

М 87

Moszkowski M.

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The German composer Moritz Moszkowski (1854–1925) became famous first of all as the author of piano music. His concert etudes are especially popular in modern performing practice. His miniature piano pieces became a steady part of the pedagogical repertoire. The collection includes pieces of opuses 18 and 77.

The edition is addressed to students of middle and senior classes at children's music schools and children's schools of arts, students of art and culture colleges and high schools in the course of basic piano, and also to a wide range of music lovers.

Мошковский М.

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Немецкий композитор Мориц Мошковский (1854–1925) в первую очередь прославился как автор фортепианной музыки. Особую популярность в современной исполнительской практике получили его концертные этюды. Прочно вошли в педагогическую практику и фортепианные пьесы-миниатюры. В сборник включены пьесы опусов 18 и 77.

Издание адресовано ученикам средних и старших классов ДМШ и ДШИ, студентам творческих училищ и вузов в курсе общего фортепиано, широкому кругу любителей музыки.

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FOREWORD

German composer, pianist and conductor Moritz Moszkowski (1854–1925) was born in a wealthy Polish-Jewish family. His creative abilities showed up early, so the first music lessons for Moszkowski were given at home under the guidance of his father, a teacher.

Professional musical education of Moszkowski began in 1865, when the family moved to Dresden. After studying four years at the Conservatory, he continued his studies at the Berlin Stern Conservatory and at the Theodor Kullak New Academy of Music. Kullak, who educated more than one generation of talented pianists, offered a seventeen-year-old Moszkowski to become a teacher at the Academy, where Moszkowski taught afterwards for more than a quarter of a century. His most famous students are Joseph Hoffman, Joaquin Turina, Wanda Landowska.

The active pianistic activity of Moszkowski began with the performance of his first Piano Concerto in 1875. Musicians and critics, including Franz Liszt and Anton Rubinstein, highly appreciated the performance style of the young pianist.

ПРЕДИСЛОВИЕ

Немецкий композитор, пианист и дирижер Мориц Мошковский (1854–1925) родился в обеспеченной польско-еврейской семье. Его творческие способности проявились рано, поэтому первые занятия музыкой для Мошковского проходили дома под руководством отца – учителя.

Профессиональное музыкальное образование началось для Мошковского в 1865, когда семья переехала в Дрезден. Отучившись четыре года в консерватории, он продолжил свое обучение в берлинской консерватории Штерна и в Новой академии музыки Теодора Куллака. Куллак, воспитавший не одно поколение талантливых пианистов, предложил семнадцатилетнему Мошковскому место преподавателя в Академии, на котором последний прослужил более четверти века. Среди его учеников – Иосиф Гофман, Хоакин Турина, Ванда Ландовска.

Активная пианистическая деятельность Мошковского началась с исполнения своего первого Концерта для фортепиано с оркестром в 1875 году. Музыканты и критики, в числе которых Ференц Лист и Антон Григорьевич Рубинштейн, высоко оценивали

Touring, Moszkowski visited cities of Russia, France, Germany, Poland, Switzerland, England and USA. His extensive repertoire included works by Beethoven, Schumann, Chopin, Wagner, Liszt and others. But the main place in the program was occupied by Moszkowski's piano music.

Because of the onset of a nervous illness, Moszkowski could not continue his performing career: he preferred to compose music instead of making recitals.

Among the large heritage of Moszkowski, a special place is occupied by piano works. Despite the fact that during his life many of his works were popular among pianists of Europe and America, still the interest in them gradually faded. However in our days there is a tendency to revive Moszkowski's music in the repertoire of contemporary performers.

In pedagogical practice, the "15 brilliant etudes" op. 72, as well as Moszkowski's piano miniatures are especially popular. Perhaps it was in the piano miniature that Moszkowski's aesthetic and stylistic aspirations were fully reflected.

The style of piano pieces, most often united in cycles, organi-

исполнительскую манеру молодого пианиста. С гастролями Мошковский посетил города России, Франции, Германии, Польши, Швейцарии, Англии, США. Его обширный репертуар включал сочинения Бетховена, Шумана, Шопена, Вагнера, Листа и др. Но основное место в программе занимала фортепианная музыка самого Мошковского.

Из-за начавшегося нервного недуга Мошковский не мог продолжать исполнительскую карьеру: публичным выступлениям он предпочел сочинительство.

Во всем многообразии композиторского наследия Мошковского особое место занимают фортепианные сочинения. Несмотря на то, что при жизни многие его произведения пользовались популярностью среди пианистов Европы и Америки, постепенно интерес к ним угасал. Лишь в настоящее время намечается тенденция возрождения музыки Мошковского в репертуаре современных исполнителей.

В педагогической практике особую популярность приобрели «15 блестящих этюдов» соч. 72, а также фортепианные миниатюры Мошковского. Пожалуй, именно в фортепианной миниатюре эстетические и стилистические устрем-

cally combines the individual characteristics of the musical language with the features of classic-romantic music. The pieces included in this collection (op. 18 and op. 77) are distinguished by a special pianistic texture, which allows them to be included in the repertoire of pupils of junior and middle classes of children's music schools and schools of art.

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ления Мошковского отразились в полной мере.

Стиль фортепианных пьес, чаще всего объединенных в циклы, органично сочетает индивидуальные особенности музыкального языка с чертами классико-романтической музыки. Пьесы включенных в настоящий сборник соч. 18 и 77 отличает особая пианистичность фактуры, позволяющая включать их в репертуар учеников младших и средних классов детских музыкальных школ и школ искусств.

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FIVE PIECES
I. MELODY

ПЯТЬ ПЬЕС
I. МЕЛОДИЯ

Op. 18

Moderato

p cantabile

The first system of the musical score is in 2/4 time with a key signature of one flat (B-flat). It features a melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Moderato' and the dynamics are 'p cantabile'. The melody consists of eighth and quarter notes, while the bass line uses a mix of quarter and eighth notes.

The second system continues the melody and bass line from the first system. It includes a 'Ped.' (pedal) marking at the end of the system, indicating where the sustain pedal should be used.

The third system continues the piece. A '*' symbol is placed below the first measure of the bass line, likely indicating a specific performance instruction or fingering.

p

The fourth system continues the melody and bass line. The dynamics are marked 'p' (piano).

The fifth system concludes the piece with the final notes of the melody and bass line.

espress.

Ped. *

This system contains the first six measures of the piece. The right hand features a melodic line with various ornaments and slurs. The left hand provides a harmonic accompaniment with some triplets. A 'Ped.' marking is present under the first measure, and an asterisk is placed under the second measure. The instruction 'espress.' is written in the right hand at the end of the system.

3

3

This system contains measures 7 through 12. It features a prominent triplet in the right hand in the first measure and another triplet in the left hand in the sixth measure. The music continues with complex rhythmic patterns and slurs.

dim.

This system contains measures 13 through 18. The right hand has a melodic line with slurs, while the left hand has a more active accompaniment. The instruction 'dim.' is written in the right hand at the end of the system.

ritard. p a tempo

This system contains measures 19 through 24. It includes a 'ritard.' marking in the right hand at the end of measure 22, followed by a 'p a tempo' marking in the right hand at the start of measure 23. The music concludes with sustained chords in the right hand.

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

This system contains measures 25 through 30. It consists of six measures, each with a 'Ped.' marking in the left hand. The right hand has a melodic line with slurs, and the left hand has a simple accompaniment.

Musical score system 1, featuring piano accompaniment. The system consists of two staves. The right staff contains chords and melodic fragments, while the left staff features a bass line with triplets and a prominent pedal point. The word "Ped." is written below the first three measures, and an asterisk "*" is placed below the fourth measure.

Musical score system 2, featuring piano accompaniment. The system consists of two staves. The right staff contains chords and melodic fragments, while the left staff features a bass line with triplets and a prominent pedal point. The word "trquillo" is written above the right staff in the third measure.

Musical score system 3, featuring piano accompaniment. The system consists of two staves. The right staff contains chords and melodic fragments, while the left staff features a bass line with triplets and a prominent pedal point.

Musical score system 4, featuring piano accompaniment. The system consists of two staves. The right staff contains a melodic line with triplets, while the left staff features a bass line with triplets and a prominent pedal point.

Musical score system 5, featuring piano accompaniment. The system consists of two staves. The right staff contains a melodic line with triplets, while the left staff features a bass line with triplets and a prominent pedal point. The word "dimin." is written above the right staff in the first measure, and "pp" is written above the right staff in the third measure. The word "Ped." is written below the first and third measures.

II. SCHERZINO

II. СКЕРЦИНО

Allegro

mp staccato

f

p

scherzando

First system of a piano score. The right hand features a sequence of chords in the first measure, followed by a melodic line with a trill in the second measure, and a melodic line with a trill in the third measure. The left hand plays a simple eighth-note accompaniment.

Second system of a piano score. The right hand plays a steady eighth-note accompaniment with chords. The left hand plays a simple eighth-note accompaniment.

Third system of a piano score. The right hand features a sequence of chords in the first measure, followed by a melodic line with a trill in the second measure, and a melodic line with a trill in the third measure. The left hand plays a simple eighth-note accompaniment.

Fourth system of a piano score. The right hand features a sequence of chords in the first measure, followed by a melodic line with a trill in the second measure, and a melodic line with a trill in the third measure. The left hand plays a simple eighth-note accompaniment. The word "dim." is written above the second measure of the right hand.

Fifth system of a piano score. The right hand starts with a rest in the first measure, followed by a melodic line with a trill in the second measure, and a melodic line with a trill in the third measure. The left hand plays a simple eighth-note accompaniment. The dynamic markings "pp" and "p" are written below the first and second measures of the right hand, respectively.