



EDITION COTTA N^o. 441

Carl Maria von Weber

Zweite große Sonate

Op. 39. As dur

FÜR DAS PIANOFORTE

Instruktive Ausgabe

Bearbeitet von Franz von Liszt

**J.G.Cotta'sche Buchhandlung Nachfolger
Stuttgart und Berlin**



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EDITION COTTA

INSTRUKTIVE AUSGABE / NEUE FOLGE

Unter Leitung von Professor Dr. Hans Joachim Moser, Berlin-Charlottenburg

Mit den Nummern 900—902 hat der Cotta'sche Verlag eine neue Heftfolge seiner seit Jahrzehnten bei allen Kulturvölkern verbreiteten „Instruktiven Ausgabe klassischer Klavierwerke“ eröffnet, die sich durch berühmte Bearbeiter, wie Liszt, Bülow, d'Albert, Lachner, Faisst, Pauer, Lebert und Stark, eine hochgeachtete Sonderstellung errungen hat. Unter Mitwirkung von Rudolf Bellardi, Hans Gál, Hermann Halbig, Lydia Hoffmann-Behrendt, Willi Kahl, James Kwast, Walther Lampe, Waldemar Lutschg, Karl Hermann Pillney, Carl Prohaska, Walter Rehberg, Kurt Schubert, August Stradal, d. h. den führenden Virtuosen, Lehrern und Historikern des Klavierspiels, hat Hans Joachim Moser, Direktor der Akademie für Kirchen- und Schulmusik in Berlin, den Gedanken verwirklicht, knappe Auswahlen zu bieten, die entweder bisher noch nicht in der Edition Cotta vertretene Meister mit weniger bekannten Stücken dem Spieler nahebringen oder von der Musikwissenschaft neuentdeckte Altmeister in den Gesichtskreis rücken. So wird die Literaturkenntnis der klavierspielenden Welt in Haus und Konzertsaal um Wertvollstes bereichert und dieses zu billigem Preise in mustergültiger Form übermittelt. Einleitungen und zahlreiche Anmerkungen sind eine besondere Bereicherung der Edition. / *Der Schwierigkeitsgrad ist bei jeder Nummer angegeben.*

I m N o v e m b e r 1 9 2 8 e r s c h i e n e n :

Nr. 924. Klaviertänze des 16. Jahrhunderts

Herausgegeben von

Dr. Hermann Halbig

Professor an der staatl. Akademie für Kirchen- und Schulmusik Berlin

Inhalt: 39 deutsche und ausländische Tänze, aus Handschriften und Tabulaturdrucken von 1515—1595 veröffentlicht. Rm. 3.— (*Leicht*)

Dieses Heft erobert der modernen Hausmusik für Klavier, Cembalo, Hausorgel und Klavichord Neuland. Es birgt einen Schatz, nach dem Freunde der Jugendbewegung, Tanzkreise, Kulturhistoriker und Musikwissenschaftler ebenso greifen werden wie der feinschmeckerisch das Alteitümliche auskostende musikalische Laie: eine Fülle reizvoll herber, dabei technisch sehr leicht ausführbarer Miniaturtänze in völlig unretouchierter Originaltreue.

Nr. 925. Klaviersonaten der Söhne Bachs

Ausgewählt und bezeichnet von

Kurt Schubert

Inhalt: Wilhelm Friedemann Bach, Sonate Es dur — Carl Philipp Emanuel Bach, Sonate E moll — Johann Christoph Friedrich Bach, Sonate F dur — Johann Christian Bach, Sonate G dur. Rm. 3.— (*Mittel*)

Kurt Schubert führt hier Proben des Schaffens der vier musikalischen Söhne Bachs in je einem wertvollen und charakteristischen Sonatenwerke vor — den problematischen Uebergangsmeister Friedemann, den „Klopstock der Musik“ Philipp Emanuel, den itabensierenden „Londoner Bach“ mit seinem „Singenden Allegro“ und den schon auf die Wiener Klassik weisenden Bückeburger Herder-Freund Friedrich Bach. Ein Stück dramatischer Stilwandlung wird hier Klang, Musikgeschichte enthüllt ihr Wesen in köstlicher Musik, die dem Unterricht wie dem Konzertpodium gleichermaßen zu dienen vermag.

F r ü h e r e r s c h i e n e n :

Nr. 900. G. F. Händel, Auswahl aus seinen Klavierwerken. Hrsg. von Walter Rehberg. Rm. 3.— (*Leicht bis mittel*)

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Nr. 908. Klavierwerke der Hochromantiker. Ausgewählt und bezeichnet von Prof. Kurt Schubert. Rm. 2.80 (*Mittel*)

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selt, Kleiner Walzer — Frühlingslied — Stephen Heller, Tarantella — Joach. Raff, Die Spinnerin

Nr. 909. Deutsche Klaviermusik des Barock. Instruktive Auswahl von Dr. Rudolf Bellardi. Rm. 2.80. (*Leicht*)

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Inhalt: W. J. Tomaschek, Ekloge — J. H. Wörzischek, Le Désir; Impromptu — J. B. Cramer, Étude — I pensieri dolenti (Trauergedanken) — L. Berger, Étude — W. Taubert, Minnelied Nr. 3, Nr. 8 — A. A. Klengel, Romanze — J. L. Böhner, Romanze — N. Burgmüller, Rhapsodie

Nr. 911. Julius Reubke (1834—1858). I. Große Sonate für Pianoforte zu zwei Händen, B moll, herausgegeben und II. Große Sonate für die Orgel (der 94. Psalm), C moll, für Pianoforte zu zwei Händen bearbeitet von A. Stradal. Rm. 4.— (*Schwer*)

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Nr. 913. Robert Volkmann, Variationen über ein Thema von Händel. Herausgegeben von Professor Walther Lampe. Rm. 2.— (*Mittel*)

Nr. 914. Altfranzösische Klaviermeister. Instruk. Ausg. von Karl Hermann Pillney. Rm. 3.— (*Leicht bis mittel*)

Inhalt: De Chambonnières, Sarabande — L. Couperin, Sarabande (en canor) — Fr. Coupe-

rin, Rondeau; Les tendresses bachiques; Les petits moulins à vent — Daquin, Rondeau — J. Ph. Rameau, Le rappel des oiseaux; Tambourin; L'entretien des muses; Les trois mains; Deux Menuets; Rondeau

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Inhalt: Scherzo op. 4 — Vier Balladen op. 10: Nr. 1 D moll; Nr. 2 D dur; Nr. 3 Intermezzo H moll; Nr. 4 H dur — Zwei Rhapsodien op. 79 Nr. 1 H moll; Nr. 2 G moll — Drei Intermezzi op. 117: Nr. 1 Es dur; Nr. 2 B moll; Nr. 3 Cis moll

Nr. 920/921. Heft 2. Rm. 5.50 (*Mittel b. schwer*)
Inhalt: Fantasien, op. 116. Sieben Klavierstücke — Sechs Klavierstücke op. 118 — Vier Klavierstücke op. 119

Nr. 922/923. Heft 3. Rm. 5.50 (*Mittel b. schwer*)
Inhalt: Sonate für Klavier F moll op. 5: Allegro maestoso; Andante; Scherzo; Allegro energico; Intermezzo (Rückblick); Finale: Allegro moderato ma rubato — Variationen und Fuge über ein Thema von Händel B dur op. 24

1907

CARL MARIA VON WEBER

Zweite große Sonate

Op. 39. As dur
für das Pianoforte

Instruktive Ausgabe

Bearbeitet von
Franz von Liszt

Second great Sonata

Op. 39. A flat major
for the Pianoforte

English translation of the instructive text by PERCY GOETSCHIOUS



J. G. Cotta'sche Buchhandlung Nachfolger
Stuttgart und Berlin

Der Original-Text ist in dieser Ausgabe durchgehend vollständig beibehalten und durch grosse Schrift als solcher kenntlich gemacht. Alle hinzugefügten Bezeichnungen, *f*, *p*, *crescendo*, $\langle \rangle$ *decresc.* etc. etc. sind in besonderer kleinerer und schwächerer Schrift (in der gleichen, in welcher sie soeben hier verzeichnet worden sind) angemerkt, um dieselben von den *f*, *p*, *crescendo*, $\langle \rangle$ *decresc.* etc. etc. der früheren Ausgaben sichtlich zu unterscheiden.

Die von Weber vorgeschriebenen *marcato's* und *staccato's* sind mit \gg und langen Punkten $\vee\vee\vee\vee$ bezeichnet, die übrigen mit \gg oder $\wedge\wedge$ und runden Punkten

Anderlei Vortrags - Andeutungen, Zusätze und Varianten stehen in kleineren Noten theils im Original - Texte selbst, theils auf besonderen Systemen über oder unter demselben.

Ebenso sind, gegenüber den wenigen vom Componisten selbst vorgeschriebenen Pedalzeichen und Fingersätzen, welche mit \mathfrak{D} und Φ , beziehungsweise mit grossen Ziffern ausgedrückt sind, diejenigen Pedale und Fingersätze, welche als Hilfsmittel zu richtig wirksamer Ausführung von dem Herausgeber unmassgeblich vorgeschlagen werden, durch \mathfrak{D} und $*$, beziehungsweise durch kleine Ziffern bezeichnet.

Franz Liszt.

Zweite grosse Sonate.

C. M. v. WEBER.
Op. 39.

Second grand Sonata.

C. M. v. WEBER.
Op. 39.

Allegro moderato con spirito ed assai legato. (M. M. ♩. = 48.)

ana corda
pp trem.

mf *ten.** *p* *poco f* *ten.** *f* *sostenuto* *pp*

espress.

pp *ten.* *con anima*

dolcissimo

First system of musical notation. The right hand features a melodic line with fingerings 8 2 4 3 2 1 3, 1 1, 1, 1, 2 1, 4 2, 3. The left hand plays a rhythmic accompaniment. Dynamics include *cresc.* and *morendo*. A *tr.* (trill) is marked in the right hand.

Second system of musical notation. The right hand includes *tr.* (trill) and *tr. >* (trill with accent) markings. The left hand has a *p* (piano) dynamic. Performance instructions include *tre corde*, *rinforz.* (rinforzando), and *p una corda*.

Third system of musical notation. The right hand has *tr. >* (trill with accent) and *tr.* (trill) markings. The left hand has a *f* (forte) dynamic. Performance instructions include *tre corde*, *rinforz.* (rinforzando), and *dolce*.

Fourth system of musical notation. The right hand has *tr.* (trill) and *tr. >* (trill with accent) markings. The left hand has a *ff* (fortissimo) dynamic. Performance instructions include *tr.* (trill), *cresc.* (crescendo), and *ff*.

Fifth system of musical notation. The right hand has *tr.* (trill) and *tr. >* (trill with accent) markings. The left hand has a *ff* (fortissimo) dynamic. Performance instructions include *passionato*, *cresc. assai* (crescendo assai), and *ff*.

Sixth system of musical notation. The right hand has *tr.* (trill) and *tr. >* (trill with accent) markings. The left hand has a *p* (piano) dynamic. Performance instructions include *decresc.* (decrescendo) and *p*.

First system of the musical score. The right hand features a melodic line with triplets and slurs, marked with dynamics *And. cresc. assai* and *ff*. The left hand provides a steady accompaniment of chords, marked *decresc.*

Second system of the musical score. The right hand continues with a melodic line, marked *p* and *dimin.*. The left hand has a more active accompaniment with slurs and fingerings, marked *ben tenuto* and *(un poco marcato)*.

Third system of the musical score. The right hand has a melodic line with slurs and fingerings, marked *espressivo*. The left hand features a complex accompaniment with many slurs and fingerings, also marked *espressivo*.

Fourth system of the musical score. The right hand has a melodic line with slurs and fingerings, marked *dolce*. The left hand has a steady accompaniment, marked *f*.

Fifth system of the musical score. The right hand has a melodic line with slurs and fingerings, marked *leggieramente*. The left hand has a steady accompaniment, marked *p*.

Sixth system of the musical score, serving as a modification for smaller hands. It includes the text *für kleinere Hände. for smaller hands.* and *ruhig quietly*. The right hand has a melodic line with slurs and fingerings, marked *p*. The left hand has a steady accompaniment, marked *p*.

First system of musical notation. The right hand features a complex melodic line with many slurs and fingerings (1, 2, 3, 4). The left hand consists of chords and single notes, with some slurs. Dynamics include *pp* and *pp*.

Second system of musical notation. The right hand continues with intricate melodic patterns and slurs. The left hand has chords and some slurs. Dynamics include *pp*, *con grazia*, *dolce*, and *f*. A trill (*tr*) is marked at the end of the system.

Third system of musical notation. The right hand has a melodic line with slurs and a trill (*tr*). The left hand features chords and slurs. Dynamics include *pp*, *pp*, *f*, and *pp*. There are asterisks (*) at the end of the system.

Fourth system of musical notation. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 1). The left hand has chords and slurs. Dynamics include *f* and *pp*. The word *staccato* is written below the left hand. There are asterisks (*) at the end of the system.

First system of musical notation. The right hand features a series of sixteenth-note runs with slurs and fingerings (2, 3, 1). The left hand plays a steady eighth-note accompaniment. The instruction *staccato* is written below the left hand.

Second system of musical notation. The right hand continues with sixteenth-note runs. The left hand has a more active accompaniment. The instruction *diminuendo* is written above the right hand, and *ff. ten.* is written above the left hand.

Third system of musical notation. The right hand has a complex sixteenth-note passage with slurs and fingerings (1, 4, 3, 4). The left hand has a rhythmic accompaniment. The instruction *ff* is written above the right hand.

Fourth system of musical notation. The right hand has a melodic line with slurs and fingerings (1, 2, 3). The left hand has a rhythmic accompaniment. The instruction *una corda* is written above the right hand. The dynamic *pp* is written below the left hand. The instruction *tre corde* is written below the left hand. The instruction *pp una corda* is written below the right hand.

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings (2, 5, 3, 4, 1, 2, 3, 4, 5, 4, 3, 2, 1). The left hand has a rhythmic accompaniment. The instruction *con molt' affetto* is written above the right hand. The dynamic *cresc.* is written above the left hand.

Sixth system of musical notation. The right hand has a complex sixteenth-note passage with slurs and fingerings (1, 2, 3, 1, 5, 1, 2, 3, 4, 5, 4, 3, 2, 1). The left hand has a rhythmic accompaniment. The dynamic *p* is written below the left hand. The instruction *ff* is written above the right hand.

sempre ff
l.H.
ff
ff

ff
ff
ff
ff

diminuendo
dol.
2

un poco rinforz. ed espressivo

sempre più crescendo ed agitato

f

sempre più crescendo ed agitato
sempre crescendo il forte al

Re. *

ff

ff

mf

Re. *

ff

ff

trem.

Re. *

Re.

decresc. Re.

pp

con duolo

Re.

marcato e crescendo

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and ornaments, marked *fp* and *mezza voce*. The left hand (bass clef) plays a rhythmic accompaniment of chords, marked *pp*. The system concludes with a *rit.* marking.

Second system of musical notation. The right hand continues the melodic line with slurs and ornaments, marked *mf* and *ten.*. The left hand accompaniment is marked *p*. The system ends with the instruction *poco ften.*

Third system of musical notation. The right hand features a complex melodic passage with many slurs and ornaments, marked *ff* and *pp*. The left hand accompaniment is marked *pp*. The system concludes with a *rit.* marking.

Fourth system of musical notation. The right hand has a melodic line with slurs and ornaments, marked *f* and *p*. The left hand accompaniment is marked *p*. The system concludes with a *rit.* marking.

für kleinere Hände.
for smaller hands.

Fifth system of musical notation. The right hand features a melodic line with slurs and ornaments, marked *f* and *p*. The left hand accompaniment is marked *p*. The system concludes with a *rit.* marking.

System 1: Treble clef with a slur and a fermata over the first measure. Fingerings 4 and 1 are indicated. Bass clef with a *rit.* marking and chords.

System 2: Treble clef with a slur and a fermata over the first measure. Fingerings 1, 4, 3, 4 are indicated. Bass clef with a *rit.* marking and chords. The instruction *dolce con grazia* is written above the bass staff.

System 3: Treble clef with a slur and a fermata over the first measure. Fingerings 1, 1, 1, 1, 1 are indicated. Bass clef with a *p* marking, a *rit.* marking, and a *f* marking. A *tr.* marking is present above the treble staff.

System 4: Treble clef with a slur and a fermata over the first measure. Fingerings 1, 2 3 1, 2 3 1, 2 3 1 are indicated. Bass clef with a *f* marking and chords. A *ff* marking is at the bottom of the system.

This image displays two pages of a musical score for piano, numbered 16 and 25. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. It consists of two systems of grand staff notation (treble and bass clefs).

Page 16 (top system): The first system features a complex, flowing melody in the right hand with many slurs and ties. The left hand provides a steady accompaniment of chords. The dynamic marking *Re.* (ritardando) is present in both staves.

Page 16 (middle system): The second system continues the melodic development. The right hand has a series of slurs and ties. The left hand has a rhythmic pattern of eighth notes. The dynamic marking *Re.* is present.

Page 16 (bottom system): The third system shows further melodic and harmonic progression. The right hand has a series of slurs and ties. The left hand has a rhythmic pattern of eighth notes. The dynamic marking *Re.* is present.

Page 25 (top system): The fourth system features a more active right hand with many slurs and ties. The left hand has a rhythmic pattern of eighth notes. The dynamic marking *Re.* is present. The system ends with a *ff* (fortissimo) marking.

Page 25 (middle system): The fifth system continues the melodic development. The right hand has a series of slurs and ties. The left hand has a rhythmic pattern of eighth notes. The dynamic marking *Re.* is present.

Page 25 (bottom system): The sixth system features a more active right hand with many slurs and ties. The left hand has a rhythmic pattern of eighth notes. The dynamic marking *Re.* is present. The system ends with a *ff* marking.

Page 25 (bottom system): The seventh system features a more active right hand with many slurs and ties. The left hand has a rhythmic pattern of eighth notes. The dynamic marking *Re.* is present. The system ends with a *ff* marking.

rinforz.
Pa.

ff Pa.

Pa. *Pa.* *Pa.* *Pa.*

ff Pa. *Pa.* *Pa.* *Pa.*

*con passione ** *Pa.* *Pa.*

con passione

This page of a musical score, numbered 18, contains five systems of piano music. Each system consists of a grand staff with a treble and bass clef. The notation is highly detailed, featuring numerous slurs, accents, and dynamic markings. The first system begins with a forte (*ff*) dynamic and includes several *rit.* (ritardando) markings. The second system continues with similar dynamics and includes a *rit.* marking. The third system features a *rinforz.* (rinforzando) marking, indicating a moment of increased intensity. The fourth system shows a continuation of the complex rhythmic and melodic patterns. The fifth system concludes with a final *ff* dynamic marking. The score is characterized by intricate fingerings and complex rhythmic structures, typical of advanced piano repertoire.

ANDANTE.
Ben tenuto.

p (Die Begleitungs Accorde gestossen.)
(The accompanying chords staccato.)

This system shows the beginning of the piece. The right hand has a melodic line with fingerings such as 2, 4, 5, 1, 3, 2, 1, 2, 5, 4, 3, 5. The left hand plays staccato chords. The tempo is marked *ANDANTE* and the performance style is *Ben tenuto*.

This system continues the melodic and harmonic development. The right hand features more complex fingerings like 4, 2, 3, 2, 5, 4, 5, 1, 2, 1, 2, 1, 2, 1, 2, 1. The left hand continues with staccato accompaniment.

This system includes dynamic markings *f* and *p*. The right hand has a melodic line with fingerings like 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand has a more active accompaniment.

This system features a section marked *espress.* (espressivo). The right hand has a melodic line with fingerings like 5, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand has a dense accompaniment.

This system includes dynamic markings *pp* and *cresc.* (crescendo). The right hand has a melodic line with fingerings like 2, 1, 4, 3, 2, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand has a dense accompaniment.

This system continues the piece with a melodic line in the right hand and a dense accompaniment in the left hand. The right hand has fingerings like 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand has a dense accompaniment.

First system of musical notation. The bass clef staff contains a complex rhythmic pattern with fingerings 3, 1, 2, 1 and accents. The treble clef staff contains chords and melodic lines. The dynamic marking *mf* and the instruction *con grazia* are present.

Second system of musical notation. Similar to the first system, it features complex bass clef patterns with fingerings and accents, and chords in the treble clef. The instruction *con grazia* is repeated.

Third system of musical notation, a smaller system. It includes the instruction *L.H.* (Left Hand) and shows a specific passage in the bass clef.

Fourth system of musical notation. The bass clef staff has a complex pattern with fingerings 2, 3, 2, 2, 2, 2 and accents. The dynamic marking *pp* and the instruction *una corda* are present.

Fifth system of musical notation. The bass clef staff has a complex pattern with fingerings 5, 4, 3, 3, 3, 3 and accents. The dynamic marking *f* and the instruction *con grazia* are present. The instruction *tre corde* is also visible.

Sixth system of musical notation. The bass clef staff has a complex pattern with fingerings 2, 1 and accents. The dynamic marking *pp* and the instruction *una corda* are present. The instruction *tre corde* is also visible.

The first system of music (measures 1-3) features a treble clef with a complex melodic line containing triplets and a bass clef with a more rhythmic accompaniment. Dynamics include *f* and *agitato*. Fingerings and articulation are indicated with numbers and asterisks.

The second system (measures 4-6) continues the piece with a *decresc.* marking in measure 4 and a *pp* dynamic in measure 5. The treble clef has a melodic line with triplets, while the bass clef has a steady accompaniment. Dynamics include *f* at the end of the system.

The third system (measures 7-9) begins with a *poco rall.* marking in measure 7 and an *a tempo* marking in measure 8. The bass clef has a complex accompaniment with many triplets and a *p* dynamic. The treble clef has a melodic line with triplets.

The fourth system (measures 10-12) shows the treble clef with a melodic line and the bass clef with a complex accompaniment. Fingerings and articulation are clearly marked throughout.

The fifth system (measures 13-15) continues the piece with a treble clef melodic line and a bass clef accompaniment. Fingerings and articulation are indicated.

The sixth system (measures 16-18) features a *Tema ben tenuto* marking in measure 16 and a *f* dynamic. The treble clef has a melodic line with triplets, and the bass clef has a steady accompaniment.

First system of musical notation. Treble clef with a key signature of two flats. The piece begins with a piano (*p*) dynamic, followed by a forte (*f*) section, and ends with a piano (*p*) section marked *decresc.*. Fingerings are indicated with numbers 1-5. The bass line consists of simple chords and single notes.

Second system of musical notation. Treble clef. Dynamics include *pp* (pianissimo) and *b* (basso). Fingerings and slurs are present throughout the system.

Third system of musical notation. Treble clef. Dynamics include *pp* and *ad.* (ad libitum). Fingerings and slurs are present throughout the system.

Fourth system of musical notation. Treble clef. Dynamics include *ad.* and *cresc.* (crescendo). Fingerings and slurs are present throughout the system.

Fifth system of musical notation. Treble clef. The instruction *poco a poco al forte ed un pochettino accelerando* is written across the system. Dynamics include *ad.* and *ad.*. Fingerings and slurs are present throughout the system.

Sixth system of musical notation. Treble clef. Dynamics include *ff con fuoco* (fortissimo con fuoco) and *ten.* (tenu). Dynamics include *ad.* and *ad.*. Fingerings and slurs are present throughout the system.

First system of musical notation. The right hand (treble clef) features a melodic line with a fermata and a dynamic marking of *ten.*. The left hand (bass clef) has a complex rhythmic accompaniment with a *ten.* marking and a *rit.* marking. A star symbol is present in the left hand.

Second system of musical notation. The right hand has a melodic line with a *ten.* marking. The left hand continues the accompaniment with *rit.* markings and a star symbol.

Third system of musical notation. The right hand has a *decresc.* marking. The left hand has *ritard.* markings and a star symbol. The system concludes with a key signature change to two flats.

Fourth system of musical notation, starting with the tempo marking **Tempo I.** The right hand is marked *ben tenuto* and *pp*. The left hand has *pp* and *ritard.* markings. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. The right hand continues the melodic line with a *ritard.* marking. The left hand has *ritard.* markings and fingerings. The system ends with a key signature change to one flat.

This page of musical notation is divided into seven systems, each containing a treble and bass staff. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature.

- System 1:** Features complex rhythmic patterns with many beamed notes. Includes markings for *pp* (pianissimo) and *Red.* (ritardando). Fingerings (1-4) and pedaling are indicated.
- System 2:** Continues the intricate patterns. Includes *f* (forte) and *con passione* (with passion). Markings for *Red.* and *** are present.
- System 3:** Shows a *decresc.* (decrescendo) marking. Includes *pp* and *f* dynamics. A *rall.* (ritardando) marking is used for the final measure.
- System 4:** Starts with *a tempo* and *pp*. Includes *f* and *Red.* markings. The system ends with *ritenuto* (ritardando).
- System 5:** Marked *a tempo*. Features a steady rhythmic accompaniment in the bass with many accents. Includes *Red.* markings.
- System 6:** Marked *ff* (fortissimo) and *ritenuto*. Includes *morendo* (diminuendo) markings. The system concludes with a double bar line and repeat signs.

Menuetto capriccioso.

Presto assai.

The musical score is written for piano and bass. It begins with a **ff** dynamic and a tempo marking of **Presto assai**. The first system includes a **ff** dynamic and a **3** (triple) marking. The second system features **p dolce** and **staccato** markings. The third system includes a **ff** dynamic. The fourth system features a **sempre ff** dynamic. The fifth system includes a **ff** dynamic. The sixth system includes a **ff** dynamic. The score is filled with complex rhythmic patterns, including triplets and sixteenth notes, and includes numerous fingering and articulation markings such as accents, slurs, and staccato marks.

First system of musical notation. Treble clef, key signature of two flats. Dynamics include *p* and *pp*. Fingerings are indicated with numbers 1, 2, 3, 4. A *staccato* marking is present. A *rit.* marking is also visible.

Second system of musical notation. Treble clef, key signature of two flats. Dynamics include *p*. Fingerings are indicated with numbers 1, 2, 3, 4.

Third system of musical notation. Treble clef, key signature of two flats. Dynamics include *ff*. Fingerings are indicated with numbers 1, 2, 3, 4. A *rit.* marking is present.

Fourth system of musical notation. Treble clef, key signature of two flats. Dynamics include *p cresc.*. Fingerings are indicated with numbers 1, 2, 3, 4. A *rit.* marking is present.

Fifth system of musical notation. Treble clef, key signature of two flats. Dynamics include *ff* and *fz*. Fingerings are indicated with numbers 1, 2, 3, 4. A *rit.* marking is present. A *rinforz.* marking is also visible.

Sixth system of musical notation. Treble clef, key signature of two flats. Dynamics include *fz*. Fingerings are indicated with numbers 1, 2, 3, 4.

Seventh system of musical notation. Treble clef, key signature of two flats. Dynamics include *ten.* and *pp*. Fingerings are indicated with numbers 1, 2, 3, 4. A *rit.* marking is present.

System 1: Treble and Bass clefs. Bass clef contains a 4/2 time signature. Performance markings include *molto espressivo*, *cresc.*, *pp*, and *rinforz. molto*. Fingerings are indicated with numbers 1-5. A *ten.* marking is present above the treble clef.

System 2: Treble and Bass clefs. Performance markings include *pp **, *con espressione*, and *pp*. A *ten.* marking is present above the treble clef. Fingerings are indicated with numbers 3, 4, and 5.

System 3: Treble and Bass clefs. Performance markings include *con espressione*, *pp*, and *pp*. A *ten.* marking is present above the treble clef. Fingerings are indicated with numbers 1, 2, 3, 4, and 5.

System 4: Treble and Bass clefs. Performance markings include *f*, *ff*, *p*, and *rinforz. molto*. A *ten.* marking is present above the treble clef. Fingerings are indicated with numbers 1, 2, 3, 4, and 5.

System 5: Treble and Bass clefs. Performance markings include *pp* and *pp*. A *ten.* marking is present above the treble clef. Fingerings are indicated with numbers 3, 4, and 5.

First system of musical notation. Treble clef with a key signature of three flats. Bass clef accompaniment. Dynamics include *p.*, *ff*, and *ff*. Fingerings 4 and 3 are indicated. A *Re.* (pedal point) is marked in the bass line.

Second system of musical notation. Treble clef with a key signature of three flats. Bass clef accompaniment. Dynamics include *decresc.*, *pp*, and *ff*. Fingerings 1, 3, 1, and 5 are indicated. A *Re.* (pedal point) is marked in the bass line. The instruction *rinf. molto* appears at the end of the system.

Third system of musical notation. Treble clef with a key signature of three flats. Bass clef accompaniment. Dynamics include *p* and *pp*. Fingerings 4, 2, 3, 4, 4, and 3 are indicated. A *Re.* (pedal point) is marked in the bass line. The instruction *Re.* appears at the end of the system.

Fourth system of musical notation. Treble clef with a key signature of three flats. Bass clef accompaniment. Fingerings 3, 4, 3, 3, 4, 1, 4, 1, 4, and 4 are indicated. A *Re.* (pedal point) is marked in the bass line.

Fifth system of musical notation. Treble clef with a key signature of three flats. Bass clef accompaniment. Dynamics include *sempre piano*. Fingerings 3, 1, 4, 5, 4, 3, 2, 1, 4, 1, 5, 4, 3, 2, 1, 2, 4, 1, 3, 2, 1 are indicated. A *Re.* (pedal point) is marked in the bass line.

Sixth system of musical notation. Treble clef with a key signature of three flats. Bass clef accompaniment. Fingerings 4, 1, 5, 4, 3, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1 are indicated. A *Re.* (pedal point) is marked in the bass line.

4 3 4 4 3 4 3 2 3 4 4

℞. *℞.* *℞.*

1 5 3 1 1 1 1 3 1

f

℞.

1 1 4 3 4 3 4 3 4

℞. *dim.*

*

pp

3

pp

ff

℞. *

℞. *℞.* *

First system of musical notation. Treble clef, bass clef. Key signature: three flats. Dynamics: *p dolce* in the first measure, *ff* in the fifth measure. Performance markings include accents and slurs. A *rit.* marking is present in the bass line.

Second system of musical notation. Treble clef, bass clef. Dynamics: *p* in the second measure. Performance markings include accents and slurs. A *rit.* marking is present in the bass line.

Third system of musical notation. Treble clef, bass clef. Dynamics: *ff* in the first measure. Performance markings include accents and slurs. A *rit.* marking is present in the bass line.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *ff* in the fifth measure. Performance markings include accents and slurs. A *rit.* marking is present in the bass line.

Fifth system of musical notation. Treble clef, bass clef. Performance markings include accents and slurs.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *p* in the second measure, *pp* in the fourth measure. Performance markings include accents and slurs. A *rit.* marking is present in the bass line.

First system of musical notation. Treble and bass staves. Treble staff contains chords and eighth notes. Bass staff contains chords and eighth notes. Includes dynamic marking *And.* and an asterisk ***.

Second system of musical notation. Treble and bass staves. Treble staff contains eighth notes and chords. Bass staff contains eighth notes and chords. Includes dynamic marking *And.* and *ff*.

Third system of musical notation. Treble and bass staves. Treble staff contains eighth notes and chords. Bass staff contains eighth notes and chords. Includes dynamic marking *ff* and *And.*.

Fourth system of musical notation. Treble and bass staves. Treble staff contains eighth notes and chords. Bass staff contains chords and eighth notes. Includes dynamic marking *p cresc.* and *And.*.

Fifth system of musical notation. Treble and bass staves. Treble staff contains eighth notes and chords. Bass staff contains chords and eighth notes. Includes dynamic marking *ff* and *And.*.

Sixth system of musical notation. Treble and bass staves. Treble staff contains eighth notes and chords. Bass staff contains chords and eighth notes. Includes dynamic marking *And.*.

Rondo.

Moderato e molto grazioso.

ten.
dolce
una corda
cresc.
f.
p.
ten.
ten.
tranquillo
dolce
cresc.
cresc.
tre corde

First system of musical notation. The right hand (treble clef) begins with a forte (*f*) dynamic and contains several slurs and accents. The left hand (bass clef) features a steady eighth-note accompaniment. Dynamics include *f* and *ff*. Articulations include slurs, accents, and fingerings (e.g., 2, 1, 2, 1, 2).

Second system of musical notation. The right hand starts with a forte (*f*) dynamic and the instruction *legato*. It features a melodic line with slurs and fingerings (2, 1, 1, 1, 3, 4, 3, 2, 1). The left hand continues with accompaniment, including a triplet (3) and slurs.

Third system of musical notation. The right hand continues with slurs and fingerings (1, 3, 4, 5, 4, 3, 5, 4, 3). The left hand includes the instruction *con passione* and *molto legato*. Dynamics include *f* and *ff*. Fingerings like 2, 1, 2 are present.

Fourth system of musical notation. The right hand features complex slurs and fingerings (4, 5, 4, 3, 5, 4, 3, 5, 4, 3). The left hand continues with accompaniment, including slurs and fingerings (2, 1, 2, 1, 2).

Fifth system of musical notation. The right hand begins with a piano piano (*pp*) dynamic and contains slurs and accents. The left hand features a triplet (3) and slurs. Dynamics include *pp* and *f*.

Sixth system of musical notation. The right hand starts with a piano piano (*pp*) dynamic and contains slurs and accents. The left hand features a triplet (3) and slurs. Dynamics include *pp* and *f*.

ten.

p

una corda

ten.

f

p

cresc.

f

f

una corda

ten.

ten.

ten.

staccato e marcato molto

stacc.

ff con fuoco

una corda

8
3
3
3
ff brillante
Red.
ff

Red. *ten.* *ten.* *ten.* *staccato e marcato molto*
Red.
Red.

8
3
3
3
ff *sempre f*
Red. *sempre f*

p
Red. * Red. * Red. * Red. * Red. * Red. * *p*

This page of musical notation contains several systems of staves. The notation includes treble and bass clefs, a key signature of three flats, and a 7/8 time signature. The music is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs. Performance instructions such as *con gusto*, *cresc.*, *f*, *f espresso*, and *ff* are present. There are also several instances of the word *Ad.* (Ad libitum) and asterisks (*) marking specific passages. The notation is dense and detailed, with many notes and ornaments.

* Die Bezeichnung „Tempo rubato“ welche vor Chopin nicht gebräuchlich war, würde bei dieser und andren Stellen Weber's passen. Es bleibe dem Geschmack und Affect des Spielers überlassen das verführerische Tempo rubato richtig vorzutragen.

* The term "tempo rubato", which was not in vogue before Chopin, might be appropriately applied to this and other passages of Weber. It is left to the taste and impulse of the player, to execute the tempting tempo rubato correctly.

System 1: This system contains two systems of music. The upper system features a treble clef with a melodic line and a bass clef with a bass line. It includes dynamic markings *ff* and *ff marcato*. The lower system continues the bass line with dynamic markings *ff* and *ff marcato*. Fingerings are indicated with numbers 1-5.

System 2: This system contains two systems of music. The upper system features a treble clef with a melodic line and a bass clef with a bass line. It includes dynamic markings *ten.* and *ff marcato*. The lower system continues the bass line with dynamic markings *ff marcato*. Fingerings are indicated with numbers 1-5.

System 3: This system contains two systems of music. The upper system features a treble clef with a melodic line and a bass clef with a bass line. It includes dynamic markings *ten.* and *ff marcato*. The lower system continues the bass line with dynamic markings *ff marcato*. Fingerings are indicated with numbers 1-5.

System 4: This system contains two systems of music. The upper system features a treble clef with a melodic line and a bass clef with a bass line. It includes dynamic markings *ten.* and *ff marcato*. The lower system continues the bass line with dynamic markings *ff marcato*. Fingerings are indicated with numbers 1-5.

System 5: This system contains two systems of music. The upper system features a treble clef with a melodic line and a bass clef with a bass line. It includes dynamic markings *ten.* and *ff marcato*. The lower system continues the bass line with dynamic markings *ff marcato*. Fingerings are indicated with numbers 1-5.

rit. 1 2 3 4

rit. 3 2 1 3 4

rit. *decresc.* *ritard.*

a tempo *ten.*

dolce rit.

ten.

rit. *f* rit. *p* rit.

rit. *

rit. *

First system of musical notation. The top staff is in bass clef and the bottom staff is in treble clef. The key signature has two flats. The music features a melodic line in the bass clef and a more rhythmic accompaniment in the treble clef. The instruction *con anima* is written in the right-hand margin. There are dynamic markings *mf* and *f* below the staves, and a fermata over a note in the bass clef. A star symbol is placed below the second measure.

Second system of musical notation. It continues the piece with similar notation. The top staff has a melodic line with some trills and ornaments. The bottom staff provides accompaniment. There are dynamic markings *f* and *mf*. A trill is marked with *tr* and fingerings 2, 3, 2, 1, 2, 1. A star symbol is present below the second measure.

Third system of musical notation. This system includes vocal lines. The top staff has a vocal line with lyrics: *cre - scen - do*. The bottom staff is piano accompaniment. There are dynamic markings *mf*, *f*, and *ff*. A *rit.* marking is above the top staff. A star symbol is at the end of the system.

Fourth system of musical notation. It features a grand staff with two treble clefs. The music is highly technical, with many ornaments and trills. There are dynamic markings *ff* and *p*. A star symbol is placed below the second measure.

Musical notation for the first system, including treble and bass staves with notes, rests, and fingerings.

Musical notation for the second system, including treble and bass staves with notes, rests, and fingerings.

Musical notation for the third system, including treble and bass staves with notes, rests, and fingerings.

Musical notation for the fourth system, including treble and bass staves with notes, rests, and fingerings.

Musical notation for the fifth system, including treble and bass staves with notes, rests, and fingerings.

Re.

Re.

* 5

5

5

4

Re.

* Re.

Re.

Re.

Re.

Re.

Re.

Re.

Re.

*

Re.

Re.

*

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begründet von **Sigmund Lebert**

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|-------|--|-------|---|
| 55/66 | Haydn, Jos., Ausgewählte Sonaten und Solostücke. Unter Mitwirkung von I. v. Faisst u. I. Lachner bearbeitet von S. Lebert. 2 Bände | 124 | Weber, C. M. von, Ausgewählte Sonaten und Solostücke. Bearb. von F. v. Liszt. 2 Bde. |
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| 331 | Nr. 2. Sonate. C dur | 128 | Zweite große Sonate. Op. 39. As dur |
| 332 | Nr. 3. Sonate. F dur | 129 | Dritte große Sonate. Op. 49. D moll |
| 333 | Nr. 4. Sonate. D dur | 11 | Vierte große Sonate. Op. 70. E moll |
| 334 | Nr. 5. Sonate. E dur | | Band II |
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| 349 | Nr. 20. Variationen. F moll | 145 | Zweite große Sonate. Op. 53. D dur |
| 70/71 | Abteilung II. | 146 | Fantasie oder Sonate. Op. 78. G dur |
| 78 | Mozart, W. A., Ausgewählte Sonaten und andere Stücke. Unter Mitwirkung von I. v. Faisst und I. Lachner bearbeitet von S. Lebert. 3 Bände | 147 | Band II |
| 70 | Band I | 148 | Einzelne Nummern: |
| | Einzelne Nummern: | 149 | Walzer und Ländler. Op. 9. 18. 33 |
| 370 | Nr. 1. Sonate. C dur | 150 | Valses sentimentales etc. Op. 50. 67. 92. 127 |
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| 372 | Nr. 3. Sonate. C dur | 152 | Moments musicaux. Op. 94 |
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| 375 | Nr. 6. Sonate. F dur | 155 | Einzelne Nummern: |
| 376 | Nr. 7. Sonate. F dur | 156 | Allegretto. C moll |
| 377 | Nr. 8. Sonate. B dur | 157 | 12 Ländler. Op. 171 |
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| 381 | Nr. 12. Sonate. B dur | 160 | " " Nr. 2. A dur |
| 71 | Band II | 161 | " " Nr. 3. B dur |
| | Einzelne Nummern: | 162 | Band IV. Zu vier Händen |
| 382 | Nr. 13. Sonate. D dur | 163 | Einzelne Nummern: |
| 383 | Nr. 14. Sonate. D dur | 164 | Vier kleine Ländler |
| 384 | Nr. 15. Sonate. D dur | 165 | Kindermarsch. G dur |
| 385 | Nr. 16. Sonate. A moll | 166 | Variationen über ein französisches Lied. Op. 10. E moll |
| 386 | Nr. 17. Sonate. F dur | 167 | Trois Marches héroïques. Op. 27 |
| 387 | Nr. 18. Fantasie und Sonate. C moll | 168 | Deutsche Tänze und Ecossoisen. Op. 33 |
| 388 | Nr. 19. Rondo. D dur | 30/31 | Variations (Thème original). Op. 35. As dur |
| 389 | Nr. 20. Rondo. A moll | | Six grandes Marches. Op. 40 |
| 390 | Nr. 21. Adagio. H moll | | Trois Marches militaires. Op. 51 |
| 391 | Nr. 22. Gigue. G dur | | Divertissement à la Hongroise. Op. 54. G moll |
| 392 | Nr. 23. Fantasie. D moll | | Großer Trauermarsch. Op. 55. C moll |
| 393 | Nr. 24. Fantasie. C moll | | Divertissement en forme d'une marche brillante. Op. 63. E moll |
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| 462 | Nr. 3. Sonate. C dur | 273 | Rondo brillant. Op. 84. Nr. 2. E moll |
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| | | | Sonate. Op. 34. Nr. 2. G moll |
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| | | | Sonate. Op. 36. Nr. 3. C dur |
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| | | | Canzonetta. G moll |
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| 314 | La consolation. B dur | | Einzelne Nummern: | 679 | Scherzo a capriccio. Fis moll |
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| 321 | Élégie harmonique sur la mort du Prince Louis Ferdinand de Prusse, en forme de Sonate. Op. 61. Fis moll | 239 | Troisième Impromptu. Op. 51. Ges dur | 682 | Serenade u. Allegro gioioso. Op. 43. D dur |
| 322 | Sonate. Le retour à Paris. Op. 70. As dur | 252 | Fantaisie Impromptu. Op. 66. Cis moll | 64 | Band V. Lieder ohne Worte. Heft 1—8. |
| 323 | Sonate. L'invocation. Op. 77. F moll | 26 | Band VII | | Einzelne Nummern: |
| | Abteilung VIII. | | Einzelne Nummern: | 687 | Heft 1, Sechs Lieder ohne Worte. Op. 19 |
| 10/29 | Chopin, Frédéric, Ausgewählte Werke für das Pianoforte. Bearbeitet und herausgegeben von Wilh. Spiedel. 10 Bände | 203 | Douze grandes Etudes. Op. 10 | 688 | „ 2, dto. dto. „ 30 |
| 20 | Band I | 216 | Douze Etudes. Op. 25 | 689 | „ 3, dto. dto. „ 38 |
| | Einzelne Nummern: | 219 | Vingt-quatre Préludes. Op. 28 | 690 | „ 4, dto. dto. „ 53 |
| 209 | Grande Valse brillante. Op. 18. Es dur | 27 | Band VIII | 691 | „ 5, dto. dto. „ 62 |
| 225 | Trois Valses brillantes. Op. 34 | | Einzelne Nummern: | 692 | „ 6, dto. dto. „ 67 |
| 233 | Valse. Op. 42. As dur | 211 | Premier Scherzo. Op. 20. H moll | 693 | „ 7, dto. dto. „ 85 |
| 251 | Trois Valses. Op. 64 | 222 | Deuxième Scherzo. Op. 31. B moll | 694 | „ 8, dto. dto. „ 102 |
| 255 | Deux Valses. Op. 69 | 230 | Troisième Scherzo. Op. 39. Cis moll | | Abteilung X. |
| 256 | Trois Valses. Op. 70 | 28 | Band IX | 52 | Field, John, Ausgewählte Nottornos. Nr. 1—12. Bearbeitet und herausgegeben von Dionys Pruckner. |
| 258 | Valse. Op. posth. E moll | 205 | Einzelne Nummern: | | Einzelne Nummern: |
| 21 | Band II | 210 | Variations brillantes. Op. 12. B dur | 324 | Nr. 1. Es dur |
| | Einzelne Nummern: | 210 | Bolero. Op. 19. A moll | 325 | „ 2. C moll |
| 202 | Trois Nocturnes. Op. 9 | 234 | Tarantelle. Op. 43. As dur | 326 | „ 4. A dur |
| 206 | Trois Nocturnes. Op. 15 | 244 | Berceuse. Op. 57. Des dur | 327 | „ 5. B dur |
| 218 | Deux Nocturnes. Op. 27 | 29 | Band X | 328 | „ 6. F dur |
| 223 | Deux Nocturnes. Op. 32 | | Einzelne Nummern: | | Abteilung XI. |
| 228 | Deux Nocturnes. Op. 37 | 204 | Grand Concerto. Op. 11. E moll | 57/59 | Hummel, Joh., Nep., Ausgewählte Werke für das Pianoforte. Bearbeitet und herausgegeben von Wilhelm Spiedel unter Mitwirkung von Dionys Pruckner. 3 Bde. |
| 236 | Deux Nocturnes. Op. 48 | 207 | Rondeau. Op. 16. Es dur | | Band I |
| 242 | Deux Nocturnes. Op. 55 | 212 | Second Concerto. Op. 21. F moll | | Einzelne Nummern: |
| 249 | Deux Nocturnes. Op. 62 | 226 | Sonate. Op. 35. B moll | 700 | Zwölf kleine Vortragsstücke |
| 257 | Nocturne. Op. 72. E moll | 237 | Fantaisie. Op. 49. F moll | 701 | Rondo favori. Op. 11. Es dur |
| 22 | Band III | 245 | Sonate. Op. 58. F moll | 702 | Concertino. Op. 73. G dur |
| | Einzelne Nummern: | 247 | Barcarolle. Op. 60. Fis dur | 703 | Rondeau: La galante. Op. 120. Es dur |
| 213 | Grande Polonaise brillante. Op. 22 | | Abteilung IX. | 704 | Bagatelles. Op. 107 |
| 217 | Deux Polonaises. Op. 26 | 60/64 | Mendelssohn-Bartholdy, Ausgewählte Werke für das Pianoforte. Bearbeitet und herausgegeben v. Percy Goetschius. 5 Bde. | 705 | La bella Capricciosa. Polacca. Op. 55. B dur |
| 231 | Deux Polonaises. Op. 40 | | Band I | 706 | Rondo. Op. 109. H moll |
| 241 | Polonaise. Op. 53. As dur | 661 | Einzelne Nummern: | 707 | Rondo brillante. Op. 56. A dur |
| 248 | Polonaise-Fantaisie. Op. 61. As dur | 662 | Capriccio. Op. 5. Fis moll | 58 | Band II |
| 23 | Band IV | 663 | Sonate. Op. 6. E dur | | Einzelne Nummern: |
| | Einzelne Nummern: | 664 | Sieben Charakterstücke. Op. 7 | 708 | Sonate. Op. 81. Fis moll |
| 200 | Quatre Mazurkas. Op. 6 | 664 | Rondo capriccioso. Op. 14. E moll | 709 | Fantaisie. Op. 18. Es dur |
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| 221 | Quatre Mazurkas. Op. 30 | 61 | Band II | | Einzelne Nummern: |
| 224 | Quatre Mazurkas. Op. 33 | 672 | Einzelne Nummern: | 712 | Rondo. Op. 98. B dur |
| 232 | Quatre Mazurkas. Op. 41 | 671 | Drei Capricen. Op. 33 | 713 | Concert. Op. 85. A moll |
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| 243 | Trois Mazurkas. Op. 56 | 669 | 17 Variationes sérieuses. Op. 54. D moll | 715 | Concert. Op. 113. As dur |
| 246 | Trois Mazurkas. Op. 59 | 668 | Sechs Kinderstücke. Op. 72 | | Abteilung XII. |
| 250 | Trois Mazurkas. Op. 63 | | Sechs Kinderstücke. Op. 72. Bearbeitung für kleinere Hände | 92/94 | Bach, Joh. Seb., Das Wohltemperierte Klavier. Herausg. u. bearb. v. Eugen d'Albert. |
| 253 | Quatre Mazurkas. Op. 67 | 62 | Band III | 92 | Teil I. Mit Bachs Porträt |
| 254 | Quatre Mazurkas. Op. 68 | | Einzelne Nummern: | 93 | Teil II. |
| 259 | Mazurka. Op. posth. A moll | 673 | Variationen. Op. 82. Es dur | 94 | Bach, Joh. Seb., Zwei- u. dreistimmige Inventionen. Herausgegeben und bearbeitet von Eugen d'Albert |
| 260 | Mazurka. Op. posth. A moll | 674 | Variationen. Op. 83. B dur | | |
| | | 675 | Drei Präludien und drei Etuden. Op. 104 | | |
| | | 676 | Andante cantabile e Presto agitato. H | | |
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Professor Auer in St. Petersburg: „Ich nicht nur danke Ihnen aufrichtig dafür, sondern auch im Namen aller derjenigen, welche das ausgezeichnete Werk nun durch mich kennen lernen etc. Man beugt sich vor so reicher Erfahrung und so glänzendem Resultate und sagt Amen!“

Concertmeister H. Heermann, Professor am Hoch'schen Conservatorium in Frankfurt a. M.: „Trotz der bewegten Zeit, in der ich lebe, hatte ich hinlänglich Muße, mich davon zu überzeugen, daß Ihr Werk das vollendetste und reichhaltigste ist, welches bis jetzt existiert etc.“

Ähnlich sprachen sich Antonio Bazzini, Jean Becker, Langhans, Damrosch, Professor Tottmann u. a. aus.