

# Compositions · for the Piano

by

# L. M. Gottschalk

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# VANISHED DREAMS

(VALE DE SALON)

CHARLES P. SCOTT

In modo di Valse

PIANO

*f* *ff* *strepitoso*

Red. Red. Red. Red. Red.

Detailed description: This system contains the first five measures of the piece. The music is in 3/4 time with a key signature of two flats. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The first measure has a forte (*f*) dynamic. The fifth measure has a fortissimo (*ff*) dynamic and is marked *strepitoso*. There are five 'Red.' markings below the bass line, indicating a reduction in the number of notes. Fingerings are indicated by numbers 1, 2, 3, and 4.

*pp* *molto rit.* *a tempo* *p* *ben marcato la melodia*

senza Ped. con Ped.

Detailed description: This system contains measures 6-10. Measure 6 is marked *pp* and *molto rit.*. Measure 7 is marked *a tempo*. Measure 8 is marked *p* and *ben marcato la melodia*. There are two 'Red.' markings below the bass line. The first is labeled 'senza Ped.' and the second 'con Ped.'. Fingerings are indicated by numbers 1, 2, 3, 4, and 5.

*p* *mf*

Red. \*

Detailed description: This system contains measures 11-15. Measure 11 is marked *p*. Measure 15 is marked *mf*. There is one 'Red.' marking below the bass line with an asterisk. Fingerings are indicated by numbers 1, 2, 3, and 4.

Red. \*

Detailed description: This system contains measures 16-20. There is one 'Red.' marking below the bass line with an asterisk. Fingerings are indicated by numbers 1, 2, and 3.

Grade III-IV

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# THE MAIDEN'S BLUSH (LE SOURIRE D'UNE JEUNE FILLE) GRANDE VALSE DE CONCERT

Edited by John Orth

LOUIS MOREAU GOTTSCHALK

Introduction

PIANO

*f* brillante

*sf*

*p*

*pp*

*rall. un poco*

Valse  
*Grazioso*

The musical score is written for piano and bass. It consists of five systems of music. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece is marked *Grazioso* and begins with a forte (*f*) dynamic. The first system includes a triplet of eighth notes in the right hand and a dynamic marking of *f*. The second system is marked *grazioso* and features a triplet of eighth notes in the right hand. The third system includes a dynamic marking of *sf* and a triplet of eighth notes. The fourth system is marked *mf* and includes a first ending bracket with two endings. The fifth system concludes the piece with a dynamic marking of *mf*. The score is filled with various musical notations, including slurs, accents, and specific fingerings (1-5) for the right hand.

First system of a piano score. The right hand features a melodic line with a long slur and a fermata over the final measure. The left hand provides harmonic support with chords and single notes. Dynamics include *cresc.* and *brillante*.

Second system of a piano score. The right hand has a melodic line with slurs and a fermata. The left hand has a few notes and rests. Dynamics include *f*.

Third system of a piano score. The right hand has a melodic line with slurs and a fermata. The left hand has chords and single notes. Dynamics include *f*.

Fourth system of a piano score. The right hand has a melodic line with slurs and a fermata. The left hand has chords and single notes. Dynamics include *f*.

Fifth system of a piano score. The right hand has a melodic line with slurs and a fermata. The left hand has chords and single notes. Dynamics include *f*.

*con espress.*

*pp* *brillante*

*p*

*f con bravura*

*con fuoco*

*ff*

*ff*

The first system of music consists of two staves. The treble staff contains a melodic line with a slur over the first four measures. Fingering numbers 2, 3, 2, 3 are written above the first two measures. In the third measure, an 8-measure rest is indicated above the staff. The bass staff provides accompaniment with block chords.

The second system features a first ending bracket over the first two measures of the treble staff, with fingering 1, 2, 1, 2. This is followed by a second ending. The bass staff has block chords. A *pp* dynamic marking is present in the third measure of the treble staff.

The third system is marked *brillante*. It includes a crescendo hairpin in the bass staff. The treble staff has a slur over the first four measures with fingering 4, 2, 3. An 8-measure rest is shown above the staff in the second measure. The bass staff has block chords.

The fourth system is marked *p*. It features a decrescendo hairpin in the bass staff. The treble staff has a slur over the first four measures with fingering 3, 4, 1, 2. An 8-measure rest is shown above the staff in the second measure. The bass staff has block chords.

The fifth system is marked *con bravura*. It includes a decrescendo hairpin in the bass staff. The treble staff has a slur over the first four measures with fingering 1, 4, 1, 4. An 8-measure rest is shown above the staff in the second measure. The bass staff has block chords.

First system of a piano score. The right hand features a melodic line with a slur over the first two measures and a triplet of eighth notes in the third measure. The left hand provides a harmonic accompaniment with chords. A dynamic marking of *sf* (sforzando) is present in the fourth measure.

Second system of the piano score. The right hand continues the melodic line with a slur and a triplet of eighth notes. The left hand accompaniment remains consistent. A dynamic marking of *sf* is present in the fourth measure.

Third system of the piano score. The right hand has a slur over the first two measures and a triplet of eighth notes in the third measure. The left hand accompaniment includes a dynamic marking of *brillante* in the fourth measure.

Fourth system of the piano score. The right hand features a slur over the first two measures and a triplet of eighth notes in the third measure. The left hand accompaniment continues with chords. A dynamic marking of *sf* is present in the fourth measure.

Fifth system of the piano score. The right hand has a slur over the first two measures and a triplet of eighth notes in the third measure. The left hand accompaniment continues with chords. A dynamic marking of *sf* is present in the fourth measure.



8

2 1 1 2 1 2 3 4 1 2 3 2 1 3 3 2

2 1 1 2 3 4 1 2 3 2 1 3 3 2

2 1 1 2 3 4 1 2 3 2 1 3 3 2

8

2 1 1 2 3 4 1 2 3 2 1 3 3 2

2 1 1 2 3 4 1 2 3 2 1 3 3 2

2 1 1 2 3 4 1 2 3 2 1 3 3 2

8

2 1 1 2 3 4 1 2 3 2 1 3 3 2

2 1 1 2 3 4 1 2 3 2 1 3 3 2

2 1 1 2 3 4 1 2 3 2 1 3 3 2

8

2 1 1 2 3 4 1 2 3 2 1 3 3 2

2 1 1 2 3 4 1 2 3 2 1 3 3 2

2 1 1 2 3 4 1 2 3 2 1 3 3 2

4 1 2 1 1 8 1

*sf* *ff* *fff*

4 1 2 1 1 8 1

4 1 2 1 1 8 1

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