

# 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 ( <i>J. Lombardi</i> ) 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
s " 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 <i>C. Wachtmann</i> . . . . .	— 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 <i>C. Wachtmann</i> . . . . .	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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MAX ESCHIG

# 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

Adhémard de Flagny

PIANO

Andantino en écho

mf legato pp mf mf

en écho pp mf

en écho pp cresc. f

sempre f m.g.

en écho pp sempre pp m.g. rit. etc

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# Mélodie

S. Stojowski, Op. 1. N° 1

PIANO.

Andantino.

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

Agiato Slower

Faster Slower

Faster

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*à Madame*

Mennechet de Barival

LE

**MANGENILLIER**

Sérénade

POUR LE

*Piano*

PAR

**L.M. GOTTSCHALK.**

Op. 11.

N<sup>o</sup> 1183

R.M

Propriété des Editeurs.

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# LE MANCENILLIER.

## SÉRÉNADE

par

**L. M. GOTTSCHALK**

(de la Louisiane)

Op: 11.

Malinconico.  $\text{♩} = 92$

PIANO.

*p* bien rythmé.

35 35 45 35

*ben misurato. pp*

*pp*

*p*

*misterioso.*

*ben cantato ma molto semplice.*

*P* très rythmé.

Ped.

\* Ped.

*dimin.*

Ped.

\* Ped.

\* Ped.

8<sup>a</sup>

*p leggiero.  
ben cantato mesto.*

*\* toujours bien rythmé*

*tr*

This system contains the first two measures of the piece. The right hand features a melodic line with a trill in the second measure. The left hand provides a harmonic accompaniment. A dashed line above the staff indicates the first octave. Performance markings include 'p leggiero' and 'ben cantato mesto'.

8<sup>a</sup>

*bien rythmé.*

*Ped.*

This system contains measures 3 and 4. The right hand continues the melodic line. The left hand accompaniment is consistent. A dashed line above the staff indicates the first octave. The system concludes with a 'Ped.' marking.

*\* Ped.*

*dim.*

This system contains measures 5 and 6. The right hand melody is more active. The left hand accompaniment features some chords marked with an asterisk. The system ends with a 'dim.' marking.

*mf marcato il canto.*

*Ped.*

This system contains measures 7 and 8. The right hand melody is marked 'mf marcato il canto'. The left hand accompaniment is steady. A 'Ped.' marking is present at the end of the system.

*con grazia e semplice.*

*legg*

*2 Ped.*

*marcato il canto.*

*toujours bien rythmé.*

*semplice.*

*Ped. \**

*Ped. \**

*Ped. \**

This system contains measures 9, 10, 11, and 12. The right hand melody is marked 'con grazia e semplice' and 'legg'. The left hand accompaniment is marked 'marcato il canto' and 'toujours bien rythmé'. The system concludes with a 'semplice.' marking and three 'Ped.' markings, each followed by an asterisk.

First system of a piano score. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The key signature has three flats. The music features chords and some melodic lines. A dynamic marking *mf* is present. Pedal markings include "Ped." at the beginning and "\*" at the end of the system.

Second system of a piano score. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The key signature has three flats. The music features chords and some melodic lines. A dynamic marking *con grazia.* is present. Pedal markings include "Ped." at the beginning, "2 Ped." in the middle, and "Ped." at the end, with "\*" symbols indicating specific pedal points.

Third system of a piano score. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The key signature has three flats. The music features chords and some melodic lines. A dynamic marking *pp leggierissimo.* is present. Pedal markings include "Ped." at the beginning, "Ped." in the middle, and "Ped." at the end, with "\*" symbols indicating specific pedal points. An *8<sup>a</sup>* marking is also present.

Fourth system of a piano score. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The key signature has three flats. The music features chords and some melodic lines. A dynamic marking *pp* is present. Pedal markings include "Ped." at the beginning, "Ped." in the middle, and "Ped." at the end, with "\*" symbols indicating specific pedal points. An *8<sup>a</sup>* marking is also present. The instruction *bien rythmé.* is written in the right staff.

Fifth system of a piano score. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The key signature has three flats. The music features chords and some melodic lines. A dynamic marking *scintillante.* is present. Pedal markings include "Ped." at the beginning, "Ped." in the middle, and "Ped." at the end, with "\*" symbols indicating specific pedal points. An *8<sup>a</sup>* marking is also present. The instruction *marcato il canto.* is written in the right staff.

(1) Passez au singe.  $\emptyset$  ad libitum.

con grazia. *legg.* *p* 2 Ped.

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

This system features a treble clef with a key signature of two flats and a 3/4 time signature. The right hand plays a melodic line with grace notes, while the left hand provides a harmonic accompaniment of chords. Pedal markings are placed below the bass line.

*f* 8<sup>a</sup> *pp leggerissimo.* *f*

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

This system continues the piece with dynamic contrasts. The right hand has a rapid sixteenth-note passage marked *pp leggerissimo*, while the left hand has a more active accompaniment. Pedal markings are present throughout.

8<sup>a</sup> *p* 8<sup>a</sup> *p* *scintillante.*

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

The third system features a shimmering texture in the right hand, indicated by the term *scintillante*. The left hand accompaniment is more rhythmic. Pedal markings are used to sustain the harmonic background.

8<sup>a</sup> *marcato il canto.*

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

This system is characterized by a more pronounced accompaniment in the left hand, marked *marcato il canto*. The right hand continues with melodic fragments. Pedal markings are placed below the bass line.

con grazia. *p*

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

The final system returns to a graceful style, marked *con grazia*. The right hand has a melodic line, and the left hand provides a steady accompaniment. Pedal markings are used to sustain the chords.

8<sup>a</sup>

*leggerissimo.*  
*bien rythmé.* *cantato.*  
*con malinconia.*  
*dim.*

8<sup>a</sup>

*dim.*  
*Ped.*

*malinconico.* *ben cantato ma molto semplice.*

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

8<sup>a</sup>

*cantato.*  
*Ped.*

8<sup>a</sup>

*dim.*  
*mesto.*  
*bien rythmé la basse.*

8<sup>a</sup>

*f* *streppido.* *ff* *m.g.m.d.* *marcato.* *très rythmé.*

*sonore mais p*

*mf bien rythmé.* Ped. \* Ped. \* Ped. \*

*con grazia.*

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

*dim.*

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

*con impeto.*

*g. d.* *con forza.* *g.* *p subito.* Ped. \* Ped. \* Ped. \*

*con grazia.*

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

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

*cres.* *ff brillante.*

Ped. \* Ped. \*

*mf* *marcato il canto.*

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

*8va*

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

8<sup>a</sup>

*brillante.* *p*

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

8<sup>a</sup>

*sempre marcato il canto.*

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

8<sup>a</sup>

<> *elegante.*

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

8<sup>a</sup>

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

8<sup>a</sup>

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

8<sup>a</sup>

*ff*

8

8<sup>a</sup>

8

8<sup>a</sup>

*brillante.*

8<sup>a</sup>

8<sup>a</sup>

8<sup>a</sup>

8<sup>a</sup>

8<sup>a</sup>

8<sup>a</sup> *streppido.*  
*cres* - - - - - *cen* - - - - - *do*

8<sup>a</sup> *grandioso.*  
*con forza.* *martele.*  
 Ped. \*

*bien mesure.* *streppido.*  
*fff* *fff*  
 Ped. \* Ped. \*

8<sup>a</sup> *streppido.*  
*fff* Ped. \* Ped. \*

8<sup>a</sup> *sempre ff* *fff*  
 Ped. \*

Tempo di Gavotte.

BEAUMONT, COLINETTE (leicht) M. 1.50.

ten. ten.

*p stacc. e legg.*

Musical score for Beaumont, Colinette, featuring a treble and bass staff with piano accompaniment and a vocal line marked 'ten.'.

CONRÄDER, SCHLARAFFEN QUADILLE (leicht) M. 1..

*p*

Musical score for Conröder, Schlaraffen Quadille, featuring a treble and bass staff with piano accompaniment.

COSTA, LA PECADORA, Habanera (mittelschwer) M. 1. 75.

8

*con molto grazia.*

Musical score for Costa, La Pecadora, featuring a treble and bass staff with piano accompaniment.

Allegro.

GOBBAERTS, FARANDOLE (leicht) M. 1.50.

*p*

Musical score for Gobbaerts, Farandole, featuring a treble and bass staff with piano accompaniment.

HARTOG, UN PETIT RIEN (leicht) M. 1.50.

Andante.

*pp dolce.*

Musical score for Hartog, Un Petit Rien, featuring a treble and bass staff with piano accompaniment.

d'ORSO, HABANERA (leicht) M. 1. 50.

Moderato con molto di moto.

*gioviare*

Musical score for d'Orso, Habanera, featuring a treble and bass staff with piano accompaniment.

RENAUD, PIERRETTE, Air de Ballet (mittelschwer) M. 1.25.

Moderato.

*p leggiere e grazioso*

Musical score for Renaud, Pierrette, featuring a treble and bass staff with piano accompaniment.

BEHR, PARMY LES ROSES, Mazurka de Salon (leicht) M. 1.50.

Allegretto.

*p grazioso e legg.*

*riten. un poco a tempo.* *riten. un poco a tempo.*

Musical score for Behr, Parmi les Roses, featuring a treble and bass staff with piano accompaniment.

SMITH, TYROLIENNE (mittelschwer) M. 2..

*p*

Musical score for Smith, Tyrolienne, featuring a treble and bass staff with piano accompaniment.

Propriété pour tous pays

MAYENCE, B. SCHOTT'S, SÖHNE

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