

A. LANGERT.

Compositionen für Pianoforte * WALZER *

No. 1 in Es-dur (Mi-bémol)	M.	1. 50
2 in As-dur (La-bémol)	„	1. 50
3 in A-dur (La-maj.)	„	1. 50
4 in D-dur (Ré-maj.)	„	2. —
5 in H-moll (Si-min.)	„	1. 50
6 in B-dur (Si-bémol)	„	1. 75
7 in Des-dur (Ré-bémol.)	„	1. 50
8 in A-dur (La-maj.)	„	1. 50
9 in E-dur (Mi-maj.)	„	—
10 in E-moll (Mi-min.)	„	—
11 in As-dur (La-bémol)	„	—
12 in Es-dur (Mi-bémol)	„	—



LONDON SCHOTT & CO 137 & 139 Regent Street.		MAINZ B. SCHOTT'S SÖHNE Wehnergarten 5.
BRÜSEL SCHOTT FRÈRES Montagne de la Cour.		PARIS EDITIONS SCHOTT Boulevard Malesherbes 40 (rue d'Anjou)

Printed in Germany.

HENRI RAVINA

Compositions pour Piano

à 2 mains

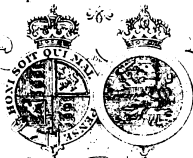
	M	♩		M	♩
Op. 14. 12 Etudes de style et de perfectionnement . . .	6	25	Op. 59. Le Délire, Fantaisie originale . . .	1	75
En 2 Suites, chaque	3	50	„ 60. 25 Etudes mignonnes pour servir d'Introduction		
„ 14. No. 1 séparée	1	25	aux Etudes harmonieuses	6	25
„ 15. Solo, Morceau de concours . . .	1	75	En 2 Suites, chaque	3	50
„ 16. Second Divertissement . . .	2	—	„ 61. L'Enchanteresse, grande Valse . . .	2	25
„ 17. Rondeau villageois . . .	2	—	„ 62. Petit Boléro . . .	1	50
„ 18. Le Mouvement perpétuel, Etude de concert . . .	2	75	„ 63. Premier Concerto . . .	4	75
„ 19. Réverie . . .	1	50	„ 64. Souvenirs de Russie, Fantaisie . . .	2	25
„ 20. Rondo-Polka . . .	1	50	„ 65. Le Charme, Mélodie . . .	1	25
„ 21. Sicilienne . . .	1	75	„ 66. Confiance Nocturne . . .	1	25
„ 22. Elégie . . .	1	25	„ 67. La Douleur, Pensée . . .	1	50
„ 24. Barcarolle . . .	1	50	„ 68. Bacchanale, Morceau de genre . . .	1	75
„ 26. Rondo de salon . . .	1	75	„ 70. L'Enfant perdu, Poésie funèbre . . .	1	50
„ 28. 25 Exercices-Etudes . . .	8	50	„ 71. Historiette, Naïveté musicale . . .	1	25
En 2 Suites, chaque	4	75	„ 72. Adoremus, Mélodie religieuse . . .	1	25
„ 29. Pastorale . . .	2	—	„ 73. Jeunesse, Fantaisie élégante . . .	2	—
„ 30. Mélodies sentimentales . . .	1	75	„ 74. Dialogue, Caprice-Etude . . .	1	50
„ 30. No. 1 Mélodie sentimentale séparée . . .	1	25	„ 75. Scherzo . . .	1	75
„ 31. Dernier Souvenir, Pensée poétique . . .	1	25	„ 76. Nuit étoilée, Nocturne . . .	1	25
„ 32. La Mahouca, grande Valse . . .	2	—	„ 77. Canzonetta . . .	1	50
„ 33. Villanelle . . .	1	50	„ 79. Larmes d'amour, Poésie expressive . . .	1	25
„ 34. Grande Marche triomphale . . .	2	—	„ 80. Chant du moissonneur, Scène pittoresque . . .	1	50
„ 35. Simple Histoire, Morceau de salon . . .	1	25	„ 81. Les Clochettes, Fantaisie originale . . .	2	—
„ 36. Un Rêve, Mélodie . . .	1	50	„ 82. Introduction et Air de Ballet . . .	1	25
„ 37. Chanson à boire . . .	1	50	„ 84. Andantino (dans le style ancien) . . .	1	25
„ 38. Grand Caprice dramatique . . .	2	25	„ 85. Scherzetto (dans le style ancien) . . .	1	25
„ 39. Chant d'Exil, Mélodie . . .	1	25	„ 86. Calinerie, Mélodie enfantine . . .	1	—
„ 40. Premier Aven, Morceau de salon . . .	1	50	„ 87. Lita, Caprice espagnol . . .	1	75
„ 41. Douce Pensée, Mélodie . . .	1	25	„ 88. Impromptu . . .	1	25
„ 42. Tristesse Mélodie . . .	1	25	„ 90. Fleurette, Divertissement . . .	1	50
„ 43. Marche impériale . . .	1	75	„ 91. La Nubiennne. Chanson nègre . . .	1	75
„ 44. Ballade, Morceau de caractère . . .	1	75	„ 92. Isolée, Réverie pour la main gauche . . .	1	75
„ 45. La Raillère, grande Valse . . .	2	—	„ 93. Caprice élégant . . .	1	75
„ 46. Idylle . . .	1	50	„ 94. Allegro classique . . .	2	—
„ 47. Sans Espoir, Mélodie . . .	1	—	„ 95. Trois Romances sans paroles . . .	1	75
„ 48. Bergerie, Scène rustique . . .	1	50	„ 96. Un petit Compliment . . .	1	25
„ 49. Enfantillage . . .	1	25	„ 97. Gaïeté. Croquis . . .	1	50
„ 50. 25 Etudes harmonieuses . . .	7	25	„ 98. Tendresse . . .	1	50
En 2 Suites, chaque	4	25	„ 99. Chanson joyeuse . . .	1	75
„ 51. Invocation, Poésie musicale . . .	1	50	„ 100. Menuett . . .	1	50
„ 52. Havaneras, Fantaisie espagnole . . .	2	25	„ 101. La Séduisante Réverie . . .	2	—
„ 55. Jour de bonheur, Nocturne . . .	1	50	„ 102. Balancelle, Réverie . . .	1	50
„ 56. Bluette . . .	1	50	„ 103. Choeur d'Ecoliers, Fantaisie brillante . . .	2	—

à 4 mains

	M	♩		M	♩
Op. 53. No. 1. Les Oiseaux, Etude artistique . . .	2	—	Op. 62. Petit Boléro . . .	1	75
„ 54. No. 2. Les Mages, Etude artistique . . .	2	25	„ 87. Lita, Caprice espagnol . . .	2	50
„ 57. No. 3. Joies du Soir, Etude artistique . . .	2	75	„ 96. Un petit Compliment . . .	1	50

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MAYENCE

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A. LANGERT.

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Weinergarten 5.

PARIS
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Boulevard Malesherbes (40 rue d'Anjou)

WALZER

III.

A. Langert.

PIANO.

Allegro.

p

Ped. \oplus Ped. \oplus *simile*

p

4 5 5

mf *f* *mf*

8 9 3

2 4 1 5 2 4

f *mf* *p riten.*

1 2 1 2 3 4 1 3 5 3 2 1 2 4

Tempo.

mf

p *cresc.* *mf*

p *mf*

5 2 4

f *poco riten. e dim.* *p*

5 2 5

Tempo.

p

3 1 2 4 1 2 4 5

First system of a piano score. The right hand features a melodic line with a trill and a triplet. The left hand provides harmonic support with chords and moving lines. Dynamics include *mf* and *riten. e dim.*

Second system of a piano score. The right hand has a trill and a melodic phrase. The left hand has a rhythmic accompaniment. Dynamics include *p* and *Tempo.*

Third system of a piano score. The right hand has a melodic line with fingerings (1, 4, 1, 4, 1) and a triplet. The left hand has a rhythmic accompaniment. Dynamics include *mf* and *p*.

Fourth system of a piano score. The right hand has a melodic line with a triplet. The left hand has a rhythmic accompaniment. Dynamics include *mf*, *legeremento*, and *p*.

Fifth system of a piano score. The right hand has a melodic line with a triplet and a final note with a finger number (1). The left hand has a rhythmic accompaniment. Dynamics include *rit. e dim.*

Tempo.

p

This system contains the first two measures of the piece. The treble staff begins with a half note G4, followed by a half note A4, and then a half note B4. The bass staff starts with a half note G2, followed by a half note F2, and then a half note E2. The dynamic marking *p* is placed in the first measure.

mf *poco rit.*

This system contains measures 3 through 6. The treble staff continues with a half note C5, followed by a half note B4, and then a half note A4. The bass staff continues with a half note D2, followed by a half note C2, and then a half note B1. The dynamic marking *mf* is in the first measure, and *poco rit.* is in the fourth measure.

Tempo.

p

This system contains measures 7 through 10. The treble staff has a whole rest in the first measure, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The bass staff has a whole rest in the first measure, followed by a quarter note G2, an eighth note F2, and a quarter note E2. The dynamic marking *p* is in the first measure.

p

This system contains measures 11 through 14. The treble staff has a whole rest in the first measure, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The bass staff has a whole rest in the first measure, followed by a quarter note G2, an eighth note F2, and a quarter note E2. The dynamic marking *p* is in the first measure.

cresc.

This system contains measures 15 through 18. The treble staff has a whole rest in the first measure, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The bass staff has a whole rest in the first measure, followed by a quarter note G2, an eighth note F2, and a quarter note E2. The dynamic marking *cresc.* is in the last measure. Fingering numbers 1, 2, and 4 are shown above the treble staff notes.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The system contains two staves. The right staff has a melodic line with a triplet of eighth notes (3, 1, 4) and a sixteenth-note triplet (8, 4, 3, 2, 4). The left staff has a bass line with chords. Dynamics include *mf*.

Second system of musical notation. Treble clef, key signature of two sharps. The system contains two staves. The right staff has a melodic line with a triplet of eighth notes (3) and a sixteenth-note triplet (3). The left staff has a bass line with chords. Dynamics include *f*.

Third system of musical notation. Treble clef, key signature of two sharps. The system contains two staves. The right staff has a melodic line with a triplet of eighth notes (3) and a sixteenth-note triplet (3). The left staff has a bass line with chords. Dynamics include *poco riten.* and *Tempo.*

Fourth system of musical notation. Treble clef, key signature of two sharps. The system contains two staves. The right staff has a melodic line with a sixteenth-note triplet (8) and a sixteenth-note triplet (8). The left staff has a bass line with chords. Dynamics include *Ped.*

Fifth system of musical notation. Treble clef, key signature of two sharps. The system contains two staves. The right staff has a melodic line with a sixteenth-note triplet (8) and a sixteenth-note triplet (8). The left staff has a bass line with chords. Dynamics include *Ped.*

Morceaux choisis pour le Piano.

G. Bachmann, Gigue Bretonne. Pr. M. 1.75.

Allegro molto.

G. Bachmann, La Viennoise. Valse brillante. Pr. M. 1.75.

P. Beaumont, Pour Elle. Nocturne. Pr. M. 1.25.

Lento.

P. Beaumont, Talon Rouge. Gavotte. Pr. M. 1.50.

O. de la Ciuna, La Macarèna. Scherzo-andalou. Pr. M. 1.50.

Allegro vivace.

Con grazia

A. Czibulka, Op. 313. Chants d'Hyménée. (Vermählungslieder) Valse. Pr. M. 1.75.

A. Czibulka, Op. 315. Gavotte Royale. Pr. M. 1. —

Moderato.

A. Czibulka, Op. 319. Nos bonnes gens de Village. (Ländliche Bilder) Valse. Pr. M. 1.75.

V. Delacour, Colinette. Morceau gracieux. Pr. M. 1.75.

Allegretto.

F. Devrient, Op. 39. Valse. Pr. M. 1.50.

Tempo di valse.

NOUVEAUTÉS POUR PIANO SEUL.

	<i>M. S.</i>		<i>M. S.</i>
Arditi, L. Il Bacio (Kuss-Walzer), Célèbre Valse. Nouv. Edition	1 25	Eisoldt, C. A. Op. 36. Chanson d'amour (Minnegesang)	1 50
Bachmann, G. Les Bluets, Mazurka	1 25	Elgar, E. Salut d'amour (Liebesgruss), Morceau mignon, arr.	1 25
— Canzonetta	1 25	Frugatta, G. Danse du voile, Morceau de genre	1 75
— Chanson régence	1 25	— Gondolina et Napoletanina, Deux Caprices.	
— Chanson styrienne	1 50	No. 1. Gondolina	1 25
— Chanson tyrolienne	1 25	2. Napoletanina	1 75
— Mon Cœur soupire, Air des Noces de Figaro de <i>Mozart</i> .		— Heureux Présage, Étude mélodique	1 25
Transcription	1 25	— Mazurka	1 50
— Polka napolitaine	1 25	— Mélodie	1 25
— Souvenir de Toscane, Chanson	1 50	— 6 Moments poétiques, Album	Complet 3 —
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— Chanson de Noël, Berceuse	1 50	Gobbaerts, L. Op. 128. Non ti scordar di me! (Ne m'oublie pas!) Mélodie de <i>V. Robaudi</i> , Transcription brill. Nouv. Edit.	1 75
— Colinette, Danse mignonne	1 50	— Marche des Braves	1 25
— La Harpe sacrée	1 50	Goria, A. Op. 91. Marche triomphale, arr. par <i>H. Rupp</i>	2 —
— Marche militaire	1 25	Gurney, W. A. Der neue Menuet-Walzer	1 50
— Menuet en Ré	2 —	Hartog, H. Bonheur, Gavotte-Sérénade, arr.	1 25
— Pour Elle! Nocturne	1 25	Ivanovici, J. Flots du Danube, Valse roumaine	1 25
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— Tyrolienne	1 75	— Op. 80. Souvenir de Calcutta, Rêverie	1 25
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— Am stillen Herd in Winterszeit aus „Die Meistersinger von Nürnberg“ von <i>R. Wagner</i> , Salon-Transcription	1 50	Laistner, M. Studie nach dem Walzer in Des-dur, Op. 84, No. 1 von <i>Fr. Chopin</i>	1 50
— Walther's Preishied aus „Die Meistersinger von Nürnberg“ von <i>R. Wagner</i> , Salon-Transcription	1 75	Lebierre, O. Op. 87. Les Cigarières de Vevey, Minuetto-Valsette	1 75
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Braga, G. La Serenata, Légende valaque, Arr. facile par <i>P. Beaumont</i>	1 25	— Op. 99. Rayon d'espoir, Mazurka élégante	2 —
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— Op. 343. Perle andalouse (Pur Genre andalou)	1 25	No. 8. Capriccio.	
— Op. 445. Pas redoublé, Marche militaire	1 25	9. Le Carnaval de Pesth.	
Czibulka, A. Op. 318. Austria-Valse	1 25	10. Preludio.	
Danbé, J. Op. 17. Berceuse, arr.	1 50	Logé, H. La Gracieuse, Capriccio	1 50
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		— Parfum discret, Nocturne	1 25
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