

FISCHERLIED.

TONSTÜCK

für das

PIANOFORTE

von

GUSTAV LANGE.

OP. 43.

PR. 12+ 8GR.



COMPOSITIONEN

für Pianoforte

Gustav Lange.

Op. 8. Les cloches du mariage aux lanternes. Ebné caractéristique 12½ Sgr.

9. Les trois grâces. Mazurka de Concert 12½ „

10. Lamentation d'une jeune fille. Boveri. 12½ „

11. La belle Larouane. Grande Polka di brasseur. 12½ „

12. Grand Caprice à la Valse 17½ „

13. Canzère intime. Pîcco lyrique 12½ „

14. Glöckchen-Mazurka. 15 „

15. Farewell. Meditation 20 „

16. La Botte du bal. Mazurka de Concert 17½ „

17. Prière à la Madone. Mélodie sérieuse 15 „

18. Fête militaire. Grand Galop de Concert 17½ „

19. Le Retour du Soldat. Grande Marche triomphale 25 „

20. Schmutzküßler. Melodisches Tonstück 15 „

21. La Cascade. Morceau de Concert 15 „

22. Treues Gedenken. Melodie 15 „

23. Rosen im Gränze. Vano-Idylle 17½ „

24. Die Libelle. Idylle 15 „

25. Wanda. Mazurka brillante 15 „

26. Jägerlied. 20 „

27. Perles et Diamants. Valse brillante. 17½ „

28. Dolores. Meditation 12½ „

29. Treue Liebe. Melodie 12½ „

30. Zephyrus. Mazurka brillante 12½ „

31. Edelstein. Idylle 15 „

32. Le retour du printemps. Pîcco caractéristique 12½ „

33. Fischerlied. Tonstück 12½ „

34. Lange's Amour. Tonstück 12½ „

35. Stille Liebe. Tonstück 15 „

36. Au lever. Grand Galop militaire 22½ „

37. Fleurs fanées. Melodie 12½ „

38. Erinnerung. Melodie 12½ „

39. Sereña. Polka brillante 12½ „

40. Minnelli. Melodie 12½ „

41. Elysée Thiers. Nocturne 12½ „

42. Bertensia. Valse de Concert 15 „

43. Drei Egen. Melodie 12½ „

44. La Sylphide. Morceau de Salon 12½ „

45. Hirtentän in Gibriz. Toppendble 15 „

46. Herrensittchen. Nocturne 12½ „

47. Fröhles Erwecker. Tonstück 12½ „

48. Liebeslehre. Tonstück 12½ „

49. Schmetterlied. Idylle 12½ „

50. Thasperen. Tonstück 15 „

51. Stimmens aus der Kindertel. comp. 1 Thr. 25

Hef 1, 2, 3 & 22½ Sgr.

Op. 78. Stimmens aus der Kindertel.

Kissalia. No. 1. Fuchel. No. 2. Kleine Wanderer. No. 3. Hainzinnen. No. 4. Wind in der Straß. No. 5. Tausend. No. 6. Beim Entzweischen. No. 7. Hühndel. No. 8. Finken. No. 9. Am Morgen. No. 10. Auf dem Hügel. No. 11. Am Bach. No. 12. Hühndel. 3 ½ Sgr.

84. Schalmeyentänze. Idylle 12½ Sgr.

85. Aus Herzensgrunde. Melodie 12½ „

86. Megepensionder im Walde. Tonstück 15 „

87. Stimmens aus Wäse. Lyrische Stücke comp. 17½ „

Einzel: No. 1. Lied der Seepferde 5 „

2. Am Wasser 5 „

3. Hühndel 5 „

4. Hühndel Mandel 5 „

88. Sänger in den Zwergen. Idylle 12½ „

89. Liebesreizen. Walzer 12½ „

90. Himmelsrecher. Tonstück 12½ „

91. Himmelsrecher. Tonstück 12½ „

92. Himmelsrecher. Tonstück 12½ „

93. Himmelsrecher. Tonstück 12½ „

94. Himmelsrecher. Tonstück 12½ „

95. Himmelsrecher. Tonstück 12½ „

96. Himmelsrecher. Tonstück 12½ „

97. Himmelsrecher. Tonstück 12½ „

98. Himmelsrecher. Tonstück 12½ „

99. Himmelsrecher. Tonstück 12½ „

100. Himmelsrecher. Tonstück 12½ „

101. Himmelsrecher. Tonstück 12½ „

102. Himmelsrecher. Tonstück 12½ „

103. Himmelsrecher. Tonstück 12½ „

104. Himmelsrecher. Tonstück 12½ „

105. Himmelsrecher. Tonstück 12½ „

106. Himmelsrecher. Tonstück 12½ „

107. Himmelsrecher. Tonstück 12½ „

108. Himmelsrecher. Tonstück 12½ „

109. Himmelsrecher. Tonstück 12½ „

110. Himmelsrecher. Tonstück 12½ „

111. Himmelsrecher. Tonstück 12½ „

112. Himmelsrecher. Tonstück 12½ „

113. Himmelsrecher. Tonstück 12½ „

114. Himmelsrecher. Tonstück 12½ „

115. Himmelsrecher. Tonstück 12½ „

116. Himmelsrecher. Tonstück 12½ „

117. Himmelsrecher. Tonstück 12½ „

118. Himmelsrecher. Tonstück 12½ „

119. Himmelsrecher. Tonstück 12½ „

120. Himmelsrecher. Tonstück 12½ „

121. Himmelsrecher. Tonstück 12½ „

122. Himmelsrecher. Tonstück 12½ „

123. Himmelsrecher. Tonstück 12½ „

124. Himmelsrecher. Tonstück 12½ „

125. Himmelsrecher. Tonstück 12½ „

Einzel: No. 1. Späte Rosen. No. 2. Morgenröte. No. 3. Abendröte. 2 7½ Sgr.

126. Nachtlied. Tonstück 12½ „

127. Blätter im Winde. Vier leichte Tonstücke 10 „

Einzel: No. 1. In Fuchel und Lied. No. 2. Himmelsrecher. No. 3. Himmelsrecher. No. 4. Himmelsrecher. 10 Sgr.

128. Kleine Welt. Neun kleine Tonbilder. Hef 1, 2, 3 & 12½ „

Einzel: No. 1. Tausend. No. 2. Auf dem Hügel. No. 3. Himmelsrecher. No. 4. Himmelsrecher. No. 5. Himmelsrecher. No. 6. Himmelsrecher. No. 7. Himmelsrecher. No. 8. Himmelsrecher. No. 9. Himmelsrecher. 10 Sgr.

129. Mein Himmels. Lied von Fr. Ale 12½ „

130. Erlecher. Fantasia-Mazurka 15 „

131. Nerdichs Lied. Melodie 12½ „

132. Gedenkbild. Lyrisches Tonstück 12½ „

133. In demer Hille. Erste Polsonze 15 „

134. Lockung. Salon-Walzer 15 „

135. Weist du noch? Lyrisches Tonstück 12½ „

136. Feuchlinge. Grosser March 17½ „

137. Sinnes. Charakterstück 17½ „

138. Auf dem Kirchberge. Tonstück 12½ „

— Eigentum der Verleger —

BERLIN
Friedrich-Strasse 22E. — Unter den Linden 27.



POSEN
Wilhelms-Strasse No. 21. (Hofl. Wjlan).

BRUNNEN
Lithograph.

ED. BOTE & G. BOCK

STETTIN
Himm.

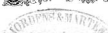
Hof-Musikhandlung I. I. M. M. des Königs und der Königin und St. König. Hof. des Prinzen Albrecht von Preussen.

LEIPZIG
A. Henckell & Co.

LEIPZIG, Leich.

PARIS
A. Leplat.

Entered at Stationers Hall in conformity with Art. II of the treaty of March 1864.



FISCHERLIED

von

GUSTAV LANGE.

Op. 43.

Allegretto tranquillo.

PiANO.

First system of musical notation. The right hand (treble clef) begins with a whole rest, followed by a series of chords and eighth notes. The left hand (bass clef) plays a steady eighth-note accompaniment. The tempo is marked *Allegretto tranquillo* and the dynamics are *p dolce*. The system ends with a double bar line and a repeat sign.

Second system of musical notation. The right hand continues with chords and melodic fragments. The left hand maintains the eighth-note accompaniment. The system ends with a double bar line and a repeat sign.

Third system of musical notation. The right hand features a melodic line with a *rit.* (ritardando) marking. The left hand continues the accompaniment. The dynamics change to *resce!* (crescendo) and then *p a tempo*. The system ends with a double bar line and a repeat sign.

Fourth system of musical notation. The right hand concludes with a melodic phrase. The left hand continues the accompaniment. The system ends with a double bar line and a repeat sign.

First system of a piano score. The right hand plays chords with fingerings 1-2-3 and 1-2-3. The left hand plays a steady eighth-note accompaniment. Dynamics include *mf* and *cresc. sempre*. A *rit.* marking is present in the second measure.

Second system of a piano score. The right hand features a melodic line with fingerings 1-2-3-4 and 1-2-3-4-5. The left hand continues with eighth notes. Dynamics include *f* and *rit. loco*.

Third system of a piano score. The right hand has a melodic line with fingerings 1-2-3-4 and 1-2-3-4. The left hand continues with eighth notes. Dynamics include *p a tempo.*, *cresc.*, and *rit.*

Fourth system of a piano score. The right hand has a melodic line with fingerings 1-2-3-4 and 1-2-3-4. The left hand continues with eighth notes. Dynamics include *p*.

Fifth system of a piano score. The right hand has a melodic line with fingerings 1-2-3-4 and 1-2-3-4. The left hand continues with eighth notes. Dynamics include *rit.*

Legatissimo.

5

The musical score consists of six systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The tempo/mood is marked *Legatissimo.* in the top left. The first system includes performance markings: *cresc.* and *espress.* above the bass staff. The notation features dense sixteenth-note runs in the right hand and more rhythmic accompaniment in the left hand. Dynamic markings include *p* and *f* throughout. The page is numbered '5' in the top right corner.

First system of a piano score. The right hand plays a steady eighth-note accompaniment. The left hand has a melodic line with a long slur. The system ends with a fermata over the final note.

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 *
 *

Second system of a piano score, similar to the first, with a steady eighth-note accompaniment in the right hand and a melodic line in the left hand.

♩
 *
 *

Third system of a piano score. The right hand features a dense, rhythmic accompaniment of chords. The left hand has a melodic line. Dynamics include *piu f*, *cresc- sempre*, and *f con passione*. A fermata is placed over the final note.

piu f
cresc- sempre
f con passione

♩
 *
 *
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 *
 *
 *

Fourth system of a piano score. The right hand has a dense chordal accompaniment. The left hand has a melodic line. Dynamics include *rit dim* and *dolce tranquillo*. A fermata is placed over the final note.

rit dim
dolce tranquillo

♩
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 *
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 *
 *

Fifth system of a piano score. The right hand has a dense chordal accompaniment. The left hand has a melodic line. The system ends with a fermata over the final note.

♩
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 *

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. Dynamics include *cresc.*, *f*, *rit.*, *p*, and *a tempo.* The system concludes with *cresc.* and a fermata. Rehearsal marks are present below the staff.

Second system of the piano score. The right hand has a more complex texture with slurs and accents. Dynamics include *molto*, *f*, *dimin.*, *rallent.*, and *poco*. The system ends with a fermata. Rehearsal marks are present below the staff.

Third system of the piano score. The right hand features a dense texture with many notes and slurs. Dynamics include *p* and *a tempo.* The system concludes with a fermata. Rehearsal marks are present below the staff.

Fourth system of the piano score. The right hand has a melodic line with slurs and accents. Dynamics include *cresc.*, *f*, *p*, and *cresc.* The system ends with a fermata. Rehearsal marks are present below the staff.

Fifth system of the piano score. The right hand features a complex texture with slurs and accents. Dynamics include *f*, *p*, *dimin. sempre*, *rallent poco*, and *pp* *morendo.* The system concludes with a fermata. Rehearsal marks are present below the staff.