

PHANTASIE N° 4

für das Pianoforte
von

Mozarts Werke.

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Adagio.

The musical score consists of six systems of two staves each (treble and bass clef). The first system is marked 'Adagio' and includes dynamics *f* and *p*. The second system also includes *f* and *p*. The third system features *fp* dynamics. The fourth system is characterized by dense sixteenth-note passages in both hands, with *fp* dynamics. The fifth system continues with similar sixteenth-note textures and *fp* dynamics. The sixth system concludes the piece with a final flourish in the right hand and a sustained bass line.

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex rhythmic pattern with many sixteenth notes. The dynamic marking *fp* (fortissimo piano) is placed above the bass staff in two locations.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with similar rhythmic complexity. The dynamic marking *fp* is placed above the bass staff.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. A double bar line is present. The dynamic marking *f* (fortissimo) is placed above the bass staff.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. This system includes first and second endings, marked with '1.' and '2.' above the staff. The dynamic marking *p* (piano) is placed above the bass staff.

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex rhythmic pattern with many sixteenth notes.

Sixth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. This system includes first and second endings, marked with '3' above the staff.

The first system of music consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. A triplet of sixteenth notes is clearly marked in the treble staff. The bass staff continues with its accompaniment, showing some chromatic movement.

The third system begins with the tempo marking "Allegro." and a dynamic marking of *f* (forte). The treble staff features a series of sixteenth-note chords, while the bass staff has a more rhythmic accompaniment.

The fourth system shows a dynamic shift. The treble staff has a *p* (piano) marking, while the bass staff has an *f* marking. The music continues with intricate rhythmic patterns.

The fifth system continues with a *p* dynamic marking in the bass staff. The treble staff has a melodic line with some grace notes and slurs.

The sixth system features a *f* marking in the treble staff and a *p* marking in the bass staff. The word "legato" is written below the bass staff, indicating a smooth, connected performance style for that part.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various accidentals and slurs. The bass staff contains a rhythmic accompaniment with eighth notes and slurs.

Second system of musical notation, continuing the piece. It includes trills marked with 'tr' and various accidentals in both staves.

Third system of musical notation, featuring a prominent triplet in the treble staff and sustained chords in the bass staff.

Fourth system of musical notation, showing a melodic line with a triplet and a long slur spanning across the system.

Fifth system of musical notation, characterized by a long, sweeping slur over the treble staff and a complex bass line.

Sixth system of musical notation, featuring a very long and dense slur covering most of the system, with a final cadence at the end.

Andantino.

The musical score is written for piano and consists of seven systems of staves. The first system includes dynamic markings *p*, *f*, and *p*. The second system includes *f* and *p*. The third system includes a *2^a* marking. The score features a variety of musical textures, including arpeggiated chords, sixteenth-note patterns, and sustained chords. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The piece concludes with a fermata over the final notes.

Più Allegro.

The musical score is arranged in seven systems, each with a piano part on the left and a violin part on the right. The piano part is written in bass clef, and the violin part is in treble clef. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Più Allegro'. The first system includes the instruction 'f legato' in the piano part. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills in the violin part, particularly in the fifth system. The piano part includes some triplet markings in the sixth system. The piece concludes with a final cadence in the seventh system.

The musical score is presented in six systems, each with a grand staff (treble and bass clefs). The notation includes various rhythmic values, accidentals, and dynamic markings. The first system features a long melodic line in the bass clef. The second system shows a more complex texture with multiple voices. The third system continues the melodic development. The fourth system features a prominent melodic line in the treble clef. The fifth system is characterized by sustained chords and block chords. The sixth system begins with a **Tempo primo.** marking and includes dynamic markings of **f** and **p**.

First system of musical notation. The treble clef staff contains a melodic line with a dynamic marking of *f* followed by *p*. The bass clef staff contains a rhythmic accompaniment. A *fp* marking is present in the second measure of the treble staff.

Second system of musical notation. The treble clef staff features a melodic line with a *fp* marking in the first measure and a *p* marking in the second measure. The bass clef staff has a rhythmic accompaniment.

Third system of musical notation. The treble clef staff has a melodic line with *fp* markings in the second and third measures, and a *f* marking in the fourth measure. The bass clef staff has a rhythmic accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line with a *p* marking in the first measure. The bass clef staff has a rhythmic accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with *fp* markings in the first and second measures, a *f* marking in the third measure, and a *p* marking in the fourth measure. The bass clef staff has a rhythmic accompaniment.

Sixth system of musical notation. The treble clef staff has a melodic line with *f* markings in the first and second measures, and a *p* marking in the third measure. The bass clef staff has a rhythmic accompaniment. The system concludes with a double bar line.

KLAVIER-SONATEN

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Baroni-Cavalebo, Op. 3. Sonate. Esdur . . .	2 —	Hüssler, J. W., Op. 13. 3 Sonaten. Fd., Bd., Esd.	3 —	Röntgen, J., Op. 2. Sonate. A dur . . .	4 50
Bartz, J., Op. 9. 3 Sonaten. Gdur, Cdur, Gdur à	2 —	— Op. 14. 3 Sonaten. Cdur, F moll, D moll	3 —	Rösler, J., Op. 1. Sonate. A dur . . .	2 —
Baumfelder, Fr., Op. 60. Charakteristische Sonate. D moll . . .	3 50	— Op. 17. Fantasie und Sonate. Neue Ausg.	2 25	— 3 Sonatinen. Cdur, Gdur, Fdur . . .	2 —
Beethoven, L. van, Sonaten. 3 Bände (Beetho- ven-Ausgabe) Complet. Brochirt . . .	45 —	— 6 leichte Sonaten 1. Theil . . .	3 —	Rossini, J., 5 Sonatinen. Gdur, A dur, Bdur, Esdur, Ddur . . .	1 50
— Preis jedes einzelnen Bandes . . .	15 —	— 6 — 2. — . . .	4 50	Rubinstein, A., Op. 20. Zweite Sonate. C moll	4 50
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— N. Ausg. 8°. 2 Bände. Roth cartonnirt. n.	10 50	Sonate. A moll . . .	1 50	Sacchini, A., Sonate. Fdur . . .	1 —
Birnback, H., Op. 6. 3 Sonaten. Cd., Bd., Dd.	2 —	Hauck, W., Op. 1. Sonate. Fdur . . .	2 50	Scarlatti, 60 Sonaten in 1 Band. Roth cart. n.	9 —
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Brambach, C. J., Op. 3. Sonate im leichteren Styl. Gdur . . .	3 50	Heller, St., Op. 88. Dritte Sonate. Cdur . . .	4 —	Schadek, J., Op. 5. 3 Sonaten. D, G, Es . . .	6 —
Bugislaus, F. L. G., Sonate. Cdur . . .	1 50	Hummel, J. N., Sonaten. 8. Roth cartonnirt. n.	3 —	Scharwenka, X., Op. 6. Erste Sonate. Cis moll	4 —
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Carbonel, J., Op. 4. Sonateen forme d'Etude. G m.	1 50	Kalkbrenner, F., Op. 28. Grosse Sonate. Fdur	2 25	Schloesser, L., Op. 17. Sonate. D moll . . .	3 —
Cebrian, Ad., Op. 1. Sonate. Cdur . . .	4 50	— Op. 56. Grosse Sonate. F moll . . .	3 —	— Op. 20. Grosse Sonate. C moll . . .	4 —
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— Sonaten, Allegro, Fantasie, Variationen und Rondo. N. Ausg. Roth cartonnirt. n.	6 —	Kloss, C., Op. 23. Sonate. E dur . . .	3 —	— Op. 3. 3 Sonaten. Fdur, Ddur, F moll . . .	4 —
Clasing, J. H., Op. 5. Grosse Sonate. F moll . . .	2 50	— Op. 24. Sonate facile. E dur . . .	1 50	— Op. 6 u. 27. 2 grosse Sonaten. G m., F m. à	2 —
Clementi, M., Sonat. Roth cartonnirt. 3 Bde. à	12 —	— Op. 27. Sonatine. Cdur . . .	1 —	Schubert, Fr., Sonaten. Neue vollständige Ausgabe. 4°. Roth cartonnirt. . . n.	9 —
— Einzelausgabe. No. 1—64 à 75 ℔ bis 3. ℔.		— Grosse Sonate. Esdur . . .	2 50	— Dieselben. Neue Ausg. 8°. Roth cart. . n.	6 —
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Cramer, J. B., Op. 23. 3 Sonaten. Asdur, Cdur, Amoll . . .	4 —	— Dieselben in 2 Bdn. Roth cartonnirt. n. à	9 —	Schumann, R., Op. 22. Sonate. No. 2. G moll	3 50
— Op. 25. 3 Sonaten. Esdur, Ddur, Esdur	4 —	Krause, A., Instructive Sonaten. Roth cart. . n.	9 —	Sechter, S., Op. 79. Sonate. Ddur . . .	1 50
— Op. 27. 2 grosse Sonaten. Fdur, Cdur . . .	4 —	Krug, D., Op. 242. 2 Sonaten in mittelschwer- em Style . . .	2 —	Steibelt, D., Op. 9 u. 24. 2 Sonaten. Ad., Gd. à	1 50
— Op. 31. No. 3. Sonate. Gdur . . .	1 50	Kuhlau, F., Sonatinen (Op. 20. 55. 59) compl. Roth cartonnirt. . . n.	4 —	— Op. 23 u. 60. 2 Sonaten. G m. Esd. . . à	3 —
— Op. 34. 3 Sonaten. Ddur, Esdur, F moll	3 —	— Op. 8. Grosse Sonate. A moll . . .	3 —	— Op. 41. 3 Sonates faciles, agréables et pro- gress. Cdur, Bdur, Fdur . . .	2 —
— Op. 37. 3 Sonaten. Gdur, Cdur, Ddur . . .	5 —	— Op. 34. Sonate. Gdur. Neue Ausgabe	1 50	— Op. 45. Grosse Sonate (dedicé à Mad. Bonaparte) Esdur . . .	3 —
— Op. 39. Sonate. Gdur . . .	1 —	— Sonate. Esdur . . .	3 —	— Op. 62. 3 Sonates faciles. Esd., Gd., Cd.	1 50
— Op. 41. 3 Sonaten. Gdur, Bdur, G moll	4 50	Kuhnu, Joh., Sonate. No. 2 . . .	1 —	— Op. 63. Sonate. Bdur . . .	1 —
— Op. 43. Sonate nouvelle. Bdur. (La Parodie)	1 75	Lauska, F., Op. 19. 3 Sonaten. B, Es, F . . .	4 —	— Op. 64. Grosse Sonate. Gdur . . .	4 —
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— Op. 49. Sonate. Esdur . . .	1 50	Lipaski, E., Op. 27. Gr. Sonate pathétique. Fm.	2 —	— Op. 82. Grande Sonate martiale. Ddur . . .	2 —
— Op. 57—59. 3 Sonaten (Les Suivantes) Cdur, Bdur, Emoll . . .	2 —	Liste, A., Op. 6. Sonate. Esdur . . .	3 —	— 6 Sonates doigtées d'une difficulté graduée, tirées de la Méthode.	
— Op. 62. Grosse Sonate (Le Retour à Lon- dres) . . .	3 —	— Op. 8. Sonate. A dur . . .	3 —	Liv. 1. Cdur, F moll, Bdur . . .	3 —
— Nouvelle Sonate . . .	1 50	Liszt, Fr., Sonate. Hd. (An R. Schumann)	4 50	Liv. 2. Gdur, Esdur, Ddur . . .	4 50
Crelle, A. L., Op. 4. Grosse Sonate . . .	2 25	Mehul, E. H., Op. 1. Sonate. No. 3 . . .	1 25	— 6 Sonates faciles. . .	
Desormery, Fils, Op. 15. Grosse Sonate. Ddur	3 —	Mendelssohn Bartholdy, F., 3 Sonaten. Fdur, G moll, Bdur. Compl. Cartonnirt. . . n.	4 —	Liv. 1. Cd., Bd., Gd., Dd., Esd., Ad.	3 —
Dietrich, F. A., Sonate. Esdur . . .	1 —	Möller, J. C., Op. 5. Sonate. Esdur . . .	1 —	Liv. 2. Cd., Gd., Fd., Dd., Bd., Esd.	2 50
Dröbs J. A., Op. 3. Grosse Sonate. Esdur . . .	1 50	Mozart, W. A., 17 Sonaten. Herausgegeben von C. Reinecke. 8°. Roth cartonnirt. n.	5 —	Steffensand, W., Op. 13. Sonate. No. 2. Gdur	4 —
Dumonchou, C., Op. 30. 3 Sonaten und Fugen. Cdur, Esdur, Fdur . . .	4 —	— 17 Sonaten. N. rev. Ausg. 4°. Roth cart. n.	9 —	— Op. 1. Sonate . . .	2 50
Dussek, J. L., Sonaten. Neue Ausgabe. 2 Bde. Roth cartonnirt. . . n.	10 50	— Einzelausgabe. No. 1—17. à 1 ℔ bis	2 50	Street, J., Op. 15 u. Op. 17. 1 u. 3. Sonate. Fismoll, Amoll . . .	5 —
Ferrari, J. G., Op. 30. 3 Sonatinen. Emoll, Gdur, Cdur . . .	1 50	Mühling, A., Op. 17. 6 kleine Sonaten. Neue Ausgabe von J. Knorr rev. 2 Hfte. . . à	2 50	— Op. 16. 2. Sonate. (appassionata) Es moll	5 50
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Field, J., Op. 1. 3 Sonat. A dur, Esdur, Cmoll	4 —	Müller, Aug. Eberh., Op. 7. 3 Sonaten. A dur, Esdur, Cdur . . .	4 —	— Op. 25. 6. Sonate. Asdur . . .	3 —
— Erste Sonate. Hdur . . .	1 50	Naumann, Emil, Op. 1. Sonate. Cmoll . . .	4 —	Suchanek, F., Grosse Sonate. Esdur . . .	2 —
Fluk, Chr., Op. 16. 2 Sonatinen. Amoll, Gdur à	2 —	Neruda, Fr., Op. 19. Sonate. No. 3. A dur . . .	2 50	Thalberg, S., Op. 56. Grosse Sonate. Cmoll.	7 —
— Op. 21. Sonate No. 2. Esdur . . .	3 —	Onslow, G., Op. 2. Grosse Sonate . . .	3 —	Turini, F., Presto und Sonate. Desdur . . .	2 —
Fischer, A. P., 6 Sonaten (Divertimenti) . . .	3 —	Paradies, P. Dom., Sonate. No. 10. . . .	1 25	Vierling, J. G., 2 Sonaten . . .	2 —
Fischer, M. G., Op. 3. Grosse Sonate. Esdur	1 50	Pocel, F., Graf v., Frühlings-Sonate. Gdur . . .	2 50	— 6 Sonaten . . .	2 —
Flad, J. de, Op. 7. Sonate. Esdur . . .	2 —	— Sonate fantastique. Cdur . . .	2 50	Vogel, M., Op. 27. 3 Sonatinen. F., C., D. . . à	2 —
Flügel, G., Op. 4. Grosse Sonate. No. 1. Hdur	6 —	Potter, P. C. H., Op. 3. Sonate. Ddur . . .	2 50	Wageusel, Chr., Op. 4. Sonate . . .	1 —
— Op. 36. Sonate. No. 5. Cdur . . .	3 —	— Op. 4. Sonate. Emoll . . .	2 50	Wagner, R., Sonate. Bdur. Neue Ausgabe . . .	2 50
Fritze, W., Op. 2. Sonate (in 1 Satze) Amoll	2 50	Raff, J., Op. 14. Sonate mit Fuge. Es moll . . .	4 —	Waltz, Th., Sonate. F moll . . .	2 —
Gabler, C. A., Op. 19. 3 Sonaten. Bd., Fd., Cd.	4 —	Reich, A., Op. 40. Grosse Sonate. Fdur . . .	2 —	Weber, C. M. von, 4 Sonaten Neue revidirte Ausgabe. 8°. Roth cartonnirt. . . n.	3 —
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Gade, Niels W., Op. 28. Sonate. Emoll . . .	3 50	— Op. 46. 3 grosse Sonaten . . .	4 50	Wohlfahrt, H., 3 Kinder-Sonaten. Cdur, Gdur, Gdur . . .	1 80
George, J., Op. 1. 2 Sonaten. Esdur, G moll . . .	2 50	Reichardt, J. F., Grosse Sonate. F moll . . .	2 —	Wolf, E. W., 6 Sonaten. E. B. D. Cm. A. Es.	3 —
— Op. 2. Grosse Sonate. G moll . . .	2 50	Reinecke, C., Op. 15. Fantasie in Form einer Sonate. Cdur . . .	2 50	— 6 Sonaten. G., F., Cm., D., B., H m. . .	2 —
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Goltschell, G., Op. 70. Sonate. H moll . . .	3 —	Richter, E. F., Op. 27. Sonate. Cis moll . . .	3 50	— 6 kleine Sonaten. C., As., F m., Dm. G m. B.	1 50
Grazioli, G. B., Sonate. No. 5. Gdur . . .	1 —	Riedel, G. L., 6 leichte Sonaten. Cdur, Fdur, Bdur, Ddur, Gdur, A dur . . .	3 —	— 6 Sonaten. F, G, D, Es, C, A . . .	3 —
Grieg, Edv., Op. 7. Sonate. Emoll . . .	3 50	Riem, W. F., Op. 1. Sonate. F moll . . .	2 —	Wolff, G., Op. 11. 2 Sonatinen. Gd. // 1. 50. Dd.	1 —
Gruener, N. G., Op. 1. 6 Sonaten. Cdur, A dur, Bdur, Esdur, Fdur, Ddur . . .	4 50	— Op. 2. Zwei Sonaten. Ddur, Desdur . . .	4 —	— Op. 12. 2 Sonatinen Cd., // 1. 50. Gd.	2 —
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		— Op. 7. 2 Sonaten. E dur Cdur . . .	3 —	— Op. 33. 3 Sonaten. Cdur, Ddur, E dur . . .	4 50
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		Ries, F., Op. 114. 47. Sonate. A dur . . .	1 50	Zimmermann, S., Op. 5. Sonate. Gdur . . .	2 —
				Zink, H. O. C., 6 Sonaten. C, F, A, Cm., G, Dm.	4 —