

# Bibliothek

klassischer und moderner Klavier-Kompositionen

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

neu herausgegeben von

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Erschienen im Verlage der Schlesinger'schen Buch- und Musikhandlung (Rob. Lienau) in Berlin  
und bei Carl Haslinger <sup>g<sup>dm</sup></sup> Tobias in Wien

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

# THÈME ORIGINAL & VARIATIONS.

Tema.  
Andante non troppo.

P. Tschaikowsky, Op. 19. No 6.

First system of the Theme. The score is in 3/4 time and B-flat major. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment. Dynamics include *p espr.* and *mf*. Fingerings and articulation marks are clearly indicated.

Second system of the Theme. The right hand continues the melodic development with slurs and accents. The left hand accompaniment includes chords and moving lines. Dynamics include *mf*, *sf*, and *p*.

Variation I.  
L'istesso tempo.

First system of Variation I. The tempo remains the same. The right hand features a more lyrical melodic line marked *pdolce cantando*. The left hand accompaniment is more active, with slurs and grace notes.

Second system of Variation I. The melodic line continues with slurs and accents. The left hand accompaniment includes chords and moving lines. Dynamics include *mf* and *p*.

Third system of Variation I. The piece concludes with a *rit.* marking. The right hand features a melodic line with slurs and grace notes. The left hand accompaniment includes chords and moving lines. Dynamics include *p* and *poco*.

Variation II.  
L'istesso tempo.

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

*poco crescen - - do*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

*molto cresc.*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

*mf legg.*

*a tempo*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

*ritenuto*

*p*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

*poco rit.*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

# Variation III. Allegretto.

*f* *stacc.* *stacc.*

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

*stacc.* *stacc.* *stacc.*

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

*sim.* *f*

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

*menof* *p*

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

*poco riten.*

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



Variation IV.  
Allegro vivace leggiero.

The musical score is written for piano and bass. It consists of six systems of two staves each. The key signature is one flat (B-flat), and the time signature is 9/16. The piece begins with a piano (*pp*) and staccato (*stacc.*) dynamic. The first system includes fingerings such as 3, 2, 4, 5, 3, 4, 5, 4, 4, 3, 4, 4, 5, 2, 1, 3, 2, 4, 1, 1, 3, 1, 4, 1, 5, 2, 4, 2, 5, 2, 4, 1, 3, 1, 4, 1, and 4, 1, 4, 1. The first system ends with a *sim.* (sforzando) marking. The second system features a mezzo-forte (*mf*) dynamic and includes articulations like *Red.* and *\* Red.*. The third system shows dynamics ranging from *ff* to *p*, with a crescendo (*cresc.*) and *molto* markings. The fourth system starts with *p* and includes *cresc.*, *molto*, *ff*, and *pp subito* markings. The fifth system returns to *mf* and includes *Red.* and *\* Red.* markings. The sixth system concludes with a *ff* dynamic and *cresc.* - *molto* markings. The score is heavily annotated with fingerings and articulations throughout.

Variation V.  
Andante amoroso.

3 4 5 4 5 3 4

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*poco cresc.*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*mf* *p* *L.H.* *mf*

*ped.* \* *ped.* \* *ped.* \*

*pp*

*ped.* \* *ped.* \* *ped.* \*

*p*

\* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*cresc.* *rit.* *dim.* *riten. assai* *pp*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

Variation VI.  
Allegro risoluto.

The musical score consists of six systems of two staves each (treble and bass clef). The first system begins with a forte (*f*) dynamic. The second system starts with a piano (*p*) dynamic and includes a *cresc.* marking. The third system features a *cresc.* marking, a sforzando (*sfz*) dynamic, and a piano (*p*) dynamic. The fourth system includes a piano (*p*) dynamic, a forte (*f*) dynamic, and a *cresc.* marking. The fifth system starts with a piano (*p*) dynamic and includes a *cresc.* marking. The sixth system begins with a piano (*p*) dynamic and concludes with a fortissimo (*ff*) dynamic. The score is annotated with numerous fingerings (e.g., 1, 2, 3, 4, 5), slurs, accents, and pedaling instructions (e.g., \*Ped.\*). The key signature is one sharp (F#) and the time signature is 3/8.

Variation VII.  
Moderato assai.  
*legato*

pp *sism.*

*sf*

*rall.* *mf(p)*

Variation VIII.  
Allegro.

*f* *ff*

*f* *ff*

*ff* *molto*

*f cresc.* *molto al ff*

3 2 1 3 2 1 3 1

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

**Variation IX.**  
**Alla mazurka.**

*p grazioso ed un poco rubato*

*una corda*

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

*pp*

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

53 54

*marcato*

*tre corde*

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

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

8

*senza rit.*

*Red. \**



*a tempo*

*p*

*rall.*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*una Corda.*  
*a tempo*

*p*

*rit.*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

**Variation X.**  
*Andante non troppo, un poco rubato.*

*p*

*espr. legato*

*poco più f*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*p*

*marcato*

*dim.*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*p*

*dolcissimo*

*ped.* \* *ped.* \* *ped.* \*



Variation XI.  
Alla Schumann.  
Allegro brillante.

The musical score consists of five systems, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The piece begins with a forte (*f*) dynamic. The first system includes six measures with 'Ped.' markings and asterisks. The second system features dynamics of *p*, *cresc.*, *ffz*, and *p*, along with various fingerings and 'Ped.' markings. The third system continues with *cresc.*, *ffz*, *p*, *cresc.*, and *ffz* dynamics, and includes 'Ped.' markings. The fourth system has *cresc.*, *ffz*, and *rite* dynamics, with 'Ped.' markings. The fifth system is marked *a tempo* and *f*, with 'Ped.' markings. The score is filled with complex piano textures, including chords, arpeggios, and rapid passages, with numerous fingerings and ornaments indicated throughout.

ff

ped. \*

Variation XII.  
 Listesso tempo.

p

ped.

mf

ped.

ped.

m.d.

p cresc.

f

ped.

p

pp

ped.

Coda.  
Presto.

pp p

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

cresc.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

f

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

più cresc. dim.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

p mp

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*



First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. The instruction *cresc.* is written above the right hand. The word *Ped.* with an asterisk is placed below the bass line at the start of each measure.

Second system of musical notation, continuing the piece. The right hand continues with slurred eighth notes. The left hand maintains the eighth-note accompaniment. The *Ped.* instruction is repeated below the bass line.

Third system of musical notation. The right hand's melody continues. The left hand's accompaniment remains consistent. The *Ped.* instruction is repeated below the bass line.

Fourth system of musical notation. The right hand has a more complex texture with chords and slurs. The left hand has a melodic line with slurs and fingering numbers (1, 2, 3, 4, 5). The instruction *f non legato* is written above the right hand.

Fifth system of musical notation. The right hand features chords with slurs. The left hand has a melodic line with slurs and fingering numbers. The instruction *cresc.* is written above the right hand. The *Ped.* instruction with an asterisk is repeated below the bass line.

*ff con molto fuoco*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*p subito*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*mf*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*cresc.* - - - *f* *più presto*

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

*brillante cresc.* *ff*

rit.

# ANTHOLOGIE CLASSIQUE

KLASSISCHE

STUDIEN für Klavier  
von



PIÈCES DE

CONCERT pour Piano  
de

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

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

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

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