

# 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. Sospire, 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 Cavaliere, Caprice . . . . .	1 50
s " 33. Danza . . . . .	1 20
s " 34. Columbia, Caprice américain . . . . .	1 50
m " 35. La Gitanella, Caprice . . . . .	— 80
m " 36. Fantôme de bonheur, Caprice . . . . .	1 20
m " 37. Ojos Criollos (Les yeux créoles) . . . . .	— 60
s " 38. Manchega, 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
s " 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 salon . . . . .	— 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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à Madame PANTHÈS  
Professeur au Conservatoire de Genève

# LES MUSES DANS LA FORET

## RONDO

XVIII<sup>me</sup> Siècle

Recueilli par  
Lucien de Flagny

Joué par Wladimir Cernikoff

Adhémar de Flagny

PIANO

Andantino *en écho*

*mf legato pp mf mf*

*en écho pp mf*

*en écho pp cresc. f*

*en écho pp sempre pp m.g. rit. etc*

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# Mélodie

S. Stojowski, Op. 1. N° 1

Andantino.

PIANO.

*p molto cantabile*

*a tempo poco rit. cresc.*

*rall. e dim. espress.*

Copyright 1891 by H. B. STEVENS & Co.

To Lady Eden

# GIPSY'S LAMENT

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 sing:

(As you like it.)

George Aitken

Op. 20

PIANO

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

*Brighter mf*

*Agitato Slower f*

*Faster Slower p pp f mf*

*Faster*

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# MARCHE DE NUIT

pour

PIANO

par

# L.M. Gottschalk

OP. 17.

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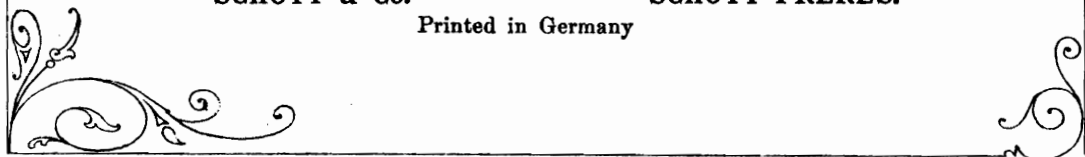
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# MARCHE DE NUIT

L. M. GOTTSCHALK.

Andante moderato, Tempo di marcia.

PIANO.

*ppp* misterioso.

The musical score is written for piano and consists of four systems of music. The first system begins with a treble clef and a bass clef, both in C major with two flats (B-flat and E-flat). The tempo is marked 'Andante moderato, Tempo di marcia'. The first system includes the instruction 'ppp misterioso.' The second system continues the piece. The third system features a 'misterioso.' marking above the treble staff and dynamic markings 'ppp', 'espress.', and 'p' below the staves. The fourth system concludes with dynamic markings 'f' and 'p'.

musical score system 1, featuring treble and bass staves with notes and rests. The tempo marking *misterioso.* is present on the right side.

musical score system 2, featuring treble and bass staves with notes and rests. The tempo marking *Tempo giusto* and *Maestoso.* is present on the right side, along with a dynamic marking *p*.

musical score system 3, featuring treble and bass staves with notes and rests. The tempo markings *ben misurato.* and *scintillante.* are present in the middle of the system.

musical score system 4, featuring treble and bass staves with notes and rests. This system includes a first ending bracket with a repeat sign and a fermata.

musical score system 5, featuring treble and bass staves with notes and rests. The tempo marking *ben misurato.* is present on the right side. This system also includes a first ending bracket with a repeat sign and a fermata.

*bien rythme!*

*d*

*g*

*triquillo.*

This system contains the first two staves of music. The upper staff features a melodic line with slurs and dynamic markings *d* and *g*. The lower staff provides harmonic accompaniment. The tempo/mood is indicated as *triquillo.*

*f*

*g*

*ff strepitoso.*

This system contains the next two staves. The upper staff continues the melodic line with slurs and dynamic markings *f*, *g*, and *ff strepitoso.*. The lower staff continues the accompaniment.

This system contains the third and fourth staves of music, continuing the melodic and accompanimental lines from the previous systems.

This system contains the fifth and sixth staves of music, continuing the melodic and accompanimental lines.

*largamente i maestoso.*

*cresc.*

*ff*

*p subito.*

This system contains the seventh and eighth staves. The tempo/mood changes to *largamente i maestoso.*. The upper staff begins with a *cresc.* marking, followed by *ff*, and then *p subito.* The lower staff continues the accompaniment.

scintillante.

8

This system features a treble and bass clef. The treble clef contains a melodic line with a 'scintillante.' marking and a dashed box with an 'x' above it. The bass clef contains a rhythmic accompaniment. A measure rest of 8 is indicated above the treble staff.

Maestoso.

mf sostenuto.

martellato.

This system is marked 'Maestoso.' and contains two dynamic markings: 'mf sostenuto.' and 'martellato.' The music is primarily in the bass clef, with some treble clef notes in the right hand.

fiero.

dim.

This system includes the markings 'fiero.' and 'dim.' The music continues in the bass clef with some treble clef notes in the right hand.

This system continues the musical notation from the previous systems, primarily in the bass clef.

This system continues the musical notation from the previous systems, primarily in the bass clef.

First system of musical notation. The right hand part begins with the instruction *p ben cantato.* and later transitions to *teneramente.* The left hand part provides a steady accompaniment.

Second system of musical notation. The right hand part is marked *espress.* and concludes with the instruction *elegante.* The left hand part continues with a consistent accompaniment.

Third system of musical notation. The right hand part is marked *elegante.* The left hand part continues with a consistent accompaniment.

Fourth system of musical notation, starting with the word *Ossia.* The right hand part begins with *pp elegante.* and later changes to *espress.* The left hand part continues with a consistent accompaniment.

Fifth system of musical notation. The right hand part begins with *pp tranquillo.* and later changes to *ben misurato.* and *scintillante.* The left hand part continues with a consistent accompaniment.



*pp leggiero.*

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. A dynamic marking of *pp leggiero* is present at the top right. A performance instruction *timpide. marcato il canto ma non forte.* is written below the right-hand staff.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures.

Third system of musical notation, featuring more complex rhythmic patterns in the right hand.

Fourth system of musical notation. A dynamic marking *con fuoco.* is introduced in the left hand.

Fifth system of musical notation, concluding the page with sustained melodic and harmonic elements.

dim. sempre ben misurato.

cresc.

f p subito. p

allontanandosi. pp très rythme. pp

*pp*

*allontanandosi.* *ppp* *senza rallent.*

*ben misurato sempre.* *pp*

*misterioso.* *sempre p*

*pppp*

*Fine.*



# Morceaux de concert pour Piano.

L. Brassin, Op. 17. Nocturne.  
Moderato.

*pp dolce*

A. Dupont, Op. 26. Toccata.  
Allegro con spirito.

*sempre p. stacc.*

A. Dupont, Op. 27. Chanson hongroise, Mélodie originale.  
Allegro con spirito.

*f con anima* *con grazia* *cresc.* *cresc.* *cresc.* *cresc.* *p*

A. Dupont, Op. 36. Toccata de Concert.  
Prestissimo.

*pp* *sempre staccato e leggerissimo* *f pp*

Fr. Liszt, Sonetto 47 del Petrarca. (Années de pèlerinage II, 4.)  
Sempre mosso con intimo sentimento.

*una corda*

Fr. Liszt, Sonetto 104 del Petrarca. (Années de pèlerinage II, 5.)  
Adagio.

*f molto espress.* *ritén.* *ritén.*

Fr. Liszt, Sonetto 123 del Petrarca. (Années de pèlerinage II, 6.)  
Sempre lento.

*cantando* *dolciss.*

Fr. Liszt, Tarantella (aus „Venezia e Napoli“)  
Presto.

*p*

J. Raff, Valse-Improptu à la Tyrolienne.  
Allegro.

*dolce* *espressivo*

# Morceaux choisis pour le Piano.

E. Schütt, Op. 39. N° 2. Air Villageois.  
Poco moto con grazia.

*p espr.* *cresc.* *mp*

G. Sgambati, Canzone lituana di Chopin.  
Un poco più moderato.

*legato* *mf* *pp*

S. Smith, Op. 202. Séduisante. Valse gracieuse.  
Vivace.

*leggiero*

S. Smith, Op. 209. Carillon de Noël. Morceau en style de Gavotte et Musette.  
Tempo di Gavotta.

*p*

F. Spindler, Op. 261. An Ufersrand. Idylle.  
Mässig langsam.

*p*

H. Tieste, Op. 9. Maiennacht, (Nuit de Mai) Elegie  
Andante.

*p* *cresc.*

H. Tieste, Op. 18. Frühlings-Sehnen. (Tonstück)  
Adagio.

*p* *leggiero*

H. Tieste, Op. 19. Amoretten-Mazurka.  
Mazurka.

*p semplice* *mf*

A. Wallerstein, Op. 221. Primavera. Polka.  
Amoroso.

*mf*

C. Weber, L'Entrainante. Polka de Salon.  
Allegro.

*mf* *poco riten.* *a tempo*