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# WEBER

Op. 79

## CONCERTSTÜCK

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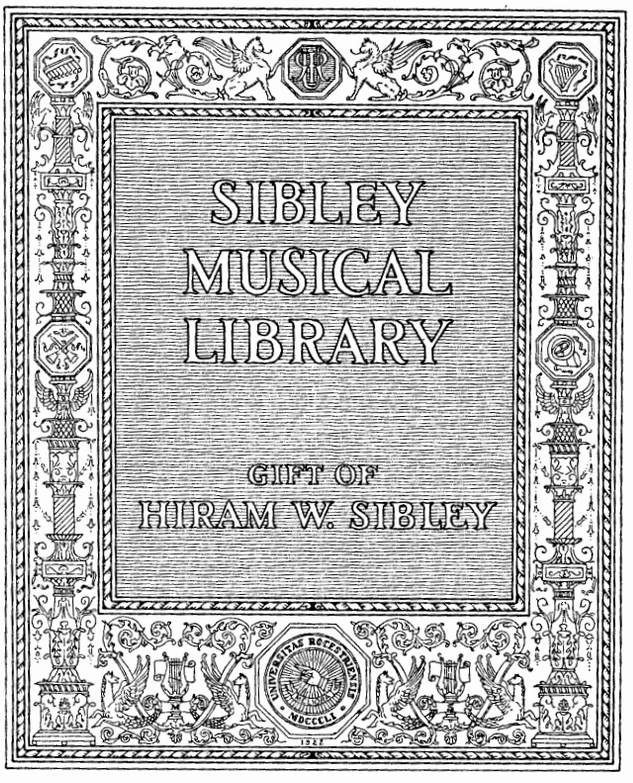
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Vol. 1189

# C. M. VON WEBER

Op. 79

# CONCERTSTÜCK

## FOR PIANOFORTE

WITH ORCHESTRA ACCOMPANIMENT

ARRANGED FOR A SECOND PIANO

Revised and Fingered by

CONSTANTIN STERNBERG

NEW YORK : G. SCHIRMER

BOSTON : THE BOSTON MUSIC CO.

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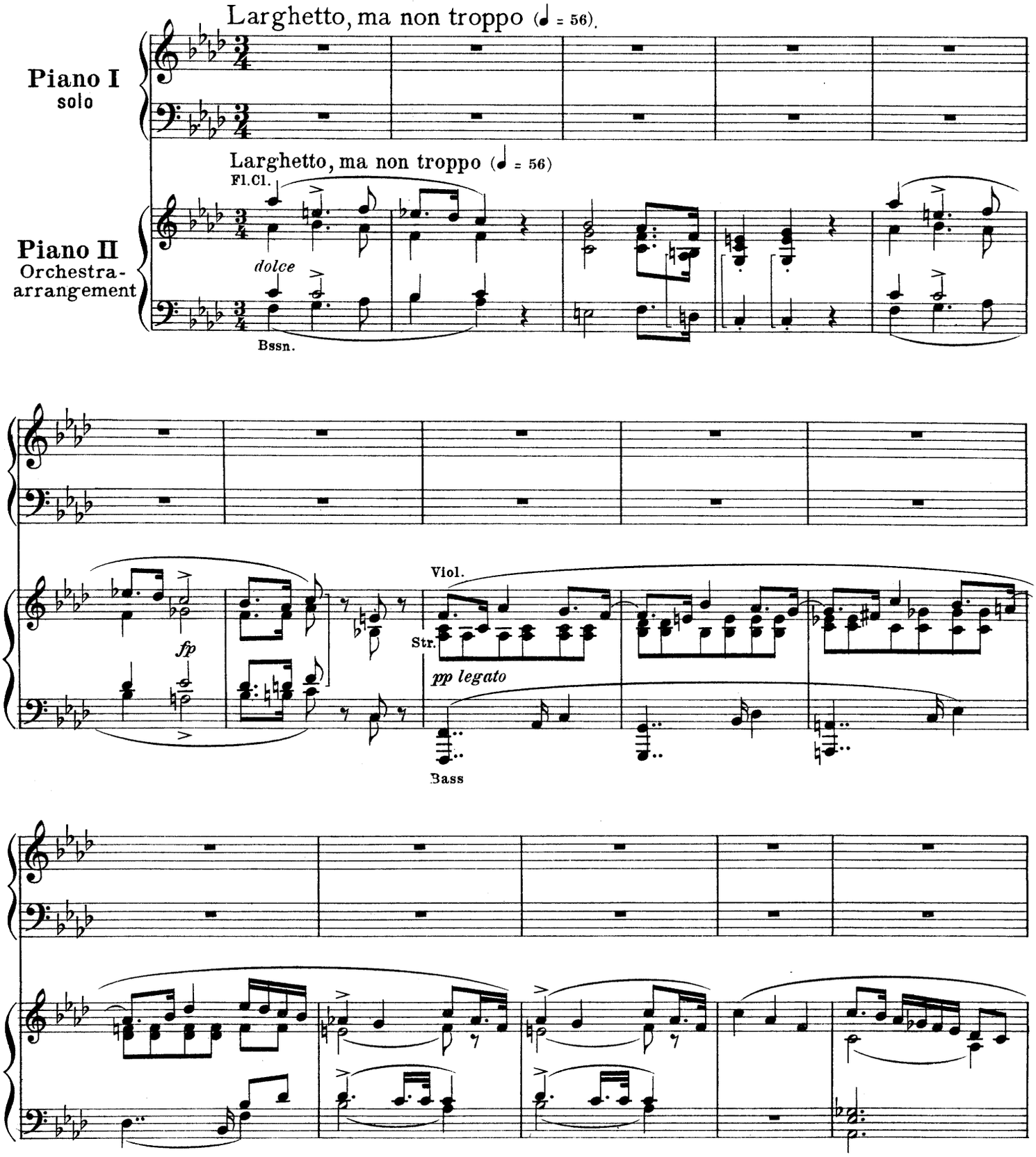
# Concertstück

## Concert Piece

### For Piano with Orchestra Accompaniment

Revised and fingered by
Constantin Sternberg

C. M. von Weber. Op. 79




The orchestral setting for a second piano will enable the pupil studying the solo part to follow the orchestra and complete his part.

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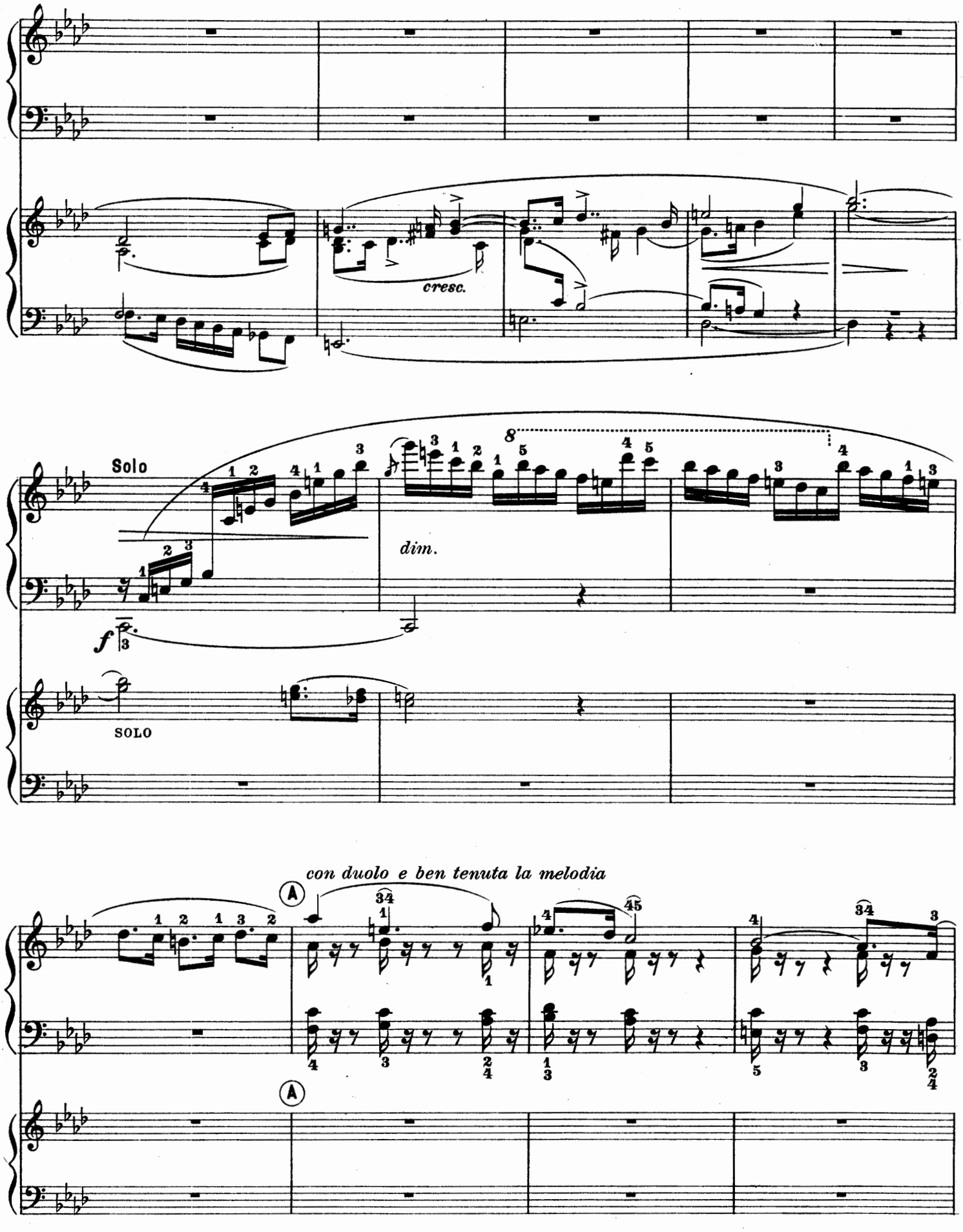
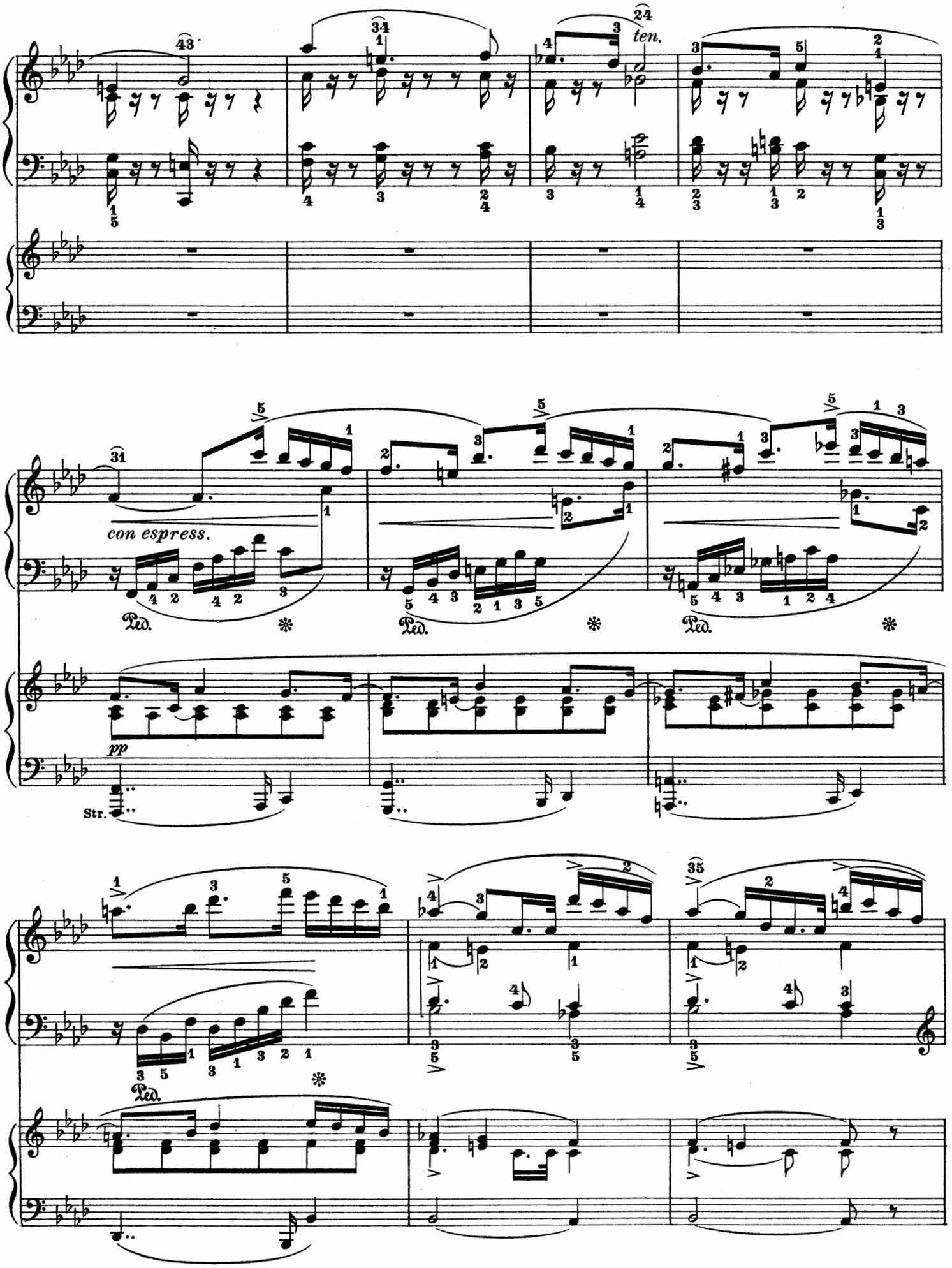
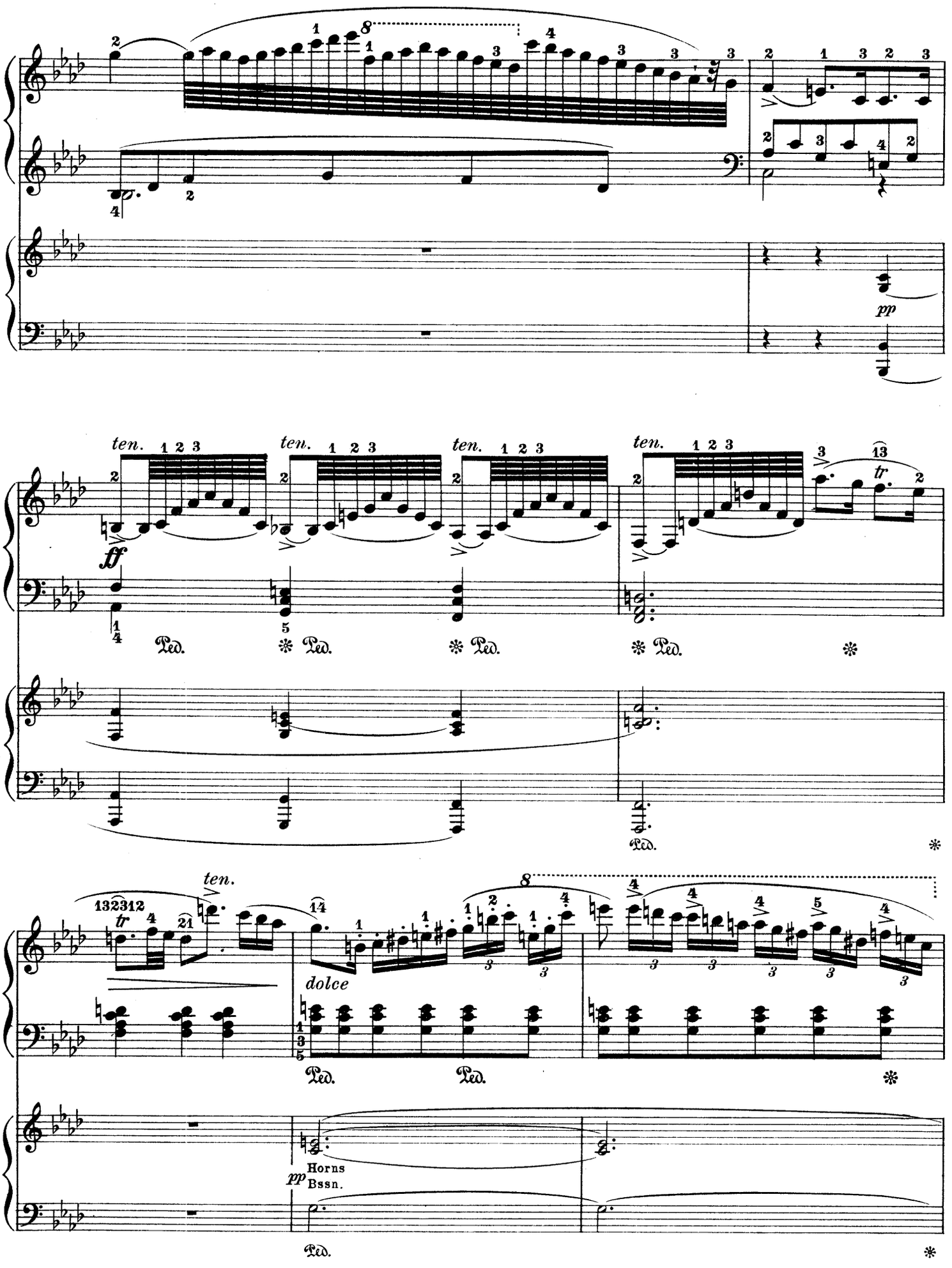
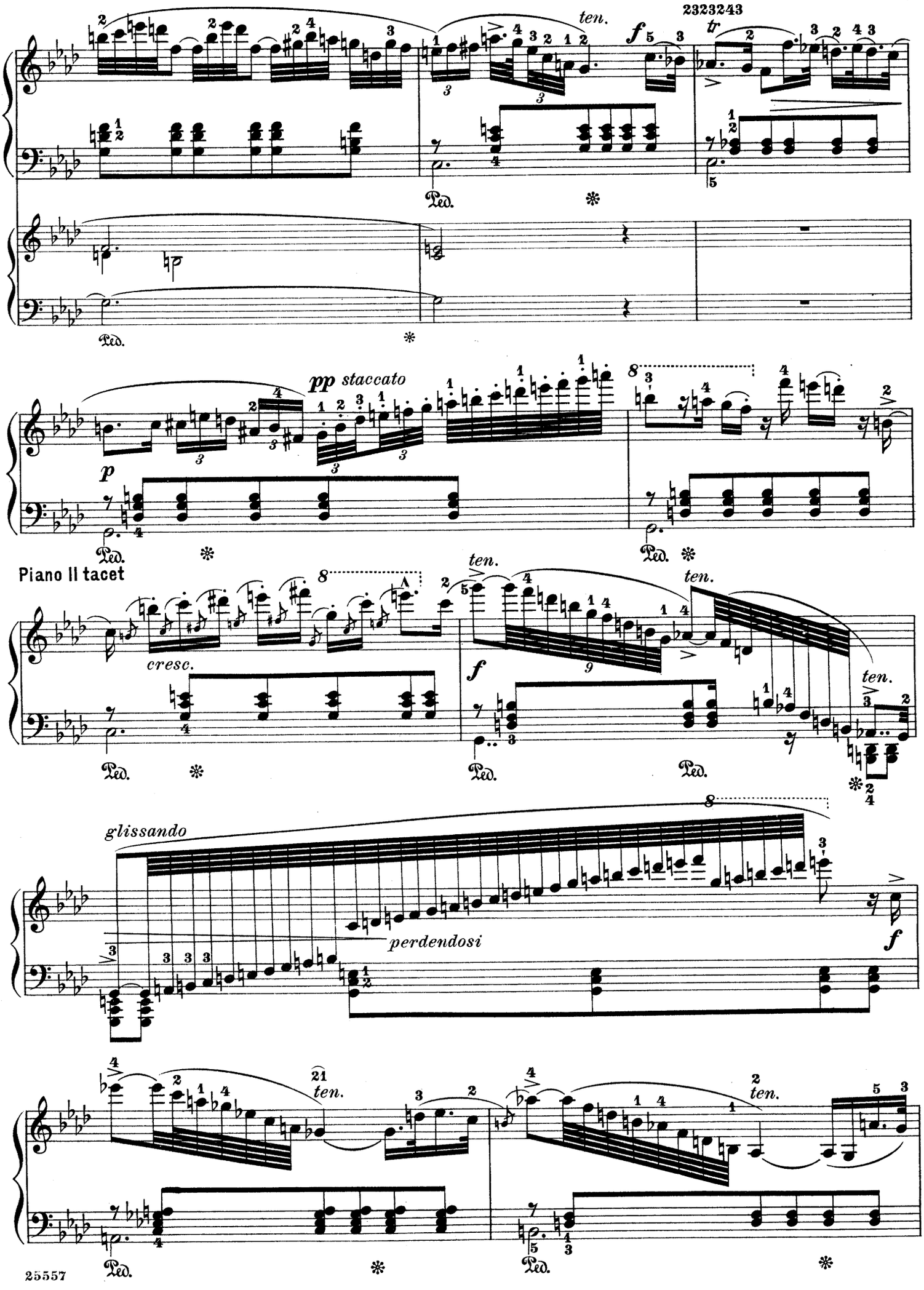
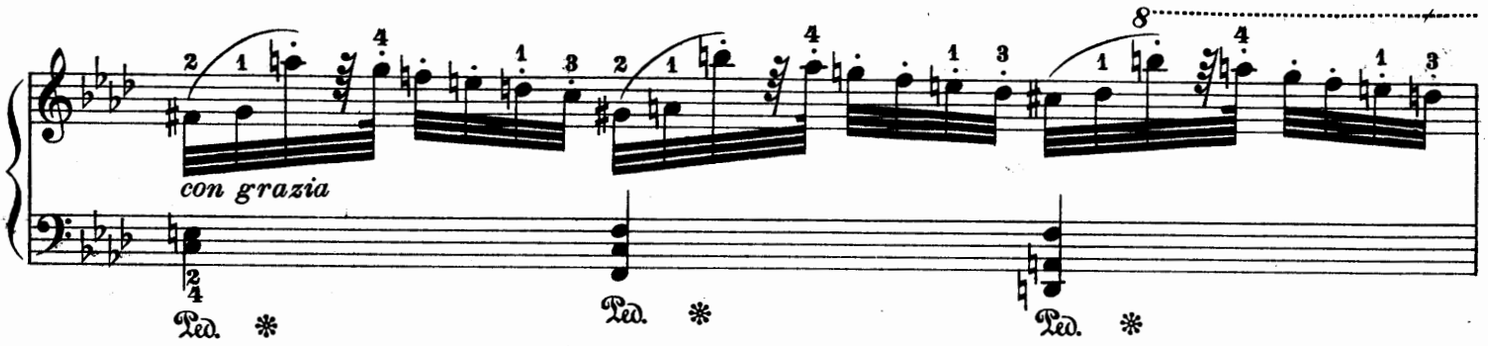
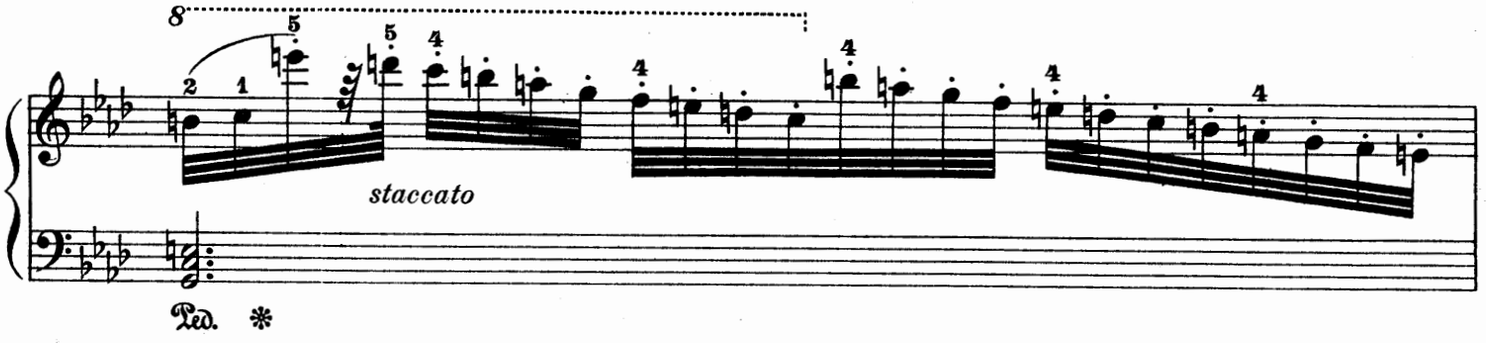

cresc.
Solo
dim.
f
SOLO
con duolo e ben tenuta la melodia
A
A

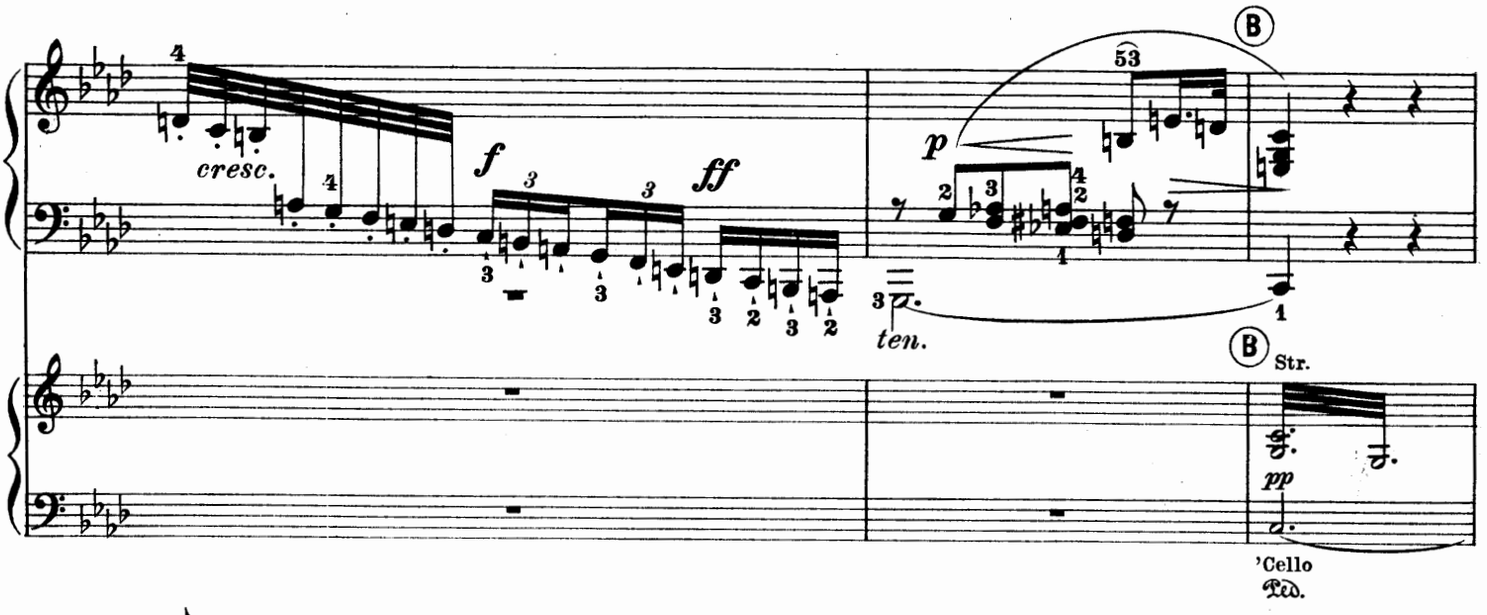

43
34
24
ten.
31
con espress.
Ped.
pp
Str.
35


pp
ten.
ff
Ped.
tr
ten.
dolce
Horns
Bssn.
pp
Ped.

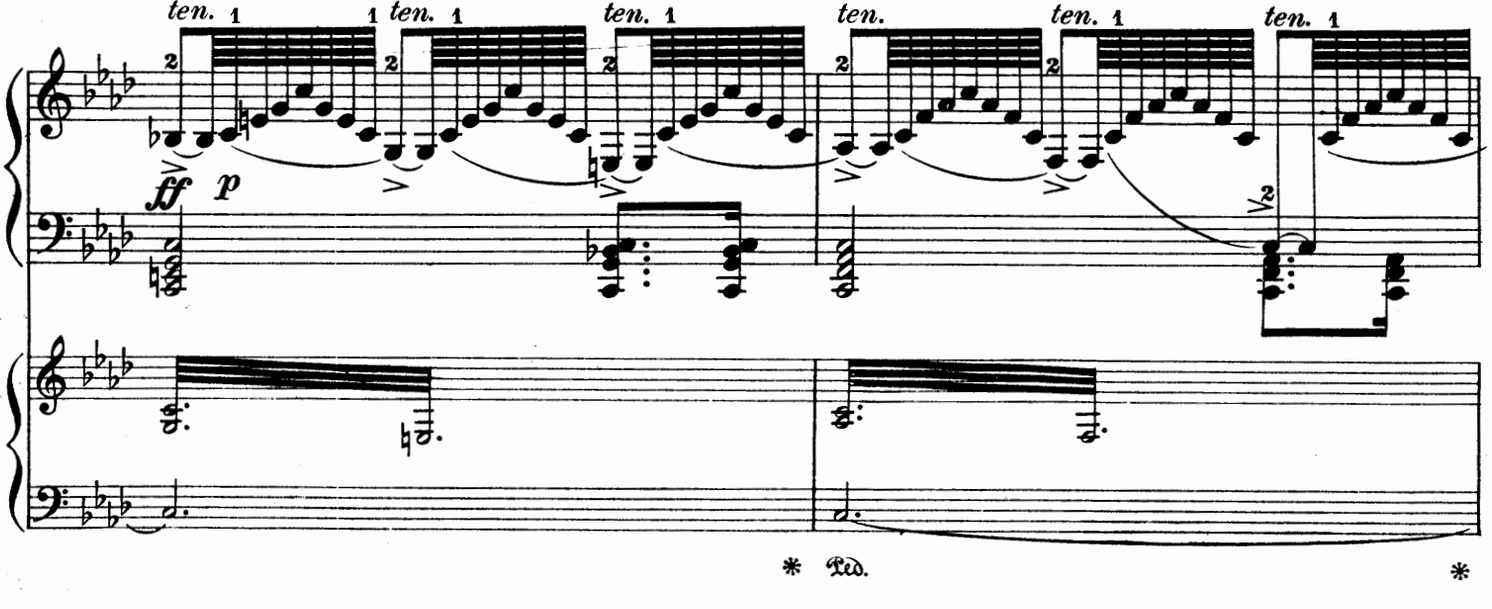

2323243
ten.
tr
Ped.
pp staccato
p
Piano II tacet
cresc.
f
ten.
glissando
perdendosi

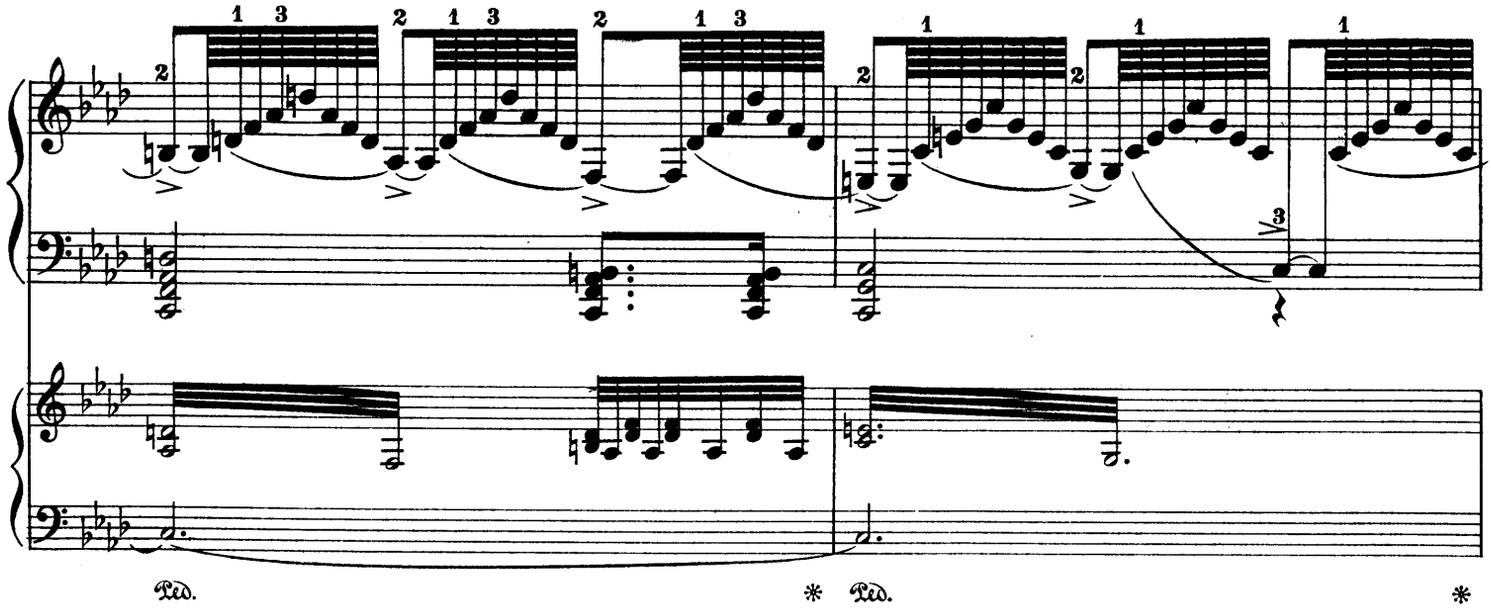


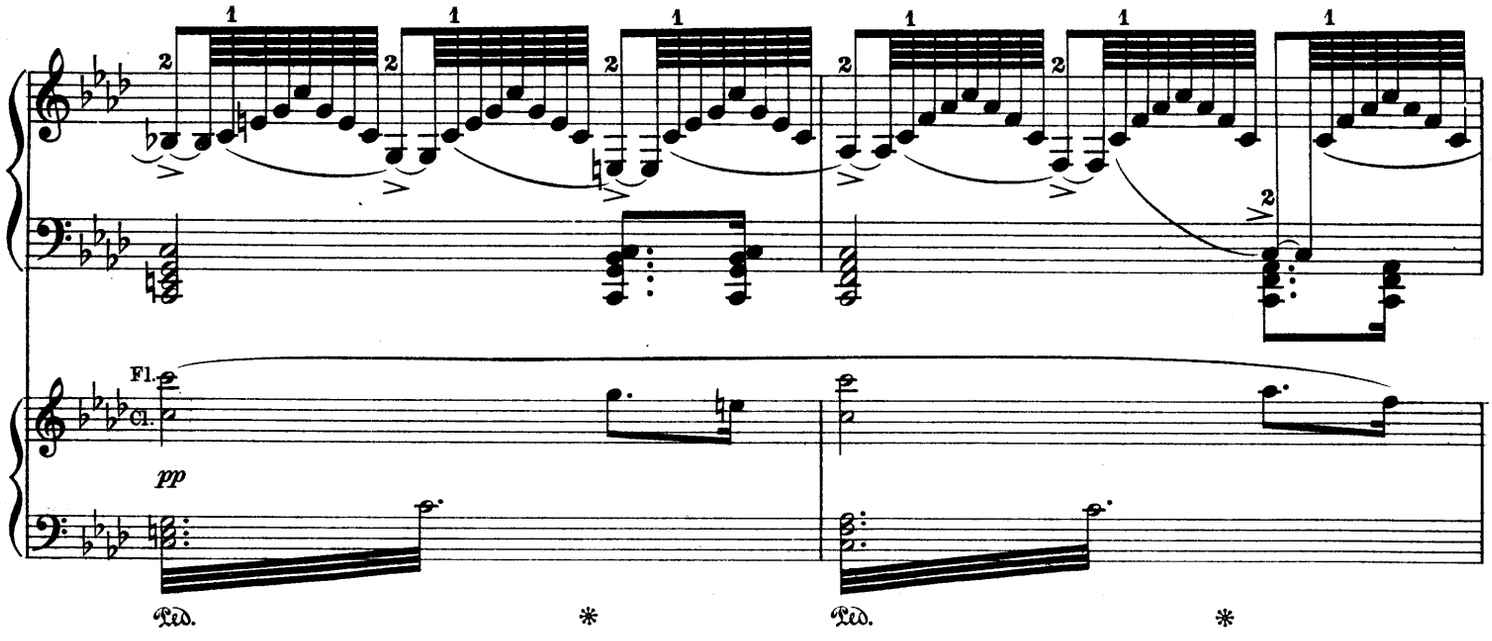



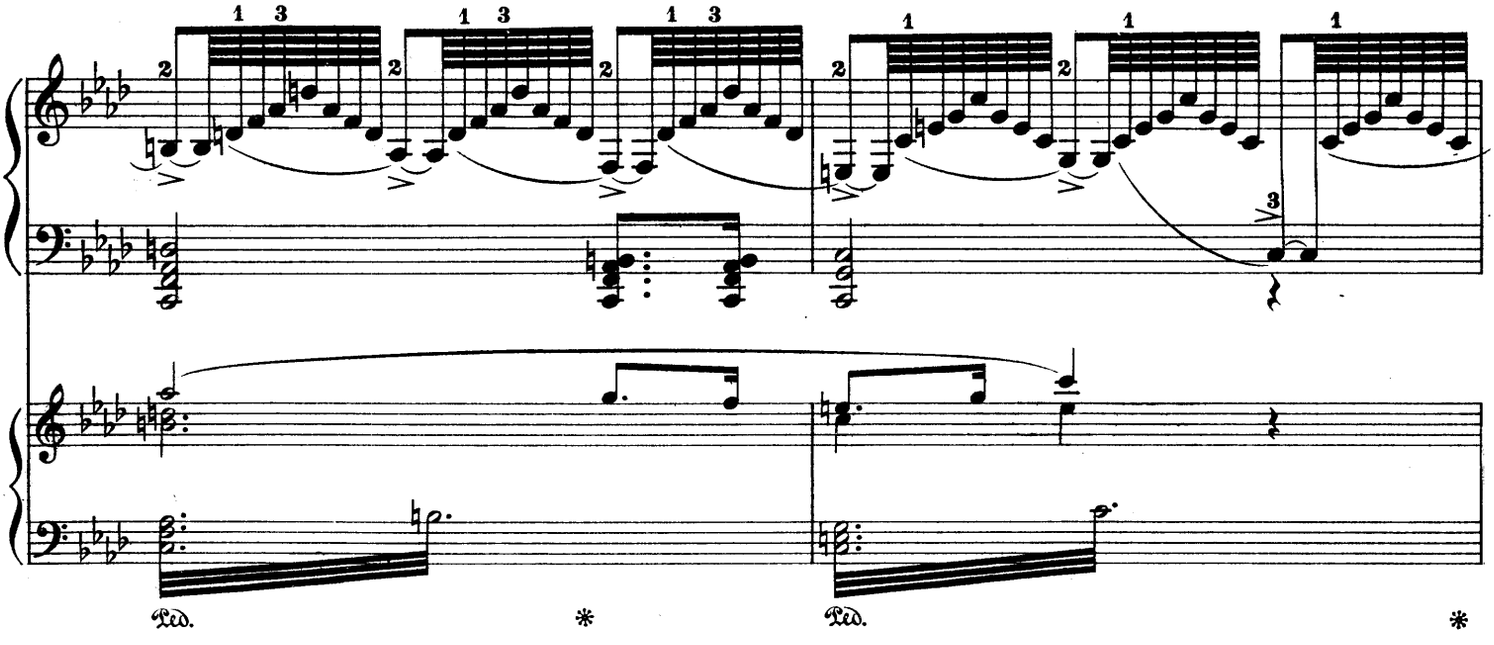



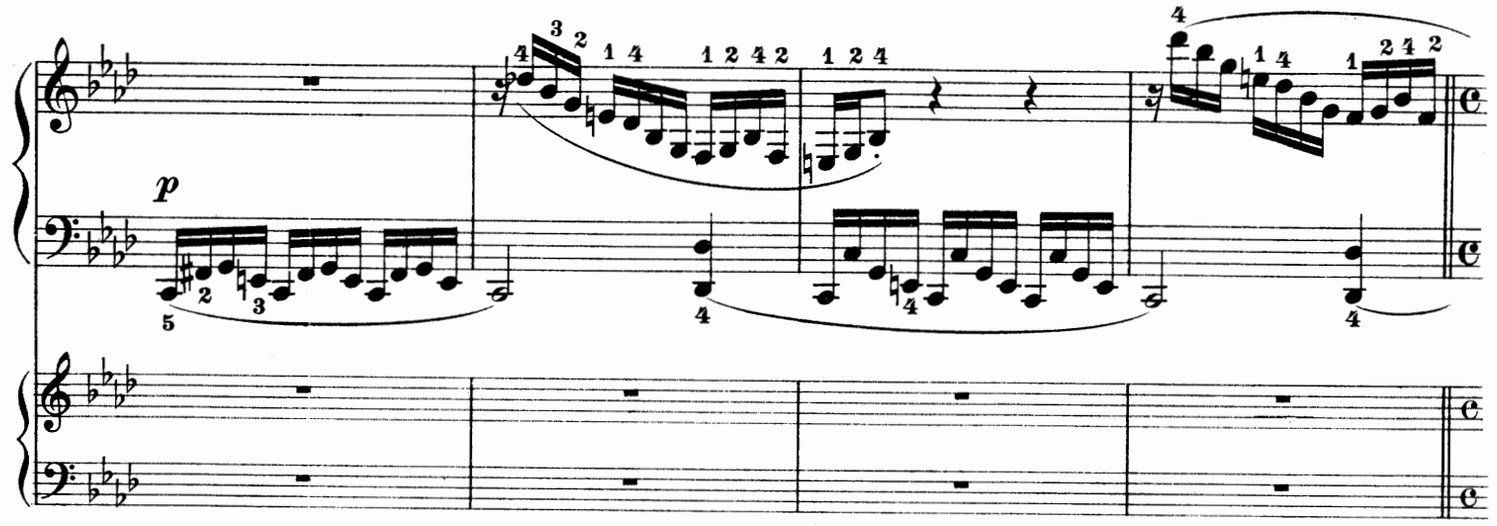

(The 𝅗𝅥 =notes very strong and sustained; the 64ths rapid and softly)



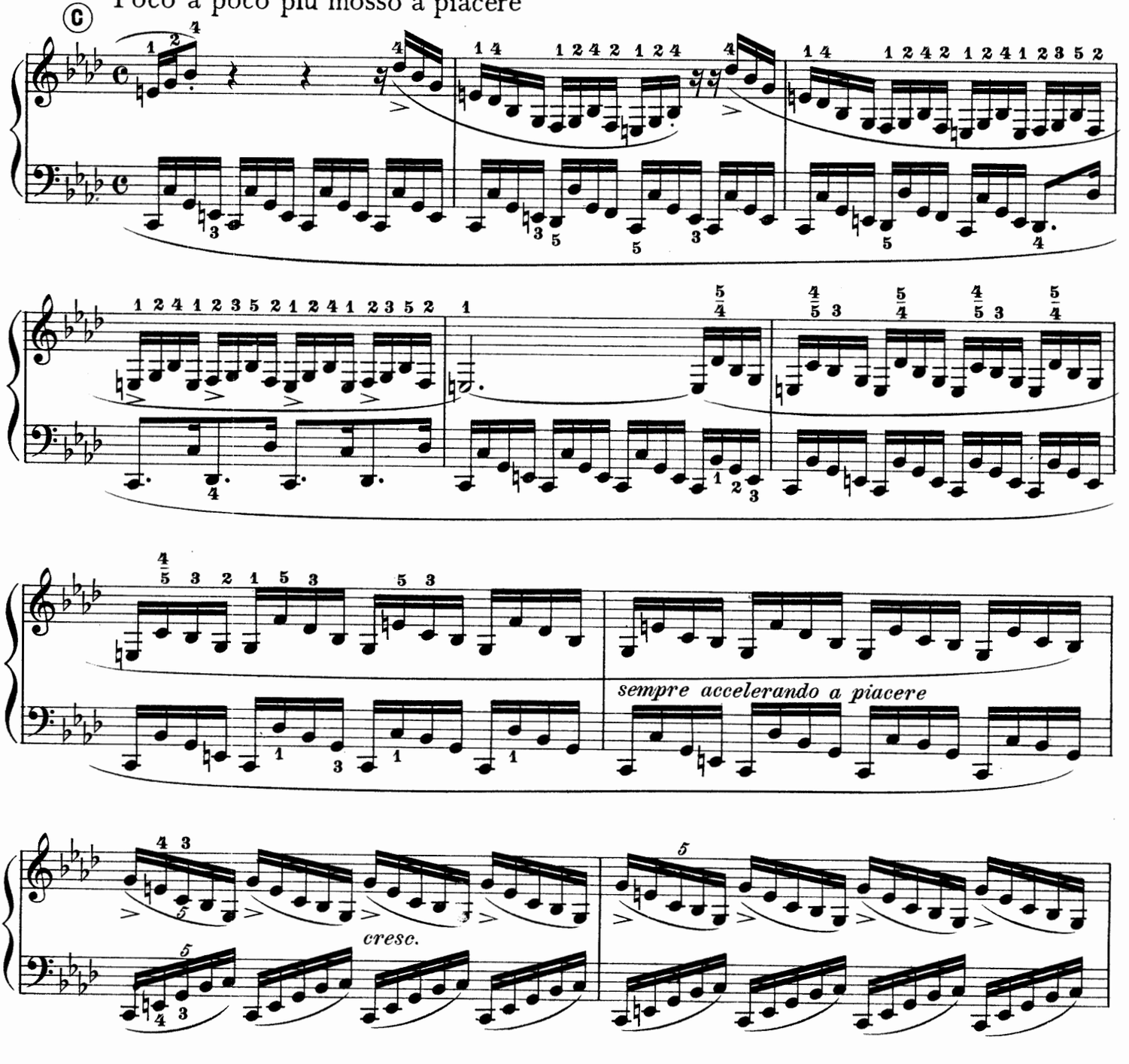

Ped.
*
Ped.
*


Fl.
Cl.
pp
Ped.
*
Ped.
*


Ped.
*
Ped.
*




Poco a poco più mosso a piacere



tenuto

ff

Allegro passionato (♩ = 160)

D

ff

fz

ff

D

Allegro passionato (♩ = 160)

Wind ff

p

fp

Ped.

*

(a)

ten.

ff

fz

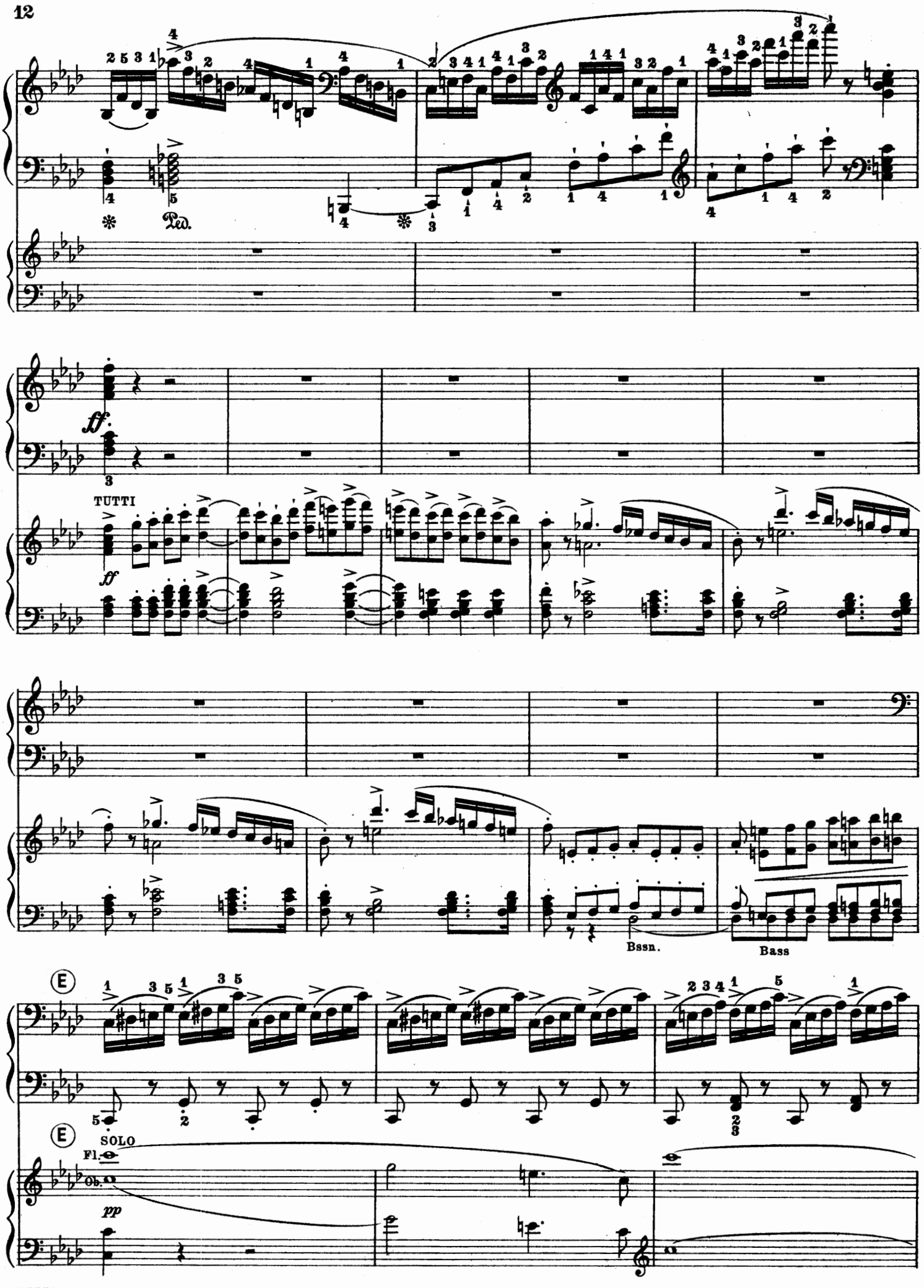
ff

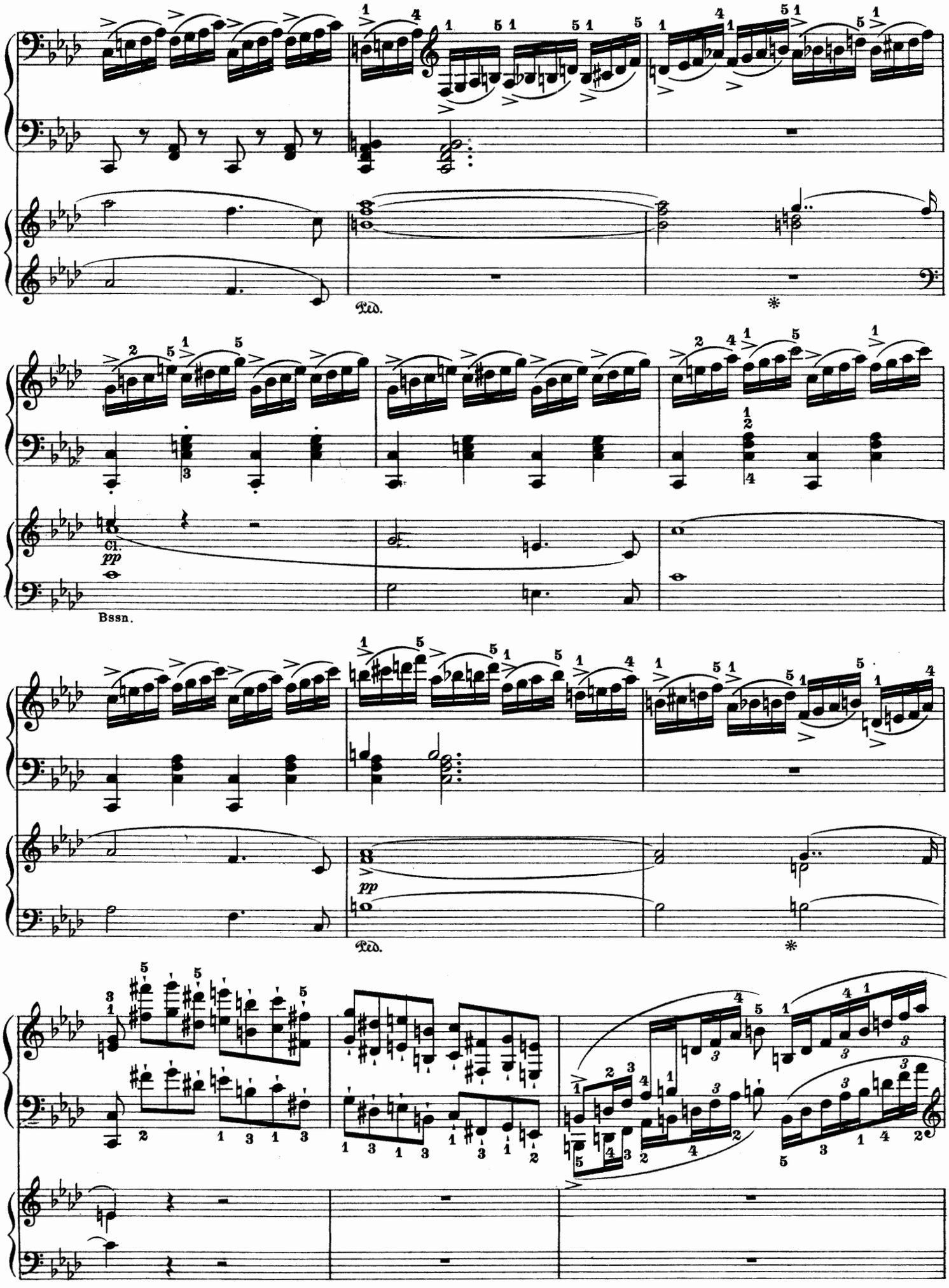
fz

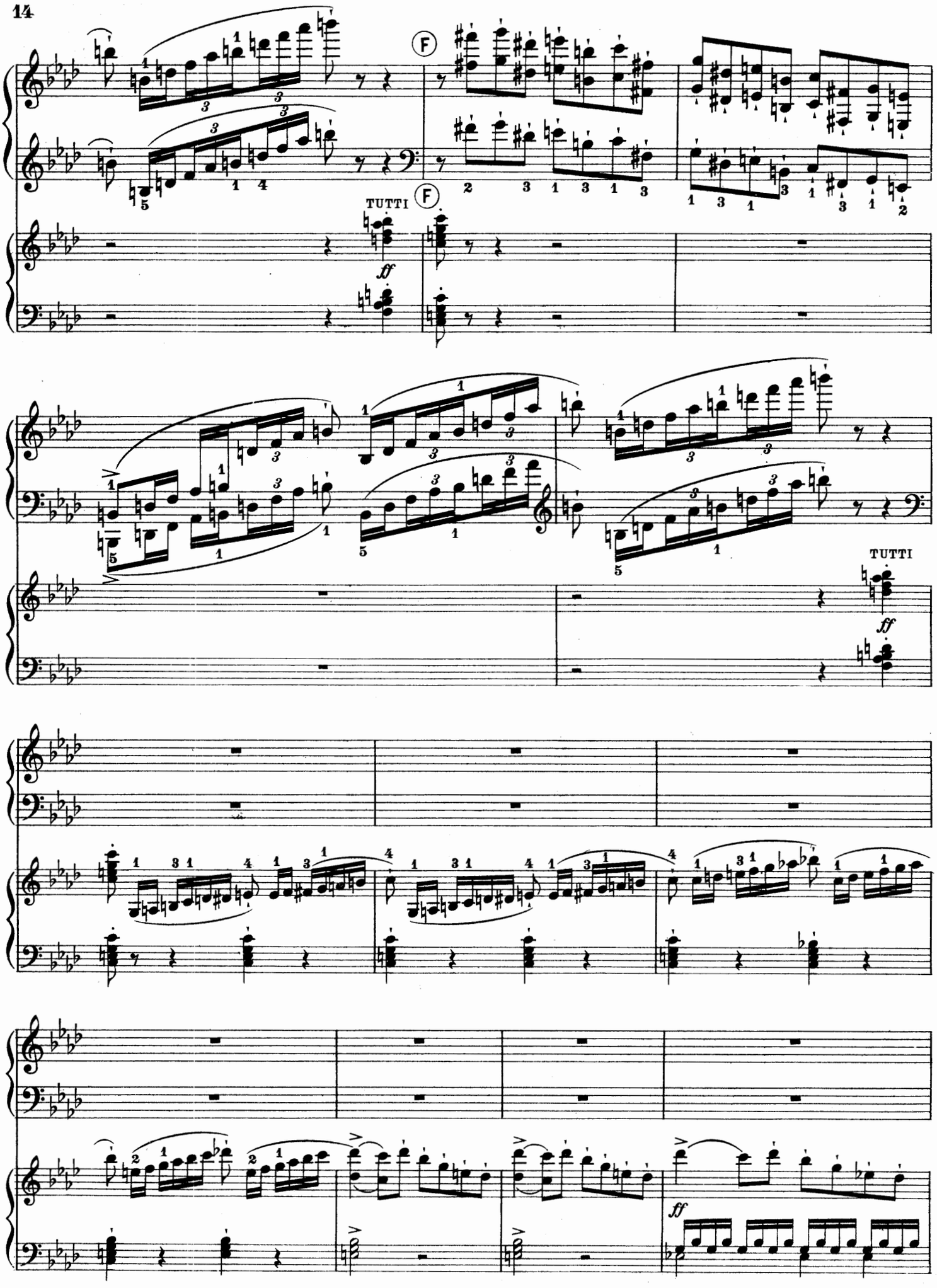
Ped. Ped. Ped. Ped. * Ped.

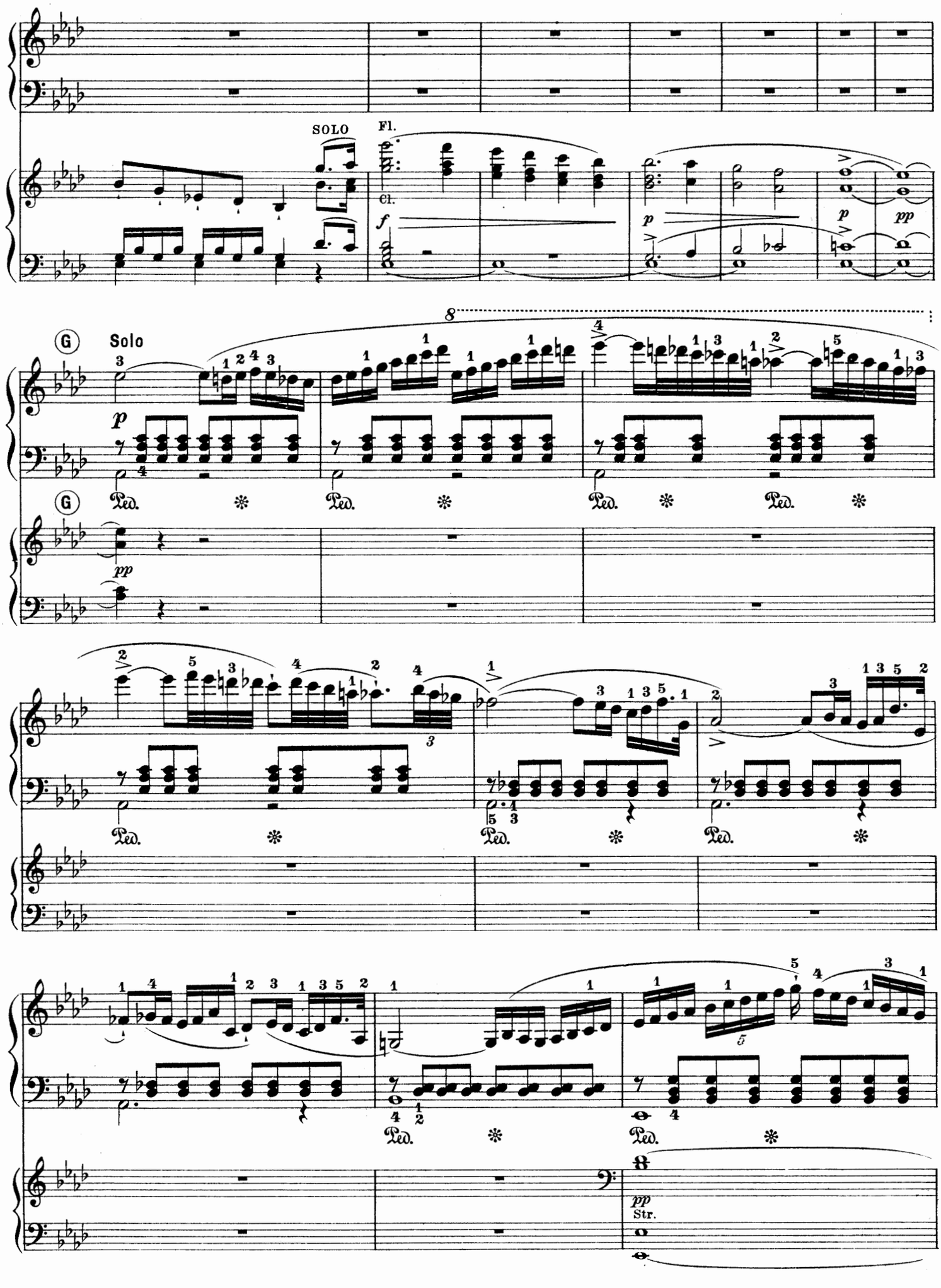
(a) Ossia:
(after Liszt)

ff


Ped.
ff.
TUTTI
ff
Bssn.
Bass
E
SOLO
Fl.
Ob.
pp


Ped.
Cl.
pp
Bssn.
pp
Ped.


TUTTI
ff
TUTTI
ff
ff


SOLO
Fl.
Cl.
Solo
Ped.
Str.

8

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

*f* *p* *f* *p*

*cresc.*

*ff*

Ped. ✻

*l.* *l.* *l.*

Ped. ✻

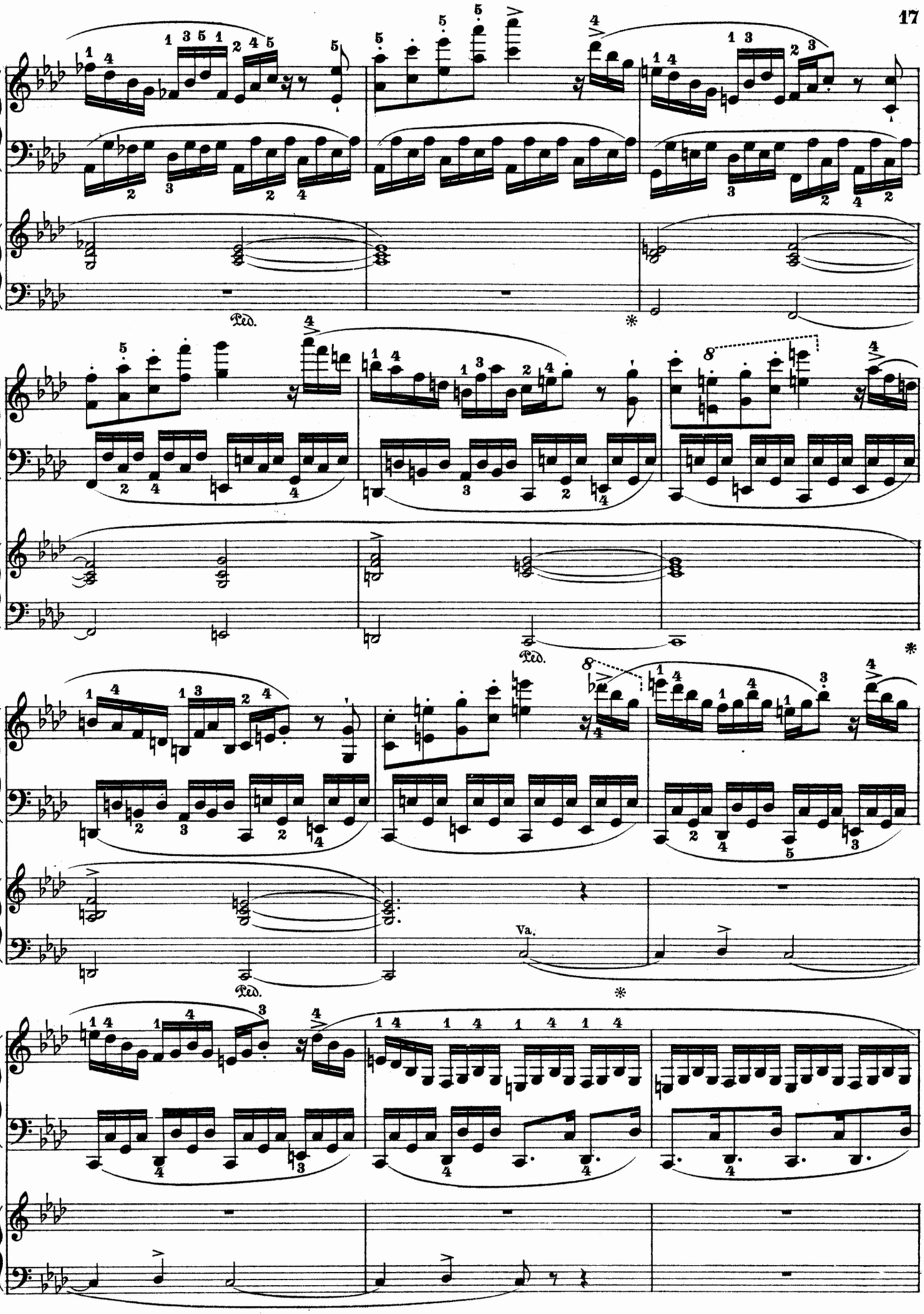
*ff* *mf*

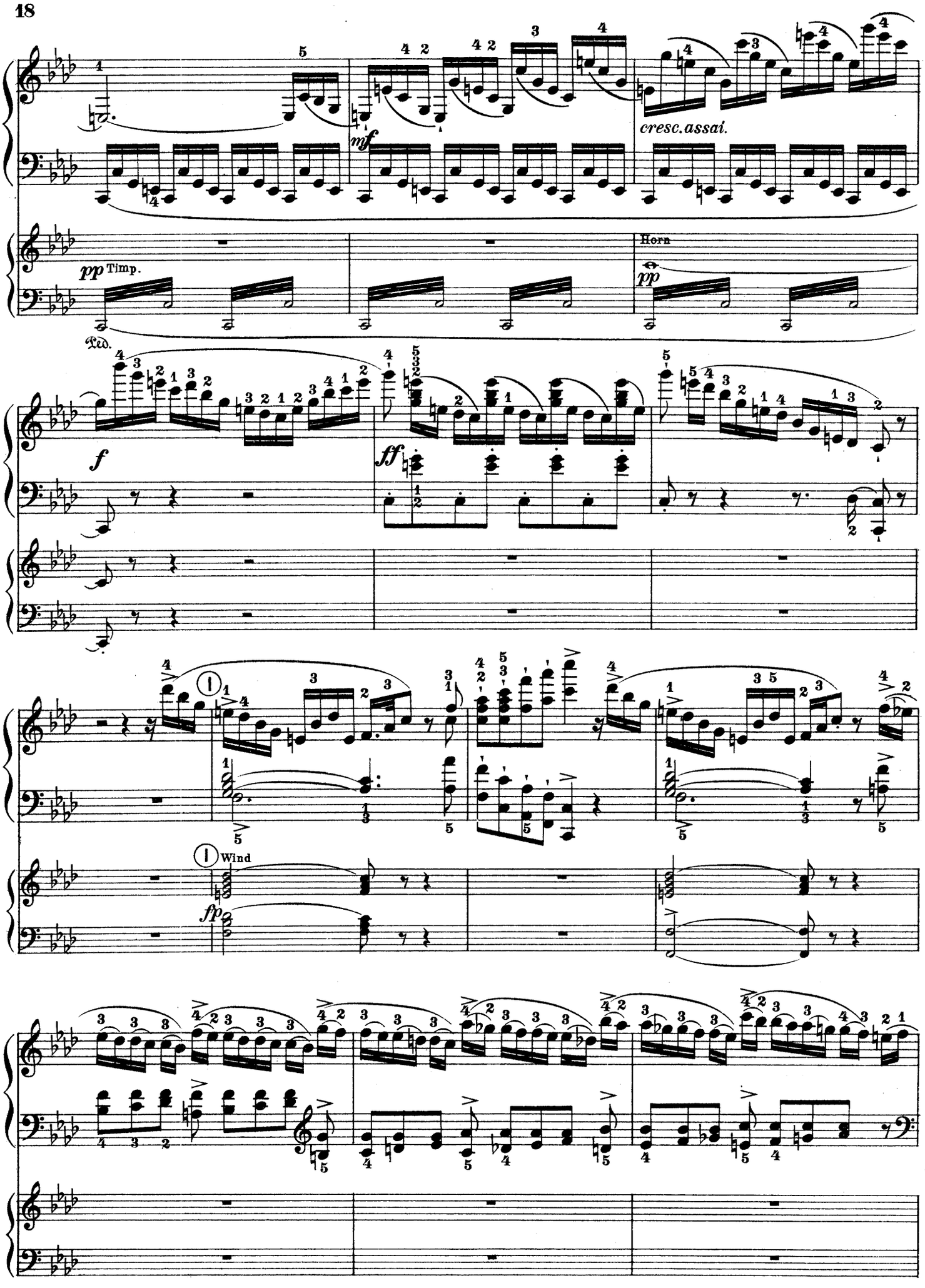
*tranquillo*

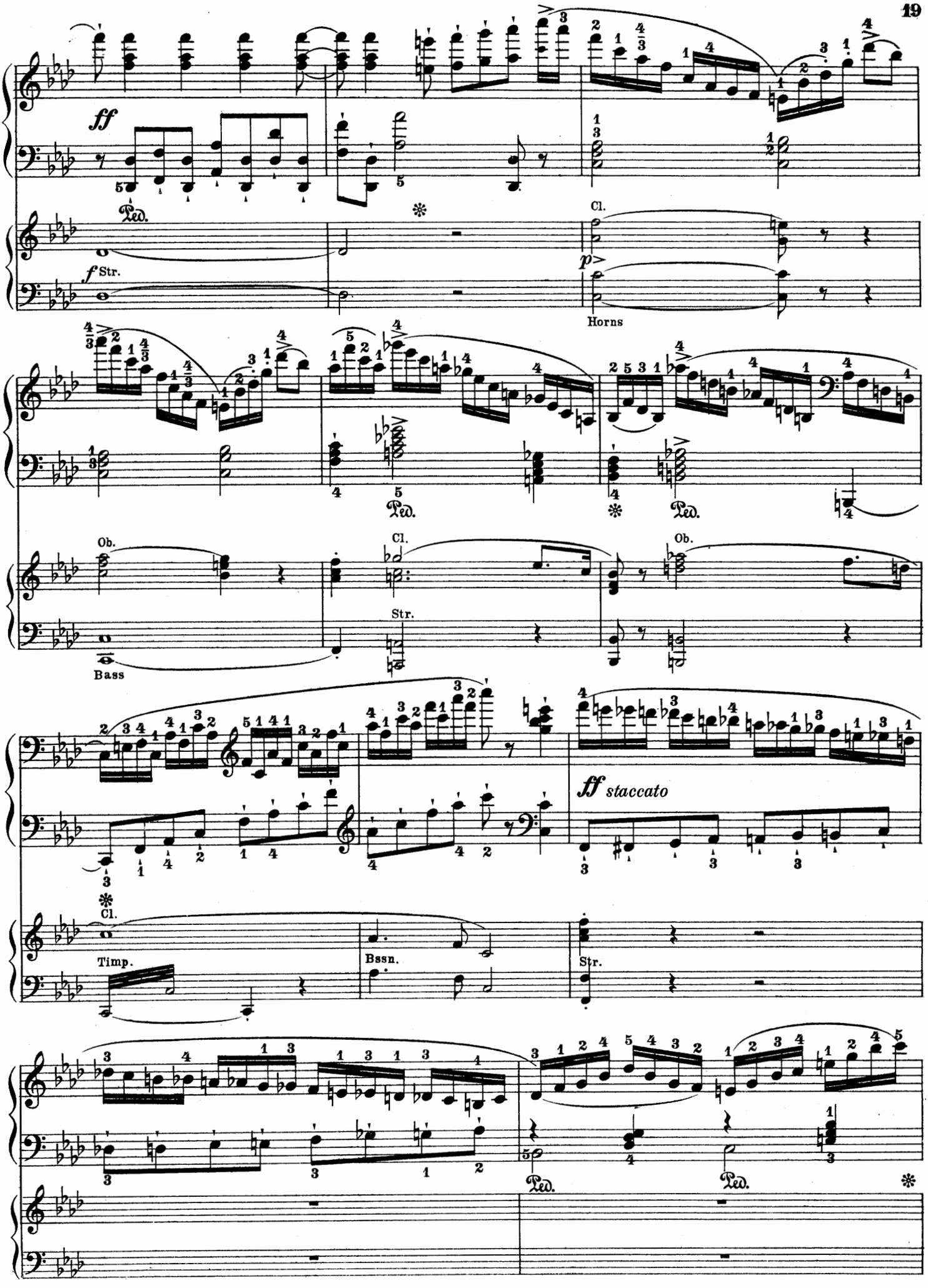
Ped. ✻

Str.

*pp tranquillo*


Ped.
Ped.
Ped.
Va.


mf
cresc. assai.
pp Timp.
Horn
pp
Ped.
f
ff
I
Wind
fp


ff
Ped.
f Str.
Cl.
p
Horns
Ob.
Cl.
Ob.
Str.
Bass
ff staccato
Cl.
Timp.
Bssn.
Str.
Ped.
Ped.

8

Str.

Ped. Ped. Ped. Va. Ped.

Bssn.

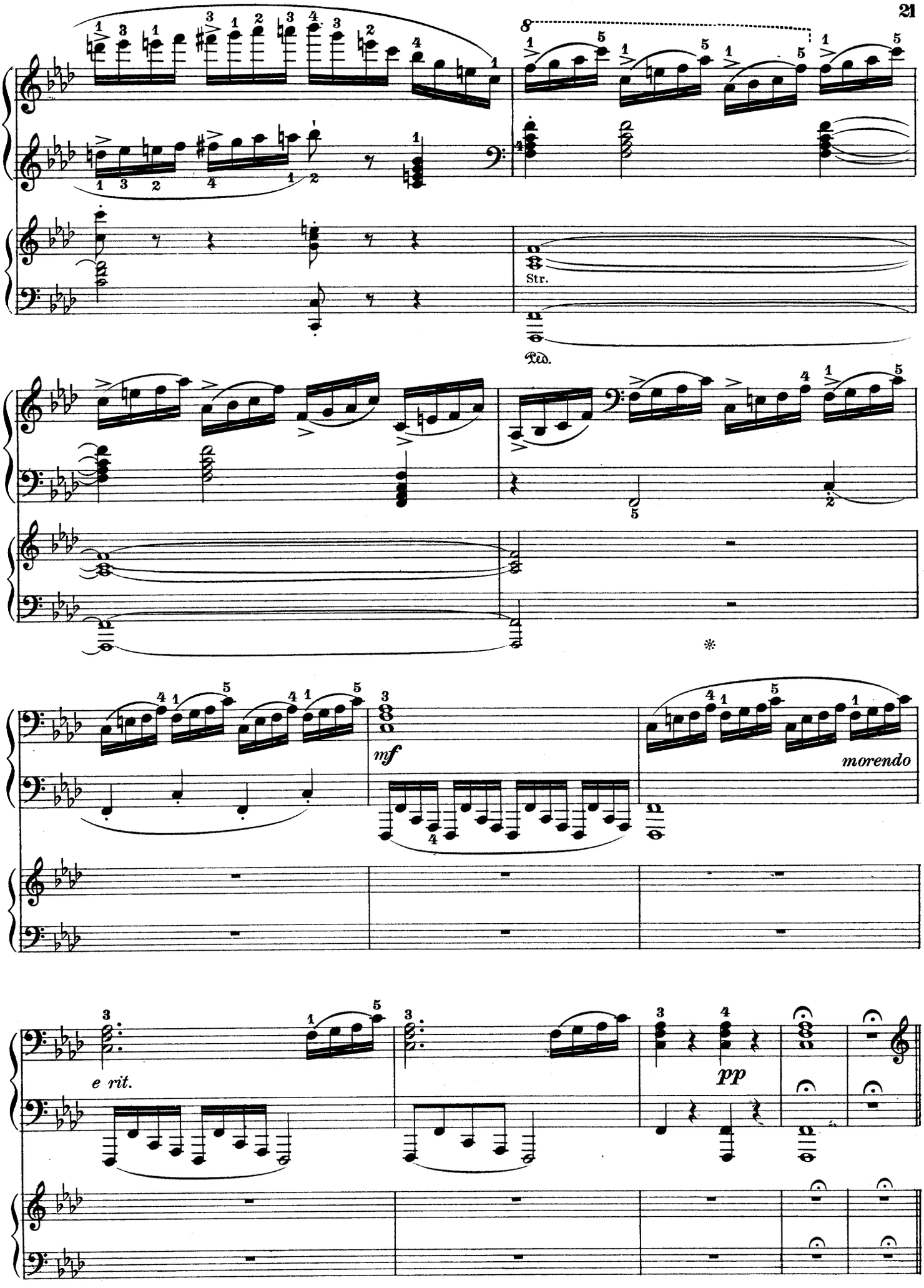
Ped. Ped. Ped. Ped.

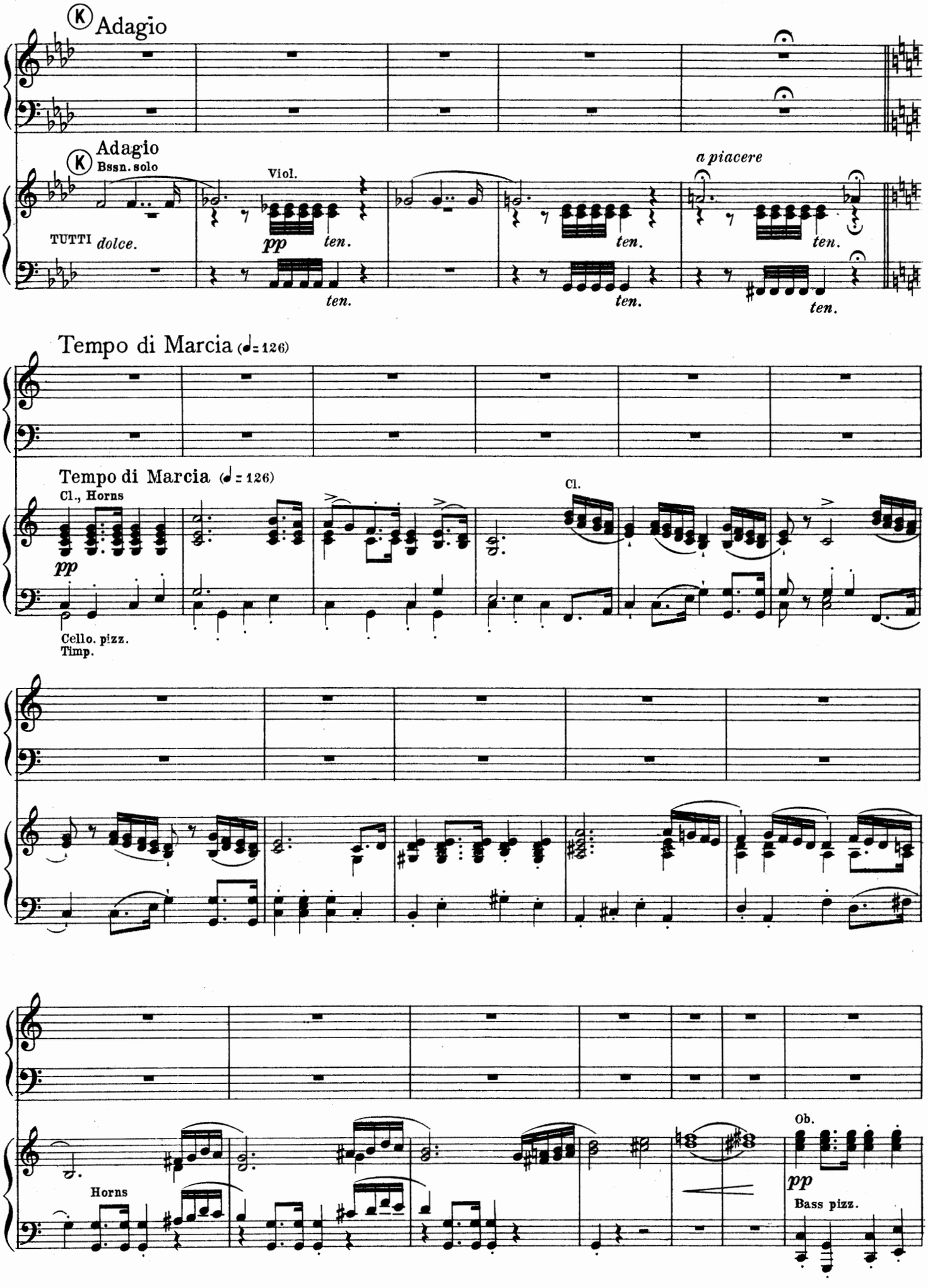
Fl.
Cl.

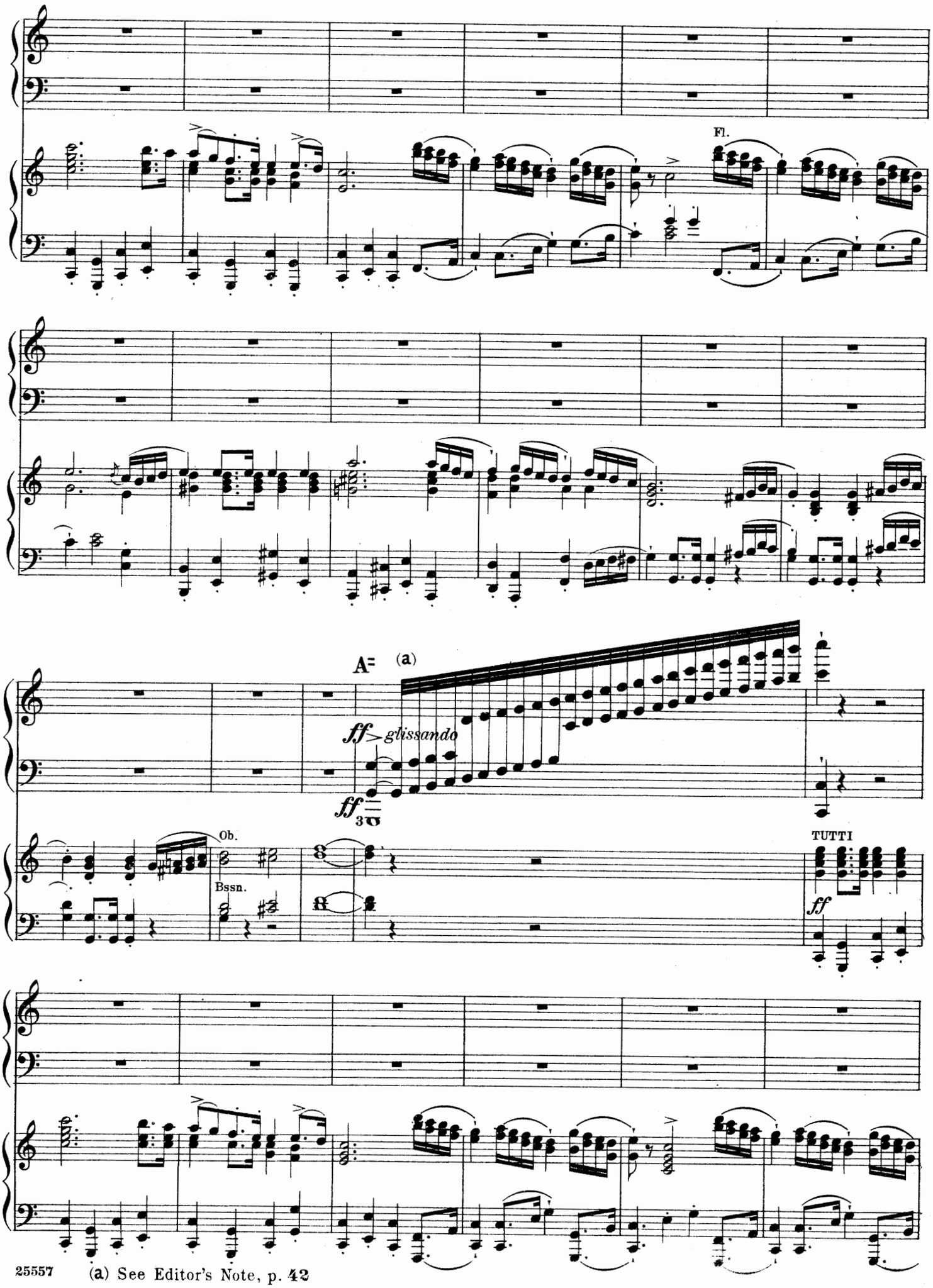
pp

Str.

Ped. * Ped. *

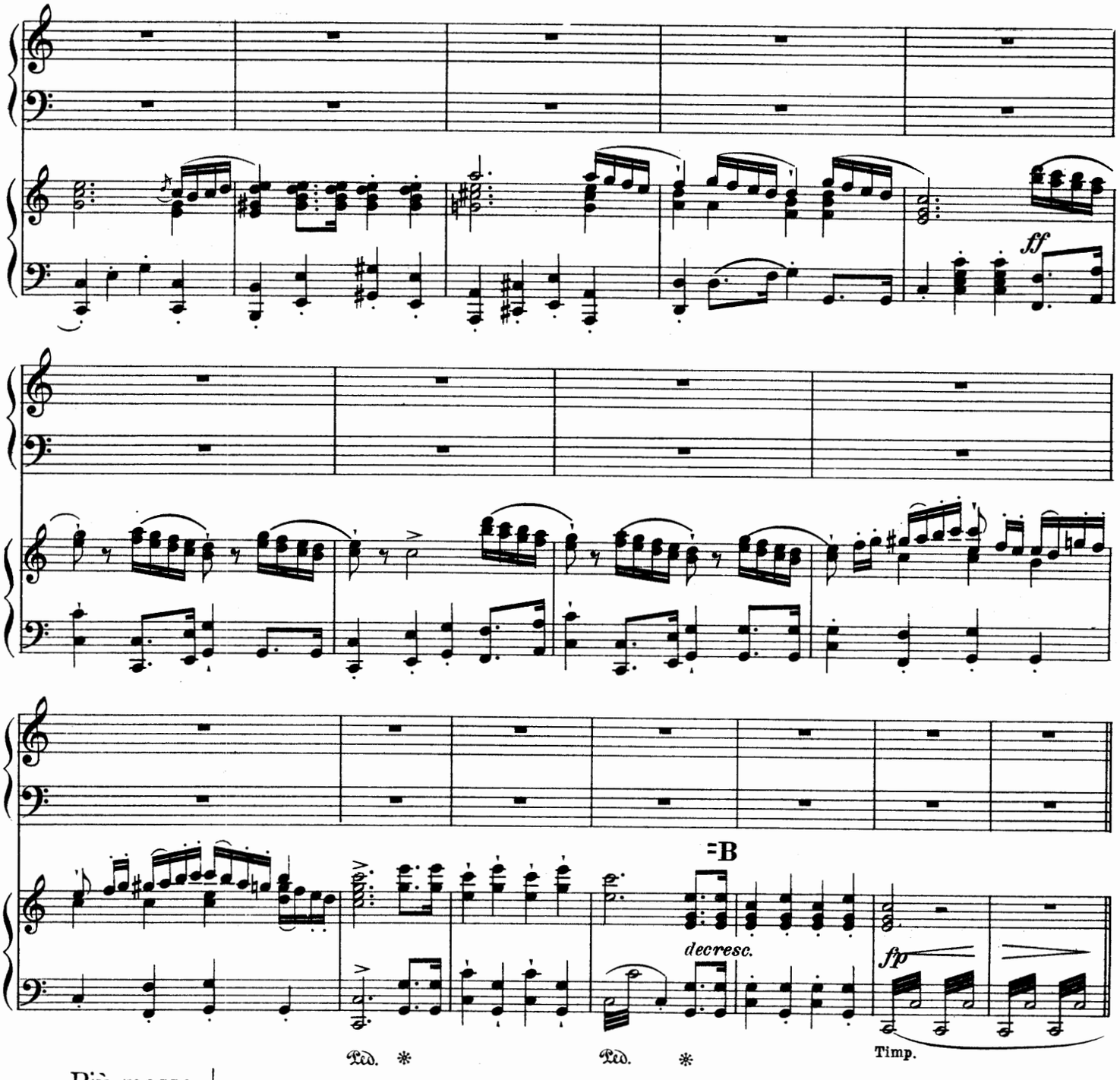

Str.
Ped.
mf
morendo
e rit.
pp


Ⓚ Adagio
Ⓚ Adagio
Bssn. solo
TUTTI dolce.
Viol.
pp
ten.
a piacere
Tempo di Marcia (♩= 126)
Tempo di Marcia (♩= 126)
Cl., Horns
pp
Cello. pizz.
Timp.
Cl.
Horns
Ob.
pp
Bass pizz.





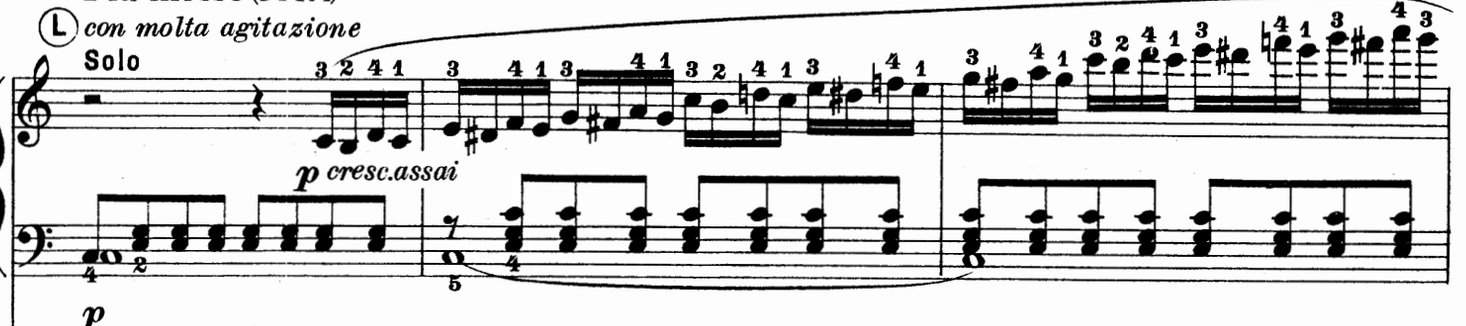

(a) See Editor's Note, p. 42




Più mosso (♩ = 104)

Ⓛ *con molta agitazione*

Solo

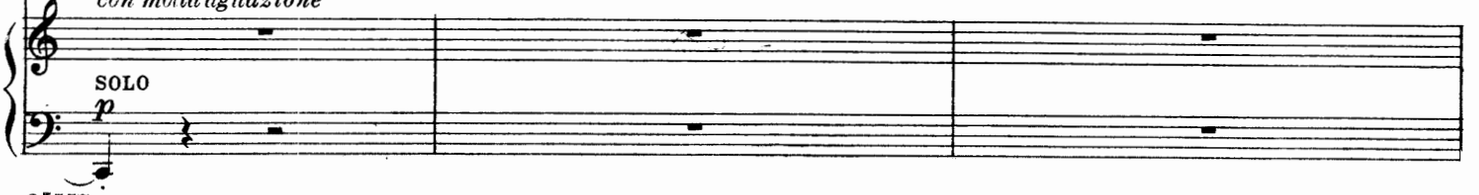


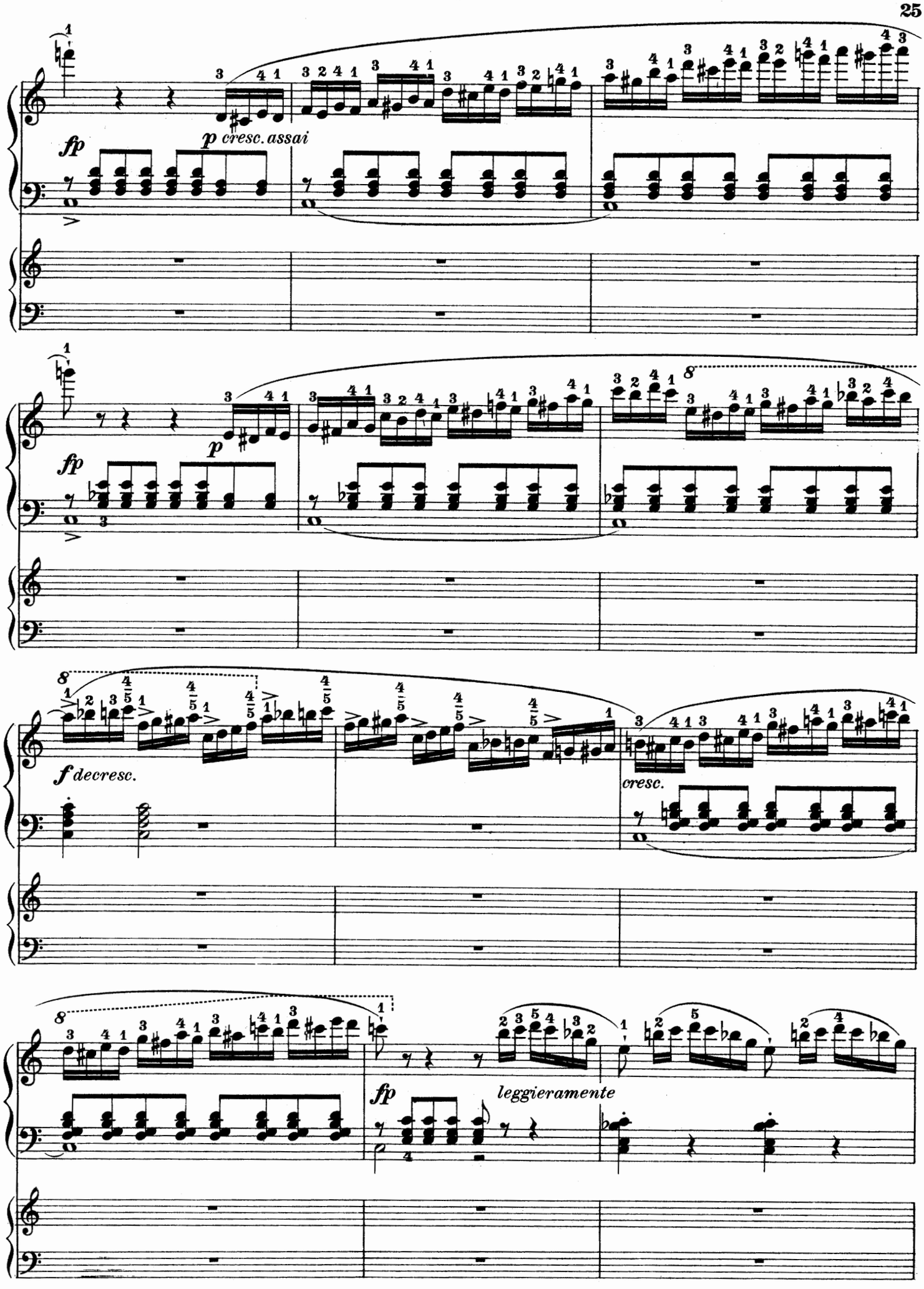

p

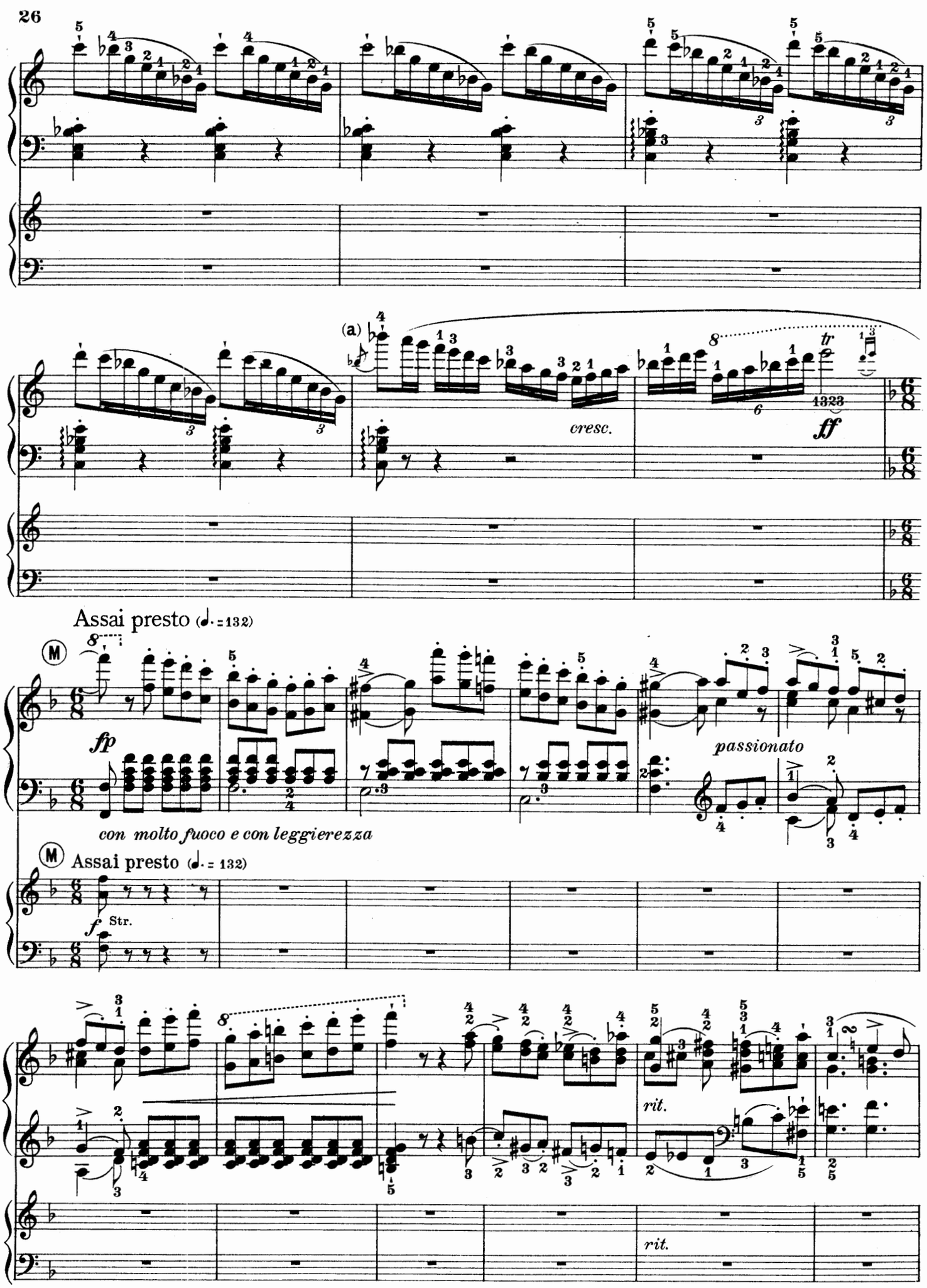
Ⓛ Più mosso (♩ = 104)

*con molta agitazione*

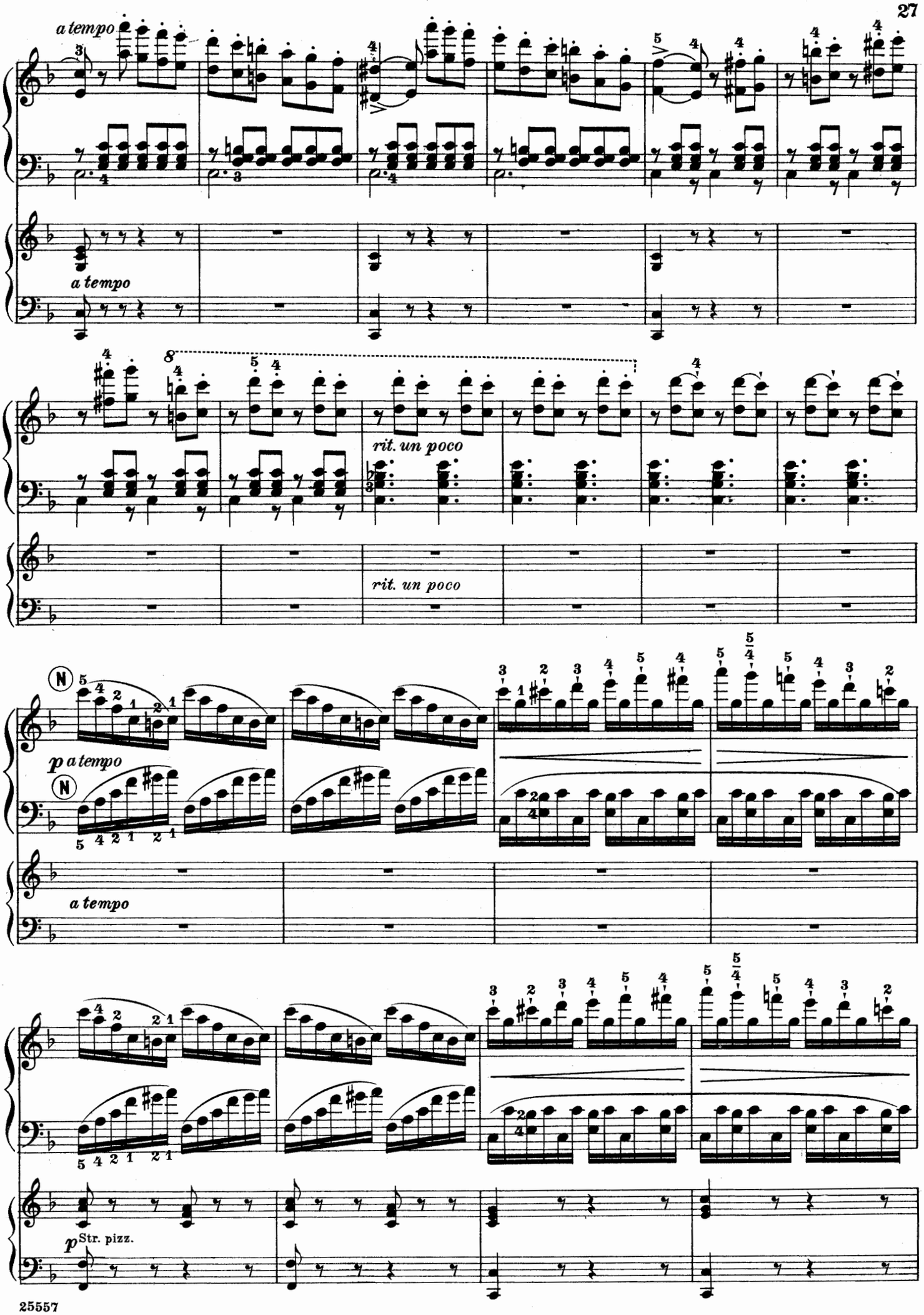
SOLO

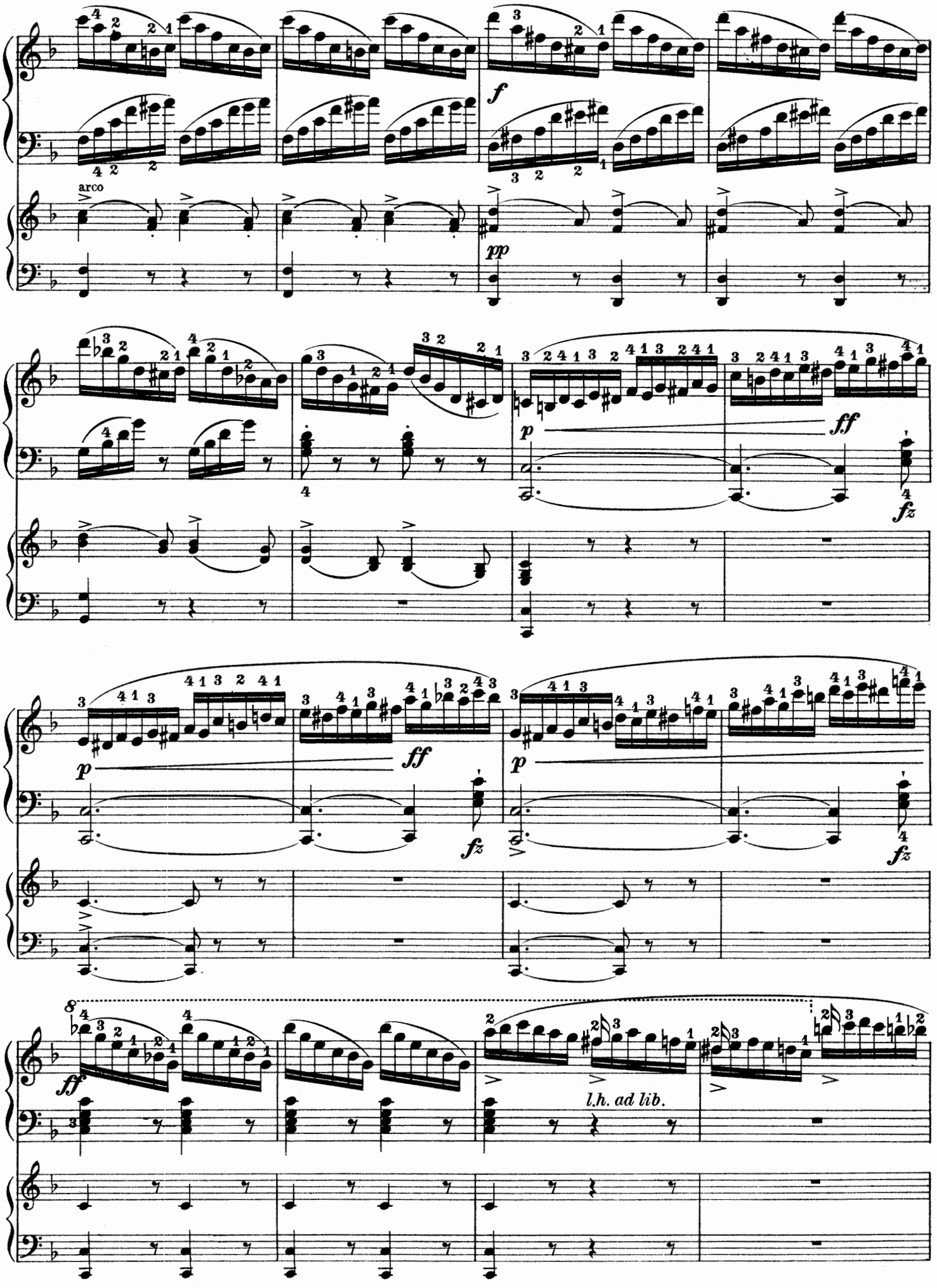


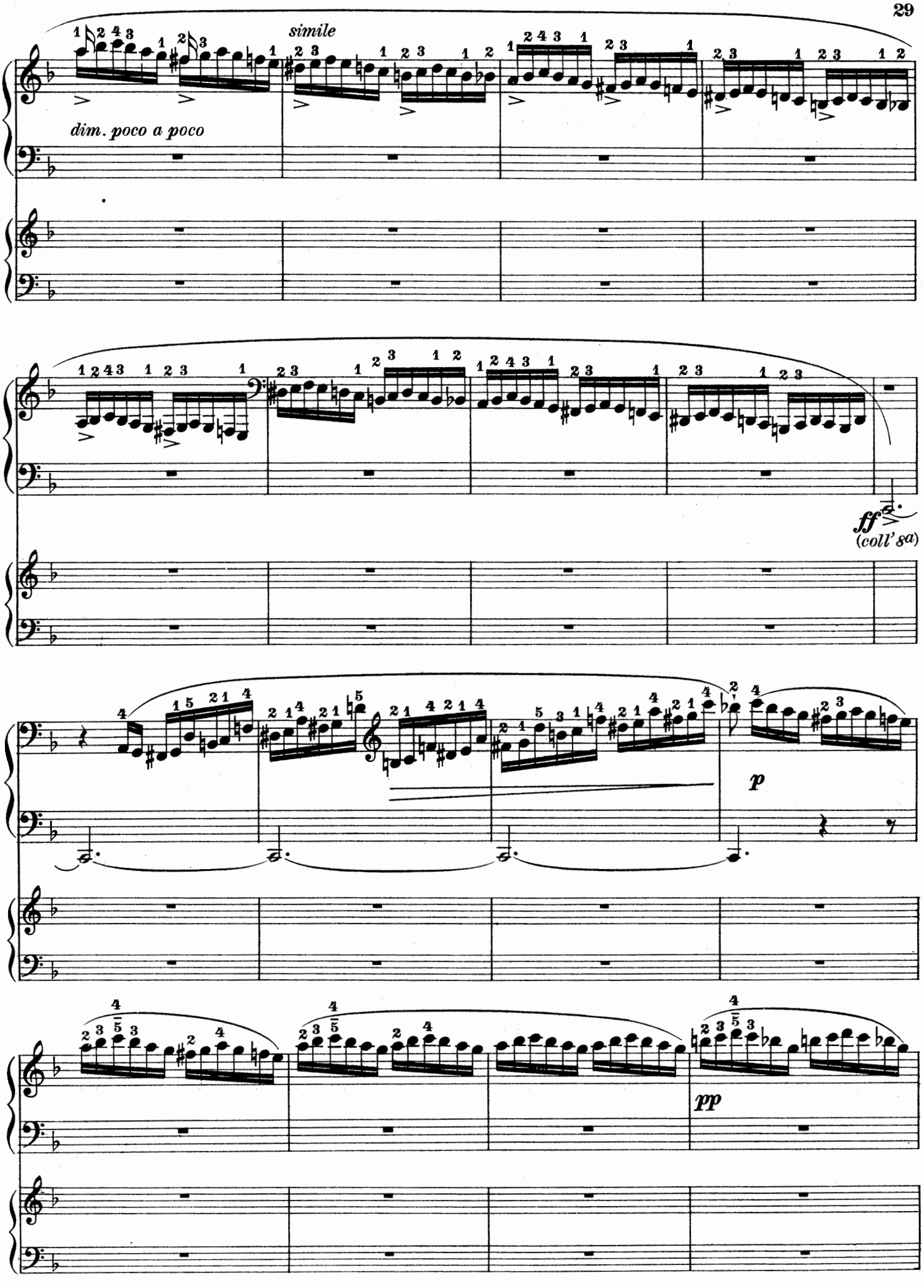

fp
p cresc. assai
fp
p
fp
f decresc.
cresc.
fp
leggieramente

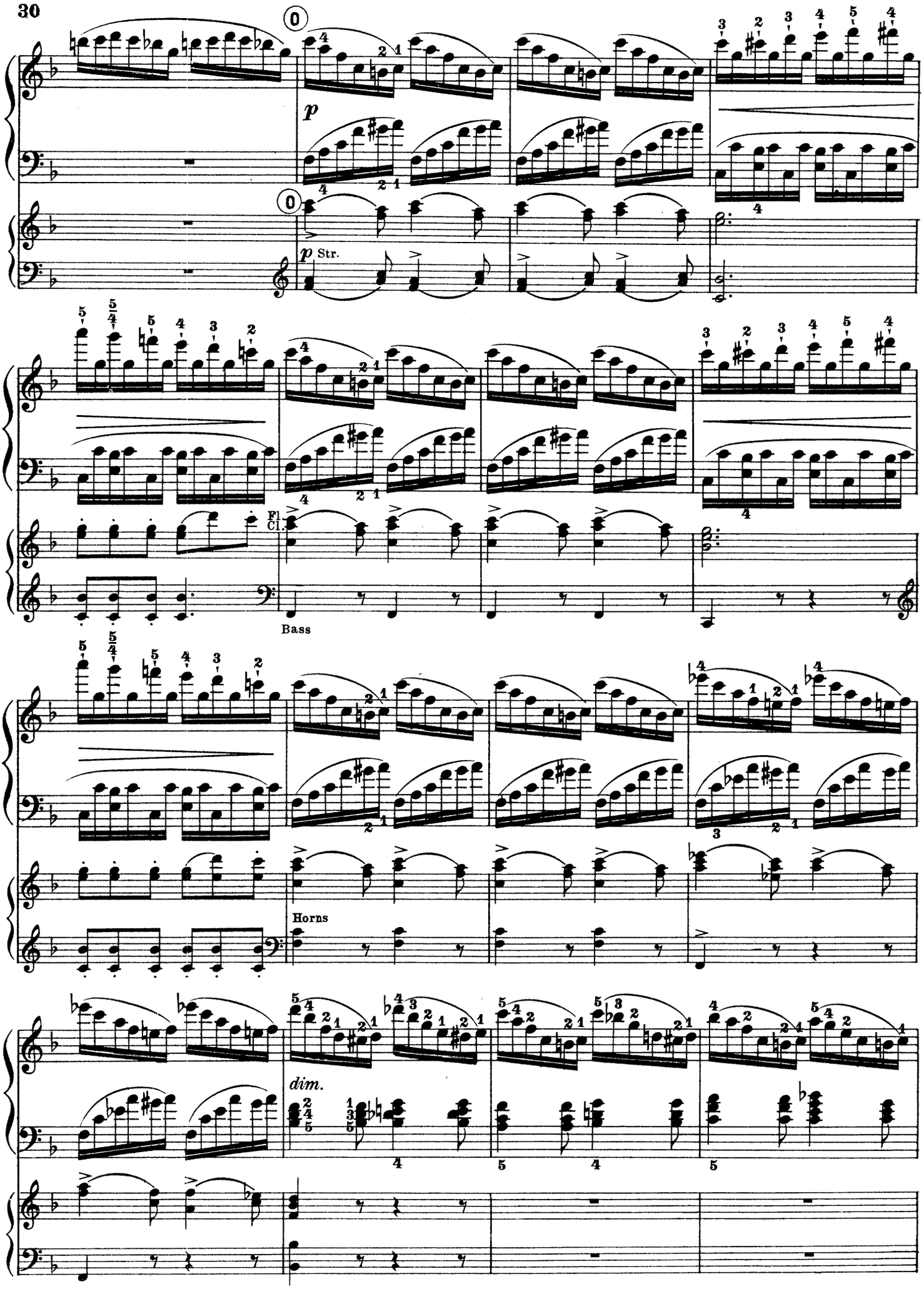


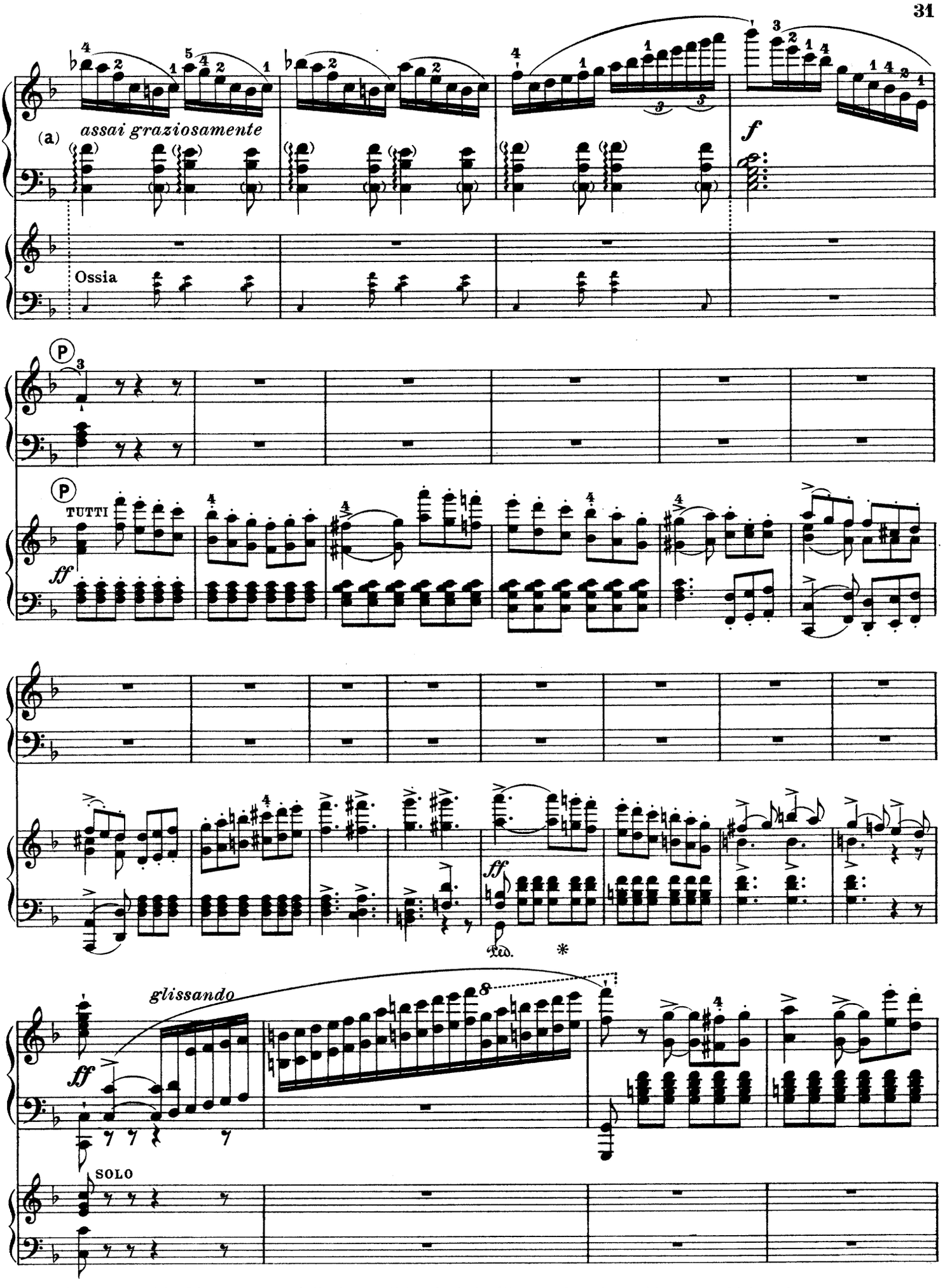

(a) The grace-note was suggested by Liszt.


a tempo
a tempo
rit. un poco
rit. un poco
N
p a tempo
N
a tempo
p Str. pizz.


arco
f
pp
p
ff
fz
l.h. ad lib.


simile
dim. poco a poco
ff
(coll' 8va)
p
pp

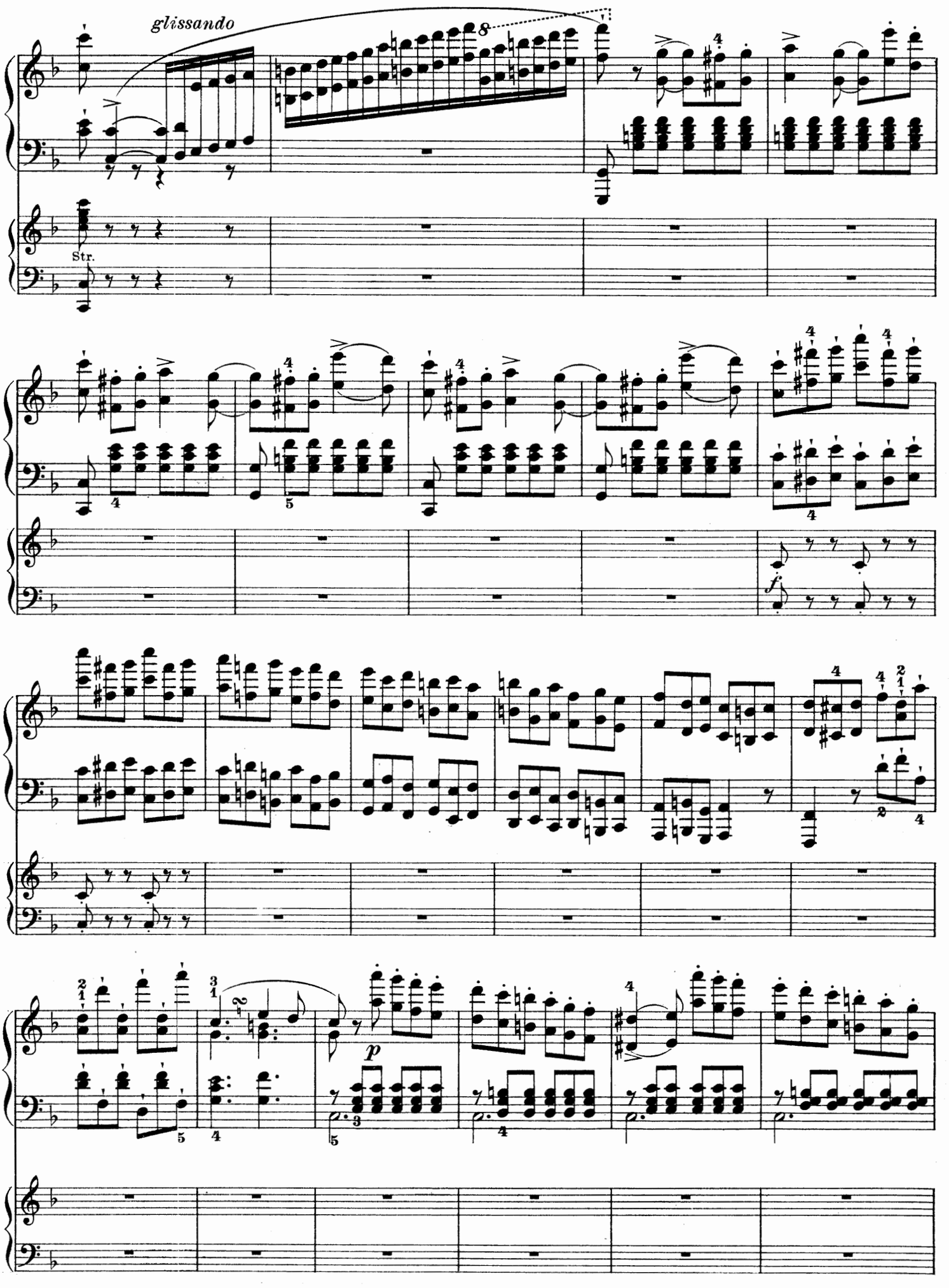

p
p Str.
Fl.
Cl.
Bass
Horns
dim.

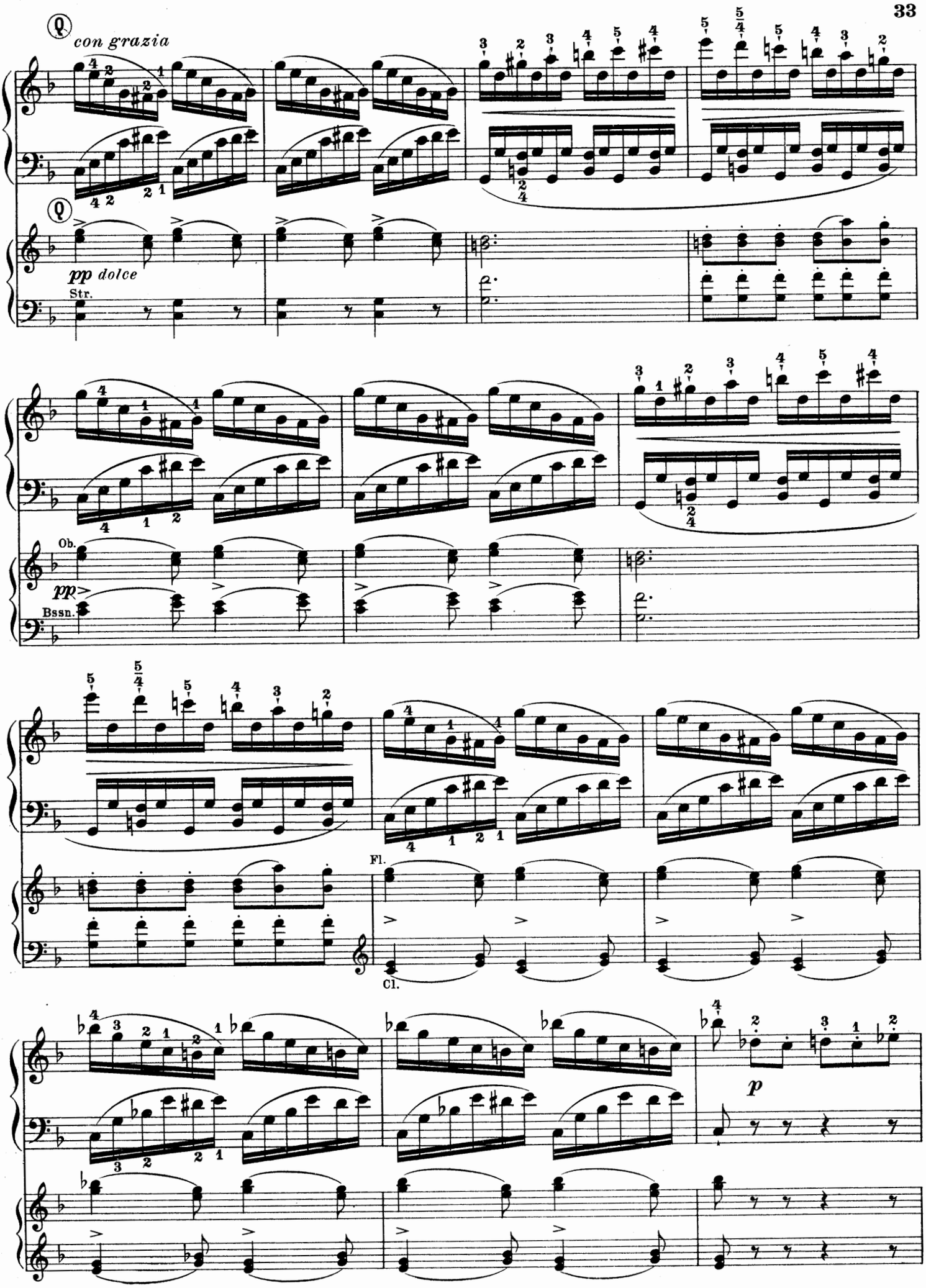


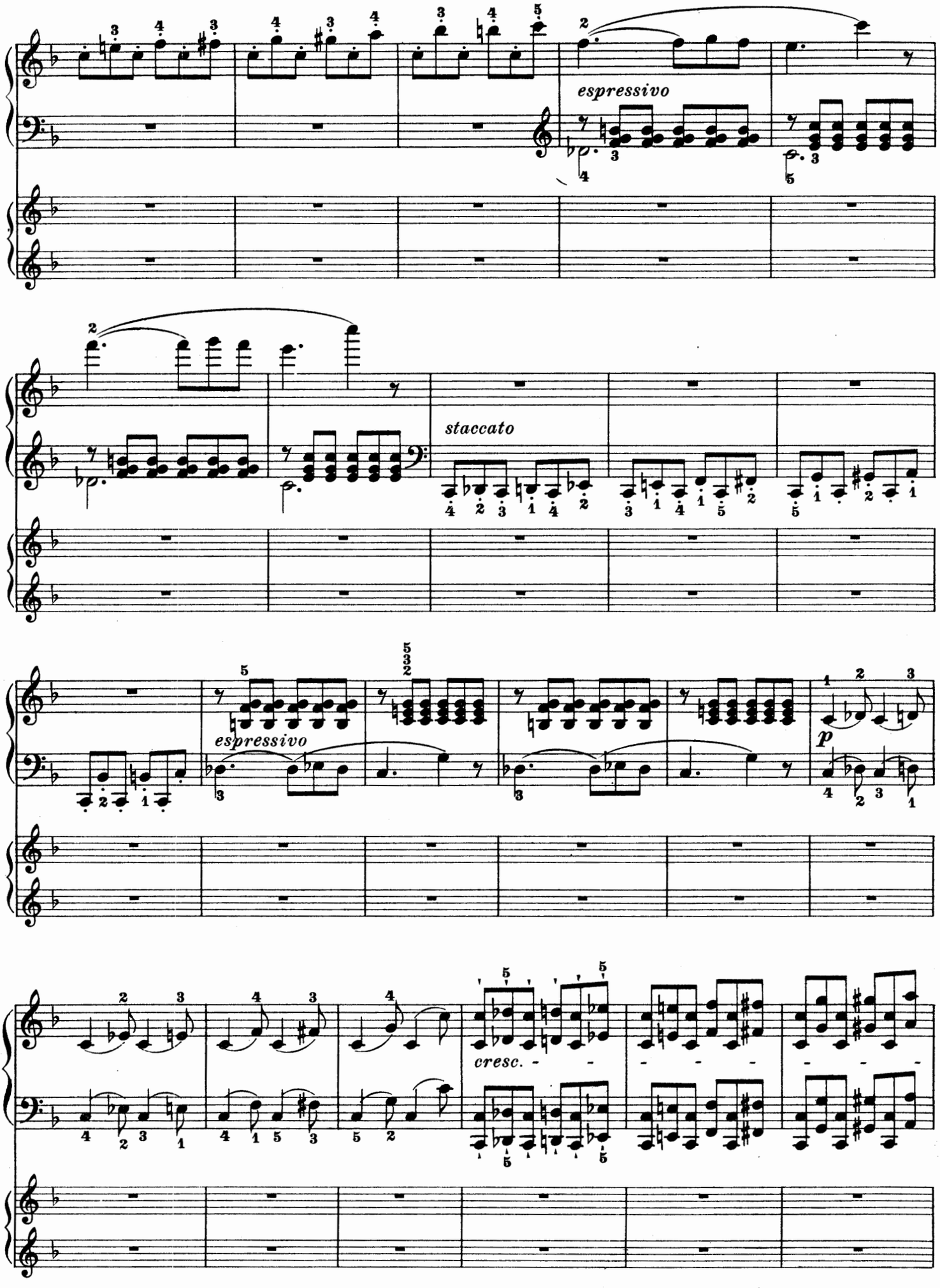

(a) Ossia suggested by Liszt, not especially for small hands, but with regard to the rapid tempo, which makes a *graziosamente* execution of the original version impossible even for a large hand. Another Ossia results from the omission of the bracketed notes.

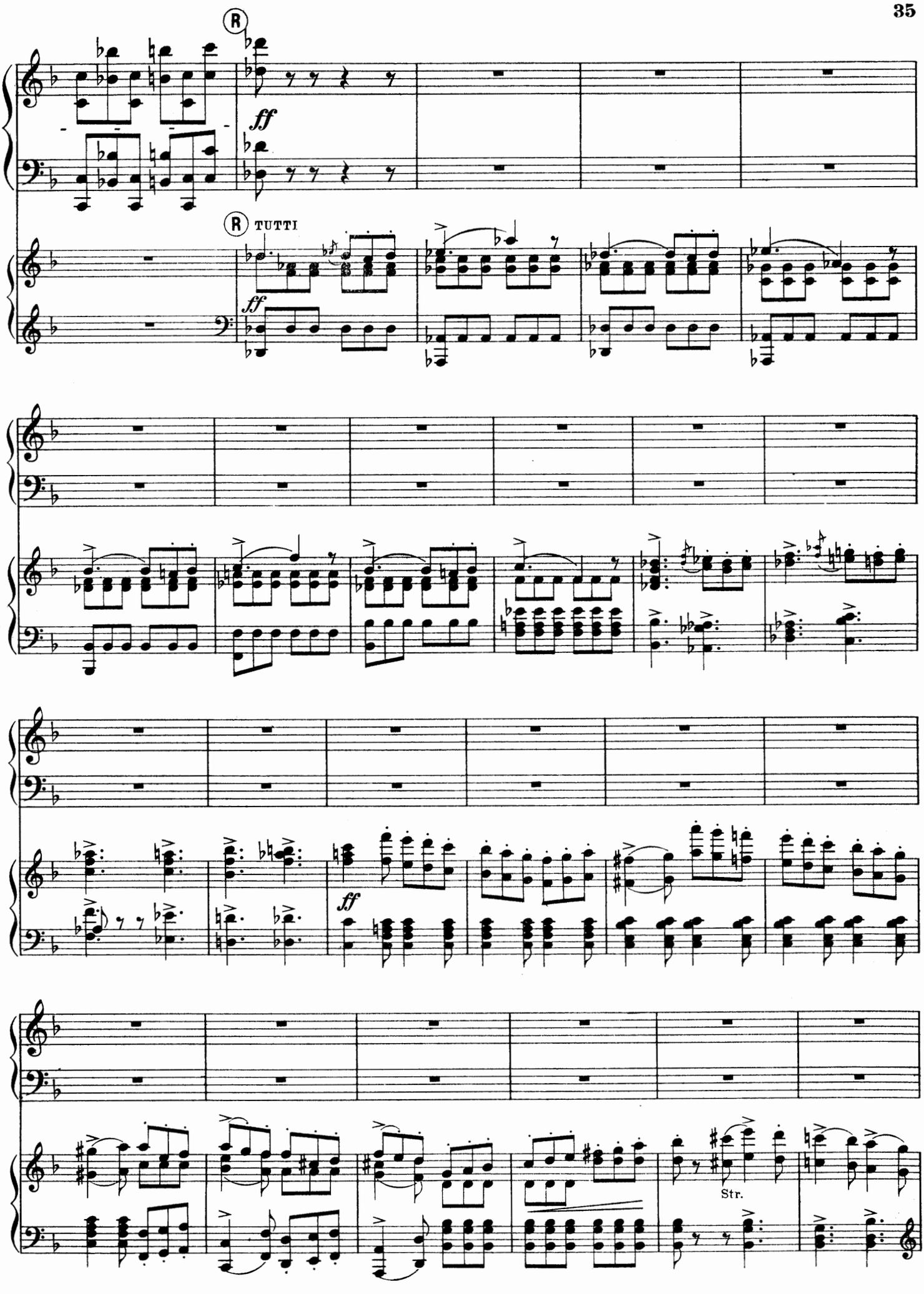


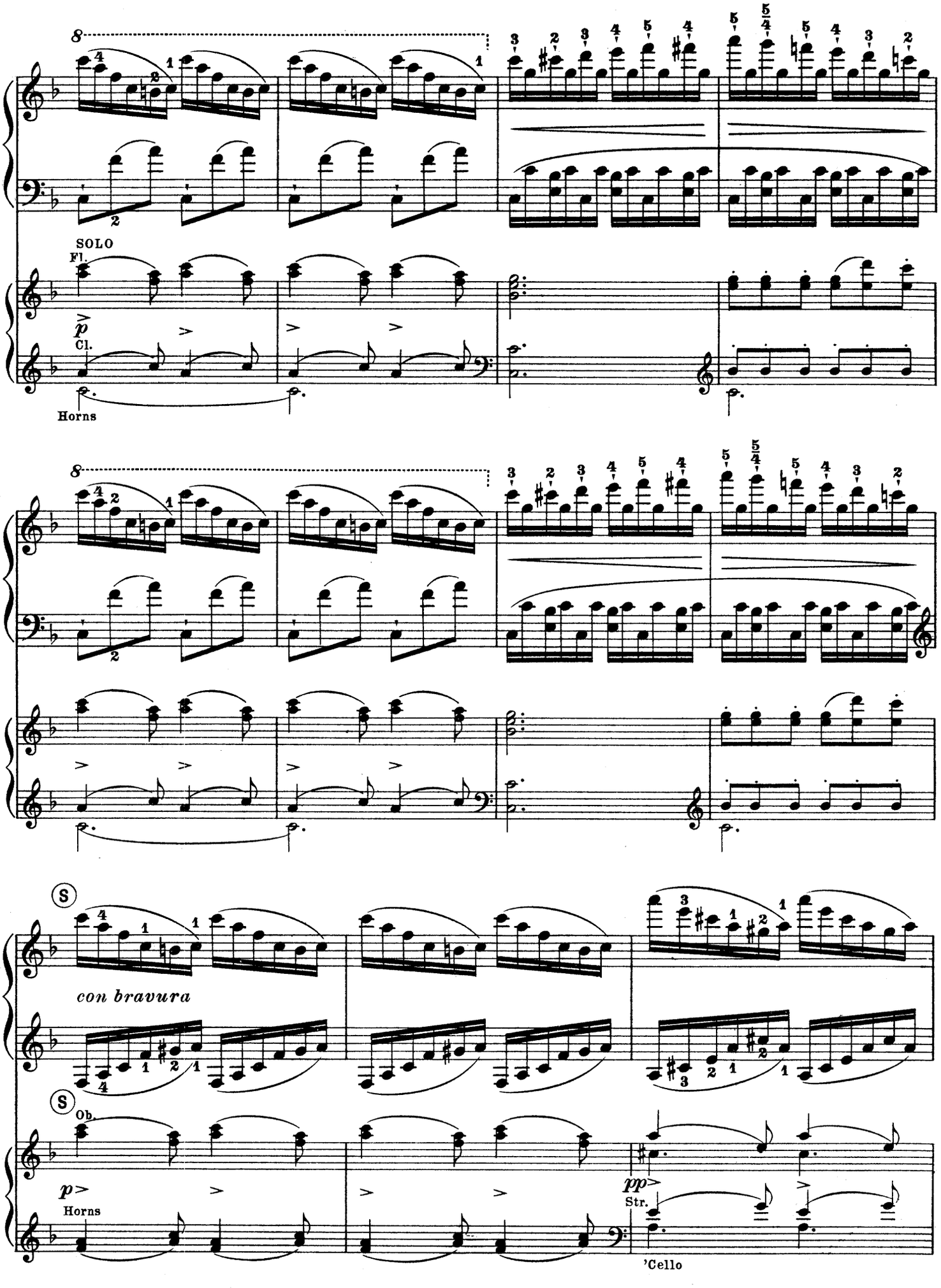
83554

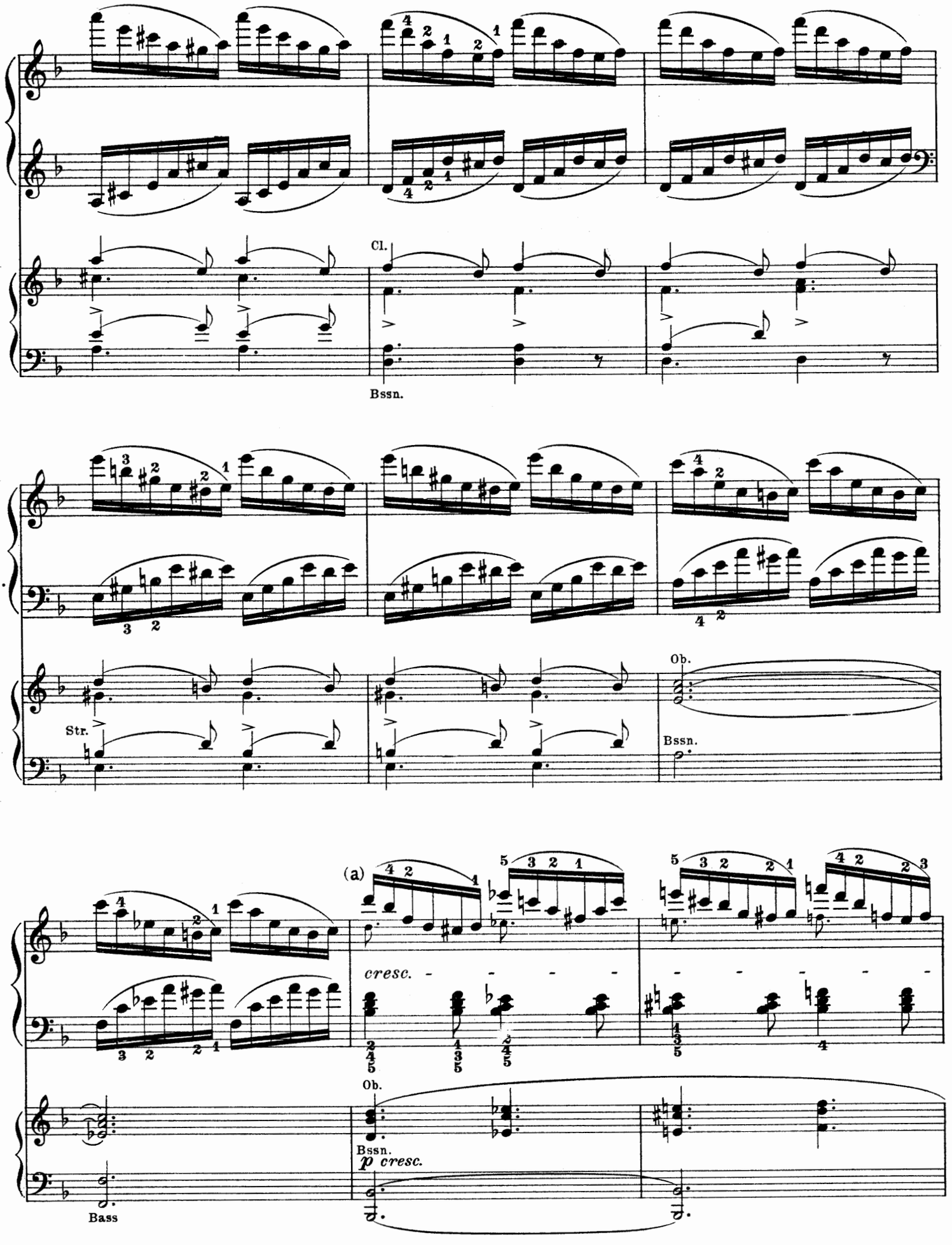

glissando
8
Str.
p


con grazia
pp dolce
Str.
Ob.
pp
Bssn.
Fl.
Cl.
p

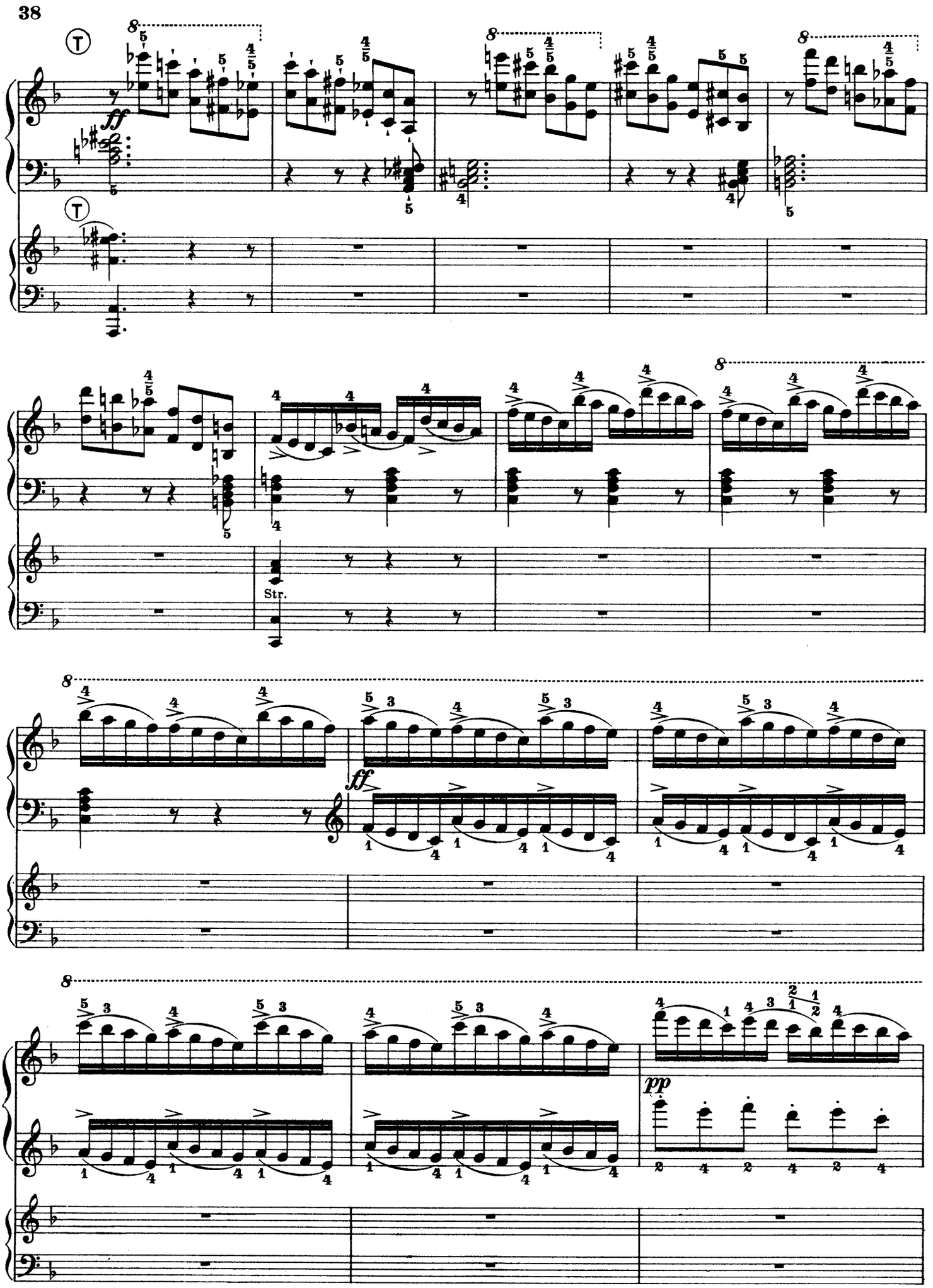

espressivo
staccato
espressivo
p
cresc.

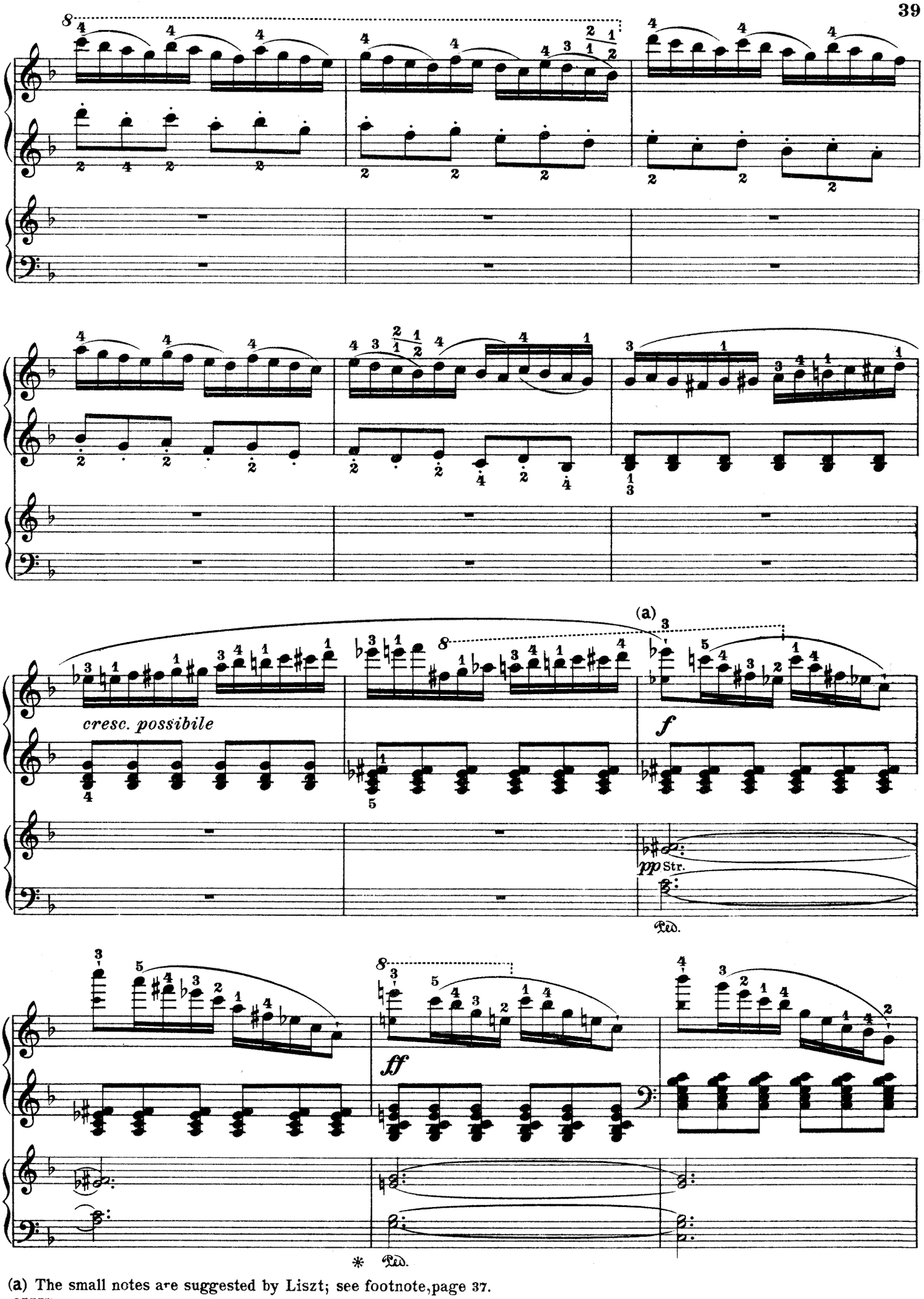

R
ff
R
TUTTI
ff
ff
Str.


8
SOLO
Fl.
p
Cl.
Horns
8
S
con bravura
S
Ob.
p
Horns
pp
Str.
'Cello

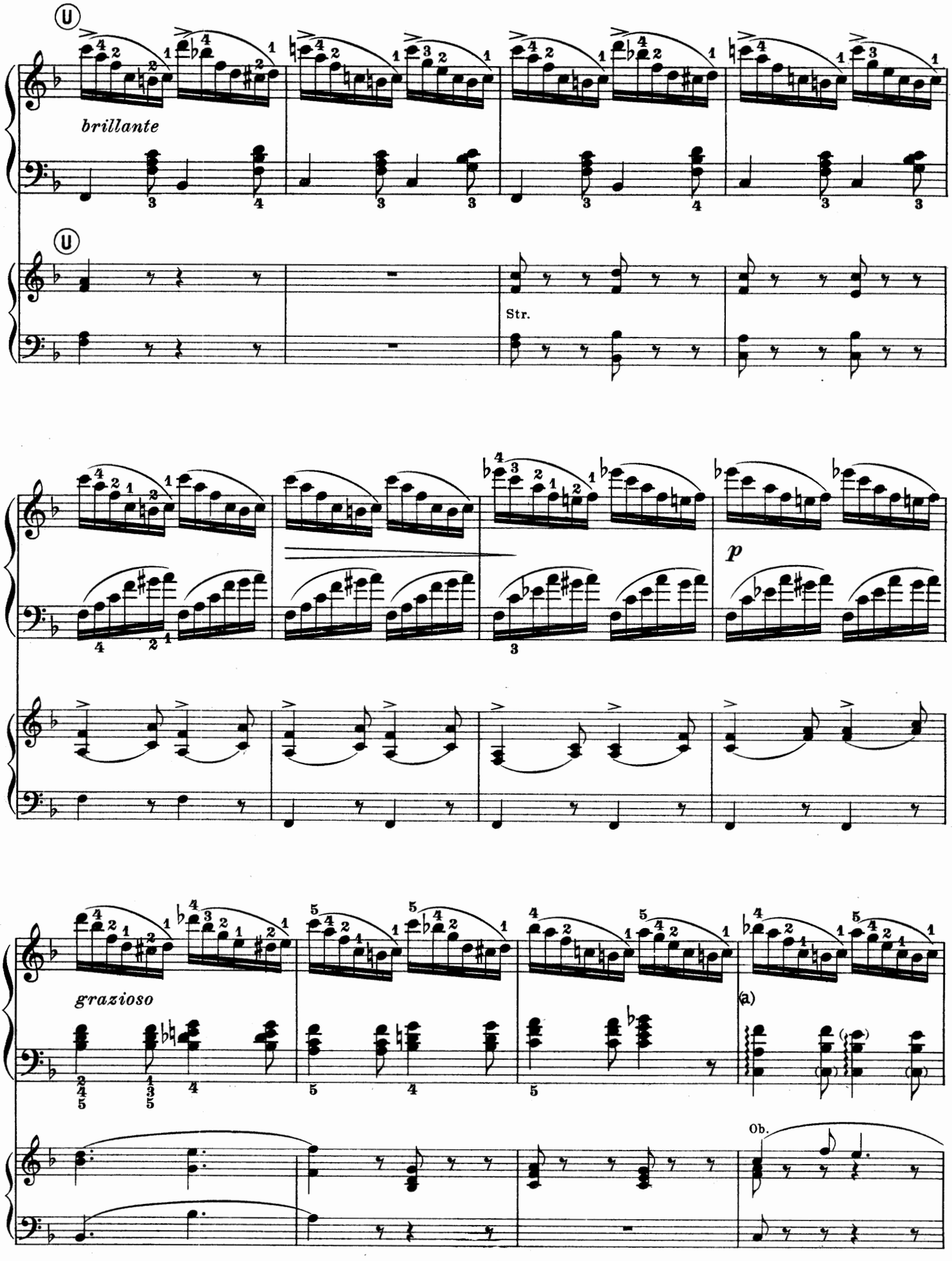



(a) The small notes are an acceptable suggestion by Liszt.

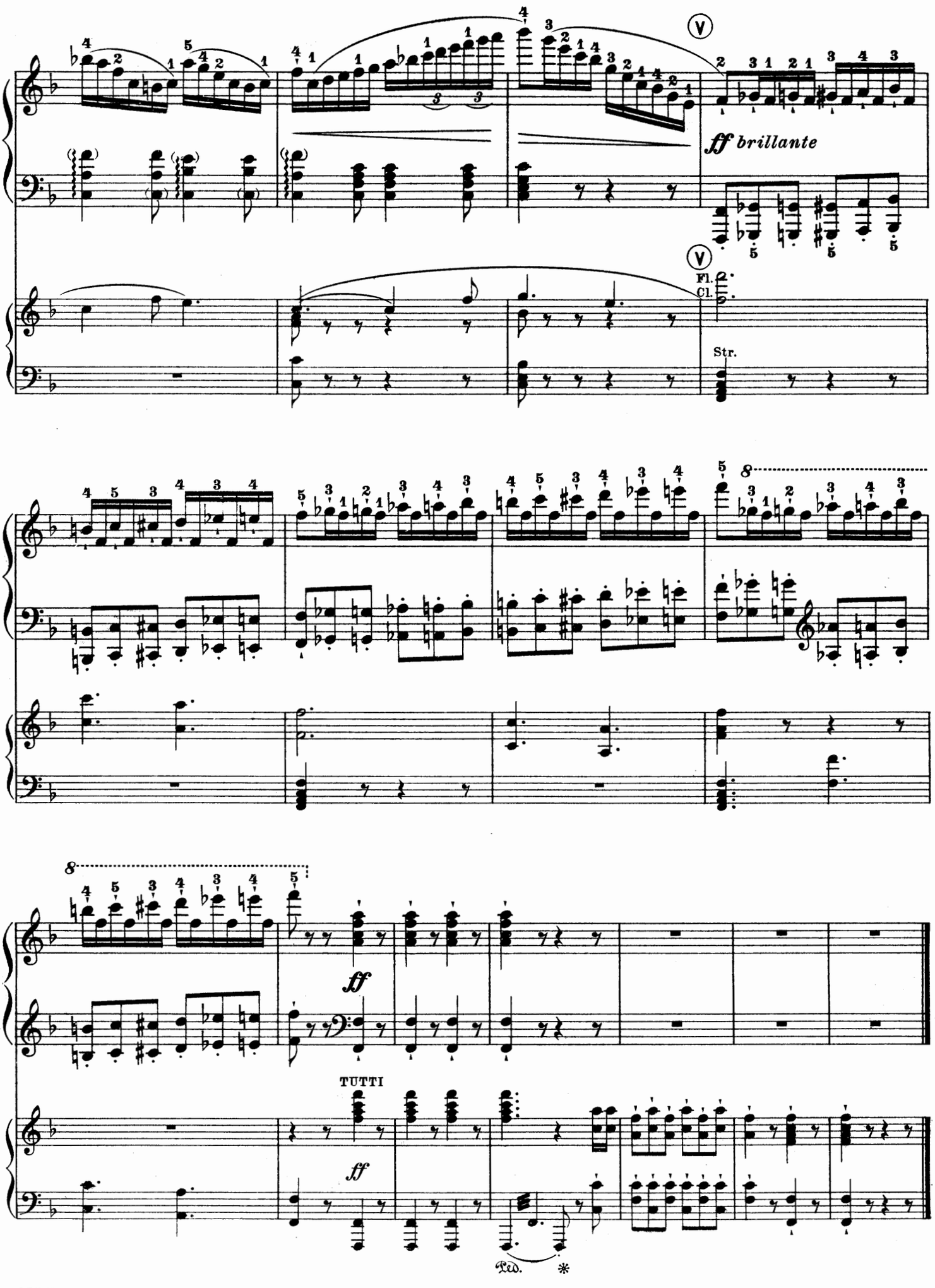

Str.
ff
ff
pp




(a) The small notes are suggested by Liszt; see footnote, page 37.



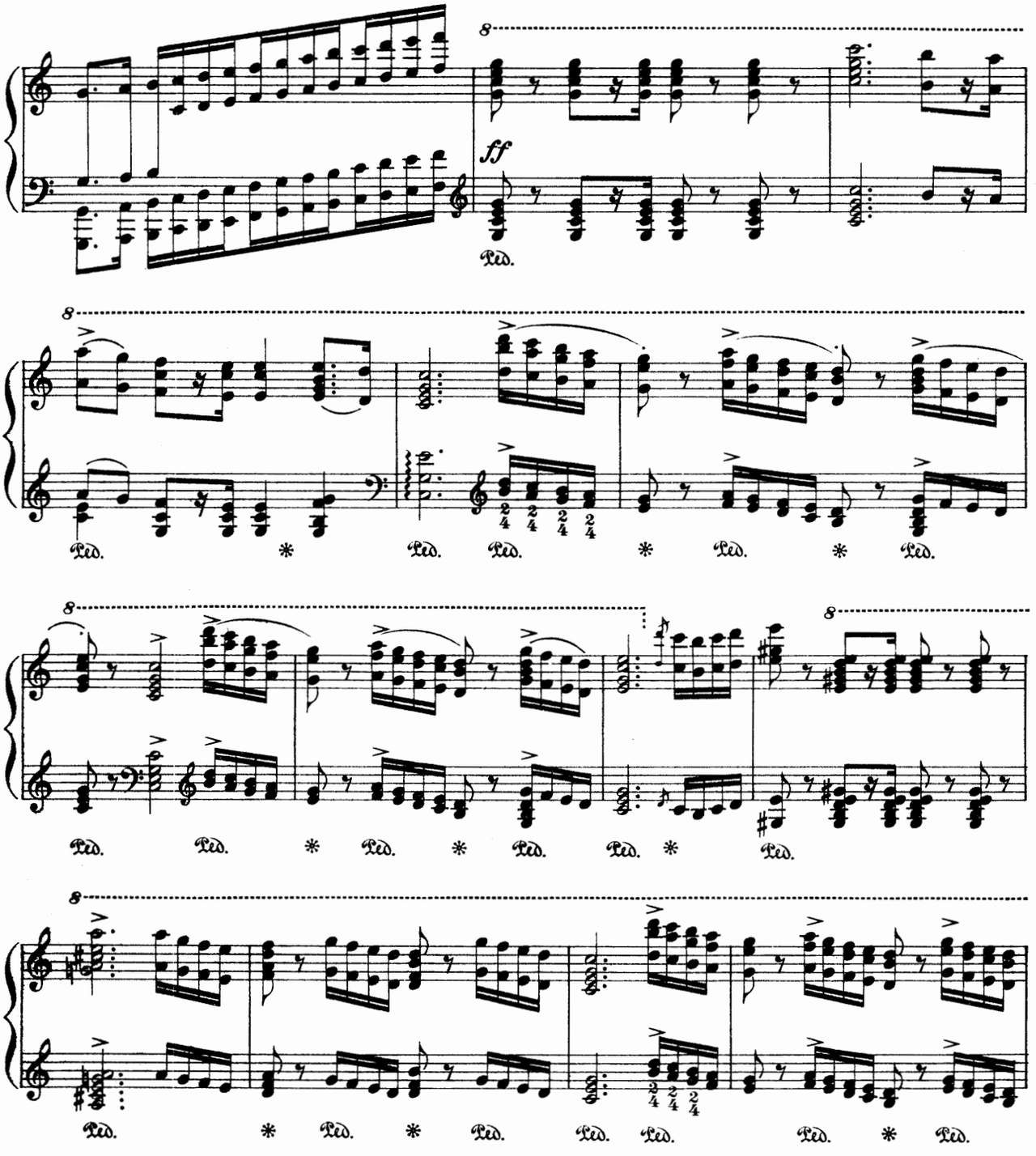

(a) The "Ossia" suggested on page 31 finds application here, too.

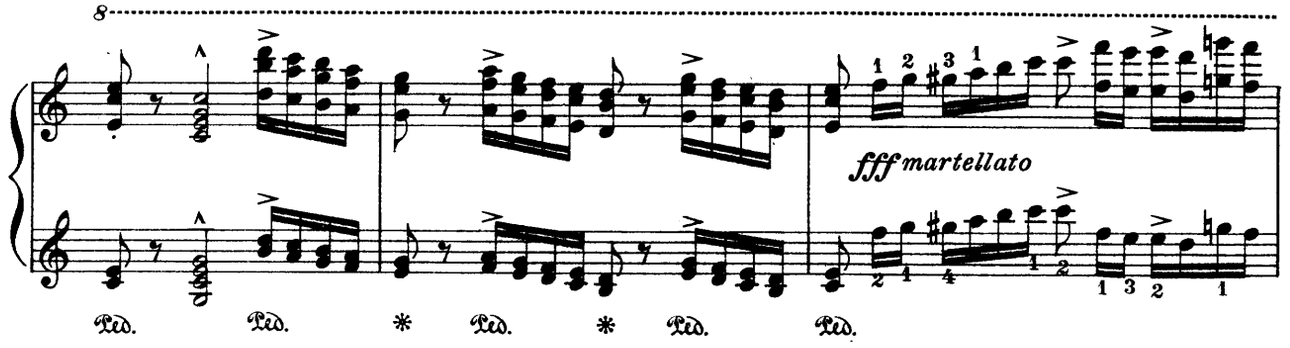

ff brillante
Fl.
Cl.
Str.
TUTTI
ff
Ped.

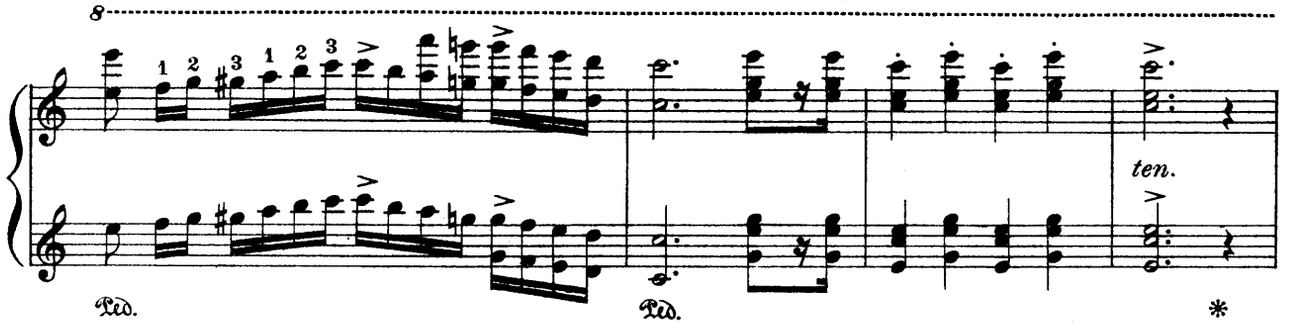
# Editor's Note

The Pianoforte has since Weber's time been greatly improved both in quality and volume of tone; this improvement, however, necessitated a somewhat heavier action and a considerable lowering of the dip (or "fall") of the keys, which makes the *glissandos* in octaves, occurring in this piece, practically impossible. Liszt, recognizing this, has suggested some very acceptable substitutes.

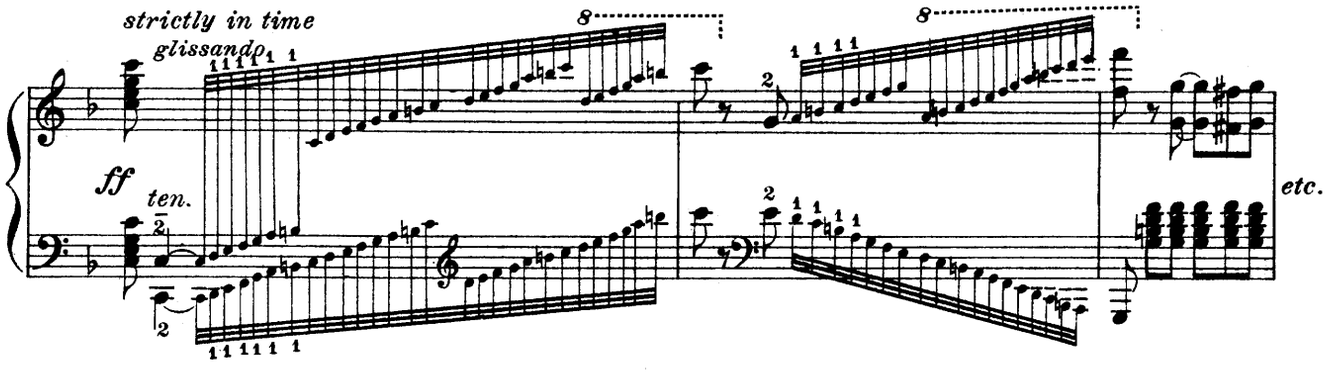
For the *glissando* in "Tempo di Marcia", page 23, he proposes regular octave scales for both hands and - to break the overly long interruption of the solo parts - he suggests that the soloist should join the orchestra in the second repetition of the March as follows. The place referred to comprises the measures between **A**= and =**B**.

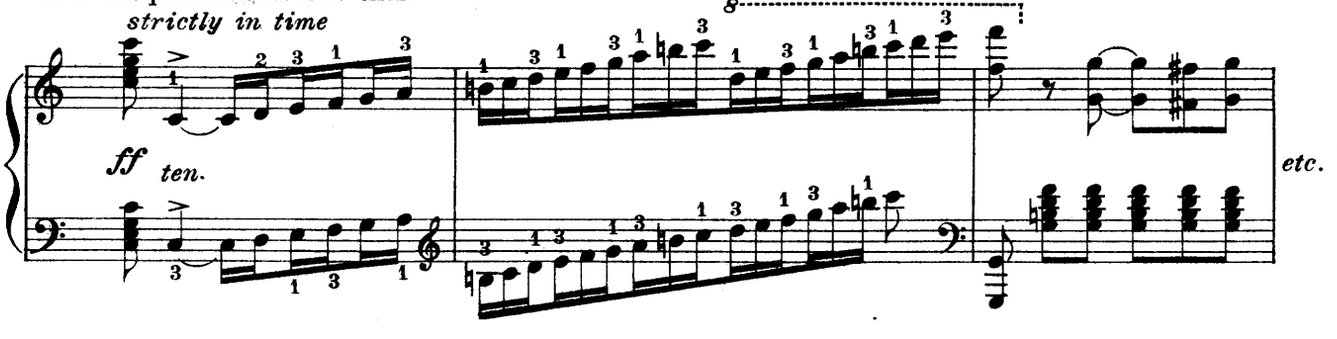





For the *glissando* in "Presto assai", pages 31 and 32, he suggests either:




or a simplification like this: