

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 Aragonesa	— 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. 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 ^{me} Ballade. Oeuvre posthume	1 20
s " 86. Danse des Sylphes. Oeuvre posthume	1 80
s " 87. 7 ^{me} 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 ^{me} 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 Aragonesa, 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.

B. SCHOTT'S SÖHNE MAINZ, LEIPZIG

LONDON
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BRÜSSEL
SCHOTT FRÈRES

PARIS
MAX ESCHIG

Rosemary

(Remembrance)

Intermezzo

PERCY ELLIOTT

Tempo alla Gavotta

PIANO

Copyright 1911 by B. Schott's Sohne.

Nº 112

à Madame PANTHÈS
Professeur au Conservatoire de Genève

LES MUSES DANS LA FORET

RONDO

XVIII^{me} Siècle

Recueilli par
Lucien de Flagny

Joué par Wladimir Czernikoff

Adhémar de Flagny

PIANO

Andantino *en écho*

Copyright 1910 by B. Schott's Sohne

114

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.

87

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

Agitato *Slower*

Faster *Slower*

Faster

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115

B. SCHOTT'S SOHNE

MAINZ

LEIPZIG - LONDON - BRUXELLES - PARIS

A mon vieil ami
EDOUARD VERGER
(de Saint Pierre, Martinique.)

SONATA

pour

PIANO

Composée par

L. M. GOTTSCHALK

OP. 33.

N° 15921.

P.

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DANZA

L. M. GOTTSCHALK Op. 33.

*A mon vieil ami Edouard Verger
(de Saint Pierre, Martinique.)*

Porto-Rico Novembre 1857.

Moderato quasi Andantino.

PIANO.

f legg.

brillante.

grazioso.

ben misurato.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed sixteenth notes and chords, typical of a virtuosic piano piece.

Second system of musical notation, continuing the piece. It includes the instruction *avec regret.* above the staff. The musical texture remains dense with intricate rhythmic patterns.

Third system of musical notation, featuring the instruction *con grazia.* above the staff. The notation continues with complex rhythmic and harmonic structures.

Fourth system of musical notation, showing further development of the piece's complex texture and rhythmic motifs.

Fifth system of musical notation, concluding the page with the instruction *capriccioso.* above the staff. The music ends with a final cadence.

piu f i un poco animato.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a series of eighth-note patterns in the right hand and a supporting bass line in the left hand. There are some markings above the staff, including a '3' and a star-like symbol.

The second system of musical notation continues the piece. It features a more complex right-hand part with sixteenth-note runs. The left hand continues with a steady bass line. A dynamic marking *brill.* is present in the right hand. There are also some markings above the staff, including a '3' and a star-like symbol.

The third system of musical notation shows the continuation of the musical piece. The right hand has a series of eighth-note patterns, and the left hand has a supporting bass line. There are some markings above the staff, including a '3' and a star-like symbol.

The fourth system of musical notation continues the piece. The right hand has a series of eighth-note patterns, and the left hand has a supporting bass line. There are some markings above the staff, including a '3' and a star-like symbol.

The fifth system of musical notation concludes the piece. The right hand has a series of eighth-note patterns, and the left hand has a supporting bass line. There are some markings above the staff, including a '3' and a star-like symbol.

con grazia.

senza rall.

celeste.

pp
una corda.

p

elegante.

con delicatezza

capriccioso.

un poco rit

a piacere.

un poco piu lento.

2 Ped

dolente.

maliconico.

Musical notation for the second system, continuing the piece with treble and bass staves.

Musical notation for the third system, continuing the piece with treble and bass staves.

con amore.

con abbandono.

rapido.

una corda.

m.d.

m.g. pp

First system of musical notation, featuring a treble and bass staff with a grand staff brace. The music is in a key with four flats and a 3/4 time signature. It includes various note values, rests, and a triplet in the final measure of the treble staff.

Second system of musical notation, continuing the piece with similar rhythmic and melodic patterns in the grand staff.

Third system of musical notation, featuring a triplet in the treble staff and a melodic line in the bass staff.

Fourth system of musical notation, marked with *con amore.* in the first measure and *con abbandono.* in the last measure. The music is characterized by a steady eighth-note accompaniment in the bass staff.

Fifth system of musical notation, marked *rapido.* and *una corda.* It features a rapid sixteenth-note scale in the treble staff that spans across the system. The system concludes with a measure marked *m.d.* and *m.g. pp*.

*una corda.
rapido*

The first system of music consists of four measures. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including a trill in the first measure and a sixteenth-note run in the fourth. The left hand (bass clef) provides a rhythmic accompaniment with chords and eighth-note patterns. A piano (*p*) dynamic marking is present in the first measure. A small keyboard diagram is shown above the first measure.

The second system contains four measures. The right hand continues the melodic development with eighth and sixteenth notes. The left hand maintains its accompaniment. A piano (*p*) dynamic marking is present in the first measure of this system.

The third system consists of four measures. The right hand has a more sparse melodic texture with some rests. The left hand continues with its accompaniment. Dynamic markings include *dim.* in the second measure, *dim.* in the third measure, and *p dolente.* in the fourth measure.

The fourth system contains four measures. The right hand has a melodic line with some rests. The left hand continues with its accompaniment. A piano (*p*) dynamic marking is present in the first measure.

dim.
dim.
p dolente.

dimin.
morendo

ma senza rall.
p
brillante.
cres.

f
ff strepitoso
brillante.
senza rall.

1º tempo.
leggiero

f
brillante.

This system contains the first two measures of the piece. The treble clef part features a series of eighth-note chords, with the first measure marked with a forte *f* dynamic. The second measure is marked *brillante.* and includes a triplet of eighth notes. The bass clef part provides a harmonic accompaniment with chords and a steady eighth-note bass line.

This system contains measures 3 and 4. The treble clef part continues with eighth-note chords, featuring a triplet in measure 3. The bass clef part continues with a similar accompaniment pattern.

This system contains measures 5 and 6. The treble clef part continues with eighth-note chords, featuring a triplet in measure 5. The bass clef part continues with a similar accompaniment pattern.

grazioso.
ben misurato

This system contains measures 7 and 8. The treble clef part features a change in texture, with a more melodic line in the right hand and a more active bass line. The marking *grazioso.* is placed above the first measure of this system, and *ben misurato* is placed below the first measure.

This system contains measures 9 and 10. The treble clef part continues with a melodic line, and the bass clef part continues with a steady accompaniment.

avec regret.

The first system of music features a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes. The tempo/mood is indicated as *avec regret.*

elegante.

The second system continues the piece with a more refined and elegant feel, as indicated by the marking *elegante.* The melodic line in the treble clef is more fluid and expressive.

capriccioso.

The third system introduces a more playful and capricious character, marked *capriccioso.* The melodic line becomes more rhythmic and varied in its phrasing.

p

The fourth system features a dynamic marking of *p* (piano). The music becomes softer and more delicate, with a focus on the melodic line in the treble clef.

ff *ff*

The fifth and final system on the page is marked with *ff* (fortissimo) in two places. It features a prominent sixteenth-note scale in the treble clef, culminating in a final chord. The system ends with a double bar line and the word *FINE.*