

Compositions

pour Piano

par



ALFRED GRÜNFIELD.

	Netto .M		Netto .M	
Op. 14.	Mazurka No. 2.	1.50	Op. 51 No. 1. Elegie	1.50
„ 15.	Oktaven-Etude	1.80	„ 51 No. 2. Humoreske No. 3. (As dur) 2.—	
„ 44 No. 1.	Sérénade orientale	1.50	„ 51 No. 3. Mazurka à la viennois 1.50	
„ 44 No. 2.	Deuxième Gavotte (Rococo)	1.50	„ 51 No. 4. Valse mignonne	1.50
„ 44 No. 3.	Petite Valse	1.50	„ 52. Konzert-Paraphrase über Walzer-Motive aus Johann STRAUSS' nachgelassenem Ballette „Aschenbrödel“	2.50
„ 45 No. 1.	Romance	1.50	„ 53 No. 1. Humoresque No. 4. (Des dur)	1.50
„ 45 No. 1.	Romance, Revue et doigtée par Rodolphe Strobl	1.50	„ 53 No. 2. Mélodie	1.50
„ 45 No. 2.	Menuet	2.—	„ 53 No. 3. Valse mélancolique	1.50
„ 46.	Danse-Caprice	1.50	„ 53 No. 4. Sérénade (Es dur)	1.50
„ 47 No. 1.	Troisième Romance	1.50	„ 53 No. 5. Capriccio (Fis moll)	2.—
„ 47 No. 2.	Sérénade napolitaine	1.80	„ 53 No. 6. Scherzino	1.50
„ 47 No. 3.	Etude (à la Tarantella)	2.—	„ 54 No. 1. Petite Gavotte all' antica (C dur)	1.50
„ 49 No. 1.	Nocturne (A dur)	1.50	„ 54 No. 2. Nocturne (B moll)	1.50
„ 49 No. 2.	Prélude	1.50	„ 54 No. 3. Berceuse (As dur)	1.50
„ 49 No. 3.	Idylle (Intermède)	2.—	„ 54 No. 4. Sérénade espagnole (F dur)	1.50
„ 49 No. 4.	Gavotte-Caprice	2.—	„ 54 No. 5. Chanson sans paroles (A dur)	1.50
„ 50 No. 1.	Chanson sans paroles (Des dur)	1.50	„ 54 No. 6. Capriccio (E dur)	1.50
„ 50 No. 2.	Scherzo-Caprice	1.50		
„ 50 No. 3.	Menuetto-Rococo	2.—		
„ 50 No. 4.	Causerie	1.50		

Op. 55. Ungarische Fantasie M 2.50 no.

Propriété des Editeurs pour tous pays.
Tous droits d'Exécution et de Reproduction réservés.

ED. BOTE & G. BOCK,

Editeurs de Musique

de S. M. l'Empereur et Roi.

BERLIN W. 8.

Assignees for the British Empire.
SCHOTT & Co. LONDON
63 Conduit St. (Regent St. Corner)
and 48 Great Marlborough St. W.

Causerie.

Alfred Grünfeld, Op. 50 N°4.

PIANO.

Allegretto grazioso.

p

cresc. *f* *dim.* *p* *rit.*

a tempo

p

cresc. *f* *dim.*

p

a tempo

rit. *p*

The first system of music consists of two staves. The treble staff contains a series of eighth-note chords and single notes, with some notes marked with 'x' to indicate natural harmonics. The bass staff features a more rhythmic accompaniment with eighth and sixteenth notes.

The second system continues the piece. It includes the dynamic marking *rit.* (ritardando) at the beginning of the treble staff and *a tempo* (return to tempo) in the middle. A piano (*p*) dynamic is also indicated in the bass staff.

The third system features a fermata (8) over the first measure of the treble staff. It includes dynamic markings of *f* (forte) and *p* (piano) across the system.

The fourth system contains dynamic markings of *rit.* and *a tempo*. A piano (*p*) dynamic is also present in the bass staff.

The fifth system shows a more melodic development in both the treble and bass staves, with various articulations and phrasing.

The sixth system includes dynamic markings of *cresc.* (crescendo) in the bass staff and *p rit.* (piano and ritardando) in the treble staff.

a tempo

Meno mosso e capriccioso.

rit. *a tempo* **8** **5**

p *cresc.*

This system contains the first two measures of the piece. The first measure is marked *rit.* and features a complex chordal texture in the right hand and a rhythmic pattern in the left hand. The second measure is marked *a tempo* and begins with a dynamic of *p*. A bracket labeled **8** spans the first two measures. A *cresc.* marking is present in the right hand of the second measure. A page number **5** is located in the top right corner.

8 *accel.* *cresc.*

f

This system contains measures 3 and 4. Measure 3 is marked *f* and features a dense chordal texture. Measure 4 is marked *accel.* and *cresc.*. A bracket labeled **8** spans the first two measures of this system.

8 *rit.*

This system contains measures 5 and 6. Measure 5 is marked *rit.* and features a complex chordal texture. Measure 6 continues the *rit.* marking. A bracket labeled **8** spans the first two measures of this system.

Tempo I. *p*

This system contains measures 7 and 8. Measure 7 is marked *p* and features a melodic line in the right hand and a rhythmic pattern in the left hand. Measure 8 continues the *p* dynamic. A **7** marking is present in the left hand of measure 8.

cresc.

This system contains measures 9 and 10. Measure 9 is marked *cresc.* and features a complex chordal texture. Measure 10 continues the *cresc.* marking.

dim. *p* *rit.*

This system contains measures 11 and 12. Measure 11 is marked *dim.* and features a complex chordal texture. Measure 12 is marked *p* and *rit.*.

a tempo

p

cresc. *f* *dim.*

p

rit.

p

p

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a series of eighth notes and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff features a rapid sixteenth-note passage. The bass staff has a few notes. A dynamic marking of *p* (piano) is present. A *rit.* (ritardando) marking is also visible.

Third system of musical notation. The treble staff continues with sixteenth-note passages. The bass staff has a few notes. Dynamic markings include *p* and *a tempo*.

Fourth system of musical notation. The treble staff has a series of notes. The bass staff has a few notes. Dynamic markings include *a tempo*, *rit.*, and *poco a poco cresc.*

Fifth system of musical notation. The treble staff features a rapid sixteenth-note passage. The bass staff has a few notes. A dynamic marking of *f* (forte) is present.

Sixth system of musical notation. The treble staff features a rapid sixteenth-note passage. The bass staff has a few notes. Dynamic markings include *f* and *tr* (trill).

Red.

*

Red.

15418

Red.

Stich und Druck von C. G. Röder, Leipzig.

Bedeutende Neuerscheinungen

aus dem Verlage von

ED. BOTE & G. BOCK,

Königl. Hof-Musikalienhändler

Berlin W. 8, Leipziger Strasse 37.

„Moderne Klavier-Musik.“

Eugen d'Albert

Tiefland. Fantasie von Alfredo
Cairati M 3.—

Fr. Brzeziński

Op. 3. Stimmungsbilder in Varia-
tionenform no. M 2.—

Alfred Grünfeld

Op. 52. Konzert-Paraphrase über
Walzer-Motive aus Johann Strauss'
Ballett: Aschenbrödel M 3.—
(... eine geistvolle Bearbeitung reizender Strauss-Melodien.)

Ákos Lászlo

Op. 3. Berceuse M 1.—

Theodor Leschetizky

Op. 48 No. 1. Prélude Humoresque . M 2.—
„ 2. Intermezzo Scherzando M 2.—
„ 3. Etude Héroïque M 2.50

Maurice Moszkowski

Op. 79 No. 3. Walzer (Des-dur) no. M 2.—
■ Einer der schönsten Walzer des Komponisten! ■
Op. 80 No. 1. Pièce romantique no. M 2.—
„ 2. Mit Fächer und Man-
tilla no. M 2.—

I. J. Paderewski

Canzone (Chant sans paroles) . . . M 1.50
■ Neueste Veröffentlichung des berühmten Komponisten. ■

Max Reger

Op. 81. Variationen und Fuge über
ein Thema von Joh. Seb. Bach no. M 3.—
Op. 82. Aus meinem Tagebuch
Band 1. 12 kl. Stücke broschiert no. M 2.—
gebunden no. M 3.—
Band 2. 10 kl. Stücke „ „ „ „
gebunden no. M 2.—
„ „ „ „ gebunden no. M 3.—
(Stimmungsbilder von feinem Reiz in einfacher und doch kunstvoller,
eigenartiger Form.)

Op. 89. Sonatinen.
No. 1 u. 2 zus. brosch. no. M 2.— geb. no. M 3.—
No. 3 und 4 „ „ „ „ je no. M 2.—
(... nicht Sonatinen der gefürchtetsten Art! Nein, hier sprüht es voller
Geist und Humor aus jeder Zeile.)

Op. 99. Sechs Präludien und Fugen.
Heft 1 (No. 1—3) broschiert . no. M 2.—
gebunden . no. M 3.—
Heft 2 (No. 4—6) broschiert . no. M 2.—
„ „ gebunden . no. M 3.—

H. Schwarz-Sigmand

Op. 8 No. 1. Valse de Salon M 1.50
„ 2. Polka de Salon M 1.50
Leicht spielbare, stimmungsvolle Klavierstücke einer Schülerin
Leschetizky's.

Nicola Spinelli

All Antica, Gavotte M 1.50
Notturmo M 1.50
(Diese neuen Kompositionen des Komponisten der bekannten Oper:
A Basso Porto, werden bald zu den beliebtesten Salon-Vortrage-
stücken gehören.)

Leo Weiner

Op. 5 Fasching no. M 2.—
(In Leo Weiners Poese liegt eine hinreissende Anmut . . prickelnder
Esprit in kern-ungarischer Stimmung.)

Paul Zilcher

Märchen, leichte Klavierstücke:
Op. 26. Dornröschen, 5 Klavierstücke M 2.50
Op. 27. Schneewittchen, 5 Klavier-
stücke M 2.—
Op. 32. Aschenbrödel, 5 Klavierstücke M 2.—

Kurt Zöllner

Op. 7. Vier leichte Stücke . no. M 1.50
Op. 9. Acht Miniaturen . . . no. M 1.50
(... anregend im modernen Geist und doch leicht fassliche
Vortragstücke.)

Spezial-Verzeichnisse über alle Arten Musik stehen auf Wunsch kostenlos zur Verfügung.