

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 Follets, 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 ^{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 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 salon	— 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
SCHOTT & Co.

BRÜSSEL
SCHOTT FRÈRES

PARIS
MAX ESCHIG

Rosemary

(Remembrance)

Intermezzo

PERCY ELLIOTT

Tempo alla Gavotta

PIANO

Copyright 1911 by B. Schott's Sohne. N° 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 Cernikoff

Adhémar de Flagny

PIANO

Andantino *en écho*

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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

Agitato *Slower*

Faster *Slower*

Faster

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LA JOTA
ARAGONESA

CAPRICE ESPAGNOL

POUR
PIANO
PAR

L. M. GOTTSCHALK

OP. 14.

Propriété des Editeurs.

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BRUXELLES

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MAYENCE
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Témoignage d'affection et de reconnaissance à mon vieux maître et ami
MR LETELLIER.

LA JOTA ARAGONESA.

Caprice Espagnol.

L. M. Gottschalk Op.14.

Tiré de la grande symphonie
à 10 Pianos
EL SITIO DE ZARAGOZA

Piano.

(♩.=52.) *ben misurato*

sf *mf* *sf* *mf*

strepitoso.

pesante.

sf

ff ben misurato. *Brillante.* *ff*

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, some marked with an 'x' above them. The lower staff is in bass clef and contains a rhythmic accompaniment of chords and single notes. The dynamic marking *ff ben misurato.* is placed above the first measure, and *Brillante.* is written above the second measure. A *ff* marking is placed above the fifth measure.

The second system continues the musical piece. The upper staff features more complex chordal textures and melodic lines, with some notes marked with 'x'. The lower staff maintains the rhythmic accompaniment. There are several 'x' markings above the upper staff, indicating specific notes or chords.

pp leggiero.

The third system shows a change in dynamics and tempo. The upper staff has a more delicate texture with some melodic lines. The lower staff continues with the accompaniment. The dynamic marking *pp leggiero.* is placed above the fifth measure. There are 'x' markings above the upper staff.

The fourth system continues the piece. The upper staff has a series of chords and melodic fragments. The lower staff continues with the accompaniment. There are 'x' markings above the upper staff.

The fifth system is the final system on the page. It continues the musical piece with similar notation to the previous systems. There are 'x' markings above the upper staff.

scintillante.
tr .

poco rit

pp marcato il canto.

This system contains the first two measures of the piece. The right hand features a series of chords with trills and sixteenth-note patterns, marked with 'tr' and 'scintillante.'. The left hand provides a harmonic accompaniment. Performance instructions include 'poco rit' and 'pp marcato il canto.'.

tr .

tr .

This system contains measures 3 and 4. The right hand continues with complex chordal textures and trills. The left hand accompaniment remains consistent.

tr .

pp

This system contains measures 5 and 6. The right hand features trills and chordal patterns. The left hand accompaniment is marked 'pp'.

tr .

tr .

This system contains measures 7 and 8. The right hand continues with trills and chordal textures. The left hand accompaniment is consistent.

tr .

ff

ff con bravura.

This system contains measures 9 and 10. The right hand features trills and chordal textures. The left hand accompaniment is marked 'ff' and 'ff con bravura.'. The system concludes with a double bar line and a final chord in the bass.

scherzando.

p

sf con bravura.

p

This system contains two staves of music. The upper staff begins with a piano (*p*) dynamic and a *scherzando* tempo marking. It features a series of chords and arpeggiated figures. The lower staff starts with a piano (*p*) dynamic and includes a section marked *sf con bravura* (fortissimo with bravura), characterized by a more rhythmic and forceful accompaniment. There are some markings above the notes, possibly indicating fingerings or accents.

sf

scherzando.

p

una corda.

This system continues the piece. The upper staff starts with a fortissimo (*sf*) dynamic and a *scherzando* tempo. It features a melodic line with some slurs and accents. The lower staff begins with a piano (*p*) dynamic and includes a section marked *una corda* (one string), which is a common instruction for a pianissimo effect in piano literature. There are some markings above the notes, possibly indicating fingerings or accents.

tutta forza.

ben misurato.

ben cantato.

This system features three staves. The upper staff starts with a *tutta forza* (with all force) dynamic and a *ben misurato* (well-measured) tempo. It contains a melodic line with some slurs and accents. The middle staff begins with a *ben cantato* (well-sung) tempo and features a more lyrical melodic line. The lower staff provides a rhythmic accompaniment. There are some markings above the notes, possibly indicating fingerings or accents.

espress.

This system consists of two staves. The upper staff begins with an *espress.* (espressivo) dynamic and features a melodic line with some slurs and accents. The lower staff provides a rhythmic accompaniment.

un poco rit.

rs

p una corda.

This system consists of two staves. The upper staff begins with a *un poco rit.* (a little slower) tempo and a *rs* (ritardando) dynamic. It features a melodic line with some slurs and accents. The lower staff provides a rhythmic accompaniment. There are some markings above the notes, possibly indicating fingerings or accents.

First system of a piano score. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The key signature has three sharps (F#, C#, G#).

Second system of a piano score. It includes performance instructions: *un poco rit.* (slowing down a little), *Misterioso.* (mysteriously), *espress.* (expressive), *pp tranquillo.* (pianissimo, tranquil), and *due cordi.* (two strings). The *pp* instruction is placed above the right hand, and *due cordi.* is placed below the left hand. The *marcato.* instruction is placed below the right hand in the final measure.

Third system of a piano score. The right hand features a dense texture of chords, while the left hand continues with a rhythmic accompaniment. Trills are indicated by 'V' symbols below the notes in the left hand.

Fourth system of a piano score. It includes the dynamic marking *p* (piano) in the middle of the system. The right hand continues with a complex chordal texture, and the left hand has a more active line with triplets.

Fifth system of a piano score. It includes the dynamic markings *f pp* (fortissimo, pianissimo) and *dim.* (diminuendo). The right hand has a very dense texture of chords, and the left hand has a rhythmic accompaniment.

ben misurato. *espress.*
ben cantato.

un poco rit.
f

p
una corda.

un poco rit.
espress.

Misterioso.
PP tranquillo.
due cordi.
marcato.

p

f

f

ma

mf *dim.*

corda

allontanandosi. *ppp* *senza rall.* *fff*

8