

# L. M. GOTTSCHALK

## KOMPOSITIONEN FÜR KLAVIER

Zu zwei Händen.

	n. M.
s Op. 2. Bamboula, Danse de Nègres . . . . .	1 50
m " 3. La Savane . . . . .	1 —
m " 4. Ossian. 2 Ballades . . . . .	— 80
m " 5. Le Bananier, Chanson nègre . . . . .	— 60
m " 6. Colliers d'or, 2 Mazurkas . . . . .	à — 60
m " 8. La Moissonneuse, Mazurka . . . . .	— 80
s " 9. Le Songe d'une nuit d'été, Caprice . . . . .	— 80
s " 10. La Chasse du jeune Henri . . . . .	2 —
m " 11. Le Mancenillier, Sérénade . . . . .	1 20
m " 12. Danse ossianique . . . . .	1 —
m " 13. Jérusalem (J. Lombardi) Fantaisie . . . . .	1 50
s " 14. La Jota Aragonesa . . . . .	— 60
s " 15. Le Banjo . . . . .	1 —
m " 16. Dernière espérance . . . . .	1 —
m " 17. Marche de nuit . . . . .	1 —
m " 21. L'Étincelle, Mazurka . . . . .	— 80
s " 22. Souvenir d'Andalousie . . . . .	1 —
s " 23. Chant du Soldat . . . . .	1 50
m " 24. Sospiro, Valse poétique . . . . .	1 —
m " 25. Les Foliets, Polka brillante . . . . .	— 60
m " 26. Ricordati, Méditation . . . . .	— 80
m " 27. La Naiade, Polka de salon . . . . .	1 —
m " 28. Reflets du passé, Méditation . . . . .	— 80
s " 29. Apothéose, Marche solennelle . . . . .	1 50
m " 30. Minuit à Séville, Caprice . . . . .	1 20
s " 31. Souvenir de Porto-Rico . . . . .	1 20
m " 32. Pastorella e Cavagliere, Caprice . . . . .	1 50
s " 33. Danza . . . . .	1 20
s " 34. Columbia, Caprice américain . . . . .	1 50
m " 35. La Gitanella, Caprice . . . . .	— 80
m " 36. Fantôme de bonheur, Caprice . . . . .	1 20
m " 37. Ojos Criollos (Les yeux créoles) . . . . .	— 60
s " 38. Manchega, Etude de concert . . . . .	1 —
s " 39. Souvenir de la Havane . . . . .	1 20
s " 40. Printemps d'Amour, Mazurka . . . . .	1 20
ss " 41. God save the Queen . . . . .	1 —
s " 42. La Chute de feuilles, Nocturne . . . . .	1 50
s " 43. Polonia . . . . .	1 50
m " 44. O ma charmante! épargnez moi! Caprice . . . . .	— 80
m " 45. Suis-mois! Caprice . . . . .	1 —
s " 46. Murmures éoliens . . . . .	1 50
m " 47. Berceuse (Cradle song) . . . . .	— 80
s " 48. L'Union, Airs américains . . . . .	1 50
m " 49. La Colombe (The Dove), petite Polka . . . . .	1 —

	n. M.
m Op. 50. Réponds-moi, Danse cub., arr. par C. Wachtmann . . . . .	— 80
s " 51. Home, sweet home (Charme du Foyer) . . . . .	1 —
s " 52. Miserere du Trovatore, Paraphrase . . . . .	1 50
s " 53. La Gallina, Danse cubaine, arr. par C. Wachtmann . . . . .	1 —
s " 54. Impromptu . . . . .	1 50
s " 55. Le Cri de Délivrance . . . . .	1 50
m " 56. Caprice élégiaque . . . . .	1 —
s " 57. Grand Scherzo . . . . .	1 20
s " 58. Trémolo, Etude . . . . .	1 20
m " 59. Pasquinade, Caprice . . . . .	— 60
m " 60. Morte! Lamentation . . . . .	— 80
s " 61. Marche funèbre . . . . .	— 80
m " 62. Pensée poétique . . . . .	— 60
s " 63. Dernier amour, Etude . . . . .	1 —
s " 64. Bataille, Etude . . . . .	1 50
m " 65. Solitude . . . . .	— 80
m " 66. Ses Yeux, Polka . . . . .	1 50
m " 67. Grande, Tarantelle . . . . .	1 80
ss " 68. La Favorite, Fantaisie . . . . .	2 —
s " 69. Grande Fantaisie triomphale sur l'hymne nationale brésilien . . . . .	1 80
m " 70. Jeunesse, Mazurka brillante . . . . .	— 80
m " 71. Orfa, Grande Polka de salon . . . . .	— 80
m " 72. Radieuse, Grande Valse de concert . . . . .	1 20
s " 85. 6 <sup>me</sup> Ballade. Oeuvre posthume . . . . .	1 20
s " 86. Danse des Sylphes. Oeuvre posthume . . . . .	1 80
s " 87. 7 <sup>me</sup> Ballade. Oeuvre posthume . . . . .	1 20
s " 88. Hercule, Etude. Oeuvre posthume . . . . .	1 50
ss " 89. Le Carnaval de Venise, Caprice et Variations. Oeuvre posthume . . . . .	1 80
s " 90. 8 <sup>me</sup> Ballade. Oeuvre posthume . . . . .	2 —
s " 91. Variations sur l'Hymne Portugais . . . . .	2 —
m Amour chevaleresque, Caprice . . . . .	1 —
m Andante de la Nuit des Tropiques . . . . .	1 50
m Le Chant du Martyr . . . . .	1 —
m Dans les Nuages, Schottisch . . . . .	1 —
s Galop de concert, Caprice . . . . .	— 80
s Mazurka . . . . .	— 60
s La Mélancolie, Etude d'après Godefried . . . . .	1 —
m Pensive, Polka-Rédowa . . . . .	— 80
m Le Poète mourant, Méditation . . . . .	— 60
m La Sourire d'une jeune Fille, Grande Valse . . . . .	1 —
m Souvenir des Ardennes, Mazurka de salon . . . . .	1 20
m Souvenir de Bal, Caprice . . . . .	— 80

Zu vier Händen.

	n. M.
m Op. 5. La Bananier, Chanson nègre . . . . .	— 80
m " 14. La Jota Aragonesa, Caprice . . . . .	— 80
m " 16. Dernière Espérance. Méditation . . . . .	1 —
m " 17. Marche de Nuit . . . . .	1 —
m " 21. L'Étincelle, Mazurka sentimentale . . . . .	1 —
m " 22. Souvenir d'Andalousie . . . . .	1 50
m " 37. Ojos Criollos (Les yeux créoles), Caprice brill. . . . .	— 80
m " 40. Printemps d'Amour. Mazurka . . . . .	1 20
m " 47. Berceuse . . . . .	1 —
m " 50. Réponds moi. (Di que si.) Danse cubaine, Caprice brillant . . . . .	1 20
s " 52. Miserere du Trovatore . . . . .	1 50

	n. M.
m Op. 53. La Gallina, Danse cubaine . . . . .	1 20
s " 58. Trémolo, Grande étude . . . . .	1 80
m " 59. Pasquinade, Caprice . . . . .	— 80
m " 60. Morte!! Lamentation . . . . .	— 80
s " 61. Marche funèbre . . . . .	— 80
m " 66. Ses Yeux, Polka de concert . . . . .	1 50
m " 67. Grande Tarantelle . . . . .	1 80
s " 69. Grande Fantaisie triomphale sur l'Hymne national brésilien . . . . .	1 80
m " 71. Orfa, Grande Polka de salou . . . . .	— 60
m " 72. Radieuse Valse de concert . . . . .	2 —
m Le Poète mourant, Méditation . . . . .	— 80

m = mittelschwer. s = schwer. ss = sehr schwer.

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# Rosemary

(Remembrance)

Intermezzo

Tempo alla Gavotta

PERCY ELLIOTT

PIANO

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à Madame PANTHÈS  
Professeur au Conservatoire de Genève

# LES MUSES DANS LA FORET

RONDO

XVIII<sup>me</sup> Siècle

Recueilli par  
Lucien de Flagny

Joué par Wladimir Cernikoff

Adhémar de Flagny

PIANO

Andantino en écho

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# Mélodie

S. Stojowski, Op. 1. N° 1

Andantino.

PIANO.

*p molto cantabile*

*a tempo*

*poco rit.*

*cresc.*

*rall. e dim.*

*espress.*

Copyright 1891 by H. B. STEVENS & Co.

To Lady Eden

# GIPSY'S LAMENT

Zigeunerklage

Who calls?

One that attends your ladyship's command.  
(Two Gentlemen of Verona)

My voice is ragged; I know I cannot please you.  
I do not desire you to please me, I do desire you to sing;  
(As you like it.)

George Aitken  
Op. 20

PIANO

Broadly  $\text{♩} = 60$  With much expression and rubato

*Brighter*

*Agitato* *Slower*

*Faster* *Slower*

*Faster*

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Mazurka sentimentale  
pour PIANO par

L. M. GOTTSCHALK

à 2 mains

OP. 21.

à 4 mains

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Printed in Germany.

# L'ÉTINCELLE

MAZURKA SENTIMENTALE

PAR L. M. GOTTSCHALK OP. 21

Moderato.  
*con espressione.*

INTRODUCTION.

*p misterioso.*

Musical notation for the introduction, consisting of two staves. The treble staff begins with a melodic line in 3/4 time, marked *p misterioso*. The bass staff provides a harmonic accompaniment with chords and single notes.

*rall.*

*pp morendo.*

*ritard.*

Musical notation for the end of the introduction, showing a deceleration and fading of the music. The treble staff has a melodic line that ends with a fermata, and the bass staff has a rhythmic accompaniment that also tapers off.

Con molto espressione.

MAZURKA.

*mf ben misurato.*

Musical notation for the beginning of the mazurka, featuring a treble and bass staff. The treble staff has a melodic line with a characteristic mazurka rhythm, and the bass staff has a rhythmic accompaniment. The tempo is marked *Con molto espressione* and the dynamics are *mf ben misurato*.

Musical notation for the first system of the mazurka, showing the treble and bass staves. The treble staff has a melodic line with a characteristic mazurka rhythm, and the bass staff has a rhythmic accompaniment.

Musical notation for the second system of the mazurka, showing the treble and bass staves. The treble staff has a melodic line with a characteristic mazurka rhythm, and the bass staff has a rhythmic accompaniment.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords and melodic fragments in the right hand, while the left hand provides a steady accompaniment of chords.

Second system of musical notation. The right hand contains a sequence of chords with some melodic movement, including a triplet of notes. The left hand continues with a consistent chordal accompaniment.

Third system of musical notation. The right hand features more complex chordal structures and some melodic lines. The left hand maintains the accompaniment pattern.

Fourth system of musical notation. The right hand includes a triplet of notes and a section marked *mf ben misurato.* followed by a section marked *brillante.* The left hand accompaniment remains consistent.

Fifth system of musical notation. The right hand features several triplet markings over groups of notes. The left hand accompaniment concludes the system with a final chord.

8

*brillante.*

This system contains the first six measures of the piece. The right hand features a melodic line with triplets and a complex sixteenth-note passage in the third measure. The left hand provides a steady accompaniment of chords. A dashed line with the number '8' above it spans the first two measures.

8

*brillante.*

This system contains measures 7 through 12. The right hand continues with intricate passages, including a triplet in measure 7 and a sequence of notes with fingerings 3, 2, 1, 5, 1 in measure 10. The left hand has rests in measures 7 and 8, then resumes with chords. A dashed line with the number '8' above it spans the first two measures.

*p con espress.*

This system contains measures 13 through 18. The right hand plays chords and short melodic fragments. The left hand features a rhythmic accompaniment of eighth-note chords. A dashed line with the number '8' above it spans the first two measures.

8

This system contains measures 19 through 24. The right hand continues with chords and melodic lines. The left hand maintains the eighth-note accompaniment. A dashed line with the number '8' above it spans the first two measures.

8

*con espressione.*  
*armonioso.*  
*cantato il basso.*

This system contains measures 25 through 30. The right hand has a melodic line with a fermata in measure 29. The left hand has a melodic line starting in measure 29. A dashed line with the number '8' above it spans the first two measures.

brillante. con grazia.

This system contains the first two measures of the piece. The right hand features a melodic line with a trill in the first measure and a five-fingered chord in the second. The left hand provides a steady accompaniment. Performance markings include 'brillante.' and 'con grazia.'

cantato il basso.

This system contains measures 3 and 4. The right hand continues the melodic line with a trill in measure 3 and a five-fingered chord in measure 4. The left hand accompaniment remains consistent. The marking 'cantato il basso.' is present.

leggerissimo.  
volante.  
p con grazia. brillante.

This system contains measures 5 and 6. The right hand has a trill in measure 5 and a five-fingered chord in measure 6. The left hand accompaniment continues. Performance markings include 'leggerissimo.', 'volante.', 'p con grazia.', and 'brillante.'

This system contains measures 7 and 8. The right hand features a trill in measure 7 and a five-fingered chord in measure 8. The left hand accompaniment continues. There are no specific performance markings for this system.

brillante.

This system contains measures 9 and 10. The right hand has a trill in measure 9 and a five-fingered chord in measure 10. The left hand accompaniment continues. The marking 'brillante.' is present.

Tempo I<sup>o</sup>

mf

8

This system contains the first five measures of the piece. The right hand features a complex texture with many beamed notes and chords, while the left hand provides a steady accompaniment of chords. A dynamic marking of *mf* is present at the beginning. A dashed line with an '8' above it spans the first four measures.

8

This system contains measures 6 through 10. The right hand continues with intricate patterns, including a prominent sixteenth-note run in measure 7. The left hand accompaniment remains consistent. A dashed line with an '8' above it spans measures 6 through 9.

8

This system contains measures 11 through 15. The right hand has a more active role with frequent sixteenth-note passages. The left hand accompaniment consists of chords and single notes. A dashed line with an '8' above it spans measures 11 through 14.

8

*brillante.*

This system contains measures 16 through 20. The right hand features a very active and technically demanding passage with rapid sixteenth-note runs. The left hand accompaniment is simpler. A dynamic marking of *brillante.* is placed in measure 18. A dashed line with an '8' above it spans measures 16 through 19.

8

This system contains measures 21 through 25. The right hand continues with rapid sixteenth-note patterns. The left hand accompaniment is steady. A dashed line with an '8' above it spans measures 21 through 24.



First system of musical notation, featuring a treble and bass clef with various notes and rests. A dashed line with an 'x' above it spans the top of the system.

Second system of musical notation, starting with a treble clef and a bass clef. It includes the dynamic marking *f animato.* and the instruction *brillante.* A dashed line with an '8' above it spans the top of the system.

Third system of musical notation, continuing the piece with treble and bass clefs. A dashed line with an '8' above it spans the top of the system.

Fourth system of musical notation, featuring treble and bass clefs. It includes the instruction *brillante.* A dashed line with an '8' above it spans the top of the system.

Fifth system of musical notation, concluding the piece. It includes dynamic markings *ff*, *deciso.*, *con fuoco.*, and *ff*. A dashed line with an '8' above it spans the top of the system. The system ends with a double bar line.

# Auswahl

von

## Salon- und Vortragsstücken

für Klavier zu zwei Händen

	<i>M. S.</i>		<i>M. S.</i>
<b>Eisoldt, C. A.</b> Op. 16 Sérénade. Nouv. Edition . . . . .	1.50	<b>Graener, P.</b> Op. 10	
— Op. 36 Chanson d'amour (Minnegesang) . . . . .	1.50	No. 1. Au Printemps (Frühlingslied) . . . . .	1.50
<b>Elgar, E.</b> Op. 1 Romance, Transcription par <i>M. Laistner</i>	1.50	2. Chant du soir (Abendlied) . . . . .	1.50
— Salut d'amour (Liebesgruss), arr. par l'auteur. Edit.		3. En Route (Zigeuner-Musik) <i>Alla Marcia</i> . . . . .	1.50
originale . . . . .	1.50	— Gavotte et Pastorale . . . . .	1.50
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<b>Fink, W.</b> Op. 345 Mondnachtzauber . . . . .	1.20	<b>Grimaldi, F.</b> Op. 70 Feuilles d'Album	
— Op. 355 Klänge vom Ebro-Strand, Bolero . . . . .	1.20	No. 1. Au Soir. Romance . . . . .	— .50
— Op. 356 Liebeswerben . . . . .	1.20	2. Parfum de Bois. Novelette . . . . .	— .50
— Op. 417 Jugendträume, Mazurka gracieuse . . . . .	1.20	3. Mousse de Champagne. Valse . . . . .	1.20
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— Op. 427 Prairie-Ritt, Charakterstück . . . . .	1.20	— Op. 118 Suite passionnée . . . . . <b>Kompl.</b>	3.—
<b>Flagny, Chevalier de.</b> Les Muses dans la forêt, Rondeau	1.25	No. 1. Souris-moi! Danse ancienne . . . . .	— .80
<b>Franck, César</b> Les Plaintes d'une Poupée . . . . .	1.50	2. Le long du ruisseau. Une petite	
<b>Friml, R.</b> Op. 32 Réveil du Printemps . . . . .	1.20	histoire . . . . .	1.20
— Op. 33 Chant Poétique . . . . .	1.—	3. Seul avec toi! Pensée élégante . . . . .	— .80
— Op. 34 Romance sentimentale . . . . .	1.—	4. Loin de toi! Romance . . . . .	— .80
— Op. 35 Suite mignonne . . . . . <b>Kompl. n.</b>	2.—	5. Une nuit au Pausilippe. Sérénade	
<b>Einzeln:</b>		caractéristique . . . . .	— .80
No. 1. Solitude . . . . .	— .60	6. Doux murmures . . . . .	1.50
2. Chanson matinale . . . . .	— .60	— Op. 122 No. 1 Promenade en Ville	
3. Valse romantique . . . . .	— .60	2. Belbé prippon . . . . .	— .80
4. Petite histoire . . . . .	— .60	<b>Gurlitt, Cornelius</b> Op. 183 Im Dämmerlicht. Drei melo-	
5. Danse Bohémienne . . . . .	— .60	dische Stücke.	
6. Un moment de rêve . . . . .	— .80	No. 1. Impromptu . . . . .	— .80
— Op. 36 No. 1. L'Aurore . . . . .	— .80	2. Nocturne . . . . .	1.20
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3. Mélodie sentimentale . . . . .	— .80	— Aus Op. 201 Vier ausgewählte Kompositionen.	
<b>Gabriel-Marie</b> Souriante et légère, Air de ballet . . . . .	1.20	No. 1. Ländliches Fest . . . . .	— .60
— Méditation . . . . .	— .80	2. Venetianisches Ständchen . . . . .	— .60
— Madrigal . . . . .	1.20	3. Siegesgesang . . . . .	— .60
<b>Gerville, L. P.</b> Op. 1 Le Bengali au réveil, Bluette . . . . .	1.—	4. Nachhall aus dem Dom . . . . .	— .60
— Op. 90 Le Réveil de fauvelles . . . . .	1.25	— Aus Op. 228. Zwei Tänze	
— Op. 119 Chanson créole . . . . .	1.50	No. 1. Spanischer Tanz . . . . .	1.20
— Op. 124 Le Carnaval de Rome . . . . .	2.25	2. Ungarischer Tanz . . . . .	— .60
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<b>Goria, Op. 34</b> Una furtiva lacrima. Romance de <i>Donizetti</i>		— Op. 321 Arlequin et Colombine, Scène carnavalesque . . . . .	— .80
Nocture . . . . .	1.50	<b>Hahn, J. H.</b> Op. 11 Polonaise de Concert . . . . .	1.50
— Op. 53 L'Addio, 5 <sup>me</sup> Nocturne . . . . .	1.75	<b>Hambourg, Mark</b> Volkslied (Chant populaire) . . . . .	1.50
— Op. 58 Les Adieux de Marie Stuart, Romance de		— Variations sur un Thème de <i>Paganini</i> . . . . .	3.50
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— Op. 64 Lucrecia Borgia, Fantaisie de concert sur		— Bonheur, Gavotte-Sérénade . . . . .	1.25
le final . . . . .	2.25	<b>Helm, H.</b> Dämmerung (Crepuscule) . . . . .	1.50
— Op. 91 Marche triomphale arr. . . . .	2.—	<b>Hennes, A.</b> Op. 66 Les cloches du village . . . . .	1.25
<b>Gillis, Ant.</b> La jeune Fanfare, Marche facile . . . . .	1.50	<b>Henri, J.</b> Déclaration d'Amour, Valse lente . . . . .	1.50
— Doux Souvenir, Morceau sentimental . . . . .	1.50	— Soir d'Été . . . . .	1.50
<b>Gillet, E.</b> Madrigal . . . . .	1.50	— Valse Intermezzo . . . . .	1.50
— Mélancolie . . . . .	1.25	<b>Henselt, A.</b> Op. 9 2 Romances de <i>Wielhorsky</i> , transcr.	
<b>Gottschalk, L. M.</b> Op. 2 Bamboula, Danse de nègres . . . . .	2.75	Nouv. Edition . . . . .	2.25
— Op. 14 La Jota aragonesa, Caprice espagnole . . . . .	1.50	— Rondolletto (La première Composit.) Nouv. Edition	2.—
— Op. 16 Dernière Espérance (Ultima esperanza),		<b>Herrmann, W.</b> Op. 6 Am Waldsee. Drei Charakterstücke	
Médit. religieuse . . . . .	1.50	No. 1. Siesta . . . . .	— .80
— Op. 21 L'Étincelle, Mazurka sentimentale . . . . .	1.25	2. Gondoliera . . . . .	— .80
— Op. 22 Souvenir d'Andalousie, Caprice de concert . . . . .	1.50	3. Abendstille . . . . .	1.20
— Op. 37 Ojos criollos (Les Yeux créoles) Dance cubaine . . . . .	1.25	<b>Herz, H.</b> Op. 171 La Tapada, Polka caract. du Pérou . . . . .	2.—
— Op. 40 Printemps d'amour, Mazurka de concert . . . . .	2.—	<b>Hess, J. Ch.</b> Op. 36 Cantique de Noël d' <i>Adam</i> , Nocturne . . . . .	1.25
— Op. 51 Home, sweet home (Charme du foyer) Transcr. . . . .	1.75	— Op. 41 L'Hirondelle perdue, Rêverie sur la Romance	
— Op. 52 Il Trovatore, Paraphrase de concert . . . . .	2.—	de <i>Masini</i> . . . . .	1.50
— Op. 57 Grand Scherzo . . . . .	2.—	— Op. 43 Le Carnaval de Venise, Fantaisie-Caprice . . . . .	1.50
— Op. 58 Trémolo, Gr. Etude de concert . . . . .	2.—	<b>Hoffmann, R.</b> Op. 93 Gesang der Rheintöchter	
— Op. 59 Pasquinade, Caprice . . . . .	1.50	aus <i>Wagners Götterdämmerung</i> , Improvisation . . . . .	1.50
— Op. 63 Dernier Amour, Etude de concert . . . . .	1.75	— Caprice de concert sur les opéras „La Favorite“	
— Op. 65 Solitude . . . . .	1.25	Les Huguenots et La Traviata . . . . .	1.75
— Op. 69 Gr. Fantaisie triomphale sur l'Hymne national		— Le Crépuscule, Rêverie . . . . .	1.25
brésilien . . . . .	3.—	— La Gazelle, Andante élégant . . . . .	1.50
— Op. 71 Orfa, Grande Polka . . . . .	1.25	<b>Holland, Th. S.</b> Gavotte pastorale . . . . .	1.50
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