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NEW-YORK
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ZENEAKADÉMIA

LISZT MÚZEUM

12670

Nº 1. Fuge.

Vierstimmig.

Zemlínovszeti
Főiskola
Budapest

(3) 137

Allegro. ♩ = 138.

G. F. Händel.

f

Links.

dim.

mf

f

p

cresc.

p

cresc.

rit.

tr.

Remark: When two notes placed one above the other are connected by a vinculum (—) they are to be played with one hand.

Anmerk. Wo zwei übereinanderstehende Noten durch Klammer (—) miteinander verbunden sind, werden selbige mit einer Hand gespielt.

No. 2. Fuge

Drei- vier- und freistimmig.
(with independent parts.)

G. F. Händel (Aus Suite VIII.)

Allegro. ♩ = 152.

This musical score is for a three-part fugue in G minor, 2/4 time, by George Frideric Handel. The tempo is marked Allegro with a quarter note equal to 152 beats. The score is written for three independent parts, each on a grand staff (treble and bass clef). The key signature has two flats (B-flat and E-flat). The piece begins with a forte (f) dynamic and a half-note rest in the bass of the first part. The first part enters with a half-note G3, followed by a half-note F4, and then a half-note E4. The second part enters with a half-note G3, followed by a half-note F4, and then a half-note E4. The third part enters with a half-note G3, followed by a half-note F4, and then a half-note E4. The score includes various musical notations such as slurs, ties, and fingering numbers (1-5). Dynamics include forte (f), piano (p), fortissimo (ff), mezzo-forte (mf), and diminuendo (dim.). The piece concludes with a final chord in the first part.

The musical score consists of seven systems of staves. The notation is highly detailed, with numerous accidentals (sharps, flats, naturals) and slurs indicating complex melodic and harmonic structures. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *mf* (mezzo-forte) and *ff* (fortissimo). The score concludes with the tempo marking *Lento.* and a *rit.* (ritardando) instruction. A large, semi-transparent watermark reading "ZENÉAKADÉMIA LISZT MUZEUM" is centered over the middle of the page.

No. 3. Fuge.

Vierstimmig.

G. F. Händel.

Andante. ♩ = 88.

The musical score is written for a four-part setting (Vierstimmig) in G major, 3/4 time. It consists of seven systems, each with a treble and bass staff. The tempo is marked 'Andante' with a quarter note equal to 88 beats per minute. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (mf, f, p, dim., cresc.). Fingerings and articulations are indicated by numbers and symbols like ^ and >. A watermark 'ZENEMAKADÉMIA' is visible across the middle of the page.



dim. *p* *cresc.* *f*

dim. *p* *cresc.*

L. *p* *cresc.*

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

p *cresc.* *rit.* *f* *ff* *rit.* *dim.*

Adagio.

The musical score consists of seven systems of piano music. Each system contains a treble and bass staff joined by a brace. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The score begins with a 'dim.' marking, followed by a 'p' (piano) dynamic and a 'cresc.' (crescendo) marking, leading to a 'f' (forte) dynamic. The second system also features 'dim.', 'p', and 'cresc.' markings. The third system includes an 'L.' (lento) marking and 'p' and 'cresc.' dynamics. The fourth system has a 'p' and 'cresc.' marking, followed by a 'f' and another 'cresc.' marking. The fifth system starts with a 'p' and 'cresc.' marking, followed by a 'f' and 'cresc.' marking. The sixth system begins with a 'p' and 'cresc.' marking, followed by a 'rit.' (ritardando) marking, then a 'f' and 'ff' (fortissimo) marking, and finally a 'rit.' and 'dim.' (diminuendo) marking. The seventh system is marked 'Adagio.' and contains 'rit.' and 'dim.' markings. The score is watermarked with 'ZENÉAKADEMIA LISZT MUZEUM'.

Nº 4. Fuge.
Vierstimmig.

(9) 143

G. F. Händel (Aus Suite III.)

Allegro moderato. ♩ = 72

marcato
f
patetico
marcato
f
marcato
mf
cresc.
f
marcato
dim.
p
cresc.
dim.
cresc.
dim.
ff
dim.
cresc.
f marcato
f marcato

Musical score for the first system of the No. 5 Fugue. The system consists of four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The music is in 4/4 time. The first staff contains a complex polyphonic texture with various ornaments and dynamic markings. The second staff begins with a *dim.* marking. The third staff contains a *f* marking. The fourth staff contains a *rit.* marking and a *dim.* marking. The system concludes with a *p* marking.

Adagio.

Allegro moderato maestoso. ♩ = 100.

No. 5. Fuge. Vierstimmig.

G. F. Händel.

Musical score for the second system of the No. 5 Fugue. The system consists of four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The music is in 4/4 time. The first staff contains a complex polyphonic texture with various ornaments and dynamic markings. The second staff begins with a *L.* marking. The third staff contains a *p* marking. The fourth staff contains a *f* marking. The system concludes with a *p* marking.

This page contains eight systems of musical notation for a piano piece. The notation is written on grand staves (treble and bass clefs). The key signature is one sharp (F#). The piece includes various musical notations such as notes, rests, slurs, and ornaments. Fingerings are indicated by numbers 1-5. Dynamics include *PL.*, *f*, *p*, *cresc.*, *dim.*, and *ff*. The tempo marking *Adagio.* appears at the bottom right. A watermark "ZENÉAKADÉMIA" is visible across the middle of the page.

System 1: *PL.*, *f*, *21*, *45*, *4*, *5*.

System 2: *21*, *54*, *14*, *42*, *34*, *53*, *21*, *35*, *5*.

System 3: *4*, *34*, *23*, *21*, *4*, *5*, *5*, *2*, *4*, *5*, *4*, *5*.

System 4: *p*, *cresc.*, *3*, *4*.

System 5: *3*, *4*, *5*, *45*, *35*, *45*, *3*, *3*, *dim.*, *cresc.*.

System 6: *42*, *41*, *3*, *21*, *3*, *41*, *45*, *41*, *2*, *3*, *22*, *5*, *ff*, *43*, *5*.

System 7: *3*, *34*, *dim.*, *34*, *35*, *5*, *3*, *3*, *f*.

System 8: *54*, *42*, *52*, *4*, *rit.*, *Adagio.*

Nº 6. Fuge.

Vierstimmig.

G. F. Handel.

Handwritten musical score for Fugue No. 6 by George Frideric Handel, Vierstimmig. The score is written for four voices (Soprano, Alto, Tenor, Bass) and includes piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is Allegro marcato, with a quarter note equal to 69 beats per minute. The score consists of 12 systems of music. The first system shows the beginning of the piece with a forte (f) dynamic. The second system includes a piano (p) dynamic. The third system includes a mezzo-forte (mf) dynamic. The fourth system includes a piano (p) dynamic. The fifth system includes a mezzo-forte (mf) dynamic. The sixth system includes a piano (p) dynamic. The seventh system includes a mezzo-forte (mf) dynamic. The eighth system includes a piano (p) dynamic. The ninth system includes a mezzo-forte (mf) dynamic. The tenth system includes a piano (p) dynamic. The eleventh system includes a mezzo-forte (mf) dynamic. The twelfth system includes a piano (p) dynamic. The score is marked with various dynamics including f, p, mf, cresc., and dim. The piece concludes with a final chord marked 'L.'

This page contains ten systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is one sharp (F#), and the time signature is 4/4. The piece includes various musical elements such as trills, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5. The dynamics range from piano (p) to fortissimo (ff). The piece concludes with a section marked 'Adagio' and 'rit.' (ritardando). A large, semi-transparent watermark is centered over the page, reading 'ZENÉAKADÉMIA LISZT MŰZEUM'.

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p *cresc.* *f*

R. *ff* *mf*

p *cresc.* *f* *dim.*

f *p* *cresc.*

f *L.* *p* *cresc.*

f *cresc.* *ff* *rit.* **Adagio.**

118(14) Allegretto moderato. ♩ = 120.
I. Subject.

Nº 7. Doppelfuge. Vierstimmig.

G.F. Händel.

II. Subject.

f

dim.

mf

dim.

f

dim.

cresc.

f

R. 5

L. II.

(15) 119

The musical score consists of seven systems of staves. The first system includes a tempo marking *mf* and a section marked *L.H.*. The second system includes a *dim.* marking. The third system includes a *f* marking. The fourth system includes a *dim.* marking. The fifth system includes a *p* marking, a *mf* marking, a *cresc.* marking, and a *f* marking. The sixth system includes a *dim.* marking. The seventh system includes a *f* marking, a *riten.* marking, a *dim.* marking, and a tempo marking *Adagio.*

No 8. Fuge.

Vierstimmig.

G. F. Händel.

Moderato. ♩ = 108.

The musical score is for a four-part fugue in G major, BWV 808, by George Frideric Handel. It is in 4/4 time and marked Moderato (♩ = 108). The score is written for two staves, each with a treble and bass clef. The key signature has one sharp (F#). The score is divided into seven systems. The first system begins with a mezzo-forte (mf) dynamic. The second system begins with a forte (f) dynamic. The third system begins with a forte (f) dynamic. The fourth system begins with a forte (f) dynamic. The fifth system begins with a forte (f) dynamic. The sixth system begins with a piano (p) dynamic. The seventh system begins with a fortissimo (ff) dynamic. The score includes various musical notations such as notes, rests, slurs, and articulation marks. Measure numbers 15, 35, 45, 54, and 59 are indicated. A large watermark 'ZENÉAKADÉMIA' is visible across the middle of the page.

This musical score is written for piano and consists of seven systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is marked with a large watermark in the center that reads "ZENÉAKADÉMIA LISZT MÚZEUM".

The score includes the following markings and features:

- Dynamic markings:** *ff* (fortissimo), *p* (piano), *cresc.* (crescendo), *dim.* (diminuendo), and *rit.* (ritardando).
- Tempo marking:** *Adagio.* appears at the end of the score.
- Measure numbers:** 15, 35, 43, 54, and 51 are indicated at the bottom of the staves.
- Rehearsal marks:** Indicated by a stylized 'A' symbol above the staff.
- Watermark:** A large, semi-transparent watermark in the center of the page reads "ZENÉAKADÉMIA LISZT MÚZEUM".

No 9. Doppelfuge.

Vierstimmig.

G.F. Händel (Aus Suite VI.)

Allegro. ♩ = 144.

Anglo. 2-11.

f I. Subject.

p *mf*

II. Subject.

f

mf

mf

mf

f

mf

cresc.

Handwritten musical score for piano, featuring seven systems of staves. The notation includes treble and bass clefs, key signatures (two sharps), and various musical notations such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1 through 5. The score includes dynamic markings such as *f*, *p*, *mf*, *ff*, *cresc.*, and *rit.*. A watermark reading "ZENÉAKADÉMIA LISZT MŰZEUM" is visible across the middle systems.

Nº 10. Doppelfuge.

Vierstimmig.

G.F. Händel.

Allegro non troppo. ♩ = 126.

Subject I.

Subject II.

f

mf

f

ff

ZENAKADEMIA
LISZT MUSEUM

Musical notation for a piano piece, featuring seven systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *dim.* (diminuendo). Fingerings are indicated by numbers 1-5. A large, faint watermark "ZENAKADEMIA LISZT MUZEUM" is visible across the center. A circular blue stamp on the right side reads "LISZT FERENC MEGGYATÉKA".

The piece concludes with the tempo marking *Adagio.* and a *dim.* marking.

Nº 11. Fuge.

Vierstimmig.

Allegro moderato. ♩ = 108.

G. F. Händel (Aus Suite II.)

The musical score is presented in seven systems, each consisting of a treble and bass staff. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings like *mf*, *f*, and *p* are used throughout. The tempo is marked as *Allegro moderato* with a metronome marking of ♩ = 108. The piece is in G major and 3/4 time. A large, semi-transparent watermark reading 'ZENAKADEMIA' is centered across the middle of the page, with 'MUSZT. MUZEUM' written below it.

This page contains seven systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf*, *f*, *dim.*, and *rit.*. A large, faint watermark reading "ZENAKADEMIA LISZT MŰZEUM" is visible across the center of the page.

No 12. Fuge.

Vierstimmig.

G. F. Händel (Aus Suite IV.)

Allegro. $\text{♩} = 92$.

f *marcato*

dim.

f

dim. *cresc.*

f

cresc.

cresc.

f

L.

This page contains seven systems of musical notation for a piano piece. Each system consists of a treble and bass staff. The music is written in a key with one sharp (F#) and a common time signature. The notation includes various dynamics such as *ff* (fortissimo), *f* (forte), *p* (piano), and *cresc.* (crescendo). There are also articulation marks like accents and slurs, and fingerings are indicated by numbers 1 through 5. A large watermark "ZENAKADEMIA" is visible across the middle of the page.

System 1: Treble staff has a 3-measure rest, then a series of eighth and sixteenth notes. Bass staff has a 3-measure rest, then a series of eighth and sixteenth notes. Dynamics: *ff*.

System 2: Treble staff has a series of eighth and sixteenth notes. Bass staff has a series of eighth and sixteenth notes. Dynamics: *p*, *cresc.*, *f*.

System 3: Treble staff has a series of eighth and sixteenth notes. Bass staff has a series of eighth and sixteenth notes. Dynamics: *ff*.

System 4: Treble staff has a series of eighth and sixteenth notes. Bass staff has a series of eighth and sixteenth notes. Dynamics: *ff*.

System 5: Treble staff has a series of eighth and sixteenth notes. Bass staff has a series of eighth and sixteenth notes. Dynamics: *p*, *cresc.*.

System 6: Treble staff has a series of eighth and sixteenth notes. Bass staff has a series of eighth and sixteenth notes. Dynamics: *f*, *cresc.*, *ff*.

System 7: Treble staff has a series of eighth and sixteenth notes. Bass staff has a series of eighth and sixteenth notes. Dynamics: *ff*.

This page contains seven systems of musical notation for a piano piece. The notation is in G major (one sharp) and 4/4 time. The systems are as follows:

- System 1:** Starts with a forte (*ff*) dynamic. The right hand features rapid sixteenth-note passages, while the left hand provides a steady accompaniment. Fingering numbers 1, 2, 3, and 4 are visible.
- System 2:** Continues the rapid right-hand passages. A *dim.* (diminuendo) marking appears towards the end of the system.
- System 3:** The right hand has a *p* (piano) dynamic. A *cresc.* (crescendo) marking is present. The left hand has a *L.* (lento) marking.
- System 4:** Features a forte (*ff*) dynamic. The right hand has a *L.* (lento) marking.
- System 5:** Includes a *dim.* (diminuendo) marking in the right hand and a *cresc.* (crescendo) marking in the left hand. A *f* (forte) dynamic is marked at the end.
- System 6:** Continues with a *cresc.* (crescendo) marking. The right hand has a *ff* (fortissimo) dynamic.
- System 7:** The piece concludes with an *Adagio.* tempo marking. The right hand has a *ff* (fortissimo) dynamic, and the left hand has a *L.* (lento) marking. A *rit.* (ritardando) marking is also present.

A large, semi-transparent watermark reading "ZENAKADÉMIA LISZT MŰZEUM" is centered across the middle of the page.

Handwritten signature: J. J. J. J.



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Published by

Verlag von

LEIPZIG
Felixstrasse 2.

J. SCHUBERTH & Co.

NEW-YORK
820 Broadway.

Wien: F. Wessely. London: Ewer & Co. Haag: Weygand & Co.

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ZENEAKADÉMIA

LISZT MÚZEUM

Instruction to the Study of Händel's Fugues. Anleitung zum Studium von Händel's Fugen.

In the study of the fugue, the theme, which appears in the opening measures, must be made distinctly prominent throughout the whole piece, without accentuating at the same time the other tones which are struck with the theme tones. The parts or voices must be led along correctly, clearly, and without constraint. (See *Bach* Sect. III.)

Beim Studium der Fuge ist das Thema, welches in den Anfangs-Takten erscheint, im Verlauf des ganzen Stückes, durch etwas hervorstechenden Klang zu unterscheiden, ohne jedoch die mit den Thematönen zusammen angeschlagenen andern Töne ebenfalls mit zu accentuiren. Die Stimmen sind correct, klar und zwanglos zu führen. (Vergl. *Bach* Abth. III.)

1. Fuge in G minor.

The Thème must be well marked, the carriage of the parts uniformly animated, and the whole light and flowing.

2. Fugue in F minor.

A firm, fiery, impetuous rendering, well marked, but without heaviness, befits this fugue. In its animated course one must observe a correct carriage of the voices, while no tone should be held too long or dropped too soon. Single full-chord *ff*-passages are to be treated with fierce brilliancy. The whole fugue must make the impression of a young heroic character, in joyful consciousness of power, going through conflict to victory.

3. Fugue in B minor.

To be rendered in a broad melodious, sonorous style. There must be much soft pressure in the touch, but especially in the first half of the Fuge; in the second, in the *Animato*, a more excited element steps in with the figure



which is carried through. The shading must be carefully rendered, and the crescendos especially grow gradually and slowly to a climax.

4. Fugue in D minor.

Chivalrous and brazen, as it were, should be the step of the rhythmically imposing theme of this Fugue; wherever it recurs anew, the same character is to be expressed; the softer counter-effects are indicated in the piano passages. One is free to play the theme according to his own feeling, as there are two different editions, one of which gives the rhythm of the first six notes in plain sixteenths, the other dotted, as they stand here; this freedom one may allow himself throughout the whole course of the Fugue.

5. Fugue in A minor.

The thème must have a heavy, but elastic tread, its weight and energy must seem equally imposing; the figures in sixteenths which come in later, must, in spite of their lightly going

1. Fuge in G moll.

Das Thema ist gut zu markiren, die Stimmenführung gleichmässig belebt und das Ganze leicht fliegend zu halten.

2. Fuge in F moll.

Ein fester, feurig-angeregter Vortrag, gut markirt, doch ohne Schwerfälligkeit, gehört zu dieser Fuge. Man hat in dem belebten Gange correcte Stimmenführung zu bewahren, indem kein einziger Ton entweder zu lange gehalten oder zu früh losgelassen wird. Einzelne vollgriffige *ff*-Stellen sind mit brillantem Aufschwung zu behandeln. Die ganze Fuge muss den Eindruck machen, wie wenn ein jugendlicher Heldencharacter in freudigem Kraftgefühl durch Kampf zum Siege geht.

3. Fuge in H moll.

Breit, melodisch und klangvoll vorzutragen; es muss also viel weicher Druck im Anschlag sein, doch vorzugsweise in der ersten Hälfte der Fuge; in der zweiten tritt in dem *Animato* mit der durchgeführten Figur



ein erregteres Element hinzu; man hat die Schattirung und namentlich die Crescendo's daselbst gut steigernd und spannend vorzutragen.

4. Fuge in D moll.

Gleichsam ritterlich und ehern sei der Schritt des imposanten Thema's dieser Fuge; wo dasselbe wieder auf's Neue vorkommt, ist der nämliche Charakter auszudrücken; die weichen Gegenwirkungen sind in den Pianostellen bezeichnet. Man hat die Freiheit, das Thema nach eigenem Sinne zu spielen, da es zwei verschiedene Ausgaben giebt, von denen die eine den Rhythmus der ersten sechs Noten in schlichten Sechzehnteln, die andere punktirt giebt, wie sie hier stehen; diese Freiheit kann man sich auch im Verlauf der Fuge erlauben.

5. Fuge in A moll.

Das Thema muss einen schweren, aber dabei elastischen Gang haben, seine Last und seine Kraft müssen gleich imponirend erscheinen; die hinzutretenden Sechzehntelfiguren müssen

rhythm, adopt themselves to that mode of expression, and be played not in a slight, but in a somewhat marked manner, with all their fluency.

6. Fugue in G major.

The theme must enter with the free naïve resolution of a youthful vigorous character, which is to be attained by good marking and unconstrained flow. Keep up this style of rendering through the whole Fugue, which must breathe a certain fresh, free humour.

7. Fugue in B flat-major.

A friendly, genial character, with a comfortable, but not slowrate of movement should be imparted to this double fugue. The two thematic subjects (which in the working up are to be recognized as *thèmes*) should be clearly emphasised, and the parts carried along in an agreeable, melodious flow.

8. Fugue in C minor.

Here the movements of the parts must be somewhat broad, but at the same time flowing; the tempo should be taken moderate, yet inclining perceptibly to the free and lively, so that the temperament may be phlegmatic sanguine. Have a care to a clear and correct treatment of the four parts, whose figures in sixteenths must by no means have an unquiet effect.

9. Double Fugue in F minor.

This finely sounding double Fugue is to be conceived in the sense of a tempered fiery character, full of friendliness and inward force. The first superbly wrought theme is used by the master not only in its entire form, but also as divided into two halves, now the phrase of the first, and now that of the third measure, which must furnish a rule for the shading of the parts.

10. Double Fugue in G minor.

The I. Theme must come in firm and compact, but without stiffness; the II. on the contrary can have a somewhat combative character; in this sense the double fugue might be further spun out.

11. Fugue in F major.

The theme will fitly bear the expression of a humoristic carelessness; for it sounds more as if it were merrily trolled by a light-hearted man of the people than as if it were artistically sung. This gay and popular humour of the theme, and the art of the Fugue movement growing out of it, form a contrast as strange as it is entertaining; but it imposes on the player the difficult task of executing the lively versatile combinations of the voices not only clearly and flowingly, but almost as if in jest. The player must let this Fugue resound as the merry hunter or shepherd sings his song, as unconstrained as if there were no art about it.

sich trotz ihrer leichtgehenden Rhythmik, doch zu jener Ausdrucksweise schicken, indem sie nicht kleinlich, sondern, bei aller Flüssigkeit in der Tonfolge, etwas ausgeprägt gespielt werden

6. Fuge in G dur.

Das Thema trete mit der naiv-freien Bestimmtheit eines jugendlich kräftigen Charakters auf, was durch gute Markirung und zwanglosen Fluss zu vermitteln ist. Diese Vortragsart halte man durch die ganze Fuge ein, welche einen Zug frischen Humor's athmen muss.

7. Fuge in B dur.

Ein freundlich gemüthlicher Charakter, im gemächlichen, doch nicht langsamen Gange, ist dieser Doppelfuge zu verleihen; man hat die beiden thematischen Subjecte (welche an der consequenten Durchführung als „Themata“ zu erkennen sind), klar zu betonen und die Stimmenführung in angenehm melodischem Flusse zu spielen.

8. Fuge in C moll.

Etwas breit, doch dabei gut flüssig muss hier der Gang der Stimmen sein; das Tempo soll zwar mässig genommen werden, doch neige es sich merklich zum frisch Angeregten hin, so dass das Temperament phlegmatisch-sanguinisch wird. Man achte auf deutliche und correcte Behandlung der vier Stimmen, deren Sechzehntelfiguren keineswegs unruhig wirken dürfen.

9. Doppelfuge in F moll.

Diese schönklingende Doppelfuge ist im Sinne eines gemässigt feurigen Charakters voll Freundlichkeit und innerer Kraft aufzufassen. Das erste, herrlich durchgeführte Thema ist von dem Meister nicht nur in ganzer Form, sondern auch getheilt in jeder Hälfte verwendet, namentlich in der Figuration des 1. und 3. Taktes — was für die Stimmenschattirung massgebend sein muss.

10. Doppelfuge in G moll.

Fest und gedungen, doch ohne Starrheit trete das I. Thema auf; das 2. kann im Gegensatz immerhin ein etwas streitbares Wesen haben; in solchem Sinne möge diese Doppelfuge weitergesponnen werden.

11. Fuge in F dur.

Man kann sehr passend den Ausdruck einer humoristischen Sorglosigkeit in das Thema legen; denn es klingt, wie wenn es von heiter gelaunten Menschen aus dem Volke mehr lustig getrallert, als kunstmässig gesungen würde. Diese leichtblütige populäre Fassung des Themas und die Kunst des daraus hervorgewachsenen Fugensatzes bilden einen so seltenen, wie unterhaltenden Contrast — doch wird dem Spieler dadurch die schwere Aufgabe gestellt, die lebhaft beweglichen Stimmencombinationen nicht nur klar und fließend, sondern fast wie im Spass auszuführen: wie der muntere Jäger oder Hirt sein Lied singt, so ungezwungen, als ob es gar keine „Kunst“ wäre, muss der Spieler diese Fuge erklingen lassen.

12. Fugue in E minor.

This is the grandest of all Händel's Fugues; in it the master reaches perhaps an equal height with *Bach*. It is conceived in a lofty style, but with all its weight of thought, must be played with fiery impetus. A solid, marrowy stroke and a pressure alike elastic and weighty should lend a peculiar mightiness to the touch, especially in all the thematic passages.

12. Fuge in E moll.

Diese ist die grossartigste aller Händel'schen Fugen; der Meister reicht in ihr wohl zu gleicher Höhe mit *Bach*. Sie werde in einem erhabenen Style aufgefasst, doch bei aller Wucht des Gedankens, feuevoll-bewegt gespielt. Kerniger Schlag und so elastischer als gewichtiger Druck gebe dem Anschlage besondere Mächtigkeit, namentlich in allen Themastellen.

Explanation

of the Titles occurring in the
Pieces

by Händel and Bach.

Allemande, an old German national-dance in two fold 4—4 measure.

Caprice, a production in which the established forms of art are not very strictly observed but in which the composer allows himself to be guided by the impressions as the fancies of the moment.

Courante, an old French dance in three-fold measure.

Fantasia, a musical composition, free independent of forms which springs from the untrammelled inventive faculty. In this it is somewhat similar to the *Caprice* although a *Fantasia* if not purely an improvisation, adheres more closely to certain motives and is less arbitrarily formed. — **NB.** Composers however, under the title *Caprice*, *Fantasia* or *Prelude* etc. frequently offer compositions which do not exactly correspond with their titles, since these pieces are often arranged more or less regularly (for instance in the form of a Sonata's — Rondo etc.).

Gavotte, a dignified and, cheerful old french dance.

Gigue (*Gigue*, French; *Giga*, Ital.); an old dance piece of very lively movement in $\frac{3}{8}$, $\frac{6}{8}$ or $\frac{12}{8}$ measure.

„*Invention*“ means literally something originally conceived or invented, and is equivalent to „thought“ or „idea“, in the same sense, in which more recently the expression *Pensée musicale*, *Pensée fugitive* is used. — In *Bach's* *Inventions* there is always only one thought, which is carried through as a musical motive, in ever new turns, alternating with the counterpart.

Erklärung

der in den

Händel'schen und Bach'schen Stücken

vorkommenden Titel-Benennungen.

Allemande; ein alter national-deutscher Tanz im geraden Takt.

Caprice; ein nach freier Laune producirtes Stück, das sich weniger an eine feststehende Kunstform schliesst, als vielmehr dem momentanen ungebundenen Phantasiezuge des Componisten folgt.

Courante; ein alter französischer Tanz im ungeraden Takt.

Phantasie; ein Tonstück von freierer Form, das aus ungebundener Erfindungskraft entspringt; Hierin der *Caprice* verwandt, pflegt doch die „*Phantasie*“, wenn sie nicht zufällige Improvisation ist, sich fester an bestimmtere Motive zu halten und also weniger willkürlich gestaltet zu sein. — **NB.** Die Componisten geben unter *Caprice*, *Phantasie*, wie auch unter *Präludium* etc. gar häufig Stücke, welche dem Begriffe der Ueberschrift nicht ganz entsprechen, indem die so benannten Stücke oft von mehr oder weniger regelmässig ausgeführter Form (z. B. Sonaten, Rondosatzmässig etc.) sind.

Gavotte; ein würdevoll heiteres Tanzstück aus dem Alt-Französischen.

Gigue (*Gigue* franz., — im ital. *Giga*); ein altes Tanzstück von sehr lebhaftem Gange im $\frac{3}{8}$, $\frac{6}{8}$ oder $\frac{12}{8}$ Takt.

„*Invention*“ heisst wörtlich Erfindung und bedeutet so viel als „Gedanke“ oder „Idee“ etwa in dem Sinne, wie in neuerer Zeit der Ausdruck *Pensée musicale*, *Pensée fugitive* gebraucht wird. — In der *Bach'schen* *Invention* ist es auch immer nur ein Gedanke, der als musikalisches Motiv in immer neuer Wendung mit der Gegenstimme wechselnd durchgeführt wird.

Menuett, an old-french and old-german dance in moderate $\frac{3}{4}$ time.

Overture, a musical piece, which has the character of a solemn, or festal opening, exciting and preparing the hearer's mind.

Passacaille, (french); ital.: Passacaglia or Passagallo, the originally spanish name of an old french dance piece of a lovely, serious character, not fast in its movement.

Praeludium, (latin.) Präludie (Germ.) means prelude (in German: Vorspiel). Such pieces originally preluded or served as introduction to a principal piece which followed. But since composers even in such a prelude knew how to offer something beautiful and artistic, having an independent value of its own, they fell into the practice of producing Preludes alone, and composed under this title, pieces which stood by themselves; — it was by mere chance that the title was retained. Where *Bach* prefixed more extended Preludes or introductions to his Fugues, the pieces thus brought together were by no means always composed for one another, but often, (in most cases) were selected afterwards simply on account of their being in the same key. This is especially the case with the Preludes and Fugues in the „Well-tempered Clavichord“ for which reason the selection of single Preludes therefrom in the first Division of *Bach* in this „High-School“ and of Fugues in the third Division, is no separation of pieces which belong together. — *Händel's* Fugue's, for the most part, stand alone, without Preludes.

Preamble, an enlarged prelude.

Sarabande, a Spanish dance of rather serious character in two parts in measured $\frac{3}{4}$ time.

Symphonie an ensemble piece; with *Bach* a play of several obligato parts.

NB. In the dancepieces of *Händel* and *Bach* one must not expect to find any old-fashioned ballroom dances; they are purely musical-works of art, which have only borrowed the temperament, the rhythmical form and outward structure of the dance (as we now find with *Chopin's* and other's dancepieces); they are not designed to dance by, but only for performance.

Menuett, alt-französischer und alt-deutscher Tanz im mässigen $\frac{3}{4}$ Takt.

Overture, ein Tonstück, das den Character einer feierlichen oder festlichen, anregend-vorbereitenden Eröffnung hat.

Passacaille, (franz.) ital.: Passacaglia oder Passagallo; der ursprünglich spanische Name eines alt-französischen Tanzstücks von lieblich ernstem Wesen, nicht geschwind gehend.

„*Präludium*“ heist Vorspiel. Dergleichen Stücke gehörten ursprünglich vor ein folgendes Hauptstück, welchem das Präludium als Einleitung diente; weil man aber auch in einer solchen etwas Schönes und Kunstvolles zu bieten wusste, das für sich selbst Werth hatte, so trug man die Präludien auch wohl allein vor und componirte unter diesem Titel Stücke, welche selbstständig dastanden — der Name war dann eine zufällig gebliebene Benennung. Wo *Bach* weiter ausgeführte Präludien als Einleitungen seinen Fugen beigab, sind die so zusammengehörenden Stücke keineswegs immer für einander componirt, sondern oft (ja meistens) nur den übereinstimmenden Tonarten nach später zusammen gewählt. Dies ist namentlich mit den Präludien und Fugen im „Wohltemperirten Clavier“ der Fall, weshalb in den daraus entnommenen einzelnen Präludien in der 1. Abtheil. und den Fugen in der 3. Abtheil. *Bach's* in dieser „Hochschule“ nicht etwa eine Trennung von zusammen gehörenden Stücken gefunden werden darf. — *Händel's* Fugen stehen meistens ohne Präludie allein da.

Preamble; eine in weiter ausgeführter Form ausgearbeitete Präludie.

Sarabande; ein zweitheiliger spanischer Tanz im gemessenen $\frac{3}{4}$ Takt von ernstem Charakter.

Symphonie, ein Ensemblestück, bei *Bach* ein Spiel mehrerer obligater Stimmen.

NB. Man darf in *Händel's* und *Bach's* Tanzstücken nicht etwa altmodische Balltänze vermuthen; sie sind rein musikalische Kunstwerke, welche nur das Temperament, die Taktform und den äussern Bau vom Tanze entlehnten (wie man es jetzt bei *Chopin's* und andern Tänzen findet) die also nicht zum Tanzen, sondern für den Vortrag bestimmt wurden.

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LEIPZIG,
Felixstrasse 2.

J. SCHUBERTH & CO.

NEW-YORK
820 Broadway.

Wien: F. Wessely. London: Ewer & Co. Haag: Weygand & Co.

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zum Gebrauch der
classischen Hoch-Schule
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