

# Compositions · for the Piano

by

# L. M. Gottschalk

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(For *Miserere* to *William Tell Overture* see separate list.)



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# SONG AT SUNRISE

## PETITE RHAPSODIE

CHARLES FONTEYN MANNEY

Three leading themes at A. B. C.

PIANO *a tempo*

*Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \**

*poco rit.*

**B** *Poco meno mosso*

*Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \**

*Meno mosso*

**C** *mf cantabile espressivo*

*Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \**

*p dolce*

*Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \**

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# MERCURY

## (MERCURE)

ÉTUDE

E. R. KROEGER

Op. 68, No. 1

Three leading themes at A. B. C.

Allegro

PIANO *mf*

*Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \**

**B**

*Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \**

**C**

*Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \**

*Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \**

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# POLONAISE, IN C# MINOR

W. L. BLUMENSCHNEIN

Op. 127

Three leading themes at A. B. C.

PIANO *a tempo*

*Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \**

**B** *dolce*

*Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \**

*mp* *pp* *molto espressivo*

**TRIO**

**C** *Meno mosso*

*Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \**

*mf* *espressivo* *p leggiero*

*Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \**

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# THE MIDNIGHT SUN

## SERENADE

CARL WILHELM KERN

Op. 73

Three leading themes at A. B. C.

PIANO *Andante*

*Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \**

*p* *mf* *p*

**B** *Tranquillo*

*Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \**

*p* *p* *p*

**C**

*Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \**

*p* *dim.* *mf*

*Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \**

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# GRAND SCHERZO IN D MINOR

LOUIS MOREAU GOTTSCHALK, Op. 57

Allegro vivace (♩ = 96)

PIANO

*p* *agitato.*

6540

First system of musical notation. The right hand features a complex melodic line with numerous slurs and fingerings (1-5). The left hand provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation. The right hand continues the melodic development with slurs and fingerings. A dynamic marking of *p* (piano) is present. The left hand accompaniment includes chords and moving lines.

Third system of musical notation. The right hand has a dense melodic texture with many slurs and fingerings. The left hand accompaniment features chords and rhythmic patterns.

Fourth system of musical notation. The right hand continues with intricate melodic passages and slurs. The left hand accompaniment consists of chords and rhythmic accompaniment.

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand accompaniment includes chords and rhythmic accompaniment. A dynamic marking of *fz* (forzando) is present.

*con fuoco.*

*f*

Un poco animato.

*p* *cresc:* *p*

*cresc:* *p*

*8va*

*cresc:* *p*

*8va*

*cresc:*

8va  
5 4 2  
2 5 4  
1 4 5 4  
ff furioso.  
ff

Animato.

ff con furia.  
8va  
5 4 2  
2 5 4  
1 4 5 4

8va  
5 4 2  
1 5 4 2  
1 2  
cresc.  
ff

8va  
1 4 5 4 2  
4  
ff

8va  
mf  
cresc.  
con furia.  
5 4 3 2  
1 2 3 2

*gua*

*m.g. m.d.*

*strepitoso. con fuoco.*

*furioso.*

Tempo 1?



Un poco meno mosso

mf Cantato il basso.

This system shows the first two staves of the piece. The right hand plays a series of chords and single notes, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Un poco meno mosso'.

armonioso. m.d. m.g. P 2 Ped. m.g. m.d. m.g. P m.g. m.d.

This system continues the piece with various performance instructions. The right hand features more complex chordal textures. The left hand includes a '2 Ped.' instruction, indicating the use of two pedals. Dynamics range from piano (P) to mezzo-forte (m.f.).

dim. sempre due pedale. misterioso. Ped. \*

This system includes the instruction 'sempre due pedale' (always two pedals) and 'misterioso' (mysteriously). It ends with a 'Ped.' instruction and an asterisk, likely indicating the end of a section or a specific pedal effect.

Cantato il basso.

This system repeats the 'Cantato il basso' instruction and continues the musical notation with similar textures to the first system.

con tenerezza. m.d. m.g. P m.g. m.d. tenero. m.g. P m.g. m.d.

The final system on the page includes the instruction 'con tenerezza' (with tenderness) and 'tenero' (tender). It concludes with various dynamic markings and the 'm.d.' instruction.



*tranquillo.*

*misterioso.*

*ben cantato. piangendo.*

*P dolente.*

*cantato il basso.*

*misterioso.*

*rfz*

*poco rit:*

*marcato il basso.*

*m.d.*

*m.g.*

*P*

*2 Ped.*

*m.g.*

*m.d.*

*m.g.*

*P*

*m.g.*

*m.d.*

tranne illo. misterioso. P dolente. marcato il basso.

Λ Λ piangendo. r.fz

misterioso. Λ marcato il basso.

con tener<sup>a</sup> m.d. m.g. P m.g. m.d. m.g. P m.d.

m.d. m.g. misterioso. tranquillo. un poco rall: rit: m.d.

Tempo 1º

First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic and the instruction *agitato.*. It features a melodic line with slurs and accents, and a bass line with chords and single notes. The key signature has one flat.

Second system of musical notation. The treble clef staff continues the melodic line with slurs and accents. The bass line provides harmonic support with chords and moving lines.

Third system of musical notation. The treble clef staff shows a melodic phrase with slurs and accents. A piano (*p*) dynamic marking is present. The bass line continues with chords and notes.

Fourth system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass line continues with chords and notes.

Fifth system of musical notation. The treble clef staff features a melodic line with slurs and accents, including a section marked *8va* (octave up) and a *ff* (fortissimo) dynamic marking. The bass line continues with chords and notes.

♩. - 100.  
gva

*tutta la forza furioso*

*strepitoso. ff*

gva

This system shows the first two measures of the piece. The right hand features a series of sixteenth-note chords that ascend in pitch. The left hand provides a rhythmic accompaniment with eighth notes. The tempo is marked as quarter note = 100. The dynamics are *tutta la forza furioso* and *strepitoso. ff*. A first finger fingering (6) is indicated for the right hand.

gva

*ff*

This system continues the first two measures. The right hand's ascending sixteenth-note chords are prominent. The left hand continues with eighth-note accompaniment. The dynamic *ff* is present. A first finger fingering (6) is indicated for the right hand.

gva

*ff*

This system continues the first two measures. The right hand's ascending sixteenth-note chords are prominent. The left hand continues with eighth-note accompaniment. The dynamic *ff* is present. A first finger fingering (6) is indicated for the right hand.

gva

*ff*

6540 *martellato.*

This system continues the first two measures. The right hand's ascending sixteenth-note chords are prominent. The left hand continues with eighth-note accompaniment. The dynamic *ff* is present. A first finger fingering (6) is indicated for the right hand. The system concludes with the number 6540 and the instruction *martellato.*

8va

ff

6

6

8va

This system contains the first two measures of music. The right hand starts with an 8va bracket over a chord. The first measure has a forte (ff) dynamic. The second measure features a sixteenth-note scale in the right hand, with a '6' fingering indicated. The left hand provides a rhythmic accompaniment.

8va

ff

6

6

8va

This system contains the next two measures. The right hand continues the sixteenth-note scale with a '6' fingering. The left hand continues its accompaniment. The system concludes with a final chord in the right hand.

8va

ff

martellato.

8va

This system contains the next two measures. The right hand plays a chord with a forte (ff) dynamic. The left hand has a 'martellato.' (staccato) marking. The system ends with a final chord in the right hand.

8va

fff

fff

8va

This system contains the final two measures. The right hand plays a chord with a fortissimo (fff) dynamic. The left hand has a 'fff' marking. The system ends with a final chord in the right hand.

# COMPOSITIONS FOR THE PIANO BY L. M. GOTTSCHALK

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