

IGNACE GIBSONE

Compositions

for the

Pianoforte

Valse Hongroise.....	.75
Scherzo in A minor.....	.60
Romanza in A <sup>b</sup> .....	.60
The Rivulet. Caprice.....	.60
Song without Words in A.....	.40
Bavarian Song.....	.40
Intermezzo in D.....	.50
Valse Interrompue.....	.40
Valse Impromptu.....	.40
Second Polonaise.....	.60
<u>A Lullaby.....</u>	.40

ARTHUR P. SCHMIDT.

BOSTON

NEW YORK.

# A LULLABY.

IGNACE GIBSONE.

Andantino.

PIANO.

The musical score is written for piano and consists of five systems of music. Each system contains a treble and bass staff joined by a brace on the left. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 12/8. The tempo is marked 'Andantino' and the dynamics are 'PIANO'.

The score includes various musical notations:
 

- Fingerings:** Numbers 1-5 are placed above or below notes to indicate which finger to use.
- Ornaments:** Asterisks (\*) are placed below notes, indicating where to add ornaments.
- Dynamics:** 'Ped.' (pedal) is written below the bass staff in several places. 'poco dim.' (poco diminuendo) is written above the bass staff in the second system.
- Articulation:** Accents (>) are placed above notes in the second and fourth systems.
- Phrasing:** Slurs and ties are used to connect notes across measures.
- Rehearsal Marks:** Asterisks (\*) are used as markers for specific sections of the piece.

The sheet music consists of five systems, each with a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The music is characterized by intricate fingerings and slurs. Fingerings are indicated by numbers 1-5 above or below notes. Slurs connect groups of notes across measures. Dynamic markings include 'Ped. \*' (pedal) and 'poco rall.' (poco rallentando). The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

System 1: Treble clef with a long melodic line featuring various fingerings (1, 3, 4, 4, 1, 4, 1, 4, 1, 2, 1, 5, 2, 4, 2, 1, 2, 1, 5, 3, 2). Bass clef includes a tenor section labeled "ten." and a piano accompaniment with "Ped." markings and asterisks. Fingerings 5 3, 5, 4, 5, 3, 5, 3, 1, 2, 3 are shown at the bottom.

System 2: Treble clef with fingerings 1, 1, 4, 4, 3, 2, 1, 3, 1, 4, 1, 3, 5, 4, 2, 4. Bass clef includes piano accompaniment with "Ped." markings and asterisks, and a section marked "f" and "poco rit." with a fermata.

System 3: Treble clef with fingerings 4, 2, 1, 3, 1, 3, 3, 1, 4, 5, 2, 1. Bass clef includes piano accompaniment with "Ped." markings and asterisks.

System 4: Treble clef with a melodic line. Bass clef includes piano accompaniment.

System 5: Treble clef with a melodic line. Bass clef includes piano accompaniment with "poco rit." markings.

First system of musical notation. The treble clef contains a melodic line with accents and a triplet of eighth notes. The bass clef contains a supporting line with chords and eighth notes.

Second system of musical notation. The treble clef features a triplet of eighth notes and various fingerings (1, 2, 3, 4, 5). The bass clef continues the supporting line with chords and eighth notes.

Third system of musical notation. The treble clef has a melodic line with fingerings (1, 3, 1, 4, 5) and a piano (*p*) dynamic marking. The bass clef includes a triplet of eighth notes. Pedal instructions are shown as "Ped. \* Ped. \* Ped. \* Ped. \*".

Fourth system of musical notation. The treble clef has a melodic line with fingerings (2, 5, 4, 5). The bass clef includes a triplet of eighth notes. Pedal instructions are shown as "Ped. \* Ped. \*".

Fifth system of musical notation. The treble clef has a melodic line with a *lento* tempo marking. The bass clef includes a triplet of eighth notes. Pedal instructions are shown as "Ped. \* Ped. \*".

**Chas. F. Donné.**

Op. 8. Mazurka. D. (4 A) . . . . . 40  
 Op. 7 No. 1. Je pense à toi. Song without Words. F. (3 B) . . . . . 35  
 Op. 7 No. 2. Slumber Song. D♭. (3 B) . . . . . 25  
 Op. 8. Suite Moderne.  
 No. 1. Prelude. G min. (4 C) . . . . . 50  
 No. 2. Novellette. C and G. (4 B) . . . . . 40  
 No. 3. Danse Orientale. D min. (4 B) . . . . . 35  
 No. 4. Romanza. C. (5 A) . . . . . 25  
 No. 5. Finaie Etude Caractéristique. G min. (5 B) . . . . . 50  
 Op. 9 No. 1. Danse Moderne. A♭. (4 A) . . . . . 40  
 Op. 9 No. 2. Deuxième Mazurka. G min. (4 A) . . . . . 40  
 Op. 10. Trois Morceaux.  
 No. 1. Serenade. D♭. (3 C) . . . . . 35  
 No. 2. Gavotte. C. (3 C) . . . . . 40  
 No. 3. Album-Leaf. D♭. (4 B) . . . . . 40  
 Op. 12. Les Bijoux.  
 No. 1. Petite Valse. C. (2 B) . . . . . 25  
 No. 2. Marche Turque. A min. (2 B) . . . . . 25  
 No. 3. Rondo Villageois. F. (2 B) . . . . . 35  
 No. 4. Air Varié. F. (3 A) . . . . . 40  
 Complete . . . . . 1.25  
 Op. 13. Album Leaves Six characteristic Pieces.  
 No. 1. Prelude. D min. (3 A) . . . . . 25  
 No. 2. Gavotte. F. (3 C) . . . . . 25  
 No. 3. Serenade. A♭. (3 C) . . . . . 25  
 No. 4. Bourrée. D. (4 A) . . . . . 35  
 No. 5. Valse. C. (3 B) . . . . . 35  
 No. 6. Scherzino. G. (4 A) . . . . . 40  
 Complete . . . . . 1.50  
 Op. 16 No. 1. Russian Dance. D min. (4 C) . . . . . 40  
 Op. 16 No. 2. Pas de seul à la Gavotte. A♭. (4 B) . . . . . 50  
 Op. 16 No. 3. Danse gracieuse. F. (3 B) . . . . . 40

**Mrs. H. H. A. Beach.**

Op. 37. Cadenza to the first movement of the Third Concerto for the Pianoforte in C min. Ludwig van Beethoven (6 B) Valse-Caprice. E. (5 A) . . . . . 75  
 Four Sketches. (4 C)  
 In Autumn. F min. . . . . 40  
 Phantoms. A. . . . . 40  
 Dreaming. G♭ . . . . . 40  
 Fire-Flies. A min. . . . . 65

**Franz Bernstein.**  
 Third Tarantella. (3 C) . . . . . 75

**Arthur Bird.**  
 Op. 31. Trois Morceaux.  
 No. 1. Menuet. (4 A) . . . . . 50  
 No. 2. Mazurka. (4 B) . . . . . 50  
 No. 3. Etude. (4 B) . . . . . 50  
 Op. 33. Quatre Morceaux.  
 No. 1. Scherzando. (4 B) . . . . . 60  
 No. 2. Appassionato. (4 B) . . . . . 65  
 No. 3. Valse noble. (4 A) . . . . . 60  
 No. 4. Humoresque. (4 B) . . . . . 60

**F. Boccovitz.**

Op. 120. Antique Airs et Dances.  
 Air de Danse (Handel). G. (3 C) . . . . . 40  
 The King's Hunting Jig (John Bull). G. (4 A) . . . . . 60  
 Colinette à la Cour (Grétry). E♭. (3 B) . . . . . 50  
 Les Canaries (Lully). G. (3 C) . . . . . 60  
 Castor et Pollux (Rameau). F. (3 C) . . . . . 60  
 Burlesca (Scarlatti). D. (3 B) . . . . . 40  
 Passepieds (Campra). E min. (4 A) . . . . . 60  
 Bourrée (Mouret). E. (3 C) . . . . . 40  
 Gavotte (Kirnberger). D min. (4 A) . . . . . 40  
 La Belle Villageoise (Leclair). E min. (3 B) . . . . . 40  
 Soeur Monique (Couperin). F. (3 A) . . . . . 50  
 Menuet de Ninon (Méhul). D. (3 B) . . . . . 50

**C. J. Brambach**  
 Op. 28. Menuetto Scherzoso. (3 B) Edited by Junius W. Hill . . . . . 50

**G. W. Chadwick.**

Op. 7 No. 1. Congratulation. F. (3 A) . . . . . 25  
 Op. 7 No. 2. Please do. C. (3 B) . . . . . 25  
 Op. 7 No. 3. Scherzino. C min. (4 B) . . . . . 60  
 Op. 7 No. 4. Reminiscence. G min. (4 B) . . . . . 35  
 Op. 7 No. 5. Irish Melody. C min. (3 B) . . . . . 25  
 Op. 7 No. 6. Etude. F. (4 C) . . . . . 35  
 Caprice No. 1. C. (4 C) . . . . . 40  
 Caprice No. 2. G min. (4 B) . . . . . 50  
 Drei Walzer.  
 No. 1. 3 min. (3 C) . . . . . 50  
 No. 2. E♭. (3 C) . . . . . 35  
 No. 3. A♭. (4 A) . . . . . 35

**J. P. Gotthard.**

Gavotte. G. (4 A) Fingered by Arthur Foote . . . . . 35  
 Op. 96 No. 1. Walzer. (3 B) . . . . . 25  
 Op. 96 No. 2. Melodie. (Etude). (3 A) . . . . . 25  
 Op. 96 No. 3. Zwiesgespräch. (3 A) . . . . . 25  
 Op. 96 No. 4. Menuetto. (3 C) . . . . . 40  
 Op. 96 No. 5. Gavotte. (3 C) . . . . . 40

**Alfonse Falconi.**

Op. 13. Musette. Pastorale. G♭. (4 A) . . . . . 50  
 Op. 36. Quatre Morceaux. Edited by Philip Hale.  
 No. 1. Minuetto-Polonoise. E♭. (4 A) . . . . . 65  
 No. 2. Berceuse. A♭. (3 C) . . . . . 40  
 No. 3. Ungherese. A♭ min. (3 B) . . . . . 50  
 No. 4. Siciliana. E♭. (4 C) . . . . . 40  
 Op. 37. Deux Valses. Edited by Philip Hale.  
 No. 1. Valse avec Intermezzo. »Serenade.» A♭. (3 C) . . . . . 75  
 No. 2. Valse avec Intermezzo. »Dialogue.» D♭. (4 B) . . . . . 75

**S. A. Emery.**

Op. 5. Ganz allein (All allone). Mazurka. A min. (3 B) . . . . . 50  
 Op. 6. Sarabande and Scherzo. B min. (3 B) . . . . . 50  
 Op. 7. Dream of Home. Fantaisie. E♭. (4 A) . . . . . 1.00  
 Op. 17 No. 1. Polonoise. C. (3 B) . . . . . 40  
 Op. 17 No. 2. Menuet. A. (3 B) . . . . . 35  
 Op. 18. Pianoforte Recreations, for equalizing the execution of both hands.  
 No. 1. Prelude in A min. (2 C) . . . . . 35  
 No. 2. Fingerwist in C. (3 A) . . . . . 35  
 No. 3. Intermezzo. E min. (3 A) . . . . . 40  
 No. 4. Andante. G. (3 A) . . . . . 30  
 No. 5. Impromptu. B min. (3 B) . . . . . 35  
 No. 6. Caprice. D. (3 C) . . . . . 40  
 Op. 27. Sagamore March. B♭. (3 C) . . . . . 40  
 Op. 29. Two Sonatinas.  
 No. 1. C. (3 B) . . . . . 75  
 No. 2. B. (3 A) . . . . . 75  
 Op. 32. Twelve Tone-Paintings One in each major key.  
 No. 1. In the Boat. C. (2 C) . . . . . 35  
 No. 2. The Merry Party. G. (2 B) . . . . . 35  
 No. 3. The Spring Morning. F. (3 A) . . . . . 35  
 No. 4. The Minstrels. Tempo di Valse. D. (2 C) . . . . . 35  
 No. 5. The Grasshopper's Song. B. (2 C) . . . . . 35  
 No. 6. The Fortune Teller. A. (3 A) . . . . . 35  
 No. 7. A Summer Song. E♭. (3 A) . . . . . 35  
 No. 8. In the Ham-ock. E. (2 C) . . . . . 35  
 No. 9. The Organist's Story. A♭. (3 A) . . . . . 35  
 No. 10. The Canary Bird. B. (3 A) . . . . . 35  
 No. 11. The Gipsy Dance. D♭. (3 A) . . . . . 35  
 No. 12. Sun and Shade. G♭. (3 A) . . . . . 35  
 Up and Away. Scherzo. D. (4 A) . . . . . 65

**Ernest Gillet.**

Butterflies (Chasse aux Papillons). (3 B) . . . . . 75  
 Evocation. (3 B) . . . . . 65  
 Air de Ballet. (3 B) . . . . . 65  
 Grandmother's Spinning Wheel. (3 A) . . . . . 65  
 In the Village. (3 B) . . . . . 75  
 Absence. (3 A) . . . . . 75  
 Departed Joy. Waltz. (3 A) . . . . . 75  
 Le Défilée de la Garde. Marche Caractéristique. (3 B) . . . . . 75

**Arthur Foote.**

Op. 6. Cinq Pièces  
 No. 1 and 2. Prelude and Nocturne. F min. (3 C) . . . . . 75  
 No. 3. Sarabande. G. (3 C) . . . . . 25  
 No. 4. Petite Valse. For left hand alone. A min. (3 B) . . . . . 25  
 No. 5. Polonoise. D. (4 B) . . . . . 75  
 Op. 8 No. 1. Gavotte in C min. (4 A) . . . . . 40  
 Op. 8 No. 2. Eclogue. G. (3 B) . . . . . 40  
 Op. 15. Suite in D min. Complete . . . . . 1.50  
 No. 1. Prelude and Fugue. (5 A) . . . . . 75  
 No. 2. Romance. F. (4 A) . . . . . 35  
 No. 3. Capriccio. D. (4 B) . . . . . 60  
 Trois Morceaux.  
 No. 1. Impromptu. G min. (4 A) . . . . . 50  
 No. 2. Gavotte. B min. (3 C) . . . . . 40  
 No. 3. Mazurka. G min. (3 C) . . . . . 40  
 Op. 27. Two little Caprices.  
 No. 1. B♭. (3 C) . . . . . 25  
 No. 2. C. (4 B) . . . . . 35

**Ignace Gibsons.**

Valse Hongroise. (3-A) . . . . . 75  
 Scherzo. (3 A) . . . . . 60

**Ferd. Gottschalk.**  
 Danse Polonoise. G min. (3 B) . . . . . 75

**Heinrich Hofmann.**

Op. 107. Six Characteristic Pieces.  
 No. 1. Novellette. (1 A) . . . . . 65  
 No. 2. Melody. (3 B) . . . . . 25  
 No. 3. Almeis. (4 B) . . . . . 75  
 No. 4. In the Forge. (3 C) . . . . . 65  
 No. 5. On the Lagoon. (3 B) . . . . . 25  
 No. 6. Epilogue. (4 A) . . . . . 40

**H. Huber.**

Gavotte. D min. (4 A) Fingered by John A. Preston . . . . . 35  
 Menuett. E maj. (3 C) Revised and fingered by John A. Preston . . . . . 65  
 Gedenkblatt. F. 2. (5 A) Edited by Ph. Hale . . . . . 50  
 Nachtsuck. B min. (5 A) Edited by Ph. Hale . . . . . 50  
 Ständchen. G. (4 B) Edited by Philip Hale . . . . . 40  
 Op. 106. Hadlaub. Ten Characteristic Pieces. (3 C-4 C) . . . . . 1.00  
 Op. 107. Concerto No. 2. With accompaniment of a Second Pianoforte . . . . . 4.00

**H. H. Huss.**

Etude Melodique. 2. (4 A) . . . . . 40  
 Album Leaf. B. (4 A) . . . . . 35  
 Pastorale. C. (3 C) . . . . . 35  
 Prelude Appassionato. A min. (4 B) . . . . . 60  
 The Rivulet. Etude. B♭. (4 C) . . . . . 40

**S. Jadassohn.**

Op. 104a. Suite de Pièces. Edited by Philip Hale.  
 No. 1. Marcia. B♭. (3 C) . . . . . 50  
 No. 2. Notturmo. F. (3 B) . . . . . 50  
 No. 3. Polonoise. B. (4 B) . . . . . 50  
 No. 4. Canzona. C. (3 A) . . . . . 40  
 No. 5. Scherzo. G min. (3 A) . . . . . 50  
 No. 6. Boléro. C min. (4 A) . . . . . 50

**Gust. Johnson.**

Op. 5. Tarantelle. G♭. (3 C) . . . . . 65  
 Op. 7. Gavotte. A♭. (4 B) . . . . . 50  
 Op. 8. Second Tarantelle. E min. (3 B) . . . . . 50  
 Op. 16. Nocturne. G♭. (4 B) . . . . . 65

**F. Kirchner.**

Op. 316. Fantaisie Impromptu. (3 A) . . . . . 50  
 Op. 337. Two Improvisations.  
 No. 1. Andante Cantabile Religioso. (2 B) . . . . . 40  
 No. 2. Romanze. (3 A) . . . . . 40  
 Op. 342. Polka Impromptu. (3 A) . . . . . 50  
 Op. 393. Felice Noct. Serenade. (2 B) . . . . . 40  
 Op. 403. Les Clochettes. (The Chimes.) (3 B) . . . . . 50

**Favorite Compositions for the Pianoforte**  
 Published by  
**Arthur P. Schmidt, Boston, Mass.**