

# L. M. GOTTSCHALK

## KOMPOSITIONEN FÜR KLAVIER

Zu zwei Händen.

	n. M.
s Op. 2. Bamboula, Danse de Nègres . . . . .	1 50
m " 3. La Savane . . . . .	1 —
m " 4. Ossian. 2 Ballades . . . . .	— 80
m " 5. Le Bananier, Chanson nègre . . . . .	— 60
m " 6. Colliers d'or, 2 Mazurkas . . . . .	à — 60
m " 8. La Moissonneuse, Mazurka . . . . .	— 80
s " 9. Le Songe d'une nuit d'été, Caprice . . . . .	— 80
s " 10. La Chasse du jeune Henri . . . . .	2 —
m " 11. Le Mancenillier, Sérénade . . . . .	1 20
m " 12. Danse ossianique . . . . .	1 —
m " 13. Jérusalem (J. Lombardi) Fantaisie . . . . .	1 50
s " 14. La Jota Aragonese . . . . .	— 60
s " 15. Le Banjo . . . . .	1 —
m " 16. Dernière espérance . . . . .	1 —
m " 17. Marche de nuit . . . . .	1 —
m " 21. L'Étincelle, Mazurka . . . . .	— 80
s " 22. Souvenir d'Andalousie . . . . .	1 —
s " 23. Chant du Soldat . . . . .	1 50
m " 24. Sospiro, Valse poétique . . . . .	1 —
m " 25. Les Foliets, Polka brillante . . . . .	— 60
m " 26. Ricordati, Méditation . . . . .	— 80
m " 27. La Naiade, Polka de salon . . . . .	1 —
m " 28. Reflets du passé, Méditation . . . . .	— 80
s " 29. Apothéose, Marche solennelle . . . . .	1 50
m " 30. Minuit à Séville, Caprice . . . . .	1 20
s " 31. Souvenir de Porto-Rico . . . . .	1 20
m " 32. Pastorella e Cavagliere, Caprice . . . . .	1 50
s " 33. Danza . . . . .	1 20
s " 34. Columbia, Caprice américain . . . . .	1 50
m " 35. La Gitanela, Caprice . . . . .	— 80
m " 36. Fantôme de bonheur, Caprice . . . . .	1 20
m " 37. Ojos Criollos (Les yeux créoles) . . . . .	— 60
s " 38. Manhega, Etude de concert . . . . .	1 —
s " 39. Souvenir de la Havane . . . . .	1 20
s " 40. Printemps d'Amour, Mazurka . . . . .	1 20
ss " 41. God save the Queen . . . . .	1 —
s " 42. La Chute de feuilles, Nocturne . . . . .	1 50
s " 43. Polonia . . . . .	1 50
m " 44. O ma charmante! épargnez moi! Caprice . . . . .	— 80
m " 45. Suis-mois! Caprice . . . . .	1 —
s " 46. Murmures éoliens . . . . .	1 50
m " 47. Berceuse (Cradle song) . . . . .	— 80
s " 48. L'Union, Airs américains . . . . .	1 50
m " 49. La Colombe (The Dove), petite Polka . . . . .	1 —

	n. M.
m Op. 50. Réponds-moi, Danse cub., arr. par C. Wachtmann . . . . .	— 80
s " 51. Home, sweet home (Charme du Foyer) . . . . .	1 —
s " 52. Miserere du Trovatore, Paraphrase . . . . .	1 50
s " 53. La Gallina, Danse cubaine, arr. par C. Wachtmann . . . . .	1 —
s " 54. Impromptu . . . . .	1 50
s " 55. Le Cri de Délivrance . . . . .	1 50
m " 56. Caprice élégiaque . . . . .	1 —
s " 57. Grand Scherzo . . . . .	1 20
s " 58. Trémolo, Etude . . . . .	1 20
m " 59. Pasquinade, Caprice . . . . .	— 60
m " 60. Morte! Lamentation . . . . .	— 80
s " 61. Marche funèbre . . . . .	— 80
m " 62. Pensée poétique . . . . .	— 60
s " 63. Dernier amour, Etude . . . . .	1 —
s " 64. Bataille, Etude . . . . .	1 50
m " 65. Solitude . . . . .	— 80
m " 66. Ses Yeux, Polka . . . . .	1 50
m " 67. Grande, Tarantelle . . . . .	1 80
ss " 68. La Favorite, Fantaisie . . . . .	2 —
s " 69. Grande Fantaisie triomphale sur l'hymne nationale brésilien . . . . .	1 80
m " 70. Jeunesse, Mazurka brillante . . . . .	— 80
m " 71. Orfa, Grande Polka de salon . . . . .	— 80
m " 72. Radieuse, Grande Valse de concert . . . . .	1 20
s " 85. 6 <sup>me</sup> Ballade. Oeuvre posthume . . . . .	1 20
s " 86. Danse des Sylphes. Oeuvre posthume . . . . .	1 80
s " 87. 7 <sup>me</sup> Ballade. Oeuvre posthume . . . . .	1 20
s " 88. Hercule, Etude. Oeuvre posthume . . . . .	1 50
ss " 89. Le Carnaval de Venise, Caprice et Variations. Oeuvre posthume . . . . .	1 80
s " 90. 8 <sup>me</sup> Ballade. Oeuvre posthume . . . . .	2 —
s " 91. Variations sur l'Hymne Portugais . . . . .	2 —
m Amour chevaleresque, Caprice . . . . .	1 —
m Andante de la Nuit des Tropiques . . . . .	1 50
m Le Chant du Martyr . . . . .	1 —
m Dans les Nuages, Schottisch . . . . .	1 —
s Galop de concert, Caprice . . . . .	— 80
s Mazurka . . . . .	— 60
s La Mélancolie, Etude d'après Godefried . . . . .	1 —
m Pensive, Polka-Rédowa . . . . .	— 80
m Le Poète mourant, Méditation . . . . .	— 60
m La Sourire d'une jeune Fille, Grande Valse . . . . .	1 —
m Souvenir des Ardennes, Mazurka de salon . . . . .	1 20
m Souvenir de Bal, Caprice . . . . .	— 80

Zu vier Händen.

	n. M.
m Op. 5. La Bananier, Chanson nègre . . . . .	— 80
m " 14. La Jota Aragonese, Caprice . . . . .	— 80
m " 16. Dernière Espérance. Méditation . . . . .	1 —
m " 17. Marche de Nuit . . . . .	1 —
m " 21. L'Étincelle, Mazurka sentimentale . . . . .	1 —
m " 22. Souvenir d'Andalousie . . . . .	1 50
m " 37. Ojos Criollos (Les yeux créoles), Caprice brill. . . . .	— 80
m " 40. Printemps d'Amour. Mazurka . . . . .	1 20
m " 47. Berceuse . . . . .	1 —
m " 50. Réponds moi. (Di que si.) Danse cubaine, Caprice brillant . . . . .	1 20
s " 52. Miserere du Trovatore . . . . .	1 50

	n. M.
m Op. 53. La Gallina, Danse cubaine . . . . .	1 20
s " 58. Trémolo, Grande étude . . . . .	1 80
m " 59. Pasquinade, Caprice . . . . .	— 80
m " 60. Morte!! Lamentation . . . . .	— 80
s " 61. Marche funèbre . . . . .	— 80
m " 66. Ses Yeux, Polka de concert . . . . .	1 50
m " 67. Grande Tarantelle . . . . .	1 80
s " 69. Grande Fantaisie triomphale sur l'Hymne national brésilien . . . . .	1 80
m " 71. Orfa, Grande Polka de salou . . . . .	— 60
m " 72. Radieuse Valse de concert . . . . .	2 —
m Le Poète mourant, Méditation . . . . .	— 80

m = mittelschwer. s = schwer. ss = sehr schwer.

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# Rosemary

(Remembrance)

Intermezzo

Tempo alla Gavotta

PERCY ELLIOTT

PIANO

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# LES MUSES DANS LA FORET

à Madame PANTHÈS  
Professeur au Conservatoire de Genève

RONDO

XVIII<sup>me</sup> Siècle

Recueilli par  
Lucien de Flagny

Joué par Wladimir Cernikoff

Adhémar de Flagny

PIANO

Andantino *en écho*

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# Mélodie

S. Stojowski, Op. 1. N° 1

PIANO.

Andantino. *p molto cantabile*

*a tempo*

*poco rit.* *cresc.*

*rall. e dim.* *espress.*

Copyright 1891 by H. B. STEVENS & Co.

# GIPSY'S LAMENT

To Lady Eden

Zigeunerklage

Who calls?  
One that attends your ladyship's command.  
(Two Gentlemen of Verona)  
My voice is ragged; I know I cannot please you.  
I do not desire you to please me, I do desire you to starg;  
(As you like it.)

George Aitken  
Op. 20

PIANO

Broadly  $\text{♩} = 60$  *With much expression and rubato*

*Brighter*

*Agitato* *Slower*

*Faster* *Slower*

*Faster*

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à son ami M<sup>r</sup> Marmontel

Professeur au Conservatoire de Paris

LA  
CHASSE  
D U  
JEUNE HENRI

Morceau de Concert

POUR

Piano

PAR

L.M. GOTTSCHALK

OP. 10.

N° 11942.

P. M. 3. 25.

Propriété des Éditeurs.

MAYENCE, B. SCHOTT'S SÖHNE.  
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82 Montagne de la Cour 109 Regent Street



# LA CHASSE DU JEUNE HENRI

MORCEAU DE CONCERT

par

L.M.GOTTSCHALK.

(de la Louisiane)

Opus 40.

Moderato. ♩ = 120.

Piano.

*p*

*mf*

*pp*

*ff*

Ped.

*dim.*

*p scintillante.*

pp  
2 Ped.

Ped.

sempre p

CFES - - - - - CPH

do - - - poco - - - a - - - poco.

*f* *ff*

*ff* *mf* *sfz Ped.* *sfz*

*cres* *sfz* *cen* *do.*

*Facilité.*

*ff* *ff* *p* *Ped.*



*ben cantata ma semplice.*

*p*

Ped. ⊕ Ped. ⊕

Ped. ⊕

Ped. ⊕ Ped. ⊕

Ped. ⊕ Ped. ⊕

*Facile.*

*pp*

*scintillante.*

8<sup>a</sup>

*pp*

*leggeriss.*

*ben cantata.*

*p*  
2 Ped.

⊕ 2 Ped.

Ped. ⊕ Ped. ⊕

Ped. ⊕

8<sup>a</sup>

*p*

Ped.

Ped.



sempre *p*

This system contains the first two systems of a musical score. The first system consists of two staves with treble clefs, featuring a melody in the upper staff and a bass line in the lower staff. The second system consists of four staves: the top staff has a complex, multi-measure passage with many beamed notes, marked with the instruction *sempre p*; the second staff continues the bass line; the third and fourth staves provide harmonic support with chords and single notes.

This system contains the third system of the musical score, consisting of two staves with treble clefs. The upper staff continues the melodic line, while the lower staff provides a bass line with some rests.

This system contains the fourth system of the musical score, consisting of three staves with treble clefs. The top staff features a complex, multi-measure passage with many beamed notes, similar to the one in the first system. The middle and bottom staves continue the bass line and provide harmonic support.

8a

*leggieriss: morendo.*

pp

pp Ped.

Ped.

2 Ped.

$\text{♩} = 112.$

mf

2 Ped.

*p e rall:*

mf

tr

tr

tr

tr

♩ = 112.

*marcato ma pp*

*pp*

*ben staccato.*

Ped.

Ped.

Ped.

*p*

*sempre p*

Ped.

Ped.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate treble clef staff. The music is in G major. The first two staves have a melodic line with eighth notes and some rests. The third staff has a bass line with eighth notes. A dynamic marking *tre corde ma sempre piano.* is placed between the second and third staves. There are some slurs and accents in the first staff.

Second system of musical notation, continuing the piece. It follows the same three-staff structure. The melodic line continues with eighth notes and some rests. The bass line continues with eighth notes. There are some slurs and accents in the first staff.

Third system of musical notation. It follows the same three-staff structure. The melodic line continues with eighth notes and some rests. The bass line continues with eighth notes. There are some slurs and accents in the first staff.

Fourth system of musical notation. It follows the same three-staff structure. The melodic line continues with eighth notes and some rests. The bass line continues with eighth notes. A dynamic marking *un poco piu forte.* is placed between the second and third staves. There are some slurs and accents in the first staff.

8a

8a

*cres*

This system contains the first two staves of music. The top staff is a vocal line with a dashed line and '8a' above it. The bottom staff is a piano accompaniment. The word 'cres' is written in the piano staff.

8a

8a

*cen*

*do.*

This system contains the next two staves of music. The top staff is a vocal line with a dashed line and '8a' above it. The bottom staff is a piano accompaniment. The words 'cen' and 'do.' are written in the piano staff.

8a

8a

8a

8a

*sem*

*pre*

*sino*

This system contains the next two staves of music. The top staff is a vocal line with a dashed line and '8a' above it. The bottom staff is a piano accompaniment. The words 'sem', 'pre', and 'sino' are written in the piano staff.

8a

8a

*al*

*for*

*tis*

*si*

*mo.*

This system contains the final two staves of music. The top staff is a vocal line with a dashed line and '8a' above it. The bottom staff is a piano accompaniment. The words 'al', 'for', 'tis', 'si', and 'mo.' are written in the piano staff.

*Facilité.*

System 1: Treble clef with a key signature of one sharp (F#). The right hand features a series of eighth-note chords with a slanted beaming line. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *fff* is present in the bass line. Above the system, there are six small treble clef staves, each with a single eighth note, likely indicating fingerings or articulation points.

System 2: Continuation of the musical piece. The right hand continues with eighth-note chords, and the left hand maintains the accompaniment. The dynamic *fff* is maintained.

System 3: Continuation of the musical piece. A *Ped.* (pedal) marking is placed above the bass line in the third measure of this system.

System 4: Continuation of the musical piece. The right hand continues with eighth-note chords. A dynamic marking of *sempre ff* is placed at the beginning of the system.

8a

*sempre ff*

This system contains the first system of music. It features a vocal line at the top with six measures of notes. Below it is a grand staff with a treble clef and a bass clef. The treble clef part has six measures of music, including some chords with a 'V' marking. The bass clef part has six measures of music. The dynamic marking 'sempre ff' is centered below the grand staff.

8a

This system contains the second system of music. It features a vocal line at the top with six measures of notes. Below it is a grand staff with a treble clef and a bass clef. The treble clef part has six measures of music, including some chords with a 'V' marking. The bass clef part has six measures of music.

8a

This system contains the third system of music. It features a vocal line at the top with six measures of notes. Below it is a grand staff with a treble clef and a bass clef. The treble clef part has six measures of music, including some chords with a 'V' marking. The bass clef part has six measures of music.

8a

This system contains the fourth system of music. It features a vocal line at the top with six measures of notes. Below it is a grand staff with a treble clef and a bass clef. The treble clef part has six measures of music, including some chords with a 'V' marking. The bass clef part has six measures of music.



sempre *ff*

This system contains the first two staves of music. The upper staff is a single treble clef line with a few notes. The lower staff is a grand staff (treble and bass clefs) with a complex, rhythmic accompaniment. The dynamic marking *sempre ff* is placed below the lower staff.

*f* *brillante.*

This system contains the third and fourth staves. The upper staff has a treble clef and features a melodic line with some slurs. The lower staff is a grand staff with a complex accompaniment. The dynamic marking *f* is placed below the lower staff, and the instruction *brillante.* is placed above the lower staff.

*meno f* di - mi

This system contains the fifth and sixth staves. The upper staff has a treble clef and features a melodic line with some slurs. The lower staff is a grand staff with a complex accompaniment. The dynamic marking *meno f* is placed below the lower staff, and the lyrics *di - mi* are placed above the lower staff.

nu en - do.

This system contains the seventh and eighth staves. The upper staff has a treble clef and features a melodic line with some slurs. The lower staff is a grand staff with a complex accompaniment. The lyrics *nu en - do.* are placed above the lower staff.

8<sup>a</sup>

pp ff

8<sup>a</sup>

fff

8<sup>a</sup>

*cantato e semplice.*

pp

2 Ped.

2 Ped.

8<sup>a</sup>

ff

*sempre ff*

*leggero.*

*pp*  
2 Ped.

*pesante.*

*ff*

*cantato ma sempre.*

*pp*

*mf*

*tutta la forza.*

*sonore.*

Ped.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments. The lower staff is in bass clef and provides harmonic support with chords and a few moving lines. A 'Ped.' (pedal) marking is present in the lower staff.

The second system continues the musical piece. It features dense chordal textures in both the treble and bass staves, with some melodic lines interspersed. The notation includes various note values and rests.

*Facilité.*

*brillante.*

*fff*

The third system is marked 'Facilité.' and 'brillante.'. It features a treble staff with a rapid, repetitive melodic pattern and a bass staff with a more rhythmic accompaniment. The dynamic marking 'fff' (fortissimo) is indicated.

*dimin.*

The fourth system is marked 'dimin.' (diminuendo). It shows a gradual decrease in volume and intensity. The notation continues with complex textures in both staves.

alloua - - nan - do - - si . *pp*

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The piano accompaniment is in the lower staves, featuring a complex texture with many beamed notes. A dashed line above the piano part indicates a crescendo.

*p*

This system contains the third and fourth staves of music. The piano accompaniment continues with a similar complex texture. A dynamic marking of *p* (piano) is present.

*cres* - - *cen* - do . *f*

This system contains the fifth and sixth staves of music. The piano accompaniment features a dense texture of chords. A dynamic marking of *f* (forte) is present.

*fff* *fff*

This system contains the seventh and eighth staves of music. The piano accompaniment is very dense and loud, marked with *fff* (fortissimo). A dashed line above the piano part indicates a crescendo.

This system contains the ninth and tenth staves of music. The piano accompaniment continues with a dense texture of chords. A dashed line above the piano part indicates a crescendo.

8<sup>a</sup>

*tutta la forza possibile.*

*ff*

8<sup>a</sup>

*con impeto.*

8<sup>a</sup>

*pp cantato.*

*ff*

*P*

2 Ped.

*cantato ma semplice.*

*ff*

2 Ped.

8<sup>a</sup>

*ff*

*ff*

First system of musical notation. The right hand plays a series of chords with a tremolo effect. The left hand plays a bass line. Dynamics include *pp* and *2 Ped.*

Second system of musical notation. The right hand continues with chords and some melodic lines. The left hand has a more active bass line. Dynamics include *fff*.

Third system of musical notation. The right hand features a melodic line with some grace notes. The left hand has a steady bass line. Dynamics include *pp* and *p*.

Fourth system of musical notation. The right hand has a melodic line with some grace notes. The left hand has a steady bass line. Dynamics include *mf* and *Ped.*

Fifth system of musical notation. The right hand has a melodic line with some grace notes. The left hand has a steady bass line. Dynamics include *tutta la forza possibile.*



8<sup>a</sup> *strident.*

*con biamura.*  
**ff**

This system shows the first two staves of music. The treble staff features a melodic line with slurs and accents, marked '8<sup>a</sup> strident.'. The bass staff consists of chords, marked 'con biamura.' and 'ff'. The key signature has one sharp (F#).

8<sup>a</sup>

This system continues the music from the first system. The treble staff has a melodic line with slurs and accents, marked '8<sup>a</sup>'. The bass staff continues with chords. The key signature remains one sharp.

8<sup>a</sup> *con fuoco.*

**ff** Ped. ⊕ Ped. ⊕ Ped.

This system introduces the instruction 'con fuoco.' and 'ff'. The treble staff has a melodic line with slurs and accents, marked '8<sup>a</sup>'. The bass staff includes pedal markings: 'Ped.', '⊕ Ped.', and '⊕ Ped.'. The key signature remains one sharp.

8<sup>a</sup> Ped. ⊕ Ped.

This system continues the music. The treble staff has a melodic line with slurs and accents, marked '8<sup>a</sup>'. The bass staff includes pedal markings: '⊕ Ped.' and '⊕ Ped.'. The key signature remains one sharp.

8<sup>a</sup> **ff** **ff** **fff** **fff**

This system concludes the piece. The treble staff has a melodic line with slurs and accents, marked '8<sup>a</sup>'. The bass staff includes dynamic markings: 'ff', 'ff', 'fff', and 'fff'. The piece ends with a double bar line and the word 'FINIS' written vertically.

# OEUVRES

POUR PIANO à 2 MAINS PAR

# FR. HÜNTEN

	M. Pf.
Op. 91. 3 Morceaux brillants tirés du second Trio.	
Nr. 1. Allegro . . . . .	1 75
Andante . . . . .	1 75
Allegretto . . . . .	1 75
„ 93. 3 Rondeaux de salon.	
Nr. 1. Thème de <i>Bellini</i> . . . . .	1 50
2. Thème d' <i>Herold</i> . . . . .	1 50
3. Thème de <i>Masini</i> . . . . .	1 50
„ 94. 3 Thèmes élégants variés.	
Nr. 1. Marche de l'opéra <i>Norma</i> . . . . .	1 50
2. Thème de <i>Meyerbeer</i> . . . . .	1 50
3. Tyrolienne . . . . .	1 50
„ 95. Les jeunes Compagnes, 3 Quadrilles de contredanses et 3 Valses, en 3 Suites . . . . .	1 50
„ 96. 4 Airs favoris de <i>L. Puget</i> . En 2 Suites.	
Suite 1. 2 Rondeaux . . . . .	1 75
2. 2 Airs variés . . . . .	1 75
Séparément:	
Nr. 1. <i>Mire dans mes yeux tes yeux</i> . . . . .	1 —
2. <i>Mon rocher de St. Malo</i> . . . . .	1 —
3. <i>Son Nom</i> . . . . .	1 —
4. <i>Ave Maria</i> . . . . .	1 25
„ 97. 3 Cavatines italiennes variées.	
Nr. 1. <i>Anna Bolena</i> . . . . .	1 50
2. <i>Norma</i> . . . . .	1 50
3. <i>Il Crociato in Egitto</i> . . . . .	1 50
„ 98. <i>Les Brillantes</i> , Variations faciles sur des thèmes favoris.	
Nr. 1. Invitation à la Valse de <i>Weber</i> . . . . .	1 50
2. Romance de <i>Rossini</i> . . . . .	1 50
3. Thème de <i>Mercadante</i> . . . . .	1 50
4. Air suisse . . . . .	1 50
5. Thème autrichien . . . . .	1 50
„ 99. <i>Les Sylphes</i> , 5 Airs de danse en Rondeaux.	
Nr. 1. Le Galop . . . . .	1 50
2. Thème d' <i>Auber</i> . . . . .	1 50
3. Polonaise de <i>Spohr</i> . . . . .	1 50
4. Air de ballet de <i>Mercadante</i> . . . . .	1 50
5. La Valse . . . . .	1 50

	M. Pf.
Op. 105. 2 Thèmes favoris de l'opéra <i>La Figurante</i> .	
Nr. 1. Variations sur le Duo du 2 <sup>me</sup> acte . . . . .	2 —
2. Rondo sur le Boléro . . . . .	2 —
„ 111. <i>France et Italie</i> , 2 Airs favoris variés. Nr. 1 et 2 . . . . .	2 —
„ 112. <i>Petites Fleurs de salon</i> , quatre Rondinos sur des motifs favoris, en 2 Suites . . . . .	1 75
Séparément:	
Nr. 1. La Nina Gondoliera de <i>Donizetti</i> . . . . .	1 —
2. Choeur favori de <i>L'Elisire d'amore</i> . . . . .	1 —
3. Cavatine de <i>La Symphonie</i> . . . . .	1 —
4. Mélodie suisse . . . . .	1 —
„ 113. <i>Mélodies célestes</i> , 3 Airs variés.	
Nr. 1. Mélodie de <i>Donizetti</i> . . . . .	1 75
2. Mélodie de <i>Vaccay</i> . . . . .	1 75
3. Mélodie de <i>Proch (Alpenhorn)</i> . . . . .	1 75
„ 114. 25 Études progressives et soigneusement doigtées, à l'usage des pensionnats . . . . .	5 —
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