

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 bass line features a prominent pedal point with sustained notes. A dynamic marking of *f* is present. A tempo marking of *marc.* (marcato) is also visible.

Third system of musical notation, showing a continuation of the piece with various rhythmic patterns and chordal textures in both staves.

Fourth system of musical notation, featuring complex rhythmic figures and a variety of chordal structures.

Fifth system of musical notation. The bass line has a long, sustained note with a dynamic marking of *fz* (forzando). The treble line has a dynamic marking of *p* (piano). A marking of *2 Ped.* (two pedals) is present.

Sixth system of musical notation, concluding the page with sustained notes in the bass and melodic lines in the treble.

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 bass line with some rests. A dynamic marking of *sempre p* (sempre piano) is present.

Third system of musical notation. The right hand has 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 bass line.

Fourth system of musical notation. The right hand features a melodic line with a triplet of eighth notes. The left hand has a bass line. A dynamic marking of *sotto voce* (sotto voce) is present.

Fifth system of musical notation. The right hand has a melodic line with a long slur over several notes. The left hand has a bass line with chords and single notes.

5 4 5
1 2 3

quasi senza Ped.

cresc. *più cresc.*

First system of musical notation. The upper staff features a melodic line with eighth-note patterns and a dotted line above the first measure. The lower staff provides a harmonic accompaniment with chords and single notes. Fingerings 3, 4, and 5 are indicated above the right hand in the final measure.

Second system of musical notation. The upper staff continues the melodic line with eighth-note patterns. The lower staff features a bass line with chords. A *rinf.* (ritardando) marking is present in the middle of the system. Fingerings 3, 3, 3 are indicated above the right hand.

Third system of musical notation. The upper staff has a melodic line with some rests and triplet markings (3). The lower staff features a complex bass line with many chords. A *p* (piano) marking is present in the middle of the system.

Fourth system of musical notation. The upper staff features a melodic line with eighth-note patterns and some slurs. The lower staff features a bass line with chords.

Fifth system of musical notation. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff features a bass line with chords. A *cresc.* (crescendo) marking is present in the final measure.

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 dynamic markings such as *ff* (fortissimo) and *stacc.* (staccato).

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

Ossia:

A short musical phrase labeled 'Ossia' in the bass clef, starting with a *ff* dynamic marking.

Fifth system of musical notation, concluding the page with dynamic markings *f dim.*, *mf*, and *p*. It includes a bass clef line with fingerings (2, 1, 3, 4, 3, 5, 4, 5, 3) and a treble clef line with chords.

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 <i>J.S. Bach</i> 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 <i>P. Tschaikowsky</i>	3,—
s Tarantella d' <i>A. Dargomischsky</i>	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. Préludio	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. Pomponette	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. Frühlingssong	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*

The musical score is written for piano and consists of five systems. The first system begins with a treble clef, a key signature of one flat (B-flat major), and a 3/4 time signature. The tempo and style markings are *Allegretto sostenuto* and *staccato sempre*. The first system includes dynamic markings: *legg.* (pianissimo) in the right hand, *mp* (mezzo-piano) in the left hand, and *p* (piano) in the bass line. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final cadence in the fifth system.

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 slur and 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* (more sweet) 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. Treble clef, bass clef, and piano (p) dynamic. The right hand features a melodic line with a slur and a fermata. The left hand provides a rhythmic accompaniment. Fingering numbers 3, 2, 1, and 2 are indicated above the final notes of the right hand.

Second system of musical notation. Treble clef, bass clef, and piano (p) dynamic. The right hand has a melodic line with a slur and a fermata, marked with a '5' and 'ten.'. The left hand includes a trill (tr.) in the bass clef. A forte (f) dynamic marking is present in the right hand.

Third system of musical notation. Treble clef, bass clef, and mezzo-piano (mp) dynamic. The instruction *un poco espressivo* is written above the staff. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment.

Fourth system of musical notation. Treble clef, bass clef. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment.

Fifth system of musical notation. Treble clef, bass clef. The right hand has a melodic line with a slur and a fermata, marked with '1' and '2'. The left hand has a rhythmic accompaniment. The system ends with a double bar line and repeat signs.

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 placed above the treble staff in the third measure.

egualmente

Second system of the musical score, continuing the melodic and accompaniment lines. The tempo marking *egualmente* is written above the treble staff. 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, starting with the tempo and mood marking *Tranquillo e con grazia.* and the dynamic marking *dolce*. The treble clef features a melodic line with slurs and grace notes. The bass clef provides a steady accompaniment.

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

Fifth system of the musical score, featuring a melodic line in the treble clef with slurs and a fermata, and an accompaniment in the bass clef. Dynamic markings *p* are placed below the bass staff in the first, third, and fifth measures.

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 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 *ped.* and **.* below the bass staff.

Second system of musical notation, continuing the grand staff from the first system. It maintains the same key signature and complex rhythmic texture. Dynamic markings *ped.* and **.* are present at the end of the system.

Third system of musical notation. The upper staff begins with the instruction *sotto voce assai* and *pp*. The music is characterized by dense, block-like chords in the upper register, while the lower staff continues with a more active rhythmic line. An *8.* marking is visible above the upper staff.

Fourth system of musical notation. The upper staff is marked *leggieriss.* and features a rapid, flowing melodic line with many sixteenth notes. The lower staff provides harmonic support with chords and some melodic fragments. An *8.* marking is present above the upper staff.

Fifth system of musical notation. The upper staff continues the rapid melodic line from the previous system. The lower staff features a series of chords. A *ped.* marking is located 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,—
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. Abendreigen 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 Novellet. 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
No. 3. Cantique d'amour 1,—
No. 4. Valse champêtre 1,50
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