

Handwritten notes in the top left corner, including "New York" and "1875".

COMPOSITIONS

—BY—

GUSTAV LANGE.



A FAIRY TALE	C <small>ARACTERESTIQUE</small> P <small>IECE</small>	<i>Opus</i> 69. 7½	MAIDEN'S DREAM	N <small>OCTURNE</small>	<i>Opus</i> 62. 4
ANGEL'S DREAM	R <small>EVERIE</small>	" 36. 3½	MESSENGER SWALLOW ...	I <small>DYLLE</small>	" 58. 5
DAYS OF ABSENCE	N <small>OCTURNE</small>	" 35. 4	PURE AS SNOW	I <small>DYLLE</small>	" 31. 4
DAYS THAT ARE PAST ...	T <small>ONE</small> P <small>ICTURE</small>	" 71. 5	RETURN OF SPRING	C <small>ARACTERESTIQUE</small> P <small>IECE</small>	" 34. 6
EVENING BELLS	T <small>ONSTÜCK</small>	" 41. 4	RUSTLING LEAVES	I <small>DYLLE</small>	" 68. 6
FILLE de MADAME ANGOT ..	F <small>ANTASIE</small>	" 197. 7½	SECRET LOVE (Stille Liebe) ..	T <small>ONSTÜCK</small>	" 46. 6
FROM THE INMOST SOUL ..	M <small>ELODIE</small>	" 117. 4	SONGSTERS OF THE GROVE ..	I <small>DYLLE</small>	" 88. 4
FLORIDIANA	V <small>ALSE</small> B <small>RILLANTE</small>	" 59. 6	SILVERY STREAMLET	I <small>DYLLE</small>	" 49. 5
GONDOLIER'S SERENADE ..	B <small>ARCAROLLE</small>	" 61. 5	SERENA	P <small>OLKA</small> B <small>RILLANTE</small>	" 50. 4
HARP ÆOLIENNE	T <small>ONE</small> P <small>ICTURE</small>	" 177. 3½	SWEET VIOLETS	I <small>DYLLE</small>	" 48. 4
HEATHER BELLS	T <small>ONSTÜCK</small>	" 33. 4	THE ZITHER PLAYER	T <small>ONE</small> P <small>ICTURE</small>	" 67. 4
HORTENSIA	V <small>ALSE</small> D <small>E</small> C <small>ONCERT</small>	" 53. 7½	TEARS OF SOLITUDE	N <small>OCTURNE</small>	" 52. 4
HAPPY PLAY DAYS (Frohe Spiele) ..		" 181. 5	THINE OWN	M <small>ELODIE</small>	" 54. 4
HOME, SWEET HOME	F <small>ANTASIE</small>	" 172. 6	TWILIGHT HOUR	M <small>ELODIE</small>	" 51. 4
IN THE GREENWOOD	R <small>EVERIE</small>	" 60. 3½	THE FAIRIES' CARNIVAL ..	M <small>ELODIE</small>	" 64. 7½
LA SEDUISANTE (Enticement) ..	V <small>ALSE</small>	" 155. 6	THE BELL (Glöckchen)	M <small>AZURKA</small>	" 14. 5
LITTLE WANDERER		" 78. 4	REVERIE		" 183. 6
FAIRY FAVORS WALTZ		" 60. 5	LA SYLPHIDE	M <small>ORCEAU</small> D <small>E</small> S <small>ALON</small>	" 55. 4

BOSTON:

Published by OLIVER DITSON & CO, 277 Washington Street.

New York: CHAS. H. DITSON & CO., 711 Broadway.

Boston: J. C. HAYNES & CO.

Philadelphia: LEE & WALKER.

Cincinnati: JOHN CHURCH & CO.

Chicago: LYON & HEALY.

LA BYLBYRDE

WOLFFENBUTTEL 1774

PLATE 17 OF 22

NUMBER 1

The first system of musical notation consists of two staves. The upper staff contains a melodic line with several notes and rests. The lower staff contains a bass line with notes and rests. The notation is in a historical style, possibly using a different clef or note values than modern music.

The second system of musical notation consists of two staves. The upper staff has a melodic line with a large slur over several measures. The lower staff has a bass line. There are some faint markings above the upper staff, possibly indicating dynamics or performance instructions.

The third system of musical notation consists of two staves. The upper staff has a melodic line with notes and rests. The lower staff has a bass line. The notation is consistent with the previous systems.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with notes and rests. The lower staff has a bass line. The notation is consistent with the previous systems.

The fifth system of musical notation consists of two staves. The upper staff has a melodic line with notes and rests. The lower staff has a bass line. The notation is consistent with the previous systems.

299

LA SYLPHIDE.

3

MORCEAU DE SALON.

GUSTAV LANGE. Op. 55.

Allegro con grazia.

The musical score is written for piano in 2/4 time. It begins with a forte (*f*) dynamic and a tempo of *Allegro con grazia*. The first system includes a trill and a tenuto (*ten.*) marking. The second system features a trill, a tenuto (*ten.*), and a dynamic of *mf*. A melodic line in the right hand is marked *brillante.* and includes a trill. The third system is marked *mf leggiero.* and contains several triplet markings. The fourth system continues with triplet markings. The fifth system concludes with a *più* marking. Pedal markings are indicated with asterisks and the word "Ped:" throughout the piece.

First system of music. Treble and bass staves. Dynamics: *f*, *cres.*, *mf*. Pedal markings: Ped: * Ped: * Ped: * Ped: * Ped: * Ped: * Ped: *

Second system of music. Treble and bass staves. Dynamics: *f*, *p*, *cres.*, *f*. Pedal markings: Ped: * Ped: * Ped: * Ped: * Ped: * Ped: * Ped: *

Third system of music. Treble and bass staves. Dynamics: *p*, *cres.*, *f*. Pedal markings: Ped: * Ped: * Ped: * Ped: * Ped: * Ped: *

Fourth system of music. Treble and bass staves. Dynamics: *p*, *leggero.*. Pedal markings: Ped: * Ped: * Ped: * Ped: * Ped: * Ped: *

Fifth system of music. Treble and bass staves. Dynamics: *scherzando.*. Pedal markings: Ped: * Ped: * Ped: * Ped: * Ped: * Ped: *

Sixth system of music. Treble and bass staves. Pedal markings: Ped: * Ped: * Ped: * Ped: *

8^a 7

p leggiero.

Ped: * Ped: * Ped: * Ped: *

animato.

brillante.

Ped: * Ped: * Ped: * Ped: * Ped: *

8^a

cres.

f

p

Ped: * Ped: *

cres.

f

mf

Ped: * Ped: *

8^a

cres.

ff con bravura.

Ped: * Ped: * Ped: *

con tutta la forza.

Ped: *

CHOICE GEMS
FROM

OLIVER DITSON & CO'S
LATEST LIST OF NEW MUSIC.

INSTRUMENTAL.

Two Orphans,—WALTZ—H. Tissington, . . . 75

A Gem of music and art. Played nightly with distinguished success in the "Two Orphans," Union Square Theatre, N. Y.; has a title page ornamented with scenes from the play, and correct and elegant likenesses of Miss Claxton and Miss Blanchard—the "Two Orphans." Pronounced the most artistic production of the season.

Girofle-Girofla,—Chas. Wels, 75

La Fille de Mme. Angot,—Chas. Wels. 75

Effective arrangements by Mr. Wels, of the best airs in Lecocq's remarkably popular Opera Bouffes. This author has surpassed even Offenbach, and has lately produced these two Operas which the people of Paris, London and New York hail with delight and which are sung throughout entire seasons to crowded houses.

Girofle-Girofla,—WALTZ—Strauss, 75

Girofle-Girofla,—LANCIERS—Downing, . . . 40

Gems for Dancing—bright and brilliant.

Awfully Jolly,—GALOP—Rud. Aronson, . . . 40

Marche Triomphale,—Rud. Aronson, . . . 40

A rollicking joyous Galop, and a well written stirring March, by Mr. Aronson, a Composer well known to the musical world. These are first rate compositions and worthy the writer of the "Jockey" and "Regatta" Galops and "Mazurka Melodique."

Night in June,—[Idyl.]—G. D. Wilson, . . . 50

"What is so perfect as a day in June,"—says the poet, and what can be brighter and more fanciful than one of Mr. Wilson's "Summer Idyls?" Witness his "Shepherd Boy,"—it is the most successful piano piece in many a day, and charms thousands with its bright, happy melody. The "Night in June," is a worthy successor.

Popular Songs of the Day.

Open Door,—Companion to Gates Ajar.
J. R. Thomas. 50

Dancing in the dreamy Waltz,
Conolly. 35

You never miss the water till the
well runs dry. 30

OLIVER DITSON & CO.,
BOSTON.

CHAS. H. DITSON & CO.,
NEW YORK.

Firm Step,—MARCH—Steiner, 30

Very good and effective, and not difficult.

Old Folks at Home,—VARIATIONS—Grobe. 75

Brilliant Variations of a popular song by a veteran arranger.

VOCAL.

Golden Locks are Silver Now,—Pratt. 40

A companion to the well-known "Silver Threads among the Gold," and pronounced the best of the many which this popular song has suggested. It is a home song, plaintive yet good and wholesome to sing.

Palm Branches,—[LES REMEAUX]—Faure. 40

A glorious song, grand and inspiring, fine in sentiment and full of action and power; it will stand as a worthy companion to Gounod's "Nazareth," and Adams' "Christmas Song." It is an effective solo for church choirs, but can be heartily recommended for the parlor or concert-room. Soprano or Tenor in C. Alto or Bar. Ab.

Amalia, or the Roman Charioteer,
H. Millard. 60

An American Song with English and Italian words. Mr. Millard has no superior as a song writer, and this will be found in his best style, and will rank with his "Waiting," "Meeting," "Whate'er Betide," &c., &c., Soprano or Tenor, in E. Alto or Bar. in C.

Nothing,—[Ballad.]—H. Millard, 50

A song made out of "nothing," yet the result is "something" very pretty—and yet of marked character. For Mezzo, Soprano or Bar.

Embarrassment,—Abt, 30

"To tell thee something I am yearning,
Yet how to speak it, know not well."

A new and beautiful German song, by the most gifted of living German writers.

Popular Comic Songs.

Frogtown Spellers.—Song & Chorus.
M. Beg. 30

There is no harm in kissing.—
[Picture.]—Brockway. 40

Ask me again and I will not say
no.—H. Millard, 30

LYON & HEALY,
CHICAGO.