

LE CHANT  
DU GARDIAN  
GRAND  
CAPRICE RELIGIEUX  
POUR  
PIANO  
PAR  
L. M. GOTTSCHALK

N° 22834

M. 1. 50.

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# Oeuvres pour le Piano seul

par

## J. Ascher

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1. Tarantella di bravoura.	1	75	Op. 60. La Traviata, Grand Caprice.	2	75	Op. 114. „The last rose of summer“, Paraphrase.	2	—
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28. Chanson styrienne de l'opéra Les Noces de Jeannette.	1	75	„ 77. Martha, Illustration.	2	—	Victoire, 2 <sup>me</sup> Galop militaire.	1	50
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43. Le Retour du soldat, grande Marche militaire.	2	—	„ 92. Sérénade vénitienne.	1	50	Polka-Mazurka sur l'opéra Psyché.	1	50
44. Le Muletier de Toledo, Boléro.	1	75	„ 93. Le Phalène (Papillon de Nuit), Caprice de genre.	1	50	Les Grelots, Mazurka russe.	1	50
45. Les Sabots de la Marquise, Mazurk-Mélodie.	1	75	„ 94. Le Chalet, Illustration.	1	75	Perle d'Allemagne, Bluette à la Mazurka	1	25
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48. Les Clochettes, Caprice-Etude.	1	75	„ 97. Gardez cette fleur, Morc. de genre.	1	50	Souvenirs de Riga, Mazurka.	1	50
49. Galop bachique.	1	75	„ 98. Une Nuit à Varsovie, Mazurka de salon.	1	50	Chant d'Adieu, Mélodie.	1	25
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51. La Sevillana, Fête espagnole (sur des motifs de Gevaert).	2	—	„ 100. Entraînante, Valse de concert.	2	—	Edition simplifiée.	1	25
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53. Tais-toi mon coeur, Romance de l'op. La Fanchonnette de Clapissou.	1	50	„ 102. Chant de l'Ukraine, Rapsodie polonaise.	1	50	Un Ballo in Maschera, Nocturne-Cantabile.	1	50
54. Les Contemplations, 3 Morceaux de salon.			„ 103. La Circassienne, Fantaisie-Caprice.	2	—	Belle de Nuit, Mélodie allemande variée.	1	75
Nr. 1. A Léonora, Nocturne.	1	25	„ 104. La Ronde des Elfes, Féerie.	2	—	La Fringante, Mazurka de salon.	1	75
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3. 1 <sup>er</sup> Mai, Caprice-Etude.	1	50	„ 106. La Cloche du Couvent, Morceau caractéristique.	1	75	Chant des Sirènes, Impromptu-Etude.	1	50
55. Danse des paysans russes, Caprice-Mazurka.	1	50	„ 107. Podolia, Mazurek.	1	25	Yelva, Mazurka de salon.	1	50
56. Souvenirs de Boieldieu, Polonaise brillante.	1	50	„ 108. Valse des Fleurs, 2 <sup>me</sup> Féerie.	1	50	Marche nationale des Chasseurs anglais.	1	50
57. La Sylphide, Impromptu-Valse.	1	50	„ 109. Danse Nègre, Caprice caract.	1	75	A la claire Fontaine, Chanson populaire canadienne, transcrite.	1	25
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59. Feuilles et Fleurs, 24 Etudes pittoresques pour les jeunes Elèves.	4	75	„ 111. Chasse aux Papillons, Caprice Scherzo.	1	75	La Plainte indienne, Episode.	1	—
En 4 Suites.	1	50	„ 112. I Lazzaroni, Esquisse napolitaine.	2	25	Émeraude, Mazurka élégante.	1	25
			„ 113. La Perle de Pologne, Caprice Mazurka	1	75	Alice, Romance, Transcription de concert.	1	75
						— Transcription de salon.	1	50
						Belisario, Illustration.	1	75
						Le Chant des Naïades, Paraphrase sur une Mélodie de Wallace.	2	75
						Espoir du coeur, Mélodie-Etude.	1	25
						Marche des Amazones.	2	—
						Rita, Mazurka.	1	75
						Sancta Maria, Méditation.	1	25

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# LE CHANT DU MARTYR.

(THE MARTYR'S SONG.)

L.M.GOTTSCHALK.

Adagio maestoso.

PIANO.

The first system of the musical score is for piano. It consists of two staves, treble and bass clef, in a key signature of three flats (B-flat major or D-flat minor) and common time (C). The music begins with a forte (*f*) dynamic. The right hand features a melodic line with a series of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A second system begins at measure 8, marked with a dashed line and the number '8'. This system starts with a pianissimo (*pp*) dynamic and features a prominent sixteenth-note arpeggiated figure in the right hand, which gradually descends in pitch across the system.

*ben cantato.*

The second system of the musical score is for piano. It consists of two staves, treble and bass clef, in a key signature of three flats and 12/8 time. The music is marked *ben cantato*. The right hand has a melodic line with a mix of quarter and eighth notes, while the left hand features a rhythmic accompaniment of eighth notes. The system is divided into three measures, with the first measure containing a 12/8 time signature.

pp celeste.  
2 Ped.

This system contains the first two measures of the piece. The right hand features a melodic line with eighth notes and a dotted quarter note. The left hand plays a steady eighth-note accompaniment. The first measure is marked *pp* and the second measure is marked *celeste.* and *2 Ped.*

pp celeste.  
2 Ped.

This system contains the next two measures. The right hand continues the melodic line with eighth notes and a dotted quarter note. The left hand maintains the eighth-note accompaniment. Both measures are marked *pp celeste.* and *2 Ped.*

pp

This system contains the next two measures. The right hand continues the melodic line. The left hand maintains the eighth-note accompaniment. The second measure is marked *pp*. A dashed line with the number 8 is positioned above the right-hand staff.

ben cantato.

This system contains the next two measures. The right hand continues the melodic line. The left hand maintains the eighth-note accompaniment. The second measure is marked *ben cantato.* A dashed line with the number 8 is positioned above the right-hand staff.

This system contains the final two measures of the piece. The right hand continues the melodic line. The left hand maintains the eighth-note accompaniment.

agitato. un poco rall. pp molta espress. 2 Ped.

8

This system contains the first two measures of the piece. The right hand features a melodic line with eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'agitato' and 'un poco rall.', and the dynamics are 'pp molta espress.'. A '2 Ped.' instruction is present in the second measure.

arpe celesti. 2 Ped.

8

This system contains measures 3 and 4. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment. The instruction 'arpe celesti.' is placed above the right hand in the second measure, and '2 Ped.' is placed below the left hand.

arpe celesti.

8

This system contains measures 5 and 6. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment. The instruction 'arpe celesti.' is placed above the right hand in the second measure.

8

This system contains measures 7 and 8. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment.

Animato. f declamato.

This system contains measures 9 and 10. The right hand features a melodic line with slurs and accents, marked 'Animato.'. The left hand plays a series of chords, marked 'f declamato.'.

8

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a slur and a fermata. The bass clef contains a dense chordal accompaniment. A dashed line with the number '8' is positioned above the treble staff.

8

Second system of musical notation. The treble clef has a melodic line with a slur and a fermata. The bass clef has a chordal accompaniment. A dashed line with the number '8' is positioned above the treble staff. The system concludes with a dynamic marking of *f*.

*ff*

Third system of musical notation. The treble clef features a dense chordal texture. The bass clef has a melodic line. A dynamic marking of *ff* is placed between the staves.

*ff* *rit.*

Fourth system of musical notation. The treble clef has a dense chordal texture. The bass clef has a melodic line. Dynamic markings of *ff* and *rit.* are present.

8

*P leggiero.*

*3*

*2 Ped.*

Fifth system of musical notation. The treble clef contains a triplet of eighth notes. The bass clef has a simple accompaniment. A dashed line with the number '8' is positioned above the treble staff. Dynamic marking is *P leggiero.* and there is a *3* marking above the first triplet. The instruction *2 Ped.* is written below the bass staff.

8<sup>-1</sup> 8

*p*

8

*rall. pp*

8 tempo I<sup>o</sup>

*arpe celeste. pp*

8 sostenuto il canto ma pp

*sostenuto il canto ma pp*

8

8<sup>-1</sup>



8

*pp*

8

8

*con espress.*

8

8

8

8

*pp*

8

8

8

8

First system of musical notation. The upper staff features a complex, rapid melodic line with many beamed notes. The lower staff contains sparse accompaniment with some chords marked with an '8' and a vertical line.

8

Second system of musical notation, continuing the melodic and accompanimental patterns from the first system.

8

*pp*

Third system of musical notation. The dynamic marking *pp* is present in the lower staff. The melodic line continues with similar rhythmic complexity.

8

Fourth system of musical notation. The melodic line shows some variation in rhythm and articulation.

8

*pp celeste.*

Fifth system of musical notation. The dynamic marking *pp celeste.* is present in the lower staff. The melodic line continues with similar rhythmic complexity.

8

8

8

dimin -

uendo. pp molto rallent. allontanandosi. ppp

2 Ped. morendo. ppp

# COMPOSITIONS

pour Piano à 2 mains

par

# EMIL SAUER.

	M. Pf.
Concert-Etüde . . . . .	2. 75
Vogelstimme, Concert-Etüde No. 2 . . . . .	1. 75
Murmure du vent (Windes Flüstern) Etude de Concert No. 3 . . . . .	2. —
Propos de Bal (Liebeswerben im Ballsaal) . . . . .	2. —
Octaven-Etüde (Etüde No. 4) . . . . .	1. 50
Impressions dans la forêt, 3 Morceaux:	
No. 1. Approche du Printemps (Frühlingsnahen) . . . . .	1. 50
2. Près du Ruisseau (Am Bache) Etude No. 5 . . . . .	2. —
3. Frisson de feuilles (Eспенlaub) Etude No. 6 . . . . .	2. —
Couplet sans paroles (Style français) . . . . .	2. —
Sempre scherzando, Morceau . . . . .	2. —
Flammes de mer (Meeresleuchten) Etude No. 7 . . . . .	2. —
Serenata Veneziana . . . . .	1. 50

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# Morceaux de concert pour Piano.

A. Rubinstein, Op. 10. N° 5. Romance (tiré de „Kammenoi-Ostrow“) Pr. M. 1.50.

Moderato assai.

Musical score for A. Rubinstein, Op. 10. N° 5. Romance. The score is in G major, 3/4 time, and begins with a piano (*p*) dynamic. It features a melody in the right hand and a supporting accompaniment in the left hand.

A. Rubinstein, Op. 10. N° 22. Rêve angélique (tiré de „Kammenoi Ostrow“) Pr. M. 1.50.

Andante.

Musical score for A. Rubinstein, Op. 10. N° 22. Rêve angélique. The score is in G major, 3/4 time, and begins with a piano (*p*) dynamic. It features a melody in the right hand and a supporting accompaniment in the left hand.

E. Sauer, Propos de bal (Liebeswerben im Ballsaal.) Pr. M. 2.-

Tempo di Minuetto.

Musical score for E. Sauer, Propos de bal. The score is in G major, 3/4 time, and begins with a pianissimo (*pp*) dynamic. It features a melody in the right hand and a supporting accompaniment in the left hand.

E. Sauer, Octaven-Etude. (Etude N° 4.) Pr. M. 1.50.

Presto.

Musical score for E. Sauer, Octaven-Etude. The score is in G major, 3/4 time, and begins with a piano (*p*) dynamic and the instruction *p e legg.* It features a melody in the right hand and a supporting accompaniment in the left hand.

E. Schütt, Op. 38. N° 1. Pizzicato-Valse. Pr. M. 1.25.

Tempo di Valse modto

Musical score for E. Schütt, Op. 38. N° 1. Pizzicato-Valse. The score is in G major, 3/4 time, and begins with a piano (*p*) dynamic and the instruction *p quasi pizzicato*. It features a melody in the right hand and a supporting accompaniment in the left hand.

E. Schütt, Op. 38. N° 2. Romance. Pr. M. 1.25.

Andante sostenuto.

Musical score for E. Schütt, Op. 38. N° 2. Romance. The score is in G major, 3/4 time, and begins with a mezzo-piano (*mp*) dynamic and the instruction *espr. e cant.*. It features a melody in the right hand and a supporting accompaniment in the left hand.

E. Schütt, Op. 38. N° 3. A la Humoresque. Pr. M. 1.50.

Allegro grazioso.

Musical score for E. Schütt, Op. 38. N° 3. A la Humoresque. The score is in G major, 3/4 time, and begins with a mezzo-piano (*mp*) dynamic. It features a melody in the right hand and a supporting accompaniment in the left hand.

G. Sgambati, Op. 14. Gavotte. Pr. M. 1.50.

Molto moderato.

Musical score for G. Sgambati, Op. 14. Gavotte. The score is in G major, 3/4 time, and begins with a piano (*p*) dynamic. It features a melody in the right hand and a supporting accompaniment in the left hand.

G. Sgambati, Op. 18. N° 4. Toccata. Pr. M. 2.-

Allegro vivace.

Musical score for G. Sgambati, Op. 18. N° 4. Toccata. The score is in G major, 3/4 time, and begins with a mezzo-forte (*mf*) dynamic. It features a melody in the right hand and a supporting accompaniment in the left hand.

# Morceaux choisis pour le Piano.

F. Baumfelder, Op. 356. Roco. Pr. M. 1.25.

Allegretto.  
*p* *fp* *p* *mf*

José Berr, Gavotte. Pr. M. 1.50

Grazioso.  
*p* *mf*

O. de la Cinna, Au Printemps. Scherzo-Andalou. Pr. M. 1.50.

Allegro molto vivace.  
*p* *f* *p*

O. de la Cinna, Estudiantina-Sevillana. Pr. M. 1.50.

Presto.  
*f* *press.* *p* *f*

C. A. Eisoldt, Op. 36. Chanson d'amour. (Minnegesang.) Pr. M. 1.50.

Con espressione.  
*p* *cresc.* *dim. e rit.*

H. Hartog, Un petit Rien. Pr. M. 1.50.

Andante.  
*pp dolce* *p* *pp*

X. Leroux, Pantomime. Pr. M. 1.25.

Allegro moderato giocoso.  
*p* *a tempo.* *più vivo.* *p* *più vivo.* *mf* *p*

A. Marx, Träumerei am See. Pr. M. 1.50.

Andantino.  
*p* *amabile* *p* *f*

R. Volkmann, Op. 63. Walzer aus der II. Serenade. Pr. M. 1.50.

Allegretto moderato.  
*p*