

VINGT CINQ ÉTUDES MÉLODIQUES

AVEC VARIATIONS (MOYENNE FORCE)

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25 MELODIOUS STUDIES

WITH VARIATIONS (MODERATELY DIFFICULT)

25の旋律的練習曲と変奏 (中級)

25 MELODISCHE ÜBUNGEN

MIT VARIATIONEN (MITTELSCHWER)

マルセル・モイーズ

MARCEL MOYSE

1 *Andantino*

p *f* *mf* *eresc.* *mf* *eresc.* *f* *p* *eresc.* *p* *eresc.* *rall.*

A travailler en simple coup de langue en articulant beaucoup dans le piano comme dans le forte | *Practise with single tonguing, articulate well in piano also in forte* | Mit einfachem Zungenschlag zu üben; sowohl im piano wie im forte gut artikulierend.

シングル・タンギングで学習する。フォルテと同様、ピアノに於ても非常に明確なアーティキュレーションで演奏しなければならない。

2 *Moderato*
ben legato, ben eguale, ben cantato

p *eresc.* *f* *p* *eresc.* *f* *f*

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Léger accent sur la 1^{re} sans la tenir

Light accent on the 1st without holding.

Leichte Betonung auf der ersten, ohne Dehnung.

最初の音に、長くならないよう注意して軽いアクセントを置く。

Allegro

simile

3

Musical score for exercise 3, marked Allegro. It consists of five staves of music. The first staff begins with a treble clef, a common time signature (C), and a piano (p) dynamic marking. The music features a rhythmic pattern of eighth notes, with accents placed on the first note of each group. The tempo is marked 'Allegro' and the style is 'simile'.

Léger accent sur la 1^{re} sans la tenir;écourter la dernière.

Light accent on the 1st without holding shorten the last.

Leichte Betonung auf der ersten, ohne Dehnung Die letzte Note verkürzend.

最初の音に、長くならないよう注意して軽いアクセントを置く。最後の音符を短く奏する。

Moderato

3 bis

Musical score for exercise 3 bis, marked Moderato. It consists of nine staves of music. The first staff begins with a treble clef, a common time signature (C), and a piano (p) dynamic marking. The music features a rhythmic pattern of eighth notes, with accents placed on the first note of each group. The tempo is marked 'Moderato'.

Andante moderato

4

ben marcato il canto

Musical score for measures 4-9, marked *Andante moderato*. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music features a melodic line with a series of eighth-note patterns, often beamed together, and is characterized by long, sweeping slurs. The tempo is *Andante moderato*, and the performance instruction *ben marcato il canto* is written below the first staff.

Allegro

5

mf

Musical score for measures 10-15, marked *Allegro*. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The music is more rhythmic and active than the previous section, featuring eighth-note patterns and slurs. The tempo is *Allegro*, and the dynamic marking *mf* (mezzo-forte) is written below the first staff.

Pour ces 2 études observer les accents sans tenir les notes pour donner à chacune de ces études son caractère rythmique.

For these 2 studies observe the accents without holding on the notes, to give to each of these studies its rhythmical character.

In diesen zwei Übungen beobachtet man alle Akzente ohne die Töne auszuhalten, damit jede der Übungen ihren ritmische Charakter erhalte.

次の二つの練習曲に律動的な特徴を与えるため、音が長くならないように注意しながら各音符のアクセントを守る。

Allegro moderato

6

p *cresc.* *f* *cédez légèrement*
軽くリタルダント

a Tempo *p* *cresc.* *f* *p*

7

p *cresc.* *f* *cresc.* *f* *dim. e rall. poco a poco* *a Tempo* *p*

Allegro moderato

8

sonoro

Allegro moderato

9

sonoro

10 **Minuetto**

p *mf* *cresc.* *dim.*

p *f*

mf *mf*

cédez *a Tempo* *pp* *p* *mf*

p *mf* *f* *cédez*

Variazioni

p *mf* *f*

dim. *p*

mf *f*

mf

mf *mf*

f

cédez *a Tempo* *pp* *p*

mf

p *mf*

f *cédez* *mf*

Allegro moderato

12

Musical score for measures 12-13. The music is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a dynamic marking of *f*. The score consists of ten staves of music, each containing a melodic line with slurs and accents. The melody is characterized by eighth-note patterns and occasional sixteenth-note runs. The key signature changes to two flats (B-flat, E-flat) at the end of measure 13.

Lento

13

Musical score for measures 14-15. The music is in 6/8 time with a key signature of two flats (B-flat, E-flat). It begins with a dynamic marking of *p*. The score consists of two staves of music, each containing a melodic line with slurs and accents. The melody is characterized by dotted rhythms and a slower tempo. The dynamic markings are *mf*, *f*, *dim.*, and *pp*.

1:
Variazione

p *mf* *f* *mf* *dim.* *pp*

2:
Variazione

p *mf* *f* *f* *mf* *dim.* *pp*

3:
Variazione

p *mf* *f* *f* *mf* *dim.* *pp*

14 *Allegro*
p *ben cantato e sostenuto* *crese.*

Lento

15



Double coup de langue.

Double tonguing.

Zweifacher Zungenschlag.

ダブル・タンギング。

Pour cette étude et ses 3 variations toutes les notes très courtes avec un léger accent sur la 1^{re} de chaque mesure

For this study and its 3 variations all the notes very short with a light accent on the 1st of each bar.

In dieser Übung und ihren 3 Variationen nehme man alle Noten sehr kurz mit leichter Betonung der ersten Note in jedem Takt.

次の練習曲とその三つの変奏では、すべての音を非常に短く演奏し、各小節の最初の音符に軽いアクセントを置く。

Vivace uno tempo

16

simile

Allegro moderato

simile

1:
Variatione

Moderato

2:
Variazione

The musical score consists of 14 staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. A dynamic marking of *f* (forte) is placed below the first few notes. The music is characterized by a complex, driving rhythmic pattern, primarily consisting of eighth and sixteenth notes, often beamed together in groups. The melody is highly active, with frequent sixteenth-note runs and syncopated rhythms. The piece concludes with a final cadence on the 14th staff.

Moderato

simile

3:
Variazione

This musical score is for Variation 3, marked 'Moderato' and 'simile'. It consists of 14 staves of music. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The music is characterized by a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together in groups. The first staff begins with a treble clef, a key signature of three sharps, and a 3/4 time signature. A dynamic marking of 'f' (forte) is present at the start. The notation includes various articulations such as slurs and accents. The overall texture is dense and intricate, typical of a virtuosic variation.

Double coup de langue.

Double tonguing.

Zweifacher Zungenschlag.

ダブル・タンギング

Mêmes observations que pour le N° 16 | Same observations as for N° 16 | Dieselben Bemerkungen wie für N° 16

No.16と同じ注意。

17 *Allegro* *simile*

1^a *Variatione* *simile*

Mêmes observations que pour le N° 16 | Same observations as for N° 16 | Dieselben Bemerkungen wie für N° 16

No.16と同じ注意。

18 *Allegro* *simile*

Allegro moderato

1^a Variazione

t k t k t k t k t k t k t k t k simile

Allegro moderato

2^a Variazione

t k t k t k t k t k t k t k t k simile

Double coup de langue.

Double tonguing.

Zweifacher Zungenschlag.

ダブル・タンギング。

Mêmes observations que pour
le N° 16

Same observations as for N° 16

Dieselben Bemerkungen wie
für N° 16

No.16と同じ注意。

Andantino

simile

19

Andantino

simile

1^a
variazione

No.16と同じ注意。

20 **Allegro** *t k t t k t t k t simile*

Allegro *t k t t k t t k t simile*

1^a
Variazione

2^a Variazione **Allegro** *t k t t k t t k t t k t t simile*

The 2nd variation consists of six staves of music. The first staff begins with the tempo marking 'Allegro' and includes fingerings (t, k, t, t, k, t, t, k, t, t, k, t) and the instruction 'simile'. The music is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The piece features a complex rhythmic pattern of eighth and sixteenth notes, with some notes beamed together. The notation includes various articulations such as slurs and accents.

3^a Variazione **Allegro** *t k t t k t t k t t k t t simile*

The 3rd variation consists of six staves of music. The first staff begins with the tempo marking 'Allegro' and includes fingerings (t, k, t, t, k, t, t, k, t, t, k, t) and the instruction 'simile'. The music is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The piece features a complex rhythmic pattern of eighth and sixteenth notes, with some notes beamed together. The notation includes various articulations such as slurs and accents.

Triple coup de langue.

Triple tonguing.

Dreifacher Zungeschlag.

トリプル・タンギング。

Mêmes observations que pour
le N° 16

No.16と同じ注意。

Same observations as for N°16

Dieselben Bemerkungen wie
für N° 16

21

Moderato

simile

3 3 3 3 3 3

8va ad lib.

8va ad lib. *loco*

Surveiller l'égalité et n'employer que les
doigtés naturels.

Watch evenness and only use the simple fingering.

Man überwache die Gleichförmigkeit und
benütze den natürlichen Fingersatz.

わたらないようよく注意し、総て通常の指使いを用いる。

Andante

22

mf

The musical score is written for piano and begins at measure 22. It is in G major (one sharp) and 12/8 time. The tempo is marked 'Andante' and the dynamic is 'mf' (mezzo-forte). The score consists of 14 staves of music. The first staff starts with a treble clef and a key signature of one sharp (F#). The music is characterized by a consistent eighth-note pattern across all staves, with various phrasing slurs and articulation marks. The piece concludes with a final whole note chord in the 14th staff.

25

Andante

equal e sostenuto

7

Bonne exécution appuyer la 1^{re}, diminuer la 2^e sans toute-fois la lâcher.



Good execution, support the 1st diminish the 2nd, without slackening the time.



Gute Ausführung die erste gut betont, die zweite nachlassend aber ohne sie zu vernachlässig.



Mauvaises

悪い演奏。



よい演奏を行うには、最初の音を強調し、二番目の音をゆるめないうでディミヌエンドする。

Allegro moderato



La première des 2 croches est bien accentuée mais courte, la 2^e toujours plus piano que la 1^{re} et comme le rebondissement de la basse.

The first of the 2 brochets is well accented but short, the 2nd always more Piano than the 1st and as the rebounding of the bass.

Die erste der zwei Achteln wird gut betont aber kurz, die zweite stets leiser und wie ein Wiederhall des Basses.

最初の八分音符に十分な(しかし短く)アクセントをつける。二番目の八分音符は、最初のそれより常にピアノで、低い音のはね返りのように奏する。

Allegro



Jouer ce thème avec un son ample et soutenu
et bien observer les nuances.

For this theme a tone ample and sustained
and well observing the nuances.

Für dieses Thema grossen Ton und die Nüancen
gut heubachten.

このテーマは豊富な、そして一貫して支えた音で演奏する。記されたニュアンスを充分に守る。

Andante

Bien faire ressortir le chant qui est souligné. | Bring out the melody which is underlined. | Den Gesang, der unterstrichen ist, gut hervorheben.

テヌートが付けられている 歌を充分に際立たせる。

1^a Variazione

Un léger accent sur la 1^{re} de chaque groupe
et les 2 dernières très légères.

A light accent on the 1st of each group and
the 2 last very light.

Leichte Betonung jeder ersten Note einer Gruppe
und die zwei letzten sehr leicht.

各グループの最初の音に軽いアクセントを置き、最後の二つの音符を非常に軽く演奏する。

2^a Variazione

De la pointe de la langue comme le violoniste
de la pointe de l'archet et sauté.

With the point of the tongue as the violinist
with the tip of the bow and skipping.

Mit der Zungenspitze, so wie der Geigenspieler mit
der Bogenspitze und hüpfend.

ヴァイオリン奏者が弓の先を使うように、舌の先端で「ソタイエ」する。

3^a Variazione