

To my dear friend

L. M. Gottschalk.

FAIRY LAND

Schottische DE Concert

By

SEVEN OCTAVES

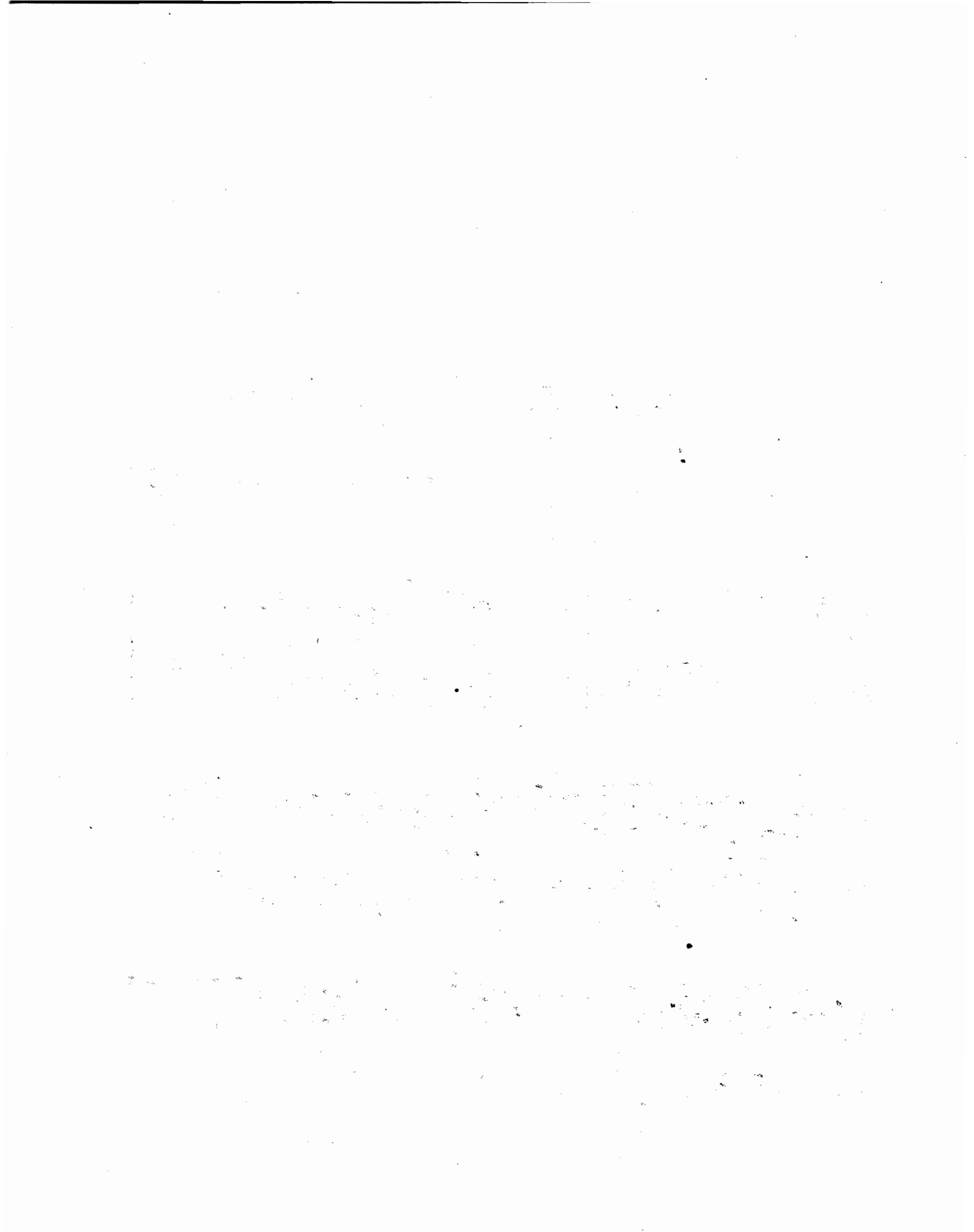
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FAIRY LAND.

SEVEN OCTAVES.

(L. M. Gottschalk.)

Moderato.

INTRODUZIONE.

f

dim.

Tempo di Schottische.

leggiere.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth-note passages. The bass clef staff contains a harmonic accompaniment of chords and single notes.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a more active accompaniment. The dynamic marking *ff grandioso.* is written in the middle of the system.

Third system of musical notation. The treble clef staff shows a melodic line with some chromatic movement. The bass clef staff continues with a steady accompaniment.

Fourth system of musical notation. The treble clef staff features a melodic line with some chromatic movement. The bass clef staff continues with a steady accompaniment.

Fifth system of musical notation. The treble clef staff contains a melodic line with some chromatic movement. The bass clef staff continues with a steady accompaniment. The dynamic marking *ff* is written in the middle of the system.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key and features a complex texture with many beamed notes and chords.

Second system of musical notation, continuing the piece with similar complex textures and beamed notes in both staves.

Third system of musical notation. The upper staff has a melodic line with many beamed notes. The lower staff has a more rhythmic accompaniment. The instruction *p leggiero.* is written in the right-hand margin.

Fourth system of musical notation. The upper staff continues with a melodic line, while the lower staff features a dense accompaniment of chords and beamed notes.

Fifth system of musical notation. The upper staff has a melodic line with some rests. The lower staff has a dense accompaniment. The instruction *armonioso.* and *2 Ped.* are written in the left-hand margin.

First system of musical notation, featuring a treble and bass clef with a 3/4 time signature. The music includes various notes, rests, and dynamic markings such as *f* and *p*. There are also some performance instructions like *ben misurato.* and *f brillante.* scattered throughout the page.

Second system of musical notation, continuing the piece with similar notation and dynamic markings.

Third system of musical notation, including the instruction *ben misurato.* in the first measure.

Fourth system of musical notation, featuring various notes and rests.

Fifth system of musical notation, ending with the instruction *f brillante.* and a measure marked *8va*.

First system of a piano score. The right hand features a melodic line with slurs and accents, marked with *p* *leggiero.* and *f*. The left hand provides a harmonic accompaniment. The system concludes with a *p* dynamic marking.

Second system of the piano score. The right hand continues the melodic line, marked with *leggiere.* and *sva.* The left hand accompaniment remains consistent.

Third system of the piano score. The right hand features a melodic line with slurs and accents, marked with *sva.* The left hand accompaniment continues.

Fourth system of the piano score, titled "Saint Mante." The right hand features a melodic line with triplets and slurs, marked with *sva.* The left hand accompaniment includes the instruction "2 Ped." (two pedals).

Fifth system of the piano score. The right hand features a melodic line with triplets and slurs, marked with *sva.* The left hand accompaniment continues.

sva.

The first system of music consists of two staves. The upper staff begins with a triplet of eighth notes, followed by another triplet of eighth notes, and then a triplet of sixteenth notes. A dashed line above the first two measures indicates a section marked *sva.* (sotto voce). The lower staff provides harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is placed above the second measure of the lower staff.

The second system continues the piece with two staves. The upper staff features a melodic line with eighth and sixteenth notes. The lower staff continues with a bass line of chords and moving lines.

The third system consists of two staves. The upper staff has a melodic line with eighth notes and some slurs. The lower staff has a bass line with chords. The instruction *leggiero.* (light) is written above the lower staff in the third measure.

The fourth system consists of two staves. The upper staff continues the melodic line with eighth notes and slurs. The lower staff continues with a bass line of chords.

The fifth system consists of two staves. The upper staff has a melodic line with eighth notes and slurs. The lower staff has a bass line with chords. The instruction *ff grandioso.* (fortissimo grandioso) is written above the lower staff in the first measure.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the treble with eighth and sixteenth notes, and a harmonic accompaniment in the bass with chords and single notes.

The second system of musical notation continues the piece. It features similar melodic and harmonic textures as the first system, with a focus on rhythmic patterns and chordal support.

The third system of musical notation shows a continuation of the melodic and harmonic development. The treble staff has more complex rhythmic figures, while the bass staff provides a steady accompaniment.

The fourth system of musical notation includes a dynamic marking of *ff* (fortissimo) in the middle of the system. The melodic line continues with intricate patterns, and the bass accompaniment features some triplet figures.

The fifth system of musical notation concludes the piece. It features a dynamic marking of *fff* (fortississimo) and includes a *sva.* (sustained) marking above the treble staff. The system ends with a double bar line.

Sheet Music of Recent Publication

Any of the following compositions will be sent postpaid on receipt of price, or may be procured through local music dealers. The publishers will be pleased to forward selections on examination when satisfactory references are furnished. Catalogues of sheet music or music books free on application.

VOCAL.

- Allen, Victor.** G 3 40 cts.
"Confession." Duet for alto and bass. Also published for soprano and tenor.
- Bartlett, J. C.** E \flat 3 E to E 40 cts.
"Rosemary." By the composer of the successful concert song, "A Dream." In somewhat lighter vein than Mr. Bartlett's previous work, but possesses the same melodious character that has made this composer's work so popular. Also published for soprano and tenor in G.
- Bevan, Frederick.** B \flat 3 d to F 50 cts.
"The Flight of Ages." An excellent English song for medium voice.
- Brahms, J.** D 4 50 cts.
"Come Let Us Wander." (Solass uns Wandern.) Duet for soprano and tenor. German and English words.
- Carter, Olen Leston.**
"The Lover's Loom." A \flat 4 E to G or A 50 cts.
"Beyond the Angel Guarded Gates." E \flat 4 F to G 50 cts.
Two excellent sentimental songs for soprano or tenor voice.
- Cesek, H. A.** E 3 E \sharp to G 40 cts.
"Petites Roses." One of the best of modern French songs of a light character. English and French words.
- Dietrich, A.**
"The Calm of Love." C 4 50 cts.
"Persevering Love." D 4 50 cts.
Two duets of the highest artistic quality for alto and baritone voices. German and English words.
- Farwell, Arthur.** A \flat 4 d to E 40 cts.
"Strow Poppy Buds." One of the best concert songs for medium voice issued in recent years. Also published for soprano voice.
- Fisher, William Arms.**
"Under the Rose." F 4 c or E to G 30 cts.
"Sleep, Darling Sleep." D 4 d to G 40 cts.
Two arrangements for high voice of compositions recently published in low keys which have attained considerable popularity.
- Hauser, M.**
"Cradle Song." A 4 40 cts.
- Henschel, Georg.**
"Good Advice." C 4 40 cts.
Duet for alto and baritone.
"No Embers nor a Firebrand." 30 cts.
Duet for alto or baritone.
"O, No One Knows or Would Guess It." 40 cts.
Duet for alto and baritone or two altos.
Three compositions in canon form which deserve the attention of all vocalists of low voice who desire to extend their repertoire in the line of higher artistic works. German and English words, the latter by Nathan Haskin Dole.
- Mendelssohn-Bartholdy, F.** E \flat 4 75 cts.
"I Waited for the Lord." An arrangement of Mendelssohn's well-known work, as a duet for soprano and mezzo soprano.
- Noyes, Edith Rowena.** G 4 d to E or G 50 cts.
"The Sweetest Girl." A dainty song for contralto voice.
- Richardson, J. Howard.** D 4 c \sharp to F \sharp or A 40 cts.
"Within That Holy City." A fine sacred song for soprano or tenor.
D 4 c \sharp to F \sharp 30 cts.
"Love's Dilemma." A charming story song for medium voice. Unique in conception, spontaneous and original in treatment, this composition should appeal to a wide circle for concert work or use in the home.
D \flat 4 a \flat or d to F 50 cts.
"Beneath the Stars." Sentimental song for medium voice.
- Tregina, A.**
"The Midnight Sea." B \flat 4 c to E or F 50 cts.
Barcarolle for soprano or tenor.
"The Pearl of Damascus." E \flat 4 b to E 40 cts.
Words by Shelley.
"The Unforgotten Song." B \flat 4 c to E or F 40 cts.
A ballad of Olden Andalusia.
Three brilliant, well-written and entirely commendable songs.
- Vannah, Kate.** E \flat 3 b to E 40 cts.
"Yes, I Do Love You." Song for contralto voice. As sung by Jessie Bartlett Davis.

INSTRUMENTAL.

PIANO.

- Aronson, Rudolph.**
"Ballet Intermezzo." C 3 50 cts.
"Military Mazurka." F 3 50 cts.
"Winter Frolic." C 3 40 cts.
Three bright, interesting and up-to-date piano pieces by a well-known New York composer who has written some of the most popular piano compositions of recent years.
- Fraser, E. M.** E \flat 4 75 cts.
"Heart Throbs." A set of good dancing waltzes. Thoroughly melodious and possessing many unique musical ideas.
- Jensen, A.** C 4 40 cts.
"Die Muhle." (The Mill.) Edited and fingered by John Orth.
- Merkel, G.** B \flat 4 60 cts.
"Im Wunderschönen Monat Mai." Merkel's Op. 25, edited and fingered for the piano by John Orth.
- Micheltree, Thomas G.** A 4 60 cts.
"Polka Fantastique." A piano piece of exceptional merit. The title in a general way describes its character; but this does not mean that it possesses the "finicky" characteristics so common in "fantastic polkas." Dignified and musical in style, it is nevertheless bright, sparkling and thoroughly enjoyable, and well worth the attention of teachers and players.
- Pratt, Charles E.** E \flat 3 40 cts.
"By the Sea." A bright little composition for the salon. Suitable for teaching purposes.
- Romili, A.** F 4 \$1.00
"Tarantella." A brilliant duet for four hands. Recommended to the attention of teachers.
- Spross, Charles Gilbert.** D 4 60 cts.
"Forest Hill Waltzes." One of the best set of waltzes recently published.
- Sudds, W. F.** A \flat 4 60 cts.
"A Dainty Revel." A useful teaching piece. Fingered.
- Williams, Frederick A.** G 4 40 cts.
"By the Brook." Teaching piece for pupils of the fourth grade. Considerable work for the right hand. Fingered.

VIOLIN AND PIANO.

- Hopekirk, Helen.** 50 cts.
"Melody in G." The versatility of this composer finds illustration in this excellent composition for the violin and piano. Technically simple, yet abounding in harmonic grace, "Melody in G" will appeal to all good violin players.

TROMBONE AND PIANO.

- Tracy, George L.** B \flat 3 60 cts.
"Southern Sweethearts." A fantasia for baritone or trombone solo with pianoforte accompaniment.

ORGAN.

- Ford, James S.** G 4 60 cts.
"Offertoire in G." For pipe organ. An excellent composition worthy of the attention of all good organists.

GUITAR.

- Moore, Annie.** C 2 30 cts.
"Daffodil Waltz." A bright, simple little solo for the guitar.

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