

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

	N ^o	3		N ^o	3		N ^o	3
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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Edition simplifiée.	1	50	„ 89. Rêve d'autrefois, Méditation.	1	25	Polka villageoise.—	—	75
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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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						— Transcription de salon.	1	50
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						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 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats) 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 dashed line with the number '8' above it indicates the start of the second system.

ben cantato.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats) and common time (C). The music begins with a piano (*pp*) 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. The system concludes with a final cadence.

pp
ceste.
2 Ped.

pp ceste.
2 Ped.

8
pp

8
ben cantato.

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

arpe celesti.
2 Ped.

arpe celesti.

Animato.
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 a triplet in the treble staff and a *2 Ped.* marking in the bass staff.

8⁻¹ 8

p

8

rall. pp

8 tempo I^o

arpe celeste. pp

8 sostenuto il canto ma pp

sostenuto il canto ma pp

8

8⁻¹

8

pp

8

Detailed description: This system contains two staves of music. The upper staff features a continuous eighth-note melodic line. The lower staff provides harmonic accompaniment with chords and some eighth-note patterns. A dynamic marking of *pp* is present. A dashed line with the number '8' is positioned above the first measure of the lower staff.

8

con espress.

8

Detailed description: This system contains two staves of music. The upper staff continues the eighth-note melodic line. The lower staff has a more active accompaniment with eighth-note patterns. A dynamic marking of *con espress.* is present. A dashed line with the number '8' is positioned above the first measure of the lower staff.

8

8

Detailed description: This system contains two staves of music. The upper staff continues the eighth-note melodic line. The lower staff has a more active accompaniment with eighth-note patterns. A dashed line with the number '8' is positioned above the first measure of the lower staff.

8

pp

8

Detailed description: This system contains two staves of music. The upper staff continues the eighth-note melodic line. The lower staff has a more active accompaniment with eighth-note patterns. A dynamic marking of *pp* is present. A dashed line with the number '8' is positioned above the first measure of the lower staff.

8

8

Detailed description: This system contains two staves of music. The upper staff continues the eighth-note melodic line. The lower staff has a more active accompaniment with eighth-note patterns. A dashed line with the number '8' is positioned above the first measure of the lower staff.

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 continues with similar rhythmic complexity.

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.* *a tempo.*
p *più vivo.* *più vivo.* *mf* *p*
simile

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