

# PHANTASIE N° 4

für das Pianoforte  
von

Mozarts Werke.

## W. A. MOZART.

Serie 20. N° 21.

Köch. Verz. N° 475

Componirt im Mai 1785 zu Wien.

Adagio.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a treble clef and a common time signature. The first measure contains a half note G4, followed by a quarter note A4, and then a half note Bb4. The bass staff starts with a half note G2, followed by a quarter note A2, and then a half note Bb2. Dynamic markings 'f' and 'p' are present in both staves.

The second system continues the musical piece with two staves. The upper staff features a melodic line with a half note G4, a quarter note A4, and a half note Bb4. The bass staff provides a harmonic accompaniment with a half note G2, a quarter note A2, and a half note Bb2. Dynamic markings 'f' and 'p' are used throughout the system.

The third system of the score shows a continuation of the melodic and harmonic themes. The upper staff has a half note G4, a quarter note A4, and a half note Bb4. The bass staff has a half note G2, a quarter note A2, and a half note Bb2. A forte piano (*fp*) dynamic marking is indicated in both staves.

The fourth system of the score features a more complex texture. The upper staff contains a series of sixteenth notes, while the bass staff has a half note G2, a quarter note A2, and a half note Bb2. A forte piano (*fp*) dynamic marking is present in both staves.

The fifth system of the score continues with a similar texture to the fourth system. The upper staff has a series of sixteenth notes, and the bass staff has a half note G2, a quarter note A2, and a half note Bb2. A forte piano (*fp*) dynamic marking is indicated in both staves.

The sixth and final system of the score concludes the piece. The upper staff has a series of sixteenth notes, and the bass staff has a half note G2, a quarter note A2, and a half note Bb2. The system ends with a final cadence.

First system of musical notation, featuring a treble and bass clef. The bass line contains two measures of sixteenth-note patterns, each marked with the dynamic *fp*.

Second system of musical notation, featuring a treble and bass clef. The bass line contains two measures of sixteenth-note patterns, with the second measure marked with the dynamic *sp*.

Third system of musical notation, featuring a treble and bass clef. The bass line contains two measures of sixteenth-note patterns, with the second measure marked with the dynamic *f*.

Fourth system of musical notation, featuring a treble and bass clef. The system is divided into two measures, labeled 1. and 2., each containing a triplet of sixteenth notes in the treble line, marked with the dynamic *p*.

Fifth system of musical notation, featuring a treble and bass clef. The treble line contains two measures of sixteenth-note patterns, while the bass line contains two measures of sixteenth-note patterns.

Sixth system of musical notation, featuring a treble and bass clef. The treble line contains two measures of sixteenth-note patterns, each marked with a triplet (3), while the bass line contains two measures of sixteenth-note patterns.

First system of musical notation, consisting of two staves. The upper staff features a complex melodic line with many beamed sixteenth notes and some grace notes. The lower staff provides a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation, consisting of two staves. The upper staff includes a triplet of sixteenth notes. The lower staff continues the accompaniment with chords and eighth notes.

Third system of musical notation, consisting of two staves. The tempo marking "Allegro." is placed above the first measure of the upper staff. The dynamic marking "f" (forte) is placed below the first measure of the lower staff. The upper staff has a dense texture of beamed sixteenth notes, while the lower staff has a steady accompaniment of eighth notes.

Fourth system of musical notation, consisting of two staves. The dynamic marking "p" (piano) is placed above the first measure of the lower staff, and "f" is placed above the fifth measure. The upper staff continues with beamed sixteenth notes, and the lower staff has a steady accompaniment of eighth notes.

Fifth system of musical notation, consisting of two staves. The dynamic marking "p" is placed above the fifth measure of the lower staff. The upper staff continues with beamed sixteenth notes, and the lower staff has a steady accompaniment of eighth notes.

Sixth system of musical notation, consisting of two staves. The dynamic marking "f" is placed above the first measure of the lower staff, and "p" is placed above the second measure. The instruction "legato" is written below the first measure of the lower staff. The upper staff continues with beamed sixteenth notes, and the lower staff has a steady accompaniment of eighth notes.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various ornaments and slurs. The bass staff provides a rhythmic accompaniment with eighth-note patterns.

Second system of musical notation, continuing the piece. It includes trills (tr) and triplets in the treble staff, and continues the bass accompaniment.

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 triplet in the treble staff and a long, sweeping slur across the treble staff.

Fifth system of musical notation, characterized by a very long, sweeping slur that spans across the treble staff and into the next system.

Sixth system of musical notation, concluding the piece with a final flourish in the treble staff and a sustained bass line.

Andantino.

The musical score is written for piano and consists of seven systems of staves. Each system contains a treble clef staff and a bass clef staff. The music is in a 3/4 time signature and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andantino'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system starts with a piano (*p*) dynamic in the bass staff and a forte (*f*) dynamic in the treble staff. The second system features a piano (*p*) dynamic in the treble staff. The third system includes a second ending marked '2<sup>da</sup>'. The fourth system has a piano (*p*) dynamic in the bass staff. The fifth system features a piano (*p*) dynamic in the treble staff. The sixth system has a piano (*p*) dynamic in the bass staff. The seventh system concludes the piece with a piano (*p*) dynamic in the bass staff.

Più Allegro.

The first system of music begins with a piano introduction in the bass clef, consisting of a series of eighth notes and quarter notes. The right hand has a few notes. The second measure of the system features a *f legato* marking, indicating the start of a more intense and connected section.

The second system continues the piano introduction. The right hand plays a steady eighth-note pattern, while the left hand has a more active line with eighth and quarter notes.

The third system continues the piano introduction. The right hand maintains the eighth-note pattern, and the left hand has a more active line with eighth and quarter notes.

The fourth system continues the piano introduction. The right hand maintains the eighth-note pattern, and the left hand has a more active line with eighth and quarter notes.

The fifth system continues the piano introduction. The right hand maintains the eighth-note pattern, and the left hand has a more active line with eighth and quarter notes.

The sixth system continues the piano introduction. The right hand maintains the eighth-note pattern, and the left hand has a more active line with eighth and quarter notes.

The seventh system continues the piano introduction. The right hand maintains the eighth-note pattern, and the left hand has a more active line with eighth and quarter notes.

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 fermata over the first measure and a dynamic marking of *f* followed by *p*. The bass clef staff contains a rhythmic accompaniment with a dynamic marking of *fp*.

Second system of musical notation. The treble clef staff features a melodic line with a dynamic marking of *fp*. The bass clef staff has a rhythmic accompaniment with a dynamic marking of *p*.

Third system of musical notation. Both the treble and bass clef staves contain dense rhythmic patterns. The treble clef staff has dynamic markings of *fp* and *f*. The bass clef staff has dynamic markings of *fp* and *f*.

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

Fifth system of musical notation. The treble clef staff has a melodic line with a dynamic marking of *fp*. The bass clef staff has a rhythmic accompaniment with a dynamic marking of *f*.

Sixth system of musical notation. The treble clef staff has a melodic line with a dynamic marking of *f*. The bass clef staff has a rhythmic accompaniment with a dynamic marking of *p*.



# KLAVIER-SONATEN

im Verlage von BREITKOPF & HÄRTEL in Leipzig.

Adam, L., Op. 13. Grosse Sonate. Bdur . . .	3 50	Gurlitt, C., Op. 20. Sonate. No. 3. C moll . . .	3 —	Blotte, P. J., Op. 11. 2 Sonaten. Gdur, Esdur	4 50
Baake, F., Op. 6. Grosse Sonate. Cdur . . .	3 50	— Op. 21. Sonate. No. 4. Fdur . . .	3 —	Ritter, A. G., Op. 20. Sonate. Ddur . . .	2 50
Bach, Joh. Chr., Sonate. C moll . . .	1 —	— Op. 31. Am eigenen Heerde. 2 Tonstücke in Sonatenform. Heft 1 und 2 . . .	2 —	Ritter, A. G., Op. 21. Sonate. H moll . . .	4 50
Bach, W. Friedemann, Sonate. Cdur . . .	1 25	Haak, F. G., Op. 2. Grosse Sonate. Cdur . . .	2 —	Ritter, K., Op. 1 u. 2. 2 Sonaten. Ed., Fism. à	2 50
Baldenecker, N., Op. 14. 3 Sonates progres- sives. A dur, Bdur, Fdur . . .	1 50	Halter, W. F., 6 Sonaten. Emoll, Gdur, Bdur, D moll, A dur, Bdur . . .	3 —	— Op. 5. Sonate. C moll . . .	3 50
Bargiel, W., Op. 34. Sonate. Cdur . . .	4 —	Häuser, A. F., Sonate. No. 3. Esdur . . .	3 75	Rolle, J. H., Sonate. Esdur . . .	1 75
Baroni-Cavalcabo, 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
Bartiz, 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
— In eleganten Sarsenetbänden für den Band 2 Mark mehr . . .	—	— 6 — 3. — . . .	3 —	— Op. 41. Dritte Sonate. Fdur . . .	4 50
— Einzelausgabe. No. 1—38 à 30 $\mathcal{F}$ bis	3 30	— 6 — 4. — . . .	4 —	Rüttinger, J. C., 6 kleine leichte Sonaten. Gdur, Cdur, Fdur, D moll. Esdur, A dur	2 —
— N. Ausg. 8 <sup>o</sup> . 2 Bände. <b>Roth cartonnirt.</b> 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. <b>Roth cart. n.</b>	9 —
Brahms, J., Op. 1. Sonate. Cdur . . .	4 —	Haydn, J., Sonat. N. Ausg. 2 Bde. <b>Roth cart. n.</b>	15 —	— Dieselben in 6 Heften à 4 $\mathcal{H}$ u. 4 $\mathcal{H}$ 50 $\mathcal{F}$ .	—
— Op. 2. Sonate. Fis moll . . .	3 50	— Einzelausgabe. No. 1—34. à 1 $\mathcal{H}$ bis	1 50	— Einzelausgabe à 50 und 75 $\mathcal{F}$ .	—
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. <b>Roth cartonnirt.</b> n.	3 —	Scharwenka, X., Op. 6. Erste Sonate. Cis moll	4 —
Bürgel, C., Op. 5. Sonate. A dur . . .	4 —	Kahl, 6 kleine Sonaten . . .	2 —	Schlesinger, D., Op. 12. Sonatine. Cdur . . .	2 —
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 —
Cerubini, L., Sonate No. 3 . . .	1 50	Kanne, F. A., Op. 18. Grosse Sonate. Bdur . . .	2 —	Schmiedt, S., 6 kleine u. leichte Sonat. 2 Theile	4 —
Chopin, Fr., Op. 35. Sonate. B moll . . .	3 50	Klein, B., Op. 5. Sonate. F moll . . .	2 —	— 3 Sonaten. Fdur, Gdur, Ddur . . .	2 —
— Op. 58. Sonate. H moll . . .	4 50	— Op. 7. Sonate. Cdur . . .	2 25	Schneider, Fr., Op. 1. 3 Sonaten. Dm., Ad., Ed.	4 —
— Sonaten, Allegro, Fantasie, Variationen und Rondo. N. Ausg. <b>Roth cartonnirt.</b> n.	6 —	Kloss, C., Op. 23. Sonate. Edur . . .	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. Edur . . .	1 50	— Op. 6 u. 27. 2 grosse Sonaten. Gm., Fm. à	2 —
Clementi, M., Sonat. <b>Roth cartonnirt.</b> 3 Bde. à	12 —	— Op. 27. Sonatine. Cdur . . .	1 —	Schubert, Fr., Sonaten. Neue vollständige Ausgabe. 4 <sup>o</sup> . <b>Roth cartonnirt.</b> . . . n.	9 —
— Einzelausgabe. No. 1—64 à 75 $\mathcal{F}$ bis 3 $\mathcal{H}$ .	—	— Grosse Sonate. Esdur . . .	2 50	— Dieselben. Neue Ausg. 5 <sup>o</sup> . <b>Roth cart. n.</b>	6 —
— 12 Sonatinen. (Op. 36. 37. 38.) <b>Roth</b> <b>cartonnirt.</b> 4 <sup>o</sup> . . . . n	3 —	Köhler, L., Op. 165. Sonaten-Studien in Sätzen classischer und neuerer Meister. 12 Hfte. à	3 —	Schulthesius, G. P., Sonate caractéristica. Dd.	1 25
Cramer, J. B., Op. 23. 3 Sonaten. Asdur, Cdur, Amoll . . .	4 —	— Dieselben in 2 Bdn. <b>Roth cartonnirt.</b> 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. <b>Roth cart. n.</b>	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 —	Steinhilf, 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. <b>Roth cartonnirt.</b> . . . n.	4 —	— Op. 23 u. 60. 2 Sonaten. Gm. 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	Kuhnau, 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 —
— Op. 44. 3 Sonaten. Gdur, Bdur, A dur . . .	4 50	Lichtenthal, P., Sonate. Cdur . . .	2 50	— Op. 76. 3 gr. Sonaten. A, G, Es . . . à	2 25
— 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)	—	Liste, A., Op. 6. Sonate. Esdur . . .	3 —	— 6 Sonates doigtées d'une difficulté graduée, tirées de la Méthode.	—
Cdur, Bdur, Emoll . . .	2 —	— Op. 8. Sonate. A dur . . .	3 —	Liv. 1. Cdur, F moll, Bdur . . .	3 —
— Op. 62. Grosse Sonate (Le Retour à Lon- dres) . . .	3 —	Liszt, Fr., Sonate. Hd. (An R. Schumann)	4 50	Liv. 2. Gdur, Esdur, Ddur . . .	4 50
— Nouvelle Sonate . . .	1 50	Mehul, E. H., Op. 1. Sonate. No. 3 . . .	1 25	— 6 Sonatines faciles.	—
Crelle, A. L., Op. 4. Grosse Sonate . . .	2 25	Mendelssohn Bartholdy, F., 3 Sonaten. Fdur, G moll, Bdur. Compl. Cartonnirt. . . n.	4 —	Liv. 1. Cd., Bd., Gd., Dd., Esd., Ad.	3 —
Desormery, Fils, Op. 15. Grosse Sonate. Ddur	3 —	Möller, J. C., Op. 5. Sonate. Esdur . . .	1 —	Liv. 2. Cd., Gd., Fd., Dd., Bd., Esd.	2 50
Dietrich, F. A., Sonate. Esdur . . .	1 —	Mozart, W. A., 17 Sonaten. Herausgegeben von C. Reinecke. 8 <sup>o</sup> . <b>Roth cartonnirt.</b> n.	5 —	Steffensand, W., Op. 13. Sonate. No. 2. Gdur	4 —
Dröbs J. A., Op. 3. Grosse Sonate. Esdur . . .	1 50	— 17 Sonaten. N. rev. Ausg. 4 <sup>o</sup> . <b>Roth cart. n.</b>	9 —	Stiller, K., Op. 1. Sonate . . .	2 50
Dumouchau, C., Op. 30. 3 Sonaten und Fugen. Cdur, Esdur, Fdur . . .	4 —	— Einzelausgabe No. 1—17. à 1 $\mathcal{H}$ bis	2 50	Street, J., Op. 15 u. Op. 17. 1. u. 3. Sonate. Fismoll, Amoll . . .	5 —
Dussek, J. L., Sonaten. Neue Ausgabe. 2 Bde. <b>Roth cartonnirt.</b> . . . n.	10 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
Ferrari, J. G., Op. 30. 3 Sonatinen. Emoll, Gdur, Cdur . . .	1 50	— Op. 28. Sonate. Asdur . . .	3 —	— Op. 19 u. Op. 23. 4. u. 5. Sonate. F. C. à	3 —
— Op. 31. 3 Sonaten. Gdur, Cmoll, Ddur	3 —	Müller, Aug. Eberh., Op. 7. 3 Sonaten. A dur, Esdur, Cdur . . .	4 —	— Op. 25. 6. Sonate. Asdur . . .	3 —
Field, J., Op. 1. 3 Sonat. A dur, Esdur, Cmoll	4 —	Naumann, Emil, Op. 1. Sonate. Cmoll . . .	4 —	Suchanek, F., Grosse Sonate. Esdur . . .	2 —
— Erste Sonate. Hdur . . .	1 50	Neruda, Fr., Op. 19. Sonate. No. 3. A dur . . .	2 50	Thalberg, S., Op. 56. Grosse Sonate. Cmoll.	7 —
Fluk, Chr., Op. 16. 2 Sonatinen. Amoll, Gdur à	2 —	Onslow, G., Op. 2. Grosse Sonate . . .	3 —	Turini, F., Presto und Sonate. Desdur . . .	2 —
— Op. 21. Sonate No. 2. Esdur . . .	3 —	Paradies, P. Dom., Sonate. No. 10 . . .	1 25	Vierling, J. G., 2 Sonaten . . .	2 —
Fischer, A. P., 6 Sonaten (Divertimenti) . . .	3 —	Poehl, F., Graf v., Frühlings-Sonate. Gdur . . .	2 50	— 6 Sonaten . . .	2 —
Fischer, M. G., Op. 3. Grosse Sonate. Esdur	1 50	— Sonate fantastique. Cdur . . .	2 50	Vogel, M., Op. 27. 3 Sonatinen. F., C., D. . . à	2 —
Flad, J. de, Op. 7. Sonate. Esdur . . .	2 —	Potter, P. C. H., Op. 3. Sonate. Ddur . . .	2 50	Wageuseil, Chr., Op. 4. Sonate . . .	1 —
Flügel, G., Op. 4. Grosse Sonate. No. 1. Hdur	6 —	— Op. 4. Sonate. Emoll . . .	2 50	Wagner, R., Sonate. Bdur. Neue Ausgabe . . .	2 50
— Op. 36. Sonate. No. 5. Cdur . . .	3 —	Raff, J., Op. 14. Sonate mit Fuge. Es moll . . .	4 —	Waltz, Th., Sonate. F moll . . .	2 —
Fritze, W., Op. 2. Sonate (in 1 Satze) Amoll	2 50	Reich, A., Op. 40. Grosse Sonate. Fdur . . .	2 —	Weber, C. M. von, 4 Sonaten. Neue revidirte Ausgabe. 8 <sup>o</sup> . <b>Roth cartonnirt.</b> . . . n.	3 —
Gabler, C. A., Op. 19. 3 Sonaten. Bd., Fd., Cd.	4 —	— Op. 43. Grosse Sonate. Esdur . . .	2 —	Woëts, J. B., Op. 30. Grosse Sonate. F moll . . .	4 —
— Op. 26. Sonate. Hdur . . .	2 —	— Op. 46. 3 grosse Sonaten . . .	4 50	Wohlfahrt, H., 3 Kinder-Sonaten. Cdur, Gdur, Gdur . . .	1 80
Gade, Niels W., Op. 28. Sonate. Emoll . . .	3 50	Reichardt, J. F., Grosse Sonate. F moll . . .	2 —	Wolf, E. W., 6 Sonaten. E. B. D. Cm. A. Es.	3 —
George, J., Op. 1. 2 Sonaten. Esdur, G moll . . .	2 50	Reinecke, C., Op. 15. Fantasie in Form einer Sonate. Cdur . . .	2 50	— 6 Sonaten. G., F., Cm., D., B., Hm. . .	2 —
— Op. 2. Grosse Sonate. G moll . . .	2 50	— Sonatinen. (Op. 47. 98. 136). <b>Roth cart. n.</b>	6 —	— 1 Sonatine (m. 4 effectv. Sonaten. Fdur, Am., Dd., Fm. u. 1 Thema m. 13 Variat. n.	3 50
— Op. 3. Grosse Sonate. Gdur . . .	3 —	Richter, E. F., Op. 27. Sonate. Cis moll . . .	3 50	— 6 kleine Sonaten. C., As., Fm., Dm. Gm. B.	1 50
Goltnelli, G., Op. 70. Sonate. H moll . . .	3 —	Riedel, G. L., 6 leichte Sonaten. Cdur, Fdur, Bdur, Ddur, Gdur, A dur . . .	3 —	— 6 Sonaten. F, G, D, Es, C, A . . .	3 —
Grazioli, G. B., Sonate. No. 5. Gdur . . .	1 —	Riem, W. F., Op. 1. Sonate. F moll . . .	2 —	Wolf, G., Op. 11. 2 Sonatinen. Gd. // 1. 50. Dd.	1 —
Grieg, Edv., Op. 7. Sonate. Emoll . . .	3 50	— Op. 2. Zwei Sonaten. Ddur, Desdur . . .	4 —	— Op. 12. 2 Sonatinen Cd. // 1. 50. Gd.	2 —
Gruener, N. G., Op. 1. 6 Sonaten. Cdur, A dur, Bdur, Esdur, Fdur, Ddur . . .	4 50	— Op. 3 u. Op. 4. 2 Sonaten. Esdur, Cm. à	1 50	Wöld, J., Op. 22. 3 Sonaten. Gd., Ad., Dm.	3 —
Gurlitt, C., Op. 17. Sonate im leichteren Style. Gdur . . .	2 50	— Op. 7. 2 Sonaten. Edur Cdur . . .	3 —	— Op. 27. 2 Sonaten. D moll, Fdur . . .	4 —
		— Op. 11. 6 Sonatinen. Gdur, Ddur, Fdur, Esdur, Cdur, G moll . . .	4 50	— Op. 33. 3 Sonaten. Cdur, Ddur, Fdur . . .	4 50
		Ries, F., Op. 114. 47. Sonate. A dur . . .	1 50	Wustrow, A. F., Op. 8. Sonate. Cdur . . .	1 —
				Zimmermann, S., Op. 5. Sonate. Gdur . . .	2 —
				Zink, H. O. C., 6 Sonaten. C, F, A, Cm., G, Dm.	4 —