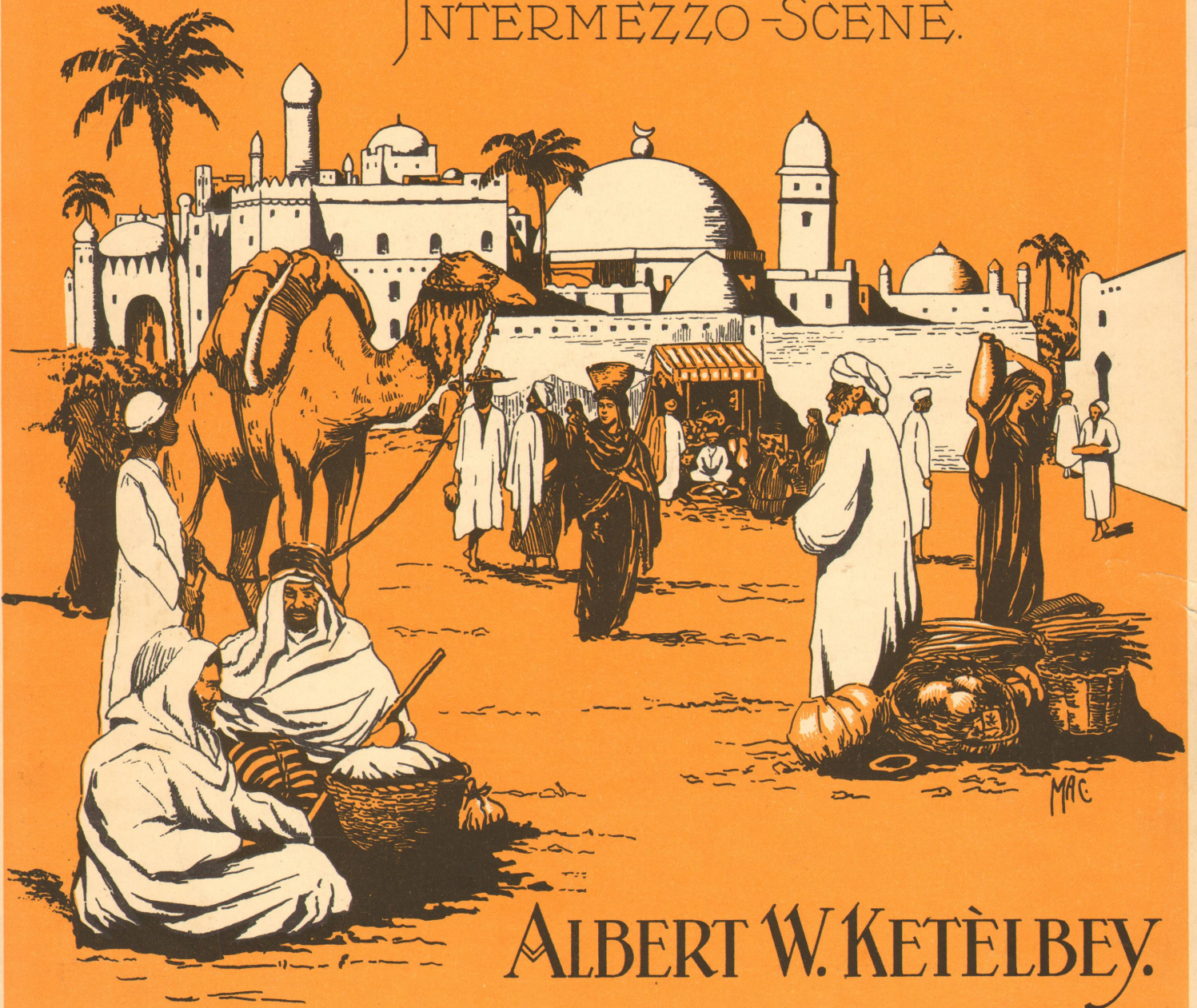


Jesse. Giloe.

Auf einem persischen Markt.

Sur un marché persan.
INTERMEZZO-SCÈNE.



ALBERT W. KETÈLBÉY.

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Albert W. Ketèlbey

By the blue Hawaiian Waters

An den blauen Wassern von Hawaii

Dans les eaux bleues hawaïennes

The Song of the "Hula" Girl — Das Lied des „Hula“-Mädchen — Chanson de la jeune fille „Hula“

Allegretto espressivo (with a flowing movement)

Musical score for 'The Song of the Hula Girl'. It features a piano introduction with a flowing melody in the right hand and a steady accompaniment in the left hand. The score includes dynamic markings such as *mf* and *sost.*, and performance instructions like ** Red.* and ** Red.* with asterisks. The piece concludes with a final cadence.

The "Hula" Dance — Der „Hula“-Tanz — La danse „Huia“

Allegro vigoroso

Musical score for 'The Hula Dance'. This piece is more rhythmic and energetic, featuring a lively melody with triplets and sixteenth notes. It includes dynamic markings like *f* and *ff*, and performance instructions such as *sempre stacc.* and ** Red.* with asterisks.

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In a Chinese Temple Garden

Oriental Phantasy

In einem chinesischen Tempelgarten

Au Jardin d'une Pagode chinoise

The Incantation of the Priests in the Temple — Gesang der Priester — Chant des prêtres

Andante moderato

Musical score for 'In a Chinese Temple Garden'. The score is characterized by a slow, atmospheric melody with a focus on sustained chords and a delicate accompaniment. It includes dynamic markings like *mf* and performance instructions such as ** Red.* with asterisks.

The Song of the Lovers — Gesang der zwei Liebenden — Chanson de deux amoureux

pp dolciss. e sosten.

Musical score for 'The Song of the Lovers'. This piece is very soft and romantic, featuring a delicate melody with a focus on sustained notes and a gentle accompaniment. It includes dynamic markings like *pp* and performance instructions such as *una corda* and ** Red. simile* with asterisks.

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A Japanese Carnival

(A. de Basque)

Japanischer Karneval

Carnaval Japonais

Allegro (Rhythm well marked)

Top part of the musical score for 'A Japanese Carnival'. It features a lively, rhythmic melody with a focus on eighth and sixteenth notes. It includes dynamic markings like *mf* and performance instructions such as ** Red.* with asterisks.

Bottom part of the musical score for 'A Japanese Carnival'. This section continues the lively melody with a focus on sustained notes and a steady accompaniment. It includes dynamic markings like *mf* and performance instructions such as ** Red.* with asterisks.

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Auf einem persischen Markt.

Sur un marché persan.

Intermezzo - Scène.

Albert W. Ketèlbey.

Kurze Erläuterung:

Die Kameltreiber kommen allmählich näher; die Rufe der Bettler nach Gaben werden erhört. Die schöne Prinzessin tritt auf, von ihren Dienerinnen begleitet (dies wird durch ein Thema angedeutet, das zuerst bei der Clarinette und dem Cello erscheint, dann vom vollen Orchester wiederholt wird). Die Prinzessin bleibt stehen, um sich an den Gauklern und Schlangenbeschwörern zu ergötzen. Der Calif schreitet jetzt über den Markt und unterbricht die Unterhaltung; nochmals werden die Bettler beschenkt. Die Prinzessin macht sich zum Aufbruch bereit und die Karawane setzt ihre Reise fort. Die Motive der Prinzessin und der Kameltreiber hört man noch leise in der Ferne, und der Marktplatz wird wieder einsam.

Analyse de la composition:

Les chameliers approchant lentement du marché, on entend dans le tumulte les mendiants réclamer leur „Backchiche“. La belle princesse — (figurée par un thème langoureux de la clarinette et du violoncelle, repris ensuite par tout l'orchestre) — entourée de ses servantes fait son apparition et s'arrête à regarder les jongleurs et charmeurs de serpents. L'arrivée du Calife interrompt l'entrain du marché, les mendiants se font réentendre, la princesse s'apprête au départ et les chameliers continuent leur chemin. Les thèmes de la princesse et des chameliers s'éteignent dans le lointain et le marché se vide.

Auf einem persischen Markt. Sur un marché persan.

Intermezzo-Scène.

Albert W. Ketèlbey.

Die Kameltreiber kommen allmählich näher.

L'arrivée lente des chameliers.

8

Piano. *Con moto.* (♩=108)

pp una corda *pp stacc.*

sempre stacc.

8

cresc. poco a poco

8

f

8

8

ff

ped.

Die Bettler auf dem Marktplatz.
Les mendiants reclamant leur aumône.

Back - sheesh, back - sheesh,

Ped. * *Gues ad lib.*

Al - - - lah, Back - sheesh, back - sheesh, Al - - - lah,

Gues ad lib.

Back - sheesh, back - sheesh, Al - - - lah, Emp - shi! emp - shi!

Gues ad lib.

emp - - - shi!

fff

Die schöne Prinzessin tritt auf.

L'apparition de la belle princesse.

Poco meno mosso.

p sostenuto
mf sonore molto espress.

Red. * Red. * Red. * Red. * Red.

* Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. *

sonore e largamente
ff sost.

Red. * Red. *

Red. * Red. * Red. * Red. *

First system of musical notation. The right hand plays chords and arpeggios, with fingerings 4, 3, 2, 1 indicated. The left hand plays a bass line with chords. The piece is in a minor key.

Second system of musical notation. The right hand continues with chords and arpeggios, with fingerings 4, 3, 1, 2 indicated. The left hand continues with a bass line.

Die Gaukler auf dem Marktplatz.
Les jongleurs sur le marché.

Third system of musical notation. The piece begins with a forte (*ff*) dynamic. The right hand features a melodic line with fingerings 1, 2, 3, 4, 5. The left hand has a rhythmic accompaniment.

Fourth system of musical notation. The right hand has a melodic line with fingerings 1, 2, 3, 4, 5, 3, 2, 1, 5, 4, 3, 2. The left hand continues with a rhythmic accompaniment.

Fifth system of musical notation. The right hand has a melodic line with fingerings 1, $\flat 3$, 1, 3, 1. The left hand continues with a rhythmic accompaniment.

Sixth system of musical notation. The right hand has a melodic line with fingerings 1, 5, 4, 3, 2, 1. The piece concludes with a forte (*f*) dynamic. The left hand continues with a rhythmic accompaniment.

Die Schlangenbeschwörer.
Les charmeurs de serpents.

First system of the piano score for 'Die Schlangenbeschwörer'. The right hand features a melodic line with a large slur and a dynamic marking of *ff*. The left hand provides a steady accompaniment of chords. A *rit.* marking is present at the beginning of the system.

Second system of the piano score. The right hand continues the melodic line with various ornaments and slurs. The left hand maintains the chordal accompaniment.

Third system of the piano score. The right hand includes a triplet and a dynamic marking of *ff*. The left hand continues with the accompaniment.

Der Kalif schreitet über den Marktplatz.
Le Calife passe par le marché.

First system of the piano score for 'Der Kalif schreitet über den Marktplatz'. The right hand features a rhythmic pattern with accents and a dynamic marking of *ff marziale*. The left hand has a steady accompaniment. A *rit.* marking is at the start, and a *** is below the first measure.

Second system of the piano score. The right hand continues with the rhythmic pattern and accents. The left hand accompaniment is consistent.

Third system of the piano score. The right hand includes a dynamic marking of *meno f* and ends with a *dim.* marking. The left hand accompaniment concludes the piece.

Die Bettler werden nochmals beschenkt.

Les mendiants se font réentendre.

Back-sheesh,back- sheesh, Al - - lah, Back-sheesh,back - sheesh,

8^{va} bassa.....:

Al - - lah, Back-sheesh, back - sheesh, Al - - lah, Emp - shi emp - shi

Die Prinzessin macht sich zur Abreise bereit.

La princesse s'apprête au départ.

emp - shi!

mf sonore

poco a poco dim.

una corda

R poco rit.

pp

10 Die Karawane setzt ihre Reise fort.
Les chameliers continuent leur chemin.

8

First system of the piano accompaniment. The right hand starts with a rest, then plays a melodic line with notes marked with sharps and naturals. The left hand plays a steady eighth-note accompaniment. Dynamics include *f marcato* and *f*.

Second system of the piano accompaniment. The right hand continues the melodic line with some chords. The left hand maintains the eighth-note accompaniment. Dynamics include *mf*.

Third system of the piano accompaniment. The right hand continues the melodic line. The left hand maintains the eighth-note accompaniment. Dynamics include *dim.*

Fourth system of the piano accompaniment. The right hand has a melodic line with a slur. The left hand has a steady accompaniment with some chords marked with asterisks and *Red.* Dynamics include *pp espress.*

Fifth system of the piano accompaniment. The right hand has a melodic line with a slur. The left hand has a steady accompaniment with some chords marked with asterisks and *Red.*

Sixth system of the piano accompaniment. The right hand has a melodic line with a slur. The left hand has a steady accompaniment with some chords marked with asterisks and *Red.* Dynamics include *piu p*.

Der Marktplatz wird wieder einsam.
Le marché se vide.

Seventh system of the piano accompaniment. The right hand has a melodic line with a slur. The left hand has a steady accompaniment with some chords marked with asterisks and *Red.* Dynamics include *pp*.

F. G. Byford

Sincerity. Song without words — Treue Liebe — Sincérité

Andante moderato
marcato il melodia

Musical score for piano, consisting of two systems of staves. The first system includes a treble and bass staff with various fingerings and dynamics like *mp* and *f*. The second system continues the piece with similar notation and includes a *ten.* marking.

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P. Elliott

In Rose-Time. Entr' acte — Zur Rosen-Zeit — Au temps des roses

Quasi lento ed espressivo

Musical score for piano, consisting of two systems of staves. The first system includes a treble and bass staff with fingerings and dynamics like *mf* and *ten. ten.*. The second system continues the piece with similar notation and includes a *ten.* marking.

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Red Poppies — Roter Mohn — Pavot Rouge

Andante moderato

Intermezzo

Musical score for piano, consisting of two systems of staves. The first system includes a treble and bass staff with fingerings and dynamics like *mf* and *con grazia*. The second system continues the piece with similar notation and includes a *mf* marking.

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C. Rayners

In my Dream Garden. Rêverie — Im Traumgarten — Dans le jardin de rêves

Lento e teneramente

Musical score for piano, consisting of two systems of staves. The first system includes a treble and bass staff with fingerings and dynamics like *mf* and *mf poco cresc.*. The second system continues the piece with similar notation and includes a *dim.* marking.

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J. Fučík

Op.278. Fanfarenklänge. Marsch — The Trumpet Call. March — Sons de Fanfares. Marche



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Op. 114. Frühlingsbotschaft. Walzer — Spring's Message. Waltz — Message de printemps. Valse



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Op.250. St. Hubertus. Ouverture — The Chase. Overture — Saint Hubert. Overture



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