

vingt cinq études mélodiques

AVEC VARIATIONS (MOYENNE FORCE)

Ouvrage protégé - PHOTOCOPIE INTERDITE même partielle
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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

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Andantino

1

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。

Moderato
ben legato, ben eguale, ben cantato

2

Léger accent sur la 1^{re} sans la tenirLight 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 *p*

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

Andante moderato

4

ben marcato il canto

Musical score for measures 4 through 9 of a piece in C major, 4/4 time, marked Andante moderato. The score is written for a single melodic line on a grand staff. Measures 4-9 feature a series of eighth-note runs, often beamed in groups of four, with some measures containing rests or single notes. The tempo is marked Andante moderato, and the instruction *ben marcato il canto* is present.

Allegro

5

mf

Musical score for measures 10 through 15 of a piece in C major, 4/4 time, marked Allegro. The score is written for a single melodic line on a grand staff. Measures 10-15 feature a series of eighth-note runs, often beamed in groups of four, with some measures containing rests or single notes. The tempo is marked Allegro, and the instruction *mf* is present.

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 beobachte man alle Akzente ohne die Töne auszuhalten, damit jede der Übungen ihren rhythmischen 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* *p*

cédez légèrement

軽くリタルダンド

a Tempo

p *cresc.* *f*

7

p *cresc.* *f*

p *cresc.* *f*

a Tempo

p *dim. e rall. poco a poco*

p *dim. e rall. poco a poco*

Allegro moderato

8

sonoro

Allegro moderato

9

sonoro

10 Minuetto

p *mf* *crsc.* *dim.*

p *f*

mf *mf*

cédez *a Tempo* *pp* *p* *mf*

p *mf* *f* *cédez*

Variazione

p *mf* *f*

dim. *p*

mf *f*

mf

mf *mf*

f

cédez *Tempo* *pp* *p*

mf

p *mf* *cédez*

f

Bien poser chaque note avant de triller.

Play well each note before the shake.

Jeden Ton festgestalten vor dem Trillern.

それぞれの音をよく捉えてからトリルする。

Andantino

11 *p*

Allegro moderato

1^a Variazione *mf*

2^a Variazione *mf* *simile*

Allegro moderato

12 *f*

Musical score for measures 12-13, marked *f* (forte). The tempo is *Allegro moderato*. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The music consists of a single melodic line on a treble clef staff. Measures 12-13 are marked with a forte (*f*) dynamic. The melody is composed of eighth and sixteenth notes, often beamed together in groups of four or six, with many slurs indicating phrasing. The piece concludes with a final whole note in measure 13.

13 *Lento*

Musical score for measures 14-15, marked *Lento*. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The music consists of a single melodic line on a treble clef staff. Measures 14-15 are marked with a piano (*p*) dynamic. The melody is composed of half notes and whole notes, with many slurs indicating phrasing. The piece concludes with a final whole note in measure 15.

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

1^a
Variazione

Measures 1-12 of the first variation. The music is in 6/8 time with a key signature of three flats. It features a continuous eighth-note melody with slurs. Dynamics include *p*, *mf*, *f*, *dim.*, and *pp*.

2^a
Variazione

Measures 1-12 of the second variation. The music is in 2/4 time with a key signature of three flats. It features a continuous eighth-note melody with slurs. Dynamics include *p*, *mf*, *f*, *dim.*, and *pp*.

3^a
Variazione

Measures 1-12 of the third variation. The music is in 6/8 time with a key signature of three flats. It features a continuous eighth-note melody with slurs. Dynamics include *p*, *mf*, *f*, *dim.*, and *pp*.

Allegro

14

p ben cantato e sostenuto

cresc.

p

cresc.

mf

cresc.

f

p

cresc.

p

15 *Lento*
p

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Lento' and the dynamics 'p' (piano). The melody is continuous and flowing, characterized by many slurs and phrasing marks. The notes are primarily eighth and sixteenth notes, often beamed together. The piece concludes with a final whole note chord on the tenth staff.

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*simile*

16

Allegro moderato*simile*17
Variazione

Moderato

2:
Variazione

This musical score is for a piece titled "Moderato", Variation 2. It is written for a single melodic line on a grand staff (treble and bass clef). The key signature is G major (one sharp, F#), and the time signature is 2/4. The tempo is marked "Moderato". The score begins with a forte dynamic marking (*f*). The music consists of 13 staves of notation. The first staff includes a key signature change from G major to E major (three sharps, F#, C#, G#) and a time signature change to 3/4. The subsequent staves return to the original key signature and time signature. The notation is primarily composed of eighth and sixteenth notes, often beamed together in groups, creating a rhythmic and melodic pattern. The piece concludes with a double bar line on the final staff.

Moderato

simile

3^a
Variazione

The musical score is written for a single melodic line in treble clef. The key signature consists of three sharps (F#, C#, G#), and the time signature is 3/4. The tempo is marked 'Moderato'. The score begins with a forte dynamic 'f'. The melody is characterized by a complex, syncopated rhythmic pattern, primarily using eighth and sixteenth notes, often beamed together in groups. The piece is marked 'simile' at the beginning of the second staff, indicating a continuation of the style. The score consists of 12 staves of music, ending with a final cadence on the last staff.

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。

Allegro

simile

17



simile

1^a

Variazione



Mêmes observations que pour le N° 16

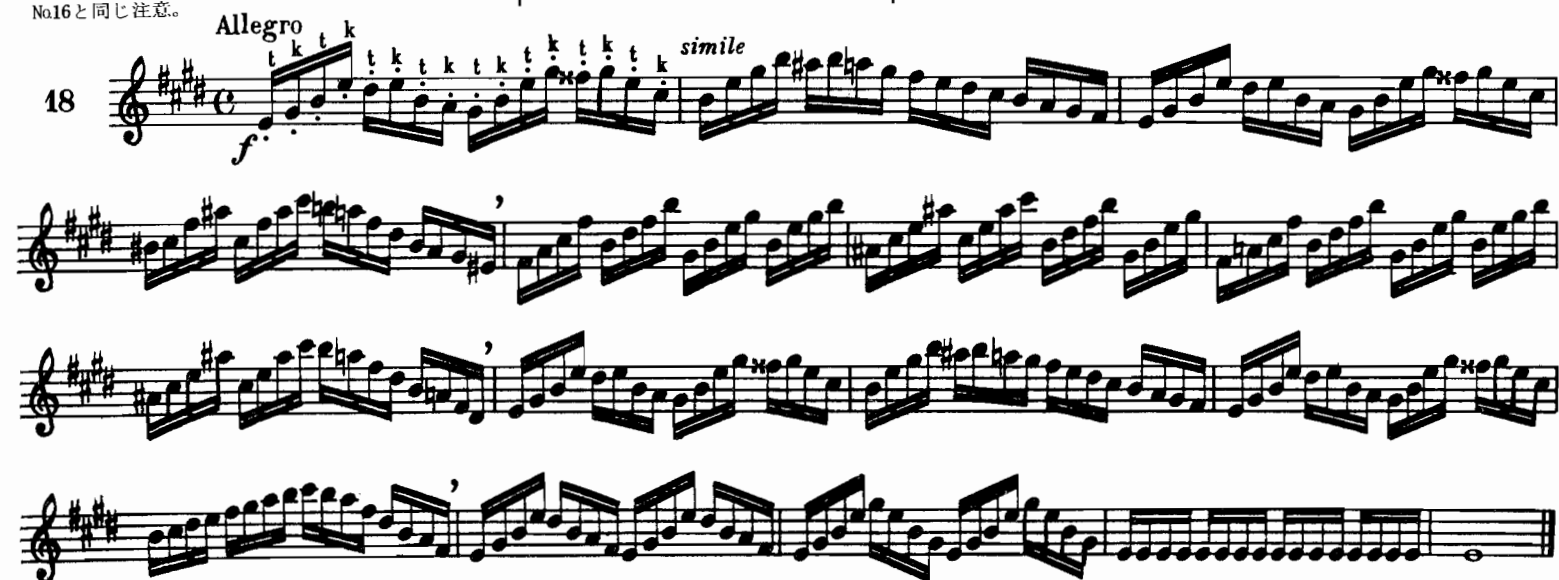
Same observations as for N° 16

Dieselben Bemerkungen wie für N° 16

No.16と同じ注意。

Allegro

18



Allegro moderato

1.
Variazione

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

Allegro moderato

2.
Variazione

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

No.16と同じ注意。

Same observations as for N° 16

Dieselben Bemerkungen wie
für N° 16

Andantino

simile

19

Andantino

simile

1^a

Variazione

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。

20 *Allegro* *simile*

1^a *Allegro* *simile*
Variazione

Allegro

2^a
Variazione

2^a
Variazione

Allegro

simile

Allegro

3^a
Variazione

3^a
Variazione

Allegro

simile

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

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.

むらのないようよく注意し、総て通常の指使いを用いる。

22 *Andante*
mf

23 *Andante*
egual e sostenuto

The musical score is written for a piano exercise. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Andante' and the articulation is 'egual e sostenuto'. The first staff is numbered 23. The music consists of a continuous eighth-note pattern across all staves. Some measures contain a '7' above the staff, likely indicating a seven-measure rest or a specific fingering. The piece concludes with a final measure on the 15th staff.

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のでディミヌエンドする。

Allegro moderato

24



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 rebound 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。



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 beobachten.

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 sautillé.

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「ソティエ」する。

3^a Variazione