

Giovanni Sgambati

Compositions pour Piano à 2 mains

	M. Pf.		M. Pf.
à 2 mains		Op. 23. Pièces lyriques, Album. Complète n. 3. —	
Op. 6. Prélude et Fugue	3. —	Séparément:	
Op. 10. 2 Etudes de concert		No. 1. Rapelle-toi!	1. 50
No. 1. En Ré-bémol maj. (Des-dur)	1. 25	2. A la Fontaine	1. 50
2. En fa-dièze min. (fis-moll)	1. 75	3. Vox populi	1. 50
Op. 12. Fogli volanti, Album de 8 Morceaux n.	3. —	4. Do-do	1. 50
Séparément:		5. Laendler	1. 50
1. Romanza	1. 75	6. Gigue	1. 50
2. Canzonetta	1. 25	Op. 30. Benedizione nuziale (Trauungssegen)	
3. Idillio	1. —	Andante transcr.	1. 25
4. Marcia (Humoresque)	1. 25	Op. 31. 5 ^{me} Nocturne	1. 50
5. Vecchio Castello (Croquis)	1. 25	Op. 33. 6 ^{me} Nocturne	1. 50
6. Espanouissement	1. —	Op. 42. No. 1. Preludio	1. 50
7. Combattimento	1. 50	2. Berceuse-Rêverie	1. 50
8. Campana a Festa (Epitalamio)	1. 25	3. Melodia campestre, Improptu	1. 50
Op. 14. Gavotte en la-bémol min. (as-moll)	1. 50	Etude brillante de Prudent transcr.	1. 50
Id. Edition simplifiée en sol-min.		Mélodie de <i>Gluck</i> , transcrite	— 75
(g-moll)	1. 25	Canzone lituana di Chopin (Lithauisches Volks-	
Op. 16. Sérénade de la Symphonie, transcrite		lied), transcrit	1. 25
par l'auteur	1. 50	Il faut aimer! transcrit	1. 25
Op. 18. Quattro Pezzi		Menuet de <i>Beethoven</i> transcrit	1. 50
No. 1. Preludio	1. 50		
2. Vecchio Minuetto	1. 50	à 4 mains	
3. Nenia	1. 50	Op. 16. Symphonie en Ré (D-dur), transcrite	
4. Toccata	2. —	par l'auteur	10. 75
Op. 20. Tre Notturmi Reuniti	3. —	Op. 17. Scherzo du Quatuor, arrangé par <i>E.</i>	
Séparément:		<i>Humperdinck</i>	2. 75
No. 1. In si-min. (h-moll)	1. 50		
2. In Sol-maj. (G-dur)	1. 25	2 Pianos à 4 mains	
3. In do-min. (c-moll)	1. 75	Op. 15. Concerto pour Piano et Orchestre, arr.	
Op. 21. Suite in si-min. (h-moll). Complète	5. —	par l'auteur	9. 50
Séparément:			
No. 1. Prélude	2. —		
2. Valse	1. 50		
3. Air	1. 50		
4. Intermezzo	1. 50		
5. Etude mélodique	2. —		

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Zehn Erfolge der neuen Salonmusik

Moszkowski, M.	Op. 77, No. 10.	Menuet	
Arden, E.		Ricordanza	
Elgar, E.		Salut d'amour	
Kronke, E.		Valse Bijou	
Nevin, E.		Narcissus	
Nevin, E.		Lied der Lotosblume	
Oehme, R.		Maasliebchen	
Oehme, R.		Myrthe	
Szulc, J.		Chant polonais	
Sgambati, G.		Rêverie-Berceuse	

Menuet.

Molto moderato.

M. Moszkowski, Op. 77, No. 10.

PIANO.

m.e. molto p

cantabile

pp

Copyright 1907 by B. SCHOTT'S SÖHNE.

Ricordanza.

Andante con espressione.

Eugen Arden.

PIANO.

p

sempre cresc.

ritard. con anima

a tempo

dolce

Copyright 1908 by B. SCHOTT'S SÖHNE.

Es ist unnötig, dem bekannten Moszkowski-Menuet heute noch empfehlende Worte mitzugeben. Das Geheimnis seines universellen Erfolges liegt, abgesehen von dem Alles bezwingenden Reiz seiner Erfindung, in dem geringen Schwierigkeitsgrad des Klaviersatzes.

In feiner, poetischer Melodie weiss der nordische Komponist, die Erinnerung an sonnige Stunden im Süden wach zu rufen.



Alla Signora
Baronessa Elena di Kerssenbrok
nata di Münchhausen

TRÉNOTTURNI
PER
PIANOFORTE

DI
G. SGAMBATI

OP. 20.

NOTTURNO I in Si min (Hmoll)

NOTTURNO II in Sol (Gdur)

NOTTURNO III in Do min (Cmoll)

I tre NOTTURNI riuniti

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NOTTURNO

II.

G. SGAMBATI, Op. 20.

Allegretto con moto (♩ = 108.)

PIANO.

p

Ped.

Ped.

Ped.

un poco cresc.

mf

un poco sosten.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

dim.

p un poco agitato

Ped.

Ped.

Ped.

cresc.

f piu agitato

Ped.

Ped.

Ped.

1^o Tempo
dolciss.

First system of musical notation for piano, measures 1-3. The treble clef has a key signature of one sharp (F#). The bass clef has a key signature of two sharps (F# and C#). Measure 1: Treble has a half note F#4, bass has a half note F#2. Measure 2: Treble has a half note A4, bass has a half note A2. Measure 3: Treble has a half note C#5, bass has a half note C#2. Pedal marks are present at the start of measures 1 and 2. A circled cross symbol is at the end of measure 2. Dynamic markings: *dim. e rit.* above measure 2, *sempre legato* above measure 3. A circled cross symbol is at the end of measure 3. Text "1 Corda" is at the bottom right.

Second system of musical notation for piano, measures 4-6. Measure 4: Treble has a half note E5, bass has a half note E2. Measure 5: Treble has a half note G5, bass has a half note G2. Measure 6: Treble has a half note B5, bass has a half note B2. Pedal marks are present at the start of measures 4 and 5. A circled cross symbol is at the end of measure 6. Dynamic marking: *cresc.* above measure 6.

Third system of musical notation for piano, measures 7-9. Measure 7: Treble has a half note D#5, bass has a half note D#2. Measure 8: Treble has a half note F#5, bass has a half note F#2. Measure 9: Treble has a half note A5, bass has a half note A2. Pedal marks are present at the start of measures 7 and 8. A circled cross symbol is at the end of measure 9. Dynamic markings: *un poco rit.* above measure 7, *un poco meno mosso* above measure 8, *mf con anima* above measure 9. A circled cross symbol is at the end of measure 9. Text "3 Corde" is below measure 8.

Fourth system of musical notation for piano, measures 10-12. Measure 10: Treble has a half note C#5, bass has a half note C#2. Measure 11: Treble has a half note E5, bass has a half note E2. Measure 12: Treble has a half note G5, bass has a half note G2. Pedal marks are present at the start of measures 10 and 11. A circled cross symbol is at the end of measure 12. Dynamic marking: *cresc.* above measure 10.

Fifth system of musical notation for piano, measures 13-15. Measure 13: Treble has a half note B5, bass has a half note B2. Measure 14: Treble has a half note A5, bass has a half note A2. Measure 15: Treble has a half note G5, bass has a half note G2. Pedal marks are present at the start of measures 13 and 14. A circled cross symbol is at the end of measure 15. Dynamic markings: *f* above measure 14, *dim. un poco rit.* above measure 15.

a tempo

p tranquillo legatiss.

Ped. Ped. Ped.

pp *p*

Ped. Ped. Ped. Ped.

affrett. *cresc.* *ri - te - nu - to* *pp* *a tempo*

Ped. Ped. Ped.

poco rit.

Ped. Ped. Ped. Ped. Ped.

a tempo (tranquillo)

p

Ped. Ped. Ped. Ped. Ped.

First system of musical notation for piano. The right hand features a series of triplets of eighth notes, with a *cresc.* (crescendo) marking. The left hand has a steady eighth-note accompaniment. Pedal markings (Ped.) are present below the left hand.

Second system of musical notation for piano. The right hand continues with triplets, marked with a forte *f* dynamic. The left hand accompaniment is consistent. A *dimin.* (diminuendo) marking appears in the right hand. Pedal markings (Ped.) are present below the left hand.

Third system of musical notation for piano. The right hand has a complex passage with fingerings (2, 4, 3, 4, 5, 3, 8) and a *sostenuto* marking. The left hand has a simple accompaniment with fingerings (5, 4, 1). A *p* (piano) dynamic is marked. The system concludes with a tempo change to *a tempo*. Pedal markings (Ped.) are present below the left hand.

Fourth system of musical notation for piano. The right hand has a simple accompaniment with a *dim.* (diminuendo) marking. The left hand has a steady eighth-note accompaniment with a *p* (piano) dynamic. The system concludes with a final flourish. Pedal markings (Ped.) are present below the left hand.

EMIL SAUER

Aus meinem Concert-Repertoire

Sorgfältig revidierte
und auf Grund langjähriger,
praktischer Erfahrung ♪ ♪
mit Fingersatz, Phrasirungs-
Zeichen und Pedalgebrauch
versehene Ausgabe ♪ ♪ ♪ ♪

				M. 11 f.
				net.
1.	BEETHOVEN . . .	Polonaise	(C-dur) Op. 89	1. 50
2.	CHOPIN	Variations	(B-dur) Op. 12	2. —
3.	CHOPIN	Nocturne	(Fis-dur) Op. 15, No. 2	1. —
4.	CHOPIN	Bolero	(A-moll) Op. 19	2. —
5.	CHOPIN	Prélude	(B-moll) Op. 28, No. 16	1. —
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7.	CHOPIN	Allegro de Concert (A-dur) Op. 46	2. —	
8.	MENDELSSOHN	Präludium	(B-dur) Op. 104, No. 1	1. 25
* 9.	RUBINSTEIN . . .	Gavotte	(Fis-dur) Op. 38, No. 5	1. 50
* 10.	SCARLATTI-TAUSIG, Sonate	(C-dur) (Bisher ungedruckt)	1. 25	
11.	SCHUBERT-TAUSIG, Andantino & Variationen (H-moll)	1. 50		
12.	SCHUMANN	Toccata	(C-dur) Op. 7	2. —
13.	FIELD	Nocturne	(As-dur) No. 3	1. —
14.	FIELD	Nocturne	(A-dur) No. 4	1. —
15.	MENDELSSOHN	Scherzo (Sommernachtstraum) Op. 61, No. 1	1. 50	

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Confidences.

(Air de Ballet.)

Andantino animato.

Estéban Marti.

PIANO.

Piano seul

Violon et Piano

Orchestre

Ne m'oubliez pas

Chansonnette-Andalouse.

No me olvides.

Vergissmeinnicht.

Allegretto leggiero. $\text{♩} = 144$

Oscar de la Cinna.

PIANO.

Piano seul

Salut d'Amour.

(Liebesgruss.)

Edward Elgar, Op. 12.

Andantino.

p dolce

PIANO.

Piano seul

Passe-tristesse.

Valse Brillante.

Olivier Lebievre, Op. 125.

tempo

PIANO.

Piano seul

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MAYENCE

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2. Ländlicher Tanz
3. Mazurka

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2. Schlummerlied
3. Intermezzo
4. Lied des Bächleins

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4. Narcissus
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4. Misericordia
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6. La Pastorella (Montepiano)

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3. Schlummerlied
4. O, dass vereint
5. Berceuse
6. Narcissus
7. Ländlicher Tanz
8. An dem reinsten Frühlingsmorgen
9. Gavotte

II.

- No 1. Wasser-Nymphe
2. Berceuse
3. La Pastorella
4. Wiegenlied
5. Valzer gentile
6. Il Rusignuolo
7. Ophelia
8. Mazurka

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□ POUR PIANO □

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- I.
- II.
- III.

Op. 28. Minuetto No. 1

— Serenata No. 2

Op. 29. Trois Intermezzi

- I.
- II.
- III.

Op. 31. Deux Gavottes burlesques

- I.
- II.

Op. 32. Saltarello

Op. 34. Valse-bijou

Op. 36. Valse-Improptu

Pour 2 Pianos à 4 mains

Op. 42. Suite (en Partition)

Transcriptions

à 2 mains

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- 1. Murmelndes Lüftchen
- 2. Margret am Tore
- 3. Am Ufer des Flusses

RICHARD WAGNER, 5 Gedichte

- 1. Der Engel
- 2. Stehe still
- 3. Im Treibhaus
- 4. Schmerzen
- 5. Träume

à 4 mains

R. WAGNER, Siegmunds Liebeslied

2 Pianos à 4 mains

LISZT, 9. Rhapsodie, Carnaval de Pesth

2 Pianos à 8 mains

BERLIOZ, Ungarischer Marsch

GOUNOD, Marche religieuse

LISZT, 9. Rhapsodie, Carnaval de Pesth

EUGEN ARDEN

Compositions pour Piano

Ricordanza

Musette

Coquette

* Serenata, Valse lente

Chant sans Paroles, varié

(d'après E. Nevin)

2^{me} Chant sans Paroles

(d'après E. Nevin)

Causerie, Op. 8

Valse parisienne, Op. 9

Mosaik, Op. 10. Pièces de caractère

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2. Valse noble

3. Humoreske

4. Gondola

5. Giocoso

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