

# 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 <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 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

Copyright 1910 by B. Schott's Söhne. 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.

# 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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à Madame Taylor

de Baltimore

OSPIRO

Valse Poétique

pour Piano par

R. M. GOTTSCHALK

OP. 24

N° 15057

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Printed in Germany



# SOSPIRO

VALE POÉTIQUE

L. M. GOTTSCHALK Op. 24.

Mouvement de valse.

PIANO.

*mf*

*m.g.*

Musical notation for the first system, consisting of two staves. The right staff contains the melody with various ornaments and fingerings (e.g., 5, 2, 7, 7, 8). The left staff provides harmonic accompaniment. Dynamics include *mf* and *m.g.*

Musical notation for the second system, consisting of two staves. The right staff features a series of chords and arpeggios with fingerings (e.g., 3, 5, 2, 1, 3, 5, 2, 1, 2, 5, 1, 2, 1, 2, 5). The left staff has a simple accompaniment. The dynamic is marked *f martellato*.

Musical notation for the third system, consisting of two staves. The right staff has a more active melody with triplets and fingerings (e.g., 2, 3, 2, 1, 2, 1, 2, 4, 3). The left staff continues the accompaniment. The dynamic is marked *con spirito*.

8  
Ped

8  
Ped

*senza rull.*

Brillante ma poetico.

*mf*

*rfz*

Ped

*teneramente.*

Ped

Ped

First system of a piano score. It consists of a grand staff with a treble and bass clef. The music is in a key with three flats (B-flat major or D-flat minor). The right hand features a melodic line with slurs and accents, including a sequence of eighth notes marked with a dashed line and the number '8'. The left hand provides harmonic support with chords and single notes. Pedal markings are present below the bass staff.

Second system of the piano score. The right hand continues the melodic development with slurs and accents. The left hand maintains the harmonic accompaniment. Pedal markings are visible below the bass staff.

Third system of the piano score. The right hand features a melodic line with slurs and accents. The left hand provides harmonic support. Pedal markings are present below the bass staff.

Fourth system of the piano score. The right hand continues the melodic development with slurs and accents. The left hand maintains the harmonic accompaniment. Pedal markings are visible below the bass staff.

Fifth system of the piano score. The right hand features a melodic line with slurs and accents, including a sequence of eighth notes marked with a dashed line and the number '8'. The left hand provides harmonic support. Pedal markings are present below the bass staff.

*con impelo*

First system of musical notation. The piano part (left) features a series of chords and arpeggios, marked with a forte *f* dynamic. The bass part (right) has a melodic line with a piano *p* dynamic. Pedal markings are present below the piano part. A dashed line with the number '8' indicates an octave transposition for the piano part.

*con grazia*

Second system of musical notation. The piano part includes detailed fingerings (1-5) for the right hand. The bass part continues with chords and arpeggios. Pedal markings are present. A dashed line with the number '8' indicates an octave transposition.

Third system of musical notation. The piano part features a melodic line with a piano *p* dynamic. The bass part includes a crescendo *cres.* marking. Pedal markings are present. A dashed line with the number '8' indicates an octave transposition.

Comme l'auteur le joue.

Fourth system of musical notation, showing a melodic line with fingerings (1-5) and a dynamic marking of *f*. Pedal markings are present.

Fifth system of musical notation. The piano part features a melodic line with a mezzo-forte *mf* dynamic. The bass part includes a forte *f* dynamic. Pedal markings are present.

Sixth system of musical notation. The piano part features a melodic line with a mezzo-forte *mf* dynamic. The bass part includes a forte *f* dynamic. Pedal markings are present. A dashed line with the number '8' indicates an octave transposition.



First system of a piano score. The right hand plays a continuous eighth-note melody in a minor key. The left hand plays a simple accompaniment with a dotted quarter note followed by an eighth note. Pedal markings are present below the left hand staff.

Second system of the piano score. It includes the instruction *senza rall.* and a dynamic marking *f*. The right hand continues its eighth-note melody, while the left hand accompaniment changes to a more complex pattern. Pedal markings are present.

Third system of the piano score. The right hand features a melodic phrase with a slur and a fermata. The left hand accompaniment consists of chords and single notes. Pedal markings are present.

Fourth system of the piano score. The right hand continues with a melodic line, and the left hand accompaniment remains consistent. Pedal markings are present.

Fifth system of the piano score. The right hand has a melodic phrase with a slur and a fermata. The left hand accompaniment includes a final chord. Pedal markings are present.

8-----  
*scintillante i volute.*

*con amore.*

2 Ped

4 2 5 4 2 1 5 4 2 1 4

*con espress.*

*ben cantato marcato il canto.*

Ped

Ped

Ped

Ped

Ped

8-----

Ped

Ped

Ped

Ped

Ped

8-----

Ped

Ped

Ped

Ped

Ped

Ped

8-----

Ped

Ped

Ped

Ped

Ped

Ped

8-----

Ped

Ped

Ped

Ped

Ped

Ped

8

Ped

Ped

Ped

Ped

Ped

Ped

8

8

4 5 4 5 3 5 2

Brillante ma poetico

*mf*

Ped

Ped

Ped

Ped

Ped

*rfz*

teneramente.

Ped

Ped

Ped

Ped

Ped

Ped

Ped

Ped

Ped

Ped

8

*rit.*

*pp*

morendo.

Ped

Ped

Ped

Ped



# Auf dem Wasser.

Ch. Sinding, Op. 97. N. 2.

Allegro ma non troppo.

PIANO.

*p dolce*

*cresc.*

*ritard.*

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# Chant Polonais.

Joseph Szulc, Op. 85. N°1.

Allegretto.

PIANO. *p dolce*

*dim.* *mf*

Più vivo.

*rit.* *mf*

# Ricordanza.

Eugen Arden.

Andante con espressione.

PIANO. *p*

*sempre cresc.* *ritard. con anima*

*mf*

*a tempo*

*dolce*

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# Valse - Bijou.

Emil Kronke, Op. 34.

Il tempo molto moderato.  
*sempre pianissimo*

PIANO. *pp*

*con due Pedale*

*un poco meno lento*

*mp con anima*

*con Ped.*

*espr.*

# „LE PIED D'ALOUETTE“

Robert Oehme, Op. 10

Vivace assai impetuoso  
M. M. ♩ = 152

PIANO. *p*

*cresc.*

*ff* *dim.*

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