

L. M. GOTTSCHALK

KOMPOSITIONEN FÜR KLAVIER

Zu zwei Händen.

	n. M.
<i>s</i> Op. 2. Bamboula, Danse de Nègres	1 50
<i>m</i> " 3. La Savane	1 —
<i>m</i> " 4. Ossian. 2 Ballades	— 80
<i>m</i> " 5. Le Bananier, Chanson nègre	— 60
<i>m</i> " 6. Colliers d'or, 2 Mazurkas	à — 60
<i>m</i> " 8. La Moissonneuse, Mazurka	— 80
<i>s</i> " 9. Le Songe d'une nuit d'été, Caprice	— 80
<i>s</i> " 10. La Chasse du jeune Henri	2 —
<i>m</i> " 11. Le Mancenillier, Sérénade	1 20
<i>m</i> " 12. Danse ossianique	1 —
<i>m</i> " 13. Jérusalem (<i>J. Lombardi</i>) Fantaisie	1 50
<i>s</i> " 14. La Jota Aragonesa	— 60
<i>s</i> " 15. Le Banjo	1 —
<i>m</i> " 16. Dernière espérance	1 —
<i>m</i> " 17. Marche de nuit	1 —
<i>m</i> " 21. L'Étincelle, Mazurka	— 80
<i>s</i> " 22. Souvenir d'Andalousie	1 —
<i>s</i> " 23. Chant du Soldat	1 50
<i>m</i> " 24. Sospiro, Valse poétique	1 —
<i>m</i> " 25. Les Foliets, Polka brillante	— 60
<i>m</i> " 26. Ricordati, Méditation	— 80
<i>m</i> " 27. La Naiade, Polka de salon	1 —
<i>m</i> " 28. Reflets du passé, Méditation	— 80
<i>s</i> " 29. Apothéose, Marche solennelle	1 50
<i>m</i> " 30. Minuit à Séville, Caprice	1 20
<i>s</i> " 31. Souvenir de Porto-Rico	1 20
<i>m</i> " 32. Pastorella e Cavagliere, Caprice	1 50
<i>s</i> " 33. Danza	1 20
<i>s</i> " 34. Columbia, Caprice américain	1 50
<i>m</i> " 35. La Gitanella, Caprice	— 80
<i>m</i> " 36. Fantôme de bonheur, Caprice	1 20
<i>m</i> " 37. Ojos Criollos (Les yeux créoles)	— 60
<i>s</i> " 38. Manchega, Etude de concert	1 —
<i>s</i> " 39. Souvenir de la Havane	1 20
<i>s</i> " 40. Printemps d'Amour, Mazurka	1 20
<i>ss</i> " 41. God save the Queen	1 —
<i>s</i> " 42. La Chute de feuilles, Nocturne	1 50
<i>s</i> " 43. Polonia	1 50
<i>m</i> " 44. O ma charmante! épargnez moi! Caprice	— 80
<i>m</i> " 45. Suis-mois! Caprice	1 —
<i>s</i> " 46. Murmures éoliens	1 50
<i>m</i> " 47. Berceuse (Cradle song)	— 80
<i>s</i> " 48. L'Union, Airs américains	1 50
<i>m</i> " 49. La Colombe (The Dove), petite Polka	1 —

	n. M.
<i>m</i> Op.50. Réponds-moi, Danse cub., arr.par <i>C.Wachtmann</i>	— 80
<i>s</i> " 51. Home, sweet home (Charme du Foyer)	1 —
<i>s</i> " 52. Miserere du Trovatore, Paraphrase	1 50
<i>s</i> " 53. La Gallina, Danse cubaine, arr.par <i>C.Wachtmann</i>	1 —
<i>s</i> " 54. Impromptu	1 50
<i>s</i> " 55. Le Cri de Délivrance	1 50
<i>m</i> " 56. Caprice élégiaque	1 —
<i>s</i> " 57. Grand Scherzo	1 20
<i>s</i> " 58. Trémolo, Etude	1 20
<i>m</i> " 59. Pasquinade, Caprice	— 60
<i>m</i> " 60. Morte! Lamentation	— 80
<i>s</i> " 61. Marche funèbre	— 80
<i>m</i> " 62. Pensée poétique	— 60
<i>s</i> " 63. Dernier amour, Etude	1 —
<i>s</i> " 64. Bataille, Etude	1 50
<i>m</i> " 65. Solitude	— 80
<i>m</i> " 66. Ses Yeux, Polka	1 50
<i>m</i> " 67. Grande, Tarantelle	1 80
<i>ss</i> " 68. La Favorite, Fantaisie	2 —
<i>s</i> " 69. Grande Fantaisie triomphale sur l'hymne nationale brésilien	1 80
<i>m</i> " 70. Jeunesse, Mazurka brillante	— 80
<i>m</i> " 71. Orfa, Grande Polka de salon	— 80
<i>m</i> " 72. Radieuse, Grande Valse de concert	1 20
<i>s</i> " 85. 6 ^{me} Ballade. Oeuvre posthume	1 20
<i>s</i> " 86. Danse des Sylphes. Oeuvre posthume	1 80
<i>s</i> " 87. 7 ^{me} Ballade. Oeuvre posthume	1 20
<i>s</i> " 88. Hercule, Etude. Oeuvre posthume	1 50
<i>ss</i> " 89. Le Carnaval de Venise, Caprice et Variations. Oeuvre posthume	1 80
<i>s</i> " 90. 8 ^{me} Ballade. Oeuvre posthume	2 —
<i>s</i> " 91. Variations sur l'Hymne Portugais	2 —
<i>m</i> Amour chevaleresque, Caprice	1 —
<i>m</i> Andante de la Nuit des Tropiques	1 50
<i>m</i> Le Chant du Martyr	1 —
<i>m</i> Dans les Nuages, Schottisch	1 —
<i>s</i> Galop de concert, Caprice	— 80
<i>s</i> Mazurka	— 60
<i>s</i> La Mélancolie, Etude d'après Godefried	1 —
<i>m</i> Pensive, Polka-Rédowa	— 80
<i>m</i> Le Poète mourant, Méditation	— 60
<i>m</i> La Sourire d'une jeune Fille, Grande Valse	1 —
<i>m</i> Souvenir des Ardennes, Mazurka de salon	1 20
<i>m</i> Souvenir de Bal, Caprice	— 80

Zu vier Händen.

	n. M.
<i>m</i> Op. 5. La Bananier, Chanson nègre	— 80
<i>m</i> " 14. La Jota Aragonesa, Caprice	— 80
<i>m</i> " 16. Dernière Espérance. Méditation	1 —
<i>m</i> " 17. Marche de Nuit	1 —
<i>m</i> " 21. L'Étincelle, Mazurka sentimentale	1 —
<i>m</i> " 22. Souvenir d'Andalousie	1 50
<i>m</i> " 37. Ojos Criollos (Les yeux créoles), Caprice brill.	— 80
<i>m</i> " 40. Printemps d'Amour. Mazurka	1 20
<i>m</i> " 47. Berceuse	1 —
<i>m</i> " 50. Réponds moi. (Di que si.) Danse cubaine, Caprice brillant	1 20
<i>s</i> " 52. Miserere du Trovatore	1 50

	n. M.
<i>m</i> Op.53. La Gallina, Danse cubaine	1 20
<i>s</i> " 58. Trémolo, Grande étude	1 80
<i>m</i> " 59. Pasquinade, Caprice	— 80
<i>m</i> " 60. Morte!! Lamentation	— 80
<i>s</i> " 61. Marche funèbre	— 80
<i>m</i> " 66. Ses Yeux, Polka de concert	1 50
<i>m</i> " 67. Grande Tarantelle	1 80
<i>s</i> " 69. Grande Fantaisie triomphale sur l'Hymne national brésilien	1 80
<i>m</i> " 71. Orfa, Grande Polka de salou	— 60
<i>m</i> " 72. Radieuse Valse de concert	2 —
<i>m</i> 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 Söhne.

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

S. Stojowski, Op. 1. N^o 1

Andantino.

PIANO.

p molto cantabile

a tempo

poco rit.

cresc.

rall. e dim.

espress.

Copyright 1891 by N. B. STEVENS & Co.

87

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 $\text{♩} = 60$

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 sa Majesté

DONNA MARIA

Reine de Portugal

LA SAVANE

Ballade Créole pour le Piano,

Composée

PAR

L. M. GOTTSCHALK

de la Louisiane.

Op. 3.

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LONDON,

PARIS,

BRUXELLES,

SCHOTT & Co.

EDITIONS SCHOTT.

SCHOTT FRÈRES.

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LA SAVANE

BALLADE CREOLE

L. M. GOTTSCHALK Op. 3.

PIANO. $\bullet = 84.$

mf *Con malinconia* *dim* *p* *espress.* *pp* *silenzio.*

Ped. * Ped. * Ped. *

mf *dim.* *p* *espress.* *pp* *silenzio* *animaz.*

Ped. * Ped. * Ped. *

$\bullet = 104.$
ben misurato.

un poco rall. *silenz.* *p*

55 5 35

1^o Tempo.

rall. *molto semplice sempre legato.*

p *a Tempo.*

Ped. * Ped. * Ped. *

$\bullet = 65.$

molto semplice.

First system of musical notation. The right hand plays a melodic line with notes and rests. The left hand plays chords and single notes. Pedal markings are present: *Ped.* with an asterisk, *p Ped.* with an asterisk, *Ped.* with an asterisk, *Ped.* with an asterisk, *fz*, *p*, *p Ped.* with an asterisk, and *Ped.* with an asterisk. A *di* marking is also present.

Second system of musical notation. Similar to the first system, it includes *Ped.* with an asterisk, *p Ped.* with an asterisk, *Ped.* with an asterisk, *Ped.* with an asterisk, *Ped. fz*, *f Ped.* with an asterisk, and *Ped.* with an asterisk. A *di* marking is also present.

Third system of musical notation, marked *semplice.* It includes *Ped.* with an asterisk, *Ped.* with an asterisk, *f Ped.* with an asterisk, *Ped.* with an asterisk, *fz*, *p*, and *f Ped.* with an asterisk.

a Tempo.

Fourth system of musical notation. It includes *Ped.* with an asterisk, *Ped.* with an asterisk, *un poco rall. Ped.* with an asterisk, *p subito. Ped.* with an asterisk, *Ped.* with an asterisk, *fz*, and a *di* marking.

sempre legato.

Fifth system of musical notation, marked *il canto marcato ma p*. It features a more complex melodic line with slurs and accents. Pedal markings include *2 Ped.* and *Ped.* with an asterisk.

semplice.

2 Ped.

f

p *pp*

pp *ppp* *morendo.* *allontanandosi.*

1° Tempo.

Main droite seule.

pp *legatissimo*
il canto ben marcato una corda.

2 Ped.

* 2 Ped.

O peut supprimer la basse ad lib.

8^a 8^a

* 2 Ped. *

sempre legato.

2 Ped. * 2 Ped. * 2 Ped.

8^a 8^a 8^a

* 2 Ped. *

8^a 8^a

2 Ped. * 2 Ped. *

8^a 8^a 8^a

2 Ped. * 2 Ped. *

The page contains five systems of piano music, each consisting of a grand staff (treble and bass clefs). The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The systems are marked with various dynamics and performance instructions:

- System 1:** Treble clef starts with a forte (*f*) dynamic and a 2-pedal instruction. The bass clef has a 2-pedal instruction. A first ending bracket is shown below the bass clef.
- System 2:** Treble clef has a piano (*p*) dynamic and a 2-pedal instruction. The bass clef has a 2-pedal instruction. A first ending bracket is shown below the bass clef.
- System 3:** Treble clef has a forte (*f*) dynamic and a 2-pedal instruction. The bass clef has a 2-pedal instruction. A first ending bracket is shown below the bass clef.
- System 4:** Treble clef has a forte (*f*) dynamic and a 2-pedal instruction. The bass clef has a 2-pedal instruction. A first ending bracket is shown below the bass clef.
- System 5:** Treble clef has a piano (*p*) dynamic and a 2-pedal instruction. The bass clef has a piano-piano (*pp*) dynamic and a 2-pedal instruction. A first ending bracket is shown below the bass clef.

Throughout the piece, there are numerous first ending brackets (marked with *8^a*) and second ending brackets (marked with *8^b*) in both staves. The notation includes complex chords, often with multiple notes beamed together, and various rhythmic values. The page number 10361 is centered at the bottom.

8^a 8^a 8^a

* 2 Ped. *

*all.
c*

Detailed description: This system contains the first three measures of the piece. The right hand features a melodic line with eighth-note patterns, and the left hand provides a rhythmic accompaniment. The first measure is marked with a dynamic of *all.
c*. The second measure includes a piano instruction of *2 Ped.* with an asterisk on either side. The third measure also has an asterisk on the right. Octave markings of *8^a* are placed above the right-hand staff in each measure, with dashed lines indicating the octave shift.

8^a 8^a

pp 2 Ped. * 2 Ped. *

*all.
c*

Detailed description: This system contains the next three measures. The first measure is marked with a dynamic of *pp* and a piano instruction of *2 Ped.*. The second and third measures are marked with *2 Ped.* and an asterisk on either side. The right hand continues with eighth-note patterns, and the left hand has a steady accompaniment. Octave markings of *8^a* are present above the right-hand staff in the first and second measures.

8^a *il canto sosten.*

un poco rall. 2 Ped. *p* *murmurando legatissimo.* 1^o Tempo.

2 Ped. sempre.

Detailed description: This system contains the next three measures. The first measure is marked with *un poco rall.* and *2 Ped.*. The second measure begins a new section marked *il canto sosten.* with a dynamic of *p* and the instruction *murmurando legatissimo.* Below the first measure, the tempo is marked *1^o Tempo.* and the instruction *2 Ped. sempre.* is written. The right hand features a more complex texture with chords and moving lines, while the left hand continues with a steady accompaniment.

Detailed description: This system contains the next three measures of the *il canto sosten.* section. The right hand continues with a complex texture of chords and moving lines, and the left hand provides a steady accompaniment. The tempo remains *1^o Tempo.*

Detailed description: This system contains the final three measures of the *il canto sosten.* section. The right hand continues with a complex texture of chords and moving lines, and the left hand provides a steady accompaniment. The tempo remains *1^o Tempo.*

semplice

First system of musical notation. The right hand (treble clef) plays a series of chords with a melodic line. The left hand (bass clef) plays a simple bass line. The dynamic marking *pp* is present in the bass staff.

Second system of musical notation. The right hand continues with chords and a melodic line. The left hand plays a bass line. The dynamic marking *f* is present in the bass staff.

Third system of musical notation. The right hand continues with chords and a melodic line. The left hand plays a bass line. The dynamic marking *f* is present in the bass staff.

Fourth system of musical notation. The right hand continues with chords and a melodic line. The left hand plays a bass line. The dynamic marking *f* is present in the bass staff.

Fifth system of musical notation. The right hand continues with chords and a melodic line. The left hand plays a bass line. The dynamic marking *p subito.* is present in the bass staff.

misterioso

p
murmurando

4 0 2 4 5 2

rall.
1: Tempo.
pp
pp molto semplice
2 Ped. *

pp
fff subito.
2 Ped. * 2 Ped. * Ped. *
silen. silen.
Ped. *
FINE.

COMPOSITIONS PAR E. KETTERER

pour Piano à 2 mains.

	M. Pt.		M. Pt.
Op. 203. Zilda de Flotow , Fantaisie	1.50	Op. 249. Viens au bord de la Mer , Mélodie trans-	
" 204. Marche solennelle	1.50	crité	1.50
" 205. Sous les Lilas , Mazurka	1.50	" 250. La Périchole d'Offenbach , Fantaisie	1.75
" 206. Freischütz , Souvenirs	1.75	" 251. Les Huguenots , Grande Fantaisie	2.25
" 207. Non è ver! Mélodie de <i>T. Mattei</i> , Trans-		" 252. Chant élégiaque	1.25
cription	1.50	" 253. Elodia , Mazurka de Salon	1.50
" 208. Non tornò! Mélodie de <i>T. Mattei</i> , Trans-		" 254. Succès-Polka	—
cription	1.25		Edition simplifiée —
" 209. Mignon de Thomas , Fantaisie	1.75	" 255. Contessina , Opéra du Prince Ponla-	
" 210. Le Désert de F. David , Fantaisie	2.—	towski , Romanza, Transcription	1.25
" 211. Orphée aux enfers de J. Offenbach ,		" 256. Légende	1.25
Fantaisie	1.75	" 259. Vert-Vert de J. Offenbach , Fantaisie	1.75
" 212. Airs Suédois , transcrits	1.50	" 260. Messe solennelle de Rossini , Trans-	
" 214. La Grande Duchesse de Gerolstein ,		criptions	No. 1 1.50
de <i>J. Offenbach</i>	1.75		No. 2 1.25
" 217. Sardanapale de Joncières , Fantaisie	1.75	" 261. Le Prophète , Grande Fantaisie	2.—
" 218. L'Ole du Caïre de Mozart , Fantaisie	1.75	" 263. Allégresse , Allegro-Scherzando	1.25
" 219. Idylle	1.25	" 265. Le Réveil des Sirènes , Caprice	1.25
" 220. Défilé-Marche , Transcription	—	" 266. Saltarelle	—
" 221. Le Triomphe , Grande Valse	1.75	" 267. Le Chant du berceau	1.25
" 222. Carlotta-Polka	1.25	" 268. Les Clochettes d'Or , Caprice	1.50
" 223. Robinson Cruséo de J. Offenbach , Fantaisie	2.—	" 269. Matinée dans les Bois , Impromptu	1.50
" 224. Marcellina , Tarantelle	1.75	" 270. Vienne , Galop	—
" 225. Giovanna d'Arco , Fantaisie	1.75		Edition simplifiée —
" 226. Romance de la lettre de l'opéra Les		" 272. Invocation , Pensée poétique	1.25
Porcherons de Grisar , Transcription	1.50	" 273. Havanaise de Paladilhe , Transcription	1.25
" 227. Le Médecin malgré lui de Gounod ,		" 274. Bouquet de Bal , Mazurka	1.50
Fantaisie	1.75	" 280. Fantaisie quasi Capriccio sur la Mando-	
" 234. Les Dragons de Villars , Fantaisie	1.75	linata de Paladilhe	1.50
" 235. Richard Coeur de Lion , Souvenirs	1.75	" 281. La Bohémienne de Balfe , Romance	1.50
" 236. Il Crociato de Meyerbeer , Souvenirs	1.75	" 282. La Bohémienne de Balfe , Fantaisie	1.50
" 237. Beatrice di Tenda , Souvenirs	1.75	" 287. La Marseillaise , Transcription	1.25
" 238. Sérénade de J. B. Weckerlin , Transcrite	1.50	" 288. La Favorite , Fantaisie	2.—
" 239. Le Chant du Régiment , Fantaisie	1.50	" 289. Valse des Pampas (Oeuvre posth.)	1.75
" 240. Guillaume Tell , Fantaisie	1.50	" 290. Eole , Mazurka (Oeuvre posth.)	1.—
" 241. Un Ballo in Maschera de Verdi , Fantaisie	2.—	Moldôa , Caprice-Russe (Oeuvre posth.)	1.50
" 242. Bellone , Caprice militaire	1.50	Flick et Flock , Galop du Ballet de <i>Hertel</i> ,	
" 243. Vieille Chanson du jeune temps , Mélodie	1.50	Transcription	1.50
" 244. Armonia , Mélodie	1.75	Sorrente , Mazurka sur une Mélodie de	
" 245. Bluette	1.50	Masset	1.50
" 246. Danse bohémienne originale	1.50	Sérénade du Passant de J. Massenet ,	
" 247. Carillon-Mazurka	1.75	Transcription	2.25
" 248. Chanson napolitaine	1.25	Bohéma , Caprice de Concert (Oeuvre posth.)	1.50
		Diadème-Polka (Oeuvre posth.)	1.50

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