

# Hammerportugais

# W. M. Gottschalk

Op. 91.  
Pr. M. 3

Propriété des Editeurs.



# A. GORIA

## COMPOSITIONS POUR PIANO à 2 MAINS

### Piano à 2 mains.

Op. 1. Le Papillon, Bluettes. . . . .	—
„ 2. Harmonie du soir, Nocturne . . . . .	—
„ 3. Berceuse, 1 <sup>re</sup> Romance sans paroles	1 25
„ 4. Canzonetta, 2 <sup>me</sup> Romance sans paroles	—
„ 5. Olga, Mazurka . . . . .	—
— 2 <sup>me</sup> édition . . . . .	—
„ 6. Caprice-Nocturne . . . . .	—
„ 7. Etude de concert . . . . .	—
„ 8. Etude de concert . . . . .	—
„ 9. Sérénade pour la main gauche et Variation finale . . . . .	—
„ 10. L'Attente, Nocturne caractéristique	—
„ 11. Le Calme, Nocturne caractéristique	—
„ 12. Alice, Valse brillante . . . . .	—
„ 13. Andante de salon . . . . .	—
„ 14. Mazurka brillante . . . . .	—
„ 15. L'Eleganza, Etude de salon . . . . .	—
„ 16. Improvisation, Etude de salon . . . . .	—
„ 17. Barcarolle, Etude de salon . . . . .	—
„ 18. Espérance (Nadiejda), Mazurka origin.	—
„ 19. Rêverie . . . . .	1 50
„ 20. Les Plaintes de la jeune Fille, Mé- lodie de <i>Schubert</i> , transc. . . . .	1 50
„ 21. Les Mousquetaires de la Reine, Fan- tasia de concert . . . . .	3 25
„ 22. Souvenir du théâtre italien, Fantasia brillante sur des motifs de <i>Bellini</i> . . . . .	2 75
„ 23. Saltarelle, Etude de salon . . . . .	1 75
— Ecole moderne du Pianiste, 1 <sup>re</sup> Suite, 6 Etudes brillantes. (Op. 7, 8, 15, 16, 17 & 23.)	7 25
„ 24. Sultana, Fantasia . . . . .	2 —
„ 25. Grande Etude dramatique . . . . .	1 75
„ 26. No. 1. Ophelia, Mélodie . . . . .	1 25
„ No. 2. Miranda, Polka . . . . .	1 25
„ No. 3. Odessa, Mazurka . . . . .	1 25
„ 27. Belisario, Fantasia de concert . . . . .	2 75
„ 30. Mélancolie, 4 <sup>me</sup> Nocturne carac- téristique . . . . .	1 50
„ 31. Ne touchez pas à la Reine, Fantasia	3 25
„ 32. Le Bouquet de l'Infante, Fantasia	2 75
„ 33. Chanson espagnole . . . . .	2 75
„ 34. Una furtiva Lagrima, Nocturne de <i>Donizetti</i> . . . . .	1 50
„ 35. Souvenir de Dieppe, grande Valse caractéristique . . . . .	1 75
„ 36. Othello, Fantasia de salon . . . . .	2 75
„ 37. Ballade (Rêverie) . . . . .	1 75
„ 38. Choeur des Bardes, mélodie célèbre de <i>Rossini</i> , transc. . . . .	1 75
„ 39. Grande Etude d'expression . . . . .	1 75
„ 40. Capriccio de concert sur le Trio favo- rivi de l'opéra Jérusalem (I Lombardi)	1 50
„ 42. Sémiramide, Fantasia . . . . .	3 25
„ 43. L'Agilité, grande Etude de concert	2 —
„ 44. Salut à la Grande-Bretagne, 1 <sup>re</sup> Serie No. 1. God save the Queen, variée	1 25
„ No. 2. Sur un thème anglais . . . . .	1 25
„ No. 3. Air de danse anglais, variée	1 25
„ No. 4. Sur Mary Anne, Mélodie ir- landaise . . . . .	1 25
„ No. 5. Judas Machabée de <i>Händel</i> , varié . . . . .	1 25
„ No. 6. Rule Britannia, variée . . . . .	1 25

Op. 45. Salut à la Grande-Bretagne, 2 <sup>me</sup> Serie, 6 Aïrs écossais.	
„ No. 1. Jenny, Mélodie variée . . . . .	1 25
„ No. 2. Fenella, id. . . . .	1 25
„ No. 3. Edith, id. . . . .	1 25
„ No. 4. Rose, id. . . . .	1 25
„ No. 5. Diana, id. . . . .	1 25
„ No. 6. Flora, id. . . . .	1 25
„ 46. Adélaïde, Mélodie de <i>Beethoven</i> , transc.	1 50
„ 48. La Chasse, Caprice de concert . . . . .	1 75
„ 49. Les Bords de la Newa, 3 Mazurkas orig. No. 1. Le Drowsky . . . . .	1 25
„ No. 2. Le Palais d'hiver . . . . .	1 25
„ No. 3. La Czarine . . . . .	1 25
„ 50. La Brise, Fantasia de l'opéra Haydée	2 —
„ 51. Fantasia sur la Cavatine favorite de l'opéra Il Corsaro . . . . .	2 75
„ 52. Les Monténégrins, Fantasia . . . . .	2 —
„ 53. L'Addio, 5 <sup>me</sup> Nocturne de concert . . . . .	1 75
„ 54. La Vénitienne, 2 <sup>me</sup> Barcarolle . . . . .	1 75
„ 55. La Fée aux Roses, Caprice brillant	2 75
„ 56. La Sérénade du Roi Richard, Morceau de salon sur des motifs de l'opéra Le Songe d'une nuit d'été . . . . .	2 —
„ 57. La Dame blanche, Fantasia . . . . .	2 75
„ 58. Les Adieux de Marie Stuart, Caprice- Etude de <i>Niedermeyer</i> . . . . .	2 —
„ 59. La Campanella, Mélodie-Etude . . . . .	1 50
„ 60. Romance de l'opéra La Chanteuse voilée, variée . . . . .	1 75
„ 61. Raymond, 2 Caprices de salon. No. 1. Caprice dramatique . . . . .	2 —
„ No. 2. Le Carillon, 2 <sup>me</sup> Caprice . . . . .	2 —
„ 62. La Pavane, Air de danse du XVI <sup>me</sup> Siècle, transc. . . . .	1 75
„ 63. Ecole moderne du Pianiste, 2 <sup>me</sup> Suite No. 1. Jour de Printemps, Etude- Cantabile . . . . .	1 75
„ No. 2. Le Tournoi, Etude-Bravoure	1 75
„ No. 3. Gondoline, Etude-Barcarolle	1 75
„ No. 4. La Jeune Garde, Etude-Martiale	1 75
„ No. 5. La Rêveuse, Etude-Nocturne	1 75
„ No. 6. La Fuite, Etude-Vélocité . . . . .	1 75
— Les 6 Etudes réunies . . . . .	7 25
„ 64. Lucrezia Borgia, Fantasia de concert sur un final . . . . .	2 25
„ 65. Prima sera, Rêverie italienne . . . . .	1 50
„ 66. Allegrezza, Etude de concert . . . . .	2 —
„ 67. Chanson mauresque . . . . .	2 —
„ 68. Marco Spada, Fantasia dramatique	2 —
„ 69. Sorrente, Napolitaine . . . . .	2 —
„ 70. Sérénade du Barbier de Séville, transc.	1 75
„ 71. L'Étoile du nord, Caprice de concert	2 75
„ 72. Le Pianiste moderne. 1 <sup>re</sup> Serie. No. 1. Rêverie . . . . .	1 50
„ No. 2. Danse villageoise . . . . .	1 50
„ No. 3. Mélodie expressive . . . . .	1 50
„ No. 4. Idylle . . . . .	1 50
„ No. 5. Cantilène . . . . .	1 50
„ No. 6. Marche Tscherkesse . . . . .	1 50
— Les 6 Etudes réunies . . . . .	6 25
„ 2 <sup>me</sup> Serie. No. 7. Elégie . . . . .	1 50
„ No. 8. Etude d'agilité . . . . .	1 50
„ No. 9. Romanza . . . . .	1 50
„ No. 10. Toccata . . . . .	1 50
„ No. 11. Le Trille . . . . .	1 50
„ No. 12. Les Arpèges . . . . .	1 50
— Les 6 Etudes réunies . . . . .	6 25

Op. 73. Souvenir du Pré aux Clercs, Fantasia- Caprice . . . . .	1 75
„ 74. Nocturne de concert . . . . .	1 50
„ 75. Fête moldave, Mazurka brillante . . . . .	1 25
„ 76. La Tirana, Air national de Cadix, Fantasia andalouse . . . . .	2 —
„ 77. Jenny Bell, Fantasia . . . . .	2 —
„ 78. Au Bord de la Fontaine, Etude-Rêverie	1 50
„ 79. Il Trovatore de <i>Verdi</i> , Fantasia de concert . . . . .	2 75
„ 80. Grande Valse de concert . . . . .	2 —
„ 81. Chanson allemande originale, Caprice caractéristique . . . . .	1 75
„ 82. Marguerite au rouet, 2 <sup>me</sup> Mélodie de <i>Schubert</i> , transc. . . . .	1 75
„ 83. La Reine Topaze. Fantasia brillante	2 —
„ 84. Pervenche, Mélodie . . . . .	1 25
„ 85. Obéron, Grand Caprice de concert . . . . .	2 75
„ 86. Marche des Gardes françaises . . . . .	1 50
„ 87. Sombres forêts, Romance de l'opéra Guillaume Tell, transc. . . . .	1 75
„ 88. La Sérénade, Caprice de genre . . . . .	1 50
„ 89. Mazurka-Styrienne . . . . .	1 50
„ 90. Martha, Fantasia-Caprice . . . . .	1 75
„ 92. Amitié, 2 <sup>me</sup> Caprice-Nocturne . . . . .	1 50
„ 93. Les Muletiers, Boléro-Scherzo de concert . . . . .	2 —
„ 94. Rigoletto, Illustrations . . . . .	2 75
„ 94 <sup>bis</sup> Le Pardon de Ploërmel, Fantasia dramatique . . . . .	2 —
„ 95. Souvenir d'Allemagne, 2 Etudes ca- ractéristiques. No. 1. Les Regrets . . . . .	1 25
„ No. 2. Chant d'Adieu . . . . .	1 50
„ 95 <sup>bis</sup> Au revoir! (Auf Wiedersehen), Vilanella	1 50
„ 96. Herculanium, Caprice artistique . . . . .	2 —
„ 97. Tannhäuser, Fant.-Caprice de concert	2 25
„ 98. La Traviata, Fantasia . . . . .	2 25
„ 99. Don Juan, Fantasia . . . . .	2 75
„ 100. Philémon et Baucis de <i>Gounod</i> , Fant. Barcarolle . . . . .	1 —
„ Grande Valse des fleurs, du ballet Griseldis ou les cinq sens . . . . .	1 75
„ Le Rossignol et les Roses, Poésie musicale, transc. . . . .	1 25
„ Miranda, Polka de sal., simplifiée par Thys	1 —
— 2 <sup>me</sup> édition . . . . .	— 75
„ 2 <sup>me</sup> Rêverie . . . . .	1 —
„ La Réforme joyeuse . . . . .	— 50
„ Les Dragons de Villars, Fantasia . . . . .	1 75
„ Faust de <i>Gounod</i> , Romance des fleurs, Transc.	1 50
„ Mazurka slave . . . . .	1 50
„ Vieux Benuet . . . . .	— 50
„ Les Adieux, dernière Pensée, Morceau de salon	2 —
„ 3 Oeuvres posthumes: No. 1. 2 <sup>e</sup> Barcarolle . . . . .	1 —
„ No. 2. Promenade en Mai . . . . .	1 —
„ No. 3. Valse allemande facile . . . . .	1 —
„ Dernier Chant en Provence . . . . .	— 50

### Piano à 4 mains.

Op. 5. Olga, Mazurka . . . . .	1 25
„ 6. Caprice-Nocturne . . . . .	1 25
„ 7. Etude de concert . . . . .	1 75
„ 18. Espérance (Nadiejda), Mazurka . . . . .	1 25
„ 46. Adélaïde de <i>Beethoven</i> , Transcription	1 75

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Variations de Concert

SUR

# L'HYMNE PORTUGAIS

pour PIANO par

# L. M. GOTTSCHALK

OP. 91.

N° 23264.

R. M. 3. \_.

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**LONDRES**  
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VARIATIONS DE CONCERT  
SUR  
L'HYMNE PORTUGAIS

PAR L.M. GOTTSCHALK Op: 91.

(Oeuvre posthume.)

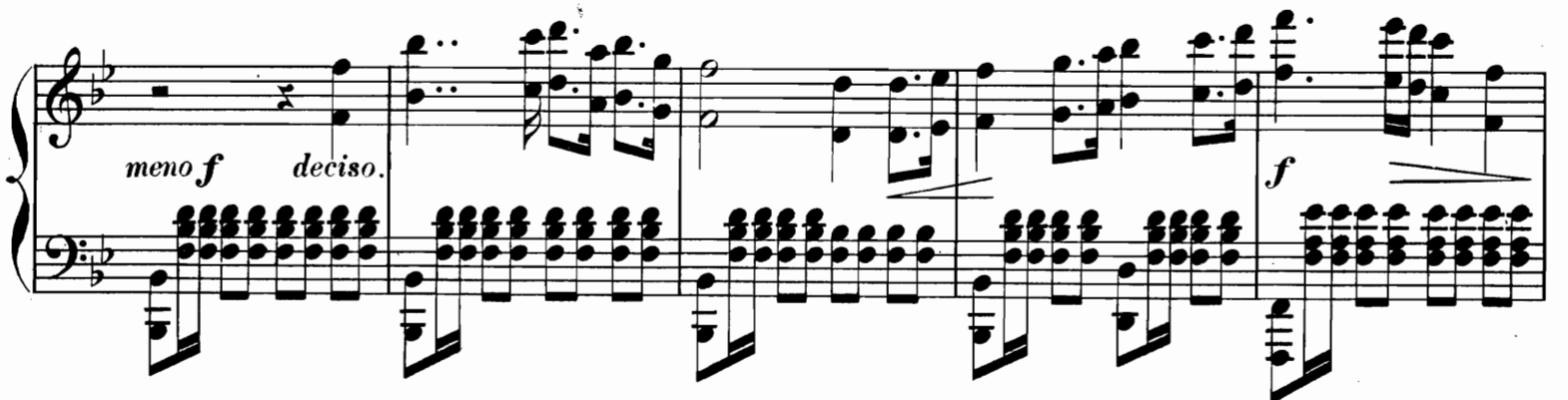
Arrangées par A. NAPOLEON.

Allegro maestoso.

**Piano.** *ff*




*meno f deciso.* *f*




First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and a dynamic marking of *f*. The bass staff contains a complex accompaniment with many beamed notes.

Second system of musical notation, continuing the piece with similar melodic and accompanimental textures.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, marked with a dynamic of *ff* (fortissimo), indicating a change in intensity.

Fifth system of musical notation, concluding the page with a final cadence and a double bar line.

1<sup>re</sup> VARIATION. 8

*mf brillante.* *m.d.* *m.g. 7* 8

The first system of the first variation consists of two staves. The upper staff features a melodic line with eighth-note patterns and slurs, marked with a dynamic of *mf brillante.* and a fingering of 8. The lower staff provides harmonic support with chords and moving bass lines. A *m.g. 7* marking is present above the lower staff, and a *m.d.* marking is above the upper staff.

8

The second system continues the melodic and harmonic development. The upper staff has a slur over a sequence of eighth notes, with a fingering of 8. The lower staff continues with chords and bass movement.

8 *m.d.* *m.g. 2 1* 7

The third system features a *m.d.* marking above the upper staff and a *m.g. 2 1* marking above the lower staff. The upper staff has a slur over eighth notes with a fingering of 8. The lower staff includes a *7* fingering and a *>* accent.

8 1<sup>a</sup> volta. *dolce.*

The fourth system is marked *dolce.* and contains a first ending bracket labeled *1<sup>a</sup> volta.* The upper staff has a slur over eighth notes with a fingering of 8. The lower staff has a *>* accent.

8 2<sup>a</sup> volta.

The fifth system is marked *2<sup>a</sup> volta.* and contains a second ending bracket. The upper staff has a slur over eighth notes with a fingering of 8. The lower staff has a *>* accent.

This page of musical notation is divided into five systems, each consisting of two staves (treble and bass clef). The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various note values, including eighth and sixteenth notes, and rests. Dynamic markings such as *m.d.* (mezzo-forte), *g.* (forte), and *g.d.* (fortissimo) are used throughout. Performance instructions, including the number '8' and '12', are placed above the notes with dashed lines, likely indicating fingerings or articulation points. The piece concludes with a double bar line and repeat dots at the end of the fifth system.

*ff*

2<sup>me</sup> VARIATION.

8  
3  
Animato.  
staccato.



8

First system of musical notation, measures 1-4. The treble staff contains a sequence of chords and arpeggios, while the bass staff provides a harmonic accompaniment with similar rhythmic patterns. A dashed line with the number '8' is positioned above the treble staff.

8

Second system of musical notation, measures 5-8. The treble staff continues the melodic and harmonic development with chords and arpeggios. The bass staff maintains the accompaniment. A dashed line with the number '8' is positioned above the treble staff.

8

Third system of musical notation, measures 9-12. The treble staff features a more complex texture with overlapping chords and arpeggios. The bass staff continues with the accompaniment. A dashed line with the number '8' is positioned above the treble staff.

8

*f brillante.*

Fourth system of musical notation, measures 13-16. The treble staff has a dynamic marking of *f brillante.* and shows a change in the melodic line. The bass staff continues with the accompaniment. A dashed line with the number '8' is positioned above the treble staff.

8

1<sup>a</sup> volta.

2<sup>a</sup> volta.

Fifth system of musical notation, measures 17-20. The system includes first and second endings. The first ending is marked '1<sup>a</sup> volta.' and the second ending is marked '2<sup>a</sup> volta.' with a dashed line and the number '8' above it. The treble staff contains the melodic lines for both endings, and the bass staff provides the accompaniment.

*ff*

**3<sup>me</sup> VARIATION.**

*m.d.*

*m.g.*

*p il canto poco marcato.*

The first system of music consists of three staves. The top staff is a treble clef with a dashed line at the top labeled '8'. It contains a series of eighth-note chords. The middle staff is a treble clef with a dashed line at the top labeled '8', containing a series of eighth-note chords. The bottom staff is a bass clef containing a few notes and rests.

The second system of music consists of three staves. The top staff is a treble clef with a dashed line at the top labeled '8'. It contains a series of eighth-note chords. A bracket labeled "1ª volta." spans the right portion of this staff. The middle staff is a treble clef with a dashed line at the top labeled '8', containing a series of eighth-note chords. The bottom staff is a bass clef containing a few notes and rests.

The third system of music consists of three staves. The top staff is a treble clef with a dashed line at the top labeled '8'. It contains a series of eighth-note chords. A bracket labeled "2ª volta." spans the right portion of this staff. The middle staff is a treble clef with a dashed line at the top labeled '8', containing a series of eighth-note chords. The bottom staff is a bass clef containing a few notes and rests. Fingerings are indicated by numbers 1, 2, 3, 4, 5.

8

*poco rfz*

This system contains three staves. The top staff is a treble clef with a key signature of two flats and a common time signature. It features a melodic line with eighth-note triplets and pairs, with a dashed line and the number '8' above it. The middle staff is a treble clef with a similar melodic line. The bottom staff is a bass clef with a sparse accompaniment of chords and single notes, including a fermata over a chord. The dynamic marking *poco rfz* is placed between the middle and bottom staves.

8

8

This system contains three staves. The top staff is a treble clef with a key signature of two flats and a common time signature. It features a melodic line with eighth-note triplets and pairs, with a dashed line and the number '8' above it. The middle staff is a treble clef with a similar melodic line. The bottom staff is a bass clef with a sparse accompaniment of chords and single notes, including a fermata over a chord. The dynamic marking *poco rfz* is placed between the middle and bottom staves.

8

8

*poco rfz*

This system contains three staves. The top staff is a treble clef with a key signature of two flats and a common time signature. It features a melodic line with eighth-note triplets and pairs, with a dashed line and the number '8' above it. The middle staff is a treble clef with a similar melodic line. The bottom staff is a bass clef with a sparse accompaniment of chords and single notes, including a fermata over a chord. The dynamic marking *poco rfz* is placed between the middle and bottom staves.

This musical score is arranged in four systems, each consisting of three staves. The top staff of each system is a single treble clef staff. The middle and bottom staves are grouped by a brace on the left, indicating they are part of a grand staff. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Above the first staff of each system, there is a dashed line with the number '8' positioned above it, likely indicating an octave transposition. The score concludes with a double bar line and repeat dots at the end of the final system.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with a forte dynamic (*ff*) and consists of dense chordal textures and melodic lines.

Second system of musical notation, continuing the piece with similar chordal and melodic patterns. A fermata is present over the final note of the system.

Third system of musical notation, labeled "Cadenza." It begins with a melodic line in the treble clef and a bass line in the bass clef. A dynamic marking of *sfz* (sforzando) is indicated. A dashed line with the number "8" above it spans across the system, indicating an octave shift.

Fourth system of musical notation, featuring a dense texture of chords in both hands. A dynamic marking of *dim.* (diminuendo) is shown. A dashed line with the number "8" above it indicates an octave shift.

Fifth system of musical notation, continuing the cadenza with melodic and chordal elements. A dashed line with the number "8" above it indicates an octave shift.

8

First system of musical notation, featuring a treble and bass staff with a piano accompaniment. The treble staff contains a complex rhythmic pattern of eighth notes, while the bass staff provides a steady accompaniment. A dashed line with the number '8' is positioned above the treble staff.

8

Second system of musical notation, continuing the piano accompaniment from the first system. It features a treble and bass staff with a piano accompaniment. A dashed line with the number '8' is positioned above the treble staff.

Third system of musical notation, continuing the piano accompaniment. It features a treble and bass staff with a piano accompaniment.

Fourth system of musical notation, continuing the piano accompaniment. It features a treble and bass staff with a piano accompaniment. A trill symbol is present above the treble staff.

*si può far durare il trillo a piacere.*

Fifth system of musical notation, concluding the piano accompaniment. It features a treble and bass staff with a piano accompaniment. A trill symbol is present above the treble staff.

*poco rit.*

Più lento e ben cantato.

The musical score consists of four systems of two staves each (treble and bass clef). The key signature is three sharps (F#, C#, G#). The first system includes markings for *p*, *dolce.*, *armonioso.*, and *m.g.*. The second system includes *sfz* and *m.g.*. The third system includes *rfz*. The fourth system includes *rfz* and *dolce.*. The score features various musical notations including chords, arpeggios, and melodic lines with slurs and accents.



*con passione.*

Musical score for the first system, featuring a treble and bass clef with various notes and chords. A dynamic marking *sfz* is present.

*con amore.*

Musical score for the second system, featuring a treble and bass clef with various notes and chords. A dynamic marking *poco sf* and a *2 Ped.* marking are present.

*molto rfz**morendo.*

Musical score for the third system, featuring a treble and bass clef with various notes and chords. A dynamic marking *molto rfz* and a *morendo.* marking are present.

*il canto ben marcato.**sempre dolcissimo.*

Musical score for the fourth system, featuring a treble and bass clef with various notes and chords. A dynamic marking *sempre dolcissimo.* is present.

*m.g.*

First system of a piano score. The right hand features a melodic line with slurs and accents, marked *m.g.* (mezzo-gusto). The left hand provides a harmonic accompaniment with chords and single notes.

*m.g.*

*poco rfz*

Second system of a piano score. The right hand continues the melodic line, marked *m.g.*. The left hand accompaniment includes a section marked *poco rfz* (poco ritardando) with a hairpin indicating a gradual deceleration.

*m.g.*

8

Third system of a piano score. The right hand melodic line is marked *m.g.*. A dashed line with the number '8' above it spans across the system, likely indicating an octave transposition for the right hand.

*m.g.*

8

Fourth system of a piano score. The right hand melodic line is marked *m.g.*. A dashed line with the number '8' above it spans across the system, indicating an octave transposition.

8 *m.g.*

*rfz*

*dim.*

*sempre 2 Ped.*

First system of musical notation. The treble clef staff contains a complex texture of overlapping chords and melodic lines. The bass clef staff provides a simple accompaniment with a few notes.

Second system of musical notation, marked *sempre dim.* The treble clef staff features a descending melodic line with a complex accompaniment. The bass clef staff has a simple accompaniment.

Third system of musical notation, marked *pp*. The treble clef staff contains a complex texture of overlapping chords and melodic lines. The bass clef staff provides a simple accompaniment.

Fourth system of musical notation, marked *morendo*. The treble clef staff features a complex texture of overlapping chords and melodic lines. The bass clef staff provides a simple accompaniment.

I<sup>o</sup> Tempo .

Final .

The first system of the 'Final' section consists of two staves. The upper staff begins with a piano (*p*) dynamic and a *cresc.* marking. The music features a melodic line with eighth and sixteenth notes, and a bass line with block chords. The key signature has two flats and the time signature is common time (C).

The second system continues the 'Final' section. It features a *ff* (fortissimo) dynamic marking. The melodic line becomes more active with sixteenth-note patterns, and the bass line continues with block chords. The *ff* marking is repeated in the second and third measures.

The third system shows a dense texture with many chords in both staves. The upper staff has a melodic line with eighth notes, while the lower staff is filled with block chords. The dynamics are not explicitly marked in this system.

The fourth system features a rapid melodic line in the upper staff, marked *rapido.* The lower staff has a steady accompaniment. A *molto cresc.* (molto crescendo) marking is present, indicating a significant increase in volume.

Grandioso .

The 'Grandioso' section begins with a *ff* (fortissimo) dynamic. The music is characterized by a grand, powerful texture with many chords in both staves. The upper staff has a melodic line with eighth notes, and the lower staff is filled with block chords. The key signature has two flats and the time signature is common time (C).

This page of musical notation is arranged in five systems, each with a treble and bass staff. The music is written in a key signature of one flat (B-flat major or D minor). The notation includes various note values, rests, and dynamic markings. The first system features a dynamic marking of *m.d.* (mezzo-dolce) and includes some notes with a fermata. The second system contains a *p* (piano) marking. The third system has a *p* marking and a fermata over a chord. The fourth system includes a *p* marking and a fermata over a chord. The fifth system also includes a *p* marking. The notation is dense, with many chords and complex rhythmic patterns.

Con bravura .

ff martellato

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble clef part features a series of sixteenth-note chords, while the bass clef part has a simple bass line. The dynamic marking 'ff martellato' is placed below the first few notes.

The second system continues the musical piece with similar rhythmic patterns in both hands.

The third system continues the musical piece with similar rhythmic patterns in both hands.

fff

The fourth system concludes the piece. It features a crescendo hairpin leading to a fortissimo (fff) dynamic. The notation includes a fermata over a final chord in the treble clef and a final bass line ending with a double bar line.

# COMPOSITIONS POUR PIANO.

## L. BRASSIN.

Op. 4. <i>Bluette</i> . . . . .	1 25	Op. 12. <i>Grandes Etudes de concert.</i>		Op. 21. <i>6 Morceaux de Fantaisie.</i>	
Op. 5. <i>Grand Galop fantastique</i> . . . . .	2 —	N° 6. <i>En Si-min. (H-moll)</i> . . . . .	1 25	<i>En 3 Suites, chaque</i>	1 75
Op. 6. <i>Valse-Caprice</i> . . . . .	1 75	7. <i>En Fa-dièze (Fis)</i> . . . . .	1 25	Op. 22. <i>3<sup>me</sup> Grande Polonaise</i> . . . . .	1 75
Op. 7. <i>Le Chant du soir. Nouvelle Edition</i>	1 50	8. <i>En Fa-dièze min. (Fis-moll)</i> 1 25		Op. 27. <i>Chœur des Soldats de l'opéra Faust</i>	
Op. 8. <i>Le Ruisseau</i> . . . . .	1 50	9. <i>En La-b (As)</i> . . . . .	1 25	<i>de Gounod, Transc. de concert</i>	2 —
Op. 9. <i>Aux Bords de la Mer, Nocturne</i>	2 —	10. <i>En La (A)</i> . . . . .	1 25	<i>1<sup>re</sup> Grande Polonaise</i> . . . . .	1 75
Op. 10. <i>Prière</i> . . . . .	2 —	11. <i>En Mi-b min. (Es-moll)</i> . . . . .	1 50	<i>3<sup>me</sup> Valse-Caprice</i> . . . . .	2 25
Op. 11. <i>2<sup>me</sup> Valse-Caprice de concert</i>	1 75	12. <i>En Ut-min. (C-moll)</i> . . . . .	2 —	<i>3 Morceaux d'après Scarlatti</i>	2 —
Op. 12. <i>Grandes Etudes de concert.</i>				<i>(Scherzo — Andante — Capriccio).</i>	
<i>En 4 Suites, chaque</i>	4 25	Op. 13. <i>Réverie pastorale</i> . . . . .	1 50	Aus <i>R. Wagner's Ring des Nibelungen,</i>	
<i>Séparément:</i>		Op. 14. <i>Mazurka de salon</i> . . . . .	1 50	<i>frei übertragen:</i>	
N° 1. <i>En La-b (As)</i> . . . . .	1 75	Op. 15. <i>Les Adieux</i> . . . . .	1 50	N° 1. <i>Wallhall</i> . . . . .	1 75
2. <i>En Mi-b min. (Es-moll)</i>	1 50	Op. 16. <i>2<sup>d</sup> Galop fantastique de concert</i>	2 75	2. <i>Siegmund's Liebesgesang</i>	1 50
3. <i>En Ré-b (Des)</i> . . . . .	1 75	Op. 17. <i>Célèbre Nocturne</i> . . . . .	1 25	3. <i>Feuerzauber</i> . . . . .	1 75
4. <i>En La-b (As)</i> . . . . .	1 25	Op. 18. <i>2<sup>me</sup> Grande Polonaise</i> . . . . .	1 50	4. <i>Der Ritt der Walküren</i> . . . . .	2 75
5. <i>En Si (H)</i> . . . . .	1 50			5. <i>Waldwehen</i> . . . . .	2 —

## G. SGAMBATI.

Op. 6. <i>Prélude et Fugue</i> . . . . .	3 —	Op. 15. <i>Concerto pour Piano et Orchestre,</i>		Op. 20. <i>3 Notturmi</i> . . . . .	3 —
Op. 10. <i>2 Etudes de concert.</i>		<i>arrang. pour deux Pianos par</i>		<i>Séparément:</i>	
N° 1. <i>En Ré-b (Des)</i> . . . . .	1 25	<i>l'auteur</i> . . . . .	9 50	N° 1. <i>En Si-min. (H-moll)</i> . . . . .	1 50
2. <i>En Fa-dièze min. (Fis-moll)</i>	1 75	Op. 16. <i>Symphonie (Ré-maj.) pour Or-</i>		2. <i>En Sol (G)</i> . . . . .	1 25
Op. 12. <i>Fogli volanti, Album</i> . . . . .	4 —	<i>chestre, arrangée à 4 mains par</i>		3. <i>En Do-min. (C-moll)</i> . . . . .	1 75
<i>Romanza.</i>		<i>l'auteur</i> . . . . .	10 75	Op. 21. <i>Suite en Si-min. (H-moll)</i> . . . . .	5 —
<i>Canzonetta.</i>		— <i>Sérénade de la Symphonie, trans-</i>		<i>Séparément:</i>	
<i>Idillio.</i>		<i>crité pour Piano seul par l'auteur</i>	1 50	N° 1. <i>Prélude</i> . . . . .	2 —
<i>Marcia, Humoresque.</i>		Op. 17. <i>Scherzo du Quatuor, arr. à 4</i>		2. <i>Valse</i> . . . . .	1 50
<i>Vecchio Castello, Croquis.</i>		<i>mains par E. Humperdinck</i> . . . . .	2 75	3. <i>Air</i> . . . . .	1 50
<i>Epanouissement.</i>		Op. 18. <i>Quattro Pezzi.</i>		4. <i>Intermezzo</i> . . . . .	1 50
<i>Combattimento.</i>		N° 1. <i>Preludio</i> . . . . .	1 50	5. <i>Etude mélodique</i> . . . . .	2 —
<i>Campane a Festa, Epitalamio.</i>		2. <i>Vecchio Minuetto</i> . . . . .	1 25	Op. 23. <i>Pièces lyriques</i> . . . . .	3 50
Op. 14. <i>Gavotte en La-b min. (As-moll)</i>	1 25	3. <i>Nenia</i> . . . . .	1 50	<i>Rappelle toi!</i>	Do-do
— <i>Id. Edition simplifiée en Sol-min.</i>		4. <i>Toccata</i> . . . . .	2 —	<i>A la Fontaine.</i>	Ländler
<i>(G-moll)</i> . . . . .	1 25			<i>Vox populi.</i>	Gigue

## J. DE ZAREMBSKI.

Op. 7. <i>Trois Etudes de concert.</i>		Op. 11. <i>Polonaise triomphale à 4 mains</i> . . . . .	2 75
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2. <i>En Sol-min. (G-moll)</i> . . . . .	1 75	<i>ceaux à 4 mains.</i>	
3. <i>En Sol (G)</i> . . . . .	1 25	N° 1. <i>Andante</i> . . . . .	2 25
Op. 8. <i>Mazurka de concert</i> . . . . .	1 75	2. <i>Allegro</i> . . . . .	2 50
Op. 9. <i>Fantaisie polonaise</i> . . . . .	1 75	Op. 13. <i>Les Roses et les Epines, 5 Impro-</i>	
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