

COMPOSITIONS

FOR THE

Piano, Forte.

BY

GUSTAV LANGÉ,

(OF BERLIN)

N ^o 1 PERLES ET DIAMANTS	<i>Valse Brillante</i>	4	2 LE PAPILLON	<i>Morceau de Concert</i>	3
3 FAREWELL	<i>Meditation</i>	3	4 LA REINE DU BAL	<i>Id.</i>	4
5 LE RETOUR DU SOLDAT	<i>Grand March</i>	4	6 TREUE LIEBE	<i>Melodie</i>	3
7 LE RETOUR DU PRINTEMPS	<i>Pièce Caractéristique</i>	3	8 PRIÈRE À LA MADONNE	<i>Melodie Serieuse</i>	3
9 FLEURS FANÉES	<i>Melodie</i>	3	10 STILLE LIEBE	<i>Tanzstück</i>	3
11 EARLY MORNING	<i>Tanzstück</i>	3	12 PEARLS OF DEW	<i>Id.</i>	3
13 MOUNTAIN LIFE	<i>Descriptive Pièce</i>	3	14 GLÖCKCHEN	<i>Morceau</i>	3
15 MINNELIED	<i>Melodie</i>	3	16 HORTENSIA	<i>Walse de Concert</i>	3
17 ERINNERUNG	<i>Melodie</i>	3	18 SCHNITTERLIED	<i>Idylle</i>	3
19 WANDERUNG IM WALDE	<i>Tanzstück</i>	3	20 HERZENSSTIMMEN		3
21 GLUCK'S GAVOTTE IN A		3	22 EDELWEISS	<i>Idylle</i>	3
23 THE MERMAID'S SONG	<i>Flowers by the Wayside N^o 1</i>	3	24 BLUMENLIED	<i>Melodie</i>	3
25 BY THE MEADOW BROOK	<i>Id. N^o 2</i>	2/6	26 LIEDERREIGEN	<i>Walse brillante</i>	3
27 SABBATH DAWN	<i>Id. 3</i>	2/6	28 AU BIVOÜAC	<i>Grand Galop Militaire</i>	4
29 SONG OF THE BROOKLET	<i>Id. 4</i>	2/6	30 SCHEIDEGRUSS	<i>Nocturne</i>	3
31 MAZURKA FROM LA VIE POUR LE CZAR		3	32 HERZELEID	<i>Melodie</i>	3
33 LONGING (SEHNSUCHTSKLÄNGE)	<i>Tanzstück</i>	3	34 DIE LIBELLE	<i>Idylle</i>	3
35 WANDA	<i>Mazurka</i>	3	36 ZÉPHIRINE	<i>Mazurka</i>	3
37 BLUMEN-MÄRCHEN	<i>Tanzstück</i>	3	38 ON THE LAKE	<i>Bunte Blätter N^o 1</i>	2/6
39 HARPE EOLIENNE		3	40 THE VIOLET'S GREETING	<i>Id.</i>	2/6
41 AN DER WIEGE	<i>Cradle Song</i>	3	42 SPRING BLOSSOMS	<i>Id.</i>	2/6
43 THE WANDERING MAIDEN	<i>Mazurka</i>	3	44 CONTENTMENT	<i>Id.</i>	2/6
45 FÜR DICH (FOR THEE)	<i>Tanzstück</i>	3	46 THE PERFUME OF THE LINDENS	<i>Id.</i>	2/6
47 O FRAGE NICHT	<i>Id.</i>	3	48 THE GIFT	<i>Id.</i>	2/6
49 FROHE SPIELE	<i>Id.</i>	3	50 FISCHERLIED	<i>Tanzstück</i>	3
51 WHITHER	<i>Swanwick Melodies N^o 1</i>	3	52 ON MUSIC'S SOFTEST PINIONS	<i>Swanwick Melodies N^o 1</i>	3
53 AVE MARIA	<i>Id. N^o 2</i>	3	54 I WOULD THAT MY LOVE	<i>Id. N^o 2</i>	3
55 HARK, HARK THE LARK	<i>Id. 3</i>	3	56 IT IS ORDAINED	<i>Id. 3</i>	3
57 THE MAIDEN'S LAMENT	<i>Id. 4</i>	3	58 O HILLS O VALES OF PLEASURE	<i>Id. 4</i>	3
59 DER WANDERER	<i>Id. 5</i>	3	60 SUNDAY	<i>Id. 5</i>	3
61 AM MEER	<i>Id. 6</i>	3	62 MORGENGROSS	<i>Id. 6</i>	3
63 THINE IS MY HEART	<i>Id. 7</i>	3	64 AND YESHALL WALK IN SILKATTIRE	<i>Swanwick Melodies N^o 1</i>	3
65 ERL KÖNIG	<i>Id. 8</i>	3	66 YE BANKS AND BRAES	<i>Id. 2</i>	3
67 SERENADE	<i>Id. 9</i>	3	68 ANNIE LAURIE	<i>Id. 3</i>	3
69 THE TROUT	<i>Id. 10</i>	3	70 BLUE BELLS OF SCOTLAND	<i>Id. 4</i>	3
71 DIE POST	<i>Id. 11</i>	3	72 BONNIE DUNDEE	<i>Id. 5</i>	3
73 PRAISE OF TEARS	<i>Id. 12</i>	3	74 OH WHISTLE AND I'LL COME TO YOU MY LAD	<i>Id. 6</i>	3
75 DEIN EIGEN	<i>Melodie</i>	3	76 MAY BREEZES	<i>Motifflüster</i>	3
77 TREUES GEDENKEN	<i>Melodie</i>	3	78 LANGAGE D'AMOUR	<i>Tanzstück</i>	3
79 EINSAME THRÄNEN	<i>Nocturne</i>	3	80 THOUGHTS OF HOME	<i>Eine Schweizer Idylle</i>	3
81 DOLGROSA	<i>Meditation</i>	3	82 LA CASCADE	<i>Morceau de Concert</i>	4
83 NÖRDISCHES LIED	<i>Melodie</i>	3	84 FÊTE MILITAIRE	<i>Galop de Concert</i>	4

Melbourne,

NICHOLSON & ASCHERBERG,

45 & 47, Collins Street East.

LE RETOUR DU SOLDAT.

GRAND MARCH TRIOMPHALE.

GUSTAVE LANGE.

Allegro Moderato.

TEMPO di MARCIA.

f risoluto.

PED. * PED. *

f

PED. * PED. *

cresc.

f con bravura...

giva

f

cresc.

PED.

Musical notation system 1, featuring a grand staff with treble and bass clefs. The key signature has two flats. The system contains four measures. The first measure has a dynamic marking *v*. The second measure has a dynamic marking *...*. The third measure has a dynamic marking *...*. The fourth measure has a dynamic marking *dim*. Pedal markings are indicated by a double bar line with a vertical line and a star, labeled "PED." below the staff.

Leggiero.

Musical notation system 2, featuring a grand staff with treble and bass clefs. The key signature has two flats. The system contains four measures. The first measure has a dynamic marking *p*. The second measure has a dynamic marking *p*. The third measure has a dynamic marking *p*. The fourth measure has a dynamic marking *p*. Pedal markings are indicated by a double bar line with a vertical line and a star, labeled "PED." below the staff.

Musical notation system 3, featuring a grand staff with treble and bass clefs. The key signature has two flats. The system contains four measures. The first measure has a dynamic marking *p*. The second measure has a dynamic marking *cres:*. The third measure has a dynamic marking *cres:*. The fourth measure has a dynamic marking *f*. Pedal markings are indicated by a double bar line with a vertical line and a star, labeled "PED." below the staff.

Musical notation system 4, featuring a grand staff with treble and bass clefs. The key signature has two flats. The system contains four measures. The first measure has a dynamic marking *p*. The second measure has a dynamic marking *p*. The third measure has a dynamic marking *p*. The fourth measure has a dynamic marking *p*. Pedal markings are indicated by a double bar line with a vertical line and a star, labeled "PED." below the staff.

Musical notation system 5, featuring a grand staff with treble and bass clefs. The key signature has two flats. The system contains four measures. The first measure has a dynamic marking *p*. The second measure has a dynamic marking *cres:*. The third measure has a dynamic marking *cres:*. The fourth measure has a dynamic marking *cres:*. Pedal markings are indicated by a double bar line with a vertical line and a star, labeled "PED." below the staff.

f
PED. * PED. * PED. *

PED. * PED. *

PED. * PED. * PED. *

dim.
PED. *

cres.
poco a
PED. *

First system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music features a melody in the upper staff and a bass line in the lower staff. Dynamics include *poco.*, *sempre.*, and *cres:*. Pedal markings include *PED.* and *tremolo.* with asterisks indicating pedal changes.

Second system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music features a melody in the upper staff and a bass line in the lower staff. Dynamics include *f*. Pedal markings include *PED.* with asterisks indicating pedal changes.

Third system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music features a melody in the upper staff and a bass line in the lower staff. Dynamics include *piu allegro.*. Pedal markings include *PED.* with asterisks indicating pedal changes.

Fourth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music features a melody in the upper staff and a bass line in the lower staff. Dynamics include *gr^{ta}* and *f*. Pedal markings include *PED.* with asterisks indicating pedal changes.

Fifth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music features a melody in the upper staff and a bass line in the lower staff. Dynamics include *p*. Pedal markings include *PED.* with asterisks indicating pedal changes.

First system of a piano score. The right hand features a melodic line with slurs and accents. The left hand plays a rhythmic accompaniment of eighth notes. A *cres.* (crescendo) marking is placed above the left hand. Pedal markings (*PED.*) and asterisks (***) are placed below the left hand staff.

Second system of the piano score. The right hand has a melodic line with slurs and accents, including a triplet of eighth notes. The left hand continues with eighth notes. Pedal markings (*PED.*) and asterisks (***) are present below the left hand.

Third system of the piano score. The right hand has a melodic line with slurs and accents, including a triplet of eighth notes. The left hand continues with eighth notes. Pedal markings (*PED.*) and asterisks (***) are present below the left hand.

Poco più mosso.

Fourth system of the piano score, starting with the tempo change *Poco più mosso.* The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. The system includes the marking *p tranquillo.* and *leggiero.* Pedal markings (*PED.*) and asterisks (***) are present below the left hand.

Fifth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Pedal markings (*PED.*) and asterisks (***) are present below the left hand.

First system of a piano score. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music begins with a forte (*f*) dynamic and a 'PED.' (pedal) instruction. It features a series of chords and melodic lines with slurs and accents. A piano (*p*) dynamic is introduced later in the system, accompanied by another 'PED.' instruction and an asterisk.

Second system of the piano score. It continues with two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music includes a 'cresc.' (crescendo) marking and a 'ped.' instruction. A 'guz.' (glissando) marking is present above the upper staff. The system concludes with a piano (*p*) dynamic and a 'PED.' instruction.

Third system of the piano score. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music is marked 'f' (forte) and 'brillante.' (brilliant). It includes a 'con eleganza.' (with elegance) instruction and a 'p' (piano) dynamic. There are also 'PED.' instructions and asterisks. Fingerings '3', '11', and '5' are indicated above notes in the upper staff.

Fourth system of the piano score. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music features a 'cresc.' (crescendo) marking and a 'f' (forte) dynamic. 'PED.' instructions and asterisks are present throughout the system.

Fifth system of the piano score. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music begins with a piano (*p*) dynamic and a 'PED.' instruction. It concludes with a 'cresc.' (crescendo) marking and an asterisk.

gva

Musical notation for the first system, featuring a treble and bass clef with various notes and rests. Pedal markings (PED.) and asterisks (*) are present.

Musical notation for the second system, including the markings *dolce.* and *giocoso.* along with *PED.* and asterisks.

Musical notation for the third system, showing a continuation of the piece with *PED.* and asterisks.

Musical notation for the fourth system, featuring the marking *leggiero.* and *gva* with *PED.* and asterisks.

Musical notation for the fifth system, concluding the piece with *PED.* and asterisks.

Tempo Primo.

f risoluto.
PED. * PED. *

f
PED. *

cres: PED. * PED. * PED. * *dim:* *

mf leggiero.
PED. * PED. * PED. * PED. *

Cres: PED. * PED. * *f* PED. * PED. *

p
PED. * PED. * PED. * PED. *

cresc.
PED. * PED. * PED. * PED. *

f
PED. * PED. * PED. *

f
PED. * PED. *

p ma sempre cresc. al f cresc.
tremolo.
PED. * PED. * PED. *

3 2 1 3 2 1

mf *ma cres:* *molto.*

PED * PED *

ff *con*

PED *

gva

PED * PED *

gva

PED * PED *

PED * PED * PED * PED *

grac.

3 2 1 3 2 1 3 2 1

cres:

p

PED. *

mf

cres:

PED. *

ff

PED. *

ff con bravura.

grac.

PED. *

ff

* PED. *

GUSTAV LANGE (OF BERLIN).

Favourable specimens of the more refined and thoughtful of our modern drawing-room pieces.—*Graphic*.

These are clever pieces. Here Gustav Lange has a fertile and graceful imagination, and a just appreciation of the value of tone, so that he wins approbation from a numerous class of hearers.—*News of the World*.

Worthy the attention of teachers and students. These pieces answer well to their characteristic titles, are respectively melodic or brilliant, and enable the player to produce much effect with moderate means of execution.—*Illustrated London News*.

All being well worthy of recommendation for a certain freshness of treatment and originality of disposition.—*Morning Post*.

One of our most satisfactory modern composers.—*Graphic*.

His melodies are fresh and graceful, and his treatment clever and refined.—*Figaro*.

Perles et Diamants (Valse brillante)	4 0
Farewell (Meditation)	2 0
Le Retour du Soldat (Grand March)	4 0
Le Retour du Printemps (Pièce Caractéristique)	2 0
Flours Fanées (Mélodie)	3 0
Early Morning (Tonstück)	3 0
Mountain Life (Descriptive Piece)	3 0
Minnelied (Mélodie)	3 0
Erinnerung (Mélodie)	3 0
Wanderung in Walde (Tonstück)	3 0

"Wanderings in the Woods." (For Pianoforte). By Gustav Lange, of Berlin. Light, pretty, and cheerful, abounding in triplet-working and a fairy-like music—such we may term this piece. It is moderately easy and very suitable for advanced pianoforte players.—*Evening Standard*.

Glock's Gavotte, in A	3 0
Le Papillon (Mazurka de Concert)	3 0
La Reine du Bal do	4 0
Traue Liebe (Mélodie)	2 0

"Traue Liebe," Mélodie, by Gustav Lange, is an exquisite exercise, perhaps one of the composer's happiest efforts. Every bar is marked by harmony of arrangements and tenderness of treatment; it contains a flood passage, and moderate performers may find it difficult to execute.—*Art Figaro*.

Prière à la Madonne (Mélodie Sérieuse)	3 0
Stille Liebe (Tonstück)	3 0
Pearls of Dove (Tonstück)	3 0
Glöckchen (Mazurka)	3 0
Hortensia (Valse de Concert)	3 0
Schnitterlied (Idylle)	3 0
Nocturne (Herzensstimmen)	3 0
Bühlweiss (Idylle)	3 0
Blumenlied (Mélodie)	3 0
Liederroigon (Valse brillante)	3 0
An Bivona (Grand Galop Militaire)	4 0
Scheidegrass (Nocturne)	3 0
Harzeleid (Mélodie)	3 0

We can recommend two very effectively written pieces by Gustav Lange. "Harzeleid" and "Scheidegrass," of which may be quickly learnt by heart, and consequently played with the more effect.—*Graphic*.

The Mermaid's Song (Flowers by the Wayside, No. 1)	3 0
By the Meadow Brook Do. No. 2	2 6
Sabbath Dawn Do. No. 3	2 6
Song of the Brooklet Do. No. 4	2 6

We seldom meet with a modern suit of pieces which come up to their designation. Here Gustav Lange has, however, brought out four little gems, "Blumen am Wege," of which we can speak in unqualified praise. Our musical readers, old and young, will do well to learn these "Wayside Flowers" by heart, they are, in short, melodious, and grammatically written, yet void of unnecessary difficulties. To our taste the prettiest of the group is "By the Meadow Brook" (No. 2) next to which comes "Song of the Brooklet," (No. 4).—*Graphic*.

A series of four pieces for the pianoforte, which amateurs will do well to study. They are all short, very pretty, and all show the hand of a musician in the composition. No. 2, a charming little waltz, redolent of flowers and still water, will probably be best liked, and, after that, perhaps, No. 3, "The Sabbath Dawn."—*Figaro*.

Wanda (Mazurka)	3 0
Zéphirine do	3 0
Die Libelle (Idylle)	3 0

An exquisite idyl.—*Faithful Opinion*.

An der Wiege (Cradle Song)	3 0
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An der Wiege is delicious.—*Evening*.

The same publishers have likewise brought out several effective new pianoforte pieces by Gustav Lange—"Die Libelle" (Idylle), "An der Wiege" (Cradle), "Wanda" and "Zéphirine," two mazurkas, in all of which there is much graceful fancy, with some brilliant, although not difficult, passage-writing.—*Illustrated London News*.

The Wandering Maiden (Fantasia mazurka)	3 0
Für Dich (For Thee) (Tonstück)	3 0
Traue Gedanken (Idylle)	3 0
Einsame Thränen (Nocturne)	3 0
Dolorosa (Meditation)	3 0
Nordisches Lied (Mélodie)	3 0

O Frage Nicht (Tonstück)	3 0
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This is a good piece for the pianoforte; the melody is effective and extremely pretty.—*Standard*.

Frohe Spiele (Tonstück)	3 0
Blumen-Marsch (Tonstück)	3 0
Harpe Kolienna	3 0
On the Lake (Bunte Blätter, No. 1)	2 6
The Violet's Greeting Do. " 2	2 6
Spring Blossoms Do. " 3	2 6
Contentment Do. " 4	2 6
The Perfume of the Lindens Do. " 5	2 6
The Gift Do. " 6	2 6

Our young folks who know what is good will be glad to hear that Gustav Lange has composed half-a-dozen easy and melodious pianoforte pieces for their special benefit, and called them "Bunte Blätter;" and well they merit their title. No. 1, "On the Lake," is a cheerful melody in 6-8 time. No. 3, "The Violet's Greeting," is pretty and appropriate to the season, as is also No. 3, "Spring Blossoms." The best and most pleasing of the group is No. 4, "Contentment."—*Graphic*.

Six pieces by Gustav Lange, a series which he calls "Bunte Blätter," will be welcomed by most amateur players. They are delightful and not difficult, though to be appreciated they must be played carefully.—*Evening*.

Six gems by Gustav Lange, entitled "Bunte Blätter"—six melodies for the pianoforte, respectively: No. 1, "On the Lake;" No. 2, "The Violet's Greeting;" No. 3, "Spring Blossoms;" No. 4, "Contentment;" No. 5, "The Perfume of the Lindens;" No. 6, "The Gift." These six little pieces form quite a garland of sweet melodies, and will prove a valuable addition to the portfolio of the young student—"On the Lake," "The Violet's Greeting," and "The Gift," being, to our taste, especially charming.—*Pictorial World*.

A very useful and at the same time easy, effective set of pianoforte sketches are Gustav Lange's "Bunte Blätter." All of them are well within the capacity of any ordinary player, and are remarkably musical and flowing. We must confess to preferring Nos. 1 and 6, called respectively "On the Lake," and "The Gift," to the rest of the series, but all of them will repay the not very great trouble of learning.—*Young Englander's Magazine*.

This is a series of six easy progressive teaching pieces, of unquestionable merit; pretty, and full of variation.—*Faithful Opinion*.

Dein Eigen (Mélodie)	3 0
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A very graceful melody.—*Graphic*.

"Dein Eigen" is charming.—*Faithful Opinion*.

Gustav Lange (whose pianoforte music we have before commended) appears again to advantage in his "L'Harmonie Bleue" ("Dein Eigen"), a very pretty piece, in nocturne style, with graceful elaborations.—*Illustrated London News*.

Fischerlied (Tonstück)	3 0
On music's softest pinions (Mendelssohn's Melodies, No. 1)	3 0
I would that my love do.	2 3 0
It is ordained do.	3 3 0
O hills, O vales of pleasure do.	4 3 0
Sunday do.	5 3 0
Morgengruss do.	6 3 0
Annie Laurie (Scotch Melodies, No. 1)	3 0
Oh whistle and I'll come to you my lad do. 2	3 0
Bonnie Dundee do.	3 3 0
And ye shall walk in silk attire do.	4 3 0
Ye banks and braes do.	5 3 0
Blue Bells of Scotland do.	6 3 0

M. Lange has transcribed them for the pianoforte most successfully, not overloading them with ornaments, and keeping always in view their simple tunefulness.—*Evening*.

Whither (Schubert's Melodies, No. 1)	3 0
Ave Maria Do. " 2	3 0
Hark, hark, the lark Do. " 3	3 0
The Maiden's lament Do. " 4	3 0
Der Wandorer Do. " 5	3 0
Am Meer Do. " 6	3 0
Thine is my heart Do. " 7	3 0
Er! König Do. " 8	3 0
Sérénade Do. " 9	3 0
The Trout Do. " 10	3 0
Die Post Do. " 11	3 0
Praise of Tears Do. " 12	3 0

No holiday weeker has laboured more diligently and successfully than has Gustav Lange, the result of whose industry is some two dozen admirable transcriptions for the pianoforte, veritable "songs without words."—*Graphic*.

Messrs. Hammond and Co. (5, 10, 11, Pall Mall) have recently issued some attractive pianoforte pieces. Six popular Scotch melodies have been effectively transcribed by Gustav Lange, who has surrounded the themes with some graceful elaborations and ornamental passages that will prove both agreeable and useful in practice. The same transcriber has also treated—in a similar way, and with equal success—seven of the best known songs of Franz Schubert and six of the favourite melodies of Mendelssohn.—*Illustrated London News*.

Messrs. Hammond and Co. have issued a series of one beautiful melodies of Franz Schubert, arranged by a kindred spirit, who justly may be trusted them with equal reverence and zeal.—*News*.

Will be invaluable in schools and with beguinees.

May Breezes (Das Mailüfterl)	3 0
Langage d'Amour (Tonstück)	3 0
Thoughts of Home (Eine Schwermut-Idyl)	3 0
La Cascade (Morceau de Concert)	3 0