

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	— 80
m " 26. Ricordati, Méditation	— 60
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 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
s " 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
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.

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

Adhémar de Flagny

PIANO

Andantino en écho

Copyright 1910 by B. Schott's Söhne 114

Mélodie

S. Stojowski, Op. 1. N° 1

Andantino.

PIANO.

p molto cantabile

a tempo

poco rit.

cresc.

rall. e dim.

espress.

Copyright 1891 by N.B. STEVENS & Co.

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

Brighter

Agitato

Slower

Faster

Slower

Faster

Copyright 1912 by B. Schott's Söhne 115

PRINTEMPS D'AMOUR



pour PIANO par

L. M. GOTTSCHALK

OP. 40

Le droit d'exécution publique est réservé.

Propriété des Editeurs.

MAYENCE, B. SCHOTT'S SÖHNE.

LONDON,
SCHOTT & Co.

BRUXELLES,
SCHOTT FRÈRES.

Printed in Germany



PRINTEMPS D'AMOUR.

MAZURKA DE CONCERT.

L. M. GOTTSCHALK Op. 40.

Tempo di Mazurka.

8

Animato.

PIANO.

p *volonte.*

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

8

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

8

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

8

Ped. * Ped. * Ped. *ritard.* * Ped. *rall.* *

Tempo di Mazurka Moderato e ben misurato.

p *rapido.*
Ped. * *volonte. leggero.* Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. * *stridente. ff* * *brillante.* Ped. *

volonte. leggero. Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. *

brillante
rapido.
Ped. *
volante
leggiere.
Ped. * Ped. *

This system contains the first two measures of the piece. The first measure features a rapid, brilliant melodic line in the right hand with fingerings 2, 1, 2, 3, 2, 1, 2, 5, 4. The second measure continues with a lighter, more agile melodic line. Pedal markings are present in both measures, with asterisks indicating specific pedal effects.

Ped. * Ped. * Ped. *

This system contains measures 3 and 4. Measure 3 shows a continuation of the melodic line with a lighter touch. Measure 4 features a more complex melodic passage with a fermata over the final note. Pedal markings with asterisks are used throughout.

brillante.
rapido.
Ped. *
stridente.
ff
Ped. *

This system contains measures 5 and 6. Measure 5 is marked 'stridente' and 'ff', featuring a more intense and strident melodic line. Measure 6 returns to a 'brillante' and 'rapido' character. Pedal markings with asterisks are present in both measures.

volante
leggiere.
Ped. *
strepitoso.
Ped. *

This system contains measures 7 and 8. Measure 7 is marked 'volante' and 'leggiere', showing a light and agile melodic line. Measure 8 is marked 'strepitoso', featuring a more dramatic and noisy melodic passage. Pedal markings with asterisks are used in both measures.

This system contains measures 9 and 10. Measure 9 features a complex, rapid melodic line with intricate fingerings. Measure 10 continues with a similar rapid and complex melodic passage. Pedal markings with asterisks are present in both measures.

con grazia.

bien rythme.

p

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

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

brillante.

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

mfz

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

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

senza forza non rall. rapido. con impeto.

Ped. * Ped. * Ped. *

fp volante. p leggiero.

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

stridente. ff

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

mf

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

brillante. f

Ped. * Ped. *

8

ff grandioso.
con bravura.

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

This system contains the first two measures of the piece. The right hand features a series of chords and arpeggios, while the left hand plays a rhythmic accompaniment. The tempo and dynamics are marked as *ff grandioso.* and *con bravura.* Pedal points are indicated with asterisks.

8

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

This system contains measures 3 and 4. The right hand continues with complex chordal textures, and the left hand maintains its accompaniment. Pedal points are marked with asterisks.

8

fff
mf scintillante.

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

This system contains measures 5 and 6. The right hand has a more active melodic line with some fingerings (1, 2, 3, 4, 5) indicated. The dynamics change to *fff* and *mf scintillante.* Pedal points are marked with asterisks.

8

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

This system contains measures 7 and 8. The right hand features a series of chords with fingerings (1, 2, 3, 4, 5) indicated. The left hand continues with its accompaniment. Pedal points are marked with asterisks.

8

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

This system contains measures 9 and 10. The right hand has a series of chords with fingerings (1, 2, 3, 4, 5) indicated. The left hand continues with its accompaniment. Pedal points are marked with asterisks.

8
brillante.
con bravura.
Ped. * Ped. * Ped. *

8
m.d.
mf m.g. *f* *ff* *con fuoco.*
Ped. * Ped. * Ped. *

8
m.d.
m.g. *f* *ff*
Ped. * Ped. * Ped. *

8
ff
Ped. * Ped. * Ped. *

8
m.g.
Ped. * Ped. * Ped. *

8

rapido brillante.

8

dim.

pp

legg.

grazioso.

senza rall.

p

Tempo I.

brillante.

rapido.

Ped. *

volonte. leggiero.

Ped. *

Ped. *

Ped. *

Ped. *

8

stridente.

ff

rapido.

Ped. *

Ped. *

Ped. *

Ped. *

8

Ped. * Ped. * Ped. *

strepitoso.

This system contains the first two measures of a musical piece. The right hand features a complex, rapid passage with many accidentals and slurs. The left hand provides a steady accompaniment of chords. Pedal markings are present in the first four measures. The tempo marking *strepitoso.* is placed above the right hand in the third measure.

8

Animato.

ff

p elegante.

Ped. *

This system contains measures 3 through 6. The right hand continues with intricate passages, including a triplet in measure 5. The left hand accompaniment changes in measure 5. The tempo marking *Animato.* is at the start of measure 3. Dynamic markings *ff* and *p elegante.* are placed above the right hand in measures 4 and 5 respectively. Pedal markings are present in measures 3, 4, and 5.

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

This system contains measures 7 through 10. The right hand continues with melodic lines and slurs. The left hand accompaniment remains consistent. Pedal markings are present in every measure of this system.

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

This system contains measures 11 through 14. The right hand features a triplet in measure 14. The left hand accompaniment continues. Pedal markings are present in every measure of this system.

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

This system contains measures 15 through 18. The right hand continues with melodic lines. The left hand accompaniment continues. Pedal markings are present in every measure of this system.

*Animato.
ben misurato.
legg:*

elegante.

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

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

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

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

Ped. * Ped. * Ped. * Ped. **ff** *

rapido.
 Ped. * *volunte. legg:* Ped. * Ped. * Ped. *

This system contains the first system of music. The right hand features a rapid, ascending scale with fingerings 1-2-2, 5-1-3, 2-1, 5-4, and 5-4. The left hand provides a steady accompaniment of chords. Pedal markings are present in both hands.

Ped. * Ped. * Ped. *

This system continues the piece with more complex right-hand passages, including triplets and sixteenth-note runs. The left hand continues with chordal accompaniment. Pedal markings are present in both hands.

Animato.
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

This system is marked *Animato.* and features more active right-hand figures with slurs and accents. The left hand accompaniment remains consistent. Pedal markings are present in both hands.

molto animato.
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

This system is marked *molto animato.* and shows a significant increase in the density and speed of the right-hand passages. The left hand accompaniment is also more active. Pedal markings are present in both hands.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * *fff* Ped. * Ped. *

This is the final system on the page, marked *fff* (fortissimo). It concludes with a grand finale. Pedal markings are present in both hands.