

COMPOSITIONS OF L. M. GOTTSCHALK.

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| <p>Apotheose, (Grande Marche Solennelle,) 1.50 Ardennes Mazurka, 75 Bambucula, 1.00 Bananier, (Chanson Negre,) 40 Banjo, (Grotesque Fantasia,) 1.10 Bataille, 1.25 Berceuse, (Cradle Song,) 75 Brazilian National Hymn, (Gr. Fant. Triomphale,) <i>Four hands</i>, 1.00 Chant du Martyrs, 75 Chant du Soldat, 1.35 Chute des Feuilles, (Nocturne,) 1.25 Colombe Polka, (The Dove,) 85 Danse Ossianique, 60 Dernier Amour, 1.00 Dying Poet, <i>Solo</i>, .75c. <i>Four Hands</i>, 1.00 Fairy Land Schottische, 75 Favorita (La), 1.50 Forest Glade Polka, <i>Solo</i>, .60c. <i>Four hands</i>, .75 Gallina, (La) (Danse Cubaine,) <i>Solo</i>, .75c. <i>Four hands</i>, 1.00 Gitanella, 60 God Save the Queen, 1.00 Grand Scherzo, 1.00 Home, Sweet Home, 1.00 Hurrah Galop, 75 Illusions Perdues, 75 Impromptu, 1.00 Jerusalem, 1.25 Jeunesse Mazurka, 60 Jota Aragonesa, 60 Last Hope, (Religious Meditation,) 1.00 <i>Four hands</i>, 1.25 Love and Chivalry, 75 Maiden's Blush, (Grand Concert. Waltz,) 75 Manchega, 75 Marche de Nuit, <i>Solo</i>, 1.00. <i>Four hands</i>, 1.25 Marche Funebre, 75 Minuet à Seville, 1.00 Morte, (Lamentation,) 75 Miserere, "Trovatore," <i>Solo</i>, 1.00. <i>Four hands</i>, 1.10 Murmures Eoliens, 1.25 O Loving Heart, Trust On, (Song,) in E... In F.. 60 O Ma Charmente, 50 Ossian, (Caprice Poetique,) 40 Idol of Beauty, (Song,) 60 Mountaineer's Song, (Vocal,) 50</p> | <p>Ojos Criollos, (Danse Cubaine,) <i>Solo</i>, 75c. <i>Four hands</i>, 1.00 Orfa Grand Polka, 65 Overture to William Tell, <i>Four hands</i>, 2.50 Pastorella e Cavalliere, 1.00 Pasquinade, <i>Solo</i>, .90c. <i>Four hands</i>, 1.00 Pensée Poétique, 75 Pensive Polka Redowa, 60 Polonia, 1.25 Printemps d'Amour Mazurka, <i>Solo</i>, 1.25 <i>Four hands</i>, 1.25 Radieuse Grand Waltz, <i>Solo</i>, .90c. <i>Four hands</i>, 1.50 Reflets du Passée, (Ballade,) 75 Reponds Moi, (Danse Cubaine,) <i>Solo</i>, 60c. <i>Four hands</i>, 1.00 Ricordate, (Nocturne,) 75 Scintilla (La) Mazurka, (The Spark,) 75c. <i>Four hands</i>, 75 Serenade, 75 Slumber on, Baby dear, (Song,) 75 Souvenir d'Andalousie, 80 Souvenir de la Havane, 1.00 Solitude, 75 Suis Moi, 75 Tremolo, 1.10 Union, (Paraphrase de Concert,) 1.60 Valse Poetique, (Sospiro,) 85 Water Sprite Polka, 85 My only Love, Good-bye, (Song, in D,) 50 My only Love, Good-bye, (Song, in F,) 50 Shepherdess and the Knight, (Vocal,) 1.00</p> <p style="text-align: center;">POSTHUMOUS WORKS... Espadero's Edition.</p> <p>Ave Maria, (Vocal,) 75 Banjo (2me) (Second), 1.50 Caprice Polka, 90 Celèbre Tarantelle de Bravura, 1.50 Chant de Guerre, (War Chant,) 90 Cocoyé (El) (Grande Caprice Cubain,) 1.60 Marguèrite, (Grande Valse Brillante,) 75 Mazurka Rustique, 75 Overture d'Oberon, <i>à quatre mains</i>, 1.75 Papillon (Le) (Fair Butterfly,) (Vocal,) 1.00 Rayons d'Azur, (Shades of Evening,) <i>Polka</i> 80 Scherzo Romantique, 85 Souvenir de Lima, (Mazurka,) 85 Souvenir de Cuba, (Mazurka,) 60</p> |
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Compositions · for the Piano

by

L. M. Gottschalk

| | | |
|----------------------------------|---|--------|
| Bamboula. | Danse de Negres | \$1.00 |
| Bananier, Le. | Chanson Negre | .35 |
| Banjo, The. | Fantasia Grotesque | 1.00 |
| Berceuse. | Cradle Song | .60 |
| Dying Poet, The. | | .75 |
| do. | Four hand arrangement by Charles Wels | 1.00 |
| Forest Glade Polka. | | .60 |
| do. | Four hand arrangement by J. C. Viereck | .75 |
| Gallina, La. | The Hen. Danse Cubaine | .60 |
| do. | Four hand arrangement by the Author | 1.00 |
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| Jeunesse. | Mazurka Brillante | .60 |
| Last Hope, The. | Méditation Religieuse | .60 |
| do. | Four hand arrangement by the Author | 1.00 |
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| do. | Four hand arrangement by the Author | 1.00 |
| Radieuse. | Valse de Concert. Arranged by H. Maylath | .90 |
| do. | Four hand arrangement by the Author | 1.50 |
| Ricordati | Nocturne | .60 |
| Scintilla, La. | The Spark. Mazurka Sentimentale | .60 |
| do. | Four hand arrangement by the Author | .75 |
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| Solitude. | | .60 |
| Suis Moi! | Follow Me. Caprice | .75 |
| Tremolo. | Etude de Concert | 1.25 |
| Valse Poétique. | Sospiro | .75 |
| Water Sprite, The. | Polka de Salon | .75 |
| Wm. Tell Overture. (Rossini.) | Transcribed for four hands | 2.50 |



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First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The right hand plays a series of chords, each with a slur over it, followed by a quarter note. The left hand plays a simple accompaniment of quarter notes. Pedal markings 'Ped.' are placed below the bass line at the beginning of each measure. Asterisks are placed below the bass line in the second and fourth measures.

ben marcato il canto.

Second system of musical notation. It features a grand staff. The right hand has a complex texture with slurs and fingerings (1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1). The left hand continues with quarter notes. Pedal markings 'Ped.' are present. Asterisks are placed below the bass line in the second, fourth, and sixth measures.

subito i una corda. triste i dolente.

Third system of musical notation. It features a grand staff. The right hand has a complex texture with slurs and fingerings (1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1). The left hand continues with quarter notes. Pedal markings 'Ped.' are present. Asterisks are placed below the bass line in the second, fourth, and sixth measures.

ben sostenuto il canto.

Fourth system of musical notation. It features a grand staff. The right hand has a complex texture with slurs and fingerings (1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1). The left hand continues with quarter notes. Pedal markings 'Ped.' are present. Asterisks are placed below the bass line in the second, fourth, and sixth measures.

Musical notation for the first system, measures 1-3. The system consists of a grand staff with treble and bass clefs. The right hand features a complex arpeggiated figure with a slur and a fermata. The left hand has a simple accompaniment. Pedal markings are present below the bass staff: *Ped.* under measure 1, *Ped.* under measure 2, and *Ped.* under measure 3. Asterisks are placed below the bass staff in measures 1, 2, and 3.

Musical notation for the second system, measures 4-6. The system consists of a grand staff with treble and bass clefs. The right hand continues the arpeggiated figure. The left hand accompaniment is consistent. Pedal markings are present below the bass staff: *Ped.* under measure 4, *Ped.* under measure 5, and *Ped.* under measure 6. Asterisks are placed below the bass staff in measures 4, 5, and 6. The word *subito.* is written above the treble staff at the beginning of measure 6, with an upward-pointing arrow. A dynamic marking *p* is placed below the treble staff at the beginning of measure 6.

Musical notation for the third system, measures 7-9. The system consists of a grand staff with treble and bass clefs. The right hand continues the arpeggiated figure. The left hand accompaniment is consistent. Pedal markings are present below the bass staff: *Ped.* under measure 7, *Ped.* under measure 8, and *Ped.* under measure 9. Asterisks are placed below the bass staff in measures 7, 8, and 9.

Musical notation for the fourth system, measures 10-12. The system consists of a grand staff with treble and bass clefs. The right hand continues the arpeggiated figure. The left hand accompaniment is consistent. Pedal markings are present below the bass staff: *Ped.* under measure 10, *Ped.* under measure 11, and *Ped.* under measure 12. Asterisks are placed below the bass staff in measures 10, 11, and 12. The page number 4167 is printed at the bottom left of the system.

Più Animato
armonioso.

il canto ben marcato
i legato.

m.d.

2 Ped.

Ped.

Ped.

This system contains the first four measures of the piece. The right hand features a melodic line with eighth notes and rests, while the left hand plays a rhythmic accompaniment of eighth notes. Pedal markings include '2 Ped.' in the first measure, 'Ped.' in the second, and 'Ped.' in the fourth. A small asterisk is placed below the fourth measure.

espress.

Ped.

* Ped.

* Ped.

* Ped.

* Ped.

This system contains measures 5 through 8. The right hand continues the melodic line with some chromaticism. Pedal markings are 'Ped.' in measure 5, and '* Ped.' in measures 6, 7, and 8. The word 'espress.' is written above the right hand in measure 6.

Ped.

* Ped.

* Ped.

* Ped.

* Ped.

* Ped.

This system contains measures 9 through 12. The right hand has more complex rhythmic patterns, including triplets and sixteenth notes. Pedal markings are 'Ped.' in measure 9, and '* Ped.' in measures 10, 11, and 12.

cresc.

f subito.

mzf

P

Ped.

* Ped.

* Ped.

* Ped.

This system contains measures 13 through 16. The right hand features a melodic line with a crescendo leading to a fortissimo section. Pedal markings are 'Ped.' in measure 13, and '* Ped.' in measures 14, 15, and 16. Dynamic markings include 'mzf' in measure 13, 'cresc.' above measure 13, and 'f subito.' above measure 14. The left hand has a dynamic marking of 'P' in measure 14.

espress.

f

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

legato il canto espress. *legato e*

f

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

marcato il canto.

f

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

f

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

espress.

f

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

elegante.

43

4 2 3 4 4 3

f

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

ardito e marcato il canto.

f martellato.

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

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

mezzo forte subito.

martellato.

ff

il canto marcato.

L'accompagnamento
staccato e martellato.

Ped.

* *Ped.*

*

Ped.

* *Ped.*

*

Ped.

* *Ped.*

* *Ped.*

* *Ped.*

*

Ped.

* *Ped.*

* *Ped.*

* *Ped.*

*

Ped.

* *Ped.*

* *Ped.*

* *Ped.*

*

tutta la forza.

The first system of music consists of two staves. The treble staff contains a series of eighth and sixteenth notes, some with accents. The bass staff features a steady accompaniment of eighth notes. A dynamic marking of *ff* is present in the middle of the system.

Ped.

* *Ped.*

*

The second system continues the musical piece. It features a crescendo hairpin starting in the middle of the system. A dynamic marking of *ff* is placed above the treble staff. The notation includes various rhythmic values and articulation marks.

Ped.

* *Ped.*

* *Ped.*

* *Ped.*

*

The third system of music shows more intricate rhythmic patterns. The treble staff has a mix of eighth and sixteenth notes, while the bass staff provides a consistent accompaniment. Pedal markings are indicated throughout the system.

Ped.

* *Ped.*

* *Ped.*

* *Ped.*

*

un poco rit.

The fourth system concludes the piece. It features a *un poco rit.* marking. The notation includes a final cadence with a double bar line. Pedal markings are present at the end of the system.

Ped.

* *Ped.*

* *Ped.*

* *Ped.*

*

1^o tempo meno mosso.
f e piano subito.

First system of musical notation. It consists 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 in the right hand, some with a slur over them, and a steady bass line in the left hand. The key signature has one sharp (F#). The system is divided into three measures. Pedal markings are present: "Ped." at the beginning of the first measure, and "* Ped." at the beginning of the second and third measures. There are also asterisks at the end of the second and third measures.

ben marcato il canto.

Second system of musical notation, continuing the piece. It follows the same grand staff format as the first system. The musical texture remains consistent with chords in the right hand and a bass line in the left. The system is divided into three measures. Pedal markings are: "Ped." at the start of the first measure, and "* Ped." at the start of the second and third measures. Asterisks are also placed at the end of the second and third measures.

P molto i una corda.

Third system of musical notation. The notation continues with chords and a bass line. The system is divided into three measures. Pedal markings are: "Ped." at the start of the first measure, and "* Ped." at the start of the second and third measures. Asterisks are also placed at the end of the second and third measures.

tristi i dolente.

ben sostenuto il canto.

Fourth system of musical notation. The notation continues with chords and a bass line. The system is divided into three measures. Pedal markings are: "Ped." at the start of the first measure, and "* Ped." at the start of the second and third measures. Asterisks are also placed at the end of the second and third measures.

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The right hand plays a series of chords with a slur over them, while the left hand plays a rhythmic accompaniment. Pedal markings are present: "Ped." at the beginning, an asterisk "*" in the middle, and "Ped." at the end with an asterisk "*" to its right.

Second system of musical notation. Similar to the first system, it features a grand staff with treble and bass clefs. The right hand has a slurred chordal passage, and the left hand has a rhythmic accompaniment. Pedal markings include "Ped." at the start, an asterisk "*" in the middle, and "Ped." at the end with an asterisk "*" to its right.

Third system of musical notation. It begins with the instruction "*p subito.*" above the staff. The notation continues with a grand staff and slurred chords in the right hand. Pedal markings are "Ped." at the start, an asterisk "*" in the middle, and "Ped." at the end with an asterisk "*" to its right.

Fourth system of musical notation. It continues the piece with a grand staff and slurred chords. Pedal markings are "Ped." at the start, an asterisk "*" in the middle, and "Ped." at the end with an asterisk "*" to its right. The number "4167" is written in the bottom left corner of the system.

malinconico.

misterioso.

First system of musical notation. Treble and bass staves. Treble staff features a series of chords with a slur and a fermata. Bass staff has a steady eighth-note accompaniment. Dynamics include *pp*. Pedal markings are present below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff features a series of chords with a slur and a fermata. Bass staff has a steady eighth-note accompaniment. Pedal markings are present below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff features a series of chords with a slur and a fermata. Bass staff has a steady eighth-note accompaniment. Pedal markings are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff features a series of chords with a slur and a fermata. Bass staff has a steady eighth-note accompaniment. Dynamics include *p*. Pedal markings are present below the bass staff.

teneramente.

allantandosi.

Ped. * *Ped.* *

pendendosi.

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

m.d.

m.d.

pianissimo.

m.g.

m.g.

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

lento e grazioso.

ff

pesante.

fff

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

SELECTED STANDARD COMPOSITIONS

FOR THE PIANOFORTE

Any of the following compositions will be sent postpaid on receipt of price, or may be procured through local music dealers. The publishers will be pleased to forward selections on examination when satisfactory references are furnished. Catalogues of pianoforte music on application.

Godard, Charles.

- Angelus.** (*Meditation.*) *Grade 5.* Revised and fingered by Leon Keach..... 50
Ballet des Papillons. (*Op. 69.*) *Grade 5.*..... 60
Dancing Stars. (*Op. 66.*) *Grade 5.* Valse. Revised and fingered by Leon Keach..... 60

Gregg, Louis.

- Quietude.** (*Op. 53.*) *Grade 4.* A romance without words.... 40
Shepherd's (The) Pipe. *Grade 4.* Pastorale. Fingered by Launce Knight..... 50

Grieg, Edward.

- Anitra's Dance.** (*Op. 46, No. 3.*) *Grade 4.* From an arrangement of H. Ibsen's dramatic poem, "Peer Gynt".... 35
Cradle Song. (*Op. 38, No. 1.*) *Grade 4.* Edited by Max Piutti..... 35
Day Break. *Grade 5.* From an arrangement of H. Ibsen's dramatic poem, "Peer Gynt."..... 40
Death (The) of Aase. *Grade 4.* From an arrangement of H. Ibsen's dramatic poem, "Peer Gynt"..... 30
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- Six little pieces for the pianoforte, written for Guilmant's little daughter Cecile. Fingered.
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Fughetta. *Grade 2.*..... 25
Petite March. *Grade 2.*..... 25
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Tarantella. *Grade 3.*..... 35

Händel, G. F.

- Air a la Bourree.** *Grade 4.* Translated by D. Brocca..... 35
Harmonious Blacksmith. *Grade 5.*..... 40
Largo. *Grade 4.* From "Xerxes"..... 35

Hauser, M.

- Cradle Song.** *Grade 3.* Arranged by H. Fingered by L. E. Orth..... 40

Haydn, J.

- Gipsy Rondo.** (*Ungarisches Rondo.*) *Grade 4.* From trio No. 5 in G..... 40
Rondo in A. *Grade 5.* Revised and fingered by R. Zeckwer.. 60

Helmund, Erik Meyer.

- Danse.** (*Tanzweise.*) (*Op. 28, No. 2.*) *Grade 5*..... 50

Henselt, A.

- Chanson de Printemps.** (*Spring Song.*) *Grade 5.*..... 60
If I were a Bird. *Grade 5.* Fingered by R. Zeckwer..... 40

Hummel, J. N.

- Rondo Favori.** *Grade 5.*..... 60

Jadassohn, S.

- Air de Ballet.** (*Op. 26, No. 2.*) *Grade 4.* Fingered by Louis C. Jacoby..... 30
Album Leaf. (*Yum Namenstage.*) *Grade 3.*..... 30
Duetto. (*Zeviegesprach.*) *Grade 4.*..... 25
Mazurka in C minor. *Grade 4.*..... 40
Scherzo. *Grade 5.* Revised and fingered by W. S. W..... 35

Janetschek, Stefan.

- Impromptu.** *Grade 4.* Edited by M. C. J..... 40

Jensen, Adolph.

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Serenade. *Grade 4.* Fingered by Ernst Perabo..... 40

Kempner, L.

- Serenata Napolitana.** *Grade 4.* Edited by M. C. J..... 30

Kirchner, Th.

- Album Leaf.** *Grade 3*..... 35

Kirchner, Fritz.

- Wanderer's Song.** (*Wanderlied.*) *Grade 4.*..... 30

Lachner, Fr.

- March Celebre.** *Grade 5.* Transcribed for piano by Ch. Wachtmann..... 50

Lack, Theodore.

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Sorrentina. (*Op. 96.*) *Grade 5.* Revised and fingered by Leon Keach..... 50
Valse Intime. (*Op. 121.*) *Grade 4.* Fingered by John Orth. 40

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