

# 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. Sospire, 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. 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 <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 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
s " 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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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*

Copyright 1910 by B. Schott's Söhne 114

# Mélodie

S. Stojowski, Op. 1. N° 1

Andantino.

*p molto cantabile*

PIANO.

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*

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# MARCHE DE NUIT

pour

PIANO

par

# L.M. Gottschalk

OP. 17.

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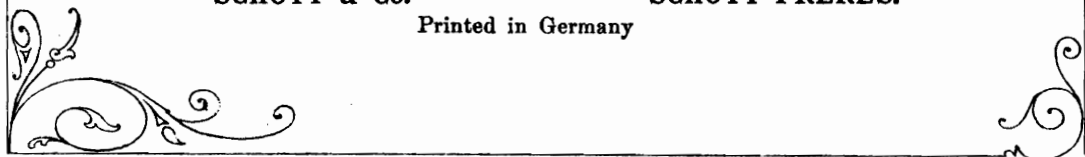
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# MARCHE DE NUIT

L. M. GOTTSCHALK.

Andante moderato, Tempo di marcia.

PIANO.

*ppp* misterioso.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a series of chords in the right hand, followed by a melodic line in the left hand. The dynamic marking is *ppp* and the mood is *misterioso*.

The second system of musical notation continues the piece with two staves. The right hand features a series of chords and some melodic fragments, while the left hand has a steady rhythmic accompaniment. The dynamic remains *ppp* and the mood is *misterioso*.

*misterioso.*

*ppp*

*espress.*

*p*

The third system of musical notation features more complex textures. The right hand has a melodic line with slurs and accents, while the left hand continues with chords and a rhythmic pattern. The dynamic marking is *ppp*, and the mood is *misterioso*. The tempo marking *espress.* is present.

The fourth system of musical notation concludes the piece with two staves. The right hand has a melodic line with a dynamic marking of *f* (forte) and *p* (piano). The left hand continues with chords and a rhythmic pattern. The dynamic marking *p* is also present.

musical score system 1, featuring treble and bass staves with notes and rests. The tempo marking *misterioso.* is present on the right side.

musical score system 2, featuring treble and bass staves with notes and rests. The tempo marking *Tempo giusto* and *Maestoso.* is present on the right side, along with a dynamic marking *p*.

musical score system 3, featuring treble and bass staves with notes and rests. The tempo markings *ben misurato.* and *scintillante.* are present in the middle of the system.

musical score system 4, featuring treble and bass staves with notes and rests. This system includes a first ending bracket with a repeat sign and a fermata.

musical score system 5, featuring treble and bass staves with notes and rests. The tempo marking *ben misurato.* is present on the right side. This system also includes a first ending bracket with a repeat sign and a fermata.

*bien rythme!*

*d*

*g*

*triquillo.*

This system contains the first two staves of music. The upper staff features a melodic line with slurs and dynamic markings *d* and *g*. The lower staff provides harmonic accompaniment. The tempo/mood is indicated as *triquillo.*

*f*

*g*

*ff strepitoso.*

This system contains the next two staves. The upper staff continues the melodic line with slurs and dynamic markings *f*, *g*, and *ff strepitoso.*. The lower staff continues the accompaniment.

This system contains the third and fourth staves of music, continuing the melodic and accompanimental lines from the previous systems.

This system contains the fifth and sixth staves of music, continuing the melodic and accompanimental lines.

*largamente i maestoso.*

*cresc.*

*ff*

*p subito.*

This system contains the final two staves of music on the page. The tempo/mood changes to *largamente i maestoso.*. The upper staff includes dynamic markings *cresc.*, *ff*, and *p subito.*. The lower staff continues the accompaniment.

scintillante.

8

This system features a treble clef staff with a key signature of two flats and a common time signature. The music is marked *scintillante.* and includes a triplet of eighth notes. A dashed box with an 'x' above it spans the first two measures. A circled '8' above the staff indicates an eighth-note triplet. The bass clef staff provides a harmonic accompaniment.

Maestoso.

mf sostenuto.

martellato.

This system is marked *Maestoso.* and begins with *mf sostenuto.* The music consists of a series of chords in the bass clef staff. The final measure is marked *martellato.* and features a triplet of eighth notes.

fiero.

dim.

This system continues the chordal accompaniment in the bass clef staff. It is marked *fiero.* and ends with a *dim.* (diminuendo) marking. The treble clef staff contains a melodic line with slurs and accents.

This system continues the chordal accompaniment in the bass clef staff, maintaining the *Maestoso* tempo. The treble clef staff continues with melodic figures and slurs.

This system concludes the chordal accompaniment in the bass clef staff. The treble clef staff features a final melodic phrase with a slur and an accent.

*p ben cantato.* *teneramente.*

This system contains the first two measures of the piece. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment. The tempo and mood are indicated by the markings *p ben cantato.* and *teneramente.*

*espress.* *elegante.*

This system contains measures 3 and 4. The right hand continues the melodic development with slurs and accents, and the left hand maintains the accompaniment. The markings *espress.* and *elegante.* are present.

*elegante.*

This system contains measures 5 and 6. The right hand has a more active melodic line with slurs, and the left hand accompaniment is consistent. The marking *elegante.* is present.

Ossia. *pp elegante.* *espress.*

*espress.*

This system contains measures 7 and 8, marked as an *Ossia*. The right hand has a rapid, intricate melodic passage starting with a forte dynamic, while the left hand has a simpler accompaniment. The markings *pp elegante.*, *espress.*, and *espress.* are present.

*tranquillo.* *pp* *ben misurato.* *scintillante.*

This system contains measures 9 and 10. The right hand features a melodic line with slurs and accents, and the left hand has a steady accompaniment. The markings *tranquillo.*, *pp*, *ben misurato.*, and *scintillante.* are present.



*pp leggiero.*

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. A dynamic marking of *pp leggiero* is present at the top right. A performance instruction *timpide. marcato il canto ma non forte.* is written below the right hand staff.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures.

Third system of musical notation, featuring more complex rhythmic patterns in the right hand.

Fourth system of musical notation. A dynamic marking *con fuoco.* is written in the left hand staff, indicating a change in tempo and intensity.

Fifth system of musical notation, concluding the page with a final melodic flourish in the right hand.

First system of a piano score. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, marked with 'x' above the staff. The left hand provides a steady accompaniment. Performance instructions include *dim.* (diminuendo) and *sempre ben misurato.* (always well-measured).

Second system of the piano score. The right hand continues with the rhythmic pattern, now marked with '8' above the staff. The left hand accompaniment is consistent. Performance instructions include *dim.* and *cresc.* (crescendo).

Third system of the piano score. The right hand has a melodic line with slurs and accents. The left hand accompaniment is more active. Performance instructions include *f p subito.* (forte piano subito) and *p* (piano).

Fourth system of the piano score. The right hand continues with the melodic line. The left hand accompaniment is consistent. Performance instructions include *f p subito.* and *p*.

Fifth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand accompaniment is consistent. Performance instructions include *allontanandosi.* (retreating), *pp* (pianissimo), and *très rythmé.* (very rhythmic).

*pp*

*allontanandosi.* *ppp* *senza rallent.*

*ben misurato sempre.* *pp*

*misterioso.* *sempre p*

*pppp*

*Fine.*



# Morceaux de concert pour Piano.

L. Brassin, Op. 17. Nocturne.  
Moderato.

*pp dolce*

A. Dupont, Op. 26. Toccata.  
Allegro con spirito.

*sempre p. stacc.*

A. Dupont, Op. 27. Chanson hongroise, Mélodie originale.  
Allegro con spirito.

*f con anima* *con grazia* *cresc.* *cresc.* *cresc.* *cresc.* *p*

A. Dupont, Op. 36. Toccata de Concert.  
Prestissimo.

*pp* *sempre staccato e leggerissimo* *f pp*

Fr. Liszt, Sonetto 47 del Petrarca. (Années de pèlerinage II, 4.)  
Sempre mosso con intimo sentimento.

*una corda*

Fr. Liszt, Sonetto 104 del Petrarca. (Années de pèlerinage II, 5.)  
Adagio.

*f molto espress.* *riten.* *riten.*

Fr. Liszt, Sonetto 123 del Petrarca. (Années de pèlerinage II, 6.)  
Sempre lento.

*cantando dolciss.*

Fr. Liszt, Tarantella (aus „Venezia e Napoli“)  
Presto.

*p*

J. Raff, Valse-Improptu à la Tyrolienne.  
Allegro.

*dblec espressivo*

# Morceaux choisis pour le Piano.

E. Schütt, Op. 39. N° 2. Air Villageois.  
Poco moto con grazia.

G. Sgambati, Canzone lituana di Chopin.  
Un poco più moderato.

S. Smith, Op. 202. Séduisante. Valse gracieuse.  
Vivace.

S. Smith, Op. 209. Carillon de Noël. Morceau en style de Gavotte et Musette.  
Tempo di Gavotta.

F. Spindler, Op. 261. An Ufersrand. Idylle.  
Mässig langsam.

H. Tieste, Op. 9. Maiennacht, (Nuit de Mai) Elegie  
Andante.

H. Tieste, Op. 18. Frühlings-Sehnen. (Tonstück)  
Adagio.

H. Tieste, Op. 19. Amoretten-Mazurka.  
Mazurka.

A. Wallerstein, Op. 221. Primavera. Polka.  
Amoroso.

C. Weber, L'Entrainante. Polka de Salon.  
Allegro.