



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.

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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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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

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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

19007

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 GOETSCHUIS



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.)

ped. ana corda pp trem.

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

espress.

pp *ten.* *ped.* *con anima*

dolcissimo

First system of the musical score. 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 of eighth notes. Dynamics include *cresc.* and *morendo*. A *tr.* (trill) is marked in the right hand.

Second system of the musical score. The right hand includes the instruction *tre corde* and a trill. The left hand has a *rinforz.* (reinforcement) marking. Dynamics include *p* and *p una corda*.

Third system of the musical score. The right hand includes *tre corde* and *dolce*. The left hand has a *rinforz.* marking. Dynamics include *f*.

Fourth system of the musical score. The right hand includes *tr.* and *tr.* markings. The left hand has a *cresc.* marking. Dynamics include *p*, *f*, and *ff*.

Fifth system of the musical score. The right hand includes *passionato* and *ff*. The left hand has a *cresc. assai* marking. Dynamics include *p*.

Sixth system of the musical score. The right hand includes *decresc.* and *p*. The left hand has a *decresc.* marking. Dynamics include *p*.

First system of the musical score. The right hand features a complex melodic line with triplets and slurs, marked with dynamics *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 melodic patterns, marked *p* and *dimin.*. The left hand has a more active role with eighth notes, marked *ben tenuto* and *(un poco marcato)*.

Third system of the musical score. The right hand has a more rhythmic, chordal texture, marked *espressivo*. The left hand features a complex bass line with many slurs and fingerings, also marked *espressivo*.

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

Fifth system of the musical score. The right hand features a complex 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*.

First system of musical notation. The upper staff features a complex melodic line with many slurs and fingerings (1, 2, 3, 4). The lower staves provide harmonic accompaniment with chords and single notes. Dynamic markings include *pp* and *ppp*.

Second system of musical notation. The upper staff continues the melodic line with slurs and fingerings. The lower staves include chords and notes. Dynamic markings include *pp*, *ppp*, and *f*. Performance instructions *con grazia* and *dolce* are present.

Third system of musical notation. The upper staff features a melodic line with slurs and fingerings. The lower staves include chords and notes. Dynamic markings include *pp*, *ppp*, and *f*. A trill (*tr*) is marked in the upper staff.

Fourth system of musical notation. The upper staff features a melodic line with slurs and fingerings. The lower staves include chords and notes. Dynamic markings include *pp*, *ppp*, and *f*. The instruction *staccato* is written below the lower staves.

8. Musical score system 1, featuring a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The piece is in a minor key. The first measure is marked with a fermata and a dotted line above it. The second measure has a fermata and a dotted line above it. The third measure has a fermata and a dotted line above it. The fourth measure has a fermata and a dotted line above it. The fifth measure has a fermata and a dotted line above it. The sixth measure has a fermata and a dotted line above it. The seventh measure has a fermata and a dotted line above it. The eighth measure has a fermata and a dotted line above it. The ninth measure has a fermata and a dotted line above it. The tenth measure has a fermata and a dotted line above it. The eleventh measure has a fermata and a dotted line above it. The twelfth measure has a fermata and a dotted line above it. The thirteenth measure has a fermata and a dotted line above it. The fourteenth measure has a fermata and a dotted line above it. The fifteenth measure has a fermata and a dotted line above it. The sixteenth measure has a fermata and a dotted line above it. The seventeenth measure has a fermata and a dotted line above it. The eighteenth measure has a fermata and a dotted line above it. The nineteenth measure has a fermata and a dotted line above it. The twentieth measure has a fermata and a dotted line above it. The dynamic marking is *mf*. The tempo marking is *And.*

Musical score system 2, continuing the piece. The treble clef staff features a melodic line with a trill (*tr*) and a crescendo (*cresc.*). The bass clef staff features a rhythmic accompaniment. The dynamic marking is *mf*. The tempo marking is *And.* The instruction *tre corde* is present at the end of the system.

Musical score system 3, featuring a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The piece is in a minor key. The dynamic marking is *pp agitato*. The tempo marking is *And.* The instruction *simile* is present at the end of the system.

Musical score system 4, featuring a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The piece is in a minor key. The dynamic marking is *ff*. The tempo marking is *And.* The instruction *rinforzando molto* is present at the beginning of the system. The dynamic marking *pp* is present in the middle of the system. The instruction *crescendo poco* is present at the end of the system.

Musical score system 5, featuring a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The piece is in a minor key. The dynamic marking is *a*. The tempo marking is *And.* The instruction *poco ten.* is present in the middle of the system. The instruction *ten.* is present at the end of the system.

Musical score system 6, featuring a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The piece is in a minor key. The dynamic marking is *f*. The tempo marking is *And.*

sempre ff
l.H.
ff
ff

ff
ff
ff
ff

diminuendo
dol.
2

un poco rinforz. ed espressivo

4 3 5 4 4 3 5 4 4 3 5 4

sempre più crescendo ed agitato

sempre più crescendo ed agitato
sempre crescendo il forte al

Re. * Re. * Re. * Re. *

ff

ff *mf*

ff

ff *trem.*

Re. *decresc. Re.* Re. *pp*

con duolo *marcato e crescendo*

First system of musical notation. Treble clef with a key signature of three flats. The right hand features a complex, rapid melodic line with many slurs and ties. The left hand provides a steady accompaniment of chords. The dynamic marking *Re.* is present in both staves.

Second system of musical notation. Continues the melodic and harmonic development. The right hand has a prominent eighth-note pattern. The left hand has a more rhythmic accompaniment. A dynamic marking *Re.* is visible in the left hand.

Third system of musical notation. The right hand continues with intricate melodic patterns. The left hand has a more active role with eighth-note accompaniment. Dynamic markings include *Re.* and *ff*.

Fourth system of musical notation. Features complex fingering in the right hand, including triplets and sixteenth-note runs. The left hand has a rhythmic accompaniment with some rests. Dynamic markings include *Re.* and *ff*.

Fifth system of musical notation. The right hand has a very fast, dense melodic passage. The left hand has a rhythmic accompaniment. The dynamic marking *marcato assai* is present.

Sixth system of musical notation. The right hand features a long, sweeping melodic line with many slurs and ties. The left hand has a rhythmic accompaniment. The dynamic marking *marcato assai* is present.

rinforz.
acc.
ff

ff
con passione *

This page of a musical score contains five systems of piano notation. Each system consists of a grand staff (treble and bass clefs) and a separate bass line. 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 concludes with a *ffz* (fortissimo) dynamic. The score is written in a key signature of two flats and a 3/4 time signature. The page number '18' is located at the top left, and the page number '50' is at the bottom left. A page number '25' is also visible at the bottom center.

ANDANTE.
Ben tenuto.

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

f *p*

espress.

pp *cresc.*

f *pp* *cresc.*

First system of musical notation. The bass clef part features a complex rhythmic pattern with triplets and sixteenth notes. The treble clef part has a more melodic line. The tempo/mood is marked *mf* and *con grazia*. Fingerings are indicated with numbers 1, 2, 3.

Second system of musical notation. Continues the piece with similar rhythmic complexity. Includes a *Re.* (ritardando) marking and a star symbol. Fingerings and accents are present.

Third system of musical notation, featuring a *L.H.* (Left Hand) section with a specific rhythmic pattern. Includes fingerings and accents.

Fourth system of musical notation. The bass clef part has a *pp* (pianissimo) dynamic. The tempo/mood is marked *mp*. Includes the instruction *una corda* and various fingerings.

Fifth system of musical notation. Includes the instruction *con grazia* and *tre corde*. Features a *f* (forte) dynamic and a *Re.* marking. Includes fingerings and accents.

Sixth system of musical notation. Includes the instruction *puna corda* (likely *una corda*) and *pp* dynamic. Features a *f* dynamic and *tre corde* instruction. Includes fingerings and accents.

1 1 1
*
f *agitato*
Ped. 1 3 *
2 1 3 *

1 2 1 5
Ped. *
decresc.
pp
f

3 1 2 3
p *poco rall.*
a tempo
p (ruhig)
4 3 2 1 2 3 4 3 2 1 2 3

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

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

2 1 1 3 5 4 1 1
f *Tema ben tenuto*
4 3 2 1 5 4 1 1

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 upper staff contains a melodic line with a fermata and a dynamic marking of *ten.*. The lower staff contains a complex accompaniment with a *ten.* marking and a *rit.* marking. A star symbol is present in the lower staff.

Second system of musical notation. The upper staff features a melodic line with a *ten.* marking. The lower staff has a complex accompaniment with a *rit.* marking and a star symbol.

Third system of musical notation. The upper staff has a melodic line with a *decresc.* marking. The lower staff features a complex accompaniment with a *rit.* marking, a *p* dynamic marking, and a *ritard.* marking. A star symbol is present.

Fourth system of musical notation. The upper staff begins with **Tempo I.** and *ben tenuto*. The lower staff starts with *pp*. The system includes a *ritard.* marking and various fingering numbers (5, 4, 3, 2, 1) and articulation marks.

Fifth system of musical notation. The upper staff continues the melodic line with a *pp* marking. The lower staff features a complex accompaniment with various fingering numbers (5, 4, 3, 2, 1) and articulation marks.

This page of musical notation is divided into seven systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The notation includes various musical elements:

- System 1:** Features complex rhythmic patterns with slurs and fingerings (1, 2, 3, 4). Includes markings like *Red.* and ***.
- System 2:** Continues the complex patterns, with a *pp* dynamic marking and a *Red.* marking.
- System 3:** Starts with a *f* dynamic and the instruction *con passione*. Includes *Red.* and *** markings.
- System 4:** Features a *decresc.* instruction and a *pp* dynamic. Includes *Red.* and *** markings.
- System 5:** Includes *a tempo* and *ritenuto* markings. Dynamics range from *pp* to *f*. Includes *Red.* and *** markings.
- System 6:** Starts with *a tempo*. Includes *Red.* and *** markings.
- System 7:** Ends with *ff* *ritenuto* and *morendo* markings. Includes *Red.* and *** markings.

First system of musical notation. Treble clef, bass clef. Dynamics: *p*, *pp*. Performance markings: *staccato*, *sc.*, *sc.*. Fingerings: 1 2 1, 2 3 2. Includes a first ending bracket.

Second system of musical notation. Treble clef, bass clef. Dynamics: *p*. Performance markings: *sc.*, *sc.*, *sc.*, *sc.*. Fingerings: 2, 2, 1, 1.

Third system of musical notation. Treble clef, bass clef. Dynamics: *ff*, *ff*. Performance markings: *sc.*, *sc.*, *sc.*. Fingerings: 1 4, 3, 3, 1 3, 4, 1 3, 4. Includes a first ending bracket.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *p cresc.*. Performance markings: *sc.*, *sc.*, *sc.*, *sc.*. Fingerings: 3 1 3 2 1 2, 3, 3, 3.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *ff*, *fz*, *fz*, *rinforz.*. Performance markings: *sc.*, *sc.*, *sc.*. Fingerings: 3 1 3 2 1 2, 3, 4, 2 3 1, 4, 1 2, 4, 1 2 4 1.

Sixth system of musical notation. Treble clef. Dynamics: *fz*. Performance markings: *sc.*. Fingerings: 4.

Seventh system of musical notation. Treble clef, bass clef. Dynamics: *ten.*, *pp*. Performance markings: *sc.*, *sc.*, *sc.*, *sc.*. Fingerings: 4, 4, 3, 4.

System 1: This system contains the first two staves of the score. The upper staff is in bass clef with a 4/2 time signature. The lower staff is in bass clef. Performance markings include *molto espressivo*, *cresc.*, and *pp*. There are also dynamic markings *ff* and *rinforz. molto* with hairpins. Fingerings are indicated with numbers 1-5.

System 2: This system contains the third and fourth staves. The upper staff is in treble clef with a 4/2 time signature. The lower staff is in bass clef. Performance markings include *pp*, *con espressione*, and *pp*. There are also dynamic markings *ff* and *rinforz. molto* with hairpins. Fingerings are indicated with numbers 1-5.

System 3: This system contains the fifth and sixth staves. The upper staff is in treble clef with a 4/2 time signature. The lower staff is in bass clef. Performance markings include *con espressione*, *pp*, and *pp*. There are also dynamic markings *ff* and *rinforz. molto* with hairpins. Fingerings are indicated with numbers 1-5.

System 4: This system contains the seventh and eighth staves. The upper staff is in treble clef with a 4/2 time signature. The lower staff is in bass clef. Performance markings include *con espressione*, *pp*, and *pp*. There are also dynamic markings *ff* and *rinforz. molto* with hairpins. Fingerings are indicated with numbers 1-5.

System 5: This system contains the ninth and tenth staves. The upper staff is in treble clef with a 4/2 time signature. The lower staff is in bass clef. Performance markings include *con espressione*, *pp*, and *pp*. There are also dynamic markings *ff* and *rinforz. molto* with hairpins. Fingerings are indicated with numbers 1-5.

First system of musical notation. Treble clef contains a melodic line with slurs and fingerings (4, 3). Bass clef contains a chordal accompaniment with a *ra.* marking and a *ff* dynamic marking.

Second system of musical notation. Treble clef contains a melodic line with slurs and fingerings (1, 3, 1, 5). Bass clef contains a chordal accompaniment with a *decresc.* marking and a *ff* dynamic marking.

Third system of musical notation. Treble clef contains a melodic line with slurs and fingerings (3, 1). Bass clef contains a chordal accompaniment with a *p* dynamic marking, a *pp* dynamic marking, and a *ra.* marking. A *rinf. molto* marking is present at the end of the system.

Fourth system of musical notation. Treble clef contains a melodic line with slurs and fingerings (3, 1, 4, 5, 4, 3, 2, 1). Bass clef contains a chordal accompaniment with a *ra.* marking and a *pp* dynamic marking.

Fifth system of musical notation. Treble clef contains a melodic line with slurs and fingerings (3, 1, 4, 5, 4, 3, 2, 1). Bass clef contains a chordal accompaniment with a *sempre piano* marking.

Sixth system of musical notation. Treble clef contains a melodic line with slurs and fingerings (4, 1, 5, 4, 3, 2). Bass clef contains a chordal accompaniment with a *ra.* marking.

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

pp

ff

℞. *

℞. *℞.* *

First system of musical notation, measures 1-4. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The first staff (treble clef) begins with a piano (*p*) and dolce dynamic. The second staff (bass clef) features a steady eighth-note accompaniment. A first ending bracket spans measures 3 and 4, marked with a forte (*f*) dynamic. A rehearsal mark (double bar line with a star) is located at the end of measure 4.

Second system of musical notation, measures 5-8. The first staff continues with a melodic line, marked piano (*p*) and dolce. The second staff continues with the eighth-note accompaniment. A first ending bracket spans measures 7 and 8, marked with a forte (*f*) dynamic. A rehearsal mark (double bar line with a star) is located at the end of measure 8.

Third system of musical notation, measures 9-12. The first staff features a melodic line with a forte (*f*) dynamic. The second staff continues with the eighth-note accompaniment. A first ending bracket spans measures 11 and 12, marked with a forte (*f*) dynamic. A rehearsal mark (double bar line with a star) is located at the end of measure 12.

Fourth system of musical notation, measures 13-16. The first staff continues with a melodic line, marked forte (*f*). The second staff continues with the eighth-note accompaniment. A first ending bracket spans measures 15 and 16, marked with a forte (*f*) dynamic. A rehearsal mark (double bar line with a star) is located at the end of measure 16.

Fifth system of musical notation, measures 17-20. The first staff features a melodic line with a forte (*f*) dynamic. The second staff continues with the eighth-note accompaniment. A first ending bracket spans measures 19 and 20, marked with a forte (*f*) dynamic. A rehearsal mark (double bar line with a star) is located at the end of measure 20.

Sixth system of musical notation, measures 21-24. The first staff begins with a melodic line, marked piano (*p*). The second staff continues with the eighth-note accompaniment. A first ending bracket spans measures 23 and 24, marked with a pianissimo (*pp*) dynamic. A rehearsal mark (double bar line with a star) is located at the end of measure 24.

First system of musical notation. Treble and bass staves. Treble staff contains chords and melodic lines. Bass staff contains a rhythmic accompaniment. Includes dynamic marking *And.* and an asterisk ***.

Second system of musical notation. Treble and bass staves. Treble staff contains chords and melodic lines. Bass staff contains a rhythmic accompaniment. Includes dynamic marking *And.* and an asterisk ***.

Third system of musical notation. Treble and bass staves. Treble staff contains chords and melodic lines. Bass staff contains a rhythmic accompaniment. Includes dynamic marking *And.* and an asterisk ***.

Fourth system of musical notation. Treble and bass staves. Treble staff contains chords and melodic lines. Bass staff contains a rhythmic accompaniment. Includes dynamic marking *And.*, an asterisk ***, and *p cresc.*.

Fifth system of musical notation. Treble and bass staves. Treble staff contains chords and melodic lines. Bass staff contains a rhythmic accompaniment. Includes dynamic marking *And.*, an asterisk ***, and *p cresc.*.

Sixth system of musical notation. Treble and bass staves. Treble staff contains chords and melodic lines. Bass staff contains a rhythmic accompaniment. Includes dynamic marking *And.* and an asterisk ***.

Seventh system of musical notation. Treble and bass staves. Treble staff contains chords and melodic lines. Bass staff contains a rhythmic accompaniment. Includes dynamic marking *And.* and an asterisk ***.

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. Treble clef, bass clef. Dynamics include *f* and *ff*. Fingerings are indicated with numbers 1, 2, 3. Pedal markings (Ped.) are present. The key signature has two flats.

Second system of musical notation. Treble clef, bass clef. Dynamics include *f* and *legato*. Fingerings are indicated with numbers 1, 2, 3, 4. Pedal markings (Ped.) are present. The key signature has two flats.

Third system of musical notation. Treble clef, bass clef. Dynamics include *f* and *molto legato*. The instruction *con passione* is written above the bass staff. Fingerings are indicated with numbers 1, 2, 3, 4, 5. Pedal markings (Ped.) are present. The key signature has two flats.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *f*. Fingerings are indicated with numbers 1, 2, 3, 4, 5. Pedal markings (Ped.) are present. The key signature has two flats.

Fifth system of musical notation. Treble clef, bass clef. Dynamics include *pp*. Fingerings are indicated with numbers 1, 2, 3. Pedal markings (Ped.) are present. The key signature has two flats.

Sixth system of musical notation. Treble clef, bass clef. Dynamics include *pp*. Fingerings are indicated with numbers 1, 4. Pedal markings (Ped.) are present. The key signature has two flats.

ten.

p

una corda

ten.

f

p

cresc.

f

f

ten.

ten.

ten.

staccato e marcato molto

stacc.

ff con fuoco

System 1: Treble clef with a melodic line featuring triplets and a dynamic marking of *ff brillante*. Bass clef accompaniment with a *ff* dynamic marking. A *Red.* (Reduction) symbol is present below the bass line.

System 2: Treble clef with a melodic line featuring triplets and a dynamic marking of *ff*. Bass clef accompaniment with a *ff* dynamic marking. A *Red.* (Reduction) symbol is present below the bass line. Performance markings include *ten.* (tension) and *staccato e marcato molto*.

System 3: Treble clef with a melodic line featuring triplets and a dynamic marking of *ff*. Bass clef accompaniment with a *ff* dynamic marking. A *Red.* (Reduction) symbol is present below the bass line. Performance markings include *sempre f* (always forte) and *sempre f* with an asterisk.

System 4: Treble clef with a melodic line featuring triplets and a dynamic marking of *ff*. Bass clef accompaniment with a *ff* dynamic marking. A *Red.* (Reduction) symbol is present below the bass line. Performance markings include *p* (piano) and *p* with an asterisk.

4 4 4 4 3 4 5 4 3 1

p

1 2 1

*

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

1 1 4 1 1 4

ten.

p

ten.

p

This page of musical notation contains several systems of staves, likely for a piano. The notation includes treble and bass clefs, a key signature of three flats (B-flat, E-flat, A-flat), 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*, and *f espresso* are present. There are also markings for *Ad.* (Adagio) and *ff* (fortissimo). The notation includes various ornaments like slurs, accents, and dynamic hairpins. Fingerings are indicated with numbers 1-5. There are also asterisks (*) and a section marked with a triangle (A) at the top right.

* 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.

First system of musical notation. It features a grand staff with treble and bass clefs. The right hand part includes fingering numbers (5, 4, 3, 5, 4, 5, 7, 3, 1) and dynamic markings *ff* and *ff marcato*. The left hand part includes a *ten.* marking and dynamic markings *ff* and *ff marcato*. A *rit.* marking is present in the right hand.

Second system of musical notation. It features a grand staff with treble and bass clefs. The right hand part includes a *ten.* marking and dynamic markings *rit.*. The left hand part includes dynamic markings *rit.*.

Third system of musical notation. It features a grand staff with treble and bass clefs. The right hand part includes a *ten.* marking and dynamic markings *rit.*. The left hand part includes dynamic markings *rit.*.

Fourth system of musical notation. It features a grand staff with treble and bass clefs. The right hand part includes a *rit.* marking and dynamic markings *rit.*. The left hand part includes dynamic markings *rit.*.

Fifth system of musical notation. It features a grand staff with treble and bass clefs. The right hand part includes a *rit.* marking and dynamic markings *rit.*. The left hand part includes dynamic markings *rit.*.

The first system of the musical score consists of two systems of staves. The upper system has a treble clef and a key signature of three flats. It contains four measures of music with a long slur over the first three measures. The lower system has a bass clef and contains four measures of music with a long slur over the first three measures. Performance markings include *Ad.* in both systems, and a *** in the second measure of the bass system. Fingerings are indicated with numbers 1, 2, 3, and 4.

The second system of the musical score consists of two systems of staves. The upper system has a treble clef and a key signature of three flats. It contains four measures of music with a long slur over the first three measures. The lower system has a bass clef and contains four measures of music with a long slur over the first three measures. Performance markings include *a tempo* and *dolce* in the upper system, and *Ad.* in the lower system. A *ten.* marking is present in the fourth measure of the upper system. A *** is in the fourth measure of the lower system.

The third system of the musical score consists of two systems of staves. The upper system has a treble clef and a key signature of three flats. It contains four measures of music with a long slur over the first three measures. The lower system has a bass clef and contains four measures of music with a long slur over the first three measures. Performance markings include *Ad.* in both systems, and *f* and *p* dynamic markings in the lower system. A *ten.* marking is present in the fourth measure of the upper system. A *** is in the fourth measure of the lower system.

The fourth system of the musical score consists of two systems of staves. The upper system has a bass clef and a key signature of three flats. It contains four measures of music with a long slur over the first three measures. The lower system has a treble clef and contains four measures of music with a long slur over the first three measures. Performance markings include *Ad.* in both systems, and a *** in the second measure of the upper system. A *** is also present in the second measure of the lower system.

First system of musical notation. The upper staff is in bass clef and the lower staff is in treble clef. The key signature has two flats. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff. A fermata is placed over a note in the upper staff. The instruction *con anima* is written in the right-hand margin. The letter 'Re.' is written below the lower staff, and an asterisk is placed below the upper staff.

Second system of musical notation. It continues the piece with similar notation. The upper staff contains a melodic line with various ornaments and fingerings (3, 4, tr, 23, 1, 3). The lower staff provides accompaniment with fingerings (3, 2, 1, 2, 1, 3, 2, 1). The letter 'Re.' is written below the lower staff.

Third system of musical notation. The upper staff features a melodic line with a fermata and dynamic markings *mf.* and *ff*. The lower staff contains the vocal line with lyrics: *cre - scen - do*. Dynamic markings *f* and *ff* are present. The letter 'Re.' is written below the lower staff, and an asterisk is placed below the upper staff.

Fourth system of musical notation. The upper staff features a melodic line with a fermata and dynamic markings *p*. The lower staff contains the vocal line with dynamic markings *ff* and *p*. The letter 'Re.' is written below the lower staff, and an asterisk is placed below the upper staff.

1 2 4 1 4 1 3 1 2 1

cresc.

♩. ♩. ♩. ♩.

1 1 1 1

cresc.

♩. ♩. ♩. ♩.

ff

♩. ♩. ♩. ♩.

rinf

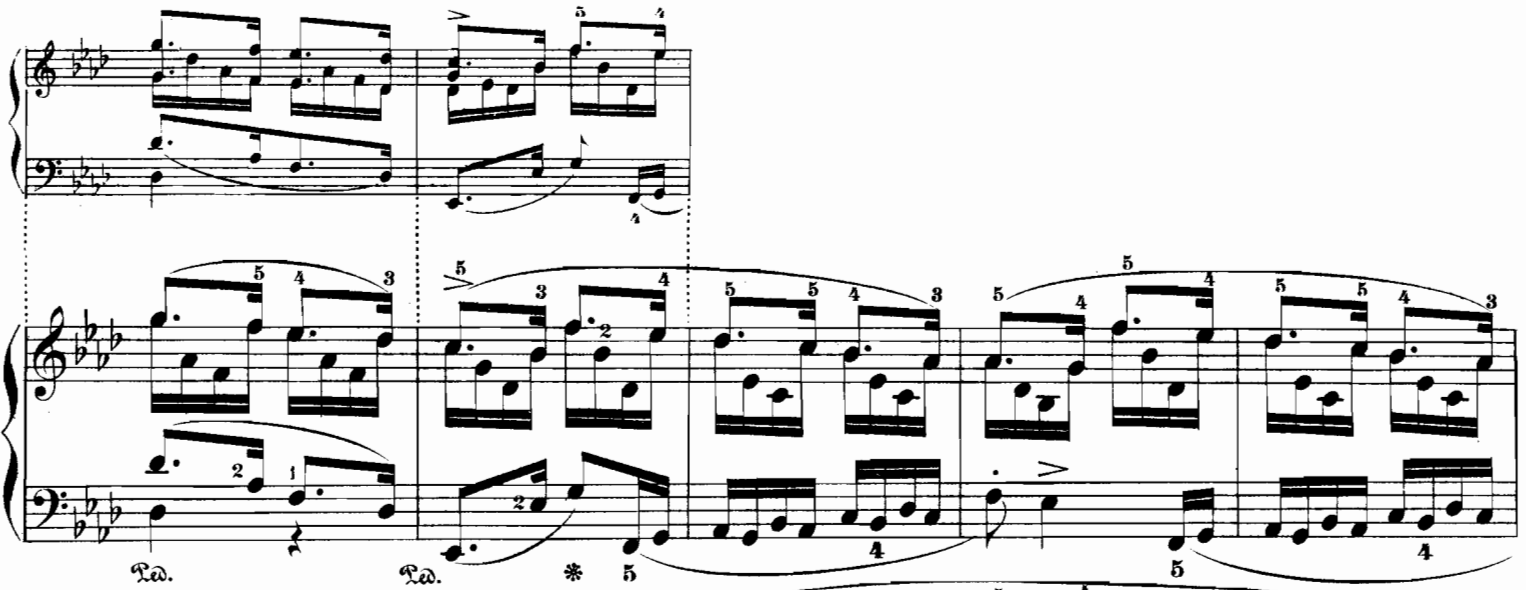
♩. ♩. ♩. ♩.

ff appassionato e legato

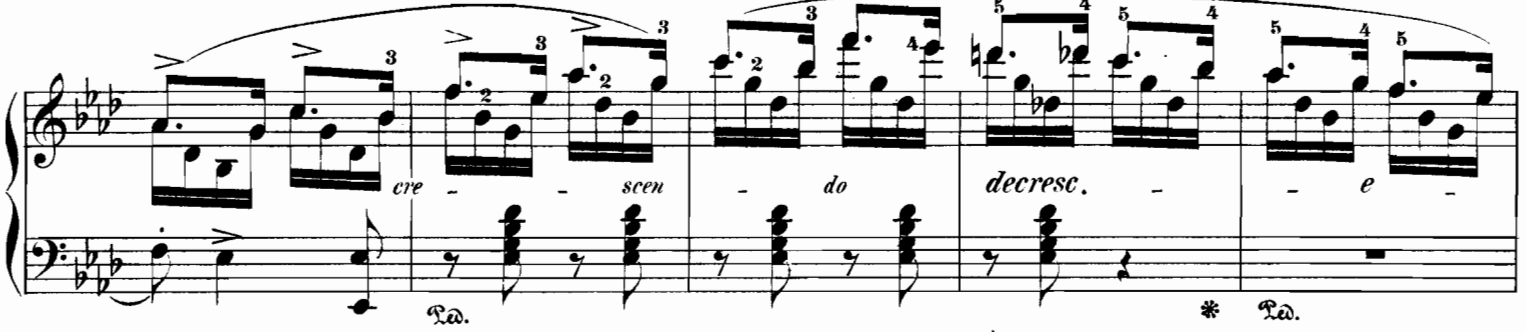
♩. ♩. ♩. ♩.

5 4 3 5 4 3 5 4 3 5 4 3 5 4 3

♩. ♩. ♩. ♩. ♩.



First system of musical notation. Treble and bass staves. Includes fingerings (5, 4, 3, 2, 1, 2, 3, 4, 5) and dynamic markings *rit.* and ** 5*.



Second system of musical notation. Treble and bass staves. Includes lyrics *cre - scu - do* and *de - cresc. e*. Dynamic markings *rit.* and ** rit.*



Third system of musical notation. Treble and bass staves. Includes dynamics *ritenuto*, *una corda*, and *pp grazioso*. Dynamic markings *rit.* and ** rit.*



Fourth system of musical notation. Treble and bass staves. Includes fingerings (1, 3, 3, 4) and dynamic markings *rit.* and ***.



Fifth system of musical notation. Treble and bass staves. Includes dynamic marking *morendo*. Dynamic markings *rit.* and ***.

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EDITION COTTA

Unter Mitwirkung von **Hans von Bülow, Immanuel von Faisst, Ignaz Lachner, Franz von Liszt**

begründet von **Sigmund Lebert**

| No. | Abteilung I. | No. | Abteilung V. |
|-------|--|-------|---|
| 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. |
| 55 | Band I | 125 | Band I |
| | Einzelne Nummern: | 126 | Einzelne Nummern: |
| 330 | Nr. 1. Sonate. G dur | 127 | Erste große Sonate. Op. 24. C dur |
| 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 |
| 335 | Nr. 6. Sonate. D dur | 180 | Einzelne Nummern: |
| 336 | Nr. 7. Sonate. E moll | 181 | Concertstück. Op. 79. F moll |
| 337 | Nr. 8. Sonate. Cis moll | 182 | Momento capriccioso. Op. 12. B dur |
| 338 | Nr. 9. Sonate. C dur | 183 | Grande Polonaise. Op. 21. Es dur |
| 339 | Nr. 10. Sonate. B dur | 184 | Rondeau brillant. Op. 62. Es dur |
| 56 | Band II | 185 | Aufforderung zum Tanz. Rondeau brillant. Op. 65. Des dur |
| | Einzelne Nummern: | 186 | Polacca brillante. Op. 72. E dur |
| 340 | Nr. 11. Sonate. G dur | 187 | |
| 341 | Nr. 12. Sonate. G dur | 188 | |
| 342 | Nr. 13. Sonate. D dur | 189 | |
| 343 | Nr. 14. Sonate. Es dur | | Abteilung VI. |
| 344 | Nr. 15. Sonate. Es dur | 140 | Schubert, Franz, Ausgewählte Compositionen. Unter Mitwirkung von S. Lebert bearbeitet von F. v. Liszt. 5 Bände |
| 345 | Nr. 16. Sonate. As dur | 141 | Band I |
| 346 | Nr. 17. Sonate. Es dur | 142 | Einzelne Nummern: |
| 347 | Nr. 18. Fantasie. C dur | 143 | Fantasie. Op. 15. C dur |
| 348 | Nr. 19. Capriccio. G dur | 144 | Erste große Sonate. Op. 42. A moll |
| 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 |
| 371 | Nr. 2. Sonate. C dur | 151 | 4 Impromptus. Op. 90 |
| 372 | Nr. 3. Sonate. C dur | 152 | Moments musicaux. Op. 94 |
| 373 | Nr. 4. Sonate. F dur | 153 | 4 Impromptus. Op. 142 |
| 374 | Nr. 5. Sonate. C dur | 154 | Band III |
| 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 |
| 378 | Nr. 9. Sonate. A dur | 158 | 12 Deutsche Tänze |
| 379 | Nr. 10. Sonate. B dur | 159 | Große Sonate. Op. 143. A moll |
| 380 | Nr. 11. Sonate. C dur | 14 | Letzte Sonaten. Nr. 1. C moll |
| 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 Ecosaisien. 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 |
| 394 | Nr. 25. Fantasie. C dur | 30 | Band V. Zu vier Händen |
| 73 | Band III. Zu vier Händen | | Einzelne Nummern: |
| | Einzelne Nummern: | 270 | Grande Marche héroïque. Op. 66. A moll |
| 460 | Nr. 1. Sonate. D dur | 271 | Variationen (Thème de Marie de Hérold). Op. 82. C dur |
| 461 | Nr. 2. Sonate. B dur | 272 | Andantino varié. Op. 84. Nr. 1. H moll |
| 462 | Nr. 3. Sonate. C dur | 273 | Rondo brillant. Op. 84. Nr. 2. E moll |
| 463 | Nr. 4. Sonate. F dur | 274 | Fantaisie. Op. 103. F moll |
| 464 | Nr. 5. Andante con Variazioni. G dur | 275 | Deux Marches caractéristiques. Op. 121 |
| 465 | Nr. 6. Fantasie. F moll | 276 | Grand Duo. Op. 140. C dur |
| 466 | Nr. 7. Fantasie. F moll | 277 | Lebensstürme (Charakteristisches Allegro). Op. 144. A moll |
| 10/14 | Abteilung III. | 278 | |
| | Beethoven, L. van, Sonaten und andere Werke. 5 Bände: Band I—III unter Mitwirkung von I. v. Faisst bearbeitet von S. Lebert, Band IV und V bearbeitet von H. v. Bülow | 279 | |
| 10 | Band I | 31 | Abteilung IV. |
| | Einzelne Nummern: | | Clementi, Muzio, Ausgewählte Sonaten und andere Werke. Unter Mitwirk. von I. v. Faisst bearbeitet von S. Lebert. 2 Bände |
| 120 | Sonate. Op. 2. Nr. 1. F moll | | Band I |
| 121 | Sonate. Op. 2. Nr. 2. A dur | | Einzelne Nummern: |
| 122 | Sonate. Op. 2. Nr. 3. C dur | 280 | 6 Sonatinen |
| 123 | Sonate. Op. 7. Es dur | 281 | Sonate. Op. 20. Es dur |
| | | 282 | Sonate. Op. 33. Nr. 1. F dur |
| | | 283 | Sonate. Op. 26. Nr. 3. D dur |
| | | 284 | Sonate. Op. 25. Nr. 2. G dur |
| | | 285 | Sonate. Op. 12. Nr. 4. Es dur |
| | | 286 | Sonate. Op. 36. Nr. 1. A dur |
| | | 287 | Sonate. Op. 26. Nr. 2. Fis moll |
| | | | Sonate. Op. 2. Nr. 1. C dur |
| | | | Sonate. Op. 47. Nr. 2. B dur |
| | | | Band II |
| | | | Einzelne Nummern: |
| | | | Sonate. Op. 34. Nr. 1. C dur |
| | | | Sonate. Op. 40. Nr. 1. G dur |
| | | | Sonate. Op. 40. Nr. 3. D moll |
| | | | Toccata. B dur |
| | | | Sonate. Op. 34. Nr. 2. G moll |
| | | | Sonate. Op. 40. Nr. 2. H moll |
| | | | Sonate. Op. 36. Nr. 3. C dur |
| | | | Sonate. Op. 50. Nr. 3. (Didone abbandonata.) G moll |
| | | | |
| | | | Abteilung VII. |
| | | | Dusseck, Johann Ludwig, Sonaten und andere Werke für das Pianoforte. Unter Mitwirkung von I. v. Faisst bearbeitet und herausgegeben von S. Lebert. 2 Bände |
| | | | Band I |
| | | | Einzelne Nummern: |
| | | | La matinée. Rondo. D dur |
| | | | Canzonetta. G moll |
| | | | Ma barque légère. Air de Grétry. Es dur |

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| 314 | La consolation. B dur | | Einzelne Nummern: | 679 | Scherzo a capriccio. Fis moll |
| 315 | Les adieux. Rondo. B dur | 214 | Ballade. Op. 23. G moll | 680 | Präludium und Fuge. E moll |
| 316 | Sonate. Op. 9. Nr. 3. D dur | 229 | Deuxième Ballade. Op. 33. F dur | 681 | Zwei Klavierstücke. B dur, G moll |
| 317 | Sonate. Op. 10. Nr. 2. G moll | 235 | Troisième Ballade. Op. 47. As dur | 63 | Band IV |
| 318 | Sonate. Op. 35. Nr. 1. B dur | 240 | Quatrième Ballade. Op. 52. F moll | | Einzelne Nummern: |
| 319 | Sonate. Op. 35. Nr. 2. G dur | 25 | Band VI | 686 | Capriccio brillant. Op. 22. H moll. |
| 51 | Band II | | Einzelne Nummern: | 685 | Concert I. Op. 25. G moll |
| | Einzelne Nummern: | 220 | Impromptu. Op. 29. As dur | 684 | Rondo brillant. Op. 29. Es dur |
| 320 | Sonate. Op. 35. Nr. 3. C moll | 227 | Deuxième Impromptu. Op. 36. Fis dur | 683 | Concert II. Op. 40. D moll |
| 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. | 203 | 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 | 216 | Douze grandes Etudes. Op. 10 | 688 | , 2, dto. dto. 30 |
| 20 | Band I | 219 | 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 | 211 | Einzelne Nummern: | 692 | , 6, dto. dto. 67 |
| 233 | Valse. Op. 42. As dur | 222 | Premier Scherzo. Op. 20. H moll | 693 | , 7, dto. dto. 85 |
| 251 | Trois Valses. Op. 64 | 230 | Deuxième Scherzo. Op. 31. B moll | 694 | , 8, dto. dto. 102 |
| 255 | Deux Valses. Op. 69 | 28 | Troisième Scherzo. Op. 39. Cis moll | | Abteilung X. |
| 256 | Trois Valses. Op. 70 | 205 | Band IX | 52 | Field, John, Ausgewählte Nottornos. Nr. 1—12. Bearbeitet und herausgegeben von Dionys Pruckner. |
| 258 | Valse. Op. posth. E moll | 210 | Einzelne Nummern: | | Einzelne Nummern: |
| 21 | Band II | 234 | Variations brillantes. Op. 12. B dur | 324 | Nr. 1. Es dur |
| | Einzelne Nummern: | 244 | Bolero. Op. 19. A moll | 325 | , 2. C moll |
| 202 | Trois Nocturnes. Op. 9 | 244 | Tarantelle. Op. 43. As dur | 326 | , 4. A dur |
| 206 | Trois Nocturnes. Op. 15 | 29 | Berceuse. Op. 57. Des dur | 327 | , 5. B dur |
| 218 | Deux Nocturnes. Op. 27 | 204 | Band X | 328 | , 6. F dur |
| 218 | Deux Nocturnes. Op. 32 | 207 | Einzelne Nummern: | | Abteilung XI. |
| 223 | Deux Nocturnes. Op. 37 | 212 | 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. |
| 228 | Deux Nocturnes. Op. 48 | 226 | Rondeau. Op. 16. Es dur | | Band I |
| 236 | Deux Nocturnes. Op. 48 | 237 | Second Concerto. Op. 21. F moll | | Einzelne Nummern: |
| 242 | Deux Nocturnes. Op. 55 | 245 | Sonate. Op. 35. B moll | 700 | Zwölf kleine Vortragsstücke |
| 249 | Deux Nocturnes. Op. 62 | 247 | Fantaisie. Op. 49. F moll | 701 | Rondo favori. Op. 11. Es dur |
| 257 | Nocturne. Op. 72. E moll | 60/64 | Sonate. Op. 58. F moll | 702 | Concertino. Op. 73. G dur |
| 22 | Band III | 60 | Barcarolle. Op. 60. Fis dur | 703 | Rondeau: La galante. Op. 120. Es dur |
| | Einzelne Nummern: | 661 | Abteilung IX. | 704 | Bagatelles. Op. 107 |
| 213 | Grande Polonaise brillante. Op. 22 | 662 | Mendelssohn-Bartholdy, Ausgewählte Werke für das Pianoforte. Bearbeitet und herausgegeben v. Percy Goetschius. 5 Bde. | 705 | La bella Capricciosa. Polacca. Op. 55. B dur |
| 217 | Deux Polonaises. Op. 26 | 663 | Band I | 706 | Rondo. Op. 109. H moll |
| 231 | Deux Polonaises. Op. 40 | 664 | Einzelne Nummern: | 707 | Rondo brillante. Op. 56. A dur |
| 241 | Polonaise. Op. 53. As dur | 665 | Capriccio. Op. 5. Fis moll | 58 | Band II |
| 248 | Polonaise-Fantaisie. Op. 61. As dur | 666 | Sonate. Op. 6. E dur | | Einzelne Nummern: |
| 23 | Band IV | 667 | Sieben Charakterstücke. Op. 7 | 708 | Sonate. Op. 81. Fis moll |
| | Einzelne Nummern: | 61 | Rondo capriccioso. Op. 14. E moll | 709 | Fantasia. Op. 18. Es dur |
| 200 | Quatre Mazurkas. Op. 6 | 667 | Fantasia. Op. 15. E dur | 710 | Oberons Zauberhorn. Fantasia. Op. 116 |
| 201 | Cinq Mazurkas. Op. 7 | 668 | Drei Fantasien oder Capricen. Op. 16 | 711 | Septett für Pianoforte, Flöte, Oboe, Horn, Viola, Violoncell und Contrabass. Op. 74 |
| 208 | Quatre Mazurkas. Op. 17 | 62 | Fantasia. Op. 28. Fis moll | 59 | Band III |
| 215 | Quatre Mazurkas. Op. 24 | 672 | Band II | | Einzelne Nummern: |
| 221 | Quatre Mazurkas. Op. 30 | 671 | Einzelne Nummern: | 712 | Rondo. Op. 98. B dur |
| 224 | Quatre Mazurkas. Op. 33 | 670 | Drei Capricen. Op. 33 | 713 | Concert. Op. 85. A moll |
| 232 | Quatre Mazurkas. Op. 41 | 669 | Sechs Präludien und sechs Fugen. Op. 35 | 714 | Concert. Op. 89. H moll |
| 238 | Trois Mazurkas. Op. 50 | 668 | 17 Variationes sérieuses. Op. 54. D moll | 715 | Concert. Op. 113. As dur |
| 243 | Trois Mazurkas. Op. 56 | | Sechs Kinderstücke. Op. 72 | | Abteilung XII. |
| 246 | Trois Mazurkas. Op. 59 | 673 | Sechs Kinderstücke. Op. 72. Bearbeitung für kleinere Hände | 92/94 | Bach, Joh. Seb., Das Wohltemperierte Klavier. Herausg. u. bearb. v. Eugen d'Albert. |
| 250 | Trois Mazurkas. Op. 63 | 674 | Band III | 92 | Teil I. Mit Bachs Porträt |
| 253 | Quatre Mazurkas. Op. 67 | 675 | Einzelne Nummern: | 93 | Teil II. |
| 254 | Quatre Mazurkas. Op. 68 | 676 | Variationen. Op. 82. Es dur | 94 | Bach, Joh. Seb., Zwei- u. dreistimmige Inventionen. Herausgegeben und bearbeitet von Eugen d'Albert |
| 259 | Mazurka. Op. posth. A moll | 677 | Variationen. Op. 83. B dur | | |
| 260 | Mazurka. Op. posth. A moll | | Drei Präludien und drei Etuden. Op. 104 | | |
| | | | 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.