

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
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
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 salou	— 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

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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.

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

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Mazurka sentimentale
pour PIANO par

L. M. GOTTSCHALK

à 2 mains

OP. 21.

à 4 mains

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BRÜSSEL
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L'ÉTINCELLE

MAZURKA SENTIMENTALE

PAR L. M. GOTTSCHALK OP. 21

Moderato.
con espressione.

INTRODUCTION.

p misterioso.

Musical notation for the introduction, consisting of two staves. The right hand plays a melodic line with a dotted quarter note and an eighth note, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the mood is 'con espressione'.

rall.

pp morendo.

ritard.

Musical notation for the end of the introduction, consisting of two staves. The tempo is marked 'rall.' and the dynamics are 'pp morendo.' and 'ritard.'.

Con molto espressione.

MAZURKA.

mf ben misurato.

Musical notation for the beginning of the mazurka, consisting of two staves. The tempo is marked 'Con molto espressione' and the dynamics are 'mf ben misurato'.

Musical notation for the first system of the mazurka, consisting of two staves.

Musical notation for the second system of the mazurka, consisting of two staves.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords and melodic fragments in the right hand, while the left hand provides a steady accompaniment of chords.

Second system of musical notation. The right hand contains a melodic line with some slurs and fingerings (5, 4, 5) indicated. The left hand continues with chordal accompaniment.

Third system of musical notation. The right hand features a melodic line with a slur and a fermata-like symbol above it. The left hand accompaniment remains consistent.

Fourth system of musical notation. The right hand has a melodic line with slurs and triplets. The left hand accompaniment includes some chordal changes. Performance markings include *mf ben misurato.* and *brillante.*

Fifth system of musical notation. The right hand features a melodic line with multiple slurs and triplets. The left hand accompaniment consists of chords and some melodic movement.

8

brillante.

This system contains the first six measures of the piece. The right hand features a melodic line with triplets and a complex sixteenth-note passage in the third measure. The left hand provides a steady accompaniment of chords. A dashed line above the staff indicates an eight-measure phrase.

8

brillante.

This system contains the next six measures. The right hand continues with intricate passages, including a triplet in the second measure and a sequence of notes with fingerings 3, 2, 1, 5, 1 in the fifth measure. The left hand accompaniment remains consistent. A dashed line above the staff indicates an eight-measure phrase.

p con espress.

8

This system contains measures 11 through 16. The dynamic marking changes to piano (*p*) with an expressive character (*con espress.*). The right hand features a more lyrical melody with some chordal textures. The left hand accompaniment is more active, with eighth-note patterns. A dashed line above the staff indicates an eight-measure phrase.

8

8

This system contains measures 17 through 22. The right hand continues with a melodic line, featuring a triplet in the first measure and a complex chordal texture in the fifth measure. The left hand accompaniment is rhythmic. Two dashed lines above the staff indicate eight-measure phrases.

8

con espressione.

armonioso.
cantato il basso.

This system contains the final six measures of the piece. The dynamic marking is *con espressione*. The right hand has a more melodic and expressive quality. The left hand features a prominent bass line, as indicated by the instruction *cantato il basso*. A dashed line above the staff indicates an eight-measure phrase.

brillante. con grazia.

This system contains the first two measures of the piece. The right hand features a melodic line with a trill in the first measure and a five-fingered chord in the second. The left hand provides a steady accompaniment. Performance markings include 'brillante.' and 'con grazia.'

cantato il basso.

This system contains measures 3 and 4. The right hand continues the melodic development with a trill in measure 3 and a five-fingered chord in measure 4. The left hand accompaniment remains consistent. The marking 'cantato il basso.' is present.

leggerissimo.
volante.
p con grazia. brillante.

This system contains measures 5 and 6. The right hand has a trill in measure 5 and a five-fingered chord in measure 6. The left hand accompaniment continues. Performance markings include 'leggerissimo.', 'volante.', 'p con grazia.', and 'brillante.'

This system contains measures 7 and 8. The right hand features a trill in measure 7 and a five-fingered chord in measure 8. The left hand accompaniment continues. There are no explicit performance markings in this system.

brillante.

This system contains measures 9 and 10. The right hand has a trill in measure 9 and a five-fingered chord in measure 10. The left hand accompaniment continues. The marking 'brillante.' is present.

Tempo I^o

mf

8

This system contains the first four measures of the piece. The music is in a minor key with a 3/4 time signature. The right hand features a melodic line with some grace notes, while the left hand provides a steady accompaniment of chords and single notes. A dynamic marking of *mf* is present at the beginning. A dashed line with an '8' above it spans the first two measures.

8

This system contains measures 5 through 8. The right hand continues with a melodic line, showing some chromatic movement. The left hand accompaniment remains consistent. A dashed line with an '8' above it spans the first two measures of this system.

8

This system contains measures 9 through 12. The right hand has a more active melodic line with some triplets. The left hand accompaniment continues. A dashed line with an '8' above it spans the first two measures of this system.

8

brillante.

This system contains measures 13 through 16. The right hand features a more technically demanding melodic line with many sixteenth notes. The left hand accompaniment continues. A dynamic marking of *brillante.* is present. A dashed line with an '8' above it spans the first two measures of this system.

8

This system contains measures 17 through 20. The right hand continues with a melodic line, ending with a final chord. The left hand accompaniment concludes the piece. A dashed line with an '8' above it spans the first two measures of this system.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, featuring a treble and bass clef. Includes the instruction *f animato.* and *brillante.*

Third system of musical notation, featuring a treble and bass clef.

Fourth system of musical notation, featuring a treble and bass clef. Includes the instruction *brillante.*

Fifth system of musical notation, featuring a treble and bass clef. Includes the instructions *ff*, *deciso.*, *con fuoco.*, and *ff*.

Auswahl

von

Salon- und Vortragsstücken

für Klavier zu zwei Händen

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B. SCHOTT'S SÖHNE

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