

PIANO
PAR
EUGÈNE D'ALBERT.

aus dem Concertprogramm
von

PIANO RECITAT
BY
EUGEN D'ALBE

Eugen d'Albert's Klavierabende

Text deutsch, englisch und französisch.

SCHUMANN. Op. 9. <i>Carneval</i> . . . 2.— BEETHOVEN. Op. 51 No. 2. <i>Rondo</i> (G. Sol.) . . . 1.— Op. 129. <i>Rondo a Capriccio</i> (Wut um den verloren. Groschen). (G. Sol.) . . . 1.— SCHUMANN. Op. 17. <i>Phantasie</i> (Fantasie. — Fantasia). (C. Ut.) . . . 2.— BACH, JOH. SEB. <i>Suite anglaise No. 6</i> (D-m. Ré m.) . . . 1.50 SCHUMANN. Op. 13. <i>Etudes symphoniques</i> . . . 1.50 MOZART. <i>Rondo</i> (A-m. La m.) . . . 75 HÄNDEL. <i>Haconne</i> (G. Sol.) . . . 75 RAMEAU. <i>Gavotte variée</i> (A-m. La m.) . . . 75 SCHUMANN. Op. 11. <i>Grande Sonate</i> (Fis-m. Fa dièse m. F sharp m.) . . . 2.— WEBER. Op. 39. <i>Deuxième grande Sonate</i> (As. La bém. A flat.) . . . 2.— MOZART. <i>Rondo alla Turca</i> (A. La.) . . . 75 <i>Fantasie</i> (C-m. Ut m.) . . . 75 BACH, PH. E. <i>Fantasia</i> (C. Ut.) . . . 90 COUPERIN. <i>Cinq pièces de clavecin</i> . . . 1.20 CHOPIN. Op. 25 No. 7. <i>Etude</i> (Cis-m. Ut dièse m. C sharp m.) . . . 60 Op. 25 No. 11. <i>Etude</i> (A-m. La m.) . . . 75 Op. 53. <i>Polonaise</i> (As. La bém. A flat.) . . . 90	CHOPIN. No. 19. Op. 57. <i>Berceuse</i> (Des. Ré bém. D flat.) . . . 75 No. 20. Op. 44. <i>Polonaise</i> (Fis-m. Fa dièse m. F sharp m.) . . . 1.20 SCHUBERT. No. 21. Op. 78. <i>Sonate</i> (Phantasie). (G. Sol.) . . . 1.50 MENDELSSOHN-BARTHOLDY. No. 22. Op. 54. <i>Variations sérieuses</i> (D-m. Ré m.) . . . 1.— HAYDN. No. 23. <i>Andante con variazioni</i> (F-m. Fa m.) . . . 75 TSCHAIKOWSKY. No. 24. Op. 4. <i>Valse-Caprice</i> (D. Ré.) . . . 1.50 CHOPIN. No. 25. Op. 9 No. 3. <i>Notturmo</i> (H. Si. B.) . . . 75 No. 26. Op. 20. <i>Scherzo No. 1</i> (H-m. Si m. B m.) . . . 1.20 No. 27. Op. 58. <i>Sonate</i> (H-m. Si m. B m.) . . . 1.50 BEETHOVEN. No. 28. <i>Zweiunddreißig Variationen</i> (C-m. Ut m.) . . . 1.20 No. 29. Op. 33. <i>Sieben Bagatellen</i> (7 Bagatelles) . . . 1.50 No. 30. Op. 119. <i>Elf neue Bagatellen</i> (11 Bagatelles) . . . 1.— WEBER. No. 31. Op. 65. <i>Aufforderung zum Tanz</i> (Invitation à la danse. Invitation to dance) . . . 1.— CHOPIN. No. 32. Op. 47. <i>Ballade No. III</i> (As. La bém. A flat.) . . . 1.— No. 33. Op. 62 No. 1. <i>Notturmo</i> (H. Si. B.) . . . 60 No. 34. Op. 25 No. 3. <i>Etude</i> (F. Fa.) . . . 60 No. 35. Op. 25 No. 6. <i>Etude</i> (Gis-m. Sol dièse m. G sharp m.) . . . 50 HÄNDEL. No. 36. <i>Gavotte variée</i> (G. Sol.) . . . 60	RAMEAU. No. 37. <i>Tambourin</i> . . . 60 SCARLATTI. No. 38. <i>Katzenfuge</i> (Fugue de chat. Cat's fugue). —60 SCHUBERT. No. 39. Op. 15. <i>Phantasie</i> (über den Wanderer). (C. Ut.) . . . 2.— CHOPIN. No. 40. Op. 10 No. 3. <i>Etude</i> (E. Mi.) . . . 60 No. 41. Op. 10 No. 5. <i>Etude</i> (Ges. Sol bém. G flat.) —60 No. 42. Op. 10 No. 6. <i>Etude</i> (Es-m. Mi bém. m. E flat m.) . . . 60 No. 43. Op. 10 No. 9. <i>Etude</i> (F-m. Fa m.) . . . 60 No. 44. Op. 10 No. 11. <i>Etude</i> (de la harpe). (Es. Mi bém. E flat.) . . . 60 No. 45. Op. 25 No. 2. <i>Etude</i> (F-m. Fa m.) . . . 60 No. 46. Op. 25 No. 4. <i>Etude</i> (A-m. La m.) . . . 60 No. 47. Op. 25 No. 5. <i>Etude</i> (E-m. Mi m.) . . . 60 No. 48. Op. 25 No. 8. <i>Etude</i> (Des. Ré bém. D flat.) —60 No. 49. Op. 25 No. 9. <i>Etude</i> (Ges. Sol bém. G flat.) —60 No. 50. Op. 25 No. 10. <i>Etude</i> (H-m. Si m. B m.) . . . 60 No. 51. Op. 25 No. 12. <i>Etude</i> (C-m. Ut m.) . . . 60 No. 52. Op. 10 No. 1. <i>Etude</i> (C. Ut.) . . . 60 No. 53. Op. 10 No. 2. <i>Etude</i> (A-m. La m.) . . . 60 No. 54. Op. 10 No. 4. <i>Etude</i> (Cis-m. Ut dièse m. C sharp m.) . . . 60 No. 55. Op. 10 No. 7. <i>Etude</i> (C. Ut.) . . . 60 No. 56. Op. 10 No. 8. <i>Etude</i> (F. Fa.) . . . 60 No. 57. Op. 10 No. 10. <i>Etude</i> (As. La bém. A flat.) —60 No. 58. Op. 10 No. 12. <i>Etude</i> (C-m. Ut m.) . . . 60 No. 59. Op. 25 No. 1. <i>Etude</i> (As. La bém. A flat.) —60 No. 60. <i>Etude</i> (F-m. Fa m.) . . . 60 No. 61. <i>Etude</i> (As. La bém. A flat.) . . . 60 No. 62. <i>Etude</i> (Des. Ré bém. D flat.) . . . 60	CHOPIN. No. 63. <i>Sonate</i> (B m. Si bém. min. B flat min.) . . . 1.50 No. 64. Op. 49. <i>Fantasie</i> (F-m. Fa m.) . . . 1.50 BACH, JOH. SEB. No. 65. <i>Chromatische Phantasie u. Fuge</i> (Fant. et fugue chromatique. Fant. and chromatic fugue). (D-m. Ré m.) . . . 1.— No. 66. <i>Toccata</i> (E-m. Mi m.) —75 No. 67. <i>Präludium und Fuge</i> über B-a-c-h (Prélude et fugue sur le nom Bach. Prelude and fugue on the name Bach). (B. Si.) —75 No. 68. <i>Siciliano</i> . . . 50 BEETHOVEN. No. 69. <i>Eccossaises</i> . . . 1.— No. 70. <i>VI Variationen: Nel cor piu non mi sento</i> —60 No. 71. Op. 51 No. 1. <i>Rondo</i> (C. Ut.) . . . 60 No. 72. Op. 89. <i>Polonaise</i> (C. Ut.) . . . 75 SCARLATTI. No. 73. <i>Pastorale</i> (G. Sol.) . . . 60 HÄNDEL. No. 74. <i>Grobschmied-Variationen</i> (L'harmonieux forgeron. The harmonious blacksm.). (E. Mi.) . . . 60 CHOPIN. No. 75. Op. 9 No. 2. <i>Nocturne</i> (Es. Mi bém. E flat.) —60 No. 76. Op. 15 No. 2. <i>Nocturne</i> (Fis. Fa dièse. F sh.) —60 No. 77. Op. 18. <i>Grande valse brillante</i> (Es. Mi bém. E flat.) . . . 60 No. 78. Op. 27 No. 2. <i>Nocturne</i> (Des. Ré bém. D flat.) —60 No. 79. Op. 26 No. 1. <i>Polonaise</i> (Cis-m. Ut dièse m. C sharp m.) . . . 60 No. 80. Op. 34 No. 1. <i>Valse brillante</i> (As. La bém. A flat.) . . . 60 No. 81. Op. 34 No. 2. <i>Valse brillante</i> (A-m. La m.) —60 No. 82. Op. 40 No. 1. <i>Polonaise</i> (A. La.) . . . 60	CHOPIN. No. 83. Op. 64 No. 1. <i>Valse</i> (Des. Ré bém. D flat.) . . . 60 No. 84. Op. 64 No. 2. <i>Valse</i> (Cis-m. Ut dièse m. C sharp m.) . . . 60 SCHUMANN. No. 85. Op. 3. <i>Etudes de concert d'après caprices de Paganini</i> 1.50 No. 86. Op. 10. <i>Etudes de concert d'après caprices de Paganini</i> 1.50 BEETHOVEN. No. 87. <i>Sieben Variationen über die Nationalhymne: „Heil Dir im Siegerkranz“</i> (VII variations sur l'hymne nationale. VII variations about: God save the king.) . . . 1.—
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Mit kritisch-instruktiven Anmerkungen, Vortragszeichen
und sorgfältigem Fingersatz herausgegeben von

EUGEN D'ALBERT

AVEC
ANNOTATIONS
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SIGNS OF EXE-
TION, AND FIN
RING PUBLI

Katzenfuge

Fugue du chat. — Cat's fugue.

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führungs- und Arrangements-
Rechte vorbehalten.

von

Domenico Scarlatti.

Eugen d'Albert.

Klavierabende N^o 38.

Allegro moderato. $\text{♩} = 80$.

Piano.

poco f

marc.

marc.

dim.

p

a) Das non legato ist während der ganzen
Fuge als Vortragsweise anzuwenden.

a) En exécutant la fugue il faut garder
le non legato sans exception.

a) To be executed non legato during the
whole fugue.

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Eigentum des Verlegers für alle Länder.

First system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 1, 2, 4, 1, 5, 1, 2, 4. Bass staff has notes with fingerings 2, 4, 3, 2, 1, 1, 1. A handwritten '2' is above the first measure. A handwritten 'poco cresc.' is above the last measure.

Second system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 4, 2, 1, 1, 1, 3, 4, 3, 4. Bass staff has notes with fingerings 4, 2, 1, 1, 2, 3, 5, 1, 2. A handwritten 'mf' is above the first measure. A handwritten '4-3' is above the last measure.

Third system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 1, 2, 1, 4, 5, 3, 5, 2. Bass staff has notes with fingerings 1, 2, 1, 3, 2, 1, 2, 1. A handwritten 'cresc.' is above the last measure.

Fourth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 4, 5, 4, 5, 1, 2, 1, 5. Bass staff has notes with fingerings 1, 2, 1, 2, 1, 1, 1. A handwritten 'f' is above the first measure. A handwritten 'meno' is above the last measure.

Fifth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 5, 5, 4, 1, 4, 5, 4, 5, 4, 2, 1, 1. Bass staff has notes with fingerings 4, 3, 2, 2, 1, 1, 3, 1, 1, 2. A handwritten 'dim.' is above the first measure. A handwritten 'p' is above the second measure.

Sixth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 3, 4, 3, 4, 2, 1, 2, 4, 5, 2, 1, 3, 4, 2, 1, 2. Bass staff has notes with fingerings 1, 3, 4, 1, 5, 3, 2, 4, 3, 4, 1, 2. A handwritten 'marc.' is above the first measure. A handwritten 'marc.' is below the first measure.

Handwritten: 3 4 5 4 2 5 1 2 5 1 2 1 2 3 2

marc.

Handwritten: 1 2 1 2 1 3

cresc.

Handwritten: 4 1 5 1 2 4 1 3 3 2

f

tr

Handwritten: 1 5 2 1 3 1 5 1 3

dim.

p

Handwritten: 5 3 4 1 2 1 2 1 2 1 3

ben tenuto

Handwritten: 5 4 3 1 4 3 1 4 3 2 1 2

cresc.

molto cresc.



First system of musical notation. Treble and bass staves. Treble staff begins with a trill (tr) and a forte (ff) dynamic. The music features eighth and sixteenth notes with various fingerings (1, 2, 4, 5) and accents. The bass staff provides harmonic support with chords and single notes.



Second system of musical notation. Treble and bass staves. Treble staff includes a 3-4 fingering and a mezzo-forte (mf) dynamic. The music continues with eighth and sixteenth notes. The bass staff has a *dim.* (diminuendo) marking. Handwritten numbers 4, 5, 1, 8, 2, 4, 1, 8, 2, 4 are visible below the bass staff.



Third system of musical notation. Treble and bass staves. Treble staff includes a *dim.* (diminuendo) marking. The music features eighth and sixteenth notes with fingerings. The bass staff has a *dim.* marking. Handwritten numbers 2, 1, 3, 1, 3, 5 are visible below the bass staff.



Fourth system of musical notation. Treble and bass staves. Treble staff includes a piano (p) dynamic. The music features eighth and sixteenth notes with fingerings. The bass staff has a *p* marking. Handwritten numbers 4, 5, 1, 1, 5, 1, 3, 2, 1, 4, 1, 5, 2, 1, 5, 2, 4, 3 are visible above the treble staff, and 4, 5 below the bass staff.



Fifth system of musical notation. Treble and bass staves. Treble staff includes a trill (tr) and a mezzo-forte (mf) dynamic. The music features eighth and sixteenth notes with fingerings. The bass staff has a *poco cresc.* (poco crescendo) marking and a *marc.* (marcato) marking. Handwritten numbers 4, 5, 1, 1, 5, 1, 3, 2, 1, 4, 1, 5, 2, 1, 5, 2, 4, 3 are visible above the treble staff, and 4, 5 below the bass staff.

Handwritten musical score for "L'Allegretto" by Franz Schubert, Op. 139, No. 3. The score is in 3/4 time and G major. It features a piano introduction with a treble and bass staff. The treble staff has a complex melody with many slurs and fingerings (1-5). The bass staff has a simple accompaniment. The piece ends with a "cresc. sempre" marking and a final chord.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, in G major (one sharp) and 2/4 time. The melody is in the Treble staff, and the bass line is in the Bass staff. The piece is marked with a 'V' (Vivace) and a 'ff' (fortissimo) dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also handwritten annotations in blue ink, including the number '2' in the first measure of the Treble staff and '1' in the first measure of the Bass staff. The piece ends with a double bar line and a repeat sign.

Handwritten musical score for 'L'Espresso' by Liszt, measures 43-48. The score is in G major, 2/4 time, and features a complex, rapid melodic line in the right hand and a supporting bass line in the left hand. The right hand part is heavily ornamented with fingerings (1-5) and slurs. The left hand part is simpler, often playing chords or single notes. The piece concludes with a final chord in measure 48.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, treble and bass clef, with a key signature of one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The music is in 2/4 time. The score includes various musical notations such as notes, rests, and accidentals. There are also handwritten numbers above the notes, likely indicating fingerings or measures. The paper is aged and yellowed, with some visible staining and wear.

Handwritten musical score for the first system of "L'Allegretto" by Franz Schubert. The score is in 3/4 time, key of B-flat major, and consists of two staves. The first staff contains the melody with various fingering numbers (1-5) and articulation marks. The second staff contains the bass line. The tempo is marked "Allegretto" and the dynamics include "sempre ff" and "poco rit.".