

MORITZ MOSZKOWSKI

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About the Composer

Moritz Moszkowski, famous pianist, teacher, and composer, was born in Breslau, German Silesia, on August 23, 1854, and died in Paris on March 4, 1925. He studied at the Dresden Conservatory, the Stern Conservatory, and the Kullak Academy in Berlin, where he subsequently taught. Following his first public recital in 1873, he continued to perform throughout Germany and in Paris, where he established a reputation as a pianist and teacher. In 1897, he made Paris his headquarters. Moszkowski was admired for his finished, graceful playing, and for his many audience-pleasing compositions. The best of his salon music is of the highest caliber.

Many Americans went to Europe to study with Moszkowski. His philosophy of piano teaching and fingering, like that of Chopin, took into account the physiology of the hand and the topography of the keyboard. He had a wonderful gift for composing for the hand. A delightful melodist, his work can sparkle with humor. Virtuosi such as Sergei Rachmaninoff

(1873–1943), Josef Hofmann (1870–1956) (who studied with Moszkowski), Josef Lhevinne (1874–1944), Vladimir Horowitz (1903–1989), and Jorge Bolet (1914–1990) always found a place for his pieces on their programs.

About the Music

The *Spanish Dances*, Op. 12, are probably Moszkowski's most famous piano works. In an interview for the September 1912 issue of the magazine *The Etude*, Moszkowski described how he composed the *Spanish Dances* when he was 17 years old (in 1871). Being short of funds at the time, Moszkowski went to his young friend and composer Philipp Scharwenka (1847–1917) to borrow some money. Philipp, who was broke also, suggested that Moszkowski compose something to sell to a publisher. The result was the *Spanish Dances*. Publisher Carl Simon in Berlin accepted the works, which were released some weeks later. The dances are listed in the 1901 Simon catalog in two volumes: Edition 380 contains the first three dances (C major, G minor, and A major) and Edition 381 contains the remaining two dances (B major and D major).¹

These pieces were very popular during Moszkowski's lifetime and greatly admired. They are brilliant with attractive melodies, and are polished and elegant. The pieces are beautifully conceived for the instrument and have a winning appeal. They often sound more difficult than they are and lie well under the hands.

At the time these works were composed, there was very little Spanish piano music available or even known. This helped make these "exotic" pieces very popular. Moszkowski added to the Spanish flavor by naming the fifth dance "Bolero."

¹ Simon, Carl. *Verlags-Katalog von Carl Simon*, Musikverlag. Berlin. 1901, p. 95.

SPANISH DANCES OP. 12 (FOR ONE PIANO, FOUR HANDS)

Edited by Maurice Hinson and Allison Nelson

About This Edition

The Simon catalog of 1901 lists 35 editions of these dances, arranged for piano solo and many other combinations of instruments.² Other publishers released several editions in the 1880s. Peters became the publisher for Moszkowski's compositions in the 1880s, and released an edition in 1883. An earlier edition (ca. 1875), released by Peters but showing the Carl Simon (Berlin) imprint, is the source for this current edition (Peters was known to print works of other publishers under license at this time).

In this edition, fingering and all parenthetical material are editorial and can be changed by the performers.

Form

All five dances are written in rondo form.

No. 1: **A** = measures 1–19; **B** = 19–35; **A**¹ = 36–51; **C** = 51–83; **A**² = 84–99.

No. 2: **A** = 1–16; **B** = 17–32; **A**¹ = 33–48; **C** = 48–64; **D** = 64–80; **C**¹ = 80–97; **A**² = 97–145.

No. 3: **A** = 1–36; **A**¹ = 36–67; **B** = 68–100; **C** = 100–131; **B**¹ = 132–164; **A**² = 164–180; **A**³ = 180–195; coda = 195–207.

No. 4: **A** = 1–16; **B** = 17–32; **A**¹ = 33–48; **C** = 49–68; **D** = 68–84; **C**¹ = 84–100; **A**² = 101–116; **B** = 117–132; **A**³ = 133–148.

No. 5 (Bolero): **A** = 1–20; **A**¹ = 21–36; **B** = 37–52; **A**² = 53–74; coda = 75–94.

Sources Consulted

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² Ibid., pp 95–97.

SPANISH DANCES, OP. 12

No. 1
SECONDOMoritz Moszkowski
(1854–1925)

Allegro brioso (♩ = 63)

f

simile ^(a)

(mf)

f

p

(tenuto)

7

13

19

25

5 3 1

3 1

2 1

5 2 1

5 4 1

1

4 3 1

1.

5

1

3

1 2

2

(a) Continue to arpeggiate the chords for a more "guitar-like" sound.

SPANISH DANCES, OP. 12

No. 1

PRIMO

Moritz Moszkowski
(1854–1925)

Allegro brioso (♩. = 63)

The musical score is presented in five systems, each with a treble and bass clef. The key signature is one sharp (F#). The tempo is marked 'Allegro brioso' with a quarter note equal to 63. The score includes various musical notations such as dynamics (f, mf), articulation (accents), and fingerings. Measure numbers 7, 13, 19, and 25 are indicated at the start of their respective systems. The piece concludes with a double bar line and repeat dots at the end of the fifth system.

SECONDO

No. 2

Moderato (♩ = 138)

p

simile

(*tenuto*)

6

11

16

21

No. 2

Moderato (♩ = 138)

Measures 1-5 of the piece. The music is in 3/4 time and B-flat major. The first staff contains the melody with various ornaments and fingerings (2, 3, 1, 1, 3, 5). The second staff contains the bass line with rests. The dynamic marking is *p con sentimento*.

Measures 6-10. Measure 6 starts with a box containing the number 6. The melody continues with ornaments and fingerings (4, 1, 2, 1, 3, 2). The bass line has rests in measures 6 and 10, and a melodic line in measure 7.

Measures 11-15. Measure 11 starts with a box containing the number 11. The melody features a long phrase with ornaments and fingerings (1, 3, 1, 3, 5, 4, 3, 3). The bass line has rests in measures 11 and 12, and chords in measures 13, 14, and 15.

Measures 16-20. Measure 16 starts with a box containing the number 16. The melody has ornaments and fingerings (3, 1). The dynamic marking *marcato un poco* appears in measure 18. The bass line has rests in measures 16 and 17, and a melodic line in measure 18.

Measures 21-25. Measure 21 starts with a box containing the number 21. The melody has ornaments and fingerings (1, 3, 4, 3). The bass line has chords in measures 21, 22, 23, 24, and 25.

SECONDO

No. 3

Con moto (♩. = 69)

pp

2 1
5

6

3 3 5 3 1 2 1 4

11

3 2 1 3 1 2 1 2 3 1 4 3 1 3

16

3 5 4 2 1

un poco più f

21

3 1 2 1 1

1 5

Ⓐ Secondo RH is over primo LH for 32 measures.

No. 3

Con moto (♩ = 69)

pp

6

11

16

21

un poco più f

(a) Secondo RH is over primo LH for 32 measures.

SECONDO

No. 4

Allegro comodo (♩ = 126)

The musical score is written for piano and bass. It consists of five systems of music, each with a piano staff on top and a bass staff on the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Allegro comodo' with a quarter note equal to 126 beats per minute. The score includes various dynamics such as *f*, *marcato*, *ten.*, *risoluto*, *ff*, and *p*. There are also articulation marks like accents and slurs. Fingerings are indicated by numbers 1-5 above notes. Some notes have a '3' below them, indicating a triplet. The score is divided into measures by bar lines, with measure numbers 6, 11, 17, and 22 marked in boxes. The piano staff features complex chordal textures with many beamed notes, while the bass staff provides a steady accompaniment with dotted rhythms and occasional triplets.

No. 4

Allegro comodo (♩ = 126)

f fiero

6

cresc.

11

ten. *risoluto*

17

ff con fuoco *p cantabile*

22

ff

Detailed description: This is a musical score for a piece titled 'No. 4' for the 'PRIMO' part. The tempo is 'Allegro comodo' with a quarter note equal to 126 beats per minute. The score is written in 3/4 time and consists of five systems of music. Each system contains a piano part (left hand) and a violin part (right hand). The piano part is characterized by block chords and rhythmic patterns, while the violin part features melodic lines with various articulations and dynamics. The score includes several dynamic markings: 'f fiero' (first system), 'cresc.' (second system), 'ten.' and 'risoluto' (third system), 'ff con fuoco' and 'p cantabile' (fourth system), and 'ff' (fifth system). There are also several measures with fingerings indicated by numbers 1-5. The key signature has two flats (B-flat and E-flat).