301056

CELEBRATED PIECES FOR THE PIANO BY THE OLD MASTERS

J. S. BACH. Fantasia in Cm. (Bulow)	35
— 2 Gavottes from an English Suite: No. 1 in Dm. (Bülow)	35
" 2 in Gm. (Bülow)	35
— 12 Little Preludes. (Reinecke)	75
— Prelude in C	25
— Prelude in Cm.	35
— Prelude and Fugue in Am. (Vogrich)	90
PH. EM. BACH. Solfeggietto in Cm. (With an Arrg't for Left Hand Solo ad lib.)	35
L. v. BEETHOVEN. Albumblatt "Fur Elise"	35
— Andante from Sonata Op. 14 No. 2	35
— Andante in F. (Lebert)	30
— 3 Bagatelles from Op. 33: No. 1 in E♭	35
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" 6 in D	25
— Nouvelle Bagatelle in Gm.	25
— Minuet from Sonata Op. 49 No. 2	35
— Rondo in C. Op. 51 No. 1. (Lebert)	30
— Rondo in G. Op. 51 No. 2. (Lebert)	40
— Rondo a Capriccio. Op. 129. (Bülow)	55
J. B. CRAMER. Le petit rien	50
CH. CZERNY. Toccata in C. Op. 92. (Moszkowski)	50
J. L. DUSSEK. Les Adieux. Rondo. (Lebert)	30
— La Chasse. (Lebert)	30
J. L. DUSSEK. Consolation. Op. 62. (Lebert)	40
— La Matinée. (Lebert)	30
JOHN FIELD. Rondo in E♭. (Bülow)	60
G. F. HÄNDEL. Aria con Variazioni from Suite in Dm. (Bülow)	60
— Gigue in Gm. (Bülow)	60
— Air and Var. "Harmonious Blacksmith." (Bülow)	50
JOS. HAYDN. Andante con Variazioni in Fm. (Lebert)	40
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J. N. HUMMEL. Rondo in E♭. Op. 11	50
W. A. MOZART. Adagio in Bm. and Gigue in G. (Klee)	30
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— Fantasia and Fuga in C. (Klee)	40
— Fantasia in C (from Fantasia and Sonata). (Lebert)	60
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— Romanza in A♭. (Klee)	30
— Rondo in D. (Klee)	30
— Rondo in Am. (Klee)	40
— Rondo à la Turque (from Sonata in A)	35
F. SCHUBERT. Adagio in E. (Vogrich)	50
— Menuet in Bm. (Rubinstein)	25
— Scherzo in B♭. (Posthumous)	25

NEW YORK
G. SCHIRMER

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Edited and fingered by
Dr. S. Lebert.

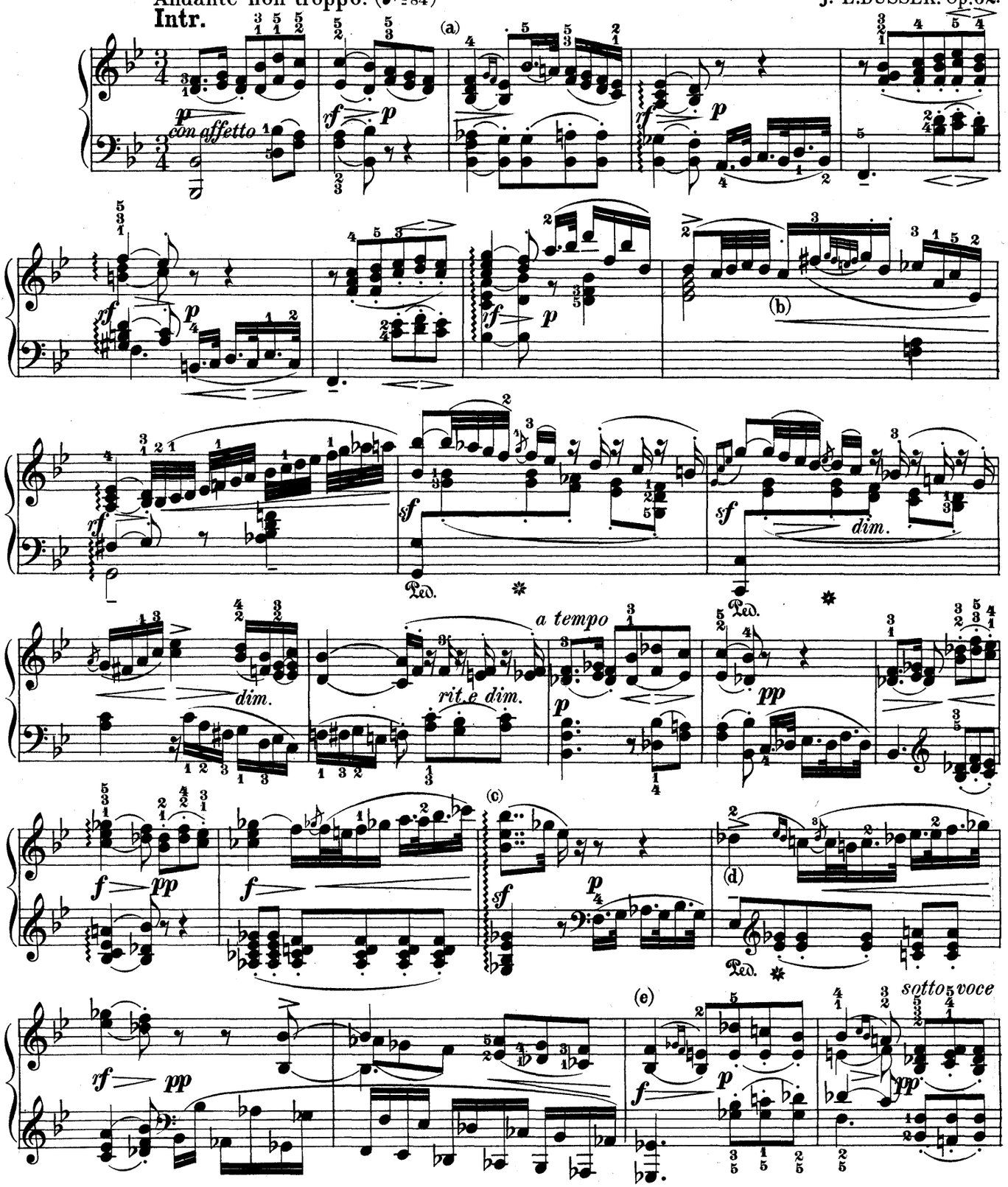
La Consolation.

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

Andante non troppo. (♪ = 84)

J. L. DUSSEK. Op. 62.

Intr.



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

Translations by Dr. Th. Baker.

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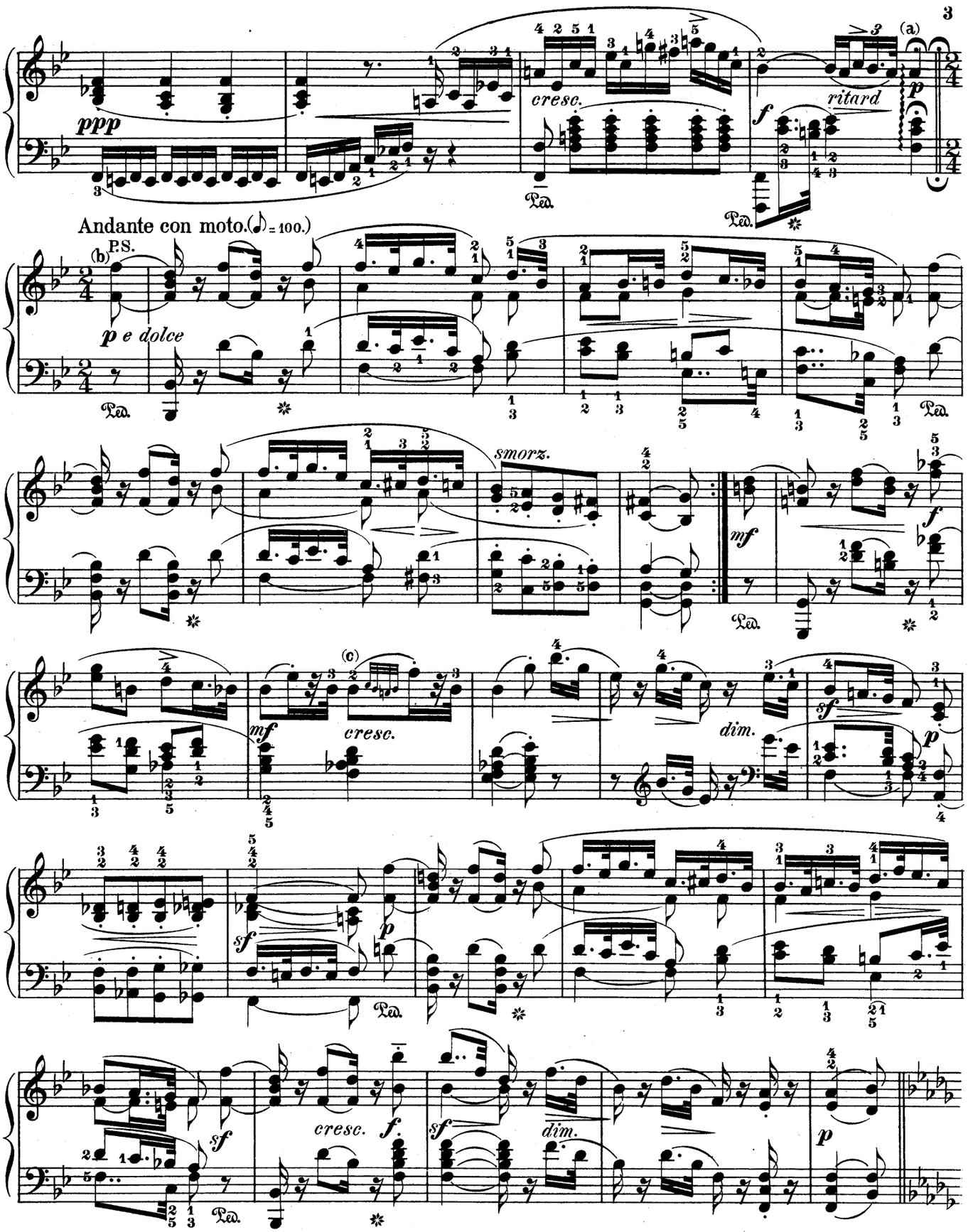
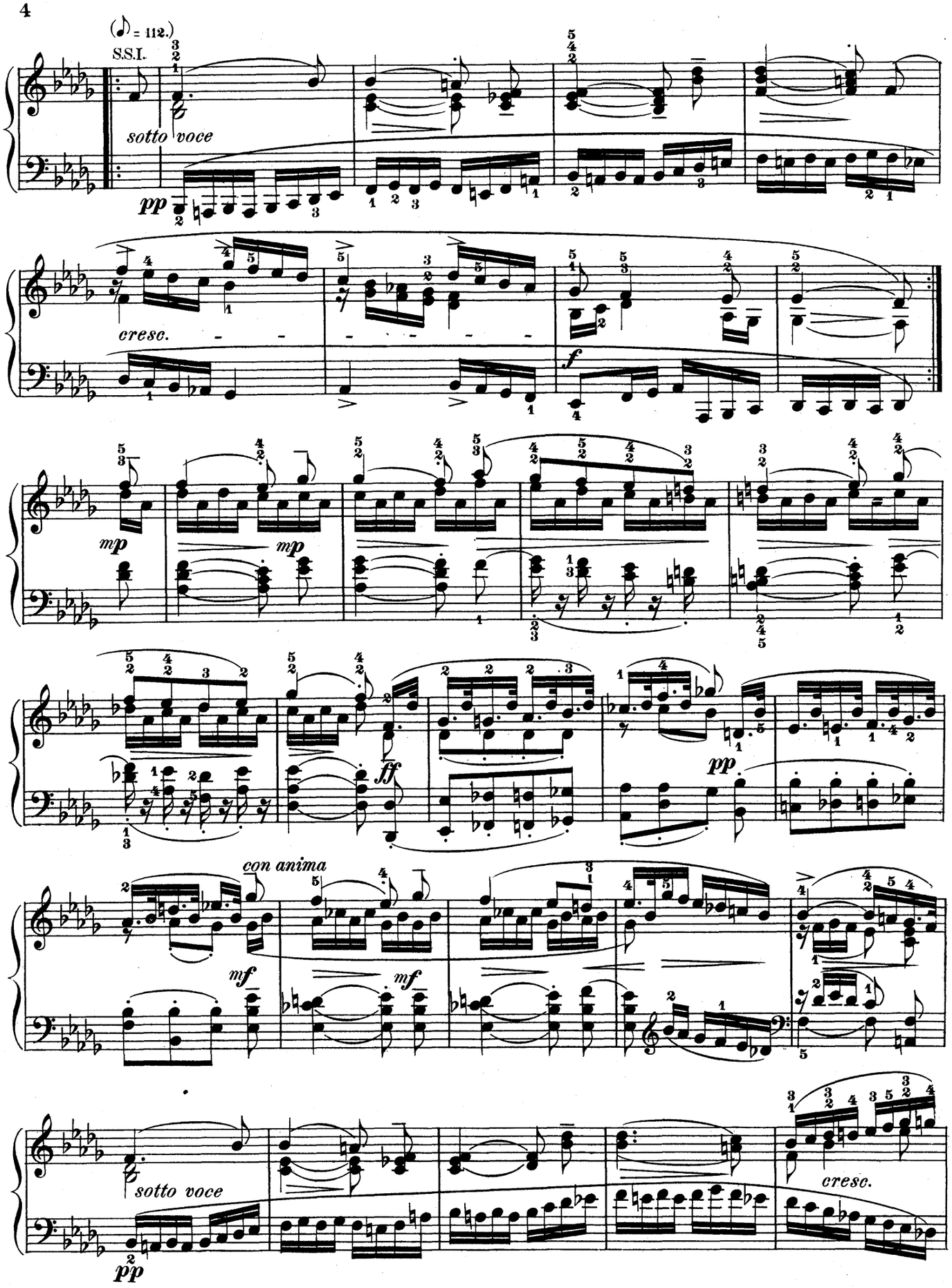
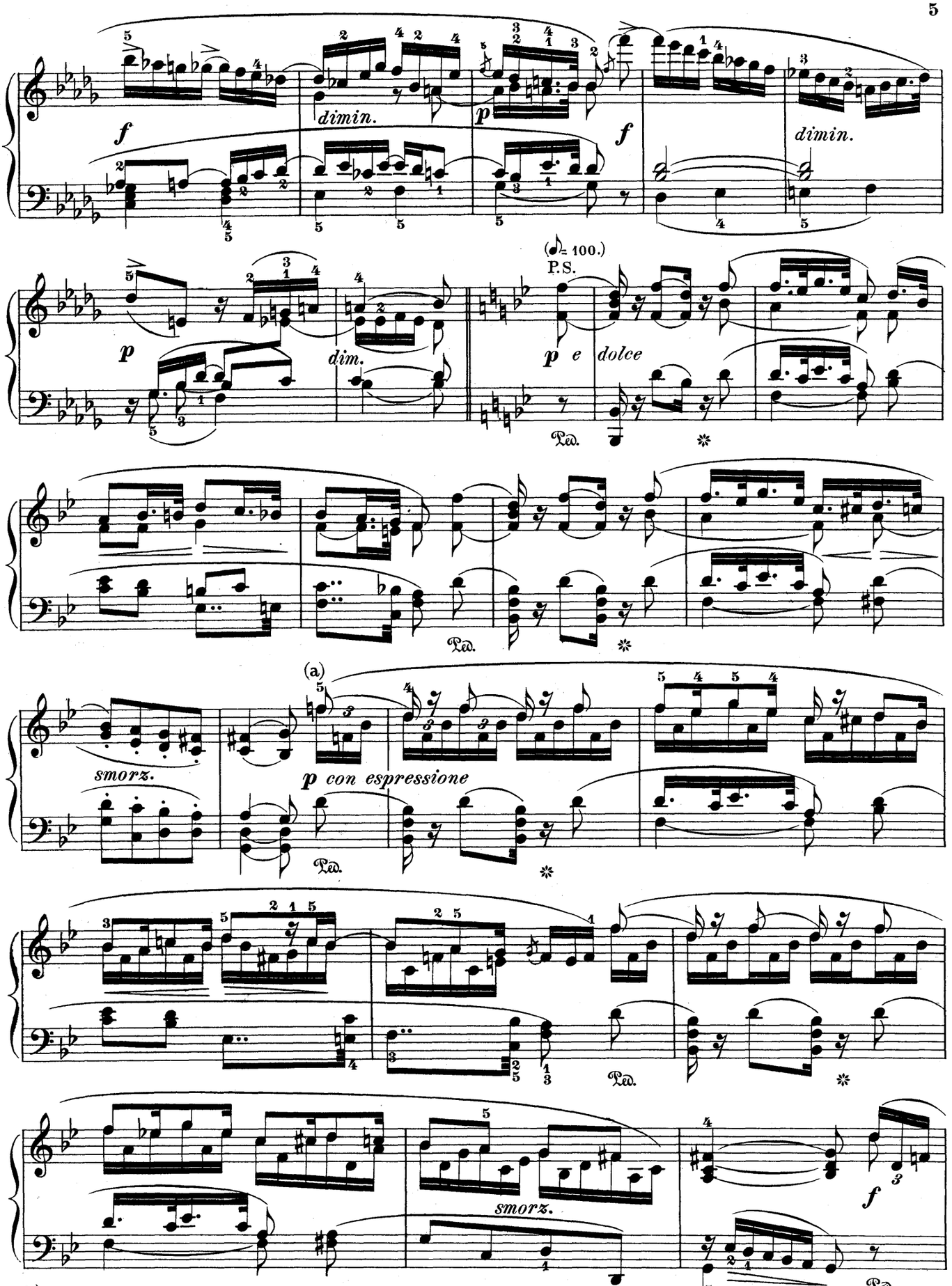


(a) The A in the right hand must enter last.

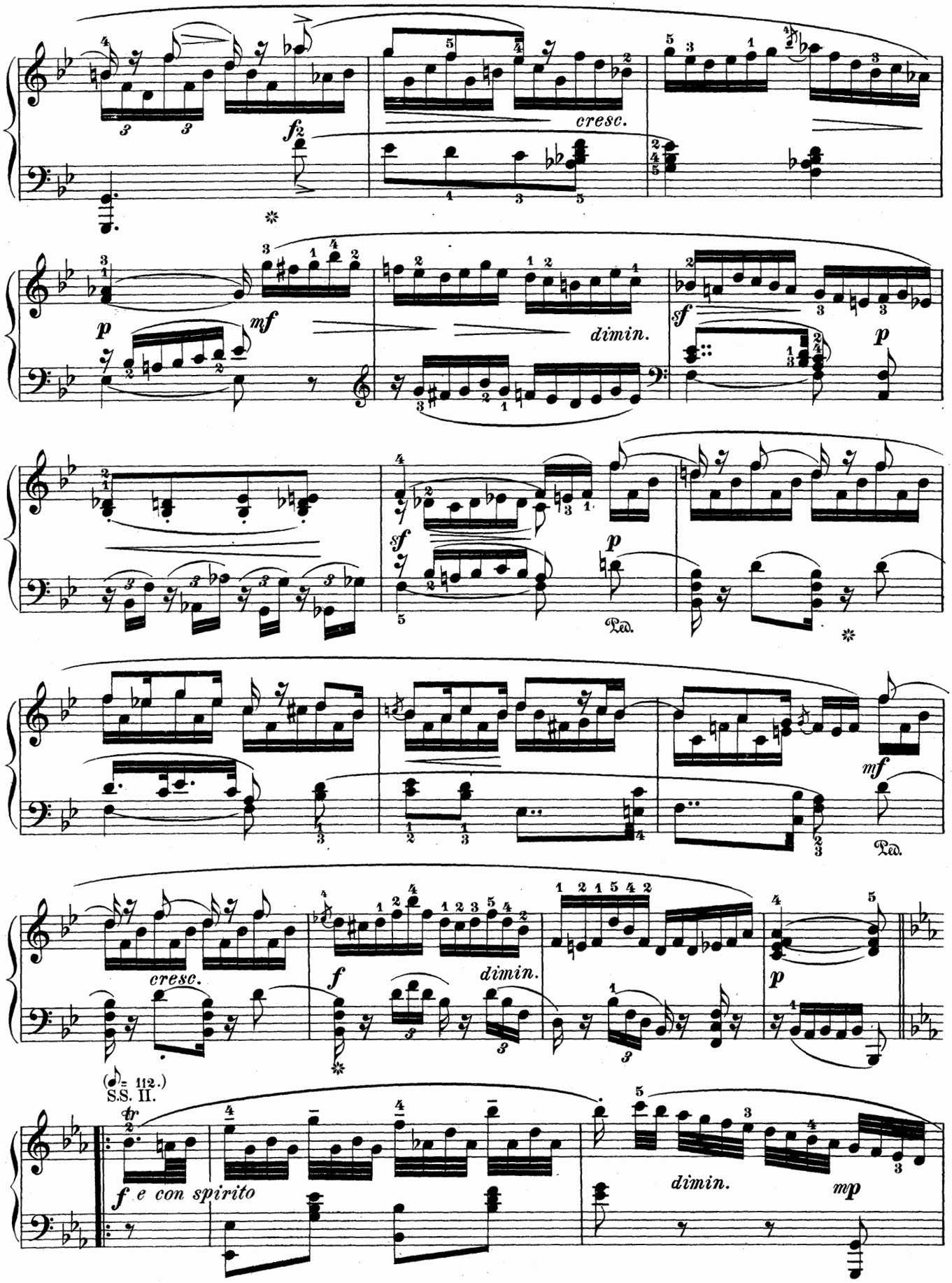
(b) This *auftakt* (commencement on unaccented part of measure; literally, "up-beat"), as well as the second eighth-note in the next measure, and also the second and fourth eighths in the following one, like the corresponding notes in each recurrence of this descending motive throughout the entire piece, must be slightly marked in contrast with the next-following beats, which would, in general, take a stronger accent. But, wherever the whole passage is to be played *piano*, this marking should be very gentle and inobtrusive.

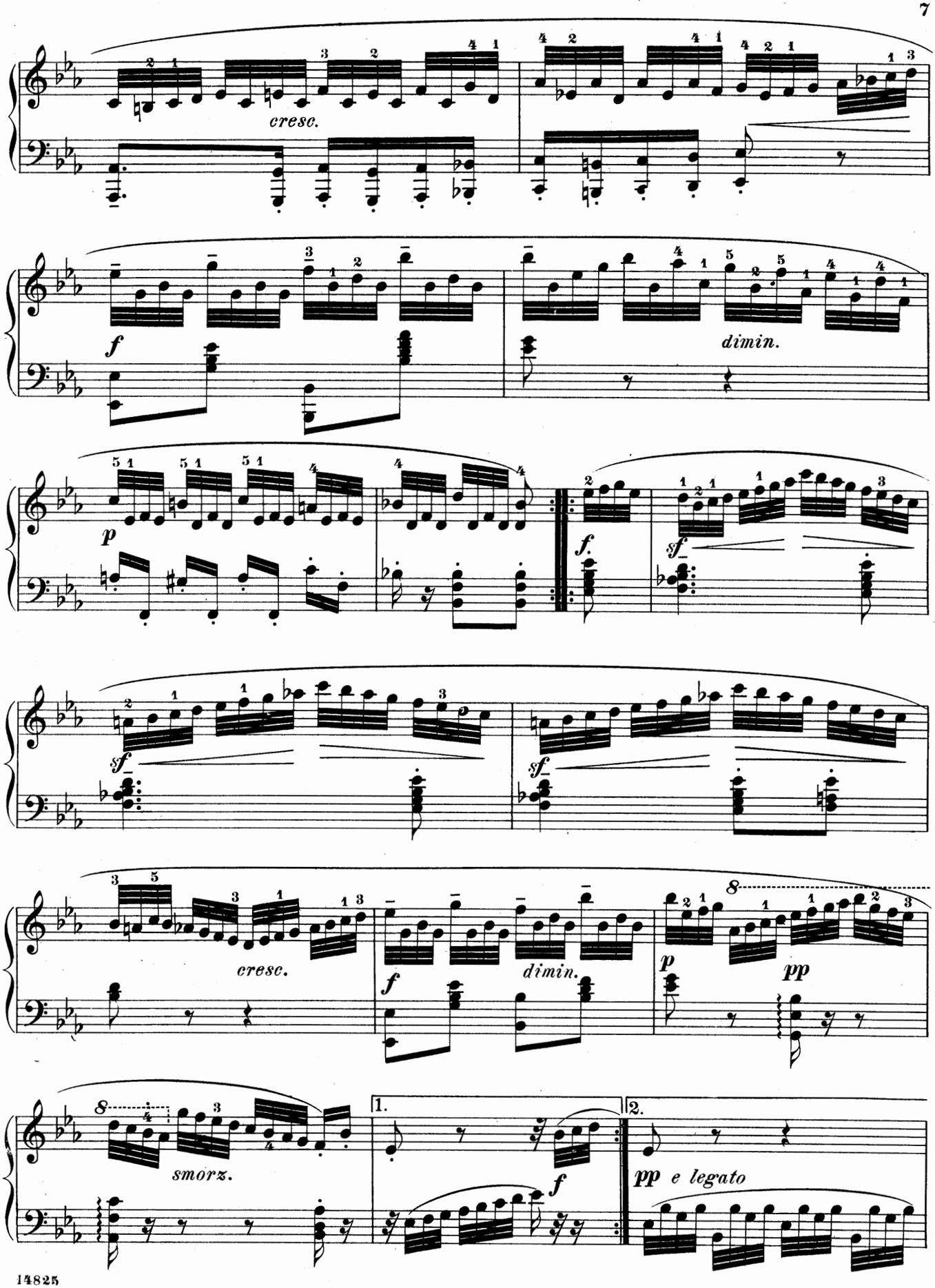
(c)

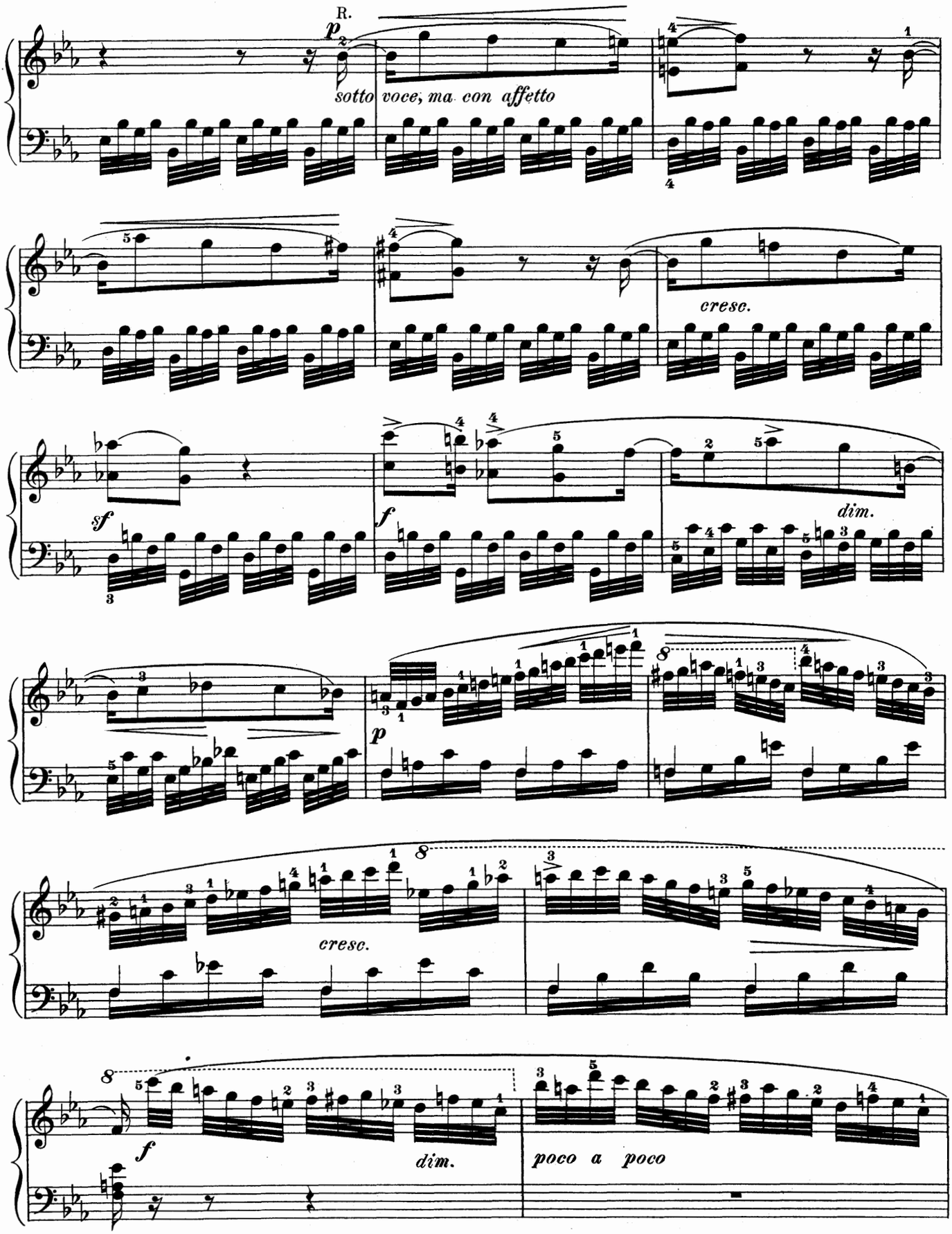

(♪ = 112.)
S.S.I.
sotto voce
pp
cresc.
f
mp
mp
ff
pp
con anima
mf
mf
sotto voce
pp
cresc.

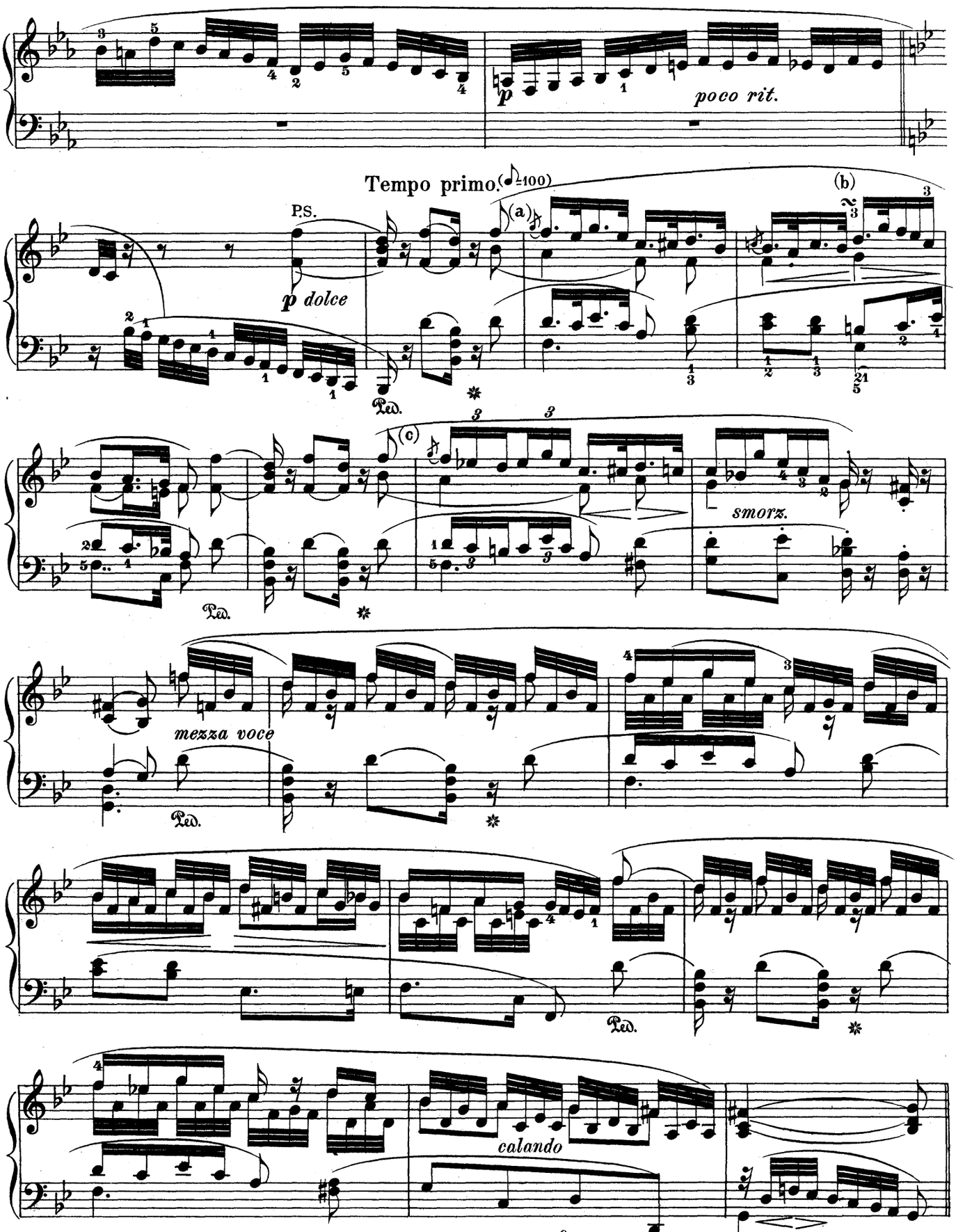


(a) Bring out the melody-tones, but gently, not with a hard touch.

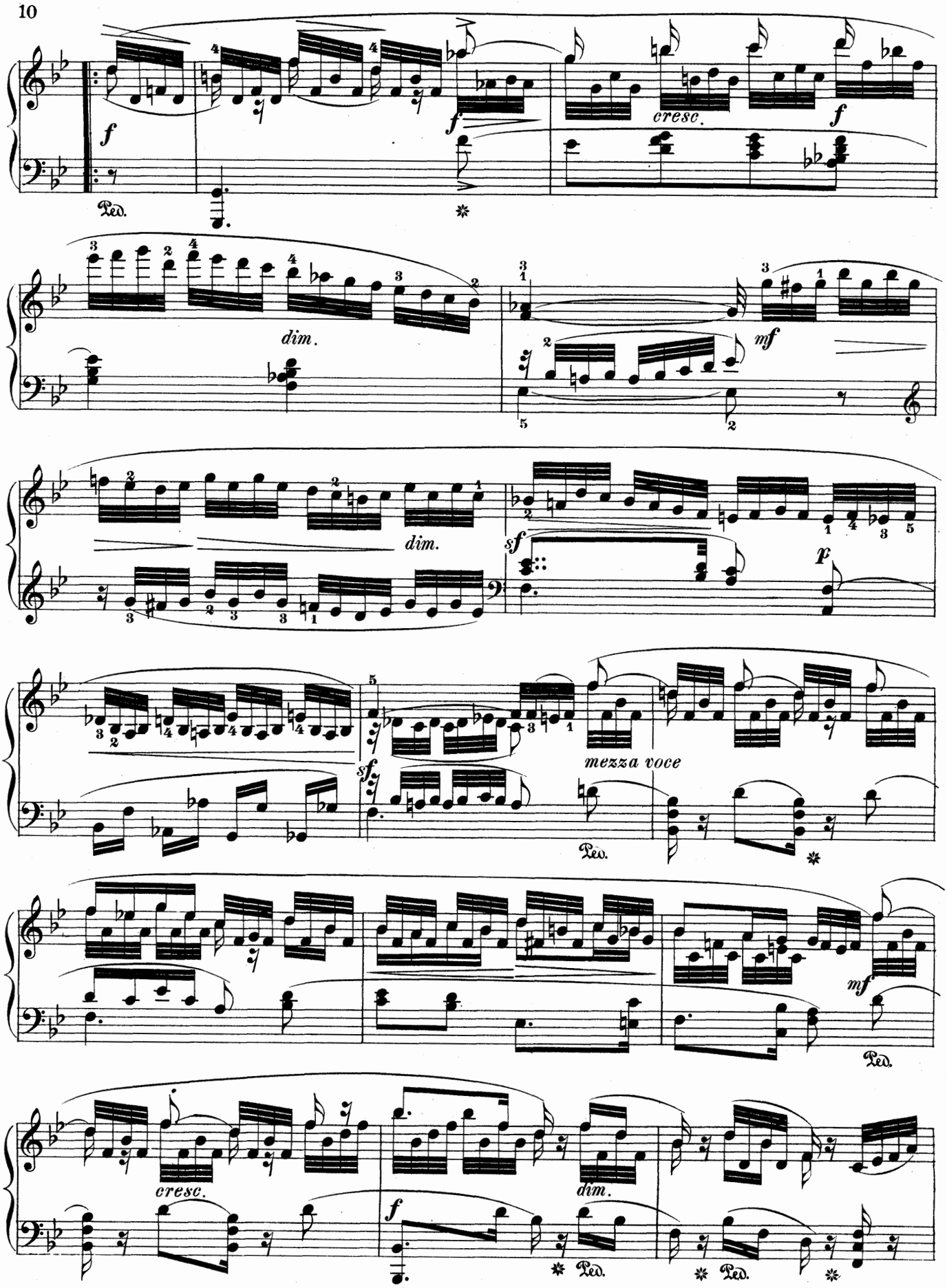

cresc.
dimin.
Ped.
cresc.
dimin.
(♩= 112.)
S.S. II.
f e con spirito
dimin.

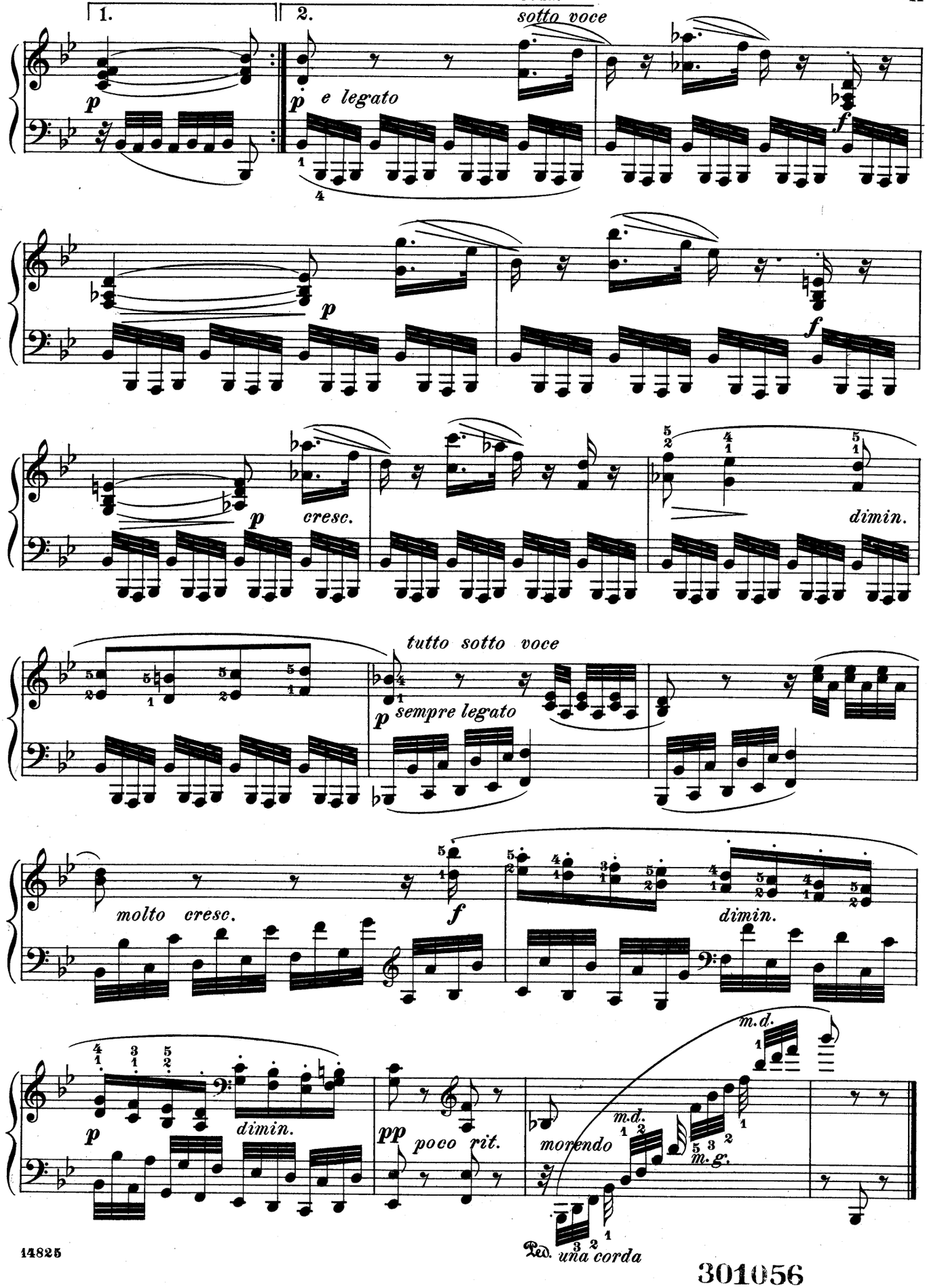

cresc.
f
dimin.
p
f.
sf
sf
sf
cresc.
f
dimin.
p
pp
8
smorz.
1.
f
2.
pp e legato


R.
p
sotto voce, ma con affetto
cresc.
sf
f
dim.
p
cresc.
f
dim.
poco a poco



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


f
Ped.
f
cresc.
f
dim.
mf
dim.
sf
p
sf
mezza voce
Ped.
mf
Ped.
cresc.
dim.
f
Ped.
Ped.


1.
2.
sotto voce
p
e legato
f
p
f
p
cresc.
dimin.
tutto sotto voce
p
sempre legato
molto cresc.
f
dimin.
p
dimin.
pp
poco rit.
morendo
m.d.
m.g.
Ped.
una corda

301056

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