PAUL WITTGENSTEIN

School for the Left Hand

Schule für die linke Hand

I. Exercises
Fingerübungen

II. Etudes
Etüden

III. Transcriptions
Bearbeitungen

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ERRATA

PREFACE

In the preface to all volumes last paragraph, end of 1st. line, read: **in Vol. II** (not: **in Vol. III**)

The excerpts from classical compositions in Vol. I start with an excerpt from Beethoven Kreuzer Sonata on page 77 and up to the end of this volume are by mistake printed there instead of at the start of the second volume. They belong to the same group as excerpts from Beethoven Sonatas op. 10 No 3 and op. 57, printed in Vol. II

EINLEITUNG

In der Einleitung zu allen Baenden, letzter Absatz, Anfang der 1. Zeile: **im 2. Heft** (nicht: **im 4. Heft**)

Die Stellen aus klassischen Kompositionen im 1. Band, angefangen von der Stelle aus Beethoven's Kreuzer Sonate S. 77 bis zum Schluss des Bandes sind irrtuemlicherweise dort, statt am Anfang des 2. Bandes, abgedruckt. Sie gehoeren in dieselbe Gruppe, wie die Stellen aus Beethoven's Sonaten op. 10 No. 3 and op. 57 im 2. Band.

Page Seite	VOLUME III	BAND III
9	Bar 29 bassclef, 1st note, insert: ♯ **before F.**	Takt 29 Basschluessel, 1. Note: ♯ **vor f.**
10	Bar 14, trebleclef: **extend slur to include 1st crotchet (E).**	Takt 14, Violinschluessel: **Bogen bis einschliesslich 1. Viertel (e) verlaengern.**
10	Bar 20, 2nd crotchet, chord, insert: ♮ **3 times to G's.**	Takt 20, 2. Viertel, Akkord: ♮ **zu allen drei g.**
11	Bar 41, trebleclef, 1st note, insert: ♮ **before D.**	Takt 41, Violinschluessel, 1. Note: ♮ **vor d.**
12	Bar 60, 1st quaver, 2nd beat, fingering, read: **1** (not: 3).	Takt 60, 1. Achtel des 2. Viertels, Fingersatz: **1** (nicht: 3).
14	Bar 7, 4th quaver, fingering of chord: $\overset{2}{5}$ (not: $\overset{2}{\underset{(5)}{4}}$).	Takt 7, 4. Achtel, Fingersatz des Akkords: $\overset{2}{5}$ (nicht: $\overset{2}{\underset{(5)}{4}}$).
14	Bar 8, 3rd chord, notes $\frac{B}{G}$: **add dots to notes.**	Takt 8, 3. Akkord $\frac{h}{g}$: **Punkte zu den Viertelnoten.**
17	Bar 81, 3rd beat, quaver A, fingering: read **2** (not: 5).	Takt. 81, 3. Viertel, Achtel a, Fingersatz: **2** (nicht: 5).
17	(*b) VAR., 2nd alternative, bassclef, lower 1st note, read: **G** (not: F).	(*b) VAR., Alternative, Basschluessel, 1. untere Note: **g** (nicht: f).
18	Bar 8, 1st beat, insert fingering above 1st note: $\frac{1}{2}$.	Takt 8, 1, Achtel, Fingersatz ueber 1. Note: $\frac{1}{2}$.
19	Bar 36, variant, bassclef, insert: ♭ before 2nd G.	Takt 36, Variante, Basschluessel: ♭ fehlt vor zweitem g.
19	Bar 44, trebleclef, fingering to G read: **2, 1** (not: 1, 2).	Takt 44, Violinschluessel, Fingersatz ueber g: **2, 1** (nicht: 1, 2).
20	Bar 60, trebleclef, 1st beat, fingering, insert: $\frac{1}{2}$.	Takt 60, Violinschluessel, 1. Akkord, Fingersatz ueber b-es: $\frac{1}{2}$.
20	Bar 60 bassclef, 1st beat, fingering read: $\frac{1}{\underset{5}{2}}$ (not: $\frac{1}{5}$).	Takt 60, Basschluessel, 1. Akkord, Fingersatz: $\frac{1}{\underset{5}{2}}$ (nicht: $\frac{1}{5}$).
20	Bar 62, treble clef, 1st minim, read: **B** (not: D).	Takt 62, Violinschluessel, 1. Halbe: **b** (nicht: d).
20	Footnote, VAR. (a), trebleclef, 1st beat, fingering, read: $\overset{2}{\underset{5}{1}}$ (not: $\frac{1}{\underset{5}{2}}$).	Fussnote, VAR. (a), Violinschluessel, 1. Akkord, Fingersatz: $\overset{2}{\underset{5}{1}}$ (nicht: $\frac{1}{\underset{5}{2}}$).
21	Bar 75, 2nd quavers of the 1st and 2nd crotchet, fingerings, read: $\overset{2}{\underset{5}{4}}$ (not: $\frac{2}{5}$).	Takt 75, 2. Achtelnoten im 1. und 2. Viertel, Fingersaetze: $\overset{2}{\underset{5}{4}}$ (nicht: $\frac{2}{5}$).
23	Bar 48, 1st chord, insert: ♭ **before D.**	Takt 48, 1. Akkord: ♭ **fehlt vor d.**
24	Bar 15, last grace note, insert: ♭ **before D.**	Takt 15, letzter Vorschlag: ♭ **fehlt vor d.**
25	Bar 23, trebleclef, top-note of chord, 1st beat, read: **G** (not: A).	Takt 23, Violinschluessel, oberste Note des 1. Akkords: **g** (nicht: a).
26	Bar 7, 3rd crotchet, fingering 1st demi-semi-quaver, read: **1** (not: 2). 2nd demi-semi-quaver: **2** (not: 1).	Takt 7, 3. Viertel, Fingersatz zum 1. 32tel: **1** (nicht: 2). Zum 2. 32tel: **2** (nicht: 1).
26	Bar 10, trebleclef, last quaver D: **delete fingering 4.**	Takt 10, Violinschluessel letztes Achtel d: **Fingersatz 4 zu streichen.**
27	Bar 25, bassclef, 1st semi-quaver, fingering, read: $\frac{4}{5}$ (not: $\frac{2}{4}$).	Takt 25, Basschluessel, 1. 16tel, Fingersatz, lies: $\frac{4}{5}$ (nicht: $\frac{2}{4}$).
27	Bar 28, bassclef, 2nd crotchet, 4th semi-quaver, read: **E** (not: F).	Takt 28, Basschluessel, 2. Viertel, 4. 16tel: e (nicht: f).
28	Bar 7, trebleclef last quaver, read: **1** (not: 5).	Takt 7, Violinschluessel, letztes Achtel, Fingersatz: **1** (nicht: 5).
28	Bar 22, 2nd pedal: **move under 3rd quaver.**	Takt 22, 2. Pedal gehoert **unter 3. Achtel.**
32	Bar 72, 2nd triplet, 1st quaver, read: $\frac{1}{2}$ (not: $\frac{1}{3}$).	Takt 72, 2. Triole, 1 Achttel, Fingersatz: $\frac{1}{2}$ (nicht: $\frac{1}{3}$).

Page Seite		
32	Bar 78, fingering : **insert 4 under 1st chord.**	Takt 78, Fingersatz : **4 unter 1. Akkord hinzufuegen.**
34	Bar 115, small note systems, read : **Execution** (not : VAR. I), and : **VAR.** (not VAR. II)	Takt 115, kleine Noten, lies : **Ausfuehrung** (nicht : VAR. I), und : **VAR.** (nicht : VAR. II).
38	Bar 8, 2nd pedal : **move under 4th quaver.**	Takt 8, 2. Pedal gehoert **unter 4. Achtel.**
39	Title "Bunte Blaetter" read : **Op. 99 No. 1** (not : No. 7).	Ueberschrift "Bunte Blaetter" : **Op. 99 No. 1** (nicht : No. 7).
39	Bar 8, bassclef, minim insert : accent > .	Takt 8, Basschluessel : Akzent > zur halben Note.
41	Bar 5, trebleclef, last quaver, lowest note of chord, read : **F** (not : E).	Takt 5, Violinschluessel letztes Achtel, unterste Note des Akkords : **f** (nicht : e).
41	Bar 18, trebleclef, 3rd quaver, fingering, read : $\frac{2}{3}$ (not : $\frac{5}{3}$).	Takt 18, Violinschluessel, 3. Achtel, Fingersatz : $\frac{2}{3}$ (nicht : $\frac{5}{3}$).
42	Bar 24, trebleclef, last beat, 1st quaver : **delete ♮ before G.**	Takt 24, Violinschluessel, 4. Viertel, 1. Achtel : **kein ♮ vor g.**
48	Bar 34, last quaver, insert : **♮ before A.**	Takt 34, letztes Achtel : **♮ fehlt vor a.**
50	Bar 21 : **pedal missing** at end of bar.	Takt 21 : **Pedal fehlt** am Ende des Taktes.
51	Bar 32, insert : **rit.** before 2nd crotchet.	Takt 32 : **rit.** vor 2. Viertel.
51	Bar 34 : **pedal missing** at end of bar.	Takt 34: **Pedal fehlt** am Ende des Taktes.
51	Bar 36, trebleclef, 2nd note, read : **semi-quaver** (not : quaver).	Takt 36, 2. Note : **Sechzehntel** (nicht : Achtel).
53	Bar 16, trebleclef, 3rd beat, insert : **semi-quaver rest.**	Takt 16, Violinschluessel, 3. Viertel : **16tel Pause hinzufuegen.**
59	Bar 57, bass clef, fingering : delete **1 under dotted minim.**	Takt 57, Basschluessel : **Fingersatz 1 unter der punktierten Halben streichen.**
60	End of 1st bar, **delete : ✻ ped.**	Ende des 1. Taktes : **✻ ped. zu streichen.**
61	Bar 31, 4th quaver, fingering read : $\frac{1}{3}$ $\frac{}{5}$ (not : $\frac{3}{5}$).	Takt 31, 4. Achtel, Fingersatz : $\frac{1}{3}$ $\frac{}{5}$ (nicht : $\frac{3}{5}$).
64	Bar 11, bassclef, 3rd beat, read : **demi-semi-quavers,** instead of hemi-demi-semi-quavers.	Takt 11, Bassschluessel, 3. Viertel : **32tel statt 64tel.**
66	Bar 30, 1st crotchet, 7th hemi-demi-semi-quaver, fingering : **insert 1.**	Takt 30 : **Fingersatz 1** zum 7. 64tel des 1. Viertels **hinzufuegen.**
66	Bar 30, 3rd crotchet, 7th hemi-demi-semi-quaver, read : **A** (not : G).	Takt 30, 3. Viertel, 7. 64tel : **a** (nicht : g).
66	Bar 31, 3rd crotchet, 8th hemi-demi-semi-quaver, read : **G** (not : A).	Takt 31, 3. Viertel, 8. 64tel : **g** (nicht : a).
67	Bar 39 : last 4 notes should be **semi-quavers** (not : demi-semi-quavers).	Takt 39, letzte 4 Noten sollen **16tel** (nicht : 32tel) sein.
69	Bar 54 : **move pedal to right under 3rd note of triplet.**	Takt 54 : **Pedal nach rechts unter 3. Achtelnote der Triole zu verschieben.**
72	Bar 72, semibreve chord read : **B-E-B** (not : D♯-G-B).	Takt 72, Ganztonakkord : **h-e-h** (nicht : dis-g-h).
72	Bar 81, trebleclef, semibreve chord, fingering must be put exactly next to its note, therefore from top to bottom : 1 to F♯, 2 to B, 4 to F♯, 5 to D♯, 1 to B, none to F♯, 3 to D♯.	Takt 81, Violinschluessel, Ganztonakkord, Fingersatz genau zu den zugehoerigen Noten, also (von oben nach unten) : 1 zu fis, 2 zu h, 4 zu fis, 5 zu dis, 1 zu h, keiner zu fis, 3 zu dis.
72	Bar 83 : **delete F above lowest note B.**	Takt 83 : **f ueber tiefster Note h zu streichen.**
73	Bar 27 : **move 2nd ✻ to right under semi-quaver D.**	Takt 27 : **2. ✻ nach rechts unter 16tel d zu verschieben.**
75	Bar 57, 1st quaver : insert fingering $\frac{1}{2}$.	Takt 57 : Ueber 1. Achtel **fehlt Fingersatz** $\frac{1}{2}$.
76	Bar 81, 4th semi-quaver of 2nd crotchet, lower note : **G♯** (not : A♭).	Takt 81, 4. 16tel des 2. Viertels, untere Note : **gis** (nicht : as).
78	Bar 110, 2nd crotchet, 1st demi-semi-quaver, read : **E** (not : D).	Takt 110, 2. Viertel, 1. 32tel : **e** (nicht : d).
80	Bar 125 : **move 2nd pedal to right under B.**	Takt 125 : **2. Pedal nach rechts unter h verschieben.**
82	Bar 169, 1st semi-quaver, fingering, insert **1.**	Takt 169, 1. 16tel : **Fingersatz 1 hinzufuegen.**
82	Bar 191 : **delete 3rd pedal.**	Takt 191 : **3. Pedal weglassen.**
85	Bar 255 : **move point of sign ⎯⎯∧⎯⎯ to right, under 3rd semi-quaver E.**	Takt 255 : **Spitze des Zeichens ⎯⎯∧⎯⎯ nach rechts unter 3. 16tel e zu verschieben.**
86	**CONTENTS** 2nd line, read : **Prelude 3** (not : Prelude 1).	**INHALT** 2. Zeile lies : **Prelude 3** (nicht : Prelude 1).

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The extract from Puccini's "Madame Butterfly" is reproduced by permission of G. Ricordi & Co.

SCHOOL FOR THE LEFT HAND
SCHULE FÜR DIE LINKE HAND

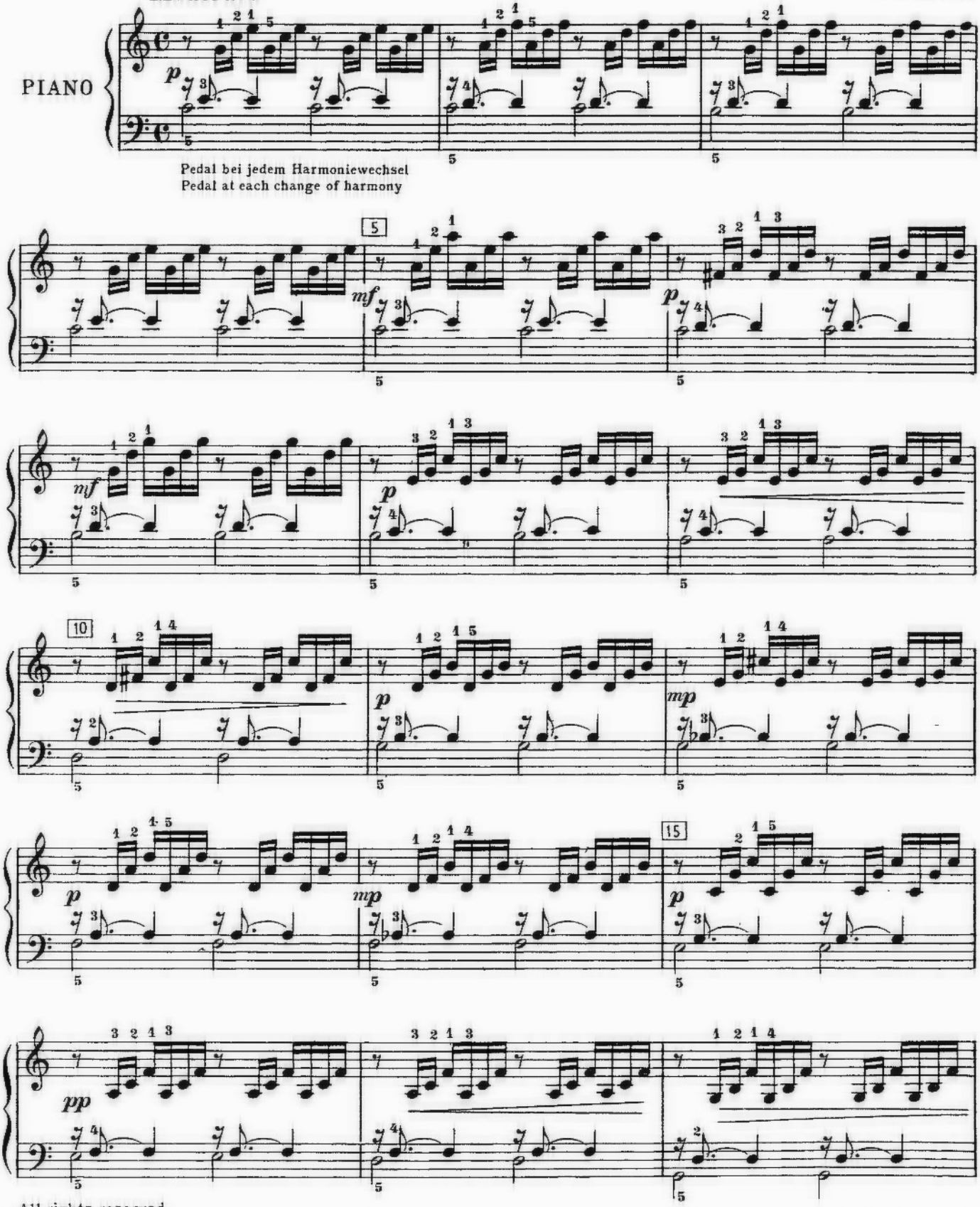
III. TRANSCRIPTIONS — BEARBEITUNGEN

PRELUDE I

"Wohltemperiertes Klavier"

Moderato — J. S. BACH

PIANO



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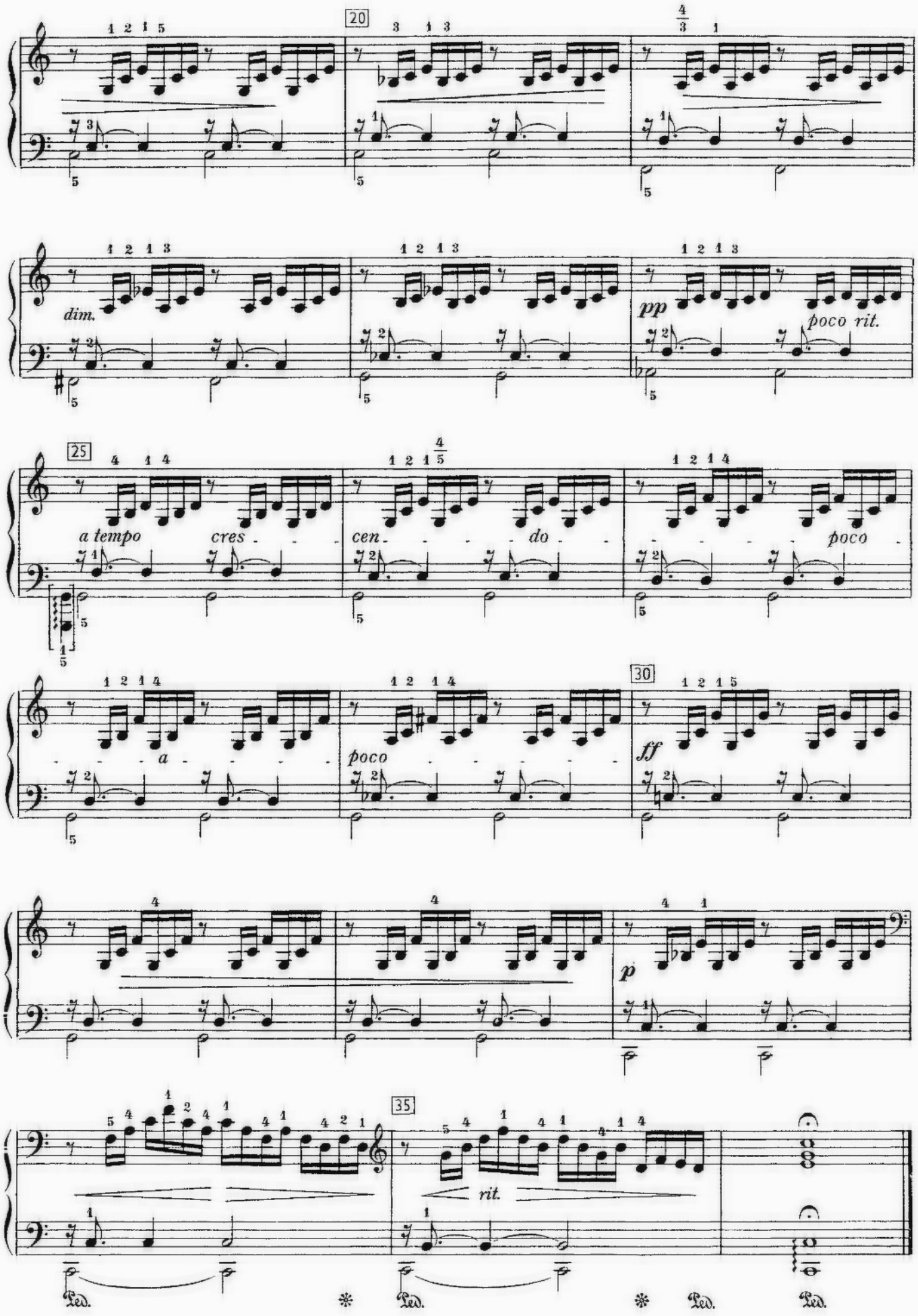

20
dim.
pp
poco rit.
25
a tempo
cres - - -
cen - - - - do - -
poco
a - - - - -
poco - - - - - -
30
ff
p
35
rit.
Ped.
Ped.
Ped.
Ped.

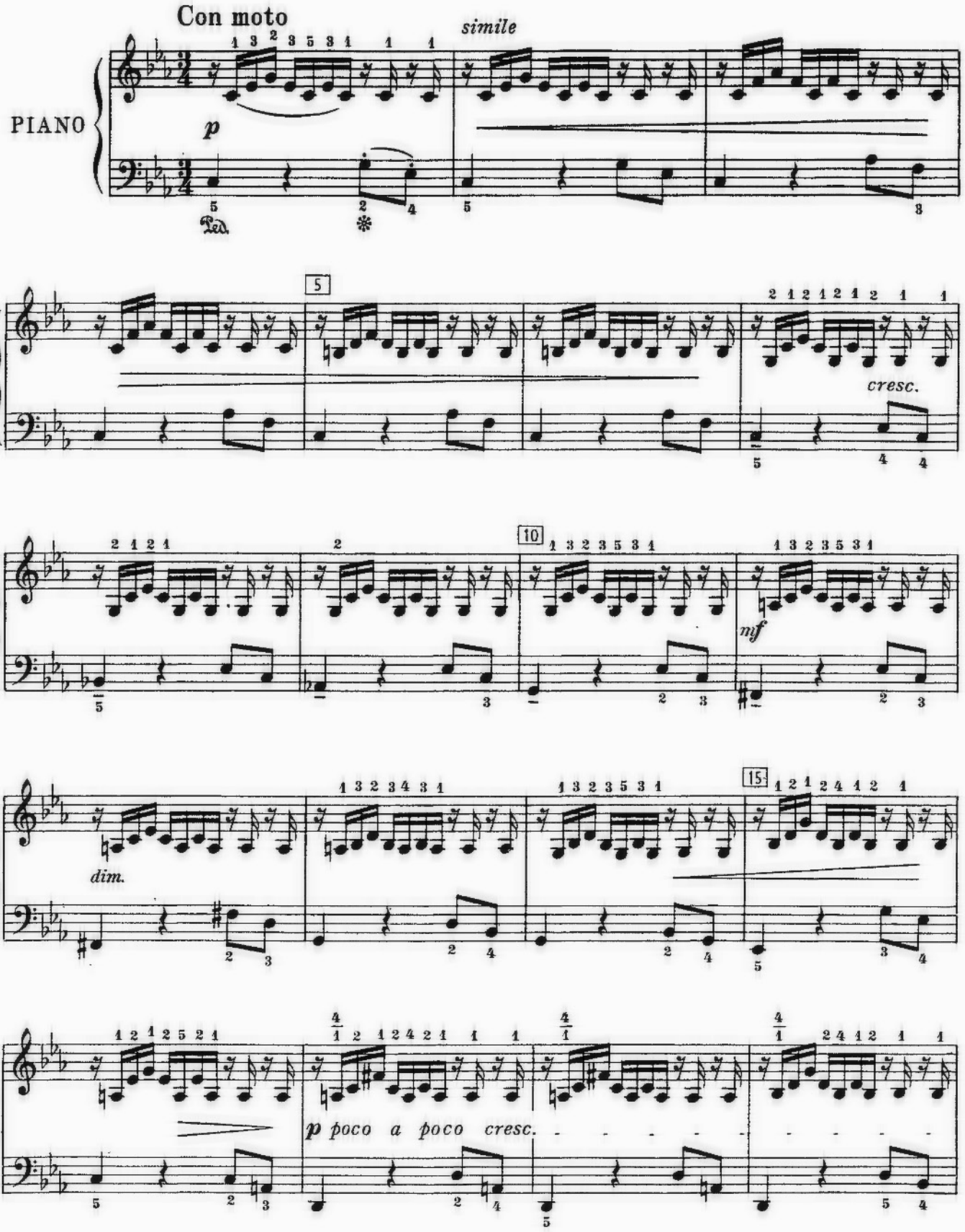
PRELUDE, No. 3

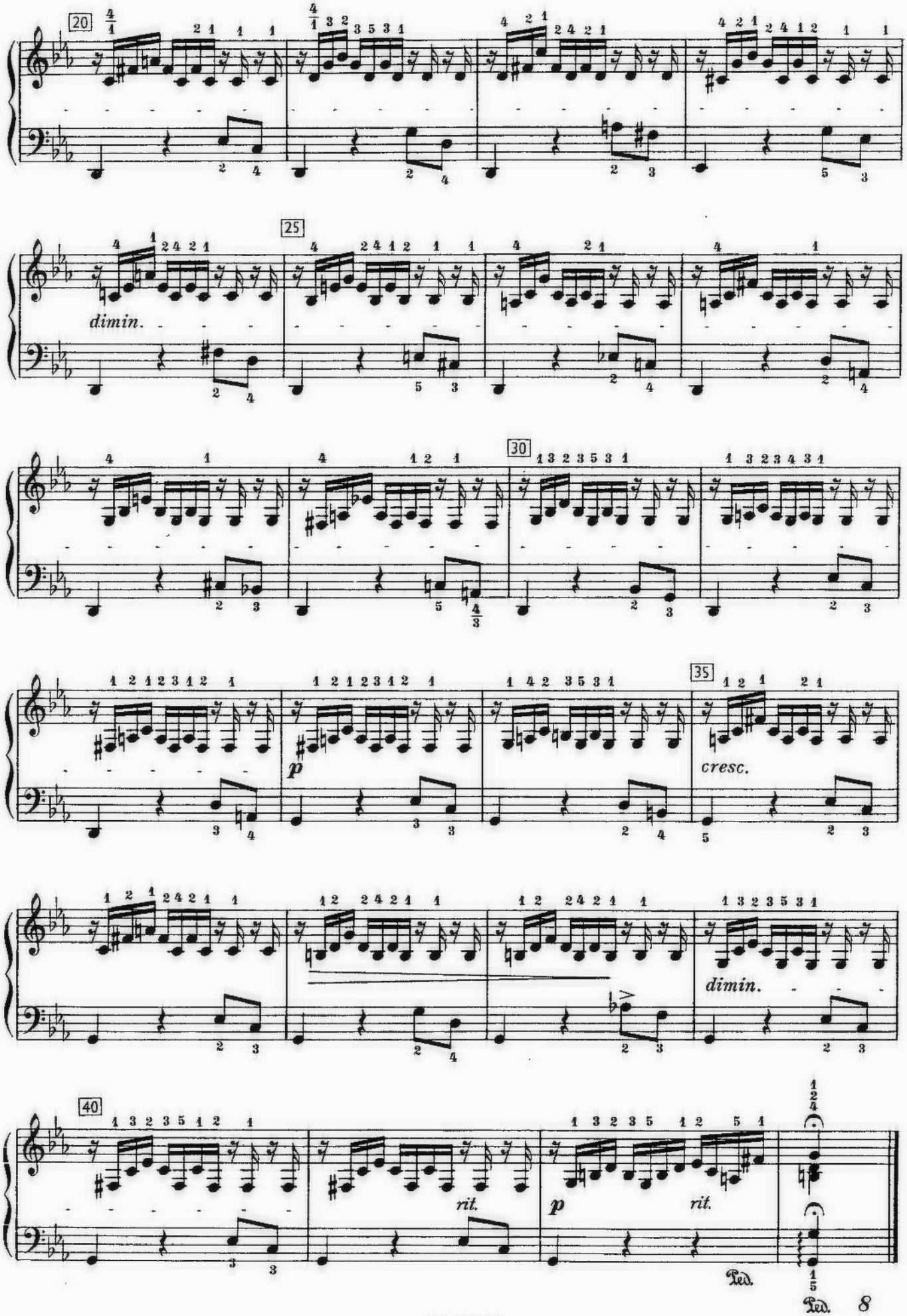
from the "Small Preludes for Beginners"

PRÄLUDIUM, No. 3

aus den "Kleinen Präludien für Anfänger"

J. S. BACH




20
25
dimin.
30
35
p
cresc.
dimin.
40
rit.
p
rit.
Ped.
Ped.
8

GIGUE

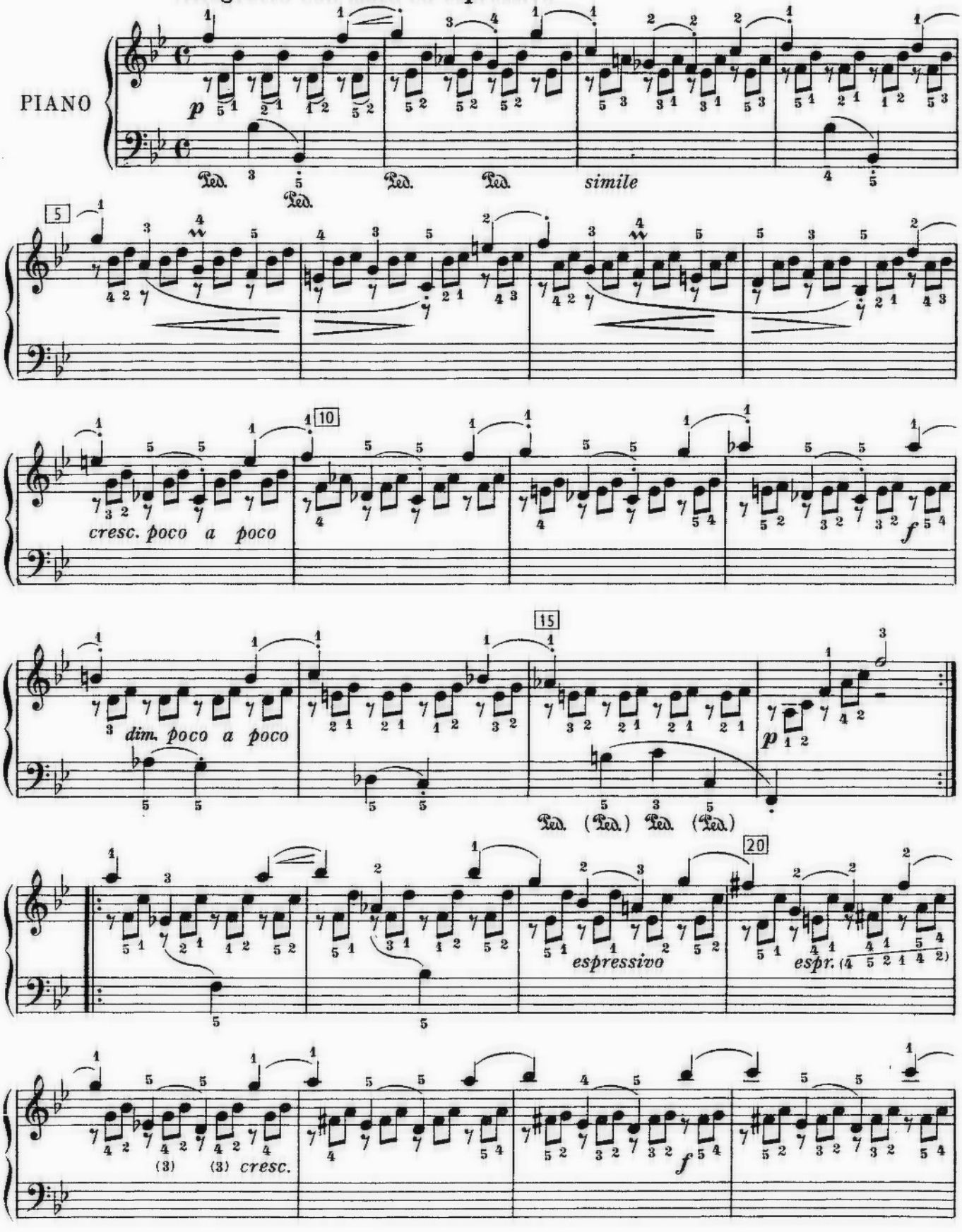
from the Partita in B flat

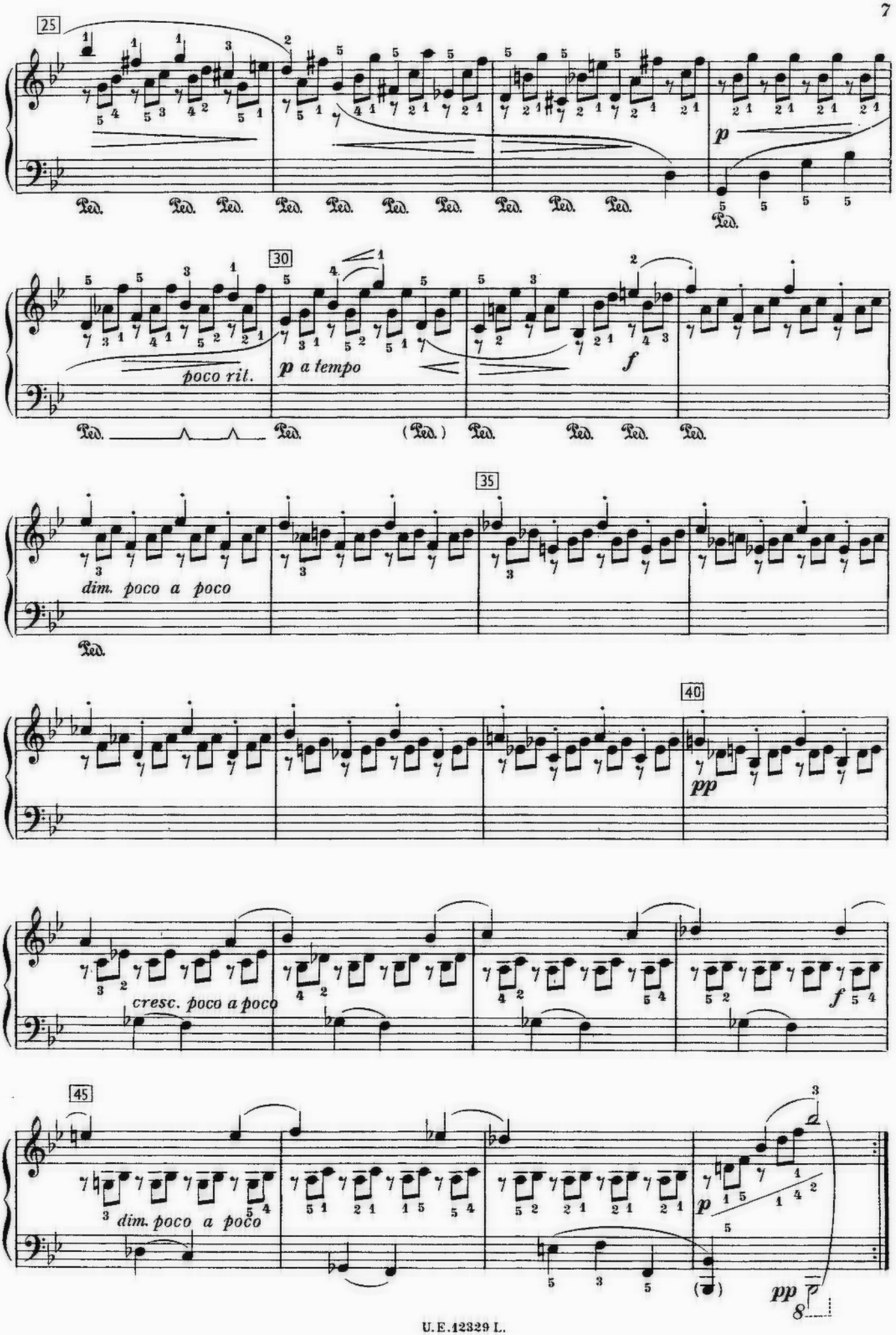
GIGUE

aus der B dur Partita

J. S. BACH

Allegretto con moto ed espressivo




25
Ped.
30
poco rit.
p a tempo
f
35
dim. poco a poco
40
pp
cresc. poco a poco
f
45
dim. poco a poco
p
pp

SICILIENNE (G minor)

from the 2nd Sonata for Flute and Piano (E flat major)

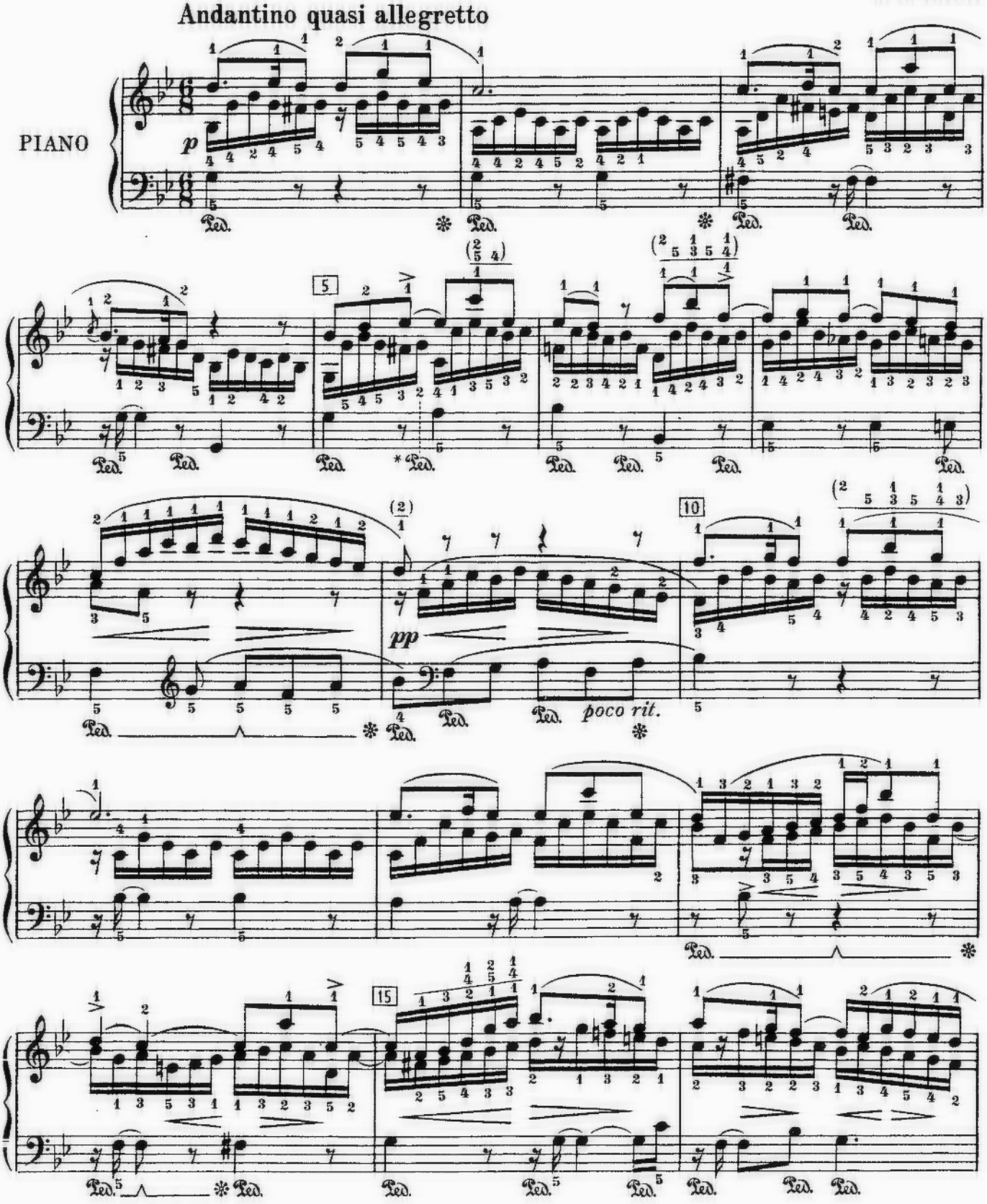
SICILIENNE (G moll)

aus der 2. Sonate für Flöte und Klavier (Es dur)

J. S. BACH

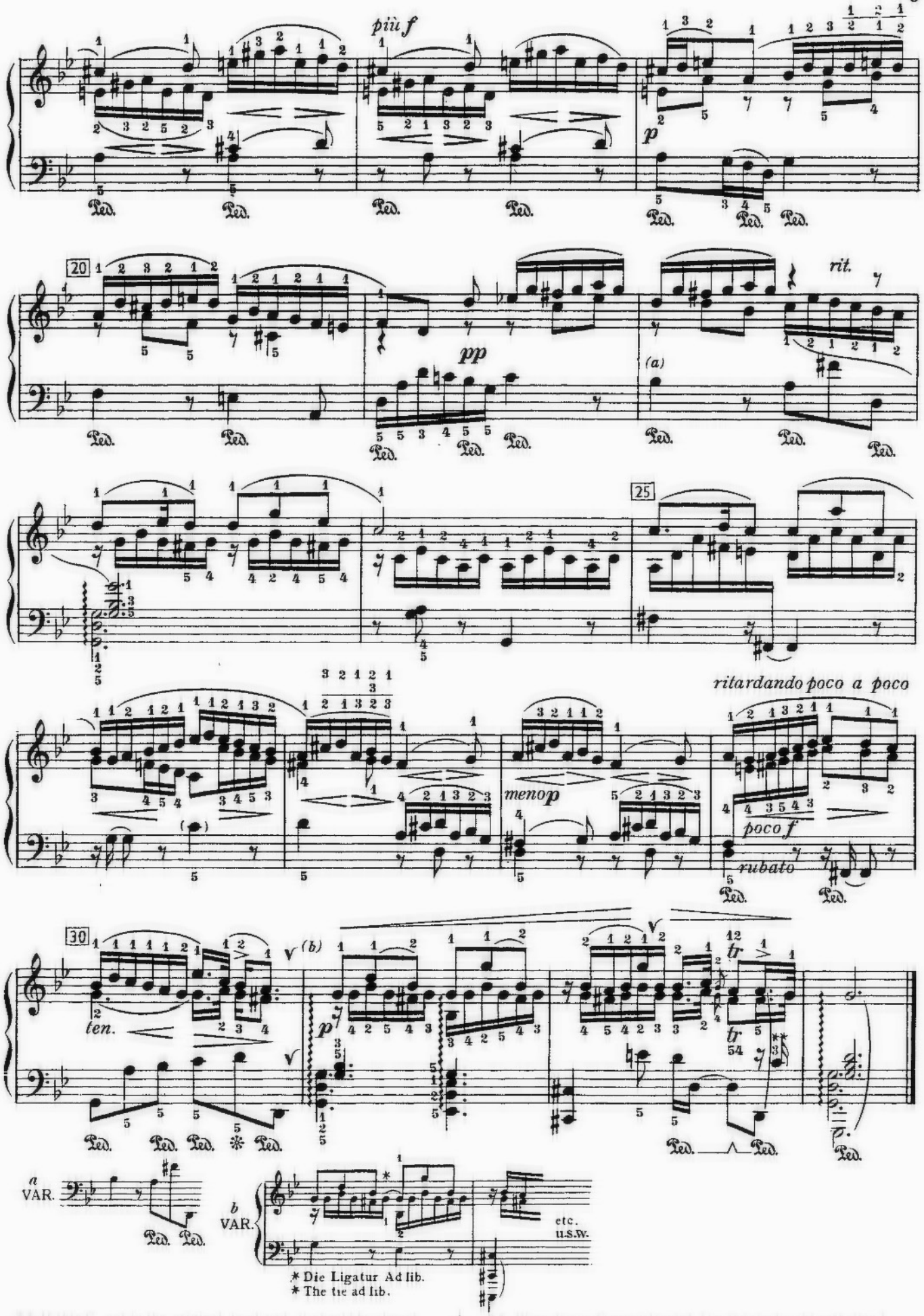
Andantino quasi allegretto

PIANO



* Pedal between G and C; if this proves unsuccessful, pedal on the third quaver and half-pedal (⌓) on the fourth, so that the G of the middle voice disappears and the Eb of the melody remains.

* Pedal zwischen G und C. Sollte das nicht gelingen, muss das Pedal auf das 3. Achtel genommen und auf 4 eine halbe Unterbrechung (⌓) gemacht werden, damit das G der Mittelstimme verschwinde, das Es der Melodie aber dennoch gehört werde.



* Die Ligatur Ad lib.
* The tie ad lib.

** If this C, not in the original, is played, it should be almost inaudible.

** Wenn dieses C gespielt wird (im Original nicht enthalten), dann beinahe unhörbar.

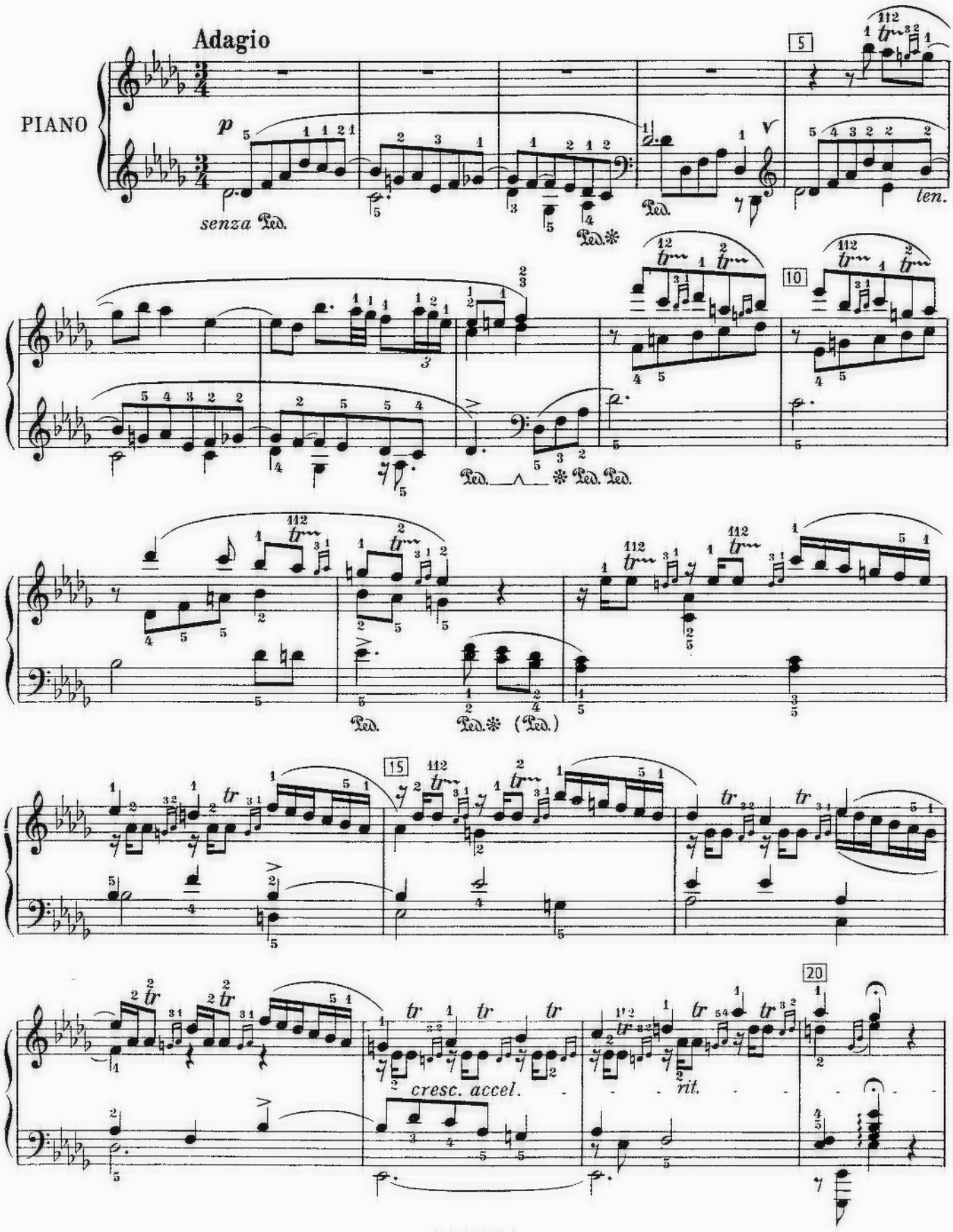
ADAGIO

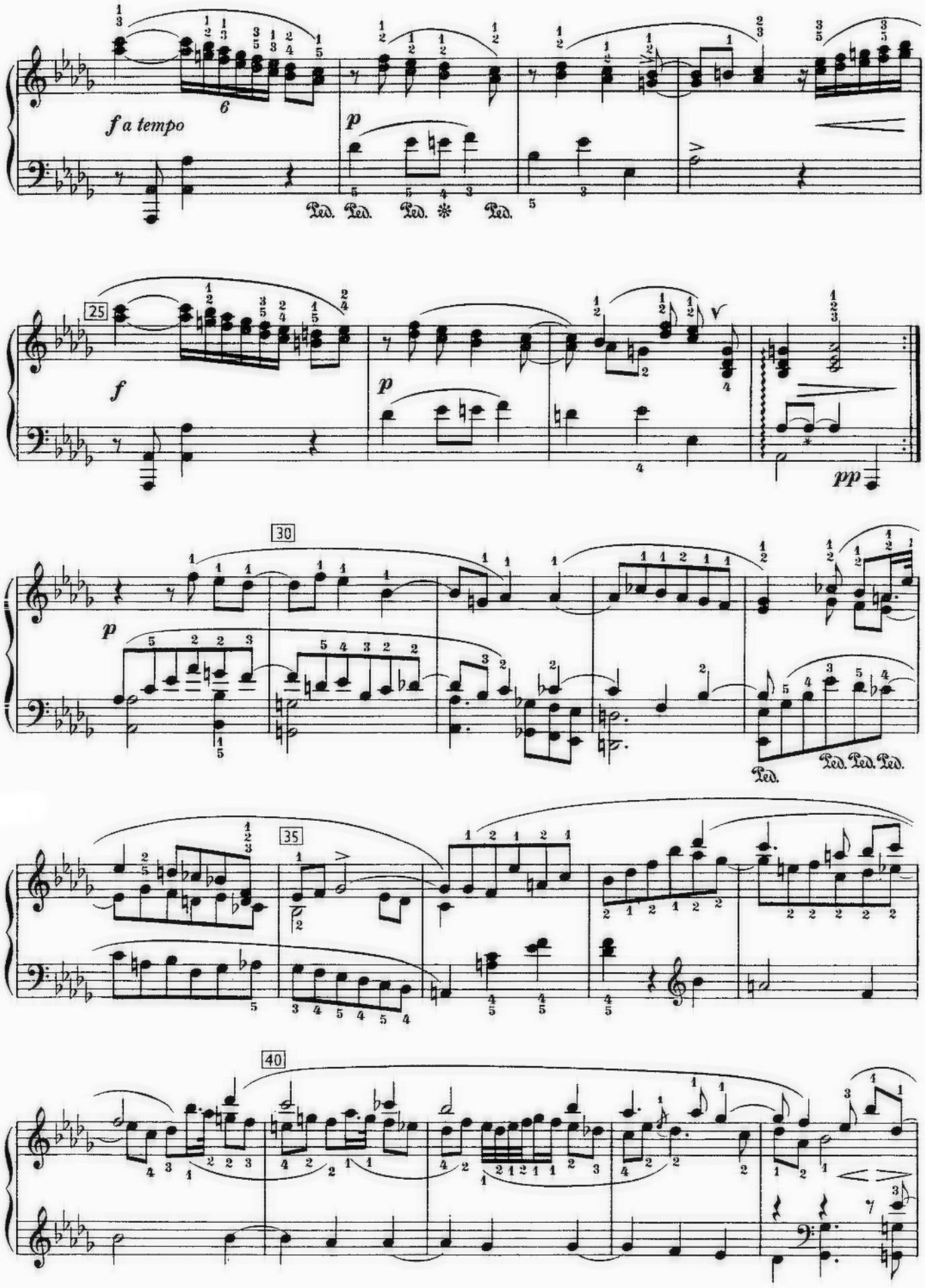
from the Sonata in A flat

ADAGIO

aus der AS-Dur Sonate

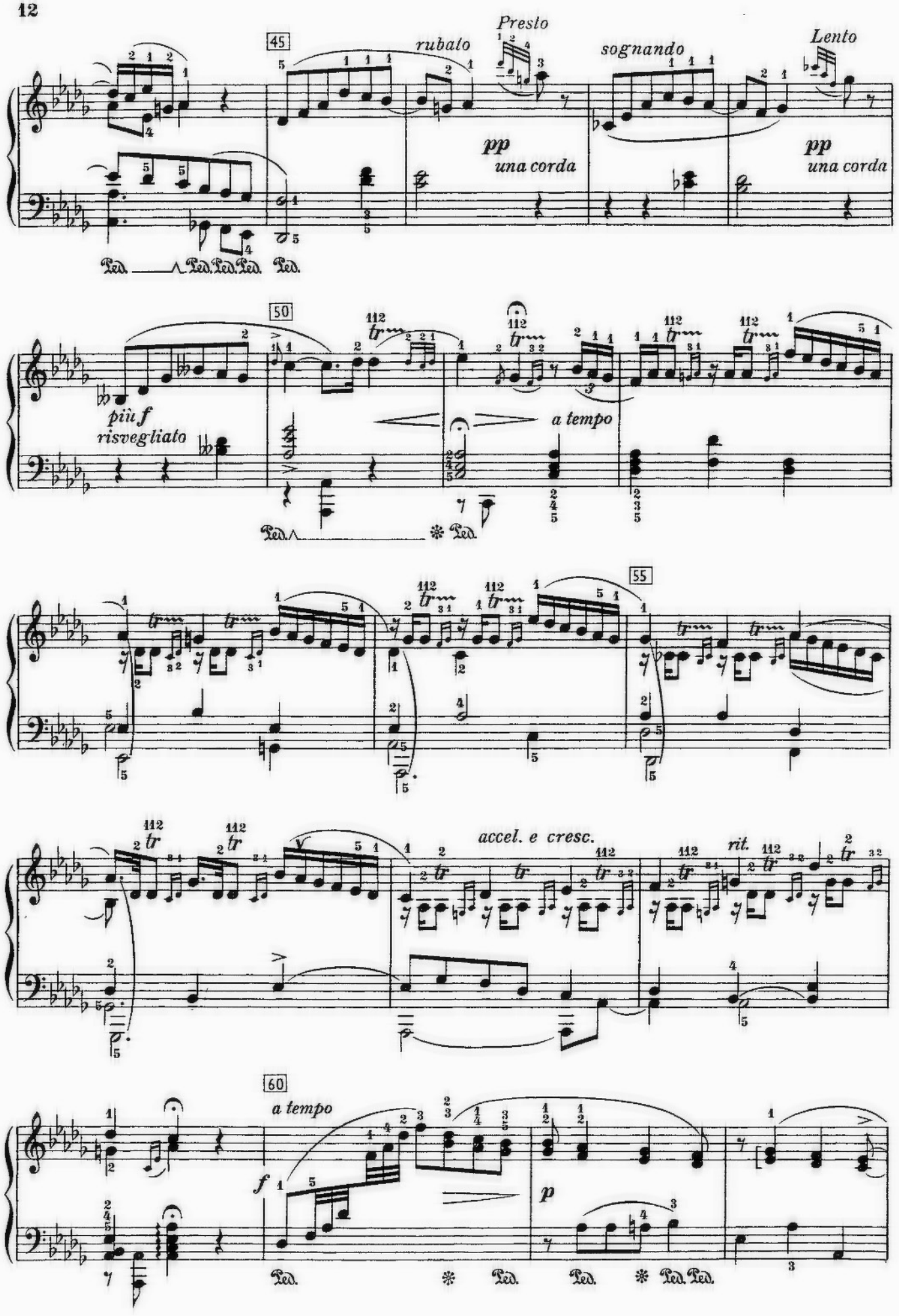
J. HAYDN

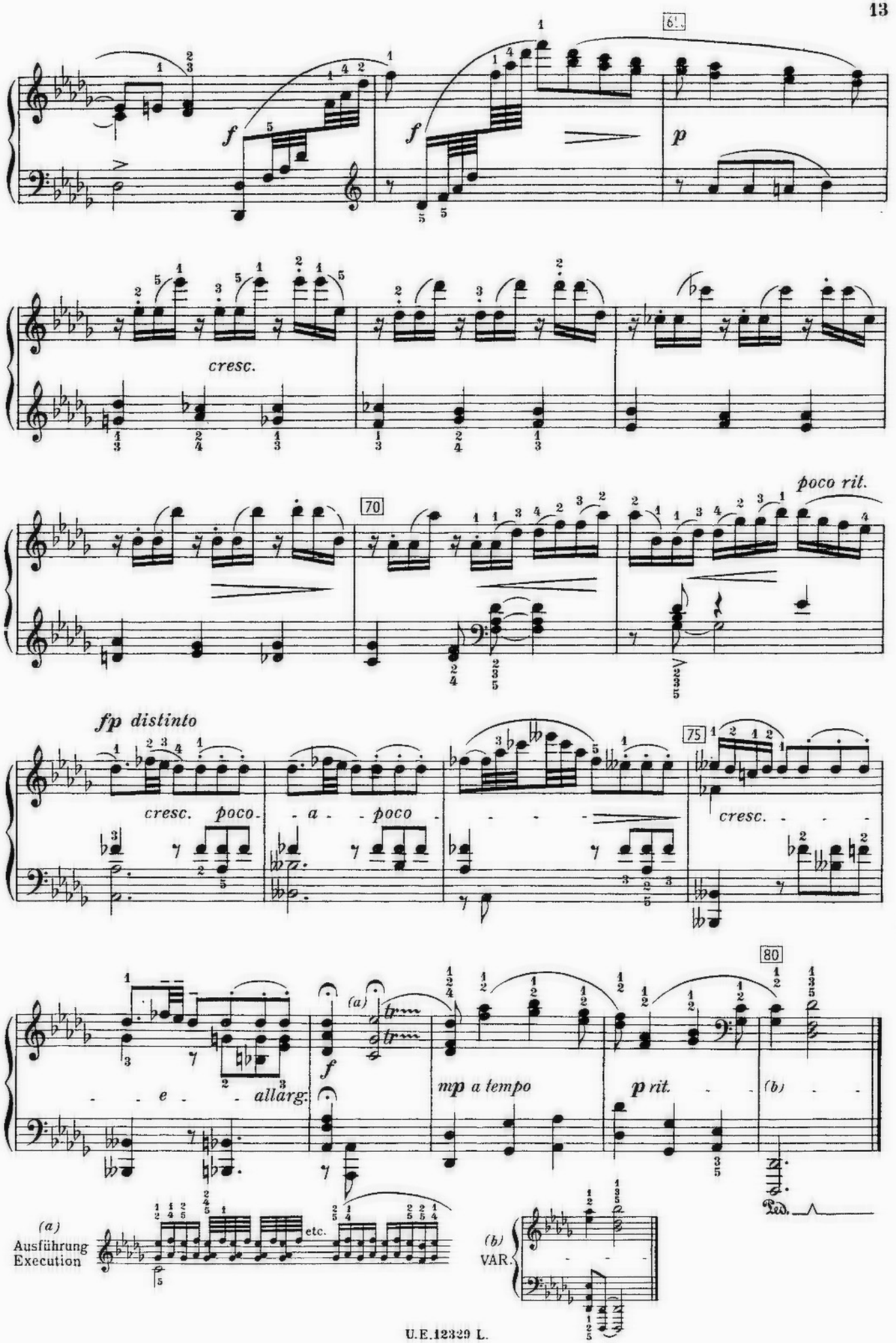




* Silent touch with the 5th finger.

* Mit dem 5. Finger stumm nachschlagen.


45
rubato
Presto
sognando
Lento
pp
una corda
pp
una corda
Ped.
50
più f
risvegliato
a tempo
55
accel. e cresc.
rit.
60
a tempo
f
p


f
f
p
cresc.
poco rit.
70
fp distinto
cresc. poco
a
poco
75
cresc.
80
e
allarg.
f
(a)
mp a tempo
p rit.
(b)
Ped.
(a)
Ausführung
Execution
etc.
(b)
VAR.

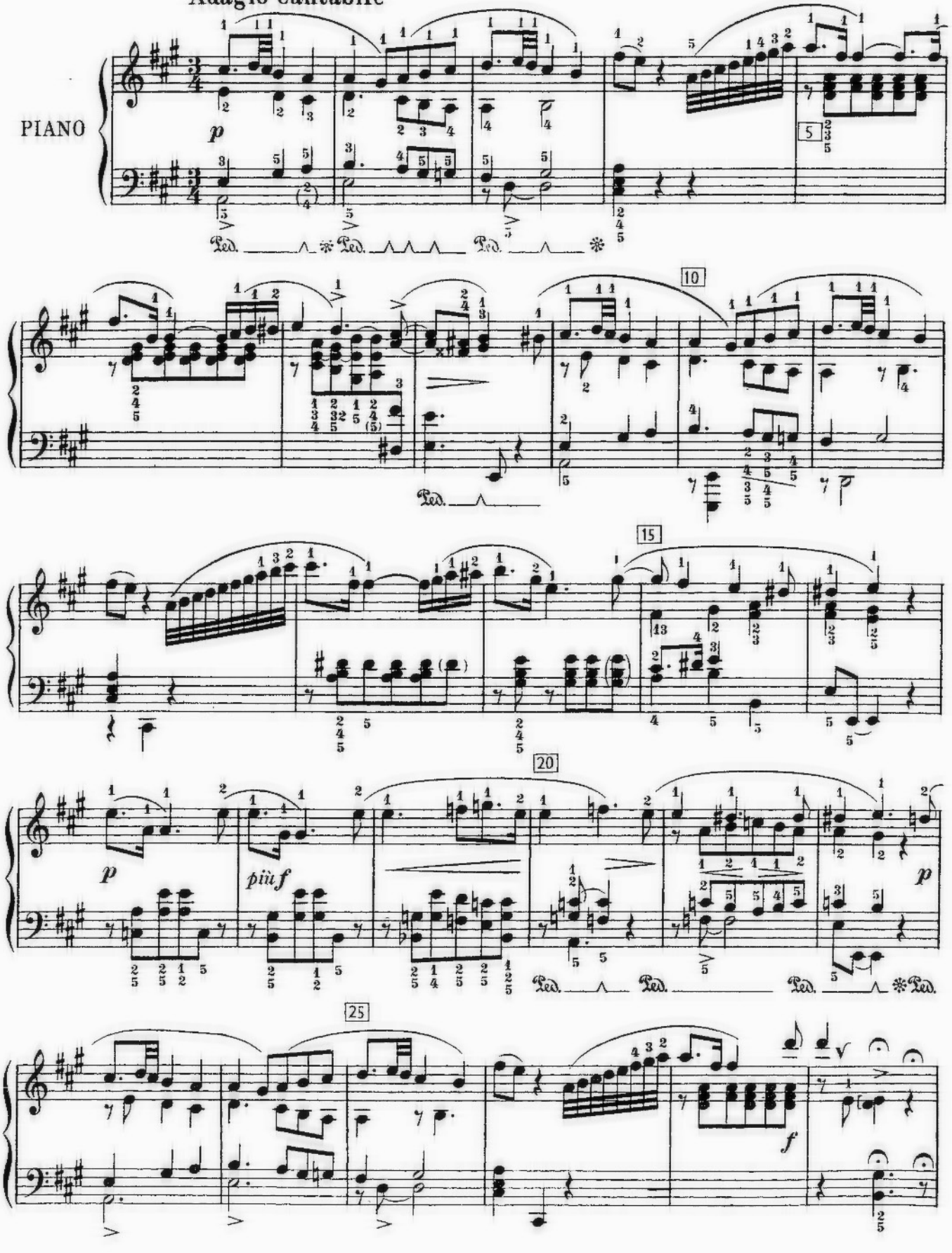
2nd Movement from the
QUARTET, Op. 64, No. 5

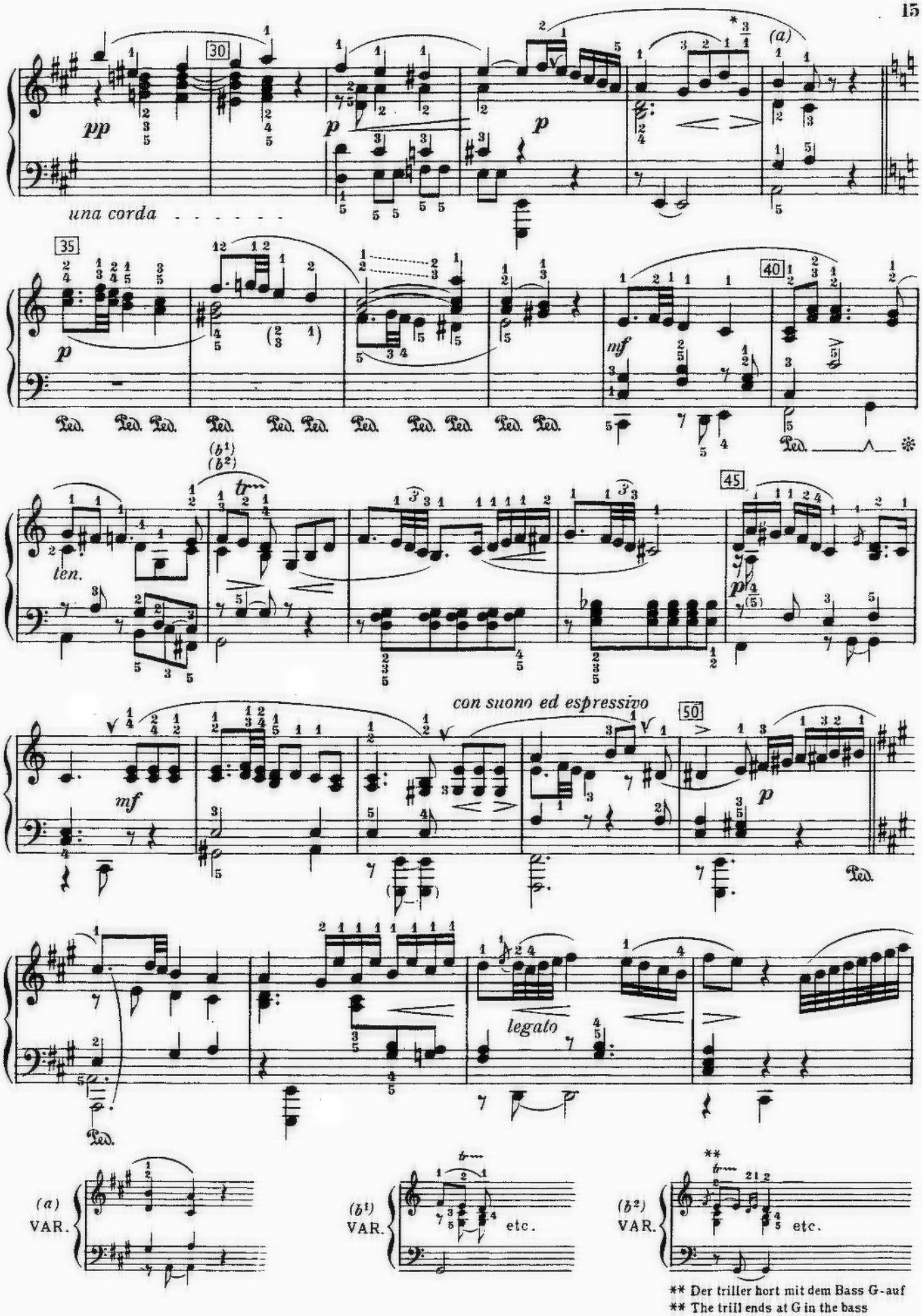
Zweiter Satz aus dem
QUARTETT, Op. 64, No. 5

J. HAYDN

Adagio cantabile

PIANO

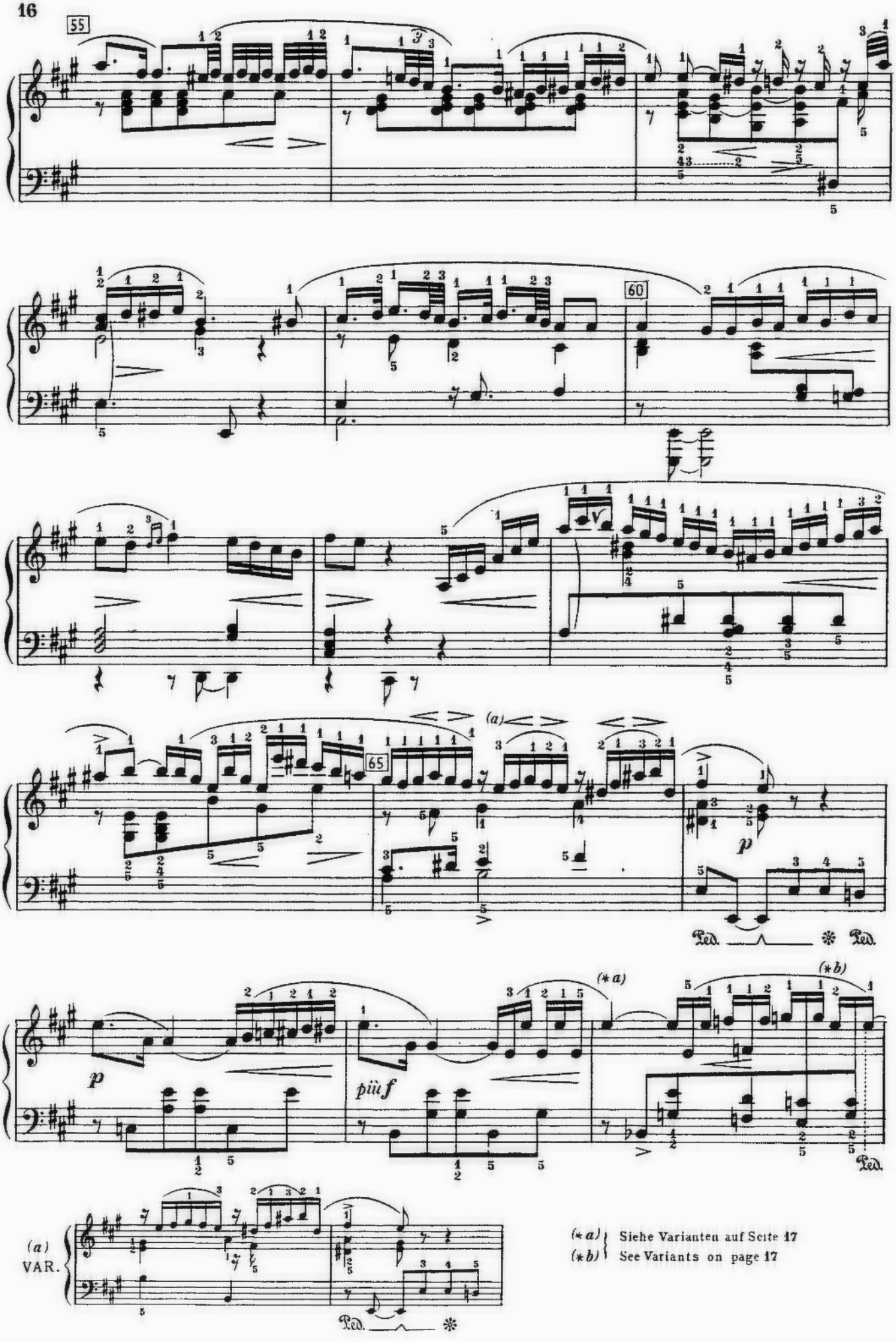




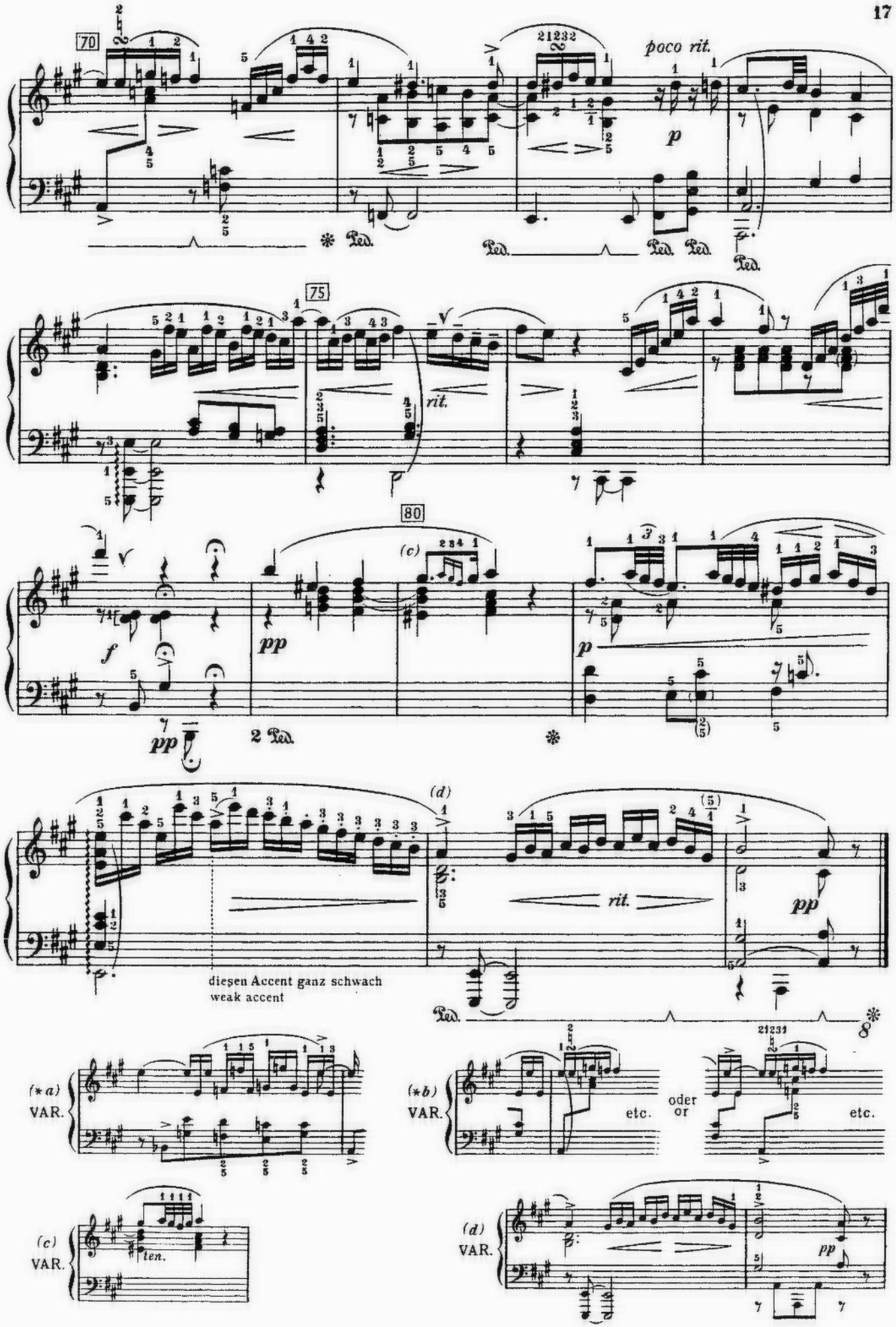
** Der triller hort mit dem Bass G-auf
** The trill ends at G in the bass

* If you phrase according to upper slur, use the upper fingering.

* Wenn nach dem oberen Bogen phrasiert wird, nehme man den oberen Fingersatz; den unteren zwei Bögen entspricht der untere Fingersatz.



(*a) Siehe Varianten auf Seite 17
(*b) See Variants on page 17


70
poco rit.
p
Ped.
75
rit.
80
(c)
f
pp
2 Ped.
(d)
rit.
pp
diesen Accent ganz schwach
weak accent
(*a)
VAR.
(*b)
VAR.
etc.
oder
or
etc.
(c)
VAR.
ten.
(d)
VAR.
pp

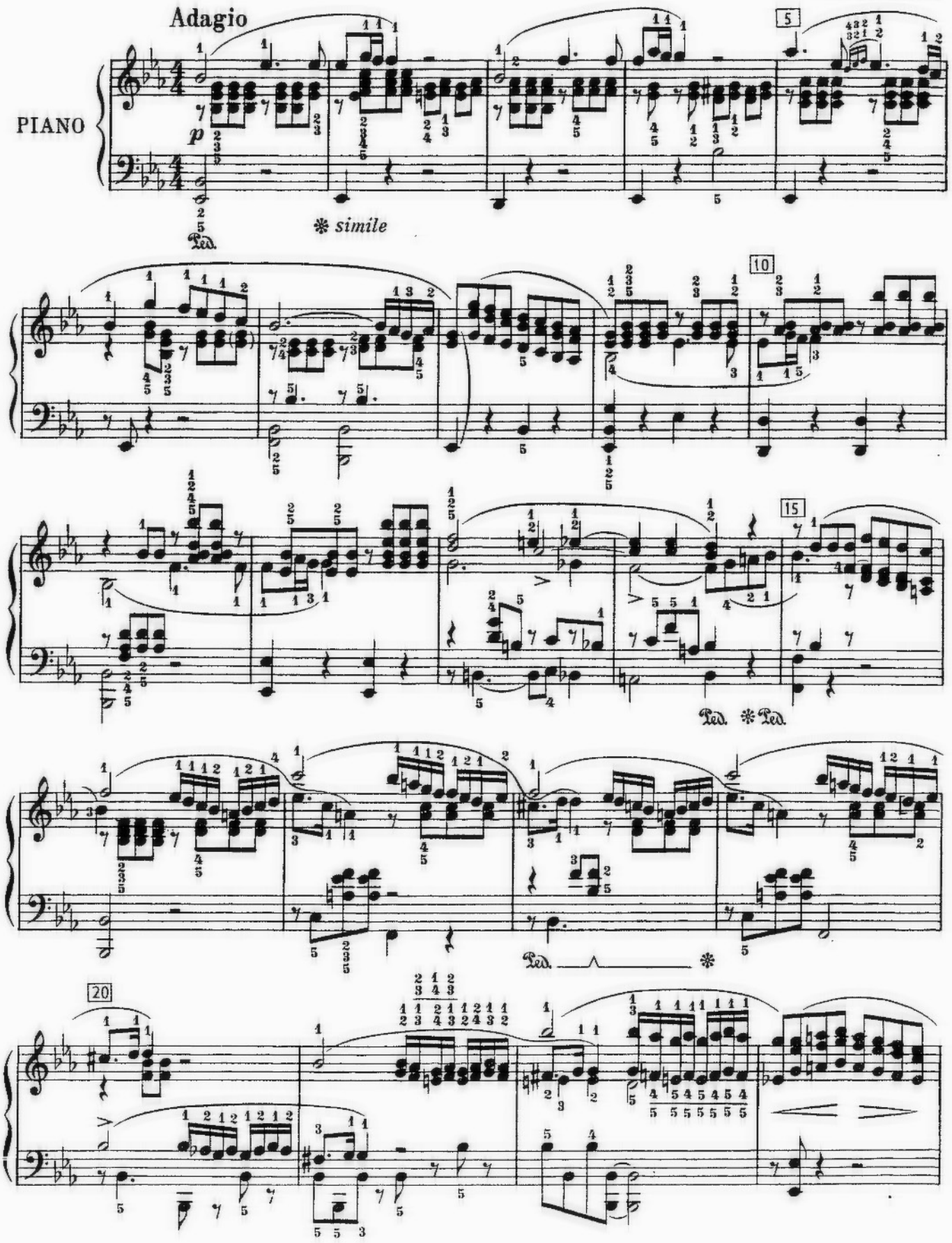
ADAGIO

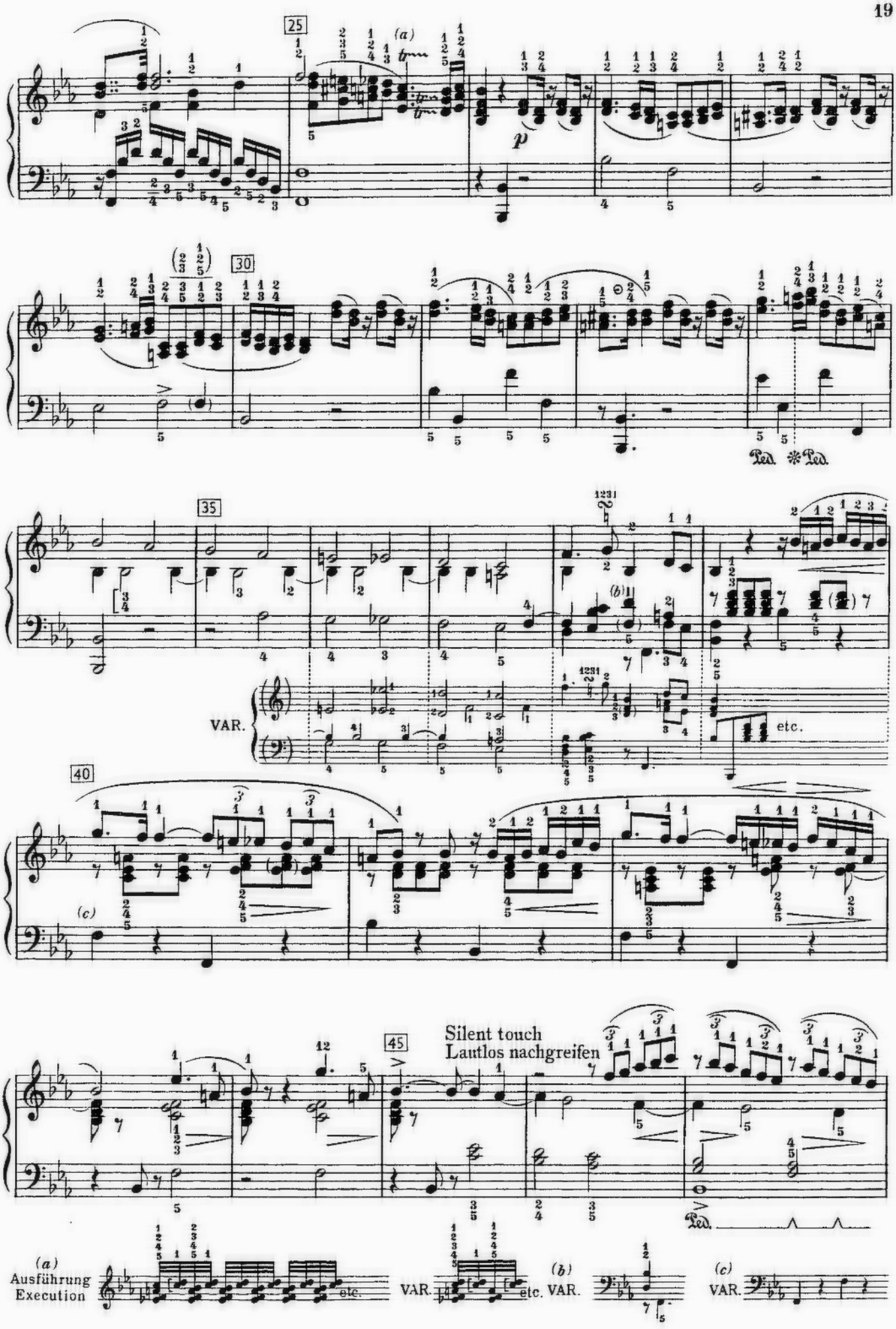
from the Wind Serenade in E♭ K.375

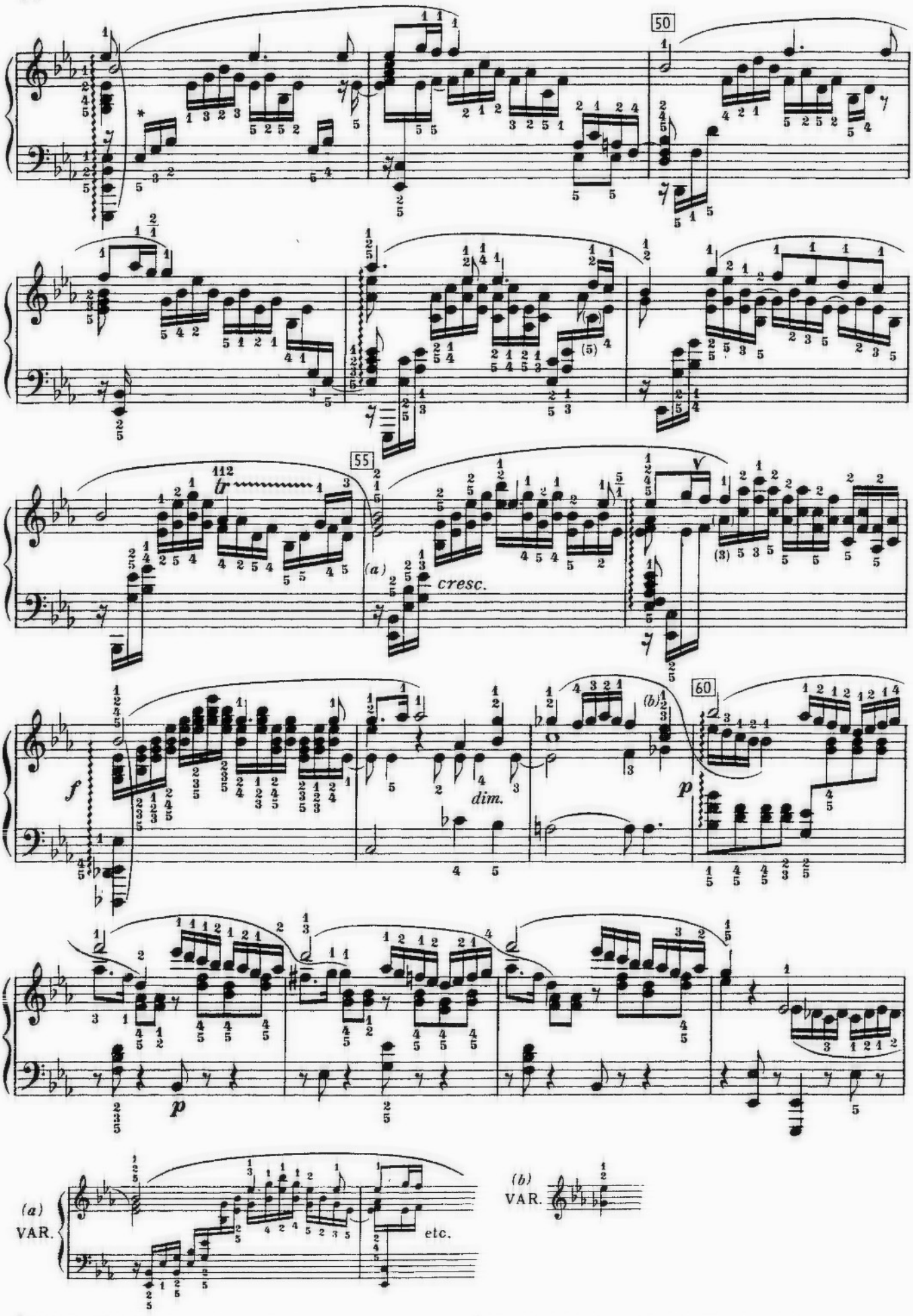
ADAGIO

aus der Bläserserenade in Es-dur K.375

W. A. MOZART

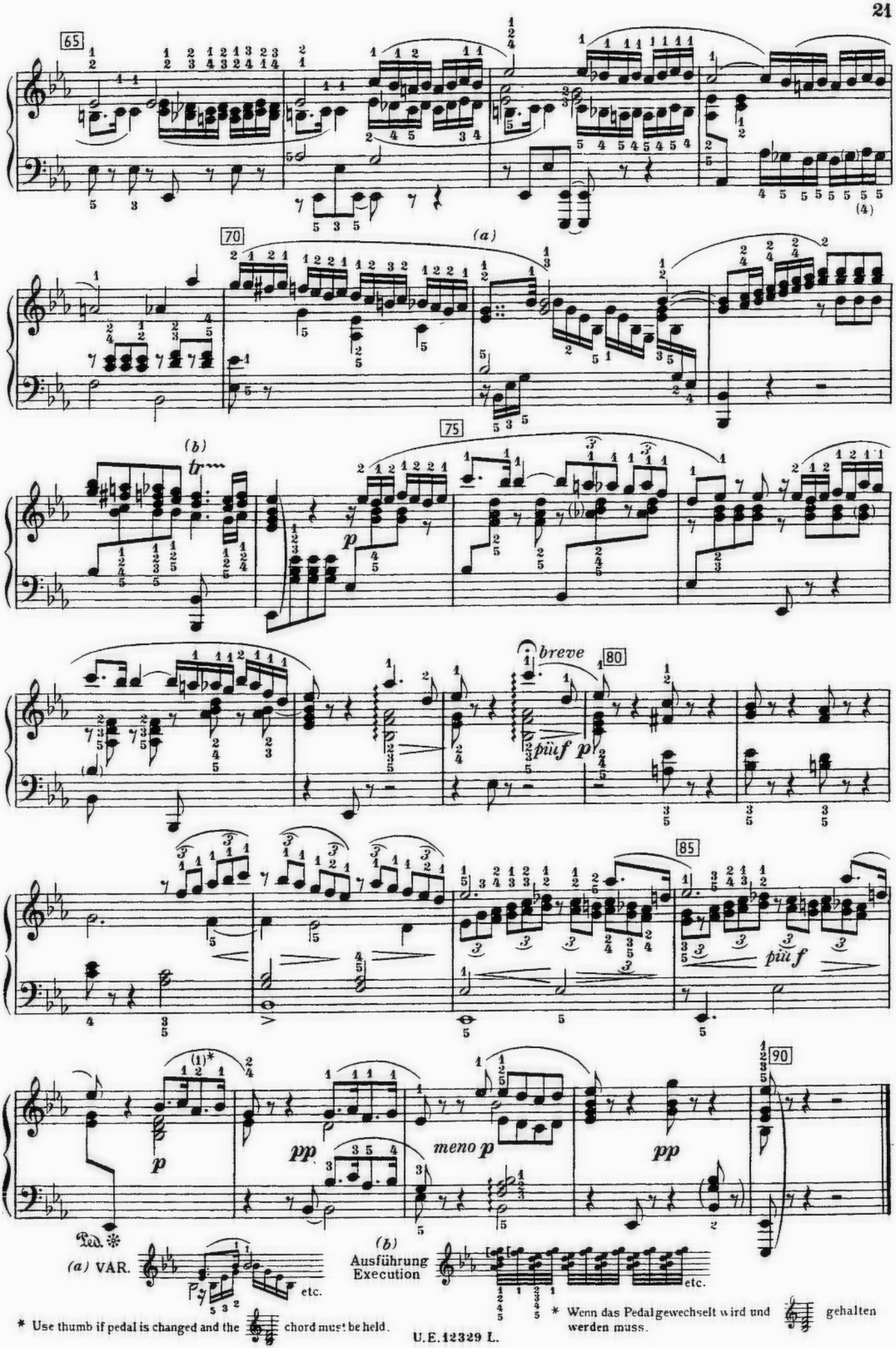



25
30
35
40
45
(a)
(b)
(c)
p
Ped. * Ped.
VAR.
etc.
Silent touch
Lautlos nachgreifen
Ped.
(a)
Ausführung
Execution
etc.
VAR.
etc. VAR.
(b)
(c)
VAR.



* If the low Eb is played this note is omitted

* Wenn das tiefe Es gespielt wird, bleibt dieser Ton aus



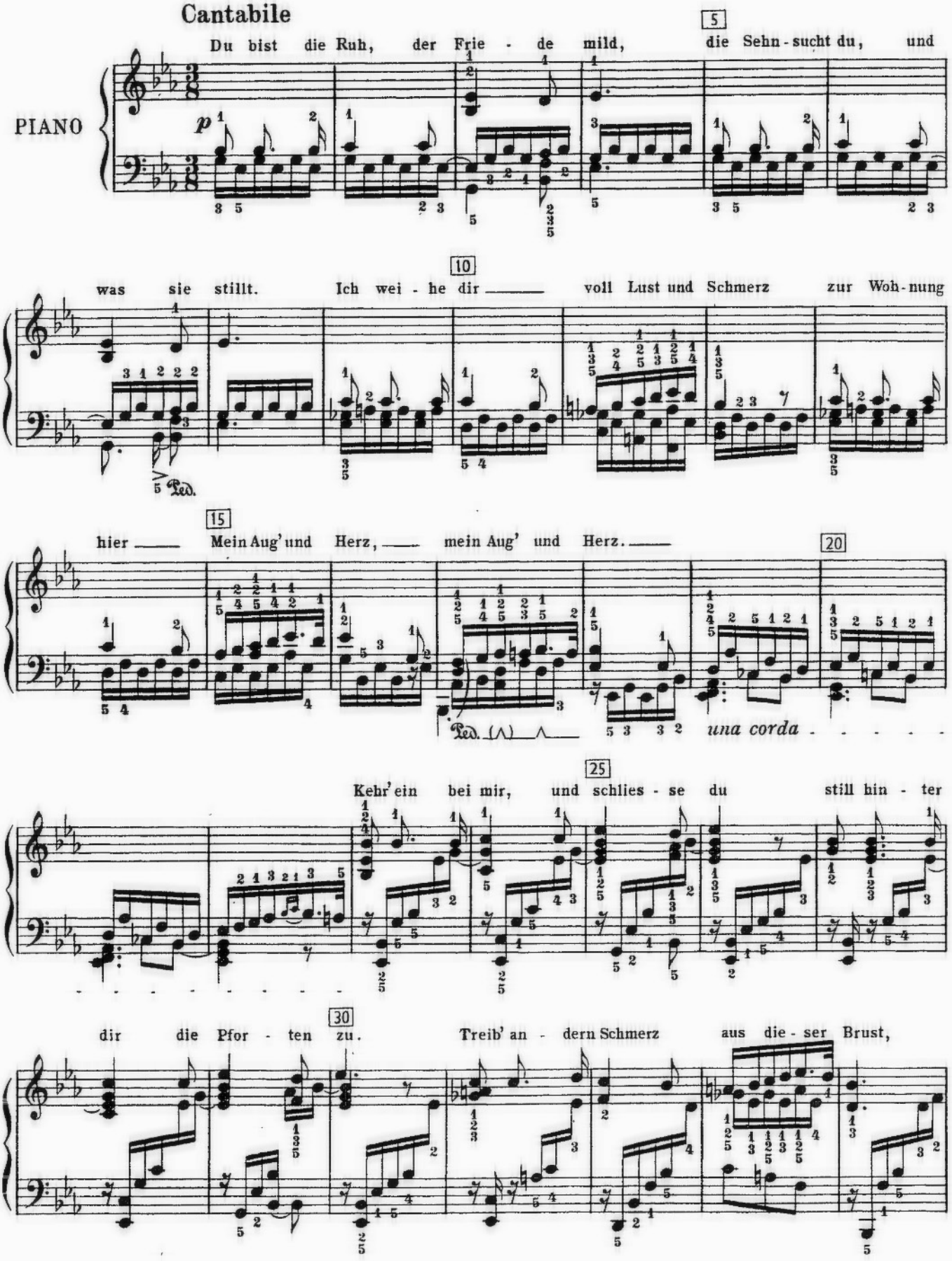
* Use thumb if pedal is changed and the chord must be held.

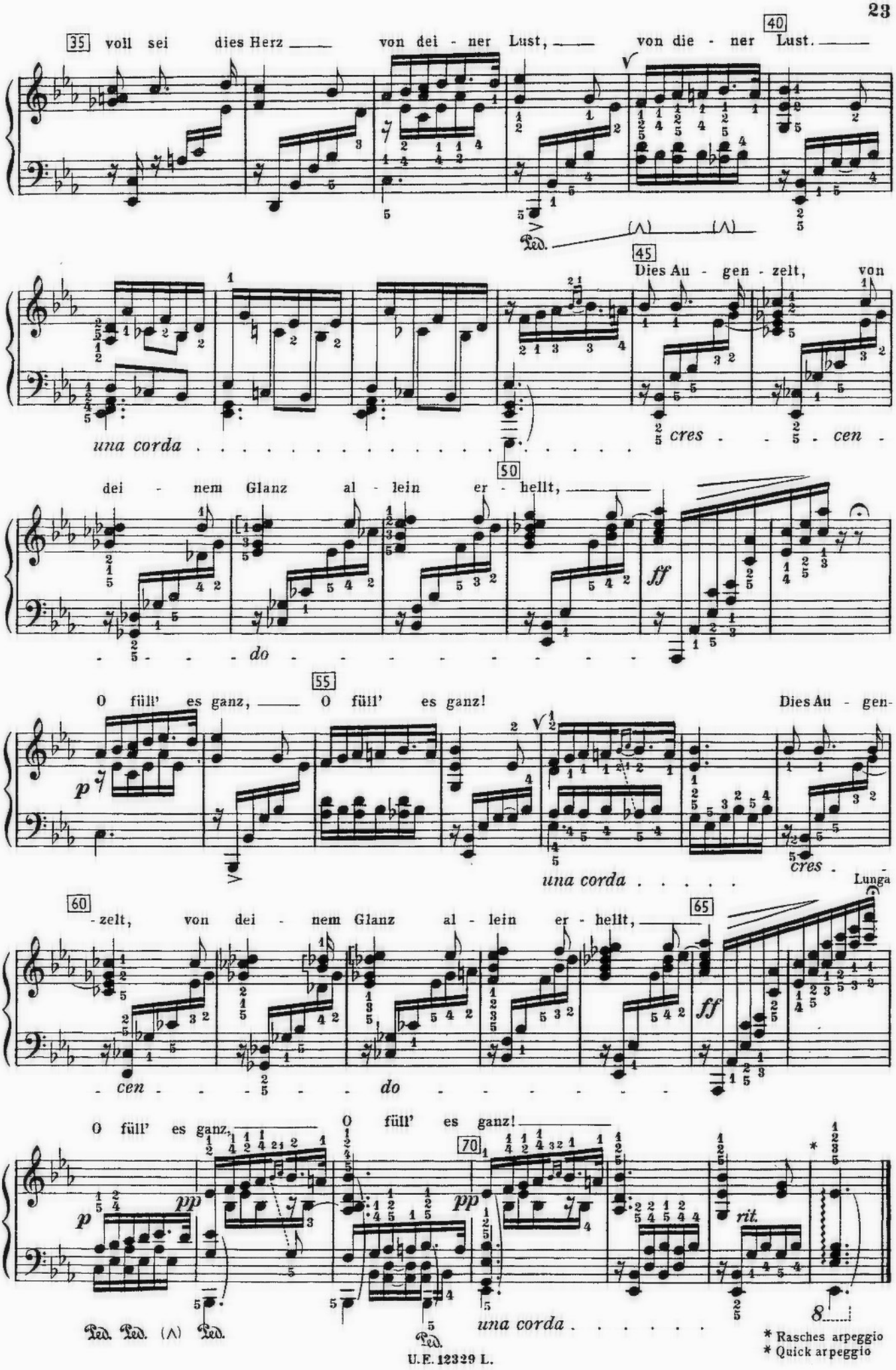
* Wenn das Pedal gewechselt wird und gehalten werden muss.

DU BIST DIE RUH

(Rückert)

SCHUBERT - LISZT

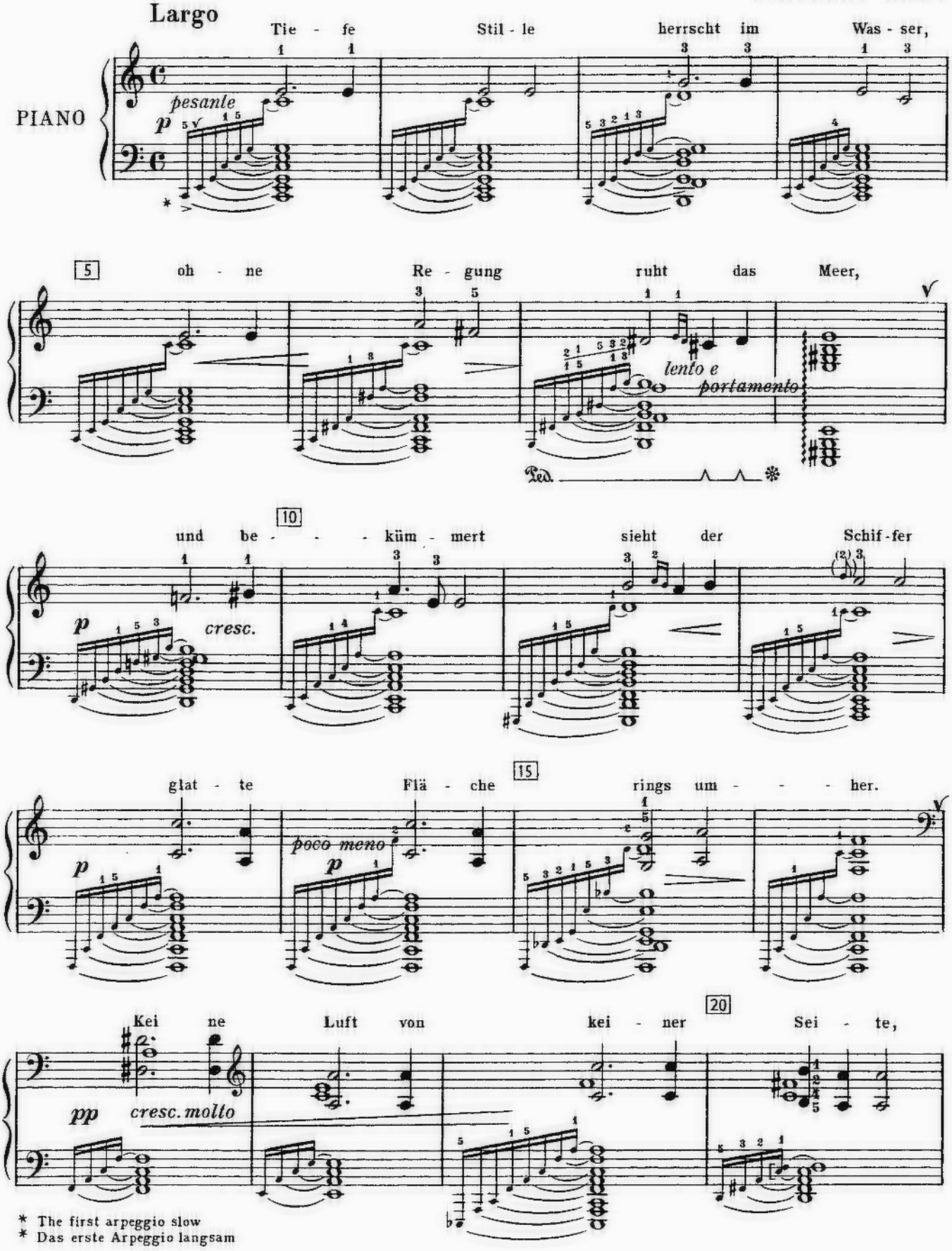



35 voll sei dies Herz von dei - ner Lust, von die - ner Lust. 40
Ped.
45 Dies Au - gen - zelt, von
una corda cres - cen -
50 dei - nem Glanz al - lein er - hellt,
ff
- do -
55 O füll' es ganz, O füll' es ganz! Dies Au - gen-
p
una corda
cres
Lunga
60 - zelt, von dei - nem Glanz al - lein er - hellt, 65
ff
- cen - do -
O füll' es ganz, O füll' es ganz! 70
p pp pp
rit.
una corda
Ped. Ped. Ped. Ped.
8
* Rasches arpeggio
* Quick arpeggio

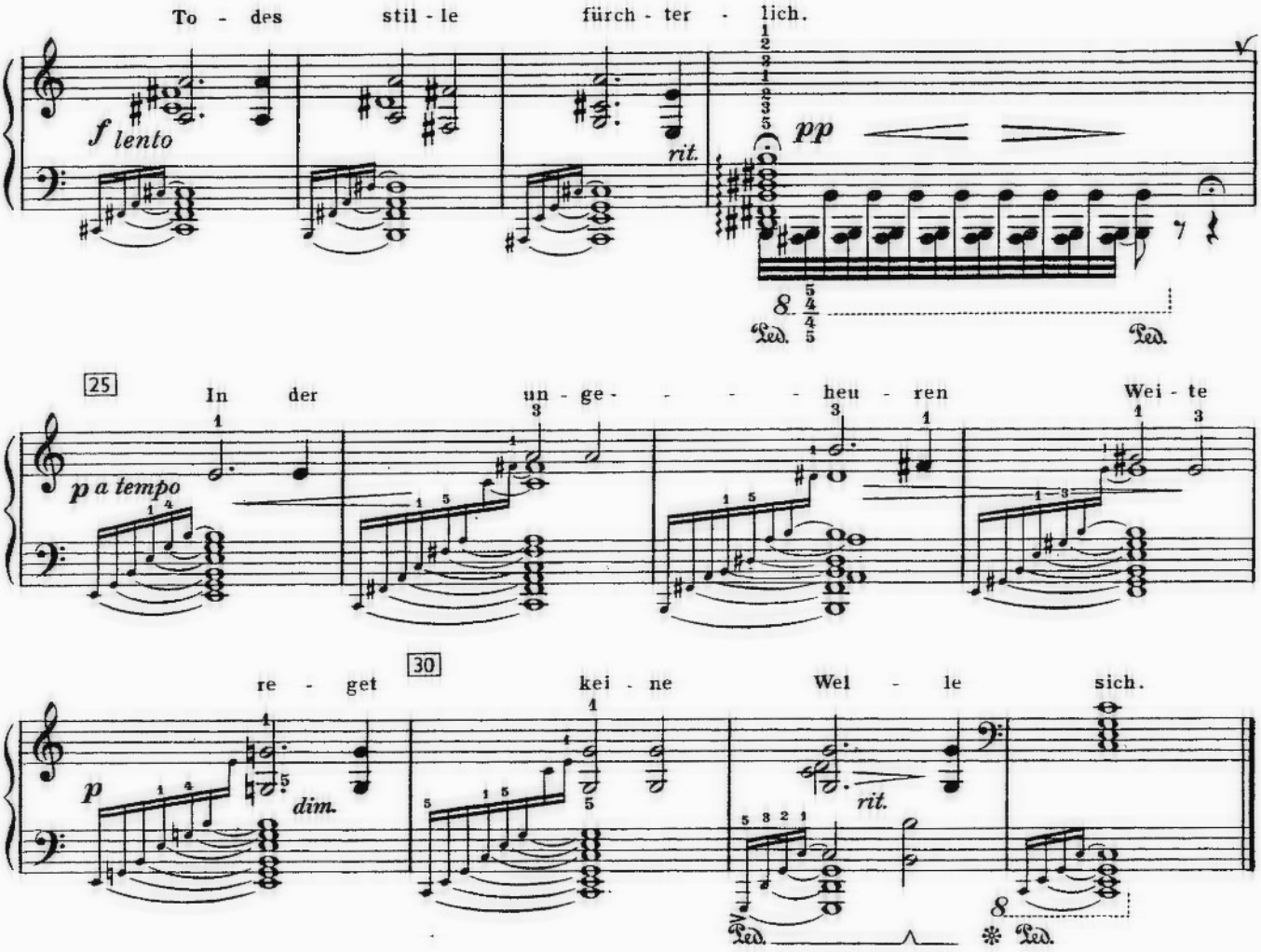
CALM SEA
(Goethe)

MEERESSTILLE
(Goethe)

SCHUBERT-LISZT



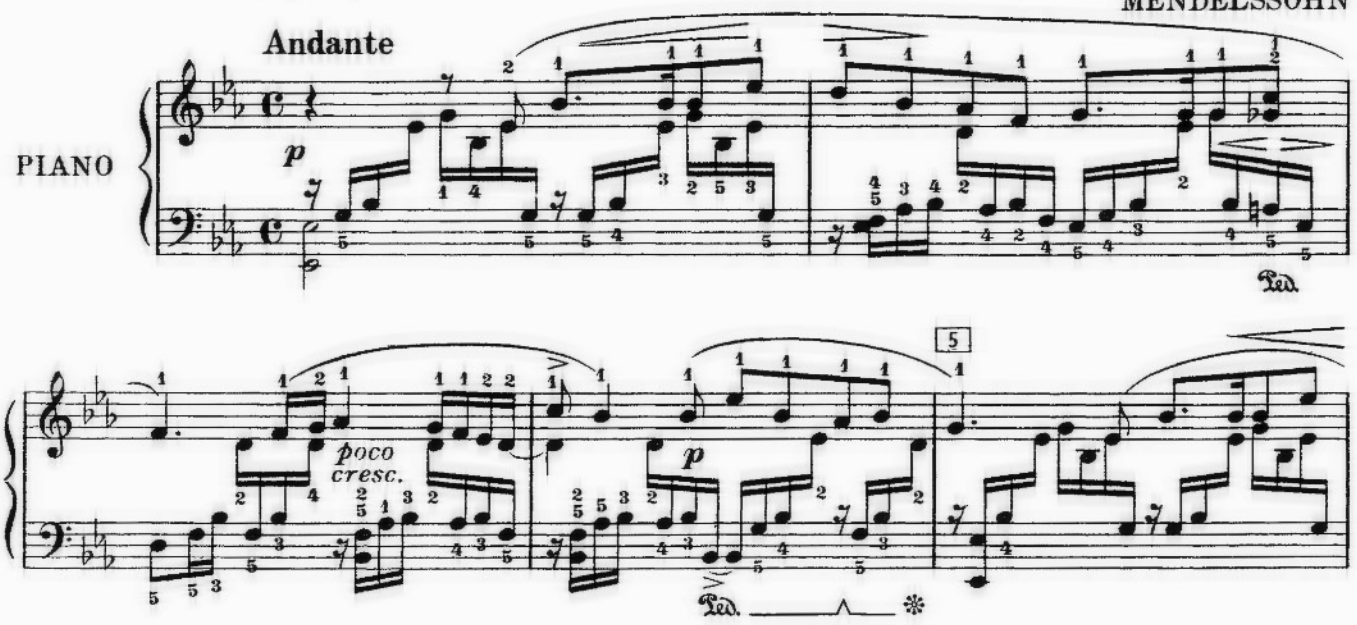
* The first arpeggio slow
* Das erste Arpeggio langsam

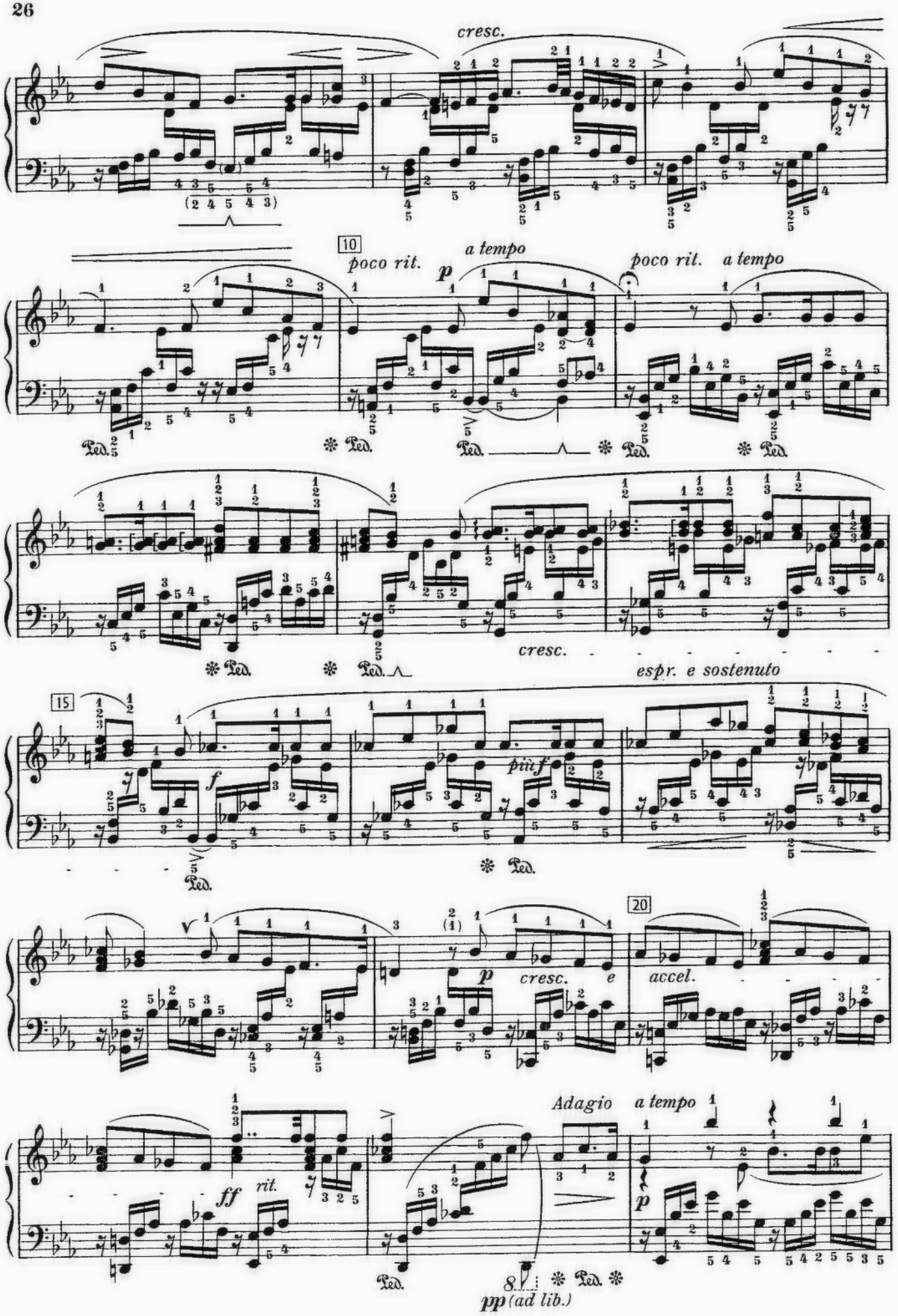


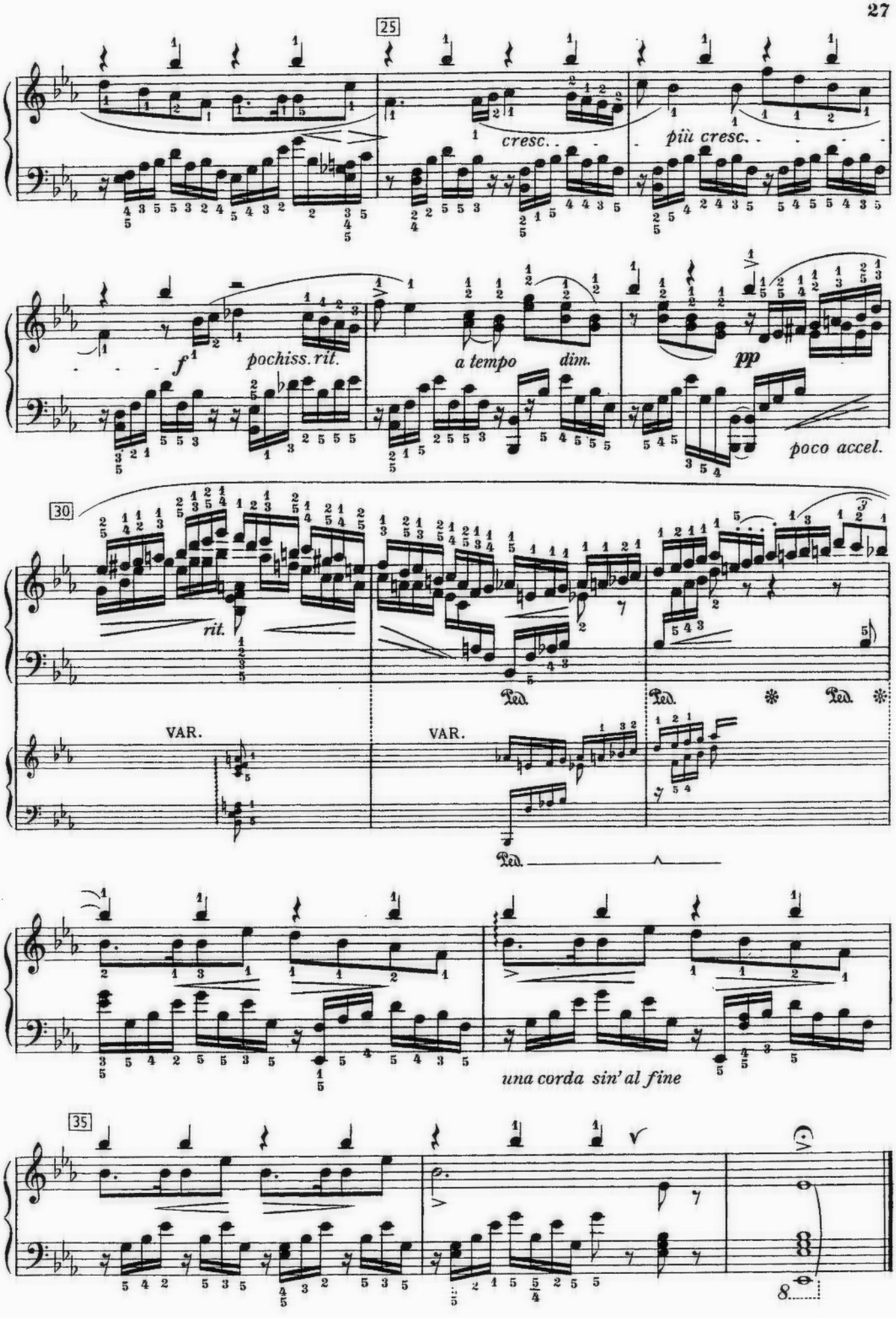
SONG without WORDS
(Op. 67, No.1)

LIED ohne WORTE
(Op. 67, Nr.1)

MENDELSSOHN



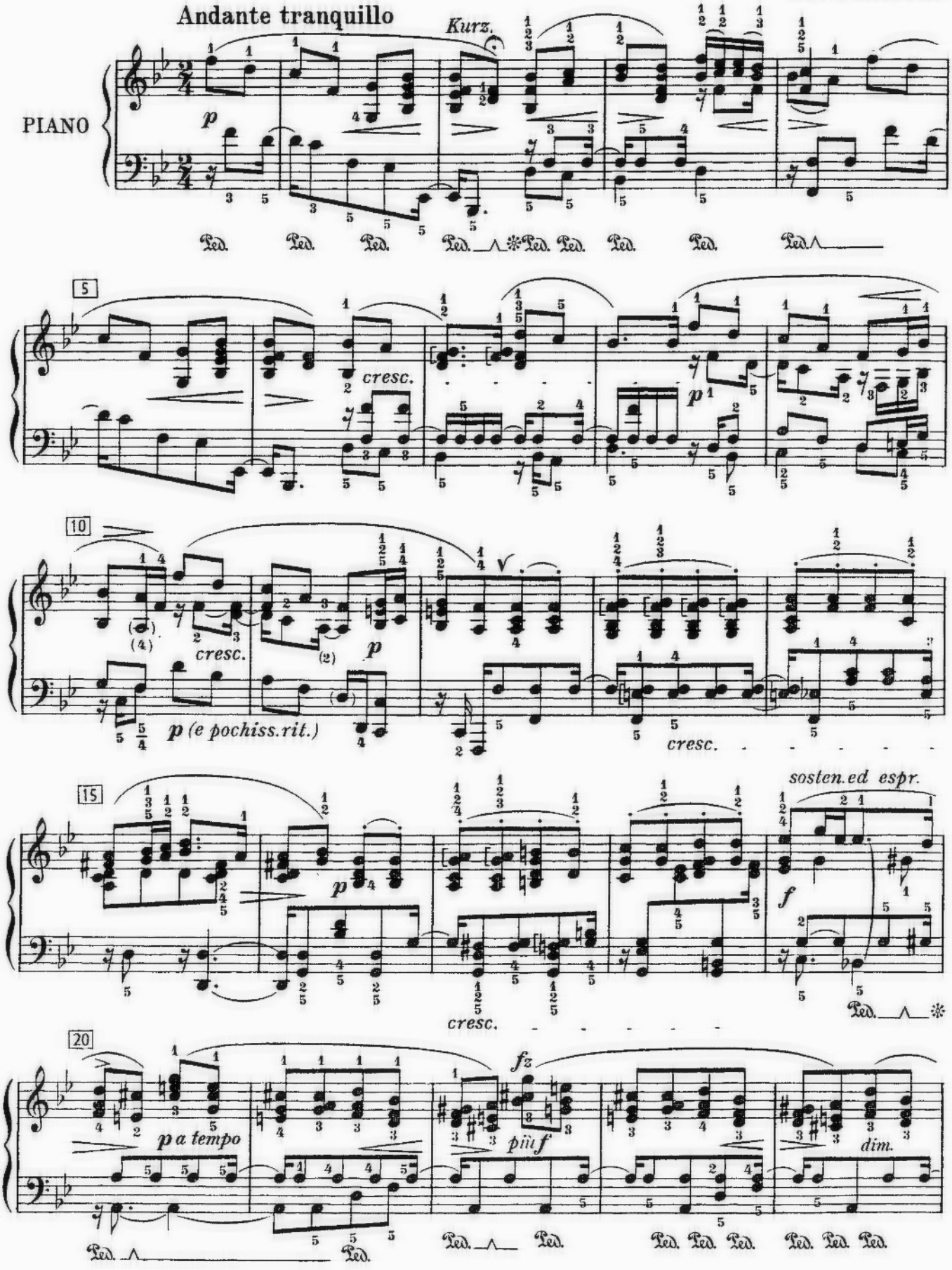

cresc.
10
poco rit.
a tempo
p
poco rit.
a tempo
cresc.
espr. e sostenuto
15
f
più f
20
p
cresc.
e
accel.
Adagio
a tempo
ff
rit.
p
pp (ad lib.)

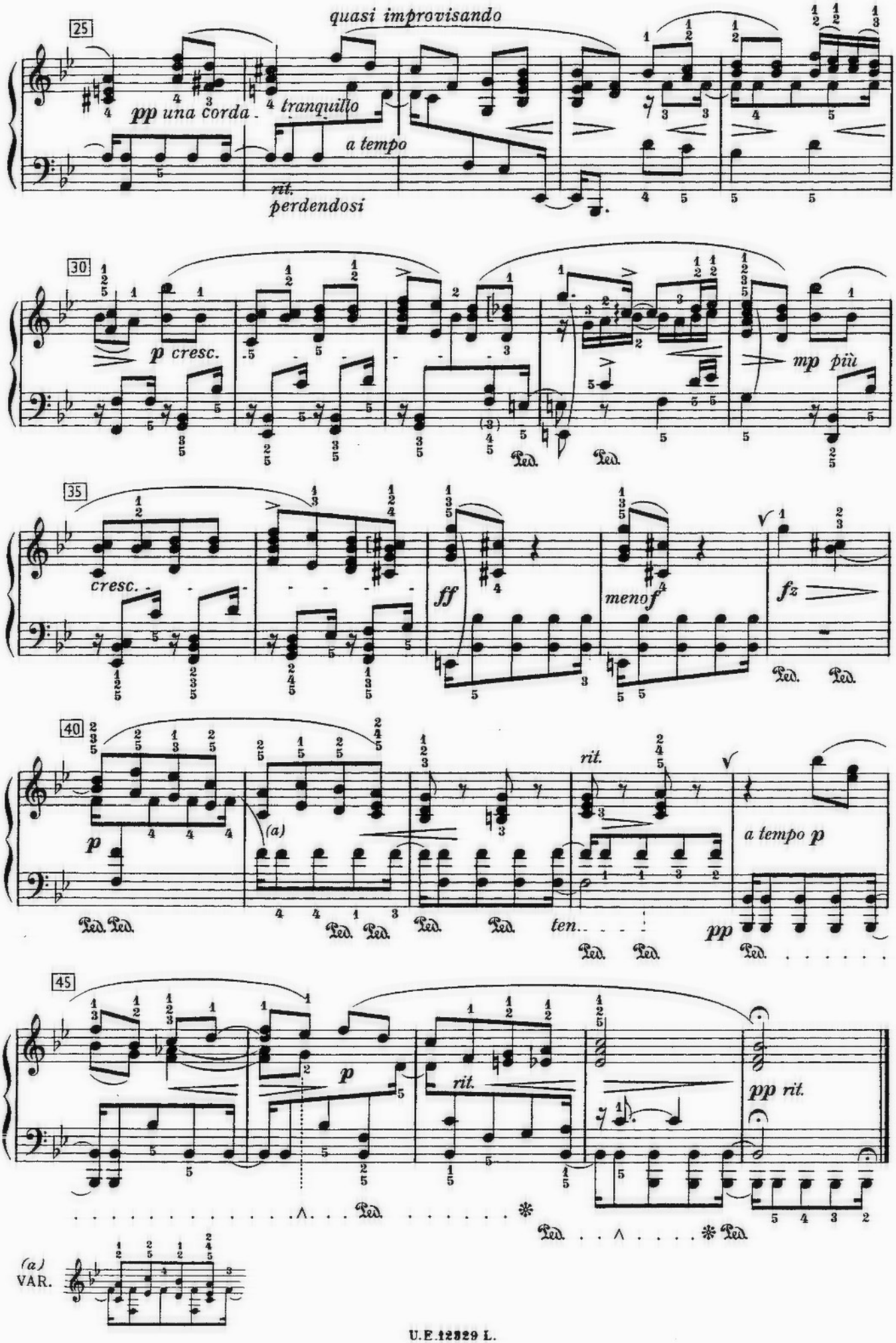

25
cresc.
più cresc.
f
pochiss. rit.
a tempo
dim.
pp
poco accel.
30
rit.
Ped.
VAR.
VAR.
una corda sin' al fine
35

SONG without WORDS
(Op. 67, No. 3)

LIED ohne WORTE
(Op. 67, Nr. 3)

MENDELSSOHN

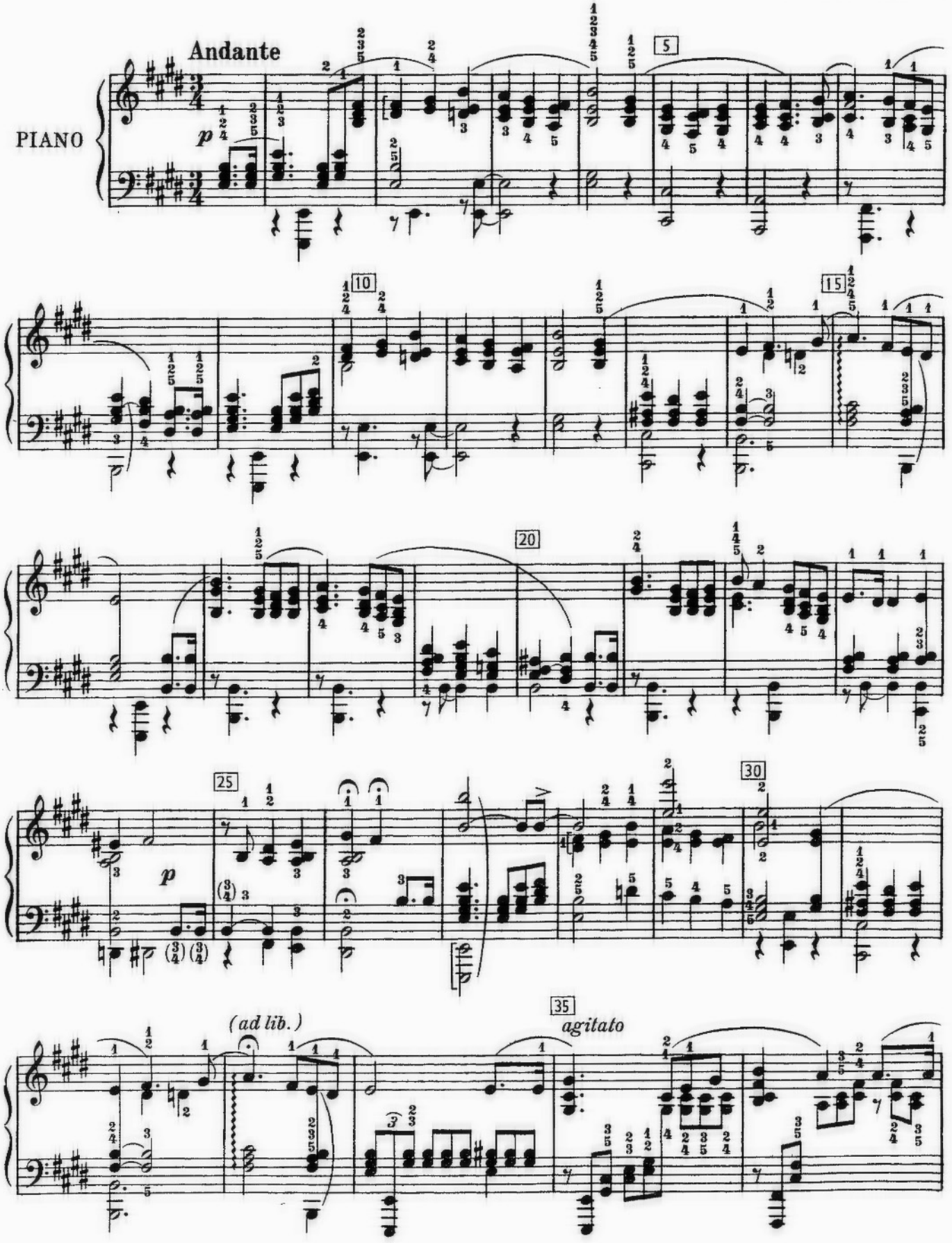


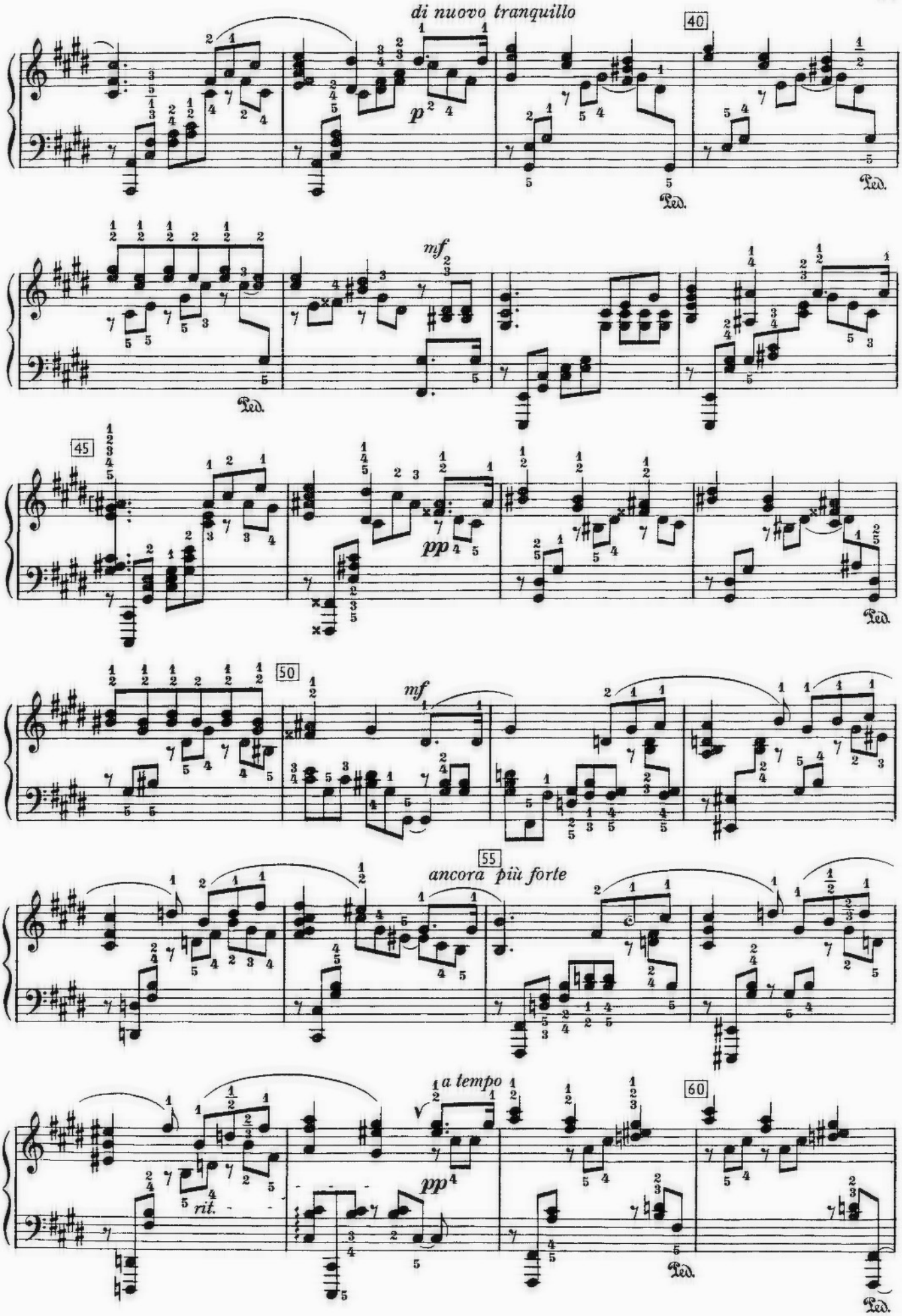

25
quasi improvisando
pp una corda
tranquillo
a tempo
rit.
perdendosi
30
p cresc.
mp più
Ped.
35
cresc.
ff
meno f
fz
40
p
(a)
rit.
a tempo p
ten.
pp
45
p
rit.
pp rit.
(a)
VAR.

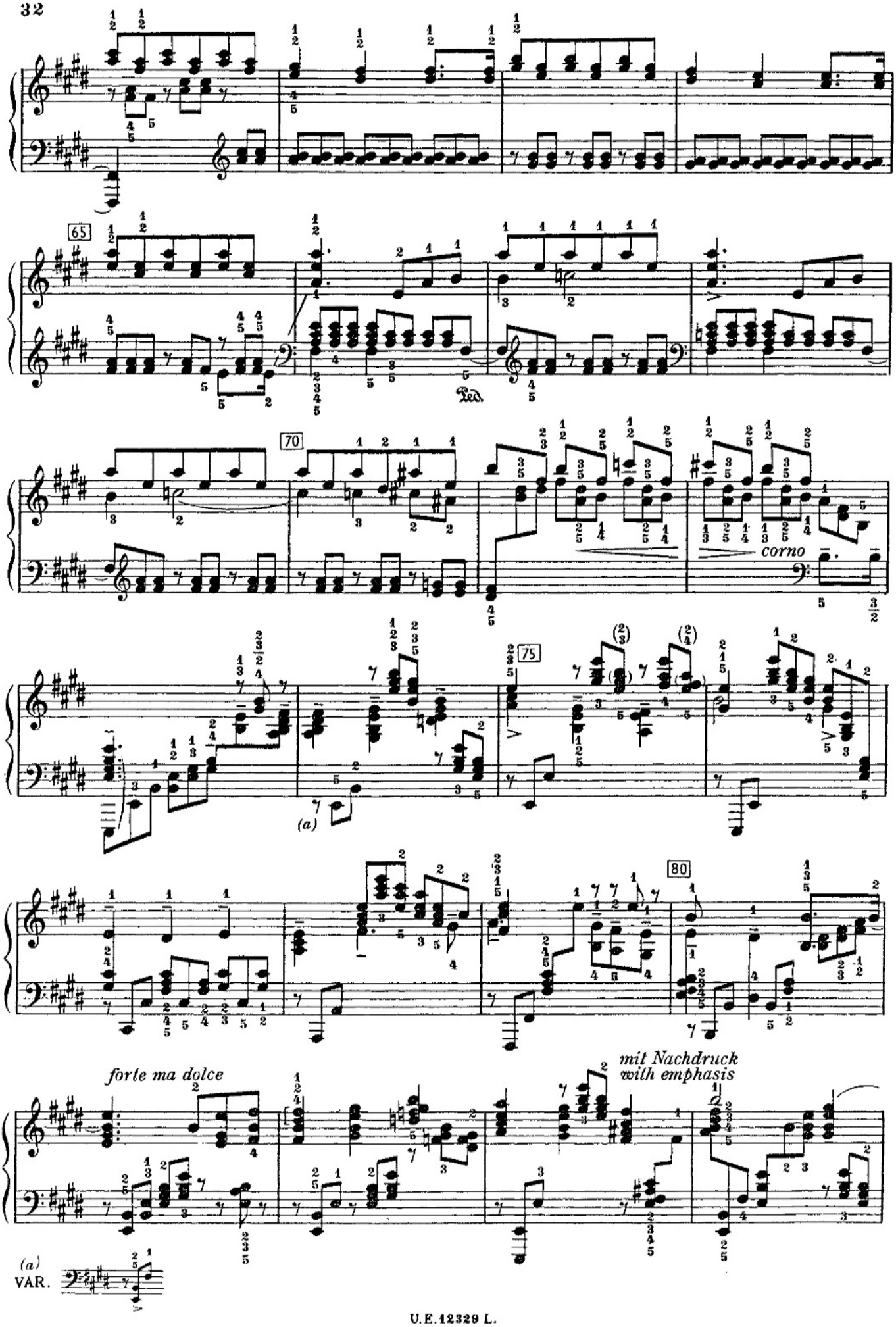
NOCTURNE
from "A Midsummernight's Dream"

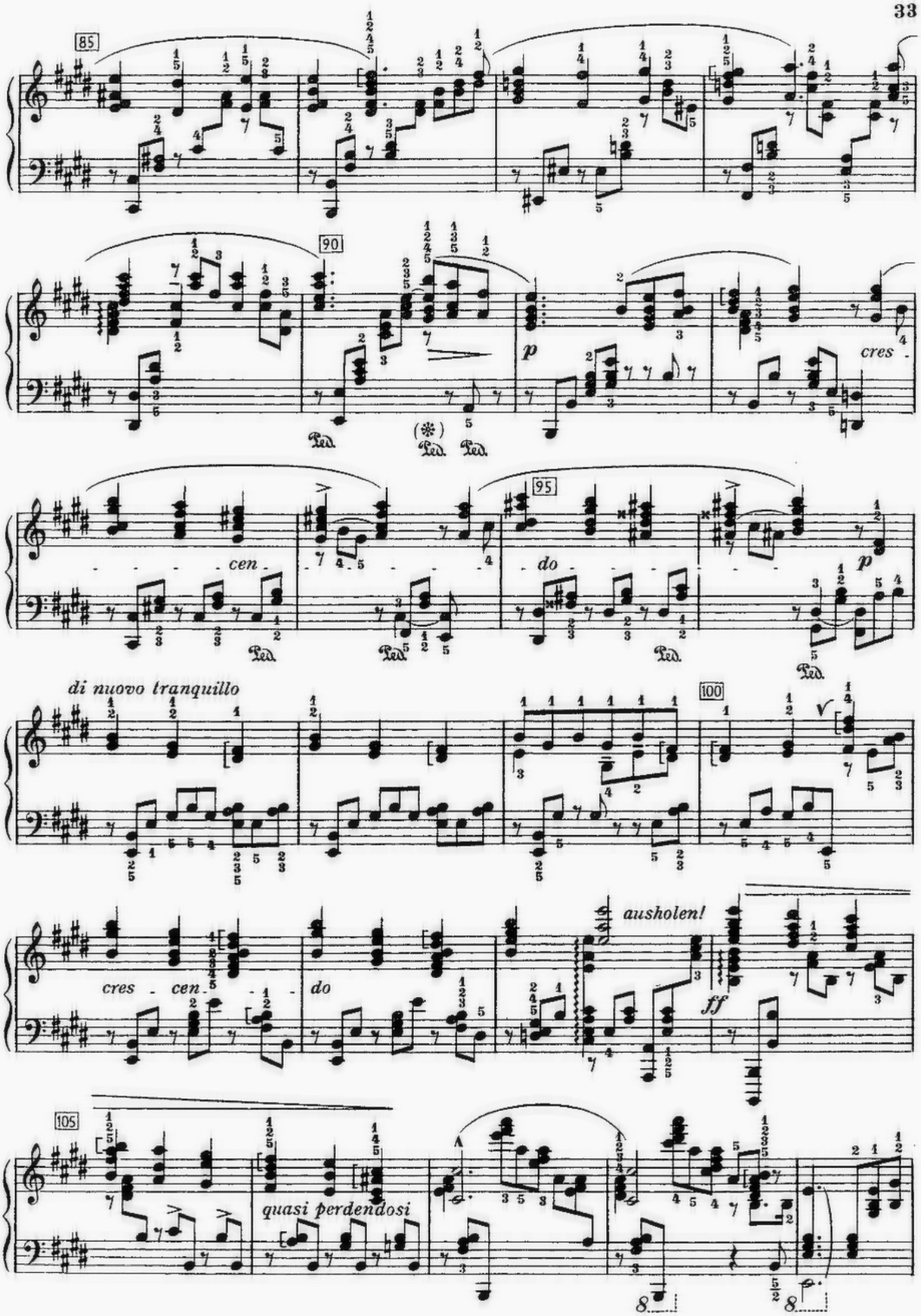
NOTTURNO
aus dem "Sommernachtstraum"

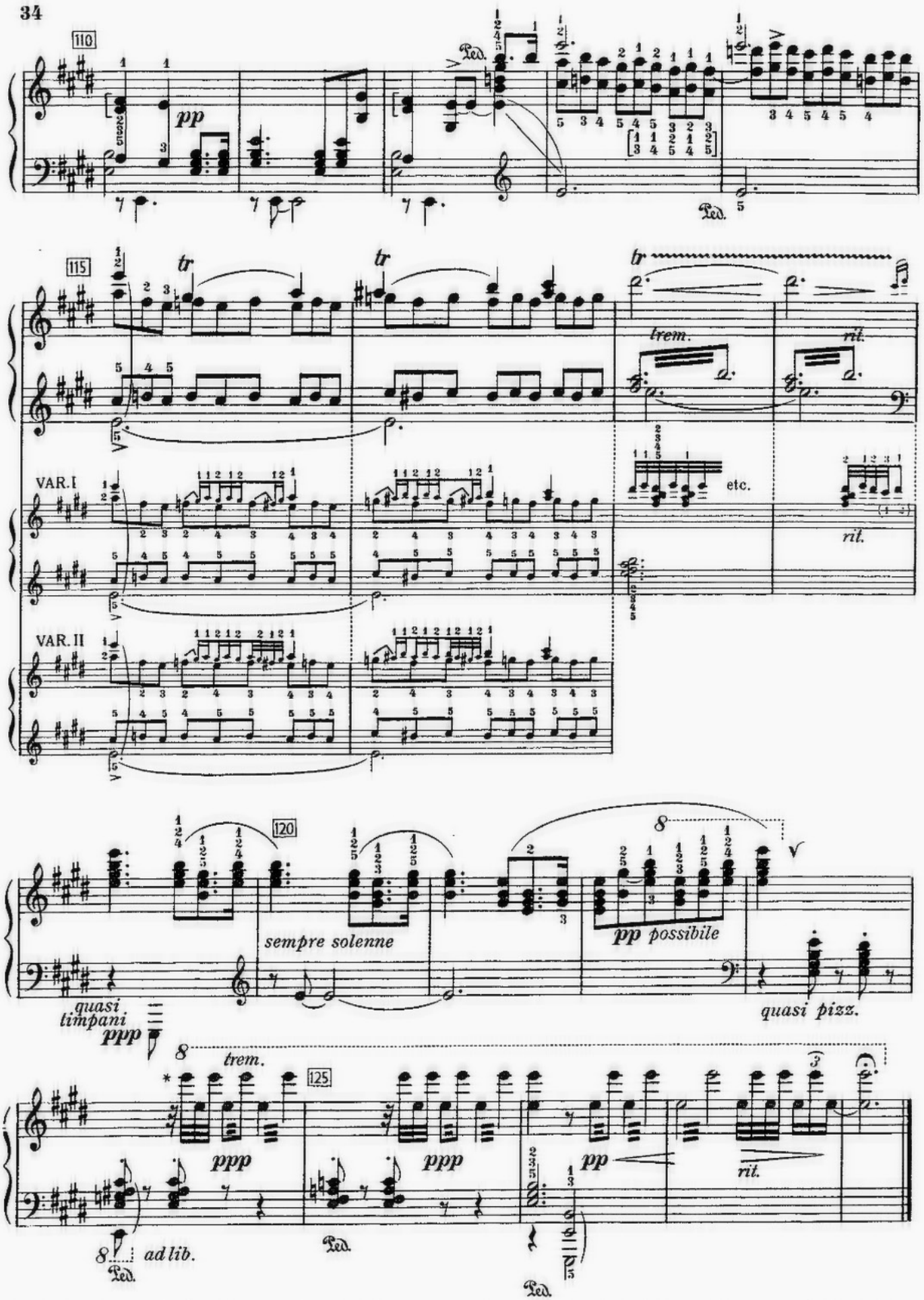
MENDELSSOHN




di nuovo tranquillo
40
Ped.
mf
Ped.
45
pp
Ped.
50
mf
55
ancora più forte
a tempo
pp
rit.
60
Ped.
Ped.


65
Ped.
70
corno
75
(a)
80
forte ma dolce
mit Nachdruck
with emphasis
(a)
VAR.


85
90
p
cres
cen
95
do
p
di nuovo tranquillo
100
cres
cen
do
ausholen!
ff
105
quasi perdendosi



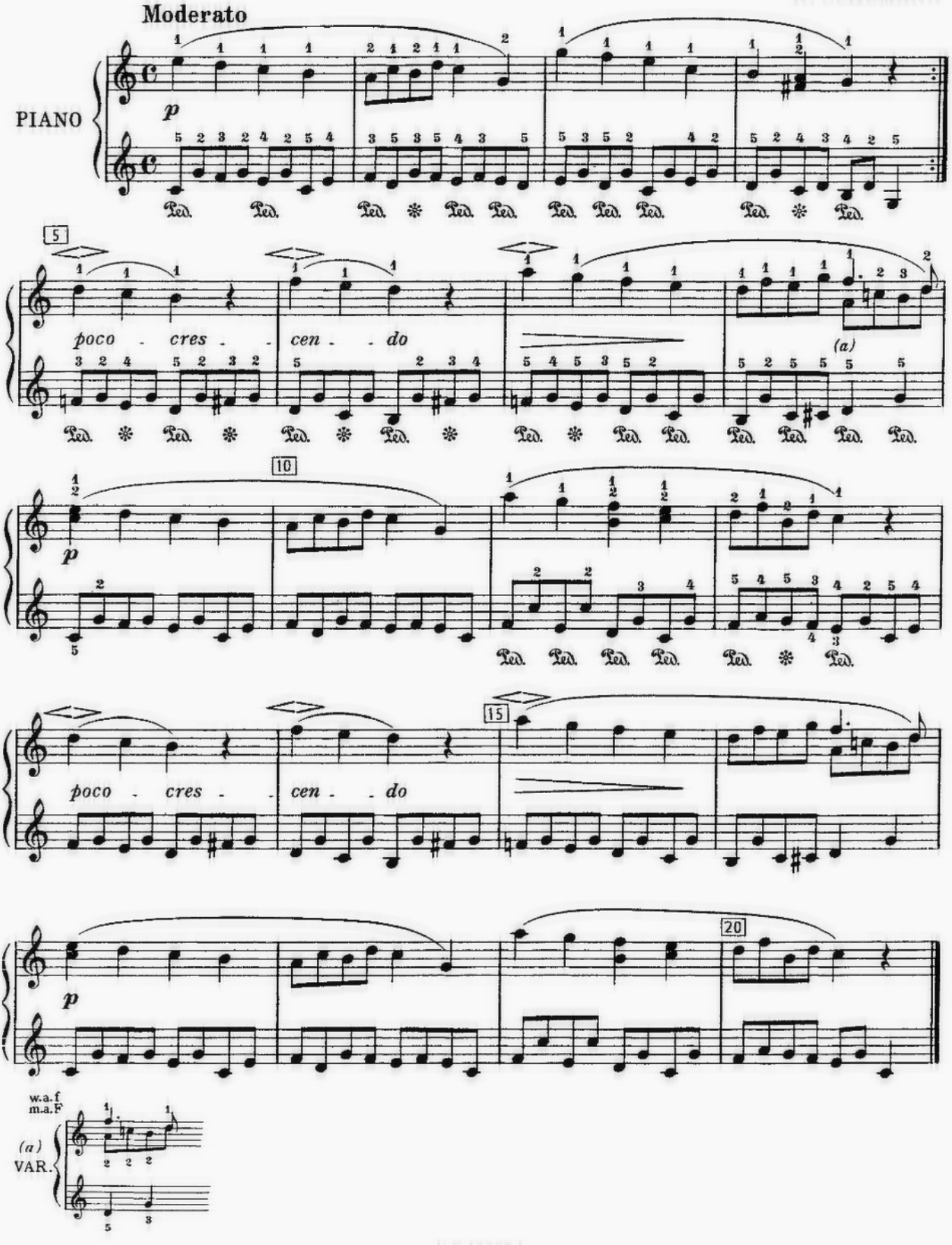
* If there is time in the last 5 bars, especially in the 2nd and 3rd last, the octave tremolo may be played in semi-demi-quaver triplets.

* Das Octaven tremolo der letzten 5 Takte kann, wo Zeit dazu ist, namentlich im dritt-und vorletzten Takt, statt in 32teln, in 32tel-sextolen ausgeführt werden.

MELODY
from Album for the Young

MELODIE
aus Jugendalbum

R. SCHUMANN



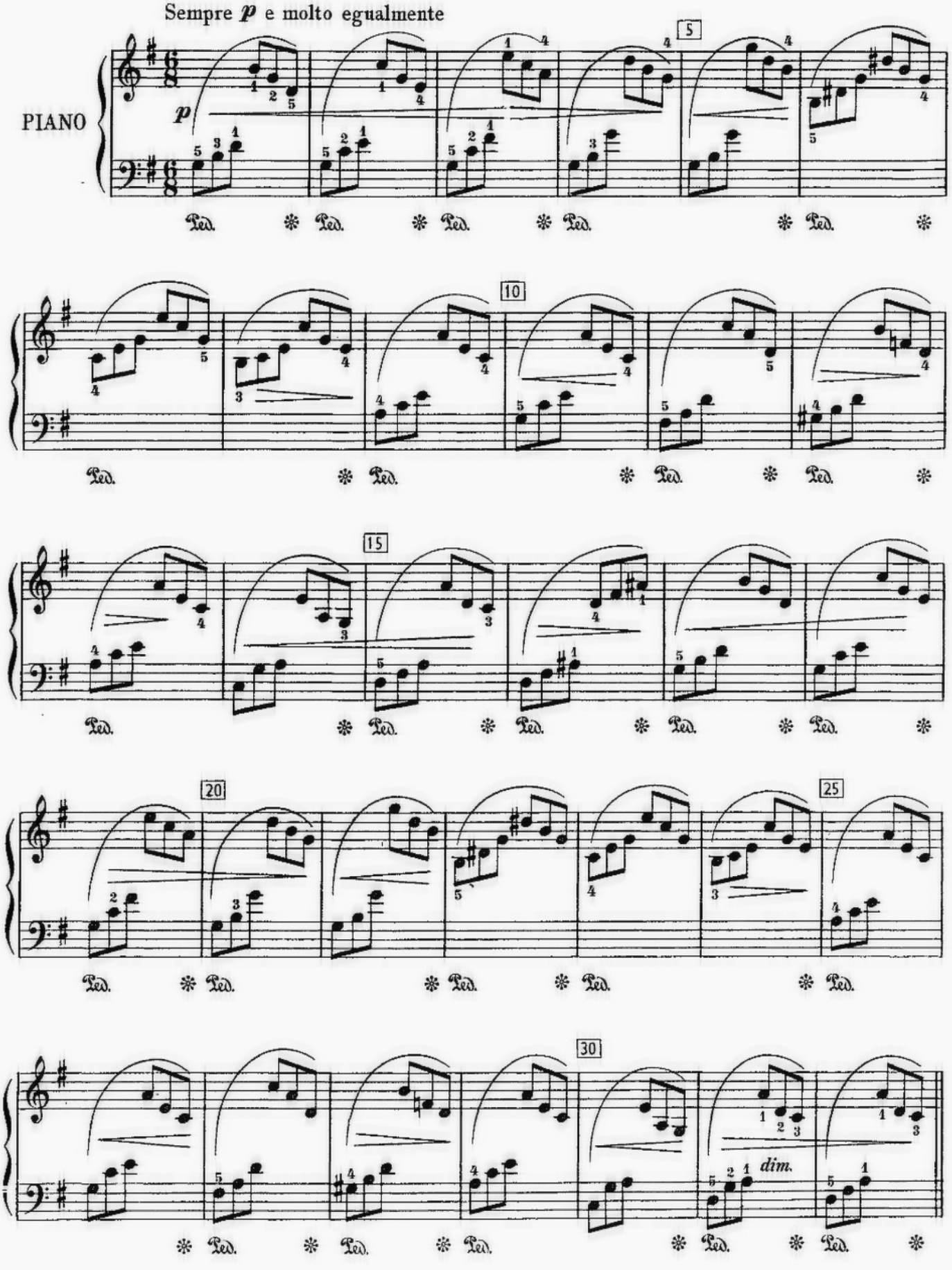
LITTLE STUDY
from Album for the Young

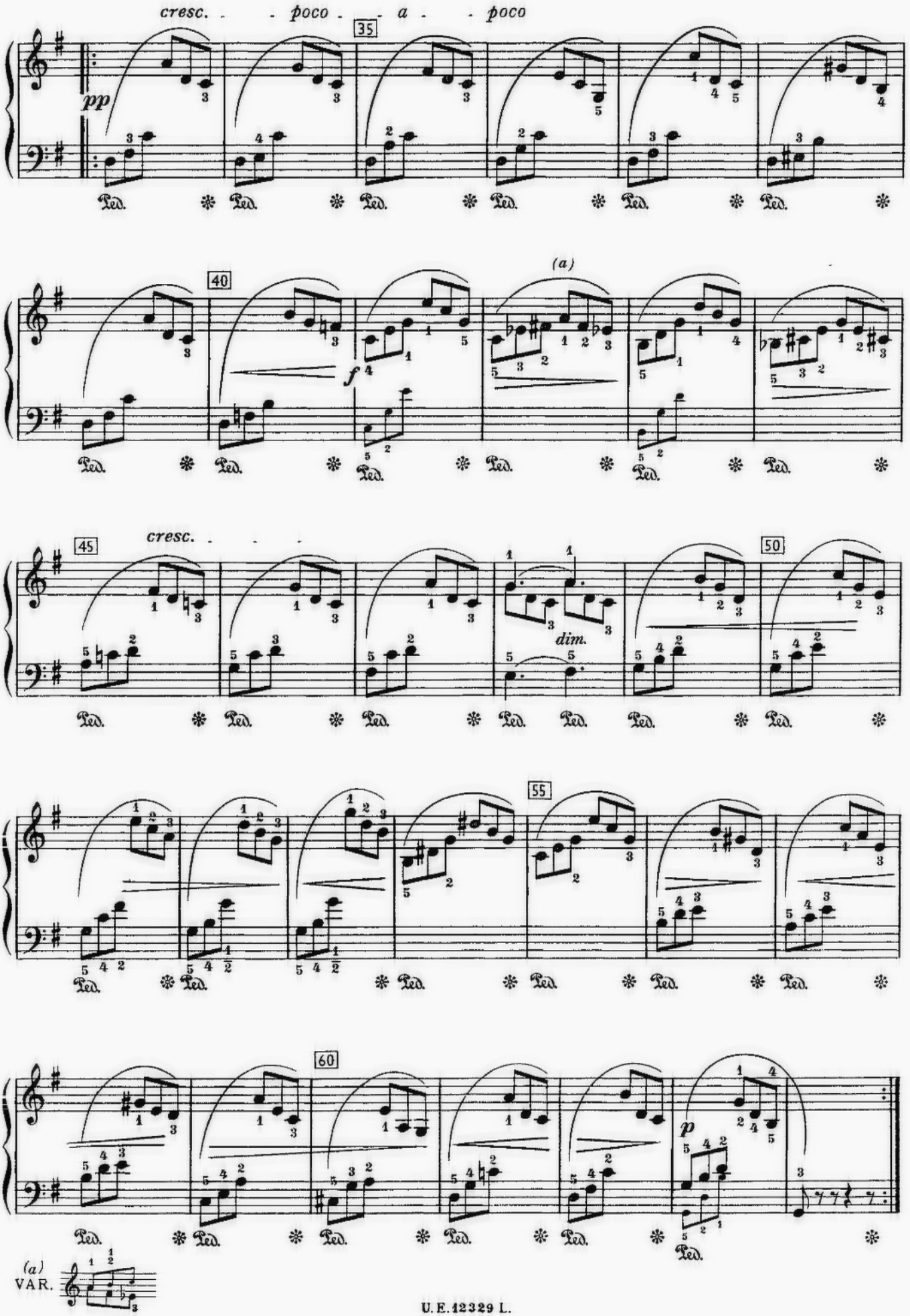
KLEINE STUDIE
aus Jugendalbum

R. SCHUMANN

Sempre *p* e molto egualmente

PIANO




cresc. - - poco - - a - - poco
35
pp
40
(a)
f
45
cresc.
dim.
50
55
60
p
(a) VAR.

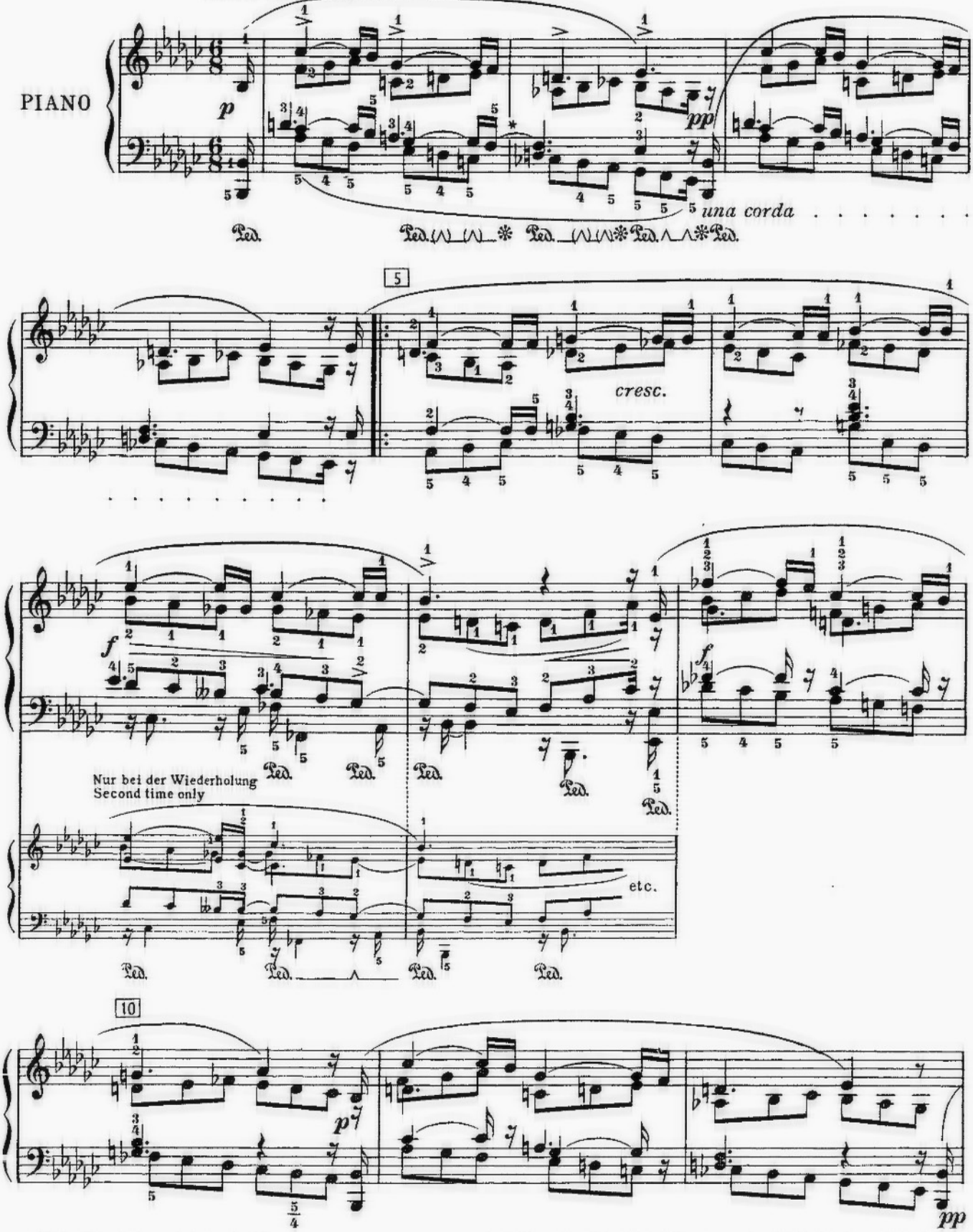
MELANCHOLY | SCHWERMUTH

from Bunte Blätter (Op. 99, Nr. 7.) aus

Sehr langsam
(Molto sostenuto)

R. SCHUMANN

PIANO



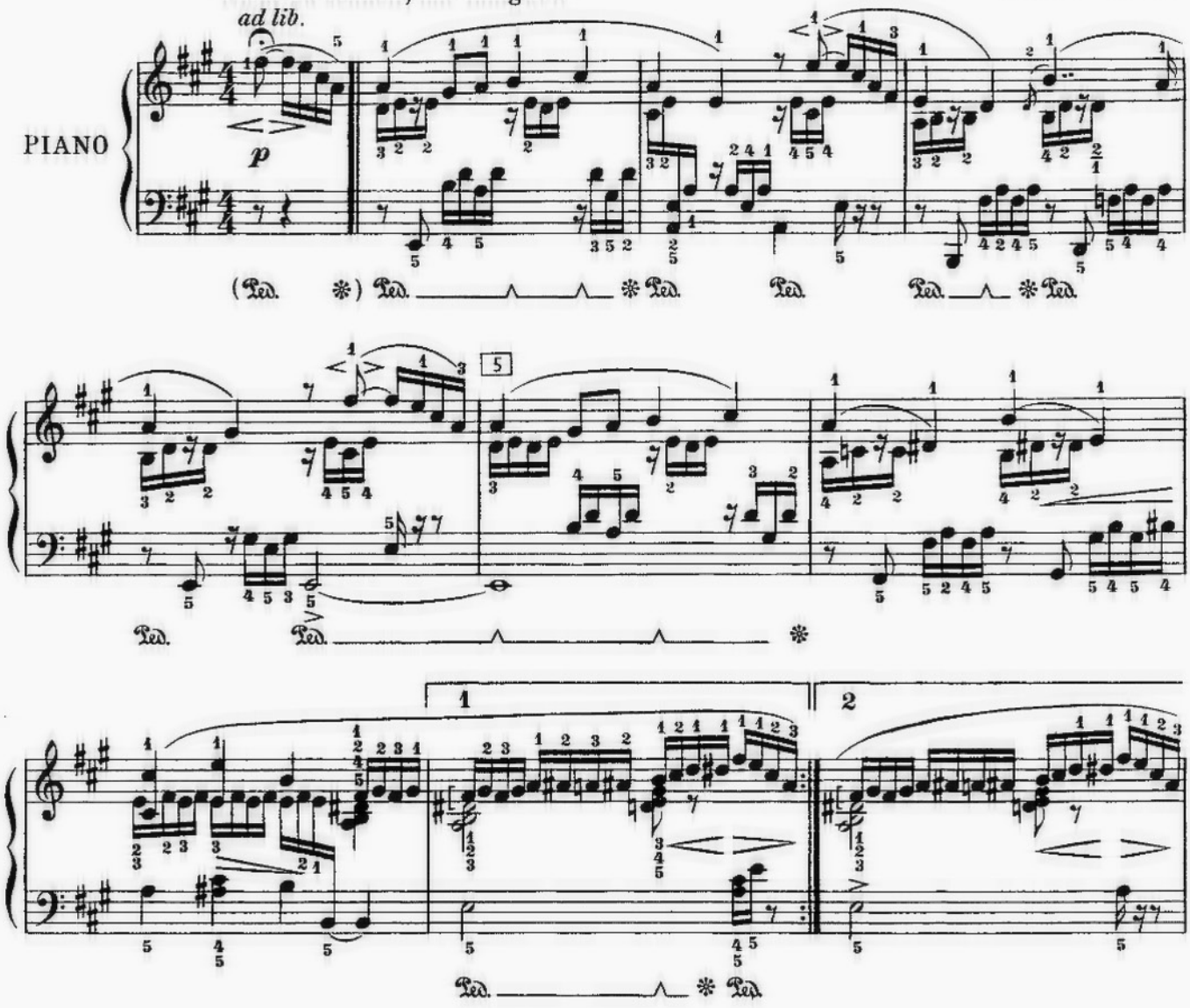
* If the F is tied, use 3 instead of 5

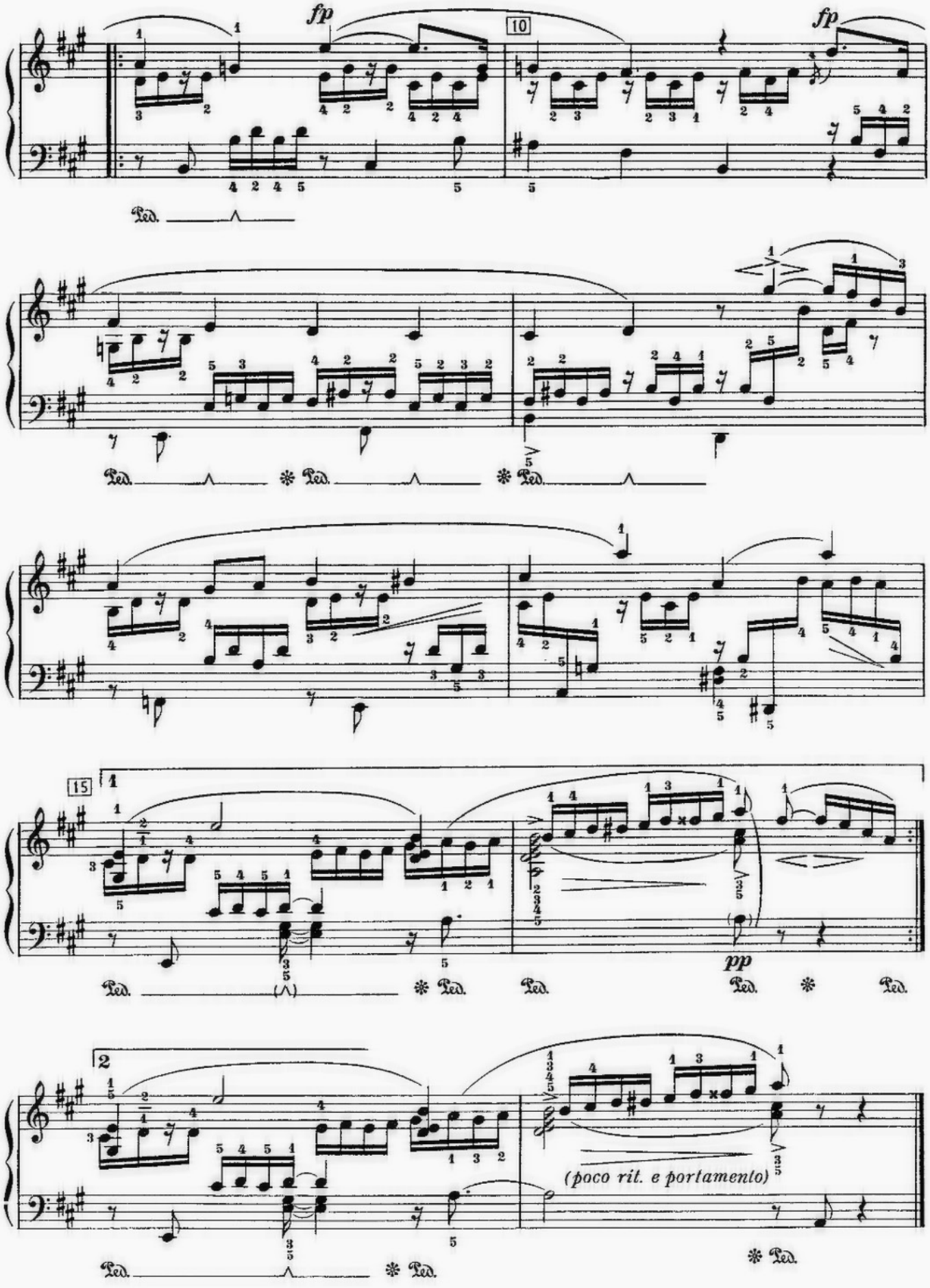
* Wenn das F der Mittelstimme angebunden bleibt, dann statt des 5. den 3.

BUNTE BLÄTTER, Op. 99, No.7

Andantino espressivo
Nicht zu schnell, mit Innigkeit
ad lib.

R. SCHUMANN

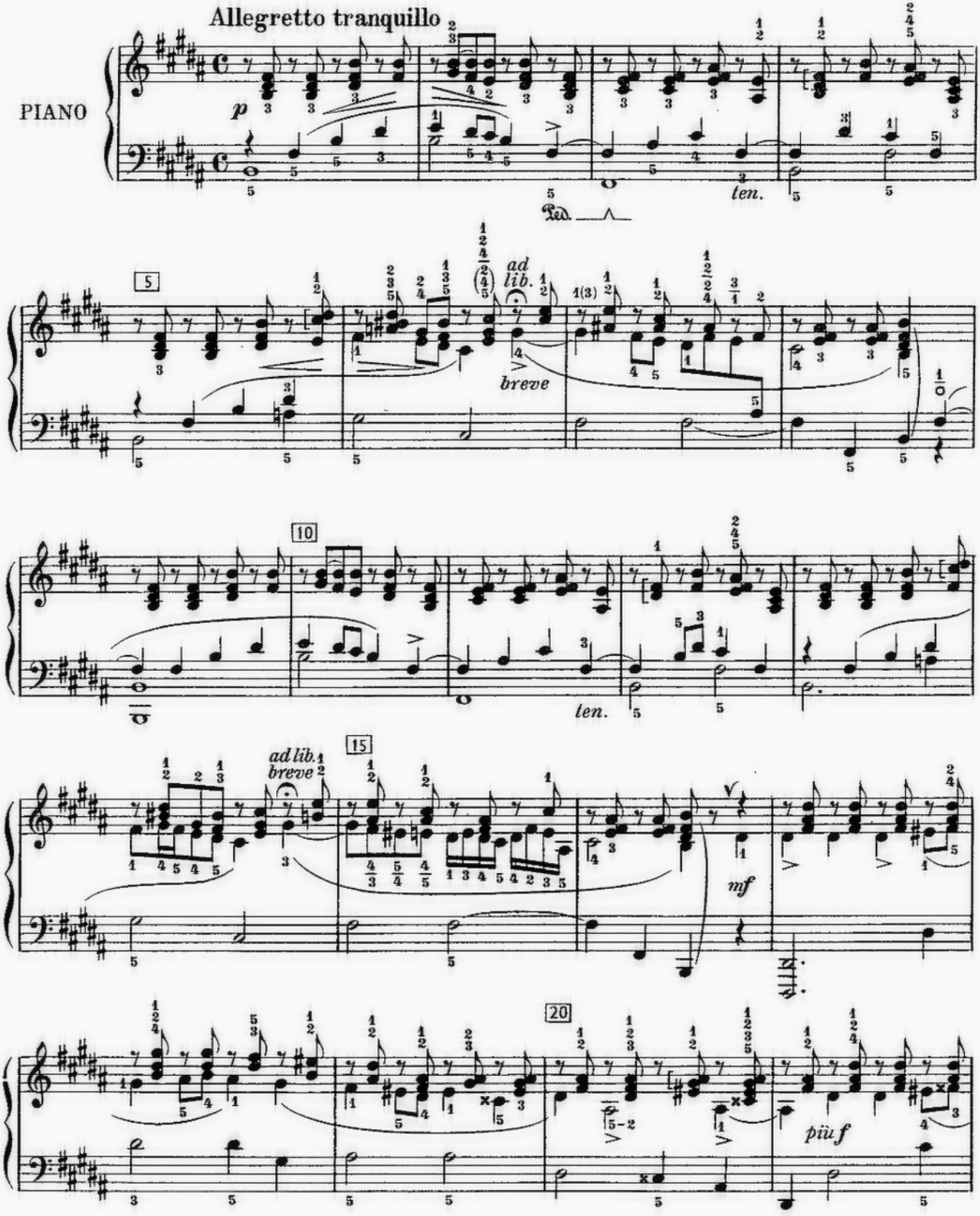


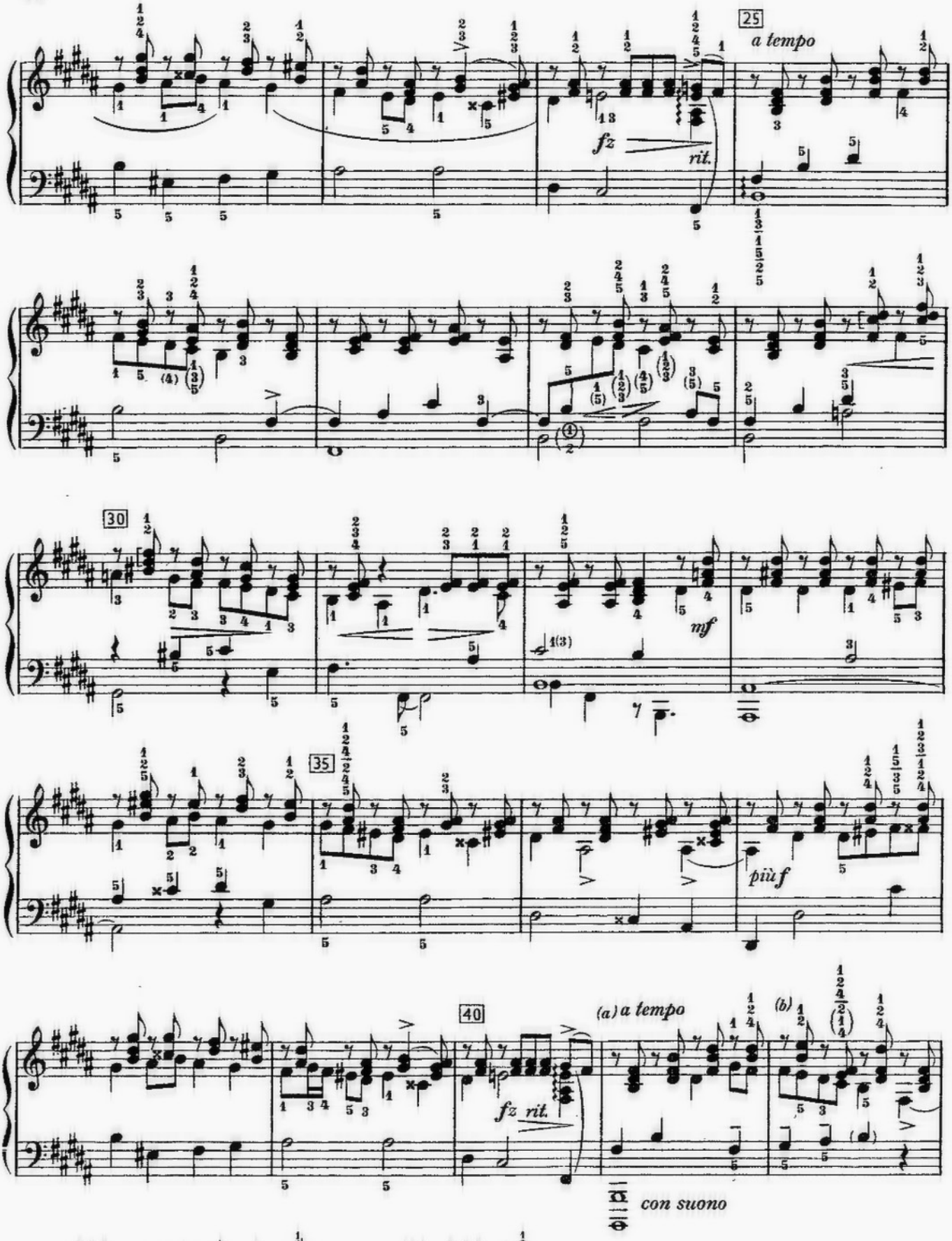

fp
10
fp
Ped.
15
pp
2
(poco rit. e portamento)

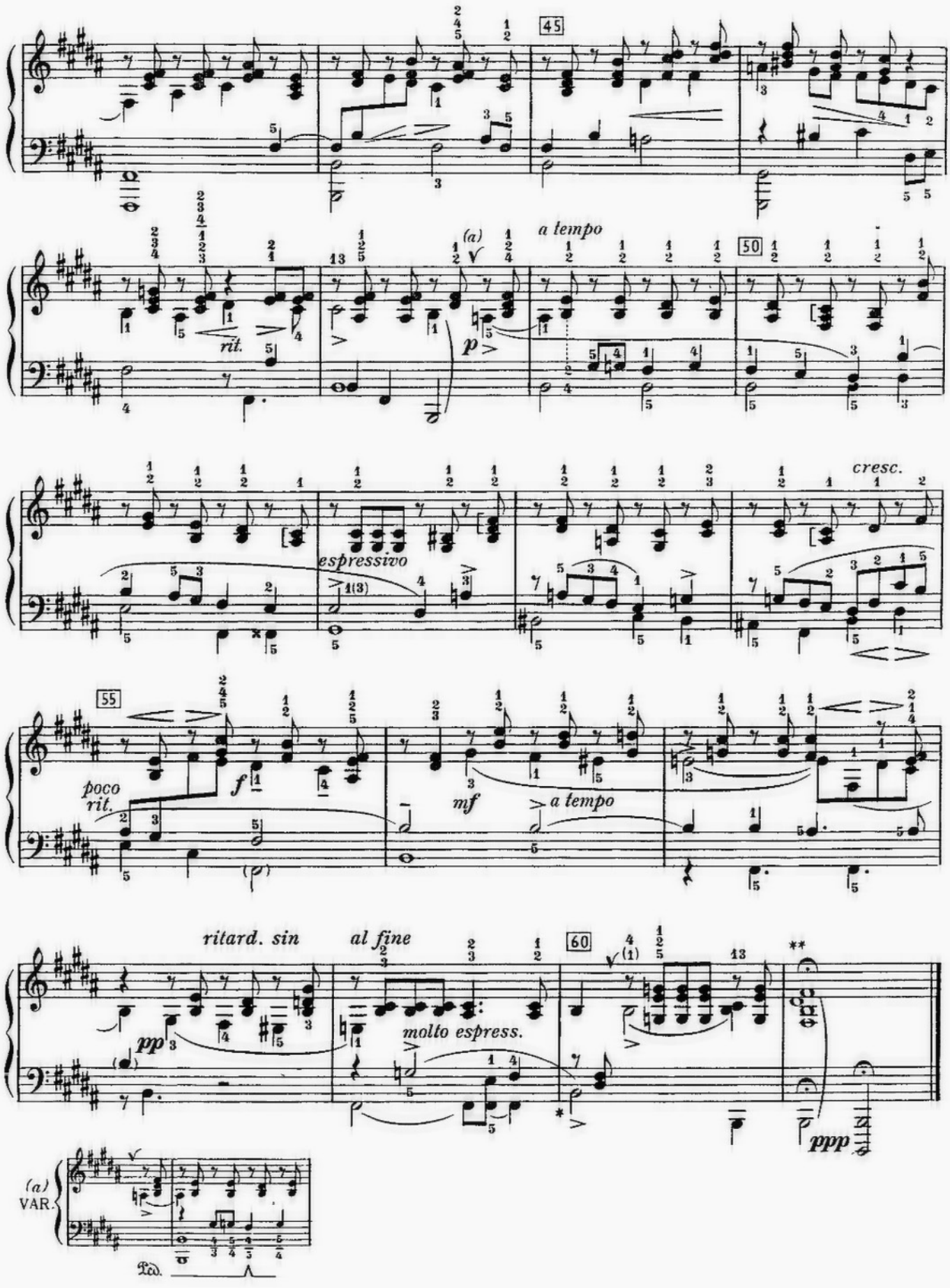
LOVE SONG | LIEBESLIED

(Etude Op. 5, No. 11.)

ADOLPH HENSELT




25
a tempo
fz
rit.
30
mf
35
più f
40
fz rit.
(a) a tempo
(b)
con suono
(a) VAR.
etc.
(b) VAR.
etc.



* The low B is to be held into the next Ped., the other fingers to be released.

** The D♯ to be struck with the 2nd finger an instant before.

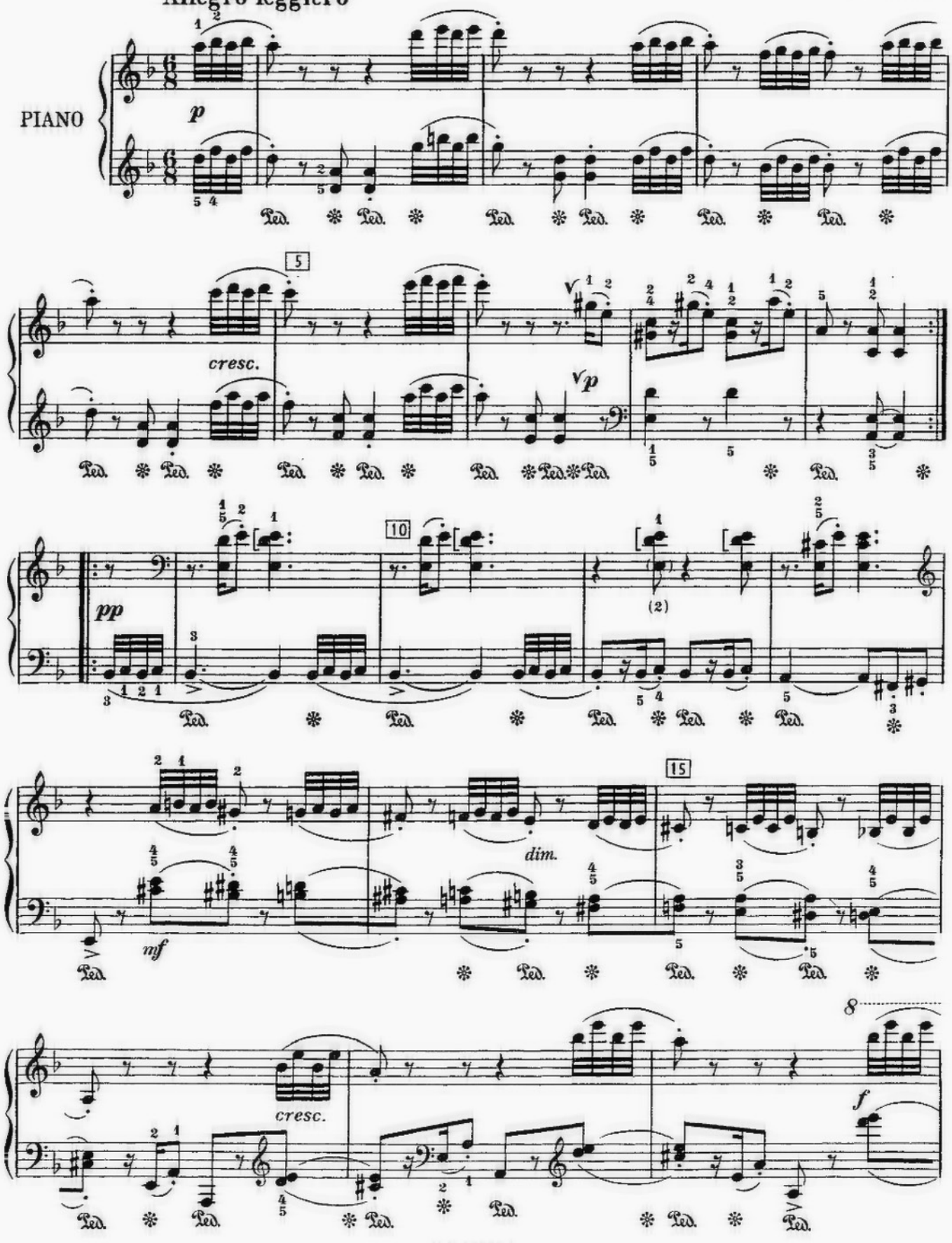
* Dieses untere H in das nächste Pedal hineinhalten, die übrigen Finger auslassen.

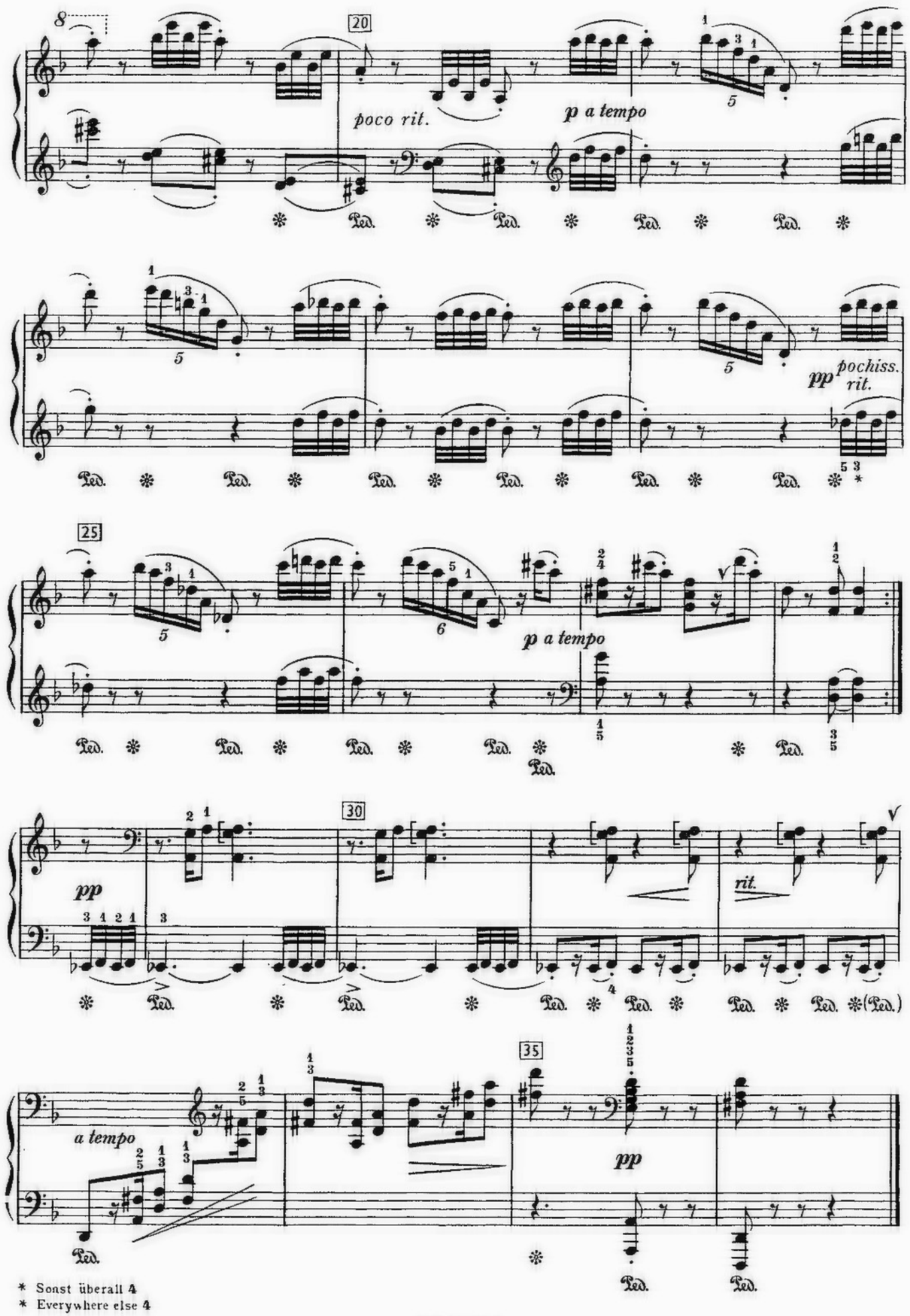
** Das Dis mit dem 2 Finger ganz wenig früher anschlagen.

LITTLE BIRD | VÖGLEIN

E. GRIEG

Allegro leggiero

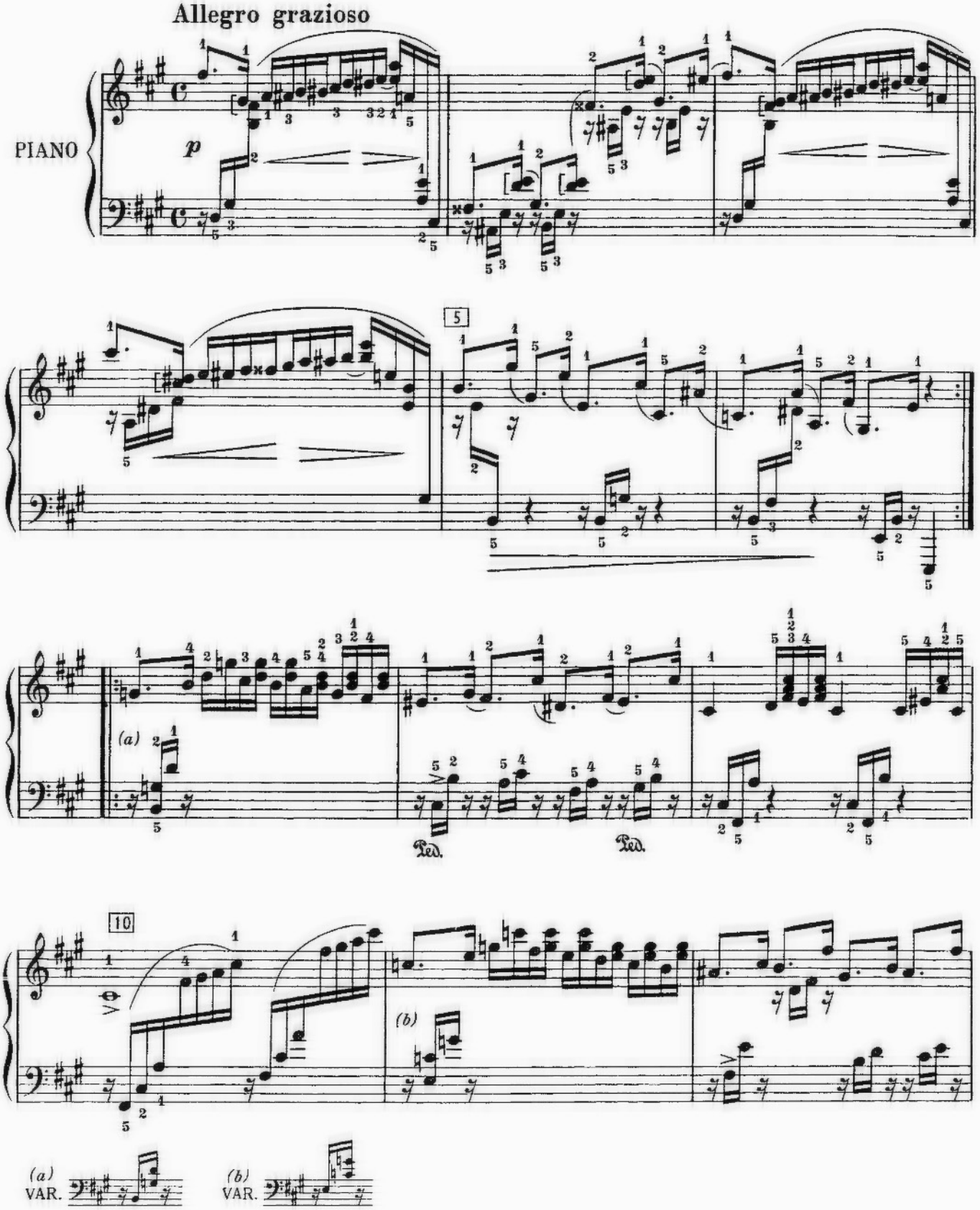


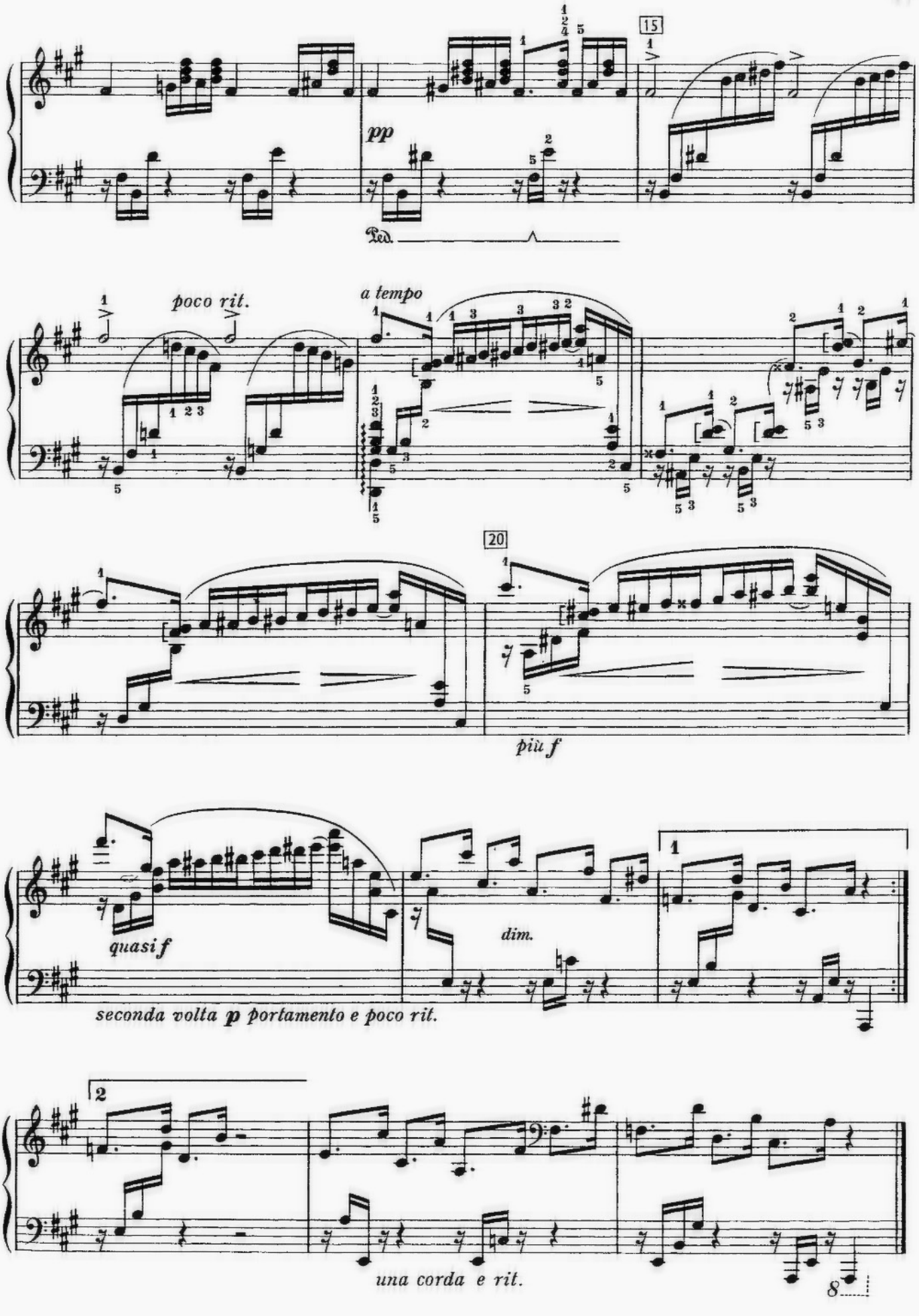


* Sonst überall 4
* Everywhere else 4

THE BUTTERFLY | DER SCHMETTERLING

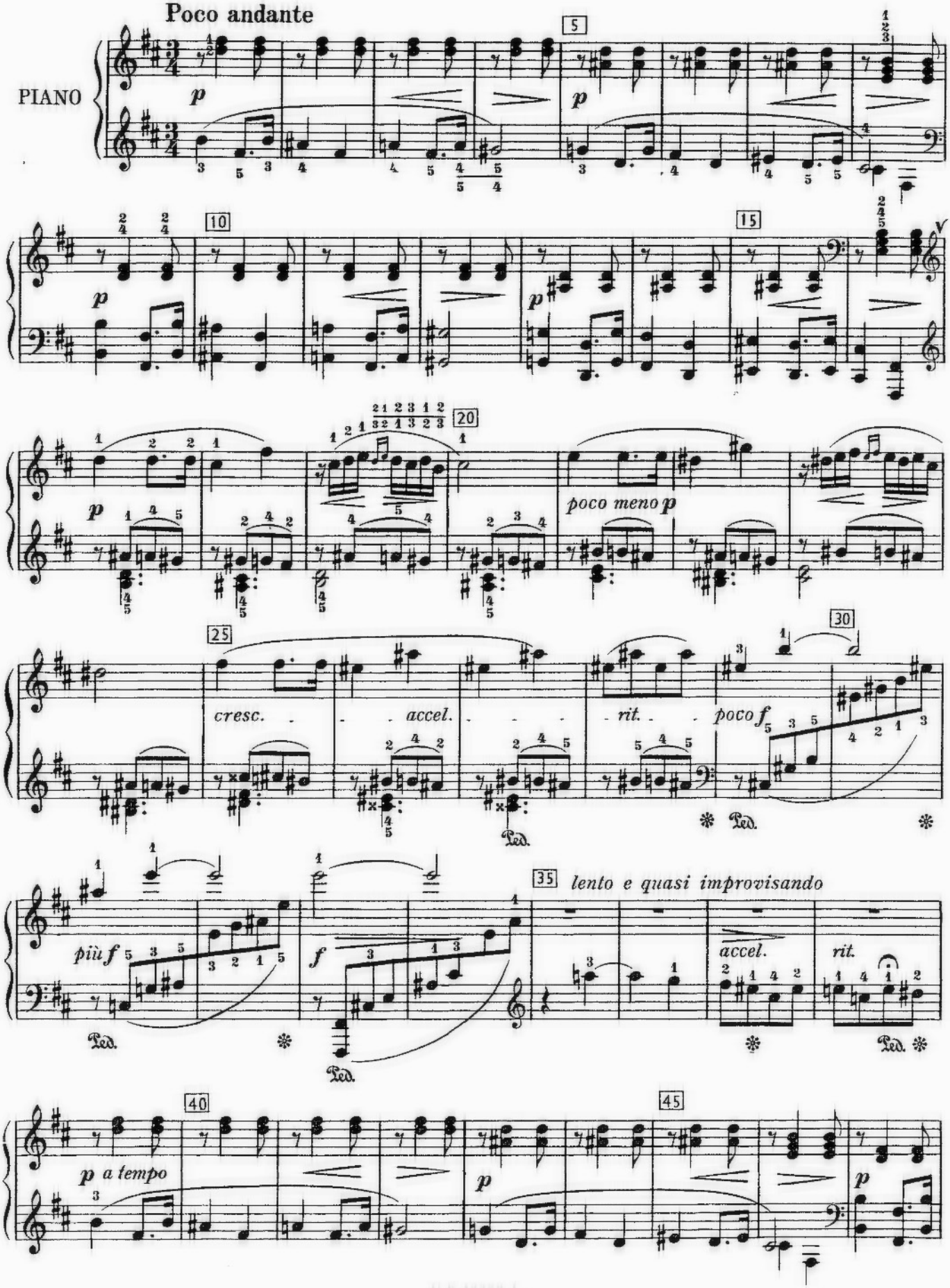
E. GRIEG, Op. 43, No. 1

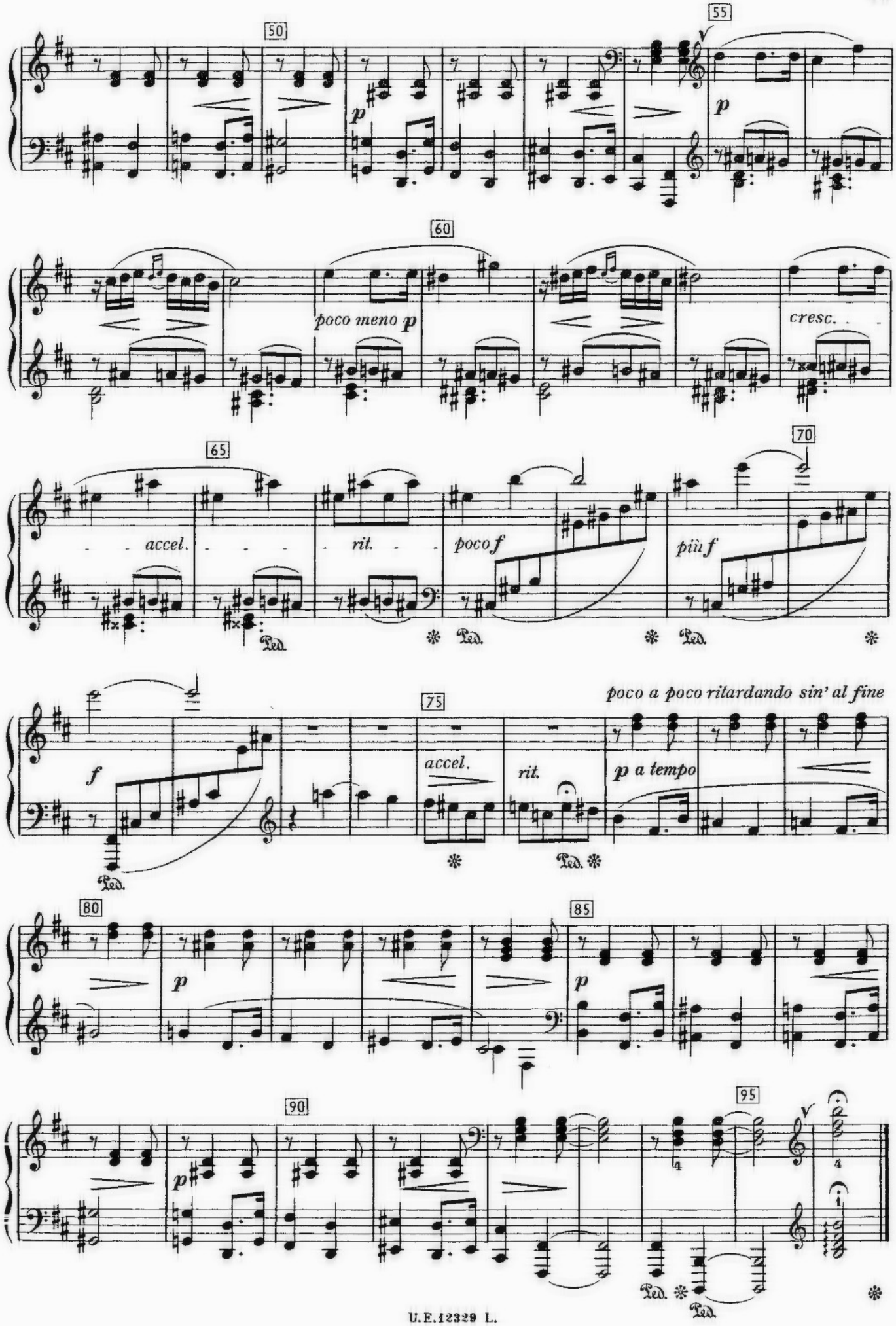



15
pp
Ped.
poco rit.
a tempo
20
più f
quasi f
dim.
1
seconda volta p portamento e poco rit.
2
una corda e rit.

ELEGY | ELEGIE

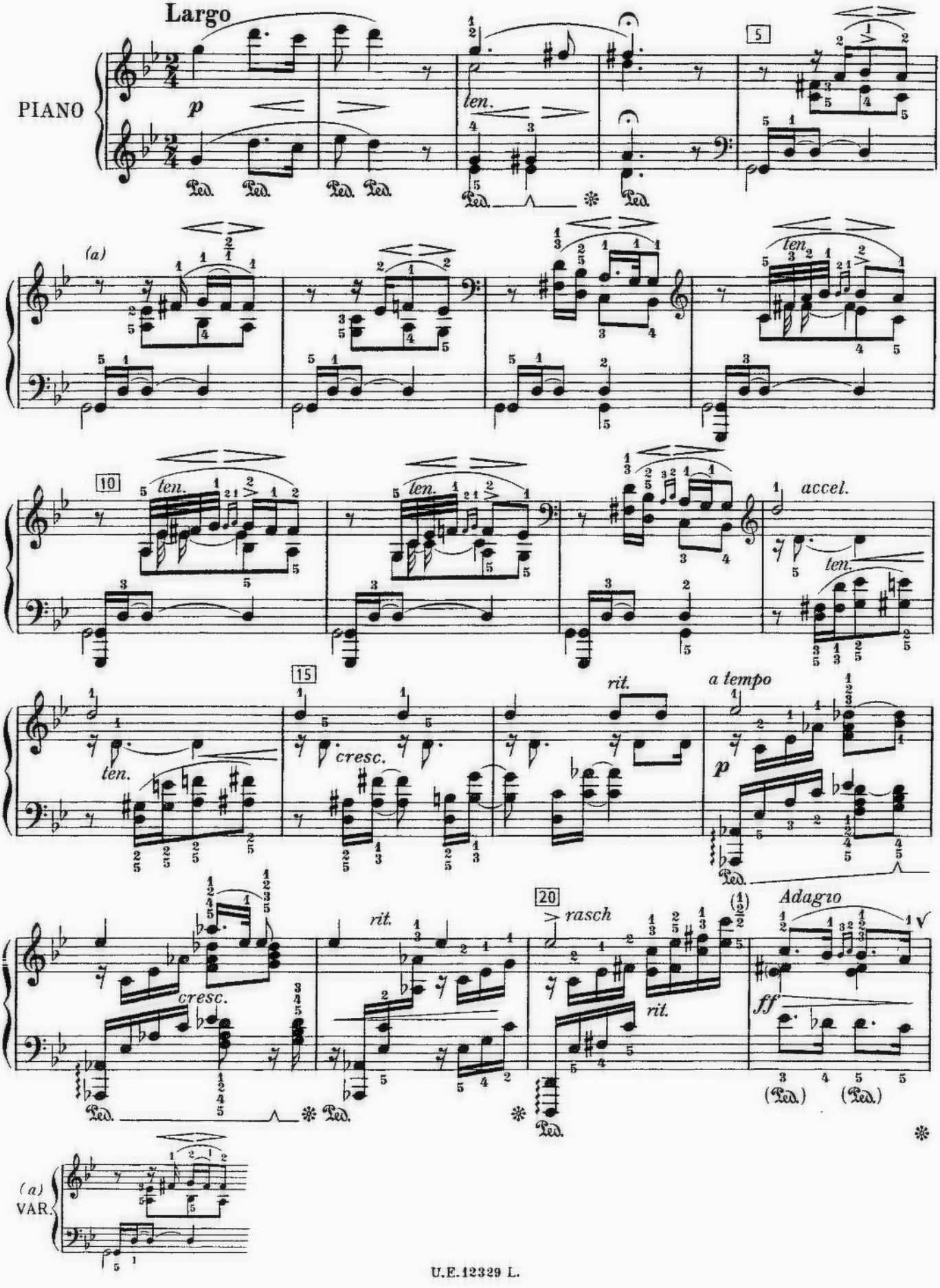
E. GRIEG

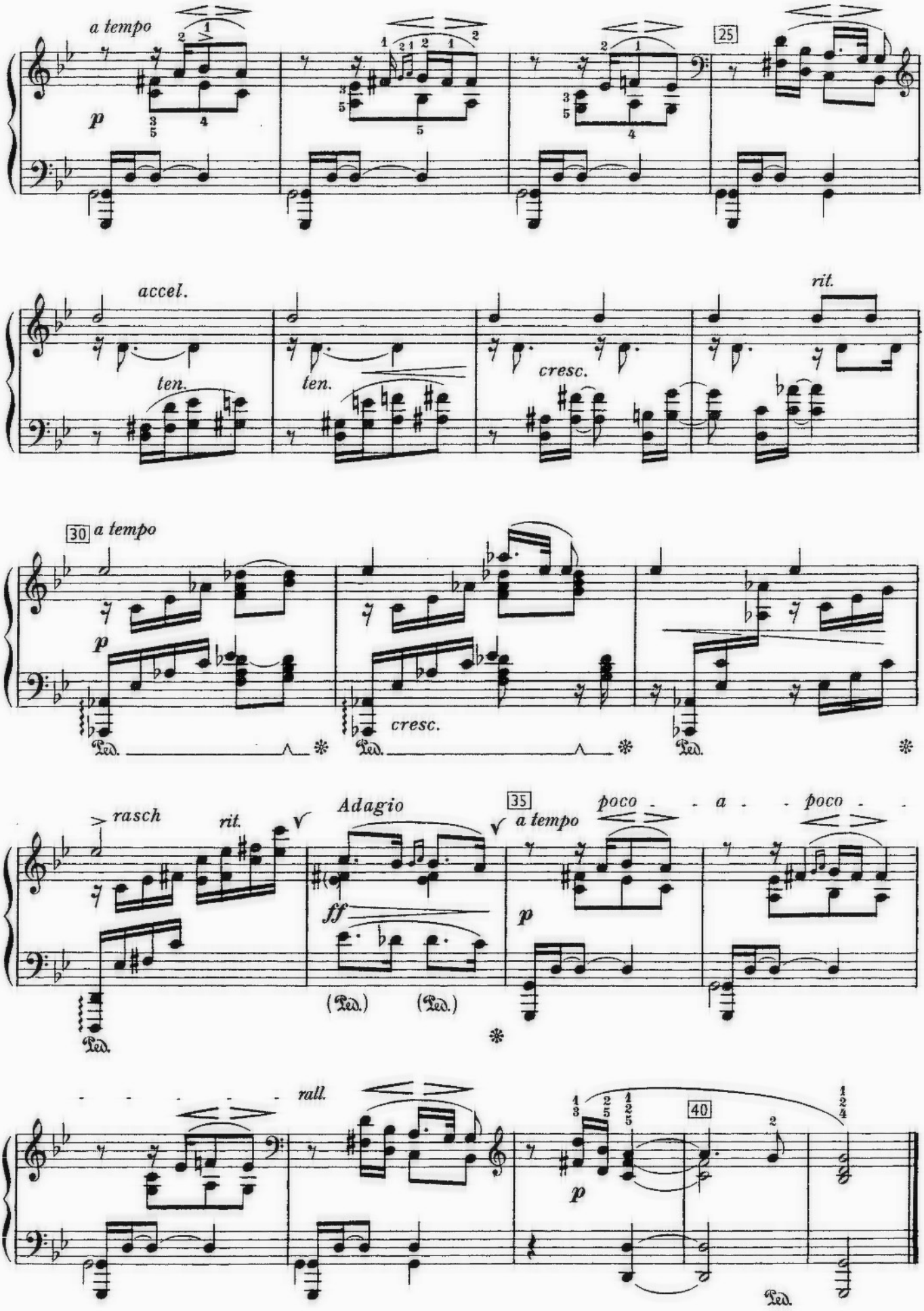



50
55
p
p
60
poco meno p
cresc.
65
accel.
rit.
poco f
70
più f
Ped.
poco a poco ritardando sin' al fine
f
75
accel.
rit.
p a tempo
80
85
p
p
90
95
p

MELANCHOLY | MELANCHOLIE

E. GRIEG

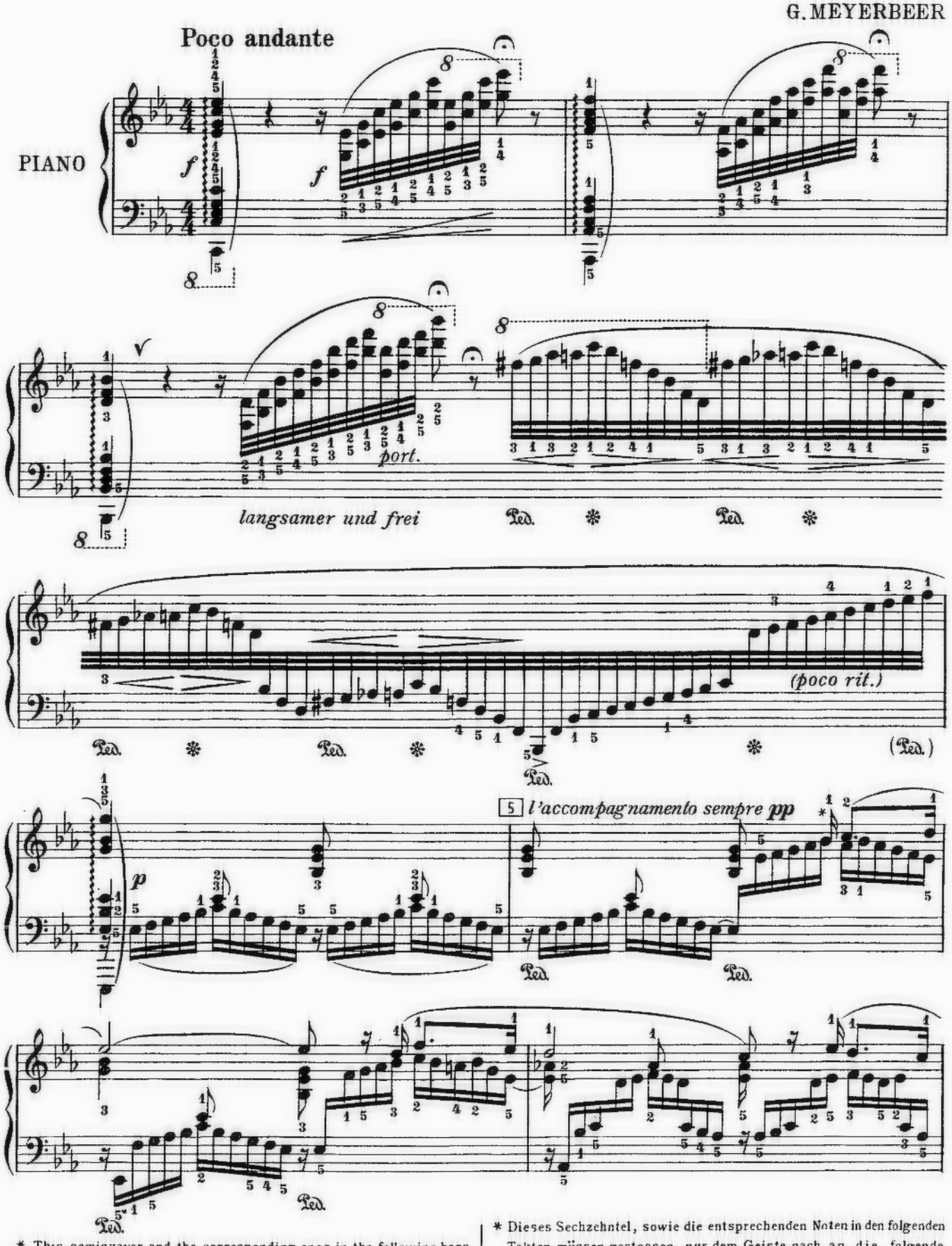



a tempo
p
25
accel.
ten.
ten.
cresc.
rit.
30 a tempo
p
cresc.
rasch
rit.
Adagio
ff
35 a tempo
poco - - a - - poco - -
p
rall.
40
p

CHORUS OF THE BATHERS
from "Huguenots"

CHOR DER BADENDEN
aus den "Hugenotten"

G. MEYERBEER



* This semiquaver and the corresponding ones in the following bars lead to the next note but are not to be played *legato* with it.

* Dieses Sechzehntel, sowie die entsprechenden Noten in den folgenden Takten müssen gestossen, nur dem Geiste nach an die folgende Hauptnote angebunden werden.

poco più f

10

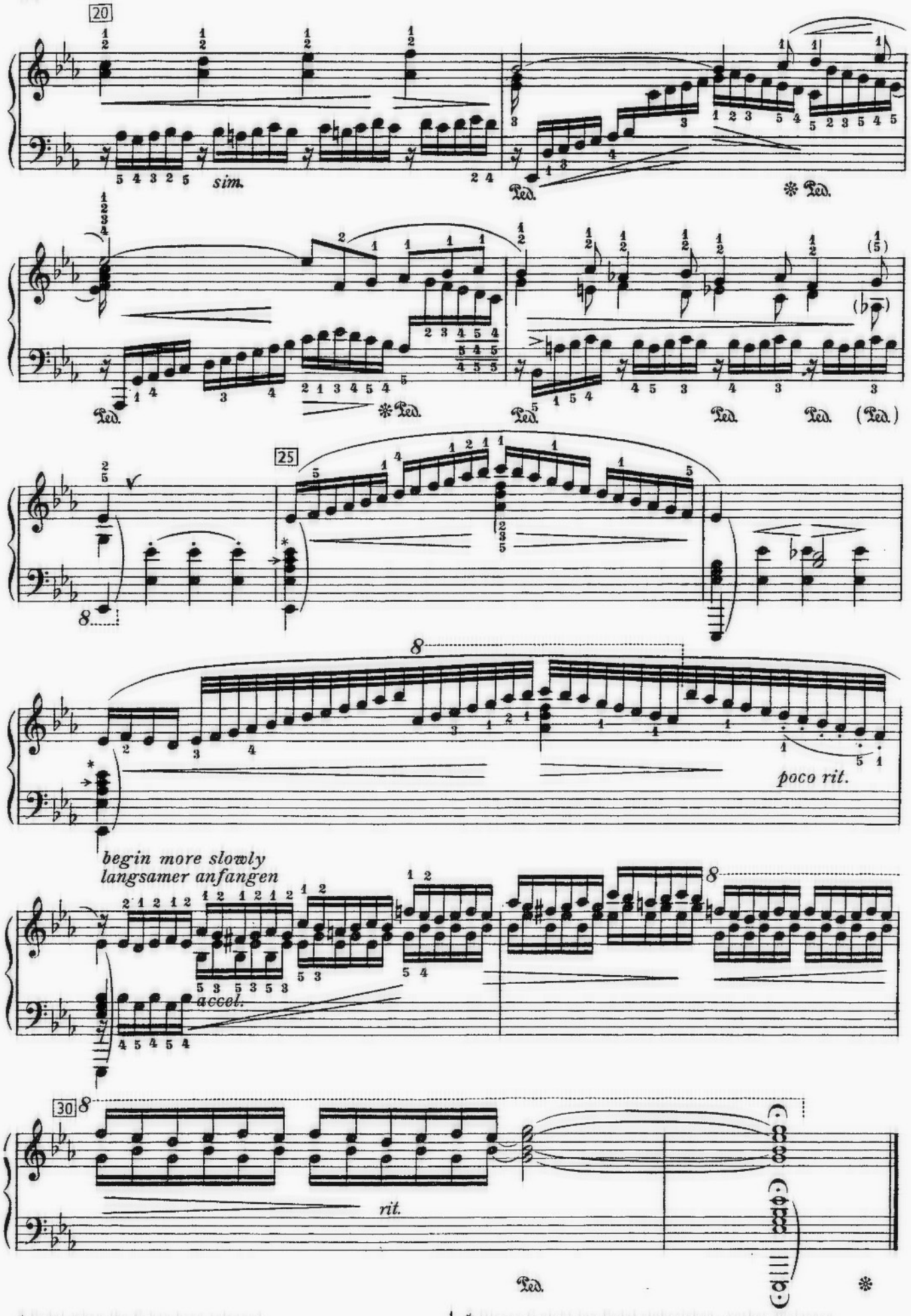
p

(a)

15

più f

(a)
VAR.

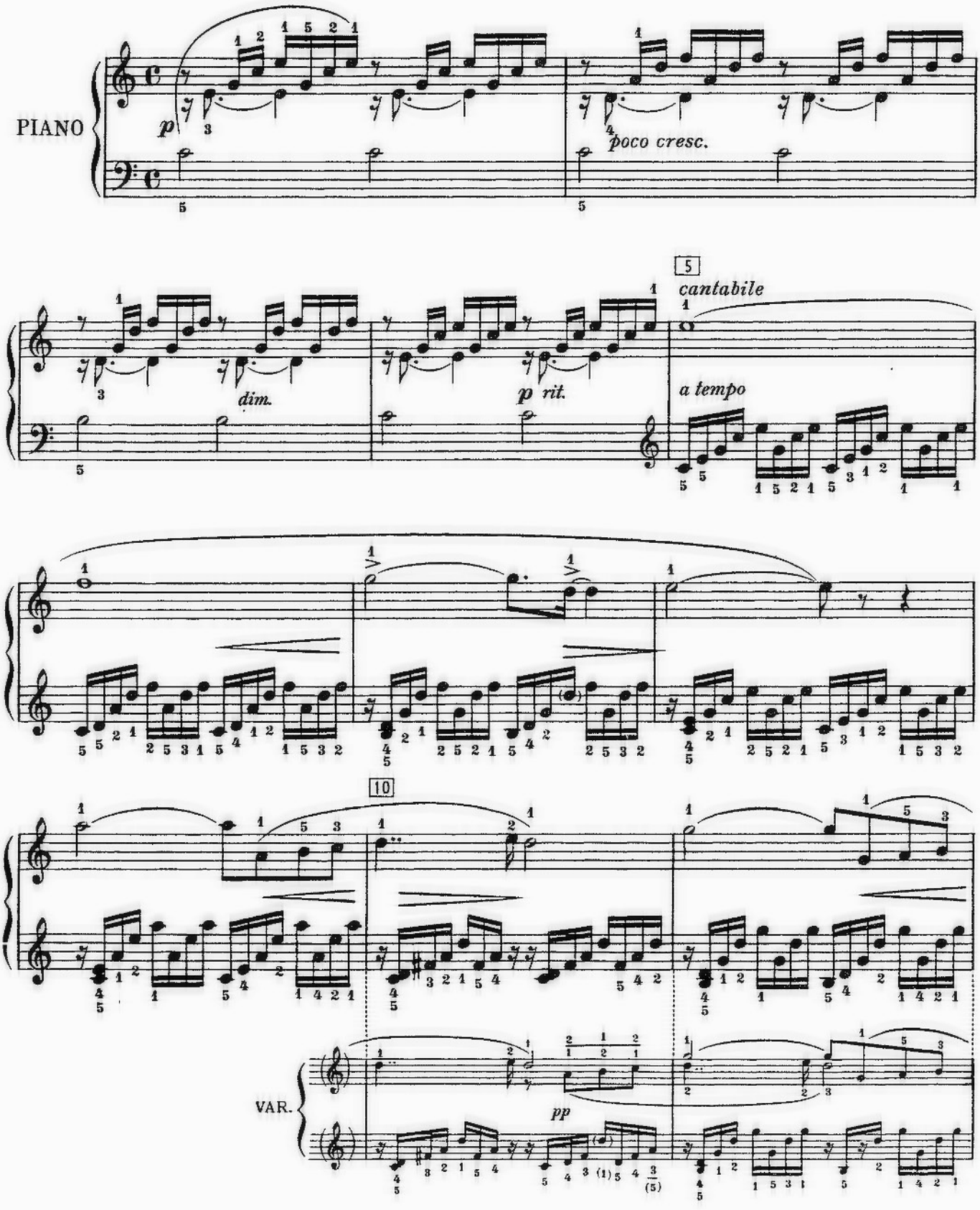


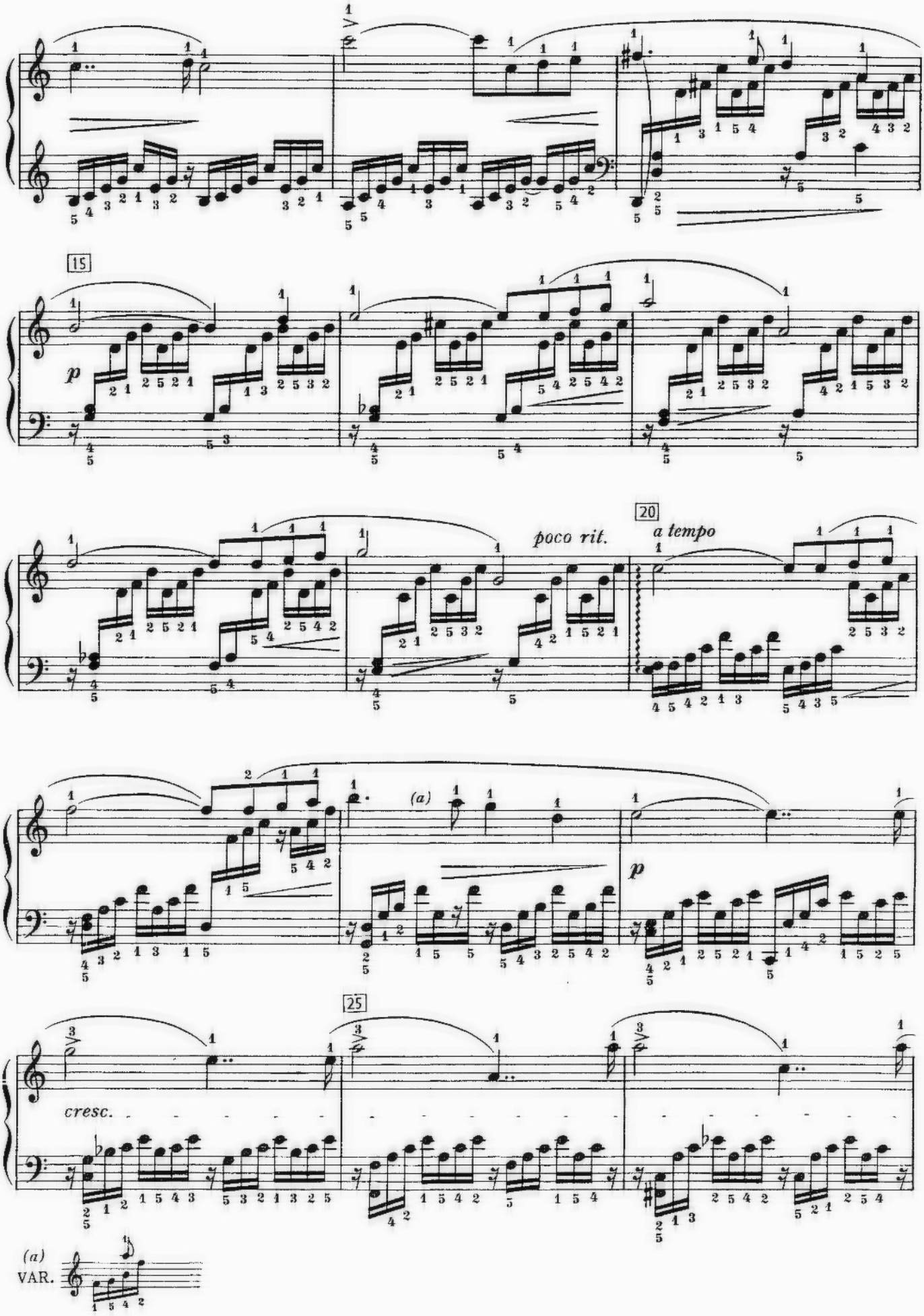
* Pedal when the C has been released.

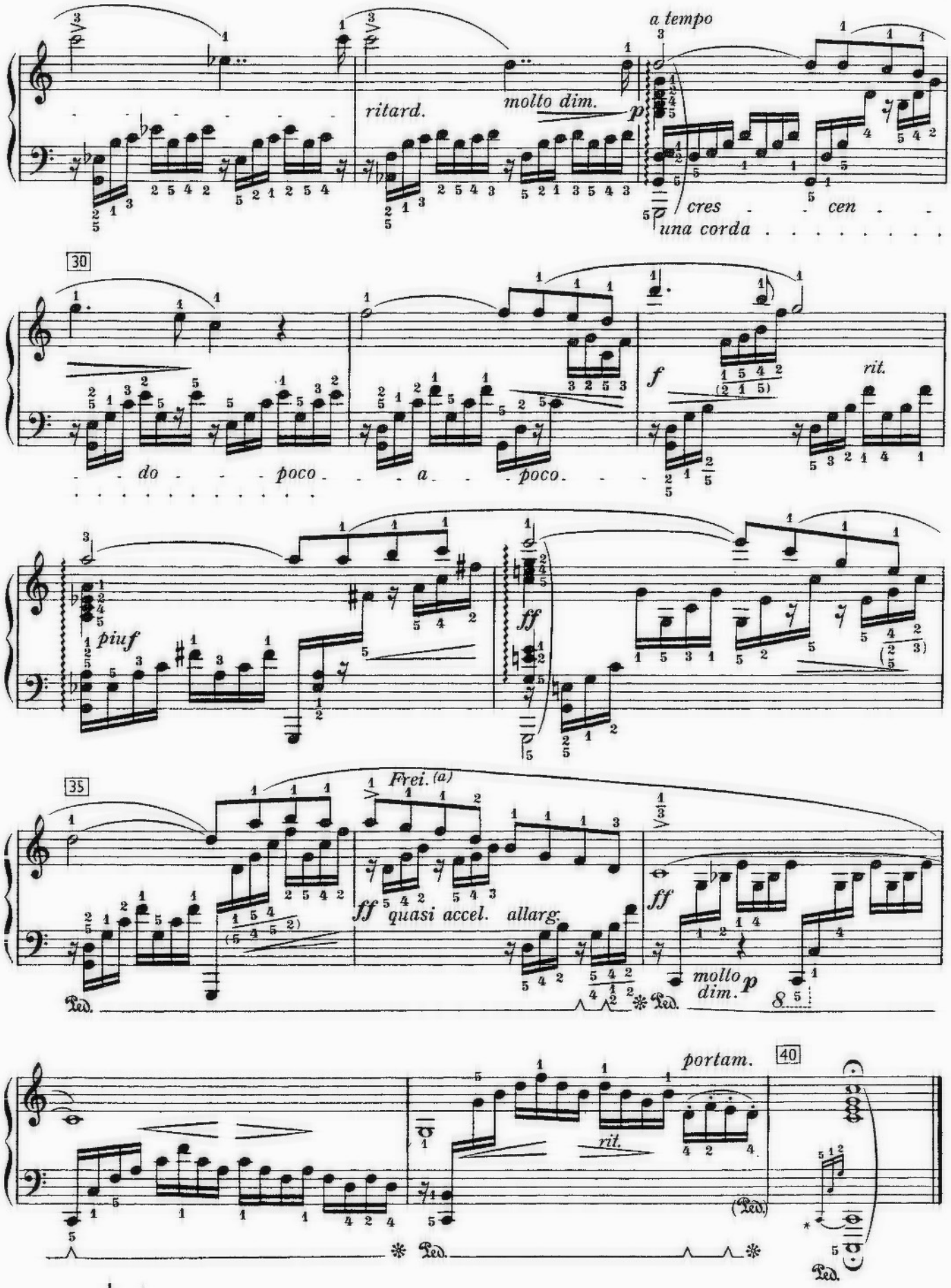
* Dieses C nicht ins Pedal einbeziehen, vorher auslassen.

MEDITATION

BACH - GOUNOD



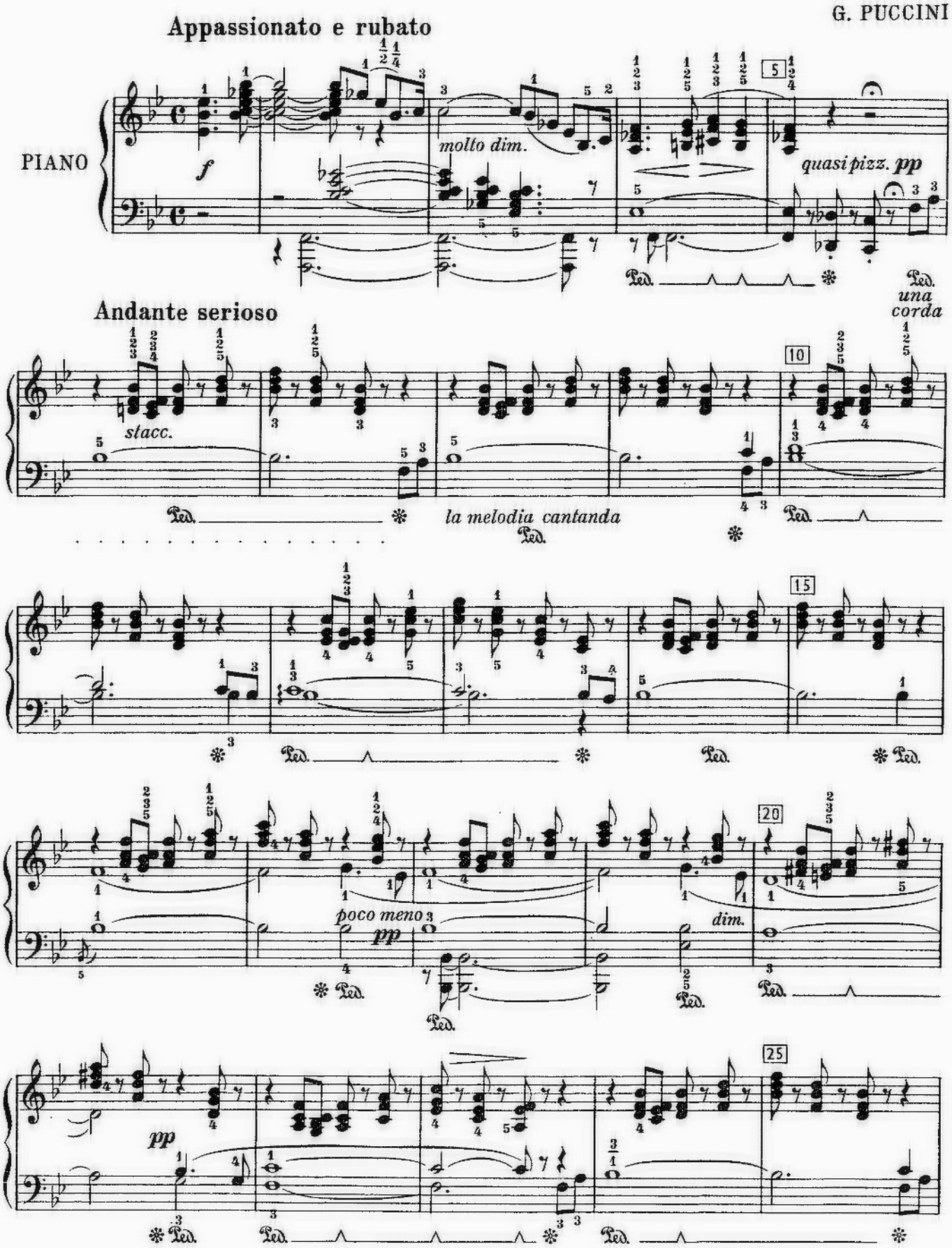

15
p
poco rit.
20
a tempo
(a)
p
25
cresc.
(a)
VAR.

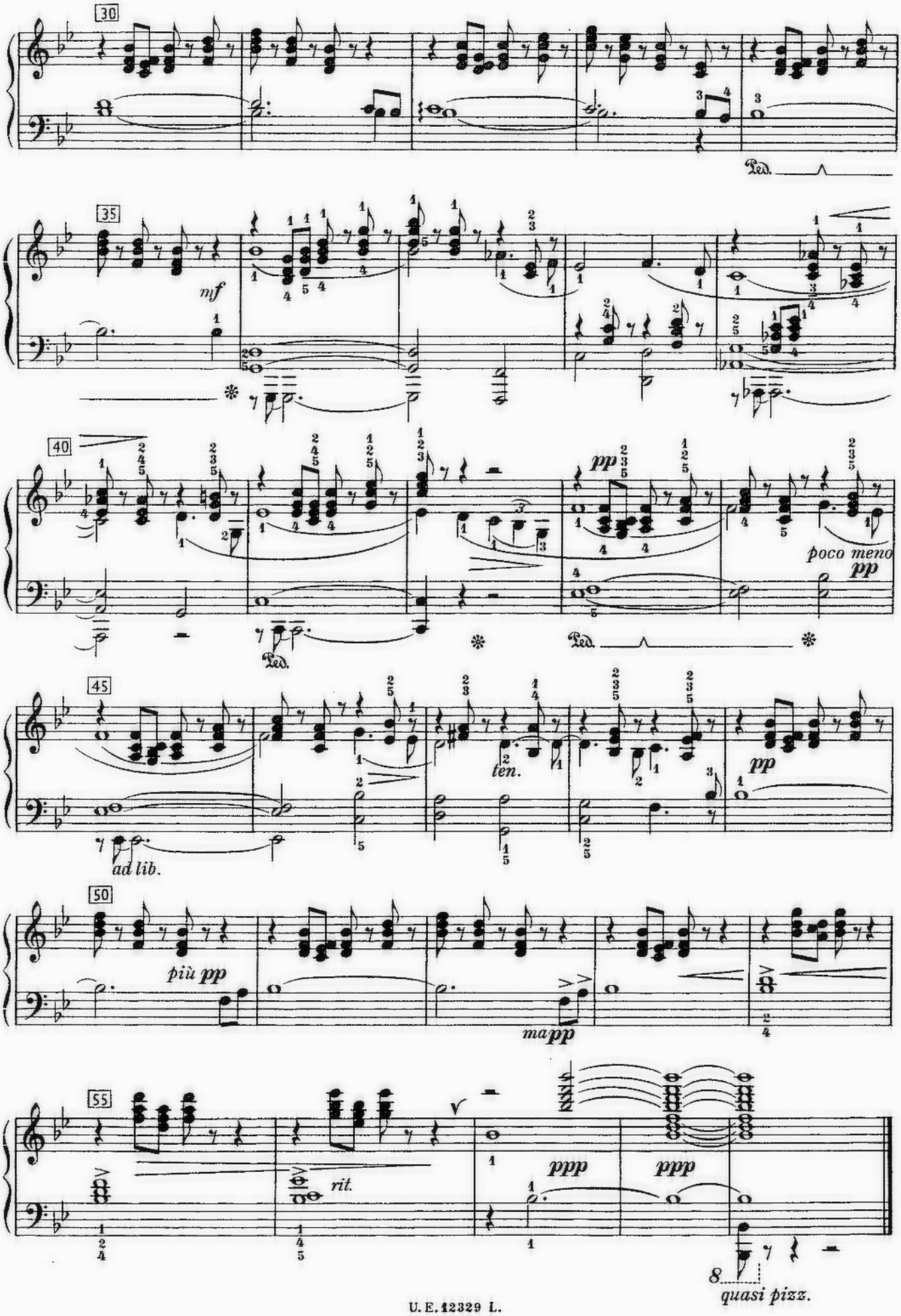


* LangsamesArpeggio
* Slow arpeggio

SAILORS' CHORUS from "Madame Butterfly" | MATROSENCHOR aus

G. PUCCINI




30
Ped.
35
mf
40
pp
poco meno
pp
Ped.
Ped.
45
ten.
pp
ad lib.
50
più pp
ma pp
55
rit.
ppp
ppp
8
quasi pizz.

QUINTET from "Meistersingern"

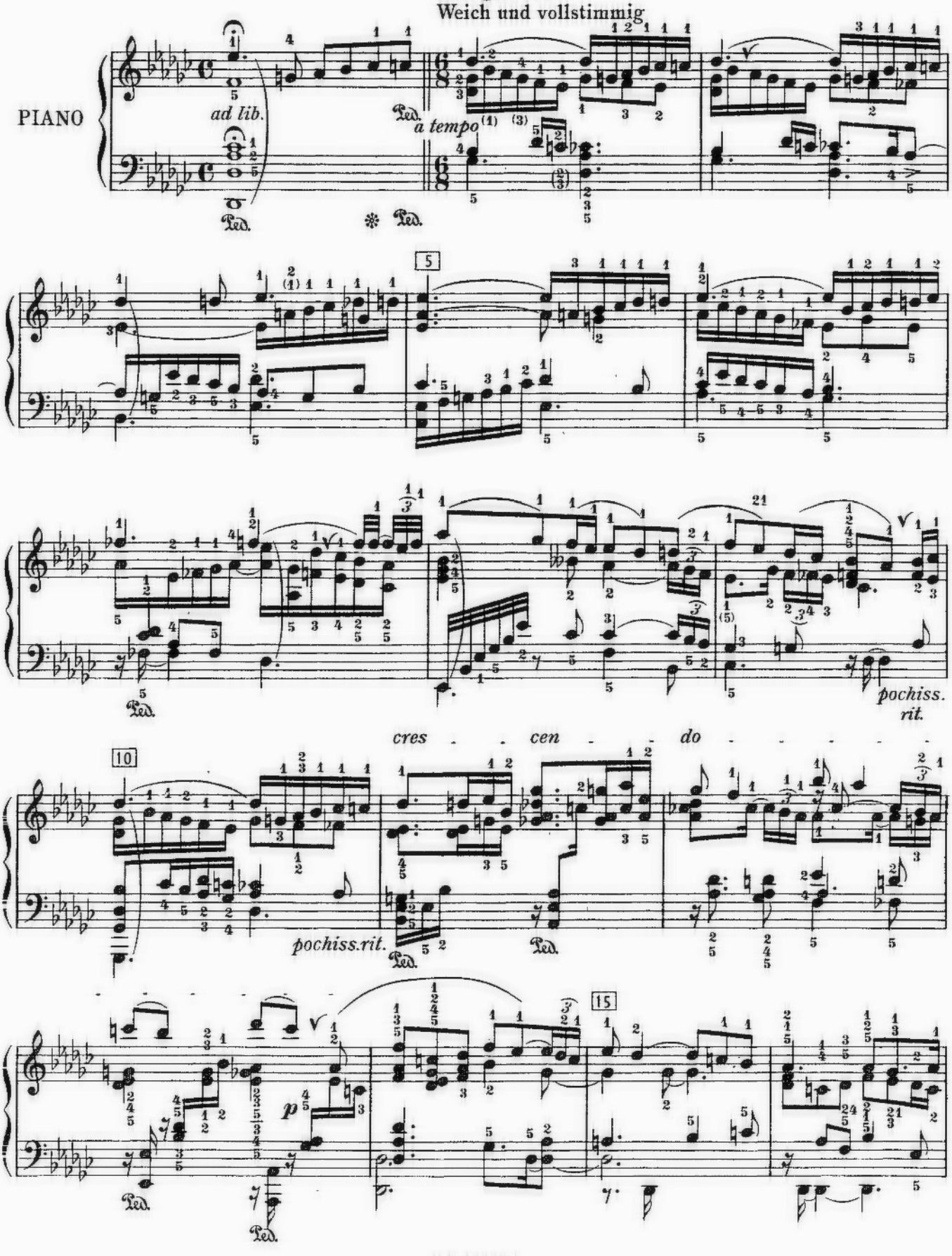
QUINTETT aus den

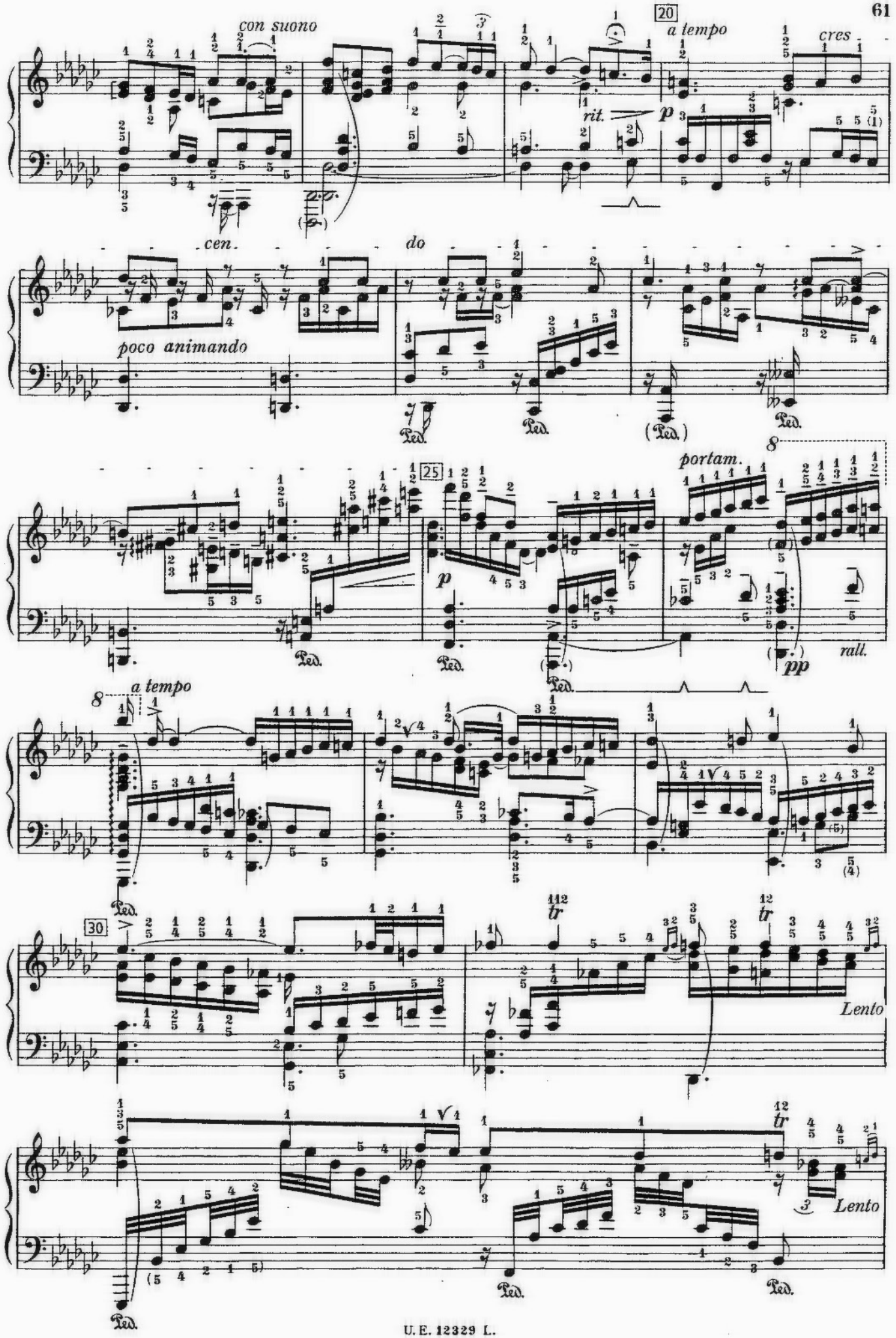
R. WAGNER

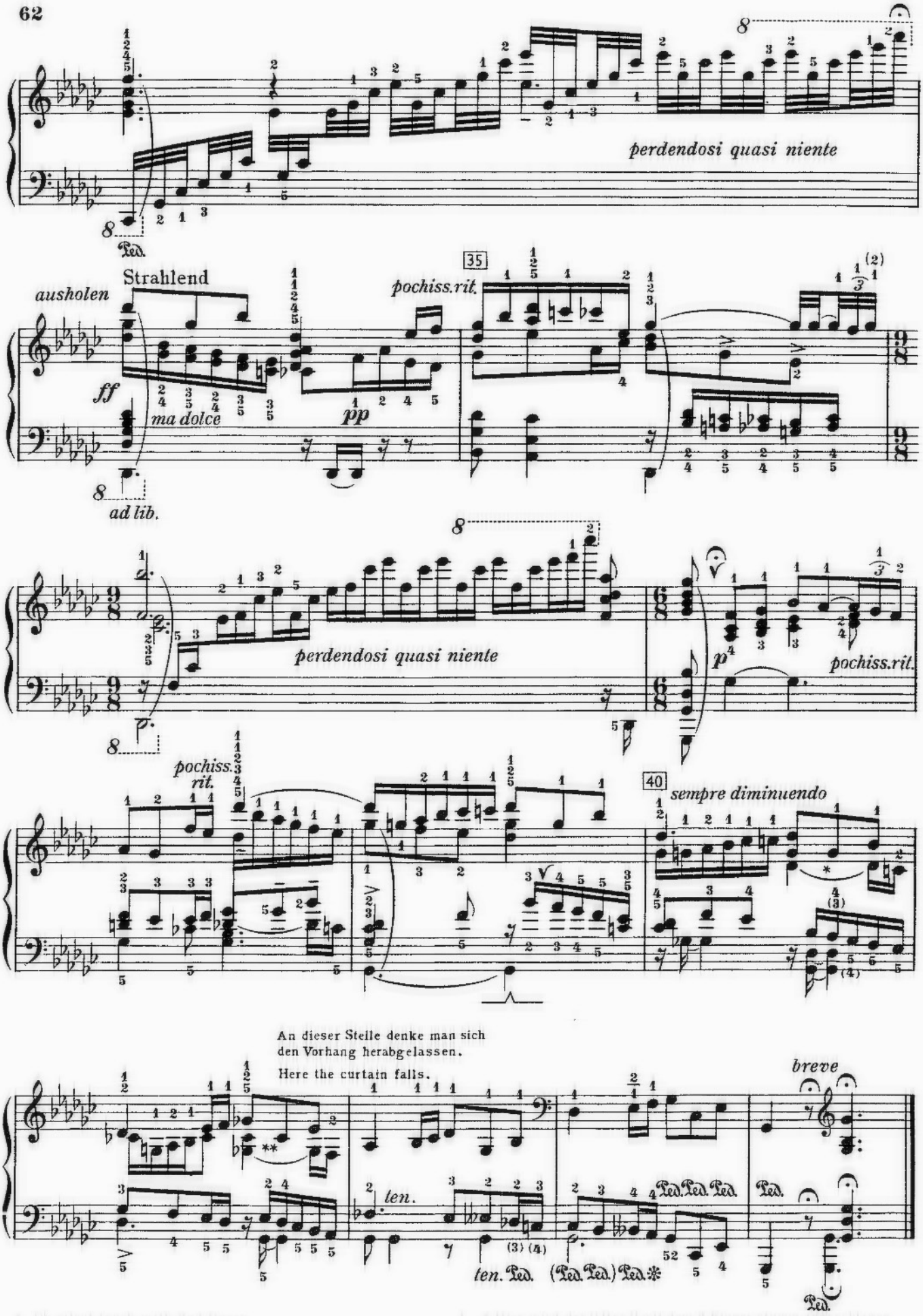
Larghetto

Weich und vollstimmig

PIANO




con suono
20
a tempo
cres
rit.
p
cen.
do
poco animando
Ped.
25
portam.
pp
rall.
8
a tempo
30
tr
Lento



* Db silent touch with 2nd finger.

** Gb silent touch.

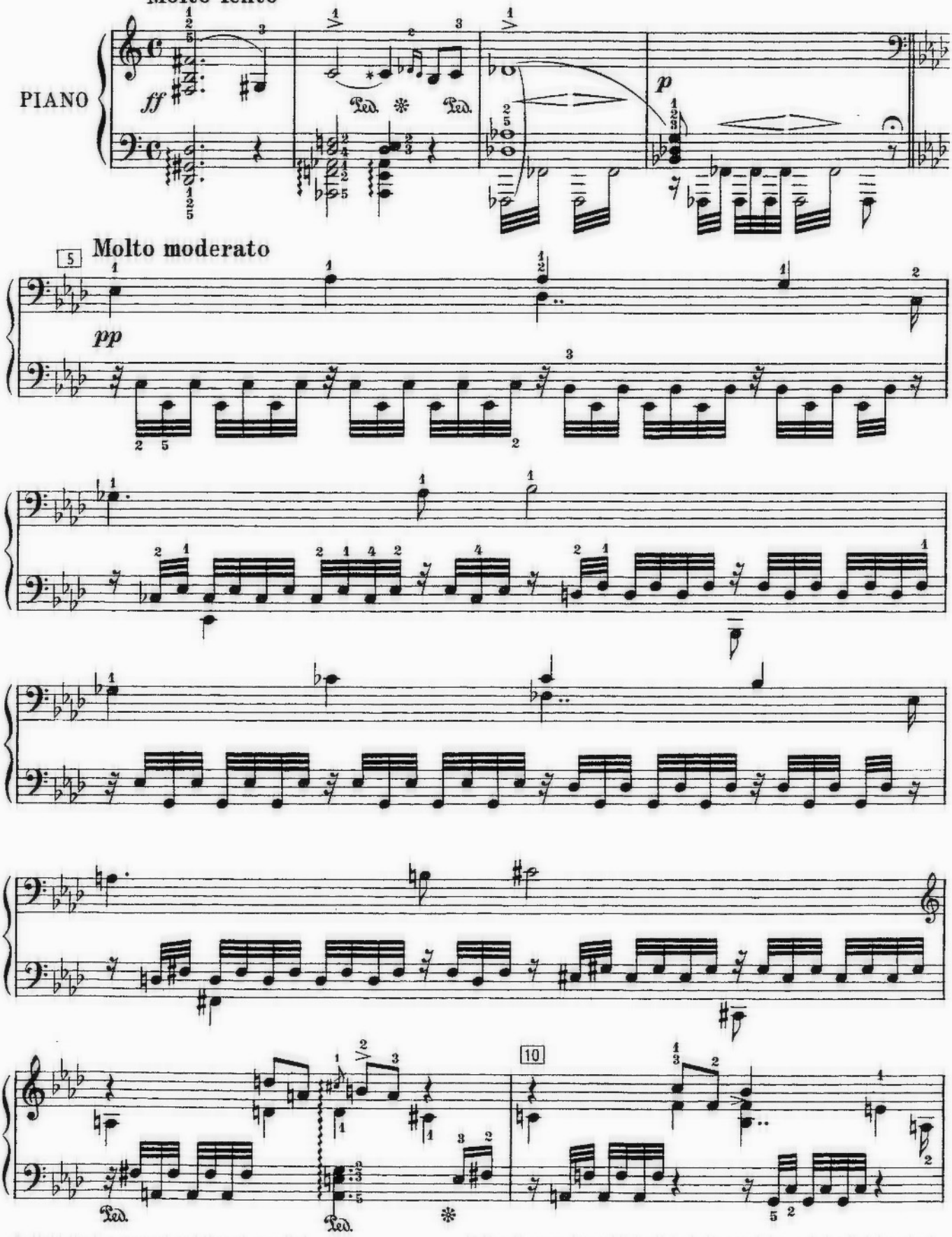
* Hier wird das "Des" mit dem 2 Finger stumm angeschlagen.

** Hier wird das "Ges" stumm angeschlagen.

ISOLDE'S LOVE DEATH | ISOLDENS LIEBESTOD

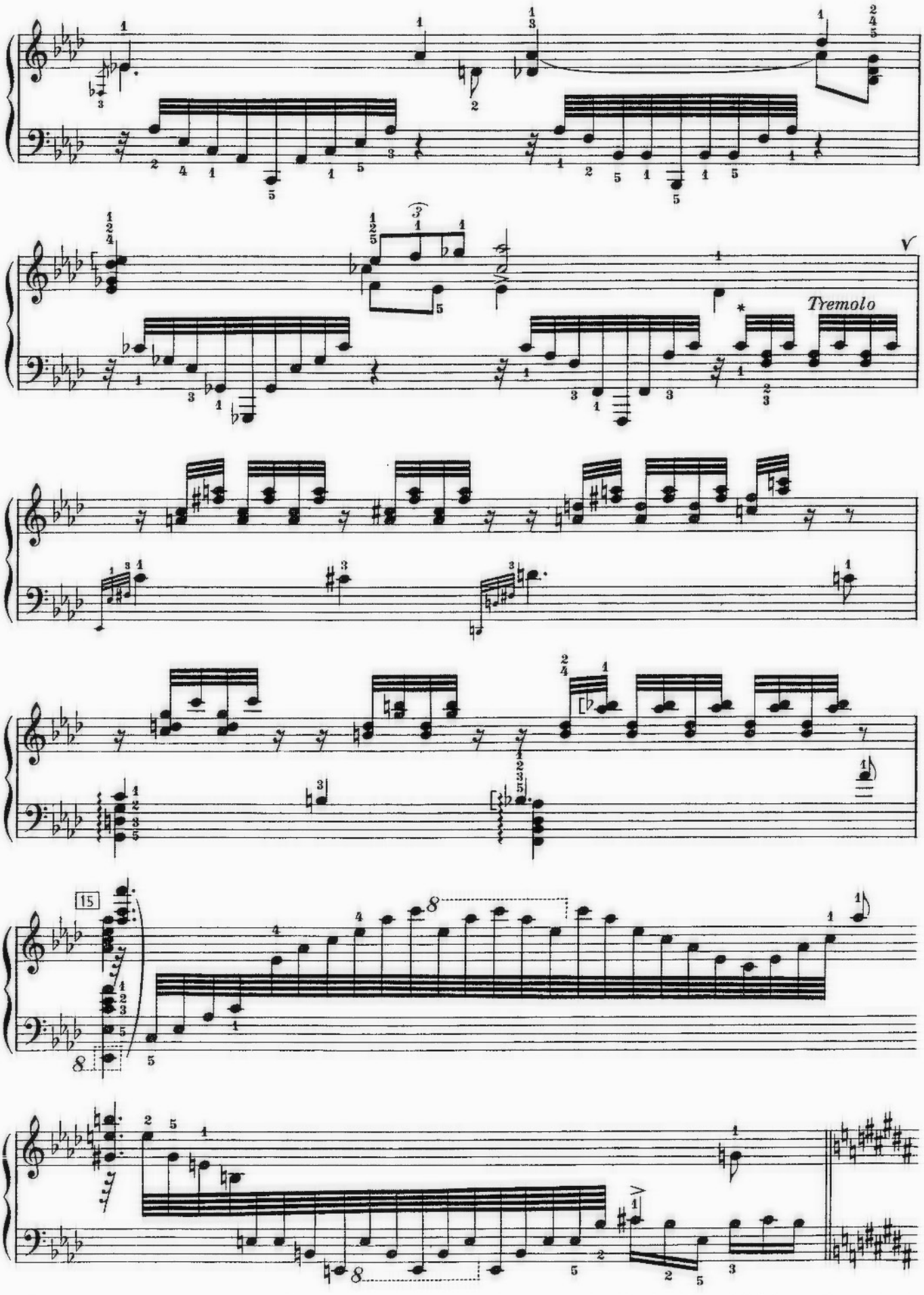
Introduzione
Molto lento

WAGNER - LISZT



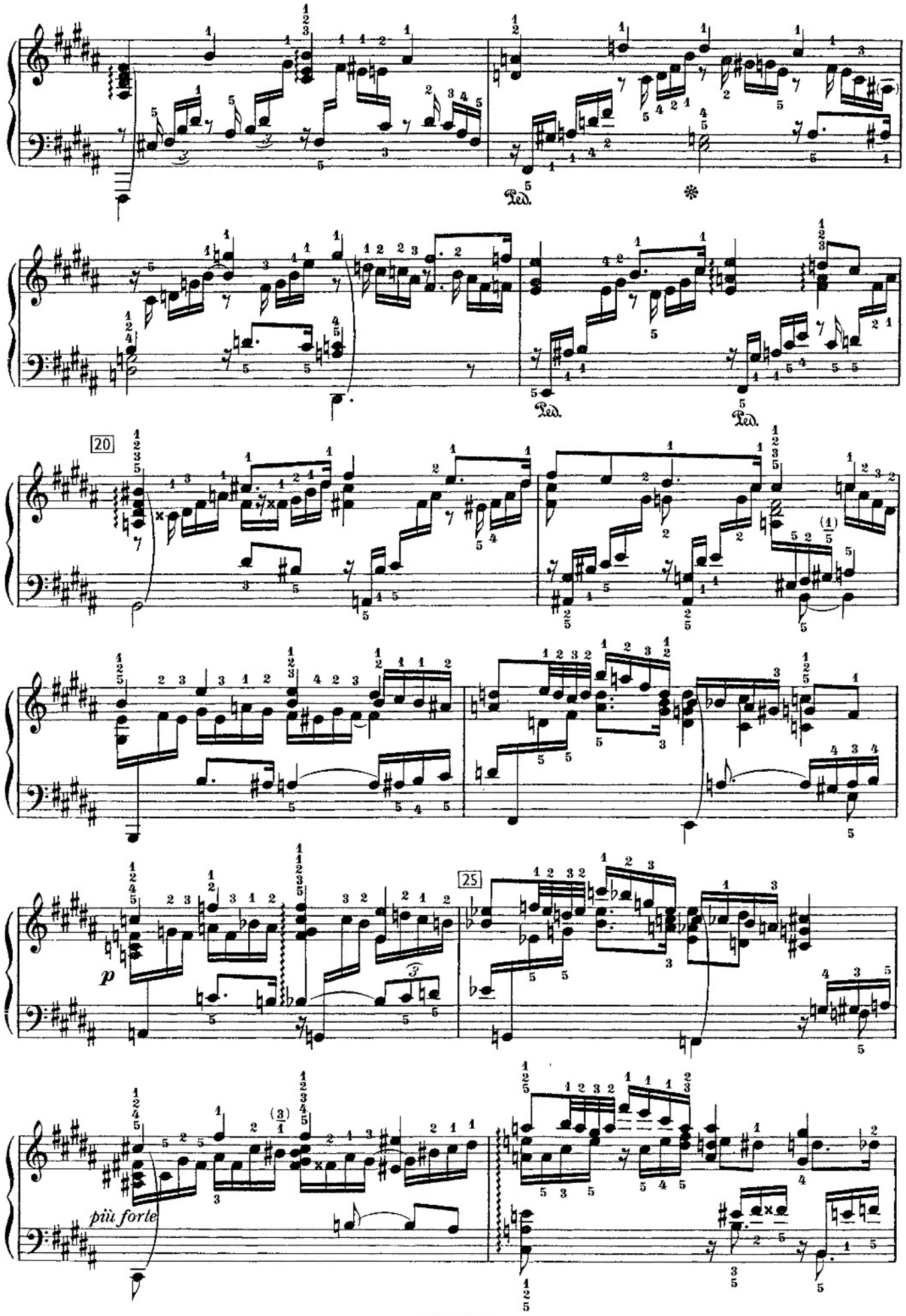
* Hold the C a moment and then change Ped.

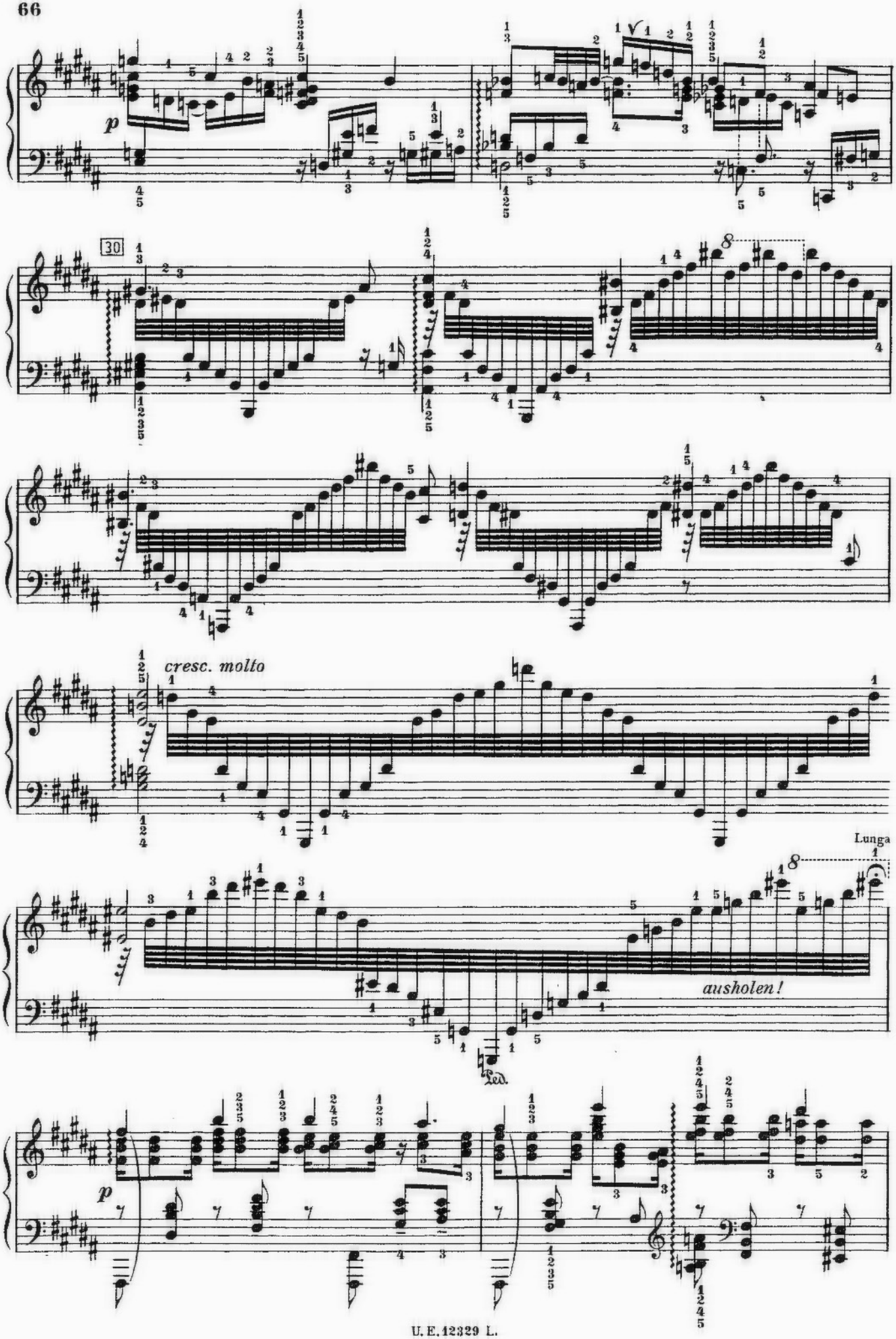
* Das C einen Augenblick allein halten und darnach das Pedal wechseln

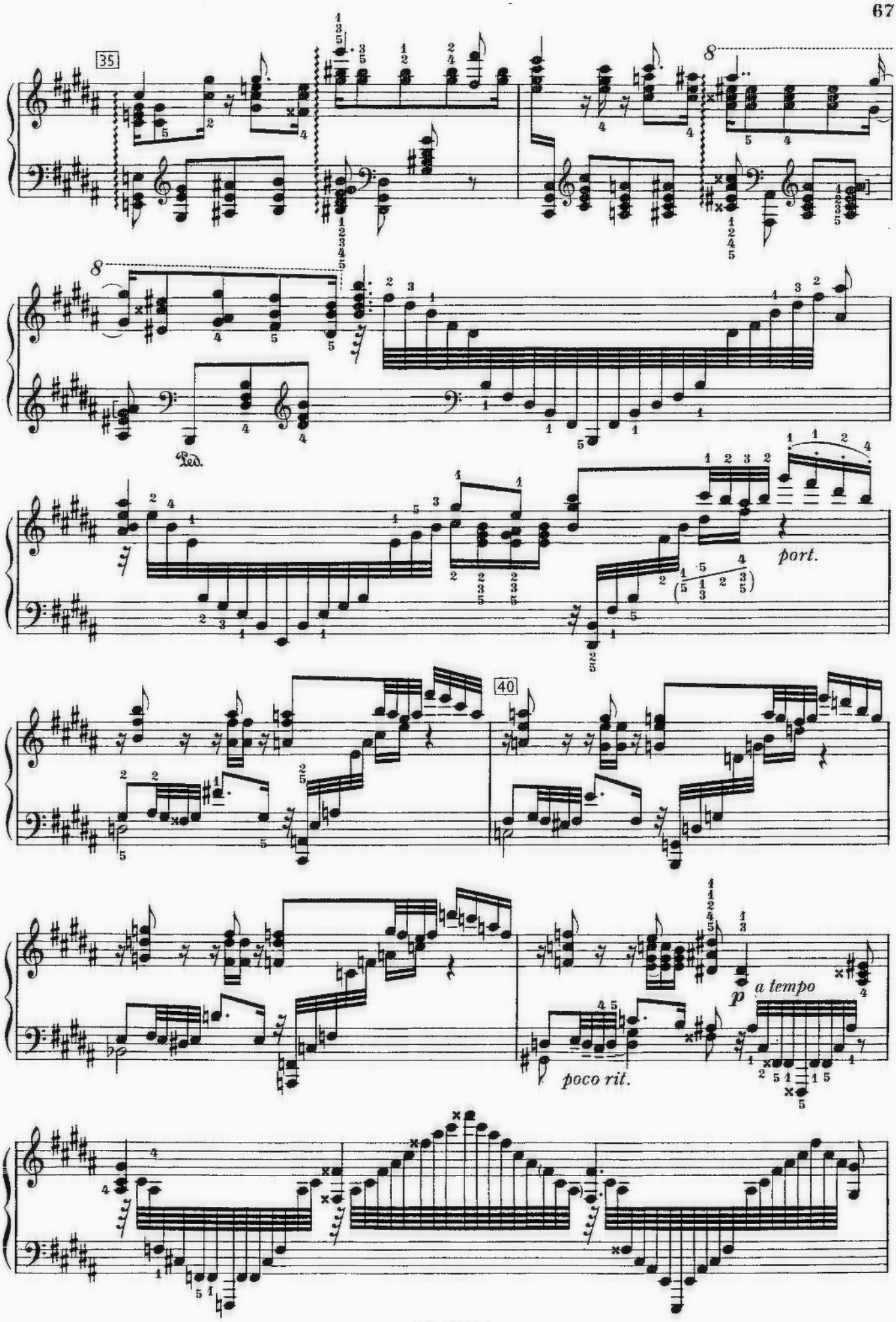


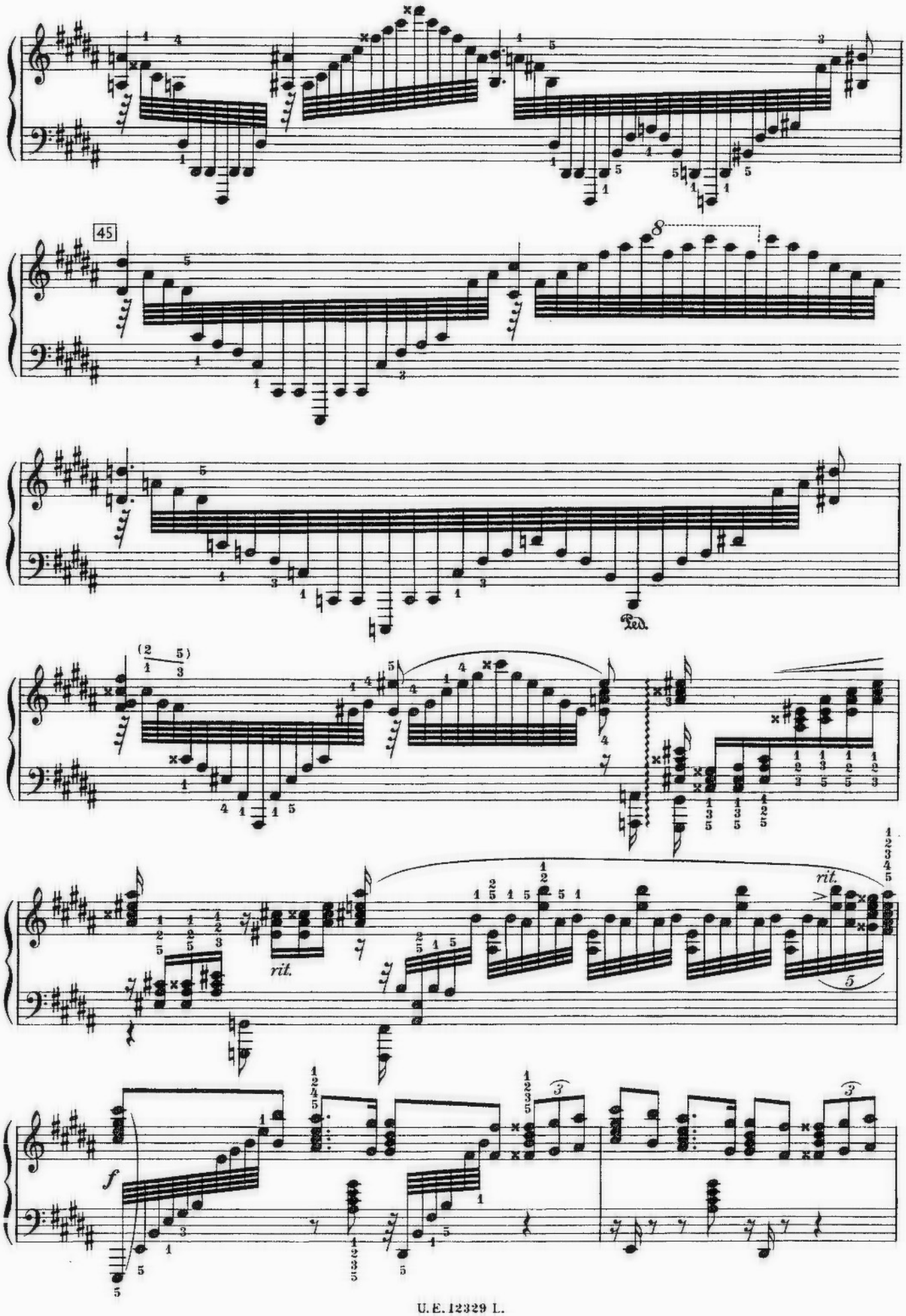
* This and the following tremolos may be played faster.

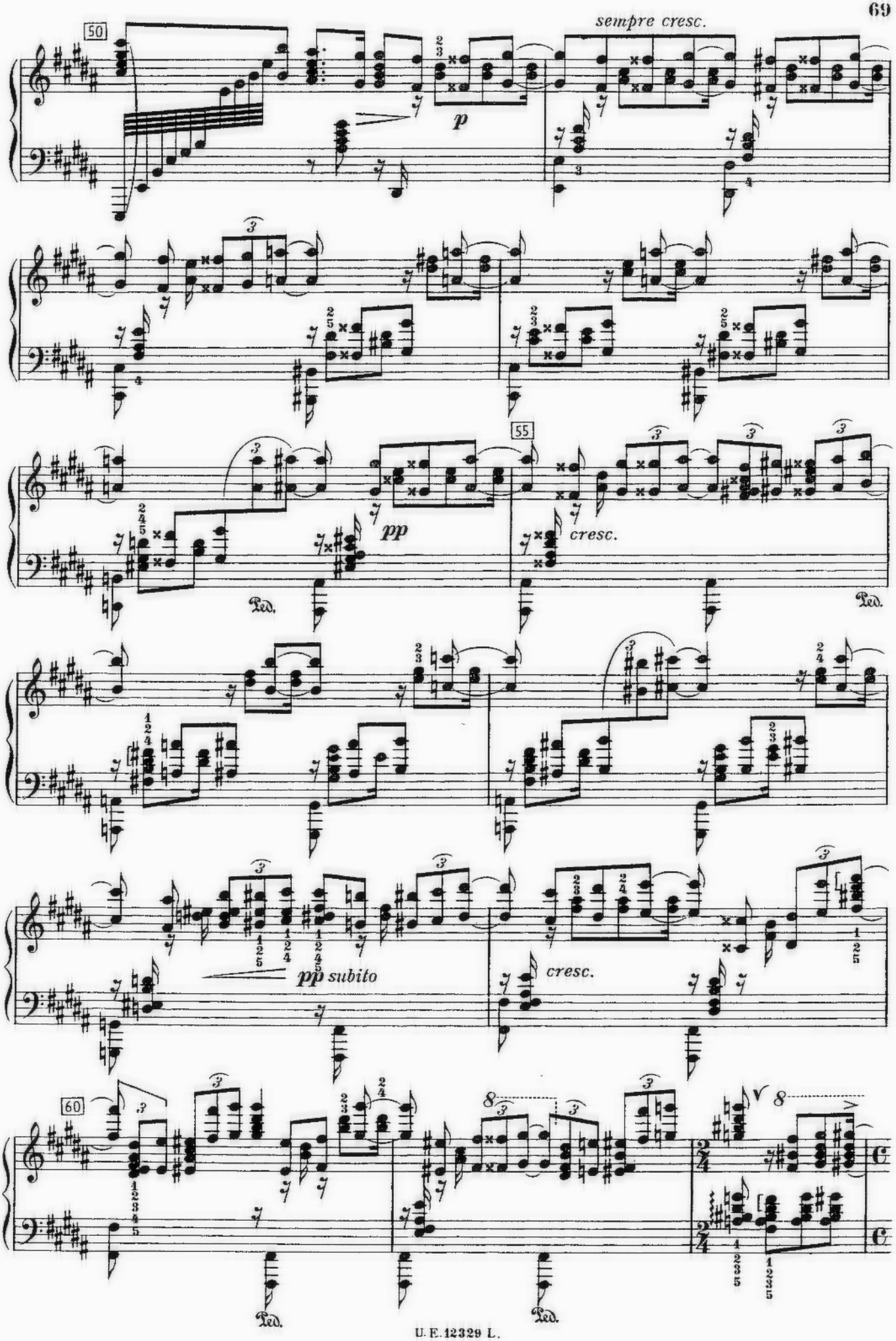
* Dieses und die folgenden Tremolos nach Belieben rascher mit entsprechend grösserer Anzahl Noten.

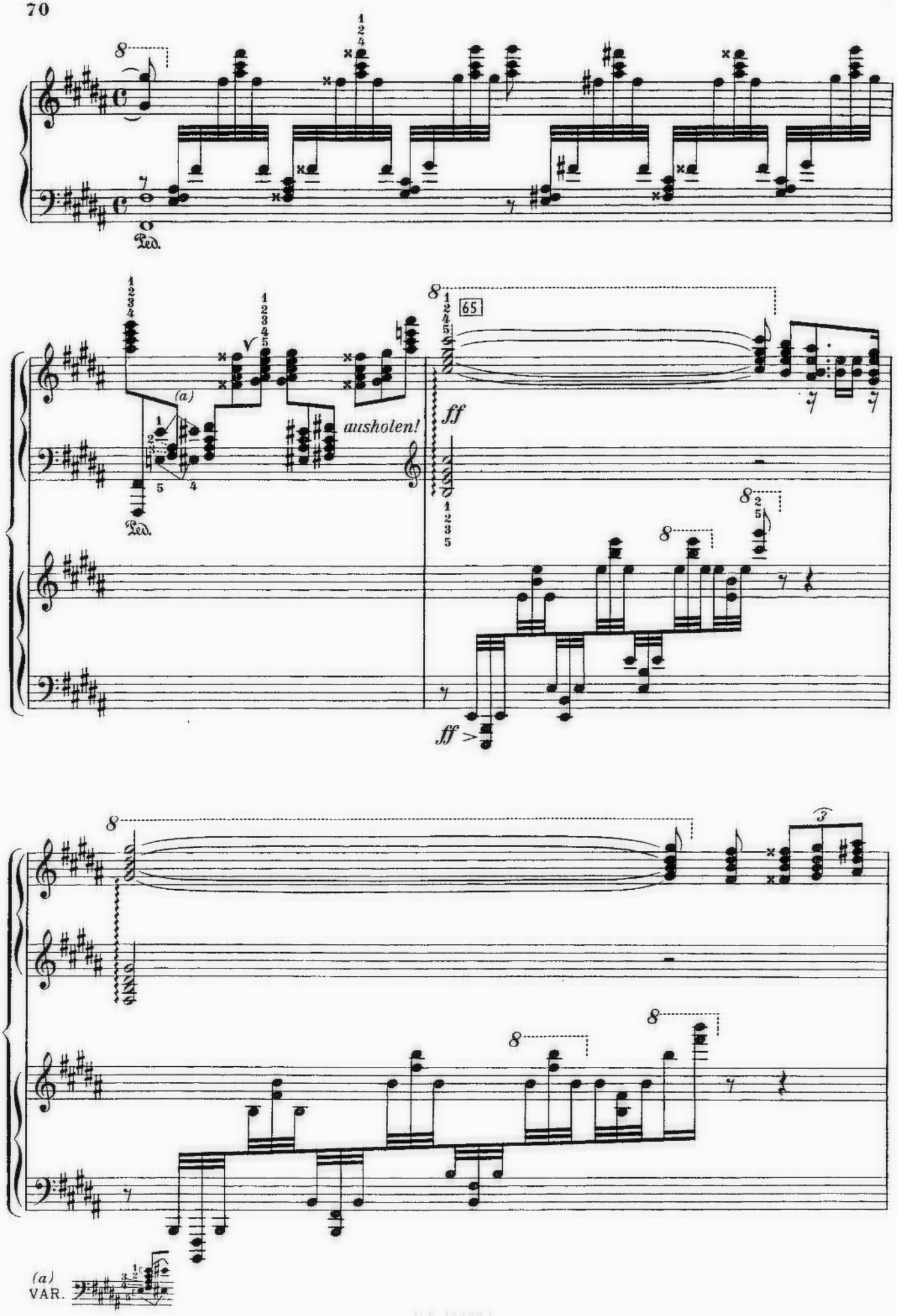

Ped.
Ped.
Ped.
20
p
25
più forte

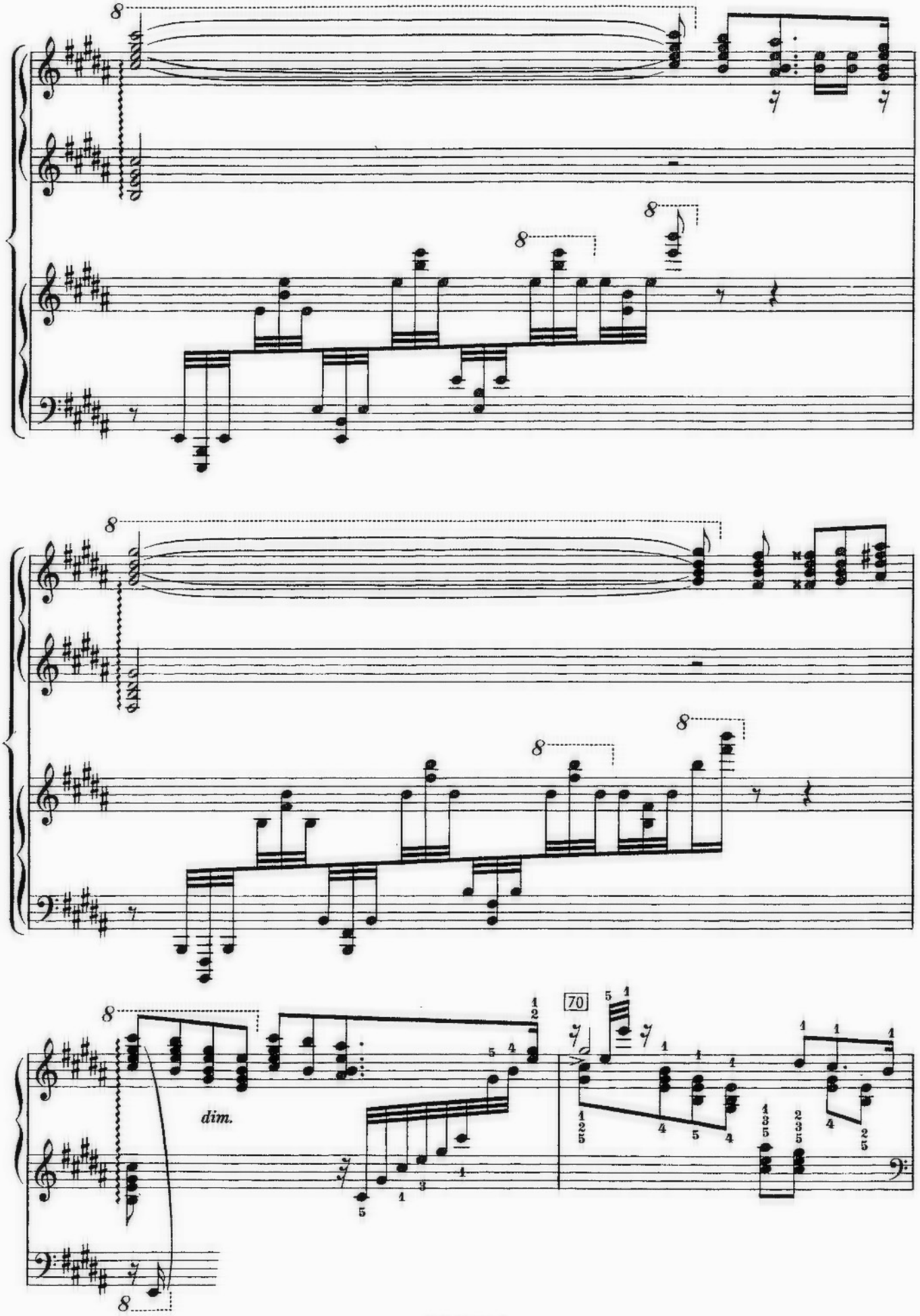

p
30
cresc. molto
Lunga
ausholen!
ped.
p

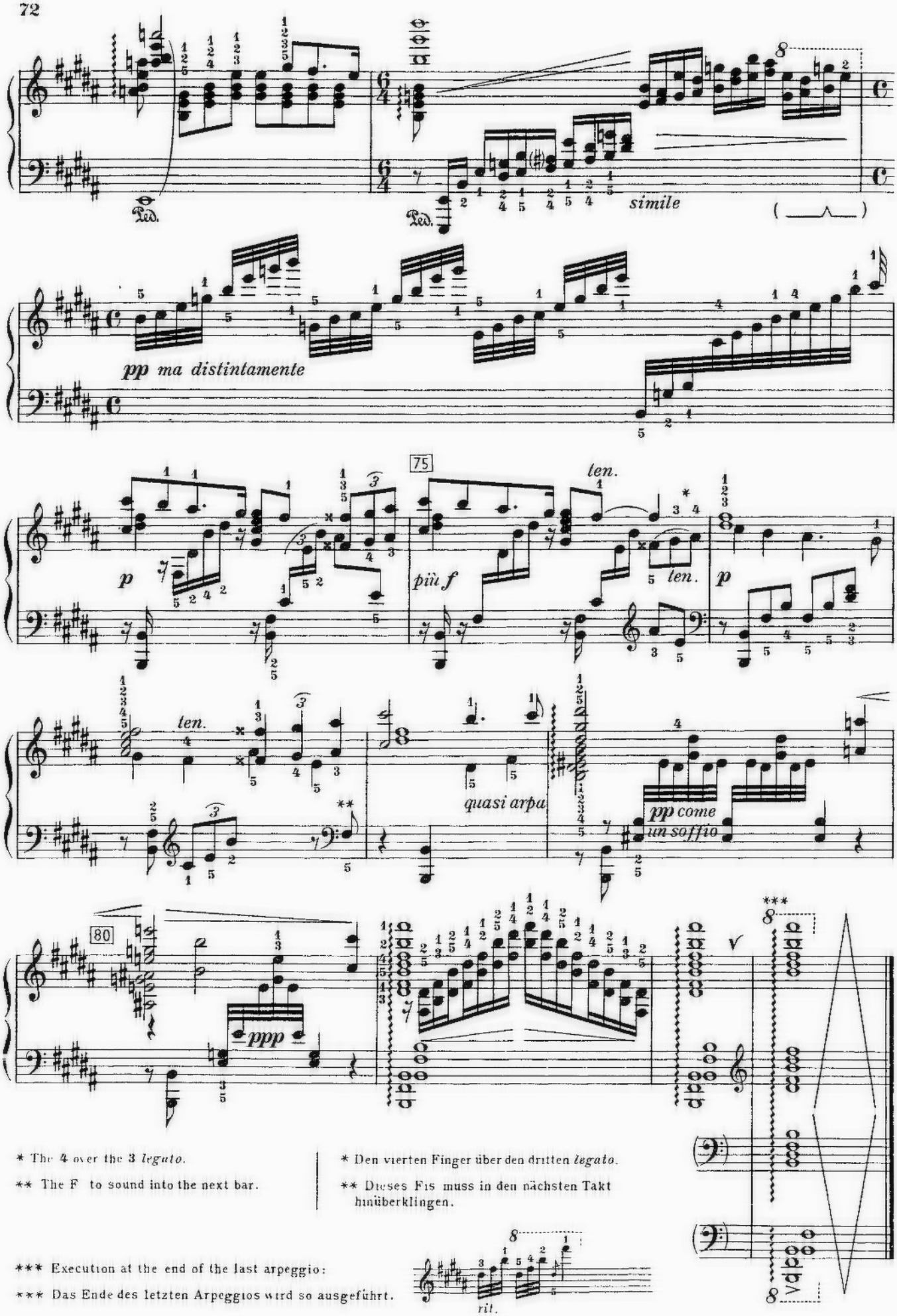

35
8
8
Ped.
port.
40
p
a tempo
poco rit.


45
8
Ped.
rit.
rit.
f


50
sempre cresc.
p
55
pp
cresc.
Ped.
pp subito
60


Ped.
(a)
ausholen!
65
ff
ff >
(a)
VAR.


dim.
70



* The 4 over the 3 *legato*.

** The F to sound into the next bar.

* Den vierten Finger über den dritten *legato*.

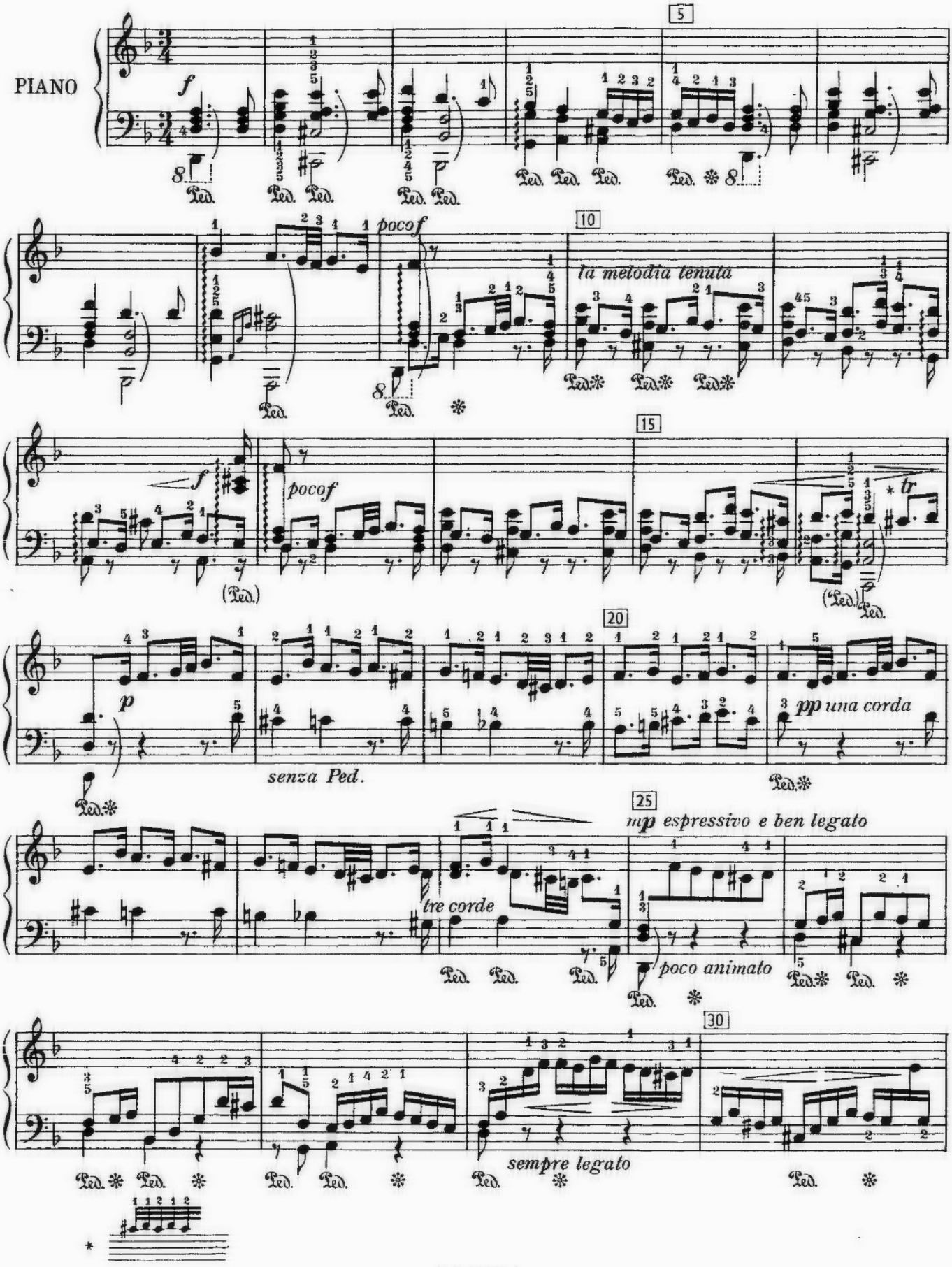
** Dieses Fis muss in den nächsten Takt hinüberklingen.

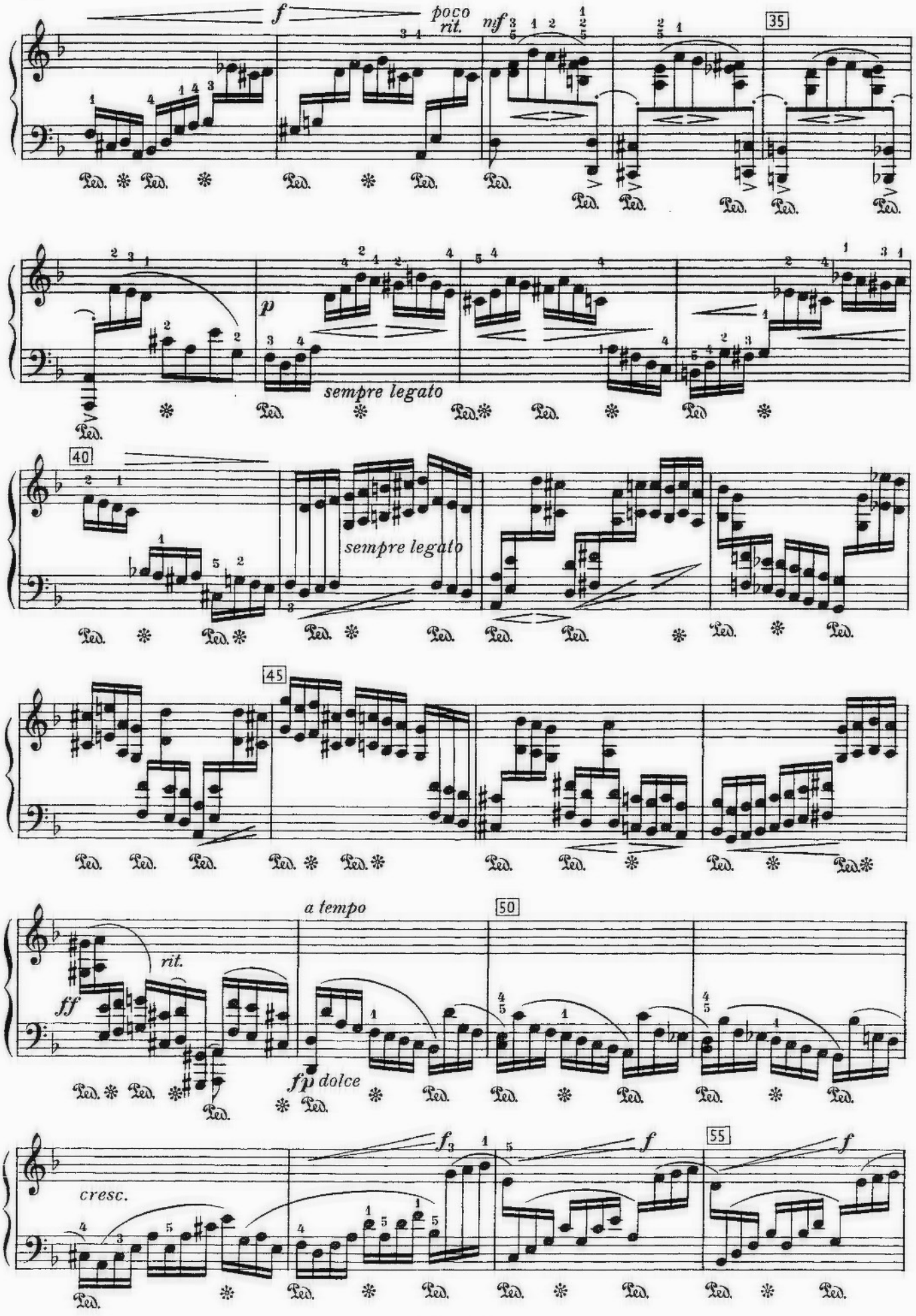
*** Execution at the end of the last arpeggio:

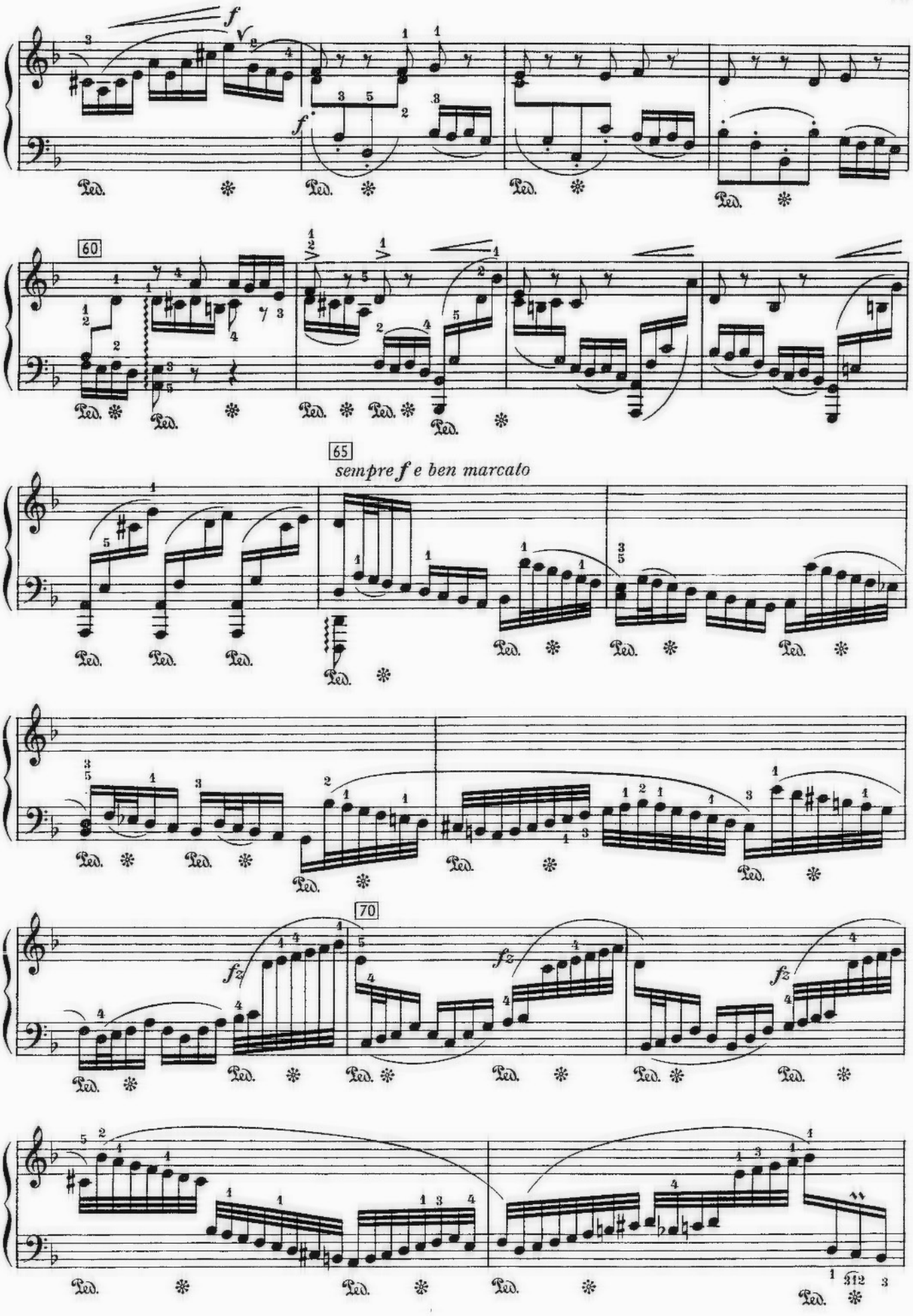
*** Das Ende des letzten Arpeggios wird so ausgeführt.

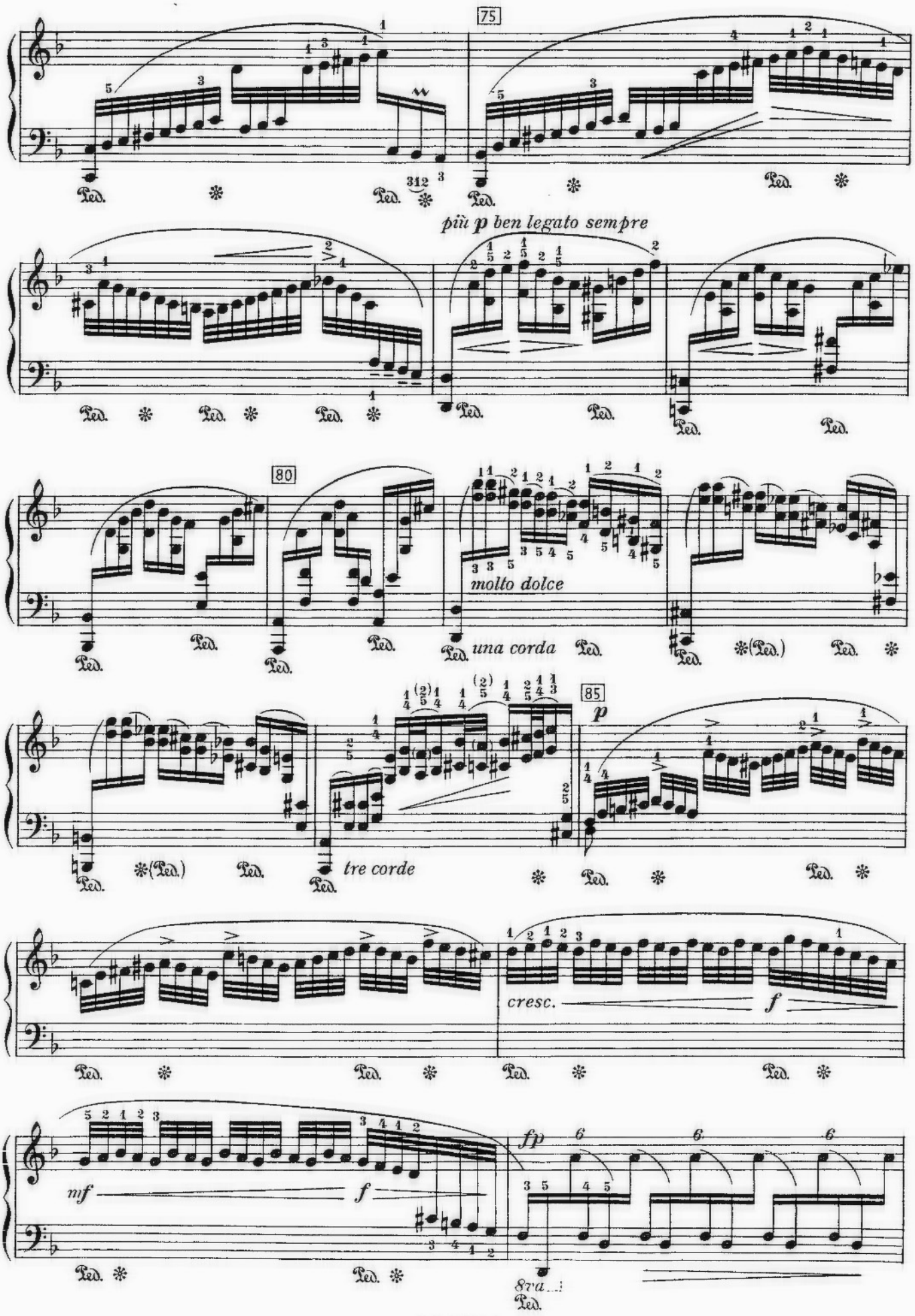
CHACONNE

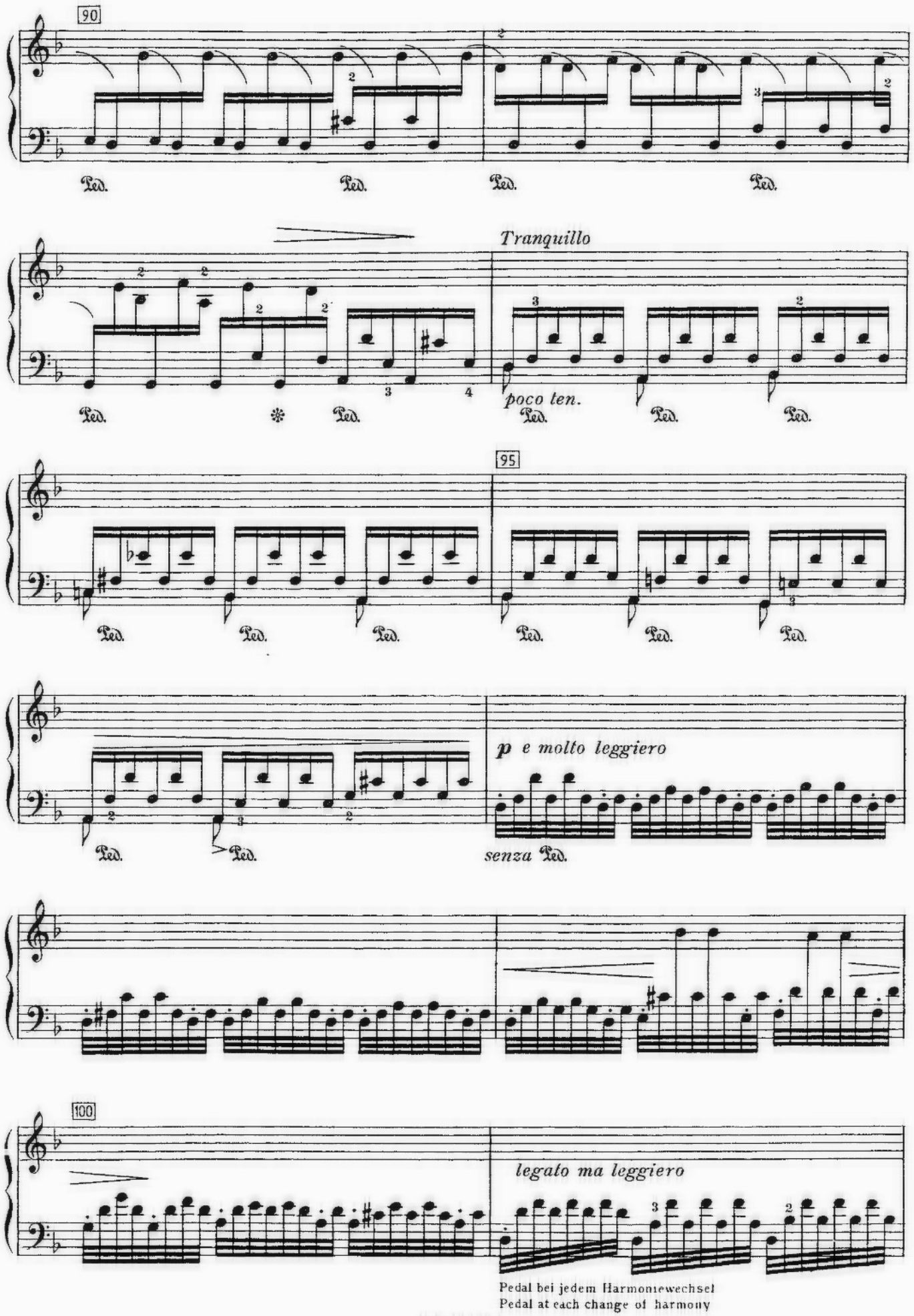
BACH-BRAHMS



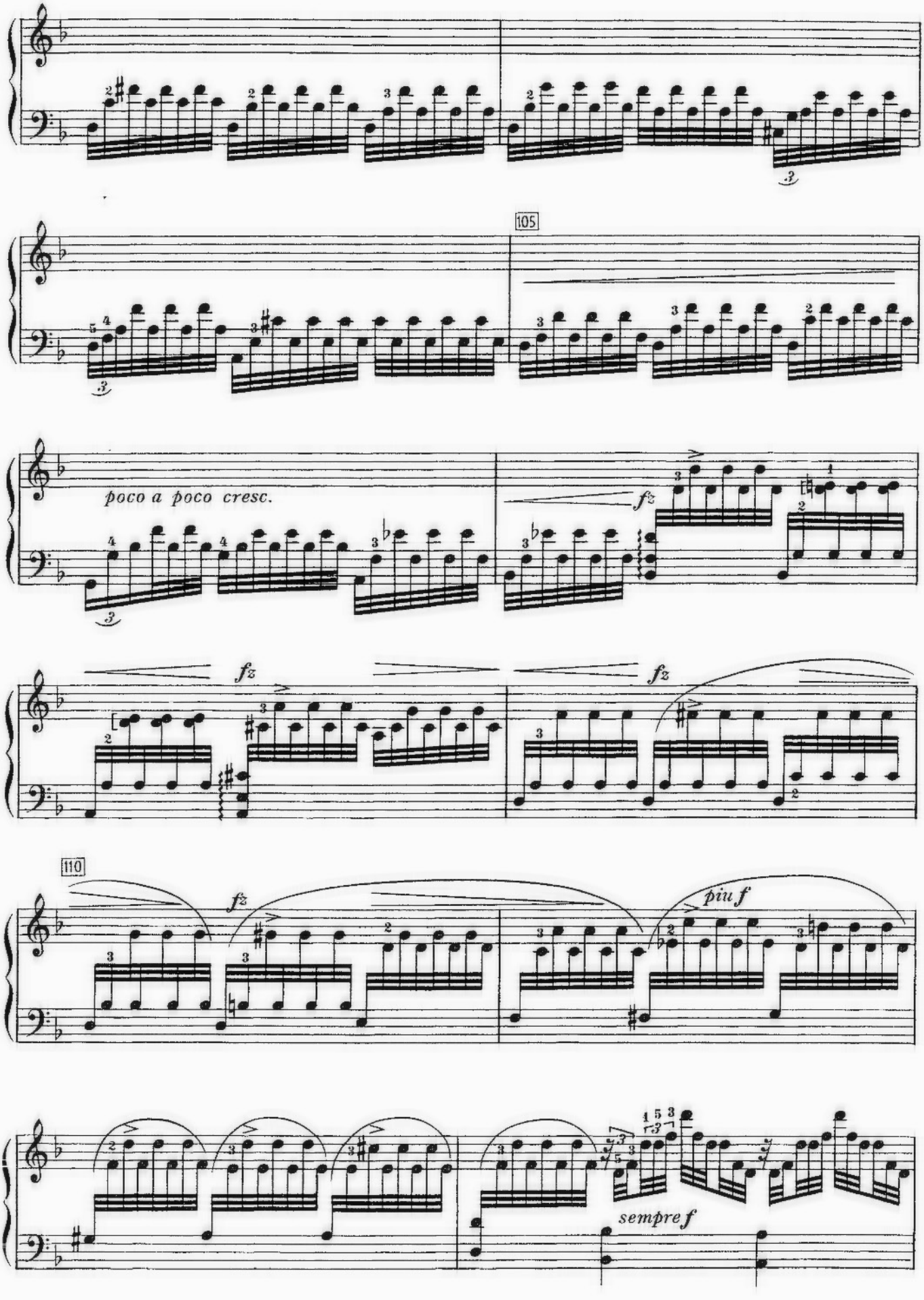

f
poco rit.
mf
35
p
sempre legato
40
sempre legato
45
a tempo
50
rit.
ff
fp dolce
cresc.
f
55
f

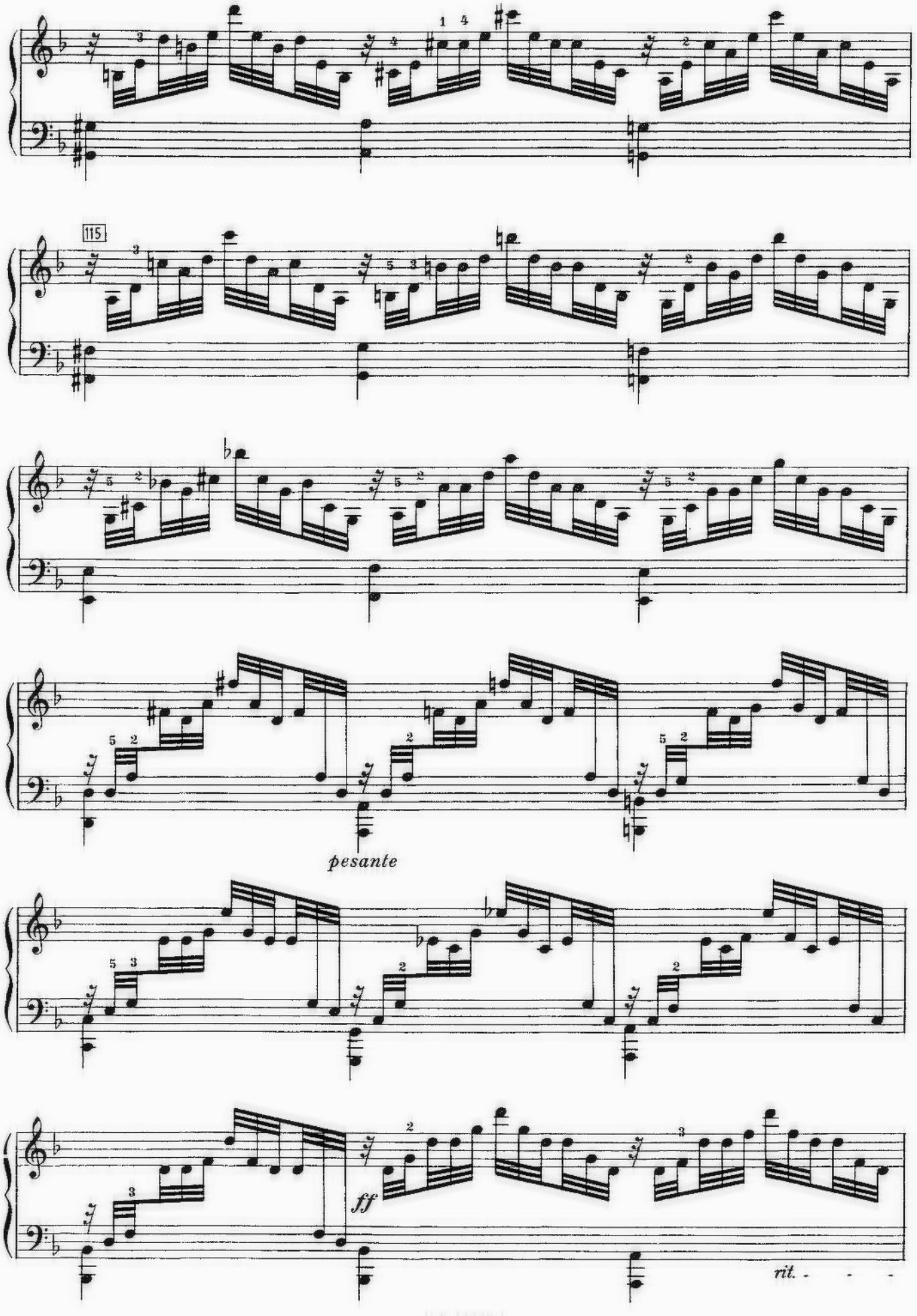

60
65
sempre f e ben marcato
70

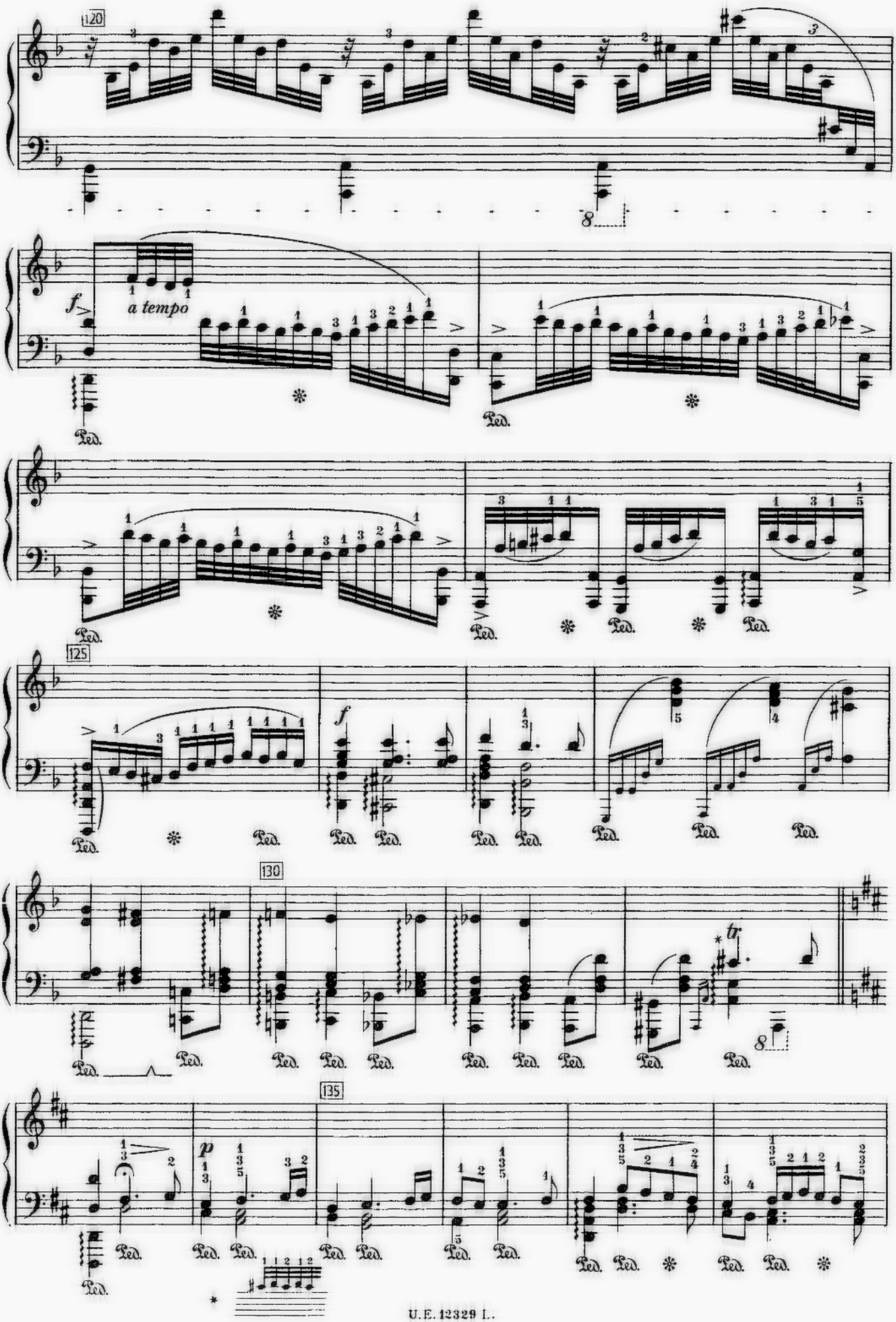

75
più p ben legato sempre
80
molto dolce
una corda
85
p
tre corde
cresc.
f
mf
f
fp
8va



Pedal bei jedem Harmoniewechsel
Pedal at each change of harmony


105
poco a poco cresc.
fz
fz
fz
110
fz
piu f
sempre f


115
pesante
ff
rit.


120
a tempo
f
Ped.
125
130
135
tr
p

140

145

cresc. ten. *tr p

150

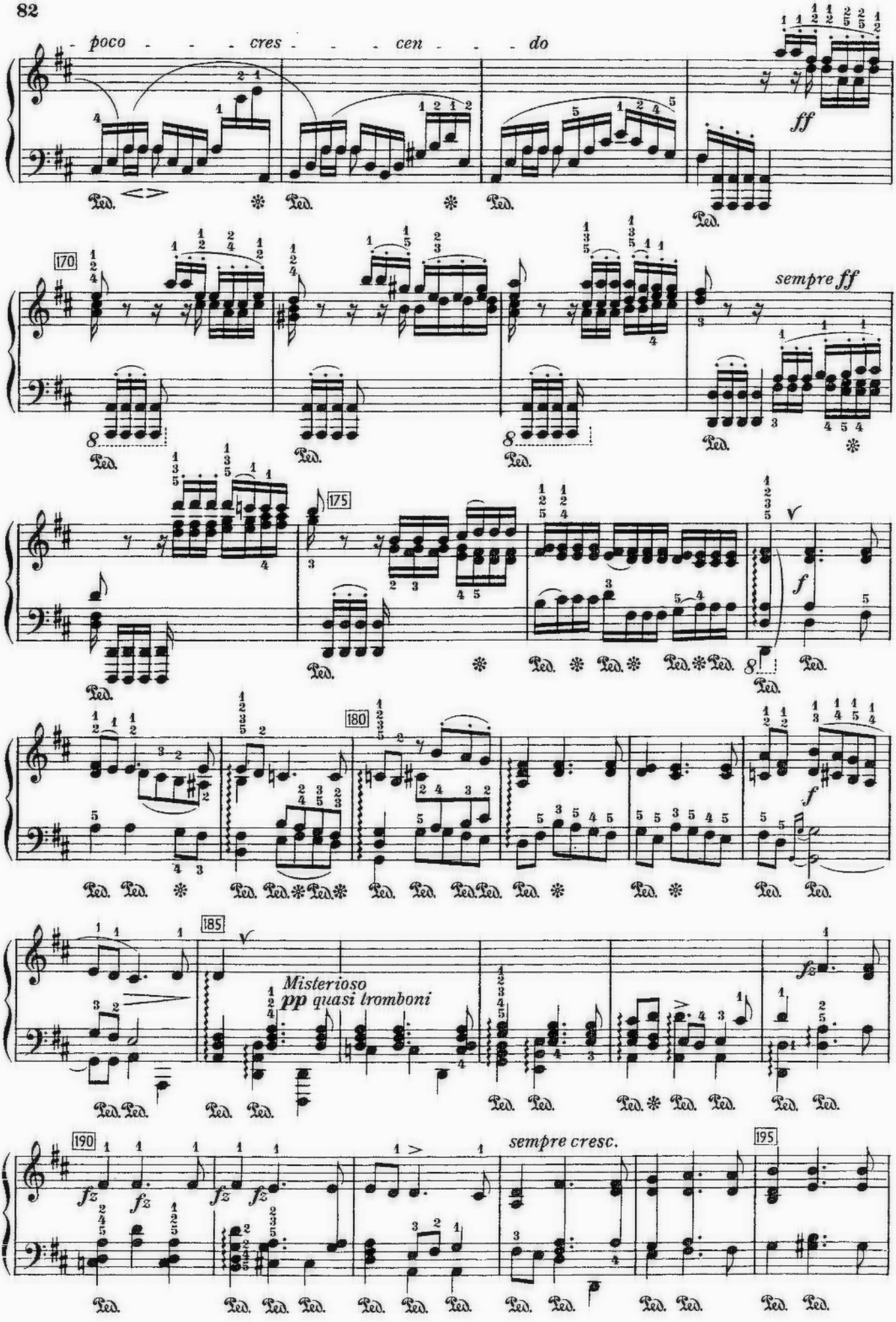
ben legato dolce

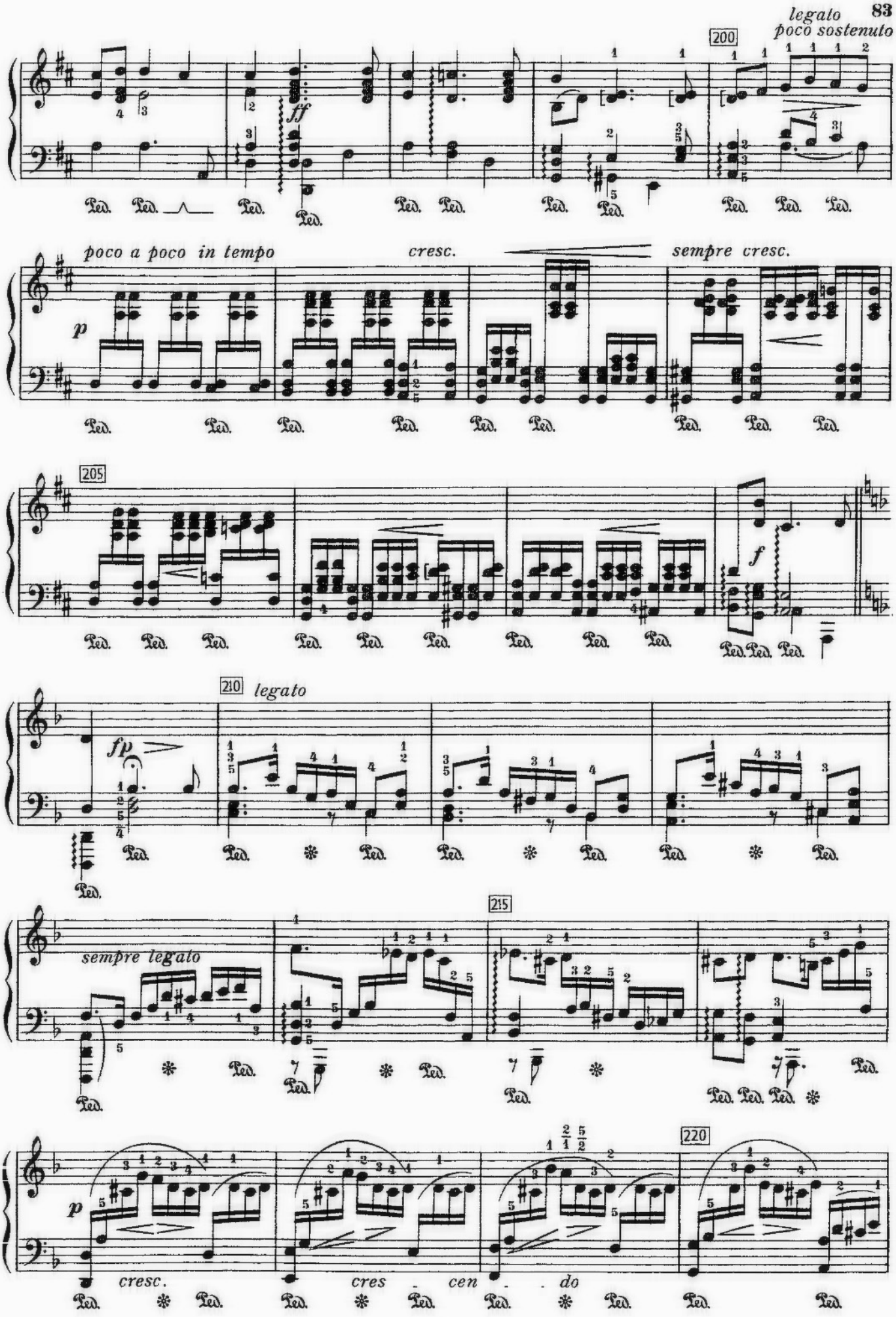
155

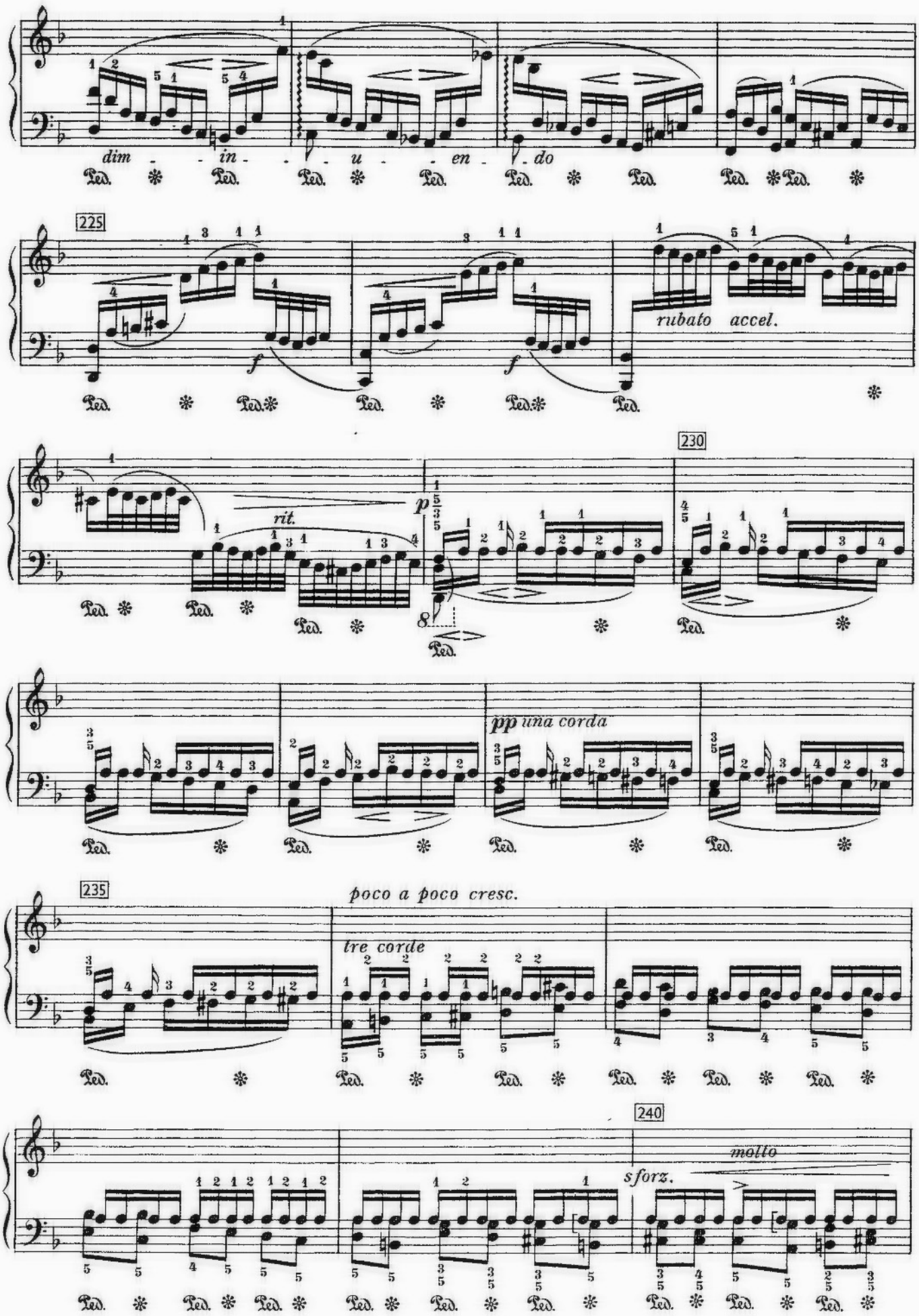
sempre piano e dolce sempre legato

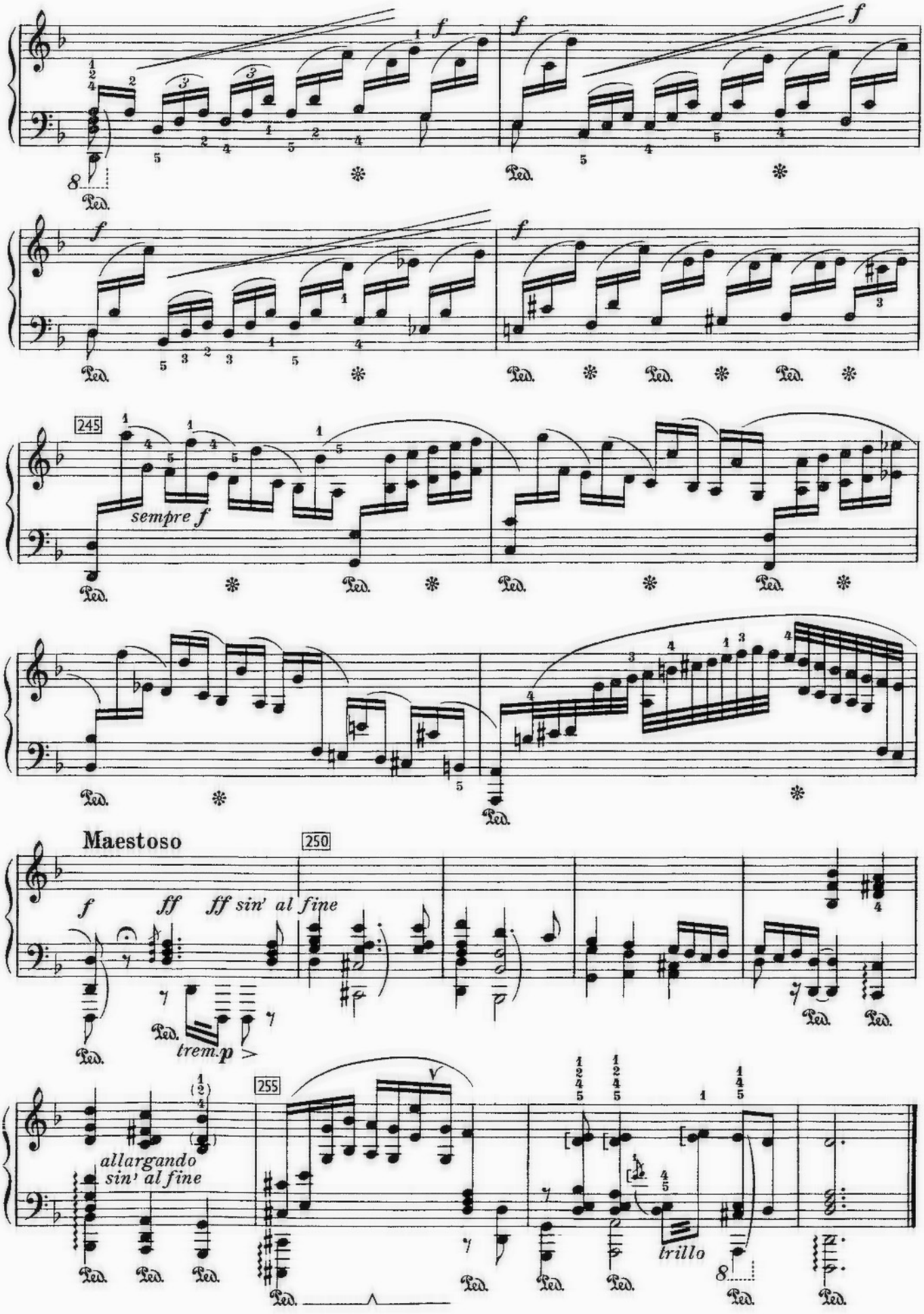
160

165 poco a


poco - - - cres - - - cen - - - do
ff
170
sempre ff
175
f
180
f
185
Misterioso
pp quasi tromboni
fz
190
fz fz fz fz
sempre cresc.
195


legato
poco sostenuto
200
ff
poco a poco in tempo
cresc.
sempre cresc.
p
205
f
210
legato
fp
sempre legato
215
p
cresc.
cres - cen - do
220


dim - - in - - - u - - en - do
225
f
f
rubato accel.
230
rit.
p
pp una corda
235
poco a poco cresc.
tre corde
240
molto
sforz.


f
Ped.
245
sempre f
Maestoso
250
ff
ff sin' al fine
trem.p
255
allargando
sin' al fine
trillo