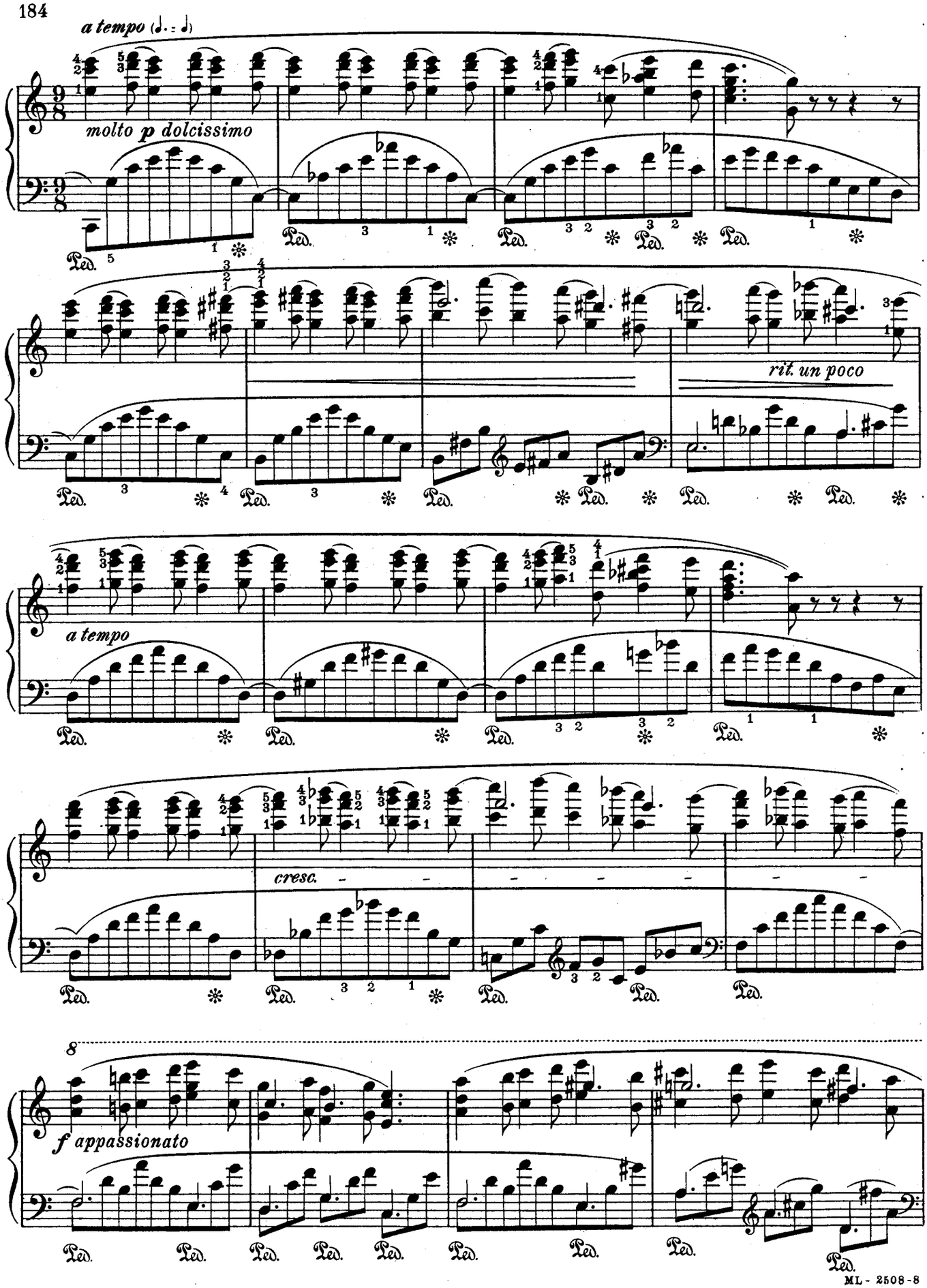
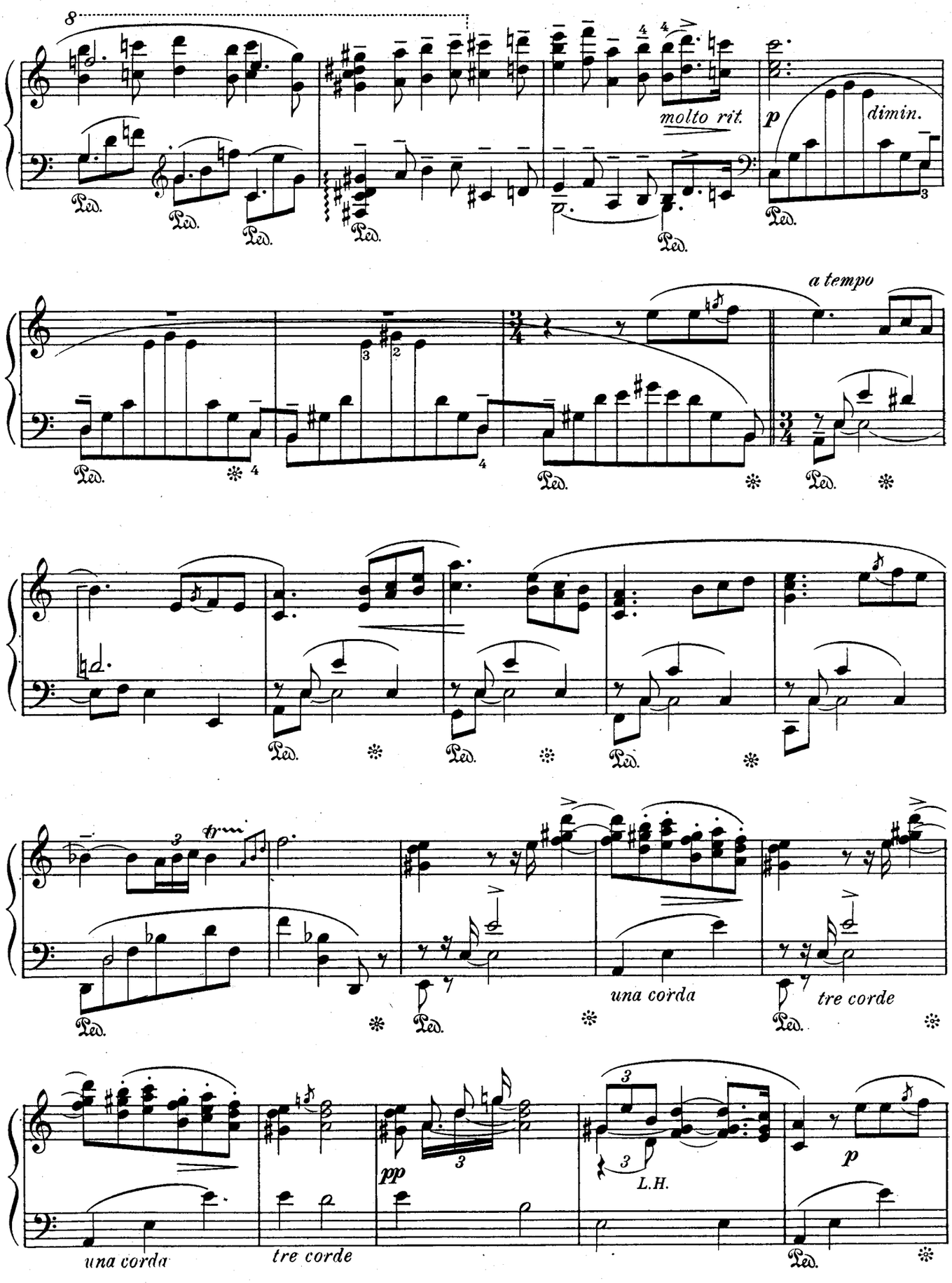
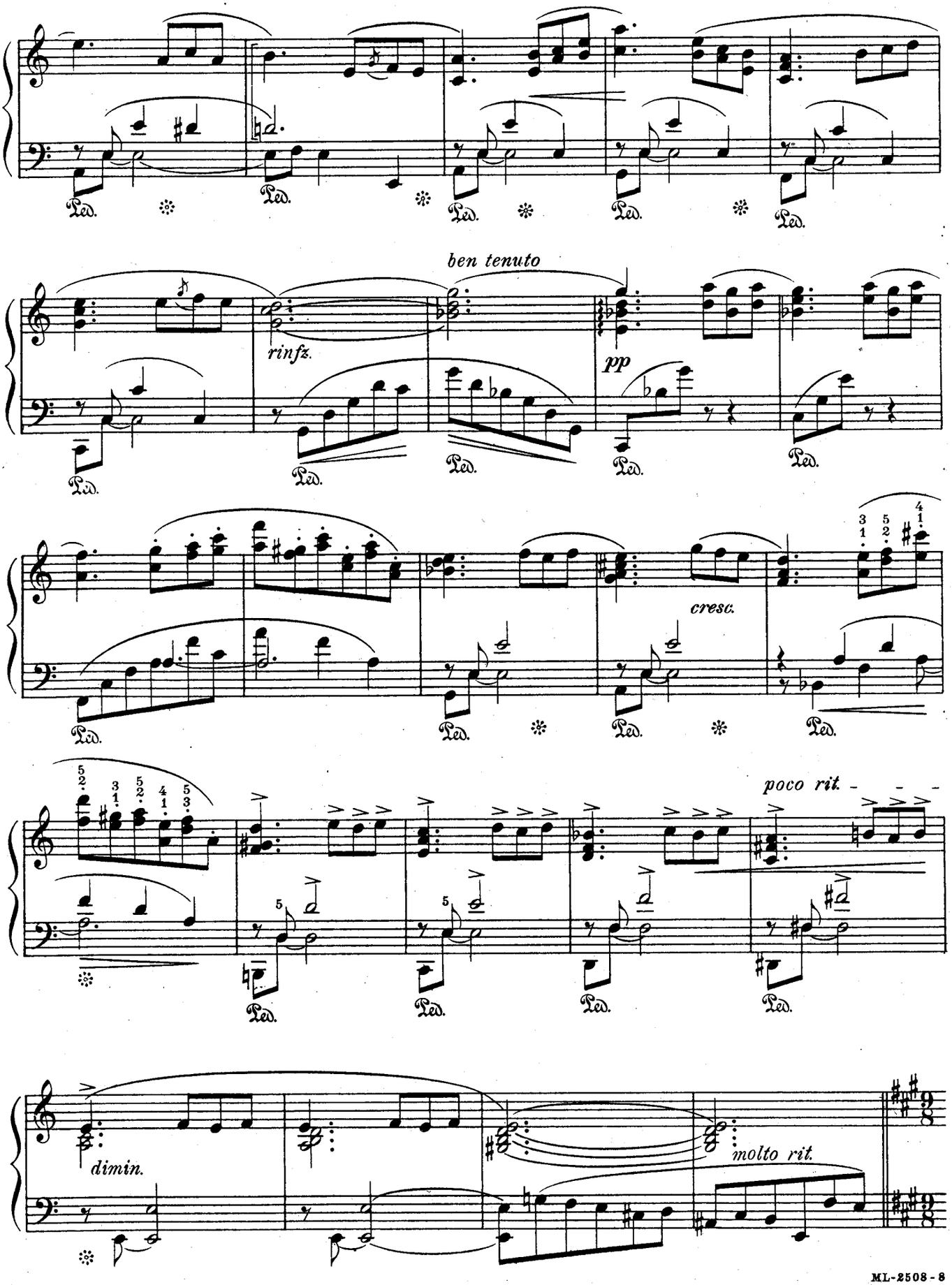
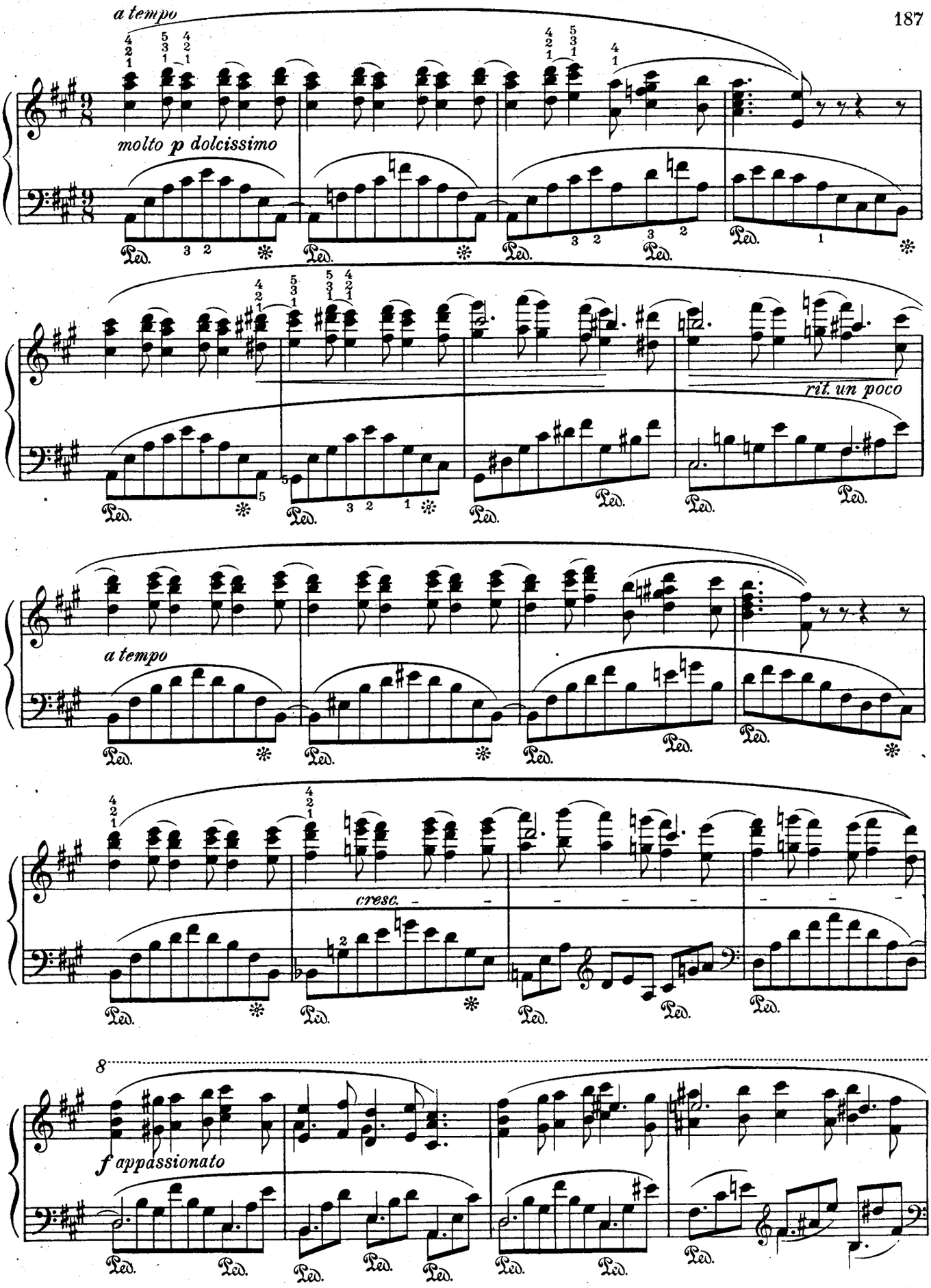
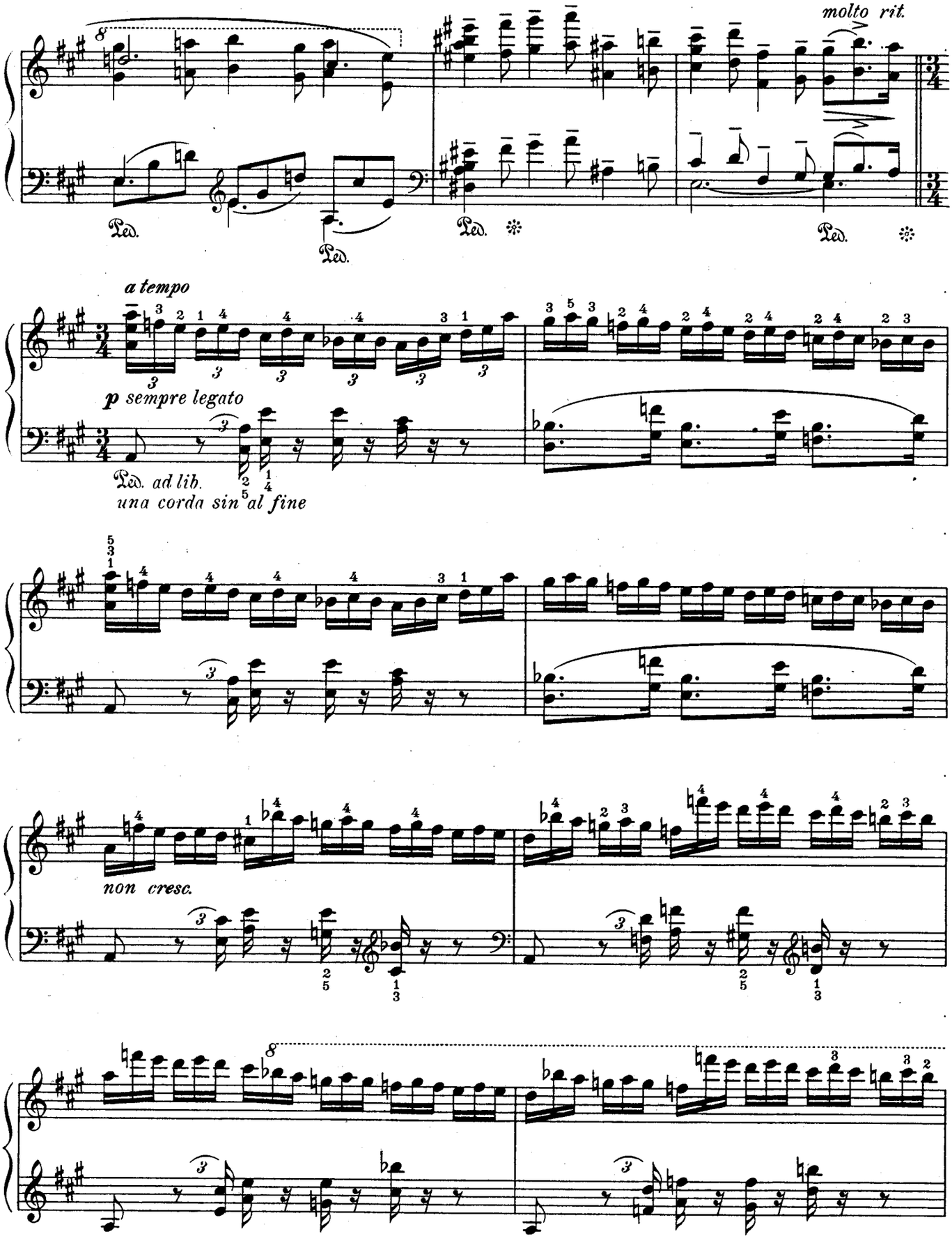

pp
Ped.
cresc.
appassionato
ten.
dim.
rit.
assai

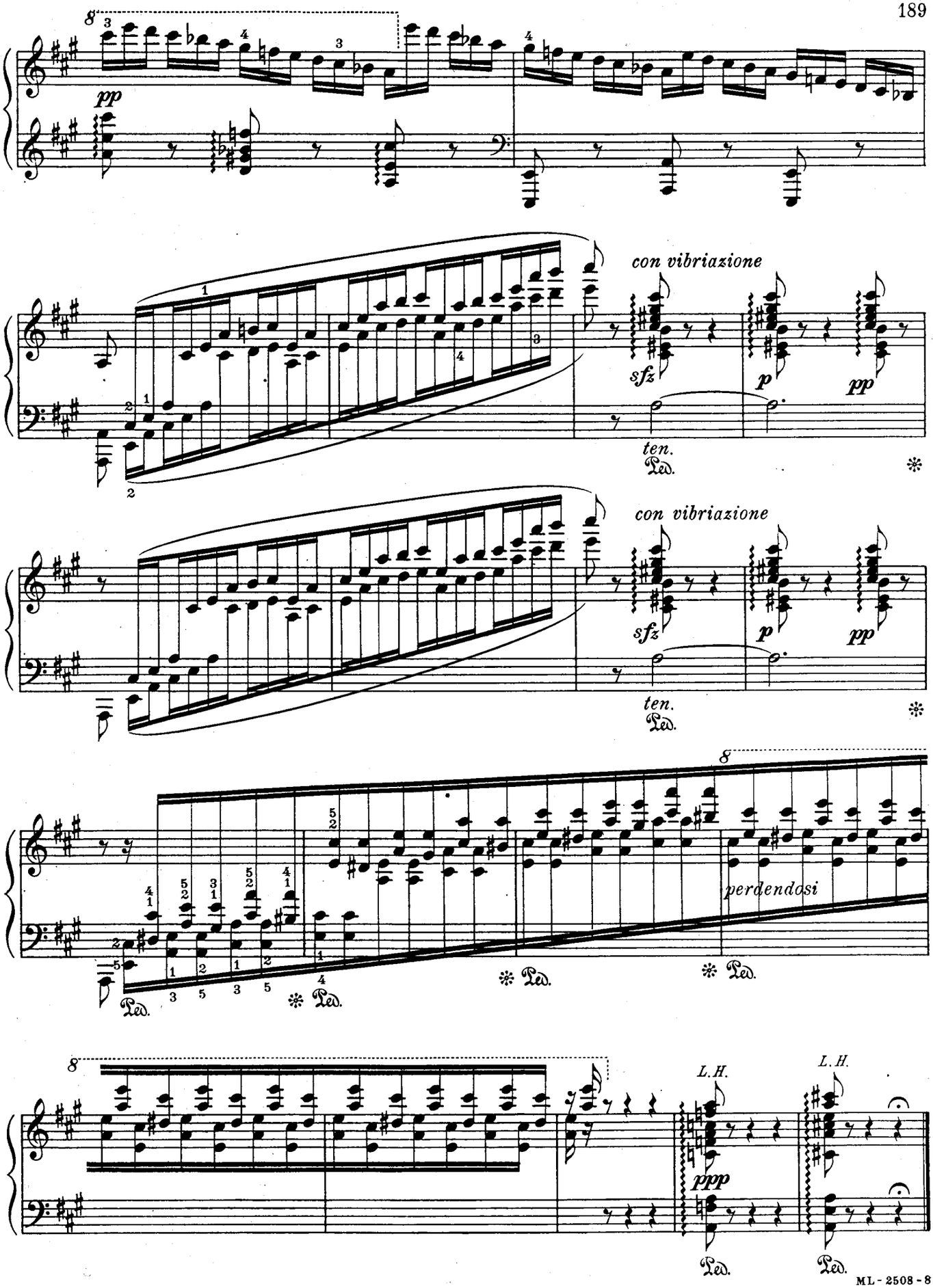

a tempo (♩. = ♩)
molto p dolcissimo
rit. un poco
a tempo
cresc.
8
f appassionato


molto rit.
p
dimin.
a tempo
una corda
tre corde
una corda
tre corde
pp
L.H.
p


ben tenuto
rinfz.
pp
cresc.
poco rit.
dimin.
molto rit.


a tempo
molto p dolcissimo
rit. un poco
a tempo
cresc.
8
f appassionato

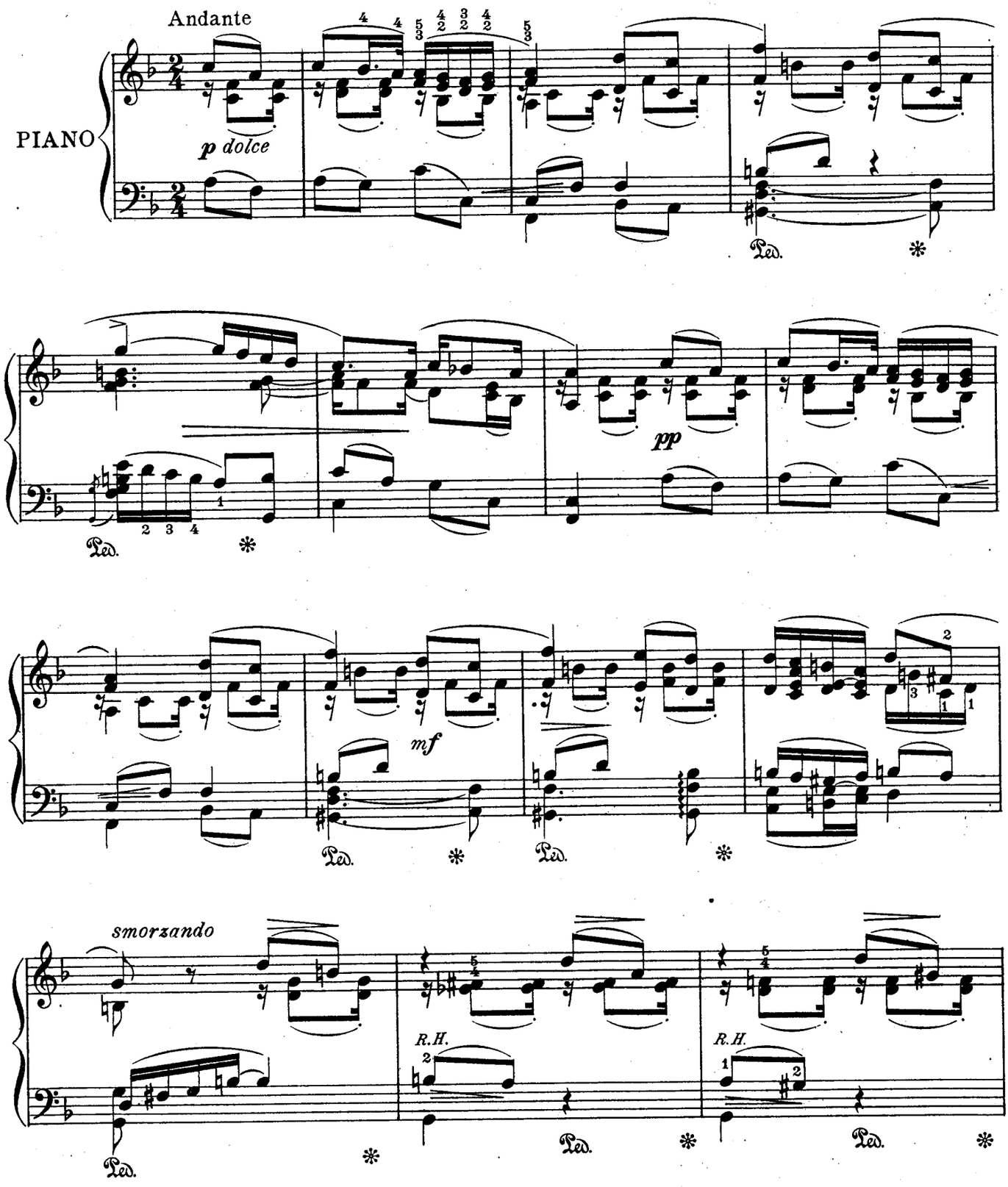

molto rit.
Ped.
Ped.
Ped.
Ped.
a tempo
p sempre legato
Ped. ad lib.
una corda sin al fine
non cresc.


pp
con vibriazione
sfz
p
pp
ten.
Ped.
con vibriazione
sfz
p
pp
ten.
Ped.
perdendosi
Ped.
Ped.
Ped.
L.H.
ppp
L.H.
Ped.
Ped.

ON QUIET WOODLAND PATH
(AUF STILLEM WALDESPFAD)

Edited by Moritz Moszkowski

RICHARD STRAUSS, Op. 9, № 1
(1864-)



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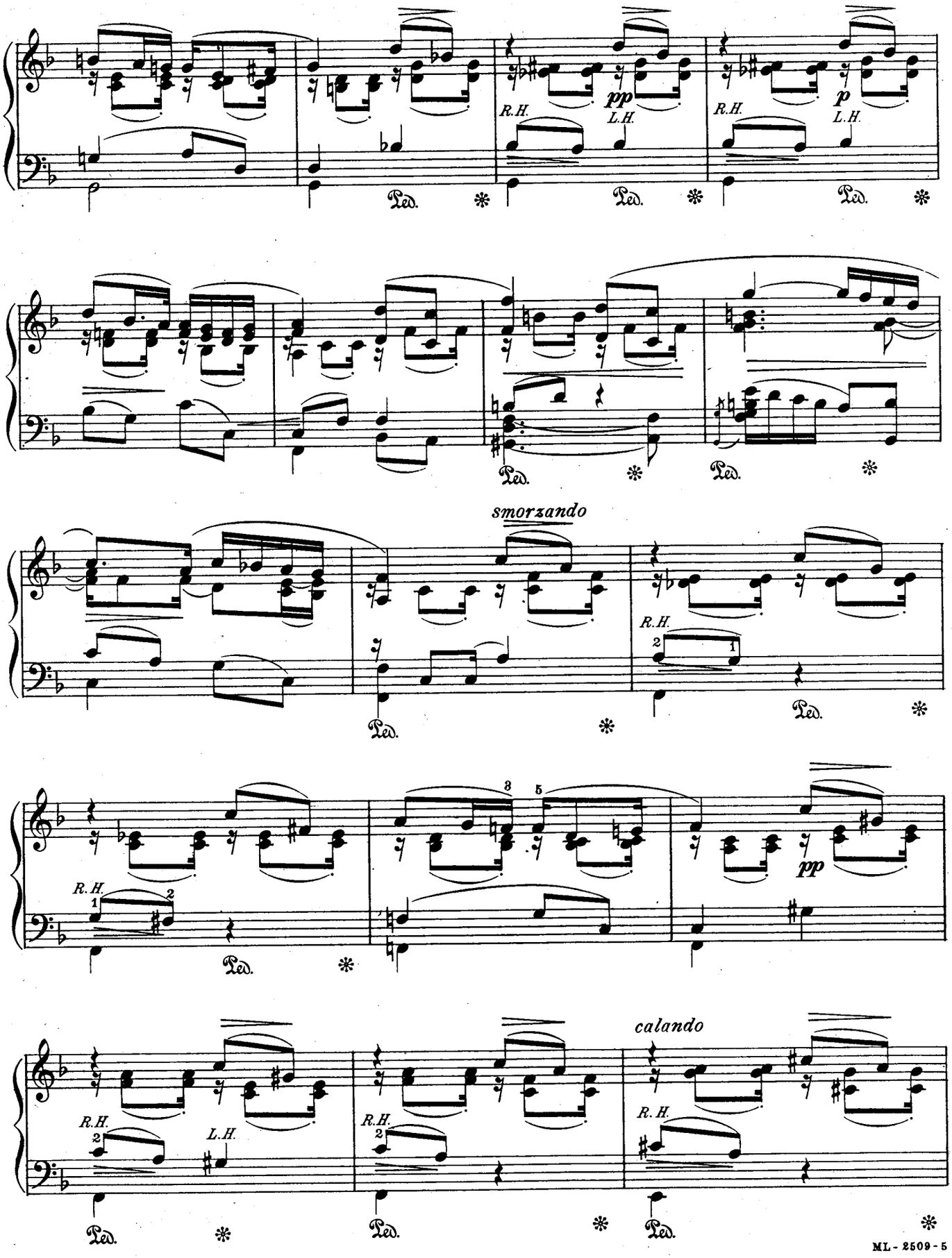
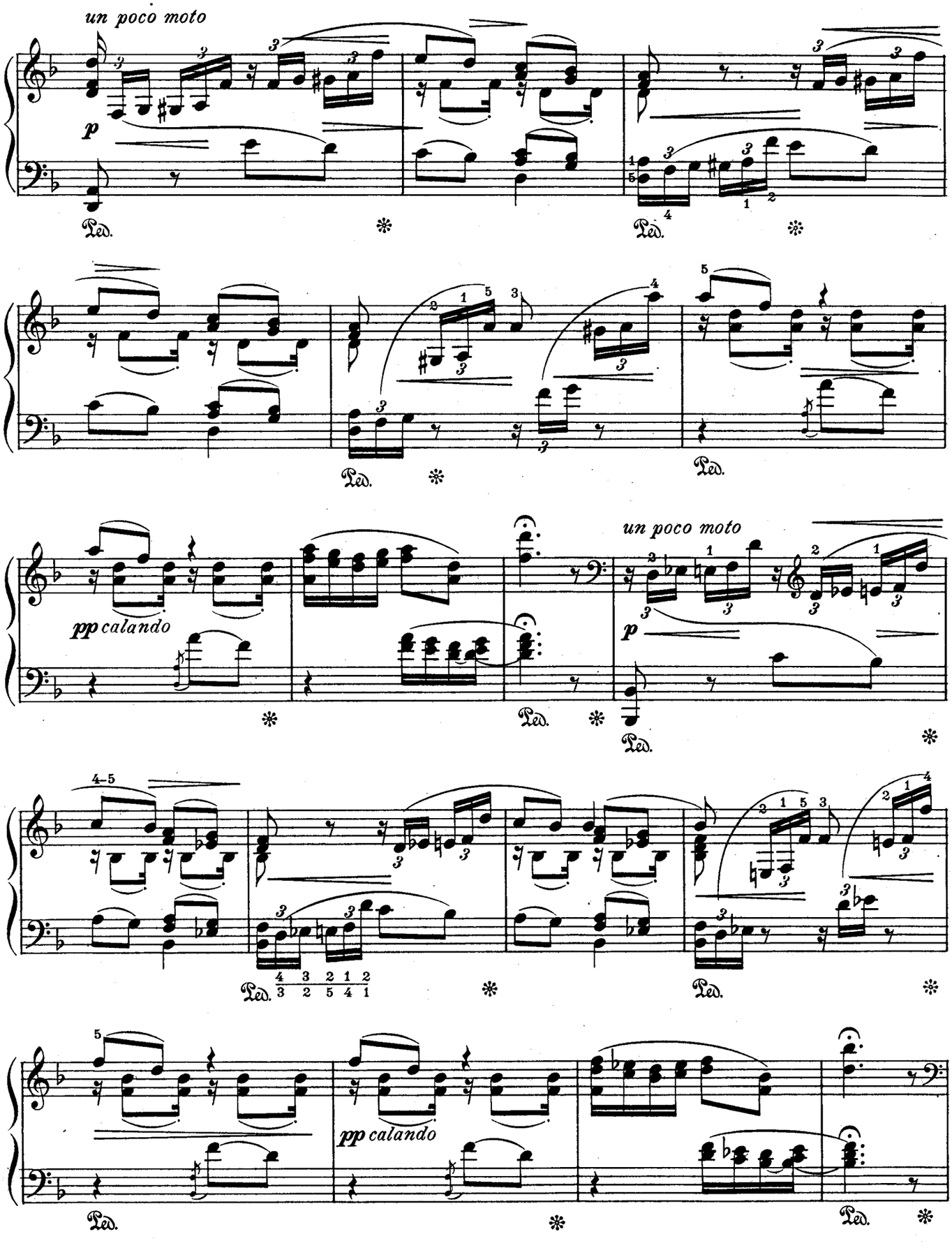
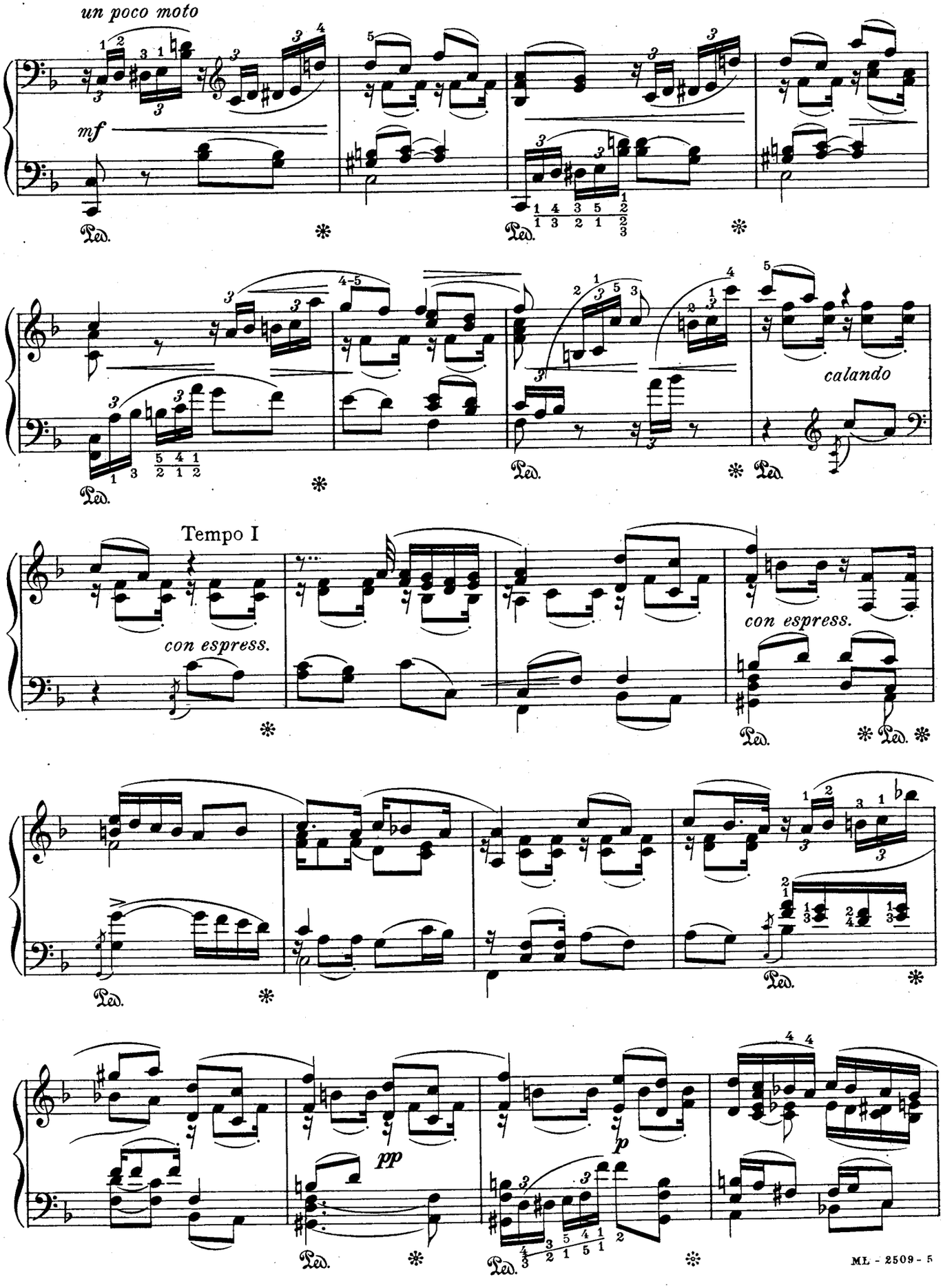
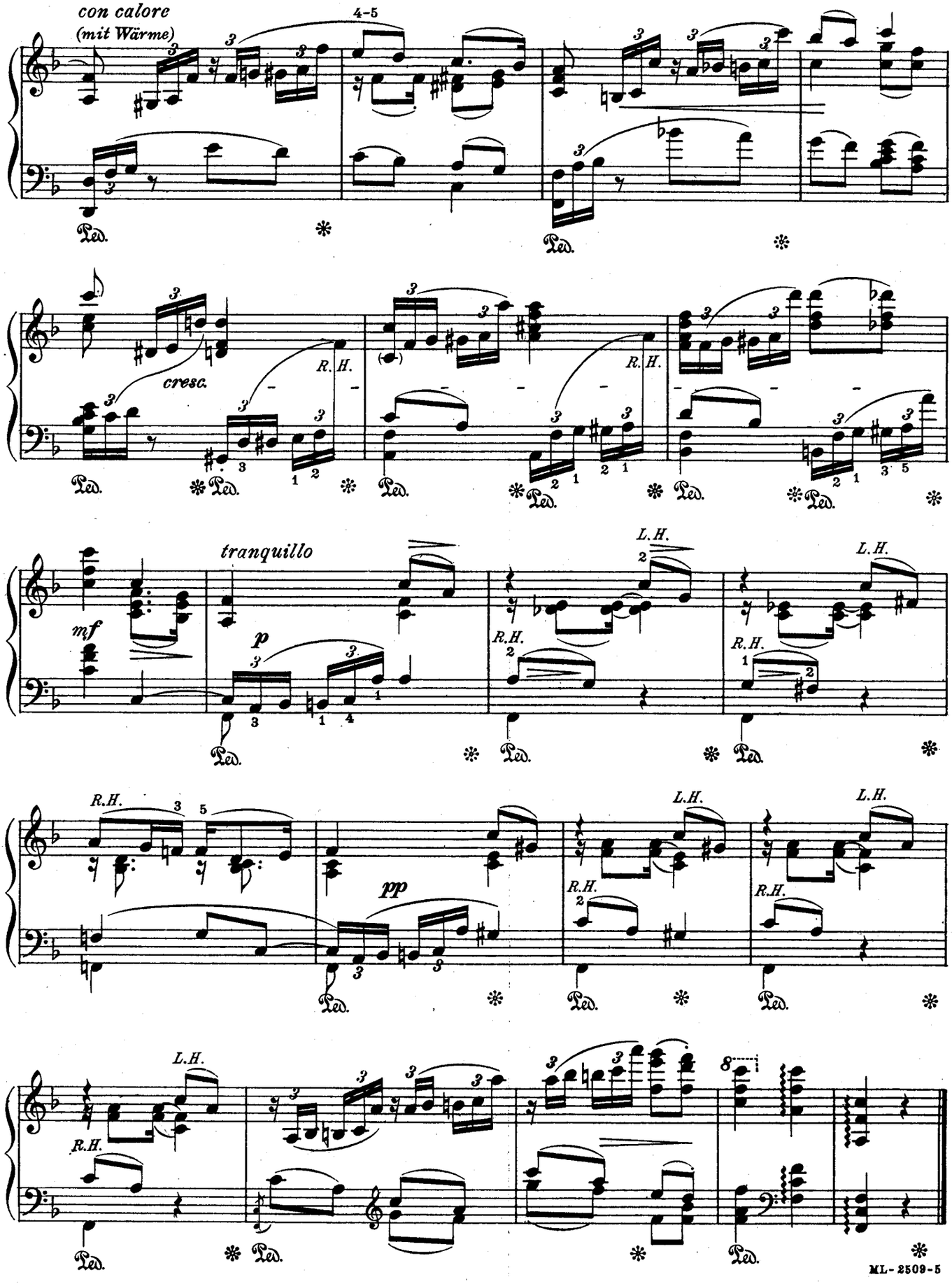

pp
R.H.
L.H.
p
smorzando
calando
Ped.


un poco moto
p
Ped.
Ped.
Ped.
Ped.
un poco moto
pp calando
p
Ped.
Ped.
Ped.
Ped.
pp calando
Ped.
Ped.


un poco moto
mf
Ped.
calando
Tempo I
con espress.
pp
p

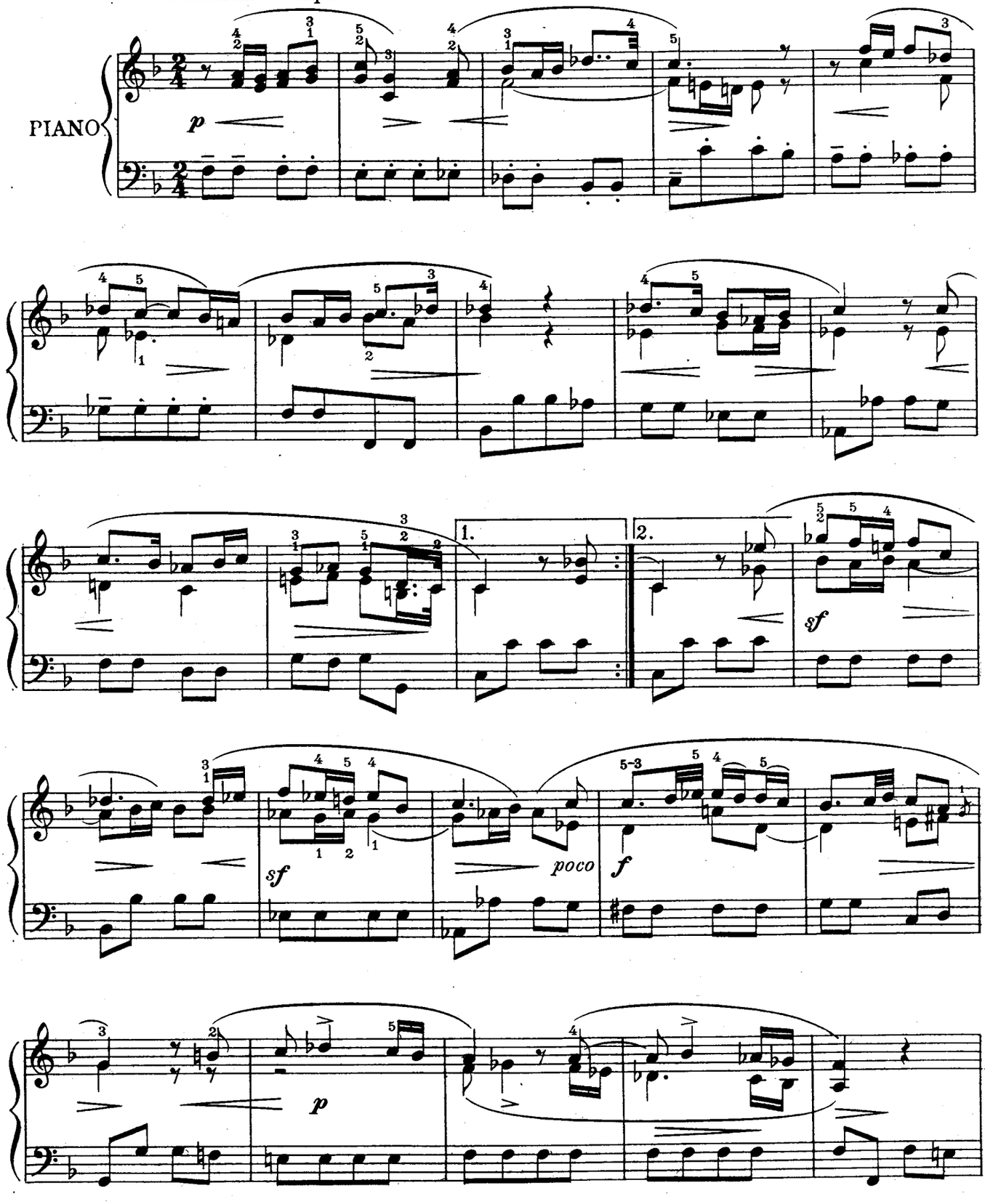

con calore
(mit Wärme)
4-5
Ped.
cresc.
R.H.
tranquillo
mf
p
L.H.
pp
8

PRELUDE and FUGUE, in F major

Edited by Moritz Moszkowski

MAX REGER, Op. 13, № 6.
(1873 -)

Andantino (semplice)



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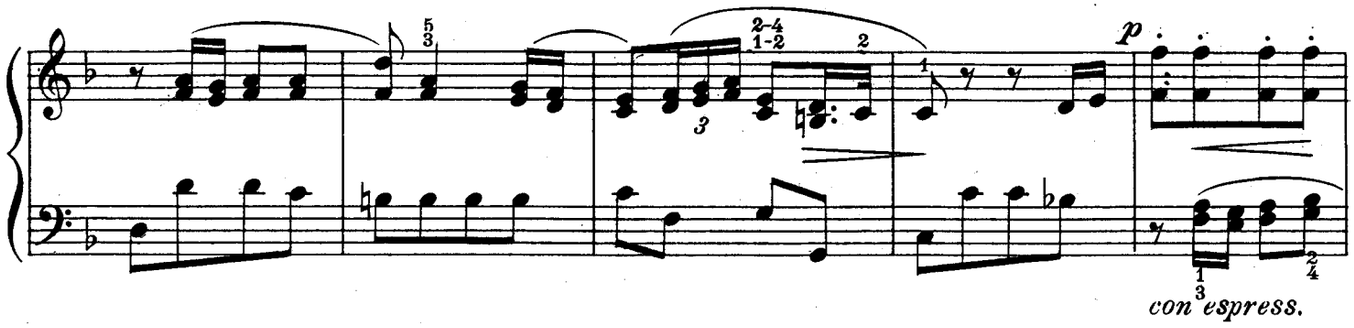
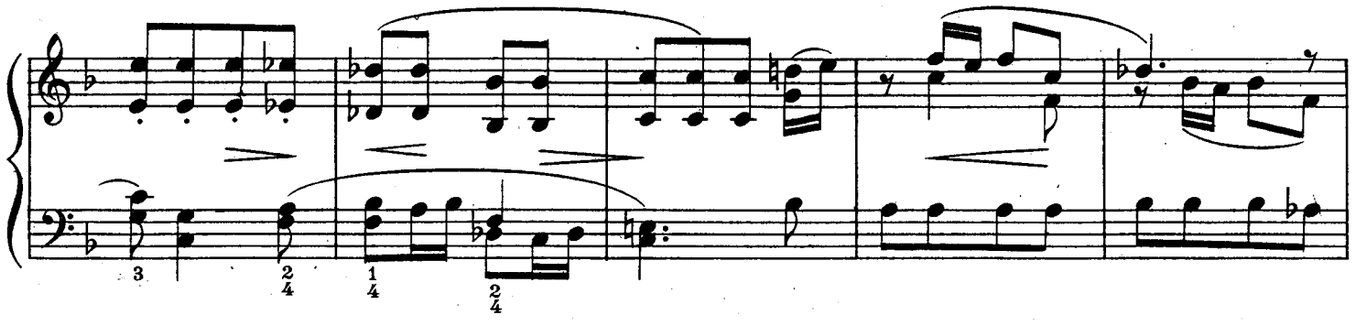
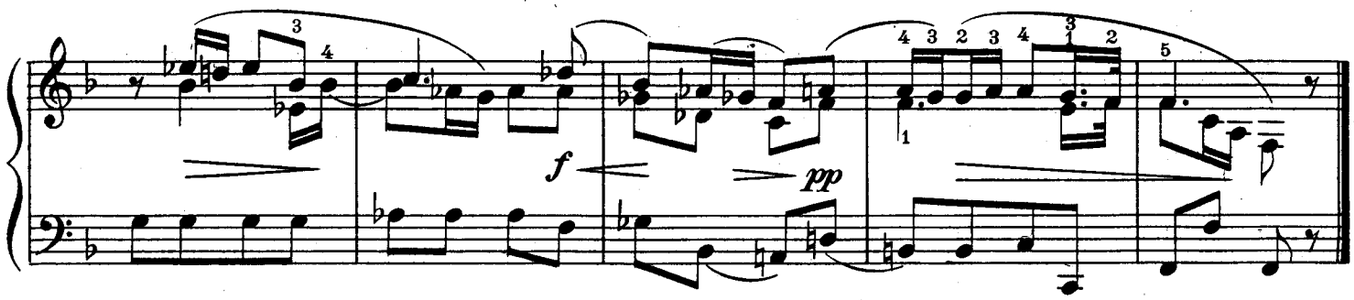
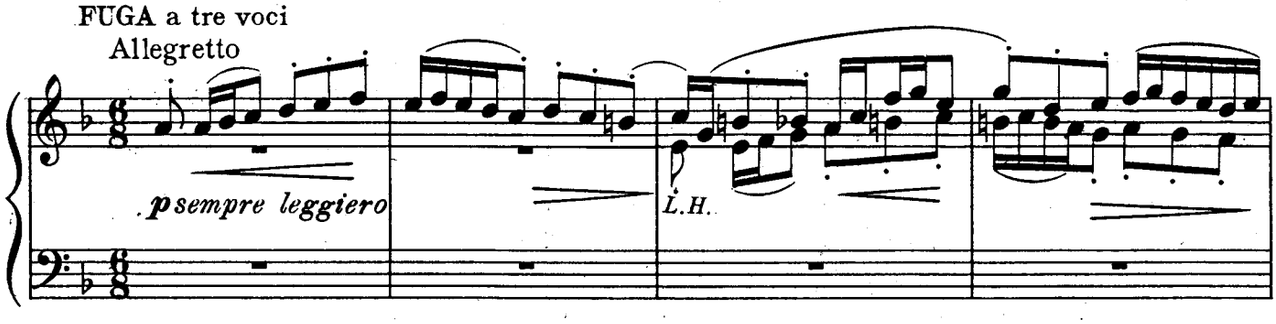


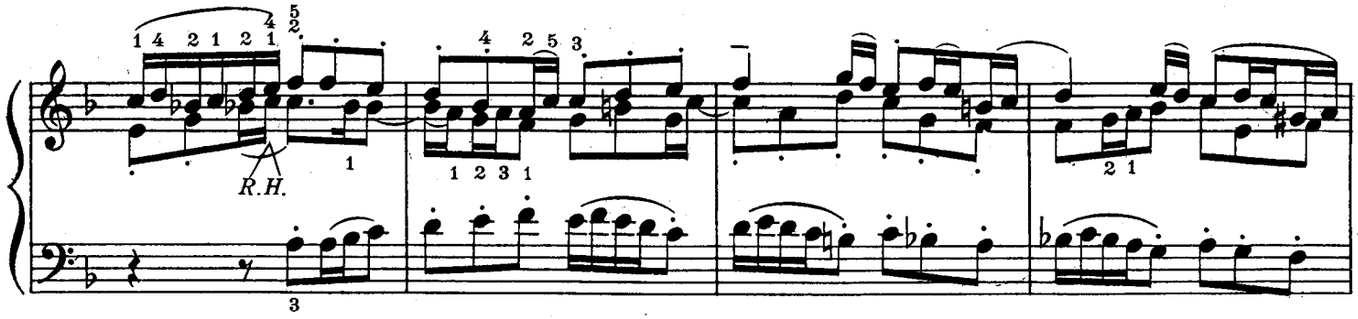


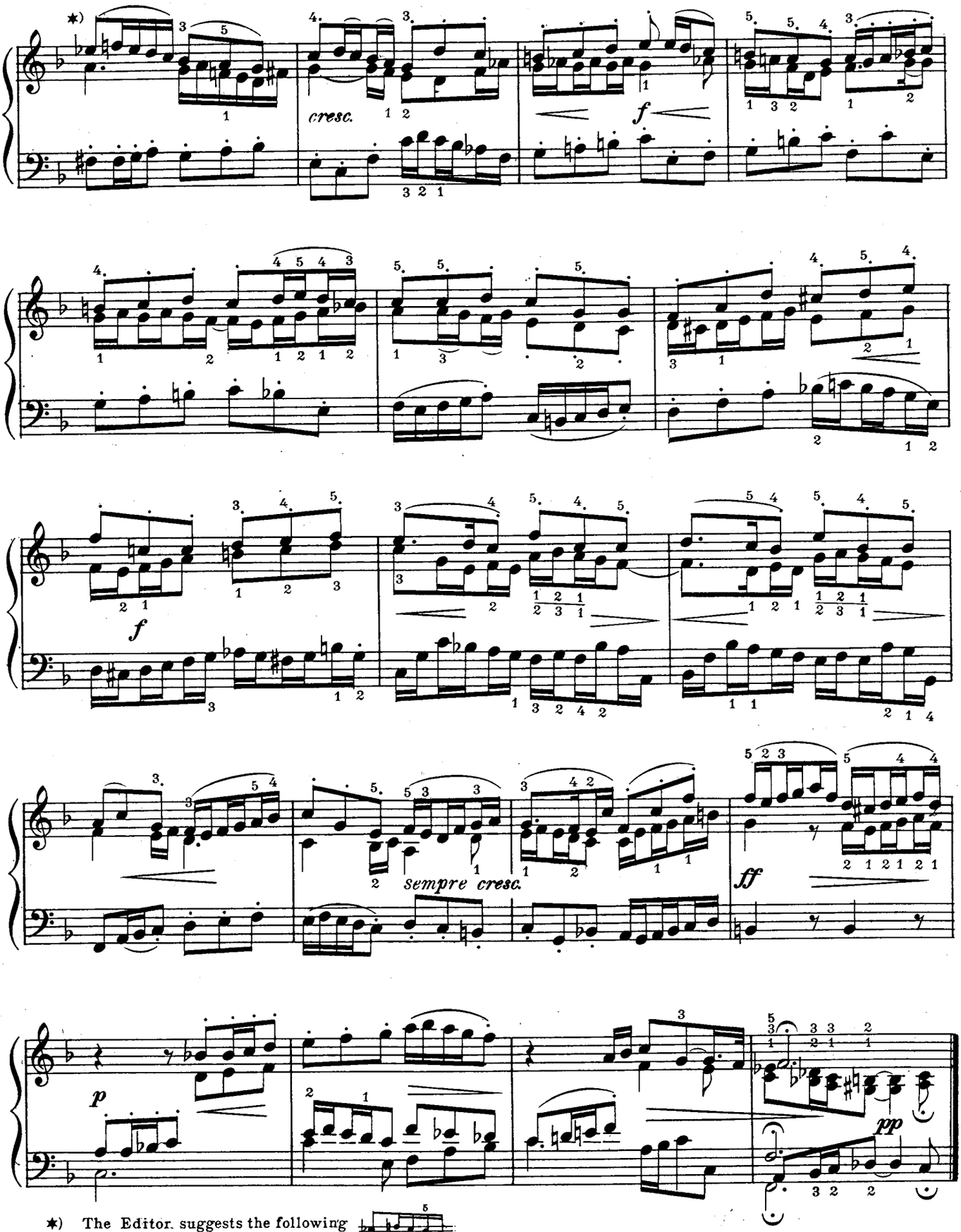
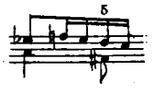


FUGA a tre voci

Allegretto







*) The Editor suggests the following slight change in the right hand.