

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 ^{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. N° 112

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

Adhémard de Flagny

PIANO

Andantino en écho

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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

Copyright 1912 by B. Schott's Söhne 115

à Madame

Mennechet de Barival

LE

MANGENILLIER

Sérénade

POUR LE

Piano

PAR

L.M. GOTTSCHALK.

Op. 11.

N^o 1183

R. M

Propriété des Editeurs.

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Londres Schott & C^o.
159 Regent Street

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281. George Street.

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.

très rythmé.

Ped.

* Ped.

dimin.

Ped.

* Ped.

8^a

*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 (8^a). Performance markings include *p leggiero*, *ben cantato mesto*, and *toujours bien rythmé*. A trill is marked with *tr*.

8^a

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 (8^a). The instruction *bien rythmé.* is present. A pedal point is marked with *Ped.* at the end of the system.

dim.

** Ped.*

This system contains measures 5 and 6. The right hand has a melodic line with some grace notes. The left hand accompaniment features chords marked with asterisks. The instruction *dim.* is present. Pedal points are marked with ** Ped.* at the beginning and middle of the system.

mf marcato il canto.

Ped.

This system contains measures 7 and 8. The right hand has a melodic line with a fermata at the end. The left hand accompaniment is consistent. The instruction *mf marcato il canto.* is present. A pedal point is marked with *Ped.* 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, and 11. The right hand has a melodic line with a fermata at the end. The left hand accompaniment is consistent. The instruction *con grazia e semplice.* is present. The instruction *legg* is written above the right hand. The instruction *2 Ped.* is written below the right hand. The instruction *marcato il canto.* is present. The instruction *toujours bien rythmé.* is present. The instruction *semplice.* is present. Pedal points are marked with *Ped.* and asterisks at the beginning, middle, and end of the system.

System 1: Treble and bass clefs. Treble clef contains chords and some melodic lines. Bass clef contains a steady eighth-note accompaniment. Pedal markings: "Ped." at the start, and "*" at the end of the system. Dynamic marking: *mf*.

System 2: Treble clef contains a melodic line with slurs. Bass clef contains chords. Pedal markings: "Ped." at the start, "*" in the middle, "2 Ped." above the staff, "Ped." at the end, and "*" at the very end. Dynamic marking: *con grazia.*

System 3: Treble clef contains a melodic line with slurs and an *8^a* marking. Bass clef contains chords. Pedal markings: "Ped." at the start, "*" in the middle, "Ped." at the end, and "*" at the very end. Dynamic markings: *f*, *pp leggierissimo.*, *p*, and *f*.

System 4: Treble clef contains a melodic line with slurs and an *8^a* marking. Bass clef contains chords. Pedal markings: "Ped." at the start, "*" in the middle, "Ped." at the end, and "*" at the very end. Dynamic marking: *pp*. Performance instruction: *bien rythmé.*

System 5: Treble clef contains a melodic line with slurs and an *8^a* marking. Bass clef contains chords. Pedal markings: "Ped." at the start, "*" in the middle, "Ped." at the end, and "*" at the very end. Dynamic marking: *scintillante.* Performance instruction: *marcato il canto.*

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

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

Ped. * Ped. * Ped. *

Detailed description: This system features a treble clef with a key signature of two flats and a common time signature. The right hand plays a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment of chords. Pedal markings are placed below the bass line, with asterisks indicating specific pedal points.

f *pp leggerissimo.* *f*

8^a Ped. * Ped. * Ped. * Ped. *

Detailed description: This system continues the piece with dynamic contrasts. The right hand has a melodic line with a crescendo leading to a fortissimo section. The left hand has a steady accompaniment. An 8va (octave) marking is present above the right hand's staff.

p *p* *scintillante.*

8^a Ped. * Ped. * Ped. * Ped. *

Detailed description: This system features a piano section with a sparkling texture in the right hand. The left hand continues with a rhythmic accompaniment. The 8va marking is again present.

marcato il canto.

8^a Ped. * Ped. * Ped. *

Detailed description: This system is marked 'marcato il canto' and features a more pronounced melodic line in the right hand. The left hand accompaniment is more active. The 8va marking is present.

con grazia. *p*

Ped. * Ped. * Ped. *

Detailed description: This system returns to a graceful style with a piano dynamic. The right hand has a melodic line with grace notes, and the left hand has a simple accompaniment. Pedal markings are present.

8^a

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

8^a

dim.
Ped.

malinconico. *ben cantato ma molto semplice.*

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

8^a

cantato.
Ped.

8^a

dim. *mesto.*
bien rythmé la basse.

8^a

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

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. * 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^a

brillante.

p

Ped. * Ped. * Ped. *

8^a

sempre marcato il canto.

p

Ped. * Ped. * Ped. *

8^a

elegante.

p

Ped. * Ped. * Ped. *

8^a

p

Ped. * Ped. * Ped. *

8^a

p

Ped. * Ped. * Ped. *

8^a

ff

8

8^a

8

8^a

brillante.

8^a

8^a

8^a

8^a

8^a

8^a *streppido.*
cres - - - - - *cen* - - - - - *do*

8^a *grandioso.*
con forza. *martele.*
 Ped. *

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

8^a *streppido.*
fff Ped. * Ped. *

8^a *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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