

PIANISSIMO

Für Elise

Die 100 schönsten klassischen
Original-Klavierstücke

The 100 most beautiful classical
original Piano Pieces

Les 100 pièces classiques les plus
merveilleuses pour Piano

leicht

easy



Piano · Klavier

Hans-Günter Heumann

Für Elise

Die 100 schönsten klassischen Original-Klavierstücke
The 100 most beautiful classical Piano Pieces
Les 100 pièces classiques les plus merveilleuses pour Piano

leicht / easy / facile

Cover: H. J. Kropp

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Inhalt / Contents / Contenu

Johann Pachelbel (1653 – 1706)		
Fuga C-Dur / C major / Ut majeur	4	
Johann Kuhnau (1660 – 1722)		
Praeludium G-Dur / G major / Sol majeur	5	
Johann Kaspar Ferdinand Fischer (ca. 1665 – ca. 1746)		
Praeludium harpeggiato C-Dur / C major / Ut majeur	6	
Christian Petzold (1677 – 1733)		
Menuett G-Dur / G major / Sol majeur, BWV Anh. 114	7	
Menuett g-Moll / G minor / Sol mineur, BWV Anh. 115	8	
Georg Philipp Telemann (1681 – 1767)		
Gigue G-Dur / G major / Sol majeur	9	
Jean-Philippe Rameau (1683 – 1764)		
Le Tambourin	10	
Menuet en rondeau C-Dur / C major / Ut majeur	12	
Johann Sebastian Bach (1685 – 1750)		
Musette D-Dur / D major / Ré majeur, BWV Anhang 126	13	
Menuett G-Dur / G major / Sol majeur, BWV Anh. 116	14	
Polonaise g-Moll / G minor / Sol mineur, BWV Anh. 119	16	
Menuett d-Moll / D minor / Ré mineur, BWV Anh. 132	17	
Praeludium C-Dur / C major / Ut majeur, BWV 924	18	
Praeludium F-Dur / F major / Fa majeur, BWV 927	20	
Praeludium C-Dur / C majeur / Ut majeur, BWV 939	21	
Praeludium c-Moll / C minor / Ut mineur, BWV 999	22	
Praeludium Nr. 1 C-Dur / C major / Ut majeur, BWV 846	24	
Invention Nr. 1 C-Dur / C majeur / Ut majeur, BWV 772	26	
Invention Nr. 4 d-Moll / D minor / Ré mineur, BWV 775	28	
Georg Friedrich Händel (1685 – 1759)		
Sarabande (Suite d-Moll / D minor / Ré mineur), HWV 437	30	
Gavotte (Suite G-Dur / G major / Sol majeur), HWV 441	33	
Chaconne (Suite d-Moll / D minor / Ré mineur), HWV 447	34	
Carl Philipp Emanuel Bach (1714 – 1788)		
Marche D-Dur / D major / Ré majeur	40	
Marche G-Dur / G major / G majeur	41	
Johann Christoph Friedrich Bach (1732 – 1795)		
Solfeggio D-Dur / D major / Ré majeur	42	
Joseph Haydn (1732 – 1809)		
Menuett F-Dur / F major / Fa majeur	43	
Deutscher Tanz D-Dur / German Dance D major / Danse Allemande Ré majeur	44	
Andante A-Dur / A major / La majeur	45	
Sonate C-Dur / Sonata C major / Sonate Ut majeur, Hob. XVI: 1	46	
Sonate G-Dur / Sonata G major / Sonate Sol majeur, Hob. XVI: 8	52	
Johann Wilhelm Häßler (1747 – 1822)		
Prélude varié C-Dur / C major / Ut majeur	58	
Ecossaise G-Dur / G major / Sol majeur, op. 38/23	60	
Christian Gottlob Neefe (1748 – 1798)		
Romanze C-Dur / Romance C major / Romance Ut majeur	61	
Domenico Cimarosa (1749 – 1801)		
Leichte Sonate G-Dur / Easy Sonata G major / Sonate facile Sol majeur	62	
Daniel Gottlob Türk (1750 – 1813)		
Kleines Rondo F-Dur / Rondo in miniature F major / Rondo en miniature Fa majeur	64	
Muzio Clementi (1752 – 1832)		
Sonatine C-Dur / Sonatina C major / Sonatine Ut majeur, op. 36/1	66	
Wolfgang Amadeus Mozart (1756 – 1791)		
Menuett G-Dur / G major / Sol majeur, KV 1e + f (Trio)	72	
Menuett F-Dur / F major / Fa majeur, KV 2	73	
Allegro B-Dur / Bb major / Si bémol majeur, KV 3	74	
Menuett F-Dur / F major / Fa majeur, KV 5	75	
Menuett C-Dur / C major / Ut majeur, KV 6	76	
Rondeau D-Dur / D major / Ré majeur, KV 15d	77	
Leichte Sonate C-Dur / Easy Sonata C major / Sonate facile Ut majeur	78	

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Ludwig van Beethoven (1770 – 1827)	
Ecossaise G-Dur / G major / Sol majeur	82
Deutscher Tanz A-Dur / German Dance A major /	
Danse Allemande La majeur, WoO 42/4	83
Deutscher Tanz A-Dur / German Dance A major /	
Danse Allemande La majeur, WoO 81	84
Sonatine G-Dur / Sonatina G major /	
Sonatine Sol majeur	86
Sonatine F-Dur / Sonatina F major /	
Sonatine Fa majeur	90
Für Elise WoO 59	94
Lustig – Traurig / Happy – Sad / Joyeux – Triste,	
WoO 54	98
Leichte Sonate G-Dur / Easy Sonata G major /	
Sonate facile Sol majeur, op. 49/2	99
Bagatelle g-Moll / G minor / Sol mineur, op. 119/1 . .	108

Friedrich Kuhlau (1786 – 1832)	
Leichte Variationen über ein österreichisches Volkslied /	
Easy Variations on an Austrian Folk Song /	
Variations faciles sur une chanson populaire autrichienne . .	110

Franz Schubert (1797 – 1828)	
Ecossaise G-Dur / G major / Sol majeur, op. 18/4	114
Ländler Es-Dur / Eb major / Mi bémol majeur, D 679/2 .	114
Walzer h-Moll / Waltz B minor /	
Valse Si mineur, op. 18/6	115
Ecossaise h-Moll / B minor / Si mineur, op. 33/1	116
Valse sentimentale Es-Dur / Eb major /	
Mi bémol op. 50/27	117
Grätzer Walzer C-Dur / C major / Ut majeur, D 924/9 .	118

Jean Baptiste Duvernoy (1800 – 1880)	
Allegretto op. 176/24	119

Friedrich Burgmüller (1806 – 1874)	
Arabesque op. 100/2	121
Tarantella / Tarantella / Tarantelle, op. 100/20	122
Ballade / Ballad / Ballade, op. 100/15	125
Unruhe / Restlessness / Inquiétude, op. 100/18	128

Felix Mendelssohn-Bartholdy (1809 – 1847)	
Venetianisches Gondellied / Venetian Boat Song /	
Barcarolle, op. 19/6	130
Venetianisches Gondellied / Venetian Boat Song /	
Barcarolle, op. 30/6	132

Robert Schumann (1810 – 1856)	
Von fremden Ländern und Menschen /	
From foreign lands and people /	
Gens et pays étrangers, op. 15/1	134
Bittendes Kind / Pleading child / Désir enfant,	
op. 15/4	135
Fürchtenmachen / Bogeyman's coming /	
Croquemitaine, op. 15/11	136
Armes Waisenkind / Poor little Orphan /	
Pauvre petite orpheline, op. 68/6	138

Träumerei / Reveries / Rêverie, op. 15/7	139
Wilder Reiter / Wild Horseman /	
Le petit cavalier téméraire, op. 68/8	140
Fröhlicher Landmann / The merry peasant /	
Le gai laboureur, op. 68/10	141
Sizilianisch / Siciliana / Sicilienne, op. 68/11	142
Erster Verlust / First Loss / Premier chagrin, op. 68/16 .	143

Frédéric Chopin (1810 – 1849)	
Mazurka a-Moll / A minor / La mineur, op. 7/2	144
Mazurka F-Dur / F major / Fa majeur, op. 68/3	146
Polonaise g-Moll / G minor / Sol mineur, BI 1	148
Polonaise B-Dur / Bb major / Si bémol majeur, BI 3 . . .	150
Prélude h-Moll / B minor / Si mineur, op. 28/6	152
Walzer a-Moll / Waltz A minor / Valse La mineur	154
Prélude e-Moll / E minor / Mi mineur, op. 28/4	156

Cornelius Gurlitt (1820 – 1901)	
Thema mit Variation / Theme with Variation /	
Thème avec variation	157
Valse noble op. 210/17	158

César Franck (1822 – 1890)	
Les plaintes d'une poupée	160

Peter Iljitsch Tschaikowsky (1840 – 1893)	
Die kranke Puppe / The sick doll /	
La poupée malade, op. 39/6	162
Das Begräbnis der Puppe / The doll's funeral /	
Enterrement de la poupée, op. 39/7	163
Die neue Puppe / The new doll /	
La nouvelle poupée, op. 39/9	164
Italienisches Lied / Italian song /	
Chanson Italienne, op. 39/15	165
Mazurka op. 39/10	166
Süße Träumerei / Sweet dreaming /	
Douce rêverie, op. 39/21	168
Altfranzösisches Lied / Old french song /	
Vieux chant Français, op. 39/16	170

Edvard Grieg (1843 – 1907)	
Arietta, op. 12/1	171
Walzer / Waltz / Valse, op. 12/2	172
Norwegisch / Norwegian melody /	
Mélodie Norvégienne, op. 12/6	174

Claude Debussy (1862 – 1918)	
Le petit nègre	176

Alexander Gretchaninoff (1864 – 1956)	
Njanja ist krank / Njanja is ill / Njanja est malade	
op. 98/7	178
Wiegenlied / Lullaby / Berceuse, op. 98/9	179
Der kleine Gernegroß / The little show-off /	
Le petit vantard, op. 98/15	180
Ein altes Gedicht / An old Romance /	
Un vieille Romance, op. 119/2	181

Fuga

C-Dur / C major / Ut majeur

Johann Pachelbel
(1653 – 1706)

$\text{♩} = 138$

1 24 1 3 1 4 1

5 3 1 1 5 1 3 4

6 3 1 2 1 2 1 3 3 2

10 1 3 1 1 2 5 1 2

15 1 4 2 4 1 4 1 4

20 1 2 1 2 3 2 5 3 1 2 4 1 4 1 3 5 1

*) *tr.*



Praeludium

G-Dur / G major / Sol majeur

Johann Kuhnau
(1660 – 1722)

$\text{♩} = 66$

The musical score is written for a single instrument, likely a lute or harpsichord, in G major. It features a series of eighth-note patterns in the right hand and sustained bass notes in the left hand. The first system includes a 'simile' instruction, indicating that the subsequent systems follow a similar pattern. The piece concludes with a final measure marked with a double bar line and repeat dots.

Praeludium harpegiato

C-Dur / C major / Ut majeur

Johann Kaspar Ferdinand Fischer
(ca. 1665 – ca. 1746)

$\text{♩} = 132$

4

8

12

16

aus / from / de: J. K. F. Fischer, Musikalischer Parnassus, Schott ED 6254

Menuett

G-Dur / G major / Sol majeur

BWV Anh. 114

Christian Petzold *)
(1677 – 1733)

$\text{♩} = 120$

*) Dieses Menuett wurde früher J. S. Bach zugeschrieben. Es steht im Notenbüchlein für Anna Magdalena Bach, Schott ED 2698
In the past this Minuet was attributed to J. S. Bach, as it is part of the Notebook for Anna Magdalena Bach, Schott ED 2698

a) b) c)

Menuett

g-Moll / G minor / Sol mineur

BWV Anh. 115

Christian Petzold *)
(1677 – 1733)

♩ = 112 – 116

*) Dieses Menuett wurde früher J. S. Bach zugeschrieben. Es steht im Notenbüchlein für Anna Magdalena Bach, Schott ED 2698
In the past this Minuet was attributed to J. S. Bach, as it is part of the Notebook for Anna Magdalena Bach, Schott ED 2698

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Gigue

G-Dur / G major / Sol majeur

Georg Philipp Telemann
(1681 – 1767)

♩. = 100

Measures 1-4 of the Gigue. The piece is in G major (one sharp) and 6/8 time. The tempo is marked as a dotted quarter note equals 100. Fingerings are indicated by numbers 1-5 above the notes. The first measure starts with a treble clef and a key signature of one sharp (F#). The bass line begins with a dotted half note G in the second measure.

Measures 5-8 of the Gigue. The melody continues with eighth and sixteenth notes. The bass line provides harmonic support with dotted half notes and eighth notes. Measure 8 ends with a repeat sign.

Measures 9-12 of the Gigue. Measures 9 and 10 begin with repeat signs. The melody features eighth notes and sixteenth notes. The bass line consists of dotted half notes. Measure 12 ends with a repeat sign.

Measures 13-16 of the Gigue. The final section of the piece. The melody uses dotted half notes and eighth notes. The bass line features eighth notes and dotted half notes. Measure 16 concludes with a final cadence.

Le Tambourin

Jean-Philippe Rameau
(1683 – 1764)

Vif ♩ = 100

The musical score for 'Le Tambourin' is written for piano in G major (one sharp) and 3/4 time. The tempo is marked 'Vif' with a quarter note equal to 100 beats per minute. The score is divided into six systems, each with a treble and bass staff. The first system (measures 1-4) begins with a repeat sign and a fermata. The second system (measures 5-8) includes a trill in measure 7. The third system (measures 9-12) features a trill in measure 10. The fourth system (measures 13-16) includes a trill in measure 14. The fifth system (measures 17-20) includes a trill in measure 18. The sixth system (measures 21-24) includes a trill in measure 22. The piece concludes with a repeat sign and a fermata in measure 24.

25

D. S. al

30

D. S. al

35

D. S. al

40

D. S. al

44

D. S. al

♩ = 138 – 144

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff uses a treble clef and the lower staff uses a bass clef. The melody in the upper staff consists of eighth and sixteenth notes, with fingerings 5, 2, 4, 1, 3, 5, and 1 indicated above the notes. The bass line in the lower staff features a mix of eighth and sixteenth notes, with fingerings 3, 1, 4, 1, 5, 1, 5, 1, 2, and 5 indicated below the notes. The piece concludes with a double bar line and the word 'Fine' written below the final note.

13

5 2 4 1 3 5 1

3 1 4 1 5 1 3

D. C. al Fine

Musette

D-Dur / D major / Ré majeur

BWV Anh. 126

Johann Sebastian Bach
(1685 – 1750)

♩ = 96

Measures 1-4 of the piece. The treble clef has a key signature of two sharps (F# and C#) and a 2/4 time signature. The bass clef has a key signature of two sharps (F# and C#). Measure 1 starts with a 5th finger fingering on the treble staff. Measure 3 has a 3rd finger fingering on the treble staff and a 3rd finger fingering on the bass staff.

Measures 5-8 of the piece. Measure 5 starts with a 5th finger fingering on the treble staff. Measure 8 ends with a double bar line and repeat dots. The word "Fine" is written below the bass staff.

Measures 9-14 of the piece. Measure 9 has a 2nd finger fingering on the treble staff. Measure 10 has a 1st finger fingering on the treble staff. Measure 11 has a 5th finger fingering on the treble staff. Measure 12 has a 1st finger fingering on the treble staff. Measure 13 has a 3rd finger fingering on the treble staff. Measure 14 has a 5th finger fingering on the treble staff.

Measures 15-20 of the piece. Measure 15 has a 1st finger fingering on the treble staff. Measure 16 has a 4th finger fingering on the treble staff. Measure 17 has a 5th finger fingering on the treble staff. Measure 18 has a 1st finger fingering on the treble staff. Measure 19 has a 3rd finger fingering on the treble staff. Measure 20 has a 4th finger fingering on the treble staff. The word "D. C. al Fine" is written below the bass staff.

*) aus: Notenbüchlein für Anna Magdalena Bach, Schott ED 2698
from: Notebook for Anna Magdalena Bach, Schott ED 2698
de: Petit livre d'Anna Magdalena Bach, Schott ED 2698

Menuett

G-Dur / G major / Sol majeur
BWV Anh. 116

Johann Sebastian Bach
(1685 – 1750)

♩ = 112 – 138

The musical score for the Minuet in G major, BWV Anh. 116, is presented in a standard piano format. It consists of 17 measures, organized into five systems. The first system contains measures 1-4, the second system contains measures 5-8, the third system contains measures 9-12, the fourth system contains measures 13-16, and the fifth system contains measures 17-17. The score is written in G major (one sharp) and 3/4 time. Fingerings are indicated by numbers 1-5 above or below notes. Articulation marks, such as slurs and accents, are used throughout the piece. The piece concludes with a repeat sign in measure 17.

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21

4 3 1 2 3 2

3 2 1 3 2 2

25

5 3 1 4 3

5 3 1 4 3

29

4 1 5 1 4

2 4 1 4 4

33

1 1 1 1

1 1 1 1

37

5 5 1 1

1 1 1 1

Polonaise

g-Moll / G minor / Sol mineur
BWV Anh. 119

Johann Sebastian Bach
(1685 – 1750)

$\text{♩} = 116$

The musical score for the Polonaise in G minor, BWV Anh. 119, is presented in four systems. Each system contains four measures. The key signature is G minor (two flats). The time signature is 3/4. The tempo is marked with a quarter note equal to 116 beats per minute. The score includes fingerings for both hands. The piece concludes with a double bar line and repeat dots in the final measure.

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Menuett

d-Moll / D minor / Ré mineur

BWV Anh. 132

Johann Sebastian Bach
(1685 – 1750)

$\text{♩} = 88 - 92$

The musical score is presented in four systems, each with a treble and bass staff joined by a brace. Measure numbers 1, 5, 9, and 13 are placed at the beginning of their respective systems. Fingerings are indicated by numbers 1-5 above or below notes. Articulation marks (accents) are placed above notes in measures 6, 7, 10, and 11. First and second endings are marked with '1.' and '2.' above the staff lines. The key signature has one flat (Bb) and the time signature is 3/4.

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Praeludium

C-Dur / C major / Ut majeur
BWV 924

Johann Sebastian Bach
(1685 – 1750)

$\text{♩} = 69$

5 1 2 4 3 1 1 2 5 4 3 1 2 5

a) 1 2 1 3

3 1 2 5 2 1 2 3 2 1 2

b) c) 2 5 3 4

5 3 3 3 3 3 3 3 3 3 3 3

d) 4

7 3 4 4 4 4 4 4 4 4 4 4

4

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aus / from / de: J. S. Bach, 12 kleine Präludien / 12 little Preludes / 12 petits préludes, Schott ED 0849

a)

3

b)

3

c)

1 2 3

d)

3