

FRAU MALVINE VON DUTSCHKA GEWIDMET

MICHAEL
VON ZADORA
KIRGISISCHE
SKIZZEN FÜR
KLAVIER



(ZWEITE FOLGE)

OPUS 2 · KOMPL. NETTO 3.—
EINZELN: NR. 1, 2, 3, 4 JE M 1.20

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BY D. RAHTER

D. RAHTER IN LEIPZIG

EIGENTUM DES VERLEGERES FÜR ALLE LÄNDER — AUFFÜHRUNGSRECHT VORBEHALTEN

Ein Tanz.

Michael von Zadora, Op. 2 N^o 1.

Etwas rasch.

Piano.

ppp

The first system of musical notation for 'Ein Tanz.' It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 12/8. The tempo marking is 'Etwas rasch.' and the dynamic marking is 'ppp'. The music begins with a piano introduction in the bass staff, marked 'p', consisting of a series of chords. The treble staff has a whole rest for the first two measures, followed by a melodic line starting in the third measure.

The second system of musical notation. It continues the two-staff format. The treble staff features a melodic line with a 'p' dynamic marking. The bass staff has a rhythmic accompaniment. The system concludes with the instruction 'egualmente'.

The third system of musical notation. The treble staff has a melodic line marked 'espress.' and 'p subito'. The bass staff continues with a rhythmic accompaniment.

The fourth system of musical notation. The treble staff has a melodic line marked 'espress.'. The bass staff continues with a rhythmic accompaniment.

The fifth system of musical notation. The treble staff has a melodic line marked 'p subito'. The bass staff continues with a rhythmic accompaniment.

First system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The lower staff has a bass clef and the same key signature. The music features a melodic line with slurs and a rhythmic accompaniment of eighth notes.

Second system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of three flats. The lower staff has a bass clef and the same key signature. The music features a melodic line with slurs and a rhythmic accompaniment of eighth notes. A *dim.* (diminuendo) marking is present in the lower staff.

Third system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of three flats. The lower staff has a bass clef and the same key signature. The music features a melodic line with slurs and a rhythmic accompaniment of eighth notes. A second ending bracket with a '2' is shown in the upper staff.

Fourth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of three flats. The lower staff has a bass clef and the same key signature. The music features a melodic line with slurs and a rhythmic accompaniment of eighth notes. A *espress.* (espressivo) marking is in the upper staff, and a *pp* (pianissimo) marking is in the lower staff.

Fifth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of three flats. The lower staff has a bass clef and the same key signature. The music features a melodic line with slurs and a rhythmic accompaniment of eighth notes. A *egualmente* (equally) marking is in the lower staff.

Sixth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of three flats. The lower staff has a bass clef and the same key signature. The music features a melodic line with slurs and a rhythmic accompaniment of eighth notes.

Musical notation for the first system, featuring a treble and bass clef with a key signature of three flats and a common time signature. The melody in the treble clef is marked with a slur and a fermata. The bass clef accompaniment consists of eighth notes with a '7' above them, indicating a specific fingering or articulation.

Musical notation for the second system. The treble clef has a slur over a series of notes, with "egualmente" written above it. The bass clef has a "pp" dynamic marking. The system concludes with "ad libitum." written above the treble clef.

Musical notation for the third system. The treble clef has a slur over a series of notes, with a "2" above it. The bass clef has a "pp" dynamic marking. The system concludes with a "p" dynamic marking.

Musical notation for the fourth system, showing a continuation of the melodic and harmonic material from the previous systems.

Musical notation for the fifth system. The treble clef has a slur over a series of notes, with a "2" above it. The bass clef has a "cresc." dynamic marking. The system concludes with a "p subito" dynamic marking.

Musical notation for the sixth system. The treble clef has a slur over a series of notes. The bass clef has a "cresc." dynamic marking. The system concludes with a "2" above a note.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and ties, while the left hand (bass clef) provides a rhythmic accompaniment. A dynamic marking of *ff* (fortissimo) is present in the left hand.

Second system of musical notation. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamic markings include *p* (piano) in the left hand and *ff* in the right hand.

Third system of musical notation. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. A dynamic marking of *p* is in the left hand, and the word *sempre* is written above the left hand.

Fourth system of musical notation. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamic markings include *ff* in the left hand and *dim.* (diminuendo) in the right hand.

Fifth system of musical notation. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The word *tranquillo* is written above the right hand, and *rit.* (ritardando) is written above the right hand.

Sixth system of musical notation. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The words *tranquillo, con espressione* and *dolce* are written above the right hand, and a dynamic marking of *p* is in the left hand.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains several measures of music with long, sweeping lines and some rests. The lower staff is in bass clef and contains a continuous line of eighth notes.

The second system of musical notation consists of two staves. The upper staff continues with complex chordal textures and some melodic fragments. The lower staff continues with eighth notes, showing some dynamic changes.

The third system of musical notation consists of two staves. The upper staff features a *dim.* (diminuendo) marking and *pp* (pianissimo) dynamic. The lower staff continues with eighth notes and includes a *pp* marking.

The fourth system of musical notation consists of two staves. The upper staff has a *p* (piano) marking. The lower staff has a *ppp* (pianississimo) marking and includes a double bar line with a repeat sign.

The fifth system of musical notation consists of two staves. The upper staff has a *pp* marking. The lower staff continues with eighth notes and includes a *pp* marking.

The sixth system of musical notation consists of two staves. The upper staff has a *rit.* (ritardando) marking and a *2* (second ending) bracket. The lower staff has a *morendo* marking and a *2* (second ending) bracket.

Zeitgenössische Klaviermusik für Konzert und Salon.

(s. = schwer, m. = mittelschwer, l. = leicht.)

<p>Feruccio Busoni Op. 30a No. 1. Kontrapunktisches Tanzstück <i>♩</i> 1.— — No. 2. Kleine Ballettszene III <i>♩</i> 1.— Praeludium und Fuge Esdur v. J. S. Bach für Pianoforte, z. Konzertgebr. frei bearb. <i>♩</i> 3.—</p>	<p>Hugo Kaun Op. 34 No. 1. Menuett-Phantasie <i>♩</i> 1.80 No. 2. Walzer <i>♩</i> 2.— No. 3. Melodie-Etude <i>♩</i> 1.20 No. 4. Oktaven-Etude <i>♩</i> 1.20</p>	<p>Karl Nawratil s. Op. 14. 3 Balladen . . . je <i>♩</i> 1.— ss. Op. 15. Variationen überein eigenes Thema . . . <i>♩</i> 3.—</p>	<p>Felix Woysch m. Op. 44. Improvisationen. 2 Hefte. Komplet je <i>♩</i> 2.— In ein Album . . . <i>♩</i> 1.— Erinnerung . . . <i>♩</i> 1.— Nächtlicher Ritt . . . <i>♩</i> 1.20 Frühlingsgesang . . . <i>♩</i> -60 Notturmo <i>♩</i> 1.—; Canzonetta <i>♩</i> -60 Traumgesicht <i>♩</i> 1.—; Epilog <i>♩</i> 1.—</p>	
<p>Alfred Grünfeld Op. 31. Menuetto . . . <i>♩</i> 2.— Op. 35. Humoreske . . . <i>♩</i> 2.50 Op. 36. Mazurka . . . <i>♩</i> 2.— Op. 37. Spanisches Ständchen <i>♩</i> 2.— Op. 38. Barkarole . . . <i>♩</i> 2.50 Op. 39. Impromptu . . . <i>♩</i> 2.— Op. 40. Etude . . . <i>♩</i> 2.50</p>	<p>Eduard Nápravník Op. 61. Six Morceaux. m. Barcarolle <i>♩</i> 1.20; A la russe <i>♩</i> 1.80 Elegie <i>♩</i> 1.20; Mazurka <i>♩</i> 1.50 Valse <i>♩</i> 1.50; Etude <i>♩</i> 1.50</p>	<p>Albert Gortler Op. 17. Stimmungsbilder. Kplt. n. <i>♩</i> 3.— m. Widmung <i>♩</i> -80; Unruhe <i>♩</i> 1.20 m. Heller Morgen . . . <i>♩</i> -80 m. Träumerei . . . <i>♩</i> -80 s. Uebermut . . . <i>♩</i> 1.50 s. Mondnacht . . . <i>♩</i> 1.— s. Karneval . . . <i>♩</i> 1.80 s. Abschied u. Erinnerung <i>♩</i> 1.50</p>	<p>Max Laurischkus Op. 17. Skizzen. Komplet <i>♩</i> 2.50 m. Gruss <i>♩</i> -60; Klage <i>♩</i> -60 m. Schäferin und Schäfer <i>♩</i> -60 m. Der Waldsee . . . <i>♩</i> 1.— m. Wiegenlied . . . <i>♩</i> -60 m. Muntres Bächlein . . . <i>♩</i> -80 m. Entsaugung . . . <i>♩</i> -50</p>	
<p>Theodor Leschetizky Op. 36. 4 Morceaux. Komplet <i>♩</i> 4.— Aria, Gigue, Humoresque je <i>♩</i> 1.20 La Source . . . <i>♩</i> 1.80 Op. 37. Valse-Caprice <i>♩</i> 2.50 Op. 38. Menuetto capriccioso — Mazurka Impromptu je <i>♩</i> 2.50</p>	<p>Alfred Reisenauer Op. 14. Reisebilder. Zu 4 Händen. Am schwarzen See des Grimsel-Hospiz <i>♩</i> 1.20 Am Staubbach . . . <i>♩</i> 1.50 Mittagsstille am Brienzer See . . . <i>♩</i> 1.20</p>	<p>Giuseppe Martucci Op. 74. Trêfle à 4 feuilles <i>♩</i> 2.— m. Prélude . . . <i>♩</i> -80 m. Mouvement de Valse <i>♩</i> 1.— m. Mouvement de Mazurka <i>♩</i> -60 m. Mouvement de Polka <i>♩</i> -80</p>	<p>E. Wolf-Ferrari m. Op. 14. 3 Klavierstücke. Komplet <i>♩</i> 2.— Melodie, Capriccio, Romanze je <i>♩</i> 1.20</p>	
<p>Franz Liszt Polonaise aus der Oper „Eugen Onegin“ v. P. Tschairowsky <i>♩</i> 3.— Tarentelle d'A. Dargomischsky <i>♩</i> 3.—</p>	<p>Richard Strauss Op. 17 No. 2. Ständchen. m. Uebertragung von Richard Hofmann <i>♩</i> 1.20 s. Uebertragung von Felix vom Rath <i>♩</i> 1.20 ss. Konzert-Uebertragung von Theodor Pfeiffer <i>♩</i> 1.80</p>	<p>Alessandro Longo m. Op. 17. 4 Morceaux . . . <i>♩</i> 2.50 Romance I.—; Barcarolle <i>♩</i> -80 Minuetto —.80; Valse <i>♩</i> 1.— s. Op. 32. Sonate Gmoll <i>♩</i> 4.—</p>	<p>Seander Schlegel Op. 10. 3 Klavierstücke. Kplt. <i>♩</i> 2.50 s. 1. Nachruf . . . <i>♩</i> 1.20 m. 2. Gretchen vor der Mater dolorosa . . . <i>♩</i> -80 s. 3. Phantasie-Walzer <i>♩</i> 1.20 ss. Op. 11. Zweite Ballade <i>♩</i> 2.50</p>	
<p>Eduard Schütt Op. 25. Bluettes en forme de Valse. Komplet <i>♩</i> 4.— Daraus No. 10. Valse-Finale <i>♩</i> 1.50 Op. 35. 8 Praeludien. Komplet <i>♩</i> 3.— Dieselben einzeln je <i>♩</i> -50 bis <i>♩</i> 1.—</p>	<p>E. Wolf-Ferrari Op. 13. Impromptus. Komplet <i>♩</i> 2.50 Desdur. Bdur. Fismoll je <i>♩</i> 1.20</p>	<p>Eduard Schütt Op. 36. Poésies d'Automne. Komplet <i>♩</i> 4.— s. Vision d'automne . . . <i>♩</i> -60 m. Au village . . . <i>♩</i> 1.20 m. Cantique d'amour <i>♩</i> 1.— s. Valse Champêtre . . . <i>♩</i> 1.50 s. Epilogue . . . <i>♩</i> -60</p>	<p>Ludvig Schytte Op. 141. 6 Klavierstücke. Kplt. <i>♩</i> 3.— Cachucha, Harfenklänge, Rêve oriental, Aubade provençale, In der Nacht, Valse-Réverie . . . je <i>♩</i> 1.—</p>	
<p>Peter Tschaikowsky Op. 37. Sonate in G <i>♩</i> 8.— Op. 43 No. 4a. Marche miniature (Siloti) <i>♩</i> 1.— Impromptu Asdur (a.d. Nachlass) <i>♩</i> 1.20</p>	<p>Felix Woysch Op. 48. Metamorphosen. Heft I <i>♩</i> 2.50 Heft II <i>♩</i> 2.— s. 1. Esdur — Esmoll <i>♩</i> 1.— s. 2. Gmoll — alla Tarantella <i>♩</i> 2.— s. 3. Fmoll — Fdur <i>♩</i> 1.50 s. 4. Asdur — Fmoll <i>♩</i> 1.—</p>	<p>Ernst Baeker Op. 15. 4 Klavierstücke. Kplt. <i>♩</i> 3.— Durchl. <i>♩</i> 1.—; Intermezzo <i>♩</i> 1.50 Sehnsucht <i>♩</i> 1.— Mummenschanz <i>♩</i> 1.20</p>	<p>W. H. Pommer s. Op. 14. Andante patetico con Variazioni <i>♩</i> 2.—</p>	
<p>Arthur Hinton m. Op. 22. 4 Bagatelles. Hommage à Th. Leschetizky. Komplet <i>♩</i> 2.— 1. La Coquette. 2. Scène d'amour. 3. Réverie — à deux. 4. La Capricieuse je <i>♩</i> 1.—</p>	<p>Alessandro Longo Op. 13. Suite di stile antico. Completo <i>♩</i> 3.— s. 1. Aria con Variazioni <i>♩</i> 2.— m. 2. Sarabanda . . . <i>♩</i> 1.— s. 3. Capriccio <i>♩</i> 1.—</p>	<p>Alfred Zofft m. Op. 25. 3 Phantasiestücke <i>♩</i> 1.80 m. Op. 29. Einsame Stunden. Komplet <i>♩</i> 2.— Erinnerung, Träumerei je <i>♩</i> 1.— Nachhall aus Norwegen <i>♩</i> 1.—</p>	<p>P. Tschaikowsky Op. 51. 6 Morceaux. Komplet <i>♩</i> 6.— s. 1. Valse de salon <i>♩</i> 1.80 s. 2. Polka peu dansante <i>♩</i> 1.20 s. 3. Menuetto scherzoso <i>♩</i> 1.20 m. 4. Natha-Valse <i>♩</i> 1.20 s. 5. Romance <i>♩</i> 1.20 m. 6. Valse sentimentale <i>♩</i> 1.20</p>	
<p>Eduard Schütt m. Op. 17. Scènes de Bal. Komplet <i>♩</i> 3.— Gavotte-Humoresque, Valse lente, Rococo, Mazurka . . . je <i>♩</i> 1.50</p>	<p>Adolph Kenseit m. Abschiedsklage. Melodie <i>♩</i> 1.— m. Mon Chant du Cygne. Sérénade <i>♩</i> 1.20 m. Sehnsucht. Melodie <i>♩</i> 1.—</p>	<p>Anton Arensky m. 6 Klavierstücke in Kanonform (Fremdes Leid. Widerspruch. Marsch. Sorglosigkeit. Geständnis. Sehnsucht) <i>♩</i> 2.—</p>	<p>Louis Brassin s. 3me Barcarolle . . . <i>♩</i> 1.— ss. Etude de Concert (<i>Utmaï</i>) <i>♩</i> 2.— s. Polka de la Princesse <i>♩</i> 1.75 ss. Toccata (<i>Dmoll</i>) für Orgel von Joh. Seb. Bach, für Pianoforte zum Konzertvortrag bearbeitet <i>♩</i> 1.50 ss. 23. Mazurka v. Fr. Chopin, für den Konzertvortrag bearbeitet <i>♩</i> 1.50</p>	
<p>Mili Balakirew ss. Islamey. Fantaisie orientale <i>♩</i> 3.—</p>	<p>Bernhard Scholz Op. 52. Skizzen. 2 Hefte je <i>♩</i> 2.50 m. 1. Frühlingsglocken <i>♩</i> -80 s. 2. Entschluss <i>♩</i> 1.— m. 3. Barkarole <i>♩</i> -50 s. 4. Die Schmiede <i>♩</i> -80 m. 5. Scherzo <i>♩</i> -80 m. 6. Margareth <i>♩</i> -80 m. 7. Elegie <i>♩</i> -80 m. 8. Nachklang <i>♩</i> -50</p>	<p>Genari Karganoff s. Op. 11. Gavotte . . . <i>♩</i> 1.20 ss. Op. 12. Valse-Impromptu <i>♩</i> 1.50 s. Op. 14. 3me Mazurka <i>♩</i> 1.— ss. Op. 16. Valse-Caprice <i>♩</i> 1.50 ss. Op. 17. 2me Tarentelle <i>♩</i> 2.— s. Op. 18. 2 Nocturnes <i>♩</i> 1.50</p>	<p>Eduard Schütt Op. 28. 3 Morceaux. s. 1. Capriccioso . . . <i>♩</i> 1.50 m. 2. Canzonetta . . . <i>♩</i> 1.20 m. 3. Scherzino <i>♩</i> 1.80 s. Op. 29. Thème varié et Fugato <i>♩</i> 2.— Op. 32. 2 Morceaux. m. 1. Intermezzo scherzoso <i>♩</i> 1.50 s. 2. Valse-Caprice <i>♩</i> 2.50</p>	
<p>Alessandro Longo ss. Op. 11. Tema con Variazioni <i>♩</i> 2.50 Op. 12. Suite romantica. Completo <i>♩</i> 2.— s. Préludio . . . <i>♩</i> -80 m. Romanza <i>♩</i> -80 s. Serenata . . . <i>♩</i> 1.20</p>	<p>Karl Nawratil s. Op. 7. Variationen über ein eigenes Thema <i>♩</i> 1.75 s. Op. 8. 3 Stücke. 1. Scherzo. 2. Impromptu (Kanon). 3. Gavotte <i>♩</i> 2.— Op. 12. 4 Charakterstücke. m. 1. Praeludium <i>♩</i> 1.50 m. 2. Sarabande <i>♩</i> -80 m. 3. Gigue <i>♩</i> 1.— s. 4. Passacaglia <i>♩</i> 1.—</p>	<p>Eduard Schütt Op. 8. 5 Klavierstücke. Kplt. <i>♩</i> 3.50 s. Humoreske <i>♩</i> -80 m. Ariette <i>♩</i> -60 m. Menuett <i>♩</i> 1.— s. Intermezzo <i>♩</i> 1.— s. Walzer <i>♩</i> 1.20</p>	<p>Serge Srebdolsky ss. Chant varié <i>♩</i> 4.— ss. Mosaïque (Chansonnnette, Scherzo, Berceuse, Romance, Valse, Romance, Mazurka, Berceuse, Scherzo, Elégie, Coda) . . . <i>♩</i> 4.50</p>	
<p>Anton Arensky Op. 42. 3 Morceaux. Komplet <i>♩</i> 2.— No. 1. Prélude <i>♩</i> 1.— No. 2. Romance <i>♩</i> 1.— No. 3. Etude <i>♩</i> 1.20</p>	<p>Verlag von D. RAHTER in LEIPZIG.</p>			