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The Pianist's Library.

Salon-Tänze.

Je 1 M., mit † bezeichnet 2 M.

- Hofmann, Heindr., Gavotte, A, aus der Serenade Op. 72. †
Hofmann, Gavotte, A m., aus Donna Diana, Op. 75.
Hollander, Op. 5. Walzer (Walzer-Caprice), Cm. †
Hollander, Op. 6. Kleiner Walzer, F.
Hollander, Op. 7. Gavotte, A m.
Hummel, Op. 55. La bella Capricciosa. Polonaise, B.
Hünten, Op. 128 Nr. 1. Grosser brillanter Walzer, Es. †
Hünten, Op. 129 Nr. 1. Grosser brillanter Walzer, F.
Hünten, Op. 150. Bolero über die Oper »Ne touchez pas à la Reine«, C.
Hünten, Op. 161. Eine blonde Locke (La boucle blonde). Grosser Walzer, A.
Hünten, La Cerrito. Grosser italienischer Walzer, As.
Jadassohn, Op. 66. Menuett, G. Neue Ausgabe. †
Jadassohn, Op. 75 Nr. 1. Bolero, Dm.
Jadassohn, Op. 75 Nr. 2. Ländler, D.
Jadassohn, Op. 116. Fandango u. Menuett, Cis m. u. Es. †
Jeffery, Op. 4. Gavotte aus dem 19. Jahrhundert, Em.
Keiser, Suite von Tanzstücken aus den Opern: Adonis (1697), Janus (1698), La forza della virtù (1700), Claudius (1703), Orpheus (1709), Diana (1712), Tomiris (1717). (Wolf.)
Kern, Op. 31. Die erste Rose. Polka-Mazurka, F.

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Heftausgabe.

Je 1 M, mit † 2 M, mit †† 3 M.

Salon-Tänze.

- Hässler, Grosse Gigue, Dm., aus den 3 Sonaten Op. 13.
Hause, Op. 29. Künstler-Polka, As.
Haydn, Menuett aus der Symphonie in Es. (Blumner.)
Haydn, Menuett aus der Militär-Symphonie, G. (Blumner.)
Haydn, Menuett aus der Symphonie Nr. 10, D. (Blumner.)
Heller, St., Op. 85 Nr. 1. Tarantelle, A m. †
Heller, Op. 85 Nr. 2. Tarantelle, As. †
Heller, Op. 104. Polonaise, Es. ††
Heller, Op. 122. Walzer-Träumereien. ††
Heller, Op. 137 Nr. 1. Tarantelle, Em. †
Heller, Op. 137 Nr. 2. Tarantelle, G. †
Heller, Op. 145. Ein Heft Walzer. †
Heller, W., Op. 4. Walzer quasi Mazurka, D m.
Heller, Op. 5. Tarantella, A m.
Hering, Op. 33. Blütenregen (La neige de fleurs). Walzer, As.
Hermann, Rich., Op. 2. 2 Mazurkas in polnischem Stil. B, F m.,
Heyblom, Op. 12. Polka-Mazurka, A.
Heyblom, Op. 13. Galopp, Des.
Heyblom, Op. 14. Brillanter Walzer, As.
Heyblom, Op. 15. 2 Mazurkas, A, Em.
Hiller, Ferd., Op. 115. Gavotte, Sarabande und Courante, E, A m., E. ††
Hiller, Op. 115 Nr. 1. Gavotte, E. †
Hiller, Op. 115 Nr. 2. Sarabande, A m.
Hiller, Op. 115 Nr. 3. Courante, E. †
Hofmann, Heinr., Gavotte, A, aus der Serenade Op. 72. †
Hofmann, Gavotte, A m., aus Donna Diana, Op. 75.
Hollander, Op. 5. Walzer (-Caprice), Cm. †
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Menuett.

S. Jadassohn, Op. 66.

Tempo di Minuetto, ma moderato.

p dolce e semplice
sempre Pedale

p *un poco cresc.*

p dolce ma con un poco più d'espressione *mf*

mf dolce

un poco cresc. *amabile con espress.*

più brillante

poco a poco cresc. con espressione

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features complex fingerings indicated by numbers 1-5 above the notes. The upper staff has a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment. The tempo/style marking *più brillante* is at the beginning, and *poco a poco cresc. con espressione* is placed in the middle of the system.

Second system of musical notation. It continues the piece with similar notation. Fingerings are clearly marked. The dynamic marking *f* (forte) appears in the middle of the system, and *p grazioso* (piano, gracefully) appears towards the end of the system.

Third system of musical notation. It includes the dynamic marking *espress.* (espressivo) and *f*. The music shows a variety of articulation and phrasing. The marking *più f* (more forte) is present at the end of the system.

Fourth system of musical notation. It features the marking *dim. con grazia* (diminuendo with grace) and *p* (piano). The music transitions to a more delicate and slower feel.

più brillante

poco a poco cresc. -

Fifth system of musical notation. It returns to a more brilliant and dynamic style. The marking *più brillante* is at the start, and *poco a poco cresc. -* is in the middle. The system concludes with a final flourish.

Tempo I.

p *ma marcato* *ten.* *w* *ten.*

f e cresc. *più f cresc.* *più f marc.*

ten. *p* *un poco cresc.* *ten.*

ten. *p* *ten.* *5 4 5 5*
1 1 1 2

ten. *p dol. cantabile* *ten.*

ten.

f e molto cresc. con bravura *ff* e marc. con tutta forza *ten.*

il basso sempre stacc.

8.....
ten. *fff*

8.....
p. scherz. e dolce *ten.*

ten. *p* *ten.*

dol. cantabile *ten.*

rall. *dim.*

a tempo

p dol. espress. *mf*

mf dolce *un poco cresc.*

amabile con espress.

più brillante *poco a poco cresc.* *con espressione*

f *p grazioso*

espress. *f* *f* *più f*

This system contains the first two measures of the piece. The right hand features a melodic line with a trill in the first measure and a series of chords and eighth notes thereafter. The left hand provides a steady accompaniment of eighth notes. Dynamics include *espress.*, *f*, and *più f*.

dim. con grazia p *più brillante*

This system covers measures 3 to 8. The right hand continues with a melodic line, including a trill in measure 3 and a more active eighth-note pattern in measure 8. The left hand accompaniment remains consistent. Dynamics include *dim. con grazia p* and *più brillante*. A first ending bracket is shown above the right hand in measures 7 and 8.

poco a poco cresc. *poco f*

This system covers measures 9 to 14. The right hand features a series of chords and eighth notes. The left hand accompaniment is also composed of eighth notes. Dynamics include *poco a poco cresc.* and *poco f*. A first ending bracket is shown above the right hand in measures 13 and 14.

p amabile

This system covers measures 15 to 20. The right hand continues with a melodic line, including a trill in measure 15. The left hand accompaniment is consistent. The dynamic is *p amabile*. A first ending bracket is shown above the right hand in measures 19 and 20.

dim. *p dol.*

This system covers measures 21 to 26. The right hand features a melodic line with a trill in measure 21. The left hand accompaniment is consistent. Dynamics include *dim.* and *p dol.*. A first ending bracket is shown above the right hand in measures 25 and 26.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains chords and melodic fragments, while the bass staff features a steady eighth-note accompaniment.

Second system of musical notation. The treble staff includes a fingering sequence: 2 1 3 2 1. Dynamic markings include *cresc.*, *f*, and *più f*. A fermata is placed over a chord in the treble staff.

Third system of musical notation. Tempo markings include *poco rall.* and *a tempo*. A dynamic marking of *p sempre* is present in the bass staff.

Fourth system of musical notation. The treble staff has a *sempre p e string.* marking. The bass staff has a *dim.* marking.

Fifth system of musical notation. A *pp* dynamic marking is present in the bass staff.

Sixth system of musical notation. It begins with the tempo marking **Tempo I.** and includes the dynamic marking *ppp staccatiss. una corda*. The treble staff has a *ten.* marking and a fermata.

ten. *poco p* *un poco cresc.* *f dolce* *f*

tre corde

5 3 5

ten. *più lento* *p*

cresc. *ff* *a tempo I.*

8 *con bravura* *ff* *accel.*

8