



# CELEBRATED PIECES FOR THE PIANO BY THE OLD MASTERS

J. S. BACH. *Fantasia in Cm.* (Bülow)

— 2 Gavottes from an *English Suite*:

No. 1 in *Dm.* (Bülow)

No. 2 in *Gm.* (Bülow)

— 12 *Little Preludes.* (Reinecke)

— *Prelude in C*

— *Prelude in Cm.*

— *Prelude and Fugue in Am.* (Vogrich)

PH. EM. BACH. *Solfeggetto in Cm.*

*With an Arrg't for Left Hand Solo ad lib.*

L. v. BEETHOVEN. *Albumblatt "Für Elise"*

— *Andante from Sonata Op. 14, No. 2*

— *Andante in F.* (Lebert)

— 3 *Bagatelles from Op. 33:*

No. 1 in *E♭*

No. 2 in *C*

No. 6 in *D*

— *Nouvelle Bagatelle in Gm.*

— *Minuet from Sonata Op. 49, No. 2*

— *Rondo in C. Op. 51, No. 1.* (Lebert)

— *Rondo in G. Op. 51, No. 2.* (Lebert)

— *Rondo a Capriccio. Op. 129.* (Bülow)

J. B. CRAMER. *Le petit rien*

CH. CZERNY. *Toccata in C. Op. 92.* (Moszkowski)

J. L. DUSSEK. *Les Adieux. Rondo.* (Lebert)

— *La Chasse.* (Lebert)

— *Consolation. Op. 62.* (Lebert)

— *La Matinée.* (Lebert)

— *Sonata in B♭. Op. 9, No. 1.* (Scharfenber)

JOHN FIELD. *Rondo in E♭.* (Bülow)

G. F. HÄNDEL. *Aria con Variazioni from Suite in Dm.* (Bülow)

— *Gigue in Gm.* (Bülow)

— *Air and Var., "Harmonious Blacksmith."* (Bülow)

JOS. HAYDN. *Andante con Variazioni in Fm.* (Lebert)

— *Fantasia in C.* (Bülow)

— *Rondo in A.*

J. N. HUMMEL. *Rondo in E♭. Op. 11*

W. A. MOZART. *Adagio in Bm. and Gigue in G.* (Klee)

— *Fantasia in Cm.* (Bülow)

— *Fantasia in Dm.* (Klee)

— *Fantasia and Fuga in C.* (Klee)

— *Fantasia in C (from Fantasia and Sonata).* (Lebert)

→ — *Pastorale varié.* (Parsons)

— *Romanza in A♭.* (Klee)

— *Rondo in D.* (Klee)

— *Rondo in Am.* (Klee)


— *Rondo à la Turque (from Sonata in A)*

F. SCHUBERT. *Adagio in E.* (Vogrich)


— *Menuetto in Bm.* (Rubinstein)

— *Scherzo in B♭.* (Posthumous)

G. F. HÄNDEL. *Dead March from "Saul."* (Hoffman)



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1482 2 4 1482 3 5

*rit.* *simplice.* *sf* *sf*

575

This system contains the first two staves of music. The upper staff features a melodic line with various fingerings (1, 2, 4, 3, 5) and slurs. The lower staff provides harmonic accompaniment with chords and single notes. Performance markings include *rit.*, *simplice.*, and *sf*. A measure number 1482 is indicated at the beginning.

*sf* *sf* *rall.*

This system continues the musical piece. The upper staff has a melodic line with slurs and fingerings. The lower staff has a more active accompaniment. Performance markings include *sf*, *sf*, and *rall.*

*legg.* *sempre staccato.*

This system shows a change in the lower staff's texture. The upper staff continues with a melodic line. The lower staff features a more rhythmic accompaniment. Performance markings include *legg.* and *sempre staccato.*

*leg.* *leg.* \*

This system continues the piece. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. Performance markings include *leg.* and *leg.* with an asterisk.

*p* *sempre staccato.*

This system continues the piece. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. Performance markings include *p* and *sempre staccato.*

1 3 2 4

This system contains a short melodic fragment with fingerings 1, 3, 2, and 4.

*sempre staccato.*

*dim.*

*leg.*

*\**

*mf*

*f*

*p*

*sempre staccato il basso.*

*pp*

*legato.*

*espress.*

*rit.*

*a tempo.*

*b)*

*m.g.*

*b)*



*Red.* \* *Red.* \* *Red.* \*

*p* *rit.* *mf*

*ben staccato il basso.*

*pp*

*una corda.*

*p* *tre corda.*

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth and sixteenth notes, some beamed together. The bass staff contains a similar rhythmic pattern with some longer note values.

Second system of musical notation. The treble staff features more complex rhythmic patterns with some slurs. The bass staff continues the accompaniment. A dynamic marking of *pp* (pianissimo) is present in the treble staff.

Third system of musical notation. The treble staff has several *m.g.* (mezzo-giochi) markings above the notes. The bass staff has a simpler accompaniment with some rests.

Fourth system of musical notation. The treble staff includes *espress.* (espressivo) and *cresc.* (crescendo) markings. The bass staff has a more active accompaniment with some slurs.

Fifth system of musical notation. The treble staff is marked *scherzando* and contains trills (tr) and slurs. The bass staff has a few notes and rests. A *Cadenza* marking is present in the treble staff.

Detailed musical notation for sections d) and e). Section d) shows a treble staff with a complex rhythmic pattern and fingerings (3, 5, 1, 4, 5). Section e) shows a bass staff with a similar pattern and fingerings (2, 4, 1, 3, 2, 5, 1, 3).

Detailed musical notation for section f). It shows a treble staff with a complex rhythmic pattern and fingerings (2, 3, 2, 5, 4). The bass staff has a simpler accompaniment with fingerings (1, 4, 2).

g) 5 31

tr 5 31

m.g.

*p* *ben legato.*

tr 2 32

31

32

ritard.

h)

*sf* *sf*

*a tempo.*

*p*

rit.

Tempo I.

tr 31

32

rit.

*pp*

1

2

3

1

3

1

1

staccato il basso.

g)

5 3 1

5

5 3 1

h)

2 3 2

