

Zwei
Clavierstücke
 VON
FERRUCCIO B. BUSONI.
 Op. 30^a.

Mit dem ersten Rubinstein-Preise ausgezeichnet.

N^o1. Contrapunctisches Tanzstück Pr. M.1....

N^o2. Kleine Ballet-Scene III..... Pr. M.1....

Aufführungsrecht vorbehalten.

Eigenthum des Verlegers für alle Länder.

Eingetragen in das Vereins-Archiv.

Gr gold Medaille

HAMBURG,  D. RAHTER.

Neueburg 8.

*Commissionär der S^tPetersburger Abtheilung der K. R. Musikgesellschaft
 und der Philharmonischen Gesellschaft in S^tPetersburg*

S^t Petersburg, A. Büllner

1392. 1393.

Lith. Anst. v. C. G. Röden, Leipzig

Contrapunctisches Tanzstück.

Ferruccio B. Busoni, Op. 30^a N^o 1.

Quasi Tempo di Valse.

mf sempre staccato

p

First system of musical notation. The treble clef staff contains a melodic line with a *cresc.* marking. The bass clef staff contains a supporting bass line.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a bass line with a *f* dynamic marking and a slur over several notes.

Third system of musical notation. The treble clef staff has a melodic line with a *ff* dynamic marking. The bass clef staff has a bass line with a slur and a *ff* dynamic marking.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff has a bass line with a slur.

Fifth system of musical notation. The treble clef staff has a melodic line with a *marcatissimo* marking. The bass clef staff has a bass line with a *ff* dynamic marking.

Sixth system of musical notation. The treble clef staff has a melodic line with a slur and a *p* dynamic marking. The bass clef staff has a bass line with a slur.

sempre p

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some with slurs and ties. The lower staff is in bass clef and contains a bass line with chords and single notes. The dynamic marking 'sempre p' is written in the lower left of the system.

The second system continues the musical piece with similar notation in both staves, featuring complex rhythmic patterns and chromatic movement.

The third system shows further development of the melodic and harmonic material, with more frequent use of slurs and ties across measures.

The fourth system continues the piece, maintaining the intricate texture of the previous systems.

The fifth system features a prominent melodic line in the upper staff with many slurs, and a more active bass line.

p

The sixth and final system on the page includes a dynamic marking 'p' in the lower left. It concludes with a long, sweeping melodic phrase in the upper staff and a corresponding bass line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex chordal textures and melodic lines with various accidentals.

Second system of musical notation, continuing the piece with dynamic markings such as *p* (piano) and *p.* (piano).

Third system of musical notation, featuring a *poco cresc.* (poco crescendo) marking.

Fourth system of musical notation, featuring a *f* (forte) dynamic marking and a *cresc.* (crescendo) marking.

Fifth system of musical notation, featuring a *sempre cresc.* (sempre crescendo) marking and *p.* (piano) dynamic markings.

Sixth system of musical notation, featuring a *ff* (fortissimo) dynamic marking.

The first system of music consists of two staves. The upper staff is in treble clef and contains a few notes, including a triplet of eighth notes. The lower staff is in bass clef and features a dense, rhythmic accompaniment with many beamed notes and chords.

The second system of music consists of two staves. The upper staff is in treble clef and includes the instruction *con fuoco* above the staff and *quasi tromba* below the staff. It features a triplet of eighth notes in the first measure and a long, sweeping melodic line. The lower staff is in bass clef and provides a steady accompaniment.

The third system of music consists of two staves. The upper staff is in treble clef and continues the melodic line with various intervals and a final note. The lower staff is in bass clef and continues the accompaniment with chords and moving lines.

The fourth system of music consists of two staves. The upper staff is in treble clef and features a prominent melodic line with a wide interval and a final note. The lower staff is in bass clef and provides a supporting accompaniment.

The fifth system of music consists of two staves. The upper staff is in treble clef and features a final melodic phrase with a dynamic marking *v*. The lower staff is in bass clef and concludes the piece with a final chord and accompaniment.

First system of musical notation, featuring a treble and bass clef. The treble staff contains chords and melodic fragments, while the bass staff has a descending line of chords. A fermata is placed over a chord in the treble staff. The system concludes with a double bar line and repeat signs.

Second system of musical notation. The treble staff features a melodic line with a fermata. The bass staff contains a steady accompaniment. A fermata is also present in the bass staff.

Third system of musical notation, consisting of chords and melodic lines in both staves.

Fourth system of musical notation, characterized by dense chordal textures in both staves.

Fifth system of musical notation, ending with a double bar line. It includes dynamic markings *f* and *ff* in the bass staff.

Zeitgenössische Klaviermusik für Konzert und Salon.

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

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Kleine (III.) Ballet-Scene.

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

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 begins with a treble clef and a bass clef. The right hand starts with a whole rest, while the left hand plays a series of chords. The first system includes the markings *legg.* and *p*. The second system continues the piece with a *p* marking. The third system features a *legg.* marking. The fourth system continues with a *p* marking. The fifth system concludes the piece with a *p* marking. The piece is marked *staccato sempre*. The score includes various musical notations such as notes, rests, and dynamic markings.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, including the tempo marking *triumphante* and the performance instruction *scherzando*. The treble staff features a melodic line with slurs and accents, and the bass staff continues the accompaniment.

Third system of musical notation, characterized by the use of triplets in both the treble and bass staves. The treble staff has a melodic line with slurs, and the bass staff features a rhythmic accompaniment with triplet patterns.

Fourth system of musical notation, showing a change in the bass staff's rhythmic pattern with triplets. The treble staff continues with chords and melodic fragments. The system concludes with a 2/4 time signature.

Fifth system of musical notation, featuring a change in the treble staff's time signature to 2/4. The treble staff has a melodic line with slurs, and the bass staff provides a simple accompaniment. The system ends with a 2/4 time signature.

First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *f* and *ff*.

Second system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *f* and *ff*.

Third system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *espress.* and *mf*.

Fourth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *f* and *ff*.

Fifth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *marc.*

legg.

p

This system contains the first two staves of music. The upper staff features a rapid, sixteenth-note melody in the right hand, while the lower staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is placed above the second measure of the upper staff.

grazioso

This system contains the next two staves. The upper staff continues the melodic line with some grace notes. The lower staff has a more rhythmic accompaniment. A dynamic marking of *grazioso* is placed above the second measure of the upper staff. A time signature change to 3/4 is indicated at the beginning of the second measure.

p.

This system contains the third and fourth staves. The upper staff has a melodic line with some grace notes. The lower staff has a rhythmic accompaniment. A dynamic marking of *p.* (piano) is placed below the fourth measure of the lower staff.

più f

This system contains the fifth and sixth staves. The upper staff has a melodic line with some grace notes. The lower staff has a rhythmic accompaniment. A dynamic marking of *più f* (piano) is placed above the first measure of the upper staff.

This system contains the seventh and eighth staves. The upper staff has a melodic line with some grace notes. The lower staff has a rhythmic accompaniment.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff shows a melodic phrase with a slur, and the bass staff continues with a steady accompaniment.

Third system of musical notation, showing further development of the melodic and harmonic themes. The treble staff has a melodic line with some rests, and the bass staff has a more active accompaniment.

Fourth system of musical notation, marked with a first ending bracket (8.) and a *pp* dynamic marking. The treble staff features a series of chords, and the bass staff has a rhythmic accompaniment.

Fifth system of musical notation, concluding the page. The treble staff has a melodic line with a final cadence, and the bass staff provides a supporting accompaniment.

Compositionen zu zwei für Pianoforte Händen



Verlag von
D. Rabter,
Leipzig.

l = leicht, m = mittelschwer, s = schwer, ss = sehr schwer.

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ssOp. 40. Etude (As) 2,50	s No. 10. Capriccietto —,80	m No. 1. Barcarolle 1,20	l No. 2. Grossmutter erzählt.
Finl Henriques.	ss No. 11. Berceuse —,60	ss No. 2. A la russe 1,80	l No. 3. Molly soll tanzen.
Bilderbuch. 20 Bilder aus dem Kinderleben, für Alt und Jung am Clavier erzählt.	s No. 12. Mazurka 1,—	s No. 3. Elégie 1,20	l No. 4. Molly tod!
l-m Heft I. Complet 2,—	Op. 21. Für die Jugend. 10 leichte Clavierstücke. Heft I, II à 3,—	s No. 4. Mazurka 1,50	l No. 5. Molly's Begräbniss.
No. 1. A B C.	l No. 1. Märchen —,80	s No. 5. Valse 1,50	l No. 6. Trost.
No. 2. Der Puppe Wiegenlied.	l No. 2. Ungarisch —,80	s No. 6. Etude 1,50	l No. 7. Wieder vergnügt.
No. 3. Blindekuh.	l No. 3. Elfentanz 1,—	Karl Nawratil.	Op. 29. Einsame Stunden. Cpt. 2,—
No. 4. Abendgebet.	l No. 4. Tarantelle (A moll) 1,—	Op. 12. 4 Charakterstücke.	No. 1. Erinnerung 1,—
No. 5. Tanz der Puppen.	l No. 5. Ländler (Gdur) —,80	s No. 1. Präludium 1,50	No. 2. Träumerei 1,—
No. 6. Der kleine Soldat.	l No. 6. Scherzino (A dur) —,80	m No. 2. Sarabande —,80	No. 3. Nachhall aus Norwegen 1,—
l-m Heft II. Complet 2,—	l No. 7. Polka (Es dur) —,80	m No. 3. Gigue 1,—	Nikolai v. Wilm.
No. 7. Auf Mütterleins Schooss.	l No. 8. Walzer (A dur) —,80	s No. 4. Passacaglia 1,—	Op. 13. 2 Valses de Salon.
No. 8. Freiquartier.	l No. 9. Mazurka (A dur) —,80	Horace Wadham Nicholl.	m No. 1. Valse gracieuse 1,—
No. 9. Ballspiel.	l No. 10. Menuett (G moll) 1,—	Op. 22. 3 Stücke. Complet 1,50	m No. 2. Valse brillante 1,50
No. 10. „Das ist ganz gewiss wahr!“	Op. 22. Aquarelles. 5 Pièces. Complet 3,—	m No. 1. Melodie —,60	l Op. 14. No. 2. Canzonetta —,50
No. 11. Das weinende Kind.	m No. 1. Au crépuscule —,80	l No. 2. Nocturne —,60	l No. 6. Alla marcia 1,—
l-m Heft III. Complet 2,—	m No. 2. Valsette —,80	m No. 3. Ballabile —,60	mOp. 16. Herbstfrüchte. 10 Charakterstücke. 2 Hefte . . . je 1,80
No. 12. Es kommt Besuch!	m No. 3. Berceuse —,80	August Nölek.	Felix Woysch.
No. 13. Mit Peitsche u. Zügel.	m No. 4. Improptu —,80	Op. 38. 6 Clavierstücke. Compl. 3,—	Op. 44. Improvisationen.
No. 14. Die Schule ist aus!	l No. 5. Chant d'une mendiante —,80	m No. 1. Lied ohne Worte —,80	Heft I, II. Complet je 2,—
No. 15. Der Brummkreisel.	l Op. 25. Jugend-Album. 8 leichte Clavierstücke 2,50	m No. 2. Walzer 1,—	m No. 1. In ein Album 1,—
No. 16. Heimweh.	l Op. 26. Ein Traum. Phantasiestück —,60	m No. 3. Barcarole 1,—	m No. 2. Erinnerung 1,—
l-m Heft IV. Complet 2,—	mOp. 27. Près d'un ruisseau 1,80	m No. 4. Gavotte 1,—	s No. 3. Nächtlicher Bitt 1,20
No. 17. Der kleine Jockey.	Arnold Krug.	m No. 5. Serenade —,80	m No. 4. Frühlingsgesang —,60
No. 18. Tanz der Heintzelmännchen.	Op. 107. Für die junge Welt. 8 leichte Clavierstücke. Compl. 3,—	m No. 6. Mazurka 1,20	s No. 5. Notturmo 1,—
No. 19. Dornröschen.	l No. 1. Bitte —,50	mOp. 49. Gavotte (No. 3, D dur) 1,20	m No. 6. Canzonetta —,60
No. 20. „Hasche, hasche!“	l No. 2. Walzer —,60	Op. 50. 8 leichte Tonstücke für die Jugend. Complet 3,—	m No. 7. Traumgesicht 1,—
Adolf Henselt.	l No. 3. Grossvaters Geburtstag —,60	l No. 1. Im Kahn —,60	m No. 8. Epilog 1,—
m Abschiedsklage. Melodie 1,—	l No. 4. Ballspiel —,60	l No. 2. Capriccietto —,60	Paul Zilleher.
m Mon Chant du Cygne. Sérénade 1,20	l No. 5. Romanze —,60	l No. 3. Walzer —,80	l Op. 23. Spinnlied 1,20
m Sehnsucht. Mélodie 1,—	l No. 6. Marsch —,80	l No. 4. Studie —,80	Op. 25. Miniaturen. 6 Clavierstücke. Complet 2,—
l Romance russe de S. Tanéeff —,60	l No. 7. Die heiligen Drei Könige —,60	l No. 5. Frohsinn —,60	m No. 1. Serenade —,60
l Valse de Joh. Strauss, interprétée —,80	l No. 8. Hinaus in's Freie —,80	l No. 6. Lied —,60	m No. 2. Scherzetto —,60
	Franz Liszt.	l No. 7. Mazurka —,60	m No. 3. Melodie —,60
	ss Polonaise aus „Eugen Onegin“, Oper von P. Tschaikowsky 3,—	l No. 8. Reigen —,60	m No. 4. Intermezzo —,60
	ss Tarantellad'A. Dargomischsky 3,—	Emil Paul.	m No. 5. Barcarole —,60
	ss Cadence pour la Rhapsodie hongroise No. II par G. Kross 1,—	Op. 12. 2 Clavierstücke.	m No. 6. Humoreske —,60
		m No. 1. Es war einmal 1,20	
		m No. 2. Bei froher Laune 1,20	

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