

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 Follets, 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. Misèrièrè 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. Misèrère 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

LONDON
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BRÜSSEL
SCHOTT FRÈRES

PARIS
MAX ESCHIG

Rosemary

(Remembrance)

Intermezzo

Tempo alla Gavotta

PERCY ELLIOTT

PIANO

ten. *mp* *poco rit.* *Largamente e alla Marcia* *ten.* *rall.* *ten.* *mf* *sost. e ben marc.*

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Nº 112

LES MUSES DANS LA FORET

à Madame PANTHÈS
Professeur au Conservatoire de Genève

RONDO

XVIII^{me} Siècle

Recueilli par
Lucien de Flagny

Joué par Wladimir Cernikoff

Adhémar de Flagny

Andantino en écho

PIANO

mf legato *pp* *mf* *mf* *pp* *cresc.* *f* *mf* *rit.* *etc*

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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.*

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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* *f* *rit.* *etc*

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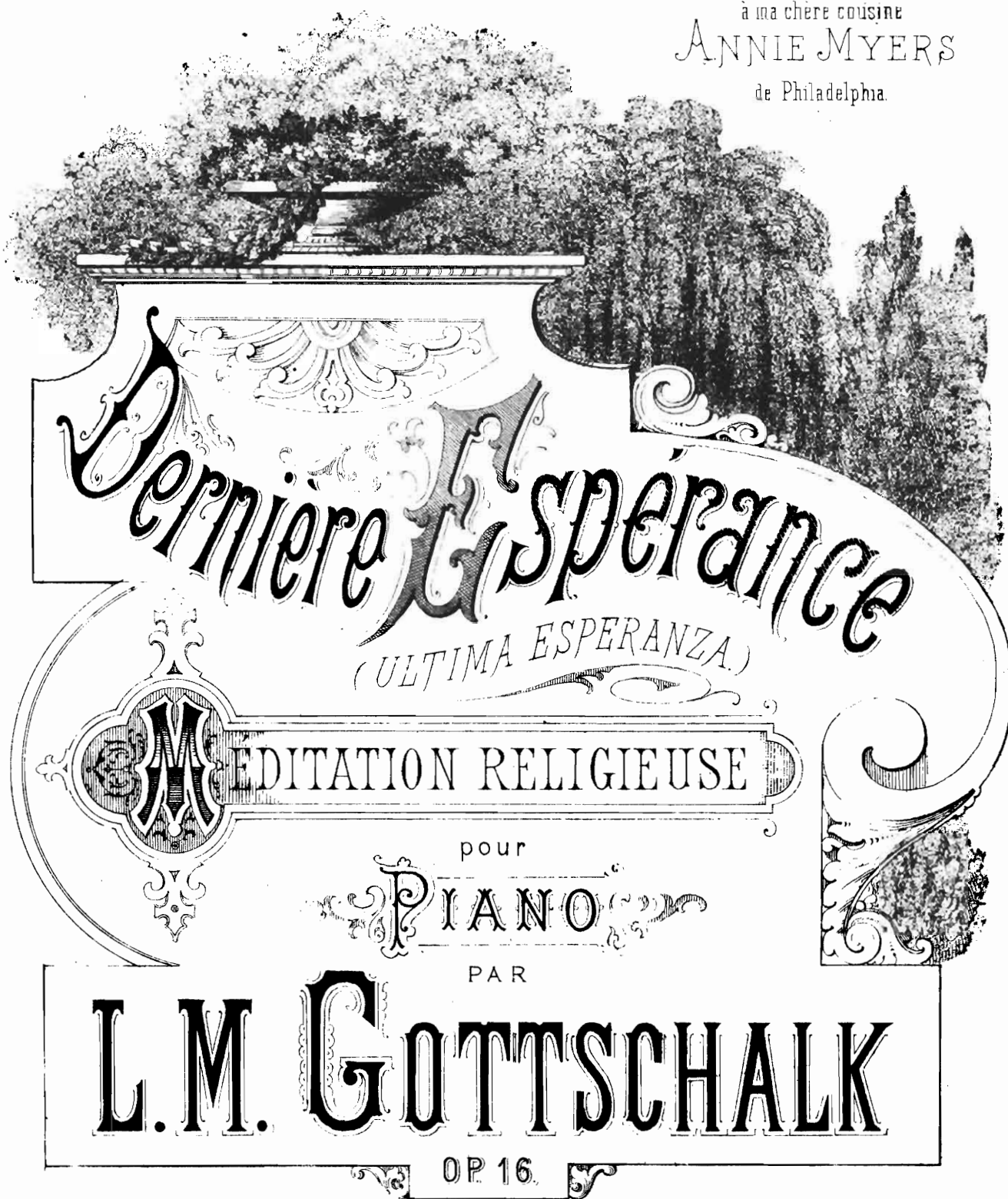
B. SCHOTT'S SÖHNE

MAINZ

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116

à ma chère cousine
ANNIE MYERS
de Philadelphia.



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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.



First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic and a half note chord. The bass clef staff has a half note chord. The system concludes with a measure marked *pp* *leggiere* *m.g.* (mezzo-giochiato). Above the treble staff, the word *volante* is written with an eighth-note triplet figure.

p

pp *leggiere* *m.g.*

volante

armonioso



Second system of musical notation. The treble clef staff features a melodic line with a slur and a half note, followed by eighth-note triplets. The bass clef staff has a half note chord. The system concludes with a measure marked *m.g.* (mezzo-giochiato). Above the treble staff, the word *ben cantando* is written.

ben cantando

m.g.



Third system of musical notation. The treble clef staff features a melodic line with a slur and a half note, followed by eighth-note triplets. The bass clef staff has a half note chord. The system concludes with a measure marked *p* (piano) and a trill (*tr*) over an eighth note. Above the treble staff, the word *con espress.* (con espressione) is written.

con espress.

tr

p

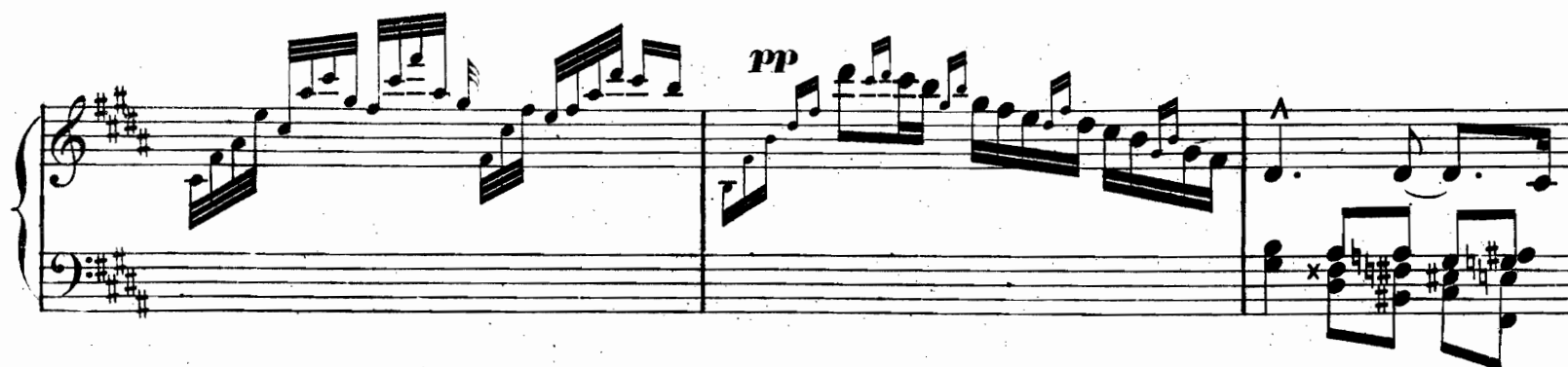


Fourth system of musical notation. The treble clef staff features a melodic line with a slur and a half note, followed by eighth-note triplets. The bass clef staff has a half note chord. The system concludes with a measure marked *pp* (pianissimo) and the word *scintillante* (scintillating). Above the treble staff, the word *scintillante* is written with an eighth-note triplet figure.

scintillante

pp *brillante*

scintillante



Fifth system of musical notation. The treble clef staff features a melodic line with a slur and a half note, followed by eighth-note triplets. The bass clef staff has a half note chord. The system concludes with a measure marked *pp* (pianissimo) and the word *scintillante* (scintillating). Above the treble staff, the word *scintillante* is written with an eighth-note triplet figure.

pp

scintillante

The musical score consists of five systems of staves. Each system typically has a grand staff (treble and bass clef) and a single bass staff. The notation includes eighth notes, chords, and various dynamic markings.

System 1: *m.g.* (mezzo-giochiato). *P* *ben marcato e soste*.

System 2: *nuto il canto. m.g.*

System 3: *espress.* *d.* *semplice.*

System 4: *cres* *cen* *do.*

System 5: *espress.* *pp* *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, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 3/4 or 4/4 based on the note values.

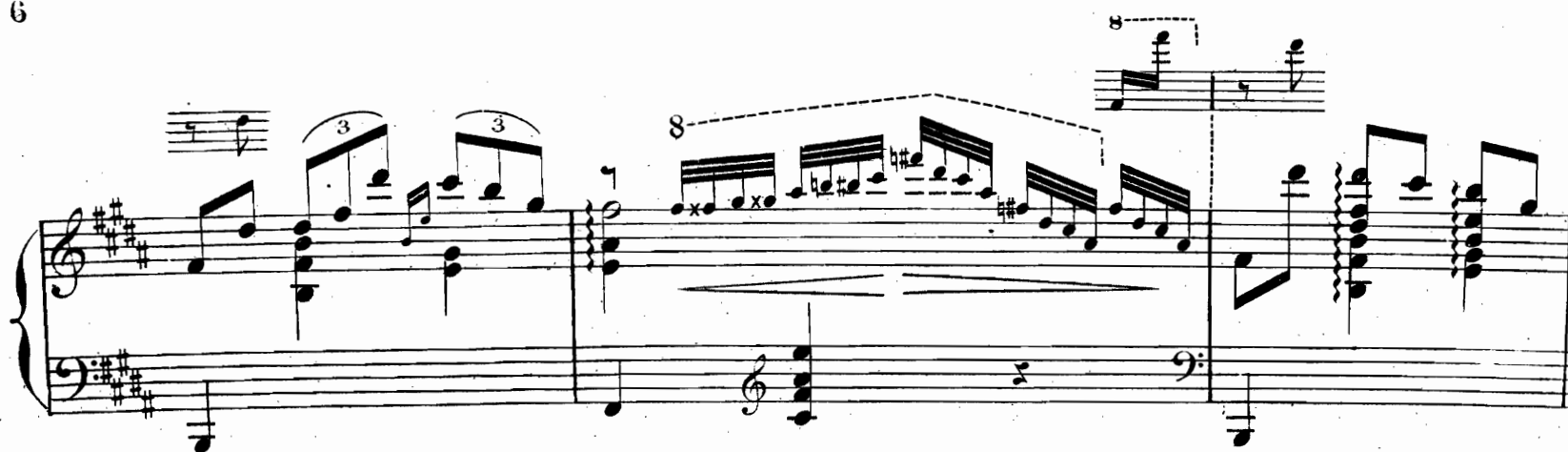
System 1: Features eighth-note patterns in the right hand and sustained chords in the left hand.

System 2: Continues the eighth-note patterns. The word *espress.* is written below the staff.

System 3: Includes the instruction *Comme l'auteur le joue.* above the staff and *brillante.* below it. The dynamic *pp* (pianissimo) is marked. The word *espress.* appears again.

System 4: Features a *malinconico.* (melancholic) section in the right hand. The word *brillante* is written below the staff. The section concludes with *poco rit.* (a little slower).

System 5: Features a *rapido.* (fast) section in the right hand. The dynamic *pp* is marked.



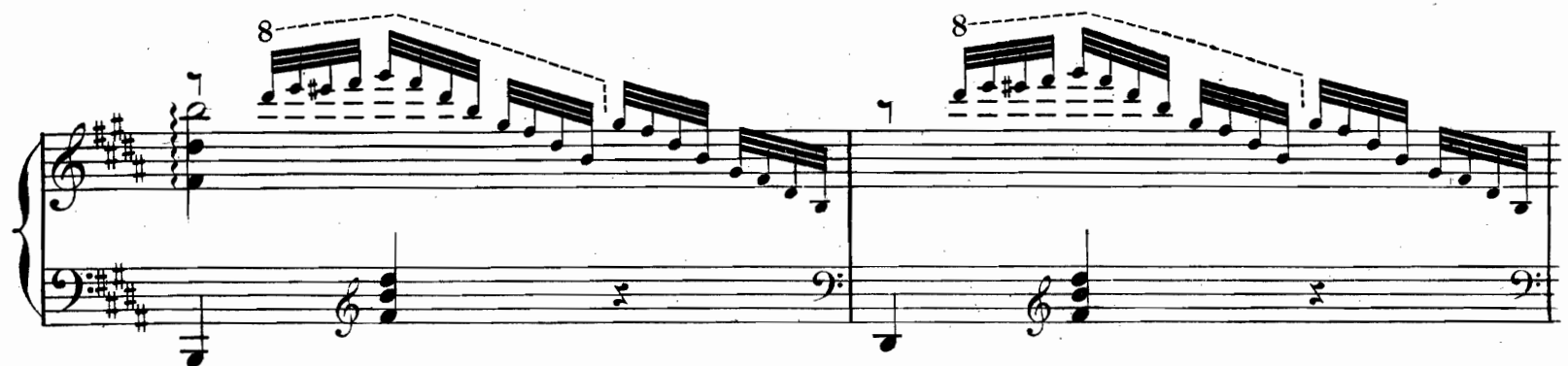
First system of musical notation. The treble staff features a melodic line with triplets and an eighth-note scale. The bass staff provides harmonic support with chords and single notes. A small treble clef staff is positioned above the main treble staff.



Second system of musical notation. The treble staff continues the melodic line with eighth-note scales. The bass staff includes chords and single notes. Performance markings include *brillante.*, *poco rit.*, and *rapido.*



Third system of musical notation. The treble staff features eighth-note scales. The bass staff includes chords and single notes. Performance markings include *volante rapido armonioso.*, *una Corda.*, and *pp*.



Fourth system of musical notation. The treble staff features eighth-note scales. The bass staff includes chords and single notes.



Fifth system of musical notation. The treble staff features eighth-note scales. The bass staff includes chords and single notes.

First system of musical notation. The treble clef staff features a series of sixteenth-note runs, with fingerings 6 and 5 indicated above specific notes. A trill (tr) is marked above a quarter note. The bass clef staff provides harmonic support with chords and single notes. The tempo/mood is marked *sempre pp* (pianissimo).

Second system of musical notation. The treble clef staff continues with sixteenth-note runs and a trill (tr). The bass clef staff features chords. The tempo/mood is marked *scintillante* (sparkling).

Third system of musical notation. The treble clef staff features sixteenth-note runs and trills (tr). The bass clef staff features chords. The tempo/mood is marked *ppp* (pianississimo).

Fourth system of musical notation. The treble clef staff features sixteenth-note runs and trills (tr). The bass clef staff features chords. The tempo/mood is marked *pp una Corda.* (pianissimo, one string).

Fifth system of musical notation. The treble clef staff features sixteenth-note runs and trills (tr). The bass clef staff features chords. The tempo/mood is marked *armonioso.* (harmonious) and *ppp* (pianississimo).

EMIL SAUER

Aus meinem Concert-Repertoire

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



- BEETHOVEN . . Polonaise (C-dur) Op. 89
CHOPIN Variations (B-dur) Op. 12
CHOPIN Nocturne (Fis-dur) Op. 15, No. 2
CHOPIN Bolero (A-moll) Op. 19
CHOPIN Prélude (B-moll) Op. 28, No. 16
CHOPIN Polonaise (Fis-moll) Op. 44
CHOPIN Allegro de Concert (A-dur) Op. 46
MENDELSSOHN Präludium (B-dur) Op. 104, No. 1
* RUBINSTEIN . . Gavotte (Fis-dur) Op. 38, No. 5
* SCARLATTI-TAUSIG, Sonate (C-dur) (Bisher ungedruckt)
SCHUBERT-TAUSIG, Andantino & Variationen (H-moll)
SCHUMANN . . Toccata (C-dur) Op. 7

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COMPOSITIONS

par

EMIL SAUER.

Pour Piano et Orchestre.

Ier Concerto en Mi-min.		IIme Concerto en Ut-min.	
Partition de Piano	n. M. 10.—	Partition de Piano	n. M. 10.—
Partition d'Orchestre	n. " 12.—	Partition d'Orchestre	n. " 12.—
Parties d'Orchestre	n. " 12.—	Parties d'Orchestre	n. " 12.—

Pour Piano à 2 mains.

Grande Sonate (en Ré-maj.) n.	7.50	Approche du Printemps (Frühlingsnahn) M.	1.50
Sonate II. (en Mi-b) n.	7.50	Couplet sans Paroles (Style français) . . . "	2.—
Etudes de Concert.		*Menuet (Vieux Style) "	1.50
		*Polka de Concert "	2.50
		Propos de Bal (Liebeswerben im Ballsaal) "	2.—
		Sempre scherzando "	2.—
		*Sérénade française (Französ. Ständchen) . . "	2.—
		Serenata Veneziana "	1.50
		*Valse Impromptu "	3.—
		Le Luth (Zur Laute) 2ième Sérénade . . . "	2.—
		Barcarolle "	2.50
		Scherzo, tiré de la Sonate en Mi-bé-maj. . . "	2.—
		Nocturne id. id. "	1.50
		Intermezzo, tiré de la Sonate en Ré-maj. . . "	1.50
		Scherzo "	2.50
No. 1. Etude de Concert (Concert-Etude)	2.75		
2. Voix des Oiseaux (Vogelstimmen)	1.75		
3. Murmure du vent (Windes-Flüstern)	2.—		
4. Etude en Octaves (Octaven-Etude)	1.50		
5. Près du Ruisseau (Am Bache)	2.—		
6. Frisson des Feuilles (Espenlaub)	2.—		
7. Flammes de Mer (Meeresleuchten)	2.—		
8. Au Vol (Im Fluge)	2.—		
9. Orage d'Avril (Frühlingssturm)	1.50		
10. Sylphes glissants (Lichtelfen)	2.—		

Pour Piano à 4 mains.

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

Hymne Bulgare (Paroles de <i>M. Agoura</i>)	M. 1.25
Fünf Lieder für eine Singstimme mit Pianofortebegleitung. Deutsch-englisch. Englische Uebersetzung von <i>Percy Pinkerton</i> .	
No. 1. Nachtblumen — Flowers of Night (<i>Ludwig Pfau</i>)	M. 1.—
No. 3. Lied vom Herzen — The Heart and the Wood (<i>Ludwig Pfau</i>)	M. —.50
2. Ständchen — A Serenade (<i>L. Pfau</i>)	" 1.—
4. Sommer — Summer (<i>M. Beyer</i>)	" 1.—
No. 5. Ich glaub lieber Schatz (<i>A. Ritter</i>)	M. 1.—

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