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ANTHOLOGY
OF
GERMAN PIANO MUSIC

EDITED BY
MORITZ MOSZKOWSKI

VOLUME I: EARLY COMPOSERS

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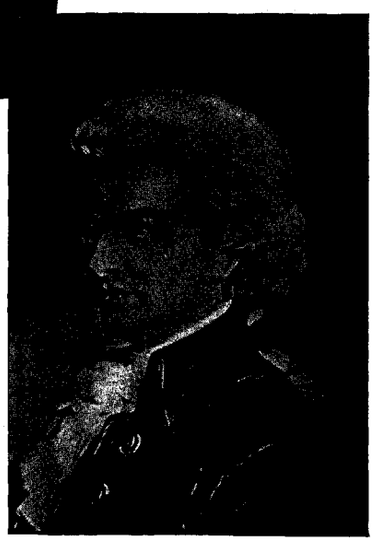
VOLUME I
EARLY COMPOSERS

HANDEL

BACH

BEETHOVEN

HAYDN



MOZART

EARLY GERMAN COMPOSERS FOR THE PIANO

IN compiling the present anthology, I asked myself in the first place what was the earliest epoch of piano composition in Germany which should be included in a collection of pieces of this kind. I deemed it unnecessary to consider the earliest and remotest examples of the art, which, though exceedingly interesting from the standpoint of musical history, are nevertheless without a bearing upon the musical taste of the present time. I therefore thought it advisable to begin with the seventeenth century, starting my collection with a composer who is entitled to be regarded as one of the most striking personalities in the development of German piano literature,—one who was the first to direct toward Germany the current of a great movement arising in Venice, and who furthermore knew how to add to it his own individuality. I speak of Johann Jakob Froberger, who descended from a very musical family, and was born in Halle about 1600.[1] At an early age he created a sensation by his beautiful voice and his organ playing, obtaining thereby the favor of an influential patron of the arts. During a stay in Vienna he was presented to Emperor Ferdinand III, who shortly afterwards appointed him court organist; however, he soon resigned this position in order to go to Rome to perfect himself there as a composer and organist under Frescobaldi's guidance. At that time the glory of the latter filled the entire musical world, and most astonishing stories were told concerning his virtuosity in organ and piano playing by those who had heard him. Report had it that his technic was so wonderful that he was able to play his compositions with his hands turned

[1] *Fétis states in his "Biographie universelle des musiciens" that he was born in 1635. But since it is a fact that Froberger was appointed court organist of Ferdinand III in Vienna as early as 1637, the composer would have held this position at the age of two years. Truly a prodigy of a child!*

BEI Abfassung der vorliegenden Anthologie legte ich mir natürlich zuvörderst die Frage vor, mit welcher Epoche der Claviercomposition in Deutschland wohl bei einem derartigen Sammelwerke der Anfang zu machen wäre. Es konnte sich hier nicht darum handeln, bis zu den Anfängen einer Kunstgattung zurückzugehen, die vom musikhistorischen Standpunkte aus selbstverständlich stets von grösstem Interesse sein werden, dem lebendigen Musikbedürfniss unserer Zeit aber keine Befriedigung mehr bieten. Ich habe daher geglaubt, mit dem siebzehnten Jahrhundert beginnen und an den Anfang meiner Sammlung einen Componisten stellen zu sollen, der als eine der markantesten Erscheinungen in der Entwicklung der deutschen Clavierlitteratur gelten darf, da er als Erster den Strom einer grossen, von Venedig ausgegangenen Bewegung nach Deutschland leitete und dem ihm Überkommenen auch eigene Züge zu leihen wusste. Ich spreche von Johann Jakob Froberger, der, einer sehr musikalischen Familie entstammend, gegen 1600 in Halle geboren wurde.[1] Frühzeitig durch seine schöne Stimme und sein Orgelspiel Aufsehen erregend, gewann er die Protection eines einflussreichen Kunst-Mäcens und wurde bei einem Aufenthalte in Wien dem Kaiser Ferdinand III vorgestellt, der ihn kurz darauf zu seinem Hoforganisten ernannte. Er gab diese Stellung indess bald wieder auf, um nach Rom zu wandern und sich dort unter der Leitung Frescobaldis als Componist und Orgelspieler zu vervollkommnen. Dieser letztere erfüllte damals die ganze musikalische Welt mit seinem Ruhme und alle, die ihn gehört hatten, erzählten die erstaunlichsten Dinge

[1] *Fétis giebt in seiner „Biographie universelle des musiciens" sein Geburtsjahr auf 1635 an. Da es indessen feststeht dass Froberger bereits 1637 zum Hoforganisten Ferdinands III in Wien ernannt wurde, so hätte er diese Stellung mithin im Alter von zwei Jahren bekleidet. Welch ein Wunderkind!*

inside out (*i.e.*, the inner surface of the hands held upward). Even though this statement must evidently be regarded as a fable, it is still a fact that Frescobaldi was a brilliant phenomenon, and that both as composer and performer he marked a notable advance. His influence in both fields was felt by Froberger; and in the compositions of the latter it is perhaps most strongly evidenced by the way in which he varies the themes of his fugues so as to make them more attractive and interesting. Likewise the tendency to use some charming chromatic progressions seems to have been handed down by the teacher to his pupil. How far Froberger was indebted to Frescobaldi as a virtuoso cannot, of course, be so definitely determined. At any rate, Froberger's playing in later years must have excelled by its brilliancy and artistic shading; and when, as frequently happened, he said of other performers that they did not know how to play his compositions, he may have been affected by the monotony in tempo which he, as a genuine pupil of Frescobaldi, would have found unbearable. The latter's authentic indications show positively that he wished to have the single movements of his toccatas[1] played with varied tempo-modifications, the nature of which he hints to the player. We shall therefore not go astray if we attempt to view Froberger's toccatas as those of a disciple of Frescobaldi.

To the Frescobaldi-Froberger school belonged also the then greatly celebrated Bavarian orchestral leader and organist, Johann Kaspar Kerl, but few of whose compositions have been left to us. He is said to have possessed an extraordinary gift for improvising fugues, and was considered one of the best teachers of composition of the period. Johann Pachelbel, born at Nuremberg in 1653, was one of his pupils. Besides a large number of church compositions he wrote suites, variations, ciacones, fantasias, fugues, etc.,

[1] *The word "toccata" comes from "toccare," to touch. "Toccata" meant, therefore, originally, the first touch of the organ,* i.e., *an extemporaneous prelude with which the organist usually introduced the subsequent composition. Later on, the word "toccata" was generally used in the sense of "introduction," and finally in the nineteenth century this designation was given mostly to a pianoforte composition written in sonata form.*

von seiner Virtuosität im Orgel- und Clavierspiel. Es wird von seiner Technik sogar berichtet, dass er im Stande gewesen sei, seine Compositionen mit verkehrt gehaltener Hand (also mit der inneren Handfläche nach oben) zu spielen. Wenn diese Angaben auch offenbar in das Gebiet der Fabel zu verweisen sind, so steht doch fest, dass Frescobaldi eine glänzend begabte Natur gewesen sein muss und als Componist wie auch als Virtuose reformatorisch gewirkt hat. Nach beiden Richtungen übte er auf Froberger einen grossen Einfluss aus, der vielleicht in der Composition am stärksten durch die Art hervortritt wie Froberger seine Fugato-Motive rhythmisch umformt, um ihnen auf diese Art in überraschender Weise ein neues Interesse abzugewinnen. Auch der Hang zu einer reizvollen Chromatik scheint von dem Lehrer auf den Schüler übergegangen zu sein. In Bezug auf das, was Froberger als Virtuose seinem Meister schuldete, kann man natürlich nicht mit ähnlicher Bestimmtheit sprechen. Jedenfalls muss sich aber Froberger's Spiel in späteren Jahren durch virtuosen Glanz und sehr feine Nüancirung ausgezeichnet haben, und, wenn er, wie es häufig geschah, anderen Virtuosen vorwarf, dass sie nicht mit seinen Compositionen umzugehen wüssten, so hatte er vielleicht vorwiegend eine Monotonie im Zeitmasse tadeln wollen, die er als echter Schüler Frescobaldis gewiss unerträglich finden musste. Von diesem wissen wir thatsächlich aus seinen uns erhaltenen Anweisungen, dass er die einzelnen Sätze seiner Toccaten[1] mit vielen Tempi-Modificationen vorgetragen haben wollte, über deren Natur er dem Spieler auch etliche Fingerzeige giebt. Man wird daher wohl nicht fehlgehen, wenn man Frobergers Toccaten aus dem nämlichen Geiste heraus zu erfassen strebt.

Der Frescobaldi-Frobergerschen Richtungge-

[1] *Das Wort „Toccata" kommt von „toccare," berühren. Unter Toccata verstand man daher ursprünglich das erste Berühren der Orgel, d. h., ein Präludium aus dem Stegreif, mit dem der Organist die darauf folgende Composition einzuleiten hatte. Später nahm das Wort Toccata die allgemeine Bedeutunge einer Introduction an und im 19ten Jahrhundert endlich gab man diese Bezeichnung meist einer in Sonatenform geschriebenen Clavieretüde.*

for the piano. As a contrapuntist Pachelbel was not the equal of his teacher, and his piano fugues have slight artistic value. His variations, which combine fluent, graceful, melodic writing with a beautiful piano style, rank much higher. The suites, on the other hand, are of most uneven quality; they contain harmonic incongruities which are strangely in contrast to the smoothness of Pachelbel's other compositions. In the ciacones, which are constructed in a somewhat mechanical fashion, we are frequently surprised by the expressive melodies which, together with great technical elaboration, seem already to foreshadow Rameau.[1] As a pioneer Pachelbel is surpassed by Johann Kuhnau, who was born at Geysing in 1660. Very productive as a church composer, he also wrote a number of pianoforte compositions, which are divided into three classes: Suites (which he calls "Partitas"), Sonatas, and "Musical Conceptions of Biblical Stories." All his suites begin with a prelude, which, however, appears in the most varied forms. Sometimes the first part consists of a short figured movement, which is followed by a fugato, either directly or after a four-part interlude. Other preludes begin with broad chords without any prominent motive, and likewise end in a fugato movement. A third kind is entirely homophonic in character and based altogether on chords. The dances following the prelude are more elaborate than those of Pachelbel, and in their pianistic treatment much richer. But the suites, although they all contain very good music, would surely not have conferred on their composer the glory of a pioneer had he not, first among the Germans, conceived the idea of taking the Italian *sonata da camera* as a model upon which to compose similar compositions for the piano alone, and calling them "Sonatas." A glance at these compositions is sufficient to make us recognize how far removed they are from what we mean to-day by sonata form. Since the present collection contains an example of the above

[1] *Of Wilhelm Hieronymus Pachelbel, the son of the above Pachelbel, but few works have come down to us. They show, however, that their author was a most prominent musician, who even surpassed the elder Pachelbel as a composer.*

hört ferner auch der seiner Zeit sehr gefeierte bayerische Capellmeister und Organist Johann Kaspar Kerl an, von dem uns indessen nicht allzuviel Compositionen erhalten geblieben sind. Er soll sich durch eine ausserordentliche Begabung für das Improvisiren von Fugen hervorgethan haben und galt für einen der besten Compositionslehrer seiner Zeit. Zu seinen Schülern zählt der 1653 zu Nürnberg geborene Johann Pachelbel, der, neben einer grossen Anzahl von Kirchenmusikwerken, auch Suiten, Variationen, Ciaconnen, Fantasieen, Fugen, u.s.w., für das Clavier geschrieben hat. Pachelbel war ein weniger starker Contrapunktist als sein Lehrer und seine Clavierfugen sind sämtlich recht kunstlos gearbeitet. Bedeutend höher stehen seine Variationen, die eine sehr fliessende, anmuthsreiche Melodik mit schönem Clavierstyl vereinigen. Die Suiten wiederum sind von sehr ungleichem Werth; es laufen in ihnen harmonische Ungeschicklichkeiten mit unter, die mit der Glätte der übrigen Compositionen Pachelbels sonderbar contrastiren. In den Ciaconnen, deren Structur etwas schablonenmässig angelegt ist, frappirt neben der ausdrucksvollen Melodik ein grosser technischer Spielreichthum, der bereits Rameau ahnen lässt.[1] Bahnbrechender als Pachelbel zeigt sich der 1660 zu Geysing geborene Johann Kuhnau. Als Kirchenmusik-Componist sehr fruchtbar, hat er ausserdem etliche Clavierwerke geschrieben, die in drei Categorieen zerfallen: Suiten (die er Partieen nennt), Sonaten, und „Musikalische Vorstellungen biblischer Historien." Seine Suiten beginnen alle mit einem Präludium, aber dieses behandelt er in sehr mannigfacher Weise. Mitunter leitet ein kurzer figurirter Satz ein, dem direct oder nach einem vierstimmigen Zwischenspiel ein Fugato folgt. Andere Präludien eröffnen mit breiten Accorden ohne ein hervortretendes Motiv und laufen dann ebenfalls in einen Fugato-Satz aus. Eine dritte Art ist ganz homophon gehalten und rein accordischer Natur. Die dem Prä-

[1] *Von Wilhelm Hieronymus Pachelbel, dem Sohne des vorigen, besitzen wir nur wenige Werke. Aus diesen kann man aber auf eine ganz hervorragende, die Begabung des älteren Pachelbel sogar in den Schatten stellende Musiknatur schliessen.*

mentioned kind, the player will be able to judge for himself.[1] Though Kuhnau's right to the distinction of having invented the pianoforte sonata is open to question, he certainly deserves the credit of being the first German composer to write "program music." Whatever had been done before him in this field of composition was limited to a few isolated efforts at tone impressions, and can in no way be compared with Kuhnau's "Biblical Stories." On the other hand, it must not be forgotten that Kuhnau had a rival in François Couperin, who in his pieces "Les Pèlerines" and "La Triomphante" had set himself a similar task. During the last twenty-one years of his life Kuhnau held the position of a cantor in the Thomas School in Leipzig, and in this office he had as successor the immortal genius who inaugurated a new musical era in which Germany was destined to become the permanent and undisputed leader. Needless to say, I refer to Johann Sebastian Bach.

When in a book or lecture on musical history it is mentioned that Kuhnau, as a Leipzig cantor, was Bach's predecessor, the remark is frequently made that, though Bach had predecessors in his various positions, he had none in his place in musical history. To my mind this opinion is erroneous, but it is easily understood. The process of development in the sphere of art is akin to that in the field of biology: with the passage of time transitional forms disappear. In the realm of nature they do so because the conditions necessary to their existence begin to fail them; in the development of art they disappear because the more prominent personalities so overshadow those of lesser importance that the latter are finally doomed to be forgotten. We should make an effort to avoid this injustice in dealing with these masters of minor importance. In regard to Bach there is no doubt in my mind that he formed his style in pianoforte composition chiefly upon Frescobaldi, Froberger, Pachelbel,

[1] *Some authors of musical history look upon Pasquine (1637–1710), others upon Johann Christian Bach (1735–1782), still others upon Philipp Emanuel Bach (1714–1788), as the real inventor of the pianoforte sonata.*

ludium folgenden Tänze sind ausgeführter als bei Pachelbel und bedeutend reicher in der clavieristischen Behandlung. Diese sämtlichen Suiten, obschon sehr gute Musik enthaltend; hätten aber sicherlich ihrem Componisten nicht den Ruhm eines Bahnbrechers eingebracht, wenn er nicht als erster Deutscher den Gedanken gehabt hätte, nach dem Muster der italienischen *Sonata da Camera* ähnliche Stücke für Clavier allein zu schreiben und diese „Sonaten" zu nennen. Ein Blick auf diese Compositionen genügt indess, um sie als himmelweit entfernt von dem erkennen zu lassen, was wir heute unter der Form der Sonate verstehen. Da die vorliegende Sammlung ein Specimen der genannten Gattung enthält, so wird der Spieler selbst urtheilen können.[1] Wenn mithin Kuhnaus Berechtigung auf den Ruhmestitel, der Erfinder der Claviersonate zu sein, angefochten werden darf, so gebührt ihm sicherlich doch die Anerkennung der erste Deutsche gewesen zu sein, der „Programm-Musik" gemacht hat. Was vor ihm in dieser Compositionsgattung geschaffen worden war, beschränkt sich auf vereinzelte tonmalerische Effecte und kann Kuhnaus biblischen Historien nicht im Entferntesten zur Seite gestellt werden. Hingegen darf nicht unerwähnt bleiben, dass Kuhnau sich auf dem hier von ihm eingeschlagenen Wege mit François Couperin begegnet ist, der sich in seinen Stücken „Les Pèlerines" und „La Triomphante" ähnliche Aufgaben gestellt hatte. Kuhnau hatte in den letzten ein-und-zwanzig Jahren seines Lebens das Amt eines Cantors an der Thomas-Schule in Leipzig inne und erhielt als solcher einen Nachfolger in der Person jenes unsterblichen Künstlers, der eine neue Aera der Musik einleitete, in welcher Deutschland die dauernde und unbestrittene Hegemonie zufallen sollte. Man weiss bereits, dass ich von Sebastian Bach spreche.

Wenn in einem Buche oder bei Gelegenheit eines musikalischen Vortrags die Rede davon ist, dass Kuhnau in seiner Stellung als Leipziger Can-

[1] *Manche Musikhistoriker sehen übrigens Pasquini, 1637–1710, andere wieder Johann Christian Bach, 1735–1782, noch andere Philipp Emanuel Bach, 1714–1788, als den eigentlichen Schöpfer der Claviersonate an.*

Kuhnau, and Couperin; and that their works, which he is reported to have studied with the greatest interest, influenced him for a long time. When later on his genius began to move its wings more freely, he left far behind him all his youthful models in contrapuntal technic, melodic invention, and structural elaboration. One need only compare his pianoforte suites, especially the so-called "English Suites," with similar compositions of his predecessors, or take a glance at his concertos, to be convinced of what Bach has accomplished in free composition or on the broad basis of established forms. And finally, play through the preludes and fugues of the *Well-tempered Clavichord* and admire, together with the incomparable mastery of the polyphonic style, the blooming musical life which Bach knew how to breathe into a seemingly rigid mould. The limited space of this preface unfortunately does not allow me to give an elaborate account of Bach's pianoforte compositions. Instead, I will give for the student at least a few hints pertinent in general to the study of his fugues and works of that kind.

It will of course be necessary to begin with an analysis of the fugue in order to ascertain whether it contains one or several themes, and in what passages complete or incomplete thematic entrances occur. The latter must always be emphasized a little, especially when they enter in the middle voices and might otherwise escape the ear. After the student has made himself familiar with the structure of the composition, he should determine the phrasing of the theme, and then choose the fingering which is most suitable. Enough stress can scarcely be laid upon the danger of playing too soon without the notes. In works of a polyphonic nature such faults as result from retaining a tone over long or releasing it too soon are quite apt to creep in; and these can be avoided only by a thorough study of the picture of the notes. In most cases it is rather easy to determine the proper tempo of a fugue if the character of the main theme is clearly comprehended. In the preludes it is often more difficult to settle; yet there are nowadays a number

tor der Vorgänger Bachs gewesen sei, so wird häufig die Bemerkung daran geknüpft, dass Bach wohl in seinen verschiedenen Ämtern, aber nicht in seiner kunstgeschichtlichen Stellung einen Vorläufer gehabt habe. Diese Ansicht ist meiner Meinung nach irrig, aber leicht zu begreifen. Auf künstlerischem Gebiete vollzieht sich nämlich immer ein ähnlicher Process wie auf biologischem: die Zwischenglieder verschwinden mit der Zeit. Hier geschieht es, weil diesen nach und nach die nothwendigen Daseinsbedingungen zu fehlen anfangen; dort, weil die hervortretendsten Erscheinungen die weniger bedeutenden so sehr in den Schatten stellen, dass diese schliesslich der Vergessenheit anheimfallen. Man sollte sich indess bestreben, den *diis minorum gentium* gegenüber diese Ungerechtigkeit zu vermeiden. In Bezug auf Bach zum Beispiel scheint es mir evident, dass er sich als Claviercomponist hauptsächlich an Frescobaldi, Froberger, Pachelbel, Kuhnau, und Couperin gebildet hat, und dass deren Werke, die er, wie feststeht, mit grösstem Interesse studirt hat, ihn lange Zeit beeinflusst haben. Als sein Genie späterhin die Schwingen freier zu regen begann, liess er freilich in Bezug auf contrapunktische Technik, melodische Erfindung und Structur des Aufbaues Alles weit hinter sich was die Vorbilder seiner Jugend geschaffen hatten. Man vergleiche nur seine Claviersuiten, namentlich die sogenannten englischen, mit denjenigen der vorhergegangenen Componisten. Oder man nehme die Concerte zur Hand und sehe was Bach in freien und auf breitem Fundament aufgebauten Formen geleistet hat. Man spiele endlich die Präludien und Fugen des Wohltemperierten Clavieres und bewundere, neben der unvergleichlichen Meisterschaft im polyphonen Styl, das blühende musikalische Leben, das Bach einer scheinbar starren Form einzuhauchen verstanden hat. Der beschränkte Raum dieser Vorrede gestattet mir leider nicht, Bach's Clavierwerke einer eingehenden Besprechung zu unterziehen. Ich möchte aber statt dessen wenigstens einige Winke für Lernende einfügen, die sich auf das Studium seiner Fugen und Werke dieser Gattung überhaupt beziehen.

of excellent editions which relieve the student of this task if he is willing to accept another's conception. In regard to this point the various editors will be found to have widely divergent views. Lately there has been, especially in Germany, a growing tendency to decrease the tempi in Bach's fugues; and the opinion is often advanced that in the older fugues the staccatos should be entirely omitted. To me neither view seems to be justified, since a fugue may be of any musical character whatever, and consequently demand every sort of touch; and in certain circumstances a very lively tempo may be suitable. If Bach's contemporaries, in speaking of his technic, say that the eye was, at times, unable to follow the movements of his fingers, it is impossible to see why he should invariably have played all the fugues slowly, since, unlike dances, they do not depend on a definite tempo. Bach's great A minor fugue in $\frac{3}{4}$ time (Peters 207) is, when played rapidly, an exceedingly effective pianoforte composition; but if played at a moderate speed it appears tedious and interminable. Those who have played on the clavichord must have found that this instrument by its small tone and its light shallow touch greatly favors rapid playing, and that it must not be forgotten that there is always an intimate relation between the instrument and the style of music composed for it. Next to Handel and Domenico Scarlatti, Bach was, as is generally known, the greatest clavichord player of his time. Moreover, he was a reformer, and our present mode of fingering the scales was in part established first by Bach. He made more use of the thumb and fifth finger than had been the case before him, and by doing so the pianist naturally acquired much greater facility. Proceeding farther along these new lines, Philipp Emanuel Bach, the second son of the master, could give to the pianoforte style a much greater brilliancy, and his numerous compositions, as well as his didactic work, "An Essay on the True Manner of Playing the Pianoforte," had an important influence upon the development of virtuosity.

George Frideric Handel, Johann Sebastian Bach's contemporary, to whom vocal music owes

Man wird natürlich damit zu beginnen haben, die Fuge zu analysiren und festzustellen, ob in ihr nur *ein* Thema oder mehrere Themen vorhanden sind und an welchen Stellen vollständige oder unvollständige thematische Eintritte erfolgen. Diese sind stets etwas hervorzuheben, namentlich wenn sie in den Mittelstimmen liegen, wo sie dem Hörer leicht entgehen können. Nachdem man sich die Structur der Composition klar gemacht hat, stelle man die Phrasirung des Themas fest und wähle alsdann den Fingersatz, mit dem sie am besten gelingt. Vor zu frühem Auswendigspielen kann nicht genug gewarnt werden. Bei Werken polyphonen Styls schleichen sich sehr leicht Incorrectheiten in Bezug auf das Aufheben und Liegenlassen der Finger ein, und diese vermeidet man am sichersten durch genaues Einprägen des Notenbildes. Das Tempo einer Fuge ergiebt sich meistens ziemlich leicht, wenn man sich den Charakter des Hauptthemas klar gemacht hat. Bei den Präludien ist es häufig schwerer festzustellen; doch ist ja heutzutage dem Lernenden durch eine Anzahl vorzüglicher Editionen diese Aufgabe erspart, falls er sich der Auffassung eines Anderen unterordnen will. Freilich wird er in Bezug auf diesen Punkt grosse Abweichungen bei den verschiedenen Herausgebern zu constatiren haben. In neuester Zeit hat sich namentlich in Deutschland eine Tendenz zur Verlangsamung der Tempi in den Bachschen Fugen sehr verbreitet. Ebenso ist vielfach die Ansicht ausgesprochen worden, dass man sich in älteren Fugen des Staccatos gänzlich zu enthalten habe. Beides erscheint mir nicht gerechtfertigt, denn eine Fuge kann jeden musikalischen Charakter haben, daher auch jede Anschlagsart und unter Umständen ein sehr lebhaftes Tempo verlangen. Wenn Bachs Zeitgenossen von seiner Technik berichten, dass das Auge mitunter den Bewegungen seiner Finger fast nicht mehr zu folgen vermochte, so wird man nicht recht einsehen können, warum er gerade alle Fugen, die doch nicht wie Tänze an ein gewisses Zeitmass gebunden sind, stets langsam gespielt haben soll. Bachs grosse A moll Fuge im $\frac{3}{4}$ Takt (Peters, Band 207), ist, rapid gespielt, ein äusserst wirkungsvolles Clavierstück;

so many sublime masterpieces, wrote by comparison but few works for the piano. Aside from a few isolated pieces, he left us sixteen suites, which show great variety of form and contain many interesting numbers. It is true that there is likewise much of little worth, and that there are frequent marks of carelessness which are most disturbing. The fugue of the third suite, for instance, is by no means a masterpiece, the Passacaille of the seventh is but an empty set of variations, not deserving the celebrity it enjoys, and in the Allemande of the twelfth there are not a few modulations which are really painful to the ear. With the enormous, almost unlimited, quantity of material which pianoforte literature possesses, it is needful to separate the wheat from the chaff, and in the study of Handel's music to consider only that which is worthy to bear his name.

Though there are among Handel's works riches to be selected by the pianist of to-day, it must be regretfully admitted that Haydn's piano compositions are left to slumber almost undisturbed on the shelves. The charming Variations in F minor, and the Fantasia which is included in the present collection, are almost the only compositions which are still heard now and then in the concert hall, and even in the repertory of the teacher Haydn is more and more neglected. He who was for the string quartet and the symphony a notable pioneer occupies a transitional place of but little significance in the evolution of piano music from Philipp Emanuel Bach to Mozart. The appearance of the latter, however, marks one of the most important turning-points in the entire development of music for the instrument with which alone we here concern ourselves.

If it be ever permitted to draw a parallel between two geniuses whose activity lay in different spheres of art, the comparison of Mozart to Raphael is most natural. In each we find an astonishingly precocious development, universality in creative work, enormous productivity, and, above all, that well-balanced harmony which, like sunshine, is diffused throughout their works, combining grace and majesty, beauty and strength, in the happiest manner. Even during his life-

in mässigem Tempo vorgetragen, wird sie langweilig und endlos erscheinen. Wer sich einmal auf dem Clavecin versucht that, muss auch finden, dass dieses Instrument durch seinen kleinen Ton und seinen leichten flachen Anschlag ein rapides Spiel sehr begünstigt, und man wird daher auch der Wechselwirkung zu gedenken haben, in der Instrument und Compositionsstyl stets zu einander stehen. Bach war, wie allgemein bekannt, neben Händel und Domenico Scarlatti der grösste Clavierspieler seiner Zeit. Auch als solcher ist er reformatorisch gewesen, und unser heutiger Tonleiterfingersatz ist zum Theil erst von ihm festgestellt worden. Er wendete auch den Daumen und den fünften Finger viel mehr an als es vor ihm der Fall gewesen war, und hierdurch erschloss sich natürlich dem Pianisten ein viel grösserer Spielreichthum. Auf dieser neuen Basis weiter schaffend, konnte nun Philipp Emanuel Bach, der zweitälteste Sohn des Meisters, dem Clavierstyl eine noch grössere Brillanz geben, und seine zahlreichen Compositionen, sowie auch sein didaktisches Werk „Versuch über die wahre Art, das Clavier zu spielen," sind für die Entwicklung der Virtuosität von grosser Bedeutung geworden.

Sebastian Bachs Altersgenosse, Georg Friedrich Händel, dem die Vocalmusik so zahlreiche erhabene Meisterwerke verdankt, hat im Verhältniss dazu das Clavier nur spärlich mit seinen Schöpfungen bedacht. Ausser einer nicht sehr grossen Anzahl einzelner Stücke besitzen wir von ihm sechzehn Suiten, die, ihrer formellen Anlage nach, grosse Mannigfaltigkeit aufweisen und eine Fülle interessanter Nummern in sich schliessen. Neben diesen läuft allerdings viel Minderwerthiges mit unter und nicht selten machen sich Nachlässigkeiten bemerkbar, die recht störend wirken. Die Fuge der dritten Suite ist, z. B., keineswegs meisterhaft, die Passacaille der siebenten eine recht hohle Variationenfolge, die sich ganz ungerechtfertigter Berühmtheit erfreut und in der Allemande der zwölften verletzen einige harmonische Wendungen das Ohr sehr empfindlich. Bei der ungeheuren, fast nicht mehr zu bewältigenden Menge des Vorzüglichen, das die Pianoforte-Litteratur darbietet, wird man also

time Mozart was considered not only one of the most gifted of composers, but also one of the most illustrious virtuosi, and from his compositions we can obtain a very good portrait of his individuality as a pianist. Grace and delicacy must have been the most prominent characteristics of the playing with which even as a boy he charmed the public of Vienna and Paris. According to Beethoven he gave no great attention to the legato, nor did the somewhat heavy bravura of Clementi's virtuosity appeal to him; and he advised his sister not to torture herself with Clementi's thirds, since they would only impair the elasticity of her fingers. In truth there is but little need of Clementi's or Cramer's technic in order to play Mozart well. A gentle singing touch, pearly scale passages, a light staccato, and a good trill are the main technical requisites. The phrasing offers for the most part no great difficulties, and as far as the expression is concerned, freedom from affectation, spontaneity, and the avoidance of force are the first principles to be observed. In the sonatas, the various single pieces, and even in the concertos, the heroic or pathetic qualities are almost completely absent; and only in the two C minor Fantasias are there manifestations of these emotions. Likewise the F minor Fantasia for four hands, so excellently arranged as a solo by Theodor Kullak, bears the stamp of sublimity, and demands breadth, vigor of expression, and a most rigid rhythm.

Mozart is the first among J. S. Bach's successors whose works have since become an absolute necessity in the artistic development of the piano student. Herein are included above all the most important sonatas, several concertos, a number of isolated pieces, and a few sonatas for violin and piano. To make a thorough study of everything that Mozart has written for piano solo, for the piano with orchestra, or for the piano in combination with other instruments would be possible only to those who wished to specialize for some particular purpose. Our musical inheritance from the master who passed away at the same age as Raphael is so great that, with the vast bulk of piano music we possess, we can do gut thun, hier die Spreu vom Weizen zu sondern, und nur das zu studiren, was nicht nur den Namen Händels trägt sondern dessen auch würdig ist.

Wenn in Händels Werken die Ausbeute für den Pianisten unserer Tage immerhin noch recht gross ist, so muss man leider von Haydns Claviercompositionen sagen, dass sie bereits in einem ziemlich ungestörten Archiv-Schlafe ruhen. Die reizenden Variationen in F moll und die der vorliegenden Sammlung eingefügte Fantasie sind fast die einzigen Stücke denen man noch hie und da im Concertsaal begegnet und selbst im Unterrichts-Repertoire fängt Haydn an selten zu werden. Er, der im Streichquartett und in der Symphonie so bahnbrechend war, erscheint als ein nur wenig bedeutungsvolles Zwischenglied in der clavieristischen Evolution von Ph. E. Bach bis Mozart. Das Auftreten dieses Letzteren aber bezeichnet einen der wichtigsten Wendepunkte in der gesamten Entwicklung der Musik wie auch in der speciellen des Clavierstyls, mit dem wir uns heir ausschliesslich zu beschäftigen haben.

Wenn es in irgend einem Falle gestattet ist, zwei sich in verschiedenen Kunstsphären bethätigende Genies in Parallele zu bringen, so wird man die Gegenüberstellung Mozarts und Raphaëls wohl als eine der natürlichsten bezeichnen dürfen. Bei beiden finden wir staunenswerth frühzeitige Reife, Universalität des Schaffens, enorme Productionskraft, und vor allem jene harmonische Ausgeglichenheit, die wie ein sonniger Glanz auf ihren Werken liegt, Anmuth und Majestät, Schönheit und Kraft in glücklichster Weise vereinigend. Mozart galt schon bei Lebzeiten nicht nur für einen genialen Componisten sondern auch für einen der hervorragendsten Claviervirtuosen, und wir können uns aus seinen Compositionen recht wohl ein Bild seiner pianistischen Eigenart reconstruiren. Grazie und Leichtigkeit müssen die hervorragendsten Characteristica dieses Spiels gewesen sein, mit dem er schon als Knabe das Wiener und Pariser Publikum entzückte. Das Legato soll er nach Beethovens Urtheil weniger gepflegt haben, die bravuröse, aber etwas schwerfällige Art der Clementischen Virtuo-

vote our attention to none but his most important works.

Mozart was the last great representative of that ideal coterie of craftsmen to which also the artists of the Italian Renaissance belonged. They were regular in their habits of work, not overcritical nor introspective, and their hours of scant inspiration were not spent in idly awaiting the arrival of better ideas. Furthermore, the artists of those days but rarely produced anything for which they had not received a commission; nor did this compulsion seem irksome to them, for they filled their orders quite naïvely and with the contentment of a busy artisan. Can there be anything more characteristic of such a mental attitude than the fact that Paolo Veronese's heirs carried on the "painting business" after the master's death, and put up a sign on their house with the inscription: "Paolo Veronese's Successors"! Or is it possible to believe that Haydn wanted to be witty when in answer to the question why, with eighty-three string quartets to his credit, he had not written a single quintet, he replied: "I have never received an order for one"? Those times were now come to an end. There appeared a genius who waited for no orders, but heeded only the call of his inspiration. He was a stubborn character and paid no court to princes. He dedicated a symphony to the Consul Bonaparte, and when the latter had himself crowned emperor he crossed out the dedication. That was certainly very awkward, but awkward he remained throughout his whole life, the immortal master Ludwig van Beethoven! It was certainly to the advantage of music that in his creative labors he thought not of honors nor of wealth, nor would he make any concessions to the fashion of the day nor the vanity of virtuosi; but he devoted his entire ardent striving to the realization of a single ideal — to give music a language, a medium of expression which had hitherto been unknown, and which has scarcely been surpassed since.

Beethoven was primarily by his innermost nature an instrumental composer, although some parts of the D major Mass and of the opera *Fidelio* may represent the climax of his artis-

sität muthete ihn auch nicht sonderlich an, und er rieth seiner Schwester, sich nicht mit den Clementischen Terzengängen abzuquälen, da dies nur die Elastizität der Finger beeinträchtige. Um Mozart gut zu spielen, bedarf es in der That auch keiner Clementischen oder Cramerschen Schulung. Ein weicher, singender Anschlag, perlendes Spiel im Tonleiterhaften, leichtes Staccato, und ein guter Triller sind hier die hauptsächlichsten manuellen Erfordernisse. Die Phrasirung bereitet meistens keine grossen Schwierigkeiten, und für den Ausdruck muss man als oberstes Princip die Ungezwungenheit und Vermeidung alles Gewaltsamen festhalten. In den Sonaten, den verschiedenen Solostücken, und selbst in den Concerten fehlt der heroische oder pathetische Zug fast gänzlich und nur die beiden C moll Fantasieen liefern hierfür einige Beispiele. Auch die vierhändige F moll Fantasie, die Theodor Kullak in trefflicher Weise für zwei Hände arrangirt hat, trägt ein erhabenes Gepräge und verlangt Breite, energischen Ausdruck, und sehr straffe Rhythmik.

Mozart ist nach J. S. Bach wieder der erste Componist, dessen Werke dem Pianisten für seine künstlerische Erziehung absolut unentbehrlich geworden sind. Hierzu muss man vorzüglich die bedeutendsten Sonaten, einige Concerte, eine Reihe einzelner Stücke, und etliche Sonaten für Violine und Pianoforte rechnen. Alles was Mozart für Clavier allein, für Clavier mit Orchester, oder in Verbindung mit anderen Solo-Instrumenten geschrieben hat, gründlich durchzustudiren, wird heute nur noch dem möglich sein der sich in gewisser Weise specialisirt. Die musikalische Hinterlassenschaft des im Alter Raphaëls gestorbenen Meisters ist so gross, dass wir, bei der Fülle der gesamten Clavierlitteratur, unsere Aufmerksamkeit nur dem Bedeutendsten zuwenden können.

Mit Mozart verschwindet der letzte grosse Repräsentant jenes idealen Handwerkerthums, dem auch die Künstler der italienischen Renaissance beizuzählen sind. Die Art ihres Arbeitens war eine regelmässige, nicht allzusehr philosophirende, und die Stunden schwacher Inspiration

tic activity; still the overwhelming proportion of that which has made Beethoven's name immortal was confided by him to the orchestra, the string quartet, and the pianoforte. Here he became a pioneer in form and thought; and through this wordless music he gave voice to that which will always be beyond the power of language to express. Those who consider an opinion of Wagner as an axiom may regard the final movement of the Ninth Symphony as the "redemption of music by the word;" yet they will find no such view of art expressed in any opinion of Beethoven's. He really does not seem to have been conscious of the "redemption" which he accomplished in Op. 125, for in Op. 127 he published another string quartet, to be followed in turn by five others. Moreover, the progress of the art since Beethoven has demonstrated not only that purely instrumental music has a well-established right to existence, but that the number of those who see in it the highest manifestation of musical composition is ever on the increase.

There are, moreover, some so-called connoisseurs who, though willing to grant to instrumental music the right to individual existence, desire to minimize the value of the piano as much as possible, terming it merely a photographic diminutive apparatus of the orchestra. How these worthies would dispose of all which has been entrusted to the piano by the great minds of music is beyond my comprehension. I should like to put to them the question whether the very instrument which inspired Beethoven to write thirty-two sonatas may be called insufficient, dry, or unmusical. Can these sonatas be better rendered on any other instrument? Some of them cannot possibly be arranged for the orchestra without entirely losing their original character. Beethoven's compositions are not "klaviermässig" in the sense that Liszt's or Henselt's are, and, if examined in detail, there is much in his sonatas and concertos which might be called unpractical for the instrument; however, these are the unessentials, in no wise affecting the great traits of his style, and analogous instances can also be found in Beethoven's orchestration. The character of the piano is always preserved

verbrachten sie nicht mit müssigem Abwarten eines besseren Moments. Die Künstler jener Zeiten konnten zudem nur selten etwas Anderes schaffen, als das was gerade bei ihnen bestellt wurde, und sie empfanden dies in der Regel auch als gar keinen Zwang, sondern erledigten ganz naiv ihre Aufträge mit der Zufriedenheit des viel beschäftigten Handwerkers. Kann es etwas Charakteristischeres für eine solche Anschauung geben als dass die Erben Paolo Veroneses nach dessen Tode das „Malgeschäft" des Meisters fortsetzten und an ihrem Hause ein Schild mit der Aufschrift befestigten: „Paolo Veroneses Nachfolger"! Oder glaubt man dass Haydn witzig sein wollte, als er auf die Frage, warum er drei-und-achtzig Streichquartette und kein einziges Quintett geschrieben habe, zur Antwort gab: „Es ist nie eines bei mir bestellt worden"? Diese Zeiten gingen nun zu Ende. Es trat ein Künstler auf, der ohne Aufträge arbeiten und nur seiner Inspiration gehorchen wollte. Er war eine störrische Natur und ein schlechter Fürstendiener. Dem Consul Bonaparte widmete er eine Symphonie, und als dieser sich zum Kaiser machte, strich er die Widmung wieder aus. Das war gewiss sehr ungeschickt und so ungeschickt war er sein ganzes Leben hindurch, der unsterbliche Meister Ludwig van Beethoven! Der Kunst schlug es freilich zum Heile aus, dass er bei seinem Schaffen nicht an Ehrungen und Geldgewinn dachte, der Mode des Tages und der Eitelkeit der Virtuosen keine Concessionen machen wollte und sein ganzes heisses Streben nur einem künstlerischen Ideale zuwandte: der musikalischen Sprache ein Ausdrucksvermögen zu geben, das vor ihm unbekannt gewesen war und nach ihm kaum noch überboten werden sollte.

Beethoven war seiner innersten Natur nach Instrumental-Componist. Mögen einzelne Partieen seiner D dur Messe und der Oper *Fidelio* auch Höhepunkte seiner künstlerischen Thätigkeit darstellen, das ungeheure Übergewicht dessen, was Beethovens Namen unsterblich gemacht, hat er dem Orchester, dem Streichquartett, und dem Pianoforte anvertraut; hier ist er formell und inhaltlich bahnbrechend geworden und durch die

in all its purity, and in his technical range he appears to be a whole century in advance of his predecessors.

The reader will not expect me to give in this space either an analysis or a relative estimate of Beethoven's sonatas. I take this opportunity to admit, however, that in respect to the latter point I do not hold with the prevailing opinion. The weight of contemporary judgment favors the last five sonatas, and, generally speaking, all the works which belong to Beethoven's so-called third period. It is not to be denied that his latest compositions reveal at times perhaps an increase of geniality and sublimity of thought; but I cannot rid myself of the impression that, owing to Beethoven's deafness, his inner musical hearing was more and more withdrawn from the tones of the outer world, and there resulted a certain abstractness of musical thought in which fruits of the spirit grew to ripeness upon which no real sun had ever cast its rays. Sometimes Heine's words occur to me: "It is for me a most significant circumstance that Beethoven became deaf toward the end of his life, and that even the invisible tonal world was no longer a ringing reality for him. His tones were only recollections of a tone, ghosts of sounds that had died away, and his latest productions bear a dismal sign of death." Though I am far from sharing fully this sentiment, yet I do not hesitate to call it partly justified.

Beethoven's pianoforte music offers, from every viewpoint, extraordinary difficulties. The sonatas for piano alone stand first in this respect, and some among them are technically and musically more stubborn to master than all the rest of Beethoven's pianoforte compositions, even including the concertos. Among the latter the first and second are quite modest in their demands, while the three others, especially the fourth and fifth, require a high degree of brilliant and delicate virtuosity. To the student the mastery of Beethoven's compositions is made the easier nowadays by reason of the great number of excellent editions at his disposal which provide him with exact directions as to tempo, interpretation, and fingering. Of course all these aids count for nothing if they are

wortlose Musik hat er der Welt Dinge verkündet, welche eine Sprache niemals auszudrücken im Stande sein wird. Mag denen, die einen Ausspruch Wagners stets als Axiom betrachten, der Schlusssatz der neunten Symphonie die „Erlösung der Musik durch das Wort" bedeuten; in Beethovens eigenen Äusserungen werden sie nirgends eine derartige Kunstanschauung ausgesprochen finden, und er scheint sich wirklich der von ihm im Op. 125 vollbrachten „Erlösung" gar nicht recht bewusst gewesen zu sein, denn als Op. 127 veröffentlichte er bereits wieder ein Streichquartett, dem er dann noch fünf andere folgen liess. Die Nachbeethovensche Kunstentwicklung hat wohl ausserdem zur Genüge die Existenzberechtigung der reinen Instrumentalmusik dargethan und die Zahl derer, die in ihr die höchsten Emanationen künstlerischen Schaffens erblicken, scheint mir sogar eher im Zunehmen begriffen zu sein.

Nun giebt es allerdings auch sogenannte Kunstverständige, die zwar der Instrumentalmusik eine Sonder-Existenz gönnen wollen, die Bedeutung des Claviers aber nach Möglichkeit herabdrücken und es lediglich als photographischen Verkleinerungs-Apparat des Orchesters gelten lassen möchten. Was diese Leute mit all dem anfangen wollen, was die Grossmeister der Tonkunst dem Clavier anvertraut haben, weiss ich nicht. Ich möchte ihnen wohl einmal die Frage vorlegen, ob dasjenige Instrument das Beethoven zu zwei-und-dreissig Sonaten die Inspiration gegeben hat, unzulänglich, trocken, oder gar unmusikalisch genannt werden darf. Sind diese Sonaten auf anderen Instrumenten besser wiederzugeben? Sie entziehen sich zum Theil geradezu jeder Orchesterbearbeitung und würden durch eine solche total denaturirt werden. Beethoven hat nicht im Sinne Liszts oder Henselts „claviermässig" geschrieben und, im Détail betrachtet, könnte man Vieles in seinen Sonaten und Concerten als unpraktisch für das Instrument gesetzt bezeichnen; aber das sind nur unwesentliche, die grossen Linien seines Styls, nicht berührende Dinge, zu der sich auch in Beethovens Orchestrirung Analogien finden liessen. Der Charakter des Claviers ist bei Beethoven stets in voller Reinheit gewahrt und der Spielreich-

not met by a sufficient degree of intelligence; for if ever the saying holds true that "the letter killeth, but the spirit giveth life," it is in this very case. However carefully a musical composition is noted down, it will always leave a certain amount of freedom in interpretation; and it will often happen that a performer who preferably follows his own instinct will arrive at a better conception of a piece than the one who with conscientious anxiety clings to the given directions as to execution and tempo. Czerny is quite right in saying: "If several good actors play the same part, such as *Hamlet*, each will deviate from the other in many details. One will lay stress upon Hamlet's melancholy, another will emphasize his irony, a third will reveal his concealed insanity, and so on; yet each of these performances may be perfectly satisfactory provided that the main view of the character is consistent. Just so it is in playing classical compositions, especially those of Beethoven,—much depends upon the individuality of the performer. Of course a certain degree of technical proficiency is taken for granted, because a bungler can arrive at no sort of conception."

Moreover, I should like to point out that even the metronome marks of the composer himself are not to be followed in a slavish manner, as the following incident amply proves. Beethoven had sent to Schott's publishing house in Mainz a set of metronome indications for all the tempi of his Ninth Symphony. His pupil Ries, who lived in London at that time, asked also for a copy of the same; but since the first one had been mislaid Beethoven was obliged to do the work all over again. Soon afterwards the first set of metronome markings was found, and it was seen to differ in all the tempi from those in the second copy. This shows that even the composer has not always the same feeling regarding the tempo of his own works, and Beethoven especially, even in his own playing, seems to have followed the impulse of the moment concerning expression and tempo. F. B. Cramer, who in general had the highest opinion of Beethoven's abilities as a pianist, reproaches him with being most inconsistent in the rendering of a piece: at one time intellectual and full

thum seiner Technik scheint zwischen ihn und seine Vorgänger ein Jahrhundert zu legen.

Der Leser wird an dieser Stelle weder eine Analyse noch eine ihren Werth vergleichende Gegenüberstellung der Beethovenschen Sonaten von mir erwarten. Ich will jedoch bei dieser Gelegenheit bekennen, dass ich mich in Bezug auf den zweiten Punkt nicht mit der Majorität der heutigen Urtheile im Einklange befinde. Diese neigt in der That zu einer ganz ausgesprochenen Bevorzugung der letzten fünf Sonaten, wie überhaupt aller der Werke welche der Periode des sogenannten dritten Beethovenschen Styls entstammen. Dass sich in dieser mitunter eine vielleicht noch gesteigerte Genialität und gedankliche Hoheit ausspricht, will auch ich nicht ableugnen. Aber nicht entschlagen kann ich mich der Empfindung, dass die durch Beethovens Taubheit sich mehr und mehr vollziehende Abschliessung seines inneren Musiksinns von der tönenden Aussenwelt eine gewisse Abstraktheit seines musikalischen Denkens zur Folge hatte und Geistesfrüchte bei ihm reifen liess, die von keiner wirklichen Sonne mehr bestrahlt worden waren. Mitunter fallen mir die Worte Heines ein: „Für mich ist es ein sehr bedeutungsvoller Umstand, dass Beethoven am Ende seiner Tage taub ward, und sogar die unsichtbare Tonwelt keine klingende Realität mehr für ihn hatte. Seine Töne waren nur noch Erinnerungen eines Tones, Gespenster verschollener Klänge, und seine letzten Productionen tragen an der Stirn ein unheimliches Todtenmal." Fern davon diese Empfindung voll zu theilen, stehe ich doch nicht an, ihr eine gewisse Begründung zuzusprechen.

Beethovens Claviermusik bietet dem Ausführenden nach jeder Hinsicht ganz ausserordentliche Schwierigkeiten. Die Sonaten für Clavier allein stehen hierin obenan und einige unter ihnen sind technisch und musikalisch schwerer zugänglich als alle übrigen Pianoforte-Compositionen Beethovens, die Concerte nicht ausgeschlossen. Unter diesen sind die beiden ersten in ihren Anforderungen noch recht bescheiden, während die drei anderen, und namentlich das vierte und fünfte, einen hohen Grad brillanter und feinsinniger Vir-

of characteristic expression, at another capricious to the point of indistinctness, confused, blurred. Nevertheless, the judgment of great musicians of that day proves that Beethoven must have been a noteworthy performer; for even though Cherubini and Spohr may have criticised his playing rather severely (Spohr unmistakably did), Czerny, for instance, says: "In the rapidity of his scales, his double trill, leaps, etc., he was equalled by none, not even Hummel."[1] Tomaschek calls him "the giant among pianists," and considers his playing "grand;" Richard and Friedrich Nisle speak of him in similar terms. It is true that Beethoven's interpretative powers waned considerably during the second half of his life, and when he played in public his C minor concerto in 1803 and his G major concerto in 1808 his achievements as a pianist were criticised rather harshly.

Translated by

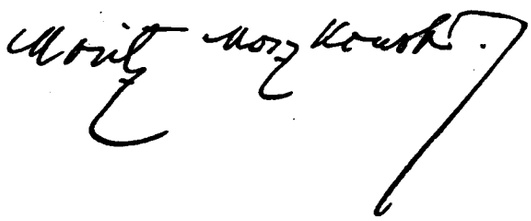
FRIEDRICH C. BURKART

[1] *Czerny remarks further on the same occasion: "In his use of the pedal he was very free—far more so than the marks in his scores would indicate."*

tuosität beanspruchen. Dem Lernenden ist heutzutage das Studium Beethovenscher Compositionen insofern erleichtert, als ihm eine grosse Anzahl vortrefflicher Ausgaben zur Verfügung stehen, die mit genauen Tempo- Vortrags- und Fingersatzbezeichnungen versehen sind. Freilich können auch alle diese Hülfsmittel nichts fruchten, wenn sie keinem genügenden Auffassungsvermögen begegnen, denn wenn irgendwo, so gilt hier das Wort, dass der Buchstabe tödtet und nur der Geist belebt. Auch die subtilste Notation eines Musikstückes wird dem Spieler immer eine gewisse Freiheit des Vortrags lassen, und häufig genug wird derjenige der vorwiegend seinem Instinkte folgt, den Charakter eines Tonstückes richtiger erfassen, als ein Anderer, der sich mit ängstlicher Gewissenhaftigheit an die vorgeschriebenen Vortrags- und Tempobezeichnungen hält. Sehr richtig sagt Czerny: „Wenn mehrere gute Schauspieler eine und dieselbe Rolle darstellen (z. B. den Hamlet) so wird meistens Jeder in der Auffassung derselben von dem Anderen in manchen Einzelnheiten abweichen. Der Eine wird die Schwermuth, der Andere die Ironie, der Dritte den versteckten Wahnsinn, u.s.w., vorzüglich hervorheben. Und doch kann jede dieser Darstellungen in ihrer Art vollkommen befriedigend sein, wenn nur die Hauptansicht richtig ist. Auch beim Vortrag klassischer Compositionen, und vorzüglich der Beethovenschen, hängt manches von der Individualität des Spielers ab. (Wobei wir bei Allen einen gewissen Grad von Virtuosität voraussetzen: denn der Stümper kann an keine geistige Auffassung denken.)"

Ich möchte auch noch darauf hinweisen dass selbst die Metronomisirung eines Musikstückes durch den Componisten nicht in sklavischer Weise befolgt zu werden braucht. Als Begründung für diese Ansicht möge z. B. die folgende Thatsache Erwähnung finden: Beethoven hatte für die Verlagshandlung von Schott in Mainz eine Metronombezeichnung für alle Tempi seiner neunten Symphonie gesandt. Sein Schüler Ries, zur selben Zeit in London, erbat sich ebenfalls eine solche aus; da aber die erste abhanden gekommen war sah sich Beethoven genöthigt

die Arbeit noch einmal zu machen. Bald darauf fand sich die erste Metronomisirung wieder, und nunmehr stellte sich heraus dass diese in allen Tempi von der zweiten abwich. Man sieht hieraus dass auch der Componist in Bezug auf das Zeitmass seiner Werke nicht immer gleich empfindet. Übrigens scheint Beethoven, auch wenn er selber spielte, im Ausdruck und Tempo immer den Eingebungen des Moments gefolgt zu sein. F. B. Cramer, der im Allegemeinen eine überaus hohe Meinung von Beethovens clavieristischem Können hatte, wirft ihm vor, unzuverlässig in der Wiedergabe ein und desselben Stückes zu sein; einmal geistreich und voll charakterischen Ausdrucks, ein andermal launenhaft bis zur Unklarheit und verworren zu spielen. Jedenfalls geht aber aus dem Urtheile bedeutender Musiker jener Zeit hervor, dass Beethoven ein hervorragender Virtuose gewesen sein muss; denn wenn auch Cherubini und Spohr sich ziemlich abfällig über sein Spiel geäussert haben mögen (von Spohr steht dies sogar ganz fest), so sagt doch Czerny z. B.: „ In der Geschwindigkeit der Scalen, Doppeltriller, Sprünge u. s. w. kam ihm keiner gleich —auch Hummel nicht.“[1] Tomaschek nennt ihn „den Riesen unter den Clavierspielern“ und bezeichnet sein Spiel als „grossartig.“ In ähnlicher Weise äusserten sich Richard und Friedrich Nisle. Allerdings nahm Beethovens reproductive Kunst in der zweiten Hälfte seines Lebens sehr ab, und als er 1803 sein C moll Concert und 1808 sein G dur Concert öffentlich spielte, erfuhren seine pianistischen Leistungen eine ziemlich herbe Kritik.



[CONTINUATION IN VOLUME II]

[1] *Czerny bemerkt übrigens bei derselben Gelegenheit: „Der Pedalgebrauch war bei ihm sehr häufig; weit mehr als man in seinen Werken angezeigt findet.“*

ANTHOLOGY OF GERMAN PIANO MUSIC

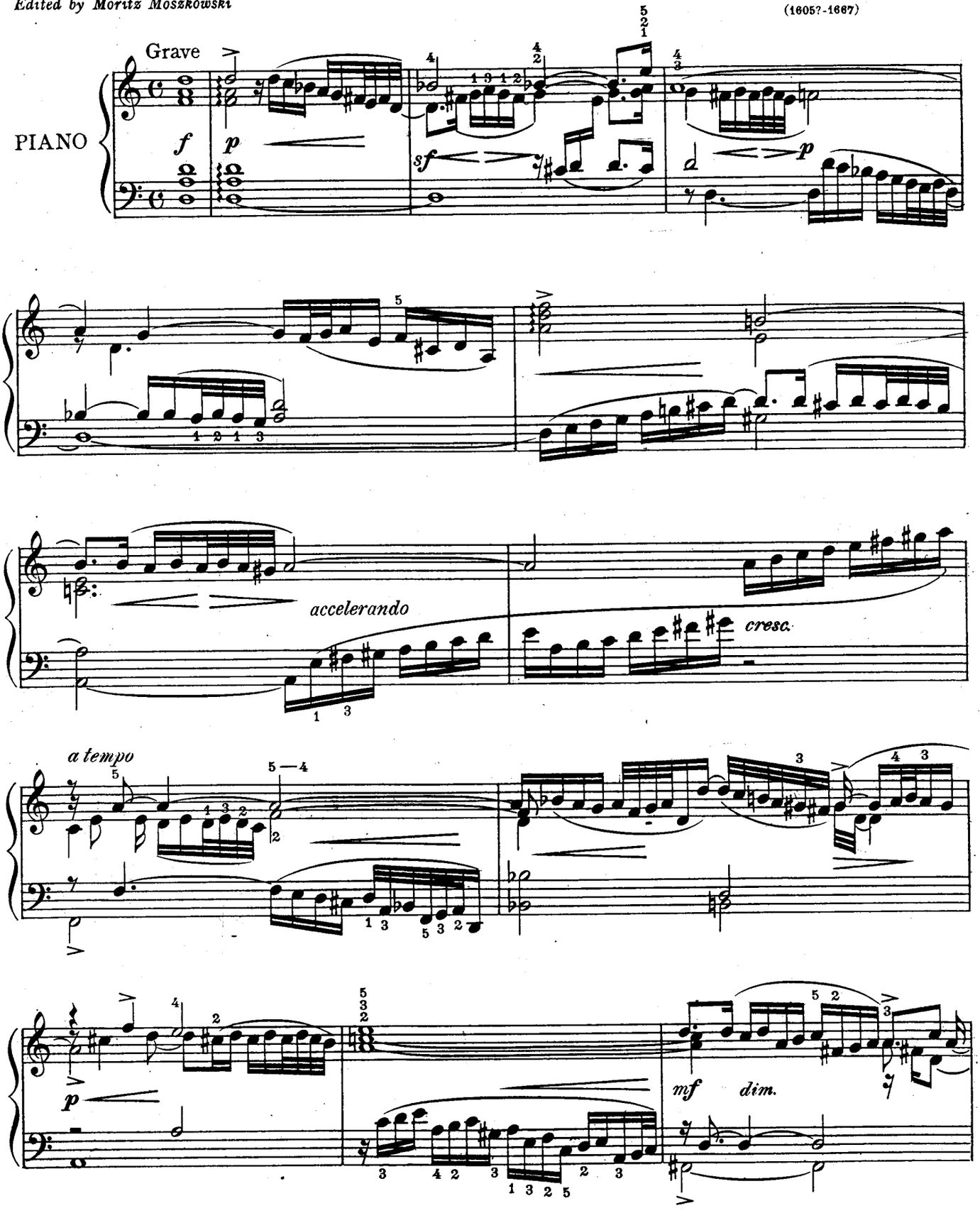
∴

VOLUME I
EARLY COMPOSERS

TOCCATA, in D minor

JOHANN JACOB FROBERGER
(1605?-1667)

Edited by Moritz Moszkowski



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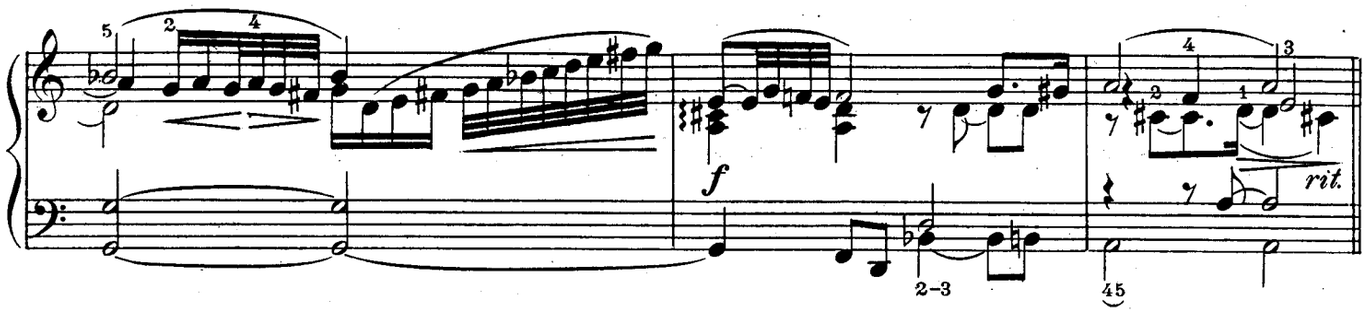
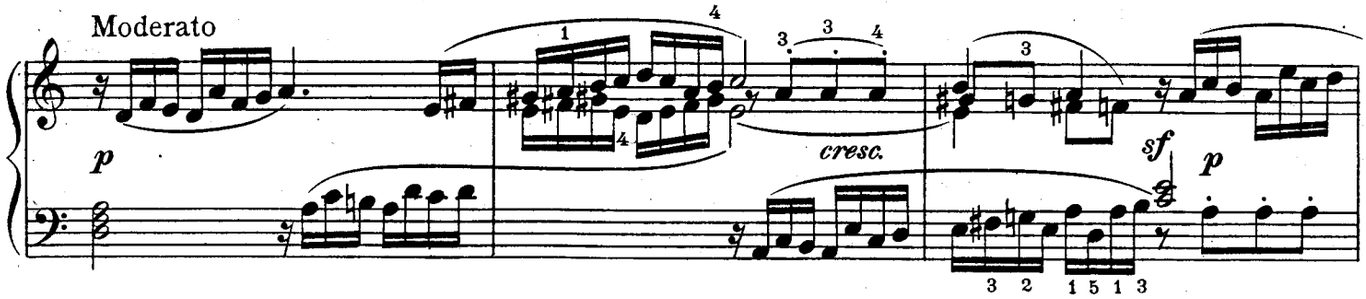
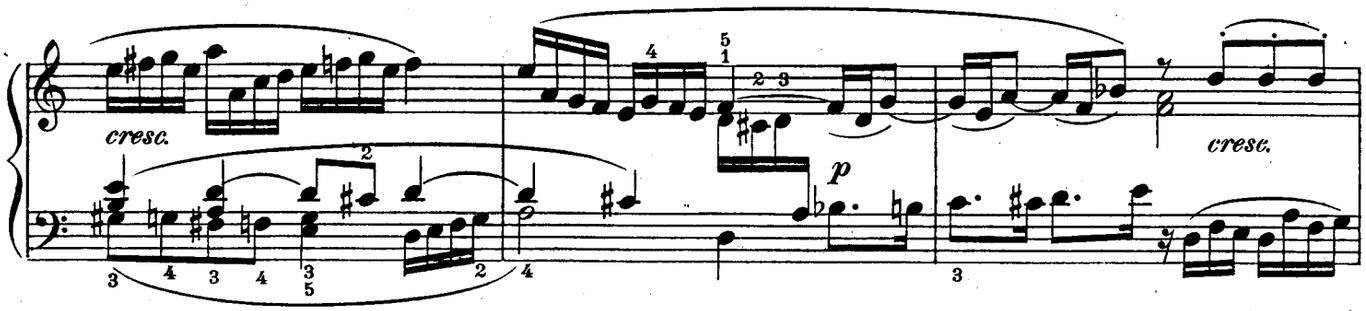
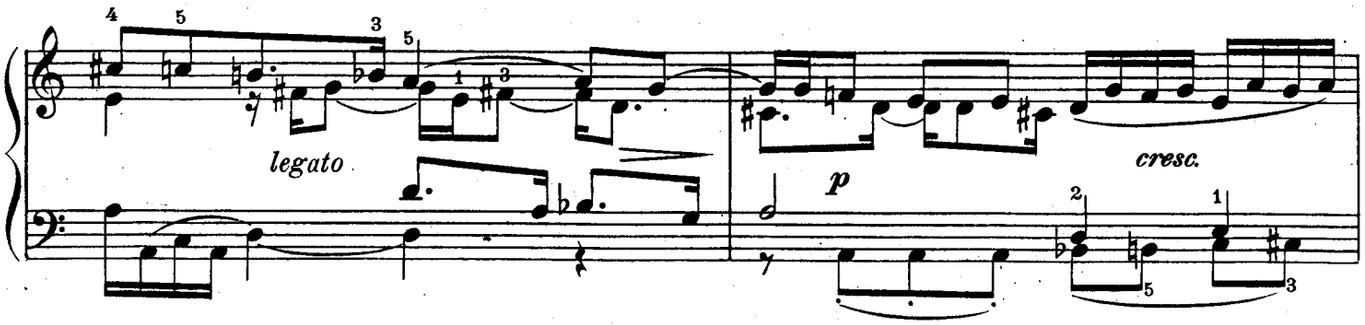
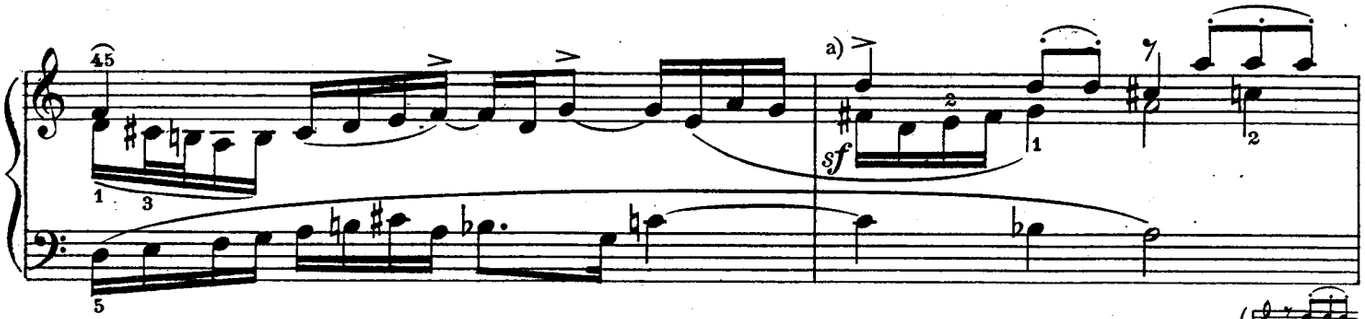


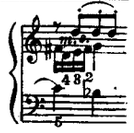


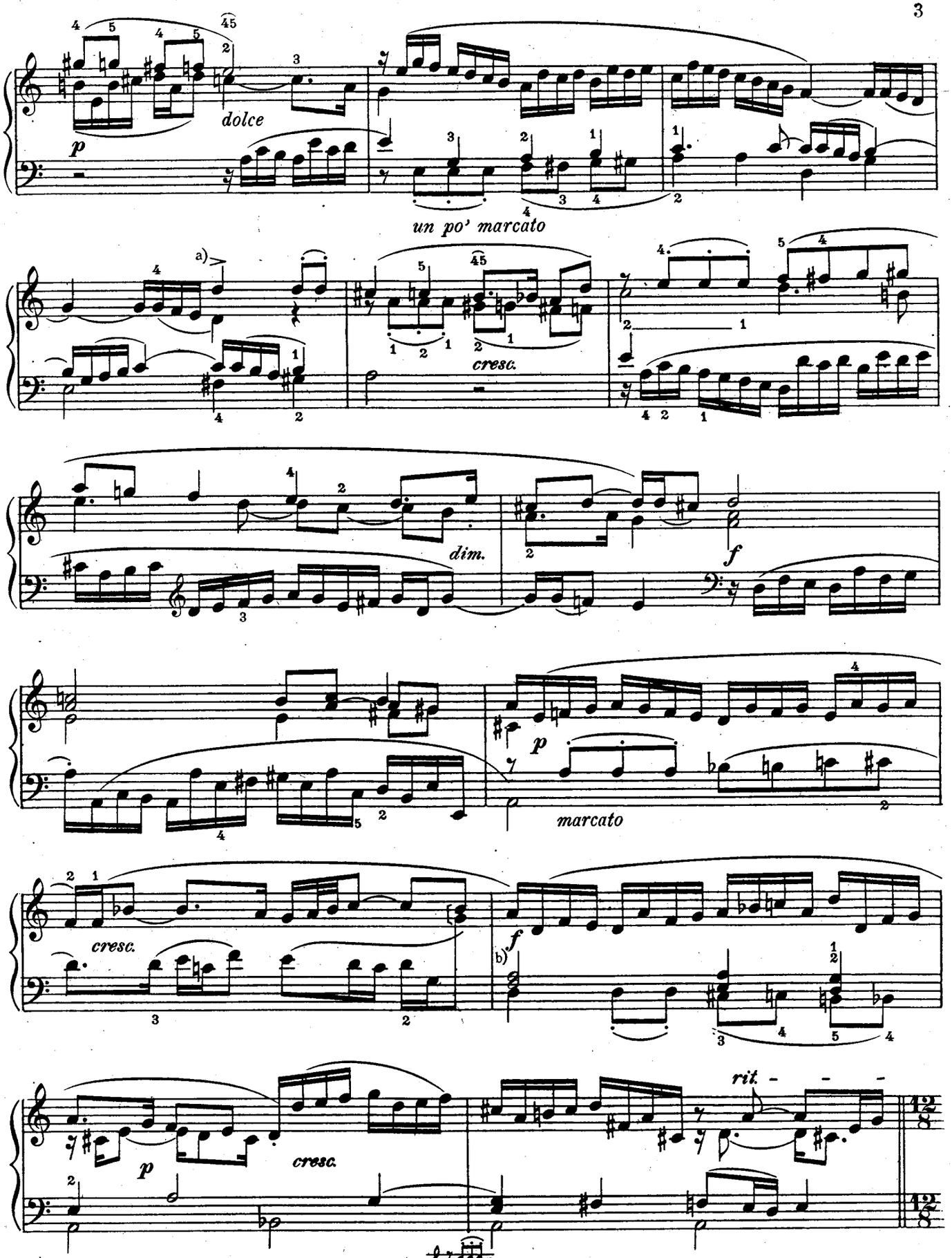






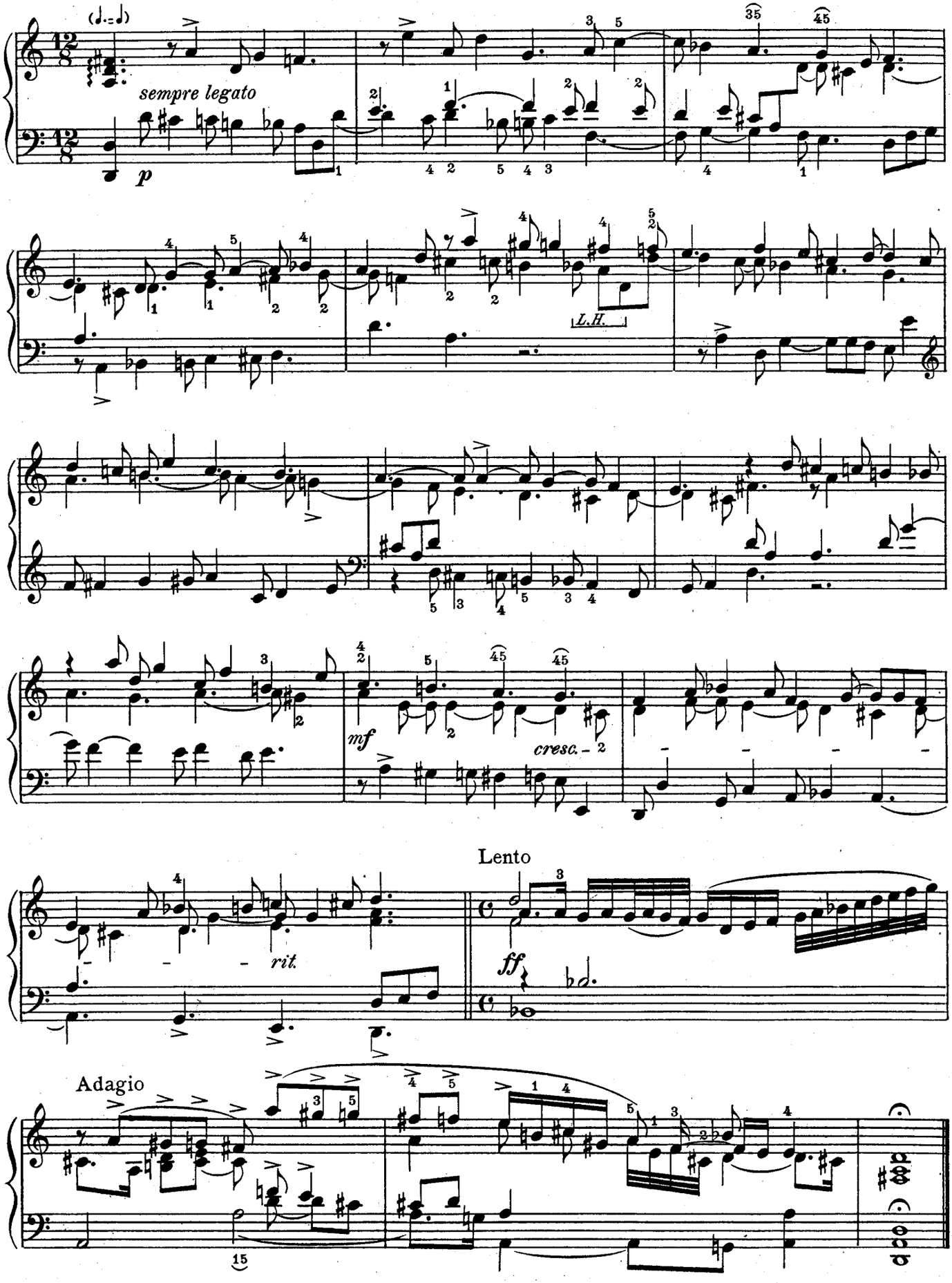
a) The Editor alters this passage in performance as follows, since it makes clearer the thematic entry of the alto:





a) Or, to correspond with the previous alteration:

b) r:


sempre legato
p
L.H.
mf
cresc.
rit.
Lento
ff
Adagio

CAPRICCIO, in C major

Edited by Moritz Moszkowski

JOHANN JACOB FROBERGER
(1605(?) - 1667)

Molto moderato

PIANO

p sostenuto

sempre legato

cresc.

R.H.

L.H.

R.H.

L.H.

R.H.

cresc.

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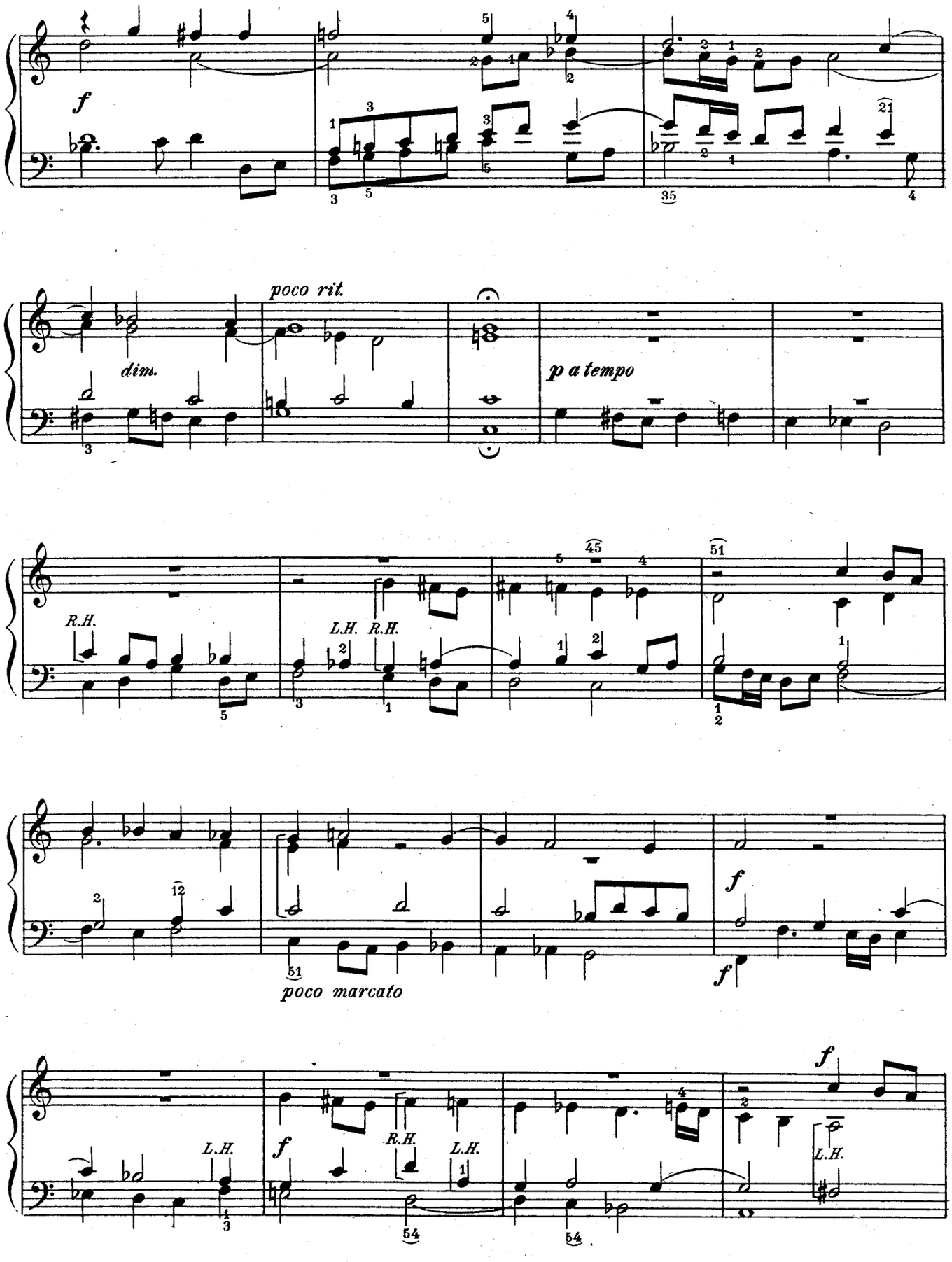
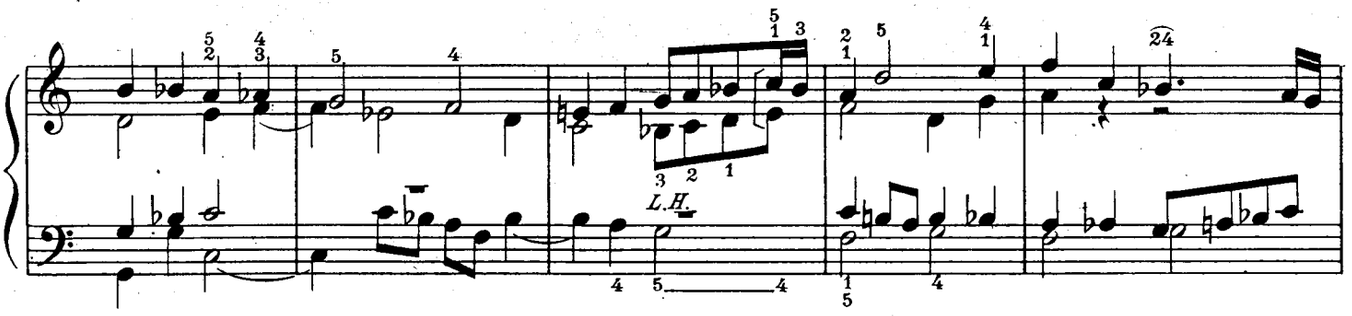
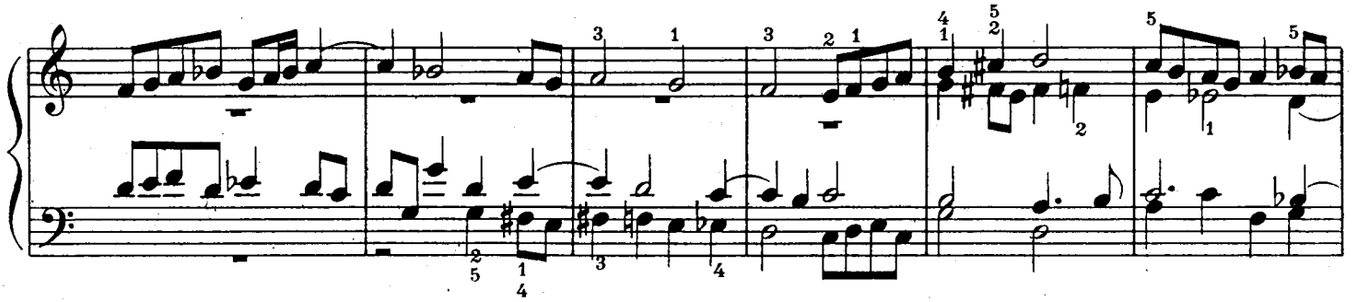
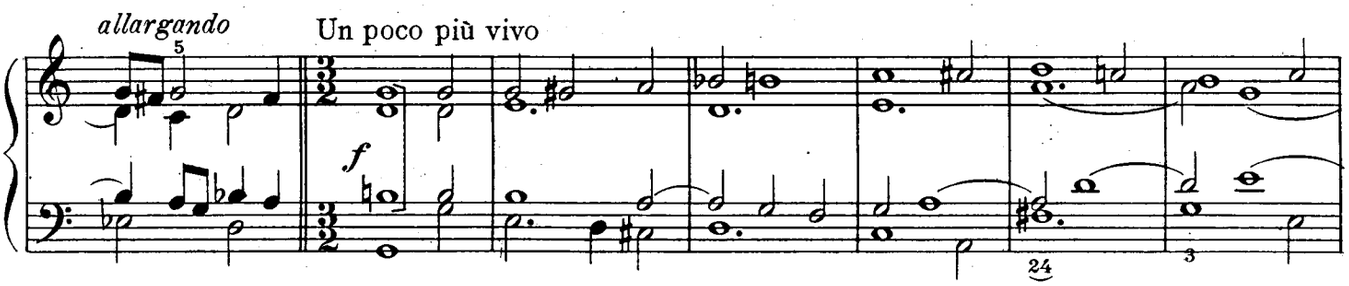
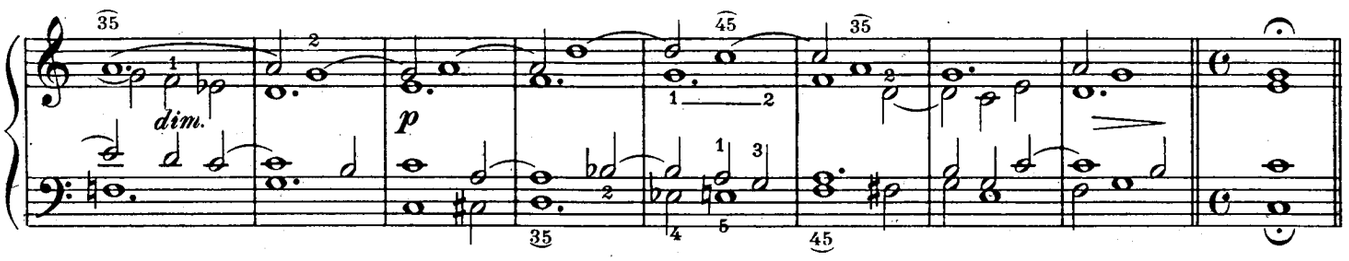
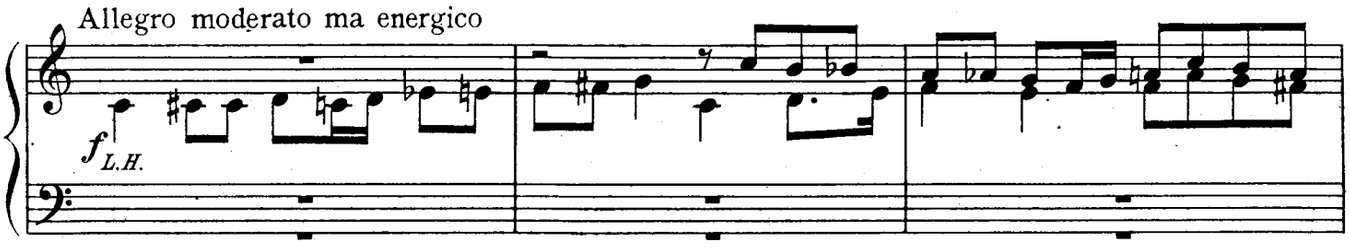

f
poco rit.
dim.
p a tempo
R.H.
L.H. R.H.
poco marcato
f
L.H.
R.H.
L.H.

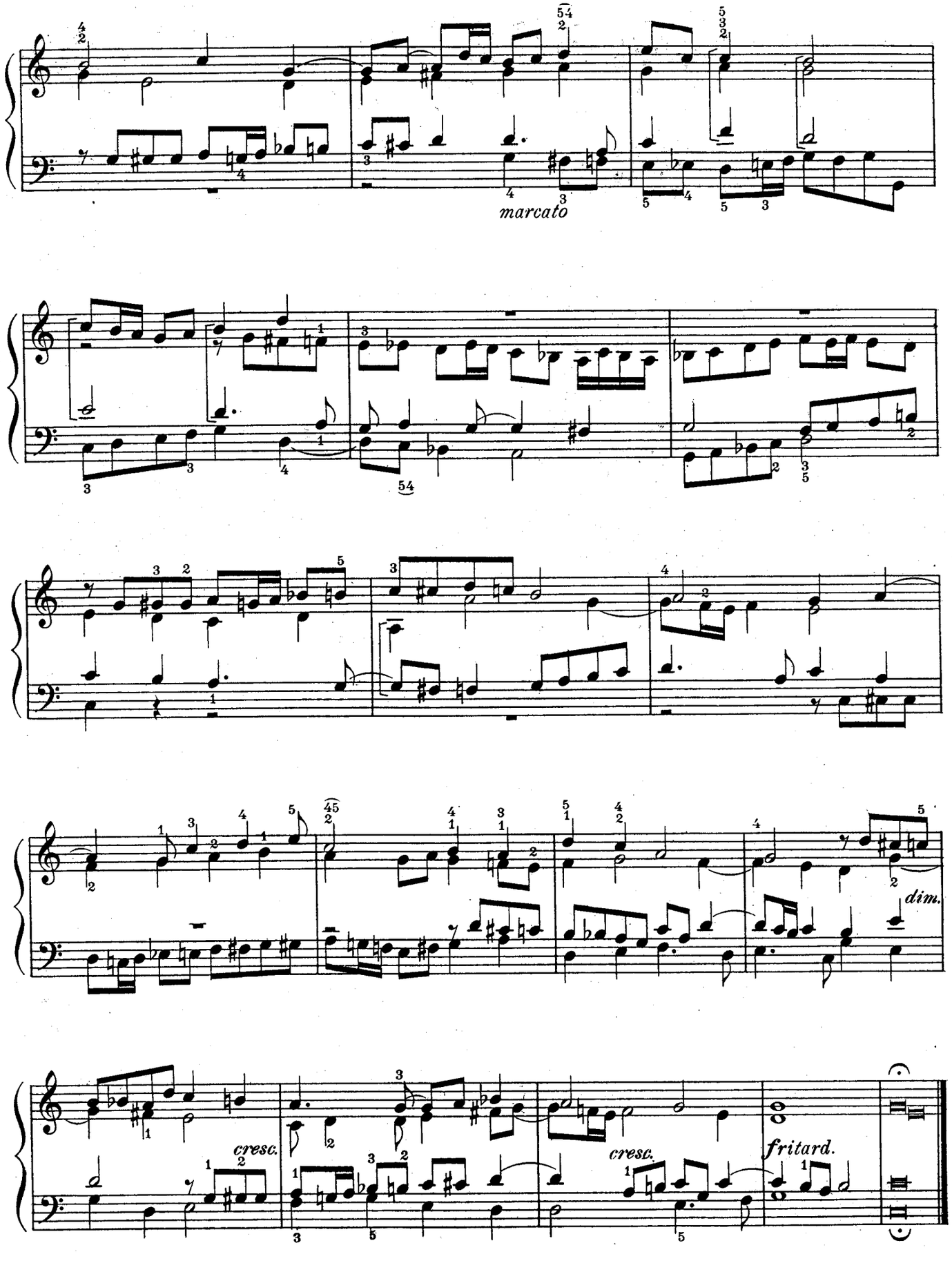

L.H.




allargando
Un poco più vivo
f


dim.
p


Allegro moderato ma energico
f L.H.


marcato
dim.
cresc.
cresc.
fritard.

FUGUE, in C major

Edited by Moritz Moszkowski

JOHANN PACHELBEL
(1653 - 1706)

Allegro leggiero

PIANO

p

L.H.

R.H.

mf

mf

p scherzando

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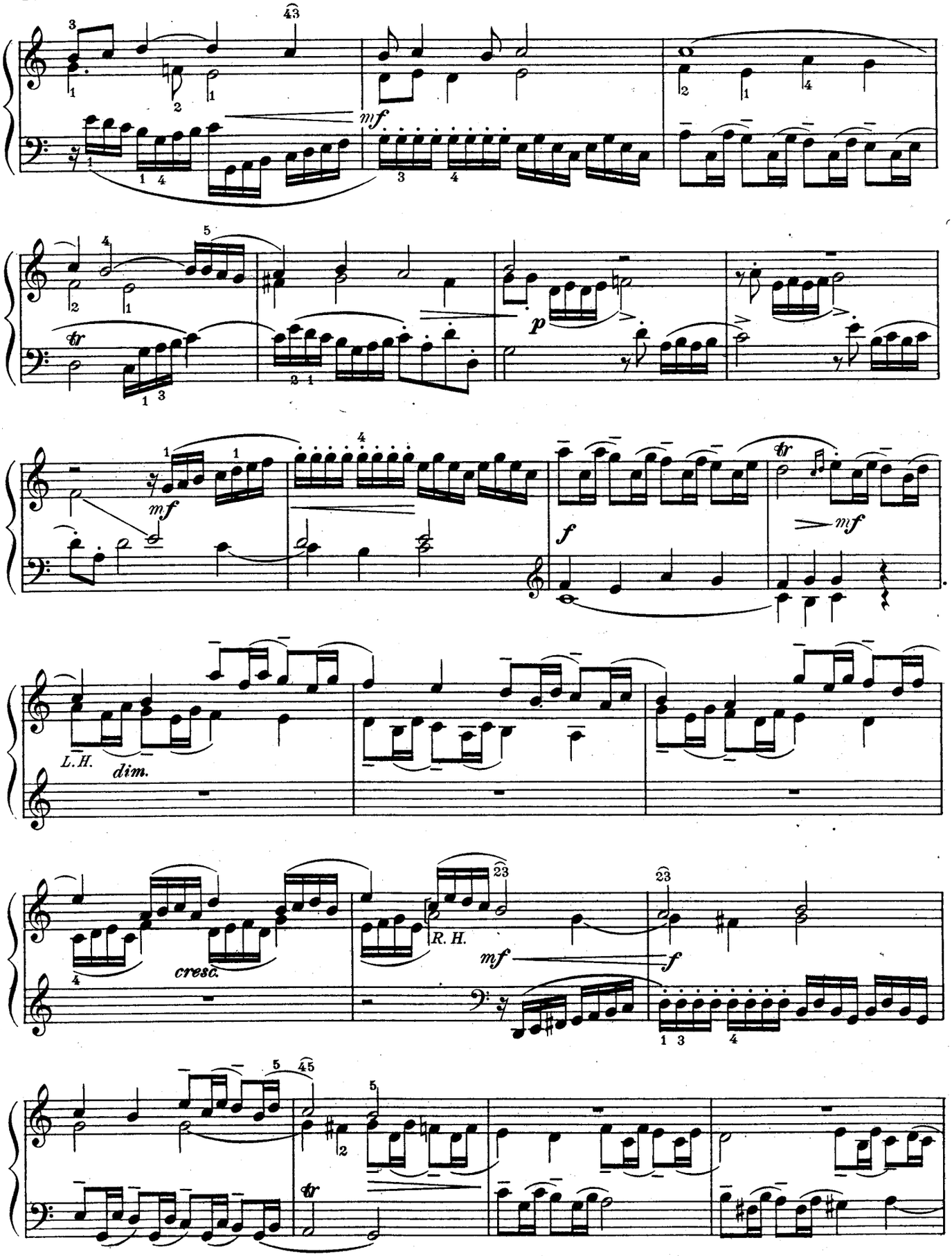
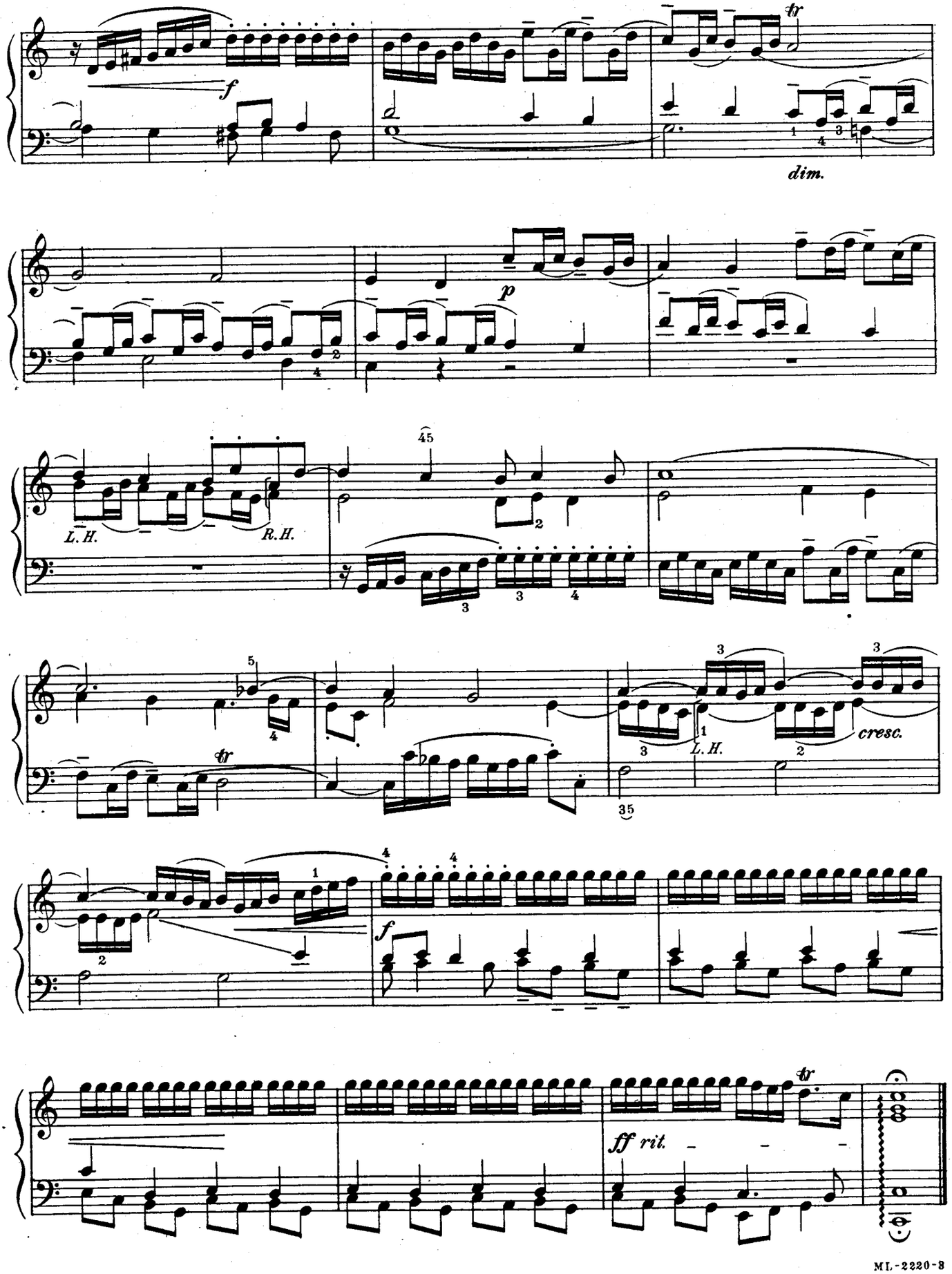

mf
p
f
mf
tr
L.H.
dim.
cresc.
R. H.
mf
f
tr

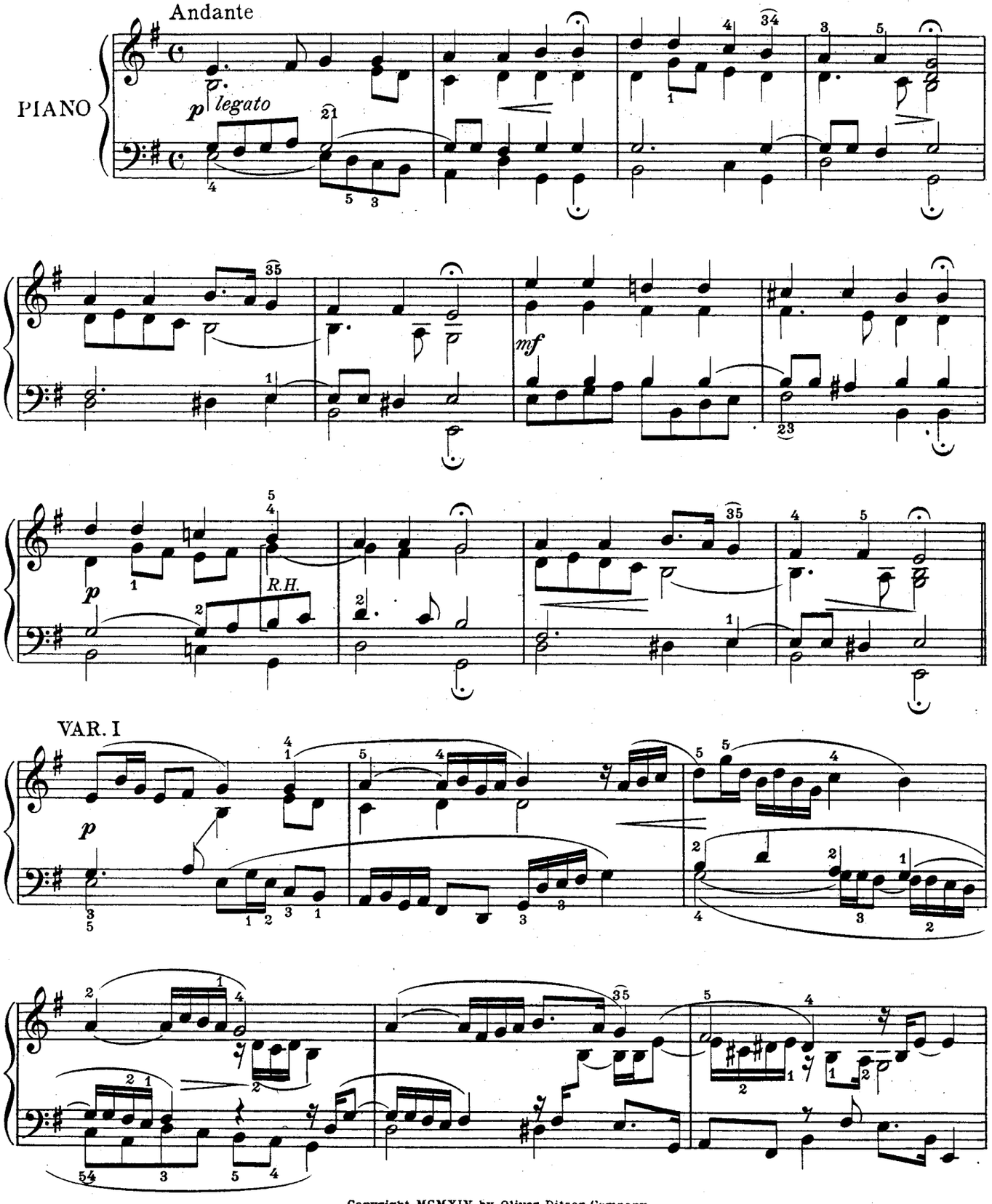

f
dim.
p
L.H.
R.H.
cresc.
L.H.
f
ff rit.

VARIATIONS UPON THE CHORAL

„ACH, WAS SOLL ICH SÜNDER MACHEN"

Edited by Moritz Moszkowski

JOHANN PACHELBEL
(1653-1706)



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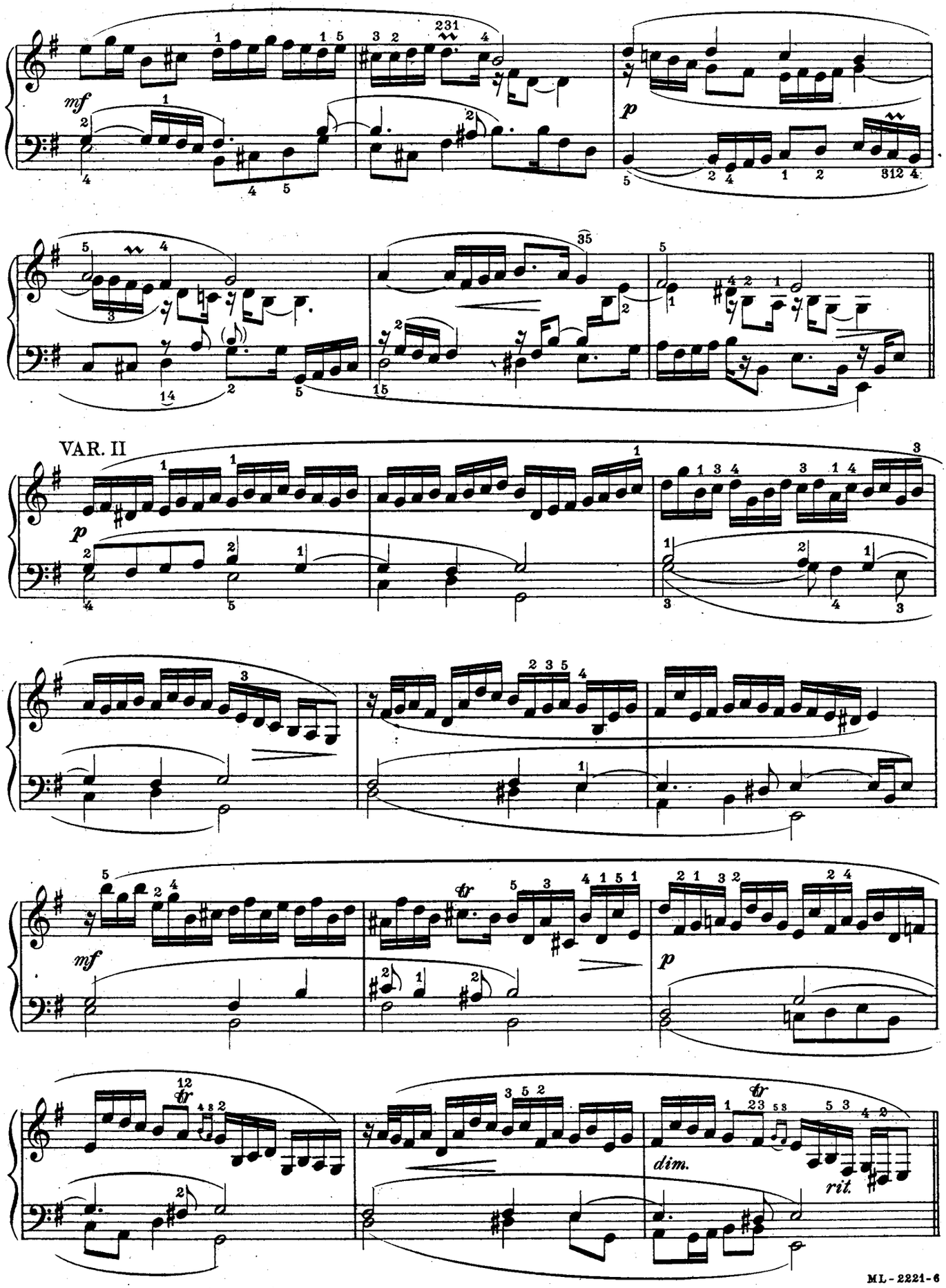
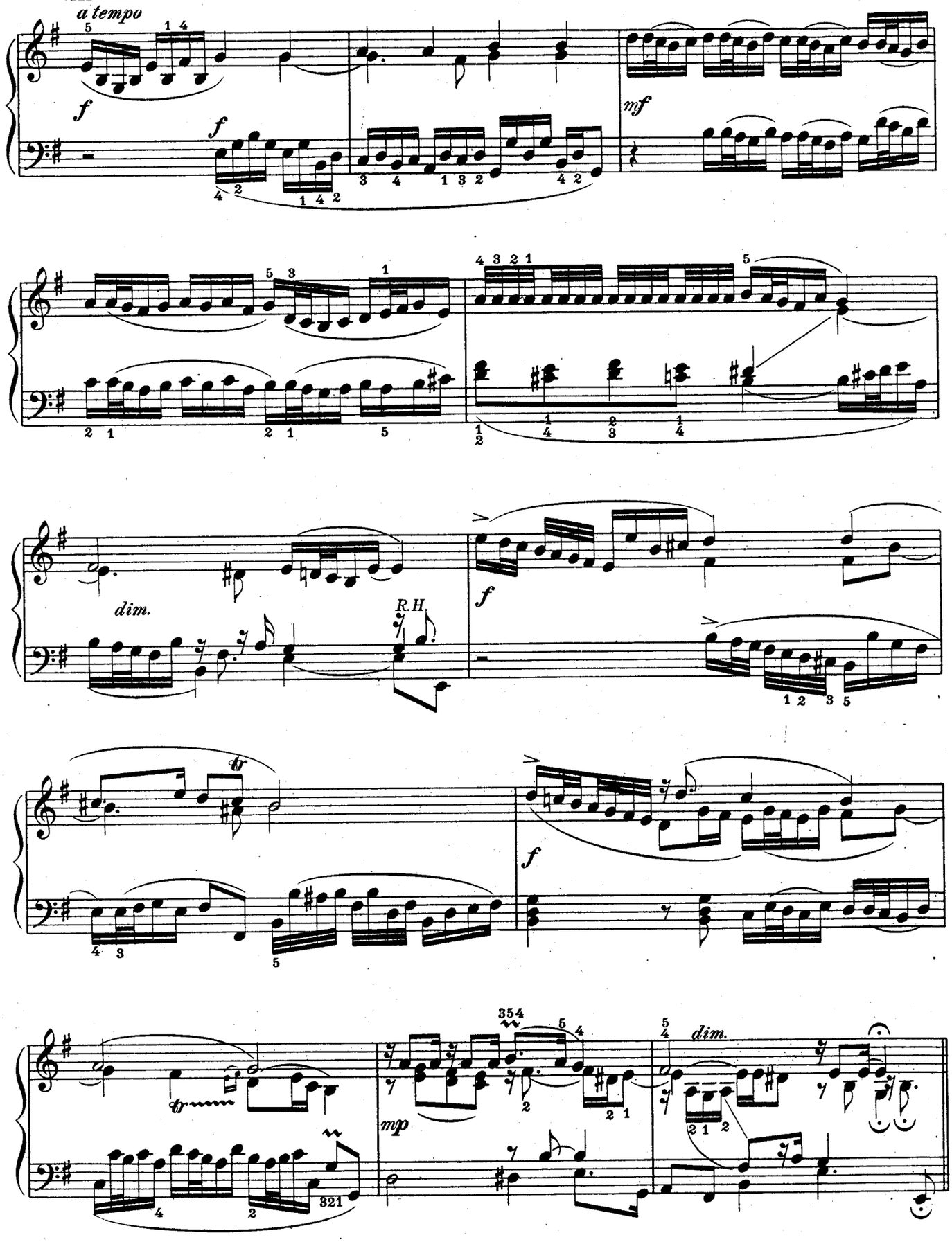
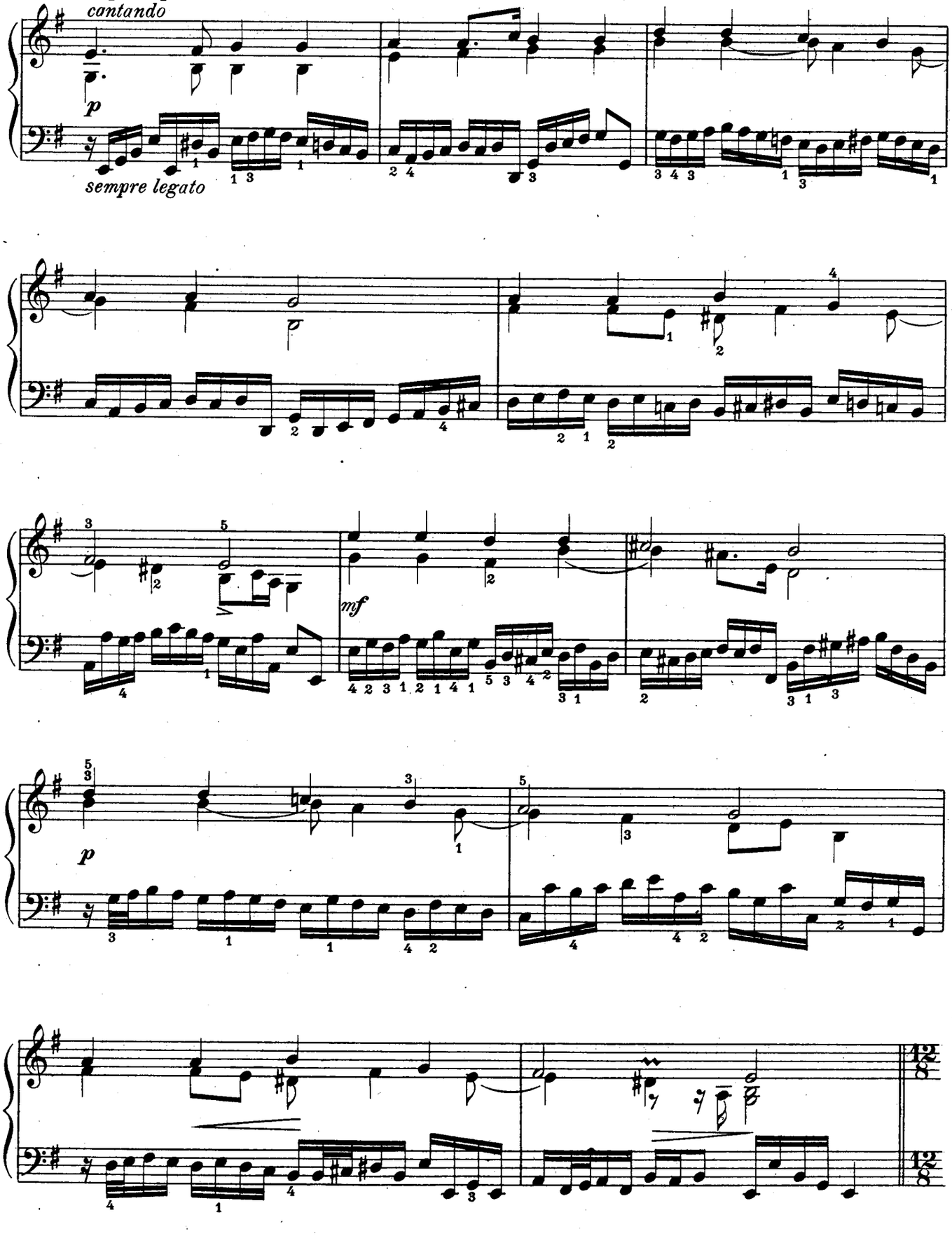

mf
p
VAR. II
p
mf
tr
p
tr
dim.
rit.

VAR. III



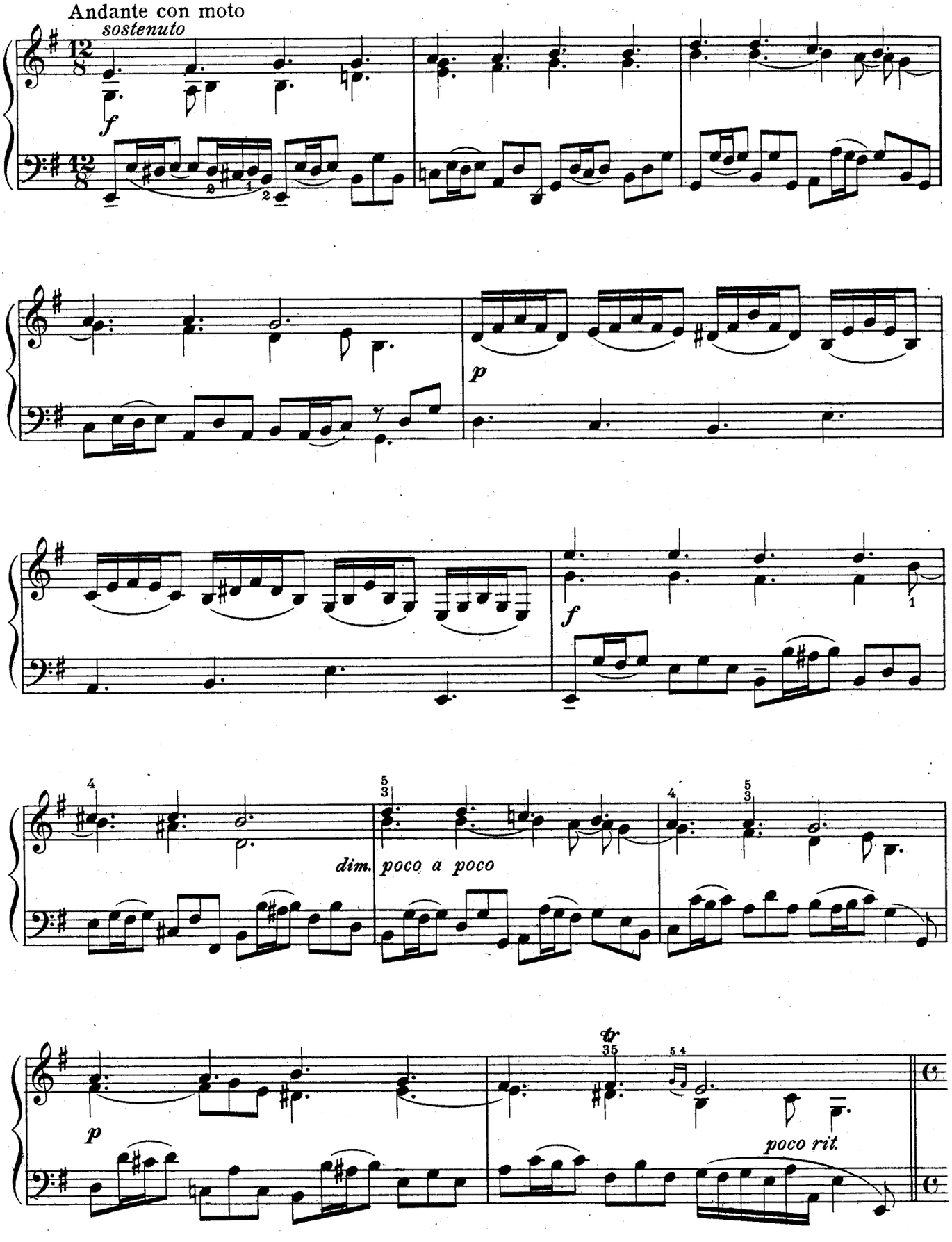
VAR. IV

Un poco più mosso



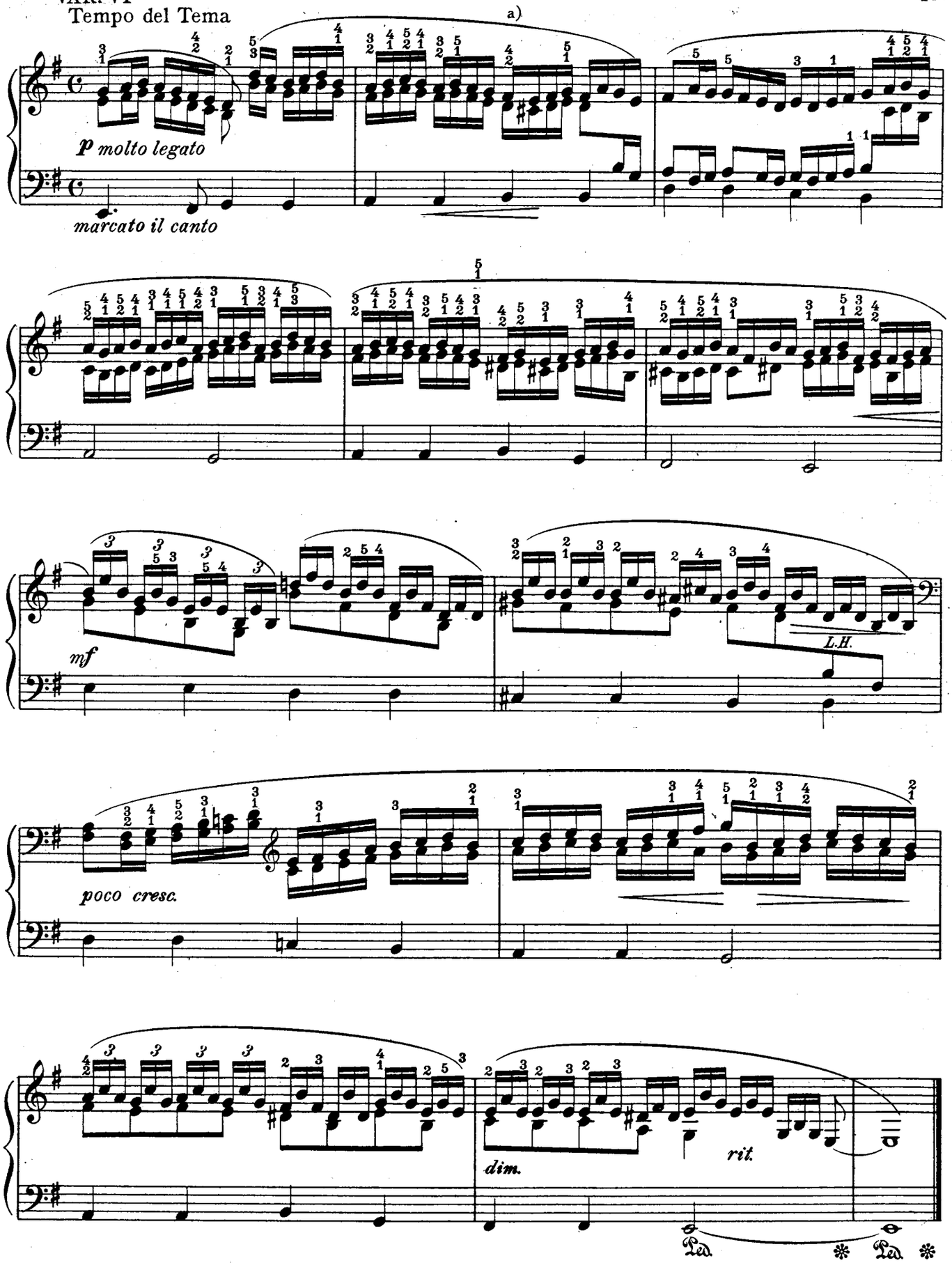
VAR. V

Andante con moto



VAR. VI

Tempo del Tema



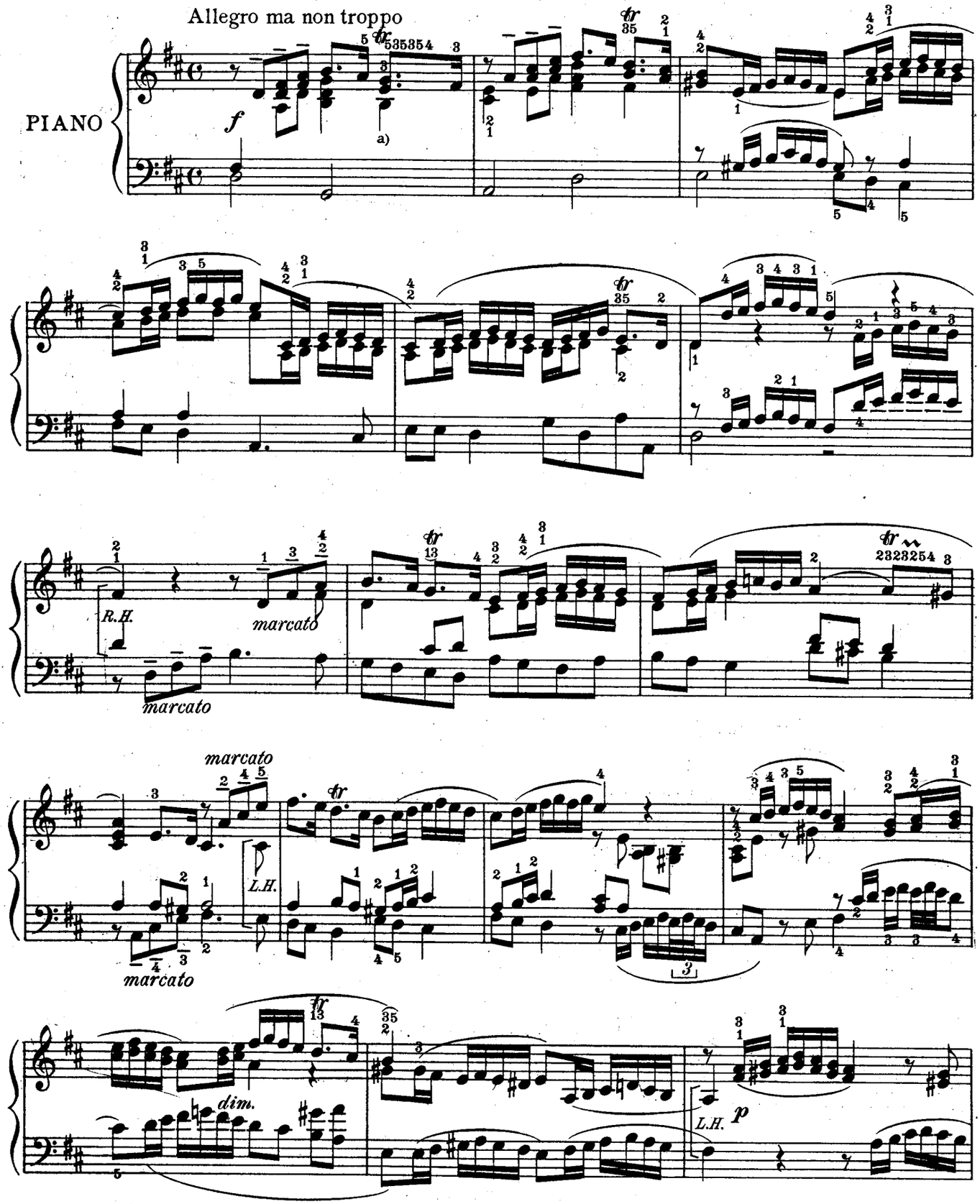
a) Do not consider the d♮ a misprint.

SONATA, in D major

Edited by Moritz Moszkowski

JOHANN KUHNAU
(1667 - 1722)

Allegro ma non troppo



a) Execution:

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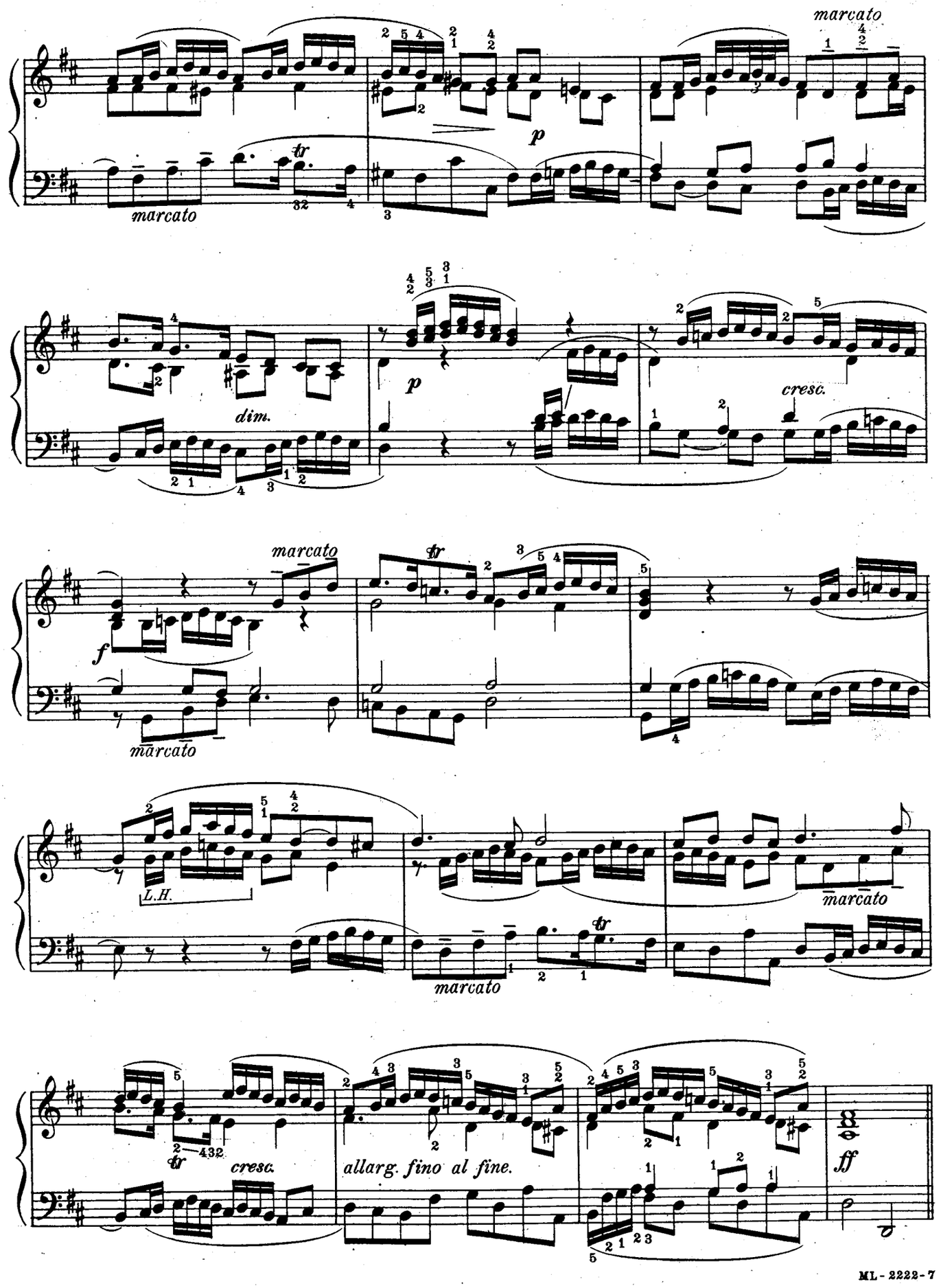
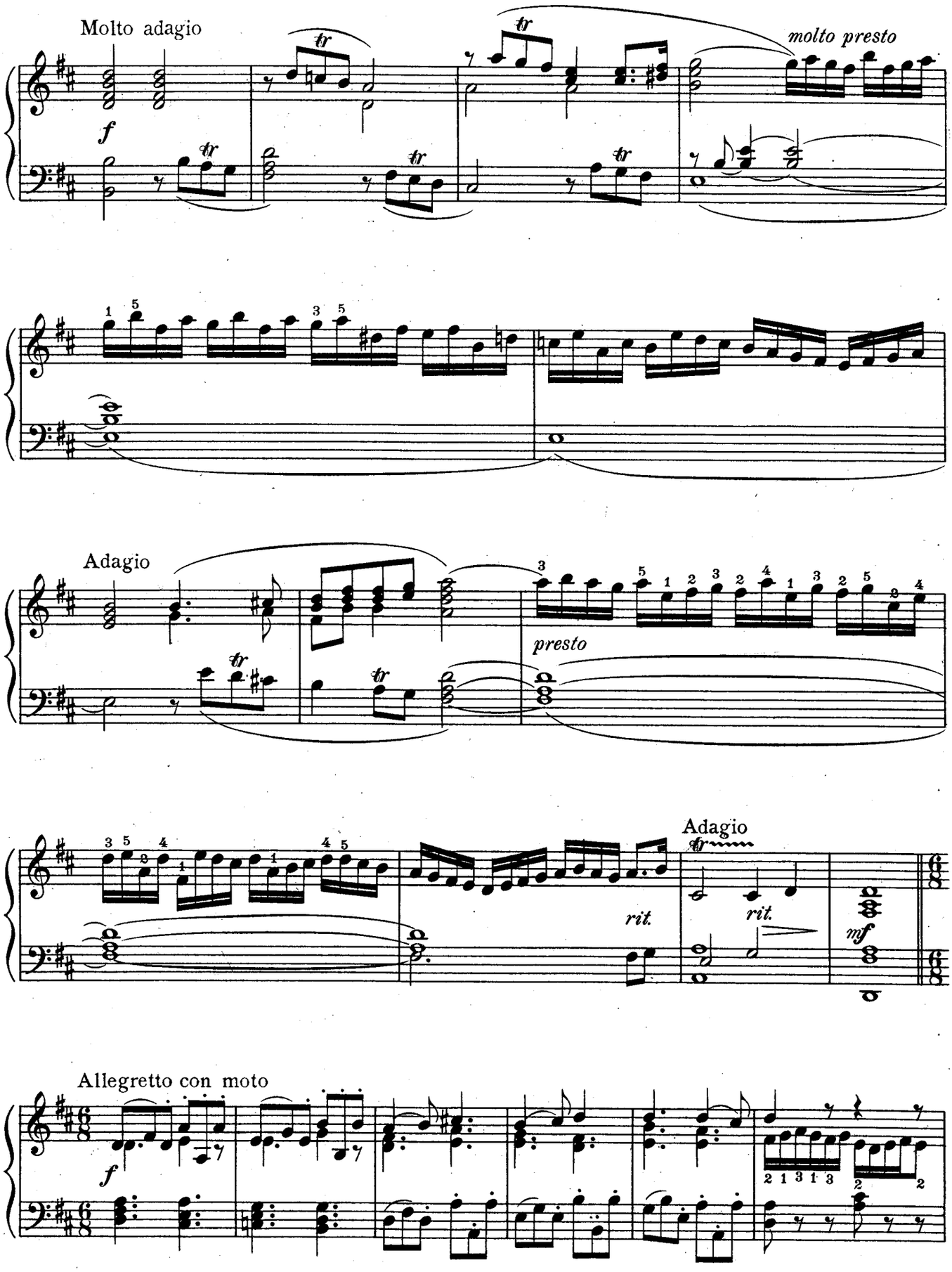
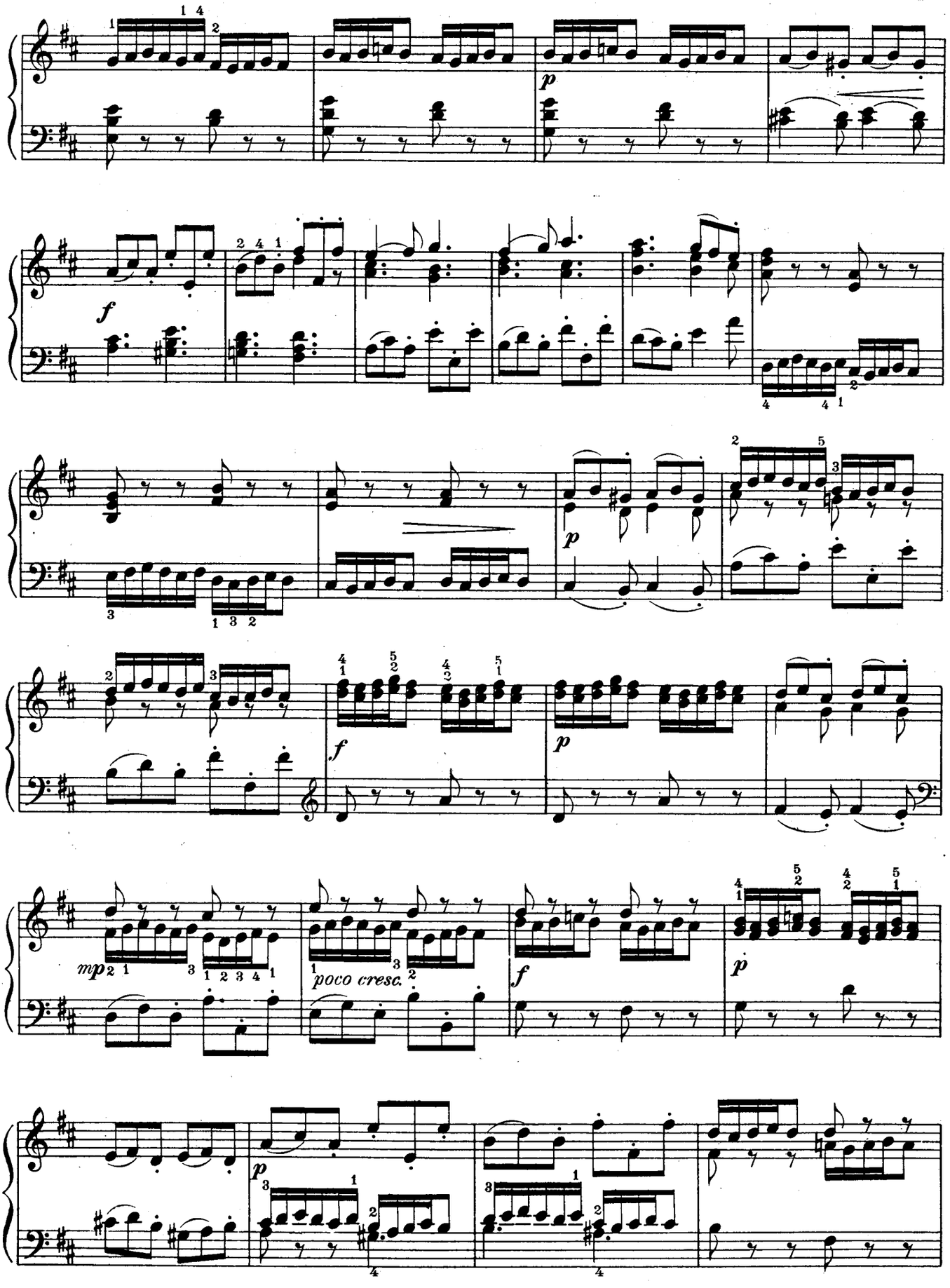
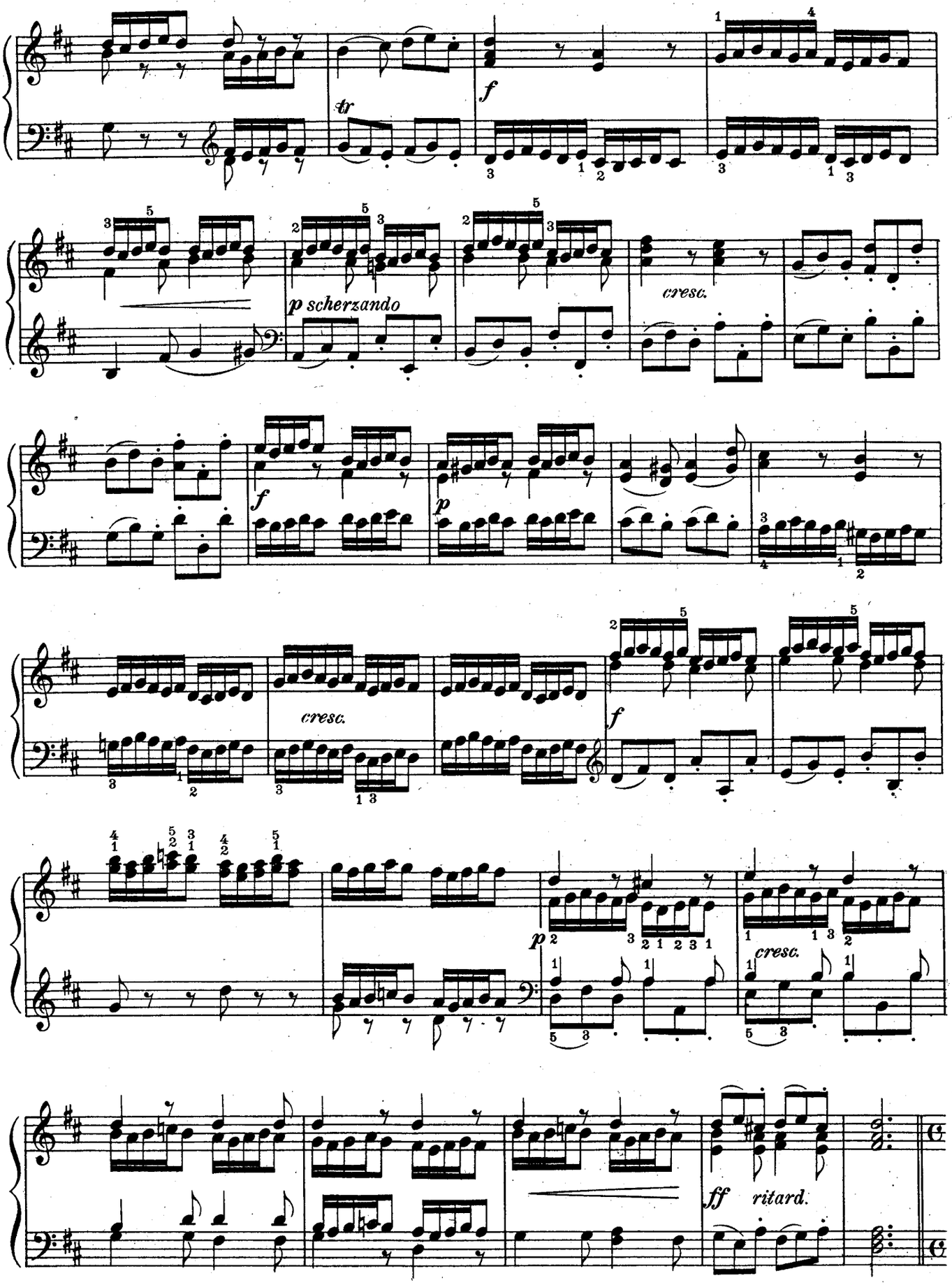
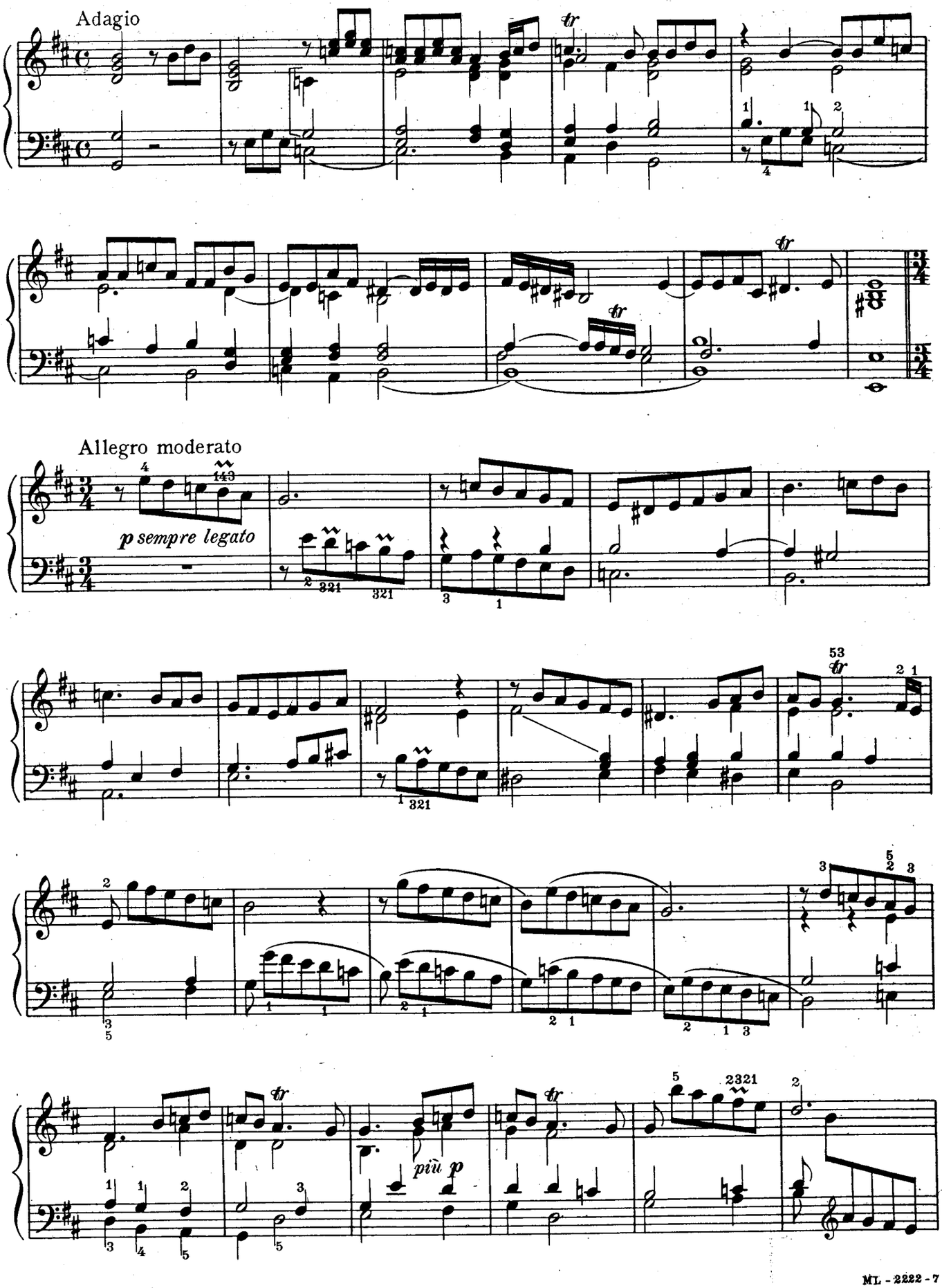
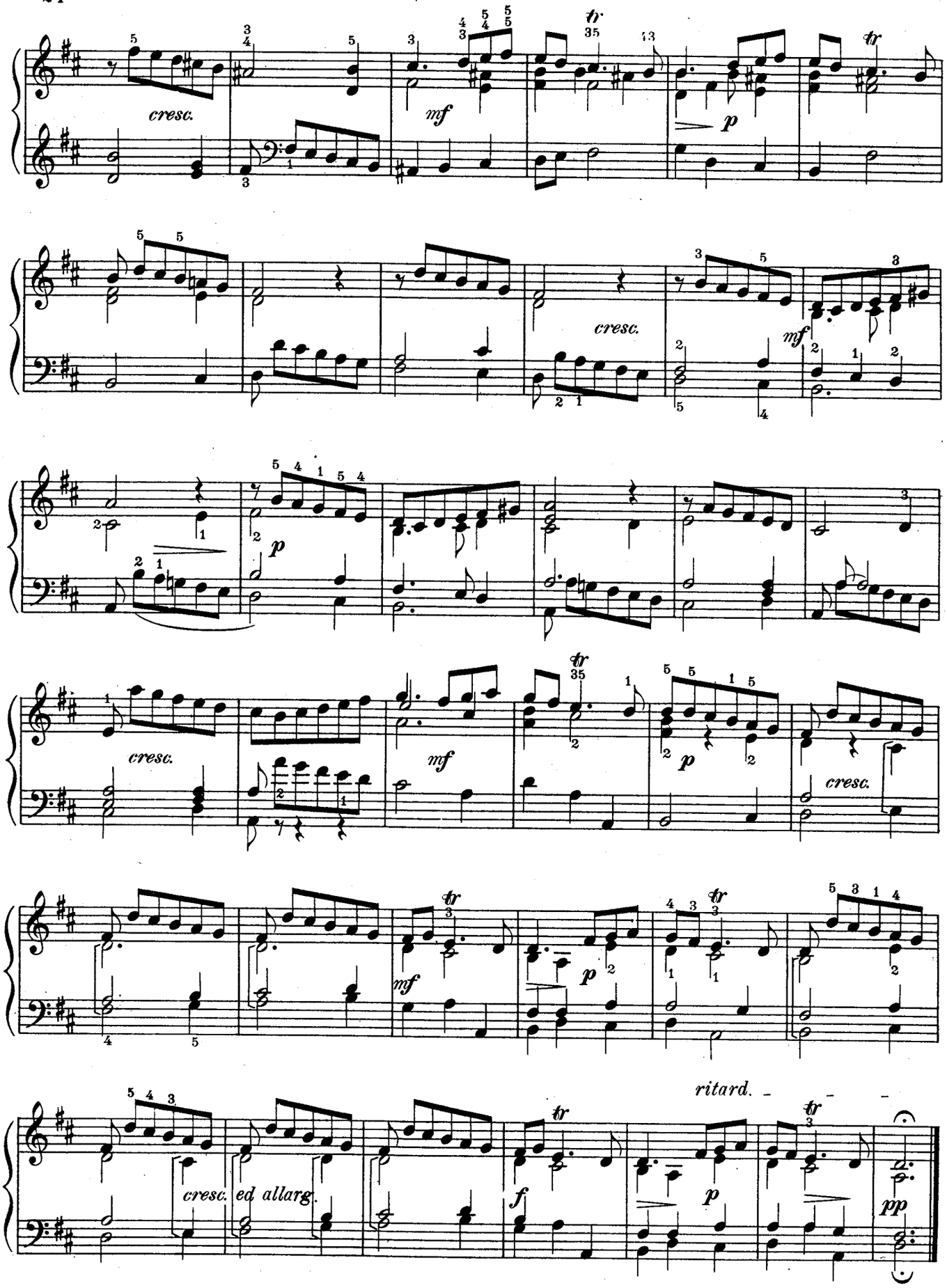

marcato
p
marcato
tr
dim.
p
cresc.
marcato
tr
f
marcato
L.H.
marcato
tr
marcato
tr
cresc.
allarg. fino al fine.
ff


Molto adagio
molto presto
Adagio
presto
rit.
Adagio
rit.
mf
Allegretto con moto


p
f
p
f
p
mp
poco cresc.
f
p
p


tr
f
p scherzando
cresc.
f
p
cresc.
f
p
cresc.
ff ritard.


Adagio
Allegro moderato
p sempre legato
più p

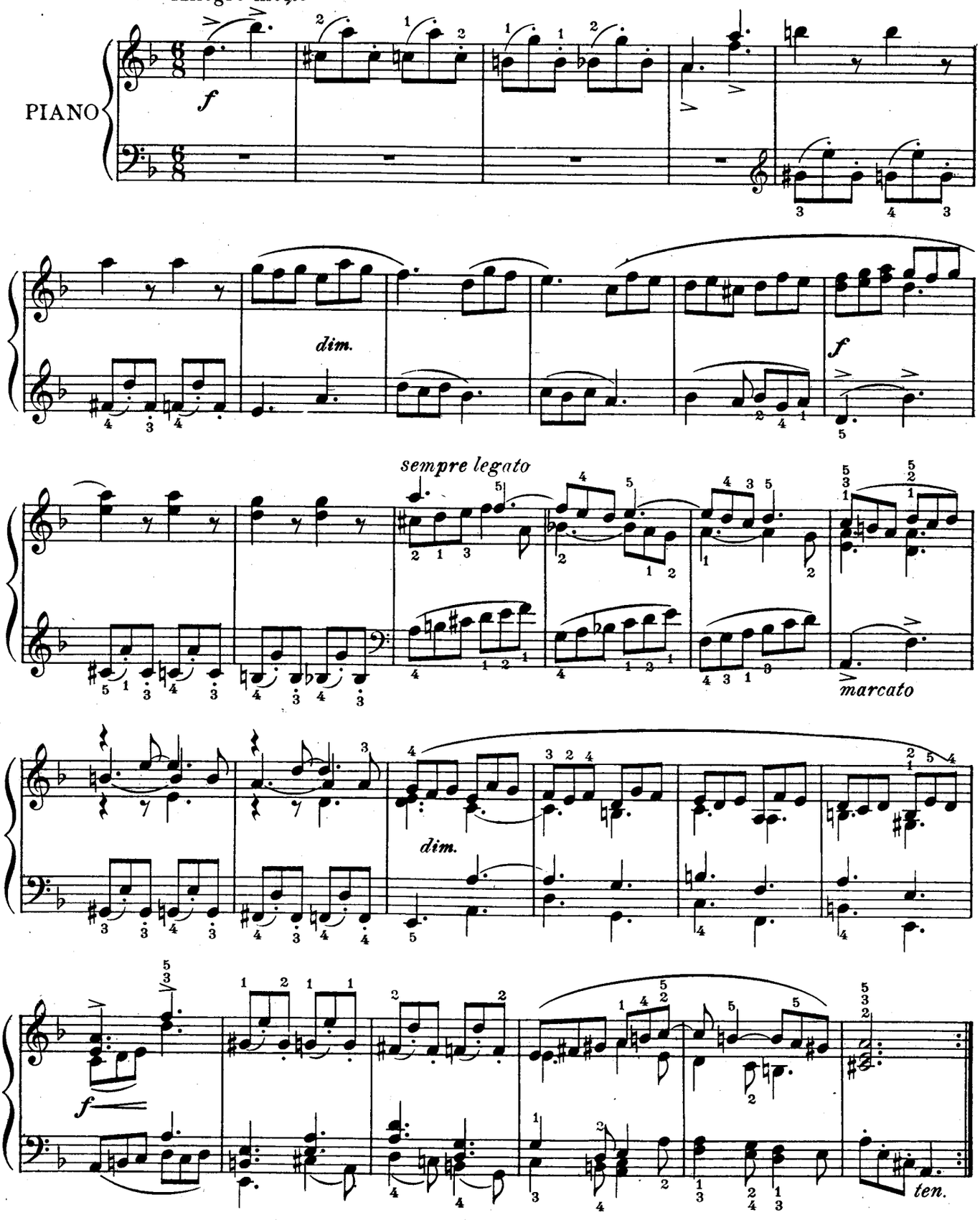

cresc.
mf
p
cresc.
mf
p
cresc.
mf
p
cresc.
mf
p
p
ritard.
cresc. ed allarg.
f
p
pp

GIGUE, in D minor

Edited by Moritz Moszkowski

JOHANN MATTHESON
(1681 - 1764)

Allegro molto



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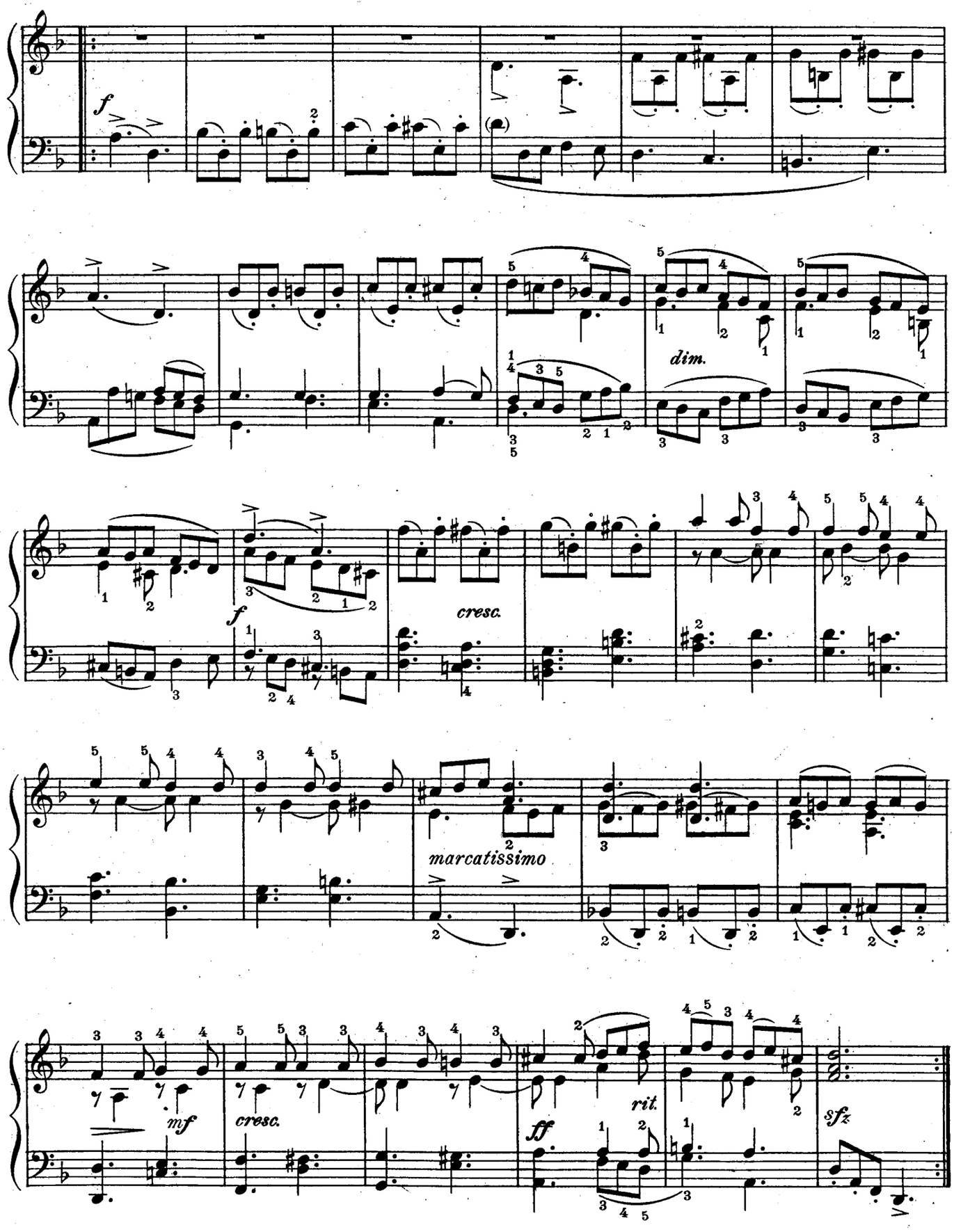
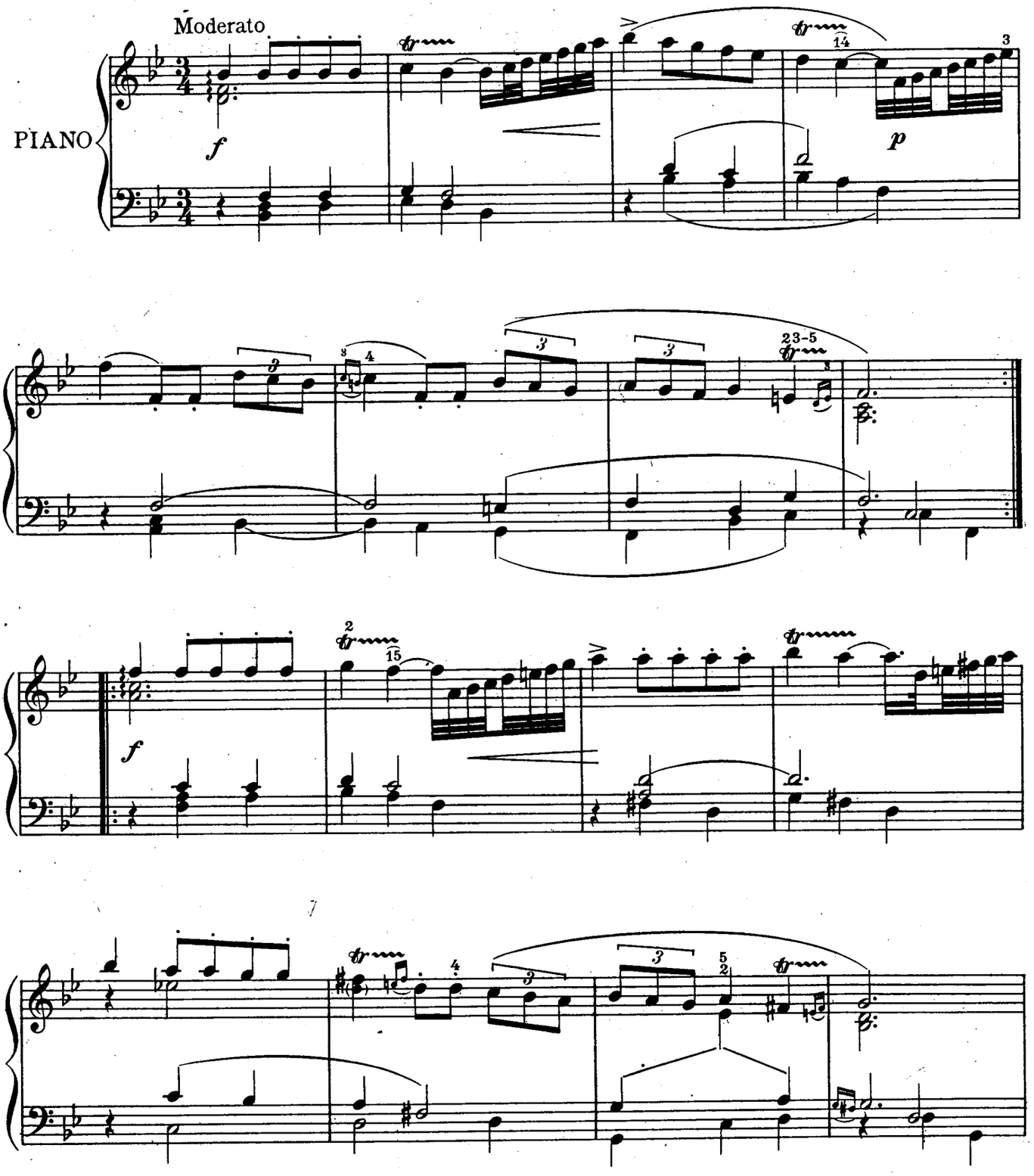

f
dim.
f
cresc.
marcatissimo
mf
cresc.
ff
rit.
sfz

MINUET, in B♭ major

Edited by Moritz Moszkowski

GOTTLIEB MUFFAT
(1683 - 1770)



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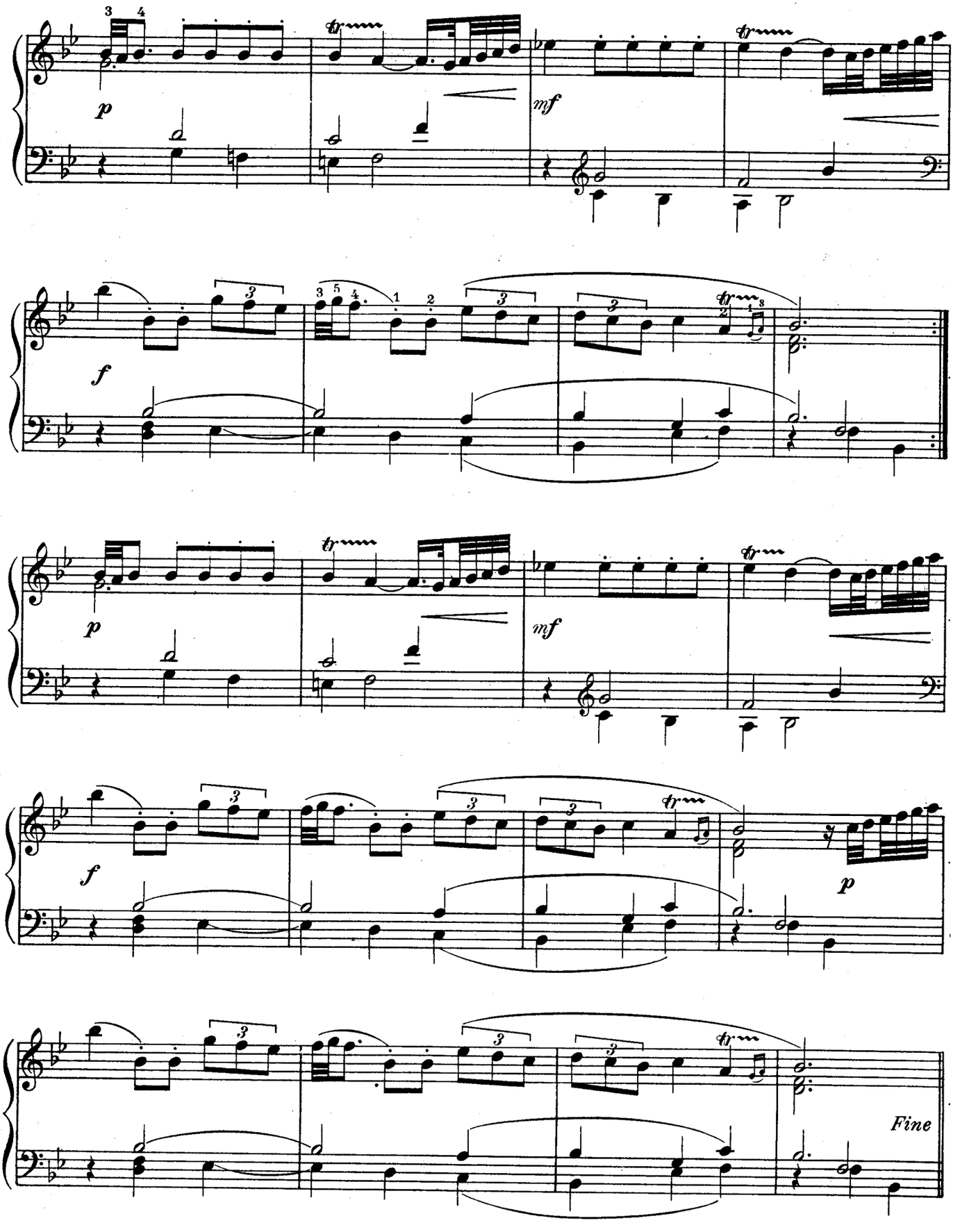
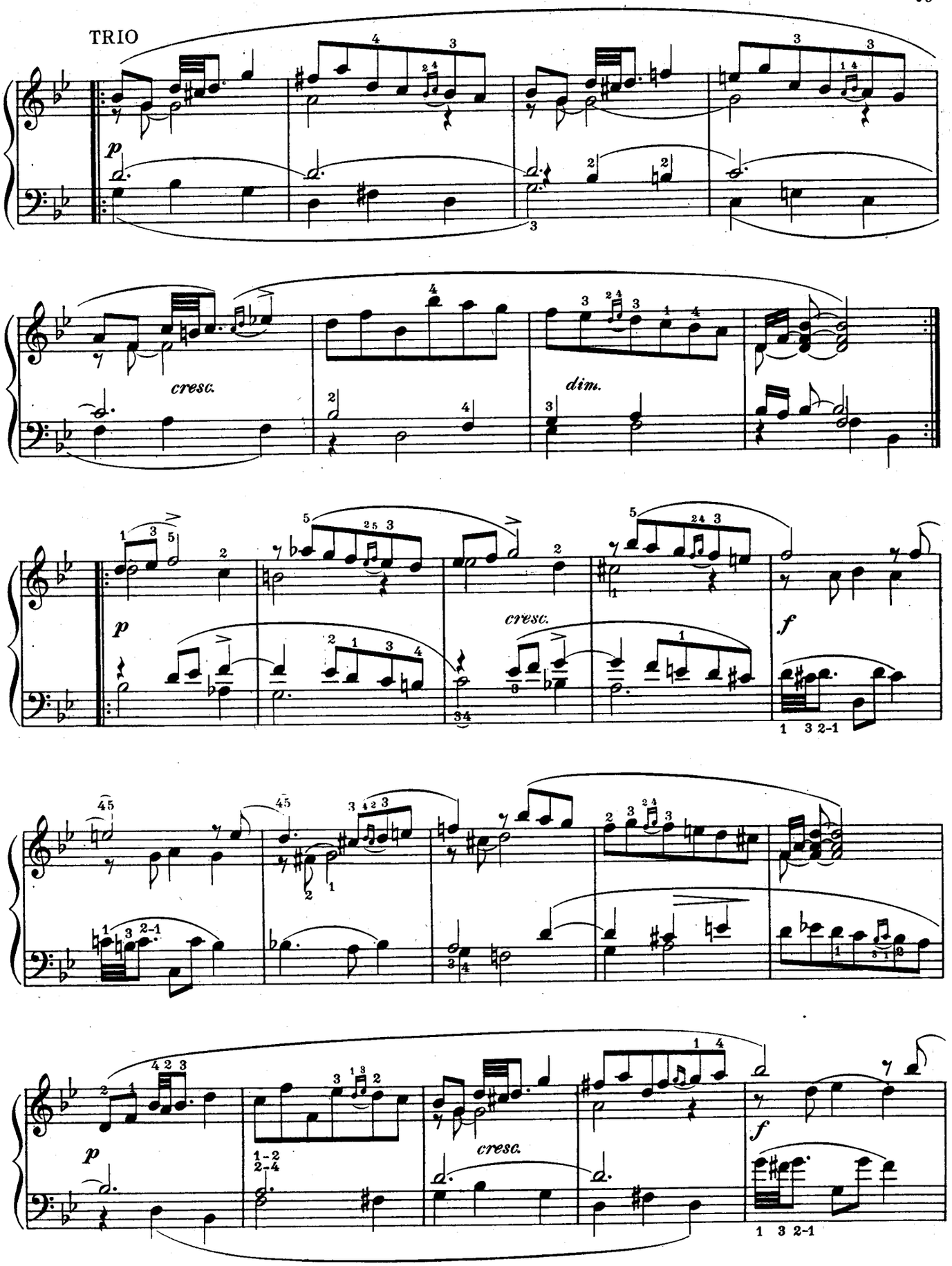
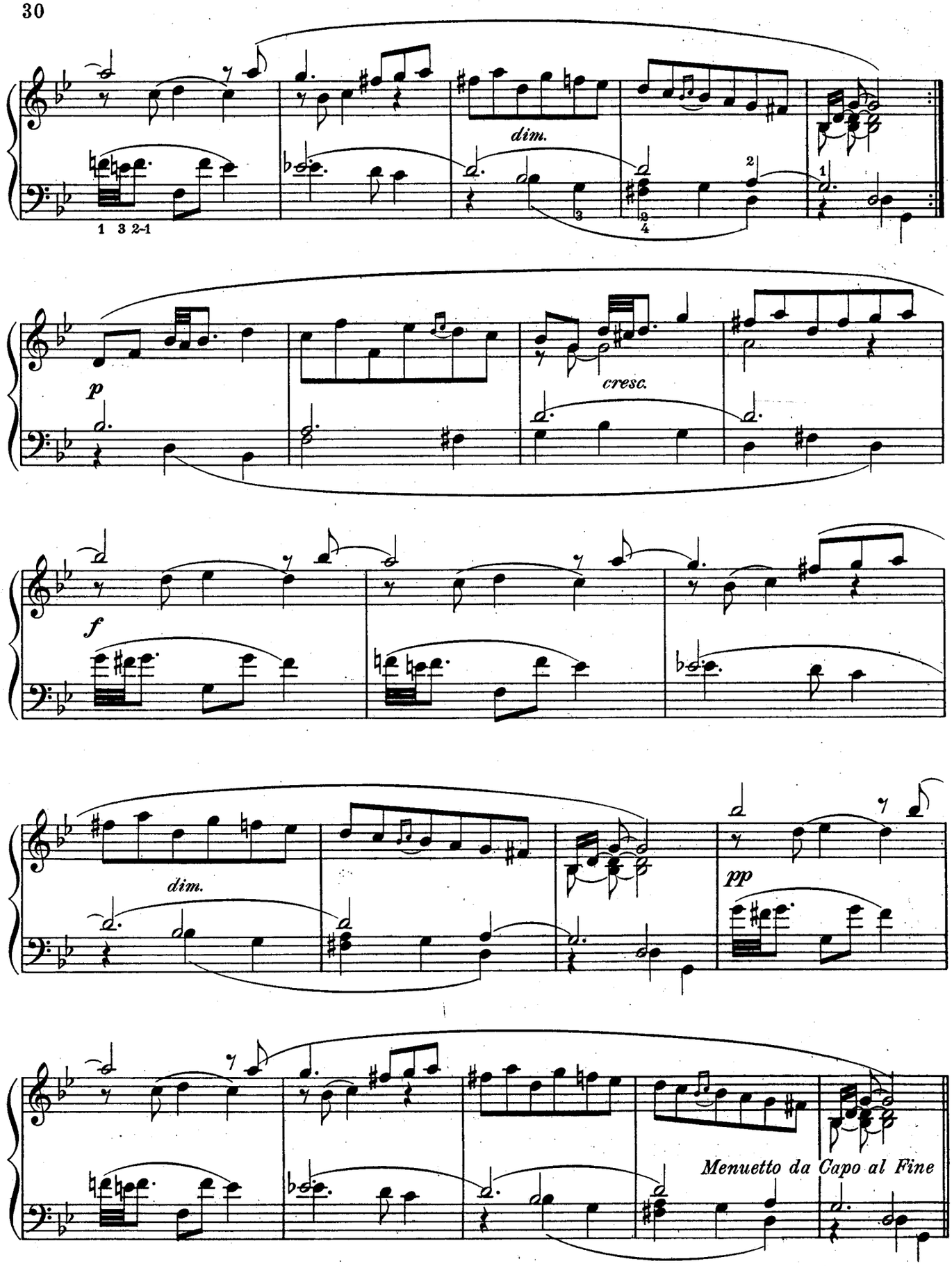

p
mf
f
p
f
p
Fine


TRIO
p
cresc.
dim.
p
cresc.
f
p
cresc.
f

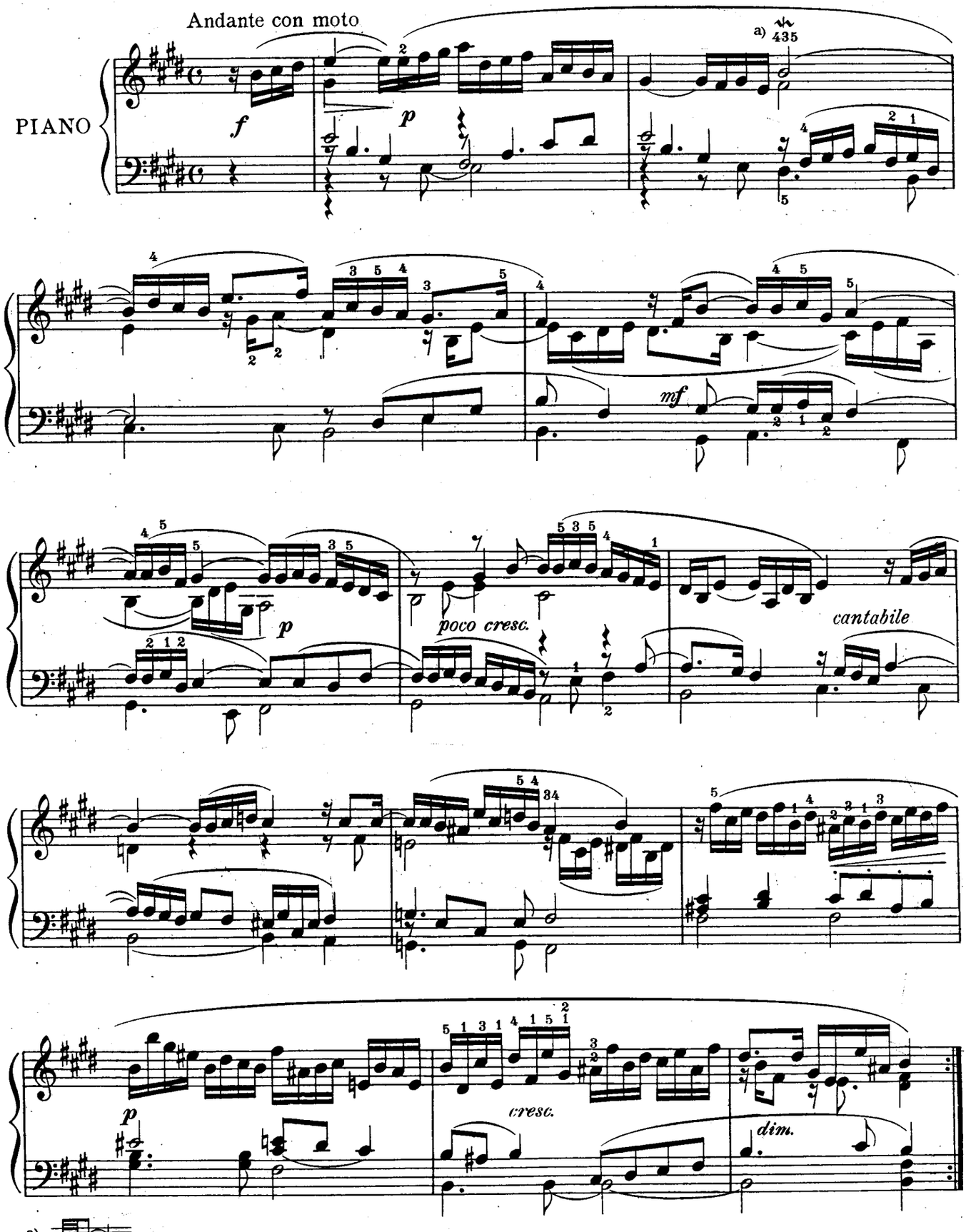

1 3 2-1
dim.
p
cresc.
f
dim.
pp
Menuetto da Capo al Fine

ALLEMANDE, in E major

From the Fifth Suite

Edited by Moritz Moszkowski

GEORGE FRIDERIC HANDEL
(1685 - 1759)



a)

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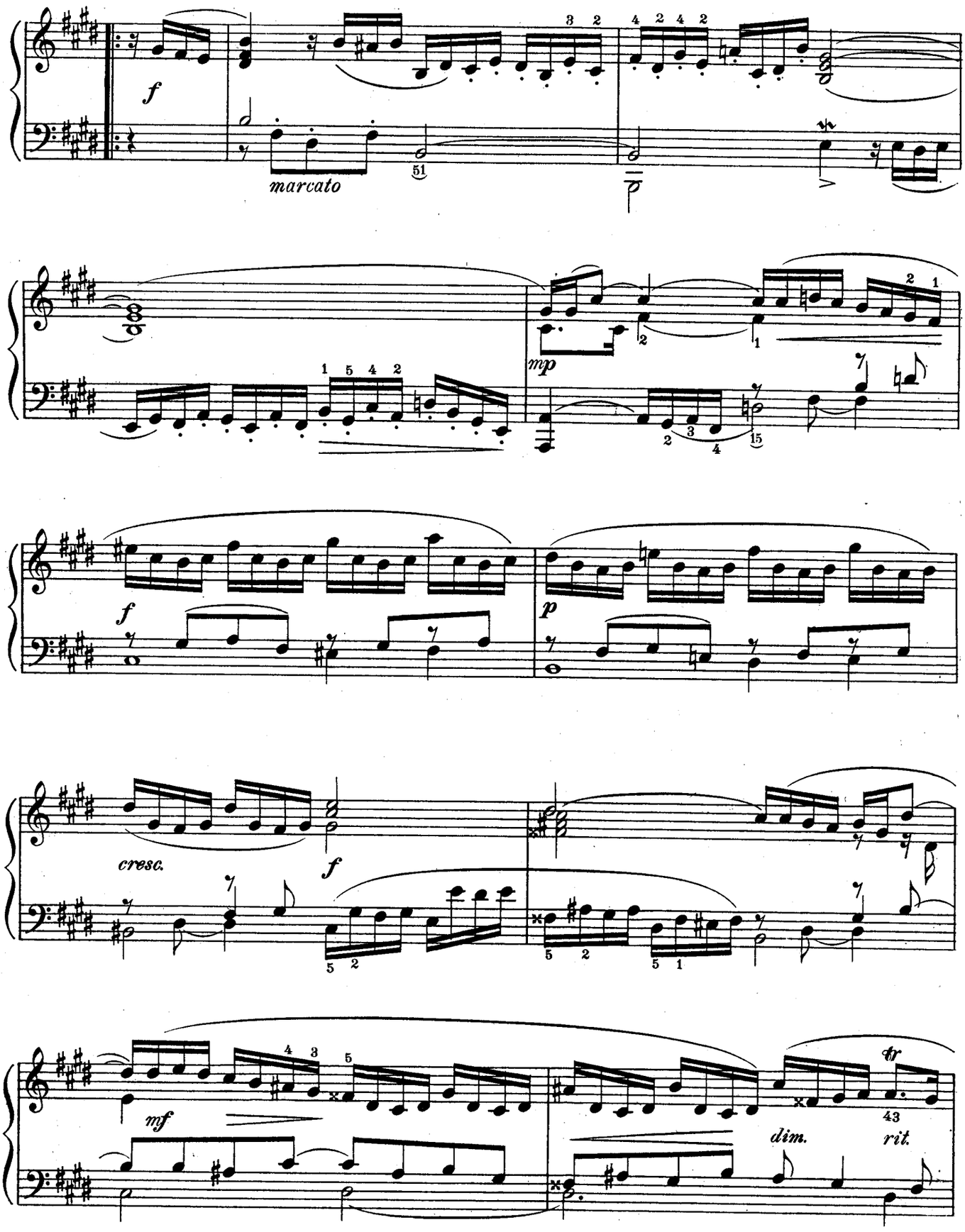
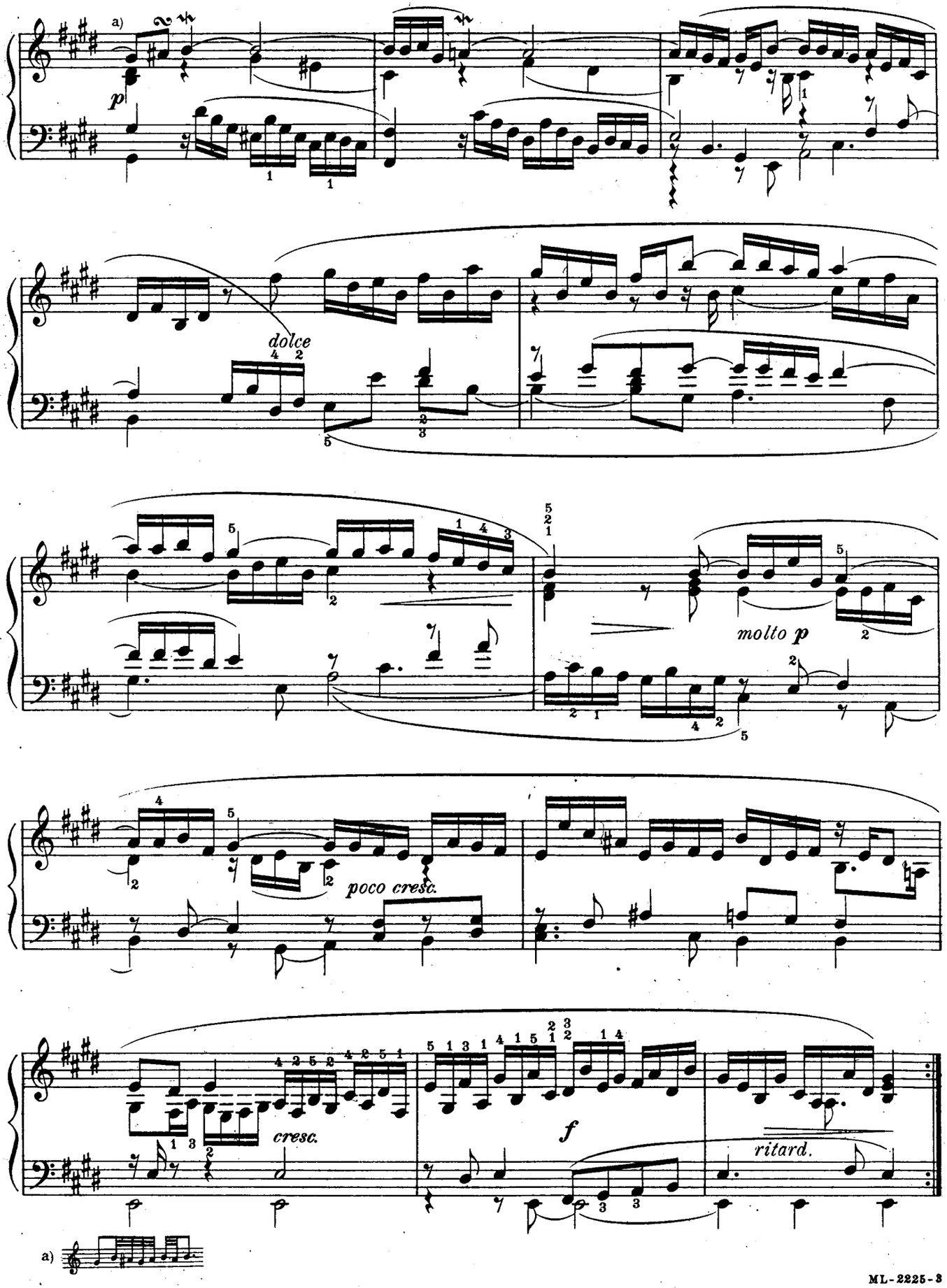
78887

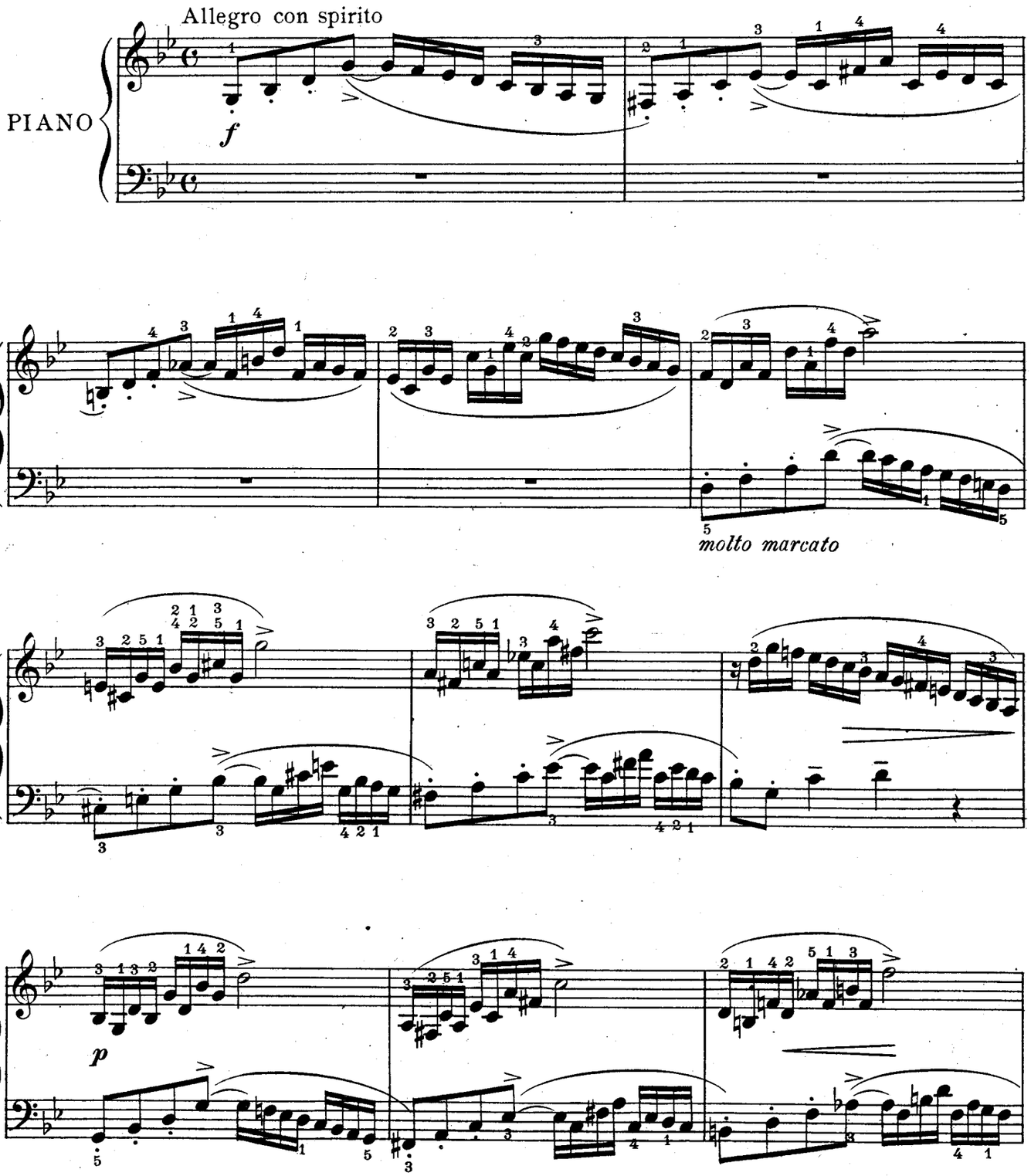

f
marcato
51
mp
f
p
cresc.
f
mf
dim.
rit.
tr


a)
p
dolce
molto p
poco cresc.
cresc.
f
ritard.
a)

CAPRICCIO, in G minor

Edited by Moritz Moszkowski

GEORGE FRIDERIC HANDEL
(1685 - 1759)



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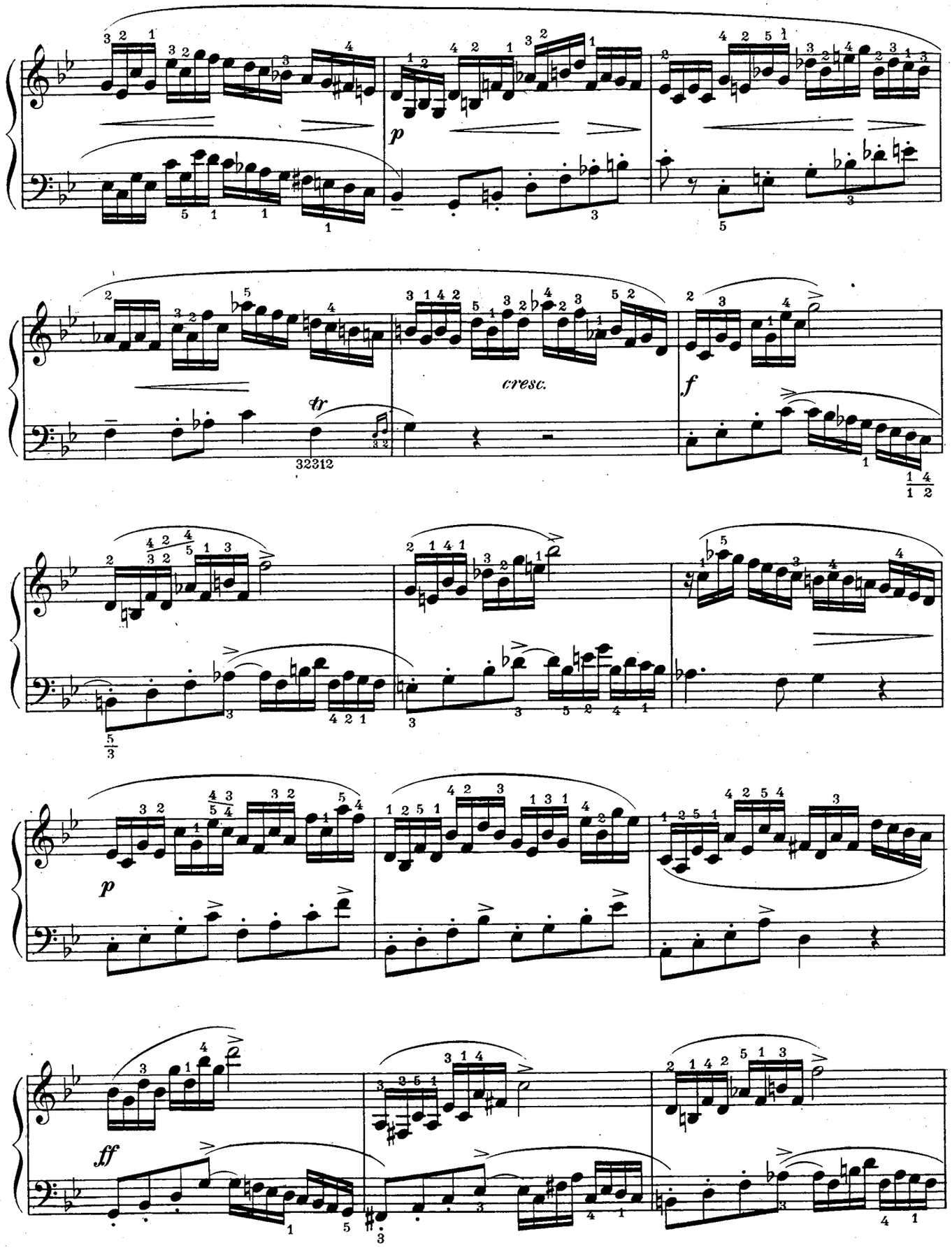
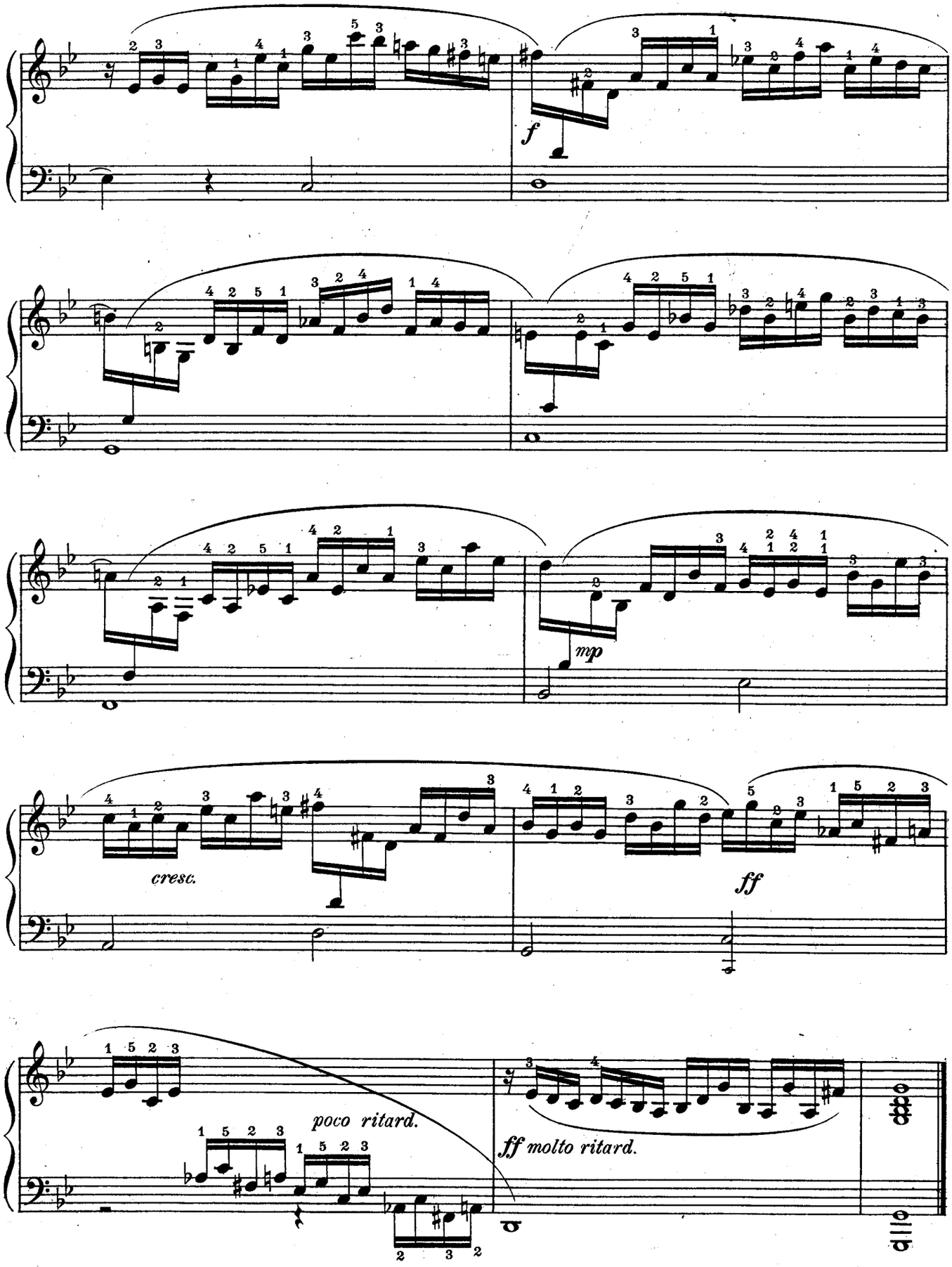

p
cresc.
tr
32312
f
p
ff

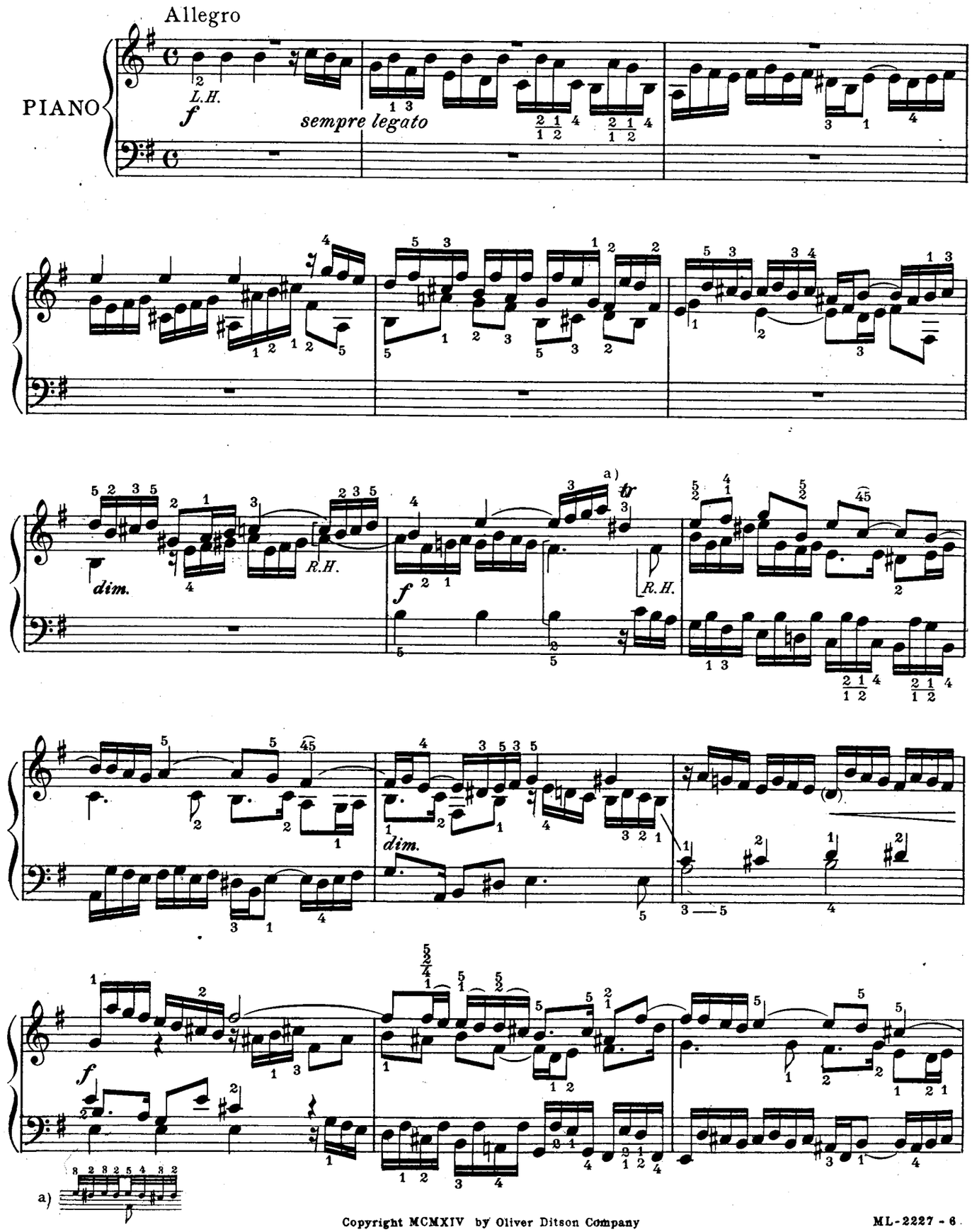

f
mp
cresc.
ff
poco ritard.
ff molto ritard.

FUGUE, in E minor

From the Fourth Suite

Edited by Moritz Moszkowski

GEORGE FRIDERIC HANDEL
(1685 - 1759)



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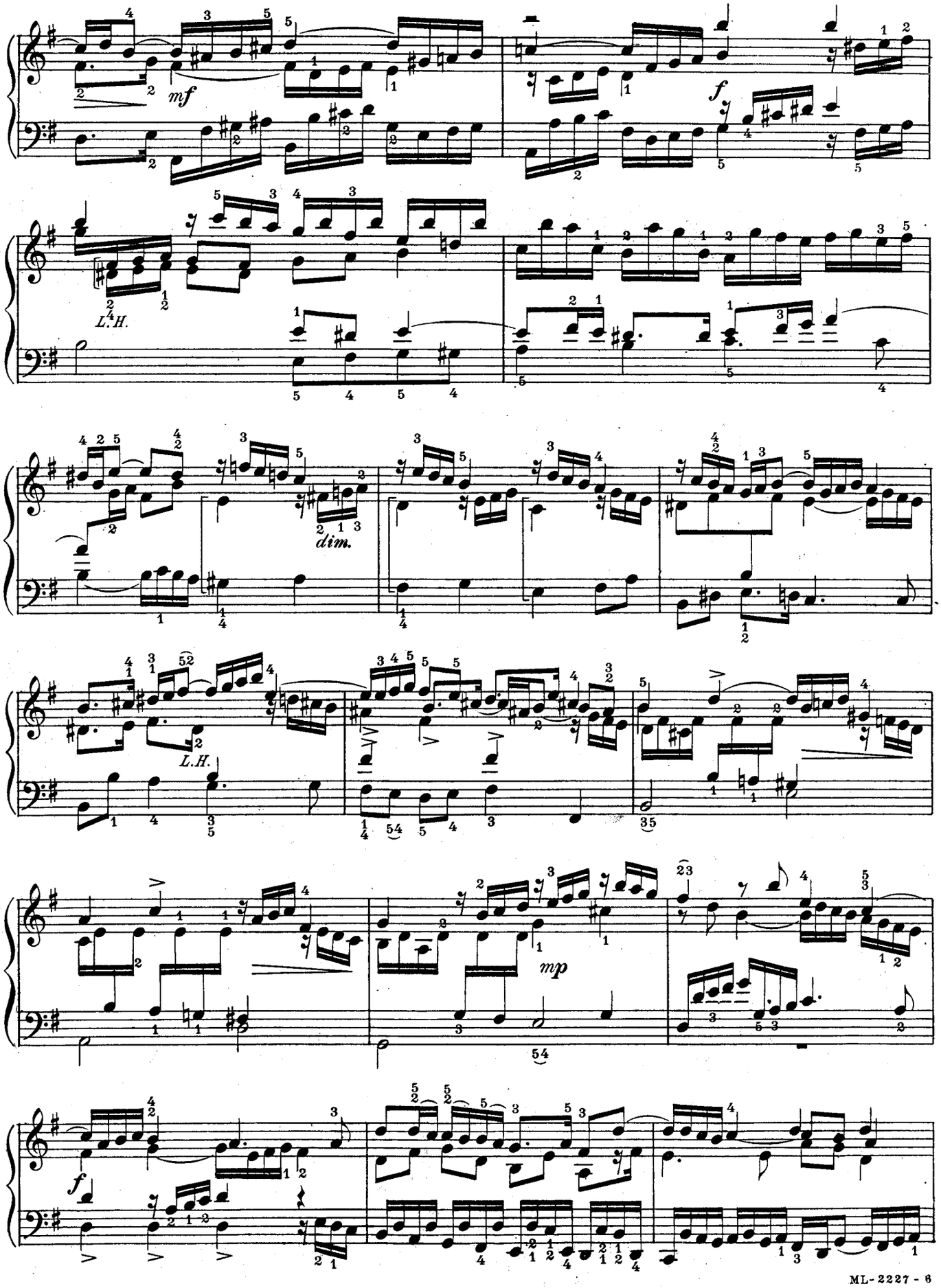
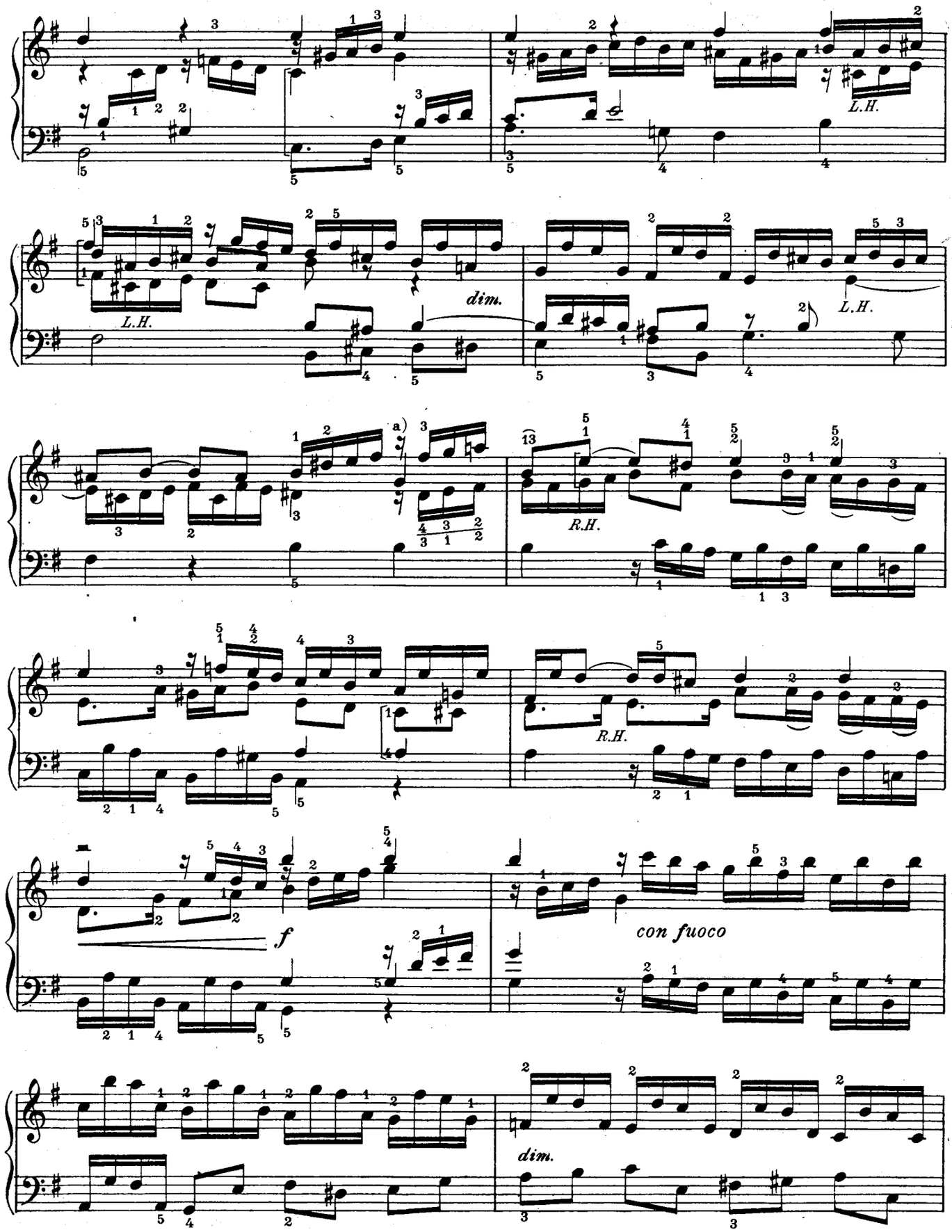
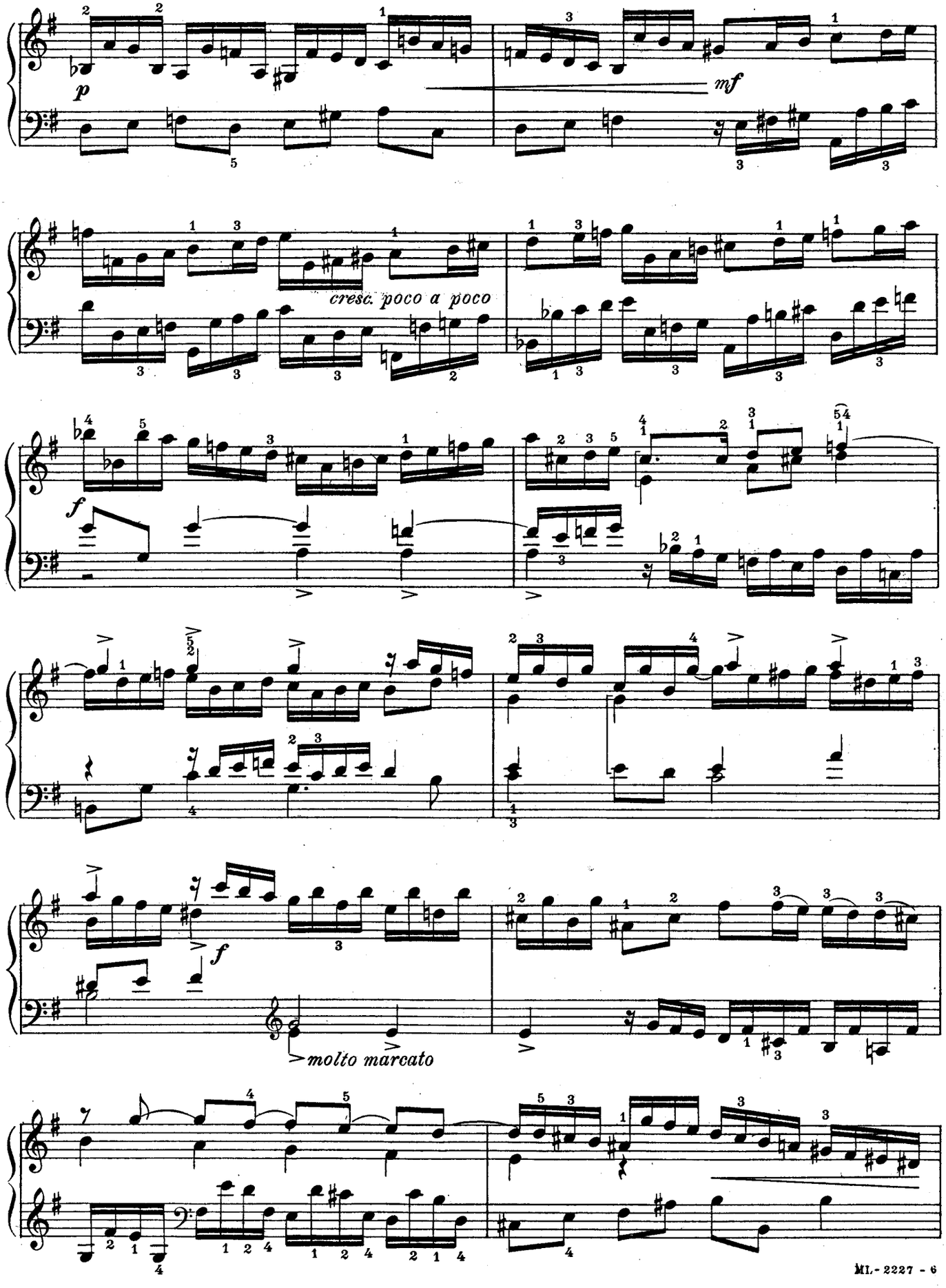
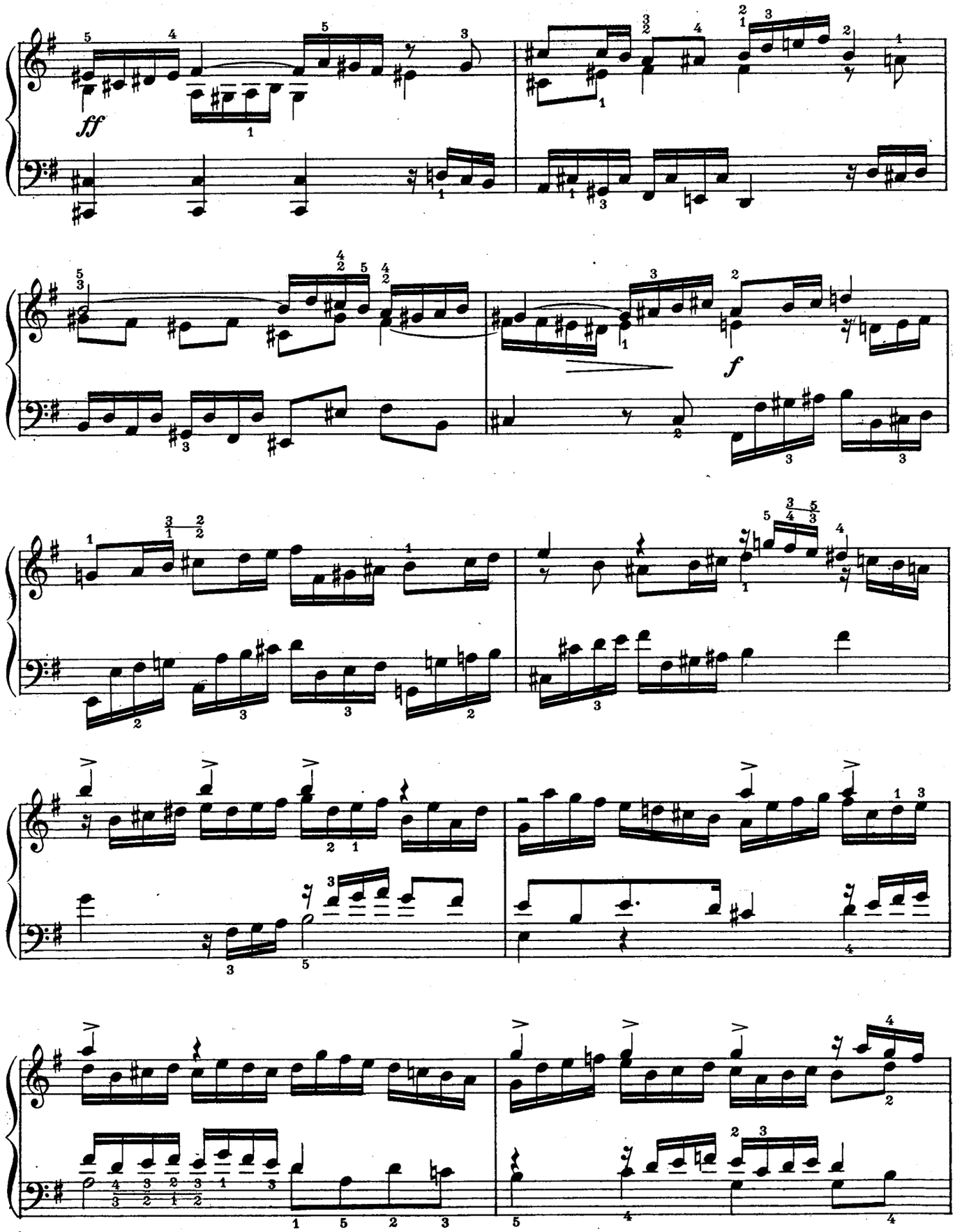
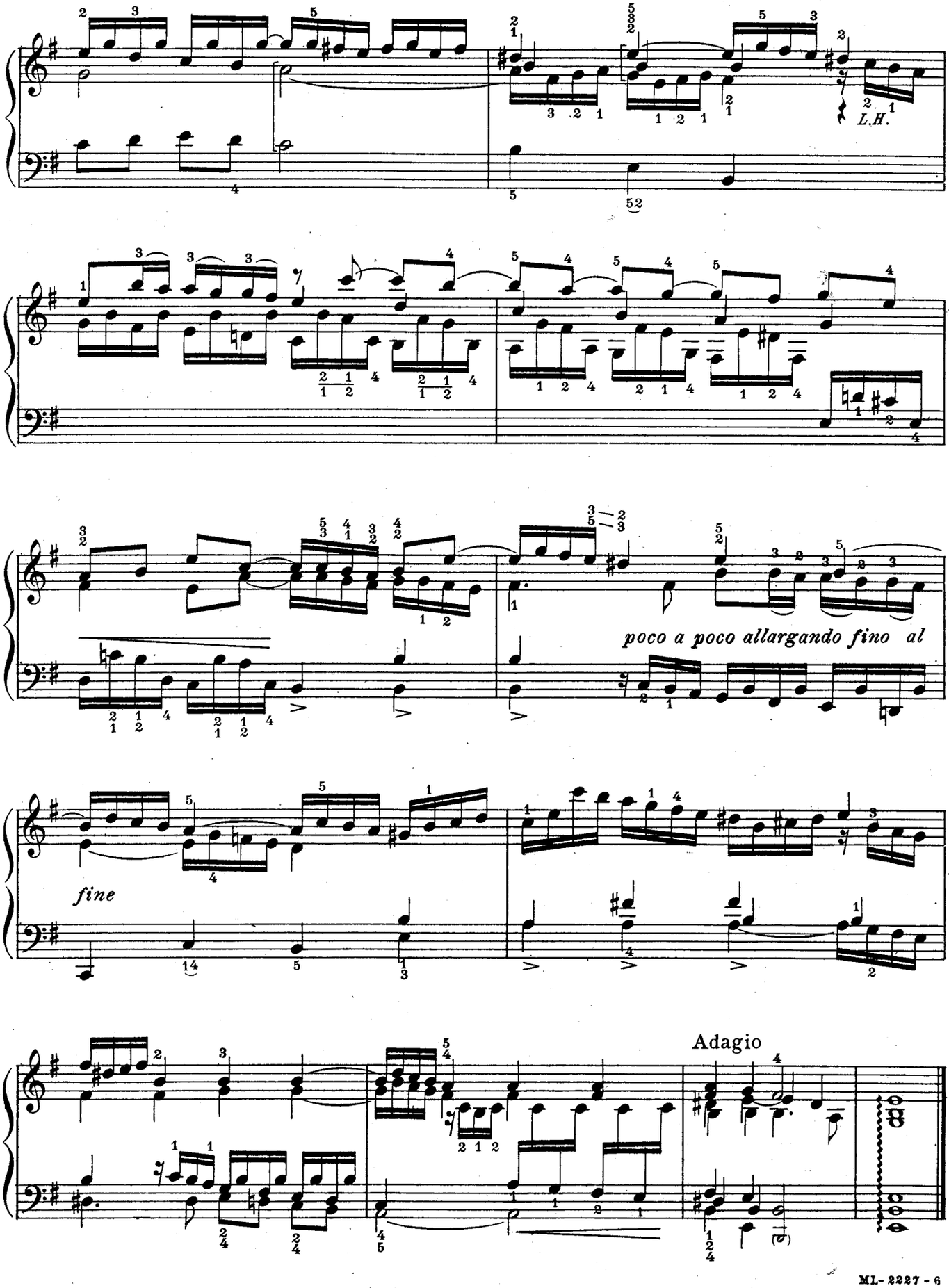

mf
f
L.H.
dim.
L.H.
mp
f



a) The Editor believes the quarter-note *g* to be an error; in his opinion the note should be *b*.


p
mf
cresc. poco a poco
f
molto marcato


ff
f


L.H.
poco a poco allargando fino al
fine
Adagio

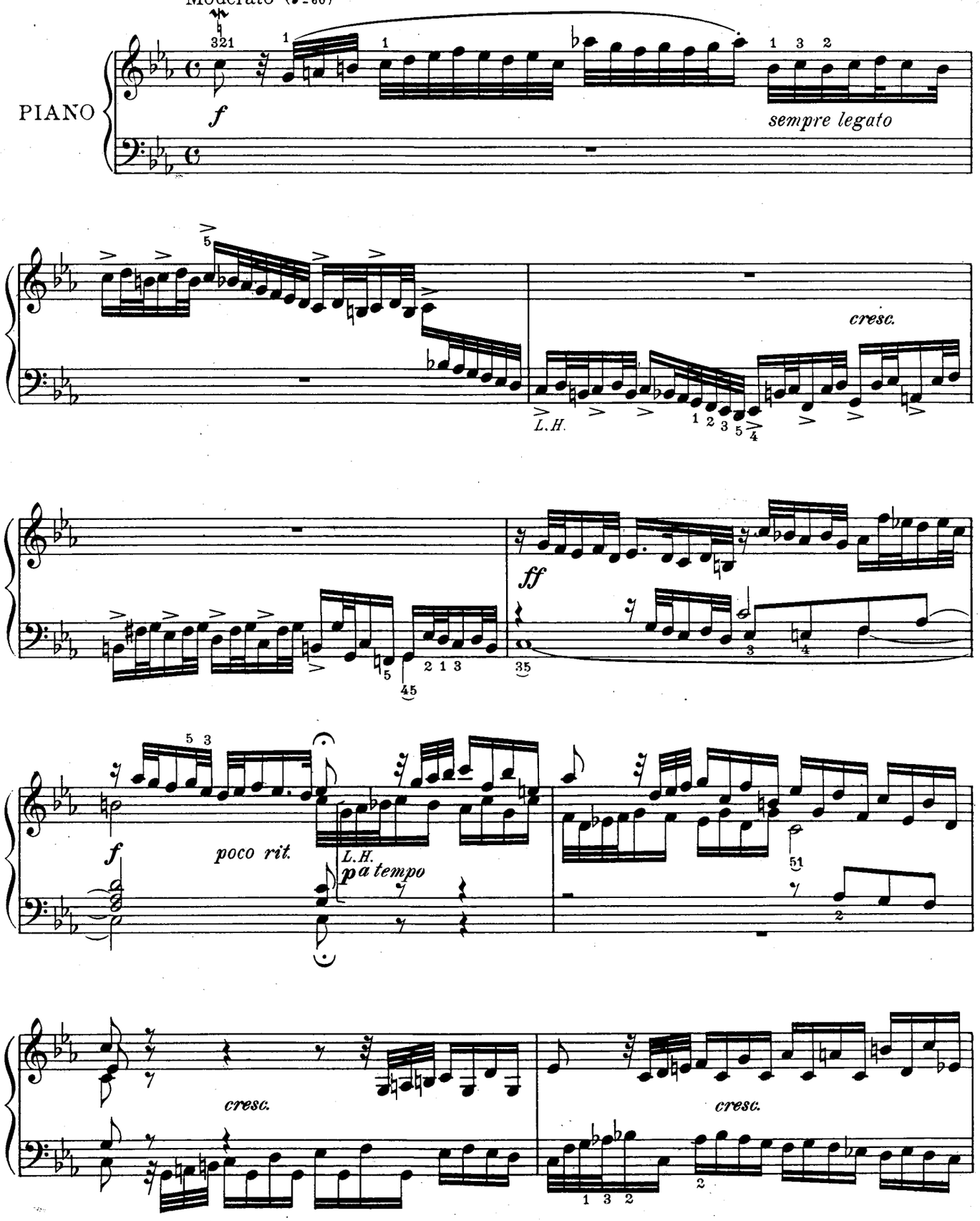
TOCCATA, in C minor

Edited by Moritz Moszkowski

JOHANN SEBASTIAN BACH
(1685-1750)

Moderato (♩=60)

PIANO



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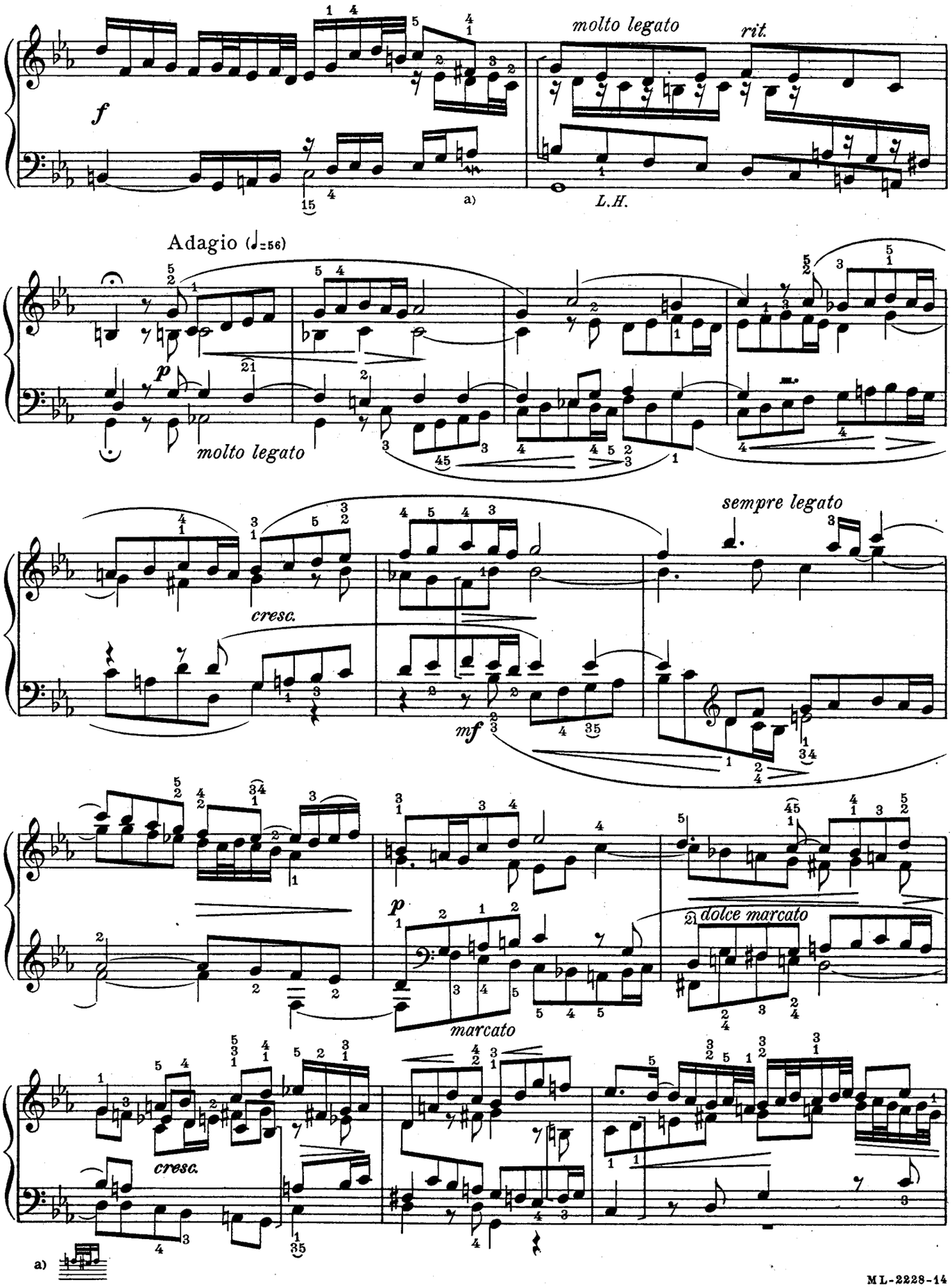
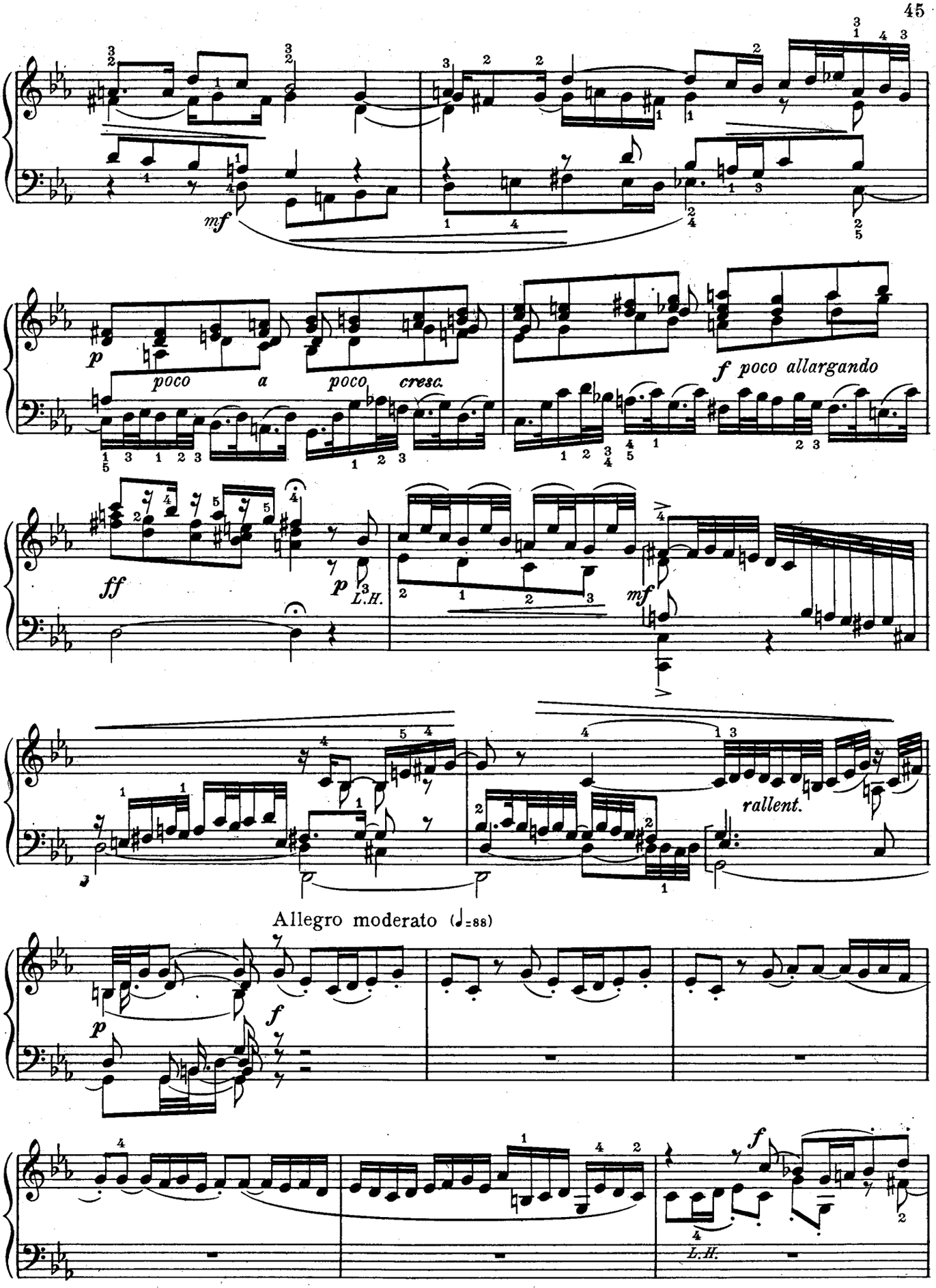
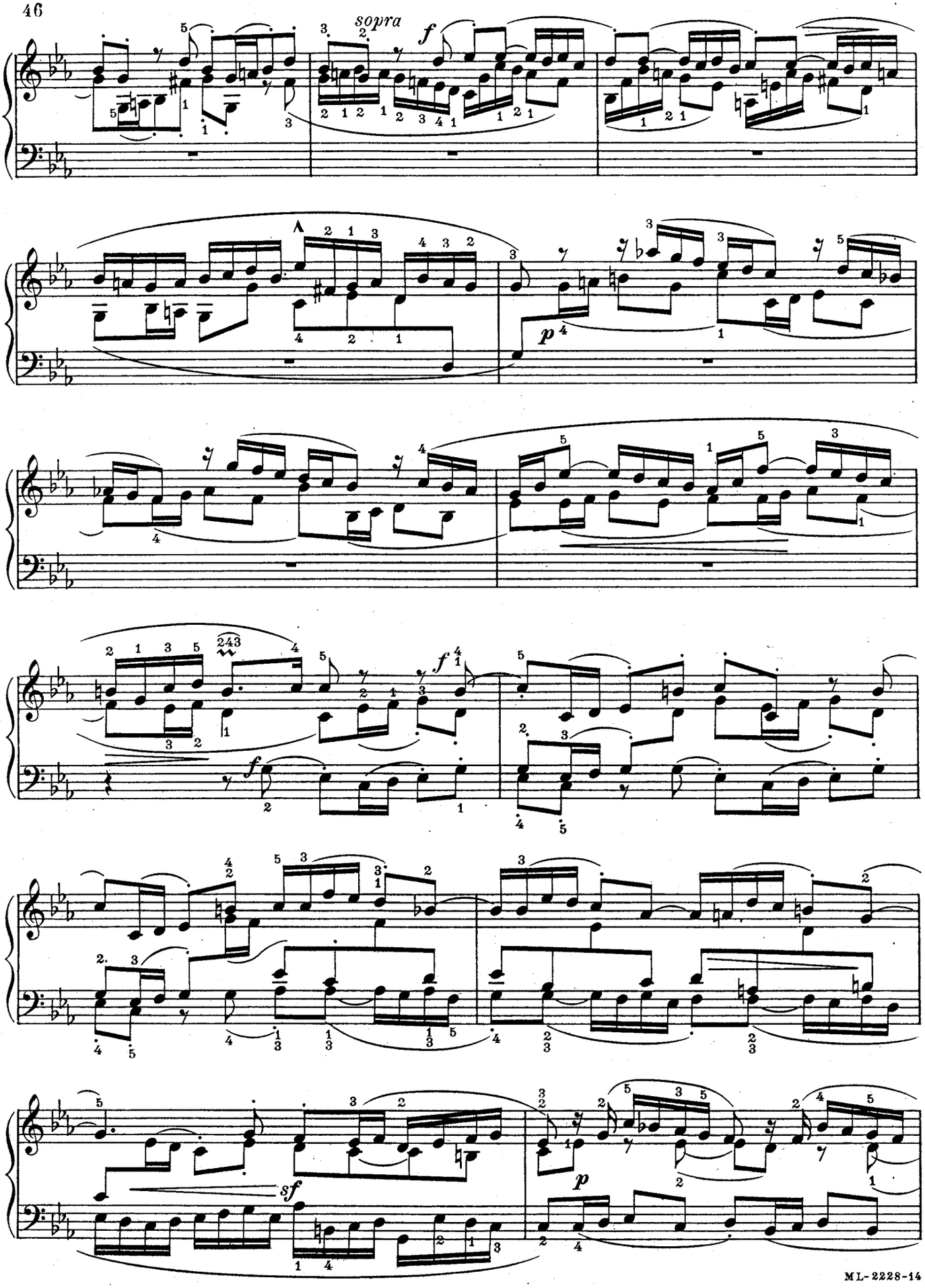
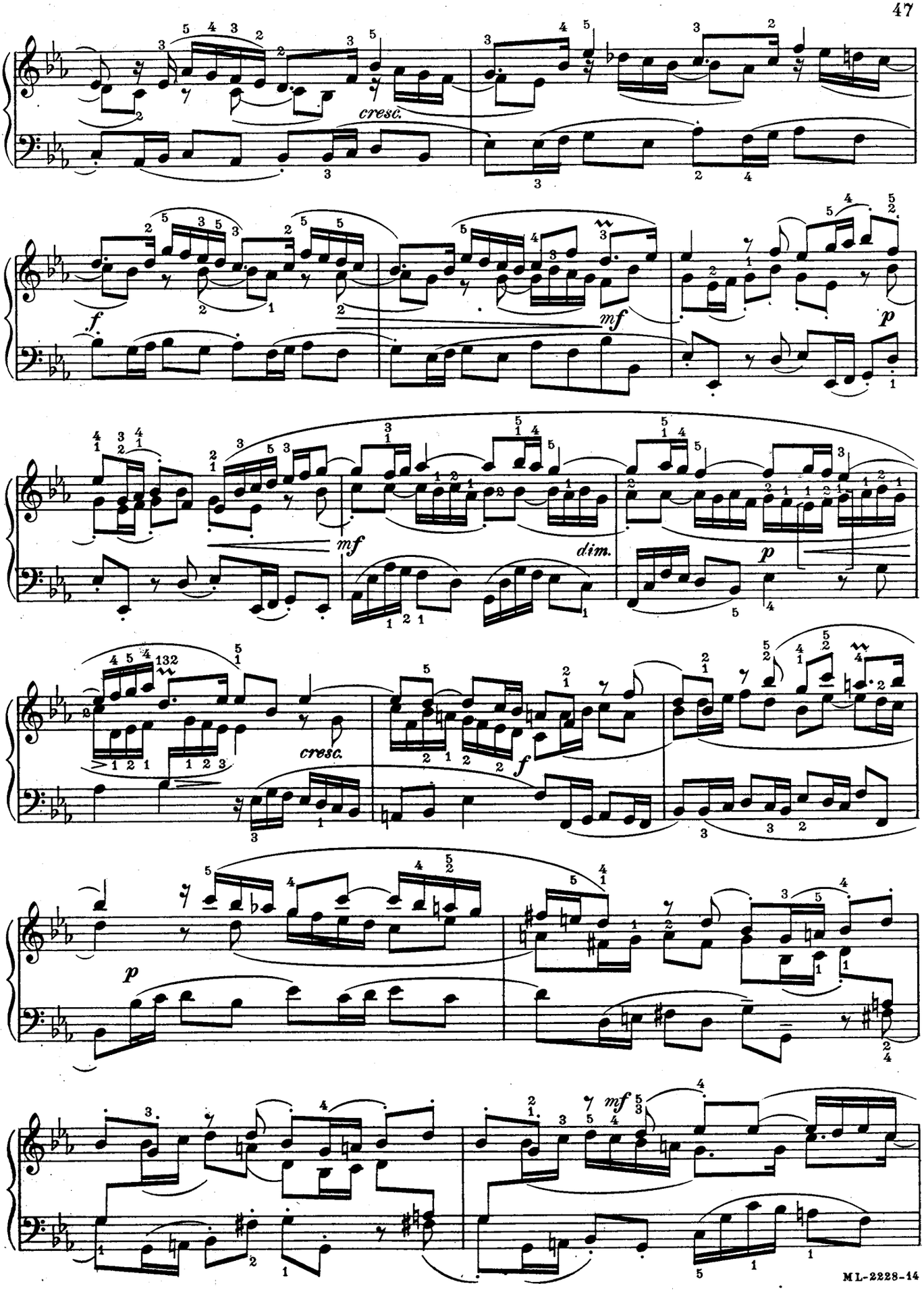
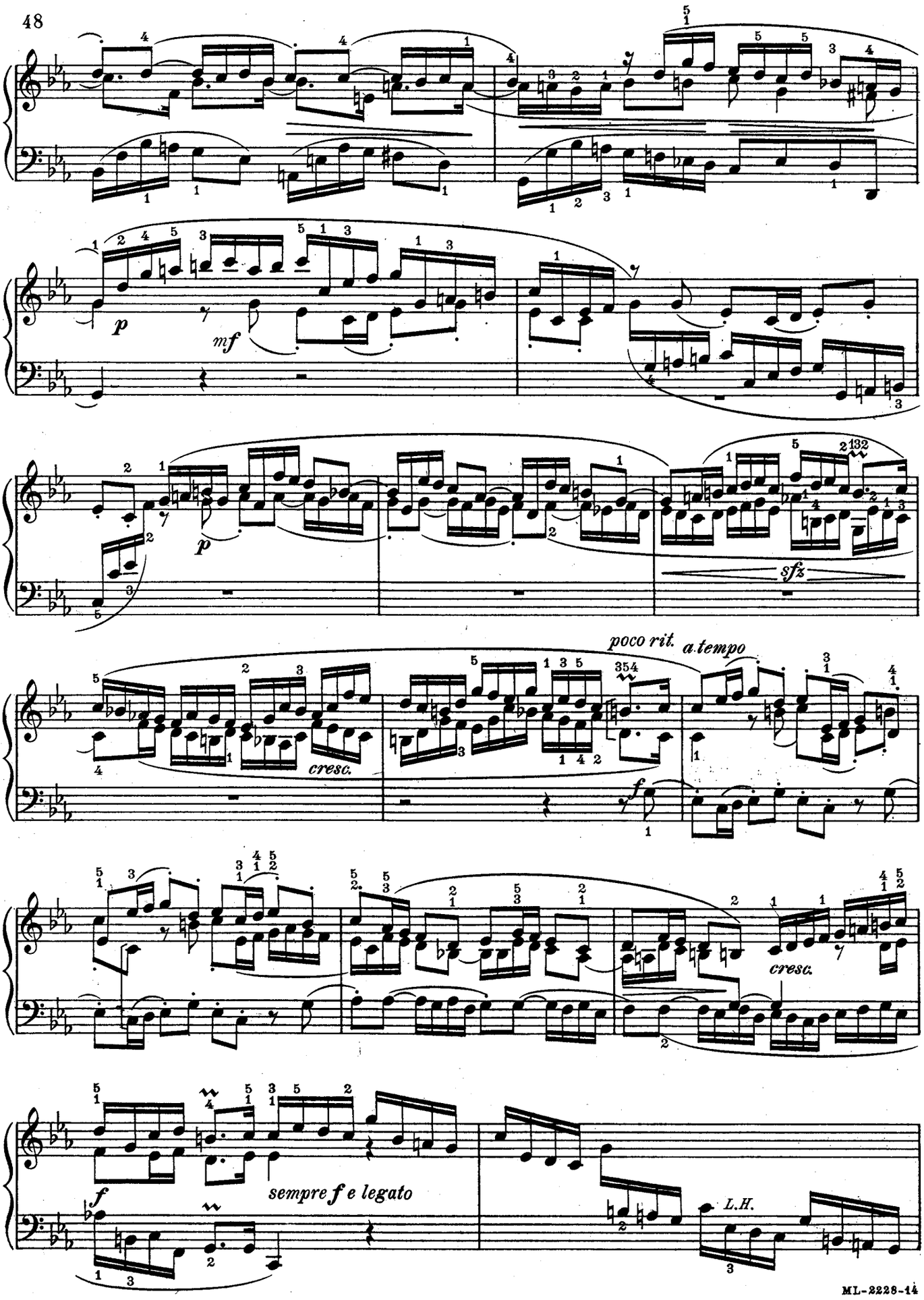
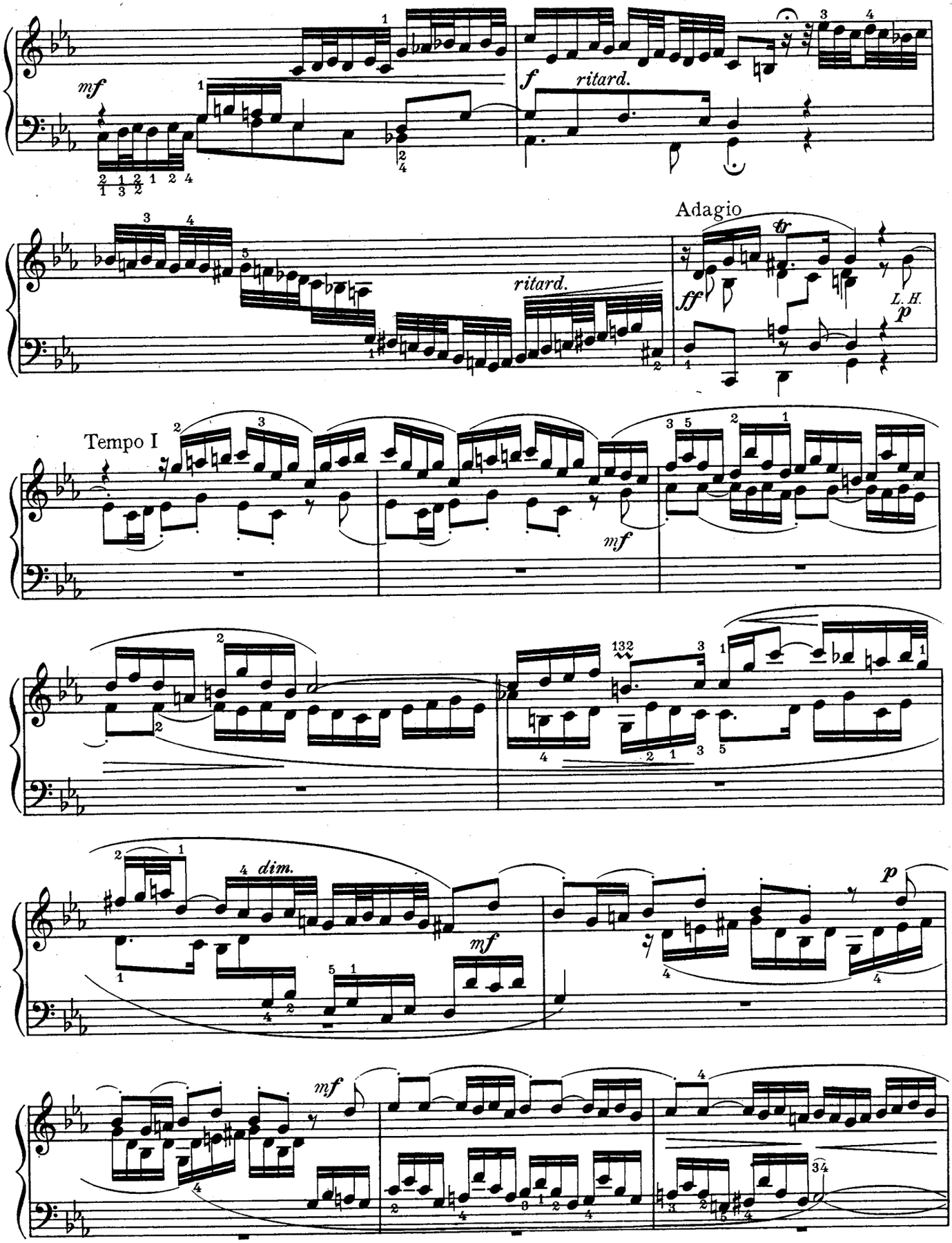

molto legato
rit.
f
a)
L.H.
Adagio (♩=56)
p
molto legato
sempre legato
cresc.
mf
p
dolce marcato
marcato
cresc.
a)

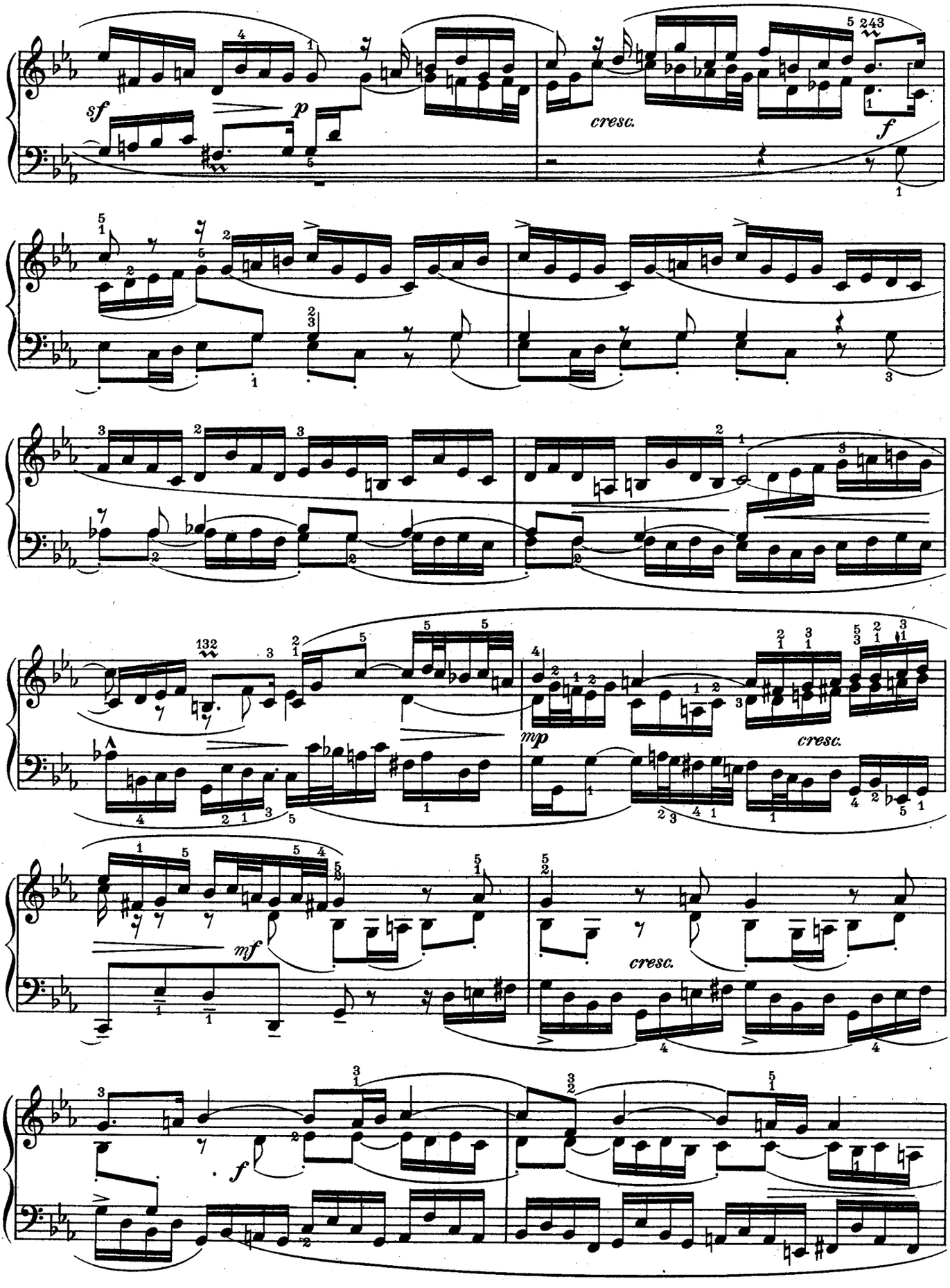

mf
p
poco a poco cresc.
f poco allargando
ff
p
L.H.
mf
rallent.
Allegro moderato (♩=88)
p
f
f
L.H.

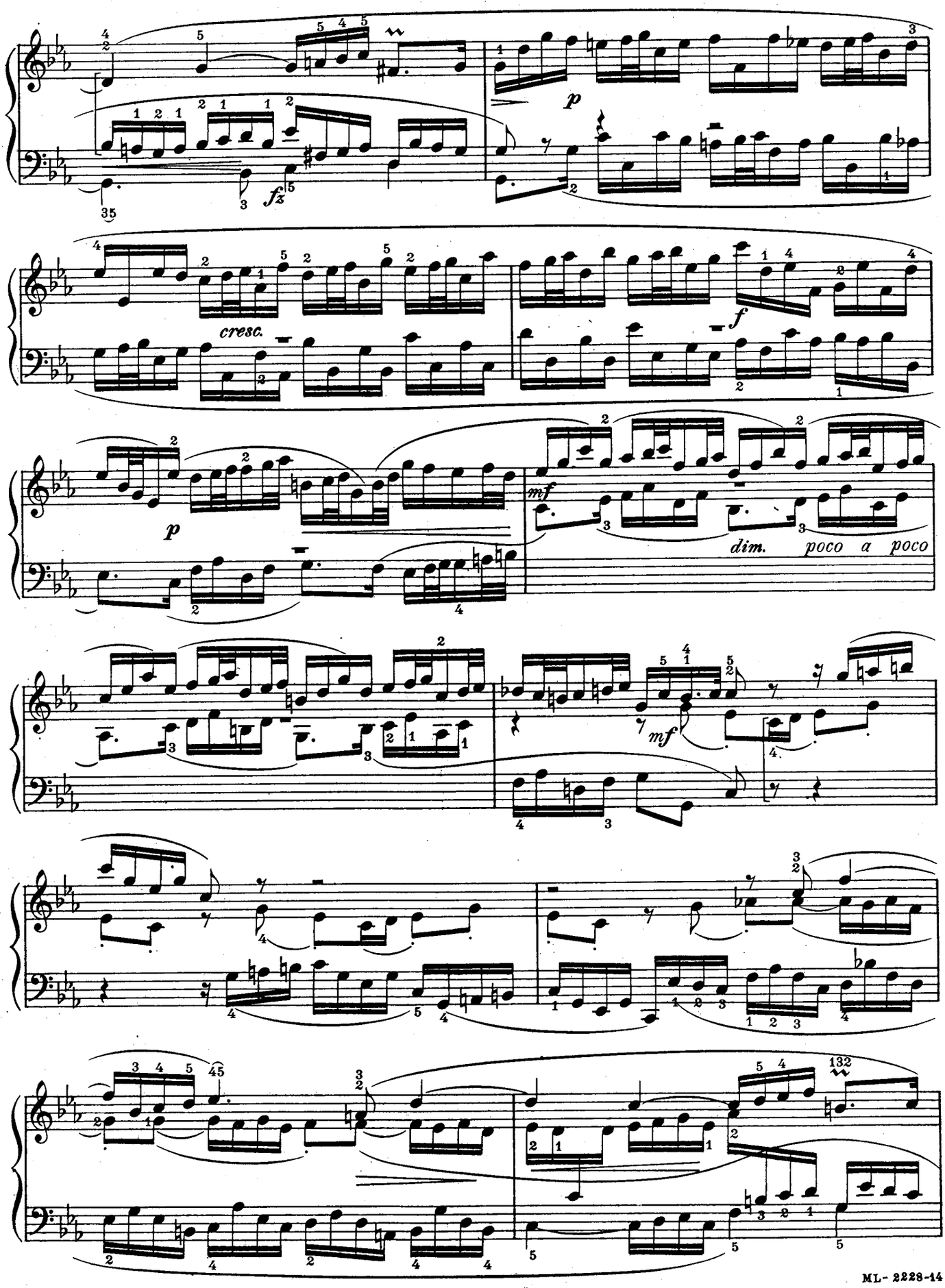

sopra
f
p
f
f
sf
p

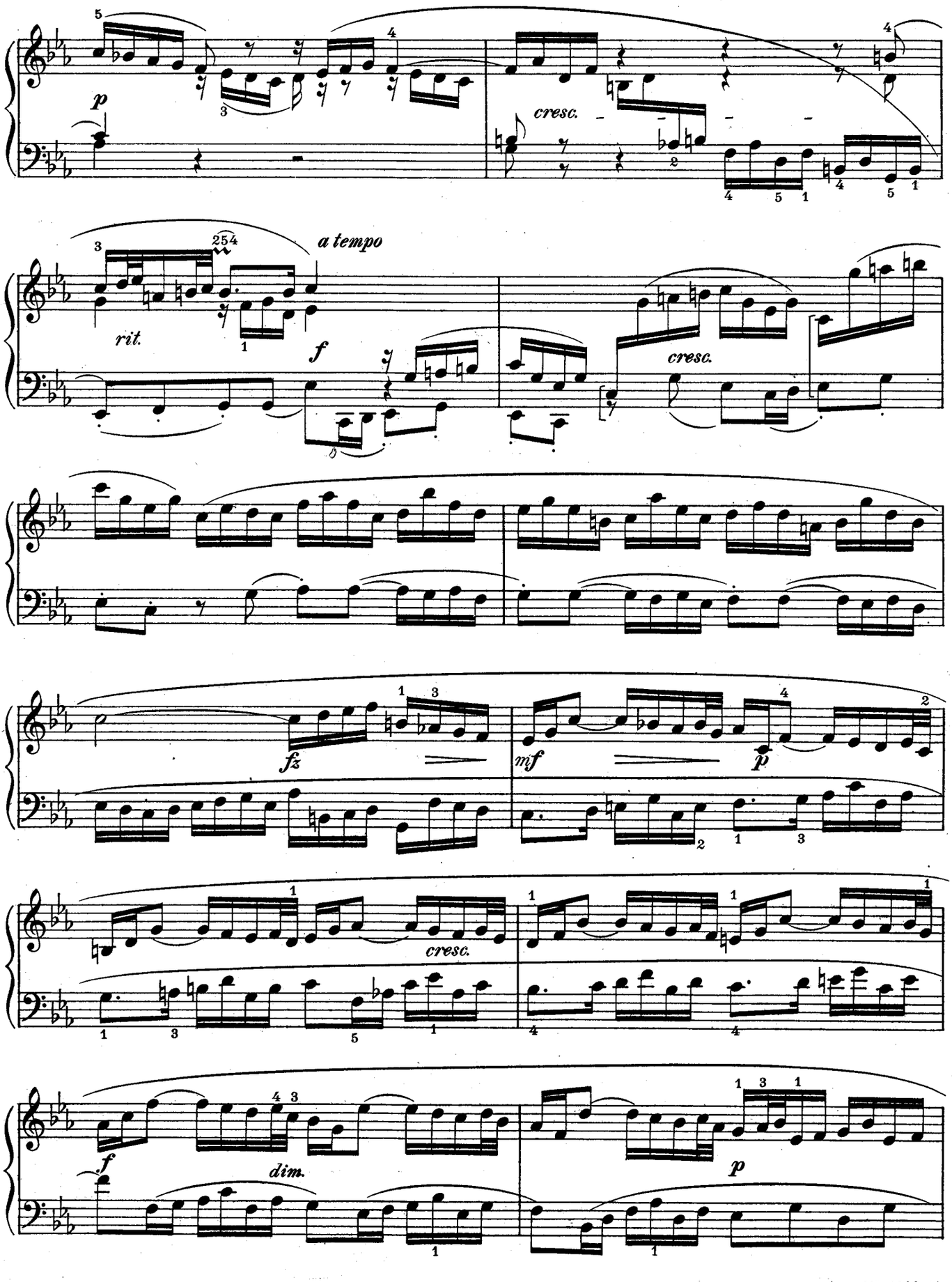

cresc.
f
mf
p
mf
dim.
p
cresc.
f
p
mf

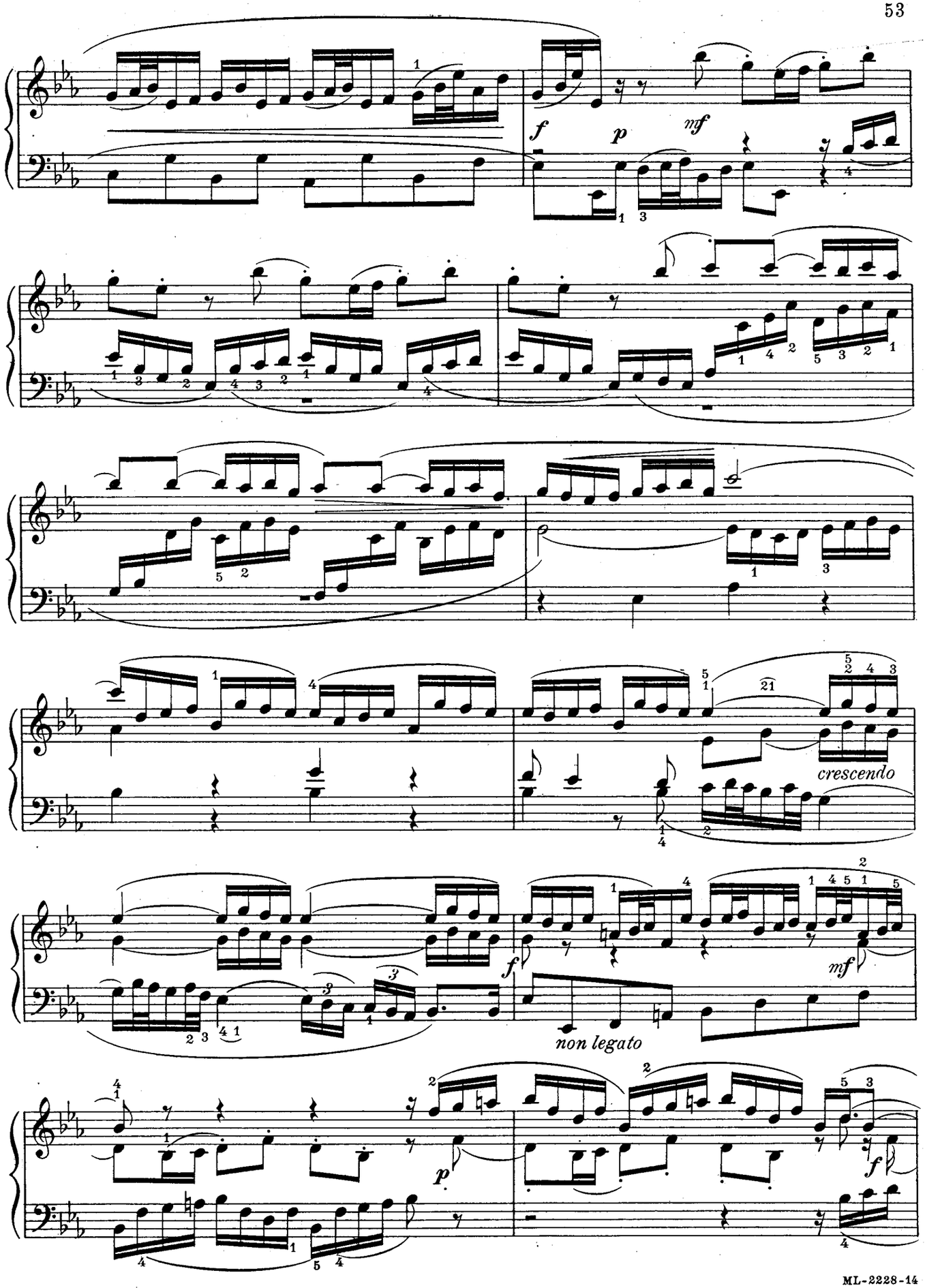

p
mf
p
sfz
poco rit.
a.tempo
cresc.
f
cresc.
f
sempre f e legato
L.H.

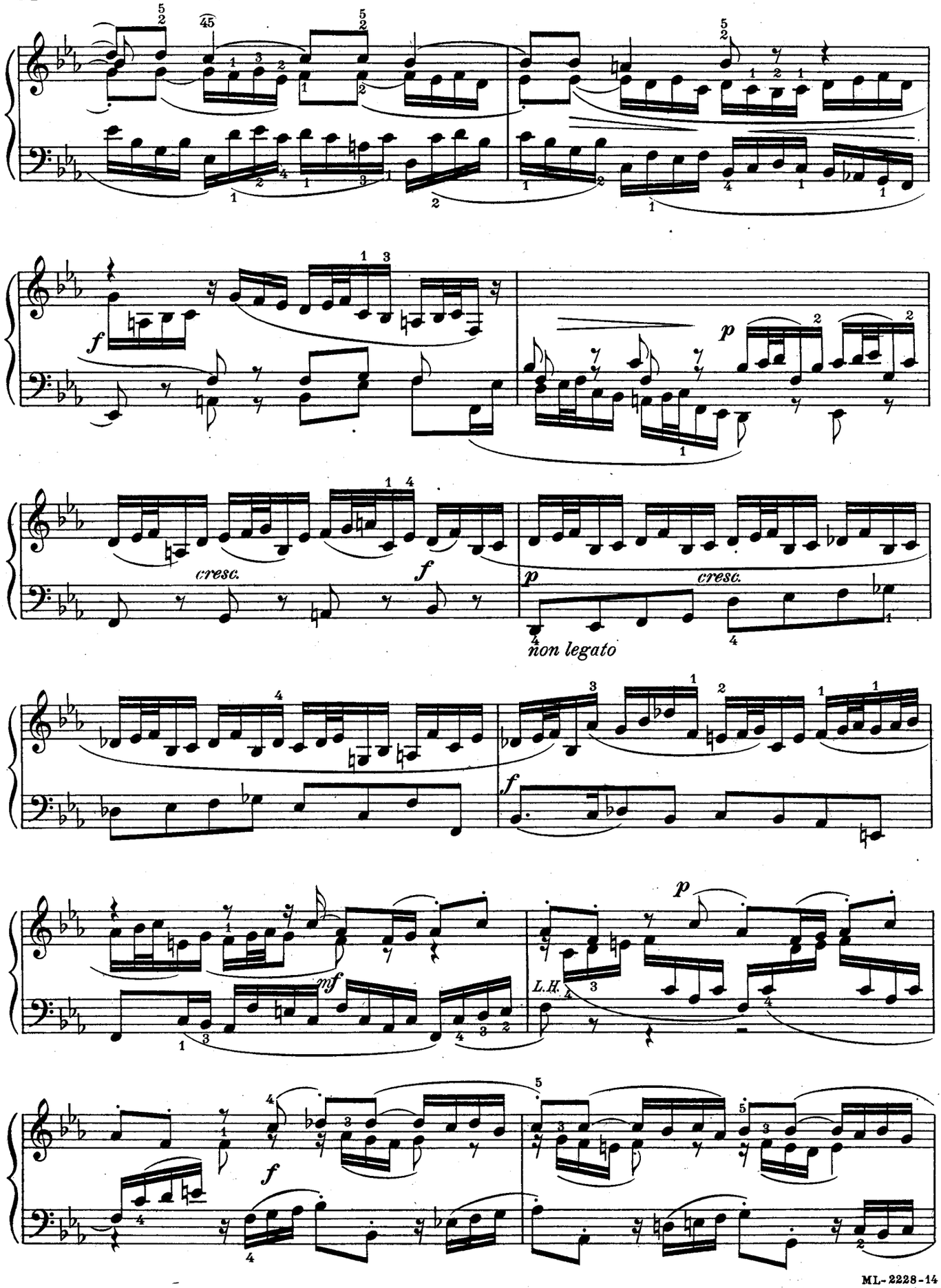

mf
f
ritard.
Adagio
tr
ff
L.H.
p
ritard.
Tempo I
mf
dim.
mf
p
mf

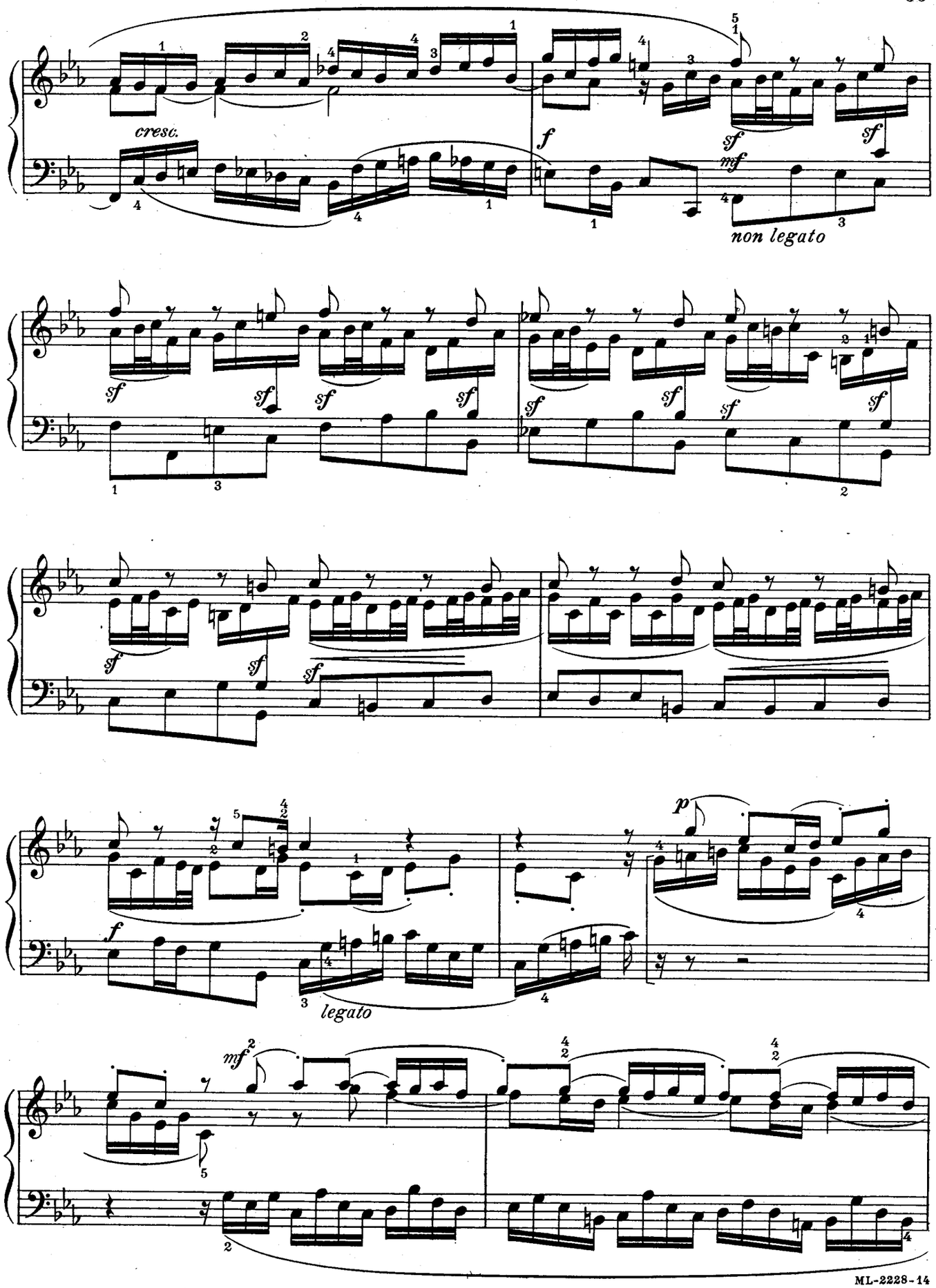

sf
p
cresc.
f
mp
cresc.
mf
cresc.
f

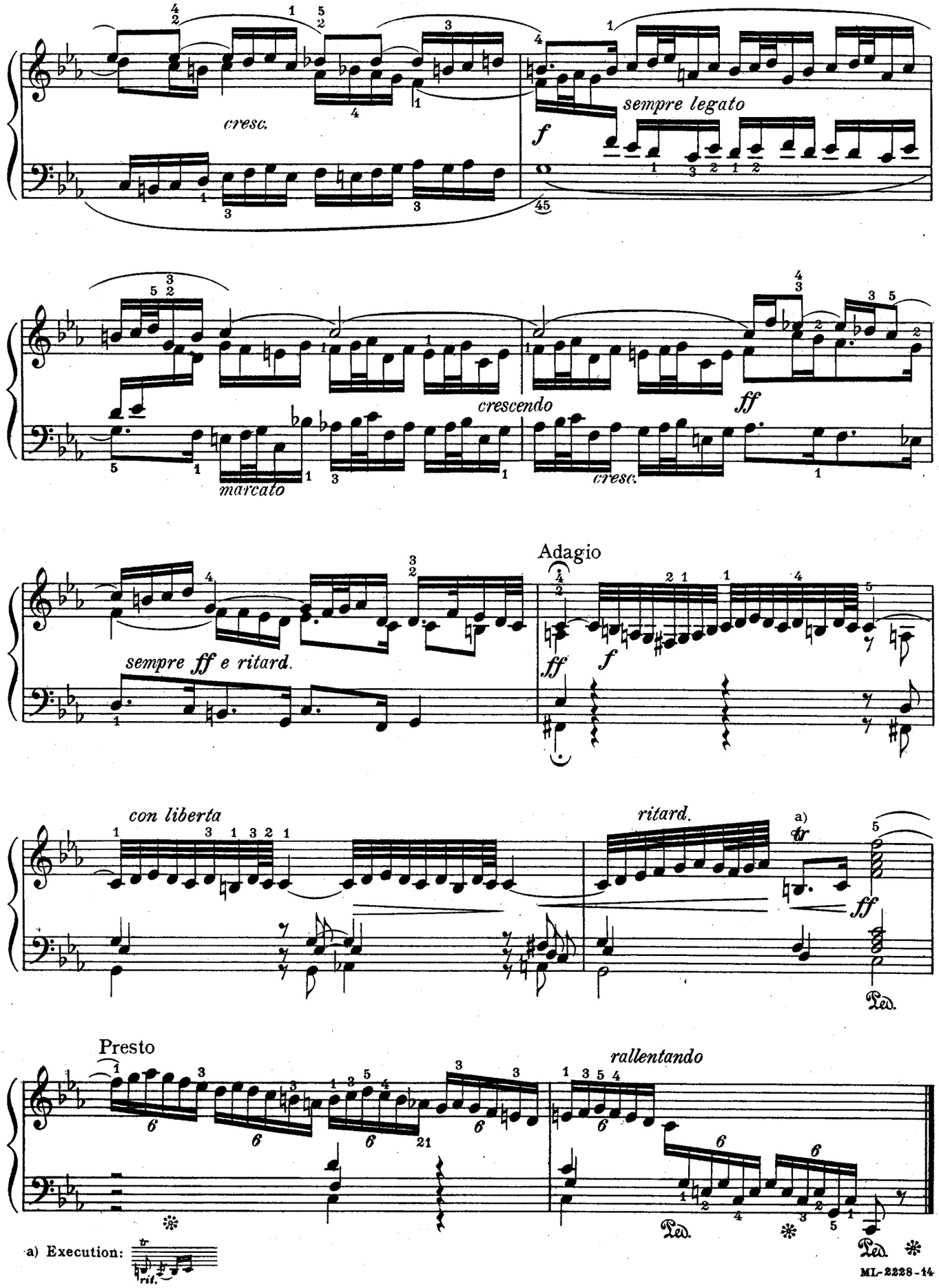

p
fz
cresc.
f
p
mf
dim. poco a poco
mf


p
cresc.
rit.
a tempo
f
cresc.
fz
mf
p
cresc.
f
dim.
p


f
p
mf
crescendo
f
mf
non legato
p
f


cresc.
f
p
cresc.
non legato
mf
L.H.


cresc.
f
sf
mf
non legato
sf
legato
p
mf

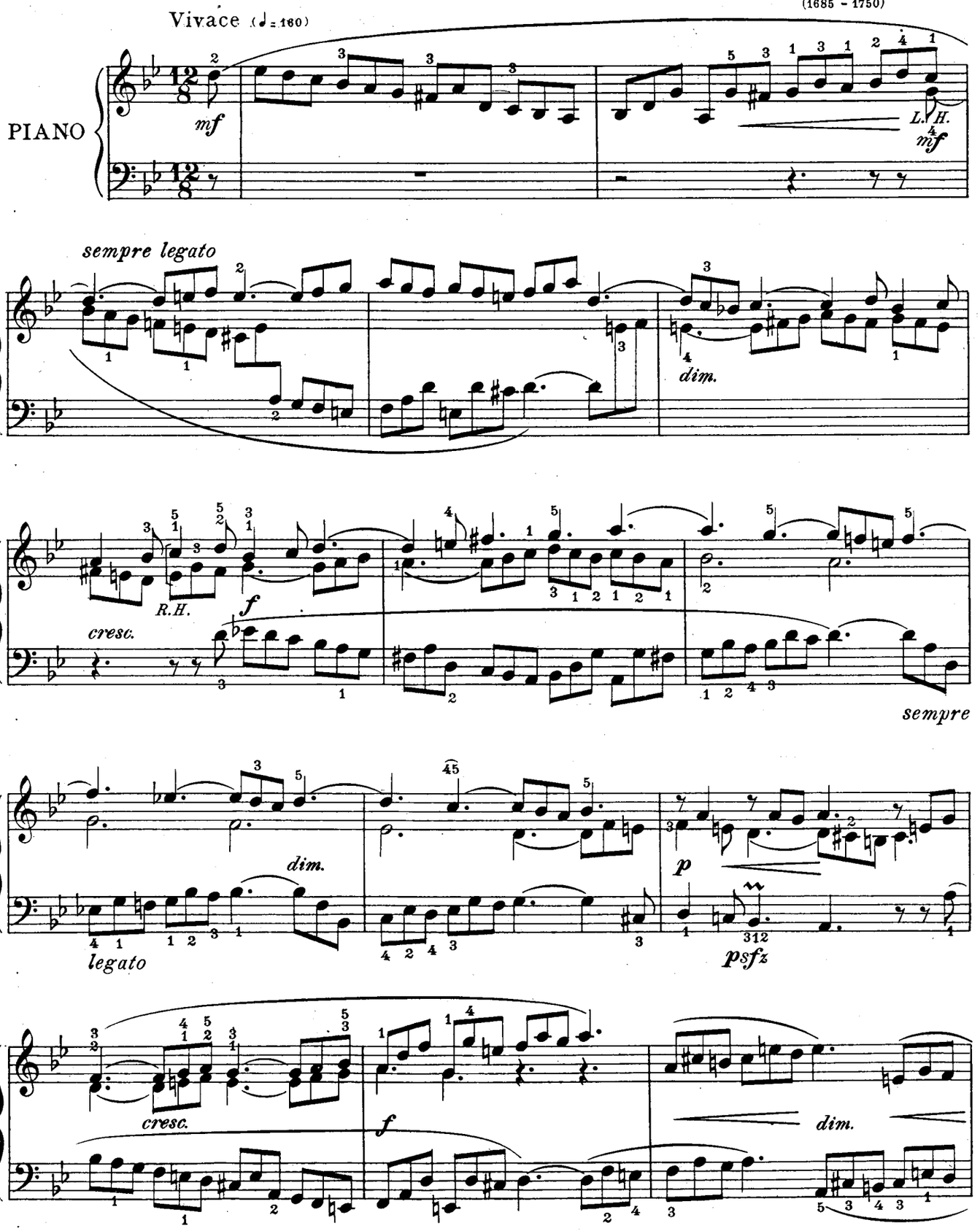

cresc.
sempre legato
f
marcato
crescendo
cresc.
ff
Adagio
sempre ff e ritard.
ff
f
con liberta
ritard.
a)
ff
Ped.
Presto
rallentando
Ped.
Ped.
a) Execution:
rit.

GIGUE, in G minor

From the Third English Suite

Edited by Moritz Moszkowski

JOHANN SEBASTIAN BACH
(1685 - 1750)



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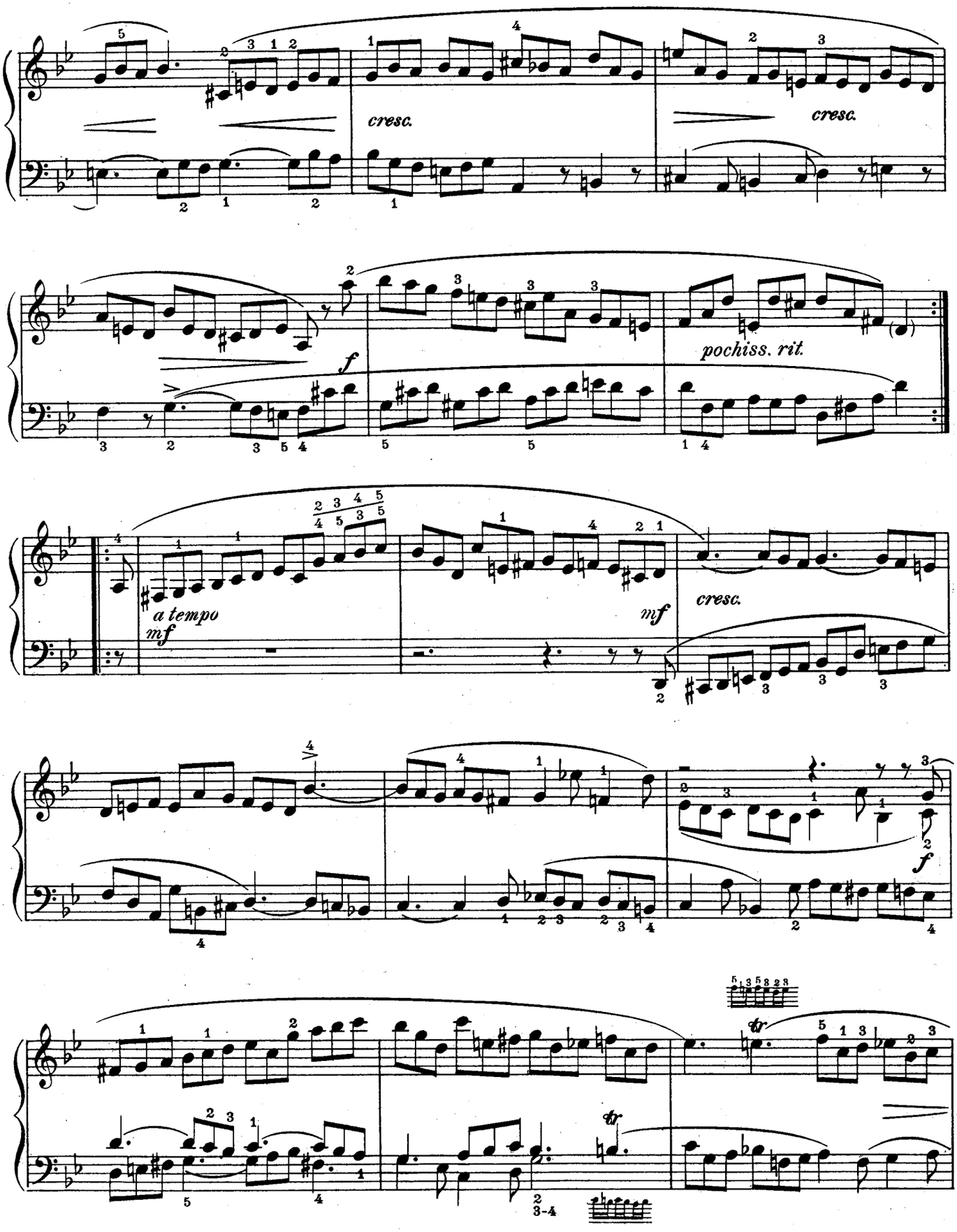
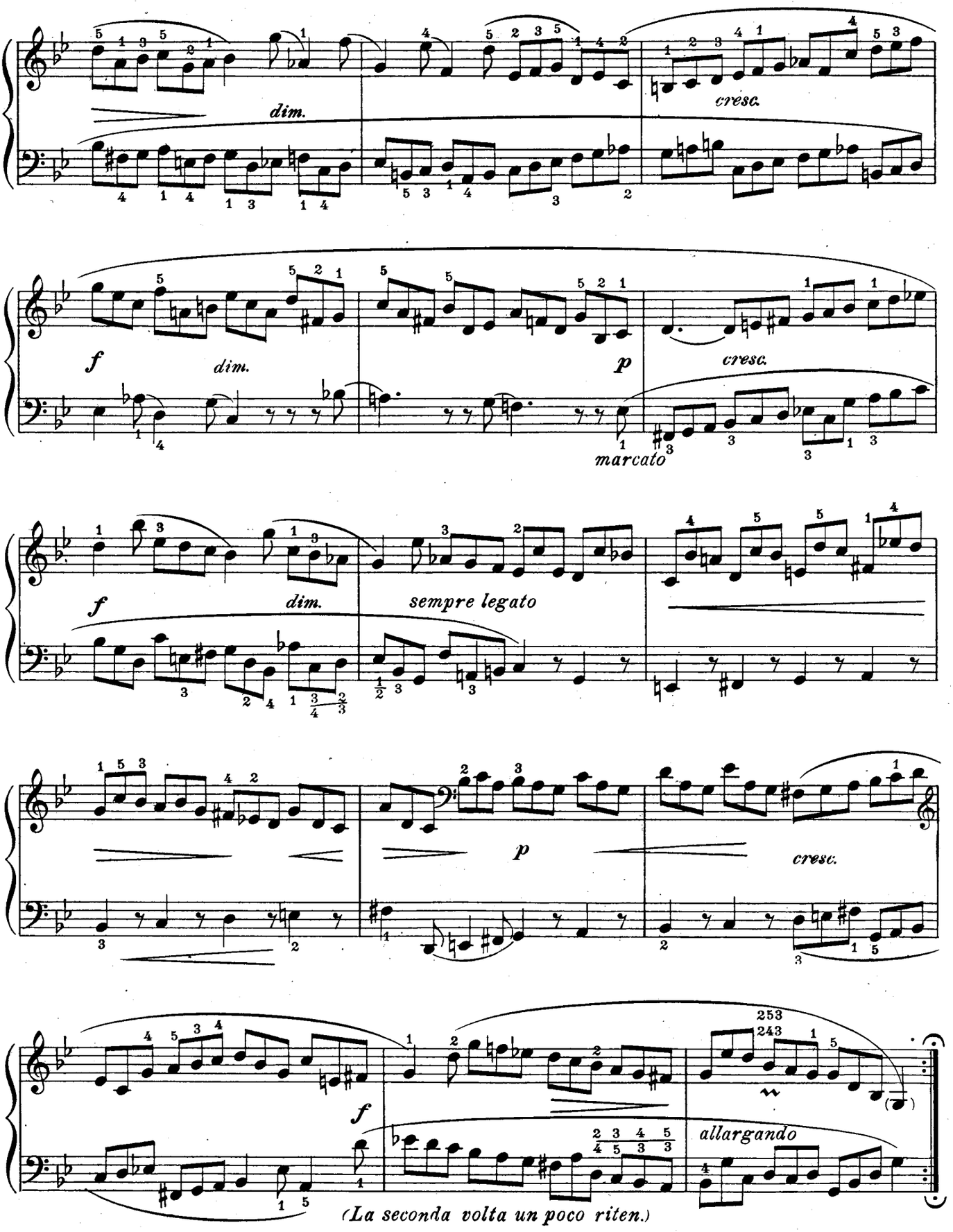

cresc.
cresc.
f
pochiss. rit.
a tempo
mf
mf
cresc.
f
tr
tr


dim.
cresc.
f
dim.
p
cresc.
marcato
f
dim.
sempre legato
p
cresc.
f
allargando
(La seconda volta un poco riten.)

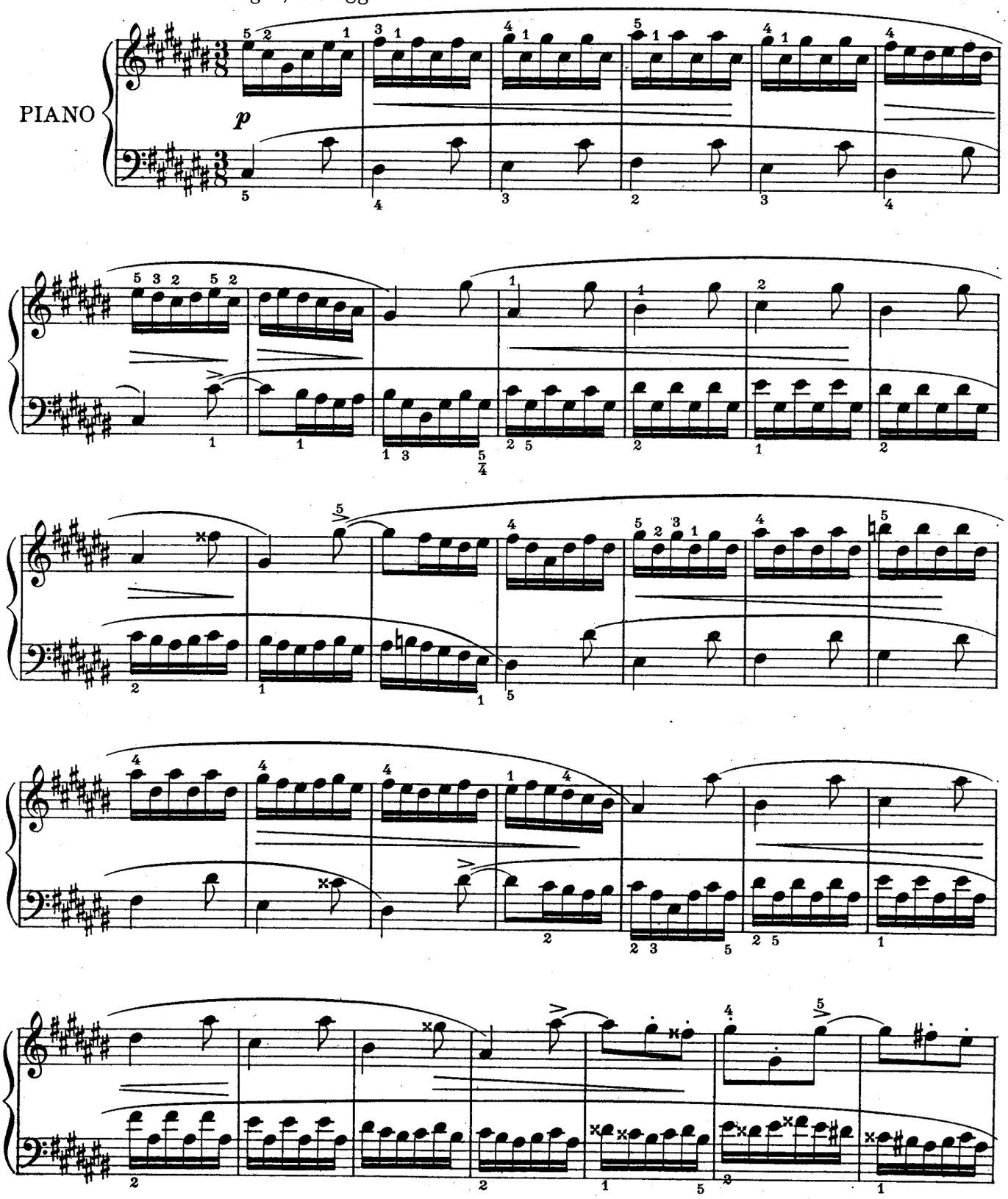
PRELUDE and FUGUE, in C♯ major

From the Well-tempered Clavichord

Edited by Moritz Moszkowski

JOHANN SEBASTIAN BACH
(1685 - 1750)

Allegro, *con leggierezza*



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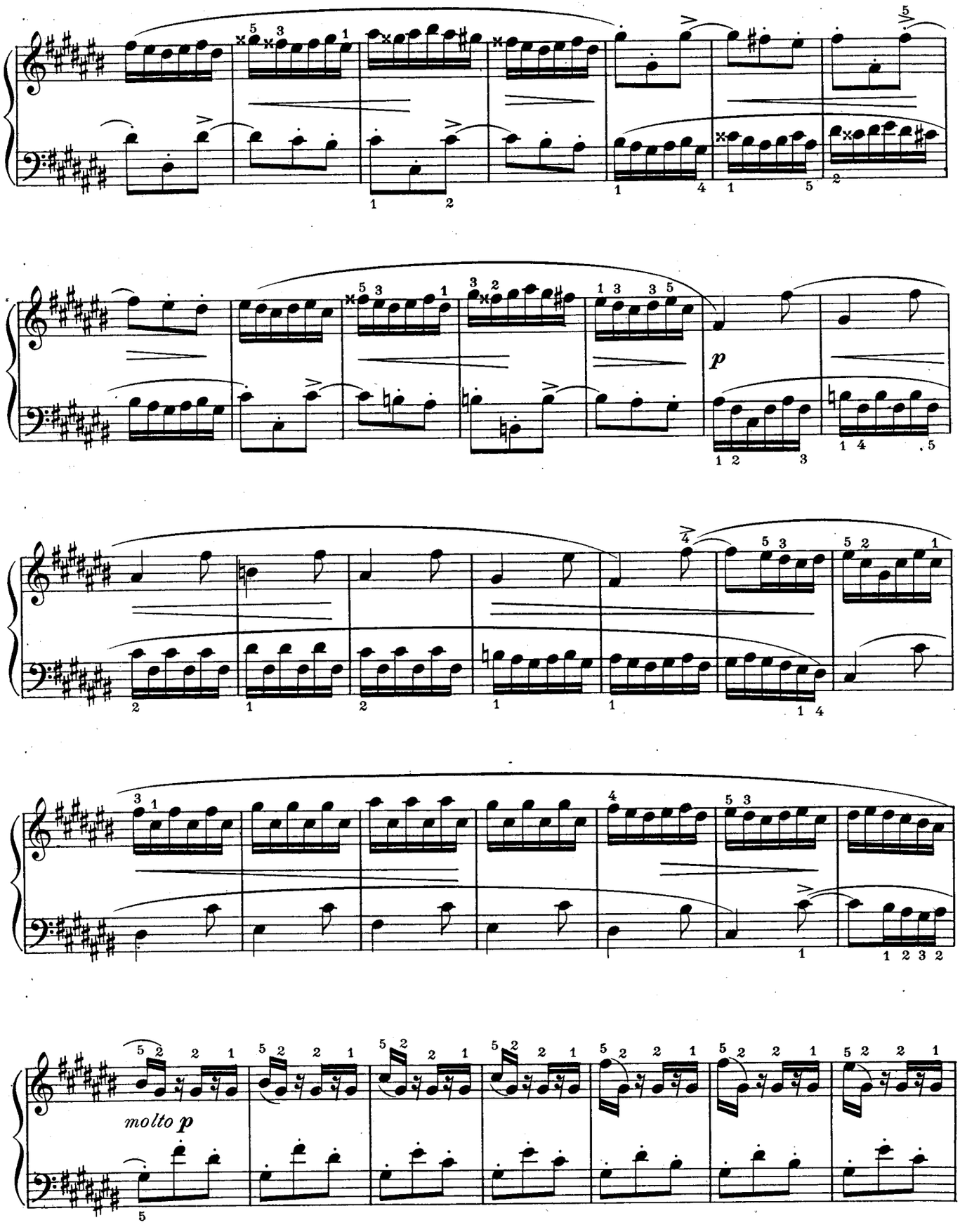
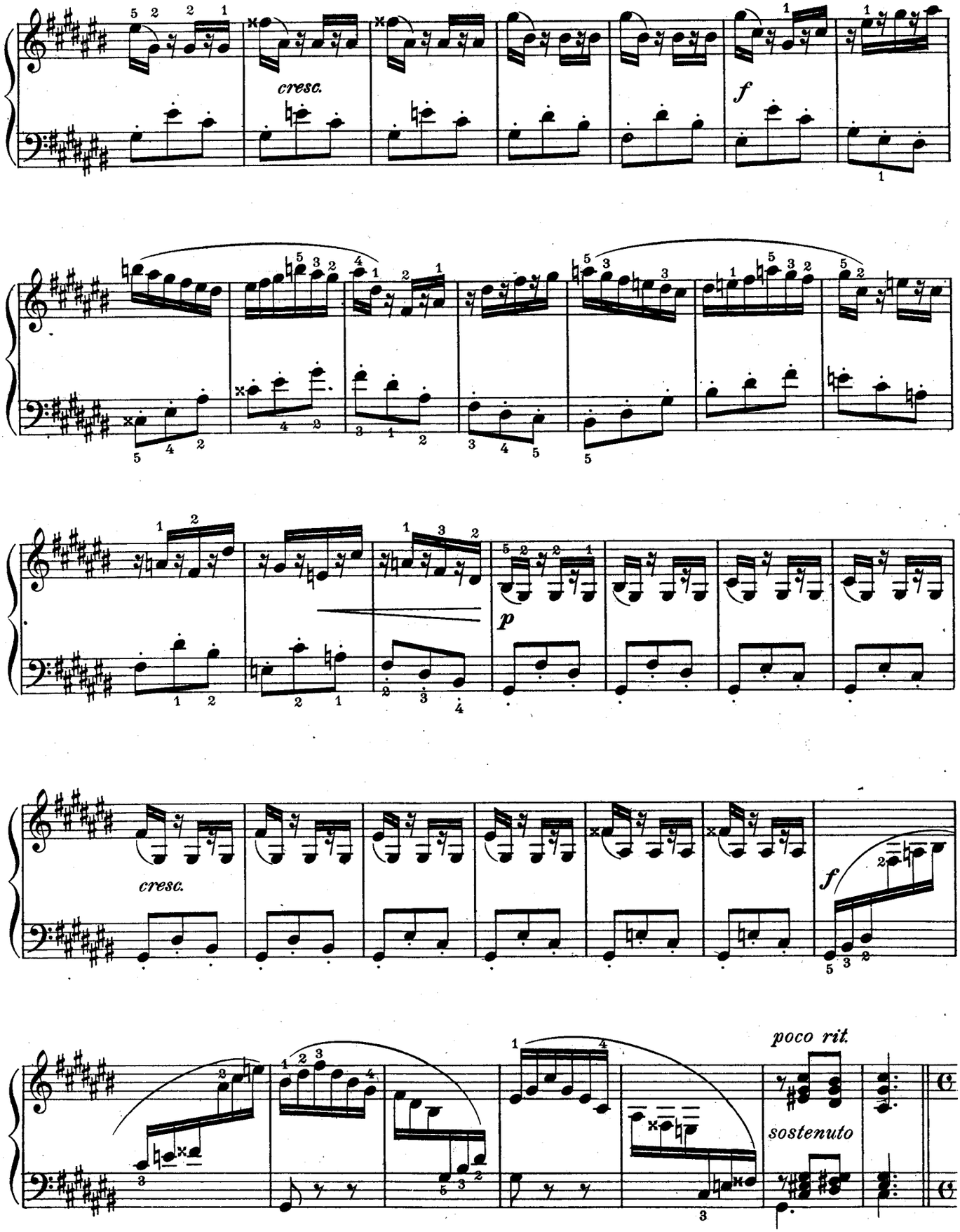
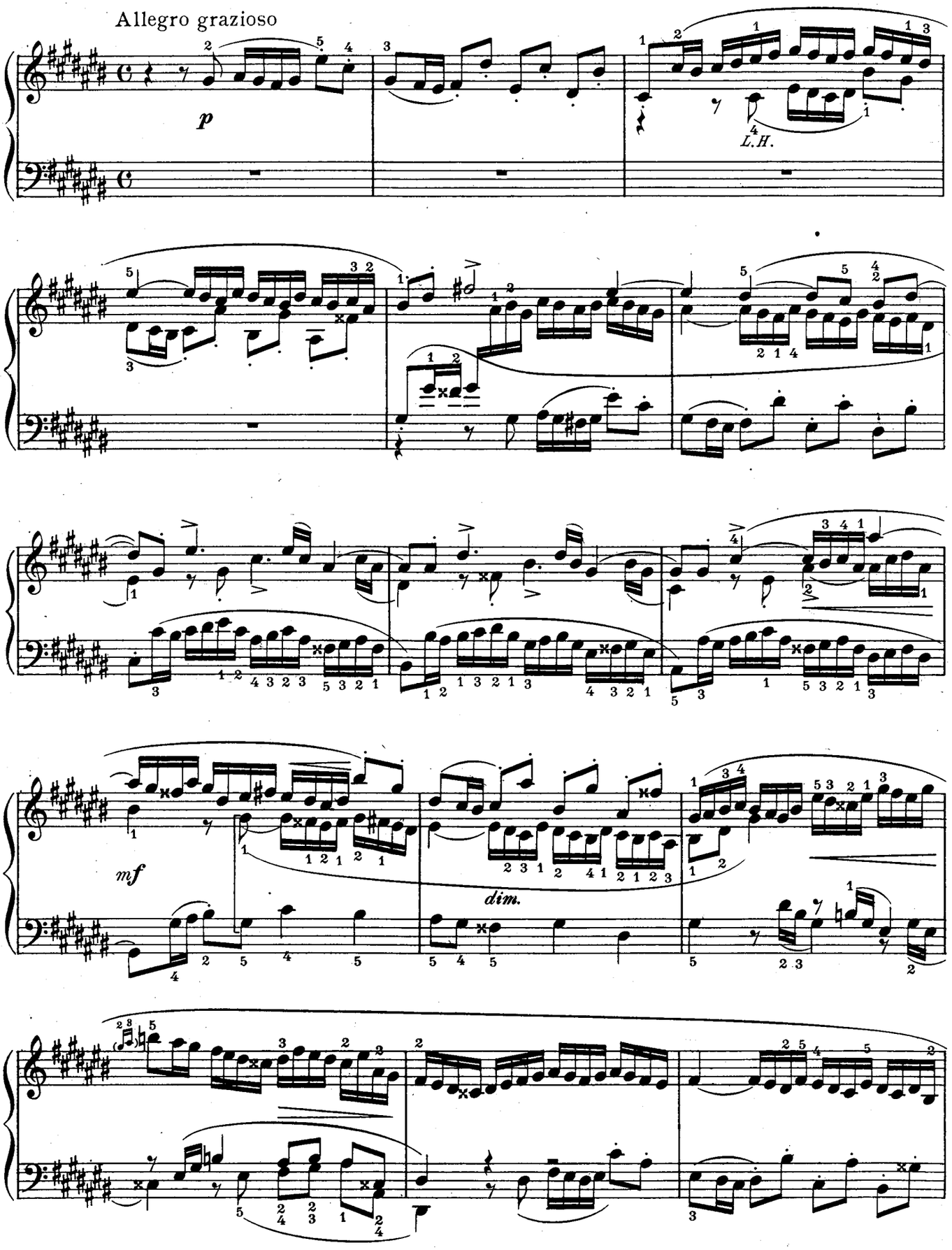
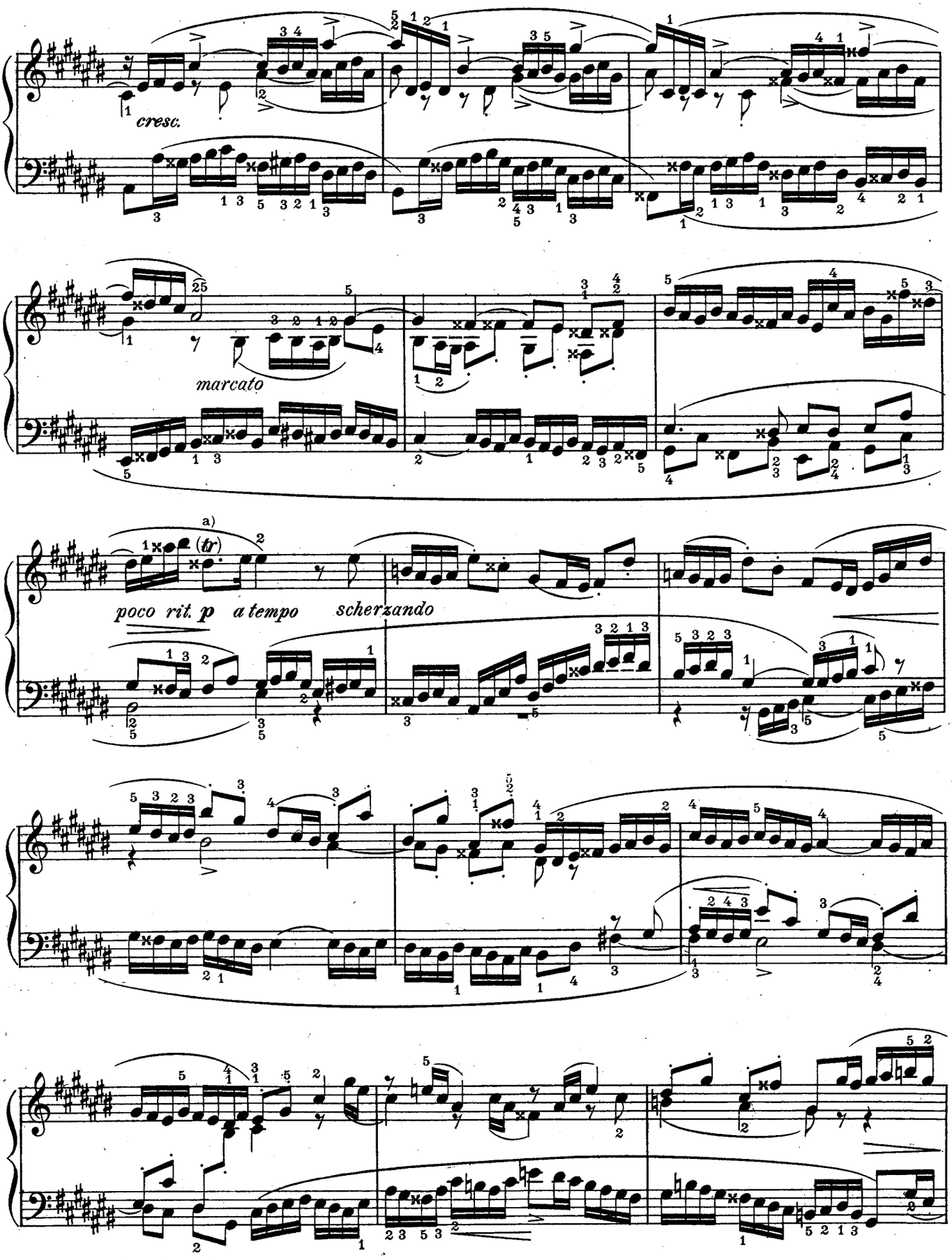

p
molto p


cresc.
f
p
cresc.
f
poco rit.
sostenuto

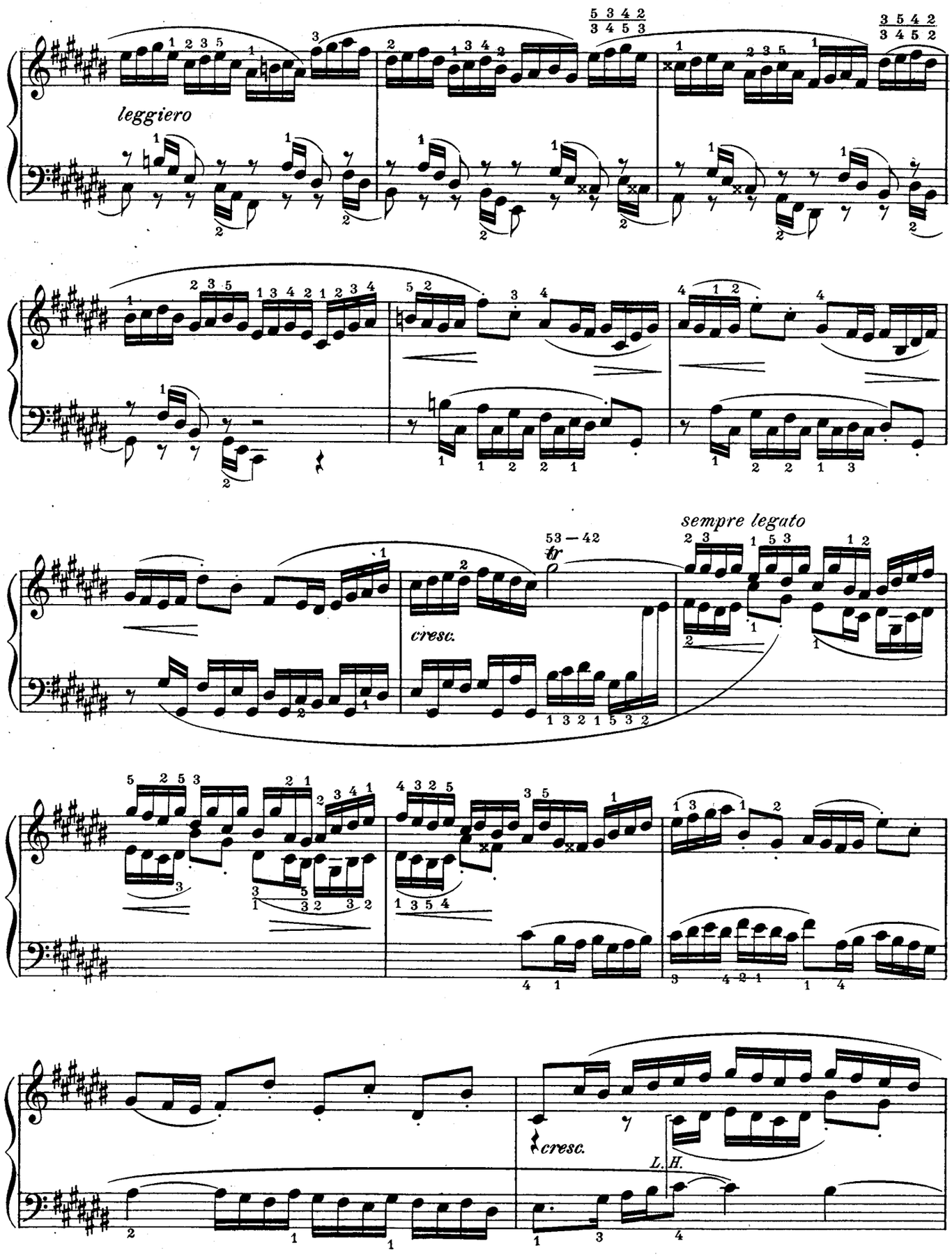
FUGUE

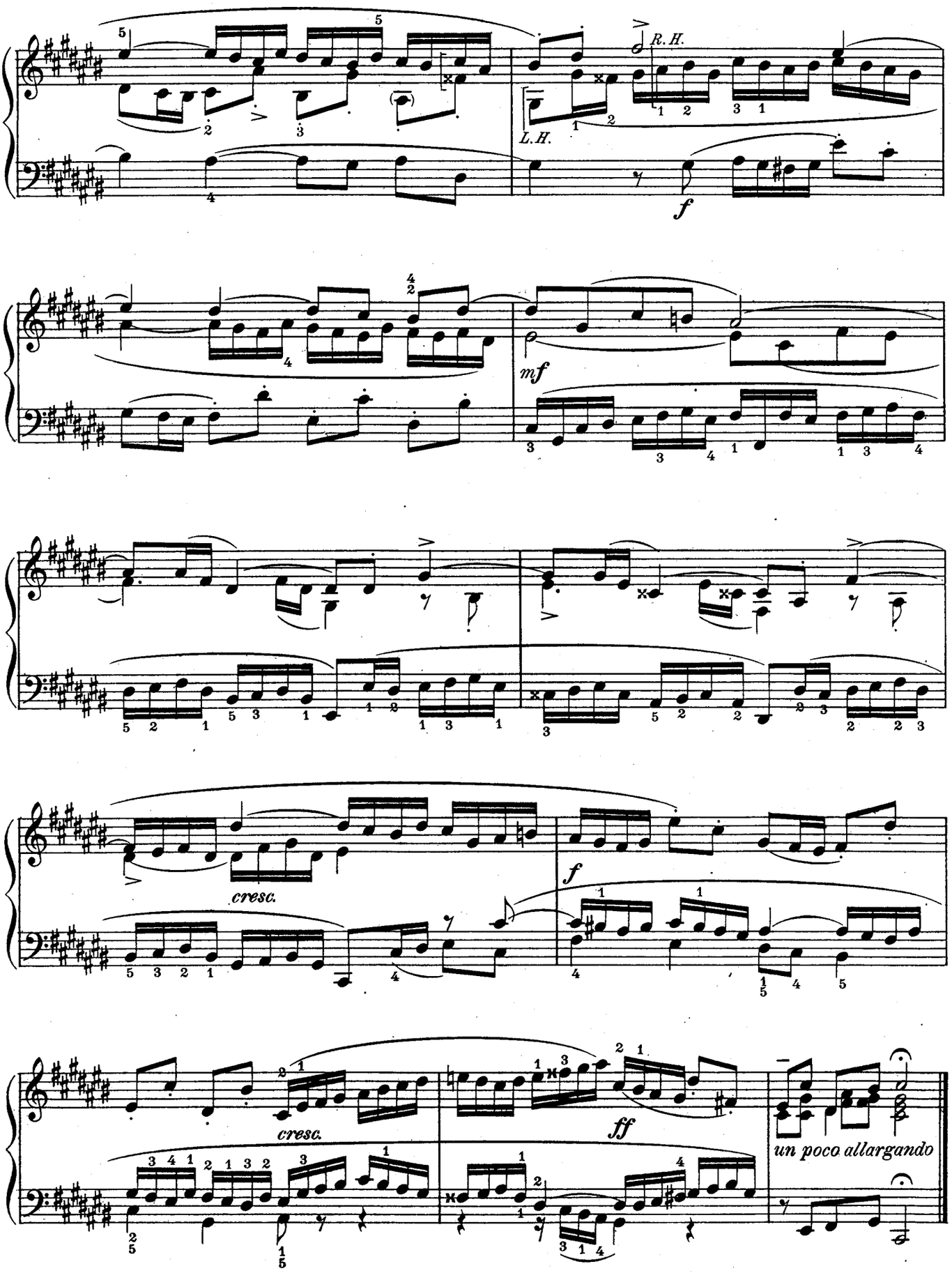
Allegro grazioso





a) Execution:


leggiero
cresc.
53 — 42
tr
sempre legato
cresc.
L.H.

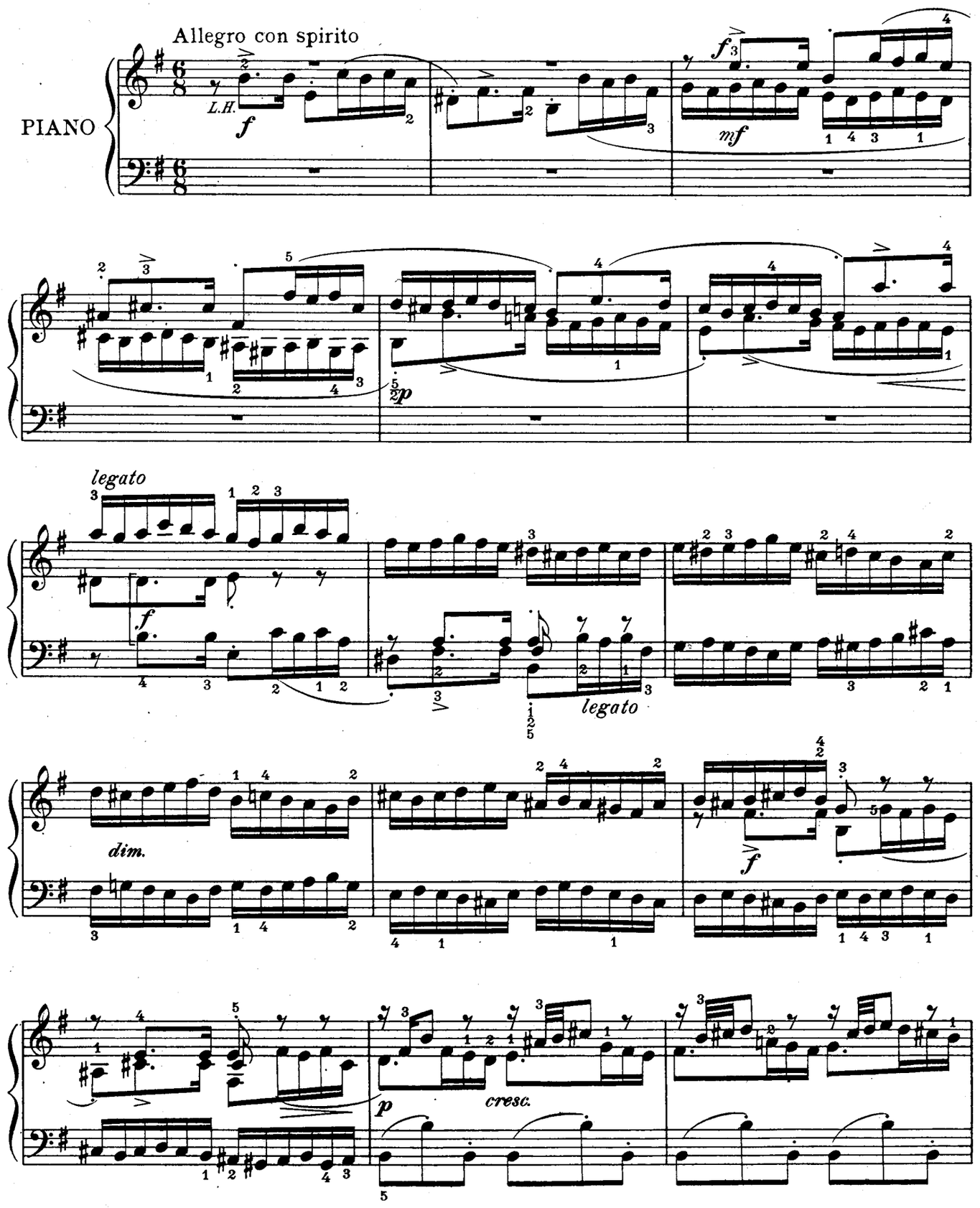

R.H.
L.H.
f
mf
cresc.
f
cresc.
ff
un poco allargando

PRELUDE, in E minor

From the Fifth English Suite

Edited by Moritz Moszkowski

JOHANN SEBASTIAN BACH
(1685-1750)



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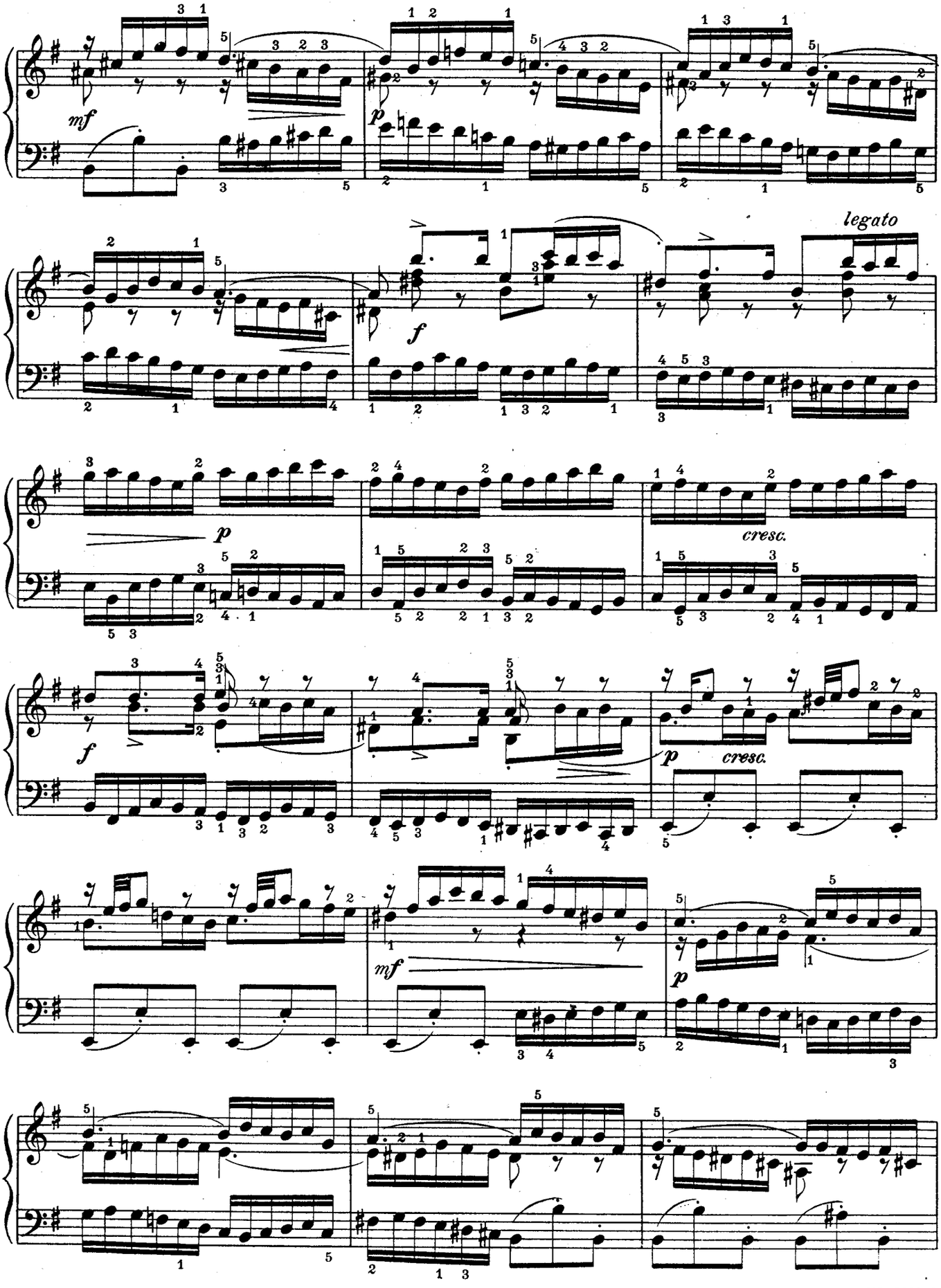
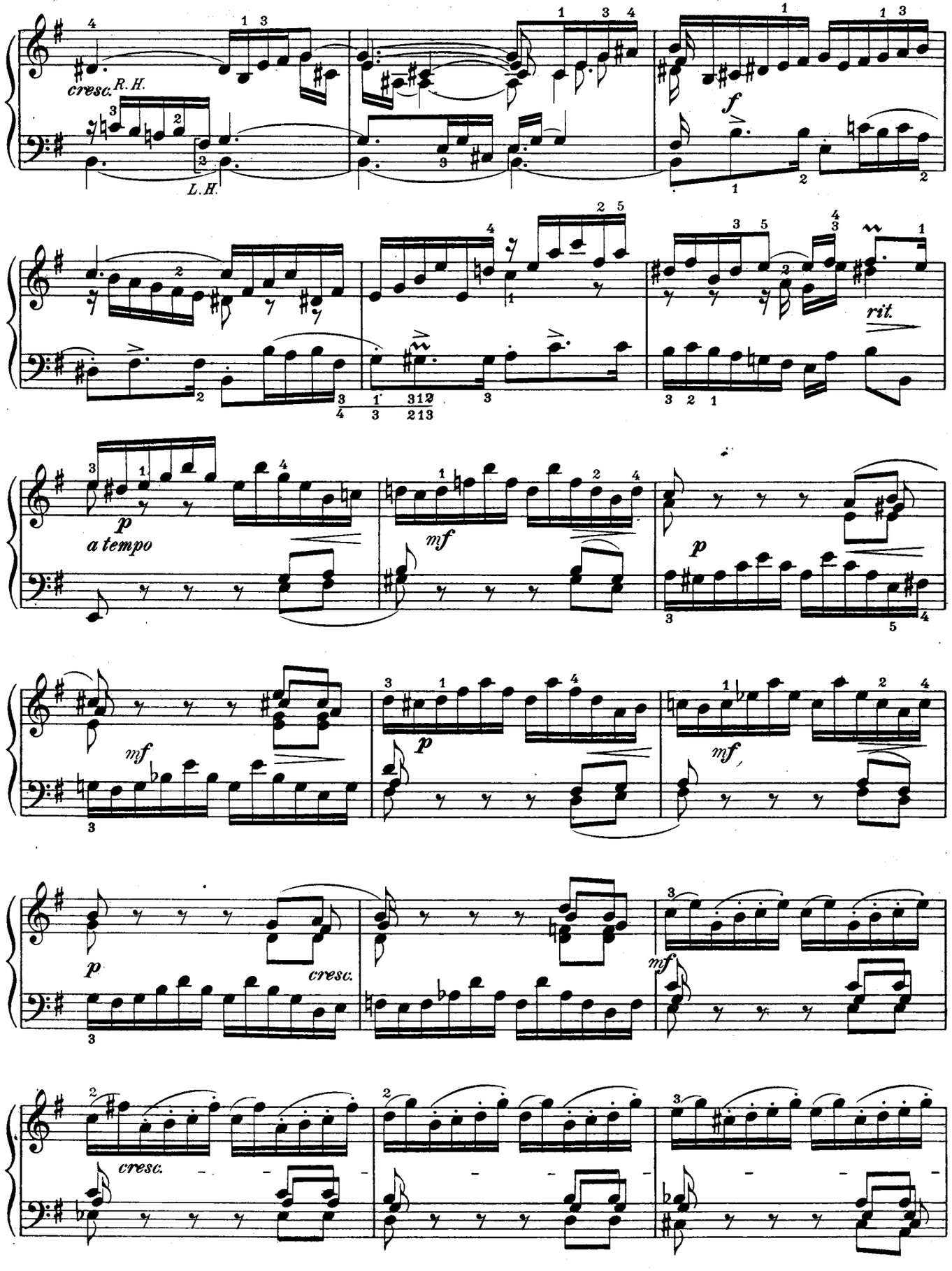
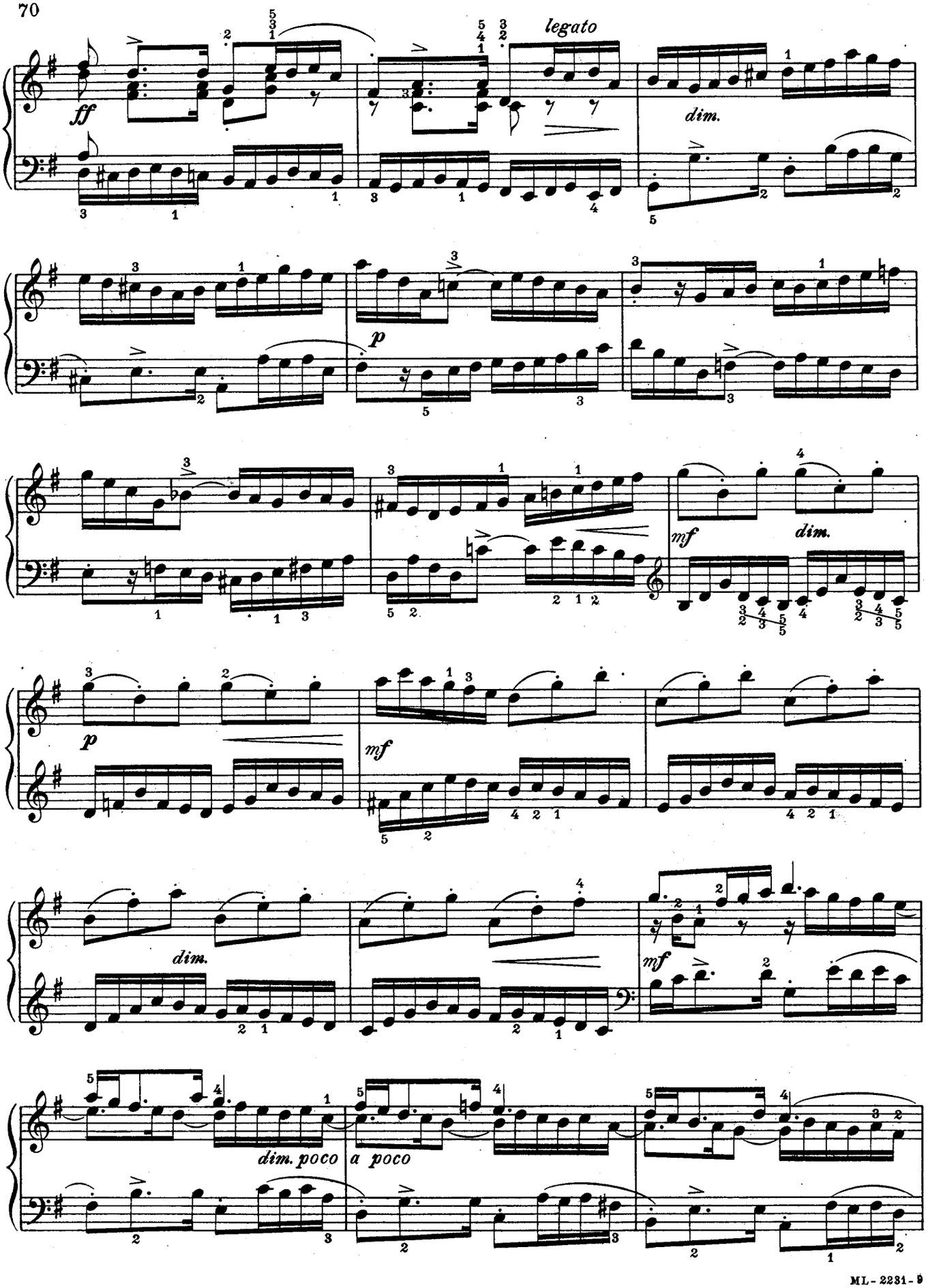
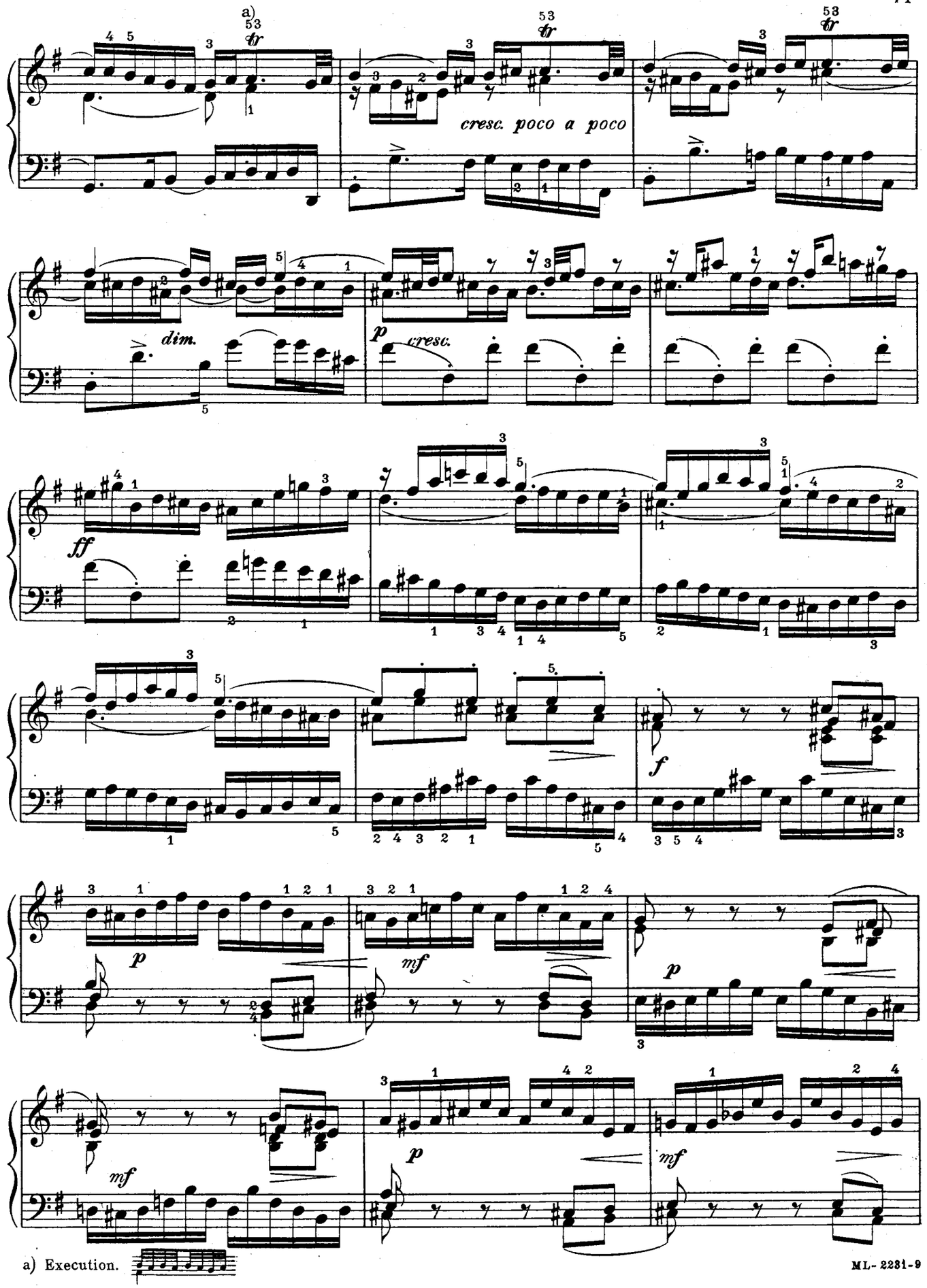
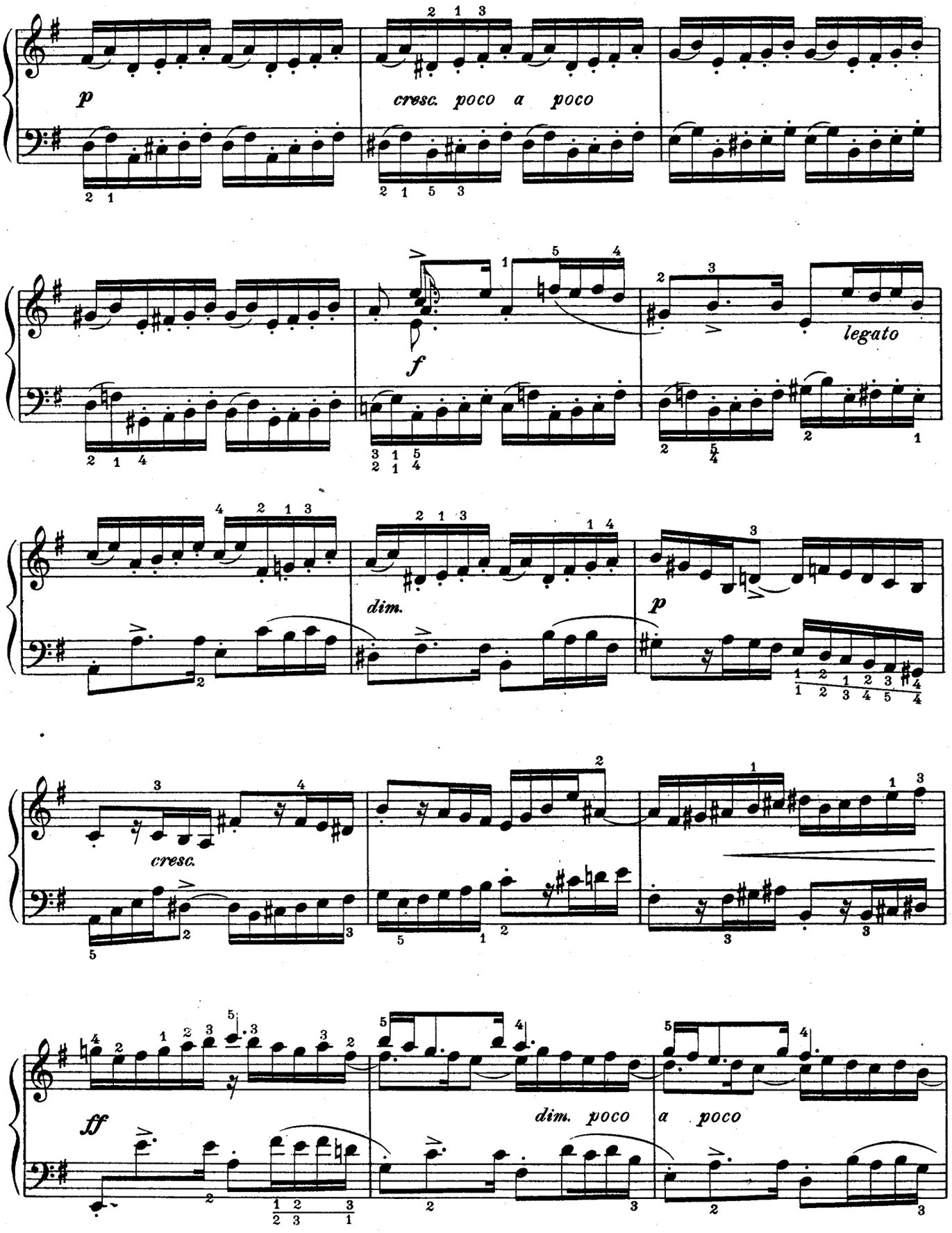

mf
p
f
legato
p
cresc.
f
p
cresc.
mf
p

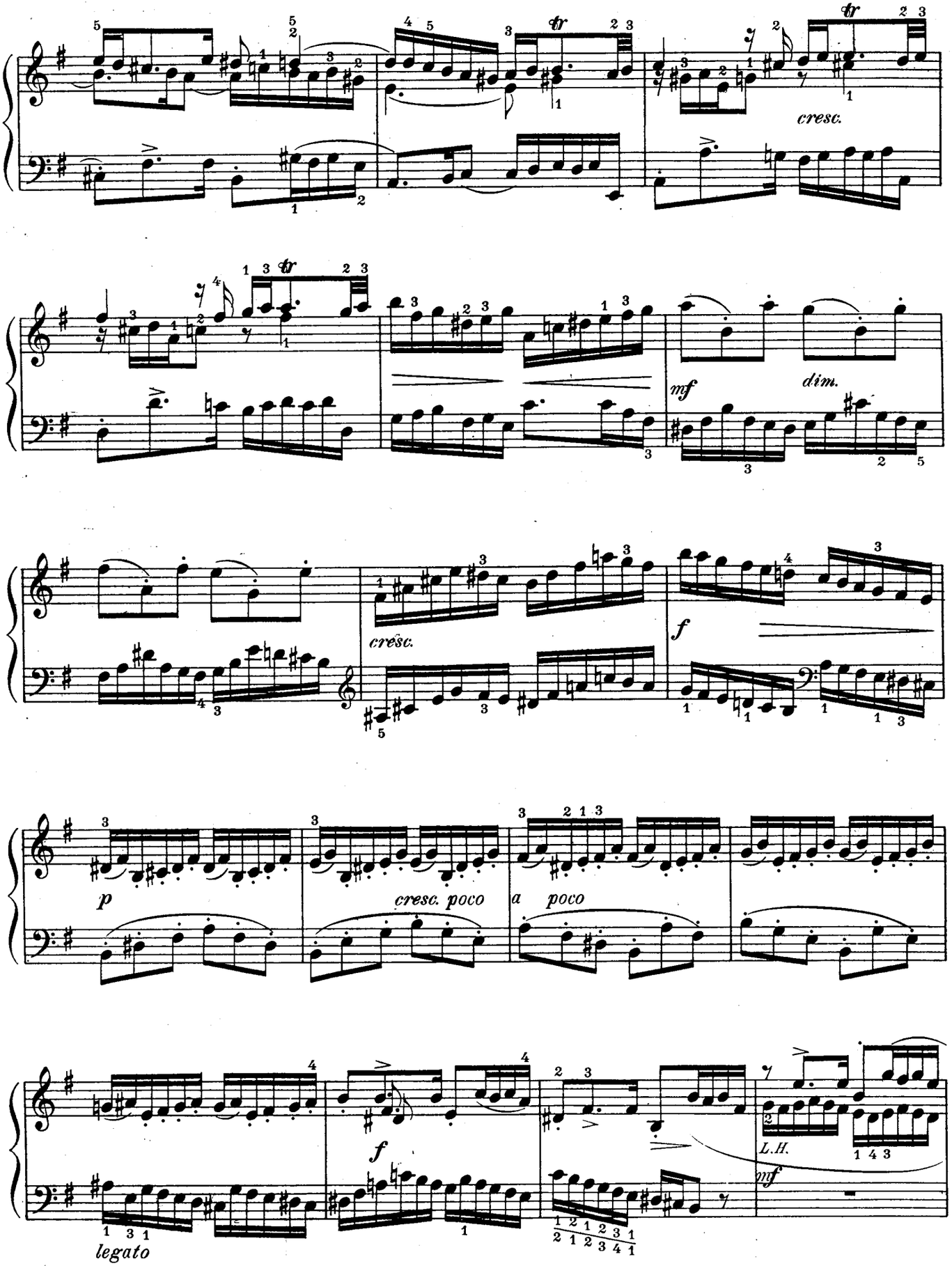

cresc.
R.H.
L.H.
f
rit.
p
a tempo
mf
p
mf
p
mf
p
cresc.
mf
cresc.

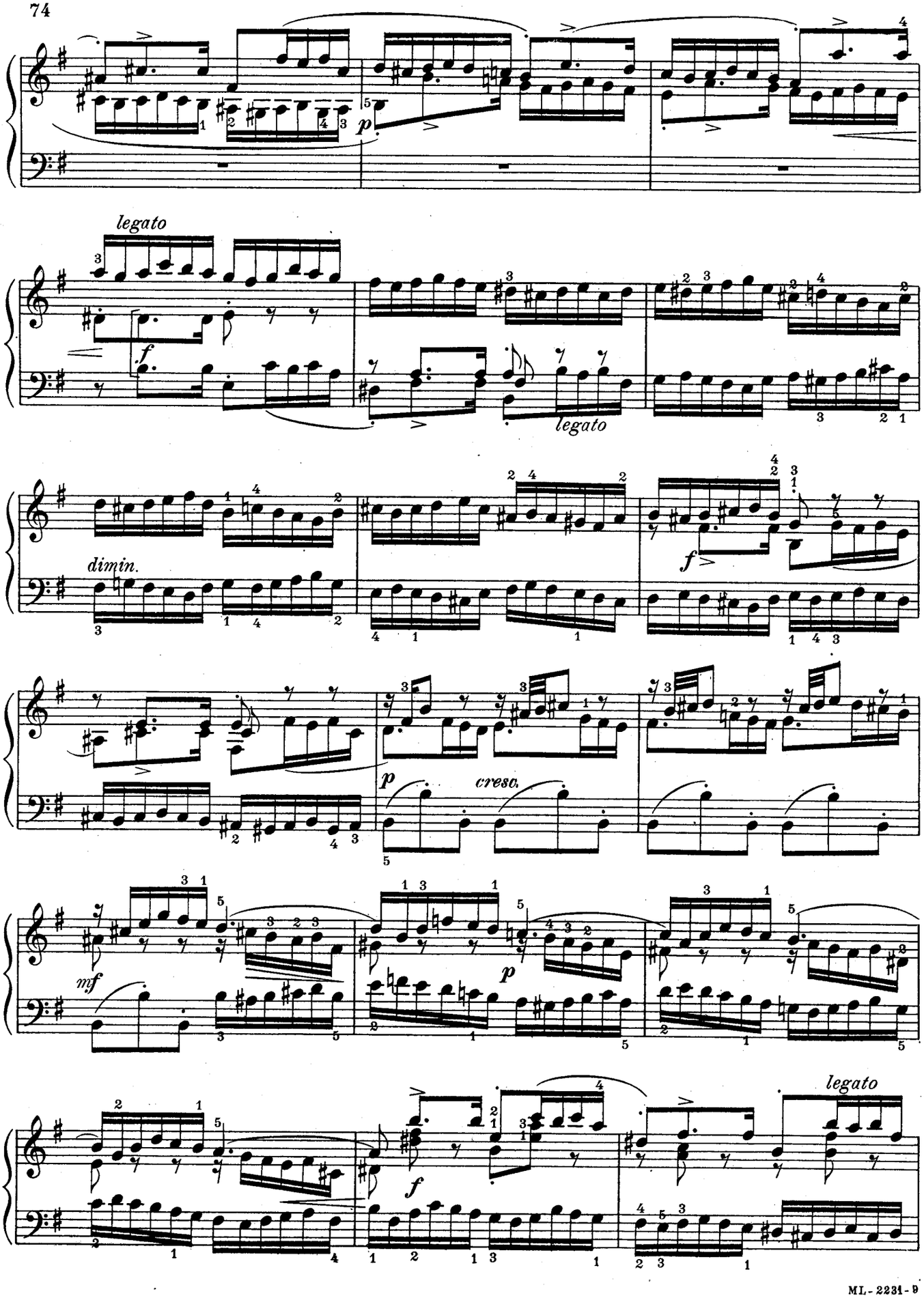

ff
legato
dim.
p
mf
dim.
p
mf
dim.
mf
dim. poco
a poco

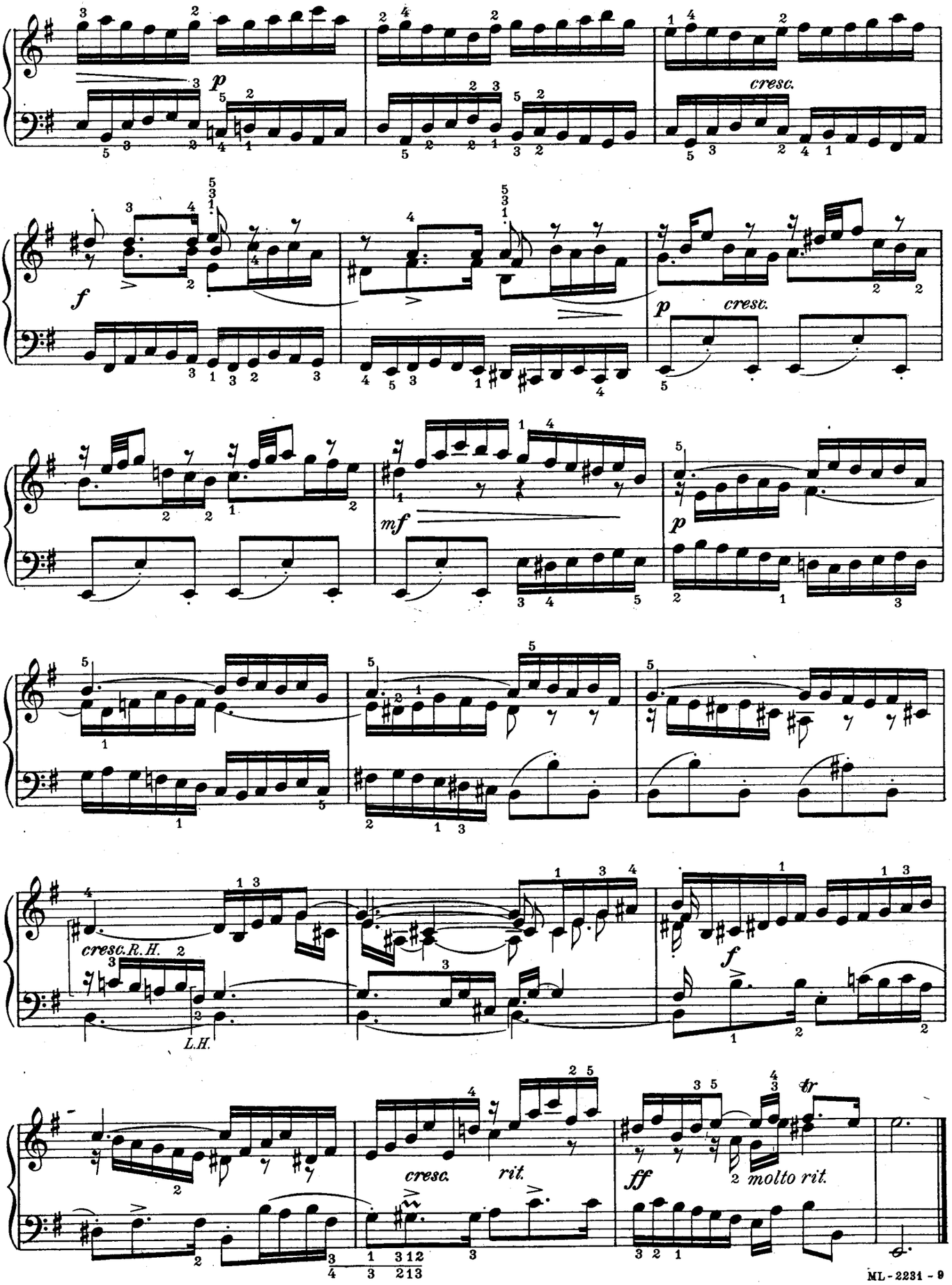


a) Execution.


p
cresc. poco a poco
f
legato
dim.
p
cresc.
ff
dim. poco
a poco


cresc.
mf
dim.
cresc.
f
p
cresc. poco
a poco
f
L.H.
mf
legato


legato
f
legato
dimin.
f
p
cresc.
mf
p
f
legato


p
cresc.
f
p
cresc.
mf
p
cresc. R.H.
L.H.
f
cresc.
rit.
ff
molto rit.
tr

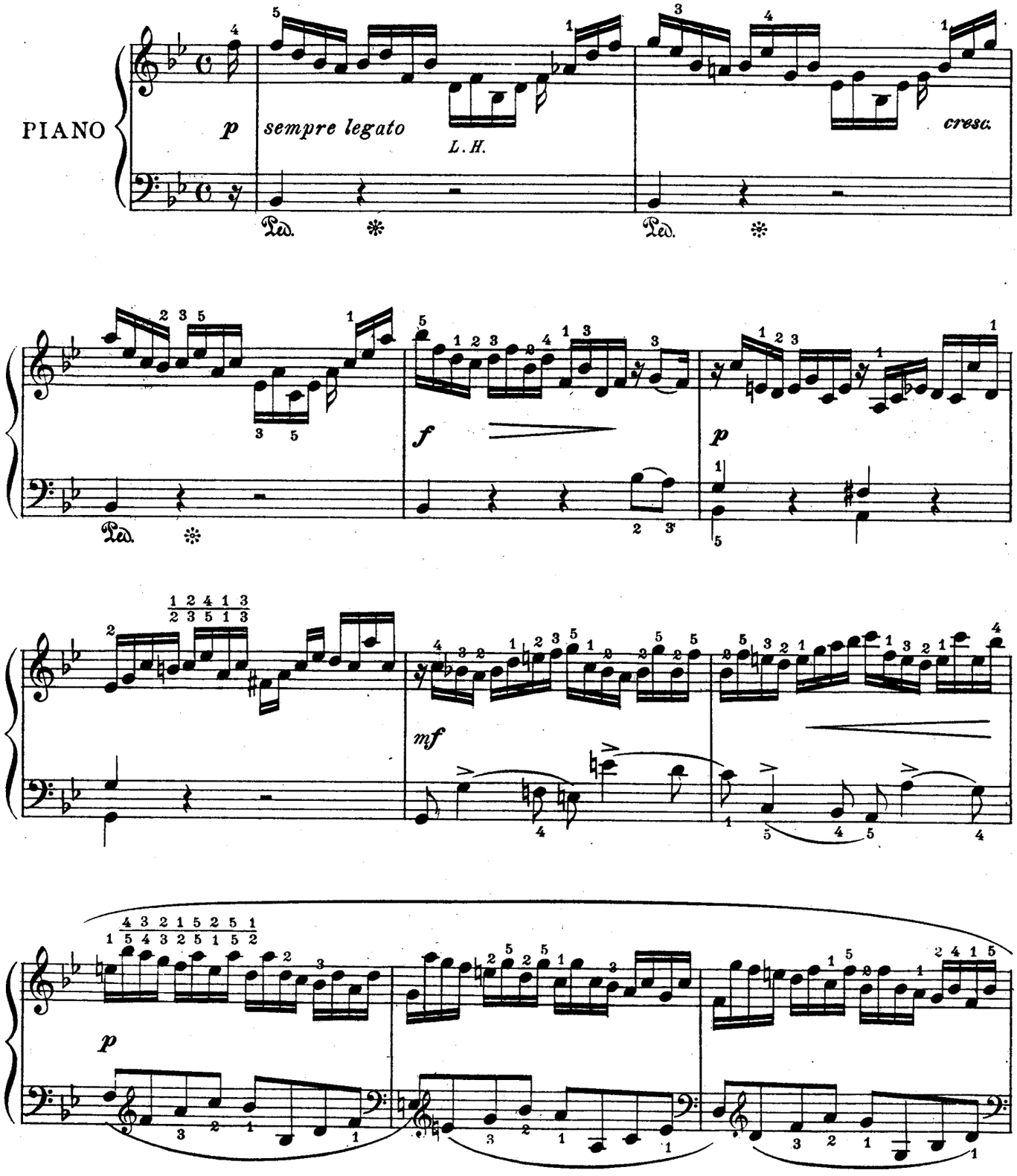
ALLEMANDE, in B♭ major

From the First Partita

Edited by Moritz Moszkowski

JOHANN SEBASTIAN BACH
(1685 - 1750)

Allegro moderato e grazioso



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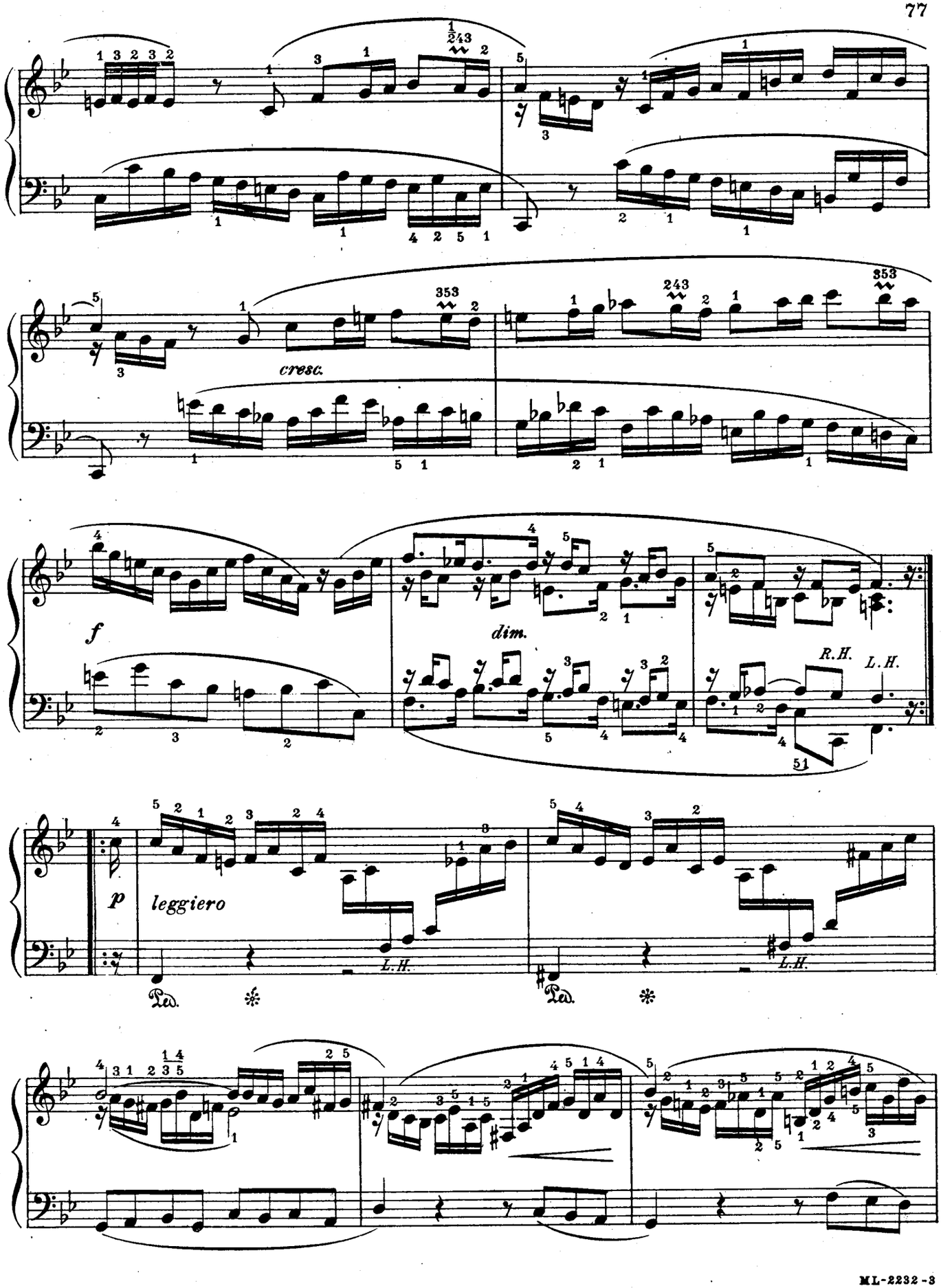
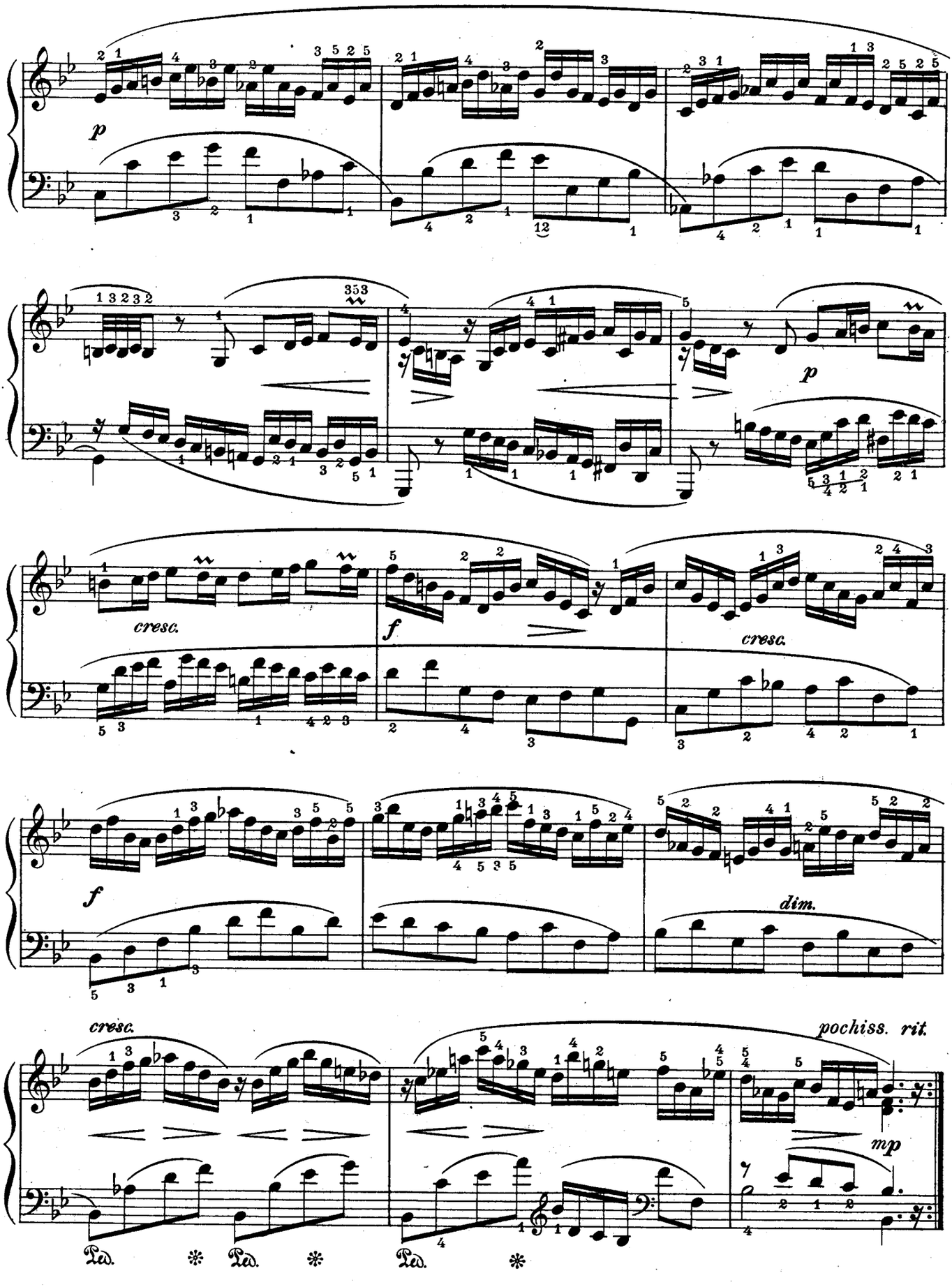
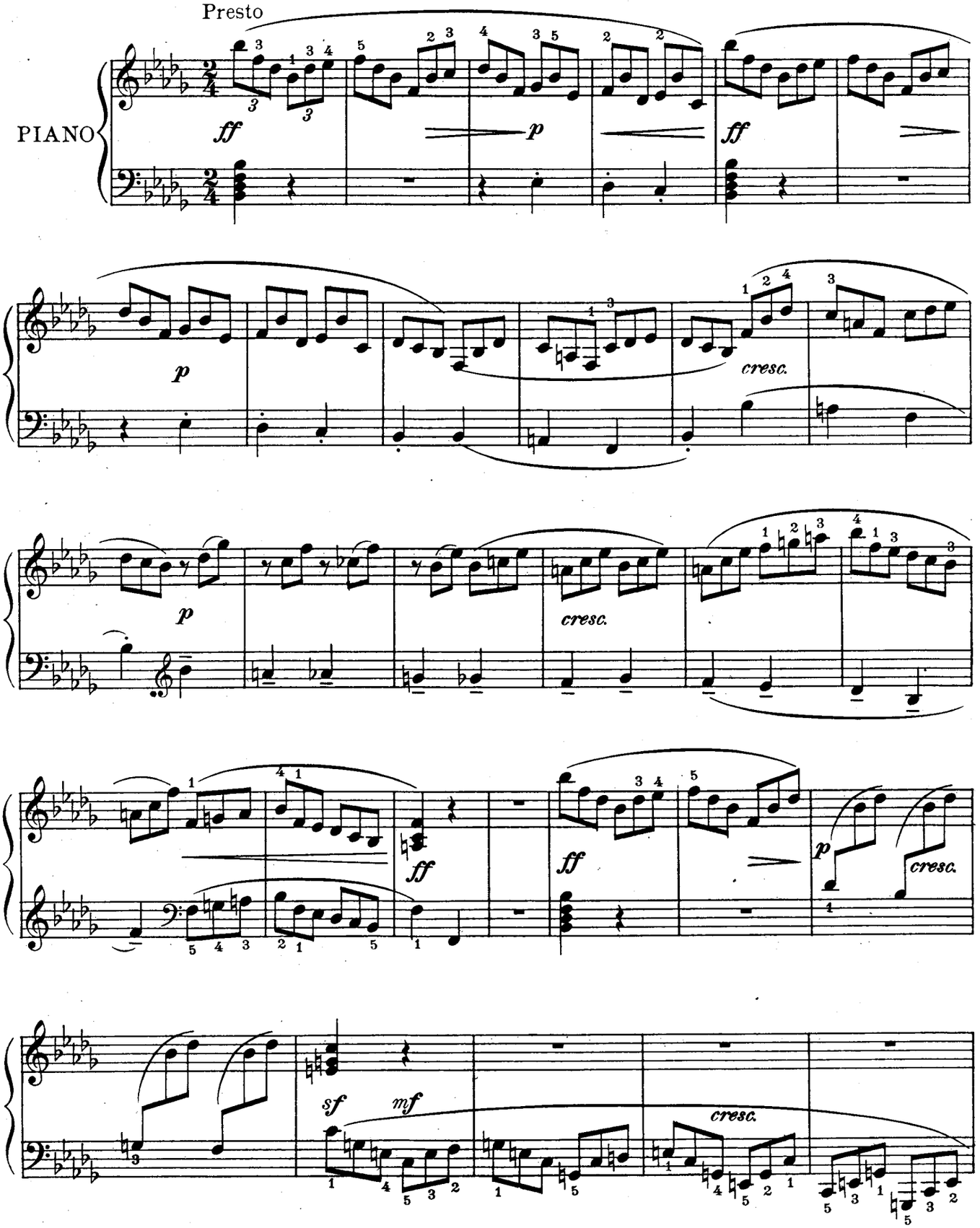

cresc.
f
dim.
R.H.
L.H.
p
leggiero
L.H.
L.H.


p
cresc.
f
cresc.
p
f
dim.
cresc.
pochiss. rit.
mp
Ped. * Ped. * Ped. *

GIGUE, in B♭ minor

Edited by Moritz Moszkowski

KARL HEINRICH GRAUN
(1701 - 1759)



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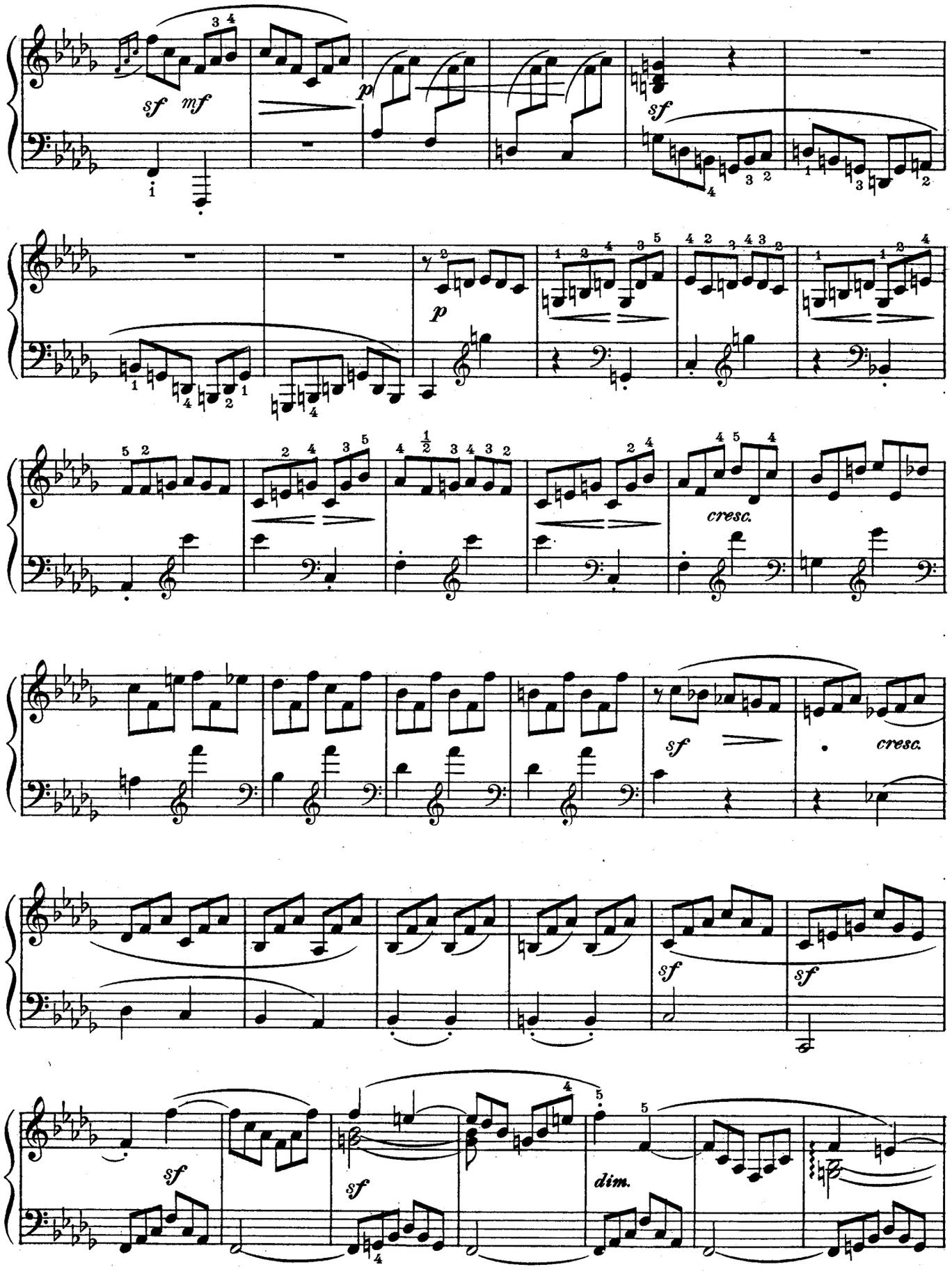
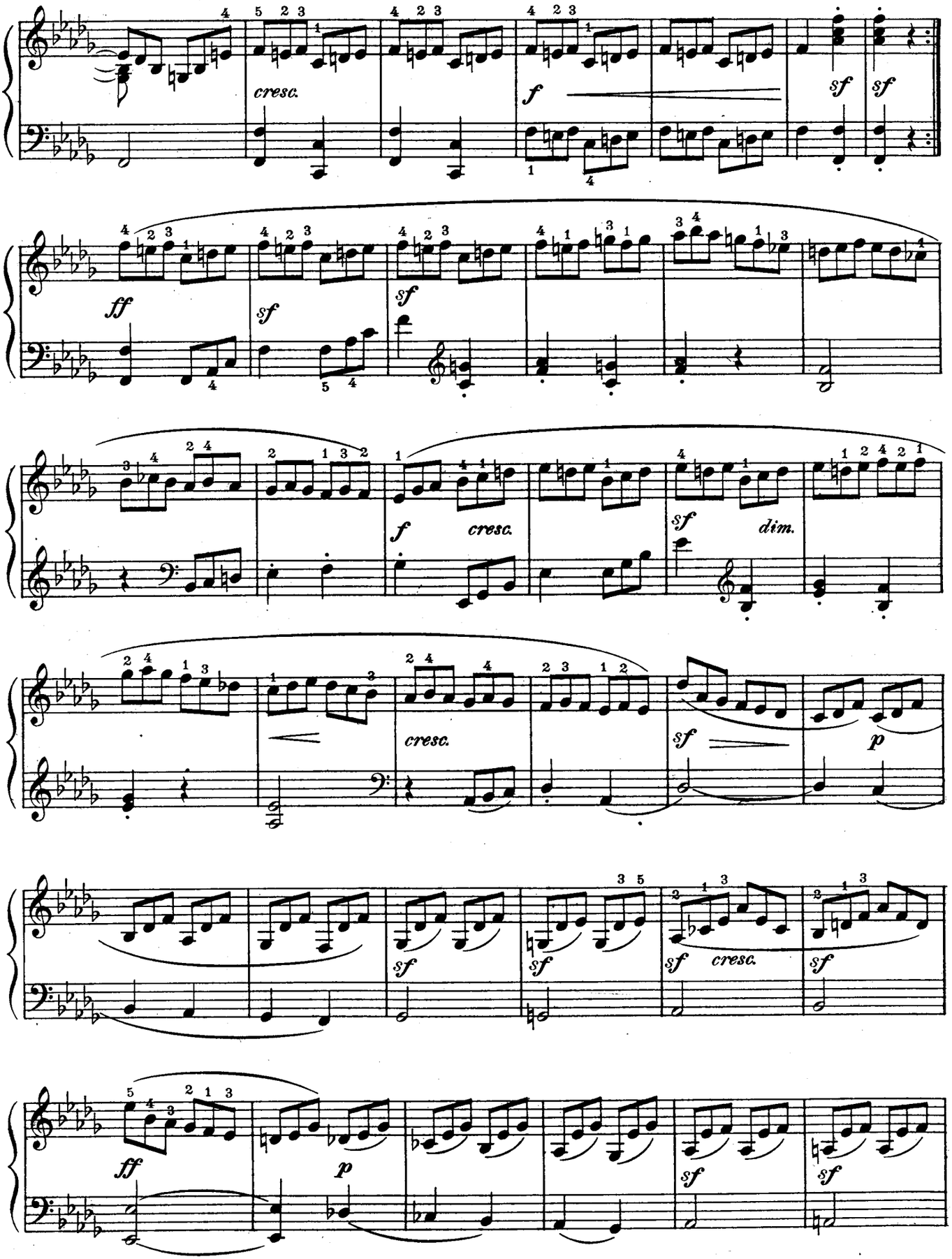
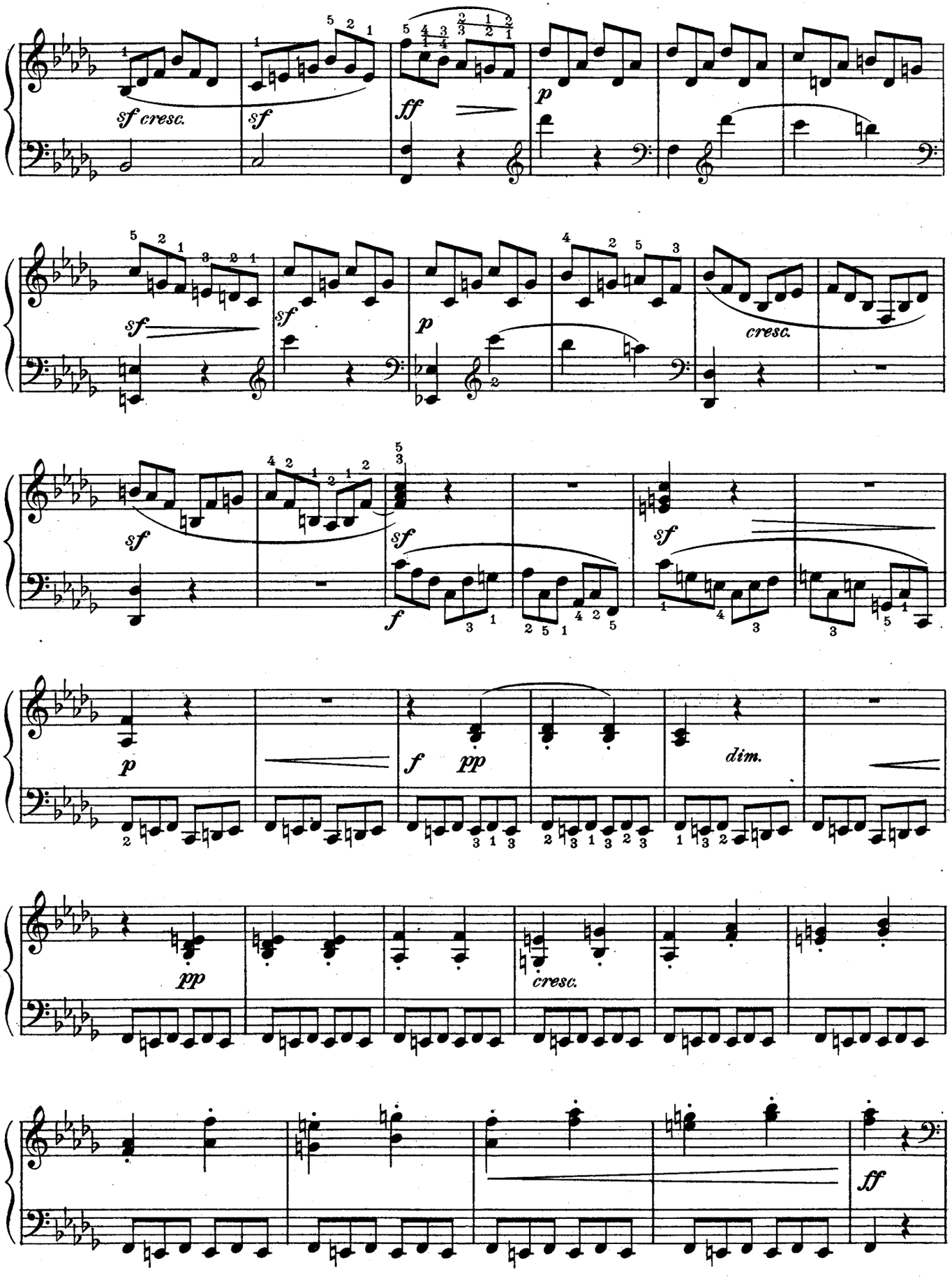
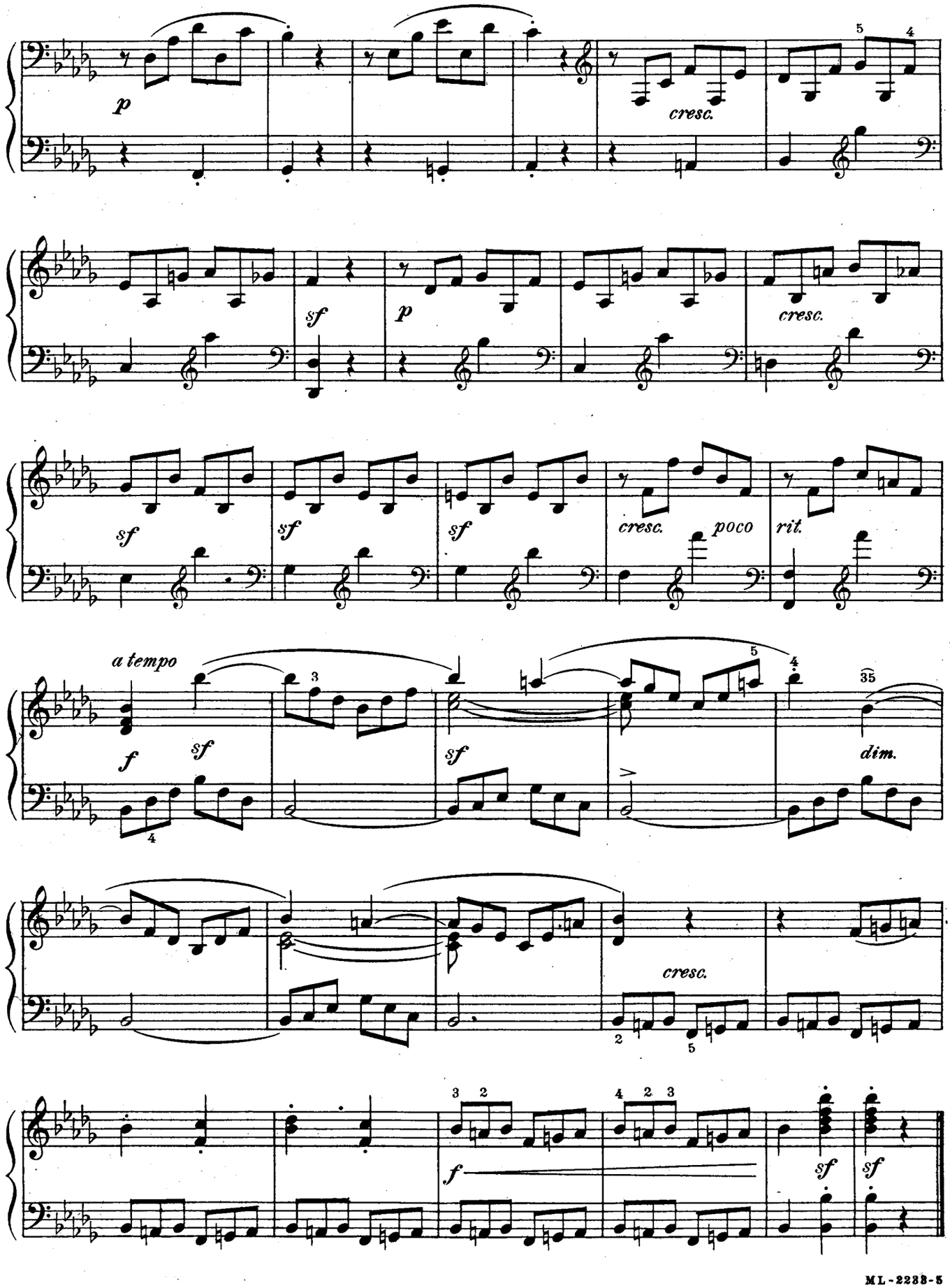

sf mf
p
sf
p
cresc.
sf
cresc.
sf
sf
sf
sf
dim.


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


sf cresc.
sf
ff
p
sf
sf
p
cresc.
sf
sf
sf
f
p
f
pp
dim.
pp
cresc.
ff


p
cresc.
sf
p
cresc.
sf
sf
sf
cresc.
poco
rit.
a tempo
f
sf
sf
dim.
cresc.
f
sf
sf

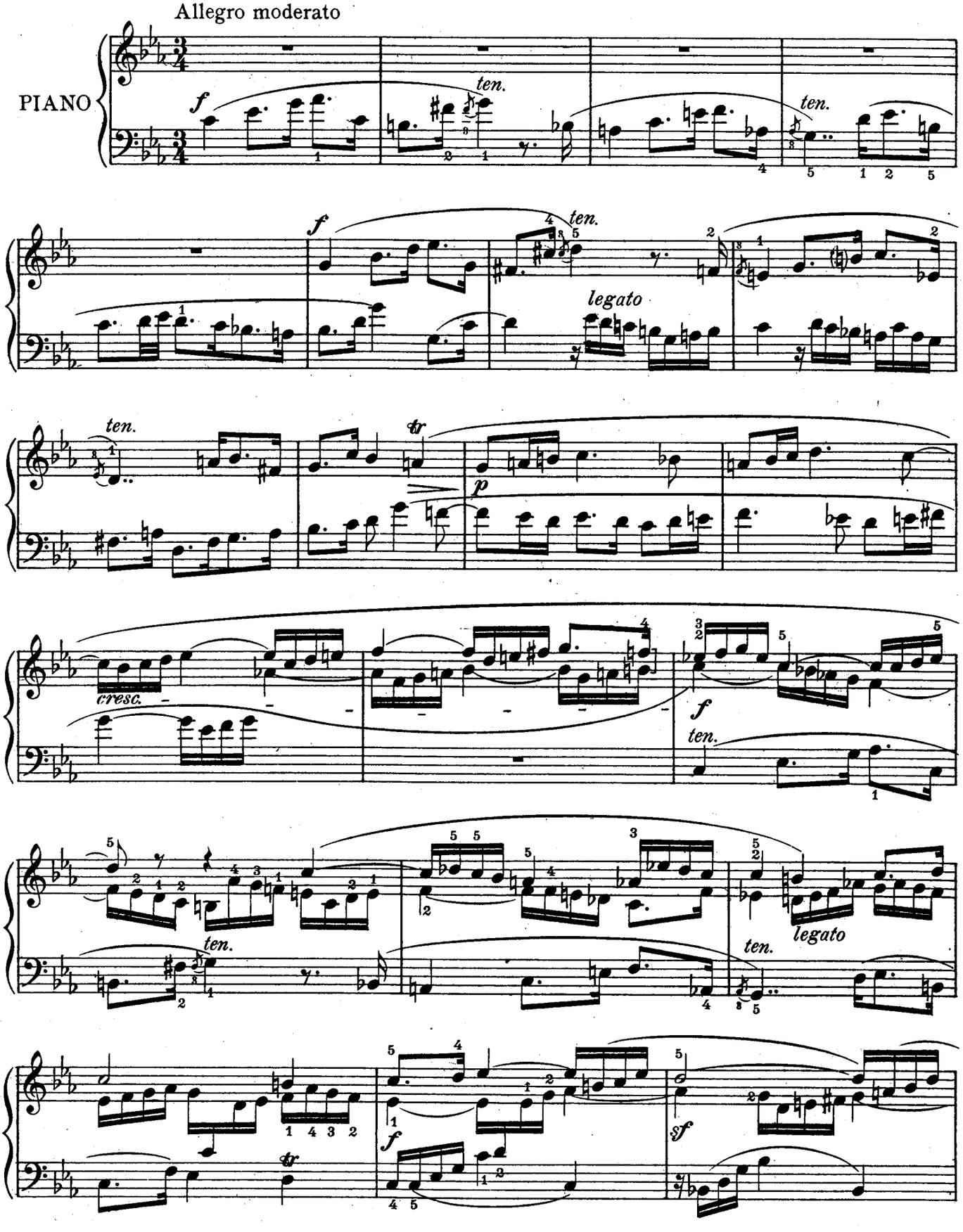
FUGUE, in C minor

Edited by Moritz Moszkowski

W. FRIEDEMANN BACH
(1710-1784)

Allegro moderato

PIANO



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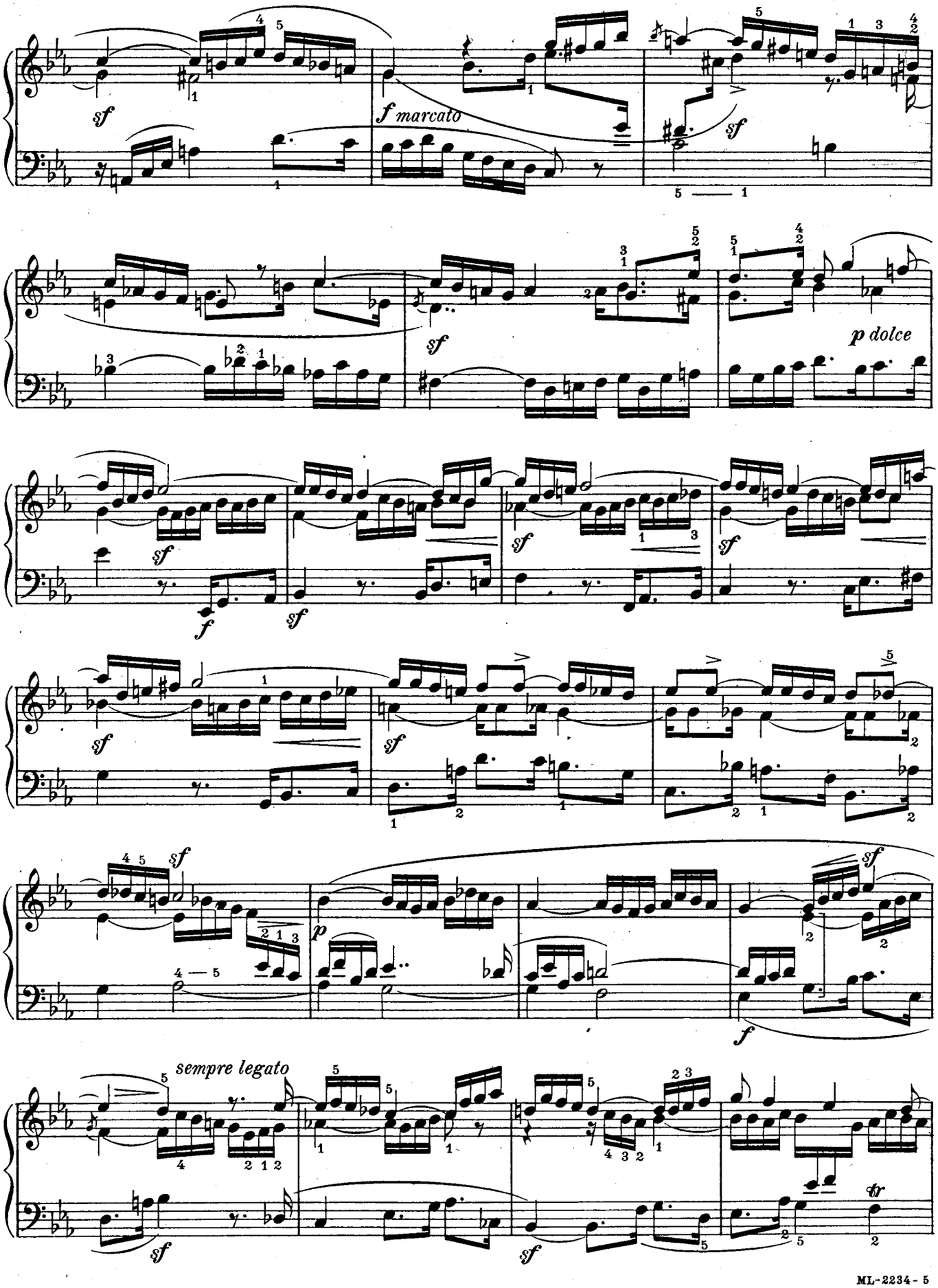
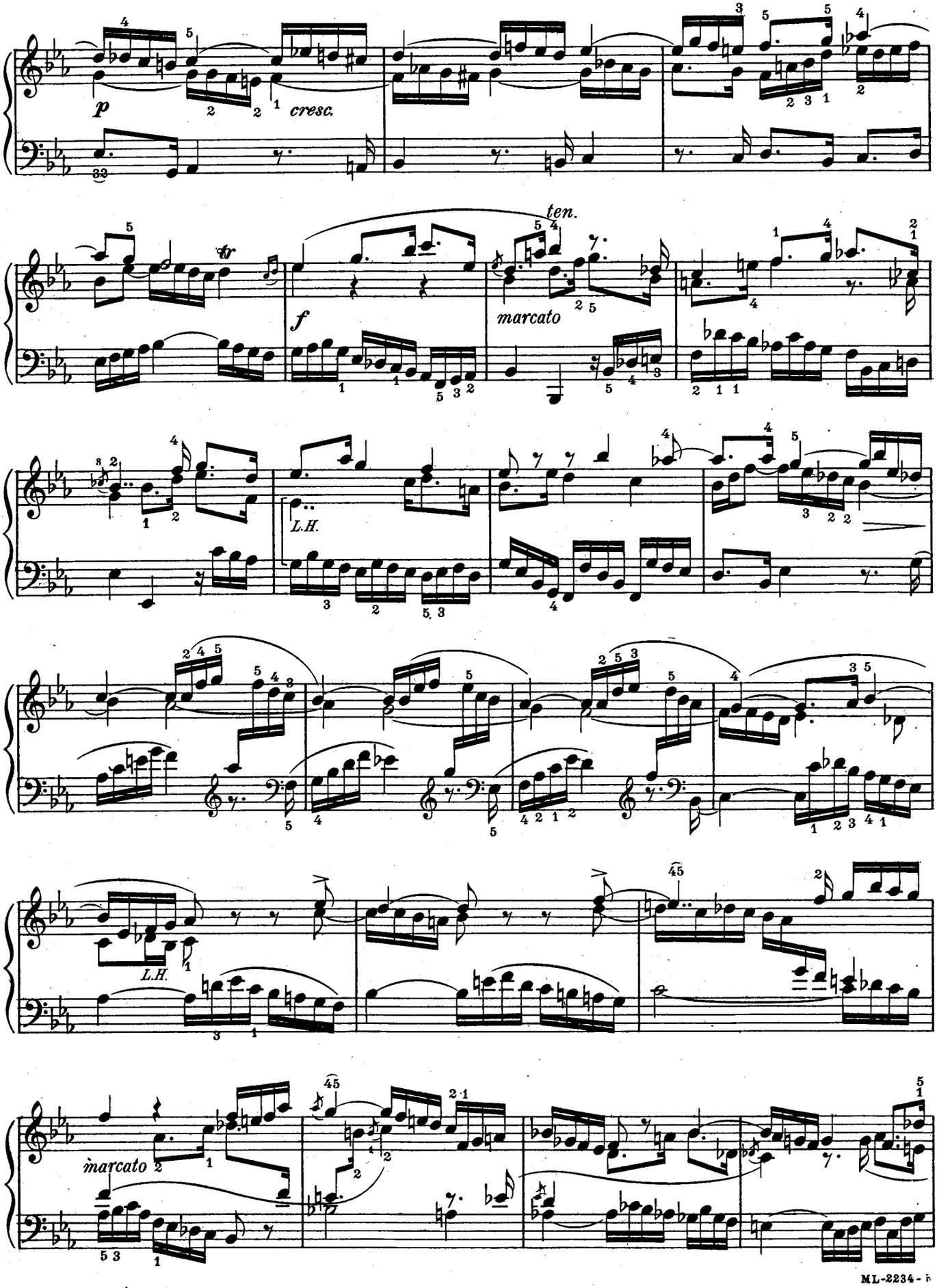
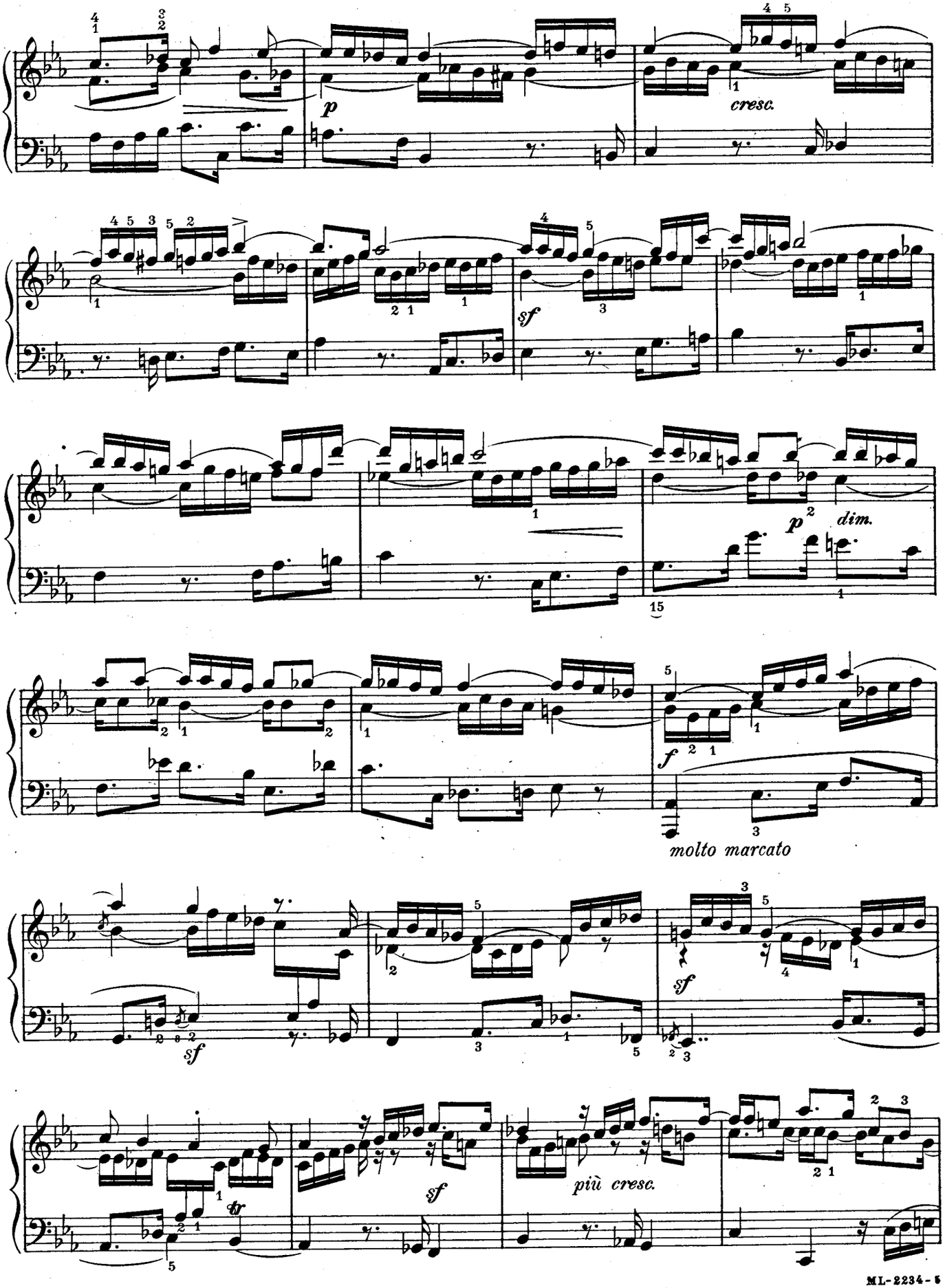
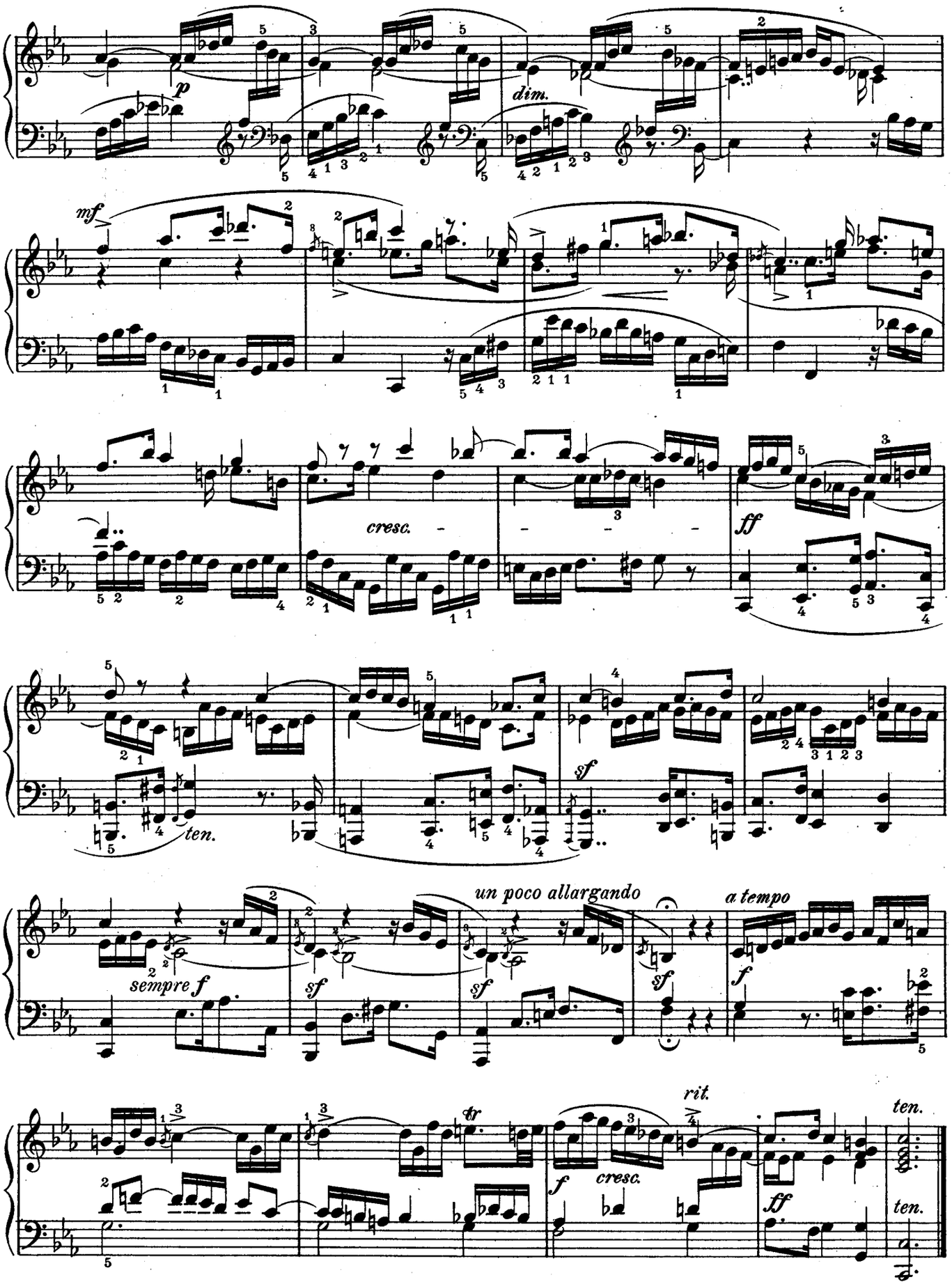

sf
f marcato
sf
p dolce
sempre legato
tr


p
cresc.
ten.
f
marcato
L.H.
L.H.
marcato


p
cresc.
sf
p
dim.
f
molto marcato
sf
sf
più cresc.
tr

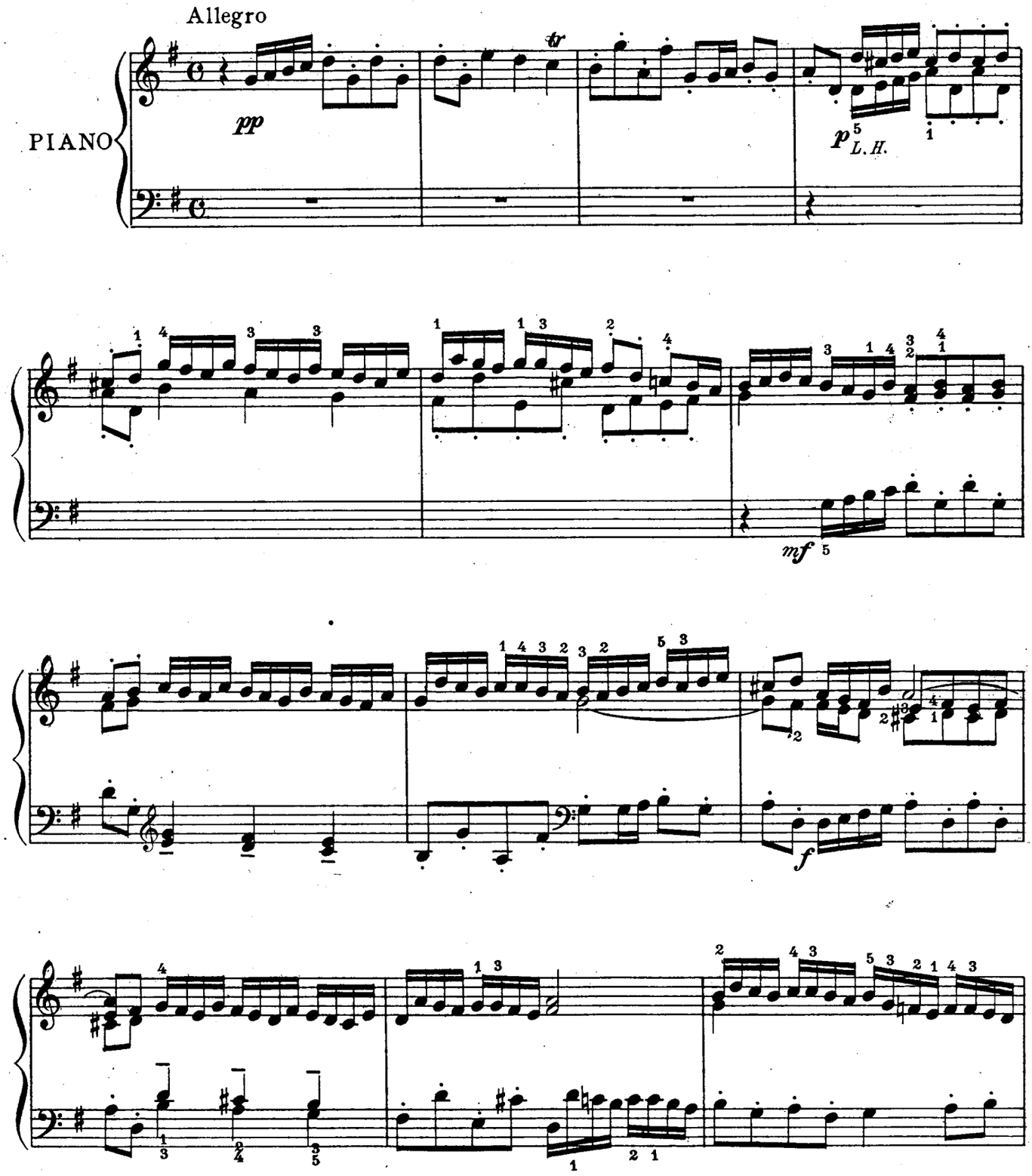

p
dim.
mf
cresc.
ff
ten.
sf
un poco allargando
a tempo
sempre f
sf
sf
sf
f
tr
rit.
ten.
f
cresc.
ff
ten.

FUGUE, in G major

Edited by Moritz Moszkowski

J. L. KREBS
(1713 - 1780)

Allegro



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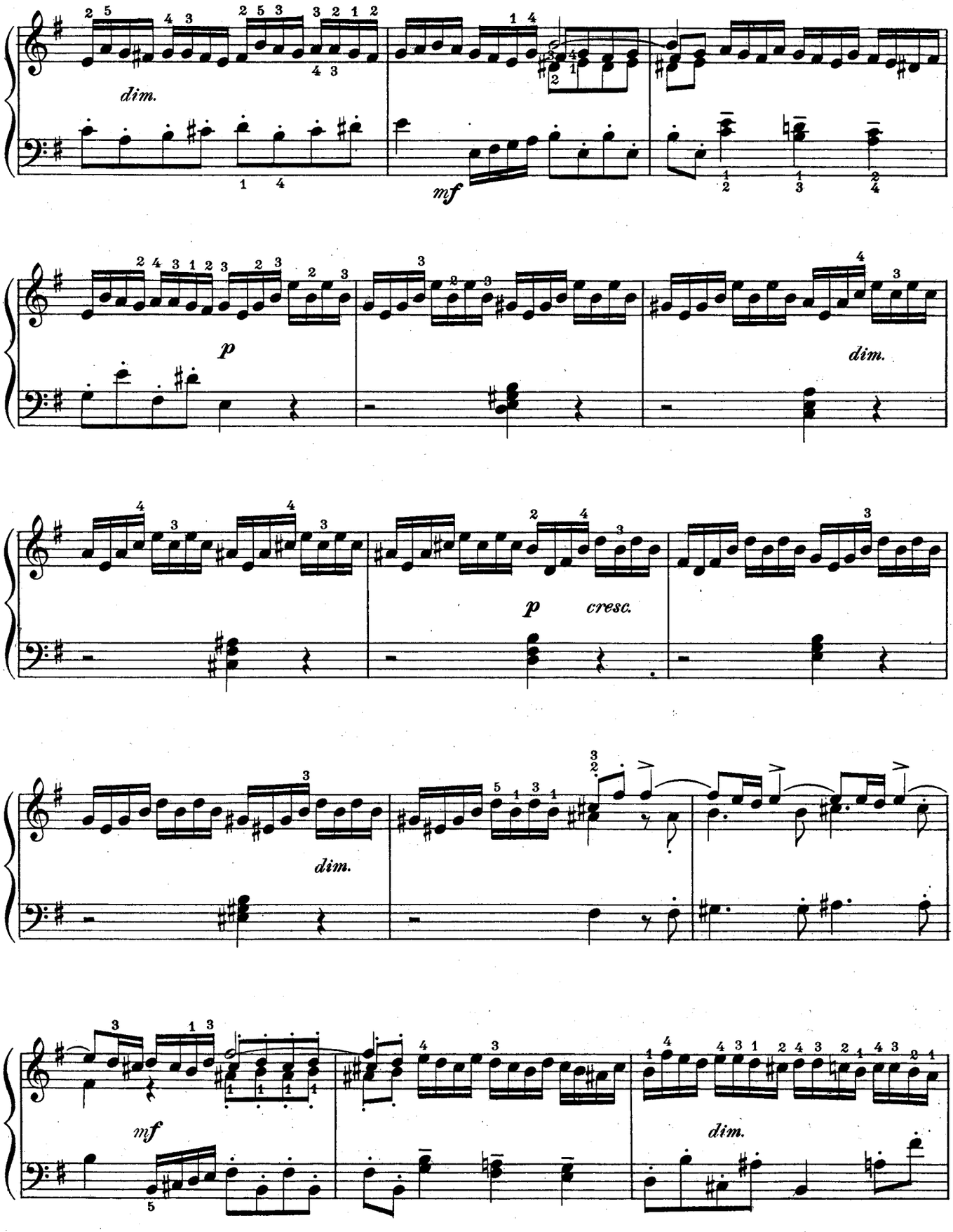
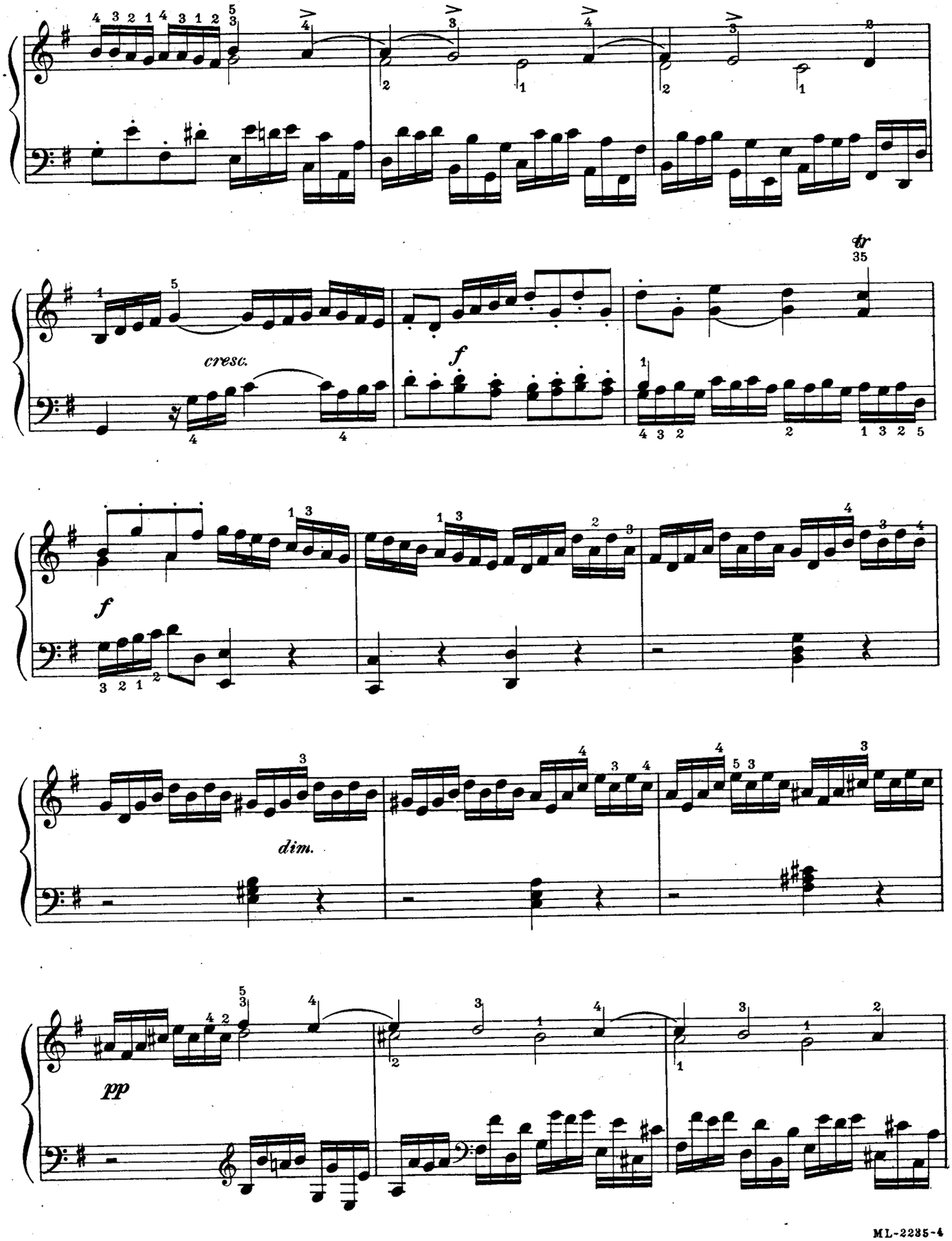
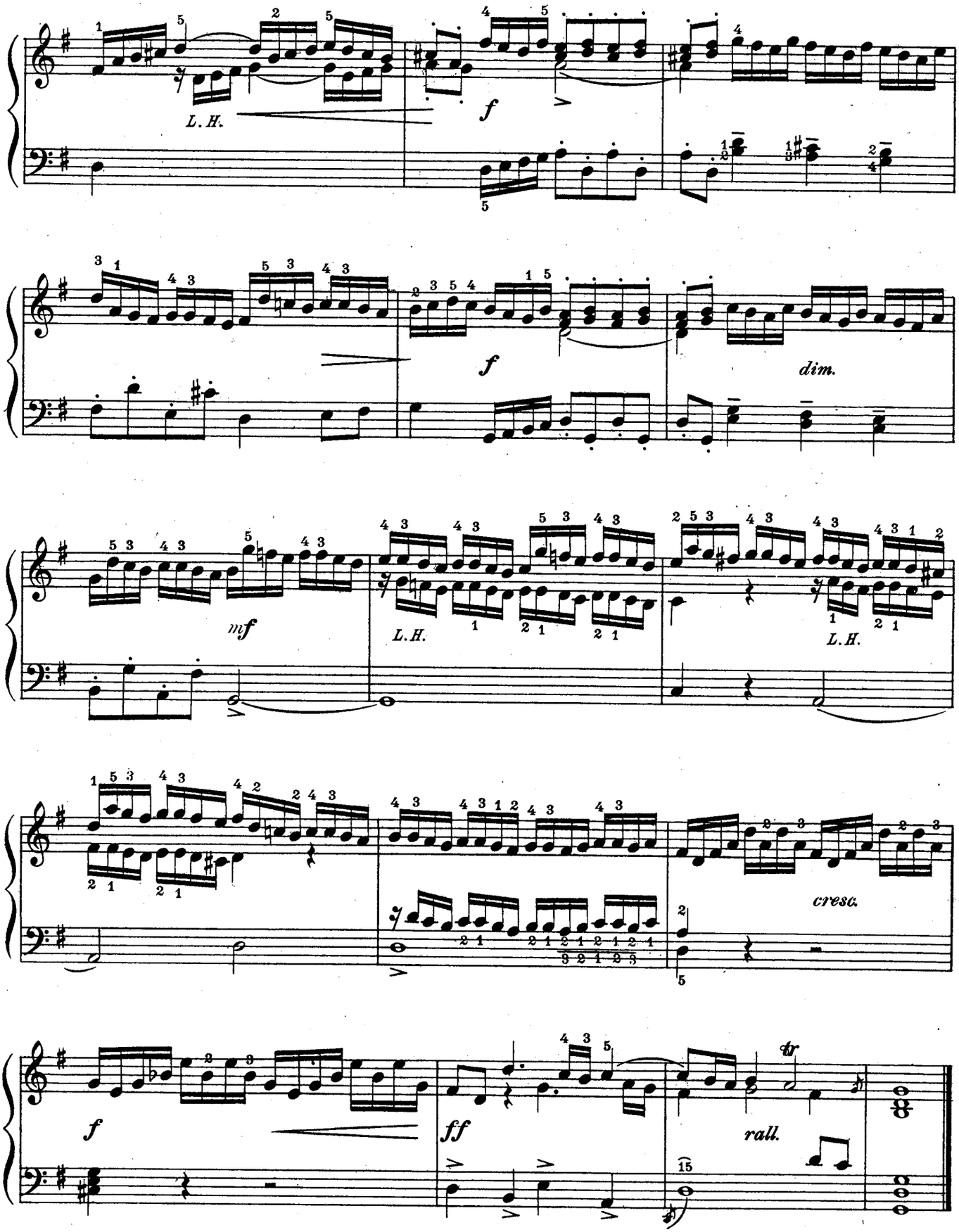

dim.
mf
p
dim.
p
cresc.
dim.
mf
dim.


cresc.
f
tr
35
f
dim.
pp


L. H.
f
f
dim.
mf
L. H.
L. H.
cresc.
f
ff
rall.
tr

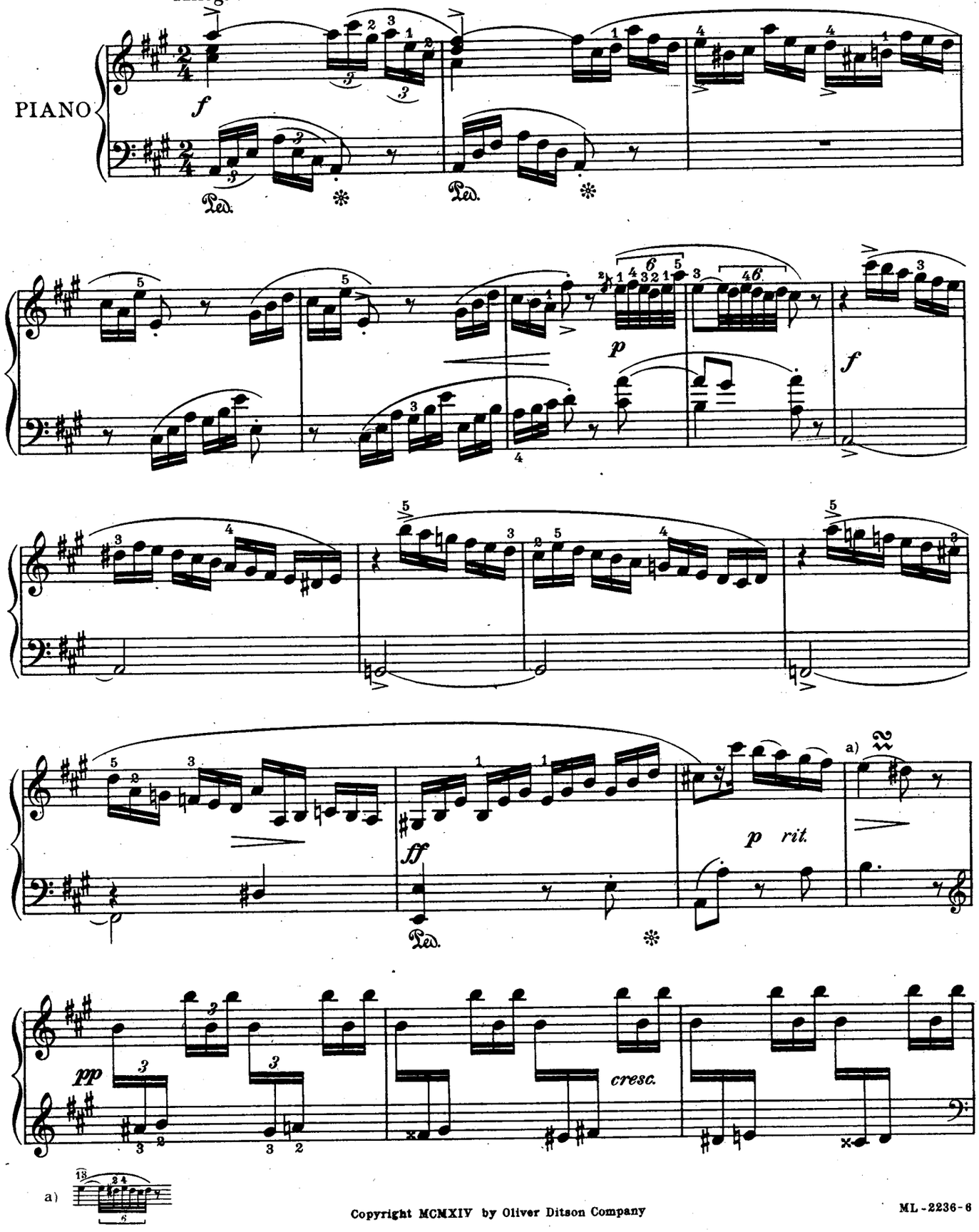
ALLEGRO, in A major

Edited by Moritz Moszkowski

PHILIPP EMANUEL BACH
(1714-1788)

Allegro

PIANO



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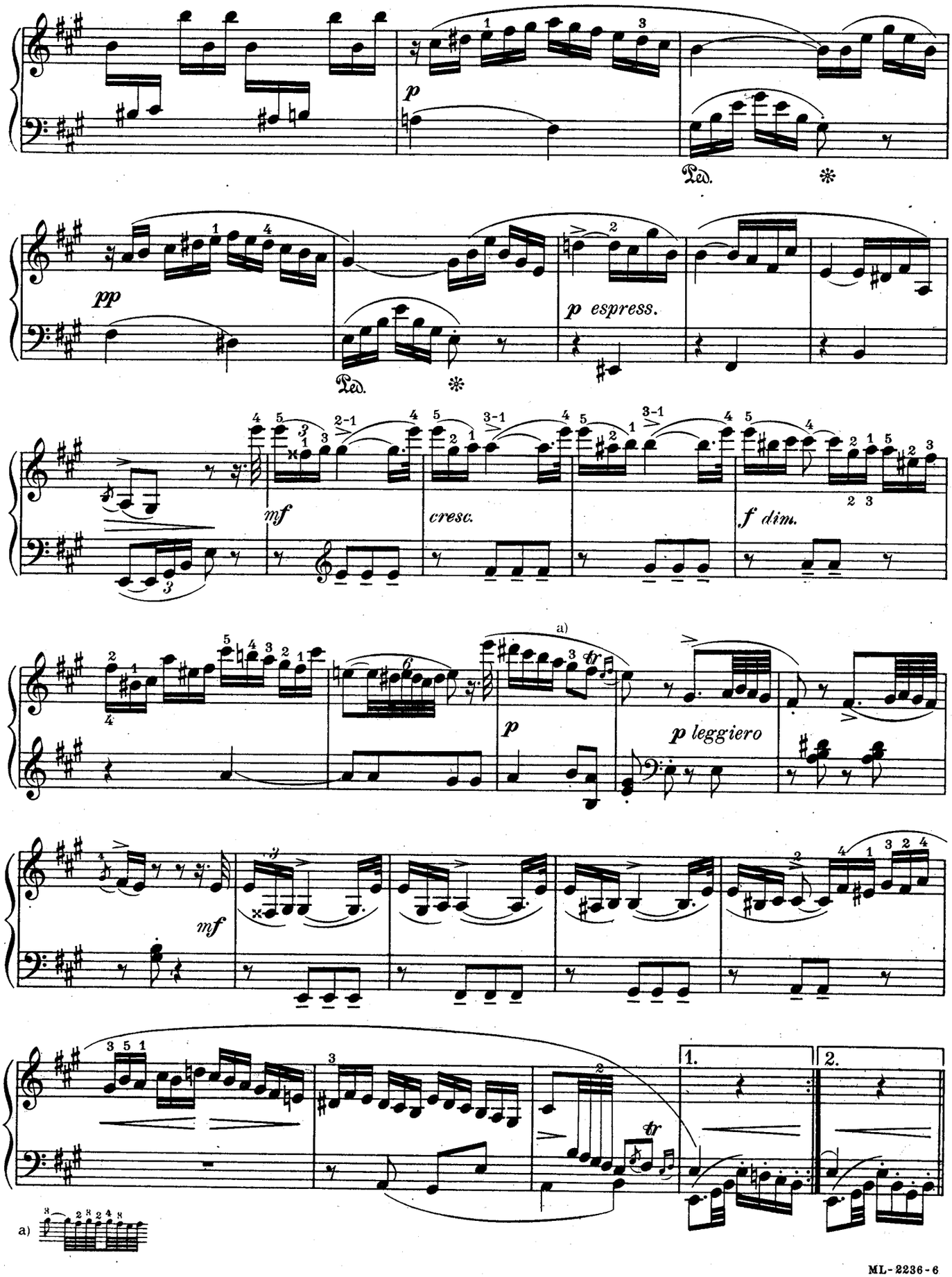
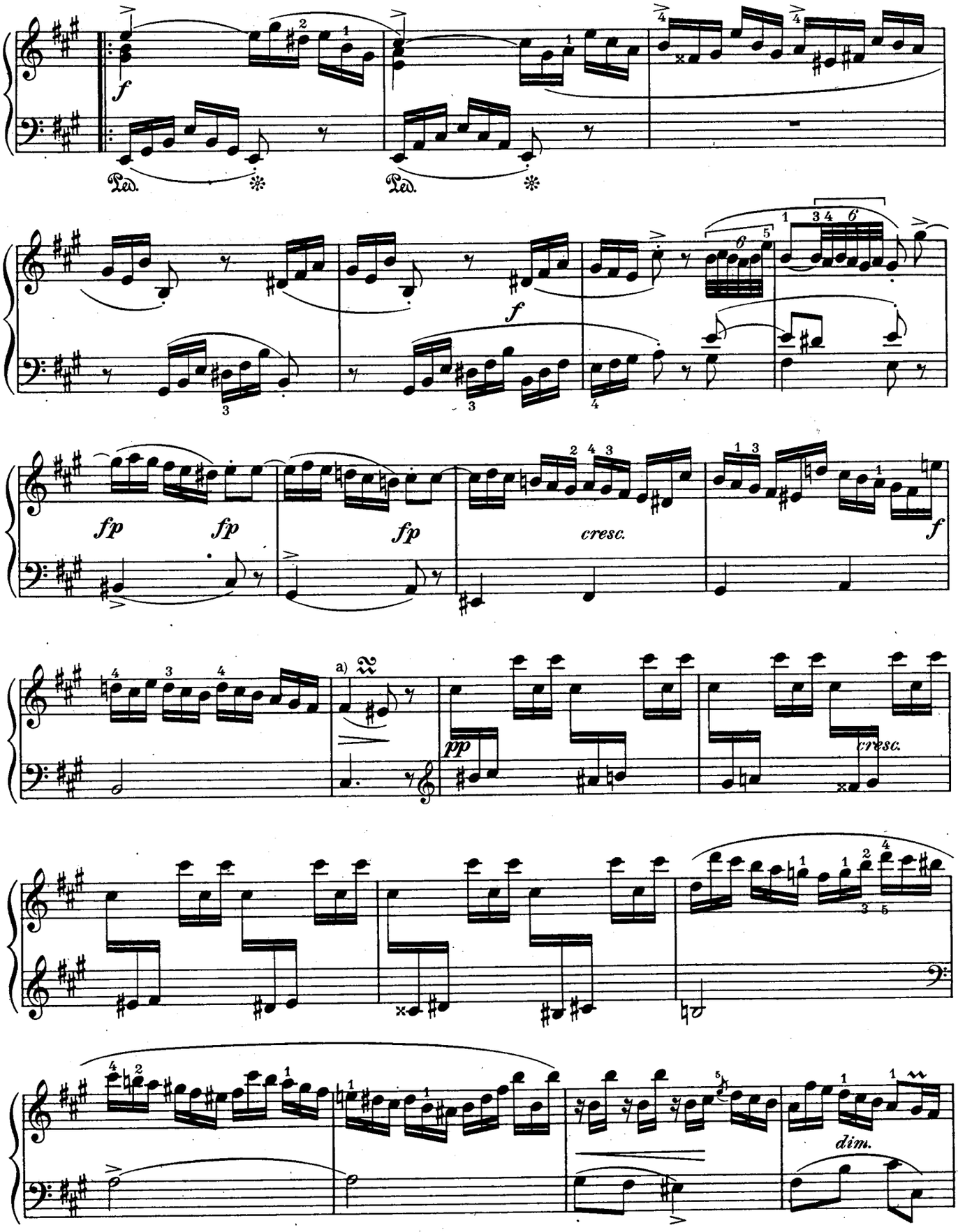
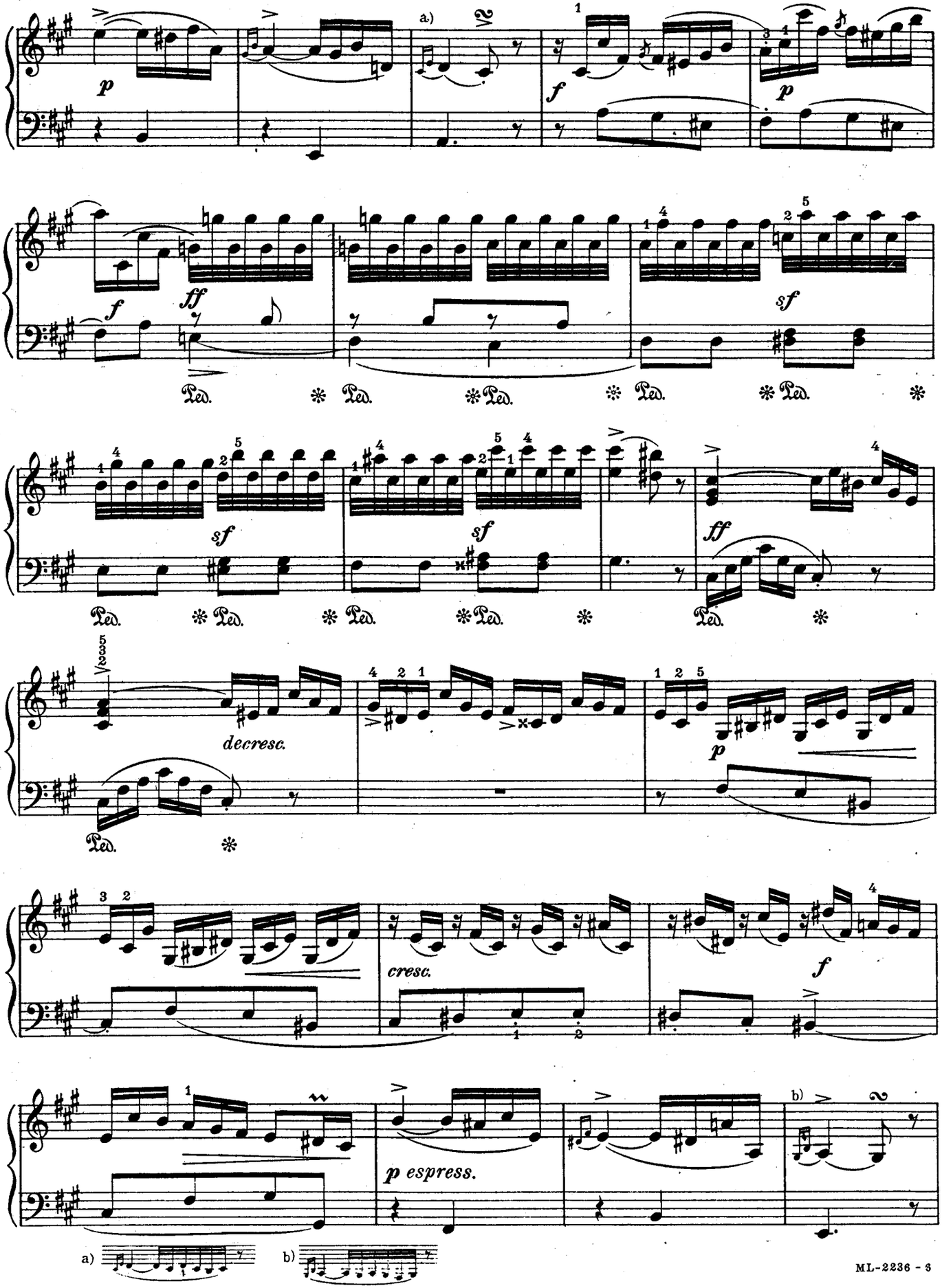
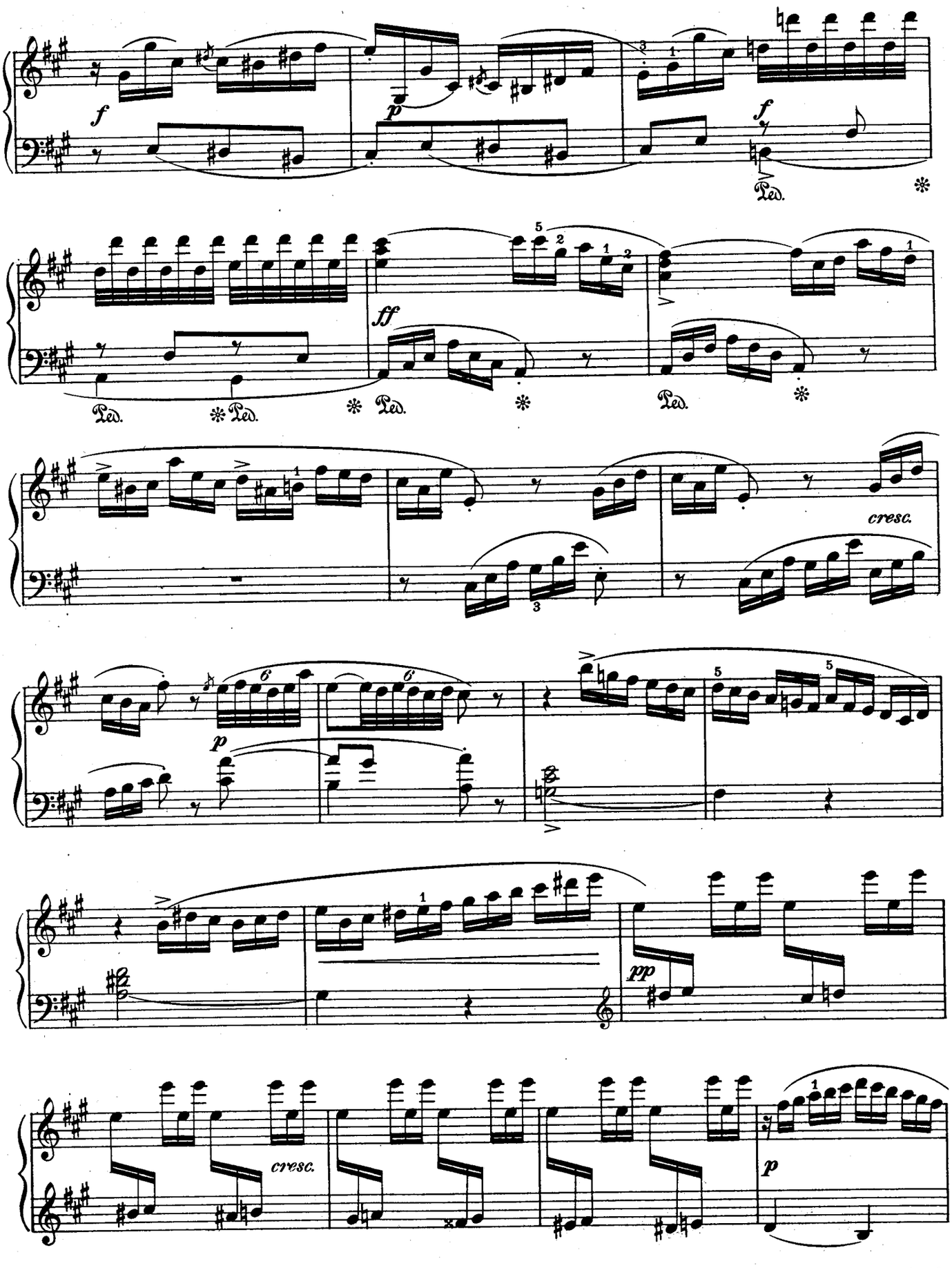
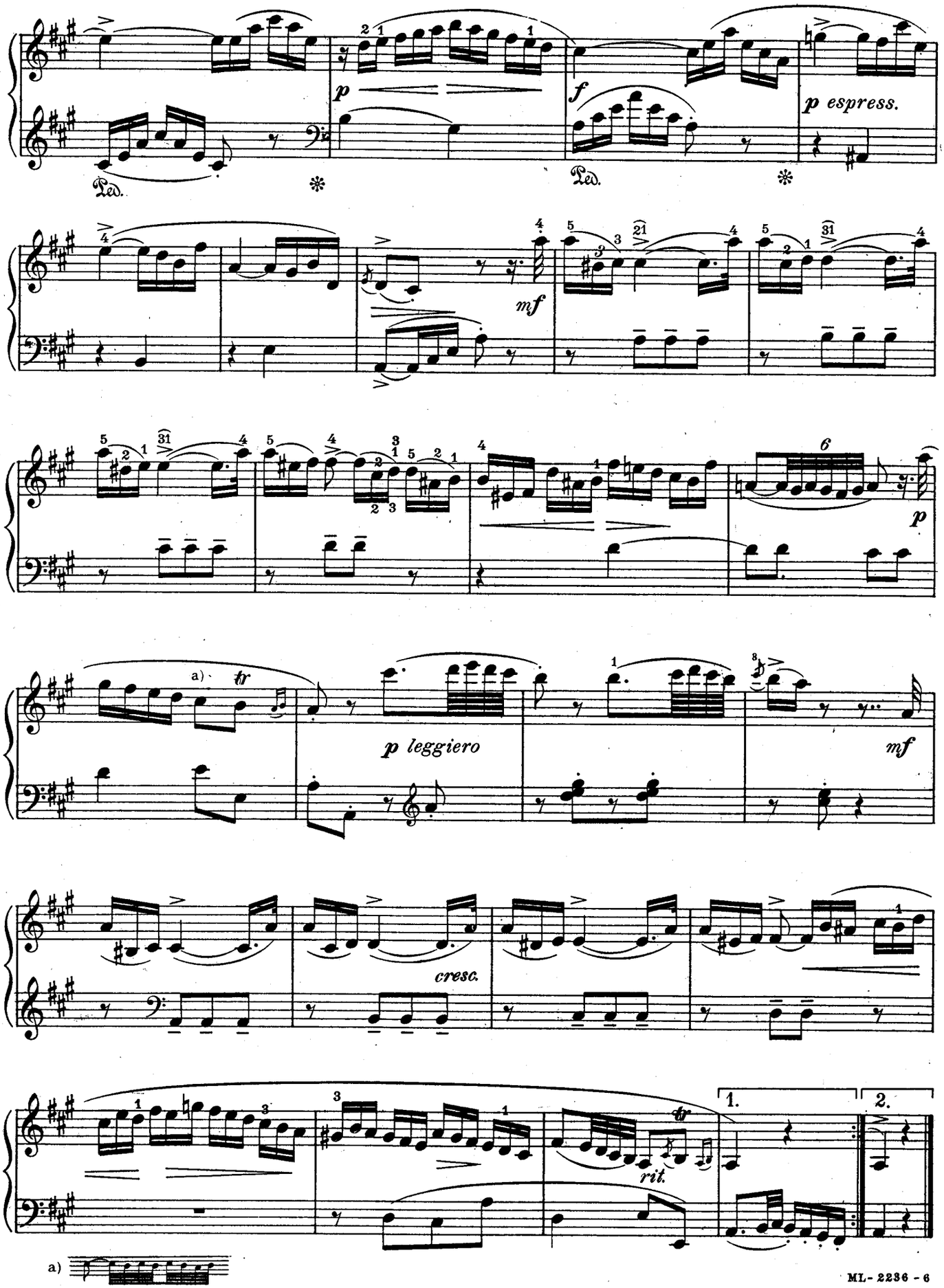

p
Ped.
pp
p espress.
mf
cresc.
f dim.
a)
p
p leggiero
mf
1.
2.
a)


f
Ped.
Ped.
f
fp
fp
fp
cresc.
f
a)
pp
cresc.
dim.
a)


a)
p
f
p
f
ff
sf
Ped.
sf
sf
ff
decresc.
p
cresc.
f
p espress.
b)
a)
b)


f
p
f
Ped.
ff
Ped.
Ped.
Ped.
Ped.
cresc.
p
pp
cresc.
p

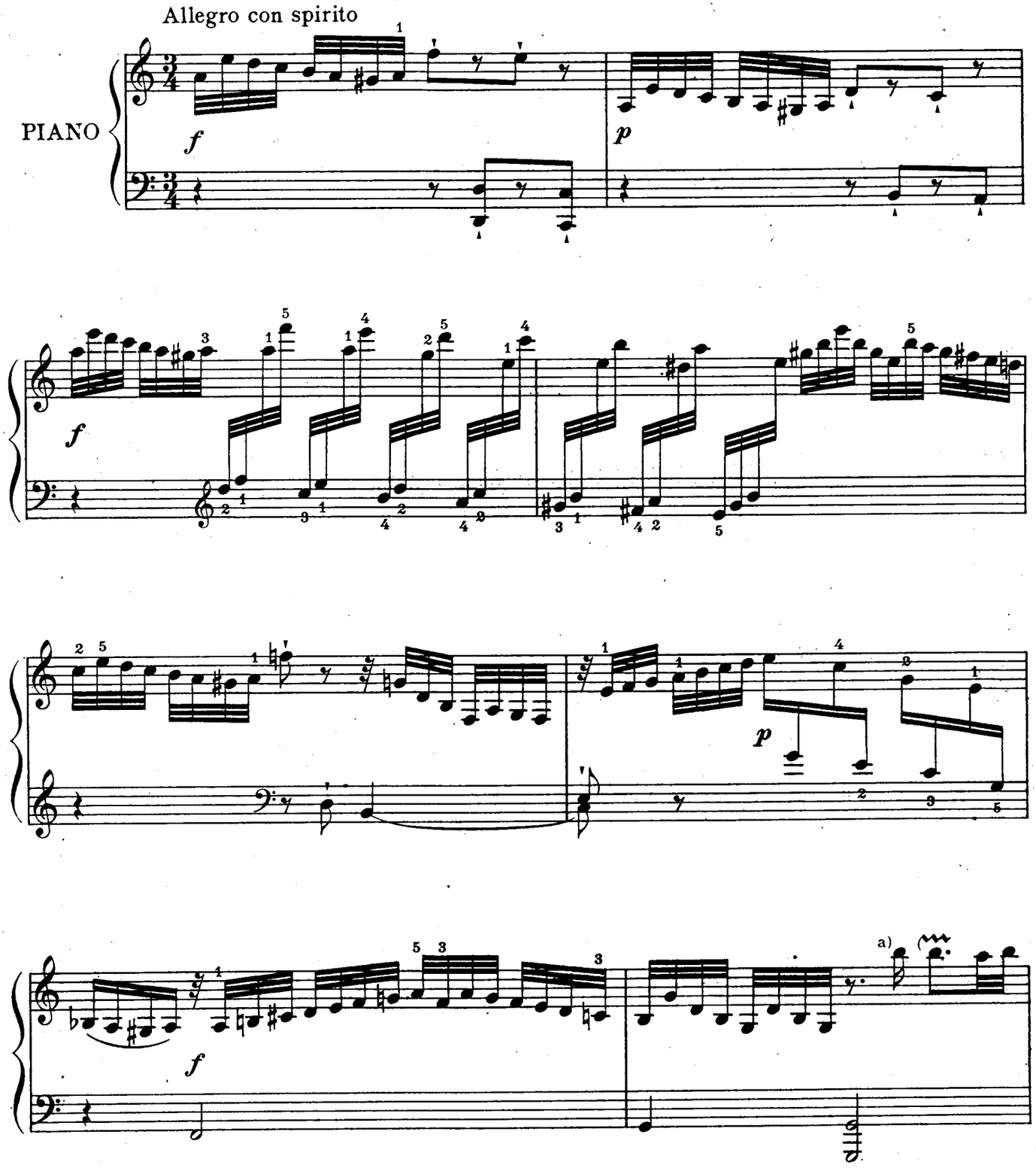

p
f
p espress.
Ped.
mf
a) tr
p leggiero
mf
cresc.
rit.
1.
2.
a)

ALLEGRO, in A minor

Edited by Moritz Moszkowski

PHILIPP EMANUEL BACH
(1714 - 1788)

Allegro con spirito



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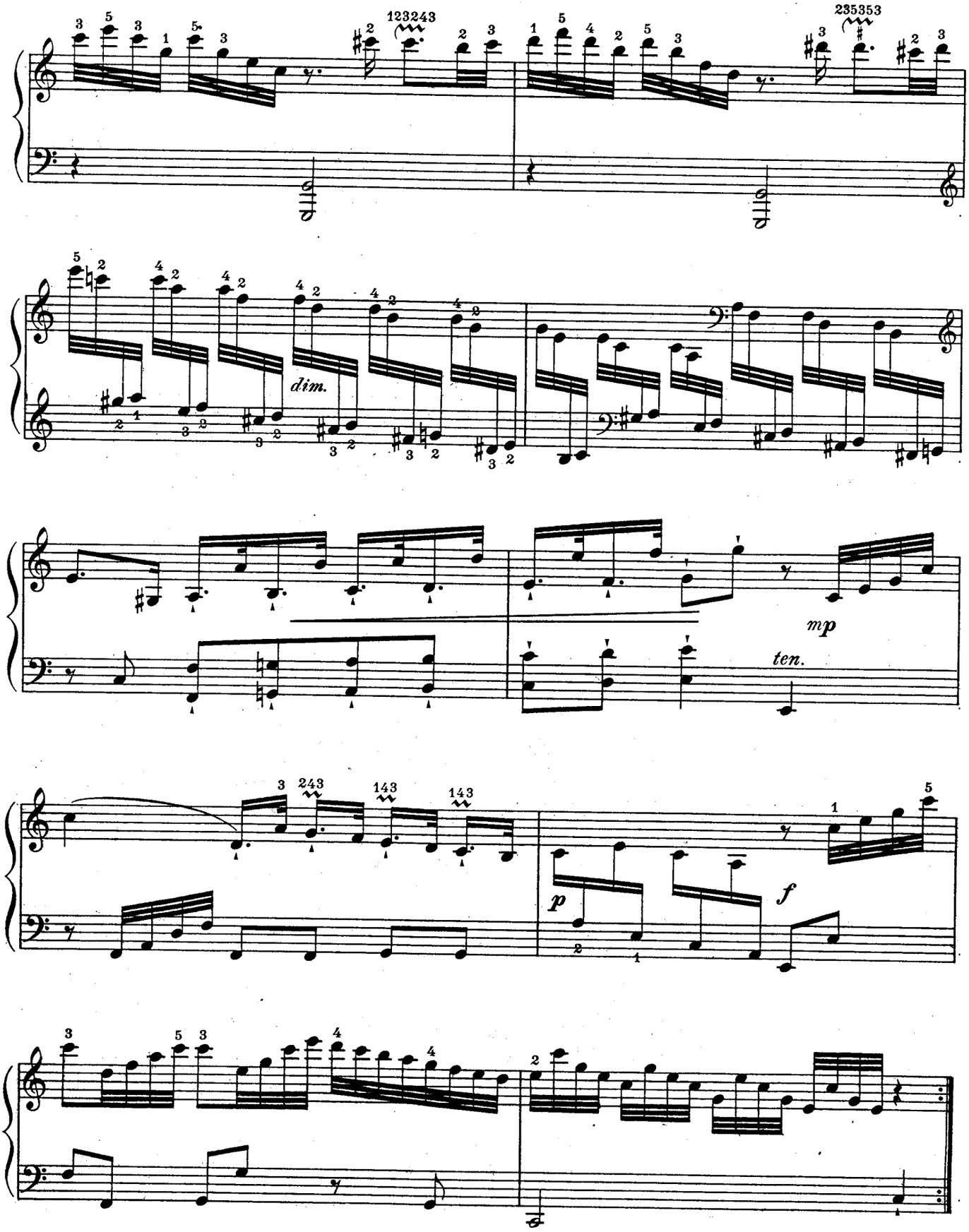
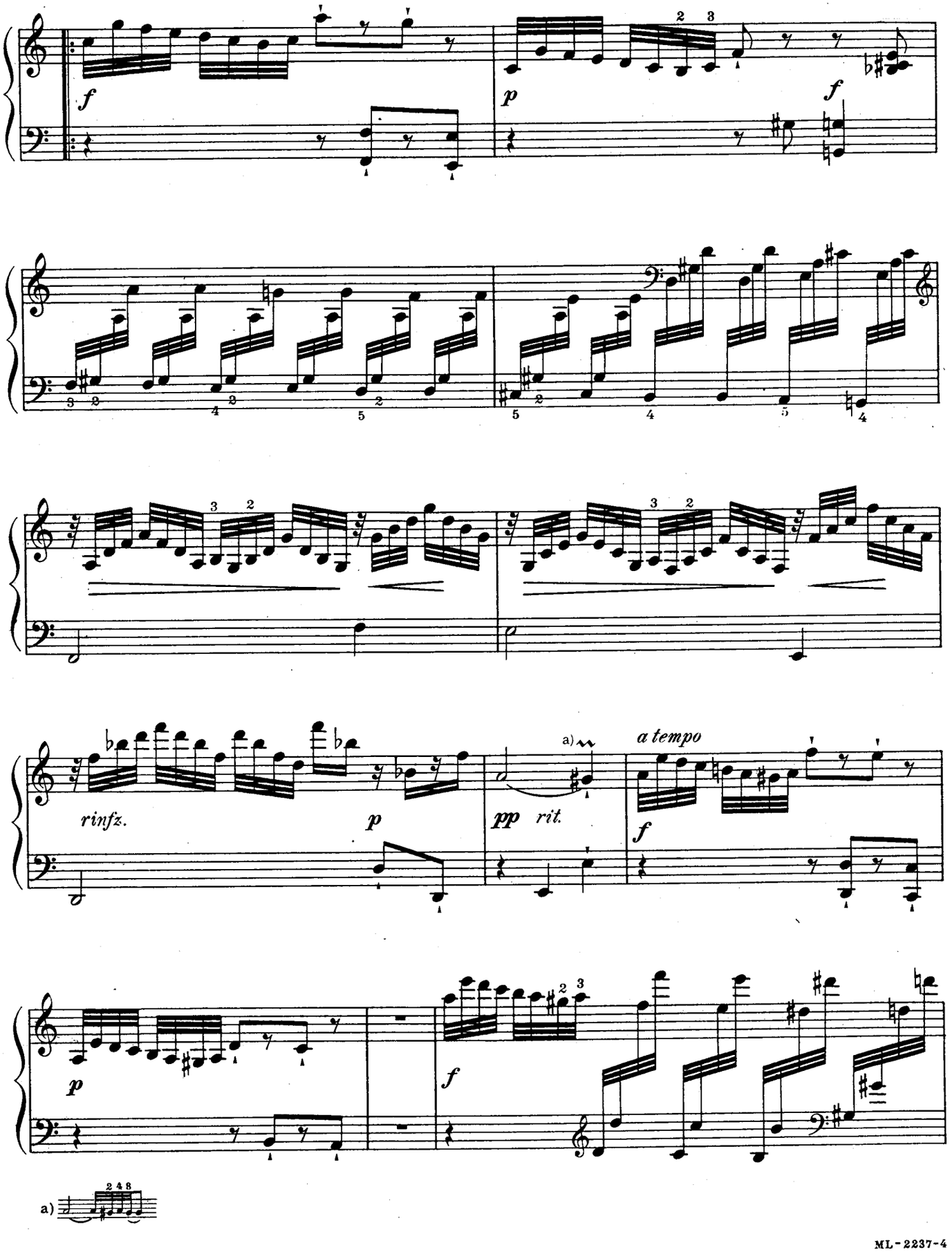
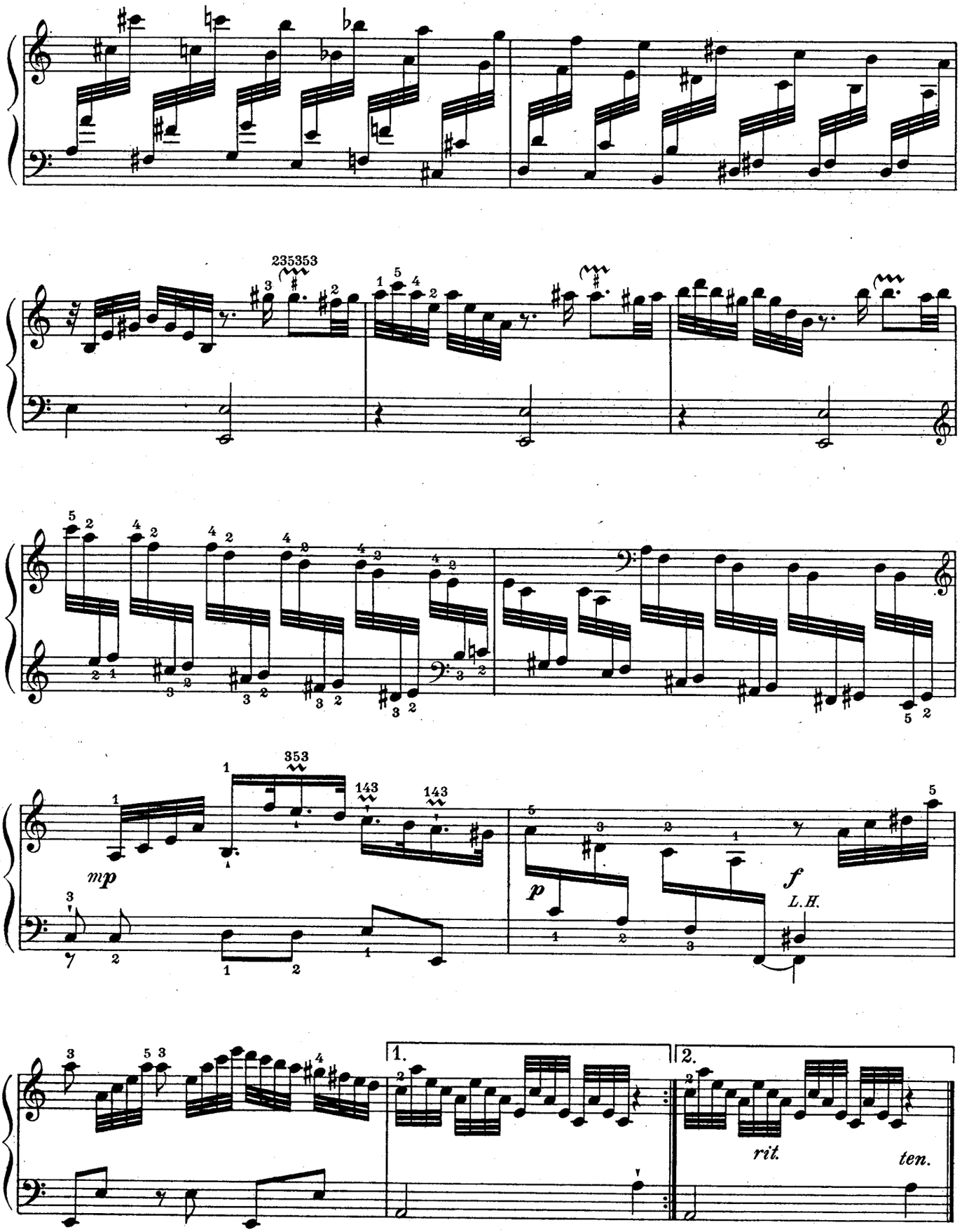

123243
235353
dim.
mp
ten.
243
143
143
p
f


f
p
f
rinfz.
p
a)
pp rit.
a tempo
f
p
f
a)


235353
353
143
143
mp
p
f
L.H.
1.
2.
rit.
ten.

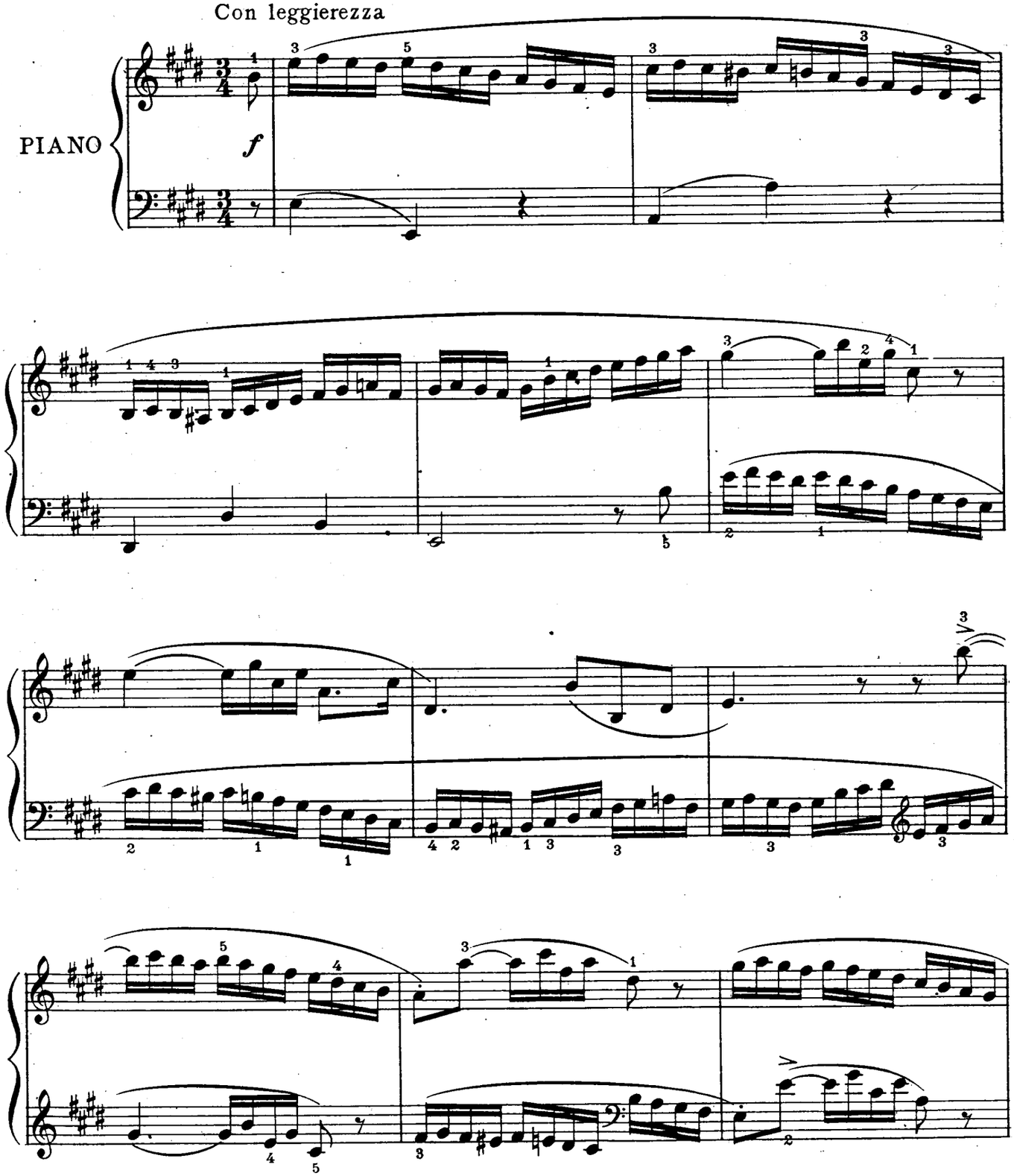
ALLEGRO, in E major

Edited by Moritz Moszkowski

JOHANN PHILIPP KIRNBERGER
(1721 - 1783)

Con leggierezza

PIANO



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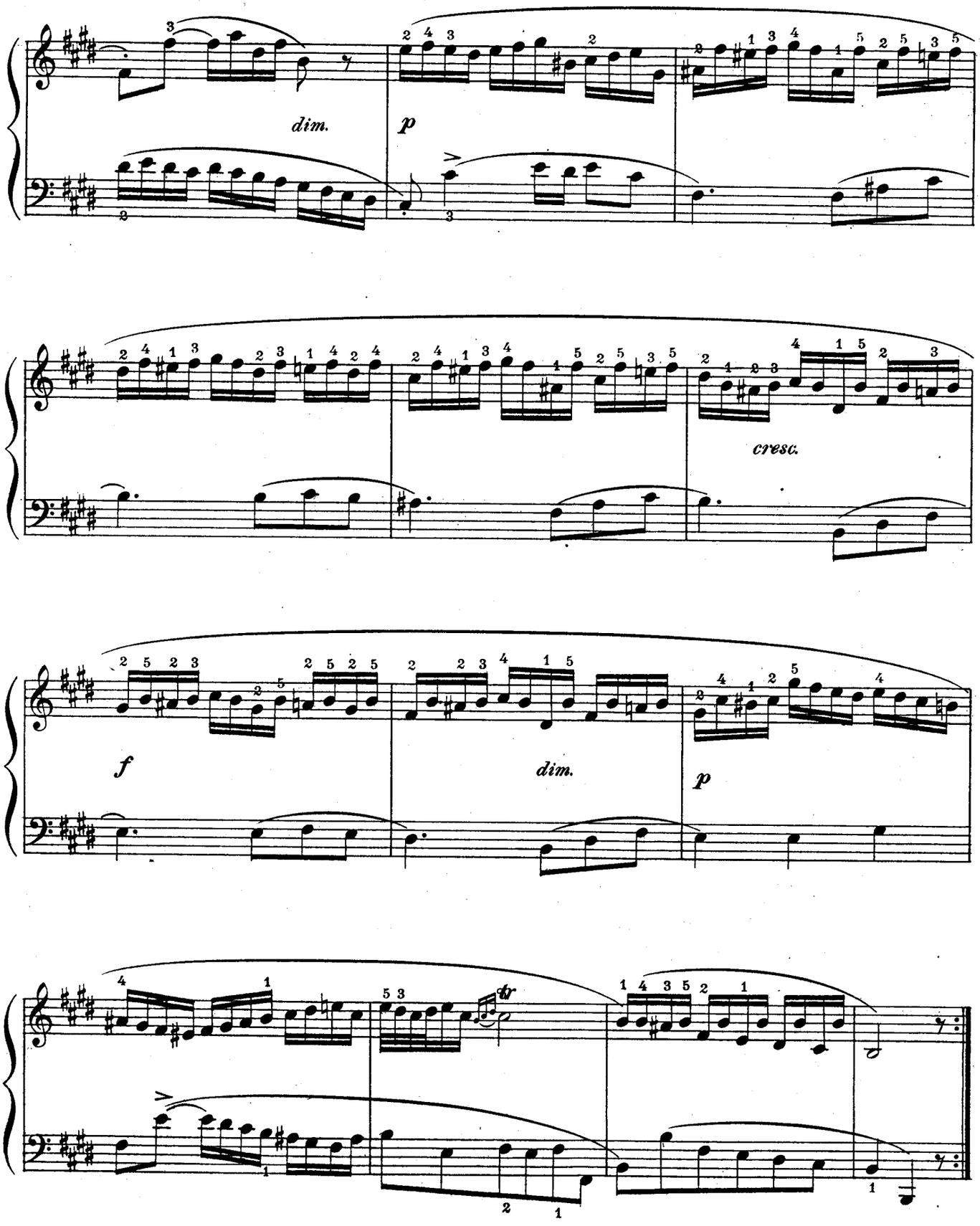
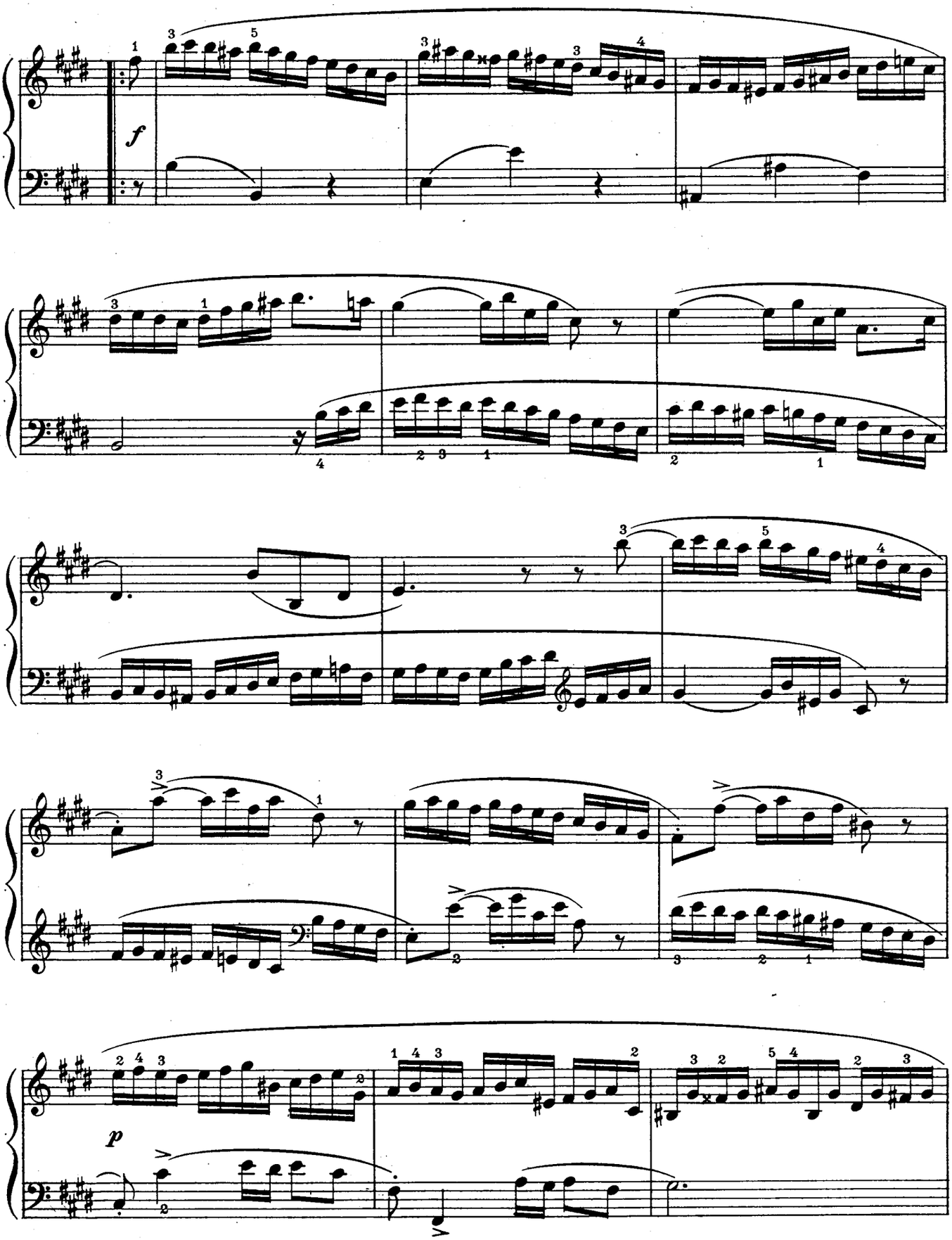
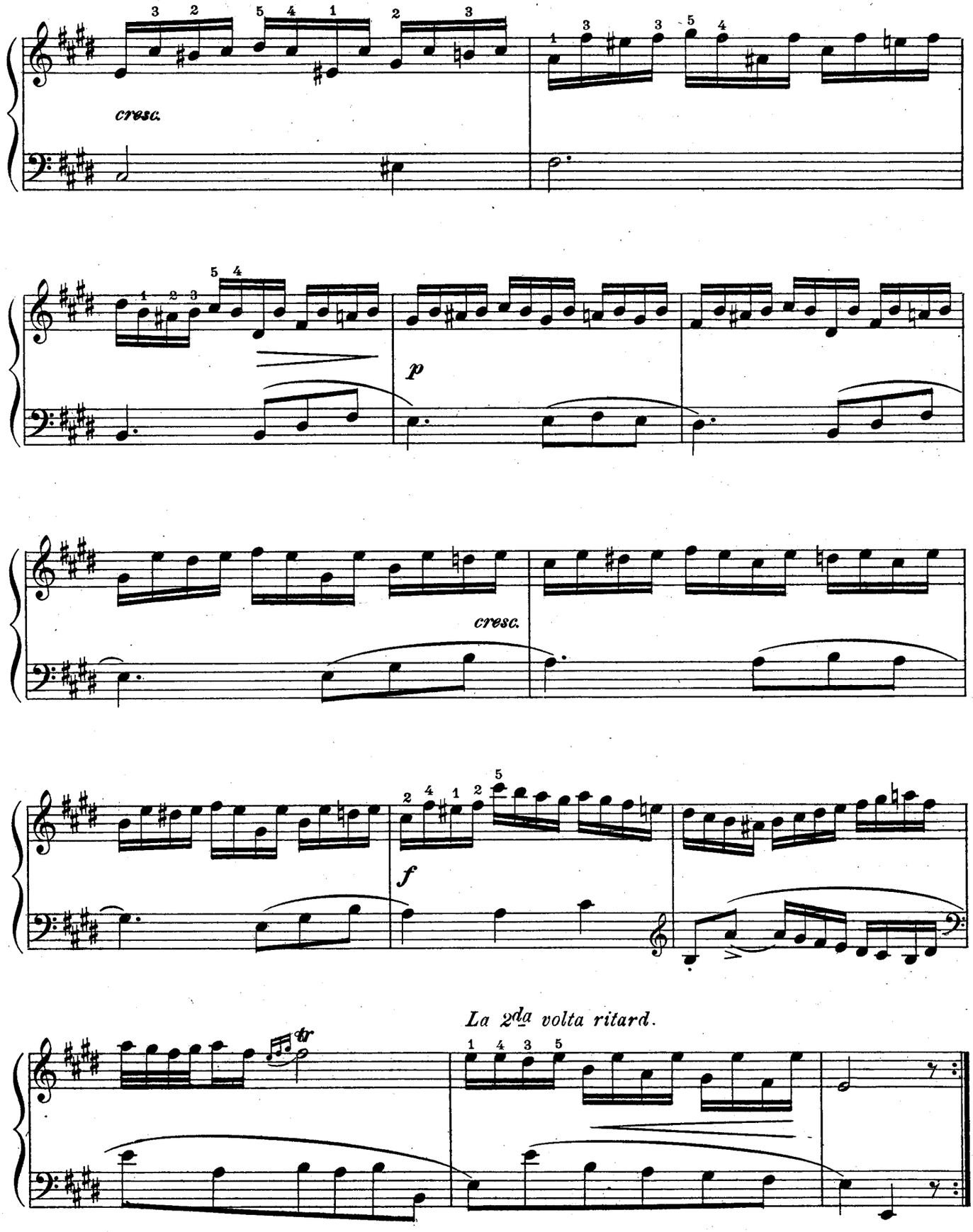

dim.
p
cresc.
f
dim.
p

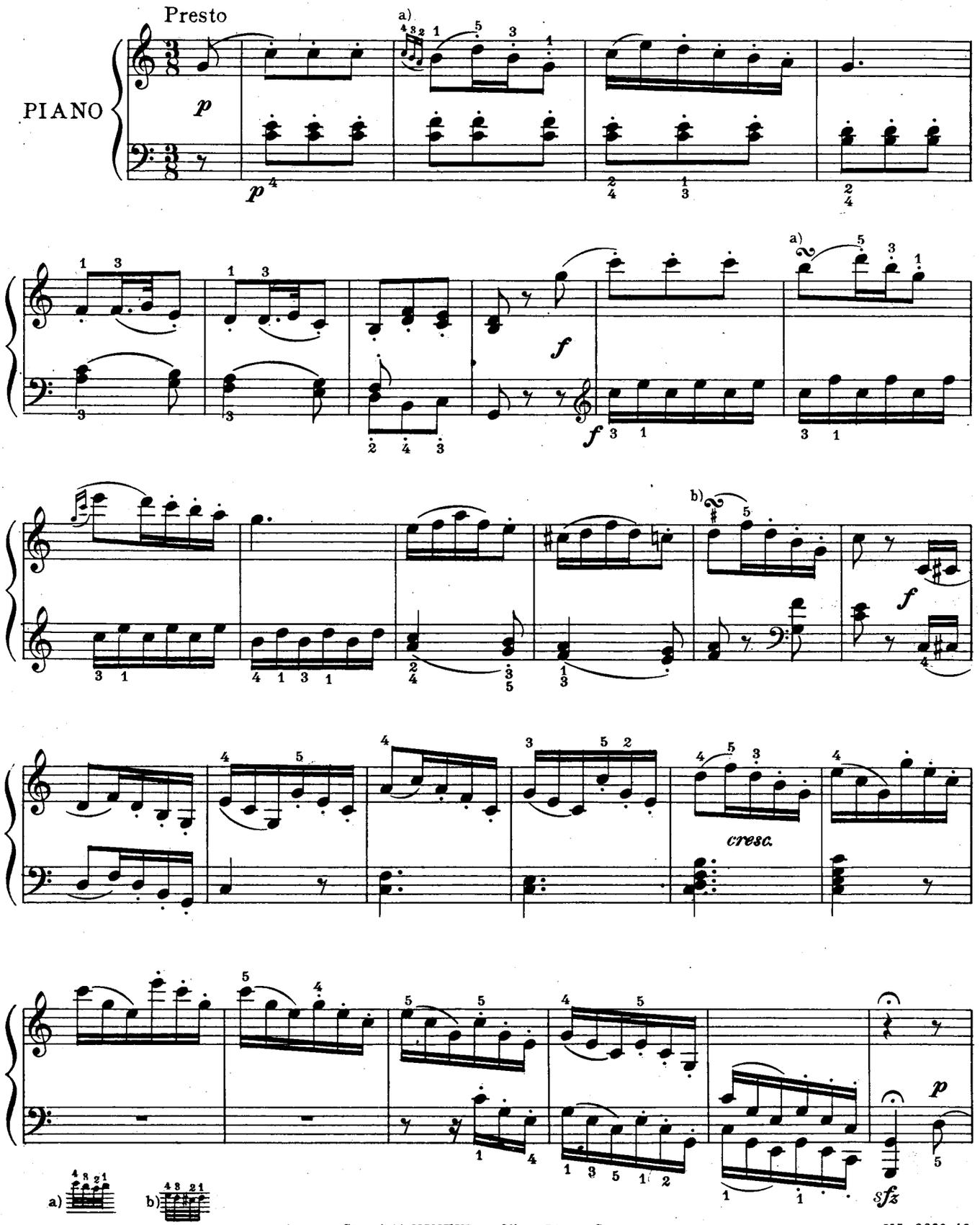

f
p


cresc.
p
cresc.
f
La 2da volta ritard.
tr

FANTASIA, in C major

Edited by Moritz Moszkowski

FRANZ JOSEPH HAYDN
(1732-1809)



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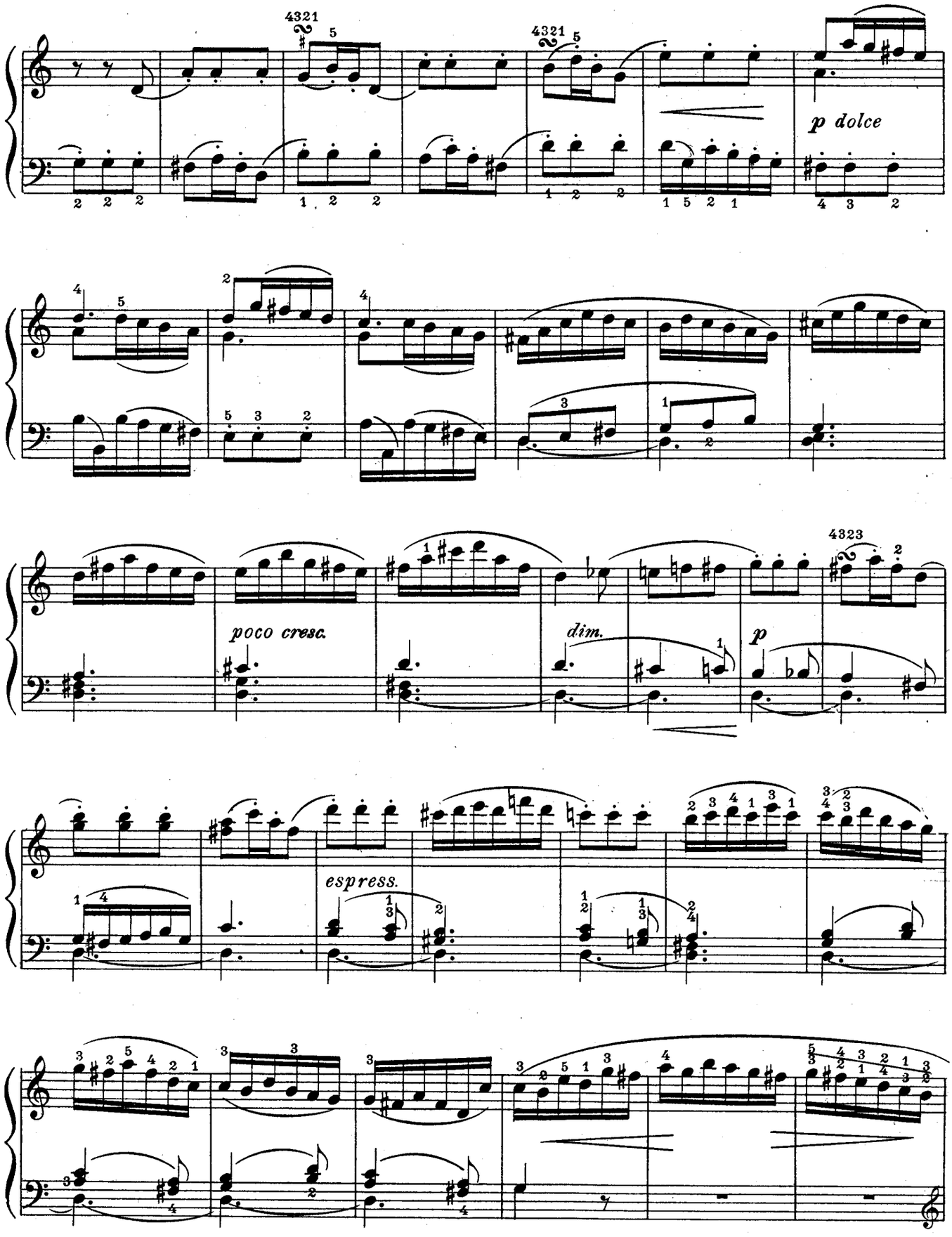
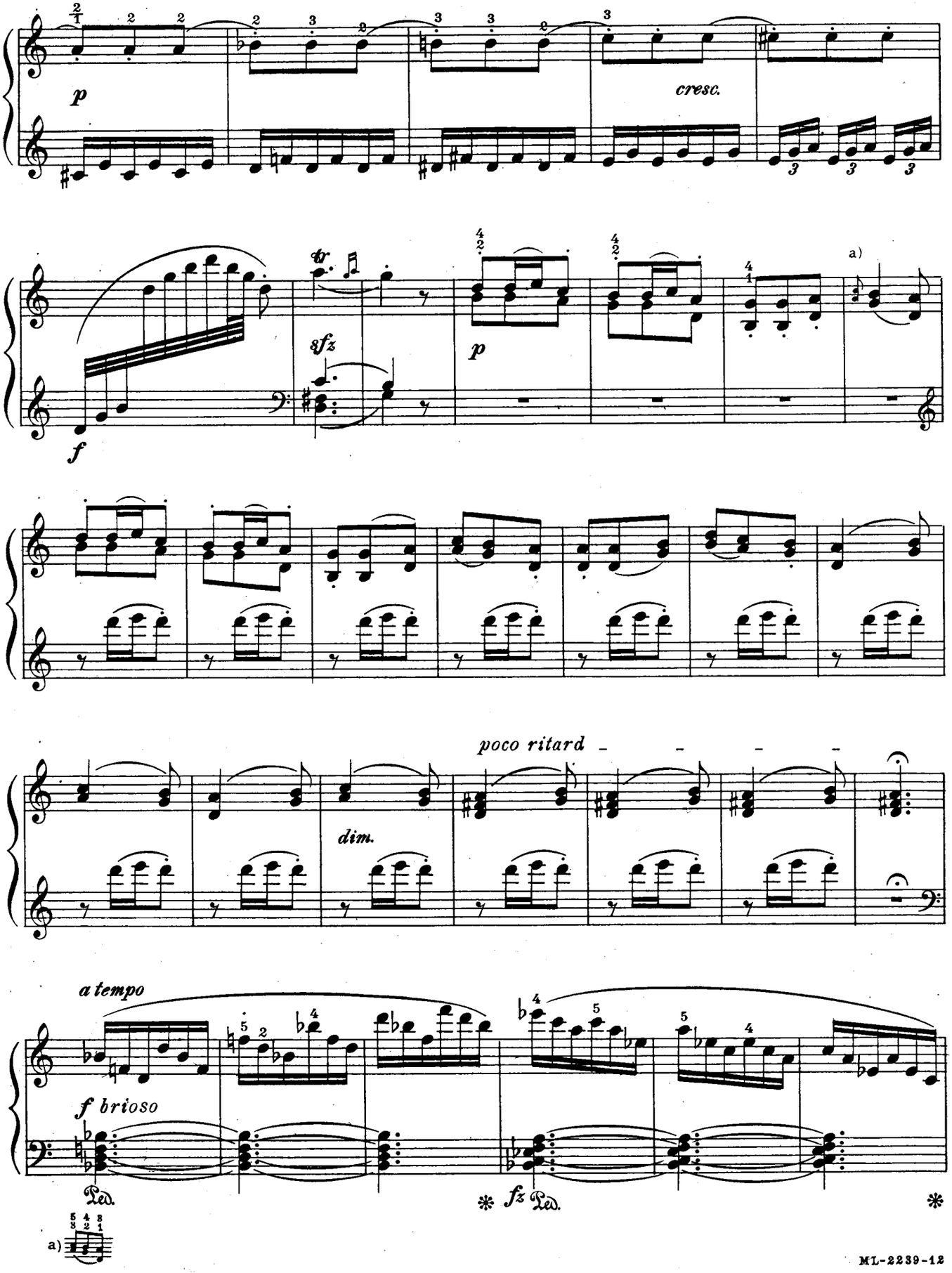
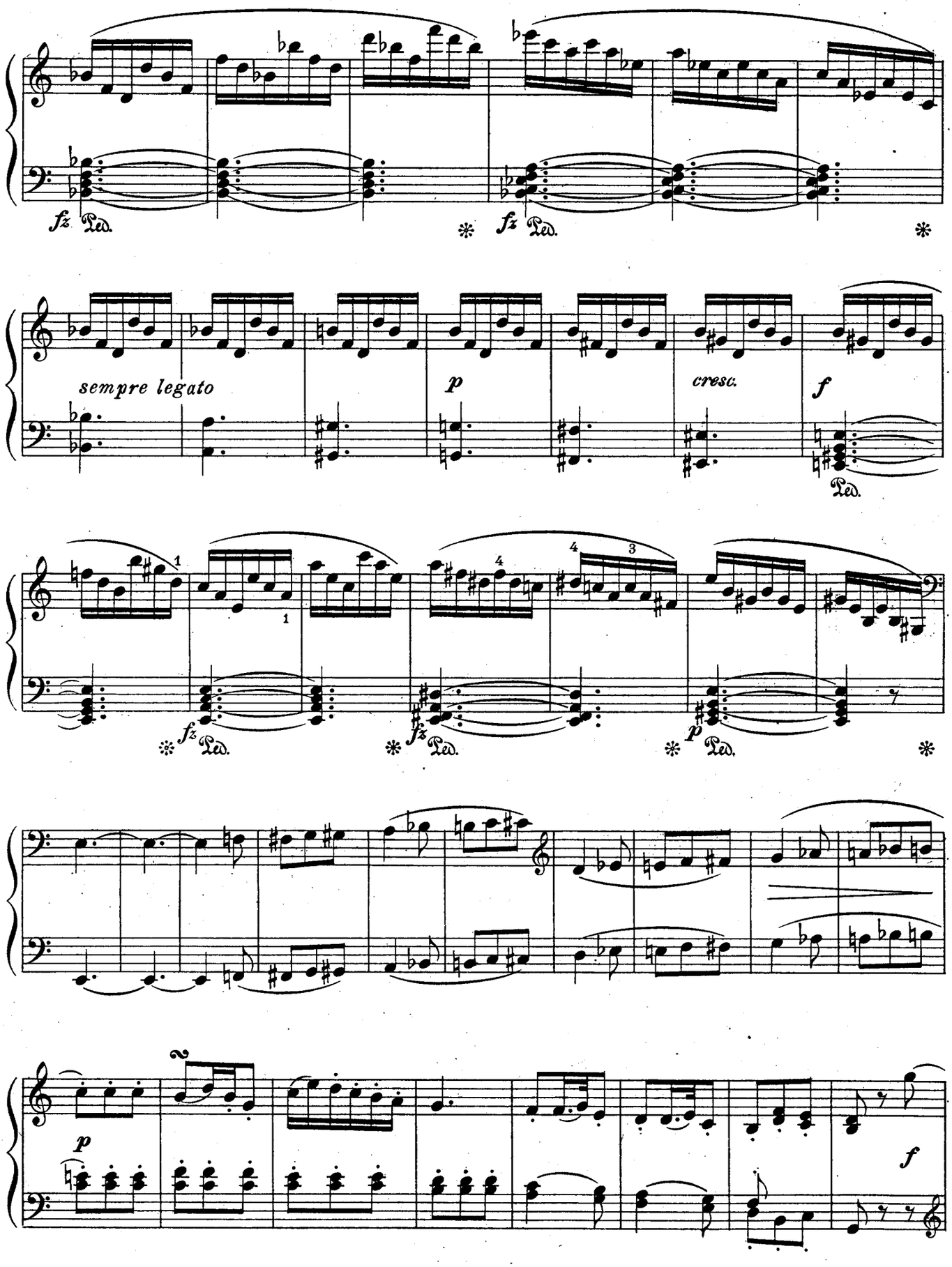
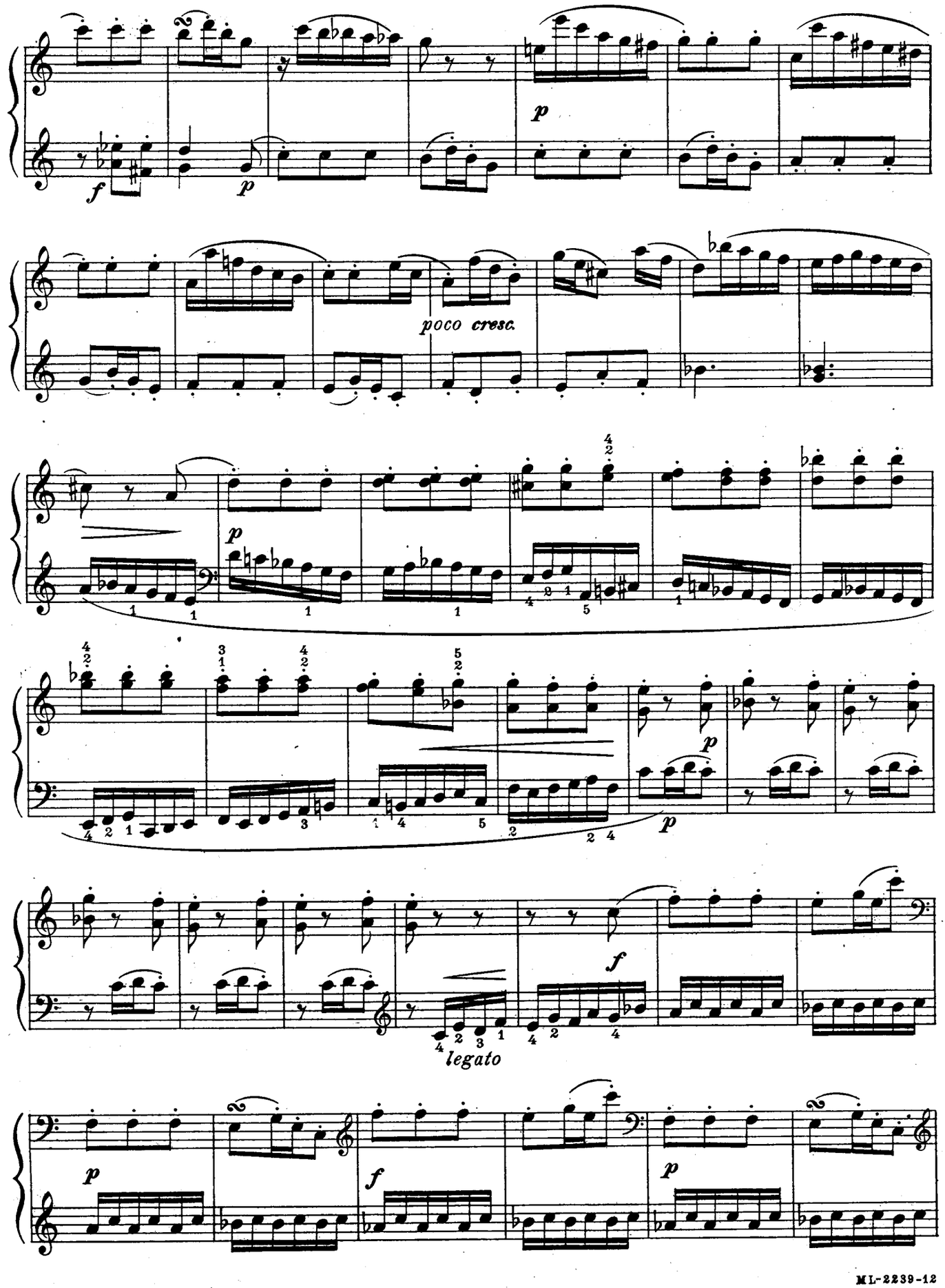
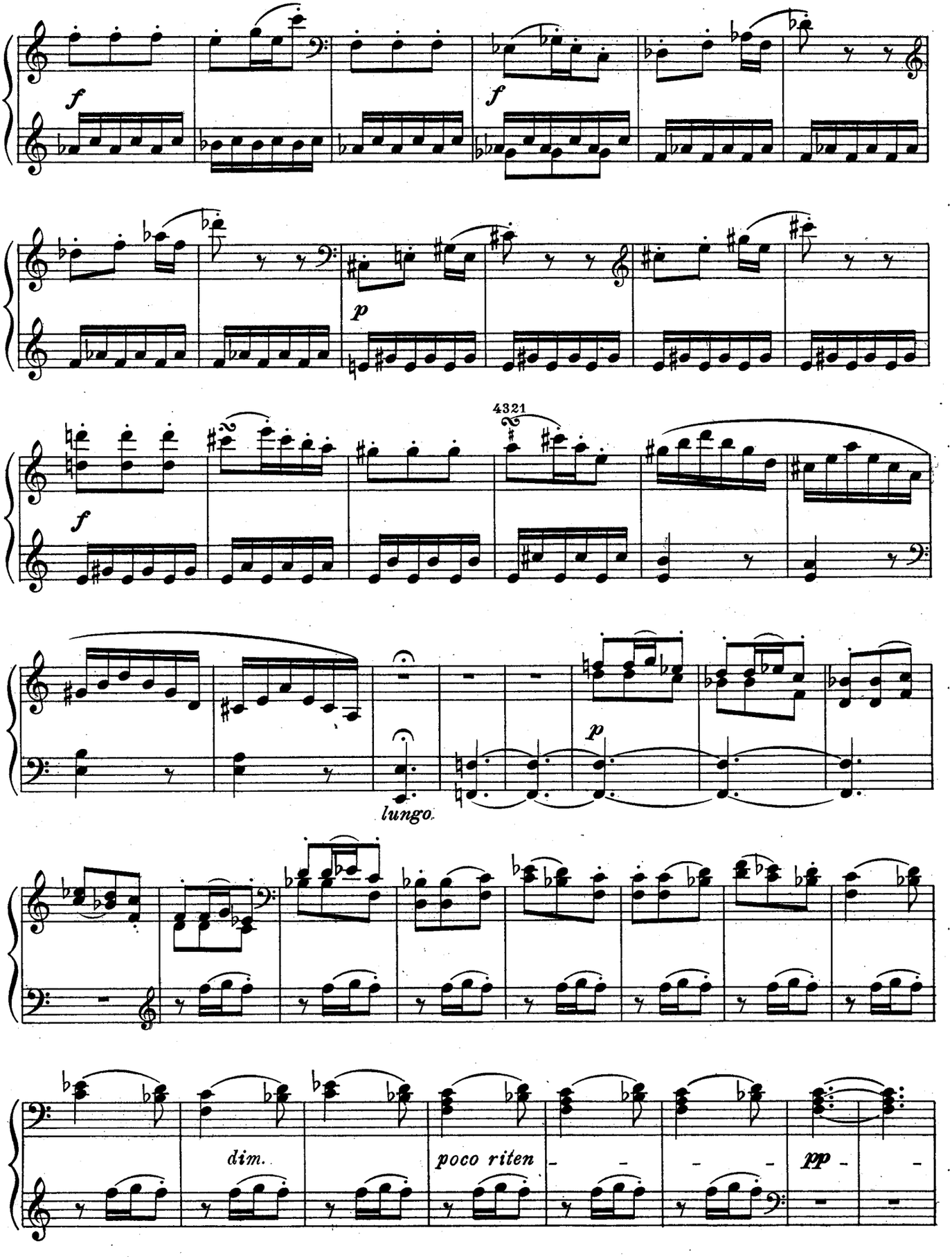
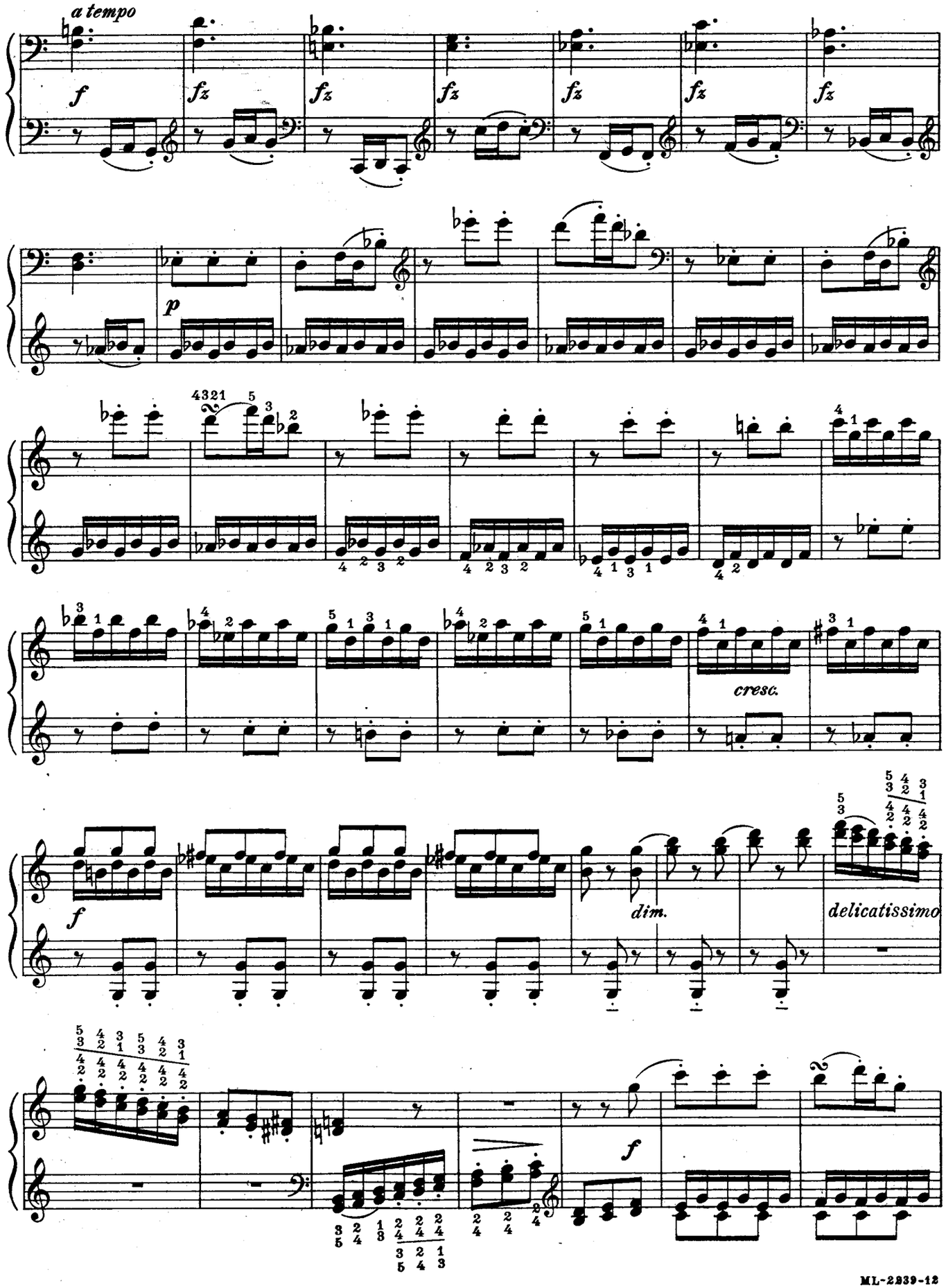

4321
4321
p dolce
poco cresc.
dim.
p
4323
espress.

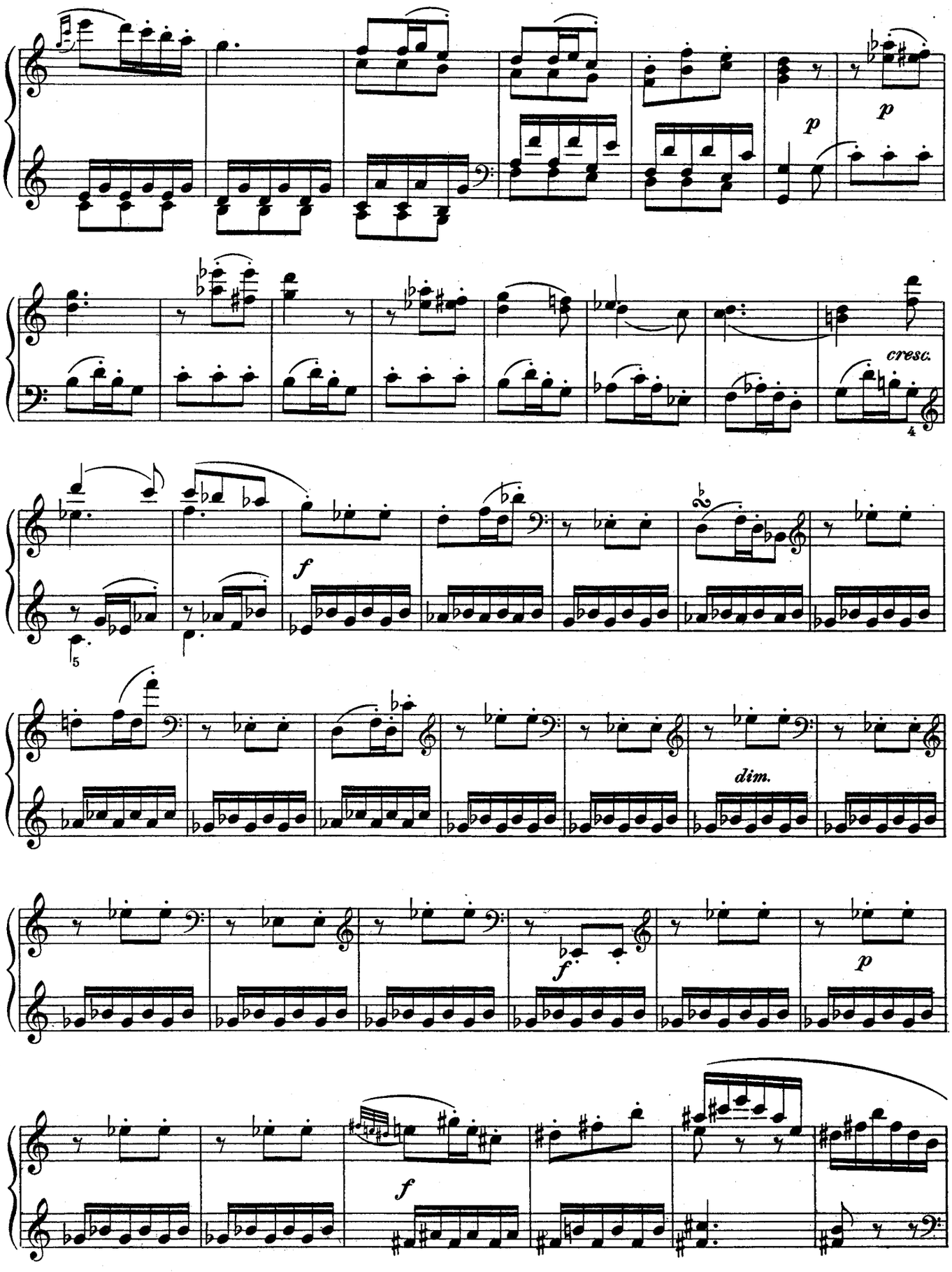

p
cresc.
tr.
sfz
f
p
a)
poco ritard
dim.
a tempo
f brioso
Ped.
fz
Ped.
a)

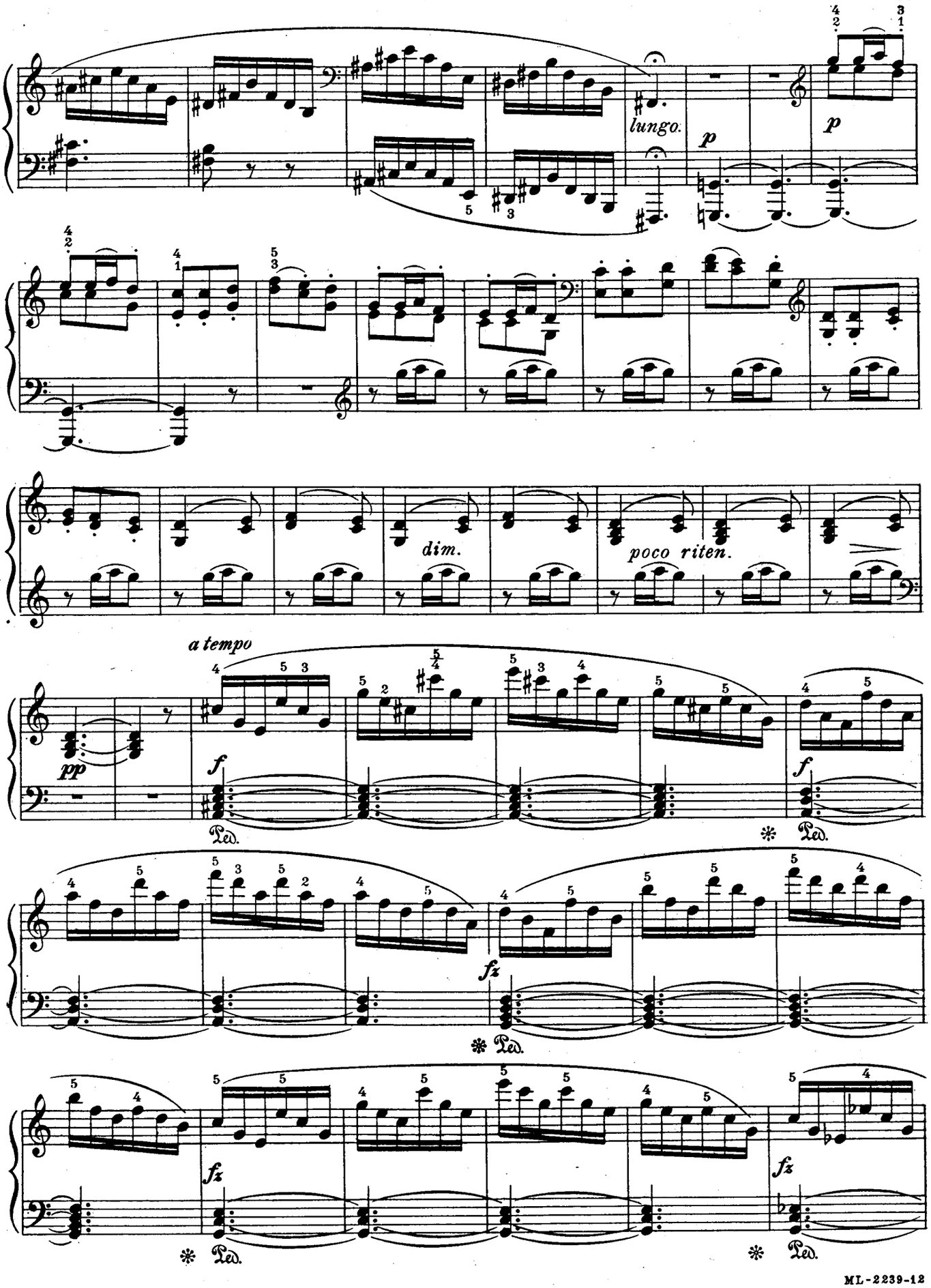

fz Ped.
fz Ped.
sempre legato
p
cresc.
f
Ped.
fz Ped.
fz Ped.
p Ped.
p
f

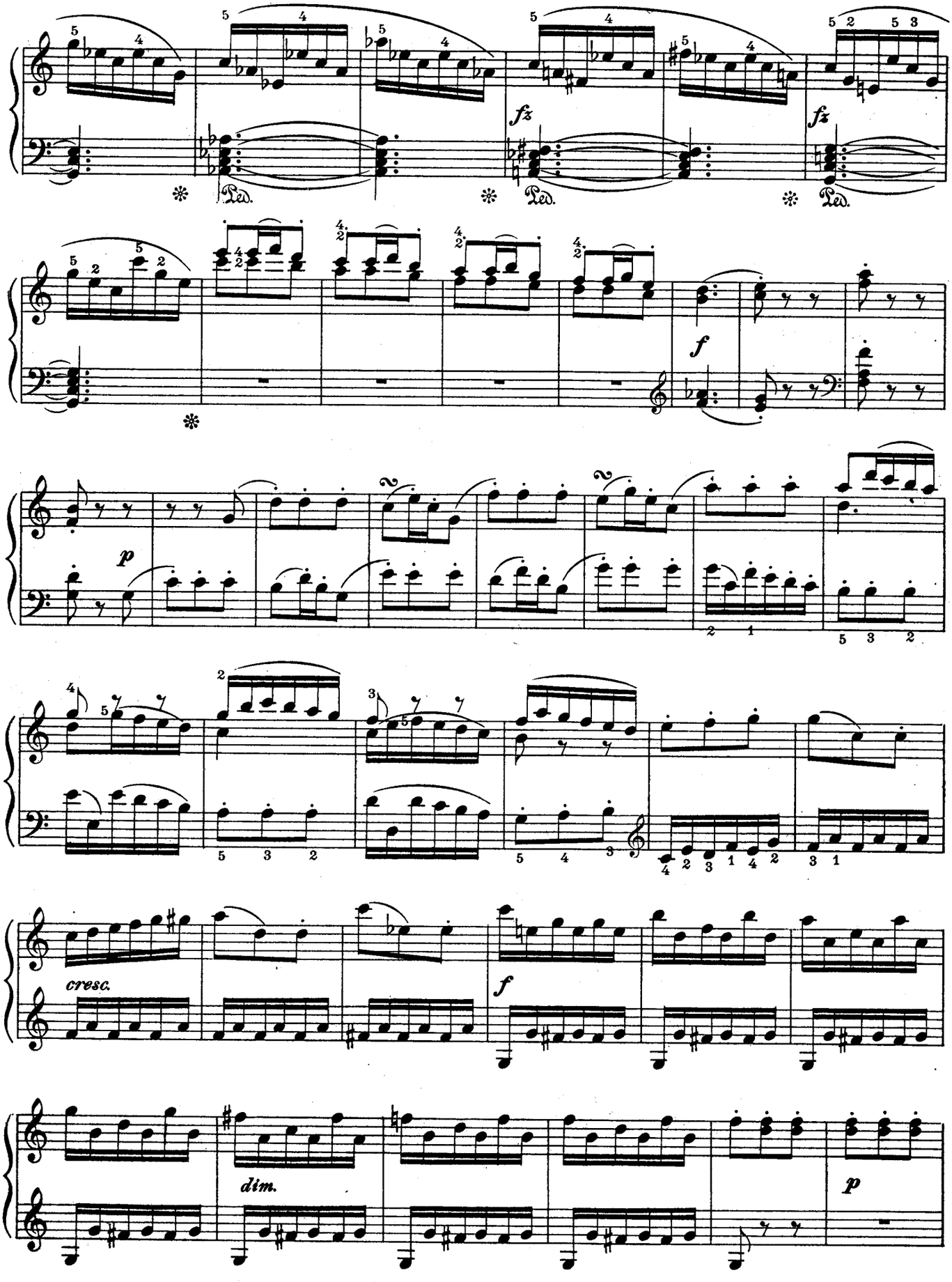

f
p
p
poco cresc.
p
p
p
f
legato
p
f
p

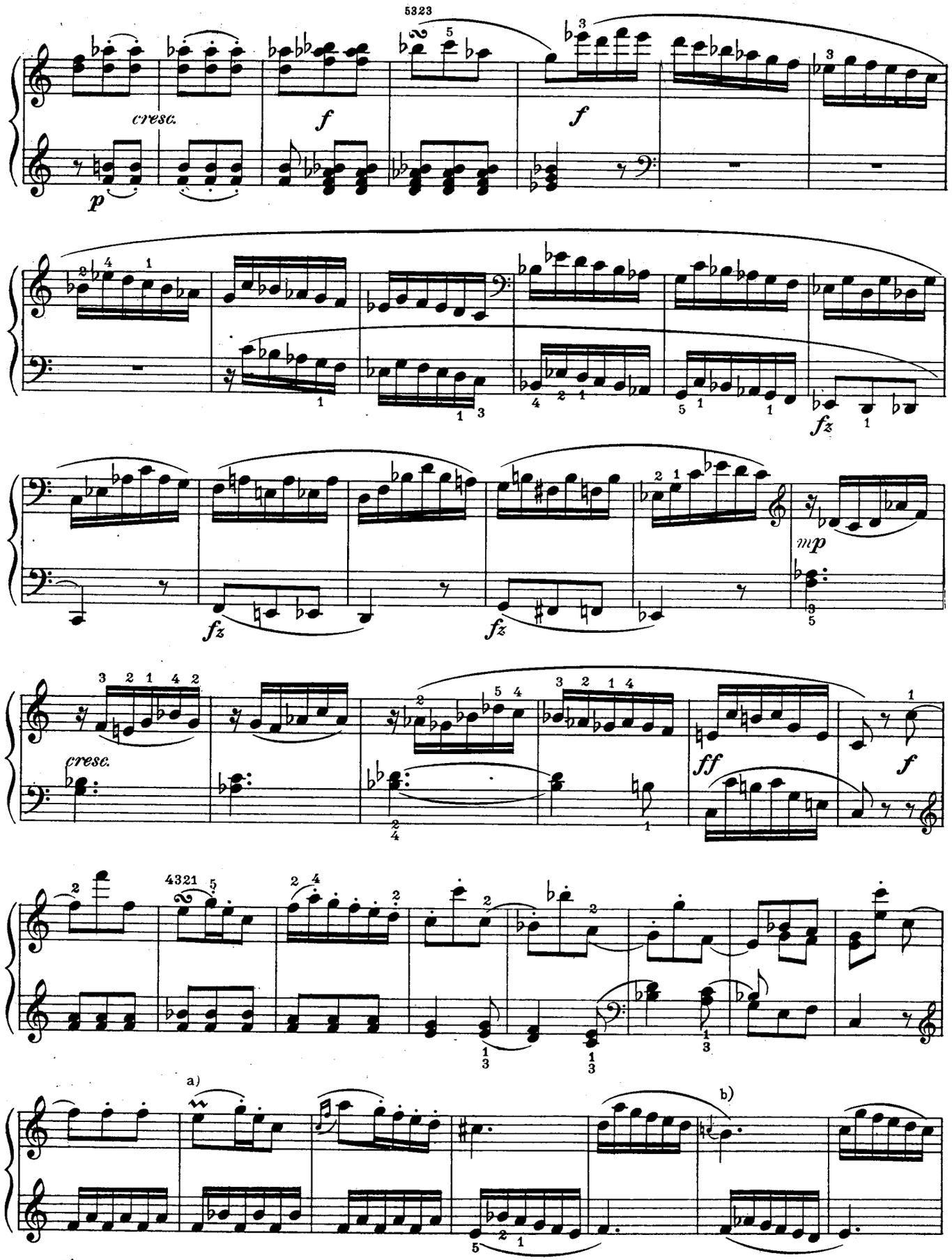

f
f
p
4321
f
p
lungo.
dim.
poco riten
pp


a tempo
f
fz
fz
fz
fz
fz
fz
p
cresc.
f
dim.
delicatissimo
f

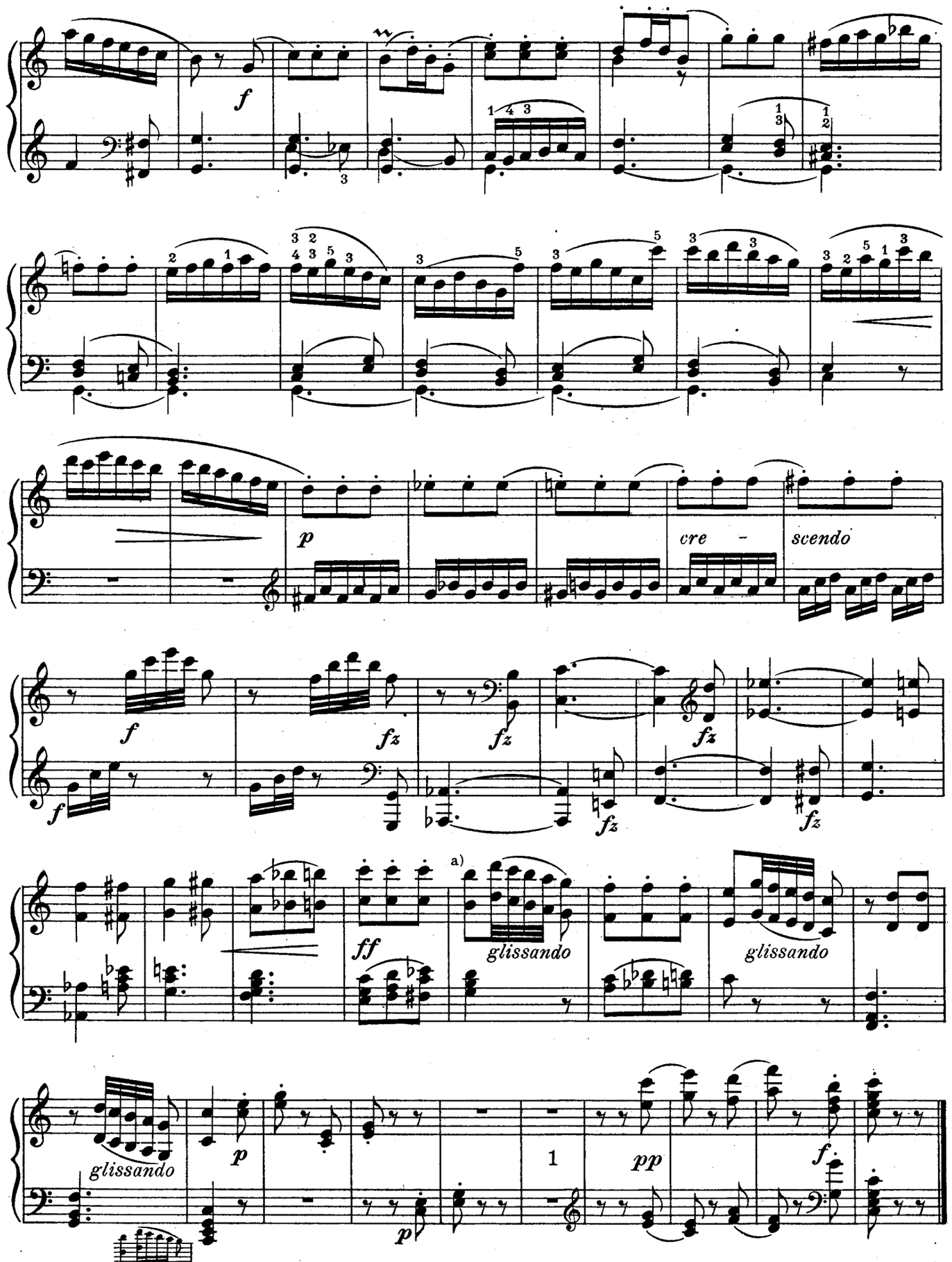

p
p
cresc.
f
dim.
f
p
f

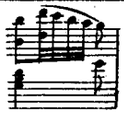

lungo.
p
p
dim.
poco riten.
a tempo
pp
f
Ped.
fz
fz
fz
Ped.


fz
Ped.
f
p
cresc.
dim.



a) b) In order to avoid the fifths the following execution is also permissible



a) Easier  and likewise in the second and fourth measures following.

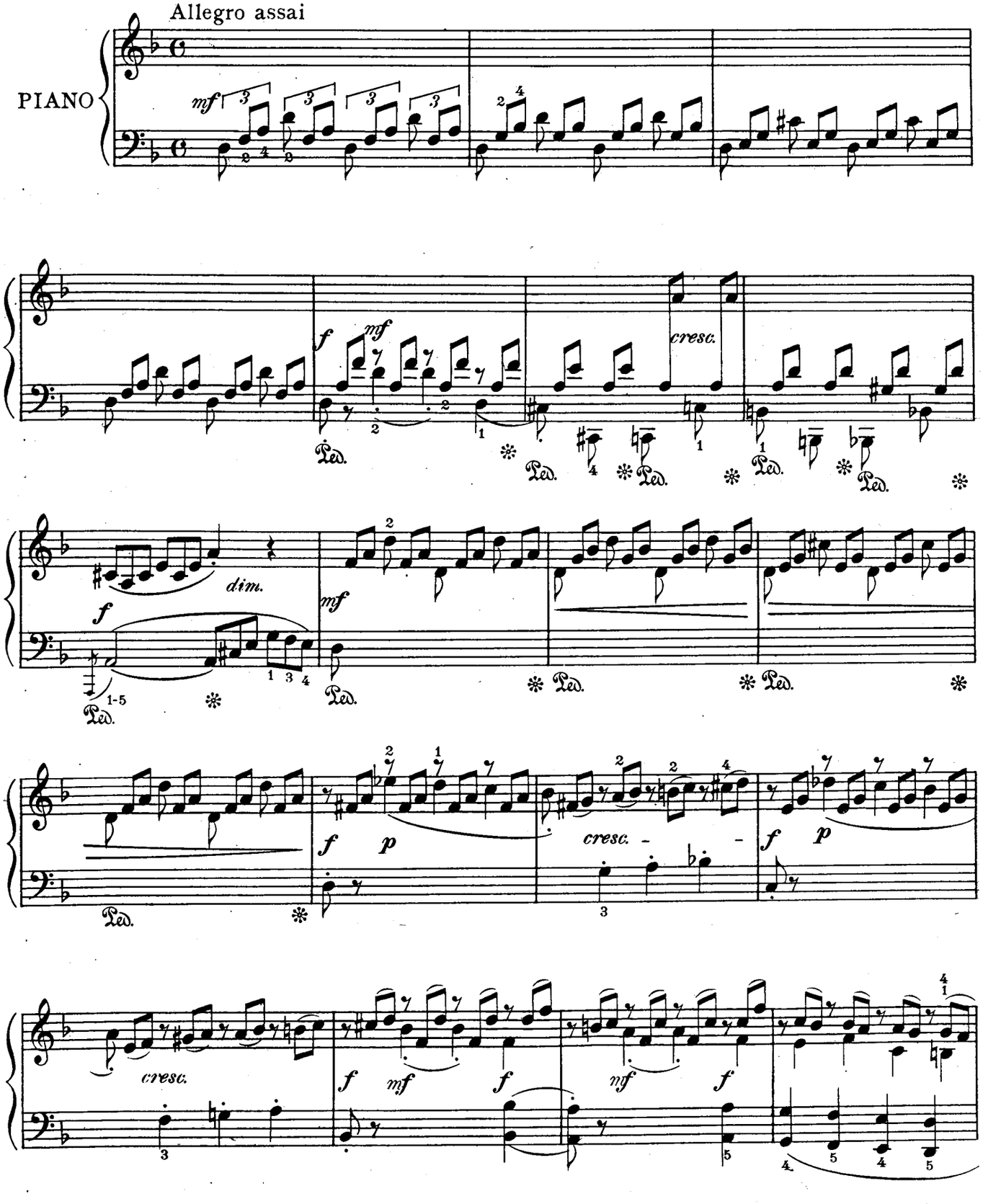
GRANDE GIGUE, in D minor

Edited by Moritz Moszkowski

JOHANN WILHELM HÄSSLER
(1747-1822)

Allegro assai

PIANO



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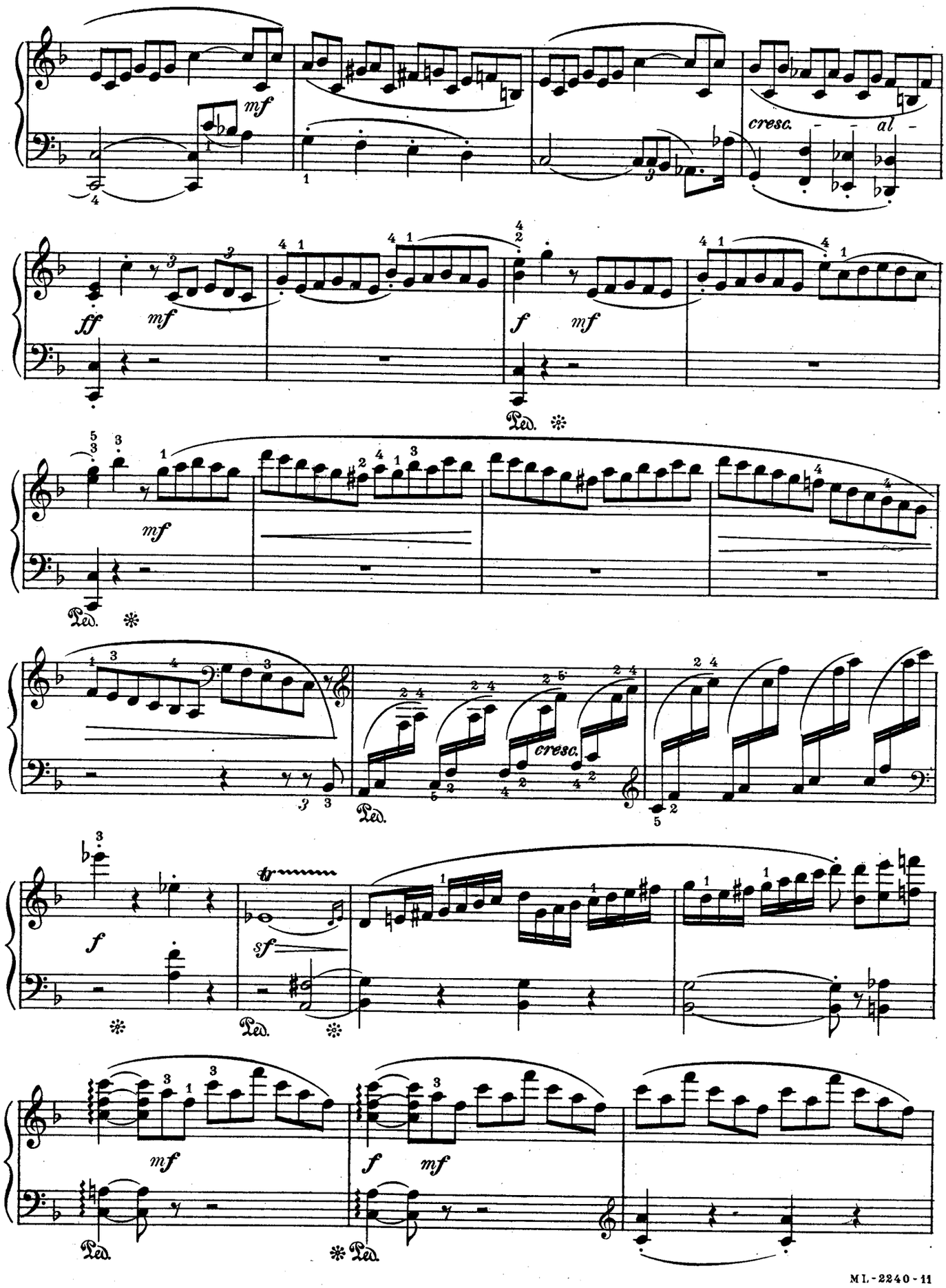
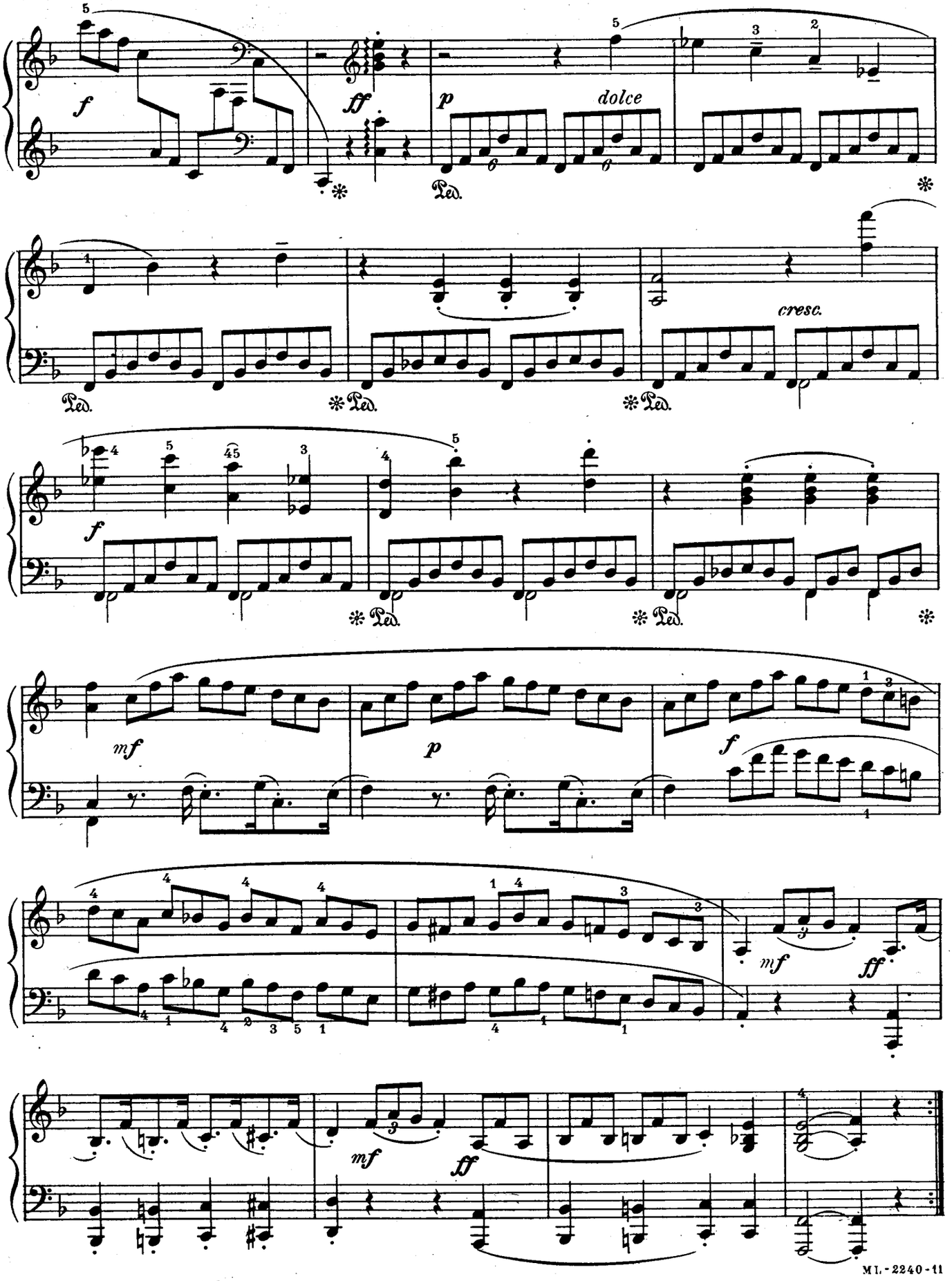
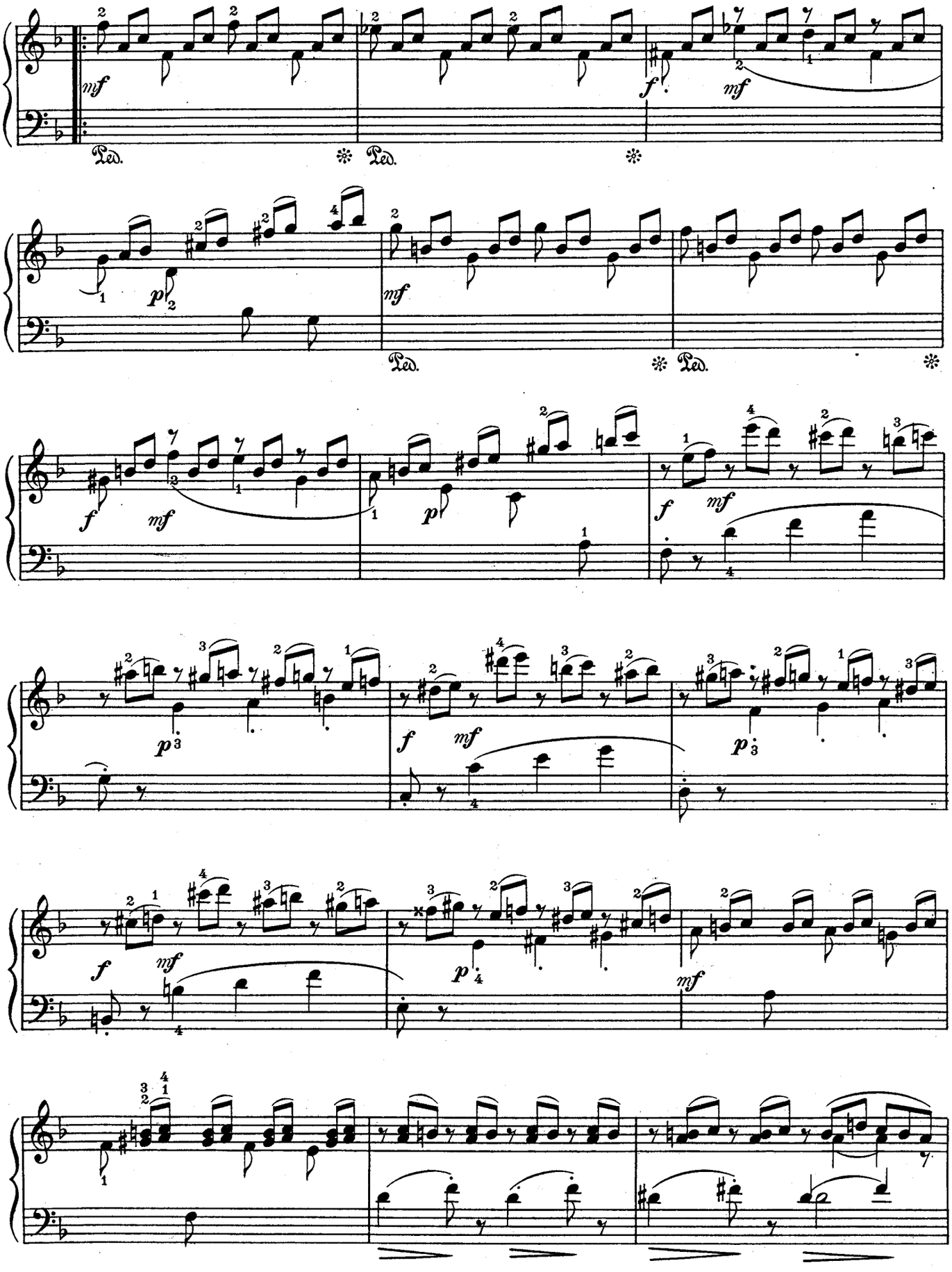
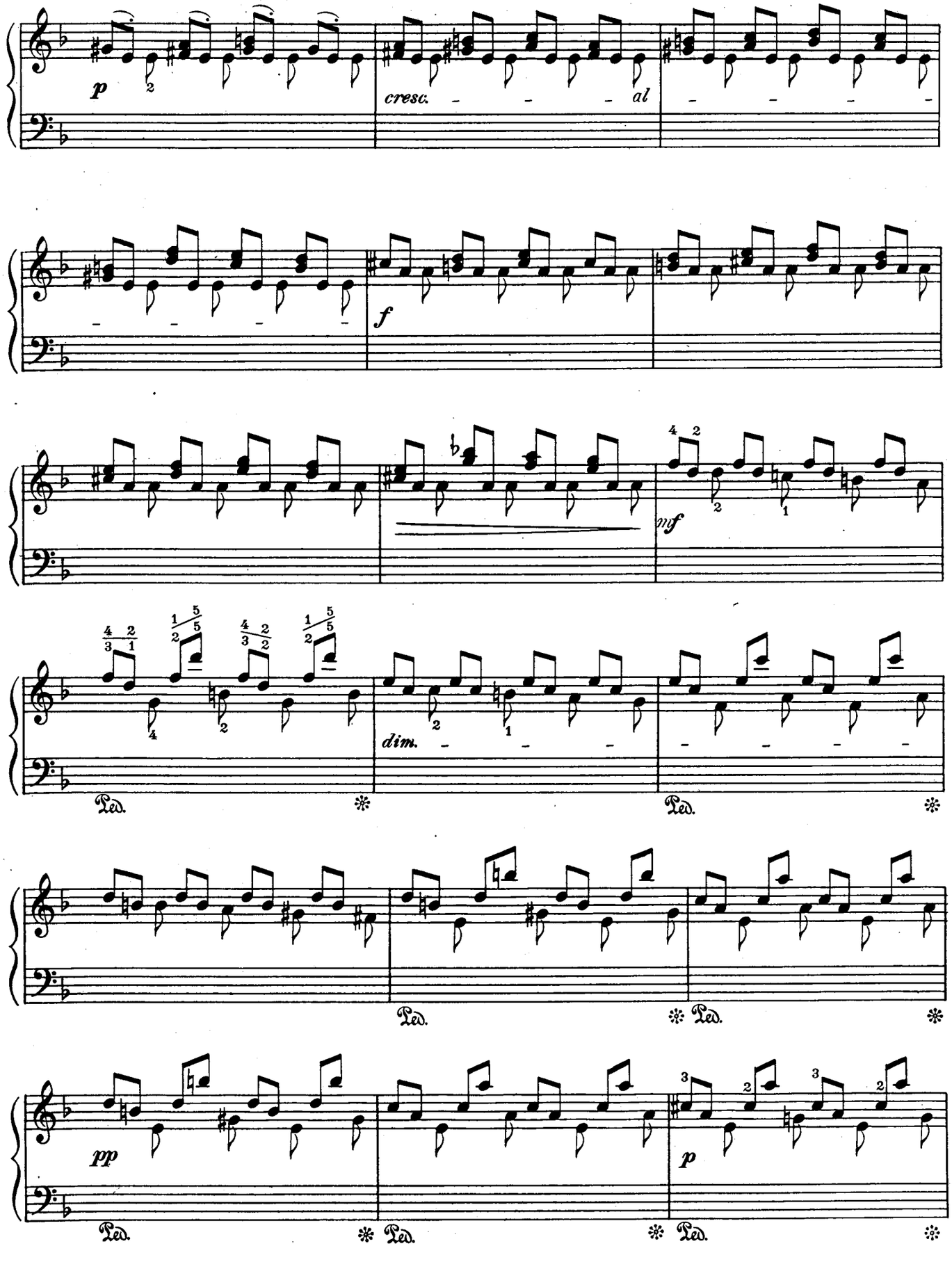
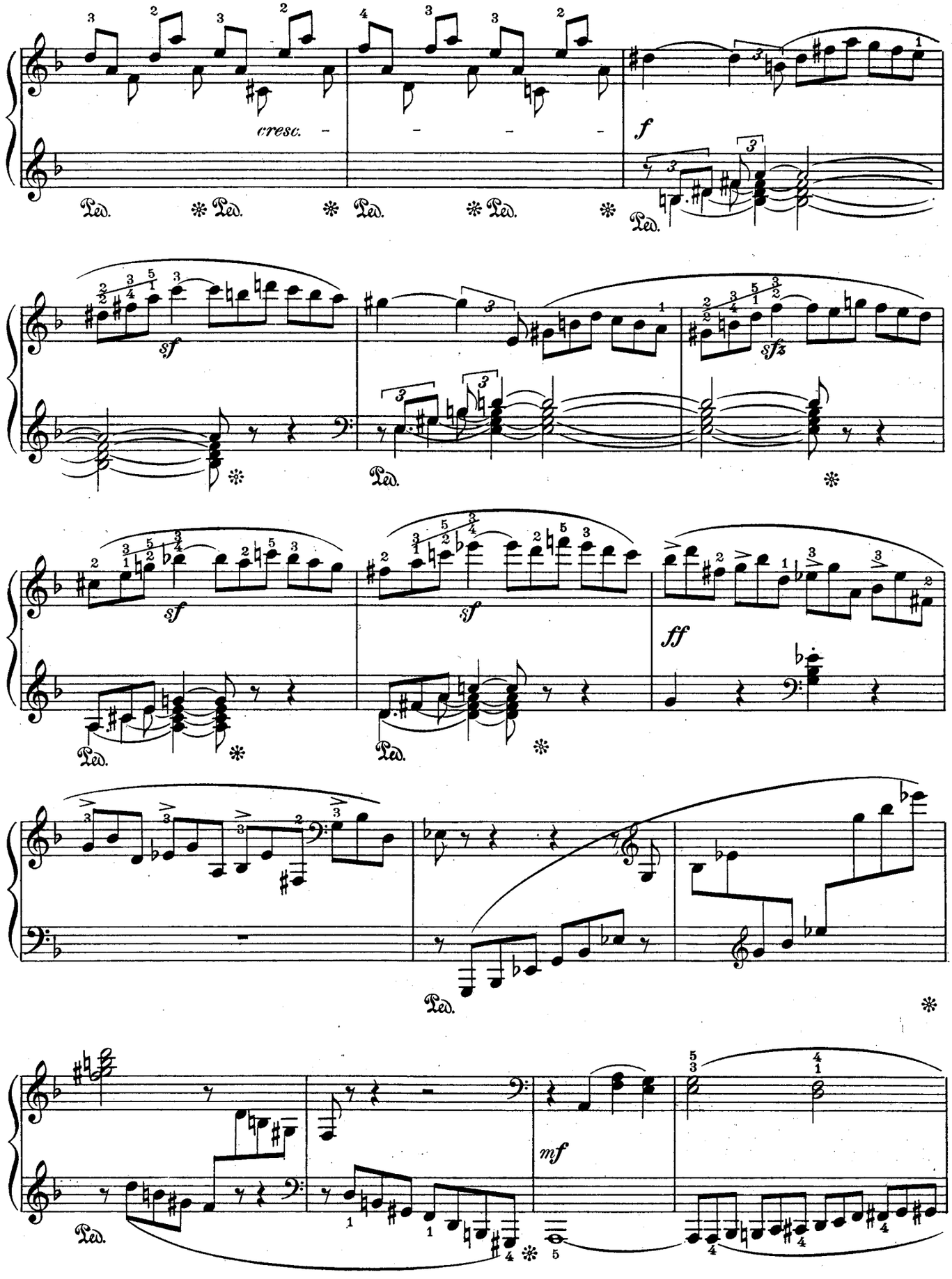
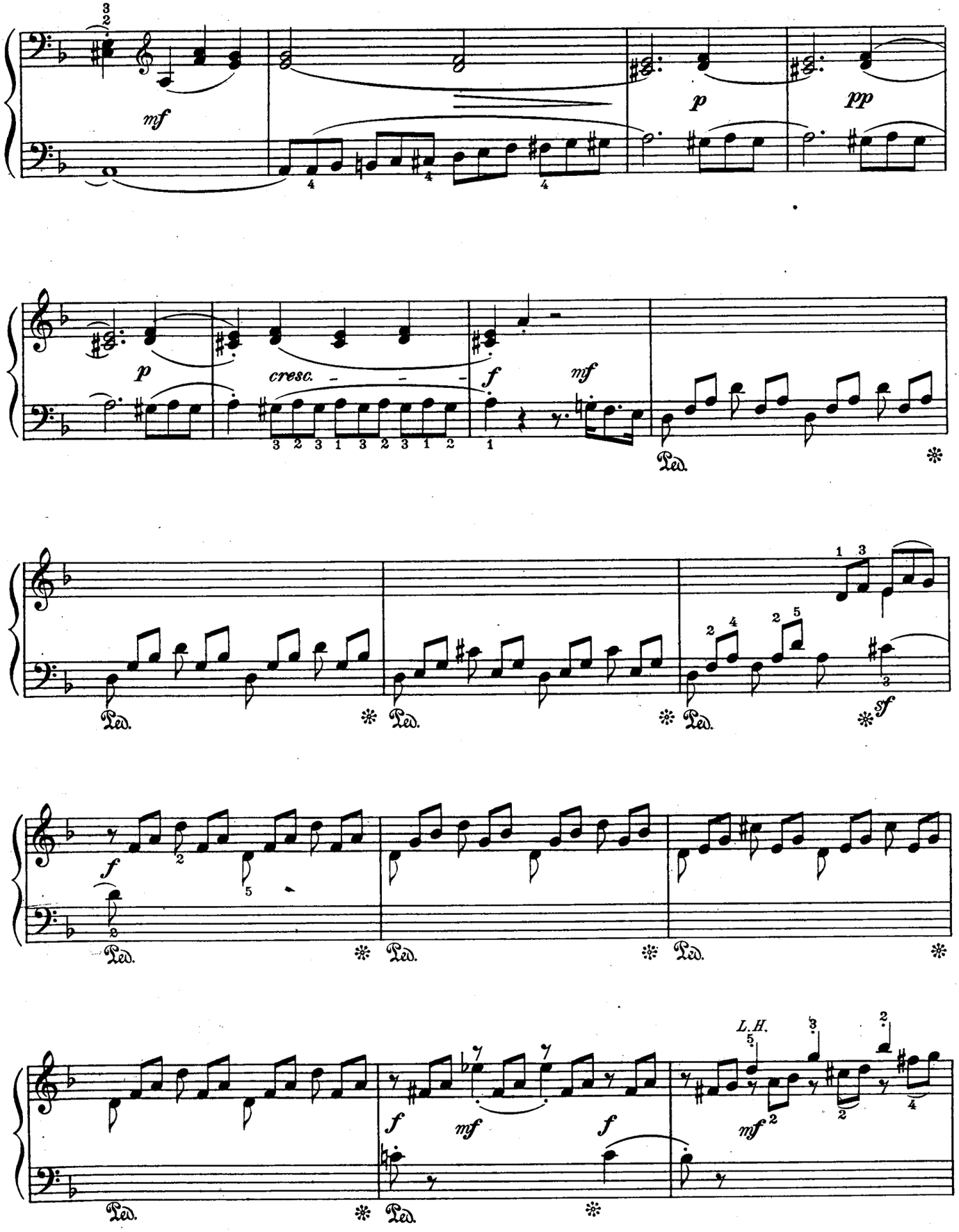

mf
cresc. - - al -
ff
mf
f
mf
Ped.
mf
Ped.
cresc.
Ped.
f
sf
Ped.
mf
f
mf
Ped.
Ped.

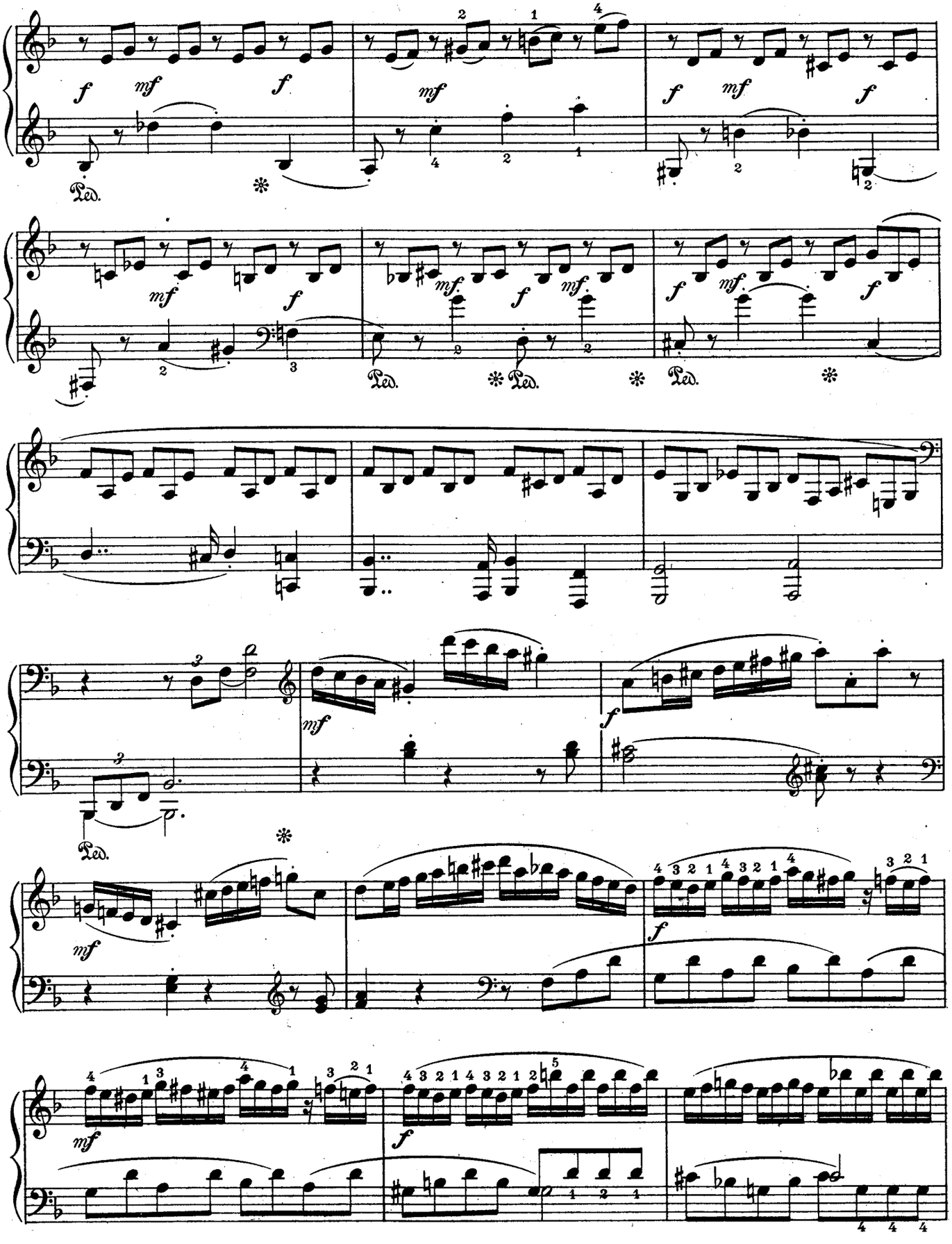

f
ff
p
dolce
Ped.
cresc.
mf
ff

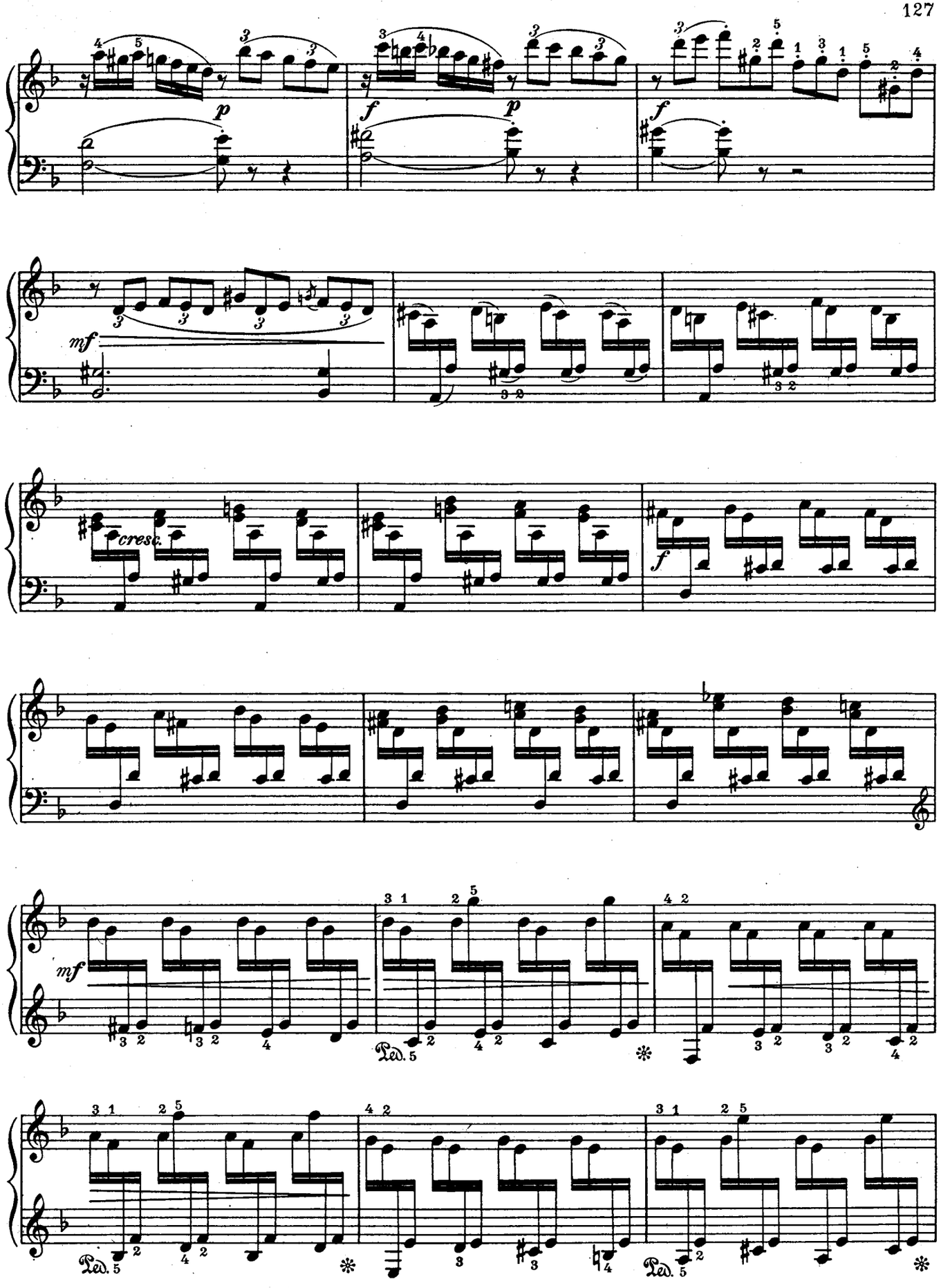

mf
Ped.
f
mf
p
mf
Ped.
Ped.
f
mf
p
f
mf
p
f
mf
f
mf
p
mf

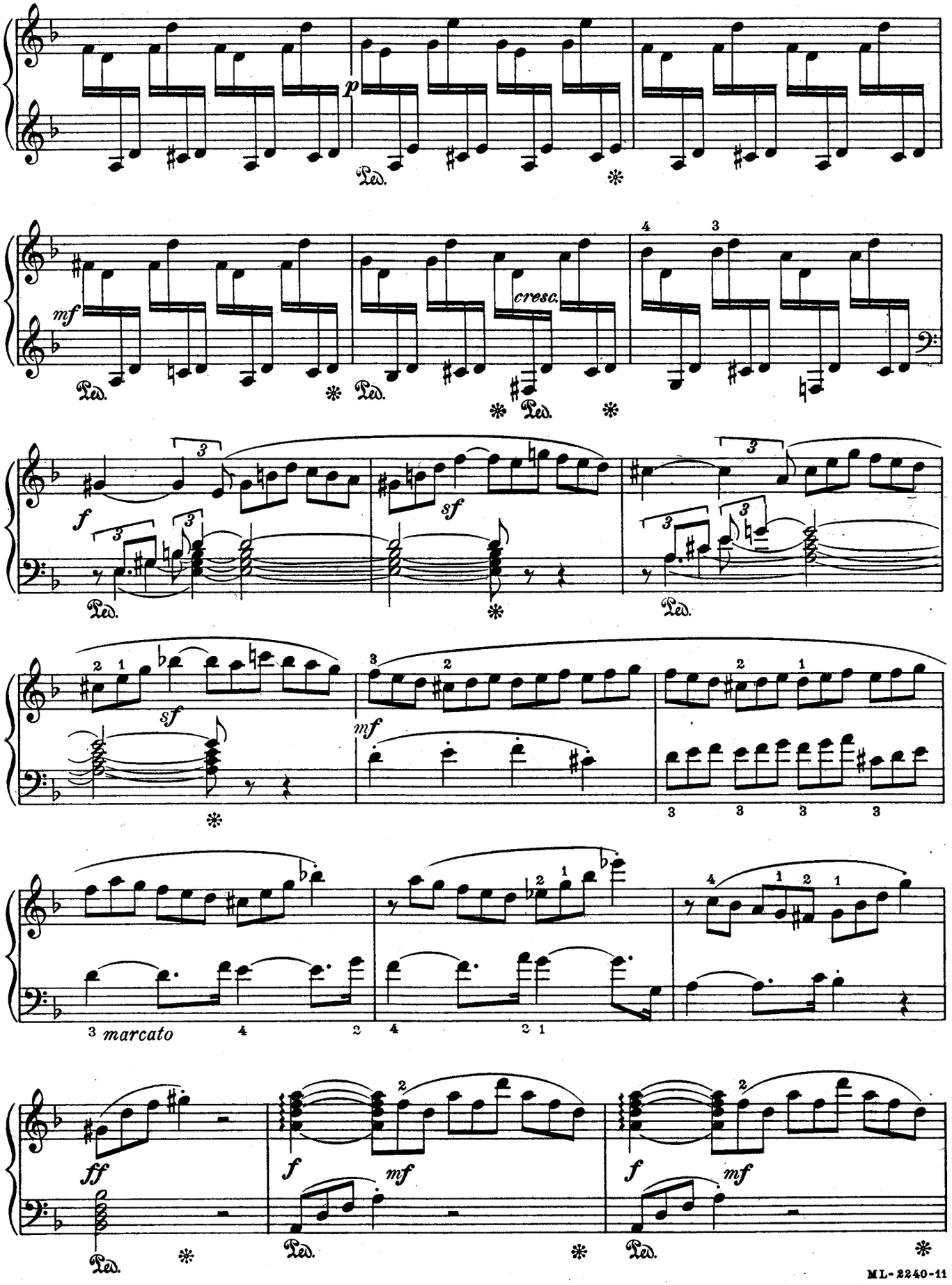

p
cresc.
al
f
mf
dim.
Ped.
pp
p

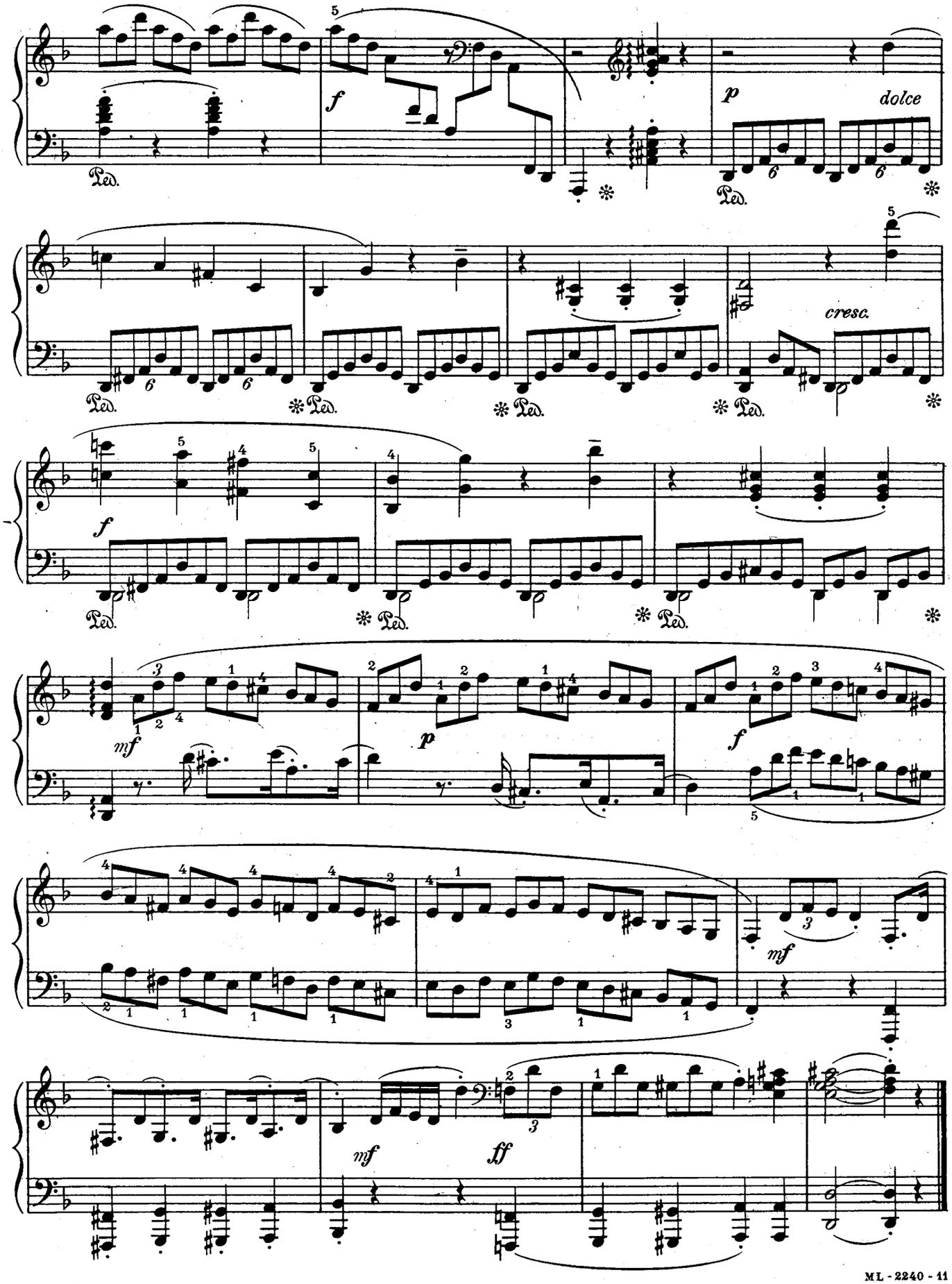

cresc.
f
Ped.
sf
sfz
ff
mf


mf
p
pp
cresc.
f
mf
Ped.
sf
L.H.


f mf f
mf
f mf f
Ped.
mf f
mf f mf
f mf f
Ped. Ped. Ped.
mf
f
mf
f
Ped.
mf
f
mf
f


p
f
p
f
mf
cresc.
f
mf
Ped.
Ped.
Ped.

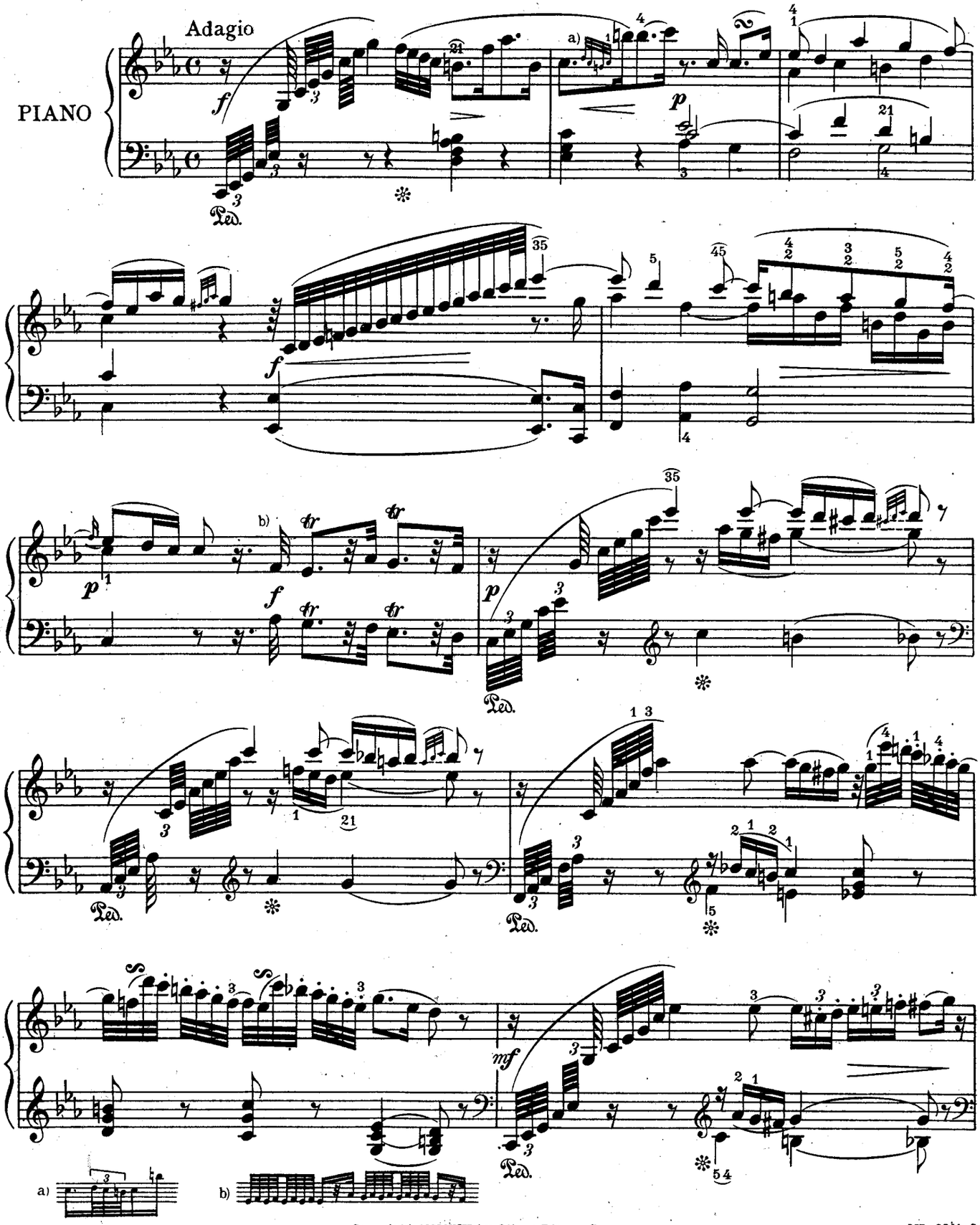

p
Ped.
mf
cresc.
f
sf
mf
3 marcato
ff


f
p
dolce
cresc.
f
mf
p
f
mf
mf
ff

FANTASIA Nº 2, in C minor

Edited by Moritz Moszkowski

WOLFGANG AMADEUS MOZART
(1756 - 1791)



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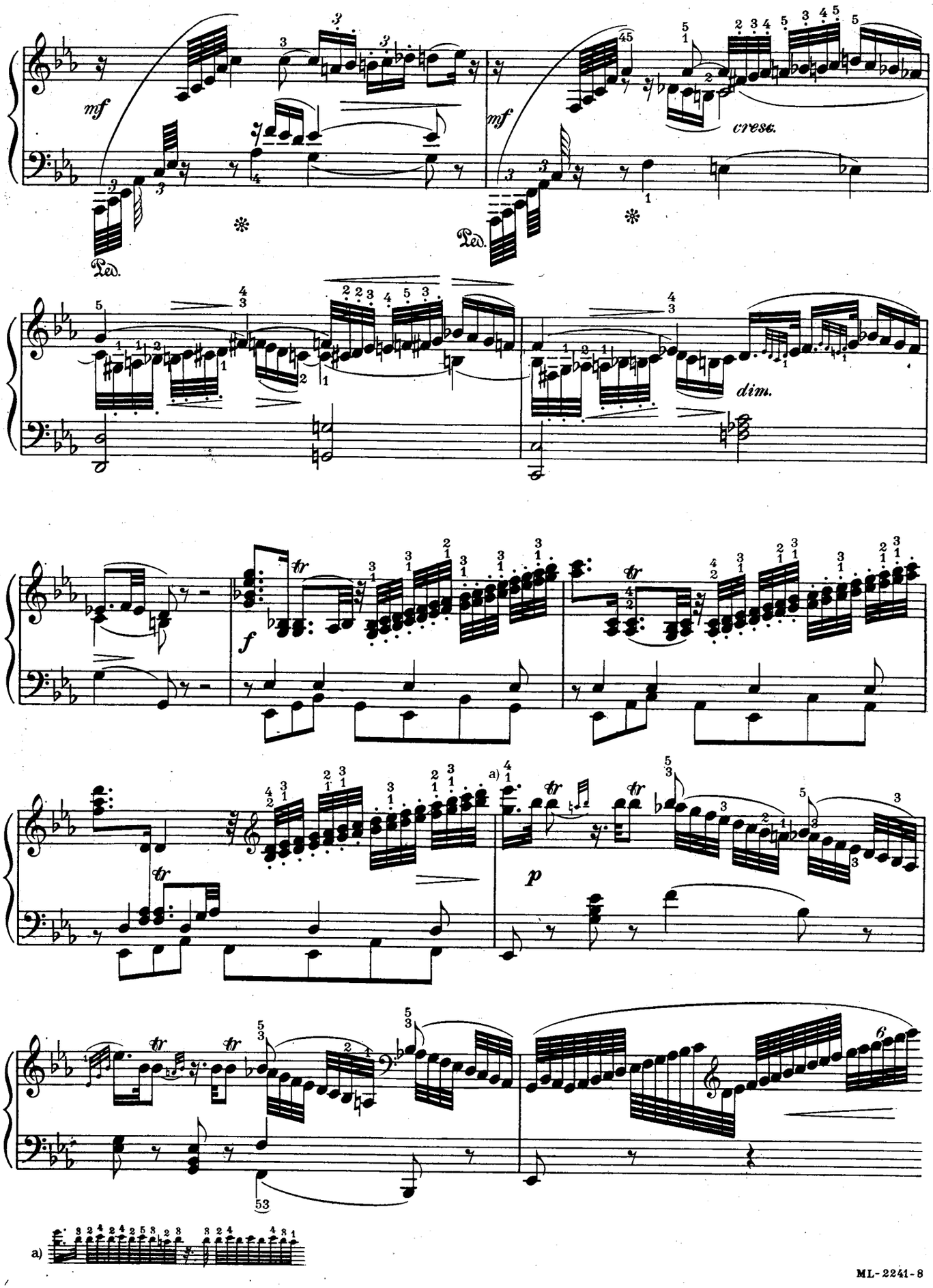
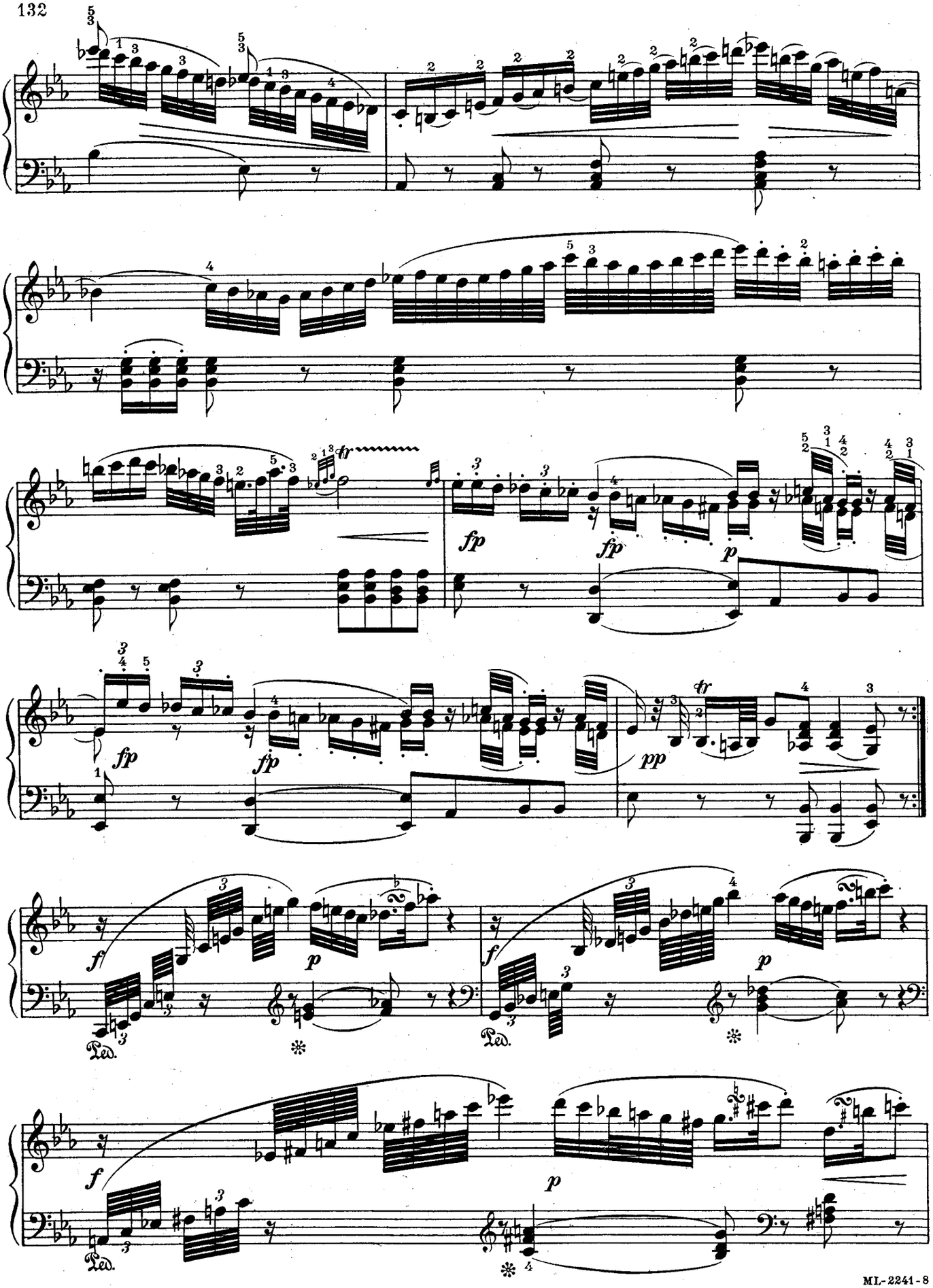
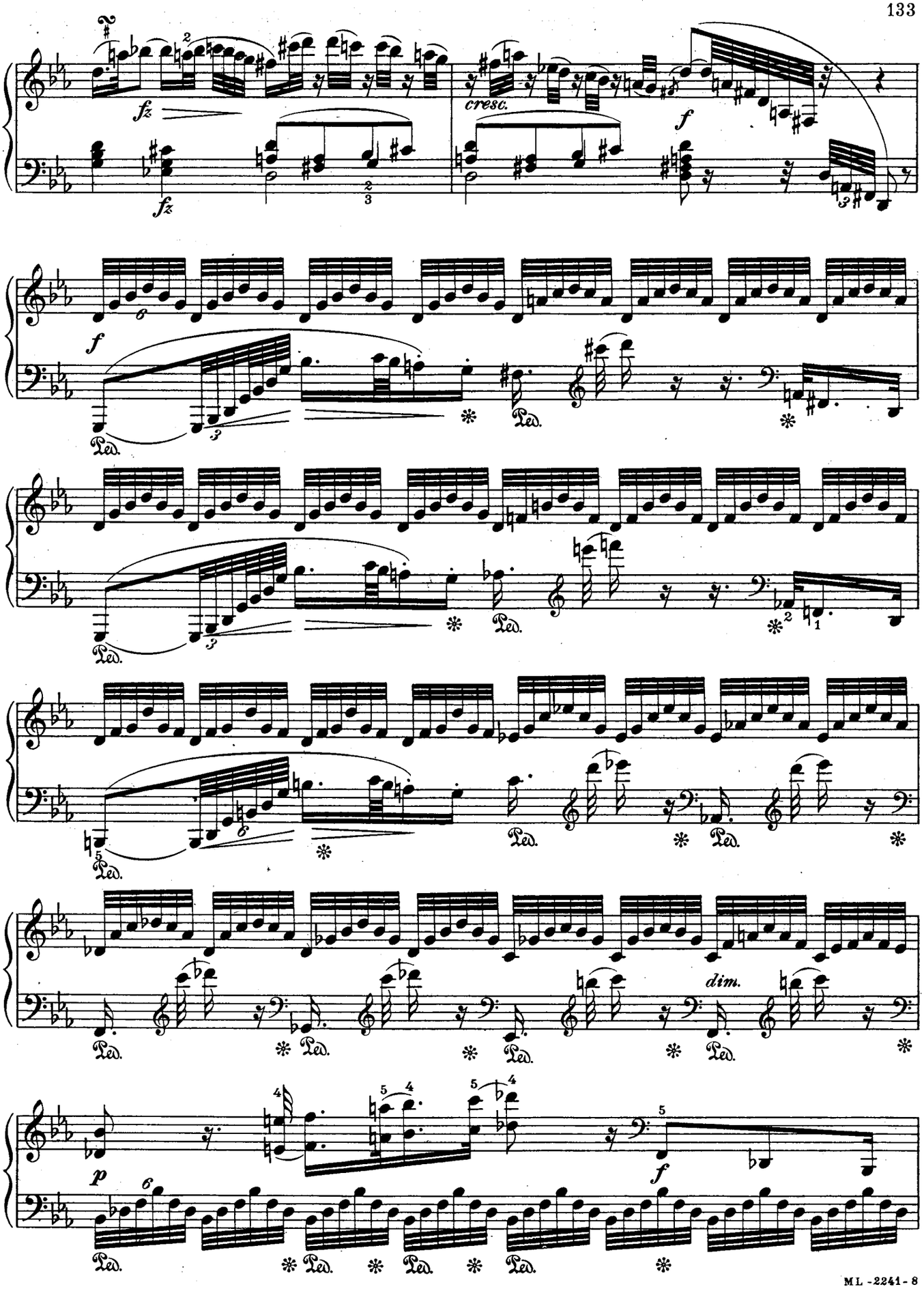
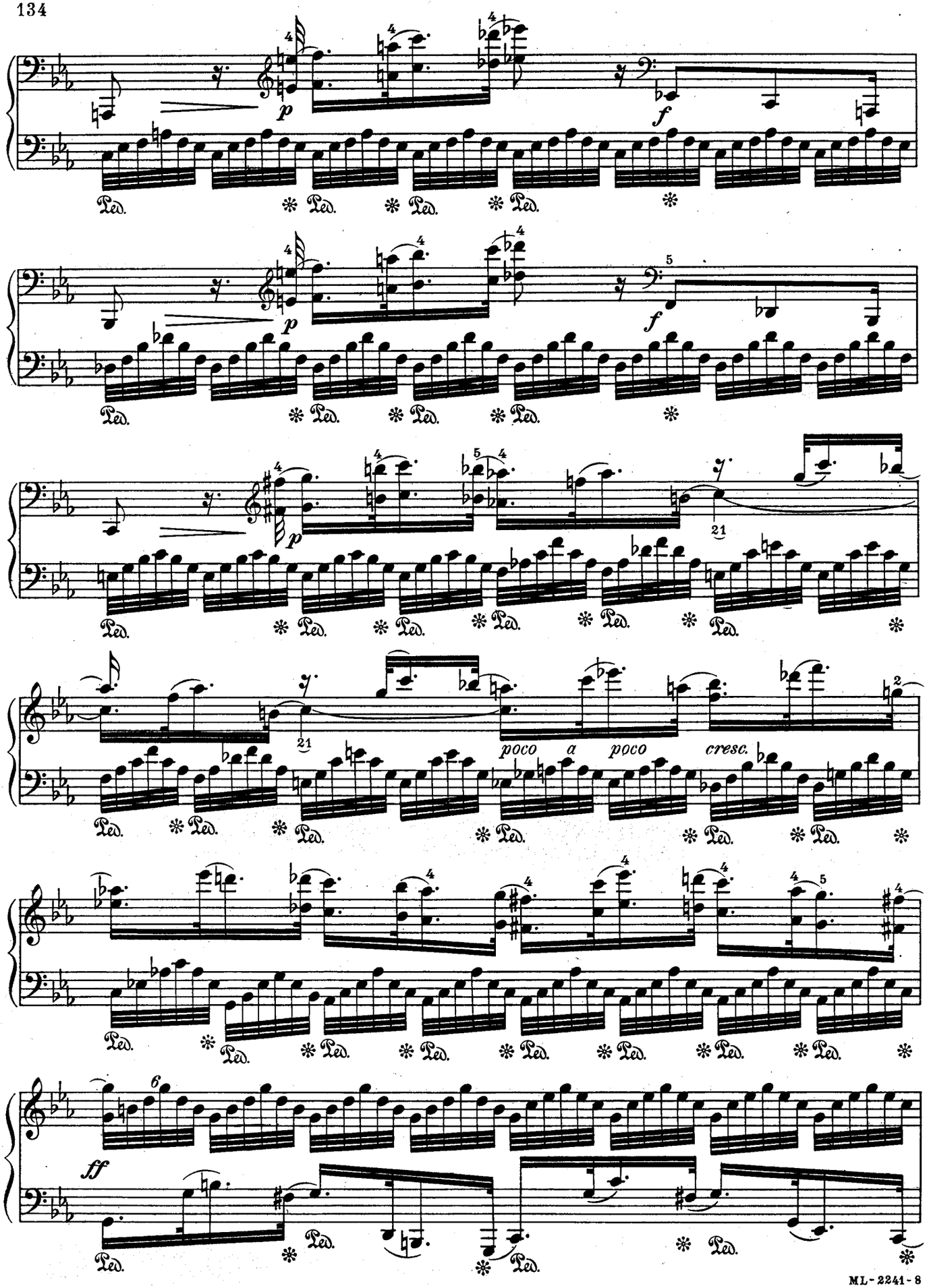
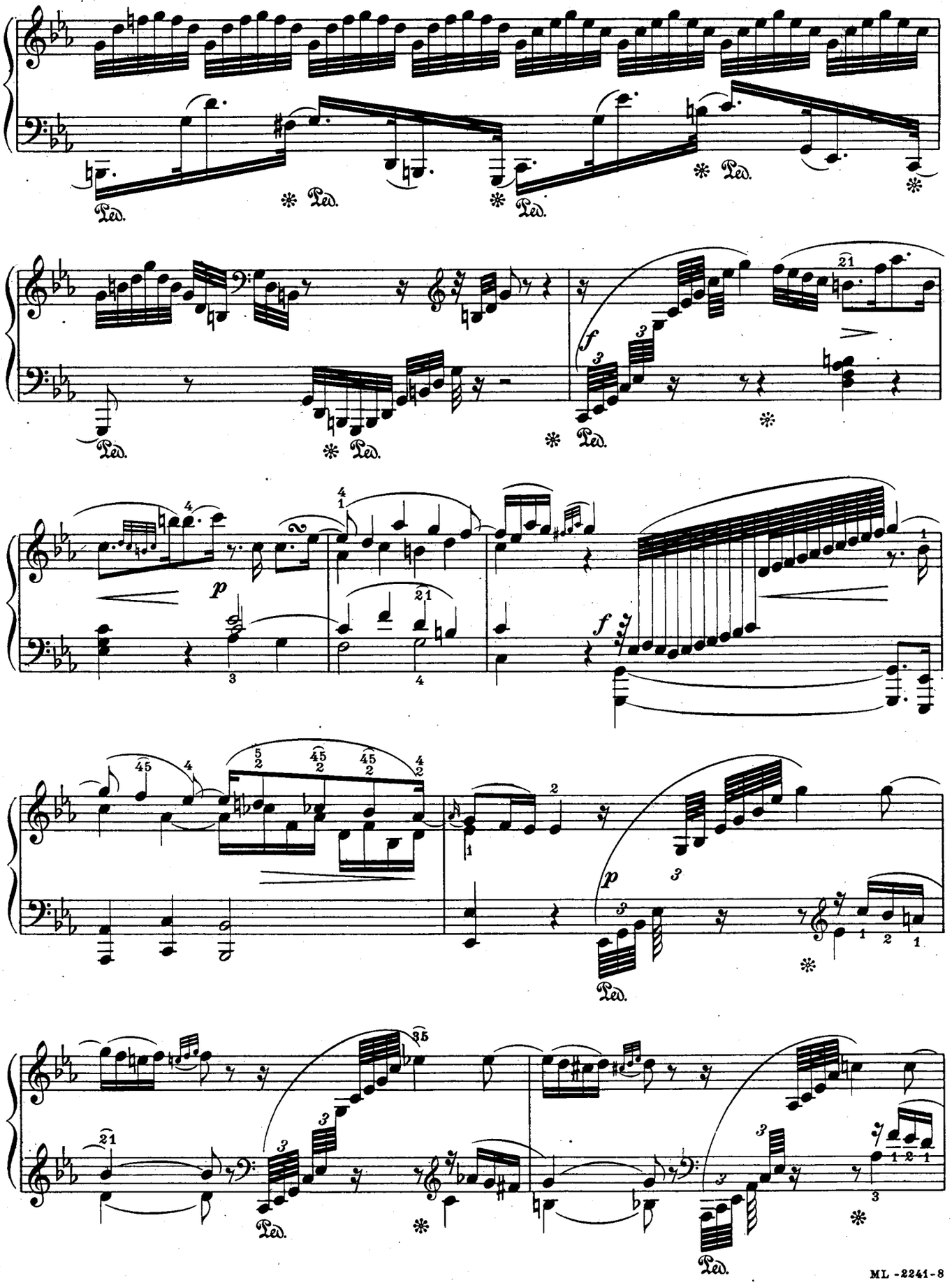
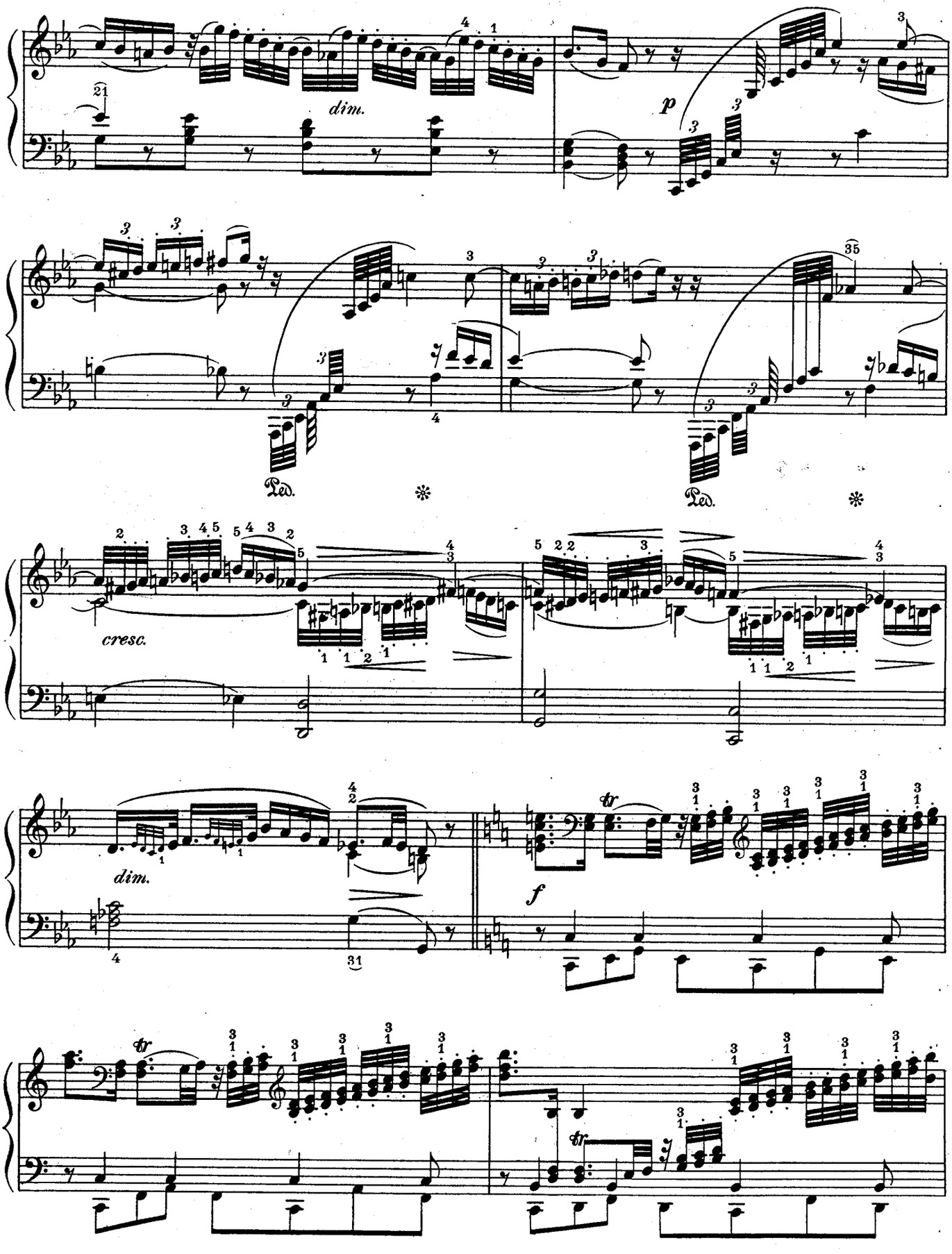

mf
Ped.
cresc.
dim.
f
tr
a)
p
53

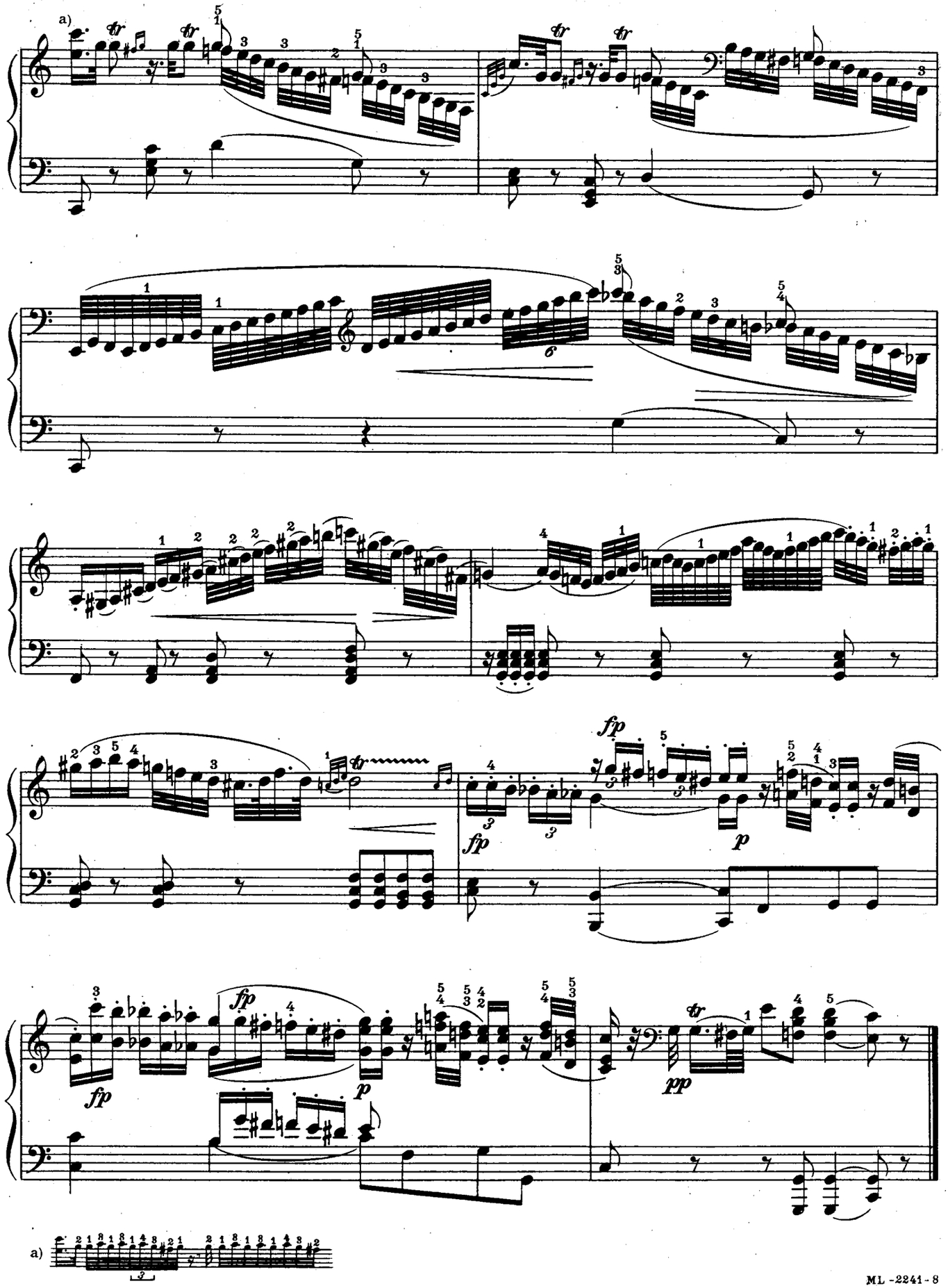

fp
fp
fp
p
pp
f
p
Ped.
Ped.
Ped.


fz
fz
cresc.
f
f
Ped.
dim.
p
f


p
f
Ped.
21
poco a poco
cresc.
ff


Ped.
f
p
f
p
Ped.


dim.
p
Ped.
Ped.
cresc.
dim.
f
tr
tr
tr


a)
fp
p
pp

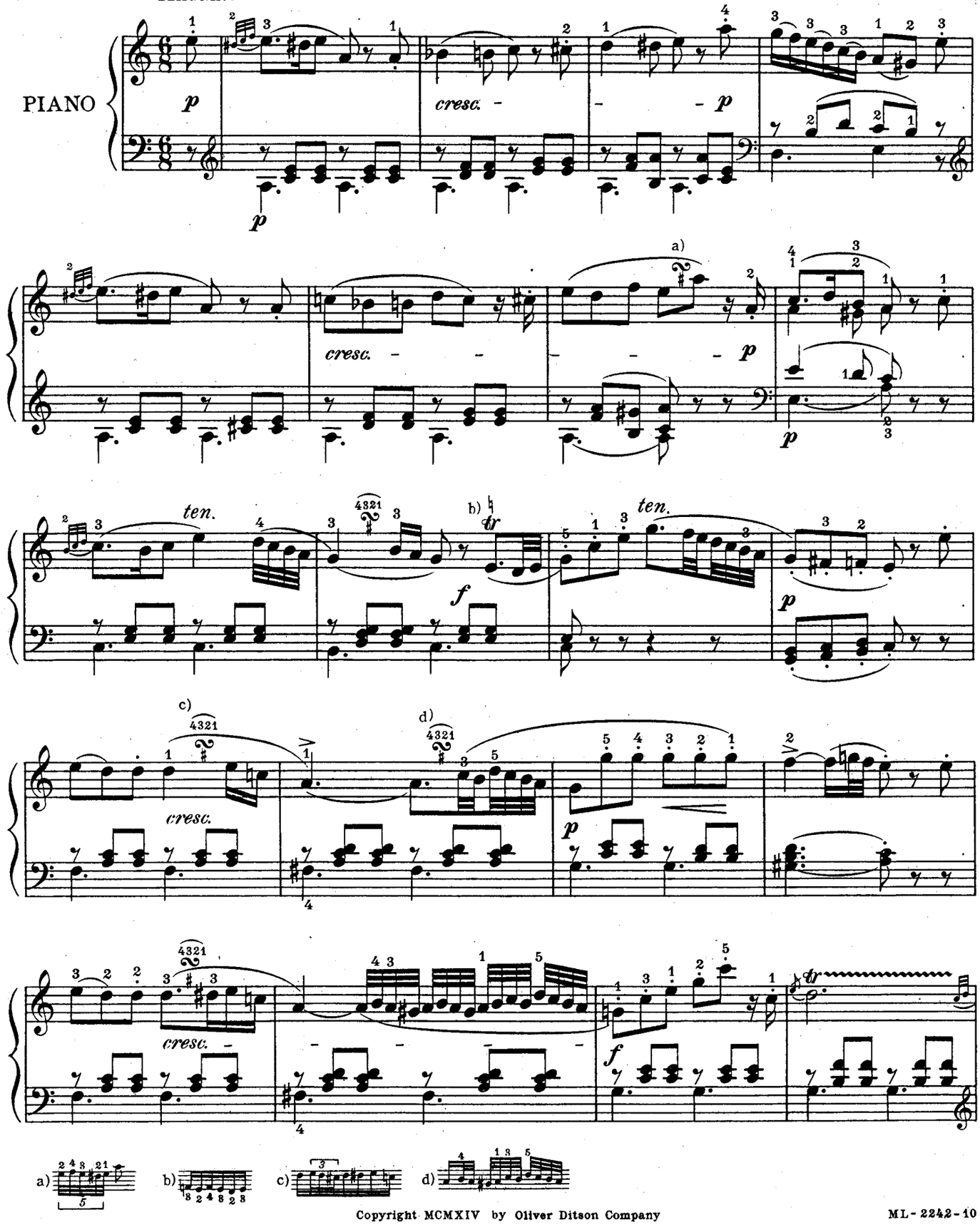
RONDO, in A minor

Edited by Moritz Moszkowski

WOLFGANG AMADEUS MOZART
(1756 - 1791)

Andante

PIANO



a) b) c) d)

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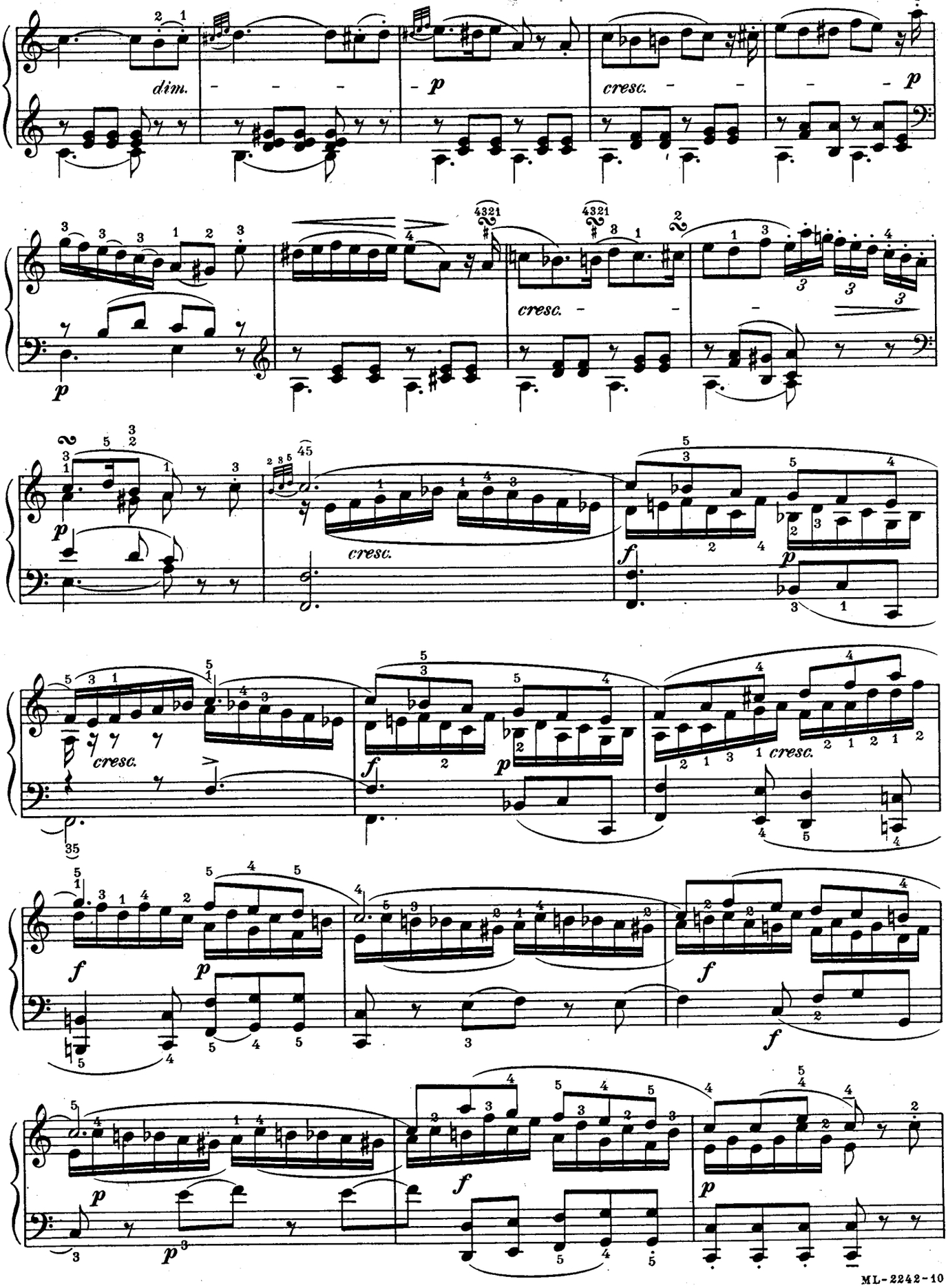
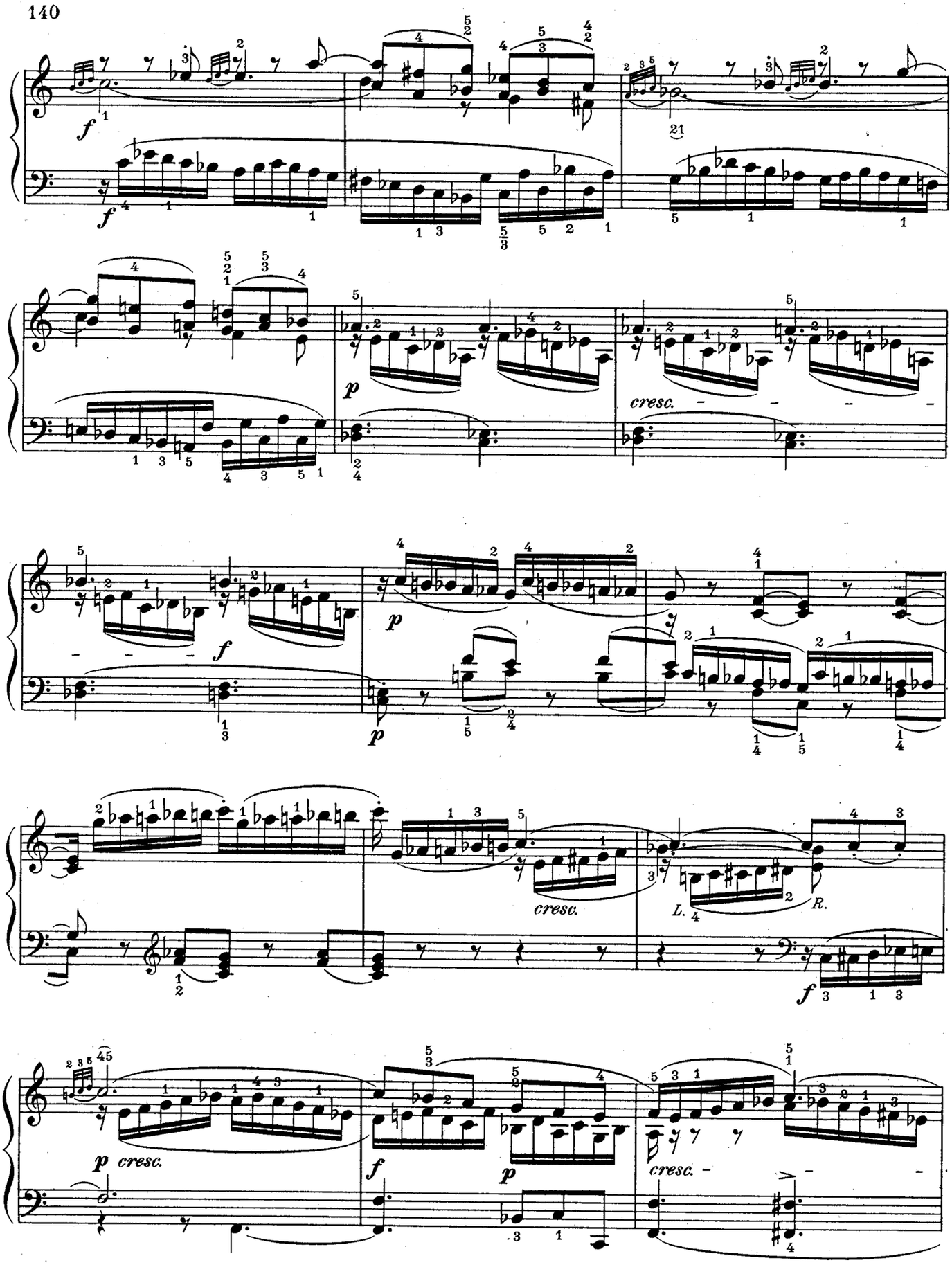
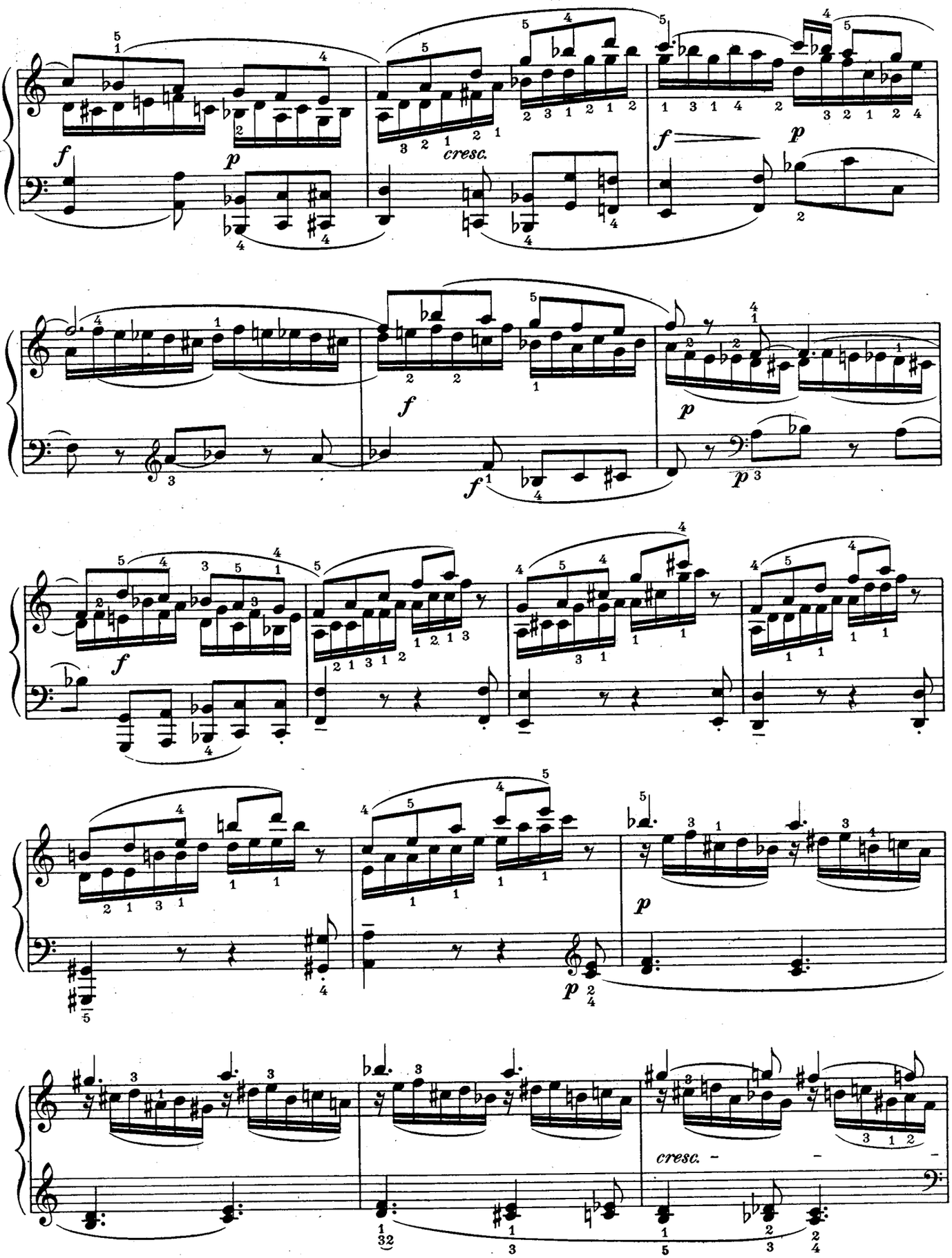
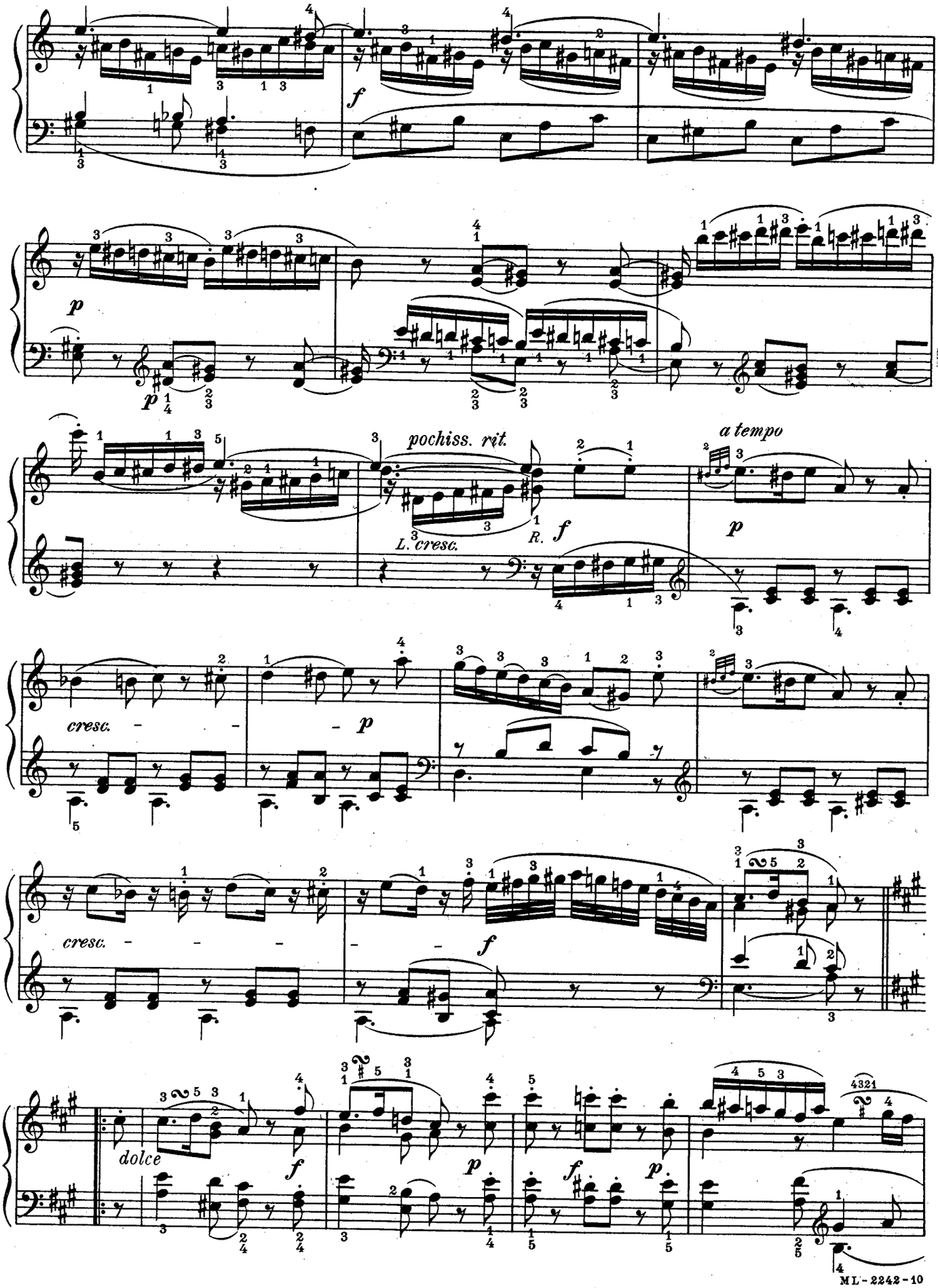
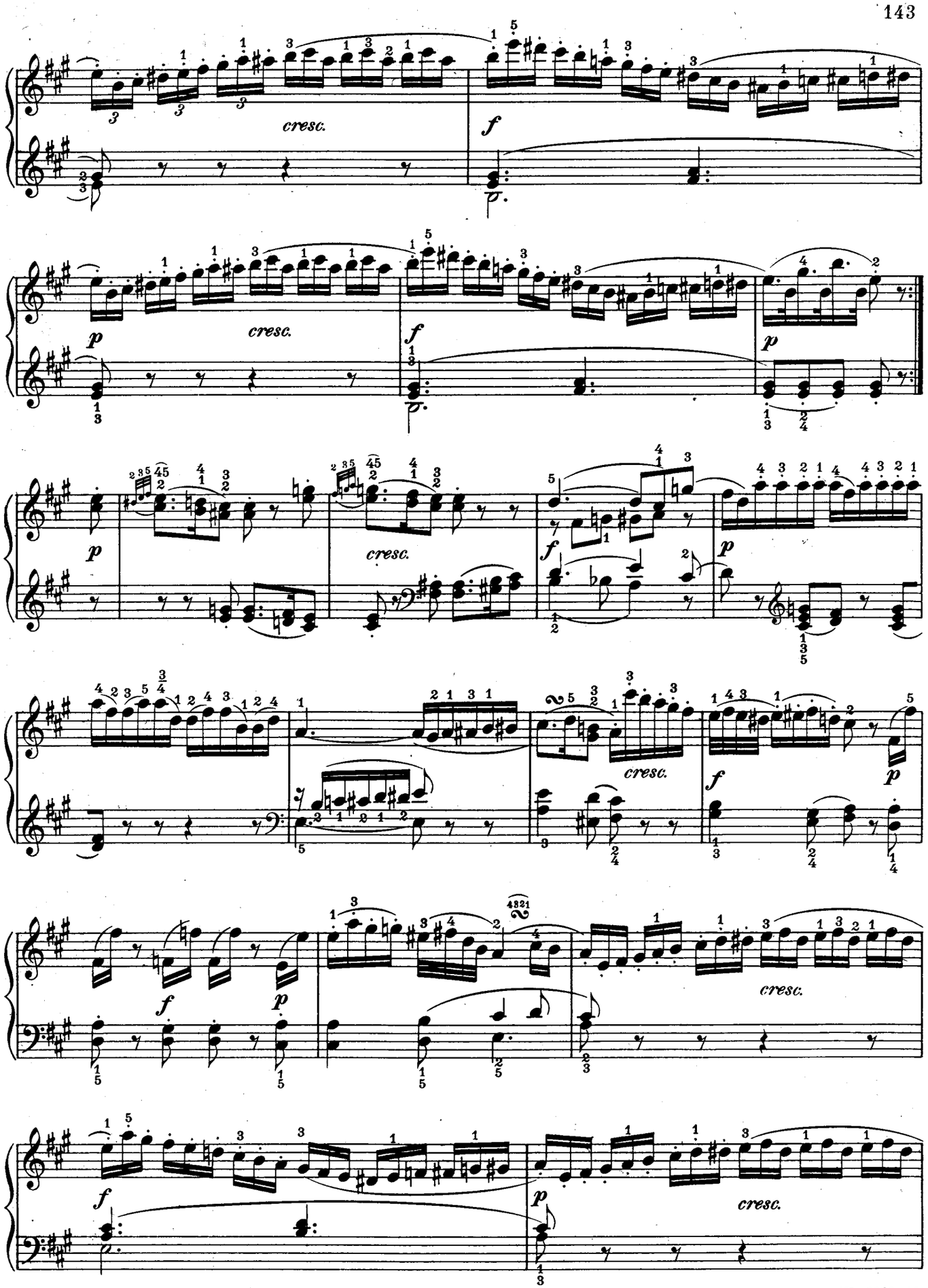
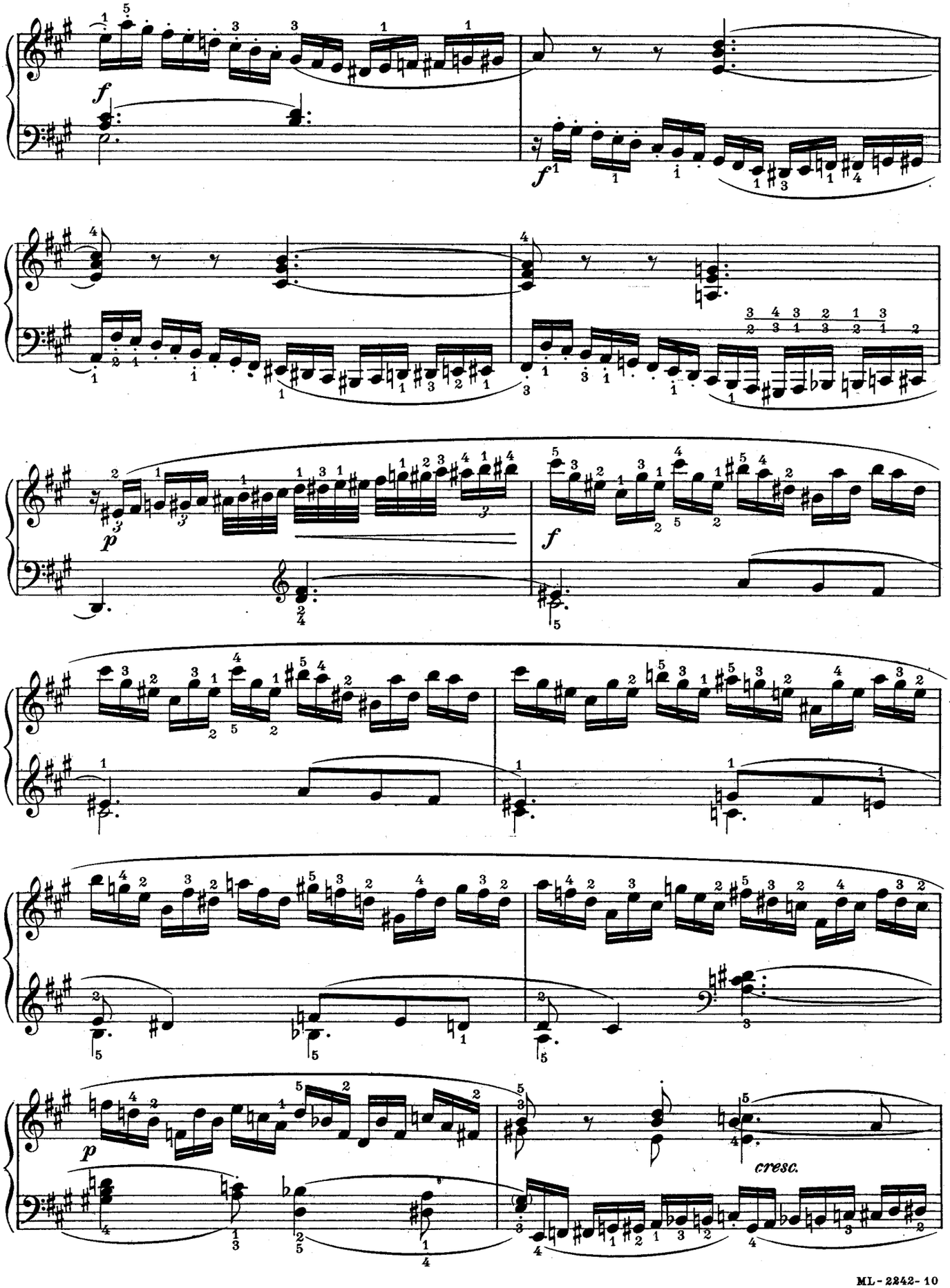

dim.
cresc.
cresc.
cresc.
cresc.
cresc.

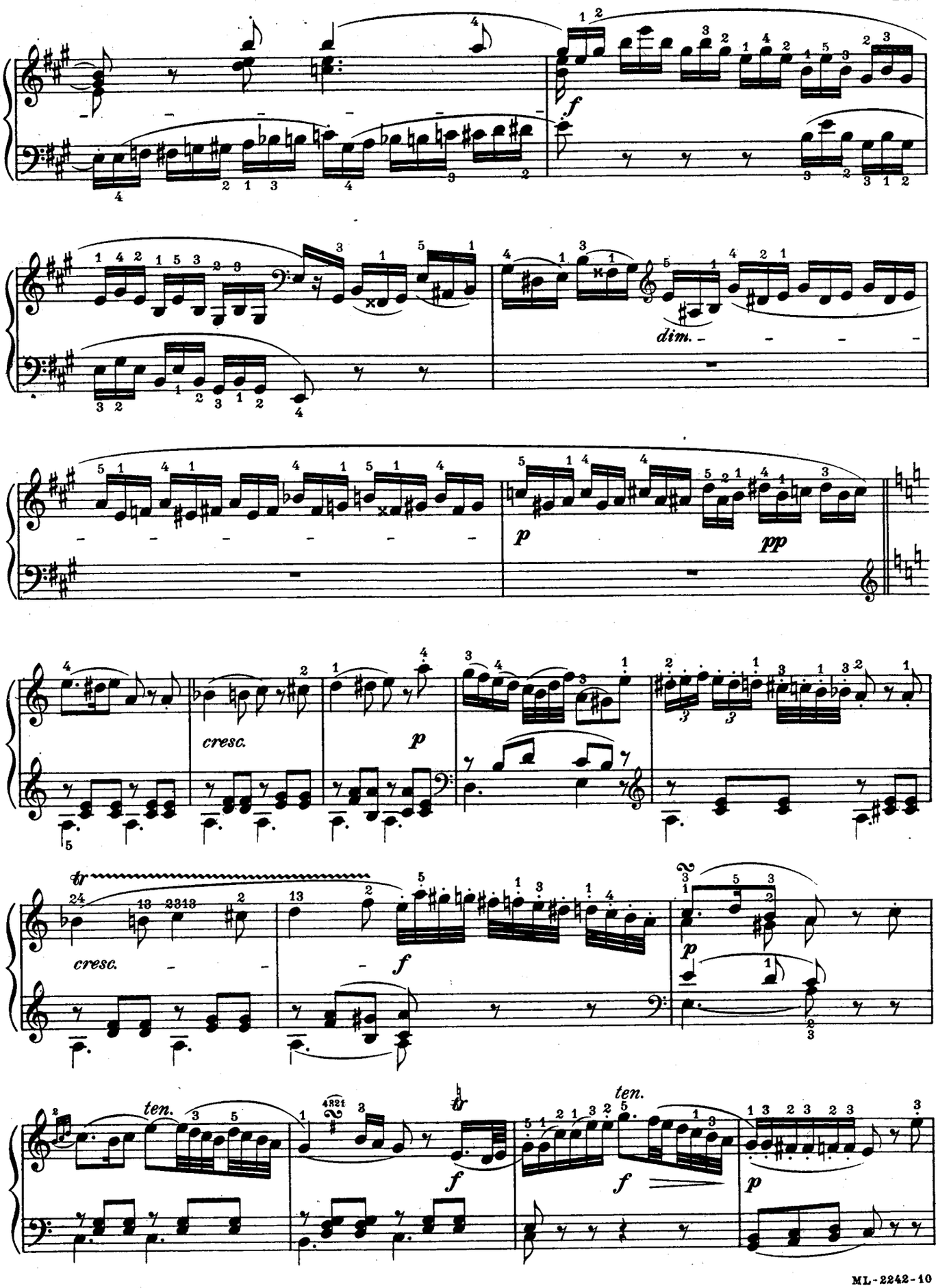

f
f
p
cresc.
f
p
p
cresc.
L.
R.
f
p cresc.
f
p
cresc.

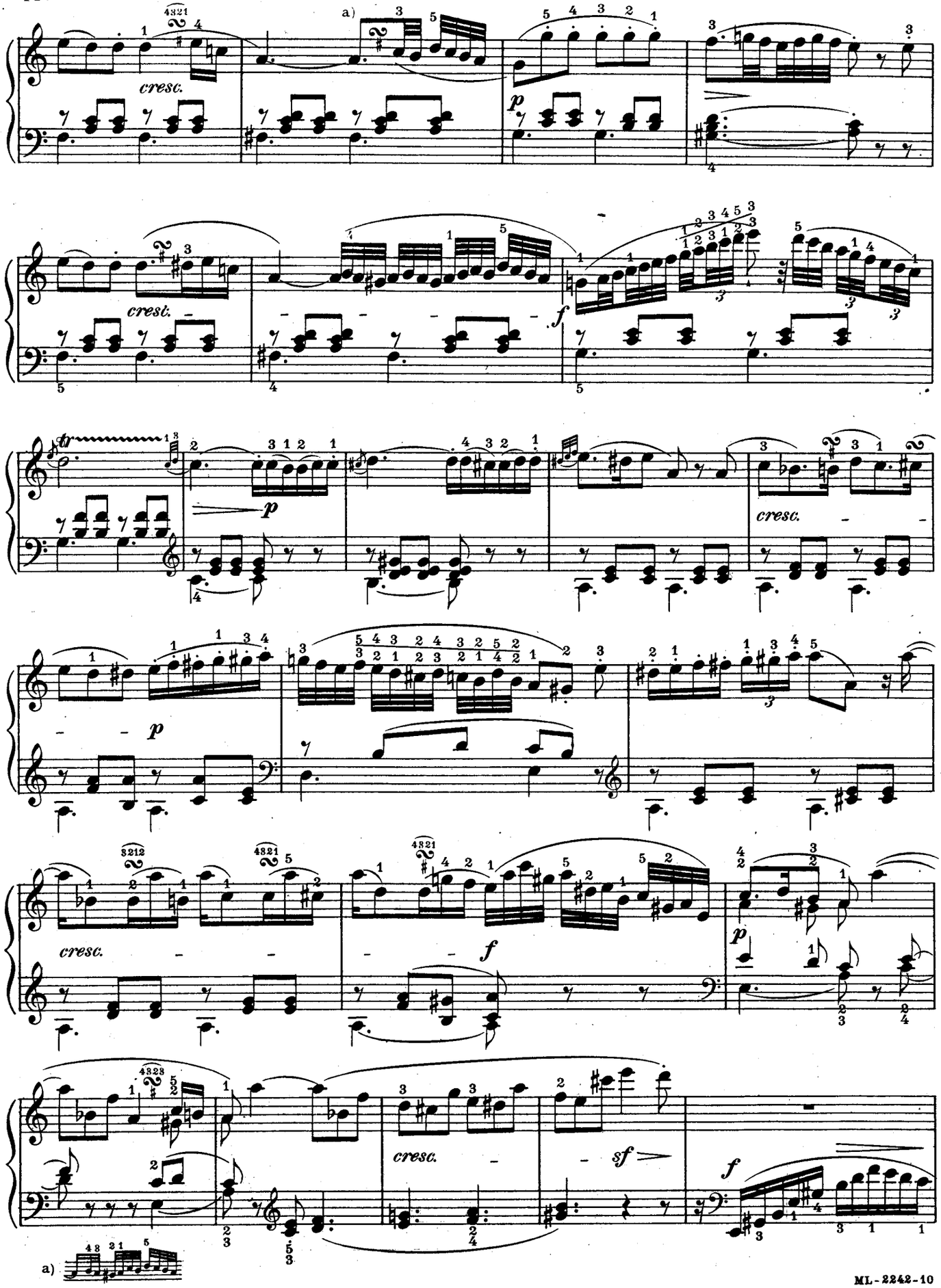

cresc.
cresc.

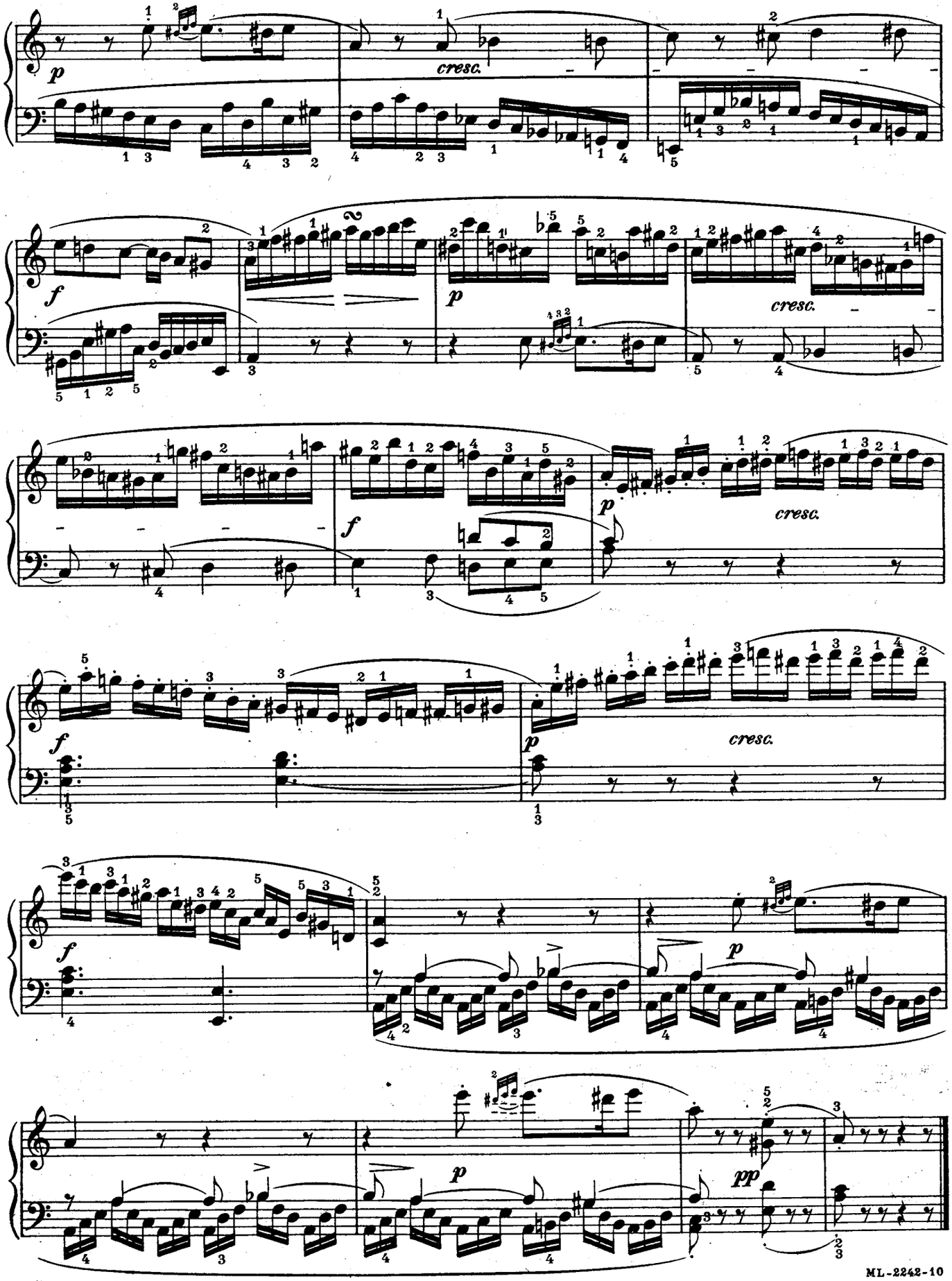

f
p
p
pochiss. rit.
a tempo
L. cresc.
R.
f
p
cresc.
p
cresc.
f
dolce
f
p
f
p


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


f
f
p
f
p
cresc.


f
dim.
p
pp
cresc.
p
tr
cresc.
f
p
ten.
tr
f
ten.
f
p


a)
cresc.
p
cresc.
f
tr
p
cresc.
p
cresc.
f
p
cresc.
sf
f
a)


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

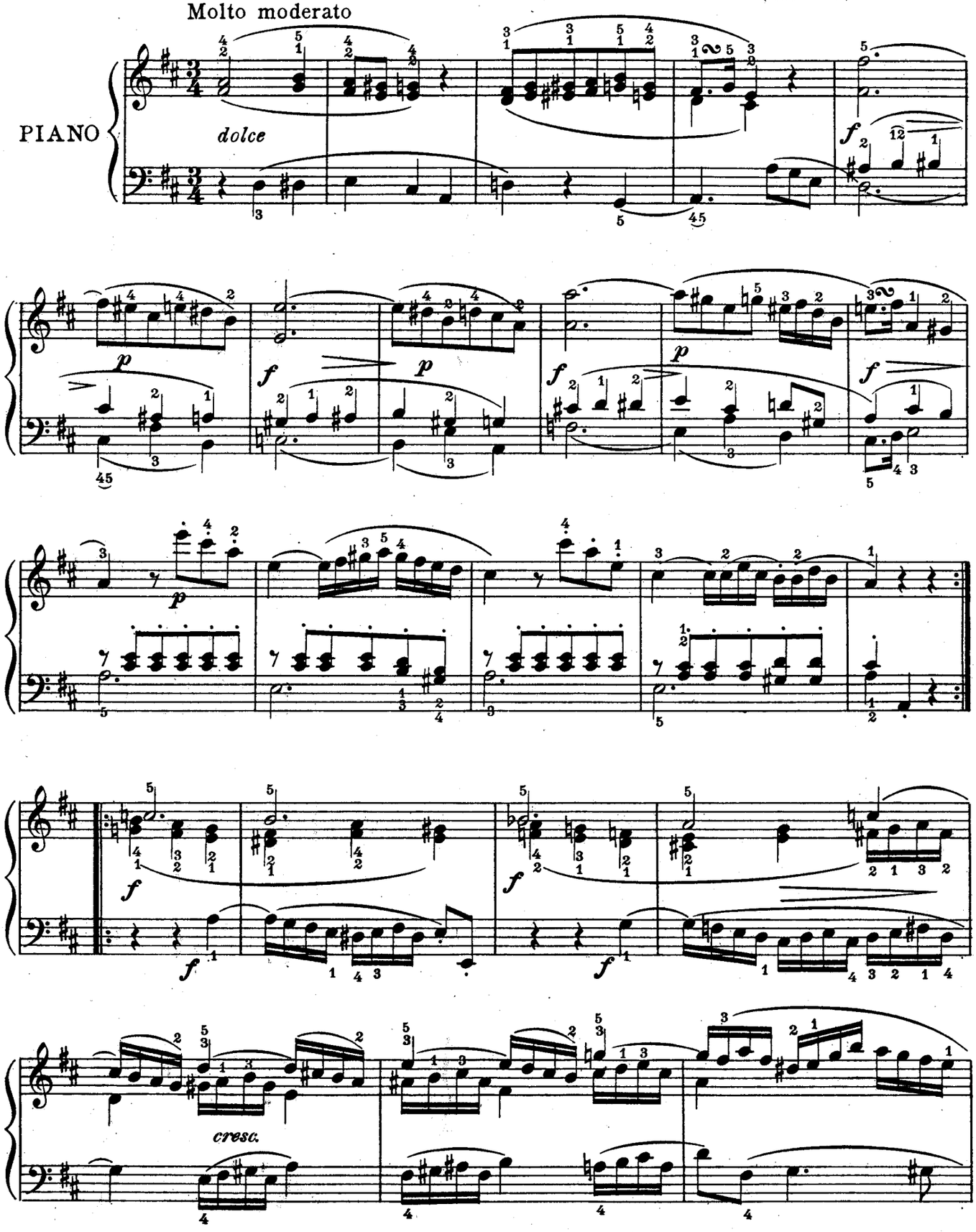
MINUET, in D major

Edited by Moritz Moszkowski

WOLFGANG AMADEUS MOZART
(1756 - 1791)

Molto moderato

PIANO



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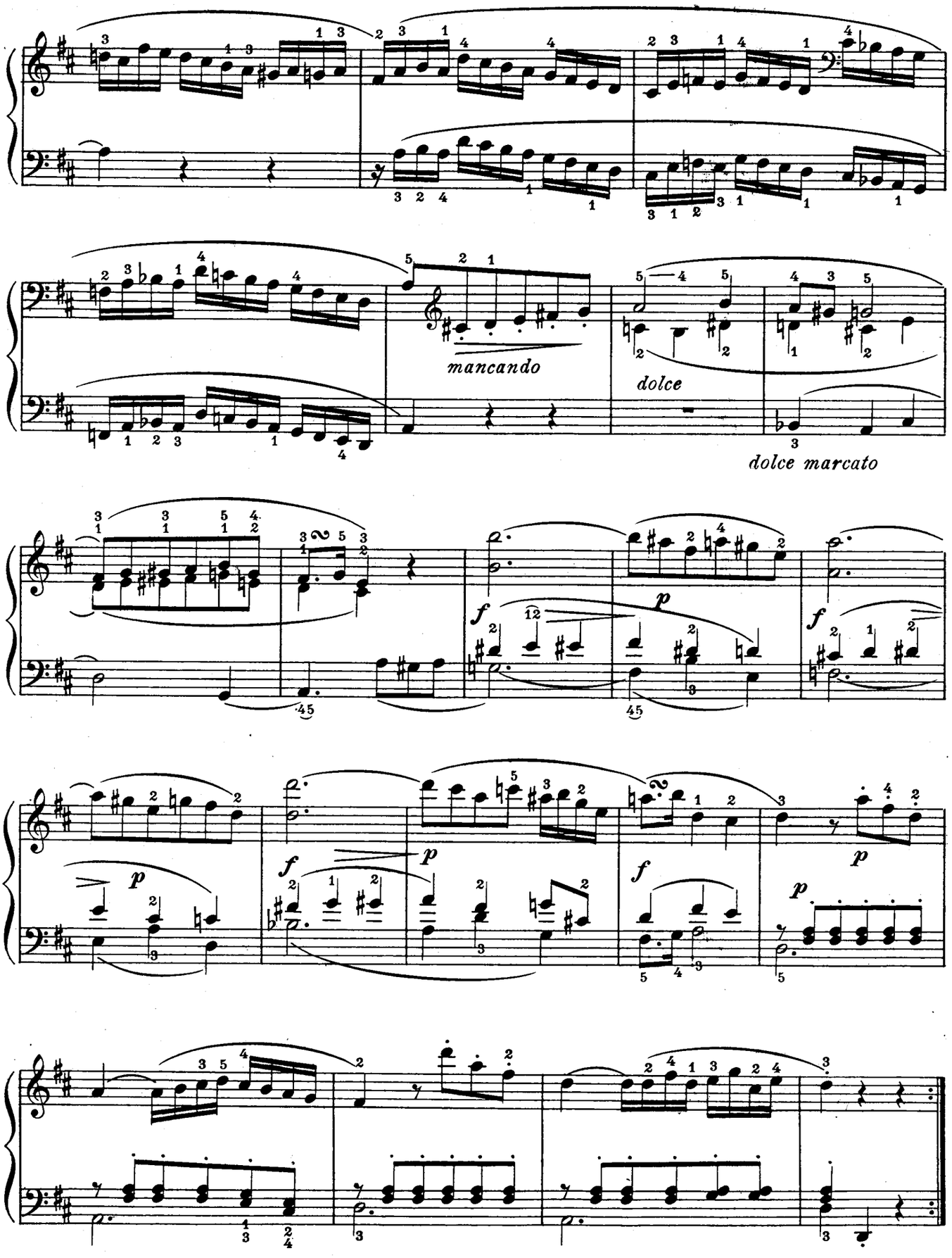
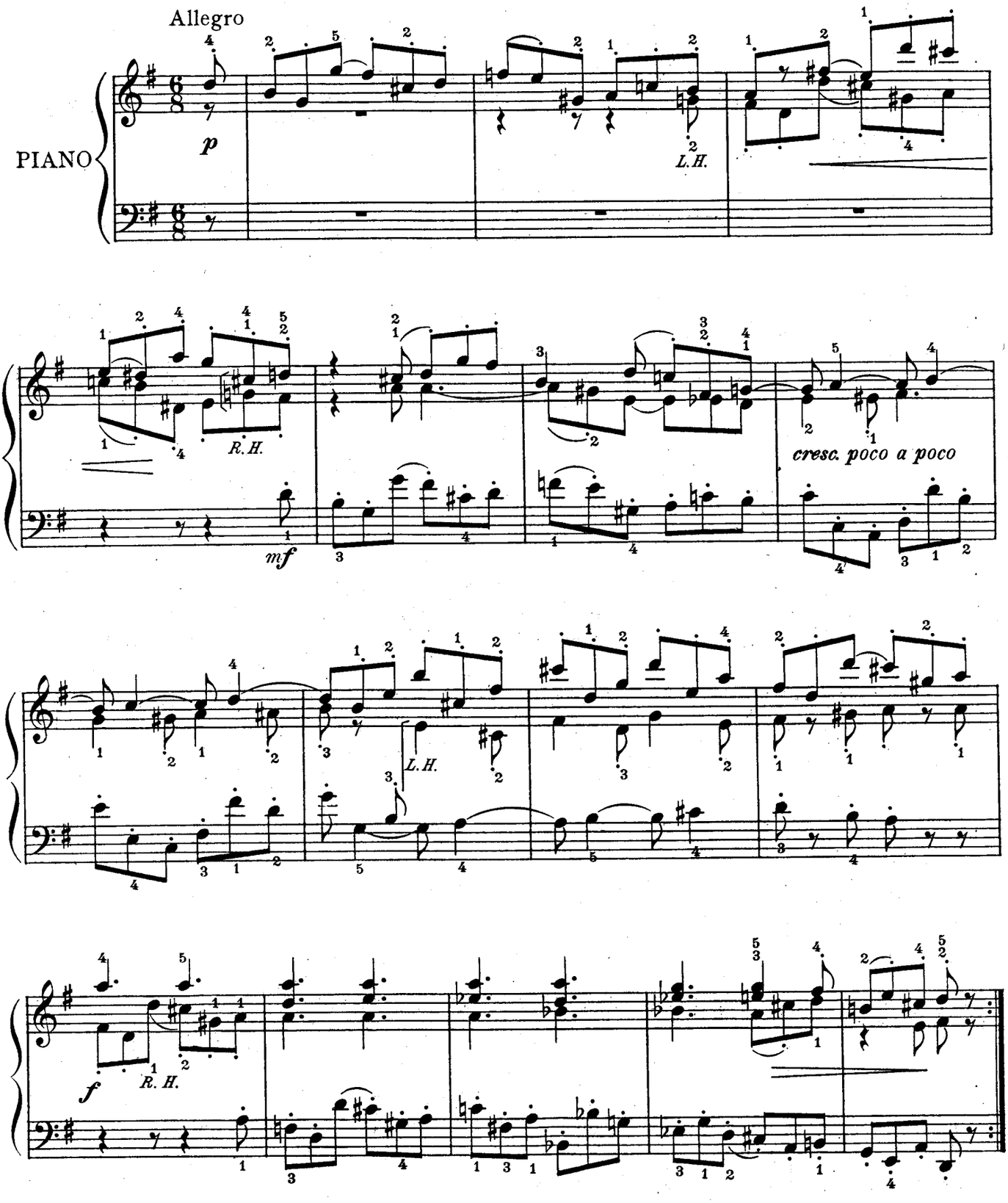

mancando
dolce
dolce marcato

GIGUE, in G major

Edited by Moritz Moszkowski

WOLFGANG AMADEUS MOZART
(1756 - 1791)



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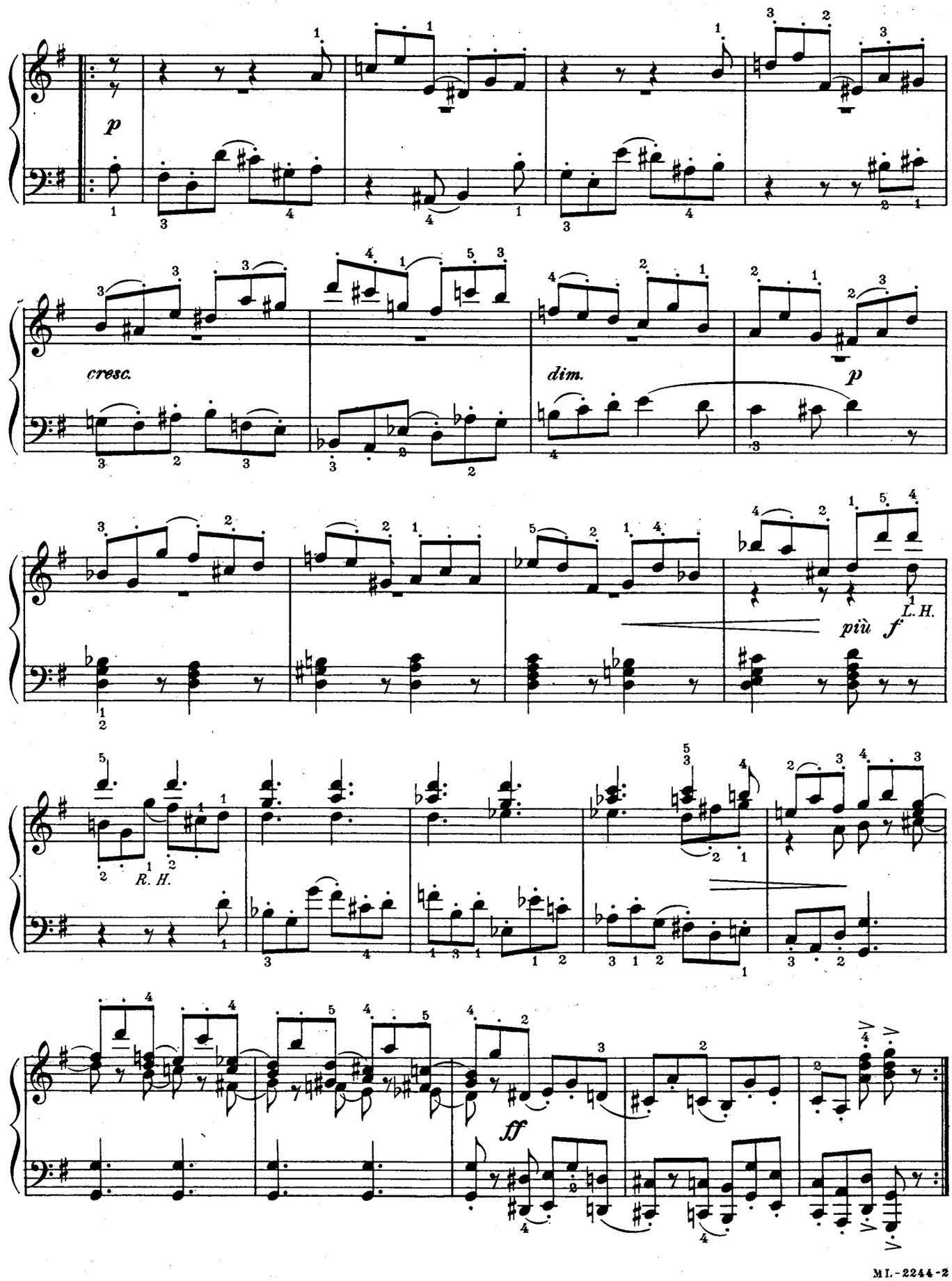
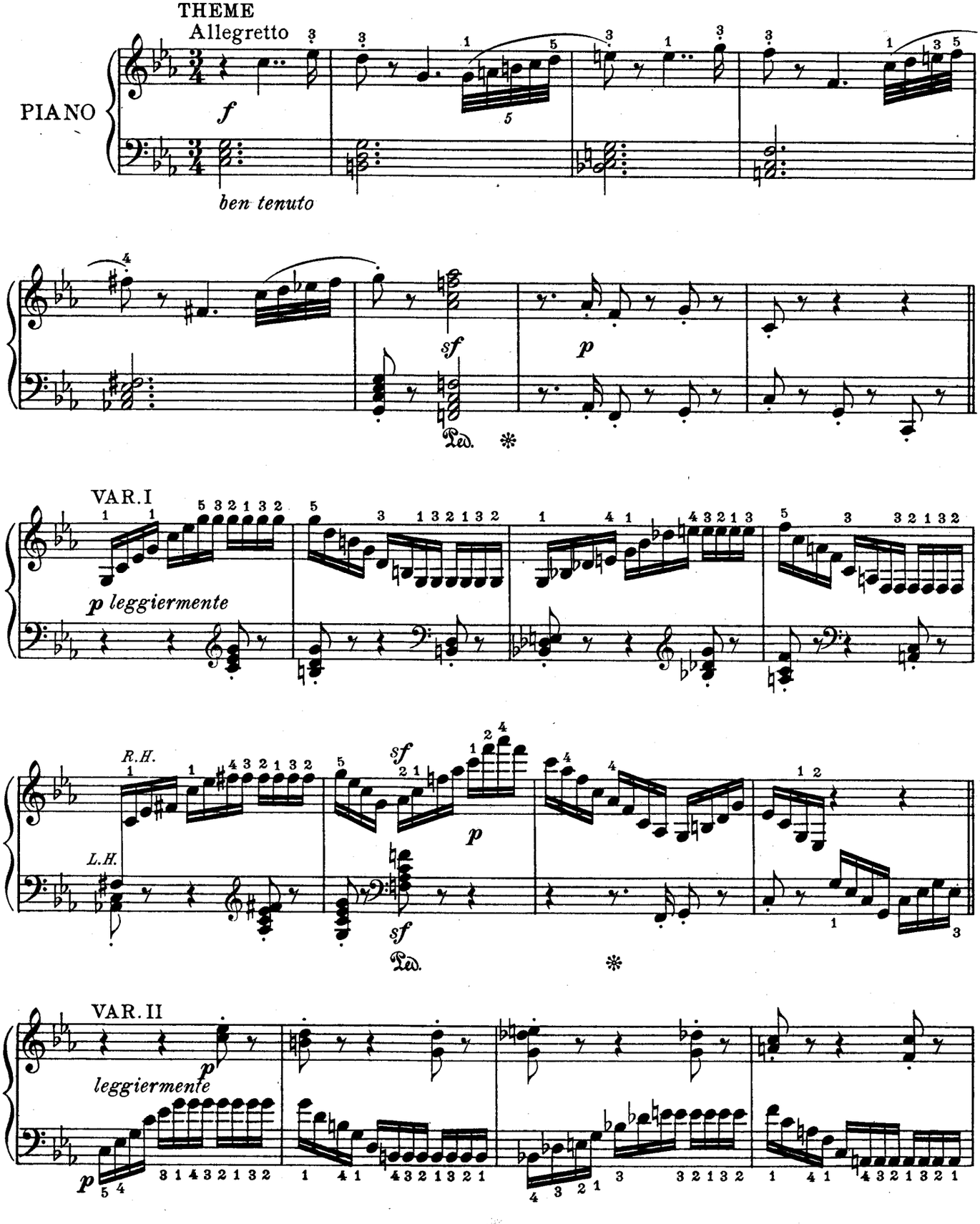

p
cresc.
dim.
p
più f
L.H.
R. H.
ff

THIRTY-TWO VARIATIONS, in C minor

Edited by Moritz Moszkowski

LUDWIG van BEETHOVEN
(1770-1827)



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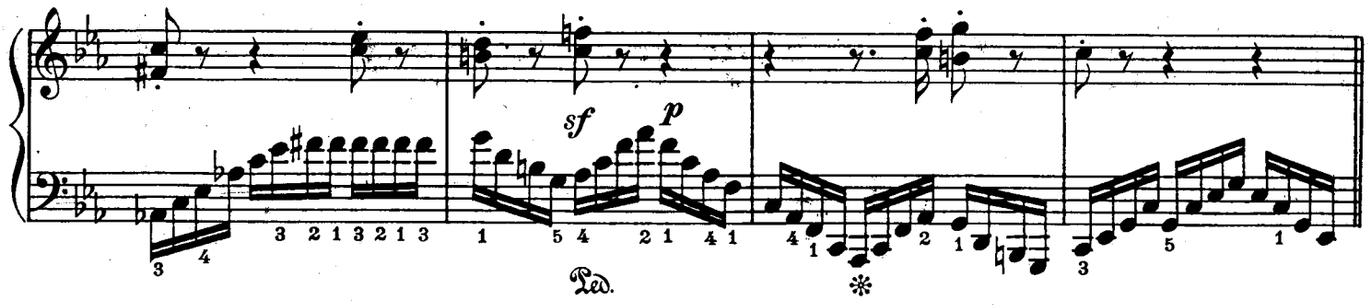

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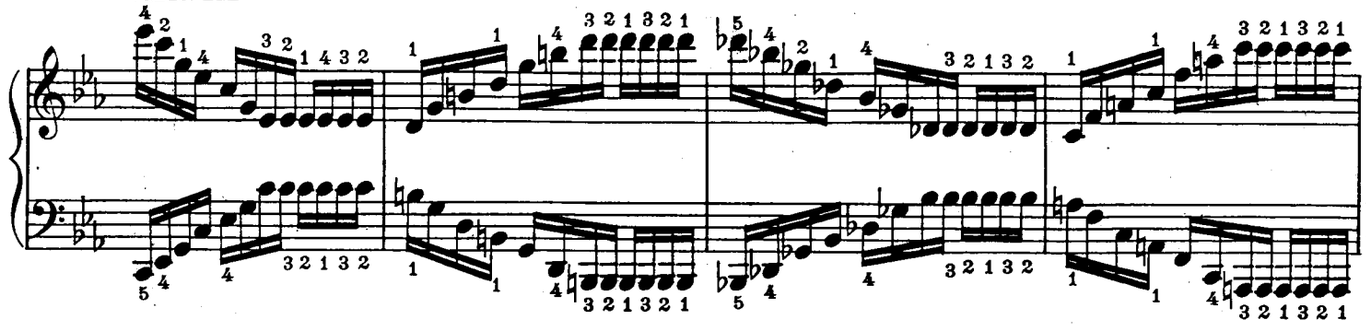

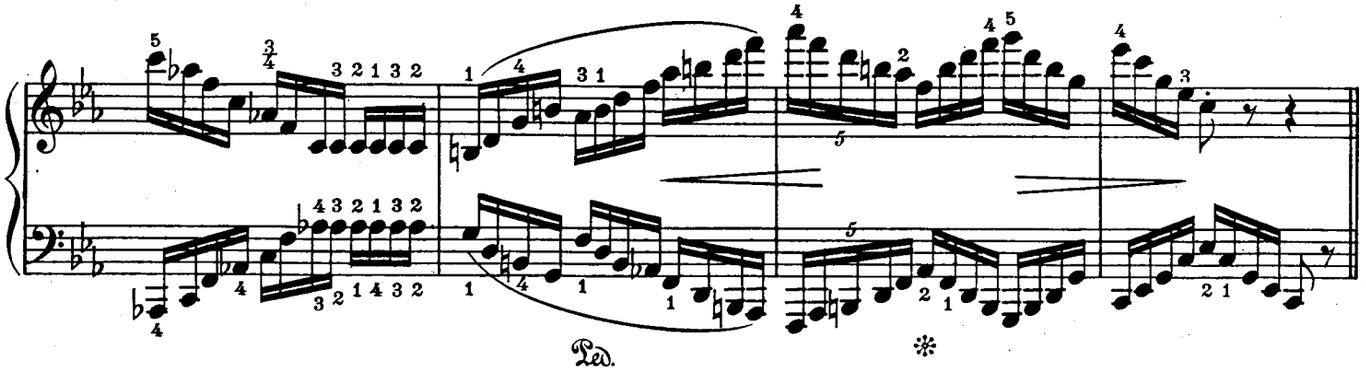

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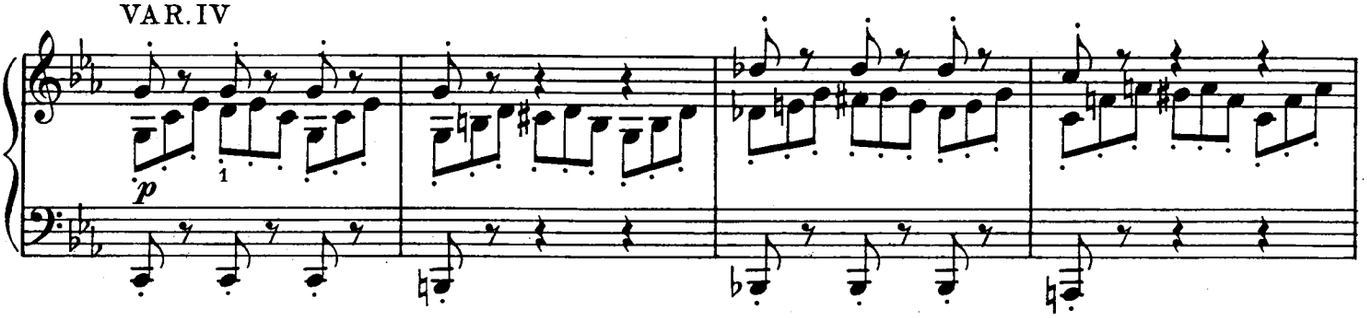
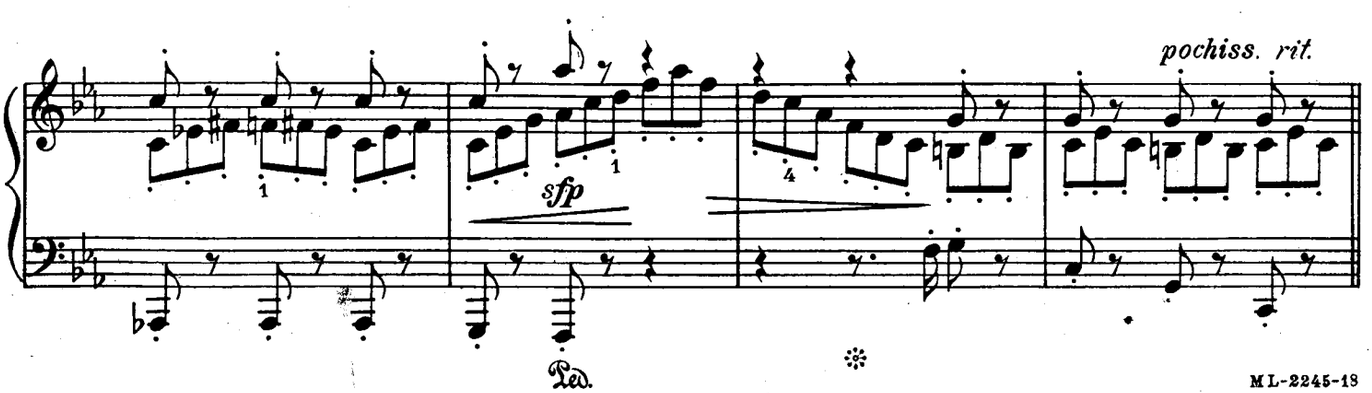
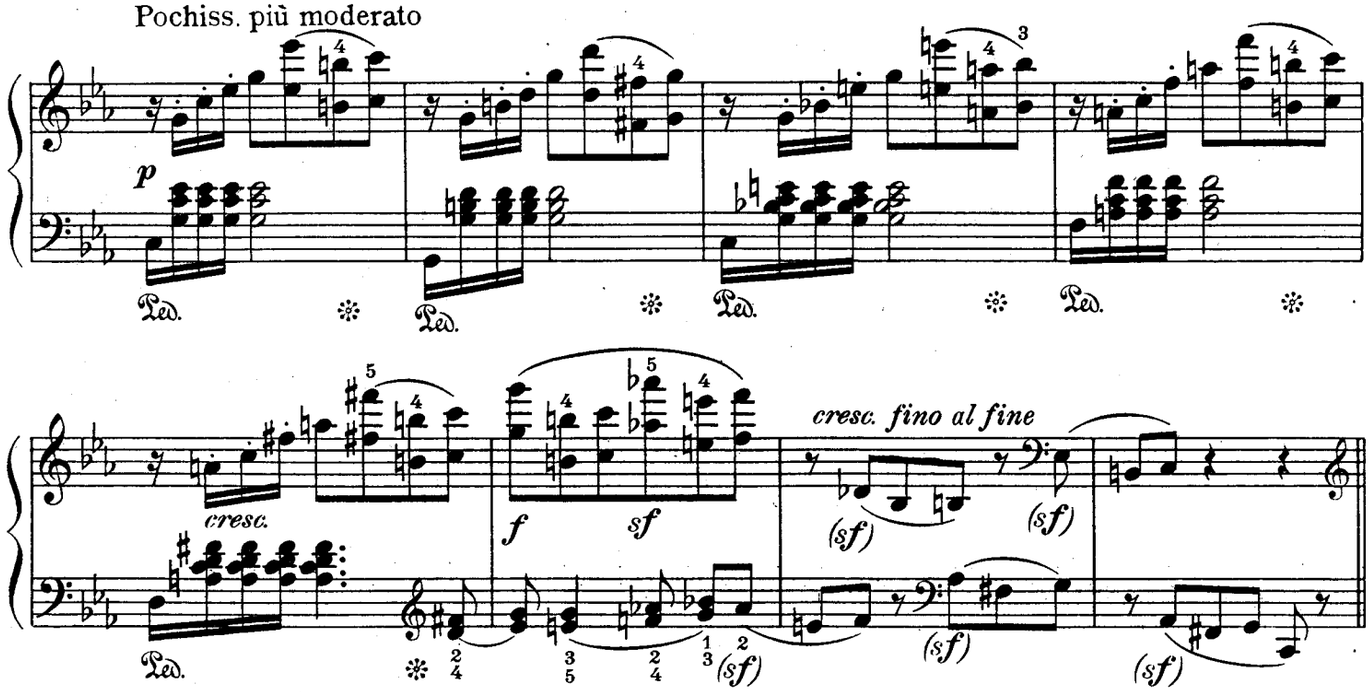




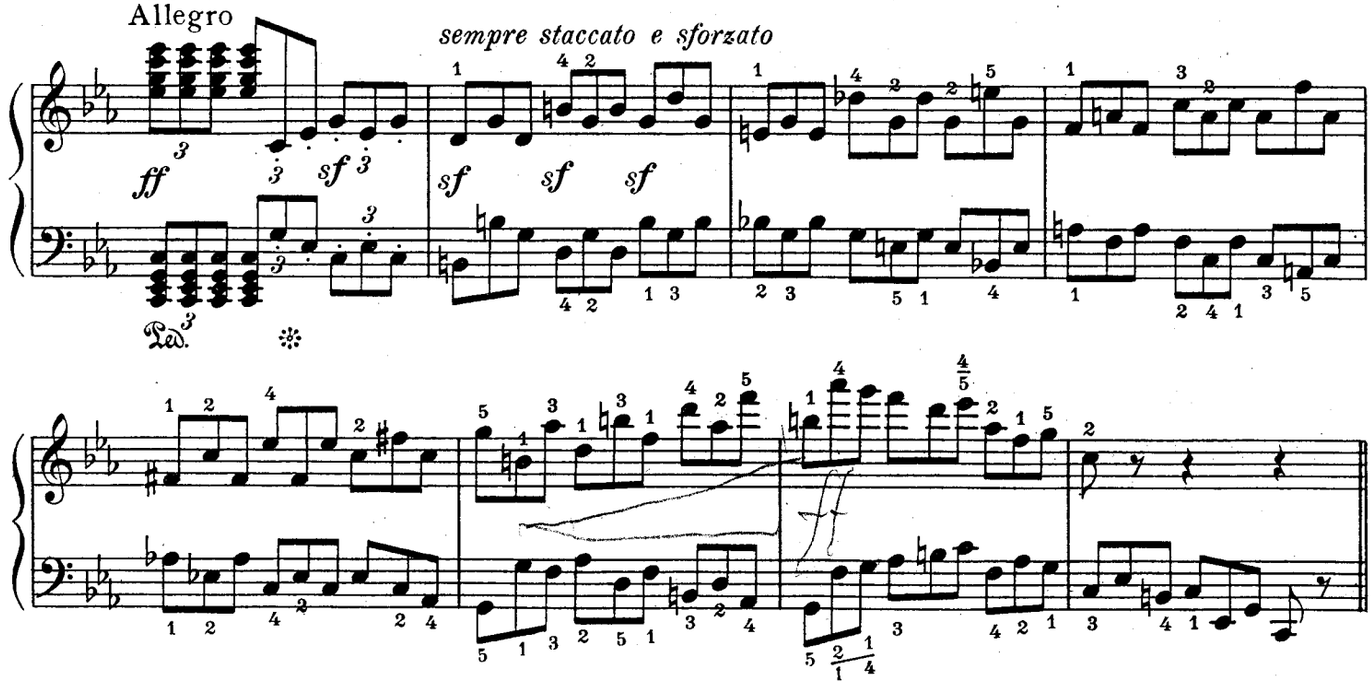
VAR. V

Pochiss. più moderato



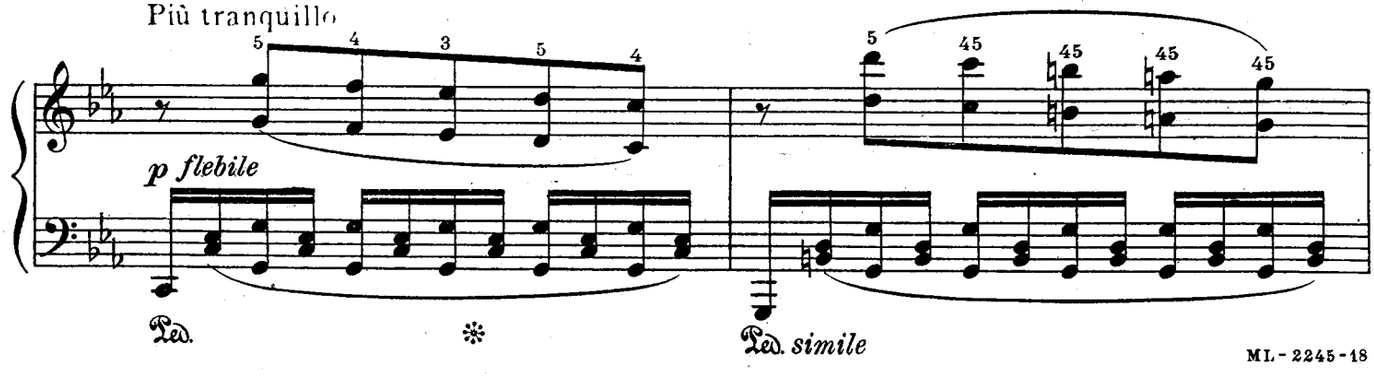
VAR. VI

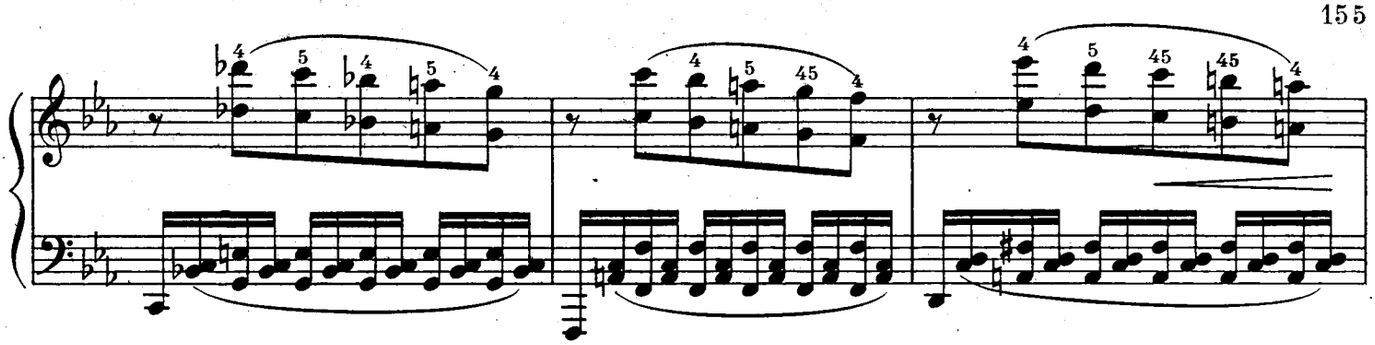
Allegro

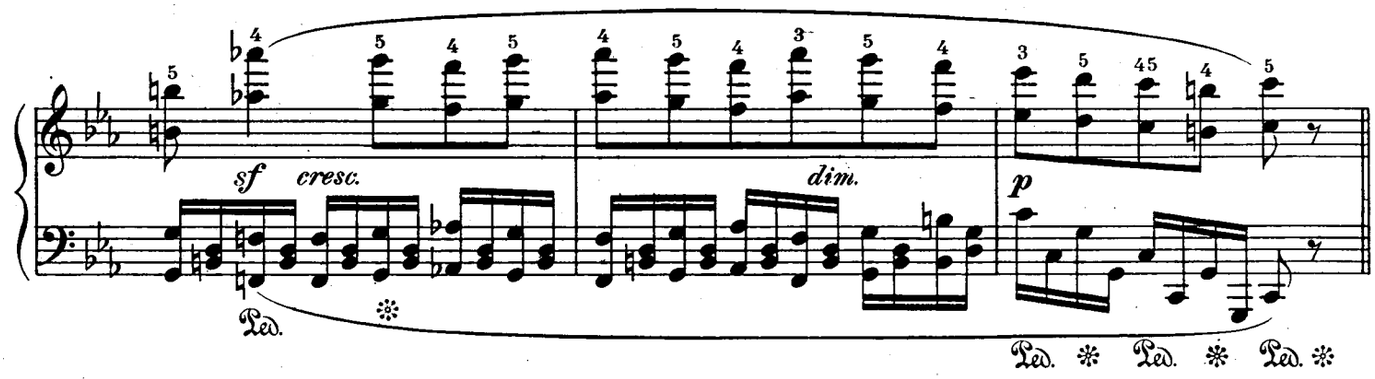


VAR. VII

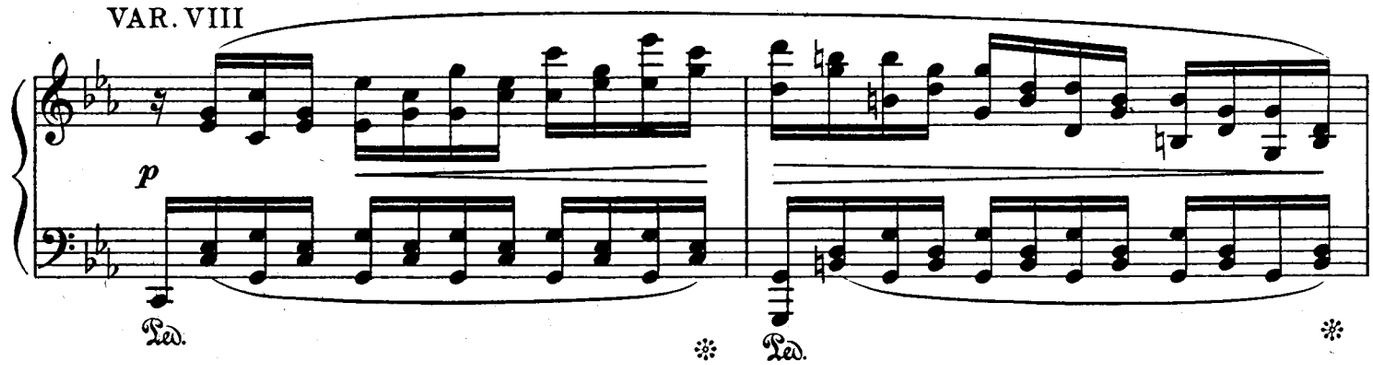
Più tranquillo

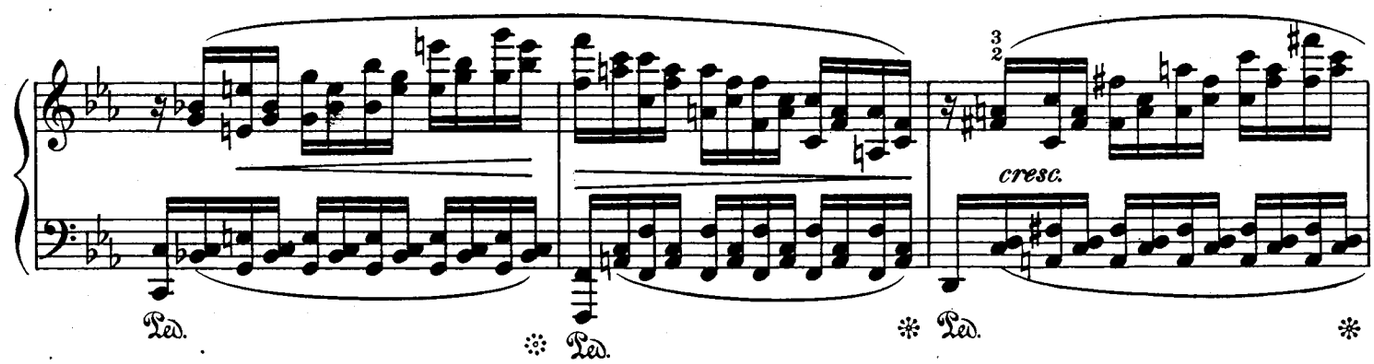


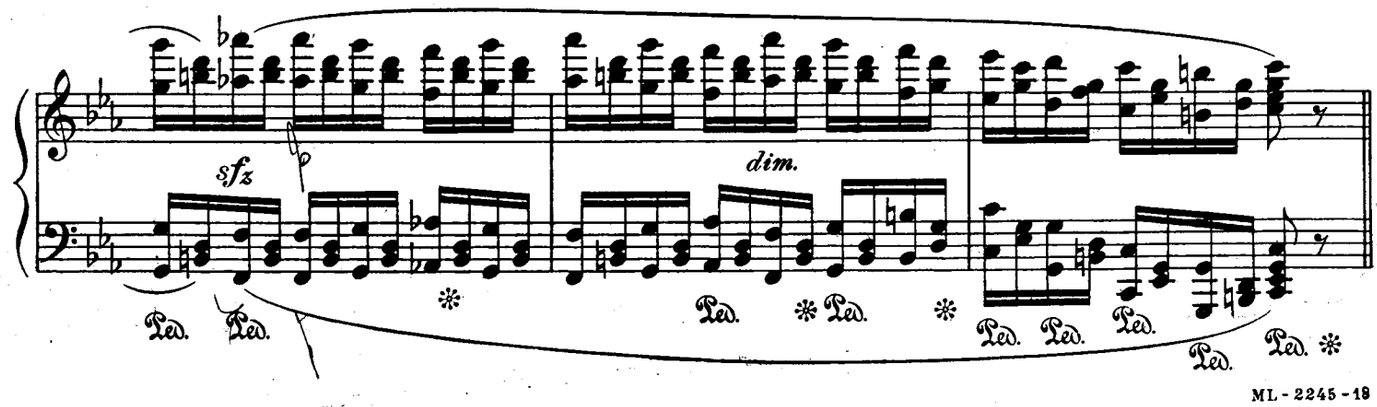




VAR. VIII

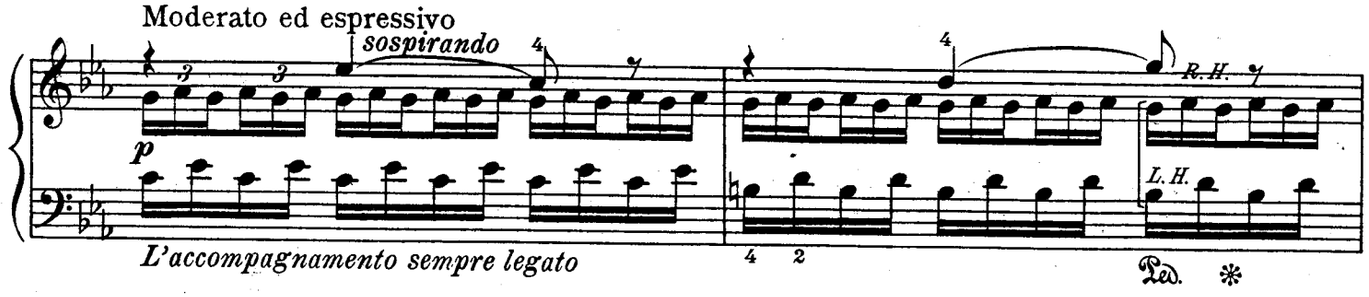


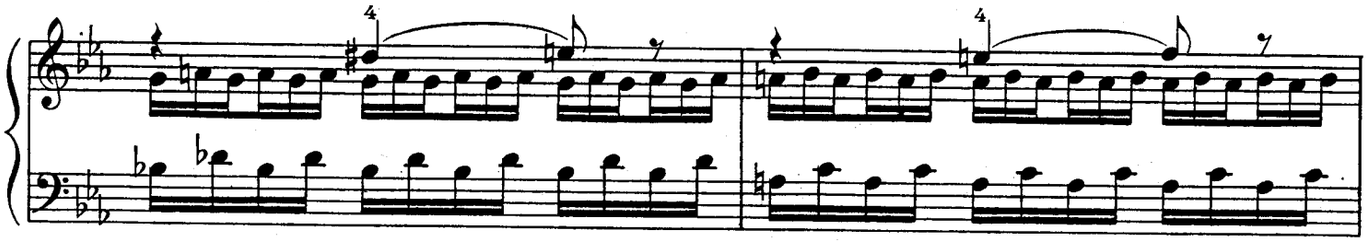


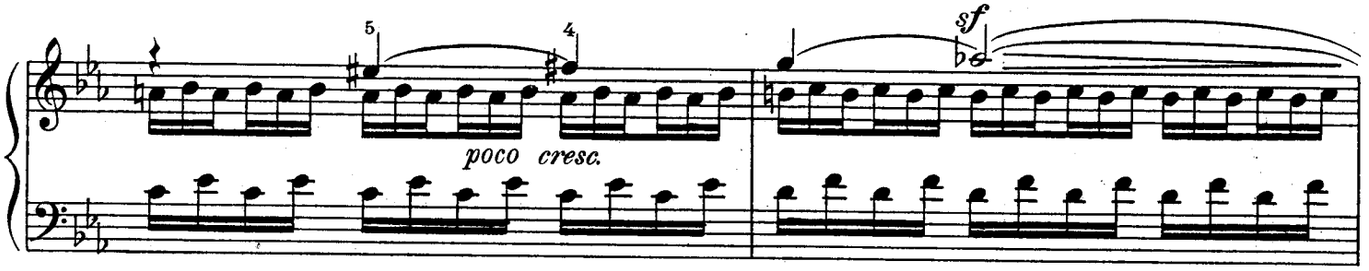


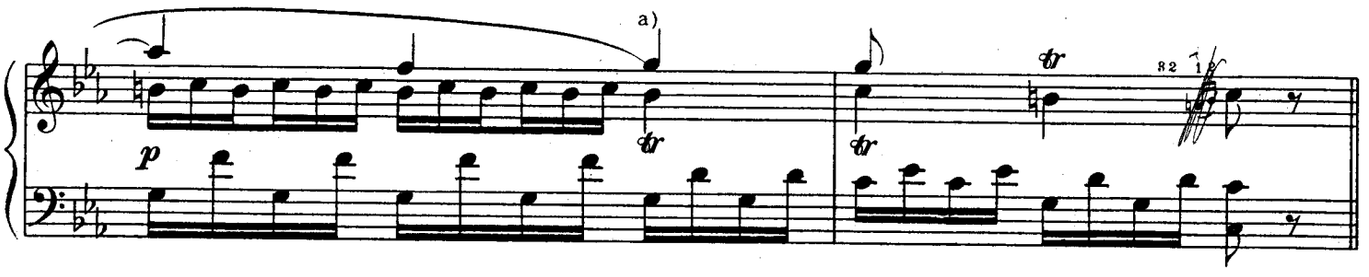
VAR. IX

Moderato ed espressivo



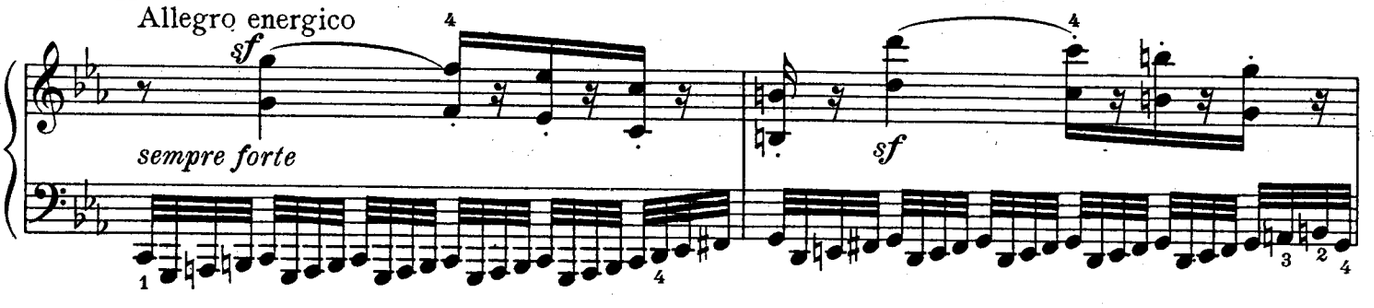


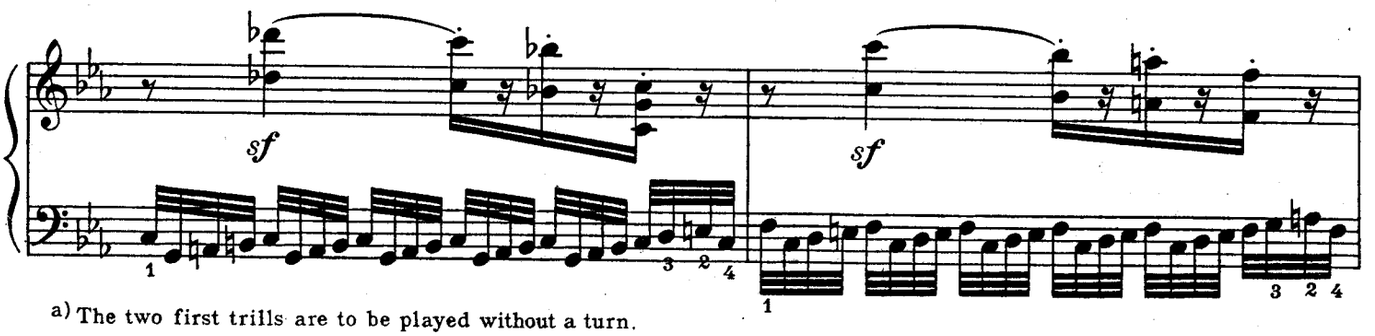




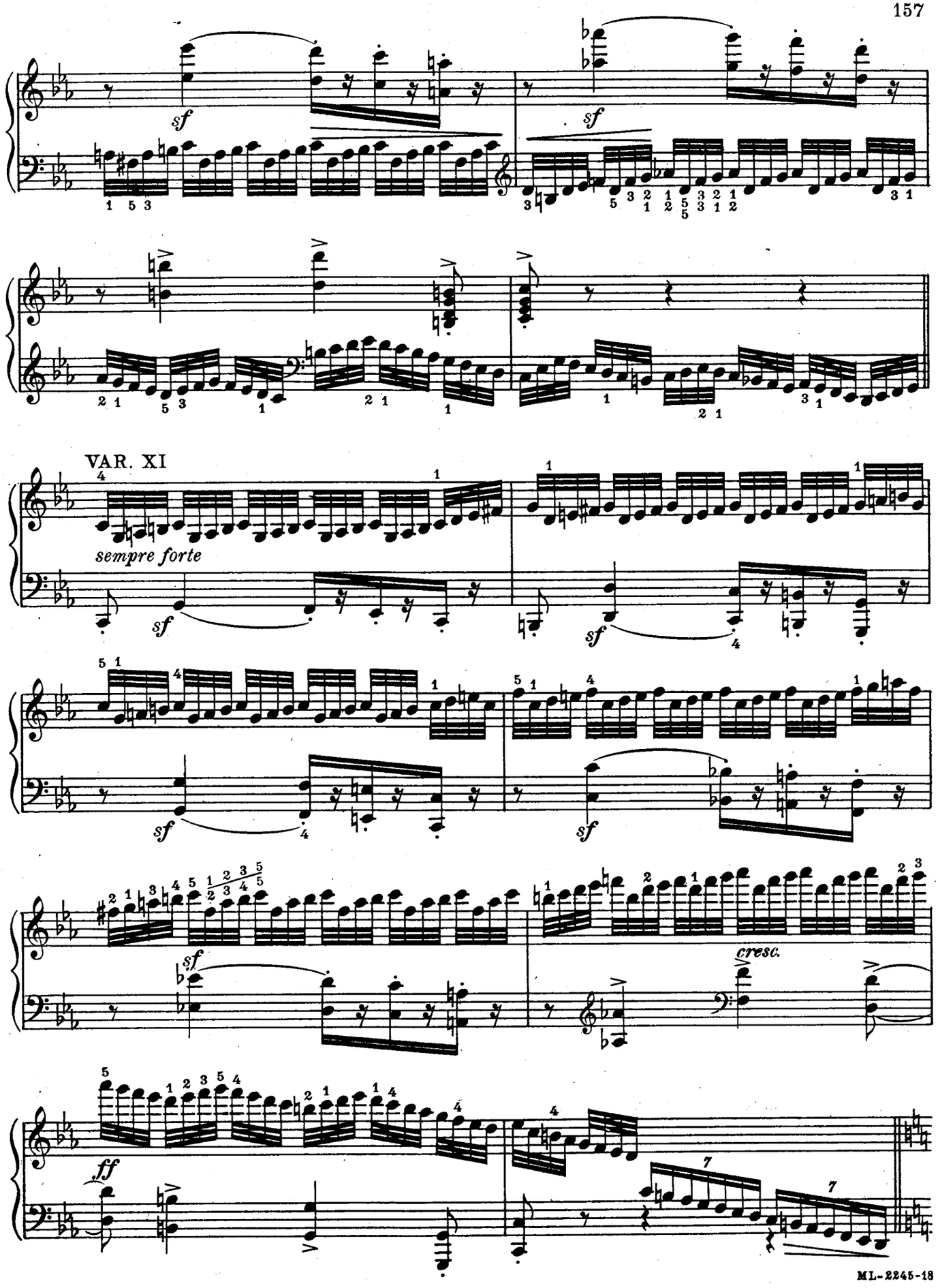
VAR. X

Allegro energico





a) The two first trills are to be played without a turn.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VAR. XI
sempre forte
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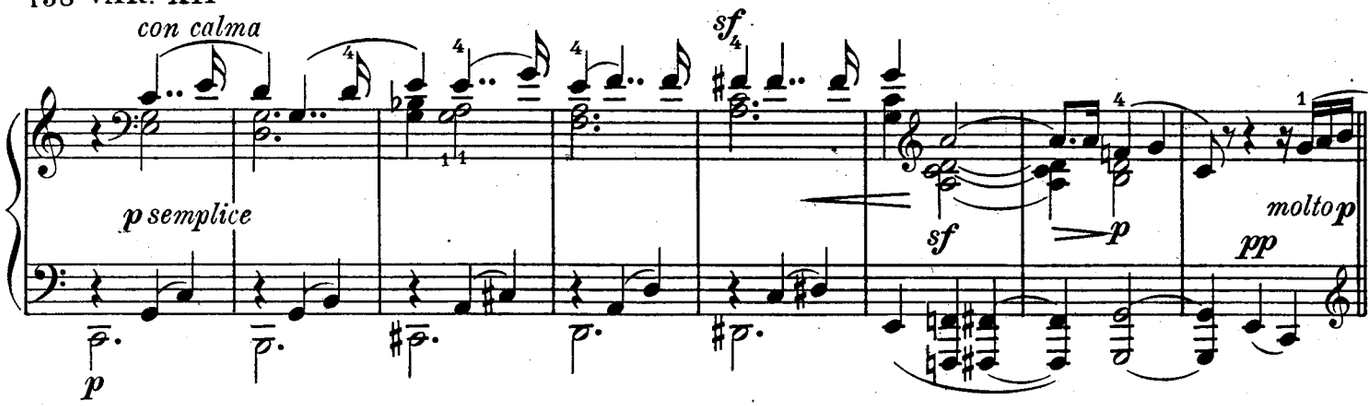
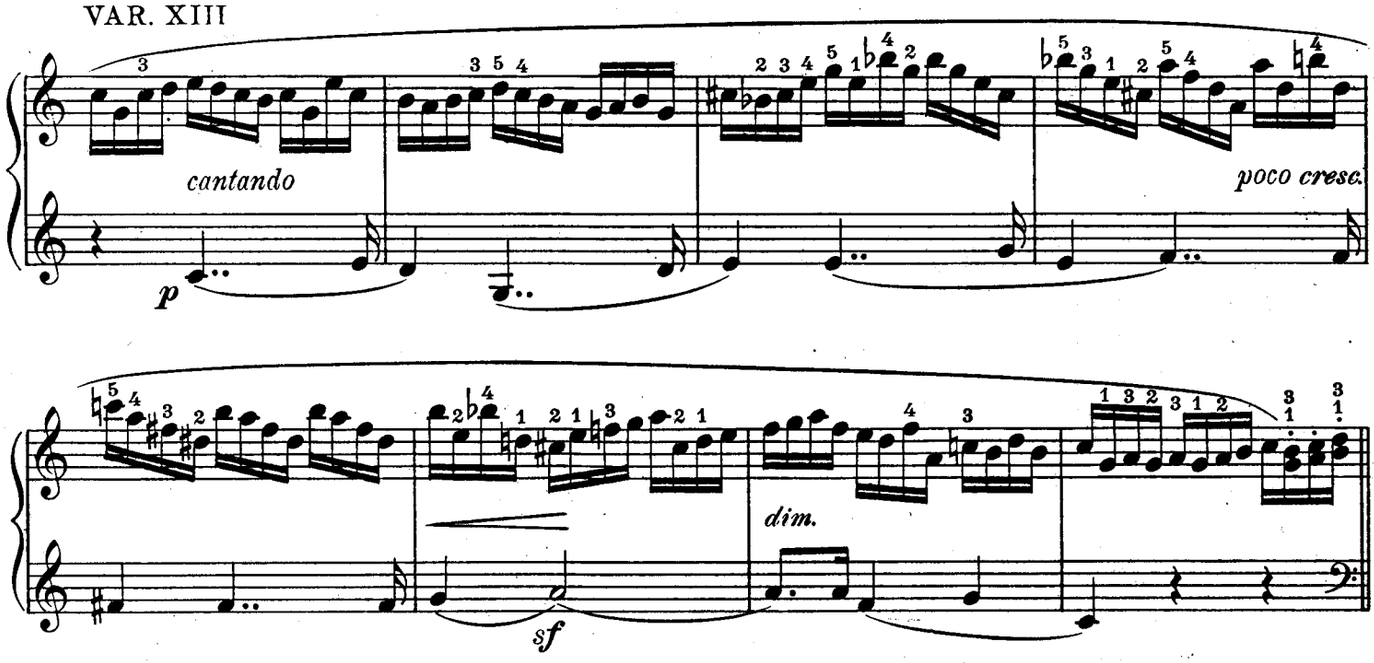
cresc.
ff

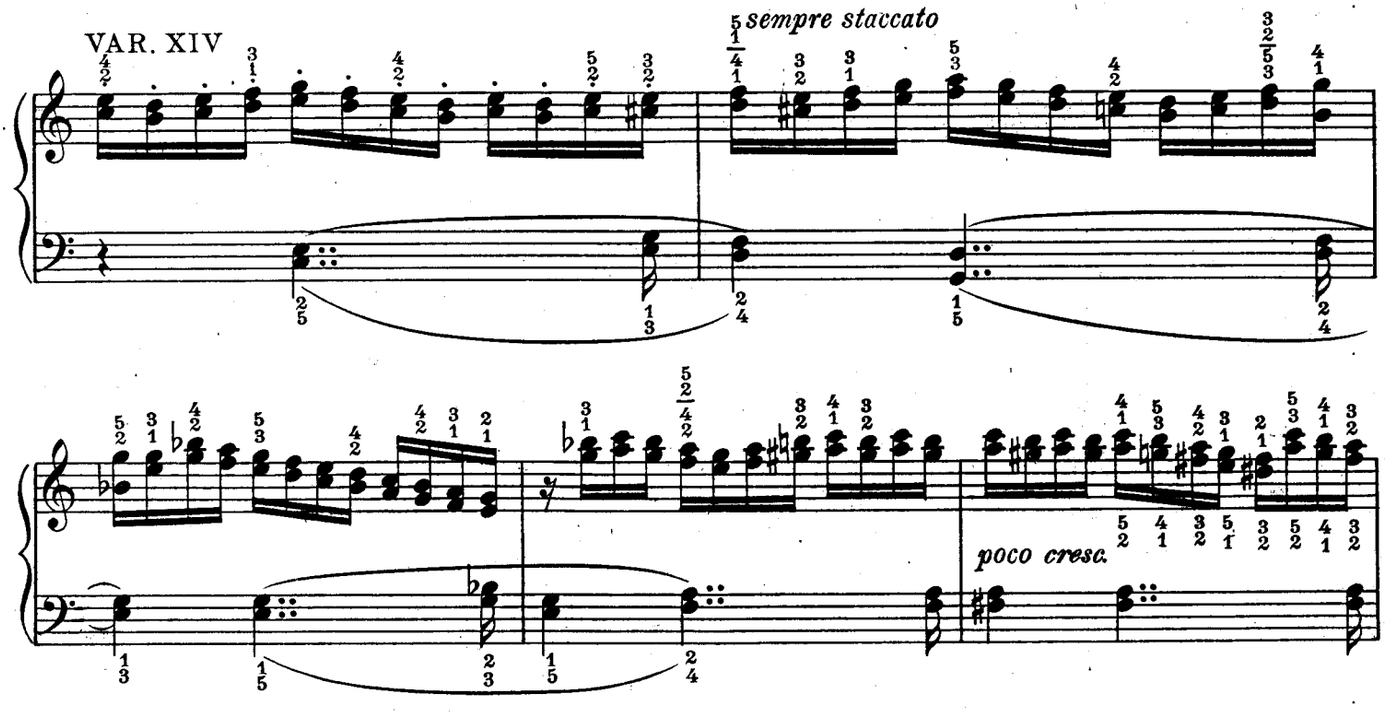
VAR. XII

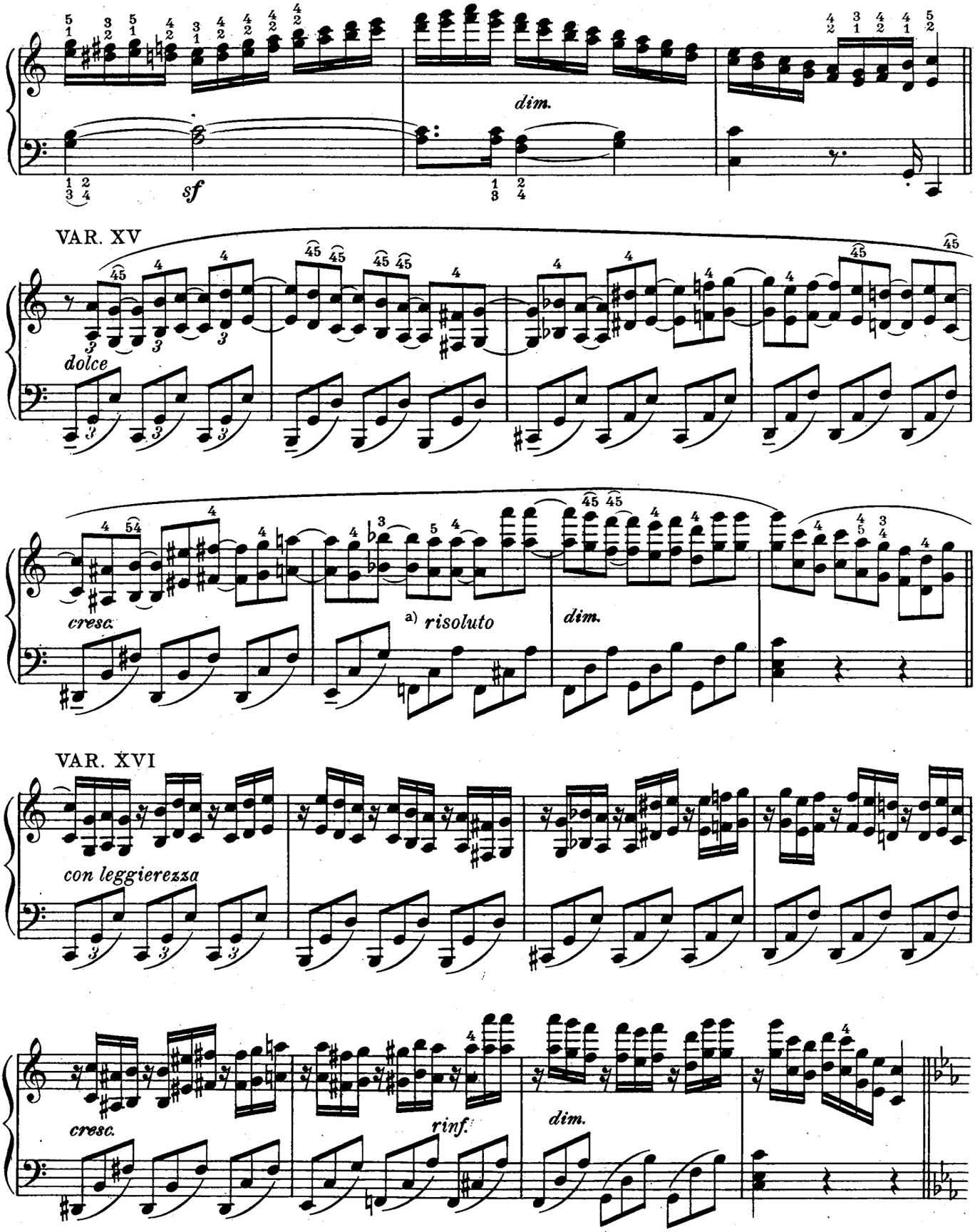


VAR. XIII



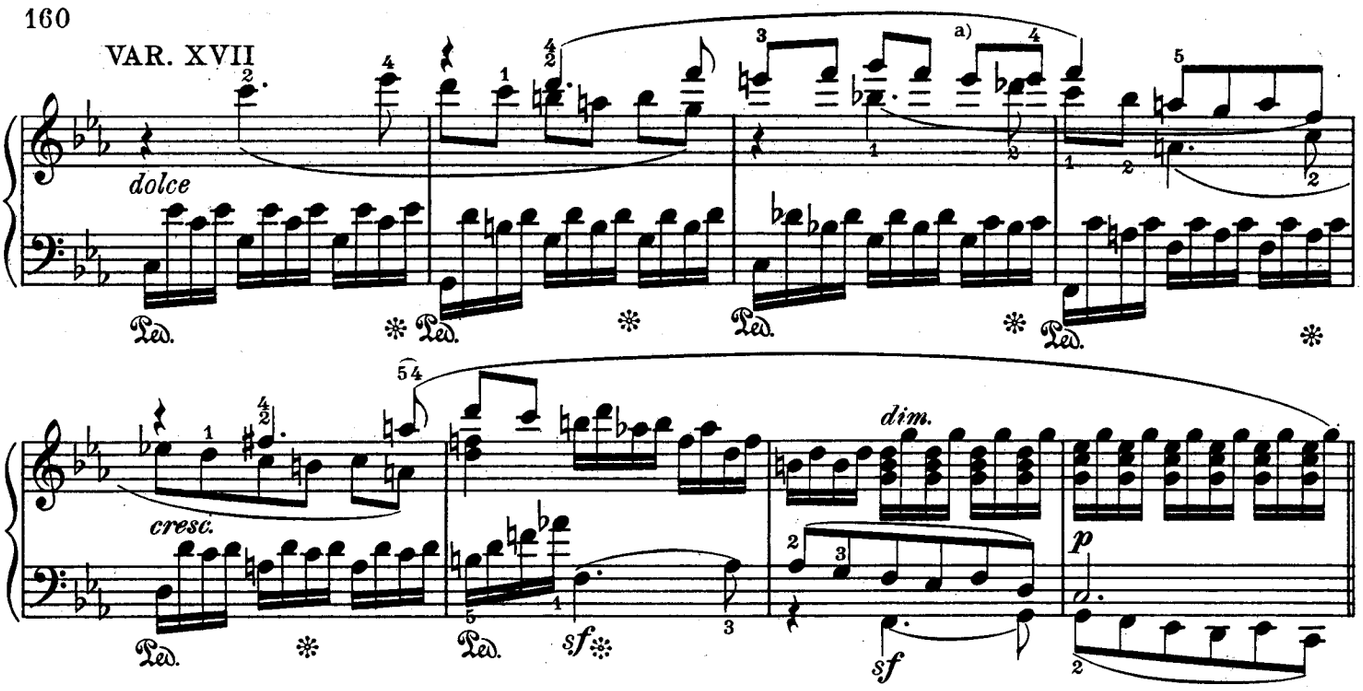
VAR. XIV



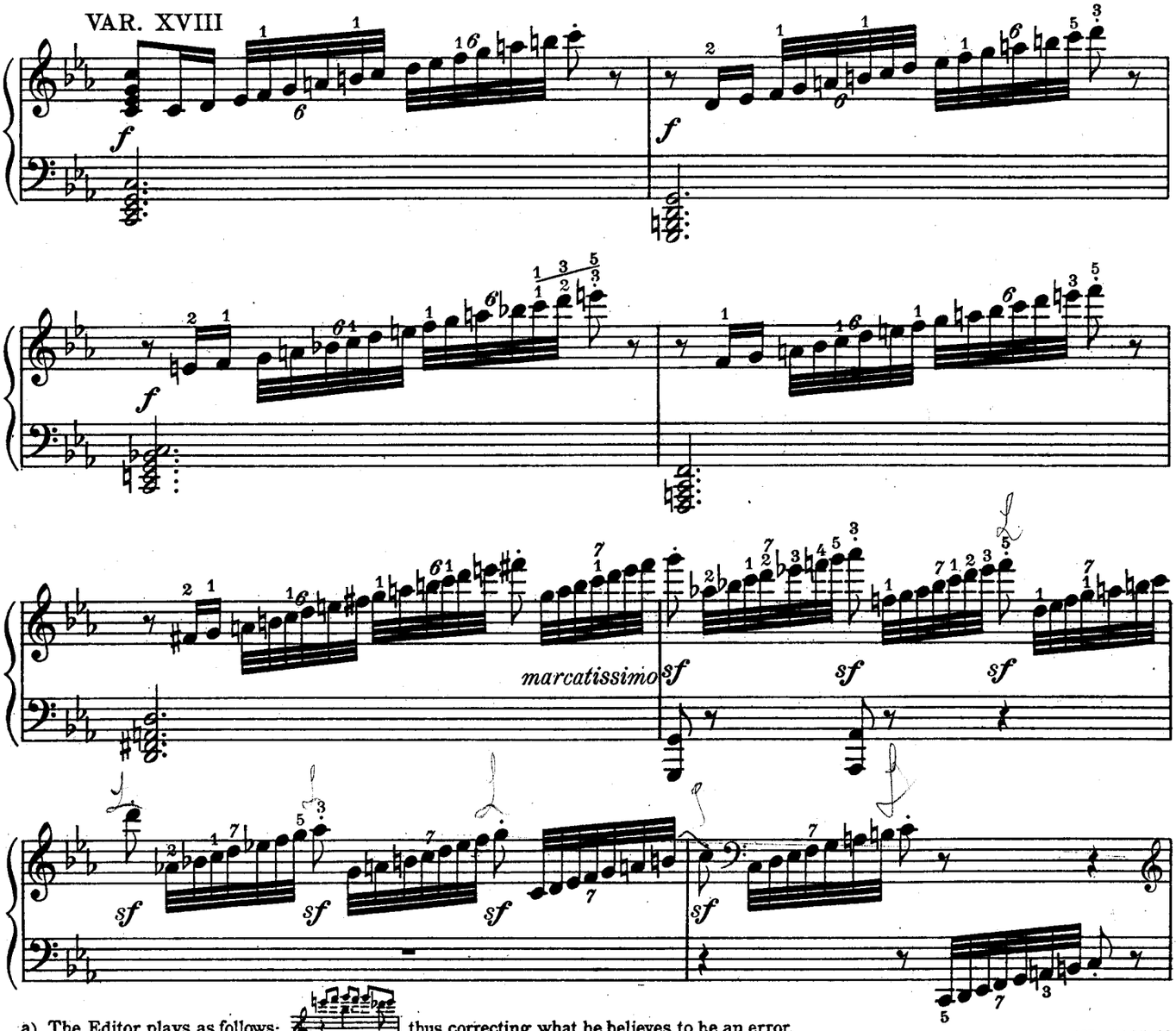


a) The word "risoluto" was probably intended by Beethoven for "ritenuto" but illegible in his MS.

VAR. XVII



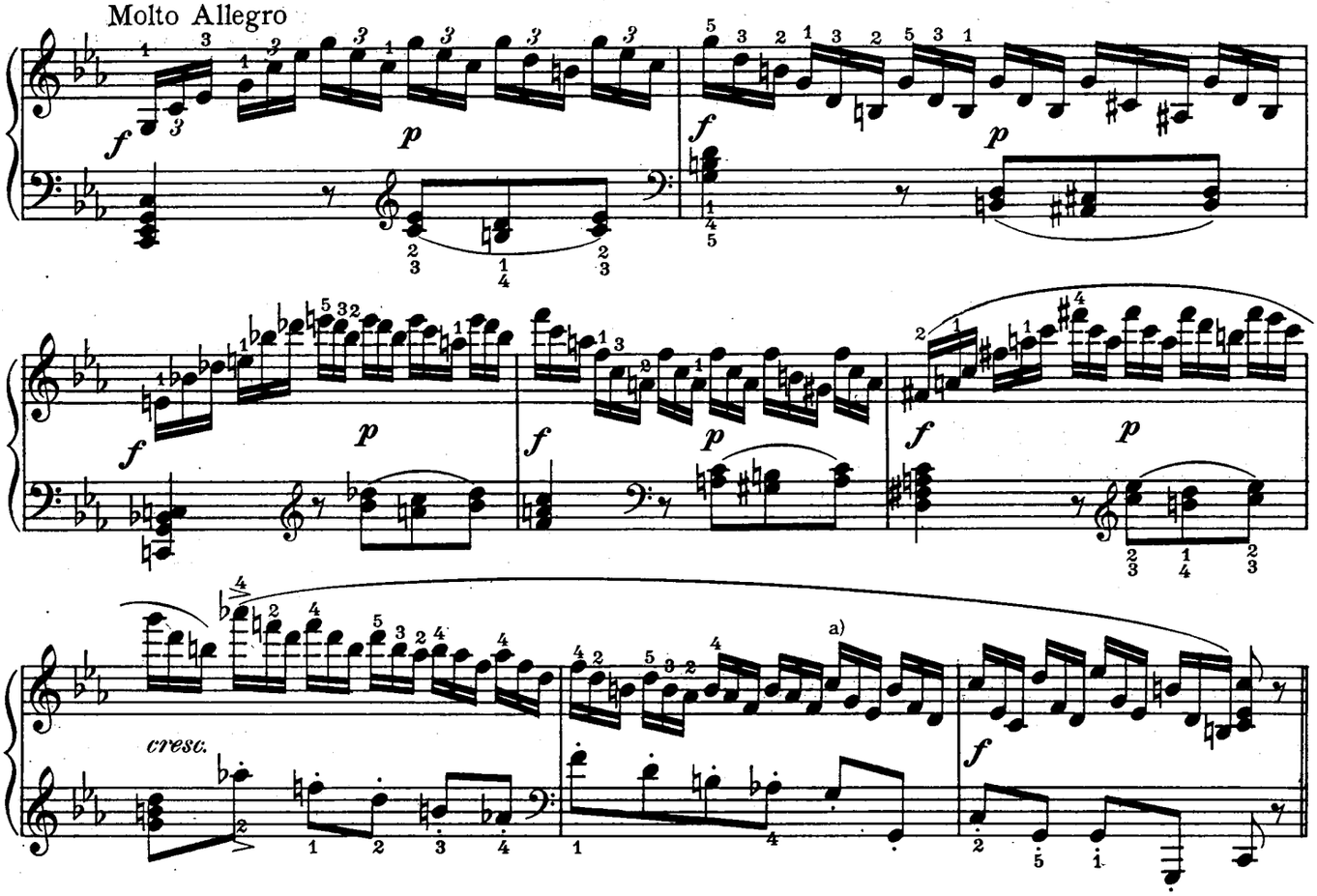
VAR. XVIII



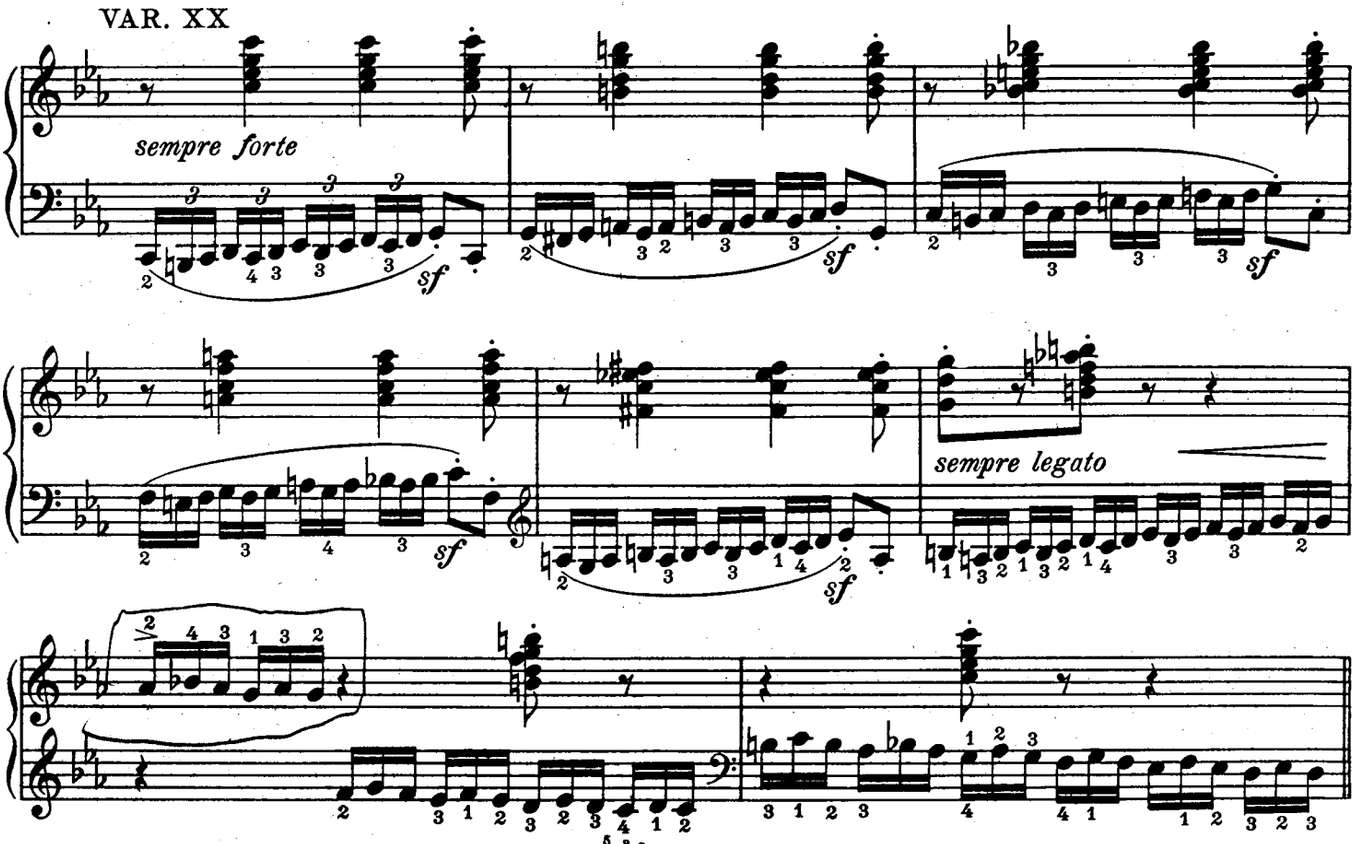
a) The Editor plays as follows: thus correcting what he believes to be an error.

VAR. XIX

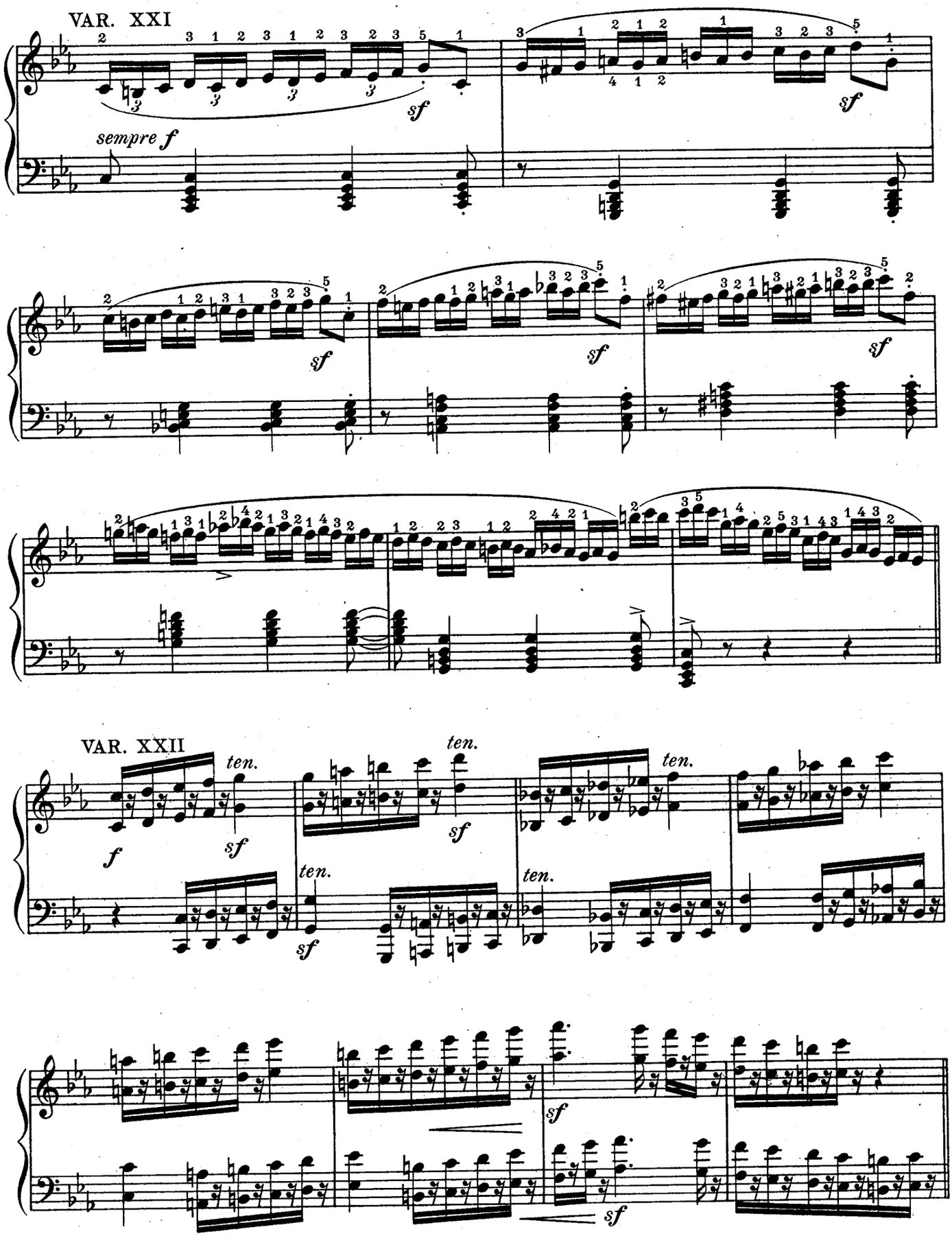
Molto Allegro



VAR. XX



a) In the Editor's opinion, this should be as follows:


VAR. XXI
sempre f
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VAR. XXII
ten.
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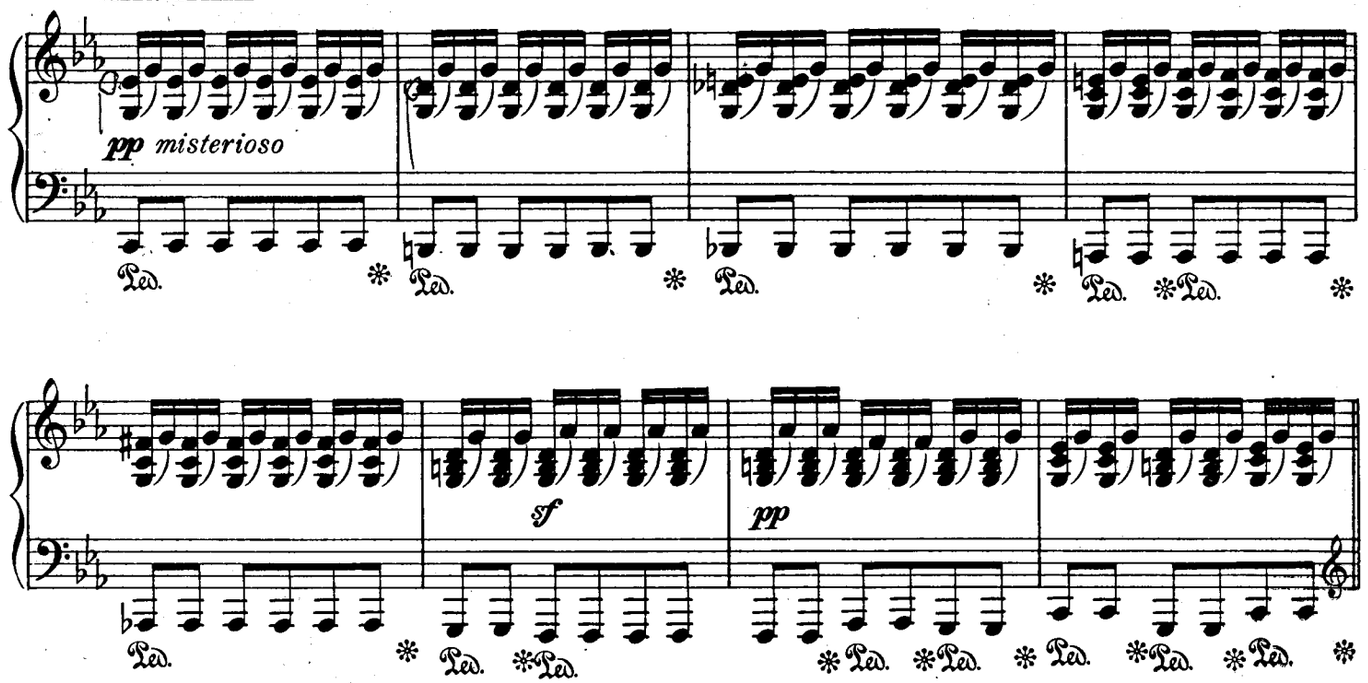
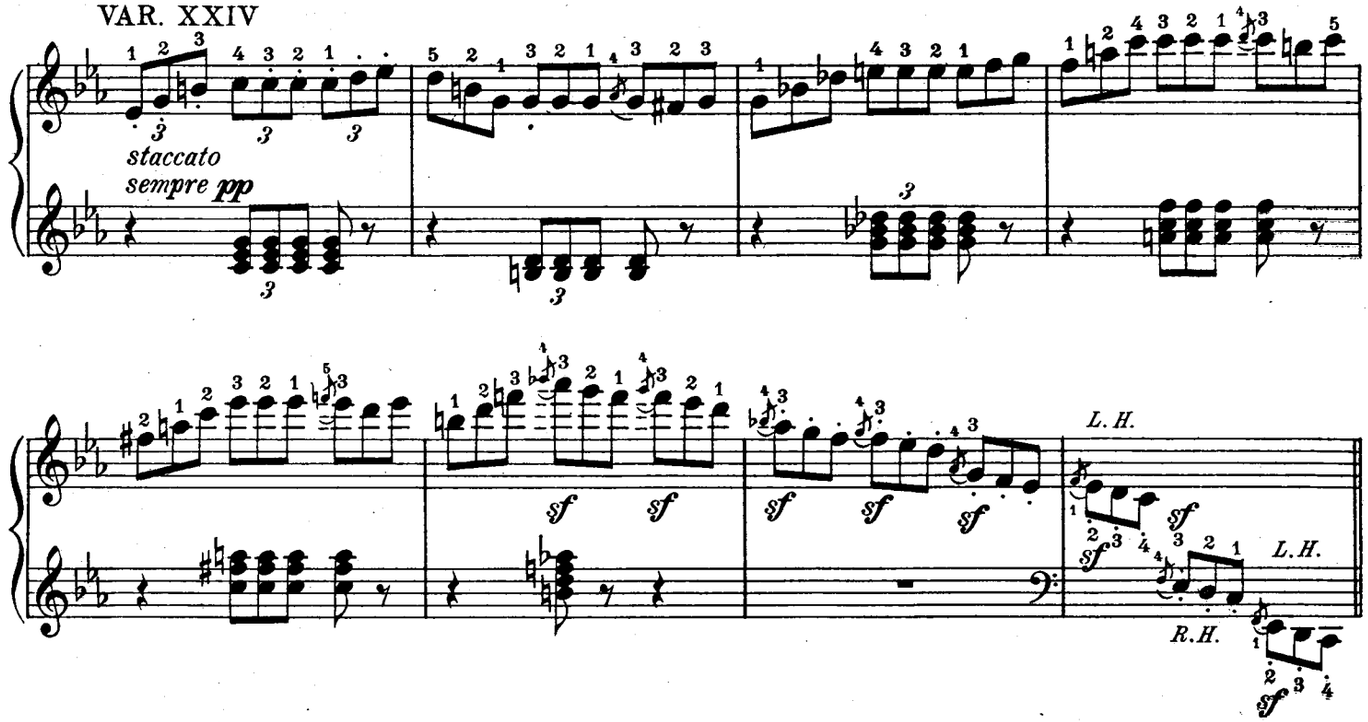
sf

VAR. XXIII

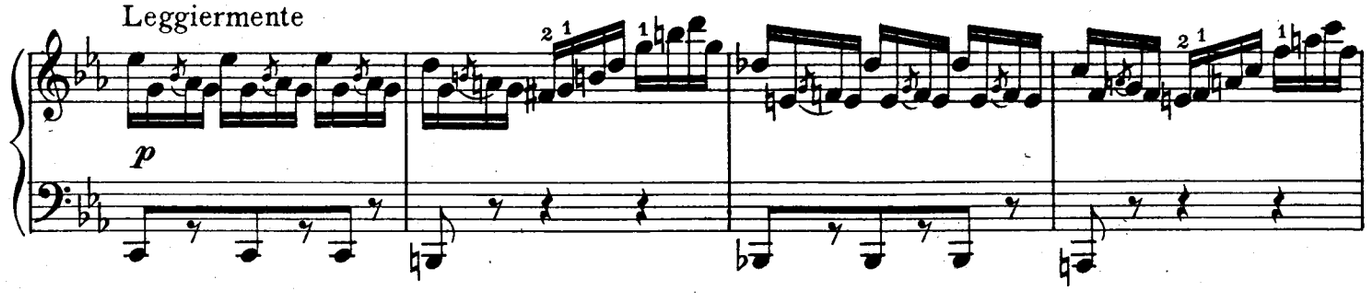


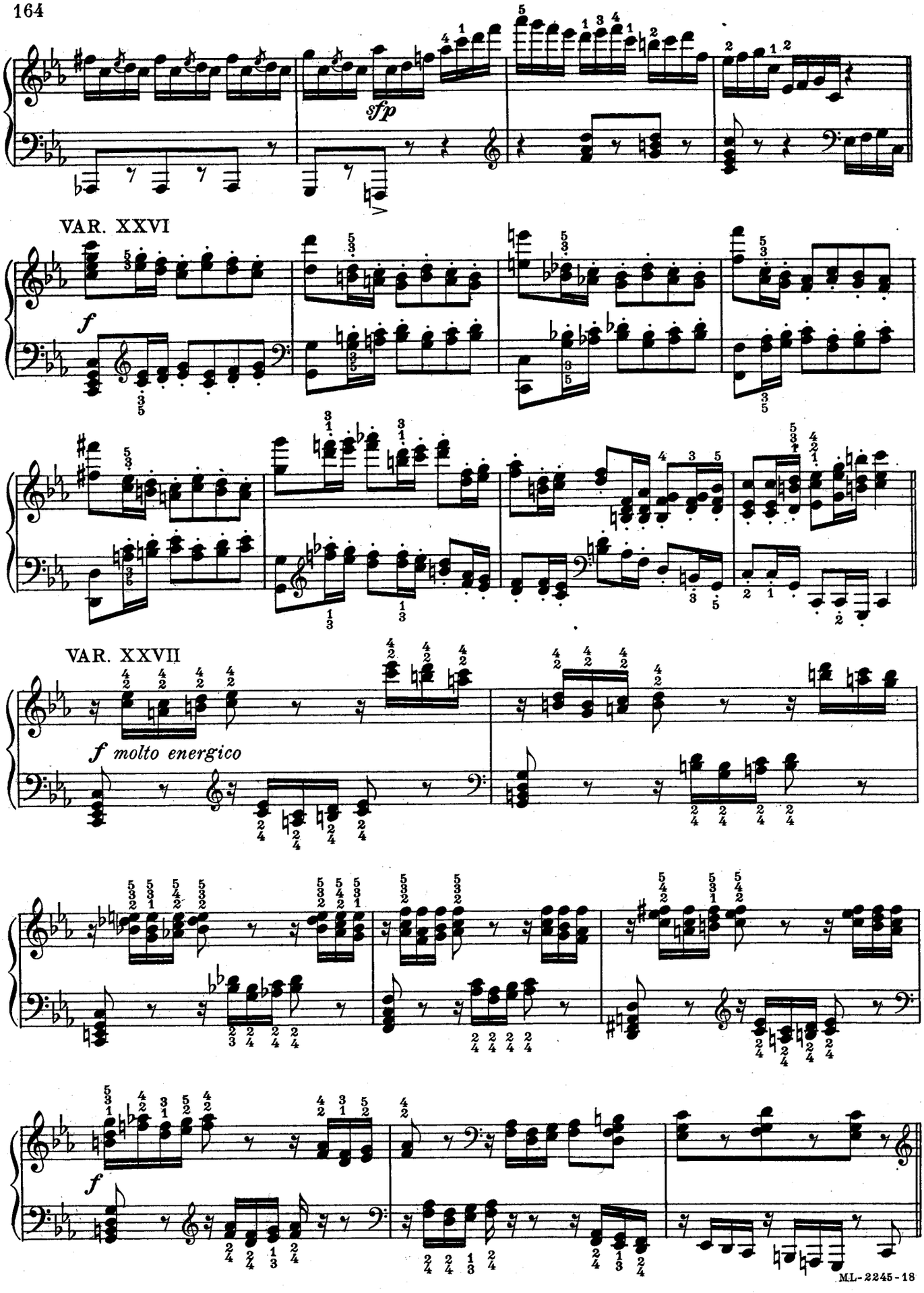
VAR. XXIV



VAR. XXV

Leggiermente

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VAR. XXVI
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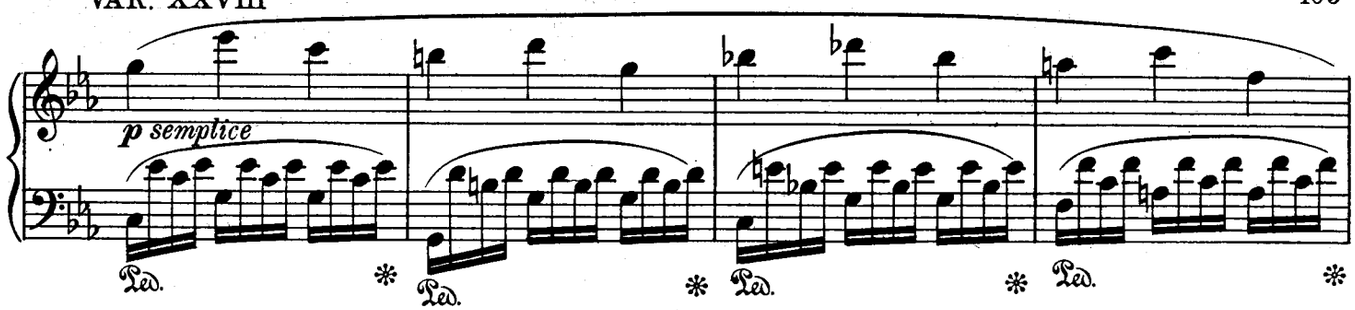
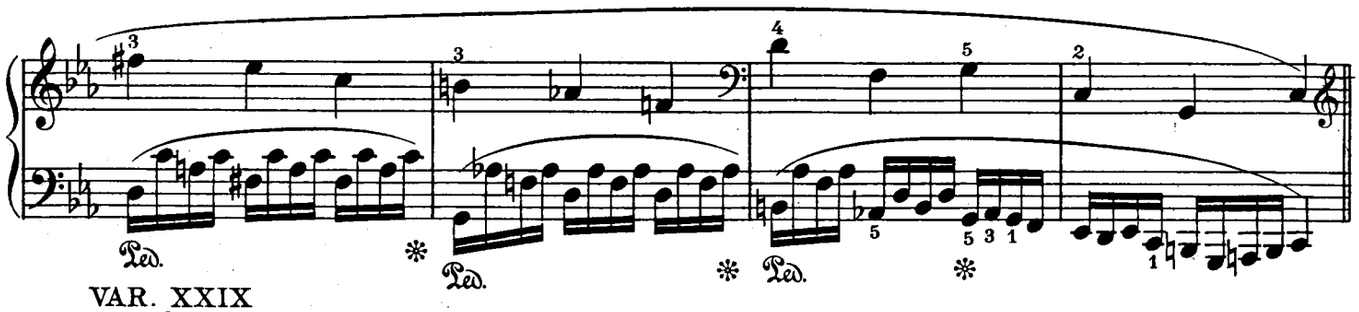
VAR. XXVII
f molto energico
f





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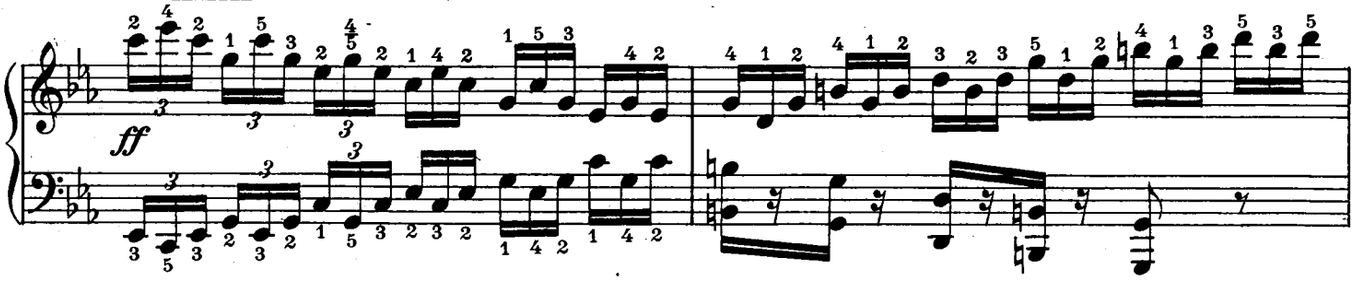
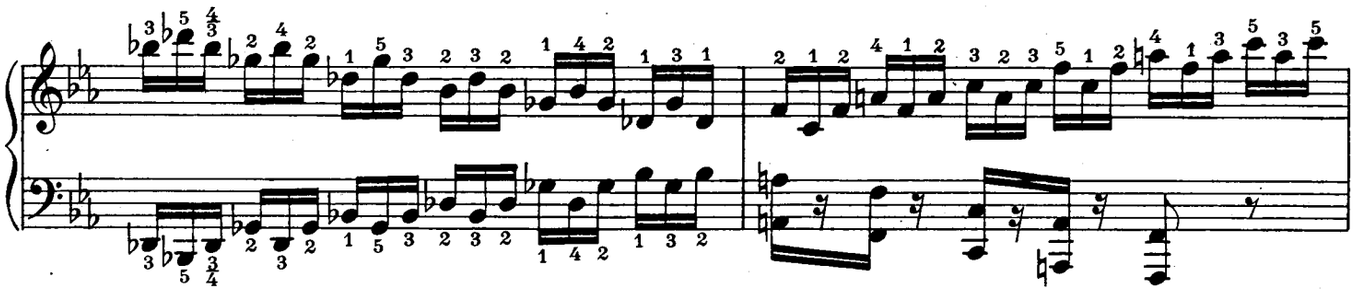
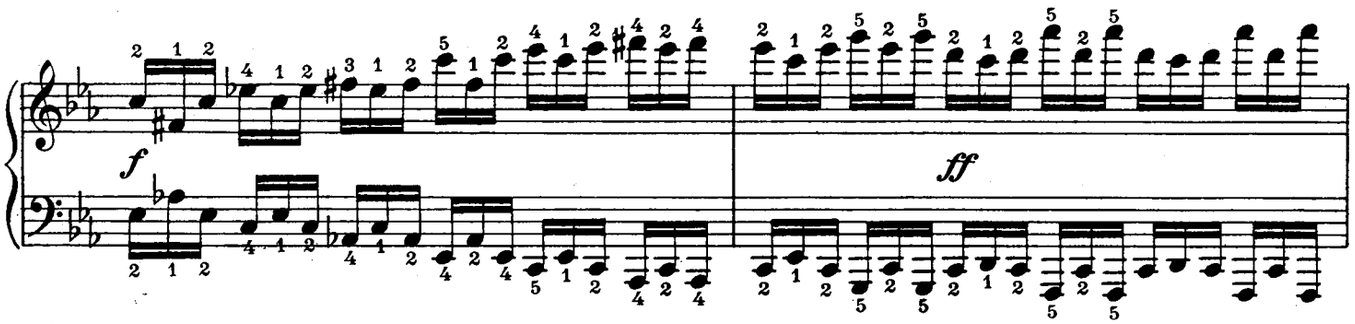
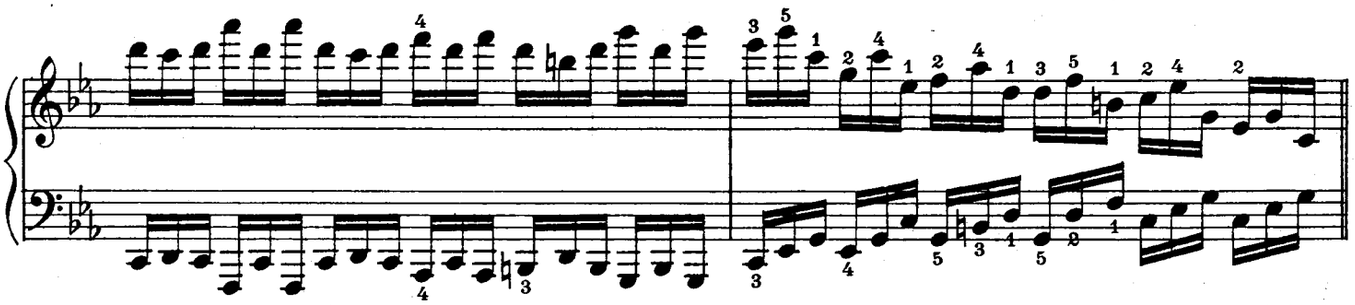


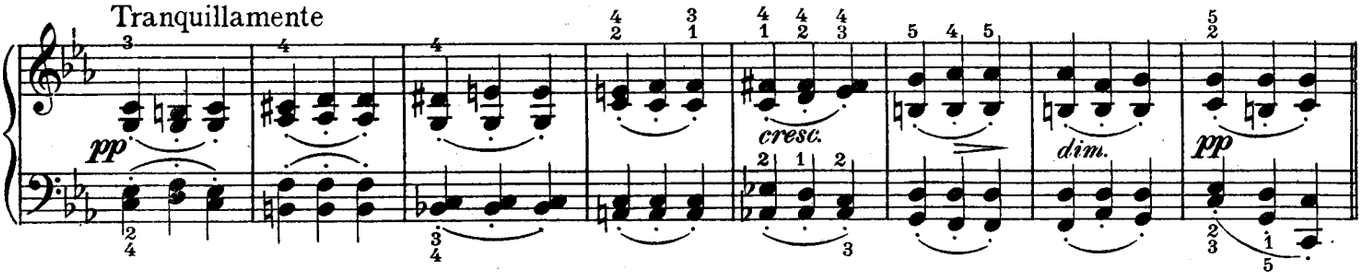






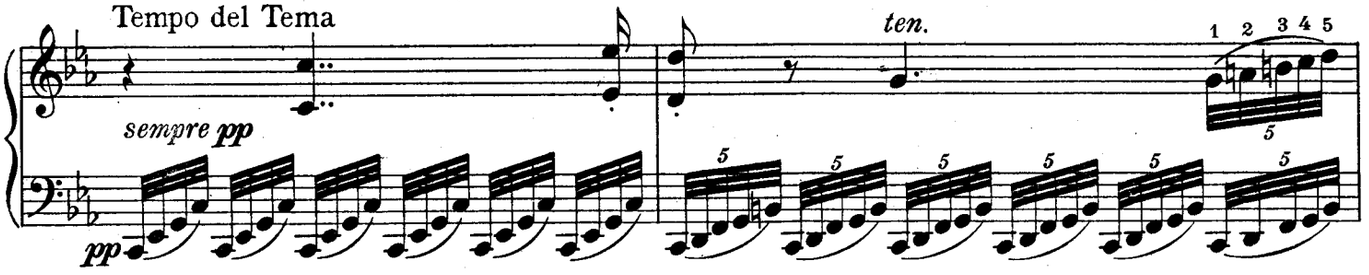
VAR. XXX

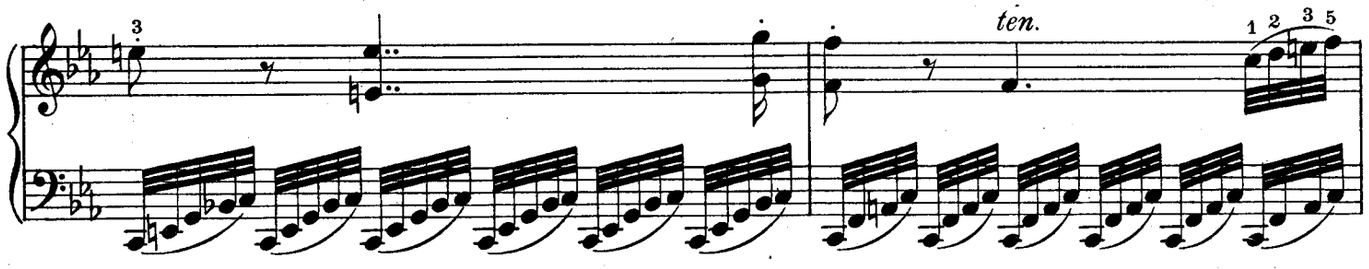
Tranquillamente

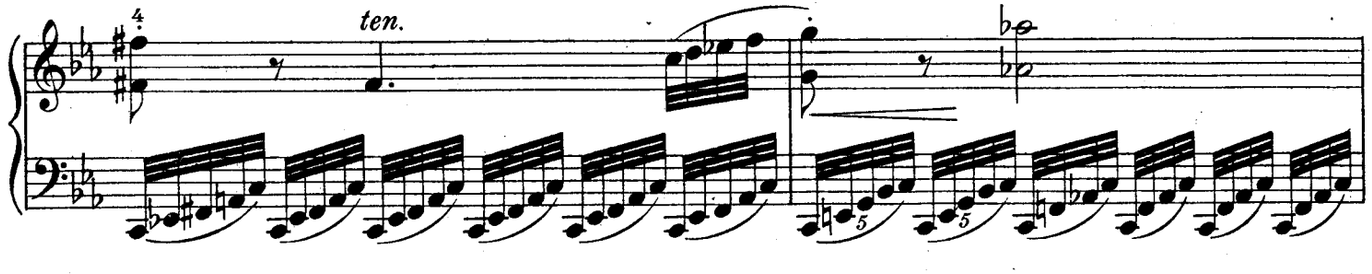


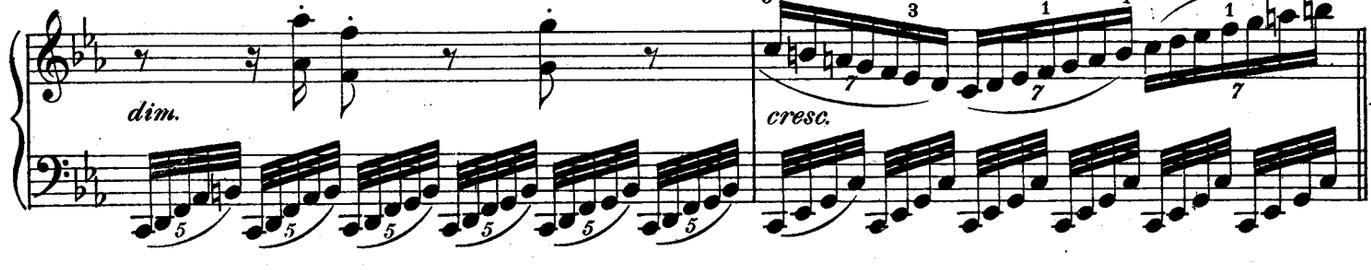
VAR. XXXI

Tempo del Tema

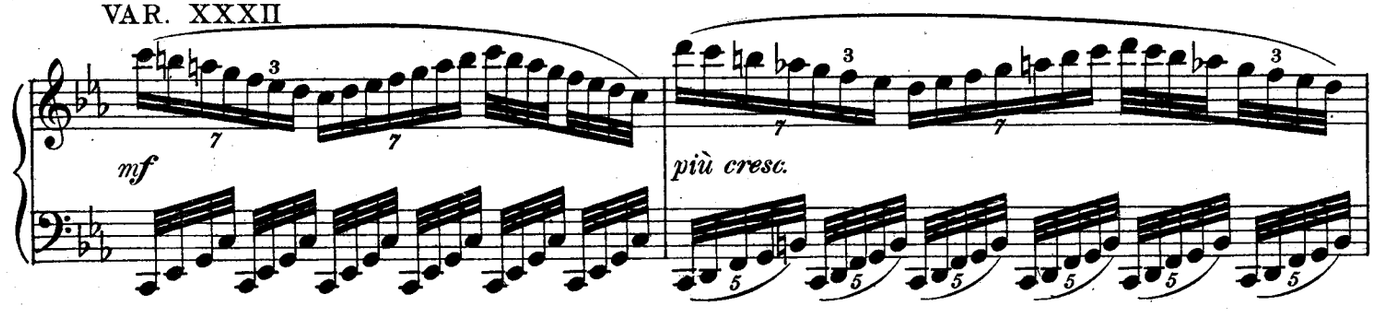


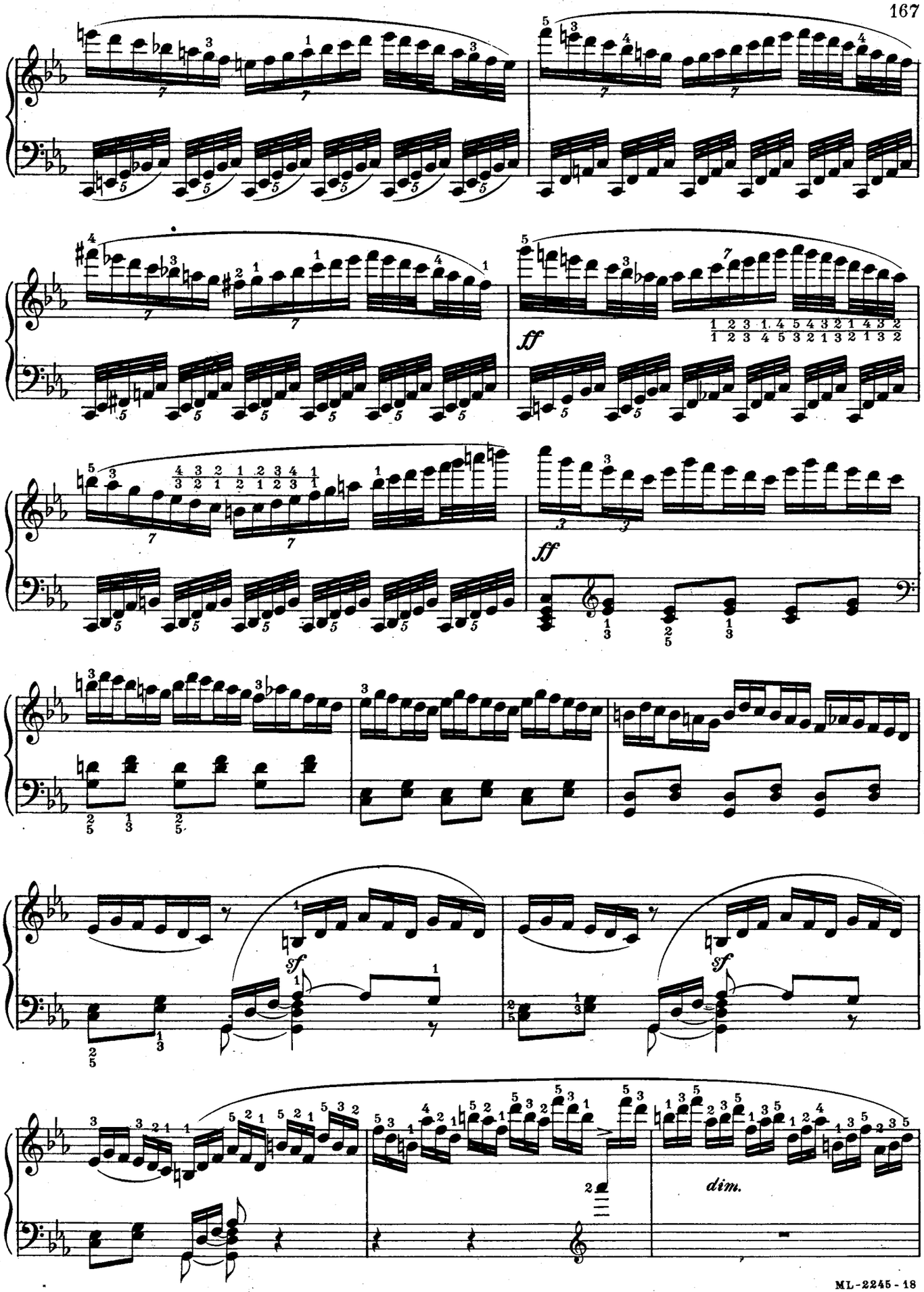






VAR. XXXII

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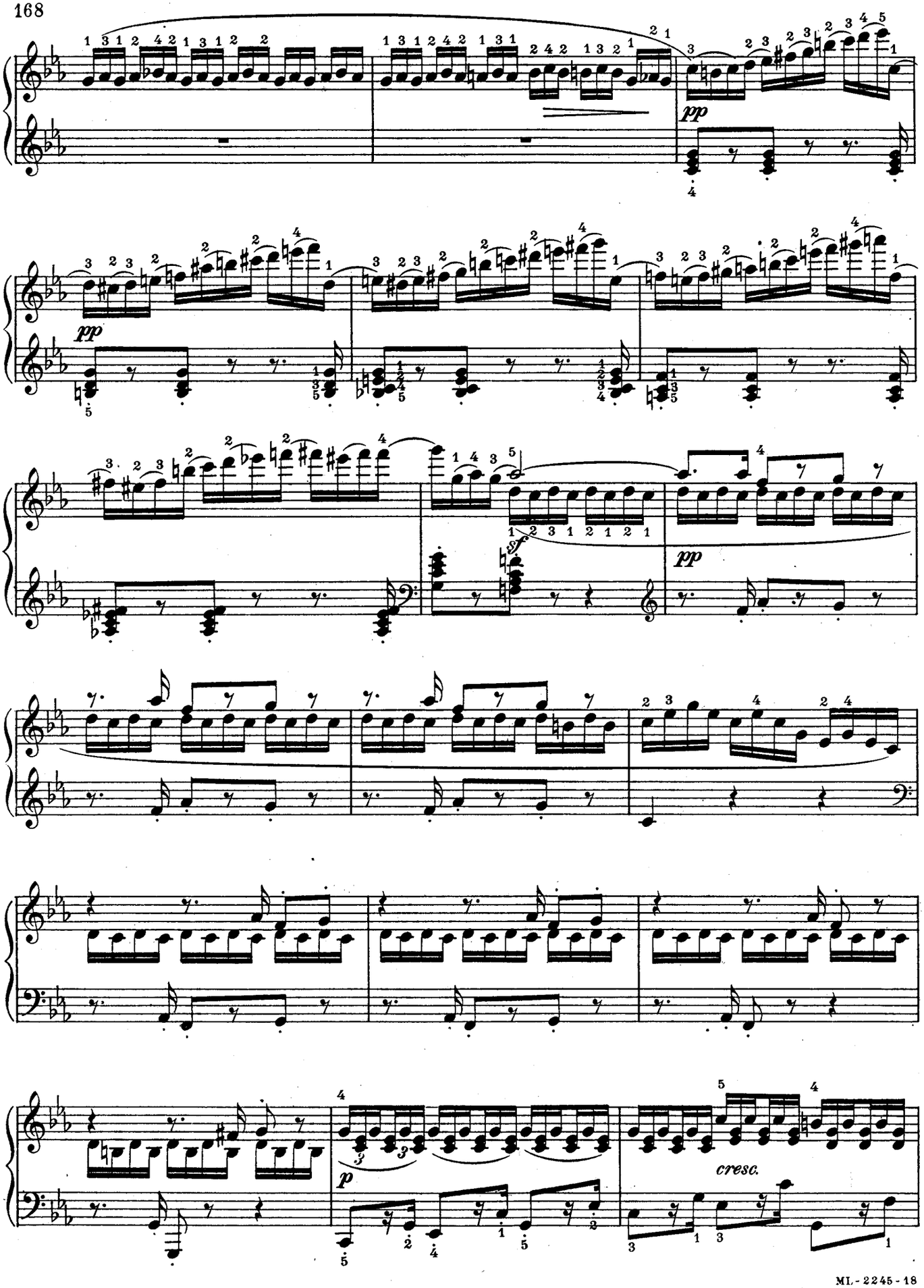
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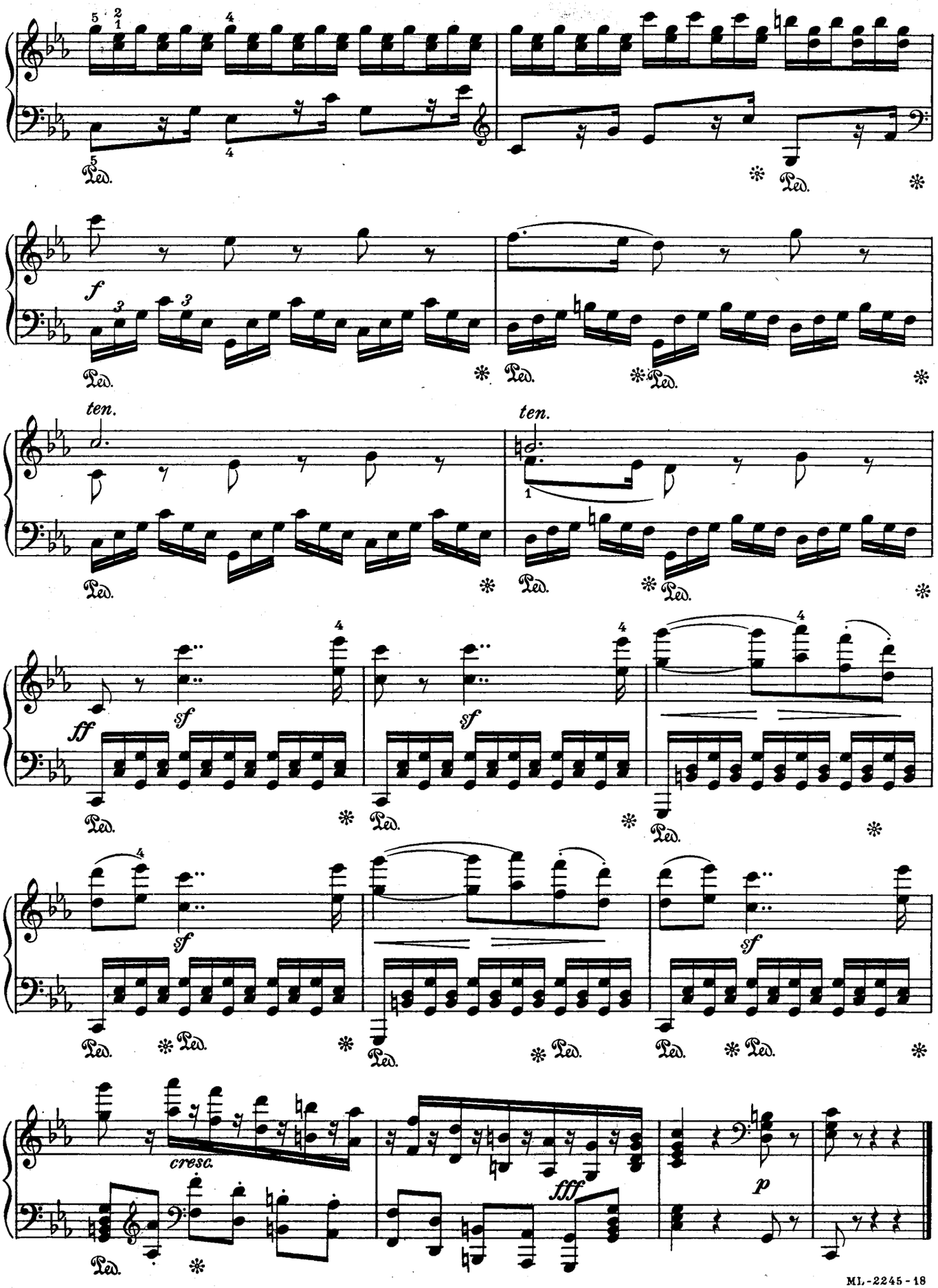
f
ten.
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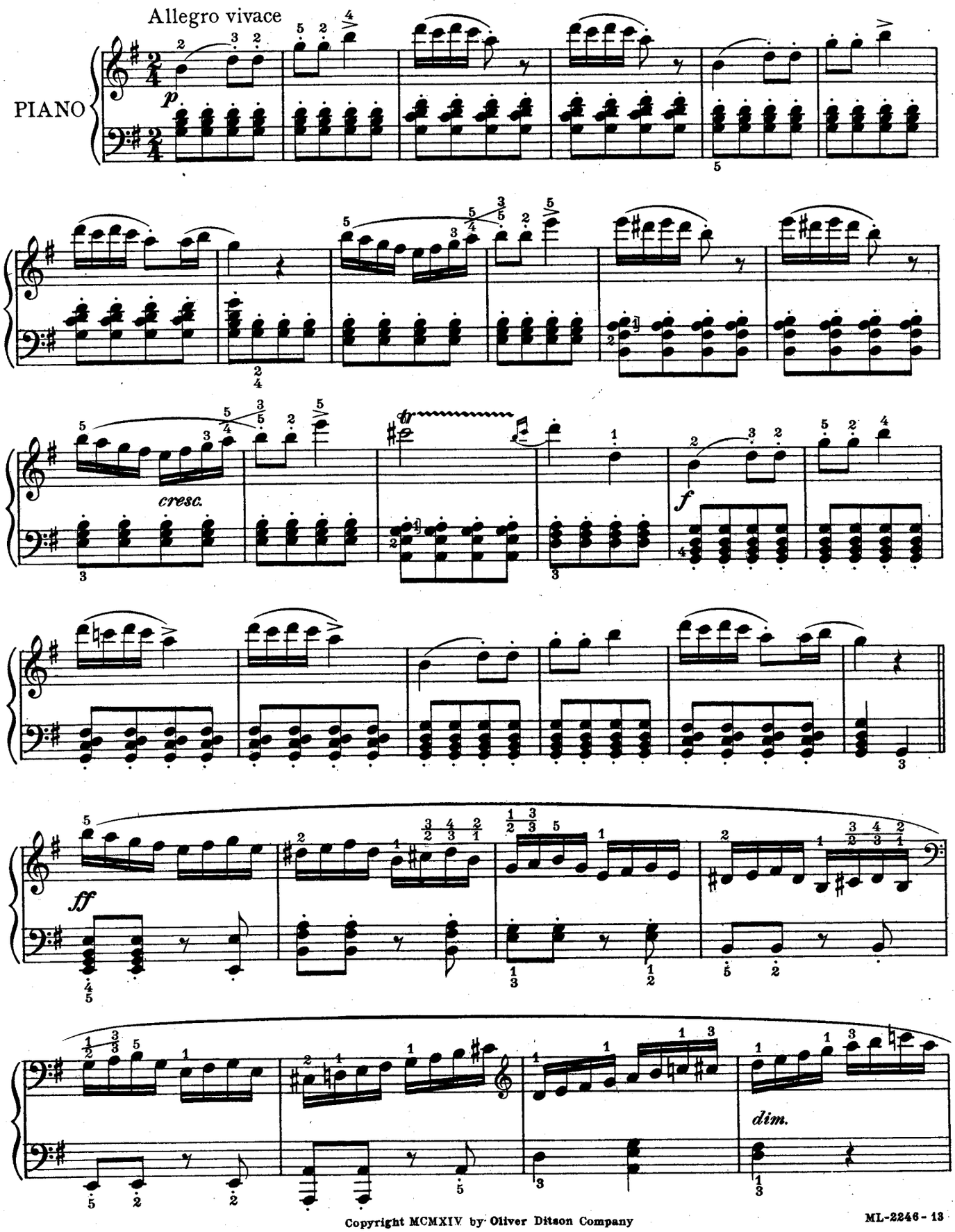
RONDO A CAPRICCIO

Edited by Moritz Moszkowski

LUDWIG van BEETHOVEN, Op. 129
(1770-1827)



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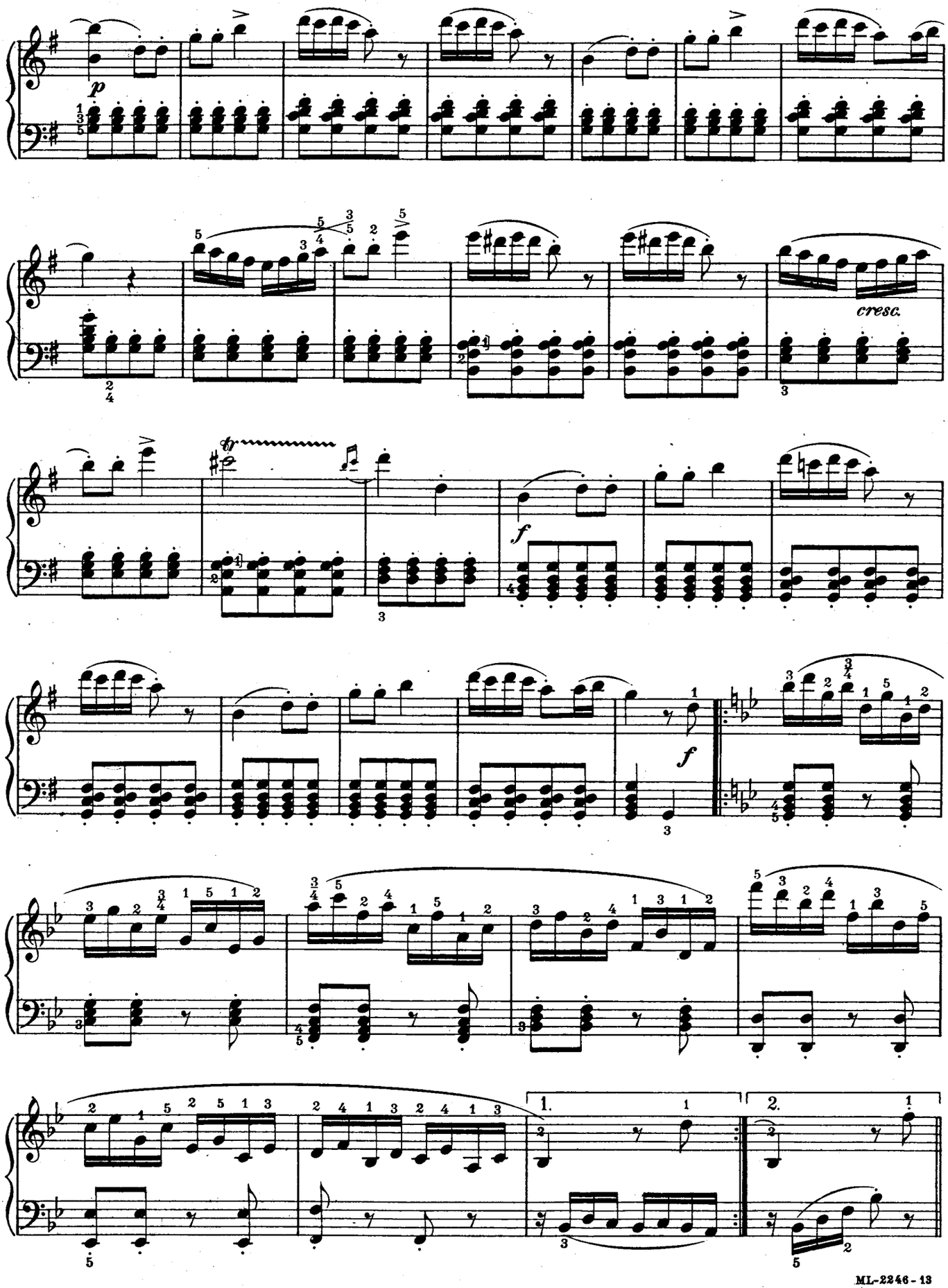
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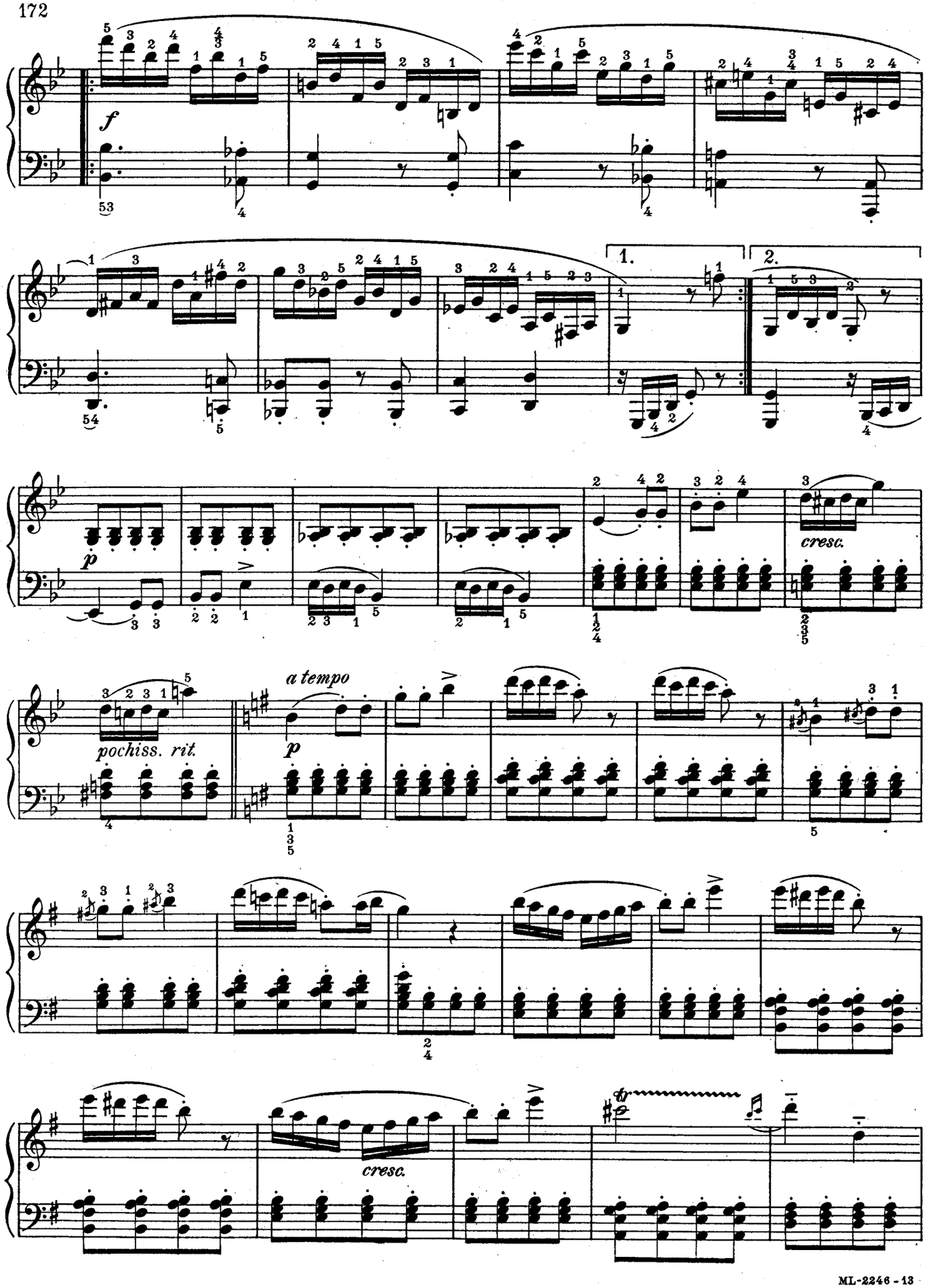
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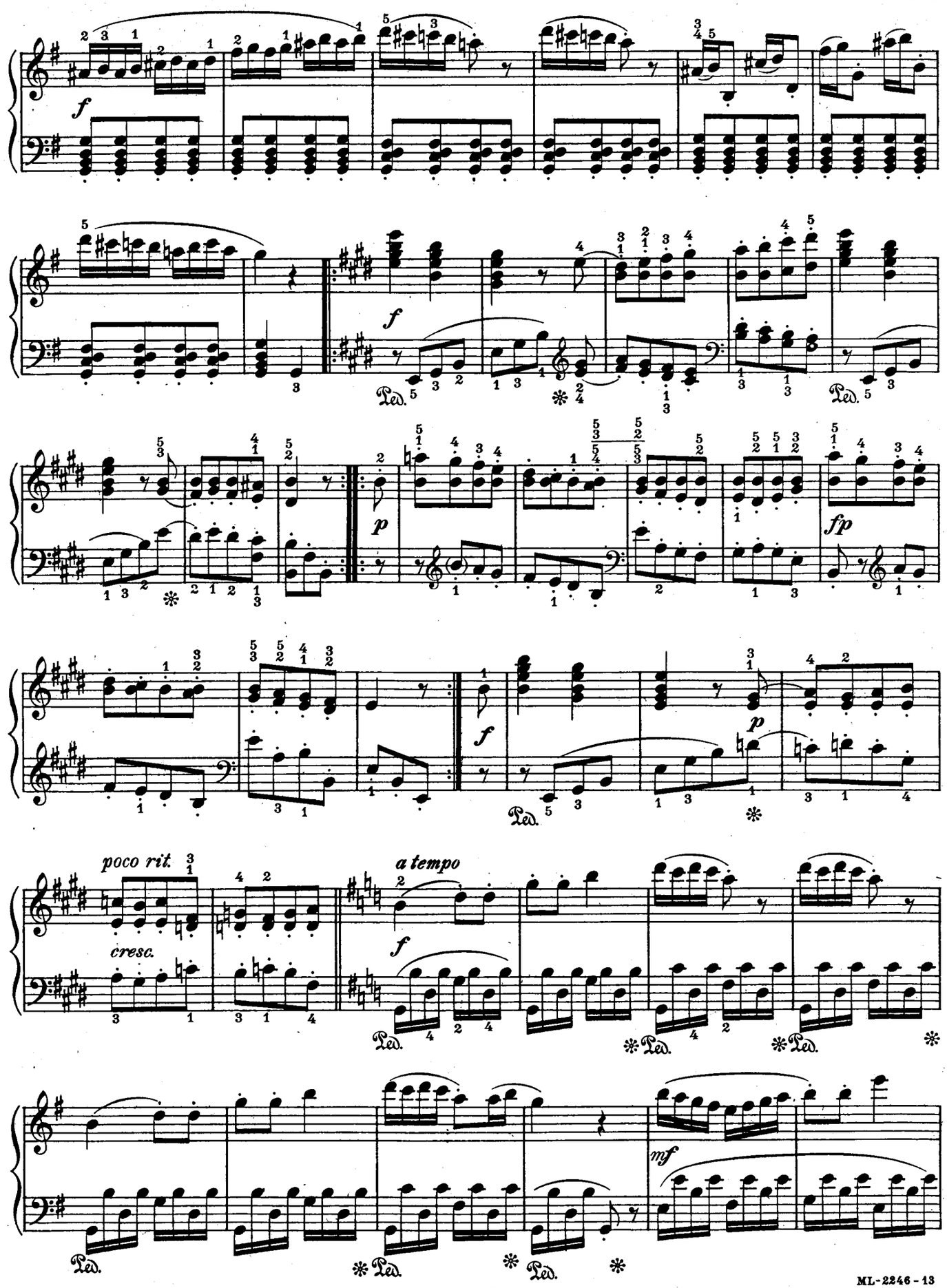
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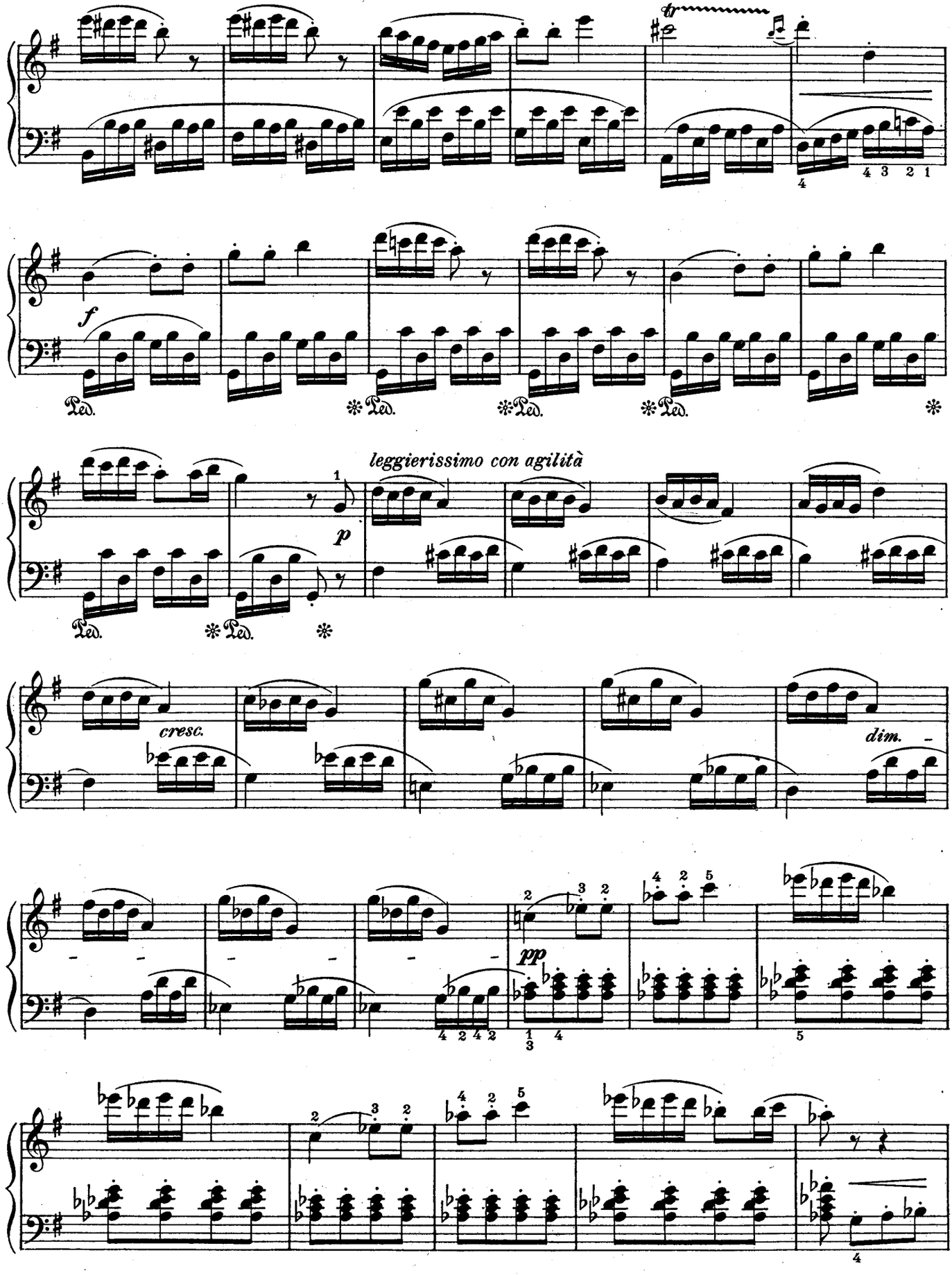
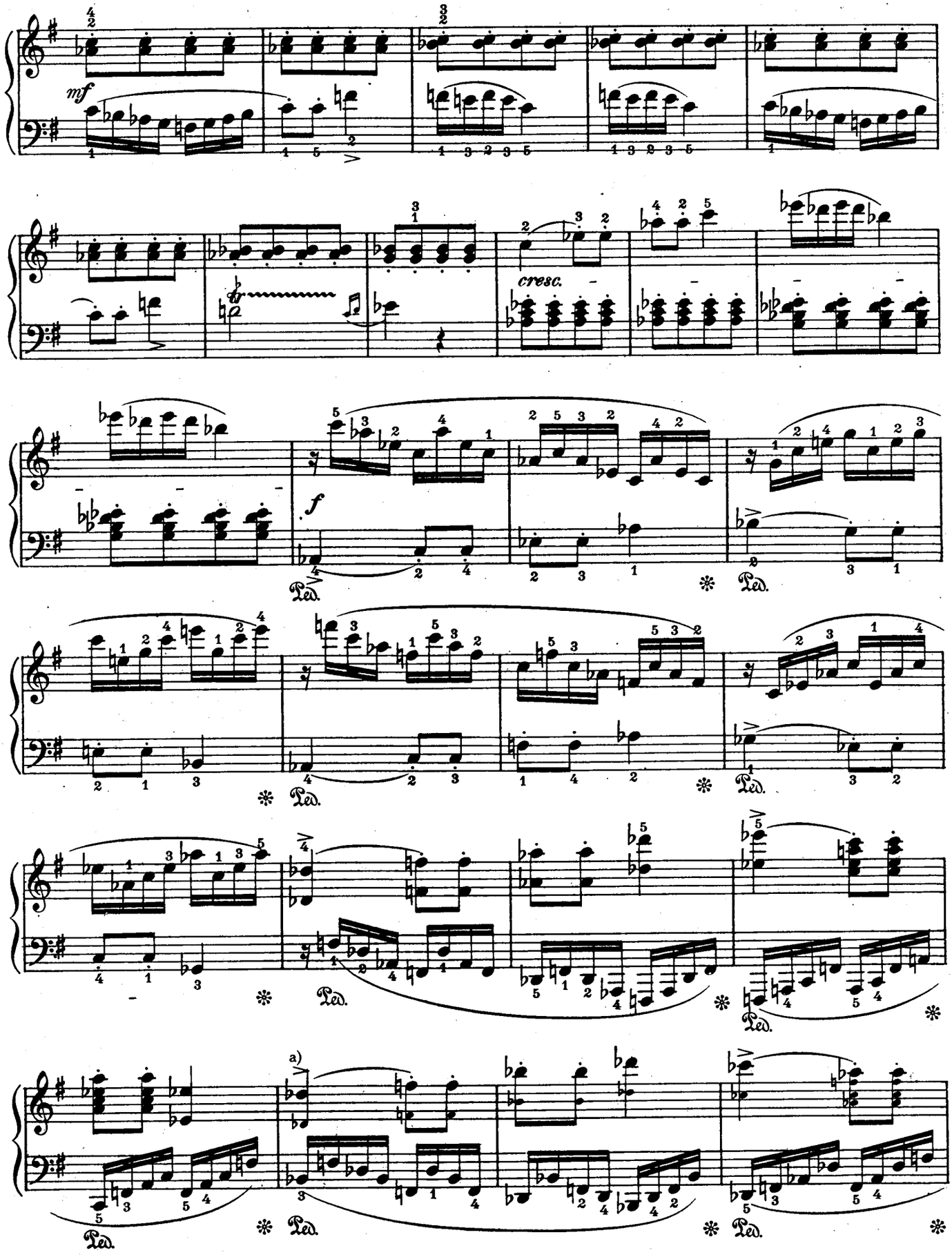
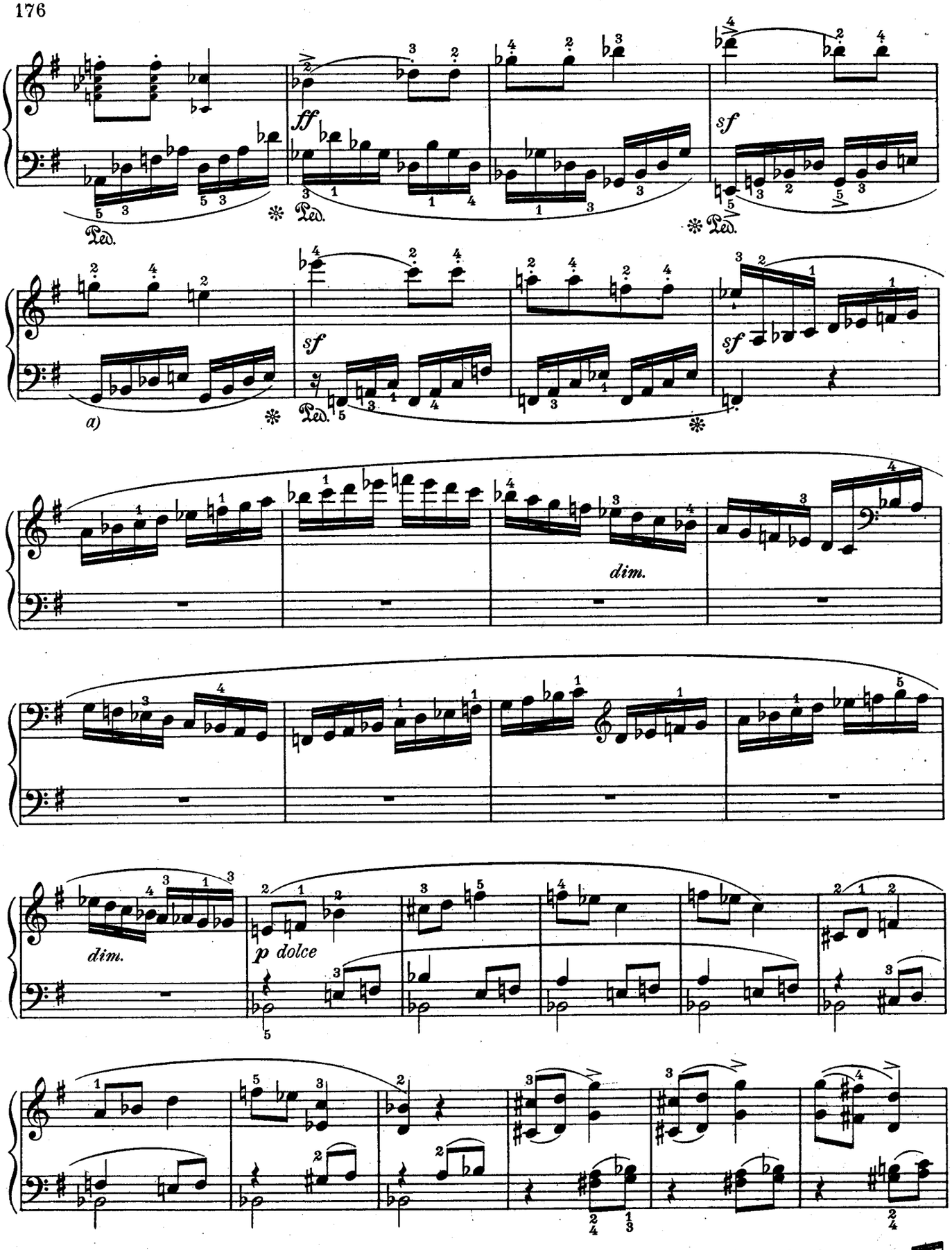
cresc.
a tempo
f
mf
Ped.

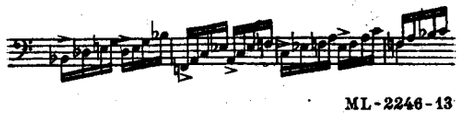

tr
4 3 2 1
4
f
Ped.
leggierissimo con agilità
p
cresc.
dim.
pp
4 2 4 2
1 3 4
5

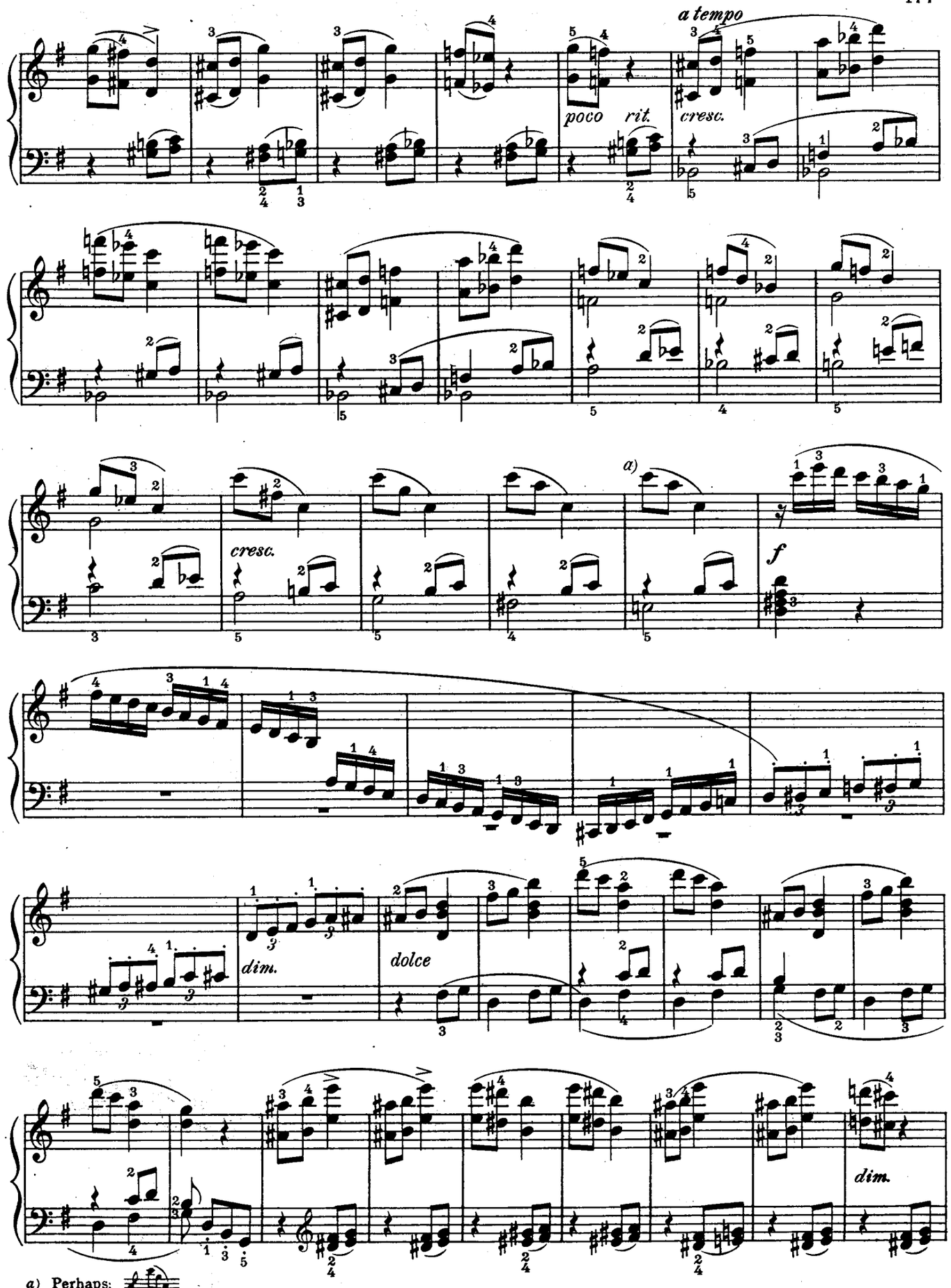


a) The notes in small type are added by the editor.

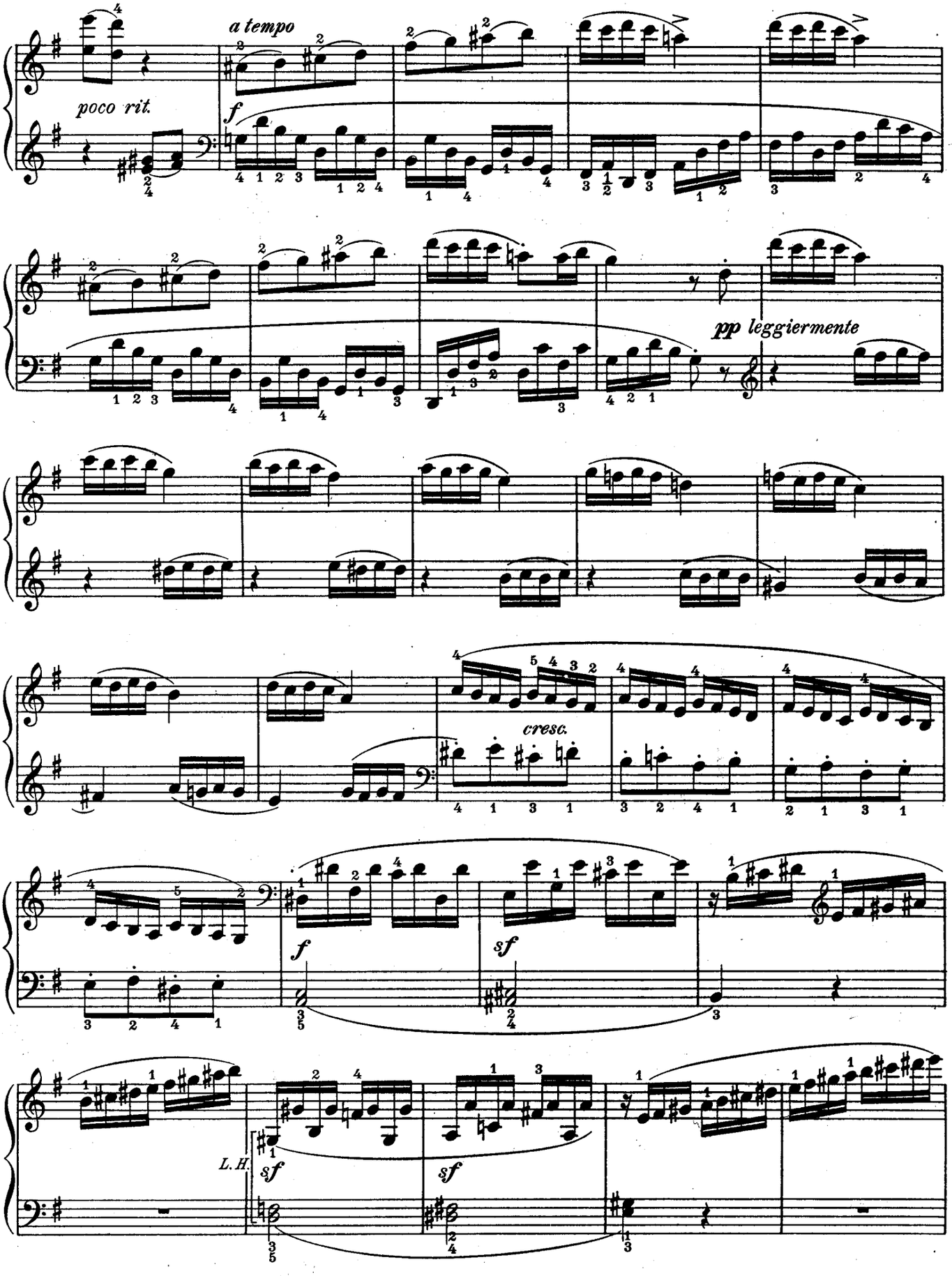


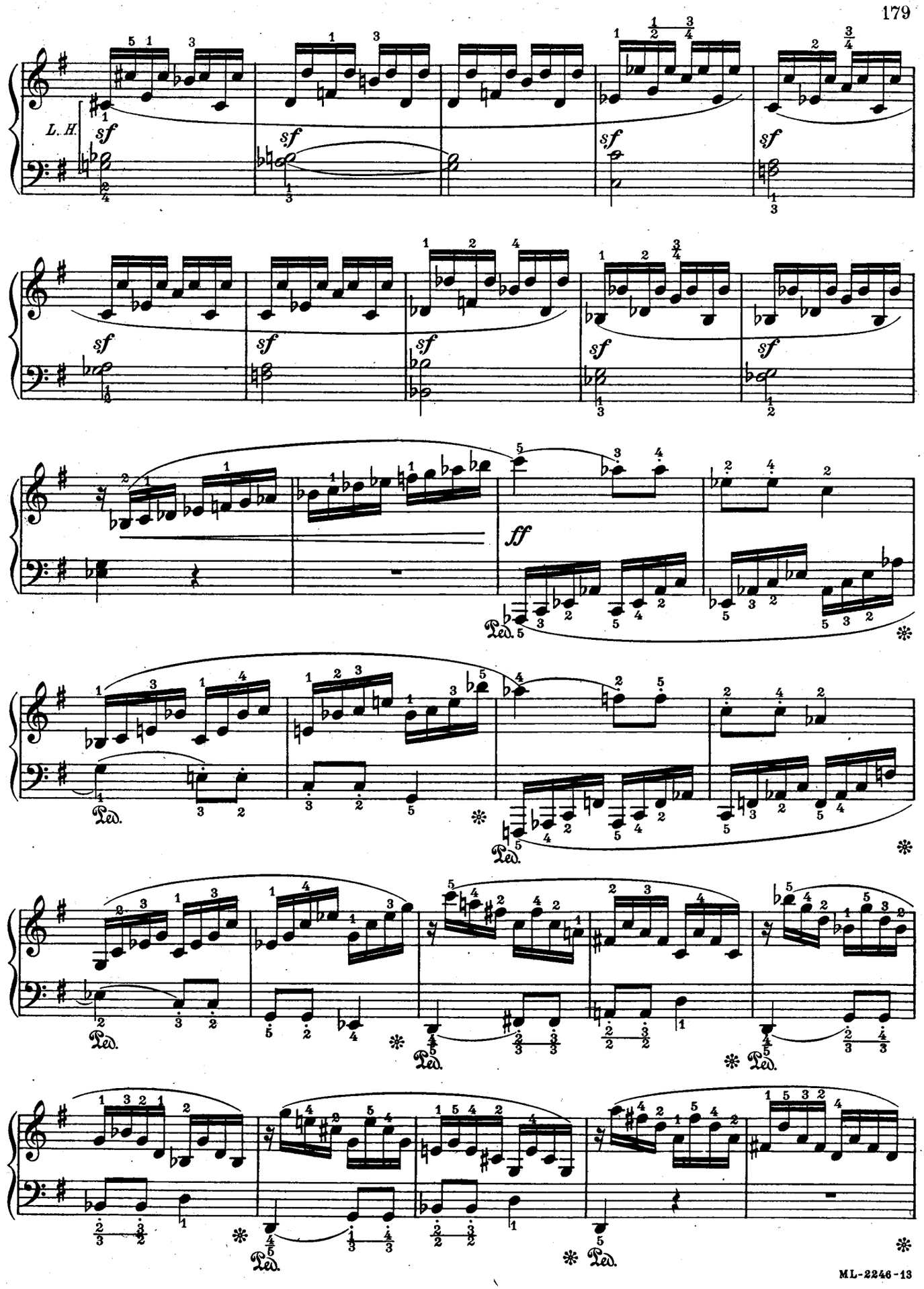
a) Von Bülow played the following change here, which the context seems to justify:

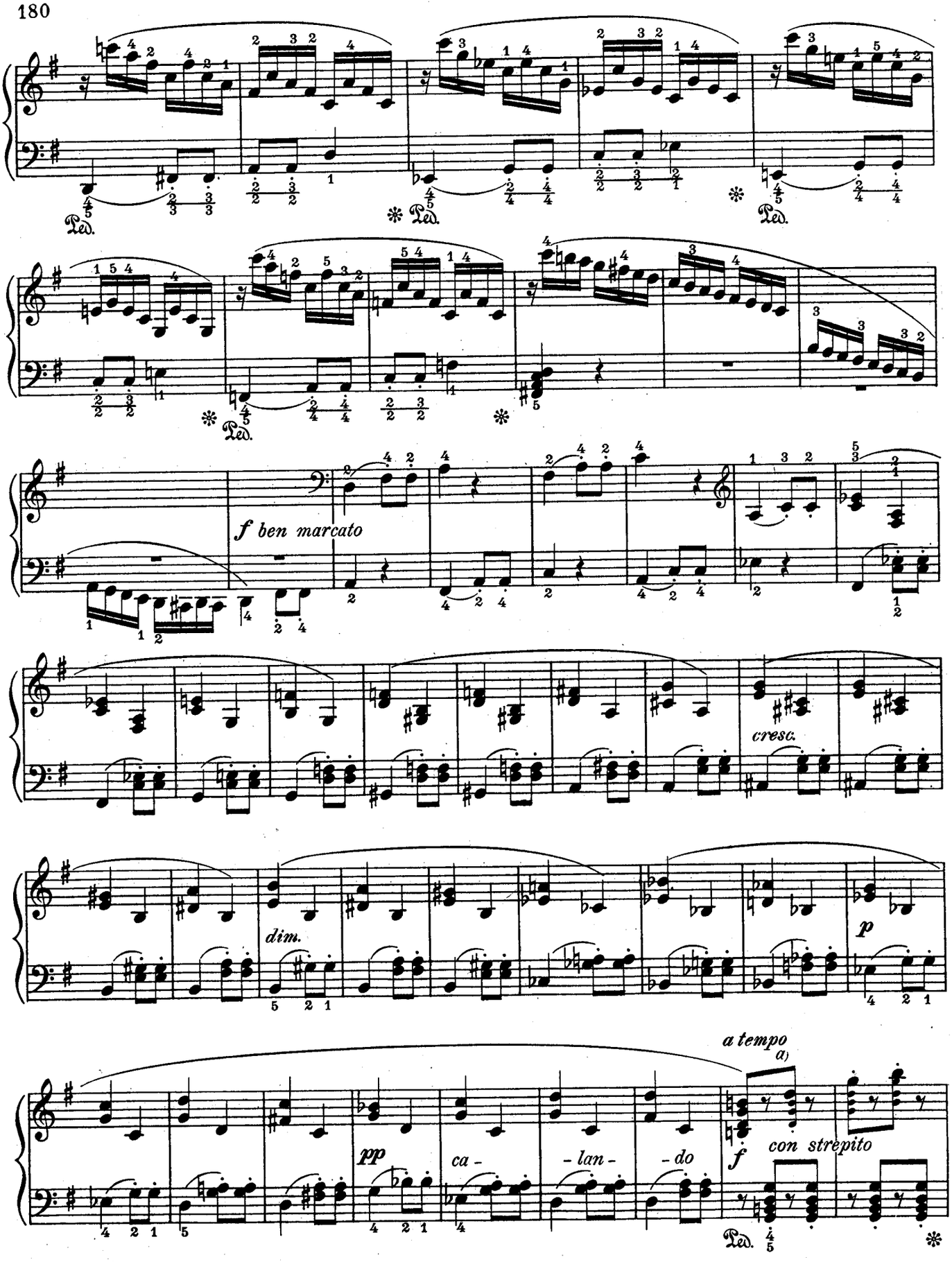




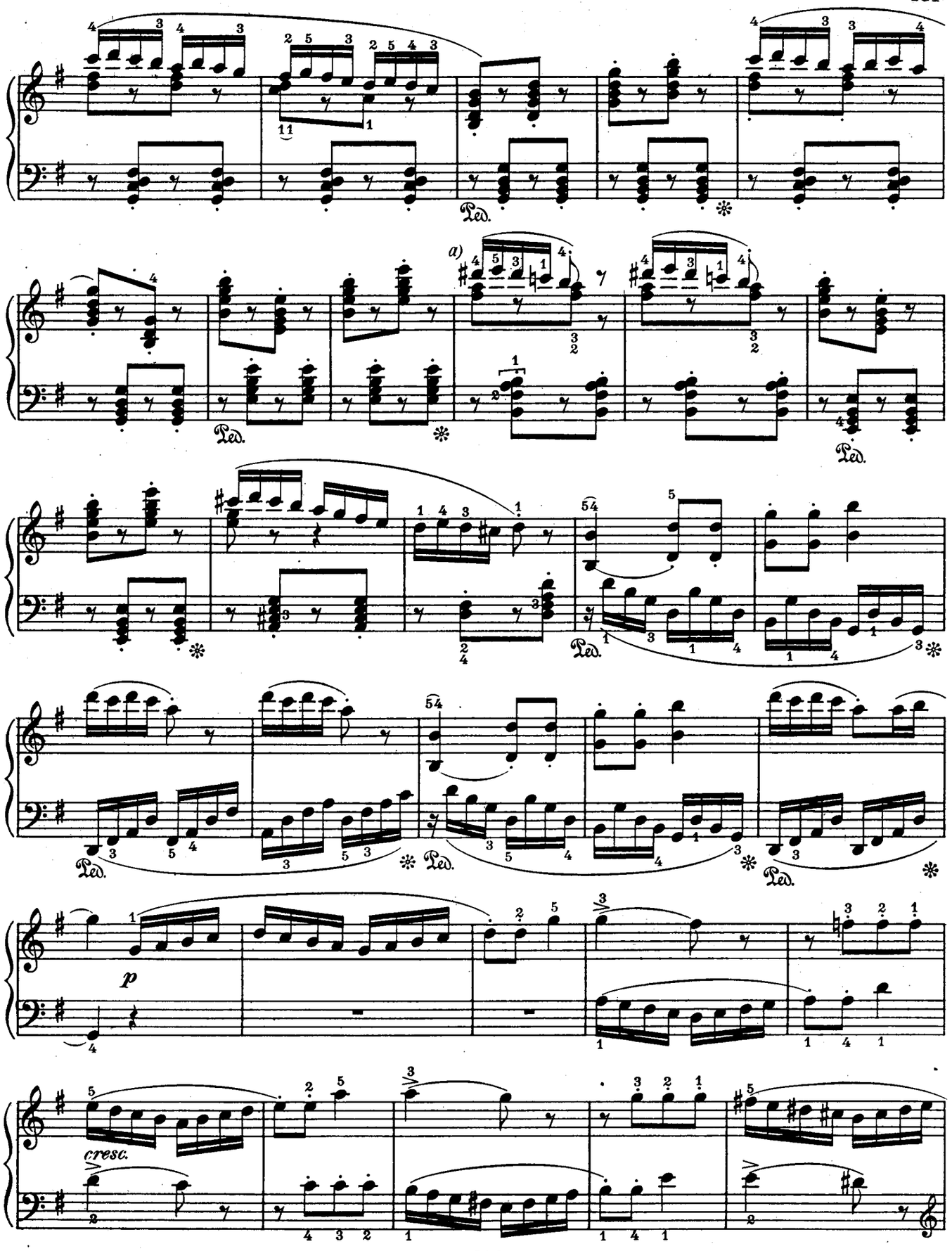
a) Perhaps:


poco rit.
a tempo
f
pp leggiermente
cresc.
f
sf
L.H.
sf
sf

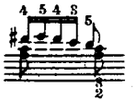

L. H.
sf
ff
Ped.

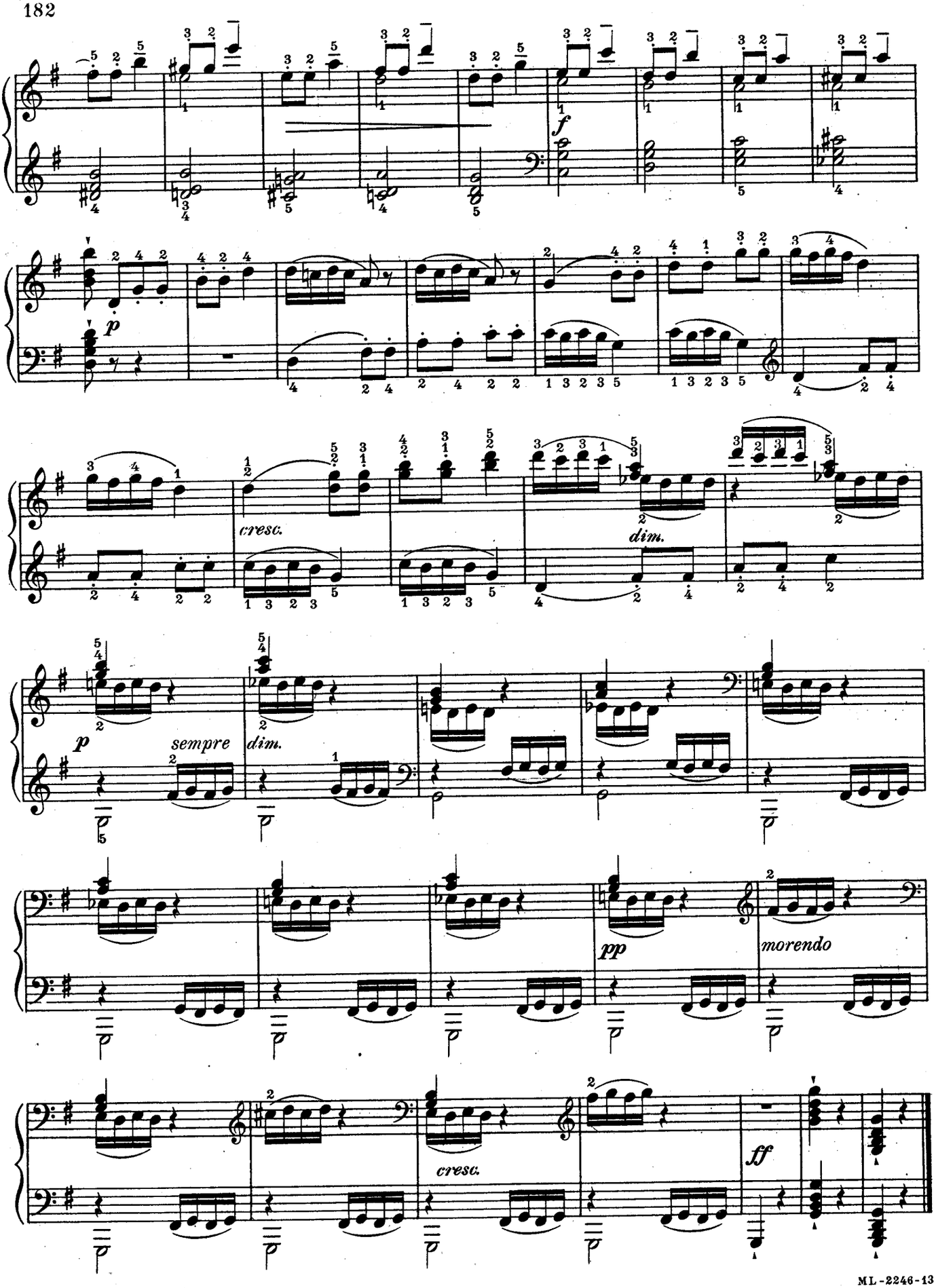


a) The notes in small type were added by Hans von Bülow



a) Many players will need to use the following fingering:



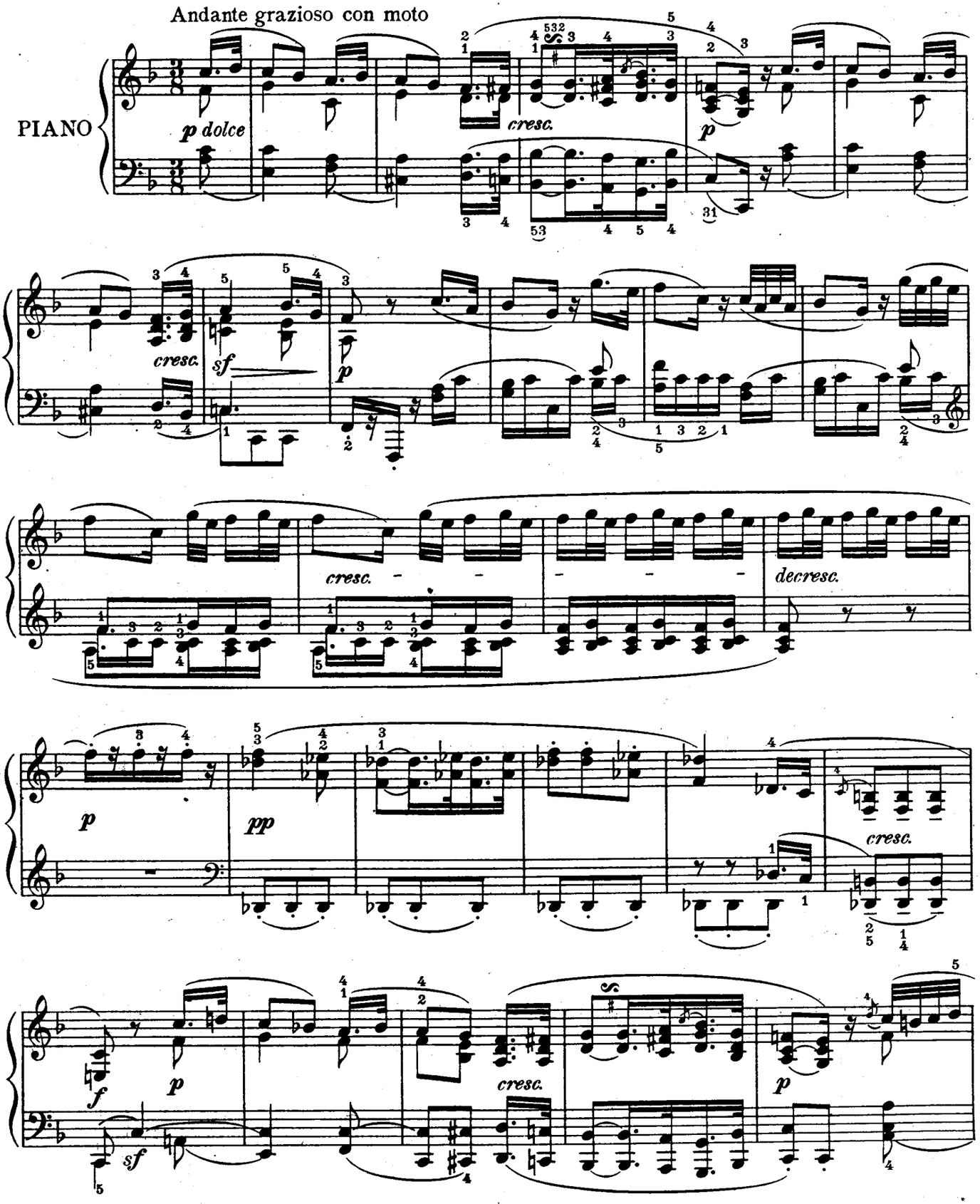

f
p
cresc.
dim.
p
sempre
dim.
pp
morendo
cresc.
ff

ANDANTE, in F major

Edited by Moritz Moszkowski

LUDWIG van BEETHOVEN
(1770-1827)

Andante grazioso con moto



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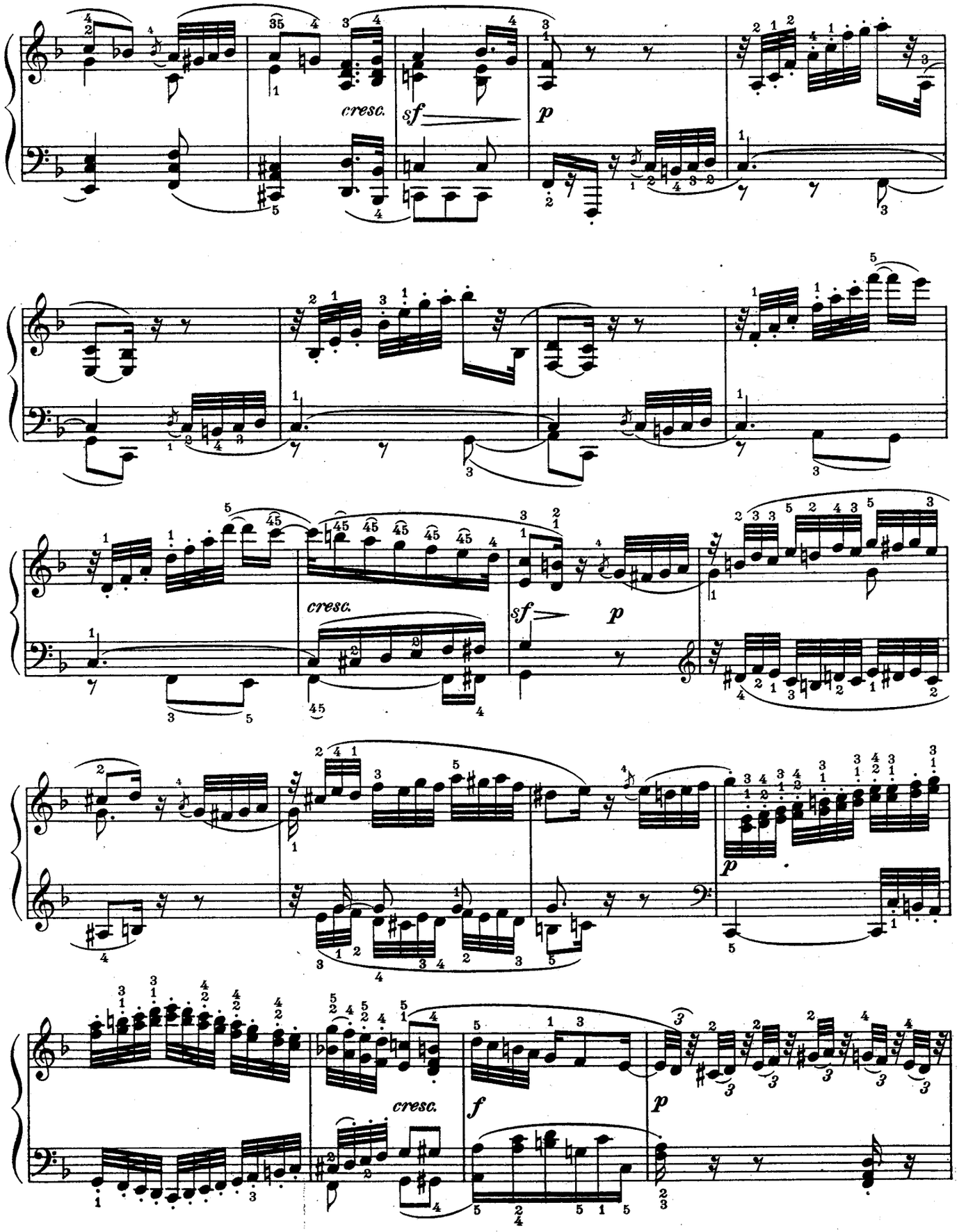
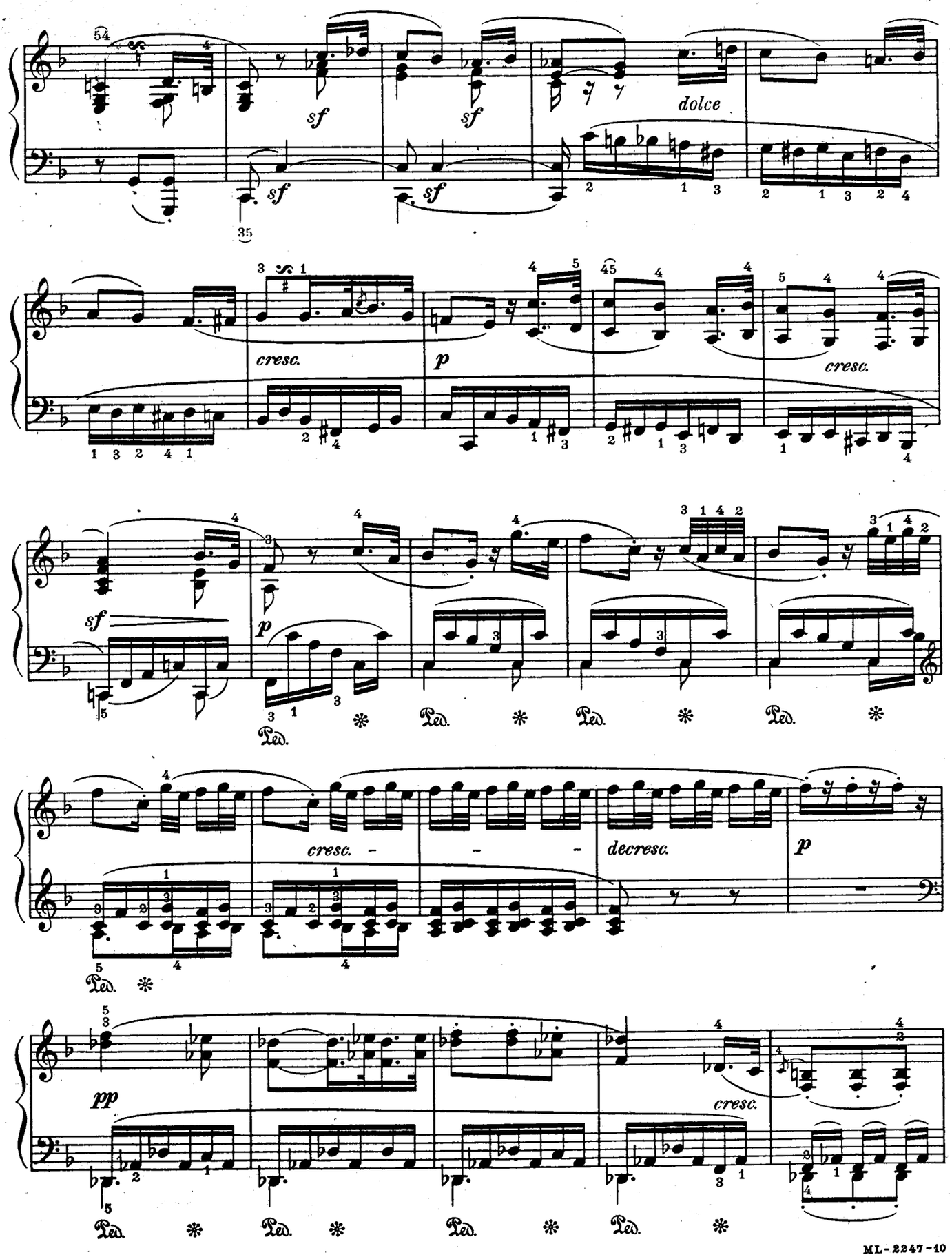
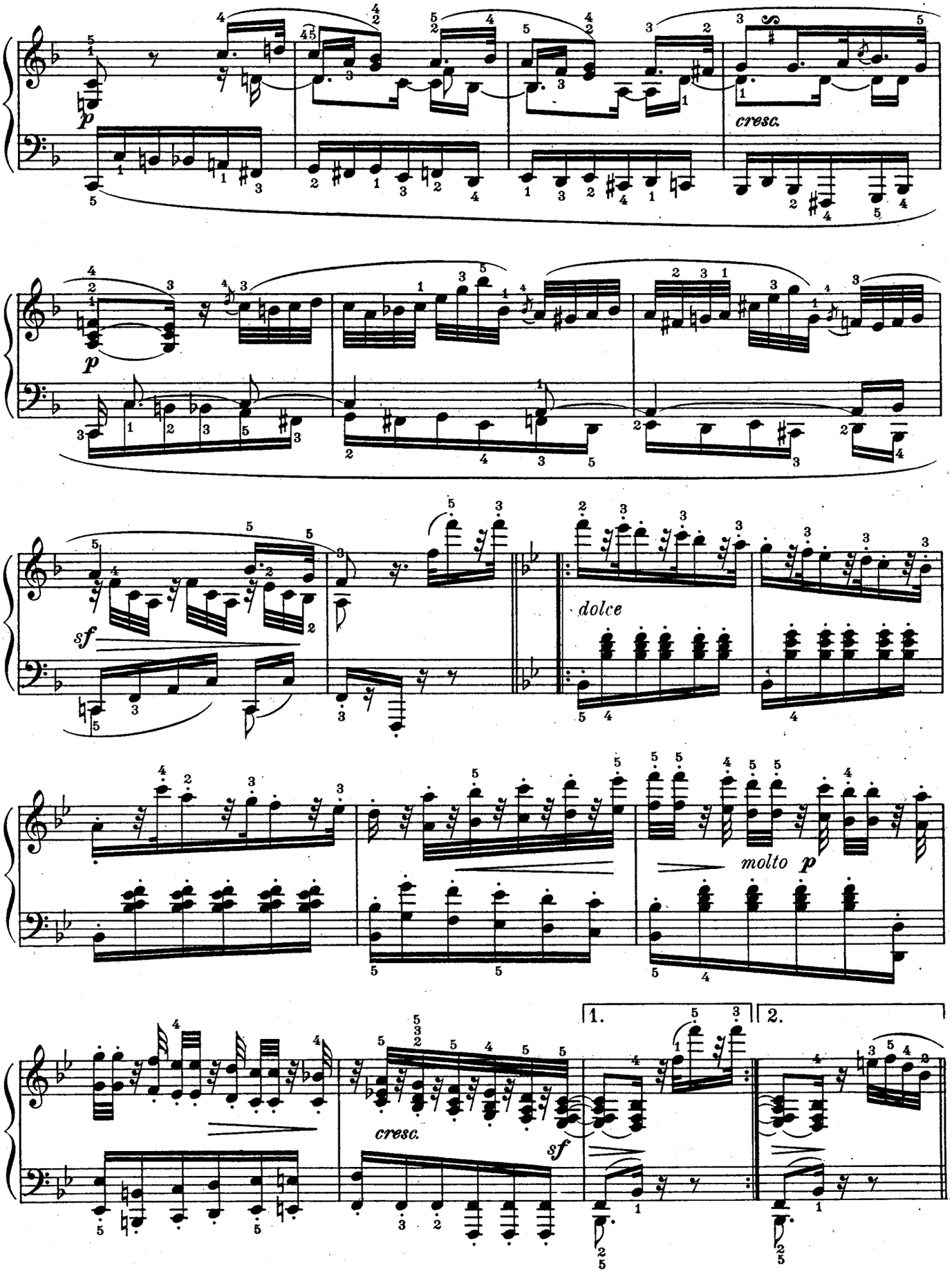
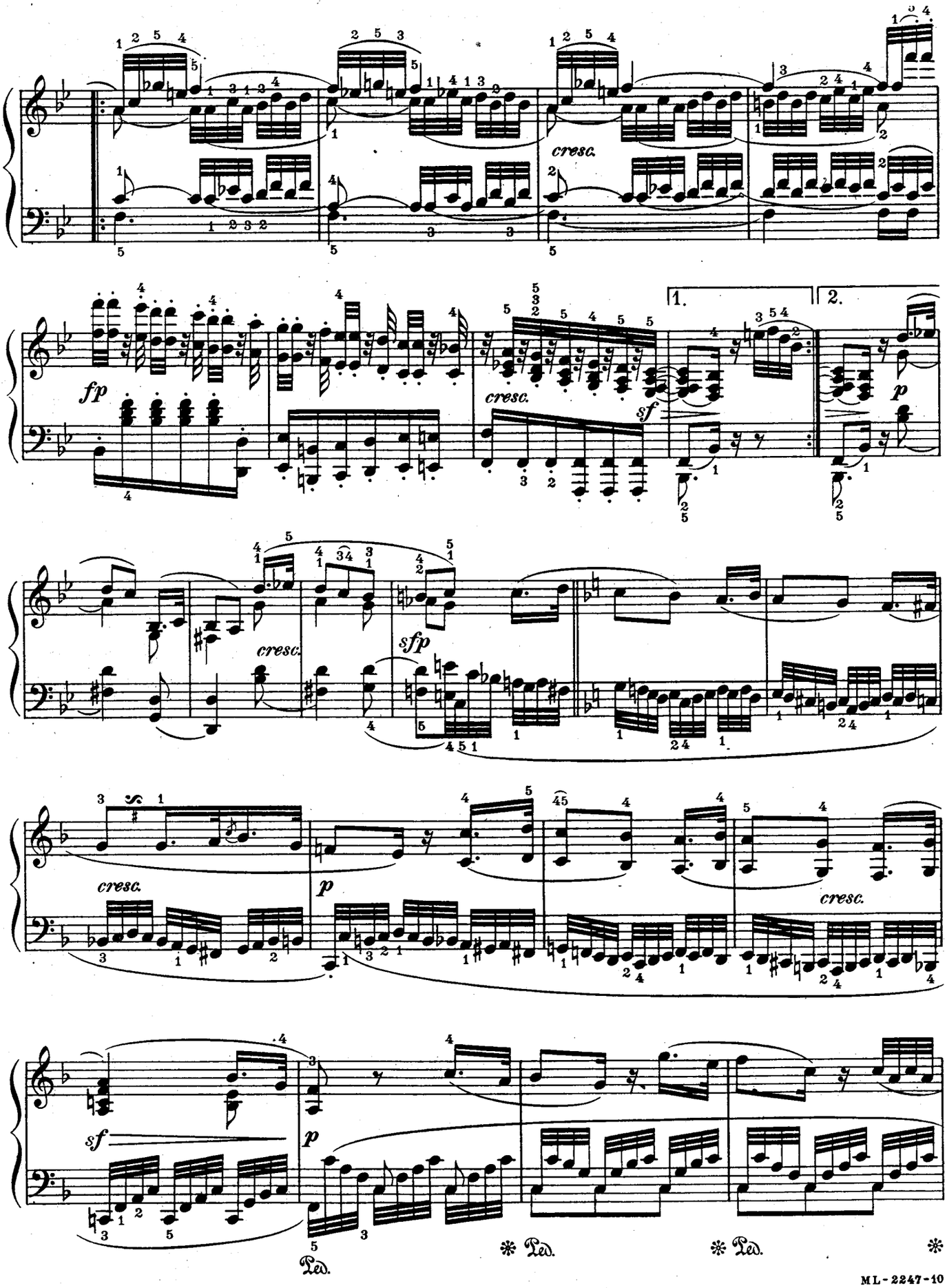
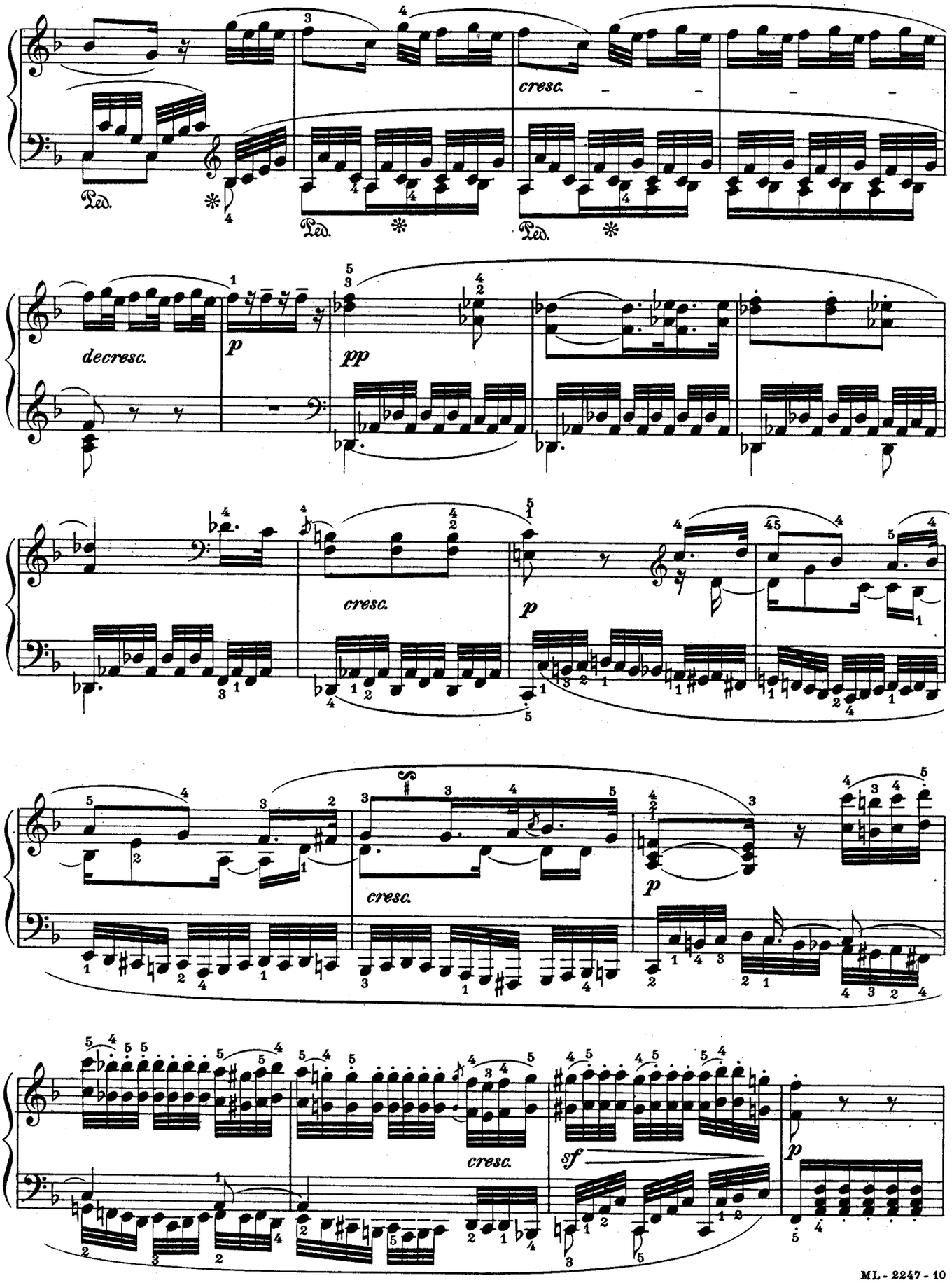
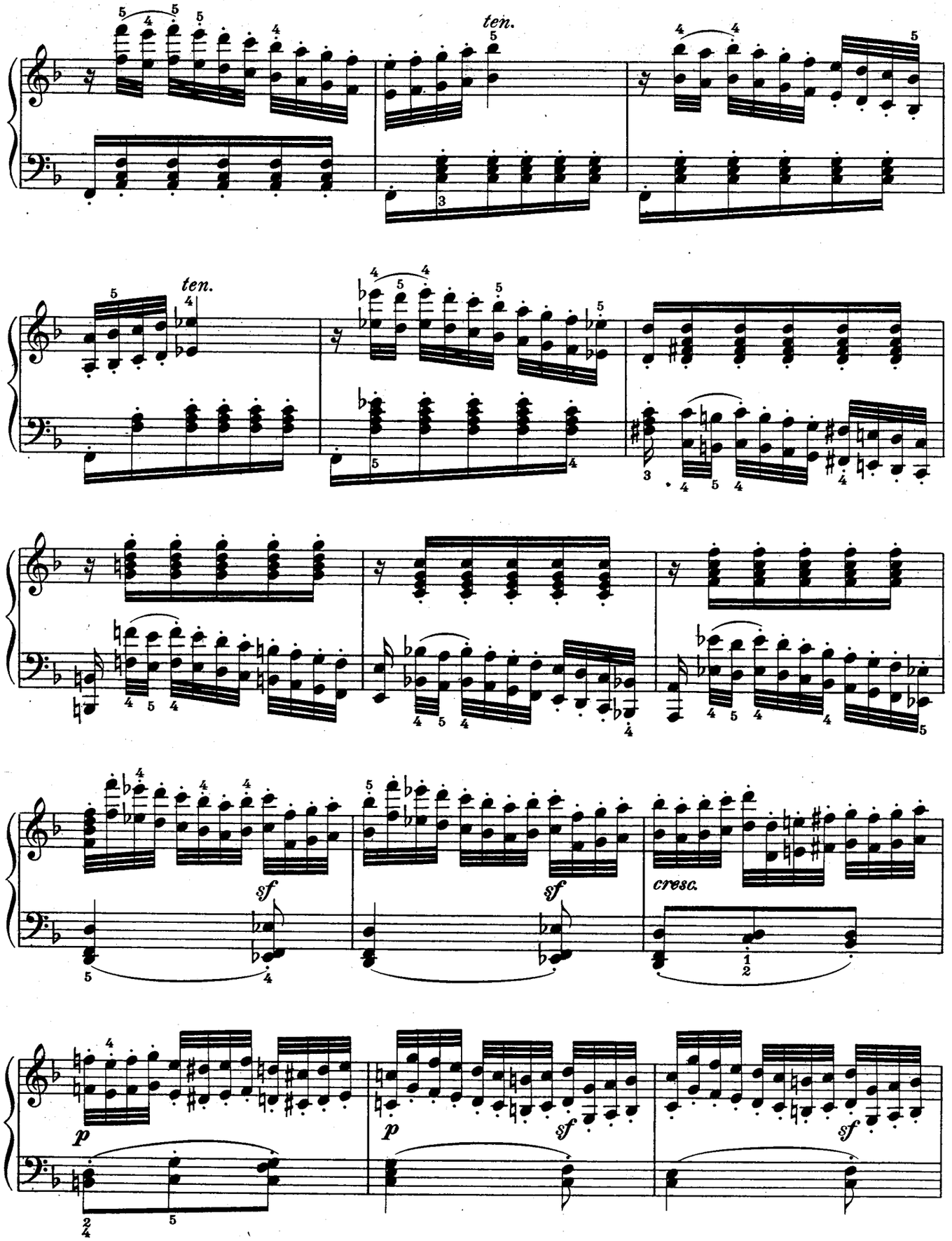

cresc.
sf
p
cresc.
sf
p
p
cresc.
f
p

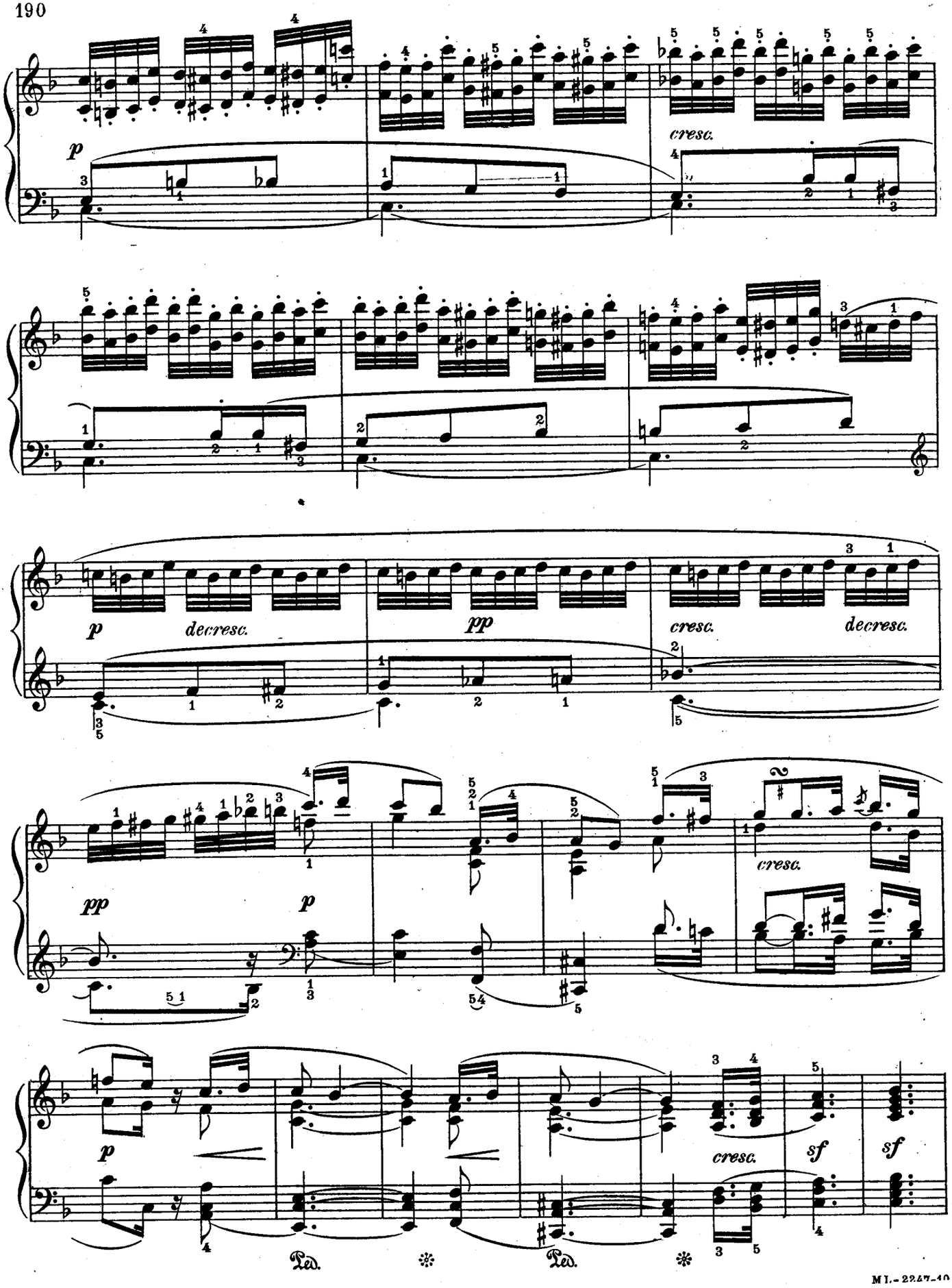

54
sf
sf
sf
sf
dolce
35
cresc.
p
45
cresc.
sf
p
Ped.
Ped.
Ped.
Ped.
Ped.
cresc.
decresc.
p
Ped.
pp
cresc.
Ped.
Ped.
Ped.
Ped.

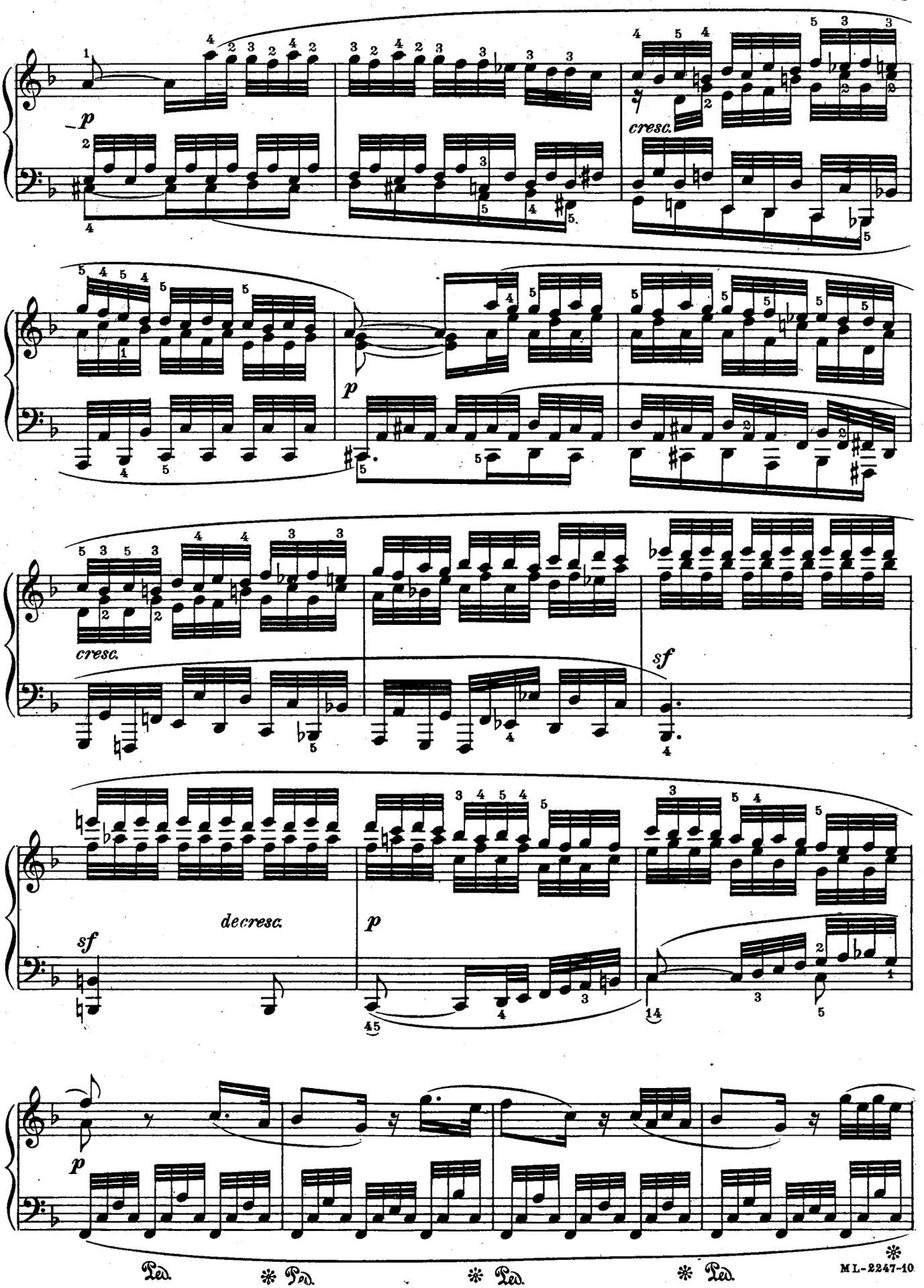

p
cresc.
p
sf
dolce
molto p
cresc.
sf
1.
2.

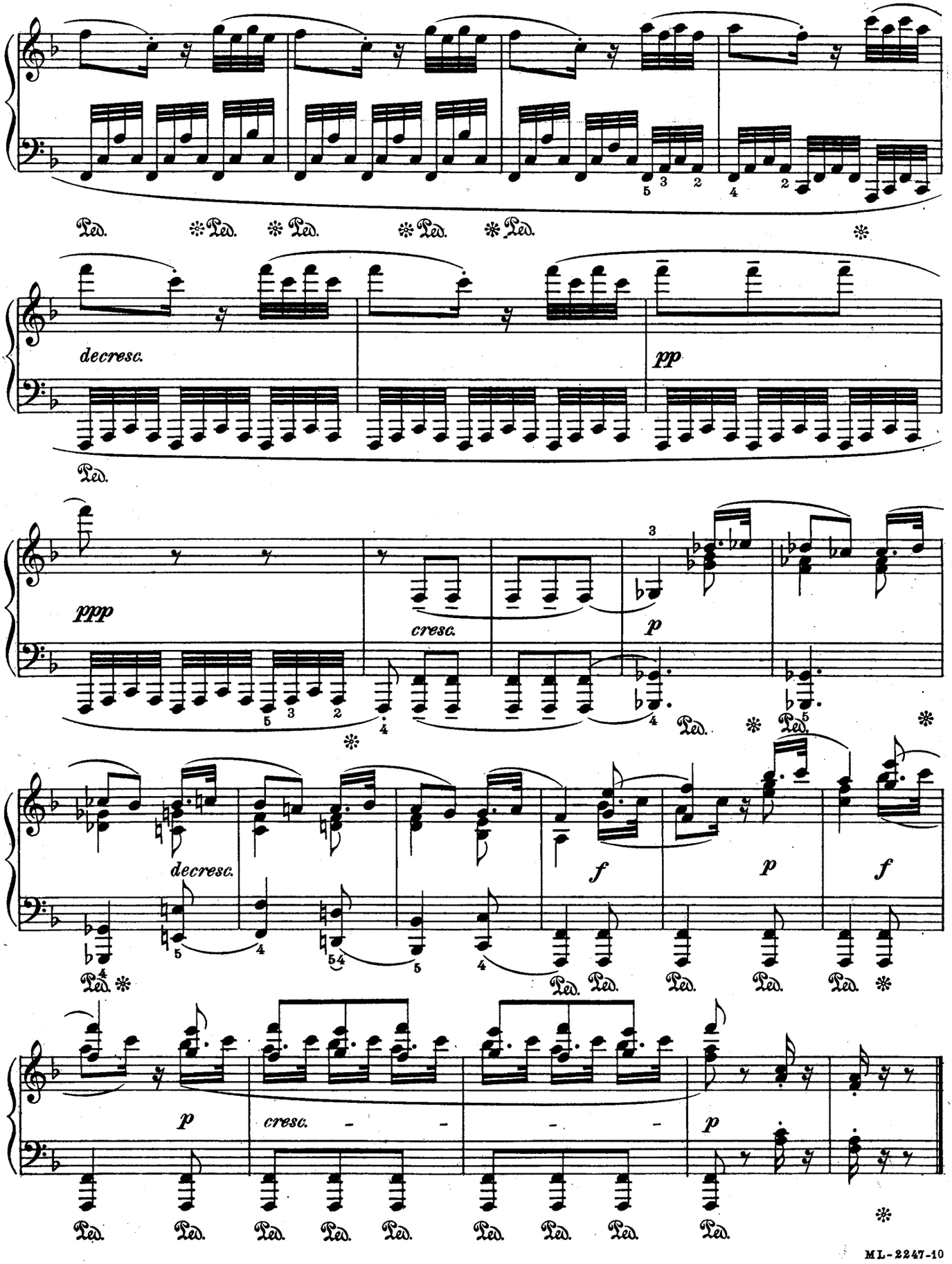

cresc.
fp
cresc.
sf
1.
2.
p
cresc.
sfp
cresc.
p
cresc.
sf
p
Ped.
Ped.
Ped.


cresc.
Ped.
Ped.
Ped.
decresc.
p
pp
cresc.
p
cresc.
p
cresc.
sf
p


ten.
ten.
sf
sf
cresc.
p
p
sf
sf


p
cresc.
p
decresc.
pp
cresc.
decresc.
pp
p
cresc.
p
cresc.
sf
sf
Ped.
Ped.


p
cresc.
p
cresc.
sf
sf
decresc.
p
p
Ped. * Ped. * Ped. * Ped. *


Ped.
decresc.
pp
ppp
cresc.
p
decresc.
f
p
f
p
cresc.
p