

# 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 . . . . .	— 80
m " 26. Ricordati, Méditation . . . . .	— 60
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 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
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

Copyright 1910 by B. Schott's Söhne 114

# Mélodie

S. Stojowski, Op. 1. N° 1

PIANO.

Andantino.

*p molto cantabile*

*a tempo*

*poco rit.*

*cresc.*

*rall. e dim.*

*espress.*

Copyright 1891 by N.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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# PRINTEMPS D'AMOUR



## L. M. GOTTSCHALK

OP. 40

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# PRINTEMPS D'AMOUR.

MAZURKA DE CONCERT.

L. M. GOTTSCHALK Op. 40.

Tempo di Mazurka.

8

*Animato.*

**PIANO.**

*p* *volonte.*

Ped. \* Ped. \* Ped. \* Ped. \*

8

Ped. \* Ped. \* Ped. \* Ped. \*

8

Ped. \* Ped. \* Ped. \* Ped. \*

8

Ped. \* Ped. \* Ped. *ritard.* \* Ped. *rall.* \*

Tempo di Mazurka Moderato e ben misurato.

*p rapido.*  
Ped. \* *volonte. leggero.* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* *stridente. ff* \* *brillante.* Ped. \*

*volonte. leggero.* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \*

*brillante*  
*rapido.*

Ped. \*

*volante*  
*leggiere.*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

*stridente.*

*ff*

*brillante.*  
*rapido.*

Ped. \*

*volante*  
*leggiere.*

Ped. \*

Ped. \*

Ped. \*

*strepitoso.*

Ped. \*

Ped. \*



*con grazia.*

*bien rythme.*

*p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*brillante.*

Ped. \* Ped. \* Ped. \*

*mfz*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*



senza forza non rall. rapido. con impeto.

Ped. \* Ped. \* Ped. \*

fp volante. p leggiero.

Ped. \* Ped. \* Ped. \* Ped. \*

stridente. ff

Ped. \* Ped. \* Ped. \* Ped. \*

mf

Ped. \* Ped. \* Ped. \* Ped. \*

brillante. f

Ped. \* Ped. \*



8

*brillante.*

*con bravura.*

Ped. \* Ped. \* Ped. \*

8

*m.d.*

*mf m.g.*

*f ff con fuoco.*

Ped. \* Ped. \* Ped. \*

8

*m.d.*

*m.g.*

*f ff*

Ped. \* Ped. \* Ped. \*

8

*ff*

Ped. \* Ped. \* Ped. \*

8

*m.g.*

Ped. \* Ped. \* Ped. \*



8

Ped. \* Ped. \* Ped. \*

*strepitoso.*

This system contains the first two measures of a musical piece. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a rhythmic accompaniment with chords and single notes. Pedal markings are present in the first three measures. The tempo marking *strepitoso.* is located in the fourth measure.

8

*Animato.*

*ff*

*p elegante.*

Ped. \*

Ped. \*

This system contains measures 3 through 6. Measure 3 begins with a dynamic marking of *ff*. Measure 4 starts a new section marked *p elegante.* The right hand has a more melodic and flowing character in this section. Pedal markings are present in measures 4 and 5.

Ped. \* Ped. \* Ped. \* Ped. \*

This system contains measures 7 through 10. The right hand continues with a melodic line, featuring some slurs and accents. The left hand accompaniment remains consistent. Pedal markings are present in every measure of this system.

Ped. \* Ped. \* Ped. \* Ped. \*

This system contains measures 11 through 14. The musical texture continues with similar melodic and accompanimental patterns. Pedal markings are present in every measure.

Ped. \* Ped. \* Ped. \* Ped. \*

This system contains measures 15 through 18. The piece concludes with a final melodic flourish in the right hand and a steady accompaniment in the left. Pedal markings are present in every measure.

*Animato.  
ben misurato.  
legg:*

*elegante.*

Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. *ff* \*

rapido. *volante. legg:*

Ped. \* Ped. \* Ped. \* Ped. \*

This system contains the first two measures of the piece. The right hand features a rapid sixteenth-note scale starting with a fermata on the first measure. The left hand provides a steady accompaniment of eighth notes. Pedal points are marked with asterisks in the bass line.

Ped. \* Ped. \* Ped. \*

This system contains measures 3 through 6. The right hand continues with intricate sixteenth-note patterns, including some chromatic runs. The left hand accompaniment remains consistent. Pedal points are marked with asterisks.

*Animato.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

This system contains measures 7 through 10. The tempo is marked *Animato.* The right hand features more complex sixteenth-note figures with some slurs. The left hand accompaniment is steady. Pedal points are marked with asterisks.

*molto animato.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

This system contains measures 11 through 14. The tempo is marked *molto animato.* The right hand has very active sixteenth-note passages. The left hand accompaniment is steady. Pedal points are marked with asterisks.

*fff*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*Fine.*

This system contains measures 15 through 18, ending with a double bar line. The right hand has dense sixteenth-note textures. The left hand accompaniment is steady. Pedal points are marked with asterisks. The system concludes with a *fff* dynamic marking and the word *Fine.*