Intendencia Montevideo | Escuela de Música Vicente Ascone

Prueba de acceso al 4º curso del Programa de FORMACIÓN GENERAL ELEMENTAL

IMPORTANTE:

I. COMUNICACIÓN

Toda la información relacionada con el proceso de inscripción y admisión se publicará y comunicará exclusivamente a través de la página web de la EMVA: https://emva.montevideo.gub.uy/

Este será el único medio válido por el cual se realizarán todas las comunicaciones y notificaciones pertinentes. Es responsabilidad estricta de los postulantes mantenerse informados al respecto.

En caso de que sea necesario convocar personalmente a los postulantes, la EMVA podrá utilizar la comunicación telefónica a los números de teléfono fijo y/o celular proporcionados por el interesado/a. Sin embargo, la Institución no se hace responsable si el mensaje no llega al destinatario/a.

Es absoluta responsabilidad de los postulantes comunicar cualquier cambio en sus datos personales (teléfono fijo y/o celular, domicilio y correo electrónico) a escuelademusica@imm.gub.uy, en el caso de una posible convocatoria.

II. PRUEBAS

Este documento detalla la lista de ejercicios, estudios u obras impuestas o de elección. Dentro de esta selección, se pueden incluir partituras para el instrumento solo o acompañado. **No será obligatorio para los aspirantes presentarse con un pianista acompañante en caso de que las obras requeridas o seleccionadas lo soliciten.**

Las partituras incluidas en el PDF son solo ejemplos ilustrativos. Es responsabilidad de los postulantes obtener los materiales y/o acompañamientos de piano necesarios en caso de que no se encuentren en este documento.

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CÁTEDRA: Piano

PRUEBA DE ACCESO AL PROGRAMA DE FORMACIÓN GENERAL ELEMENTAL

ACCESO A 4° CURSO

MÓDULO 2

Estructura de la prueba:

A) Ejercicio de solfeo: el contenido de estos ejercicios estará desarrollado en la programación didáctica de la asignatura Solfeo.

B) Prueba de instrumento: los aspirantes interpretarán un Estudio impuesto **(C. Czerny: *Op. 636 Estudio N° 5 u Op. 299 Estudio N° 1*)** y tres piezas de diferentes períodos a elección incluidas en el curso 3° del Programa de Formación General Elemental. Las obras se exigirán completas, pero podrán ser escuchadas en forma parcial. Se valorará la ejecución de memoria de las obras presentadas.

Las obras y piezas que seleccione el estudiante para la prueba estarán incluidas en el siguiente listado:

Estudios y Obras a elección:

- J. S. Bach: *Invención a dos voces.*
- M. Clementi: *Sonatina Op. 36 N° 3, 4, 5 o 6*; F. Kuhlau: Sonatina; J. Haydn: *Sonatas fáciles.*
- F. Mendelssohn: *Canción sin Palabras N° 2, 4 o 6*; F. Chopin: *Vals N° 7*; E. Grieg: *2 Piezas del Op. 12.*
- B. Bártok: *Mikrokosmos 3;* S. Prokofiev: *2 Piezas para niños, Op.65*; D. Kabalewsky: *Variaciones*.

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MATERIAL IMPUESTO

Quita marcas de agua
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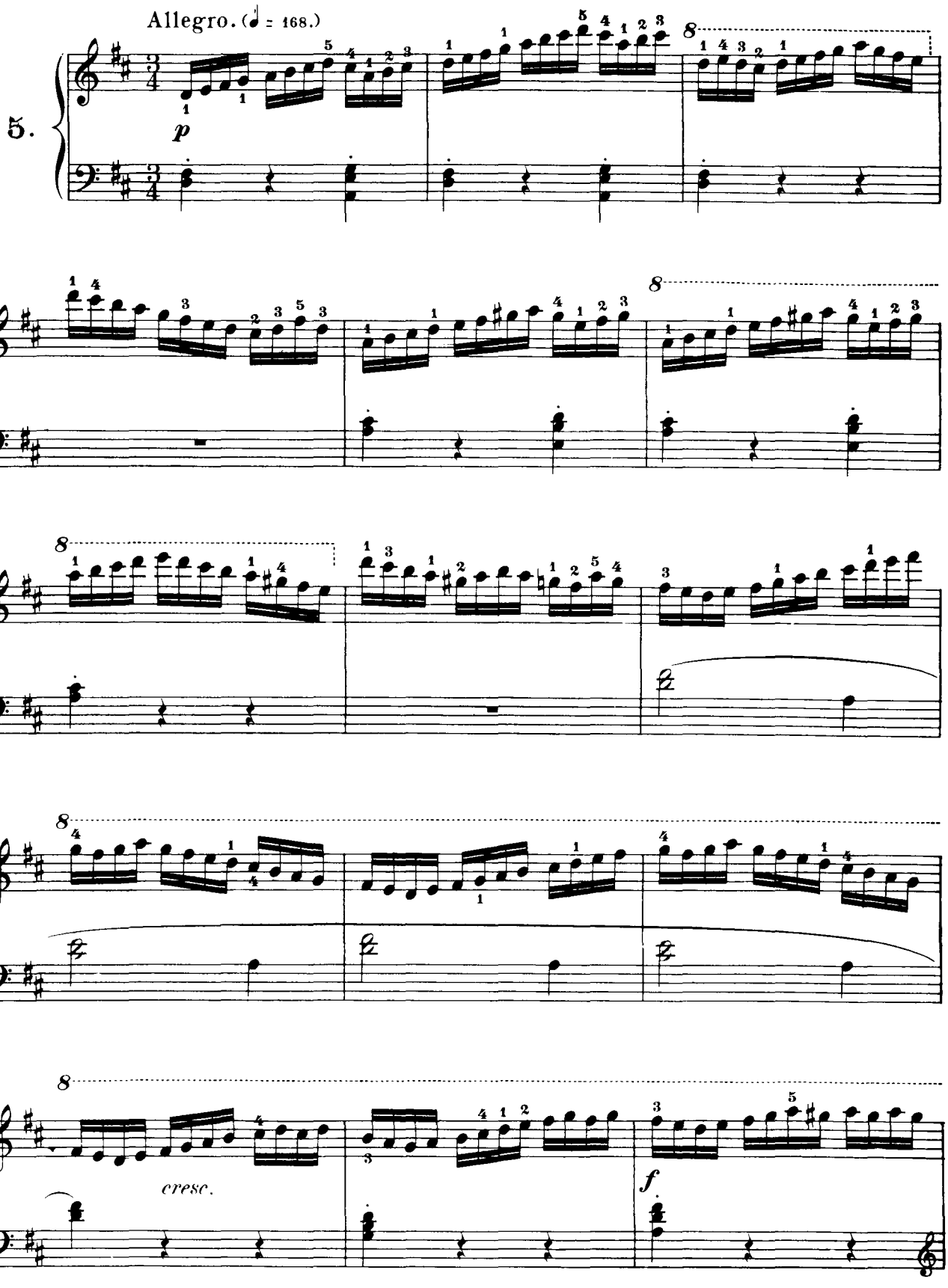
Czerny - Estudio op. 636 nº 5

Seleccionar uno de los dos estudios propuestos



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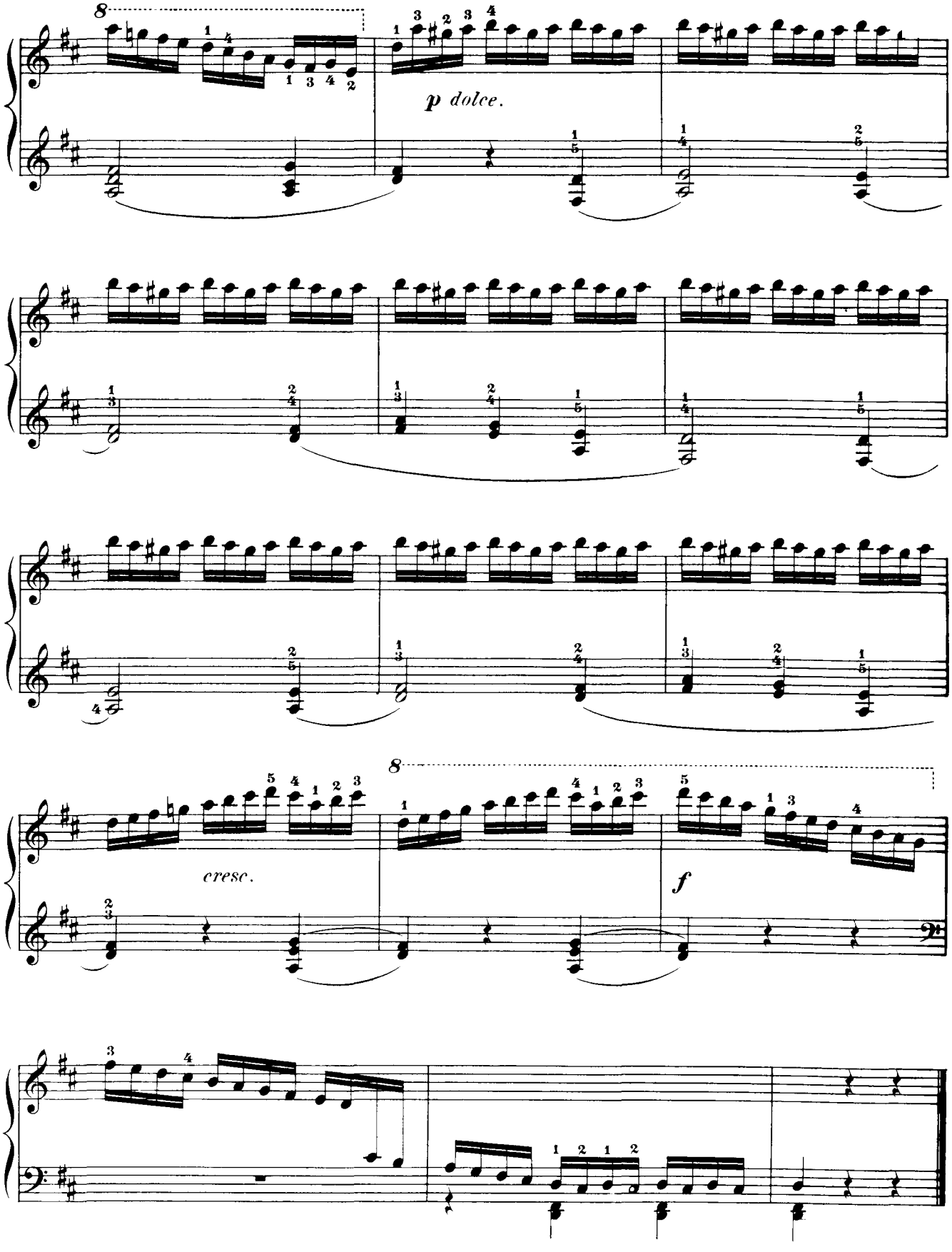

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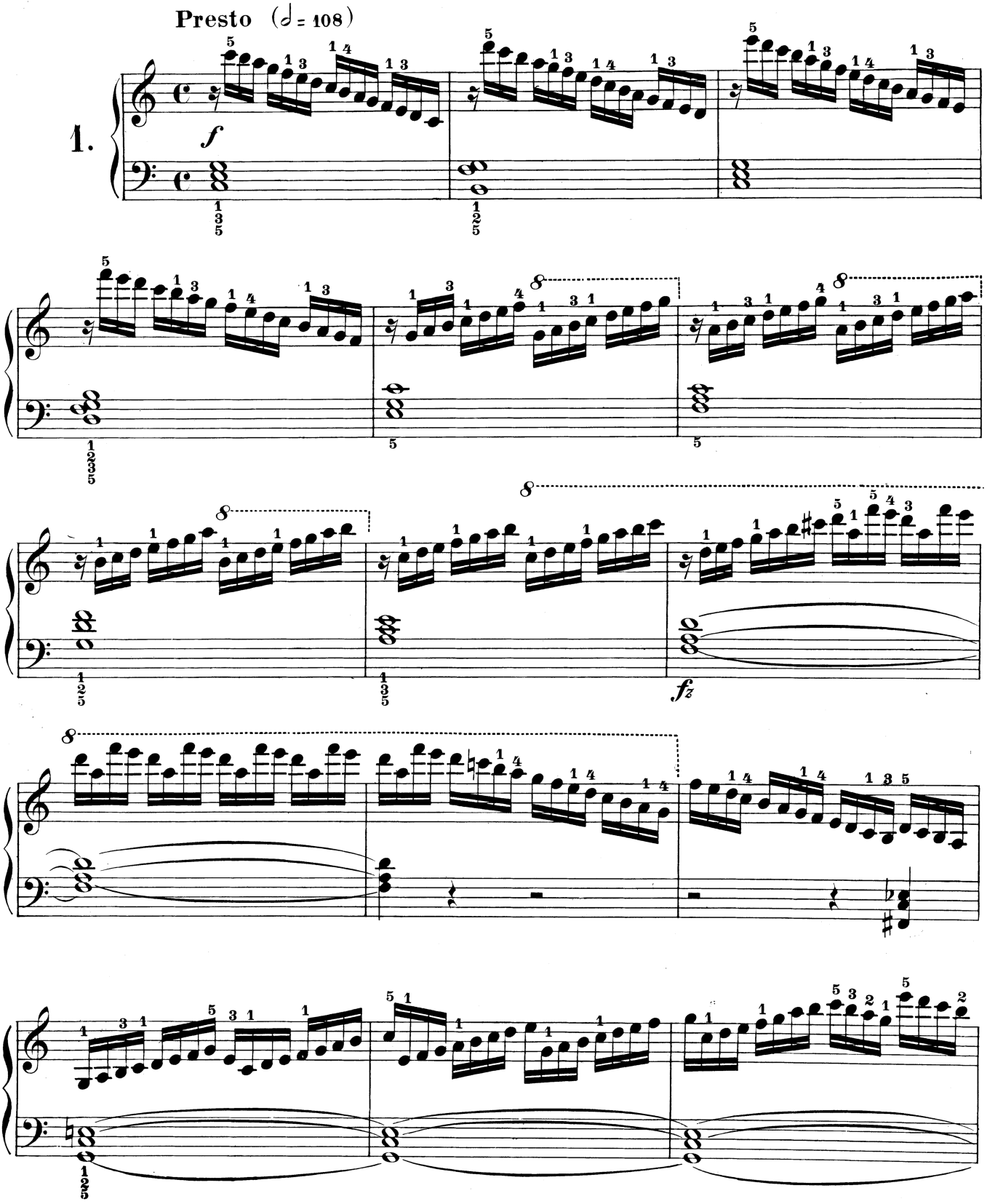
Czerny - Estudio op. 299 nº 1

Seleccionar uno de los dos estudios propuestos

CARL CZERNY

Op. 299 Heft 1



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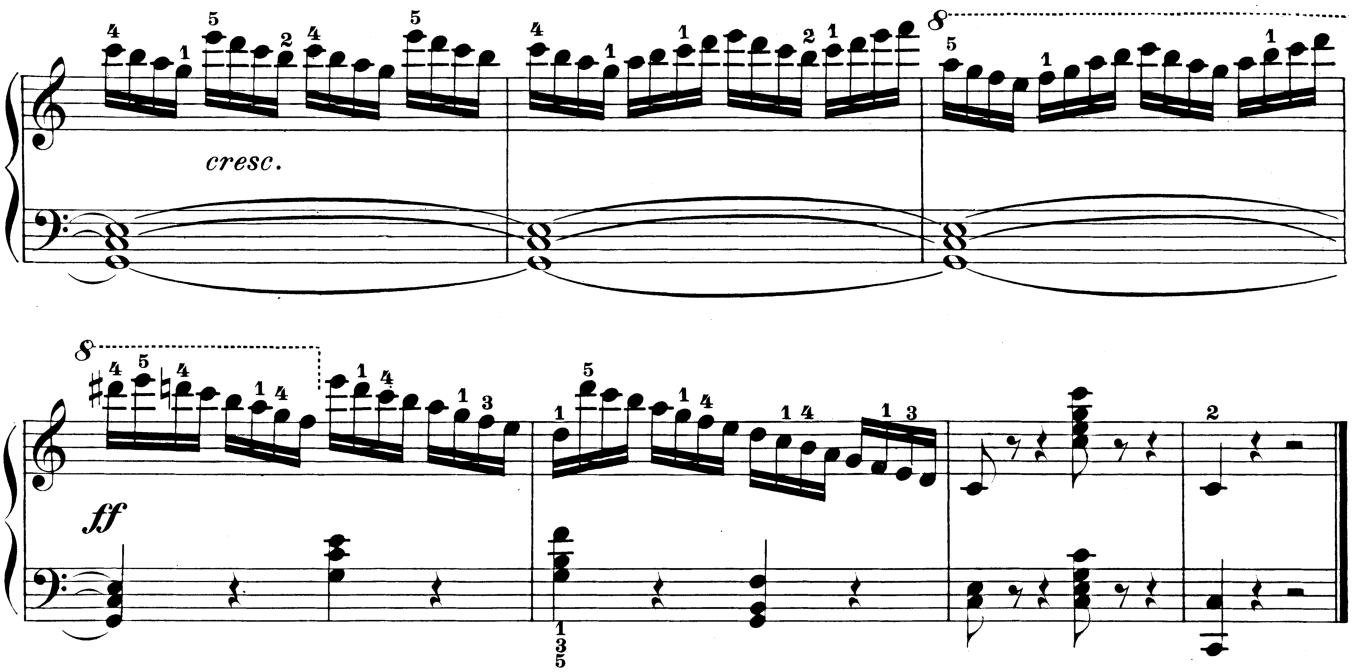

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MATERIAL A ELECCIÓN

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Bach - Invenciones a 2 Voces

Seleccionar una pieza.

INVENTIO 1

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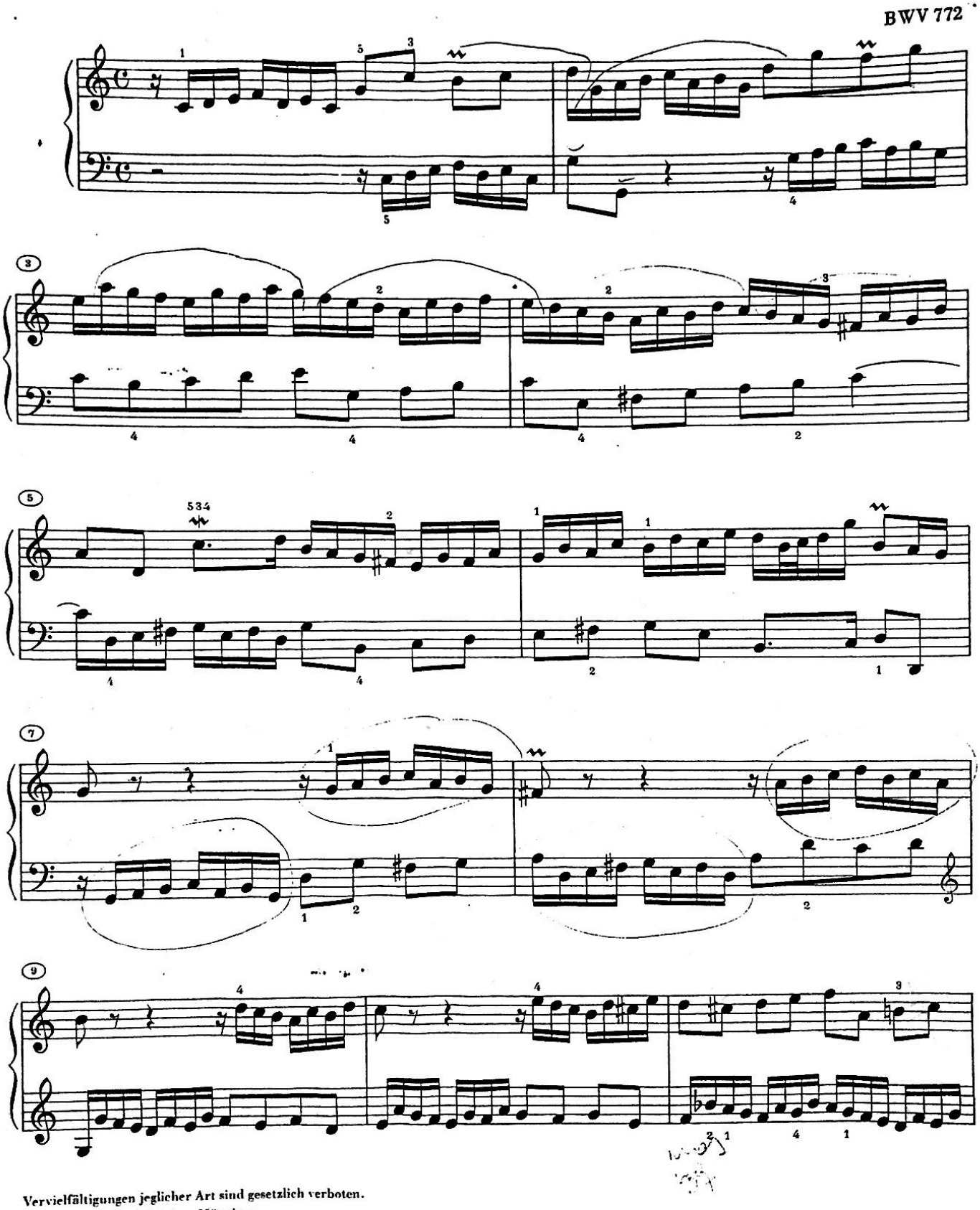

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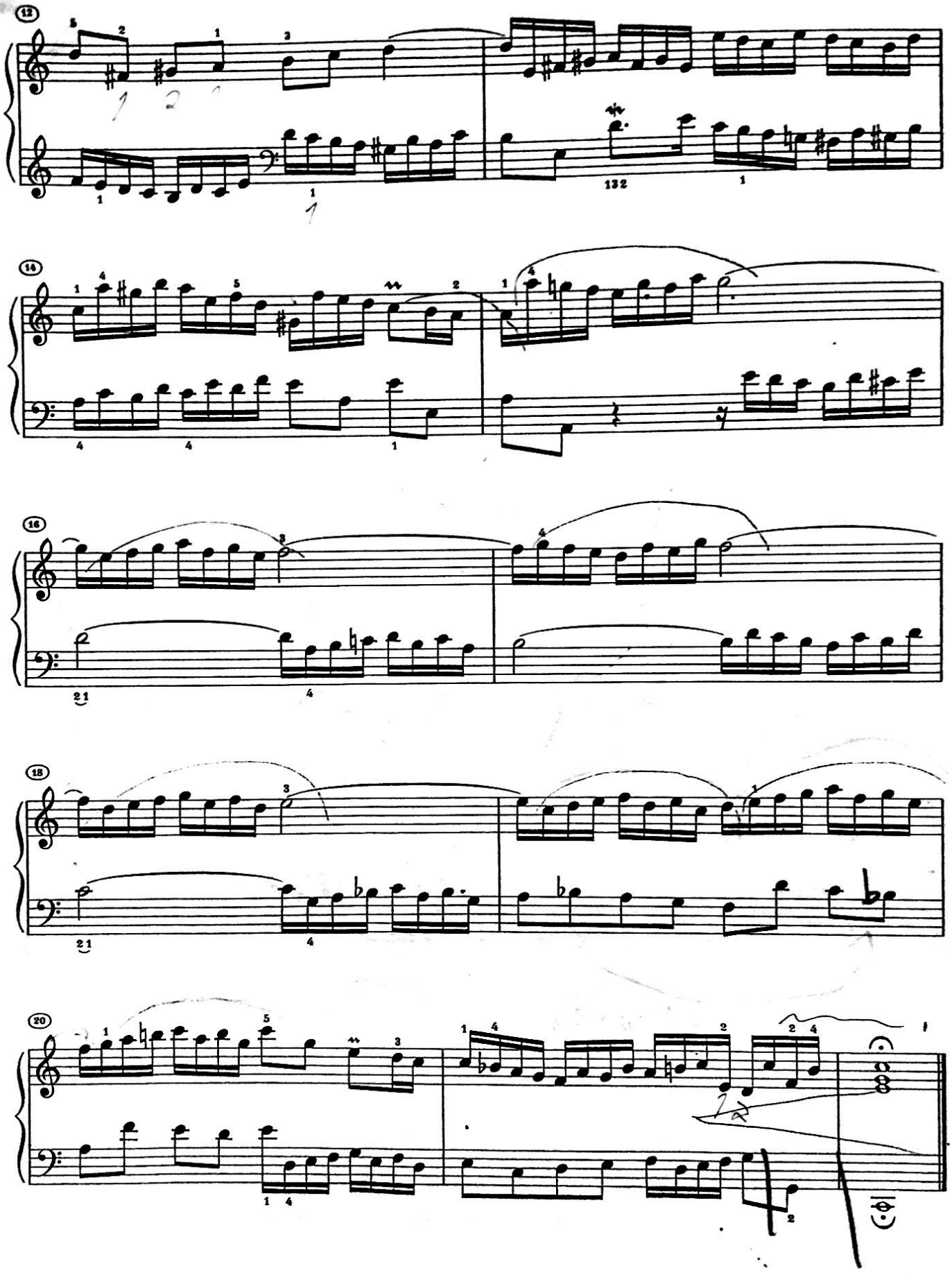

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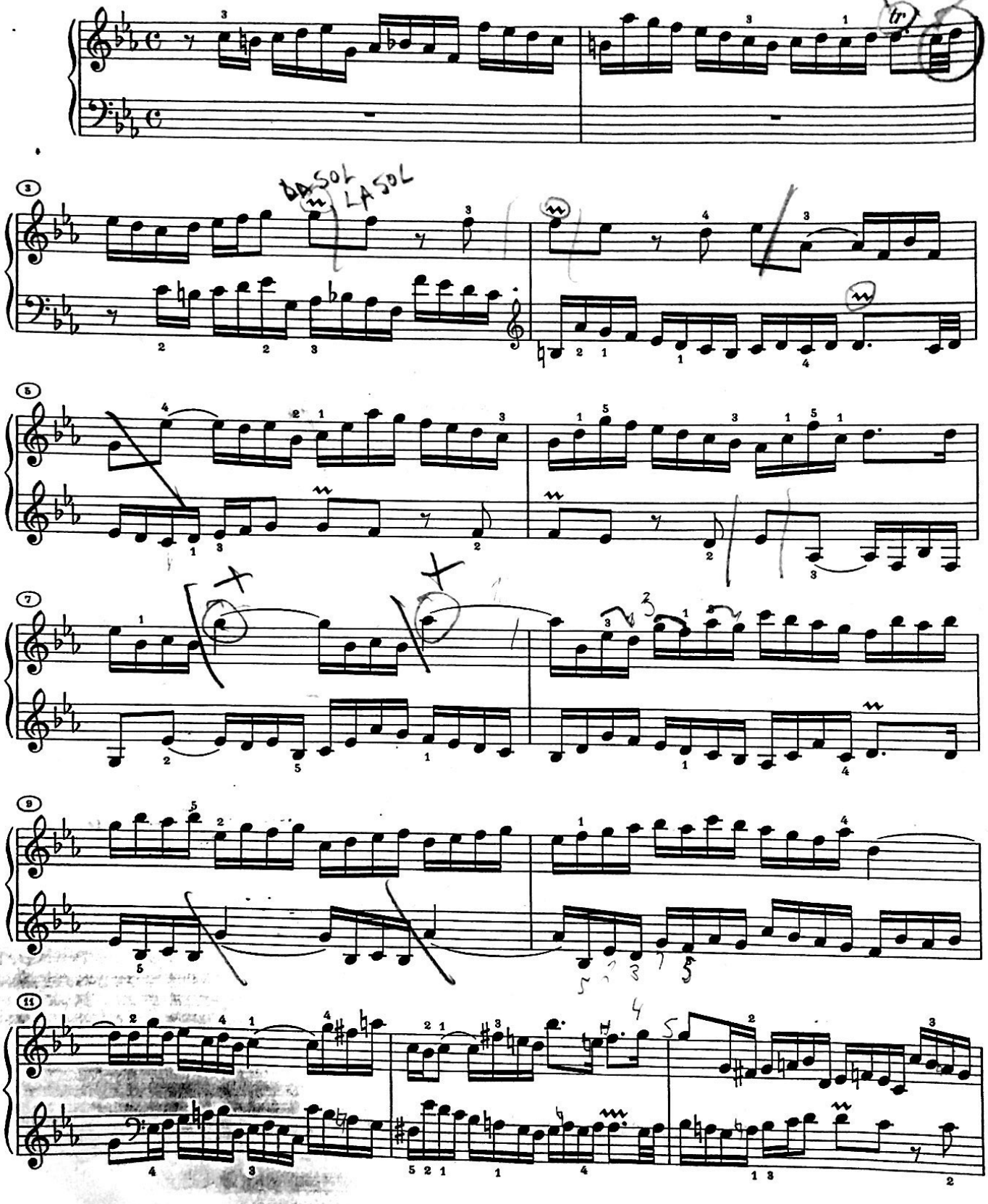

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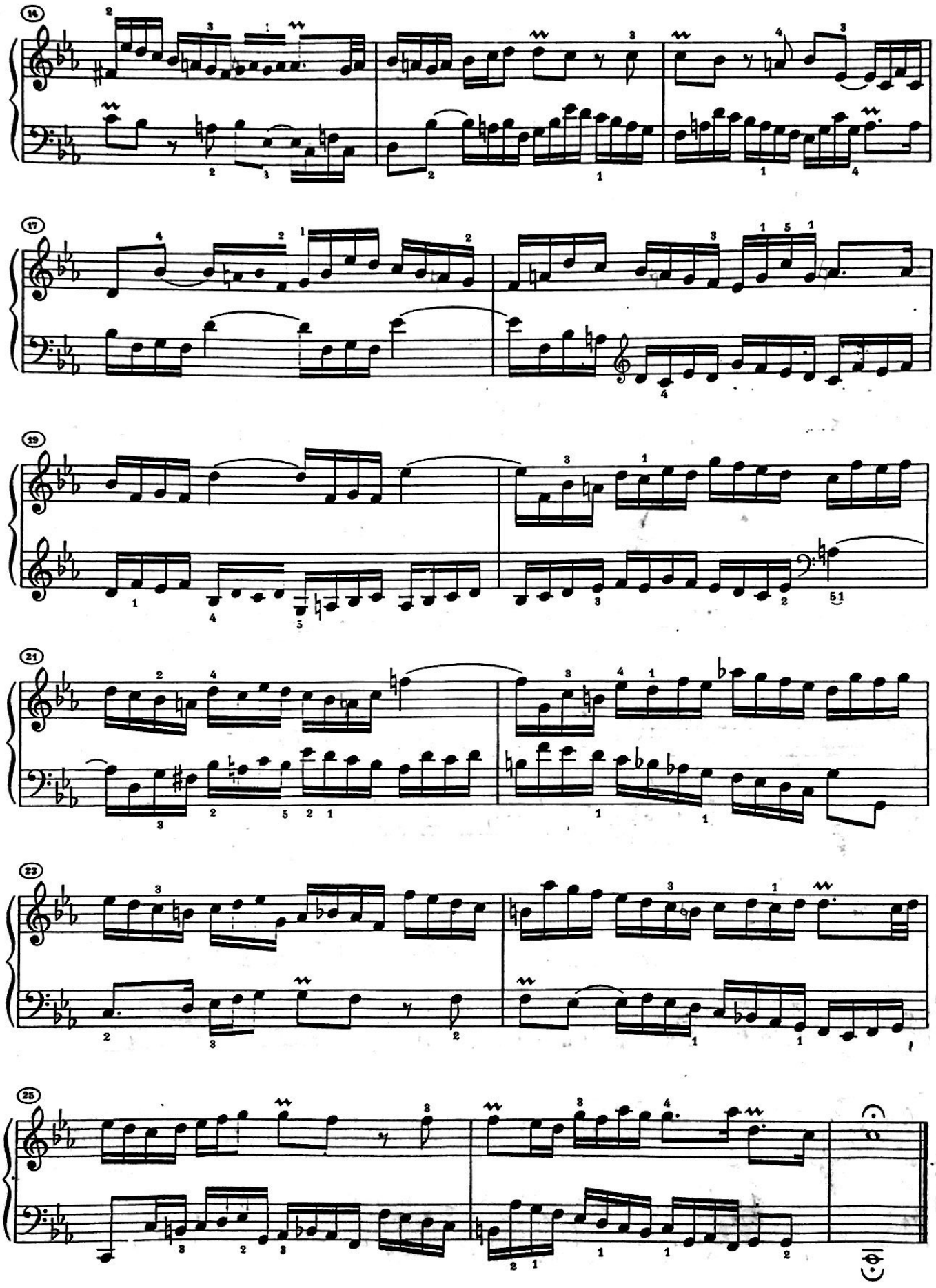

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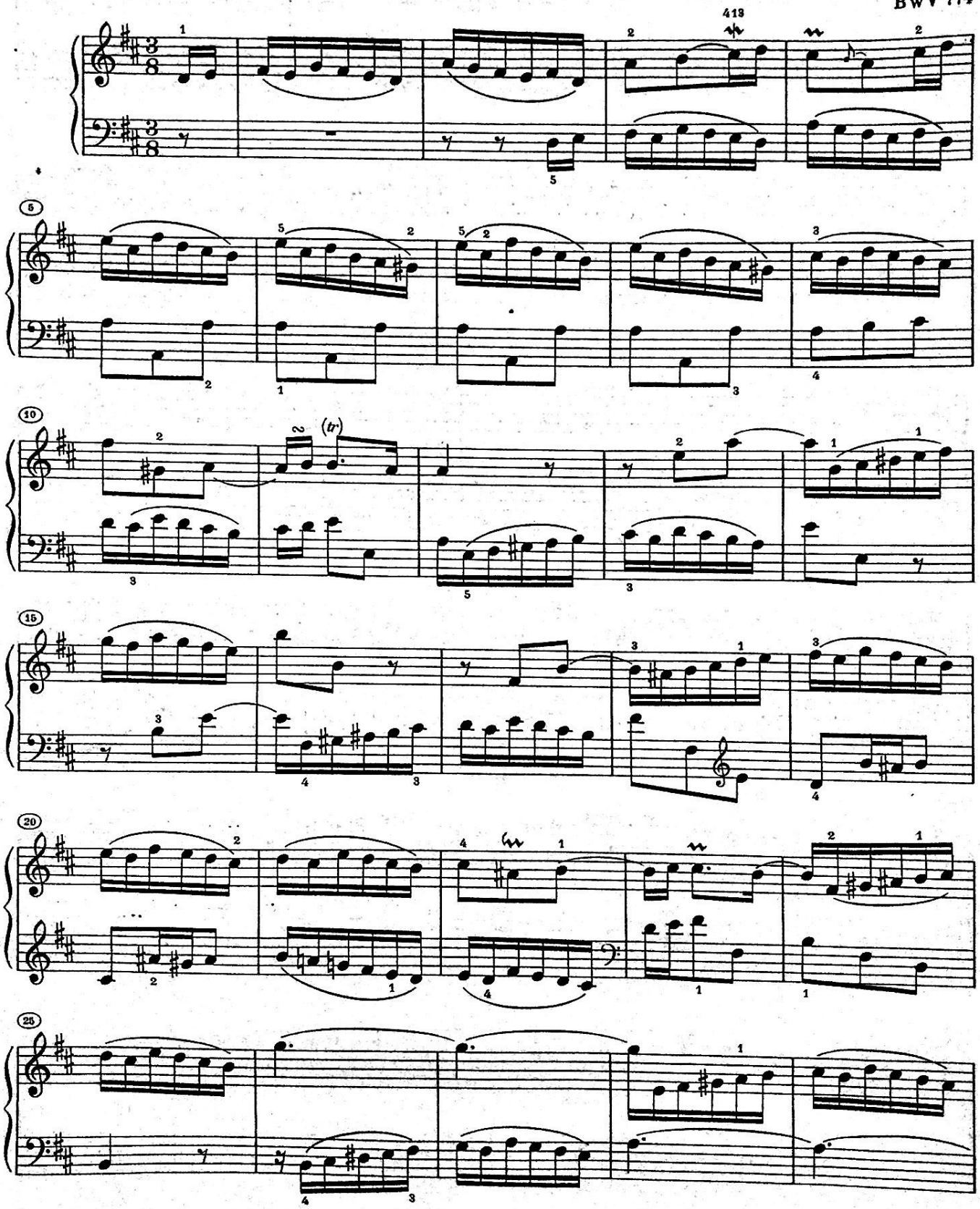

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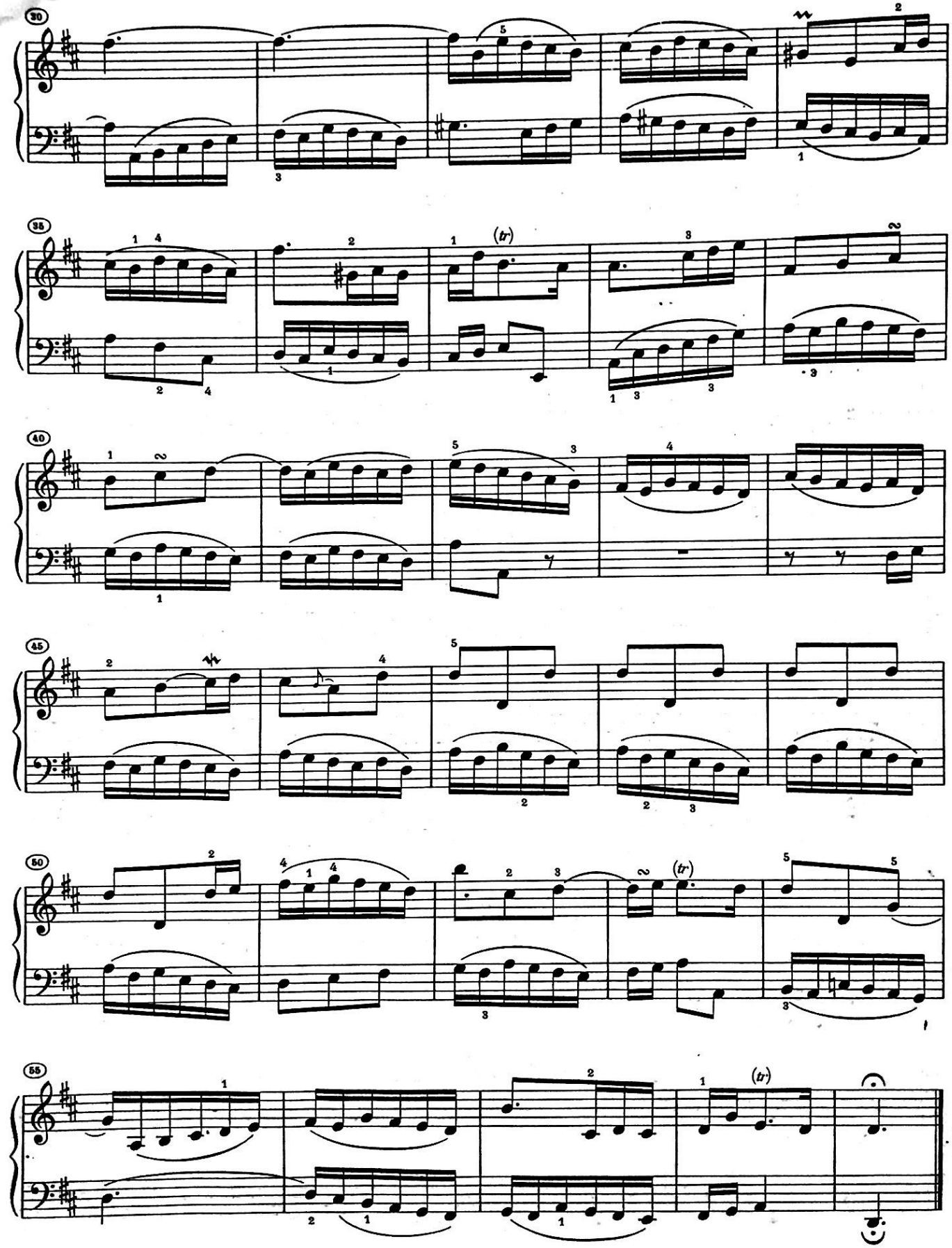

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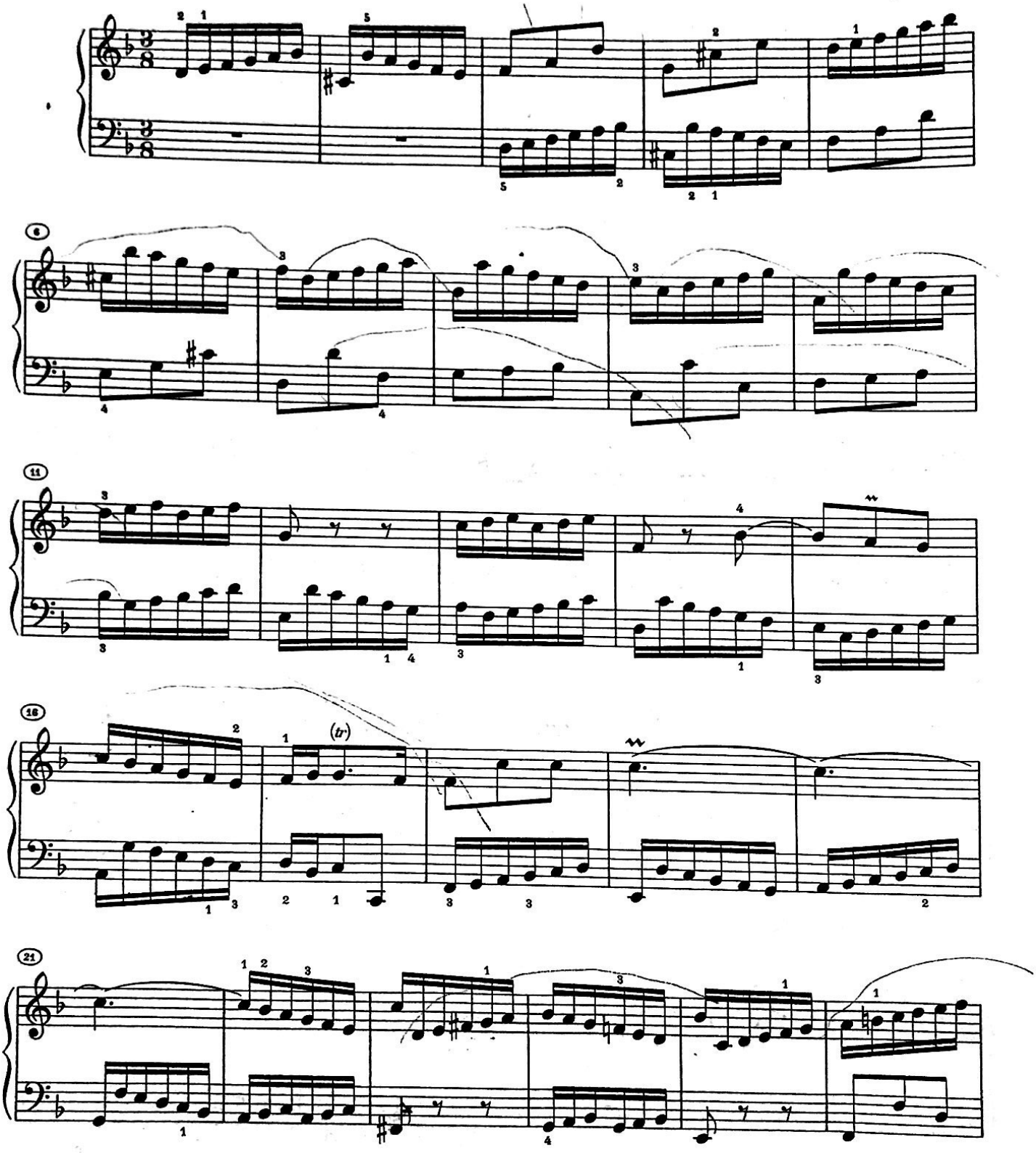

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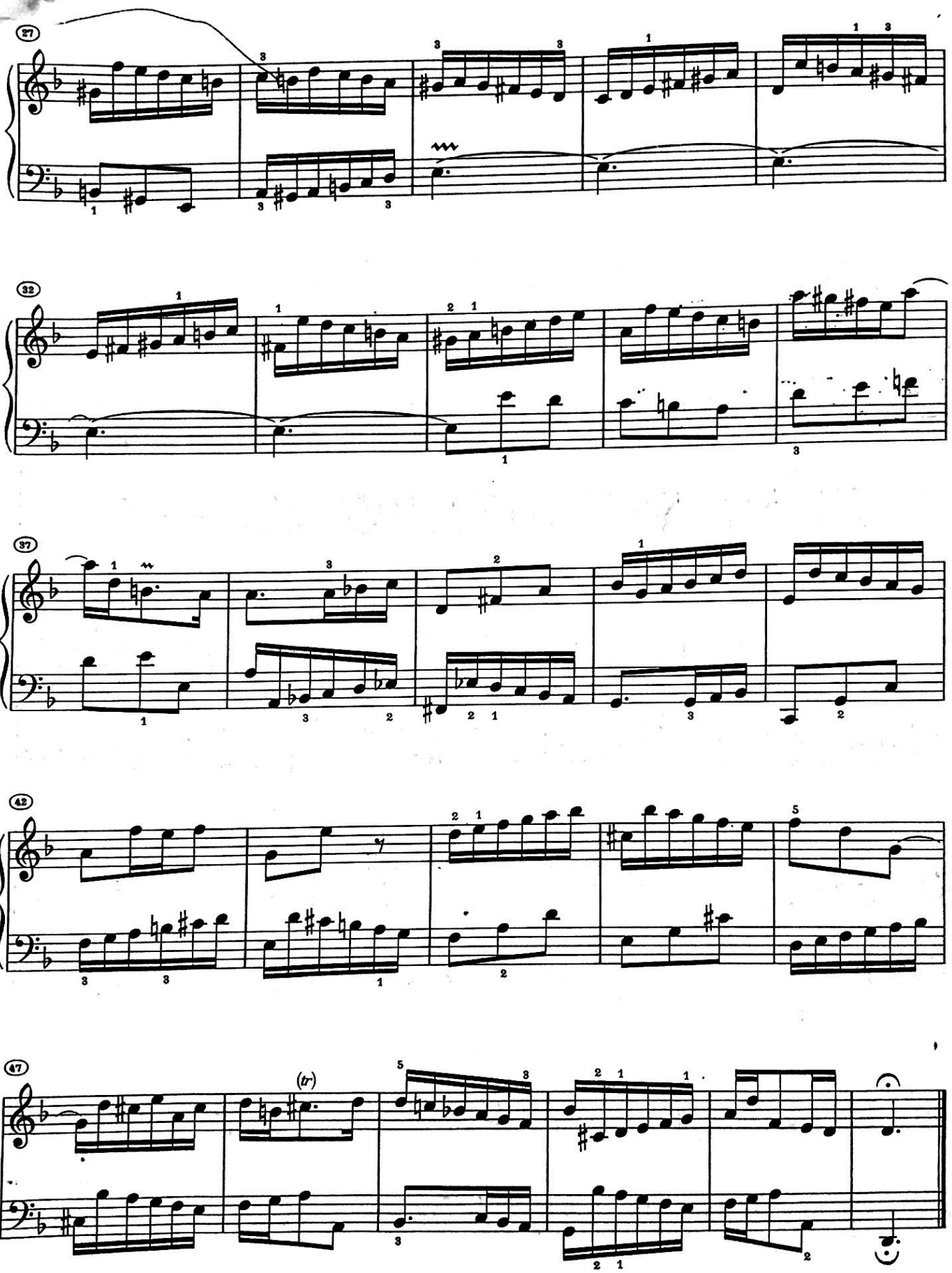

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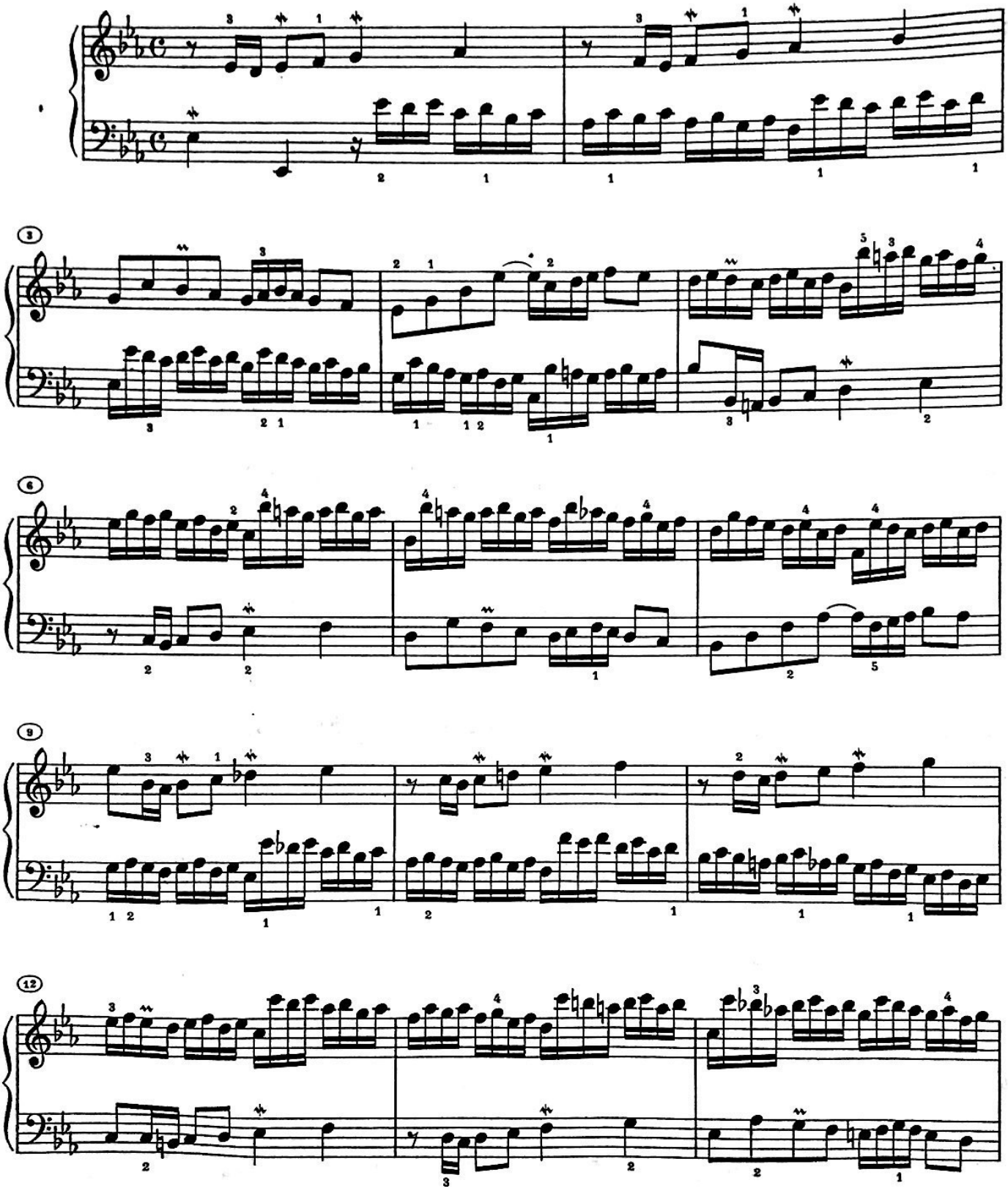

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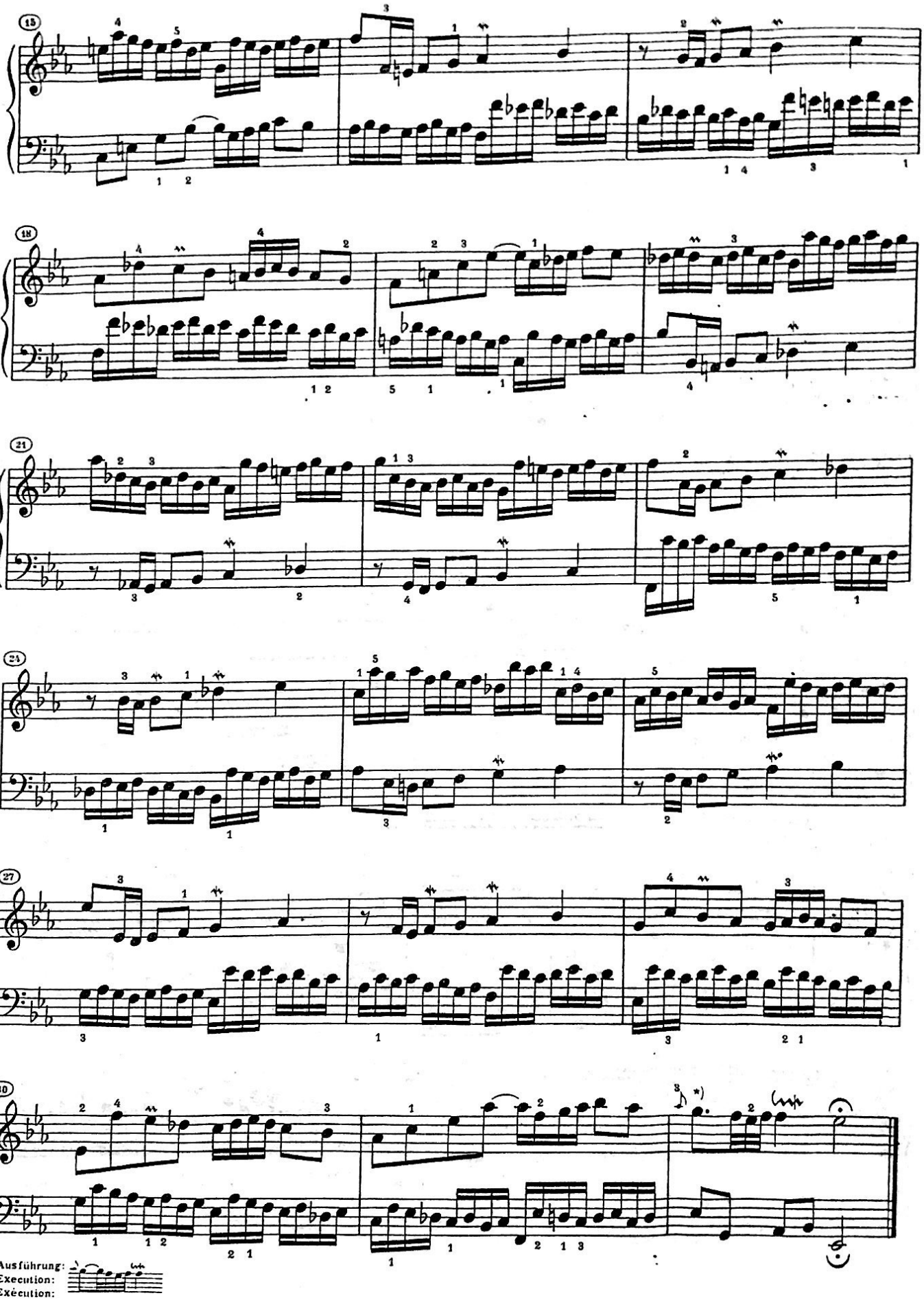

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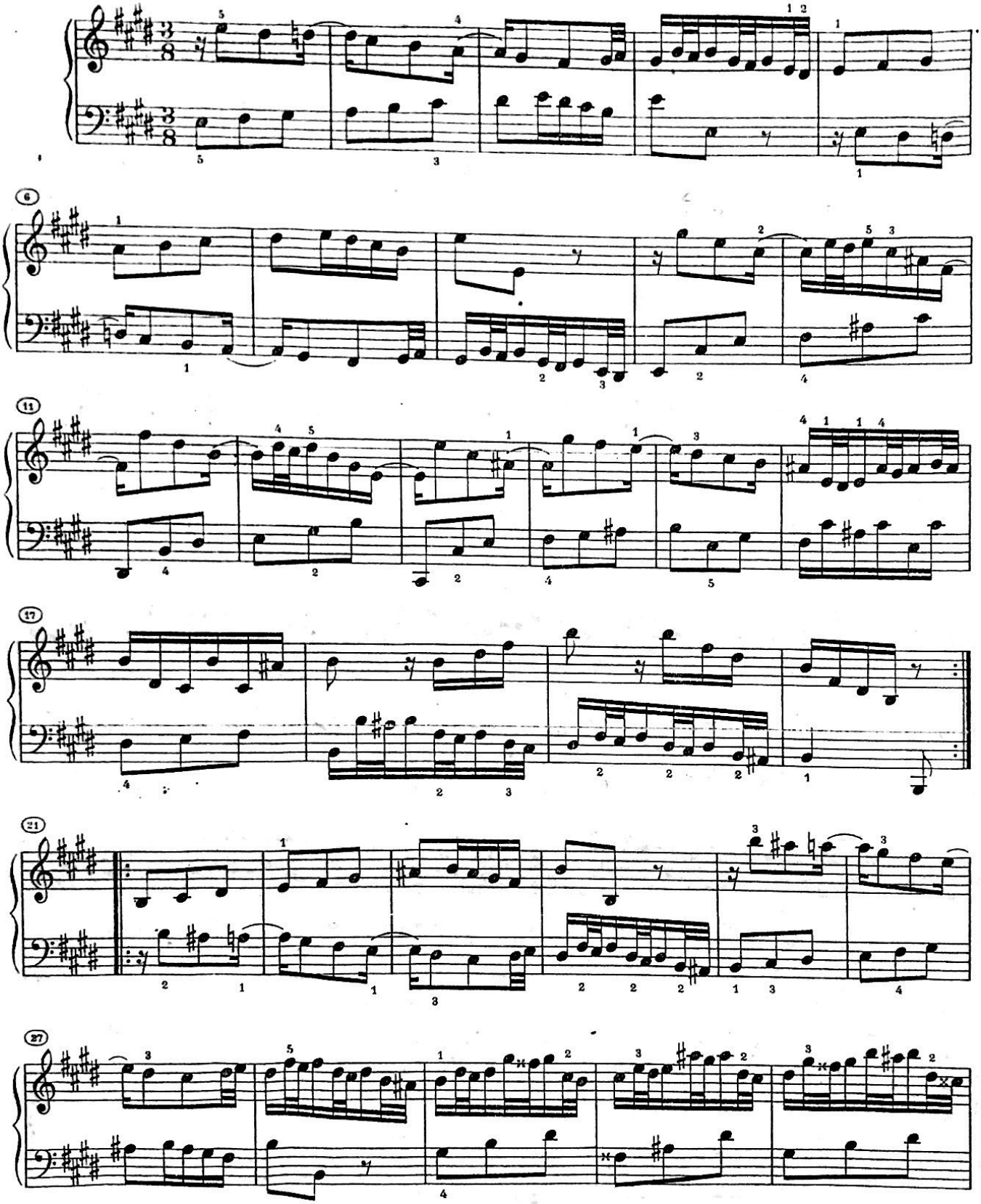

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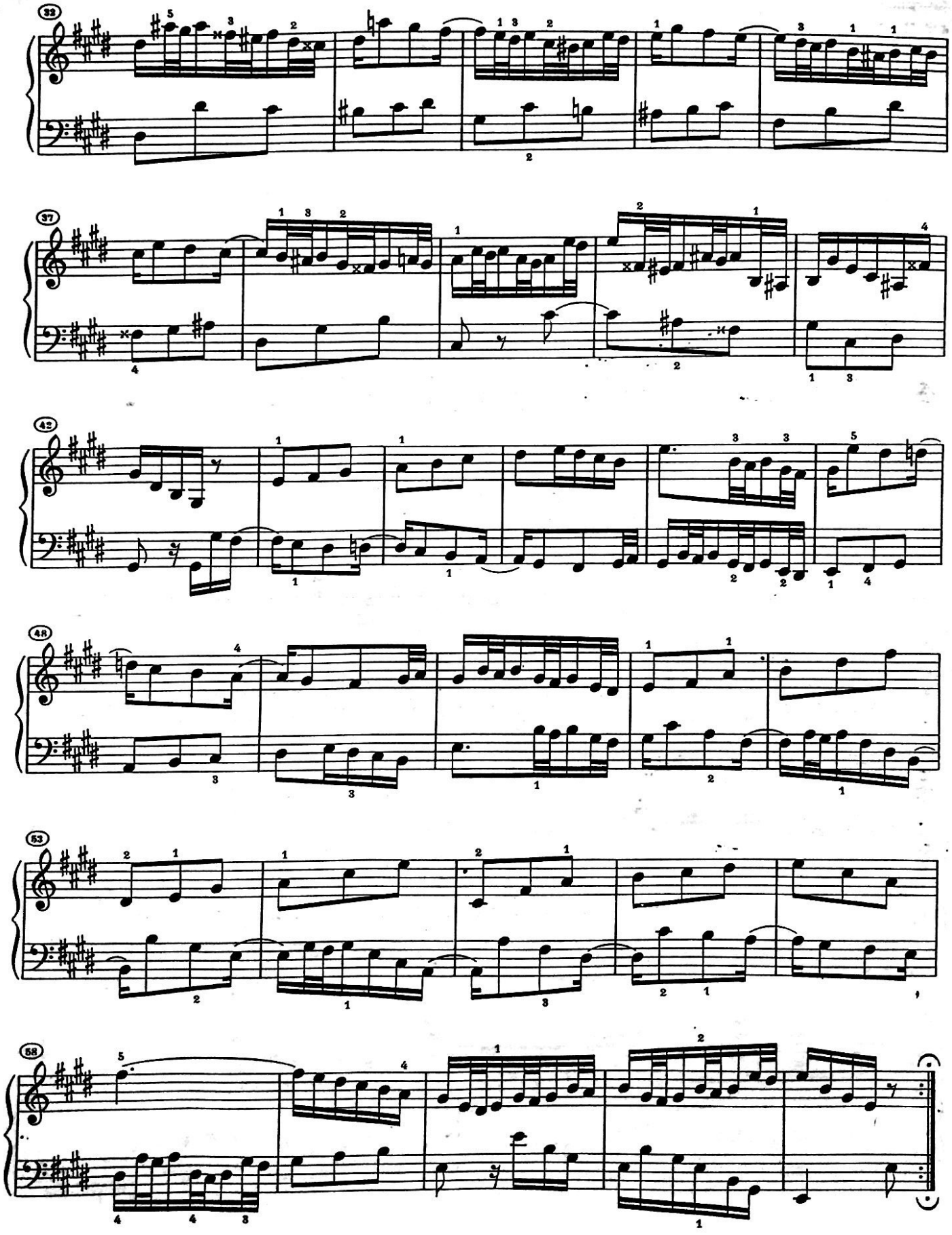

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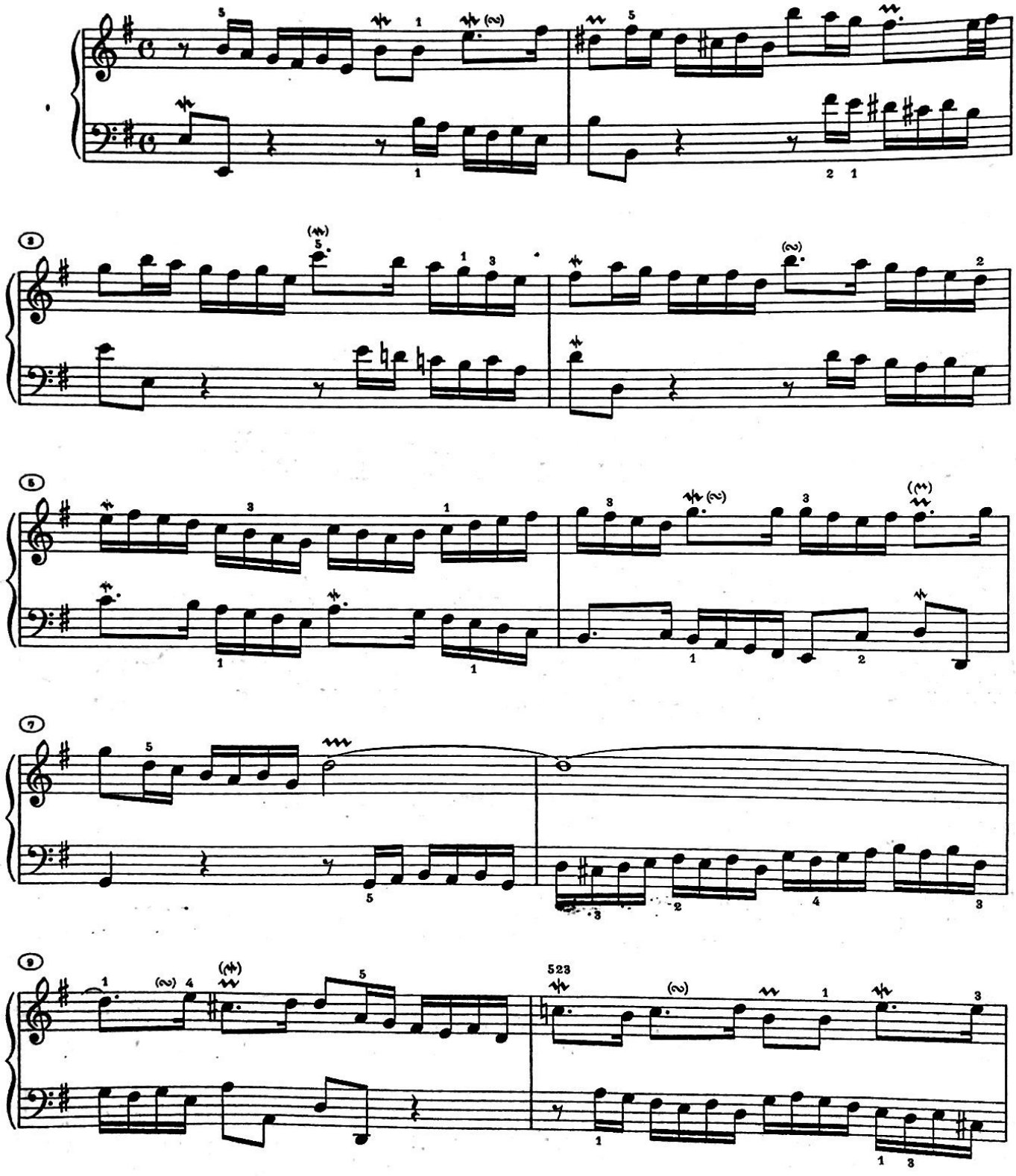

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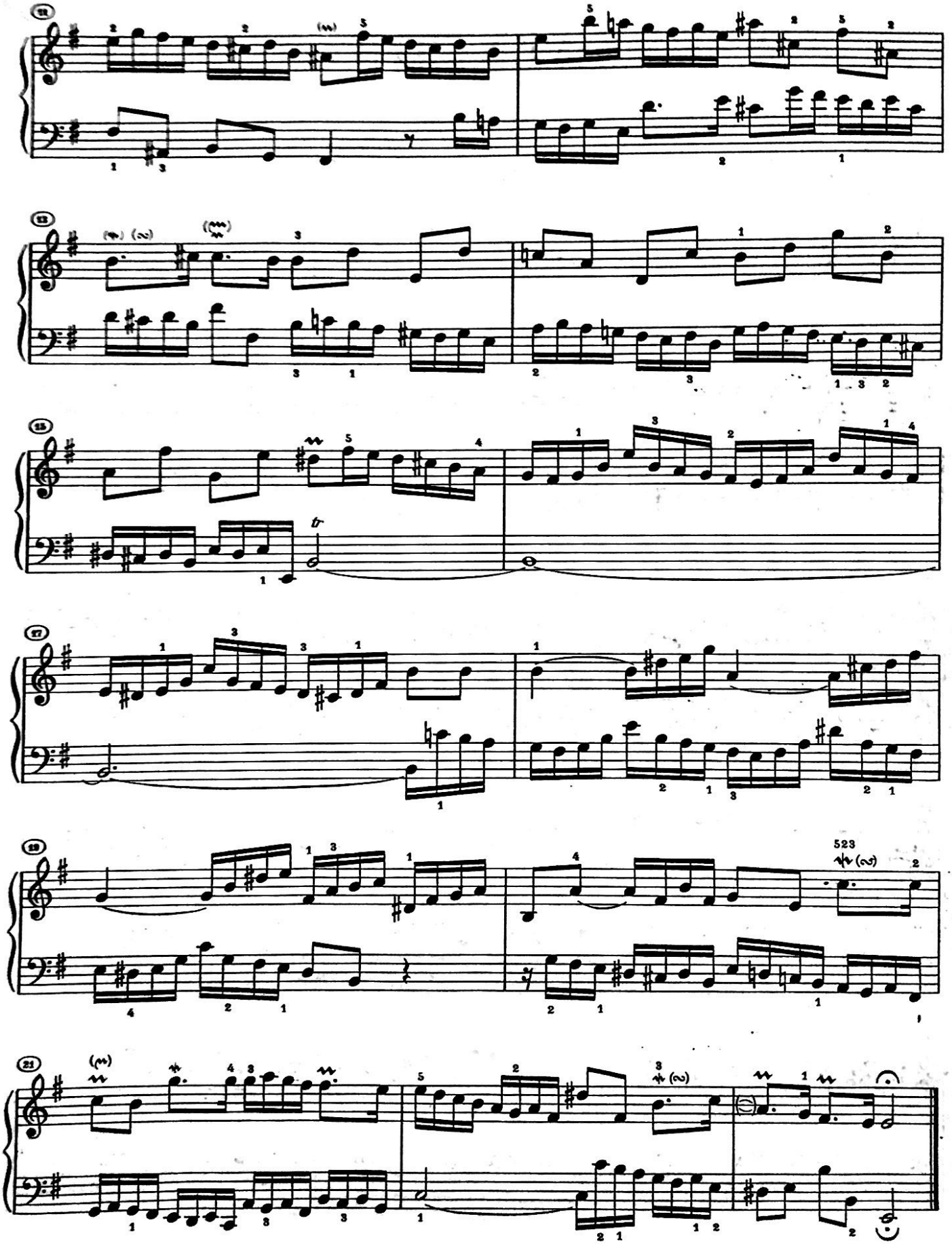

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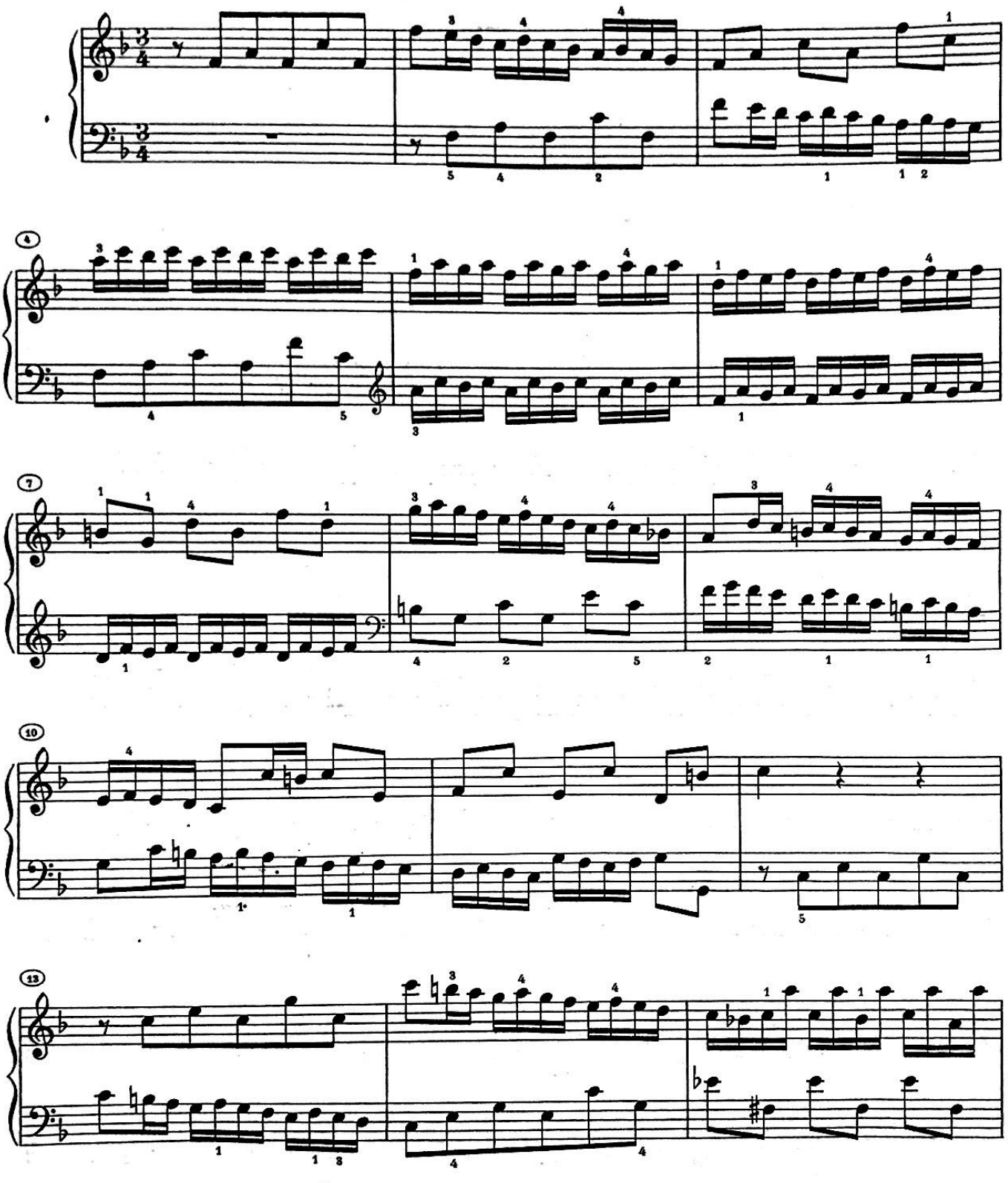

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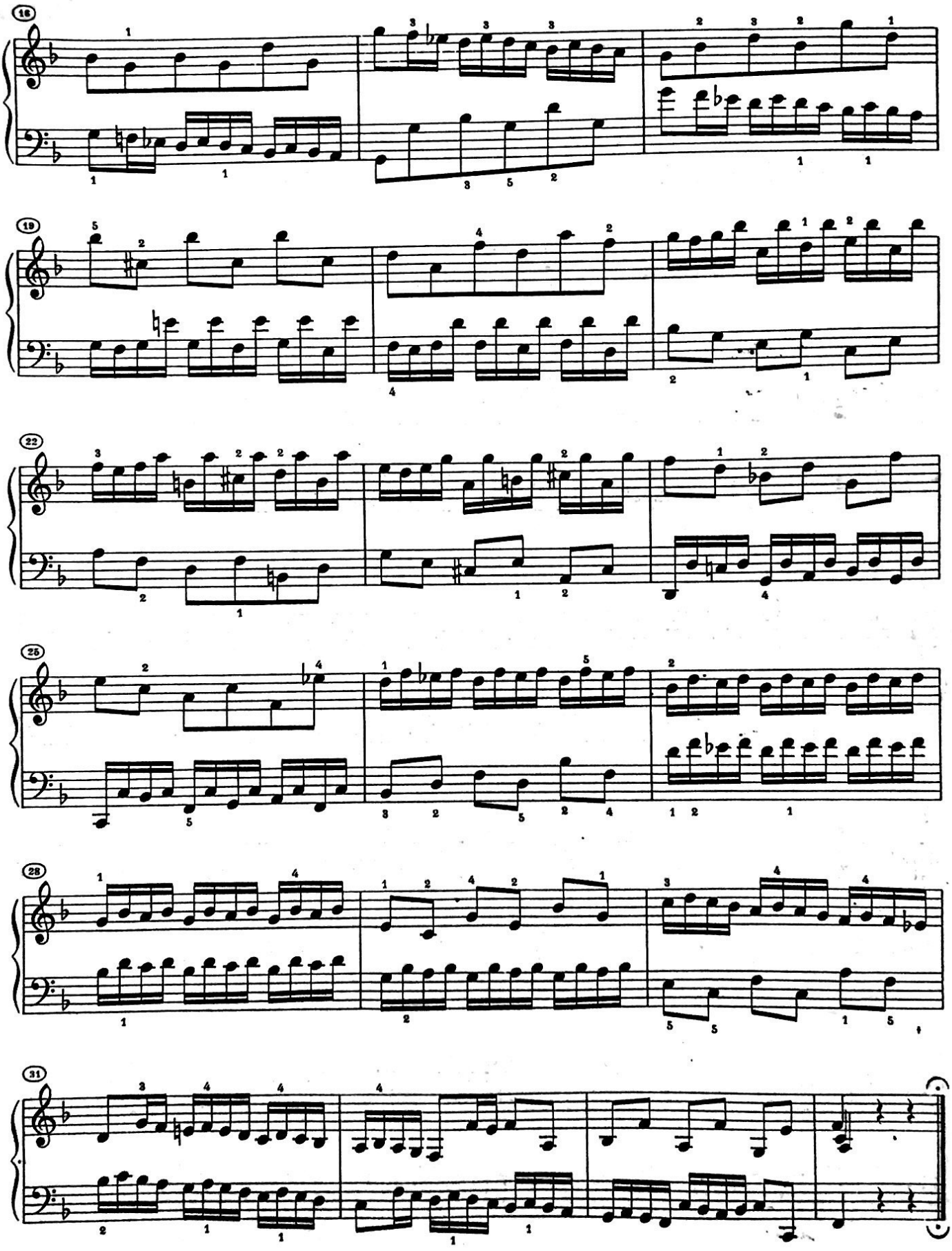

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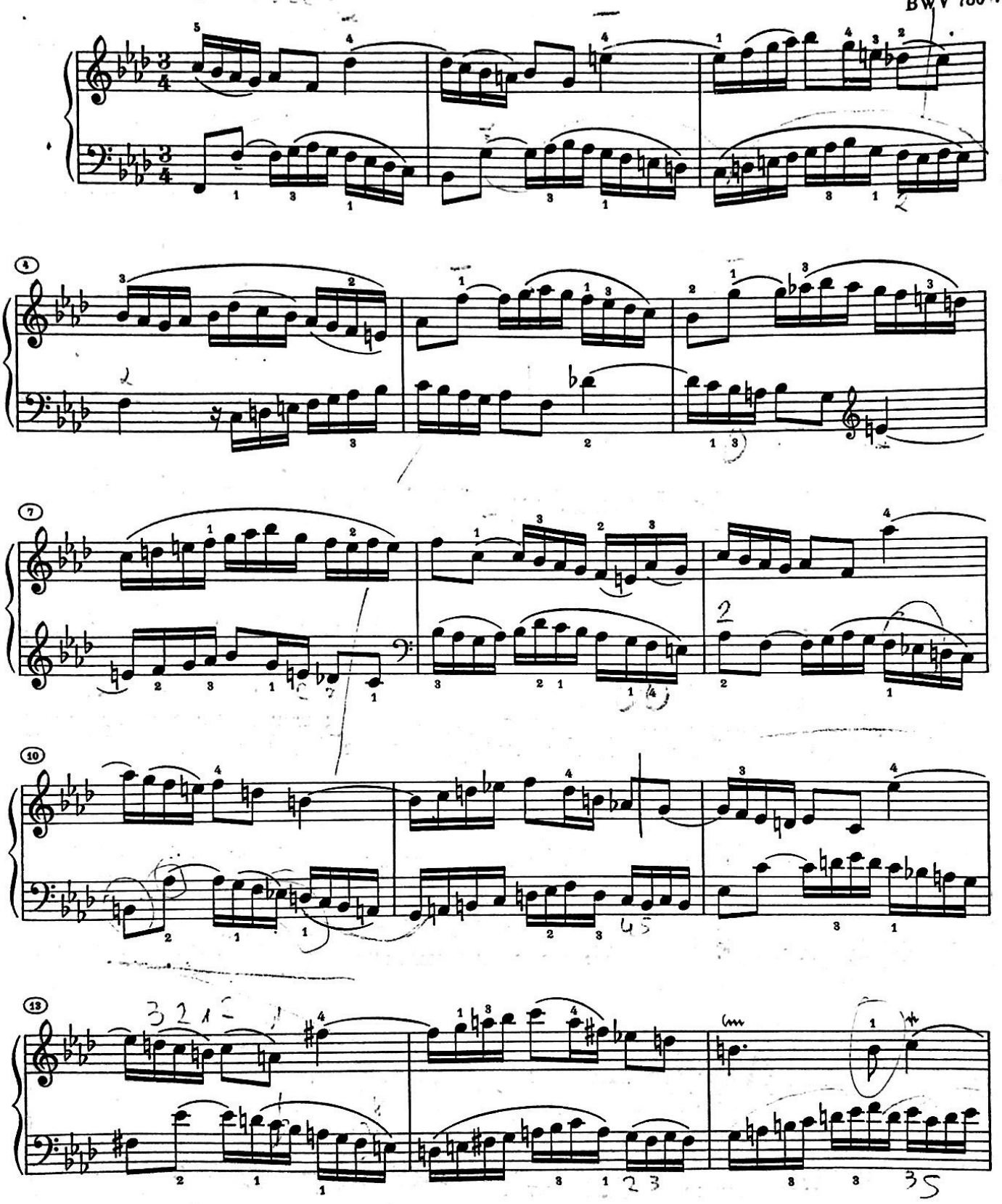

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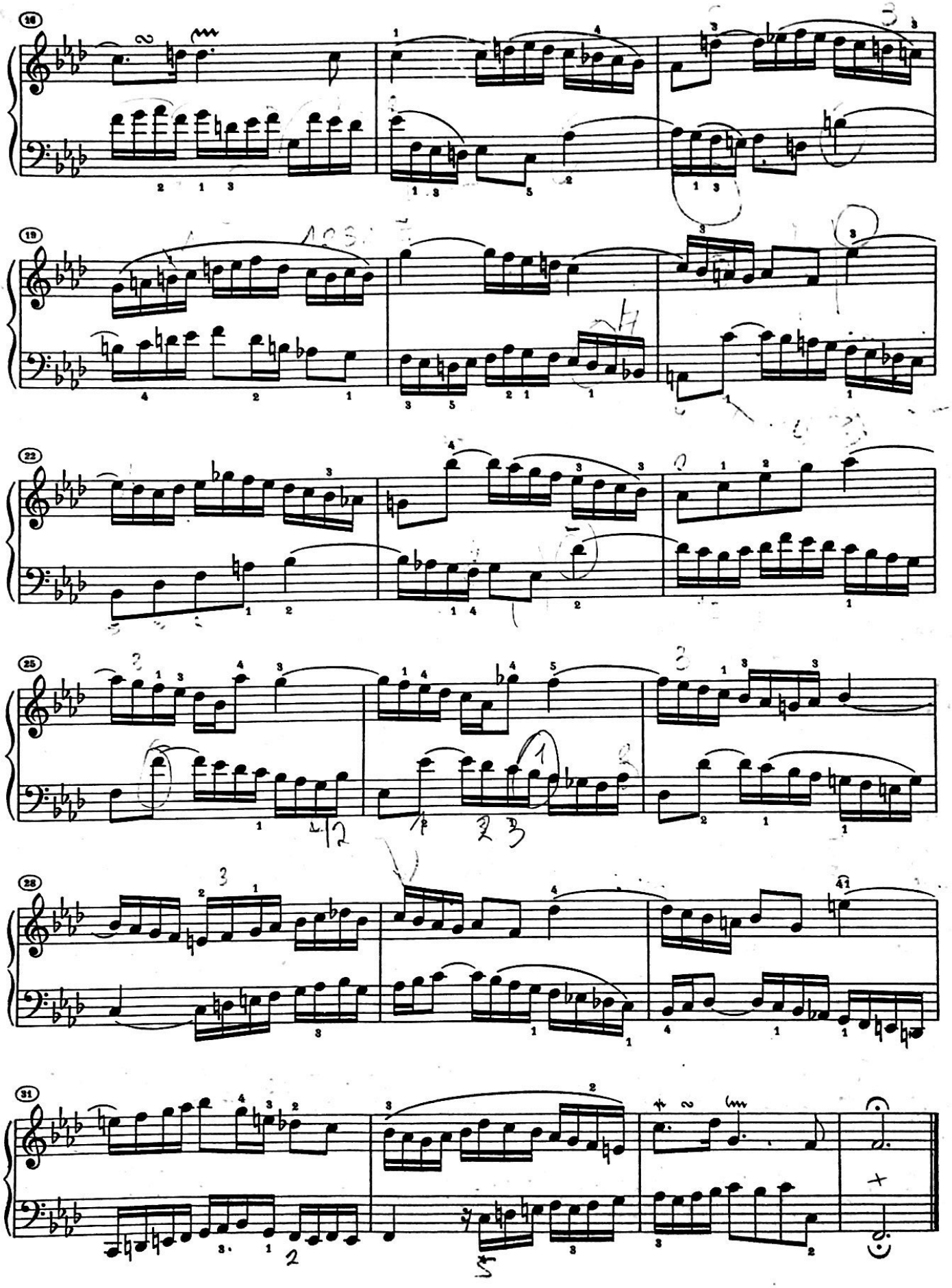

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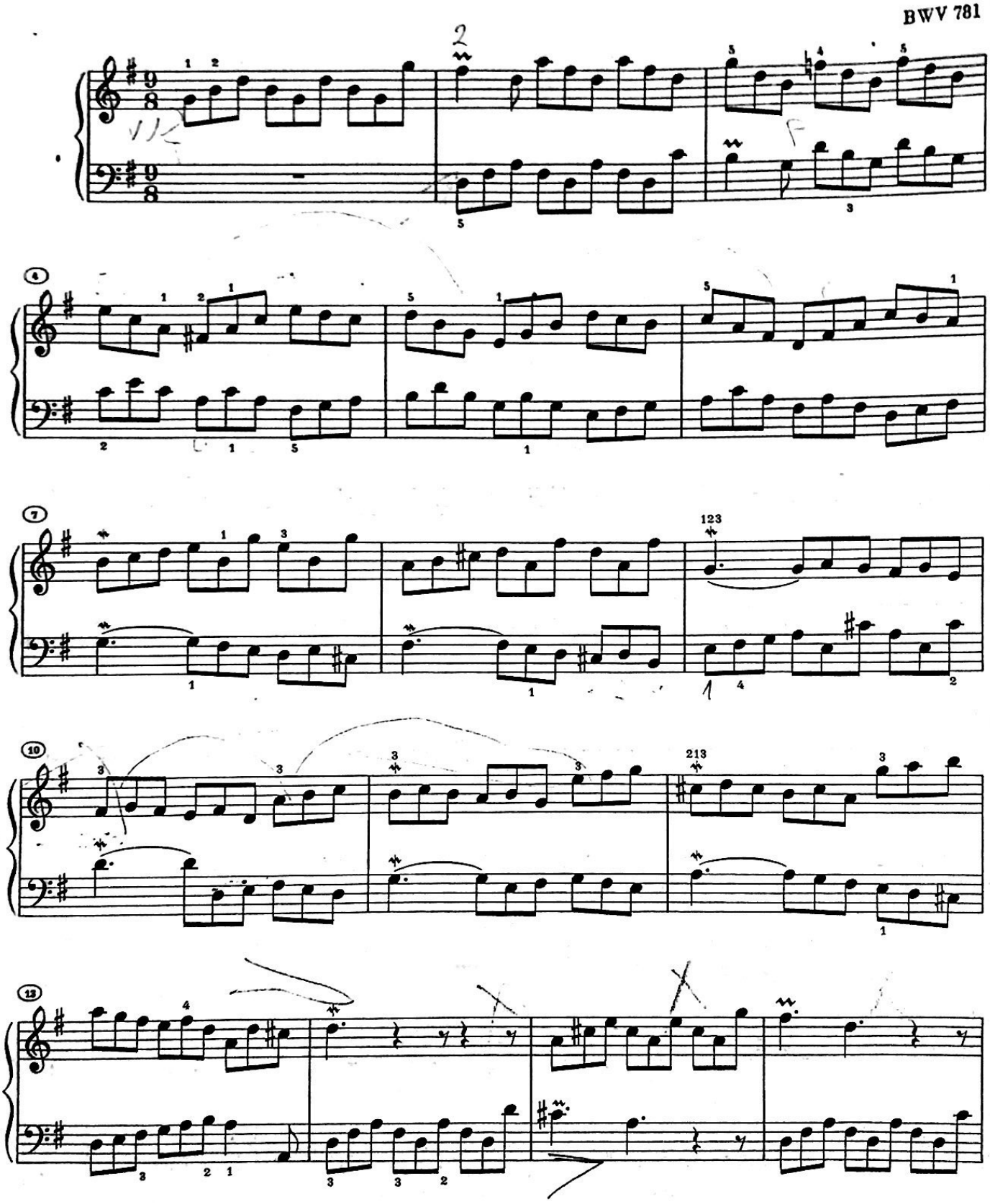

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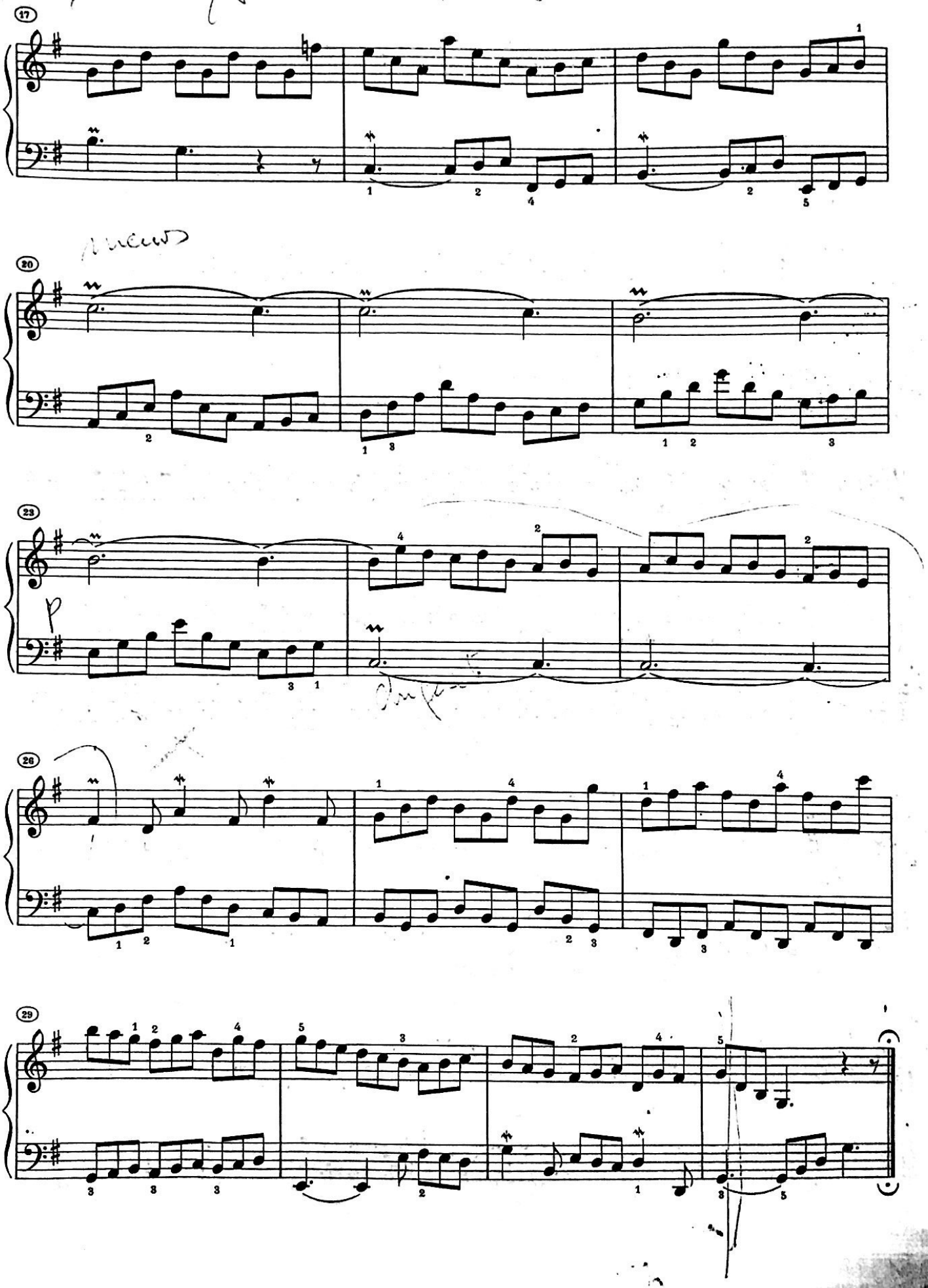

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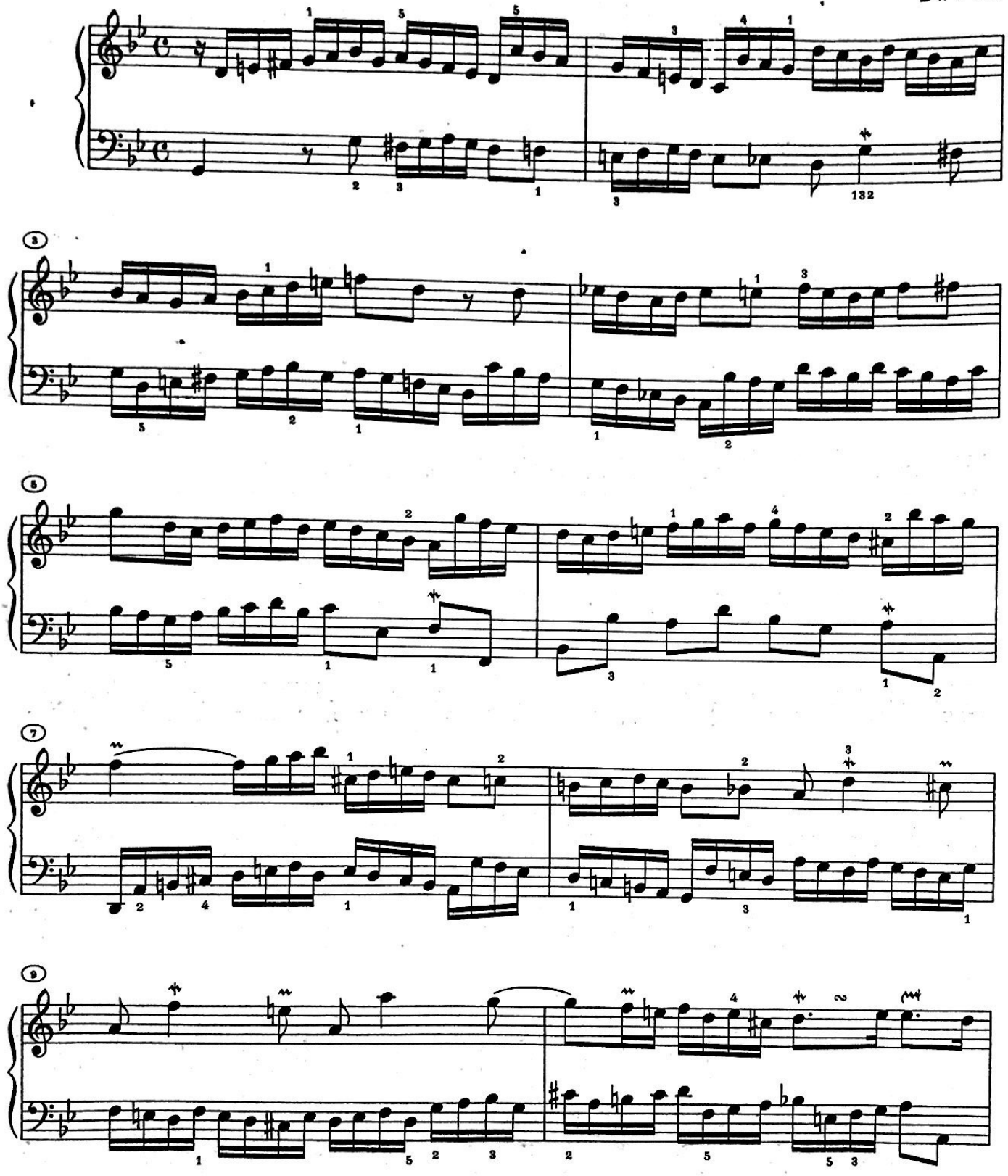

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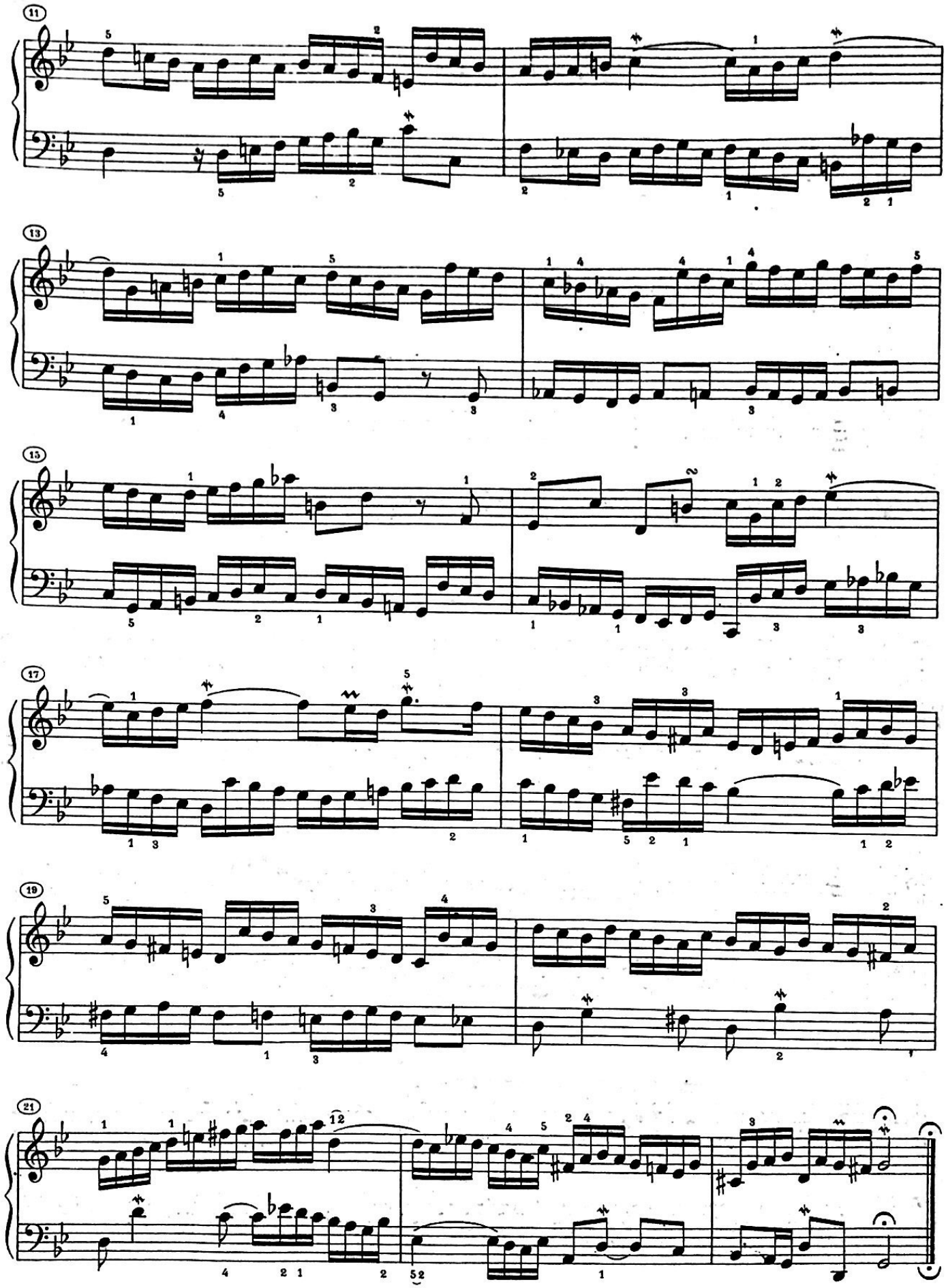

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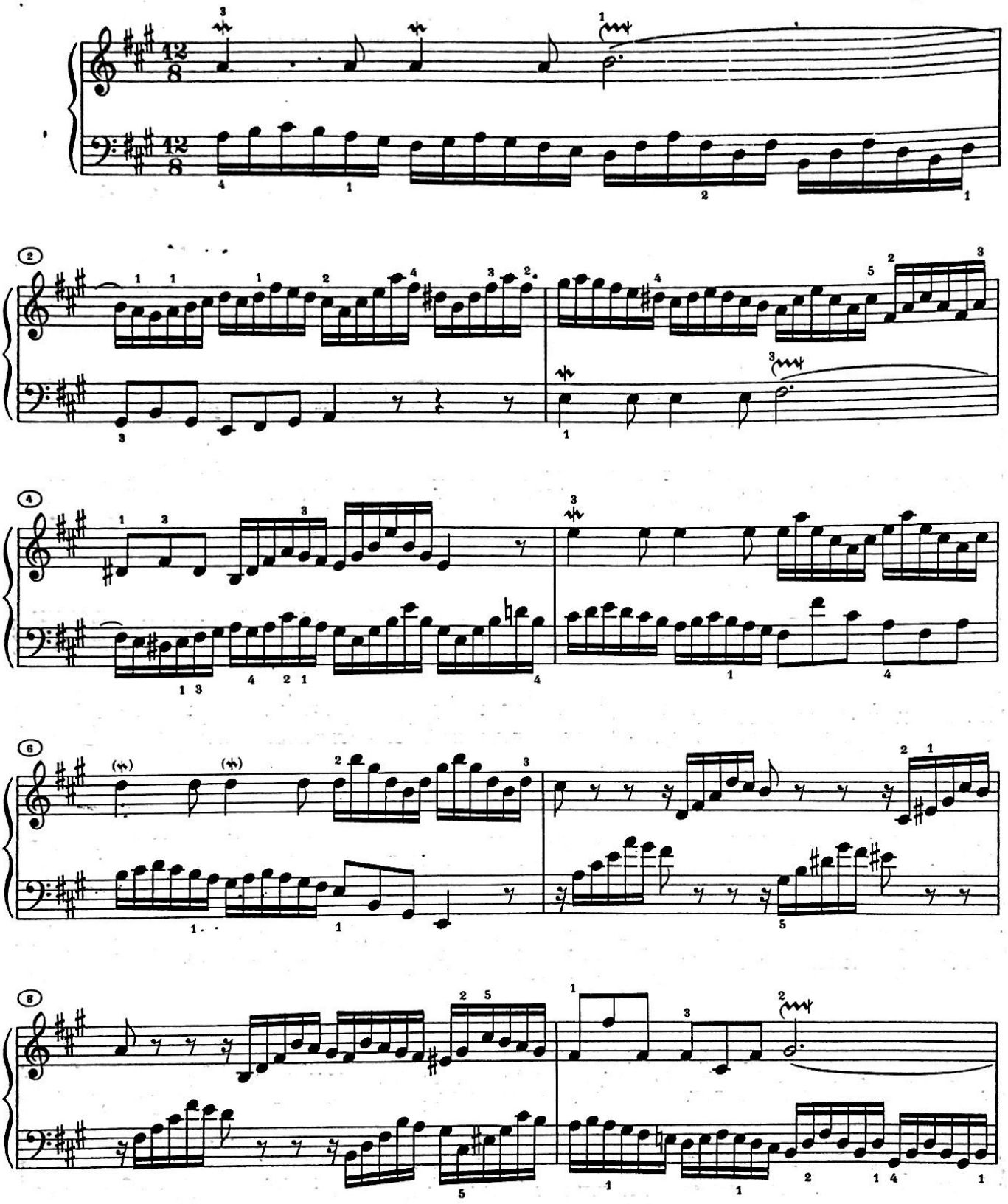

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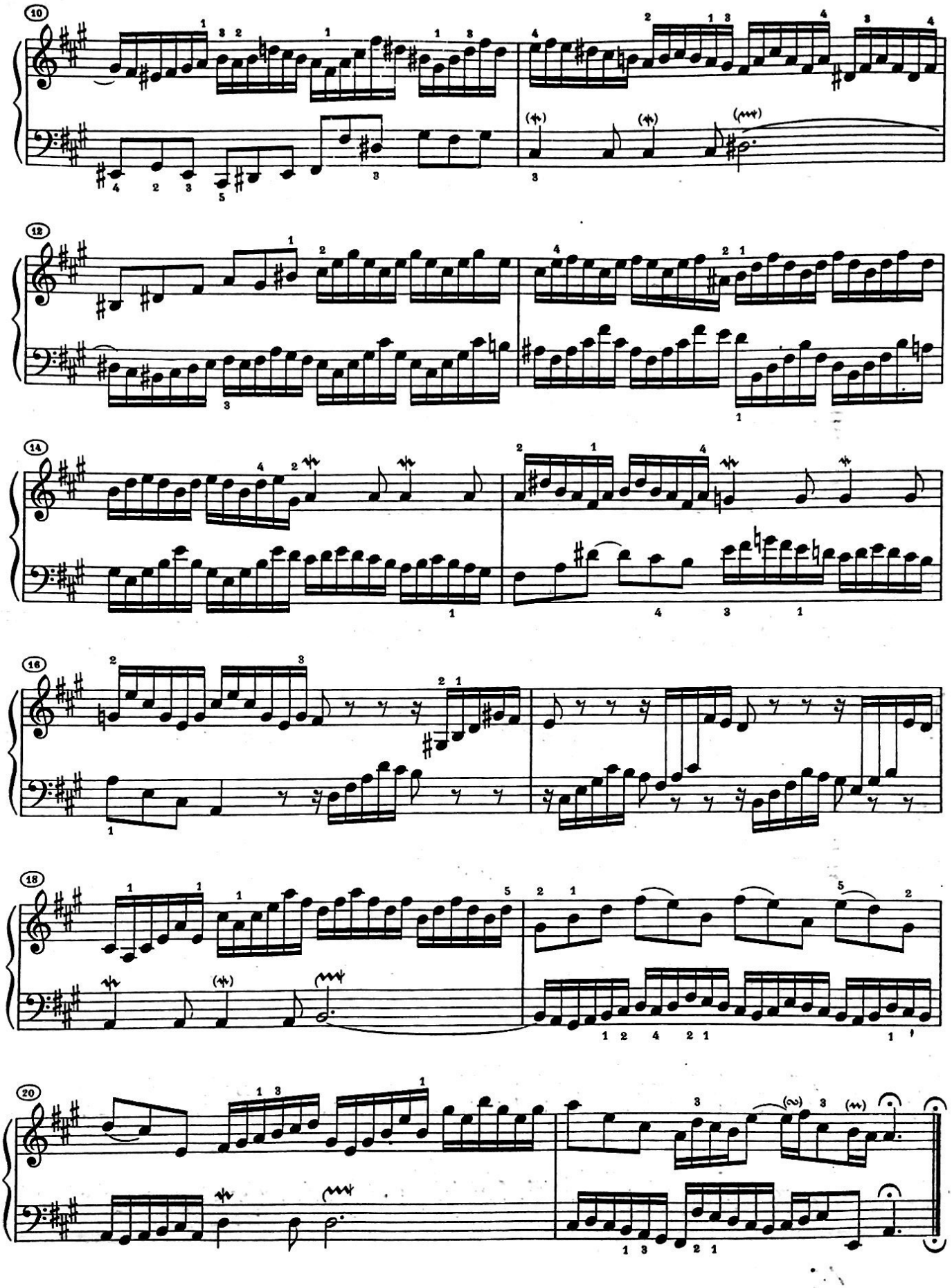

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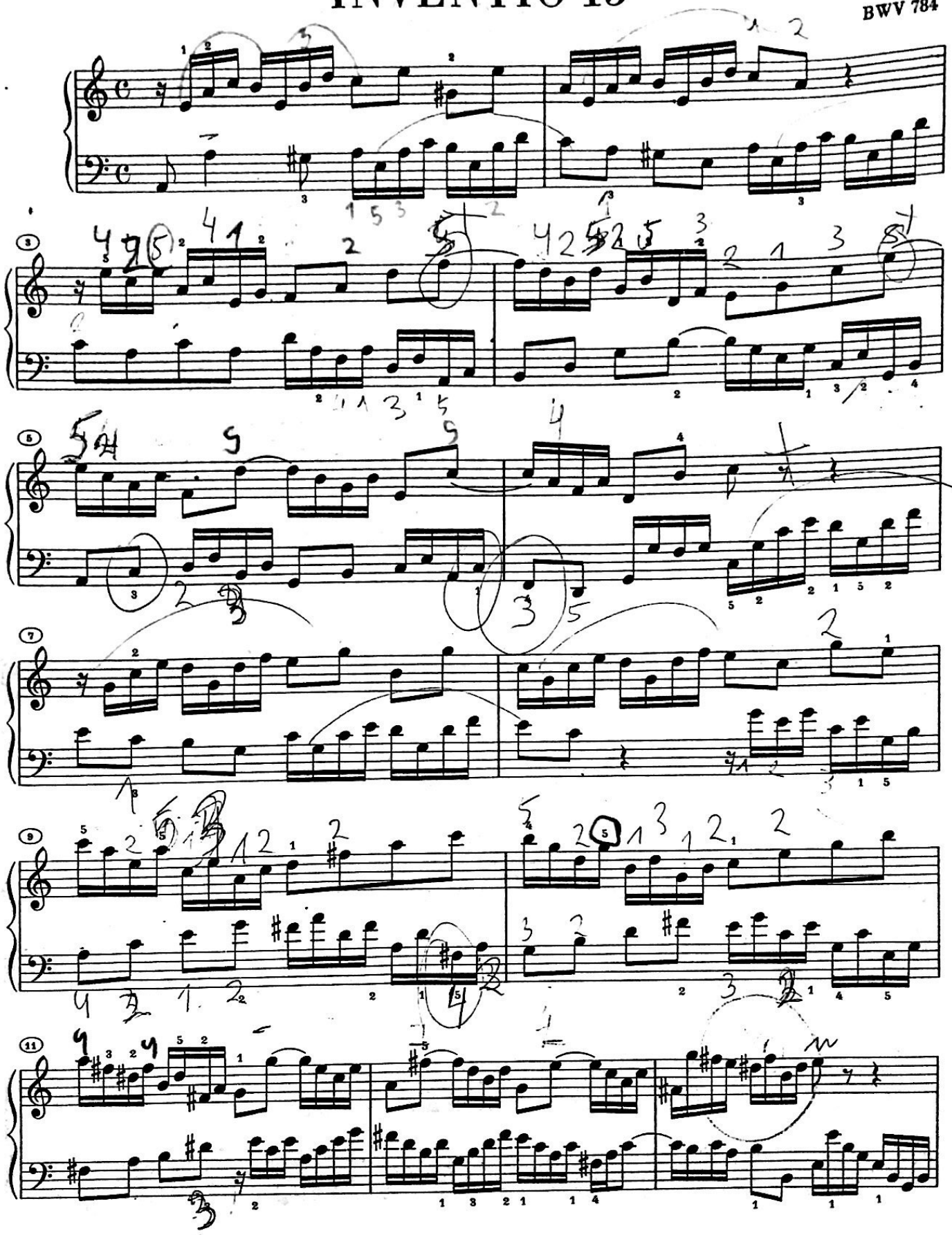

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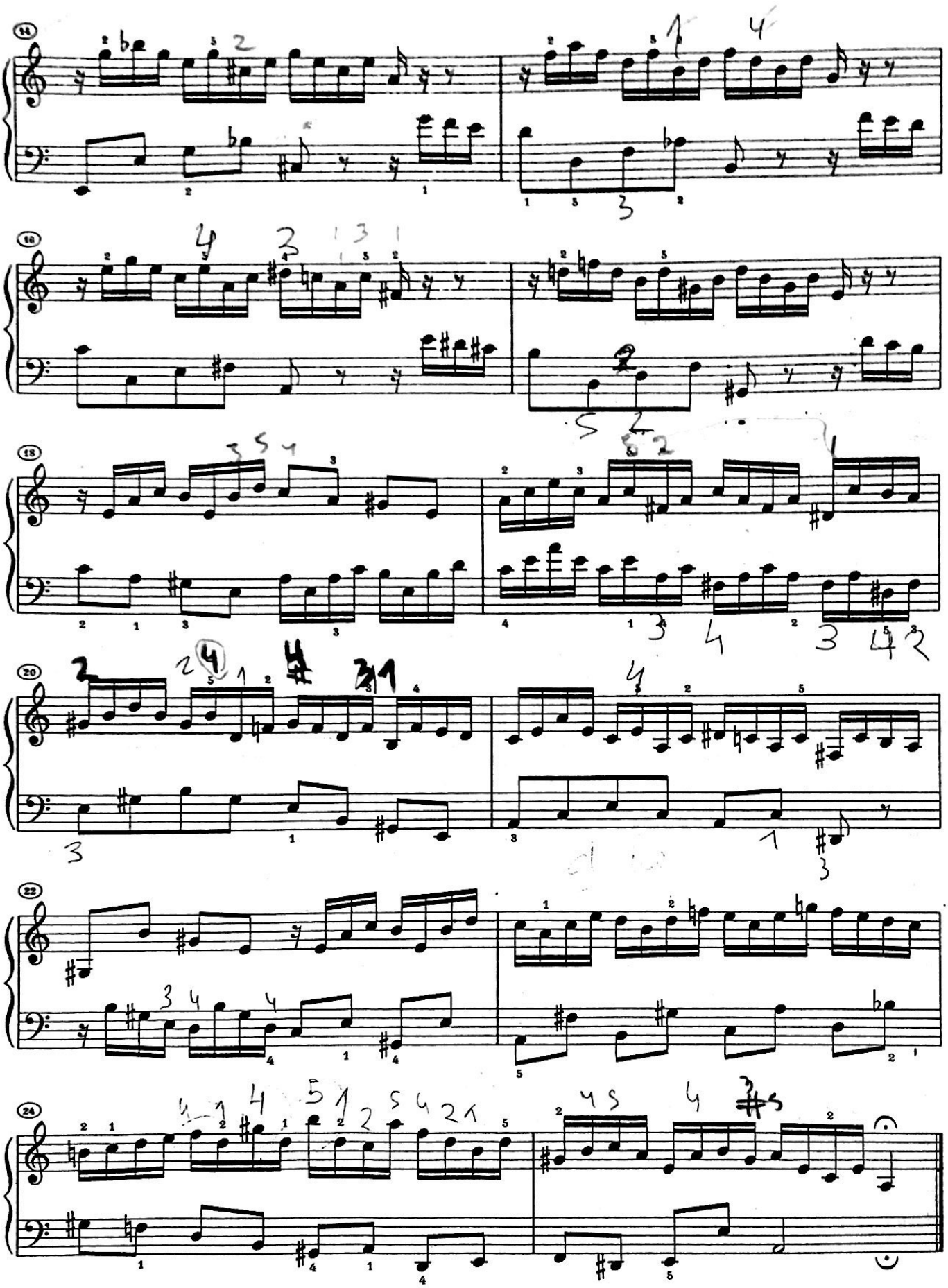

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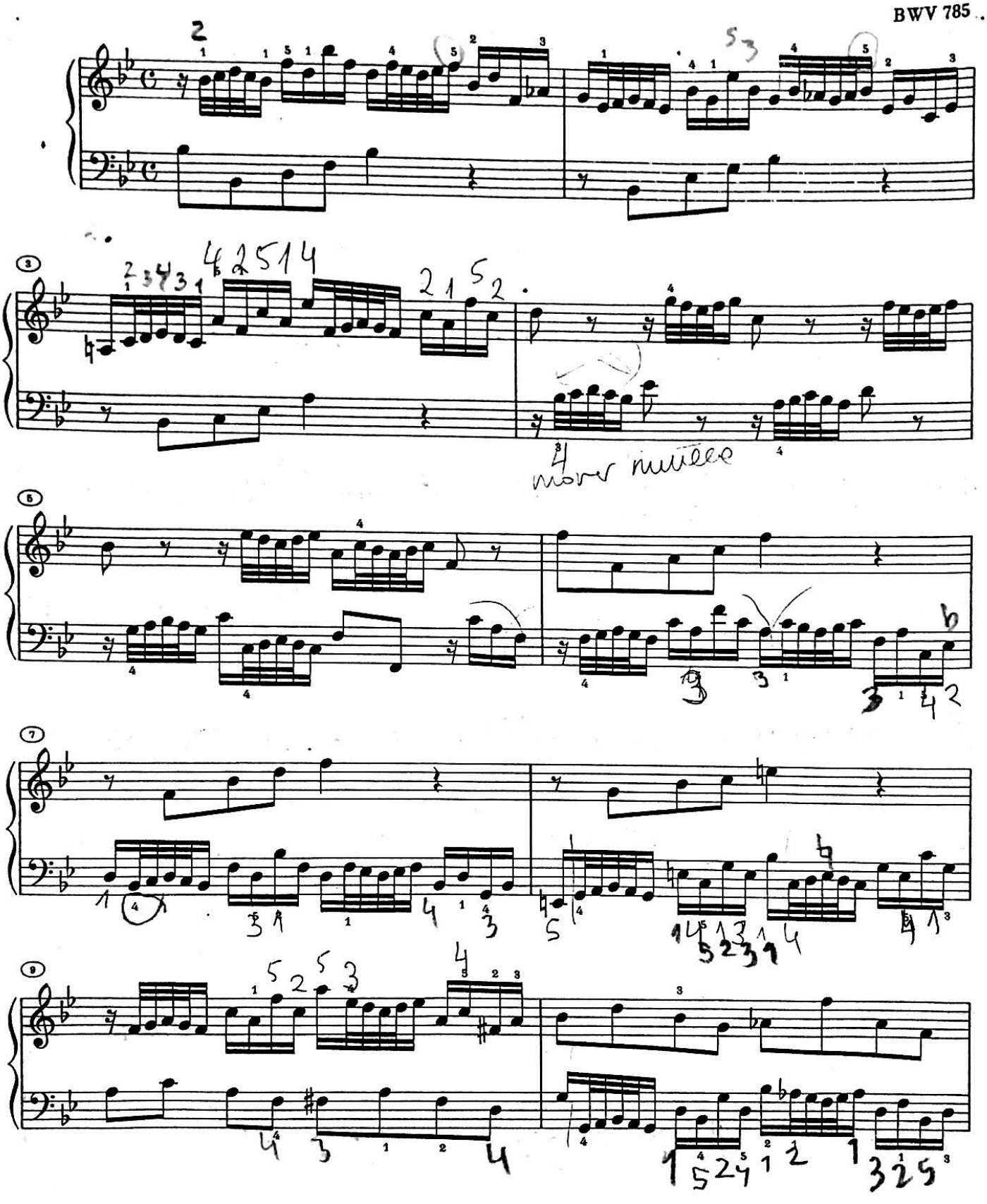

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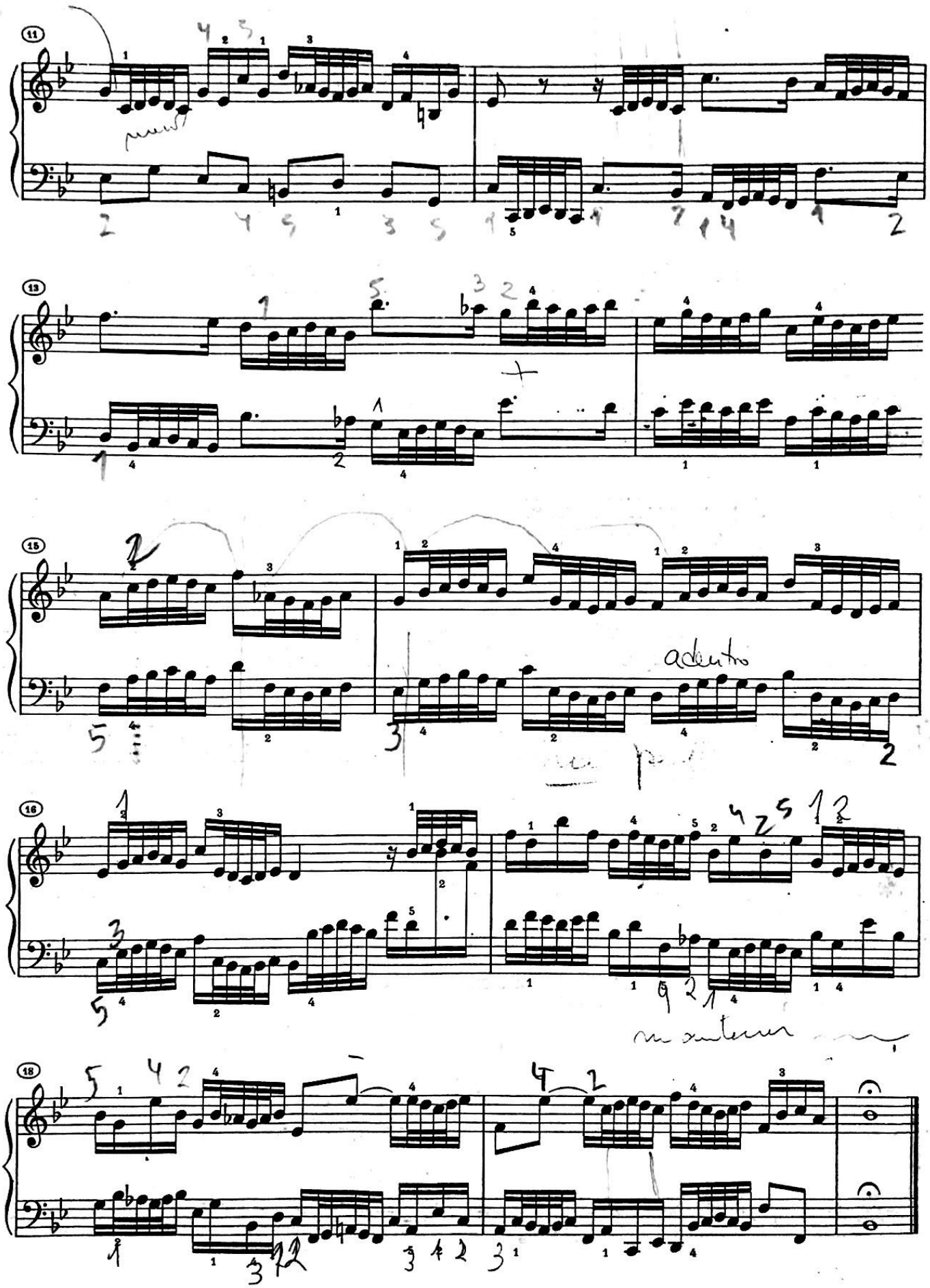

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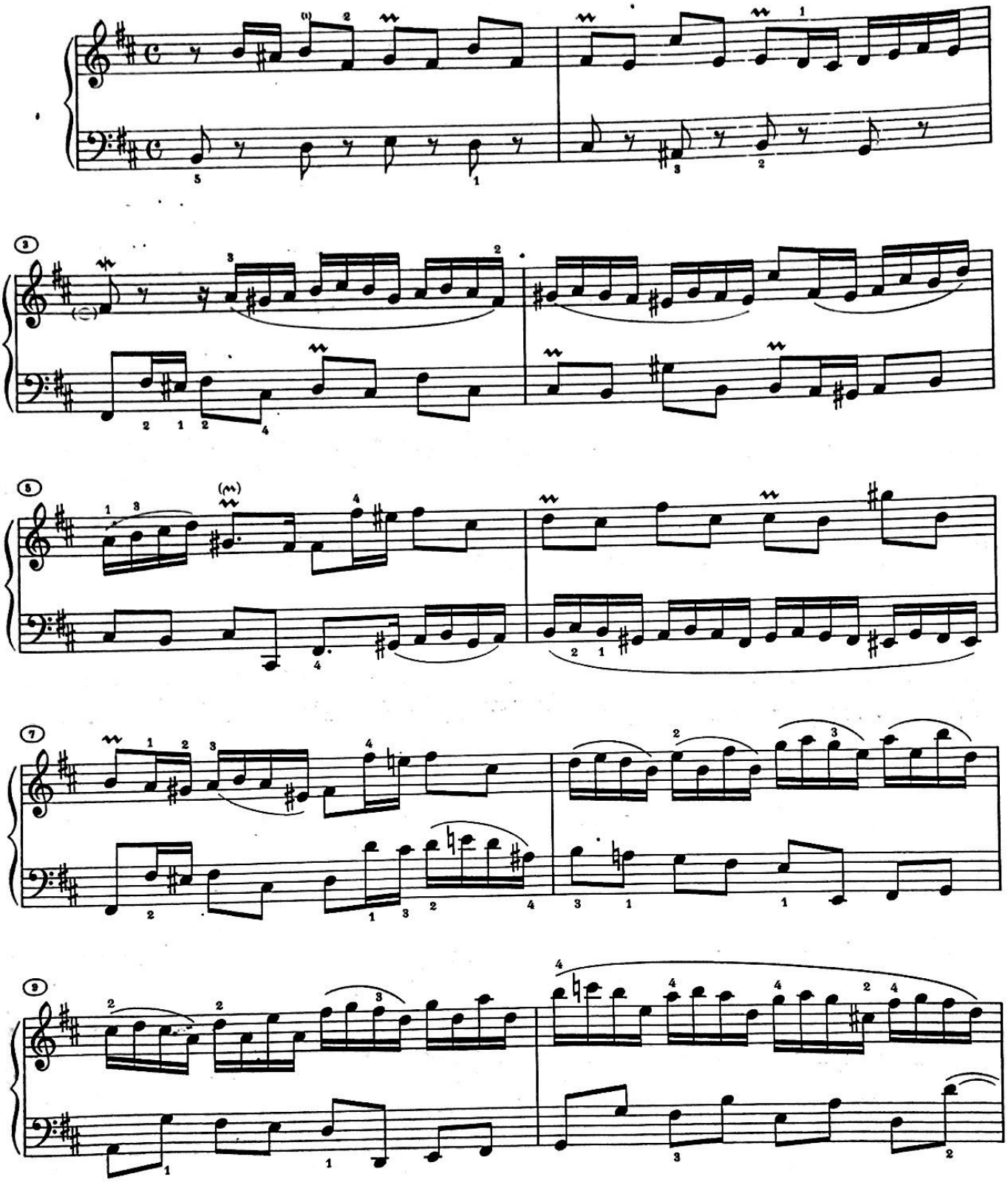

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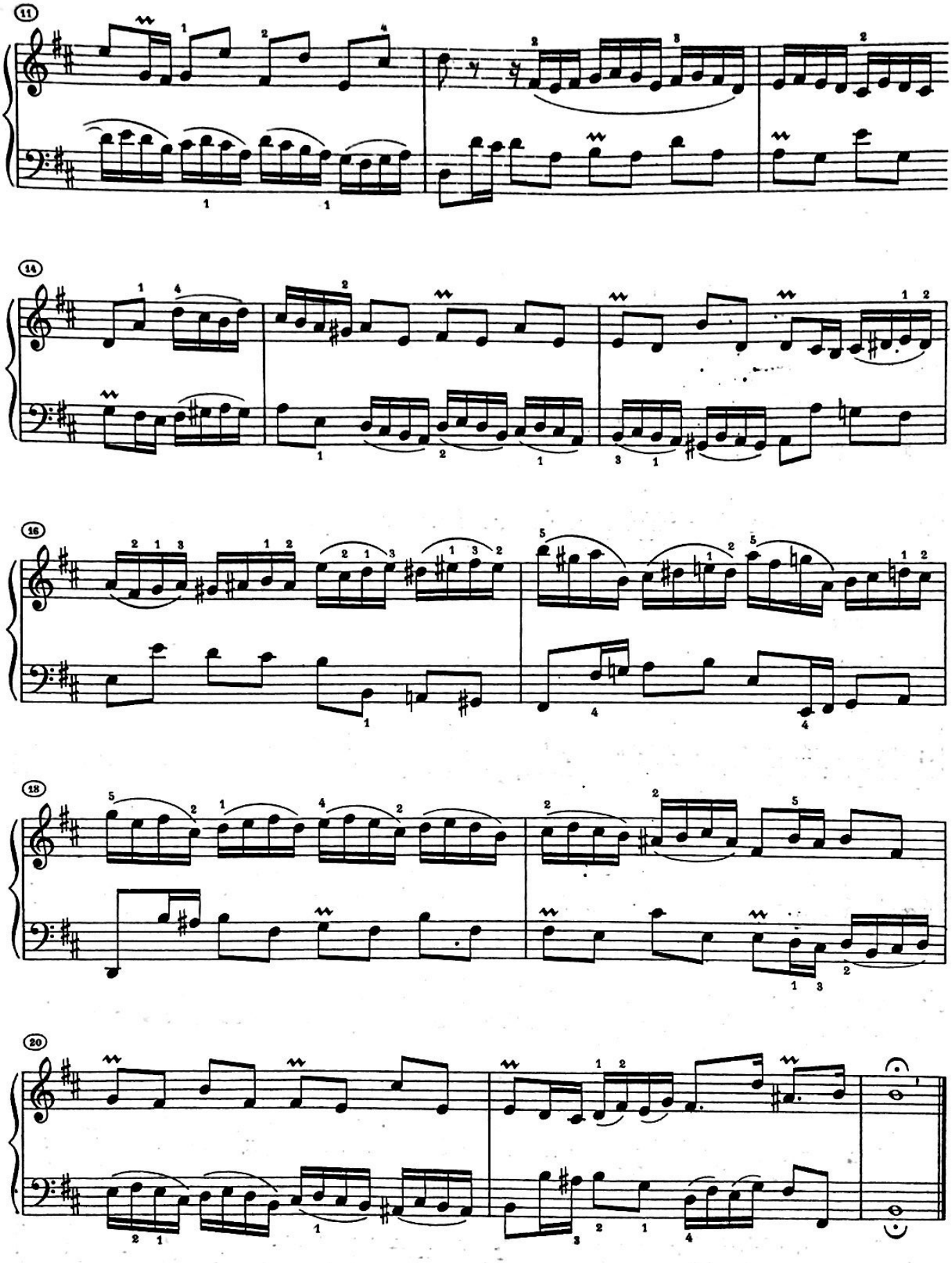

Sequuntur adhuc 15 Sinfoniae, tribus vocibus obligatis

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MUZIO CLEMENTI

Op. 36

Six Sonatinas

For the Piano

Revised and Fingered by

LOUIS KÖHLER

Second Piano Parts Published Separately

G. SCHIRMER, INC.
New York

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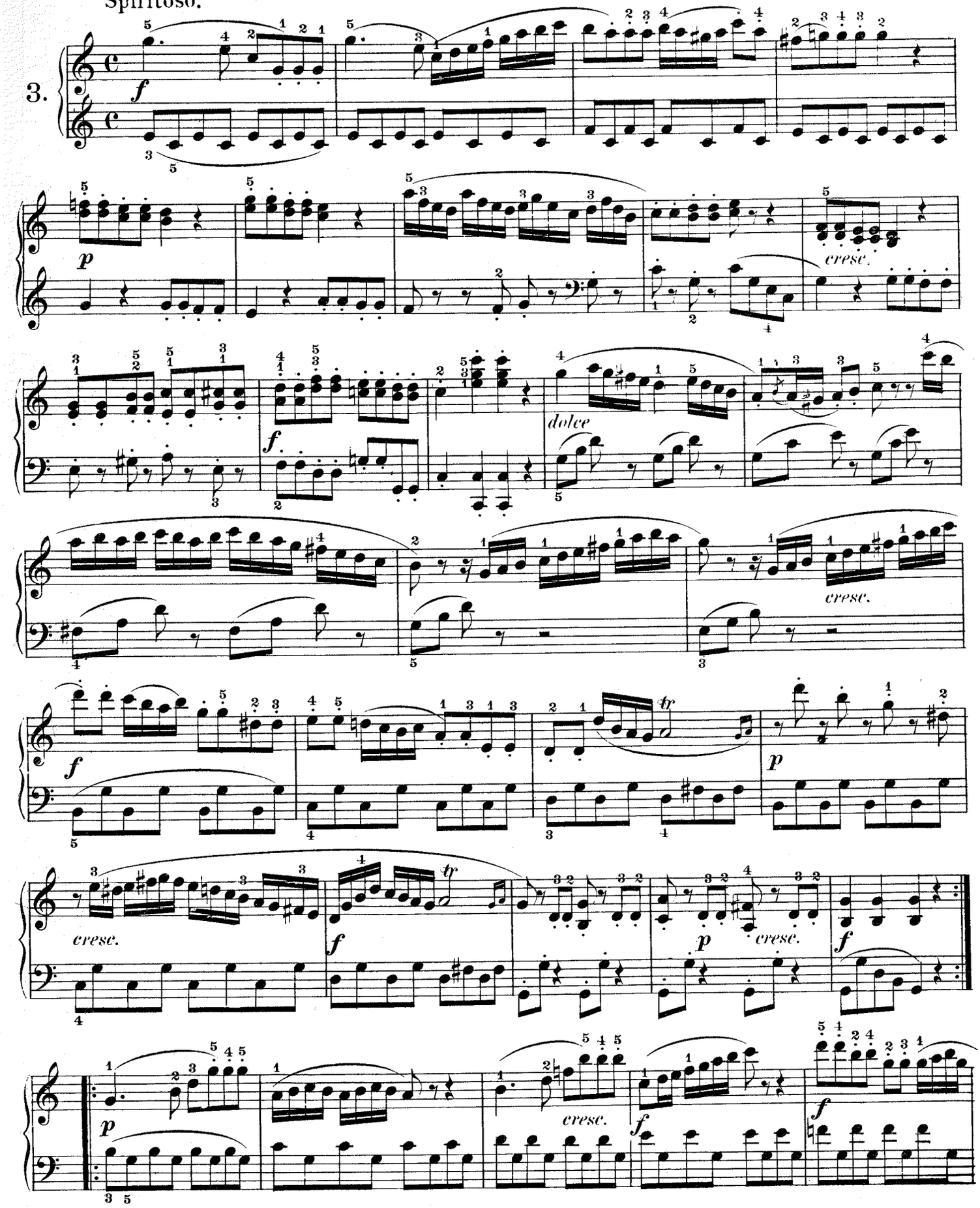
SONATINA.

Op. 36, Nº 3.

M. Clementi

Spiritoso.



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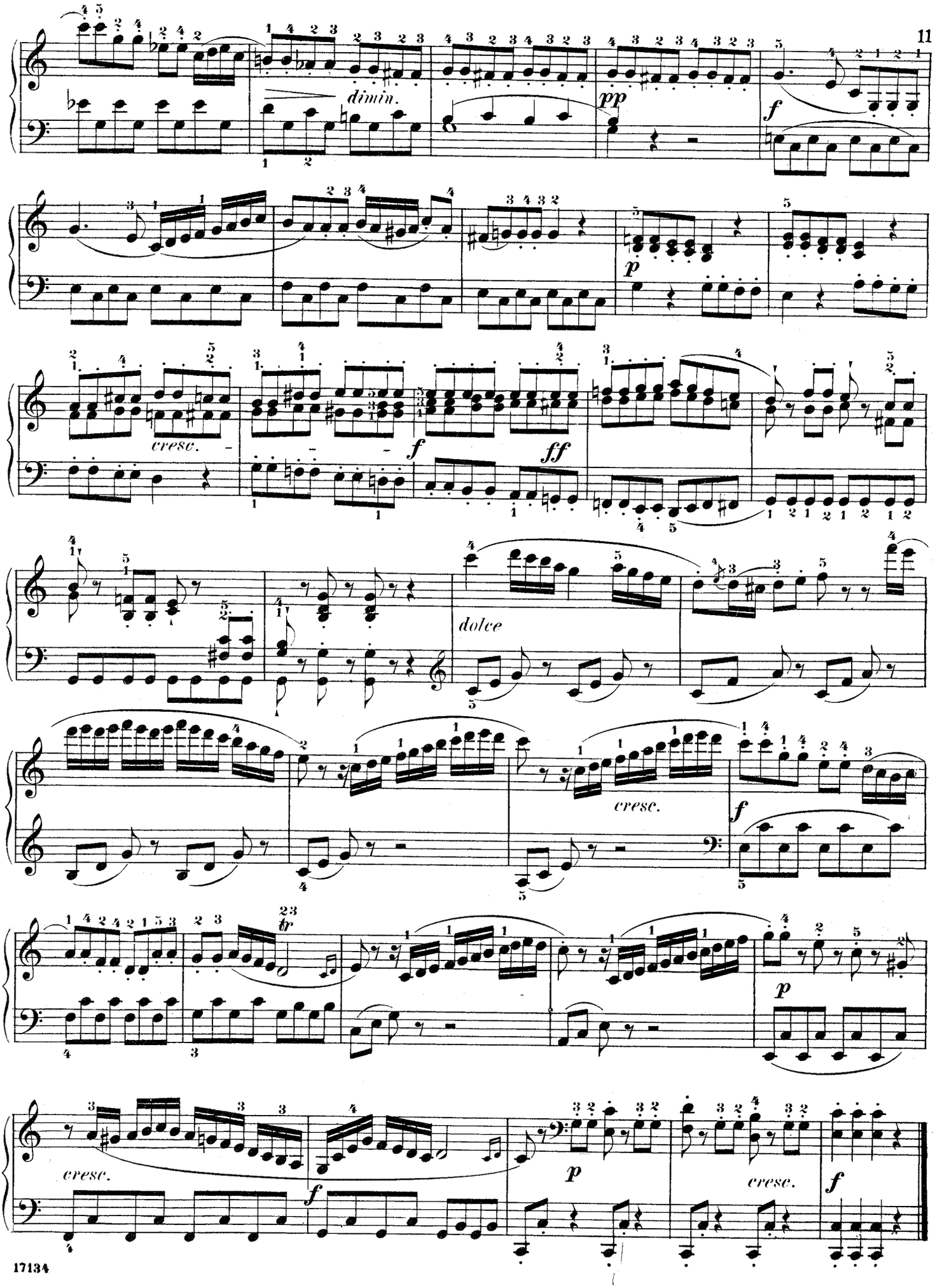

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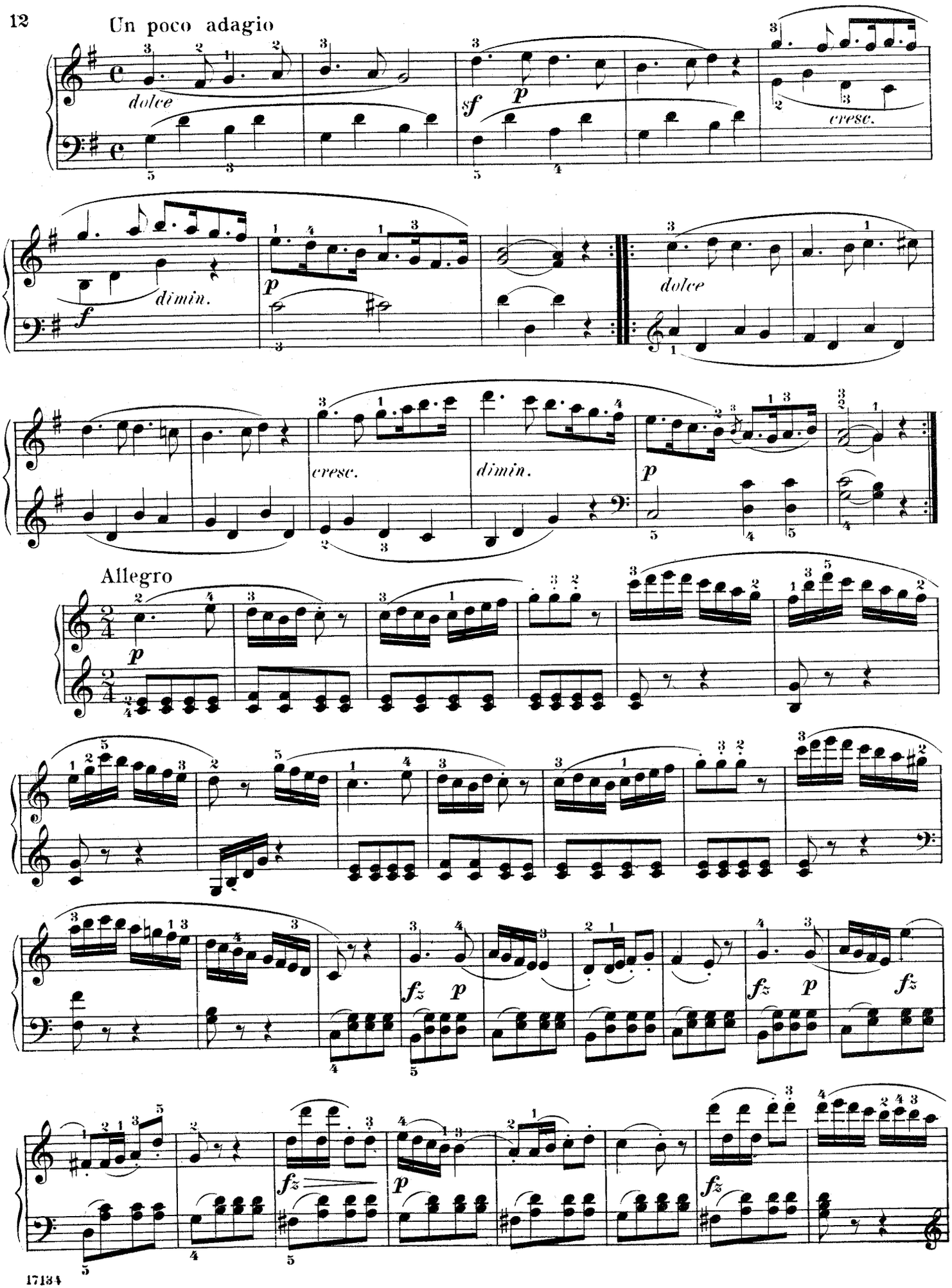

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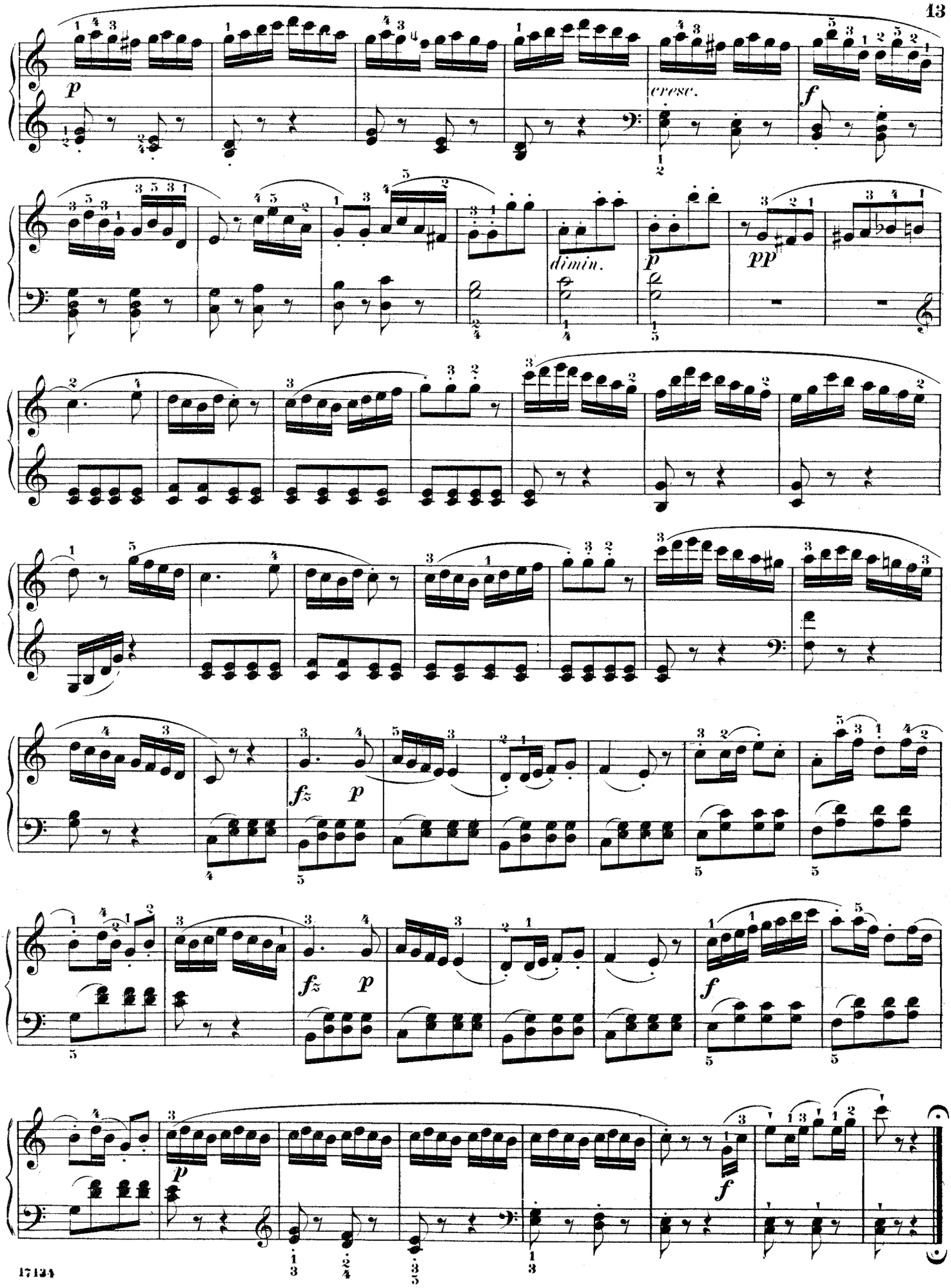

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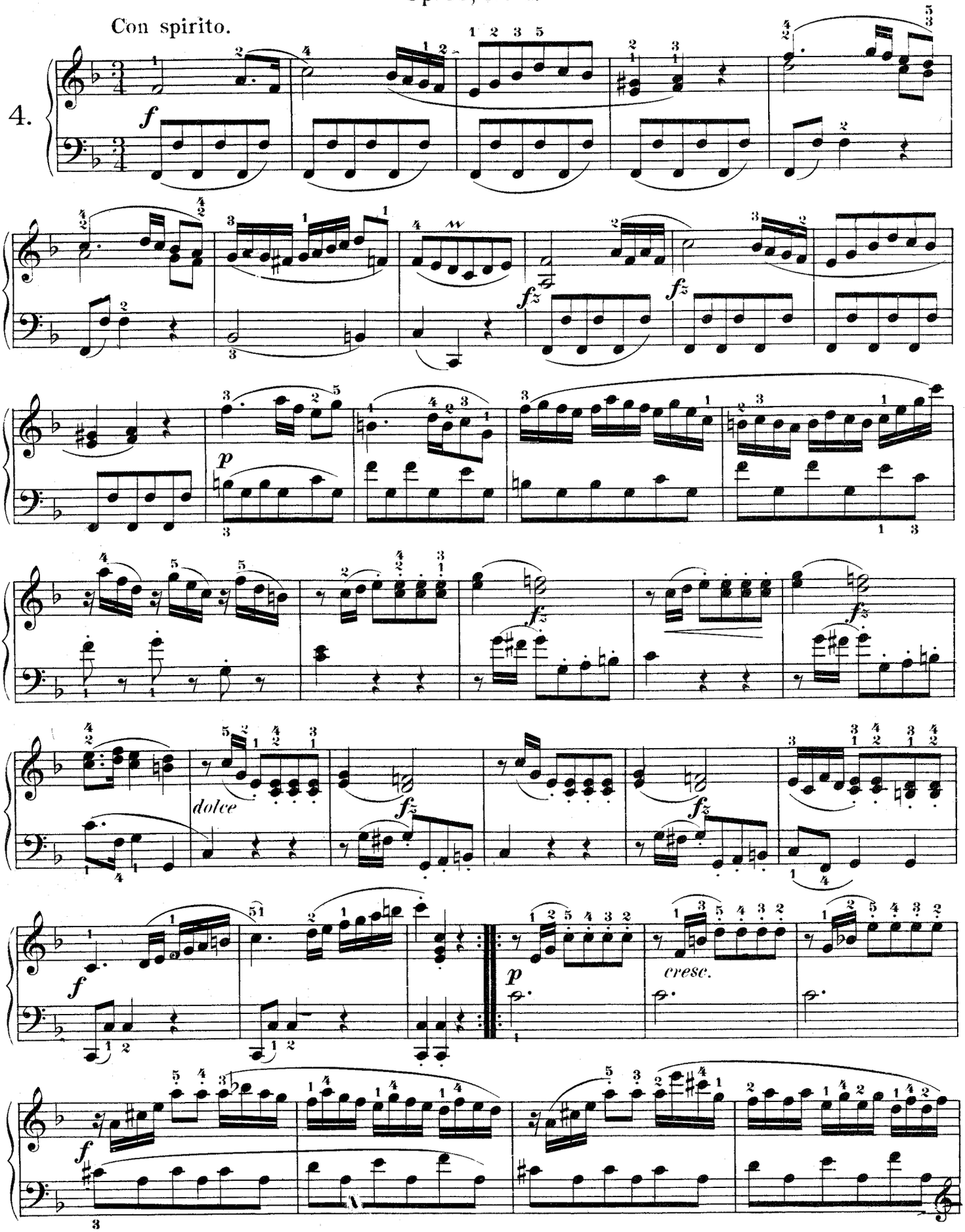
SONATINA.

Op. 36, Nº 4.

M. Clementi

Con spirito.



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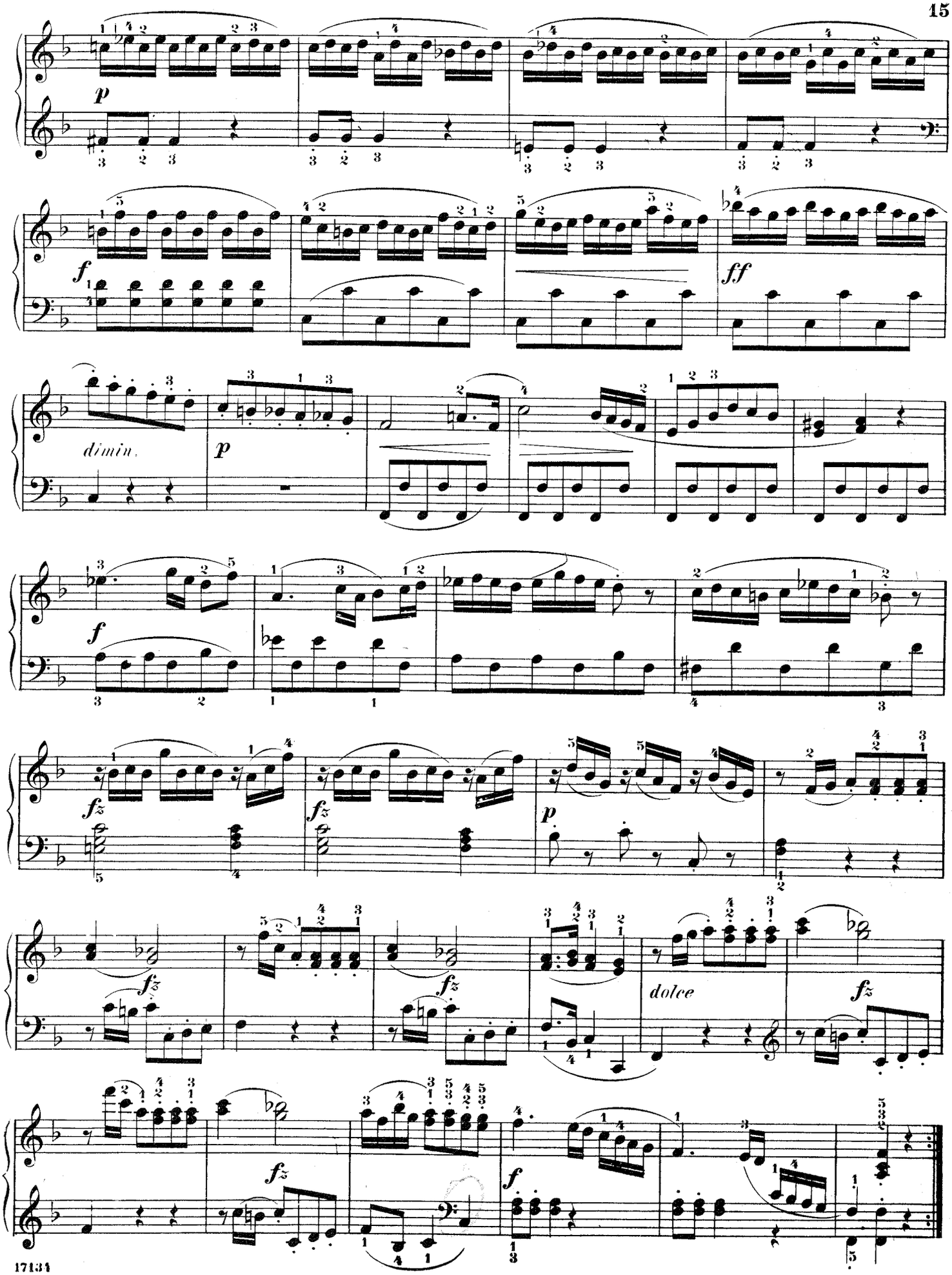

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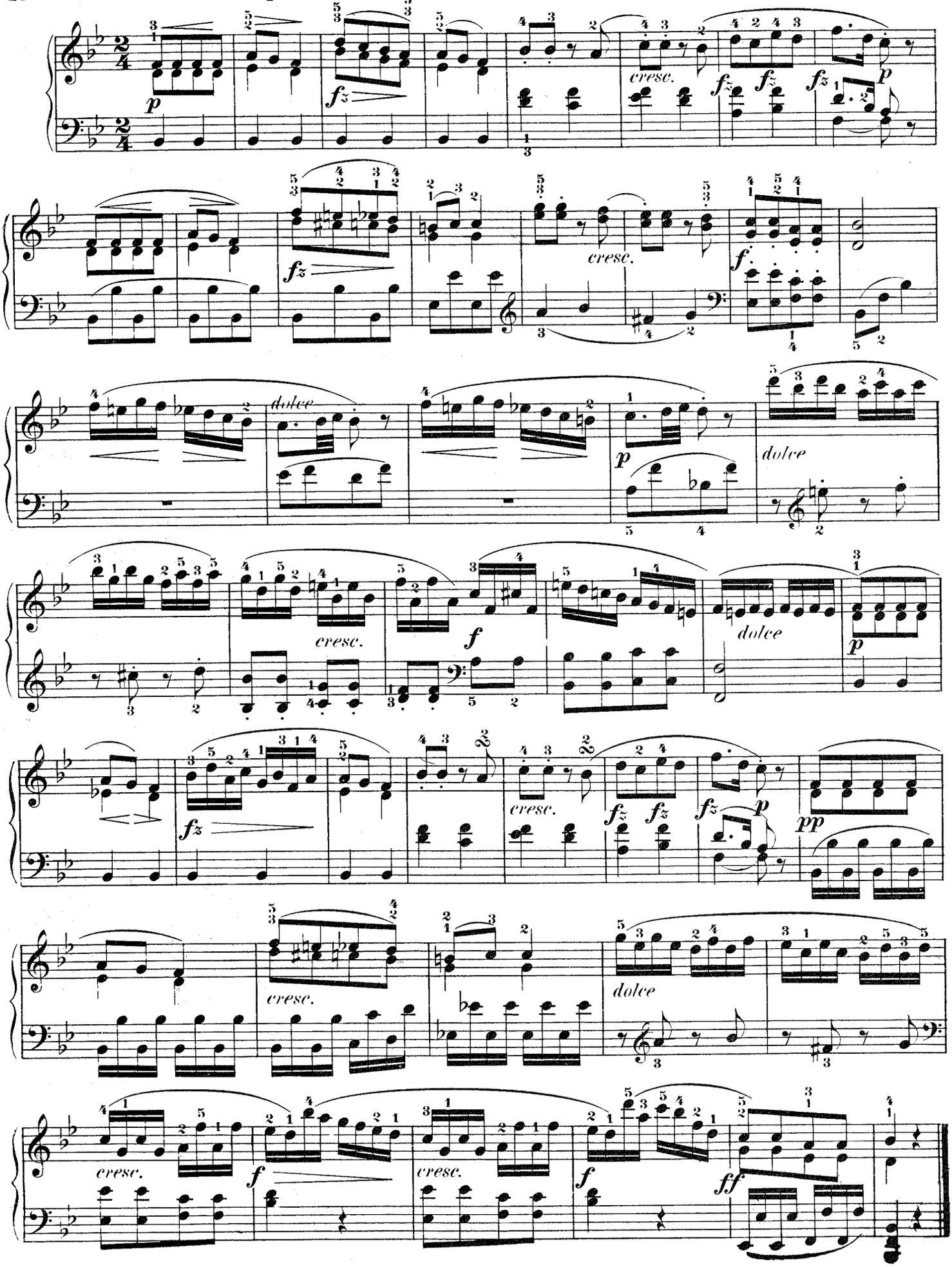

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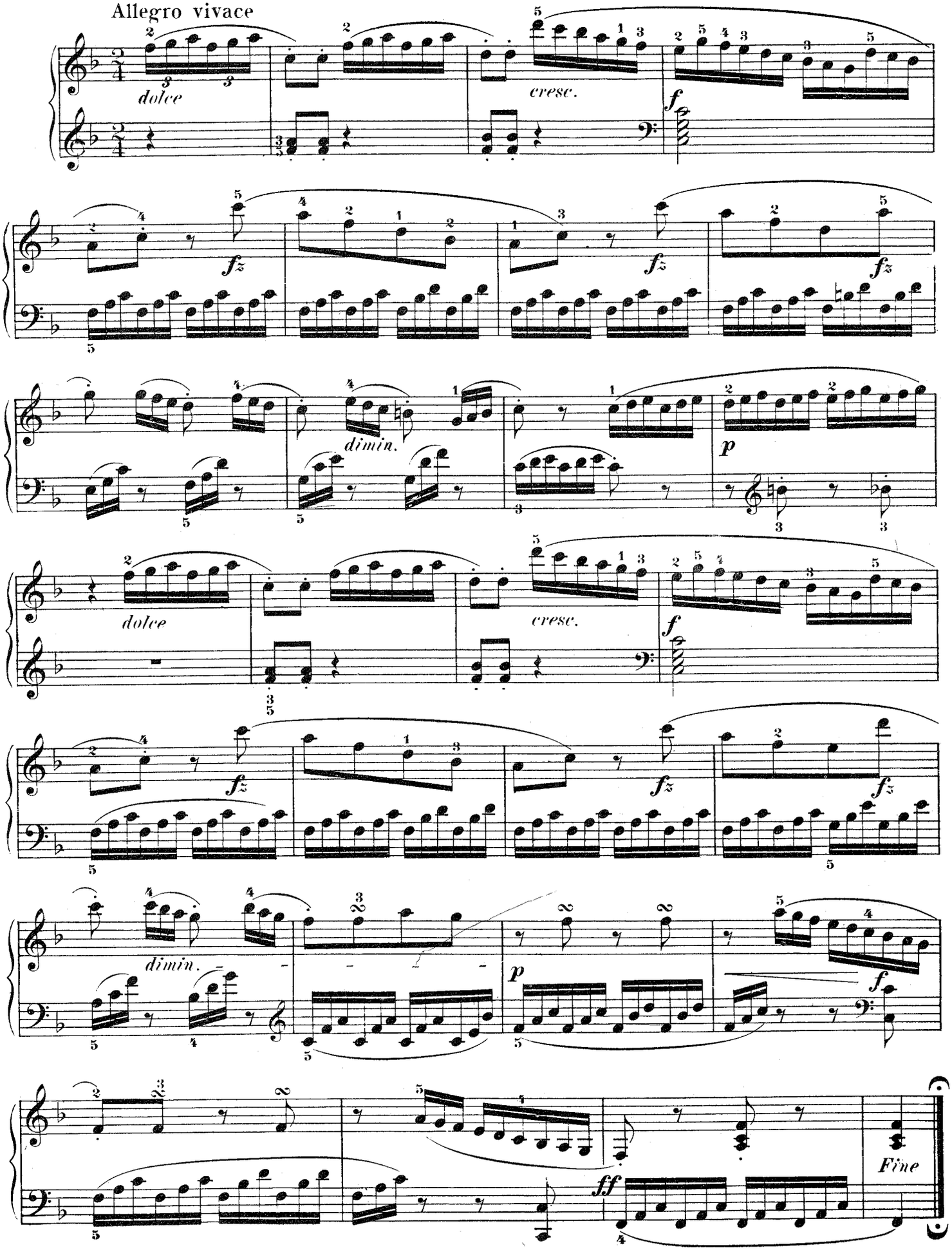
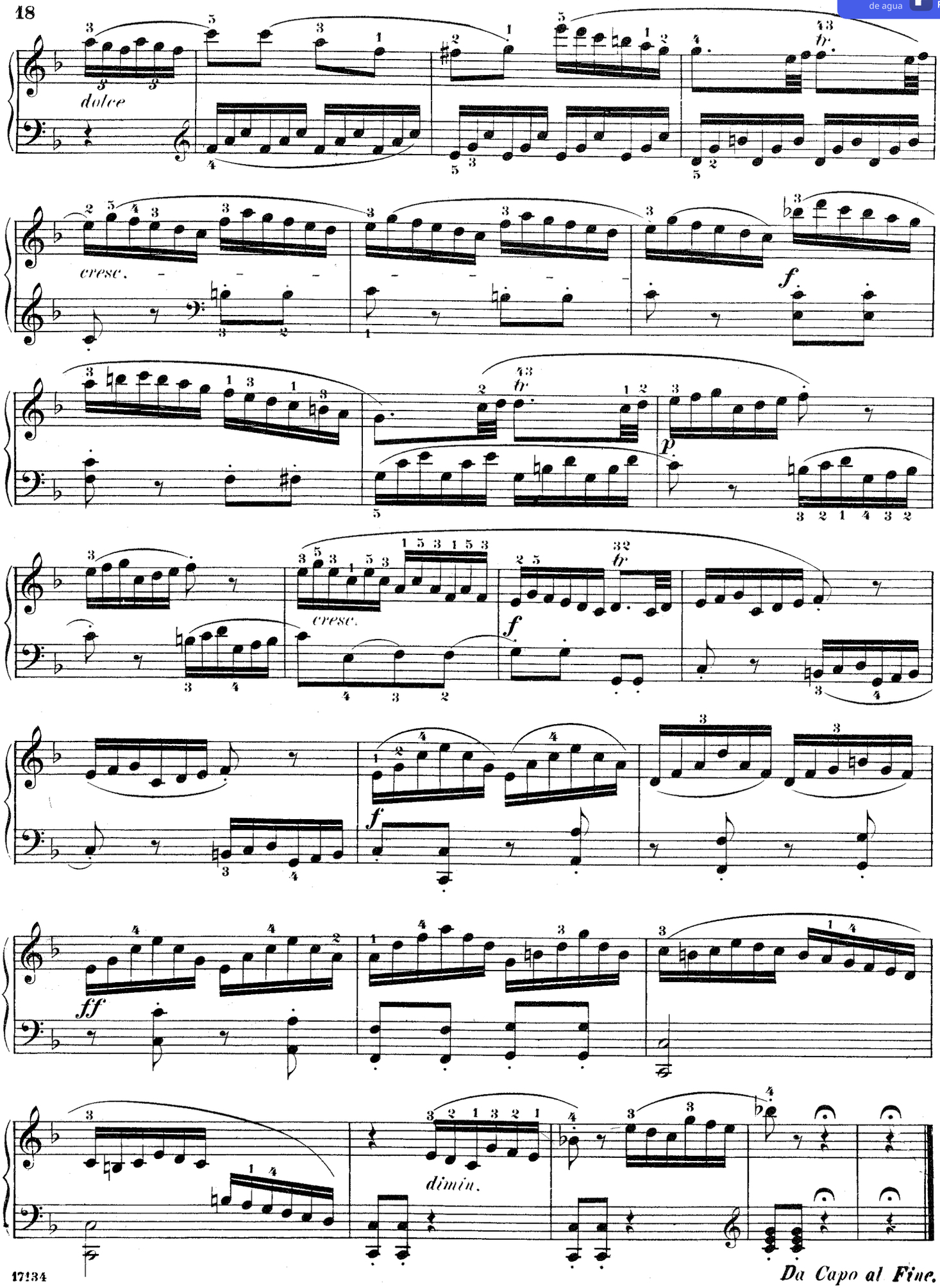
Rondo

Allegro vivace





Da Capo al Fine.

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SONATINA.

Op. 36, Nº 5.

Muzio Clementi

Presto.

5.

dolce

fz

fz

cresc.

fz

p

f

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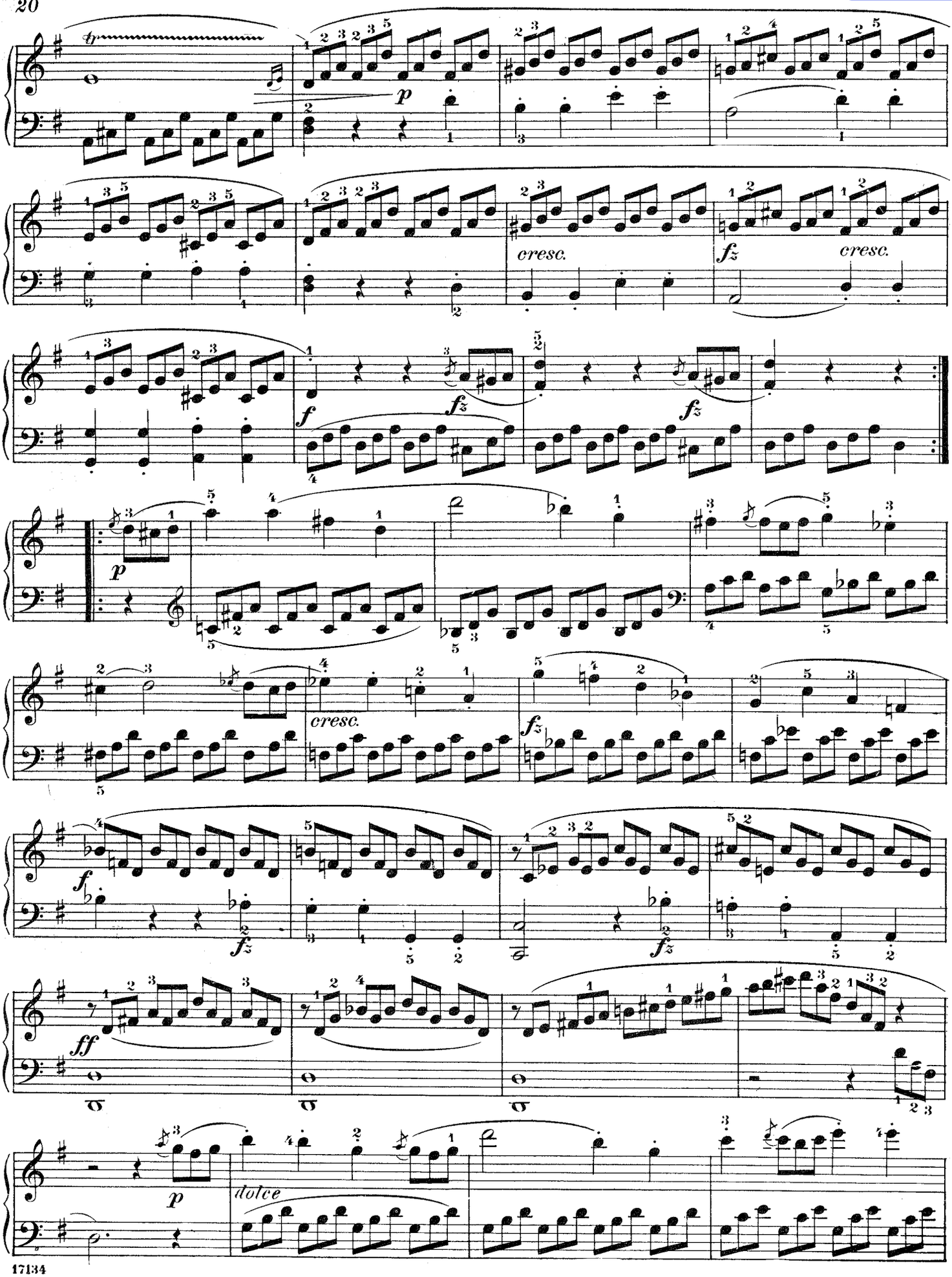
tr
p
cresc.
fz
cresc.
f
fz
fz
p
cresc.
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f
fz
fz
ff
p
dolce

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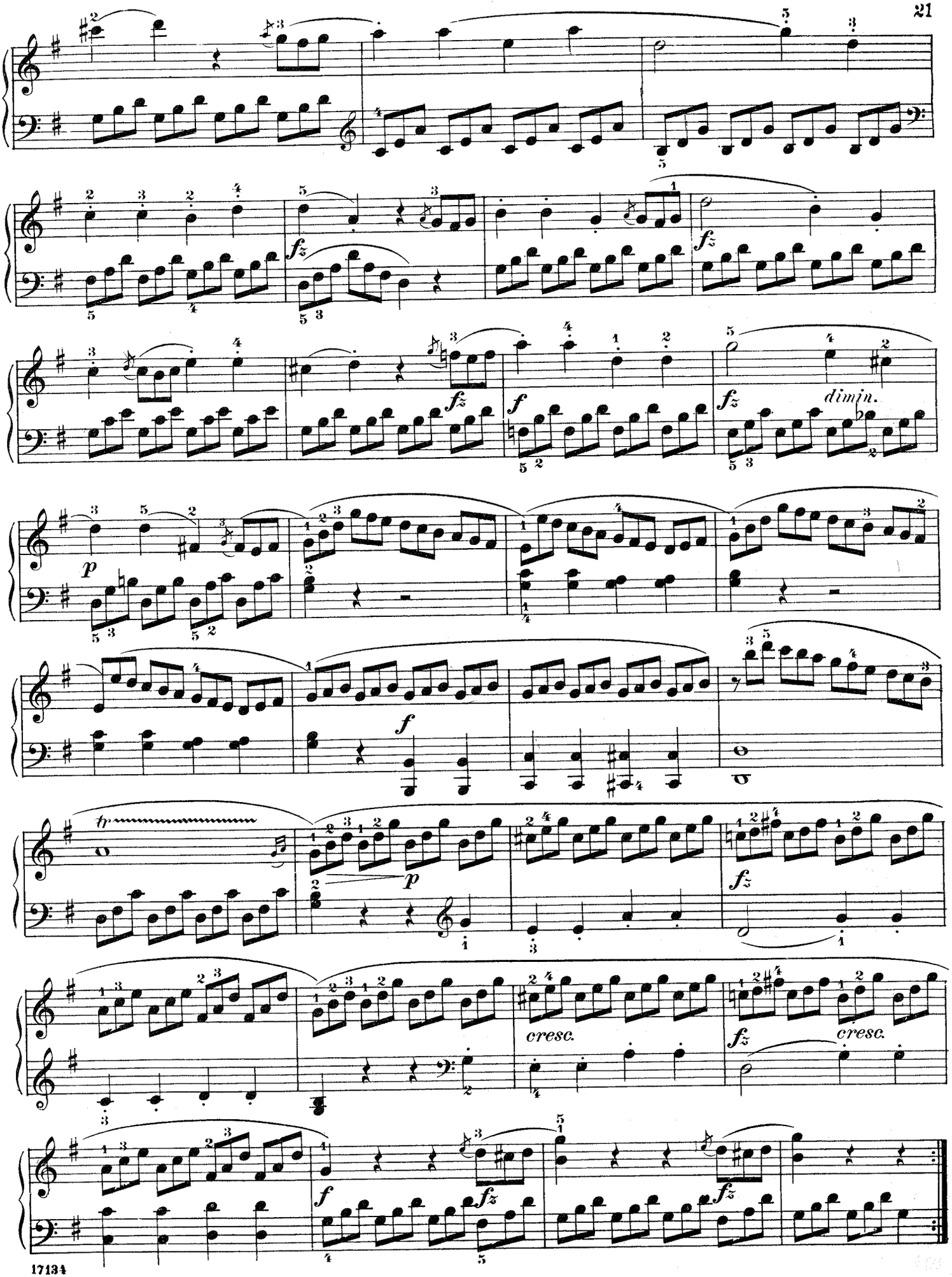

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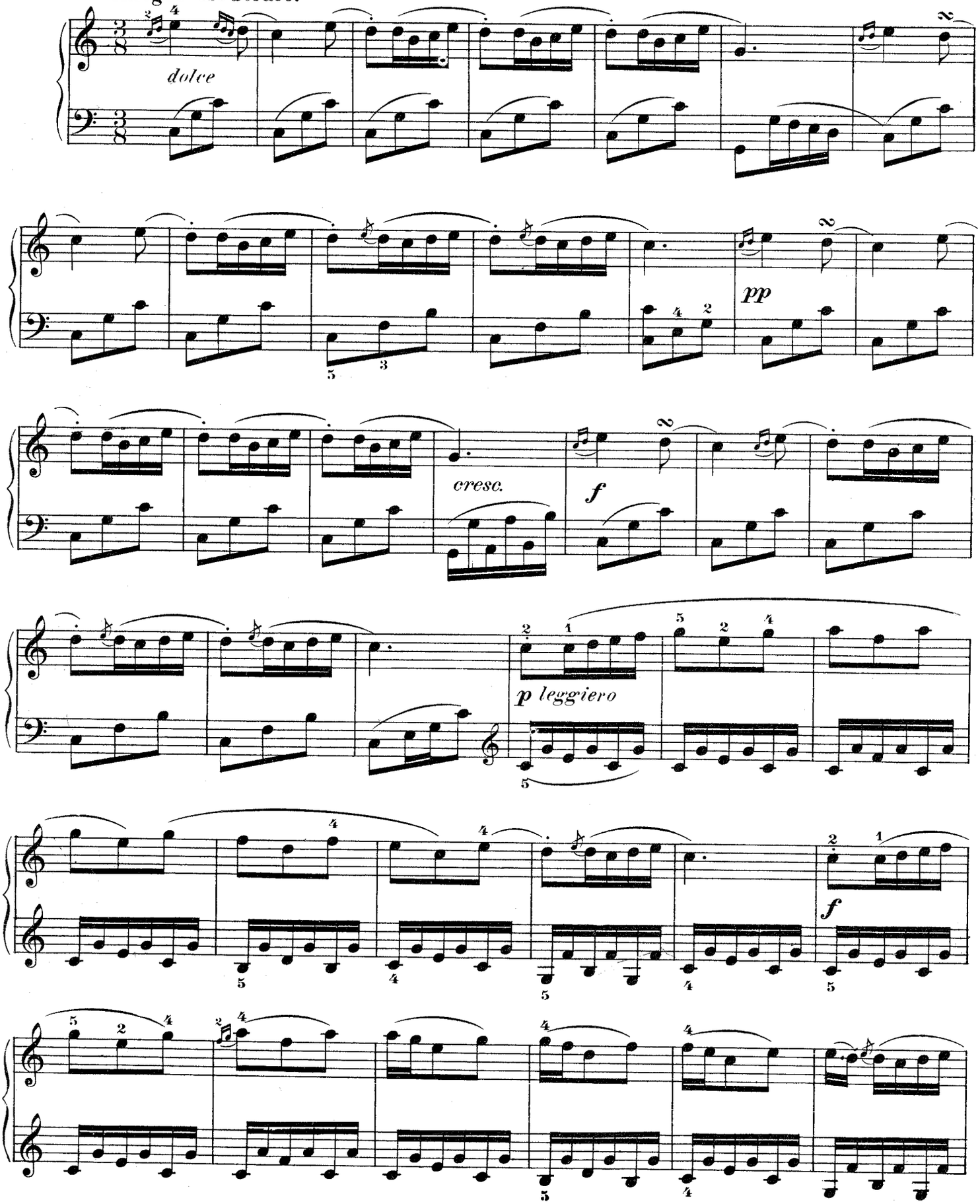
Air Suisse (Original.)

Allegro moderato.



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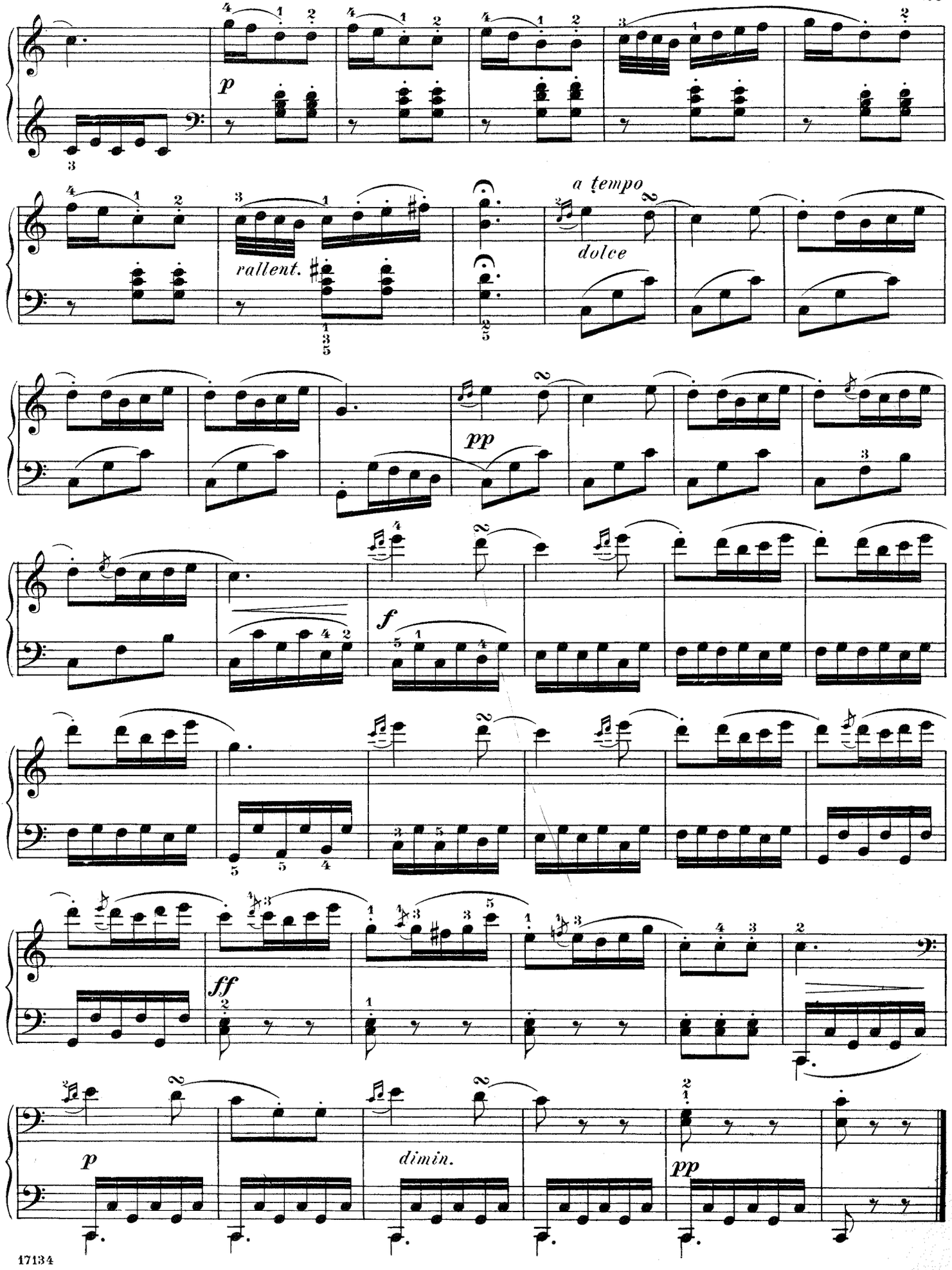

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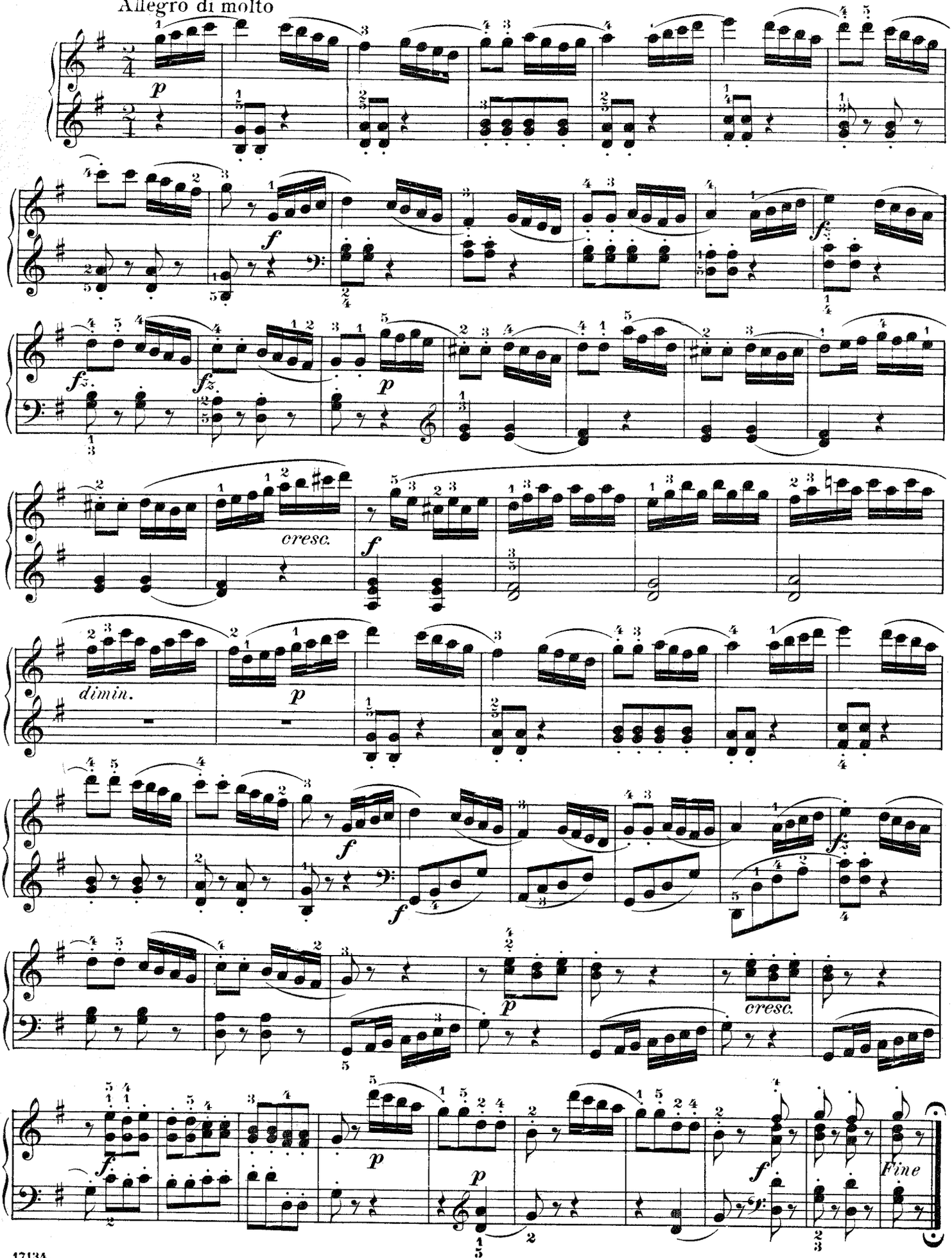
Rondo

Allegro di molto



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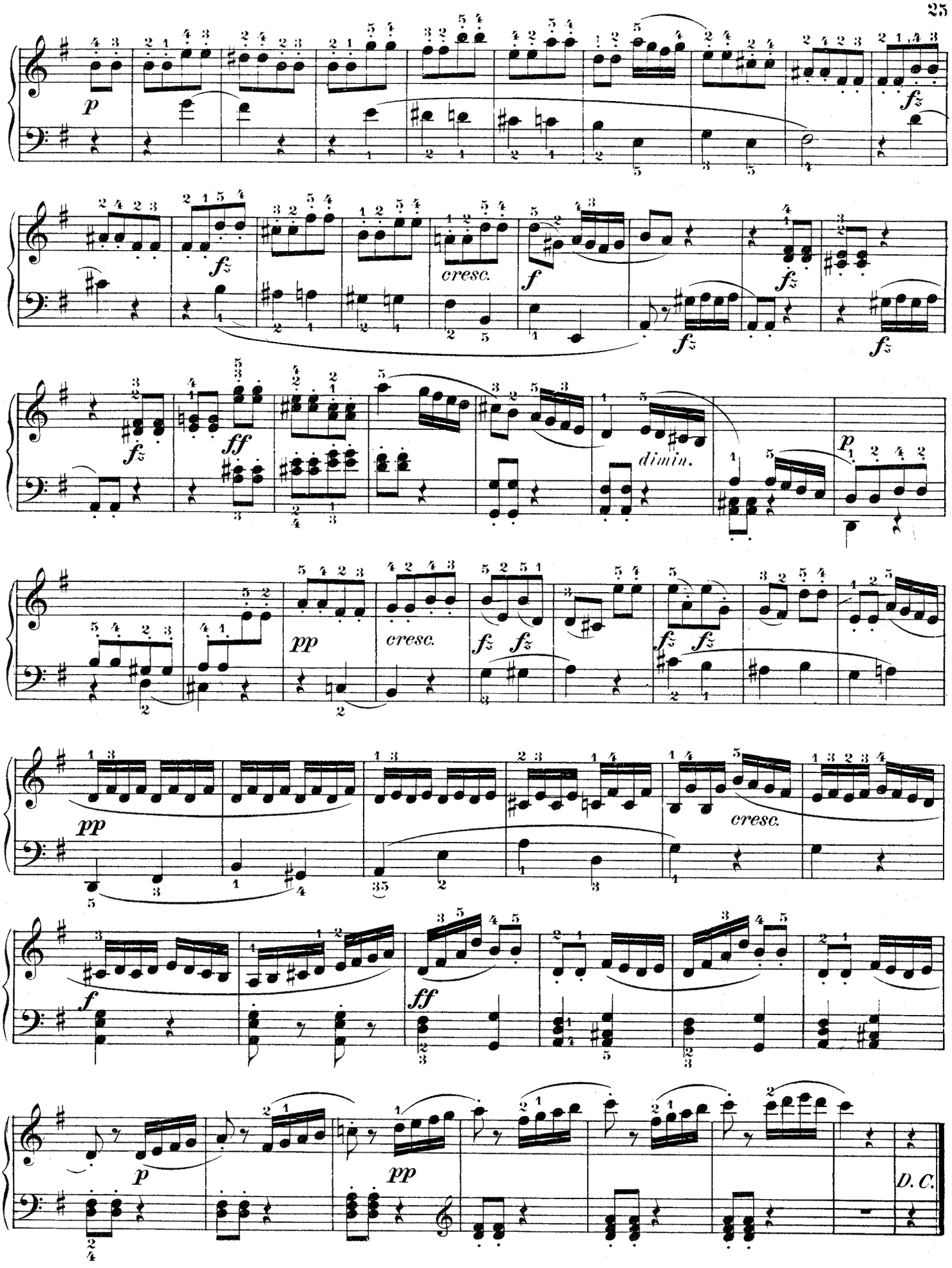

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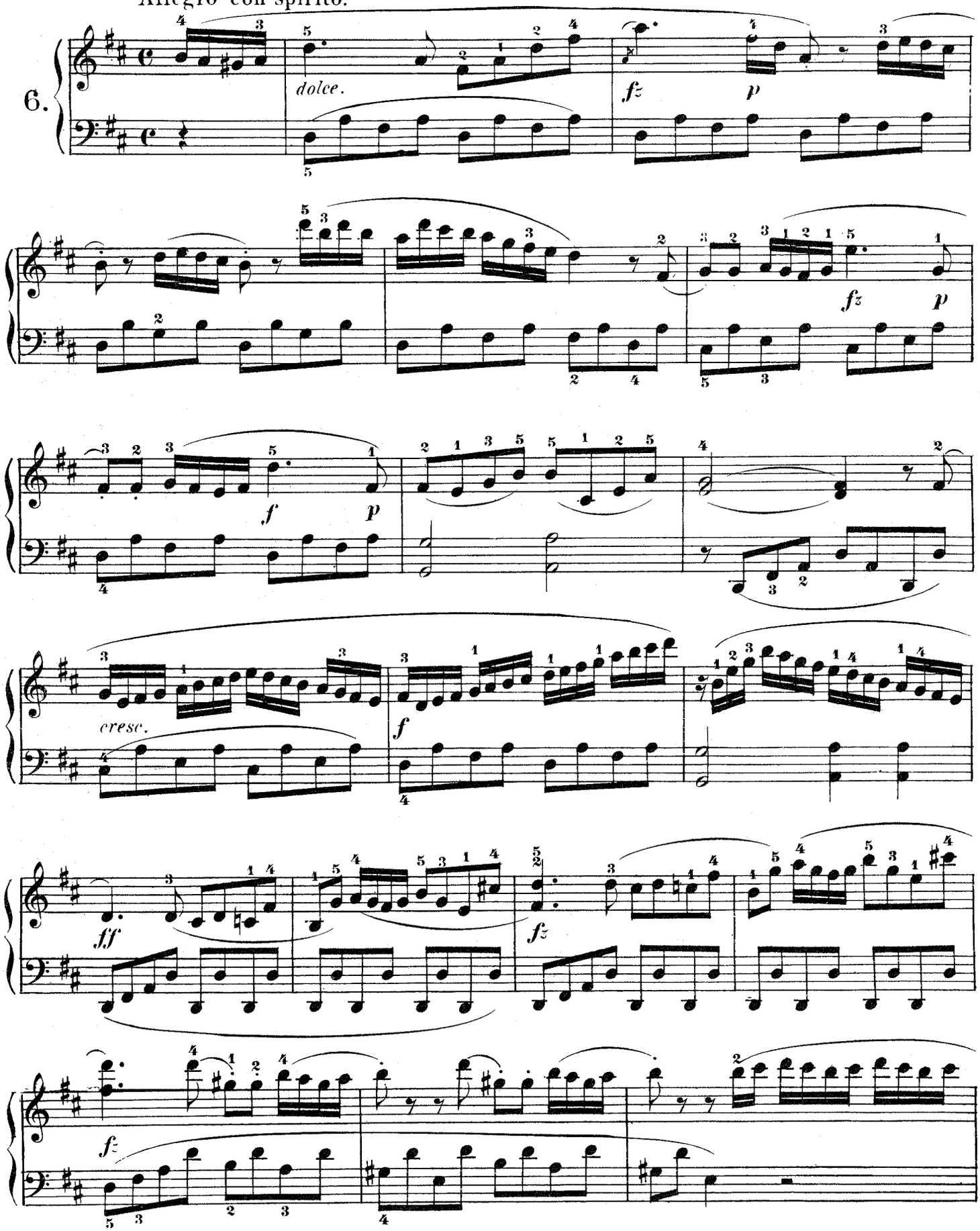
SONATINA.

Op. 36, No 6.

MUZIO CLEMENTI

Allegro con spirito.



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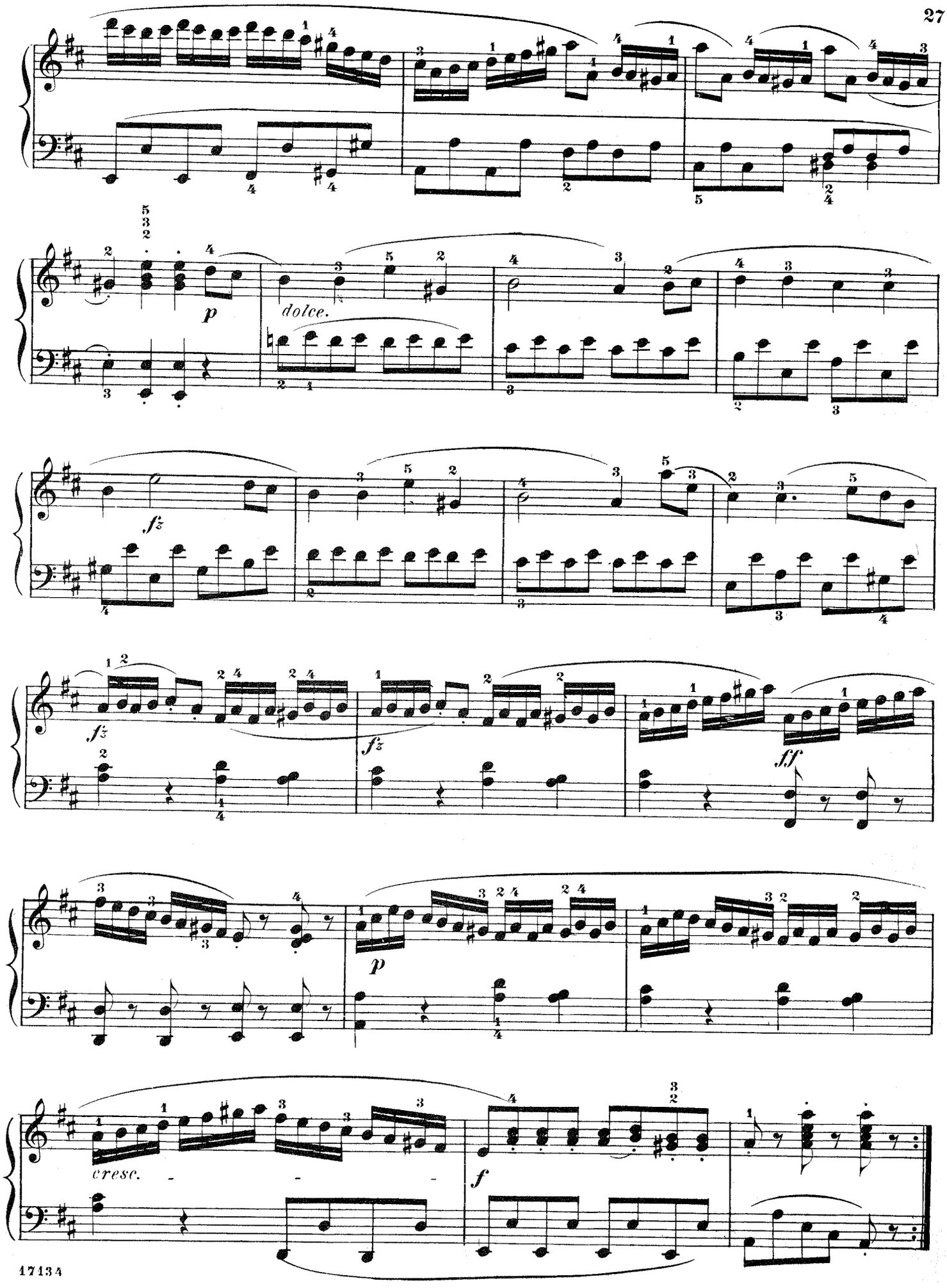

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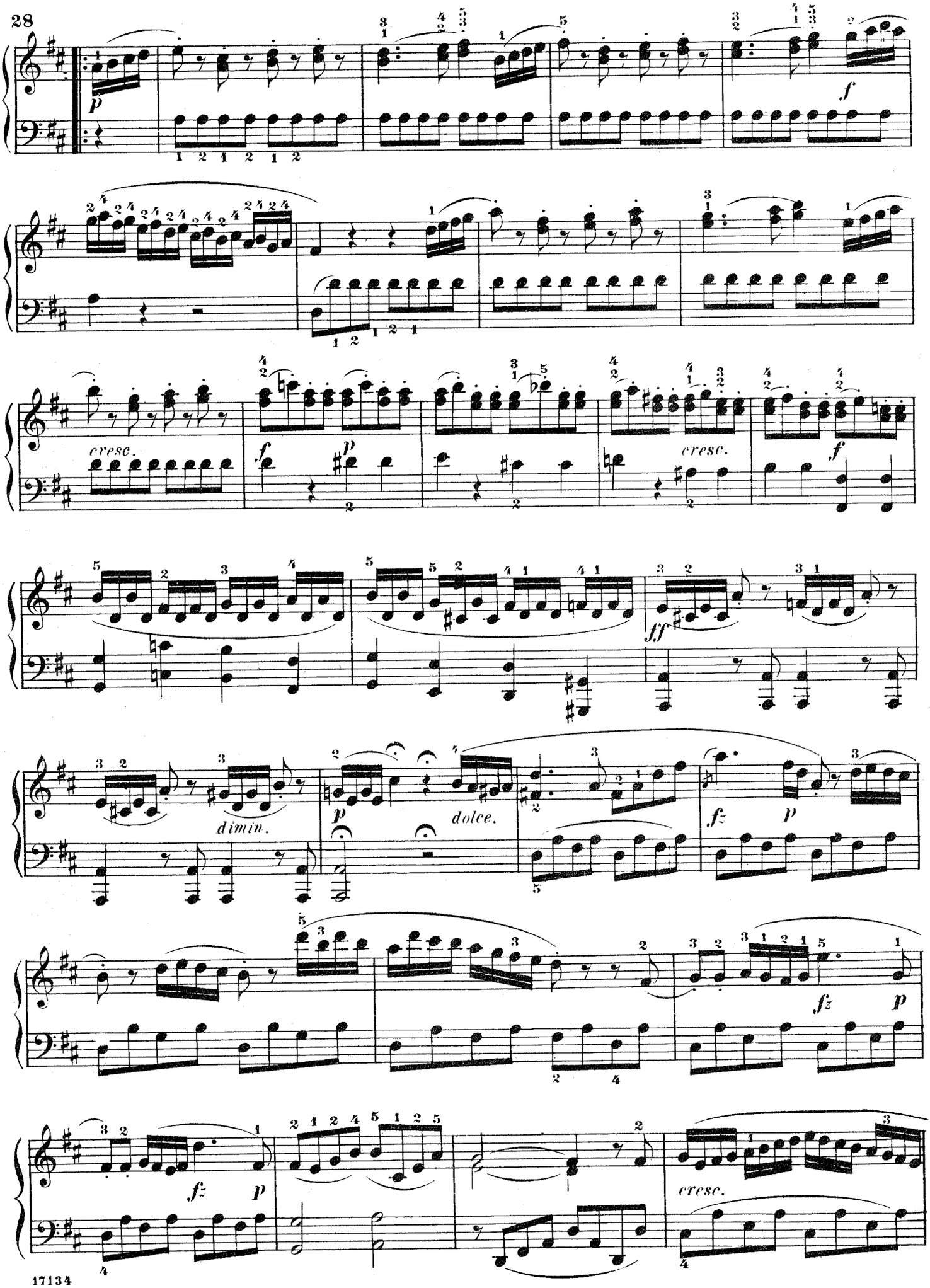

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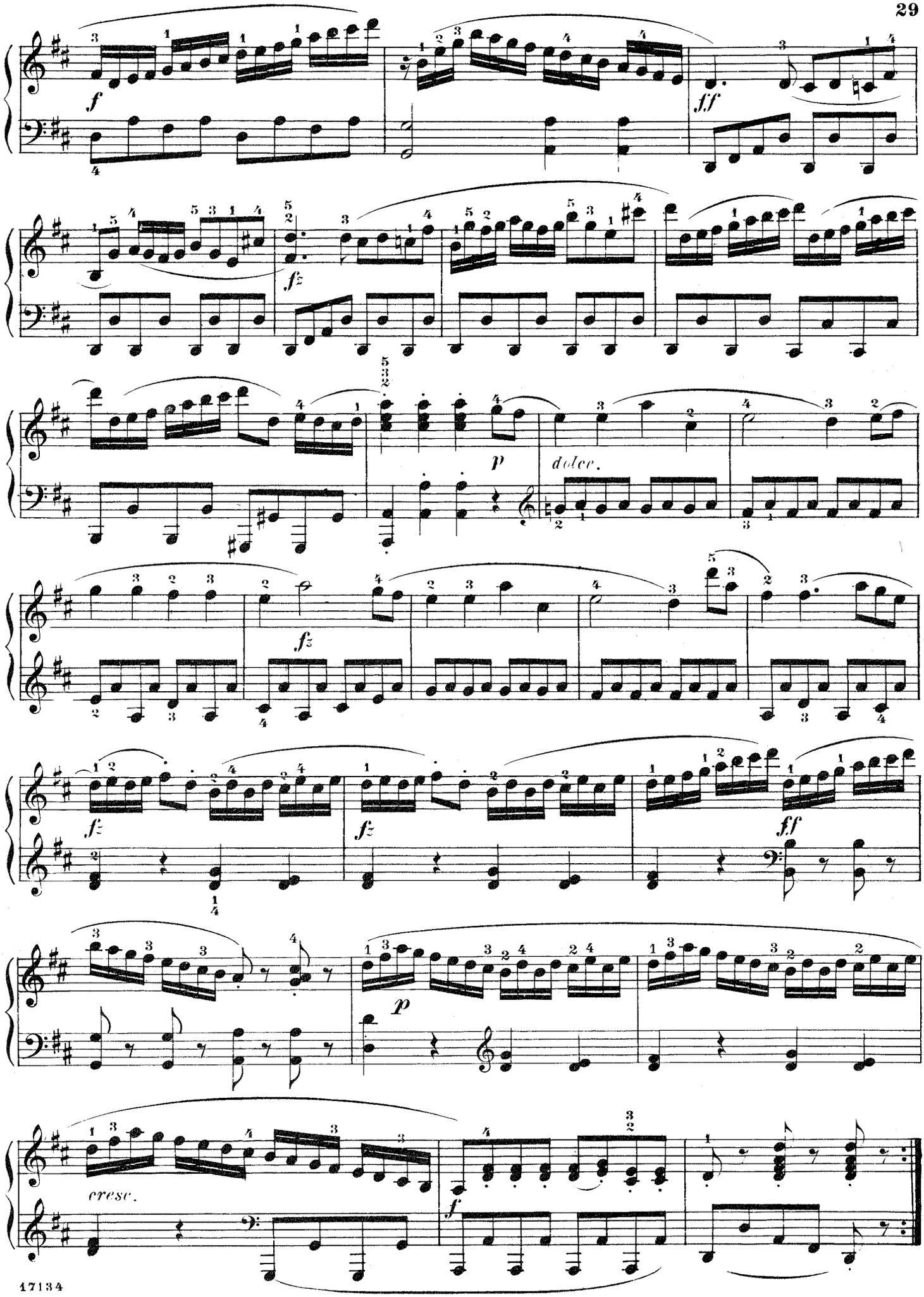

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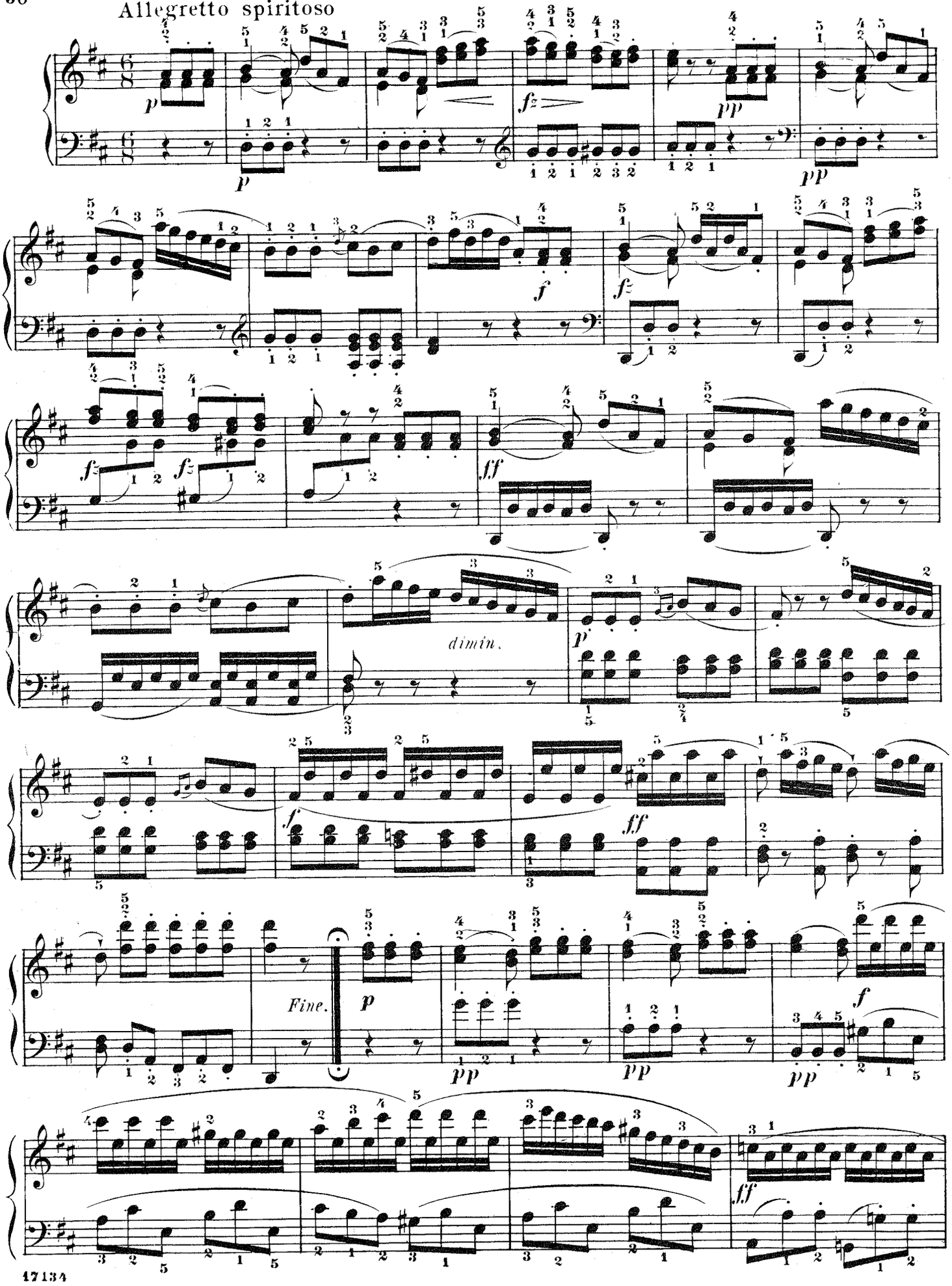
Rondo.

Allegretto spiritoso



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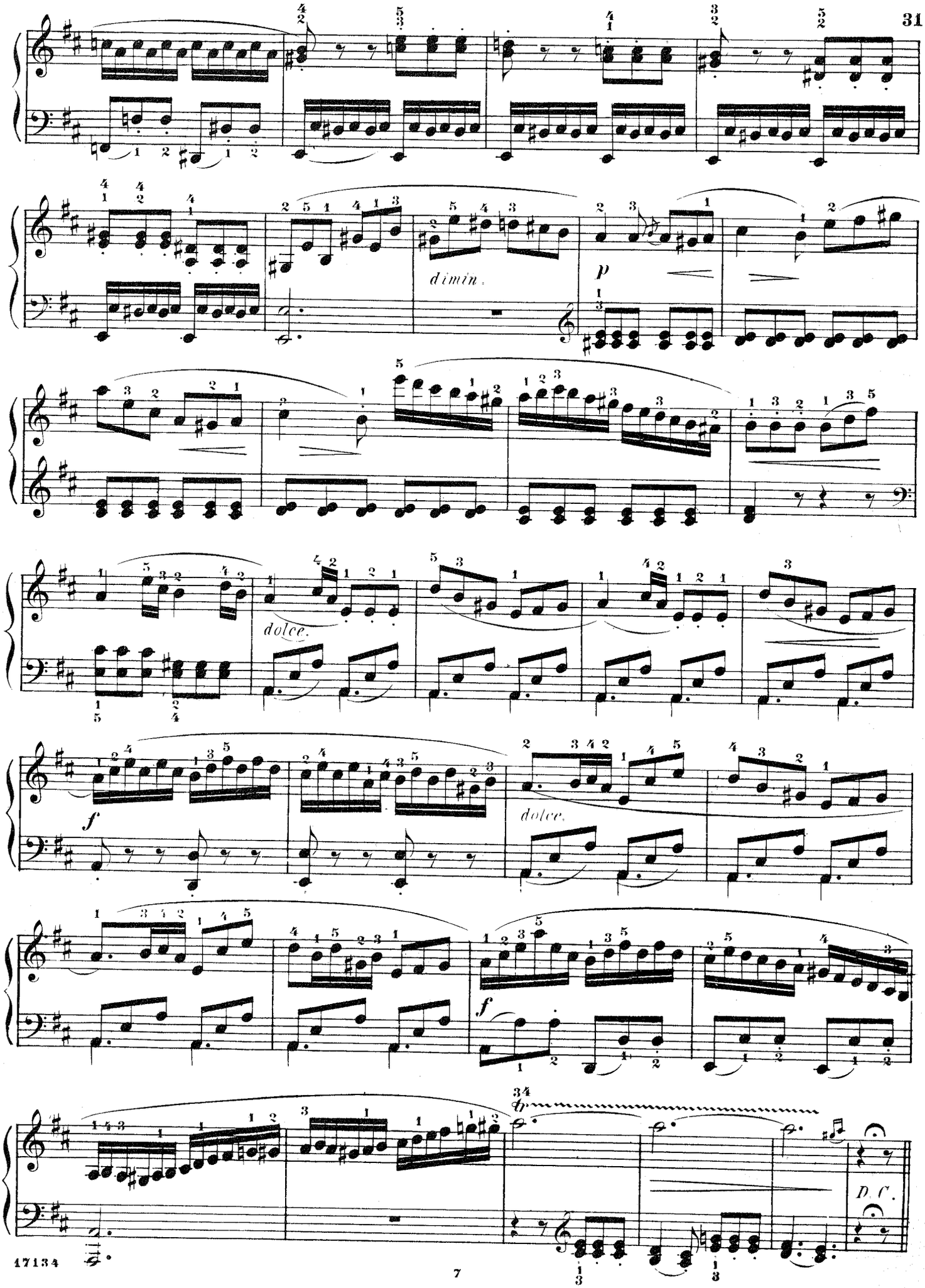

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Kuhlau- Sonatinas

Se debe preparar
una sonatina completa a elegir entre los compositores propuestos.

Schirmer's Library of Musical Classics

Vols. 52, 53

FRIEDRICH KUHLAU

SONATINAS

FOR THE

PIANO

IN TWO VOLUMES

Revised and Fingered by
LUDWIG KLEE

VOL. I CONTAINS A BIOGRAPHICAL SKETCH OF THE AUTHOR BY
PHILIP HALE

NEW YORK : G. SCHIRMER

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FRIEDRICH KUHLAU was born at Ulzen, in Hanover, in the year 1786. There is a dispute concerning the precise date. According to Riemann it was the 13th of March; according to Pougin and Grove it was the 11th of September. When he was seven years old, he was sent by his mother one dark winter-night to draw water from a fountain; he fell, and, wounding himself, lost the use of an eye. His parents were poor, but they managed to allow him some pianoforte lessons, and they afterward sent him to Brunswick, where he attended a singing-school and learned several instruments, among them the flute. From Brunswick he went to Hamburg and studied harmony under Schwencke. He then began to publish his first compositions, which were chiefly for the pianoforte and the flute. In 1810 Hamburg was annexed to the French empire, and Kuhlau fled to Copenhagen to escape conscription. During the last years of the 18th century and the beginning of this century the Scandinavian and Danish lovers of music depended for the gratification of their taste on the foreigners who visited them or settled among them. The Abbé Vogler and Naumann were welcomed in Stockholm; Scheibe and Schulz and Gluck were honored in Copenhagen; and Sarti and Siboni were not the only Italians that exerted a personal musical influence under a northern sky. Kuhlau was appointed first flute of the court orchestra, with the title of chamber-musician. (Riemann says that he was one of the violinists, and thus contradicts the other agreeing biographers.) Now, as the National opera was not in a flourishing condition, Kuhlau planned its restoration, and in 1814 he wrote the music to a drama called "Roeverbergen"—"The Mountain of the Brigands." The success of this opera was instantaneous, and Kuhlau was hailed at once as "The great Danish composer." It is said that he made free use in this opera of national airs, and sought thereby to give the music a local coloring. A second opera. "Eliza," was also received favorably, and Kuhlau was relieved from his duties in the orchestra and appointed composer to the Court. He then bought a house in Lyngbye, a little town near Copenhagen, and lived there with his parents, whom he brought over from Germany. It was there that he composed the operas, "Lulu," "The Enchanted Harp," "Hugo and Adelheid," and "The Hill of the Elves." The last-named work (1828) is really a vaudeville, in which Danish airs are introduced. These operas were popular in their day in Denmark, but in other countries the composer was known chiefly by his pieces for the flute and for the pianoforte. In 1825 Kuhlau visited Vienna, and in September he went with friends to call on Beethoven, who was in Baden near by. There was merry-making. Kuhlau extemporized a canon, to which Beethoven replied by a canonical pun on his visitor's name, "*Kühl, nicht lau*" (cool, not lukewarm). The next morning Kuhlau received another punning canon, which, by the way, was on the notes B-A-C-H, with the following letter:

BADEN, *3 September*, 1825.

I must confess that the champagne got too much into my head last night, and has once more shown me that it rather confuses my wits than assists them; for though it is usually easy enough for me to give an answer on the spot, I declare I do not in the least recollect what I wrote last night. Think sometimes of your most faithful

BEETHOVEN.

In 1830 Kuhlau's house was burned, and many of his manuscripts were destroyed; his father died soon after; and from chagrin and grief his own health declined. He was ailing for a year, and died near Copenhagen the 12th or the 18th of March, 1832. He was buried with pomp, and a funeral march of his own composition accompanied him to the grave. Memorial services were held in the theatre and by the societies of which he was a member.

The once admired operas, songs and male quartets have not escaped oblivion, but his compositions for the flute still "afford inestimable models of construction and originality." His pianoforte music for beginners is of genuine value. It is true, as Weitzmann says, that his pieces for the pianoforte do not contain novel thoughts, but "they are always written in a serious and noble style," and they serve admirably the purposes of instruction.

The chief works of "The Beethoven of the Flute," as he has been called, are as follows: 3 grand trios for 3 flutes op. 13; 3 grand trios for 3 flutes op. 86; 1 grand trio for 3 flutes op. 90; 3 quintets for flute and string-quartet op. 51; grand quartet for 4 flutes in E, op. 103; 6 sets of 3 duets for 2 flutes, op. 10, 39, 80, 81, 87; solos with pianoforte op. 57; 3 fantasias op. 95; trios, 2 flutes and pianoforte op. 119; 7 sonatas for flute and pianoforte. Then there are 4 sonatas for violin and pianoforte. The chief pianoforte compositions are these: Concertos op. 7, 93; quatuors op. 32, 50; sonatas for 4 hands op. 8, 17, 44, 66; rondos and variations op. 58, 70, 72, 75, 76; sonatas op. 5, 20, 26, 30, 34, 46, 52, 55, 59, 60, 88; Gr. Sonate brillante op. 127; allegro pathétique 4 hands op. 123; and rondos, divertissements, varied themes and danses. PHILIP HALE

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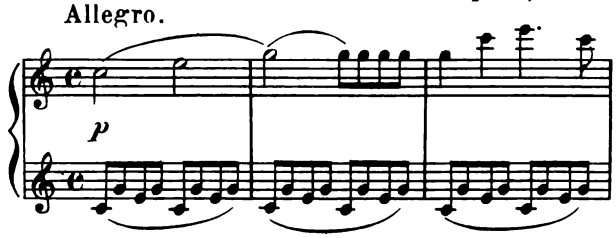
1. 

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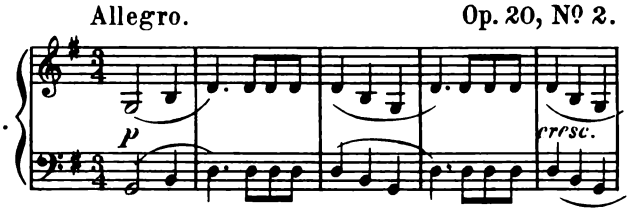
2. 

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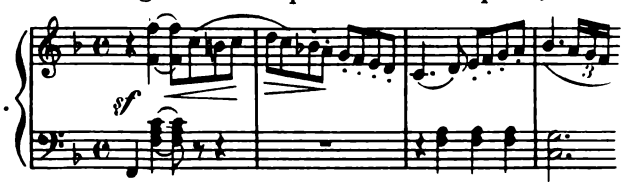
3. 

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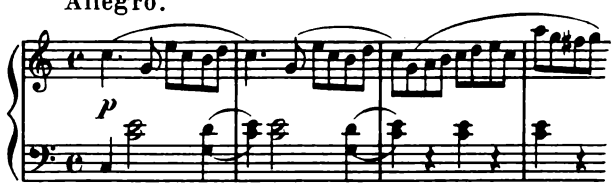
4. 

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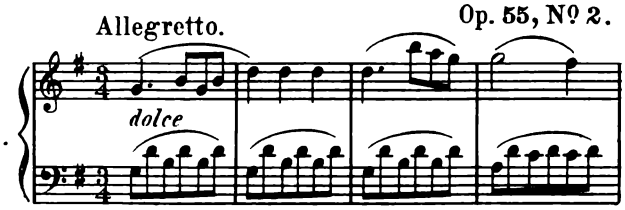
5. 

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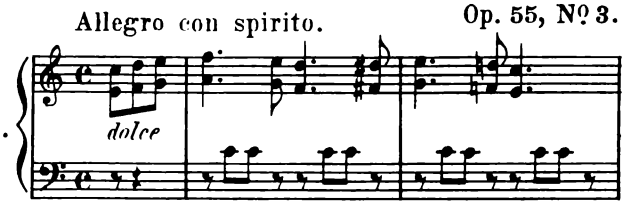
6. 

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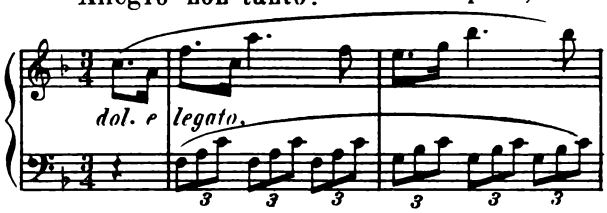
7. 

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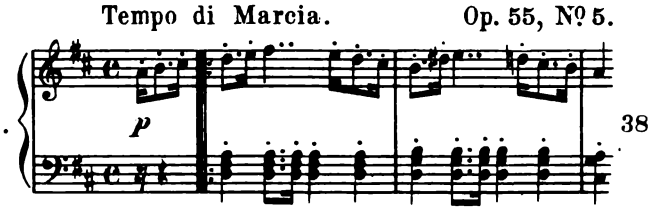
Tempo di Marcia. Op. 55, Nº 5.

8. 

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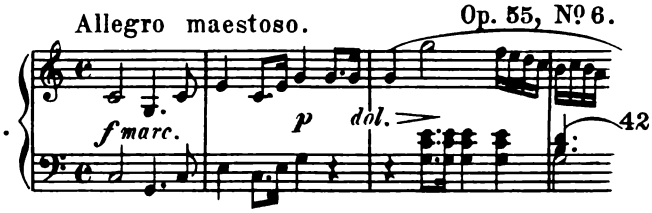
9. 

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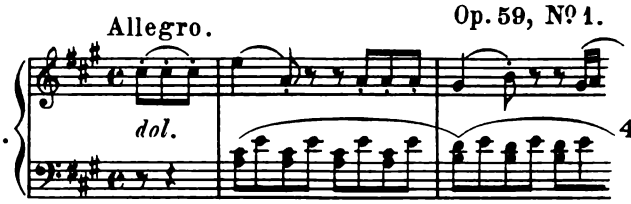
10. 

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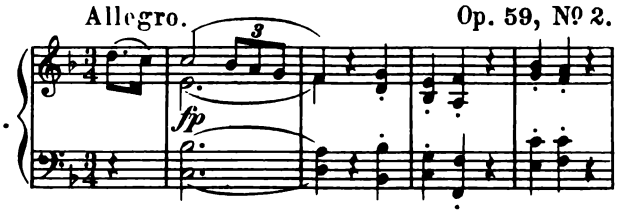
11. 

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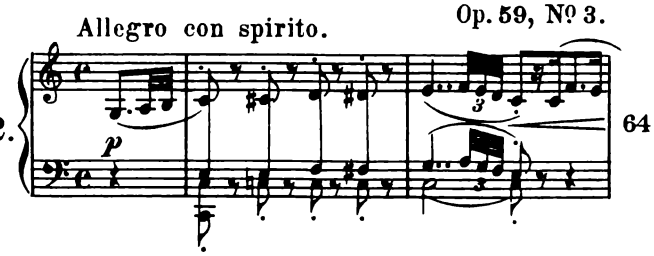
12. 

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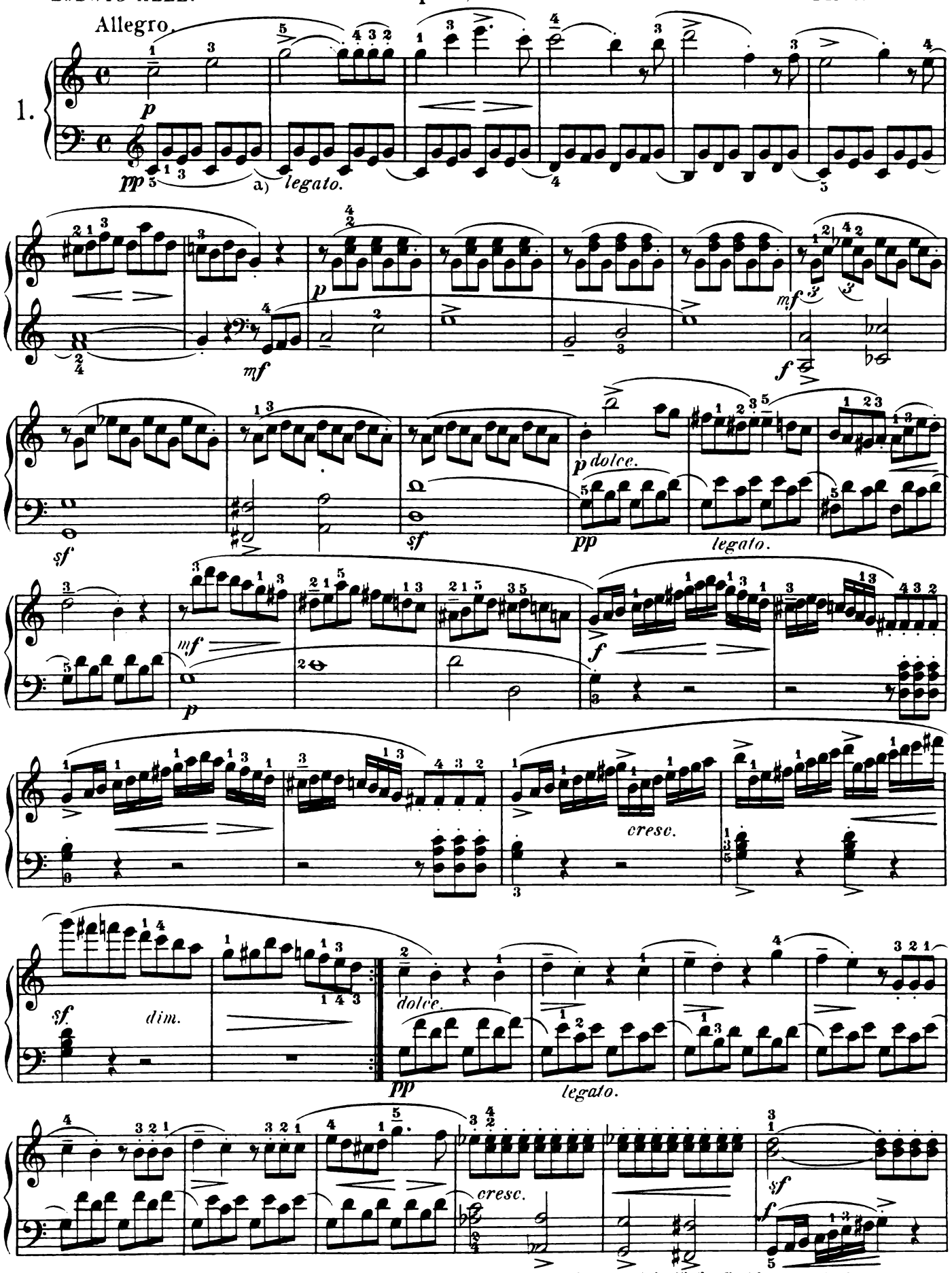
SONATINA.

Fingered and phrased by
LUDWIG KLEE.

Op. 20, Nº 1.

FR. KUHLAU.

Allegro.



a) These small slurs indicate that the last bass-note in one measure should be carefully connected with the first bass-note in the next.

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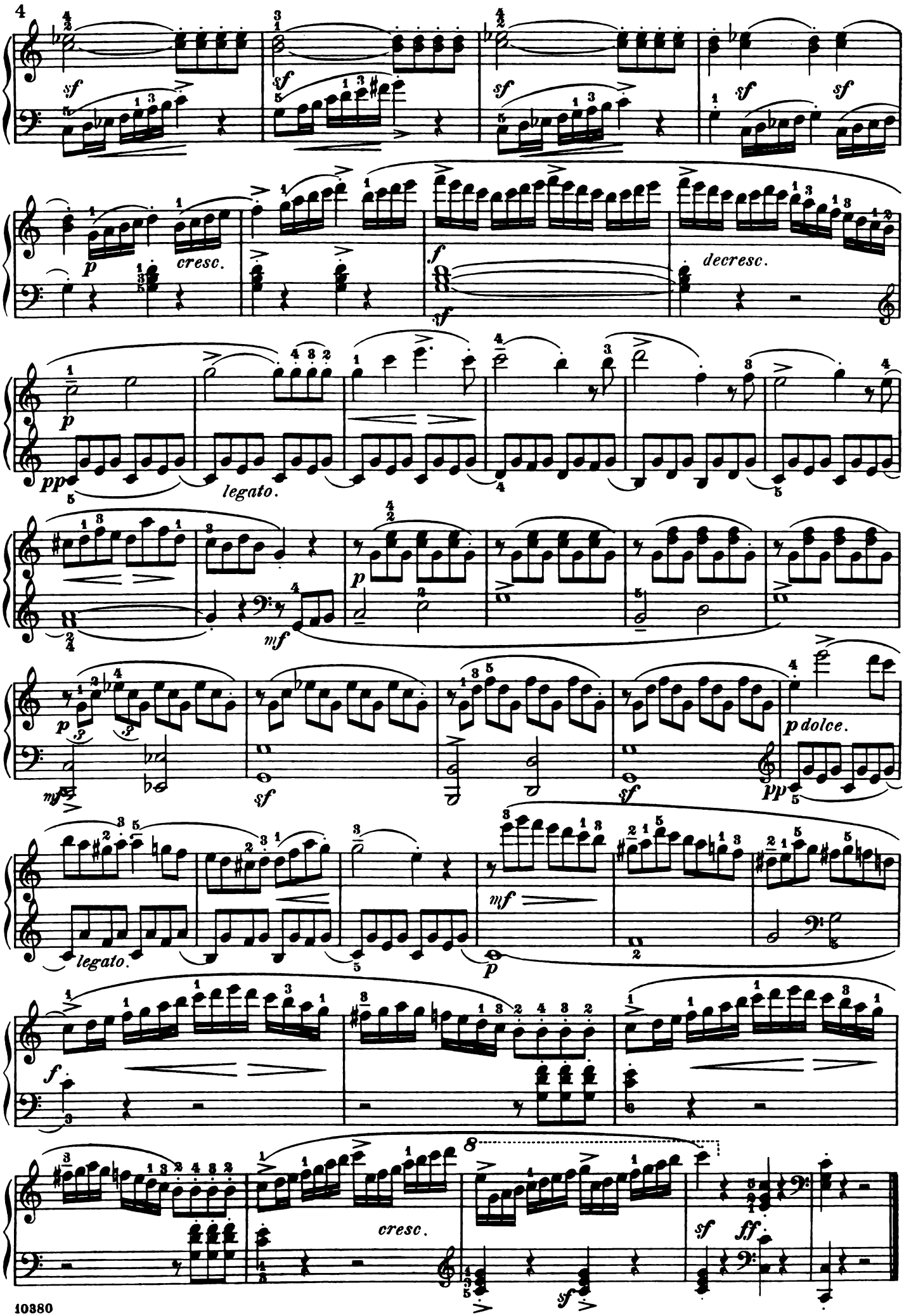

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Andante.

p *dolce.*

pp

pp

p *cresc.*

f

dim.

p *dolce.*

pp

p

pp

p

Rondo.

Allegro.

p

f

legato.

sf

f

sf

f

sf

sf

sf

sf

Quita marcas de agua
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p

f

legato.

sf

p

pp

cresc.

sf

pp

f

dim.

sf

p

rall.

a tempo.

poco a

poco cresc.

p

f

legato.

sf

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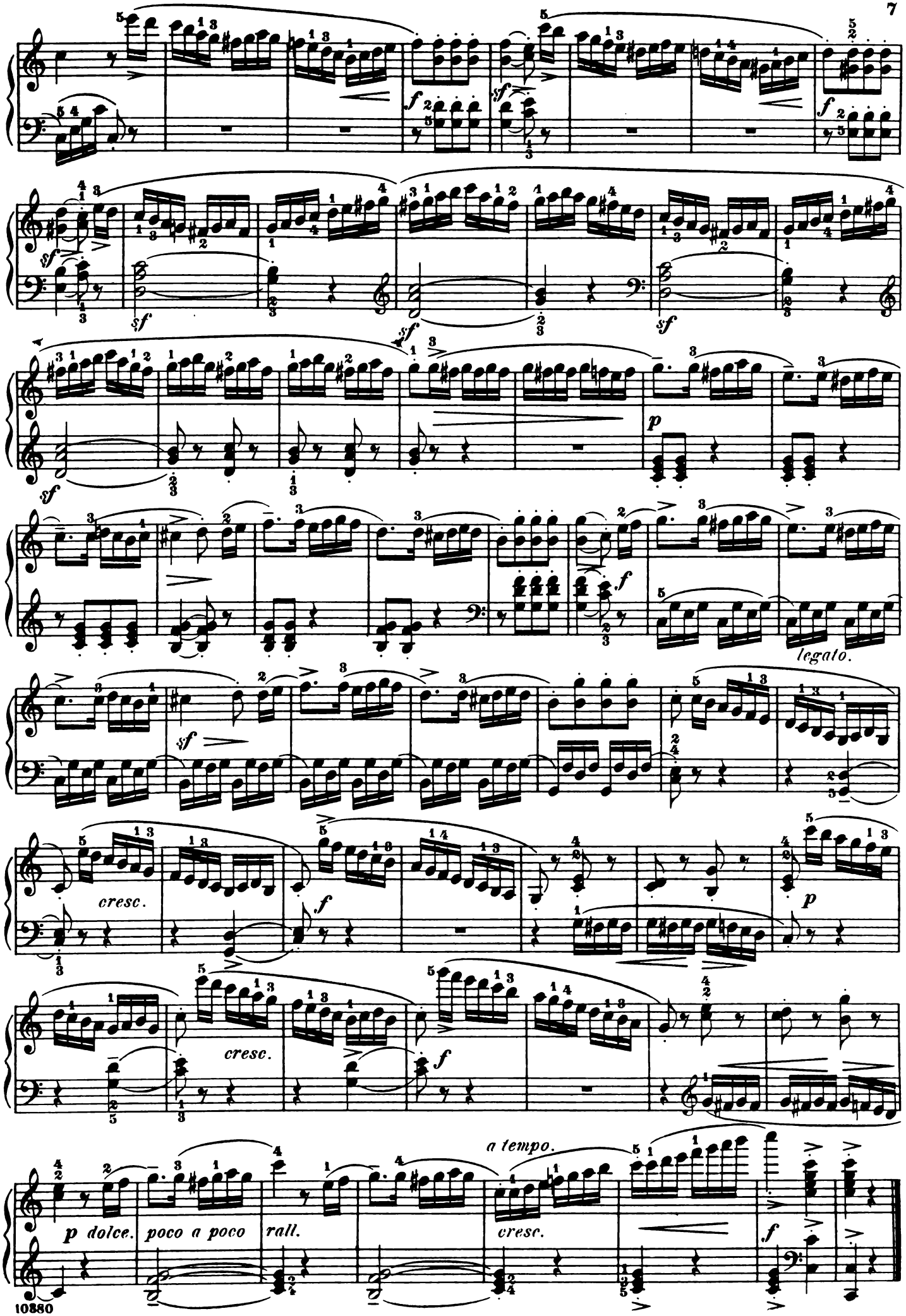

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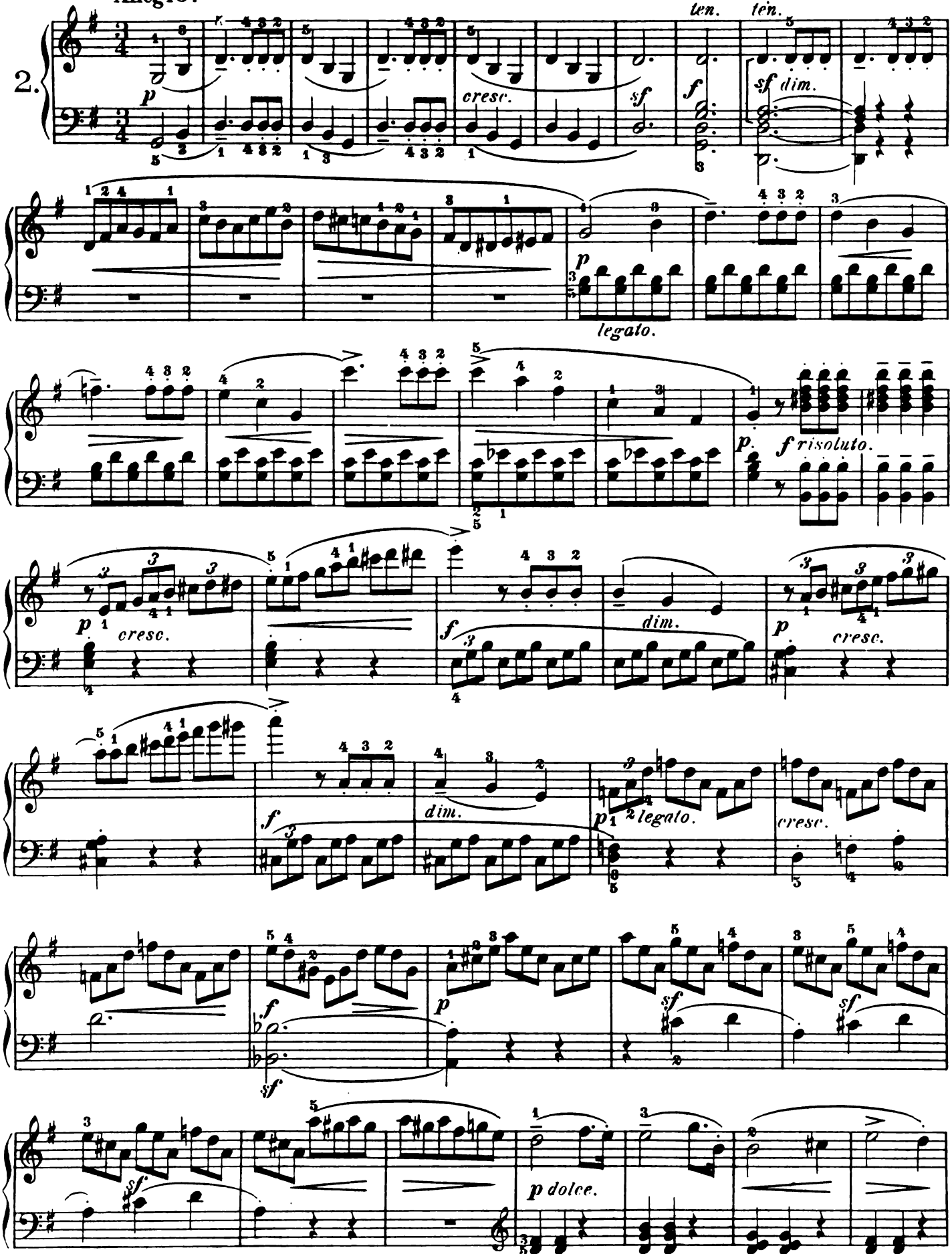
SONATINA.

Op. 20, Nº 2.

FR. KUHLAU.

Allegro.



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a) sf p dolce. sf

sf f

dim. p f

p poco a poco dim.

p cresc.

ten. ten. sf sf sf dim. p cresc. p legato.

p f risoluto.

p cresc. f dim. p cresc.

a) sf

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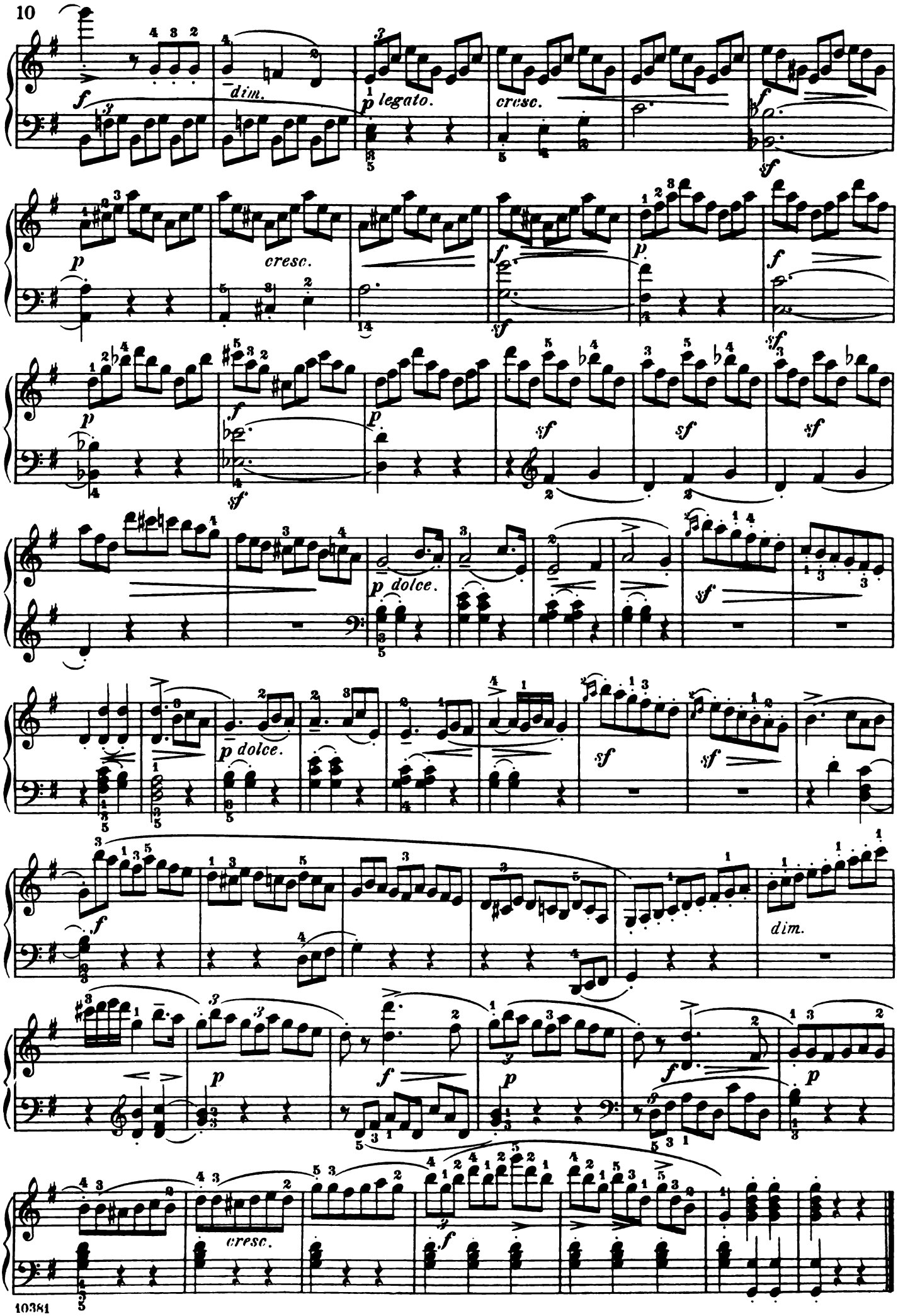

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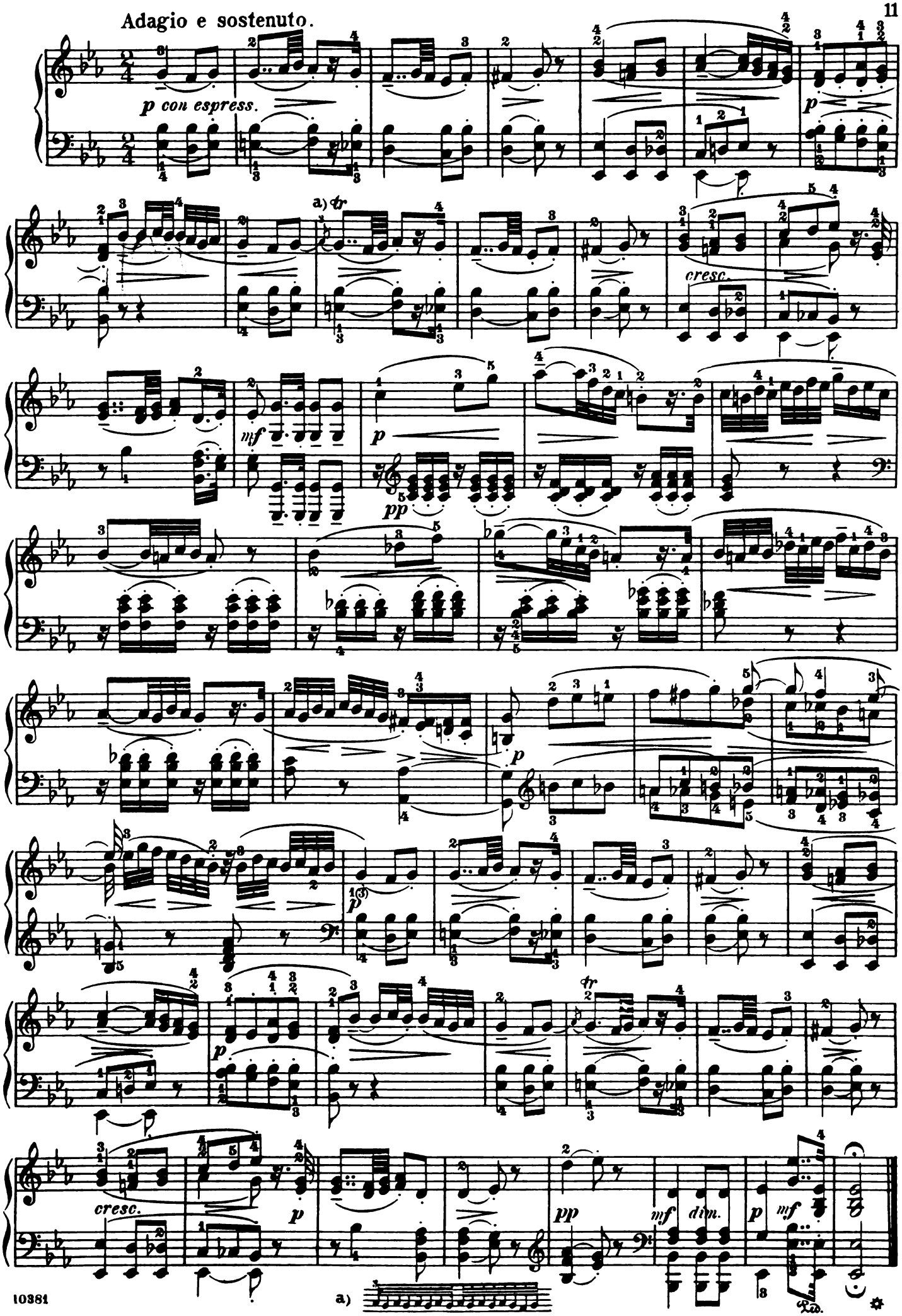

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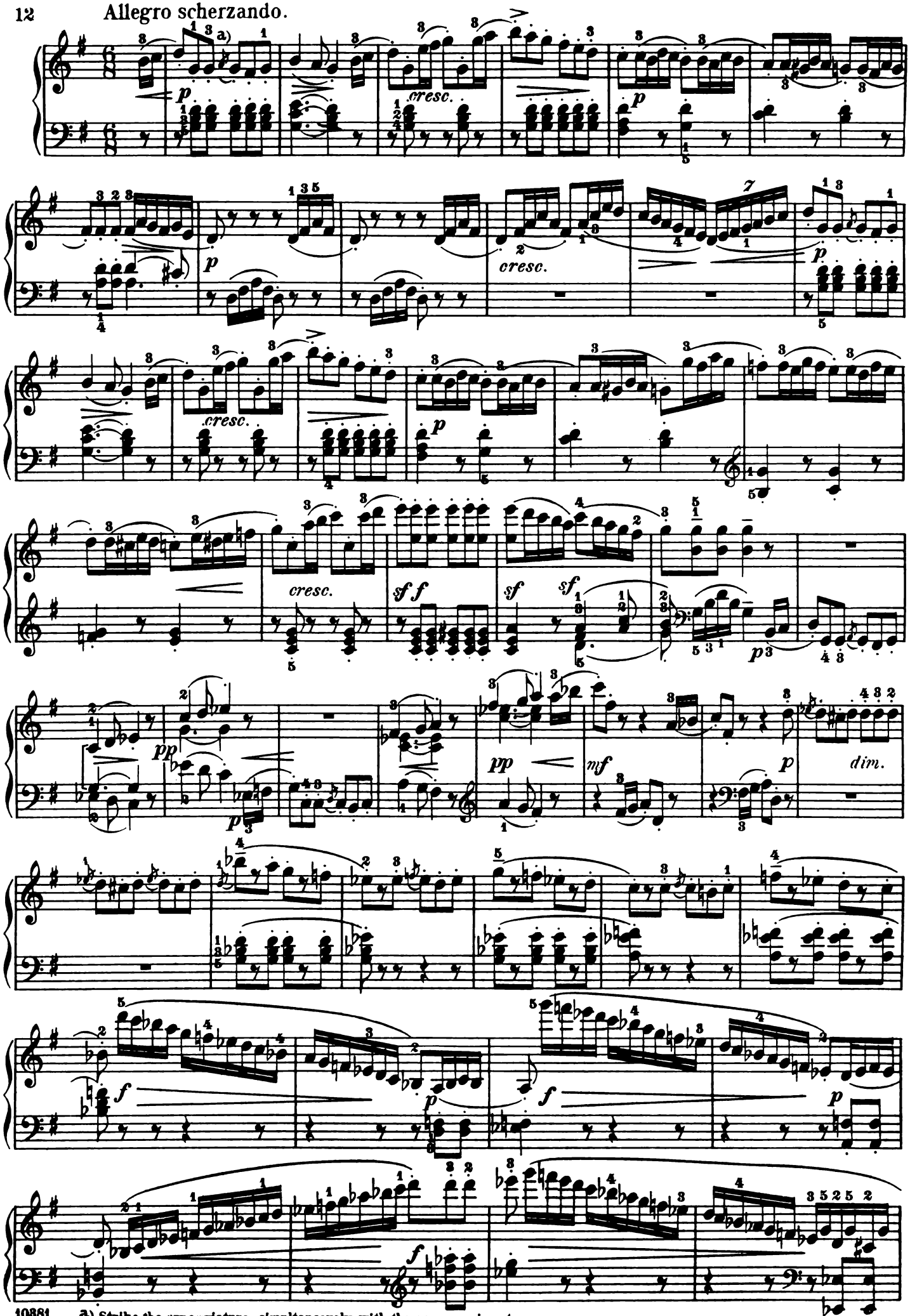
Allegro scherzando.



a) Strike the appoggiatura simultaneously with the accompaniment.

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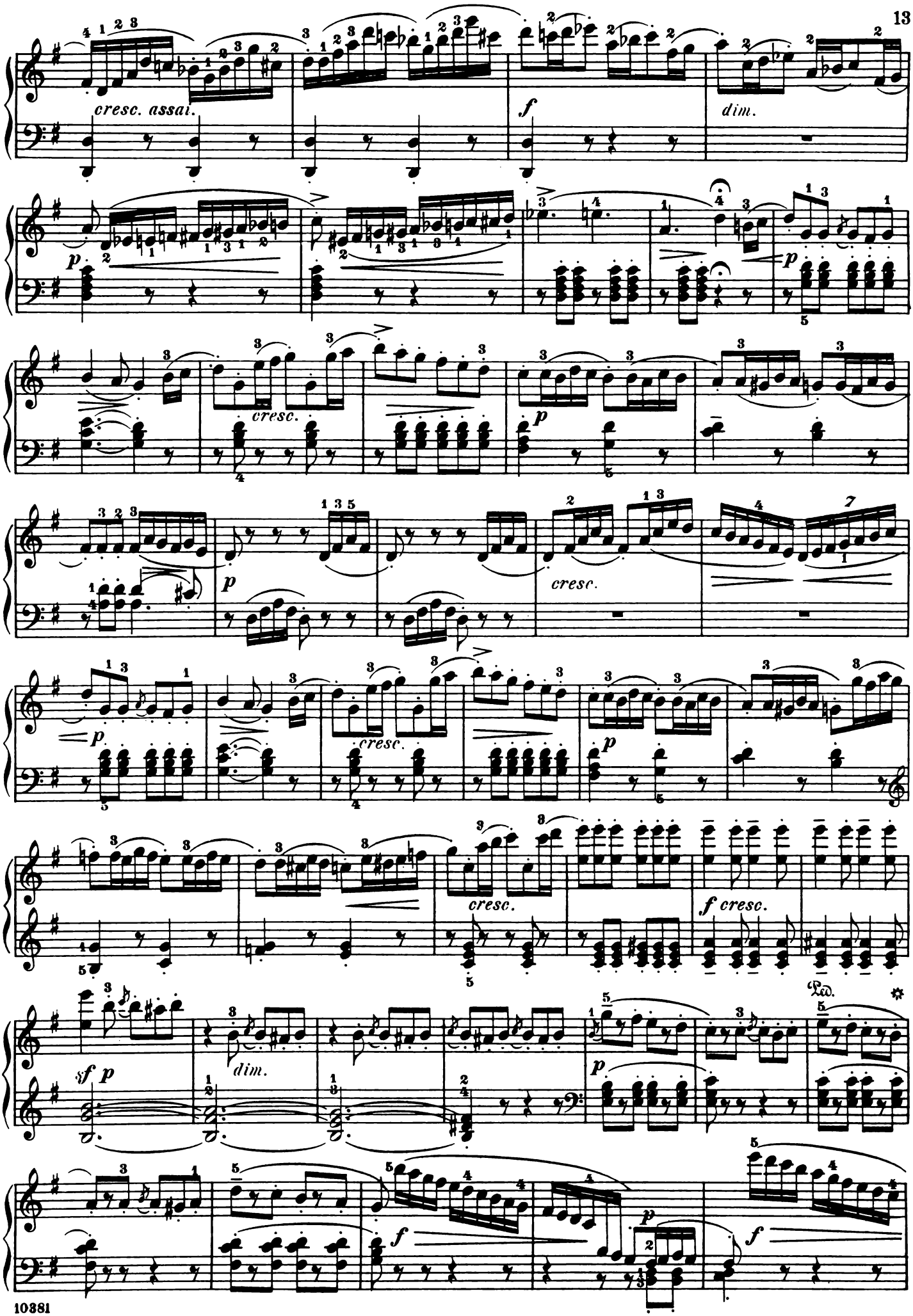

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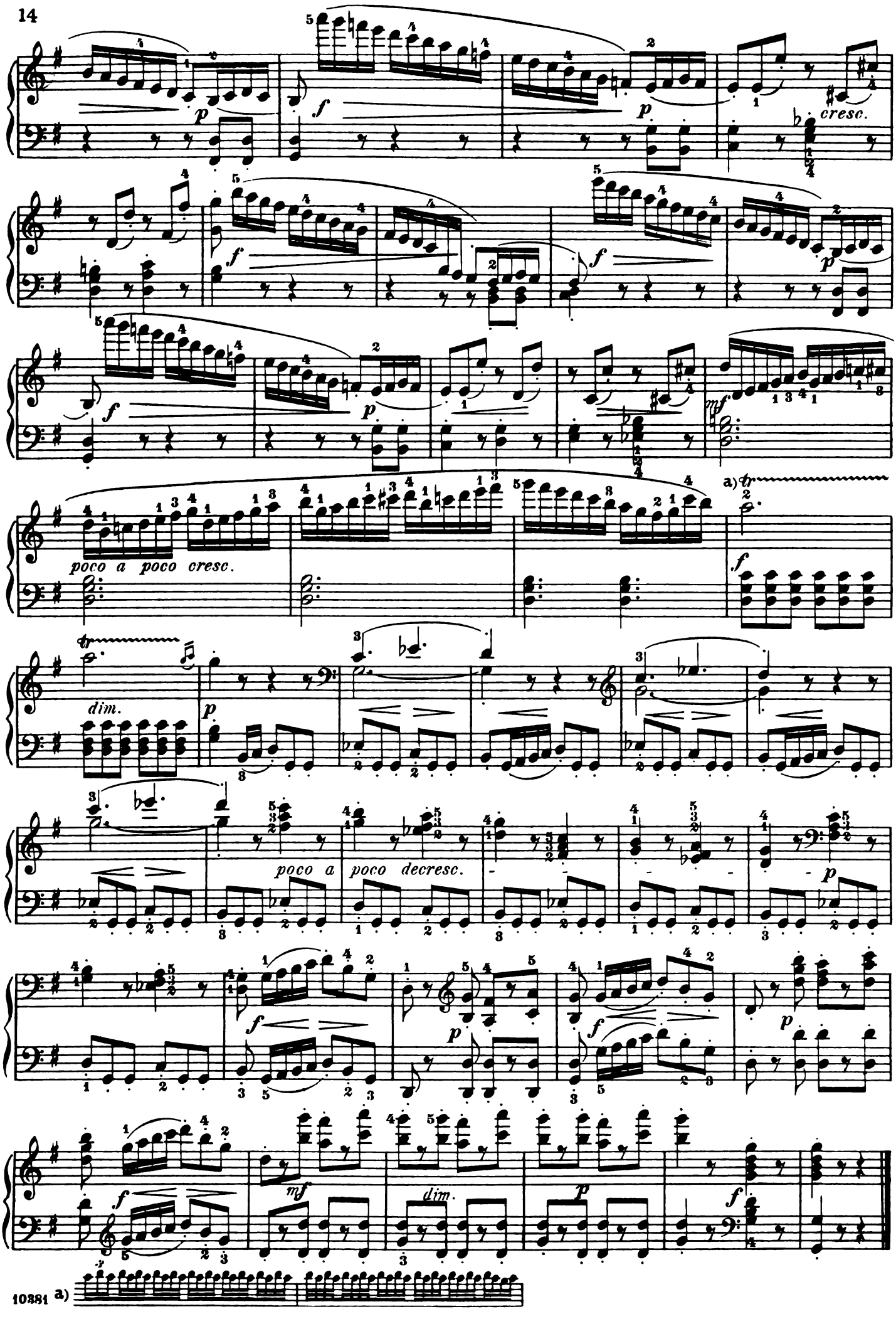

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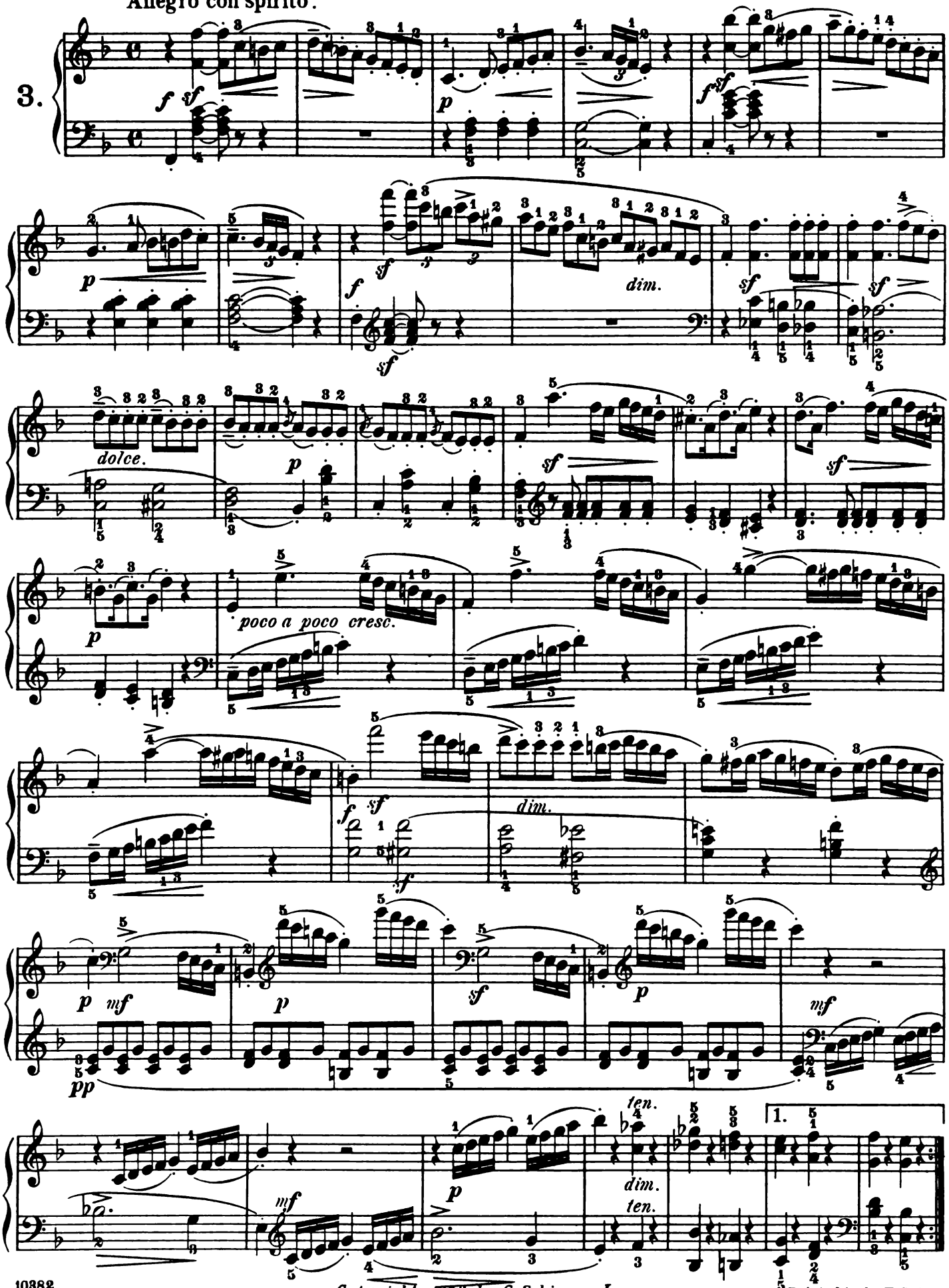
SONATINA.

Op. 20, No. 3.

FR. KUHLAU.

Allegro con spirito.

3.



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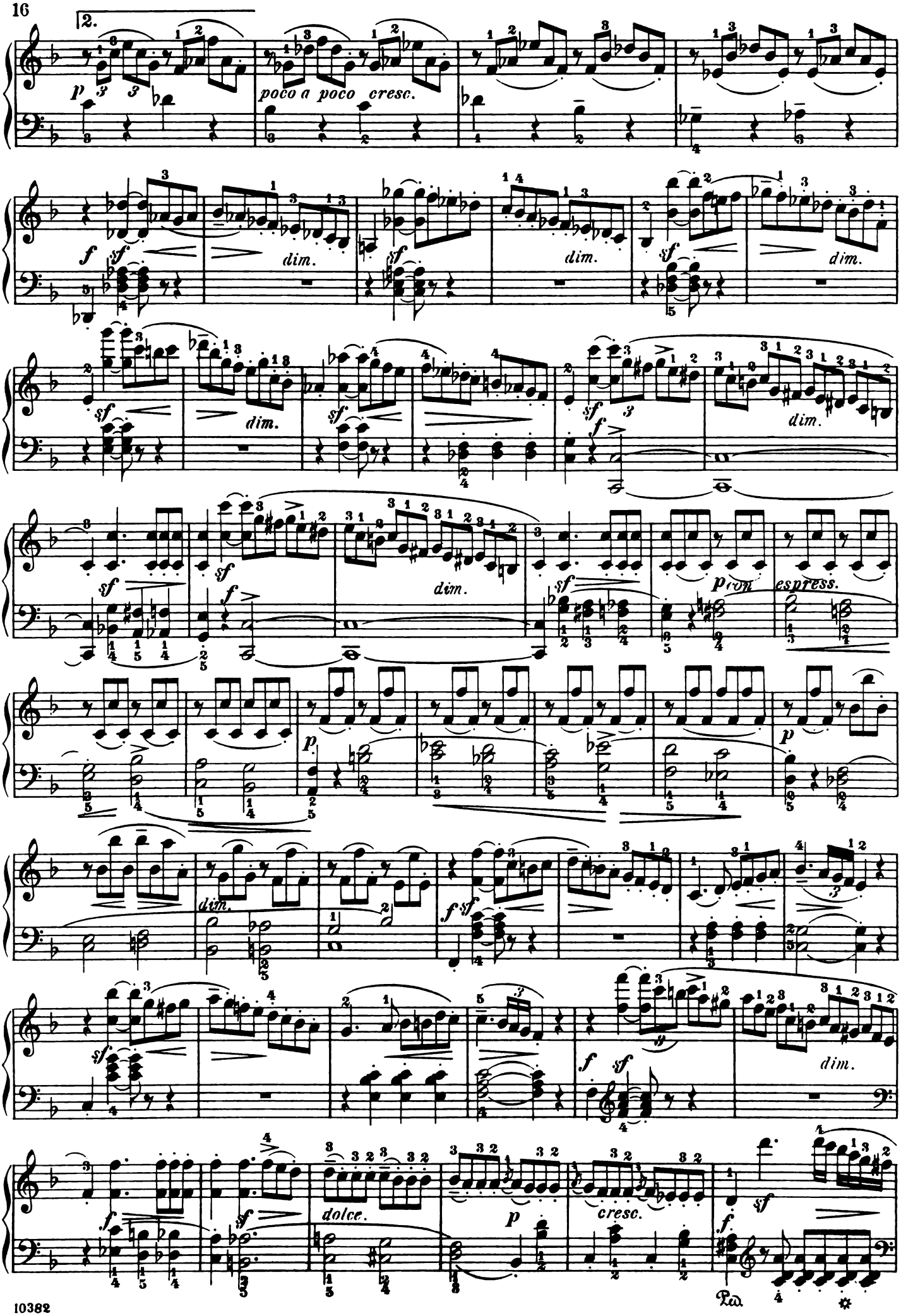

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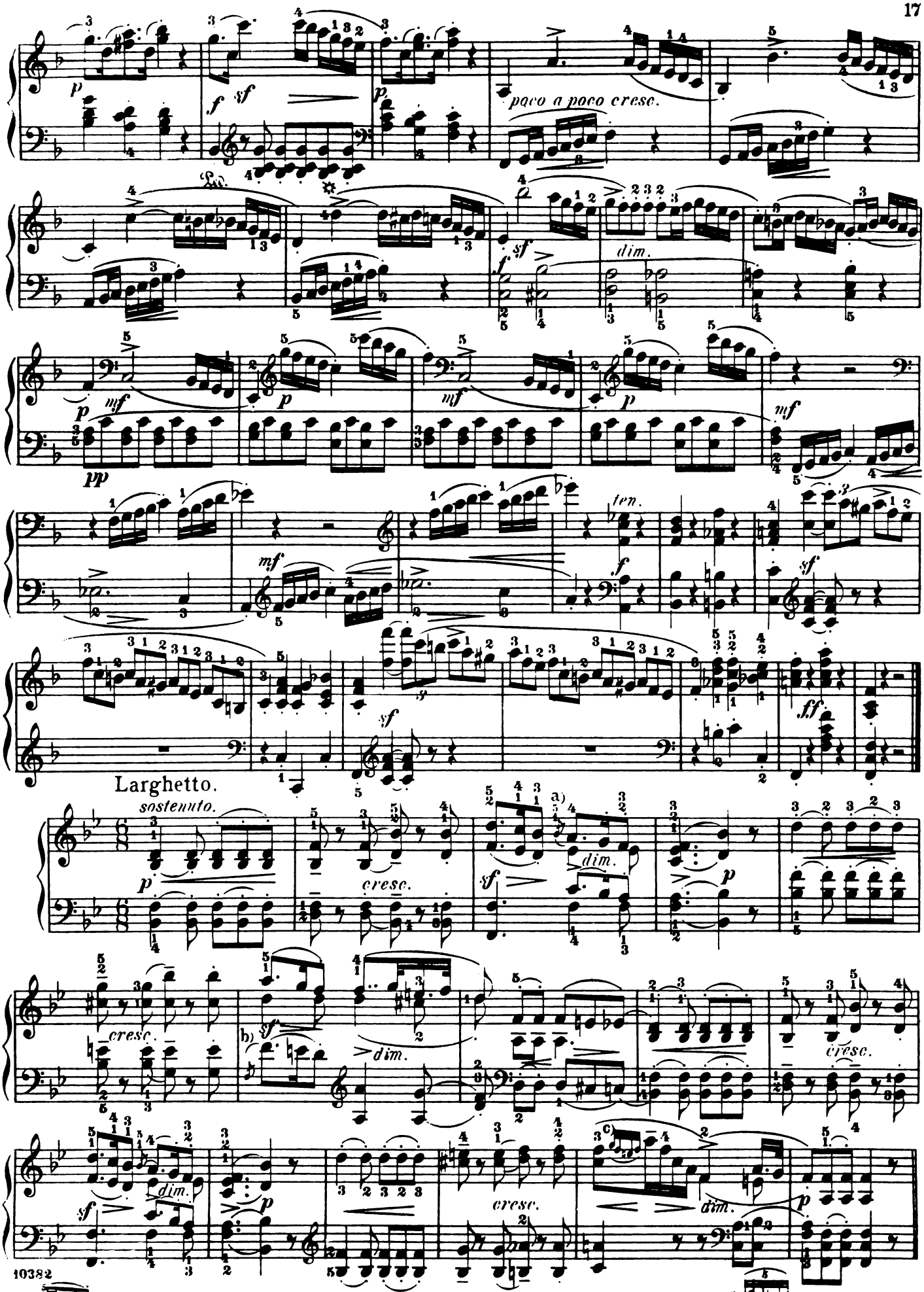
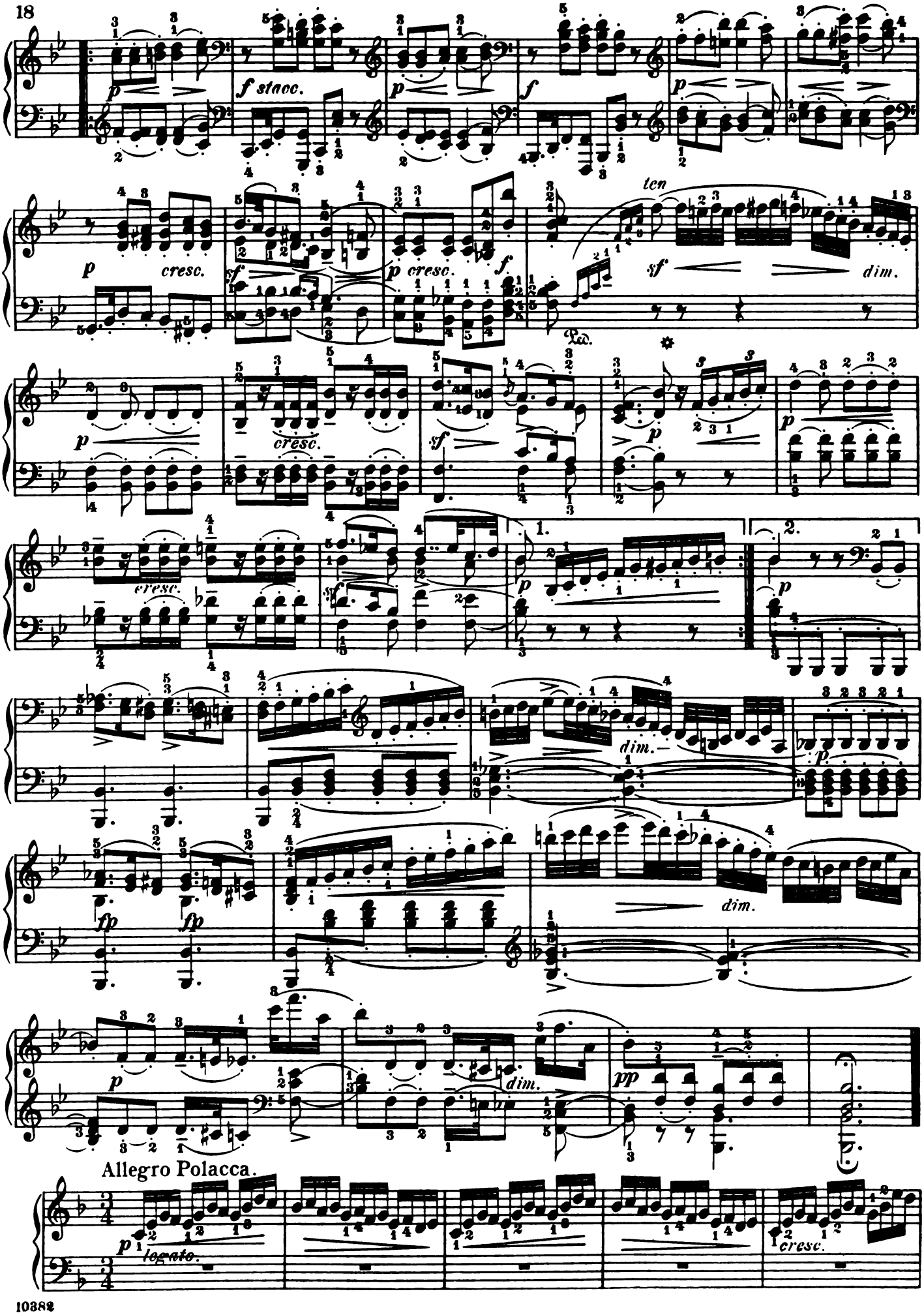
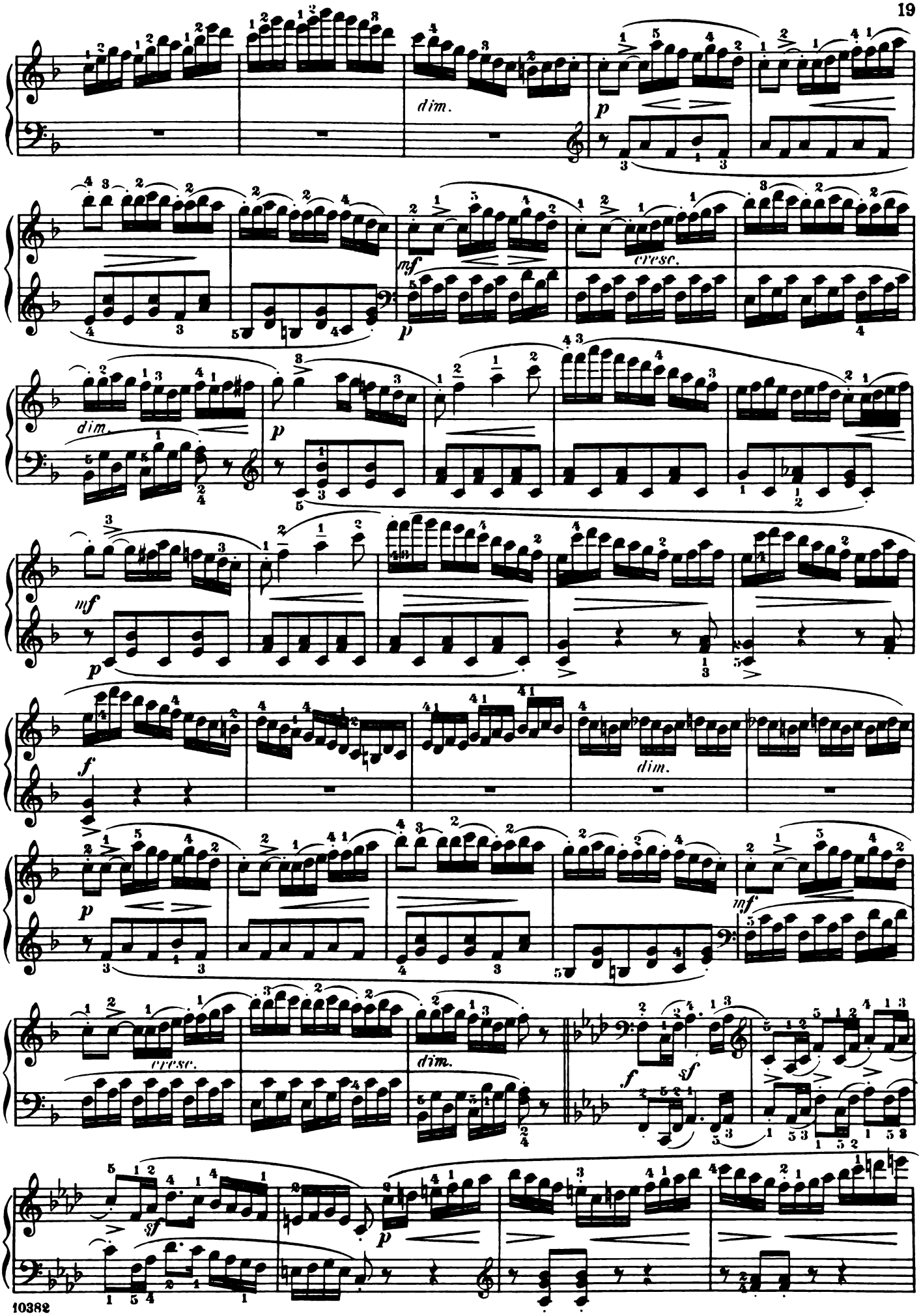


a) b) Strike the appoggiatura *f.* simultaneously with the notes for the right hand, *d* and *a*. c)

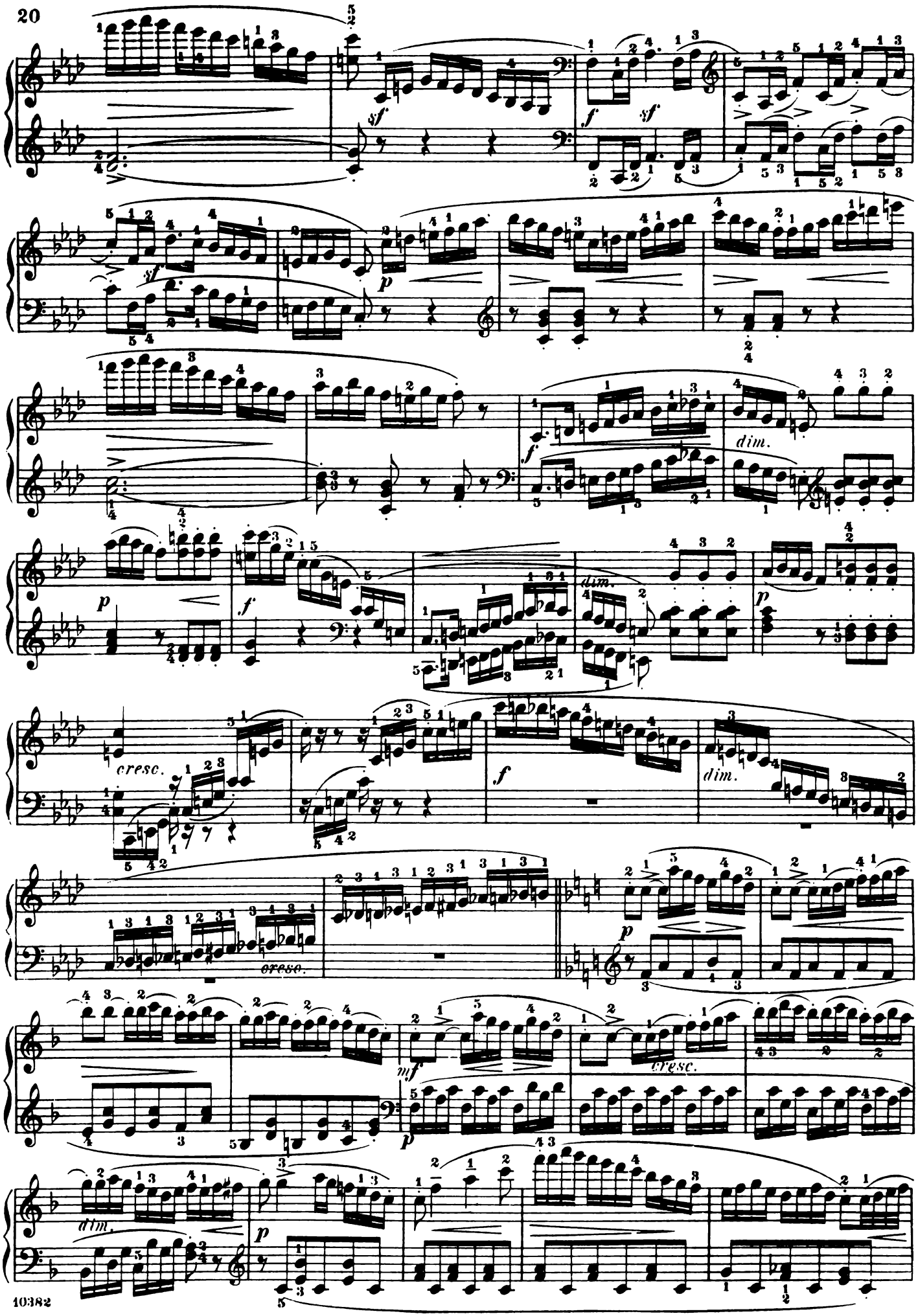
Quita marcas de agua
Wondershare PDFelement



Quita marcas de agua
Wondershare PDFelement



Quita marcas de agua
Wondershare PDFelement



Quita marcas de agua
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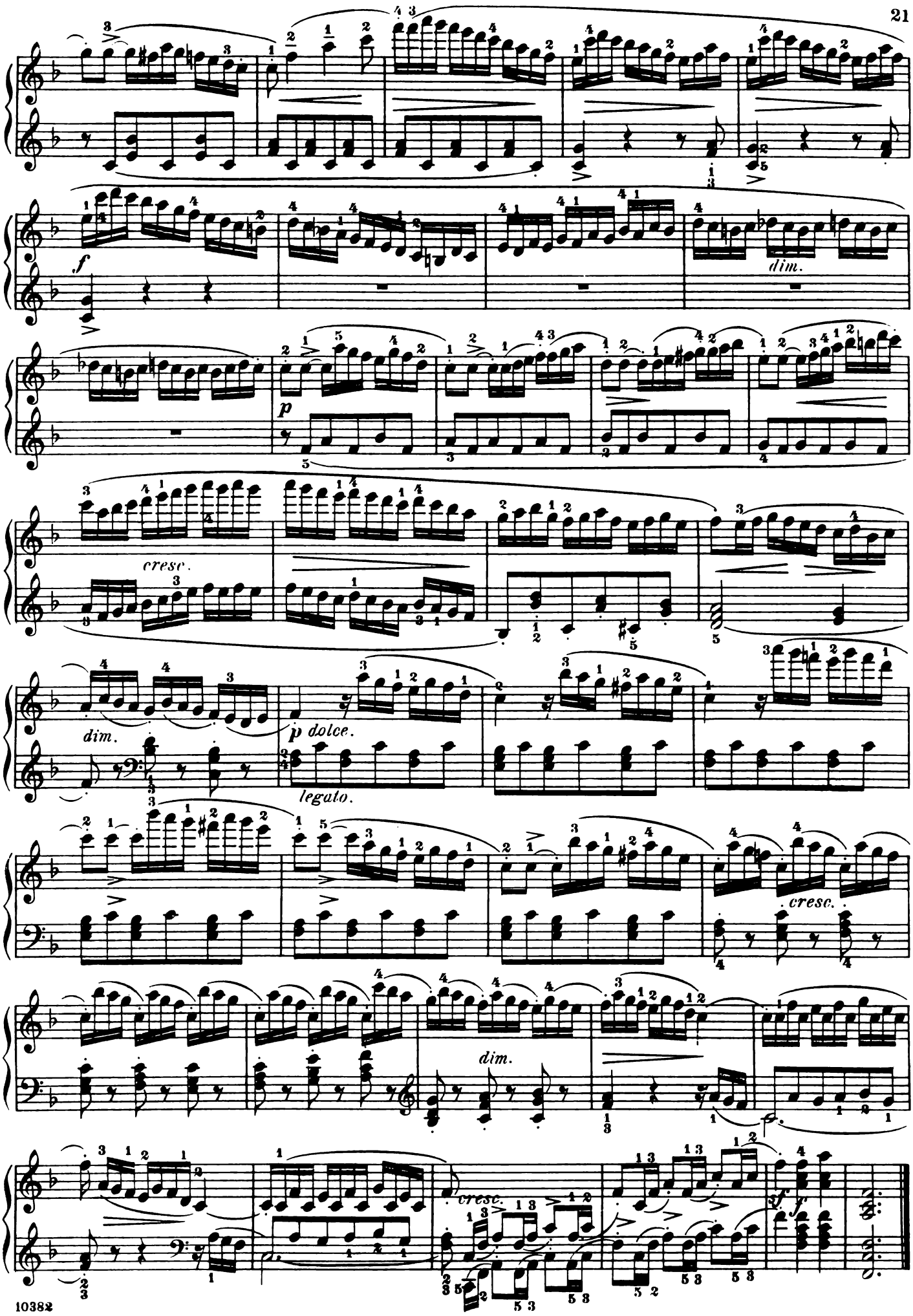

Quita marcas de agua
Wondershare PDFelement

SONATINA.

Op. 55, Nº 1.

Fingered and phrased by
LUDWIG KLEE.

FR. KUHLAU.

Allegro.

4.

p *sf* *sf* *p* *dolce.* *p* *legato.* *)

p *cresc.* *f* *dim.* *p*

dolce. *p* *legato.* *f* *mf* *dim.* *p*

mf *cresc.* *sf*

sf *p*

p *p* *cresc.*

*) Remark: These small slurs indicate that the last bass-note in one measure should be carefully connected with the first bass-note in the next.

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Quita marcas de agua
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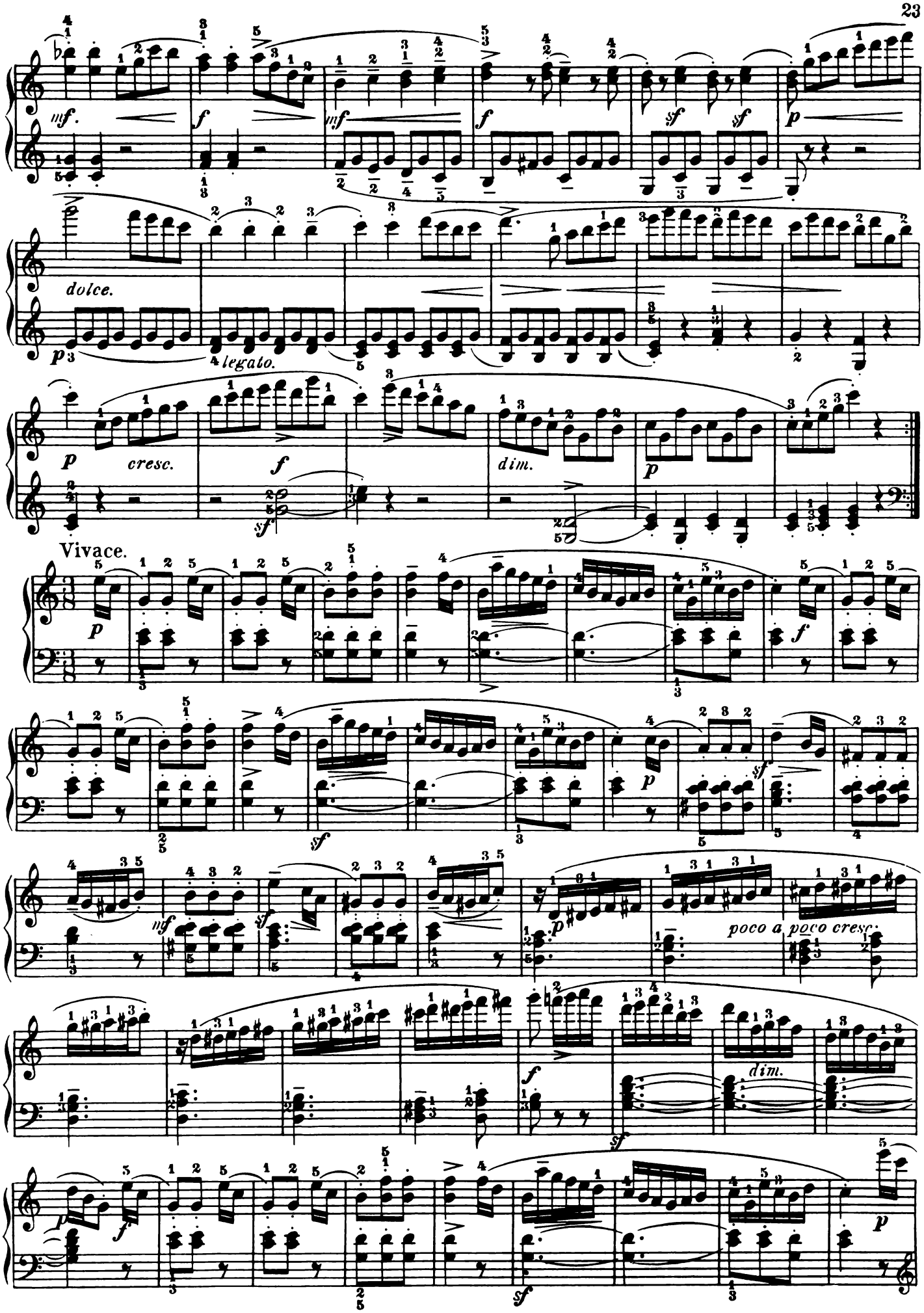

Quita marcas de agua
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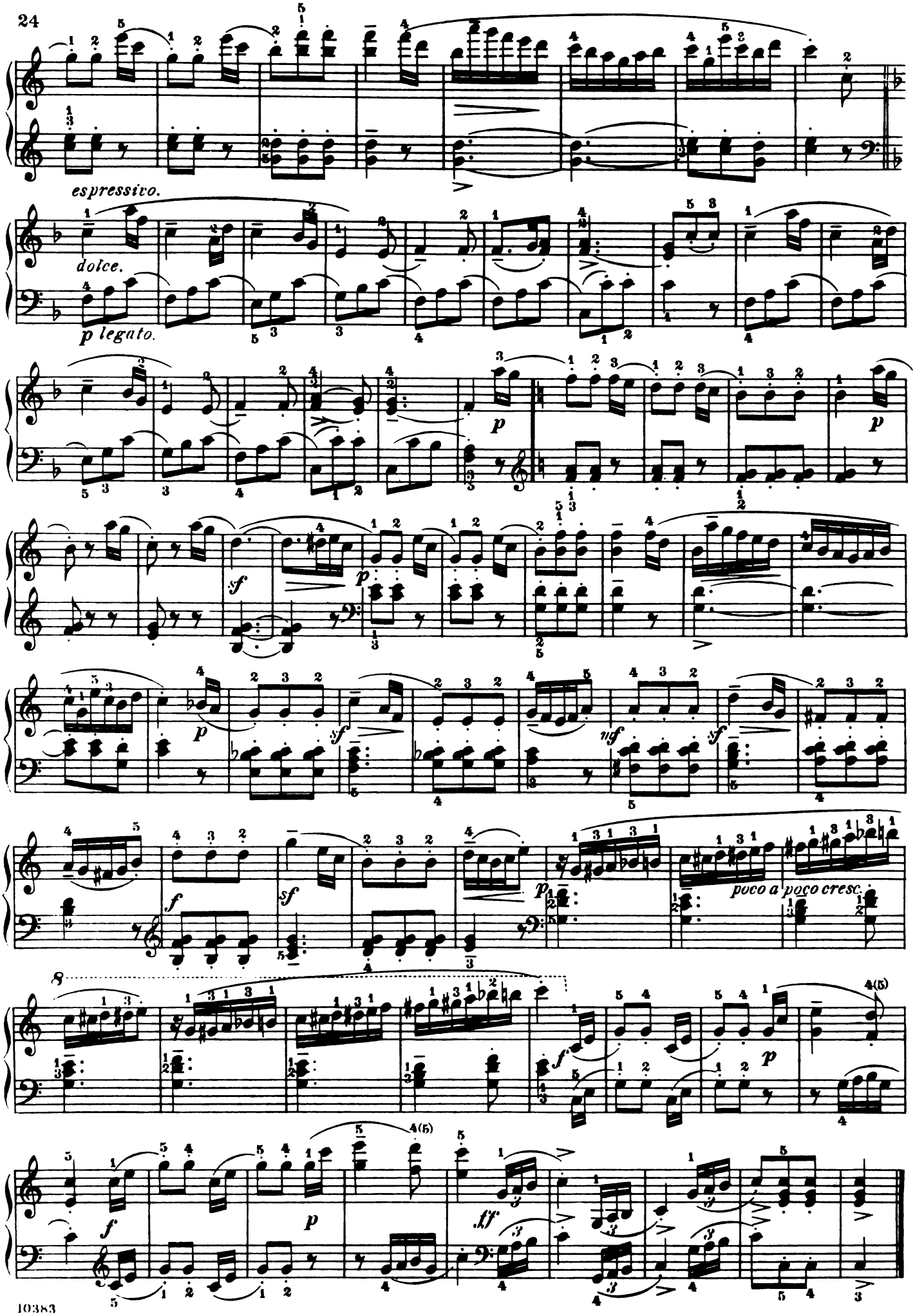


Quita marcas de agua
Wondershare PDFelement

SONATINA.

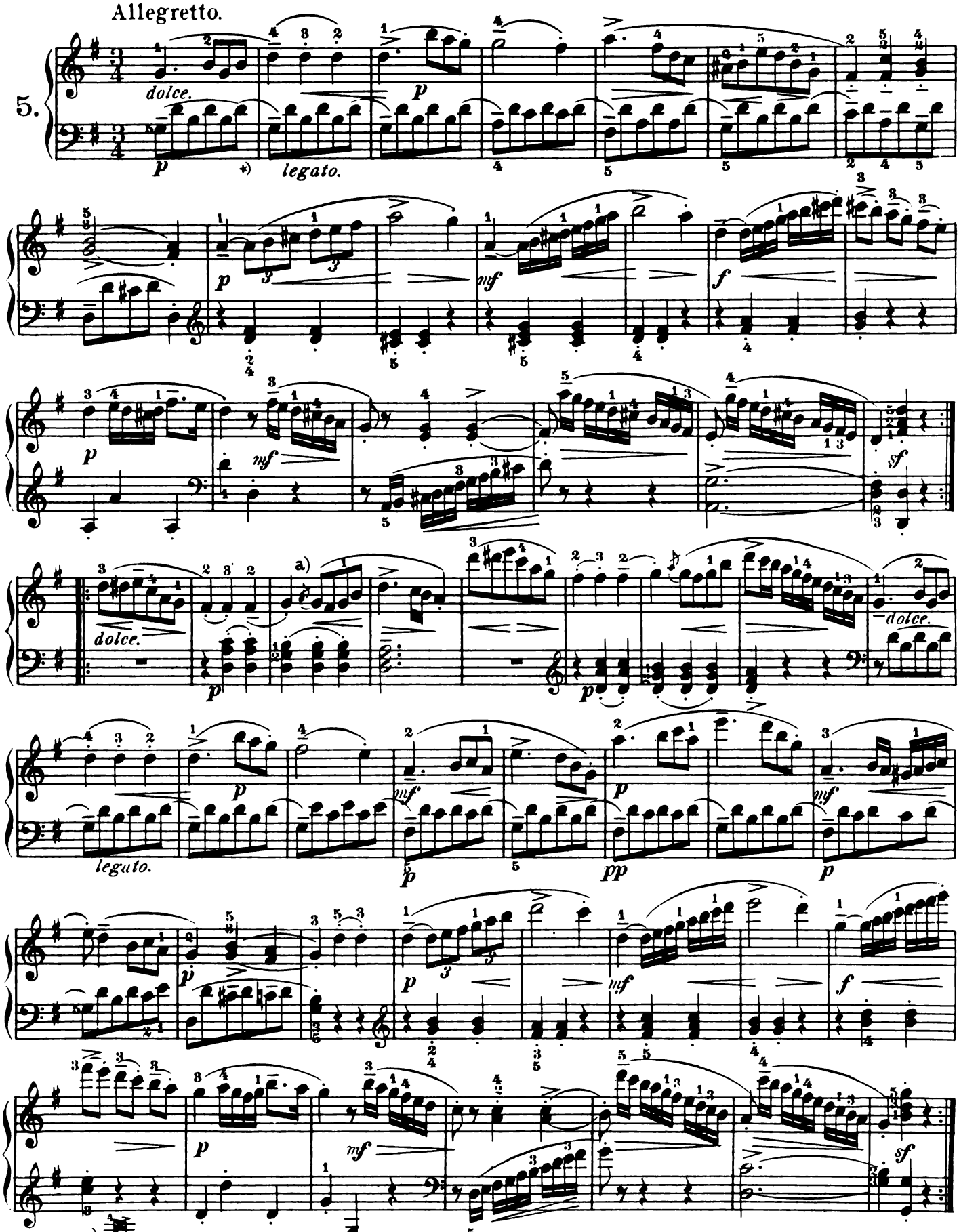
Op. 55, Nº 2.

FR. KUHLAU.

Fingered and phrased by
LUDWIG KLEE.

Allegretto.

5.



*) Remark: These small slurs indicate that the last bass-note in one measure should be carefully connected with the first bass-note in the next.

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Cantabile.

p *pp* *legato.*

p *pp* *legato.*

a) b)

p

1 2

dim. e rit. *pp*

Allegretto.

p scherz. *pp* *legato.*

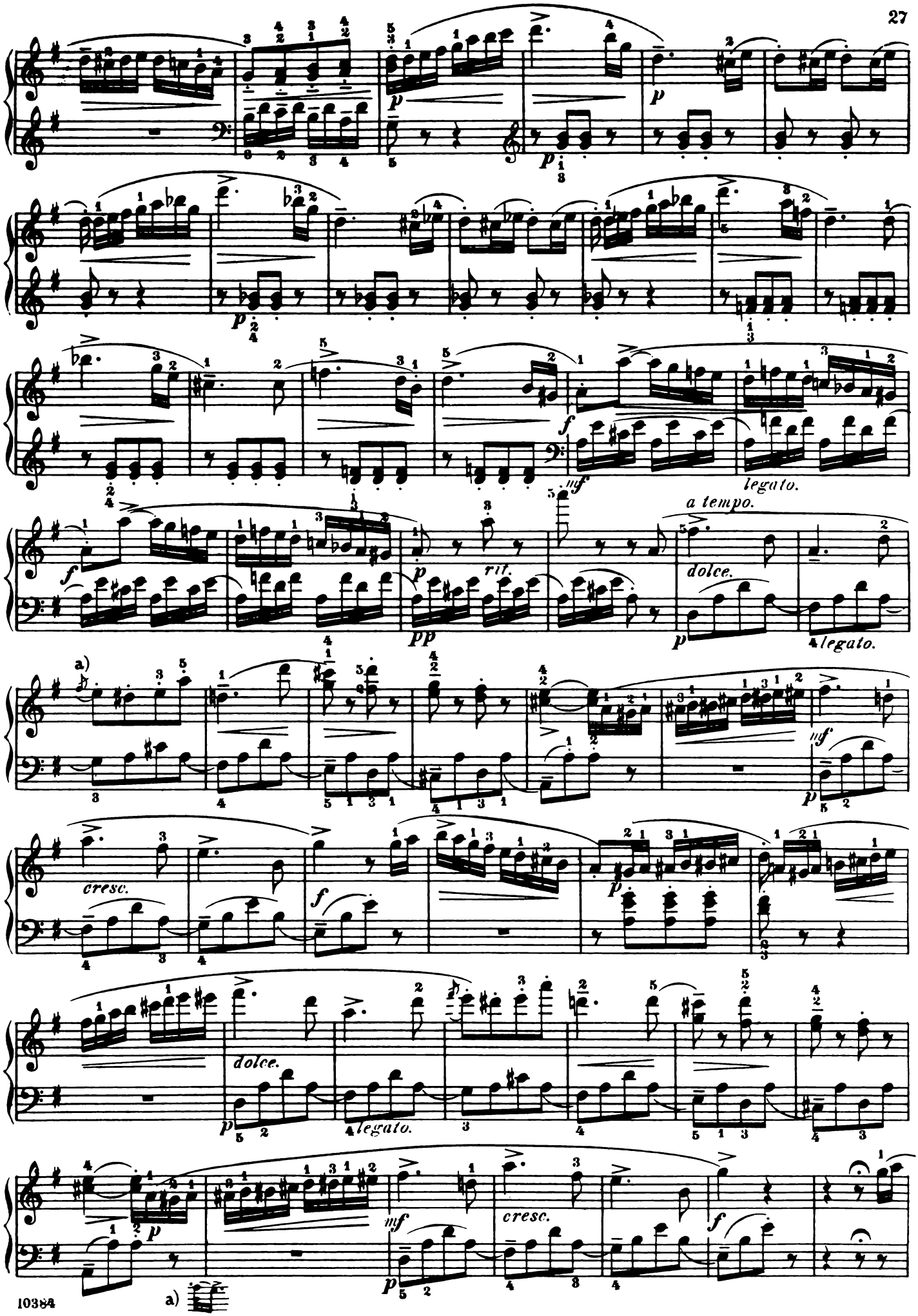
p *pp*

legato.

f *sf* *f* *sf*

a) b)

Quita marcas de agua
Wondershare PDFelement



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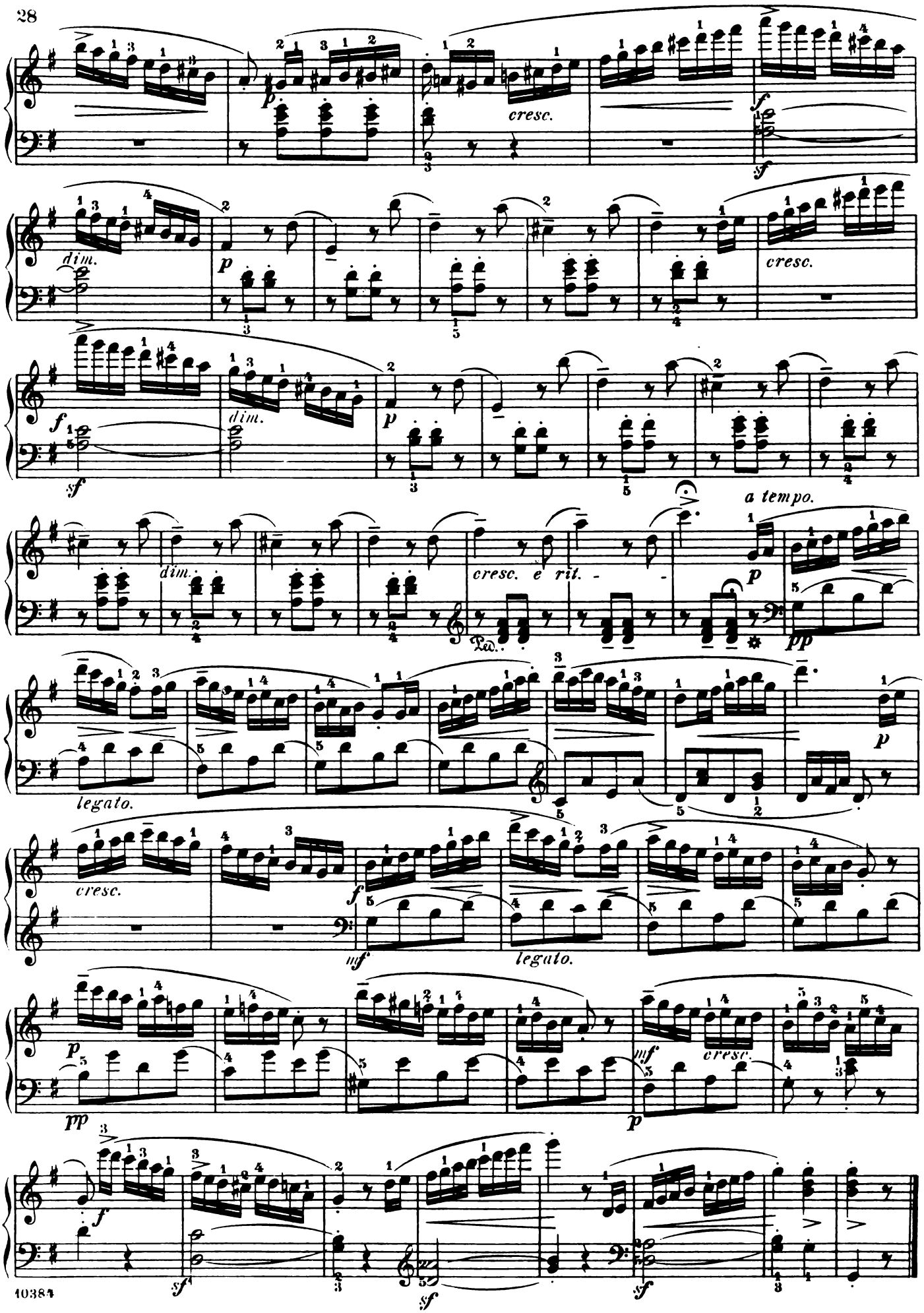

Quita marcas de agua
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SONATINA.

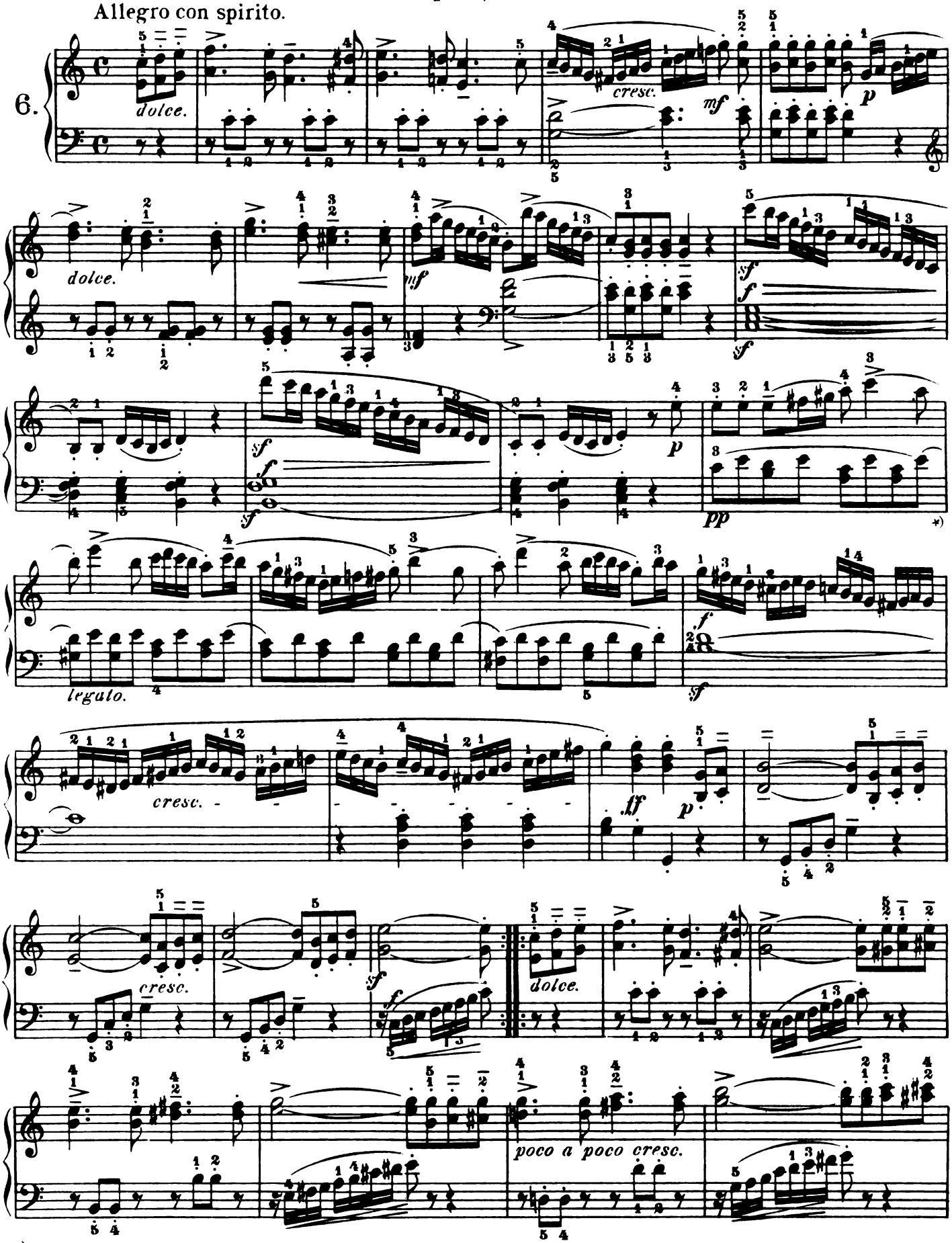
Op. 55, Nº 3.

Fingered and phrased by
LUDWIG KLEE.

FR. KUHLAU.

Allegro con spirito.

6.



*) Remark: These small slurs indicate that the last bass-note in one measure should be carefully connected with the first bass-note in the next.

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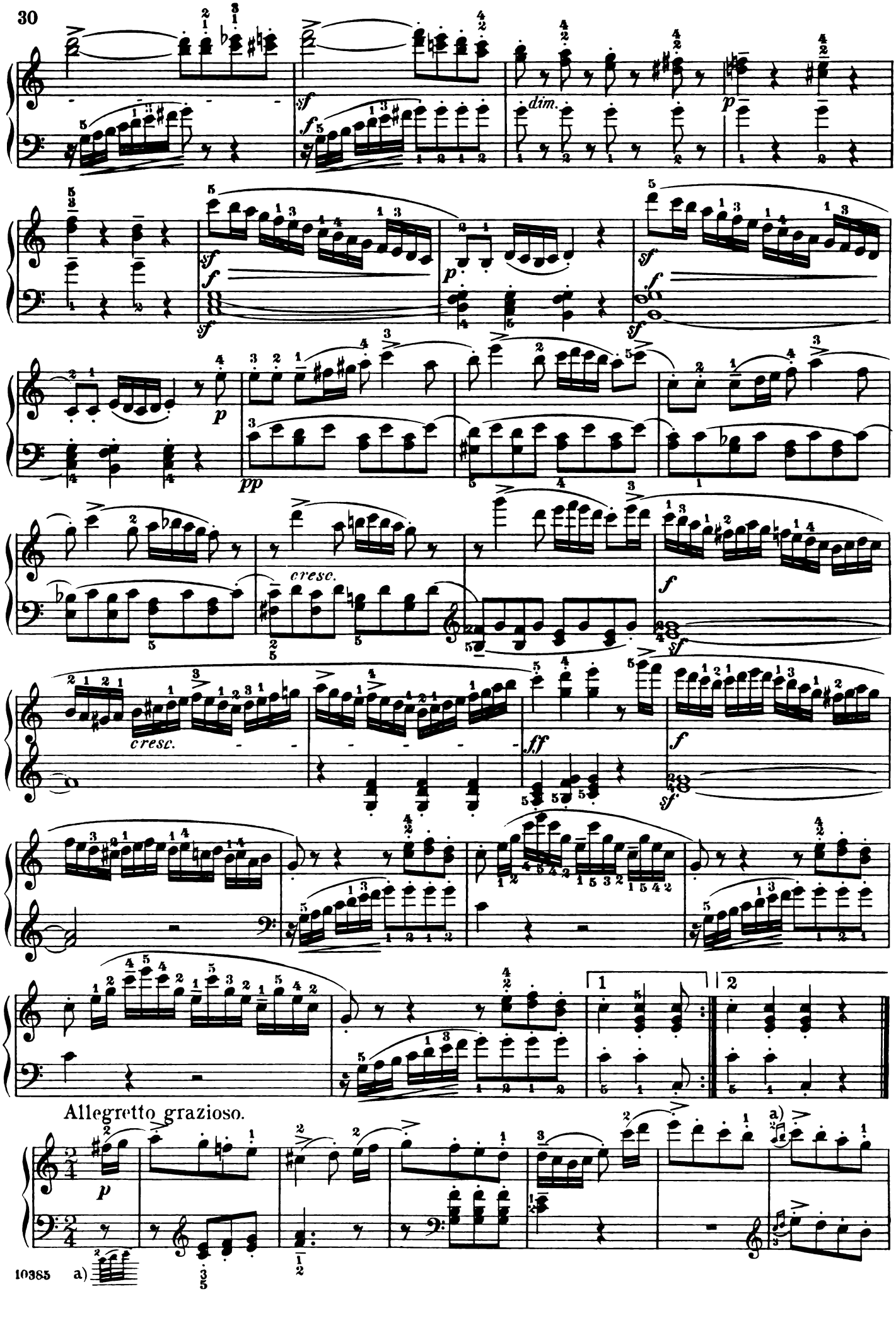
Wondershare PDFelement



Quita marcas de agua
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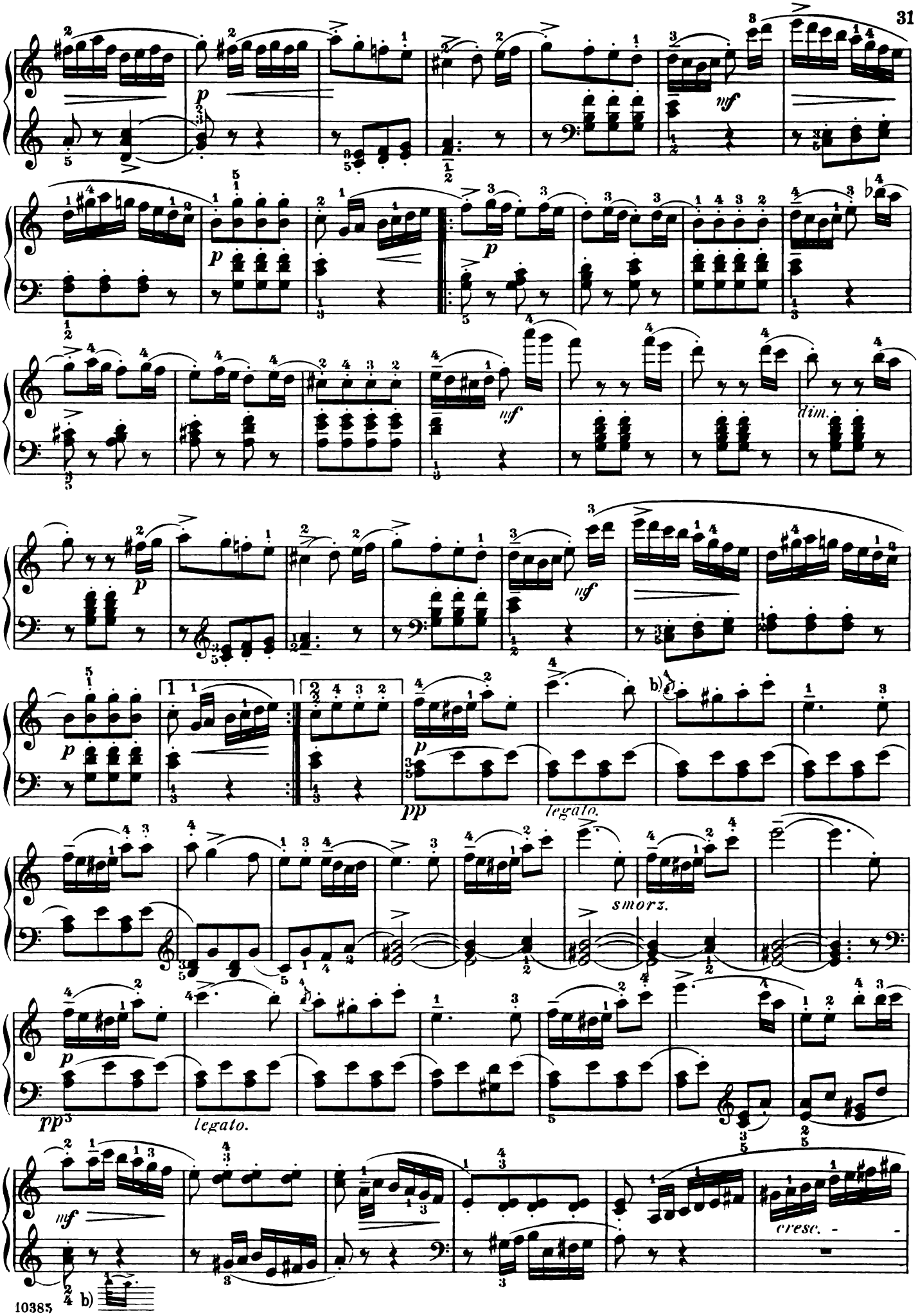

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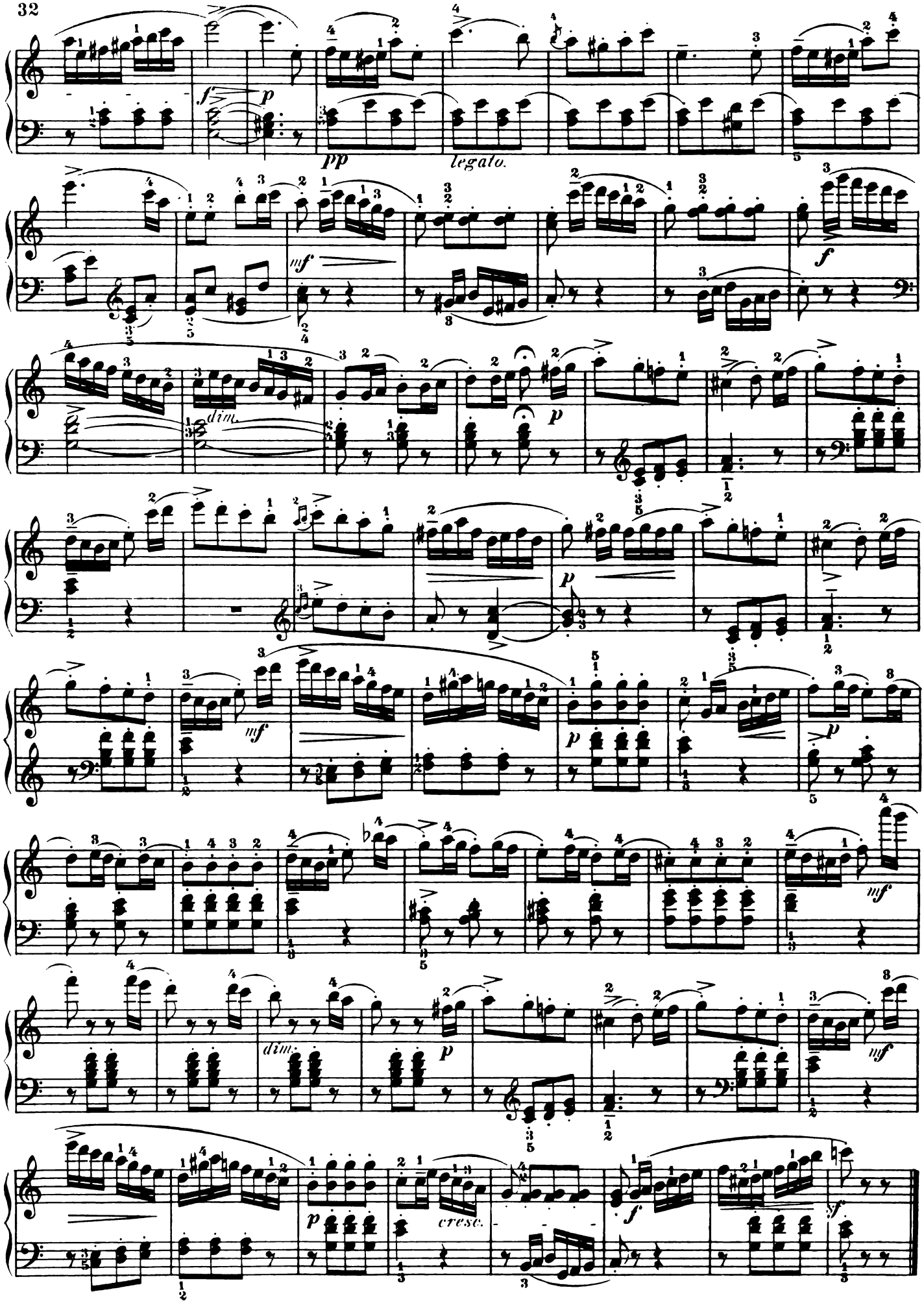

Quita marcas de agua
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Fingered and phrased by
Ludwig Klee.

SONATINA.

Op. 55, Nº 4.

FR. KUHLAU.

Allegro non tanto.

7.

dolce.

p legato.

cresc.

f sf

mf

p legato.

f

sf

sf

Ped. Ped. Ped. Ped.

dim.

p

p

dolce.

p legato.

p

cresc.

f sf

*) Remark: These small slurs indicate that the last bass-note in one measure should be carefully connected with the first bass-note in the next.

a) b) like a.

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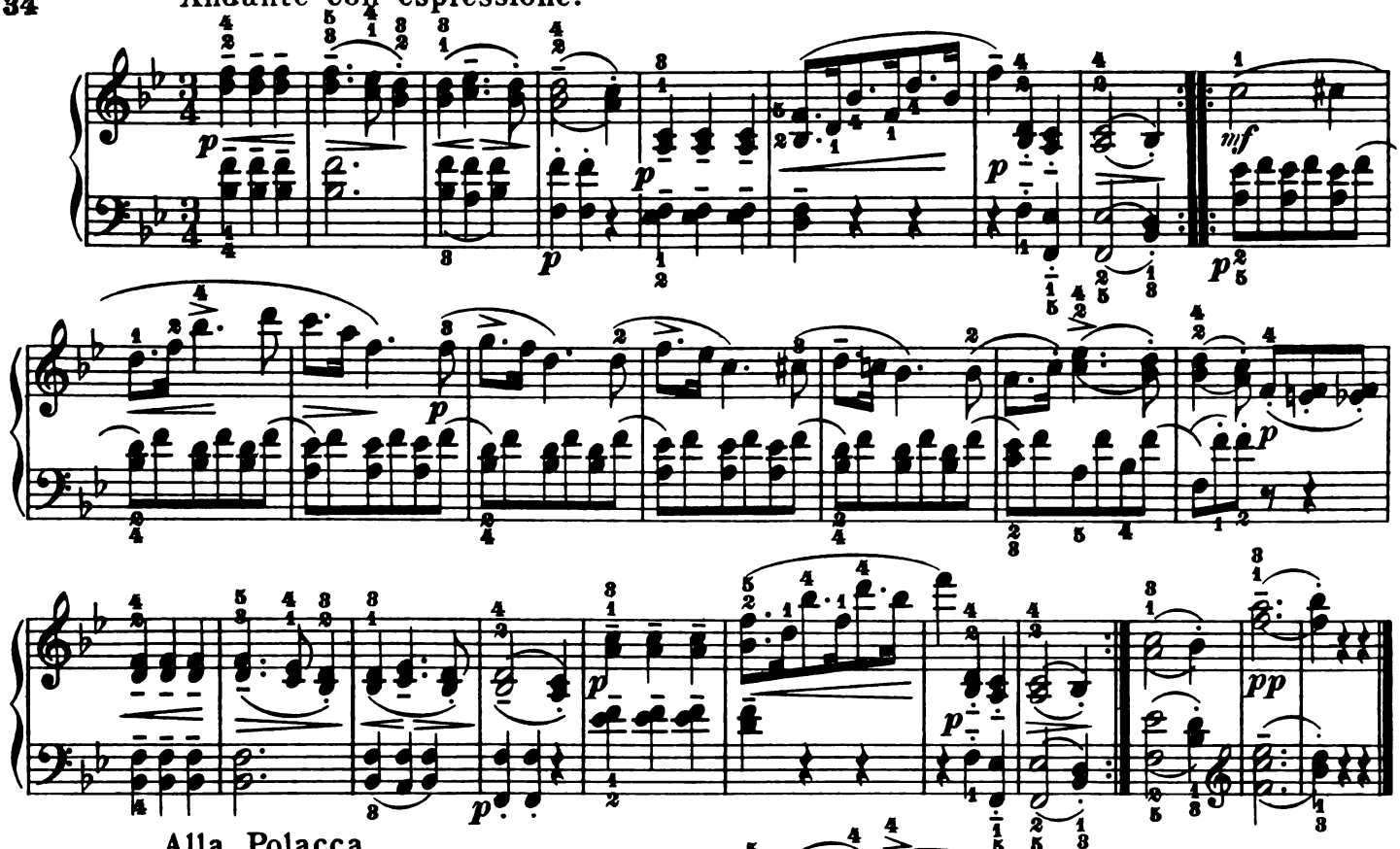
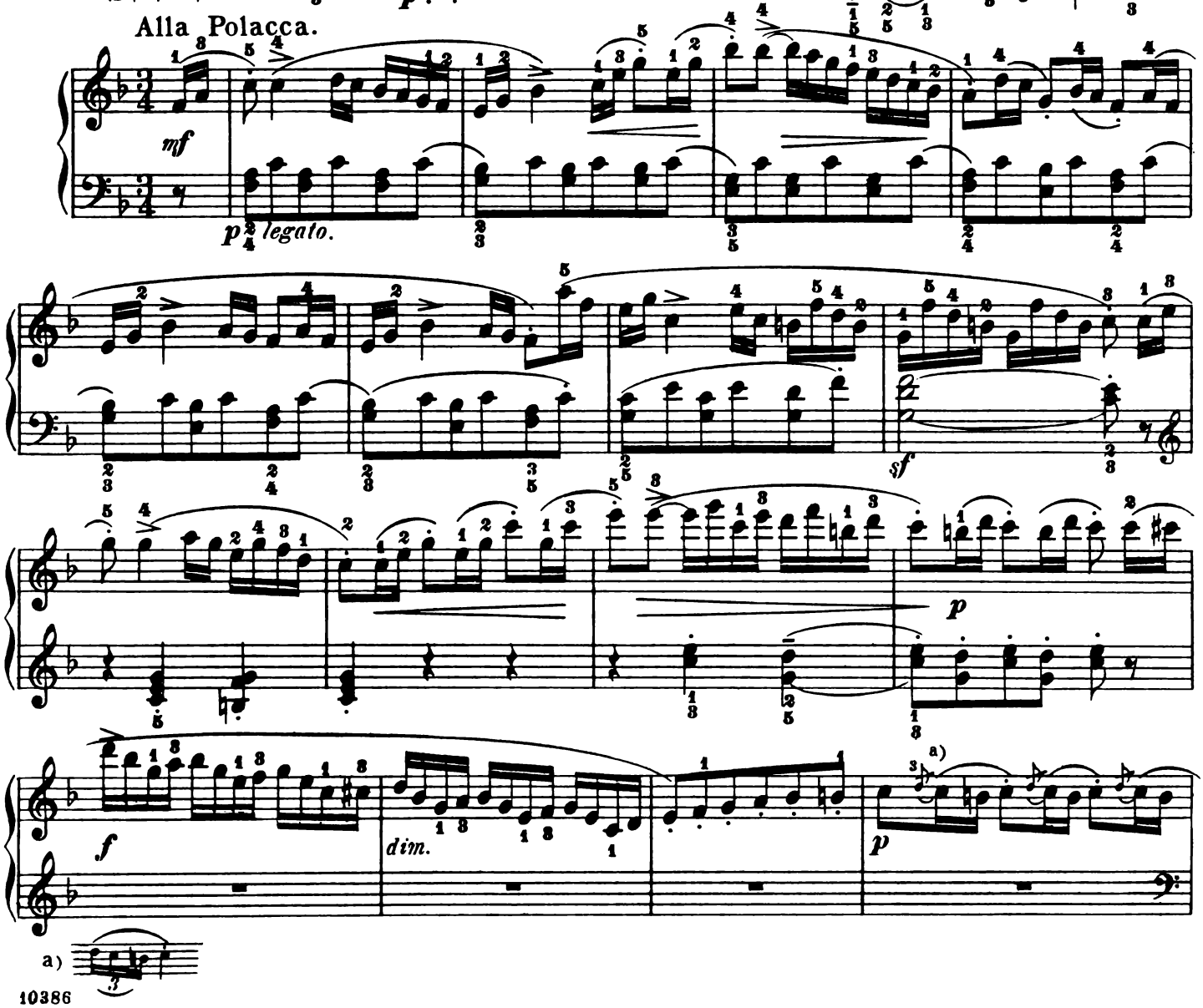
Quita marcas de agua
Wondershare PDFelement

Andante con espressione.



Alla Polacca.



a)

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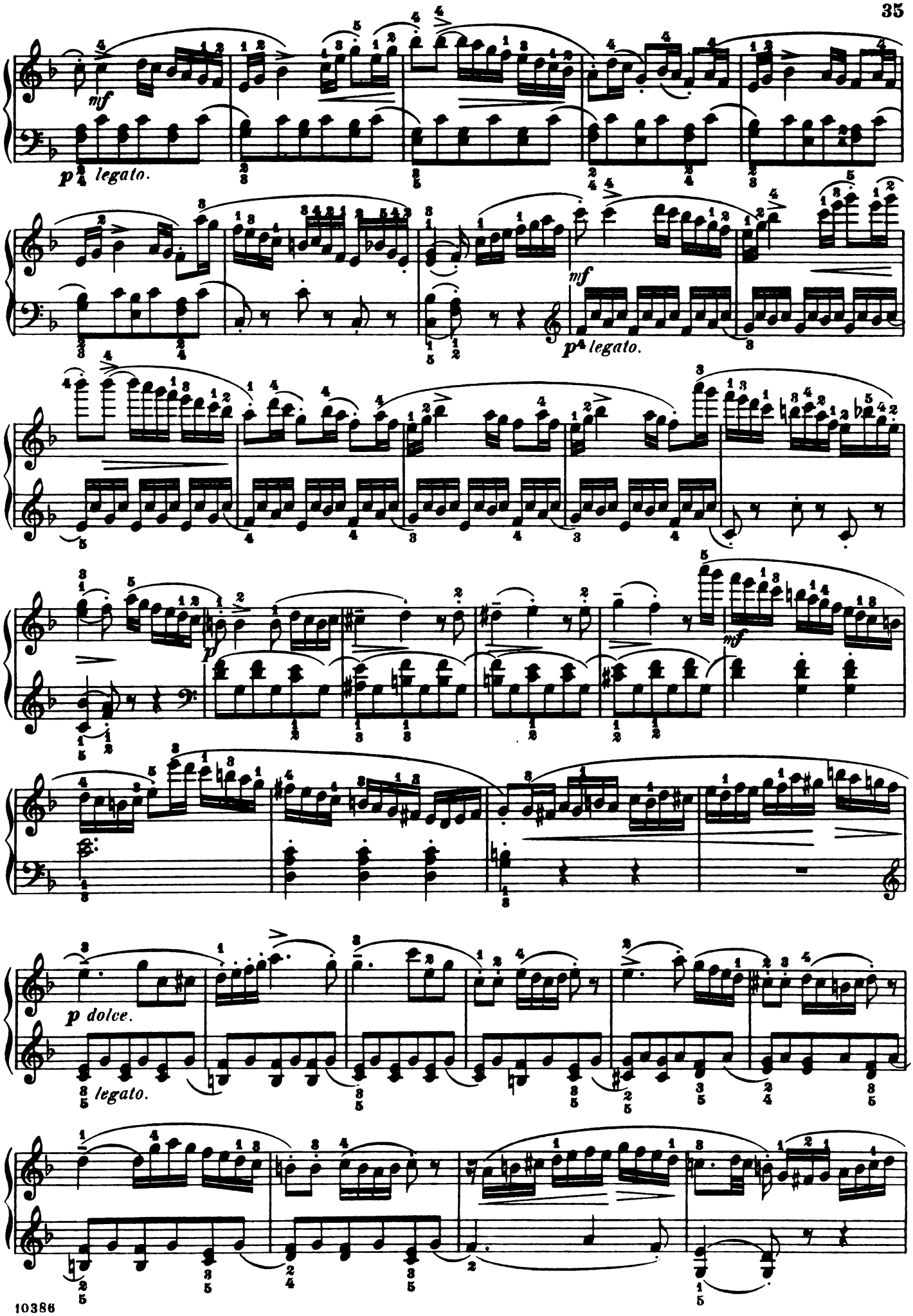

Quita marcas de agua
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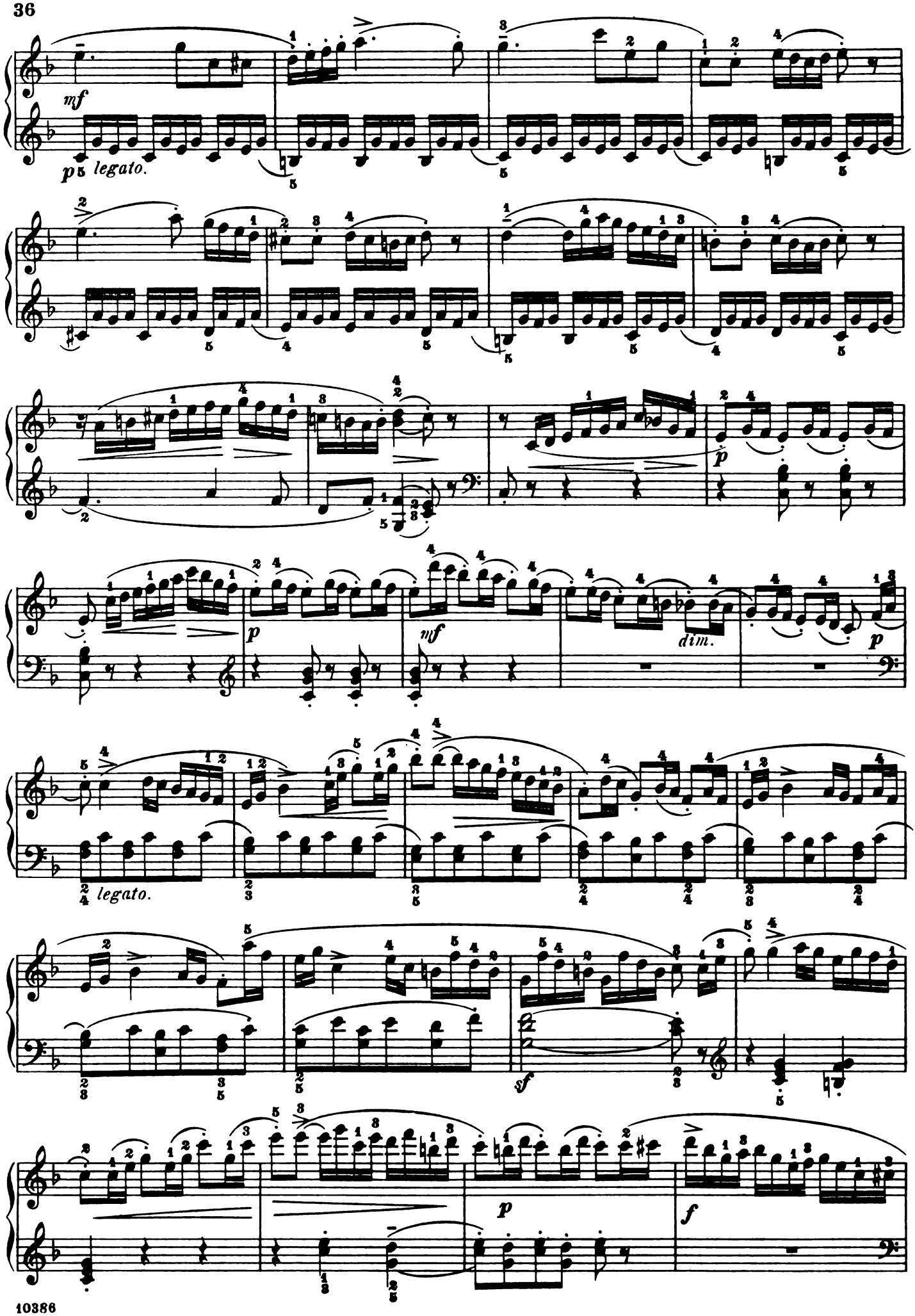

Quita marcas de agua
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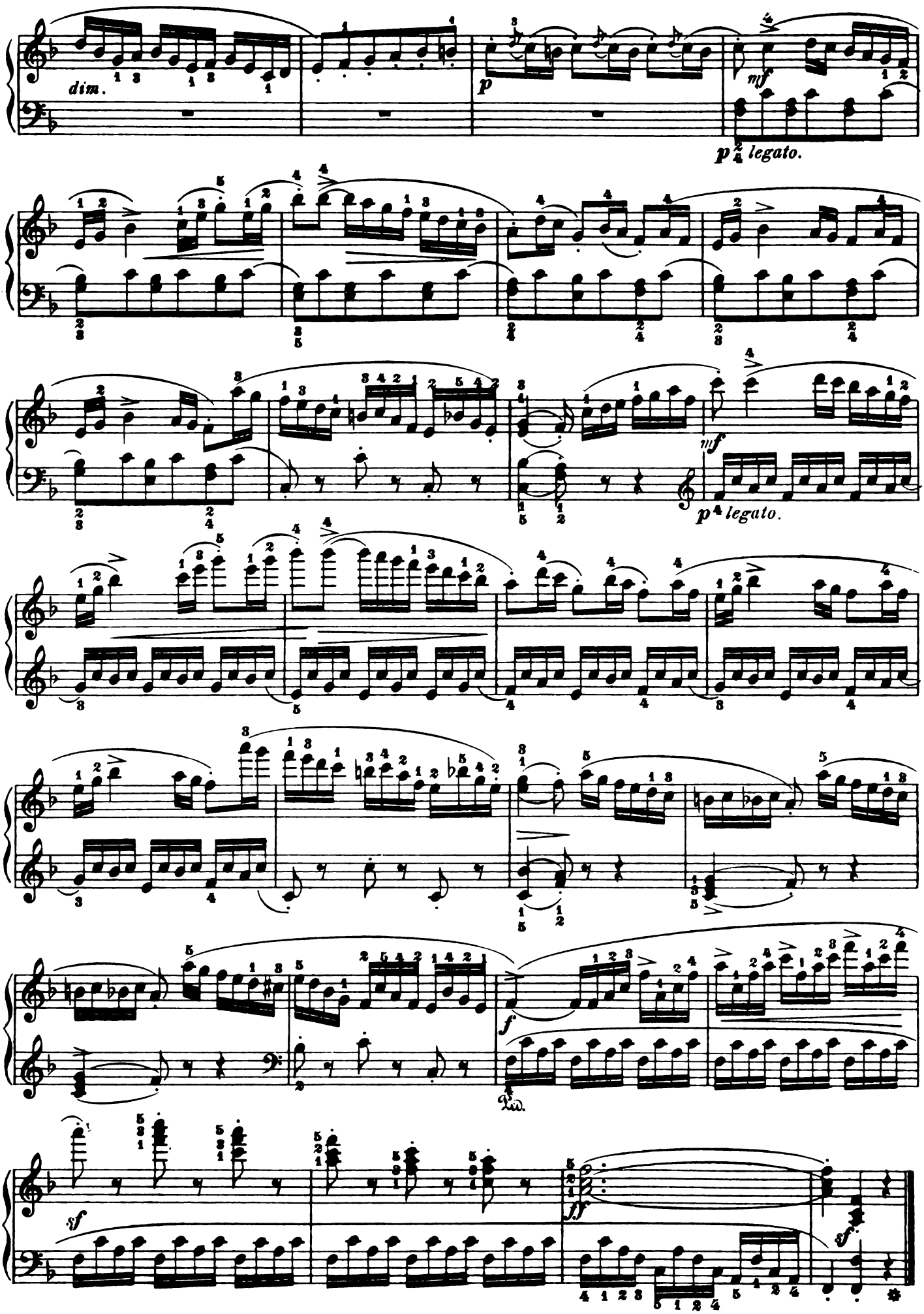

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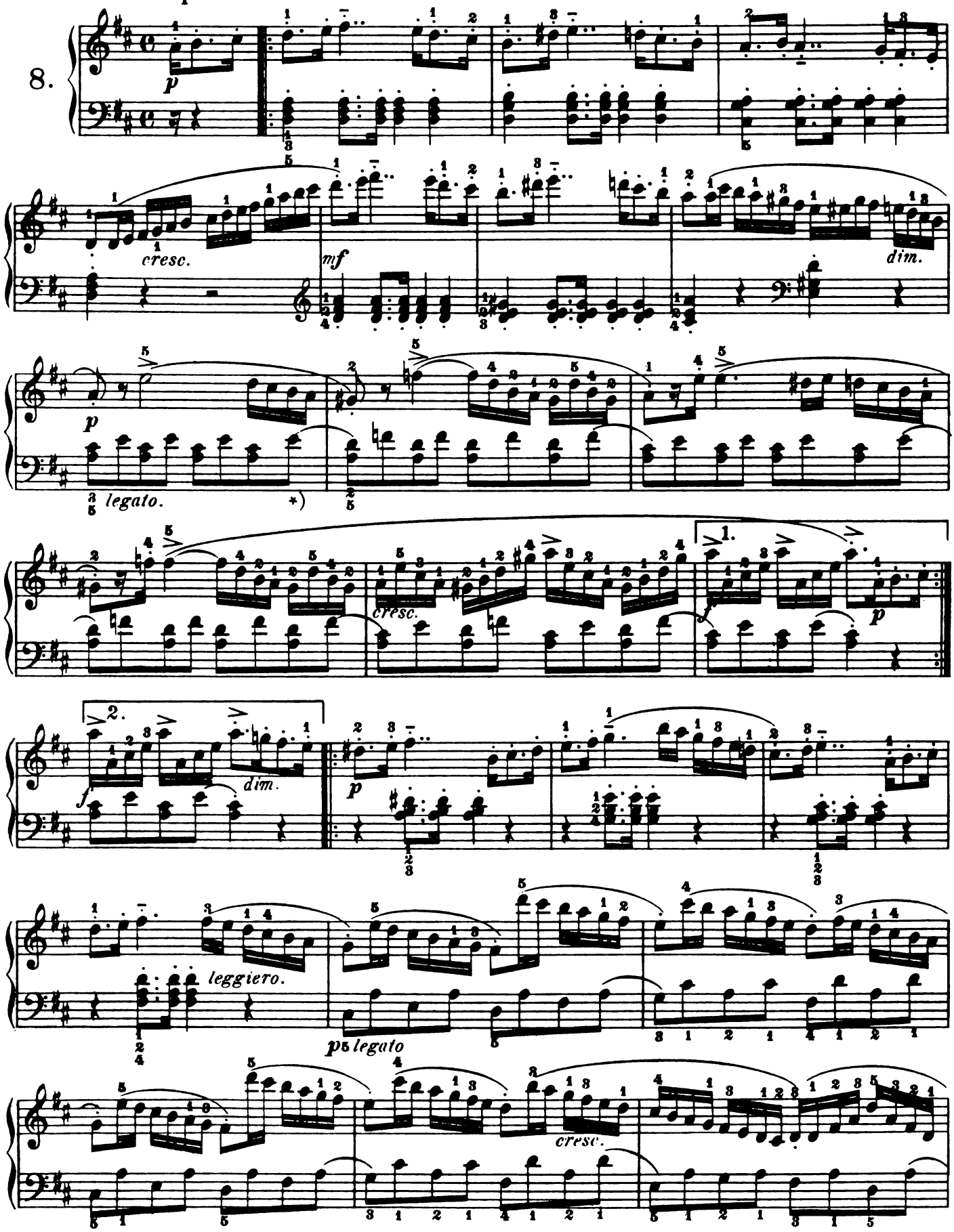
Ludwig Klee.

SONATINA.

Op. 55, Nº 5.

FR. KUHLAU.

Tempo di Marcia.



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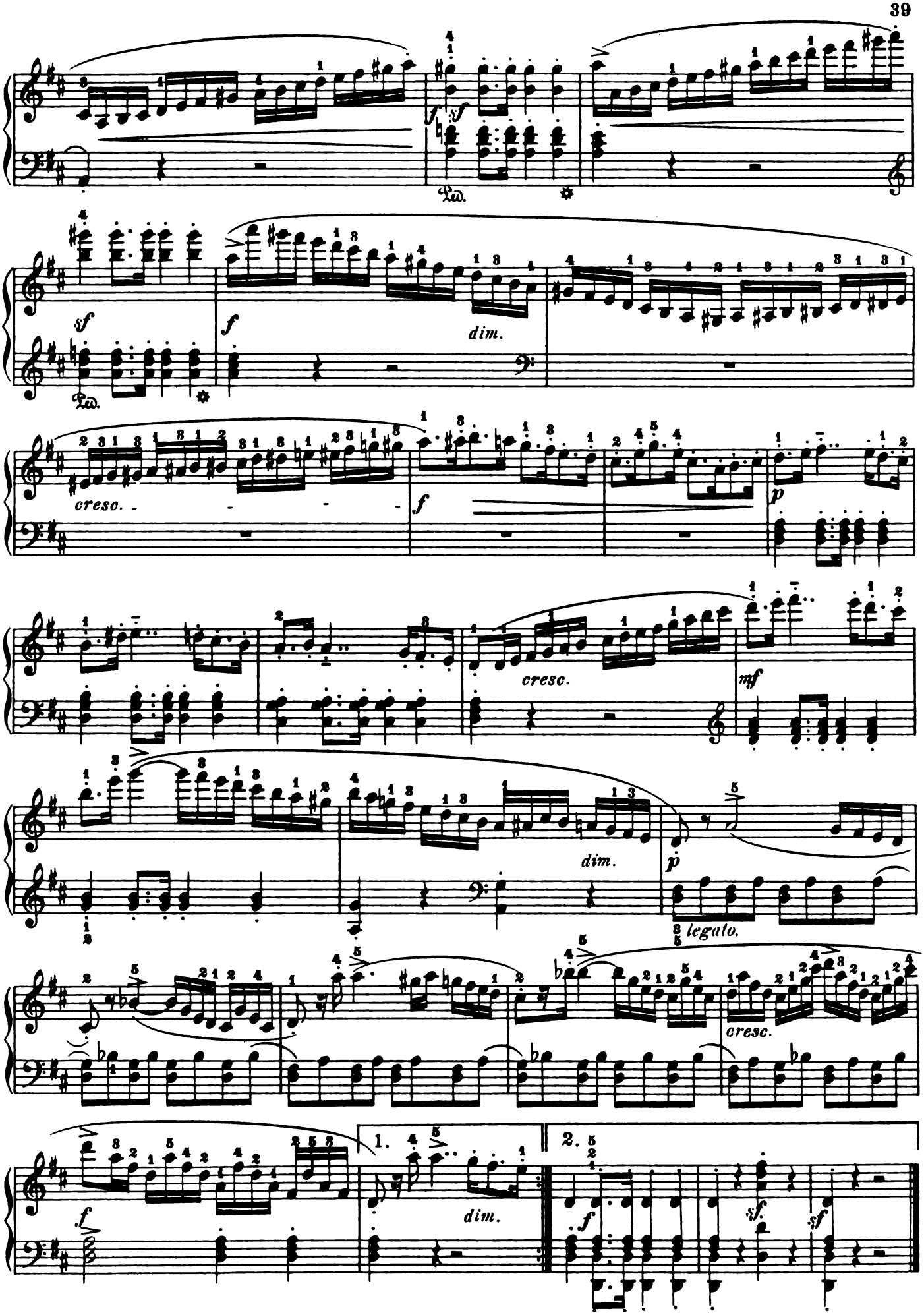

Quita marcas de agua
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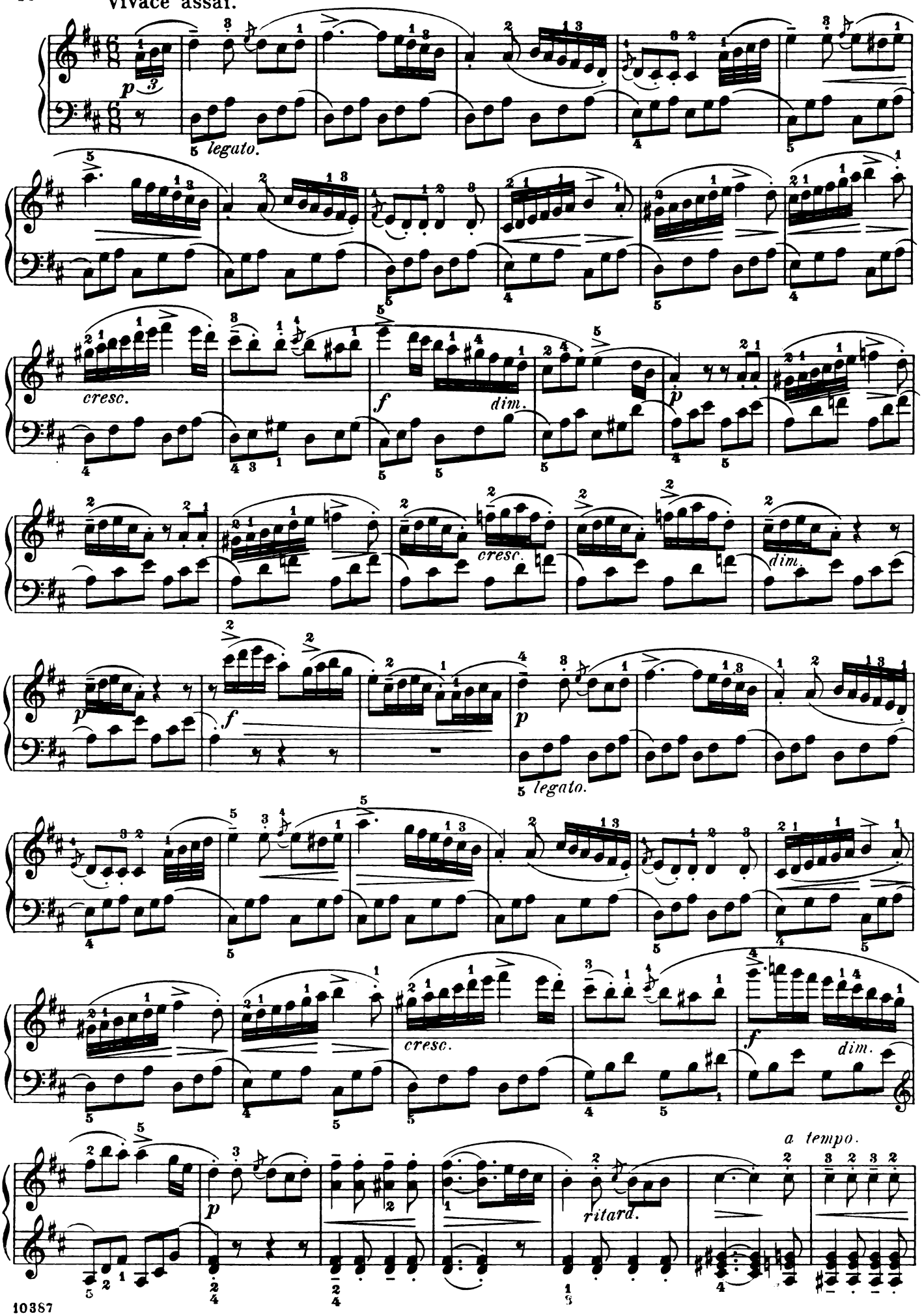
Vivace assai.



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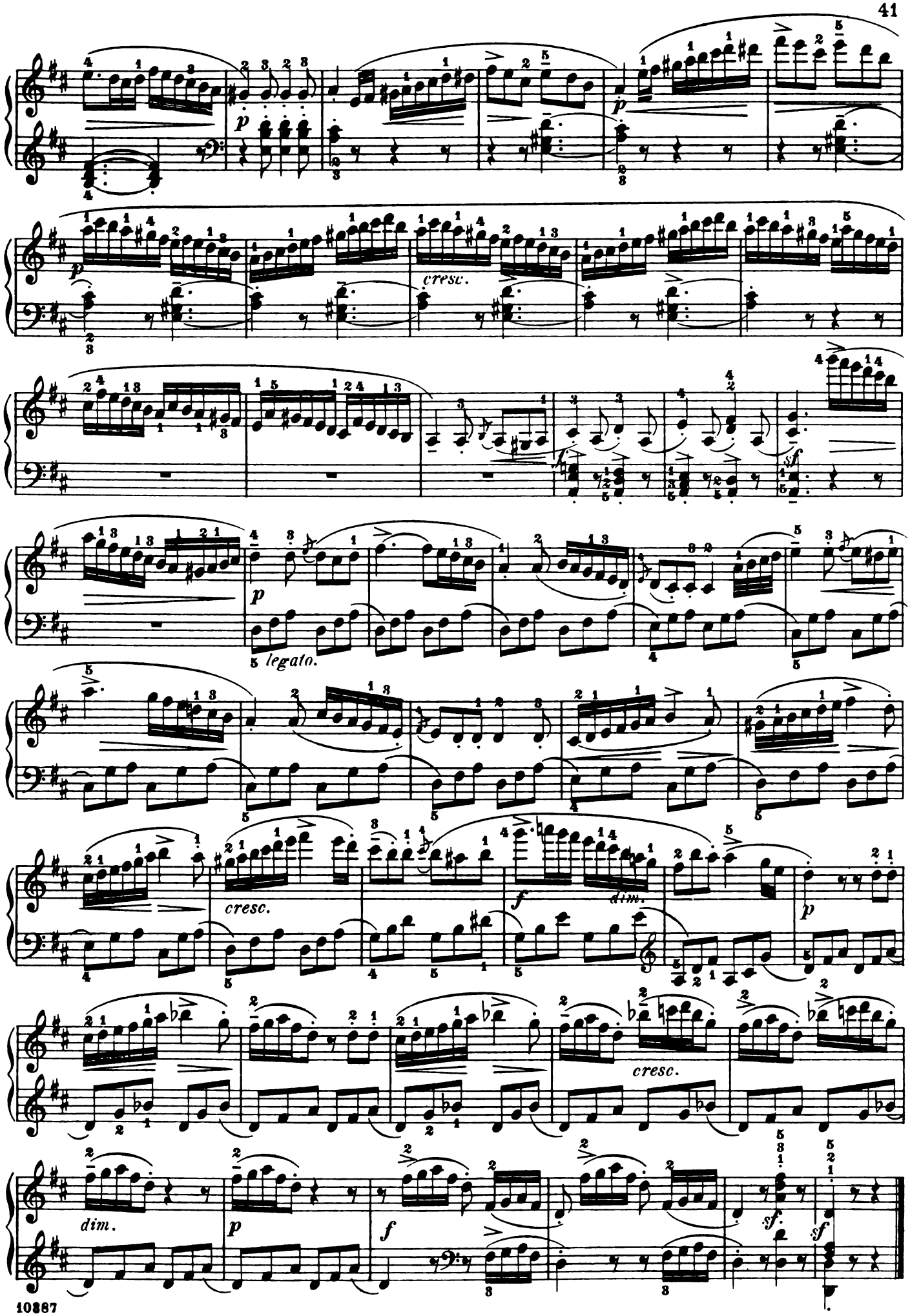

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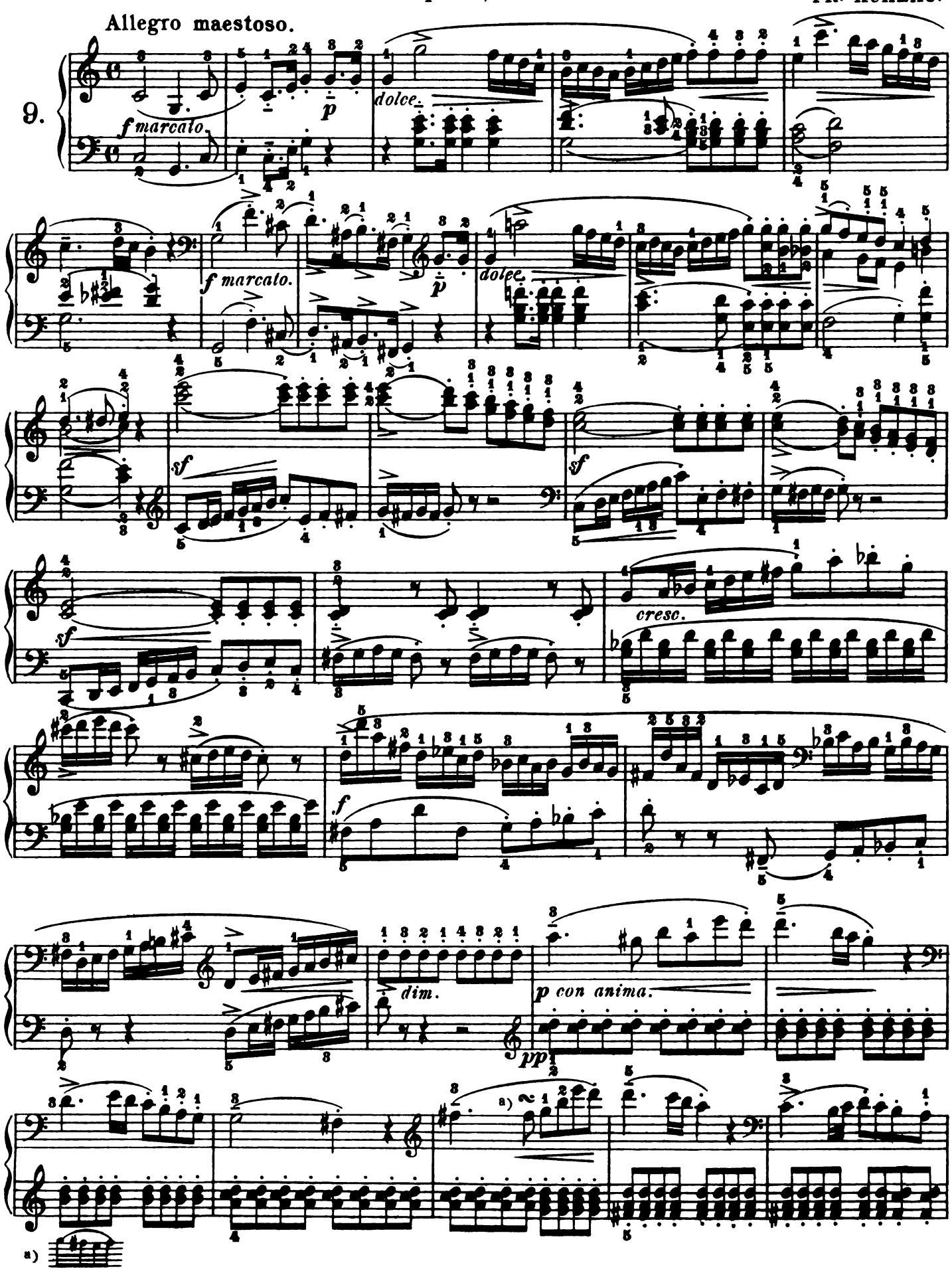
SONATINA.

Op. 55, Nº 6.

FR. KUHLAU.

Allegro maestoso.



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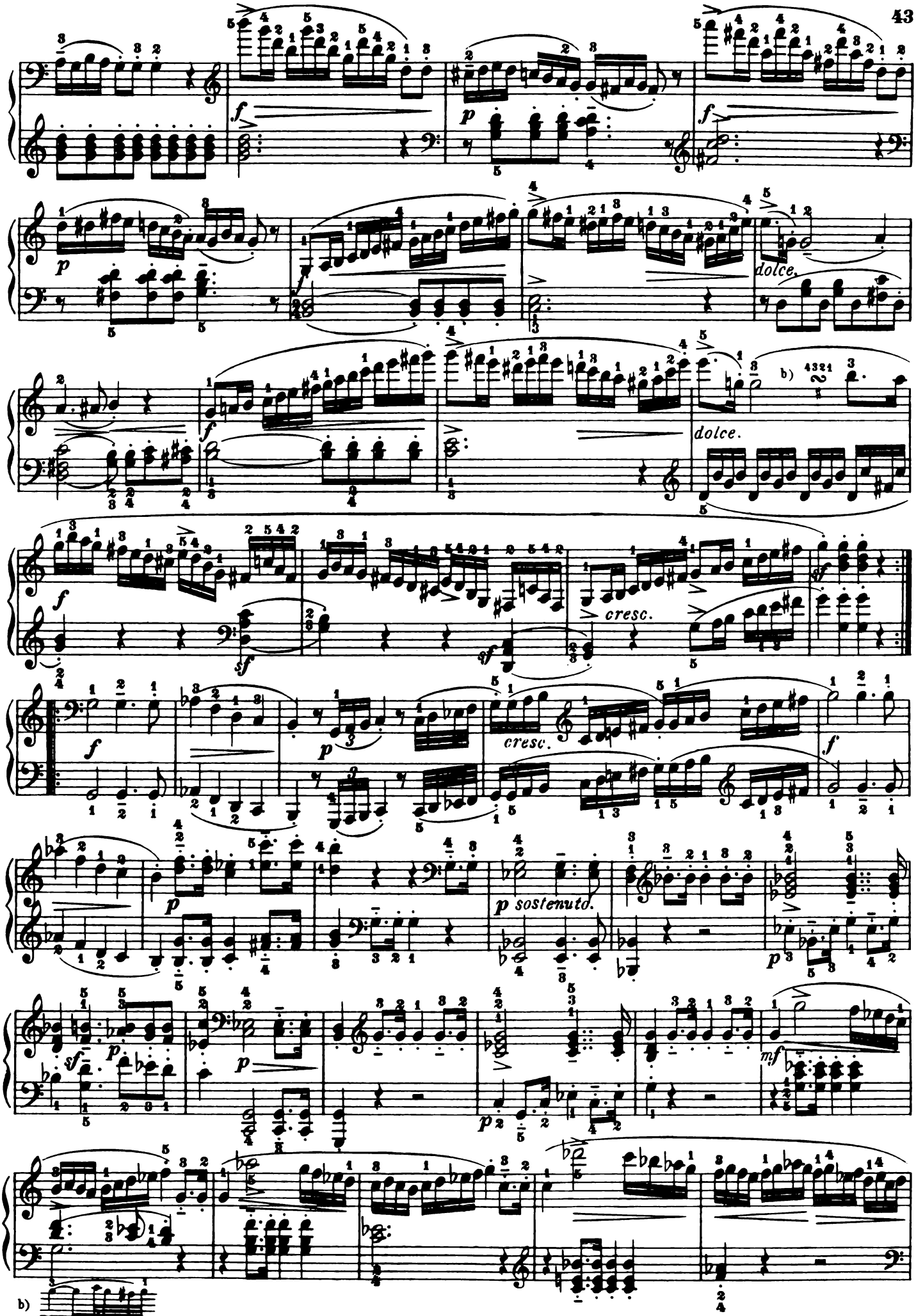

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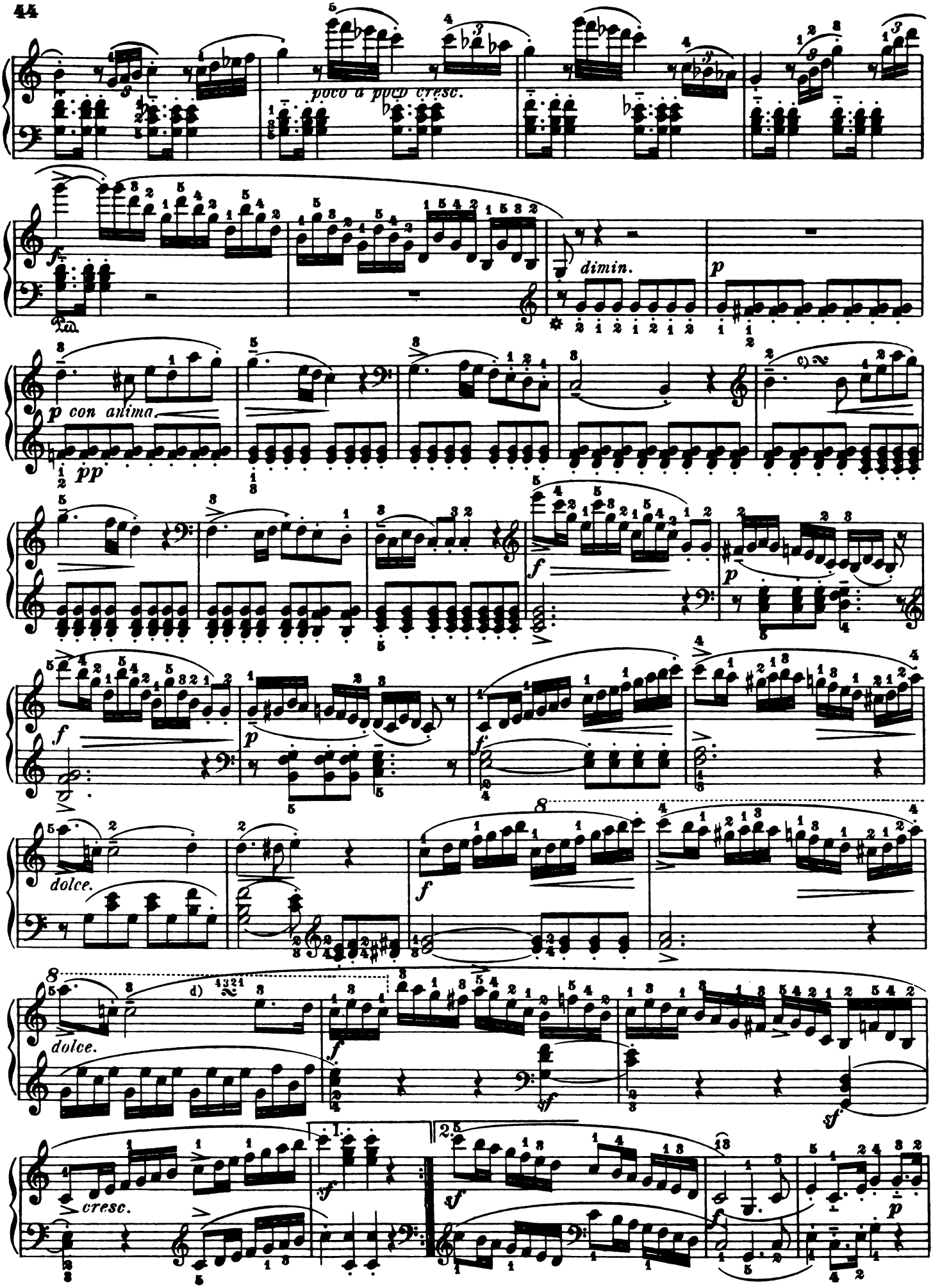
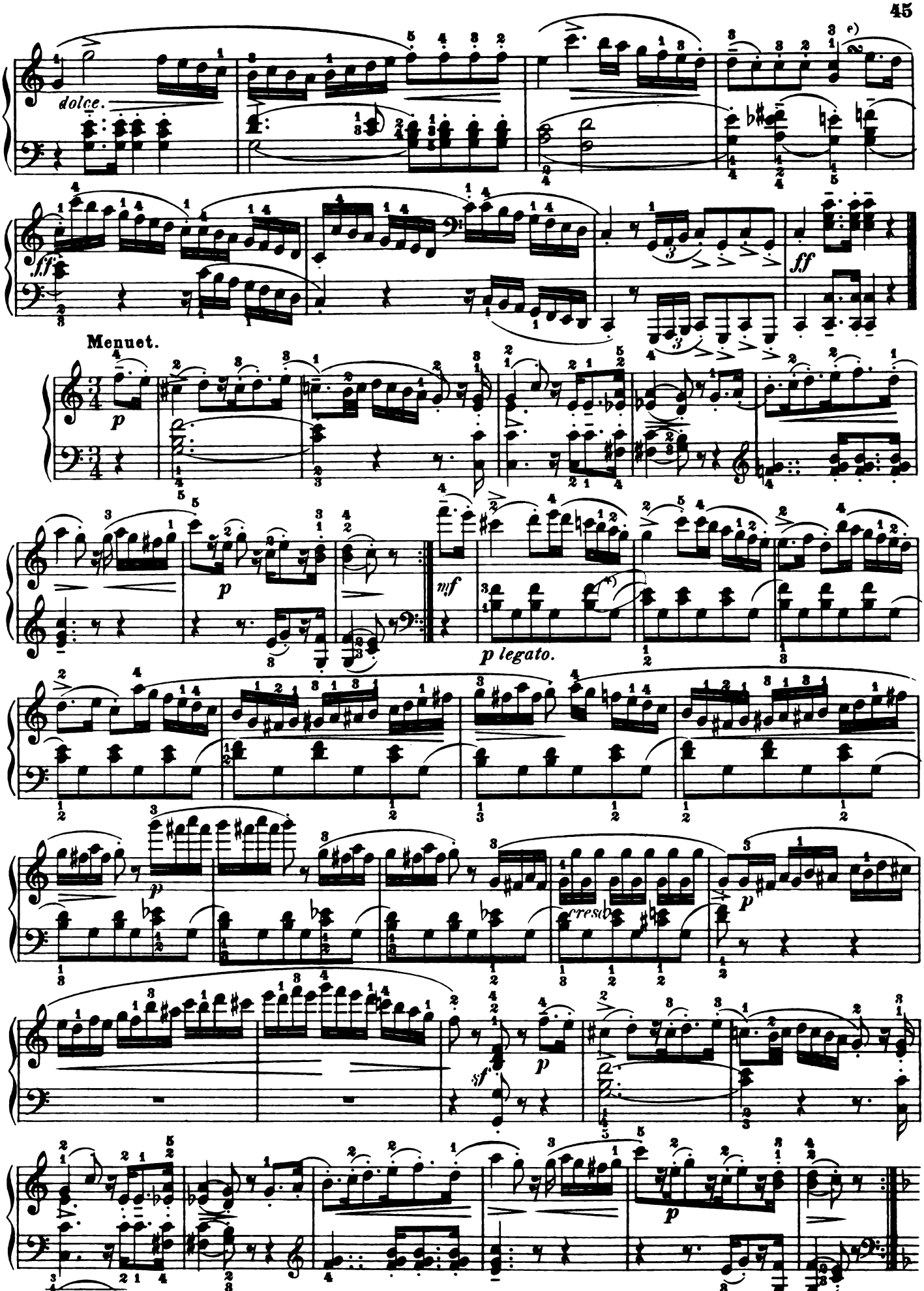


c) like a. d like b.)

Quita marcas de agua
Wondershare PDFelement



*) Remark: These small slurs indicate that the last bass-note in one measure should be carefully connected with the first bass-note in the next.

Quita marcas de agua
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Trio.

dolce

p

mf

p

dolce

p

Men. D. C. senza replica, e poi la Coda.

Coda.

pp

f

pp

sf

Quita marcas de agua
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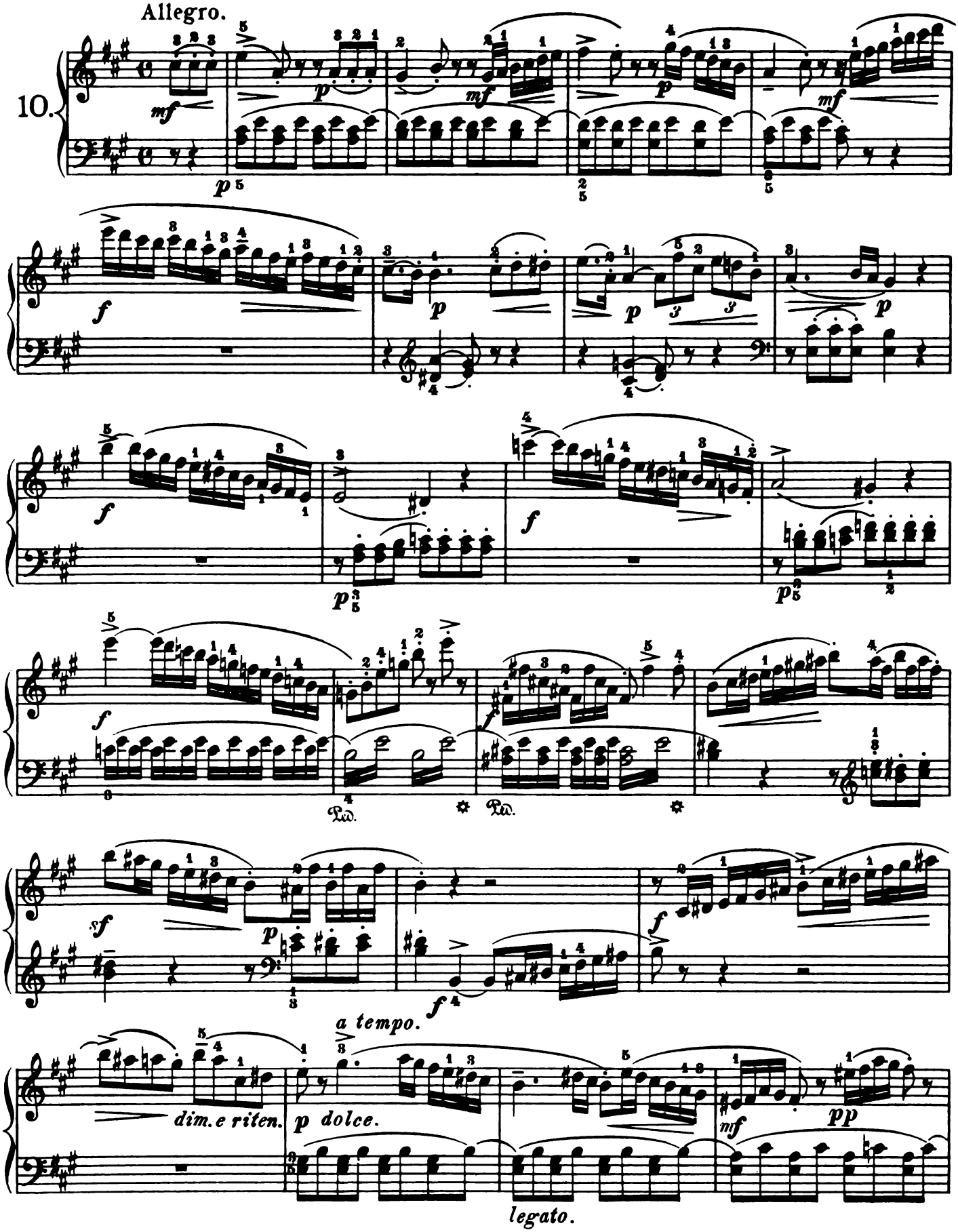
SONATINA.

Fingered and phrased by
LUDWIG KLEE.

Op. 59, No. 1.

FR. KUHLAU.

Allegro.



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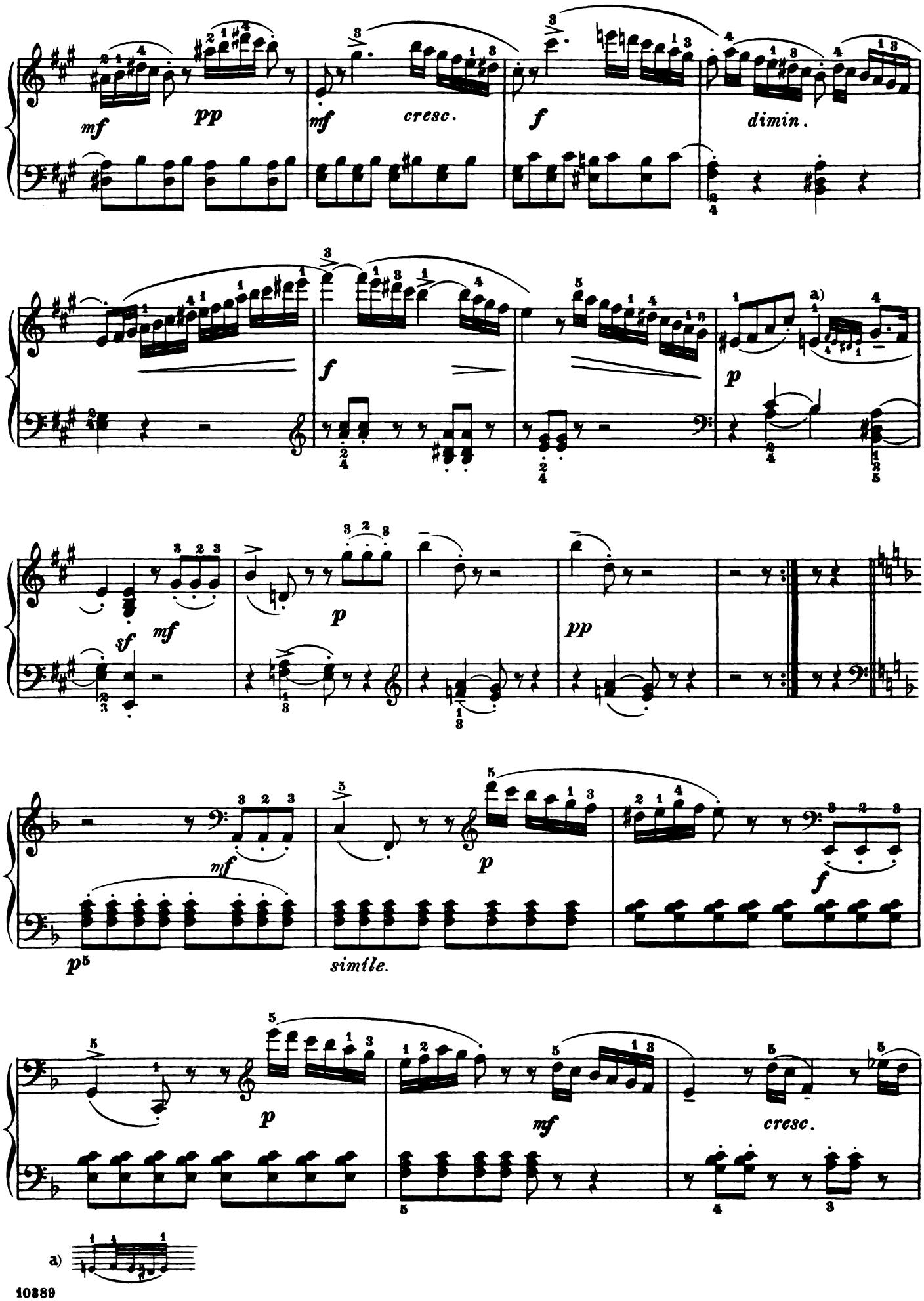
mf
pp
mf
cresc.
f
dimin.
f
p
a)
sf
mf
p
pp
mf
p
f
simile.
p
mf
cresc.
a)

Quita marcas de agua
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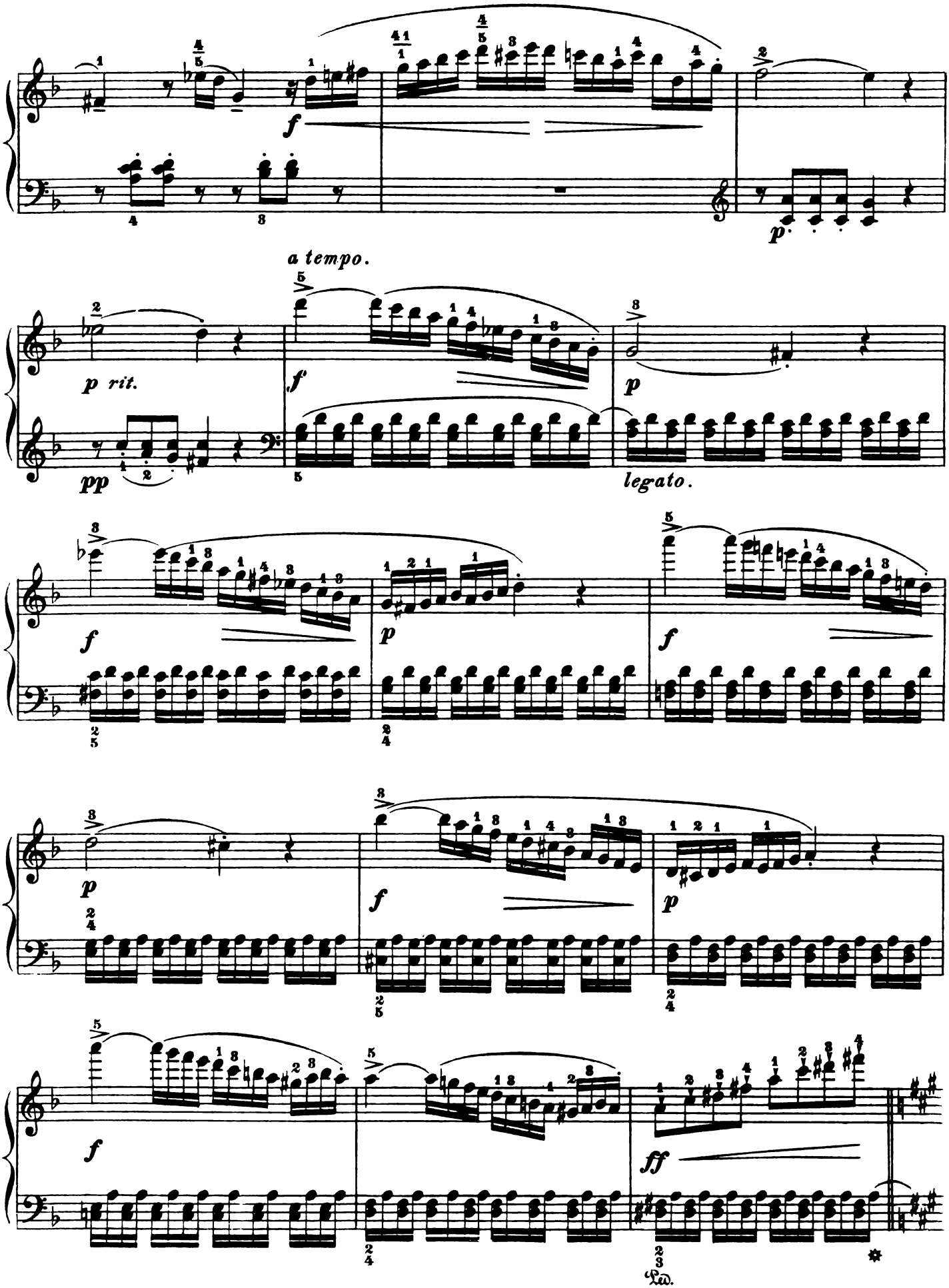
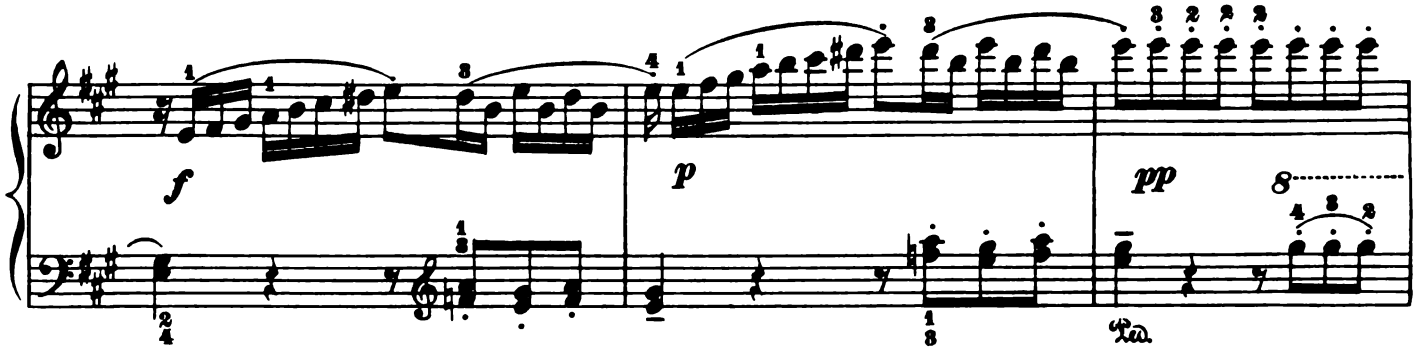
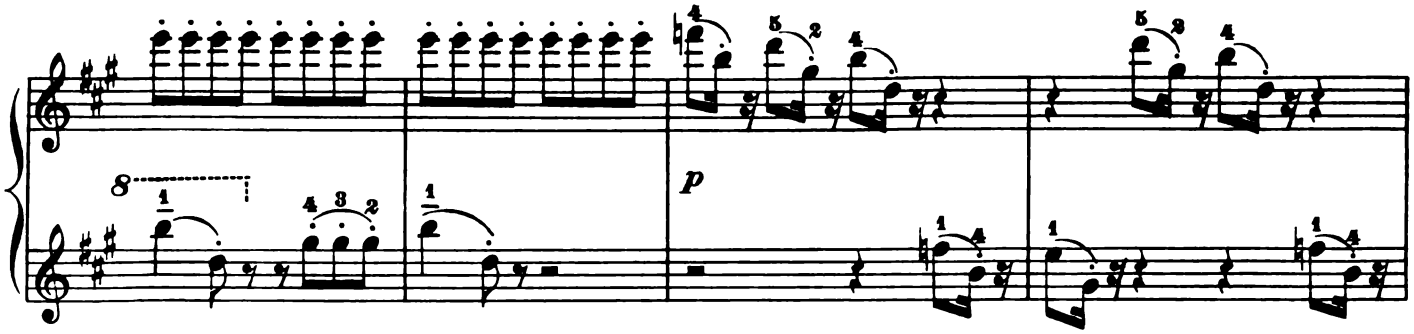
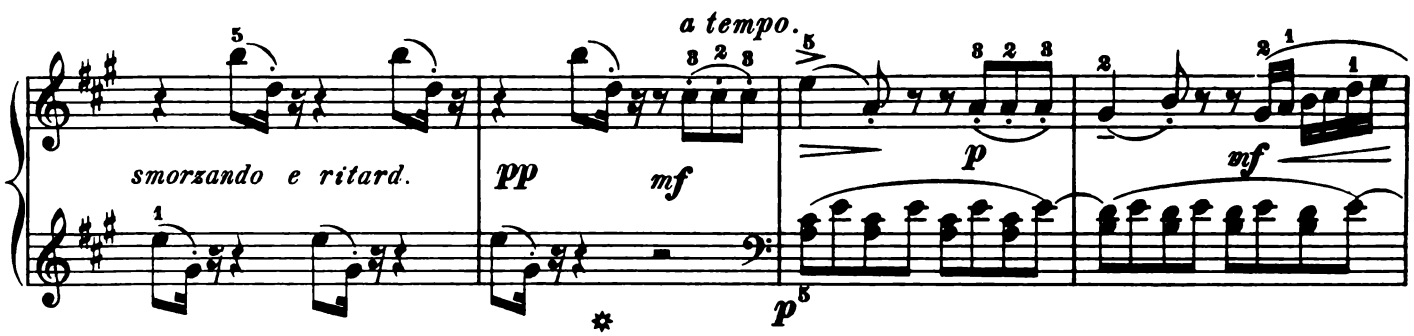
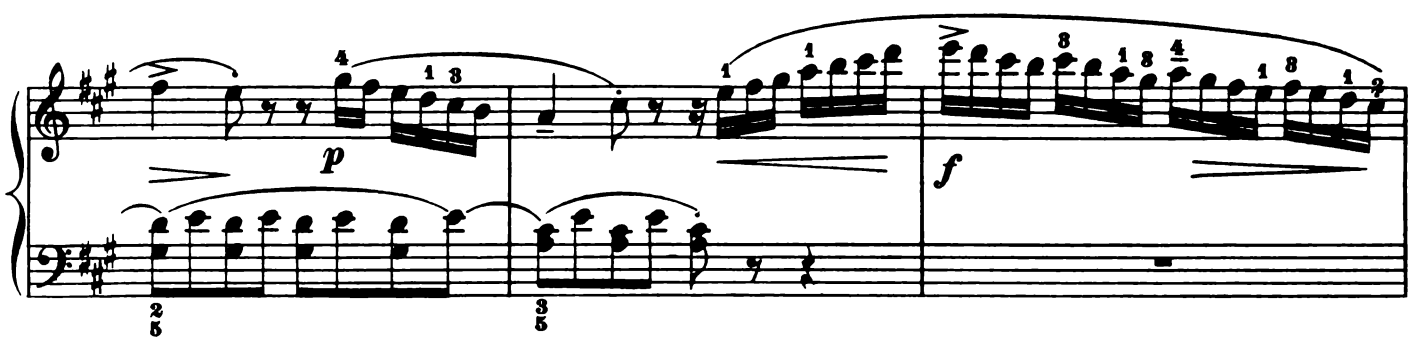
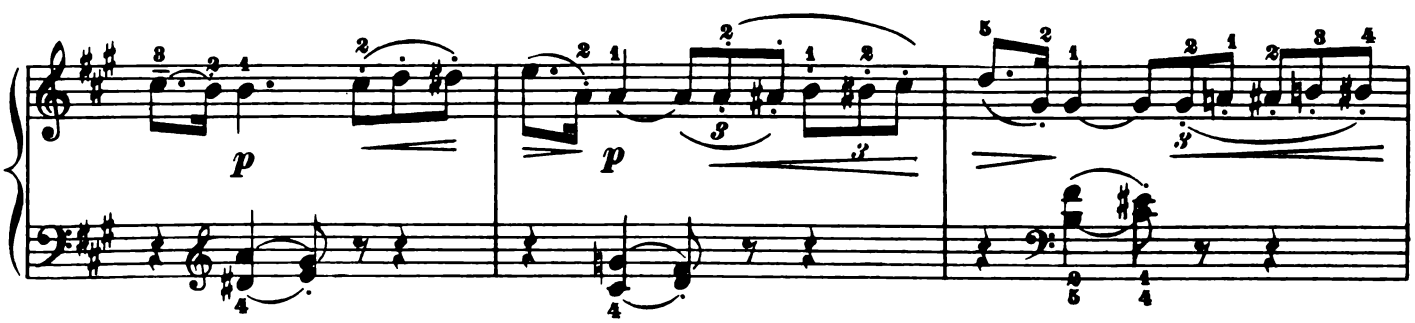



f
p
pp
8
Ped.

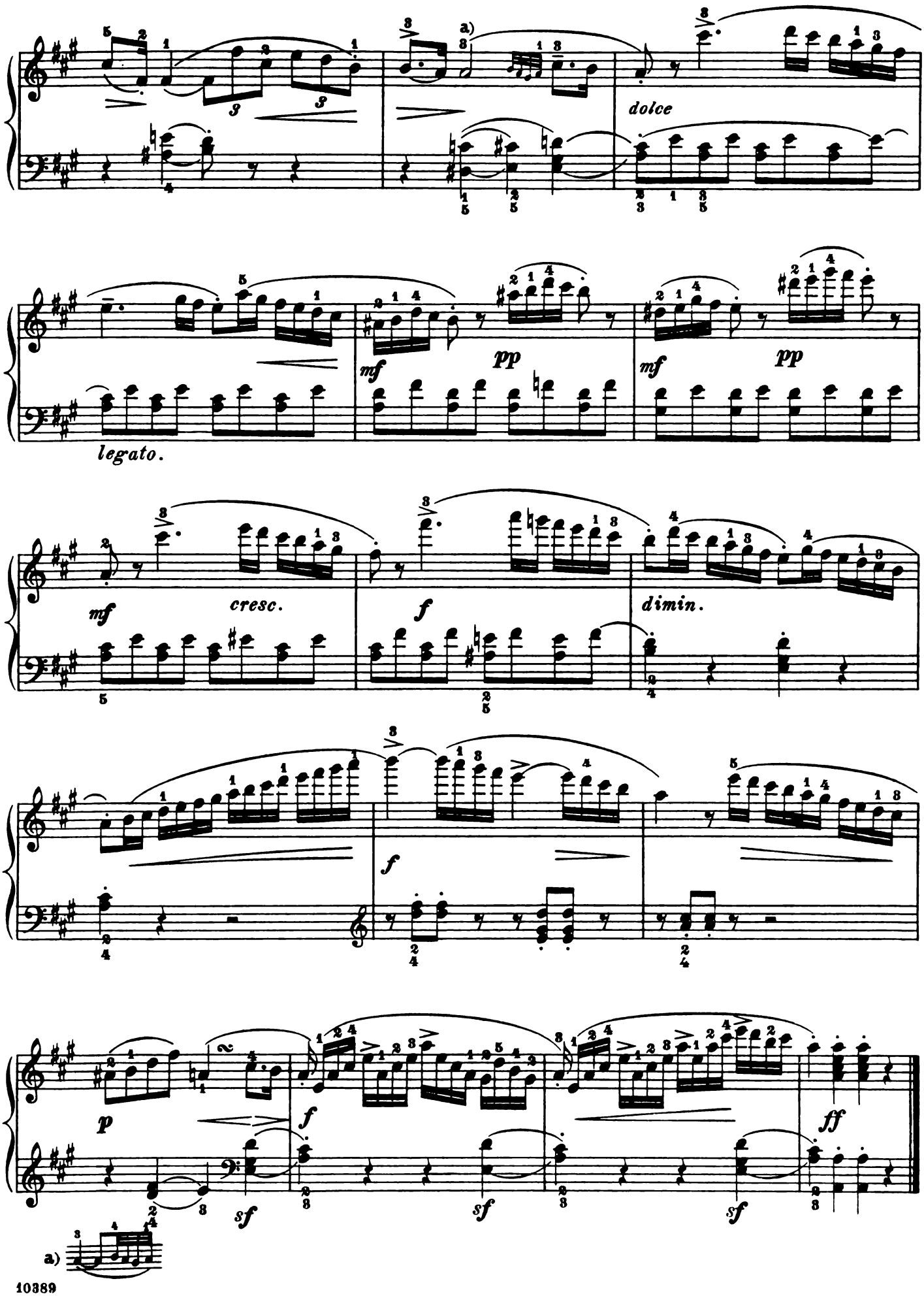

8
p


a tempo.
smorzando e ritard.
pp
mf
p
mf
p


p
f

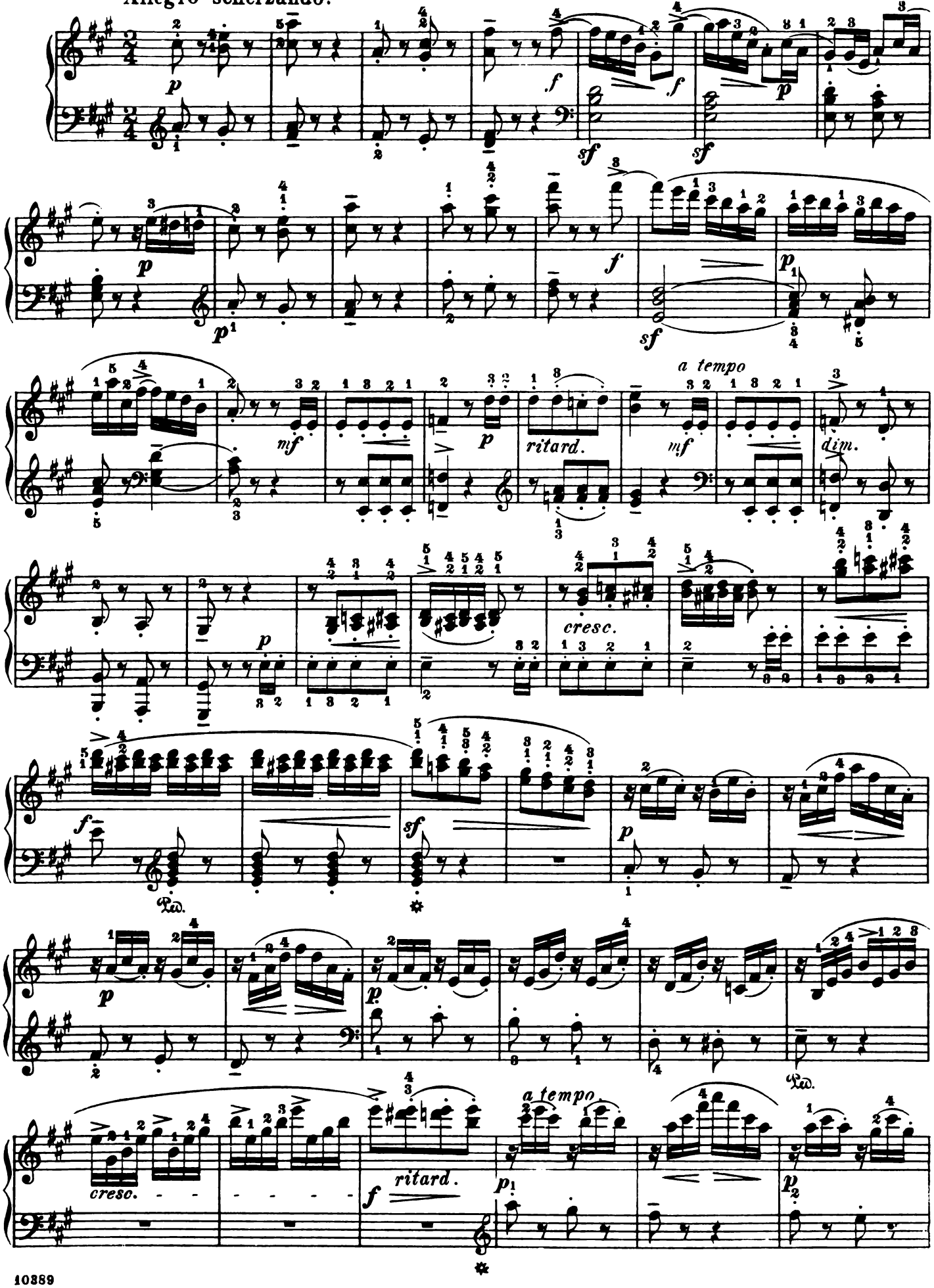

p
p

Quita marcas de agua
Wondershare PDFelement



Rondo.

Allegro scherzando.



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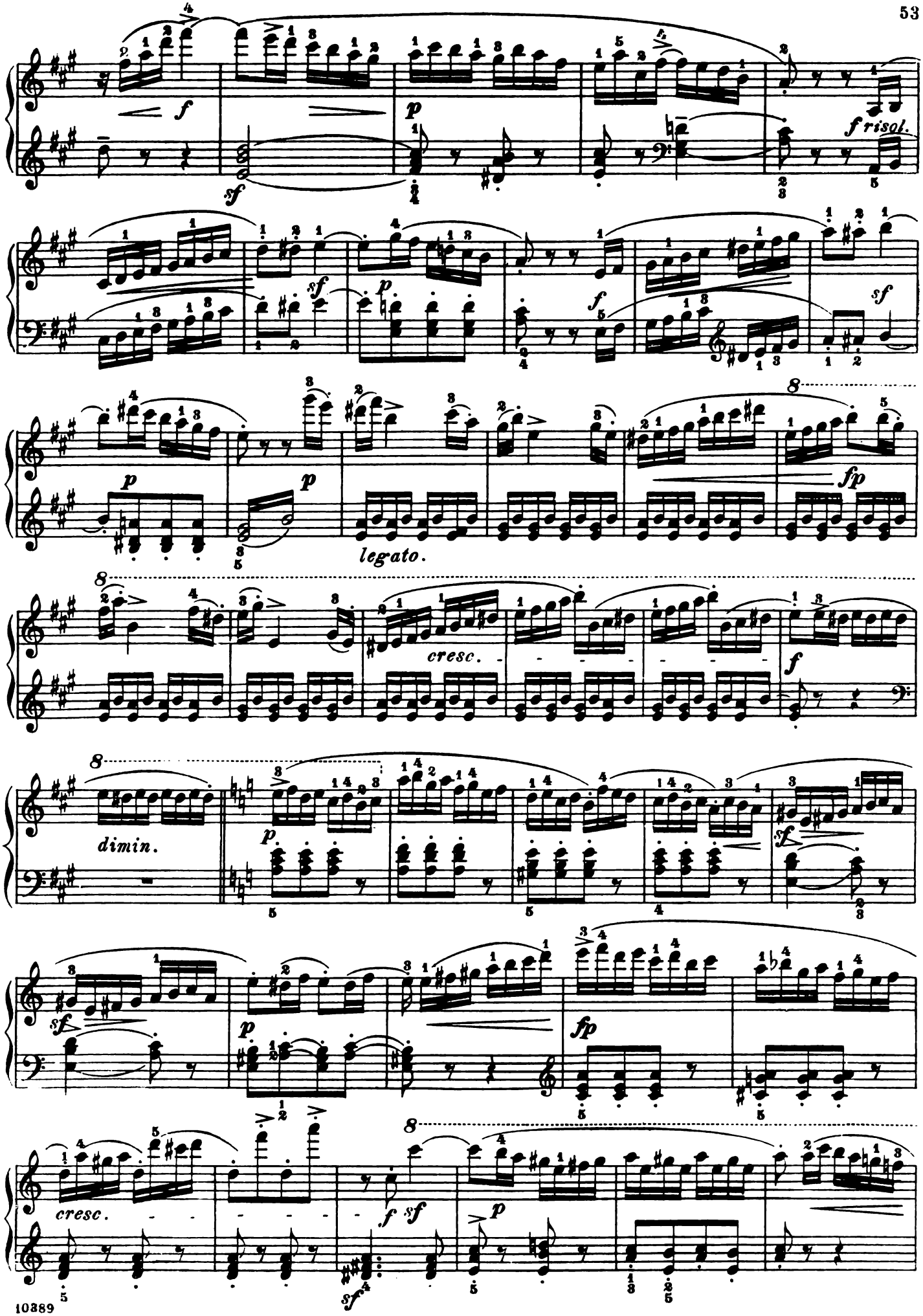

Quita marcas de agua
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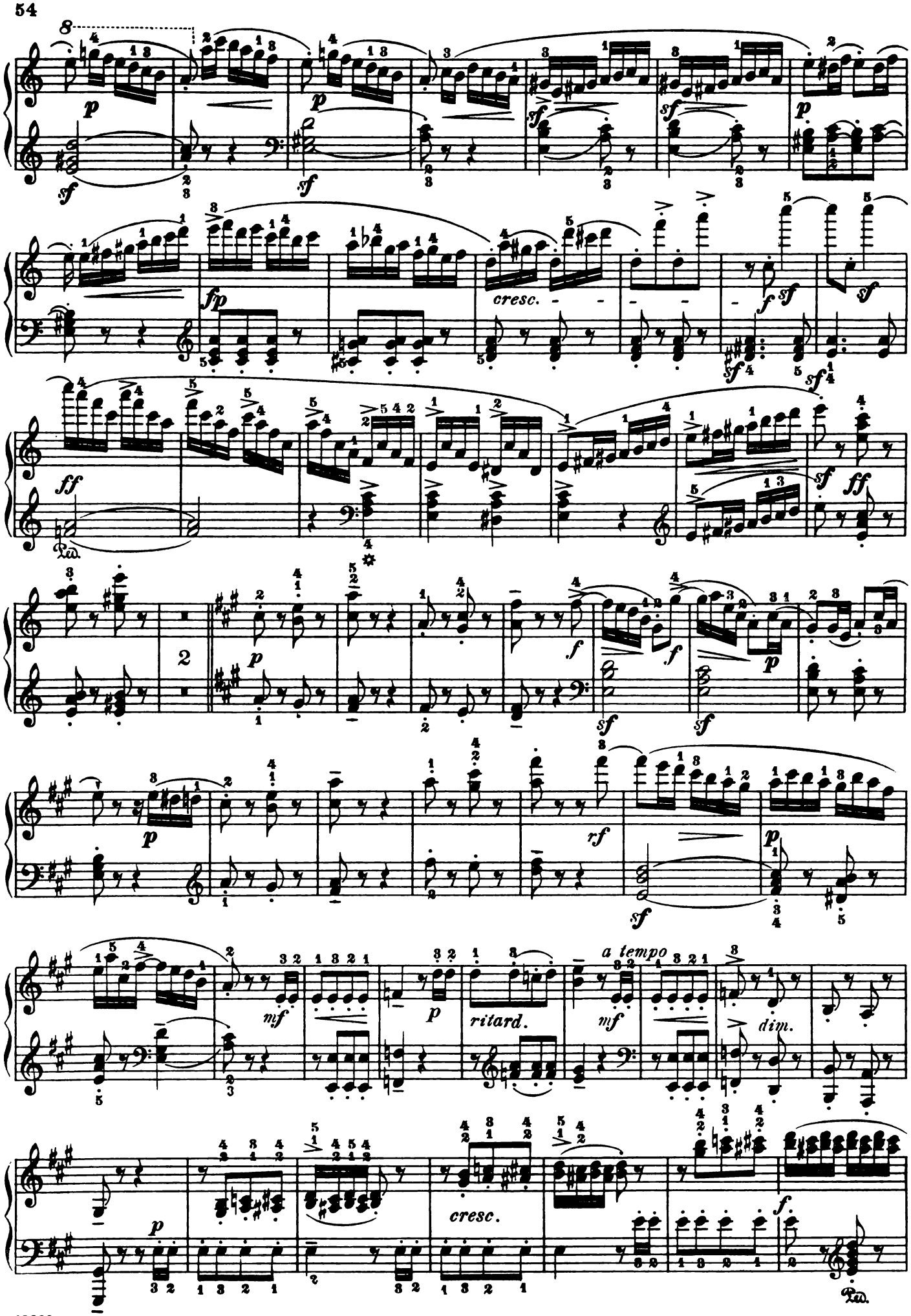

Quita marcas de agua
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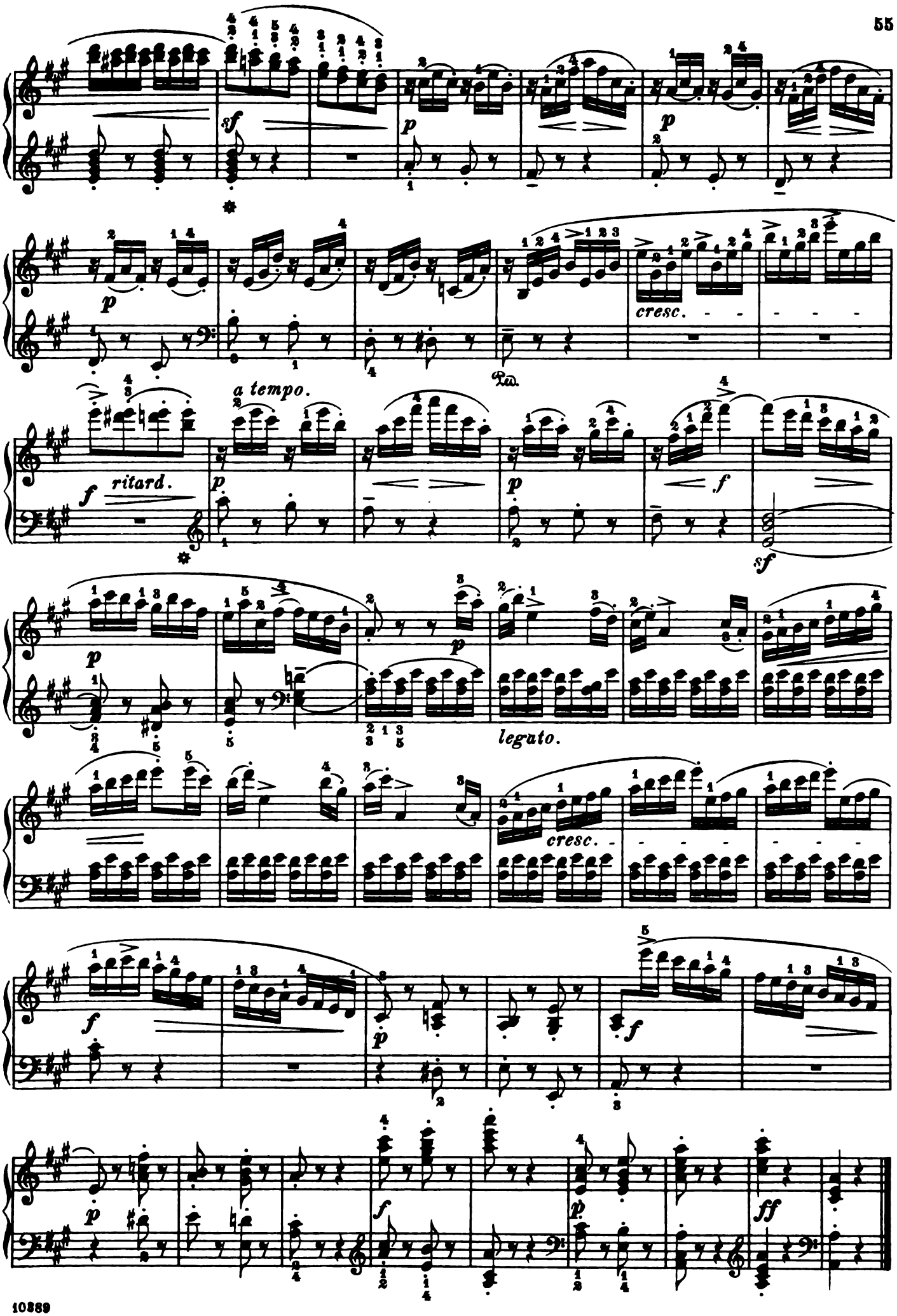

Quita marcas de agua
Wondershare PDFelement

SONATINA.

Op. 59, No 2.

Fingered and phrased by
LUDWIG KLEE.

FR. KUHLAU.

Allegro.

11.

sf *p* *mf* *p* *pp* *mf* *sf* *p*

p *sf* *p* *p* *mf*

più cresc. *f* *cresc.*

Ped.

ff *dim.* a) *p* *legato.* *p*

Ped.

mf *p* *poco a poco cresc.*

f *dimin.*

p *f* *pp* *mf*

a)

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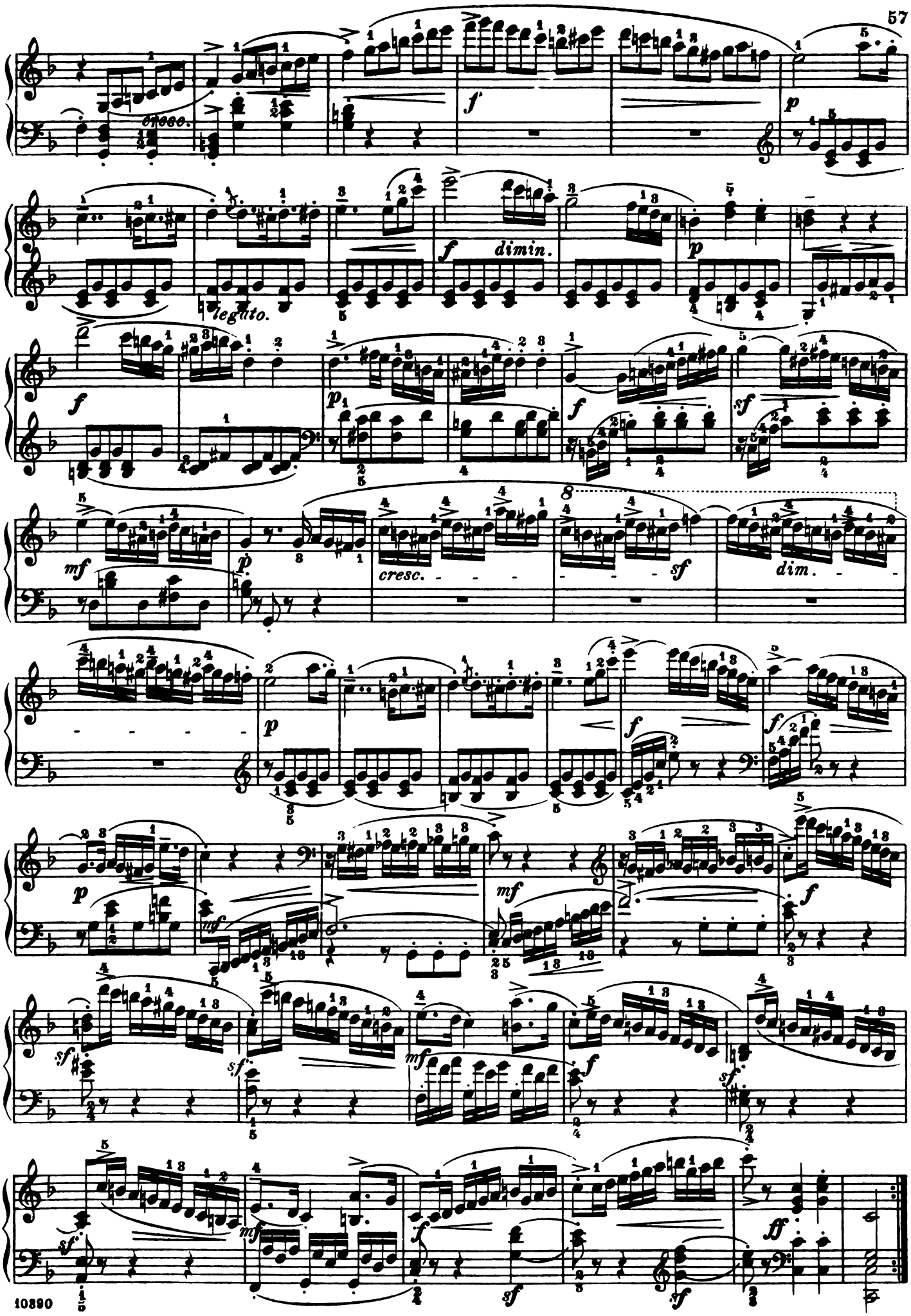

Quita marcas de agua
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p cresc. sf p sf p

cresc. f p pp sf p legato.

sf p cresc. più cresc.

f dimin. p cresc.

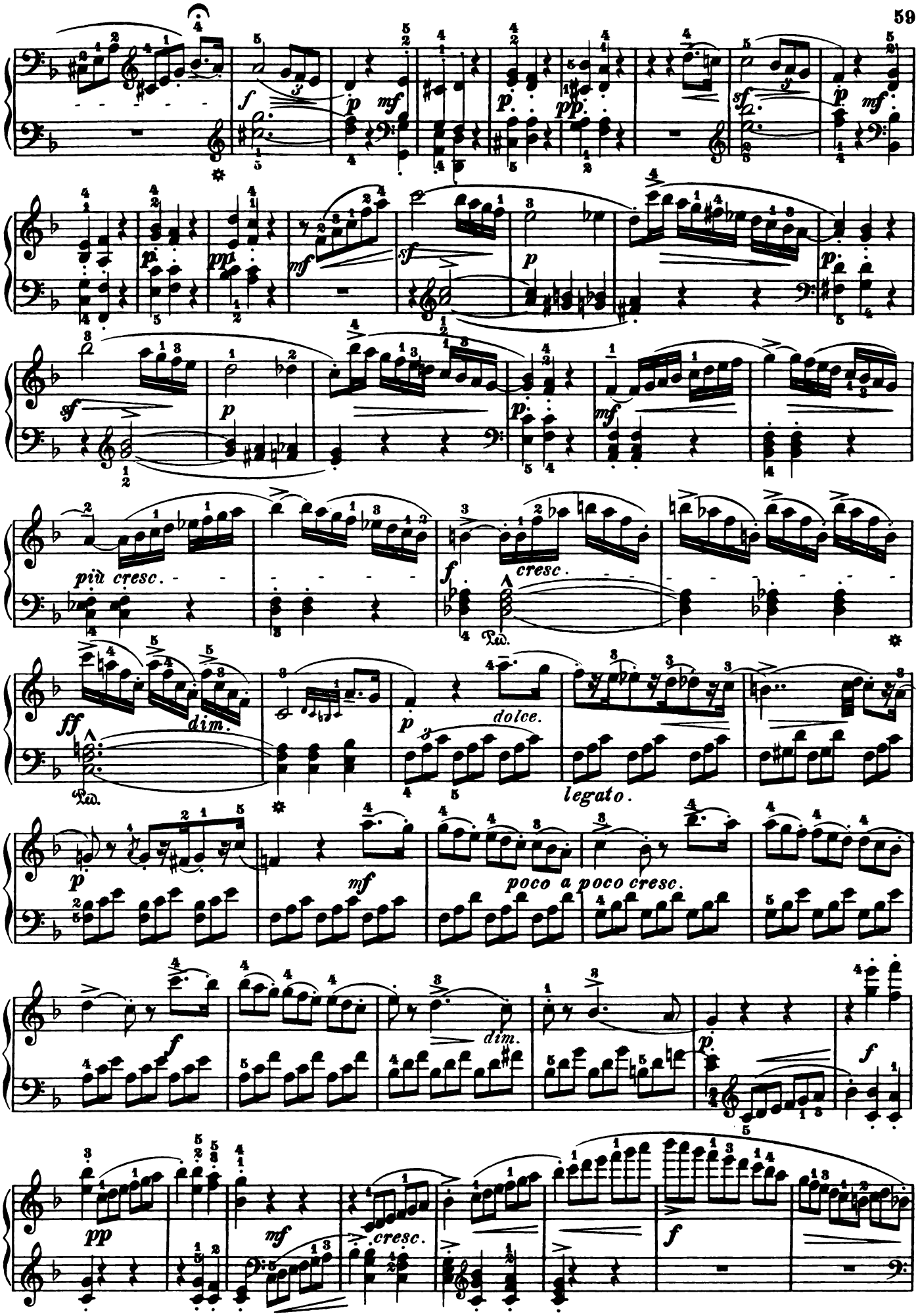
f ten. sf ten. sf ten. sf ten. f

mf

p smorzando. pp

pp cresc.

Quita marcas de agua
Wondershare PDFelement



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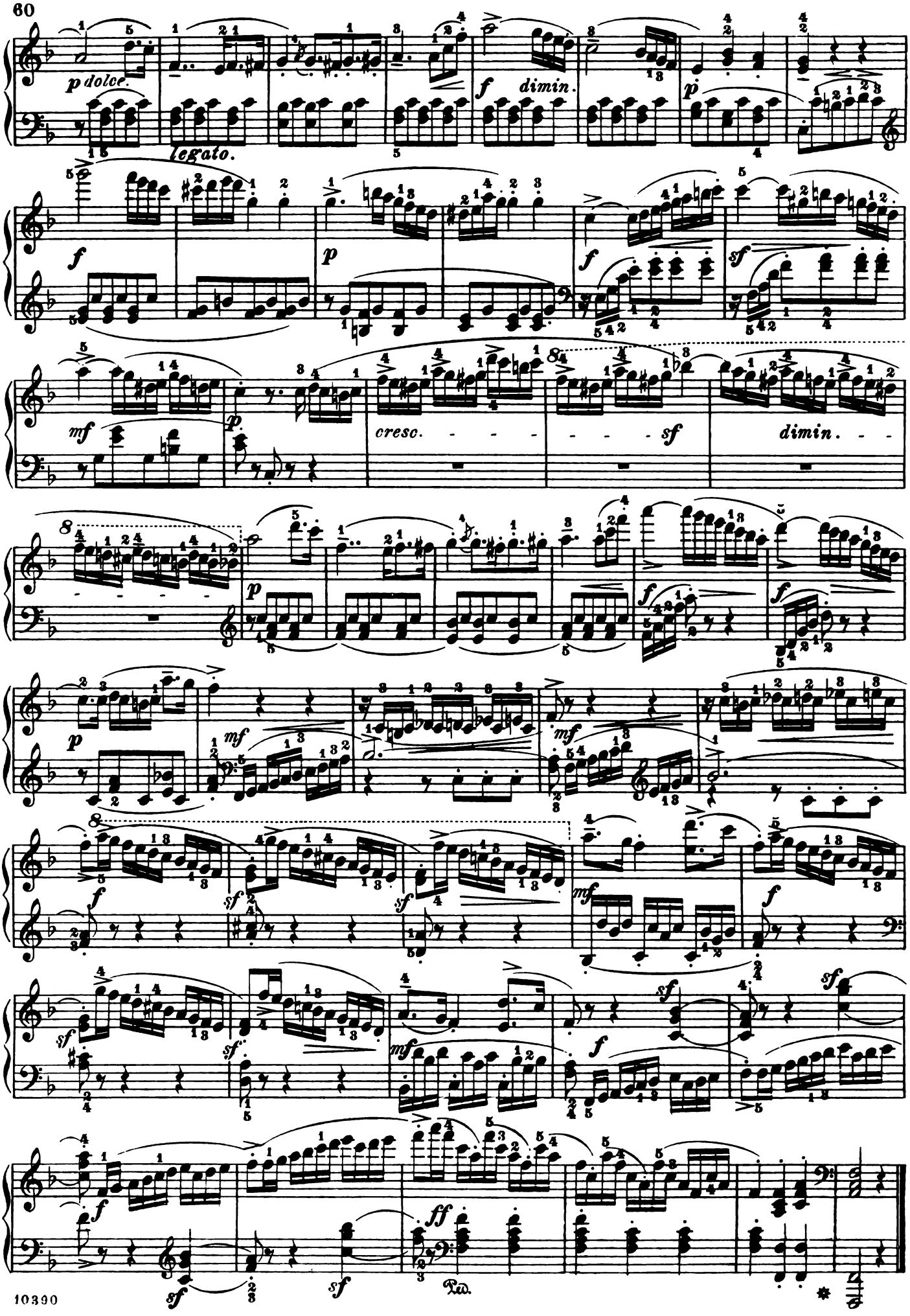

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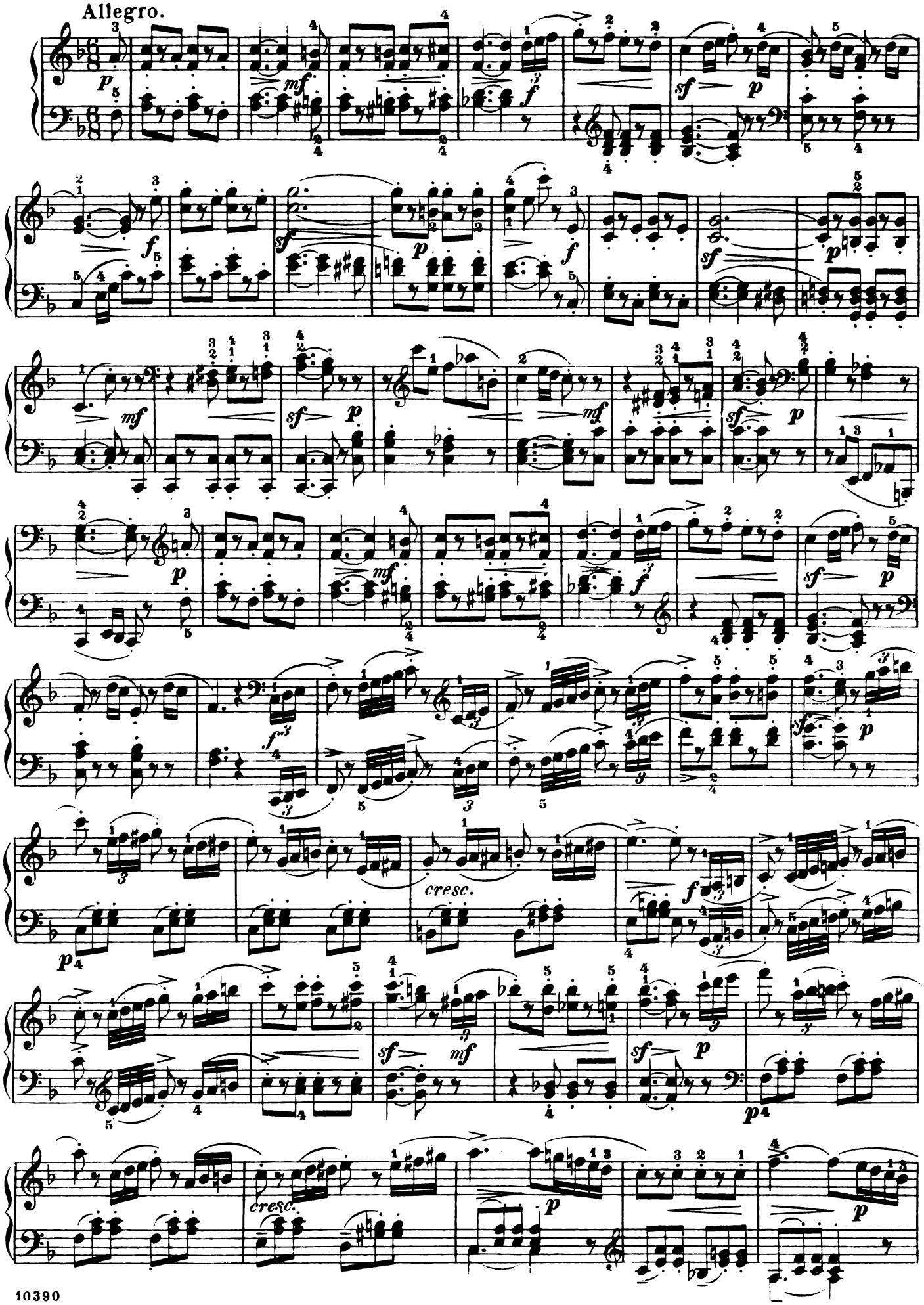
Rondo.

Allegro.



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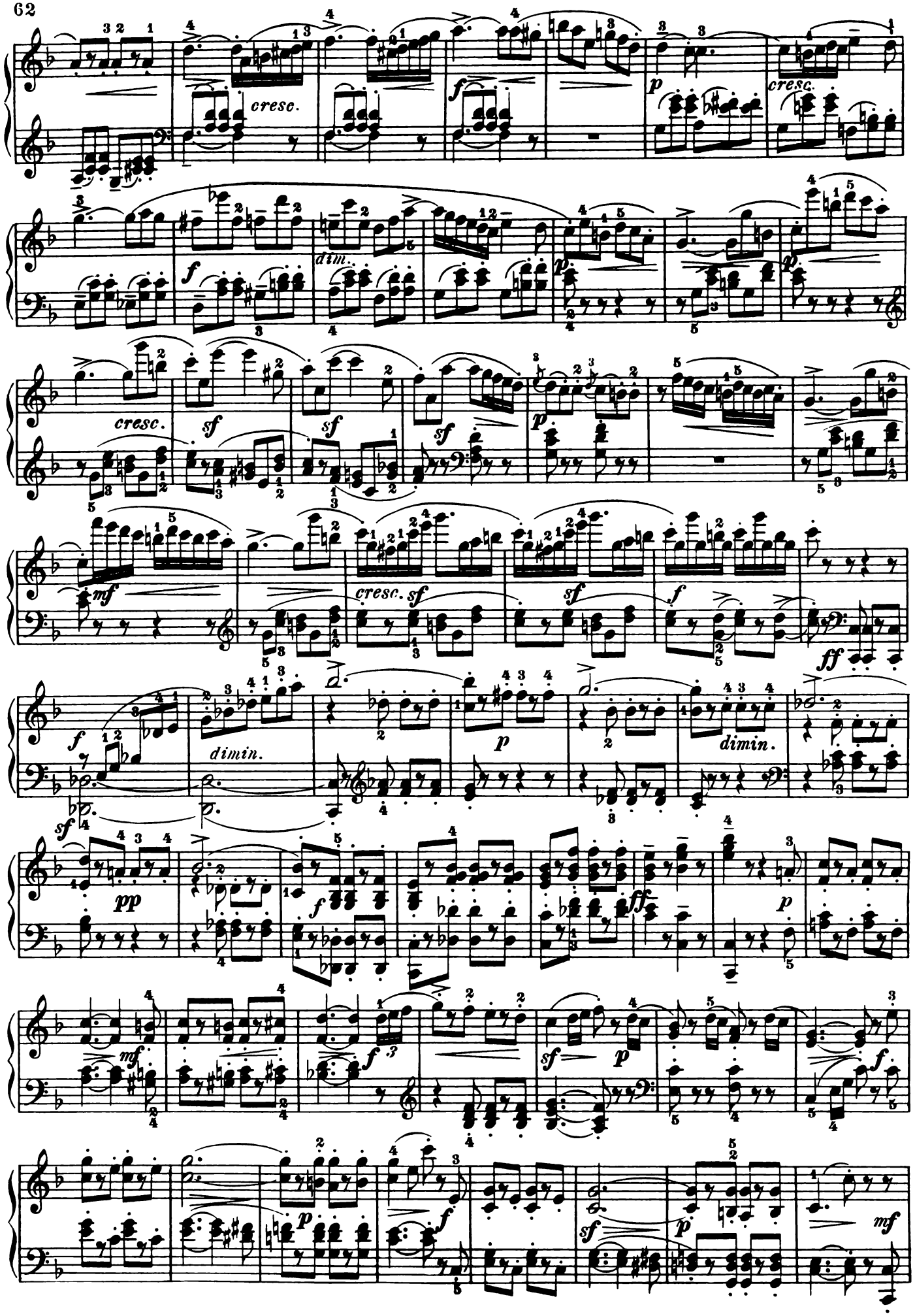

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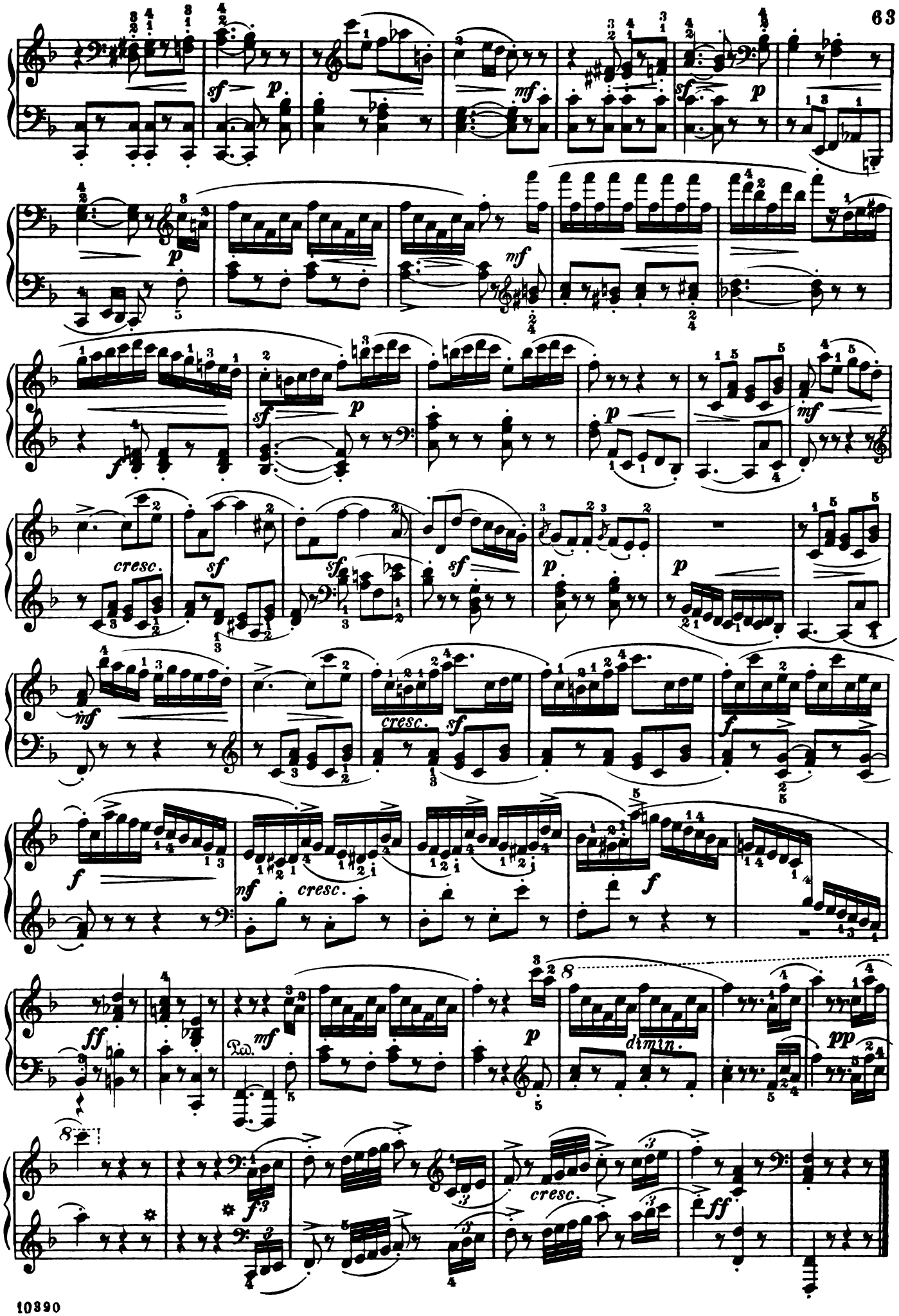

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FR. KUHLAU.

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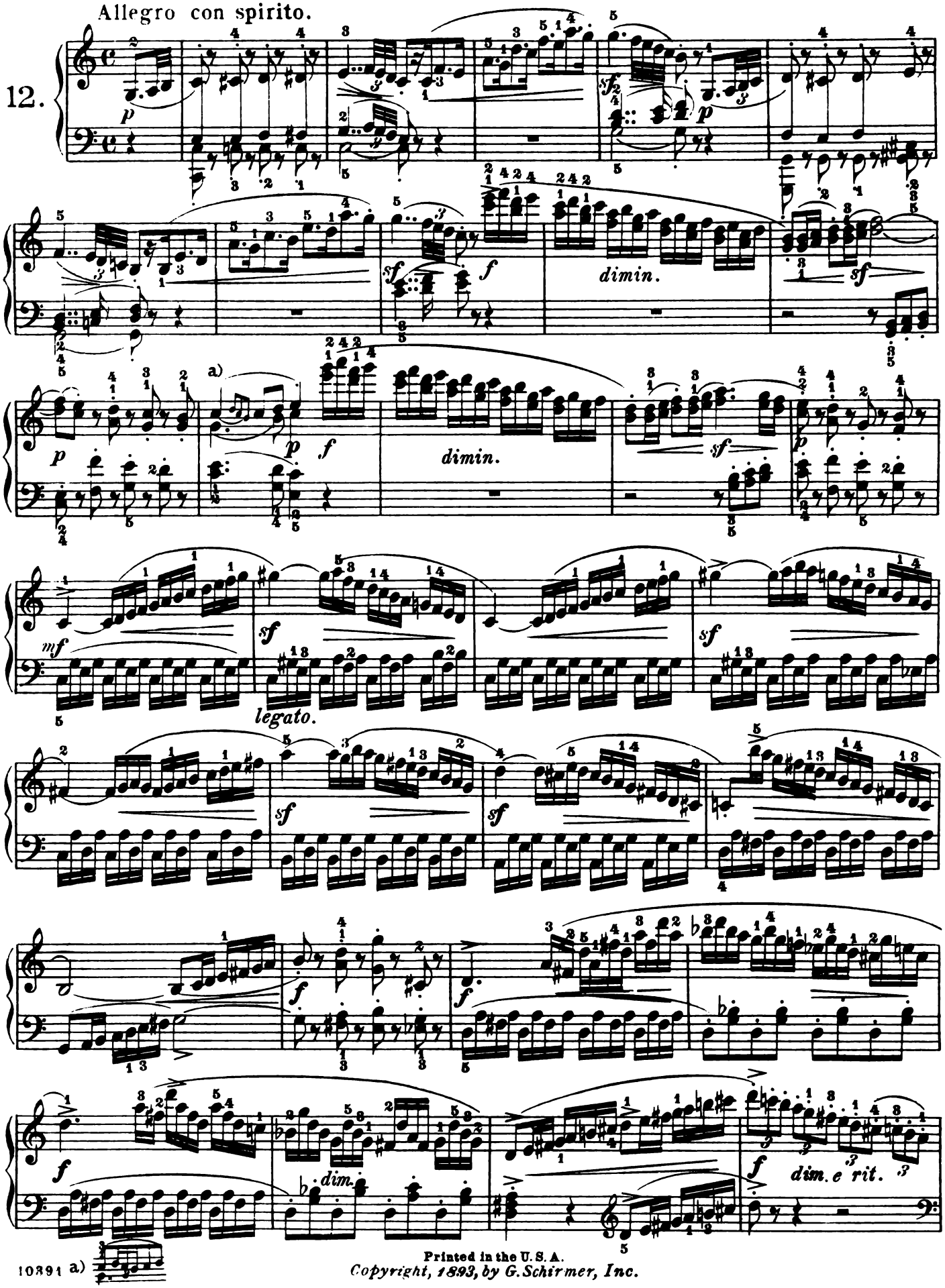
LUDWIG KLEE.

Allegro con spirito.

12.



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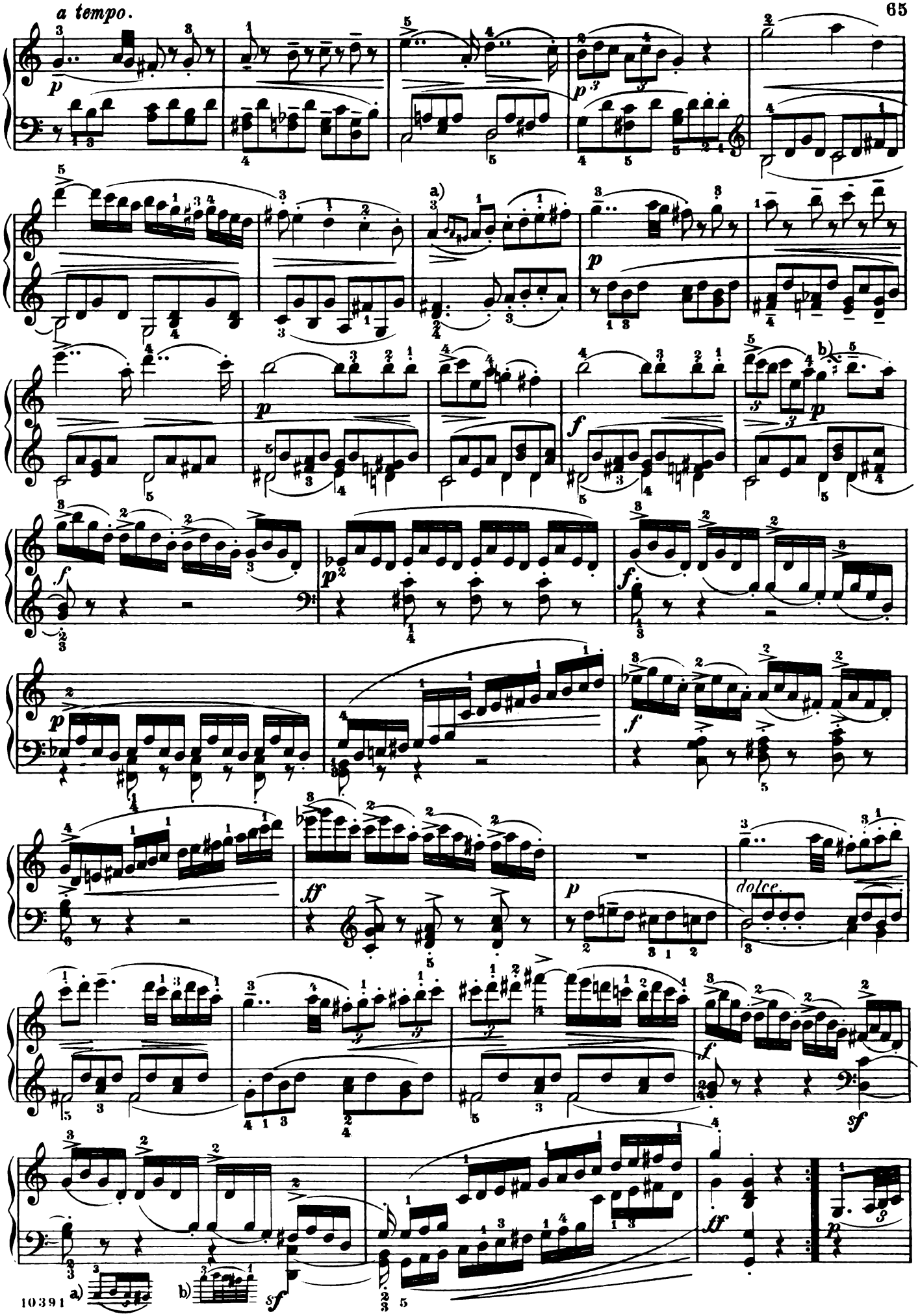

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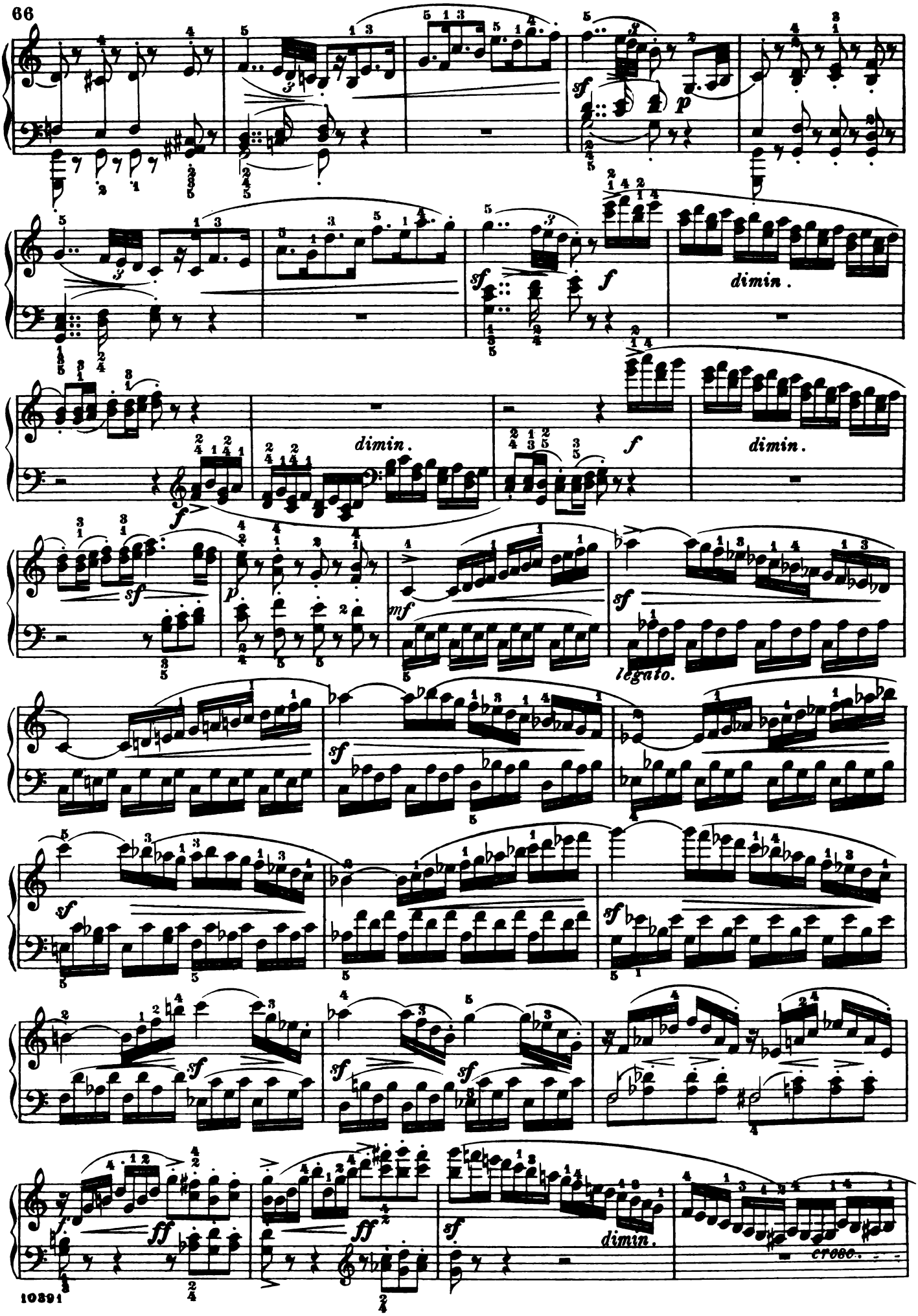

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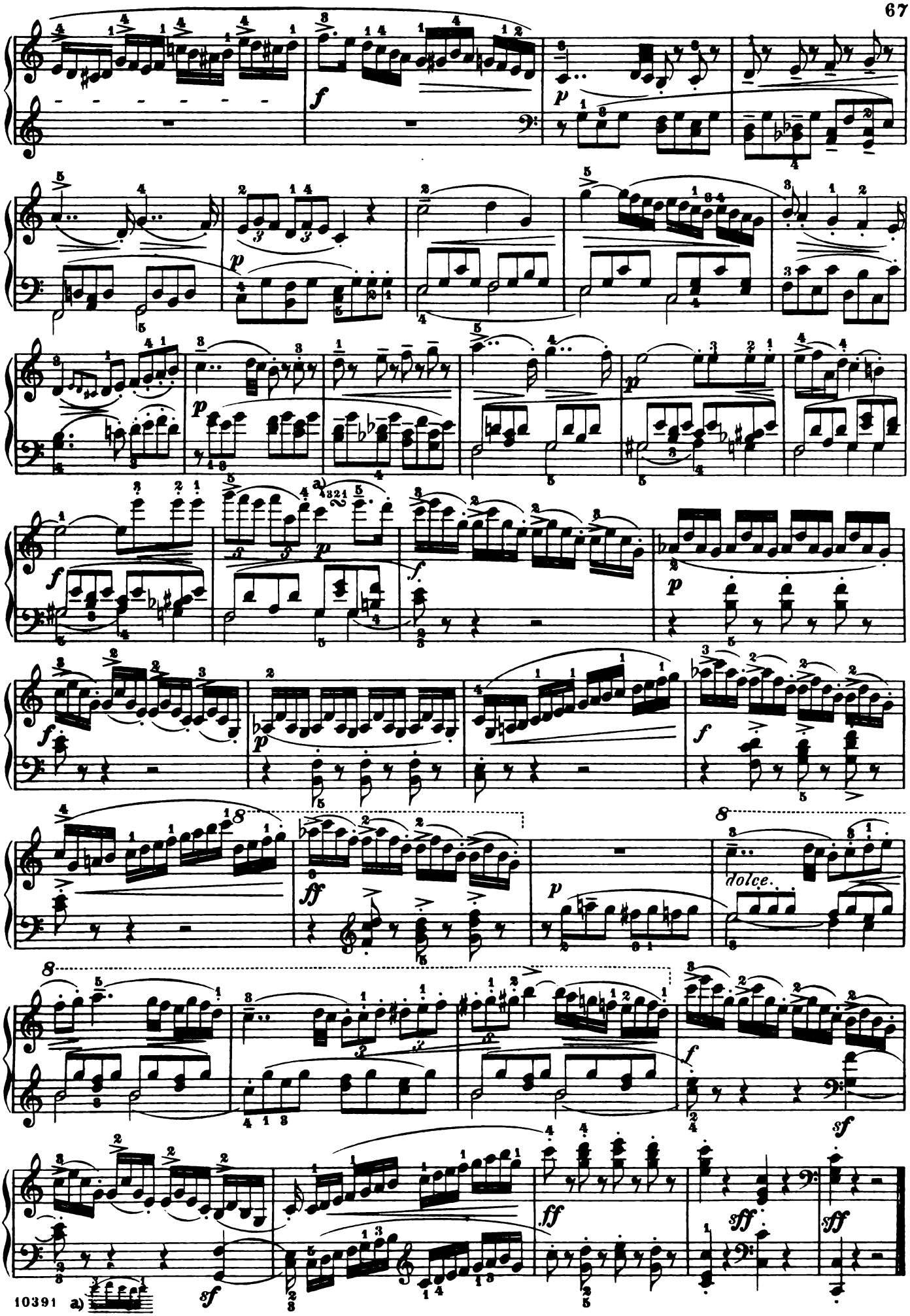

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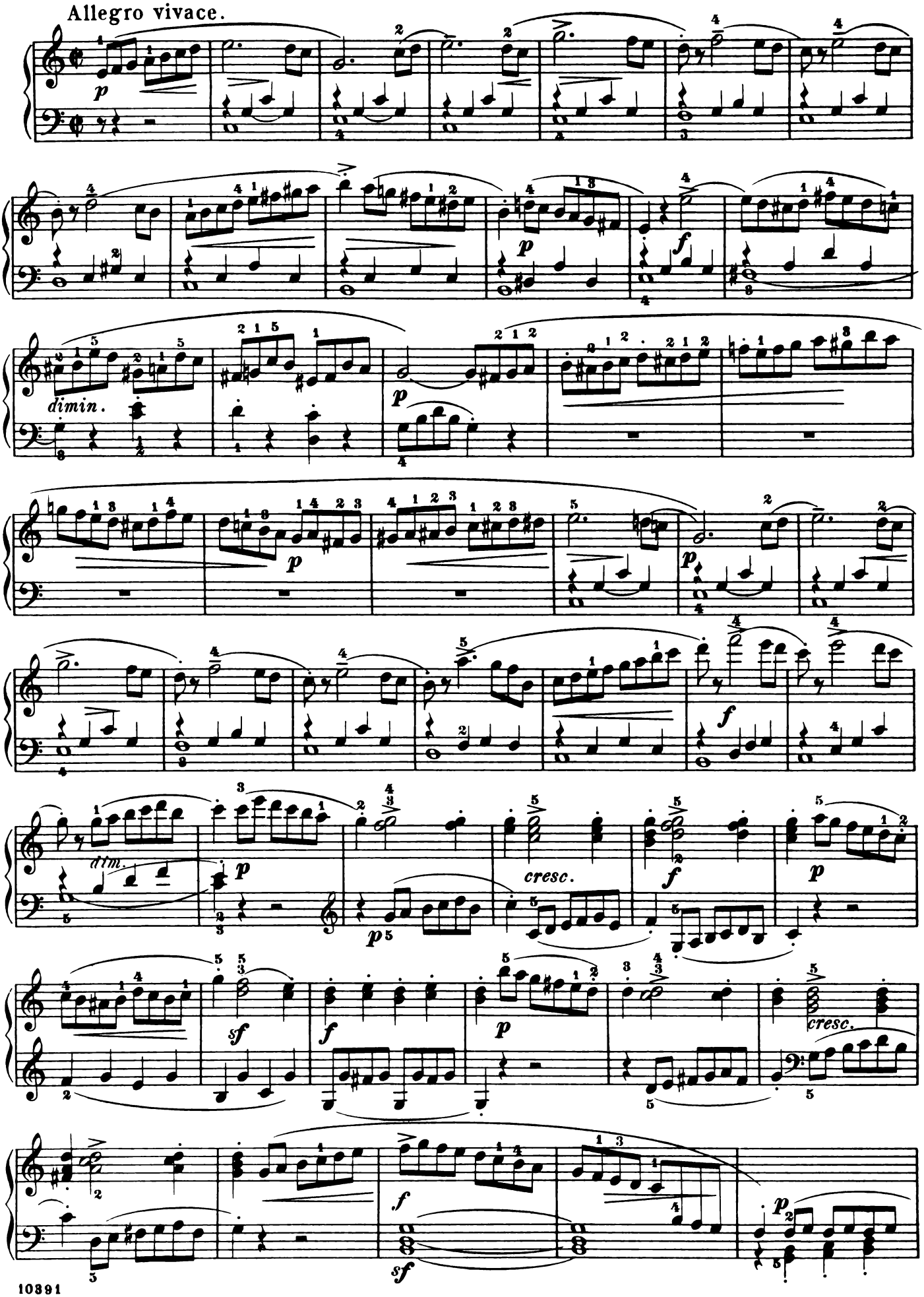
Rondo.

Allegro vivace.



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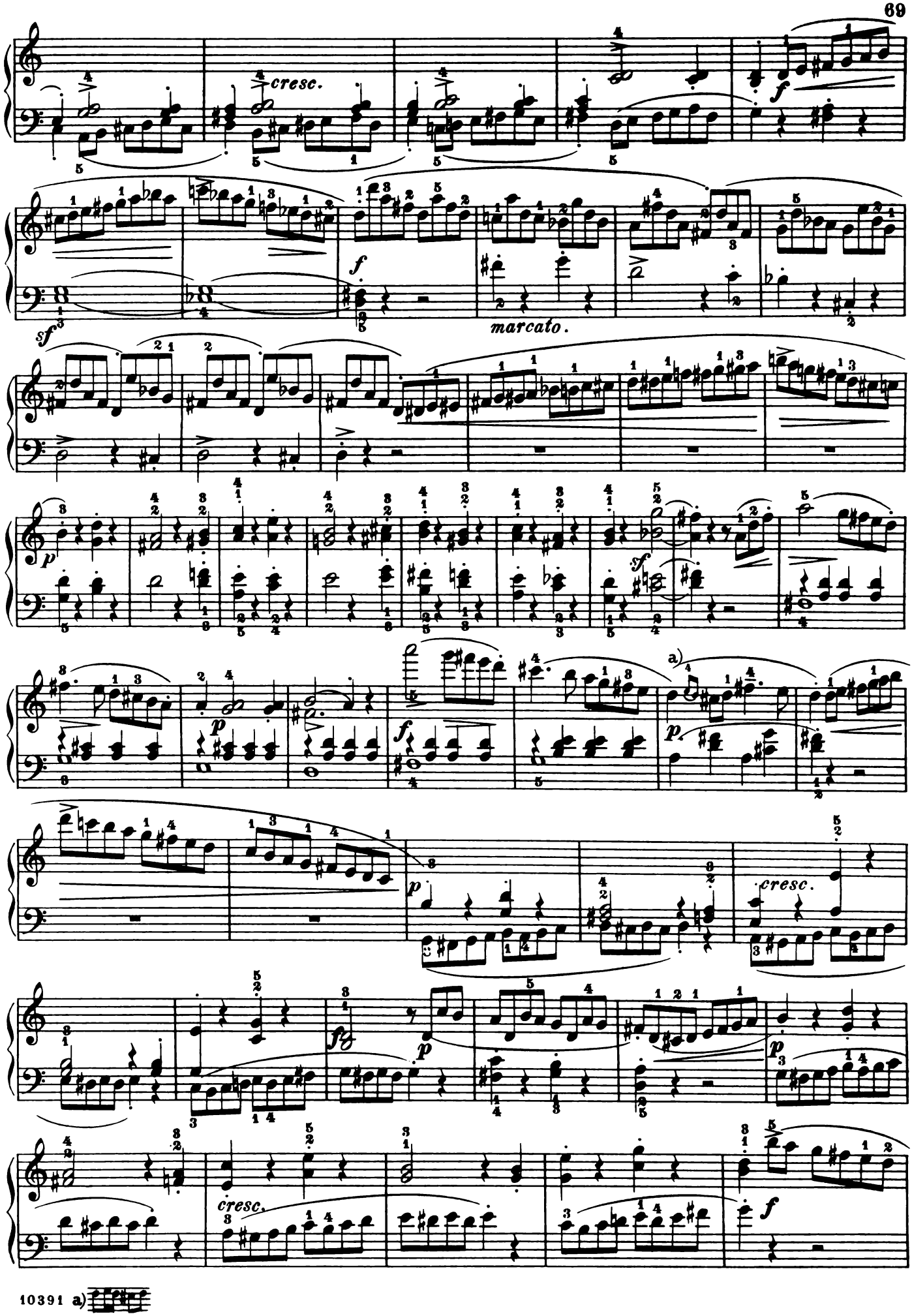

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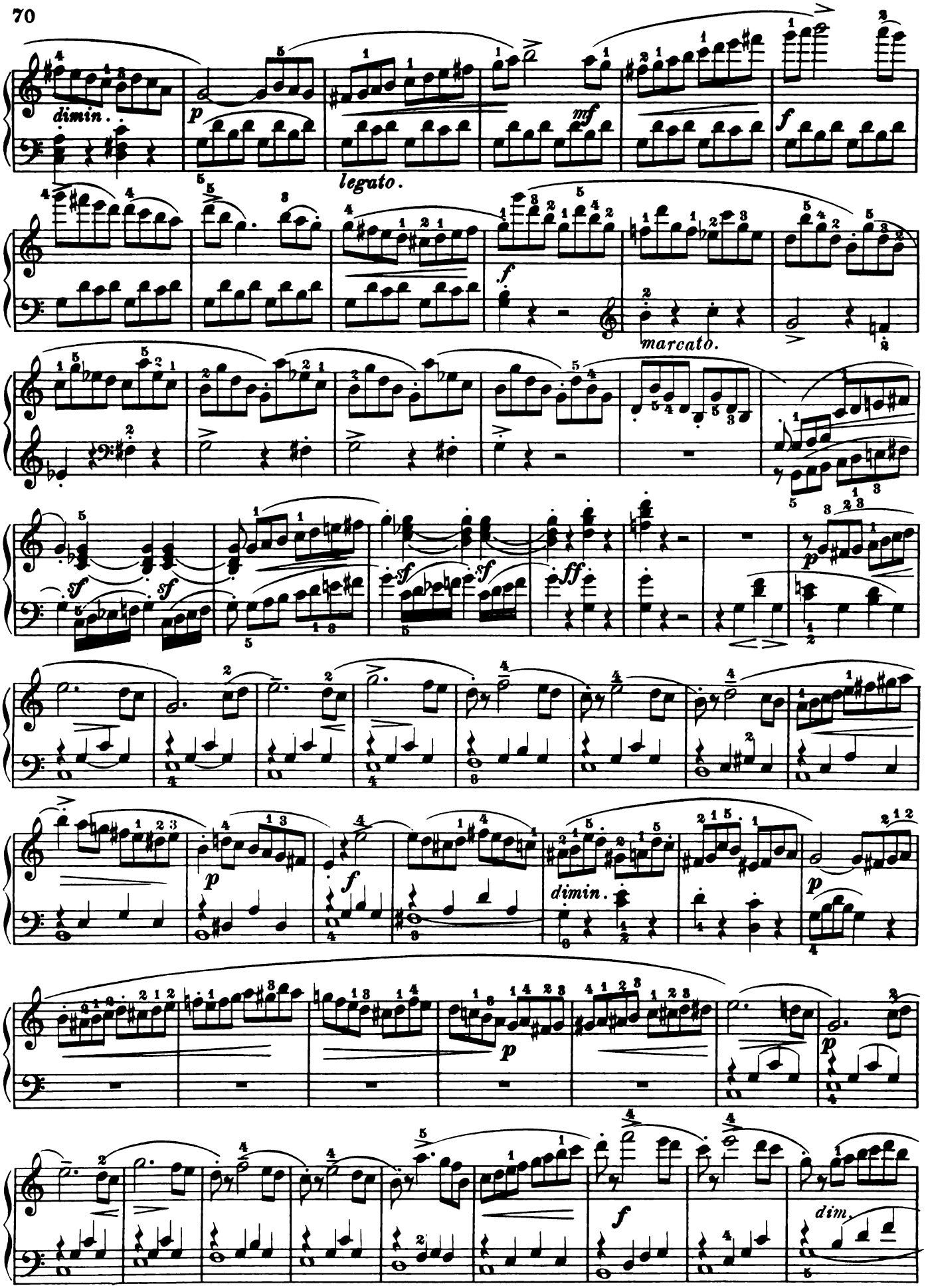

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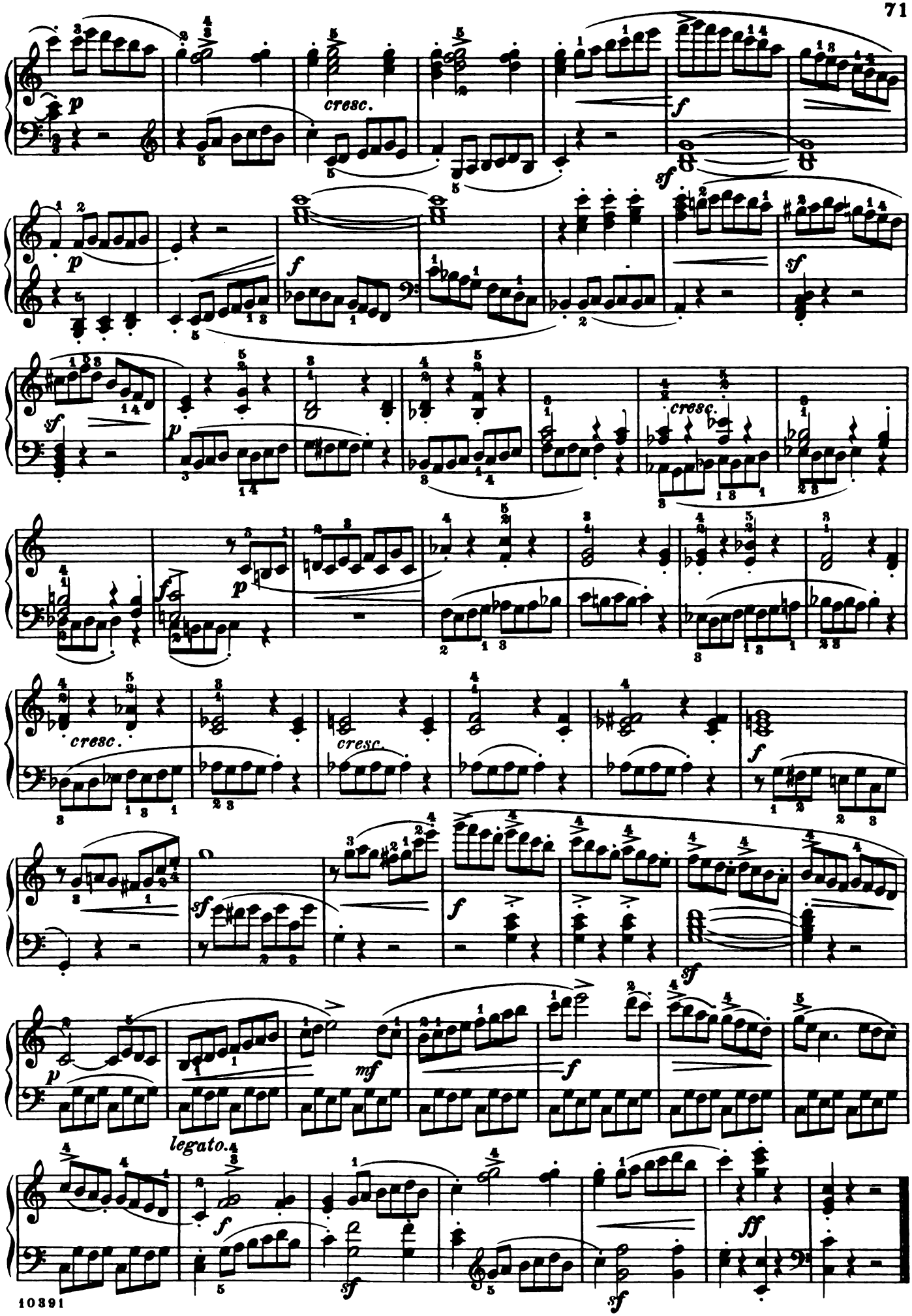

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(f) (mf) (f)

Allegro.

(mf)

(p)

(mp)

(mf)

(p)

(mf)

(tr)

(mf)

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(p)

(mp)

(mf)

(p)

Menuet.

(mf)

Andante.

(P)

(mf)

tr

(mp)

(mf)

tr

3

3

tr

(fz)

Allegro.

(f)

(mf)

(f)

(mf)

Allegro.

Menuet.

(f) (mf) (f)

(mf) (p)

(f)

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(mf)

Men. Da Capo.

Scherzo.

Allegro (non troppo).

(*f*)

Moderato.

(f)

tr tr

3

(mf)

(♯) tr.

(f)

tr.

tr

3

tr

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(mf)

Trio.

(p)

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(tr)

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II

Felix Mendelssohn - Bartholdy (* 1809 in Hamburg, † 1847 in Leipzig) führte den Rufnamen „Der Glückliche". Er fand auf das ganze Leben dieses Romantikers Anwendung. Als Sohn wohlhabender Eltern — sein Vater war Bankier, sein Grossvater der Aufklärungsphilosoph Moses M. —, wurde seiner allgemeinen und musikalischen Bildung von früh auf die sorgfältigste Pflege zu teil, wie auch ein inniges Familienleben segensreiche Einflüsse auf die Entwicklung seines Gemütslebens ausüben musste. Mutter, Brüder und Schwestern, namentlich Fanny, waren zudem musikalisch hochbegabt. Seine Mutter, Ludw. Berger und Zelter leiteten seine musikalische Ausbildung; mit 9 Jahren trat er schon als Pianist, mit 11 als Komponist auf. Er hatte das Glück, früh mit den größten Geistern wie Goethe, Weber, Cherubini, mit Moscheles, Baillot u. a. bekannt zu werden, sowie auf großen Reisen durch Deutschland und ins Ausland (Frankreich, England und Schottland, Italien) seinen Gesichtskreis zu erweitern und auf sein wunderbar leichtes Schaffen mächtig wirkende Eindrücke zu empfangen. Mit 17 Jahren schrieb er eins seiner Meisterwerke, die Sommernachtstraum-Ouvertüre, als Zwanzigjähriger leistete er die kunstgeschichtlich epochemachende Tat der Wiedergewinnung Bachs durch die Aufführung der Matthäuspassion jenes Meisters. England — er besuchte London dreimal auf Kunstreisen — wurde hauptsächlich die Wiege seines Komponistenruhms, Frankreich und Italien blieben in seiner Anerkennung nicht zurück. Ein zweijähriger Aufenthalt in Düsseldorf als Städt. Musikdirektor war der Übergang zu seiner ruhmreichen Lebensstellung eines Leipziger Gewandhausdirigenten (seit 1835). Seine Tätigkeit am Leipziger Konservatorium, das er 1843 mit Schumann, Hauptmann, David u. a. begründete, konnte eine kurze Berliner Tätigkeit unter König Friedrich Wilhelm IV. in den Jahren 1841, 42, 45 und einige Kunstreisen nur vorübergehend unterbrechen. Der Tod der zärtlich geliebten Schwester Fanny beschleunigte seinen frühen Tod.

FELIX MENDELSSOHN-BARTHOLDY (born at Hamburg in 1809, died at Leipzig 1847). His surname the "happy", "fortunate one" applied to the whole life of that writer of romantic music. The son of rich parents — his father was a banker, — his grand father was the exegetic philosopher Moses M.—, his general and musical education was fostered with the greatest care from the very beginning; nor could the advantages of a happy home-life fail to exert the most beneficial influence upon his mind. Besides this, his mother, his brothers and sisters, more especially Fanny, were all in a high degree musically gifted. His mother, Ludwig Berger und Zelter undertook his musical education: At the tender age of nine he came forward as a pianist, and as a composer, when he was eleven. He was fortunate enough at an early age to become acquainted with the intelligences of the day, such as Goethe, Weber, Cherubini, with Moscheles, Baillot and others, who naturally stimulated his genius. His travels extending all over Germany, and abroad (France, England, Scotland, Italy) expanded his intellectual horizon, the impressions he received exerting a tremendous influence upon his wonderfully susceptible mind. As a youth of 17, he wrote one of his master-pieces, the overture to "A Midsummer-Night's Dream"; at the age of twenty he performed a feat which has secured his name a prominent and permanent place in the history of art: — he won back to us the name and works of Bach, by producing that master's music to the "Passion according to St. Matthew". England, — (he undertook three concert-tours to London) became the cradle of his glorious reputation as a composer, though neither France nor Italy stinted with, nor were backward in, their acknowledgment of his genius. For two years he held the post of musical Director of the town of Düsseldorf. This was the transition-period leading to his glorious life-appointment as Conductor of the Gewandhaus concerts in Leipzig

Mendelssohn-Bartholdy (Hambourg 1809 - Leipzig 1847) reçut le prénom de *Félix,* »l'heureux«, et toute la vie du maître romantique justifia ce prénom de bon augure. Fils de parents fortunés (son père était banquier, son grand-père le philosophe-exégète Moïse Mendelssohn), son éducation, son instruction générale et son initiation à l'art musical furent dès le début l'objet des soins les plus attentifs, tandis qu'une heureuse intimité familiale exerçait, sur le développement de son tempérament et de sa personnalité, l'influence la plus salutaire. Mère, frères et sœurs, — notamment Fanny Mendelssohn, — étaient d'ailleurs eux-mêmes doués musicalement. Sa propre mère, puis Louis Berger et Zelter se chargèrent de son éducation musicale. Dès l'âge de neuf ans, il débutait comme pianiste, deux ans plus tard comme compositeur. Il eut le bonheur, dès l'adolescence, de se trouver en contact avec de grands esprits comme Goethe, Weber, Cherubini, des virtuoses éminents comme Moschelès, Baillot etc., dont il reçut de bienfaisantes impulsions; de même, il entreprit de bonne heure ces grandes tournées en Allemagne et à l'étranger, en France, en Angleterre, en Ecosse, en Italie, qui élargirent son horizon et exercèrent une influence profonde sur sa création artistique, d'une merveilleuse facilité. A 17 ans, il écrivait un de ses chefs-d'œuvres, l'ouverture du *Songe d'une nuit d'Été;* à 20 ans, il réalisa cet exploit capital au point de vue de l'histoire de l'évolution musicale, la restauration du grand art de Jean-Sébastien Bach, par l'exécution de la *Passion selon St. Mathieu.* Bien que l'Angleterre fût le berceau de sa célébrité comme compositeur, (il visita trois fois Londres au cours de ses tournées artistiques), la France et l'Italie ne tardèrent pas à reconnaître son génie. Les fonctions de directeur de musique de la ville de Dusseldorf, qu'il exerça pendant deux ans, le préparèrent à la grande mission éducatrice qu'il remplit avec tant d'éclat, la direction des concerts du Gewandhaus à Leipzig (à partir de 1835) et la fondation du Conser-

Die Gegenwart pflegt Mendelssohn ebenso zu unterschätzen, wie die Vergangenheit ihn überschätzte. Er war ein an den Klassikern geschulter Meister, doch nicht nur in der edlen Formgebung seiner Werke. Er und in noch höherem Grade Schumann sind unsre reinsten Romantiker, Marschner und Weber ihre größten Vorgänger. Mit Mendelssohn dringt die Elfenromantik, der Geisterspuk bei Mondesschimmer, die Romantik der Ossianstimmungen, die dann der Däne Gade aufnahm, in die Instrumentalmusik ein. Seine „Lieder ohne Worte" setzen die Entwicklungslinie des kleineren lyrischen Charakterstücks für Klavier von Beethoven (Bagatellen), Field (Nocturnes), Schubert (Moments musicaux, Impromptus) und ihren älteren Vorgängern fort und wirkten in ihrer poetischen und feindetaillierten Art außerordentlich stark auf schaffende Zeitgenossen und Nachfolger. Darum ist's ungerecht, aus der Tatsache, daß er den Nachtseiten des Lebens, den Schmerzen und Leiden der Menschenseele in seiner Musik wenig Raum gönnte, weil er sie selbst nicht erfahren, ihm einen schweren Vorwurf zu machen. Nicht er selbst, sondern viele seiner zahllosen kleineren Nachfolger mit oft noch kleineren Talenten, die seine eigne idyllische, weiche und gemütvolle Natur zur Sentimentalität, Weichlichkeit und leeren Formglätte verwässerten und dem Namen der „Leipziger Schule" bald einen recht philiströsen Beigeschmack verliehen, tragen Schuld daran, daß wir heute an die Erfüllung der Ehrenpflicht herangehen müssen, des liebenswerten edlen Meisters Werke unsrem Musikleben in Haus und Konzert aufs neue zurückzugewinnen!

(since 1835), where he also founded the Conservatorium (1843 with Schumann, Hauptmann, David, and others), his permanent residence there being only temporarily interrupted by short stays in Berlin, (where he was engaged under King Friedrich Wilhelm IV. in the years 1841, 42, 45) and a few concert-tours. The death of his fondly cherished sister Fanny hastened his own untimely death. —

Musicians of the present day are as prone to under-estimate Mendelssohn, as his contemporaries were to over-rate him. He was not only a Master of form based upon the classic, he and, in a still higher degree, Schumann, are our most prolific romantic composers, Marschner and Weber their greatest predecessors. With Mendelssohn, the romantic world abounding with elves, hob-goblins and sprites, haunting the moonlight nights, the romance of the Ossian legends, found their way into instrumental music, and were taken up by the Dane Niels Gade. His "Songs without Words" continue the line of development of the shorter characteristic lyrics for the piano by Beethoven (Bagatellen), Field (Nocturnoes) and Schubert (Moments musicaux, Impromptus), and their earlier predecessors, and exerted, by virtue of their poetic conception and finely worked out detail a strong and lasting influence upon his musical contemporaries and successors. And hence, it is unfair to cast the grievous reproach at him that, owing to his never having known the dark sides of life, the sorrows and anguish of the human soul, he did not assign them much space in his music. Not he himself, but many of his numberless minor successors, most of them with lesser talents, who in their own milk and watery style so diluted the Master's own idyllic, rich and emotional spirit to a style of sentimentality, mawkish sensibility and empty form, as to give it a bye-taste of the pedantic, — are to blame for the deplorable fact, that we have still to fulfil our long neglected duty of honour and win back to our homes and concert-halls the works of the Master who so deservedly merits our love and veneration.

vatoire de cette ville (1843, avec Schumann, Hauptmann, David etc.). Sauf de courts moments d'activité à Berlin (en 1841, 1842 et 1845, sous Frédéric-Guillaumne IV.) et quelques tournées artistiques, il se consacra désormais entièrement à ces deux institutions. Le décès de sa sœur tendrement aimée Fanny hâta sa propre mort.

On tend aujourd'hui à diminuer la valeur de Mendelssohn, comme on tendait jadis à l'exagérer. Il ne fut pas seulement un maître par la perfection de sa forme, inspirée des classiques; lui et Schumann (mais ce dernier à un degré plus élevé encore) constituent les personnifications les plus pures du romantisme musical, dont Marschner et Weber furent les grands précurseurs. Avec Mendelssohn, l'évocation du monde surnaturel entre dans le domaine de la musique instrumentale, les rondes des Elfes évoluant dans la magie des clairs de lune, tout ce romantisme ossianique que le danois Niels Gade devait lui emprunter plus tard. Ses *Romances sans Paroles*, dans lesquelles se développe le genre de la petite pièce lyrique pour piano, telle que nous la trouvons dans les *Bagatelles* de Beethoven, les *Nocturnes* de Field, les *Moments musicaux* de Schubert et chez leurs prédécesseurs de l'ancienne école, exercèrent, grâce à leur charme poëtique, à la fine ciselure du détail, une influence extraordinairement puissante sur les compositeurs contemporains du maître, comme sur ceux qui le suivirent. C'est pourquoi il est souverainement injuste de faire à celui-ci un grief de n'avoir pas fait place, dans son art souriant à l'expression des douleurs de l'âme, que son heureuse vie ignora. Ce n'est pas à lui-même, c'est à la plus grande partie de ses innombrables épigones qui, avec un talent souvent médiocre, firent dégénérer en sentimentalité, en fadeur, en de creuses qualités formelles, sa muse idyllique, tendre et enjouée, qu'est dû ce renom d'«amateurisme» qui s'attacha bientôt à l'école de Leipzig; c'est par eux que nous nous trouvons aujourd'hui dans la nécessité, dans le devoir de travailler à la restauration, au concert comme au salon, des œuvres charmantes et nobles de Mendelssohn.

Dr. Walter Niemann.

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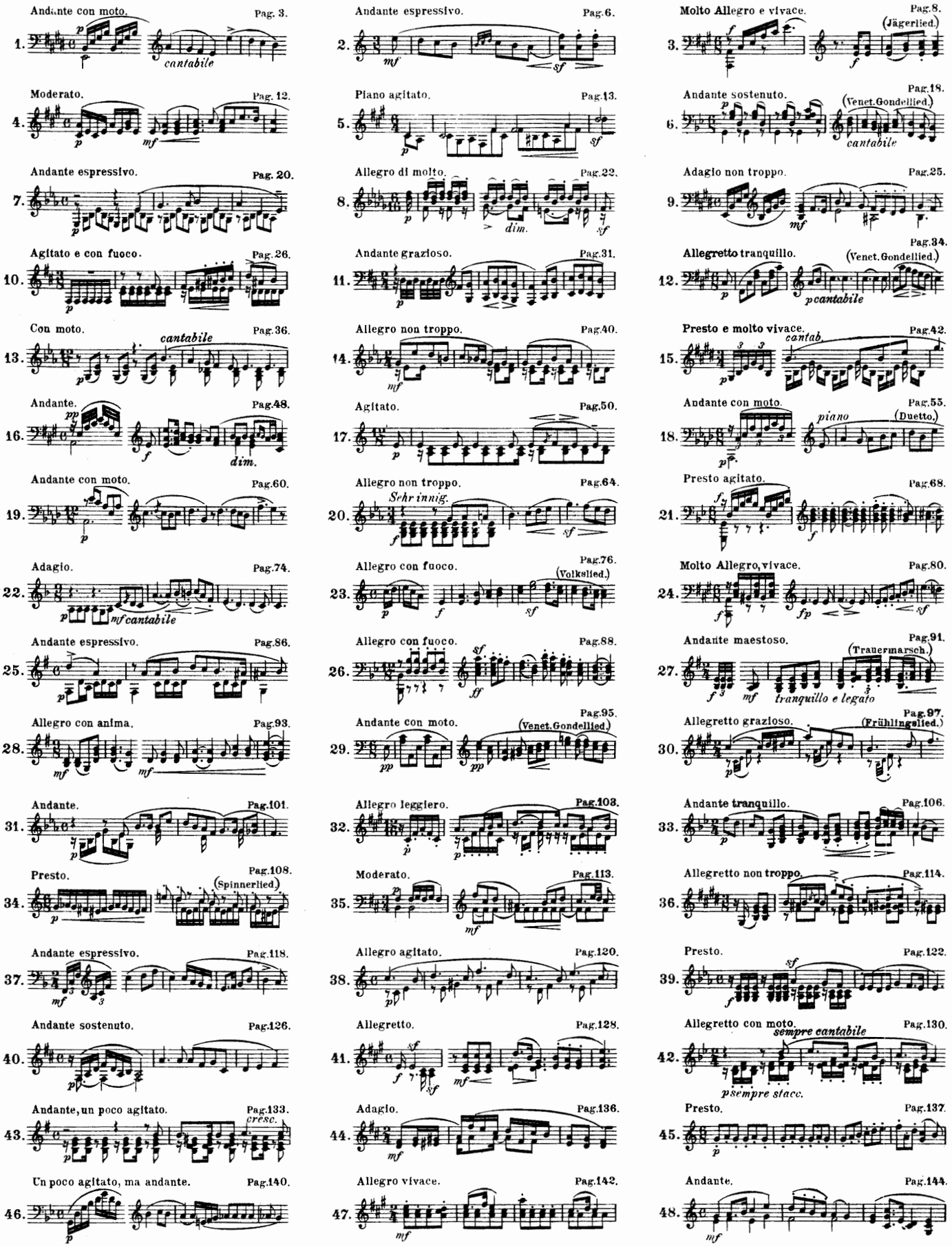
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48.

Lieder ohne Worte.

Chants sans paroles — Songs without Words.

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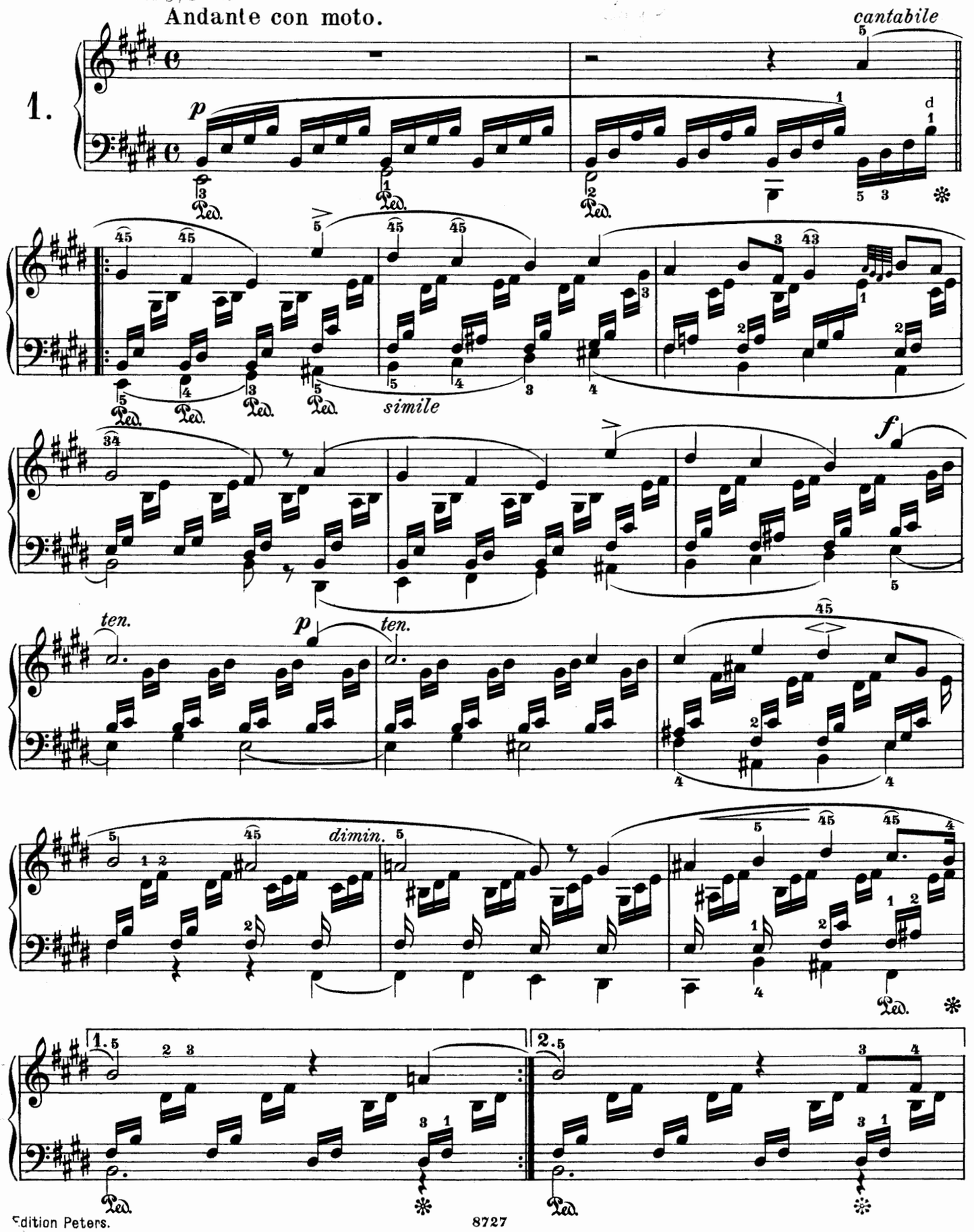
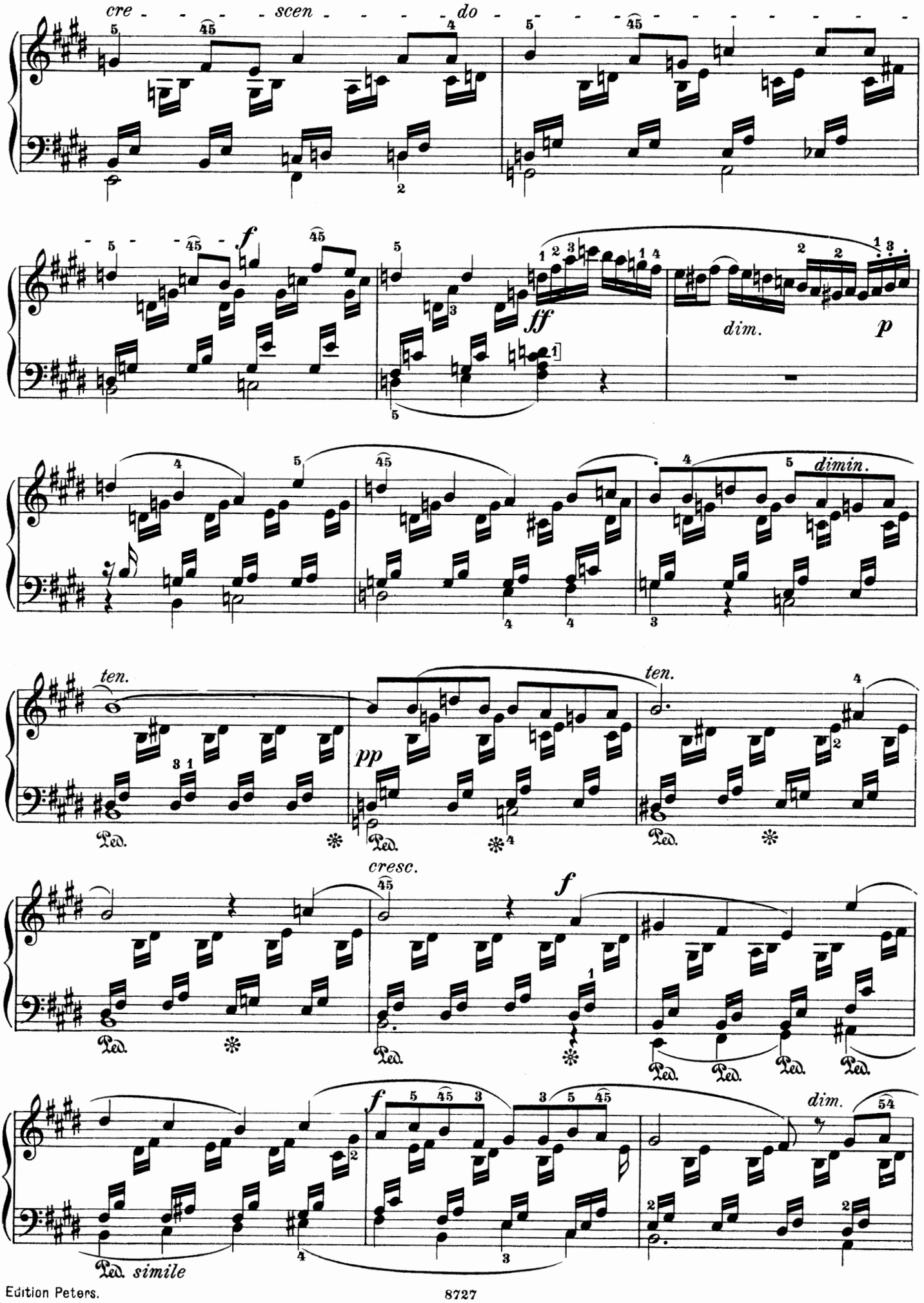
Mendelssohn, Op. 19. № 1.

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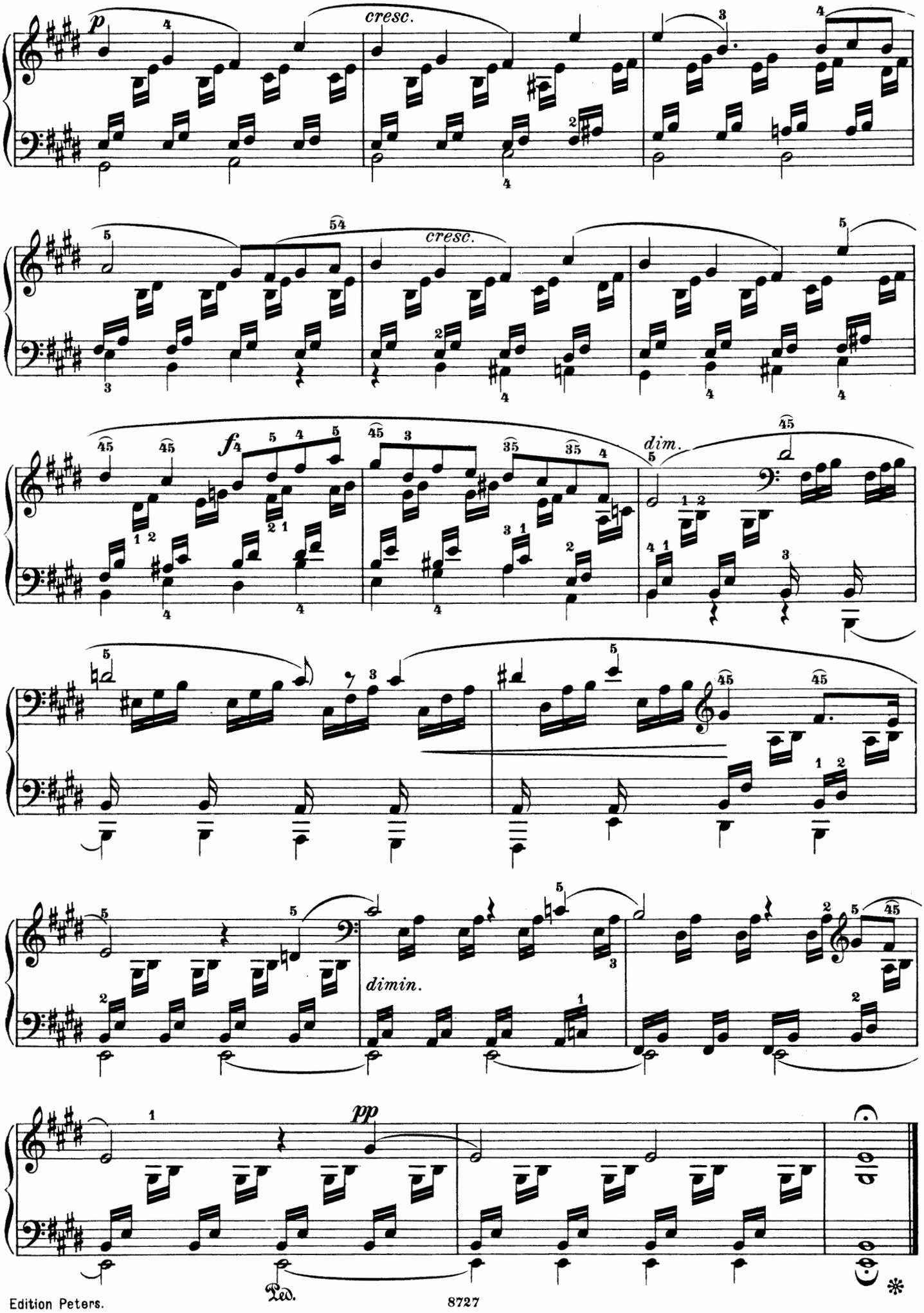
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Andante espressivo.

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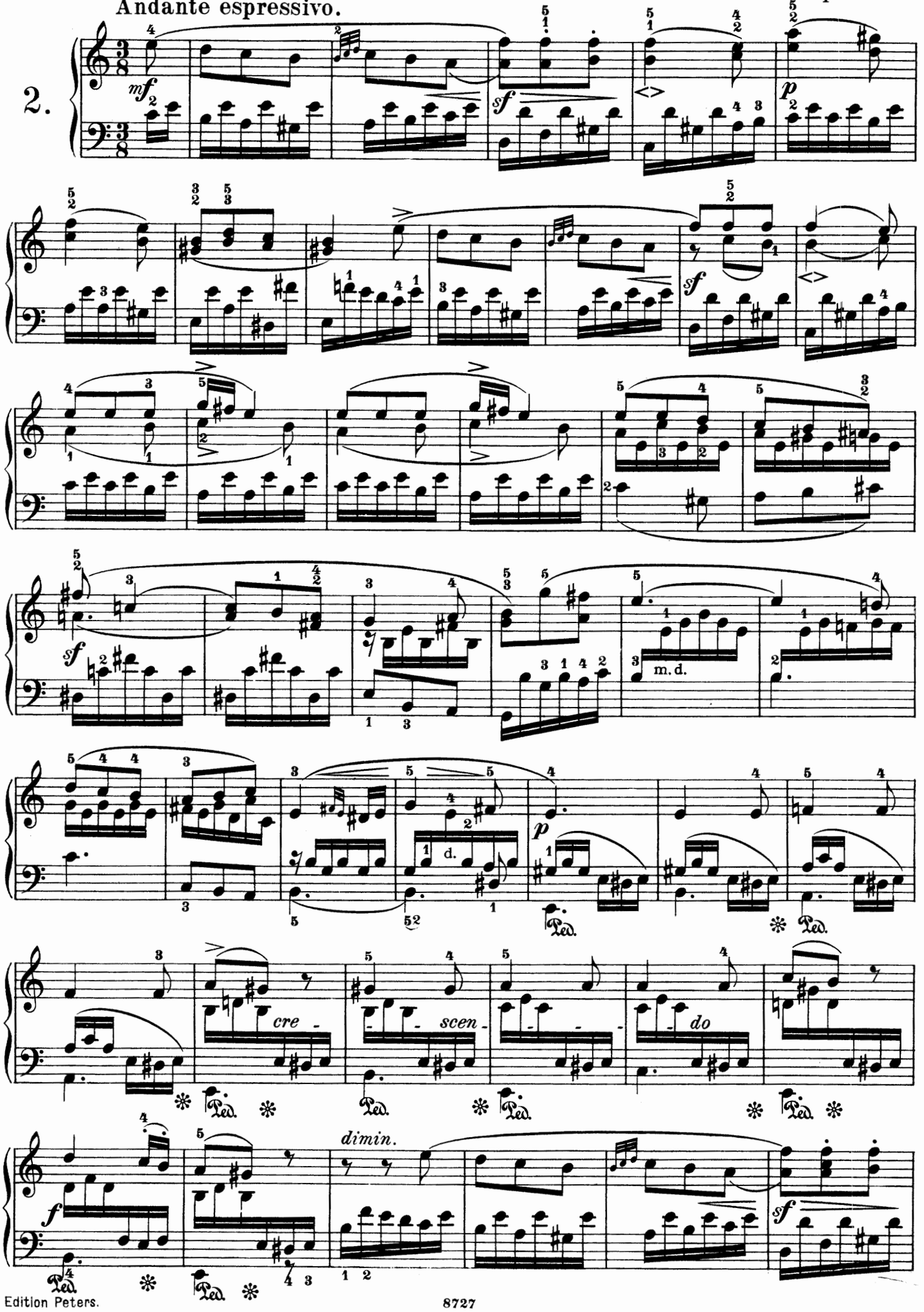

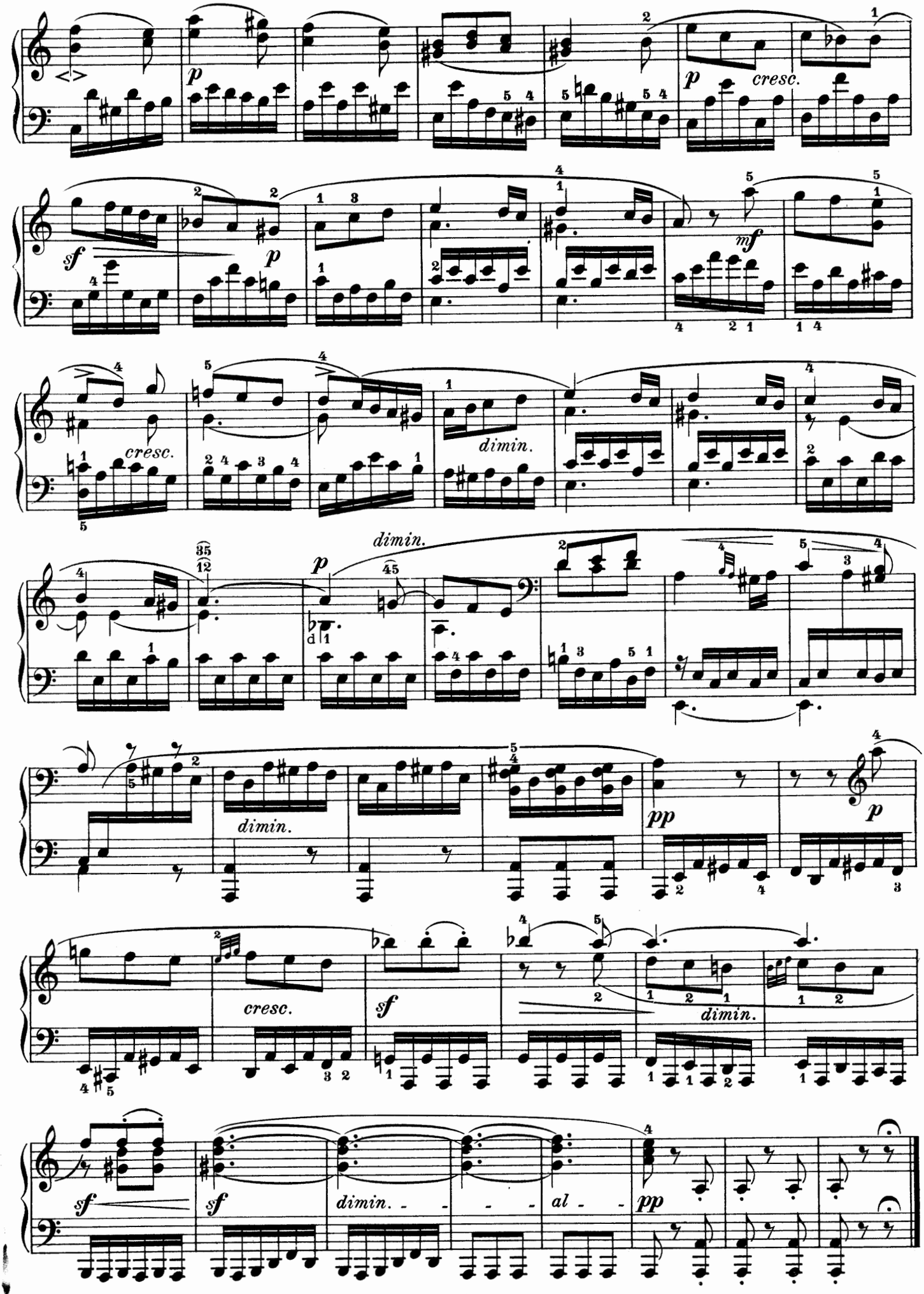
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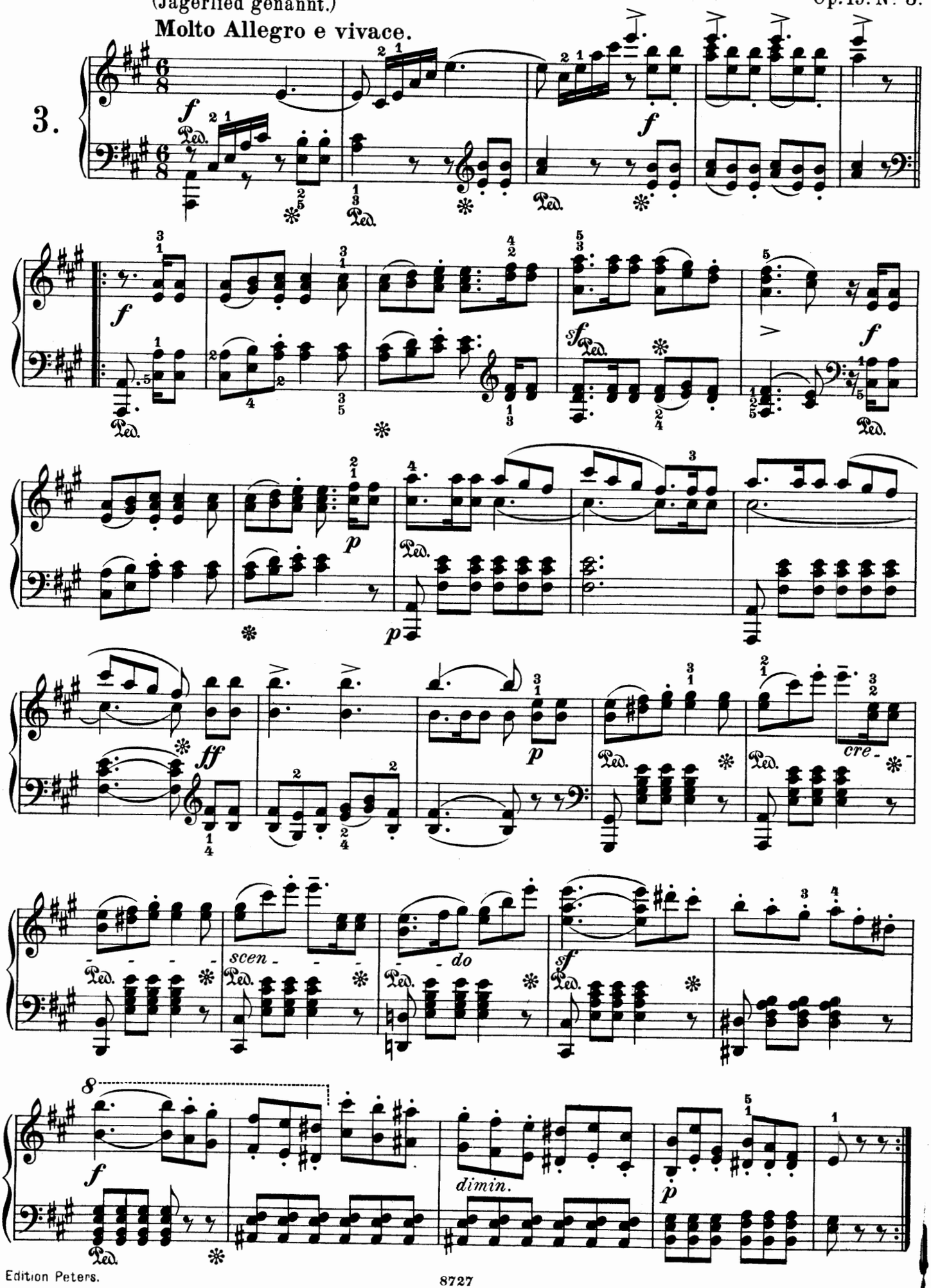
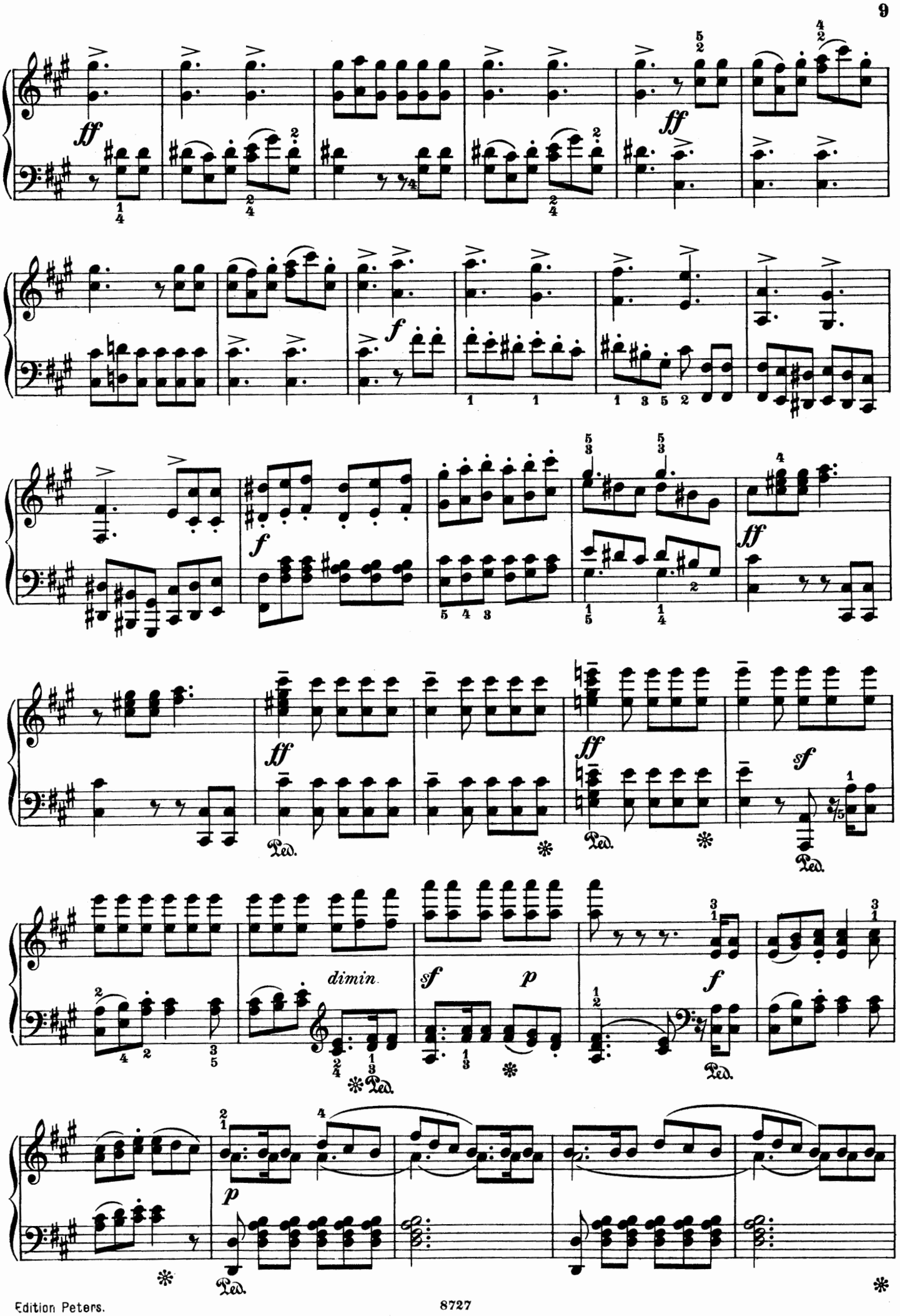
(Jägerlied genannt.)

Op. 19. Nº 3.

Molto Allegro e vivace.

3.

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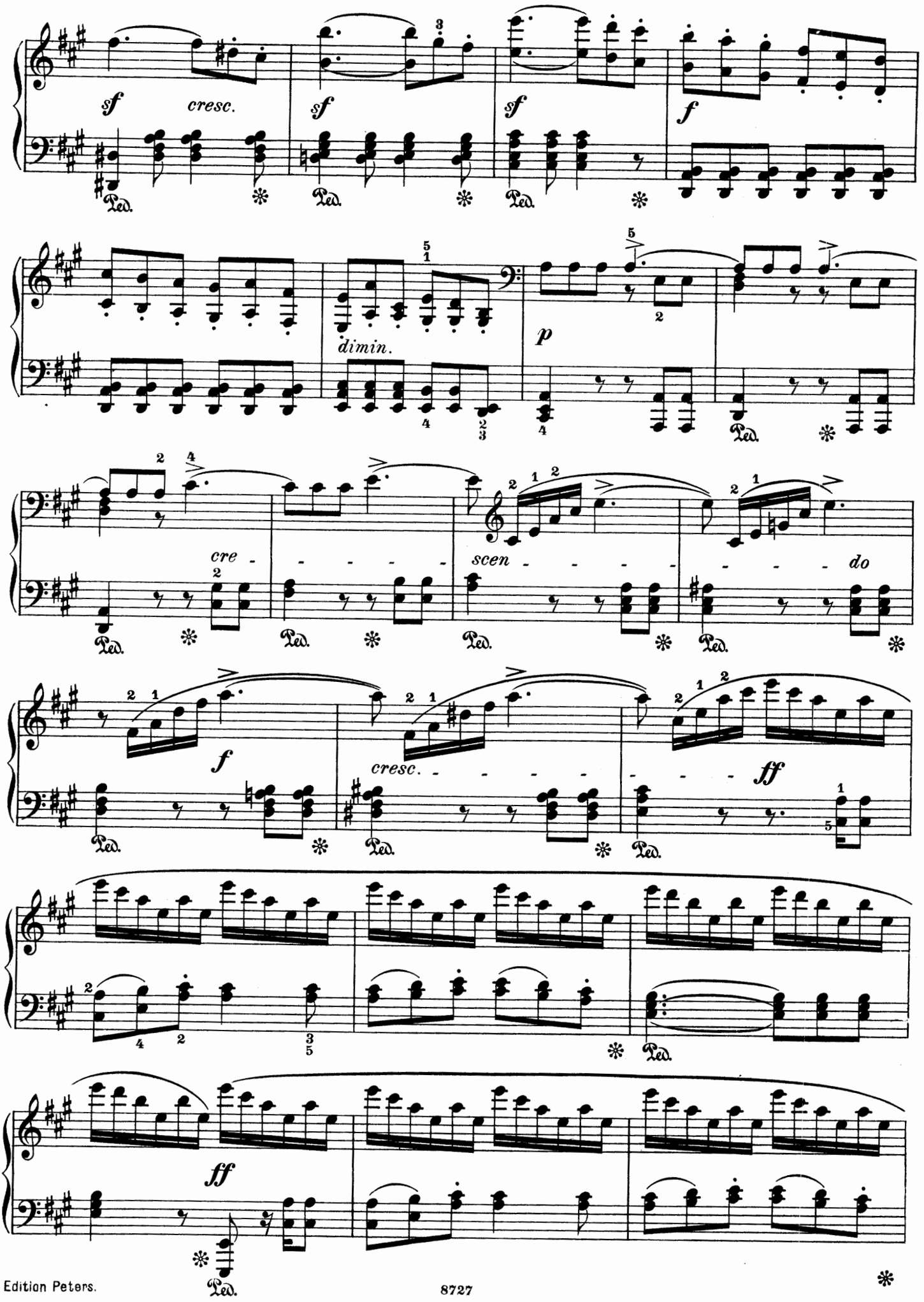
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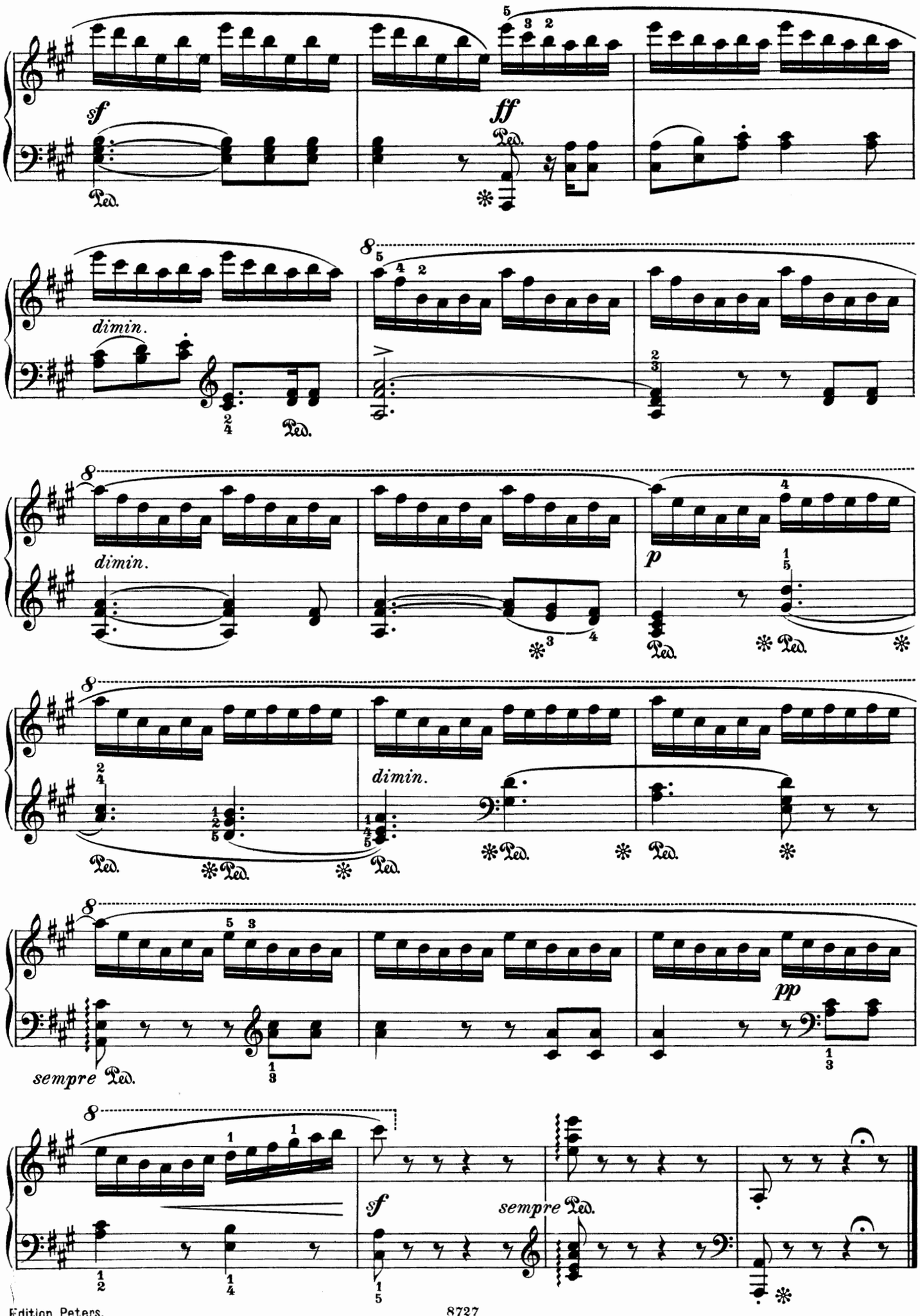
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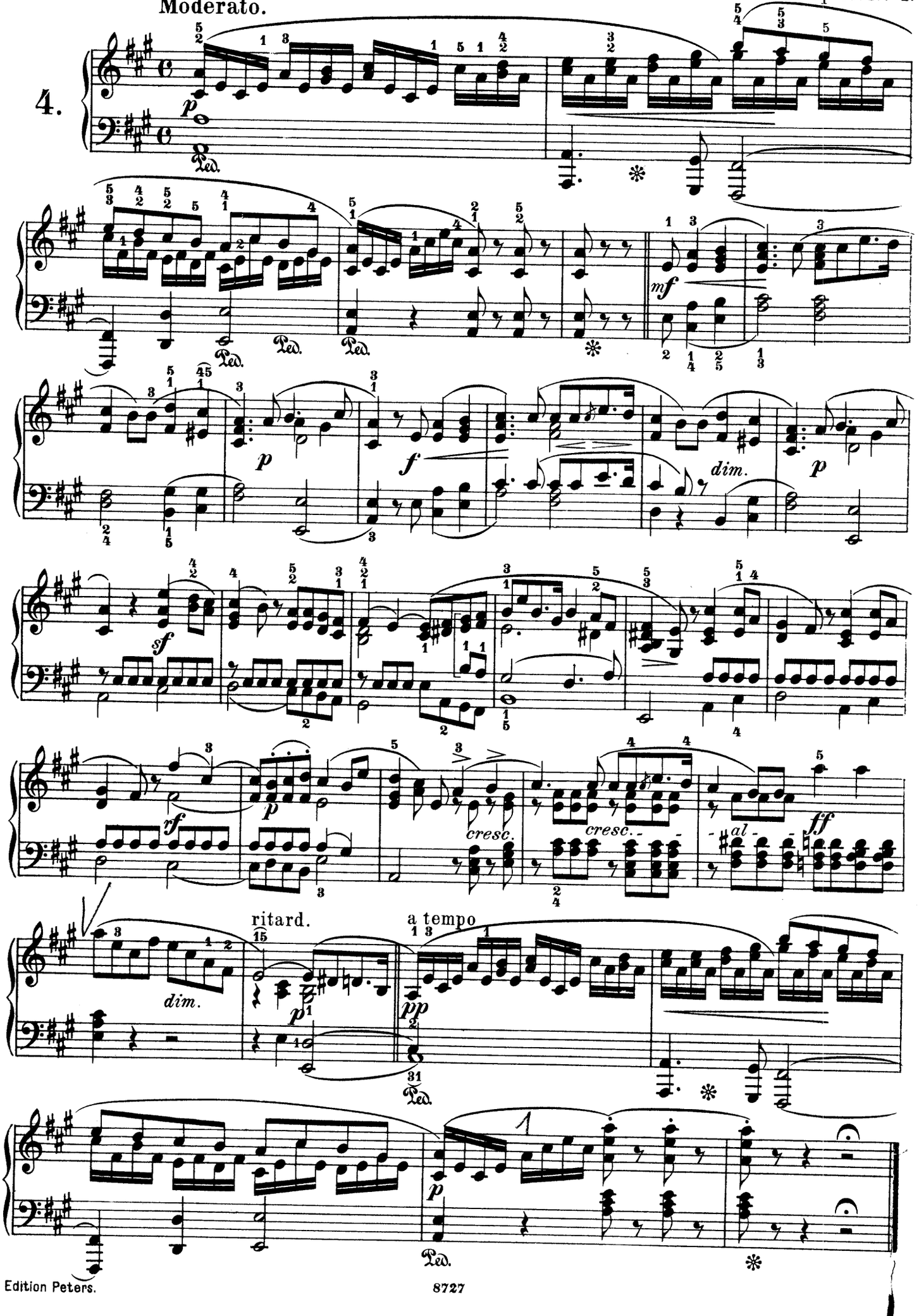

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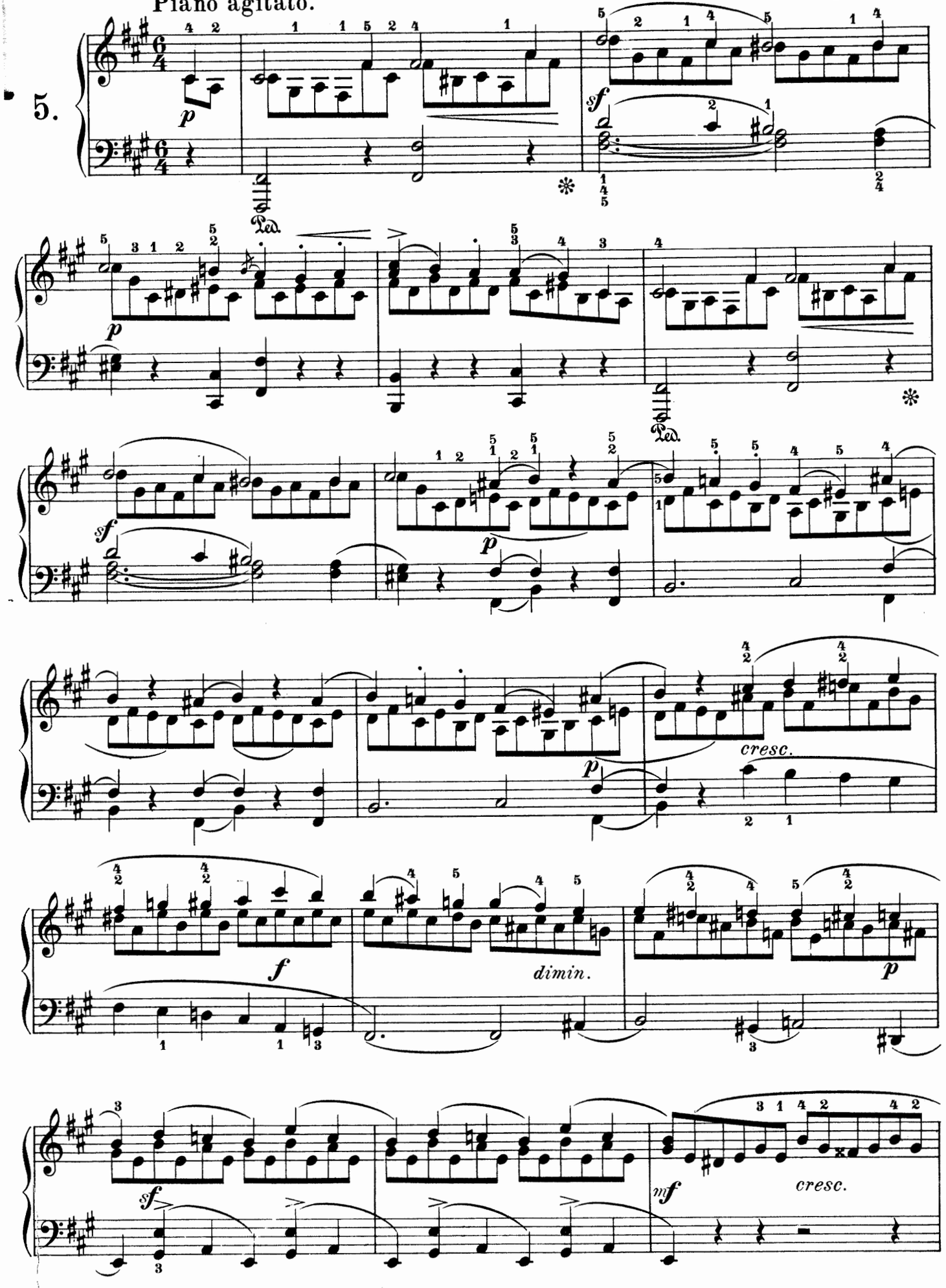

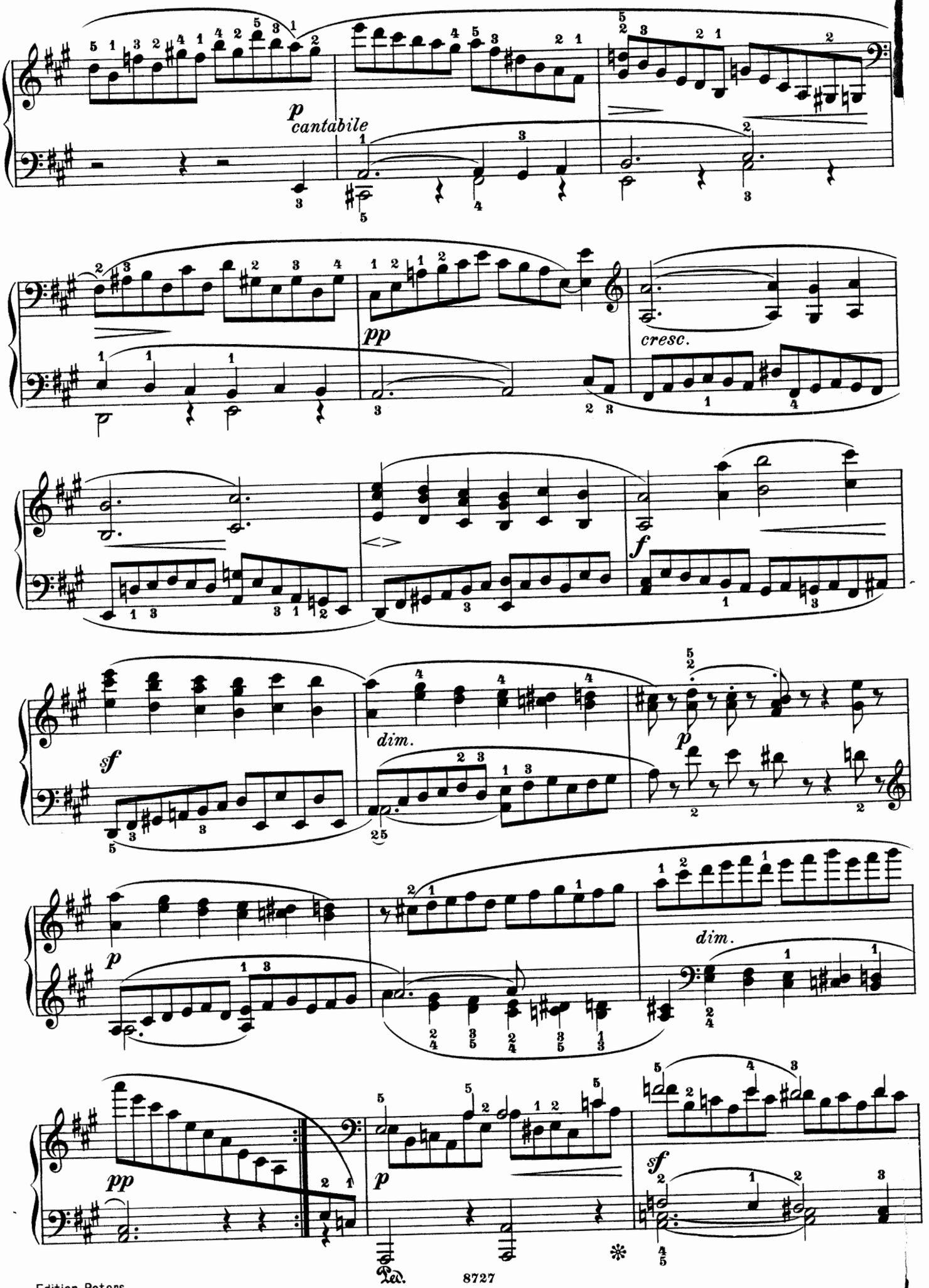
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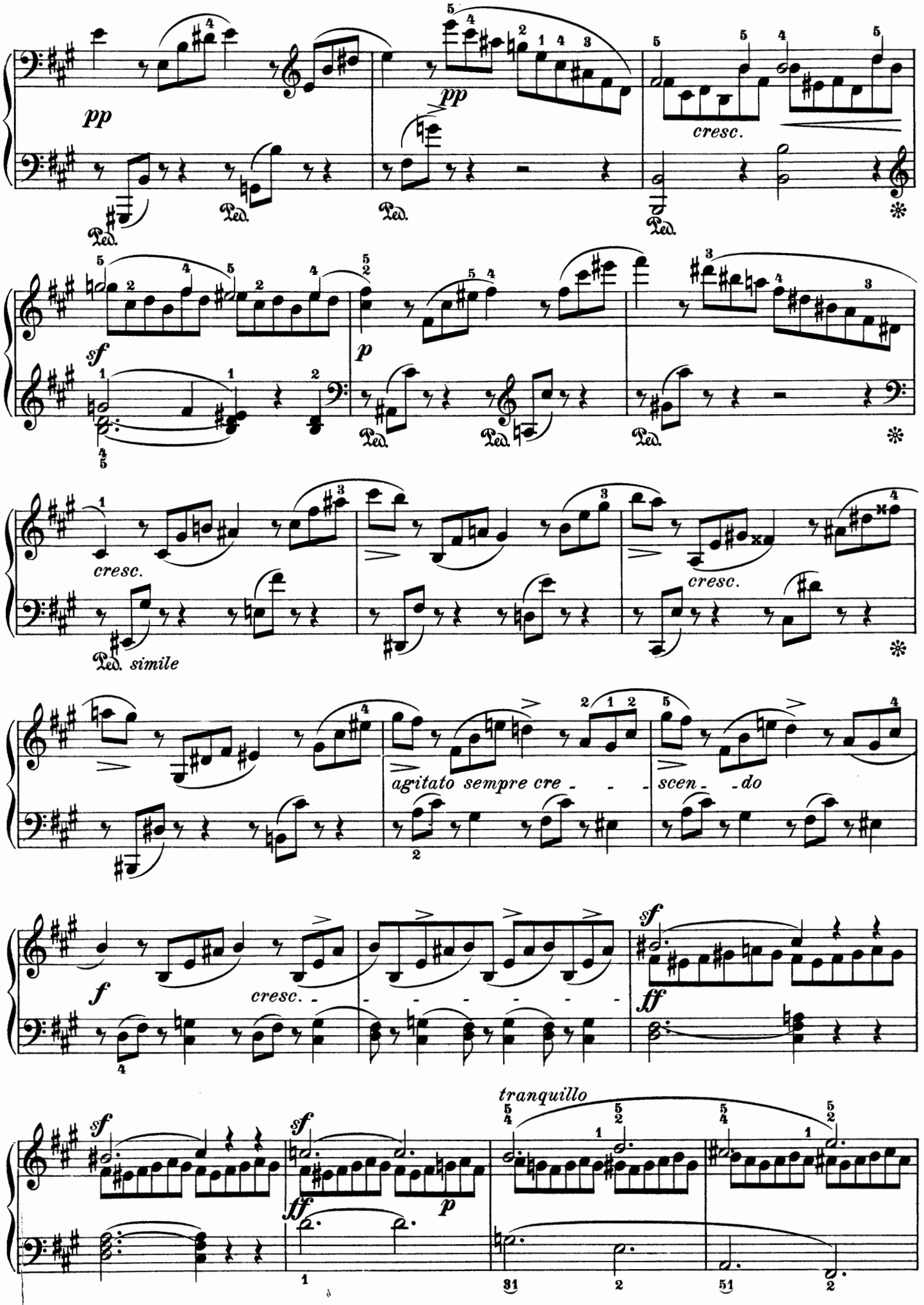
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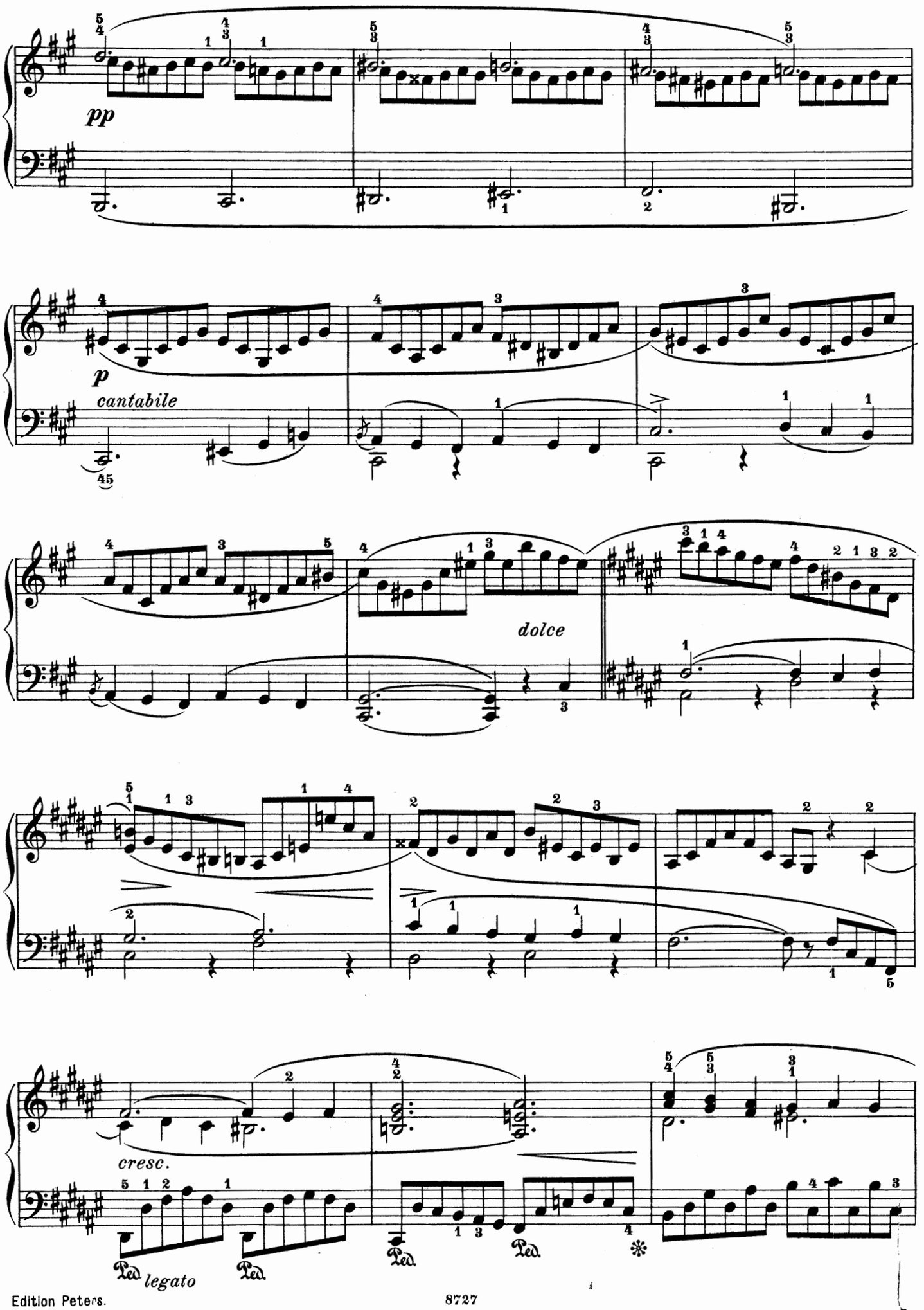
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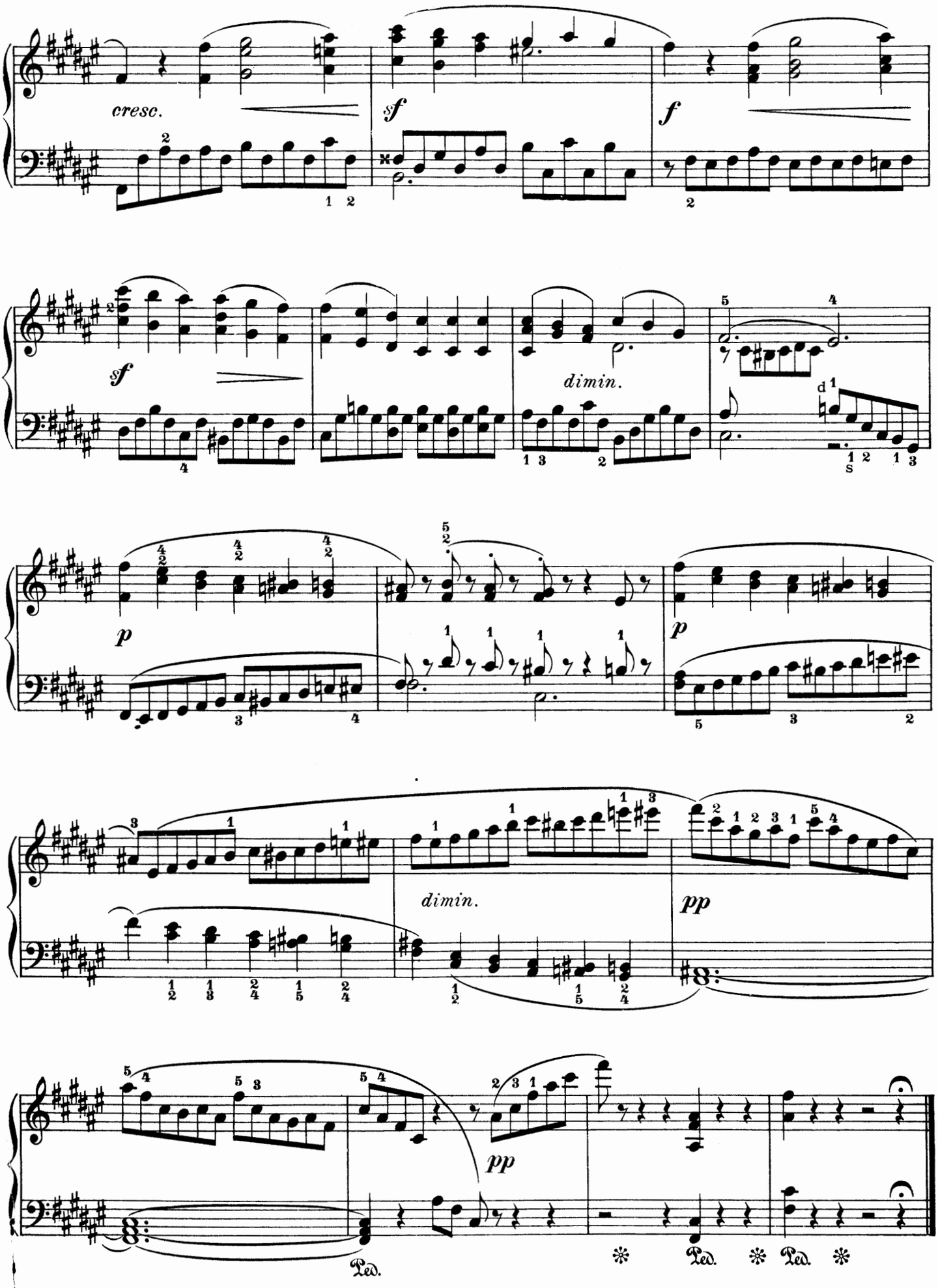
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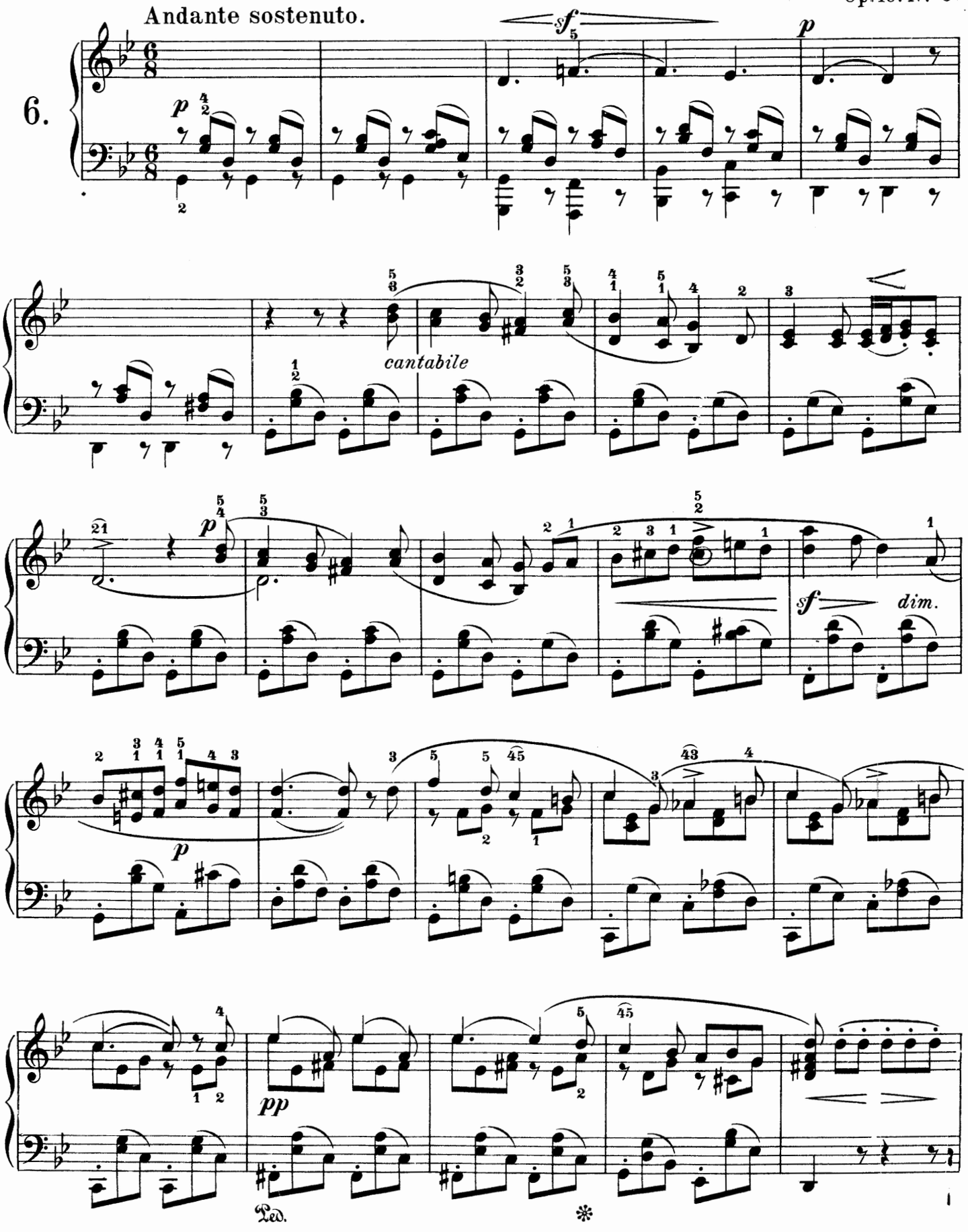
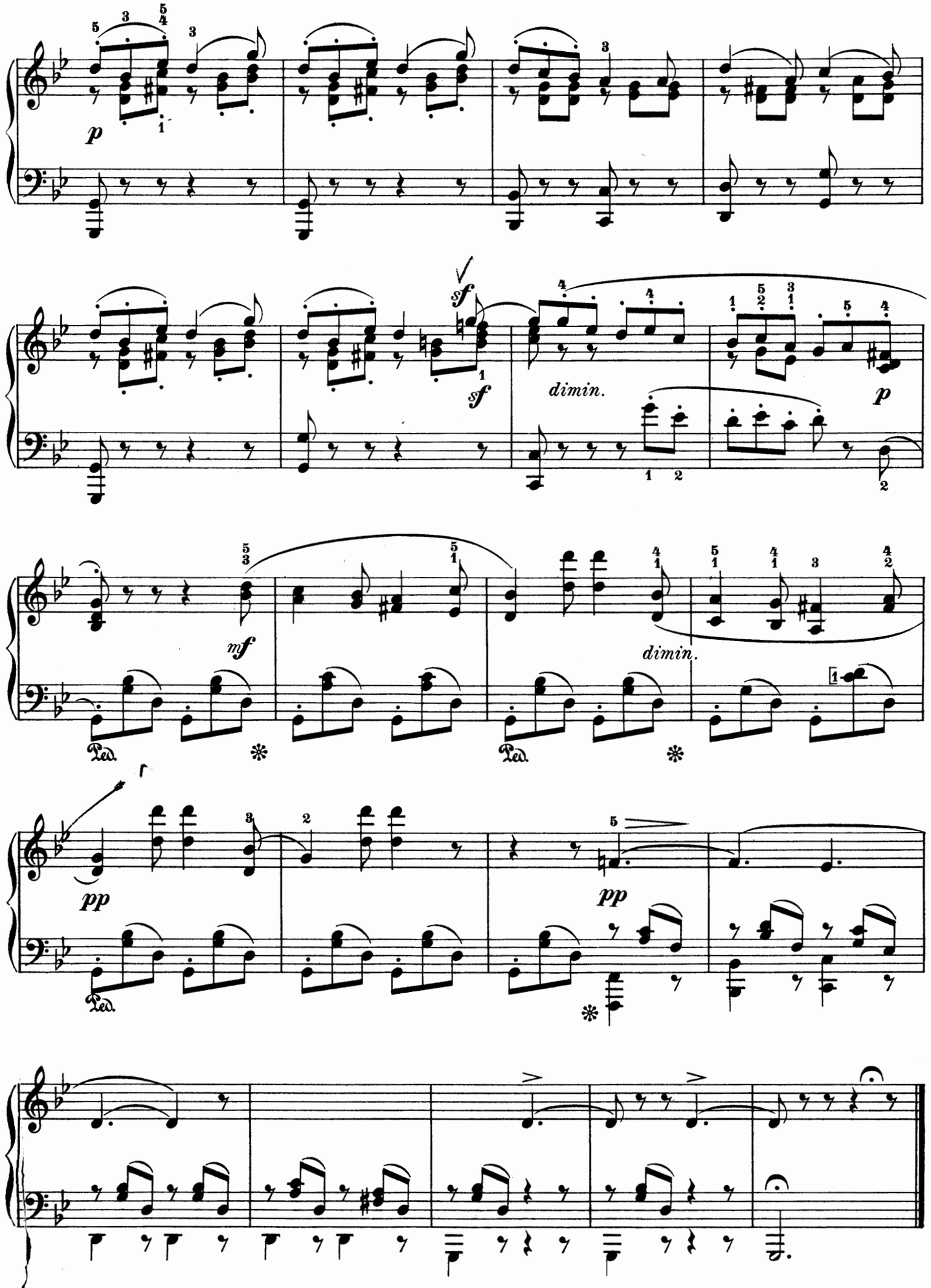
Venetianisches Gondellied.

Op. 19. Nº 6.

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Andante espressivo.

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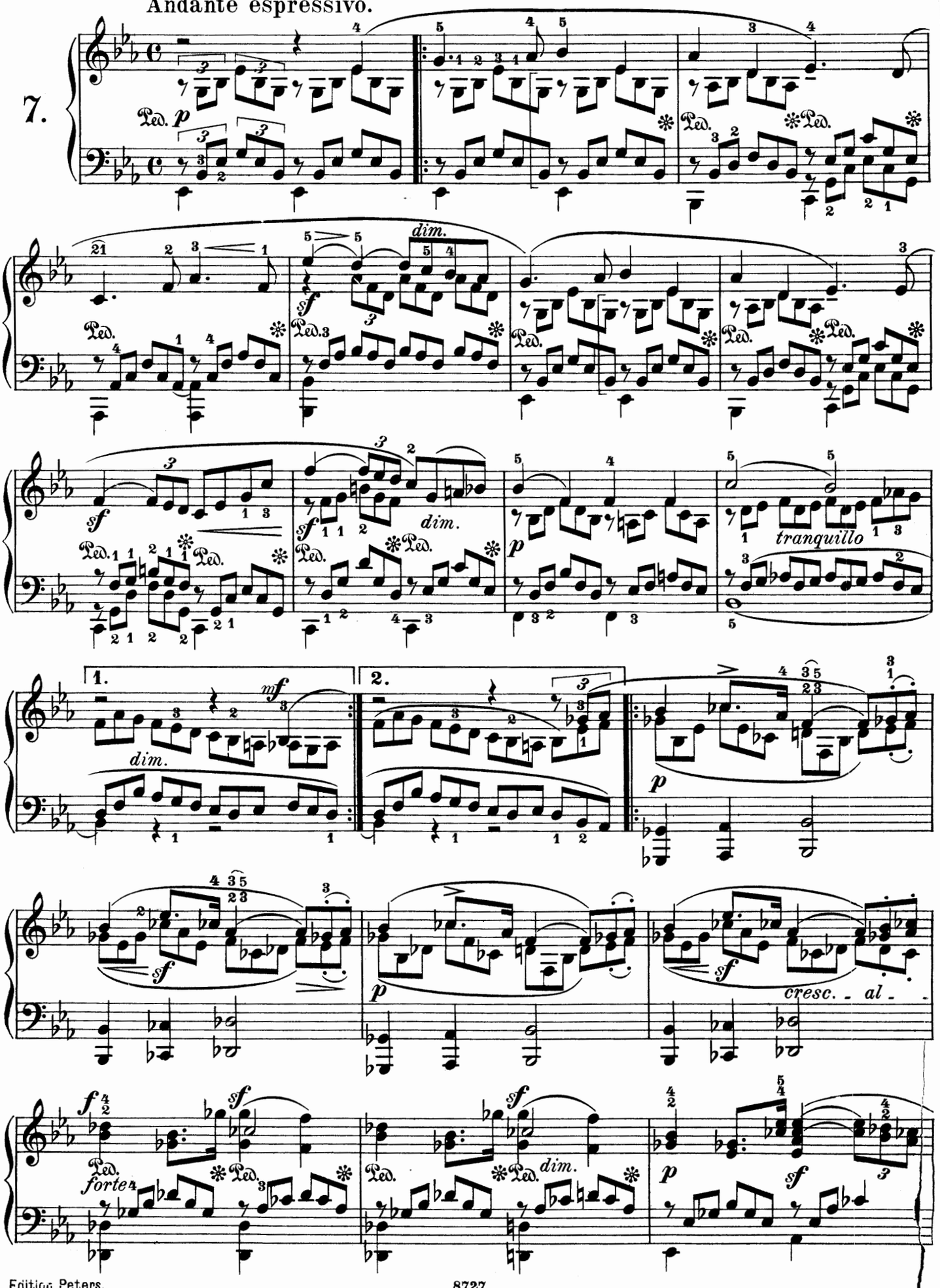

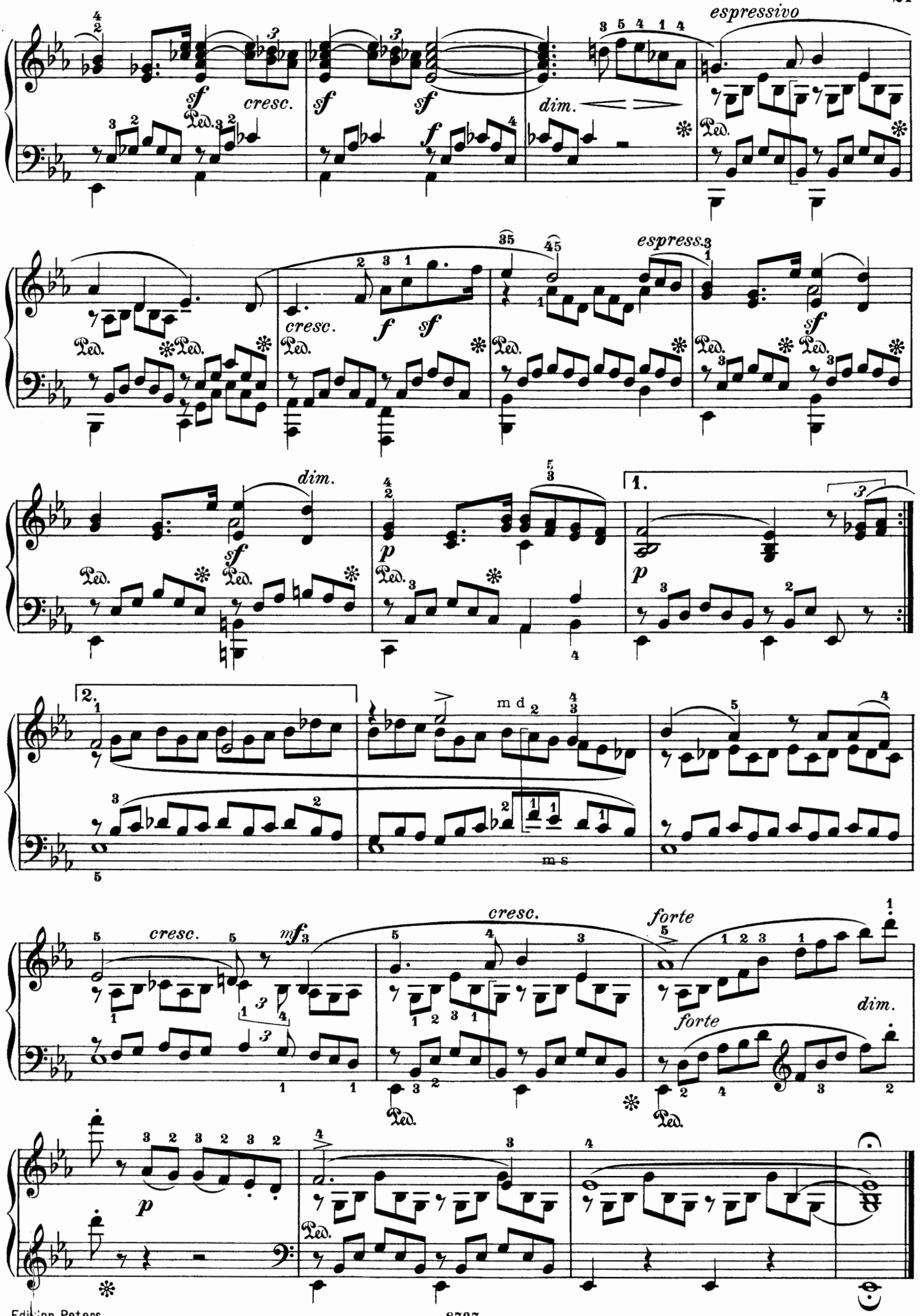
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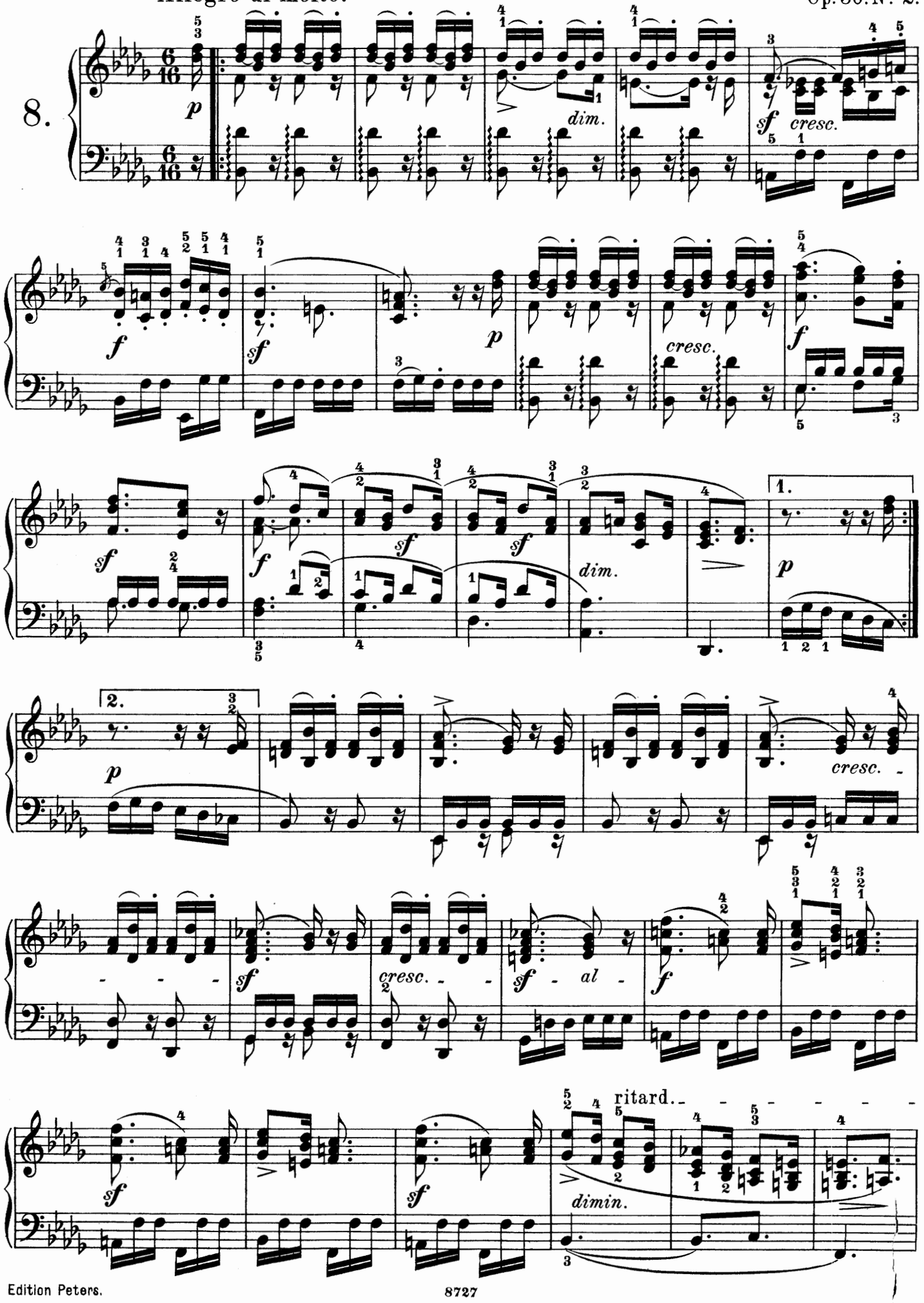
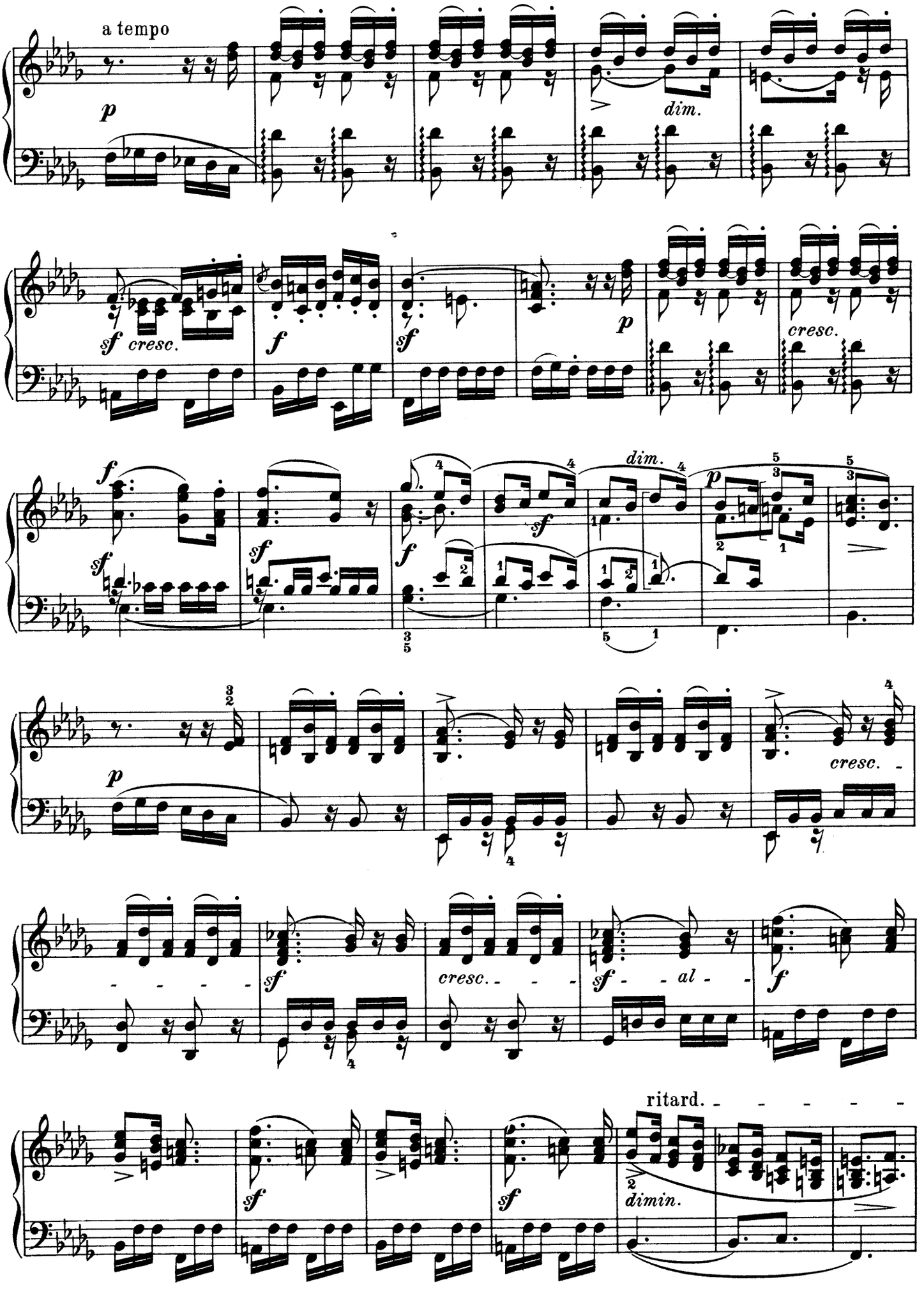
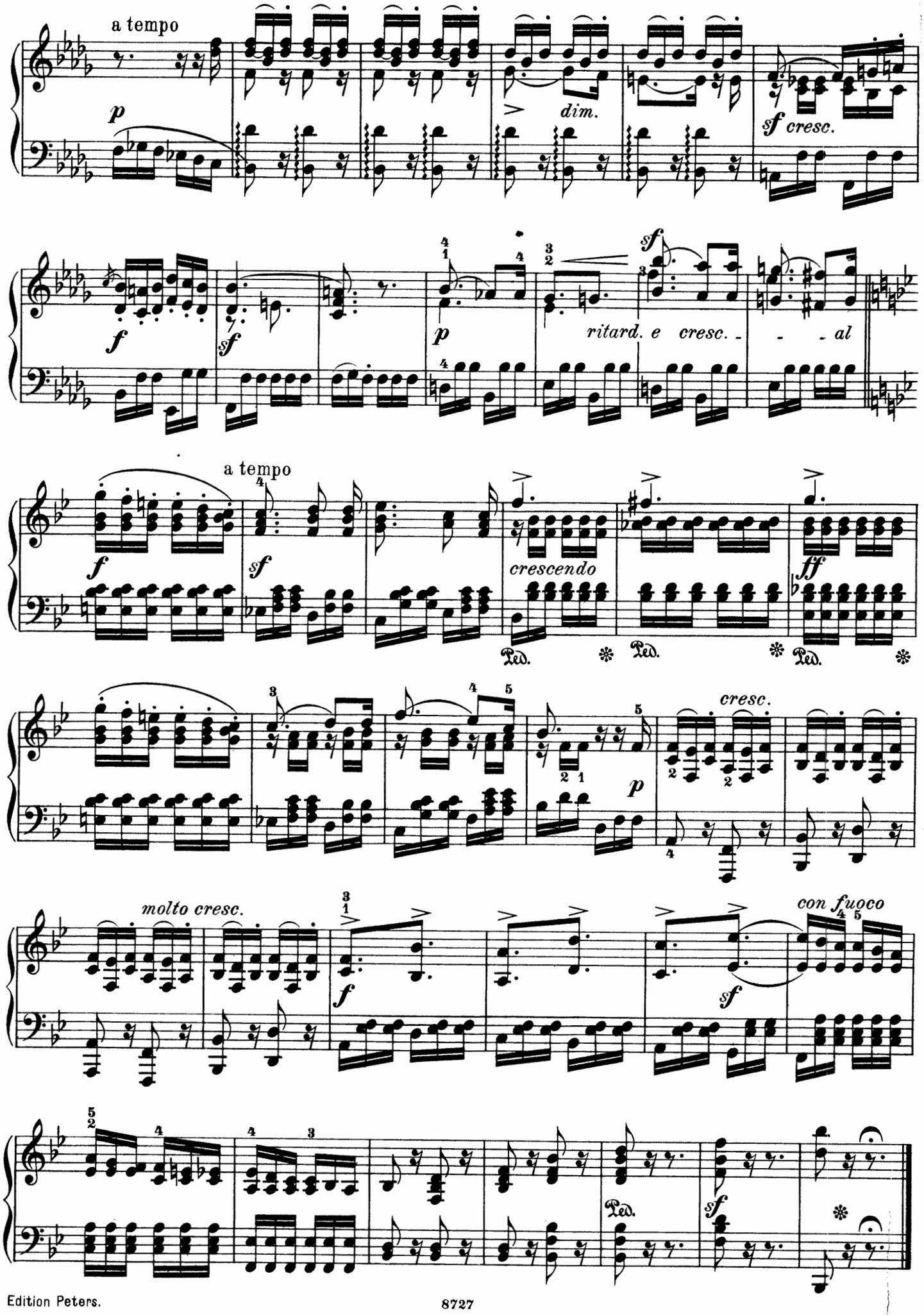
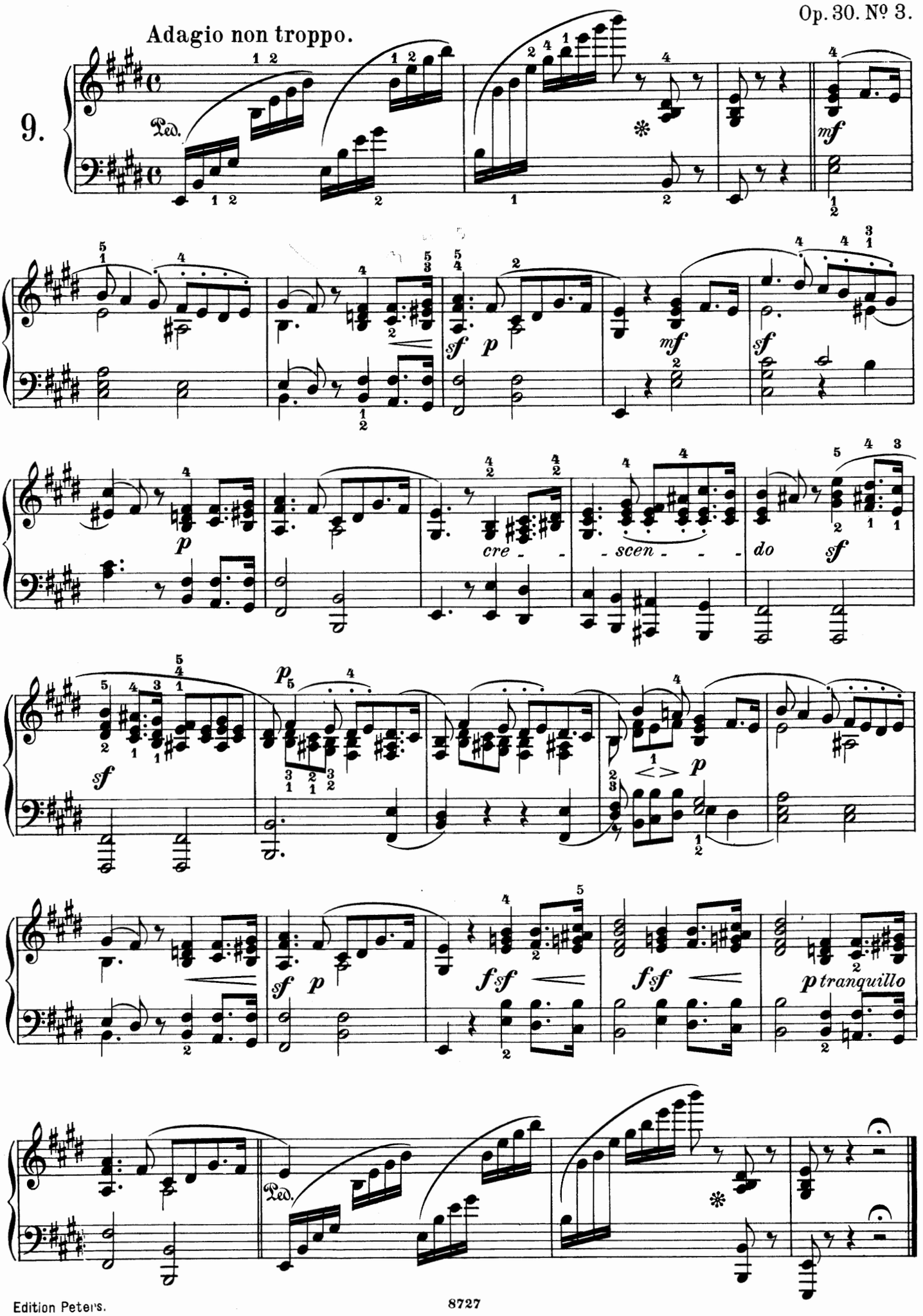
Allegro di molto.

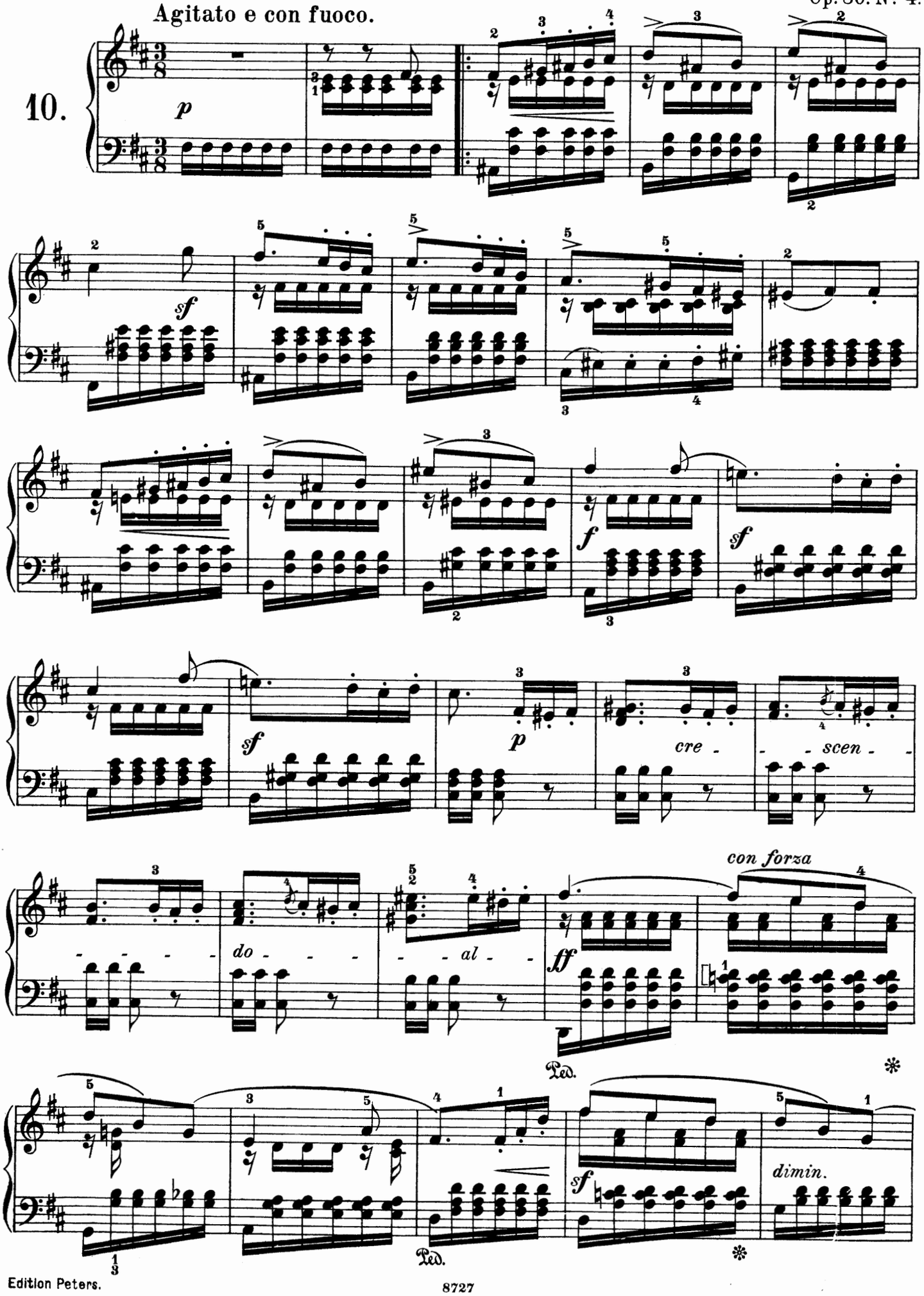
Op. 30. Nº 2.

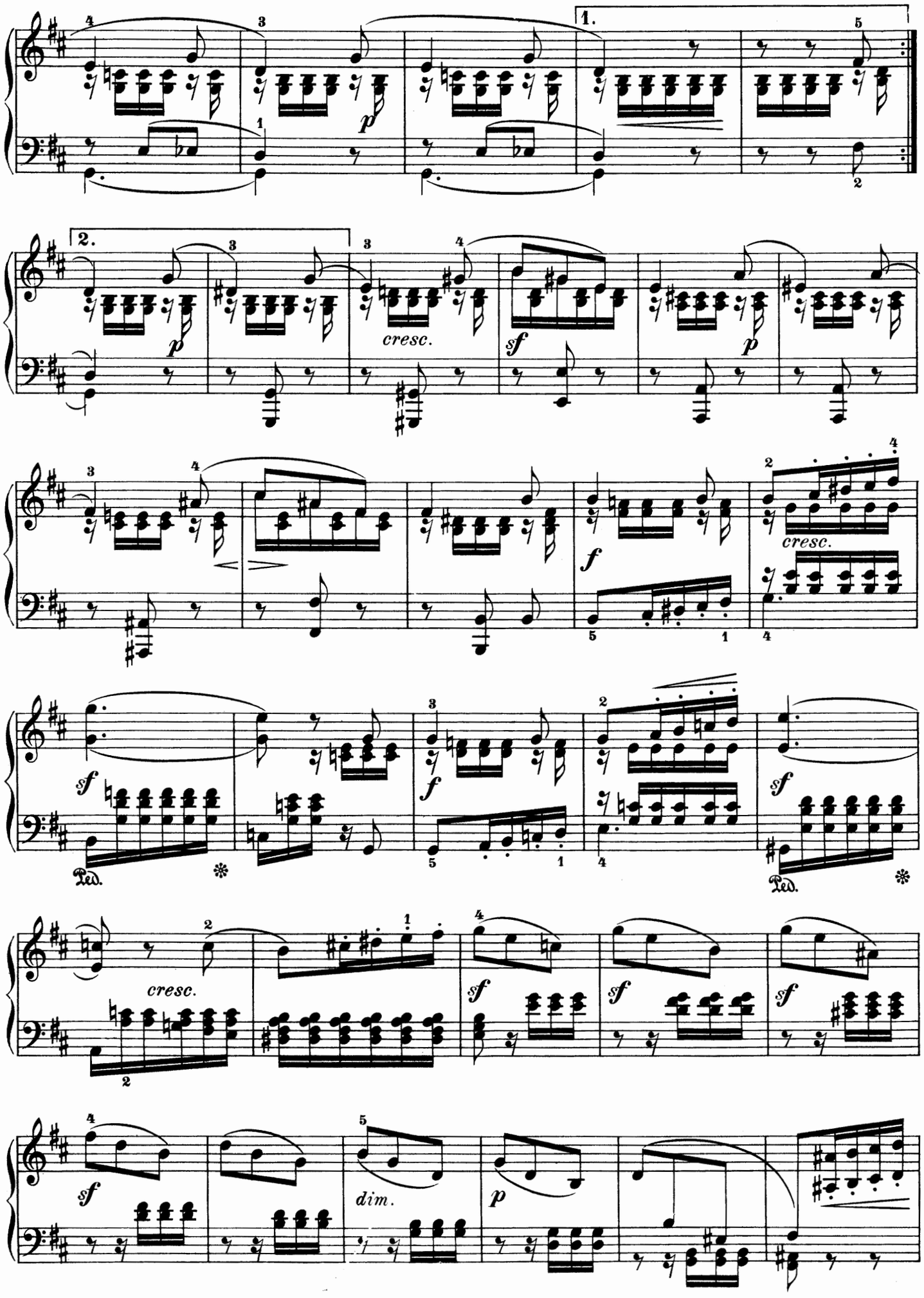


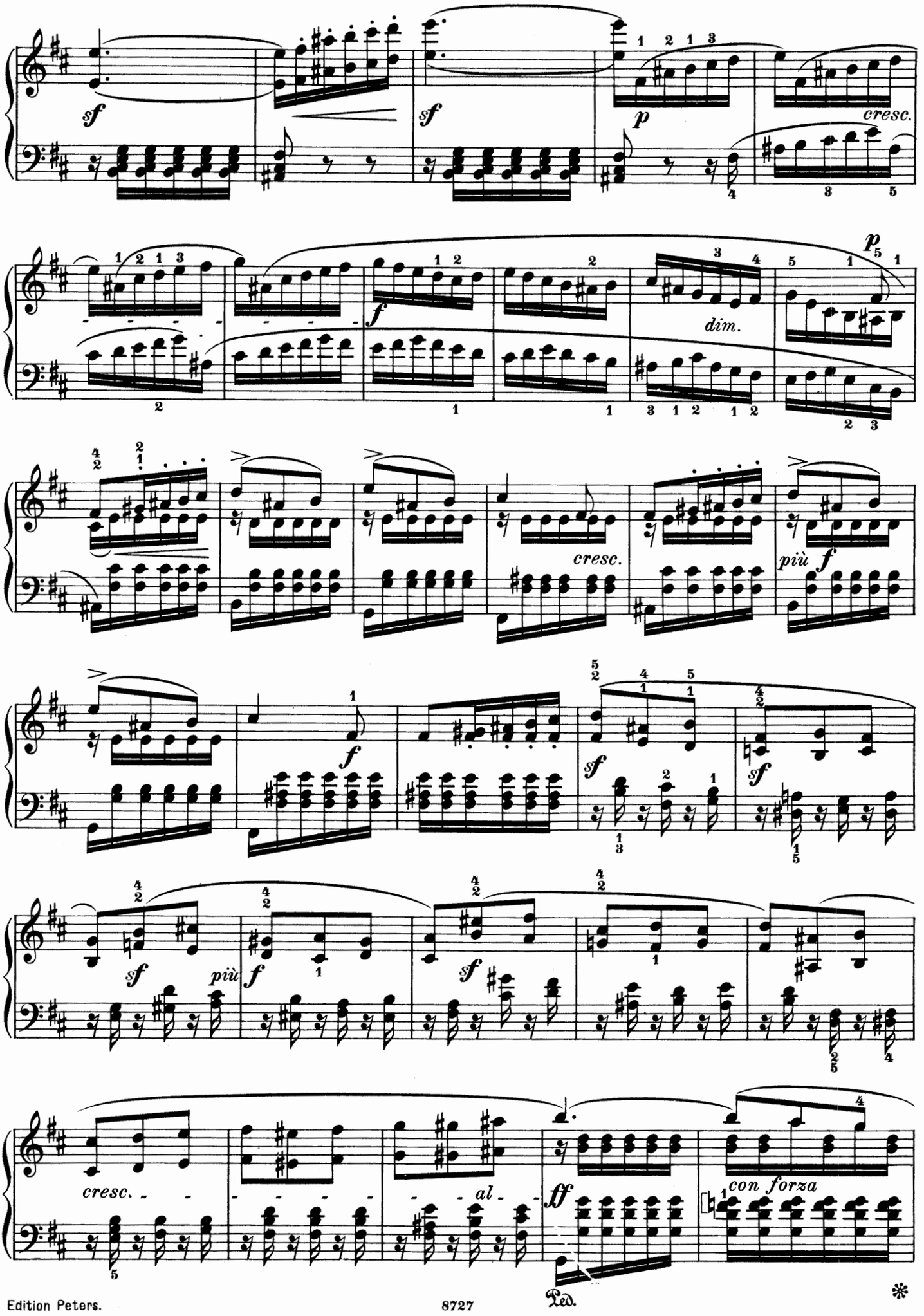

a tempo
p
dim.
sf cresc.
f
sf
p
cresc.
f
sf
sf
f
sf
dim.
p
p
cresc.
sf
cresc.
sf
al
f
sf
sf
ritard.
dimin.

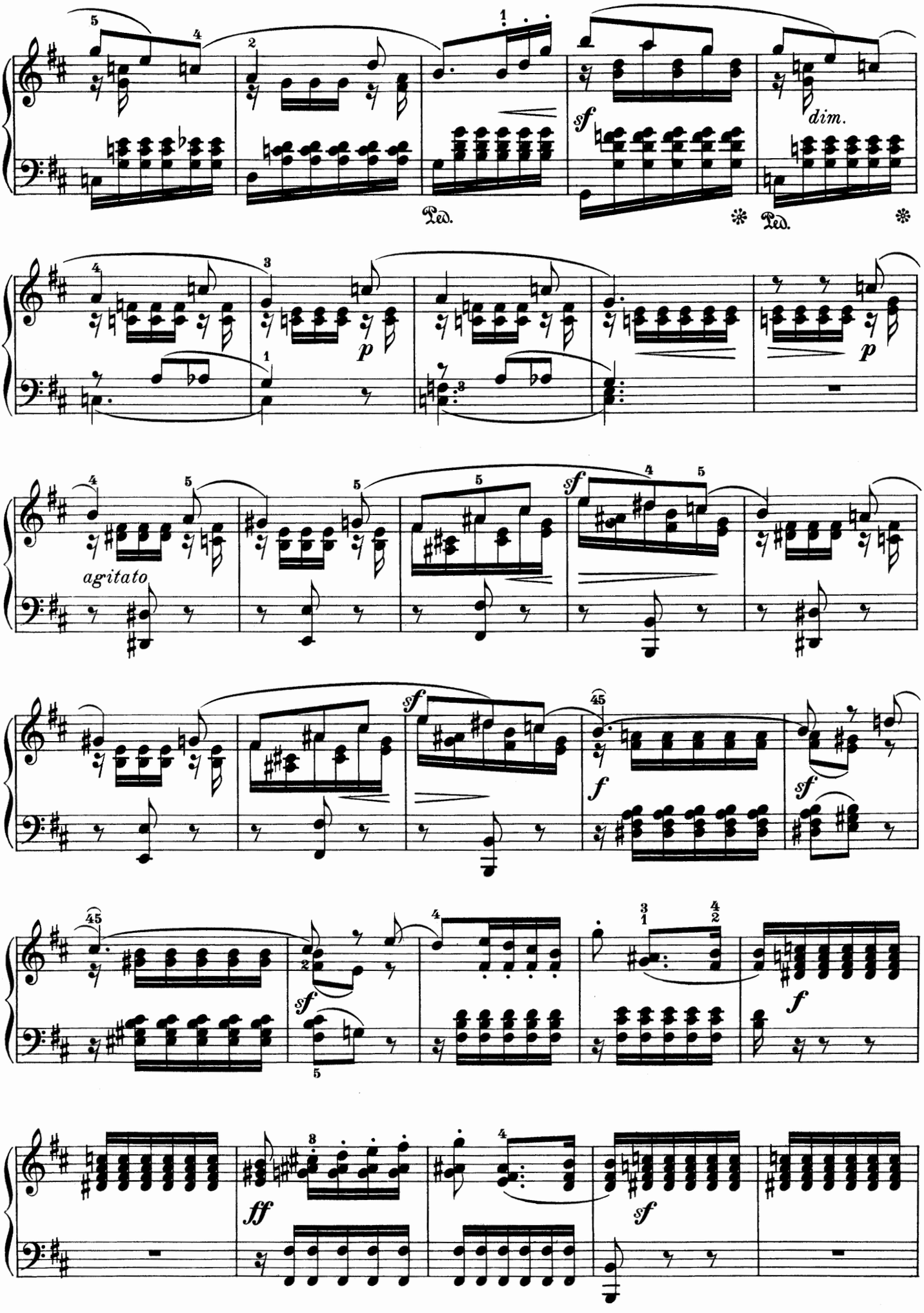

a tempo
p
dim.
sf cresc.
f
sf
p
ritard. e cresc. - - - al
sf
a tempo
f
sf
crescendo
ff
Ped.
Ped.
Ped.
cresc.
p
molto cresc.
f
sf
con fuoco
Ped.
sf

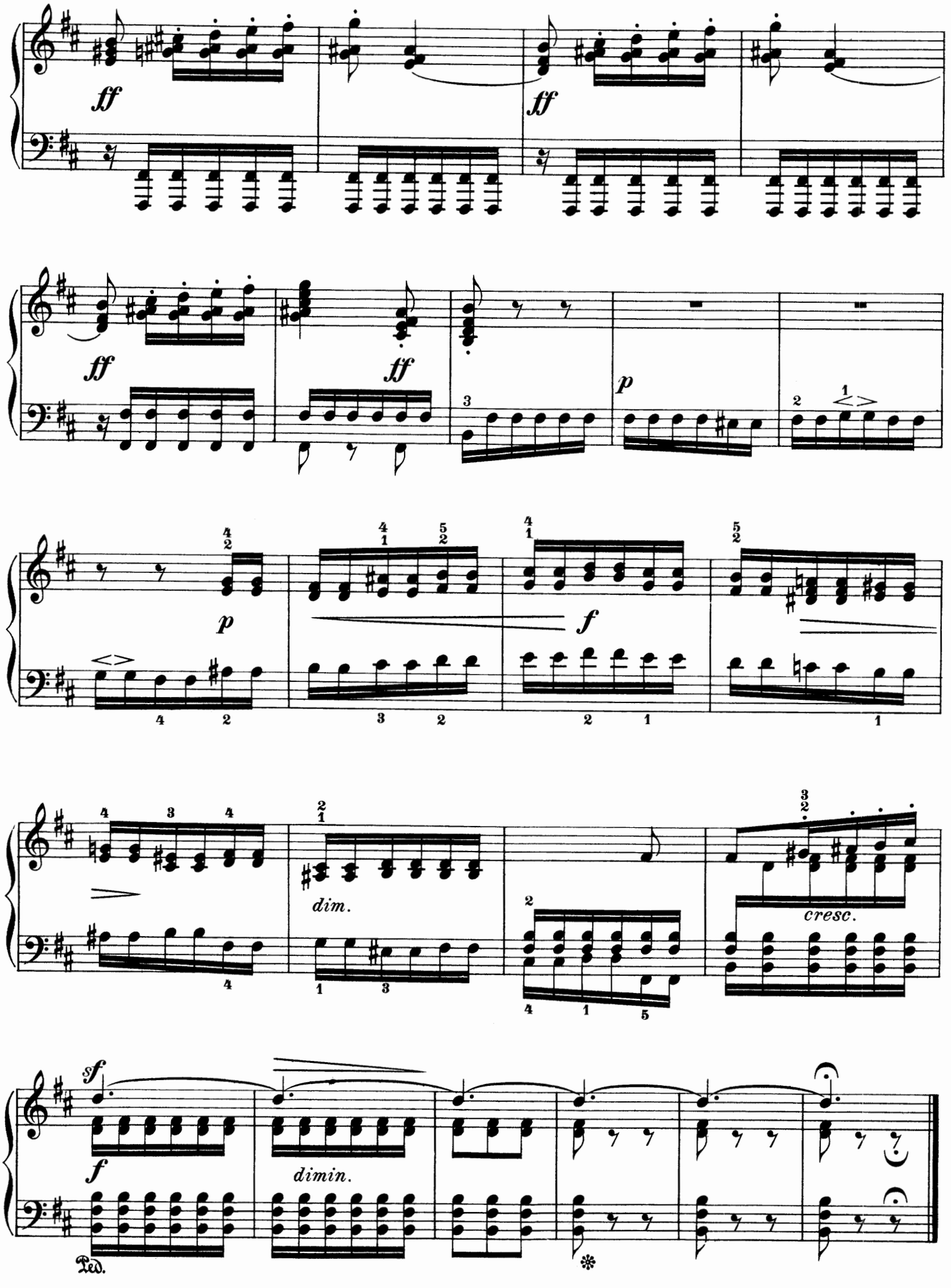

Adagio non troppo.
9.
Ped.
mf
sf
p
mf
sf
p
cre - - -
- scen - - -
do
sf
sf
p
p
sf
p
fsf
fsf
p tranquillo
Ped.


Agitato e con fuoco.
10.
p
sf
f
sf
sf
p
cre - - - scen - - - -
do - - - - - - al - - -
con forza
ff
Ped.
sf
dimin.
Ped.


1.
2.
p
cresc.
sf
f
Ped.
dim.


sf
sf
p
cresc.
f
dim.
p
cresc.
più f
f
sf
sf
più
f
sf
cresc.
al
ff
con forza
Ped.
*


sf
dim.
Ped.
Ped.
p
p
agitato
sf
sf
f
sf
sf
f
ff
sf


ff
ff
ff
ff
p
p
f
dim.
cresc.
sf
f
dimin.
Ped.

Andante grazioso.

Op. 30. Nº 5.

Il Basso sempre piano e leggierissimo

11.

p

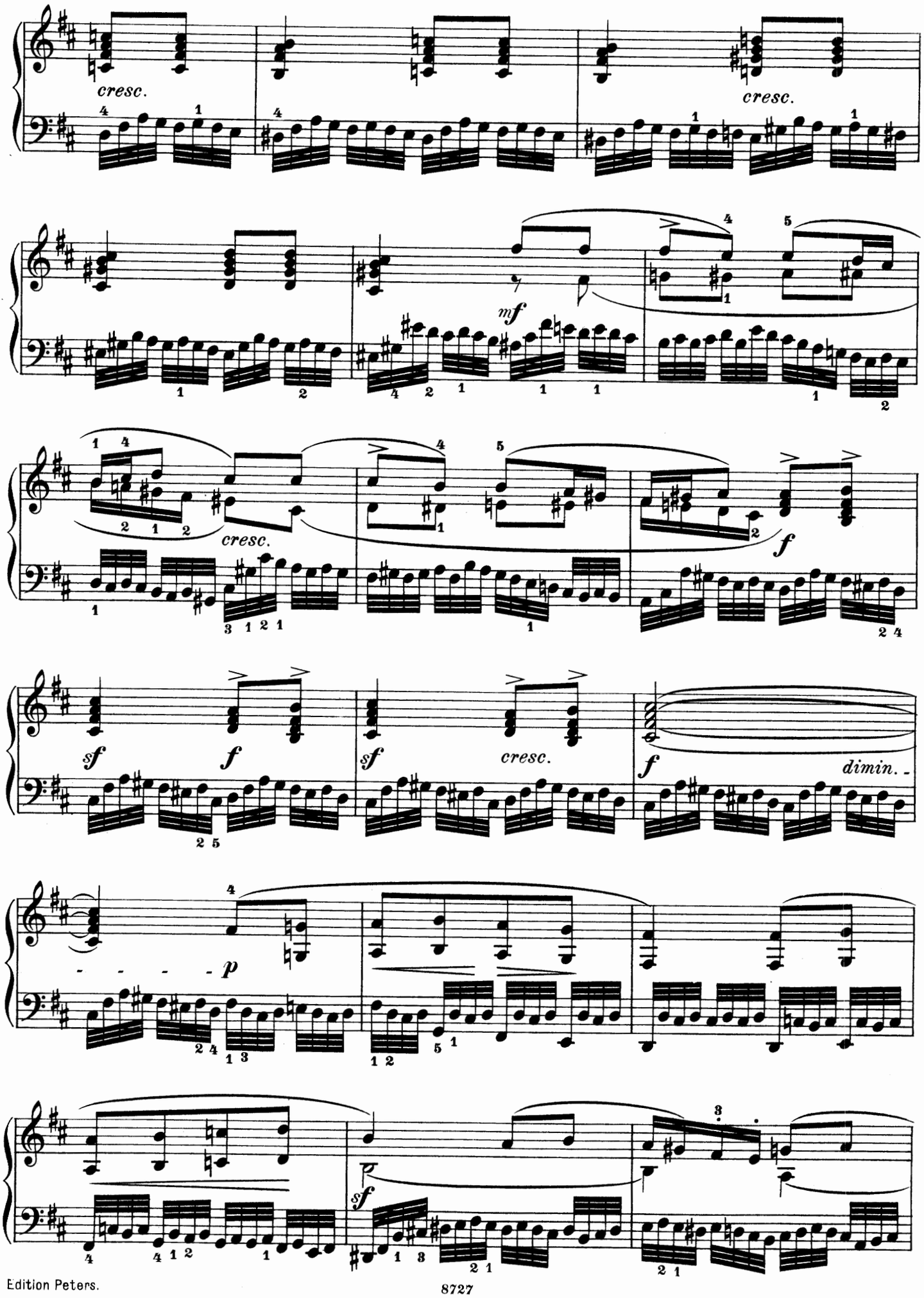
(legatissimo)

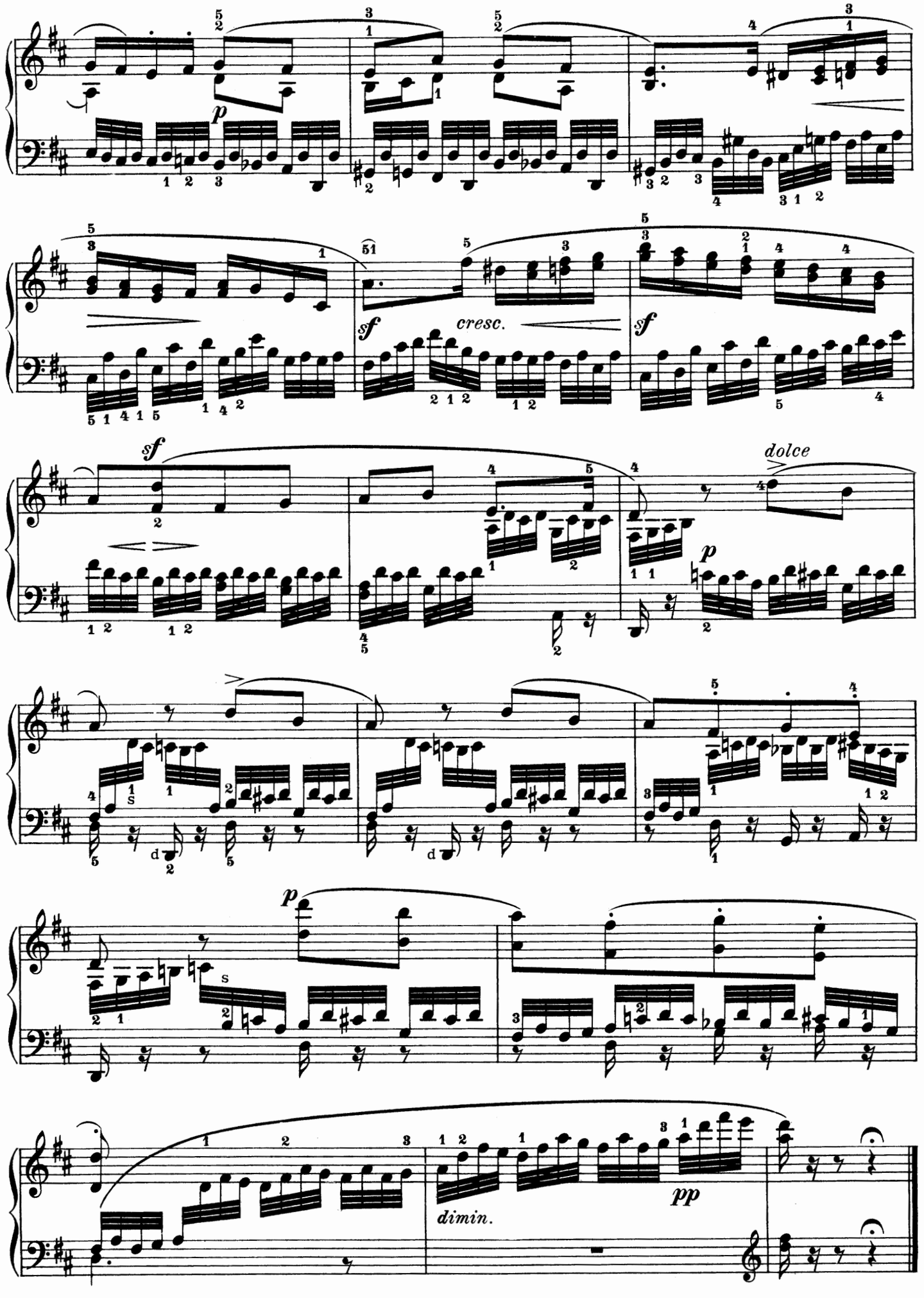
sf

p

pp

755100


cresc.
cresc.
mf
cresc.
f
sf
f
sf
cresc.
f
dimin.
p
sf

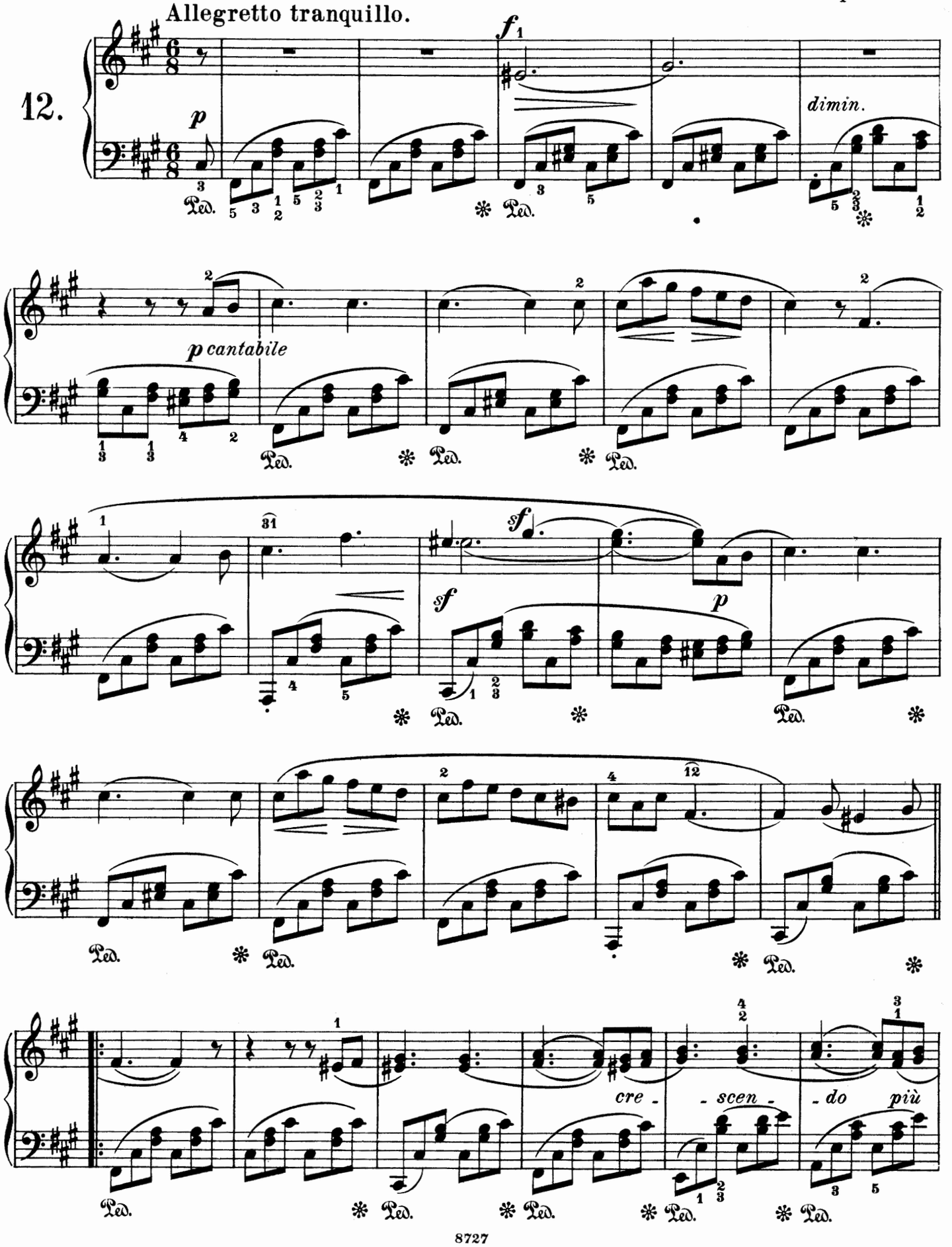

p
sf
cresc.
sf
sf
dolce
p
p
dimin.
pp

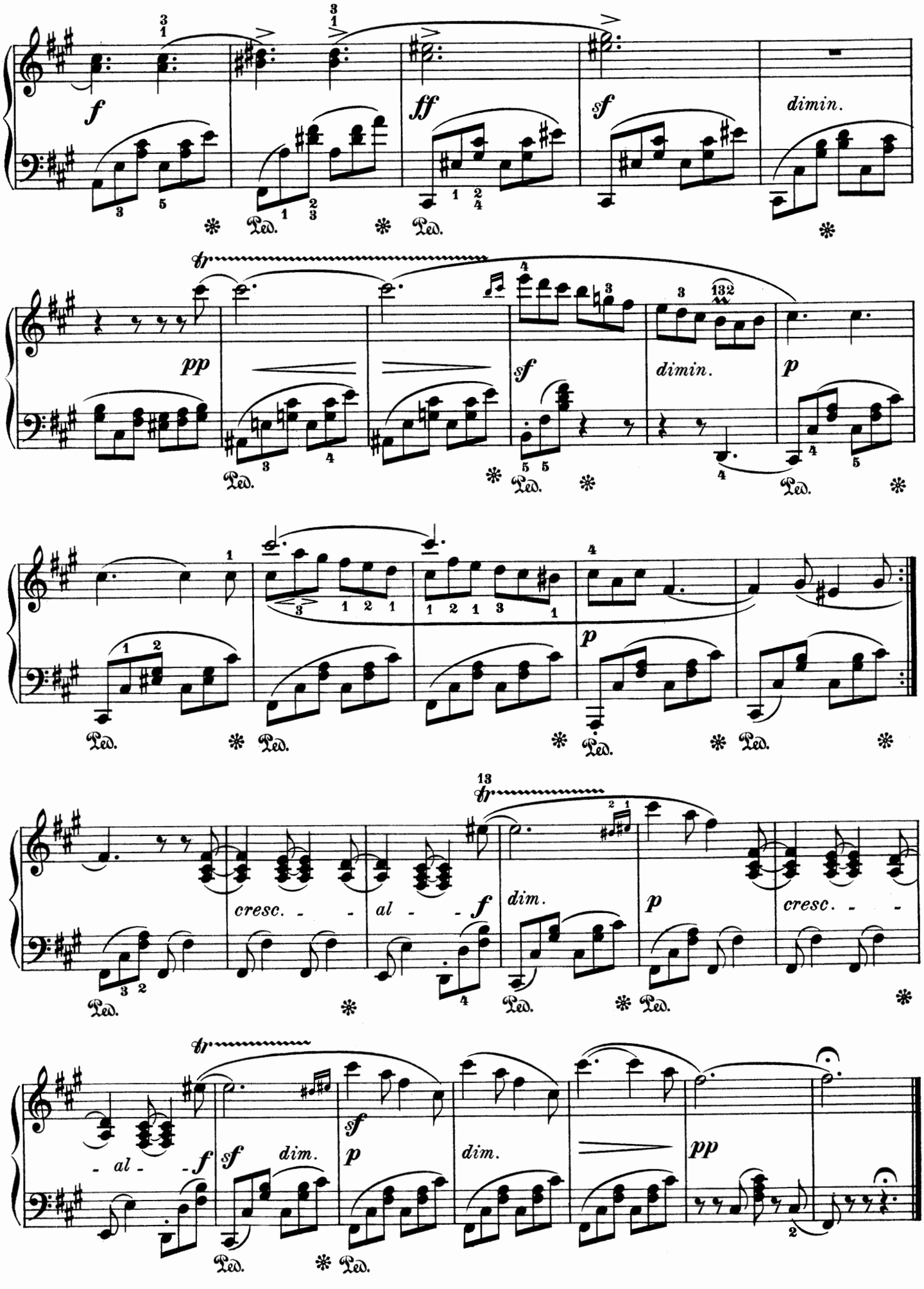
Venetianisches Gondellied.

Op. 30. Nº 6.

Allegretto tranquillo.

12.

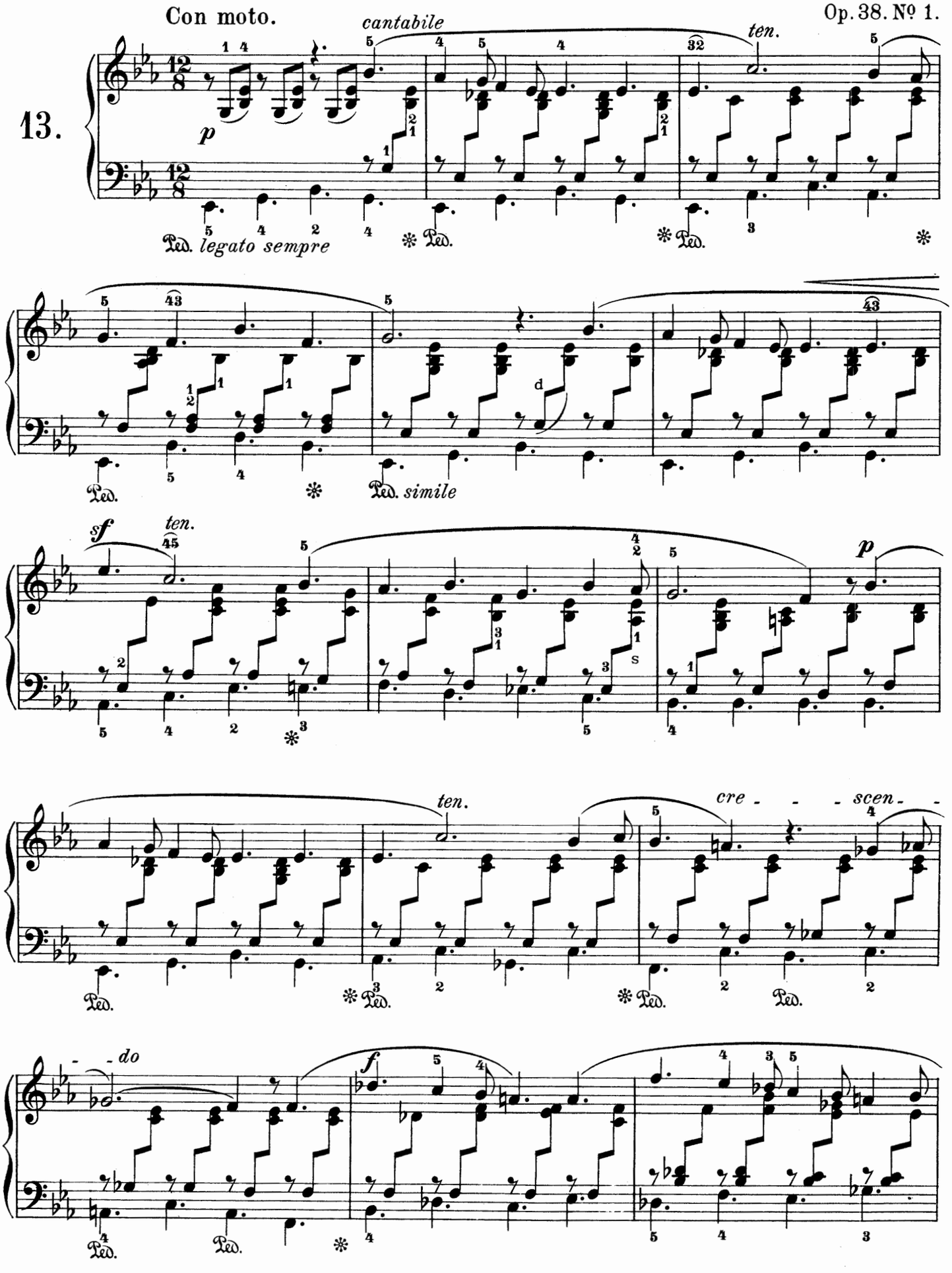


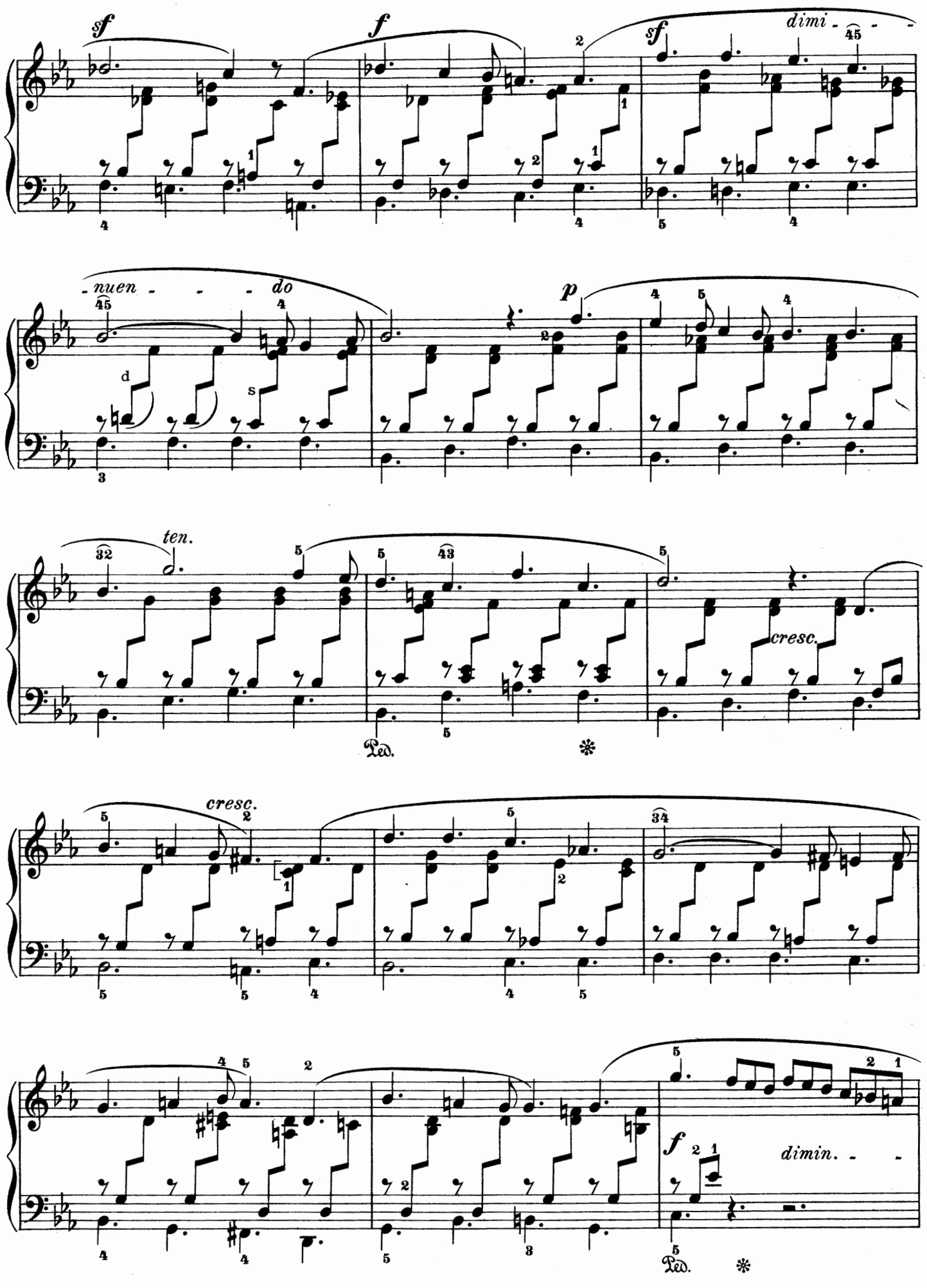

f
ff
sf
dimin.
pp
sf
dimin.
p
cresc. - - al - - f
dim.
p
cresc. - -
- al - - f
sf
dim.
p
dim.
pp
Ped.

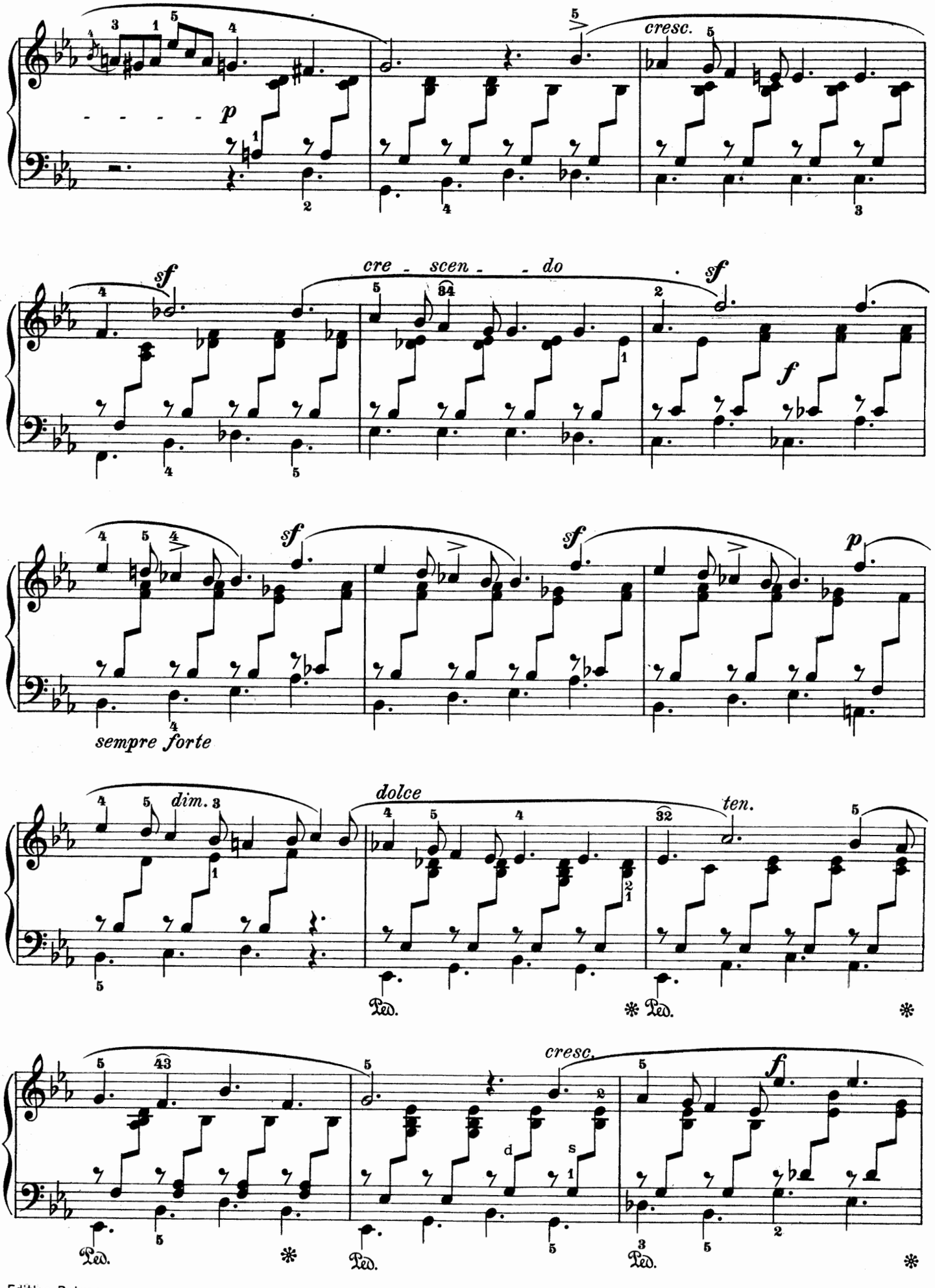
Con moto.

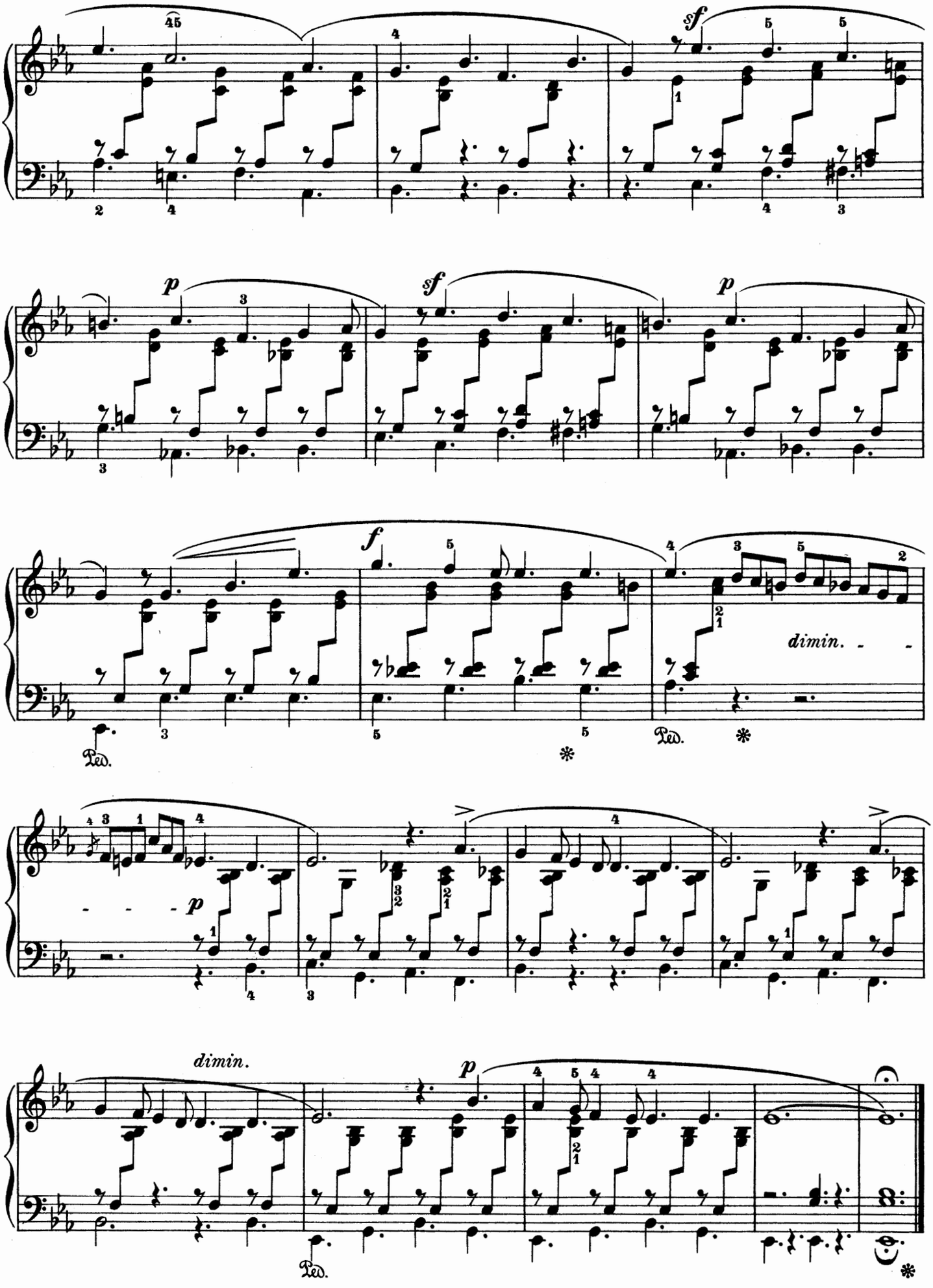
Op. 38. № 1.

13.




sf
f
sf
dimi - - -
- nuen - - - do
p
ten.
cresc.
Ped.
cresc.
f
dimin. - -
Ped.

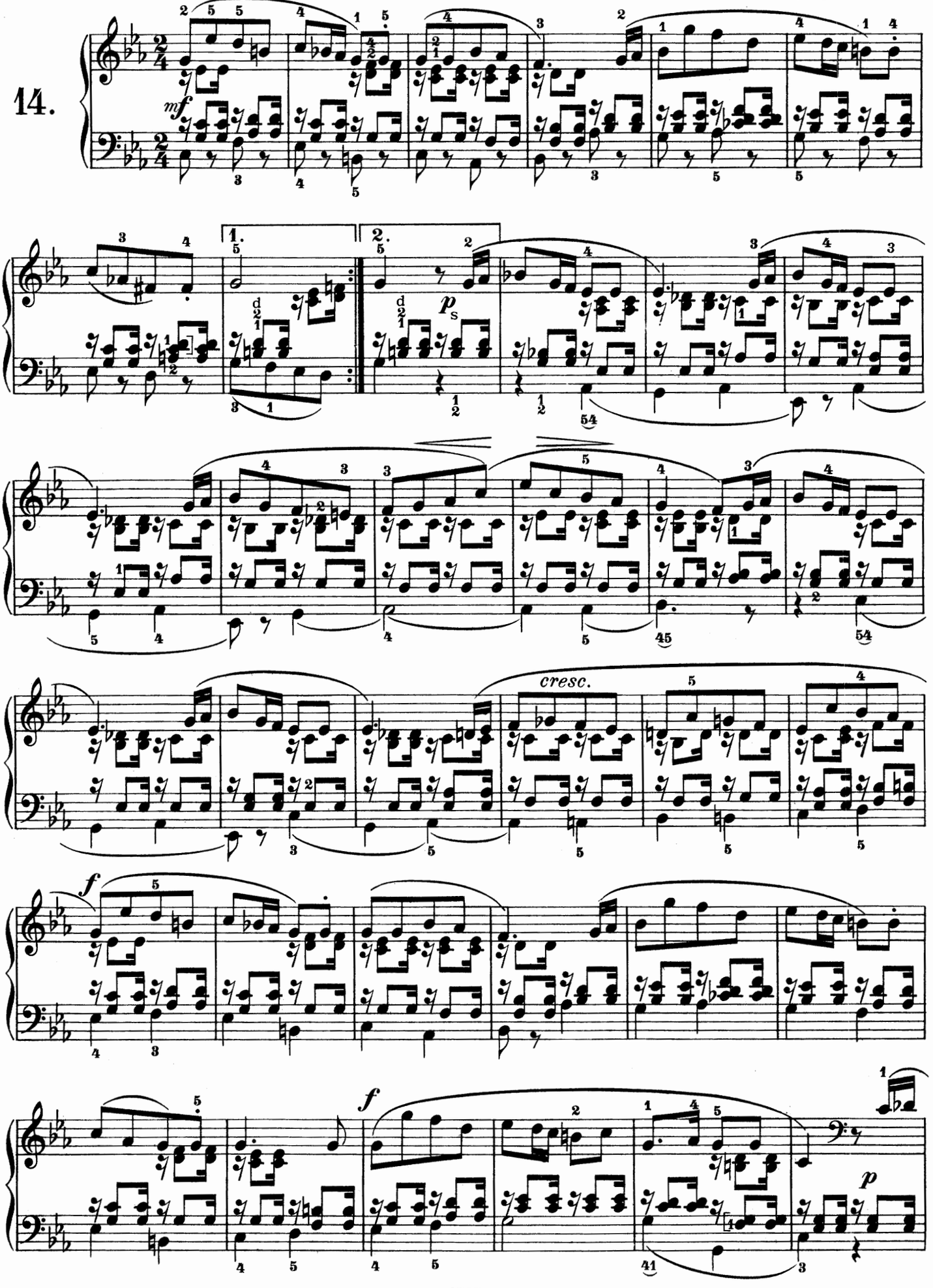

p
cresc.
sf
cre - scen - - do
sf
f
sf
sf
p
sempre forte
dim.
dolce
ten.
Ped.
Ped.
Ped.
Ped.
cresc.
f

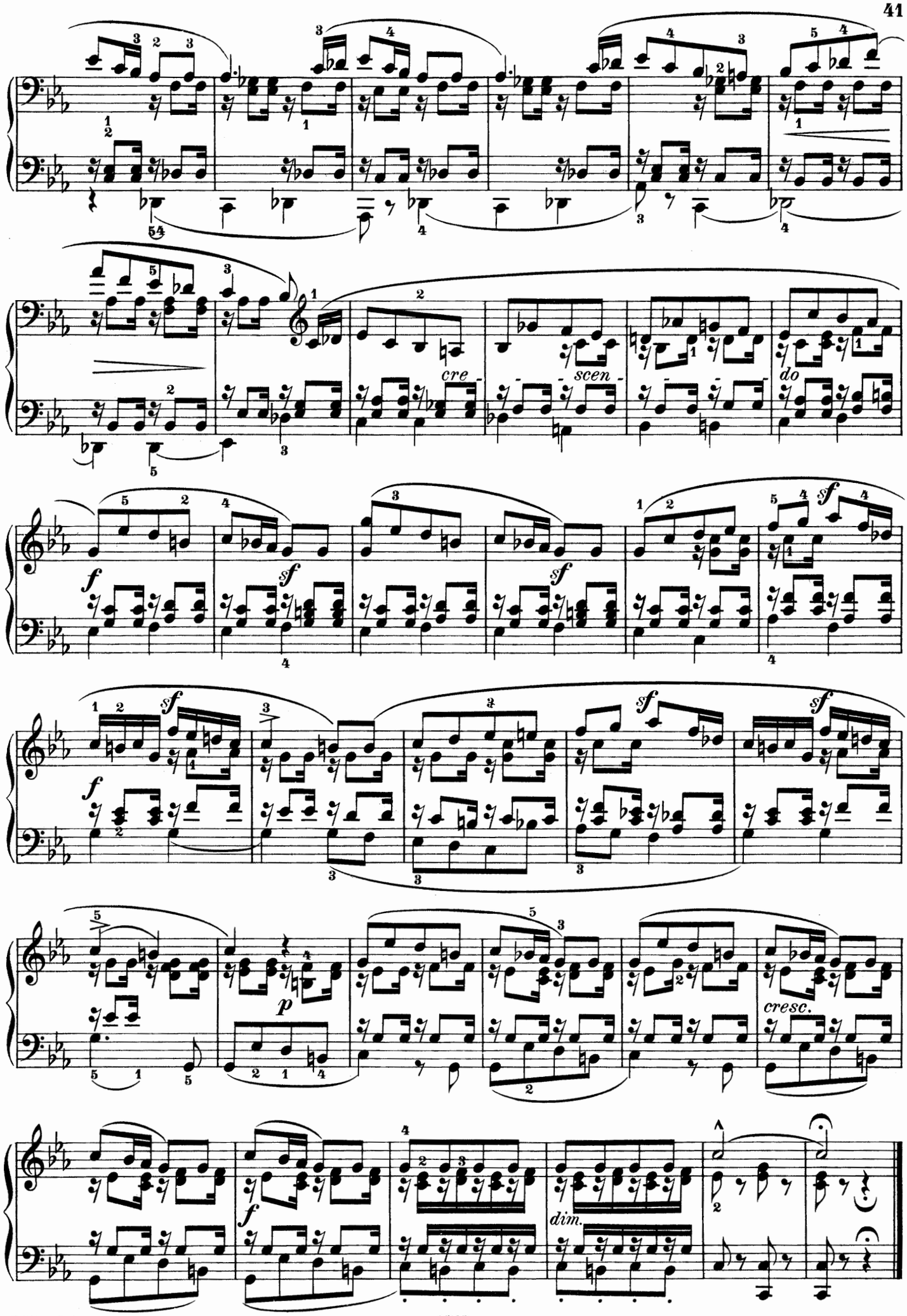

sf
p
sf
p
f
dimin.
Ped.
Ped.
p
dimin.
p
Ped.

Allegro non troppo.

Op. 38. № 2.

14.

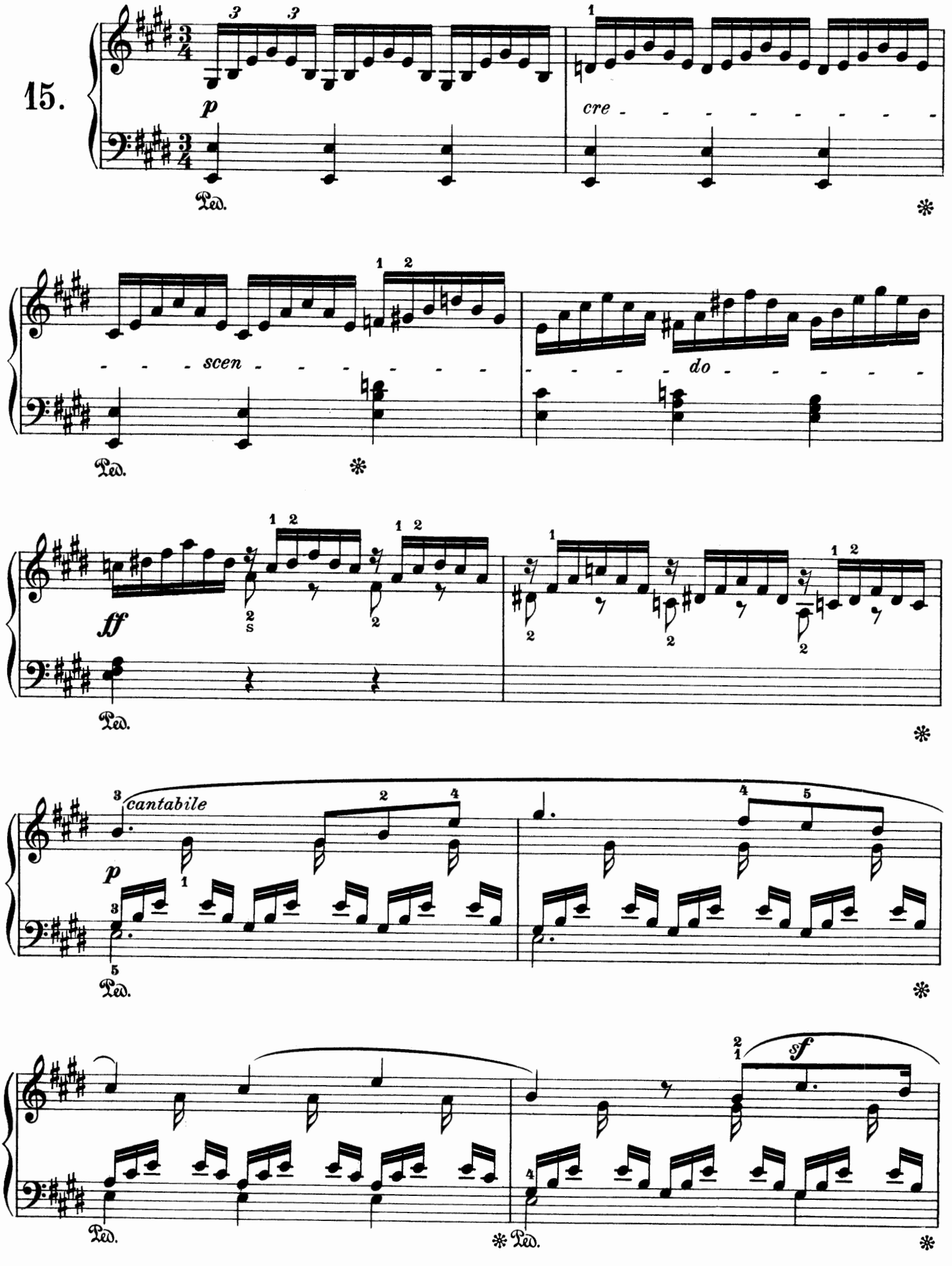


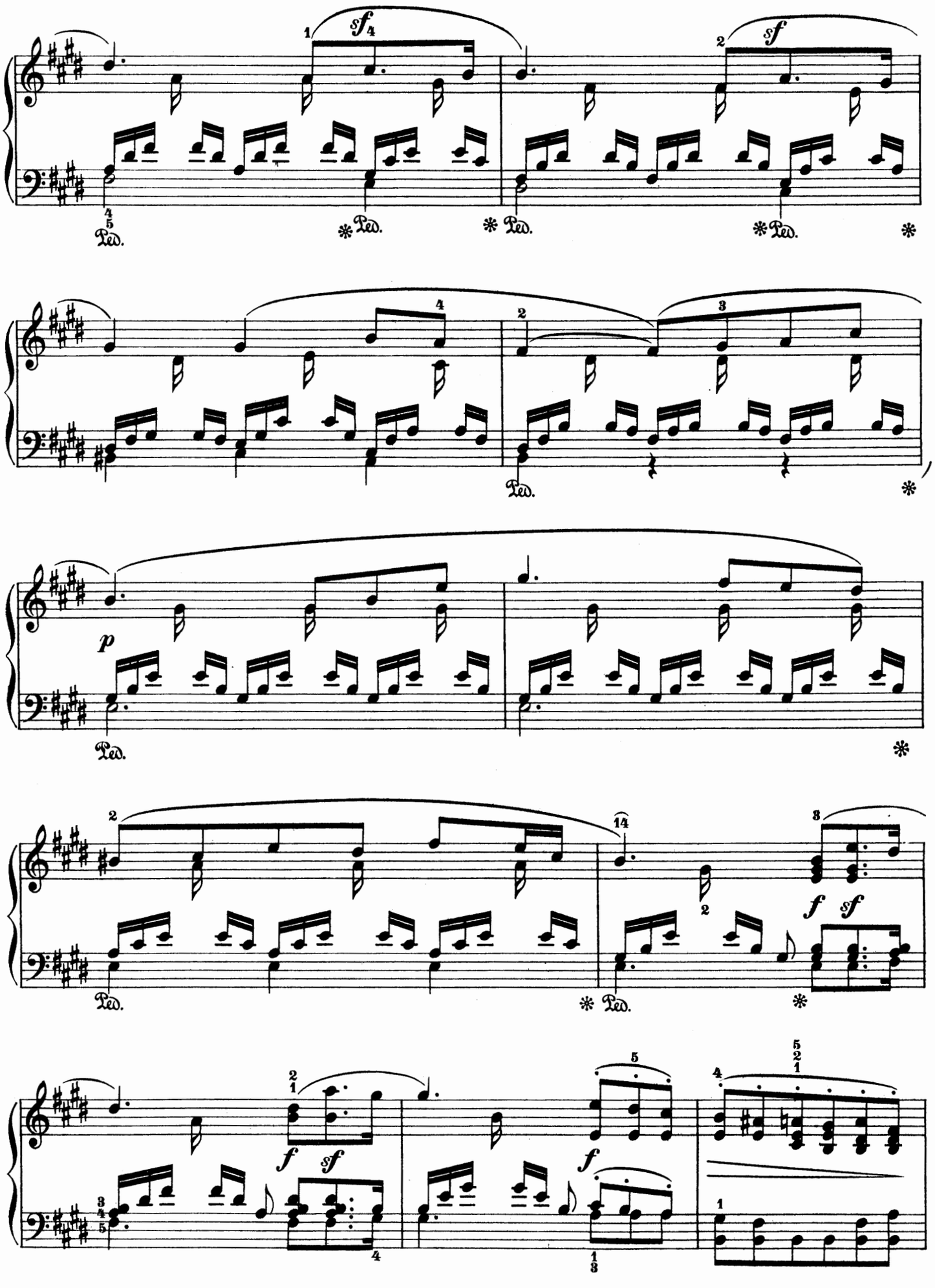

cre-
scen-
do
f
sf
p
cresc.
dim.

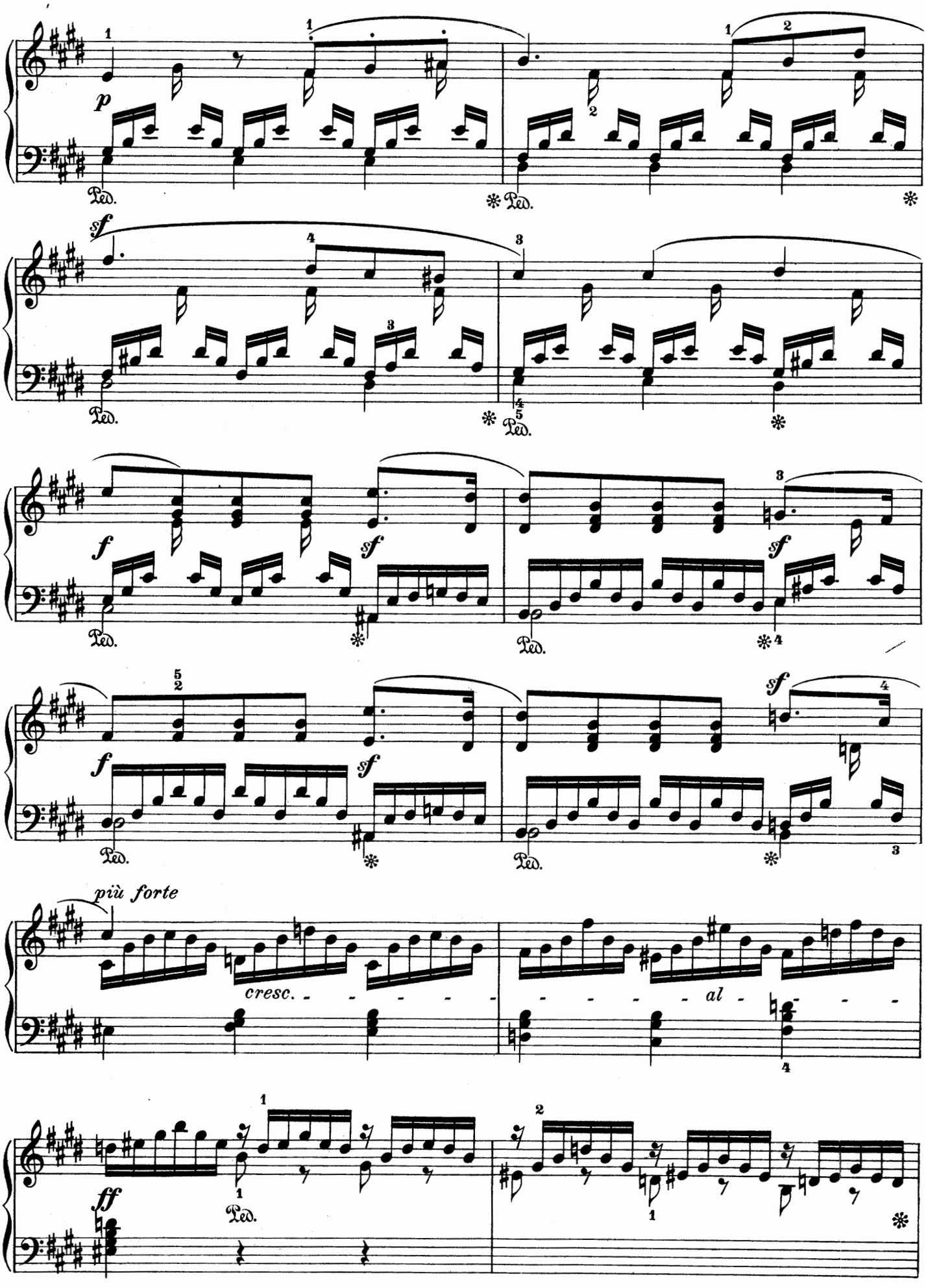
Presto e molto vivace.

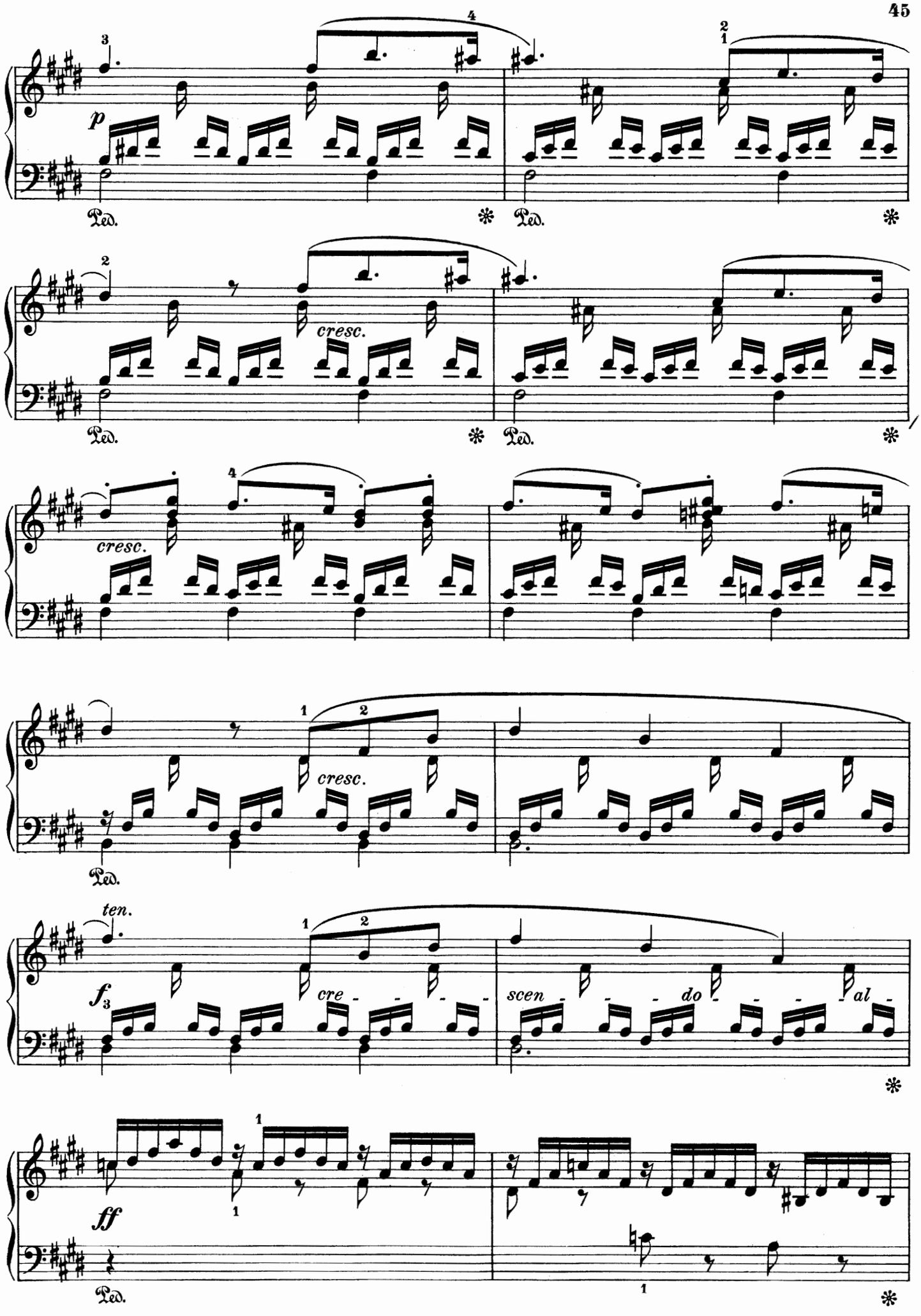
Op. 38. № 3.

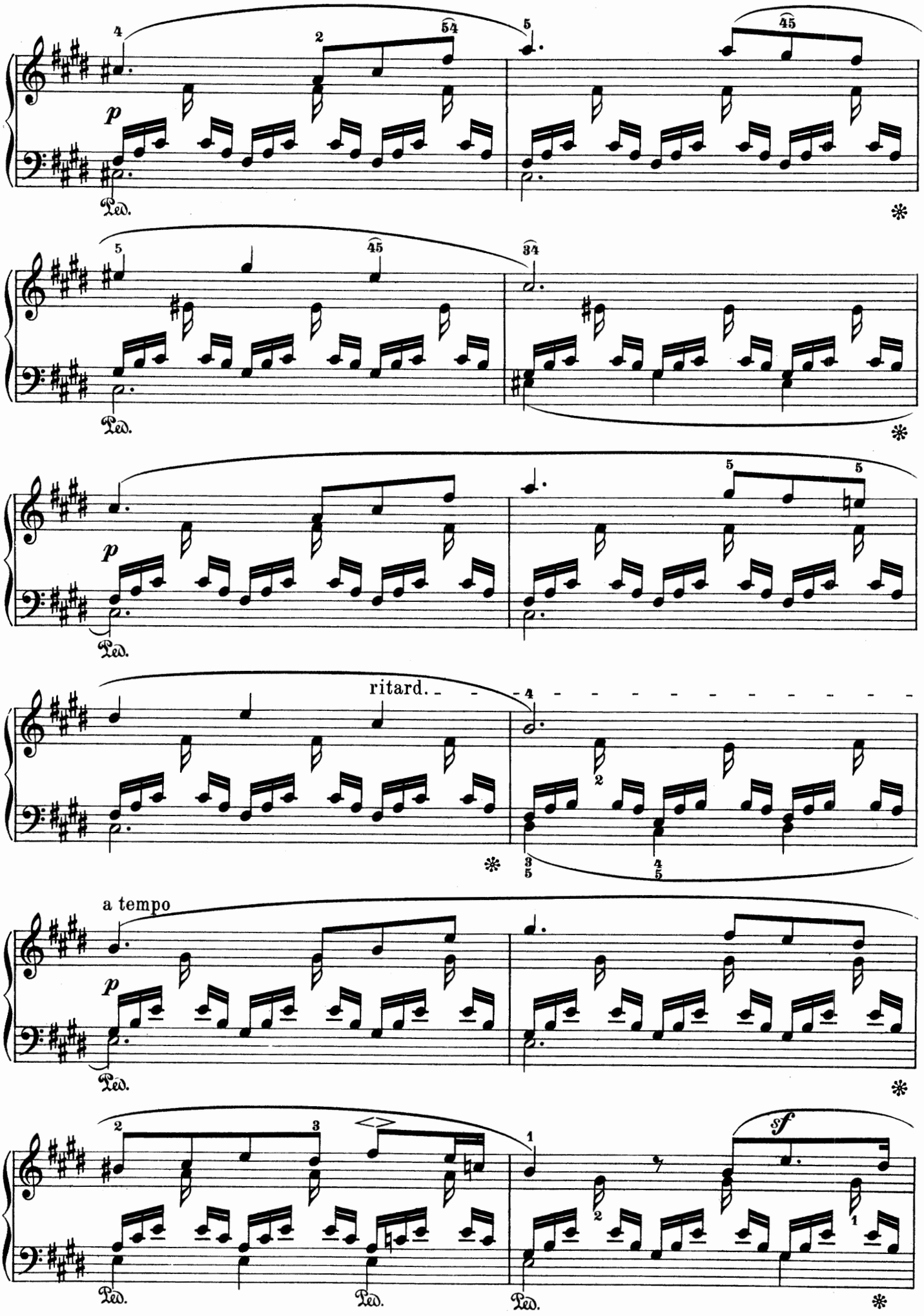
15.

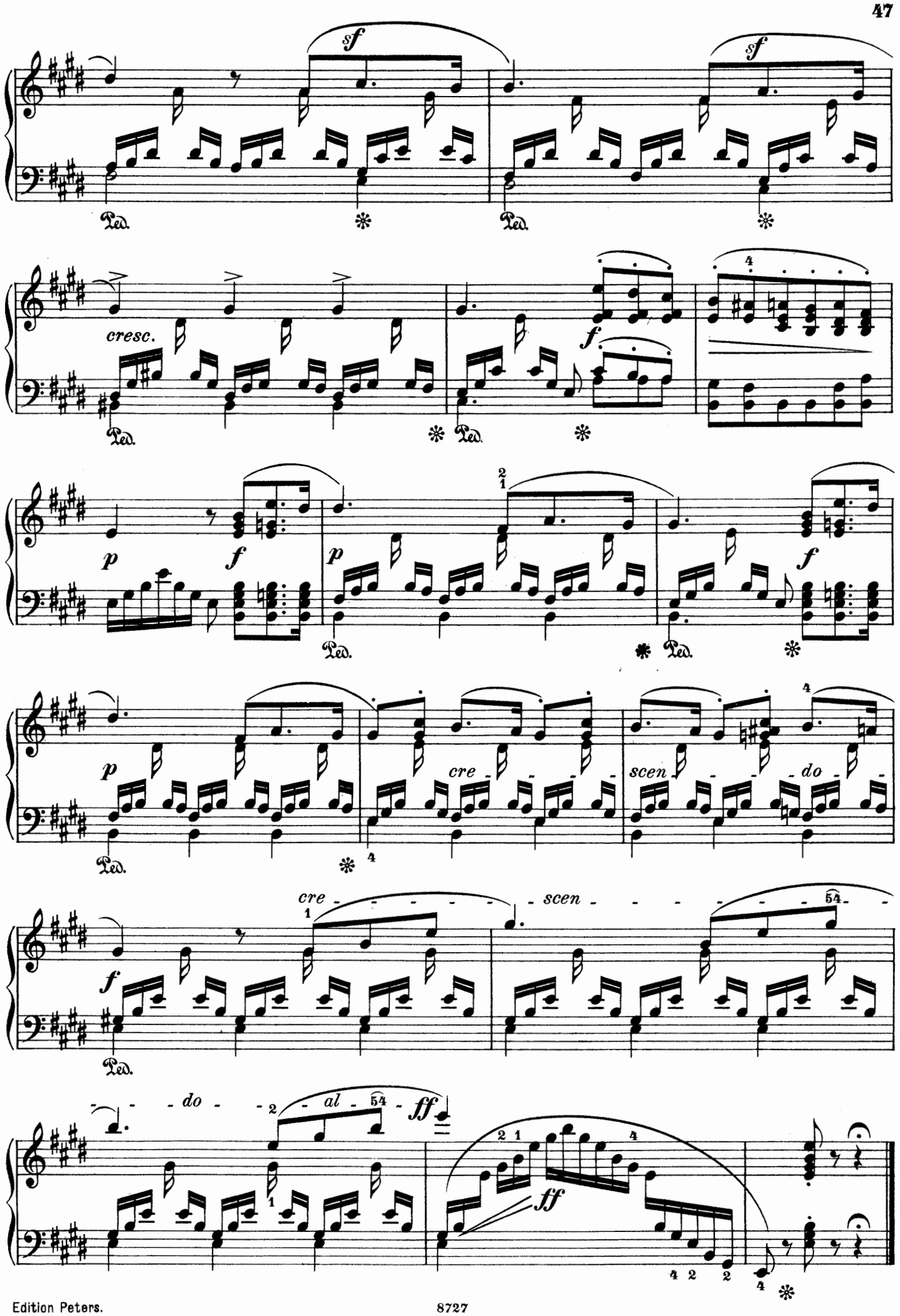



sf
sf
Ped.
p
f
sf
f
sf
f


p
Ped.
sf
f
più forte
cresc.
al
ff

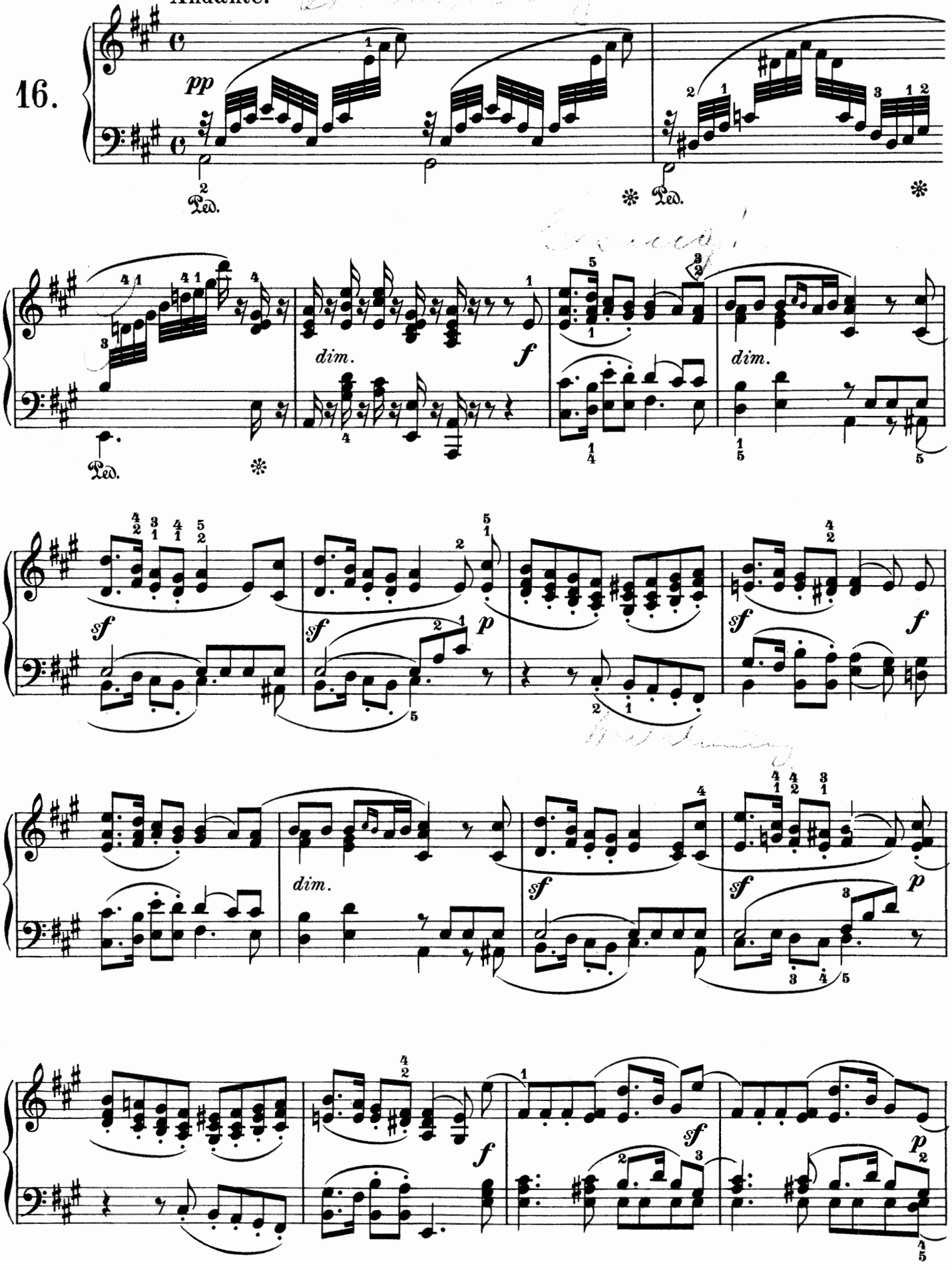

p
Ped.
cresc.
cresc.
cresc.
ten.
f
cre - - - - scen - - - do - - - - al -
ff

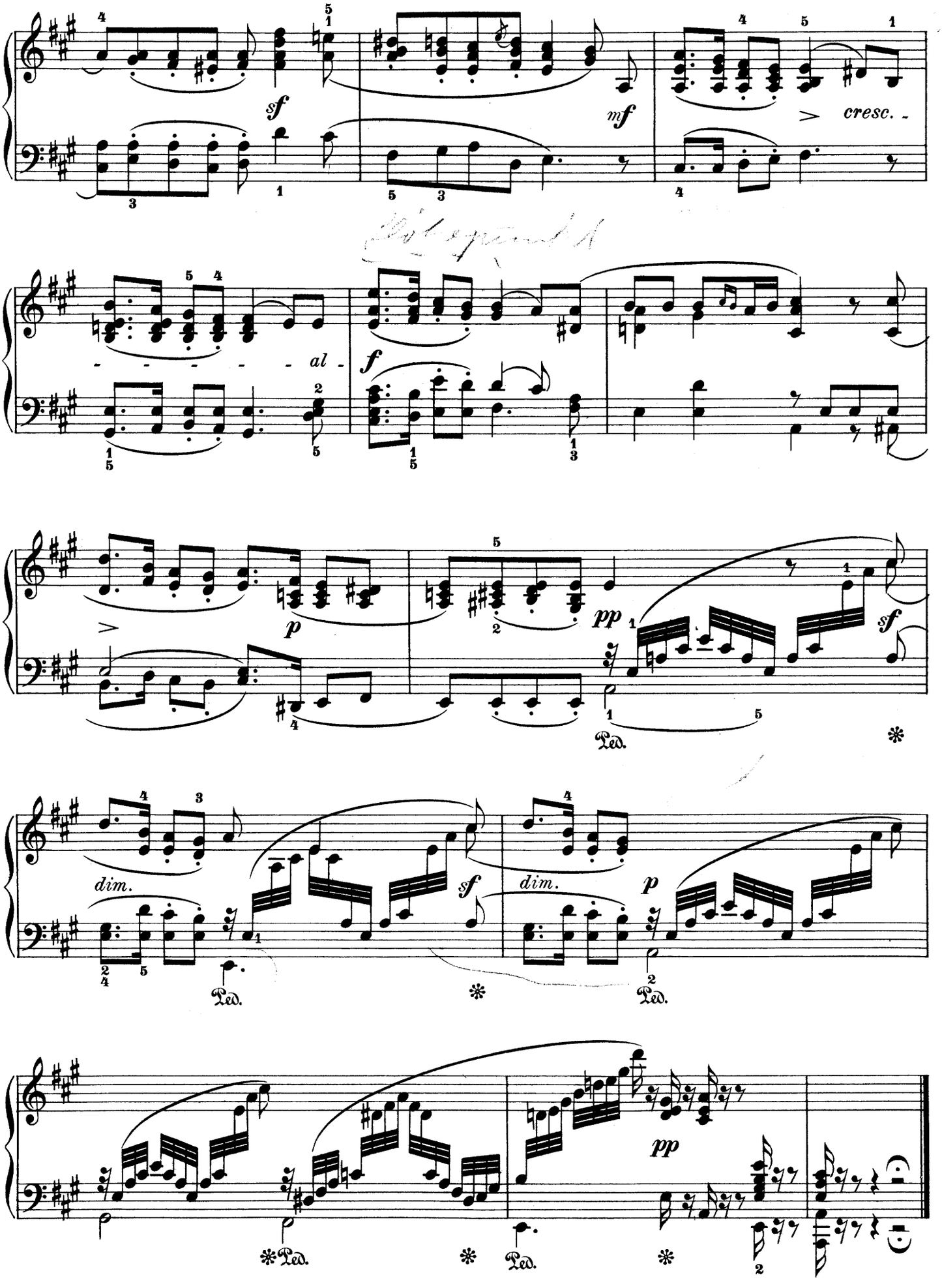

p
Ped.
ritard.
a tempo
sf


sf
sf
Ped.
cresc.
f
p
f
cre
scen
do
ff
al
Edition Peters.
8727

Andante.

16.

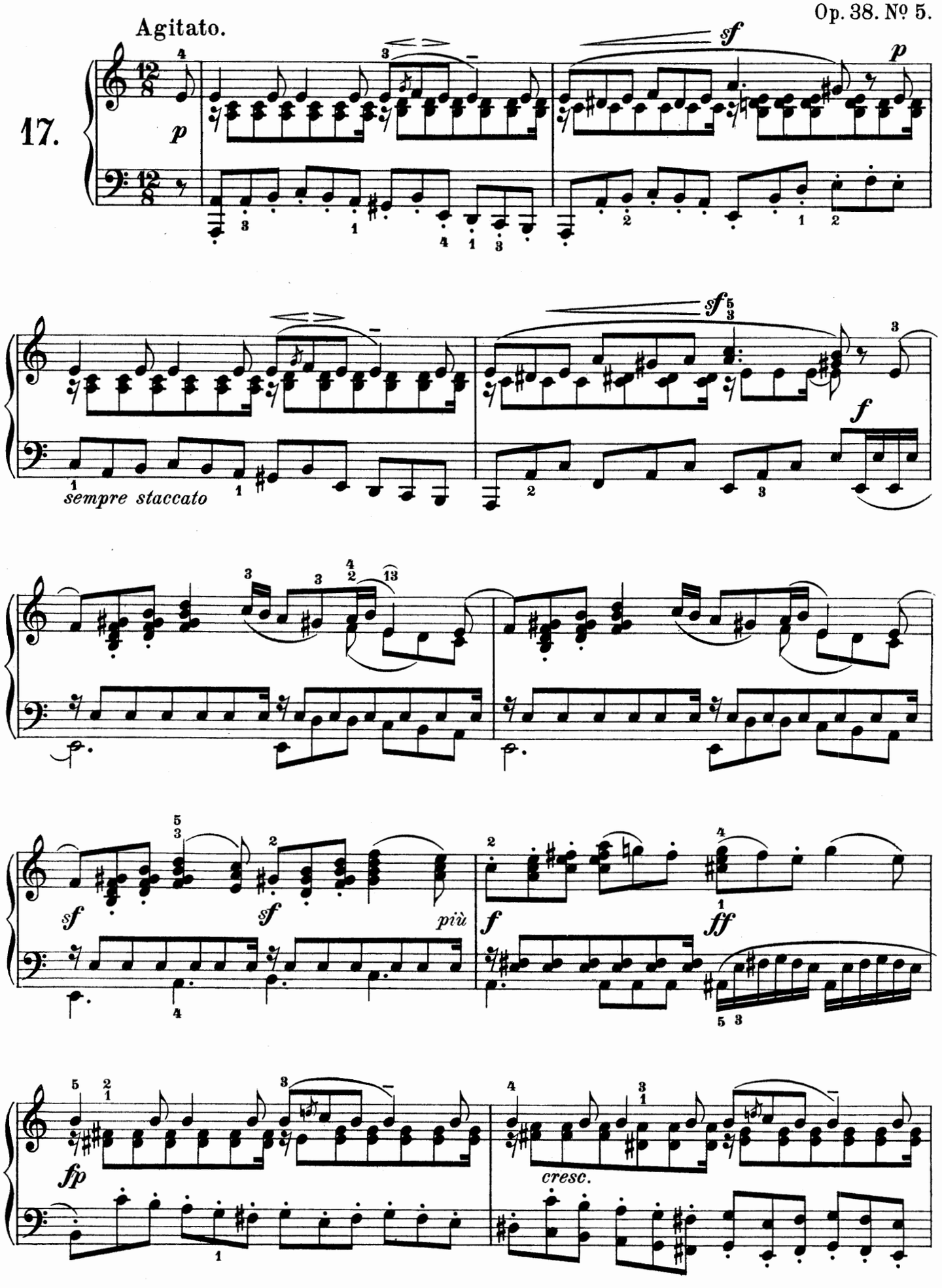


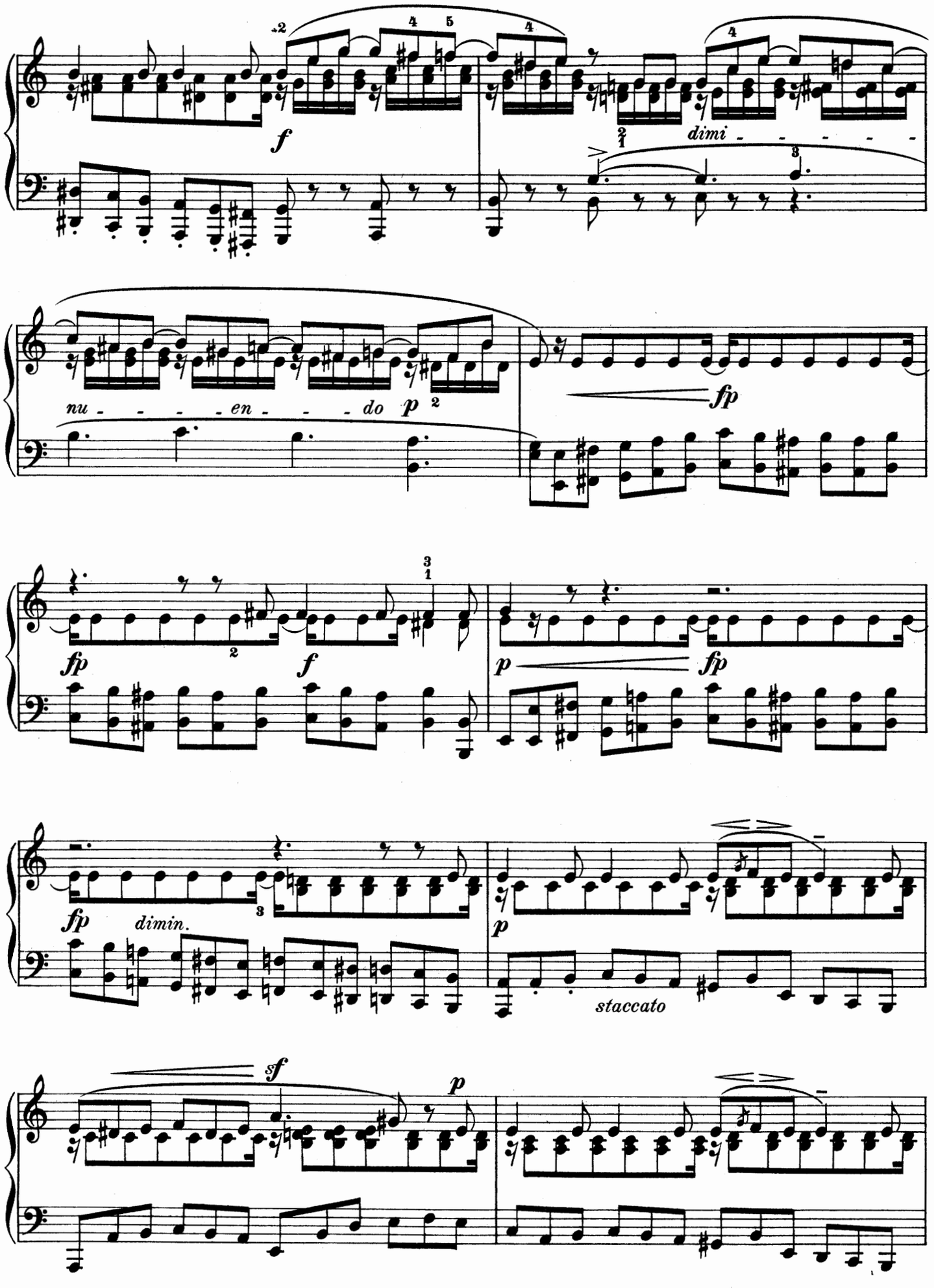

sf
mf
cresc.
- - - - - - al -
f
p
pp
sf
dim.
sf
dim.
p
Ped.
pp

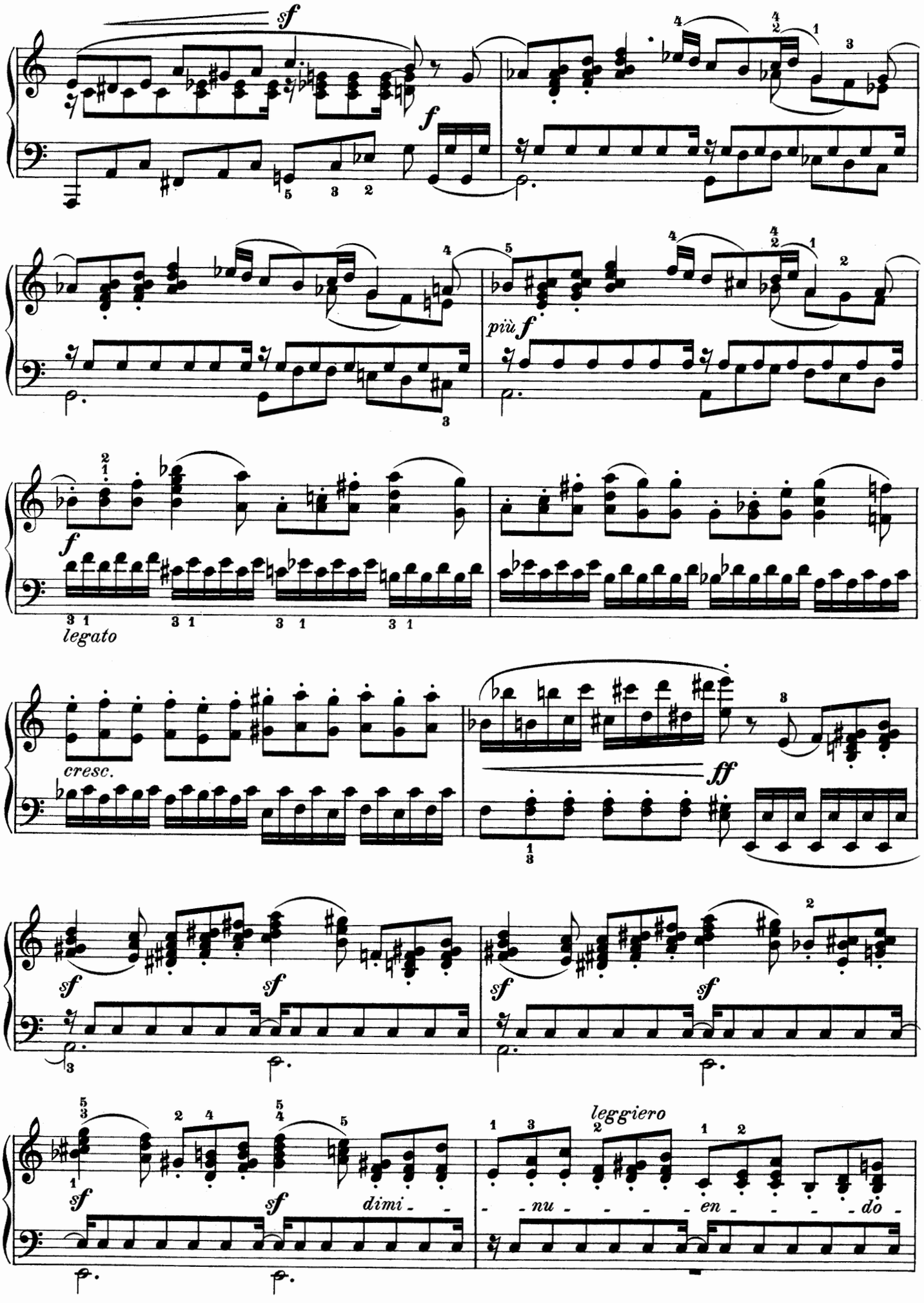
Op. 38. № 5.

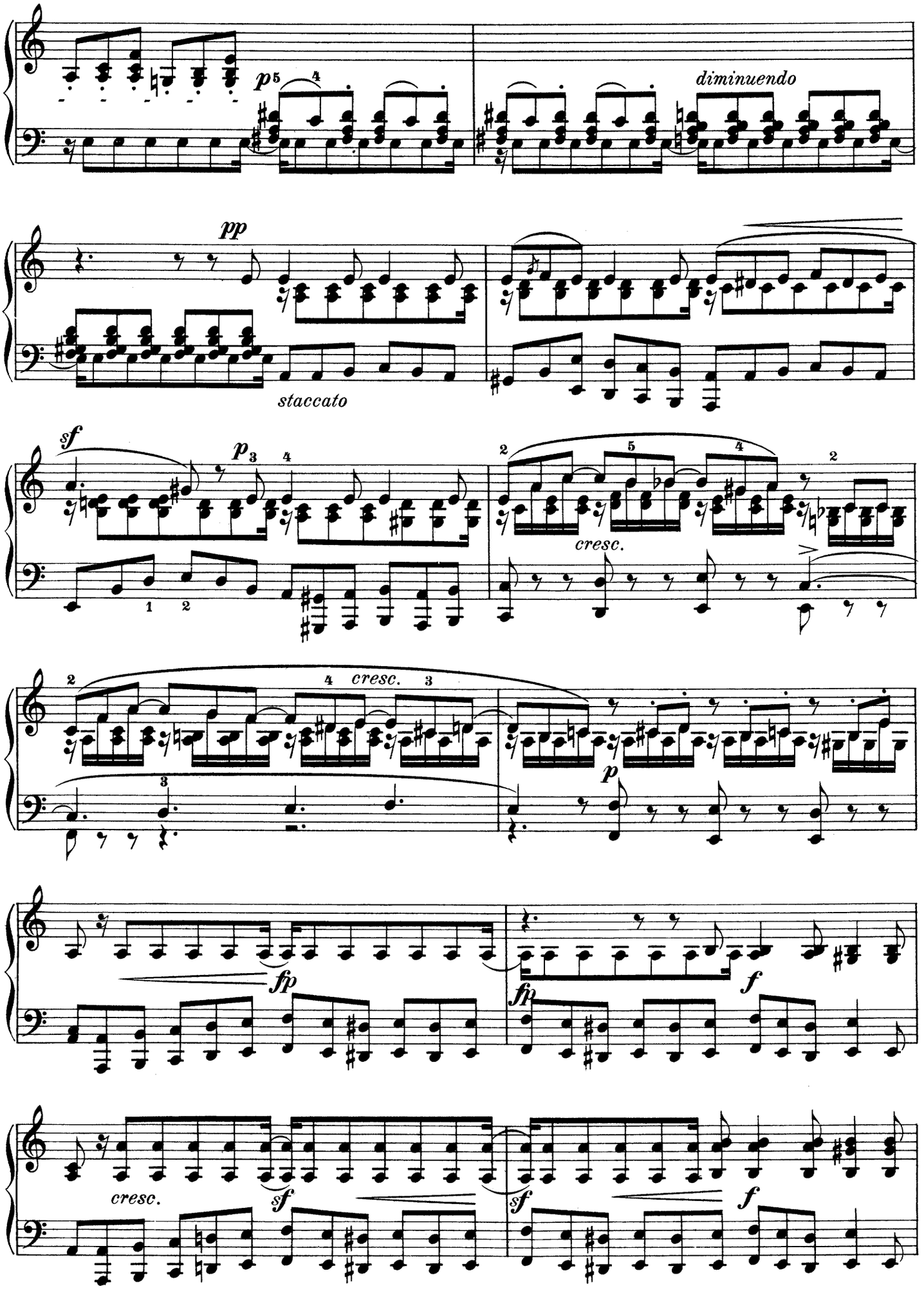
Agitato.

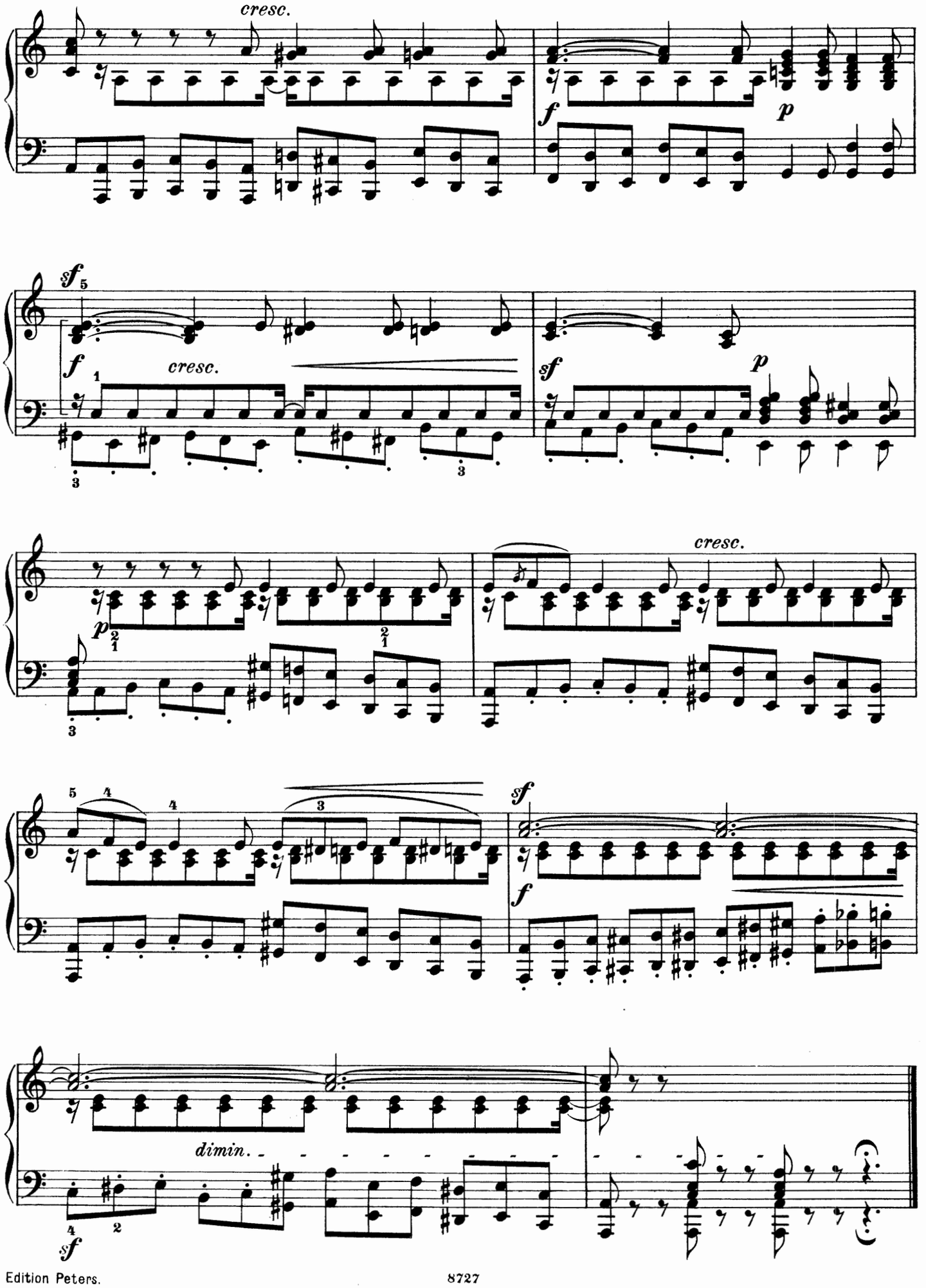
17.




f
dimi
nu - - - - en - - - do
p
fp
fp
f
p
fp
fp
dimin.
p
staccato
sf
p


sf
f
più f
f
legato
cresc.
ff
sf
sf
sf
sf
sf
sf
dimi - -
leggiero
- - nu - - - - - en - - - - do -


p
diminuendo
pp
staccato
sf
p
cresc.
cresc.
p
fp
f
fp
cresc.
sf
sf
f

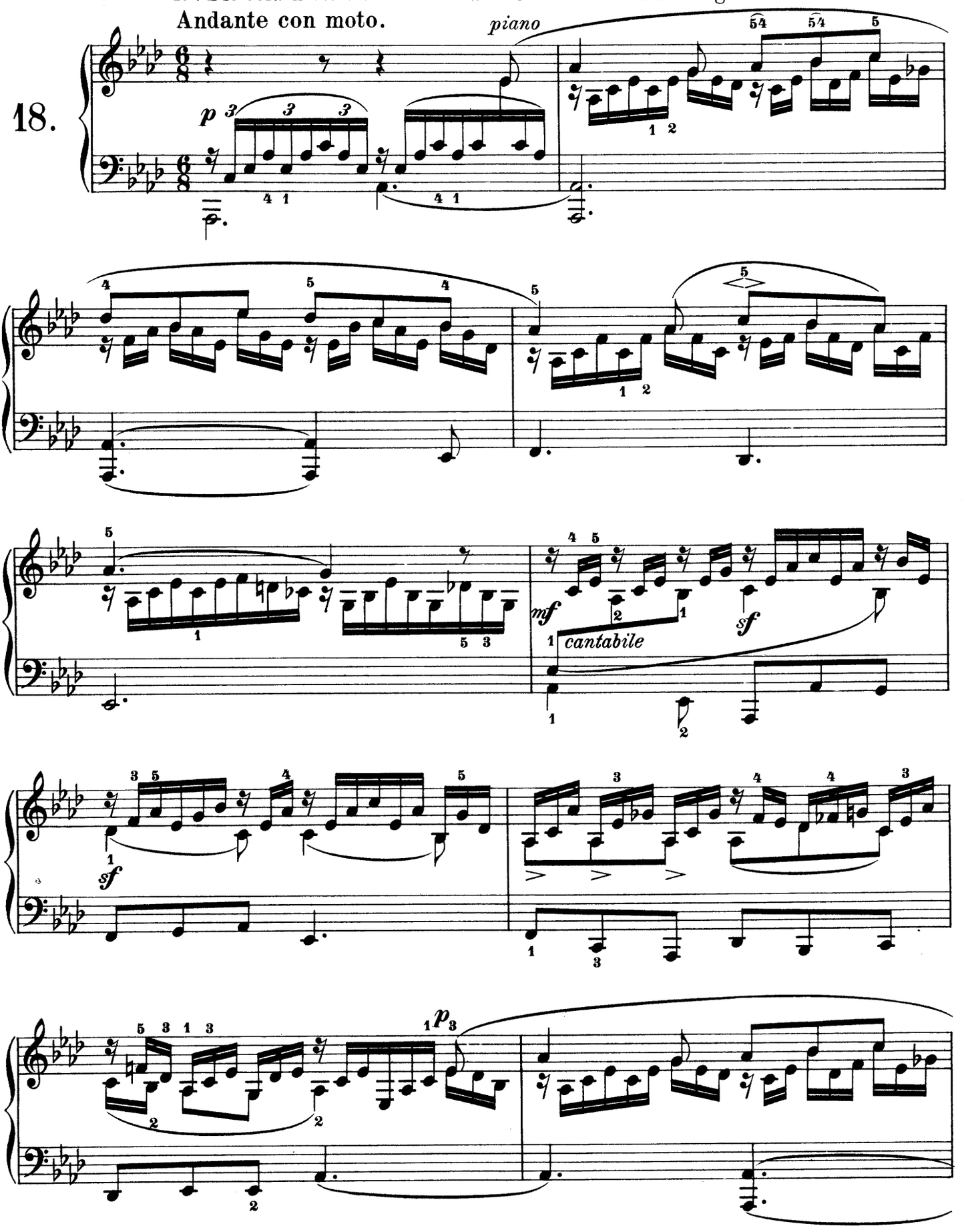

cresc.
f
p
sf
cresc.
sf
p
p
cresc.
sf
f
dimin.
sf

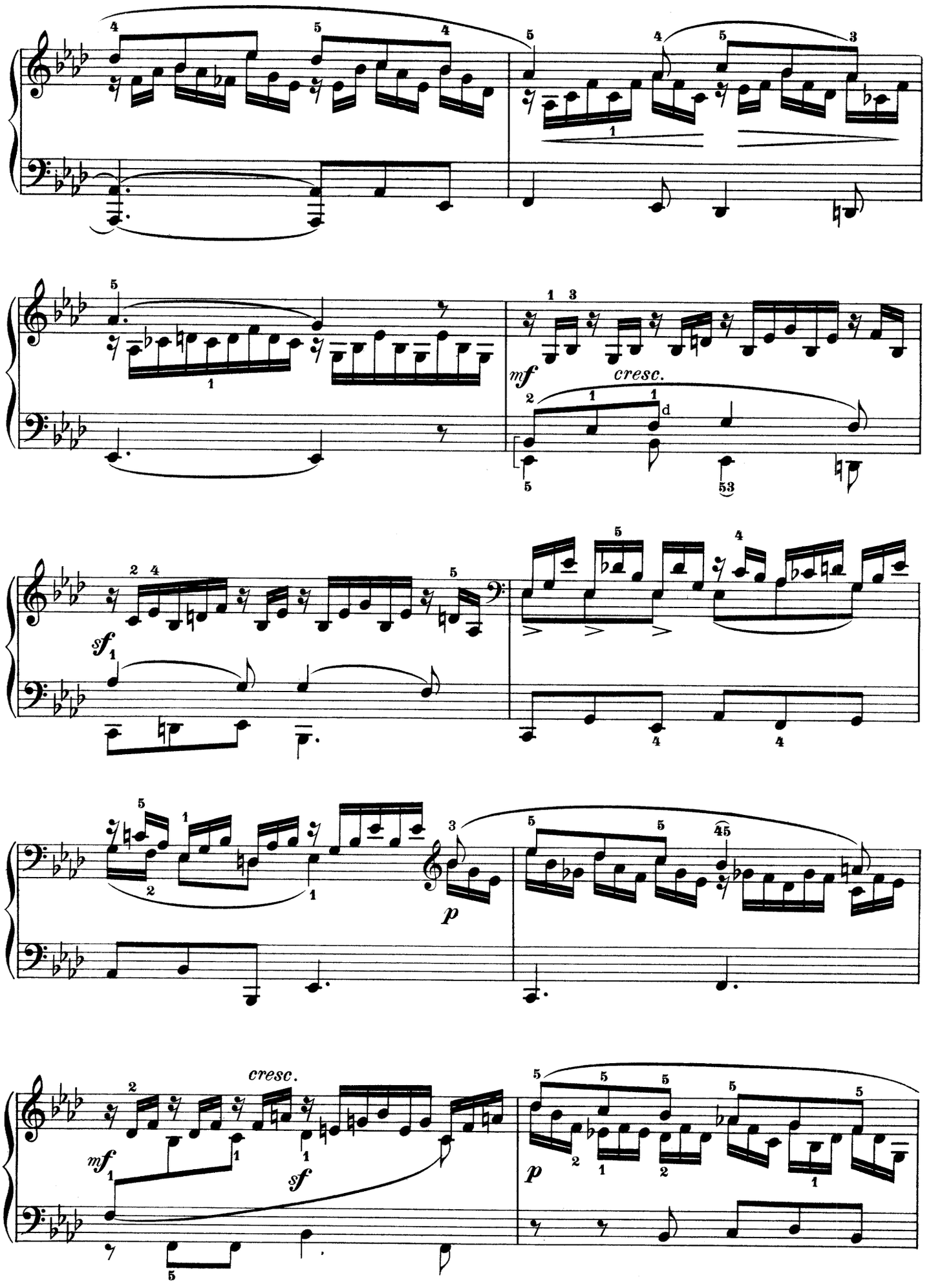
Duetto.

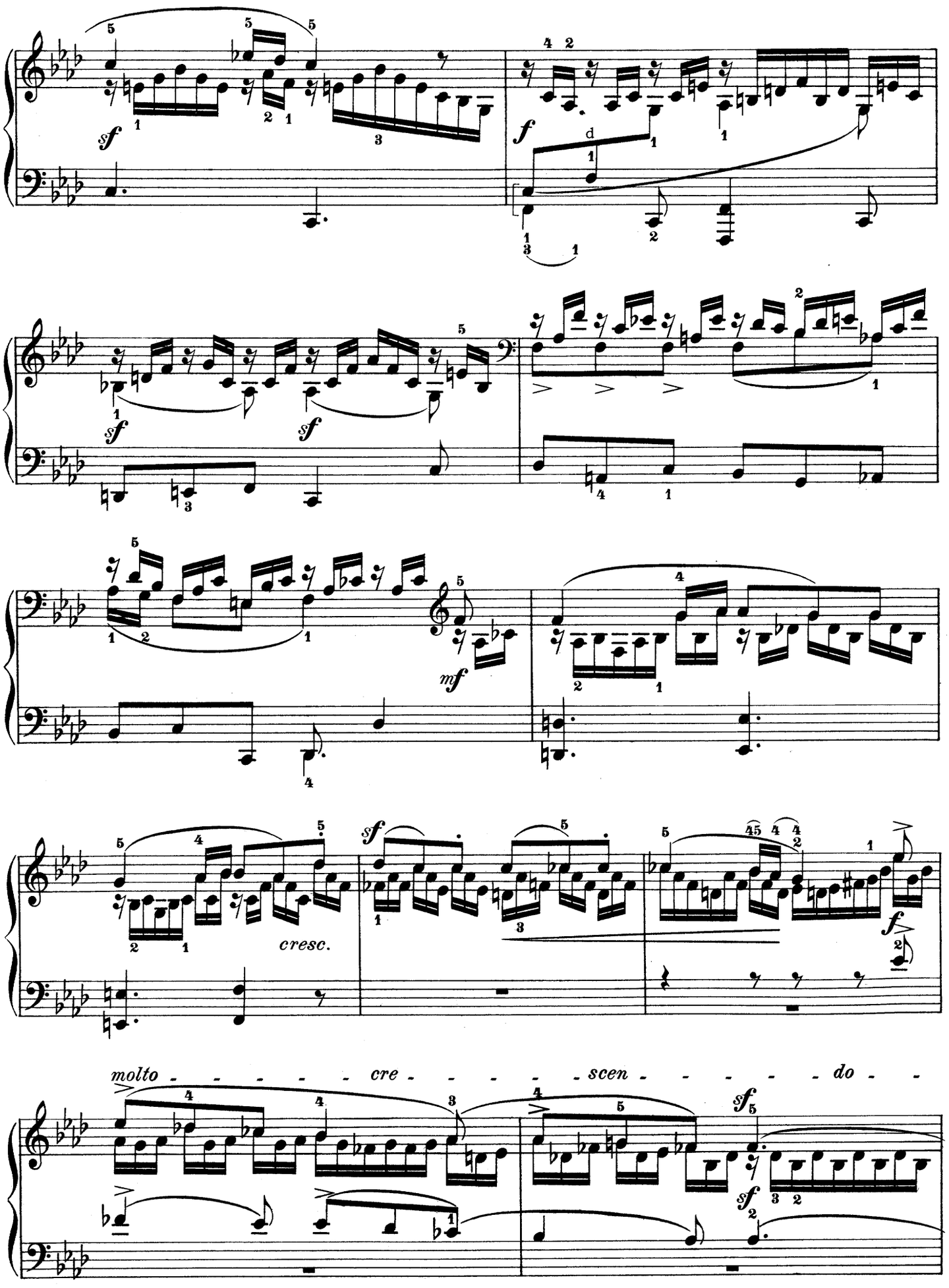
Op. 38. № 6.

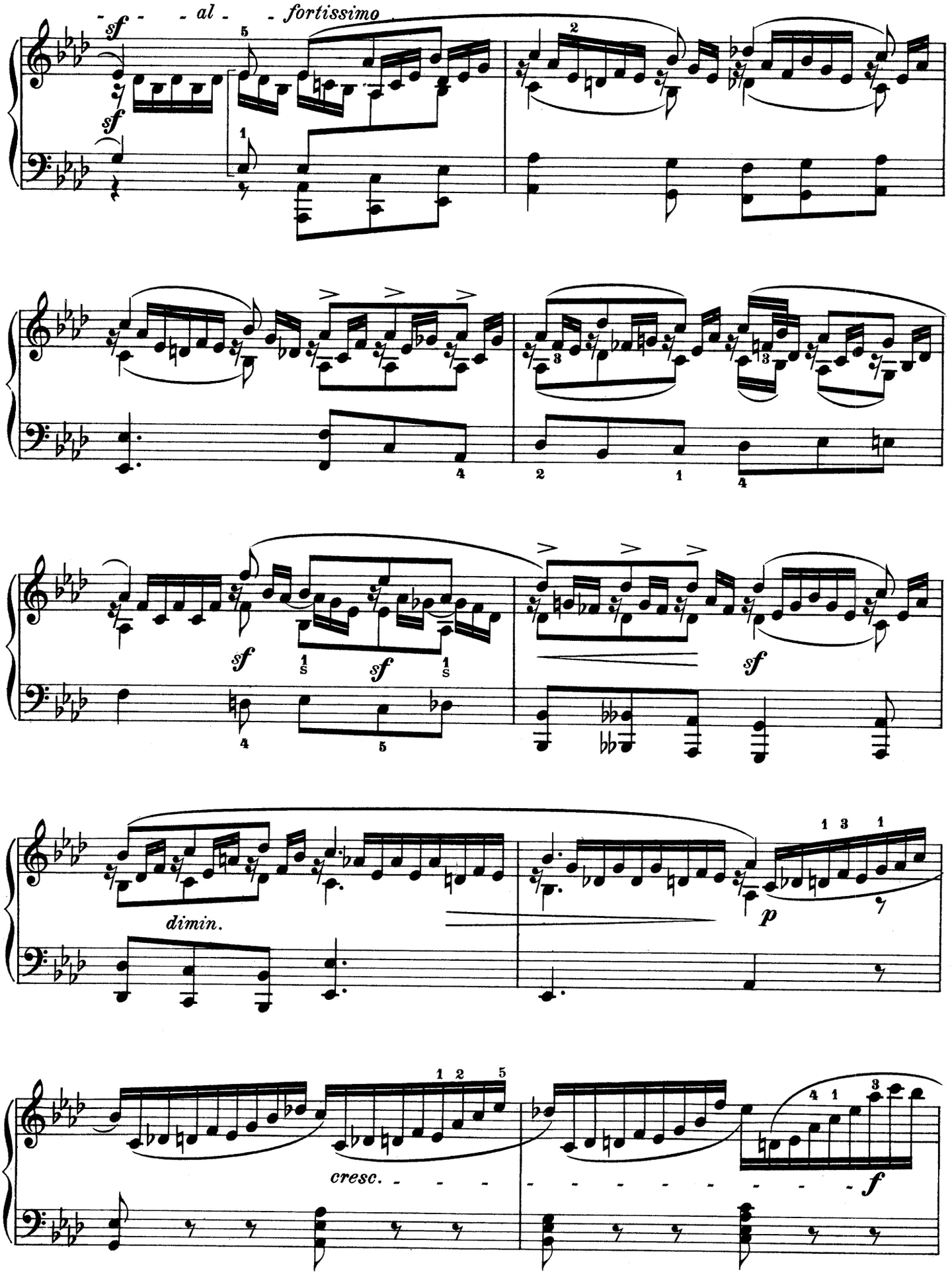
NB. Die beiden Stimmen müssen immer sehr deutlich hervorgehoben werden.

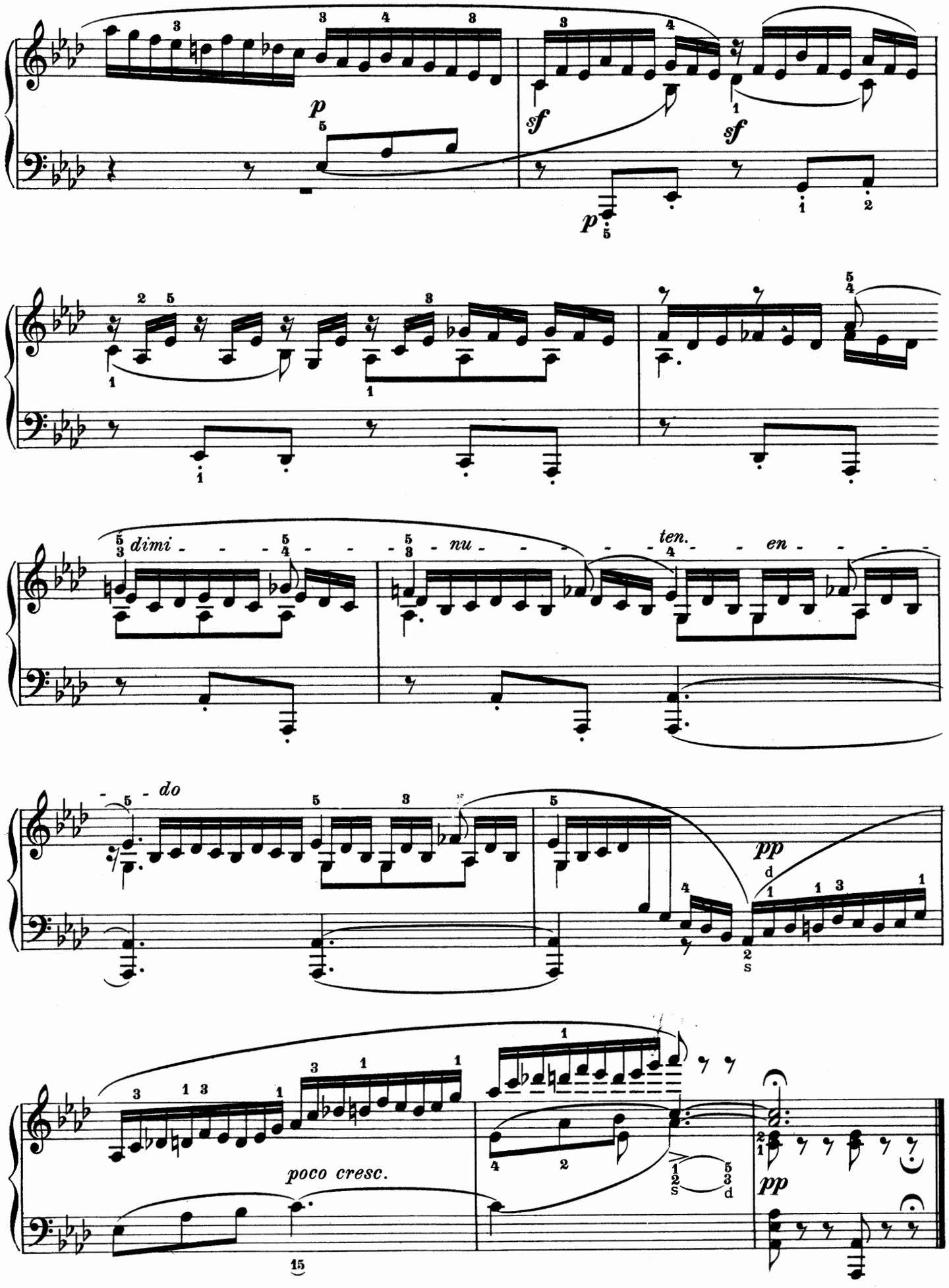
18. **Andante con moto.**




cresc.
mf
sf
p
cresc.
mf
sf
p

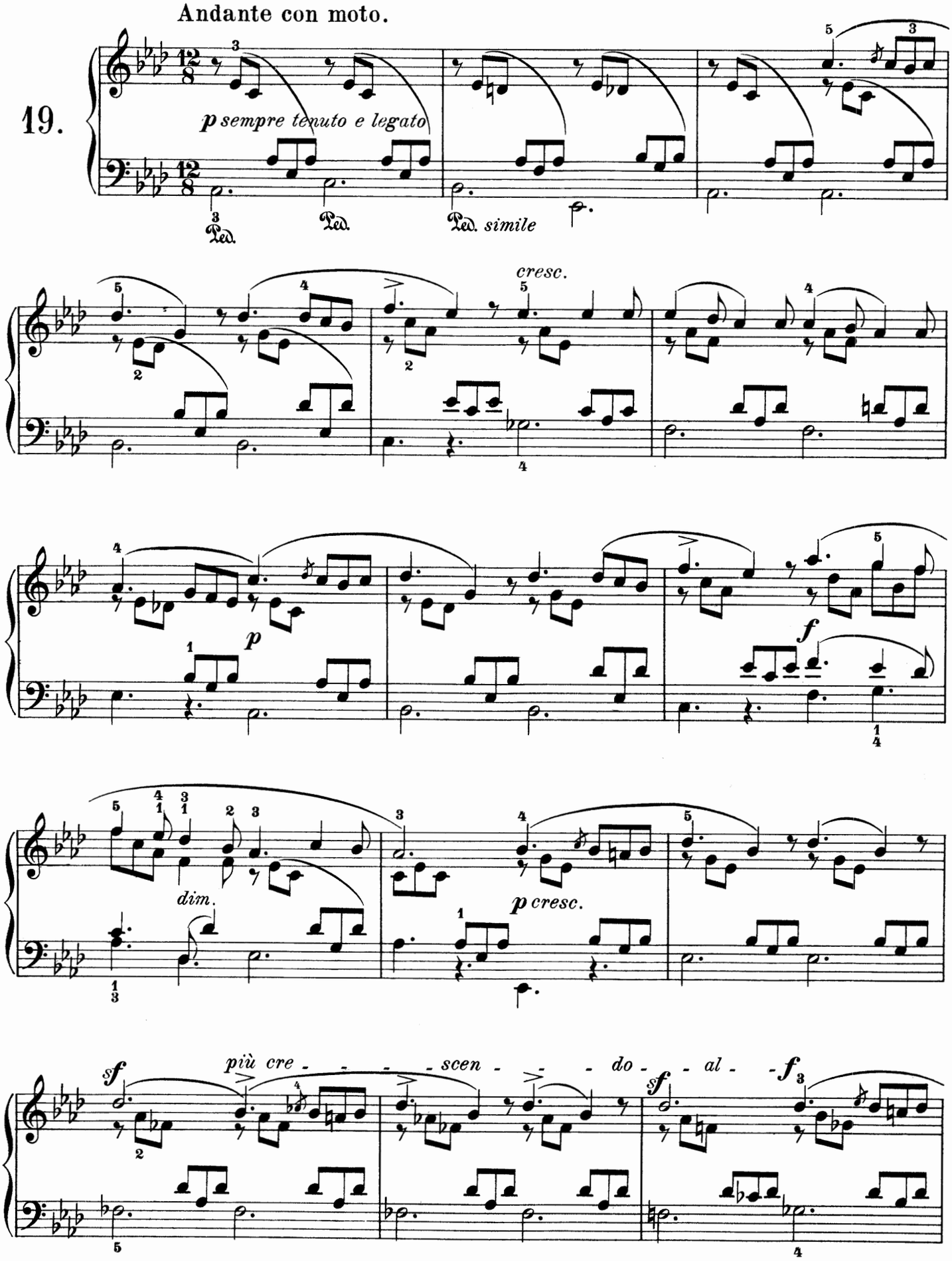

sf
f
sf
sf
mf
cresc.
sf
f
molto cre scen do
sf
sf

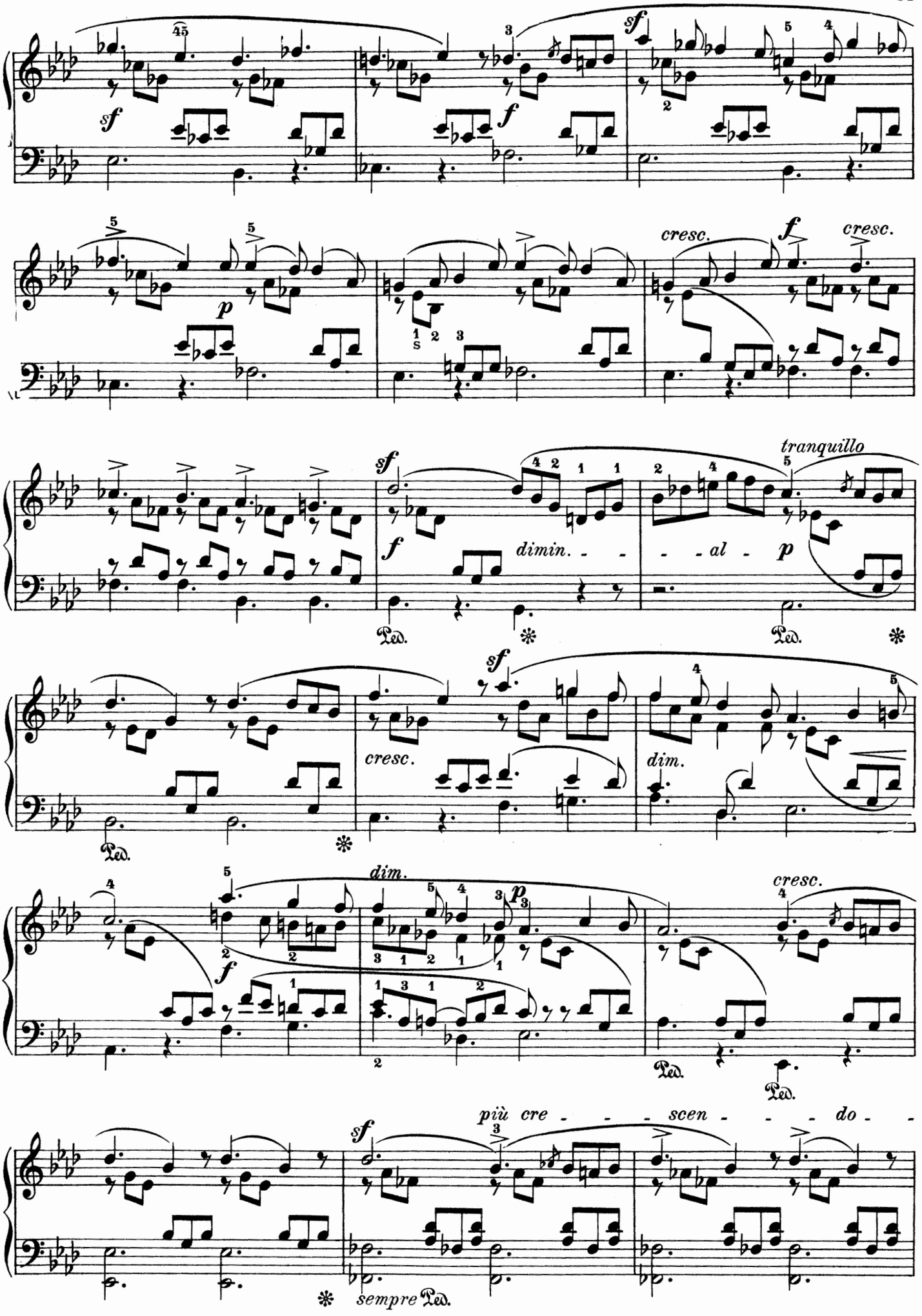

sf - - al - - fortissimo
sf
sf
sf
sf
dimin.
p
cresc. - - -
f

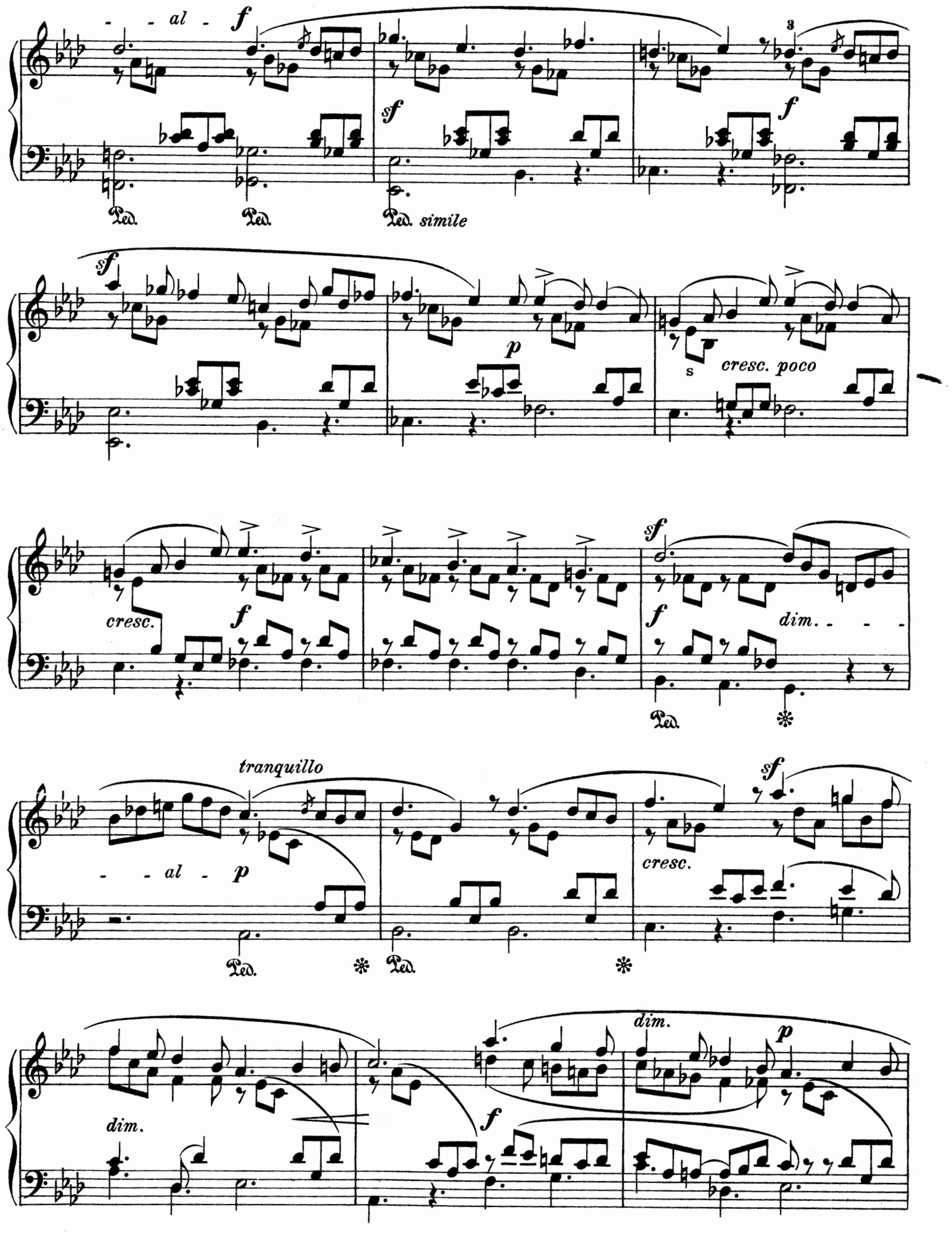

p
sf
sf
p
dimi - - - nu - - - ten. - - en - - - - do
pp
poco cresc.
pp

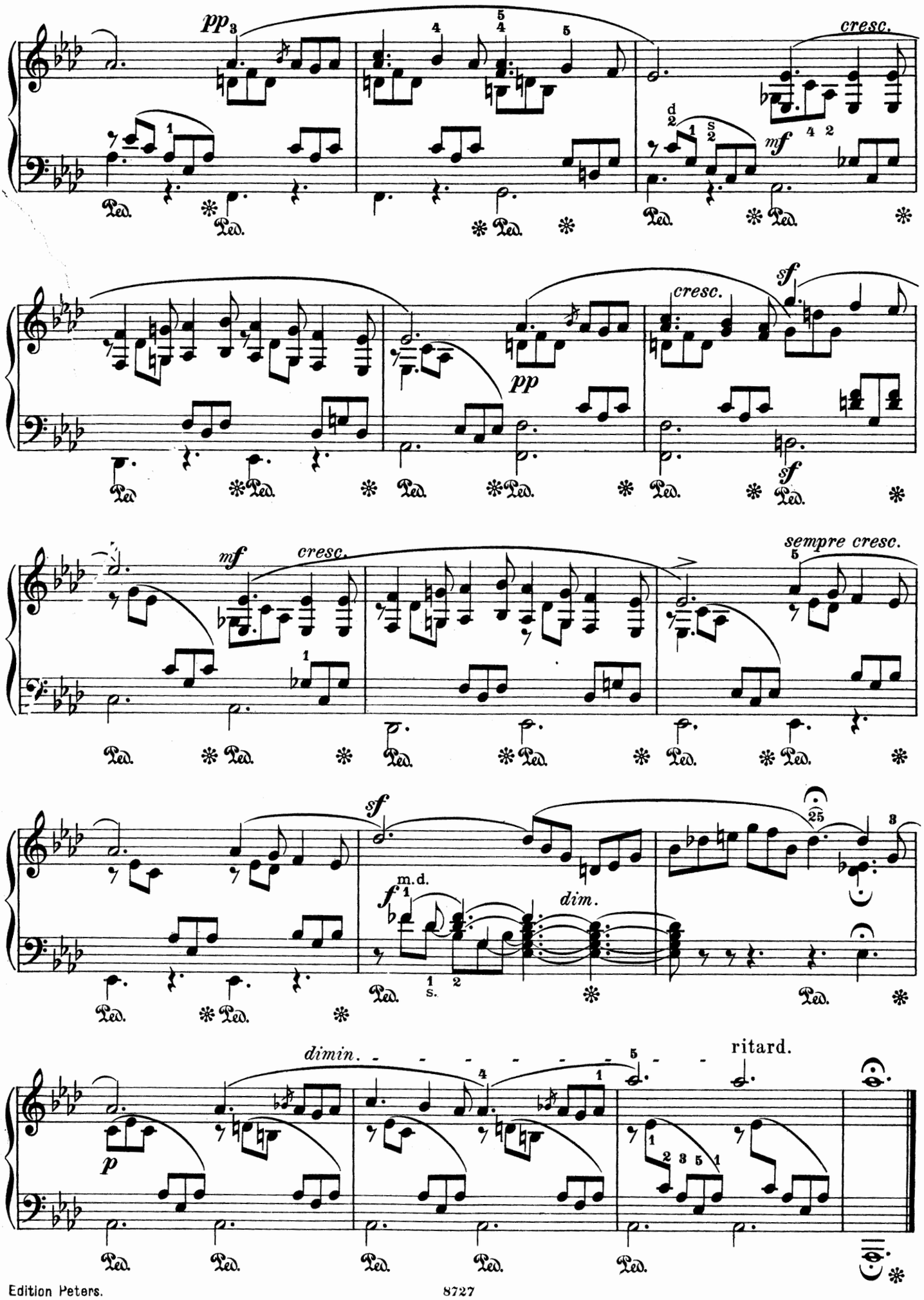
Andante con moto.

19.




sf
f
sf
p
cresc.
f
cresc.
sf
tranquillo
f
dimin. - - -
- - - al - p
Ped.
sf
cresc.
dim.
Ped.
dim.
p
f
cresc.
Ped.
Ped.
più cre - - - scen - - - do - -
sf
sempre Ped.


- - al - f
sf
f
Ped.
Ped.
Ped. simile
sf
p
s
cresc. poco
cresc.
f
sf
f
dim. - - -
Ped.
tranquillo
- - al - p
Ped.
Ped.
cresc.
sf
dim.
f
dim.
p

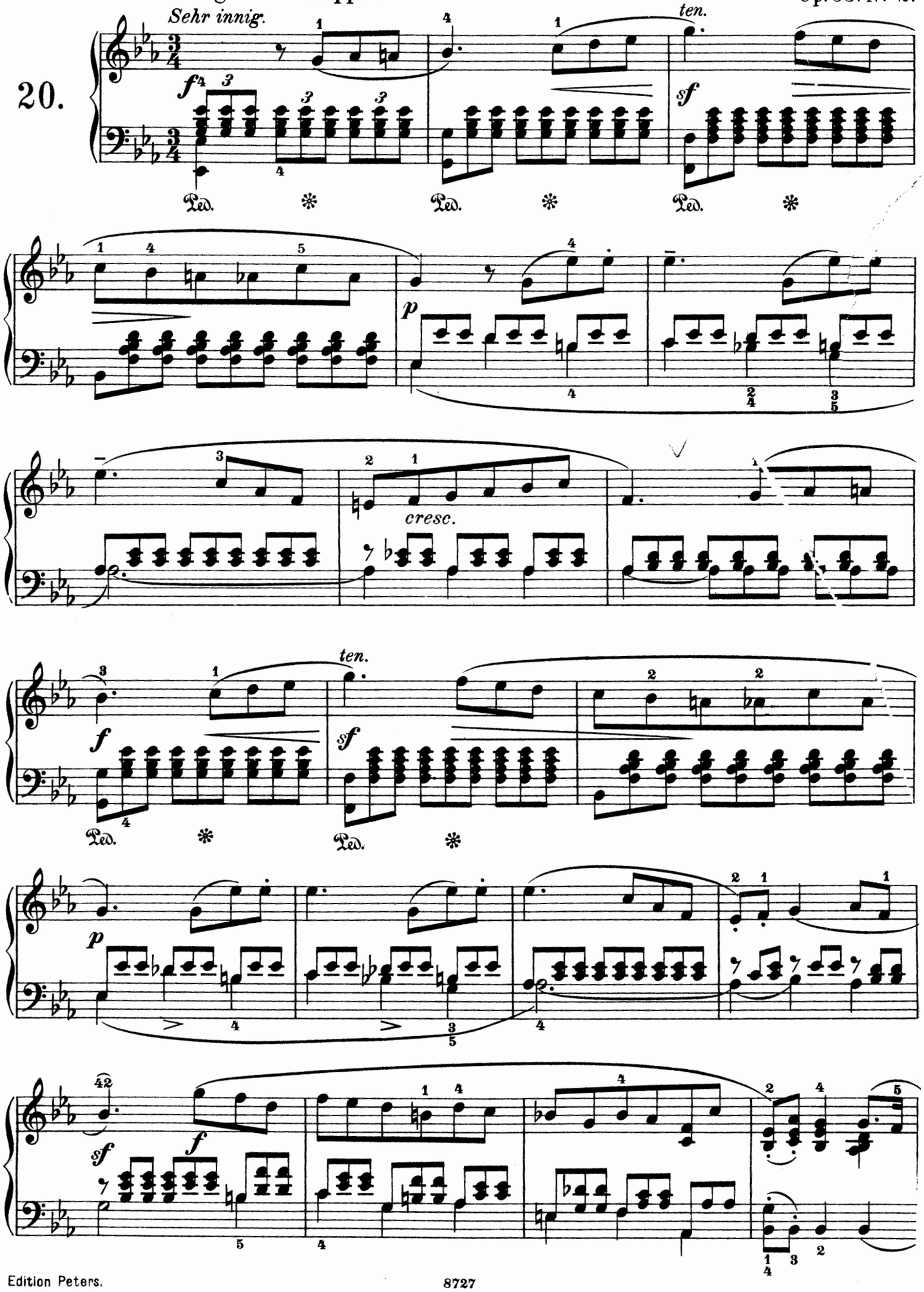

pp
cresc.
mf
pp
cresc.
sf
mf
cresc.
sempre cresc.
sf
m.d.
dim.
dimin.
ritard.
p
Ped.

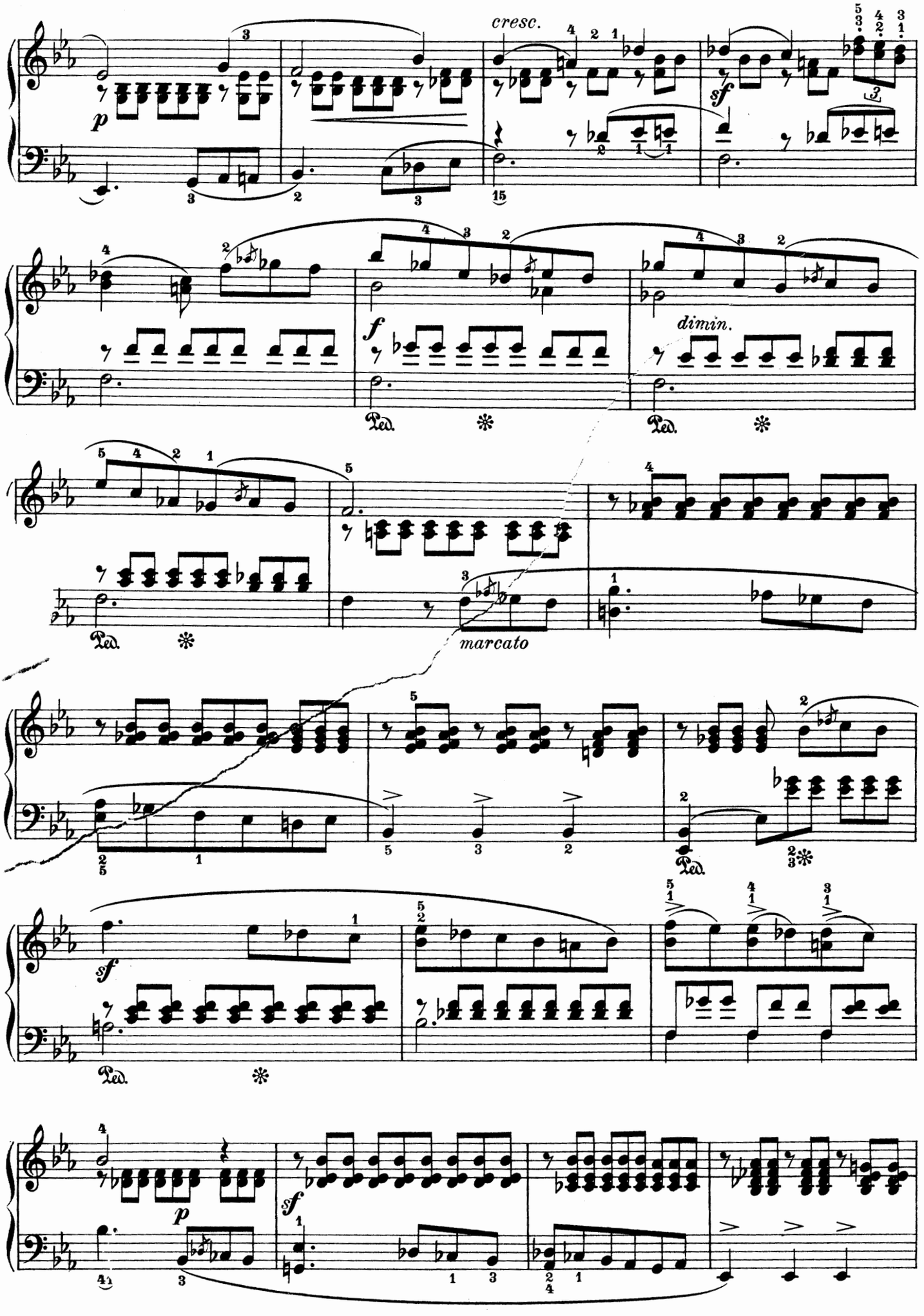
Allegro non troppo.

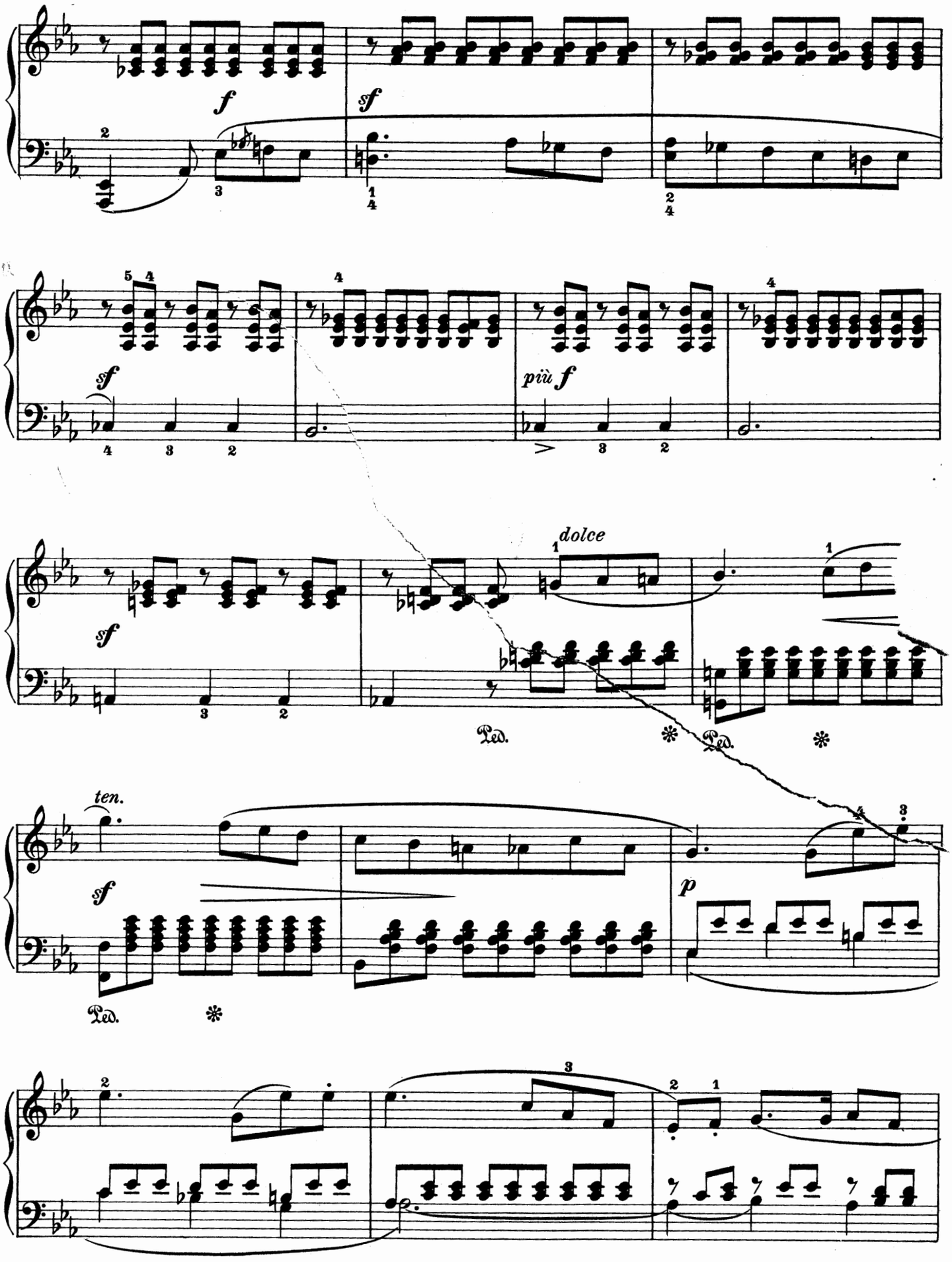
Sehr innig.

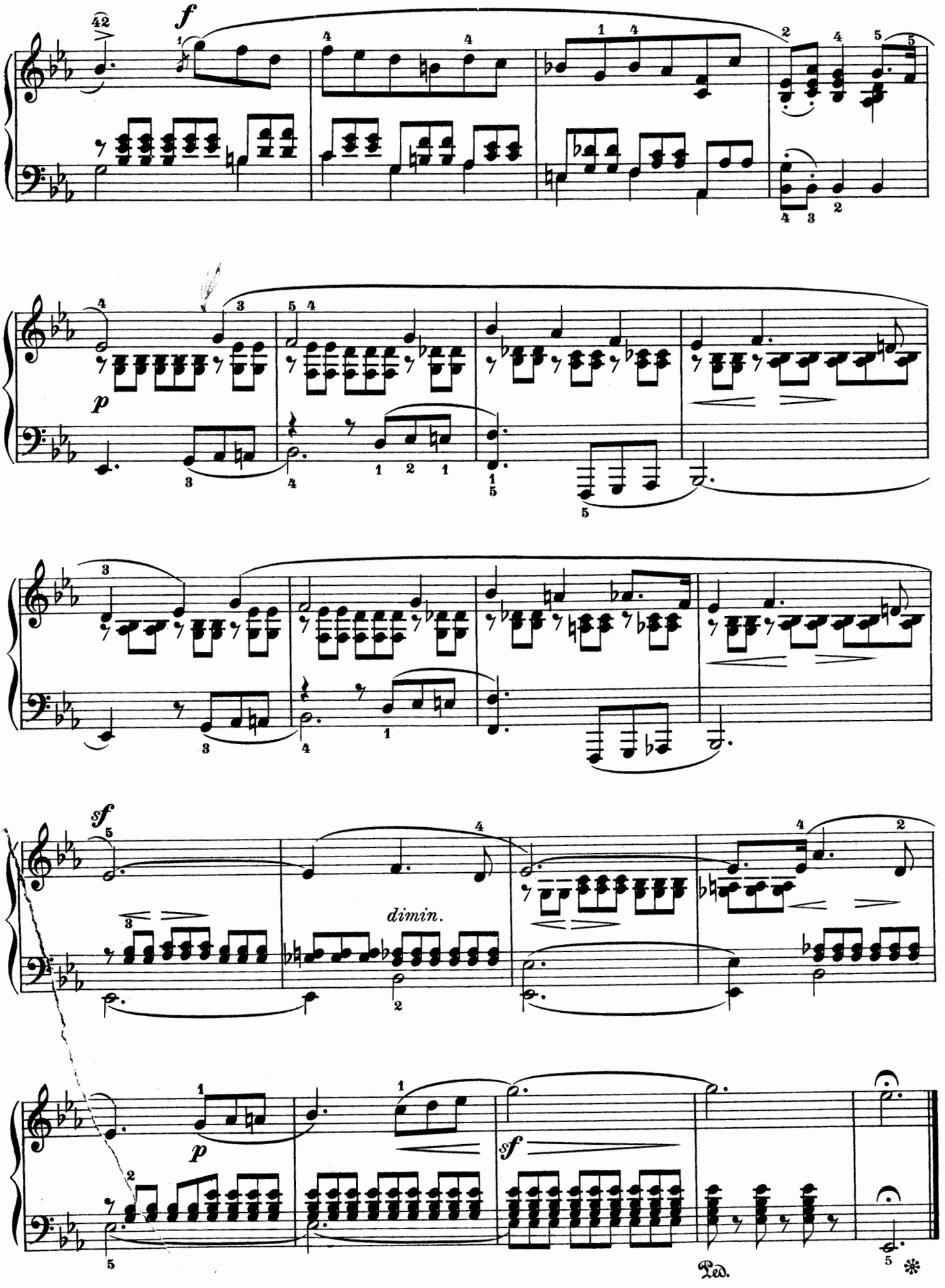
Op. 53. Nº 2.

20.




cresc.
sf
p
f
dimin.
Ped.
marcato
sf
p
sf

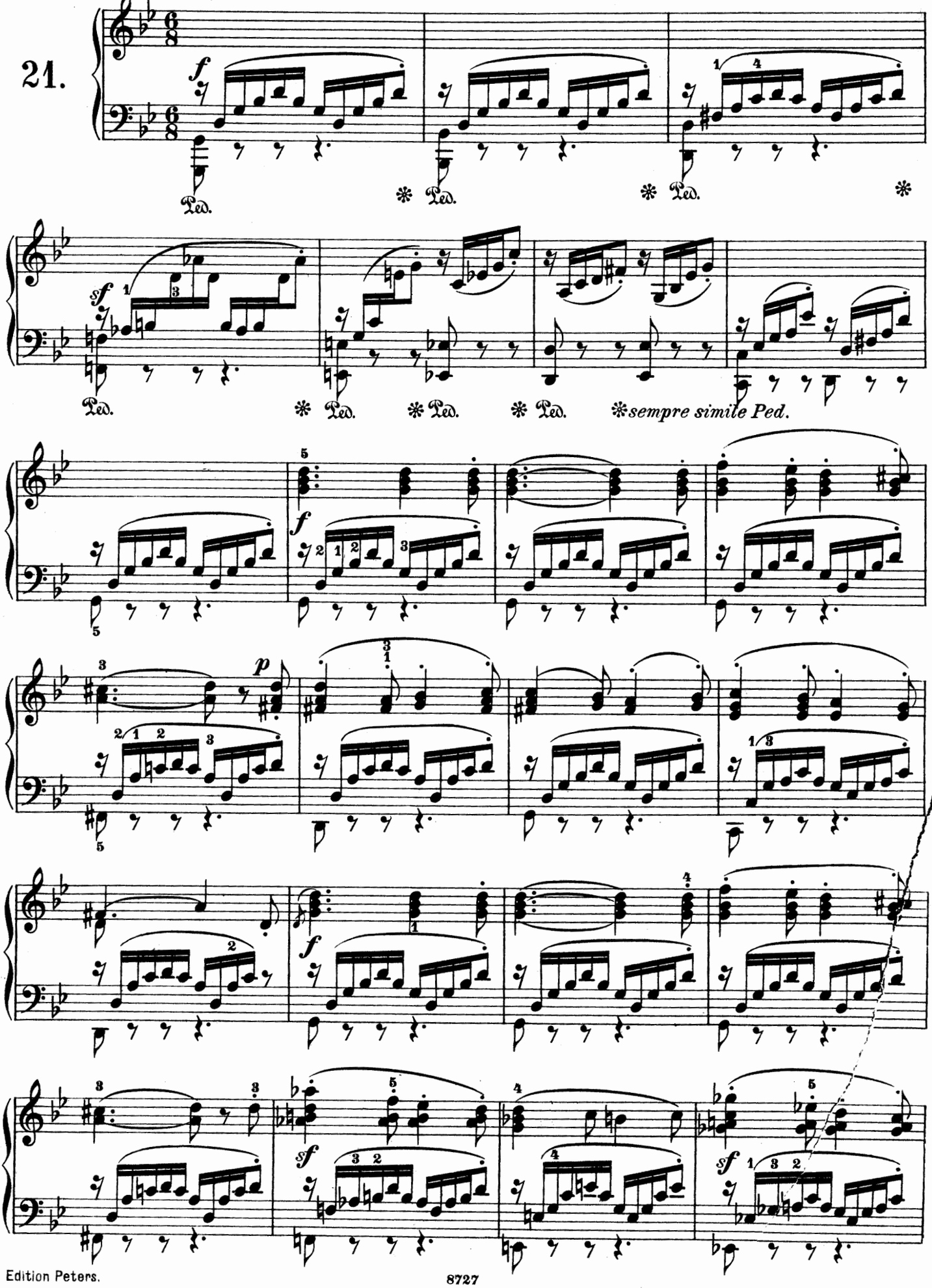

f
sf
sf
più f
dolce
sf
Ped.
Ped.
ten.
sf
p
Ped.

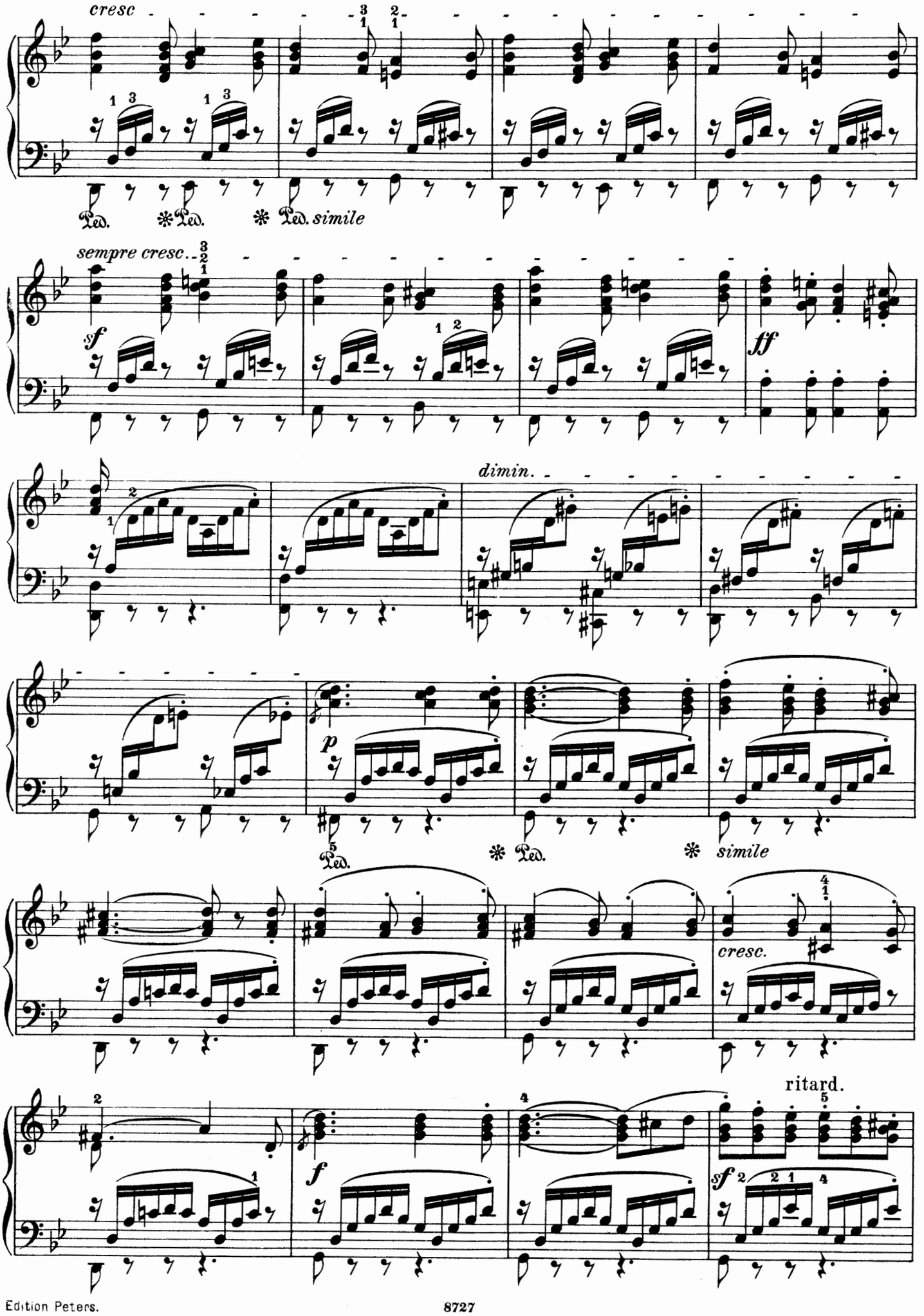

42
f
p
sf
dimin.
p
sf
Ped.

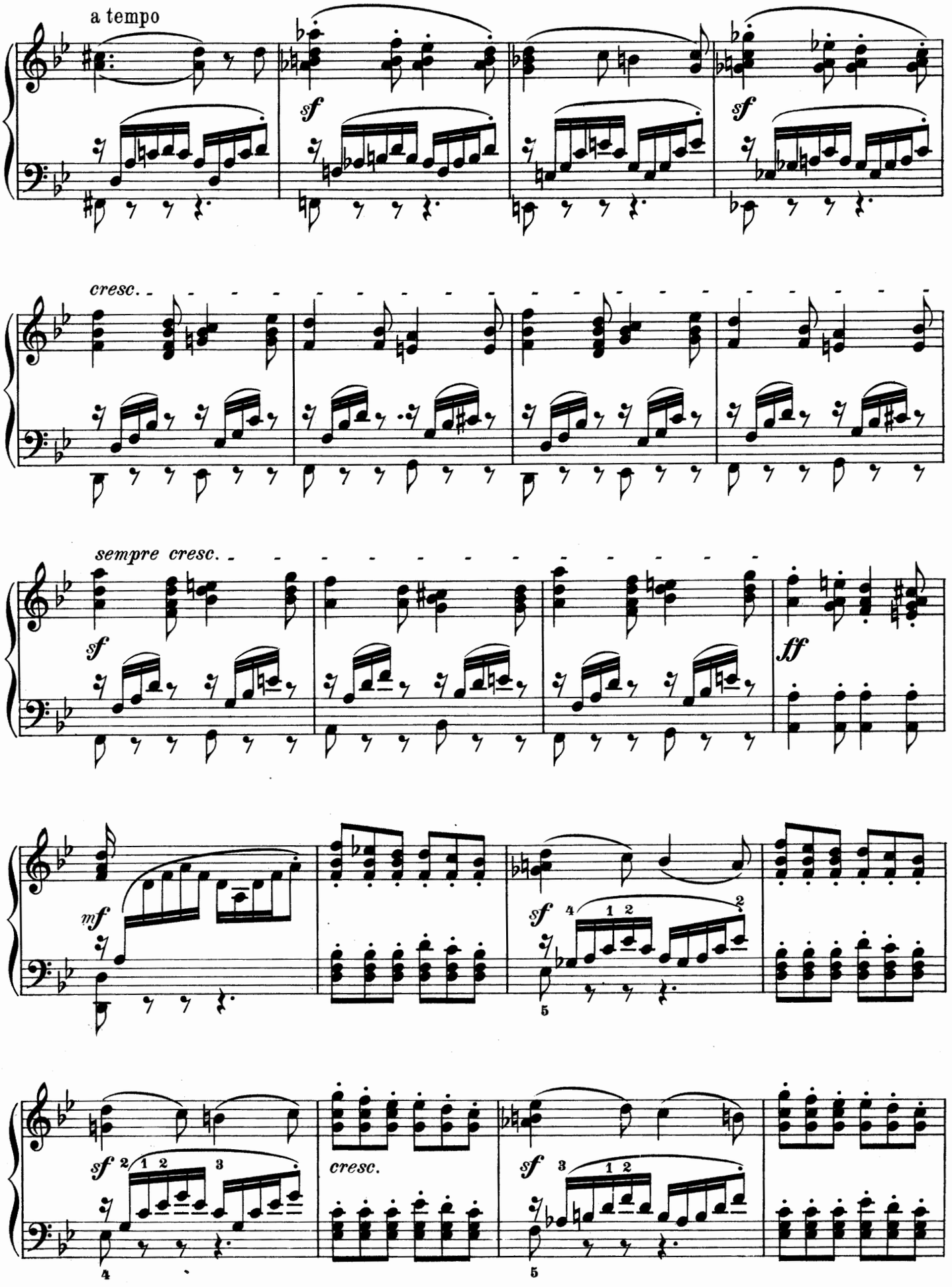
Presto agitato.

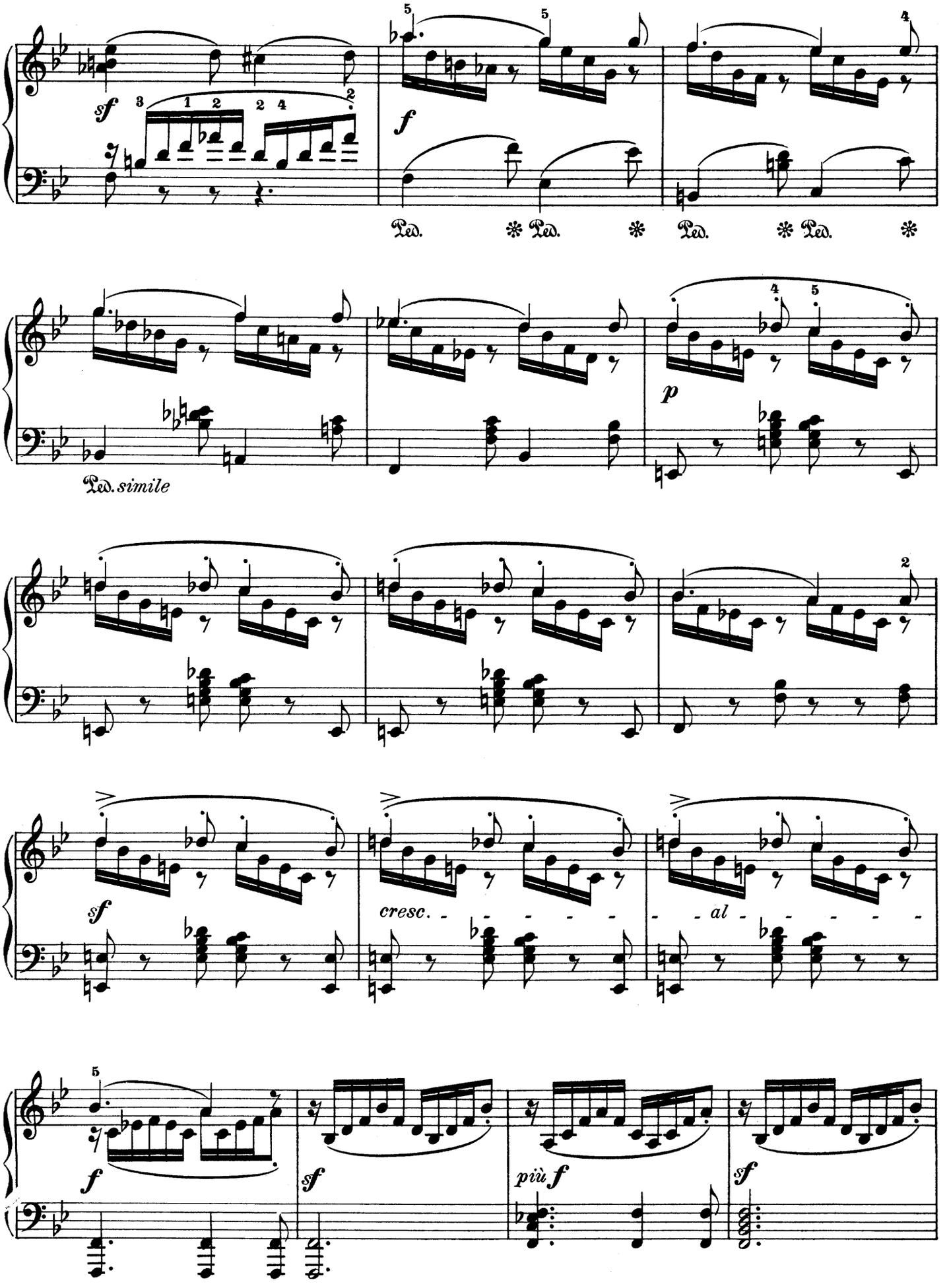
Op. 53. № 3.

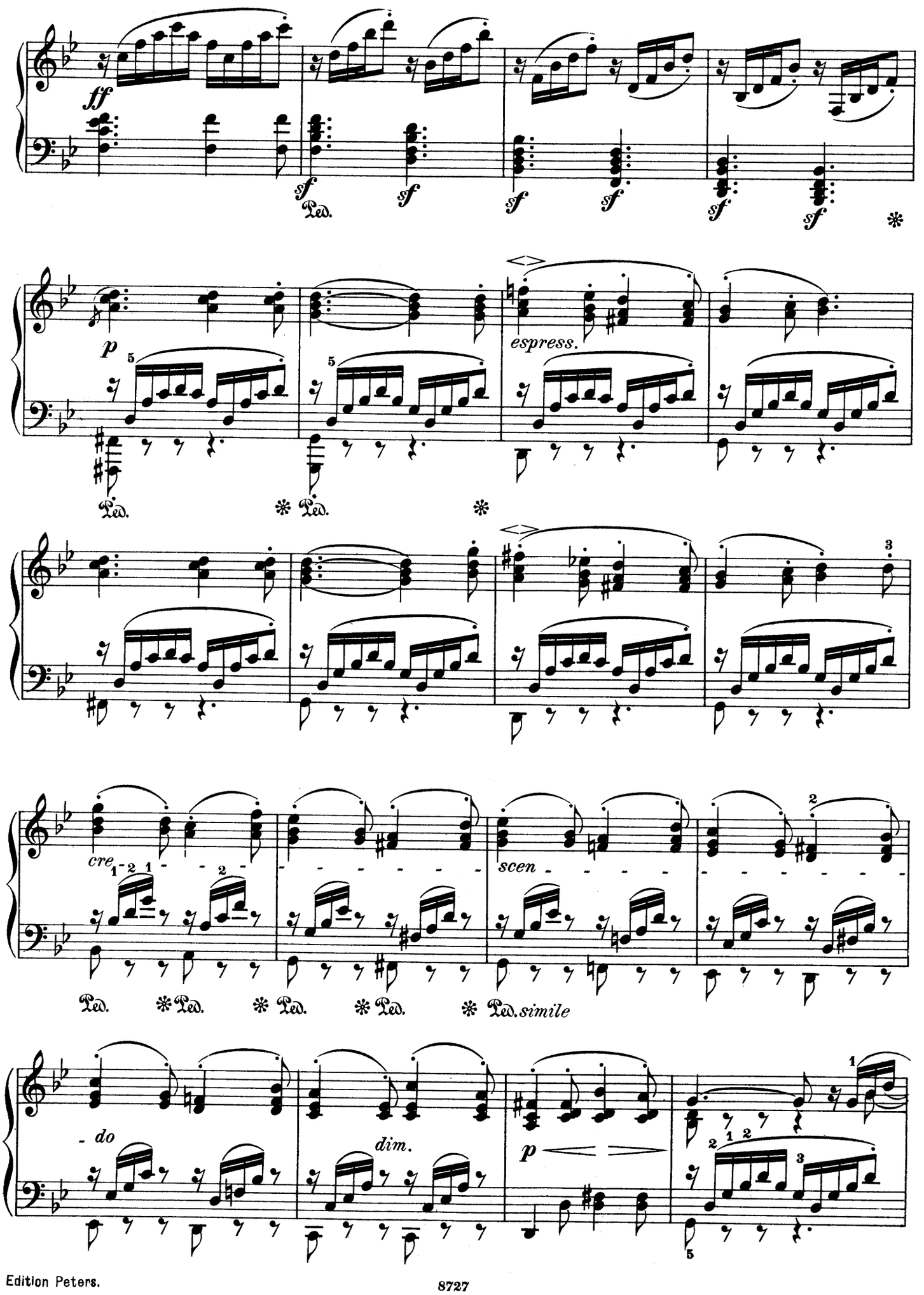
21.

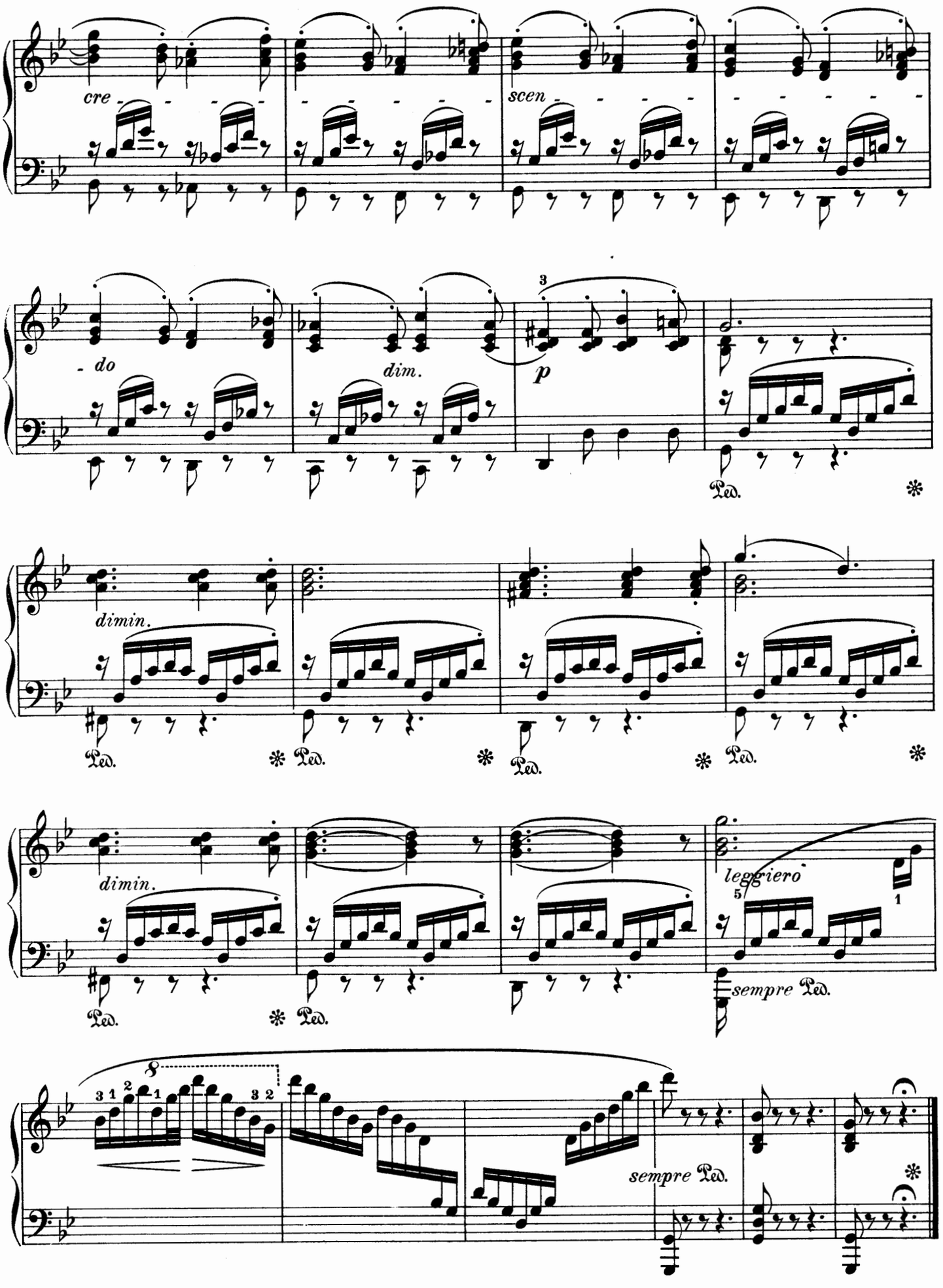



cresc
Ped. * Ped. * Ped. simile
sempre cresc.
sf
ff
dimin.
p
Ped. * Ped. * simile
cresc.
ritard.
f
sf


a tempo
sf
sf
cresc.
sempre cresc.
sf
ff
mf
sf
sf
cresc.
sf


sf
f
Ped. * Ped. * Ped. * Ped. *
Ped. simile
p
sf
cresc.
al
f
sf
più f
sf


ff
sf
Ped.
p
espress.
cre
scen
simile
do
dim.


cre
scen
do
dim.
p
Ped.
dimin.
leggiero
sempre Ped.

22.

Adagio.

mf cantabile

p

Ped. ✻

cresc.

dim.

p

Ped. ✻

sf

pp

cresc.

Ped.

sf con forza

f

✻

sf

sf

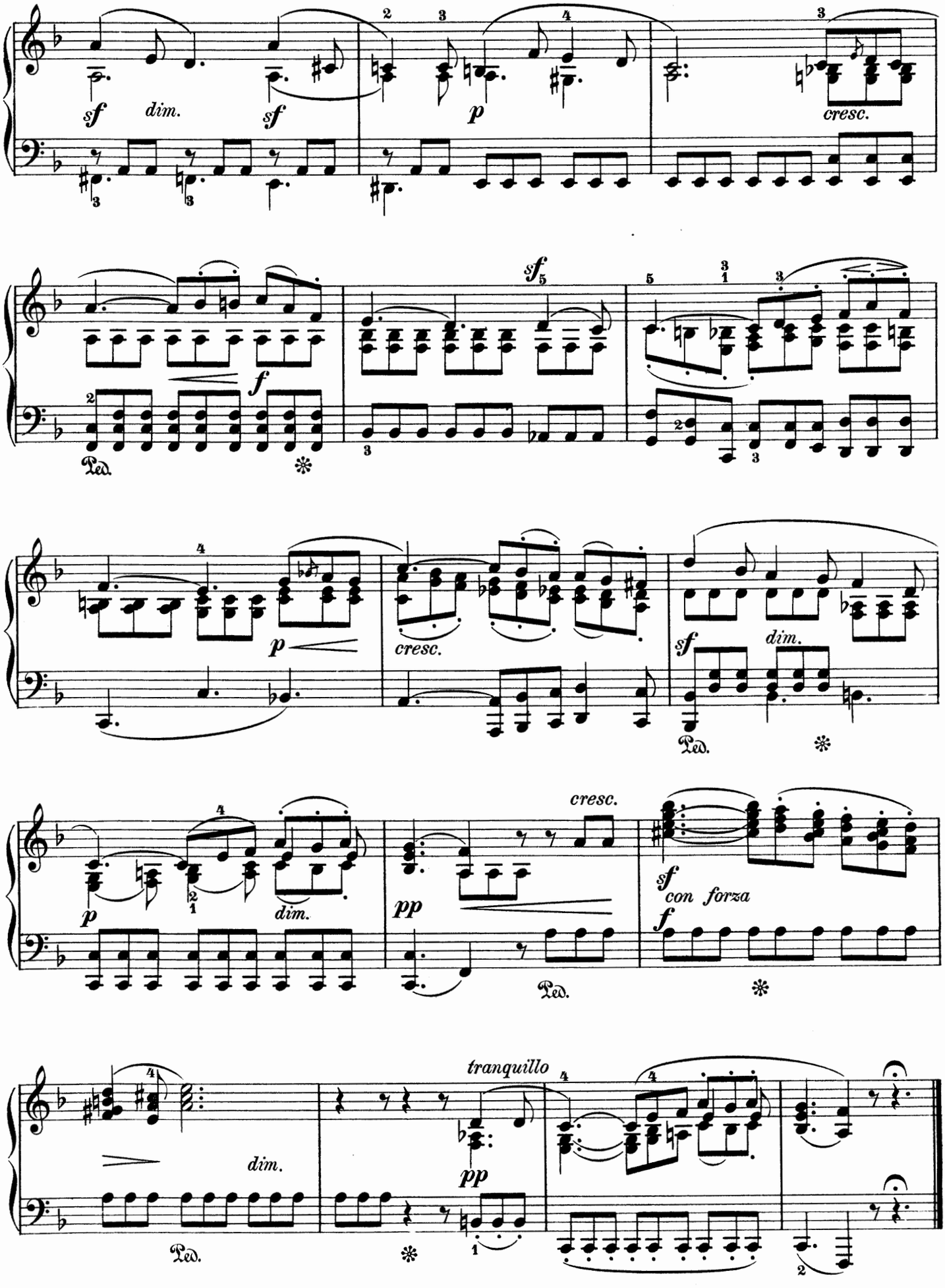
dim.

Ped.

f sf

dim.

✻

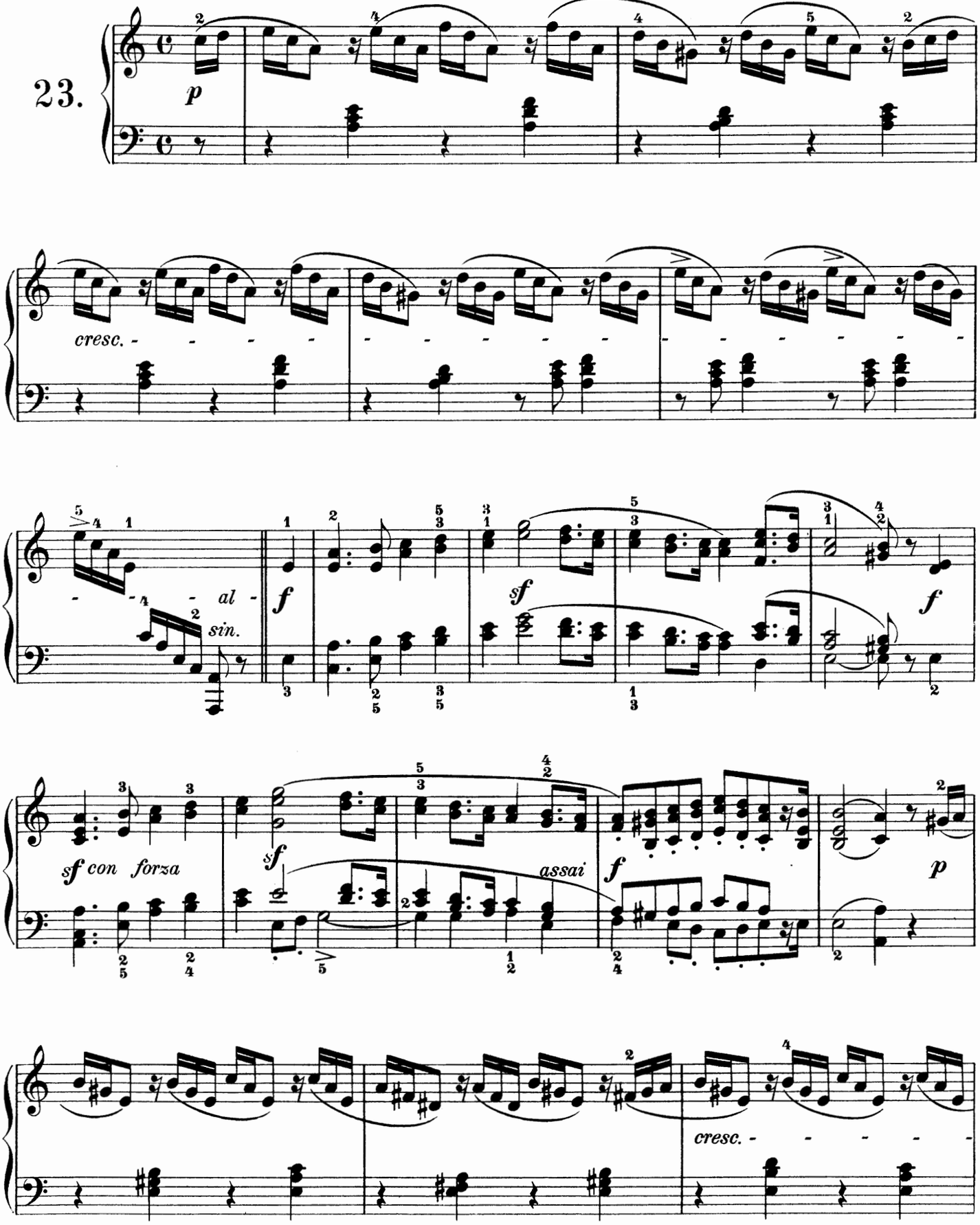

sf dim. sf
p
cresc.
sf
f
Ped.
p
cresc.
sf dim.
Ped.
p dim.
pp
cresc.
Ped.
sf con forza
f
dim.
Ped.
tranquillo
pp
Ped.

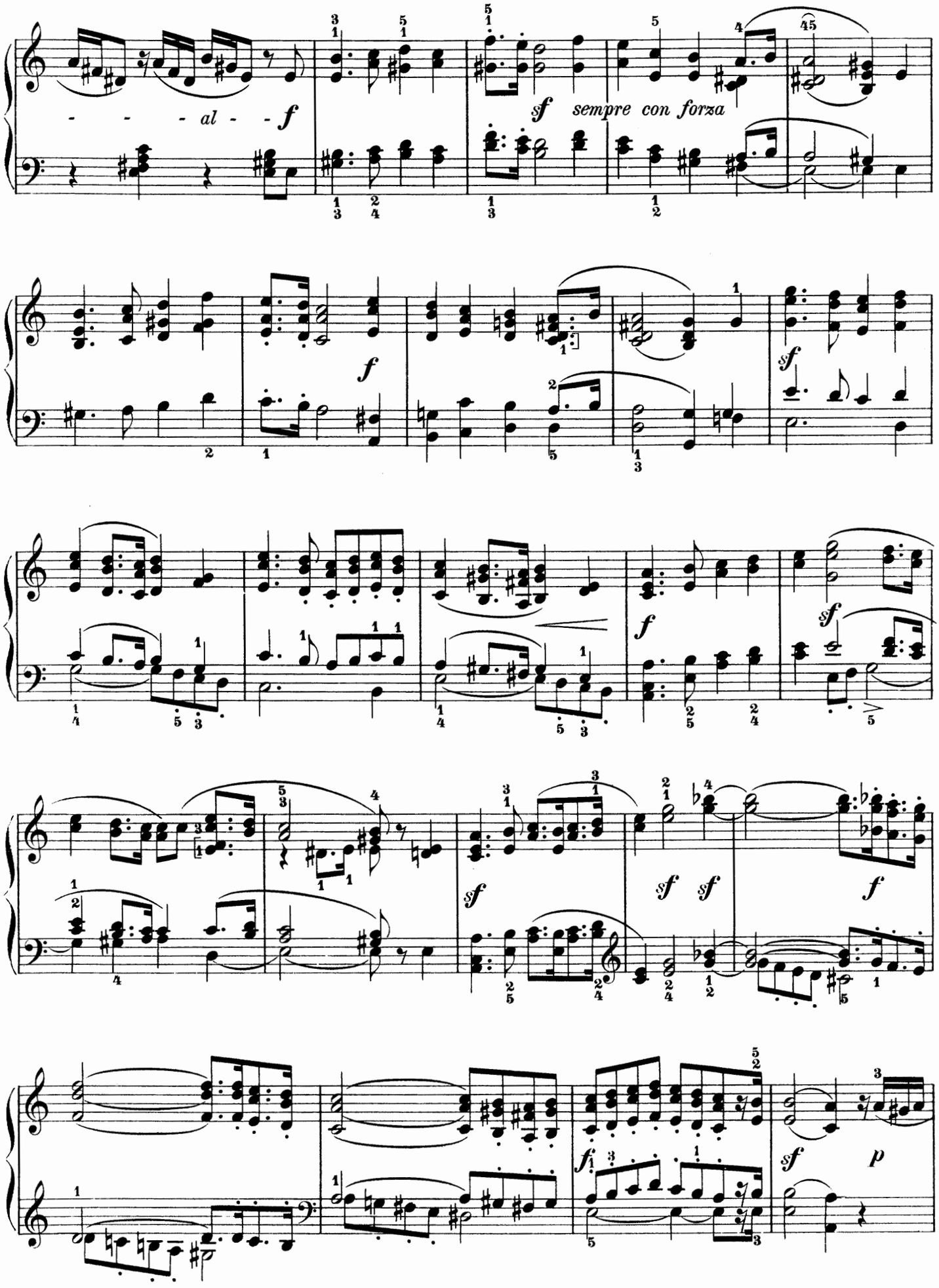
Volkslied.

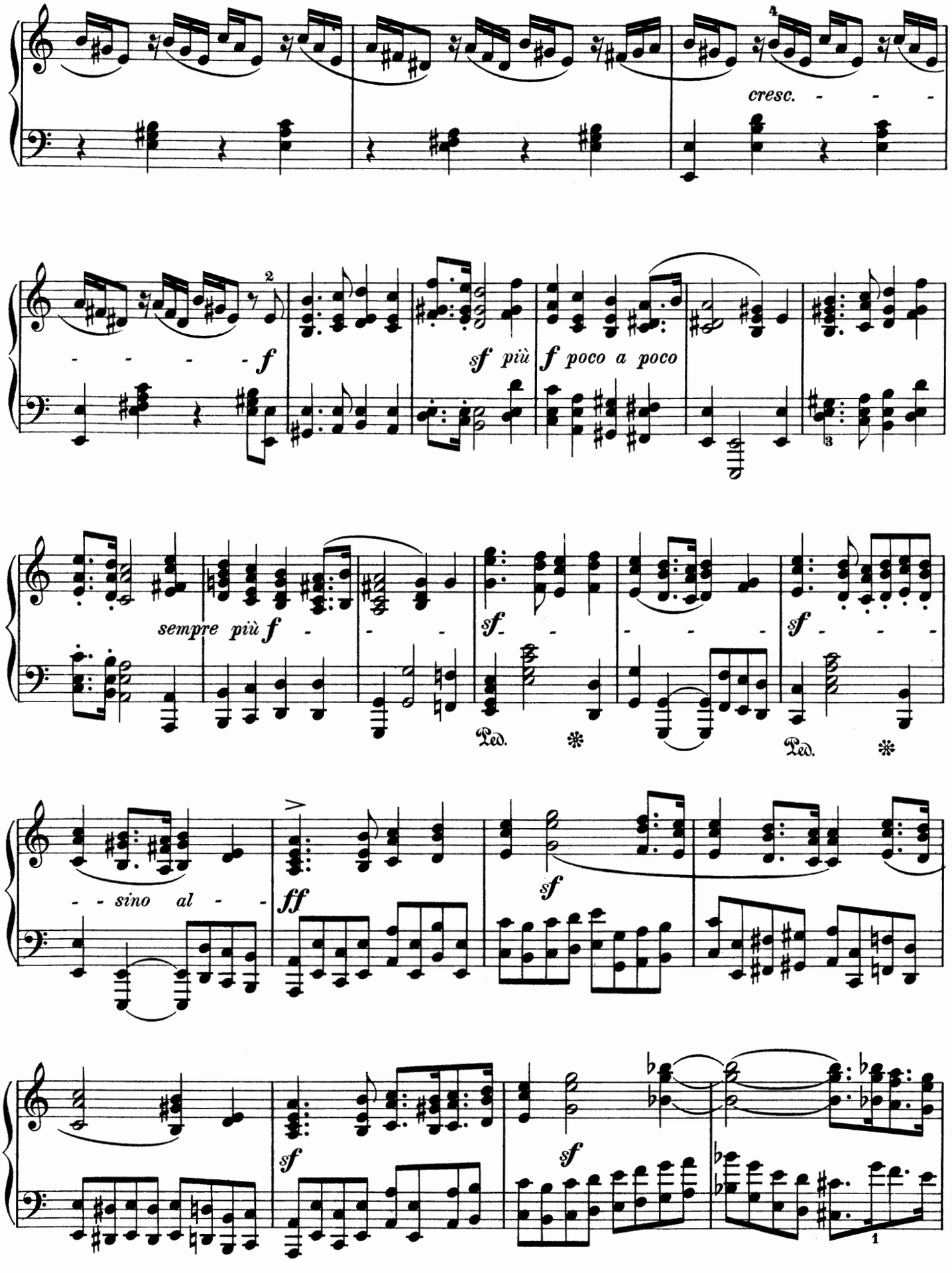
Allegro con fuoco.

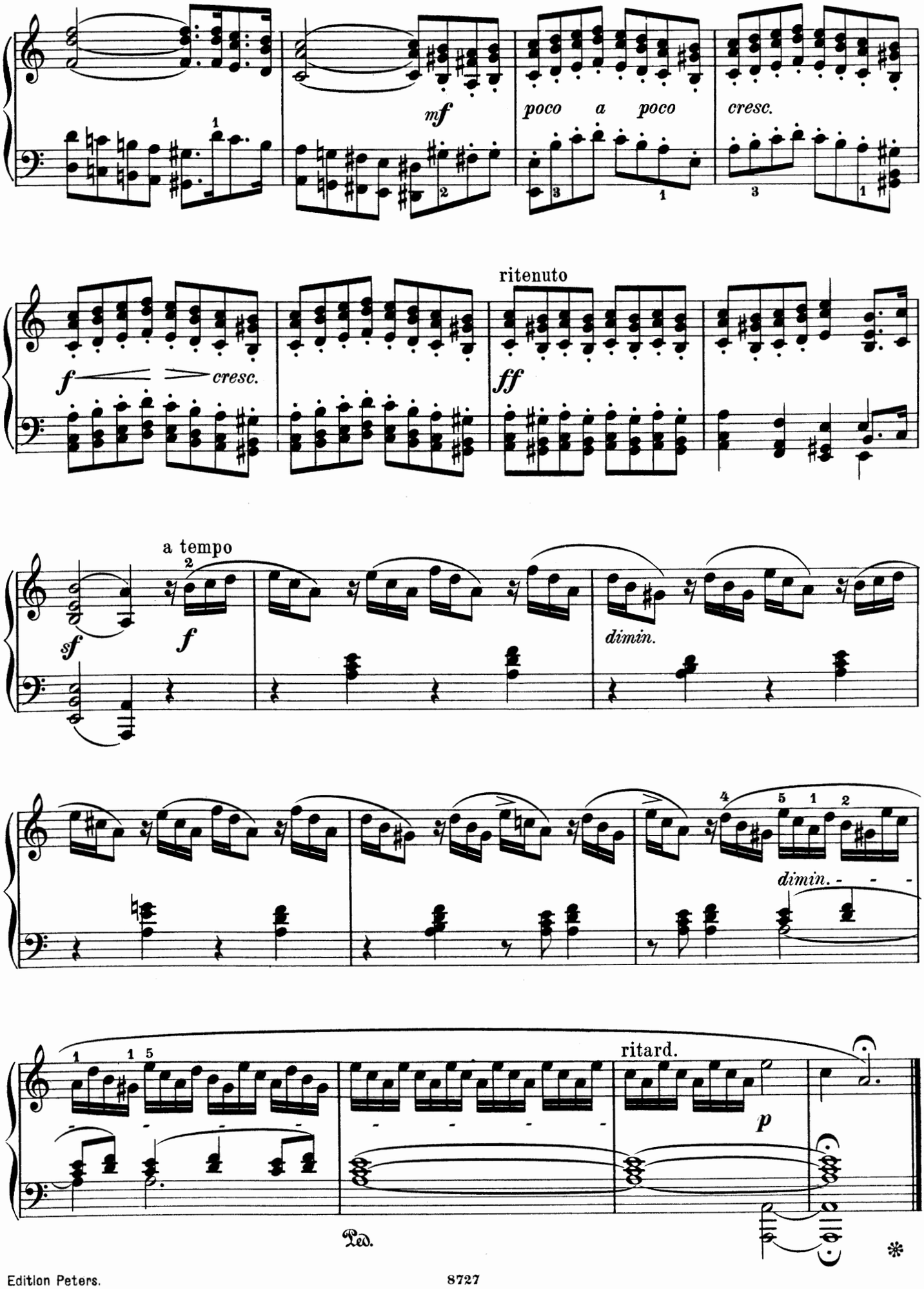
Op. 53. Nº 5.

23.



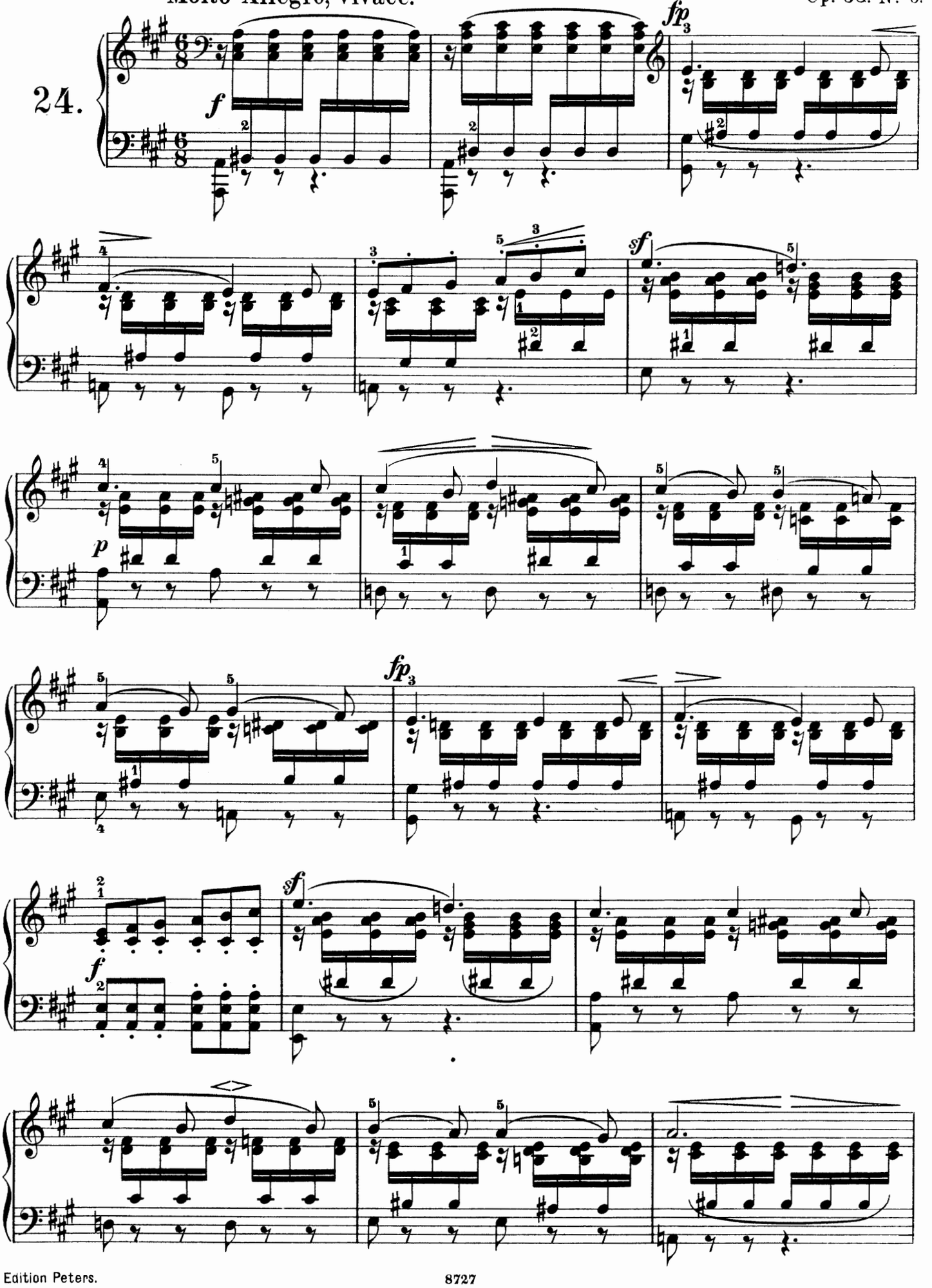

- - - al - - f
sf sempre con forza
f
sf
f
sf
f
sf sf
f
f
sf p

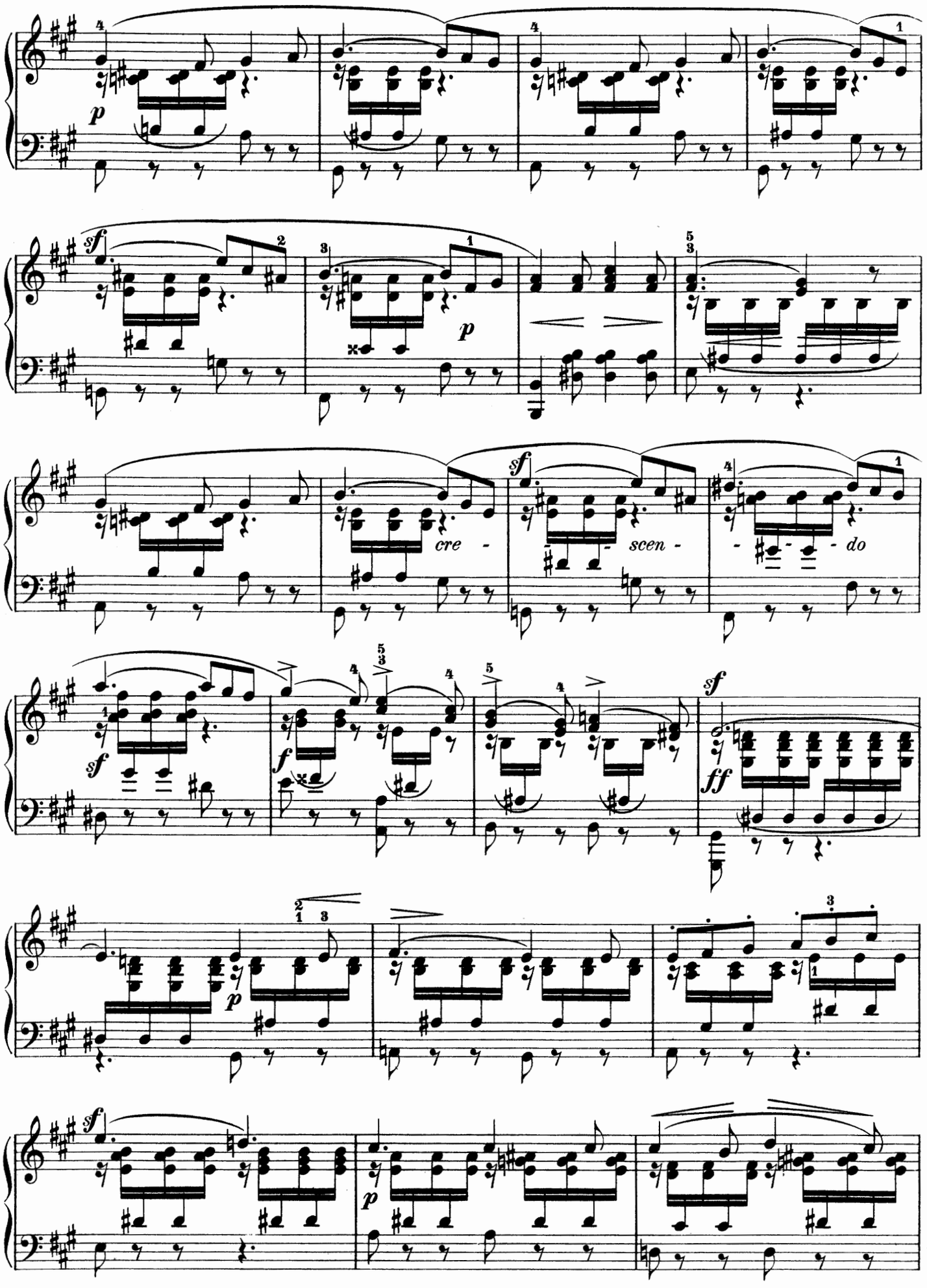

cresc.
f
sf più
f poco a poco
sempre più f
sf
sf
Ped.
Ped.
sino al
ff
sf
sf
sf

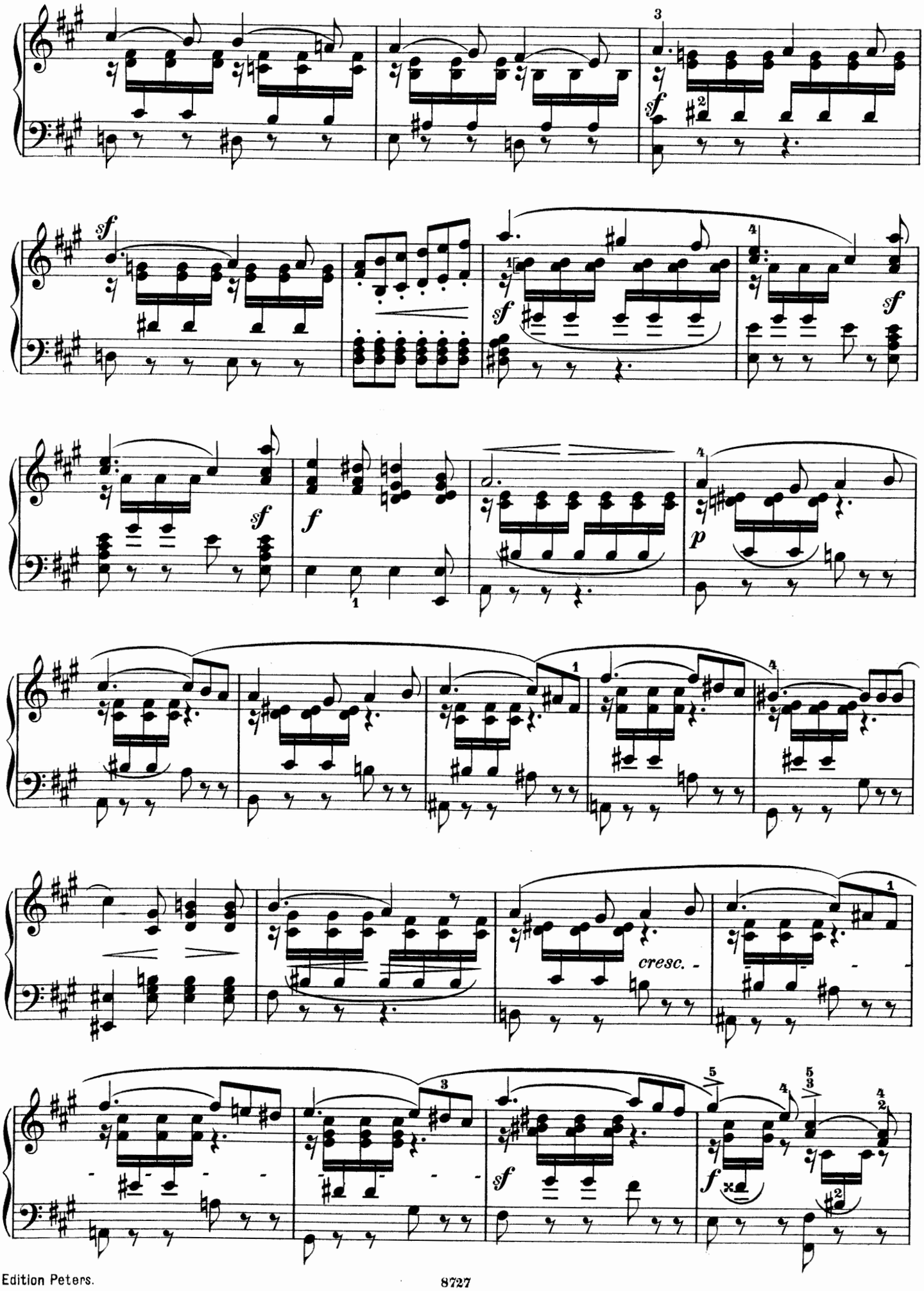

mf
poco a poco
cresc.
ritenuto
f
cresc.
ff
a tempo
sf
f
dimin.
dimin.
ritard.
p
Ped.
*

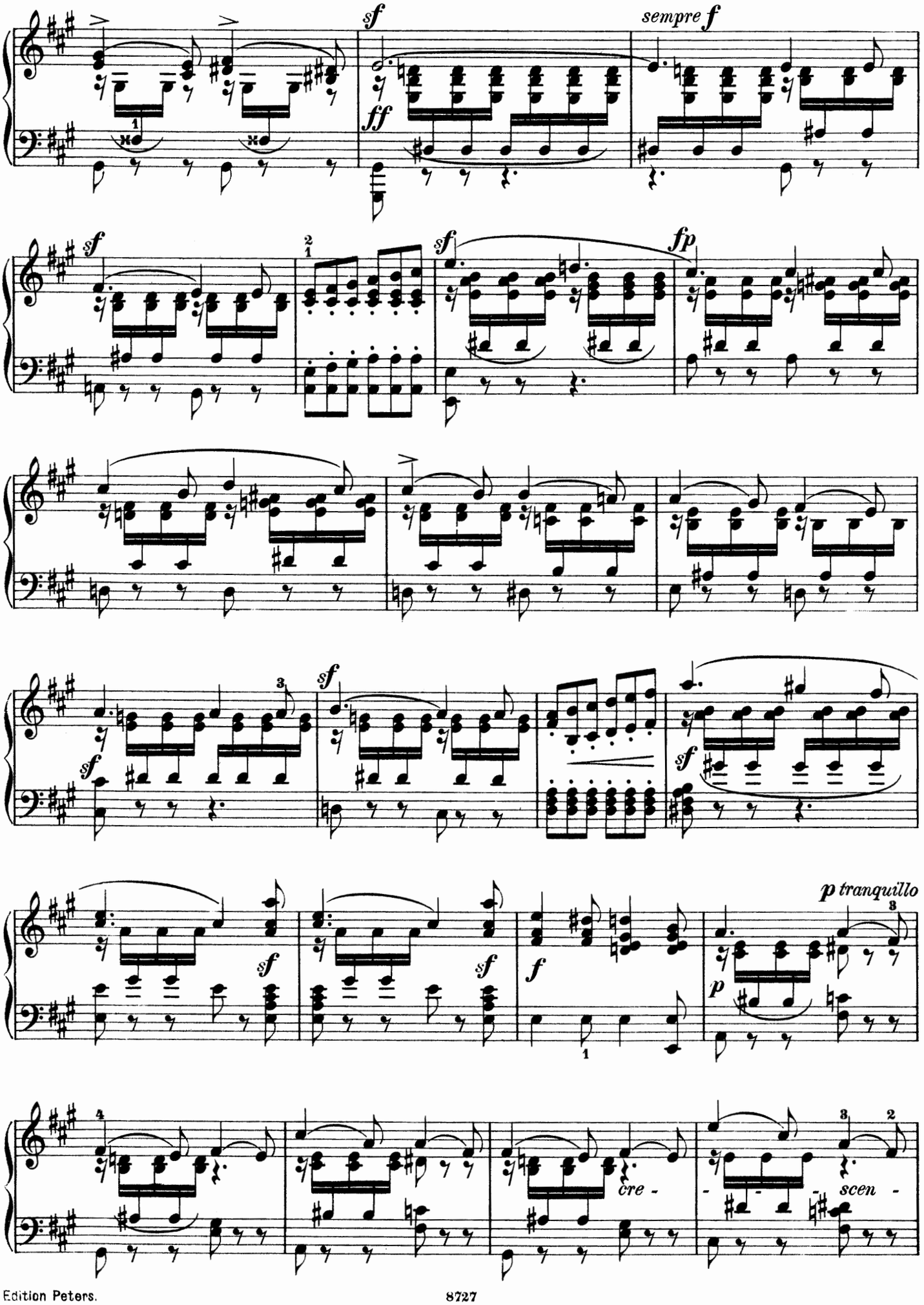
Molto Allegro, vivace.

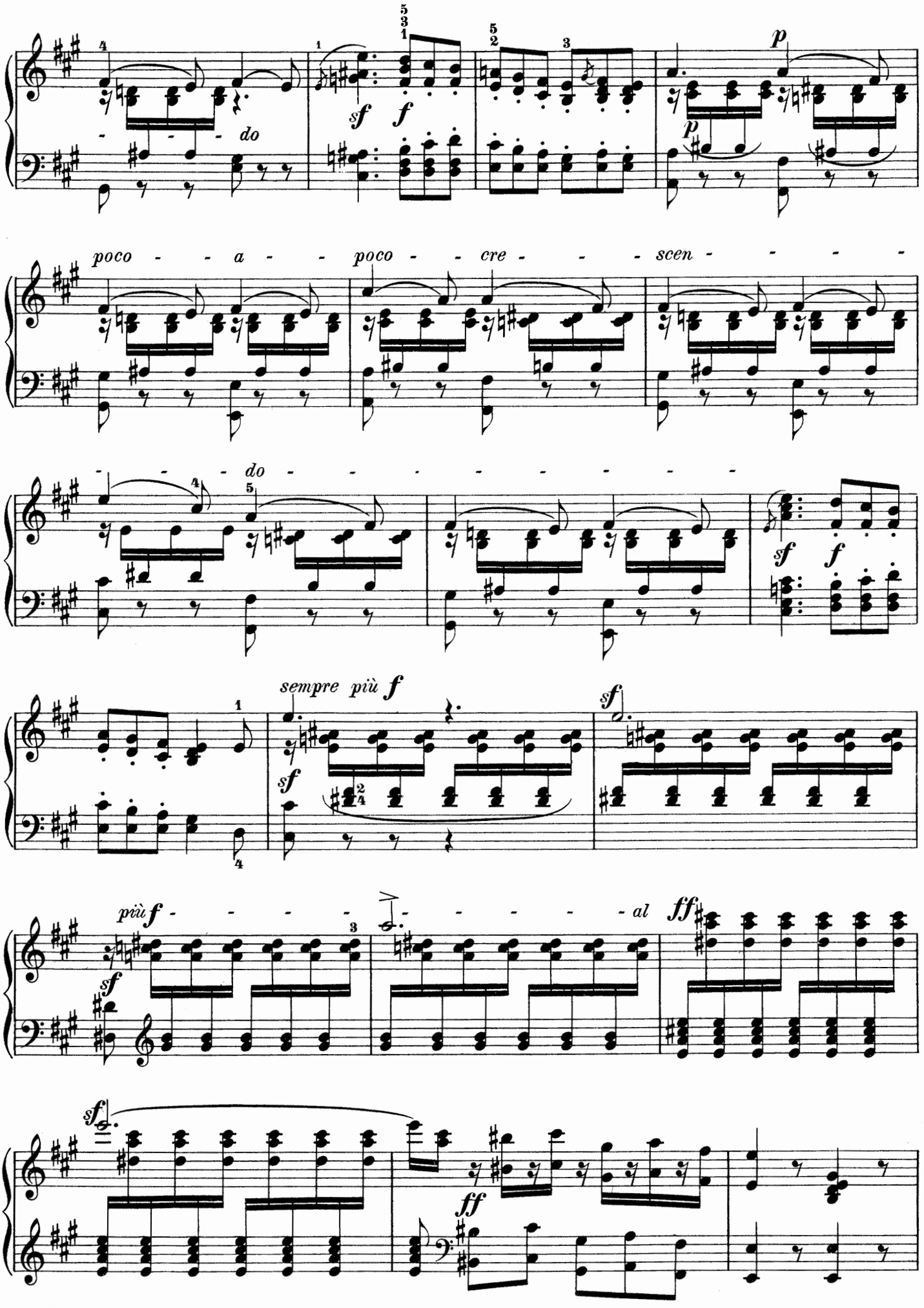
Op. 53. № 6.

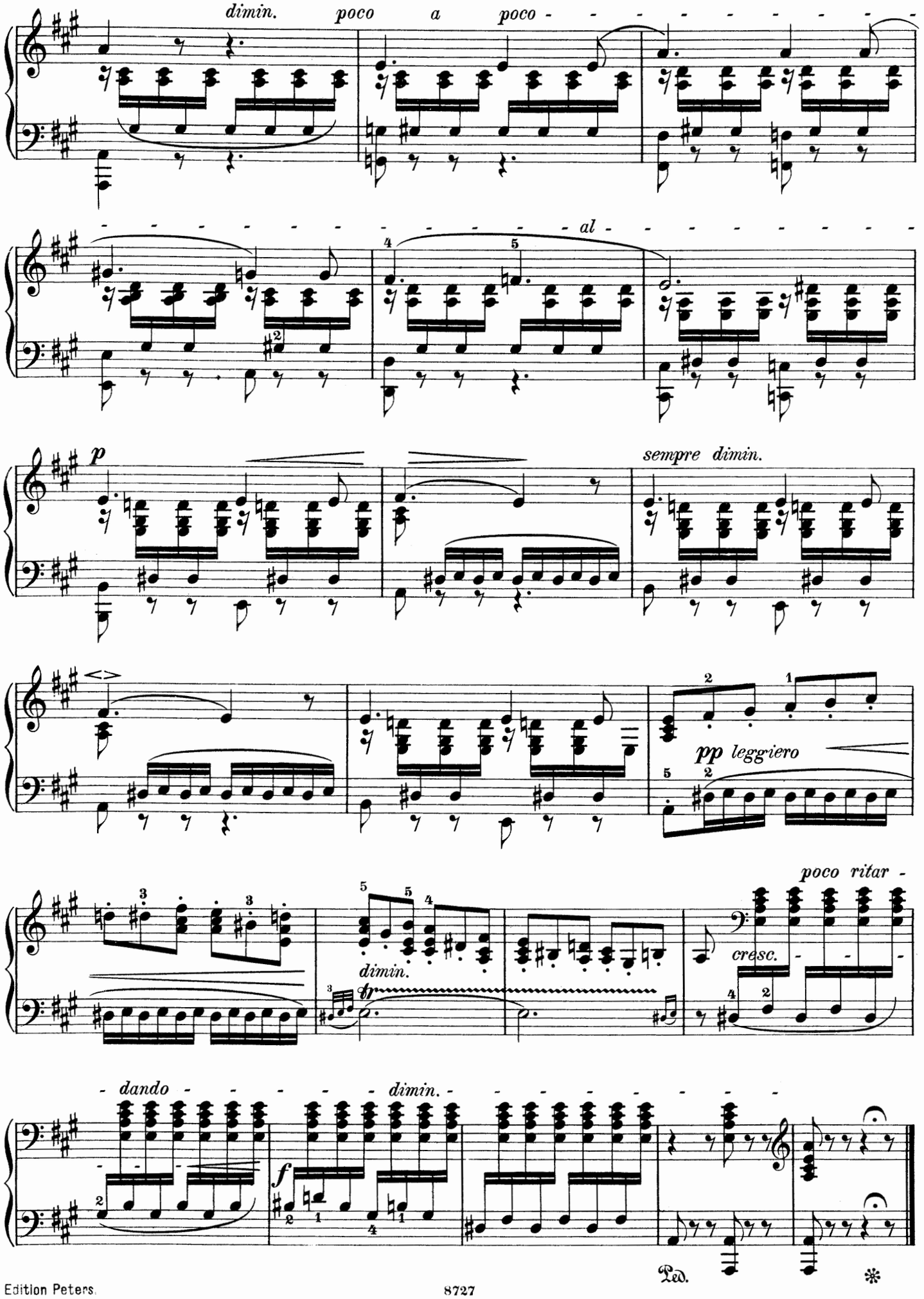



p
sf
p
cre -
scen -
- do
sf
f
sf
ff
p
sf
p

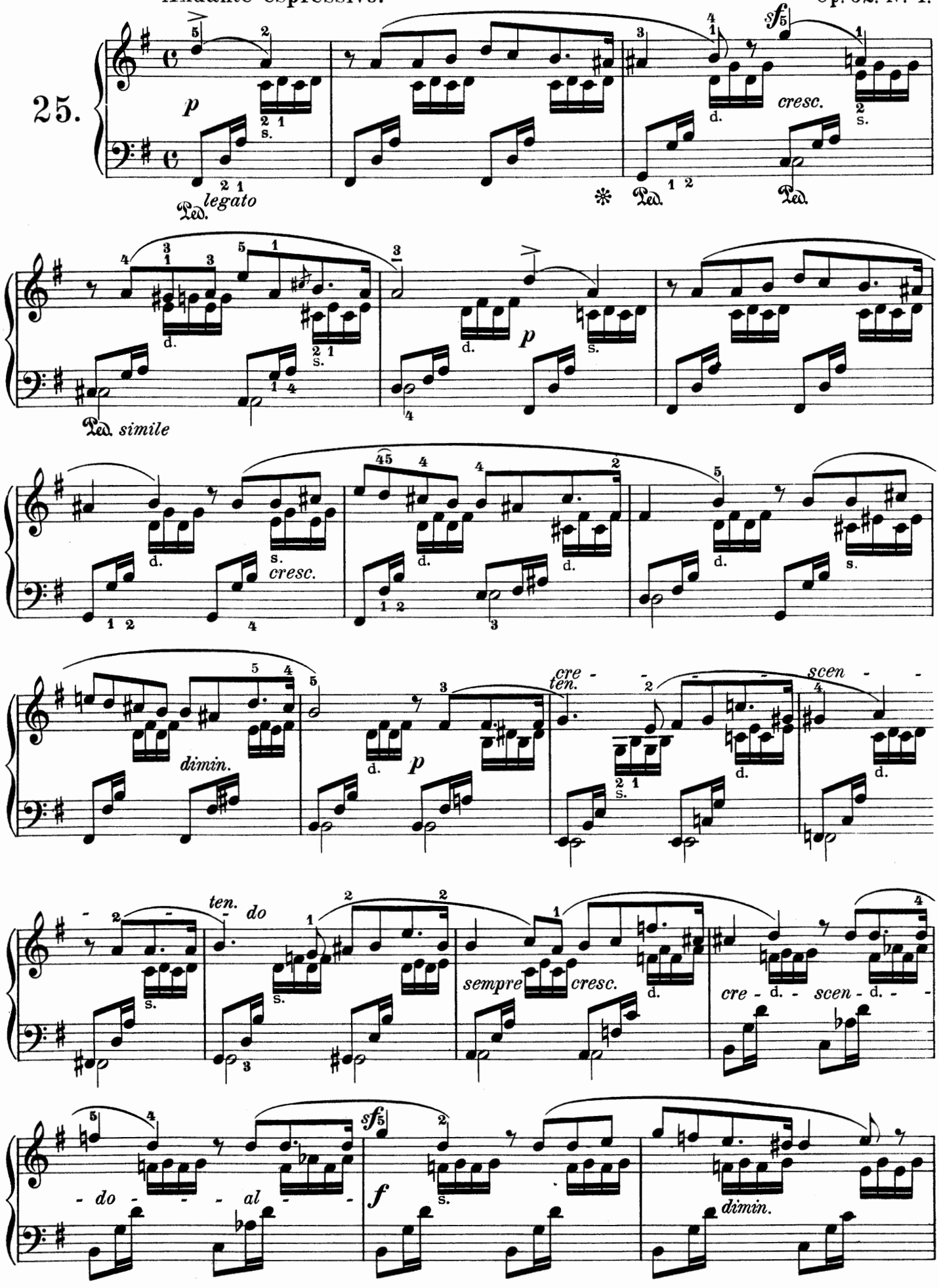

sf
f
p
cresc.

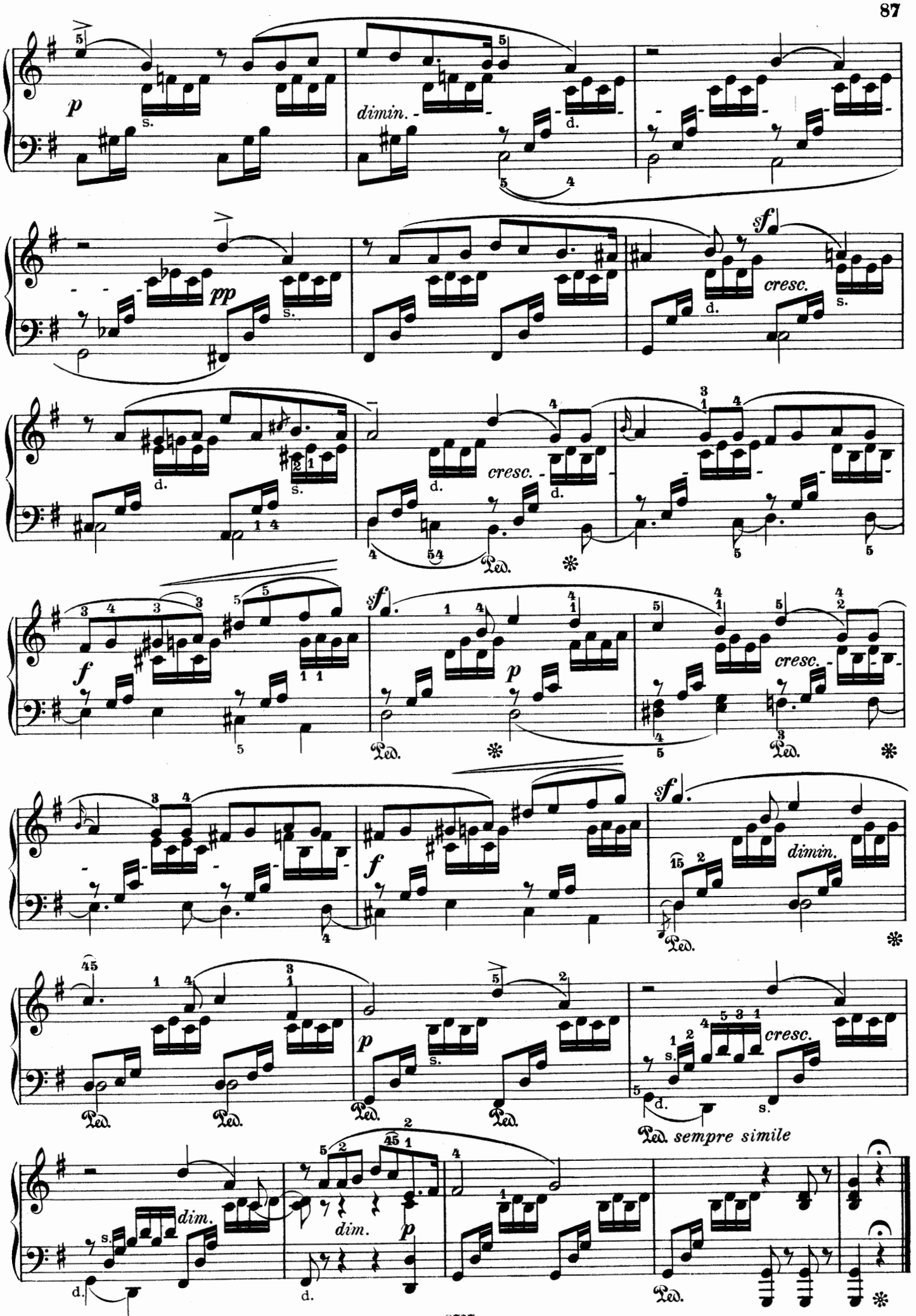

sempre f
sf
ff
fp
p tranquillo
cre -
scen -


do
sf f
p
poco - - a - - poco - - cre - - - scen - - - -
do - - - - - - - - - -
sf f
sempre più f
sf
più f - - - - - - al
ff
sf
ff


dimin.
poco a poco
al
p
sempre dimin.
pp leggiero
poco ritar
cresc.
dimin.
dando
dimin.
f
Ped.

Andante espressivo. Op. 62. Nº 1.

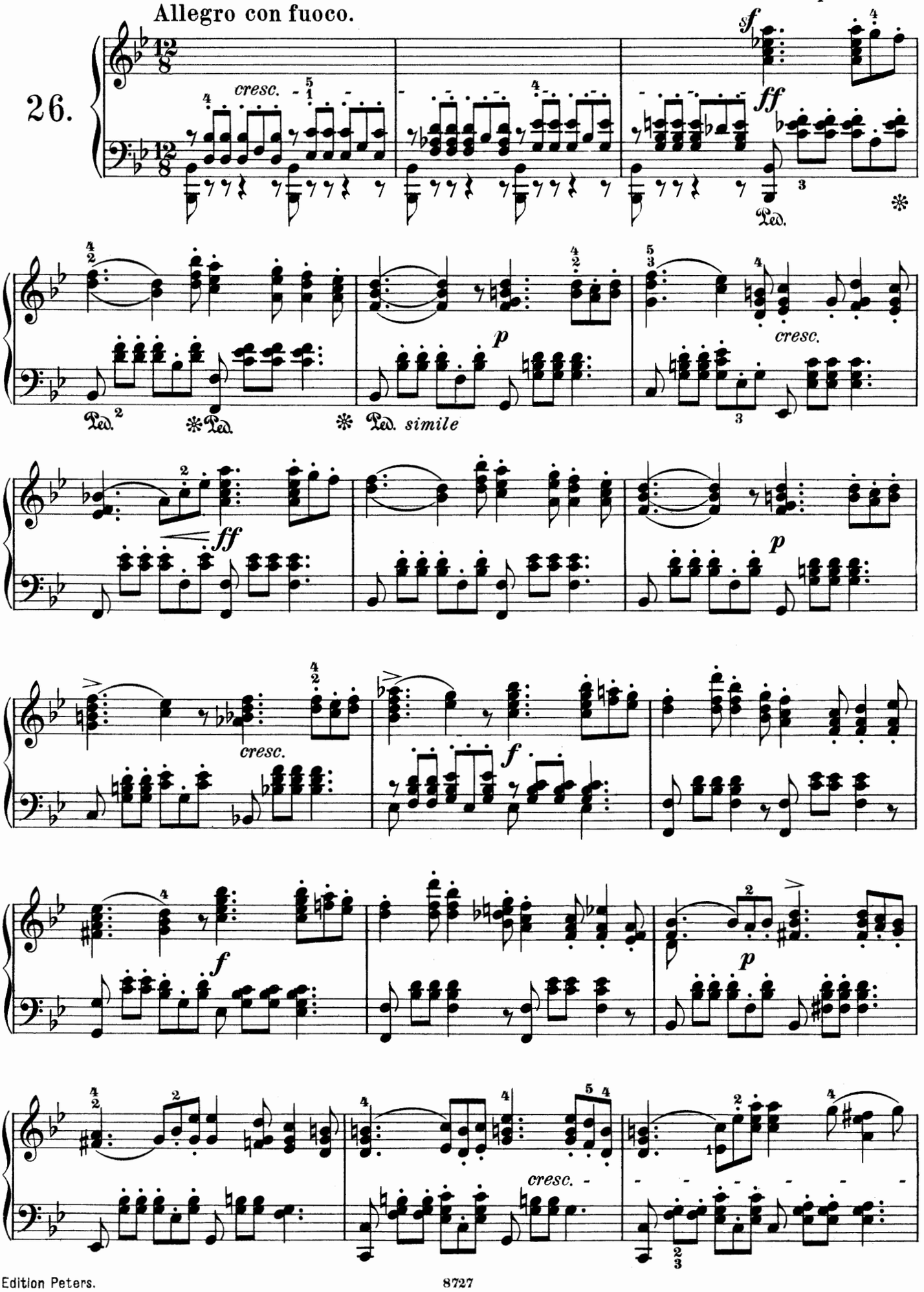


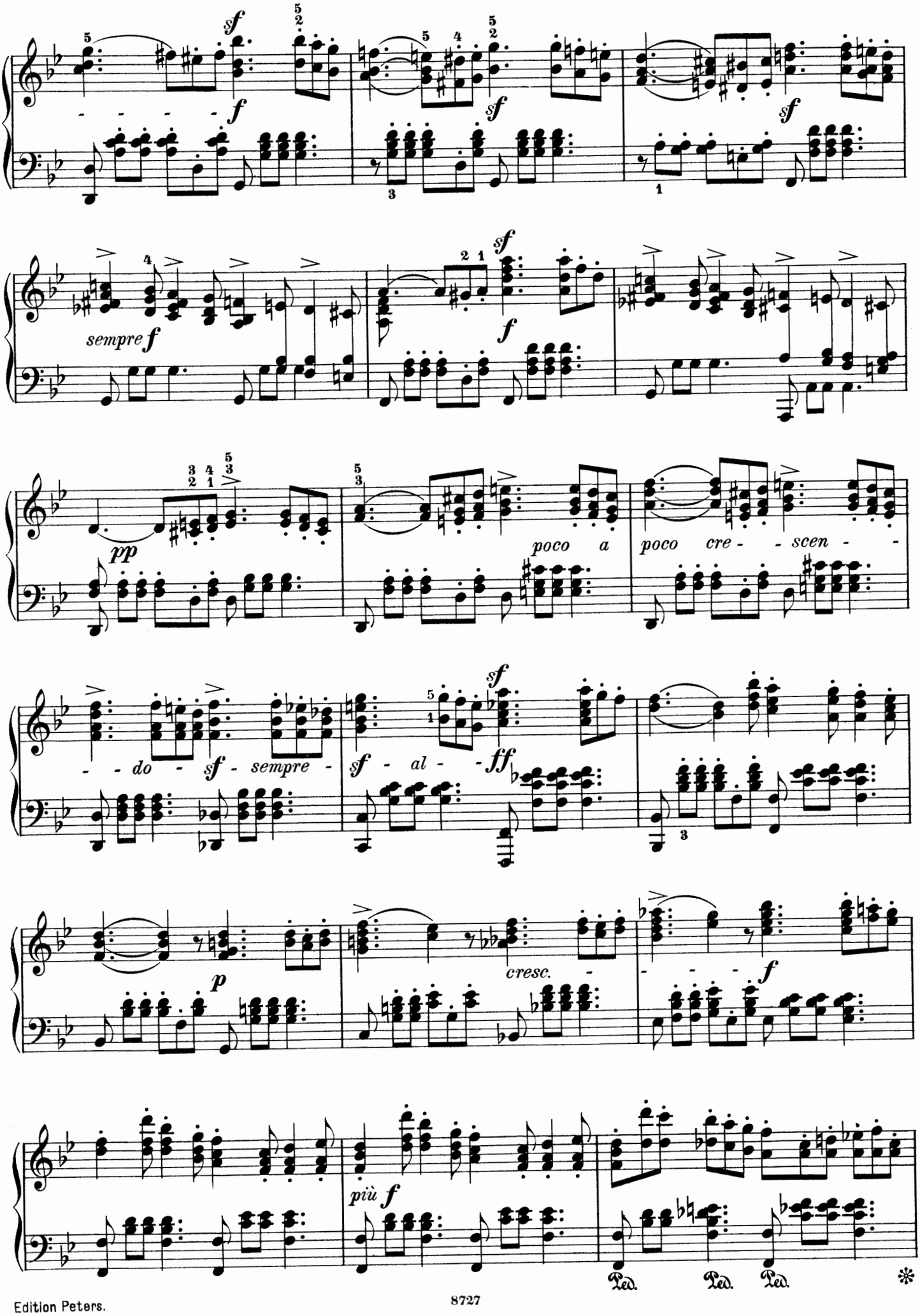

p
dimin.
pp
sf
cresc.
f
sf
p
cresc.
f
sf
dimin.
p
cresc.
Ped. sempre simile
dim.
dim.
p

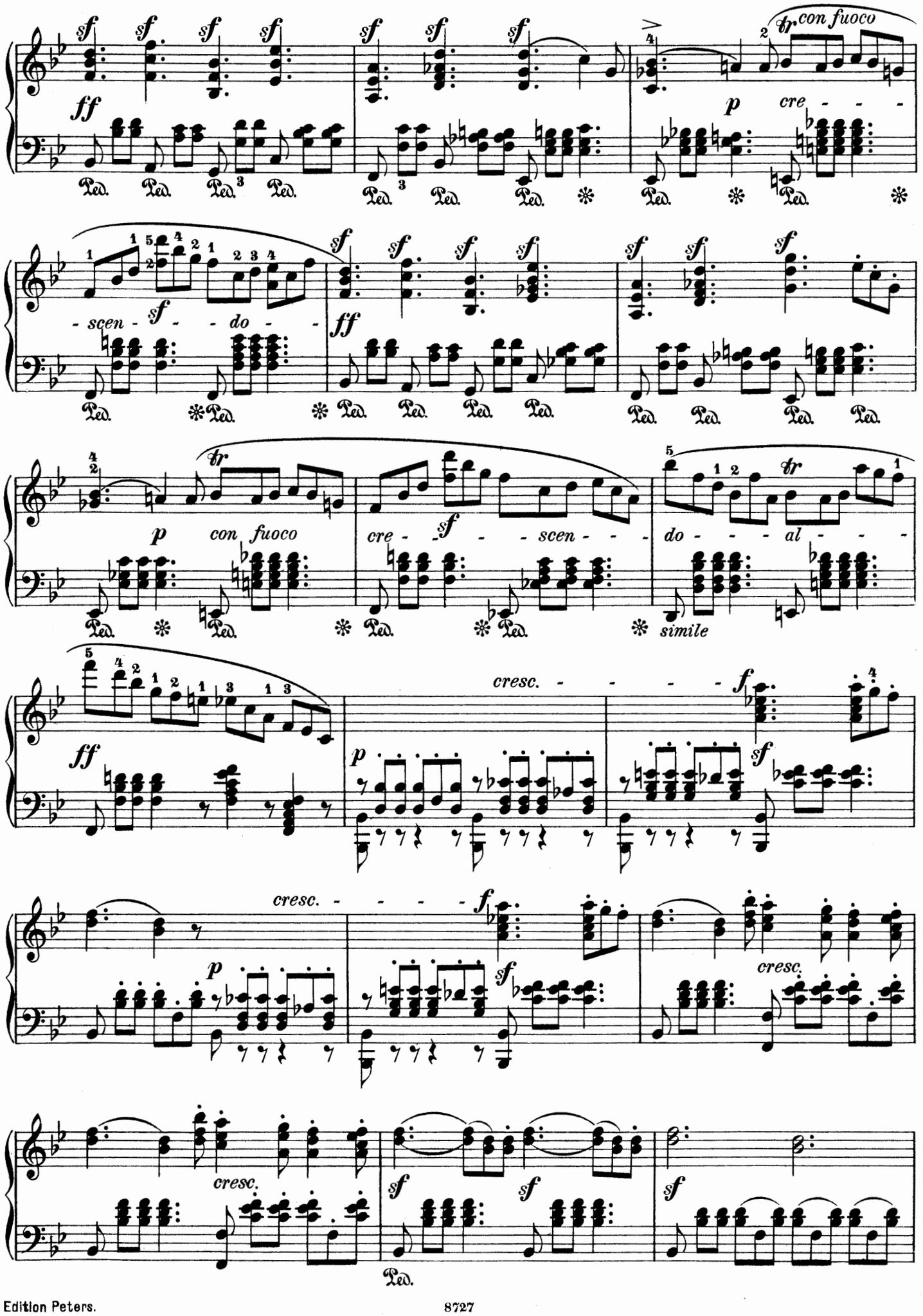
Op. 62. Nº 2.

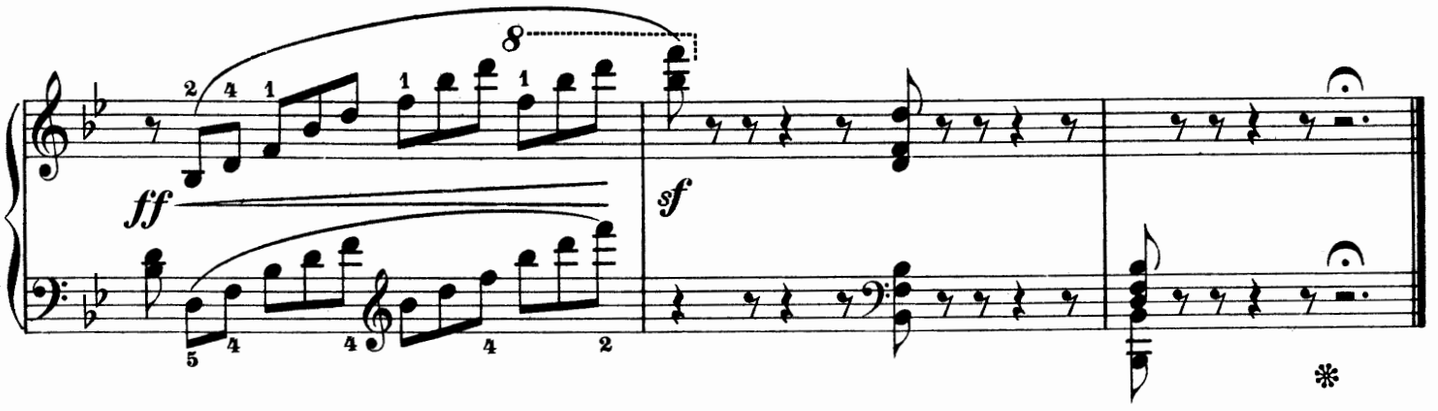
Allegro con fuoco.

26.




sempre f
poco a
poco cre - - scen -
- - do - sf - sempre -
sf - al - - ff
cresc.
più f
Ped. Ped. Ped.


con fuoco
cre - - - - scen - - do - - - - scen - - - do - - - al - - -
con fuoco
simile
cresc.
cresc.
cresc.
cresc.

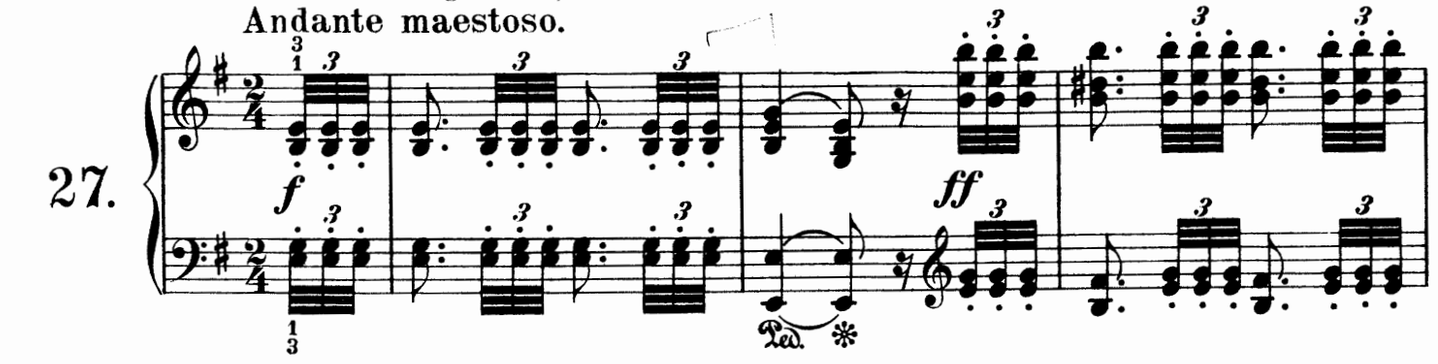


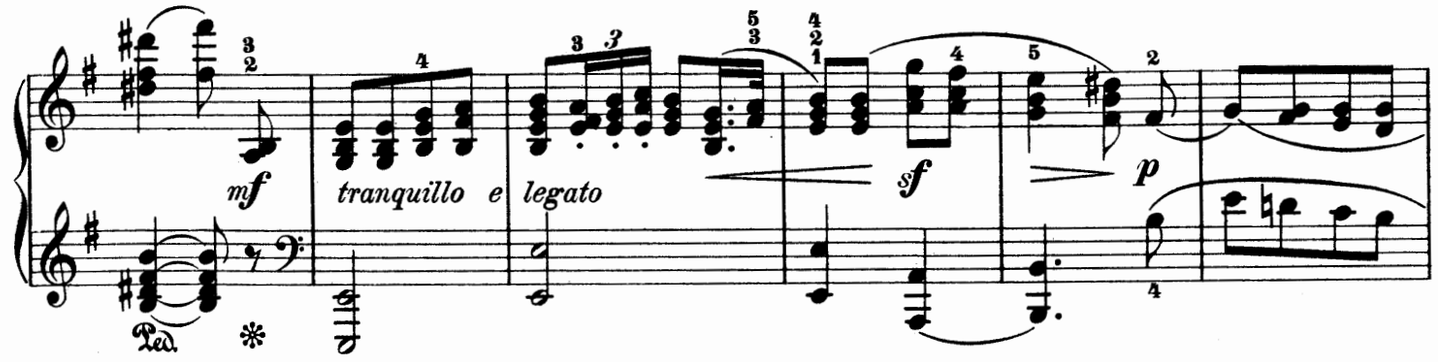
(Trauermarsch genannt.)

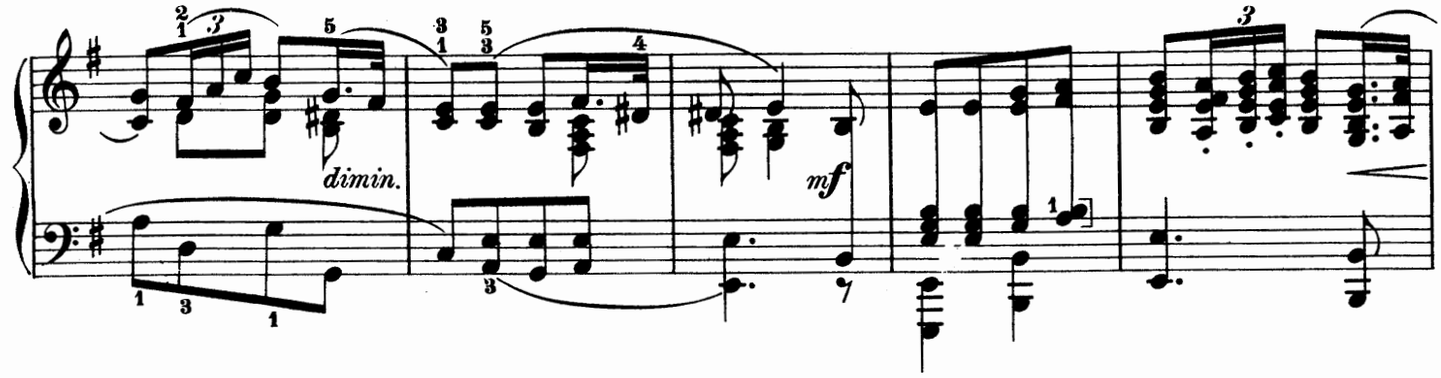
Op. 62. Nº 3.

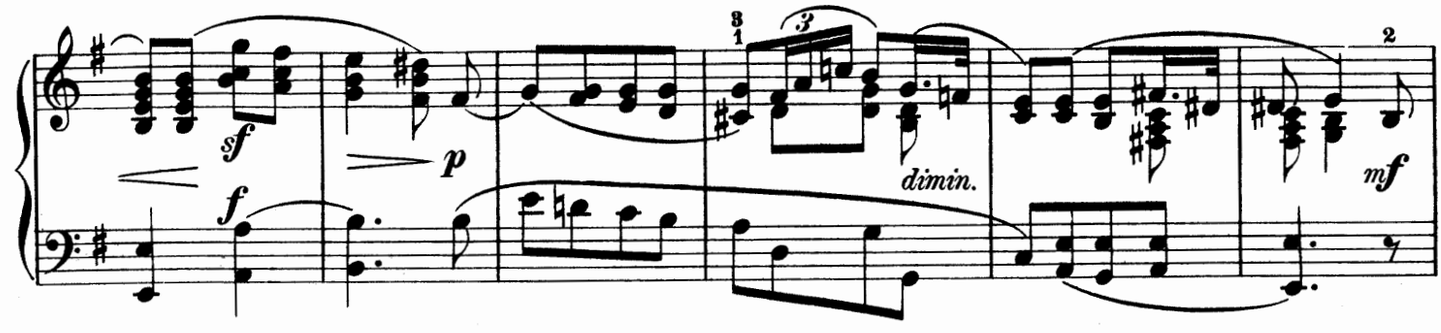
Andante maestoso.

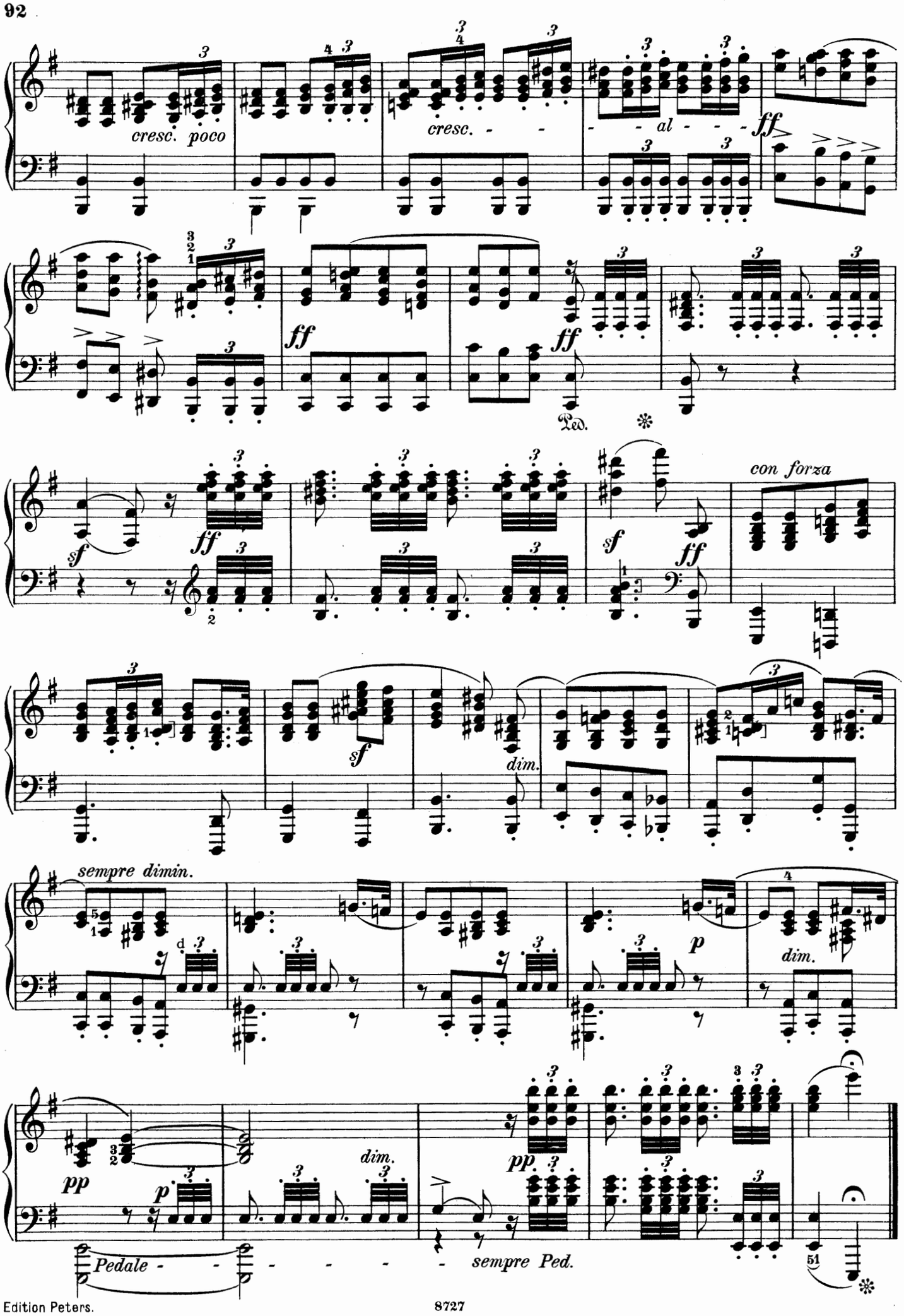
27.







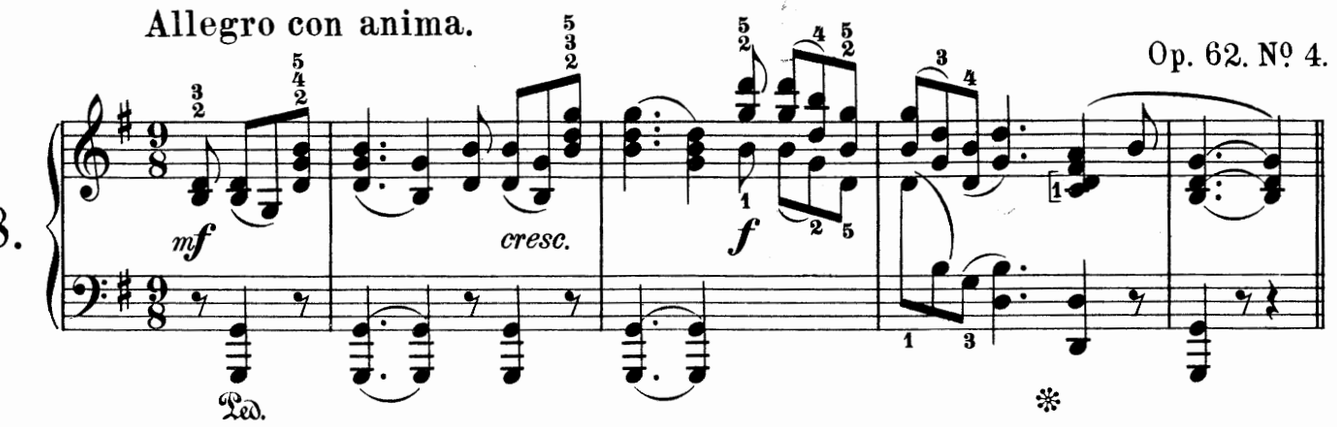



cresc. poco
cresc.
al
ff
Ped.
sf
con forza
dim.
sempre dimin.
p
pp
Pedale
sempre Ped.

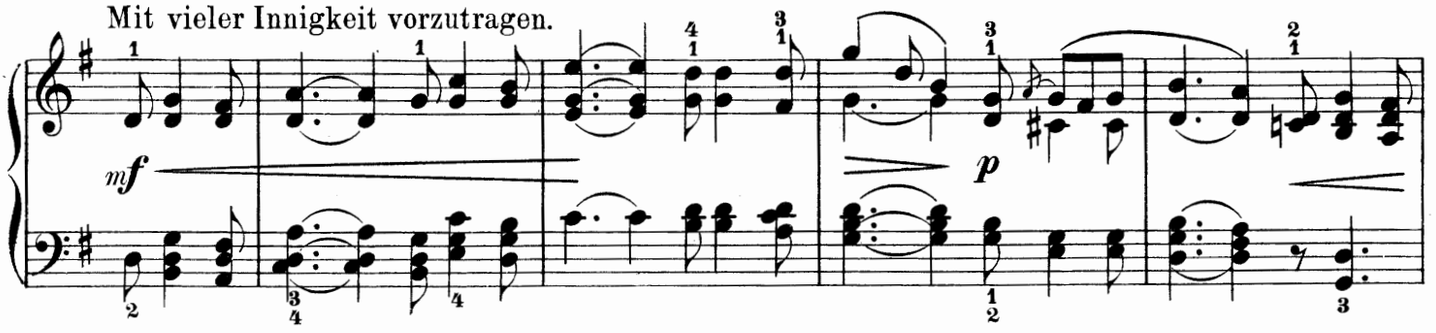
Allegro con anima.

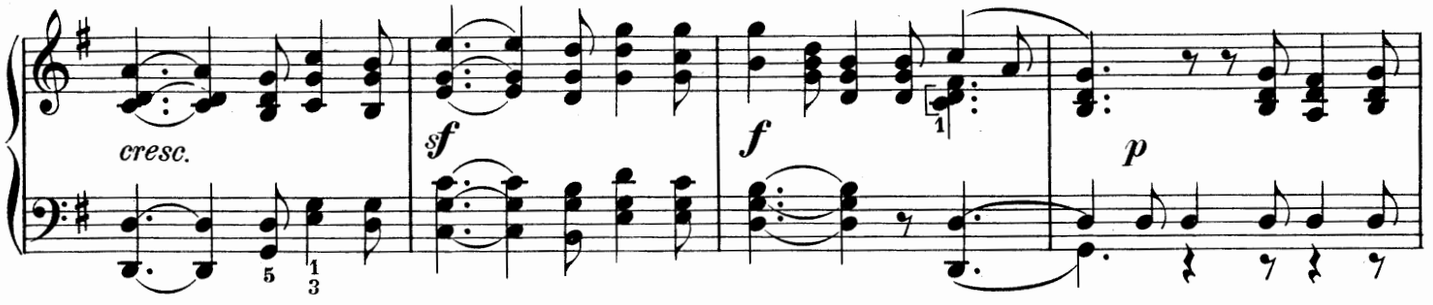
Op. 62. Nº 4.

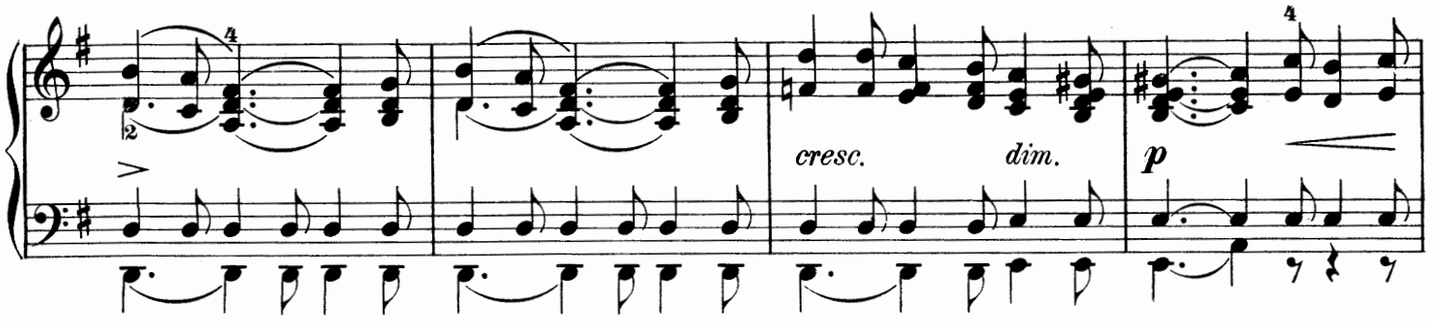
28.

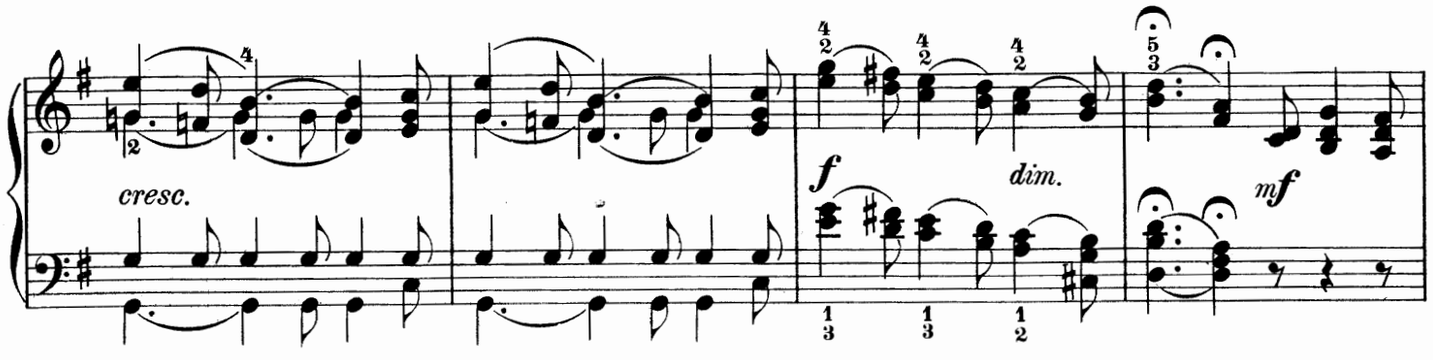


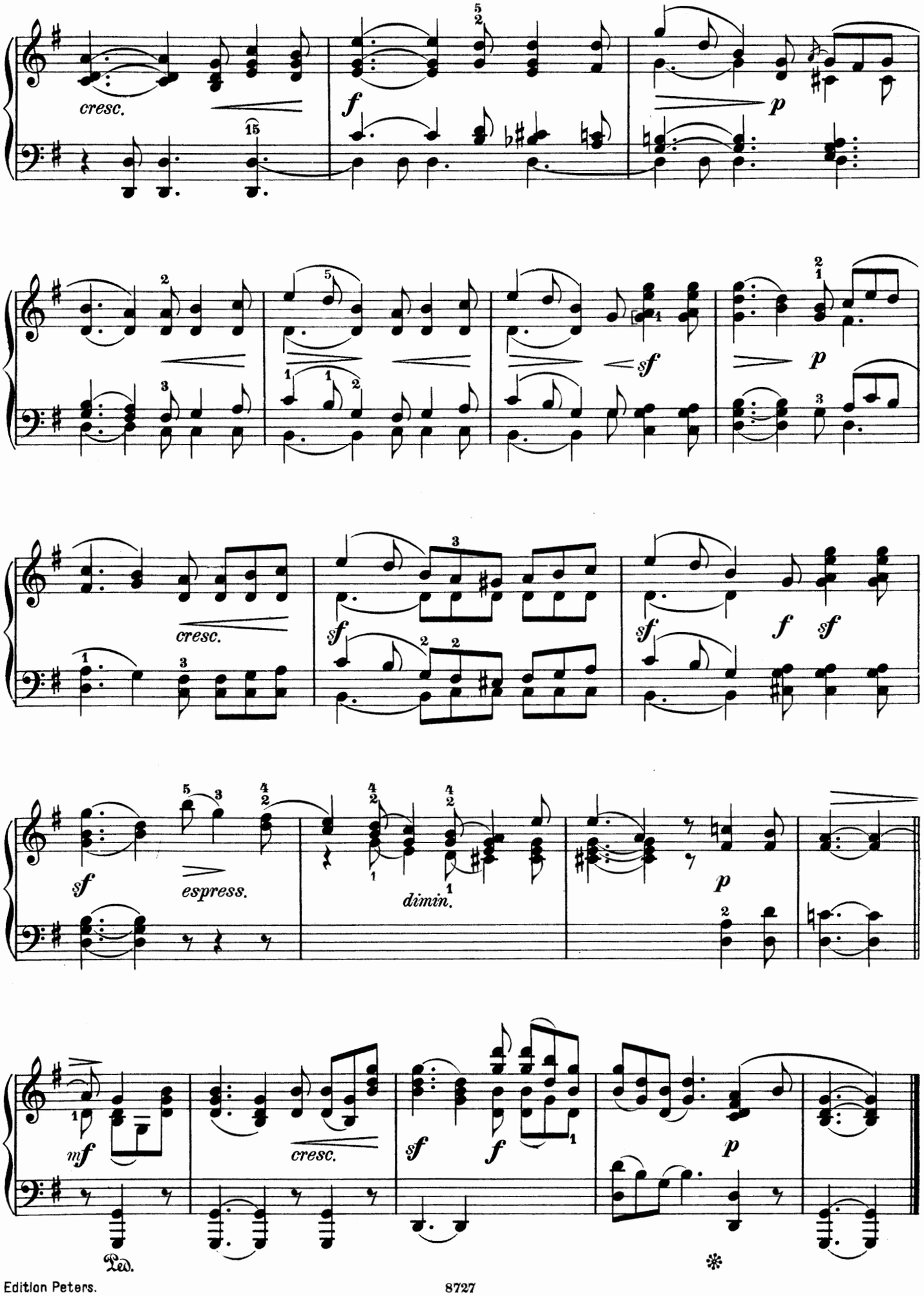
Mit vieler Innigkeit vorzutragen.









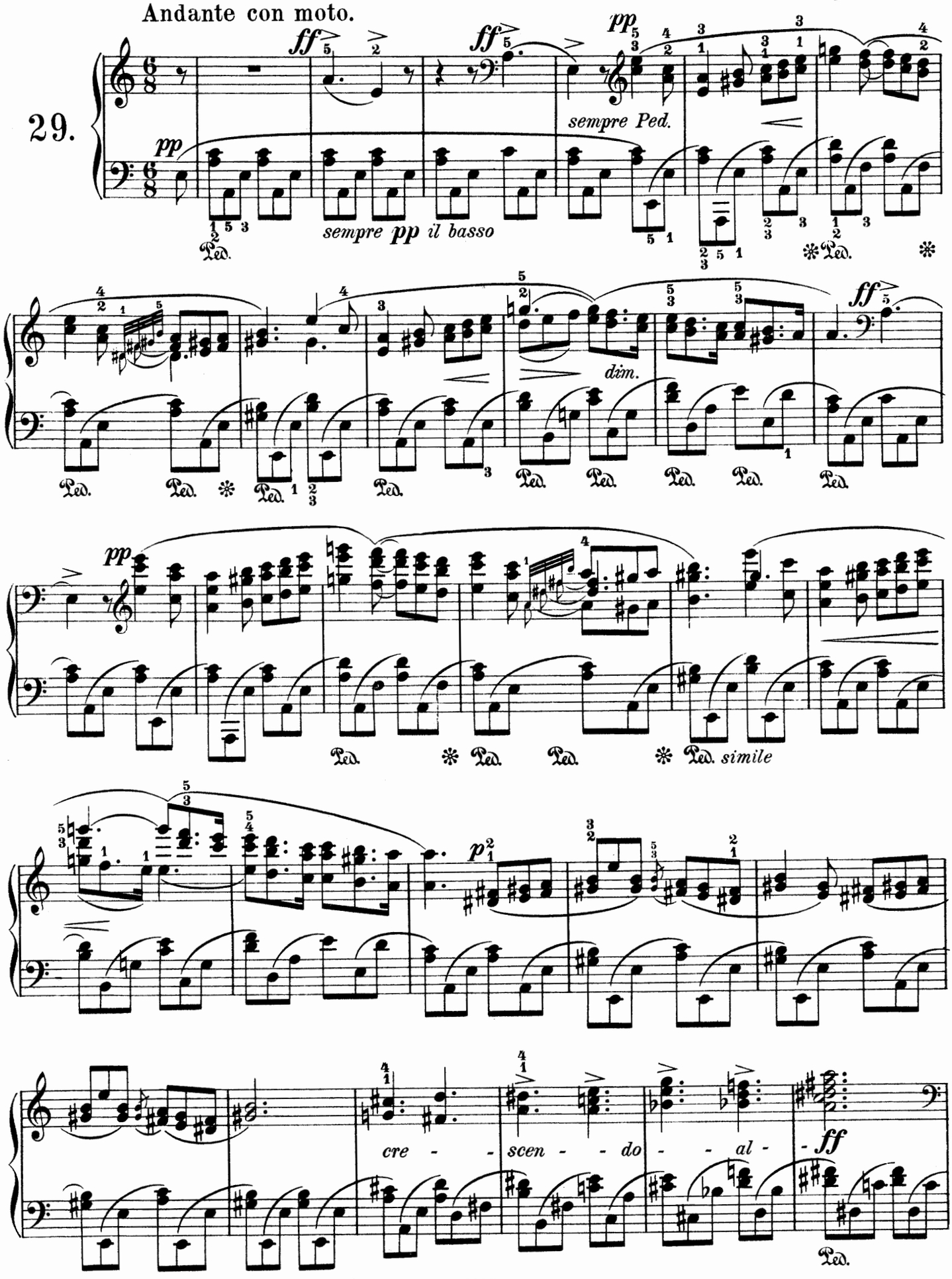

cresc.
f
p
sf
p
cresc.
sf
sf
f
sf
sf
espress.
dimin.
p
mf
cresc.
sf
f
p
Ped.
*

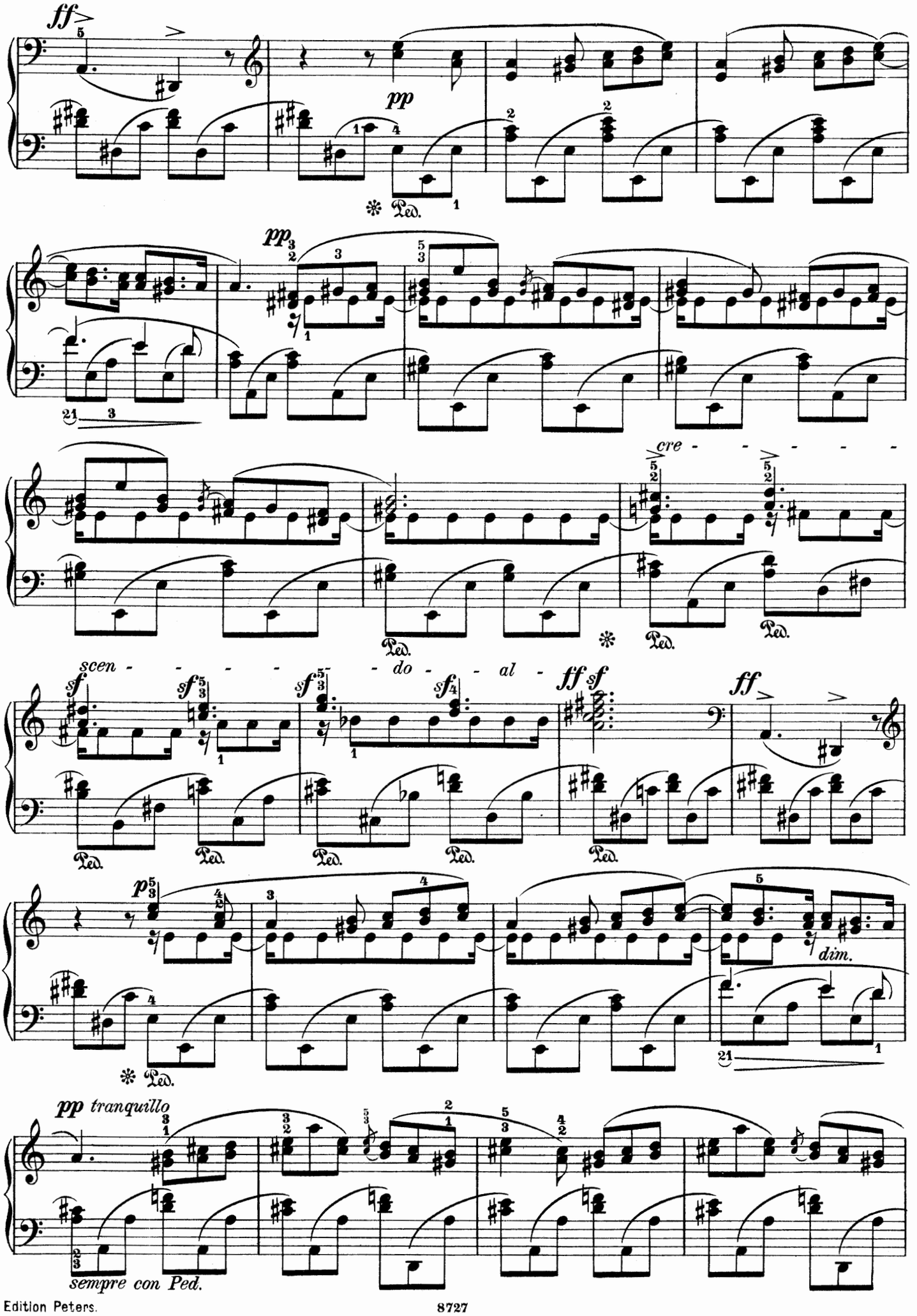
Venetianisches Gondellied.

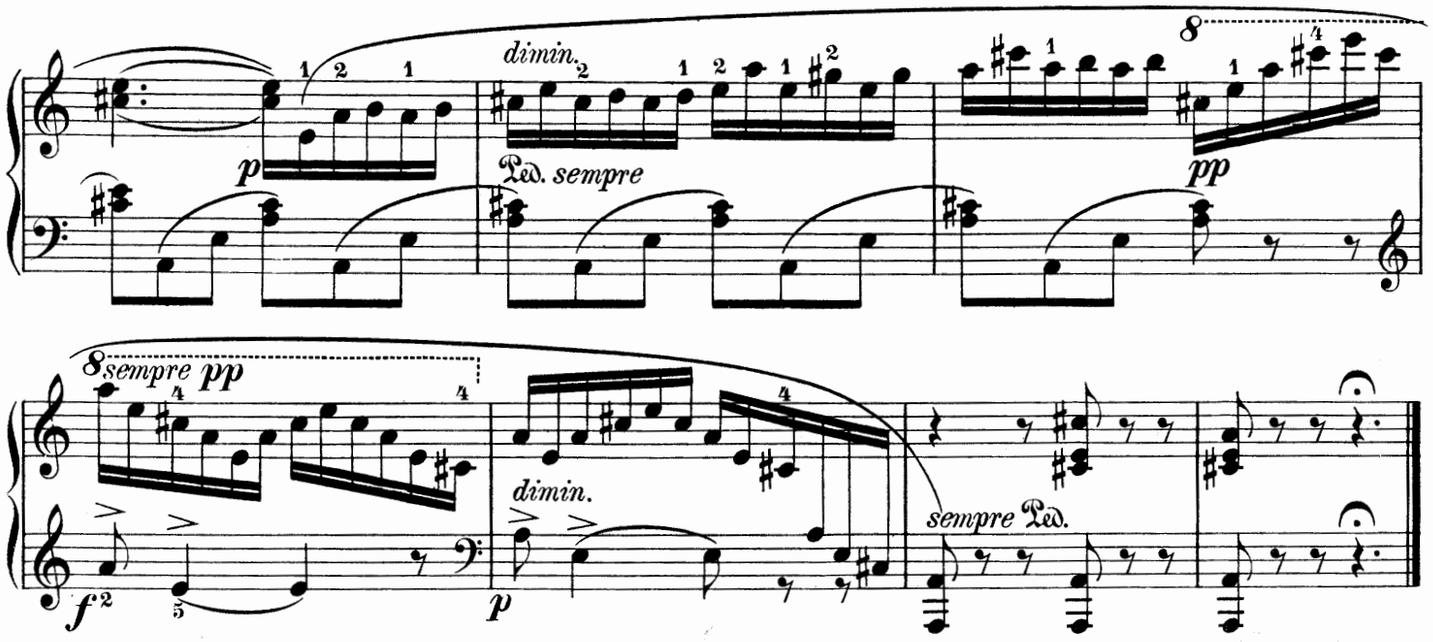
Op. 62. Nº 5.

Andante con moto.

29.




ff
pp
Ped.
pp
cre - - - - - -
scen - - - - - - do - - al -
sf
ff sf
ff
p
dim.
pp tranquillo
sempre con Ped.

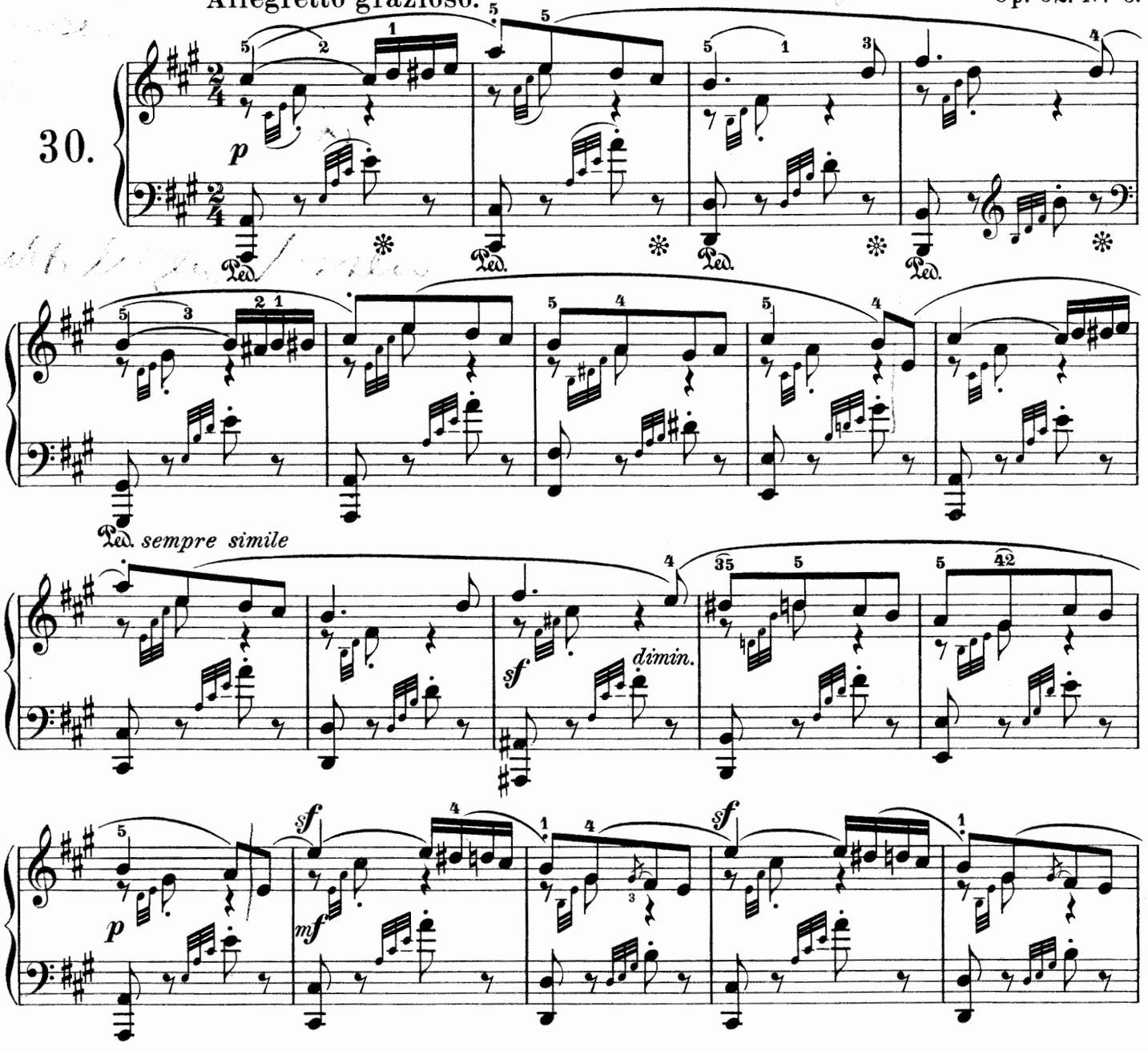


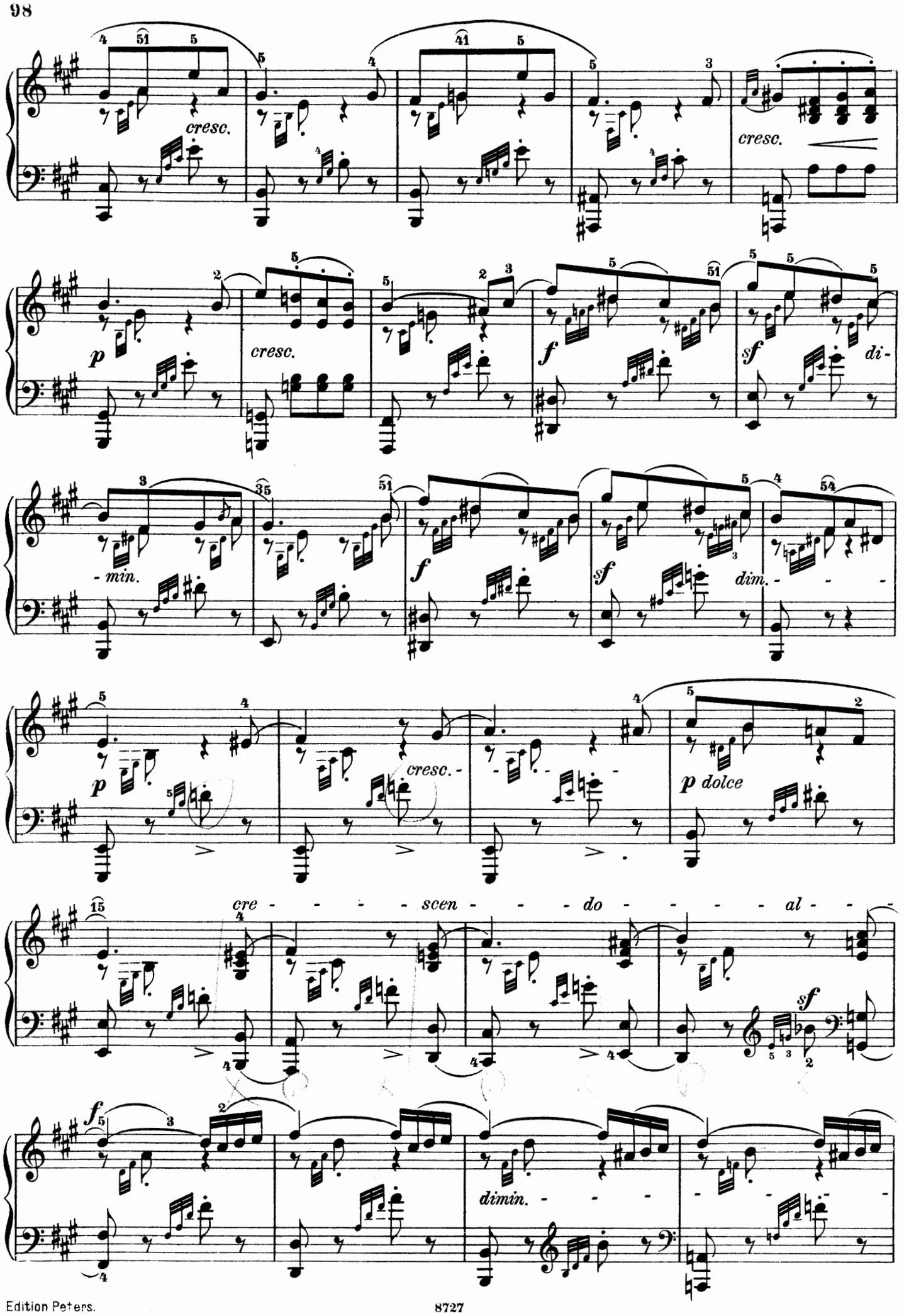
(Frühlingslied genannt.)

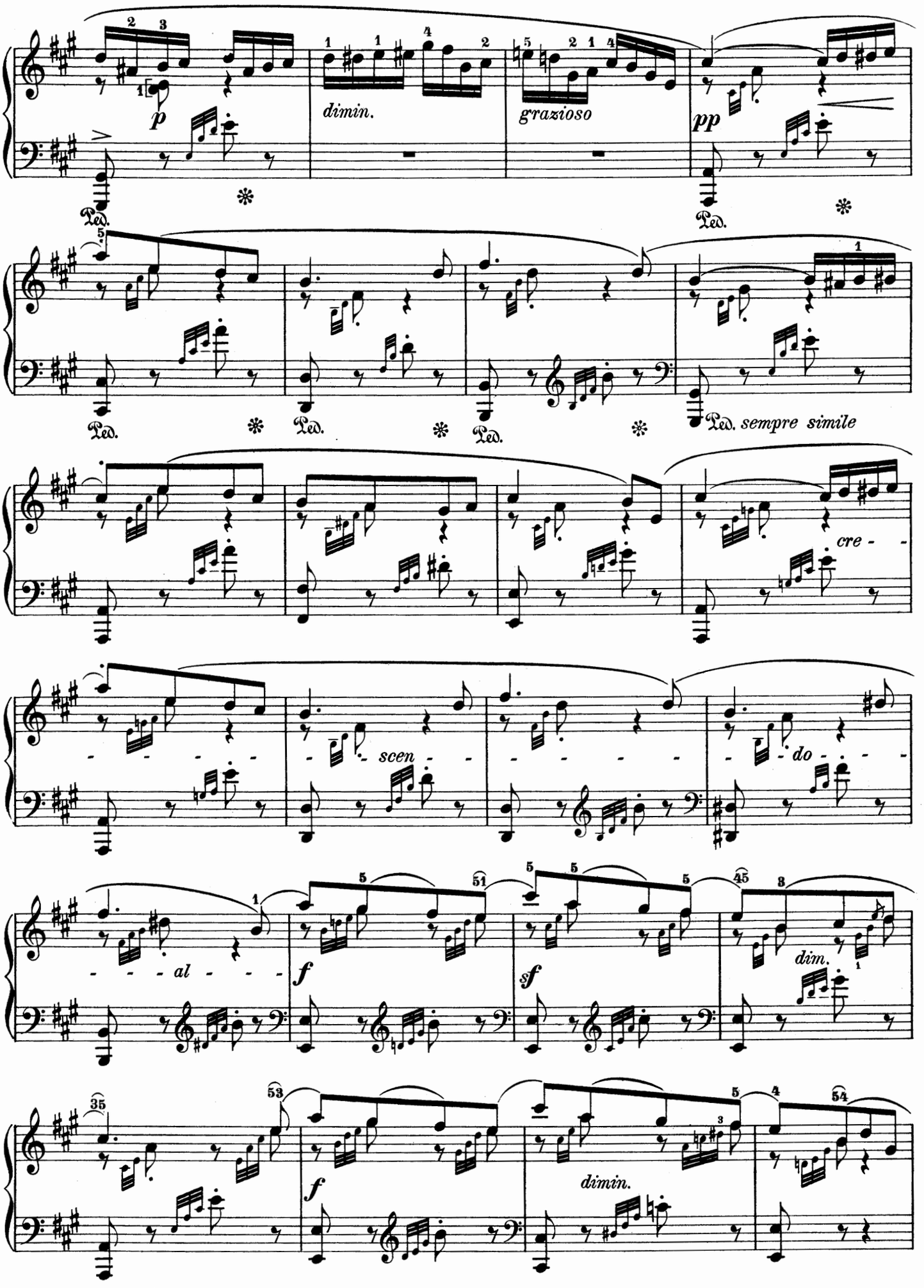
Allegretto grazioso.

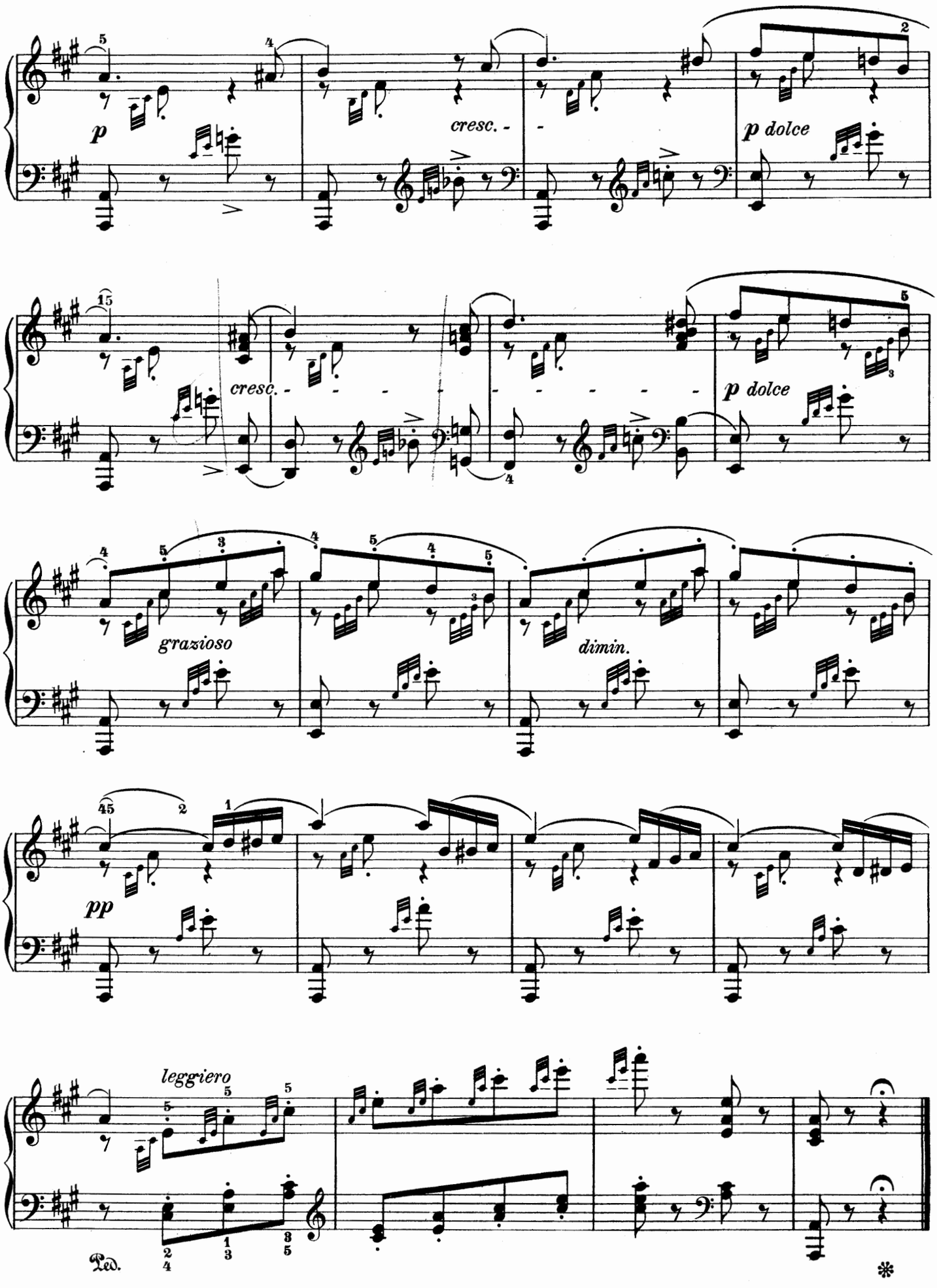
Op. 62. № 6.

30.




cresc.
cresc.
p
cresc.
f
sf
di-
- min.
f
sf
dim.
p
cresc.
p dolce
cre - - - - - scen - - - - do - - - - - al - -
sf
f
dimin.

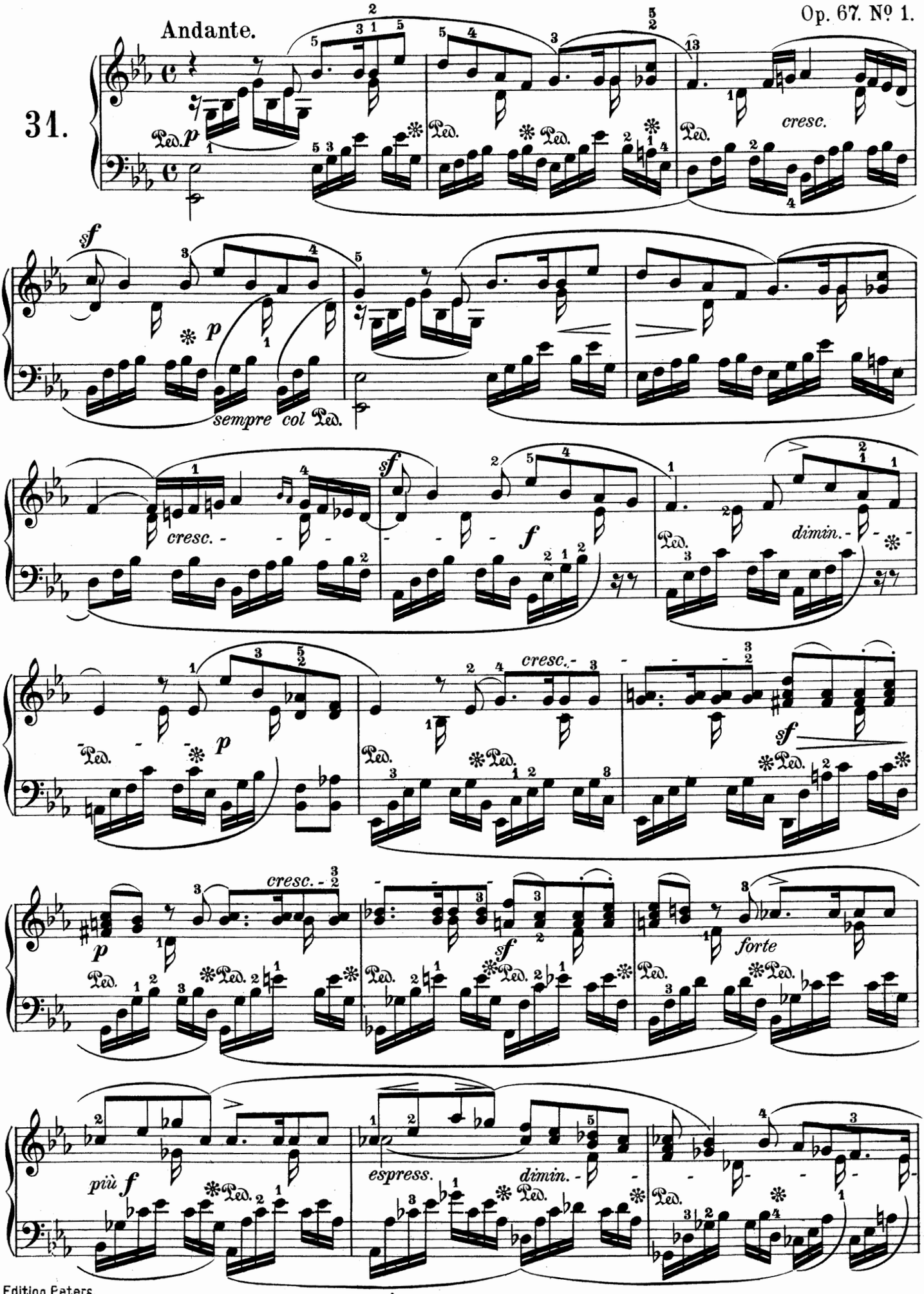

p
dimin.
grazioso
pp
Ped.
sempre simile
cre - - -
- - - - - scen - - - - - - do - - - -
- - - al - - - -
f
sf
dim.
f
dimin.

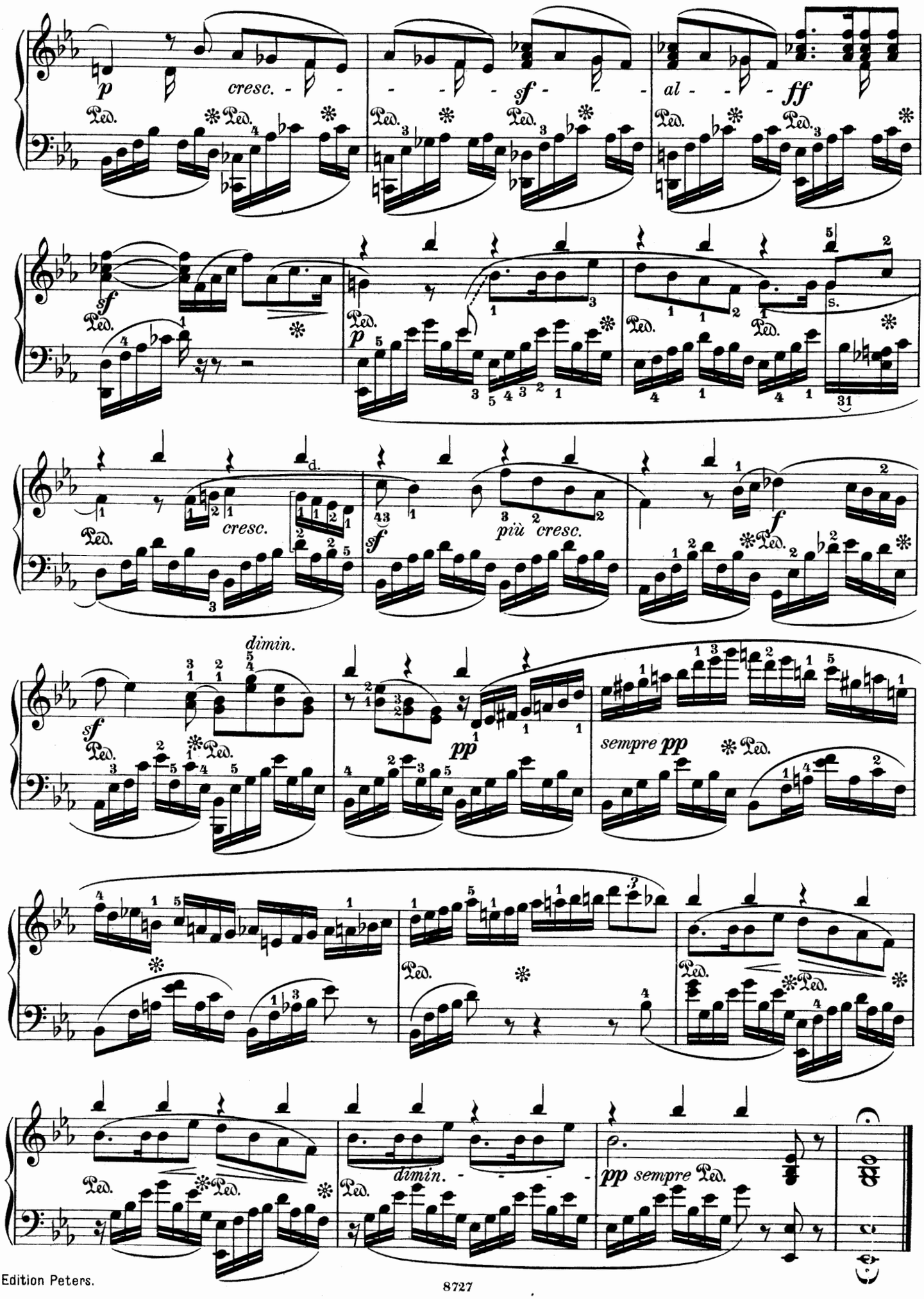

p
cresc. - -
p dolce
cresc. - - - - - - - - - - - -
p dolce
grazioso
dimin.
pp
leggiero
Ped.
*

Op. 67. Nº 1.

31.

Andante.

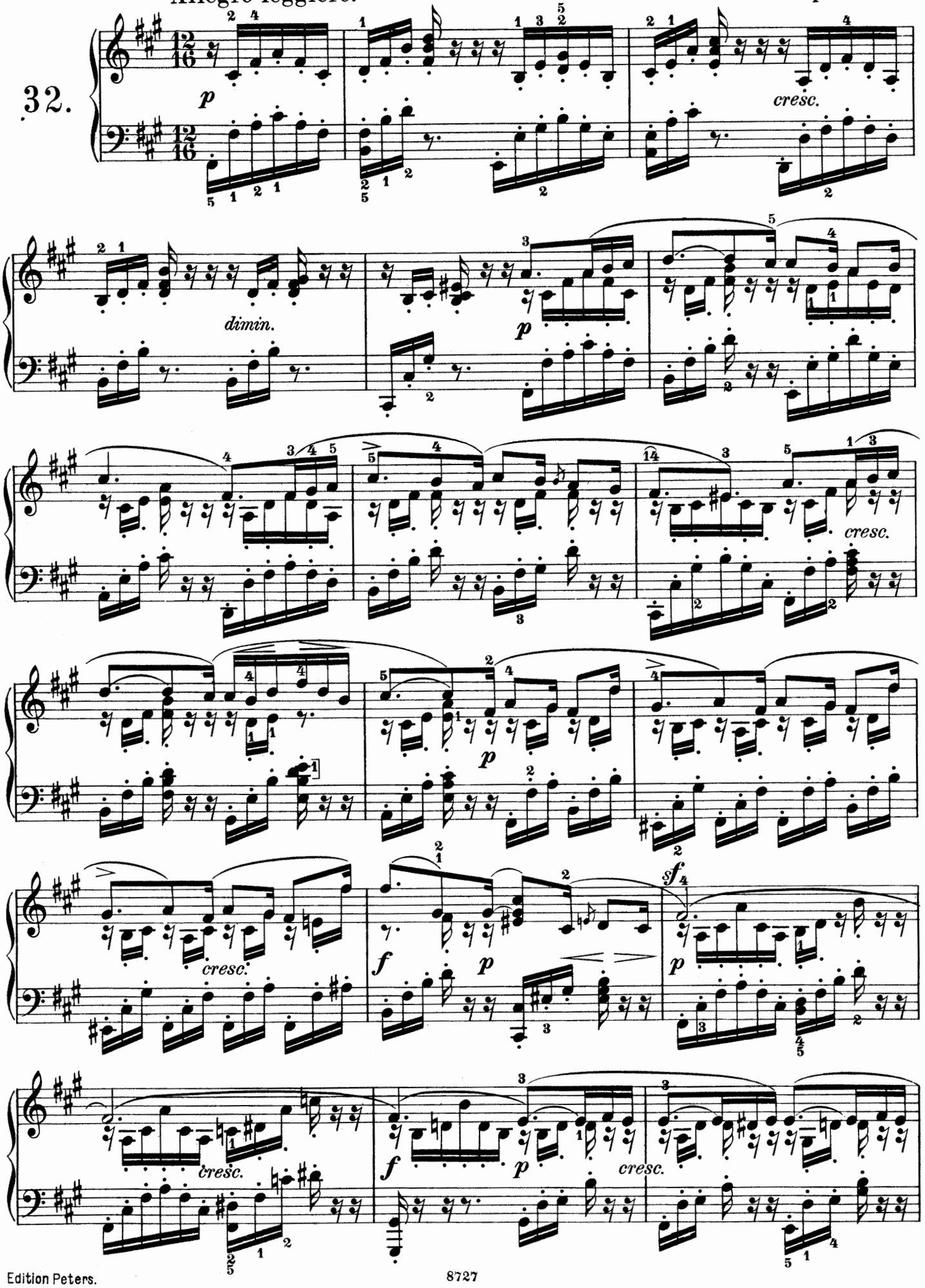


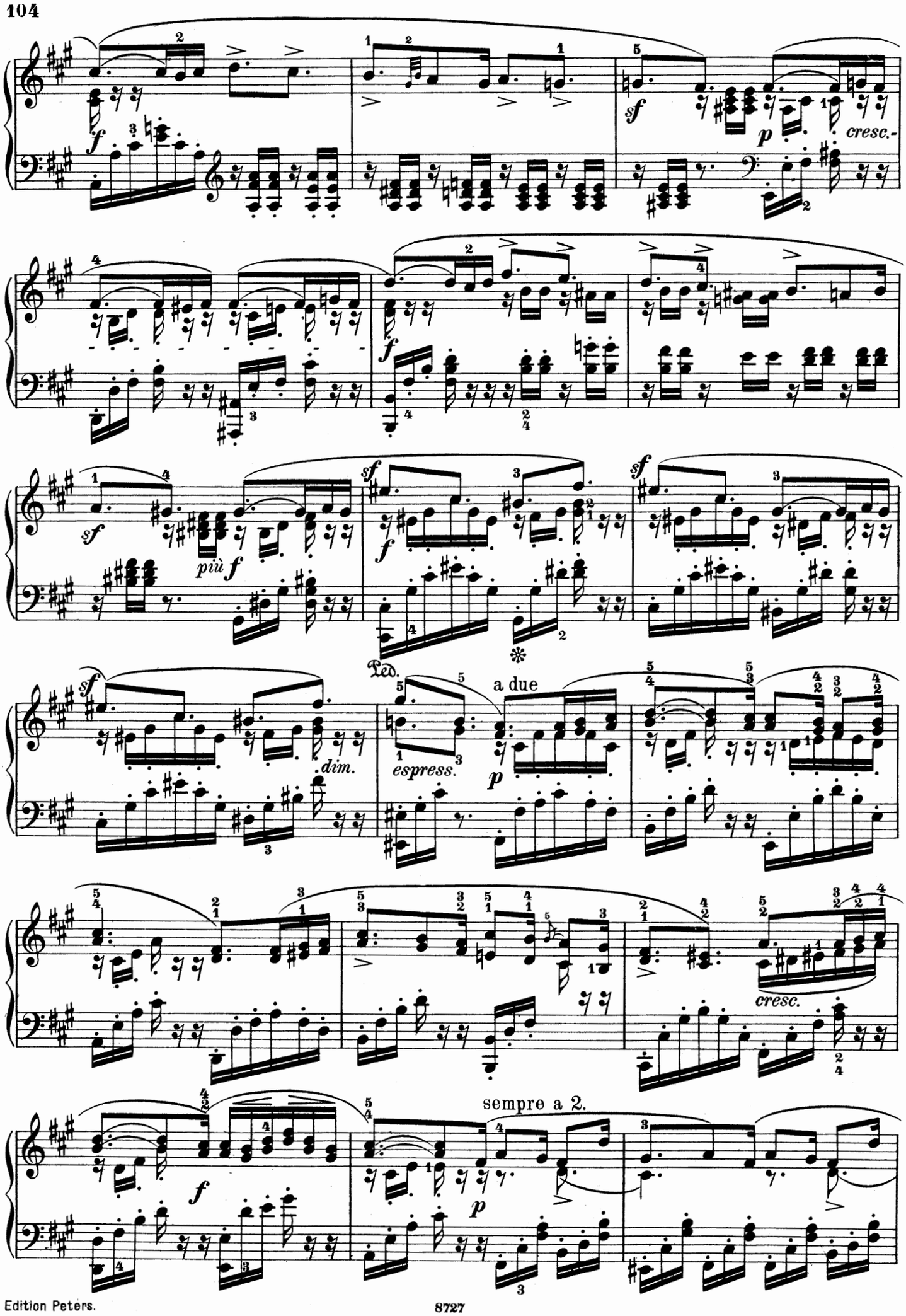

p
cresc.
sf
al
ff
sf
p
s.
cresc.
d.
più cresc.
f
dimin.
sf
pp
sempre pp
dimin.
pp sempre
Ped.

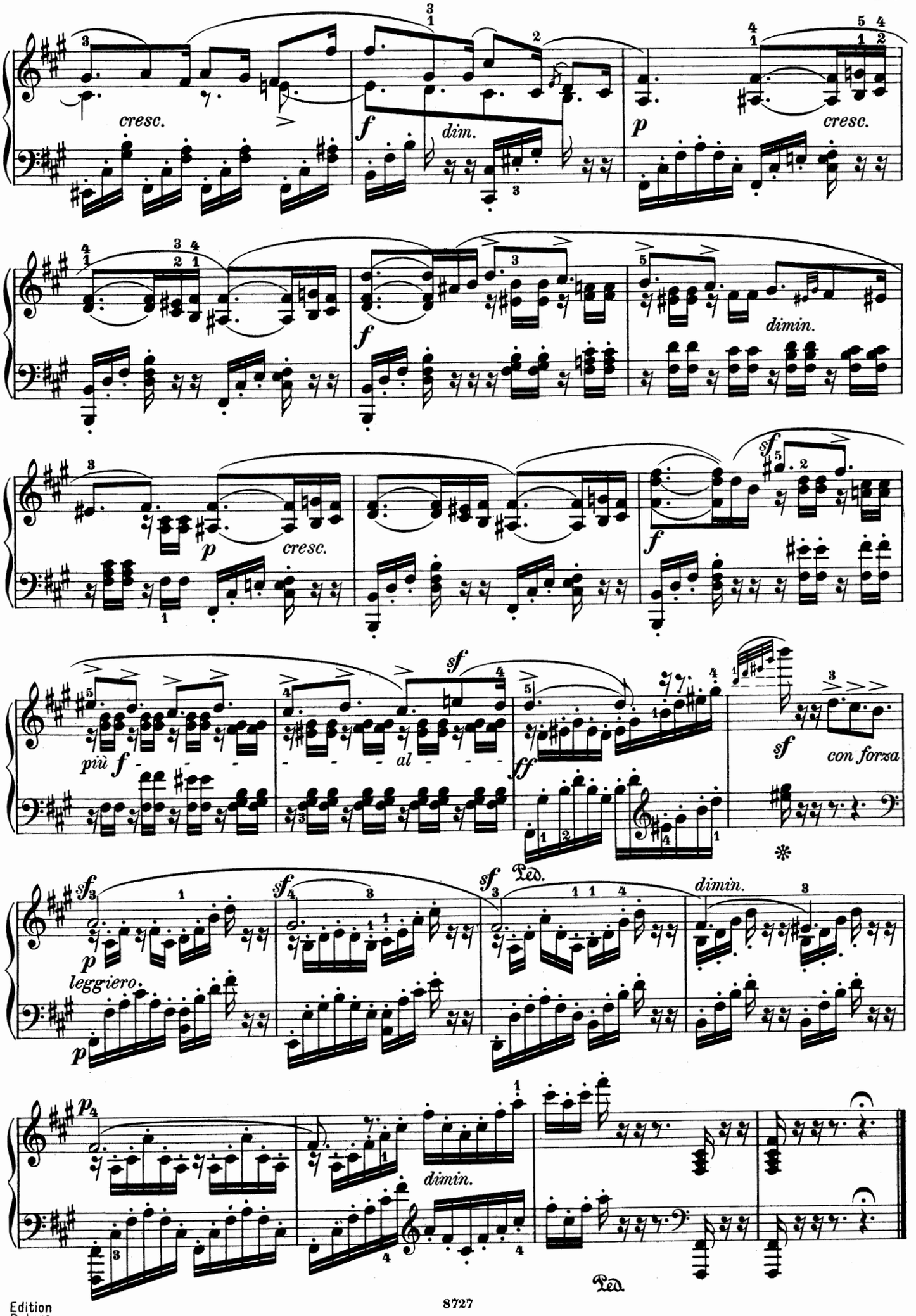
Allegro leggiero.

Op. 67. № 2.

32.




cresc.
più f
Ped.
a due
espress.
dim.
cresc.
sempre a 2.

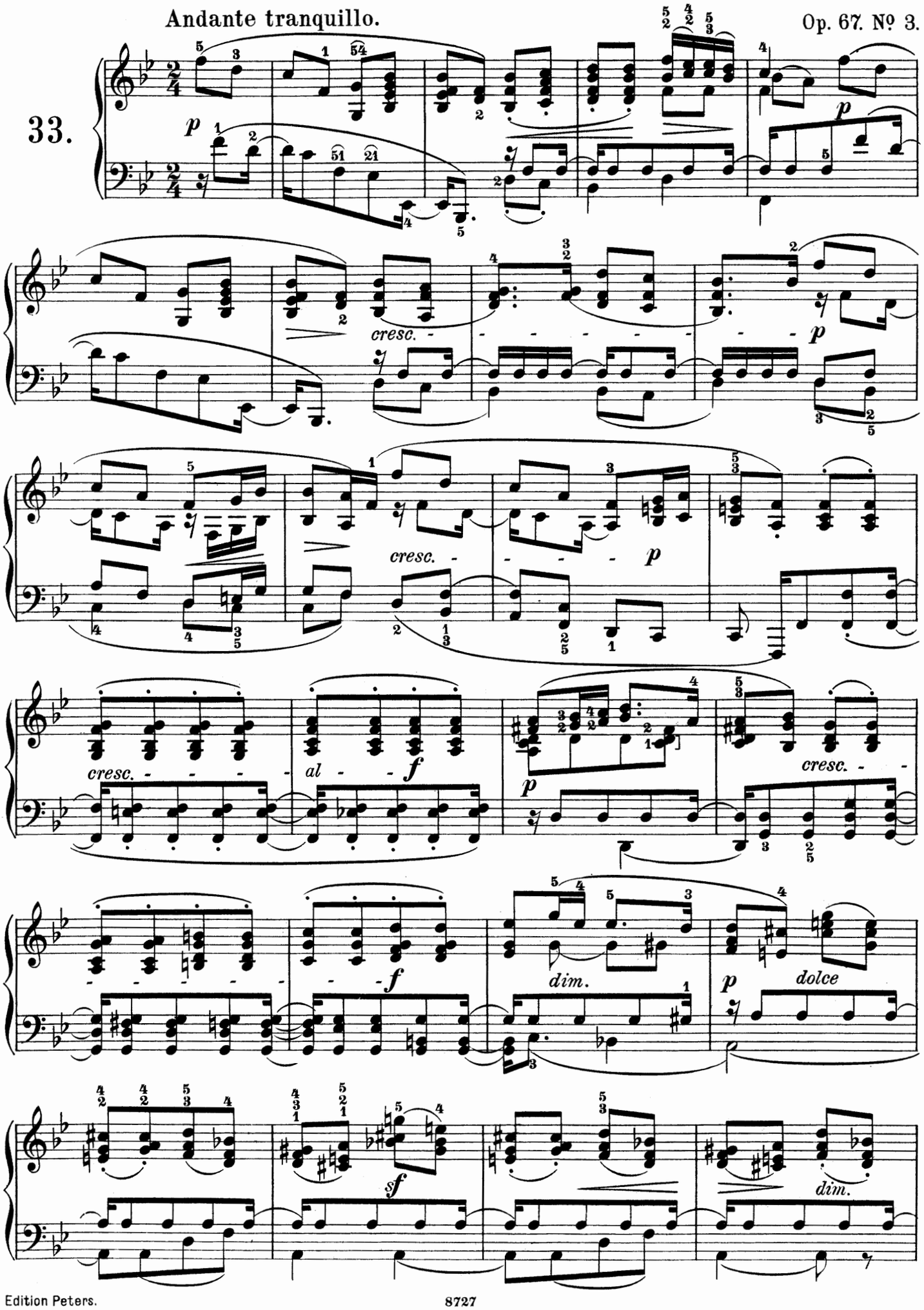


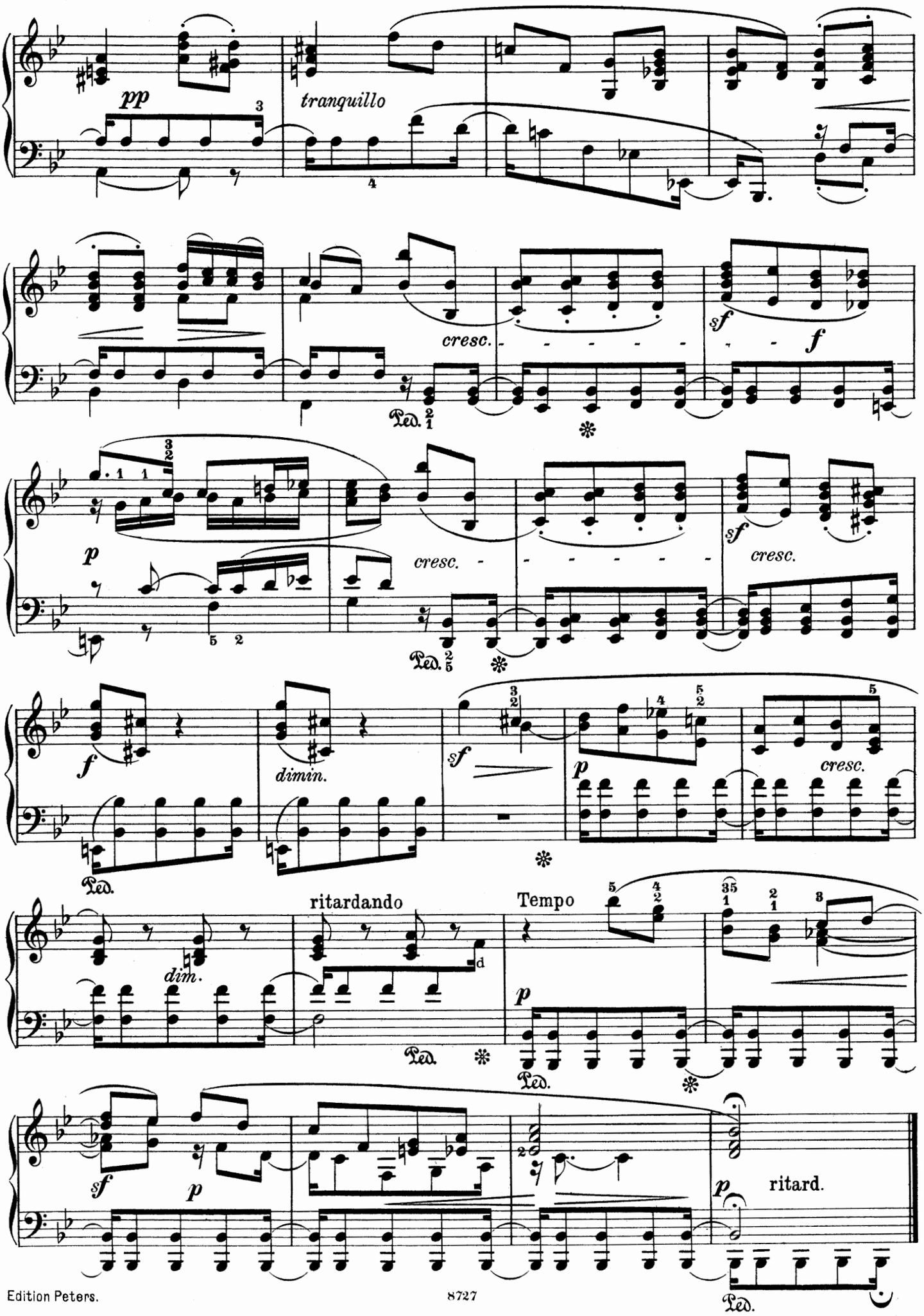
Edition
Peters.

Andante tranquillo.

Op. 67. № 3.

33.



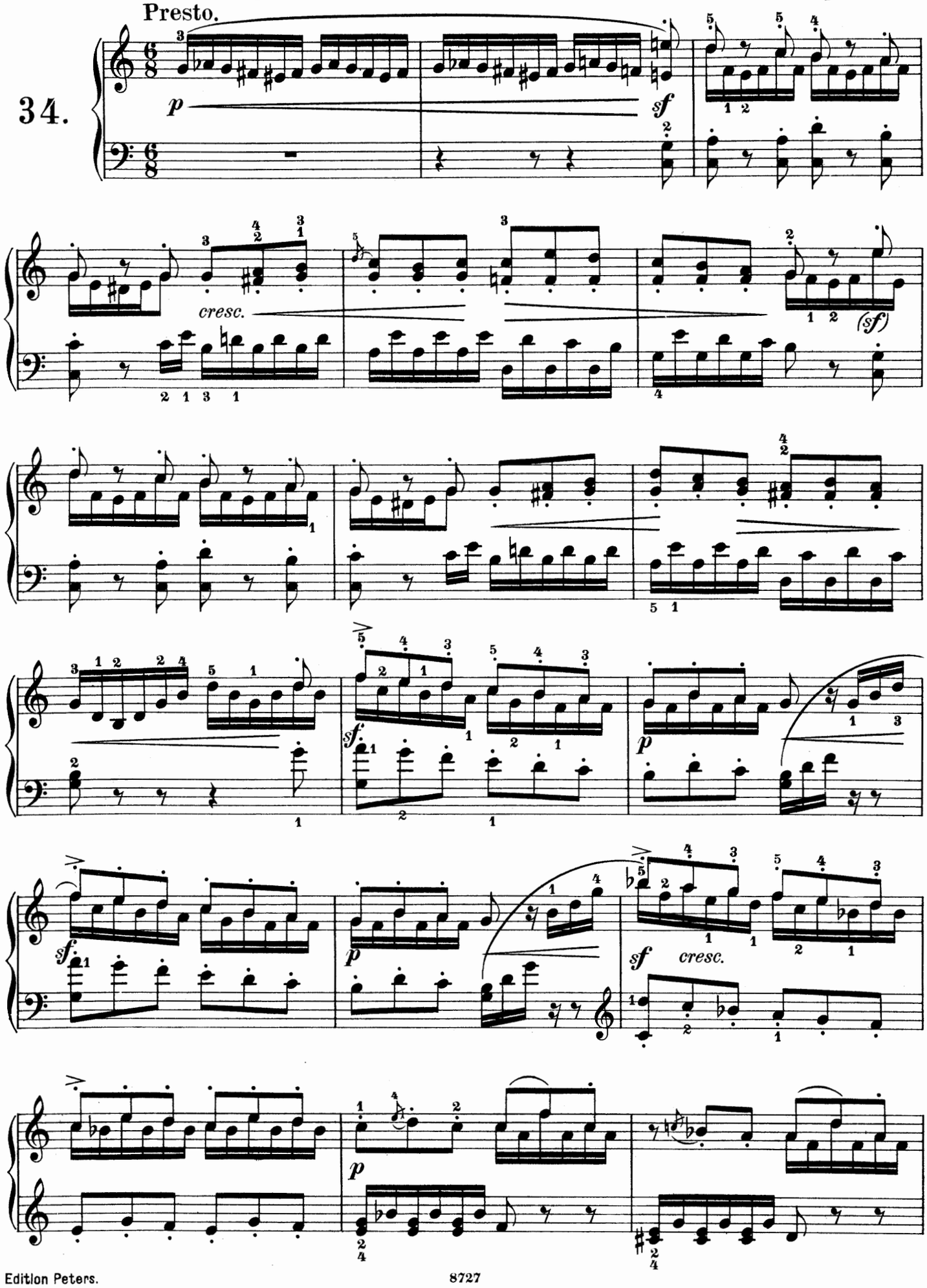

pp
tranquillo
cresc.
sf
f
p
cresc.
sf
cresc.
f
dimin.
sf
p
cresc.
Ped.
dim.
ritardando
Tempo
p
sf
p
p
ritard.
Ped.

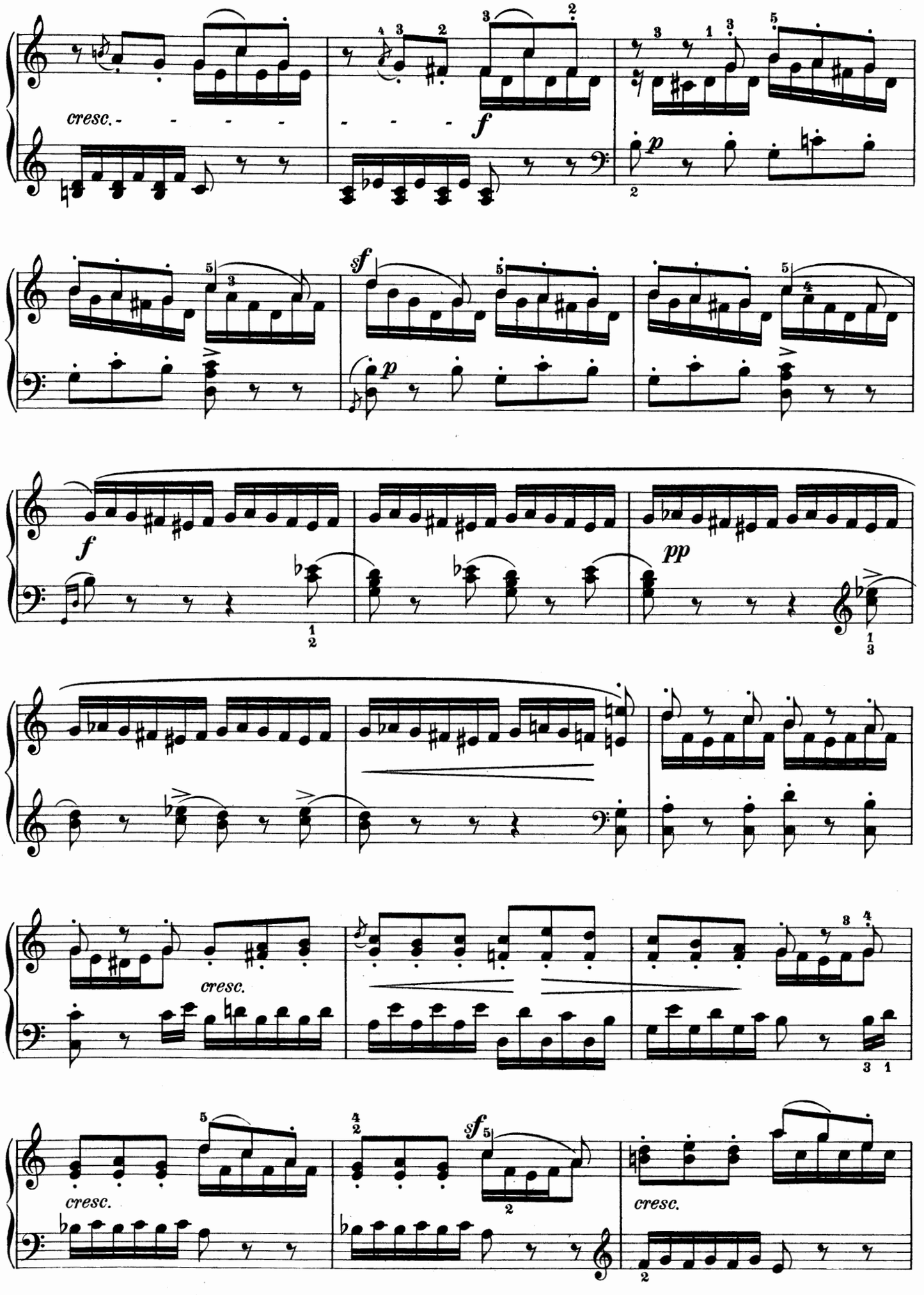
(Spinnerlied genannt.)

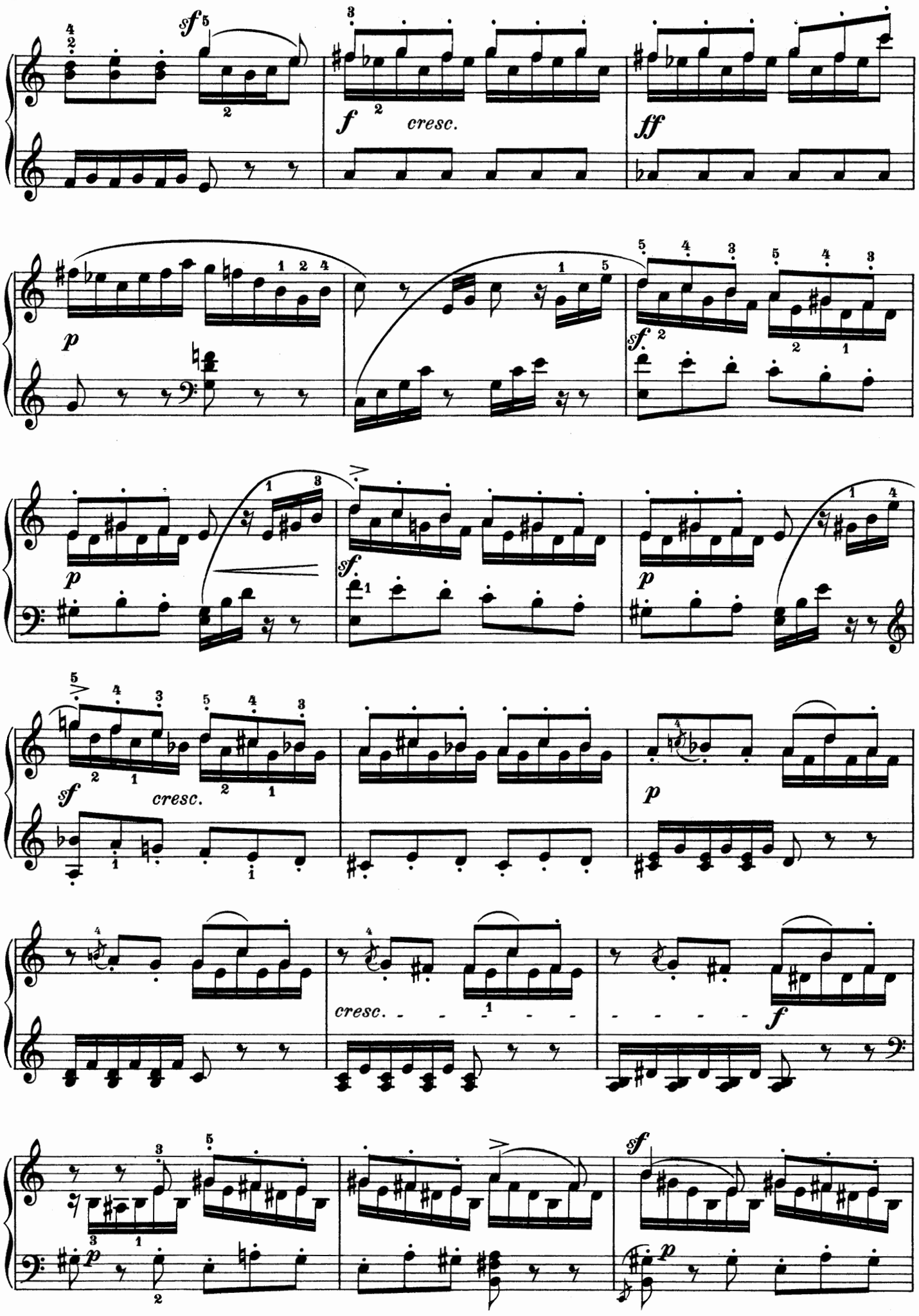
Op. 67. № 4.

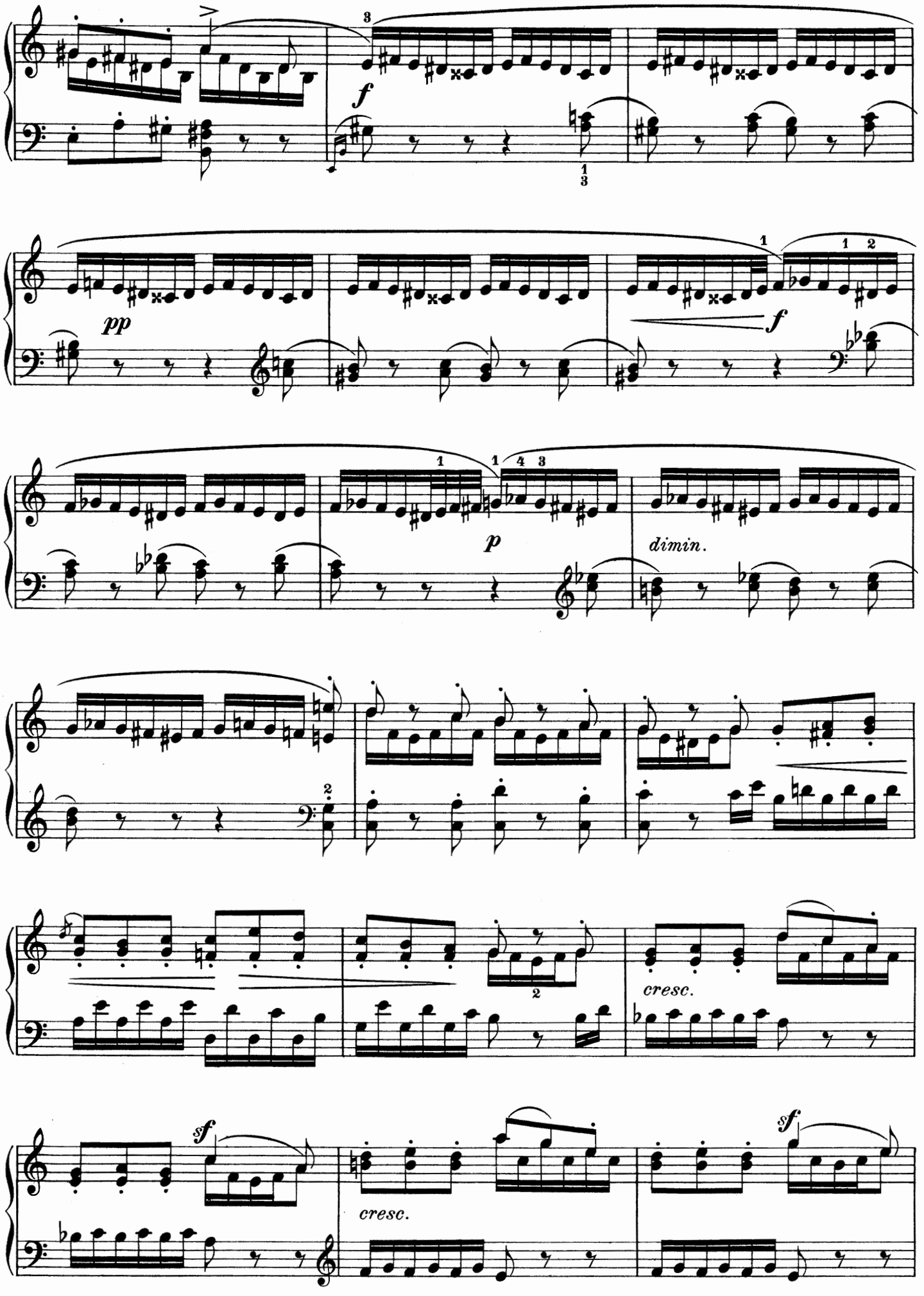
Presto.

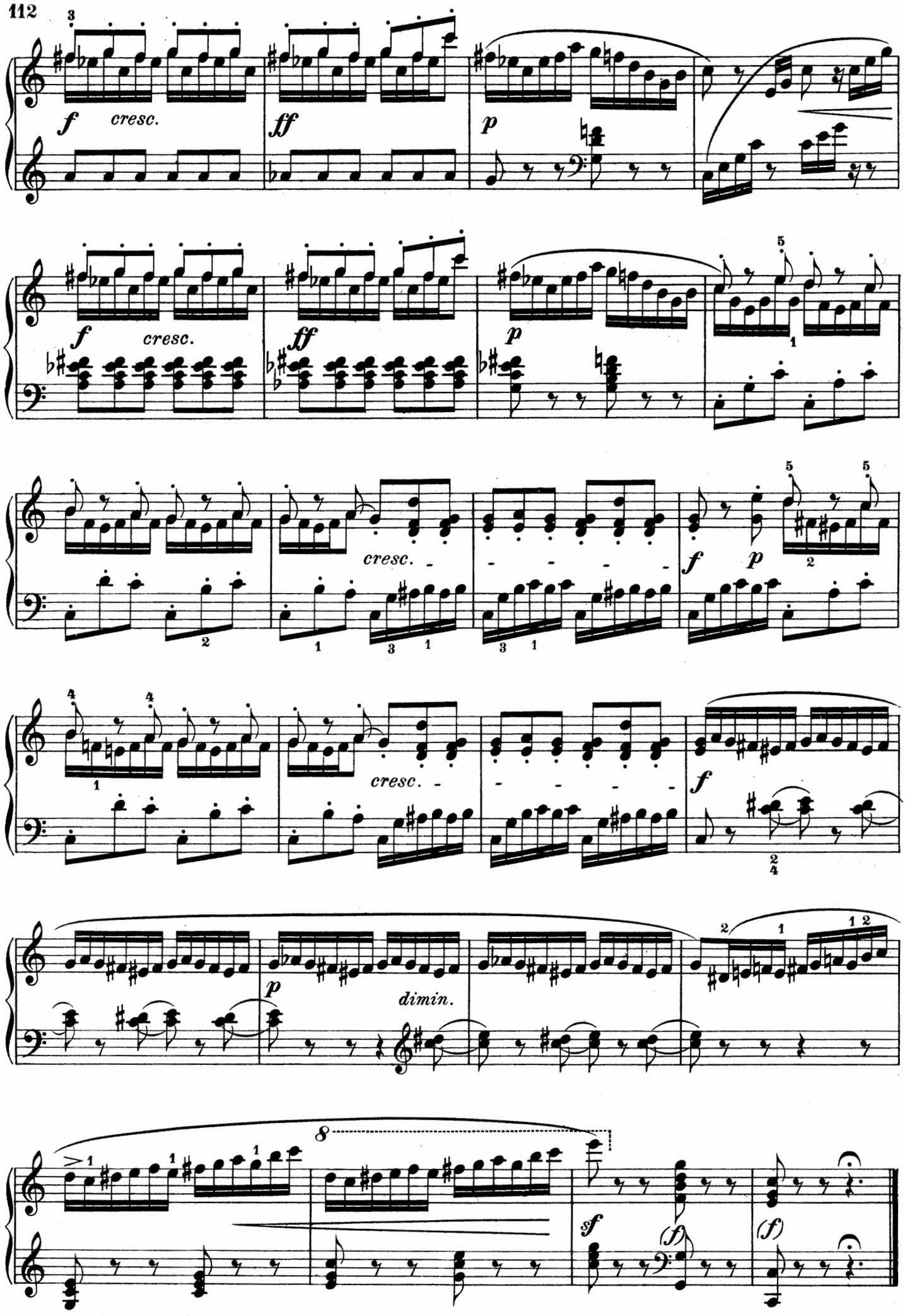
34.




cresc.
f
p
sf
p
f
pp
cresc.
cresc.
sf
cresc.


sf
f
cresc.
ff
p
sf
p
sf
p
sf
cresc.
p
cresc.
f
sf
p
p

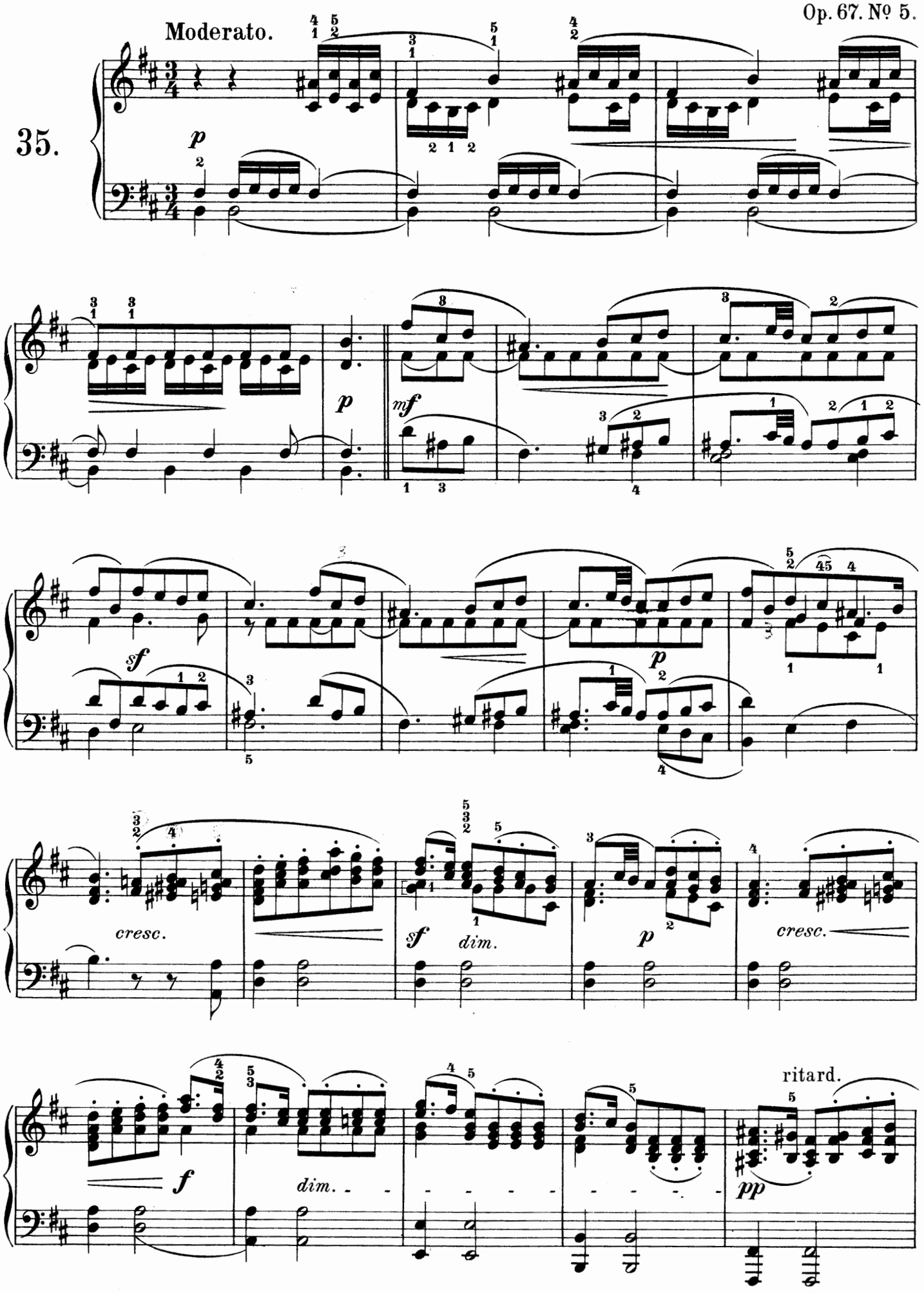

f
pp
f
p
dimin.
cresc.
sf
cresc.
sf

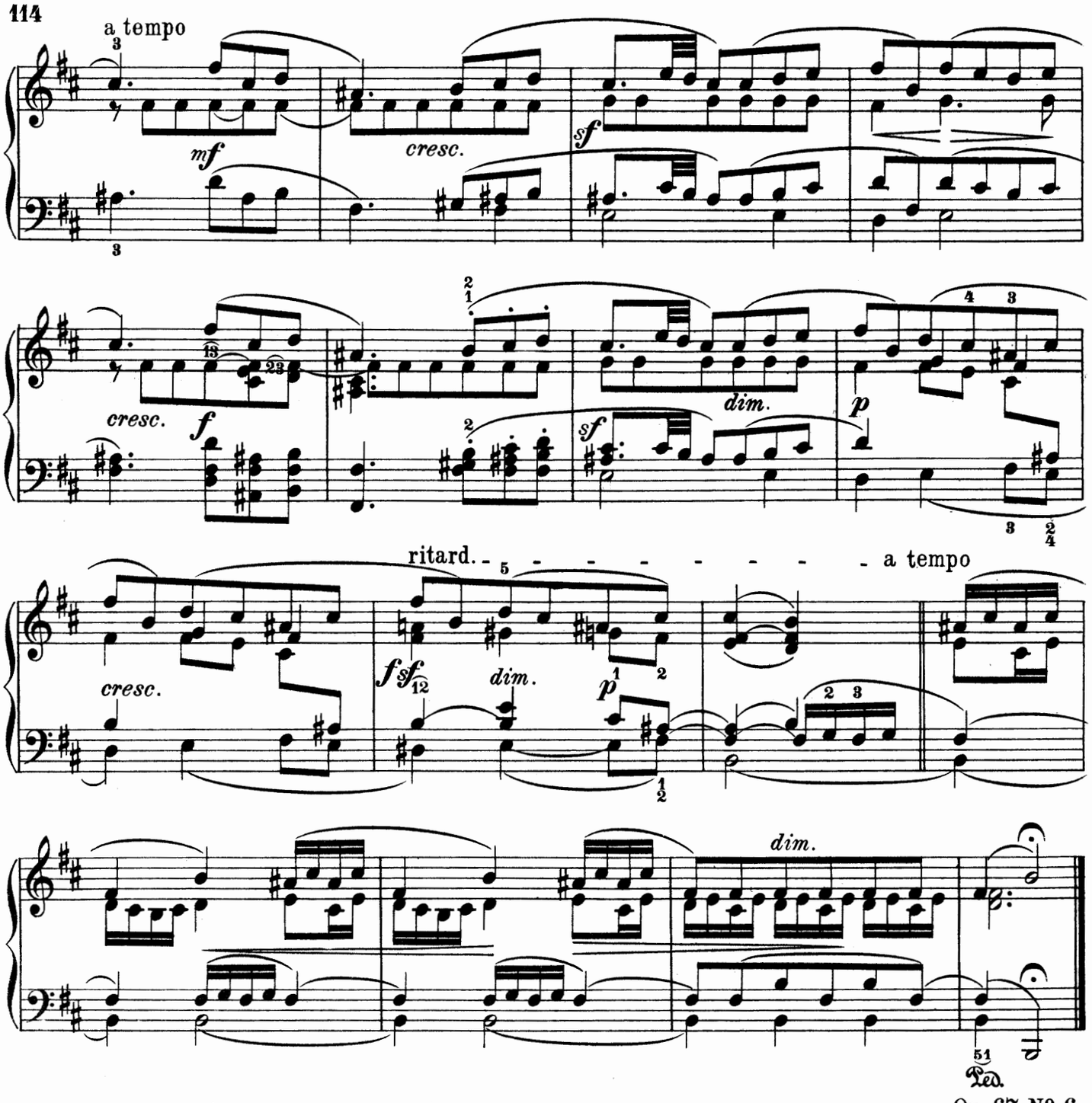

f
cresc.
ff
p
f
cresc.
ff
p
cresc.
f
p
cresc.
f
p
dimin.
8
sf
(f)
(f)

Op. 67. № 5.

35.

Moderato.

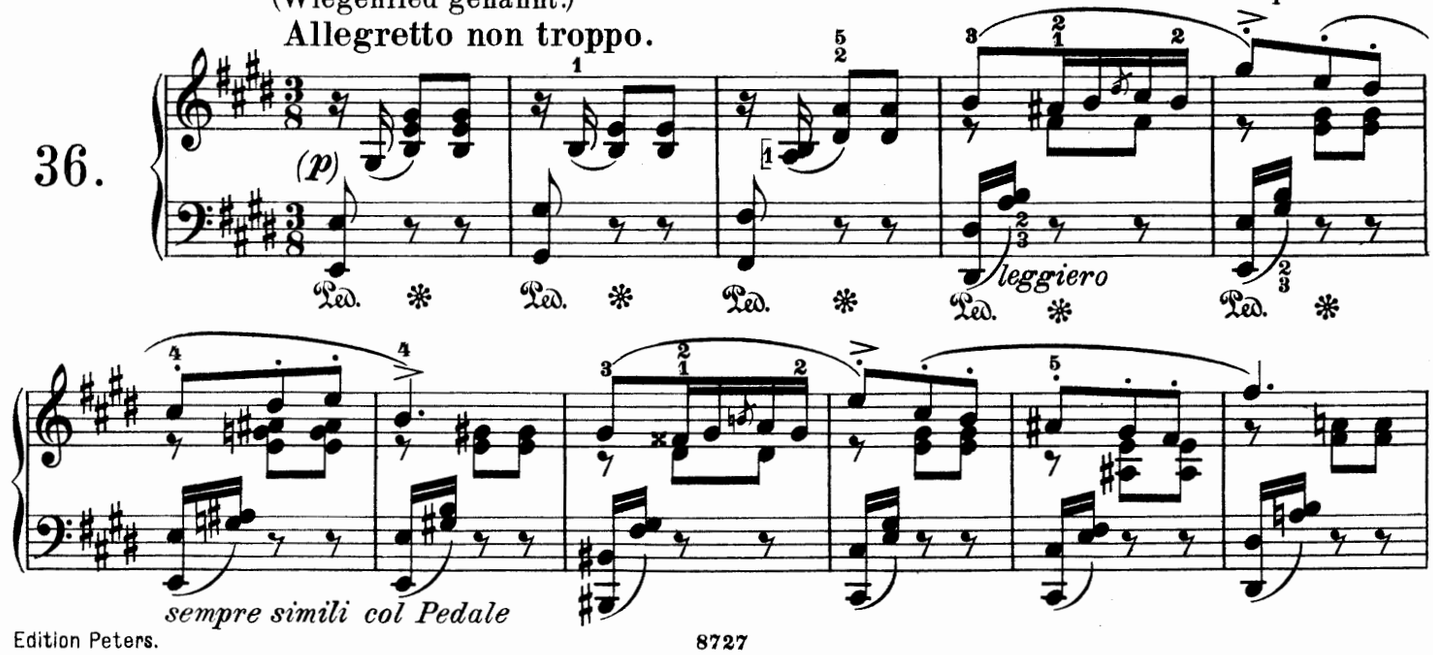


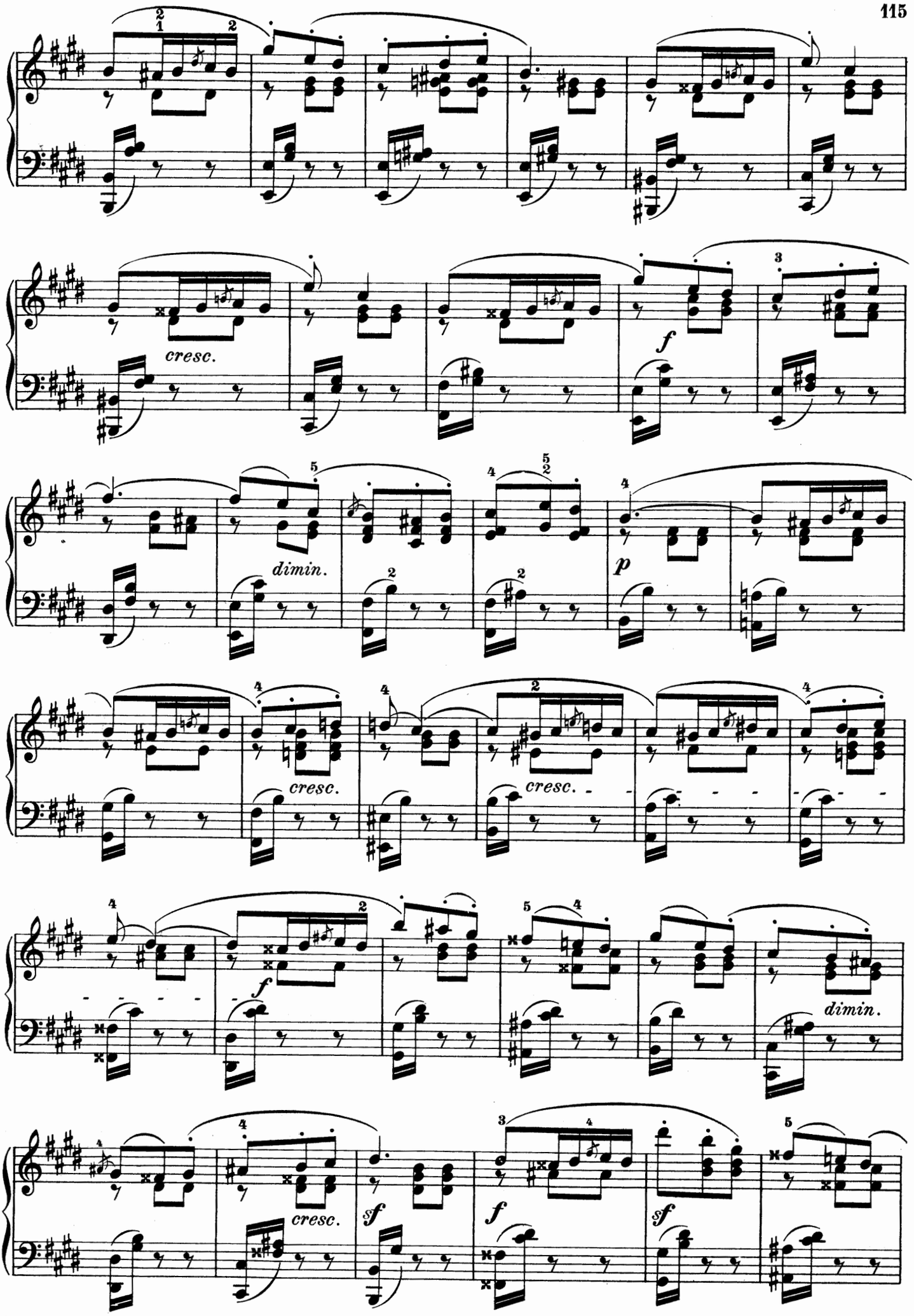


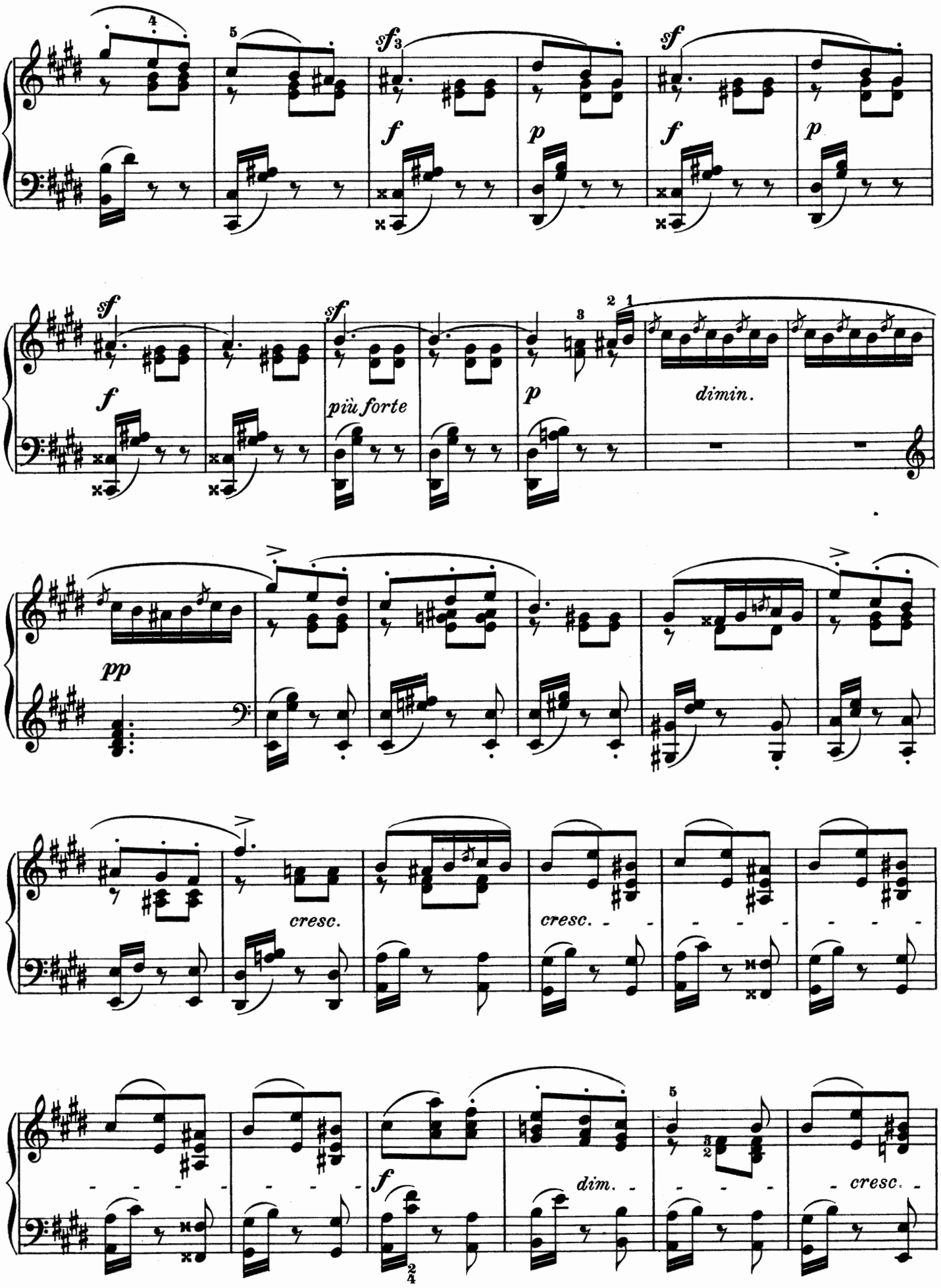
Op. 67. Nº 6.

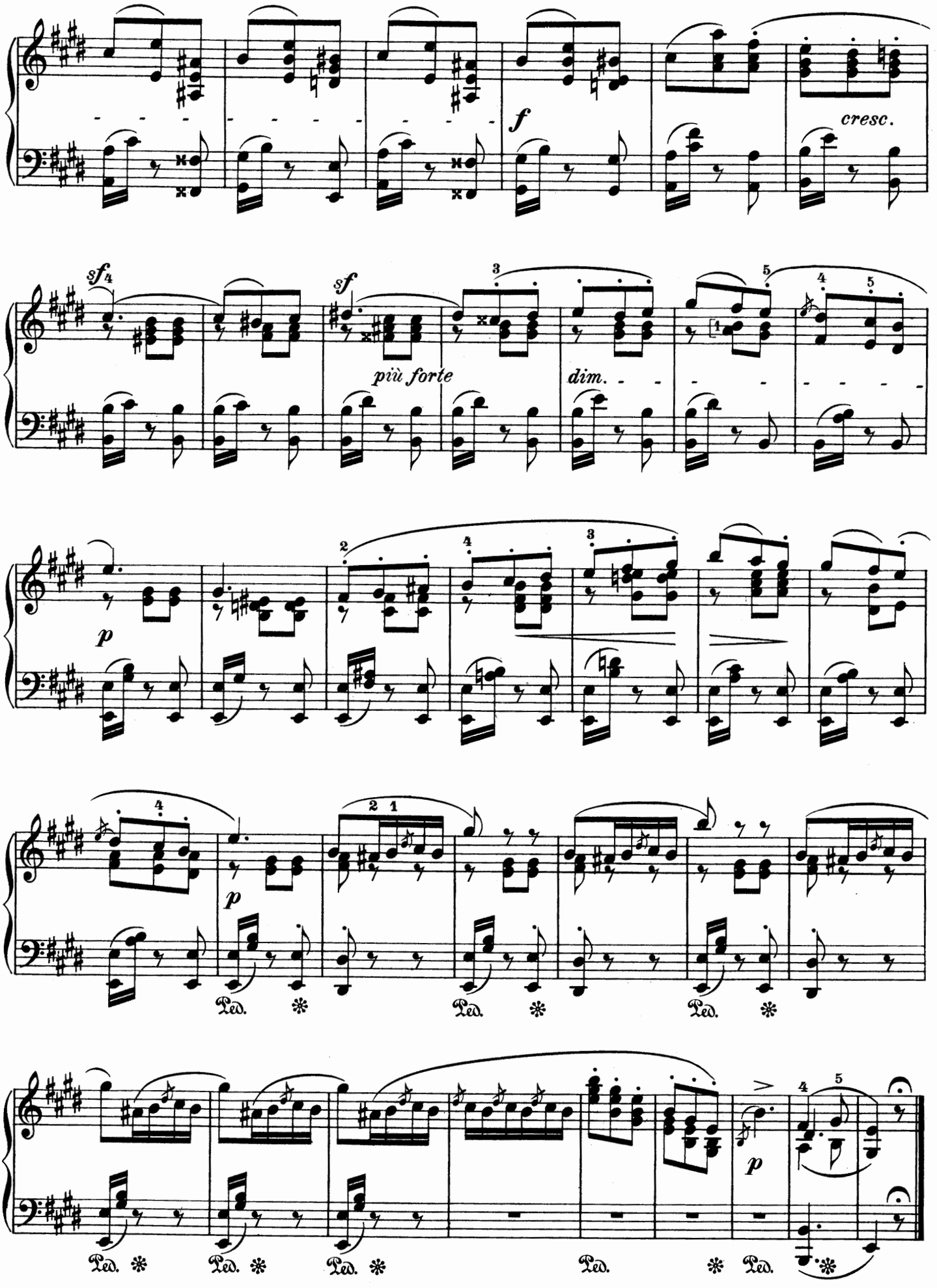
(Wiegenlied genannt.)

36. Allegretto non troppo.




cresc.
f
dimin.
p
cresc.
cresc.
f
dimin.
cresc.
sf
f
sf

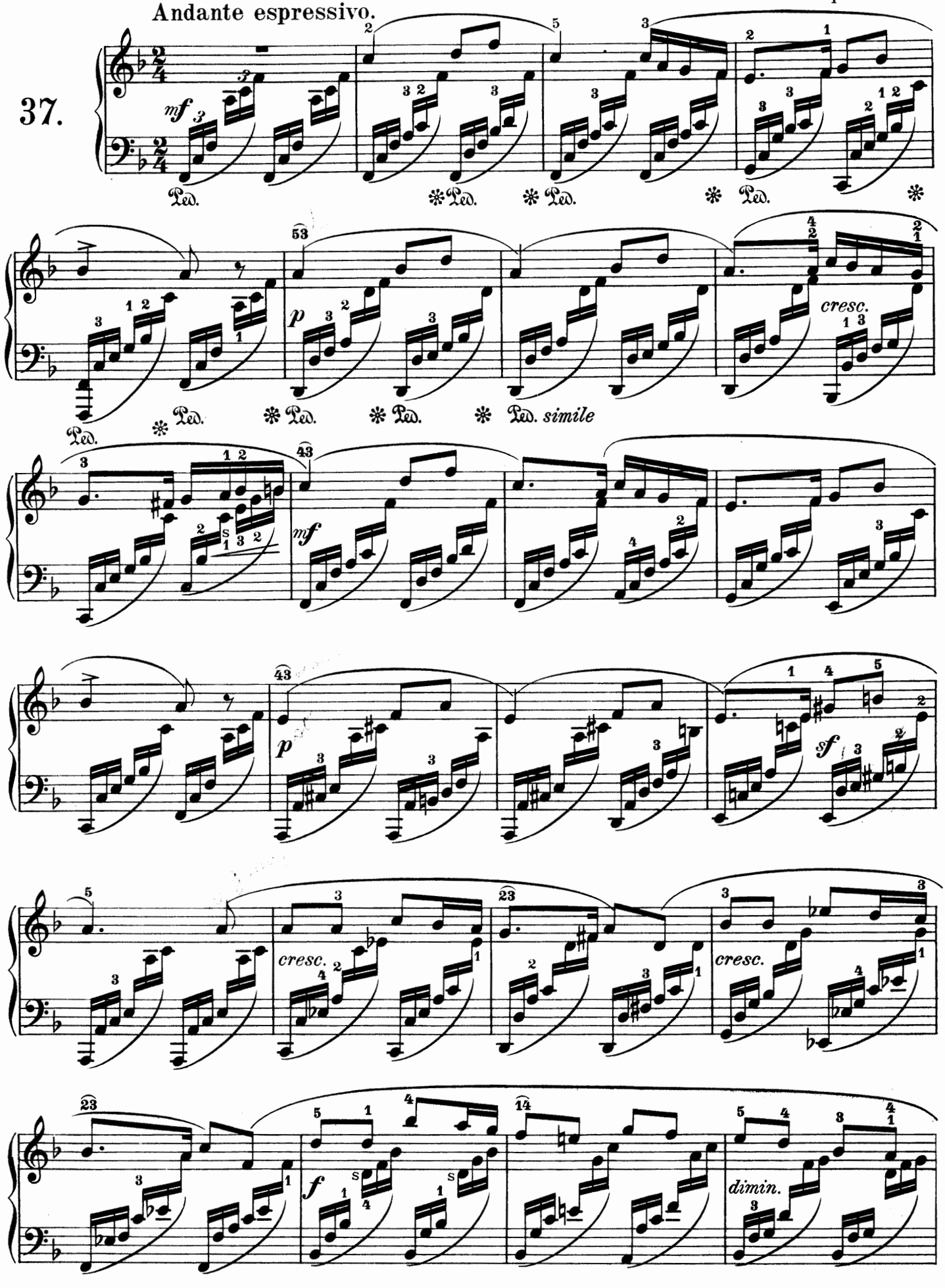

sf
f
p
sf
f
p
sf
f
sf
più forte
p
dimin.
pp
cresc.
cresc.
f
dim.
cresc.

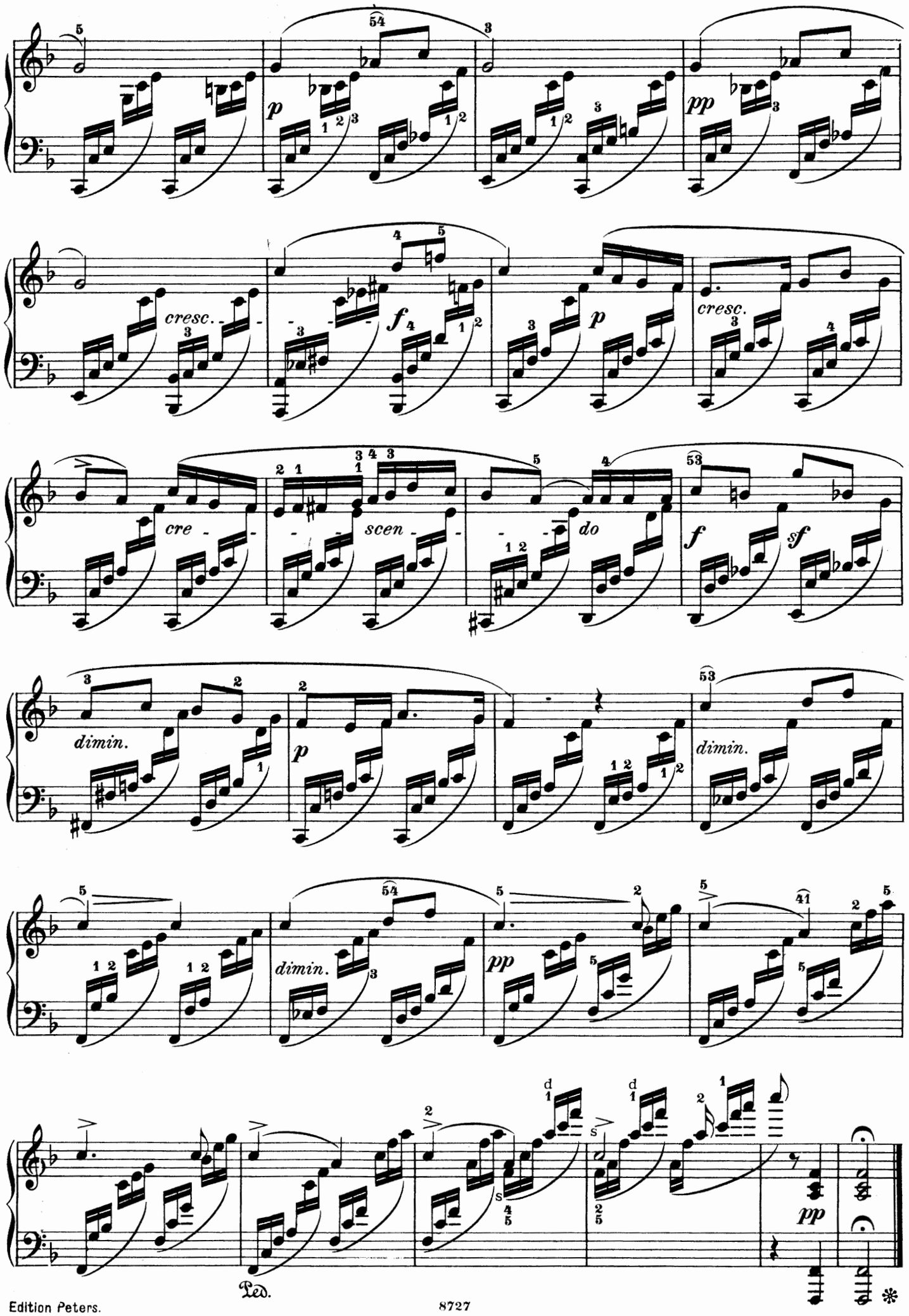

f
cresc.
sf
sf
più forte
dim.
p
p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
p

Op. 85. Nº 1.

Andante espressivo.

37.

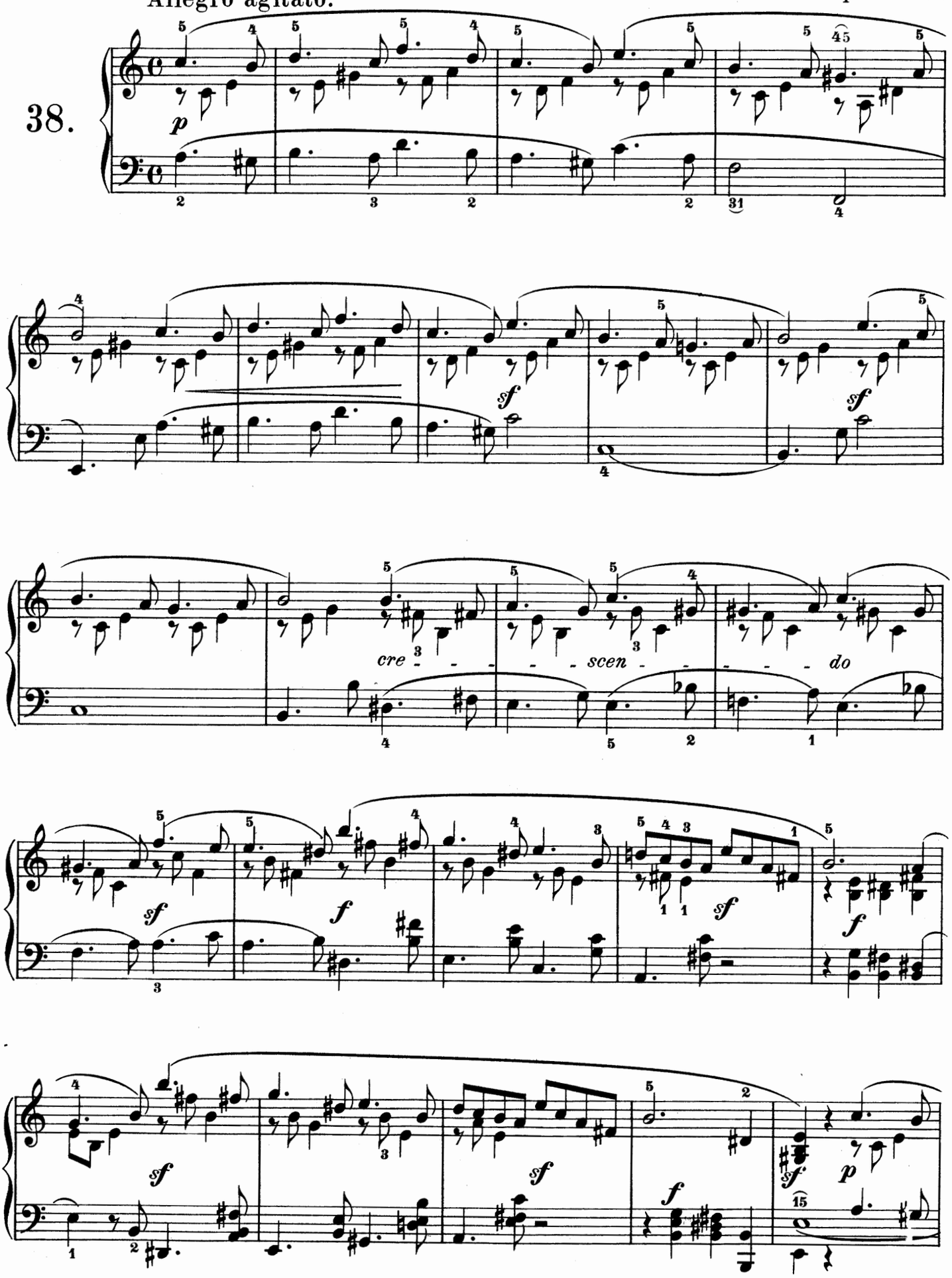


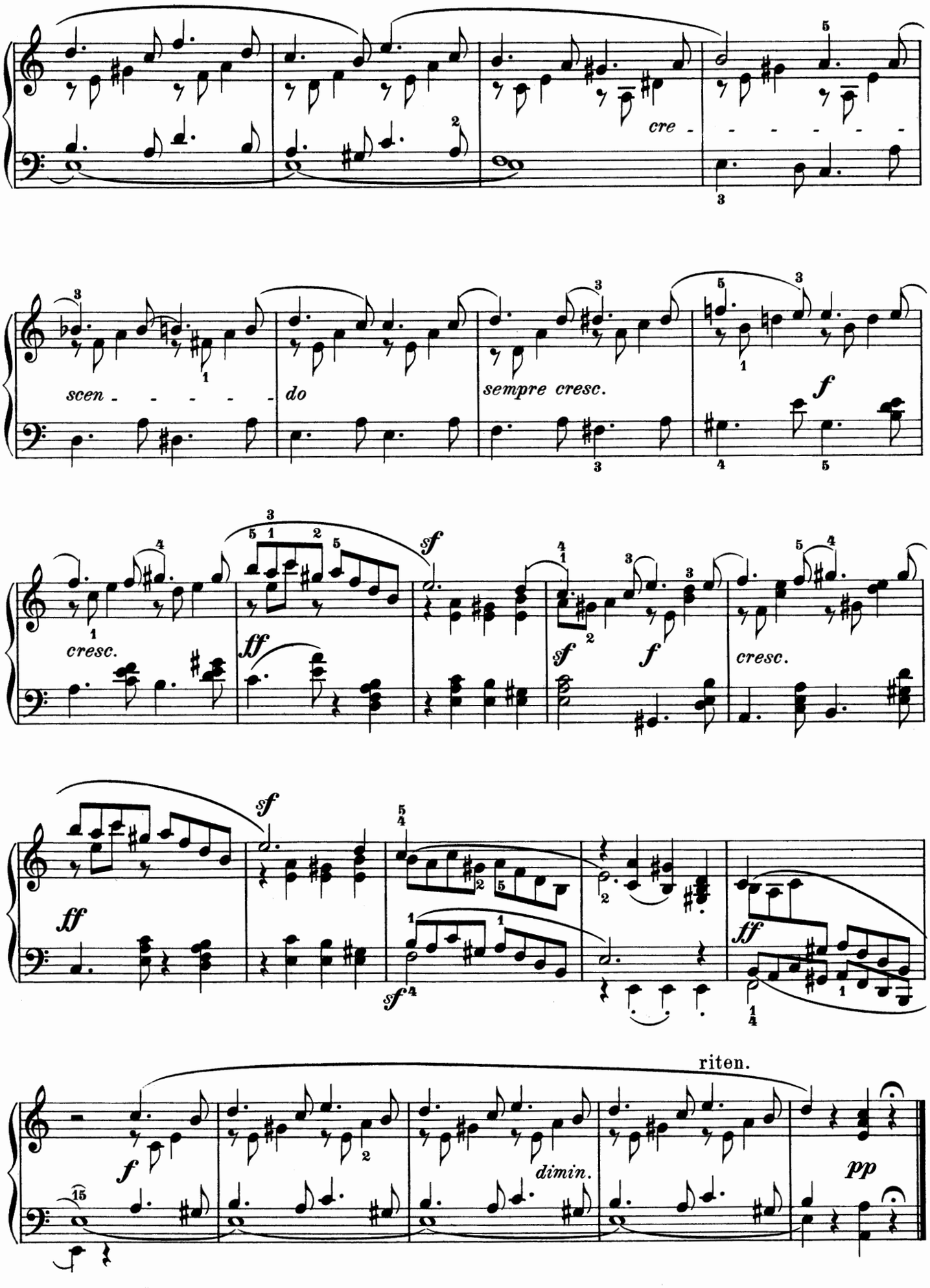

p
pp
cresc.
f
p
cresc.
cre
scen
do
f
sf
dimin.
p
dimin.
dimin.
pp
pp
Ped.

Allegro agitato.

Op. 85. № 2.

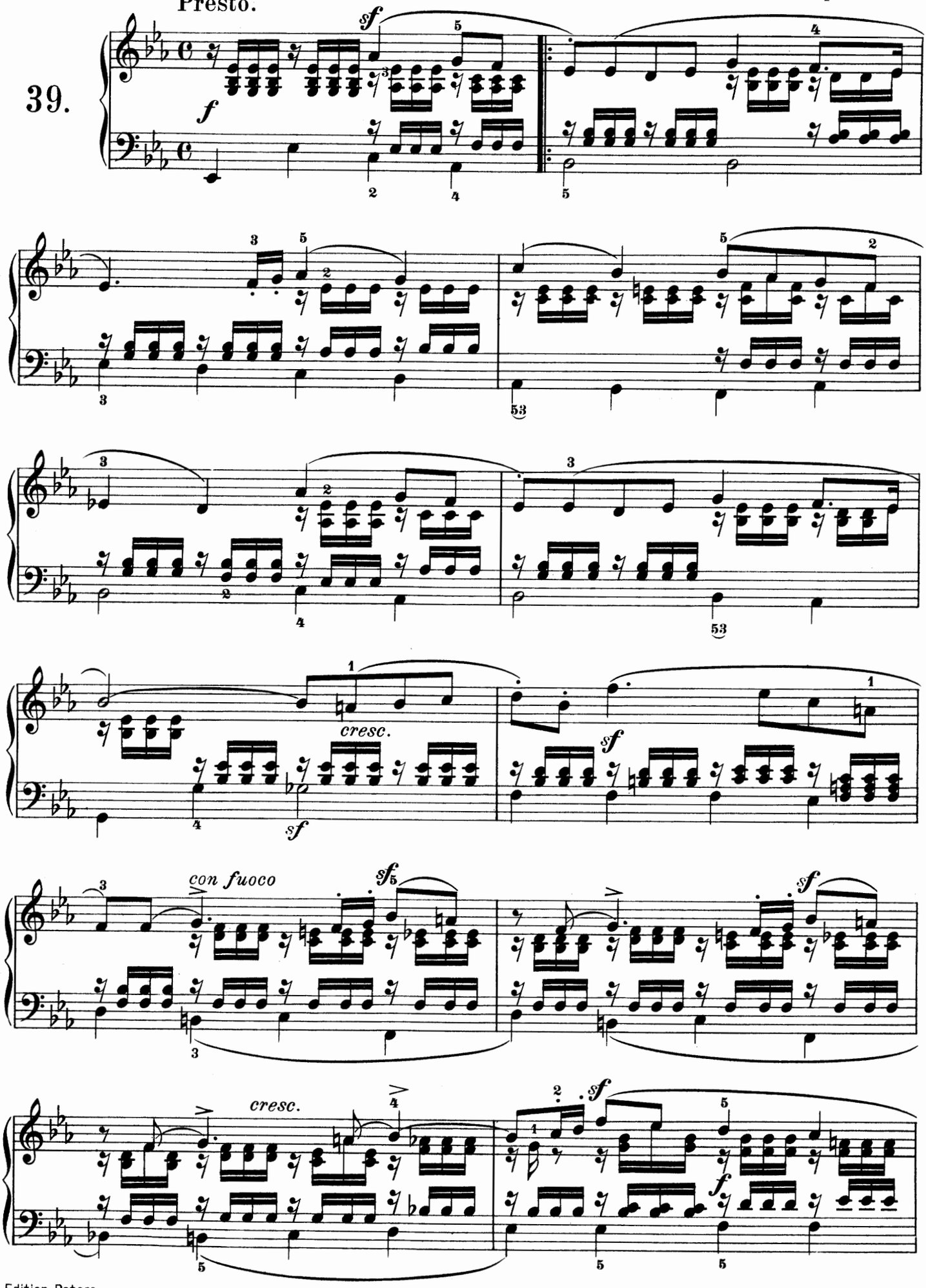
38.

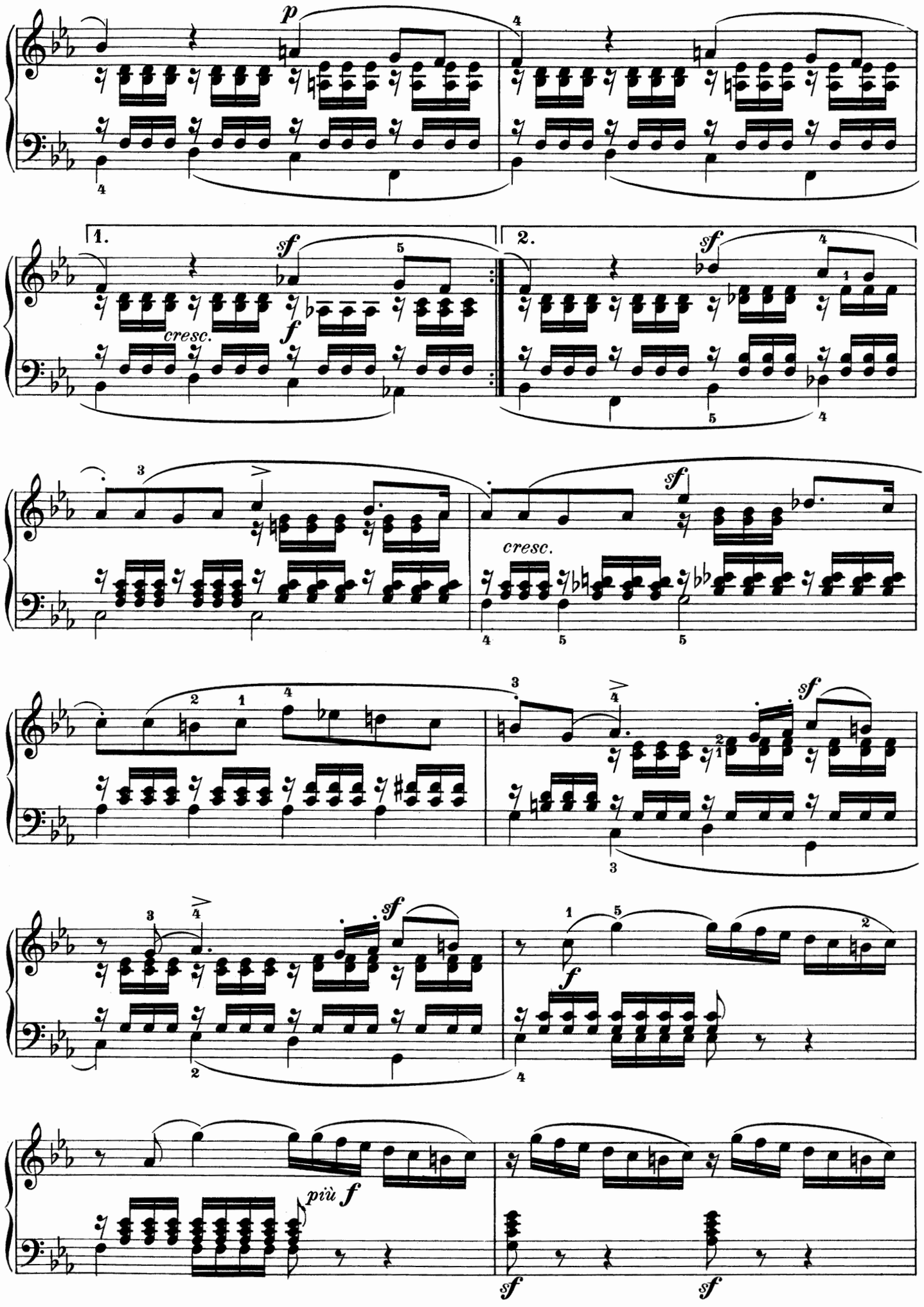


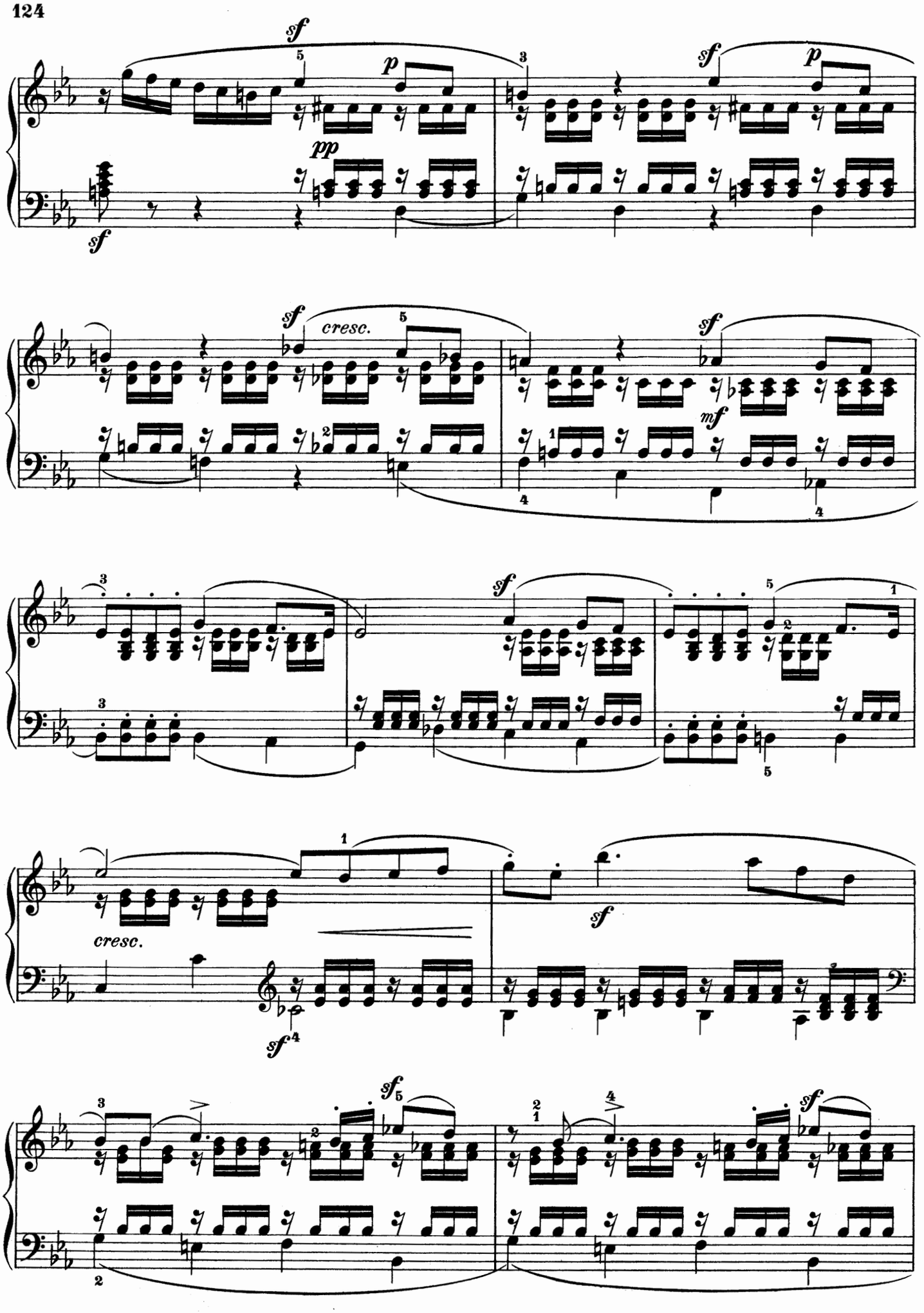

cre - - - - - -
scen - - - - - -
do
sempre cresc.
f
cresc.
ff
sf
sf
f
cresc.
sf
ff
sf
ff
riten.
f
dimin.
pp

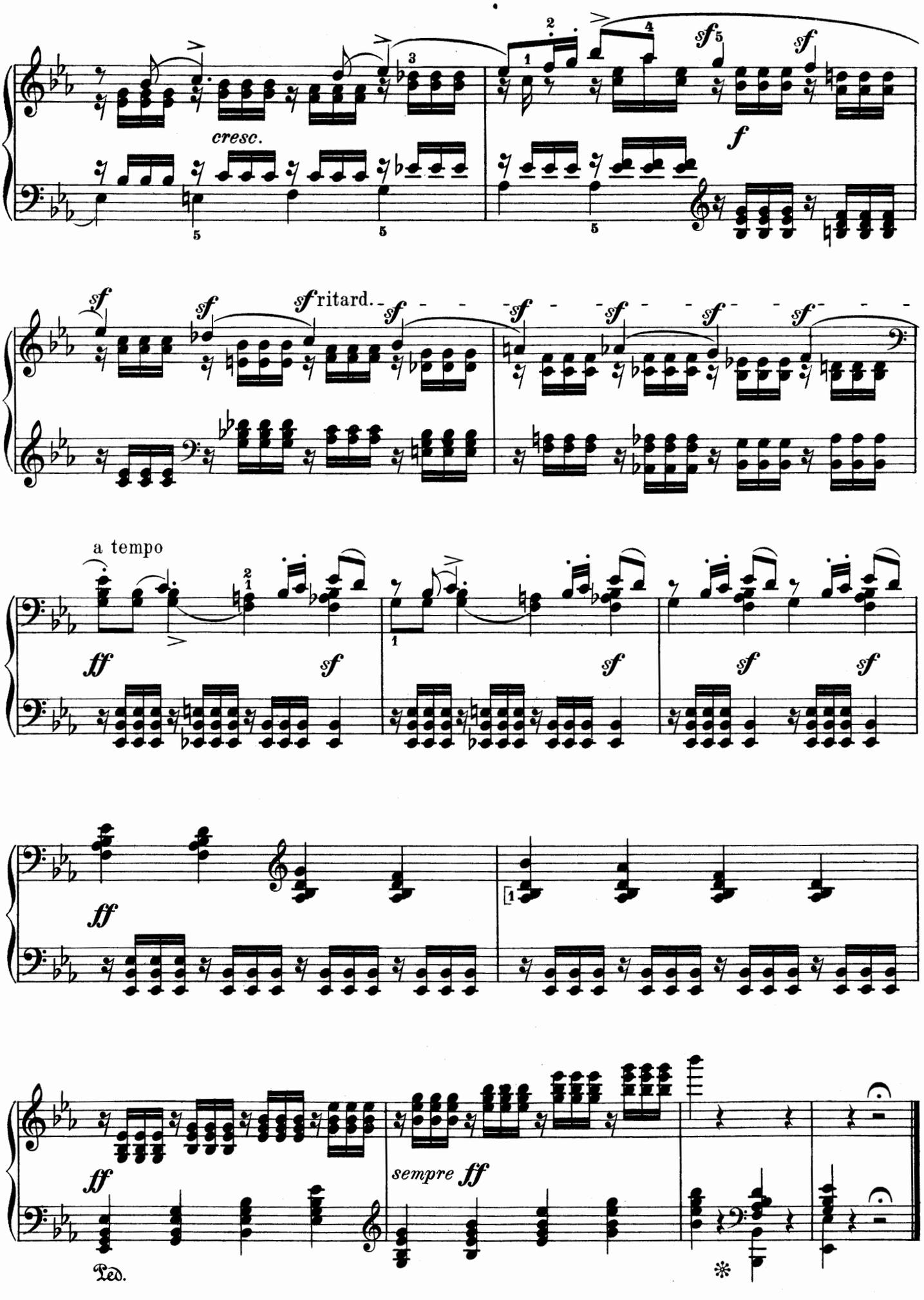
Presto.

39.




p
1.
sf
cresc.
f
2.
sf
sf
cresc.
sf
sf
f
sf
più f
sf
sf

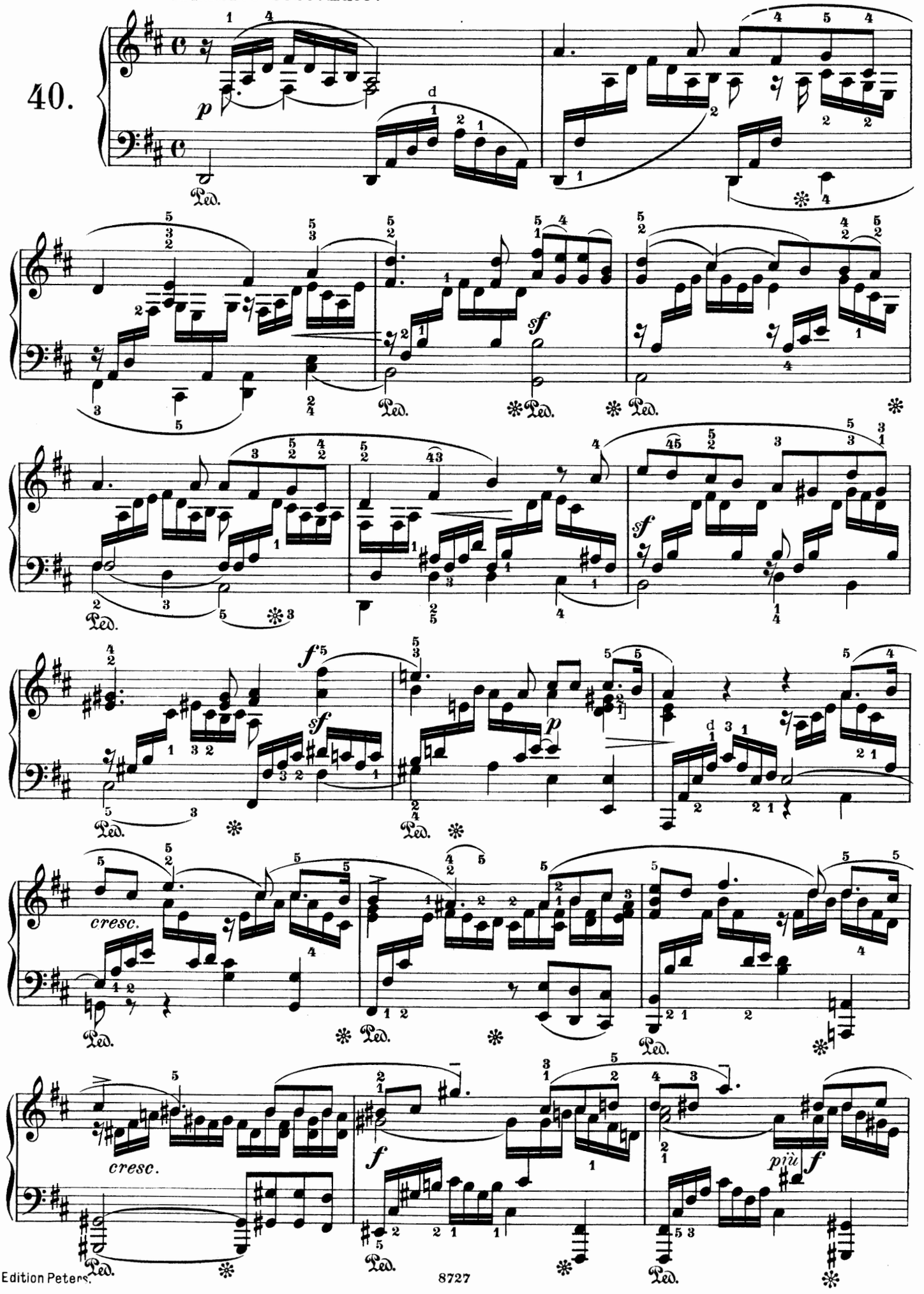

sf
p
pp
sf
cresc.
mf
cresc.
sf

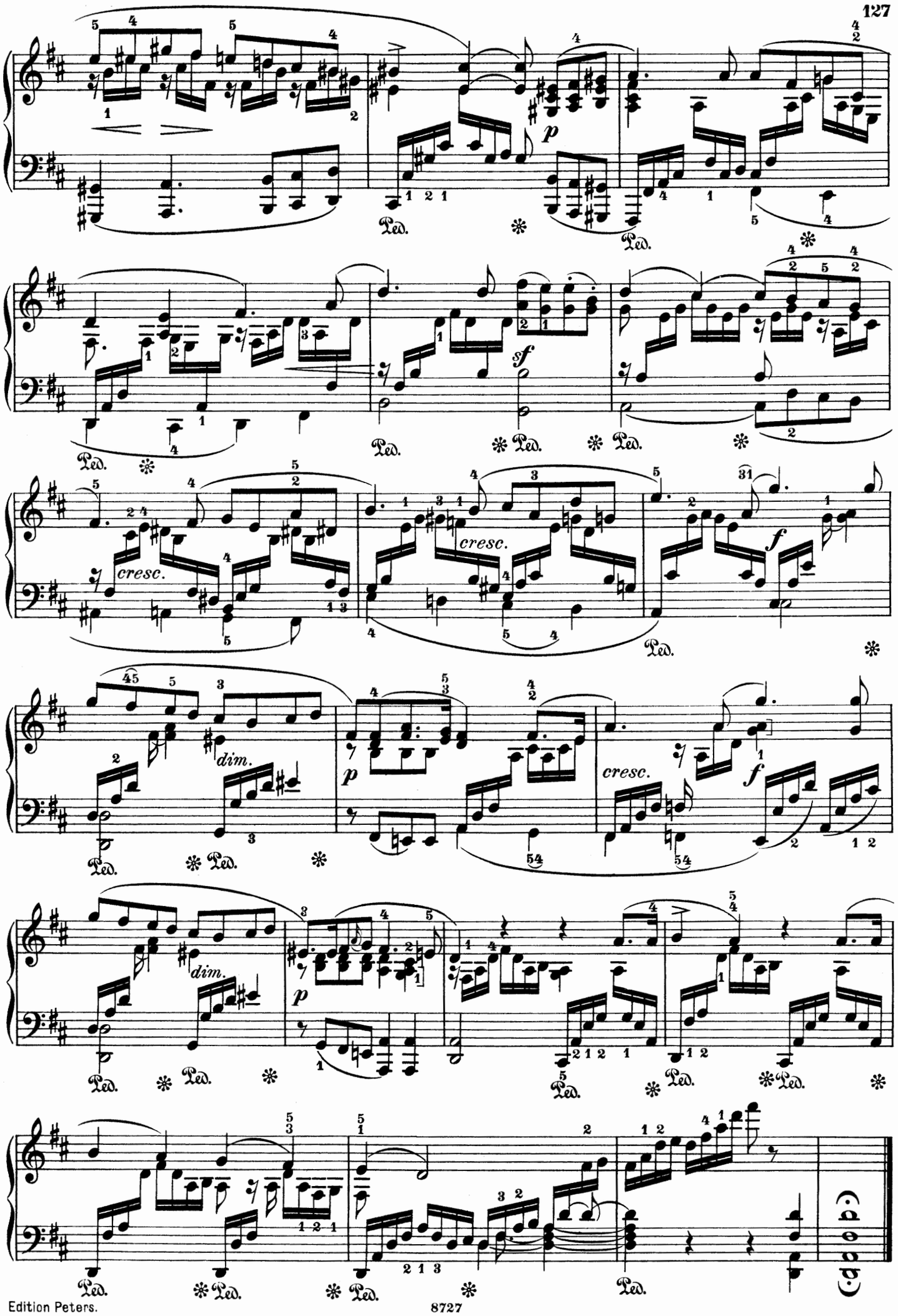

cresc.
f
sf
ritard.
a tempo
ff
sempre ff
Ped.

Andante sostenuto.

Op. 85. № 4.

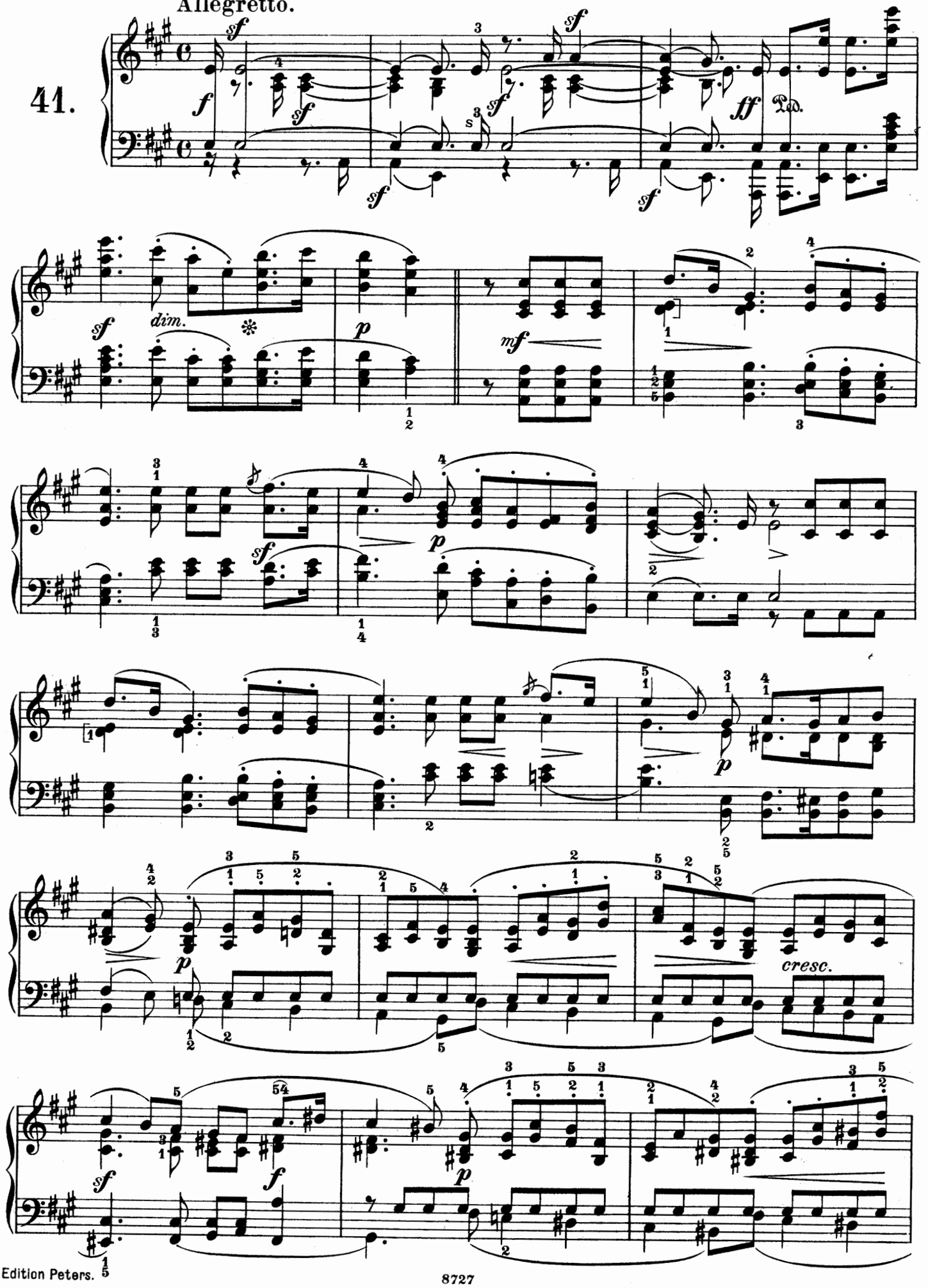
40.

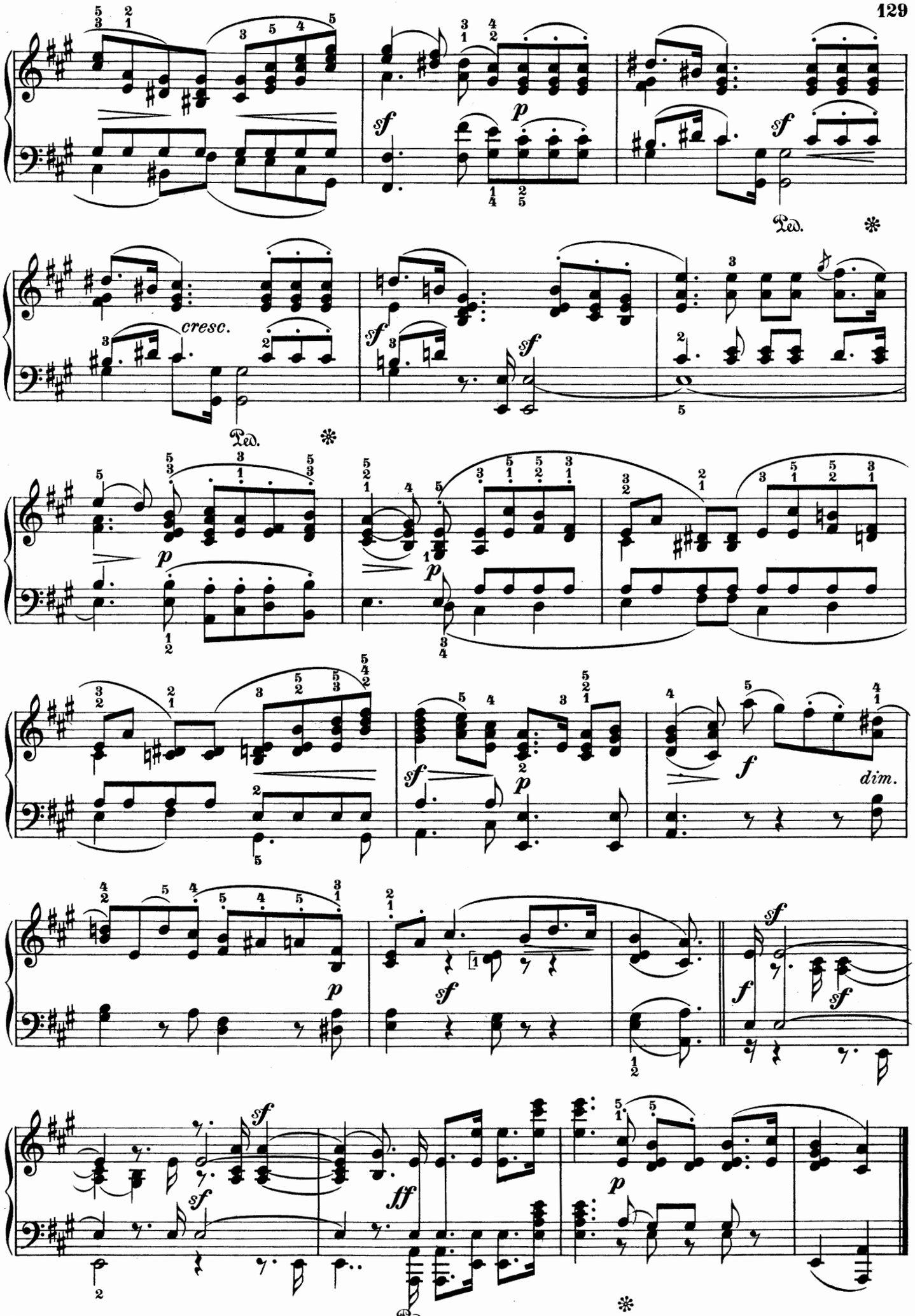



p
sf
cresc.
f
dim.
p
cresc.
f
dim.
p

Allegretto.

41.




cresc.
Ped.
Ped.
dim.
Ped.

Allegretto con moto.

sempre cantabile

Op. 85. № 6.

42.

p sempre staccato

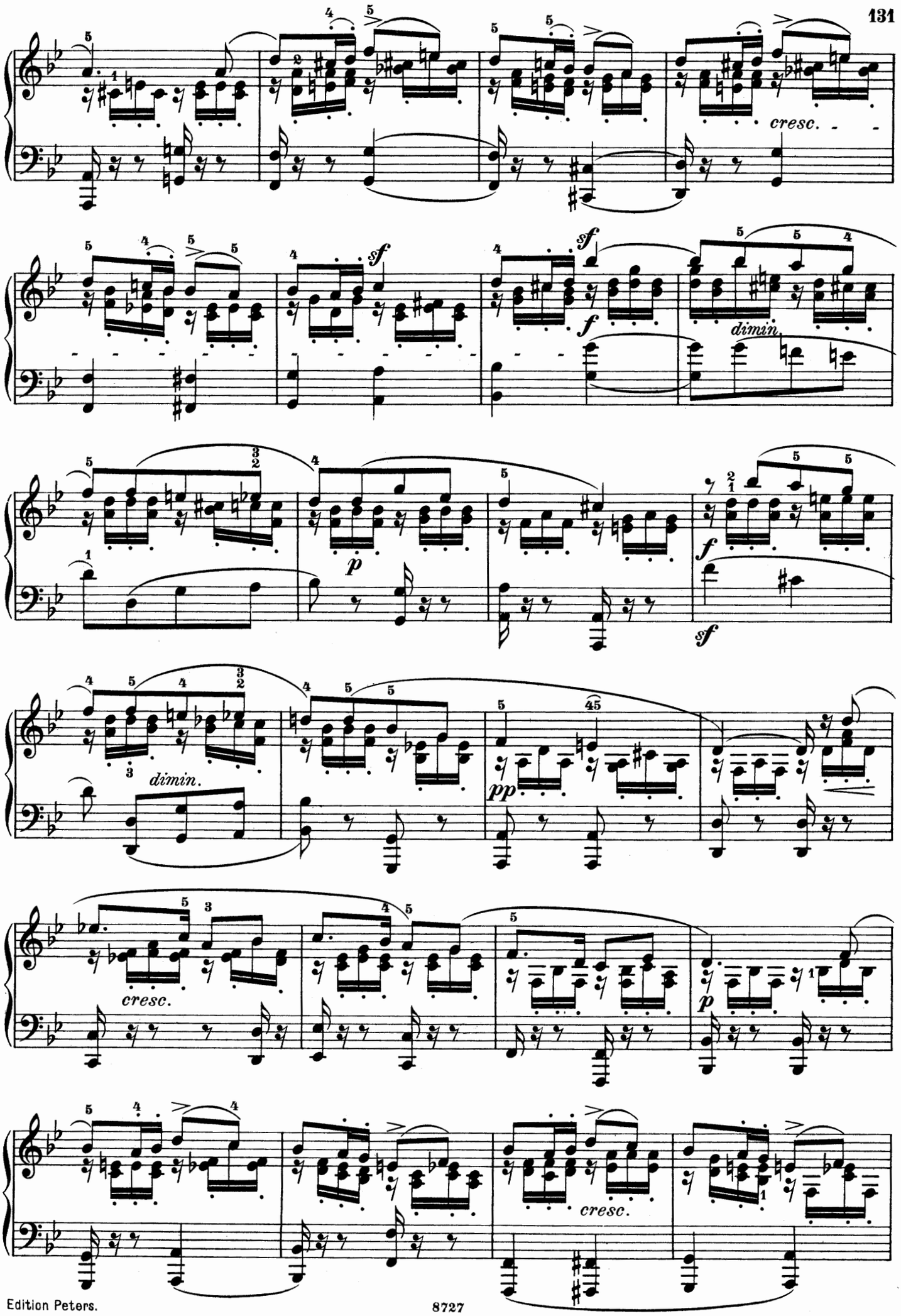
cresc.

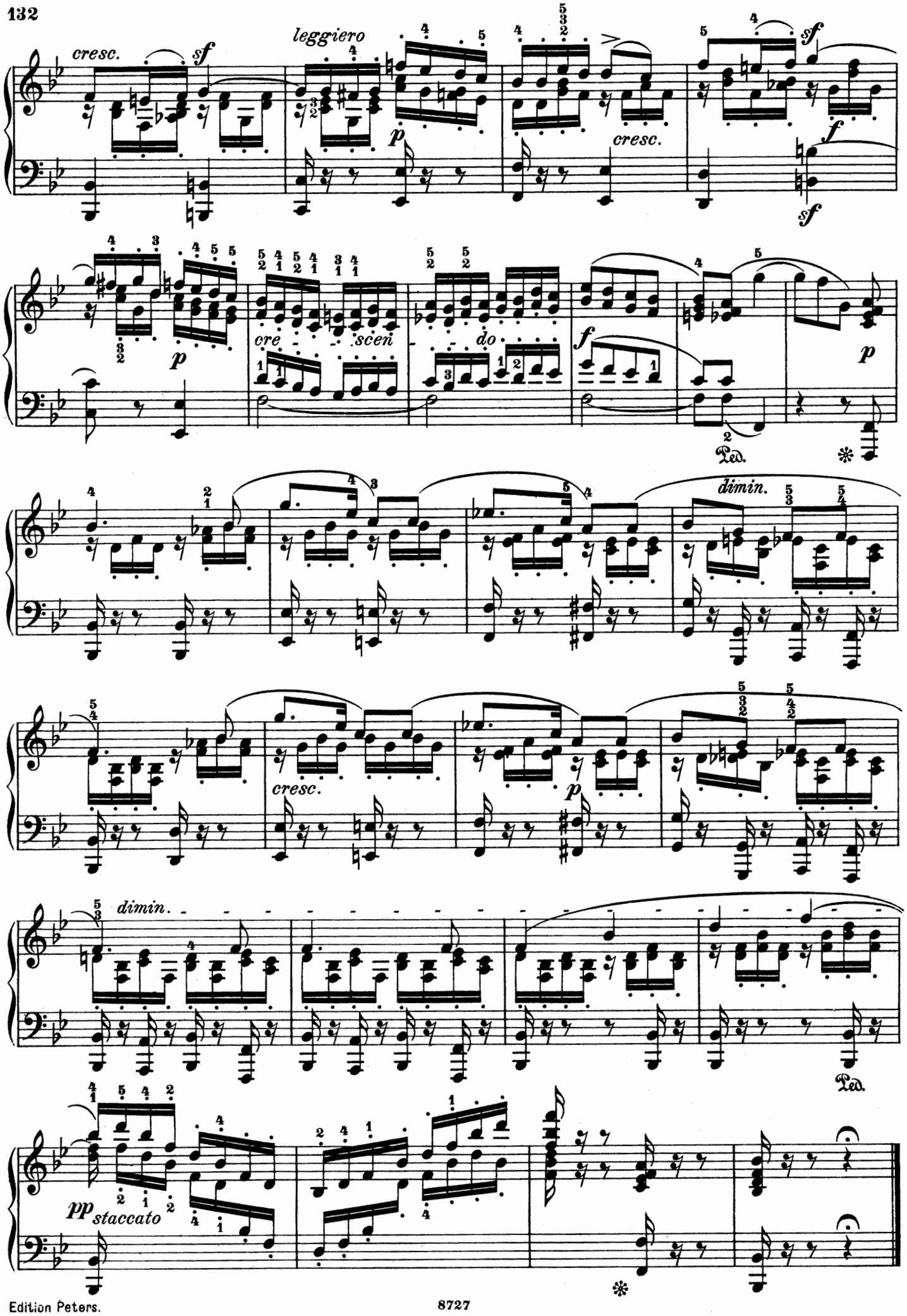
sf

leggiero

p

p

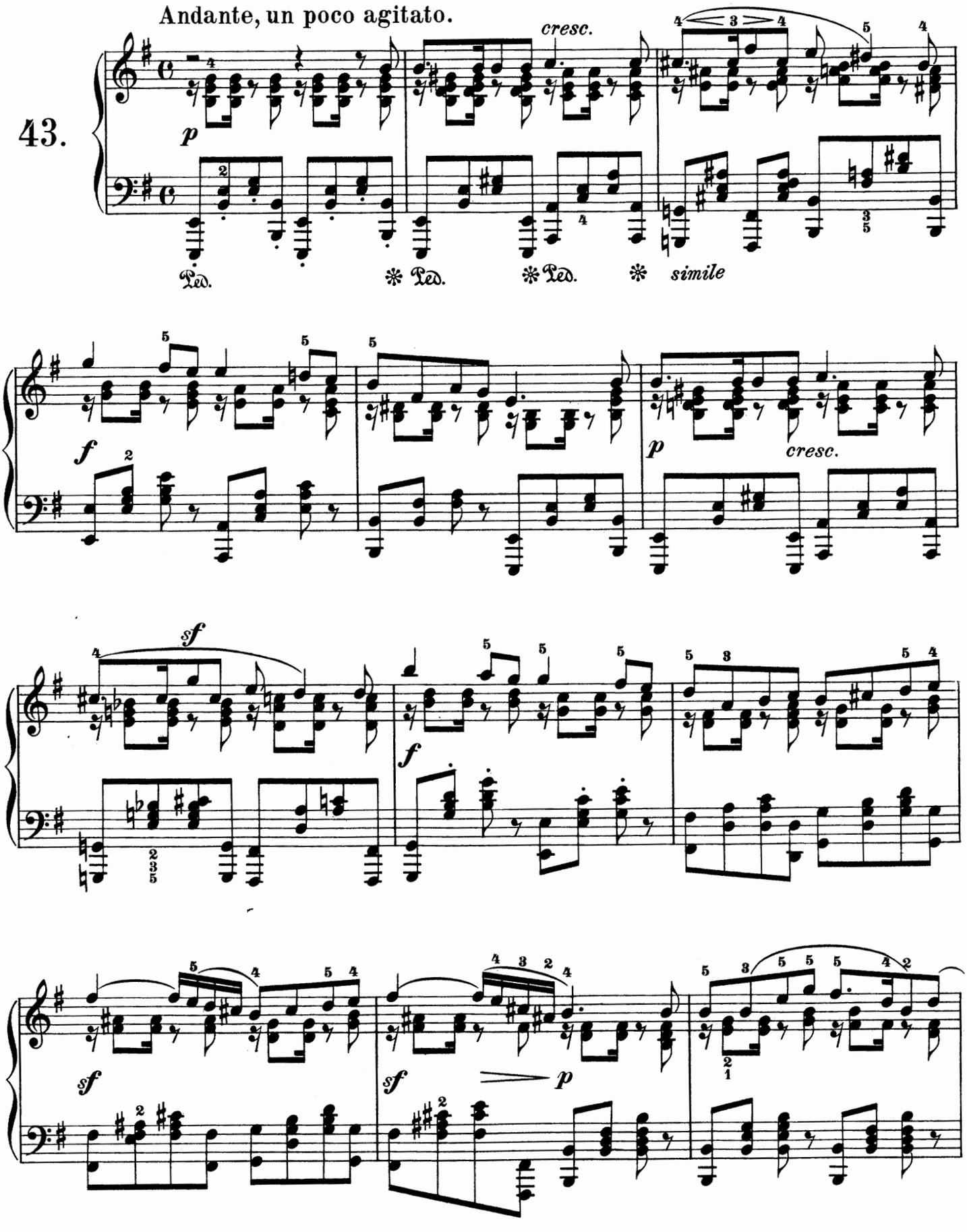

cresc.
sf
sf
f
dimin.
p
f
sf
dimin.
pp
cresc.
p
cresc.

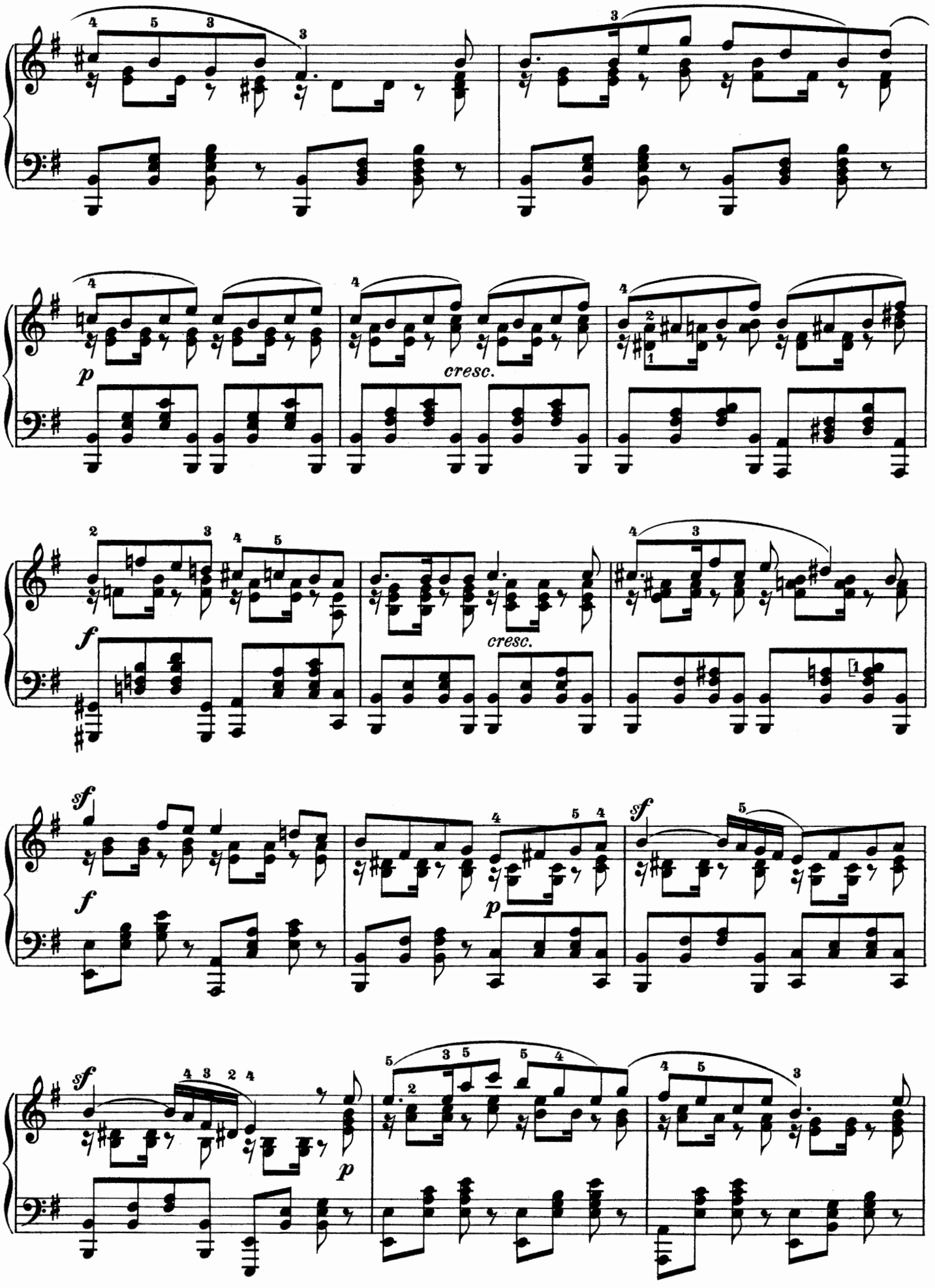

cresc.
sf
leggiero
p
cresc.
sf
f
sf
p
cre - scen - do
f
p
Ped.
dimin.
cresc.
p
dimin.
Ped.
pp staccato

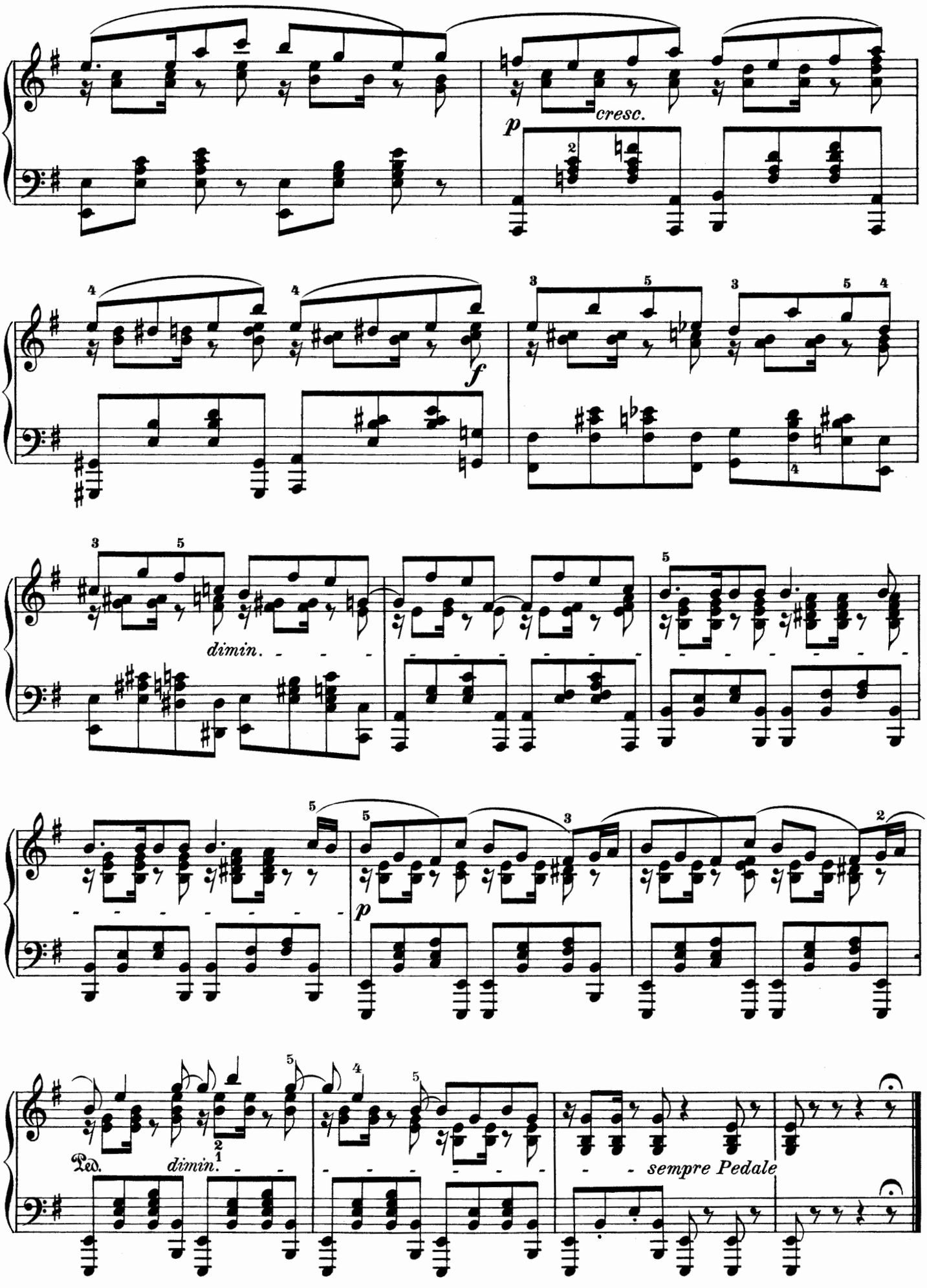
Op. 102. Nº 1.

43.

Andante, un poco agitato.



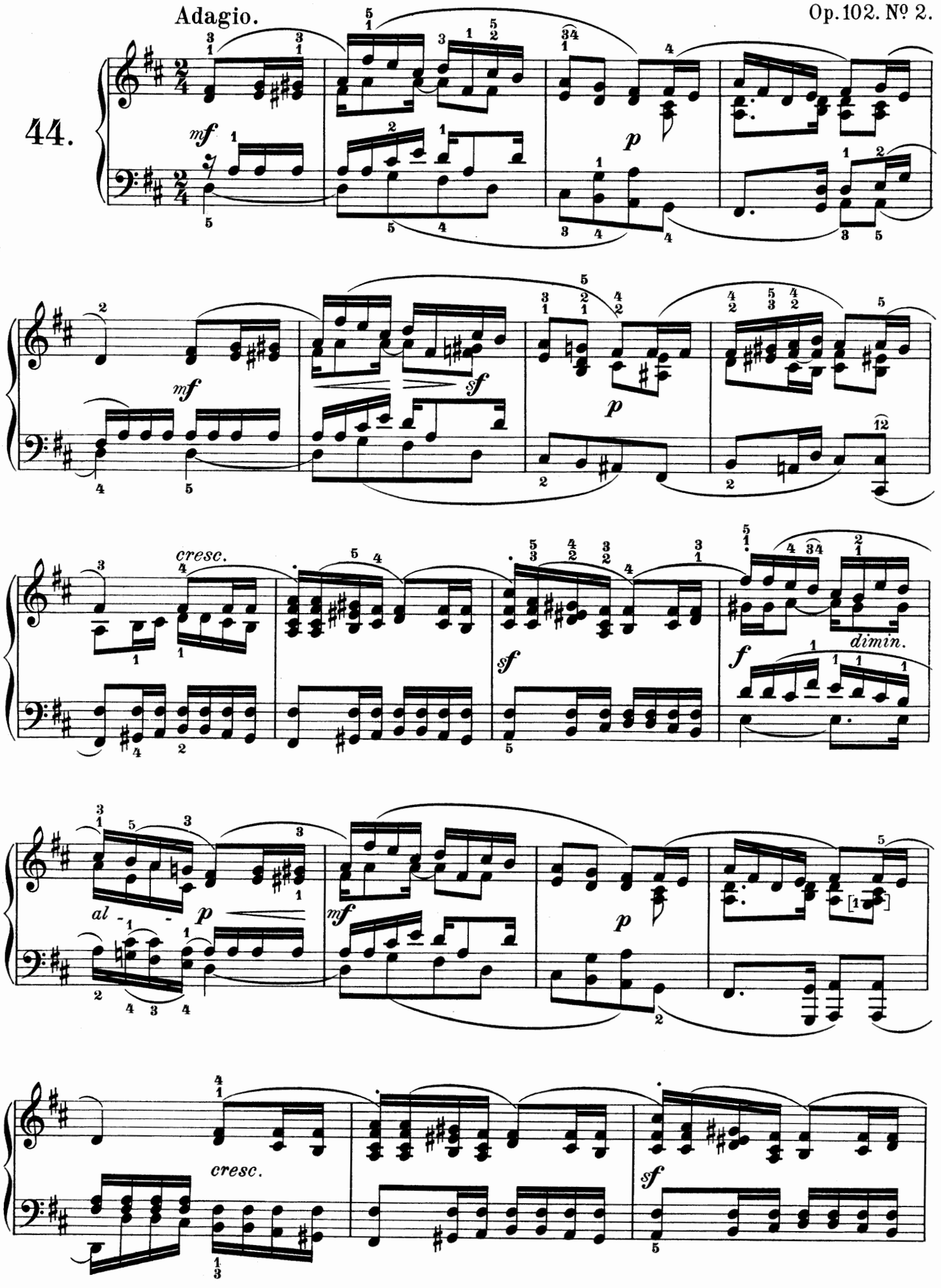

p
cresc.
cresc.
f
sf
f
p
sf
sf
p

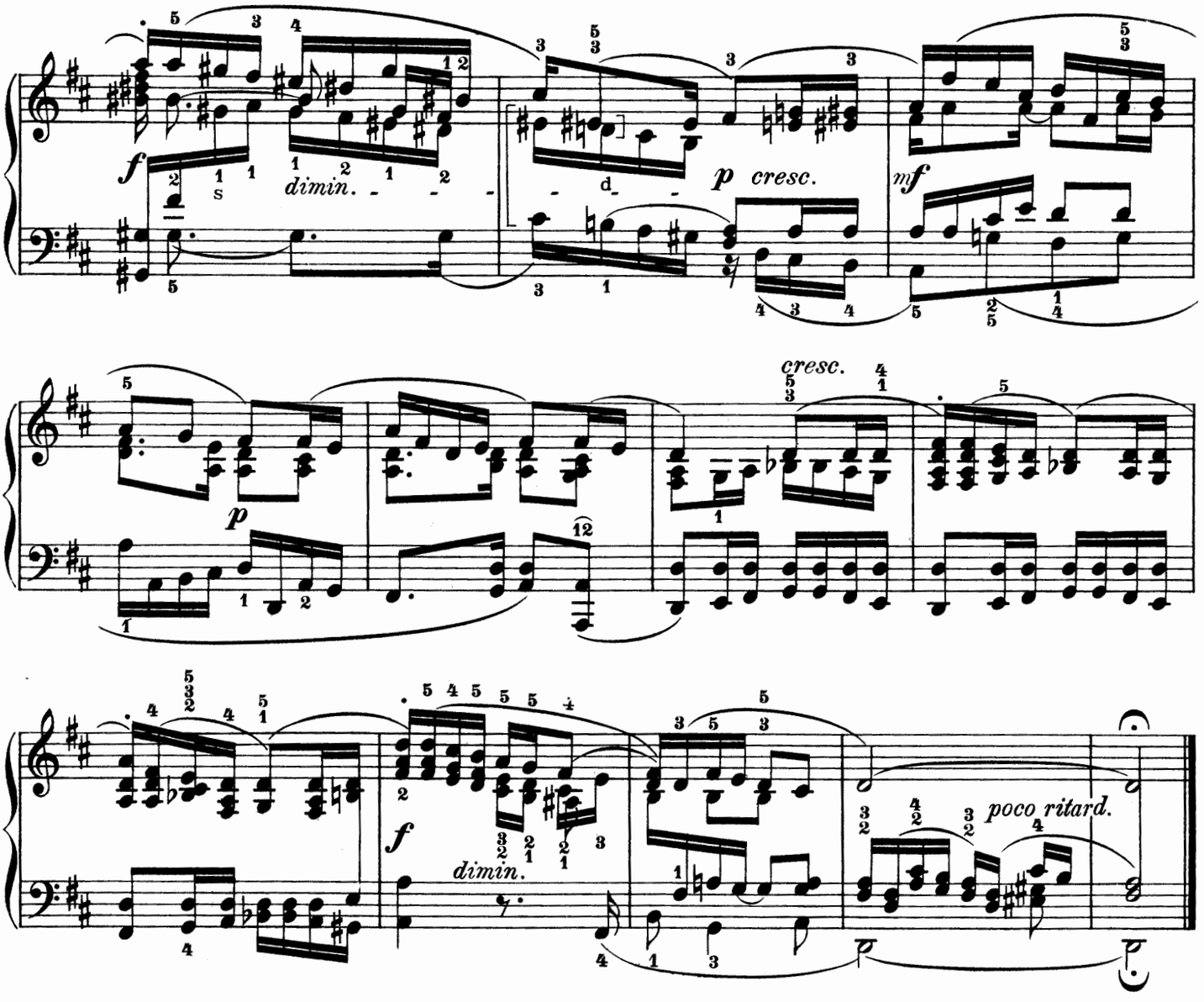

cresc.
p
f
dimin.
p
Ped.
dimin.
sempre Pedale

Adagio.

Op. 102. № 2.

44.

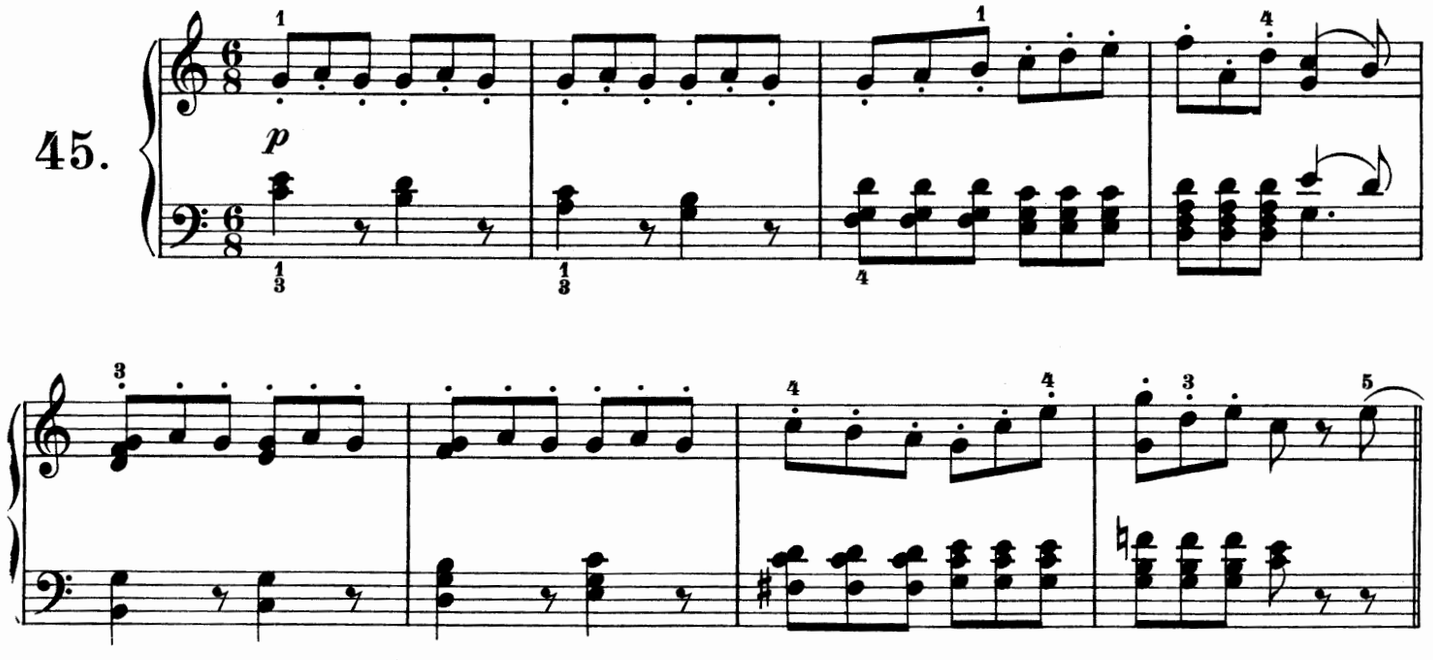


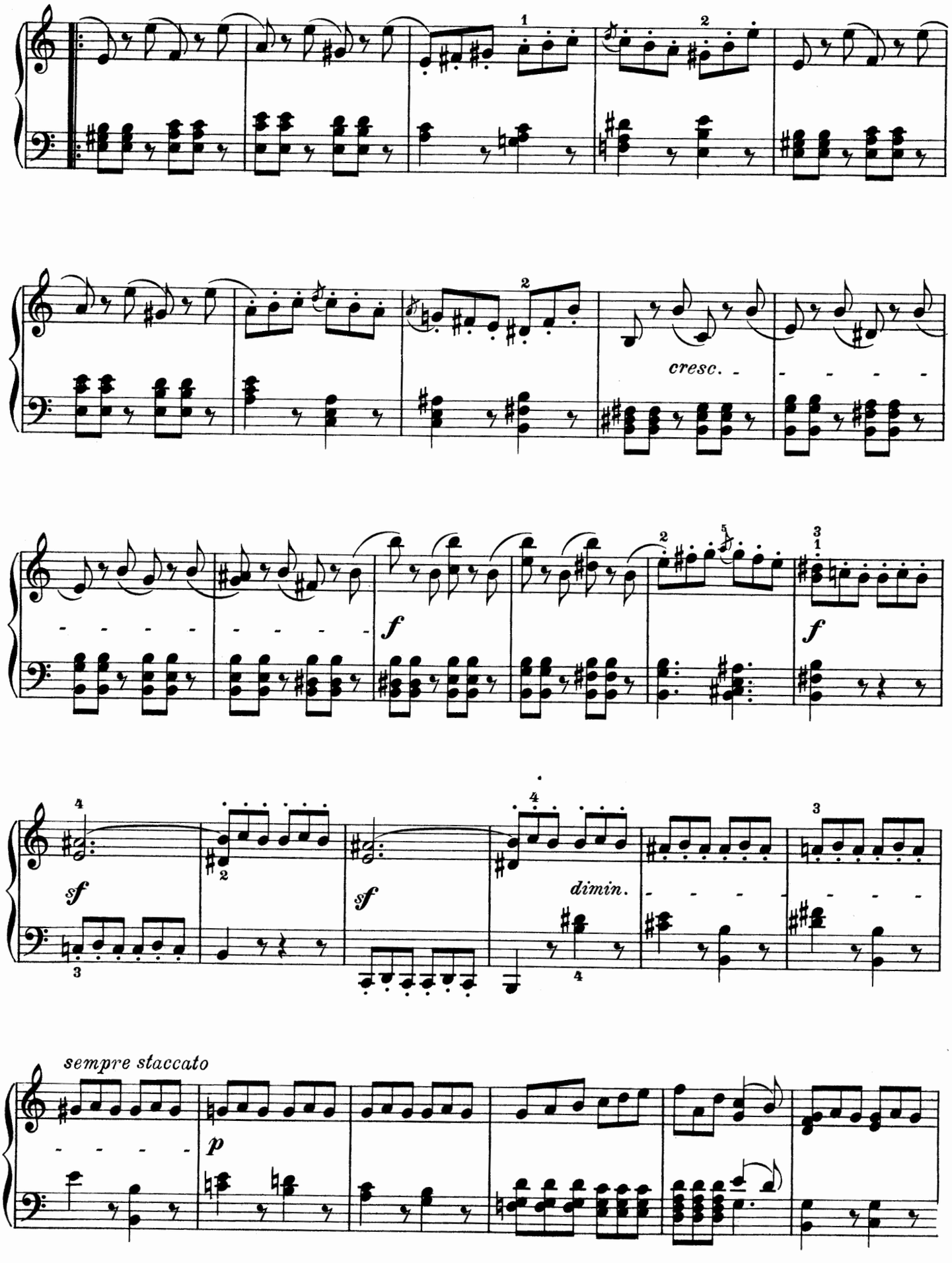


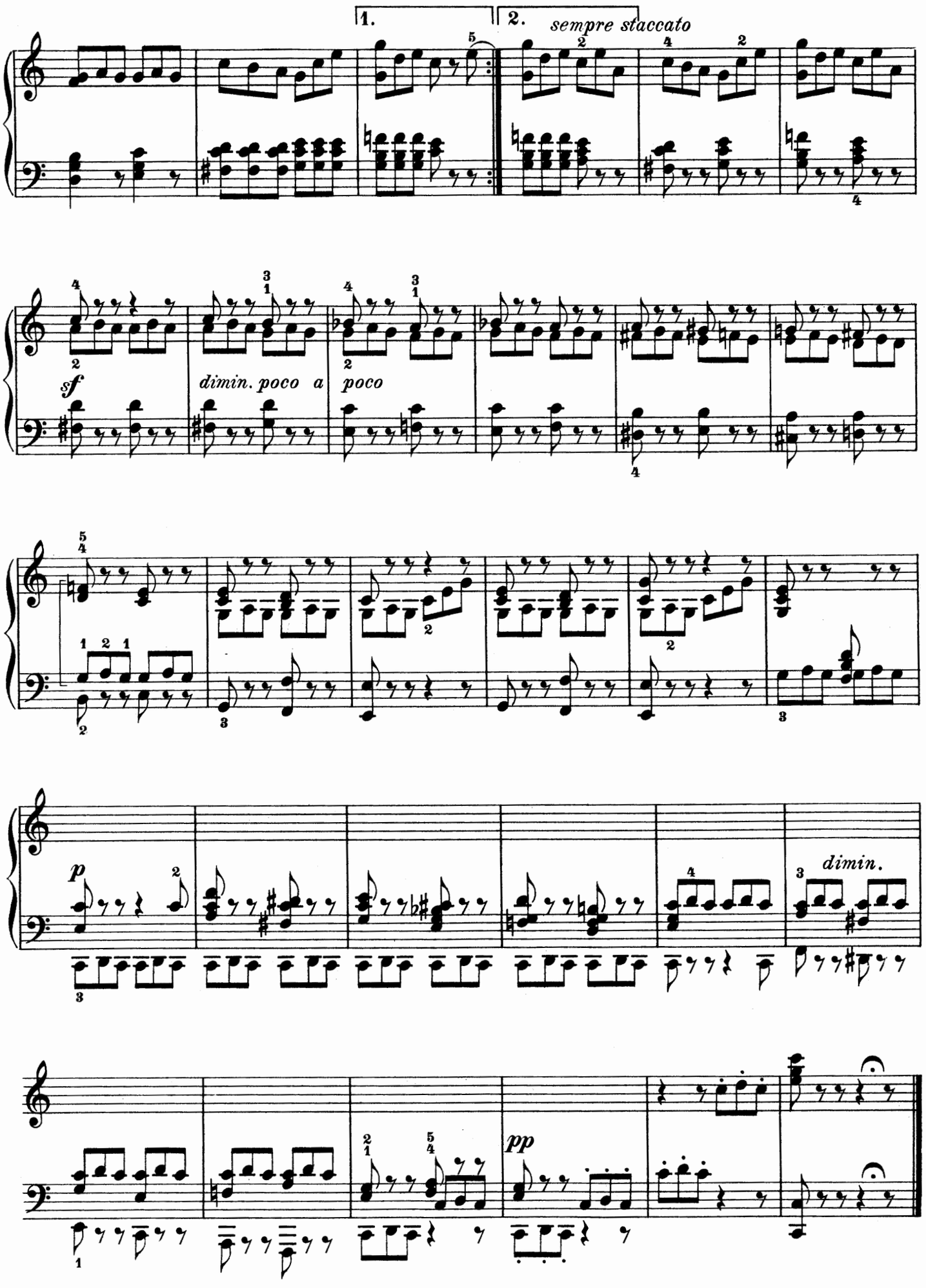
Op. 102. № 3.

Presto.

45.

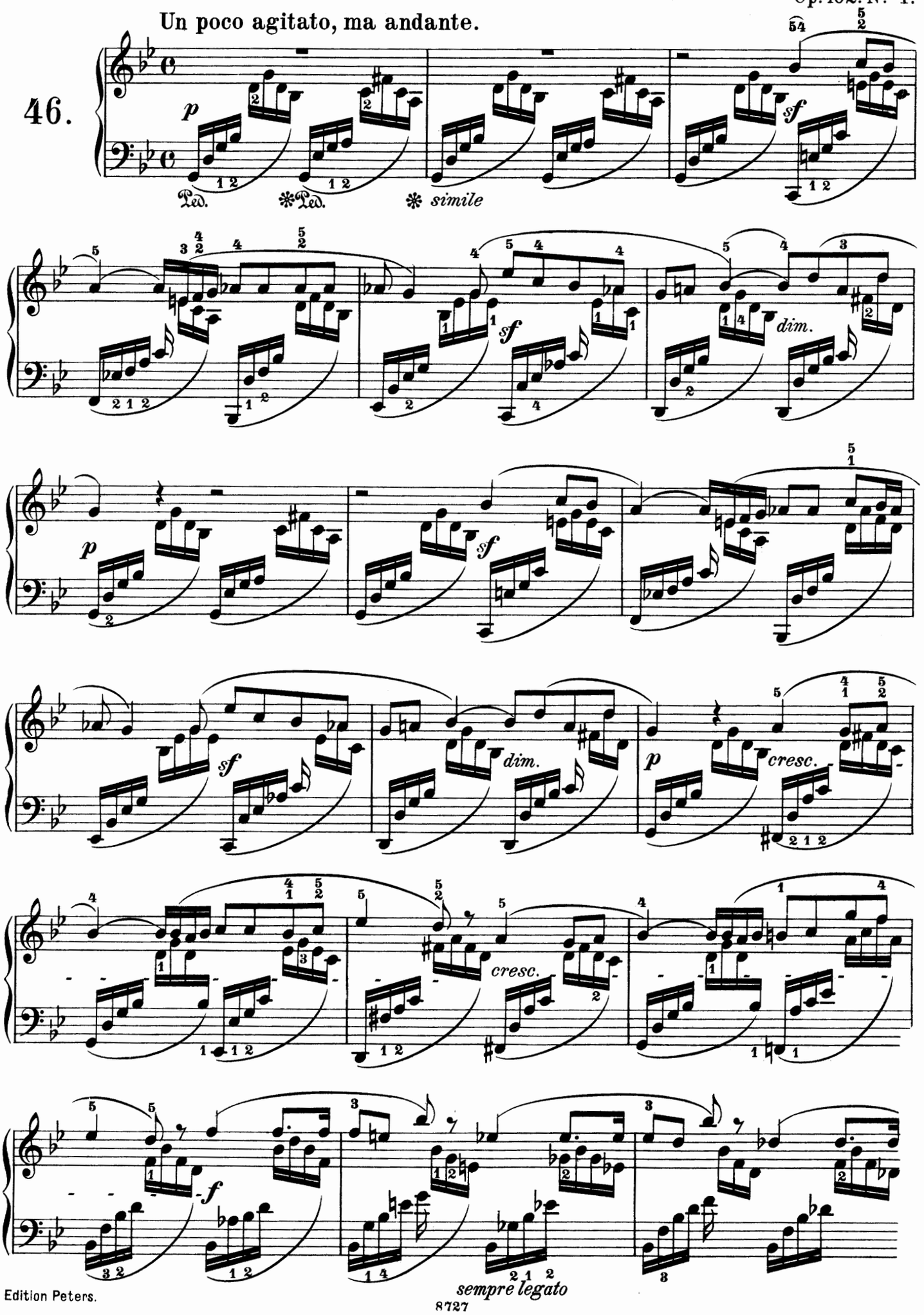


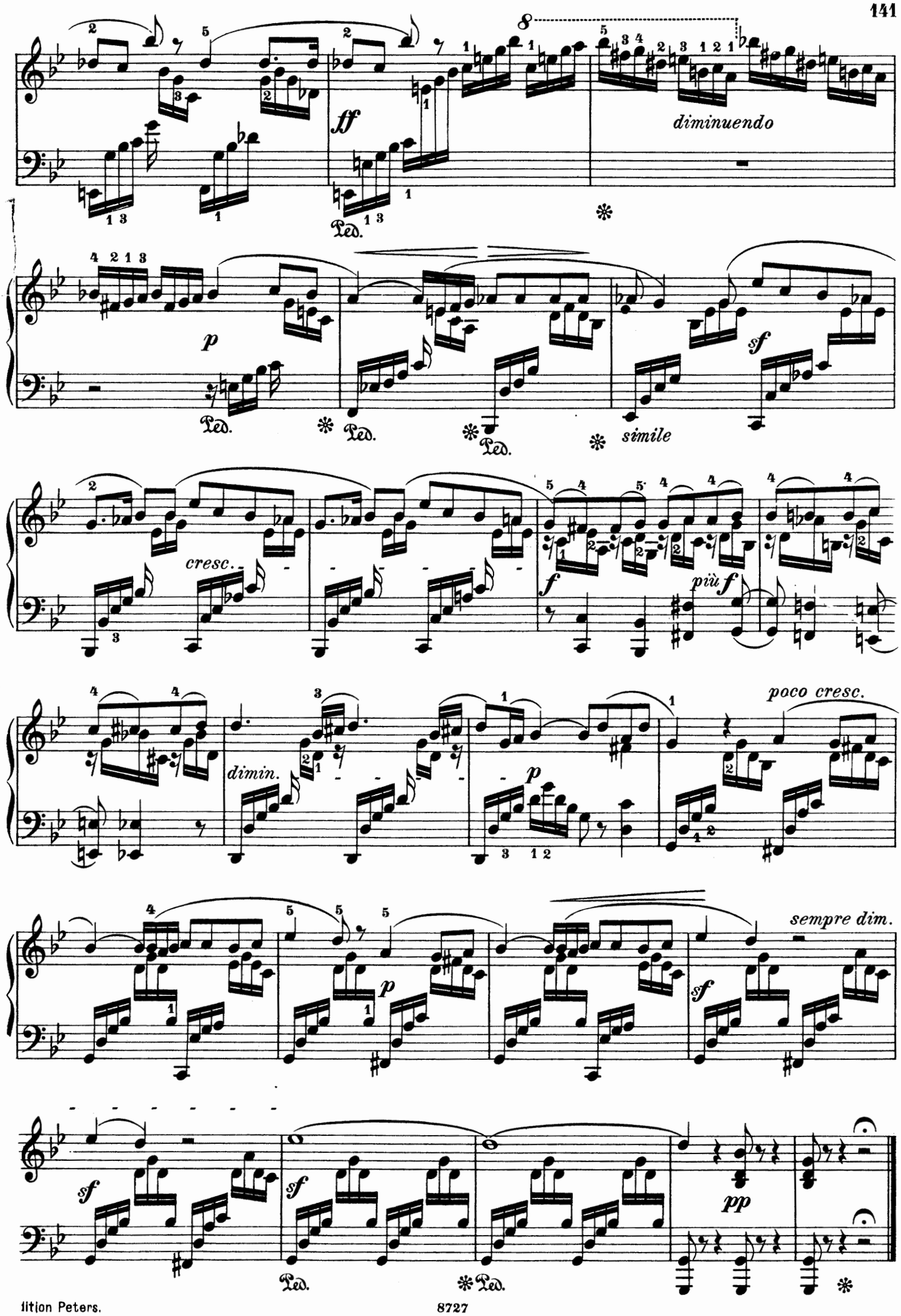

cresc.
f
f
sf
sf
dimin.
sempre staccato
p


1.
2.
sempre staccato
sf
dimin. poco a poco
p
dimin.
pp

Un poco agitato, ma andante.

46.

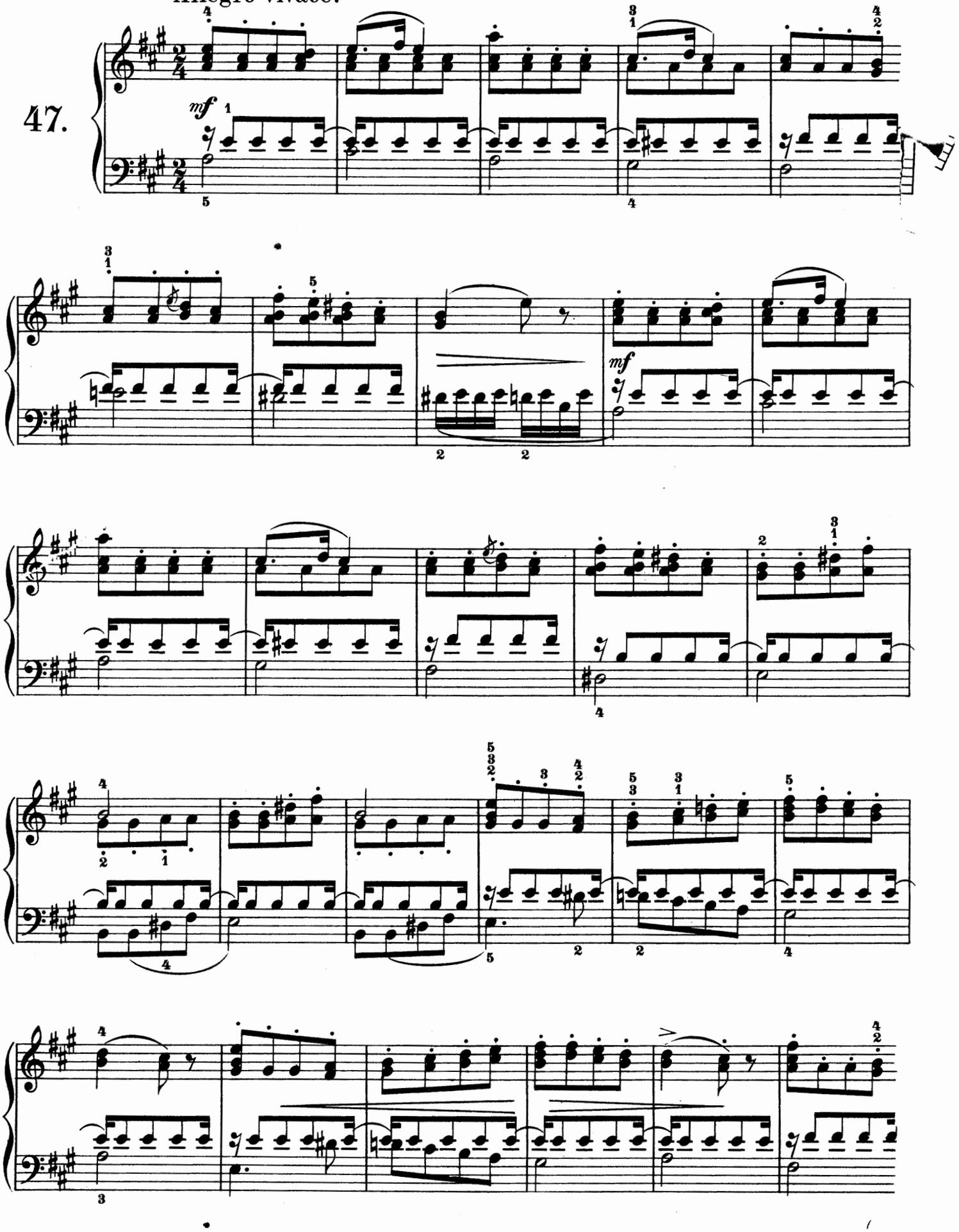


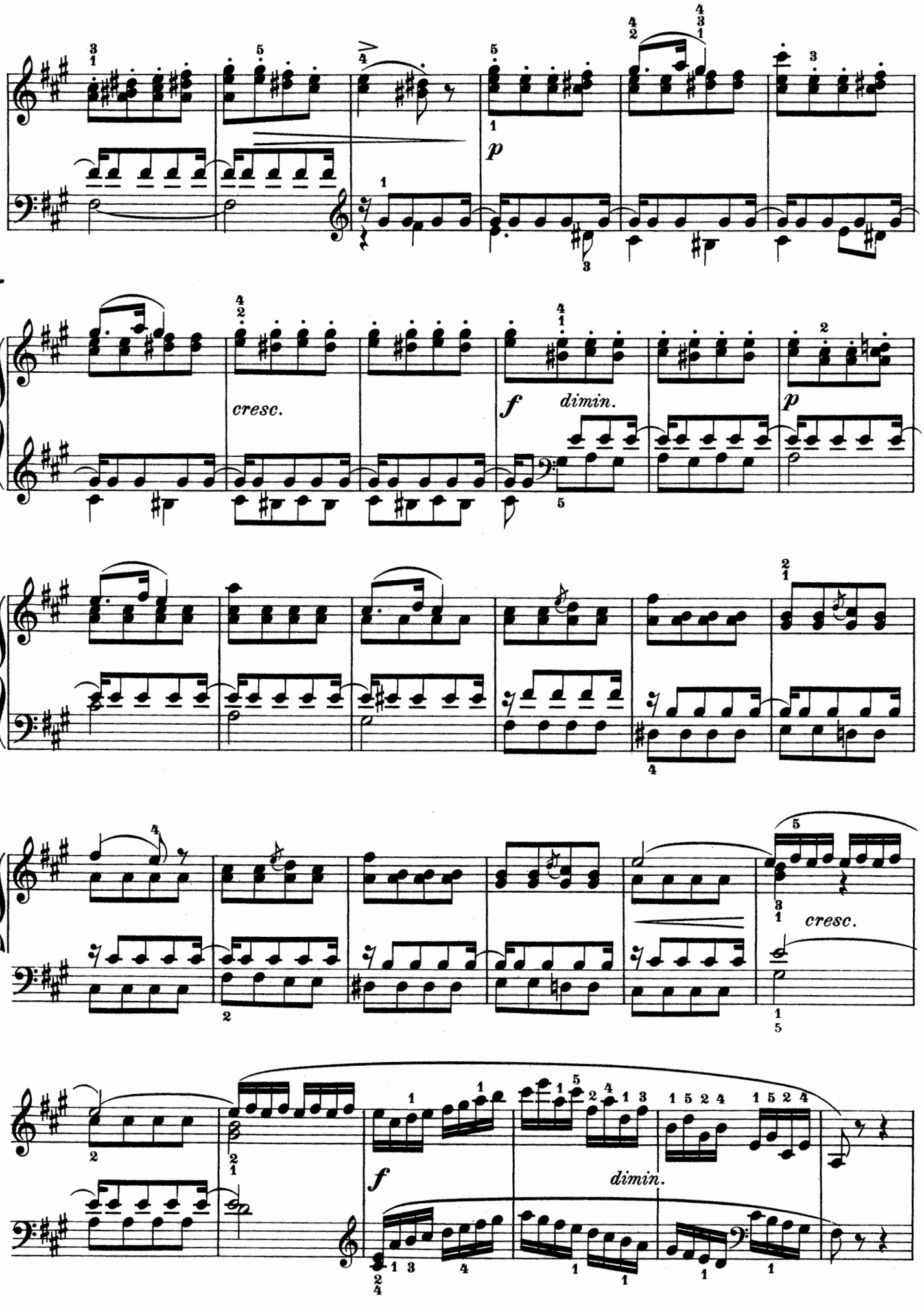

8
ff
diminuendo
Ped.
p
sf
simile
cresc.
f
più f
dimin.
poco cresc.
sempre dim.
pp

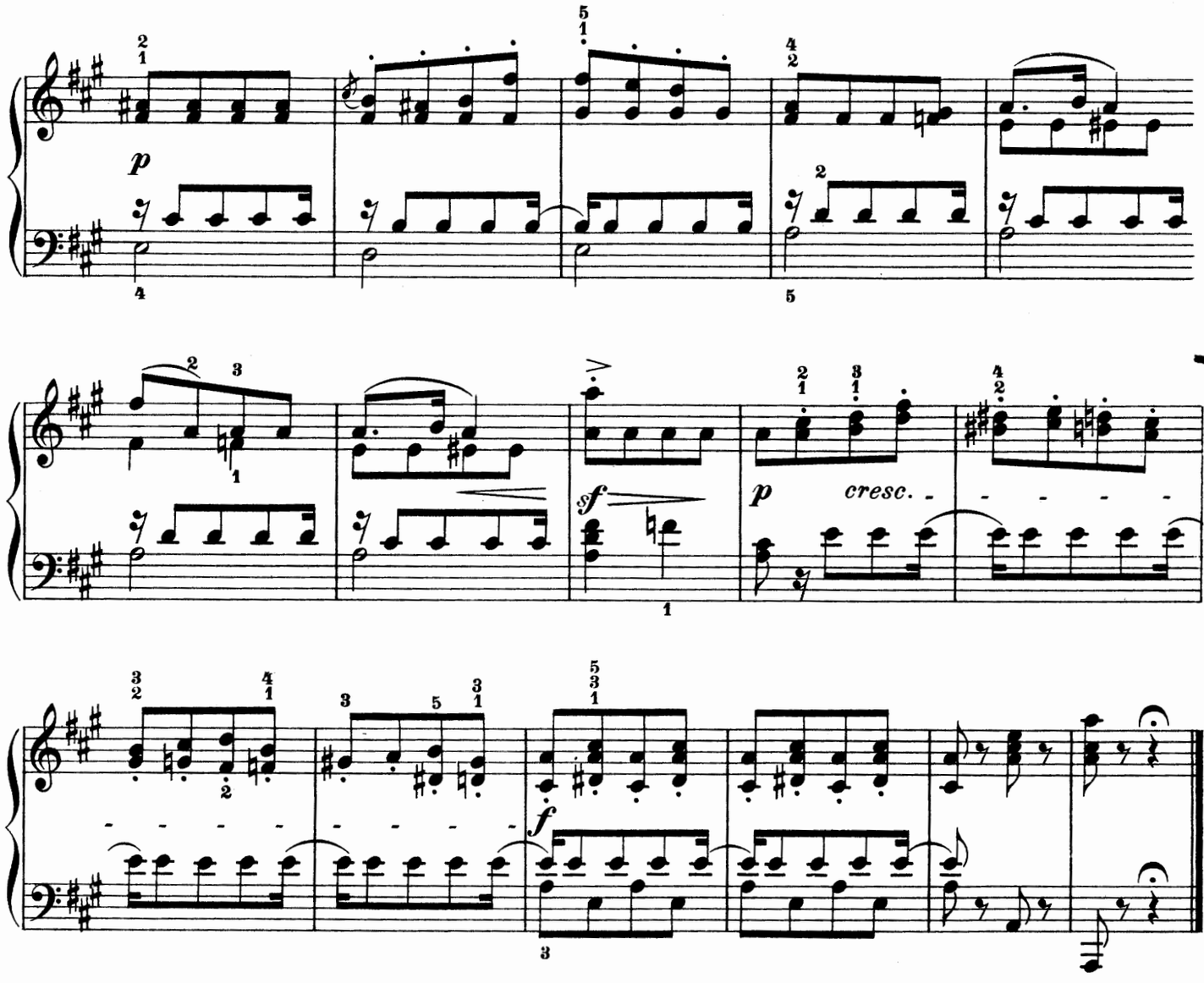
Allegro vivace.

Op. 102. Nº 5

47.



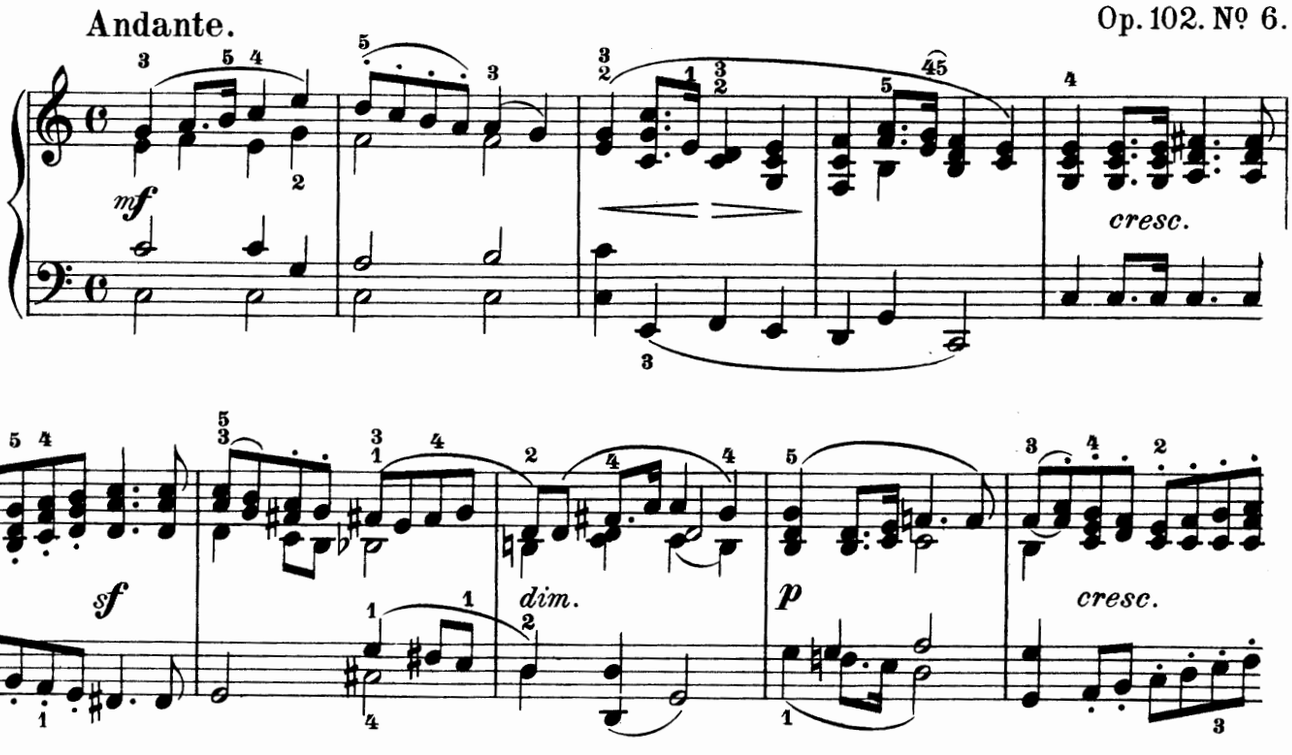

p
cresc.
f
dimin.
p
cresc.
f
dimin.

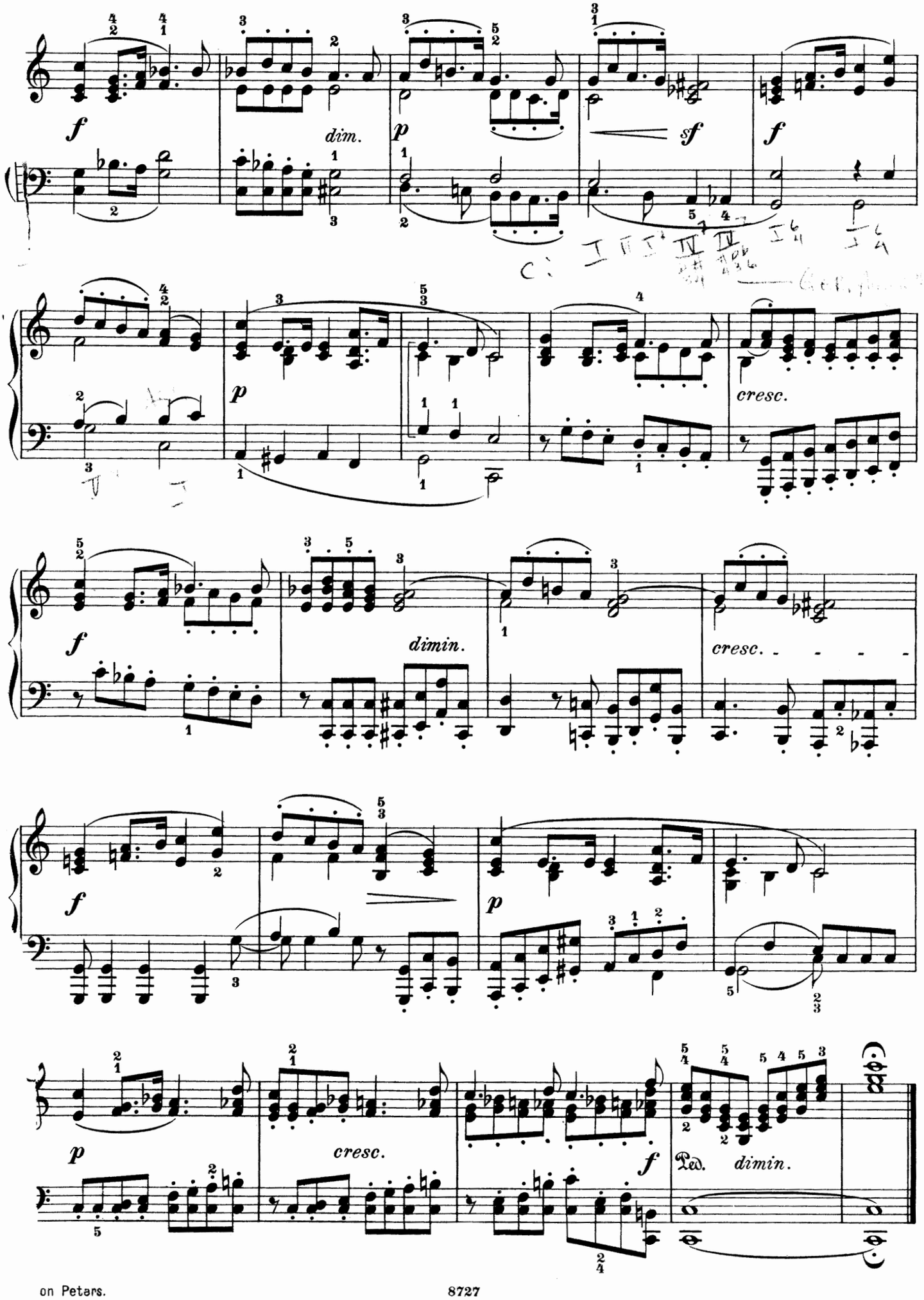


48.

Andante.

Op. 102. № 6.




f
dim.
p
sf
f
p
cresc.
f
dimin.
cresc.
f
p
p
cresc.
f
Ped.
dimin.

Klassische Klaviermusik

BACH, J. S.

Sämtliche Werke in 23 Bänden

1/2 Wohltemperiertes Klavier ⟨Czerny⟩, 2 Bde.
1a/b Wohltemperiertes Klavier ⟨Kroll⟩, 2 Bände.
2790a/b Wohltemperiertes Klavier ⟨Ruthardt⟩, 2 Bde.
3180 Wohltemperiertes Klavier. Ausw. ⟨Tausig⟩.

Band III—XXII herausgegeben von Czerny, Griepenkerl und Roitzsch.

200 Kleine Präludien und Fugen.
201 Zwei- und dreistimmige Inventionen.
202 Sechs französische Suiten, D moll, C moll, H moll, Es dur, G dur, E dur.
203/4 Sechs englische Suiten, 2 Bände.
205/6 Sechs Partiten, B dur, C moll, A moll, D dur, G dur, E moll, 2 Bände.
207 Italienisches Konzert, Phantasie usw.
208 Ouvertüre, Phantasie und Fuge usw.
209 Aria c. 30 Var. ⟨Goldberg Variationen⟩.
210 Vier Toccaten, B moll, Fis moll, C moll, D moll.
211 Toccata, Präludium, Phantasie.
212 Phantasien, Fugen, Suite F moll usw.
213 Sonaten A moll, C dur, D moll.
214 Präludien, Suiten und Fugen.
215 Phantasien, Toccata, Ouvertüre usw.
216 Capriccio, Sonata D dur, Fugen usw.
217 16 Konzerte nach Vivaldi, Marcello usw.
218 Die Kunst der Fuge.
219 Das musikalische Opfer.
1959 Supplement: Klavierbüchlein usw. ⟨Seiffert⟩.

2791/98 Band III—X herausgegeben von Ruthardt.

BEETHOVEN

Sämtliche Werke in 8 Bänden

1801a/c Sonaten ⟨Pauer⟩, 3 Bände.
296a/b Sonaten ⟨Köhler und Ruthardt⟩, 2 Bände.
3 Sonaten in 1 Bande. Volksausgabe.
1231 Sonatinen ⟨Köhler und Ruthardt⟩.
297 Stücke, Rondos, Bagatellen usw.
298a/b Variationen, 2 Bände.
144 Konzerte und Phantasie Op. 80.
2894a/e Konzerte in Einzel-Ausgaben ⟨Ruthardt⟩.

BRAHMS

Klavierwerke in 2 Bänden

herausgegeben von Emil von Sauer

3300a Op. 1, 2, 5, Sonaten, Op. 4 Scherzo. Op. 9 Variationen, Op. 10 Balladen. Op. 21, 24, Variationen.
3300b Op. 76, 118, 119, Klavierstücke. Op. 79 Rhapsodien, Op. 116 Phantasien. Op. 117 Intermezzi und 5 Studien.

CHOPIN

Sämtliche Werke in 3 oder 12 Bänden

herausgegeben von Herrmann Scholtz

1900a/c Ausgabe in 3 Bänden.
1901 Walzer. Volksausgabe.
1804 Walzer.
1902/3 Mazurkas, Polonaisen, 2 Bände.
1904/5 Nocturnes, Balladen u. Impromptus, 2 Bde.
1906/7 Scherzos u. F moll-Phantasie, Etüden, 2 Bde.
1908/9 Präludien und Rondos, Sonaten, 2 Bände.
1910 Stücke ⟨Berceuse, Barcarolle, Bolero usw.⟩.
1911/12 Konzerte, Konzertstücke, 2 Bände.
2895a/b Konzerte in Einzel-Ausgaben ⟨Ruthard⟩.

HÄNDEL

Ausgewählte Werke ⟨Ruthardt⟩

4a Suite I-VIII: A dur, F dur, D moll, E moll usw.
4b Suite IX-XVI: G moll, D moll, E moll usw.
4c Kompositionen: Leçons, Pièces, Fugues usw.
4d Six Fughettes: C dur, D dur, F dur usw.
2669 Die ersten Studien.

HAYDN

Ausgewählte Werke

713a/d Sonaten ⟨Ruthardt⟩, 4 Bände.
1120 Zwölf kleine Stücke.
484 Kompositionen: Fantasia, Capriccio usw.

LISZT

Werke in 12 Bänden

herausgegeben von Emil von Sauer

3600a/b Rhapsodien, 2 Bände.
3600c/d Etüden, 2 Bände.
3601a/b Original-Kompositionen, 2 Bände.
3601c/d Opern-Phantasien, 2 Bände.
3602a Lieder-Bearbeitungen.
3602b Bearbeitungen.
3602c Konzerte u. a. Werke mit Orchester.
3602d Supplement.

MENDELSSOHN

Sämtliche Werke in 5 Bänden

1704a Lieder ohne Worte.
1703 Lieder ohne Worte. Volksausgabe.
2619 Zwölf Lieder ohne Worte für die Jugend.
1704b Op. 5 Capriccio .. Op. 7 Charakterstücke. Op. 14 Rondo..... Op. 16 Fantasies. Op. 33 Caprices ... Op. 72 Kinderstücke.
1704c Op. 28 Phantasie ... Op. 35 Präludien. Op. 54 Variations sérieuses, Variationen, Etüden, Scherzos.
1704d Op. 25, 40, Konzerte. Op. 22 Capriccio. Op. 29 Rondo ..... Op. 43 Serenade.
1704e Supplement ⟨3 Sonaten, Op. 104 Präludien, Op. 117—119 usw.⟩
2896a/b Konzerte in Einzel-Ausgaben ⟨Ruthardt⟩.

MOZART

Ausgewählte Werke in 5 Bänden

486a/b Sonaten ⟨Köhler und Ruthardt⟩, 2 Bände.
485 Sonaten in 1 Bande. Volksausgabe.
6 Stücke ⟨Phantasien. Rondos⟩.
273 Variationen ⟨Köhler⟩.
765 8 berühmte Konzerte.
2897a/c 3 Konzerte in Einzel-Ausgaben ⟨Ruthardt⟩.
3309a/d 4 Konzerte in Einzel-Ausgaben ⟨Ruthardt⟩.

SCHUBERT

Ausgewählte Werke in 5 Bänden

488a/b Sonaten ⟨Köhler und Ruthardt⟩, 2 Bände.
716 Kompositionen ⟨Niemann⟩. Fantaisie, Impromptus, Moments musicaux.
3235 Impromptus und Moments musicaux.
150 Tänze ⟨Walzer, Ländler usw.⟩.
718 Supplement ⟨Adagios, Scherzi⟩.

SCHUMANN

Sämtliche Werke in 5 Bänden und in Heften

herausgegeben von Emil von Sauer

2300a Band I
Op. 68 Album für d. Jugend Op. 18 Arabeske.
Op. 15 Kinderszenen ..... Op. 19 Blumenstück.
Op. 124 Albumblätter .... Op. 82 Waldszenen.
Op. 99 Bunte Blätter ..... Op. 28 Romanzen.

2300b Band II
Op. 6 Davidsbündlertänze Op. 21 Novelletten.
Op. 9 Carnaval..... Op. 12 Phantasiestücke
Op. 16 Kreisleriana

2300c Band III
Op. 20 Humoreske ..... Op. 2 Papillons.
Op. 26 Faschingsschwank . Op. 7 Toccata.
Op. 13 Etudes ..... Op. 8 Allegro.
Op. 17 Phantasie ..... Op. 4 Intermezzi.
Op. 1 Abegg-Variationen Op. 5 Impromptus.

2300d Band IV
Op. 32 Klavierstücke .. Op. 126 Fughetten.
Op. 72 Vier Fugen ... Op. 133 Gesänge der Frühe
Op. 23 Nachtstücke ... Op. 3 Paganini-Studien.
Op. 111 Phantasiestücke Op. 10 Etud. d'après Paganini
Op. 76 Märsche ..... Op. 118 Jugend-Sonaten.

2300e Band V
Op. 11 Sonate Fis moll ... Op. 92 Konzertstück.
Op. 22 Sonate G moll .... Op. 134 Konzert-Allegro
Op. 14 Sonate F moll .... Nachlaß. Scherzo F moll
Op. 54 Konzert A moll ... Nachlaß. Presto G moll
Nachlaß. Kanon „An Alexis".

WEBER

Sämtliche Werke in 1 Bande oder 3 Bänden

489 Ausgabe in 1 Bande.
717a/c Ausgabe in 3 Bänden.
717a Sonaten.
717b Polonaise, Rondo brillant, Polacca usw.
717c Variationen und Konzerte.
2899 Op. 79 Konzertstück ⟨Ruthardt⟩.
2879 Op. 65 Aufforderung zum Tanz.

BEETHOVEN, KLAVIER-SONATEN

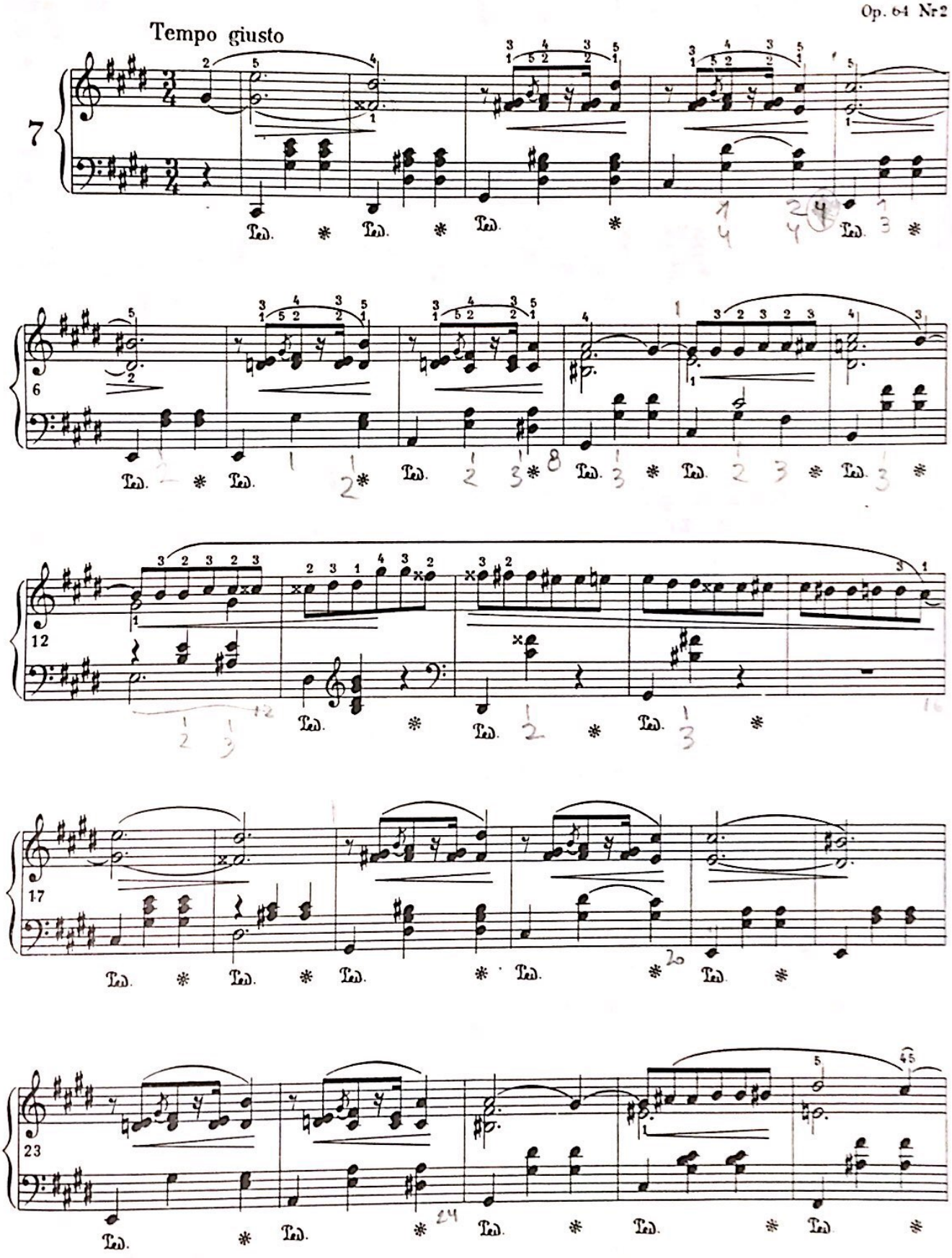
NEUE AUSGABE IN 3 BÄNDEN · HERAUSGEGEBEN VON MAX PAUER

zum 100. Todestage von Beethoven erschienen

A Madame la Baronne Nathaniel de Rothschild

VALSE

Op. 64 Nr 2



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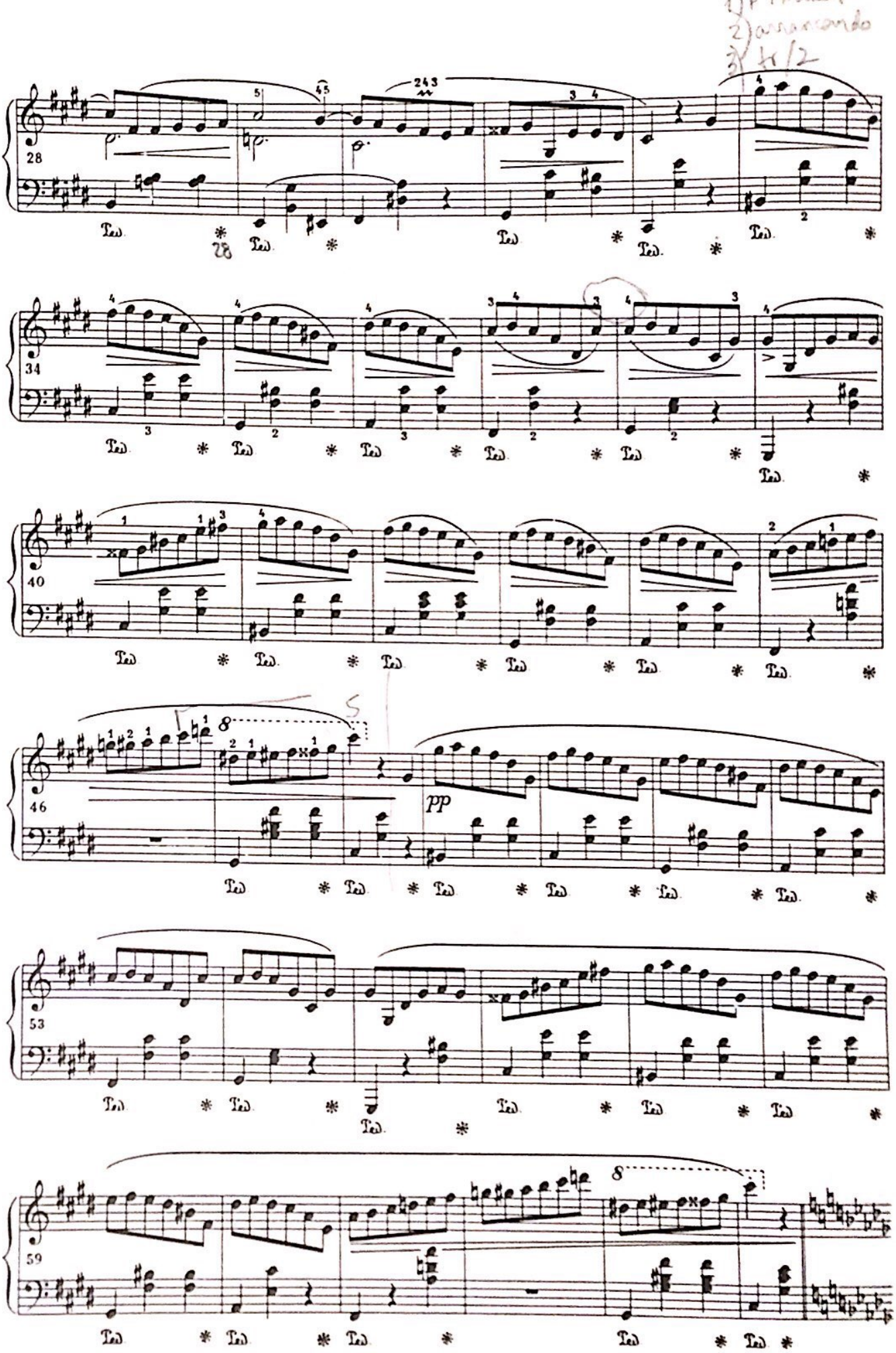

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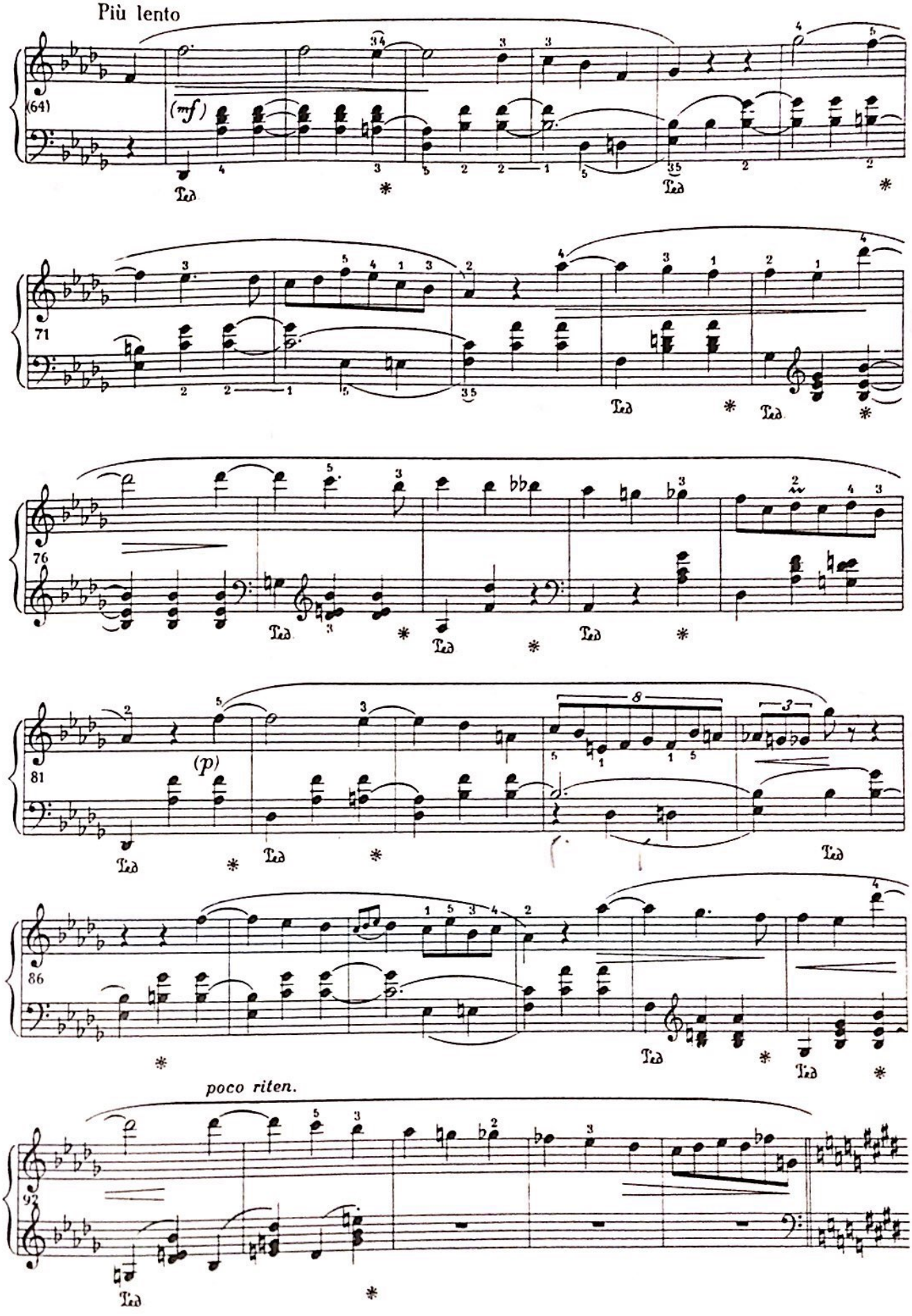

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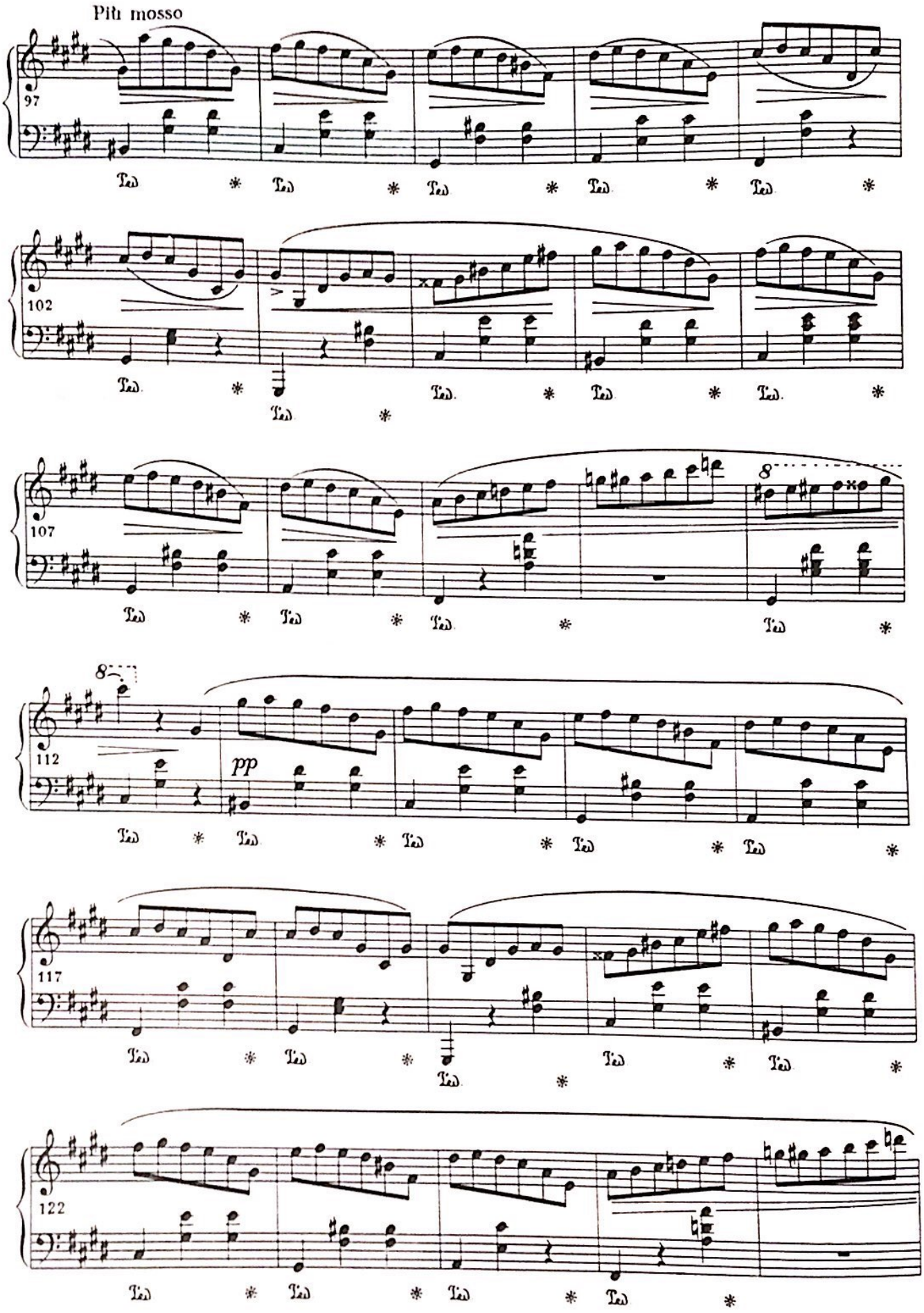

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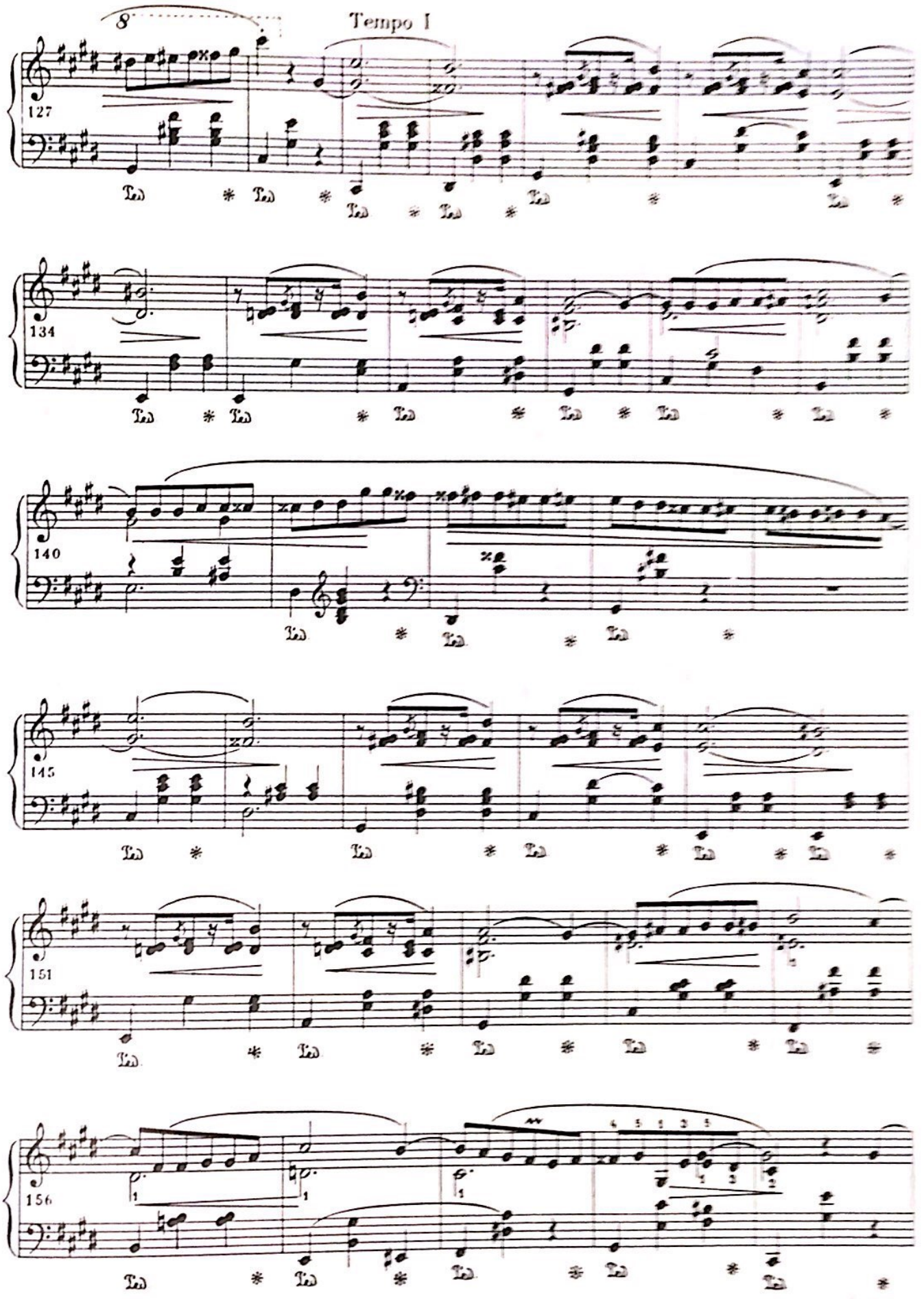

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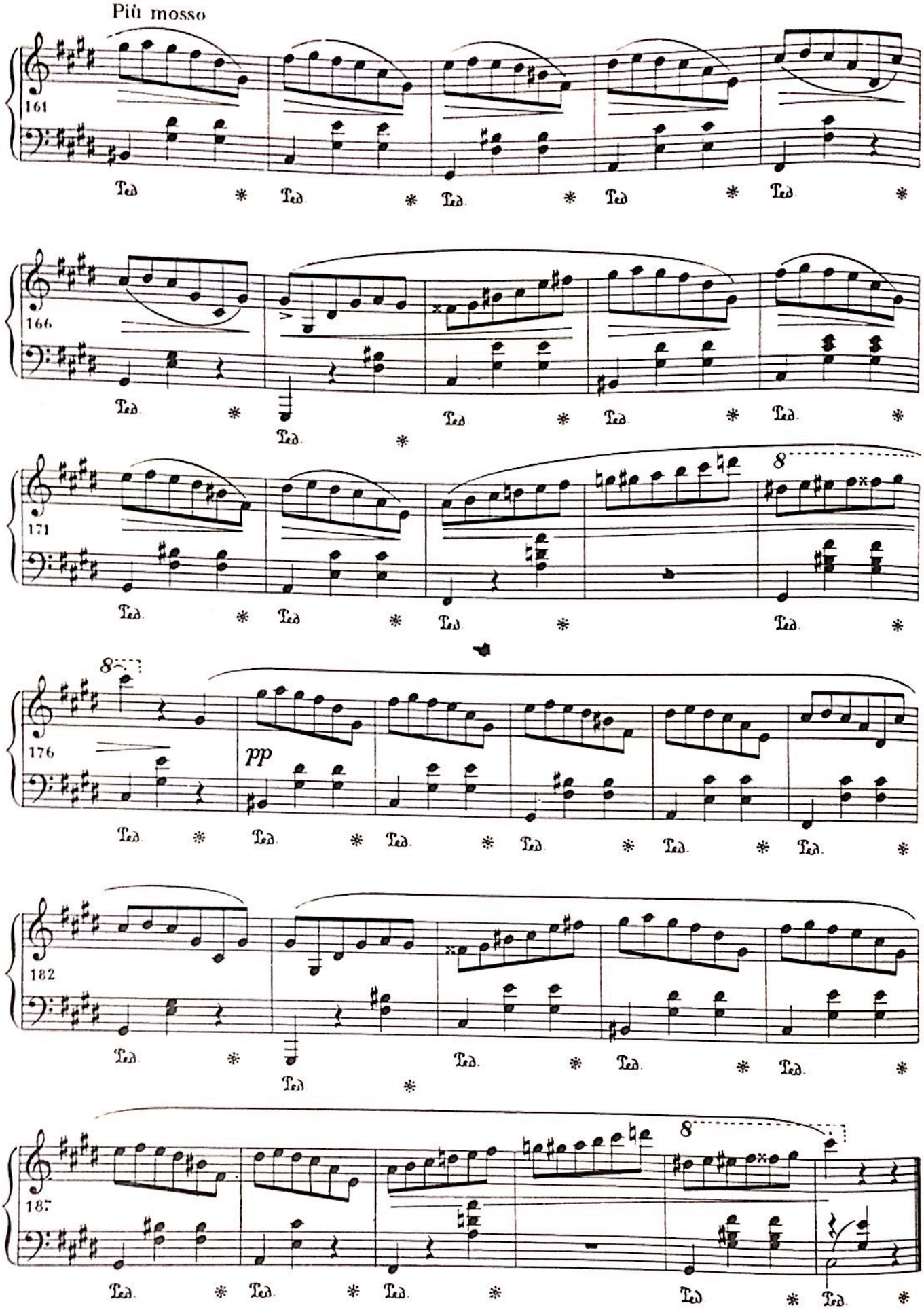

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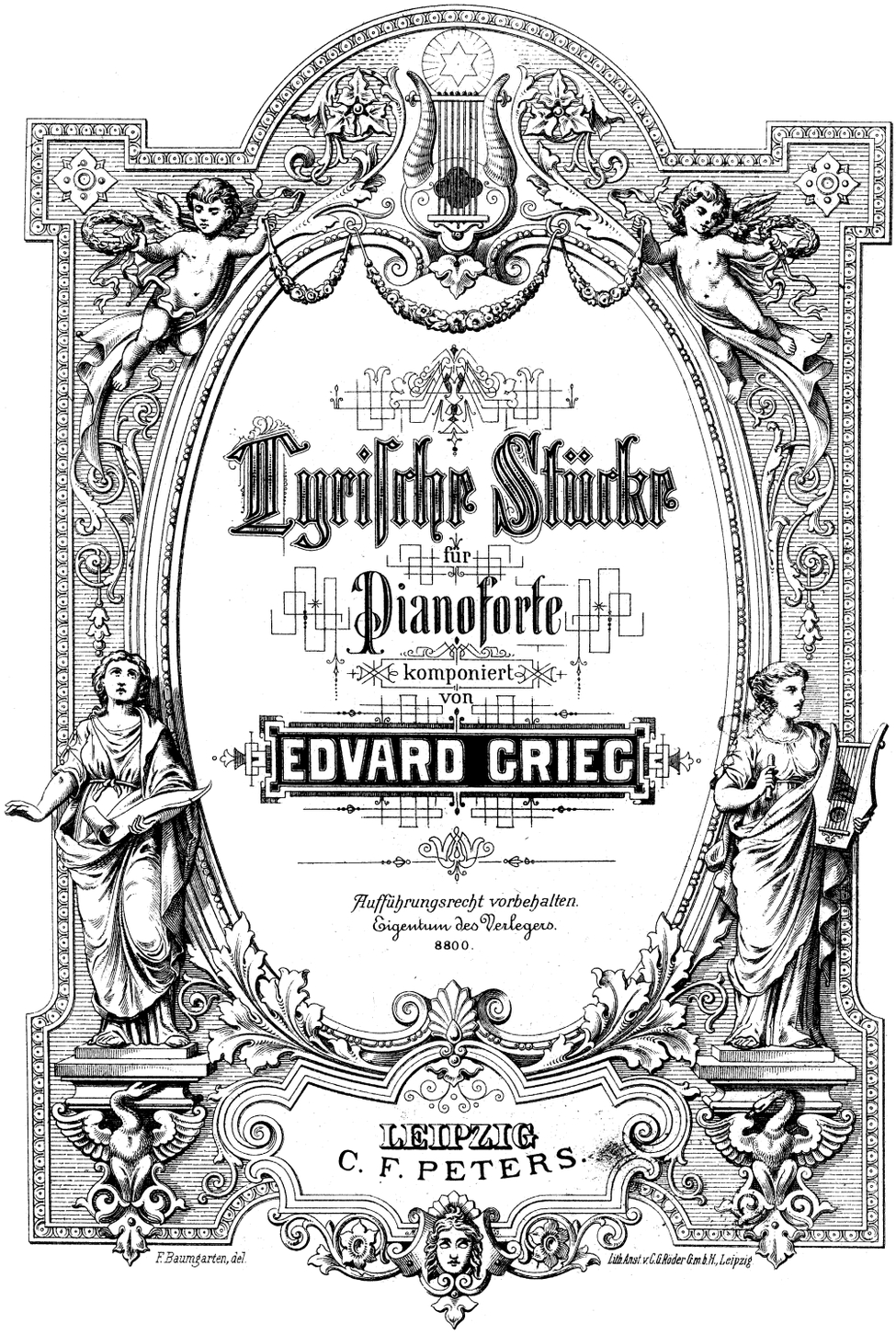
Lyrische Stücke
für
Pianoforte
komponiert
von
EDVARD GRIEG
Aufführungsrecht vorbehalten.
Eigentum des Verlegers.
8800.
LEIPZIG
C. F. PETERS.
F. Baumgarten, del.
Lith. Anst. v. C. G. Röder G.m.b.H., Leipzig

Quita marcas de agua
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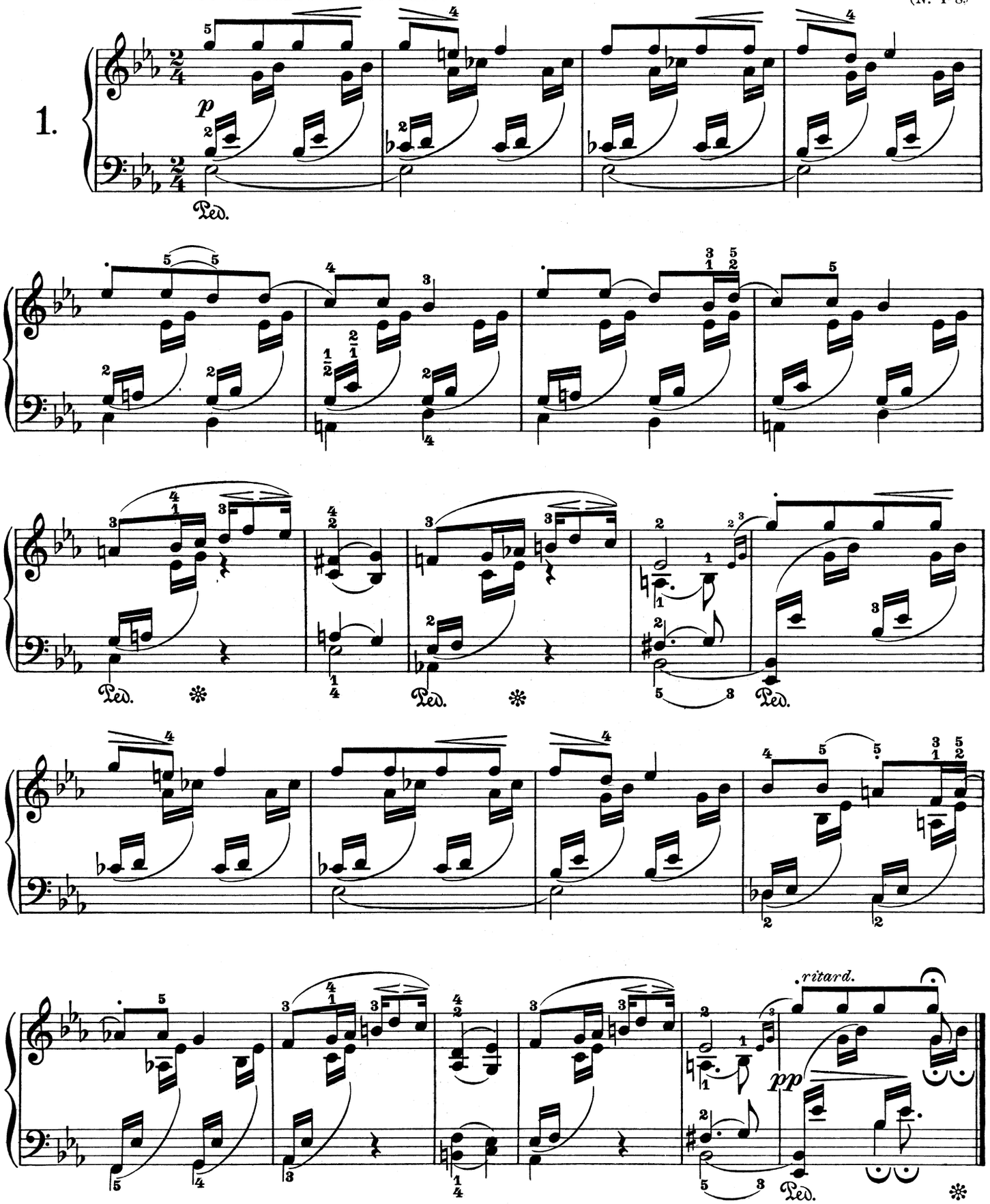
Fräulein Betty Egeberg gewidmet.

Arietta.

Opus 12.
(Nº 1-8.)

Poco Andante e sostenuto.

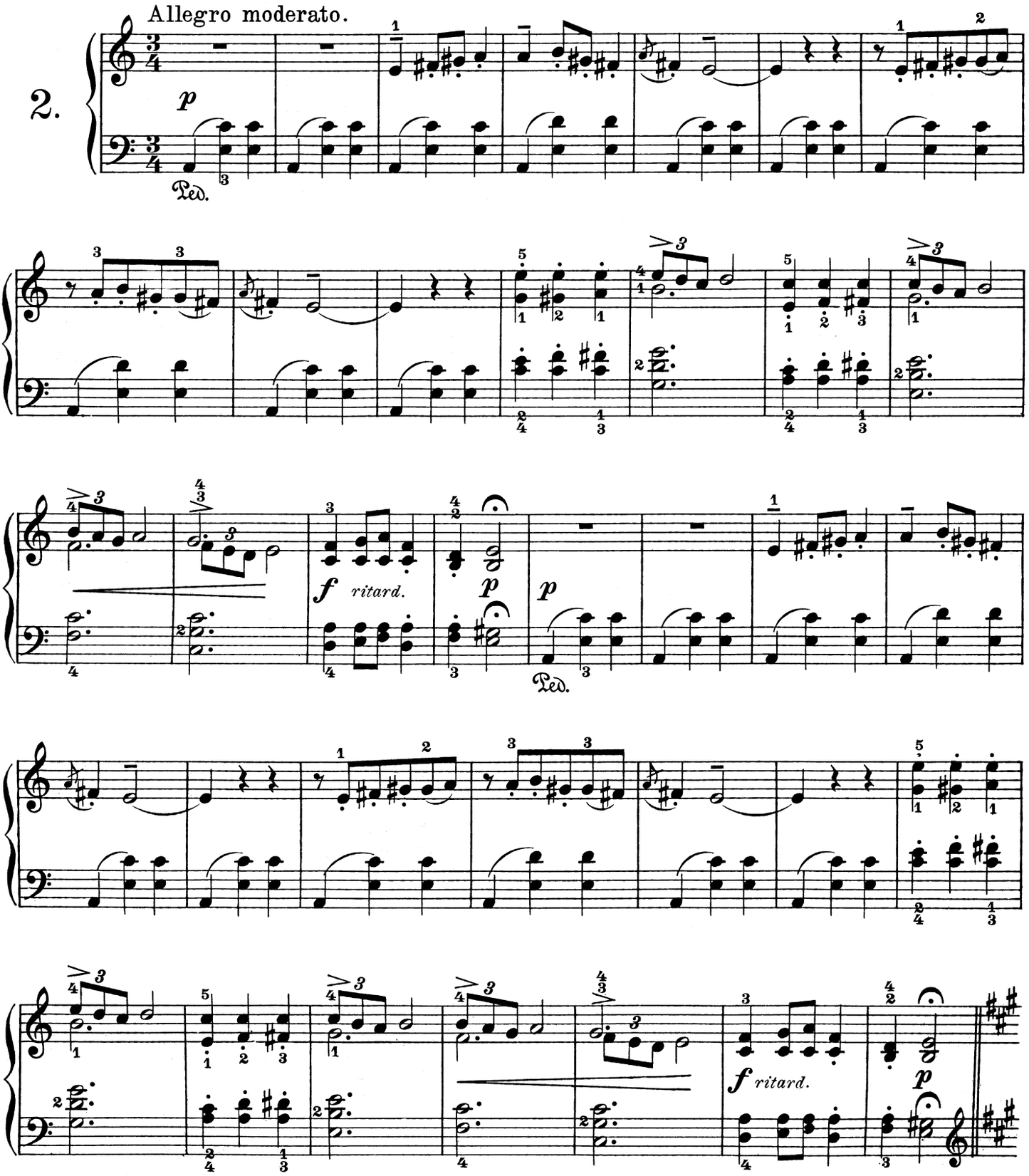
1.



Walzer.

Valse. — Waltz.

Vals.



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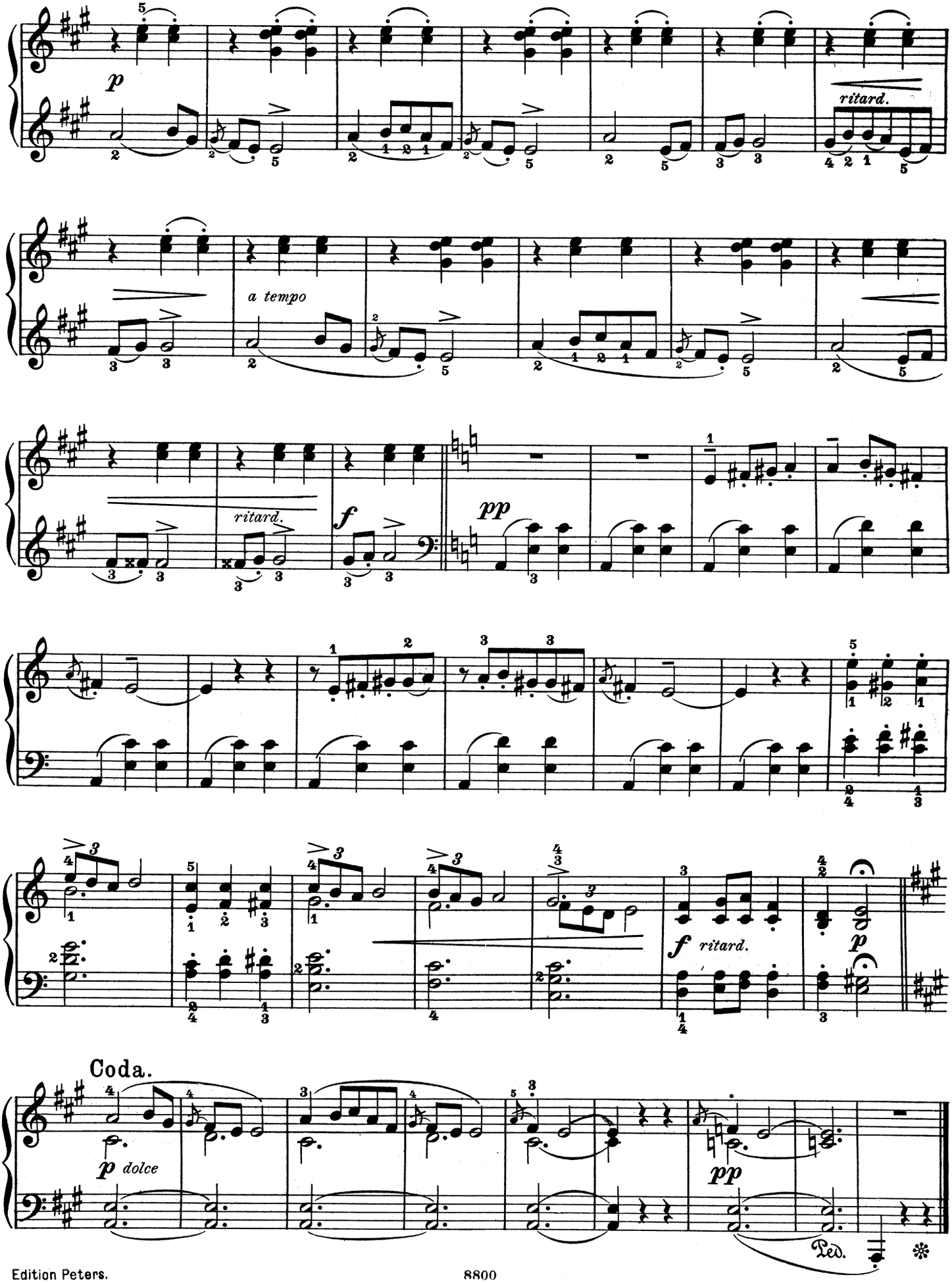


Wächterlied.

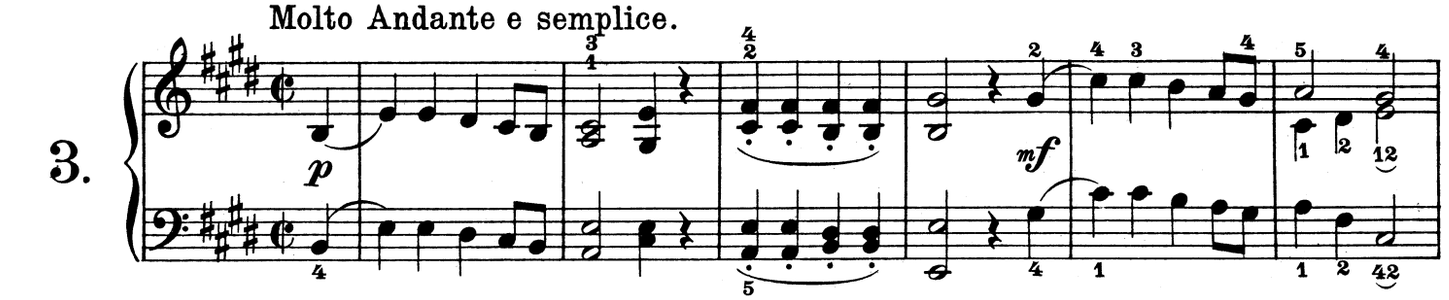
Chant du gardien. — Watchman's song.

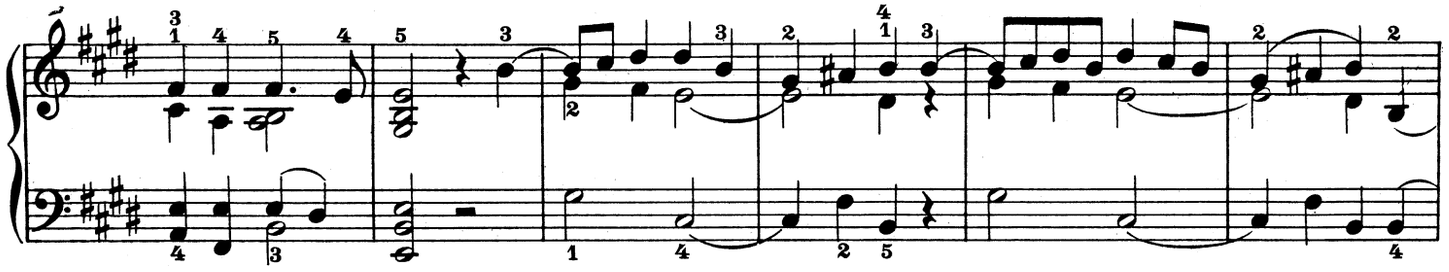
Vægtersang.

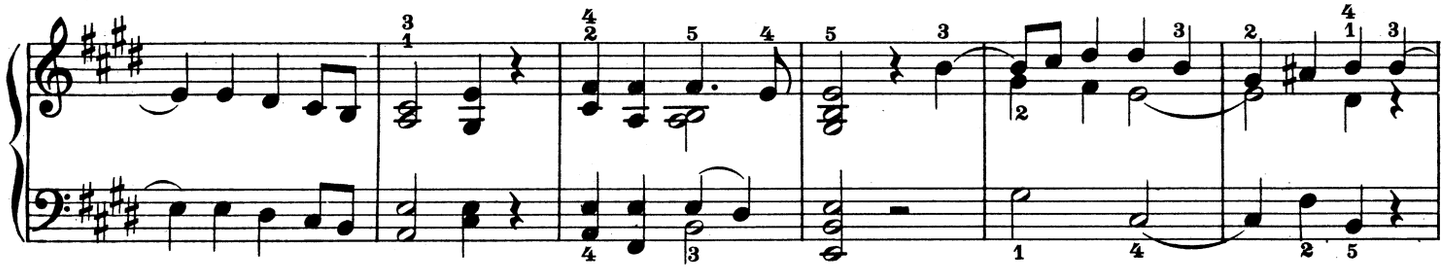
(Nach einer Aufführung von Shakespeare's Macbeth componirt.)

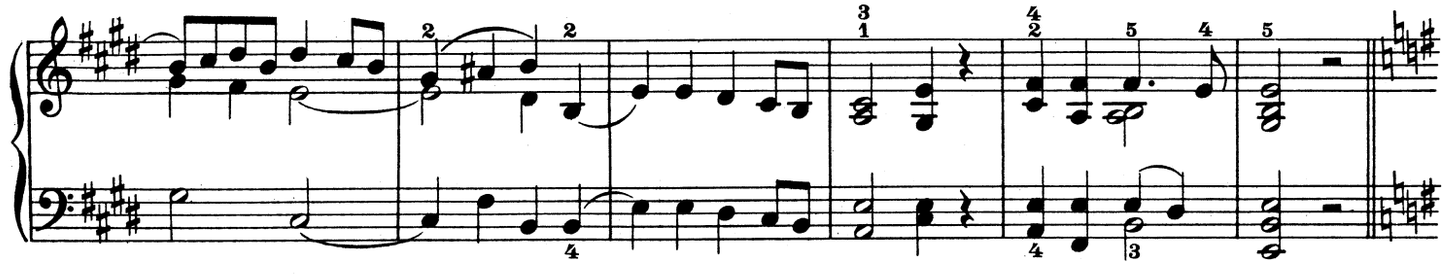
3.

Molto Andante e semplice.



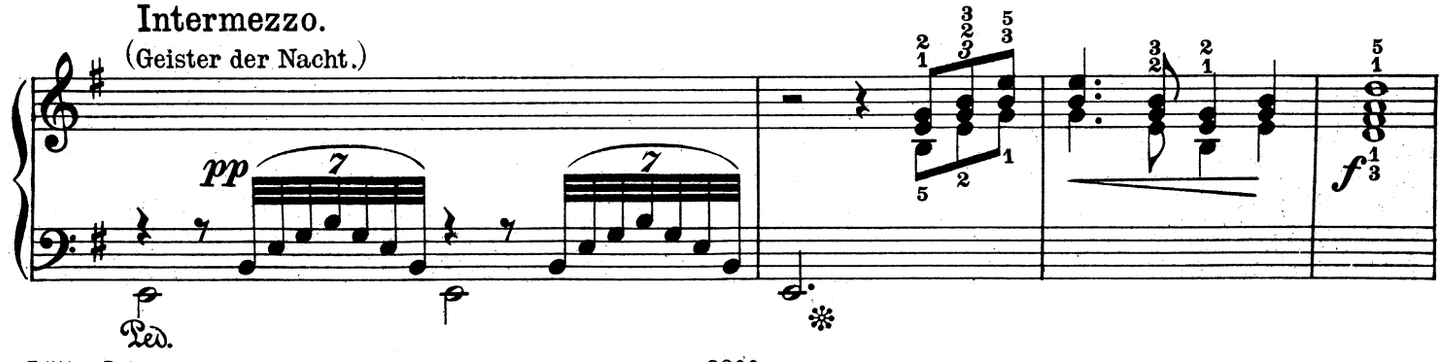






Intermezzo.

(Geister der Nacht.)



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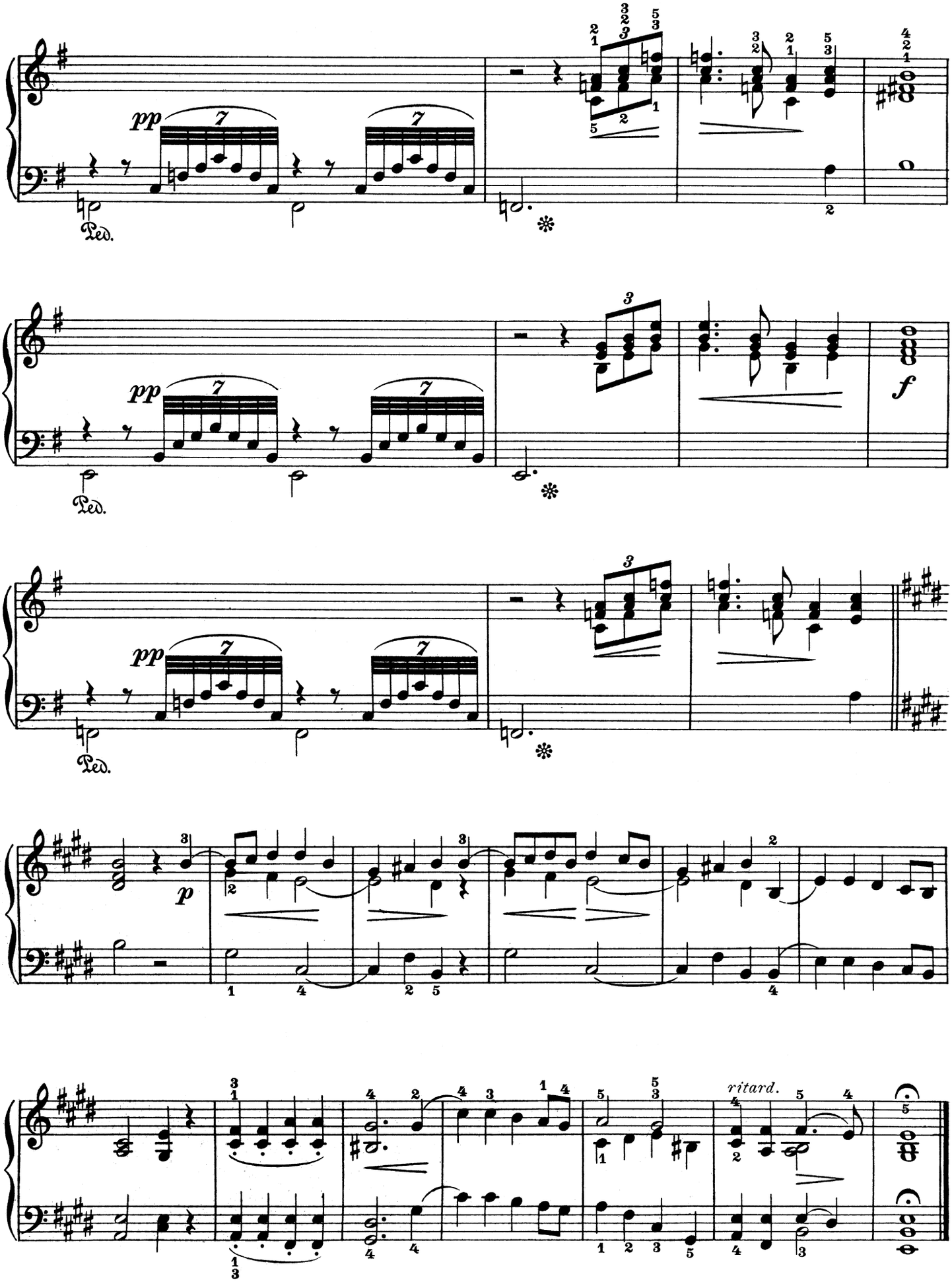


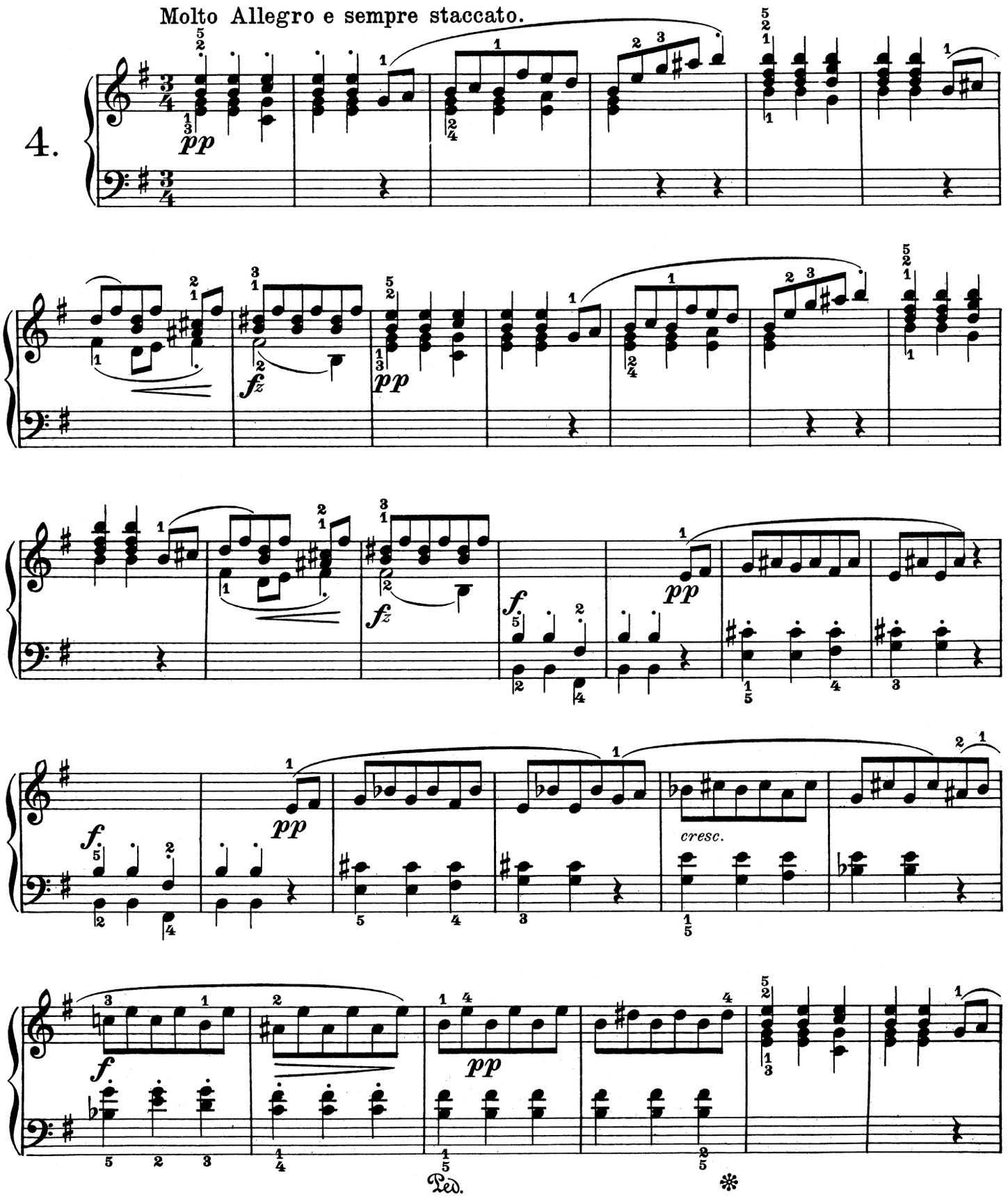
Elfentanz.

Danse des sylphes. — Fairy - dance.

Alfedans.

4.

Molto Allegro e sempre staccato.



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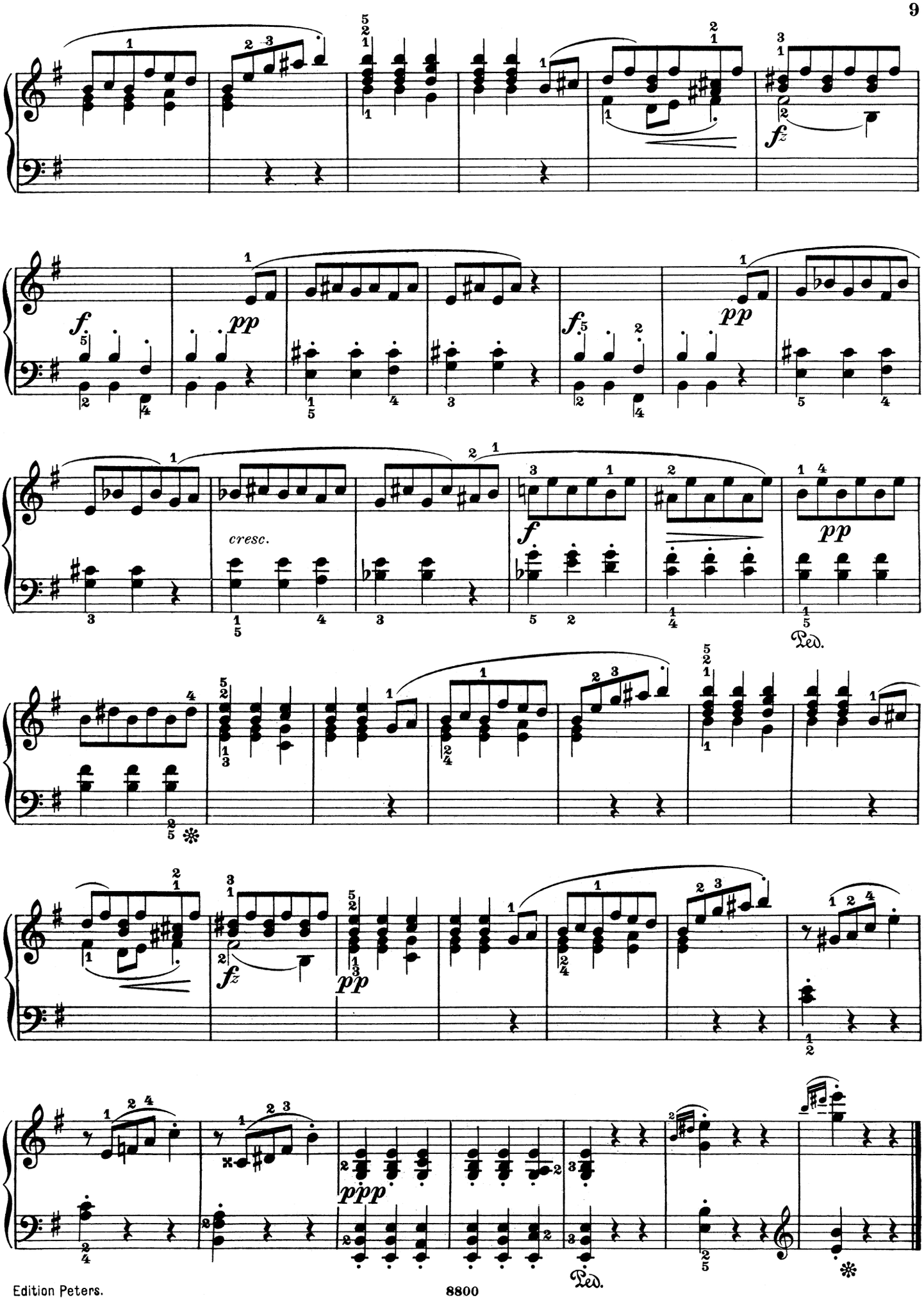
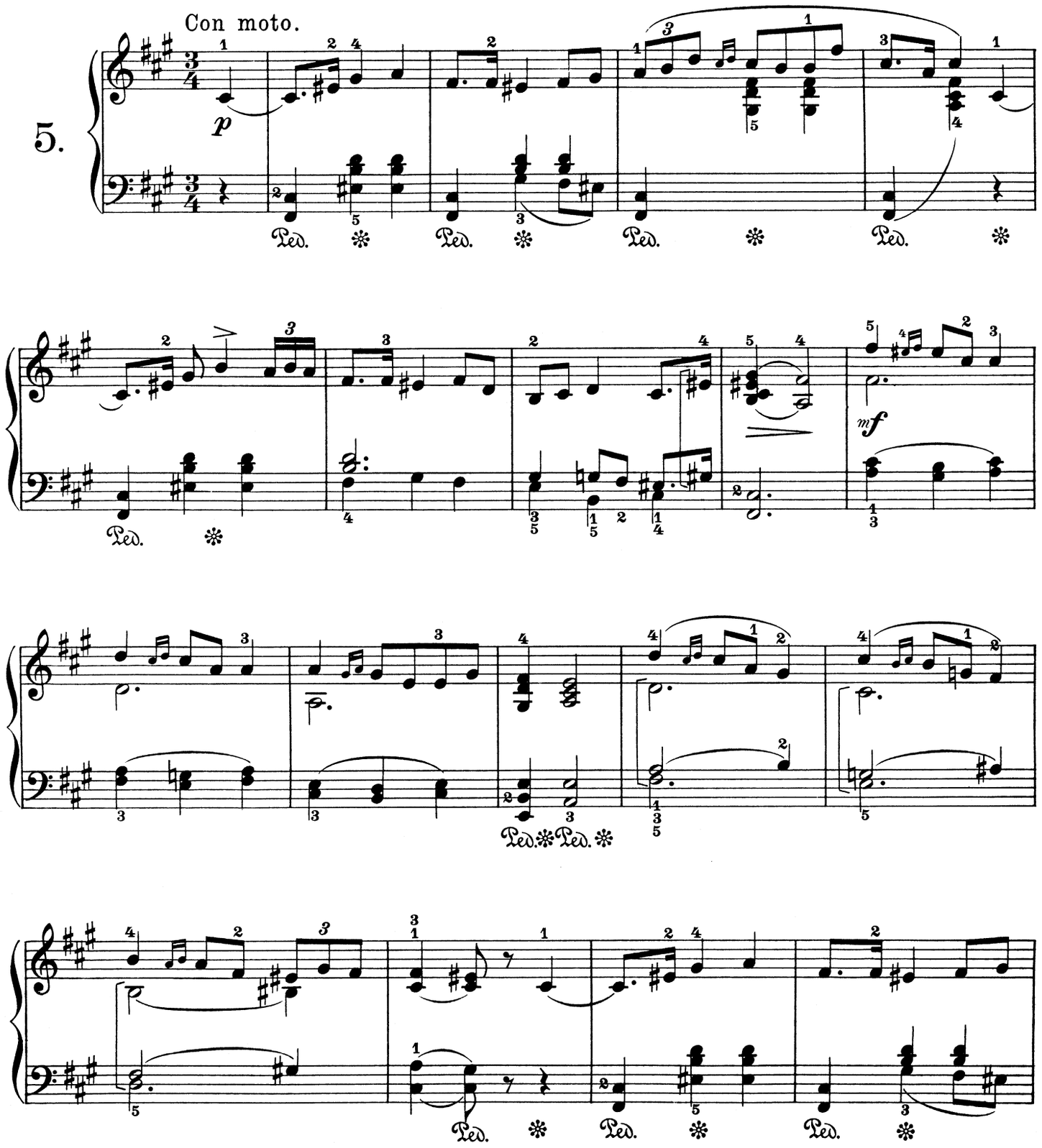


Volksweise.

Mélodie populaire. — Popular melody.

Folkevise.



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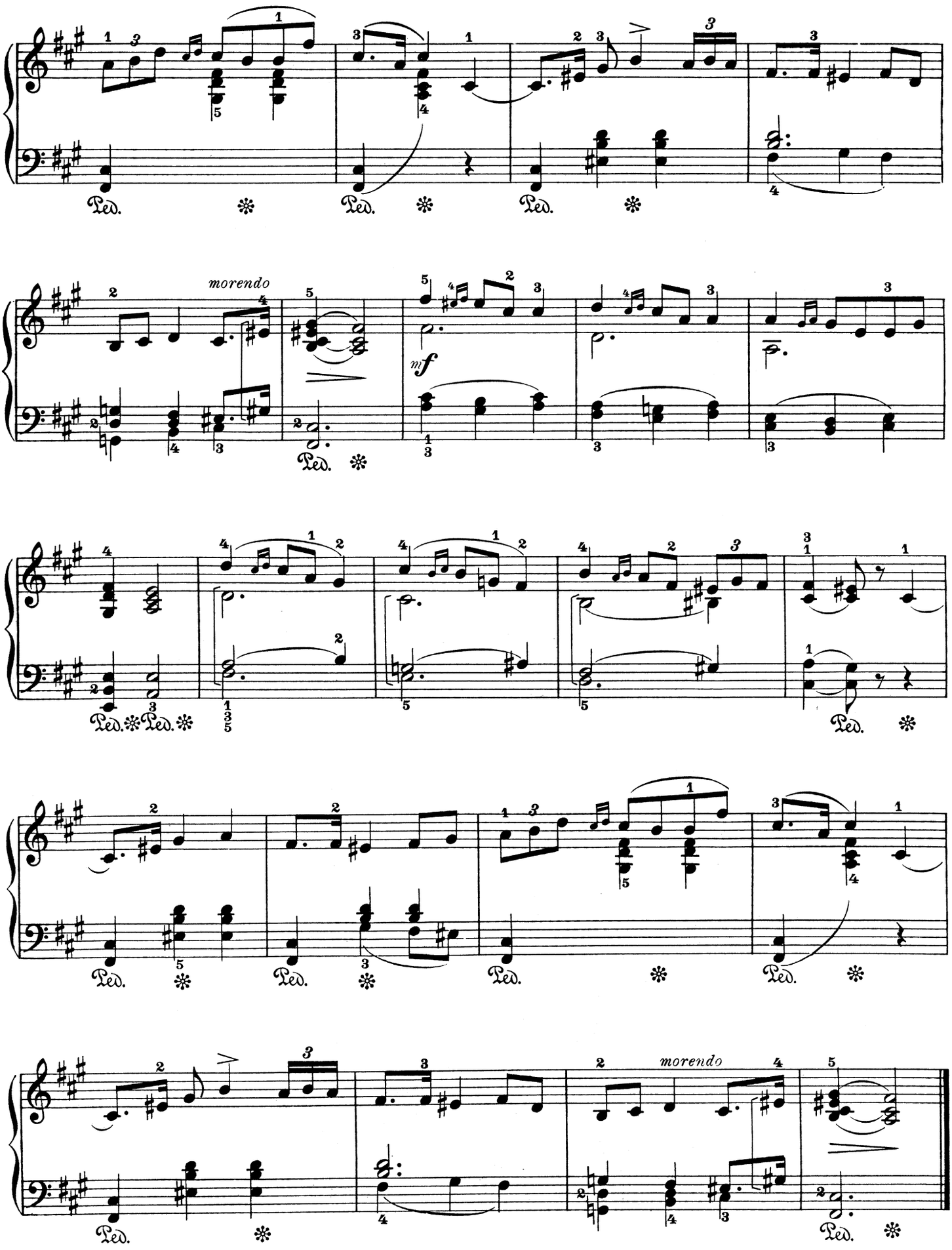


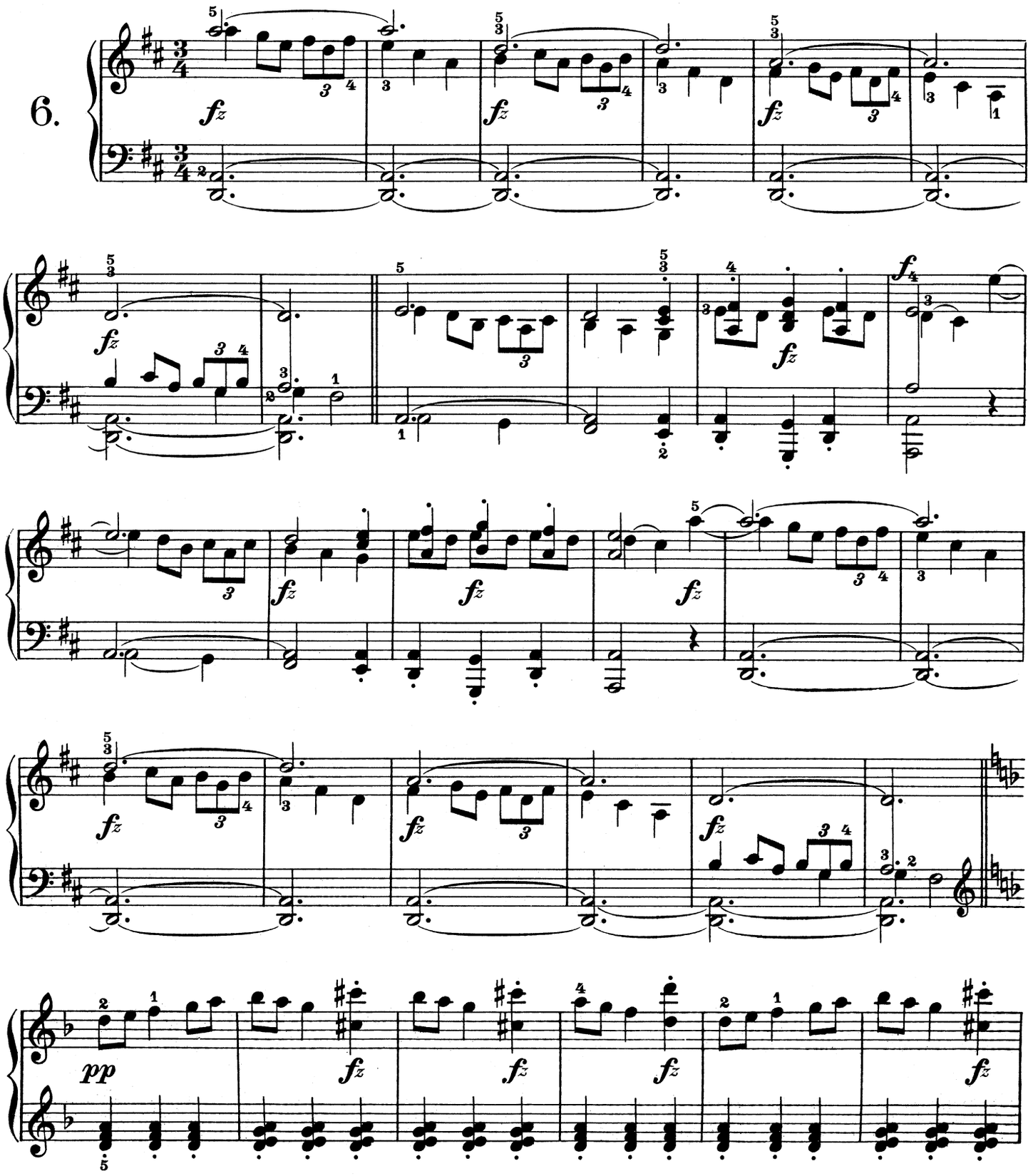
Norwegisch.

Mélodie norwégienne. — Norwegian melody.

Norsk.

Presto marcato.

6.



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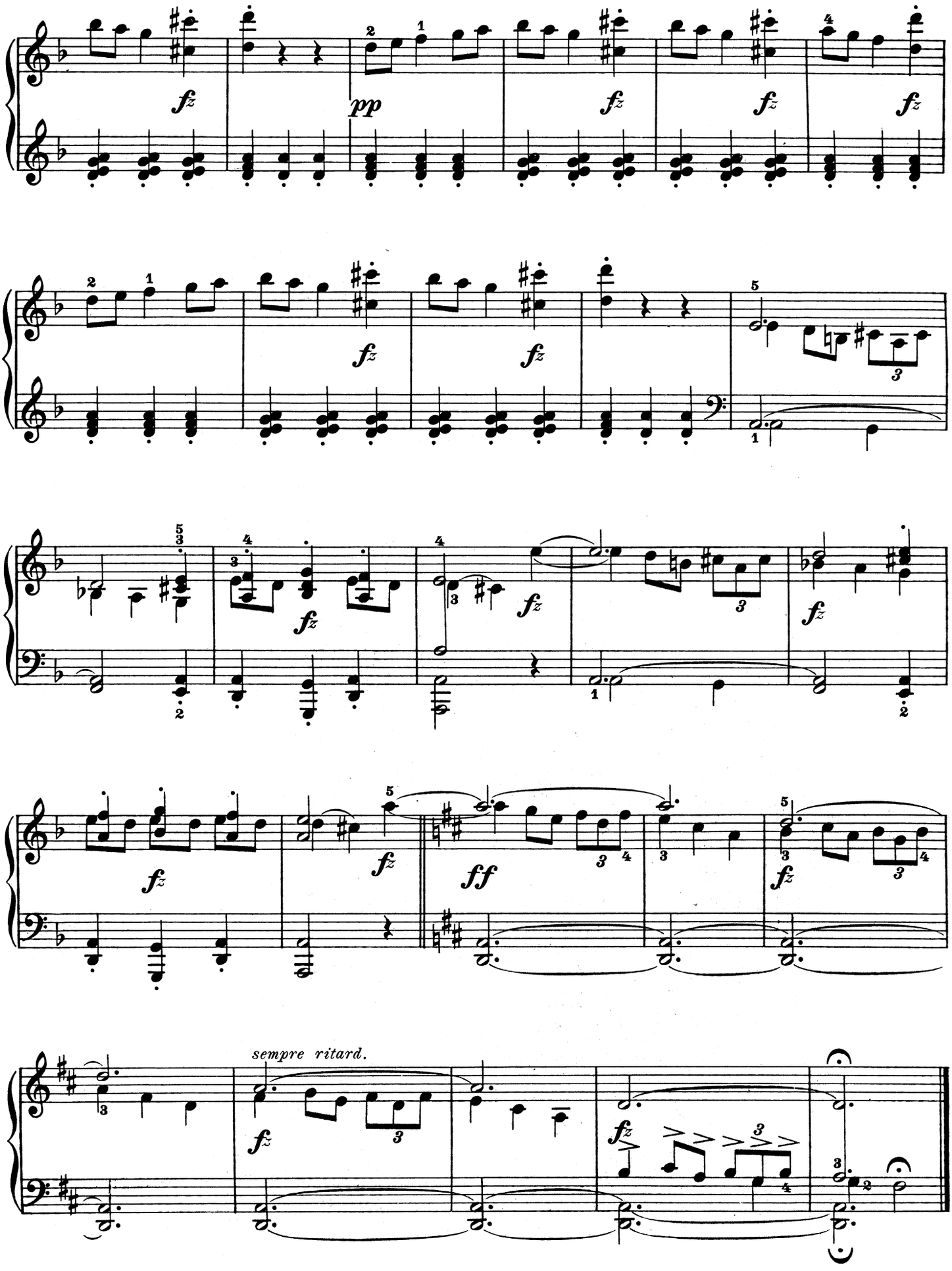
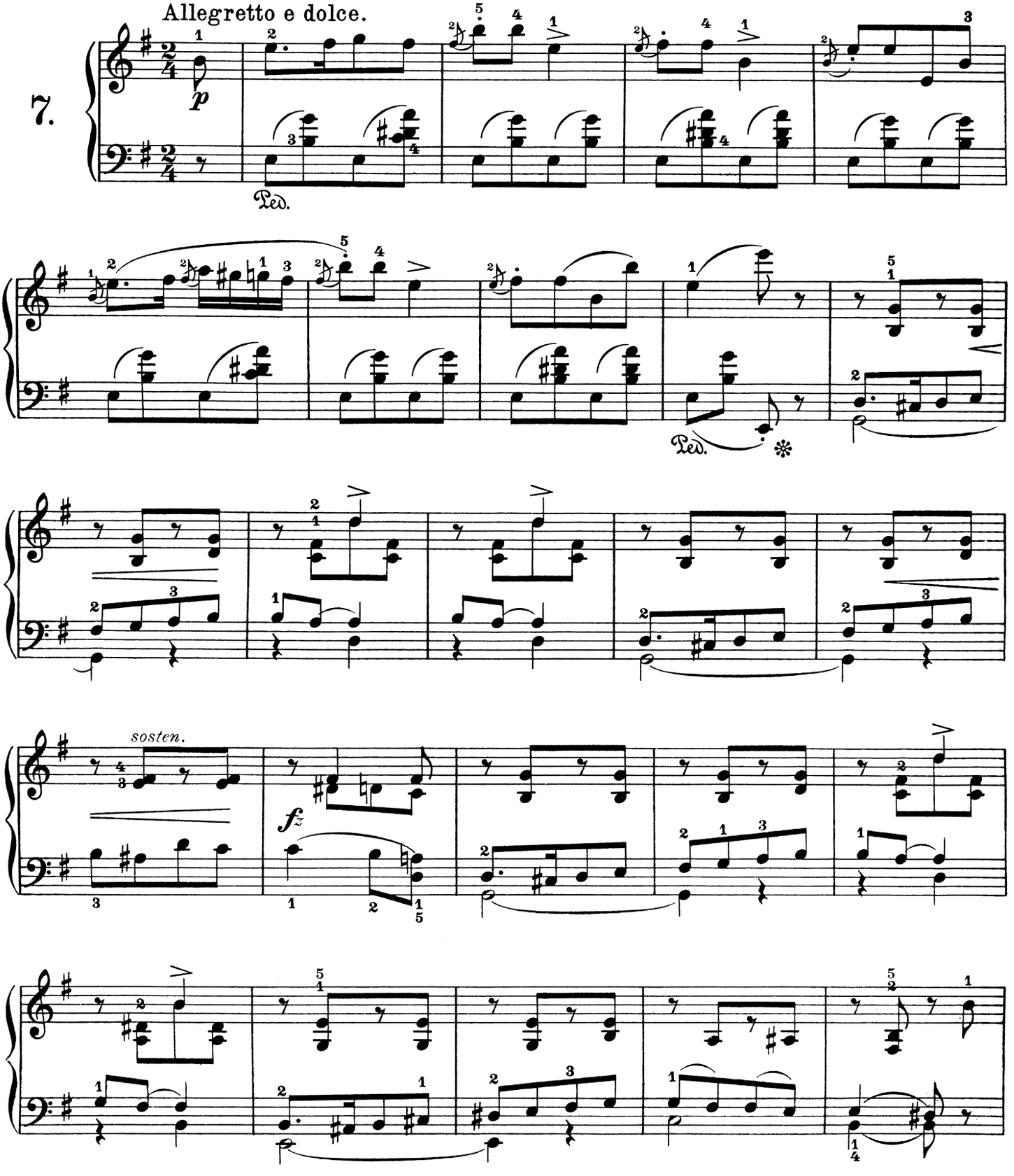


Albumblatt.

Feuille d'Album. — Album - leaf.

Albumblad.

7.



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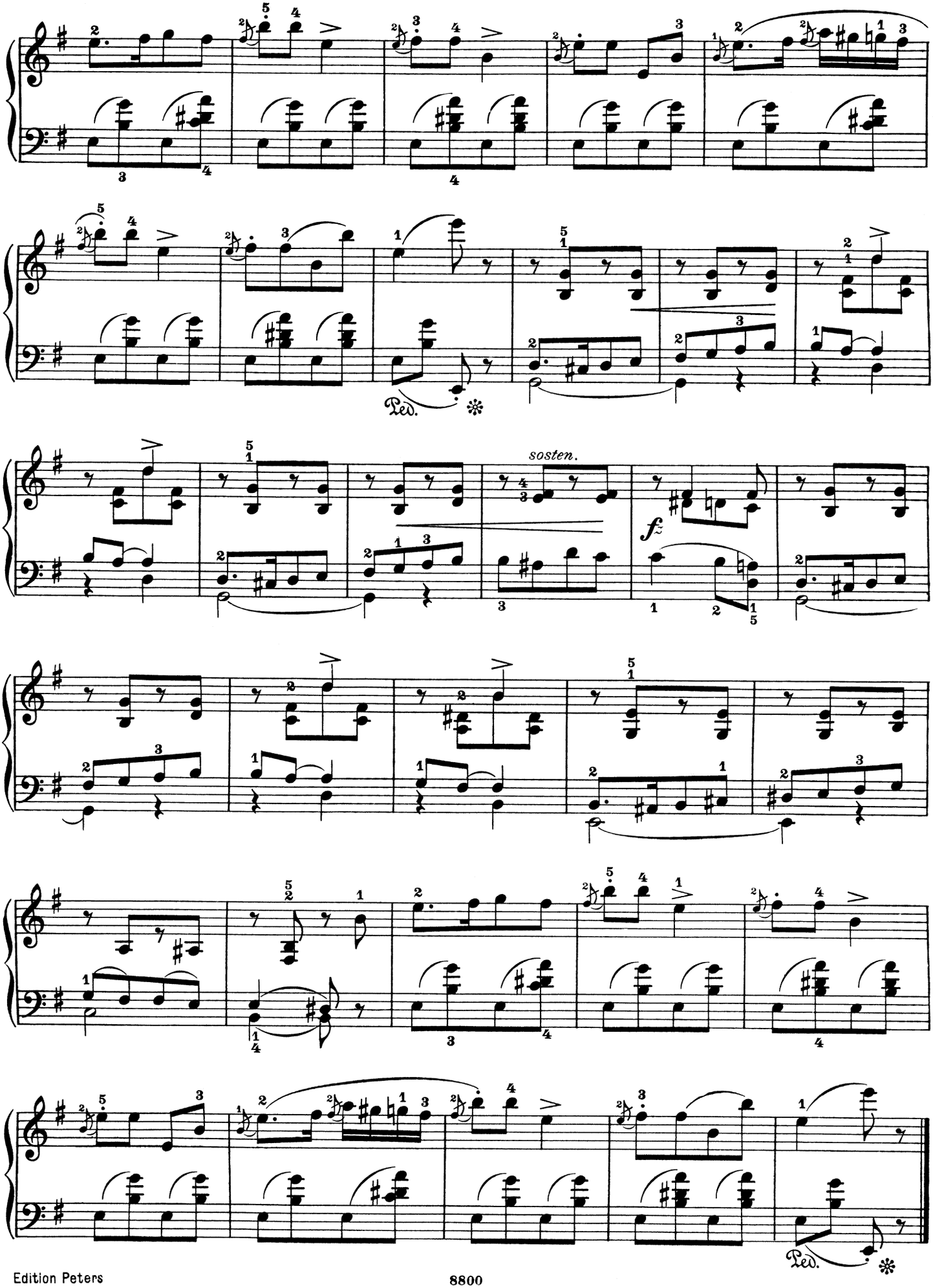
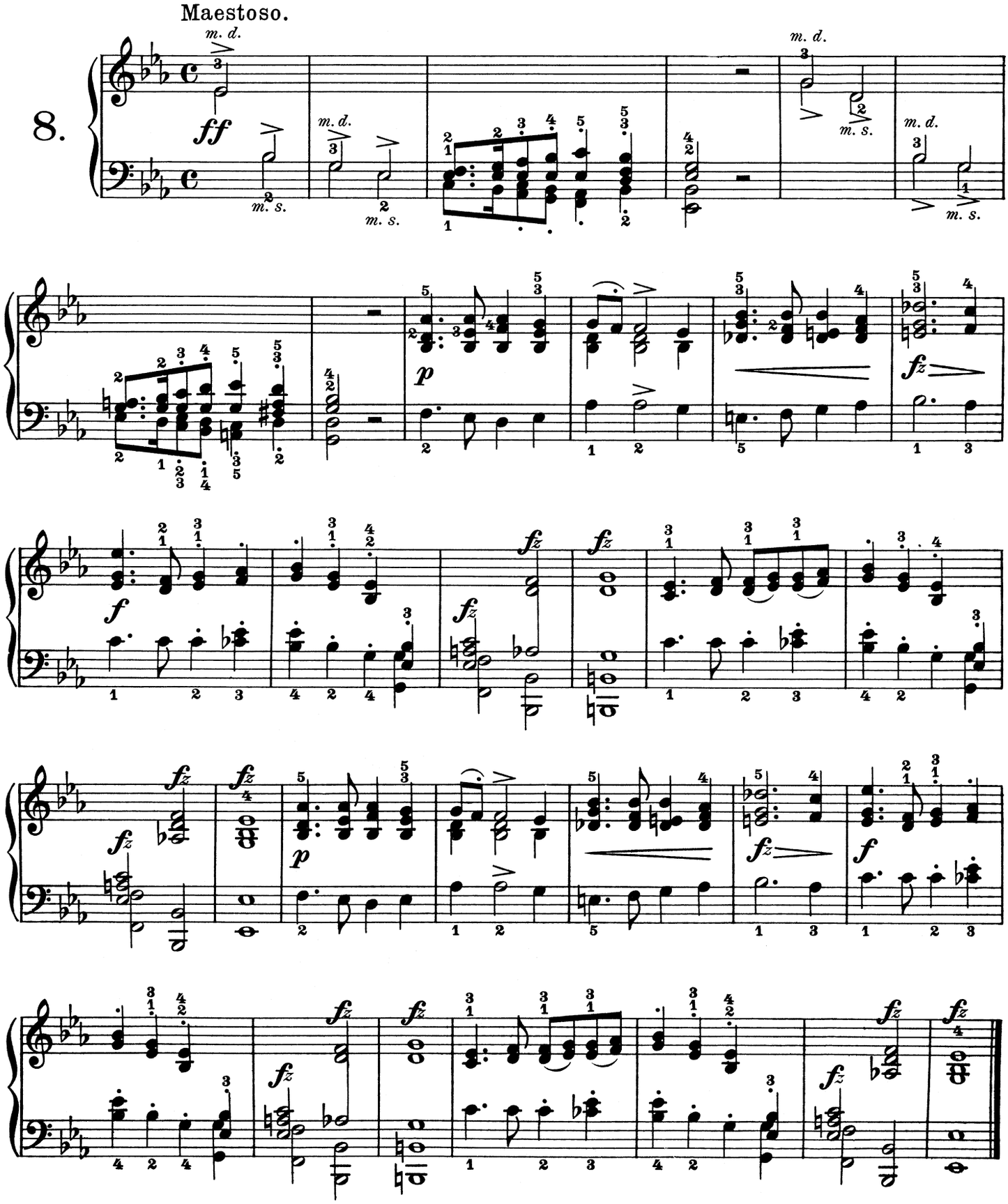


Vaterländisches Lied.

Chant national. — National song.

Fædrelandssang.



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Mikrokosmos

★

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Pièces de piano progressives
Klavierstücke, vom allerersten Anfang an

★

Vol. III

★

Piano Solo

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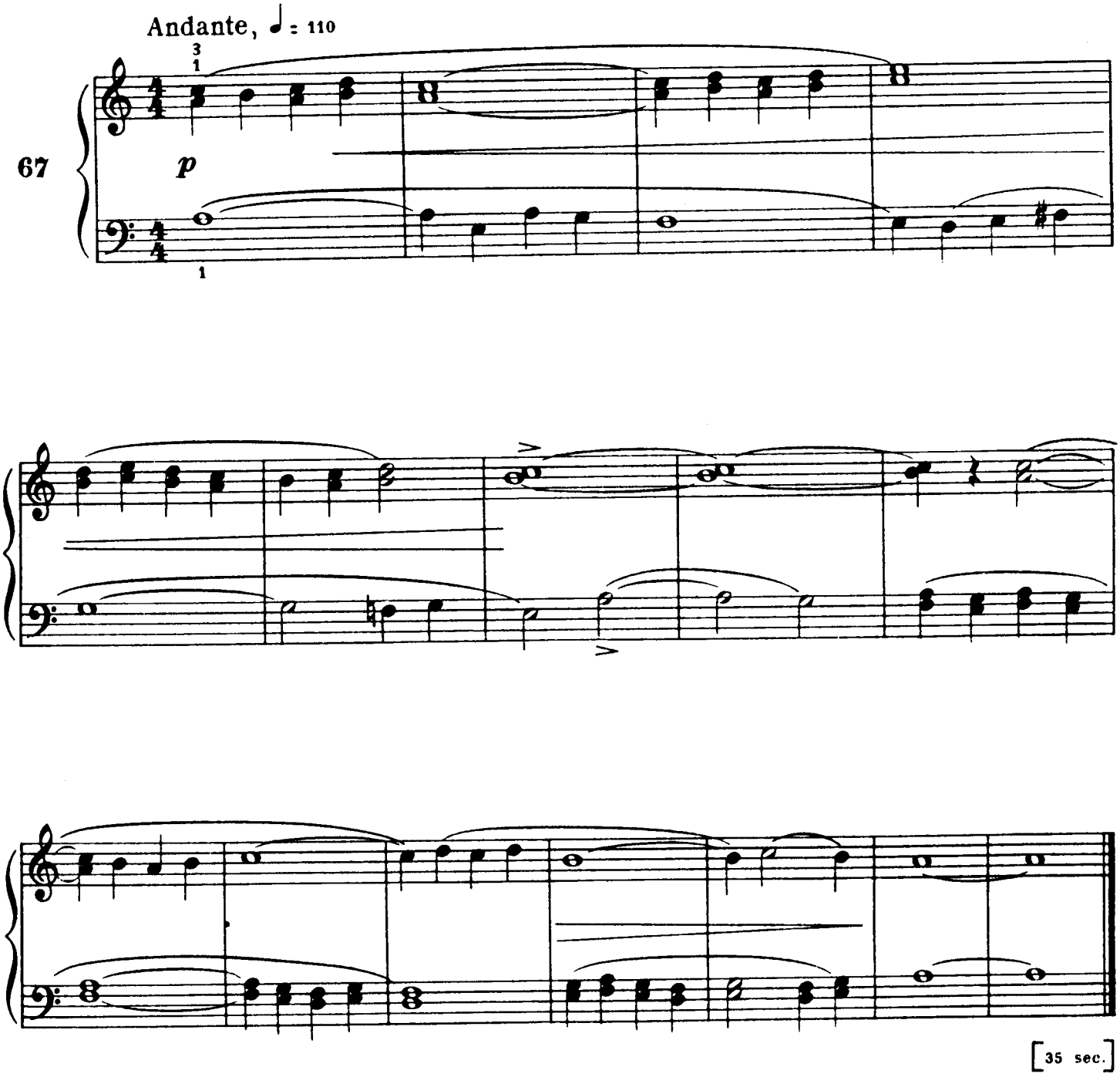
Thirds against a Single Voice

Tierces contre une seule voix

Zu Terzen eine dritte Stimme

BÉLA BARTOK



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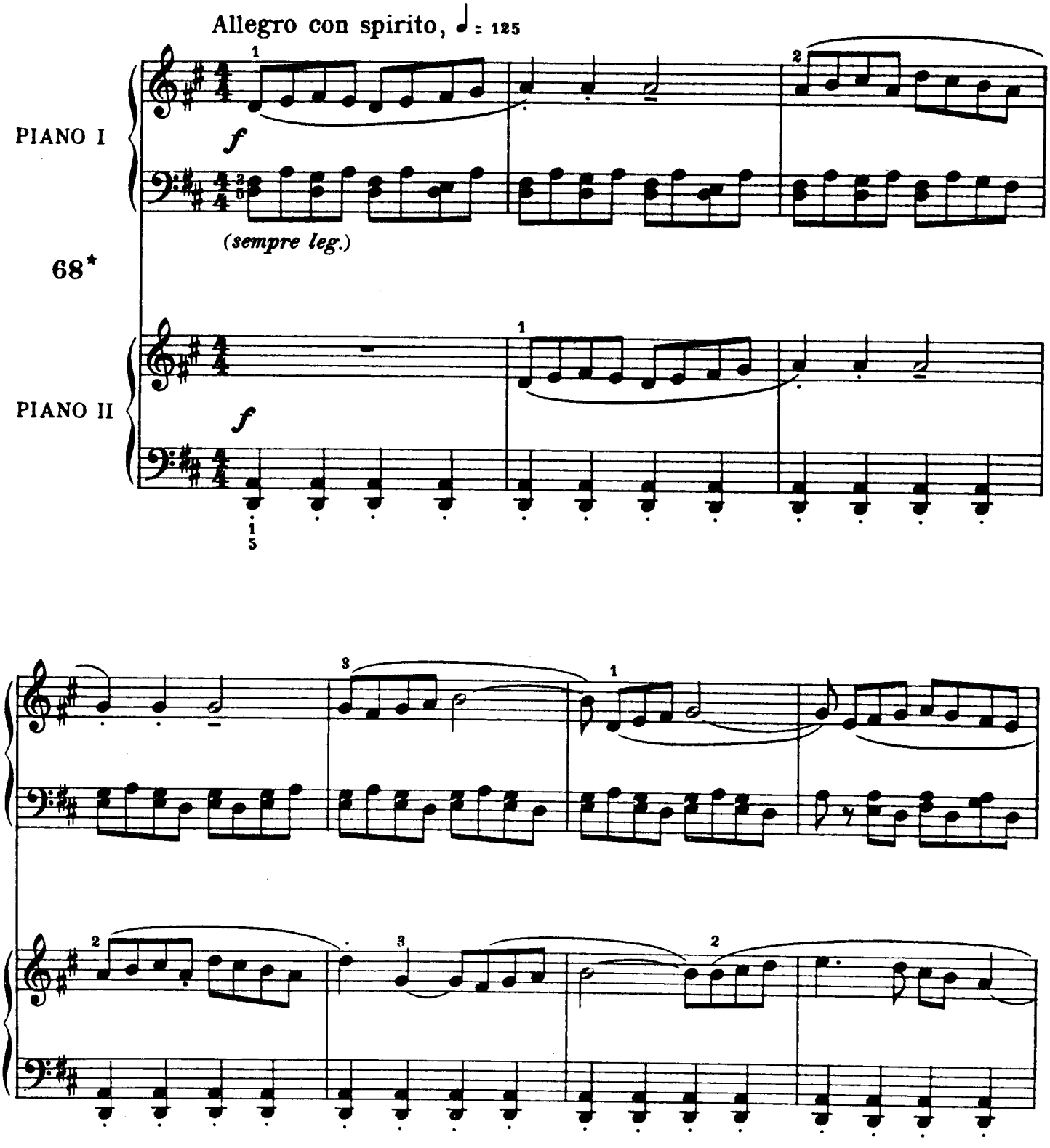
Hungarian Dance

Danse hongroise Ungarischer Tanz



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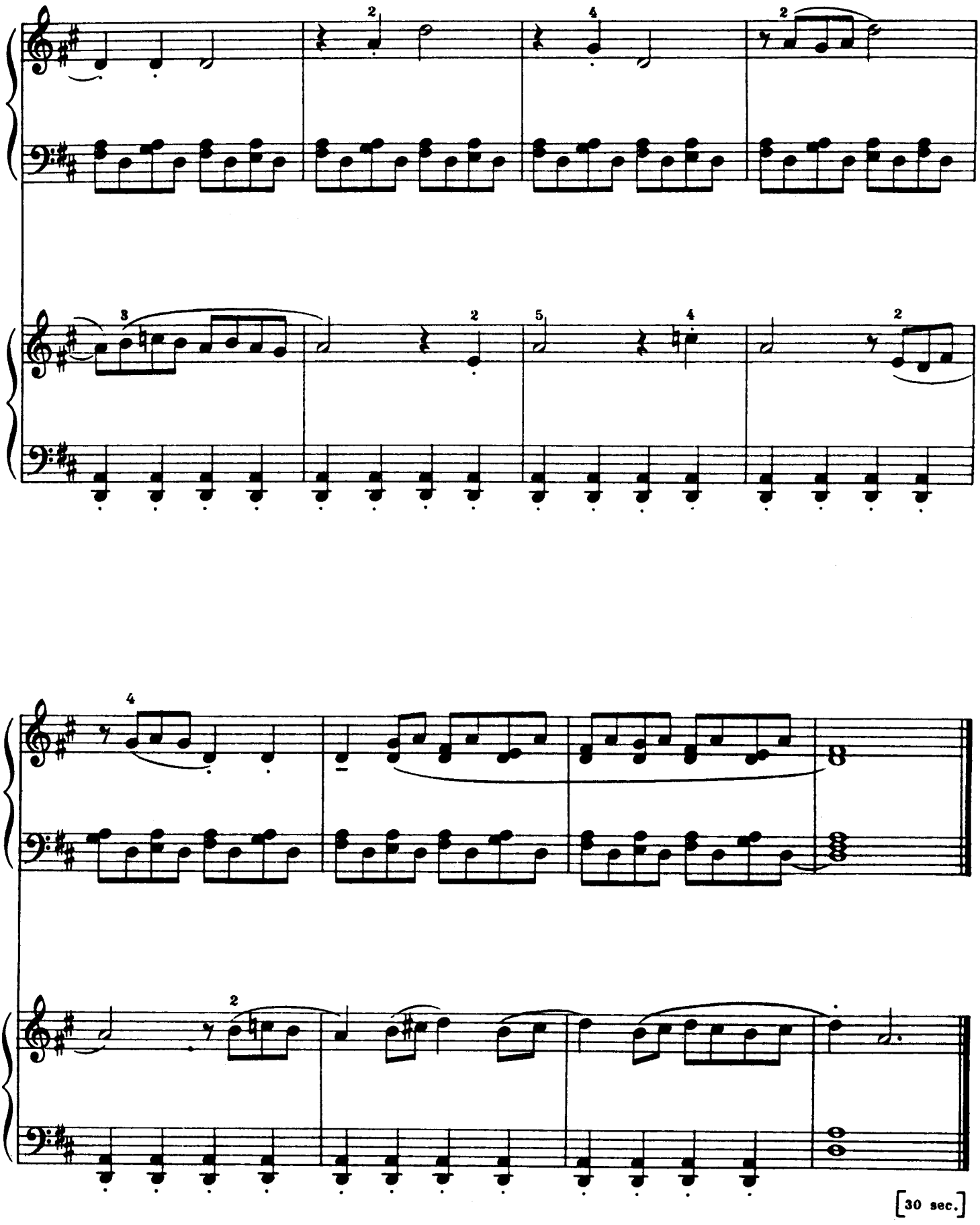

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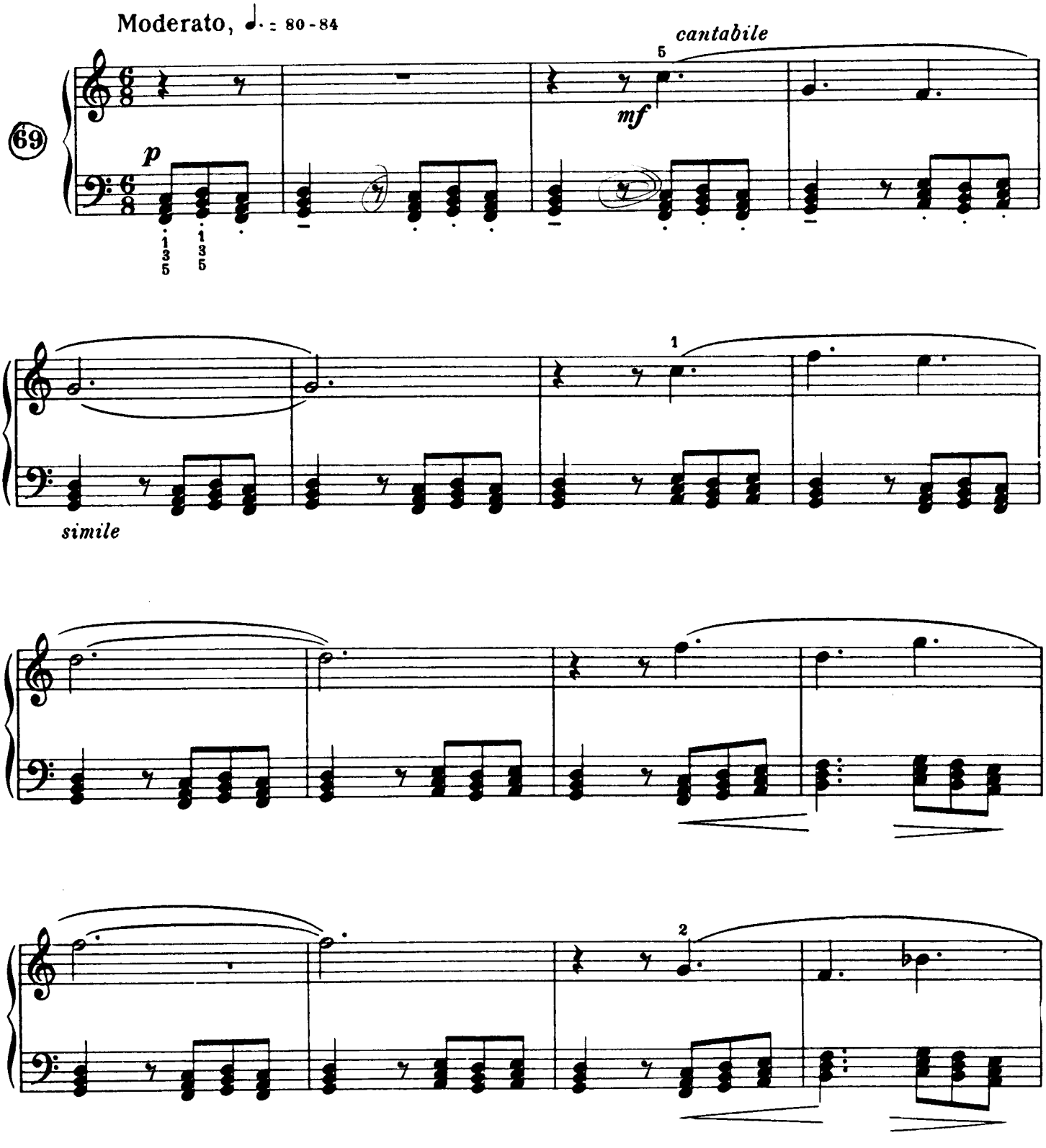
Chord Study
Étude en accords
Akkordstudie



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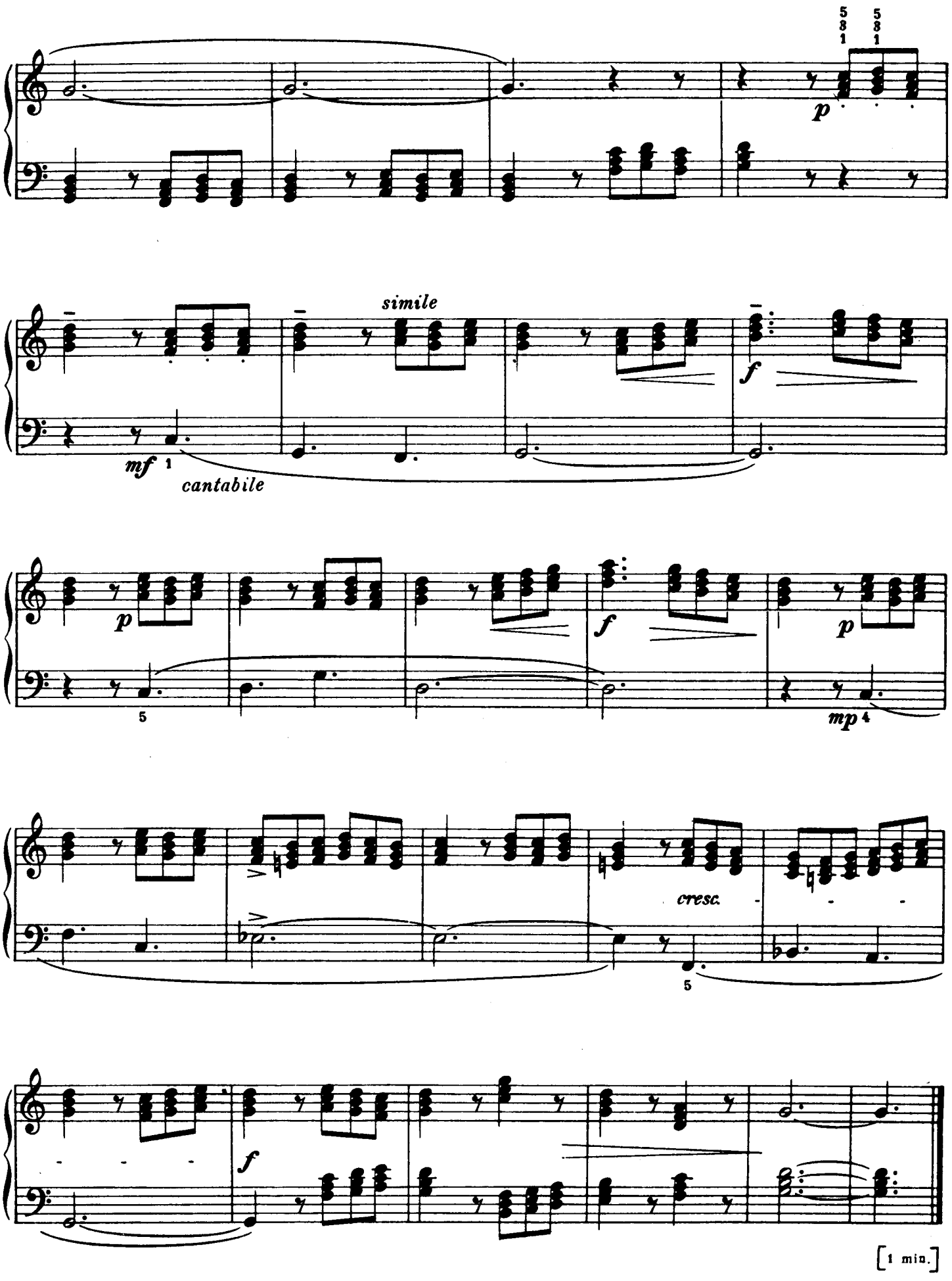

Quita marcas de agua
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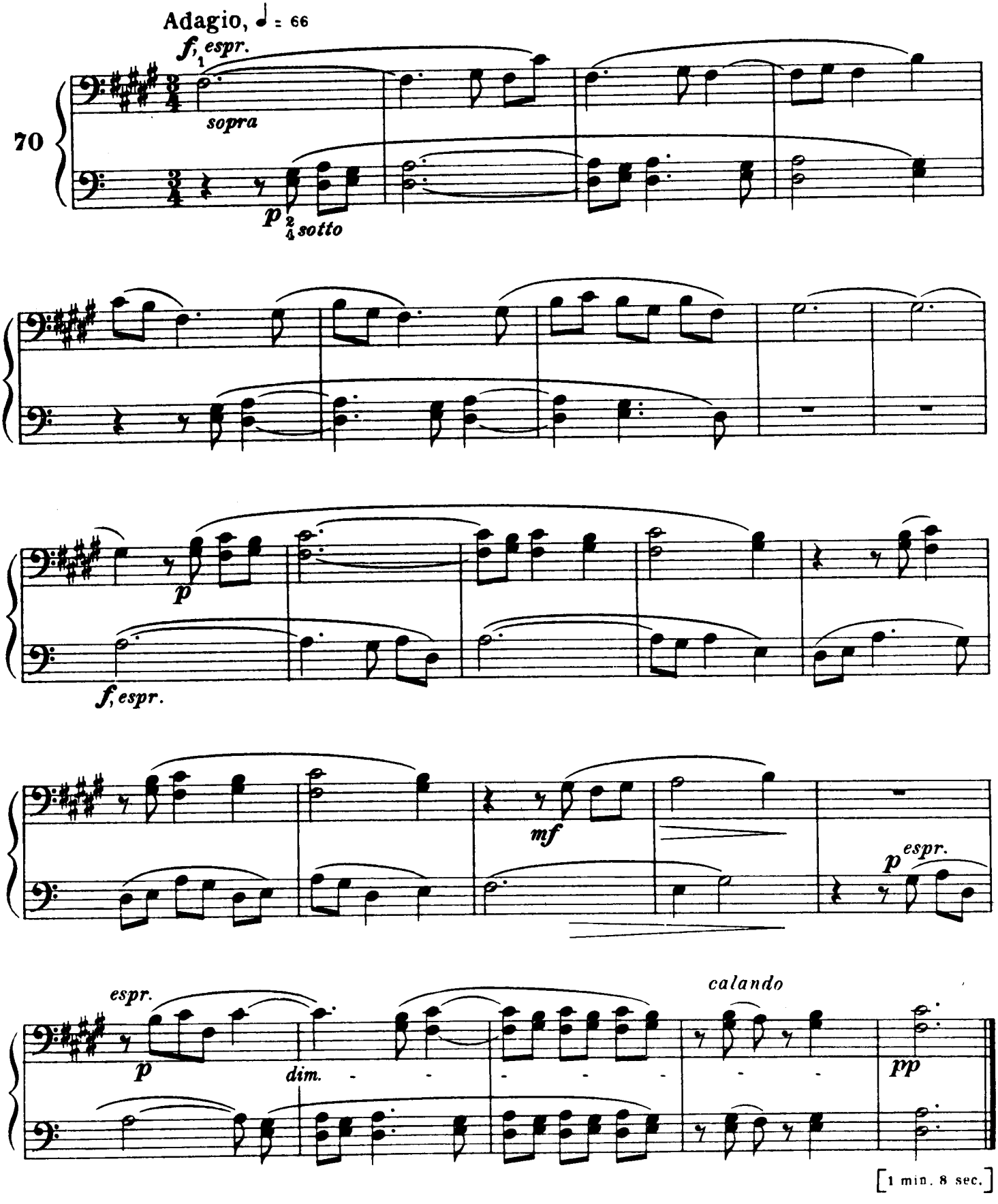
Melody against Double Notes
Mélodie contre double-cordes
Doppelgriffe gegen eine Melodie



Quita marcas de agua
Wondershare PDFelement

Thirds

Tierces Terzen

Grave, ♩ = 66

71

f

sf

Un poco più mosso, ♩ = 80

ff

f

Tempo I.

Più mosso, ♩ = 80

ff

p

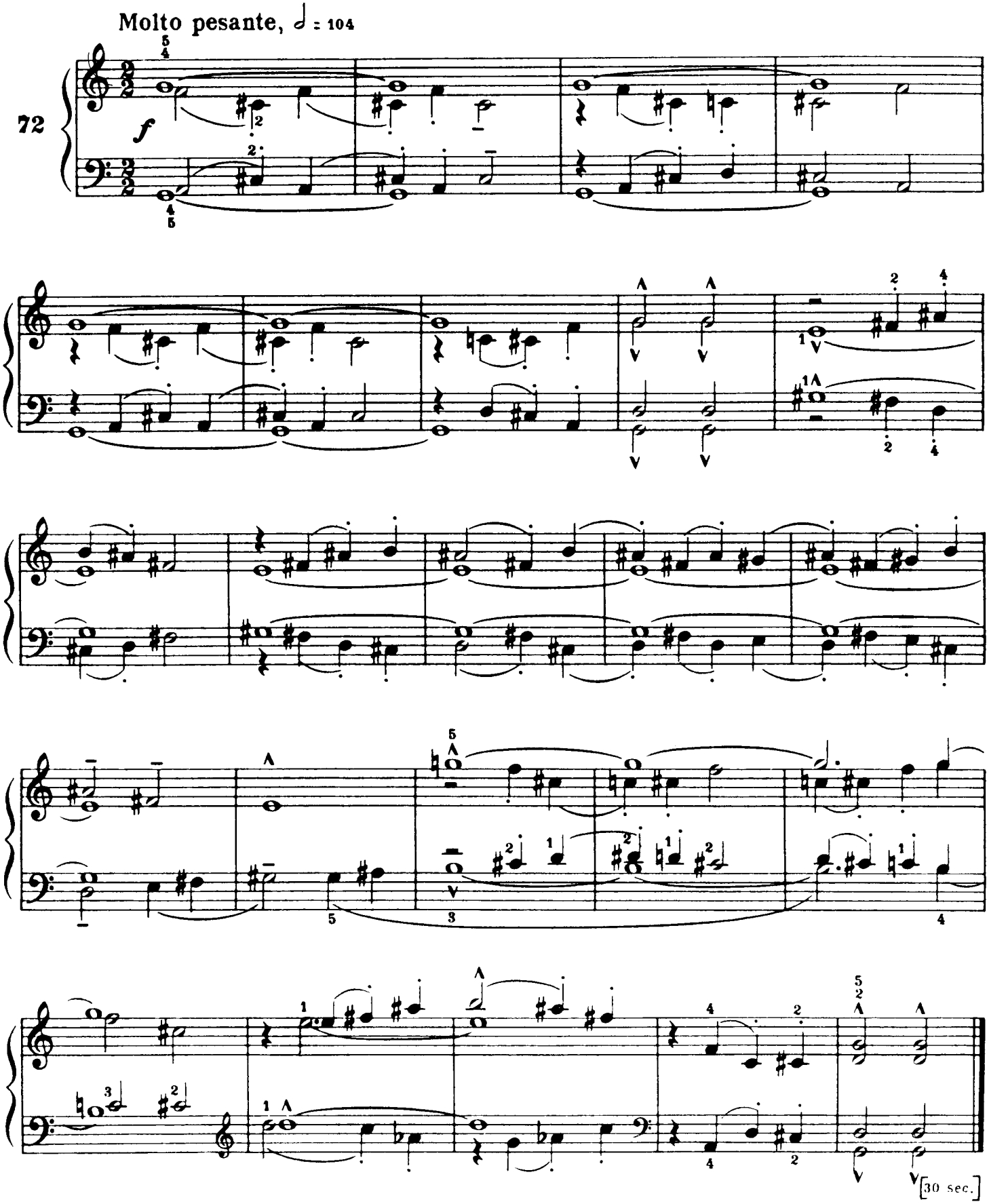
Tempo I.

ff

[1 min 15 sec.]

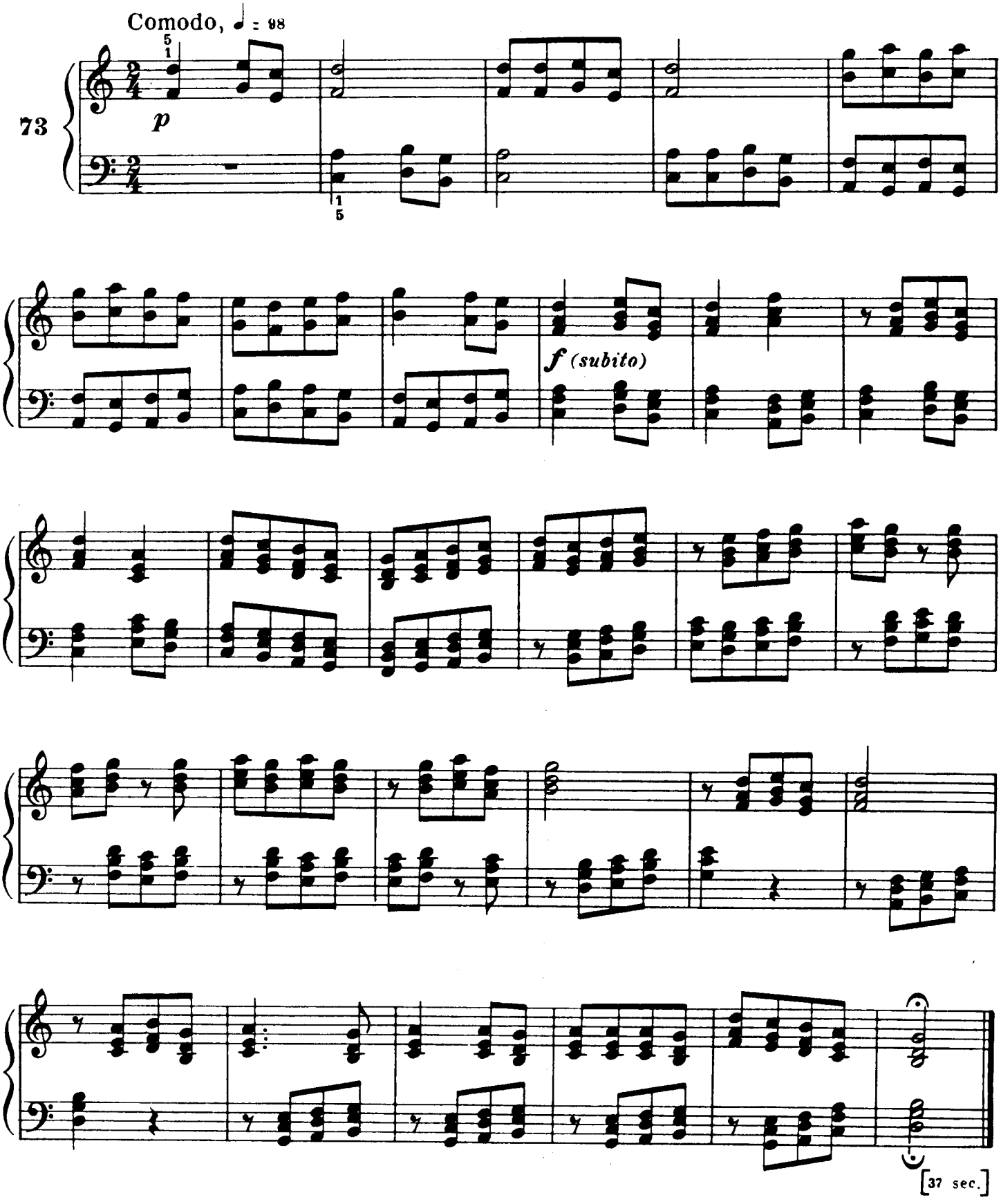
Quita marcas de agua
Wondershare PDFelement

Dragons' Dance
Danse des dragons
Drachentanz



Quita marcas de agua
Wondershare PDFelement

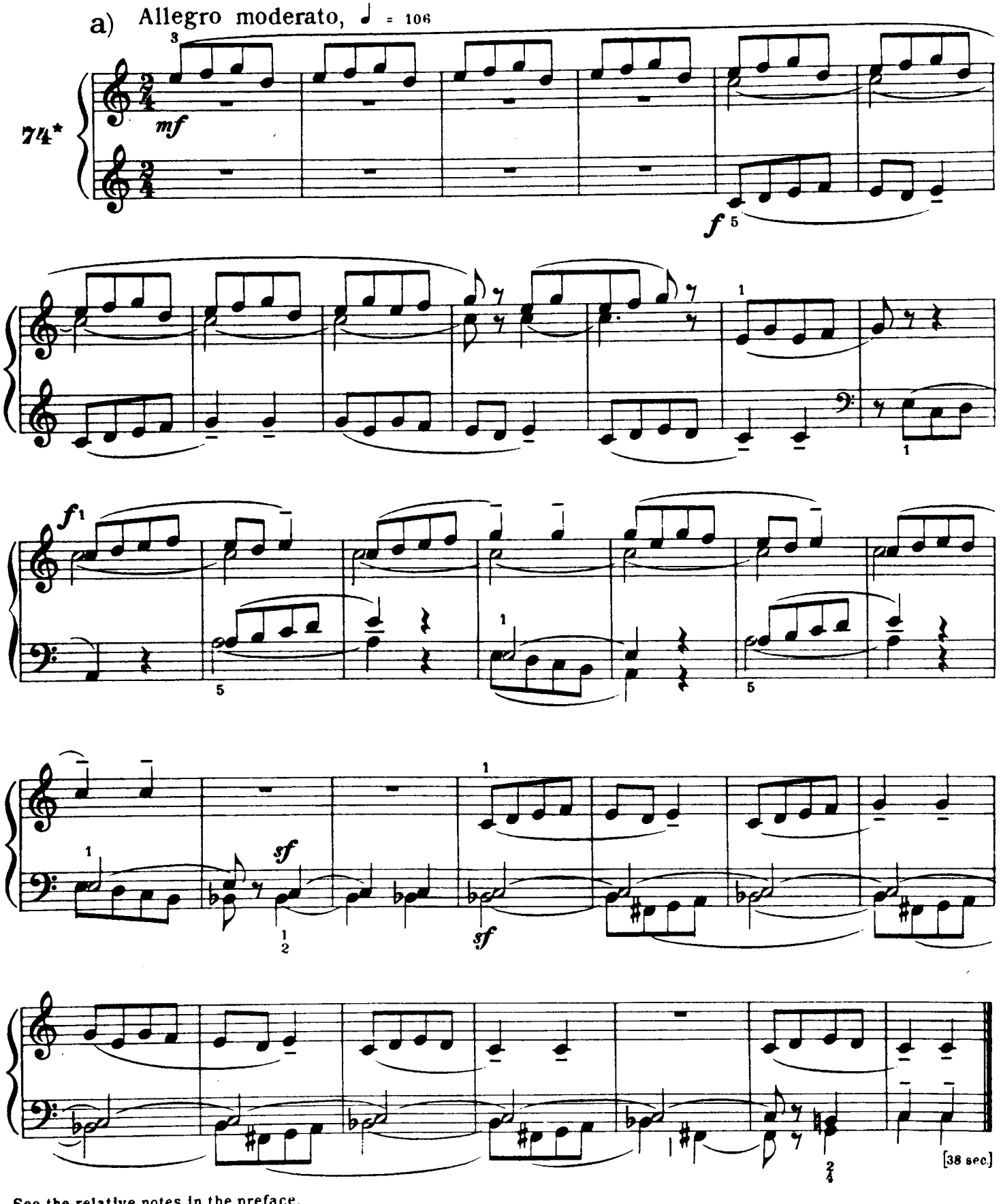
Sixths and Triads
Sixtes et accords
Doppelgriffe und Dreiergriffe



Quita marcas de agua
Wondershare PDFelement

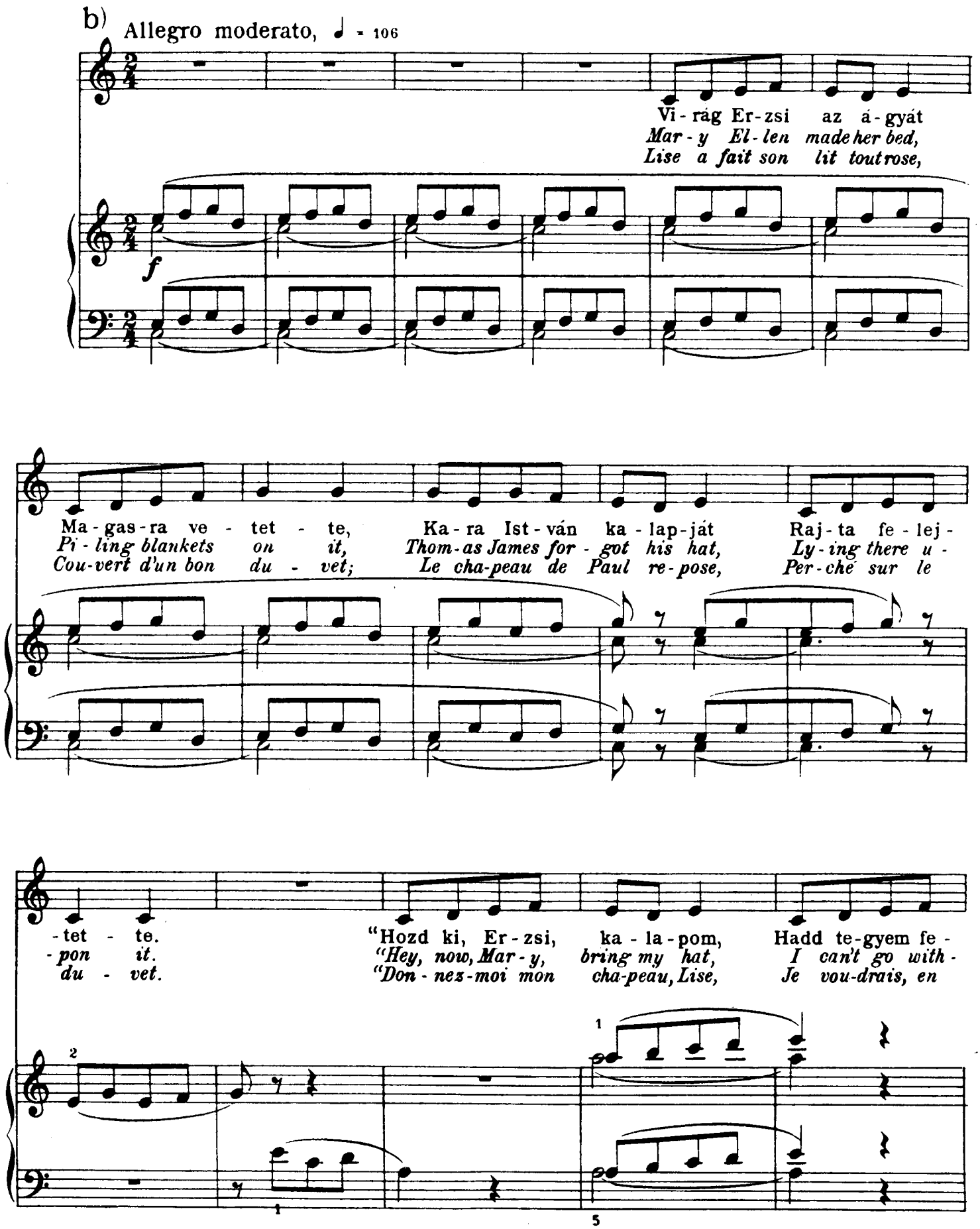
Hungarian Song

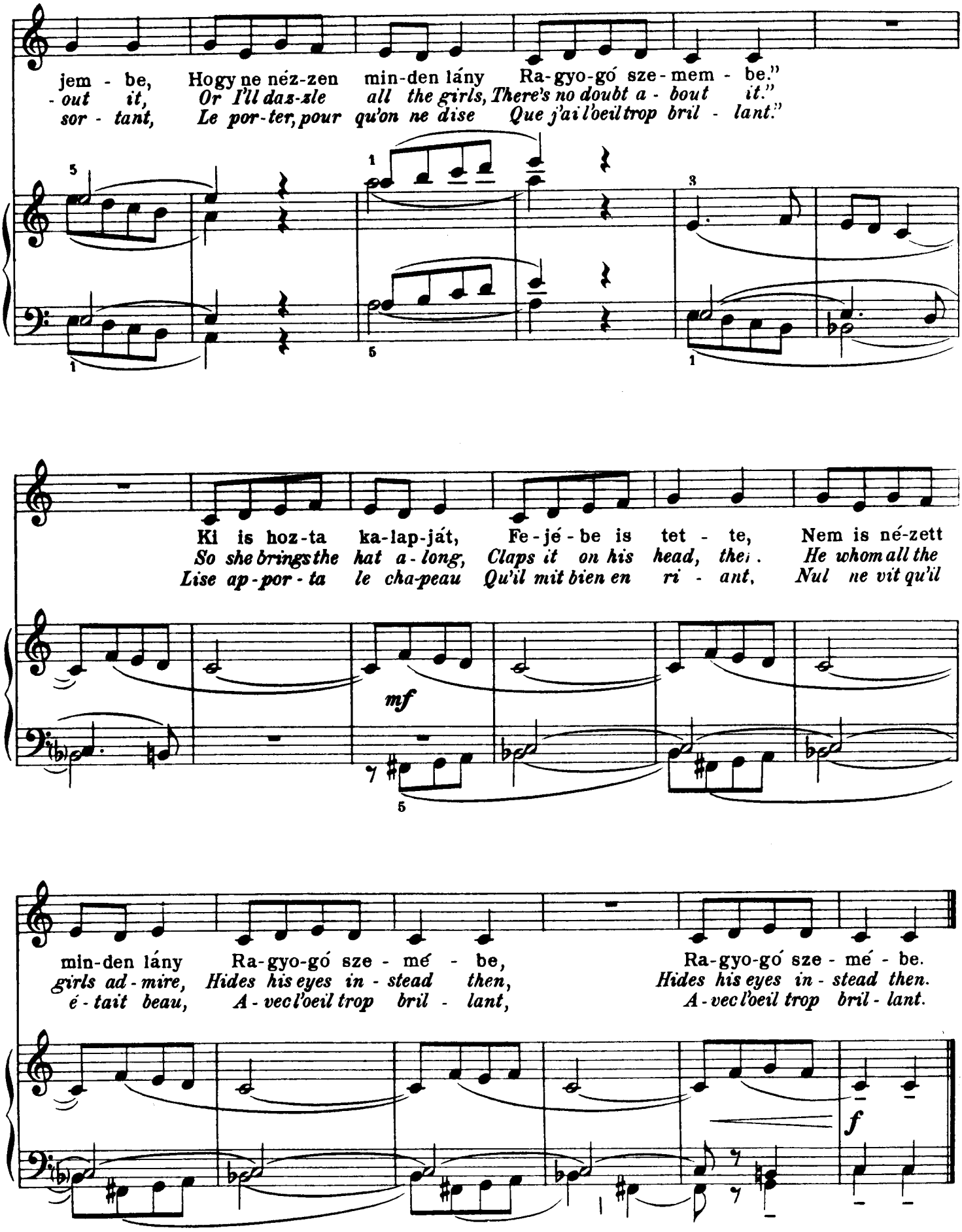
Chanson hongroise Ungarisches Lied



See the relative notes in the preface.
Voir la remarque respective dans la préface.
Lásd az előszónak erre vonatkozó megjegyzését.

Quita marcas de agua
Wondershare PDFelement

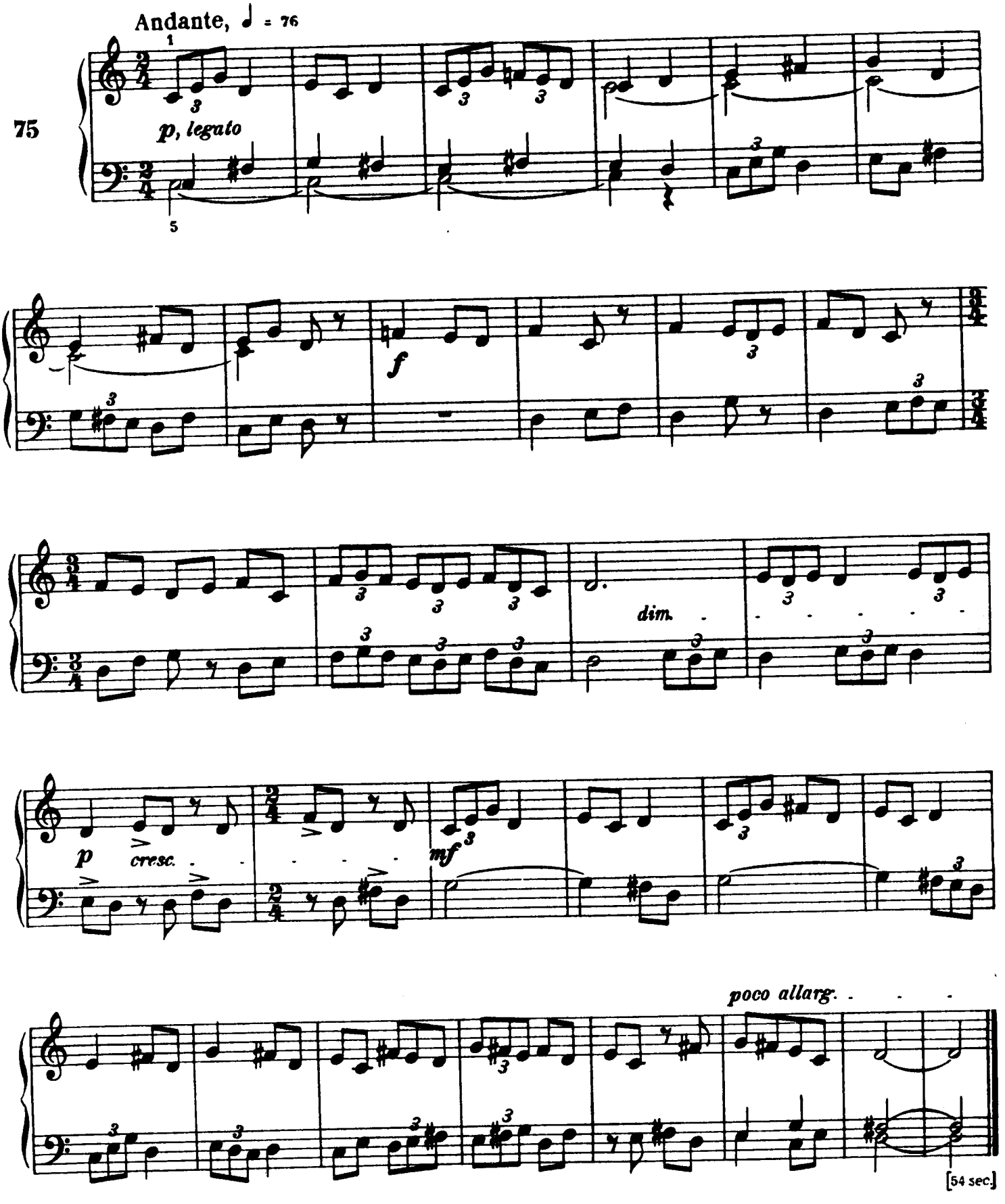



jem - be, Hogy ne néz-zen min-den lány Ra-gyo-gó sze-mem - be."
- out it, Or I'll daz-zle all the girls, There's no doubt a - bout it."
sor - tant, Le por-ter, pour qu'on ne dise Que j'ai l'oeil trop bril - lant."
Ki is hoz-ta ka-lap-ját, Fe-jé-be is tet - te, Nem is né-zett
So she brings the hat a-long, Claps it on his head, thei .
Lise ap-por-ta le cha-peau Qu'il mit bien en ri - ant, Nul ne vit qu'il
mf
min-den lány Ra-gyo-gó sze - mé - be, Ra-gyo-gó sze - mé - be.
girls ad-mire, Hides his eyes in - stead then, Hides his eyes in - stead then.
é - tait beau, A - vec l'oeil trop bril - lant, A - vec l'oeil trop bril - lant.
f

Quita marcas de agua
Wondershare PDFelement

Triplets

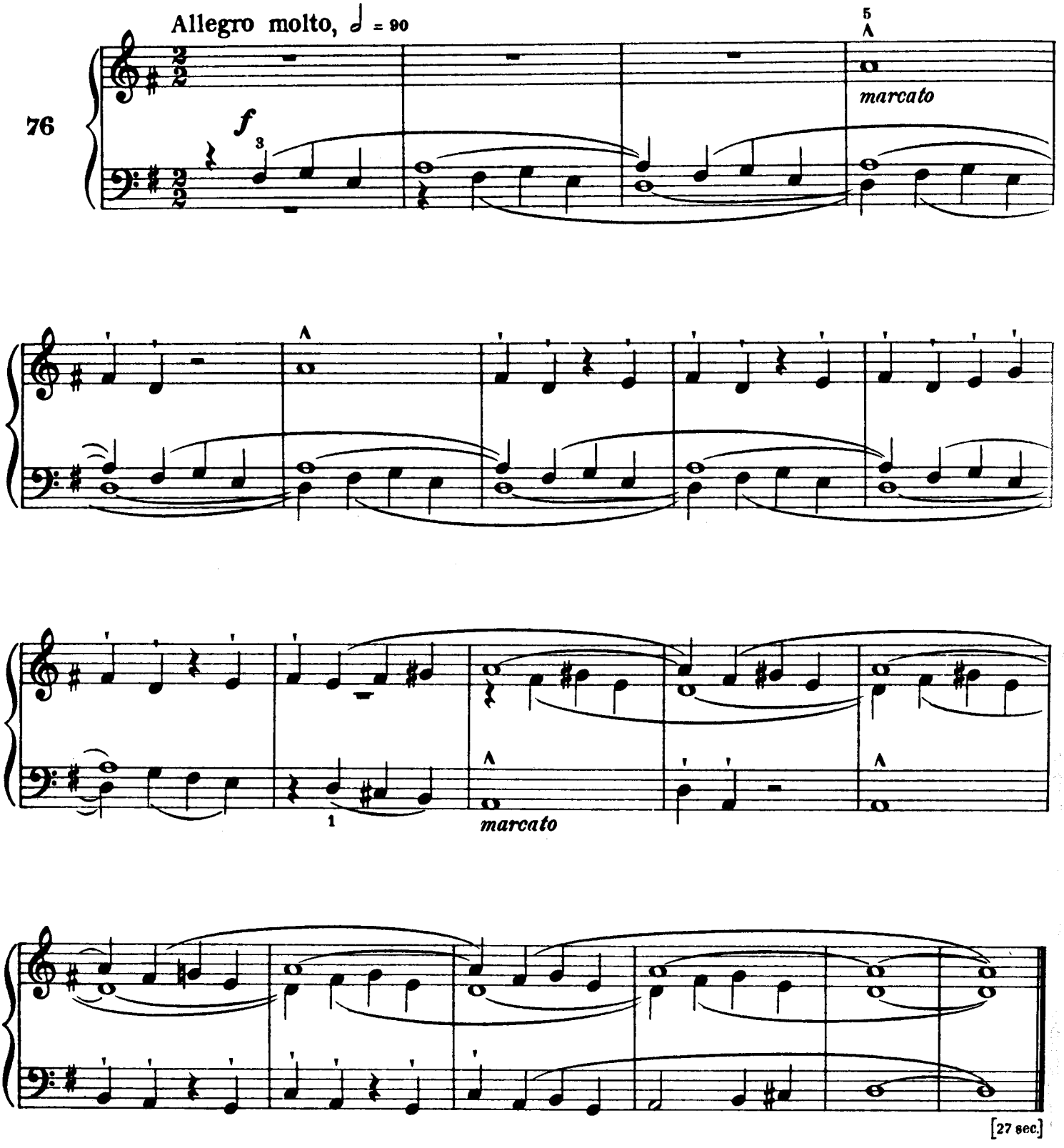
Triolets Triolen



Quita marcas de agua
Wondershare PDFelement

In Three Parts

À trois voix Dreistimmig



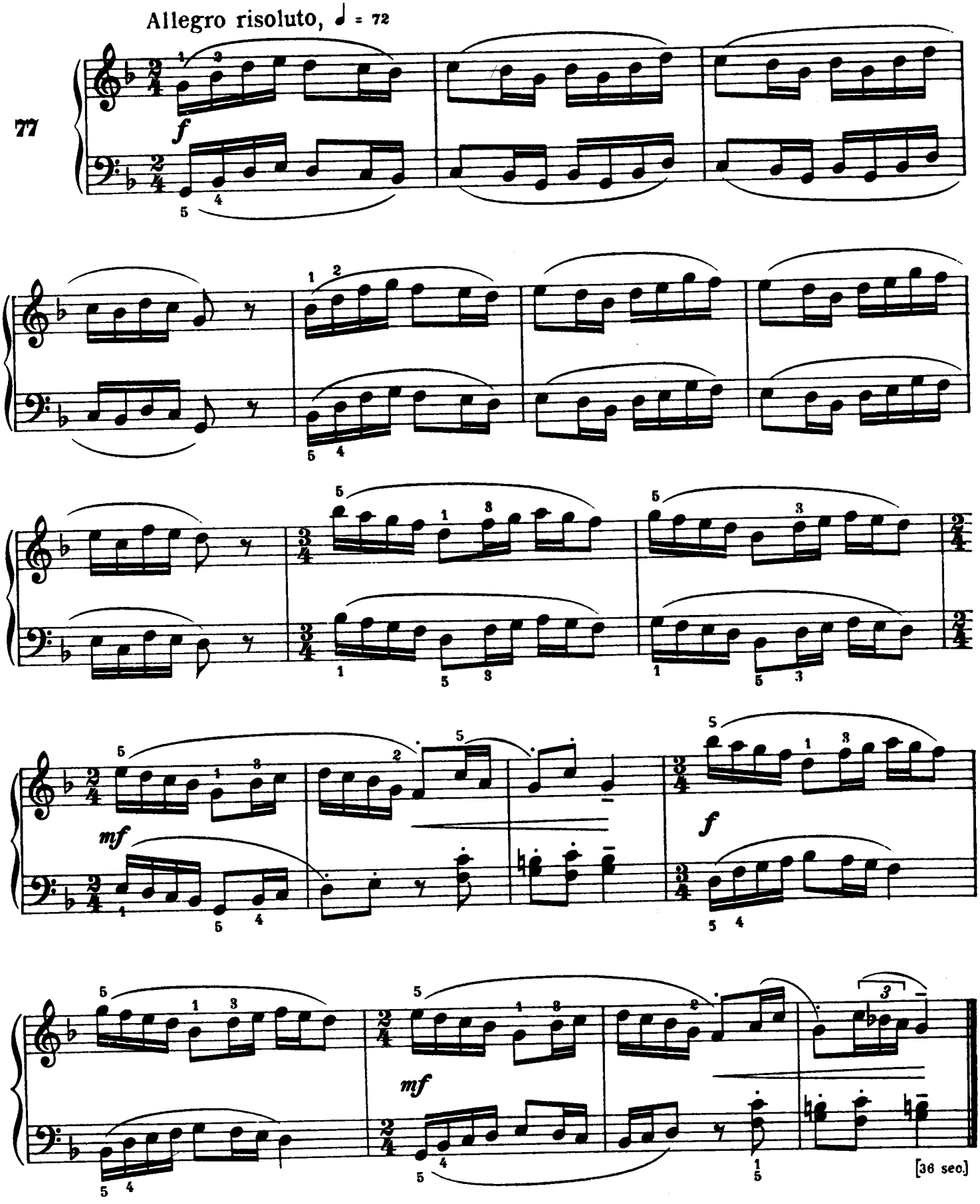
Quita marcas de agua
Wondershare PDFelement

Little Study

Petite étude Kleine Studie

Allegro risoluto, ♩ = 72

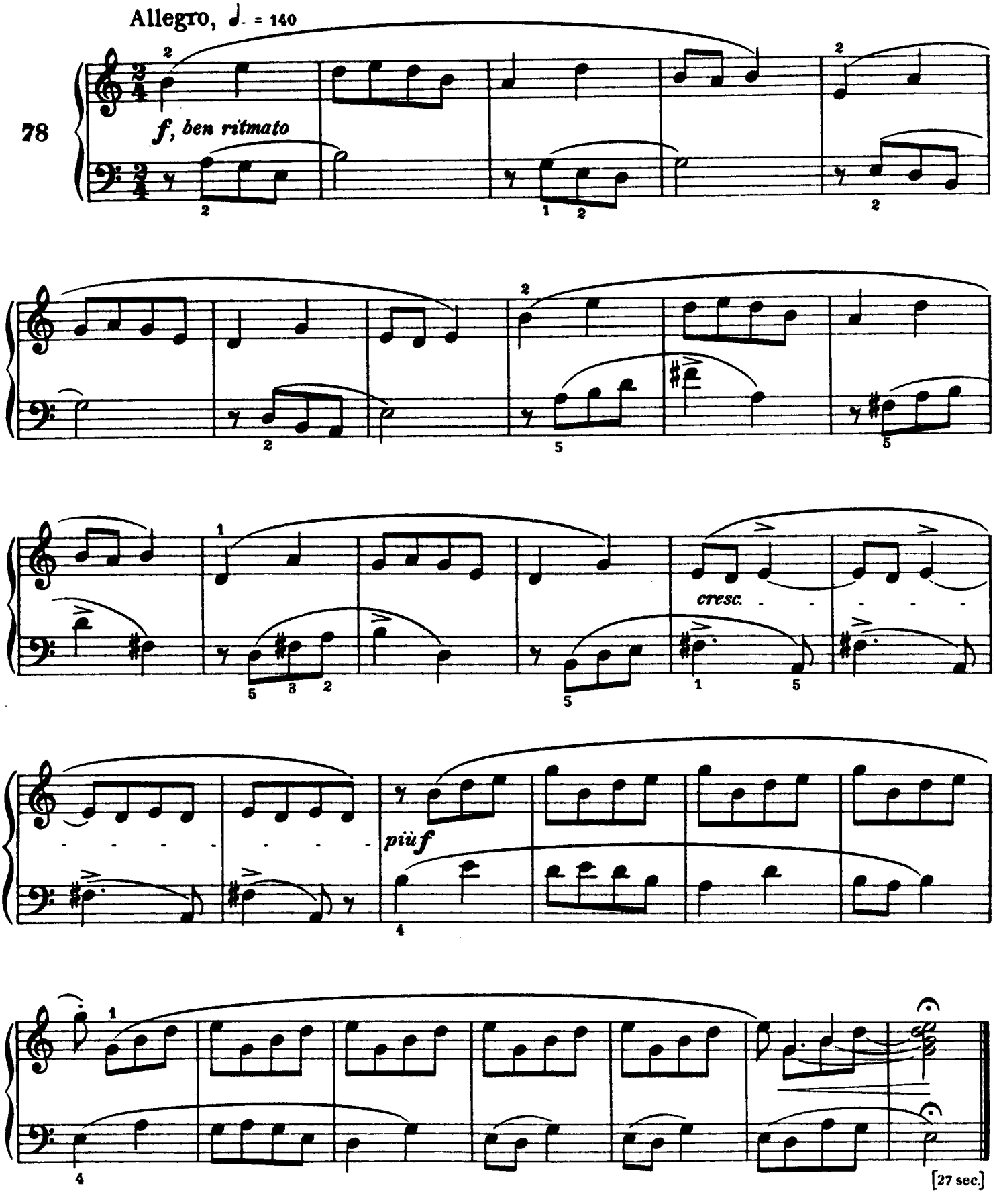
77



Quita marcas de agua
Wondershare PDFelement

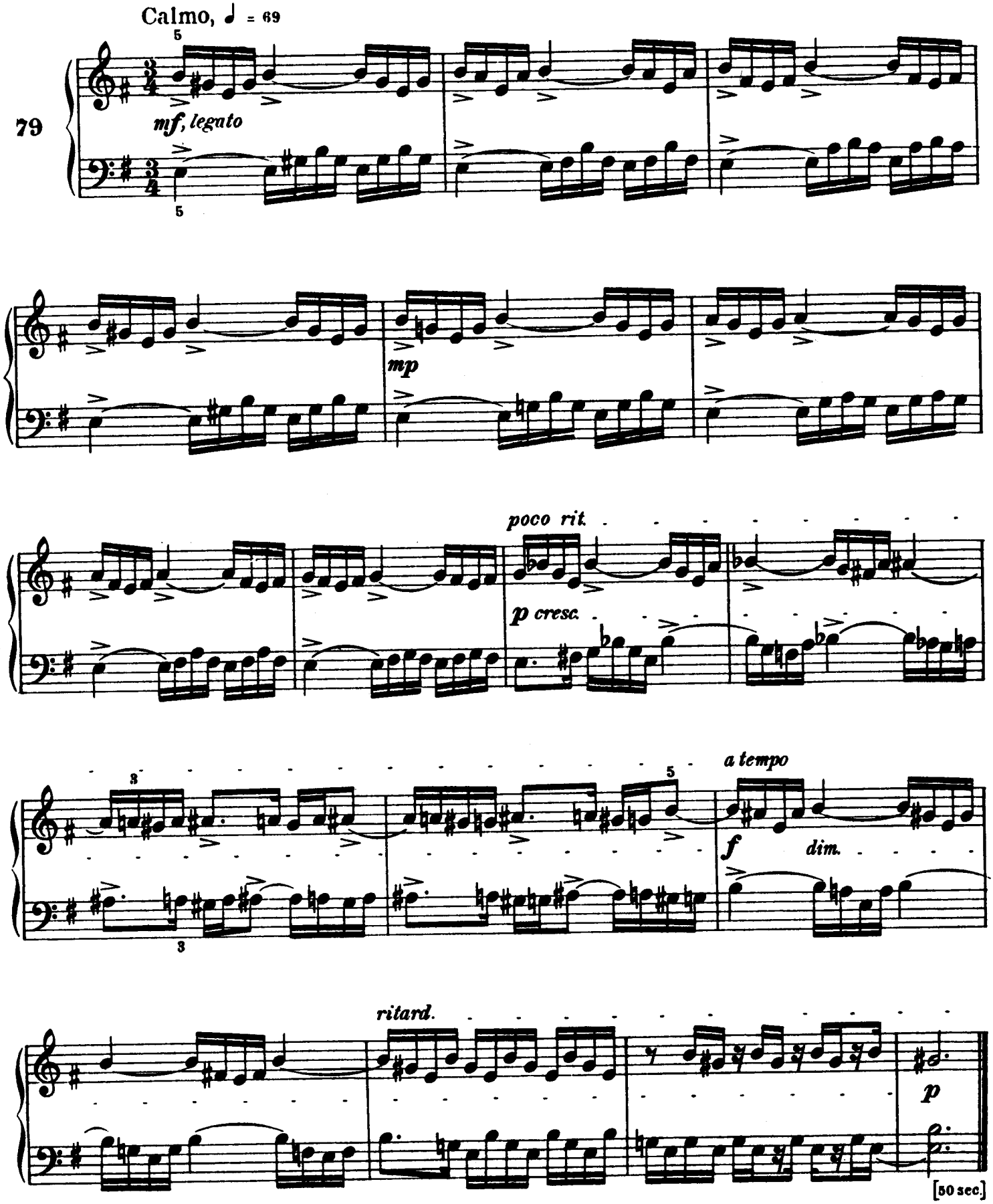
Five-tone Scale

Gamme pentatonique Pentatonische Tonart



Quita marcas de agua
Wondershare PDFelement

Hommage à J. S. B.



Quita marcas de agua
Wondershare PDFelement

Hommage à R. Sch.

Andantino, piacevole, ♩ = 72

80

p, legato

legato
in rilievo

mf

dim.

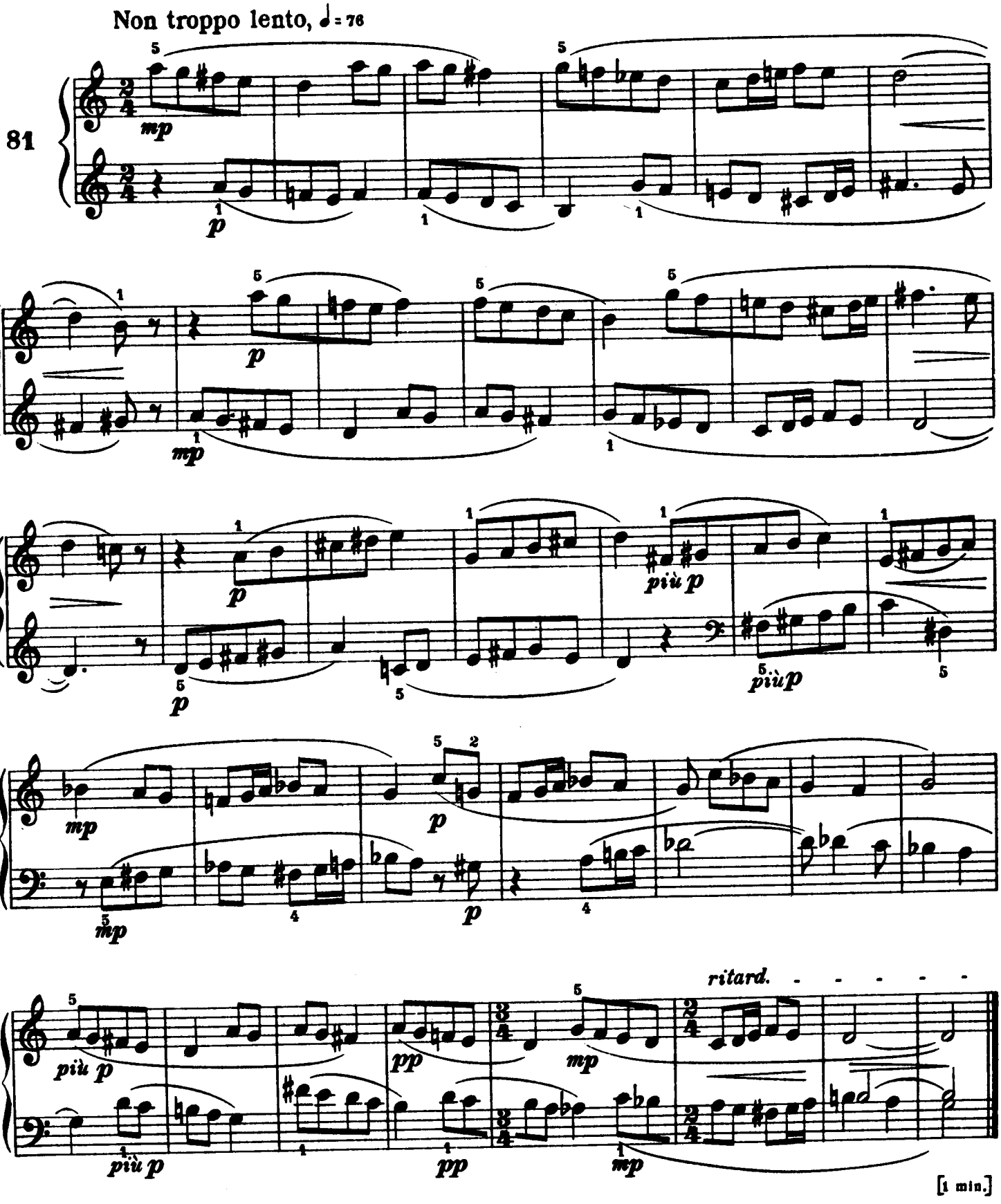
p

[37 sec.]

Quita marcas de agua
Wondershare PDFelement

Wandering

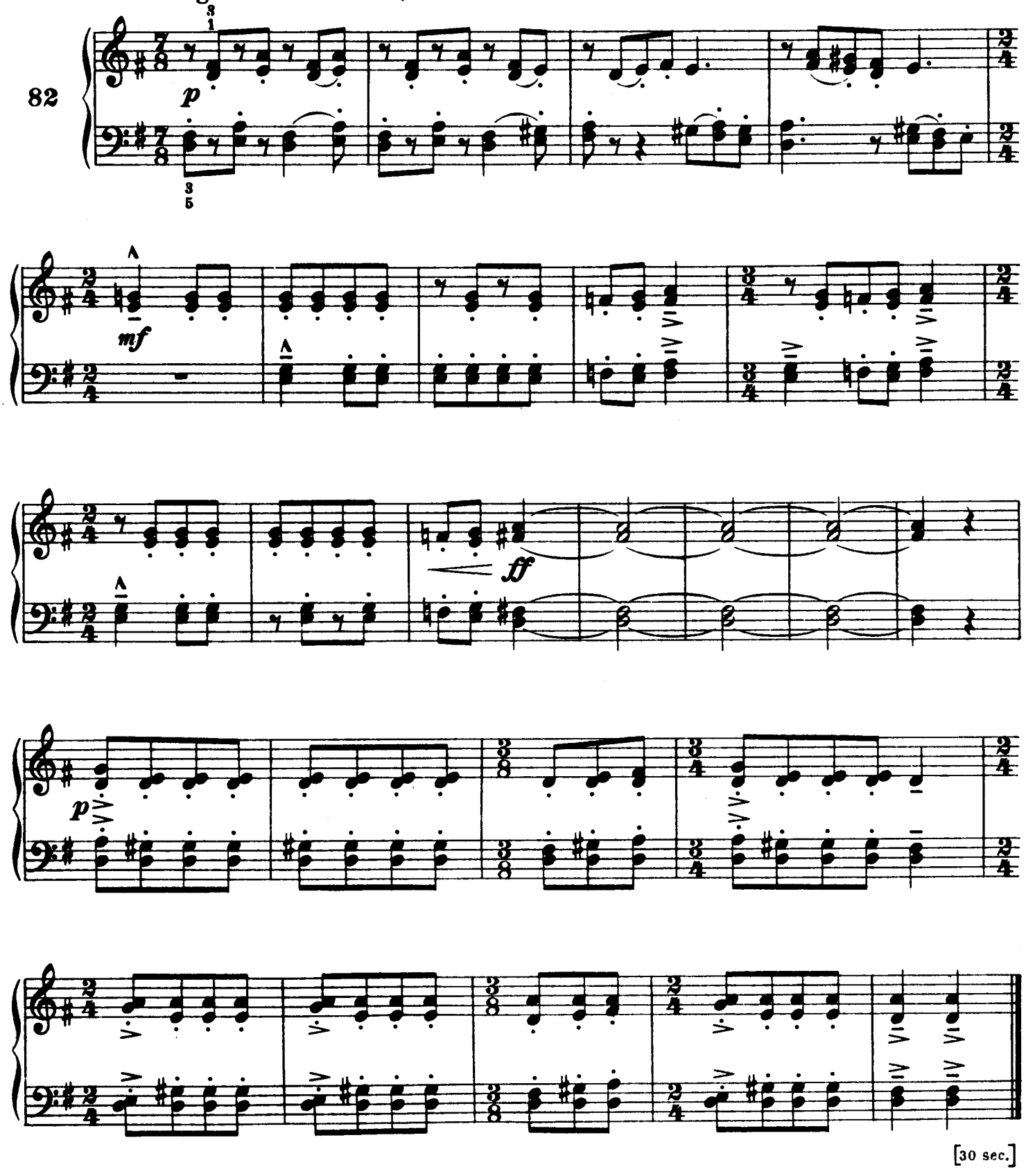
En errant Schweifen und Irren



Quita marcas de agua
Wondershare PDFelement

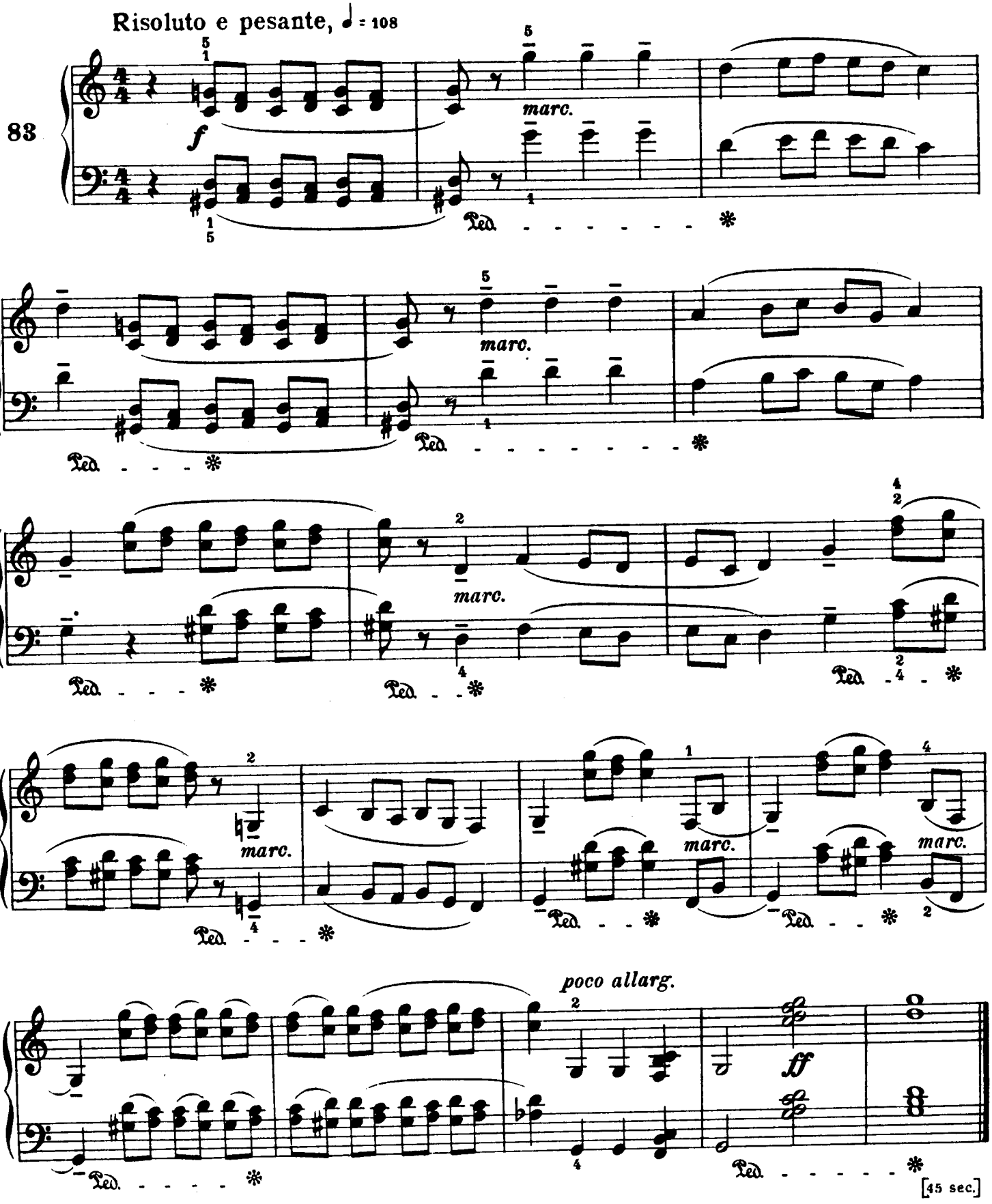
Scherzo

Allegretto scherzando, ♩ = 114



Quita marcas de agua
Wondershare PDFelement

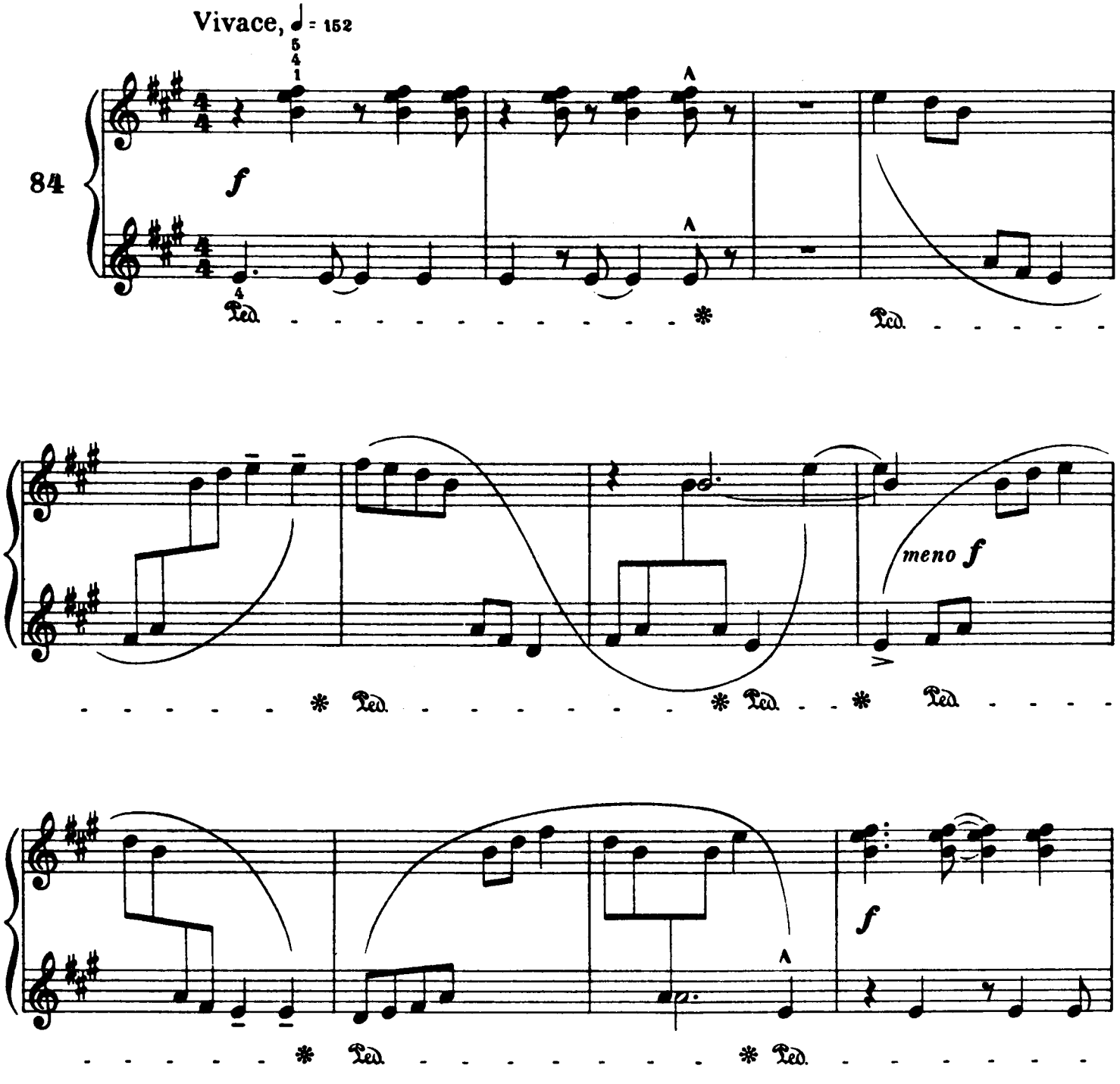
Melody with Interruptions
Mélodie avec interruptions
Melodie mit Unterbechungen



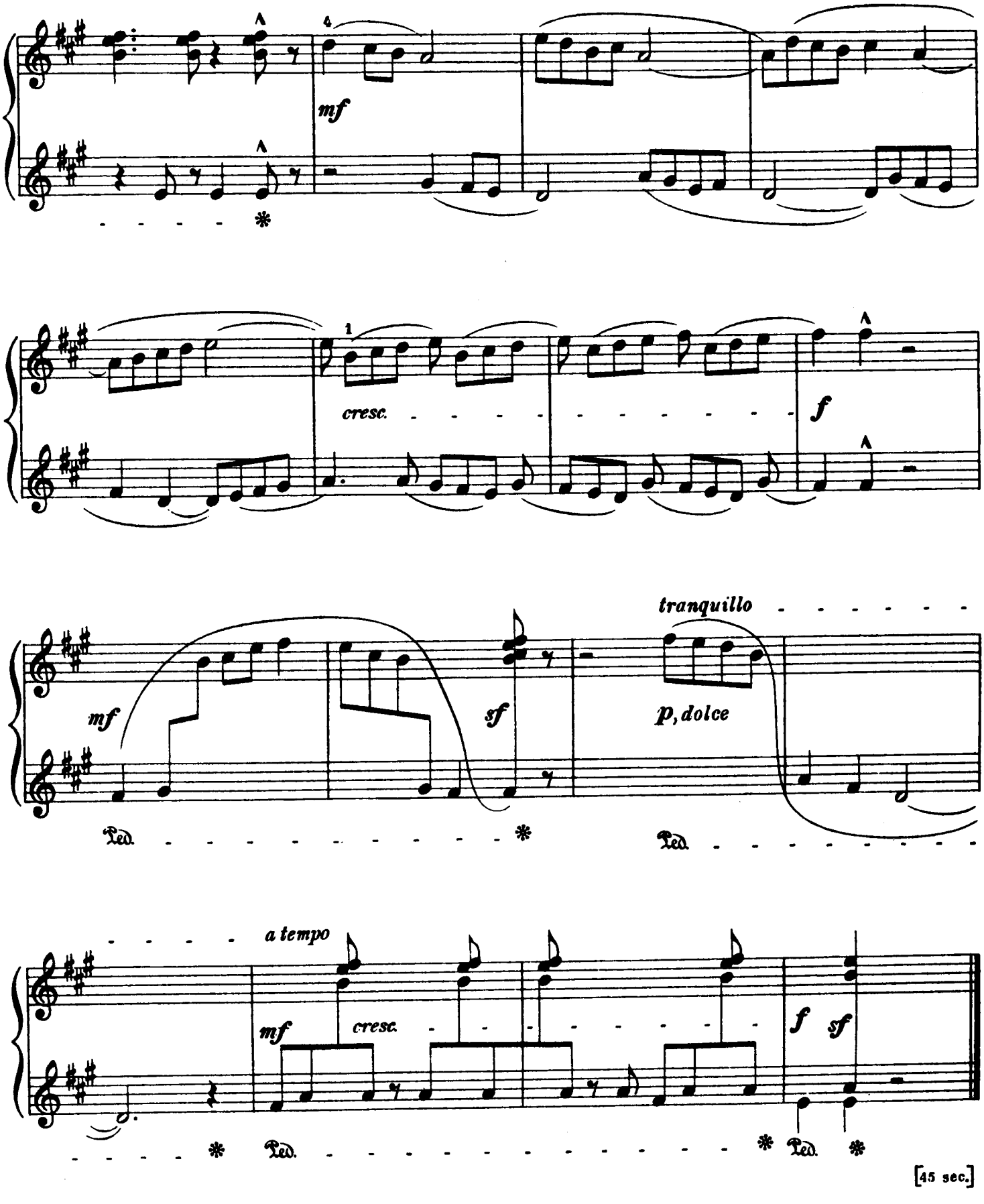
Quita marcas de agua
Wondershare PDFelement

Merriment

Jeux Heiteres Spiel



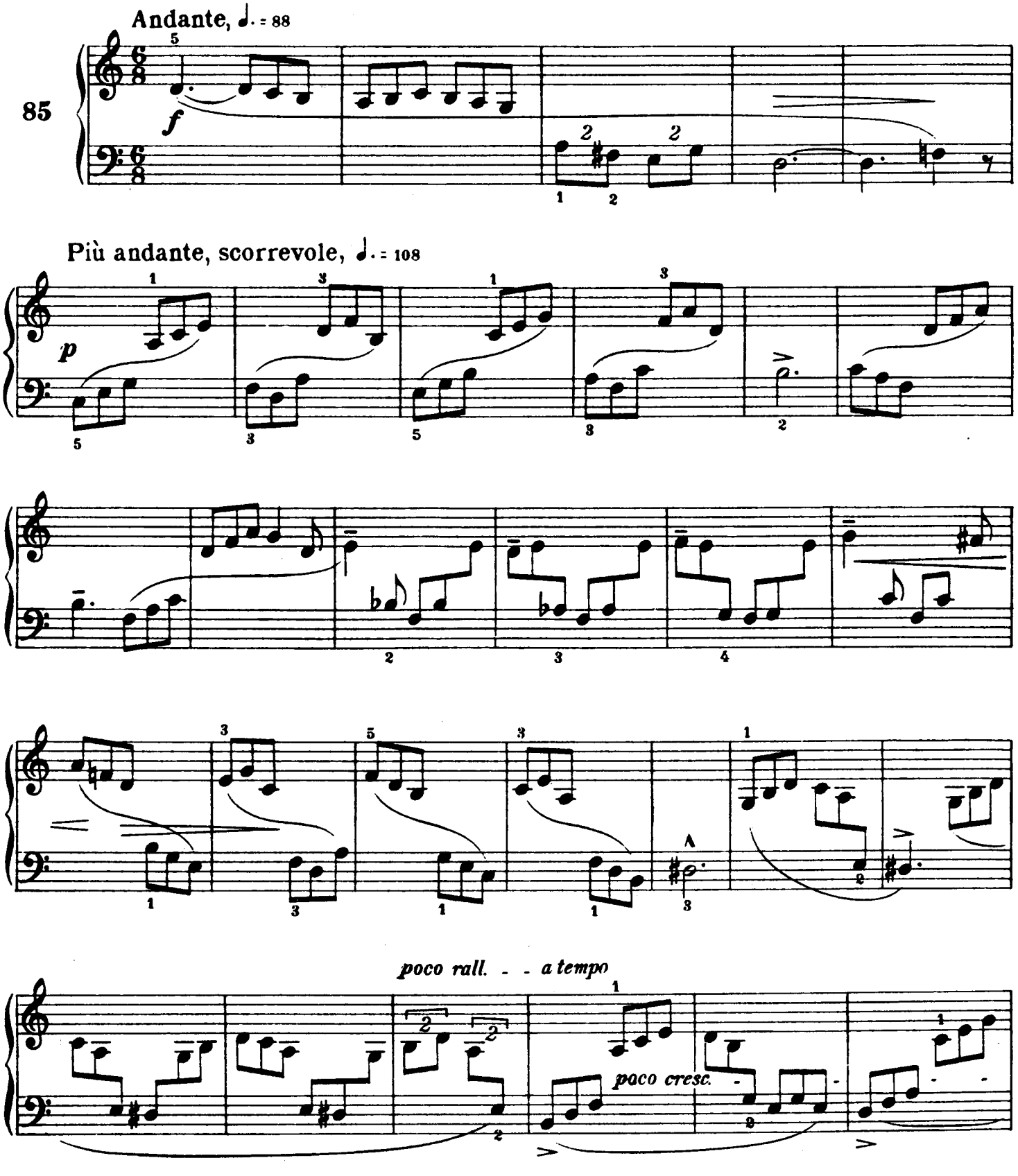
Quita marcas de agua
Wondershare PDFelement



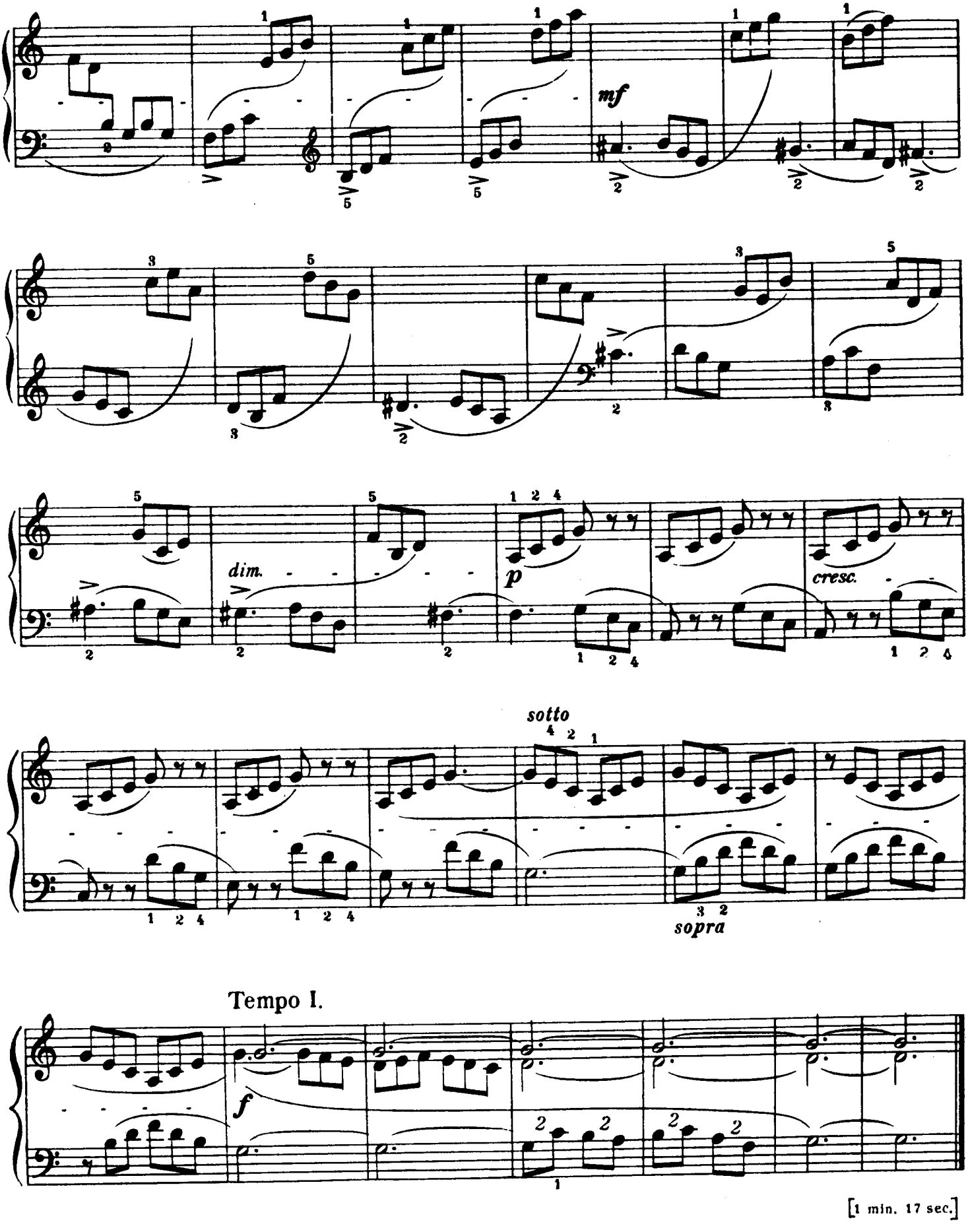
Quita marcas de agua
Wondershare PDFelement

Broken Chords

Accords brisés Gebrochene Akkorde



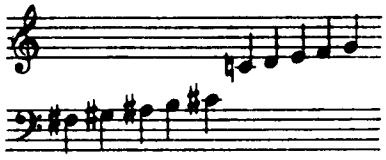
Quita marcas de agua
Wondershare PDFelement

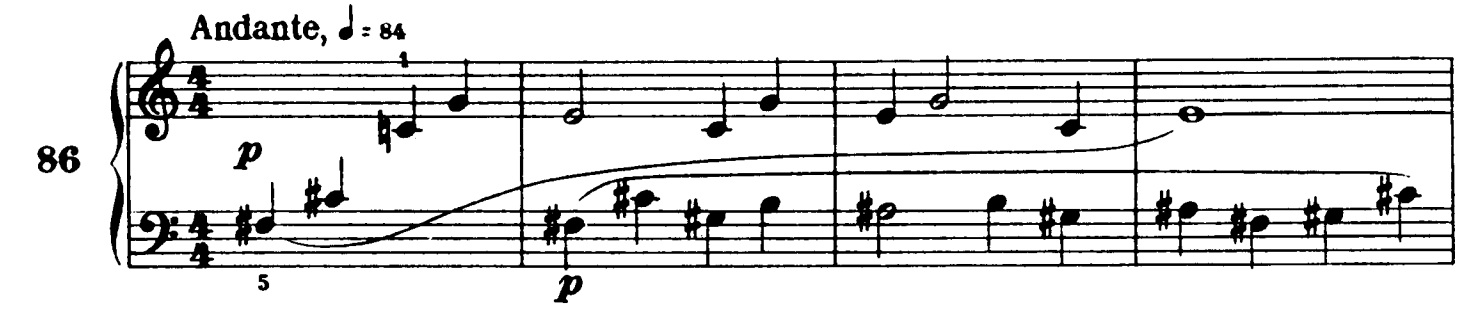


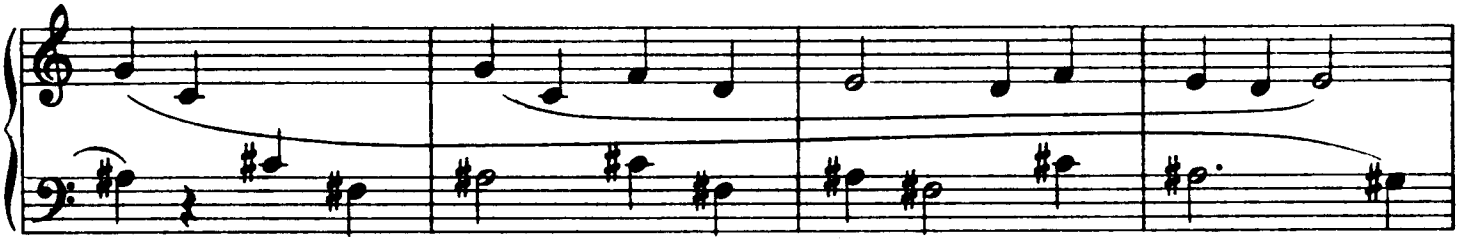
[1 min. 17 sec.]

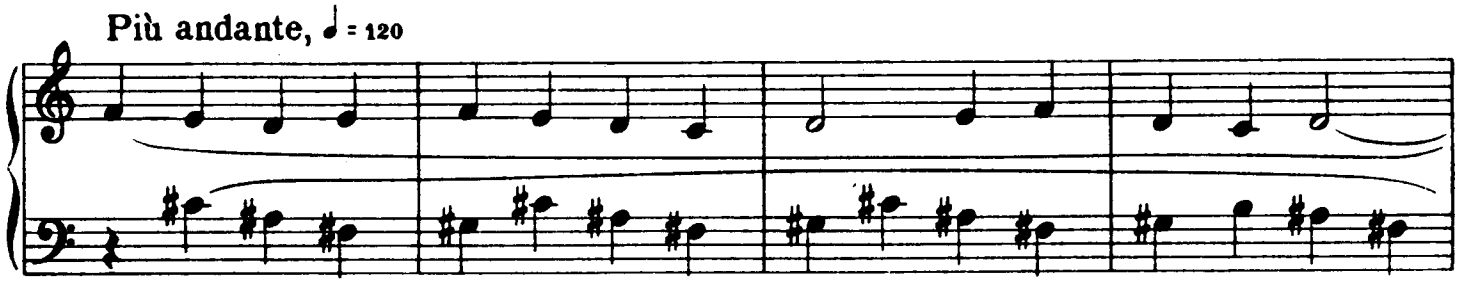
Quita marcas de agua
Wondershare PDFelement

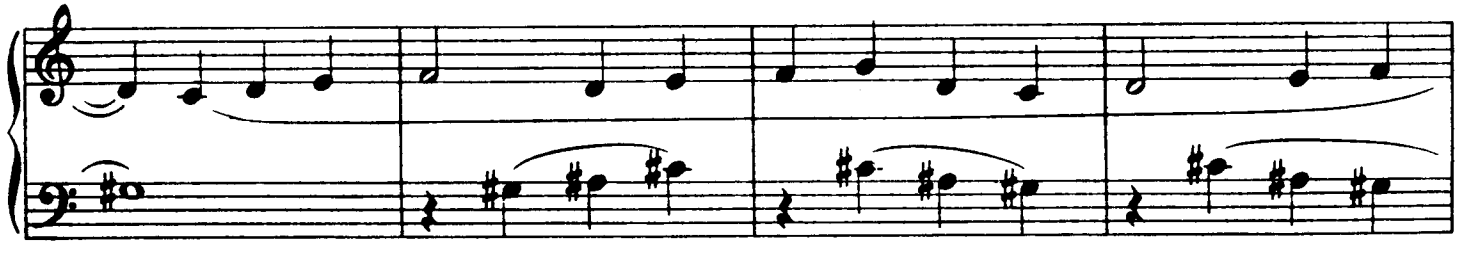
Two Major Pentachords
Deux pentacordes majeures
Zwei Fünftonreihen in Dur





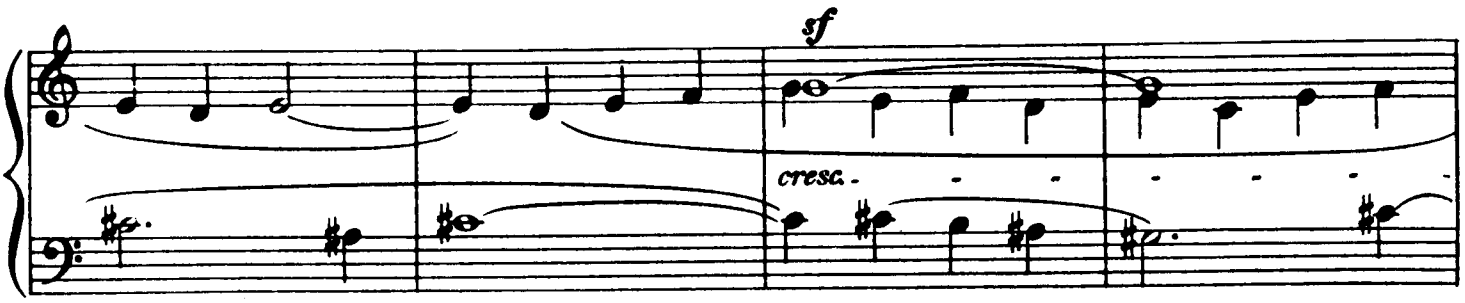


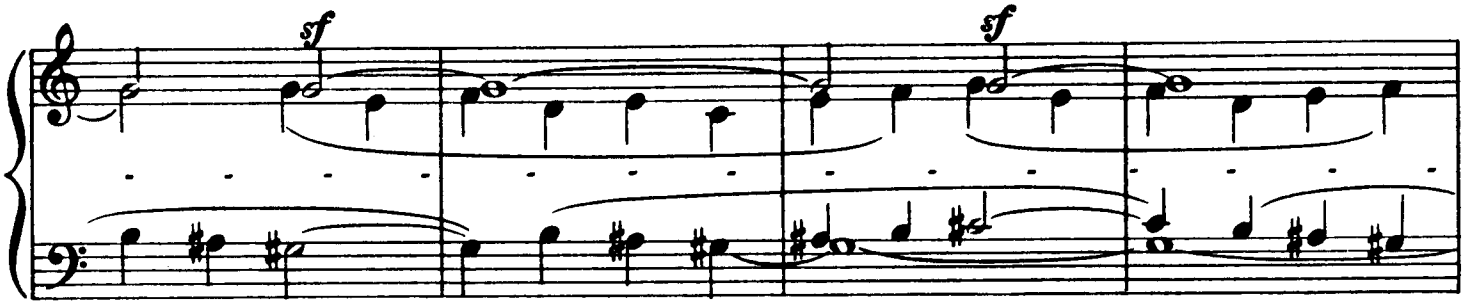


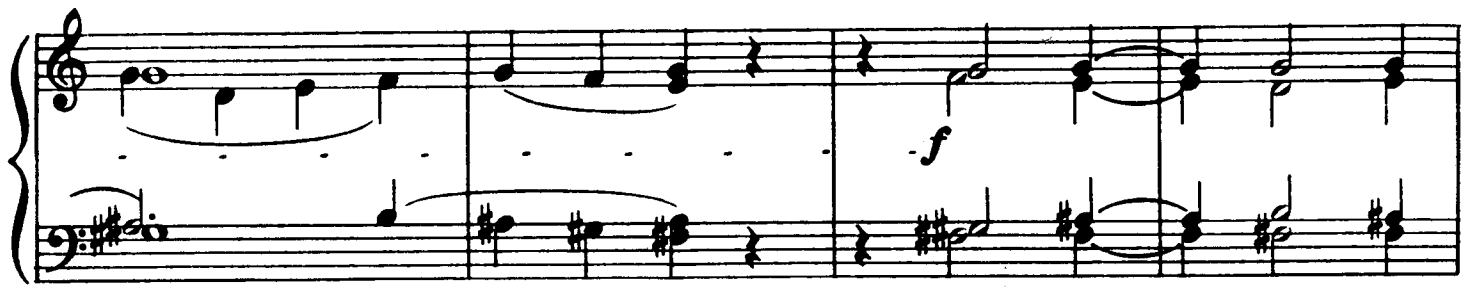


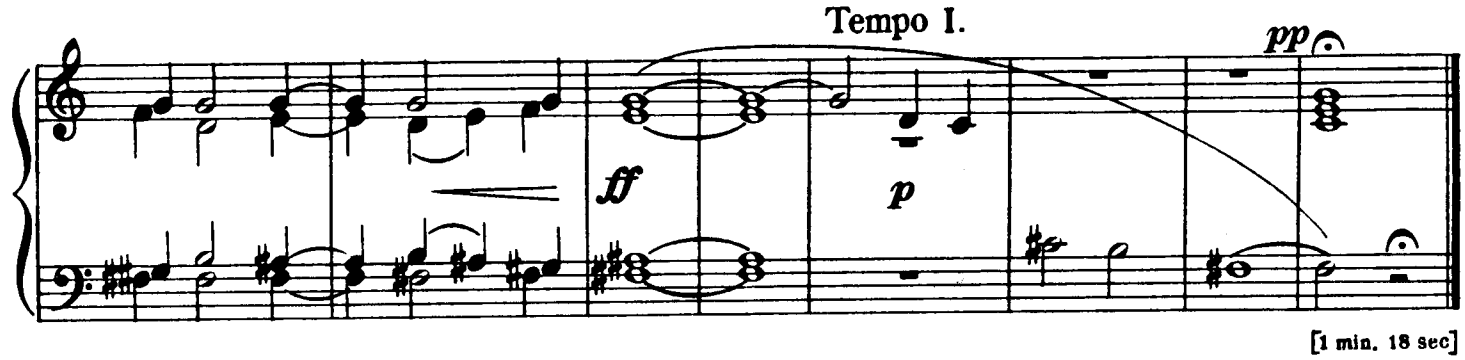
Pentachord means the first five degrees of a scale of seven degrees.
Pentacorde: les premiers cinq degrés d'une échelle de sept degrés.

Quita marcas de agua
Wondershare PDFelement







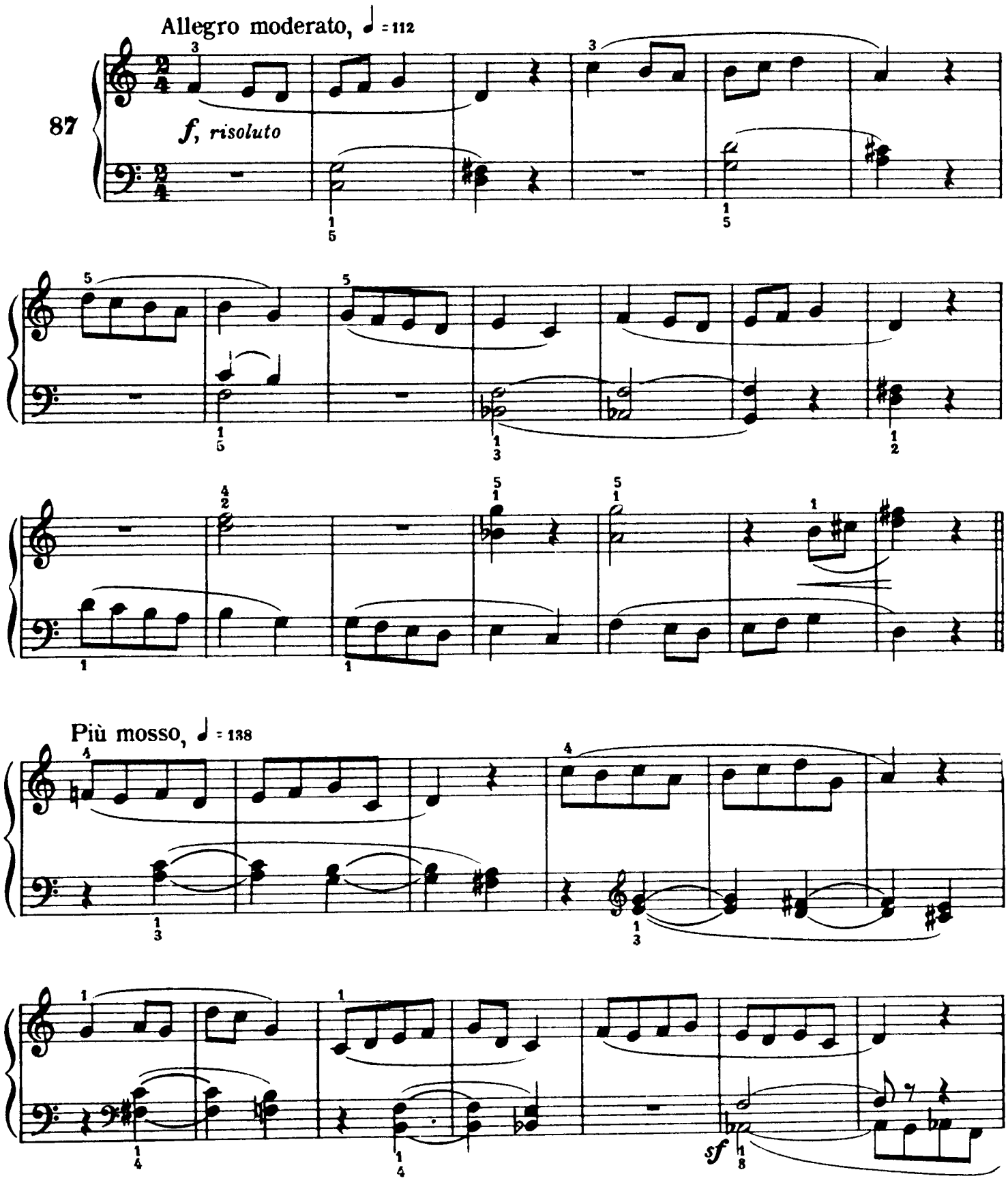


[1 min. 18 sec]

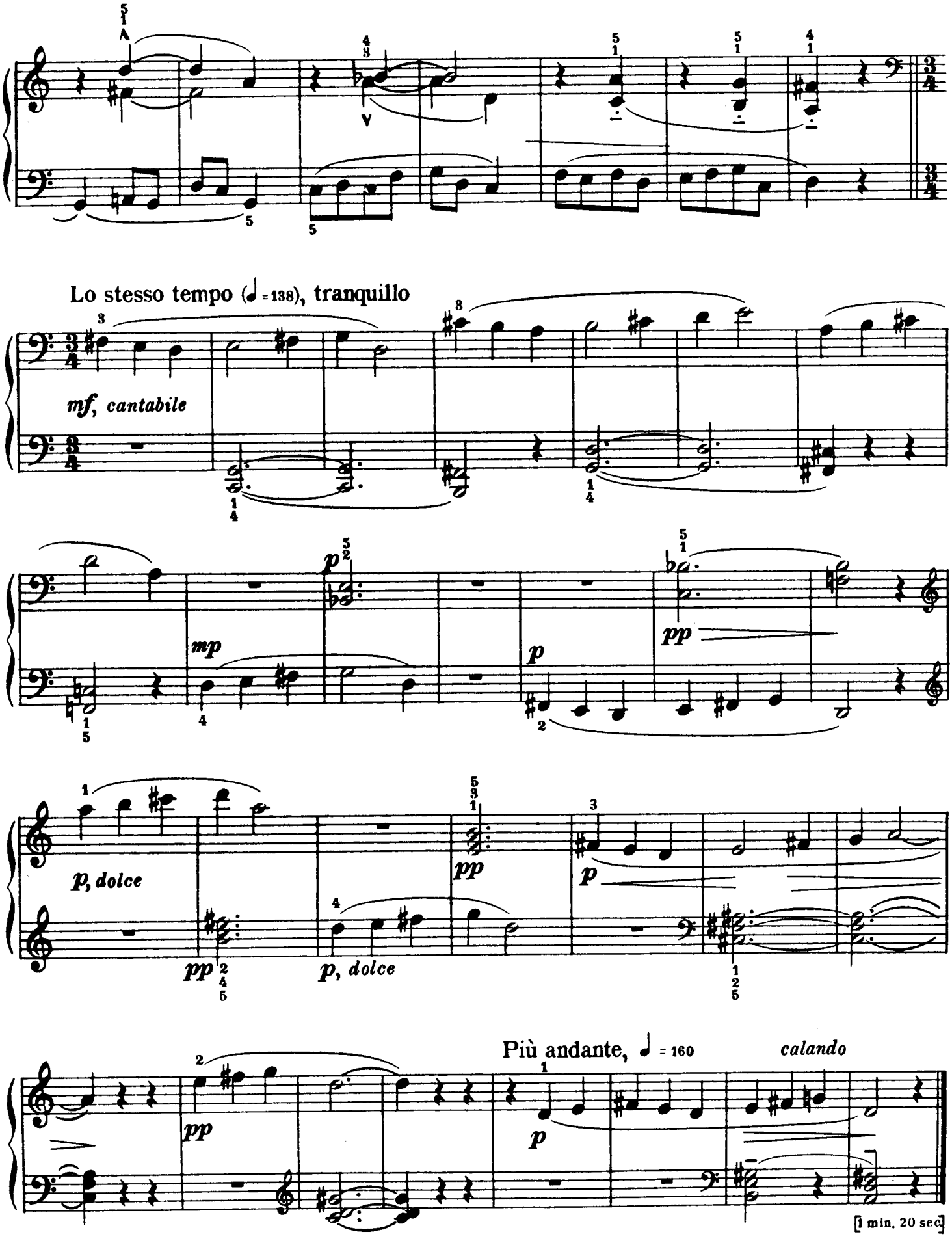
Quita marcas de agua
Wondershare PDFelement

Variations

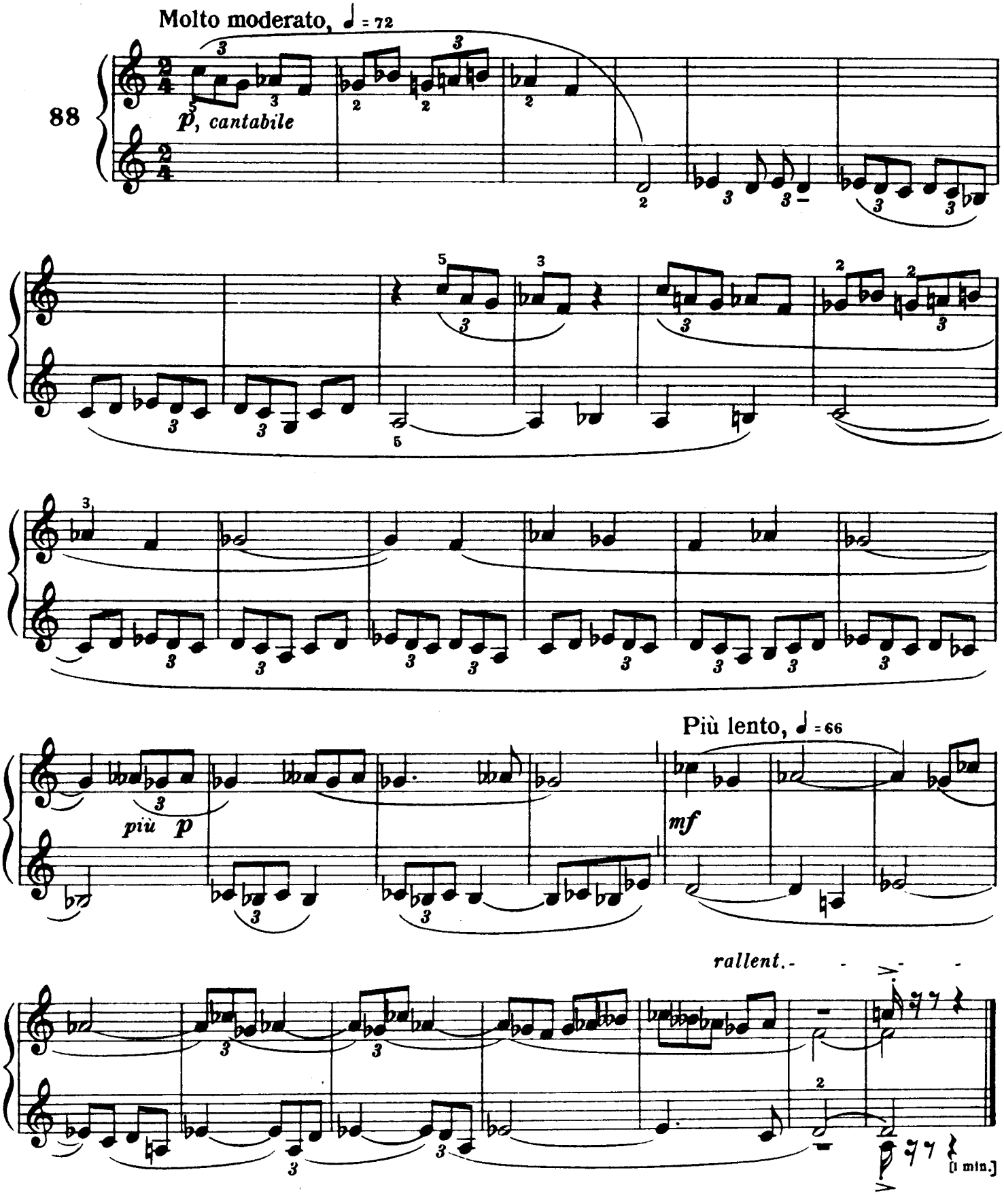
Variationen



Quita marcas de agua
Wondershare PDFelement



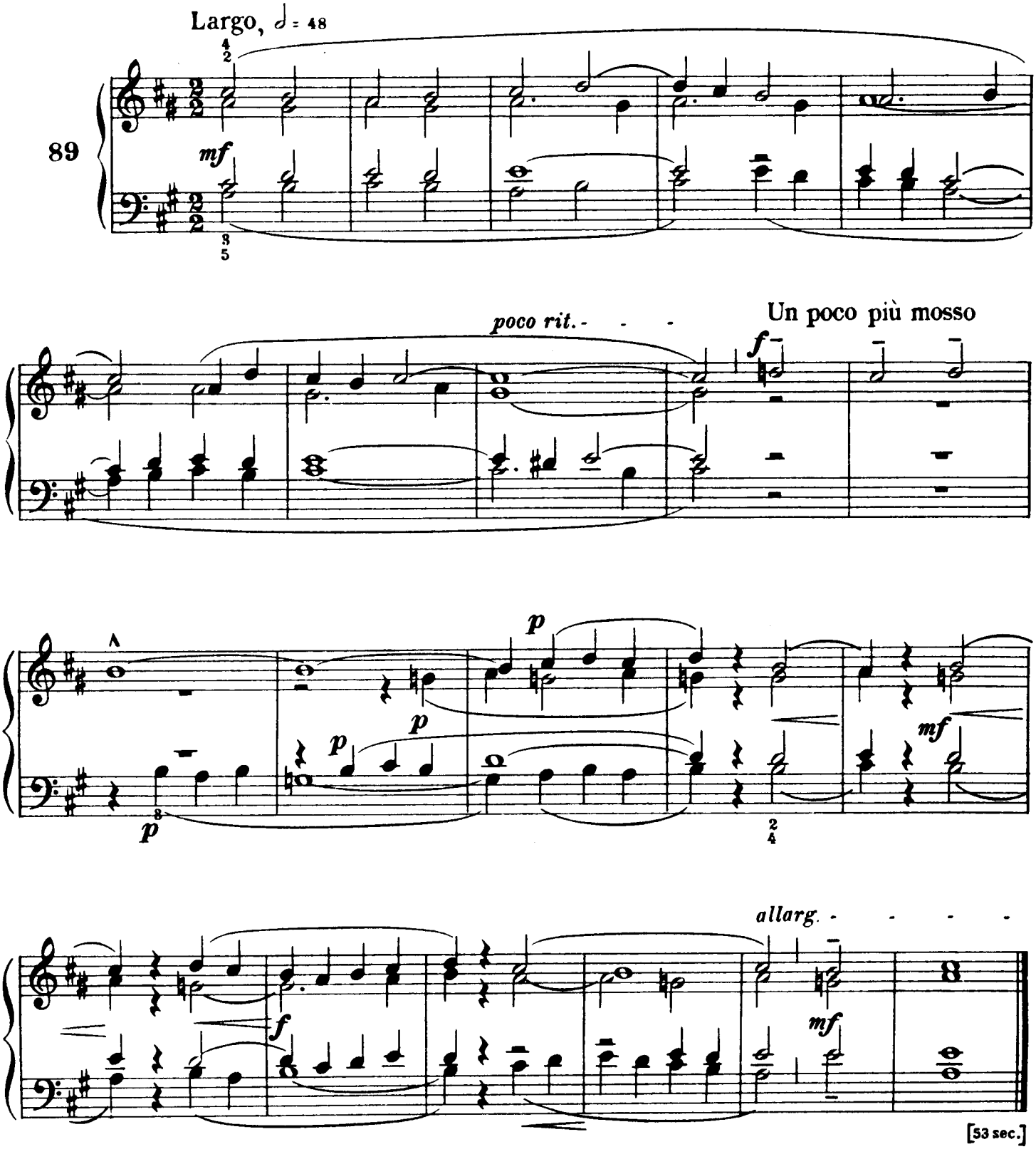
Duet for Pipes
Duo pour chalumeaux
Schalmeienklang



Quita marcas de agua
Wondershare PDFelement

In Four Parts

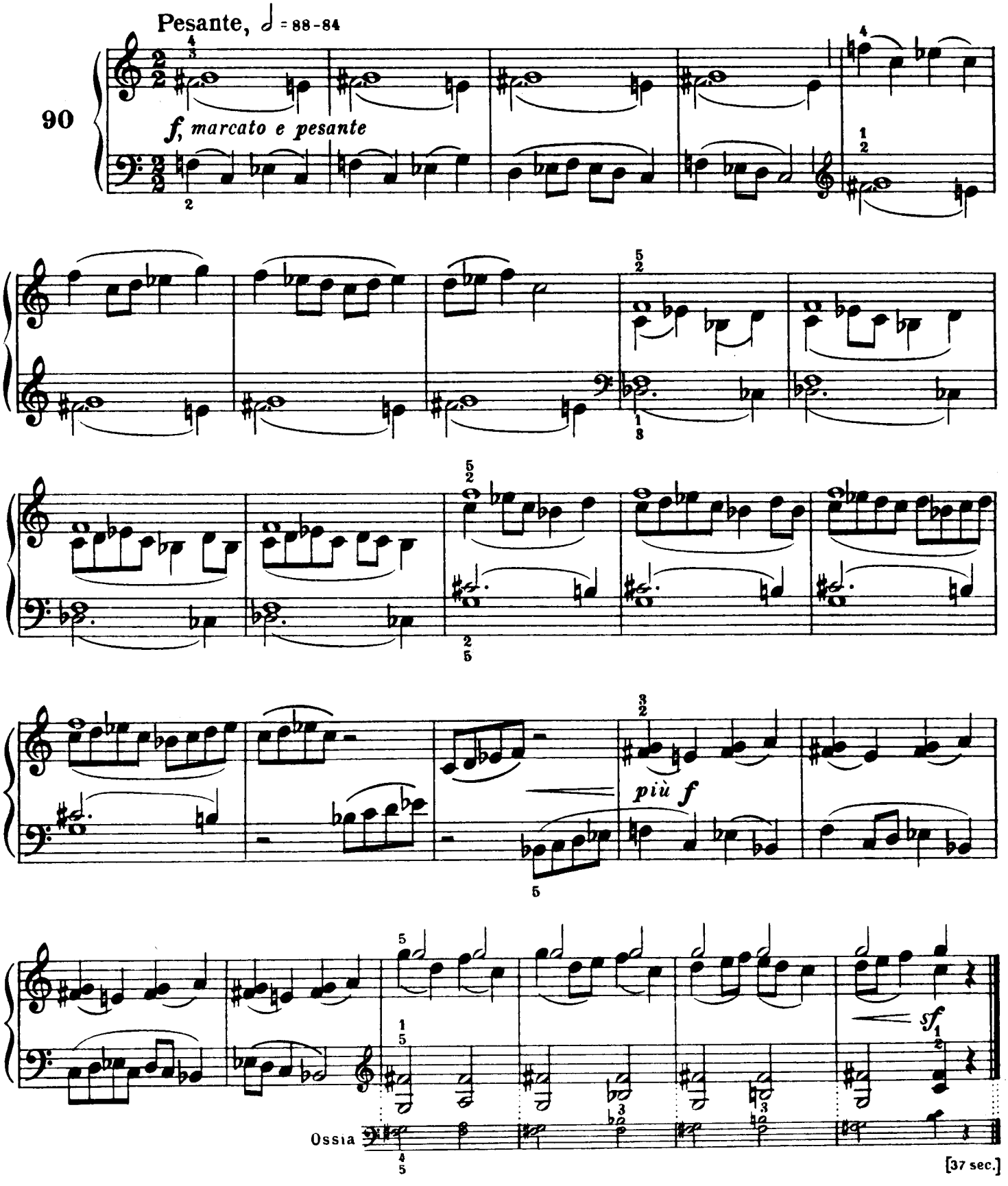
À quatre voix Vierstimmig



Quita marcas de agua
Wondershare PDFelement

In Russian Style

À la russe Auf russische Art

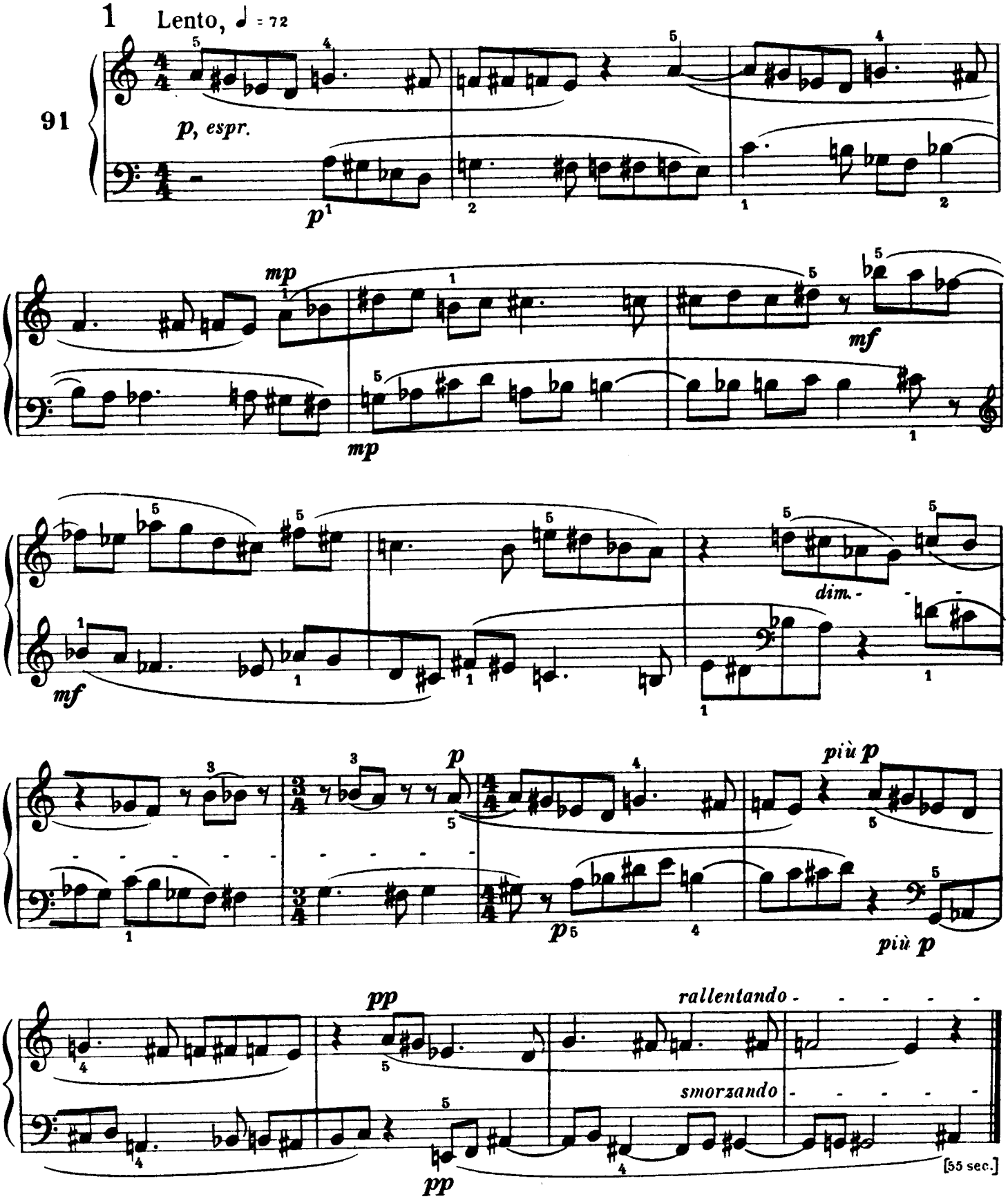


Quita marcas de agua
Wondershare PDFelement

Chromatic Invention

Invention chromatique

Chromatische Invention



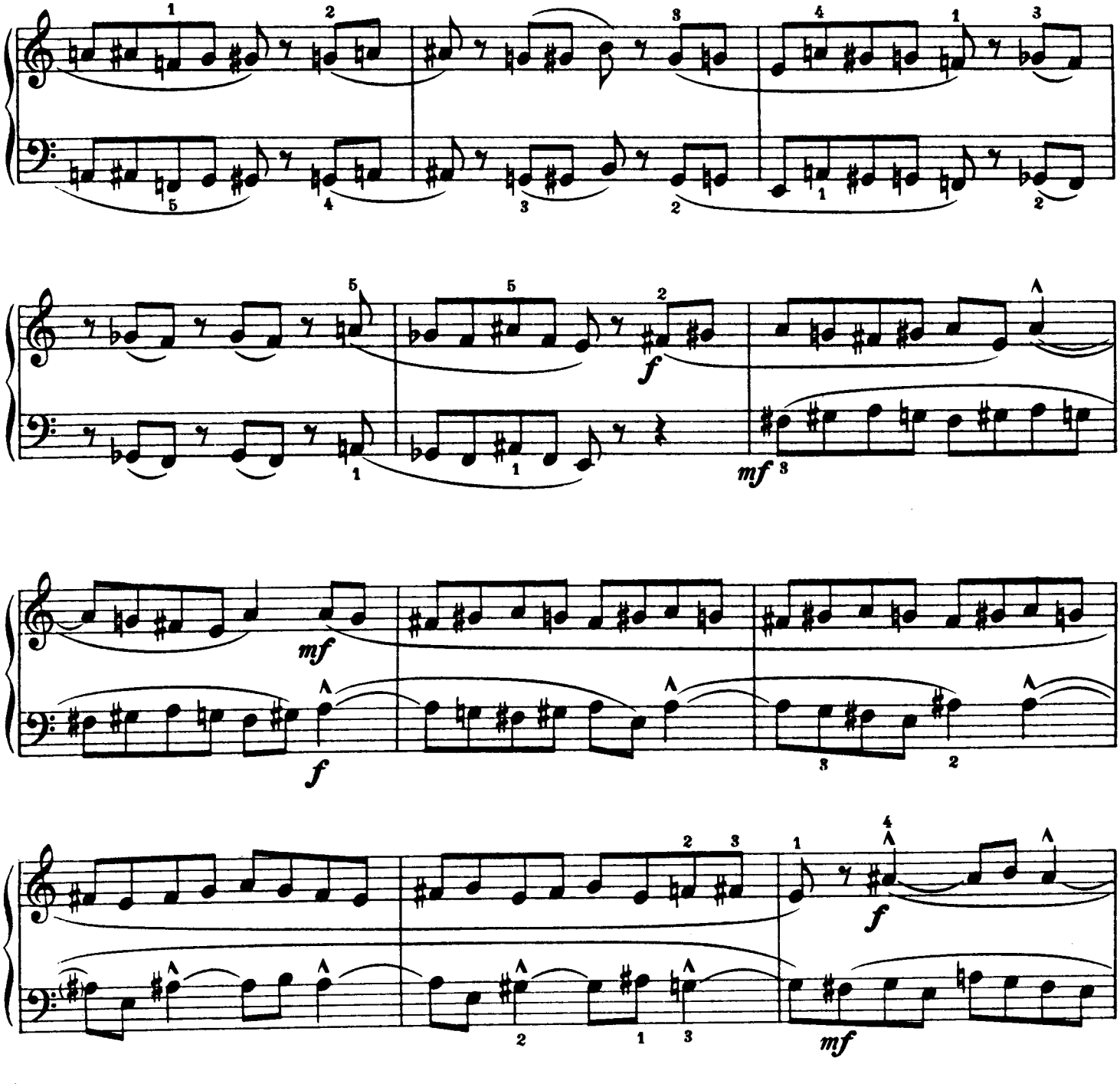
Chromatic Invention
Invention chromatique
Chromatische Invention

2

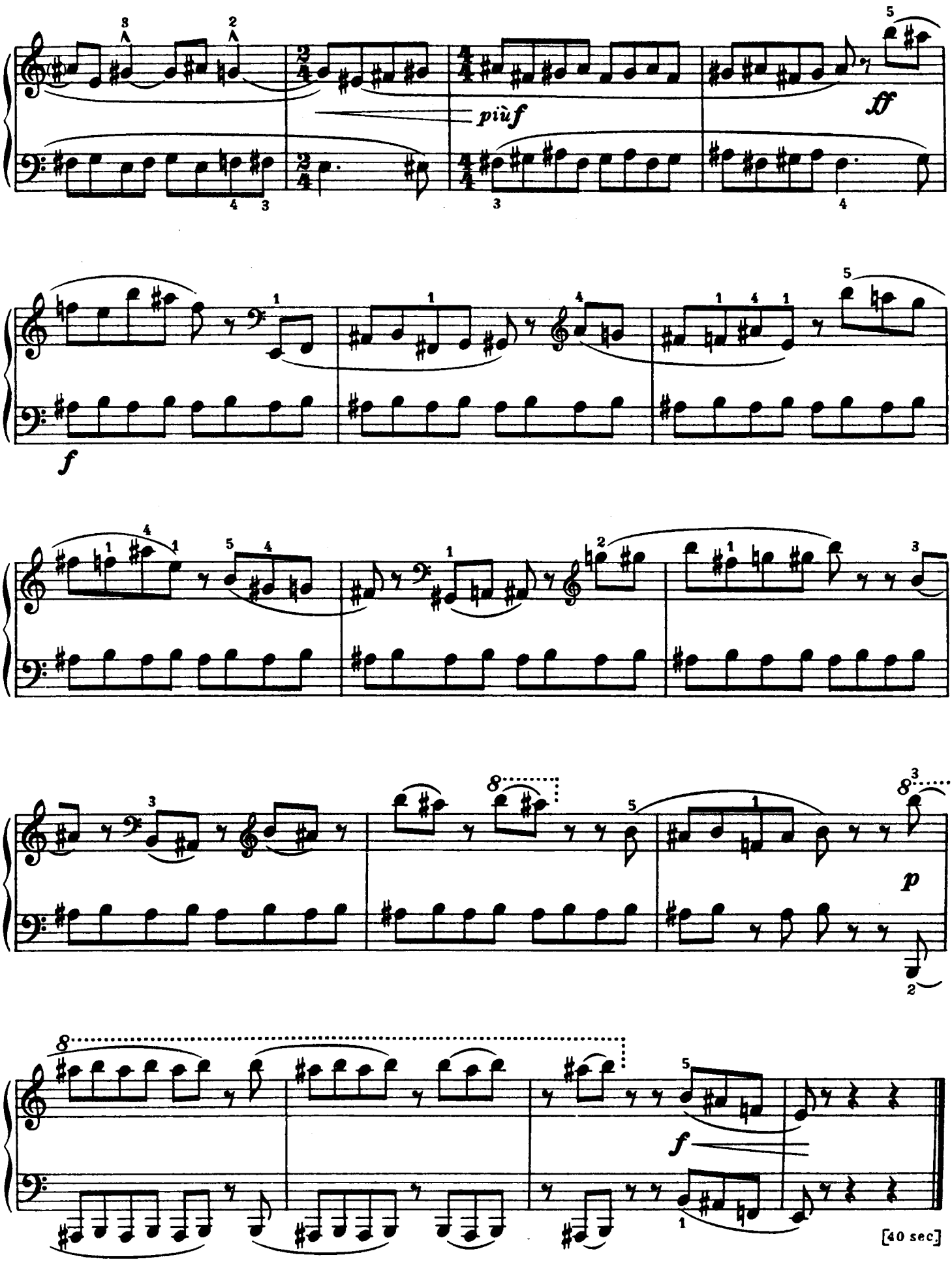
Allegro robusto, ♩=138

92

f, marcato



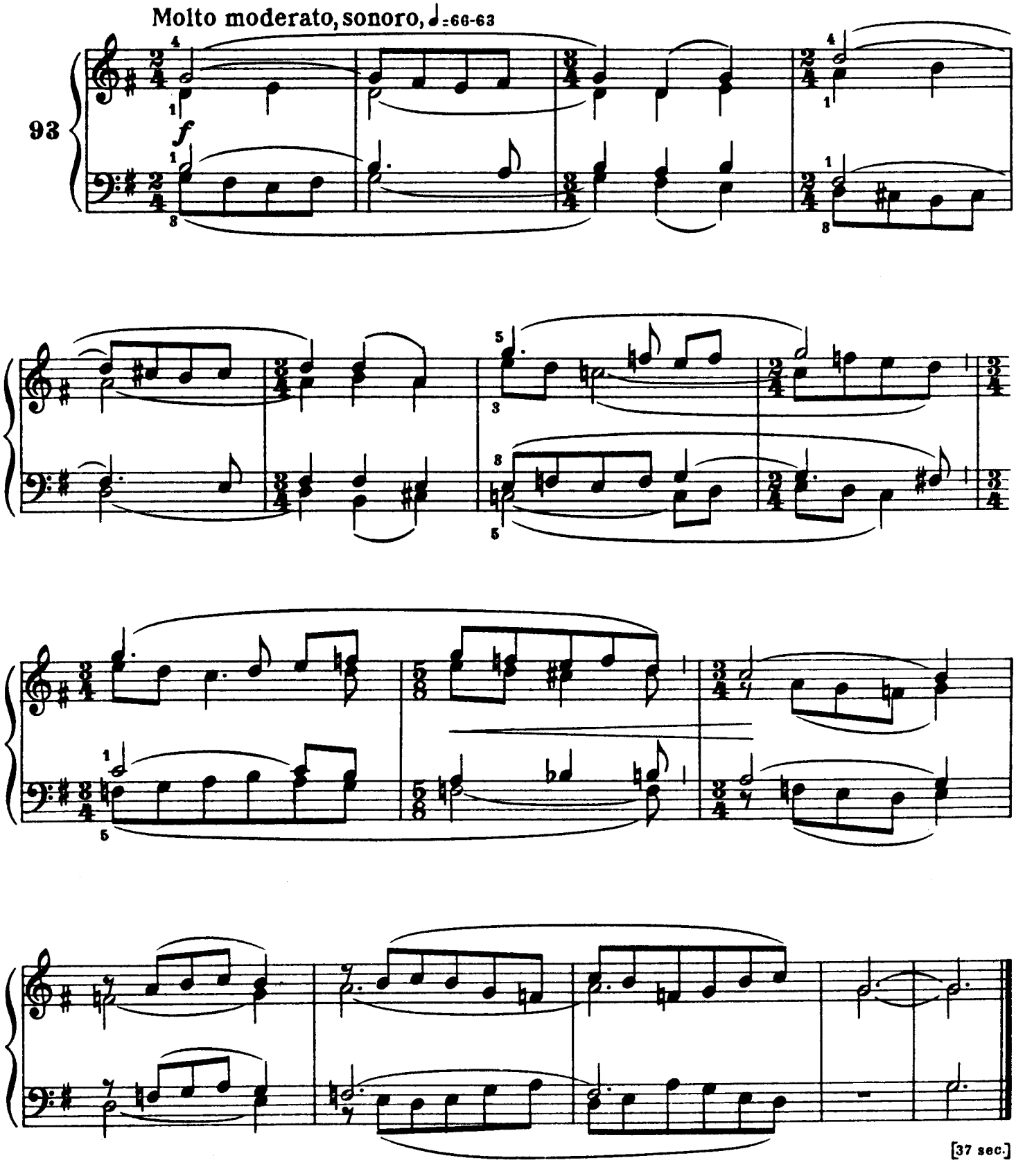
Quita marcas de agua
Wondershare PDFelement



Quita marcas de agua
Wondershare PDFelement

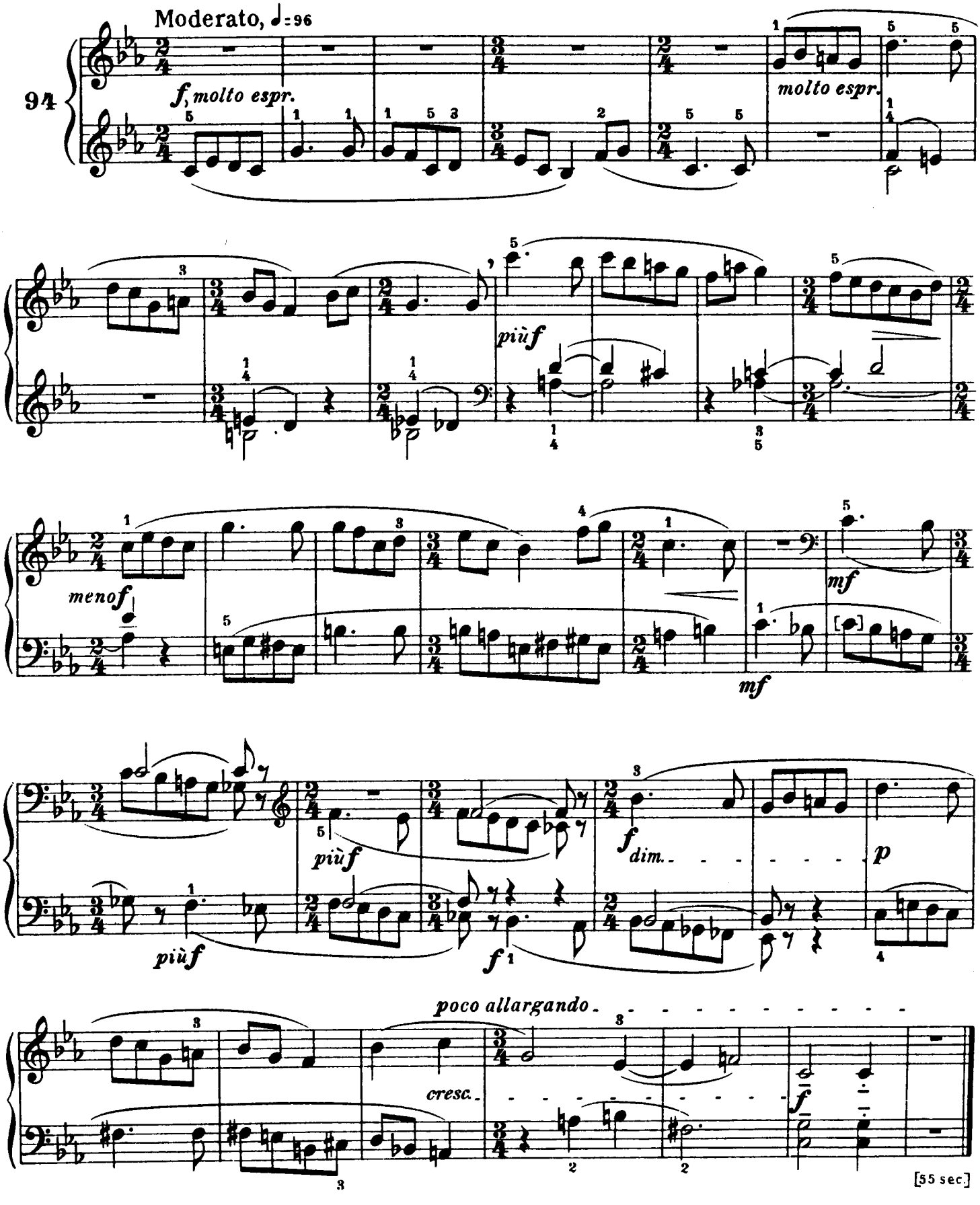
In Four Parts

À quatre voix Vierstimmig



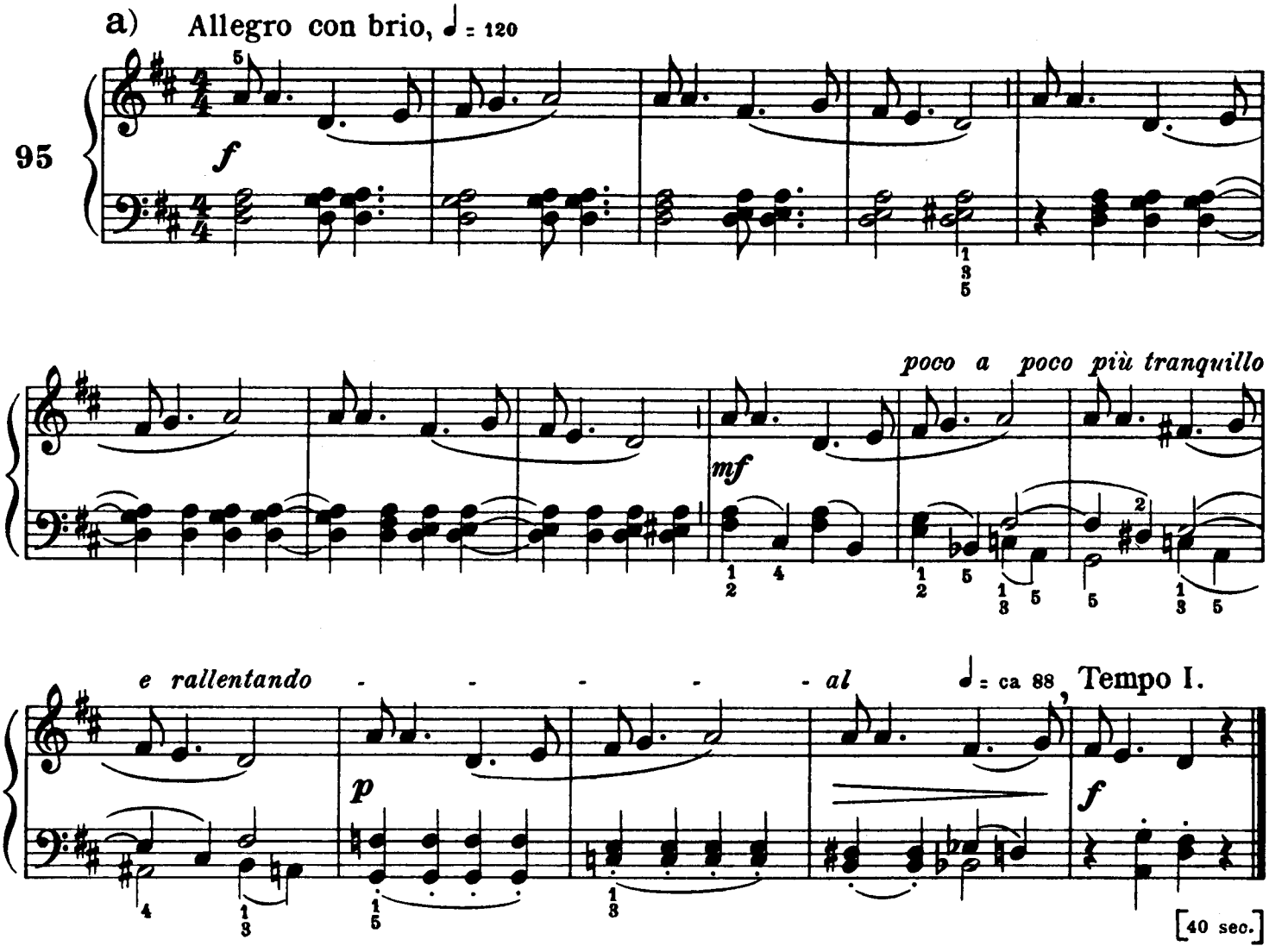
Quita marcas de agua
Wondershare PDFelement

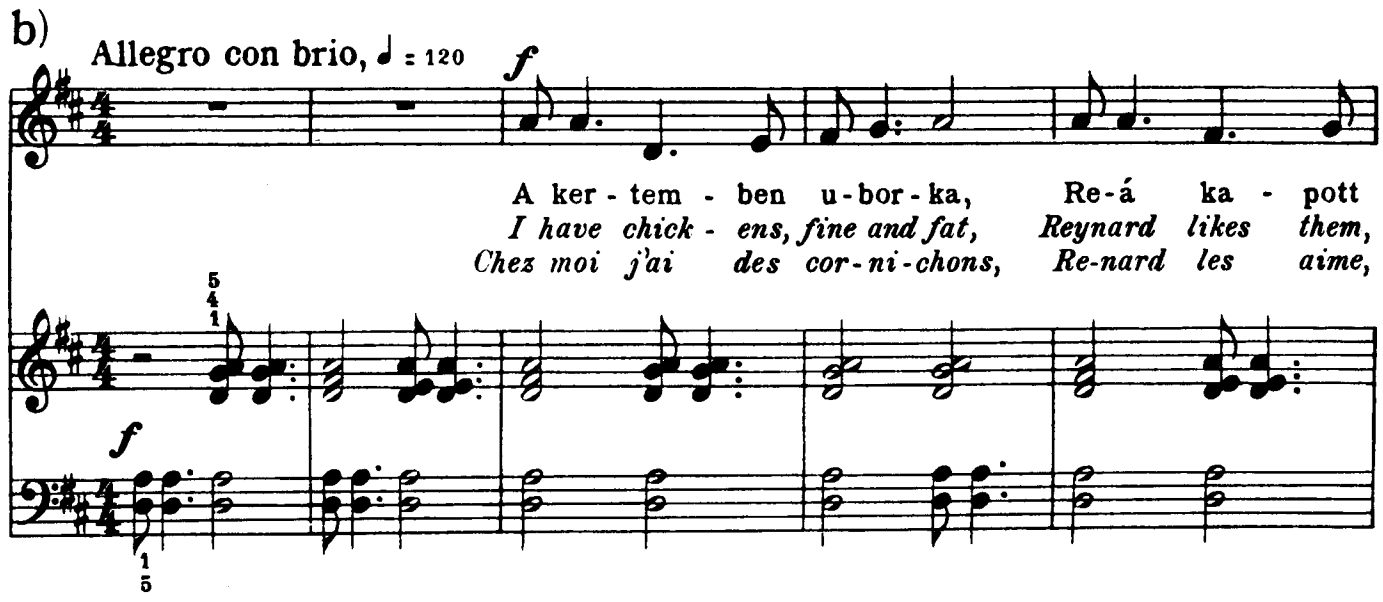
Tale
Conte
Es war einmal



Quita marcas de agua
Wondershare PDFelement

Song of the Fox
Chanson du renard
Fuchslied





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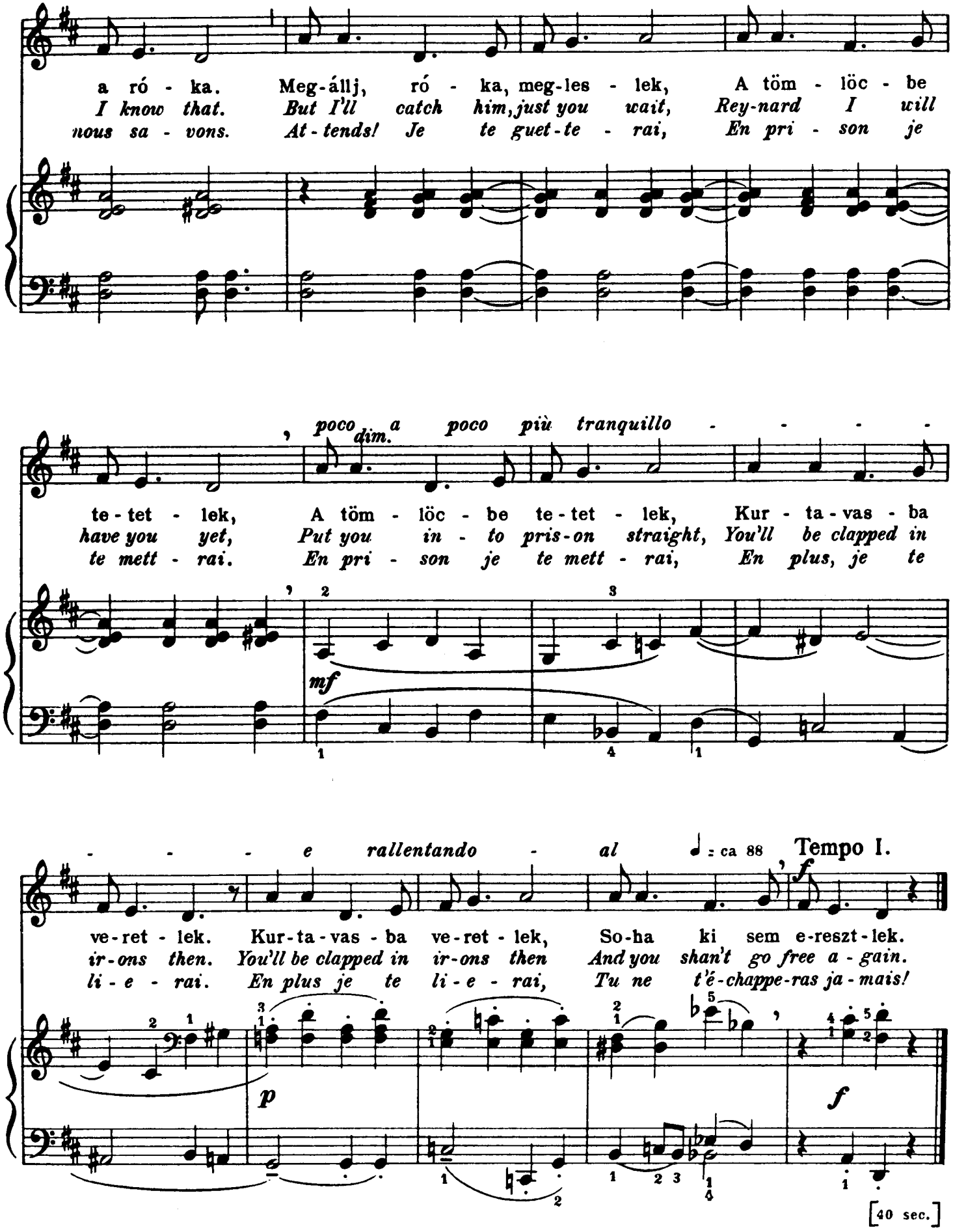
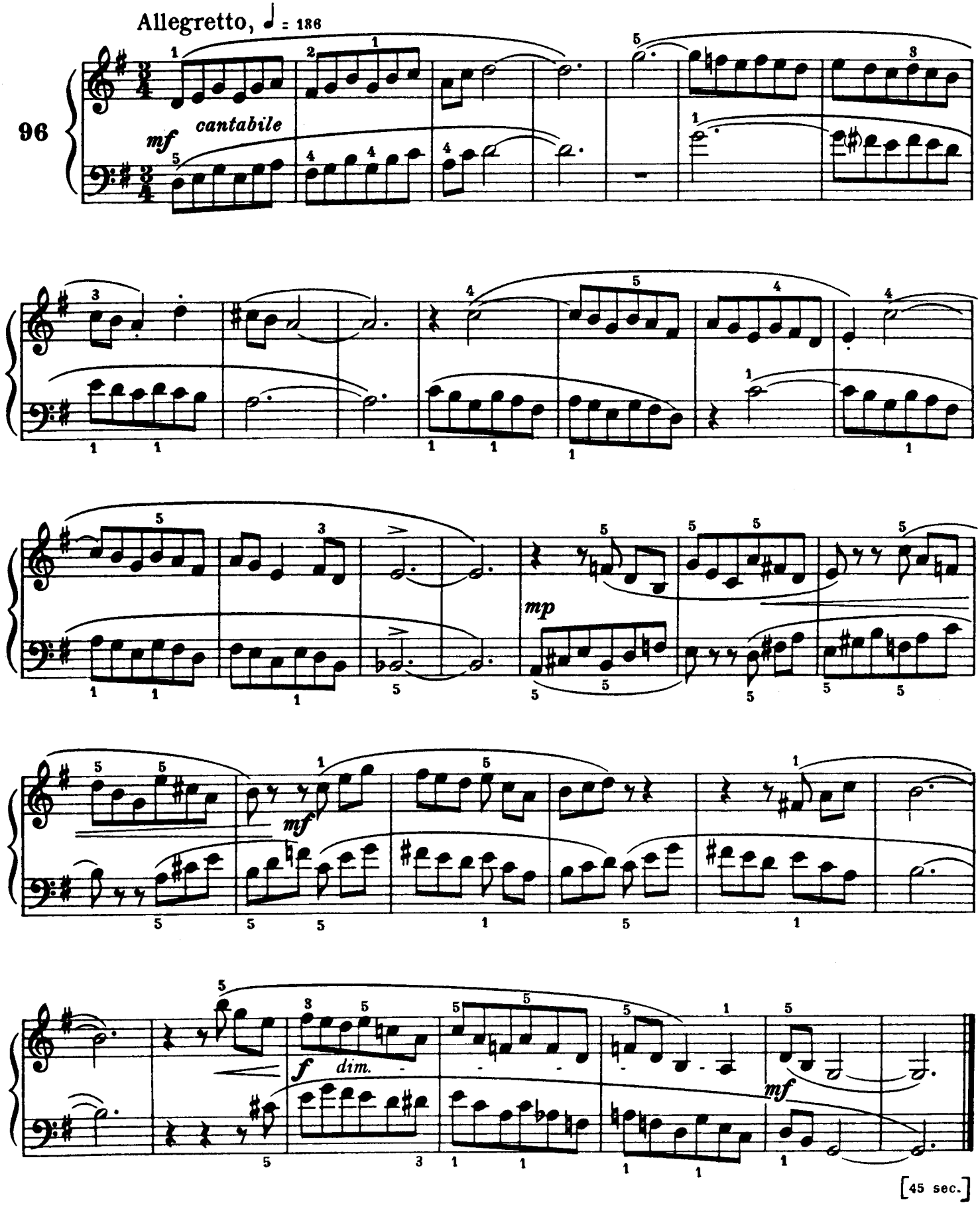
Quita marcas de agua
Wondershare PDFelement



Quita marcas de agua
Wondershare PDFelement

Stumblings

Cahots Holpriger Weg



SERGE PROKOFIEFF

MUSIQUES D'ENFANTS

Op. 65

Douze Pièces Faciles

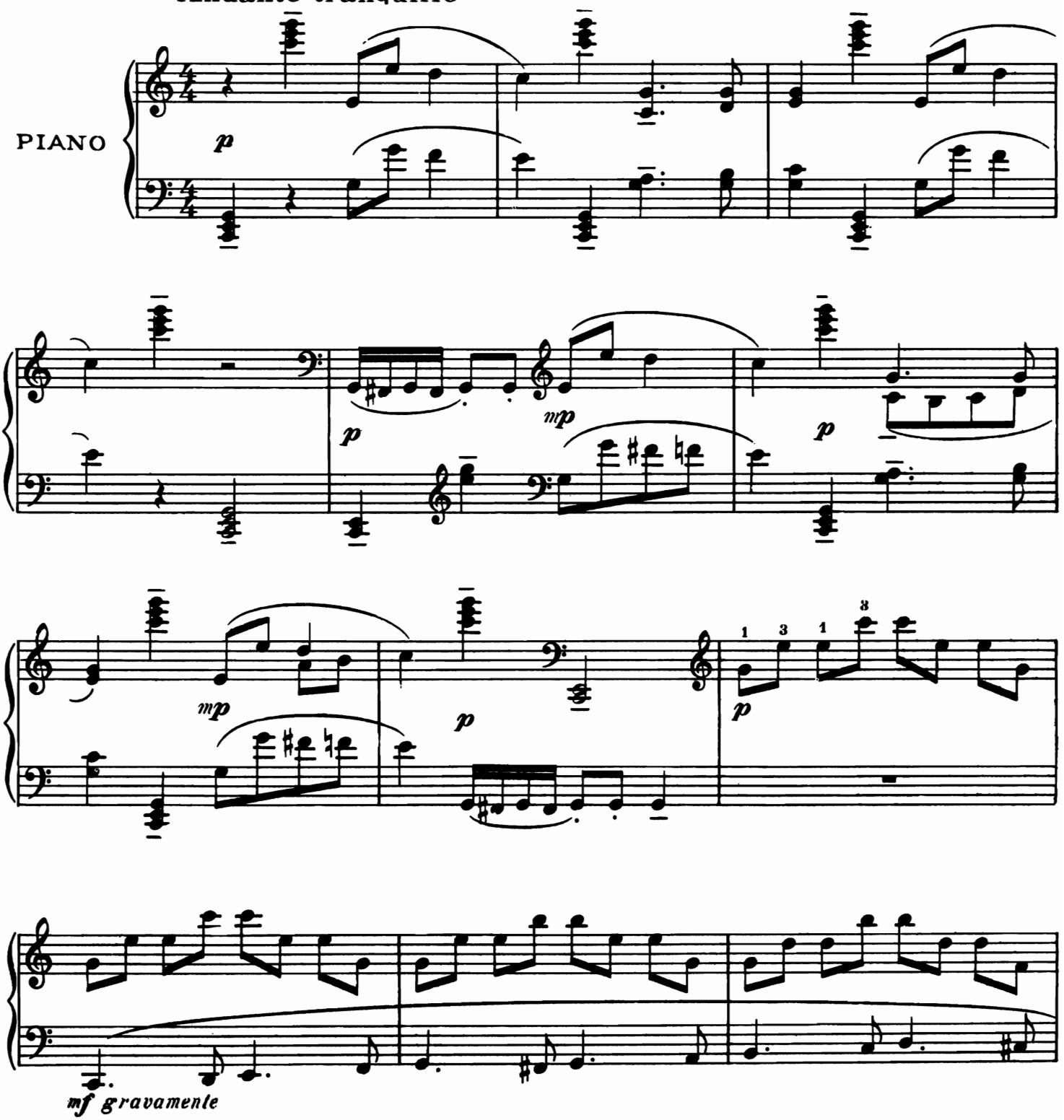
pour piano seul

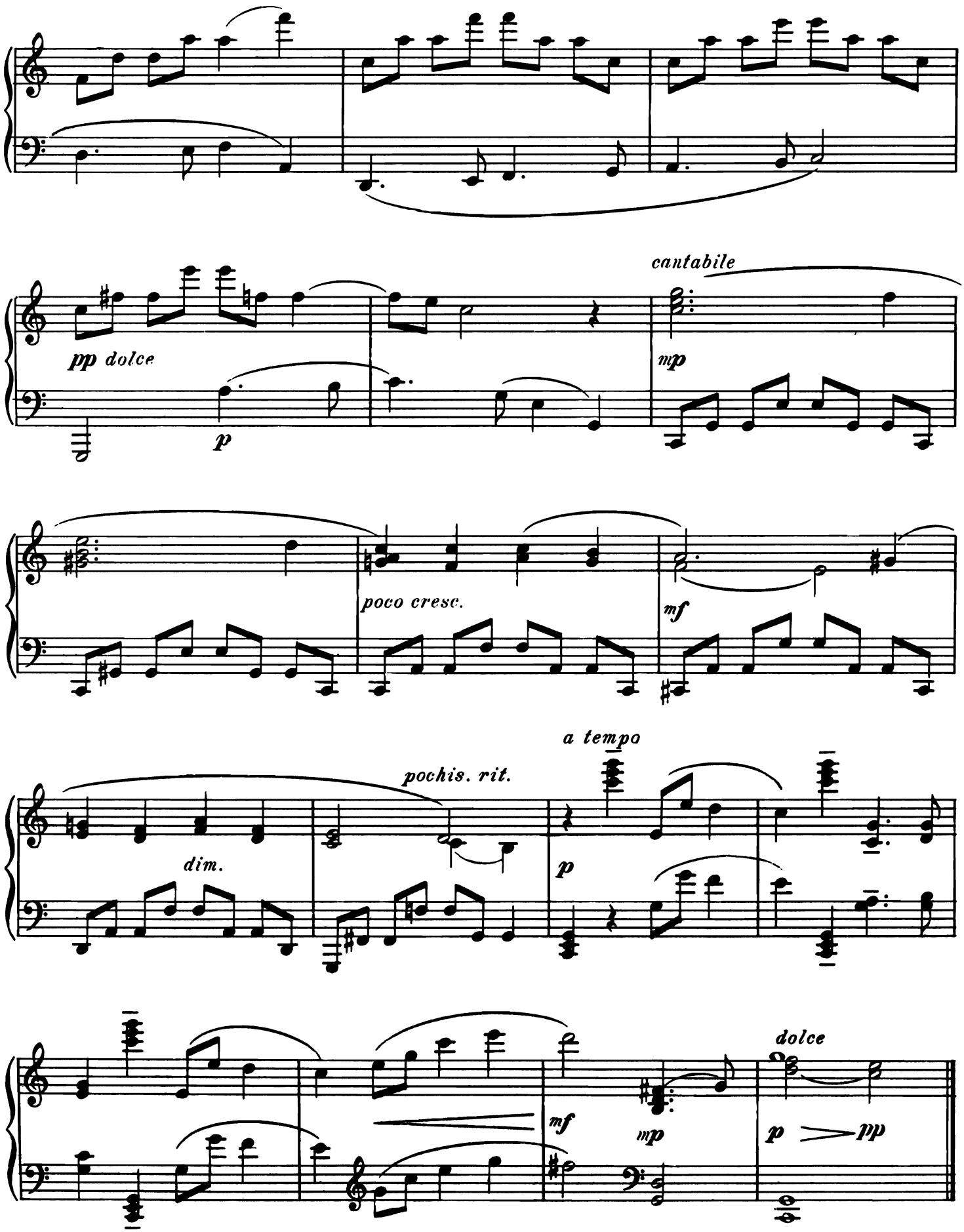
1

Утро Matin

Сергей Прокофьев
Serge Prokofieff
op. 65.
1935

Andante tranquillo




cantabile
pp dolce
p
mp
poco cresc.
mf
a tempo
pochis. rit.
dim.
p
dolce
mf
mp
p
pp

2

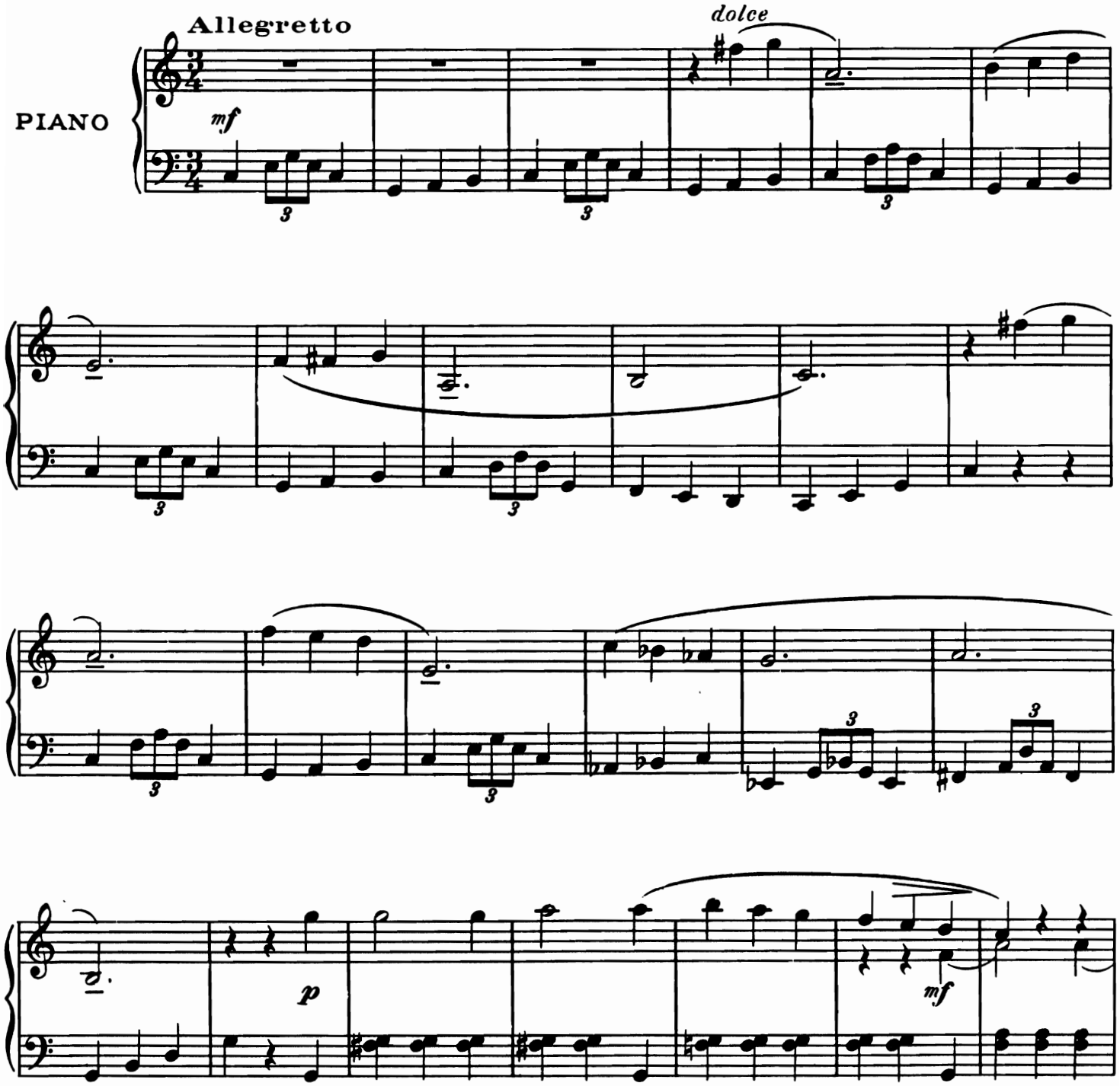
Прогулка Promenade

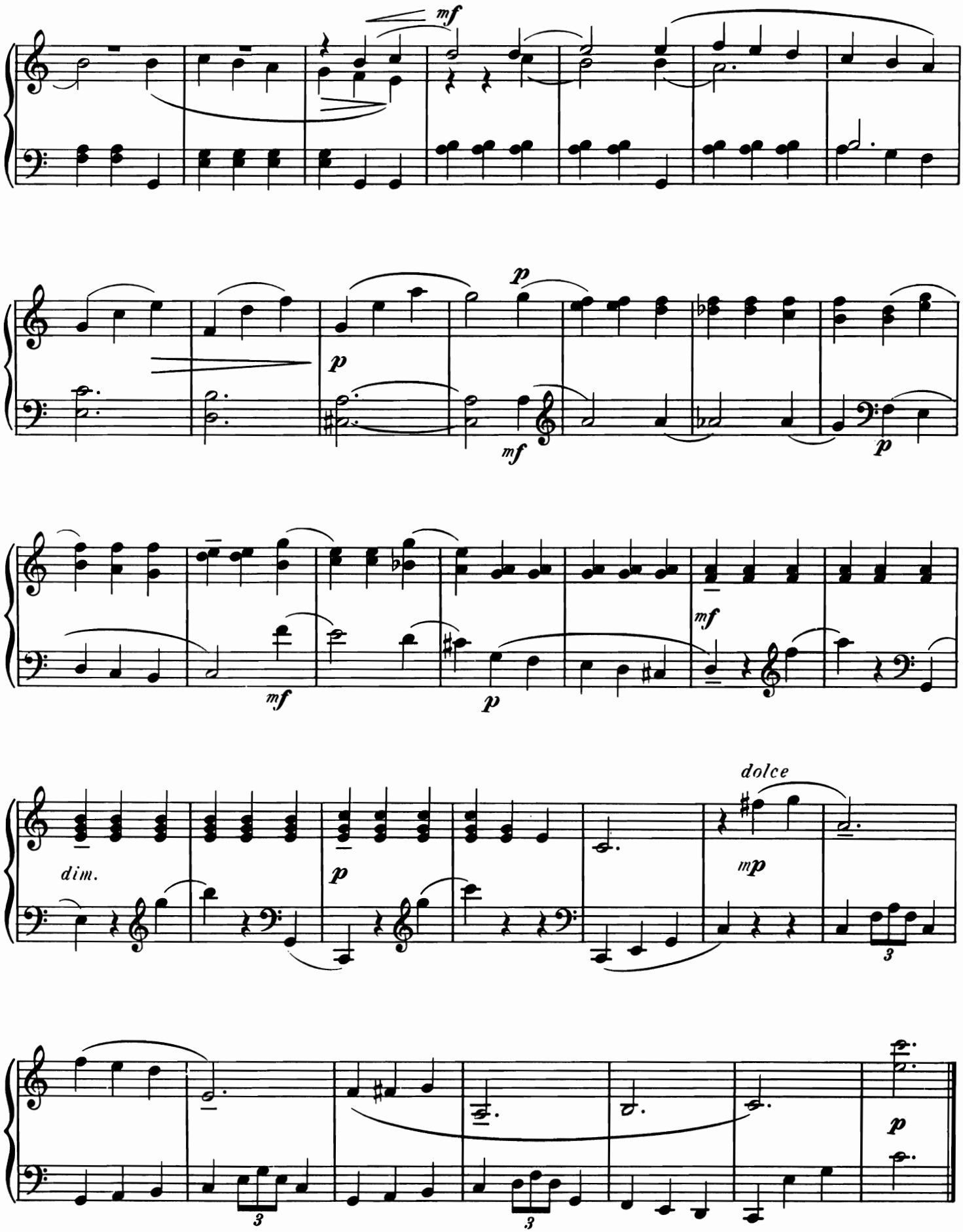
Сергей Прокофьев
Serge Prokofieff
1935

op. 65.

Allegretto

PIANO



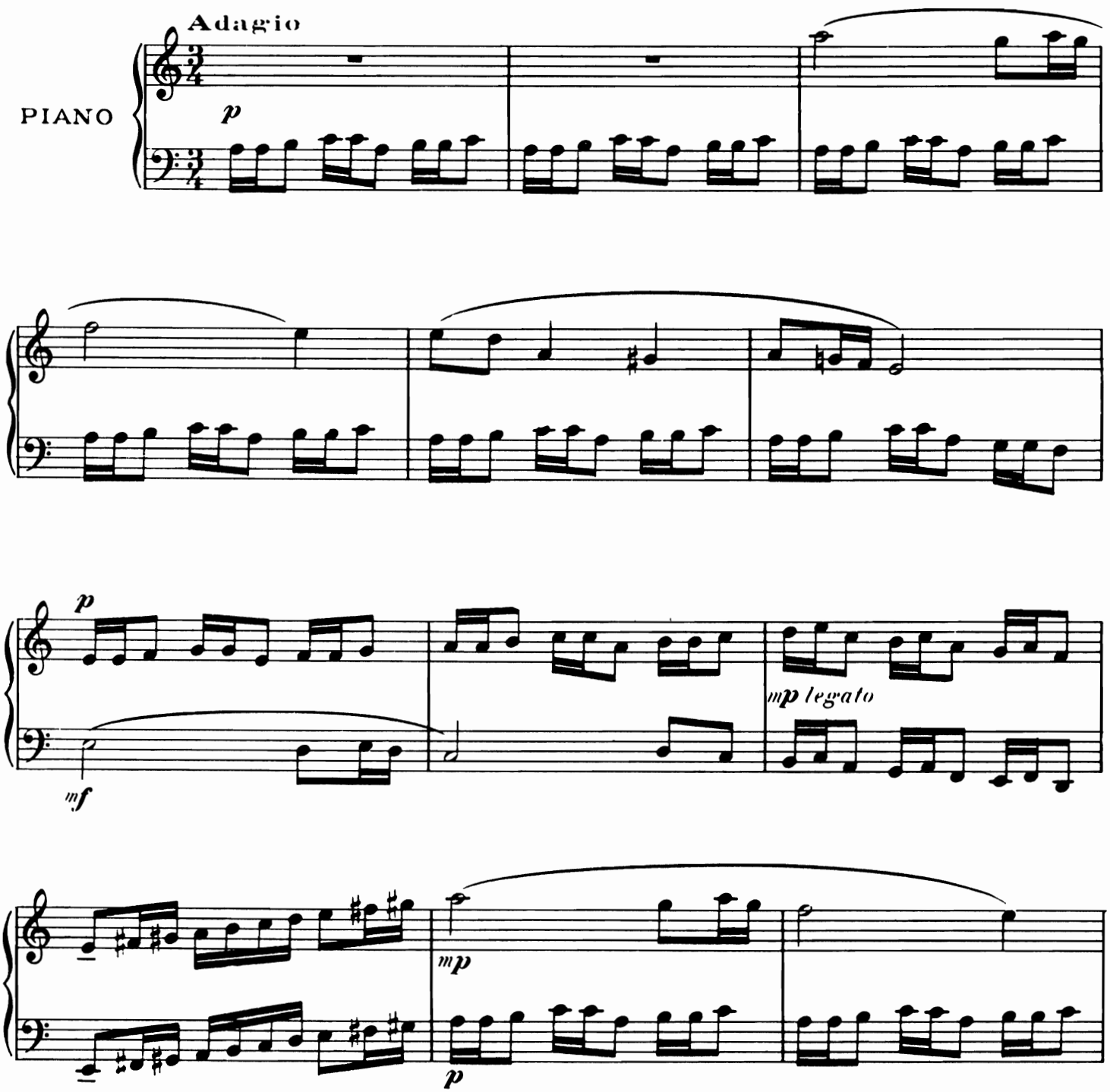

mf
p
p
mf
mf
p
mf
p
dim.
p
dolce
mp
3
3
3
p

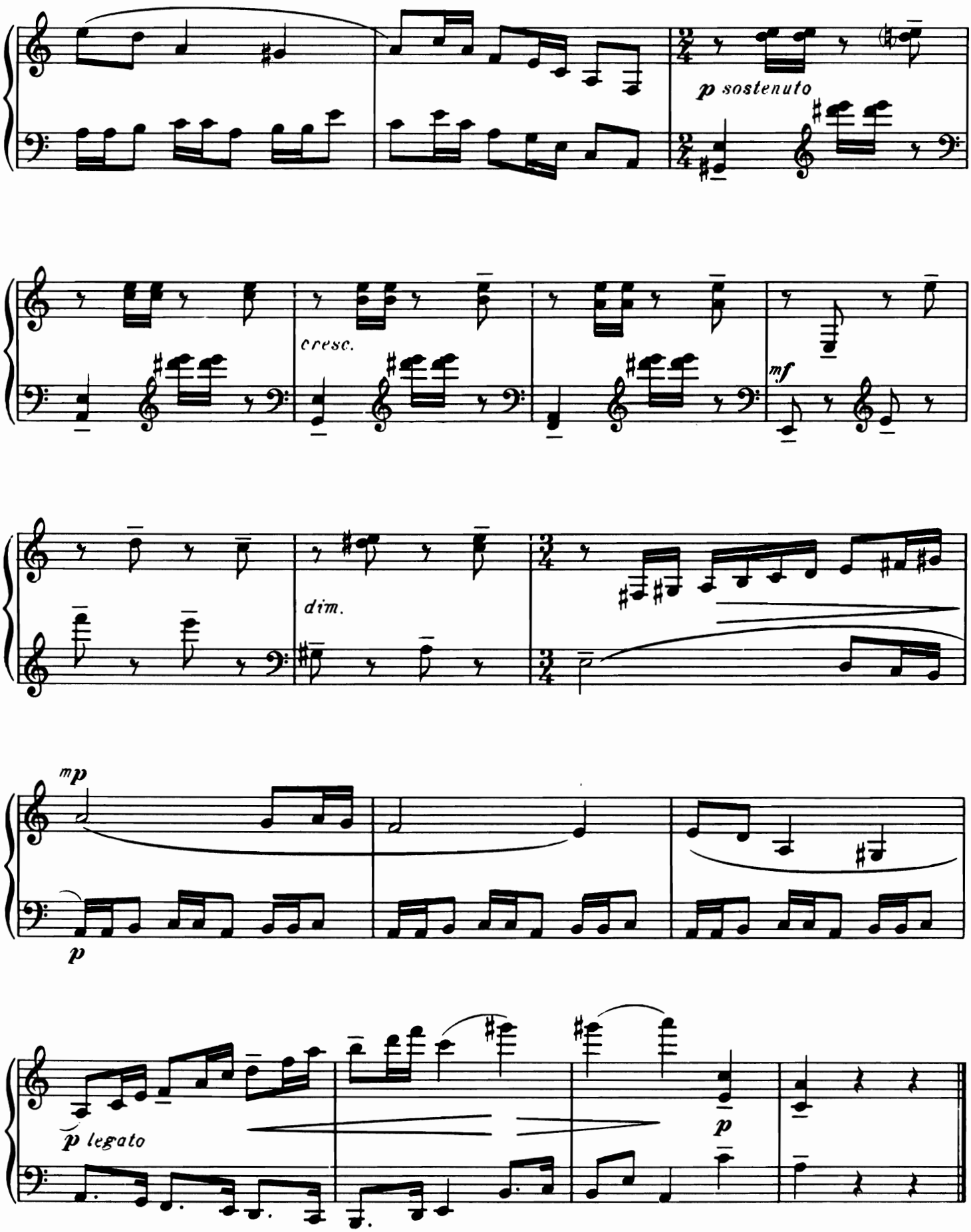
3

Сказочка Historiette

Сергей Прокофьев
Serge Prokofieff
1935

op. 65.



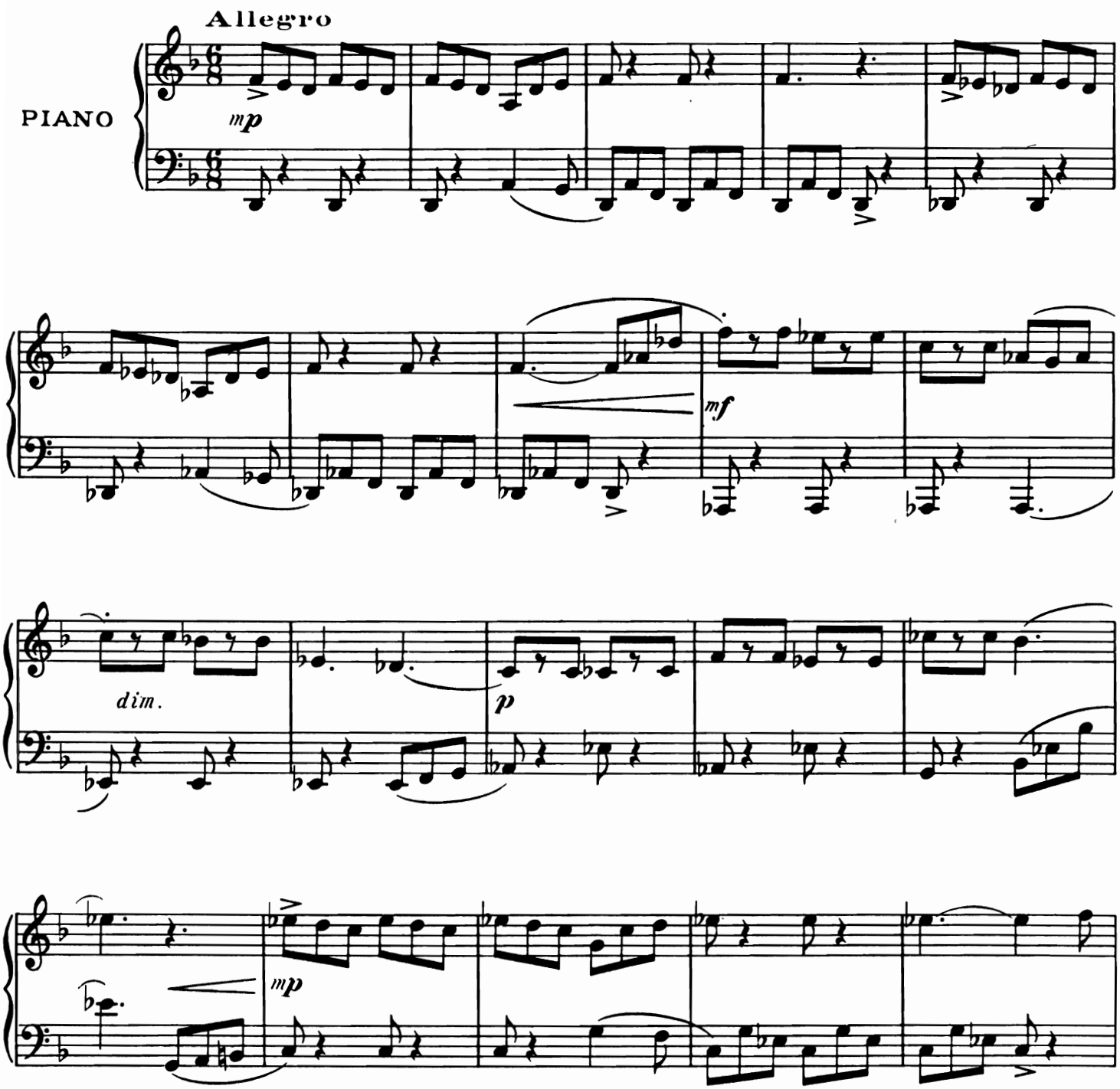

p sostenuto
cresc.
mf
dim.
mp
p
p legato
p

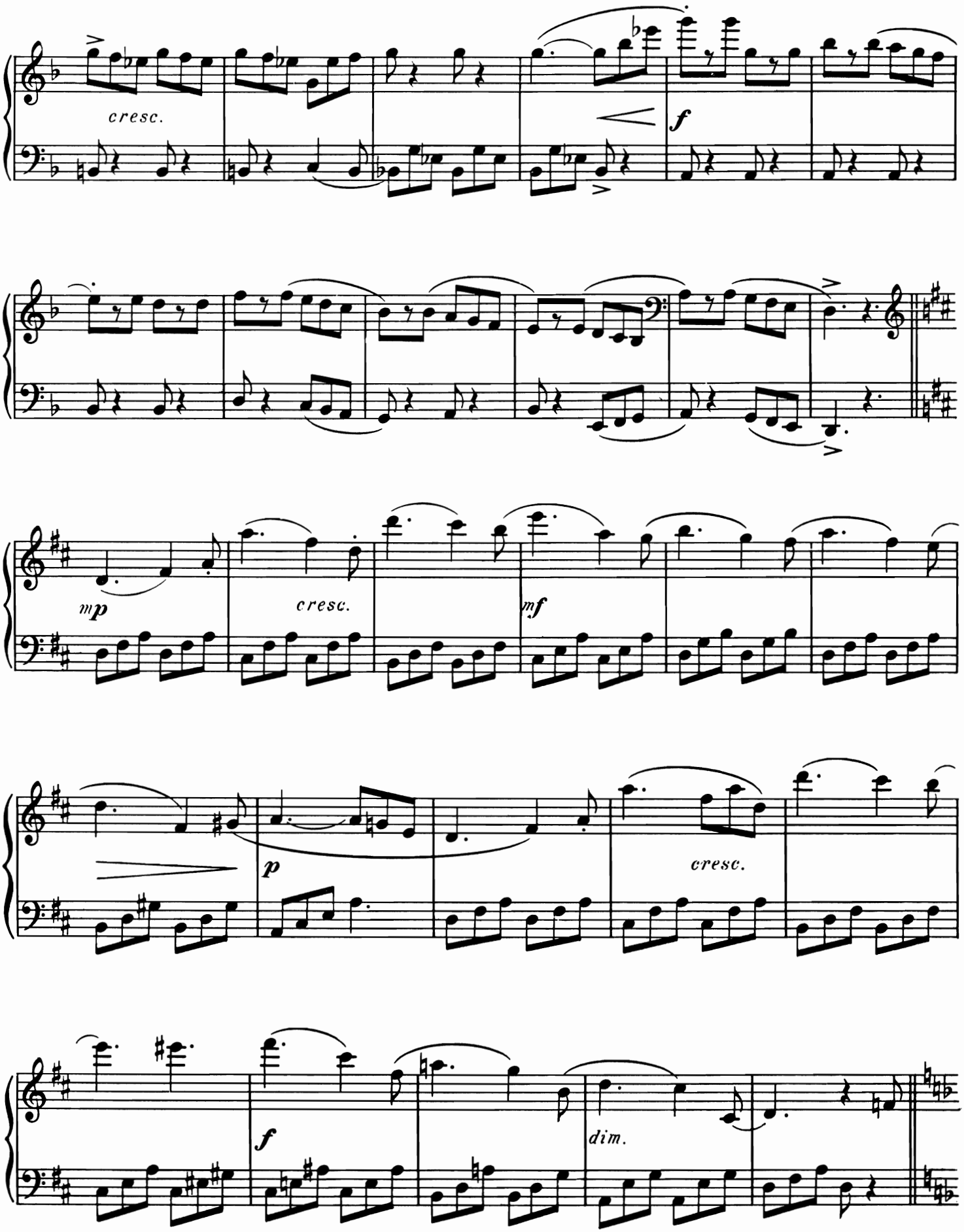
4

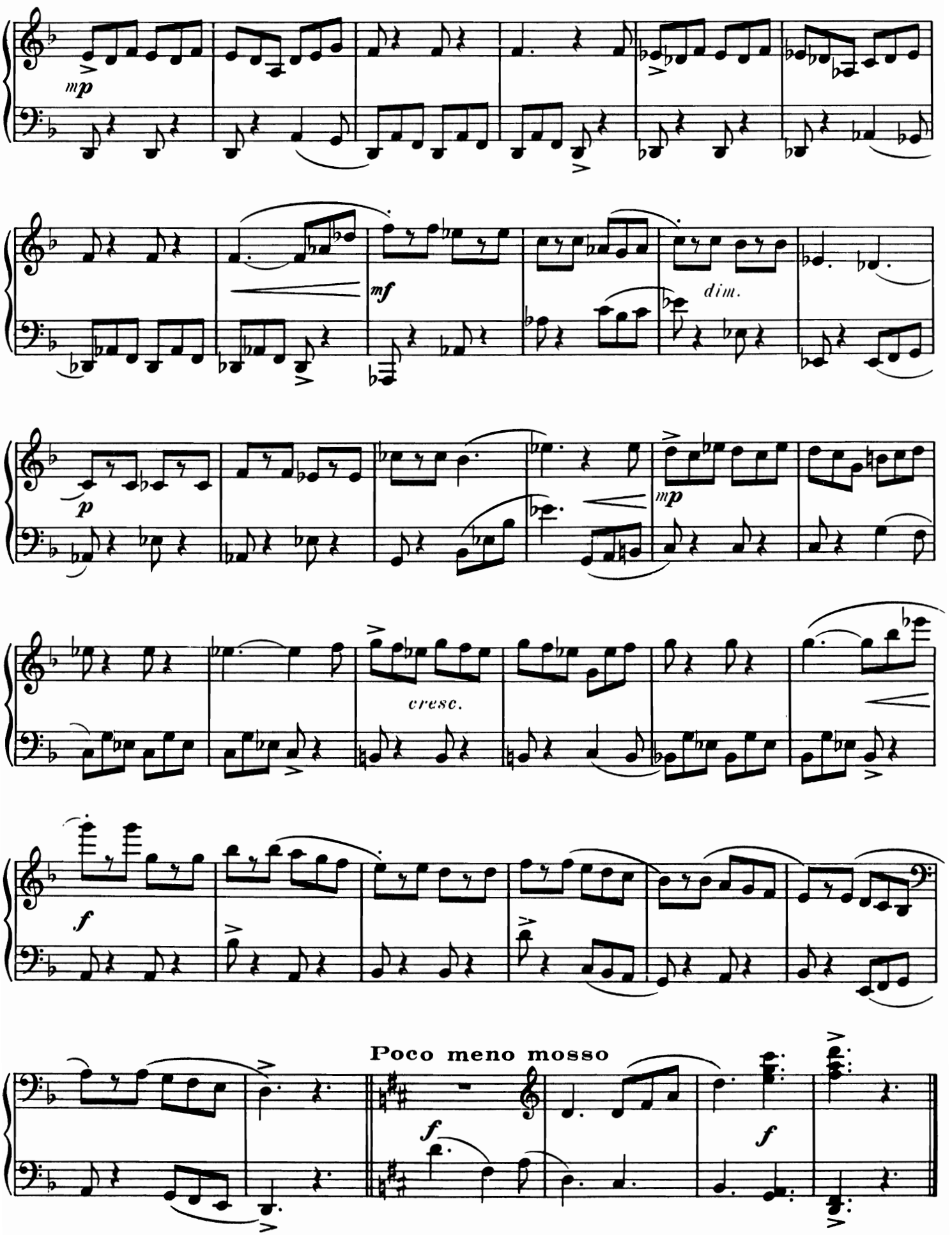
Тарантелла Tarantelle

Сергей Прокофьев
Serge Prokofieff
1935

op. 65.




cresc.
f
mp
cresc.
mf
p
cresc.
f
dim.


mp
mf
dim.
p
mp
cresc.
f
Poco meno mosso
f
f

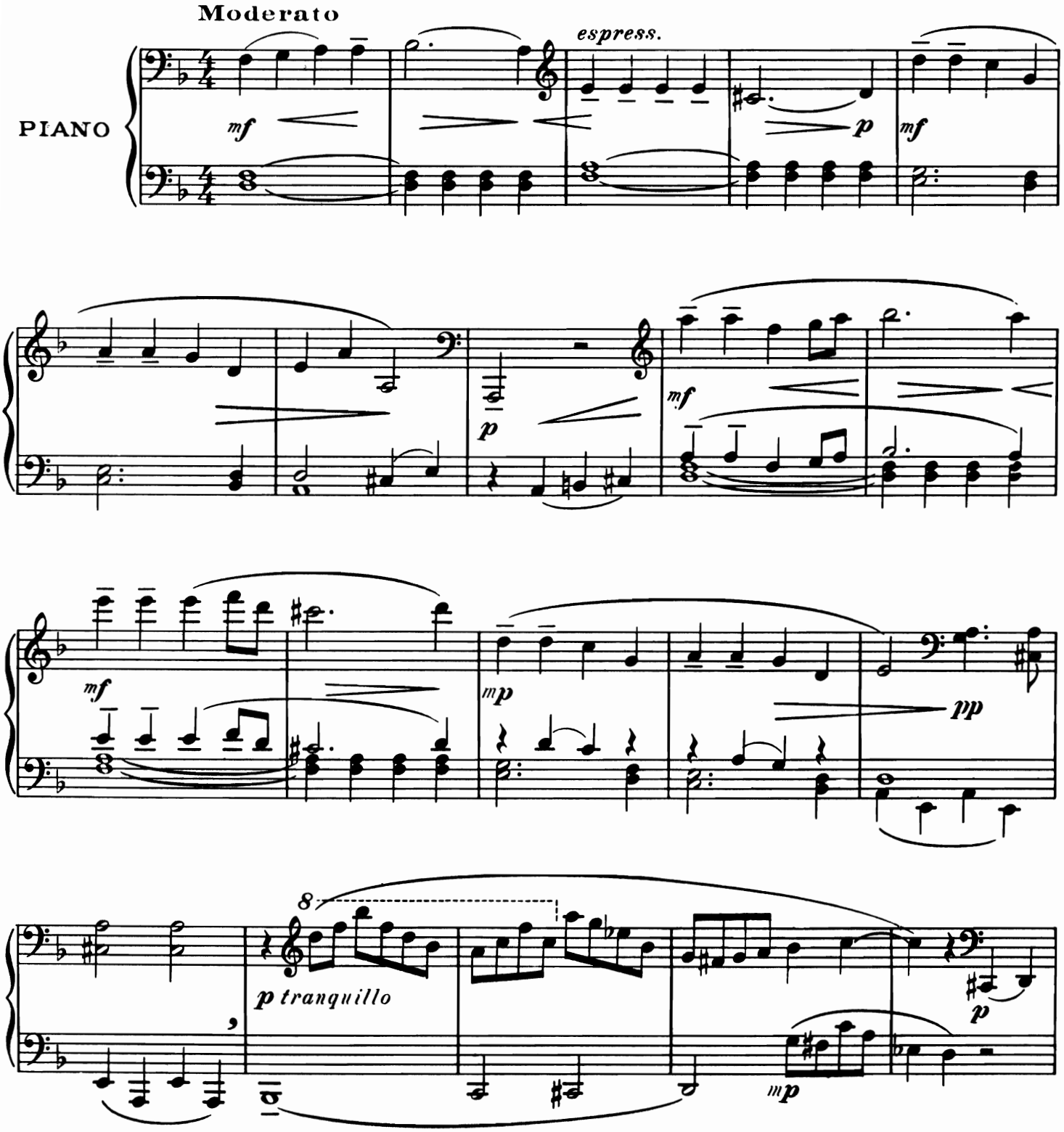
5

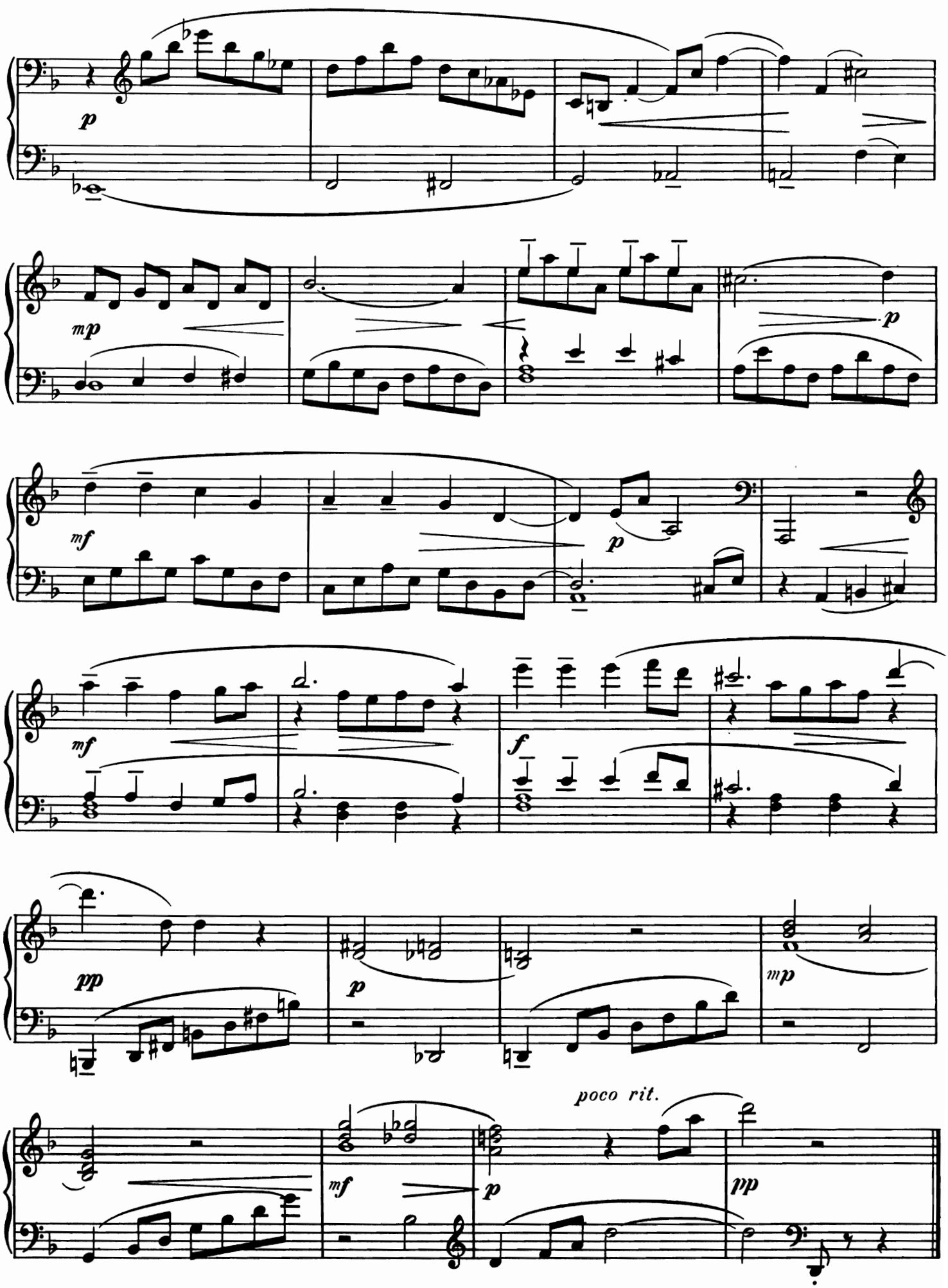
Раскаяние Repentirs

Сергей Прокофьев
Serge Prokofieff
1935

op. 65.

Moderato



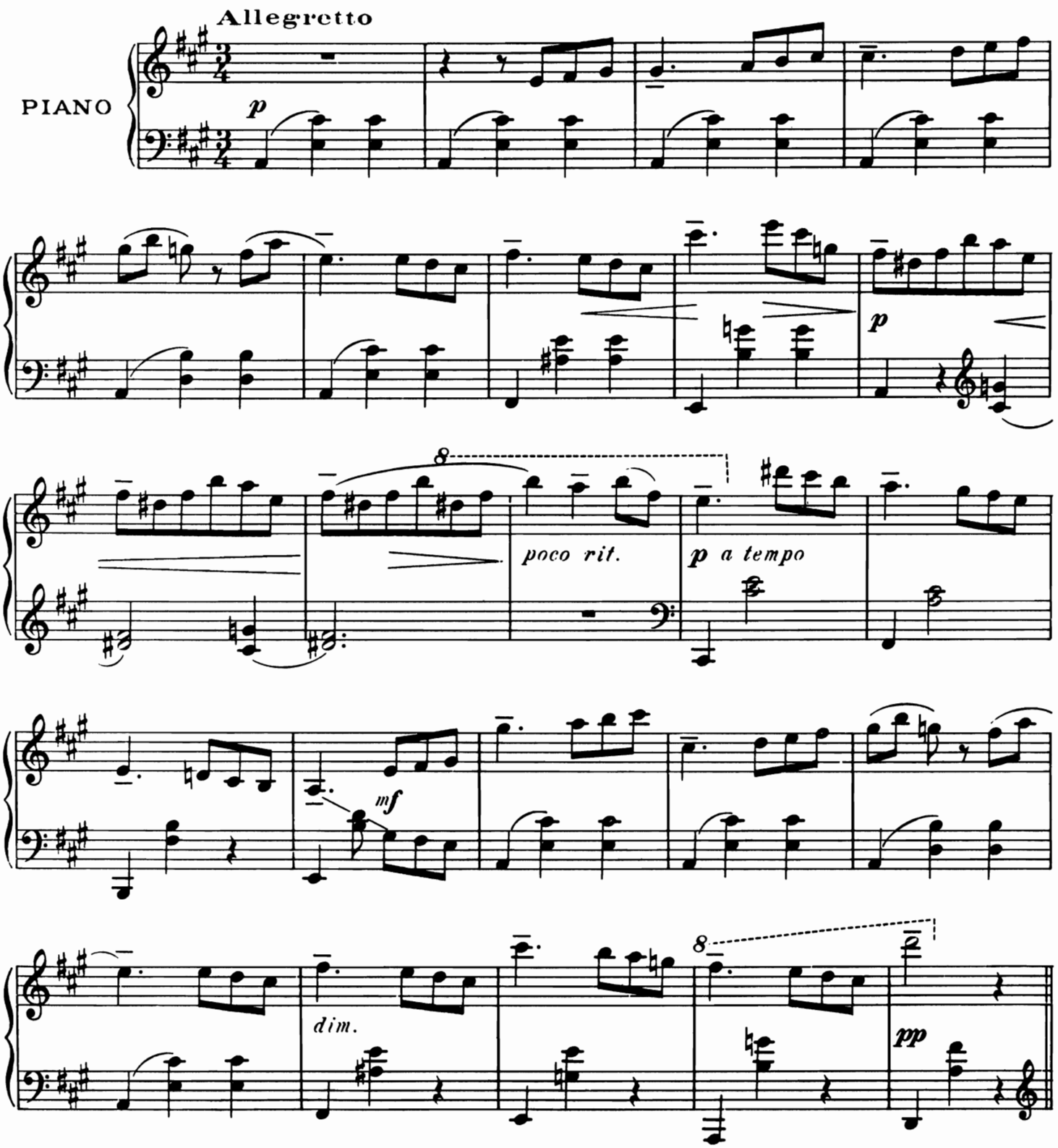

p
mp
p
mf
p
mf
f
pp
p
mp
poco rit.
mf
p
pp

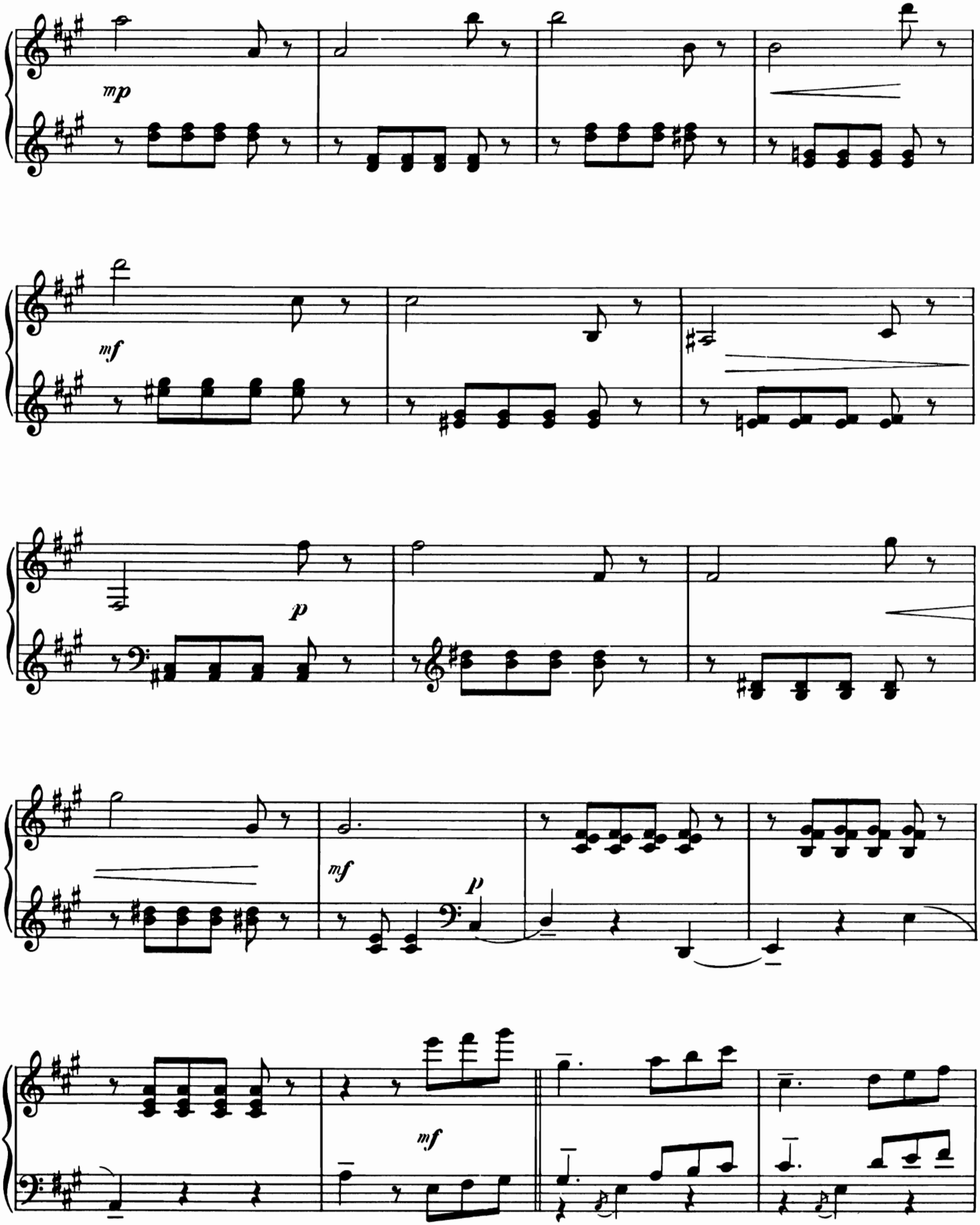
6

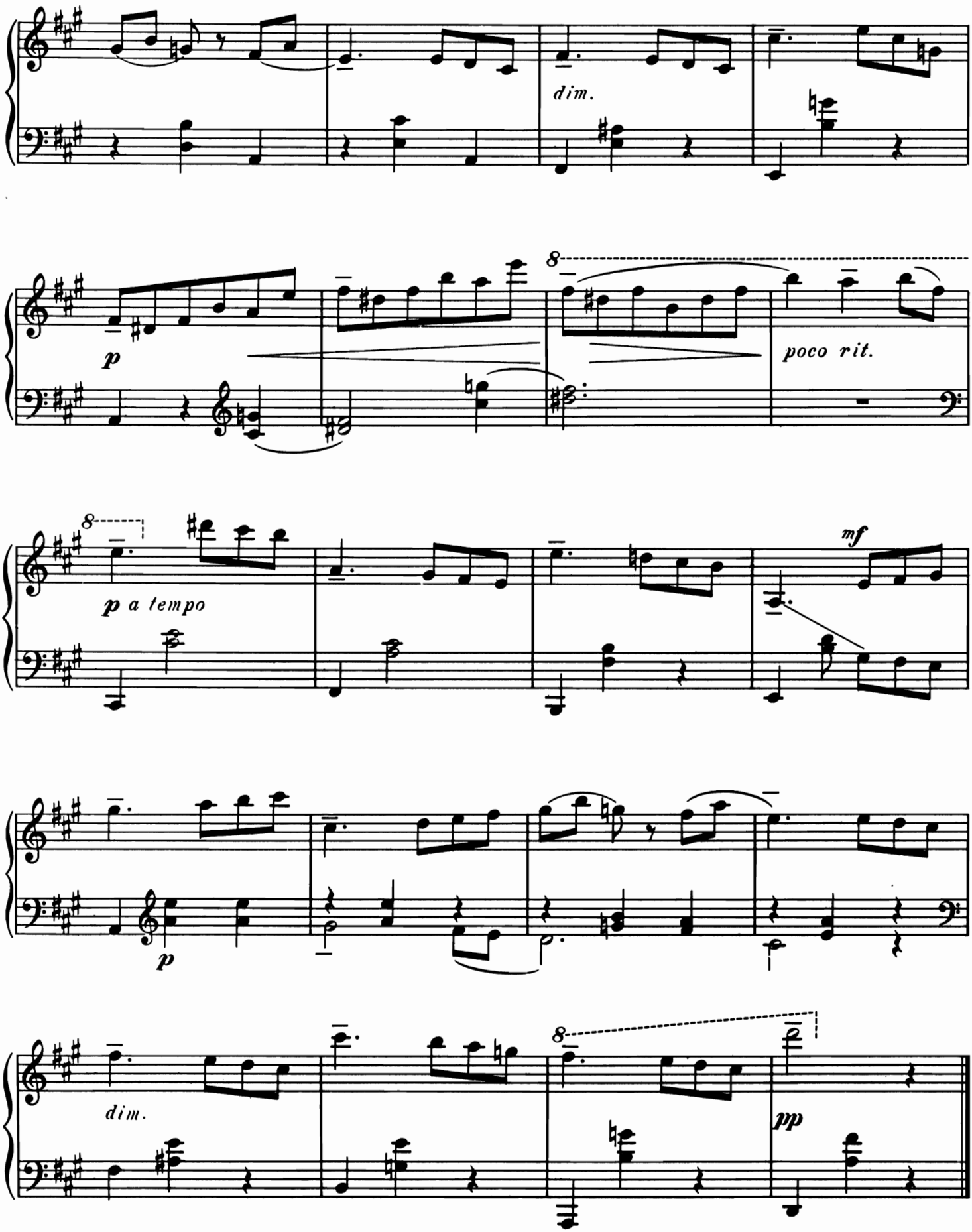
Вальс Valse

Сергей Прокофьев
Serge Prokofieff
1935

op. 65.




mp
mf
p
mf
p
mf

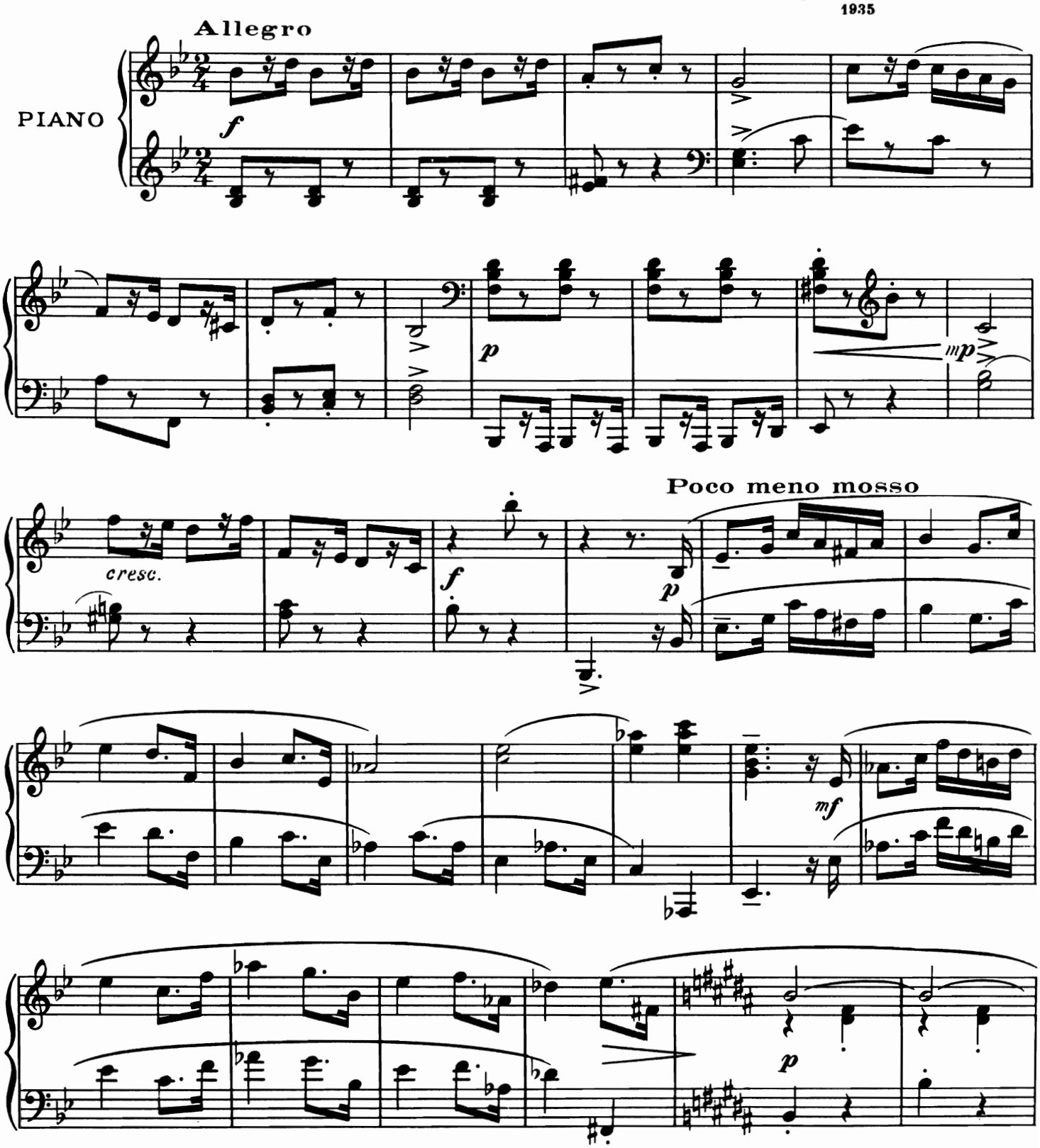

dim.
p
poco rit.
p a tempo
mf
p
dim.
pp

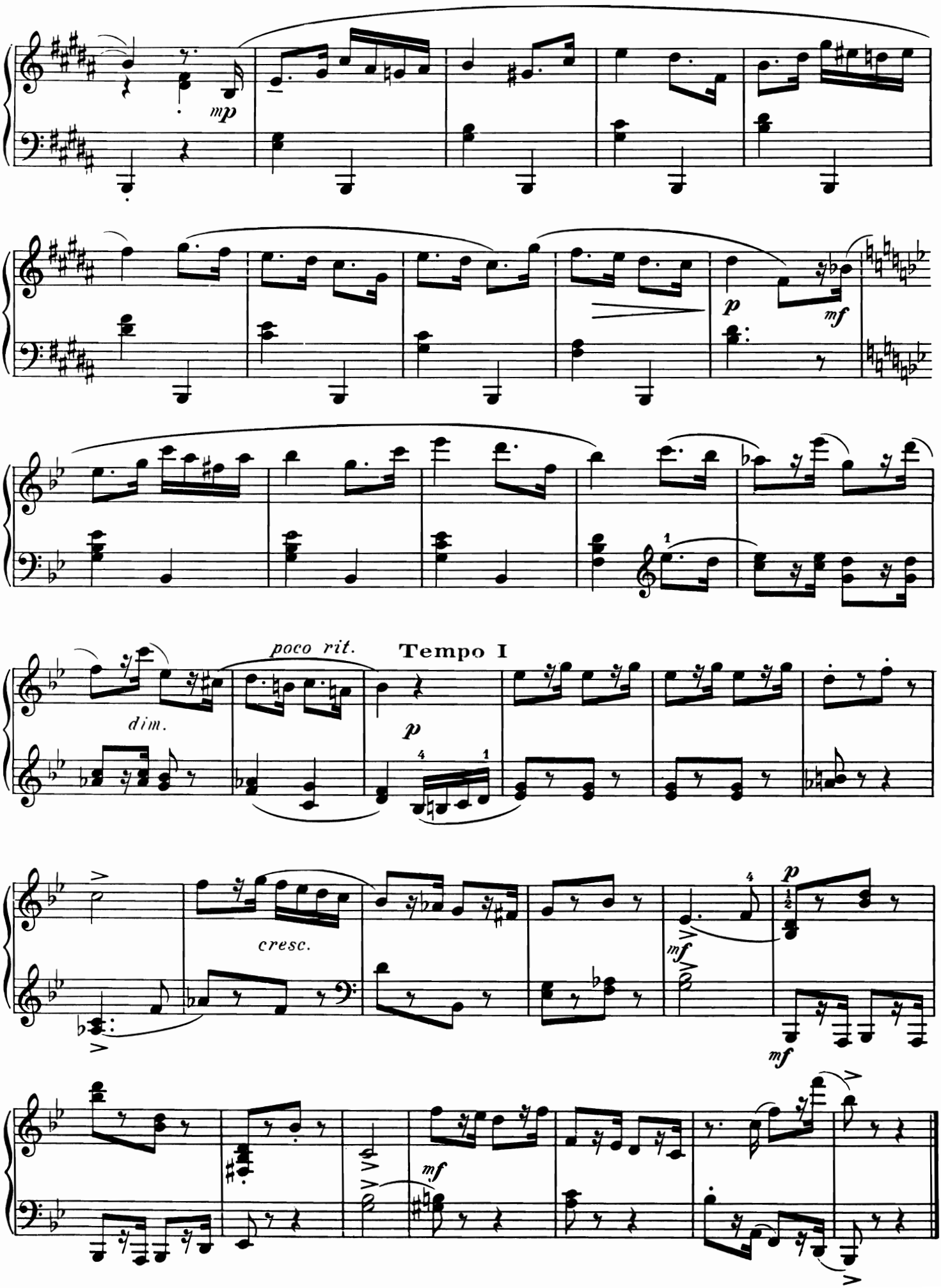
7

Шествие кузнечиков — Cortège de sauterelles

Сергей Прокофьев
Serge Prokofieff
op. 65.

1935

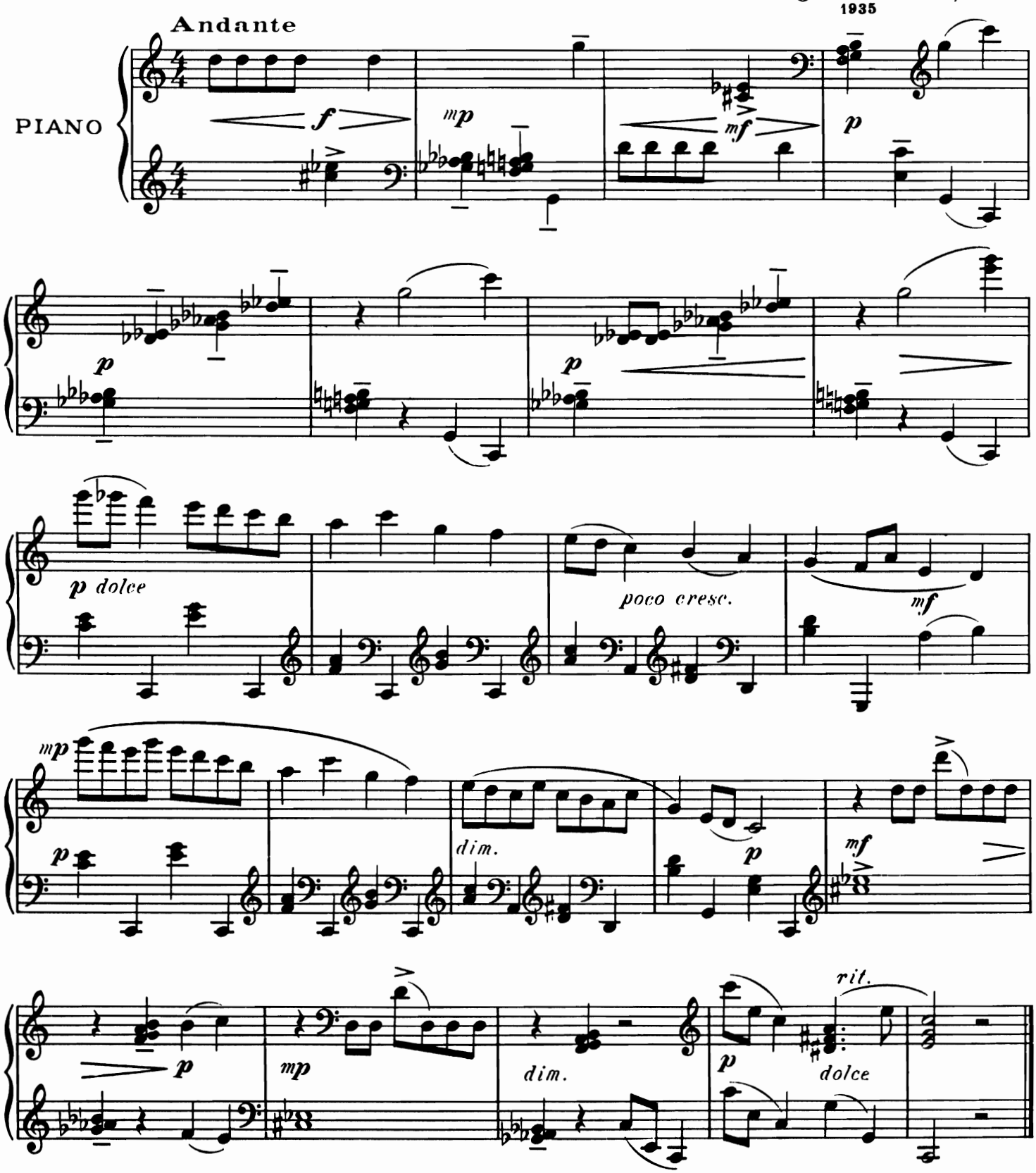



mp
p
mf
dim.
poco rit.
Tempo I
p
cresc.
mf
p
mf
mf

8

Дождь и радуга La pluie et l'arc-en-ciel

Сергей Прокофьев
Serge Prokofieff
op. 65.
1935

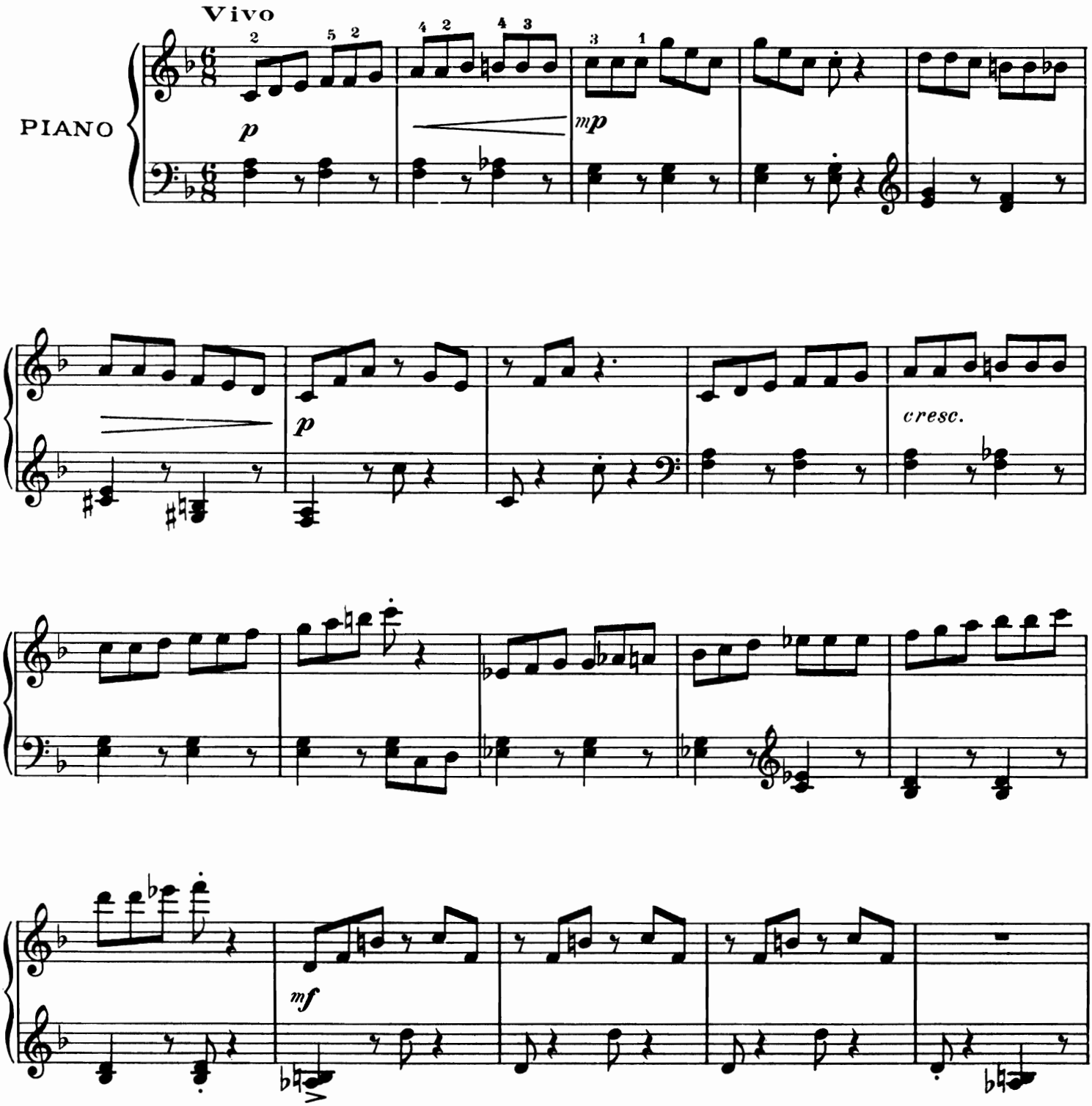


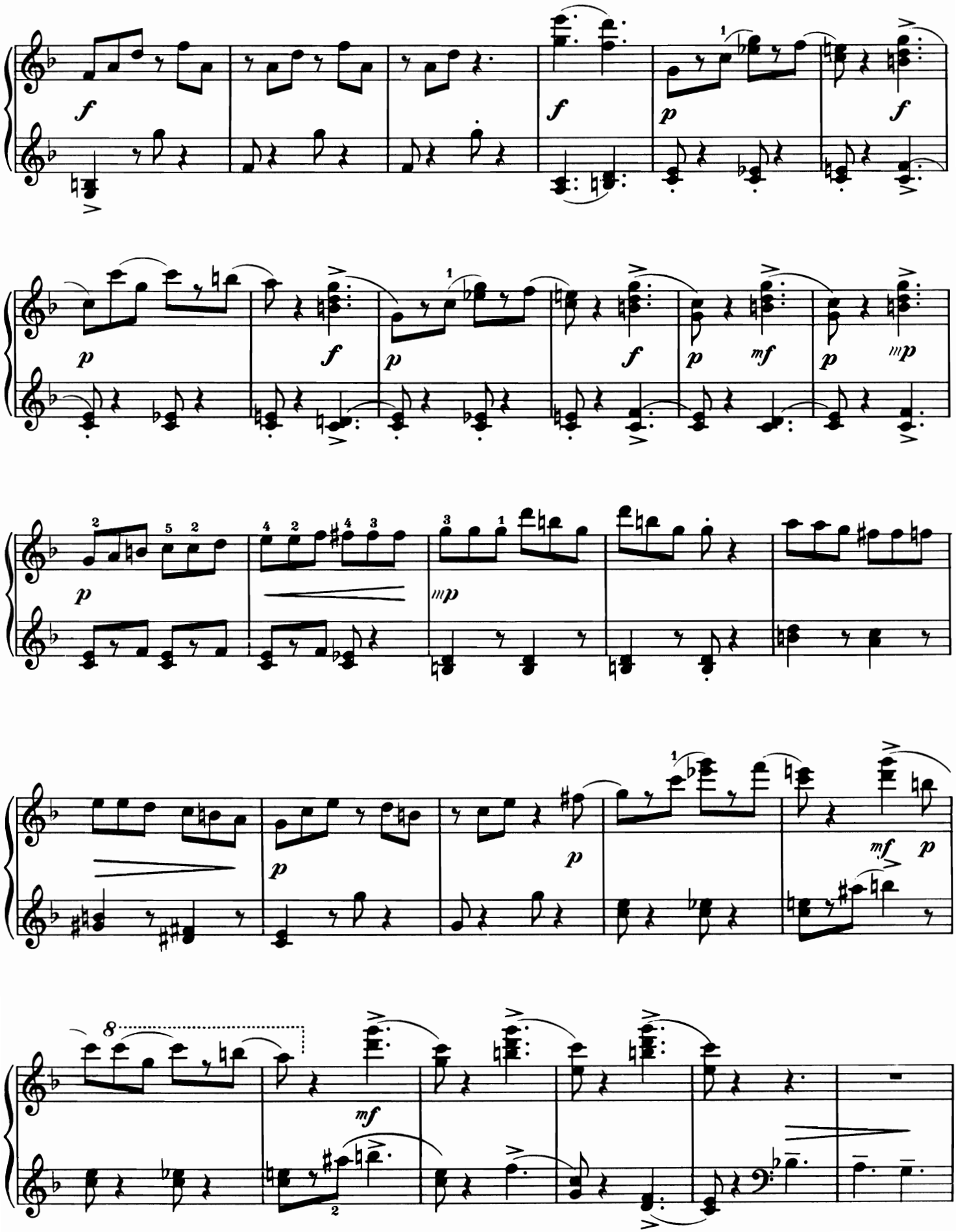
9

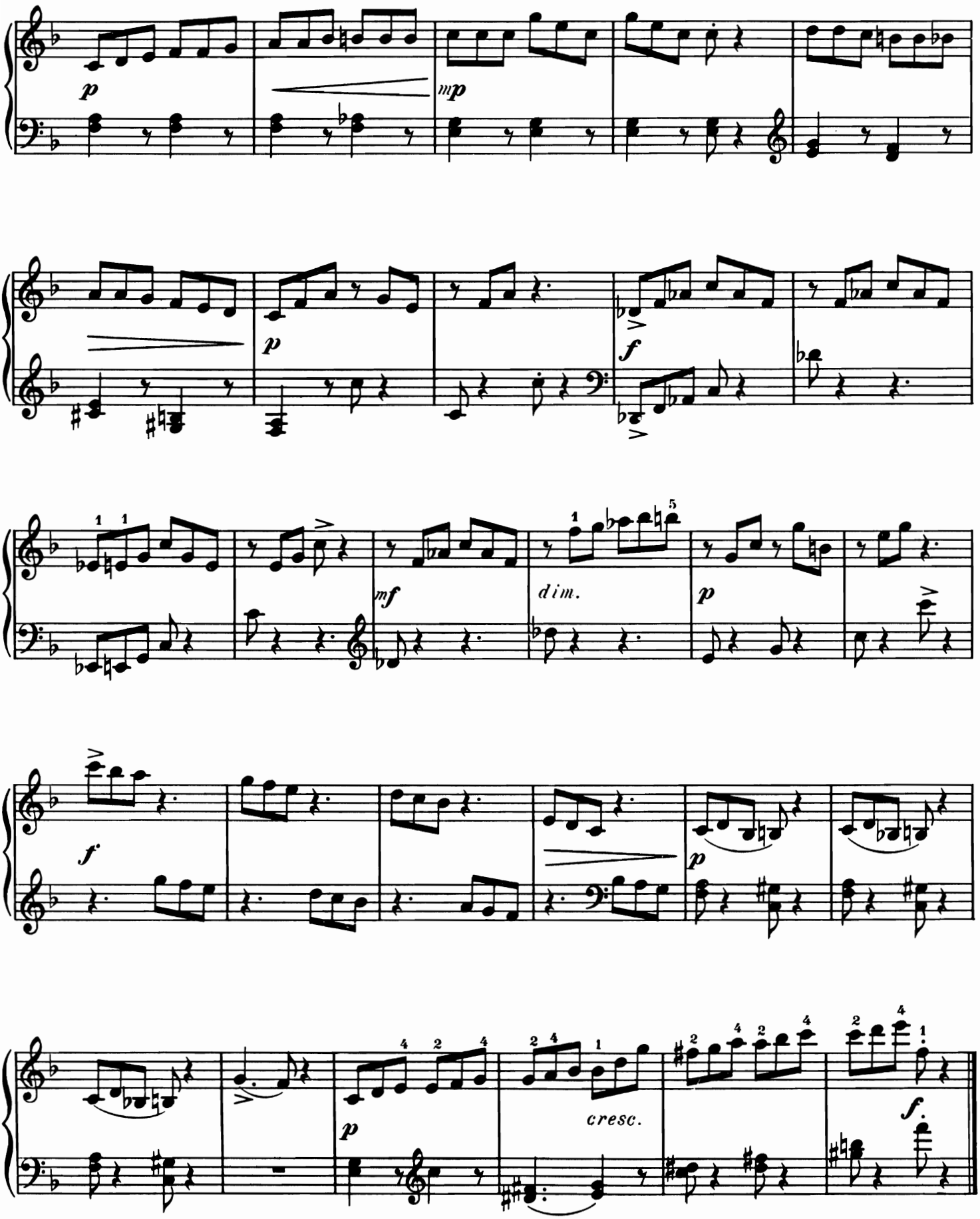
Пятнашки Attrape qui peut

Сергей Прокофьев
Serge Prokofieff
1935

op. 65.




f
f
p
f
p
f
p
f
p
mf
p
mp
p
mp
p
p
mf
p
8
mf


p
mp
p
f
mf
dim.
p
f
p
p
cresc.
f.

10

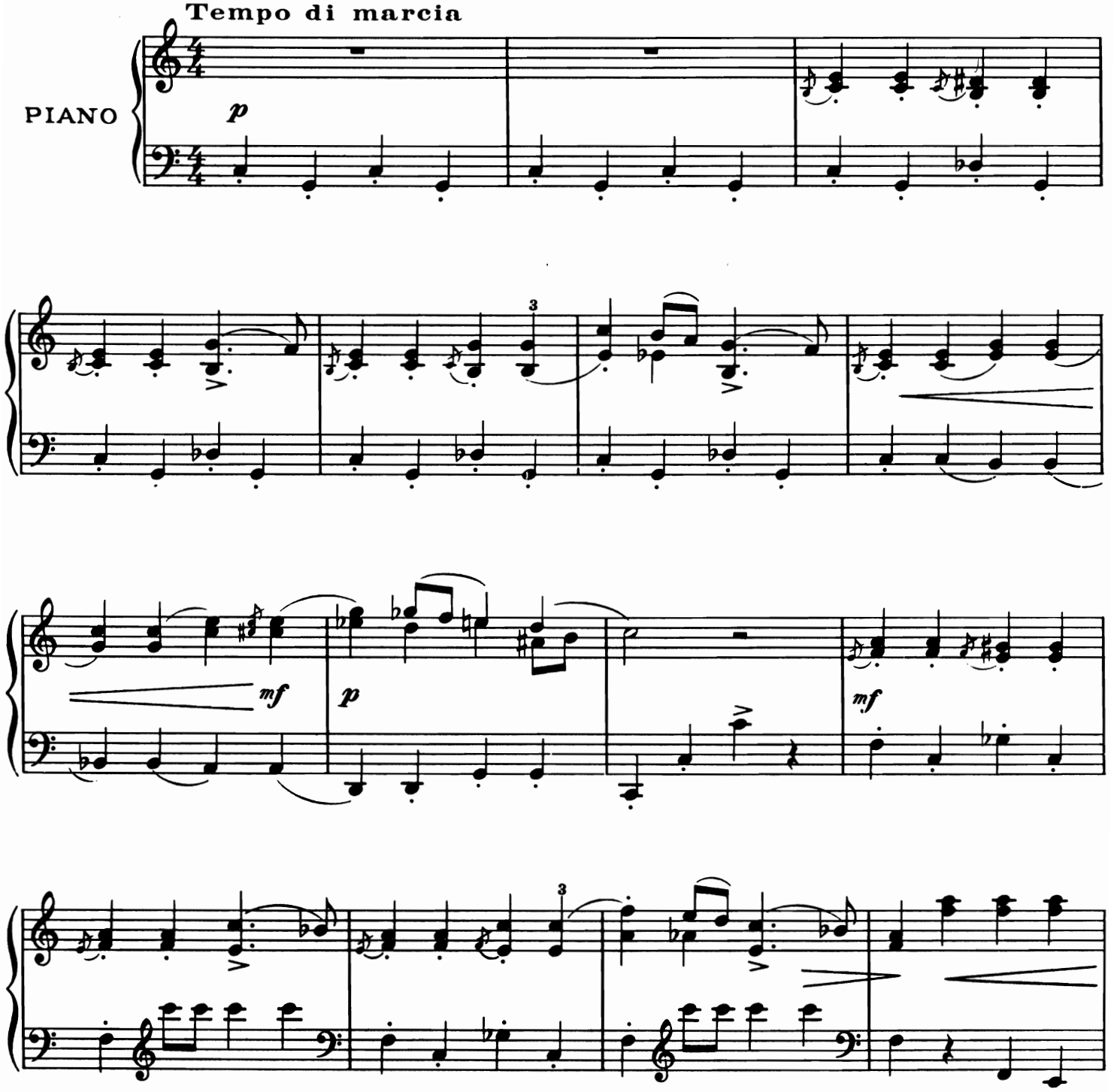
Марш Marche

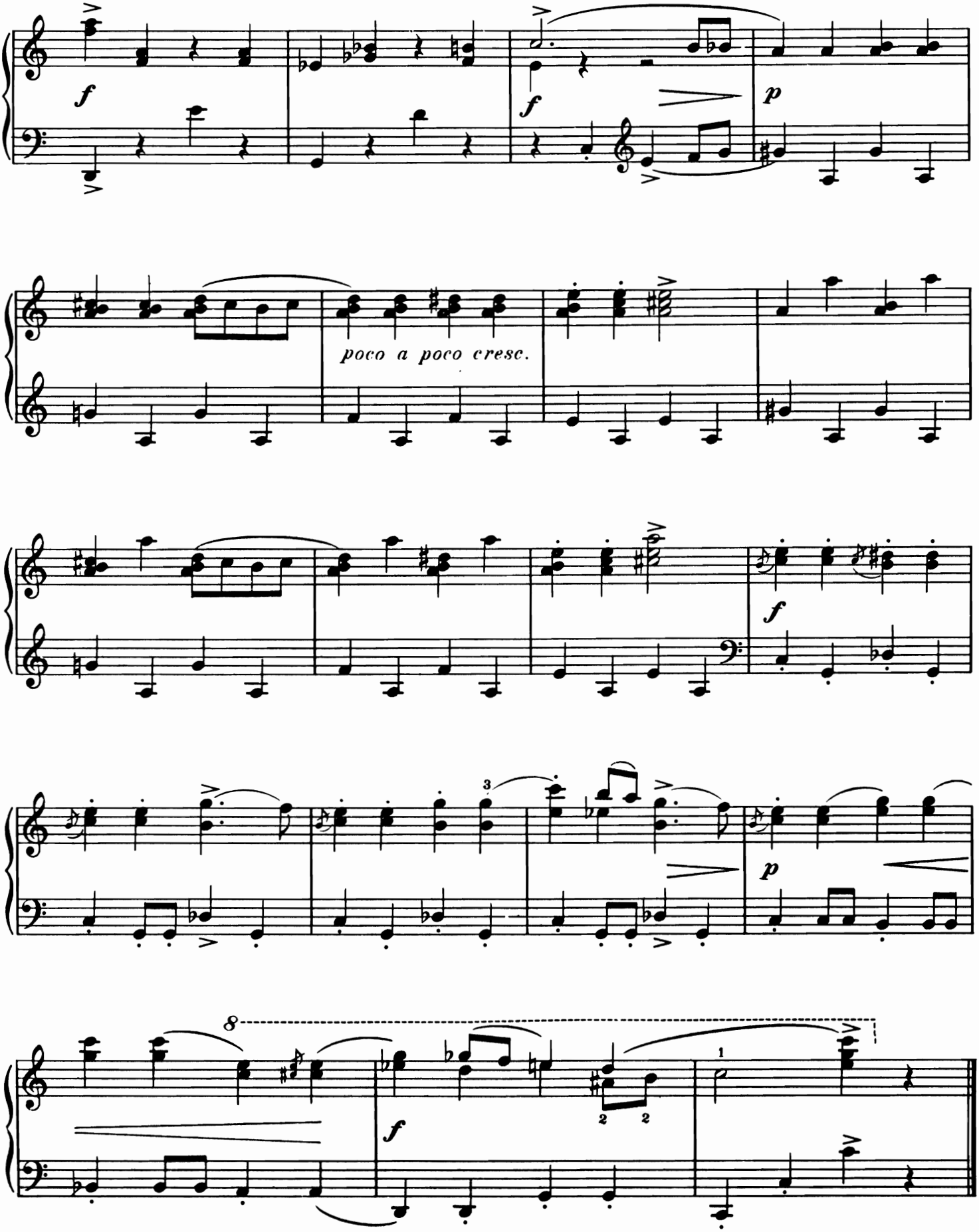
Сергей Прокофьев
Serge Prokofieff
1935

op. 65.

Tempo di marcia

PIANO




poco a poco cresc.

11

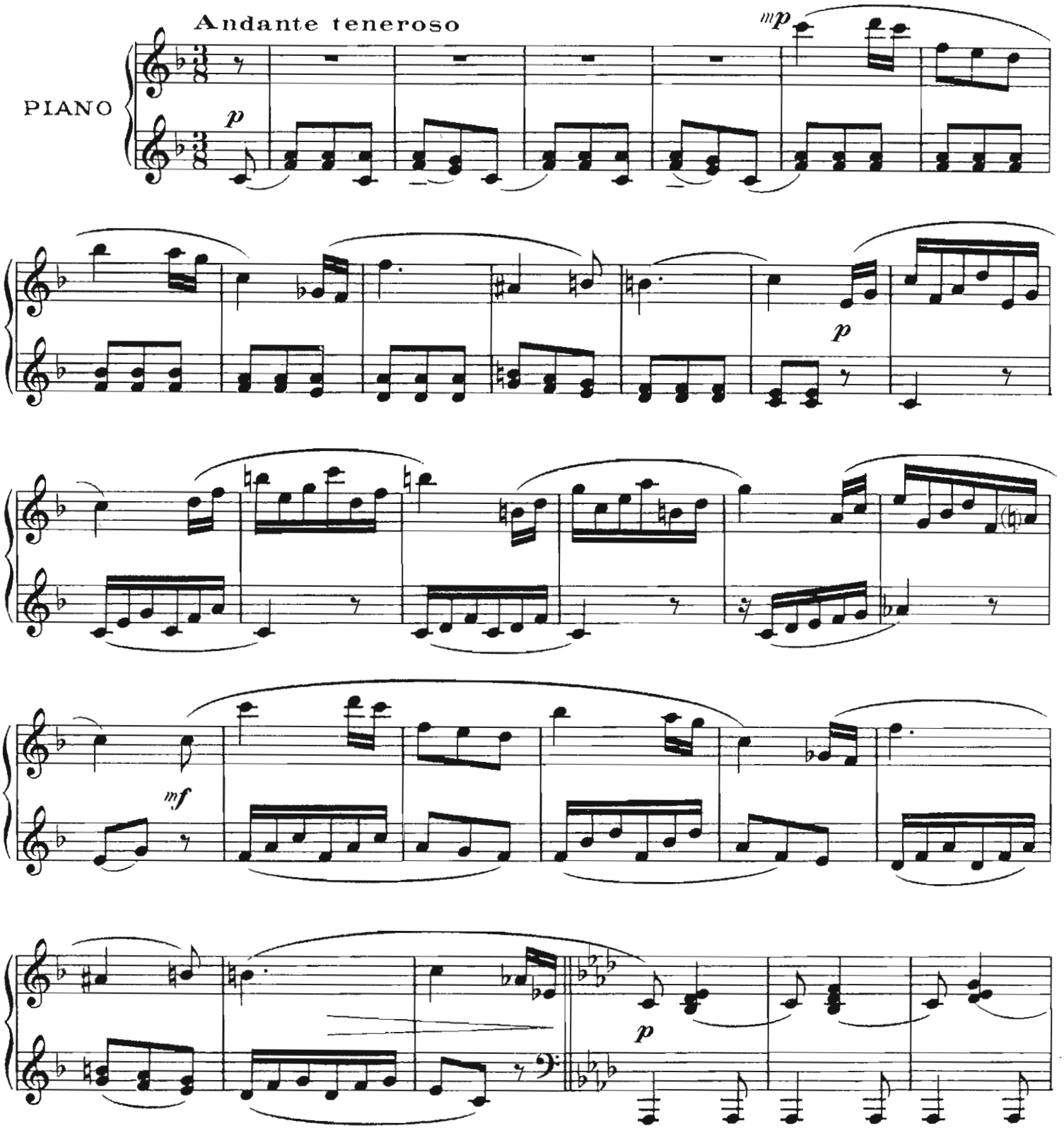
Вечер Soir

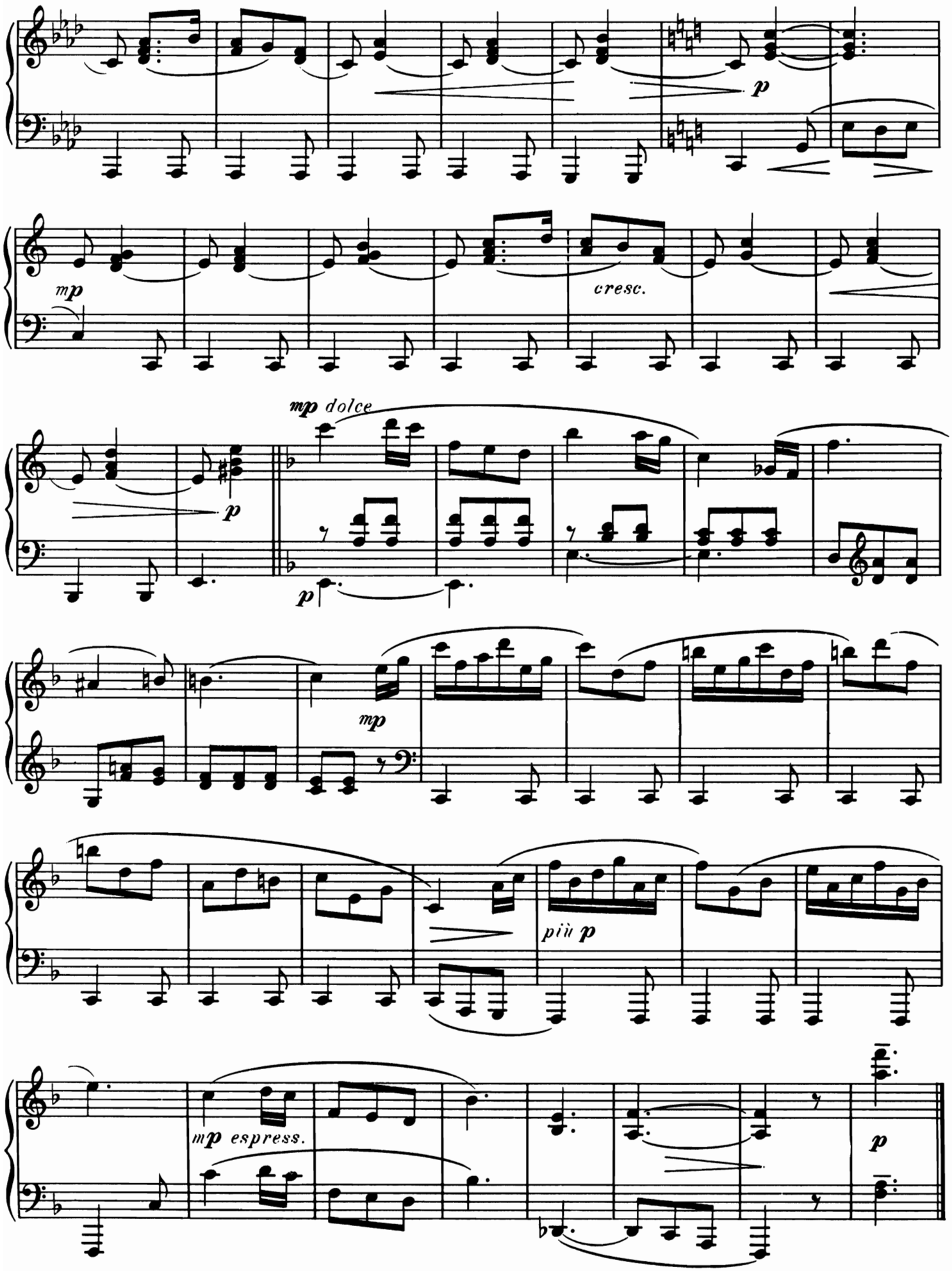
Сергей Прокофьев
Serge Prokofieff
1935

op. 65.

Andante teneroso

PIANO



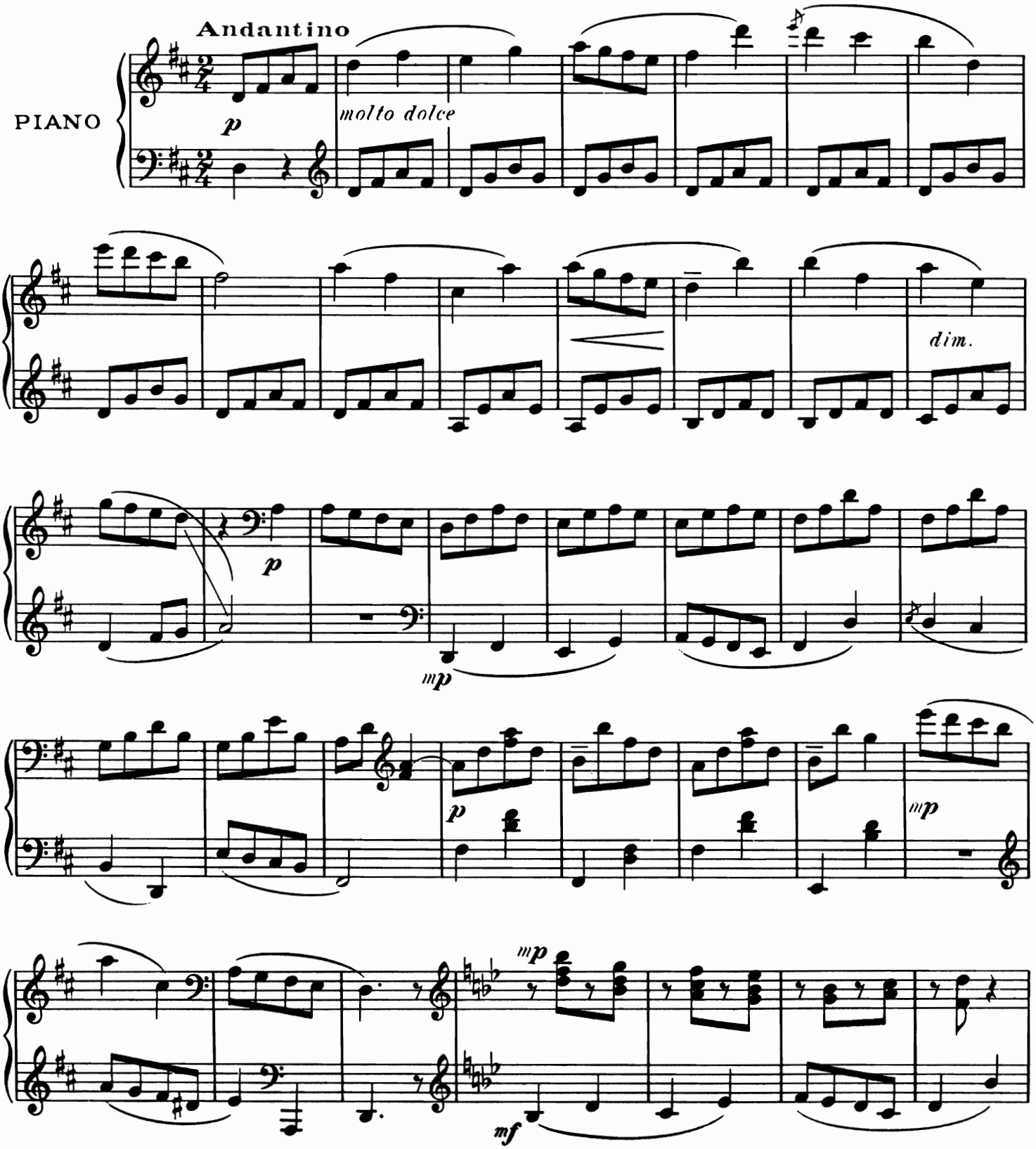

p
mp
cresc.
mp dolce
p
p
mp
più p
mp espress.
p

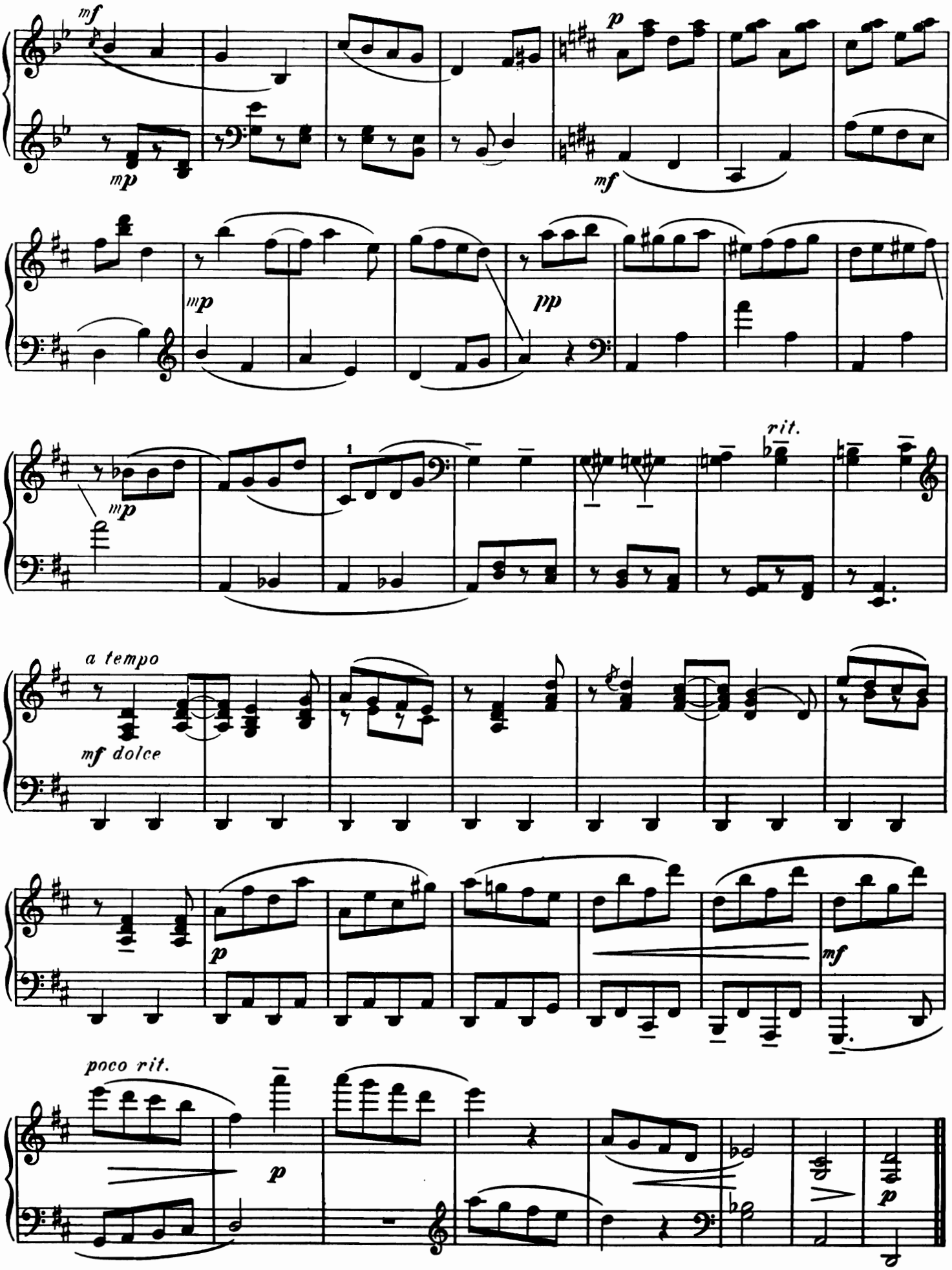
12

Ходит месяц над лугами Sur les prés la lune se promène

Сергей Прокофьев
Serge Prokofieff op. 65.

1935




mf
mp
p
mf
mp
pp
mp
rit.
a tempo
mf dolce
p
mf
poco rit.
p
p

4. SEVEN GOOD-HUMOURED VARIATIONS

ON A UKRANIAN FOLKSONG

Theme

Allegretto scherzando ♩ = 136 - 160

p

sf

Var. 1

f marcato

p leggiero

f

p

sf

Scanned by TapScanner

Var. 2

p

sf

Var. 3

f marc.

p

f

p

f

Scanned by TapScanner

Var. 4

f

Var. 5 ♩ = 116 - 126

p cantabile

Var. 6

sf

Scanned by TapScanner

Var. 7 and Coda

f

p

sf *f*

ff

mf

p

ff

Scanned by TapScanner