

CELEBRATED PIECES FOR THE PIANO BY THE OLD MASTERS

<i>J. S. BACH. Fantasia in Cm. (Bülow)</i>	35	<i>J. L. DUSSEK. Consolation. Op. 62.</i>	
— <i>2 Gavottes from an English Suite:</i>		(Lebert)	40
<i>No. 1 in Dm. (Bülow)</i>	35	— <i>La Matinée. (Lebert)</i>	30
<i>" 2 in Gm. (Bülow)</i>	35	<i>JOHN FIELD. Rondo in E♭. (Bülow)</i>	60
— <i>12 Little Preludes. (Reinecke)</i>	75	<i>G. F. HÄNDEL. Aria con Variazioni</i>	
— <i>Prelude in C</i>	25	<i>from Suite in Dm. (Bülow)</i>	60
— <i>Prelude in Cm.</i>	35	— <i>Gigue in Gm. (Bülow)</i>	60
— <i>Prelude and Fugue in Am. (Vogrich)</i>	90	— <i>Air and Var. "Harmonious Blacksmith." (Bülow)</i>	50
<i>PH. EM. BACH. Solfeggietto in Cm.</i>			
<i>(With an Arrg't for Left Hand Solo ad lib.)</i>	35	<i>JOS. HAYDN. Andante con Variazioni in Fm. (Lebert)</i>	40
<i>L. v. BEETHOVEN. Albumblatt</i>		— <i>Fantasia in C. (Bülow)</i>	75
<i>"Für Elise"</i>	35	— <i>Rondo in A</i>	50
— <i>Andante from Sonata Op. 14 No. 2</i>	35	<i>J. N. HUMMEL. Rondo in F♯. Op. 11</i>	50
— <i>Andante in F. (Lebert)</i>	30	<i>W. A. MOZART. Adagio in Bm. and</i>	
— <i>3 Bagatelles from Op. 33:</i>		<i>Gigue in G. (Klee)</i>	30
<i>No. 1 in E♭</i>	35	— <i>Fantasia in Cm. (Bülow)</i>	75
<i>" 2 in C</i>	35	— <i>Fantasia in Dm. (Klee)</i>	20
<i>" 6 in D</i>	25	— <i>Fantasia and Fuga in C. (Klee)</i>	40
— <i>Nouvelle Bagatelle in Gm.</i>	25	— <i>Fantasia in C (from Fantasia and</i>	
— <i>Minuet from Sonata Op. 49 No. 2</i>	35	<i>Sonata). (Lebert)</i>	60
— <i>Rondo in C. Op. 51 No. 1. (Lebert)</i>	30	— <i>Pastorale varié. (Parsons)</i>	65
— <i>Rondo in G. Op. 51 No. 2. (Lebert)</i>	40	— <i>Romanza in A. (Klee)</i>	30
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<i>(Bülow)</i>	55	— <i>Rondo in Am. (Klee)</i>	40
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<i>(Lebert)</i>	30		
— <i>La Chasse. (Lebert)</i>	30		

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Edited and fingered by
Dr. S. Lebert.

La Consolation.

Abbreviations: Intr. signifies Introduction; PS., Principal Subject; S.S., Secondary Subject; R., Return.

Andante non troppo. (♩ = 84)

J. L. DUSSEK. Op. 62.

Intr.

(a) (b) (c) Arpeggiate with *crescendo* from lowest G_b, with chief accent on the highest B_b.
 (d) As at (a). (e) Similarly.

5/20/35 - Gustav Miss Clara Blues

The musical score is written for piano in a 2/4 time signature. It consists of six systems of staves. The first system begins with a *ppp* dynamic and includes markings for *cresc.* and *ritard.*. The second system is marked *Andante con moto* with a tempo of $\text{♩} = 100$ and *p e dolce*. The third system includes *smorz.* and *mf*. The fourth system includes *mf*, *cresc.*, *dim.*, and *p*. The fifth system includes *f* and *p*. The sixth system includes *sf*, *cresc.*, *f*, *sf*, *dim.*, and *p*. The score is annotated with numerous fingerings, slurs, and specific notes marked with 'Ra' and asterisks.

- (a) The A in the right hand must enter last.
- (b) This *aufтакт* (commencement on unaccented part of measure; literally, "up-beat"), as well as the second eighth-note in the next measure, and also the second and fourth eighths in the following one, like the corresponding notes in each recurrence of this

descending motive throughout the entire piece, must be slightly marked in contrast with the next-following beats, which would, in general, take a stronger accent. But, wherever the whole passage is to be played *piano*, this marking should be very gentle and inobtrusive.

(c) 

(♩ = 112.)
S.S.I. $\frac{3}{2}$
sotto voce
pp

cresc.

mp

ff

pp

con anima

mf

sotto voce

cresc.

pp

First system of musical notation. Treble and bass staves. Dynamics: *f*, *dimin.*, *p*, *f*, *dimin.*. Includes fingerings and slurs.

Second system of musical notation. Treble and bass staves. Dynamics: *p*, *dim.*, *p e dolce*. Includes tempo marking *(♩ = 100.)*, *P.S.*, and performance instructions *ped.* and ***.

Third system of musical notation. Treble and bass staves. Includes performance instructions *ped.* and ***.

Fourth system of musical notation. Treble and bass staves. Dynamics: *smorz.*, *p con espressione*. Includes performance instructions *ped.* and ***.

Fifth system of musical notation. Treble and bass staves. Includes performance instructions *ped.* and ***.

Sixth system of musical notation. Treble and bass staves. Dynamics: *smorz.*, *f*. Includes performance instructions *ped.* and ***.

(a) Bring out the melody-tones, but gently, not with a hard touch.

First system of musical notation. Treble clef, bass clef. Dynamics include *fz* and *cresc.*. Fingerings are indicated with numbers 1-5. A double bar line with an asterisk is present.

Second system of musical notation. Treble clef, bass clef. Dynamics include *p*, *mf*, *dimin.*, *sf*, and *p*. Fingerings are indicated with numbers 1-5. A double bar line with an asterisk is present.

Third system of musical notation. Treble clef, bass clef. Dynamics include *sf* and *p*. Fingerings are indicated with numbers 1-5. A double bar line with an asterisk is present.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *mf*. Fingerings are indicated with numbers 1-5. A double bar line with an asterisk is present.

Fifth system of musical notation. Treble clef, bass clef. Dynamics include *cresc.*, *f*, *dimin.*, and *p*. Fingerings are indicated with numbers 1-5. A double bar line with an asterisk is present.

Sixth system of musical notation. Treble clef, bass clef. Dynamics include *f e con spirito*, *dimin.*, and *mp*. Fingerings are indicated with numbers 1-5. A double bar line with an asterisk is present.

(♩ = 112.)
S.S. II.

First system of musical notation. The right hand features a complex melodic line with numerous fingerings (e.g., 2 1, 3 2, 4 1, 4 2, 4 1, 4 2 1, 1 3) and a *cresc.* dynamic marking. The left hand provides a steady accompaniment.

Second system of musical notation. The right hand continues with intricate fingerings (e.g., 3 1 2, 4 1 5, 5 1 4, 4 1) and a *dimin.* dynamic marking. The left hand accompaniment is marked *f*.

Third system of musical notation. The right hand has a section marked *p* with fingerings like 5 1, 5 1, 5 1, followed by a section marked *f* and *sf* with fingerings like 4, 4, 2, 1, 1, 1, 3. The left hand accompaniment is marked *f*.

Fourth system of musical notation. The right hand features a melodic line with fingerings like 2 1, 1 1, 3 and a *sf* dynamic marking. The left hand accompaniment is also marked *sf*.

Fifth system of musical notation. The right hand has a section marked *cresc.* with fingerings like 3 5, 3 1, 1 3, followed by a section marked *dimin.* with fingerings like 2 1, 1 1, 2 3, and a final section marked *p* and *pp* with fingerings like 1 1, 1 1, 2 3. The left hand accompaniment is marked *f*.

Sixth system of musical notation. The right hand begins with a section marked *smorz.* with fingerings like 8, 4, 3, followed by a section marked *f* with fingerings like 1, 1, 2, and a final section marked *pp e legato* with fingerings like 1, 1, 2, 3. The left hand accompaniment is marked *f*.

R.
p
sotto voce, ma con affetto

cresc.

f
dim.

p

cresc.

f
dim.
poco a poco

poco rit.

Tempo primo (♩=100)

PS.

p dolce

(b)

Ped. *

(c)

smorz.

Ped. *

mezza voce


Ped. *

calando

Ped. *

calando

Ped. *

(a) G must be struck simultaneously with the accompaniment. (b)  (c) As at (a)

First system of musical notation. Treble clef, bass clef. Dynamics: *f*, *f*, *cresc.*, *f*. Pedal markings: *Ped.*, *.

Second system of musical notation. Treble clef, bass clef. Dynamics: *dim.*, *mf*. Pedal marking: *.

Third system of musical notation. Treble clef, bass clef. Dynamics: *dim.*, *sf*, *p*. Pedal marking: *.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *mezza voce*. Pedal markings: *Ped.*, *.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *mf*. Pedal marking: *Ped.*

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *cresc.*, *f*, *dim.*. Pedal markings: *, *Ped.*, *, *Ped.*, *.

1. 2.

p *p e legato*

p *f*

p *cresc.* *dimin.*

p *tutto sotto voce* *p sempre legato*

molto cresc. *f* *dimin.*

p *dimin.* *pp poco rit.* *morendo* *m.d.* *m.g.*

Red. una corda

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