

GUSTAV LANGE

Favorite Pieces for the Piano



Piano Solo

	PRICE
Op. 27. Perles et Diamants. Valse brillante	75
Op. 31. Edelweiss (<i>Alpine Flower</i>). Idylle	50
Op. 38. Chagrin du Coeur (<i>Heart's Sorrow</i>).	50
Op. 39. Blumenlied (<i>Flower Song</i>).	50
Op. 41. Evening Chimes (<i>Abendläuten</i>).	50
Op. 44. New Spring (<i>Neuer Frühling</i>).	65
Op. 46. Stille Liebe (<i>Silent Love</i>).	60
Op. 53. Hortensia. Valse brillante	65
Op. 54. Thine Own (<i>Dein Eigen</i>).	50
Op. 67. In the Mountains (<i>Zitberklänge</i>).	60
Op. 78, No. 2. The Little Wanderer (<i>Kleine Wanderer</i>).	35
Op. 78, No. 3. Heather-Rose (<i>Haideröslein</i>).	35
Op. 78, No. 7. The Wanderer's Return (<i>Heimkehr</i>).	35
Op. 78, No. 8. Cheerfulness (<i>Frohsinn</i>).	35
Op. 86. Une Promenade du Matin dans les Bois (<i>A Morning Walk in the Woods</i>).	75
Op. 114. 5 Sonatinas:	
No. 1, in C	50
No. 2, in G	50
No. 3, in F	50
No. 4, in C	50
No. 5, in G	50
Op. 134. Walther's Song from "Meistersinger" (<i>Wagner</i>).	75
Op. 139, No. 9. From Olden Times.	25
Op. 143. Siegmund's Love Song from "Walküre" (<i>Wagner</i>).	60
Op. 144. Sérénade (<i>Ch. Gounod</i>).	50
Op. 152. Chant du Nord (<i>Nordisches Lied</i>). Mélodie	60
Op. 155. La Séduisante (<i>Enticement</i>). Valse	60
Op. 157. Aida (<i>Verdi</i>). Fantaisie brillante	75

Piano Solo

	PRICE
Op. 171, No. 54. O Happy Day (<i>O schöne Zeit, o sel'ge Zeit</i>). Song by Carl Götze. Transcr.	75
Op. 229. Abendstille (<i>Evening Repose</i>). Méditation	75
Op. 230. Fantasia on Motives from "Tannhäuser" (<i>Wagner</i>).	1.00
Op. 231. Transcriptions from "Tannhäuser" (<i>Wagner</i>):	
No. 1. Pilgrim Chorus	75
No. 2. To the Evening Star	75
No. 4. March and Chorus	75
No. 6. Prayer of Elizabeth	50
Op. 240. In der Alpenhütte (<i>In the Alpine Hut</i>).	50
Op. 267. Habanera from "Carmen" (<i>Bizet</i>).	50
Op. 277. When Two Hearts Drift Asunder (<i>Wenn sich zwei Herzen</i>).	35
Op. 278. Die Hochländerin (<i>The Highland Lass</i>).	60
Op. 279. On the Flowery Alp (<i>Auf der Blümlü Alp</i>).	60
Op. 290. A Day in Switzerland (<i>Ein Tag in der Schweiz</i>).	60
Op. 292. Maytime of Life. Six Easy Pieces:	
No. 1. Roguishness	35
No. 2. Philopæna	35
No. 3. In Ball Costume	35
No. 4. Rural Pleasures	35
No. 5. At Twilight	35
No. 6. True Happiness	35
Op. 308. Brillantfeuer.	60
Op. 310. Diabolina. Morceau de Salon	50
Op. 426. Oiseaux de Printemps (<i>Birds of Spring</i>). Réverie	60
 Piano Four Hands 	
Op. 27. Perles et Diamants. Valse brillante (<i>Sam'l. Jackson</i>)	1.25

G. Schirmer: New York
The Boston Music Co. : Boston



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Flower Song

Blumenlied

Revised and fingered by
Wm Scharfenberg

Gustav Lange

Piano

Lento

mf *espressivo*

espressivo

poco più f

f

3647

First system of musical notation. The piano part features a series of chords with a *cresc.* (crescendo) marking and a dynamic of *f* (forte). The bass part consists of a steady eighth-note accompaniment. Pedal points are indicated by "Ped." and asterisks.

Second system of musical notation. It includes a *rit.* (ritardando) marking, a *pp zeffiroso* (pianissimo, zephyrous) section with a rapid passage, and a *rit. poco* (ritardando poco) marking. A trill is shown with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. Pedal points are indicated by "Ped." and asterisks.

Third system of musical notation, starting at measure 31. It is marked *mf espressivo*. The piano part features a melodic line with slurs, and the bass part has a rhythmic accompaniment. Pedal points are indicated by "Ped." and asterisks.

Fourth system of musical notation, continuing the *mf espressivo* section. It features complex piano and bass parts with many slurs and ties. Pedal points are indicated by "Ped." and asterisks.

Fifth system of musical notation, concluding the piece. It features piano and bass parts with a key signature change to B-flat major at the end. Pedal points are indicated by "Ped." and asterisks.

mf con anima cantando

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

cresc.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

rit. molto *f*

Ped. * Ped. * Ped. * Ped. *

a piacere rit. cresc. riten. *a tempo* *mf*

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

First system of musical notation. The right hand features a melodic line with a long slur. The left hand plays a rhythmic accompaniment of eighth notes. The system concludes with the instruction *rit. dimin.* and a final chord. Pedal markings are present below the staff.

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment is more active. The system begins with the dynamic marking *mf* and the instruction *espressivo*. Pedal markings are present below the staff.

Third system of musical notation. The right hand has a more complex melodic line with some chromaticism. The left hand accompaniment remains consistent. Pedal markings are present below the staff.

Fourth system of musical notation. The right hand features a melodic line with fingerings indicated above the notes (e.g., 2 3 1, 4 3 5, 2 1, 2 4, 2 1, 3 1). The system begins with the dynamic marking *p* and ends with *dimin. a*. Pedal markings are present below the staff.

Fifth system of musical notation. The right hand has a melodic line with a long slur. The left hand accompaniment is rhythmic. The system begins with *poco a poco*, followed by *cresc.*, and ends with *f p tranquillo* and a *lento molto* section. Pedal markings are present below the staff.

