

# JERUSALEM

Fantaisie Triomphale

# L. M. GOTTSCHALK

Op. 13.

*Fr. M. 2, 75.*

BACHMANN, LES SYLPHES, Valse, (leicht.)

Allegro. ten. ten. *p* *legg.*

Tempo di Gavotte. BEAUMONT, COLINETTE (leicht)

*p stacc. e legg.* ten. ten. *Red \* Red \**

CONRÄDER, SCHLARAFFEN QUADRILLE (leicht)

*p*

8 COSTA, LA PECADORA, Habanera (mittelschwer)

*con molto grazio.*

Allegro. GOBBAERTS, FARANDOLE (leicht)

*p*

BEHR, PAMI LES ROSES, Mazurka de Salon (leicht)

Allegretto. *p grazioso e legg.* *riten. un poco a tempo.* *riten. un poco a tempo.* *Red \**

Moderato con molto di moto. d'ORSO, HABANERA (leicht)

*giovinale* *Red \**

Moderato. RENAUD, PIERRETTE, Air de Ballet (mittelschwer) M.1.25.

*p leggiere e grazioso* *Red \**

Andante. HARTOG, UN PETIT RIEN (leicht)

*pp dolce*

SMITH, TYROLIENNE (mittelschwer).

*p Red \**

**JERUSALEM**  
Opéra de Verdi.

**Fantaisie Triomphale**

pour le

**PIANO**

par

**L. M. GOTTSCHALK**

**OP. 13.**

N° 14 548.

P.

Propriété des Editeurs

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# JÉRUSALEM

Opera de Verdi.

FANTASIE TRIOMPHALE.

L.M. GOTTSCHALK Op: 43.

**INTRODUCTION.**

*Largamente* ♩ = 104.

*tutta la forza.* (\*)

*fff grandioso.*

*Maestoso.*

*ben misurato.*

*ff*

(\*) Les accords de la main gauche qui se trouvent écrits sur la portée de la main droite participent de l'8 qui est au dessus.

*il canto sostenuto.*

*mf martellato e ben misurato.*

*con passione.*

*espress.*

*con anima*

*espress.*

*p un poco rall.*

*celeste.*

*2 Ped.*

*pp ben cantando.*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef with an 8-measure slur and a more active bass line. The key signature has three flats.

Second system of musical notation, starting with the instruction *con passione.* It continues the melodic and bass lines from the first system, maintaining the same key signature.

Third system of musical notation, featuring the instruction *cres - - - cen - - - do.* The music shows a dynamic increase in the bass line, while the treble clef continues with chords and some melodic fragments.

Fourth system of musical notation, starting with the instruction *f* and *fff*, and ending with *grandioso.* The music is characterized by heavy, block-like chords in the bass clef and some melodic movement in the treble clef.

*grandioso.* 8

*un poco rit. ff*      *dim.*      *pp con espressione.*

This system contains the first three measures of the piece. The piano part begins with a grandioso character, marked *un poco rit. ff*. The vocal line starts with a fermata over the first measure, marked *8*. The dynamics shift to *dim.* in the second measure and *pp con espressione.* in the third measure.

8

*appassionato.*      *cres - - cen*

This system contains measures 4 through 6. The piano part continues with a grandioso character, marked *pp con espressione.* in the first measure, *dim.* in the second, and *pp* in the third. The vocal line is marked *appassionato.* and includes the lyrics *cres - - cen* in the final measure.

8

*do.*      *un poco rit.*      *brillante. pp*

This system contains measures 7 through 10. The piano part features sixteenth-note passages in the right hand, marked *brillante. pp*. The vocal line includes the lyric *do.* in the first measure and *un poco rit.* in the second. The piano part has a fermata over measures 9 and 10.

8

*leggiere.*      *pp marcato il canto.*

This system contains measures 11 through 14. The piano part begins with a *leggiere.* character, marked *pp marcato il canto.* The vocal line has a fermata over the first measure, marked *8*. The piano part has a fermata over measures 13 and 14.



8

*cres - - cen - - do.*

8

*ff* *espress.*

1 4 3 2

*leggierissimo.* *morendo.* *ppp*  
2 Ped. PP

# DUO

(Une pensée amère)

Andante  
♩ = 42.

*p tranquillo.*

*ben cantando.*

*molto espress.*

*una corda. celeste.*

*ppp*

*ritenuto.*

*con espress.*

*ritenuto.*

*tr*

*leggierissimo.*

(\*) 8 *rapido.*

*marcato il canto.*

8

8

8

8

*scintillante.*

*pp marcato il canto.*

(1) Dans toute cette Variation les notes du chant faites par la main gauche qui se trouvent écrites sur la portée de la main droite participent de l'8<sup>e</sup> qui est au dessus de cette dernière.

8

*marcato il canto ma p*

This system features a treble clef staff with a complex, rapid melodic line consisting of many sixteenth notes, some beamed in groups. The bass clef staff provides a simple harmonic accompaniment with quarter notes. A dashed line with the number '8' is positioned above the treble staff.

8

*tr.*  
*rull.*

This system continues the rapid melodic line in the treble staff. The bass staff has a few chords. A trill (tr.) is indicated above the final note of the treble staff. A dashed line with the number '8' is positioned above the treble staff.

8

*leggiero.*  
*pp*

This system shows a change in the treble staff's texture, with a more flowing, lighter melodic line. The bass staff continues with harmonic support. A dashed line with the number '8' is positioned above the treble staff.

8

*volante.*  
*Ped.*

This system features a very fast, virtuosic melodic line in the treble staff, characterized by many sixteenth notes. The bass staff has a simple accompaniment. A dashed line with the number '8' is positioned above the treble staff.

8

This system continues the fast, virtuosic melodic line in the treble staff. The bass staff has a simple accompaniment. A dashed line with the number '8' is positioned above the treble staff.

*leggiero. volante*

*pp*

*sempre marcato il cantb.*

8

8

8

*marcato il canto ma p*

8

*con espress.*

*rallentando molto.*

8

scintillante. *pp* *espress.* *rall.*

This system features a piano with a treble clef and a bass clef. The right hand has a melodic line with trills and sixteenth-note runs, marked with '6' and '7' above the notes. The left hand provides harmonic support with chords and single notes. Dynamics include *pp*, *espress.*, and *rall.*

8

*rall.* *rall.* *molto.*

This system continues the piano's melodic and harmonic development. The right hand includes trills and runs with fingerings like '1 2 3 4 1 2 3 4 1 2 1 2'. The left hand features chords and moving lines. Dynamics include *rall.* and *molto.*

8

This system shows the piano's melodic line with trills and runs, and the left hand's harmonic accompaniment. The right hand has trills and runs with '6' above the notes. The left hand has chords and moving lines.

8

*ppp*

This system features the piano's melodic line with trills and runs, and the left hand's harmonic accompaniment. The right hand has trills and runs with '6' above the notes. The left hand has chords and moving lines. Dynamics include *ppp*.

8

*tr.* *ppp* *morendo.* *rall.* *molto.* *pp misterioso.*  $\text{♩} = 120.$

This system concludes the piano's melodic and harmonic development. The right hand has trills and runs with '6' above the notes. The left hand has chords and moving lines. Dynamics include *ppp*, *morendo.*, *rall.*, *molto.*, and *pp misterioso.* A tempo marking of  $\text{♩} = 120.$  is present. The system ends with a double bar line and a change to 9/4 time signature.

*bien rythmé.*

*cres - cen -*

*- do.* *ff* *f* *p*

*8*

*cres - cen - do.*

*sonore.* *fiero.* *ff*

*con bravura.* *fff*

*8*

Ben marcato moderato ♩=92.

MARCHE DES CROISÉS.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Ben marcato moderato' with a quarter note equal to 92 beats per minute. The dynamic is 'mf' and the instruction is 'misurato'. The music features a prominent triplet in the right hand.

The second system continues the piece. It includes a triplet in the right hand and a measure with a dotted line and the number '8' above it, indicating a specific rhythmic pattern. The dynamic 'mf' is maintained.

The third system features a triplet in the right hand and a measure with a dotted line and the number '8' above it. The dynamic 'ff' (fortissimo) is introduced in the right hand.

The fourth system is marked 'con fuoco' (with fire). It includes a triplet in the right hand and a measure with a dotted line and the number '8' above it. The dynamic 'ff' is maintained.

The fifth system is marked 'Grandioso' and 'fff' (fortississimo). It features a triplet in the right hand and a measure with a dotted line and the number '8' above it. The music is characterized by heavy chords and a powerful bass line.



Largamente.

The image displays a musical score for piano, organized into five systems. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The tempo is marked 'Largamente.' at the top left. The score includes various musical notations such as chords, single notes, and rests. There are several triplet markings, indicated by a '3' above a bracketed group of notes. Dynamic markings are present, including 'ff' (fortissimo) in the second system and 'f' (forte) in the fourth system. The piece concludes with a double bar line at the end of the fifth system.

Musical notation for the first system, featuring piano and M.D. markings.

*appassionato.*

Musical notation for the second system, marked *appassionato*.

Musical notation for the third system, marked *ff* and *M.G.*.

*con fuoco.*

Musical notation for the fourth system, marked *con fuoco* and *ff*.

*strepito.*

Musical notation for the fifth system, marked *strepito*.



# Catalogue des Ouvrages pour le Piano

de

## J. CH. HESS.

|   |      |  |      |  |      |
|---|------|--|------|--|------|
| Où vas-tu, petit oiseau, Rêverie. Op. 17.   | 1 25 | Je t'aimerai, Nocturne sur la Mélodie de Stanzieri. Op. 71.      | 1 25 | Fantaisie élégante sur l'opéra Le Barbier de Séville. Op. 89.        | 1 50 |
| Tige brisée, Rêverie. Op. 20.   | 1 50 | Rêverie-Nocturne sur La Statue, de Reyer. Op. 72.                | 1 50 | Prière d'une hirondelle, Rêverie. Op. 90.                            | 1 50 |
| La Valse des Adieux, sur un motif de Nadaud. Op. 22.                                  | 1 25 | Dormez, petits oiseaux, Rêverie sur des motifs d'Arnaud. Op. 73. | 1 25 | Halte militaire, Chant du Bivouac de Kücken, Divertissement. Op. 91. | 1 50 |
| Ah! vous dirai-je, maman, Fantaisie. Op. 23.  | 1 25 | Orphée aux enfers d'J. Offenbach, Fantaisie-Caprice. Op. 74.     | 1 50 | Bouquet fané, Rêverie. Op. 92.                                       | 1 25 |
| Partant pour la Syrie, Chant national de la Reine Hortense. Marche militaire. Op. 31. | 1 25 | La Chanson de Fortunio, Fantaisie-Caprice. Op. 75.               | 1 25 | Les Rameaux, Hymne. Op. 93.  | 1 50 |
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| L'Insomnie, Rêverie. Op. 34.  | 1 50 | Elle est au Ciel, Mélodie paraphrasée. Op. 77.                   | 1 50 | Pamina, Polka brillante sur la Flûte enchantée. Op. 96.              | 1 25 |
| Nocturne sur Le Cantique de Noël d'Adam. Op. 36.                                      | 1 25 | Stradella, Caprice. Op. 78.                                      | 1 25 | Fantaisie sur des motifs de l'opéra L'Africaine. Op. 98.             | 1 50 |
| L'Hirondelle perdue, Fantaisie-Rêverie. Op. 41.                                       | 1 50 | Les Turcos, Fantaisie-Pas-redoublé. Op. 80.                      | 1 50 | La Fiancée d'Abydos, Opéra de Barthe, Fantaisie brillante. Op. 100.  | 1 50 |
| Près d'un Berceau, Berceuse. Op. 42.  | 1 25 | Souvenirs, Nocturne sur la Romance de V. Massé. Op. 81.          | 1 25 | Don Juan, Fantaisie. Op. 101.  | 1 50 |
| Le Carnaval de Venise. Fantaisie-Caprice. Op. 43.                                     | 1 50 | Fantaisie sur l'opéra Les Bavards de J. Offenbach. Op. 82.       | 1 25 | Bouquet de Fleurs cueilli dans les Alpes. Polka-Mazurka.             | — 50 |
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| Hymne à St <sup>e</sup> Cécile, Prière à la Vierge. Op. 53.                           | 1 25 | Rêverie sur des motifs de l'opéra La Favorite. Op. 85.           | 1 25 | Colibri, Polka pour les petites mains.                               | — 50 |
| Le Pardon de Ploërmel, Rêverie. Op. 54.   | 1 50 | Rêverie sur La Perle du Brésil de Fél. David. Op. 86.            | 1 25 | Ave Maria, de F. Schubert.   | 1 25 |
| Rêverie sur Orphée de Gluck. Op. 58.  | 1 25 | Peau d'âne, Fantaisie mosaïque. Op. 87.                          | 1 50 | Styrienne de Mignon, Prière et Berceuse.                             | 1 50 |
| Rêverie sur le Cor des Alpes de Froch. Op. 59.  | 1 25 | Le Passereau, Fantaisie-Valse. Op. 88.                           | 1 50 | Indiana, Valse de Marcellhou, transcrite pour les petites mains.     | 1 25 |
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| Pensées de Weber, Souvenir. Op. 63.   | 1 25 |  |      | La Molinara, Morceau de concours.                                    | 1 25 |
| La dernière Rose d'été, Rêverie. Op. 66.  | 1 25 |  |      |  |      |
| Les Adieux du Martyr, Nocturne. Op. 67.   | 1 25 |  |      |  |      |
| Grande Marche solennelle de l'opéra Alceste. Op. 70.                                  | 1 —  |  |      |  |      |

## CH. NEUSTEDT.

|  |      |   |      |  |      |
|--|------|---|------|--|------|
| Le Réveil des Oiseaux, Caprice-Mazurka. Op. 7.   | 1 25 | Così fan tutte, Transcription variée. Op. 42.   | 1 50 | Mignon de Thomas, Fantaisie-Transcription. Op. 71.                             | 1 50 |
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| La Voix du coeur, Cantabile. Op. 9.  | 1 25 | Di tanti palpiti, de Rossini, Transcription variée. Op. 44.                           | 1 25 | Hymnes nationaux Autrichien et Russe, Fantaisie-Transcription. Op. 74.         | 1 25 |
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| 2. Non piu andrai, Aria.   | 1 25 | Sonatine, 1 <sup>re</sup> Solo de concours. Op. 49.                                   | 1 25 | Le Vaisseau fantôme, Fantaisie-Transcription. Op. 90.                          | 1 50 |
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| Orphée de Gluck, 2 Transcriptions variées.   |      | 2. Duo du 1 <sup>er</sup> Acte.   | 1 25 | Fête romaine, Mélodie italienne de Paladilhe, Improvisation.                   | 1 25 |
| N <sup>o</sup> 1. J'ai perdu mon Eurydice. Op. 22.   | 1 25 | Fantaisie de Salon sur des motifs de l'opéra L'Africaine. Op. 58.                     | 1 50 | Sérénade de Zanetto, de Massenet, Improvisation.                               | 1 —  |
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| N <sup>o</sup> 1. La ci darem la mano. Op. 24.   | 1 25 | Una Furtiva lagrima, de Donizetti, Transcription variée. Op. 62.                      | 1 25 | Fête des Fiançailles, Caprice villageois. Op. 126.                             | 1 25 |
| 2. Il mio tesoro. Op. 25.  | 1 25 | Si vous n'avez rien à me dire, Mélodie de E. Anthiome, Rêverie-Transcription. Op. 63. | 1 —  | Nuit d'Espagne, Sérénade de Massenet, Fantaisie-Transcription.                 | 1 50 |
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| Prière de Moïse, Transcription variée. Op. 40.   | 1 25 |   |      |  |      |
| 2 <sup>me</sup> Nocturne. Op. 41.  | 1 25 |   |      |  |      |

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