



CELEBRATED PIECES FOR THE PIANO BY THE OLD MASTERS

<p> <i>J. S. BACH. Fantasia in Cm. (Bülow)</i> 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 <i>PH. EM. BACH. Solfeggietto in Cm.</i> (With an Arrg't for Left Hand Solo ad lib.) 35 <i>L. v. BEETHOVEN. Albumblatt</i> “Für Elise” 35 — Andante from Sonata Op. 14 No. 2 35 — Andante in F. (Lebert) 30 — 3 Bagatelles from Op. 33: No. 1 in E\flat 35 “ 2 in C 35 “ 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 <i>J. B. CRAMER. Le petit rien</i> 50 <i>CH. CZERNY. Toccata in C. Op.</i> 92. (Moszkowski) 50 <i>J. L. DUSSEK. Les Adieux. Rondo.</i> (Lebert) 30 — <u>La Chasse.</u> (Lebert) 30 </p>	<p> <i>J. L. DUSSEK. Consolation. Op. 62.</i> (Lebert) 40 — <i>La Matinée.</i> (Lebert) 30 <i>JOHN FIELD. Rondo in E\flat. (Bülow)</i> 60 <i>G. F. HÄNDEL. Aria con Variazioni</i> <i>from Suite in Dm. (Bülow)</i> 60 — <i>Gigue in Gm. (Bülow)</i> 60 — <i>Air and Var. “Harmonious Black-</i> <i>smith.” (Bülow)</i> 50 <i>JOS. HAYDN. Andante con Varia-</i> <i>zioni in Fm. (Lebert)</i> 40 — <i>Fantasia in C. (Bülow)</i> 75 — <i>Rondo in A</i> 50 <i>J. N. HUMMEL. Rondo in E\flat. Op. 11</i> 50 <i>W. A. MOZART. Adagio in Bm. and</i> <i>Gigue in G. (Klee)</i> 30 — <i>Fantasia in Cm. (Bülow)</i> 75 — <i>Fantasia in Dm. (Klee)</i> 20 — <i>Fantasia and Fuga in C. (Klee)</i> 40 — <i>Fantasia in C (from Fantasia and</i> <i>Sonata). (Lebert)</i> 60 — <i>Pastorale varié. (Parsons)</i> 65 — <i>Romanza in A\flat. (Klee)</i> 30 — <i>Rondo in D. (Klee)</i> 30 — <i>Rondo in Am. (Klee)</i> 40 — <i>Rondo à la Turque (from Sonata in A)</i> 35 <i>F. SCHUBERT. Adagio in E. (Vogrich)</i> 50 — <i>Menuet in Bm. (from Sonata)</i> 25 — <i>Scherzo in B\flat. (Posthumous)</i> 25 </p>
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Abbreviations: Intr., Introduction; P. T., Principal Theme; S. T., Second Theme; C., Close; M. T., Middle Theme.
Revised and fingered by
Dr. Sigmund Lebert.

LA CHASSE.

Adagio. (M.M. ♩=88)

J. L. DUSSEK.

Intr.

Piano.

Allegro. (♩.=112)

P. T.

p *cresc.* *poco a poco.* *f*

a)

b) The appoggiatura occurs on the beat; therefore, simultaneously with e and f.

First system of musical notation. Treble clef, bass clef. Includes dynamic markings *ff* and *f*. Fingerings are indicated with numbers 1-5. Pedal markings include *Ped.* and **Ped.*

Second system of musical notation. Treble clef, bass clef. Includes dynamic markings *ff* and *f*. Pedal markings include *Ped.* and **Ped.*

Third system of musical notation. Treble clef, bass clef. Includes dynamic markings *f* and *ff*. Pedal markings include *Ped.* and **Ped.*

Fourth system of musical notation. Treble clef, bass clef. Includes dynamic markings *p* and *pp*. Includes the instruction *S. T.* and *a)*. Pedal markings include *Ped.* and **Ped.*

Fifth system of musical notation. Treble clef, bass clef. Includes dynamic markings *p* and *pp*. Includes the instruction *con espress.*

Sixth system of musical notation. Treble clef, bass clef. Includes dynamic markings *p*.

Seventh system of musical notation. Treble clef, bass clef. Includes dynamic markings *ff*.

a) As above.

ff

Close.

ff

Ped. * Ped. *

pp

1. 2. M.T. 3

ff sempre e con fuoco.

Ped.

* Ped. *

* Ped. *

a) Here the right hand is somewhat subordinate to the left as far as the last eighth note of the next measure.
10374

ff *sempre più f*

Led. * *Led.* * *Led.* * *Led.* * *Led.* *fz* *fz* *fz*

fz *ff* * *Led.* *fz* *fz* *fz* *fz* *ff* *

ff

Led. * *Led.* * *Led.* *

fz * *Led.* * *Led.* * *Led.* * *ff* *

Led. * *Led.* * *Led.* *

ff dimin. *poco a poco.* *sempre più p*

Led.

rit. *P.T. a tempo.* *p*

First system of musical notation. Treble clef contains a melodic line with slurs and dynamics *cresc. poco a poco*, *f*, and *ff*. Bass clef contains a bass line with slurs.

Second system of musical notation. Treble clef contains a melodic line with slurs and dynamics *ff*. Bass clef contains a bass line with slurs and dynamic markings *Ped.* and ** Ped.*

Third system of musical notation. Treble clef contains a melodic line with slurs, dynamics *p*, *ff*, and *p*, and a *cresc. e con* marking. Bass clef contains a bass line with slurs.

Fourth system of musical notation. Treble clef contains a melodic line with slurs, dynamics *fuoco.* and *ff*, and fingerings 1, 3, 5, 1, 7, 1 2 3, 1 2 4, 1 3, 1, 3, 1. Bass clef contains a bass line with slurs and dynamic markings *Ped.* and ** Ped.*

Fifth system of musical notation. Treble clef contains a melodic line with slurs and dynamics *ff*. Bass clef contains a bass line with slurs, dynamics *ff*, and dynamic markings *Ped.* and ** Ped.*

Sixth system of musical notation. Treble clef contains a melodic line with slurs and dynamic markings *Ped.* and ** Ped.*. Bass clef contains a bass line with slurs and dynamic markings *Ped.* and ** Ped.*

Seventh system of musical notation. Treble clef contains a melodic line with slurs, dynamics *p*, *f*, and *mf*, and a *S.T.* marking. Bass clef contains a bass line with slurs and dynamic markings *p*, *f*, and *mf*.

cresc. *fp* *con espress.* *p*

p *p* *f* *p1*

ff *p*

pp *cresc.* *dim.* *p*

ff

dim. *pp* *ff*

a) Make the left hand predominate as far as the last eighth-note of the second succeeding measure.

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