

# COMPOSITIONS OF L. M. GOTTSCHALK.

Apotheose, (Grande Marche Solennelle,).....	1.50	Ojos Criollos, (Danse Cubaine,) <i>Solo</i> , 75c. <i>Four hands</i> ,	1.00
Ardennes Mazurka, .....	75	Orfa Grand Polka, .....	65
Bamboula, .....	1.00	Overture to William Tell,.....	<i>Four hands</i> ,.. 2.50
Bananier, (Chanson Negre,) .....	40	Pastorella e Cavalliere, .....	1.00
Banjo, (Grottesque Fantasie,) .....	1.10	Pasquinade, .....	<i>Solo</i> ,..90c. <i>Four hands</i> , . 1.00
Bataille,.....	1.25	<u>Pensée Poétique</u> , .....	75
Berceuse, (Cradle Song,) .....	75	Pensive Polka Redowa,.....	60
Brazilian National Hymn, (Gr. Fant. Triomphale,) <i>Four hands</i> ,	1.00	Polonia,.....	1.25
Chant du Martyrs,.....	75	Printemps d'Amour Mazurka, <i>Solo</i> , 1.25 <i>Four hands</i> ,	1.25
Chant du Soldat, .....	1.35	Radieuse Grand Waltz, ...	<i>Solo</i> ,..90c. <i>Four hands</i> ,. 1.50
Chute des Feuilles, (Nocturne,).....	1.25	Reflets du Passée, (Ballade,) ...	75
Colombe Polka, (The Dove,).....	85	Reponds Moi, (Danse Cubaine,) <i>Solo</i> , 60c, <i>Four hands</i> ,	1.00
Danse Ossianique, .....	60	Ricordate, (Nocturne,) .....	75
Dernier Amour, .....	1.00	Scintilla (La) Mazurka, (The Spark,) 75c. <i>Four hands</i> ,	75
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Favorita (La), .....	1.50	Souvenir d'Andalousie, .....	80
Forest Glade Polka,.....	<i>Solo</i> ,..60c. <i>Four hands</i> ,.. 75	Souvenir de la Havane,.....	1.00
Gallina, (La) (Danse Cubaine,) <i>Solo</i> ,..75c. <i>Four hands</i> ,	1.00	Solitude, ...	75
Gitanela, .....	60	Suis Moi, .....	75
God Save the Queen,.....	1.00	Tremolo,.....	1.10
Grand Scherzo,.....	1.00	Union, (Paraphrase de Concert,).....	1.60
Home, Sweet Home,.....	1.00	Valse Poetique, (Sospiro,) .....	85
Hurrah Galop, .....	75	Water Sprite Polka, .....	85
Illusions Perdues, ..	75	My only Love, Good-bye, (Song, in D,).....	50
Impromptu,.....	1.00	My only Love, Good-bye, (Song, in F,) .....	50
Jerusalem, ..	1.25	Shepherdess and the Knight, (Vocal,).....	1.00
Jeunesse Mazurka, .....	60	Tournament Galop, .....	90
Jota Aragonese,.....	60		
Last Hope, (Religious Meditation,) ..	75 <i>Four hands</i> ,	<b>POSTHUMOUS WORKS... Espadero's Edition.</b>	
Love and Chivalry, .....	75	Ave Maria, (Vocal,) .....	75
Maiden's Blush, (Grand Concert Waltz,) .....	75	Banjo (2me) (Second), .....	1.50
Manchega, .....	75	Caprice Polka, ..	90
Marche de Nuit, ...	<i>Solo</i> ,...1.00. <i>Four hands</i> ,... 1.25	Celèbre Tarantelle de Bravura, ..	1.50
Marche Funebre,.....	75	Chant de Guerre, (War Chant,).....	90
Minuet à Seville, .....	1.00	Cocoyé (El) (Grande Caprice Cubain,).....	1.60
Morte, (Lamentation,).....	75	Marguèrite, (Grande Valse Brillante,).....	75
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# PENSÉE POETIQUE.

par L. M. GOTTSCHALK.

Andante.

The first system of musical notation is in 3/4 time with a key signature of two sharps (F# and C#). It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and contains a series of chords and single notes. The bass staff begins with a bass clef and contains a rhythmic accompaniment of eighth notes and chords.

The second system continues the piece. It features a *rfz* (ritardando, forzando) marking above the treble staff. The notation includes various chordal textures and melodic lines in both staves.

The third system continues with a *rfz* marking above the treble staff. The piece maintains its slow, contemplative mood with rich harmonic support.

The fourth system concludes the piece. It includes a *rfz* marking above the treble staff. The final measures show a resolution of the harmonic tension. Fingerings are indicated with numbers 1-5 above the notes in the treble staff.

6520

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 key signature is two sharps (F# and C#). The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

Second system of musical notation, continuing the piece. It includes a *rit.* (ritardando) marking above the treble staff in the fourth measure. The notation shows a transition in the bass line.

Third system of musical notation, featuring a more active melodic line in the treble staff with various intervals and a steady accompaniment in the bass.

Fourth system of musical notation, concluding the page. It features a *rall.* (rallentando) marking above the treble staff in the final measure. The music ends with a complex chordal structure in both staves.

M.M. (♩ = 96.)

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and single notes. Performance markings include a hairpin crescendo over the first two measures, the instruction *poco rit:* in the third measure, and *2 Ped.* with an 'x' mark in the fourth measure.

*con tenerezza.*

The second system continues the piece. The treble staff features a melodic phrase with a slur and a hairpin crescendo. The bass staff has a steady accompaniment. The instruction *con tenerezza.* is placed above the treble staff. The system concludes with a hairpin decrescendo.

The third system shows the continuation of the musical theme. It includes a hairpin decrescendo at the beginning, followed by the instruction *poco rit:*. The *2 Ped.* marking with an 'x' appears in the third measure. The system ends with a hairpin decrescendo.

The fourth system features a more active bass line with eighth notes and sixteenth notes. The treble staff has a melodic line with slurs and accents. Performance markings include a hairpin decrescendo, the instruction *poco rit:*, and the *2 Ped.* marking with an 'x' in the third measure. The system concludes with a hairpin decrescendo.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, some marked with 'x' and accents. The lower staff is in bass clef and contains a bass line with chords and single notes. The key signature has three sharps (F#, C#, G#).

The second system continues the musical piece. It features similar piano accompaniment. The instruction *avec regret.* is written in the right-hand staff. The notation includes various chordal textures and melodic lines.

The third system begins with the instruction *Tempo I?* above the right-hand staff. The left-hand staff contains the instruction *rit: poco.* The music continues with piano accompaniment, showing a change in tempo and dynamics.

The fourth system concludes the page's musical content. It includes the instruction *2 Ped.* in the left-hand staff, indicating the use of the second pedal. The notation shows the final chords and melodic lines of this section.

2 Ped.

con passione.

con slancio.

*con passione.*

OSSIA.

*con grazia.*

*volante.*

*p*  
*2 Ped.*

*gva*

*dīm: rit:*

*pp*

*m.g.*

*PPP*

*2 Ped.*

*PPP*

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