

Bibliothek

klassischer und moderner Klavier-Kompositionen

ausgewählt, sorgfältig revidiert und mit genauen Vortragszeichen, Pedalangaben und Fingersätzen

neu herausgegeben von

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Erschienen im Verlage der Schlesinger'schen Buch- und Musikhandlung (Rob. Lienau) in Berlin
und bei Carl Haslinger ^{g^{dm}} Tobias in Wien

1. J. S. Bach. Gavotte, Dmoll
2. — — 2 Bourrées, Amoll
3. — — Gavotte, Gdur
4. Ph. E. Bach. Allegro di molto, Fmoll
5. — — Solfeggietto, Cmoll
- *6. Beethoven. Andante Favori, Esdur
7. — — Menuett, Esdur
- *8. — — Polonaise, Cdur, op. 89
- *9. — — Rondo, Cdur, op. 51 Nr. 1
- *10. — — Rondo, Gdur, op. 51 Nr. 2
11. Gluck. Gavotte aus „Iphigenie“
- *12. Haydn. Andante und Variationen, Fmoll
13. Mendelssohn. 2 Lieder ohne Worte:
No. 22, Fdur, No. 25, Gdur
14. — — Lied ohne Worte No. 18,
Asdur: Duett
- *15. — — 2 Charakterstücke aus op. 7
16. — — Caprice (Scherzo), Emoll,
op. 16 No. 2
17. — — Caprice (Andante), Edur,
op. 16 No. 3
- *18. Mozart. Fantasie, Cmoll
19. — — Rondo, Ddur
20. — — Variationen über ein Allegretto, Fdur
21. Scarlatti. Capriccio, Edur (Causig)
22. — — Pastorale, Emoll (Causig)
23. — — Sonate, Adur
24. Schubert. Scherzo, Desdur
25. — — Scherzo, Bdur
- *26. Schubert. Marche militaire (Causig)
- *27. Tschaikowsky. Variationen, Fdur,
op. 19 No. 6
- *28. Weber. Polacca brillante, Edur, op. 72
- *29. — — Rondo brillant, Esdur, op. 62

THÈME ORIGINAL & VARIATIONS.

Tema.
Andante non troppo.

P. Tschaikowsky, Op. 19. No 6.

The first system of the Tema consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/4 time signature. It begins with a piano (*p*) dynamic and a tempo marking of *espr.* (espressivo). The lower staff is in bass clef. The music features a series of chords and melodic lines with various fingering numbers (1-5) and slurs. The system concludes with a fermata over the final chord.

Red. * Red. * Red. * Red. * Red. * Red. * Red. Red. Red.

The second system continues the musical theme. It features dynamic markings of *mf* (mezzo-forte), *sf* (sforzando), and *p* (piano). The notation includes various articulations such as accents and slurs, along with detailed fingering. The system ends with a fermata.

Red. * Red. * Red. * Red. * Red. * Red. * Red. Red. Red. Red. * Red. * Red. Red. Red. Red. Red. * Red. *

Variation I.
L'istesso tempo.

The first system of Variation I is marked *p dolce cantando*. It features a more lyrical and flowing melodic line in the upper staff, with a bass line providing harmonic support. The notation includes slurs and various fingering numbers.

Red. Red. Red. Red. * Red. * Red. Red. Red. Red. Red. Red. Red. Red. Red. Red.

The second system of Variation I continues the variation. It includes dynamic markings of *mf* and *p*. The music features a mix of melodic and harmonic textures. The system concludes with a fermata.

Red. Red. Red. * Red. Red. Red. * Red. Red. * Red. Red. * Red.

The third system of Variation I is marked *p* and includes a *rit.* (ritardando) marking. The music becomes more delicate and slower. The notation includes slurs and various fingering numbers. The system ends with a fermata.

Red. * Red. Red. * Red. Red. Red. Red. Red. Red. * Red. Red. * Red. Red. * Red.

Variation II.
L'istesso tempo.

p
Ad. cantando * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

poco crescen - - do

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

molto cresc.

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

mf legg.

a tempo

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

ritenuto

p

Ad. * *Ad.* * *Ad.* * *Ad.* *

poco rit.

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

Variation III. Allegretto.

f *stacc.* *stacc.*

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

stacc. *stacc.* *stacc.*

Red. *espr.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

sim. *f*

Red. * *Red.* * *Red.* * *Red.* *

menof *p*

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

poco riten.

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

Variation IV.
Allegro vivace leggiero.

The musical score consists of two systems of piano and bass staves. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 9/16 time signature. The tempo is marked 'Allegro vivace leggiero'. The first measure is marked *pp stacc.* and contains complex chordal textures with fingerings such as 3 2, 4 3, 5 4, and 5 4. The second measure continues with similar textures and fingerings like 5 2 1, 3 2, 4 1, and 1 3 1. The third measure has a dynamic shift to *sim.* (sostenuto) and includes a fermata. The bass line in the first system features eighth-note patterns with fingerings like 1 2, 1 3, and 1 4. The second system starts with a treble clef and a dynamic of *mf*. It features a melodic line with a fermata and a bass line with eighth-note patterns and fingerings like 2 1, 1 2, and 2 1. The third system includes dynamic markings *ff*, *p*, *cresc.*, and *molto ff*. The fourth system starts with *p*, *cresc.*, *molto*, *ff*, and *pp subito*. The fifth system includes a dynamic of *mf*. The sixth system includes *cresc.*, *molto*, and *ff*. The score is filled with detailed fingerings and articulation marks throughout.

Variation V.
Andante amoroso.

First system of musical notation. Treble clef, bass clef, 3/4 time signature. The music consists of two staves. The right hand has a melodic line with triplets and fingerings (3, 4, 5, 4, 3, 4). The left hand has a bass line with triplets and fingerings (3, 2, 1, 2, 3, 4). The tempo is marked *And.* and there are asterisks between the staves.

Second system of musical notation. Similar to the first system, it features two staves with triplets and fingerings. The tempo is marked *And.* and there are asterisks between the staves. A *poco cresc.* marking is present in the right hand.

Third system of musical notation. The right hand starts with *mf* and then *p*. The left hand has a *p* marking and is labeled *L.H.*. The tempo is marked *And.* and there are asterisks between the staves.

Fourth system of musical notation. The right hand has a *pp* marking. The left hand has a *p* marking. The tempo is marked *And.* and there are asterisks between the staves.

Fifth system of musical notation. The right hand has a *p* marking. The left hand has a *p* marking. The tempo is marked *And.* and there are asterisks between the staves.

Sixth system of musical notation. The right hand has a *cresc.* marking, followed by *rit.*, *dim.*, and *pp*. The left hand has a *rit.* marking. The tempo is marked *And.* and there are asterisks between the staves.

Variation VI.
Allegro risoluto.

This musical score is for Variation VI, titled "Allegro risoluto". It is written for piano and bass. The score consists of seven systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/8. The piece begins with a forte (*f*) dynamic. The first system includes fingerings (1, 2, 3, 4, 5, 2, 5) and a slur over the first two measures. The second system starts with a piano (*p*) dynamic and includes a *cresc.* marking. The third system features a *sim.* (sostenuto) marking and a *cresc.* marking. The fourth system includes a *sfz* (sforzando) marking and a *p* dynamic. The fifth system includes a *cresc.* marking and a *p* dynamic. The sixth system includes a *cresc.* marking and a *f* dynamic. The seventh system includes a *cresc.* marking and a *ff* (fortissimo) dynamic. The score is filled with various musical notations, including slurs, accents, and dynamic markings. There are also some decorative symbols at the bottom of the page, such as "Red. * Red. * Red. *".

Variation VII.
Moderato assai.
legato

pp

sim.

sf

rall.

mf

Variation VIII.
Allegro.

f

ff

molto

maestoso

f cresc. *molto al ff*

3 2 1 3 2 1 3 1

*Red. * Red. Red. Red. Red. Red. * Red. * Red. * Red. * Red. * Red. * Red. **

Variation IX.
Alla mazurka.

p grazioso ed un poco rubato

una corda

*Red. * Red. * Red. * Red. * Red. * Red. **

pp

*Red. * Red. * Red. * Red. * Red. * Red. **

53 *53* *marcato*

tre corde

*Red. * Red. * Red. * Red. * Red. * Red. **

*Red. * Red. * Red. * Red. * Red. * Red. **

8 *senza rit.*

*Red. **

a tempo

p *rall.*

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

una Corda.
a tempo

p *rit.*

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

Variation X.
Andante non troppo, un poco rubato.

p *espr. legato* *poco più f*

ped. * *ped.* * *ped.* *ped.* *ped.* * *ped.* * *ped.* *

p *marcato* *dim.*

ped. *ped.* *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

p *dolcissimo*

ped. * *ped.* * *ped.* *

Variation XI.
Alla Schumann.
Allegro brillante.

The musical score is presented in two systems, each with a grand staff (treble and bass clefs). The piece begins with a forte (*f*) dynamic and a 2/4 time signature. The first system includes six measures with various chordal textures and melodic lines. The second system introduces a piano (*p*) dynamic and a *cresc.* (crescendo) marking, followed by a fortissimo (*ffz*) section and a return to piano. The third system continues with dynamic fluctuations, including *cresc.*, *ffz*, and *p*. The fourth system features a *cresc.* leading to a *ffz* section, which then concludes with a *rite-* (ritardando) marking. The fifth system begins with a *nu - to* (ritardando) marking, followed by a fortissimo (*f*) section. The score is annotated with numerous fingerings (e.g., 5 4 2 1, 5 3 1, 4 3 1, 5 4 2, 5 3 1, 4 3 2, 5 3 1, 5 3 2, 4 3 1, 5 4 2, 5 3 1, 4 3 2, 5 3 1, 5 3 2, 8) and dynamic markings (*f*, *p*, *ffz*, *cresc.*, *rite-*). The piece concludes with a final fortissimo (*f*) chord.

Coda.
Presto.

pp p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

cresc.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

più cresc. dim.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

p mp

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

First system of musical notation. It consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with various ornaments and slurs. The bass staff contains a rhythmic accompaniment. The word "Ped." is written below the bass staff, followed by an asterisk, and this pattern repeats every two measures. The word "cresc." is written above the bass staff in the second measure.

Second system of musical notation, similar to the first. It features two staves with a treble and bass staff. The bass staff has "Ped." and asterisks repeated every two measures. A dynamic marking "f" is present in the bass staff of the fourth measure.

Third system of musical notation, continuing the piece. It consists of two staves with a treble and bass staff. The bass staff has "Ped." and asterisks repeated every two measures.

Fourth system of musical notation. The treble staff contains chords with fingerings (1, 2, 3, 4, 5) indicated below. The bass staff contains a melodic line with fingerings (2, 1, 1, 1, 1) and (1, 3, 4, 5) indicated below. The dynamic marking "f non legato" is written above the treble staff.

Fifth system of musical notation. The treble staff contains chords with fingerings (1, 2, 3, 4, 5) indicated below. The bass staff contains a melodic line with fingerings (1, 2, 3, 4, 5) and "Ped." and asterisks repeated every two measures. The word "cresc." is written above the bass staff.

ff con molto fuoco

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

p subito

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

mf

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

cresc. - - - *f* *più presto*

Ped. * Ped. * Ped. * Ped. *non legato*

brillante cresc. *ff*

rit.

ANTHOLOGIE CLASSIQUE

KLASSISCHE

STUDIEN für Klavier
von



PIÈCES DE △△

CONCERT pour Piano
de

Bach, Couperin, Händel, Mozart, Rameau, Scarlatti etc.

mit genauer Bezeichnung des Vortrages und Fingersatzes von ◁▷ avec indications de nuances, de mouvements et de doigté par

Bülow, Epstein, Fischhof, Hollaender, Kullak, Liszt, Tausig etc.

No.	Mark	No.	Mark	No.	Mark
1. Scarlatti , Katzenfuge (Liszt) . . .	—,80	35. Bach, J. S. , Prélude et Fugue sur „Bach“ a 3 voci, Cis-moll (Liszt) . . .	—,80	69. — No. 1. G-moll	1,—
2. — Sonata, A-dur	—,80	36. — Prélude et Fugue sur „Bach“ a 5 voci, Cis-moll (Liszt) . . .	—,80	70. — „ 2. G-moll	1,—
3. — Tempo di ballo (Clara Schumann) . . .	—,50	37. — 2 Bourrées, A-dur	—,50	71. — „ 3. F-moll	1,—
4. Mozart , Rondo, F-dur	1,—	38. — 2 Bourrées, A-moll	—,50	72. — 2 Sonaten, No 1 Pastorale, G-dur . . .	1,—
5. — Rondo, A-moll	1,30	39. — Fuga, A-moll	1,30	73. — „ „ 2. Capriccio, E-dur . . .	1,—
6. — Rondo, D-dur	1,—	40. — Prélude et Fugue, D-moll . . .	—,80	74. Beethoven , Rondo a Capriccio (Die Wut über den verlorren Groschen), G-dur, op. 129 (Al. Hollaender) . . .	1,—
7. Händel , Fugue, E-moll (Liszt) . . .	—,80	41. Mozart , Gigue G-dur, (Bülow) . . .	—,80	75. Paradies , Toccata (Al. Hollaender) . . .	—,50
8. — Variazioni ed Aria (Der harmonische Grobschmied) . . .	—,80	42. — Célèbre Fantaisie à la Constanze . . .	1,—	76. Bach, J. S. , Das italienische Konzert (Al. Hollaender)	1,50
9. — Gavotte variée, G-dur	—,80	43. — Célèbre Menuet, D-dur (Bülow) . . .	—,50	77. — Toccata et Fuge, D-moll (Tausig) . . .	2,—
10. — Chaconne, F-dur	1,30	44. — Grande Fantaisie, C-moll	1,—	78. Beethoven , Andante favori	1,50
11. Bach, Ph. E. , Rondo, H-moll (Bülow) . . .	—,50	45. Couperin , La bersan	—,50	79. — Menuett, Es-dur	—,50
12. — Allegro, F-moll (Hollaender) . . .	—,80	46. — Sarabande, A-moll	—,50	80. — Prélude, F-moll	—,50
13. — Rondo, D-dur	1,30	47. Beethoven , Rondo, C-dur, op. 51 No. 1 . . .	1,—	81. — Fuge, D-dur (op. 137)	—,80
14. Bach, J. Chr. , Andante, Es-dur . . .	—,50	48. — Rondo, G-dur, op. 51 No. 2 . . .	1,50	82. — Türkischer Marsch (nach Rubinstein)	—,50
15. Mozart , Fuga, C-dur (Kullak)	—,80	49. Pergolese , Air, F-moll	—,80	83. — Romanze, F-dur, op. 50	1,—
16. Bach, Friedem. , Capriccio, D-moll . . .	1,30	50. Haydn , Adagio, E-dur	—,80	84. Boccherini , Menuett	—,50
17. Rameau , Gavotte, A-moll, avec 6 Variations	1,—	51. Gluck , Andante serioso	—,50	85. Händel , 2. Giges, E-moll—B-dur . . .	—,50
18. — Célèbre Rigaudon, G-dur	1,—	52. — Gavotte, A-dur (Iphigenie) . . .	—,50	86. Czerny , Toccata, op. 92 (Bischoff) . . .	1,50
19. Bach, J. S. , Gigue, G-dur	—,50	53. Händel , Allegro et Variations sur la Passacaille, G-moll	1,—	87. Mozart , Marcia alla Turca	—,50
20. — Gigue, A-moll	—,50	54. Bach, Ph. E. , Solfeggietto	—,50	88.	
21. Silbermann , Le Moulinet	—,80	55. Bach, J. S. , 3 Sarabanden	—,50	89.	
22. Mozart , Célèbre Romance, As-dur . . .	—,80	56. Scarlatti , Sonata, B-dur (³ / ₈)	1,—	90.	
23. — Adagio, H-moll	—,80	57. — Sonata, D-moll (Allegro)	—,50	91.	
24. Pachelbel , Ciaconna con variazioni . . .	—,50	58. — Sonata, D-moll (Presto)	—,50	92.	
25. Bach, J. S. , Célèbre I. Prélude	—,50	59. — Sonata, D-dur	—,80	93.	
26. — Célèbre Gavotte, D-moll (Clara Schumann)	—,50	60. — Sonata, A-moll	—,80	94.	
27. — Célèbre Gavotte, G-dur	—,50	61. — Sonata, E-dur	—,80	95.	
28. — Sarabande et Gavotte, E-dur . . .	—,50	62. — Sonata, B-dur (³ / ₄)	—,80	96.	
29. — Gigue, B-dur	—,50	63. — Sonata, B-moll	—,80	97.	
30. — Gigue, E-dur	—,50	64. — Sonata, G-dur	1,—	98.	
31. — Passepied et Sarabande	—,50	65. — Sonata, D-dur (³ / ₈)	—,80	99.	
32. — Fantaisie chromatique (Liszt) . . .	1,50	66. — Sonata, C-dur	—,80	100.	
33. — Prélude et Fugue sur „Bach“ . . .	—,80	67. — Sonata, C-moll	—,80		
34. — Prélude et Fugue sur „Bach“ a 5 voci, Cis-moll (Liszt) . . .	—,80	68. Martini , Gavotte	—,50		