

# COMPOSITIONS OF L. M. GOTTSCHALK.

<p>Apotheose, (Grande Marche Solennelle,) ..... 1.50            Ardennes Mazurka, ..... 75            Bamboula, ..... 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 Charmante, ..... 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;"><b>POSTHUMOUS WORKS. . . . Espadero's Edition.</b></p> <p>Ave Maria, (Vocal,) ..... 75            Banjo (2me) (Second), ..... 1.50            Caprice Polka, .. . . . 90            Célèbre 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, ..... à quatre mains, ..... 1.75            Papillon (Le) (Fair Butterfly,) (Vocal,) ..... 1.00            Rayons d'Azur, (Shades of Evening,) <b>Polka</b> ..... 80            Scherzo Romantique, ..... 85            Souvenir de Lima, (Mazurka,) ..... 85            Souvenir de Cuba, (Mazurka,) ..... 60</p>
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# SOUVENIR DE CUBA.

## MAZURKA.

L. M. GOTTSCHALK.

Oeuvres Posthumes. 1860.

M. M. ♩ = 160.

*p dolente*

Red. \*

*p*

Red. \*

*p*

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

*p*

M.G. *allarg.*

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

*a tempo*

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The piece begins with a piano (*p*) dynamic. The right hand features a triplet of eighth notes, followed by a five-note phrase with fingerings 1, 2, 1, 2. This is followed by another triplet and a five-note phrase with fingerings 2, 1, 3, 2. The left hand provides harmonic support with chords and single notes. Below the staff, the word *Red.* is written under the first measure, and asterisks are placed under the second, third, fourth, and fifth measures.

Second system of musical notation. The right hand continues with a triplet and a four-note phrase with fingerings 1, 2, 1, 3. This is followed by another triplet and a four-note phrase with fingerings 1, 2, 1, 2. The left hand continues with harmonic accompaniment. Below the staff, the word *Red.* is written under the first measure, and asterisks are placed under the second, third, fourth, and fifth measures.

Third system of musical notation. The right hand features a triplet and another triplet. The final measure of the system contains a five-note phrase with fingerings 1, 2, 3, 4, 5, 2, 1, and the instruction *sans rall.* (without *rallentando*). The left hand continues with harmonic accompaniment. Below the staff, the word *Red.* is written under the first measure, and asterisks are placed under the second, third, fourth, and fifth measures.

Fourth system of musical notation. The right hand features a triplet and another triplet. The left hand continues with harmonic accompaniment. Below the staff, the word *Red.* is written under the first measure, and asterisks are placed under the second, third, fourth, and fifth measures.

First system of musical notation. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with chords and single notes. The key signature has three sharps (F#, C#, G#). The system concludes with a repeat sign and a fermata. Below the staff, the word "Ped." is written under the first measure, followed by an asterisk and "Ped." under the second, another asterisk and "Ped." under the third, and a final asterisk and "Ped." under the fourth.

Second system of musical notation. Similar to the first system, it features a melodic line and a bass line. The key signature changes to two sharps (F#, C#). The system concludes with a repeat sign and a fermata. Below the staff, the word "Ped." is written under the first measure, followed by an asterisk and "Ped." under the second, another asterisk and "Ped." under the third, and a final asterisk and "Ped." under the fourth.

Third system of musical notation. The upper staff is marked "M.G." and contains chords. The lower staff is marked "mf M.D." and contains a melodic line with eighth notes. The key signature has two flats (Bb, Eb). The system concludes with a repeat sign and a fermata. Below the staff, the word "Ped." is written under the first measure, followed by an asterisk and "Ped." under the second, another asterisk and "Ped." under the third, and a final asterisk and "Ped." under the fourth.

Fourth system of musical notation. The upper staff is marked "M.G." and contains chords. The lower staff is marked "mf M.D." and contains a melodic line with eighth notes. The key signature has two flats (Bb, Eb). The system concludes with a repeat sign and a fermata. Below the staff, the word "Ped." is written under the first measure, followed by an asterisk and "Ped." under the second, another asterisk and "Ped." under the third, and a final asterisk and "Ped." under the fourth.

M.G. M.G. M.G. M.G.

M.D.

Ped. \* Ped. \* Ped. \* Ped. \*

M.G. M.G.

M.D.

3

sans rall.

Ped. \* Ped. \* Ped. \* Ped. \*

*mf*

3

Ped. \* Ped. \* Ped. \* Ped. \*

*cres.*

Ped. \* Ped. \* Ped. \*

First system of musical notation. The right hand features a melodic line with a slur over the first three measures, containing a triplet of eighth notes (fingerings 4, 3, 2) and a quarter note (fingering 1). The left hand provides harmonic accompaniment. Performance markings include *Red.* and asterisks (\*) below the staff.

Second system of musical notation. The right hand continues the melodic line with a triplet of eighth notes (fingerings 3, 2, 1) in the second measure. The left hand accompaniment includes chords and moving lines. Performance markings include *Red.* and asterisks (\*) below the staff.

Third system of musical notation. The right hand features a triplet of eighth notes (fingerings 3, 2, 1) in the first measure. The left hand accompaniment includes chords and moving lines. Performance markings include *cres.*, *deciso*, and *Red.* with asterisks (\*) below the staff.

Fourth system of musical notation. The right hand features a melodic line with a slur over the first three measures. The left hand accompaniment includes chords and moving lines. Performance markings include *calmato*, *p*, and *Red.* with asterisks (\*) below the staff.

Tempo 1<sup>o</sup>

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, some marked with an 'x'. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has three sharps (F#, C#, G#).

Ped. \* Ped. \* Ped. \* Ped. \*

The second system continues the piece. It features a triplet of eighth notes in the treble staff. The bass staff continues with its accompaniment. The key signature remains three sharps.

Ped. \* Ped. \* Ped. \* Ped. \*

The third system includes another triplet of eighth notes in the treble staff. The melodic line becomes more active with sixteenth notes. The bass staff accompaniment remains consistent. The key signature is three sharps.

Ped. \* Ped. \* Ped. \* Ped. \*

The fourth system concludes the page with a final triplet of eighth notes in the treble staff. The melodic line features a wide interval. The bass staff accompaniment ends with a final chord. The key signature is three sharps.

Ped. \* Ped. \* Ped. \* Ped. \*



The first system of music consists of two staves. The treble staff contains a series of eighth notes with accents, while the bass staff provides a harmonic accompaniment with chords and single notes. The key signature has three sharps (F#, C#, G#).

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

The second system continues the piece. It features a melodic line in the treble staff with a crescendo leading to a fortissimo (*f*) dynamic, followed by a decrescendo to mezzo-forte (*mf*). The bass staff continues with accompaniment.

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

The third system introduces triplets in both staves. The treble staff has a triplet of eighth notes with fingering numbers 3, 5, 8, and another triplet with fingering 5, 4. The bass staff has a triplet of eighth notes with fingering 1, 3, 2, 1, 2, 1, 2. The dynamic is marked *p* (piano).

*ten.* *p*

The fourth system concludes the piece. It features more triplet figures in the treble staff and a final melodic phrase in the bass staff. The piece ends with a double bar line.

*ped.* \* *ped.* \* *ped.* \*

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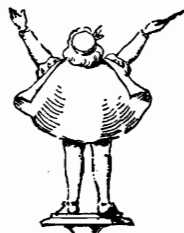
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