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pour



par

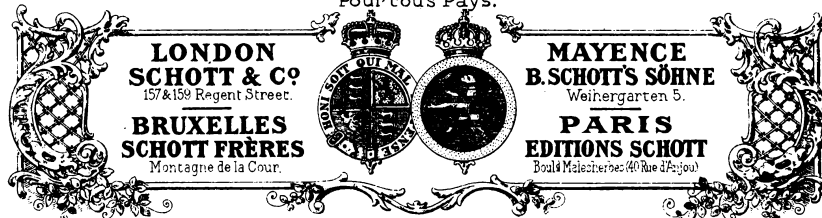


op. 19.

N^o 26464.

Pr. M. 1. 50.

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

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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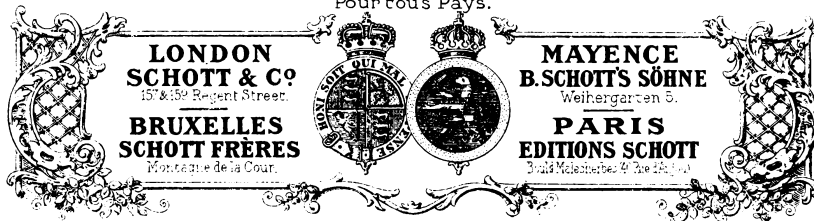


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INTERMEZZO

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M. Pery, Op. 19.

Presto.

PIANO.

p *leggiero*

8 a tempo
f accelerando
p leggiero

This system contains the first two staves of music. The right-hand staff begins with a measure marked with an '8' and a dashed line above it. The tempo is marked 'a tempo'. The first staff has a dynamic marking of '*f accelerando*' with a wedge-shaped hairpin. The second staff has a dynamic marking of '*p leggiero*'. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature.

This system contains the third and fourth staves of music. The right-hand staff features several measures with accents (^) over the notes. The left-hand staff continues the accompaniment with chords and moving lines.

10 8

This system contains the fifth and sixth staves of music. The right-hand staff has a measure marked with a '10' and a dashed line above it, followed by a measure marked with an '8'. The music continues with complex rhythmic patterns and dynamics.

pp

This system contains the seventh and eighth staves of music. The right-hand staff begins with a dynamic marking of '*pp*' (pianissimo). The music features a wide interval in the right hand and a more active bass line.

pp

This system contains the ninth and tenth staves of music. The right-hand staff begins with a dynamic marking of '*pp*'. The music concludes with a final cadence in both hands.

Grazioso

3 1 3 1 3 1 3 1 2 1

mf

1 3 2 1 2 3 2 1 3 2 1 3

5 4 2 1 2 5 2 1 3

5 2 1

p *f* *f*

f *f* *ff*

pp

ff *pp*

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The piece begins with a piano introduction. The first measure has a forte dynamic (*fz*). The second measure is marked piano (*p*). The right hand features a melodic line with accents, while the left hand provides harmonic support with chords and moving bass lines.

Second system of musical notation. The right hand continues with a melodic line, featuring a sequence of notes marked with fingerings 10, 8, and 7. The left hand maintains its harmonic accompaniment. A mezzo-forte (*mf*) dynamic marking appears in the final measure of this system.

Third system of musical notation. The right hand continues with a melodic line, featuring a sequence of notes marked with fingerings 7 and 7. The left hand maintains its harmonic accompaniment.

Fourth system of musical notation. The right hand continues with a melodic line, featuring a sequence of notes marked with fingerings 7 and 7. The left hand maintains its harmonic accompaniment.

Fifth system of musical notation. The right hand continues with a melodic line, featuring a sequence of notes marked with fingerings 7 and 7. The left hand maintains its harmonic accompaniment. A forte (*f*) dynamic marking and a crescendo (*cresc.*) instruction are present in the final measure of this system.

Sixth system of musical notation. The right hand continues with a melodic line, featuring a sequence of notes marked with fingerings 8 and 7. The left hand maintains its harmonic accompaniment. A forte (*fz*) dynamic marking is present in the first measure, and a ritardando (*rit.*) instruction is present in the final measure. The system concludes with a change in time signature to 2/4.

a tempo

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It begins with a piano (*p*) dynamic marking. The lower staff is in bass clef with the same key signature and time signature. The music features a series of eighth-note patterns in the upper staff, with accents (^) placed above several notes. The lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The upper staff features a long, sweeping melodic line that spans across the system, marked with a slur and a crescendo hairpin. This line includes a sequence of notes with fingerings 8 and 10 indicated. The lower staff continues with its accompaniment, showing some changes in chord voicings.

The third system is marked with the instruction *stringendo*, indicating a gradual increase in tempo. The upper staff continues the melodic line from the previous system, with a slur and a crescendo hairpin. The lower staff accompaniment remains consistent in style, supporting the melodic development.

The fourth system introduces a new dynamic marking, *fz* (forzando), and includes trills (*trmn*) in the upper staff. The melodic line is characterized by sharp, accented notes. The lower staff accompaniment features a steady eighth-note pattern, providing a rhythmic foundation for the more complex upper part.

The fifth and final system on the page concludes the piece. It features a change in time signature from 2/4 to 3/4. The upper staff continues with the melodic line, including trills and accents. The lower staff accompaniment maintains its eighth-note pattern. The system ends with a final cadence in the new 3/4 time signature.

Prestissimo.

First system of musical notation, measures 1-4. The right hand features a rapid sixteenth-note scale with a slur and a '5' fingering. The left hand plays a rhythmic accompaniment of eighth notes with slurs and accents.

Second system of musical notation, measures 5-8. The right hand continues the scale with a slur and a '5' fingering. The left hand has a more complex accompaniment with slurs and accents.

Third system of musical notation, measures 9-12. The right hand continues the scale with a slur and a '5' fingering. The left hand features a complex accompaniment with slurs and accents.

Fourth system of musical notation, measures 13-16. The right hand continues the scale with a slur and a '5' fingering. The left hand includes a trill in the right hand and a 'cresc.' marking in the left hand.

Fifth system of musical notation, measures 17-20. The right hand continues the scale with a slur and a '5' fingering. The left hand includes a 'fff' marking and an 'acceler.' marking.

Morceaux choisis pour le Piano.

J. Romano, Deux Romances sans paroles. (Caresses d'une Mère) Pr. M. — 50.
Andantino carezzante.

marcato il canto.

J. Romano, Deux Romances sans paroles. (Doux Entretien) Pr. M. 1. 50.
Andante cantabile.

legato

J. Romano, Rêverie. Pr. M. 1. 25.
Andante espressivo.

legato

F. Devrient, Op. 49. Klänge aus dem Rheinland. (Echos du Rhin) Pr. M. 1. 50.
Tempo di Valse.

E. Sauer, „Couplet sans paroles“ (Style française) Pr. M. 2. —

Con moto.

F. d'Orso, Op. 82. De toute mon âme! Pensée poétique. Pr. M. 1. 50.

Lento.

p con anima, cantabile molto

F. d'Orso, Op. 83. Intermezzo. Pr. M. 1. 50.

Moderato.

grazioso

F. d'Orso, Op. 84. Pomponnette. Morceau gracieux. Pr. M. 1. 50.

Con moto.

f marcato

ff

riten. un poco

a tempo

mf giocoso e leggero

H. König, Posthorn-Galop. Pr. M. 1. 50.

Galop.

pp

f

NOUVEAUTÉS POUR PIANO SEUL.

	M. S.
Arditi, L. Il Bacio (Kuss-Walzer), Célèbre Valse. Nouv.	
Edition	1 25
Bachmann, G. Les Bluets, Mazurka	1 25
— Canzonetta	1 25
— Chanson régence	1 25
— Chanson styrienne	1 50
— Chanson tyrolienne	1 25
— Mon Coeur soupire, Air des Noces de Figaro de <i>Mozart</i> .	
Transcription	1 25
— Polka napolitaine	1 25
— Souvenir de Toscane, Chanson	1 50
Baumfelder, Fr. Op. 356. Rococo, Klavierstück in alter	
Form (Genre ancien)	1 25
Beaumont, P. Les Castagnettes, Danse espagnole	2 —
— Chanson de Noël, Berceuse	1 50
— Colinette, Danse mignonne	1 50
— La Harpe sacrée	1 50
— Marche militaire	1 25
— Menuet en Ré	2 —
— Pour Elle! Nocturne	1 25
— Sourire d'amour, Rêverie	1 25
— Talon rouge, Gavotte	1 50
— Tambourin	1 75
— Tyrolienne	1 75
— Une Nuit au Lido	1 50
Behr, F. Siegmunds Liebeslied aus „Die Walküre“ von	
<i>R. Wagner</i> , Salon-Transcription	1 75
— Am stillen Herd in Winterszeit aus „Die Meistersinger	
von Nürnberg“ von <i>R. Wagner</i> , Salon-Transcription	1 50
— Walther's Preislied aus „Die Meistersinger von Nürn-	
berg“ von <i>R. Wagner</i> , Salon-Transcription	1 75
— Cavatine a. d. Oper: „Cinq Mars“ von <i>Charles Gounod</i> ,	
Transcription	1 75
Blumer, Th. Op. 5. Edelweiss, Introduction und Walzer	2 —
Braga, G. La Serenata, Légende valaque, Arr. facile par	
<i>P. Beaumont</i>	1 25
Cinna, O. de la. Op. 304. Zapateado mexicano (Danse	
mexicaine)	1 50
— Op. 343. Perle andalouse (Pur Genre andalou)	1 25
— Op. 445. Pas redoublé, Marche militaire	1 25
Czibulka, A. Op. 318. Austria-Valse	1 25
Danbé, J. Op. 17. Berceuse, arr.	1 50
Delacour, V. Colinette, Morceau gracieux	1 75
— Lune de miel (Flitter-Wochen), Sérénade	1 75
— Nuit d'été, Valse	1 50
— Sous les Palmiers, Valse	1 25

	M. S.
Eisoldt, C. A. Op. 36. Chanson d'amour (Minnegesang)	1 50
Elgar, E. Salut d'amour (Liebesgruss), Morceau mignon, arr.	1 25
Frugatta, G. Danse du voile, Morceau de genre	1 75
— Gondolina et Napoléonina, Deux Caprices.	
No. 1. Gondolina	1 25
2. Napoléonina	1 75
— Heureux Présage, Etude mélodique	1 25
— Mazurka	1 50
— Mélodie	1 25
— 6 Moments poétiques, Album Complet	3 —
— Promenade à la source, Barcarolle	1 50
— Valse	1 75
Gobbaerts, L. Op. 128. Non ti scordar di me! (Ne m'ou-	
blie pas!) Mélodie de <i>V. Robaudi</i> , Transcription brill.	
Nouv. Edit.	1 75
— Marche des Braves	1 25
Goria, A. Op. 91. Marche triomphale, arr. par <i>H. Rupp</i>	2 —
Gurney, W. A. Der neue Menuet-Walzer	1 50
Hartog, H. Bonheur, Gavotte-Sérénade, arr.	1 25
Ivanovici, J. Flots du Danube, Valse roumaine	1 25
Kowalski, H. Op. 40. Staccato-Valse	2 —
— Op. 42. Amoroso, Valse lente	2 —
— Op. 79. Sérénade japonnaise, Esquisse	1 50
— Op. 80. Souvenir de Calcutta, Rêverie	1 25
— Op. 81. Paysage printanier	1 25
— Op. 82. Paysage d'automne	1 25
Laistner, M. Studie nach dem Walzer in Des-dur, Op. 64,	
No. 1 von <i>Fr. Chopin</i>	1 50
Lebierre, O. Op. 87. Les Cigarières de Vevey, Minuetto-	
Valse	1 75
— Op. 88. Scènes vosgiennes, Idylle-Ländler	2 —
— Op. 98. Fête bosnienne, Danse originale	1 75
— Op. 99. Rayon d'espoir, Mazurka élégante	2 —
Liszt, Fr. Rhapsodies hongroises Complet no.	3 —
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9. Le Carnaval de Pesth.	
10. Preludio.	
Logé, H. La Gracieuse, Capriccio	1 50
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Ludovic, G. 3 Airs de ballet, No. 1, 2, 3	1 25
— Au Fond des bois, Nocturne	1 25
— Jeunesse viennoise, Marche	1 —
— Parfum discret, Nocturne	1 25
— Rayons de bonheur, Bluette	1 50
— Retour de la noce, Rondo	1 50

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	M. S.		M. S.
Ludovic, G. St. Marceaux, Galop	1 50	d'Orso, Fr. Op. 45. Fragment de ballet	1 50
— Schneewittchen (Blancheneige), Valse	1 25	— Op. 46. Après le bal, Valse rêveuse	1 75
— Les Sylphides, Polka-Mazurka	1 25	— Op. 47. Rêve d'un ange, Nocturne	1 50
— Tambour en tête, Marche militaire	1 25	— Op. 48. Retraite aux flambeaux, Marche militaire	1 50
— Valse vénitienne	1 25	— Op. 49. Chanson des fileuses, Impromptu	1 50
Marx, A. Träumerei am See, Ländler-Idylle	1 50	— Op. 50. No. 1. Tendre Message, Gavotte, arr.	1 50
Mattei, T. La Sirène, Morceau de salon	2 —	— Op. 50. No. 2. La Zingara, Danse catalane, arr.	1 75
Mercier, Ch. La Gracieuse, Valse	1 25	— Op. 51. Sérénade galante	1 75
Neumann, K. Blau-Blümelein (Le Myosotis, bleu), Gavotte	1 50	— Op. 52. Julia, Habanera de salon	1 50
Nevin, Ethelbert. Compositions:		— Op. 53. Pourquoi si triste, Mélodie	1 50
— Op. 2. No. 1. Gavotte	1 25	— Op. 54. Flânerie, Impromptu-Polka	1 50
3. Love-Song	— 50	— Op. 55. Murmures du soir, Pensée musicale	1 50
5. Berceuse	— 50	— Op. 56. Paroles d'amour (Liebesworte) Valse	1 75
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4. Song of the Brook	1 50	— Op. 64. Ninon, Air de danse	1 50
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No. 1. A Shepherd's Tale.		No. 13. Marche triomphale	1 50
2. Shepherd's all and maidens fair.		16. Fanfare	1 25
3. Lullabye.		17. Cantabile	1 50
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— Op. 32. Tentation, Hymne d'amour	1 50	Streabog, L. Op. 171. Non ti scordar di me! (Ne m'oublie pas!) Mélodie de <i>V. Robaudi</i> , Transcr. Nouv. Edit.	1 50
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