

# 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
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 <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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PARIS  
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

Adhémar de Flagny

PIANO

Andantino en écho

mf legato pp mf mf

en écho pp mf

en écho pp cresc. f

sempro f m.g.

en écho pp sempro pp m.g. rit. etc

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# 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

etc

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à Monsieur  
**AMBROISE THOMAS**  
( DE L'INSTITUT )

LA  
**CHUTE DES FEUILLES**

**NOCTURNE**

Mélocle de **N.R. Espadéro** de la Havane

Transcrite pour le

**PIANO**

par

**L.M. Gottschalk.**

OP. 42.

N° 16515.

*P.M.* 1.75

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# LA CHUTE DES FEUILLES.

NOCTURNE.

L. M. GOTTSCHALK Op: 42.

.....  
 .....  
 Tu m'as dit: "Les feuilles des bois  
 "A tes yeux jauniront encore,  
 "Mais c'est pour la dernière fois. .  
 .....  
 .....  
 "Et je meurs! .....  
 .....  
 .....  
 "Tombe, tombe, feuille éphémère!  
 "Voile aux yeux ce triste chemin,  
 "Cache au désespoir de ma mère  
 "La place où je serai demain.

"Mais, vers la solitaire allée,  
 "Si mon amante échevelée  
 "Venait pleurer quand le jour fuit,  
 "Reveille par ton léger bruit  
 "Mon âme un instant consolée!"  
 Il dit, s'éloigne... et sans retour!...  
 La dernière feuille qui tombe  
 A signalé son dernier jour.  
 Sous le chêne on creusa sa tombe...  
 Mais son amante ne vint pas  
 Visiter la pierre isolée:  
 Et le pâtre de la vallée  
 Troubla seul, du bruit de ses pas,  
 Le silence du mausolée.

MILLEVOYE.

Andante moderato ♩ = 72.  
*Armonioso.*

PIANO. *p*

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

*m.g.* *m.d.* Ped. \* Ped. \* Ped. \*

*cres.* *stretto.* *rit.* Ped. \* Ped. \*

a Tempo.

First system of musical notation. The treble clef staff contains a series of eighth-note chords with a descending melodic line. The bass clef staff contains a steady eighth-note accompaniment. Pedal markings are placed below the bass staff: Ped., \* Ped., \* Ped., \* Ped., \* Ped., \* Ped., \*

Second system of musical notation. The treble clef staff continues the melodic line with some chromaticism. The bass clef staff continues the accompaniment. Pedal markings are: Ped., \* Ped., \* Ped., \* Ped., \* Ped., \* Ped., \* Ped., \* Ped., \* Ped., \*

Third system of musical notation. The treble clef staff begins with a dynamic marking of *mf md*. The melodic line continues. The bass clef staff continues the accompaniment. Pedal markings are: Ped., \* Ped., \* Ped., \* Ped., \* Ped., \* Ped., \* Ped., \* Ped., \*

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. Pedal markings are: Ped., \* Ped., \* Ped., \* Ped., \* Ped., \* Ped., \* Ped., \* Ped., \*



*Molto animato.* *con fuoco.* *animandosi.* *rall.* *zaffiroso.* *due corde.*

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

*m.d.* *m.d.* *m.g.* *m.g.* *m.g.* *m.d.*

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

*m.d.* *m.g.* *cres.* *m.d.* *m.g.* *un poco rit.* *Animato.*

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

*cres.* *Grandioso.* *ff*

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



*Allargando.* *Tempo rubato*

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

*Molto animato.* *molto agitato.* *rit.*

Ped. \*

*Brillante con fuoco.* *silenzio*

Ped. \* Ped. \*

*Meno mosso.*

Ped. \* Ped. \*

*p parlante.* *ritard molto.* *espress.* *ritard molto.*

*a Tempo.*  
*Ben marcato il canto.*  
*armonioso.*

*p*

Ped. Due corde. \* Ped. \* Ped. \* Ped. \*

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

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

First system of a musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex texture with multiple voices in both hands. Pedal markings are present: "Ped." at the beginning of the first measure, "\* Ped." at the beginning of the second measure, and "\*" at the end of the fourth measure. Dashed lines with infinity symbols (∞) indicate sustained notes or chords in the upper staff.

Second system of the musical score. It continues the grand staff notation. A dynamic marking of *p* (piano) is placed at the start of the first measure. Pedal markings include "Ped." at the start, "\* Ped." at the start of the second measure, "\* Ped." at the start of the third measure, "\* Ped." at the start of the fourth measure, and "\*" at the end of the fourth measure.

Third system of the musical score. Pedal markings are distributed across the system: "Ped." at the start, "\* Ped." at the start of the second measure, "\* Ped." at the start of the third measure, "\* Ped." at the start of the fourth measure, "\* Ped." at the start of the fifth measure, "\* Ped." at the start of the sixth measure, and "\*" at the end of the sixth measure.

Fourth system of the musical score. Pedal markings include "Ped." at the start, "\* Ped." at the start of the second measure, "\* Ped." at the start of the third measure, "\* Ped." at the start of the fourth measure, and "\*" at the end of the fourth measure.

System 1 of a musical score. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music consists of a series of chords and melodic lines. Pedal markings are present: "Ped." at the beginning, and "\* Ped." at the start of the second, third, and fourth measures. The piece concludes with an asterisk "\*" at the end of the fourth measure.

System 2 of a musical score. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music consists of a series of chords and melodic lines. Pedal markings are present: "Ped." at the beginning, and "\* Ped." at the start of the second, third, and fourth measures. The piece concludes with an asterisk "\*" at the end of the fourth measure.

System 3 of a musical score. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music consists of a series of chords and melodic lines. Pedal markings are present: "Ped." at the beginning, and "\* Ped." at the start of the second, third, and fourth measures. The piece concludes with an asterisk "\*" at the end of the fourth measure.

System 4 of a musical score. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music consists of a series of chords and melodic lines. Pedal markings are present: "Ped." at the beginning, and "\* Ped." at the start of the second, third, and fourth measures. The piece concludes with an asterisk "\*" at the end of the fourth measure. The instruction *espress: ma semplice.* is written above the final measure.

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 music features a complex texture with multiple voices in both hands, including sixteenth-note patterns and chords. Pedal markings are present: "Ped." at the beginning, "\* Ped." at the end of the first measure, "\* Ped." at the end of the second measure, and "\*" at the end of the third measure.

Second system of musical notation, continuing the piece. It maintains the same complex texture as the first system. Pedal markings include "Ped." at the start, "\* Ped." at the end of the first measure, "\* Ped." at the end of the second measure, "\* Ped." at the end of the third measure, and "\*" at the end of the fourth measure.

Third system of musical notation. This system introduces a slur over the right-hand staff in the second measure. Pedal markings include "Ped." at the start, "\* Ped." at the end of the first measure, "\* Ped." at the end of the second measure, "\* Ped." at the end of the third measure, and "\*" at the end of the fourth measure.

Fourth system of musical notation. The tempo marking *Molto animato.* is written above the first measure. Pedal markings include "Ped." at the start, "\* Ped." at the end of the first measure, "\* Ped." at the end of the second measure, "\* Ped." at the end of the third measure, and "\*" at the end of the fourth measure.

a Tempo.

*ritard.*

Ped. \* Ped. \*

Ped. \* Ped. \*

*una corda.*

*rall.*

*pp*

Ped. \* Ped. \*

*morendo.*

*rall. molto.*

*m.g.*

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

# COMPOSITIONS

pour Piano à 2 mains

par

# EMIL SAUER.

	M. Pf.
Concerto en Mi-min. . . . .	Partition de Piano n. 10. —
	Partition d'Orchestre n. 12 —
	Parties d'Orchestre . n. 12 —
* Concert-Etüde . . . . .	2.75
* Vogelstimmen, Concert-Etüde No. 2 . . . . .	1.75
* Murmure du vent (Windes Flüstern) Etude de Concert No. 3 . . . . .	2.—
* Octaven-Etüde (Etüde No. 4) . . . . .	1.50
Impressions dans la forêt, 3 Morceaux:	
No. 1. Approche du Printemps (Frühlingsnahen) . . . . .	1.50
* 2. Près du Ruisseau (Am Bache) Etüde No. 5 . . . . .	2.—
* 3. Frisson de feuilles (Eспенlaub) Etüde No. 6 . . . . .	2.—
* Flammes de mer (Meeresleuchten) Etüde No. 7 . . . . .	2.—
* Les 7 Etudes réunies . . . . .	6.—
Couplet sans paroles (Style français) . . . . .	2.—
Hymne Bulgare (Paroles de M. Agoura) pour Piano et Chant . . . . .	1.25
Pour Chœur avec Orchestre, Partition . . . . .	—
Parties d'Orchestre . . . . .	—
Parties de Chœurs . . . . .	—
Propos de Bal (Liebeswerben im Ballsaal) . . . . .	2.—
Sempre scherzando, Morceau . . . . .	2.—
Serenata Veneziana . . . . .	1.50

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# M. PERY

## Compositions pour Piano à 2 mains

	M. Pt.
Op. 11. Jagdstück (Morceau de Chasse) . . . . .	1 25
Op. 12. Zwei Humoresken (Deux Humoresques) . . . . .	2 —
Op. 15. Drei Fantasiestücke (3 Morceaux de Fantaisie) . . . . .	2 50
No. 1. Auflehnung (Révolte).	
2. Résignation.	
3. Ungeduld (Impatience).	
Op. 17. Vier Albumblätter (4 feuilles d'Album) . . . . .	2 —
Capriccio . . . . .	1 50
Deux pages d'impressions (Zwei Stimmungsbilder) . . . . .	1 50
Paysages (Land-Scenen) Morceaux caractéristiques . . . . .	1 75
Eau dormante (Stille Wasser).	
Le Moulin dans la vallée (Thalmühle).	
Le Moulin dans la forêt (Waldmühle).	
Coucher de Soleil (Sonnenuntergang).	
Romance . . . . .	1 25
Op. 18. 2 Nocturnes . . . . .	1 50
Op. 19. Intermezzo (Perpetuum mobile) . . . . .	1 50
Op. 22. 2 Fantasiestücke (Sehnsucht — Neckerei) . . . . .	2 —
Op. 23. 2 Fantasiestücke (Erinnerung — Im Fluge) . . . . .	2 —
Op. 24. Die 12 Monate. In 4 Heften, jedes . . . . .	1 50
Op. 25. Rhapsodie . . . . .	1 50
Op. 26. Suite (Si-min.) (Allemande — Courante — Sarabande — Gavotte I — Gavotte II, Musette) . . . . .	3 —
Op. 29. Valse-Intermède . . . . .	2 75

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Allegretto quasi Andante.

A. Stiehl.

PIANO. *pdolce*

*cresc.*

Piano seul  
Violon et Piano

Orchestre

Violoncello et Piano  
Flute et Piano

Allegretto giocoso.

F. d'Orso, Op. 49

PIANO. *mf leggiero.*

*pp*

*grazioso*

*una corda*

*cresc. mf*

Piano seul

Gavotte.

Louis Ruffin.

PIANO. *f*

*ritard.*

*Tempo*

*mf*

Piano seul

Gigue Bretonne.

Allegro molto.

G. Bachmann.

PIANO. *p e legg.*

Piano seul