

CLOSED  
SHELF

M  
22  
L 6  
16h. 3

# 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
m " 32. Pastorella e Cavaliere, 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. Misericorde 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. Misericorde 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 salou . . . . .	— 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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Nº 112

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

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# Mélodie

S. Stojowski, Op. 1. N° 1

Andantino.

PIANO.

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

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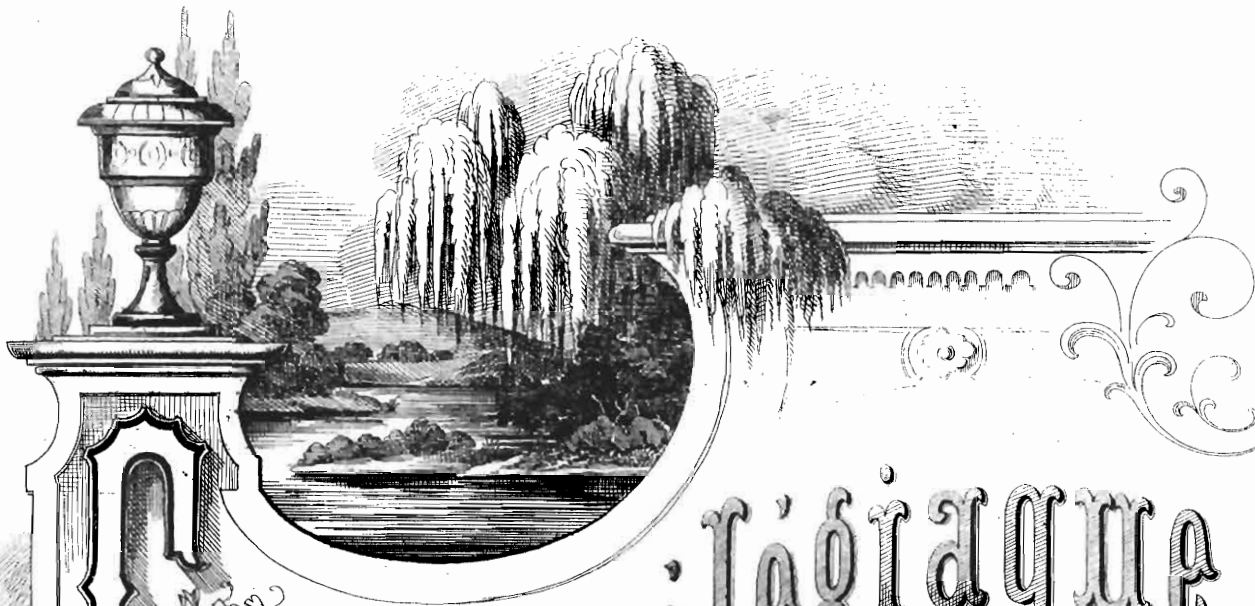
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MAINZ

LEIPZIG - LONDON - BRUXELLES - PARIS

116

à mon ami Joseph Green.



Caprice élégiaque

compose pour

PIANO

par

F. M. Gottschalk.

OP. 56.

N° 20033.

Propriété des Editeurs

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M  
1868  
43

# CAPRICE ELÉGIAQUE

L. M. GOTTSCHALK  
Op. 56.

Andante ( M. ♩ = 138 )

PIANO.

*p*

*piangendo.*

*a piacere.*

*rit.*

Andante ( ♩ = 96 )

*p tranquillo.*

*p tranquillo.*

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex melodic line with many beamed eighth and sixteenth notes, including slurs and accents. The bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present in the middle of the system.

Second system of musical notation. The treble staff continues the melodic line with various articulations. The bass staff has a steady accompaniment. Dynamic markings of *p* (piano) are placed at the beginning and middle of the system.

Third system of musical notation. The treble staff features a melodic line with slurs and accents. The bass staff continues the accompaniment. There are no explicit dynamic markings in this system.

Fourth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff has a steady accompaniment. A dynamic marking of *p tranquillo.* (piano, tranquil) is placed in the middle of the system.

Fifth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff has a steady accompaniment. Dynamic markings of *f* (forte), *p* (piano), and *mf* (mezzo-forte) are placed throughout the system.

Facilité.

*p staccato.*

*p staccato.*

8

*p*

First system of a musical score, consisting of two staves (treble and bass clef). The music features a melodic line in the treble clef with various ornaments and a supporting bass line. The key signature has one sharp (F#) and the time signature is 2/4. The system concludes with a dynamic marking of *f*.

Second system of the musical score, also in two staves. The treble clef staff contains a complex, rapid melodic passage with numerous fingerings indicated by numbers 1-5. The bass clef staff provides a steady accompaniment. The system ends with a dynamic marking of *f*.

Third system of the musical score, marked **1<sup>o</sup> tempo.** and *p tranquillo.* The treble clef staff features a more melodic and expressive line with accents and slurs. The bass clef staff continues with a simple accompaniment. The system ends with a dynamic marking of *p*.

Fourth system of the musical score, continuing the *p* dynamic. The treble clef staff has a melodic line with slurs and accents. The bass clef staff provides accompaniment. The system ends with a dynamic marking of *p*.

Fifth system of the musical score, featuring a dynamic marking of *f*. The treble clef staff has a melodic line with slurs and accents. The bass clef staff provides accompaniment. The system ends with a dynamic marking of *f*.

*fiero. sonoro.*

*f martellato.*

*marcato il basso.*

The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). It contains a series of chords and single notes, with a triplet of eighth notes in the fourth measure. The bass staff begins with a bass clef and the same key signature, featuring a series of chords and a melodic line with slurs. The tempo/mood markings 'fiero. sonoro.', 'f martellato.', and 'marcato il basso.' are placed above and below the staves.

The second system continues the piece with two staves. The treble staff features complex chordal textures and melodic lines with slurs and accents. The bass staff continues with chords and a melodic line, including a triplet of eighth notes in the fourth measure. The key signature remains three sharps.

The third system consists of two staves. The treble staff has a triplet of eighth notes in the fourth measure. The bass staff continues with chords and a melodic line, including a triplet of eighth notes in the fourth measure. The key signature remains three sharps.

The fourth system consists of two staves. The treble staff has a triplet of eighth notes in the fourth measure. The bass staff continues with chords and a melodic line, including a triplet of eighth notes in the fourth measure. A dynamic marking 'f' is present in the bass staff. The key signature remains three sharps.

The fifth system consists of two staves. The treble staff has a triplet of eighth notes in the fourth measure. The bass staff continues with chords and a melodic line, including a triplet of eighth notes in the fourth measure. The key signature remains three sharps.



The first system of musical notation consists of two staves, treble and bass clef. The key signature has three sharps (F#, C#, G#). The music features a complex texture with many beamed notes and chords. A triplet of eighth notes is marked with a '3' in the final measure of the system.

*piu animato.*

The second system continues the musical piece. It features similar complex textures with beamed notes and chords. The final measure of the system includes a fermata over a chord.

*grazioso.*

The third system of musical notation shows a change in texture. The right hand has a more melodic line with some grace notes, while the left hand provides a steady accompaniment. There are markings for '8--' and '2 Ped.' (two pedals).

The fourth system continues the piece with a similar texture to the third system. It features a melodic line in the right hand and a supporting line in the left hand. There are markings for '8--' and '2 Ped.'.

The fifth system of musical notation shows a continuation of the piece. The right hand has a melodic line with some grace notes, and the left hand provides a steady accompaniment. There are markings for '8--' and '2 Ped.'.

*fiero. sonoro.*

*f martellato.*

*marcato il basso.*

*piu animato.*

*p con grazia.*

*2 Ped.*

*p*

8

*p*

This system contains the first five measures of the piece. The right hand features a complex, rhythmic melody with many beamed notes and slurs. The left hand provides a steady accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present in the third measure.

8

1<sup>o</sup> tempo.

*poco rit.*

*p tranquillo.*

This system contains measures 6 through 10. It begins with a measure rest of 8 measures. The tempo is marked *1<sup>o</sup> tempo.* The first measure of the system is marked *poco rit.* (poco ritardando), and the second measure is marked *p tranquillo.* (piano tranquillo). The right hand continues with melodic lines, and the left hand has a simple accompaniment.

This system contains measures 11 through 15. The right hand has a more active melodic line with slurs and accents. The left hand accompaniment consists of chords and single notes.

*p tranquillo.*

This system contains measures 16 through 20. The first measure is marked *p tranquillo.* The right hand features a melodic line with slurs and accents. The left hand accompaniment is simple.

*f*

*p*

*p*

*ff*

This system contains the final five measures of the piece. The first measure is marked *f* (forte). The second measure is marked *p* (piano). The third measure is also marked *p*. The fourth measure is marked *ff* (fortissimo). The right hand has a melodic line with slurs and accents. The left hand accompaniment is simple.