

Zwei Tanzstücke

für das Klavier
von
FERRUCCIO BUSONI

OP. 30^a

1890 mit dem Rubinsteinpreise ausgezeichnet.
Neue veränderte Ausgabe 1914

Nº 1. WAFFENTANZ..... PR. M. 1.20
Nº 2. FRIEDENSTANZ... PR. M. 1.20

Aufführungsrecht vorbehalten.
Eigentum des Verlegers für alle Länder.

D. RAHTER  IN LEIPZIG

Copyright 1914 by D. Rahter

Waffentanz

Ferruccio Busoni Op. 30^a N^o 1

Allegro giusto

f marcato e staccato

ten. *ten.*

ten. *dim.* *mf*

dim.

p

4 3 5
1 2 1

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes in the treble and chords in the bass. A dynamic marking of *f* is present at the end of the system.

Second system of musical notation. The bass line features a prominent pedal point with sustained notes. A dynamic marking of *f* is present. The word *marc.* is written above the bass line.

Third system of musical notation, showing a change in the bass line's rhythmic pattern and chordal structure. The treble line continues with melodic fragments.

Fourth system of musical notation, characterized by a complex, chromatic bass line with frequent changes in chord quality.

Fifth system of musical notation. The bass line features a long, sustained pedal point. A dynamic marking of *p* is present, along with the instruction *2 Ped.* and a *fz* marking.

Sixth system of musical notation, concluding the piece with a final melodic phrase in the treble and sustained notes in the bass.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present at the beginning.

Second system of musical notation. The right hand continues with a melodic line, featuring a triplet of eighth notes with fingerings 3, 2, 1 and another triplet with fingerings 5, 4, 1. The left hand has a more active accompaniment. A dynamic marking of *sempre p* (sempre piano) is present.

Third system of musical notation. The right hand features a melodic line with a triplet of eighth notes with fingerings 3, 2, 1 and another triplet with fingerings 5, 2. The left hand continues with a steady accompaniment.

Fourth system of musical notation. The right hand has a melodic line with a triplet of eighth notes. The left hand features a more active accompaniment. A dynamic marking of *sotto voce* (sotto voce) is present.

Fifth system of musical notation. The right hand features a melodic line with a long, sweeping slur. The left hand has a steady accompaniment.

5 4 5
1 2 3

quasi senza Ped.

This system contains the first two staves of music. The upper staff features a complex melodic line with many accidentals and a long slur. The lower staff provides a bass accompaniment with some rests. Fingerings 5, 4, 5, 1, 2, 3 are indicated above the upper staff.

quasi senza Ped.

This system contains the third and fourth staves. The upper staff continues the melodic line. The lower staff has a bass line with a long slur. The instruction "quasi senza Ped." is written in the right margin.

This system contains the fifth and sixth staves. The upper staff continues the melodic line. The lower staff has a bass line with a long slur.

This system contains the seventh and eighth staves. The upper staff continues the melodic line. The lower staff has a bass line with a long slur.

cresc. 8 più cresc.

This system contains the ninth and tenth staves. The upper staff continues the melodic line. The lower staff has a bass line with a long slur. The instruction "cresc." is written in the left margin, and "8" is written above the upper staff. The instruction "più cresc." is written in the right margin.

8

3 2 1 2 1

3 4 5

Musical notation system 1, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, and a dotted line above the first measure. The bass staff contains a harmonic accompaniment of chords. Fingerings are indicated by numbers 1-5.

3 3 3

rinf.

Musical notation system 2, featuring a treble and bass staff. The treble staff has a melodic line with triplets. The bass staff has a harmonic accompaniment. The dynamic marking *rinf.* is present.

3 3

p

Musical notation system 3, featuring a treble and bass staff. The treble staff has a melodic line with triplets. The bass staff has a harmonic accompaniment. The dynamic marking *p* is present.

Musical notation system 4, featuring a treble and bass staff. The treble staff has a melodic line with slurs. The bass staff has a harmonic accompaniment.

cresc.

Musical notation system 5, featuring a treble and bass staff. The treble staff has a melodic line with slurs. The bass staff has a harmonic accompaniment. The dynamic marking *cresc.* is present.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines, with a dynamic marking of *mf* in the bass line.

Second system of musical notation, continuing the piece with complex chordal textures and melodic passages in both hands.

Third system of musical notation, featuring a *ff* dynamic marking and a *rit.* (ritardando) marking in the bass line.

Fourth system of musical notation, showing a transition in dynamics and texture, with a *f* dynamic marking in the bass line.

Ossia:

Fifth system of musical notation, including an ossia section with a *f dim.* marking and a sequence of fingerings (2 1 3 4 3 5 4 5 3) in the bass line. Dynamics range from *f* to *p*.

Zeitgenössische Klaviermusik für Konzert und Salon

(ss = sehr schwer, s = schwer, m = mittelschwer, l = leicht)

Ferruccio B. Busoni	M.
m Op. 30a No. 1. Kontrapunktisches Tanzstück	1,—
No. 2. Kleine Ballettszene III	1,—
s Präludium und Fuge Es dur von J.S. Bach für Pianoforte, zum Konzertgebrauch frei bearbeitet	3,—

Alfred Grünfeld	M.
m Op. 35. Humoreske	2,50
m Op. 36. Mazurka	2,—
m Op. 37. Spanisches Ständchen	2,—
m Op. 39. Impromptu	2,—

Theodor Leschetizky	M.
m Op. 36. 4 Morceaux. Komplet	4,—
No. 1. Aria. No. 2. Gigue. No. 3. Humoresque je	1,20
No. 4. La Source	1,80
m Op. 37. Valse-Caprice	2,50
m Op. 38 No. 1. Menuetto capriccioso	2,50
No. 2. Mazurka Impromptu	2,50

Franz Liszt	M.
s Polonaise aus der Oper „Eugen Onegin“ von P. Tschaikowsky	3,—
s Tarantella d'A. Dargomischsky	3,—

Eduard Schütt	M.
m Op. 25. Bluettes en forme de Valse. Komplet	4,—
Daraus No. 10. Valse-Finale	1,50
m Op. 35. 8 Präludien. Komplet	3,—
Dieselben einzeln	je 0,50 bis 1,—

Peter Tschaikowsky	M.
s Op. 37. Sonate in G	8,—
l Op. 43 No. 4a. Marche miniature (Siloti)	1,—
l Impromptu As dur (aus dem Nachlaß)	1,20

Arthur Hinton	M.
m Op. 23. 3 Morceaux caractéristiques. Kpl.	2,50
No. 1. Rigaudon. No. 2. Souvenir. No. 3. Burlesque je	1,20

Eduard Schütt	M.
m Op. 17. Scènes de Bal. 4 Morceaux. Komplet	3,—
No. 1. Gavotte-Humoresque. No. 2. Valse lente. No. 3. Rocco. No. 4. Mazurka je	1,50

Alessandro Longo	M.
ss Op. 11. Tema con Variazioni	2,50
Op. 12. Suite romantica. Completa	2,—
s No. 1. Préludio	0,80
m No. 2. Romanza	0,80
s No. 3. Serenata	1,20

Hugo Kaun	M.
s Op. 34 No. 1. Menuett-Phantasie	n. 1,80
s No. 2. Walzer	n. 2,—
s No. 3. Melodie-Etude	n. 1,20
ss No. 4. Oktaven-Etude	n. 1,20

Eduard Nápravník	M.
m Op. 61. Six Morceaux.	
No. 1. Barcarolle	1,20
No. 2. A la russe	1,80
No. 3. Elegie	1,20
No. 4. Mazurka	1,50
No. 5. Valse	1,50
No. 6. Etude	1,50

Erwin Lendvai	M.
m Op. 9. Fragmente.	2,—
I. Impromptu. II. Humoreske. III. Elegie.	

Ed. Poldini	M.
Op. 51. Valses-Poésies pour jeunes Pianistes.	
l No. 1. Pâquerettes	1,20
l No. 2. Églantine	1,20

Sergei Bortkiewicz	M.
Op. 4. Impressions. Komplet	netto 3,—
m No. 1. Vieux Portrait	n. 0,60
s No. 2. Etude d'oiseaux	n. 1,—
s No. 3. Tempête	n. 1,—
s No. 4. Après la pluie	n. 1,—
m No. 5. Bergers et Bergères	n. 1,20
m No. 6. Au clair de la lune	n. 1,20
s No. 7. Bal masqué	n. 1,20
ss Op. 9. Sonate H dur	n. 4,—

Adolph Henselt	M.
m Abschiedsklage. Melodie	1,—
m Mon Chant du Cygne. Sérénade	1,20
m Sehnsucht. Melodie	1,—

Bernhard Scholz	M.
Op. 52. Skizzen. 2 Hefte	je 2,50
m No. 1. Frühlingsglocken	0,80
s No. 2. Entschluß	1,—
m No. 3. Barkarole	0,50
s No. 4. Die Schmiede	0,80
m No. 5. Scherzo	0,80
m No. 6. Margareth	0,80
m No. 7. Elegie	0,80
m No. 8. Nachklang	0,50

Karl Nawratil	M.
s Op. 7. Variationen über ein eigenes Thema	1,75
s Op. 8. 3 Stücke. No. 1. Scherzo. No. 2. Impromptu (Kanon). No. 3. Gavotte	2,—
Op. 12. 4 Charakterstücke.	
s No. 1. Präludium	1,50
m No. 2. Sarabande	0,80
m No. 3. Gigue	1,—
s No. 4. Passacaglia	1,—

Albert Gorter	M.
Op. 17. Stimmungsbilder. Komplet	netto 3,—
m No. 1. Widmung	0,80
m No. 2. Unruhe	1,20
m No. 3. Heller Morgen	0,80
m No. 4. Träumerei	0,80
s No. 5. Übermut	1,50
m No. 6. Mondnacht	1,—
s No. 7. Karneval	1,80
s No. 8. Abschied und Erinnerung	1,50

Giuseppe Martucci	M.
m Op. 74. Trèfle à quatre feuilles. Komplet	2,—
No. 1. Prélude	0,80
No. 2. Mouvement de Valse	1,—
No. 3. Mouvement de Mazurka	0,60
No. 4. Mouvement de Polka	0,80

Alessandro Longo	M.
m Op. 17. 4 Morceaux. Komplet	2,50
No. 1. Romance	1,—
No. 2. Barcarolle	0,80
No. 3. Minuetto	0,80
No. 4. Valse	1,—

Ernst Baeker	M.
m Op. 15. 4 Klavierstücke. Komplet	3,—
No. 1. Durch!	1,—
No. 2. Intermezzo	1,50
No. 3. Sehnsucht	1,20
No. 4. Mummenschanz	1,20

Alfred Tofft	M.
m Op. 25. 3 Phantasiestücke	1,80
m Op. 29. Einsame Stunden. Komplet	2,—
No. 1. Erinnerung. No. 2. Träumerei.	
No. 3. Nachhall aus Norwegen.	je 1,—

Emil Kronke	M.
l Op. 51. Confetti. Komplet	netto 2,—
No. 1. Capriccietto	0,60
No. 2. Pomponnette	0,60
No. 3. Berceuse	1,—
No. 4. En valsant	1,—
No. 5. Rocco	0,60
No. 6. Perpetuum mobile	1,20

Anton Arensky	M.
m Op. 1. 6 Klavierstücke in Kanonform (Fremdes Leid. Widerspruch. Marsch. Sorglosigkeit. Geständnis. Sehnsucht)	2,—

Genari Karganoff	M.
s Op. 11. Gavotte	1,20
ss Op. 12. Valse Impromptu	1,50
s Op. 14. 3me Mazurka	1,—
ss Op. 16. Valse-Caprice	1,50
ss Op. 17. 2me Tarentelle	2,—
s Op. 18. 2 Nocturnes	1,50

Eduard Schütt	M.
Op. 8. 5 Klavierstücke. Komplet	3,50
s No. 1. Humoreske	0,80
m No. 2. Ariette	0,60
m No. 3. Menuett	1,—
s No. 4. Intermezzo	1,—
s No. 5. Walzer	1,20

Felix Woysch	M.
m Op. 44. Improvisationen. 2 Hefte	je 2,—
No. 1. In ein Album	1,—
No. 2. Erinnerung	1,—
No. 3. Nächtlicher Ritt	1,20
No. 4. Frühlingssong	0,60
No. 5. Notturmo	1,—
No. 6. Canzonetta	0,60
No. 7. Traumgesicht	1,—
No. 8. Epilog	1,—

Max Laurischkus	M.
m Op. 17. Skizzen. Komplet	2,50
No. 1. Gruß	0,60
No. 2. Klage	0,60
No. 3. Schäferin und Schäfer	0,60
No. 4. Der Waldsee	1,—
No. 5. Wiegenlied	0,60
No. 6. Muntres Bächlein	0,80
No. 7. Entsamung	0,50

E. Wolf-Ferrari	M.
s Op. 14. 3 Klavierstücke. Komplet	n. 2,—
No. 1. Melodie. No. 2. Capriccio. No. 3. Romanze	je n. 1,20

Leander Schlegel	M.
Op. 10. 3 Klavierstücke. Komplet	2,50
s No. 1. Nachruf	1,20
m No. 2. Gretchen vor der Mater dolorosa	0,80
s No. 3. Phantasie-Walzer	1,20
ss Op. 11. Zweite Ballade	2,50

Ludvig Schytte	M.
m Op. 141. 6 Klavierstücke. Komplet	n. 2,—
No. 1. Caducha. No. 2. Harfenklänge.	
No. 3. Rêve oriental. No. 4. Aubade provençale. No. 5. In der Nacht. No. 6. Valse-Réverie	je 1,—

E. Jaques-Dalcroze	M.
l 3 kleine Tänze. I. Allegretto leggiero	1,20
II. Moderato	1,20
III. Allegretto	1,20

VERLAG VON D. RAHTER IN LEIPZIG

Zwei Tanzstücke

für das Klavier
von
FERRUCCIO BUSONI

OP. 30^a

1890 mit dem Rubinsteinpreise ausgezeichnet.
Neue veränderte Ausgabe 1914

Nº 1. WAFFENTANZ.... PR. M. 1.20

Nº 2. FRIEDENSTANZ... PR. M. 1.20

Aufführungsrecht vorbehalten.
Eigentum des Verlegers für alle Länder

D. RAHTER  IN LEIPZIG

Copyright 1914 by D. Rahter

35/2

Friedenstanz.

Aufführungsrecht vorbehalten.

Ferruccio Busoni, Op. 30^a N^o 2.

Allegretto sostenuto *staccato sempre*

The musical score is written for piano in 3/2 time and B-flat major. It consists of five systems of music. The first system includes dynamic markings: *legg.* (pianissimo), *mp* (mezzo-piano), and *p* (piano). The tempo and performance instructions are *Allegretto sostenuto* and *staccato sempre*. The score features a mix of eighth and sixteenth notes in the right hand, often beamed together, and block chords and single notes in the left hand. There are several slurs and accents throughout the piece.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a fermata over the last measure. The bass clef staff contains a harmonic accompaniment. The dynamic marking *ten.* is placed above the final measure of the treble staff.

Second system of musical notation. The treble clef staff features a melodic line with a slur and a fermata, and a trill in the final measure. The bass clef staff has a harmonic accompaniment. Dynamic markings *ten.* and *mf* are present.

Third system of musical notation. The treble clef staff has a melodic line with a slur and a fermata. The bass clef staff features a triplet in the final measure. Dynamic markings *p* and *mf* are used.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur and a fermata. The bass clef staff has a melodic line with a slur and a fermata. Dynamic markings *mf* and *p* are present.

Fifth system of musical notation. The treble clef staff has a melodic line with a slur and a fermata. The bass clef staff has a melodic line with a slur and a fermata. Dynamic markings *più dolce*, *ten.*, and *poco marc.* are present. The system concludes with a 2/4 time signature.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a long slur and a trill-like figure. The bass clef contains a rhythmic accompaniment. The key signature has two flats.

Second system of musical notation. The treble clef has a melodic line with a slur and a trill-like figure, marked with a '5' and 'ten.'. The bass clef has a rhythmic accompaniment with a trill-like figure marked 'tr.'. Dynamics include 'p' and 'f'. The key signature has two flats.

Third system of musical notation. The treble clef has a melodic line with a slur, marked 'un poco espressivo' and 'mp'. The bass clef has a rhythmic accompaniment. The key signature has two flats.

Fourth system of musical notation. The treble clef has a melodic line with a slur. The bass clef has a rhythmic accompaniment. The key signature has two flats.

Fifth system of musical notation. The treble clef has a melodic line with a slur and a trill-like figure, marked with '1' and '2'. The bass clef has a rhythmic accompaniment. The key signature has two flats.

First system of a musical score in 3/4 time, featuring a treble and bass clef. The treble staff contains a complex melodic line with many beamed notes and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is placed above the treble staff in the third measure.

egualmente

Second system of the musical score, continuing the piece. It features a treble and bass clef. The treble staff has a long, flowing melodic line with many slurs and ties. The bass staff has a steady accompaniment. The system concludes with a double bar line and a 3/4 time signature.

Tranquillo e con grazia.

dolce

Third system of the musical score, starting with the tempo and mood instruction "Tranquillo e con grazia." and the dynamic marking *dolce* (sweetly). It features a treble and bass clef. The treble staff has a melodic line with slurs and ties. The bass staff has a simple accompaniment. The system concludes with a double bar line and a 3/4 time signature.

Fourth system of the musical score, continuing the piece. It features a treble and bass clef. The treble staff has a melodic line with slurs and ties. The bass staff has a simple accompaniment. The system concludes with a double bar line and a 3/4 time signature.

Fifth system of the musical score, continuing the piece. It features a treble and bass clef. The treble staff has a melodic line with slurs and ties. The bass staff has a simple accompaniment. Dynamic markings of *p* (piano) are placed below the bass staff in the first, third, and fifth measures. The system concludes with a double bar line and a 3/4 time signature.

First system of musical notation. Treble clef, bass clef, key signature of two flats. The system contains two staves. The upper staff features a melodic line with slurs and ties. The lower staff features a bass line with slurs and ties. A dynamic marking *ped.* is present in the lower staff, along with a star symbol.

Second system of musical notation. Treble clef, bass clef, key signature of two flats. The system contains two staves. The upper staff features a melodic line with slurs and ties. The lower staff features a bass line with slurs and ties. A dynamic marking *ped.* is present in the lower staff, along with a star symbol.

Third system of musical notation. Treble clef, bass clef, key signature of two flats. The system contains two staves. The upper staff features a melodic line with slurs and ties. The lower staff features a bass line with slurs and ties. A dynamic marking *sotto voce assai* is present in the upper staff, and *pp* is present in the lower staff. An 8-measure rest is indicated above the upper staff.

Fourth system of musical notation. Treble clef, bass clef, key signature of two flats. The system contains two staves. The upper staff features a melodic line with slurs and ties. The lower staff features a bass line with slurs and ties. A dynamic marking *leggieriss.* is present in the upper staff. An 8-measure rest is indicated above the upper staff.

Fifth system of musical notation. Treble clef, bass clef, key signature of two flats. The system contains two staves. The upper staff features a melodic line with slurs and ties. The lower staff features a bass line with slurs and ties. A dynamic marking *ped.* is present in the lower staff. An 8-measure rest is indicated above the upper staff.

Zeitgenössische Klaviermusik für Konzert und Salon

⟨ss = sehr schwer, s = schwer, m = mittelschwer, f = leicht⟩

Mili Balakirew M.
ss Islamey. Fantaisie orientale 3,—

Anton Arensky M.
m Op. 42. 3 Morceaux. Komplet 2,—
No. 1. Prélude 1,—
No. 2. Romance 1,—
No. 3. Etude 1,20

Karl Nawratil M.
s Op. 14. 3 Balladen je 1,—
ss Op. 15. Variationen über ein eigenes Thema . 3,—

W. H. Pommer M.
s Op. 14. Andante patetico con Variazioni . . 2,—

Louis Brassin M.
s 3me Barcarolle 1,—
ss Etude de Concert (*Ut maj.*) 2,—
s Polka de la Princesse 1,75
ss Toccata (*D moll*) f. Orgel von *Joh. Seb. Bach*, für Pianoforte zum Konzertvortrag bearbeit. 1,50
ss 23. Mazurka von *Fr. Chopin*, für den Konzertvortrag bearbeitet 1,50

Eduard Schütt M.
Op. 28. 3 Morceaux.
s No. 1. Capriccioso 1,50
m No. 2. Canzonetta 1,20
m No. 3. Scherzino 1,80
s Op. 29. Thème varié et Fugato 2,—
Op. 32. 2 Morceaux.
m No. 1. Intermezzo scherzoso 1,50
s No. 2. Valse-Caprice 2,50

Serge Srebdolsky M.
ss Chant varié 4,—
ss Mosaïque (Chansonnette, Scherzo, Berceuse, Romance, Valse, Romance, Mazurka, Berceuse, Scherzo, Elégie, Coda) 4,50

M. Borkowic M
Op. 5. 3 Morceaux caractéristiques.
s No. 1. Novelletta No. 3 1,50
m No. 2. Idylle champêtre 1,50
s No. 3. Etude. Les eaux enjôleuses. Am Zauberquell. 1,50

Arthur Hinton M.
m Op. 22. 4 Bagatelles. Komplet netto 2,—
No. 1. La Coquette. No. 2. Scène d'amour.
No. 3. Réverie à deux. No. 4. La Capricieuse je 1,—

E. Wolf-Ferrari M.
s Op. 13. Impromptus. Komplet n. 2,50
No. 1. Des dur. No. 2. B dur. No. 3. fis moll je n. 1,20

Carolus Aggházy M.
m Op. 41. 4 Klavierstücke 2,—
No. 1. Duo. No. 2. Ritornello. No. 3. Badinage. No. 4. Präludium und Fuge.

Eduard Poldini M.
Op. 55. Kleine Studien. Komplet n. 2,—
No. 1. Nachts. No. 2. Regentraufenlied.
No. 3. Marienkäferch. No. 4. Windsbraut je 1,20

Louis Glass M.
f Op. 45. Stimmungsbilder. No. 1. Wintertag.
No. 2. Kirchenglocken. No. 3. Nacht je 1,20

Sergei Bortkiewicz M.
s Op. 3. 4 Morceaux. No. 1. Capriccio. No. 2. Etude.
No. 3. Gavotte-Caprice. No. 4. Primulaveris je n. 1,50

Alfred Grünfeld M.
m Op. 31. Menuetto 2,—
m Op. 38. Barkarole 2,50
m Op. 40. Etude 2,50

Leo Weiner M.
m Op. 7. Präludium, Nocturne, Scherzo. Kpl. no. 2,—
Einzel: No. 1 und 2 je 1,20
No. 3 1,80

Ignaz Friedman M.
m Op. 27. 4 Klavierstücke. Komplet 2,—
No. 1. Prolog 1,20
No. 2. Geständnis 0,60
No. 3. Mazurka 1,—
No. 4. Im Volkston 0,60

Felix Woysch M.
m Op. 17. Thema mit Variationen 1,80
s Op. 48. Metamorphosen. Heft I 2,50
Heft II 2,—
No. 1. Es dur — es moll 1,—
No. 2. g moll — alla Tarantella 2,—
No. 3. f moll — F dur 1,50
No. 4. As dur — f moll 1,—

Sergei Bortkiewicz M.
Op. 10. 4 Pièces
s No. 1. Ballade n. 1,20
m No. 2. Mazurka n. 1,20
s No. 3. Etude en La. Fontaines lumineuses n. 1,80
ss No. 4. Etude en Mi b n. 1,—

Nikolai von Wilm M.
f Op. 243. 3 Klavierstücke. Komplet netto 1,50
No. 1. Erinnerung. No. 2. Aus frohem Herzen. No. 3. Abendreigen je 1,—

Emil Kronke M.
Op. 50. 2 Valses allemandes.
m No. 1. In Tempo tranquillo 1,20
m No. 2. Allegretto 1,20

A. Elukhen M.
f Op. 14. 5 Morceaux 2,—
No. 1. Moment mélancolique. No. 2. Mazurka.
No. 3. Valse. No. 4. Nocturne. No. 5. Dans l'album

Alessandro Longo M.
Op. 13. Suite di stile antico. Komplet 3,—
s No. 1. Aria con Variazioni 2,—
m No. 2. Sarabande 1,—
s No. 3. Capriccio 1,—
s Op. 32. Sonate c moll 4,—

E. Jaques-Dalcroze M.
3 Jugendspiele.
f No. 1. Ballspiel — Jeu de paume 1,20
f No. 2. Schmetterlinge — Papillons 1,20
f No. 3. Pferdchenspielen — Les chevaux 1,20

Ludvig Schytte M.
m Op. 157. Aus Heimat u. Fremde. 6 Novellet. no. 3,—
No. 1. Klänge a. d. Böhmerwald. No. 2. St. Bartholomae. No. 3. Andaluz. No. 4. Faun u. Nymphen. No. 5. Petite Valse — Fantasie. No. 6. Schloßgeister . . je 1,20

Julius Weismann M.
m Op. 17. Impromptus. Komplet netto 2,—
No. 1. d moll. No. 2. B dur. No. 3. g moll. No. 4. E dur je 1,20
s Op. 21. 9 Variationen und Fuge über ein eigenes Thema 2,—

G. Fr. Malipiero M.
m 3 Danze antiche. Komplet 2,—
No. 1. Gavotta. No. 2. Menuetto. No. 3. Giga je 1,—

Peter Tschaikowsky M.
Op. 51. 6 Morceaux. Komplet n. 2,50
s No. 1. Valse de salon 1,80
s No. 2. Polka peu dansante 1,20
s No. 3. Menuetto scherzoso 1,20
m No. 4. Natha-Valse 1,20
s No. 5. Romance 1,20
m No. 6. Valse sentimentale 1,20

D. Scarlatti M.
m 24 Stücke in Form von Suiten geordnet von *A. Longo* netto 3,—
Suite I—VIII einzeln je M. 1,— 1,50

Paul Pabst M.
Op. 81. Paraphrase de Concert sur l'opéra „Eugène Onéguine“ de *P. Tschaikowsky*
ss Edition de Concert 5,—
m Edition de Salon (simplifiée) 3,50

Hans Huber M.
m Op. 8. 5 Scherzi. Heft I 2,75
Heft II 2,50

Eduard Schütt M.
m Op. 36. Poésies d'Automne. Komplet 4,—
No. 1. Vision d'automne 0,60
No. 2. Au Village 1,20
No. 3. Cantique d'amour 1,—
No. 4. Valse champêtre 1,50
No. 5. Epilogue 0,60

Georg Hoth M.
f Op. 14. Poésies musicales. Komplet 3,—
No. 1. Impromptu 0,80
No. 2. Intermezzo 1,—
No. 3. Nocturno 0,80
No. 4. Petit Poème 0,80
No. 5. Prélude 1,—
No. 6. Valse staccato 1,—
No. 7. Sérénade 1,—

M. von Zadora M.
m Op. 2 No. 1. Ein Tanz (a. Kirgisische Skizzen) 1,20

Richard Strauß M.
Op. 17 No. 2. Ständchen.
m Übertragung von *Rich. Hoffman* 1,20
m Übertragung von *Fel. vom Rath* 1,20
ss Konzert-Übertragung v. *Theod. Pfeiffer* 1,80

Eduard Poldini M.
f Op. 58. Poésies champêtres. Komplet n. 1,50
No. 1. Blé mouvant 0,60
No. 2. Bergerette 1,—
No. 3. Petite fontaine 1,—

Genari Karganoff M.
f Op. 4. Tarantelle 1,30
f Op. 6. Arabesques. 12 petites Pièces. Heft I, II je 2,—
f Op. 26. Ein Traum 0,60
f Op. 27. Près d'un Ruisseau 1,80

Sergei Bortkiewicz M.
f Op. 11. 6 Pensées Iyriques. Komplet . . netto 2,—
No. 1—6 einzeln je n. 1,—
m Op. 13. 6 Préludes. Komplet netto 2,—
No. 1—6 einzeln je n. 1,—
m Op. 15. 10 Etudes. Komplet netto 3,—
No. 1—10 einzeln je n. 1,20

VERLAG VON D. RAHTER IN LEIPZIG