

CHANT DU SOLDAT

OP. 23

L. M. Gottschalk

OP. 23.

P. M. 2. 25.

Propriété des Editeurs.

MAYENCE, B. SCHOTT'S SÖHNE.
BRUXELLES, SCHOTT FRÈRES. LONDRES, SCHOTT & C^o
Montagne de la Cour 159 Regent Street.

Oeuvres pour le Piano par J. LEYBACH.

	M. Pt.		M. Pt.		M. Pt.
3 Premier Nocturne	1. 50	Op. 92 Les Batelières de Naples, Canzonetta	1. 50	Op. 146 Il Pirata	1. 75
4 Deuxième Nocturne	1. 50	" 93 Don Pasquale	1. 75	" 147 Il Guarany, de <i>A. Gomès</i>	2. —
5 Fantaisie sur un thème allemand.	2. —	" 94 L'Isolément	1. 50	" 148 Baladine	1. 50
10 1 ^{me} Idylle rustique	1. 50	" 95 Semiramide	1. 75	" 149 Les Regrets	1. 75
11 Prière, Caprice-Etude	1. 75	" 96 Freischütz, (Robin des bois)	2. —	" 150 Episode funèbre	1. 50
12 Rêverie	1. 50	" 97 Simple Mélodie, Romance sans paroles	1. 25	" 151 Canzonetta	1. 75
19 Ballade	1. 50	" 98 Echo de Venise, 2 ^{me} Sérénade	1. 50	" 152 Les Noces de Jeannette	2. —
20 Grande Valse brillante	1. 75	" 99 L'Extase, Valse d' <i>Arditi</i>	1. 50	" 153 Les Feuilles d'Automne	1. 50
21 Caprice-Etude, Marche funèbre	1. 75	" 100 Anna Bolena	1. 75	" 154 Les Batelières, Idylle	1. 75
22 3 ^{me} Rêverie	1. 75	" 101 Les Noces de Figaro	2. —	" 155 Aïrs Alsaciens, Souvenir d'enfance	1. 75
23 Rondo-Impromptu-Polka	1. 75	" 102 Fleurs Azurées, Caprice-Mazurka	1. 50	" 156 L'Ombre	2. —
24 „Aux Bords du Gange“ de <i>Mendelssohn</i>	1. 50	" 103 L'Acanthe, Valse brillante	1. 50	" 157 Mes Souvenirs, Valse brillante	1. 75
25 3 ^{me} Nocturne	1. 75	" 104 Martha de <i>G. Rupés</i>	1. 75	" 158 Aïda	2. —
26 Fête hongroise	1. 50	" 105 La Dame blanche	2. —	" 159 La dernière Rose d'été	1. 75
27 La Sonnambula	2. —	" 106 Souvenirs d'Enfance	1. 50	" 160 La Traviata	2. —
28 2 ^{me} Idylle rustique	1. 75	" 107 La Cenerentola	1. 75	" 161 Mazurka hongroise	1. 75
29 Fleur du Souvenir	1. 50	" 108 Tristesse, Elégie	1. 50	" 162 Martha	2. 25
30 Chanson allemande	1. 75	" 109 Galathée	1. 75	" 163 Rigoletto	2. —
31 2 ^{me} Mazurka	1. 50	" 110 2 ^{me} Chanson à boire	1. 50	" 166 Sylvana	1. 75
32 Reflets du Printemps	1. 75	" 111 Caprice-Nocturne	1. 50	" 167 La Danse des Sylphes	1. 75
33 Les trois Nicolas	1. 75	" 112 Herculanum de <i>F. David</i>	2. —	" 168 Souvenir du Lac de Côme	1. 75
34 Harmonie du soir, 4 ^{me} Rêverie	1. 75	" 113 Marche brillante	1. 50	" 170 Le Astuzie feminili, de <i>Cimarosa</i>	2. 75
35 Faust de <i>Gounod</i>	1. 75	" 114 L'Elisire d'amore	2. —	" 171 Il Trovatore	2. 25
6 Morceaux de salon.		" 115 La Fanchonnette	2. —	" 172 Ernani	2. 25
36 Nr. 1. Mes Solitudes, 4 ^{me} Nocturne	1. 25	" 116 Astorga de <i>J. J. Abert</i>	2. 25	" 173 La Forza del destino	2. 25
37 " 2. Souvenir d'Allemagne, 3 ^{me} Valse	1. 75	" 117 Moïse	2. —	" 174 Au Printemps Chanson de <i>Gounod</i>	1. 75
38 " 3. Ronde pastorale, 3 ^{me} Idylle	1. 50	" 118 Récréations caractéristiques		" 175 Alla Stella confidente, Romance de	
39 " 4. Confidence, Romance sans paroles	1. 75	Nr. 1. Rondino	1. 25	Robaudi	1. 75
40 " 5. Fête au Champs, Galop pastoral	1. 75	" 2. Aubade	1. 25	" 177 Charme du Souvenir	2. —
41 " 6. La Hongroise, Caprice-Mazurka	1. 75	" 3. Sous la Roche	1. 25	" 179 Gille et Gillotin de <i>Thomas</i>	3. —
42 Charme du salon	1. 50	" 4. Tyrolienne	1. 50	" 180 Les Rameaux, de <i>J. Faure</i>	1. 75
43 Grande Valse de concert	1. 75	" 5. Danse des Naiades	1. 50	" 181 Les Glaneuses	2. —
44 Fête villageoise	1. 50	" 6. I Puritani	1. 75	" 182 Ay Chiquita, Chanson espagnole de	
45 Un Soir d'Automne, grande Etude	1. 25	" 7. Norma	1. 50	Yradier	1. 50
46 Aux bords du Danube, Caprice-Mazurka	1. 75	" 8. Les Bayadères	1. 25	" 183 Lucie de Lammormoor	1. 75
47 La Diabolique, 2 ^{me} grande Etude	1. 50	" 9. Chanson Irlandaise	1. 25	" 184 Messe de Requiem de <i>G. Verdi</i>	2. 25
48 I. Puritani	2. —	" 10. Anna Bolena	1. 50	" 193 Le Chant du bivouac	1. 75
49 Fête des Moissonneurs, 2 ^{me} Galop past.	1. 75	" 11. L'Elisire d'Amore	1. 50	" 197 Les Nymphes du ruisseau, Impr.-Maz.	1. 50
50 Chanson à boire	1. 50	" 12. Les Pêcheurs napolitains	1. 50	" 200 I Masnadieri	2. 25
51 Polonaise	2. —	" 13. Tarantelle	1. 25	" 201 Luisa Miller	2. 25
52 5 ^{me} Nocturne	1. 50	" 14. Don Juan	1. 75	" 211 Dom Sebastien	2. —
53 Impromptu-Polka	1. 50	" 15. Semiramide	1. 75	" 212 I due Foscari	1. 75
54 Tyrolienne	1. 50	" 16. La Flûte enchantée	1. 50	" 213 Attila	1. 75
55 Les Vendangeurs	1. 75	" 17. Rondo Capriccio	1. 50	" 216 Valse poétique	1. 75
56 Un Ballo in Maschera	2. 25	" 18. Der Freischütz	1. 50	" 217 Au bord du lac	1. 50
57 La Régente, 4 ^{me} grande Valse	1. 75	" 19. Sérénatine	1. 75	" 218 Le maître de chapelle, de <i>Paer</i>	1. 75
58 La Danse des Elfes	1. 75	" 20. Rose Pompon	1. 75	" 219 La Branche cassée	1. 75
59 Saltarella	1. 50	" 21. Danse Andalouse	1. 75	" 220 Les Abeilles	1. 50
60 Jone de <i>Petrella</i>	2. —	" 22. 4 ^e Boléro brillant	1. 75	" 223 Suisse et Tyrol	1. 50
61 L'Hortensia	1. 50	" 23. L'Alsacienne, Fantaisie-Valse	1. 75	" 224 Regrets, Barcarolle	1. 50
62 La Bohémienne, Mazurka	1. 50	" 24. Zampa, Divertimento	1. 75	" 225 Chant du dimanche, Mélodie de <i>Mendelssohn</i>	
63 La Plainte de l'Exilé, Romance sans par.	1. 25	" 119 Richard Coeur de Lion	2. —	1. 25
64 Boléro brillant	1. 75	" 120 Souvenir	1. 50	" 226 Parfums d'Italie, Mélodie de <i>Mendelssohn</i>	
65 Norma	2. 25	" 121 Ecossaise	1. 50	1. 50
68 Pourquoi garder ton coeur (Giulia gentil)	1. 75	" 122 Le Pré aux clercs	2. —	" 227 Chanson slave	1. 50
69 La Fiancée du roi de Garbe d' <i>Auber</i>	2. 25	" 123 Les Adieux	1. 50	" 229 La Solitude, Elégie	1. 50
70 Le Barbier de Séville	2. 75	" 124 Salvia, Valse brillante	1. 50	" 230 Retour au village	1. 50
71 Fantaisie sur Roland de Roncevaux, de <i>Mermet</i>	2. —	" 125 Lohengrin	2. 25	" 231 Les Sylphes	1. 25
72 Tarentella	1. 75	" 126 St. Quentin-Marche de <i>Kéler-Béla</i>	1. 75	" 233 Joseph de Méhul	1. 75
73 Cantilena	1. 50	" 127 Le Val d'Andorre	2. —	" 234 Plainte d'une Captive, Prière du soir	1. 50
74 Les Amarantes, Caprice-Mazurka	2. —	" 128 Le Voyage en Chine	2. —	" 235 Le Chant du Nautonnier	1. 50
75 Chant du Proscrit	1. 50	" 129 La Juive	2. —	" 236 Les Faneuses	1. 75
76 Le Réveil des Naiades	1. 50	" 130 Mandolinata de <i>Paladilhe</i>	1. 50	" 237 Le Réveil des Fées	1. 75
77 La Flûte enchantée	2. —	" 131 I Capuletti ed I Montecchi	1. 75	" 238 Pastorella, Idylle	1. 50
80 La Gazza ladra	2. —	" 132 La Straniera	1. 75	" 239 Danse napolitaine	1. 50
81 Don Juan	2. 25	" 133 Chant du Printemps	1. 50	" 242 Fleur printanière	1. 25
82 Guillaume Tell	2. 25	" 134 Il Carnevale de Venezia de <i>Petrella</i>	2. —	" 243 Echo des Muses	1. 25
83 Magali, Grande Valse brillante	1. 50	" 135 Le Reveil des Elfes	1. 75	" 244 Le Soir	1. 25
84 La Fiancée d'Abydos, de <i>Barthe</i>	1. 75	" 136 2 ^e Ballade	1. 50	" 245 Les Nymphes	1. 25
85 Otello	1. 75	" 137 Myosotis, Grande valse brillante	1. 50	" 248 Mignon regrettant sa patrie	1. 50
86 Oberon	1. 75	" 138 Guido et Ginevra	2. —	" 249 Souvenir de Maria Stuart, Chant d'Adieu	
87 Sérénade	1. 75	" 139 Charles VI	2. —	Transcr. d'une Mélodie de <i>L. Bordèse</i>	1. 75
88 Première Elégie	1. 25	" 140 Festa romana de <i>Paladilhe</i>	1. 50	" 250 L'ange du Souvenir	1. 75
90 2 ^{me} Boléro brillant	1. 75	" 141 La Marseillaise	1. 50	" 251 Marche brillante	1. 50
91 6 ^{me} Nocturne	1. 50	" 142 3 ^{me} Boléro	1. 75	" 252 Joyeux réveil	1. 50
		" 143 Le Temple, Méditation religieuse	1. 25	" 253 Mignonette	1. 50
		" 144 Souvenance	1. 50	" 255 Souvenance	1. 75
		" 145 Beatrice di Tenda	2. —	Marguerite, Valse de salon	1. 50

à son ami
Georges Henriques Esq^r
DE NEW-YORK.

CHANT DU SOLDAT

POUR

PIANO

PAR

L.M. GOTTSCHALK

OP. 23.

N° 14959.

P. M. 2. 25.



CHANT DU SOLDAT.

L.M. GOTTSCHALK Op. 23.

PIANO.

Con espressione $\text{♩} = 92.$

mf con amore.

M.G. M.D.

p espress.

M.G. M.D.

p elegante.

con grazia.

mf con amore.

M.G. M.D.

p espress.

M.G. M.D.

tr

p elegante.

con grazia.

This system features a piano introduction with a trill (tr) in the right hand. The music is marked *p elegante.* and *con grazia.* The key signature has one sharp (F#) and the time signature is 3/4.

ben misurato. marziale

ff *p* M.G. *ff* *p*

This system begins with a dynamic of *ff* and a tempo marking of *ben misurato. marziale*. It includes a mezzo-forte (M.G.) section and ends with a *ff* dynamic.

scintillante misurato.

M.G.

This system is marked *scintillante misurato.* and includes a mezzo-forte (M.G.) section.

scintillante

p con grazia.

ff *p*

This system starts with a *scintillante* section, followed by a *p con grazia.* section, and concludes with a *ff* dynamic.

M.G. *ff* *p* *scintillante. misurato.*

f

This system includes a mezzo-forte (M.G.) section, a *ff* dynamic, and a *scintillante. misurato.* section. It ends with a forte (*f*) dynamic.

Comme l'Auteur le joue.

Musical score system 1, featuring a grand staff with treble and bass clefs. The right hand part includes a trill marked with 'x' and a sixteenth-note figure with a '6' above it. The left hand part includes a sixteenth-note figure with an '8' above it. A dynamic marking 'M. G.' is present in the middle of the system.

Musical score system 2, featuring a grand staff. Performance instructions include *con grazia.*, *un poco rit.*, and *con amore.*. Dynamic markings include *p* and *mf*. Fingerings 'M. D.' and 'M. G.' are indicated.

Musical score system 3, featuring a grand staff. Performance instruction includes *p espress.*. Fingerings 'M. D.' and 'M. G.' are indicated.

Musical score system 4, featuring a grand staff. Performance instructions include *p elegante.*, *con grazia.*, and *semplice.*. A trill is marked with 'tr'. Fingerings 'M. D.' and 'M. G.' are indicated.

Staccatissimo e molto misurato.

Musical score system 5, featuring a grand staff. Performance instruction includes *pp*. A dynamic marking 'M. G.' is present.

Musical score system 1, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamics. A marking "M.G." is present in the middle of the system.

Musical score system 2, continuing the piece. It includes the instruction *ben misurato.* and the dynamic marking *sempre p*.

Musical score system 3, featuring complex rhythmic textures and articulation marks.

Musical score system 4, including the instruction *ben misurato.* and the dynamic marking *sempre*.

Musical score system 5, starting with the tempo and style instruction *Marziale. stretto e martellato.* and the dynamic marking *ff*. It also includes the instruction *deciso.* and *staccatissimo.*

First system of a piano score. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *ff*, *f*, and *p*. A marking "M.G." is present in the second measure.

Second system of the piano score. The right hand has a more active melodic line with slurs. Dynamics include *f* and *ff*. The instruction "strepitoso. martellato." is written above the right hand in the third measure.

Third system of the piano score. The right hand continues with chords and slurs. Dynamics include *ff*, *f*, and *p*. The instruction "Marziale. stretto e martellato." is written above the right hand in the first measure, and "deciso." is written above the right hand in the third measure.

Fourth system of the piano score. The right hand features a melodic line with slurs. Dynamics include *f* and *ff*. A marking "M.G." is present in the first measure.

Fifth system of the piano score. The right hand has a melodic line with slurs and a trill-like figure. Dynamics include *f* and *ff*. The instruction "strepitoso. martellato." is written above the right hand in the second measure.

con amore. *ben cantato.* *mf* *passionato.*

The first system of the musical score consists of two staves. The upper staff is for the vocal line, and the lower staff is for the piano accompaniment. The key signature has three sharps (F#, C#, G#). The tempo/mood is marked *con amore.* and *passionato.*. The piano part begins with a dynamic marking of *mf* and the instruction *ben cantato.*. There are several slurs and accents in both parts. A triplet of eighth notes is marked with a '3' in the vocal line.

ben cantando. *con delicatezza.*

The second system continues the musical piece. The vocal line is marked *ben cantando.* and the piano part is marked *con delicatezza.*. The piano part features a complex sixteenth-note passage in the right hand, with a '6' indicating a sextuplet. There are various slurs and accents throughout the system.

ff *p* *M.D.* *M.G.*

The third system shows a dynamic shift from *ff* (fortissimo) to *p* (piano). The piano part includes several chords marked *M.D.* (Messa di Voce) and *M.G.* (Messa di Gioia). There are slurs and accents in both parts, and a '6' marking in the piano part.

ff *M.D.*

The fourth system is characterized by a *ff* dynamic. It features several chords marked *M.D.* and various slurs and accents in both the vocal and piano parts.

f *ff* *ff*

The fifth system concludes the piece with a *ff* dynamic. It features several chords marked *M.D.* and various slurs and accents in both parts.

ben cantato. M.G.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#) and the time signature is 3/4. The tempo/mood is indicated as *ben cantato.* and the marking *M.G.* is present.

The second system continues the musical piece. It features similar melodic and harmonic textures to the first system, with a focus on rhythmic patterns and chordal support. The notation includes slurs, ornaments, and dynamic markings.

con passione. *con impeto.* *ff*

The third system shows a more intense section of the music. The tempo/mood changes to *con passione.* and *con impeto.*, and the dynamic marking *ff* (fortissimo) is used. The melodic line in the upper staff is more aggressive, with slurs and ornaments. The bass line provides a strong harmonic foundation.

grandioso. *ff con bravura.*

The fourth system is marked *grandioso.* and *ff con bravura.*. The music becomes more grand and powerful. The upper staff features a complex melodic line with many slurs and ornaments. The lower staff has a dense harmonic accompaniment with many chords.

The fifth and final system on the page continues the grand and powerful character of the music. It features intricate melodic and harmonic textures, with many slurs and ornaments throughout the score.

First system of musical notation, featuring treble and bass staves with complex chordal textures and melodic lines. Includes an 8-measure rest marking.

Second system of musical notation, featuring treble and bass staves. Includes the tempo marking *maestoso* and *più lento.* along with an 8-measure rest marking.

Third system of musical notation, featuring treble and bass staves with complex chordal textures and melodic lines. Includes an 8-measure rest marking.

Fourth system of musical notation, featuring treble and bass staves. Includes the tempo marking *largamente.* and triplets in both staves.

Fifth system of musical notation, featuring treble and bass staves. Includes the tempo marking *maestoso.* and an 8-measure rest marking.

First system of musical notation, featuring treble and bass staves with complex rhythmic patterns, including eighth and sixteenth notes, and dynamic markings such as *ff*.

Second system of musical notation, continuing the piece with various rhythmic figures and dynamic markings like *ff*.

Third system of musical notation, marked *martellato. fff e strepitoso.* and *furioso.*, featuring heavy accents and rapid sixteenth-note passages.

Fourth system of musical notation, characterized by repeated rhythmic motifs and dynamic markings such as *ff* and *fff*.

Fifth system of musical notation, including markings for *M.D.* (Messa di Voce), *M.G.* (Messa di Giochi), *diminuendo.*, *pp*, and *rfz*.

8

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of a complex melodic line in the treble and a supporting bass line. A dashed line with the number '8' above it spans the first two measures.

Second system of musical notation. The treble clef part features a descending melodic line. The instruction *diminuendo.* is written above the staff. The bass clef part provides harmonic support.

Third system of musical notation. The treble clef part includes a triplet of eighth notes. The instruction *diminuendo e calando.* is written above the staff, followed by the dynamic marking *pp*. The instruction *marcato il canto. bien rythmé.* is written above the staff. The bass clef part features a steady eighth-note accompaniment.

Fourth system of musical notation. The treble clef part has a melodic line with some chromaticism. The bass clef part features a rhythmic accompaniment with eighth notes. A dashed line with the number '8' above it spans the last two measures.

Fifth system of musical notation. The treble clef part has a melodic line with a wide interval. The bass clef part features a rhythmic accompaniment with eighth notes. A dashed line with the number '8' above it spans the first two measures.

marcato il canto ma non forte.

M.G. M.D.

M.G.

M.D.

*brillante.
marcato il canto.*

veloce.

M.G.

M.D.

M.G.

M.D.

M.G.

M.G.

M.G.

M.G.

M.D.

brillante.

scintillante.

crese.

ff p

ff *cres - cen - do.*

This system contains the first two staves of music. The upper staff begins with a fortissimo (*ff*) dynamic and a crescendo leading to the vocal line. The lower staff provides a rhythmic accompaniment with chords and moving lines.

cres - cen - do. *ff p* *ff p*

The second system continues the musical piece. It features a vocal line with a crescendo and dynamic markings of fortissimo piano (*ff p*). The piano accompaniment supports the vocal melody with harmonic accompaniment.

ff p *dimin.* *con espress.* M.G. M.D.

The third system includes a decrescendo (*dimin.*) and a section marked *con espress.* (con espressione). It contains performance markings M.G. and M.D. The piano part features a melodic line with a trill-like figure.

p espress. M.G. M.D.

The fourth system is marked *p espress.* (piano espressivo). It continues the melodic and harmonic development of the piece, with performance markings M.G. and M.D.

tr *p elegante.* *con grazia.*

The fifth system features a trill (*tr*) and is marked *p elegante.* and *con grazia.* It includes a sixteenth-note figure with a '6' above it, indicating a sixteenth-note pattern.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in G major (one sharp) and 3/4 time. It begins with a piano (*p*) dynamic marking. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The right hand continues with a melodic line, and the left hand has a more active accompaniment. The dynamic marking is *pp* (pianissimo). The tempo/mood instruction *allontandosi.* (diminuendo) is written above the staff.

Third system of musical notation. The right hand has a melodic line with a crescendo hairpin. The left hand has a rhythmic accompaniment. The dynamic marking is *pp*. The tempo/mood instruction *misterioso.* is written above the staff. The instruction *un poco più forte.* appears at the end of the system.

Fourth system of musical notation. The right hand has a melodic line with a crescendo hairpin. The left hand has a rhythmic accompaniment. The dynamic marking is *cres - cen - do.* (crescendo).

Fifth system of musical notation. The right hand has a melodic line with a crescendo hairpin. The left hand has a rhythmic accompaniment. The dynamic marking is *più forte sempre.* (crescendo).

grandioso.
Più lento.

fff martellato.
strepitoso.

martellato.

con tutta la forza.

largamente un poco rit. pesante.

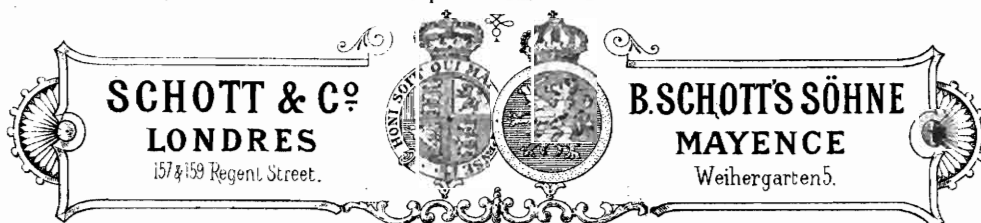
fff martellato.

ff

COMPOSITIONS PAR E. KETTERER

	<i>M. J.</i>		<i>M. J.</i>
Op. 2. Mazurka de salon	1 25	Op. 75. Filigrane-Polka	1 50
„ 3. Rêdowa	1 25	„ 77. Fleur de Bruyère, Morceau de salon .	1 50
„ 4. Le Rossignol, Caprice de genre . . .	1 75	„ 78. Chanson de Chasse, Morceau de genre	1 50
„ 5. L'Entrée au Tournoi, Marche brillante	1 50	„ 79. Diane de Solange, Fantaisie brill. . .	2 25
„ 7. Grand Caprice hongrois, Etude de conc-		„ 81. Villanelle, Poésie pastorale	1 50
cert	1 75	„ 82. Don Juan, Mosaïque	1 75
	Edition simplifiée	„ 83. Philémon et Baucis, Morceau de salon	1 50
„ 10. Promenade sur le Lac, Barcarolle écos-	1 50	„ 84. Le Roman d'Elvire, Fantaisie-Trans-	
saise	1 50	cription	2 —
„ 11. Bretska, Mazurka	1 50	„ 85. Chanson à boire	1 50
„ 12. Impérial-Polka	1 25	„ 86. Galop de Bravoure	1 75
„ 13. 1 ^{re} Romance sans paroles	1 50	„ 87. Phoebus-Polka	1 50
„ 14. Valse-Caprice	2 —	„ 88. Mazurka des Patineurs, Souvenir du	
„ 15. Sicilienne	1 50	Nord	1 50
„ 17. Pastorale	1 75	„ 89. Mélodie allemande (Die Thräne). Mor-	
„ 18. La Rosée, Valse brillante	1 75	ceau de salon	1 75
„ 21. L'Argentine, Fantaisie-Mazurka . . .	1 75	„ 90. La Châtelaine, Valse de salon	
	Edition simplifiée		1 75
„ 22. Le Chant du Colibri de l'op. Jaguarita		„ 91. Andante et Polonaise de concert . . .	2 25
de Halévy, Caprice	1 50	„ 92. Marche orientale	1 75
„ 24. Grand Galop de concert	2 —	„ 93. Chanson bohémienne	1 25
„ 25. Badoise-Polka	1 50	„ 94. Sérénade complainte, Transcription .	1 25
„ 26. Mandoline et Guitare, Sérénade . . .	1 25	„ 96. Les Pêcheurs de Catane, Fantaisie-	
„ 27. Grande Mazurka brillante	1 50	Transcription	2 25
„ 28. Feuilles d'Automne, Rêverie	1 75	„ 97. Il Bacio (Le Baiser) d'Arditi, Valse	
„ 32. L'Eolienne, Etude-Rêverie	1 75	de salon	1 75
„ 36. Grande valse brillante	1 75	„ 98. Gondolina, Barcarolle	1 50
„ 37. Caprice-Polka	1 50	„ 99. Papillons et Fleurs, Caprice	2 —
„ 40. Diamantine, Mazurka de salon . . .	2 —	„ 100. Chanson espagnole	1 75
„ 43. Les Concerts du Bocage, Caprice . . .	1 50	„ 101. Gaëtana, Mazurka	1 50
„ 44. Cabel-Polka	1 25	„ 102. Ronde orientale	1 25
„ 45. Obéron, Fantaisie de concert	2 75	„ 103. Chant du soir	1 25
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