

ADOLF GARDELLY
7.15 PFALZBURGERSTR. 18

ADOLF GARDELLY
MOTZLEY 1878
BERLIN 1880



Ausgabe C.F. Kahnt Nachfolger.

FANTASIA

über Motive aus

Der Barbier von Bagdad,
komische Oper
von
PETER CORNELIUS,
für Pianoforte
componirt von

Feruccio B. Busoni.

Preis M. 1,50.

Eigentum des Verlegers für alle Länder.
Alle Rechte vorbehalten.



C.F. Kahnt Nachfolger, Leipzig.

FANTASIE.

F. B. Busoni.

Moderato.

poco a piacere

p

1 *p* 1

a tempo

f p stacc.

poco marc.

dim. *Langsam.*

mit breitem Tone

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and D major. The bass line is marked with the instruction "mit breitem Tone".

Second system of musical notation, continuing the piece. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic support. The dynamic marking "pp" is present at the end of the system.

risoluto non legato

Third system of musical notation. The instruction "risoluto non legato" is placed above the bass line. The music continues with a steady rhythmic pattern.

Fourth system of musical notation, showing a continuation of the rhythmic and melodic motifs established in the previous systems.

Schnell lebhaft.

dim. p

Fifth system of musical notation. The instruction "Schnell lebhaft." is placed above the right hand. The dynamic markings "f", "dim.", and "p" are used to indicate changes in volume.

p

Sixth system of musical notation, concluding the piece with a final melodic phrase in the right hand and a supporting bass line. The dynamic marking "p" is present.

espress.

This system shows the beginning of the piece. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked *espress.*

dim. zart

p

This system continues the piece with a dynamic marking of *dim.* and a performance instruction of *zart*. The piano dynamic *p* is indicated in the right hand. The music features intricate fingerings and slurs.

This system continues the melodic and harmonic development of the piece, maintaining the intricate texture established in the previous systems.

poco a poco cresc. pp

This system introduces a *poco a poco cresc.* marking and a *pp* dynamic. The right hand features a series of triplets, and the left hand has a steady accompaniment.

This system continues the triplet patterns in the right hand and the accompaniment in the left hand.

a tempo poco rit. f

This system concludes the piece with a tempo marking of *a tempo* and a *poco rit.* instruction. A forte dynamic *f* is used in the right hand. The system ends with a double bar line and repeat signs.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. There are slurs and accents throughout.

Schneller.

The second system continues the piece. It includes a dynamic marking of *ff* (fortissimo) in the left hand. The tempo instruction "Schneller." is positioned above the first measure of this system. The music shows increasing complexity with more rapid passages.

The third system continues the piece. It features a dynamic marking of *fz* (forzando) in the right hand. The music is characterized by fast, rhythmic patterns in both hands.

The fourth system continues the piece. It features a dynamic marking of *fz* (forzando) in the right hand. The music is characterized by fast, rhythmic patterns in both hands.

The fifth system continues the piece. It features a dynamic marking of *p* (piano) in the right hand. The music shows a change in dynamics and includes some chromatic movement.

The sixth system continues the piece. It features a dynamic marking of *p* (piano) in the right hand. The music is characterized by fast, rhythmic patterns in both hands.

Musical staff 1: Treble and bass clefs. Treble clef contains complex rhythmic patterns with slurs and accents. Bass clef contains a steady accompaniment. Dynamic markings include *mf* and *ff*.

Musical staff 2: Treble and bass clefs. Treble clef features a melodic line with slurs and accents. Bass clef provides accompaniment. A *cresc.* (crescendo) marking is present.

Musical staff 3: Treble and bass clefs. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. The text *quasi trombe* is written above the staff. Dynamic markings include *ff*.

Musical staff 4: Treble and bass clefs. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Markings include *acceler.*, *allarg.*, *a tempo*, *legg.*, and *p*.

Musical staff 5: Treble and bass clefs. Treble clef features triplet markings (*3*) and a *dim.* (diminuendo) marking. Bass clef has a rhythmic accompaniment.

Musical staff 6: Treble and bass clefs. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. A *zart.* (zartissimo) marking is present.

Musical staff 7: Treble and bass clefs. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. The text *come prima (3/8)* is written above the staff. Dynamic markings include *dim.* and *pp*.

Ruhig gehend, nicht schleppend.

First system of musical notation. Treble clef, key signature of one sharp (F#), common time signature. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment. A *dim.* (diminuendo) marking is present in the right hand.

sehr weich.

Second system of musical notation. The tempo remains common time. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A *sfumando* marking is present in the right hand. The left hand has some notes marked with a circled 'w' and an asterisk.

Lento.

Third system of musical notation. The tempo changes to Lento. The right hand has a melodic line with a *sfumando* marking. The left hand has a more active accompaniment with some triplets.

nicht schnell.

Fourth system of musical notation. The tempo changes to non-rubato (nicht schnell). The right hand has a melodic line with a *leicht legato* marking. The left hand has a more active accompaniment.

Fifth system of musical notation. The right hand has a melodic line with a *armonioso* marking. The left hand has a more active accompaniment with some triplets.

First system of musical notation. Treble clef, 12/8 time signature. Features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The word "legg." is written above the staff.

Second system of musical notation. Treble clef. Features arpeggiated chords in the right hand and a triplet of eighth notes in the left hand. The word "arpegg." is written above the staff.

Third system of musical notation. Treble clef. Features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The word "animando" is written above the staff.

Fourth system of musical notation. Treble clef. Features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The words "rit. a tempo" and "Brett." are written above the staff.

Fifth system of musical notation. Treble clef. Features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The word "p" is written above the staff.

Sixth system of musical notation. Treble clef. Features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The words "pp", "rall.", "1. H.", "r.H.", and "al." are written above the staff.

10 più tranquillo.

First system of musical notation, featuring a treble and bass clef. The music is in 8/8 time and includes the instruction *tenuto il canto* and a dynamic marking *p*. The system concludes with a first ending bracket labeled "1."

Second system of musical notation, continuing the piece with the instruction *immer schwächer*. It features a treble and bass clef and concludes with a second ending bracket labeled "2."

Third system of musical notation, featuring a treble and bass clef. The system includes a dynamic marking *ff* and concludes with a key signature change to three sharps (F#, C#, G#).

Fourth system of musical notation, starting with the tempo instruction *Rasch.* and a dynamic marking *p*. It includes several instances of the instruction *ten.* and features a treble and bass clef.

Fifth system of musical notation, featuring a treble and bass clef. It includes a dynamic marking *mf* and continues the rhythmic pattern.

Sixth system of musical notation, featuring a treble and bass clef. It includes the instruction *stacc. sempre* and continues the piece.

Seventh system of musical notation, featuring a treble and bass clef. It includes a dynamic marking *p* and concludes the piece.

f *p cresc.* *f* *ff*

1. H. r. H. r. H. *ff*

accel.

f *ff*

Ausgewählte Kompositionen

für das Pianoforte zu zwei Händen aus dem Verlage von
C. F. Kahnt Nachfolger, Leipzig.

	Mk.		Mk.		Mk.
Aggházy, C. Op. 6. Nocturno. H-dur.	2.—	Liszt, Franz. Trois Chansons. Transcriptions pour Piano par August Horn.		Stradal, August. Bearbeitungen für-Pianoforte zu zwei Händen.	
— Op. 8. Toquade. F-dur	2.—	No. 1. La Consolation	1.30	Bach, Joh. Seb. Präludium und Fuge für die Orgel. Emoll	2.—
— Op. 10. Fantasiestücke. No. 1. Eroica	2.—	No. 2. Avant la bataille	1.30	— Odur	1.50
Idem No. 2. Idylle	2.—	No. 3. L'Espérance	1.30	Krebs, J. L. Große Fantasie und Fuge für die Orgel. Gdur	2.—
— Op. 11. Drei Ungarische Tänze. No. 1. Palotás	1.50	— Lieder und Gesänge für das Pianoforte übertragen von August Stradal.		Berlioz, H. Tanz der Irrlichter aus „Fausts Verdammung“	1.50
Idem No. 2. Torborzó	2.—	No. 6. Über allen Gipfeln ist Ruh'	1.—	— Chor der Sylphen und Gnomon und Sylphentanz aus „Fausts Verdammung“	1.50
— No. 3. Munkácsy nota	1.50	No. 7. Der Fischerknabe	1.50	— Die Höllenfahrt aus „Fausts Verdammung“	1.50
— Op. 12. Kleine Rhapsodien. No. 1. A-moll	1.50	No. 13. Du bist wie eine Blume	1.—	Liszt, Franz. Das Rosenwunder aus der „Heiligen Elisabeth“	1.50
Idem No. 2. Cis-moll	1.50	No. 18. „Oh! quand je dors“	1.50	— Gewitter u. Sturm a. d. „Heiligen Elisabeth“	1.50
Beethoven, L. van. Für Elise. Leichtes Klavierstück	1.—	No. 23. Nimm einen Strahl der Sonne	1.—	— Das Wunder aus dem Oratorium „Christus“	1.50
Boschetti, Victor. Zwei Vierkreuzler Stücke. No. 1. Marciale. No. 2. Tempo di Valse	1.50	No. 24. Schwebel, Schwebel, blaues Auge	1.—	— Der Einzige in Jerusalem aus dem Oratorium „Christus“	1.50
Buchwald, Paul. Op. 17. Wieder an Land, Matrosentanz	1.—	No. 27. Kling leise, mein Lied. (Ständchen)	1.80	Straus, Oscar. Op. 106. Valse de Colombine	1.50
Busoni, F. B. Fantasie über Motive aus „Der Barbier von Bagdad“ von P. Cornelius	1.50	No. 34. Ich möchte hingehen	1.80	— Op. 107. Pirouettes. Walzer	1.50
Cipollone, Alfonso. Kompositionen.		No. 37. Wieder möcht' ich dir begegnen	1.—	— Op. 122. Valse Réverle	1.50
No. 1. Valse lente	1.—	No. 40. Die stille Wasserrose	1.50	— Op. 123. Polka-Intermezzo	1.50
No. 2. Fantasia Moresca	1.—	No. 43. Die drei Zigeuner	1.80	Struth, A. Op. 32. Six Rondeaux mignons sur des thèmes favoris pour piano:	
No. 3. Al chiaro de la luna	1.—	No. 47. Bist du! „Mild wie ein Lufthauch“	1.50	No. 1. Ma Normandi, de Bérat	—75
No. 4. Gavotta	1.—	— Die Loreley „Ich weiß nicht, was soll es bedeuten“, von Heine. Für eine Singstimme mit Begleitung des Orchesters. Für das Pianoforte übertragen vom Komponisten	2.—	No. 2. La pastourelle des Alpes, de Rossini	—75
No. 5. Harmonies du Soir	1.—	— Trois Morceaux Suisses, pour Piano.		No. 3. Air suisse	—75
No. 6. Echi del Gran Sasso	1.—	No. 1. Ranz de Vaches. Mélodie de Ferd. Huber avec Variations	3.—	No. 4. Thème de W. A. Mozart	—75
No. 7. La Colomba	1.—	— Idem No. 2. Un Soir dans la Montagne. Mélodie d'Ernest Knop. Nocturne	2.—	No. 5. Valse dernière d'un fou	—75
No. 8. Carina	1.—	— Idem No. 3. Ranz de Chèvres. Mélodie de Ferd. Huber. Rondeau	2.50	No. 6. Berceuse de W. Taubert	—75
Cornelius, Peter. Der Barbier von Bagdad. Kom. Oper. Ouverture von H. Behn	1.—	Mac-Dowell, E. A. Op. 19. Wald-Idyllen. Vier Stücke für Pianoforte	3.—	Szántó, Th. Op. 1. Études Orientales.	
Darcole, C. Lygie Valse	1.20	Meyer, L. H. Op. 208. Winzerfest, Neue Ausgabe	1.50	No. 1. Ges-dur	1.20
Döring, Carl Heinrich. Op. 260. Ernestes und Helterses. Vier Klavierstücke für den Unterrichtsgebrauch.		Mikorey, Franz. Fünf kleinere Charakterstücke.		No. 2. C-dur	1.80
No. 1. Aus vergangenen Tagen	1.—	No. 1. Elegischer Walzer	1.20	— Op. 2. Ballade für Piano	3.—
No. 2. Trag still dein Leid	1.—	No. 2. Humoreske	1.—	— Bearbeitungen für Pianoforte zu zwei Händen.	
No. 3. Dorle (Walzer)	1.—	No. 3. Morgengruß an die Berge	1.50	Bach, Joh. Seb. Vier Orgel-Choralvorspiele.	
No. 4. Schwarzblättchen	1.20	No. 4. Holpriger Weg	1.—	No. 1. Aus der Tiefe rufe ich. No. 2. Ach bleib bei uns, Herr Jesu Christ. No. 3. Jesu Leiden, Pein und Tod. No. 4. Allein Gott in der Höh' sei Ehr'	2.—
Eder, Arthur. Op. 12. Walzer As-dur	1.50	No. 5. Heldenotenklage	1.20	Bach, Joh. Seb. Präludium und Fuge für Orgel	2.—
Fielitz, Alexander v. Op. 79. Mazurka-Imromptu für Klavier	1.50	Noskowski, Sieg. Op. 2. Cracoviennes. Polnische Lieder und Tänze für Pianoforte. Heft I und II	2.50	Taubert, Ernst Eduard. Op. 65. Allerlei Helterses. Acht Klavierstücke f. kl. Hände.	
Gade, Niels W. Drei Albumblätter	1.80	Platzbecker, Heinr. Op. 50. Deutscher Städte-Marsch	1.—	Heft I. Rondo. Walzer	1.20
Glanz, Sigd. Op. 10. La Fontaine. Capriccio für Klavier	1.20	Raff, Joachim. Die Mühle, für Pianoforte aus dem Streichquartett „Die schöne Müllerin“	1.50	— II. Perpetuum mobile. Menuett	1.50
Gounod, Ch. Frühlingslied für Pianoforte von G. Leitert	1.50	Reuß, Prinz Heinrich XXIV. Op. 8. Suite	3.—	— III. Abendlied. Polonaise	1.20
Harthan, Hans. Op. 7. Strand-Idyllen. Vier Charakterstücke	3.—	Rochlich, Edm. Op. 12. Erinnerungen. Fünf Dichtungen. No. 1. Ave Maria. No. 2. Cornamusa. No. 3. Elegia. No. 4. Tarantella. No. 5. Epitogo	2.50	— IV. Ständchen. Spinnrädchen	1.20
Henselt, Ad. Morgenlied von Müller: „Noch ahnt man kaum der Sonne Licht“ in Musik gesetzt und für das Pianoforte übertragen	1.—	Rubinstein, A. Op. 44. Soirées à St. Pétersbourg. Sechs Stücke für Pffe.		— Op. 66. Drei Klavierstücke:	
Kaun, Hugo. Op. 56. Drei Stücke.		Heft I. Romanze, Es-dur, Scherzo	1.50	No. 1. Walzer Es dur	1.50
No. 1. Humoreske	1.50	Heft II. Paghiera, Impromptu	1.50	No. 2. Walzer G moll	1.50
No. 2. Präludium	1.20	Heft III. Nocturne, Appassionato	2.50	No. 3. Scherzo Es dur	1.50
No. 3. Nocturne	1.—	— Op. 50, No. 3. Barcarole G-moll. Neuausgaben von Robert Teichmüller.	1.50	Viole, Rudolf. Op. 50. Hundert Etuden f. d. Pianoforte. Herausgegeben u. m. Vortragsbezeichnungen, Fingersatz etc. versehen v. Franz Liszt. Neue Ausg. 10 Hefte	2.—
Kirchner, Fritz. Op. 139. Zwei Klavierstücke. No. 1. Ländler. No. 2. Tyrolenne	—80	Samara, Spiro. Six Sérénades.		Weiß, Josef. Op. 23. 6 kleinere Klavierstücke.	
— Op. 140. Sechs Genrestücke für Klavier	1.80	Cah. I. No. 1. Sérénade Française. No. 2. Sérénade Havanaise. No. 3. Poupée Sérénade	2.—	No. 1. Arietta. No. 2. Mazurka triste. No. 3. Chant français. No. 4. Serenade. No. 5. Air anglais. No. 6. Valse stupide	2.—
— Natur- und Stimmungsbilder. Heft I. Waldvögelin. Frühlingslied. Bächlein im Tale	1.50	Cah. II. No. 4. Sérénade Napolitaine. No. 5. Sérénade d'Autrefois. No. 6. Sérénade d'Arlequin	2.—	— Op. 25. Lebenswogen. Konzert-Etude. 1.50	
— Heft II. Freudvoll und leidvoll. Air suisse	1.30	Savenau, Carl Maria von. Op. 38. 3 Charakterstücke. „Düstere Bilder“ für das Klavier	2.50	— Op. 26. Zwei Intermezzi.	
Klammer, George. Op. 8. Scène hongroise	1.—	— Op. 43. Zwei Klavierstücke. No. 1. in der Barke. No. 2. Gavotte	1.—	No. 1. I. Intermezzo (Martenkapelle)	1.—
Krug, Arnold. Op. 123. Rusticana. Ländliche Bilder für Klavier.		Schneider, Bernhard. Op. 6. Aus wendischen Gauen. No. 1. Reigen. No. 2. Zwiesgespräch. No. 3. Der Störfried. No. 4. Erinnerung. No. 5. Morgens im Felde. No. 6. Frohe Laune. No. 7. Im Nachen. No. 8. Johannsnacht	2.—	No. 2. II. Intermezzo	1.20
Heft I: No. 1. Frühmorgens, wenn die Hähne krähn. No. 2. Sonnige Landschaft. No. 3. Am Wiesenbach. No. 4. Bauernhochzeit	2.—	Spedel, Wilhelm. Op. 82. Drei Klavierstücke. No. 1. Agitato. No. 2. Menuett. No. 3. Gavotte	2.—	— Op. 27. Zwei Charakterstücke.	
Heft II: No. 5. Beim Blumenpflücken. No. 6. Fremde Gäste. No. 7. Auf dem Jahrmarkt. No. 8. Heimkehr der Kühe. No. 9. Abends	2.50			No. 1. Idylle	1.—
Krug, D. Op. 314. Ungarische Walzer-Caprice	1.50			No. 2. Spanische Serenade	1.—
Kwast, James. Op. 11. Capriccio	1.50			— Op. 28. Sturmarsch. Studie	1.50
— Op. 12. 2me. Gavotte	1.50			— Op. 29. Variationen und Fuge	2.50
Lewin, Gustav. Humoreske	1.—			— Op. 32. Fünf Klavierstücke.	