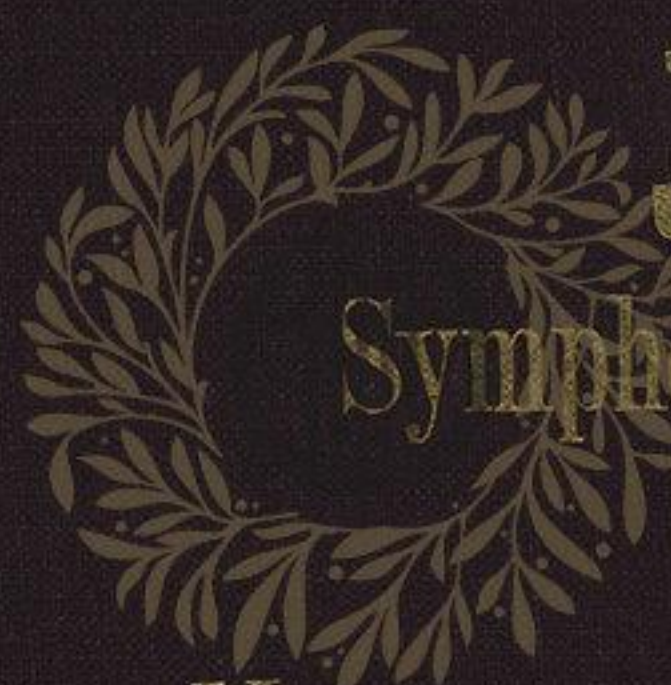


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ZENEAKADÉMIA

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12673

Symphonien, Phantasie- und Concertstücke.



## Nº 1. Sinfonia.

Allegro moderato.  $\text{♩} = 116$ 

J.S. Bach. (Aus den 15 Symphonien, auch dreistimmige Inventionen genannt.)

*mf cantabile*  
*L.H.*  
*p*  
*mf*  
*dim.*  
*p cresc.*  
*f*  
*p*  
*mf*  
*cresc.*  
*f*  
*dim.*  
*rit.*  
*a tempo*  
*p cresc.*  
*rit.*  
*dim.*  
*p*



## No. 2. Präambulum.

Allegro non troppo.  $\text{♩} = 50$ .

J. S. Bach (Aus Partita V.)

The musical score is written for piano and consists of 12 measures. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegro non troppo' with a quarter note equal to 50 beats per minute. The score is divided into two systems of six measures each. The first system includes measures 1 through 6, and the second system includes measures 7 through 12. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1 through 5. Pedal points are marked with 'Ped.' and asterisks. The score is a transcription of J.S. Bach's original work, showing the characteristic clarity and precision of his notation.



This page contains seven systems of musical notation for a piano piece. The notation is written for both the right (R.) and left (L.) hands on a grand staff. The key signature is one sharp (F#). The systems are as follows:

- System 1:** Features a treble clef with a key signature change to one sharp. Dynamics include *f*, *p*, and *f*. Fingerings are indicated with numbers 1, 2, 3, 4, 5. A watermark "ZENEA KADÉMIA LISZT MŰZEUM" is visible.
- System 2:** Continues the melodic and harmonic development. Dynamics include *f* and *p*. Fingerings are indicated with numbers 1, 2, 3, 4, 5.
- System 3:** Features a series of ascending and descending runs. Dynamics include *p* and *cresc.*. Fingerings are indicated with numbers 1, 2, 3, 4, 5.
- System 4:** Continues the runs. Dynamics include *f* and *cresc.*. Fingerings are indicated with numbers 1, 2, 3, 4, 5.
- System 5:** Features a series of ascending and descending runs. Dynamics include *ff* and *cresc.*. Fingerings are indicated with numbers 1, 2, 3, 4, 5.
- System 6:** Continues the runs. Dynamics include *mf* and *cresc.*. Fingerings are indicated with numbers 1, 2, 3, 4, 5.
- System 7:** Features a series of ascending and descending runs. Dynamics include *f* and *p*. Fingerings are indicated with numbers 1, 2, 3, 4, 5.



This page contains seven systems of musical notation for a piano piece. The notation is written for both the right hand (treble clef) and left hand (bass clef). The key signature is one sharp (F#). The piece includes various musical elements such as dynamics, articulation, and fingerings.

**System 1:** Right hand starts with a forte (*f*) dynamic and a trill marked 'R.'. The left hand has a trill marked 'L.'. The system concludes with a trill marked 'A'.

**System 2:** The right hand features a trill marked 'A' and a trill marked 'p'. The left hand has a trill marked 'A'.

**System 3:** The right hand has a trill marked 'cresc.'. The left hand has a trill marked 'f'.

**System 4:** The right hand has a trill marked 'cresc.'. The left hand has a trill marked 'cresc.'.

**System 5:** The right hand has a trill marked 'f'. The left hand has a trill marked 'f'.

**System 6:** The right hand has a trill marked 'fp'. The left hand has a trill marked 'fp'.

**System 7:** The right hand has a trill marked 'f'. The left hand has a trill marked 'f'.

The page concludes with a double bar line and a final chord in the right hand.



Moderato. ♩ = 88.

# Nº3. Sinfonia.

J. S. Bach. (A. d. 15 Symph. a. dreist.  
Invent. genannt.)

(7) 193

The musical score is written for piano and consists of nine systems of staves. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is Moderato, with a metronome marking of ♩ = 88. The score is characterized by its intricate polyphonic texture, with multiple voices often playing sixteenth-note patterns. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *mf* (mezzo-forte), *p* (piano), *cresc.* (crescendo), *dim.* (diminuendo), *f* (forte), and *ff* (fortissimo). The score concludes with a *rit.* (ritardando) and *dim.* marking. A large, faint watermark reading 'ZENIAK IDENTIKA' is visible across the middle of the page.



## No 1. Gigue.

J. S. Bach.

194(8) Vivace.  $\text{♩} = 66$ . No 1. Gigue. J. S. Bach.

mf

2 cresc.

ff

1 3

dim.

p

cresc.

Ped.

1284



This page contains a musical score for piano, consisting of eight systems of staves. The notation is complex, featuring numerous triplets, slurs, and various dynamic markings. The key signature is one sharp (F#). The score includes the following markings and features:

- System 1:** Starts with a piano (*p*) dynamic. Includes a triplet in the right hand and a *cresc.* marking.
- System 2:** Features a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. Ends with a mezzo-forte (*mf*) marking.
- System 3:** Includes a *cresc.* marking, a piano (*p*) dynamic, and a *cresc.* marking. Fingerings are indicated with numbers 1-5.
- System 4:** Features a *dim.* (diminuendo) marking and a *cresc.* marking. Fingerings are indicated with numbers 1-5.
- System 5:** Includes a piano (*p*) dynamic, a mezzo-forte (*mf*) dynamic, and a forte (*f*) dynamic. A watermark "ZENAKADÉMIA LISZT MUZEUM" is visible across the system.
- System 6:** Features a *cresc.* marking, a piano (*p*) dynamic, and a forte (*f*) dynamic. Includes a *ff* (fortissimo) marking.
- System 7:** Includes a *ff* (fortissimo) marking and a *ff* (fortissimo) marking. A watermark "ZENAKADÉMIA LISZT MUZEUM" is visible across the system.
- System 8:** Ends with a *ff* (fortissimo) marking and a *ff* (fortissimo) marking. A watermark "ZENAKADÉMIA LISZT MUZEUM" is visible across the system.



Moderato, ♩ = 100.

## Nº 5. Sinfonia.

J. S. Bach. (A. d. 15 Symph. a. dreist.  
Invent. genannt.)

The musical score is written for piano and consists of 32 measures. It begins with a piano introduction marked *mf* and *p*. The tempo is Moderato, with a quarter note equal to 100 beats per minute. The key signature is G major (one sharp). The time signature is 3/4. The score includes various dynamics such as *mf*, *p*, *cresc.*, *f*, and *rit.*. There are also articulation marks like accents and slurs, and fingerings are indicated throughout. A large 'ZENAKADÉMIA' watermark is visible across the center of the page.





Allegro, ♩ = 84.

# No. 6. Präludie.

J. S. Bach. (A. d. III. engl. Suite.)

Op. 197

Musical score for No. 6. Präludie, J.S. Bach (A. d. III. engl. Suite), Op. 197. The score is written for piano in G major, 3/4 time, with a tempo of Allegro (♩ = 84). The key signature has one sharp (F#). The score consists of 8 staves of music, with various dynamics (mf, cresc., f, p, rit., mf a tempo) and articulations (tr, Ped., \*). The score is marked with a large watermark 'ZENEMAKADÉMIA' and 'LISZT MŰZEUM'.



This page contains eight 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 flat (B-flat). The piece includes various musical elements such as triplets, trills, and dynamic markings. The dynamics range from *p* (piano) to *ff* (fortissimo). Performance instructions include *cresc.* (crescendo), *rit.* (ritardando), *mf* (mezzo-forte), *f* (forte), *a tempo*, and *tr* (trill). The notation is complex, with many beamed notes and fingerings indicated by numbers 1 through 5. A large watermark "ZENIAK ADEMI" is visible across the center of the page. The page number "198 (12)" is in the top left corner. The page number "4261" is at the bottom center. The publisher's mark "Red." and a star symbol are at the bottom right.

*cresc.* *f* *p* *cresc.* *f* *tr* *rit.* *mf* *a tempo* *cresc.* *p* *cresc.* *sp* *L.* *f* *rit.* *a tempo* *mf* *ff* *p* *Red.* \*



This page contains eight systems of musical notation for a piano piece. The notation is written for the right and left hands on grand staves. The key signature is one flat (B-flat). The piece includes various musical notations such as notes, rests, and ornaments. Dynamics include *mf*, *p*, *cresc.*, *rit.*, *dim.*, *f*, and *sp*. Fingerings are indicated by numbers 1 through 5. The piece concludes with a trill and a final chord. A large watermark "ZENEAKADEMIA LISZT MŰZEUM" is visible across the center of the page.



## No 7. Sinfonia.

J. S. Bach. (A. d. 15 Symph. a. dreist.  
Invent. genannt.)

Moderato. ♩ = 63.

Handwritten musical score for No. 7. Sinfonia by J. S. Bach, originally from the Notebook for Anna Bach. The score is in G major, 3/4 time, and is marked Moderato (♩ = 63). The tempo is indicated as Moderato. The score is written for piano (p) and includes various dynamics and articulations.

The score is divided into two systems, each containing four staves (two for the right hand and two for the left hand). The first system begins with a *mf* dynamic and a *legato* marking. The second system begins with a *p* dynamic and a *dim.* marking. The score includes various musical notations such as notes, rests, slurs, and fingerings.

Watermark: ZENEAKADÉMIA LISZT MŰZEUM



## Nº 8. Sinfonia.

J.S. Bach. (A. d. 15. Symph. a. dreist.  
Invent. genannt.)

Allegretto. ♩ = 116.

mf

f

mf

cresc.

dim.

mf

dim.

p

cresc.

f

dim.

rit.



## Nº 9. Gigue.

J. S. Bach (A. d. V. frauz. Suite.)

Molto Allegro.  $\text{♩} = 88$ .

*mf*

*p*

*cresc.*

*dim.*

*p*

*cresc.*

*mf*

*p*

3264







Allegro con fuoco. ♩ = 112.

## Nº 10. Fantasie.

*ff* *energico* *ffz* *Ped.* *ffz* *Ped.*

*Ped.* *ffz* *Ped.* *ffz* *Ped.*

*Ped.* *ffz* *Ped.* *ffz* *Ped.*

*pp* *L.* *R.* *L.* *Ped.* *L.* *Ped.* *L.* *Ped.* *L.* *Ped.*

*f dim.* *Ped.* *ffz* *Ped.* *ffz* *Ped.* *ffz* *Ped.*

*ffz* *Ped.* *ffz* *Ped.* *ffz* *Ped.* *ffz* *Ped.*

*Ped.* *ffz* *Ped.* *ffz* *Ped.* *ffz* *Ped.* *ffz* *Ped.*



The musical score consists of ten systems of staves. The first system begins with a piano (*p*) dynamic and a *cresc.* marking. The second system includes a forte (*f*) dynamic and a *pp* marking. The third system features a *cresc.* marking. The fourth system includes a *ff* marking. The fifth system includes a *ff* marking. The sixth system includes a *ff* marking. The seventh system includes a *ff* marking. The eighth system includes a *ff* marking. The ninth system includes a *ff* marking. The tenth system includes a *ff* marking.

\*) Here as in the next bars the 2. finger of the left hand will prove most available.

\*\*) The thumb of the right to go under the left hand.

\*) Der linke 2. Finger springt hier und in den nächsten Takt am praktischsten über die rechten Finger zwischen selbige.

\*\*) Der rechte Daumen unter den linken.



## Nº 17. Sinfonia.

J. S. Bach (Aus d. 1. Symphon.  
auch dreist. Inventionen genannt.)

Allegretto moderato. ♩ = 112.

mf

p cresc.

f

dim.

p cresc.

rit.

dim.

tr.



# Nº 12. Allegro aus dem Italienischen Concert.

(21) 207

Allegro con spirito. ♩ = 138.

J. S. Bach.

The musical score is written for a single instrument, likely a harpsichord or spinet, in 3/4 time. It begins with a forte (ff) dynamic and a tempo marking of 'Allegro con spirito' with a quarter note equal to 138 beats per minute. The key signature has one flat (B-flat). The score is divided into eight systems, each with a treble and bass staff. The music is characterized by rapid sixteenth-note passages, often with slurs and accents. Dynamics range from fortissimo (ff) to pianissimo (pp), with many crescendos and decrescendos. The tempo changes from 'Allegro con spirito' to 'a tempo' and 'tranquillo' in the fourth system. The score includes numerous fingerings and articulation marks such as slurs and accents. A large watermark 'ZENAKADEMIA' is printed across the center of the page.







This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is arranged in multiple systems, each consisting of a grand staff (treble and bass clefs). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *f*, *dim.*, *dol.*, *mf*, *p*, *ff*, *cresc.*, and *rit.*. There are also articulation marks like *tr* (trill) and *acc.* (accent). The notation is in a historical style, possibly 19th-century. A large watermark "ZENÉAKADÉMIA" is visible across the center of the page.



## Nº 13. Finale aus dem Italienischen Concert.

J. S. Bach.

Presto.  $\text{♩} = 138$ .

ff

cresc.

p

mf

f

mf

f

mf

f



This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is arranged in seven systems, each consisting of a grand staff (treble and bass clefs). The music features a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as 'cresc.', 'p' (piano), 'mf' (mezzo-forte), and 'ff' (fortissimo) are present throughout the score. There are also performance instructions like 'Ped.' (pedal) and 'tr' (trill). The page is watermarked with 'ZENAKADÉMIA' and 'MÚZEUM' in the center. The handwriting is in black ink on aged, slightly yellowed paper.



212 26

The musical score consists of eight systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics include *dim.*, *mf*, *f*, *p*, and *cresc.*. The score is written in a key with one sharp (F#) and a time signature of 3/4. The notation is complex, with many beamed notes and slurs. The page number 212 is in the top left corner, and 26 is in the top right corner. The page number 4264 is at the bottom center. The word "ZENAKADÉMIA" is written across the middle of the page. The word "Ped." is written at the bottom right, followed by two asterisks.

*dim.*

*mf*

*f*

*cresc.*

*p*

*cresc.*

*cresc.*

*cresc.*

*R.*

*L.*

*Ped.* \*

*Ped.* \*



This page contains eight systems of musical notation for a piano piece. Each system consists of a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large watermark "ZENAKADEMIA" is visible across the center of the page.

**System 1:** Treble staff has a first ending bracket. Bass staff has a first ending bracket. Dynamic markings: *mf*, *f*, *cresc.*. Pedal markings: *Ped.* with asterisks.

**System 2:** Treble staff has a first ending bracket. Bass staff has a first ending bracket. Dynamic markings: *f*, *p*. Pedal markings: *Ped.* with asterisks.

**System 3:** Treble staff has a first ending bracket. Bass staff has a first ending bracket. Dynamic markings: *mf*, *p*. Pedal markings: *Ped.* with asterisks.

**System 4:** Treble staff has a first ending bracket. Bass staff has a first ending bracket. Dynamic markings: *p*, *cresc.*. Pedal markings: *Ped.* with asterisks.

**System 5:** Treble staff has a first ending bracket. Bass staff has a first ending bracket. Dynamic markings: *ff*. Pedal markings: *Ped.* with asterisks.

**System 6:** Treble staff has a first ending bracket. Bass staff has a first ending bracket. Dynamic markings: *ff*. Pedal markings: *Ped.* with asterisks.

**System 7:** Treble staff has a first ending bracket. Bass staff has a first ending bracket. Dynamic markings: *ff*. Pedal markings: *Ped.* with asterisks.

**System 8:** Treble staff has a first ending bracket. Bass staff has a first ending bracket. Dynamic markings: *rit.*. Pedal markings: *Ped.* with asterisks.



## Nº 11. Sinfonia

J. S. Bach (Aus d. 15 Symphon.  
auch dreist. Invent. genannt.)

Moderato. ♩ = 100.

The musical score is written for piano and violin. It begins with a *mf* dynamic and includes various articulations and fingerings. The tempo is marked *Moderato* with a quarter note equal to 100 beats per minute. The key signature is one sharp (F#). The score is divided into eight systems, each with a piano staff and a violin staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from *mf* to *ff*, with *p* and *f* also appearing. The piece concludes with a *rit.* (ritardando) and *dim.* (diminuendo) marking.



# Nº 15. Sinfonia.

(29) 215

J. S. Bach (Aus d. 15 Symphon.  
auch dreist. Invent. genannt.)

Allegro moderato. ♩ = 112.

The musical score is written for piano (p) and organ (L.). It consists of seven systems of music, each with a piano part on the upper staff and an organ part on the lower staff. The tempo is marked 'Allegro moderato' with a quarter note equal to 112 beats. The key signature is one sharp (F#). The score includes various musical notations such as trills (tr.), triplets (3), and dynamic markings (p, cresc., f, dim., rit.). Fingerings are indicated by numbers 1-5. The organ part features complex textures with many sixteenth and thirty-second notes. The score concludes with a final cadence in the organ part.



## Nº 16. Chromatische Fantasie.

J.S. Bach.

The musical score is written for piano in G major, 3/4 time. It consists of 16 measures, divided into eight systems of two staves each. The notation includes numerous chromatic passages, triplets, and various dynamic markings. Fingerings are indicated by numbers 1-5.

Key markings and features include:

- Measure 1:** Starts with a forte (*f*) dynamic. The right hand (R.) has a triplet of eighth notes, and the left hand (L.) has a triplet of eighth notes.
- Measure 2:** Continues the triplet pattern.
- Measure 3:** The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.
- Measure 4:** The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.
- Measure 5:** The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.
- Measure 6:** The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.
- Measure 7:** The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.
- Measure 8:** The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.
- Measure 9:** The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.
- Measure 10:** The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.
- Measure 11:** The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.
- Measure 12:** The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.
- Measure 13:** The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.
- Measure 14:** The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.
- Measure 15:** The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.
- Measure 16:** The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.

The score includes various musical notations such as triplets, slurs, and dynamic markings like *f*, *mf*, *dim.*, *p cresc.*, and *cresc.*. The piece concludes with a final chord in the right hand.



30 217

First system of a musical score. The right hand (RH) features a series of ascending and descending runs with triplets and slurs. The left hand (LH) provides a steady accompaniment. Dynamics include *cresc.*, *f*, and *ff*. Fingerings are indicated with numbers 1-5. A watermark is visible in the center.

Second system of the musical score. The RH continues with complex runs. The LH has a more active role with slurs and accents. Dynamics include *dim.*, *p*, and *cresc.*. Fingerings are clearly marked.

Third system of the musical score. The RH features a prominent triplet. The LH has a steady accompaniment. Dynamics include *f* and *ff*. Fingerings are indicated.

Fourth system of the musical score. The RH has a complex run. The LH has a steady accompaniment. Dynamics include *ff* and *arpegg. legato*. Fingerings are indicated.

Fifth system of the musical score. The RH features a complex run. The LH has a steady accompaniment. Dynamics include *ad libit.* and *f*. Fingerings are indicated.

Sixth system of the musical score. The RH features a complex run. The LH has a steady accompaniment. Dynamics include *Allegro.* and *f*. Fingerings are indicated.



This musical score is for a piano piece, likely in the 19th century given the notation style. It consists of six systems of staves. The notation is complex, featuring many trills, arpeggios, and rapid passages. Key markings include:

- Trills:** Indicated by 'Tr.' with a wavy line above the notes.
- Arpeggios:** Indicated by 'arpeggio legato' with a bracket and arrow.
- Dynamic Markings:** 'R.' (Ritardando) and 'L.' (Lento) are used to indicate changes in tempo.
- Accel.:** Accelerando marking.
- Rit.:** Ritardando marking.
- Rehearsal Marks:** Asterisks (\*) are placed above certain measures to mark specific points in the music.
- Watermark:** A large, faint watermark is visible across the center of the page, reading 'ZENEA KADÉMIA' and 'ISZT MŰZÉUM'.

The score is written for a single piano, with a grand staff (treble and bass clef) for each system. The key signature is one flat (B-flat), and the time signature is 4/4.



*Recitativo cantabile, ad libit.*

*Recit. cantabile ad libit.*

*pp mf acceler. rit. lento pp mf accel.*

*\*) Siehe Text*

*mf pp rall. pp mf*

*Allegro.*

*pp mf rall. dim. accel. rit. ff p*

*Andantino. 5/8 rit. Allegro.*

*rall. ff*

*Presto. cresc.*

*f*



The musical score consists of seven systems of staves. The notation is complex, featuring many trills, slurs, and dynamic markings. The key signature has one sharp (F#). The tempo and mood markings include *Andante*, *lento*, *tranquillo espressivo*, *dim.*, *rall.*, *accel.*, *rit.*, *rit. assai*, *ff*, and *mf*. The score is marked with 'R.' and 'L.' for right and left hands. A large watermark 'ZENAKADEMIA LISZT MÚZEUM' is visible across the middle of the page.

\*) Die Doppelschläge  $\infty$  in dieser breiteren Ausführung:



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# Introduction to the Study of J. S. Bach's Symphonies, Fantasia's and Concert-pieces.

strict in 3 parts, and free, from pieces of medium difficulty to those of higher grade.

This Division contains a mixed series of strict pieces for study, and of others, which have no didactic origin, but are designed to afford free artistic musical enjoyment. The study-pieces are found in the Symphonies; the free pieces in the fantasias, Concert-pieces and the like. The former have particularly for their object: the practice of three-part playing in the strictest piano-composition, as also the learning to express correctly and beautifully in one's playing the intelligent carrying through of a leading motive. The free pieces have no definite and conscious purpose of instruction, further than the incidental one of exercising a fine, free delivery after one's own genial conception — in doing this, the easy and brilliant mastery of the technical tasks in *Bach's* Concertante style must all the while be kept in view collaterally.

In the Symphonies the player must always mark well, in melody and outline the commencing motive, as it presents itself within the first measure; throughout the whole piece this must be kept agreeably prominent in sound and graceful in the rendering. The fingering is to be strictly followed; in doubtful cases a mark

(like this ) shows with which hand two

parts are to be played; the same thing is indicated also by the letters *R. H.* and *L. H.* (Right and Left hand). In practicing keep the consciousness ever awake, which tells one distinctly whether he plays well or badly; clear distinctness, an exact legato carriage of the parts, and a natural tempo are points to strive for especially in practice; when one begins to acquire mastery, then beauty, also ease and true time with smooth, unlabored, correct movement, should be sought.

## 1.

The passages in eighths to be rendered in a finely melodious and graceful manner, the other parts softer and strictly legato.

## 2.

This piece is to be conceived as a cheerful, light-blooded animated play of tones, and rendered with a certain dash of concertante brilliancy. Be careful to observe the signs for the Right and Left hands and to execute the changing of hands without any perceptible break, with a beautiful unity and smoothly flowing.

# Anleitung zum Studium von J. S. Bach's Symphonien, Phantasie- und Concertstücken,

streng dreistimmig und freistimmig, von den Mittelschweren bis zu den Stücken der höheren Stufe.

In dieser Abtheilung ist eine gemischte Folge von strengen Studienstücken und solchen enthalten, welche keinen didaktischen Ursprung, sondern die Bestimmung haben, freien musikalischen Kunstgenuss zu bieten. Jene Studienstücke findet man in den Symphonien, die freien Stücke in den Phantasieen, Concertstücken u. dergl. — die Studienstücke haben vorzugsweise den Zweck: das dreistimmige Spiel im strengsten Claviersatze zu üben, wie auch die verständnisvolle Durchführung eines Hauptmotivs im Spiele correct und schön ausdrücken zu lernen; — die freien Stücke haben nicht einen beabsichtigten bestimmten Lehrzweck, sondern den zufälligen, schönen freien Vortrag aus eigener phantasiereicher Auffassung zu üben — wobei die leichte und glänzende Behandlung technischer Aufgaben im *Bach'schen* concertanten Styl immer noch ein wichtiges Nebenziel bleibt. In den Symphonien hat der Spieler sich allemal das Anfangsmotiv, wie es innerhalb des ersten Taktes erscheint, in Melodie und Figurenbau wohl zu merken: es ist durch das ganze Stück in angenehm hervorstechender Klangweise und graziös in der Vortragsart zu halten. Der Fingersatz ist streng zu befolgen — er lässt auch in zweifelhaften Fällen (gleich der Griff-

klammer ) erkennen, mit welcher Hand

zwei Stimmen zu spielen sind; auch die Buchstaben *R. H.* und *L. H.* (rechte und linke Hand) weisen darauf hin. Beim Ueben sei das Bewusstsein stets wach, das einem mit Bestimmtheit sagt, ob man gut oder schlecht spiele; die klare Deutlichkeit, genaue gebundene Stimmenführung und natürliches Tempo ist beim Ueben vorzugsweise zu erstreben; beim angehenden Können ist zugleich die Schönheit, Leichtigkeit und das richtige Zeitmaass im glatten, mühelosen Gange (bei steter Correctheit) zu erreichen.

## 1.

Die Achtelgänge schön melodisch und graziös im Vortrag, die übrigen Stimmen leiser und genau gebunden.

## 2.

Dies Stück ist als heiteres, leichtblütiges, durchgeistetes Tonspiel aufzufassen, und mit einem Anfluge von concertantem Glanz vorzutragen. Man beachte genau die Bezeichnungen für die Rechte und Linke und führe das Händewechseln, ohne merkbare Absätze, schön einheitlich und glatt fließend aus.



## 3.

The expression somewhat sentimental, while the parts are carried on tenderly legato and in soft undulation  $\ll \gg$  try to imitate a trio for stringed instruments in the melodious flow of parts.

## 4.

The temperament fiery and yet light-blooded, keep the rythm of the themetaught throughout the tempo very lively with a purling clearness in the running passages.

## 5.

To be kept in a phlegmatic, friendly temperament; the sixteenths melodiously well interwoven; the whole flowing, or in undisturbed composure.

## 6.

To this piece the player should impart a light and animated character, a sprigthliness only damped a little by the *Minor* mode. The eighths must have dicided accent, with an elastic staccato; and all the other shading must be nicely observed.

## 7.

The same style of delivery as discribed at No. 5 is suited also for this piece. But here the tempo must be taken as if an  $\frac{8}{8}$  measure were counted or struck; leisurly, without stretching or dragging.

## 8.

To be played in a friendly mood, the pointed eighths lightly, the accents piquant, the sixteenths softly flowing and melodious.

## 9.

A charming piece for delivery! It must have the greatest and liveliest vivacity, and agreeableness in expression. The marking of the theme and a clear and easy carriage of the parts must always be observed.

## 10.

This fantasia (which was played in Concerts) is of a choleric temperament; the forte passage must have a certain expression of anger; the piano passages to be played in a cooler mood, the *crescendo's* and accents everywhere somewhat striking.

## 11.

To be played merrily and almost jocosely especially must the pointed eighths be light, staccato and the short trills ( $\sim$ ) be really crisp and well accented.



## 12.

This Concert must be rendered in a very lively temperament, with a certain freshness of nature, piquant accent, purling runs, and very dicided contrast of loud and soft.

## 3.

Der Ausdruck ist etwas sentimental zu halten, indem die Stimmen weich, gebunden und in sanften Wellen  $\ll \gg$  geführt werden; man wolle ein Streichtrio in seinen melodisch gezogenen Stimmengängen nachahmen.

## 4.

Das Temperament ist feurig und dabei leichtblütig zu halten, der Rhythmus des Thema sei durchweg straff, das Tempo sehr lebhaft bei perlender Klarheit im Laufwerk.

## 5.

Das Temperament im freundlichen Phlegma zu halten, die Sechzehntel gut melodisch ineinander gesponnen, das Ganze im ungestörten, gemächlichen Flusse zu spielen.

## 6.

Angeregter, leichter Charakter von einer Munterkeit, die eben nur durch die *Moll*tonart etwas gedämpft ist, werde diesem Stücke im Vortrage verliehen. Die Achtel sind entschieden zu accentuiren und elastisch zu stacciren, die sonstige Schattirung, ist genau zu beachten.

## 7.

Siehe die Vortragsanweisung zu No. 5, welche sich auch für dieses Stück eignet. Doch ist hier das Tempo so zu nehmen, wie wenn ein  $\frac{8}{8}$  Takt dazu gezählt oder geschlagen würde: gemächlich, ohne zu dehnen oder zu schleppen.

## 8.

In freundlicher Stimmung zu spielen, die gestossenen Achtel leicht, die Accente pikant, die Sechzehntel sanft fliegend melodisch.

## 9.

Ein reizendes Vortragsstück! es muss grösste, durchgeistete Munterkeit und Gefälligkeit im Ausdruck erhalten; Markirung des Thema und leichter, klarer Stimmengang sind stets zu beobachten.

## 10.

Diese Phantasie (welche in Concerten gespielt wurde), ist cholischen Temperaments; die Fortestellen sind wie im Zornausdruck, die Pianostellen in kühler Stimmung, die *Crescendo's* und Accente überall etwas frappirend vorzutragen.

## 11.

Kurzweilig und fast scherzhaft zu spielen, besonders die gestossenen Achtel leicht, spitz, die Pralltriller ( $\sim$ ) wirklich prall und gut accentuirt:



## 12.

Dieses Concert muss sehr aufgeweckten Temperaments und naturfrisch vorgetragen werden, mit pikantem Accent, perlenden Läufen und sehr entschiedener Contrastirung des Kräftigen und Zarten.



## 13.

In the same spirit with No. 12 only doubly as fast, so that the eighth notes here go like the sixteenths there.

## 14.

See remarks on No. 5, which answer also for the rendering of this piece; it may be conceived of as a genial walk of three closely related parts and played accordingly.

## 15.

Here the rendering is to be gradually perfected to the point of fluency and smoothness, with clear carriage of the parts. All the passages in sixteenths must stand out thematically.

## 16.

(Chromatic Fantasia.) The passages to be played brilliantly and purlingly, as if springing from a suddenly roused mood of improvisation. The alternation of the hands must go as evenly and finely as if all were played by one hand.

In this free melodic, songlike manner (as the little notes as far as ⊗ indicate) is the Recitative to be treated throughout. In the original, the crimped figures arose quite accidentally from the necessity of giving the notes outwardly and mathematically precise division of time, which is not intended to be observed throughout in the rendering: often the player has to make an entirely opposite division (as in singing recitations without determined measure) yet with refined taste and an intelligent perception, so that the music shall have the effect of being the player's own fine, free fantasy.

The free execution of the chords below which are marked *arpeggio legato*, is as follows: Every arpeggio chord is to be played swifter and stronger in ascending, but more quietly and softly in descending; the fingers for every chord must remain firmly down upon the keys, so that the holding out of a full chord, and the giving of its single tones one after another shall take place at once.

On page 236 (at the bottom) The double turns (∞) to be broadly executed thus.

## 13.

Der Vortrag ganz im Sinne der Notiz von No. 12, nur doppelt so schnell, so dass hier die Achtel wie dort die Sechzehntel gehen.

## 14.

Man sehe die Notiz zu No. 5, welche auch für den Vortrag dieses Stückes passt; es kann wie ein gemüthlicher Spaziergang dreier verbundener Stimmen aufgefasst und demgemäss gespielt werden.

## 15.

Der Vortrag ist bis zur Geläufigkeit und Glätte, bei klarer Stimmenführung, nach und nach auszubilden. Alle Sechzehntelgänge sind thematisch hervorzuheben.

## 16.

(Chromatische Phantasie.) In den Passagen glänzend und perlend zu spielen, wie aus plötzlich angeregter Improvisationslaune entspringend. Das Nebeneinanderspielen der Hände muss so schön ineinandergehen, als ob alles von einer Hand gespielt würde.

In solcher freien, melodisch-gesangvollen Weise (wie die kleinen Noten bis zu ⊗ andeuten) ist das Recitativ durchweg zu behandeln. Im Original sind die krausen Figuren ganz zufällig dadurch entstanden, dass den Noten eine mathematisch genaue Takteintheilung äusserlich aufgezwungen wurde, wie sie für den Vortrag durchaus nicht gemeint ist: man hat oft eine ganz entgegengesetzte Eintheilung (gleich wie bei gesungenen Recitativen ohne bestimmtes Zeitmaass) — jedoch mit gebildetem Geschmack und aus verständnisvollem Sinn heraus zu geben, so, dass die Musik wie die eigene, schöne freie Phantasie des Spielers wirkt.

Die freie Ausführung der mit *Arpeggio legato* bezeichneten Akkorde ist folgender Art: Jeder arpeggirte Akkord ist beim Aufwärts-spielen rascher und stärker, beim Abwärts-spielen ruhiger und schwächer zu spielen; die Finger werden für jeden Akkord fest auf den Tasten liegen gelassen, so dass das Aus-halten eines vollen Akkords und das Nach-einanderangeben seiner einzelnen Töne zugleich stattfindet.







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Felixstrasse 2.

**J. SCHUBERTH & CO.**

**NEW-YORK**  
820 Broadway.

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

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