

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
s " 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 —
ss " 42. La Chute de feuilles, Nocturne	1 50
s " 43. Polonia	1 50
m " 44. O ma charmante! épargnez moi! Caprice	— 80
s " 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 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.

B. SCHOTT'S SÖHNE MAINZ, LEIPZIG

LONDON
SCHOTT & Co

BRÜSSEL
SCHOTT FRÈRES

PARIS
MAX ESCHIG

Rosemary

(Remembrance)

Intermezzo

Tempo alla Gavotta

PERCY ELLIOTT

PIANO

Copyright 1911 by B. Schott's Söhne.

Nº 412

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*

Copyright 1910 by B. Schott's Söhne

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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.

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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

Brighter

Agitato

Slower

Faster

Slower

Faster

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B. SCHOTT'S SÖHNE

MAINZ

LEIPZIG - LONDON - BRUXELLES - PARIS

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à M^r Jules Fontana



LA GITANELLA

Caprice caractéristique

pour le

PIANO

— par —

L. M. Gottschalk.

OP. 35.

N^o 16265.

Pr

Propriété des Editeurs.



Printed in Germany.

LA GITANELLA

Caprice caractéristique

L. M. Gottschalk Op. 35.

Moderato. ♩ = 69.

PIANO.

The musical score is written for piano in a 6/8 time signature. It consists of four systems of music, each with a treble and bass staff. The tempo is Moderato, with a quarter note equal to 69 beats per minute. The key signature has two flats (B-flat and E-flat). The score includes various dynamic markings (p, mf, f), articulation (staccato, martellato, stridente), and performance instructions like 'Ped.' and 'mf'. There are also asterisks and slurs indicating specific techniques and phrasing.

16265.

p *m.g.* Ped. * Ped. * *mf*

scintillante. 8 Ped. * *f* *p legg.* Ped. # * Ped. # *

stacc. Ped. * Ped. * Ped. * *cres.* Ped. *

p legg. Ped. # * Ped. # * Ped. * Ped. # * Ped. * *f* Ped. b *

Ped. b * *Silenzio.* *brillante rapido strepitoso.* Ped. *

*Ben cantato.
legato*

mf Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

This system contains the first three measures of the piece. The right hand features a melodic line with a triplet of eighth notes in the first measure and another triplet in the third measure. The left hand plays a steady eighth-note accompaniment. Pedal markings are placed between the staves, with asterisks indicating specific pedal changes.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

This system contains the next three measures. The right hand continues the melodic line with a triplet in the second measure. The left hand accompaniment remains consistent. Pedal markings and asterisks are used to indicate the timing of the pedals.

con spirito.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

This system contains the next three measures. The right hand melody becomes more rhythmic and accented, marked with accents (^) and slurs. The left hand accompaniment continues. Pedal markings and asterisks are present throughout the system.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f *p*

This system contains the final three measures. The right hand melody features a dynamic shift from *f* (forte) to *p* (piano) in the third measure. The left hand accompaniment concludes with a final chord. Pedal markings and asterisks are used to guide the performer.

ben legato marcato il canto.

First system of a piano score. The right hand (treble clef) features a melodic line with slurs and fingerings (e.g., 5, 4, 3, 2, 1, 2, 3, 4, 5). The left hand (bass clef) has a bass line with slurs and fingerings (e.g., 5, 4, 3, 2, 1, 2, 3, 4, 5). Pedal markings 'Ped.' and '*' are placed below the bass line. The key signature has one sharp (F#).

Second system of the piano score. The right hand continues the melodic line with slurs and fingerings. The left hand has a bass line with slurs and fingerings. Pedal markings 'Ped.' and '*' are present. The key signature has one sharp (F#).

Third system of the piano score. The right hand features a more complex melodic line with slurs and fingerings. The left hand has a bass line with slurs and fingerings. Pedal markings 'Ped.' and '*' are present. The key signature has one sharp (F#).

Fourth system of the piano score. The right hand continues with a melodic line, including a dynamic marking 'f' (forte). The left hand has a bass line with slurs and fingerings. Pedal markings 'Ped.' and '*' are present. The key signature has one sharp (F#).

Animato.
legg:

p scintillante.

2 Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

pp

Ped. * Ped. * Ped. * Ped. *

ritenuto. *ritard.*

Ped. * Ped. * Ped. * Ped. *

Tempo I°

PPP morendo. *m.g.* *stacc: e martellato*

Ped. * Ped. * Ped. *

stridente ma p

Ped. * *m.g.* Ped. * Ped. *

scintillante. 8

Ped. * Ped. * *mf* Ped. *f* *p legg:* Ped. *

cres.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

p legg:

Ped. * Ped. * Ped. * Ped. * Ped. * *f* Ped. *

Silenzio *brillante rapido strepitoso.*

Ped. * *ff* *

COMPOSITIONS PAR E. KETTERER

	M. Pf.		M. Pf.
Op. 121. Boute-en-Train, Galop, Edition simplifiée	1 75	Op. 163. Le Capitaine Henriot, Caprice	1 50
" 122. Ah! Quel plaisir d'être Soldat, de La Dame blanche, Transcription	1 50	" 163bis. Les Absents, de Poise, Transcription	1 50
" 123. La Retraite des Gardes françaises, Caprice	1 25	" 164. La Flûte enchantée, Fantaisie	1 50
" 124. Les Echos d'Espagne, Mosaïque sur les Chansons d'Yradier	1 75	" 167. Le Saphir de David, Fantaisie	1 75
" 125. La Tradita, Romance d'Arditi	1 25	" 168. Macbeth, Valse	1 75
" 126. Così fan tutte, Fantaisie	1 75	" 169. Crispino e la Comare, de Ricci, Fantaisie	1 75
" 127. La Forza del destino, Transcription	2 —	" 170. L'Africaine, Fantaisie	2 —
" 128. Faust de Gounod, Fantaisie	1 75	" 172. Le Pré aux clercs, Fantaisie	1 75
" 129. La Reine de Saba, Fantaisie	2 —	" 173. L'ane de la Pologne, Cantique de G. Duca, Transcription	1 75
" 130. Voici le Soleil, Valse	1 75	" 176. Roland à Roncevaux de Mermel, 2 Transcriptions	
" 131. La Mule de Pedro, Transcription	2 —	No. 1. Trio „Mon coeur se brise“	1 50
" 133. Giselle, Ballet d'Adam Divertissement	1 75	2. Finale „Superbes Pyrénées“	1 25
" 134. Les Vêpres siciliennes, Transcription	2 —	" 177. Chant du Lido, Nocturne	1 50
" 135. Rêve d'Enfant, Mélodie de Nibelle	1 50	" 178. Canzonetta	1 75
" 136. Zampa, Illustration	2 —	" 179. Les Folies, Allegro-Galop	1 75
" 137. Les Troyens à Carthage de Berlioz, Fantaisie	1 75	" 180. Souvenir de Florence, Romance de Mattiozzi	1 75
" 138. Soirée vénitienne, Barcarolle	1 25	" 181. Mabel, Valse de D. Godfrey, Transcription	2 —
" 139. Le Chant de Bivouac de Kücken, Transcription	1 25	" 182. Don Bucefalo, de Cagnoni, Transcription	1 50
" 140. Beaux-Jours, vous n'êtes plus! Etude	1 50	" 183. Marche Arménienne	1 25
" 141. Marche Styrienne	1 75	" 184. Chanson mauresque de la Fiancée d'Abydos, de Barthe	1 50
" 142. Prière de Moïse, de Rossini, Transcription	2 —	" 185. La Proscrite, Mélodie, Transcription	1 75
" 143. Valse des Dominos, grande Valse sur des motifs de Caussin	1 50	" 186. Le Voyage en Chine, de Bazin, Fantaisie	1 75
" 144. Madrilène	1 25	" 187. Colinette à la Cour, Choeur de Grétry, Transcription	1 —
" 145. Rigoletto, Transcription	2 25	" 189. Chansons espagnoles, Fantaisie de concert	2 —
" 146. A Grenade, Ariette espagnole de Rossini, Transcription	1 75	" 190. Nocturne-Mazurka sur un motif du ballet de la Fidenzata Valacca	1 25
" 147. Les Amours du Diable, Fantaisie	1 75	" 191. Don Juan, Fantaisie	1 75
" 148. Chanson arabe de l'opéra Lara, Transcription	1 50	" 192. La Rentrée au camp., Marche Edition simplifiée	1 50
" 150. Norma, Fantaisie	1 75	" 193. Soir d'été, Mélodie	1 25
" 151. I Puritani, Fantaisie	1 75	" 194. La Violette (Das Veilchen) de Mozart, Transcription	1 25
" 152. Le Barbier de Séville, Fantaisie	2 25	" 195. Valse des Fées	1 75
" 153. Betty de Donizetti, Fantaisie	2 —	" 196. Toast, Chanson à boire	1 50
" 154. La Traviata, Transcription	2 75	" 197. Rêve perdu, Ballade	1 50
" 155. Les Chevaliers d'Avenel, Ballade écossaise	1 50	" 198. Chanson mauresque	1 50
" 156. Valse des Roses	1 75	" 199. Semiramis, Souvenirs	1 75
" 157. Macbeth, Transcription	2 —	" 200. L'Elisire d'Amore, Souvenirs	2 —
" 158. Douce Espérance, Nocturne	1 50	" 201. José-Maria, de J. Cohen, Fantaisie	1 75
" 159. Soirée polonaise	1 50	" 202. Si vous n'avez rien à me dire, Romance de M ^{me} de Rothschild, Transcription de Concert	1 25
" 160. Le Chant du Nautonnier	1 25	" 202bis. Transcription de Salon	1 —
" 161. Nuit d'Orient, Réverie	1 25		
" 162. Noël, Chant religieux	1 75		

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