

# 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 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 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.

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# Rosemary

(Remembrance)

Intermezzo

PERCY ELLIOTT

Tempo alla Gavotta

PIANO

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Nº 112

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

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# Mélodie

S. Stojowski, Op. 1. N° 1

Andantino.

PIANO.

*p molto cantabile*

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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

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B. SCHOTT'S SÖHNE

MAINZ

LEIPZIG - LONDON - BRUXELLES - PARIS

116

à M<sup>r</sup> Richard Hoffman.  
(New-York.)



# LE Mandolin

*Esquisse américaine*

pour

**PIANO**

par

# L. M. Grottschalk.

Op. 15.

N<sup>o</sup> 14471.

N<sup>o</sup> 1,75.

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# LE BANJO \*

ESQUISSE AMÉRICAINNE

par

L. M. Gottschalk.

INTRODUZIONE.

*ff ardito.*

*tutta la forza.*

MODERATO.

*Très rythmé.*

*p con spirito*

*p*

*pp*

\* Le Banjo est l'instrument avec lequel s'accompagnent en dansant les nègres du Sud. C'est une sorte de tambour primitif surmonté d'un long manche de bambou sur lequel sont tendu des cordes d'acier.

First system of musical notation. The key signature is three sharps (F#, C#, G#). The system contains five measures. The first measure has a piano (*pp*) dynamic marking. The fifth measure has a fortissimo (*ff*) dynamic marking and a sixteenth-note sextuplet (marked with a '6' and a slur) in the right hand.

Second system of musical notation. The key signature is three sharps. The system contains five measures. The first measure has a piano (*pp*) dynamic marking. The second measure has a fortissimo (*ff*) dynamic marking and a sixteenth-note sextuplet (marked with a '6' and a slur) in the right hand. The third measure has a piano (*pp*) dynamic marking. The fourth and fifth measures also feature sixteenth-note sextuplets (marked with a '6' and a slur) in the right hand.

Third system of musical notation. The key signature is three sharps. The system contains five measures. The third measure has a *cresc.* (crescendo) marking. The right hand features a melodic line with slurs and accents.

Fourth system of musical notation. The key signature is three sharps. The system contains five measures. The first measure has a forte (*f*) dynamic marking. The third measure has a pianissimo (*pp*) dynamic marking. The right hand features a melodic line with slurs and accents.

Fifth system of musical notation. The key signature is three sharps. The system contains five measures. The right hand features a melodic line with slurs and accents.

*p très rythmé*

6

6

*ben misurato.*

*f brillante.*

6

3

8

Facilité

*ff martellato.*

3

5

3

1

5

4

1

5

3

3

8

8

*ff tutta la forza.*

*mf martellato.*

3

8

8

8

First system of musical notation. It consists of a single bass clef staff and a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The music features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *ff* and *martellato*.

Second system of musical notation, continuing the piece with similar rhythmic patterns and dynamics.

Third system of musical notation. The right-hand part of the grand staff includes the instruction *ben misurato*.

Fourth system of musical notation. This system contains several dynamic and performance markings: *ff*, *tr*, *strepitoso*, *cresc.*, *martellato. tutta la forza.*, *fff*, *p subito.*, and *ff*.

*fff*

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The music features a series of chords and melodic lines. A dynamic marking of *p* (piano) is present in the second measure, and *mf* (mezzo-forte) is present in the fourth measure.

Second system of musical notation, continuing the piece. It features similar chordal and melodic structures to the first system. A dynamic marking of *p* (piano) is present in the second measure.

Third system of musical notation. It includes a sixteenth-note triplet in the bass staff of the third measure, indicated by a '6' above the notes.

Fourth system of musical notation. It features a sixteenth-note triplet in the bass staff of the third measure, indicated by a '6' above the notes. A dynamic marking of *rfz* (ritardando forzando) is present in the fourth measure.

Fifth system of musical notation. It features a dynamic marking of *pp* (pianissimo) in the fourth measure.



First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music features a rhythmic pattern of eighth and sixteenth notes, with some notes beamed together.

Second system of musical notation, continuing the piece. It maintains the same rhythmic and melodic motifs as the first system.

Third system of musical notation. The fourth measure of this system includes the instruction *martellato.* above a sixteenth-note triplet, which is marked with a '6' above it.

Fourth system of musical notation. The fourth measure features a sixteenth-note triplet marked with a '6' above it, continuing the *martellato* effect.

Fifth system of musical notation. The fourth measure includes the instruction *con spirito.* above a triplet of notes. The fifth measure continues with a triplet of notes, with an '8' above it. The system concludes with a final chord.

Facilite.

ben martellato.

*f* *ff* tutta la forza.

*mf* martellato.

*ff*

martellato

*cresc.* *tr.* *fff staccato.* *p subito.*

*martellato.* *cresc.* *martellato. tutta la forza.* *fff* *sf p subito.*

*fff*

*p* *pp* *cresc.*

*ben misurato e tranquillo.*

*cen - do.*

*p* *dim.*

**Animato.**

*Facilite.*

First system of musical notation. The right hand (treble clef) plays a melodic line with eighth notes. The left hand (bass clef) plays a rhythmic accompaniment of chords. The key signature has three sharps (F#, C#, G#).

*ben misurato  
un poco più f*

*martellato*

Second system of musical notation. Similar to the first system, with a melodic line in the right hand and chords in the left hand. A dynamic marking is present in the right hand.

*un poco più f*

Third system of musical notation. The tempo markings are placed in the left hand.

*Più presto.*

*Sempre più presto.*

Fourth system of musical notation. The tempo markings are placed in the left hand.

*ff Prestissimo.*

*cresc.*

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The top staff features a melodic line with eighth and sixteenth notes. The grand staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a fermata and the instruction *velocissimo.*

Second system of musical notation, continuing the piece. It features the same three-staff layout. The tempo and dynamics are consistent with the first system. The instruction *tutta la forza.* appears at the beginning, and *fff* is placed in the middle of the system. The music continues with similar rhythmic patterns and harmonic support.

Third system of musical notation, the final system on the page. It includes the same three-staff layout. The instruction *Prestissimo.* is written above the grand staff, and *ben martellato.* is written below it. The music features a final flourish with eighth notes and a fermata. The system ends with a double bar line and the word *Fine.* written vertically at the bottom right.

**Confidences.**  
(Air de Ballet.)

Andantino animato. Estéban Marti.

PIANO.

pp dolce molto rit. a tempo ritard. mf

Piano seul Violon et Piano  
Orchestre

**Ne m'oubliez pas**  
Chansonnette-Andalouse.

No me olvides. Vergissmeinnicht.

PIANO.

Allegretto leggiero. =144 Oscar de la Cinna.  
appass. p poco rit. dim.

Piano seul

**Salut d'Amour.**  
(Liebesgruss.)

Edward Elgar, Op. 12.

PIANO.

Andantino. p dolce pp cresc. p dolce rit.

Piano seul

**Passe-tristesse.**  
Valse Brillante.

Olivier Lebievre, Op. 125.

PIANO.

tempo rit. insensibile al tempo di valzo animato e brioso

Piano seul