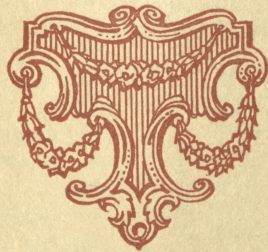


# Rose d'Automne

Romance for the Pianoforte



Op. 105

By Otto Backh

60 cents

*Proprietors for United States and Dominion of Canada*

**The Boston Music Co.**

BOSTON, MASS.: 26 & 28 WEST STREET

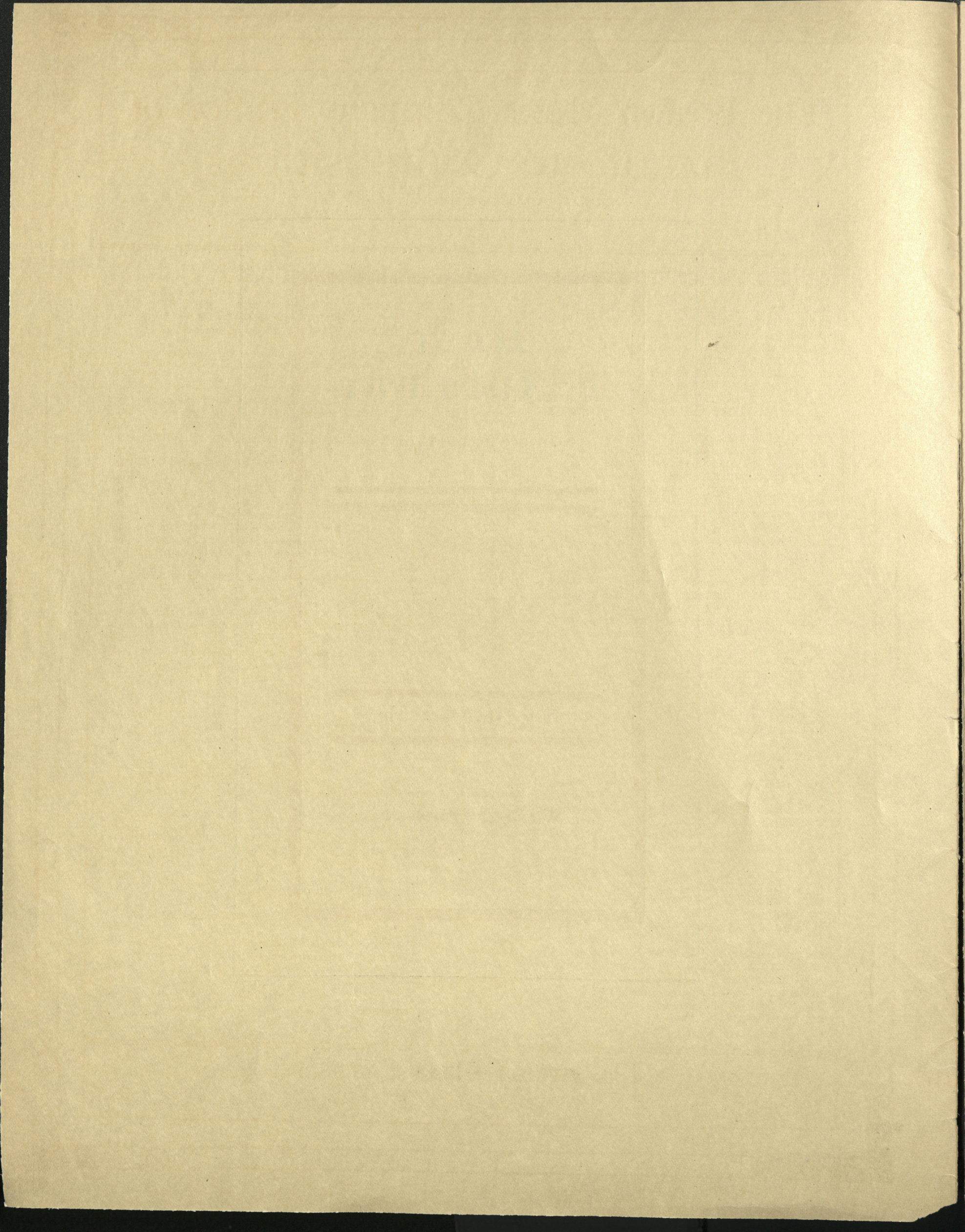
New York: G. Schirmer

*Proprietor for Europe*

LEIPZIG: AUG. CRANZ

T. B. B.

CHAS. W. HOMEYER & CO.  
MUSIC  
332 BOYLSTON ST., BOSTON



# The Boston Music Company Edition of Pianoforte Compositions

ASSEMBLED FROM VARIOUS EUROPEAN SCHOOLS  
CAREFULLY EDITED AND REVISED, AND PROVIDED WITH FINGERING

ERNEST MORET. Song without Words. No. 1 . . . . .	.60
ERNEST MORET. Song without Words. No. 5 . . . . .	.60
ERNEST MORET. Song without Words. No. 6 . . . . .	.75
G. PIERNÉ. La Veillée de l'Ange Gardien . . . . .	.50
EDMUND NEUPERT. Spring Song in F# . . . . .	.50
WILLIAM BERGER. Capriccietto . . . . .	.40
ADOLF BLASSMAN. Etude in A Minor . . . . .	.50
A. KOPYLOW. Etude Joyeuse . . . . .	.50
EDOUARD SCHÜTT. Rêverie. Op. 34, No. 5 . . . . .	.50
EDOUARD SCHÜTT. A la Bien Aimée. Waltz . . . . .	.75
EDOUARD SCHÜTT. Romance in Gb Op. 38, No. 2 . . . . .	.50
ANTON DVOŘÁK. Humoreske. Gb Op. 101, No. 7 . . . . .	.75
VICTOR STAUB. Sous Bois . . . . .	net 1.00
W. WOLSTENHOLME. The Question . . . . .	.50
G. H. CLUTSAM. Minuet in D . . . . .	.60
CHAS. M. WIDOR. Scène de Bal in Eb . . . . .	.50
I. J. PADEREWSKI. Melody in B major . . . . .	.50
I. J. PADEREWSKI. Cracovienne Fantastique . . . . .	.50
EMMANUEL CHABRIER. Habanera . . . . .	.60
THEODORE LACK. Saltarelle-Caprice . . . . .	.60
THEODORE LACK. Impromptu-Mazurka . . . . .	.50
HUGO REINHOLD. Bacchanal . . . . .	.50
C. SAINT-SAËNS. The Swan. ( <i>Le Cygne</i> ) . . . . .	.50
OLE BULL. Melody in D. (Ludwig Schytte) . . . . .	.50
GENARI KARGANOFF. Intermezzo. Op. 10, No. 4 . . . . .	.50
A. BACKER-GRÜNDAHL. Serenade in F. Op. 15, No. 1 . . . . .	.40
ALEXANDRE GLAZOUNOW. Gavotte in D. Op. 49, No. 3 . . . . .	.50
JEAN SIBELIUS. Romance in Db. Op. 24, No. 9 . . . . .	.60
F. BRZEZIŃSKI. Tone Pictures in form of Variations. Op. 3 . . . . .	net 1.00
F. BRZEZIŃSKI. Suite Polonaise. Op. 4 . . . . .	net 1.50
JOSEPH HAAS. Five Pieces. Op. 2 . . . . .	complete, net 1.00
1. Impromptu in D. 2. Burleske in E. 3. Intermezzo in D minor. 4. Humoreske in G. 5. Improvisata in G.	
G. F. HÄNDEL. 1st Chamber Sonata. Arr. by F. W. Franke . . . . .	.75
G. F. HÄNDEL. 2nd Chamber Sonata. Arr. by F. W. Franke . . . . .	.50
JOH. SEB. BACH. Prelude and Fugue in Eb. Arr. by Max Reger . . . . .	net .75
MAX REGER. Andante semplice con Variazioni. (From Op. 77a) . . . . .	net .75
MAX REGER. Variations and Fugue on a Theme of Bach. Op. 81 . . . . .	net 1.50
MAX REGER. From my Diary. Op. 82. Vol. I (12 pieces) net 1.00	
MAX REGER. From my Diary. Op. 82. Vol. II (10 pieces) net 1.00	
MAX REGER. Gavotte. Op. 82, No. 5 . . . . .	net .50
MAX REGER. Sonatinas. Op. 89, (No. 1 in Em. No. 2 in D) . . . . .	complete, net 1.00
MAX REGER. Sonatina. Op. 89, No. 3 (E maj.) . . . . .	net 1.00
MAX REGER. Sonatina. Op. 89, No. 4 (A minor) . . . . .	net 1.00
MAX REGER. Six Preludes and Fugues. Op. 99. Part I (Nos. 1-3) . . . . .	net 1.00
MAX REGER. Six Preludes and Fugues. Op. 99. Part II (Nos. 4-6) . . . . .	net 1.00
LEO WEINER. Carnival. (Humoresque for Orch.) Op. 5 net 1.00	
KURT ZÖLLNER. Variations on an orig. Theme. Op. 8 net .75	
AIMÉ LACHAUME. Gavotte Badine. . . . .	.65
AIMÉ LACHAUME. Deuxième Mazurka. . . . .	.65
EUGEN d'ALBERT. Serenata . . . . .	.90
CLAUDE DEBUSSY. Rêverie . . . . .	.75

MAURICE MOSZKOWSKI. Canon. Op. 81, No. 1 . . . . .	.60
MAURICE MOSZKOWSKI. Allegro agitato. Op. 81, No. 2 . . . . .	.90
MAURICE MOSZKOWSKI. Étude de Legato. Op. 81, No. 3 . . . . .	.65
MAURICE MOSZKOWSKI. Humoresque. Op. 81, No. 4 . . . . .	.75
MAURICE MOSZKOWSKI. Romance. Op. 81, No. 5 . . . . .	.60
MAURICE MOSZKOWSKI. Melodia appassionata. Op. 81, No. 6 . . . . .	.90
BACH-BOEKELMAN. 16 Fugues (from The Well-tempered Clavichord, Series I, II, with Analytical Expositions in colors) each . . . . .	net 2.25
BACH-BOEKELMAN. 15 Two-voiced Inventions . . . . .	net 1.50
BACH-BOEKELMAN. 10 Three-voiced Inventions . . . . .	net 1.80
ERIK MEYER-HELMUND. Barcarolle. Op. 134, No. 1 . . . . .	.65
ERIK MEYER-HELMUND. Dialogue. Op. 135, No. 3 . . . . .	.65
ERIK MEYER-HELMUND. Valse Mignonne. Op. 136, No. 3 . . . . .	.60
PAUL WACHS. Le Grillon (The Cricket) . . . . .	.65
OTTO HACKH. Autumn Rose (Rose d'Automne). Op. 105 . . . . .	.60
PAUL WACHS. Nadia (Mazurka) . . . . .	.65
WILFRED DAVIES. Caprice in D min. . . . .	.60
EDWARD ELGAR. Minuet in A min. . . . .	.60
EDWARD ELGAR. Salut d'Amour. Op. 12 . . . . .	.40
EDOUARD L'ENFANT. Pierrot et Colombine . . . . .	.65
GABRIEL FAURÉ. 2nd Impromptu in F min. Op. 31 . . . . .	.90
RENÉ LENORMAND. Presto Op. 61, No. 3 (from Petite Suite) . . . . .	.65
FREDERIC MULLEN. Moderato Cantabile (from Scan- dinavian Suite) . . . . .	.60
OLAF PETERSEN. Scandinavian Dance . . . . .	.65
L. VAN BEETHOVEN. Menuet. Op. 25 (Chas. Delioux) . . . . .	.50
L. VAN BEETHOVEN. Polonaise. Op. 8 (Chas. Delioux) . . . . .	.50
L. BOCCHERINI. Menuet . . . . .	.35
M. CLEMENTI. 1st Study Gradus ad Parnassum (Tausig) . . . . .	.25
M. CLEMENTI. 2d Study Gradus ad Parnassum (Tausig) . . . . .	.25
A. HENSELT. Si oiseau j'étais (If I were a bird). Op. 2, No. 6 (Klauser) . . . . .	.50
A. HENSELT. Berceuse. Op. 13, No. 2 . . . . .	.40
F. HILLER. Zur Guitarre. Op. 97 . . . . .	.40
F. MENDELSSOHN. Clavierstück in B min. . . . .	.35
F. MENDELSSOHN. Clavierstück in G min. . . . .	.50
G. B. PERGOLESI. Aria ( <i>Nina</i> ) . . . . .	.35
J. RAFF. Gavotte. Op. 125, No. 1 . . . . .	.50
A. RUBINSTEIN. Kamennoi-Ostrow. Op. 10, No. 22 (Orth) . . . . .	.65
F. SCHUBERT. Moment Musical in F min. Op. 94, No. 3 (Franz Liszt) . . . . .	.25
F. SCHUBERT. Impromptu in Ab. Op. 142, No. 2 (Franz Liszt) . . . . .	.35
CLAUDE DEBUSSY. Two Arabesques . . . . .	complete, net 1.20
CLAUDE DEBUSSY. Arabesque in E, No. 1 . . . . .	net .70
CLAUDE DEBUSSY. Arabesque in G, No. 2 . . . . .	net .80
SEYMOUR POWELL. A Love Song . . . . .	.65
S. MAYKAPAR. Italian Serenade . . . . .	.50
CARL ROSSI. Spin! Spin! Op. 21 . . . . .	.50
E. MEYER-HELMUND. Arietta (Petite Chanson d'Amour) Op. 136, No. 2 . . . . .	.60
W. REBIKOFF. Danse des Clochettes . . . . .	.60
J. MASSENET. Méditation (from "Thais") . . . . .	net .75
M. CARMAN. Scherzo Printanier. Op. 199. . . . .	.50
GASTON BERNHEIMER. Elégie. Op. 20, No. 1 . . . . .	.50
GASTON BERNHEIMER. Mazurka. Op. 20, No. 2 . . . . .	.50
GASTON BERNHEIMER. Romance. Op. 31, No. 1 . . . . .	.50

G. SCHIRMER **The Boston Music Company** BOSTON, MASS.  
NEW YORK: G. SCHIRMER

Price .50

# Told at Twilight

Also published for  
Violin and Piano  
Violoncello and Piano

CHARLES HUERTER

Moderato cantabile  
*dolce*

Piano *p* *melodia marcato*



*rit.* *a tempo*



*sen.*



Grade III-IV

B.M.Co. 3424

Copyright, 1918, by The Boston Music Co.

For all countries

Depositado conforme a la ley de la República Mexicana en el año de  
1918 por The Boston Music Company, propietarios, Boston y México

Published by  
**THE BOSTON MUSIC COMPANY**

# Rose d'Automne

## (Autumn Rose)

### ROMANCE

OTTO HACKH, Op. 105

Moderato assai

*Staccato*

Piano

*Staccato*

*Legato*

*p* ben cantando ed espressivo

con Pedale

*cresc.*

*p*

musical notation system 1, first system. Treble and bass staves. Treble staff contains eighth and sixteenth notes with slurs and accents. Bass staff contains chords. The instruction *molto cresc.* is written in the middle of the system.

musical notation system 2, second system. Treble and bass staves. Treble staff continues with eighth and sixteenth notes. Bass staff continues with chords.

musical notation system 3, third system. Treble and bass staves. Treble staff contains eighth and sixteenth notes with slurs and accents. Bass staff contains chords. The instruction *cresc.* is written in the middle of the system.

musical notation system 4, fourth system. Treble and bass staves. Treble staff contains eighth and sixteenth notes with slurs and accents. Bass staff contains chords. The instruction *f* is written in the middle of the system.

musical notation system 5, fifth system. Treble and bass staves. Treble staff contains eighth and sixteenth notes with slurs and accents. Bass staff contains chords. The instruction *mf* is written in the middle of the system. The instruction *un poco marcato* is written at the bottom of the system.

*molto rit.* *a tempo*

*rit* *p*

*cresc.*

*p*

*ten.* *rall.*

*pp* *Slow* *Slow* *ppp*

Ed. \*

# PIANO ALBUMS OF ESPECIAL INTEREST PUBLISHED IN THE BOSTON MUSIC COMPANY EDITION

EACH VOLUME 50 CENTS POSTPAID

Kindly order by B. M. Co. Ed. Numbers

EASY	MODERATE	ADVANCED
<p>B. M. Co. Ed. No. 40</p> <p><b>J. S. BACH</b> <b>THE CLAVECIN BOOK</b> <b>FOR ANNA MAGDALENA BACH</b> (Nineteen Easy Original Pieces) Authoritative technical preparation for the Two-Part Inventions and other works of Bach.</p>	<p>B. M. Co. Ed. No. 42</p> <p><b>AMERICAN COMPOSERS</b> <b>ALBUM OF TWELVE PIECES</b> 1. Cadman—Melody; 2. Clough-Leighter—Pensive Monody; 3. Herbert—Serenata; 4. Jeffery—Cradle Song; 5. MacDowell—Träumerei; 6. Nevin—Valzer Gentile; 7. Seeboeck—Le Dauphin; 8. W. G. Smith—Love Sonnet; 9. Whelpley—Intermezzo; 10. Whiting—Quasi Sarabande.</p>	<p>B. M. Co. Ed. No. 315</p> <p><b>I. ALBENIZ</b> <b>ALBUM OF EIGHT PIECES</b> 1. Cadiz; 2. Cuba; 3. Mazurka, in D min.; 4. Cur-randa; 5. Zortzico; 6. Leyenda; 7. Tango, in D; 8. Seguidilla. Salon music from the pen of Spain's most eminent modern composer. Rhythmically, as well as harmonically, most interesting.</p>
<p>B. M. Co. Ed. No. 312</p> <p><b>CLASSICAL ALBUM</b> <b>FOR BEGINNERS</b> (Twenty Original Compositions) The composers represented are: Purcell, Couperin, Rameau, J. S. Bach, Händel, Haydn, Mozart, Beethoven, Weber, Schubert. The pieces follow a progressive order and adequately exemplify the manner of each composer.</p>	<p>B. M. Co. Ed. No. 322a/b</p> <p><b>B. M. CO. DIGEST OF GEMS FROM</b> <b>WAGNER'S OPERAS</b> Vol. I: 1. Rienzi; 2. The Flying Dutchman; 3. Lohengrin; 4. Tannhäuser; 5. The Mastersingers of Nuremberg; 6. Tristan and Isolde. Vol. II: 1. The Rhinegold; 2. The Valkyrie; 3. Siegfried; 4. The Dusk of the Gods; 5. Parsifal.</p>	<p>B. M. Co. Ed. No. 314</p> <p><b>CLAUDE DEBUSSY</b> <b>ALBUM OF FIVE PIECES</b> 1. Mazurka; 2. Ballade; 3. Danse; 4. Réverie; 5. Valse Romantique. Very representative of this composer's earlier and more easily understood style.</p>
<p>B. M. Co. Ed. N. 50</p> <p><b>M. P. HELLER, Op. 32</b> <b>FOUR EASY EPISODES</b> 1. Bugle Song; 2. The Hussars' Parade; 3. Dancing Dolls; 4. Twilight Calm. The author of these pieces has been acclaimed as one of the leading figures among the younger piano pedagogues of Berlin.</p>	<p>B. M. Co. Ed. No. 307</p> <p><b>ANDRÉ MESSENGER</b> <b>DANCE-SUITE</b> 1. Pavane; 2. Mazurka; 3. Air Dansé; 4. Mouvement de Valse. This suite has been sincerely approved by the best critics, for teaching or pastime.</p>	<p>B. M. Co. Ed. No. 305</p> <p><b>G. KARGANOFF, Op. 10</b> <b>SEVEN MINIATURES</b> 1. Souvenir; 2. Petite Valse; 3. Reproche; 4. Intermezzo; 5. Scherzino; 6. Impromptu; 7. Humoresque. Music that is full of inspiration and very "pianistic."</p>
<p>B. M. Co. Ed. No. 45</p> <p><b>C. W. KROGMANN, Op. 106</b> <b>MOODS AND MELODIES</b> 1. Evening Star; 2. Little Joker; 3. Bavarian Peasant Dance; 4. Promise of Spring; 5. Queen of Night; 6. Coasting Frolic; 7. Victor's Return; 8. Columbine; 9. Doris; 10. Wandering Breezes. Admirable little pieces having exceptional style and finish.</p>	<p>B. M. Co. Ed. No. 309</p> <p><b>B. M. CO. DIGEST OF TWELVE</b> <b>PIECES IN MEDIUM GRADES</b> 1. Albeniz—Tango, in D; 2. Aloiz—Cracovienne; 3. Berger—Pulcinello; 4. Dvořák—Silhouette; 5. Elgar—Salut d'Amour; 6. Fraipont—Capriccio; 7. Lacombe—Polka Humoristique; 8. Missa—Badinerie; 9. Paderewski—Melody, in B; 10. Saran—Romance; 11. Schütt—Réverie; 12. Szalit—Intermezzo.</p>	<p>B. M. Co. Ed. No. 39</p> <p><b>FRENCH COMPOSERS</b> <b>ALBUM OF EIGHT PIECES</b> 1. Ravel—Pavane; 2. Chabrier—Habanera; 3. Debussy—Réverie; 4. Debussy—Valse Romantique; 5. Saint-Saëns—The Swan; 6. Widor—Scène de Bal, in E; 7. Moret—Song without words, No. 5; 8. Pierné—La veillée de l'ange gardien.</p>
<p>B. M. Co. Ed. No. 24</p> <p><b>EDMUND PARLOW, Op. 111</b> <b>FROM THE REALMS OF YOUTH</b> 1. Morning Greetings; 2. March of the Gnomes; 3. Riddle; 4. Shuttlecock; 5. Berceuse; 6. Minuet. Musically conspicuous, terse in their lesson.</p>	<p>B. M. Co. Ed. No. 27</p> <p><b>AUGUST NÖLCK</b> <b>SUITE ARABESQUE</b> 1. Rococo; 2. Woodland; 3. Dancing Butterflies; 4. Contessina. Teaching pieces whose charms induce willing practice.</p>	<p>B. M. Co. Ed. No. 47</p> <p><b>E. MEYER-HELMUND, Op. 135</b> <b>FOUR NOCTURNES</b> 1. In a Moonlit Garden; 2. Solitude; 3. Dialogue; 4. Beneath her Window. This opus contains the popular "Dialogue," and three companion pieces of equal merit.</p>
<p>B. M. Co. Ed. No. 316</p> <p><b>LUDVIG SCHYTTÉ</b> <b>TEN EASY TRANSCRIPTIONS</b> 1. Spin, Spin!; 2. Reissiger—Fairy Dance; 3. Gade—Wedding Waltz; 4. Backer-Gröndahl—Evening Calm; 5. von Weber—The Last Waltz; 6. Schubert—German Dances; 7. Bull—Melody, in D; 8. Lindblad—Swedish Song; 9. Oesten—Mountain Chimes; 10. Home, Sweet Home.</p>	<p>B. M. Co. Ed. No. 38</p> <p><b>RUSSIAN COMPOSERS</b> <b>FIRST ALBUM OF TWELVE PIECES</b> 1. Arensky—Fughetta; 2. Cui—Prelude, in A; 3. Glazounow—Gavotte, in D; 4. Glière—Mazurka; 5. Karganoff—Intermezzo; 6. Kopylow—Etude Joyeuse; 7. Kvostchinsky—Berceuse; 8. Maykapar—Italian Serenade; 9. Pantschenko—Capriccio; 10. Rachmaninoff—Romance; 11. Rebitkoff—Danse des Clochettes; 12. Wihtol—Slumber Song.</p>	<p>B. M. Co. Ed. No. 43</p> <p><b>NORTHERN COMPOSERS</b> <b>ALBUM OF TEN PIECES</b> 1. Backer-Gröndahl—Serenade; 2. Bull—Melody, in D; 3. Grieg—Norwegian Folk-Song; 4. Heise—By the Seashore; 5. Henriques—In Modern Style; 6. Hoeborg—Linden Blossoms; 7. Kjerulf—Minuet; 8. Palmgren—Finnish Song; 9. Sibelius—Romance; 10. Sjögren—Erotikon, No. 5.</p>
<p>B. M. Co. Ed. No. 41</p> <p><b>FELIX SWINSTEAD</b> <b>PLEASANT PASTIME</b> 1. Gavot; 2. Jack Frost; 3. A Story; 4. Waltz; 5. The Night Patrol; 6. Happy Song. An unusual set of striking little pieces.</p>	<p>B. M. Co. Ed. No. 311c</p> <p><b>CLEMENS SCHMALSTICH</b> <b>SUCCESS AND RECREATION</b> 1. Tales from Arabian Nights; 2. Folk-Song Variations; 3. Albumleaf; 4. O'er Hill and Dale; 5. The Wandering Minstrel. Music of an excellent type and pedagogic value.</p>	<p>B. M. Co. Ed. No. 8</p> <p><b>BENJAMIN WHELPLEY, Op. 11</b> <b>FIVE CHARACTERISTIC PIECES</b> 1. Spring Madrigal; 2. The Nightingale; 3. Song of the Fountain; 4. At Evening; 5. Dance by Moonlight. Well defined in musical thought and refinement of form.</p>
<p>B. M. Co. Ed. No. 306</p> <p><b>EUGENE WYATT</b> <b>SIX PASTELS</b> 1. Sunbeams-Waltz; 2. White Moon, Bright Moon (Romance); 3. Here we Come (March); 4. Prayer of the Pilgrims; 5. Martha Washington (Gavotte); 6. The Trapeze (Humoresque). An array of delightful and most refreshing teaching pieces of marked originality.</p>	<p>B. M. Co. Ed. No. 308a/d</p> <p><b>LUDVIG SCHYTTÉ</b> <b>MAJOR AND MINOR</b> 4 Volumes Twenty-four Little Fantasies and Impromptus, in all keys, and in progressive order, that are among the best studies of this popular composer.</p>	<p>B. M. Co. Ed. No. 318</p> <p><b>RUSSIAN COMPOSERS</b> <b>SECOND ALBUM OF TWELVE PIECES</b> 1. Arensky—Impromptu; 2. Borodin—Au Couvent (At the Convent); 3. Cui—Albumleaf; 4. Glazounow—Pirouette; 5. Karganoff—Scherzino; 6. Kopylow—Rève d'Enfant (The Dreaming Child); 7. Moussorgsky—Une Larme (Meditation); 8. Rachmaninoff—Mélodie, in E; 9. Rimsky-Korsakoff—Romance; 10. Scriabine—Prélude; 11. Tscherepnin—Nostalgie; 12. Wihtol—Berceuse.</p>



**THE BOSTON MUSIC COMPANY**

BOSTON, MASS.

: : : : : : :

26 & 28 WEST ST.

