12688 P

SELECT

Pianoforte Compositions

Revised and Fingered by

WILLIAM MASON.

BERLIOZ, H. Serenade of Mephistopheles from the "Damnation of Faust" Trscpt.	₴ —.40.
GLUCK, CHR. W. Gavotte from Don Juan.	—.40.
HENSELT, AD. "Si oiseau j'etais."	—.50.
LÖWE, C. An Indian Tale. op. 107. Nº 2.	—.40.
RHEINBERGER, JOS. Serenata. op. 29. Nº 3.	—.50.
RAFF J Eglogue op. 105. Nº 3.	—.50.
TSCHAIKOWSKY, P. Chant sans paroles. op. 2. Nº 3.	—.40.
JADASSOHN, S. Albumleaf.	—.40.
RHEINBERGER, JOS. The Chase. Impromptu. op. 5. Nº 1.	—.40.
SCHOLTZ, H. Concert-Polonaise. op. 6.	—.75.
SCHUMANN, R. Papillons-Polonaise. op. 2. Nº 11.	—.40.
RHEINBERGER, JOS. Toccatina. op. 5. Nº 2.	—.40.
RAFF, J. Valse-Impromptu à la Tyrolienne	—.65.
WEBER, C. M. von Perpetuum mobile. op. 24	—.75.
HUMMEL, J. N. Rondeau favori. op. 11	—.60.
BACH, J. S. Fugue in Aminor.	.90.
KULLACK, THEO. La Gazelle. Op. 22.	
RAFF, J. Märchen (a tale.) Op. 162. Nº 4.	

BIZET, G. Menuet de l'Arlesienne.	₴ —.50.
HENSELT, AD. Morning Serenade op. 39.	—.40.
HOFMANN, H. Polonaise. op. 55. Nº 3.	—.60.
MOSZKOWSKI, M. Valse brillante in A♭.	—.75.
RHEINBERGER, JOS. Menuetto for the left hand alone. op. 113. Nº 3.	—.40.
SCHARWENKA, PH. Moment musical.	—.40.
HÄNDEL, G. F. Largo. Trscpt.	— 40.
JENSEN, A. Bridal Song. from his "Wedding Music" arr.	—.60.
*) RUBINSTEIN, A. Kamennoi-Ostrow. Album de Portraits. op. 10. Nº 22.	—.75.
MOSZKOWSKI, M. Scherzino. op. 18. Nº 2.	—.50.
LISZT, FR. Recit. & Romance from Tannhäuser. Trscpt.	—.60.
BARGIEL, W. Marcia fantastica.	—.50.
HENSELT, AD. Spring Song. Op. 15.	—.40.
BACH, J. S. Gavotte transcr. by C. Saint Saëns.	—.40.
SITT, H. Gavotte. Op. 15.	.40.
NICODÉ, J. L. Minuet. Op. 19.	
SILAS, E. 2d Bourrée. Op. 88.	

*) *the same arranged for Piano and Organ by Wm Mason. Price:*

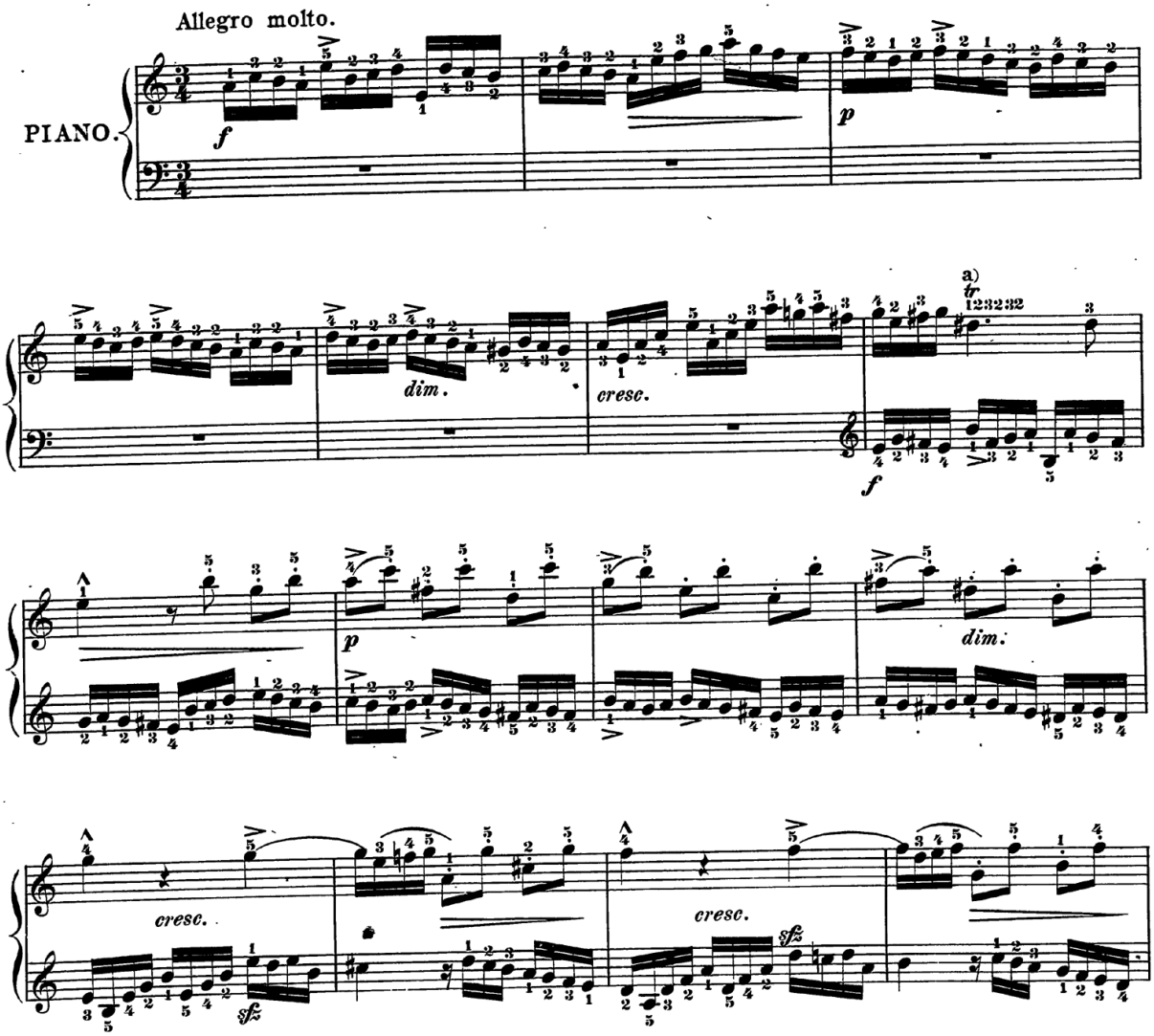
NEW YORK.
EDWARD SCHUBERTH & Co.
23 UNION SQUARE.

FUGUE IN A MINOR.

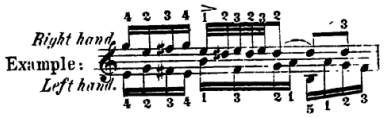
Revised and fingered by
Wm MASON.

JOHN SEBASTIAN BACH.

This Fugue is well adapted for public performance, being brilliant, showy and effective, and it was formerly played by Liszt in his Concerts. It is also exceedingly useful as an exercise in developing strength and flexibility of finger.



a) A short trill concluding without a turn, *(Nachschlag.)* in order that the proper Metre or Rhythmic form of the dotted note thus; may be observed.



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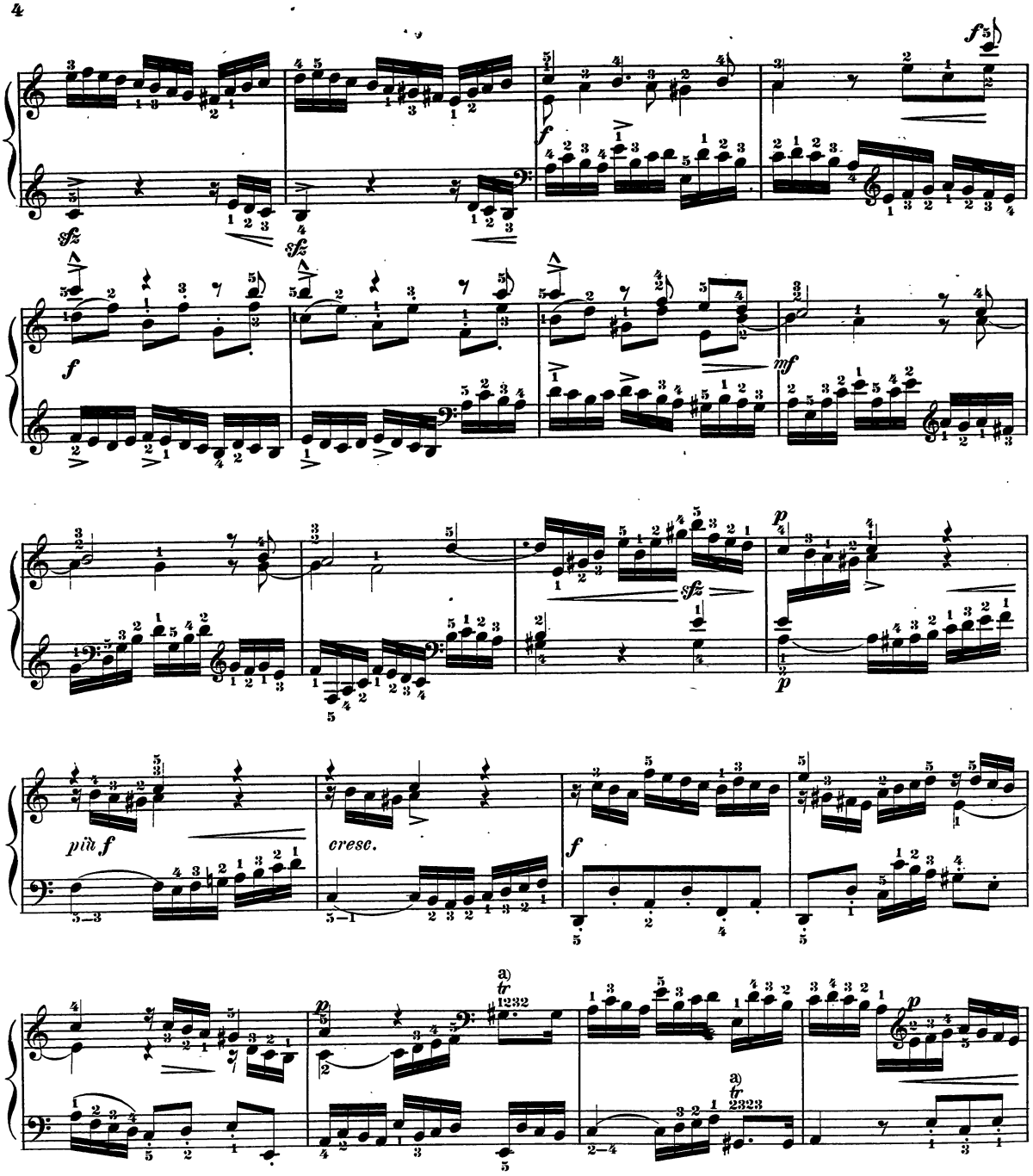
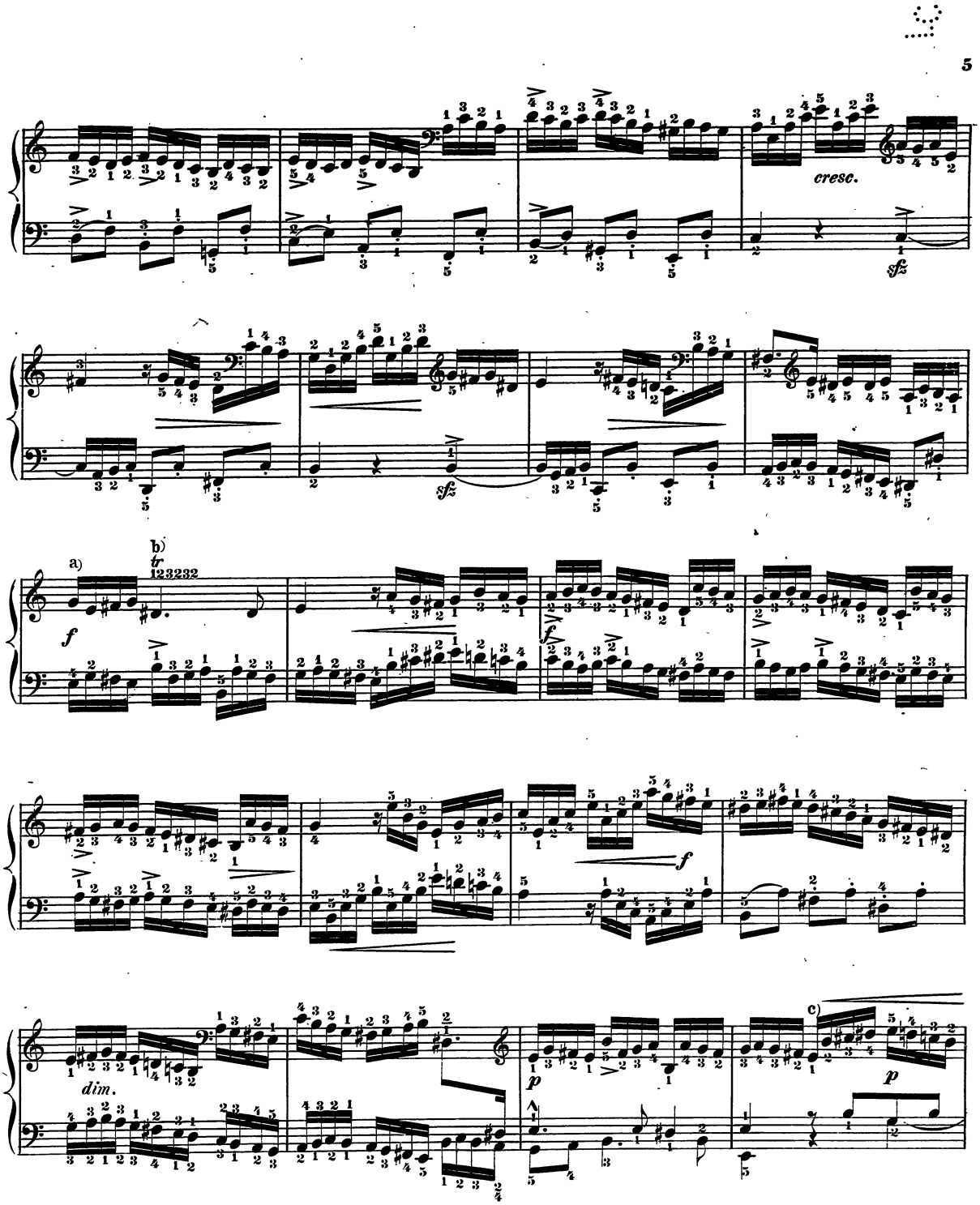


a) A very short trill concluding without a turn, *(Nachschlag)* in order that the proper Metre or Rhythmic form of the dotted note thus; may be observed.

Examples: *Right hand.* *Left hand.*

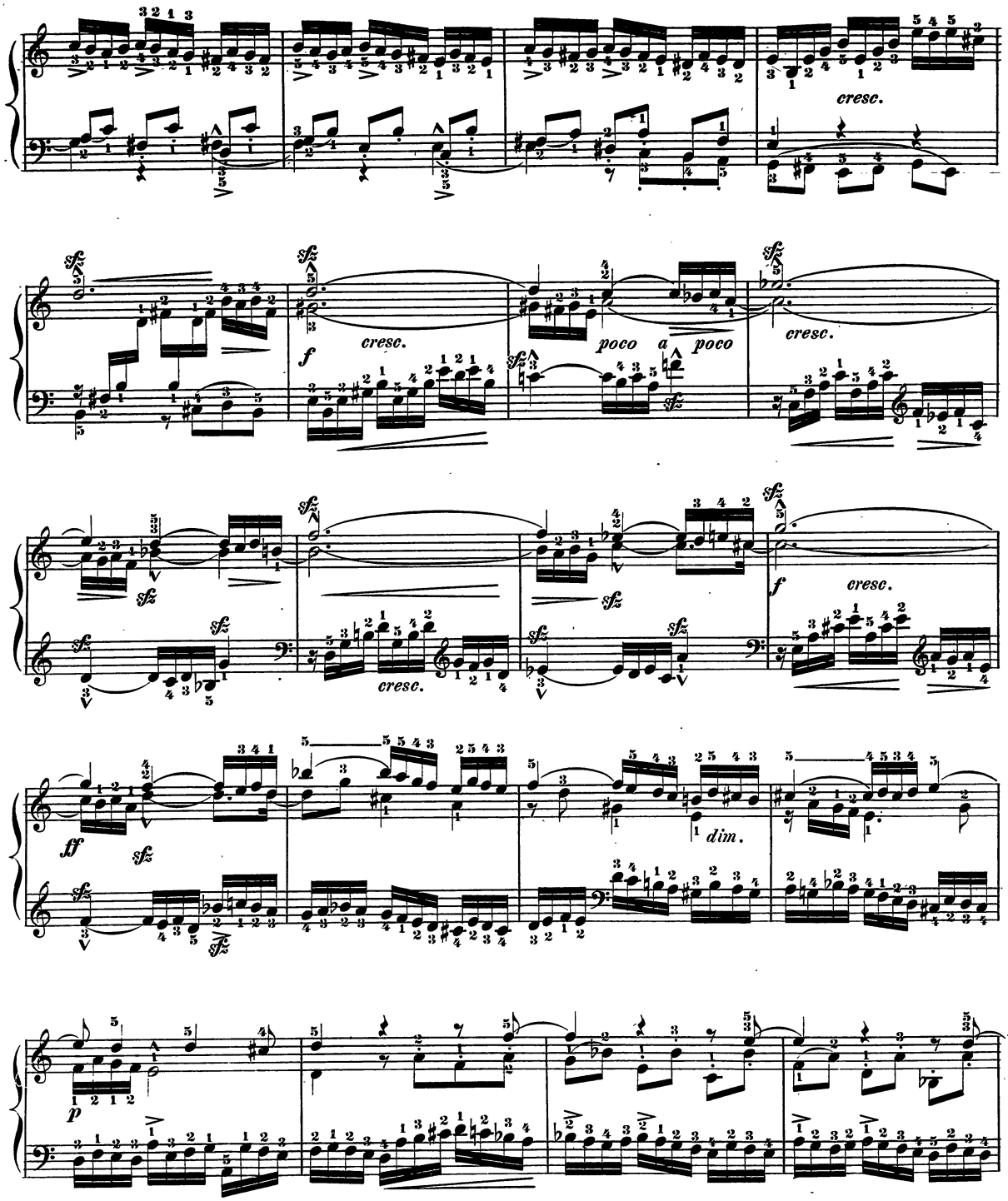
and in the following measure thus; *Right hand.* *Left hand.*

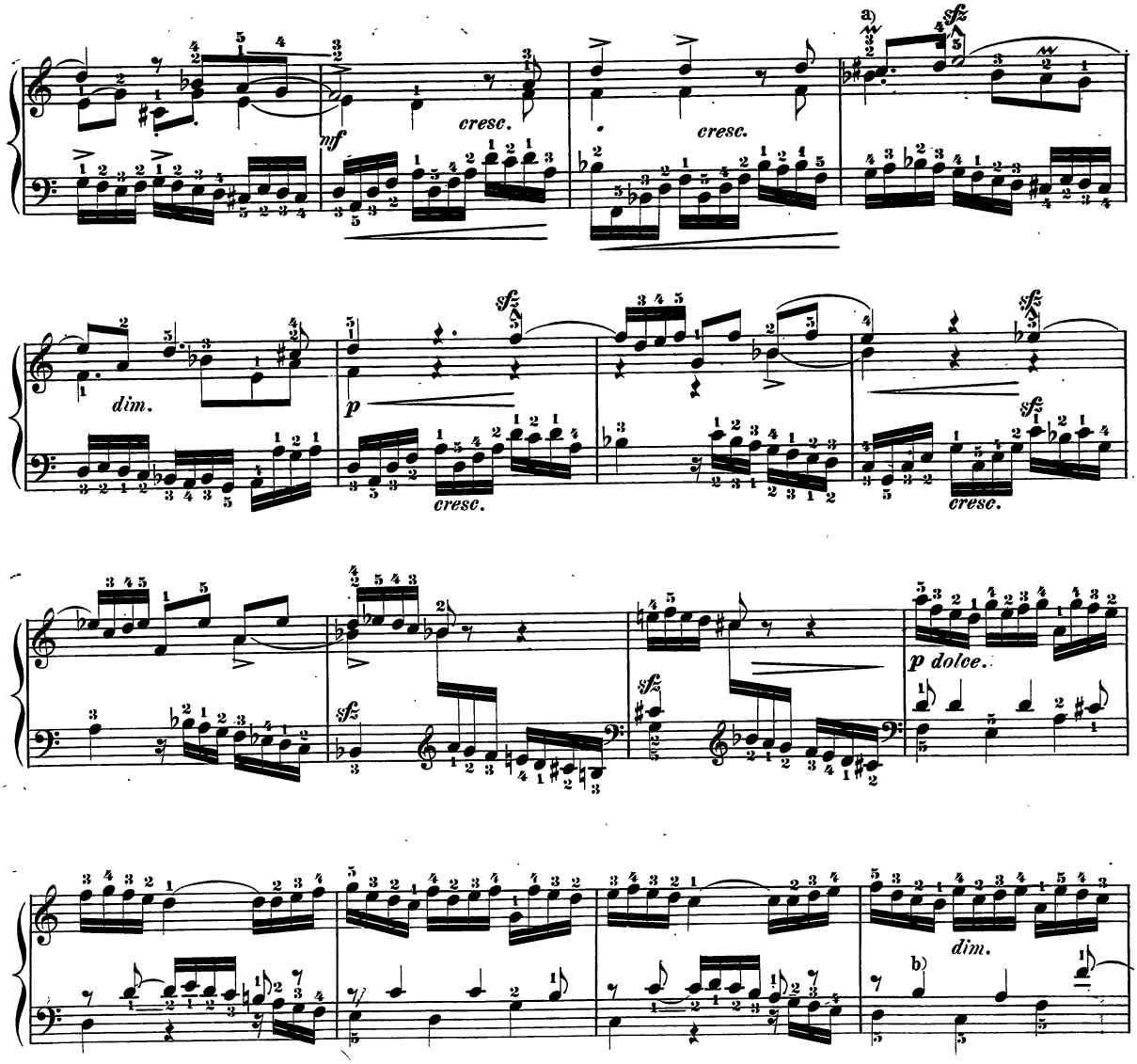


a) The Bach Society Edition reads thus;

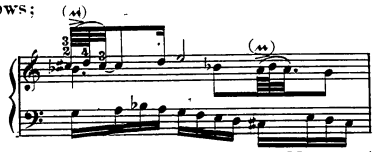
b) See example of trill on page 3.

c) The Bischoff Steingräber Edition reads thus;

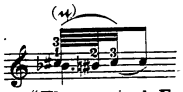

cresc.
f
cresc.
poco a poco
cresc.
sfz
cresc.
f
cresc.
ff
dim.
p



a) In old editions the sign of embellishment used in this measure is the same in both instances, viz: the inverted Mordent, *(Pralltriller.)* thus, ~; and the manner of playing is, therefore, as follows;



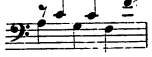
According to the rule generally observed in Bach's time the first sign should be simply a Mordent (not inverted) thus, ~, in which case the manner of playing would be as follows;

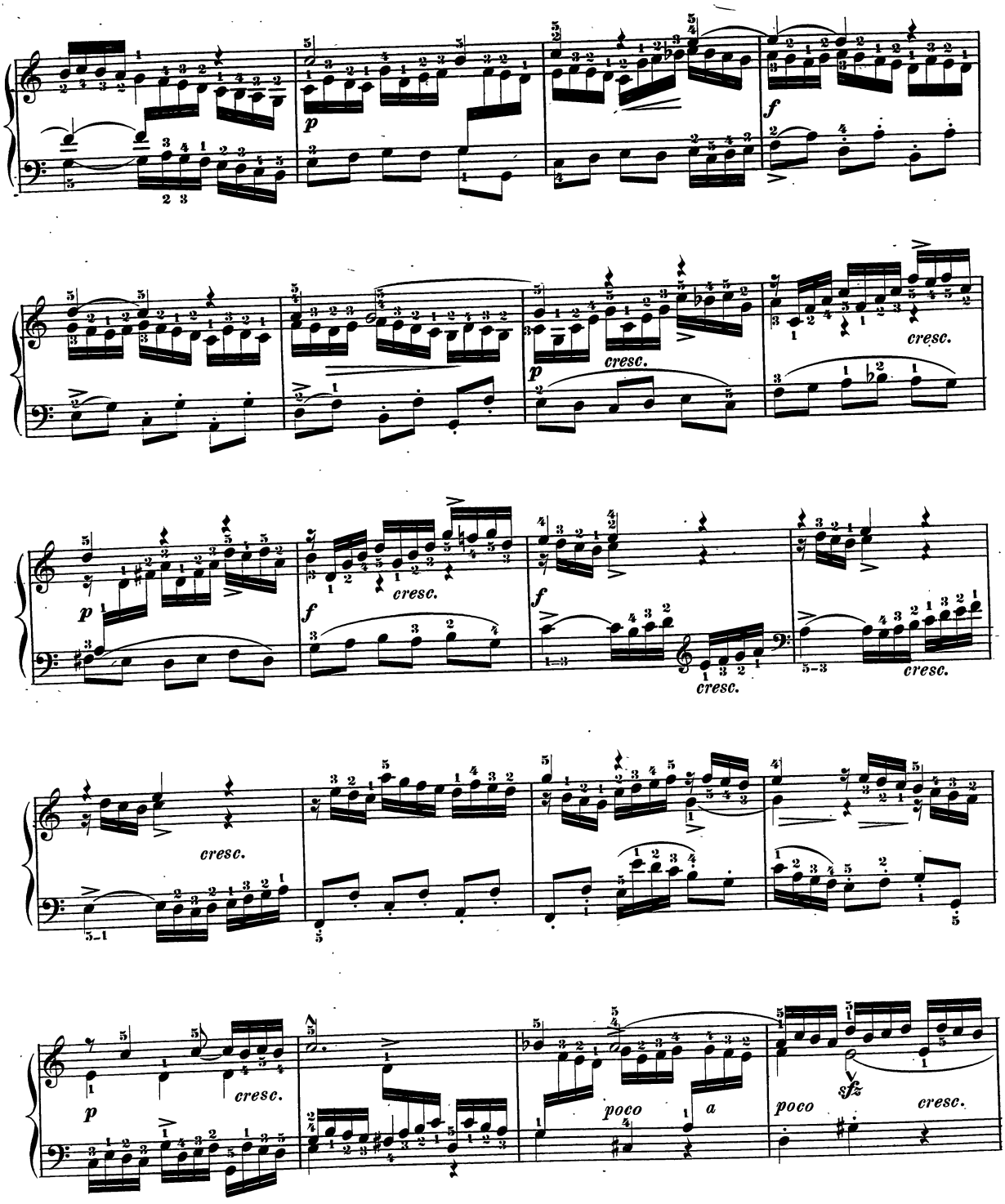


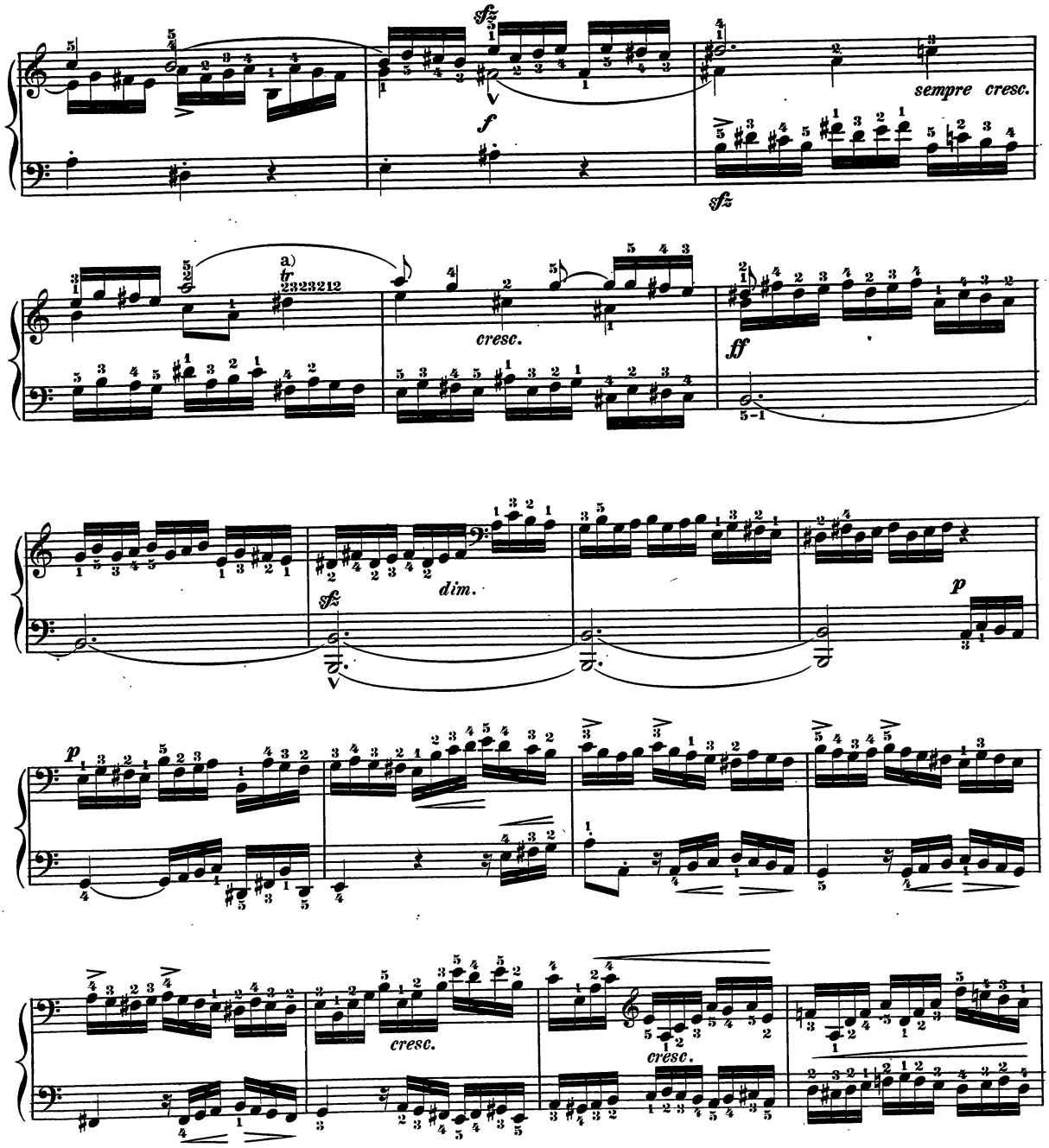
etc.

For full treatment of this subject, see a work entitled "The ten real Embellishments," etc., by E.D. Wagner, translated from the German by C.L. Doll, and published by Edw. Schuberth & Co N.Y.

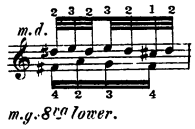
b) The Bischoff edition reads thus;

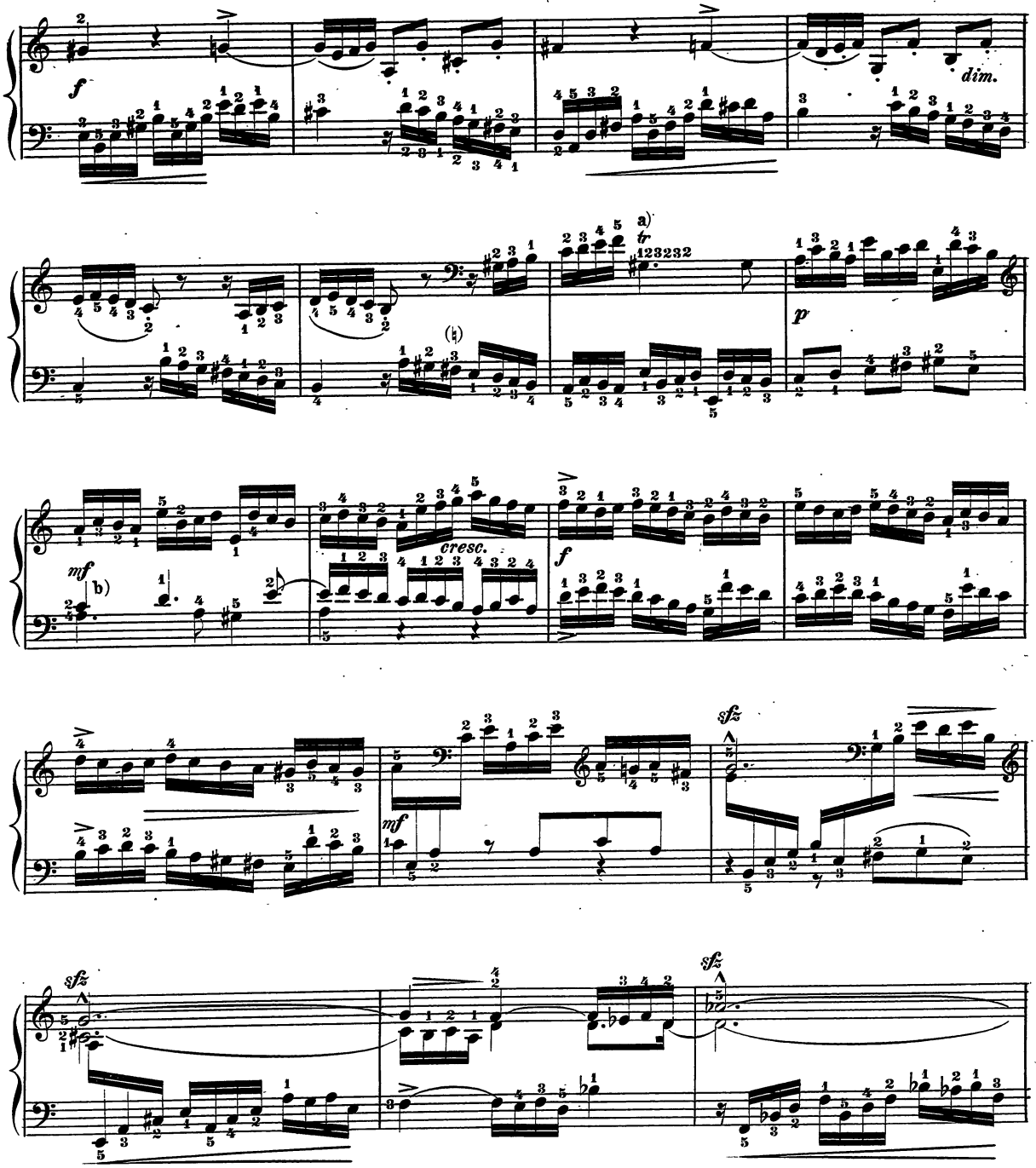



p
f
cresc.
p
cresc.
cresc.
p
f
cresc.
f
cresc.
cresc.
cresc.
p
cresc.
poco
a
poco
sfz
cresc.



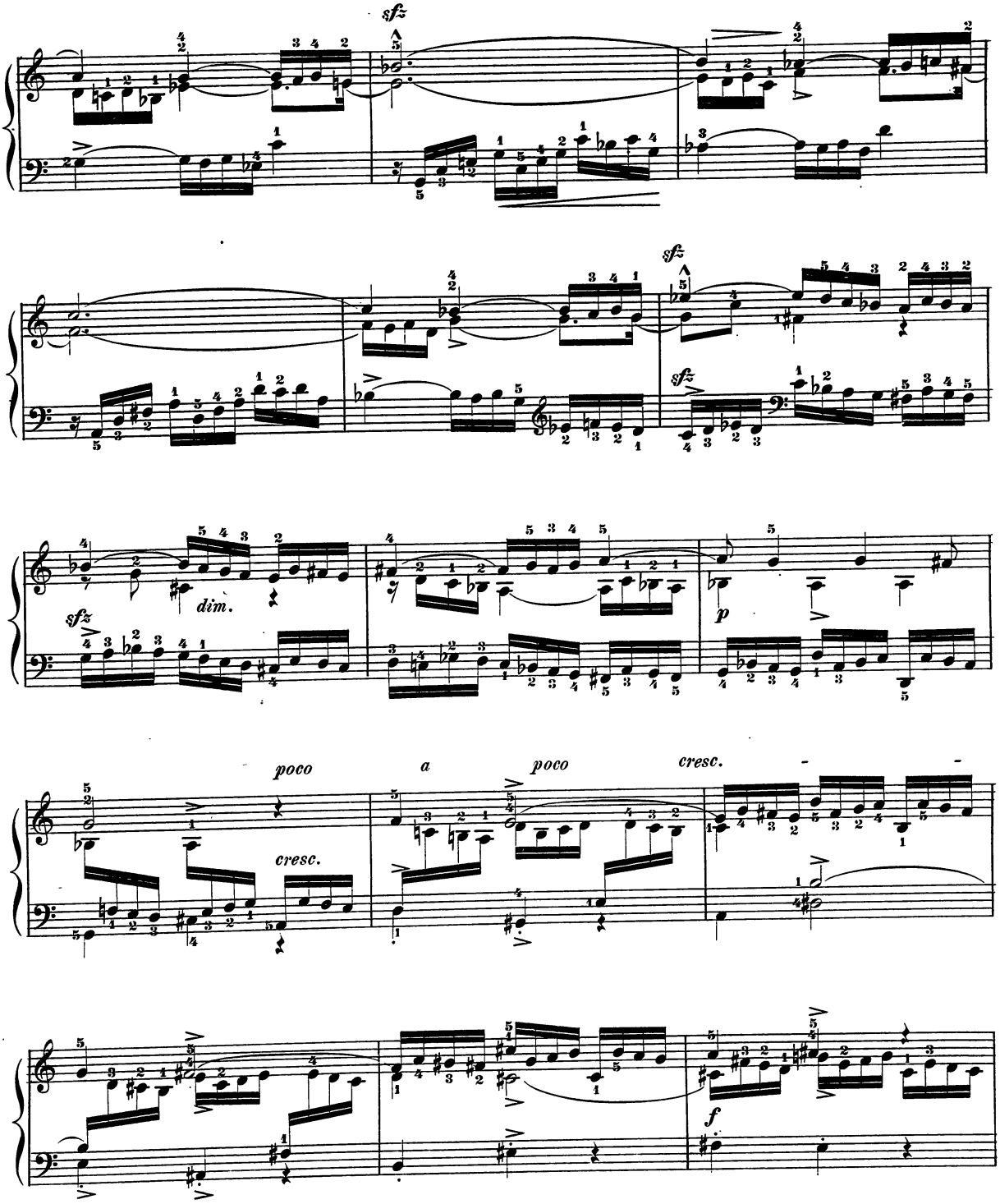
a) A short trill beginning with the principal tone, on account of the melodic effect, and ending with a turn, as follows;

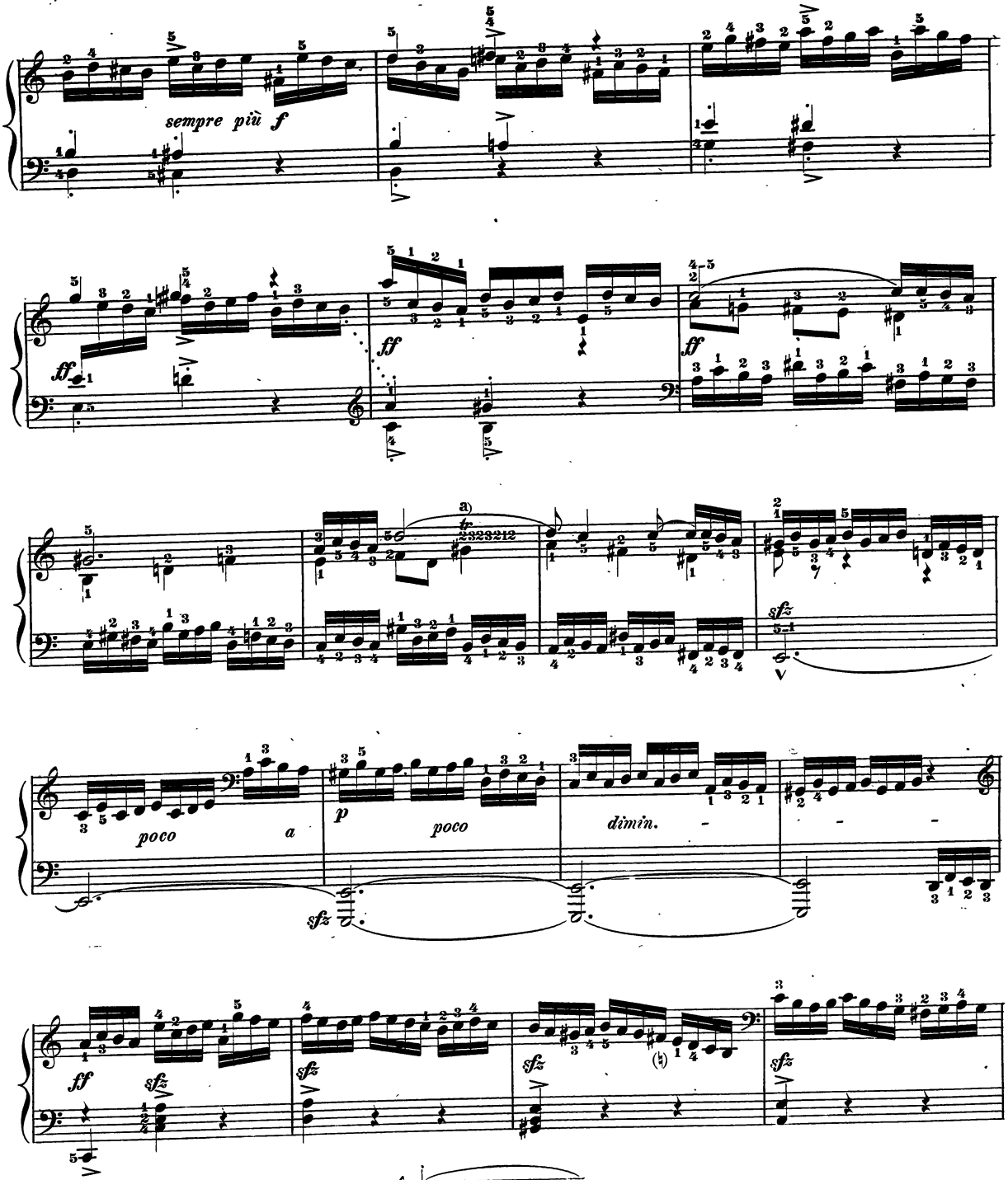


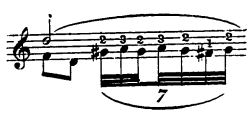


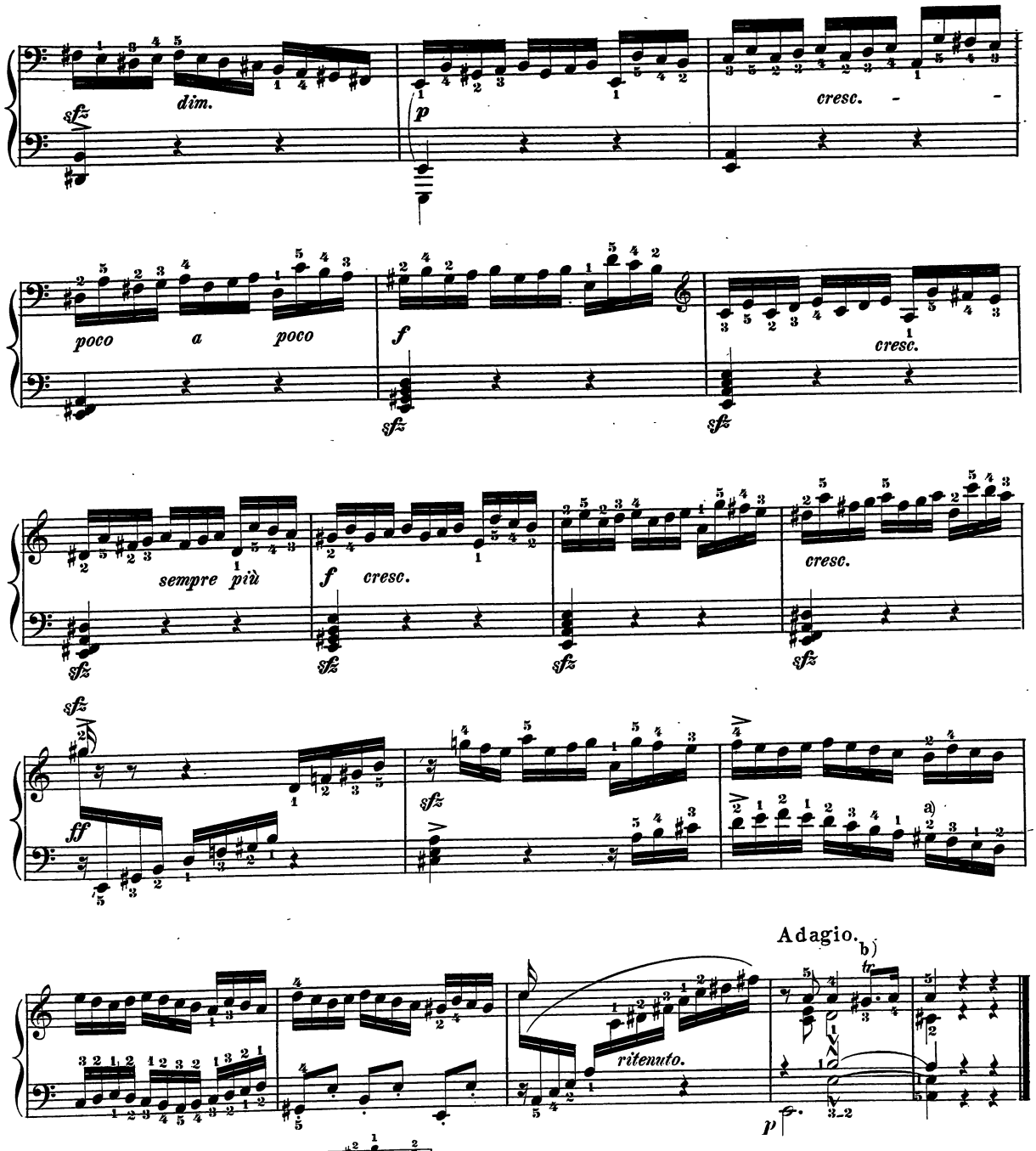
a) See note at the foot of page 3.

b) The Bischoff edition reads thus;

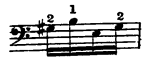
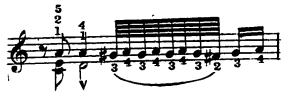

sfz
sfz
sfz
dim.
sfz
p
poco
a
poco
cresc.
cresc.
f



a) See note at the foot of page 9 Play thus;  etc.



a) The Bischoff edition reads thus;



b) A trill beginning with the principal tone, on account of the melodic significance, and ending with a turn, for example;