

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 Aragonese	— 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 Follets, 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. 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 Aragonese, 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

PERCY ELLIOTT

Tempo alla Gavotta

PIANO

Copyright 1911 by B. Schott's Sohne.

Nº 112

à Madame PANTHÈS
Professeur au Conservatoire de Genève

LES MUSES DANS LA FORET

RONDO

XVIII^{me} Siècle

Joué par Wladimir Cernikoff

Adhémard de Flagny

Recueilli par
Lucien de Flagny

PIANO

Andantino *en écho*

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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.

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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

With much expression and rubato

PIANO

Broadly $\text{♩} = 60$

p

mf

mp

Brighter

mf

Agitato

Slower

f

Faster

Slower

p

pp

f

mf

Faster

etc

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B. SCHOTT'S SÖHNE

MAINZ

LEIPZIG - LONDON - BRUXELLES - PARIS

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LA JOTA
ARAGONESA

CAPRICE ESPAGNOL

POUR
PIANO
PAR

L. M. GOTTSCHALK

OP. 14.

Propriété des Editeurs.

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B. SCHOTT'S SÖHNE
MAYENCE
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Témoignage d'affection et de reconnaissance à mon vieux maître et ami
MR LETELLIER.

LA JOTA ARAGONESA.

Caprice Espagnol.

L. M. Gottschalk Op.14.

Tiré de la grande symphonie
à 10 Pianos
EL SITIO DE ZARAGOZA

Piano.

(♩.=52.) *ben misurato*

sf *mf* *sf* *mf*

strepitoso. *sf*

pesante. *sf*

ff ben misurato. *Brillante.* *ff*

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic lines, marked with *ff ben misurato.* and *Brillante.* The lower staff is in bass clef and provides harmonic support with chords and a few melodic fragments. The dynamic *ff* is placed in the middle of the system.

The second system continues the musical piece. The upper staff features more complex chordal textures and melodic runs, with some notes marked with an 'x' above them. The lower staff continues with its harmonic accompaniment.

pp leggiero.

The third system shows a significant change in dynamics and tempo. The upper staff is marked *pp leggiero.* and features a more delicate and lighter texture. The lower staff continues with its accompaniment.

The fourth system continues the *pp leggiero* section. The upper staff has a series of chords and melodic lines, with some notes marked with an 'x' above them. The lower staff provides the harmonic foundation.

The fifth system is the final one on the page. It continues the *pp leggiero* section with similar textures to the previous systems. The upper staff has some notes marked with an 'x' above them.

2

scintillante.
tr .

poco rit

pp marcato il canto.

This system contains the first two measures of the piece. The right hand features a series of chords with trills and sixteenth-note patterns, marked with 'tr' and 'scintillante.'. The left hand provides a harmonic accompaniment. The tempo is marked 'poco rit' and the dynamics are 'pp marcato il canto.'.

8

tr .

tr .

This system contains measures 3 and 4. The right hand continues with complex sixteenth-note patterns and trills, marked with 'tr'. The left hand accompaniment remains consistent.

8

tr .

tr .

pp

This system contains measures 5 and 6. The right hand features trills and sixteenth-note patterns, marked with 'tr'. The left hand accompaniment is marked 'pp'.

8

tr .

tr .

This system contains measures 7 and 8. The right hand continues with trills and sixteenth-note patterns, marked with 'tr'. The left hand accompaniment is consistent.

8

tr

ff

ff con bravura.

This system contains measures 9 and 10. The right hand features trills and sixteenth-note patterns, marked with 'tr'. The left hand accompaniment is marked 'ff' and 'ff con bravura.'. The system concludes with a double bar line and a repeat sign.

scherzando.

p

sf con bravura.

p

This system contains two staves of music. The upper staff begins with a treble clef and a key signature of two flats. It features a series of chords and melodic fragments, with a dynamic marking of *p* (piano) and a *sf* (sforzando) marking. The lower staff continues with a bass clef, providing harmonic support with chords and a few melodic lines. There are some markings above the notes, possibly indicating fingerings or accents.

sf

scherzando.

p

una corda.

This system continues the piece. The upper staff has a dynamic marking of *sf* (sforzando) and a *scherzando* tempo marking. The lower staff has a dynamic marking of *p* (piano) and a *una corda* marking, indicating that the piano should be played with only one string. There are some markings above the notes, possibly indicating fingerings or accents.

tutta forza.

ben misurato.

ben cantato.

This system features three staves. The upper staff has a dynamic marking of *tutta forza* (with all force) and a *ben misurato* (well measured) tempo marking. The middle staff has a *ben cantato* (well sung) marking. The lower staff continues the harmonic and melodic development. There are some markings above the notes, possibly indicating fingerings or accents.

espress.

This system contains two staves of music. The upper staff has a dynamic marking of *espress.* (espressivo). The lower staff continues the harmonic and melodic development.

un poco rit.

rs

p una corda.

This system contains two staves of music. The upper staff has a tempo marking of *un poco rit.* (un poco ritardando). The lower staff has a dynamic marking of *rs* (rassordito) and a *p una corda* marking, indicating that the piano should be played with only one string.

First system of a piano score. The right hand plays chords and the left hand plays a rhythmic pattern of eighth notes.

Second system of a piano score. It includes performance instructions: *un poco rit.*, *Misterioso.*, *espress.*, *pp tranquillo.*, *due cordi.*, and *marcato.*

Third system of a piano score. The right hand features a dense texture of chords, while the left hand has a melodic line with triplets. The system ends with a fermata and a 'V' marking.

Fourth system of a piano score. It includes the dynamic marking *p* and *f* *p*. The right hand continues with chords, and the left hand has a melodic line with triplets.

Fifth system of a piano score. It includes the dynamic markings *f pp* and *dim.*. The right hand has a dense chordal texture, and the left hand has a melodic line.

ben misurato. *espress.*
ben cantato.

un poco rit.
f

p
una corda.

un poco rit.
espress.

Misterioso.
PP tranquillo.
due cordi.
marcato.

p

f

f

una

mf *dim.*

corda

allontanandosi. *ppp* *senza rall.* *fff* 8