

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
s " 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
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

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BRÜSSEL
SCHOTT FRÈRES

PARIS
MAX ESCHIG

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^{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

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Mélodie

Andantino.

S. Stojowski, Op. 1. N° 1

PIANO.

p molto cantabile

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

Broadly $\text{♩} = 60$

With much expression and rubato

PIANO

p *mf* *mp*

Brighter

mf

Agitato Slower

f

Faster Slower

p *pp* *f* *mf*

Faster

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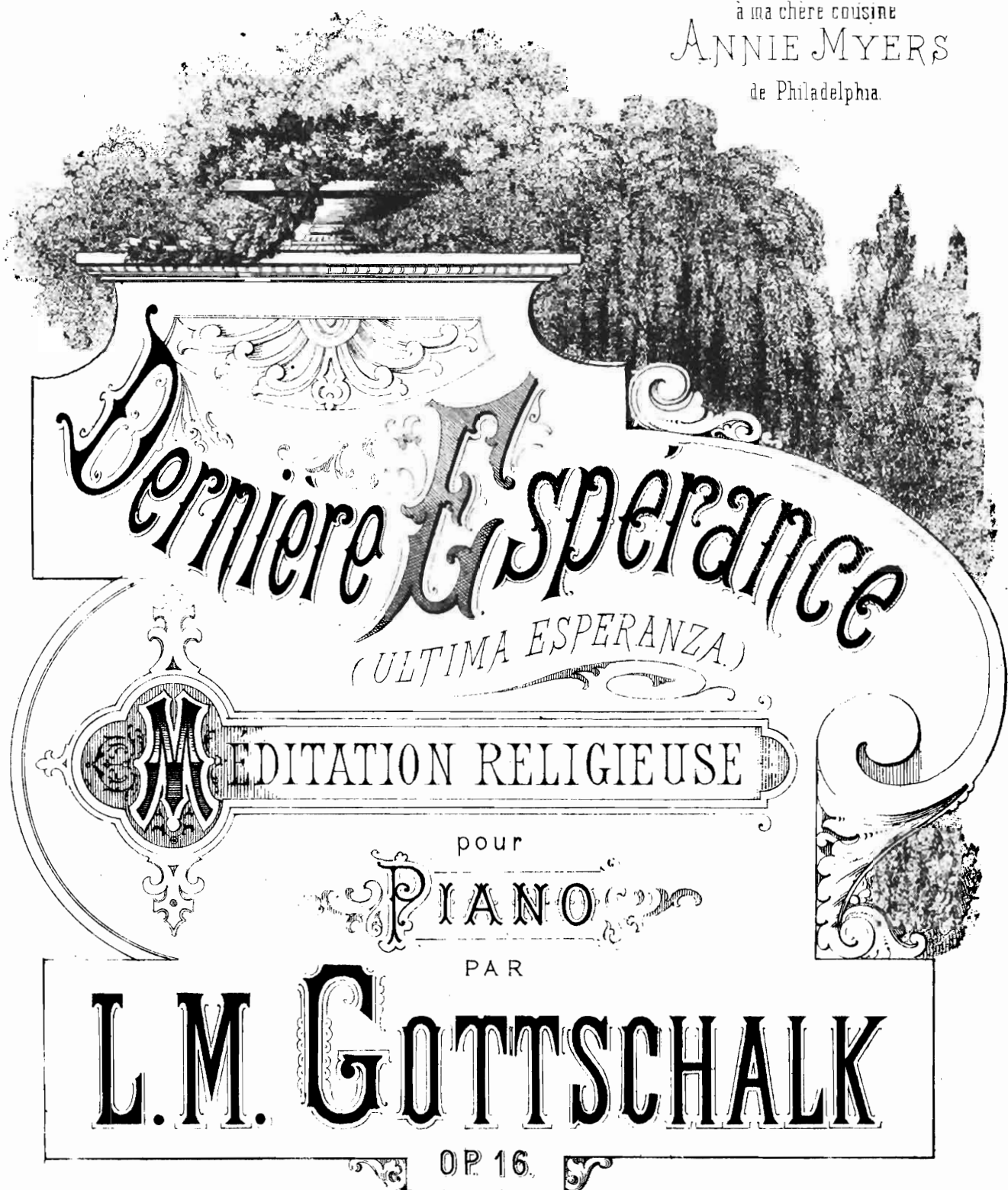
B. SCHOTT'S SÖHNE

MAINZ

LEIPZIG - LONDON - BRUXELLES - PARIS

116

à ma chère cousine
ANNIE MYERS
de Philadelphia.



Dernière Espérance
(ULTIMA ESPERANZA)
MEDITATION RELIGIEUSE
pour
PIANO
PAR
L.M. GOTTSCHALK
OP. 16.

Propriété des Éditeurs.



LONDON
SCHOTT & CO.
157 & 159 Regent Street.

BRUXELLES
SCHOTT FRERES
Montagne de la Cour.

MAYENCE
B. SCHOTT'S SOHNE
Weihergarten 5.

Le droit d'exécution publique est réservé.

Printed in Germany.

14468 21050.

DERNIÈRE ESPÉRANCE

ULTIMA ESPERANZA

Meditation Religieuse.

L. M. Gottschalk.

PIANO.

Religioso .

p

pp

m.g.

m.g.

m.g.

m.g.

espress.

espress.

un poco animato .

con anima .

mf

dim.

rall.

p *pp* *leggiere . m.g.* *volante .*
armonioso .

This system shows the beginning of a piece in G major. The right hand starts with a series of eighth-note chords, marked *volante .* and *pp*. The left hand provides a harmonic accompaniment, marked *p* and *armonioso .*. The tempo is marked *m.g.* (moderato giusto).

ben cantando . *m.g.*

The second system continues the piece. The right hand features a more melodic line, marked *ben cantando .* and *m.g.*. The left hand continues with a steady accompaniment.

con espress. *tr* *p*

The third system introduces a trill in the right hand, marked *tr*. The tempo remains *m.g.*, but the dynamics shift to *p* (piano) for the left hand accompaniment. The instruction *con espress.* (con espressione) is present.

scintillante . *pp* *pp* *brillante .* *scintillante .*

The fourth system features rapid sixteenth-note passages in the right hand, marked *scintillante .* and *pp*. The left hand accompaniment is also marked *pp* and *brillante .*. The tempo is *m.g.*.

pp

The fifth system continues with rapid sixteenth-note passages in the right hand, marked *pp*. The left hand accompaniment is also marked *pp*. The tempo is *m.g.*.

System 1: Treble and bass staves. Treble clef contains a melodic line with eighth-note triplets and slurs. Bass clef contains a harmonic accompaniment. Dynamics include *m.g.* and *P*. Performance instructions include *ben marcato e soste*.

System 2: Treble and bass staves. Treble clef continues the melodic line with slurs and accents. Bass clef accompaniment. Dynamics include *m.g.*. Performance instruction includes *nuto il cantò. m.g.*

System 3: Treble and bass staves. Treble clef features a melodic line with slurs and accents. Bass clef accompaniment. Dynamics include *espress.*, *d.*, and *g.*. Performance instruction includes *semplice.*

System 4: Treble and bass staves. Treble clef continues the melodic line with slurs and accents. Bass clef accompaniment. Dynamics include *cres*. Performance instruction includes *cen - do.*

System 5: Treble and bass staves. Treble clef continues the melodic line with slurs and accents. Bass clef accompaniment. Dynamics include *espress.*, *pp*, and *espress.*

ben cantando.

m.g.

m.g.

*ben marcato il canto
espress.*

m.g.

*espress.
d)*

*g.
marcato.*

p

g.

The musical score consists of five systems of staves. The first system shows a vocal line in the upper staff and piano accompaniment in the lower staff. The second system features a vocal line with eighth-note patterns and piano accompaniment with similar eighth-note patterns. The third system continues the eighth-note patterns in both parts. The fourth system includes dynamic markings such as *espress.*, *d)*, *g. marcato.*, and *p*. The fifth system concludes with a *g.* dynamic marking. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

System 1: Treble and bass staves. Treble staff contains eighth-note chords with slurs and accents. Bass staff contains a simple accompaniment.

System 2: Treble and bass staves. Treble staff continues with eighth-note chords. Bass staff has a simple accompaniment. The marking *espress.* is present in the bass staff.

System 3: Treble and bass staves. Treble staff features eighth-note chords with slurs and accents. Bass staff has a simple accompaniment. Markings include *Comme l'auteur le joue.*, *brillante.*, and *espress.* in the bass staff.

System 4: Treble and bass staves. Treble staff features eighth-note chords with slurs and accents. Bass staff has a simple accompaniment. Markings include *malinconico.*, *brillante*, *elegante.*, and *poco rit.* in the bass staff.

System 5: Treble and bass staves. Treble staff features eighth-note chords with slurs and accents. Bass staff has a simple accompaniment. Markings include *rapido* and *pp* in the bass staff.

First system of musical notation. The right hand features a melodic line with two triplet markings (3) and an eighth-note scale marked with an '8'. The left hand provides a simple harmonic accompaniment.

Second system of musical notation. The right hand continues with eighth-note scales marked with an '8'. Performance markings include *brillante.*, *poco rit.*, and *rapido.* The left hand accompaniment remains consistent.

Third system of musical notation. The right hand features a melodic line with eighth-note scales marked with an '8'. Performance markings include *volante rapido armonioso.* and *una Corda. pp*. The left hand accompaniment is simple.

Fourth system of musical notation. The right hand features eighth-note scales marked with an '8'. The left hand accompaniment consists of simple chords.

Fifth system of musical notation. The right hand features eighth-note scales marked with an '8'. The left hand accompaniment consists of simple chords.

8

sempre pp

rapido.

8

scintillante

8

ppp

8

pp una Corda.

8

armonioso.

ppp

EMIL SAUER

Aus meinem Concert-Repertoire

Sorgfältig revidirte
und auf Grund langjähriger,
praktischer Erfahrung ♪ ♪
mit Fingersatz, Phrasirungs-
Zeichen und Pedalgebrauch
versehene Ausgabe ♪ ♪ ♪ ♪



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COMPOSITIONS

par

EMIL SAUER.

Pour Piano et Orchestre.

1er Concerto en Mi-min.		II^eme Concerto en Ut-min.	
Partition de Piano	n. M. 10.—	Partition de Piano	n. M. 10.—
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Grande Sonate (en Ré-maj.)	n. 7.50	Approche du Printemps (Frühlingsnahen) M.	1.50
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Pour Piano à 4 mains.

Couplet sans Paroles (Style français)	M. 2.—
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Pour Chant et Piano.

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Printed in Germany.