

# Zwei Tanzstücke

für das Klavier  
von  
**FERRUCCIO BUSONI**

OP. 30<sup>a</sup>

1890 mit dem Rubinsteinpreise ausgezeichnet.  
Neue veränderte Ausgabe 1914

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

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Eigentum des Verlegers für alle Länder.

D. RAHTER  IN LEIPZIG

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# Waffentanz

Ferruccio Busoni Op. 30<sup>a</sup> N<sup>o</sup> 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 quarter notes 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 continues with eighth notes, while the bass clef part features a series of chords with a *marc.* (marcato) marking. A dynamic marking of *f* is present at the end of the system.

Third system of musical notation. The treble clef part has eighth notes, and the bass clef part has quarter notes. 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. The bass clef part has a steady eighth-note accompaniment. The system ends with a 4/4 time signature.

Fifth system of musical notation. The treble clef part has eighth notes, and the bass clef part has a series of chords. A dynamic marking of *p* and the instruction *2 Ped.* are present. A *fz* marking is at the bottom of the system.

Sixth system of musical notation. The treble clef part has eighth notes, and the bass clef part has a series of chords. 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.*

*cresc.* *più cresc.*

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 notes and a dotted line above the first measure. The bass staff contains a bass line with eighth notes. Fingerings are indicated above the treble staff.

3 3 3

*rinf.*

Musical notation system 2, featuring a treble and bass staff. The treble staff contains a melodic line with eighth notes and triplets. The bass staff contains a bass line with eighth notes. The dynamic marking *rinf.* is present.

3 3

*p*

Musical notation system 3, featuring a treble and bass staff. The treble staff contains a melodic line with eighth notes and triplets. The bass staff contains a bass line with eighth notes. The dynamic marking *p* is present.

Musical notation system 4, featuring a treble and bass staff. The treble staff contains a melodic line with eighth notes and a slur. The bass staff contains a bass line with eighth notes.

*cresc.*

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

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands.

Second system of musical notation, continuing the piece with various chordal textures and melodic fragments.

Third system of musical notation, including a dynamic marking of *ff* (fortissimo) in the right hand.

Fourth system of musical notation, showing a continuation of the harmonic and melodic material.

Fifth system of musical notation, including an *Ossia:* section with a treble clef and a bass clef. It features dynamic markings of *f dim.*, *f*, *mf*, and *p*. Fingerings are indicated with numbers 1-5.

# 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<sup>a</sup> N<sup>o</sup> 2.

*Allegretto sostenuto* *staccato sempre*

The musical score is written for piano and bass. It begins with a treble clef and a bass clef, both in 3/2 time. The key signature has two flats (B-flat major). The first system includes the tempo and articulation markings: *Allegretto sostenuto* and *staccato sempre*. The first measure of the first system has a *legg.* marking in the treble staff and a *p* marking in the bass staff. The second measure of the first system has an *mp* marking in the treble staff. The score consists of five systems of two staves each. The music features a mix of eighth and sixteenth notes in the treble staff, often beamed together, and block chords and single notes in the bass staff. The piece ends with a final cadence in the fifth system.

First system of musical notation. The treble clef staff contains a melodic line with a slur and a fermata. The bass clef staff contains a harmonic accompaniment. The dynamic marking *ten.* is placed above 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. 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. The bass clef staff has a harmonic accompaniment with a triplet. Dynamic markings *p* and *mf* are present.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff has a harmonic accompaniment with a slur. Dynamic markings *mf* and *p* are present. The system ends with a 2/4 time signature.

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 harmonic accompaniment. Dynamic markings *più dolce*, *ten.*, and *poco marc.* are present. The system ends 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 slur and a fermata. The bass clef contains a supporting line with a slur. The key signature has two flats.

Second system of musical notation. The treble clef has a melodic line with a slur and a fermata, marked with a '5' and 'ten.'. The bass clef has a supporting line with a slur and a trill (tr.) marked with an accent. 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 and a fermata, marked with 'mp'. The bass clef has a supporting line with a slur. The key signature has two flats.

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

Fifth system of musical notation. The treble clef has a melodic line with a slur and a fermata, marked with '1' and '2'. The bass clef has a supporting line with a slur. 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 melodic line with a slur over the first two measures and a fermata over the last two measures. The bass staff has a steady accompaniment. The system concludes with 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 fermatas. The bass staff has a simple accompaniment. The system concludes with 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 a fermata. The bass staff has a steady accompaniment. The system concludes with 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 fermatas. The bass staff has a steady accompaniment. Dynamic markings of *p* (piano) are placed below the bass staff in the first, third, and fifth measures. The system concludes with a 3/4 time signature.

First system of a musical score. It consists of two staves: a treble staff and a bass staff. The key signature has two flats (B-flat and E-flat). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are dynamic markings including *ped.* (pedal) and an asterisk (\*) below the bass staff.

Second system of the musical score, continuing the two-staff format. It includes similar rhythmic complexity and dynamic markings such as *ped.* and an asterisk (\*) at the end of the system.

Third system of the musical score. The treble staff contains a section marked *sotto voce assai* (very soft) and *pp* (pianissimo). The music is characterized by dense chordal textures and sustained notes. An *8.* (octave) marking is present above the treble staff.

Fourth system of the musical score. The treble staff features a section marked *leggieriss.* (very light) with a *2* (finger) marking. The music is highly technical, involving rapid sixteenth-note passages. An *8.* (octave) marking is present above the treble staff.

Fifth system of the musical score. It continues the technical passages from the previous system, with an *8.* (octave) marking above the treble staff. The system concludes with a *ped.* (pedal) marking below 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,—  
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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,—

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No. 1. Erinnerung. No. 2. Aus frohem Herzen. No. 3. Abendreigen . . . . . je 1,—

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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  
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f No. 3. Pferdchenspielen — Les chevaux 1,20

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m Op. 157. Aus Heimat u. Fremde. 6 Novell. 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

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m Op. 17. Impromptus. Komplet . . . . . netto 2,—  
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s No. 2. Polka peu dansante . . . . . 1,20  
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m No. 4. Natha-Valse . . . . . 1,20  
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ss Edition de Concert . . . . . 5,—  
m Edition de Salon (simplifiée) . . . . . 3,50

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m Op. 8. 5 Scherzi. Heft I . . . . . 2,75  
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