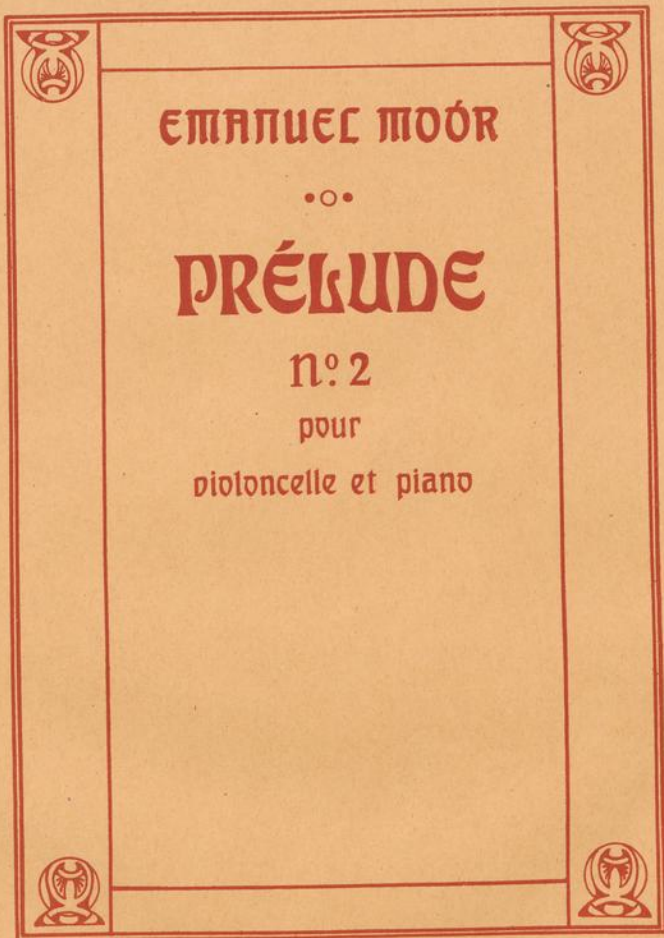


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ΕΠΑΝΙΣΕΣ ΜΟΨΡ

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PRÉLUDE

n° 2

pour

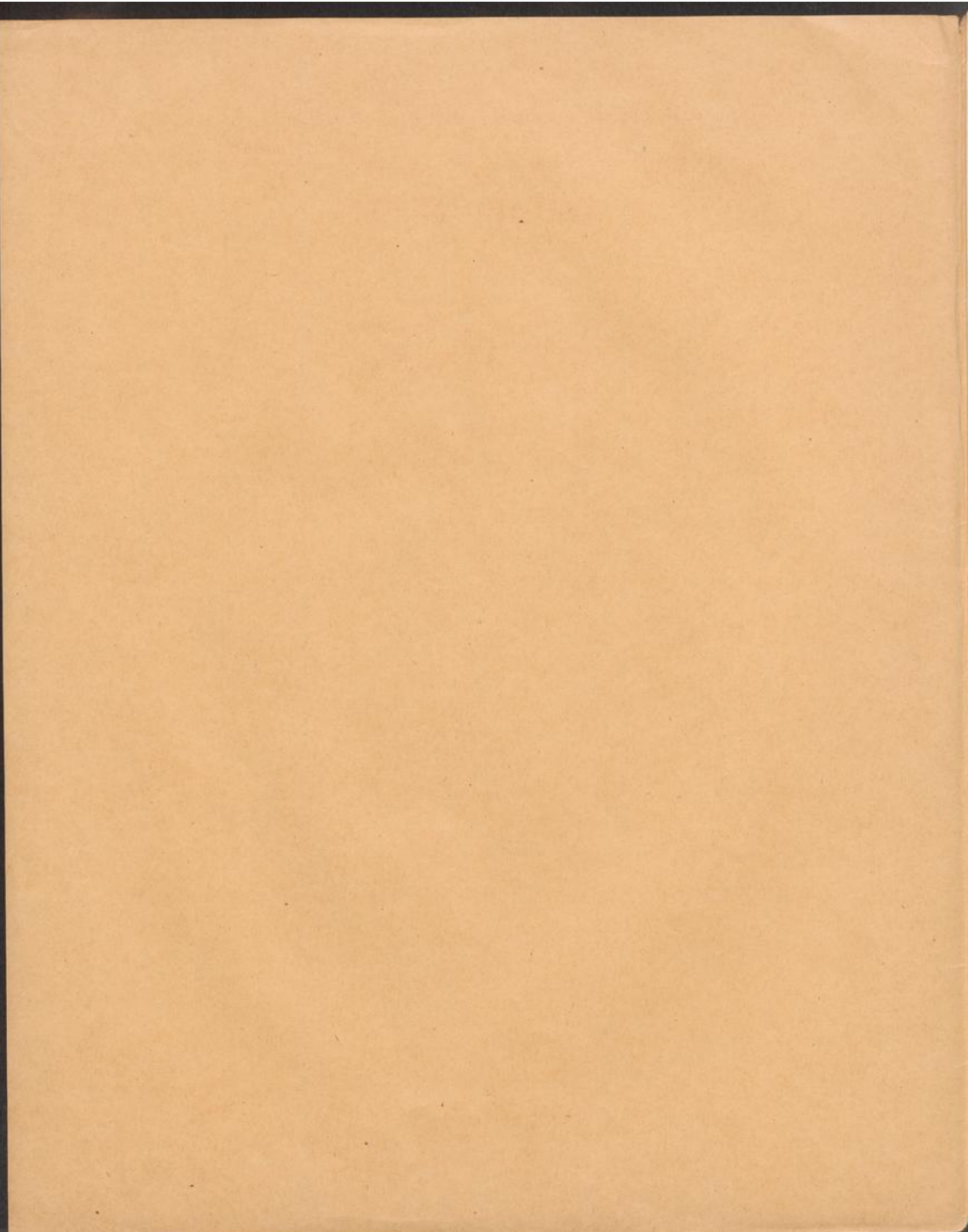
violoncelle et piano



ÉDITIONS LITTÉRAIRES ET MUSICALES

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## PRÉLUDE N° 2

Emanuel MOOR.  
Op. 128

CELLO

Lento

PIANO

*pp*

*p*

*pp*

*cresc.*

*pp*

*cresc.*

*pp*

*poco rall.*

*pp*

*poco rall.*      *tranquillo*

*pp*

*cresc*

*f*

pp cantabile

pp

This system features a bass line with a melodic line and a piano accompaniment. The bass line is marked *pp cantabile* and the piano part is marked *pp*. The key signature has one sharp (F#) and the time signature is 3/4.

cresc.

*f*

This system continues the piece with a *cresc.* marking above the bass line. The piano part features a *f* dynamic marking. The bass line has a melodic line with a *f* dynamic marking.

largamente

*ff*

*ff*

This system is marked *largamente*. Both the bass line and the piano part are marked *ff*. The bass line has a melodic line and the piano part has a chordal accompaniment.

cresc.

This system concludes the page with a *cresc.* marking above the bass line. The bass line has a melodic line and the piano part has a chordal accompaniment.

Musical score system 1, featuring a vocal line and piano accompaniment. The vocal line begins with a melodic phrase in a major key, marked with *cresc.* (crescendo). The piano accompaniment consists of chords and arpeggiated figures. The system includes dynamic markings *ped.* (pedal) and an asterisk *\**.

Musical score system 2, continuing the vocal and piano parts. The vocal line continues with a similar melodic pattern. The piano accompaniment features sustained chords and arpeggiated textures.

Musical score system 3, showing a change in tempo and mood. The vocal line is marked *rit.* (ritardando) and *tranquillo* (tranquil). The dynamics are marked *ff* (fortissimo), *pp* (pianissimo), and *pp*. The piano accompaniment is mostly silent, with some chordal support in the bass.

Musical score system 4, featuring a prominent piano accompaniment. The piano part is marked *cresc.* (crescendo), *poco string.* (poco string), and *dim.* (diminuendo). The dynamics include *pp*. The vocal line is mostly silent, with some notes appearing at the end of the system.

Musical score for the first system. The top staff is a vocal line in G major, starting with a *pp* dynamic and a *rall.* marking. The bottom staff is a piano accompaniment, also starting with *pp* and *rall.* markings. Both parts conclude with a *Tempo 1°* instruction.

Musical score for the second system. The top staff is a vocal line starting with a *p* dynamic. The bottom staff is a piano accompaniment. The system concludes with a *Tempo 1°* instruction.

Musical score for the third system. The top staff is a vocal line. The bottom staff is a piano accompaniment. The system concludes with a *Tempo 1°* instruction.

Musical score for the fourth system. The top staff is a vocal line starting with a *cresc.* marking. The bottom staff is a piano accompaniment. The system concludes with a *Tempo 1°* instruction.



First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a melodic phrase and includes a *rit.* (ritardando) marking and a *pp* (pianissimo) dynamic marking. The piano accompaniment is in bass clef, starting with a *Rec.* (Recitativo) marking and providing harmonic support with chords and moving bass lines.

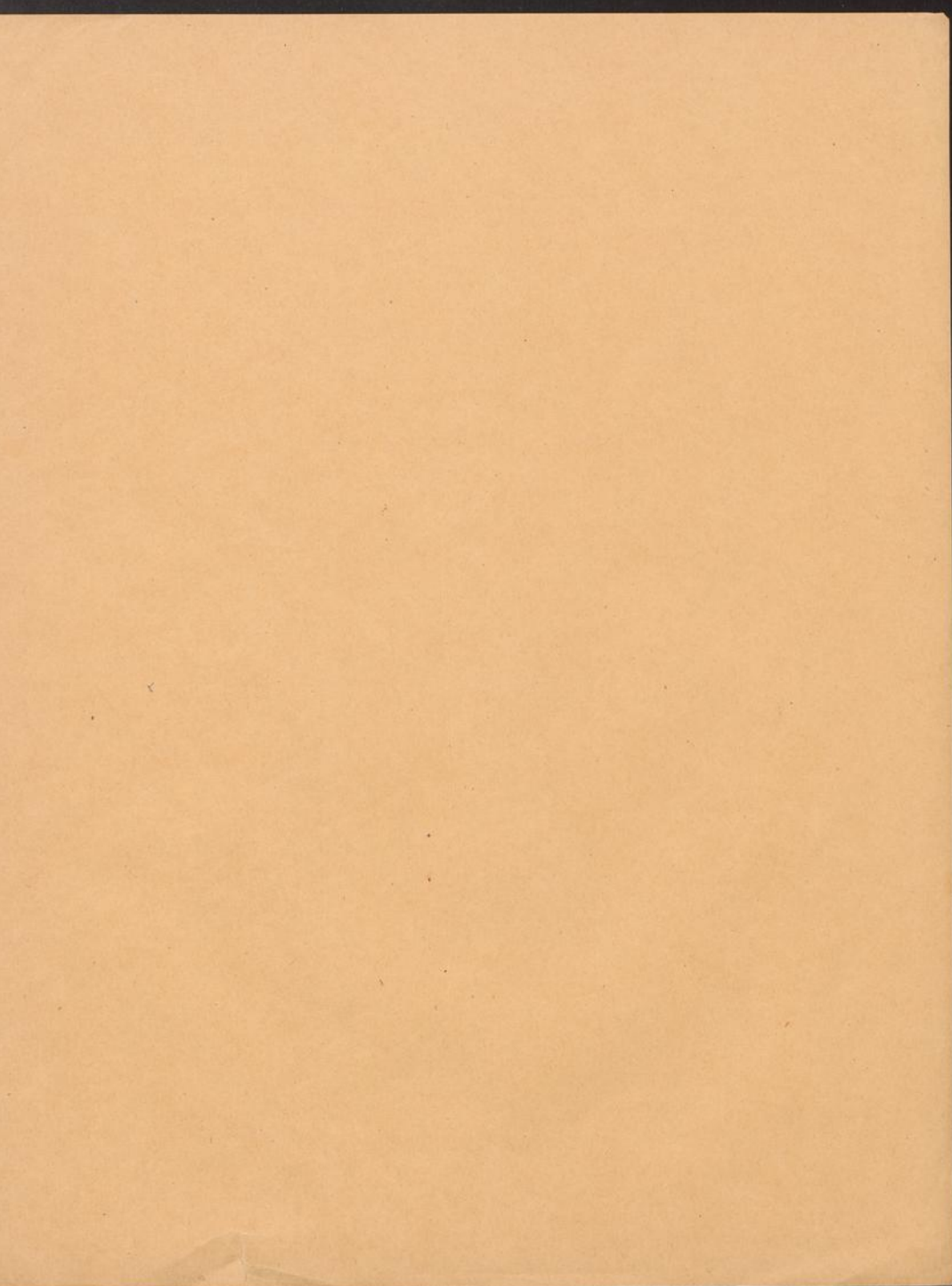
Second system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment features a change in time signature from 2/4 to common time (C). It includes a *pp* dynamic marking and continues to provide harmonic support for the vocal line.

Third system of the musical score. The vocal line concludes with a melodic phrase and a *pp* dynamic marking. The piano accompaniment continues with chords and includes a *pp* dynamic marking. A *rit.* marking is present above the vocal line.

Fourth system of the musical score. The vocal line begins with a melodic phrase and includes a *pp* dynamic marking. The piano accompaniment starts with a *pp* dynamic marking and includes a *Rec.* marking at the end of the system. The system concludes with a double bar line.

## ŒUVRES D'EMANUEL MOOR

| Piano 2 mains. |   | Fr.  | Piano, violon et violoncelle. |  | Fr.           |
|----------------|---|------|-------------------------------|--|---------------|
| Op. 86.        | IMPRESSIONS pour piano (Recueil)  | 5.—  | Op. 81.                       | TRIO   | 10.—          |
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|                | N° 6.   | 1.75 | Op. 113.                      | CONCERTSTUCK (piano et orchestre)  | (en location) |
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| Op. 102.       | PRÉLUDE   | 2.—  |                               | Deux pianos à 2 mains.   |               |
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| Op. 106.       | DEUXIÈME SUITE  | 5.—  | Op. 113.                      | CONCERTSTUCK (Réduction de l'orchestre)  | 8.—           |
|                | PRÉLUДИUM ET FUGA (ut mineur) (Bach) transcrit dans l'esprit de l'orgue | 3.50 |                               | Piano et chant.  |               |
|                | PRÉLUДИUM ET FUGA (la mineur) (Bach) transcrit dans l'esprit de l'orgue | 3.50 | Op. 88.                       | PREMIER RECUEIL DE MÉLODIES N° 1 à 7.  | 6.—           |
|                | PRÉLUДИUM ET FUGA (mi mineur) (Bach) transcrit dans l'esprit de l'orgue | 5.—  |                               | Séparément : N° 1. Bonjour mon cœur (Ronsard)  | 2.—           |
|                | PRÉLUДИUM ET FUGA (ré majeur) (Bach) transcrit dans l'esprit de l'orgue | 3.50 |                               | N° 2. Mignonne allons voir (Ronsard)   | 1.50          |
|                | FANTASIA ET FUGA (sol mineur) (Bach) transcrit dans l'esprit de l'orgue | 3.50 |                               | N° 3. Sonnet pour Marie (Ronsard)  | 1.50          |
| Op. 124.       | INTERMEZZO  | 2.—  |                               | N° 4. Terre ouvre-moi (Ronsard)  | 1.75          |
| Op. 134.       | QUATRE LÉGENDES   | 2.50 |                               | N° 5. A vous troupe légère (J. du Bellay)  | 1.25          |
| Op. 136.       | INTERMEZZO N° 2   | 2.—  |                               | N° 6. Chanson (Ronsard)  | 1.50          |
| Op. 113.       | MENUET  | 3.—  |                               | N° 7. Quand je te vois (Ronsard)   | 1.50          |
| Op. 121.       | PRELUDE ET FUGUE  | 2.—  | Op. 91.                       | DEUXIÈME RECUEIL DE MÉLODIES N° 1 à 6.   | 6.—           |
|                | Violon et piano.  |      |                               | Séparément : N° 1. Tristesse (A. de Musset)  | 1.25          |
| Op. 54.        | SONATE.   | 8.—  |                               | N° 2. Extase (V. Hugo)   | 1.50          |
| Op. 84.        | RHAPSODIE   | 5.—  |                               | N° 3. La Nuit (L. Bussy)   | 1.50          |
| Op. 101.       | LARGO (avec piano ou orgue)   | 3.50 |                               | N° 4. Menuets (F. Gregh)   | 1.50          |
| Op. 123.       | PRÉLUDE N° 1  | 2.80 |                               | N° 5. Fuite de Centaures (J. M. de Hérédia)  | 1.75          |
| Op. 120.       | NOCTURNE.   | 2.—  |                               | N° 6. Chanson (Th. Gautier)  | 2.50          |
| Op. 135.       | TROIS MORCEAUX LYRIQUES, N° 1.  | 2.—  | Op. 112.                      | TROISIÈME RECUEIL DE MÉLODIES N° 1 à 6.  | 6.—           |
|                | N° 2.   | 2.—  |                               | Séparément : N° 1. Thestylis, Mezzo-soprano (A. Chénier)                               | 1.50          |
|                | N° 3.   | 2.75 |                               | N° 2. Chanson des yeux (A. Chénier)  | 1.50          |
|                | Violon et orchestre.  |      |                               | N° 3. L'Aube (A. Chénier)  | 1.50          |
| Op. 84.        | RHAPSODIE. Matériel   | 12.— |                               | N° 4. L'Etoile (A. Chénier)  | 1.50          |
|                | Partition   | 12.— |                               | N° 5. L'Appel (A. Chénier)   | 1.50          |
|                | Parties supplémentaires.  | 0.75 |                               | N° 6. La Mort d'Hercule (A. Chénier)   | 2.—           |
|                | Violon seul.  |      | Op. 118.                      | QUATRIÈME RECUEIL DE MÉLODIES (texte anglais) 6/                                       |               |
| Op. 100.       | QUATRE PRÉLUDES.  | 3.—  |                               | Séparément : N° 1. The Lake-Isle of Innisfree (W. B. Yeats)                            | 1/6           |
|                | Trois violons.  |      |                               | N° 2. Romance (R. L. Stevenson)  | 1/6           |
| Op. 133.       | SUITE   | 4.50 |                               | N° 3. Ireland (Dora Sigerson)  | 1/6           |
|                | Violon et violoncelle.  |      |                               | N° 4. It was a lover and his Lass (Shakespeare)  | 1/9           |
| Op. 109.       | SUITE   | 4.—  |                               | N° 5. A white rose (John Boyle O'Reilly)   | 1/3           |
|                | Violoncelle et piano.   |      |                               | N° 6. A Litany (Phineas Fletcher)  | 1/3           |
| Op. 76.        | SONATE.   | 7.—  |                               | N° 7. A Cradle Song (W. B. Yeats)  | 1/3           |
| Op. 105.       | LARGO   | 2.—  |                               | N° 8. Dirge (Shakespeare)  | 1/3           |
| Op. 117.       | SUITE   | 5.—  | Op. 104.                      | LA JEUNE TARENTINE (A. Chénier)  | 3.—           |
| Op. 123.       | PRÉLUDE N° 1  | 2.50 | Op. 94.                       | LIEDER (Texte français et allemand) traduction française de M <sup>me</sup> Chevallier |               |
| Op. 128.       | PRÉLUDE N° 2  | 3.—  |                               | I. Wiegenlied (Berceuse) (Brentano)  | 1.25          |
|                | Violoncelle seul.   |      |                               | II. Gretchen (Goethe)  | 1.75          |
| Op. 122.       | SUITE   | 3.—  |                               | III. Es fallt ein Stern (Un astre tombe) (Heine)                                       | 1.50          |
|                | Deux Violoncelles seuls.  |      |                               | IV. Man glaubt, dass ich mich gräme (Chacun voyant ma peine) (Heine)                   | 1.50          |
| Op. 110.       | SUITE   | 4.—  |                               | V. Lebe wohl (Adieu) (inconnu)   | 1.50          |
|                |   |      | Op. 111.                      | N° 1. LES TROIS FILS D'OR (Leconte de Lisle)   | 1.75          |
|                |   |      | Op. 111.                      | N° 2. PLAINTIVE TOURTERELLE (Th. Gautier)  | 1.75          |
|                |   |      | Op. 111.                      | N° 3. LA CHANSON DU ROUET (Leconte de Lisle)   | 2.50          |



Nosma

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g7.66

Cello

*cresc*

*cresc*

*rit.* *tranquillo*  
*ff* *ff* *pp*

*cresc* *poco string.*

*dim.* *rall.*  
*pp*

Tempo I°  
*pp* *p*

*rit.*  
*pp*

*rit.* *rit.*  
*pp* *pp* *pp*





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A Pablo CASALS.



## PRÉLUDE N° 2

Cello

Emanuel MOÓR.

Op. 128

4

*pp*

*cresc*

*poco rall.*

*cresc*

*pp*

*poco rall.*

*tranquillo*

*f*

*pp cantabile*

*cresc*

*largamente*

*f*