

CÉLÈBRES

# ÉTUDES

caractéristiques

POUR

## PIANO

Pour le développement de Style et de la Bravoure  
(For the higher development of Style and Bravoura)

PAR

## IGNAZ MOSCHELES.

OPUS 95.

Translated and edited by A.R.Parsons.

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YES

### MOTTO.

*„Indem ein Musikus nicht rühren kann, er sei denn selbst gerührt, so muss er nothwendig sich selbst in alle Affectionen setzen können, welche er bei seinen Zuhörern erregen will; er giebt ihnen seine Empfindungen zu verstehen, und beregt sie solchergestalt am Besten zur Mit-Empfindung.“*

(C. Ph. Em. Bach's Versuch über die wahre Art das Clavier zu spielen. 1762.)

### MOTTO.

Since a musician cannot move others unless he himself is moved, it follows that it is necessary for him to be able to place himself in all the various moods which he may desire to excite in his auditors. He interprets to them his own feelings, and thus uses the best means of moving them to feel with himself.

(C. Ph. Em. Bach's essay on the true Art of playing the Pianoforte. 1762.)

## VORWORT.

*Obschon der Verfasser dieses Werk nicht als Fortsetzung seiner früheren Etüden betrachtet haben möchte, so übergiebt er es doch vorzugsweise solchen Spielern, die sich mit jenen schon vertraut gemacht haben, in der Voraussetzung, dass die höhern Zwecke der Kunst-Entwickelung, die ihm bei diesen vorgeschwelt, von dergestalt vorbereiteten und eingeweihten Spielern am besten aufgefasst und verstanden werden können.*

*Da die mechanische Ausbildung der Hand hier nur Nebenzweck ist, (indem der Verfasser annimmt, dass der Spieler sich diese bereits zu eigen gemacht,) so sind die Bemerkungen über die Spielart, welche sich in den früheren befinden, weggelassen, und der Fingersatz seltener angebracht; der Spieler ist besonders darauf angewiesen, durch seinen Vortrag diejenigen Regungen, Leidenschaften und Empfindungen auszudrücken, die dem Verfasser beim Schreiben dieser Tonstücke vorgeschwelt und die er durch die charakteristischen Namens-Bezeichnungen, die einem jeden der Stücke vorgesetzt sind, so wie durch die den Vortrag bezeichnenden Kunstmärter, die in Laufe des Werkes vorkommen, nur leise andeuten konnte. Seine innern Gefühle durch Worte deutlicher erklären zu wollen, schien ihm ein Eingriff in das Wesen der Tonkunst, in deren wahren Verehrern diese Stücke hoffentlich die Phantasie anregen, und, wenn auch nicht dieselben, doch analoge Bilder hervorrufen sollen.*

## PREFACE.

Although the author of this work would not have it viewed as a continuation of his former collection of Etudes, he prefers, nevertheless, to offer it to players who have familiarized themselves with that former work; for he is convinced that players thus prepared and initiated, will best comprehend and understand the higher ends of artistic development which he had in view in writing the present work.

As the mechanical training of the hand is but a secondary consideration here (since the author assumes that the player has already accomplished that), all remarks concerning the mode of execution, such as the former Etudes contained, are omitted, and the fingering is less frequently given. The attention of the player is especially directed to the problem of seeking, by means of an appropriate delivery, to express the emotions, passions and feelings which the author had in mind while writing these pieces, but which things he could only faintly indicate by means of the characteristic titles prefixed to the various pieces, and by the art-terms used in the course of the work to indicate the mode of delivery. It seemed to him that to seek to explain his inner feelings more clearly by means of words, would be an invasion of the proper sphere of musical art, whose true admirers, it is hoped, will find their imaginations excited by these pieces to the reproduction of ideas at least analogous to, if not precisely the same as, those with which the composer's mind was inspired.

## ANGER.

(ZORN.)

J. MOSCHELES, Op. 95.

Allegro non troppo. (♩. 116.)

*Energico.*

1.

*Energico.*

*f*

*mf*

*ff*

*sf*

*sf*

*p*

decrese. sotto voce. impetuoso.

ff

2 1 2 1 3

1 2 3 1 3

*Con smania.*

ff ff ff ff ff ff

sf sf sf sf sf sf

m.s. m.d. sf m.d. m.s.

m.s. m.d. m.d. m.s. p calmato. sempre p sotto voce. 5 5 5

cresc. sf p p 5 5 5

5 5 5 pp pp pp

5 1 cresc. 2 1 2 3 4 sf sf sf

The image shows six staves of musical notation for piano, likely from a classical or romantic era piece. The music is written in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The notation includes various dynamic markings such as *sf*, *p*, *cresc.*, *ff*, and *leggierissimo*. There are also performance instructions like "energetico." and fingerings (e.g., 1243, 132). The music consists of six measures per staff, with some measures spanning multiple staves. The overall style is complex and dynamic, typical of late 19th-century piano music.

## RECONCILIATION.

(VERSÖHNUNG.)

**Andante Placido.** ( $\text{♩} = 69.$ )  
*con delicatezza.*

triquillo.

*agitando.* m.s.

*calmato.*

*lusingando.*

*leggierissimo. cresc.*

*p con delicatezza.*

*leggierissimo.*

*spoco ritenuto.*

*il canto ben sostenuto.*

*accentuato assai.*

*il basso sempre leggiero.*

*molto cre - seen - do.*

*appassionato.*

*calmato.*

*sempre dimin.*

*ten.*

*ten.*

*pp rat - len - tan - do.*

## CONTRADICTION.

(WIDERSPRUCH.)

Vivace. ( $\text{♩} = 116.$ )  
*semplice.*

3.

*cresc.*

*poco cresc.*

*f*

*pp*

*pp*

The image shows ten staves of musical notation for piano, arranged in two columns of five staves each. The notation is in 2/4 time, with a key signature of one flat. The top staff consists of treble and bass staves. The second column starts with a treble staff, followed by a bass staff, then a treble staff with dynamic markings 'pp' and 'sempre pp', and a bass staff. The third column continues with a treble staff, a bass staff, a treble staff with dynamic markings 'v' and '2 1', and a bass staff. The fourth column begins with a treble staff, followed by a bass staff, a treble staff with dynamic markings '8.', and a bass staff. The fifth column concludes with a treble staff, a bass staff, a treble staff with dynamic markings '8.', and a bass staff. The bottom staff consists of treble and bass staves. The page number '2656' is located at the bottom left.

12

Sheet music for piano, page 12, featuring six staves of musical notation. The music is in 2/4 time and consists of measures 12 through 18. The key signature changes from G major (measures 12-14) to F# minor (measures 15-16), then to E major (measures 17-18). Measure 12 starts with a dynamic of *sf*. Measures 13 and 14 feature eighth-note patterns with various dynamics including *p*, *sf*, and *ff*. Measure 15 begins with a dynamic of *ff*. Measures 16 and 17 continue with eighth-note patterns, with measure 17 ending with a dynamic of *p leggiero.*. Measure 18 concludes with a dynamic of *pp*. The music includes several slurs and grace notes. Measure 18 ends with a dynamic of *sf*.

*conilarita.*

Sheet music for piano, page 13, featuring six staves of musical notation. The music is in common time and consists of six staves, each with a treble clef and a bass clef. The key signature changes frequently, indicated by various sharps and flats. The first staff begins with a dynamic of *8*, followed by *Rit.* The second staff starts with *8*, *sempre ff*, and *Rit.*. The third staff begins with *8*, *strepitoso.*, and *sf*. The fourth staff begins with *8*, *sf*, *sf*, and *sf*. The fifth staff begins with *8*, *sempre ff*, and *sf*. The sixth staff begins with *8*, *sf*, and ends with *con impeto sino al Fine.* The music concludes with a dynamic of *fff*.

JUNO.  
(JUNC.)

*Allegro maestoso. (♩ = 112.)*  
*energico.*

4.

The image shows a page of sheet music for a piano, page 15. The music is arranged in six staves. The top staff starts with a dynamic of *f* and includes fingerings (2 1, 2 1, 2) and a dynamic of *sf*. The second staff begins with a dynamic of *f* and includes fingerings (2 1, 2 1, 2). The third staff starts with a dynamic of *f* and includes fingerings (2 1, 2 1, 2). The fourth staff starts with a dynamic of *f* and includes fingerings (2 1, 2 1, 2). The fifth staff starts with a dynamic of *p* and includes fingerings (2 1, 2 1, 2). The sixth staff starts with a dynamic of *p* and includes fingerings (2 1, 2 1, 2). Various dynamics and performance instructions are scattered throughout the piece, such as *sempre f*, *strepitoso.*, *appassionato.*, *agitato.*, and *pp*.

A page from a musical score featuring a piano-vocal duet. The piano part is in the background, providing harmonic support with sustained notes and rhythmic patterns. The vocal part is in the foreground, with lyrics appearing below the notes. The vocal line includes words like "decre", "seen", "do", "ri", "te", "nu", "to", "poco", "a", "poco", "cre", "seen", and "semperff". The score is marked with dynamic instructions such as ff, sf, pp, p, and trem. The tempo is indicated as "Tempo I." in the middle section. The page number 16 is at the top left.

Diese 3 Takte können als Einleitung  
zur nächsten Etude dienen, wenn diese  
unmittelbar nach der obigen gespielt wird.

These 3 measures may serve as an  
introduction to the next Etude when it is  
played immediately after this.

# FAIRY TALE.

(KINDERMÄHRCHEN.)

Allegretto grazioso. ( $\text{d} = 78$ .)

5.

Rit. \* Rit. \* Rit. \*

Rit. \* Rit. \* Rit. \* dolce. ten.

Rit. \*

ten.

il basso ben marcato.

*sf* *p* *sf* *p* *sf* *p* *cresc.*

A musical score for piano, featuring six staves of music. The score includes dynamic markings such as *dolce.*, *f*, *p*, *sf*, *mf*, *pp*, and *dim.*. The lyrics "cre seen do" appear in the middle section. The score consists of two systems of three staves each. The first system starts with a forte dynamic (*f*) and a piano dynamic (*p*). The second system begins with a piano dynamic (*p*), followed by a forte dynamic (*f*), and then a piano dynamic (*p*). The music concludes with a piano dynamic (*pp*) and a dynamic marking *dim.*

A page of musical notation for orchestra and piano, featuring six staves of music. The music is in 2/4 time and consists of six measures. The instrumentation includes two flutes (Fl. I and Fl. II), two oboes (Ob. I and Ob. II), two bassoons (Bsn. I and Bsn. II), two horns (Hrn. I and Hrn. II), two trumpets (Trp. I and Trp. II), two tubas (Tba. I and Tba. II), and a piano.

The dynamics and markings include:

- Measure 1: Fl. I, Fl. II, Ob. I, Ob. II, Bsn. I, Bsn. II, Hrn. I, Hrn. II, Trp. I, Trp. II, Tba. I, Tba. II, piano.
- Measure 2: Fl. I, Fl. II, Ob. I, Ob. II, Bsn. I, Bsn. II, Hrn. I, Hrn. II, Trp. I, Trp. II, Tba. I, Tba. II, piano.
- Measure 3: Fl. I, Fl. II, Ob. I, Ob. II, Bsn. I, Bsn. II, Hrn. I, Hrn. II, Trp. I, Trp. II, Tba. I, Tba. II, piano.
- Measure 4: Fl. I, Fl. II, Ob. I, Ob. II, Bsn. I, Bsn. II, Hrn. I, Hrn. II, Trp. I, Trp. II, Tba. I, Tba. II, piano.
- Measure 5: Fl. I, Fl. II, Ob. I, Ob. II, Bsn. I, Bsn. II, Hrn. I, Hrn. II, Trp. I, Trp. II, Tba. I, Tba. II, piano.
- Measure 6: Fl. I, Fl. II, Ob. I, Ob. II, Bsn. I, Bsn. II, Hrn. I, Hrn. II, Trp. I, Trp. II, Tba. I, Tba. II, piano.

Text markings in the score include: *Rd.*, \*, *Rd.*, \*, *Rd.*, \*, *Rd.*, \*, *cre -*, *scpn*, *- do*, *ff*, *p*, *ff*, *p*, *pp*, *dolce*, *seen -*, and *do*.

*frisoluto.*

*p*

*sf*

*f*

*m.s.*

*per cresc.*

*f*

*p*

*semplisce.*

*p*

*lusingando.*

*sempre p*

*leggierissimo.*

*ral - len - tan - do.*

*pp*

## BACCHANAL.

(BACCHANAL.)

Allegro con spirito. ( $\text{♩} = 96$ )

6. *sotto voce.*

*pp*      *ri - te - nu - to.*

*ff strepitoso.*

*f*      *f*      *f*      *ten.*

*f*      *f*      *f*      *sf*

*ten.*

*sf*      *sempre ff*

*f*      *sf*      *sf*      *sf*

*sf*      *sf*      *sf*      *sf*

*sf*      *sf*      *sf*      *sf*

*sf*      *sf*      *sf*      *sf*

A musical score for piano, page 23, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a dynamic of *f*, followed by *f*, *f*, and *ff*. An instruction "sempre ff" appears above the third staff. The middle system begins with *f*, followed by *f*, *f*, and *f*. An instruction "ritenuto, pesante." is placed above the first staff. The bottom system starts with *f*, followed by *f*, *f*, and *p sotto voce.* The score includes various dynamics such as *f*, *ff*, *p*, *poco*, and *sempre p*. Performance instructions like "il basso sempre staccato." are also present. Measure numbers 8 and 9 are indicated above the staves.

cre - - scen - - do.

*sotto voce.*

*dimin.*

2656



# TENDERNESS.

(ZÄRTLICHKEIT.)

*Andante molto espressivo. (♩ = 69.)*

*Cantabile, con tenerezza.*

7.

*Ped.* \* *Ped.* \*

*poco cresc.*

*cresc.*

*sf*

*pp*

*con abbandono.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \*

The image shows a page of sheet music for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measure 111 starts with a dynamic of  $\text{v}$ . The right hand plays eighth-note chords, and the left hand provides harmonic support. Measure 112 begins with a dynamic of  $\text{p}$ , followed by a crescendo. Measure 113 features a dynamic of  $\text{ten.}$  Measure 114 includes dynamics of  $\text{cresc.}$  and  $\text{* p}$ . Measure 115 contains a dynamic of  $\text{sf}$ . Measures 116-117 show a continuation of the rhythmic pattern with dynamics of  $\text{p}$  and  $\text{v}$ . Measure 118 begins with a dynamic of  $\text{sf}$  and a diminuendo. Measure 119 features a dynamic of  $\text{dimin.}$  Measure 120 includes dynamics of  $\text{p}$  and  $\text{v}$ . Measure 121 contains a dynamic of  $\text{sf}$ . Measures 122-123 show a continuation of the rhythmic pattern with dynamics of  $\text{p}$  and  $\text{sf}$ . Measure 124 begins with a dynamic of  $\text{p}$  and a marking of "un poco marcato.". Measure 125 concludes with a dynamic of  $\text{sf}$ .

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a treble clef for the top staff and a bass clef for the bottom staff. The key signature changes between staves. The notation includes various dynamic markings such as *sf*, *p*, *ten.*, *pp*, *decresc.*, *rallent.*, *in Tempo.*, *sotto voce.*, and *agitato.*. There are also numerous grace notes, slurs, and fingerings indicated by numbers above the notes. The music is divided into measures by vertical bar lines.

*appassionato.*

*molto cresc.*

*f grandioso.*

*p*

*teneramente.*

*tranquillo.*

*ten.*

*poco ri - te - nu - to.*

*in Tempo.*

*p*

*ten.*

*poco ri - te - nu - to.*

*in Tempo.*

*ff* *sf* *estatico.* *3* *sempre f*

*sf* *sf* *2 3 1*

*decresc.* *il canto ben marcato.* *ten.* *ben marcato.* *ten.*

*ere seen do.* *decresc.* *3* *5*

*v v v* *decrese.* *v*

*ap pas sio na to* *cresc.* *3 1 3 2 3 1* *dimin.* *v v v*

A musical score page featuring six staves of piano music. The top two staves are treble clef, and the bottom four are bass clef. The first three staves begin with dynamic *p*, followed by *ff* and *f*. Fingerings are indicated above the notes. The vocal parts are labeled with "R.W." and asterisks (\*). The lyrics "cre - seen - do." appear in the middle section. The fourth staff begins with *f* and *sf*, followed by *p* and *p*. The fifth staff begins with *sf* and *p*, followed by *p*. The sixth staff begins with *sf* and *pp*. The tempo changes to "piu lento." at the end of the page.

piu lento.

432

*cre - seen - do.*  
*R.W. \* R.W. \**  
*R.W. \* R.W. \**  
*R.W. \* R.W. \**  
*sempr. cresc.*  
*f p poco rallent.*  
*sf ral - tan - do*  
*sf sempr. p*  
*pp R.W.*  
*sf decresc.*  
*ca - lan - do pp*

# CARNIVAL SCENES (VOLKSFEST-SCENEN.)

## Alla Napolitana.

Presto. (♩ = 104.)

A page from a musical score for piano, featuring six staves of music. The top staff uses a treble clef and has dynamic markings 'tr' and 'ff'. The second staff uses a bass clef and has dynamic markings 'ff'. The third staff uses a treble clef and has dynamic markings 'ff'. The fourth staff uses a bass clef and has dynamic markings 'ff'. The fifth staff uses a treble clef and has dynamic markings 'ff'. The sixth staff uses a bass clef and has dynamic markings 'ff'. The score includes various musical markings such as 'esaltato.', 'ben', 'sempre f', 'marcato.', 'tr', 'ff', 'p', 'sotto voce.', and 'pp sussurando.'.

ff

*molto marcato.*

*sf* *sf* *sf* *ff* *sf* *sf* *sf* *ff*

*p* *pp* *pp* *pp* *pp*

*\* \* \* \**

*sempre p*

*tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

*p* *pp*

A page from a musical score featuring six staves of music. The top staff is for the piano, indicated by a treble clef and a bass clef. The subsequent five staves are for an orchestra, with various instruments represented by different clefs (treble, bass, alto). The score includes dynamic markings such as 'poco a poco cresc.', 'ff', 'sf', 'tr', and 'trm'. The vocal part consists of lyrics in Italian: 'Piano! \* Piano! \* Pianissimo! \* Sempre ff' and 'ben marcato.'. The score is numbered '8' at the top center.



Con brio.

*sempre pp*

*Con brio.*

*sf*

*tr*

*ff*

*f con impeto.*

*sempre f*

*ff*

*ff pesante.*

*tr*

*Lentamente.*

This 3 Takte können als Einleitung zur nächsten Etude dienen, wenn diese unmittelbar nach der obigen gespielt wird.

These 3 measures may serve as an introduction to the next Etude when it played immediately after this one.

## MOONLIGHT AT THE SEASHORE.

## (Mondnacht am See-Gestade.)

**Andante placido. ( $\text{♩} = 72$ .)**

Sheet music for piano, page 39, featuring six staves of musical notation. The music is in 2/4 time and includes the following dynamic markings and performance instructions:

- Measures 1-3:** Dynamics include *sf*, *p*, *sf*, *sf*, *sf*, *p*. Text: *cre - scen - do*.
- Measure 4:** Dynamics: *f*, *p*, *sf*, *p*. Text: *cre - scen - do*.
- Measures 5-6:** Dynamics: *sf*, *p*, *cresc.* Text: *tranquillo.*
- Measures 7-8:** Dynamics: *sf p*, *sf p*, *sf*, *sf*, *p*. Text: *ca - lan - do.*
- Measures 9-10:** Dynamics: *rallent.*, *ri - te - un - to*.
- Measures 11-12:** Dynamics: *> dim.*, *> calando.*, *pp*.
- Measures 13-14:** Dynamics: *p Sostenuto*.

*Diese 6 Takte können als Einleitung zur nächsten Etude dienen, wenn diese unmittelbar nach der obigen gespielt wird.*

These 6 measures may serve as an introduction to the next Etude when it is played immediately after this one.

## TERPSICHORE.

(TERPSICHORE.)

Allegro giocoso. ( $\text{♩} = 116.$ )

10. *p con leggerezza.*

*poco rit.* *poco rit.* *in Tempo.* *poco rit.*

*f* *p* *f in Tempo.* *p* *p cre-* *scen-* *do f p cre-*

*scen-* *do f* *ff*

*sf* *sf* *sf* *sf* *sf* *sf* *mf*

*p* *ff* *sf* *p* *poco rit.* *in Tempo.* *poco rit.*

*in Tempo.*

2656

42

*p* *sf* *p*

*p leggiere.*

*Rd.* \*

*Rd.* \* *Rd.* \* *Rd.* \*

*Rd.* *p* *sf* *p* *\* Rd.* *p* *\* Rd.*

*scen - - do* *ff* *ff strepitoso.* *sf* *p*

*leggieramente*

*Rd.* \*

*b* *b* *b* *b* *b* *b* *b* *b*

*ff*

Musical score for piano, page 43, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a forte dynamic (ff) and includes a rehearsal mark '8'. The middle system begins with a dynamic of ff and includes a tempo marking 'Conilarita.'. The bottom system starts with a dynamic of ff and includes dynamics 'decrese.' and 'cresc.'. The score is written in common time, with various key signatures (G major, A major, D major, E major) indicated by sharps and flats. The notation includes eighth and sixteenth note patterns, slurs, and grace notes.

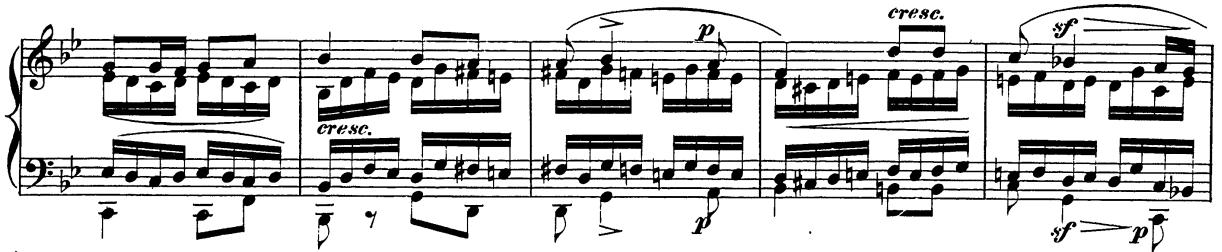
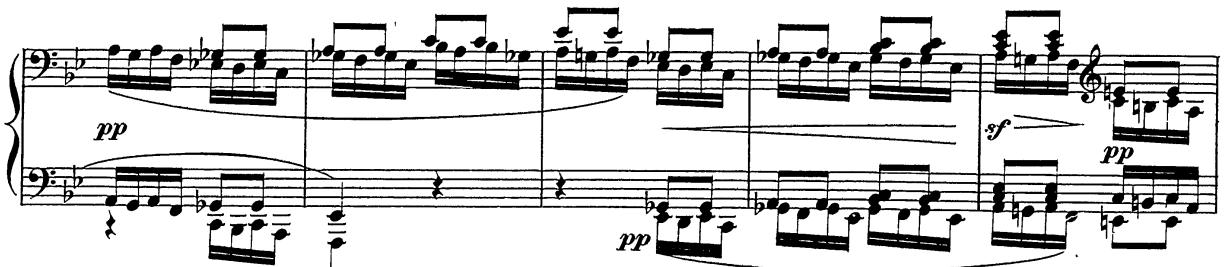
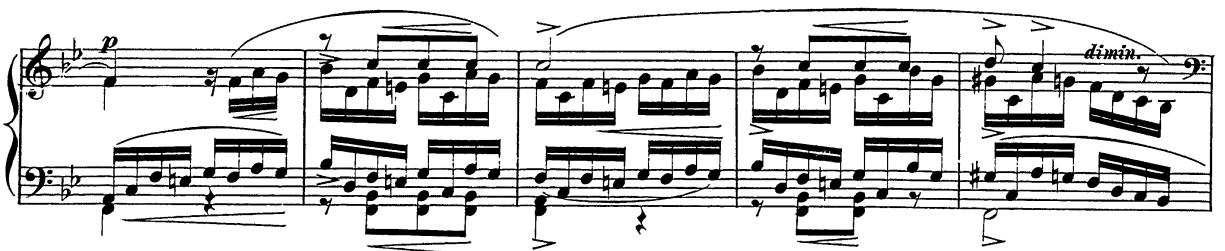
## A DREAM.

(TRAUM.)

Andantino grazioso. (♩ = 100.)

*tranquillamente.*

II.

*p*  
*sempre legato.**can - tan - do.**cresc.**dimin.*

*ten.*

*cresc.*

*f*

*p*

*pp*

*pp*

*sempre legato.*

*p*

*p*

*p*

*p*

*cresc.*

*sf*

*p*

*sotto voce.*

*p*

*p*

*p*

*innocente.*

*p*

1 2 1

*p*

*p*

*cresc.*

*p*

*sf*

*p*

*tenore.*

*p*

*ca - lan - do.*

*sf*

*un poco con moto. (♩ = 118.)*

3 3

2 1 5

8

*pp come un Zeffiretto.*

*sf*

*pp*

*sf*

più mosso ma maestoso. ( $\text{d} = 120$ )

Sheet music for piano, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The dynamics and performance instructions include:

- Measure 1: *ff grandioso.*
- Measure 2: *sf*, *sf*, *sf*, *ten.*
- Measure 3: *1 2 1 2*, *sempre ff*.
- Measure 4: *sf*, *sf*, *sf ff*, *sf ff*, *ten. con tutta la forza.*
- Measure 5: *sf*, *sf*, *sf*, *sf*, *sf*, *sf*.
- Measure 6: *sf*, *sf*, *sf*, *sf*, *sf*, *sf*.
- Measure 7: *strepitoso.*, *pp calmato.*
- Measure 8: *ten.*, *poco rit.*, *p*, *nu - to.*, *ral - len -*

*tan - - do. sempre decresc.*  
*m.d.*  
*ritar m.d. m.s. dan -*  
*4 2 4 3 1 3 4 1 3 4 1 3 pp*

*sempre pp*  
*Andante Tempo I.*  
*- do poco - a - poco p semplice e legato.*  
*p ss*

*cantando.*  
*p*  
*p*

*cresc.*  
*sf sf*  
*ameno*  
*p*

*sf sf*  
*p*  
*sf sf*  
*sf*

*dolce.*  
*p*  
*pp*  
*misterioso.*  
*ritenuto.*

A page from a musical score for piano, featuring six staves of music. The top staff begins with a forte dynamic and a tempo marking. The second staff starts with a ritenuto instruction. The third staff begins with a dynamic marking. The fourth staff starts with a dynamic marking. The fifth staff begins with a crescendo instruction and a dynamic marking. The sixth staff begins with a dynamic marking. The music consists of various note patterns and rests, with dynamics such as forte, piano, pp, and sotto voce, and performance instructions like ritenuto, lusingando, tempo, crese., poco rallent., and legatissimo.

Diese 4 Takte können als Einleitung zur nächsten Etude dienen, wenn diese unmittelbar nach der obigen gespielt wird.

These 4 measures may serve as an introduction to the next Etude when it is played immediately after this one.

## ANXIETY.

(ANGST.)

Presto Agitato. (d. ss.)

12. { *p*

*lunga.*  
*pausa p sotto voce.*

*ten.*

*cresc.*

*f decesc.*  
*ff strepitoso.*

*ten.*  
*ff*

*p cresc.*

*p cresc.*  
*un poco calmato.*  
*p*

**Agitato.**

Agitato.

This page contains ten staves of musical notation for orchestra and piano. The top staff shows two melodic lines in treble clef, one on each side of a bassoon line. The second staff shows two melodic lines in bass clef. The third staff shows two melodic lines in bass clef. The fourth staff shows two melodic lines in treble clef. The fifth staff shows two melodic lines in bass clef. The sixth staff shows two melodic lines in treble clef. The seventh staff shows two melodic lines in bass clef. The eighth staff shows two melodic lines in treble clef. The ninth staff shows two melodic lines in bass clef. The tenth staff shows two melodic lines in treble clef. The score includes dynamic markings such as *p*, *pp*, *cresc.*, *sf*, and *ff*. The tempo is indicated as *Agitato*.

A page from a musical score for piano, featuring six staves of dense, rhythmic notation. The music is primarily in common time, with various dynamics like forte (f), piano (p), and sforzando (sf). Measure numbers 51 and 52 are visible at the top right. The first staff uses a treble clef, while the others use bass clefs. The second staff includes a dynamic instruction 'sf' above a bracket. The third staff has a 'p' dynamic above a bracket. The fourth staff contains the word 'OSSIA.' above the staff. The fifth staff features a dynamic 'sf' above a bracket. The sixth staff ends with a dynamic 'sf' above a bracket. The score is divided into measures by vertical bar lines.

*p sotto voce.*  
*pp*

*sempre pp misterioso.*

*calmato.*

*sf p*      *sf p*      *p*

*pp*      *cresc.*

*sf risoluto.*      *f*      *sf*      *f*      *sf*      *ff*      *sf*

*sf*      *f*      *sf*      *f*      *sf*      *f*      *sf*

*sf sostenuto.*      *p*

A page of musical notation for orchestra and piano, featuring multiple staves with various instruments. The notation includes dynamic markings like 'sf' (fortissimo) and 'p' (pianissimo), and performance instructions like 'con anima'. The page concludes with a 'FINE.' marking.