

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

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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 treble clef part has a melodic line with slurs and accents. The bass clef part features a rhythmic accompaniment with slurs. A dynamic marking of *f* is at the end, and a *marc.* marking is placed above the bass line.

Third system of musical notation. The treble clef part continues with eighth notes and slurs. The bass clef part has a steady eighth-note accompaniment. The system concludes with a 4/4 time signature.

Fourth system of musical notation. The treble clef part features a complex melodic line with many accidentals and slurs. The bass clef part has a rhythmic accompaniment with slurs. The system ends with a 4/4 time signature.

Fifth system of musical notation. The treble clef part has a melodic line with slurs. The bass clef part features a rhythmic accompaniment with slurs. A dynamic marking of *p* is present, along with the instruction *2 Ped.* and a *fz* marking below the bass line.

Sixth system of musical notation. The treble clef part has a melodic line with slurs. The bass clef part features a rhythmic accompaniment with slurs. The system concludes with a 4/4 time signature.

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 phrase. 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 large slur. The lower staff provides a harmonic accompaniment. Fingering numbers 1, 2, 3, 4, and 5 are placed above the notes in the upper staff.

quasi senza Ped.

This system contains the third and fourth staves. The upper staff continues the melodic line, and the lower staff continues the accompaniment. The instruction "quasi senza Ped." is written in the lower right of the system.

This system contains the fifth and sixth staves. The upper staff continues the melodic line, and the lower staff continues the accompaniment.

This system contains the seventh and eighth staves. The upper staff continues the melodic line, and the lower staff continues the accompaniment.

cresc. 8 più cresc.

This system contains the ninth and tenth staves. The upper staff continues the melodic line, and the lower staff continues the accompaniment. The instruction "cresc." is written in the lower left, and "più cresc." is written in the lower right. A fermata is placed over the final note of the upper staff.

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 with chords and single notes.

3 3 3

rinf.

Musical notation system 2, featuring a treble and bass staff. The treble staff has a melodic line with eighth notes and a triplet of eighth notes. The bass staff has a harmonic accompaniment with chords and single notes. 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 eighth notes and two triplet markings. The bass staff has a harmonic accompaniment with chords and single notes. The dynamic marking *p* is present.

Musical notation system 4, featuring a treble and bass staff. The treble staff has a melodic line with eighth notes and a slur. The bass staff has a harmonic accompaniment with chords and single notes.

cresc.

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

First system of musical notation, featuring a treble and bass clef. The bass clef part includes a dynamic marking *mf* and a slur over a descending eighth-note scale.

Second system of musical notation, featuring a treble and bass clef. The bass clef part includes a dynamic marking *mf* and a slur over a descending eighth-note scale.

Third system of musical notation, featuring a treble and bass clef. The bass clef part includes a dynamic marking *ff* and a slur over a descending eighth-note scale.

Fourth system of musical notation, featuring a treble and bass clef. The bass clef part includes a dynamic marking *f* and a slur over a descending eighth-note scale.

Fifth system of musical notation, featuring a treble and bass clef. The bass clef part includes a dynamic marking *f dim.* and a slur over a descending eighth-note scale. The system concludes with dynamic markings *f*, *mf*, and *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. Präludio 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. Frühlingsgesang 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

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35/2

Friedenstanz.

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

Allegretto sostenuto *staccato sempre*

legg.
mp
p

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A *ten.* (tension) marking is present at the end of the system.

Second system of the piano score. It includes a *ten.* marking in the right hand and a *tr* (trill) marking. The left hand continues with a steady accompaniment. A *mf* (mezzo-forte) dynamic marking is placed at the end of the system.

Third system of the piano score. The right hand has a melodic line with a *mf* dynamic marking. The left hand features a triplet of eighth notes and a *p* (piano) dynamic marking.

Fourth system of the piano score. The right hand has a *mf* dynamic marking. The left hand has a *p* dynamic marking. The system concludes with a time signature change to 2/4.

Fifth system of the piano score. It begins with a *più dolce* marking. The right hand has a *ten.* marking. The left hand has a *poco marc.* (poco marcato) marking. The system ends with a time signature change to 2/4.

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 clef contains a complex melodic line with many beamed notes and slurs. The bass clef contains a simpler accompaniment. A dynamic marking *p* is present in the third measure.

egualmente

Second system of the musical score, continuing the melodic and accompaniment lines. The treble clef has a long slur over the first two measures. 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, marked *dolce*. It features a treble and bass clef. The treble clef has a melodic line with slurs and grace notes. The bass clef has a simple accompaniment. The system ends with a double bar line and a 3/4 time signature.

Fourth system of the musical score, continuing the melodic and accompaniment lines. The treble clef has a melodic line with slurs and grace notes. The bass clef has a simple accompaniment.

Fifth system of the musical score, continuing the melodic and accompaniment lines. The treble clef has a melodic line with slurs and grace notes. The bass clef has a simple accompaniment. Dynamic markings *p* are present at the beginning of the first, third, and fifth measures.

First system of a piano score. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The music features a mix of eighth and sixteenth notes, with some slurs and ties. A dynamic marking of *ped.* is present in the bass staff, and an asterisk (*) is placed below the bass staff in the second measure.

Second system of the piano score. It continues with two staves. The music includes various rhythmic patterns and slurs. A dynamic marking of *ped.* is located in the bass staff, and an asterisk (*) is placed below the bass staff in the final measure.

Third system of the piano score. The treble staff begins with the instruction *sotto voce assai*. The music is characterized by dense chordal textures and block chords. A dynamic marking of *pp* is present in the treble staff.

Fourth system of the piano score. The treble staff starts with the instruction *leggieriss.* and contains a complex melodic line with many sixteenth notes, some marked with fingerings (2, 5, 2). The bass staff provides a steady accompaniment.

Fifth system of the piano score. The treble staff features a highly rhythmic and melodic line with many sixteenth notes. The bass staff continues with a simple accompaniment. A dynamic marking of *ped.* is located in the bass 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. Abendregen 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 Novelletten. 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
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