

GUSTAVE MICHIELS

Compositions pour Piano

CZARDAS N° I	} <i>Trios</i> sur des airs nationaux Hongrois.	F. 4
CZARDAS N° II		F. 4
CZARDAS N° III		F. 4
CZARDAS N° IV		F. 5
CZARDAS N° V		F. 4
CZARDAS N° VI Danse Styrienne		F. 5
LES CHANTEURS HONGROIS		F. 4
FANTASIE-MAZURKA		F. 6
EN AVANT (Marche militaire)		F. 3
LES FEUILLES D'AUTOMNE (Valse)		F. 6
VENEZUELA (Mazurka)		F. 4
LES BATAILLONS SCOLAIRES (Marche militaire)		F. 4
CHENONCEAUX (Valse)		F. 7.50
L'ANSOUISIENNE (Marche Provençale)		F. 4
SOUVENIR D'OTTAWA, Menuet		F. 3

Propriété des Editions pour tous Pays
Tous droits réservés, sans aucune réimpression, sans autorisation
BRUXELLES, SCHOTT FRÈRES

Paris, P. Schott & C^{ie}
 70, Faubourg St. Honoré

London, Schott & C^{ie}
 150, Regent Street

Mayence, les Fils de B. Schott.

Sydney, Schott & C^{ie}

Leipzig, Otto Junne

À sa Majesté Guillaume III. Roi des Pays-Bas.

Czardas N^o 2.

Op. 9. 2

Très large.

G. Michiels.

The first system of the score is written for piano in 3/4 time. It begins with a *ff* dynamic marking. The right hand features a series of chords and a trill (tr) on a sixteenth note. The left hand provides a steady accompaniment with chords and single notes.

The second system continues the piece. It features several trills (tr) in the right hand and a *fz* dynamic marking. The left hand continues with a rhythmic accompaniment of chords and notes.

The third system is marked *poco rit.* and *a tempo*. It includes a *ff* dynamic marking. The right hand has a more active melodic line with slurs and accents, while the left hand maintains the accompaniment.

The fourth system is marked *mf*. It features trills (tr) in the right hand and a more complex accompaniment in the left hand with chords and moving lines.

The fifth system is marked *p* and *rall.* It concludes the piece with a *tr* in the right hand and a final chord in the left hand. The tempo is clearly indicated as *rallentando*.

Allegro .

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#) and the time signature is 2/4. The music begins with a piano (*pp*) dynamic. The upper staff features a series of chords and a melodic line with slurs and accents. The lower staff provides a rhythmic accompaniment with chords and eighth notes. A crescendo (*cresc.*) marking is placed between the two staves, indicating a gradual increase in volume.

The second system continues the piece. The upper staff has a melodic line with slurs and accents, while the lower staff has a rhythmic accompaniment. A fortissimo (*ff*) dynamic marking is present in the middle of the system, indicating a strong, loud sound.

The third system shows a change in dynamics. The upper staff continues with its melodic line, and the lower staff with its accompaniment. A piano (*pp*) dynamic marking is placed in the middle of the system, indicating a soft, quiet sound.

The fourth system features a crescendo (*cresc.*) marking in the lower staff, followed by a fortissimo (*ff*) dynamic marking in the upper staff, indicating a very loud and intense section.

The fifth and final system on the page. It continues the melodic and rhythmic patterns established in the previous systems, ending with a final chord in both staves.

Moderato .

mf
ben sosten. espress.

f *p*

poco rall. *a*
p

tempo *f*

poco rit.

Poco animato .

First system of musical notation for 'Poco animato'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a melodic line in G major, marked *mf*. The bass staff provides a rhythmic accompaniment with eighth notes and chords. The system spans four measures.

Second system of musical notation for 'Poco animato'. It consists of two staves. The treble staff has a melodic line with dynamic markings *acceler.* and *rall.*, and a *très large* section at the end. The bass staff has a rhythmic accompaniment. The system spans four measures.

Third system of musical notation for 'Poco animato'. It consists of two staves. The treble staff begins with a melodic line in G major, marked *poco animato* and *mf*. The bass staff provides a rhythmic accompaniment with eighth notes and chords. The system spans four measures.

Fourth system of musical notation for 'Poco animato'. It consists of two staves. The treble staff has a melodic line with dynamic markings *acceler.* and *rall.*, and a *très large* section at the end. The bass staff has a rhythmic accompaniment. The system spans four measures.

Allegro .

Fifth system of musical notation for 'Allegro'. It consists of two staves. The treble staff begins with a melodic line in D major, marked *pp*. The bass staff provides a rhythmic accompaniment with eighth notes and chords. The system spans four measures, ending with a *cresc.* marking.

First system of musical notation, featuring a treble and bass clef. The key signature has two sharps (F# and C#). The music includes various note values, rests, and dynamic markings. A *ff* (fortissimo) marking is present in the second measure of the bass staff.

Second system of musical notation, continuing the piece. It features a *pp* (pianissimo) marking in the fifth measure of the bass staff.

Third system of musical notation, featuring a *cresc.* (crescendo) marking in the fourth measure of the bass staff.

Fourth system of musical notation, featuring a *ff* (fortissimo) marking in the second measure of the bass staff.

Fifth system of musical notation, concluding the piece. It features a *ff* (fortissimo) marking in the fourth measure of the bass staff.

Handwritten signature or mark

NOUVEAUTÉS MUSICALES POUR PIANO

PUBLIÉES PAR

SCHOTT FRÈRES

à BRUXELLES

OTTO JUNNE

à LEIPZIG

Etudes pour Piano

	Prix marqué	Mark	Pf.
	Frcs.	Cts.	
Bachmann, G. Les Attrayantes, 12 Etudes, cah. I, II	à 12	—	à 3
— Les Sympathiques, 12 Etudes, cah. I, II	à 12	—	à 3
Wieniawski, Joseph. 24 Etudes de mécanisme et de Style, dans tous les tons majeurs et mineurs, divisées en 4 cahiers	à 20	—	à 5

Solos pour Piano

Fantaisies, Variations, Sonates et Dan:

	Prix marqué	Mark	Pf.
	Frcs.	Cts.	
Bachmann, G. Six Aquarelles:			
No. 1. Bellone, Marche	3	—	80
" 2. Le petit Poucet, Conte	4	—	1
" 3. Terpsichore, Valse rêverie	4	—	1
" 4. Mazeppa, caprice	3	—	80
" 5. Pâris, Pastorale	4	—	1
" 6. Vulcain (L'enclume)	4	—	1
— Six Morceaux:			
No. 1. Marche Bulgare	4	—	1
" 2. Succès Mazurka	4	—	1
" 3. Collier de Rubis	4	—	1
" 4. Pâris Valse	5	—	1
" 5. Gavotte duchesse	4	—	1
" 6. Floréal Mazurka	4	—	1
— Trois Morceaux très faciles:			
No. 1. Petite Marche	4	—	1
" 2. Mazurka	3	—	80
" 3. Valse	3	—	80
— Quatre Morceaux très faciles:			
No. 1. Au bord du Tage (Petite Barcarolle)	3	—	80
" 2. Les Clochettes (Mazurka)	3	—	80
" 3. La Charmeuse (Valse)	4	—	1
" 4. Le Rêve de Bébé (Berceuse enfantine)	3	—	80
— Diabolique, Polka	3	—	75
— Fantaisie Téléphonique	4	—	1
— Joly-Jack, Polka	4	—	1
— La Rieuse, Valse facile	4	—	1
— Le Ténor du Gange, Fantaisie très facile	3	—	75
Behr, François. Joujoux, trois danses très faciles:			
No. 1. Valse	3	—	75
" 2. Polka	3	—	75
" 3. Polka Mazurka	3	—	75
— Les petits Chinois, Polka burlesque	3	—	80
— Sérénade Espagnole (de Nevers)	5	—	1
Bendel, Fr. Op. 136, No. 1. Danse des Magyares	7	50	2
— Op. 137, No. 4. La Source d'argent	7	50	2
Beyer, Ferd. Op. 180. Imitation du Carillon.	2	50	—
Blockx, Jan. Milenka, Ballet Pantomime en un acte la partition pour Piano, net	8	—	6
Bohm, C. Op. 11. Au Soir	4	—	1
— Op. 12. Séparation	4	—	1
— Op. 18. La belle taquine	4	—	1
— Op. 20. Sous la fenêtre	4	—	1
— Op. 21. La clochette magique	4	—	1
— Op. 22. Douce attente	4	—	1
— Op. 87. Clair de lune	5	—	1
— Op. 88. Wanda	5	—	1
— Op. 89. Au bord de la mer, de Schubert	5	—	1
— Op. 90. A mon pays	5	—	1
— Op. 91. Sérénade de Schubert	4	—	1
— Op. 92. Doux rêves	5	—	1
— Op. 97. Hélène. Nocturne	5	—	1
— Op. 98. Mon Etoile	5	—	1
Brassin, Louis. 3^{me} Concerto (en sol) (Pastoral Concert in Gdur) avec Accomp. de l'Orchestre ou d'un second Piano net	6	—	no. 4
Broustet, Ed. Blue-White, Polka Mazurka	5	—	1
— Enclume et Marteau, Polka caractérist.	4	—	1
— Les Enchanteresses, Suite de Valses	6	—	1
Bruno, Fr. Andante	3	—	—

Carman, Marius. Les Gitanos, Ballet-Divertissement en 1 acte:

	Prix marqué	Mark	Pf.
	Frcs.	Cts.	
No. 1. Premier tableau	3	—	75
" 2. Valse de Scène	3	—	75
" 3. Pas Espagnol	—	—	—
" 4. Sortie de Scène (Marche des Gitanos)	4	—	1
" 5. Polka des Acrobates	4	—	1
" 6. Habanera	3	—	—
" 7. Boléro	5	—	1
" 8. Mazurka de l'Alcade	4	—	1
" 9. Danse Espagnole	5	—	1
— Cas de Concert:			
No. 1. en mi majeur	4	—	1
" 2. " sol	4	—	1
" 3. " fa mineur	4	—	1
Czibulka, A. Op. 341, No. 1. Au Printemps	5	—	1
No. 2. Au bord du Ruisseau	5	—	1
" 3. Vendangeurs et Vendangeuses	6	—	1
" 4. Valse Caprice	5	—	1
— Op. 349. Valse Viennoise (Wiener Walzer)	6	—	1
— Edit. simpl.	5	—	1
d'Archange, Ch. Souvenirs d'un XX^{me} Anniversaire	5	—	1
Deneufbourg, Emile. Bouquet de Roses, Polka Mazurka	4	—	1
De Swert, Jules. Gavotte Allemande	4	—	1
De Vrière, Raoul. Souvenir d'Automne, Valse	4	—	1
D'Haenens, Arth. Op. 18. En Campagne, Marche fanfare	6	—	1
— Op. 39. Scènes Pittoresques. Airs de Ballet:			
No. 1. Valse lente	9	—	2
" 2. Tarantelle	—	—	—
— Blondinette	4	—	1
Dreyschock, F. Cinq Morceaux de Danse:			
No. 1. Polonaise	6	—	1
" 2. Valse	6	—	1
" 3. Polka	5	—	1
" 4. Mazurka	5	—	1
" 5. Galop	6	—	1
— Op. 18. Trois Morceaux:			
No. 1. Arabesque	6	—	1
" 2. Dialogue	5	—	1
" 3. Menuet	5	—	1
— 12 Morceaux faciles composés d'après les Contes de Perrault, illustrés par Reinheimer, en un vol. net	5	—	no. 4
— Dix Morceaux:			
No. 1. Dédicace	5	—	1
" 2. Romance	4	—	1
" 3. Caprice	5	—	1
" 4. Nocturne	5	—	1
" 5. Etude	4	—	1
" 6. Intermezzo	4	—	1
" 7. Berceuse	5	—	1
" 8. Sérénade	5	—	1
" 9. Mélodie	4	—	1
" 10. Impromptu	6	—	1
Dupont, A. Sa pensée (n. Edit)	4	—	1
— Op. 2. Pluie de Mai (n. Edit.)	6	—	1
Eberling, Op. 15. Marche des Avocats	6	—	1
Errera, Ugo. Petite Valse	5	—	1
Etienne, Zénon. "Mars", Marche militaire	4	—	1
Euryola, Lino. Avante-Polka	3	—	75
Gilbert, H. Op. 8. Seul!	5	—	1
— Op. 10. Vers la Patrie	5	—	1
— Op. 15. Oh belle Rose!	5	—	1
— Op. 16. Chant des Sirènes	5	—	1
— Op. 17. Salut du matin	5	—	1
— Op. 18. La Gitana	5	—	1
— Op. 19. Bonsoir dans les Alpes	5	—	1
— Op. 20. La perle du soir	5	—	1
— Op. 24. Chant du berger	4	—	1
— Op. 27. Salut à la patrie	4	—	1
— Op. 33. Sombres nuages	4	—	1
— Op. 34. Montagnes et Vallées	4	—	1
— Op. 35. La fée enchanteresse	4	—	1