

CLOSED  
SHELF  
M  
22

81736

H

G 68

Copy 2

Vol. 4

# 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, (Grotesque Fantasie,) .....	1.10	Pasquinade, .....	<i>Solo</i> ,..90c. <i>Four hands</i> , . 1.00
Bataille,.....	1.25	Pensée Poétique, .....	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
Dying Poet, ....	<i>Solo</i> ,..75c. <i>Four Hands</i> ,	Serenade, .....	75
Fairy Land Schottische,.....	75	Slumber on, Baby dear, (Song,).....	75
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
Gitanella, .....	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 Aragonesa, .....	60		
Last Hope, (Religious Meditation,) .. 75 <i>Four hands</i> ,	1.25	<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
Miserere, "Trovatore,"... <i>Solo</i> ,.. 1.00..... <i>Four hands</i> ,..	1.10	Mazurka Rustique,.....	75
Murmures Eoliens, .....	1.25	Overture d'Oberon,.....	<i>à quatre mains</i> , .....
O Loving Heart, Trust On, (Song,) in E... In F,..	60	Papillon (Le) (Fair Butterfly,) (Vocal).....	1.00
O Ma Charmante,.....	50	Rayons d'Azur, (Shades of Evening,) Polka .....	80
Ossian. (Caprice Poetique,).....	40	Scherzo Romantique, .....	85
Idol of Beauty, (Song,).....	60	Souvenir de Lima, (Mazurka,).....	85
Mountaineer's Song, (Vocal,).....	50	Souvenir de Cuba, (Mazurka,) .....	60

BOSTON:

OLIVER DITSON COMPANY.

New York C. H. DITSON & CO. Chicago: LYON & HEALY. Boston: JOHN C. HAYNES & CO. Phila.: J. E. DITSON & CO.

# PREFATORY REMARKS,

BY AN ARTIST FRIEND OF THE GREAT COMPOSER.

I offer to the public the posthumous works of the Pianist-composer,  
LOUIS MOREAU GOTTSCHALK.

I owe the rare good fortune of possessing them to a friendship extending through eighteen years, including the period of the beginning the increase, and the summit of his fame.

In the year 1860, troubled with a strange presentiment, and believing that his career, so brilliant, would ere long come to a close, he gave it in charge to me to do for him what our friend, Jules Fontana, has done for Chopin.

To-day I endeavor to execute the trust. The family of the deceased master expected it, and in giving these as yet unknown works to the public, I am doing simply what the master himself would have done, had not his prophetic forebodings been so soon realized. He was but forty years of age at the time of his death.

There are certain words which the pen hesitates to inscribe. How shall we characterize the works of GOTTSCHALK? If we say he was an "Artiste de Génie," the term is vague. It seems more proper to accord to him the higher possession of Inspiration, for certainly there was such perfect grace, such supreme emotion, such expression; there were such ingeniously constructed, novel and beautiful rhythmical forms in his compositions, that we cannot deny to him the faculty which characterized both the virtuoso and the composer.

GOTTSCHALK in his twentieth year already had won the applause of Europe. He produced in Paris a sensation. His future seemed full of promise. Berlioz, among others, vouched for the genuineness of his genius, and was among the most decided in his praise. Europe saw the unfolding of that talent. America, his native land, enjoyed the fullness of his fame. But had his more brilliant days been passed in the old world, this new constellation would there, doubtless, have been among the brightest of the stars.

As a pianist, never have I heard artist's hand bring from the docile keys of the piano such brilliant, sparkling, splendid harmonies. Then what lightness! what warmth! what *clat*! what originality! After the crash and brightness of the great chords, what charming simplicity in caprice! what delicate grace! what tenderness! Two distinct individualities seemed to dwell in the same nerve-system. His execution was marvellous; but while he overcame all difficulties with ease, there was no pretence of show, and no exhibition of finger-gymnastics.

As a composer, his form is pure, correct and full of thought. His fertility of invention was wonderful. Often have I seen (so intense was the presentation to my interior vision) delicious morceaux, full of grace, and of perfect shape, leap from the instrument at his bidding—never again, alas! to be heard or seen! GOTTSCHALK, at such moments, reminded me of those Hungarian ladies, who, in the enthusiasm of dancing, scattered and destroyed valuable clusters of pearls and jewels negligently attached to their chevalure.

As virtuoso, GOTTSCHALK united, in a high degree, classical, traditional culture with progress. Possessing great resources, he did not hesitate to introduce innovations, and has been bolder in this respect than most great masters of his instrument, even in their own fields of effort; his ingenuity suggested new ways of attacking notes, of intensifying effects, of using the pedals. He may, indeed, be said to be a reformer of the "piano touch."

His method of thought, the manner in which his compositions were produced, was perhaps better known to the writer than to any other, for none surely had with him such free interchange of artistic sympathies.

The ruling force in the compositions of GOTTSCHALK was a poetic sentiment, elevated to its purest height, and embodying a grace somewhat mournful, a penetrating sensibility, and a passionate tenderness.

qualities which did not seem to be at all in the way of force, grandeur, amplitude of "invention," of majestic movement. In elective affinity he was, doubtless, nearer to Chopin than any other artist. GOTTSCHALK was always equal to the occasion. He preferred, like the poets, to remain in sweet valleys; but like them, in sudden impulses, soared to the highest summits. Always self-possessed, he held a serene control of his fancies, even those that seemed eccentric and audacious.

Owing to a feverish activity, his numerous journeys and concerts, many of his compositions have never been committed to paper. Indeed the published pieces are but as a shadow of his entire creations. It was necessary to persuade him. It was at the solicitation of the writer he consented to have published "Apotheose," "Polonia," "Printemps d'Amour," "Chant du Soldat," "Il Sospiro," "Minuit à Seville," and others.

It needed even reproaches, and the full influence of our friendship, to cause him to give to the world, among others, "Mazeppa," dedicated to Liszt, for whom he had an enthusiastic admiration. "Mazeppa" has immense beauty, and is full of ingenious mechanism but requires an able interpreter.

We may add, that it was much by our advice that he undertook to express in music the "sentiment" of the circumstances in which, at various times, he found himself placed. Among such compositions we find one pervaded by a tear-like quality; another seems a voluptuous dream; a third might have been written in the dark, damp, unwholesome depths of a tropical forest; and a fourth suggests a heart troubled with a sublime oppression, a grief which cannot be defined.

GOTTSCHALK'S hand sometimes held a golden lyre—sometimes he chanted wild bacchanal lays. He did not shun grotesqueness and barbarism but discovered a certain poesy in them, and so composed "Bamboula," "Banancier," "Banjo," "Ojos Creoles," "Marche de Gibaros," "Souvenir d'Andalousie," "Chanson de Gitano," etc., etc. It is sufficient to say, in passing, that all these pieces are impressed with a certain poetry and sentiment, which it would be very difficult for another composer to imitate or equal.

It will be proper, before closing, to call attention to the four-hand works, published with the others. Their beauty of form, their novel arrangement, grandeur, and "majesterial" character, render it worth while for pianists to study them carefully and analytically.

The public, eventually, will determine whether GOTTSCHALK shall have enduring fame. Critics of the highest authority in art have already pronounced in his favor. This judgment, rendered before his talent had attained its full growth, may cause what has here been recorded to seem of little weight, but it will not be denied, even to one of the second or third rank, to render homage where admiration was so well deserved.

Besides, as one specially honored with the artistic friendship of a master of his art, it could not but be becoming to render additional tribute to his memory, and to endeavor to win for one who fills our happiest memories, a still larger share of the sympathies of the musical world.

This effort, we believe, should inspire both regret and pleasure. Regret, that a talent so admirable should so soon be arrested. Pleasure, that the works of the best period of his life are before us. We enjoy the first fruits of his inspirations. We see the bright flowers of the summer days of his manhood.

N. R. ESPADERO.

(de la Havane.)

June 20, 1872.

# EL COCOYÉ.

## GRAND CAPRICE CUBAIN di Bravura.

Oeuvres Posthumes. Havanne, 1853.

L. M. GOTTSCHALK.

M. M. ♩ = 120.

The first system of the score is for the piano accompaniment. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'M. M. ♩ = 120'. The instruction 'deciso' is written above the bass staff. The music consists of a series of chords in the bass staff, with a 'fff' dynamic marking below the first few measures. There are three measures of rests in the treble staff.

*Red.*

\*

2<sup>eme</sup> Version

The second system of the score shows two versions of the music. The upper version is labeled '2<sup>eme</sup> Version' and the lower version is labeled '1<sup>ere</sup> Version'. Both versions are in the same key signature and time signature. The upper version starts with a treble clef and a bass clef, with dynamics 'f strepitoso e con impeto' and 'a tempo ma deciso'. The lower version starts with a treble clef and a bass clef, with dynamics 'f strepitoso e con impeto' and 'a tempo ma deciso'. There are various performance markings such as 'M.D.', 'ff', 'fp', and 'Red.' throughout the system. The system ends with a large asterisk.

*Red.*

\* *Red.*

*in tempo*

*precipitandosi* **f**

*Red. precipitandosi* \* *Red. in tempo gva.* \* *Red.* \* *ben mesurato*

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

*2<sup>eme</sup> Version.*

*a tempo*

**f streppitoso**

*Red.* \* *Red.* \* *a tempo*

**f streppitoso**

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

Musical score system 1, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is three sharps (F#, C#, G#). The first measure has a dynamic marking of *fp*. The second measure has *ff*. The third measure has *precipitoso*. The fourth measure has *sva.....*. There are various performance markings including *Red.*, *fp*, and asterisks. A diagonal line is drawn across the second and third measures.

Musical score system 2, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is three sharps. The first measure has *sva.....* and *fp*. The second measure has *accel.* and *f ben martellato M.D.*. The third measure has *cres.* and *sva.....*. The fourth measure has *fff con im - pe - to*. There are various performance markings including *Red.*, *fp*, and asterisks. Fingerings are indicated with numbers 1-5.

*sea.*

*ff* *ff* *sempre*

\* *Red.*

\* *Red.*

*e* *ac* *cel* *e*

*Red.* \*

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

*un poco meno presto, ma sempre martell.e f*

*ran* *do*

*Red.* \*

*a Tempo*  
*tutta la forza*

*poco rit.* *fz* *fp*

*tutta la forza* *fp*

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

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

*tutta la forza* *stridente*

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

M.M. ♩ = 112.

*brillante e con fuoco* *ff*

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

First system of musical notation. Treble and bass staves. Includes dynamic markings *ff* and *pesante*. Pedal markings: *Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*

Second system of musical notation. Treble and bass staves. Includes dynamic marking *deciso*. Pedal markings: *Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*

Third system of musical notation. Treble and bass staves. Includes dynamic markings *fp* and *deciso*. Pedal markings: *Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*

Fourth system of musical notation. Treble and bass staves. Includes dynamic marking *marcato*. Pedal markings: *Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*



*sva.* *fff* *con furia* *con furia* *deciso ma ben cantato*

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

*M.M. = 116.* *martellato ma*

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

*ben mesurato*

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

*sva.* *legg.* *scintill.* *mf* *p* *il basso semplice* *un poco martell.*

Red. \*

*8va...*  
*rapido*

Musical score system 1. Treble clef staff contains a melodic line with a trill-like figure and a sequence of notes. Bass clef staff contains a steady eighth-note accompaniment. A bracket above the treble staff indicates a fingering sequence: 2 5 4 3 2. The instruction *mesurato il basso sempre* is written above the bass staff. Below the bass staff, the word *Red.* is written under the first, third, and fifth measures, with an asterisk under the second and fourth measures.

Musical score system 2. Treble clef staff continues the melodic line. Bass clef staff continues the eighth-note accompaniment. Below the bass staff, the word *Red.* is written under the second, fourth, and sixth measures, with an asterisk under the third and fifth measures.

Musical score system 3. Treble clef staff features a trill-like figure with a *ten.* (tenuto) marking. Bass clef staff continues the eighth-note accompaniment. Below the bass staff, the word *Red.* is written under the first, third, and fifth measures, with an asterisk under the second and fourth measures.

Musical score system 4. Treble clef staff contains a melodic line with a trill-like figure and a sequence of notes. Bass clef staff contains a steady eighth-note accompaniment. A bracket above the treble staff indicates a fingering sequence: 2 5 4 3 2. The instruction *rapidam.* is written above the bass staff. Below the bass staff, the words *M.D.* and *M.G.* are written under the second and third measures respectively. Below the bass staff, the word *Red.* is written under the first, third, and fifth measures, with an asterisk under the second and fourth measures.

*scintillante.*

*ten*

M.G.

\* *Ped.*

\* *Ped.*

*gva.*

*rapidamente*

M.G.

\* *Ped.*

*gva.*

\* *Ped.*

\* *Ped.*

\* *Ped.*

*gva.*

*rapido*

*a tempo*

*gva.*

M.G.

*prezsez*

*mf*

M.G.

*ff*

\* *Ped.*

\* *gva. Ped.*

\* *Ped.*

\* *Ped.*

*rapido*

*a tempo*

*gva.*

*prezsez.*

M.G.

\* *Ped.*

\* *Ped.*

\* *Ped.*

\* *Ped.*

*rapido* *gva.* *allegro*

*prezessez*

*allegro*

This system contains the first two measures of the piece. The treble staff begins with a series of eighth notes, followed by a sixteenth-note triplet. The bass staff provides harmonic support with chords and single notes. Dynamics include *allegro* and *prezessez*. A *gva.* marking is placed above the first measure, and a dotted line indicates a continuation of the tempo.

*gva.* *allegro*

*cres.* *f* *animando*

*allegro*

The second system covers measures three and four. The treble staff features a melodic line with slurs and accents. The bass staff continues with rhythmic accompaniment. Dynamics include *cres.* (crescendo), *f* (forte), and *animando*. A *gva.* marking is present above the first measure, with a dotted line indicating a tempo change.

*gva.* *allegro*

*ff e martellato*

*allegro*

The third system contains measures five and six. The treble staff has a more active melodic line with many slurs. The bass staff has a more rhythmic, percussive accompaniment. Dynamics include *ff e martellato* (fortissimo and staccato). A *gva.* marking is above the first measure, with a dotted line indicating a tempo change.

*brillante* *f*

*allegro*

The fourth system covers measures seven and eight. The treble staff features a rapid, ascending melodic line with fingerings (1, 2, 3, 1, 2, 5) and slurs. The bass staff has a simple accompaniment. Dynamics include *brillante* and *f* (forte). A *gva.* marking is above the first measure, with a dotted line indicating a tempo change. The system ends with a fermata in both staves.

*Brillante.*

*ppa.*

*mf*

*p*

*ben marc. ma ben deliratamente*

*Red.*

*ppa.*

*Red.*

*ppa.*

*Red.*

*ppa.*

*Red.*

*ppa.*

*Red.*

*ppa.*

*Red.*

*ppa.*

*poco ca - lan*

*Red.*

*\* Red.*

*\**

*gva.*

1 2 3 4 1 2 3 4 5

*do*

*Red.*      \* *Red.*

*gva.*

*a tempo*

Ossia.

*rapido*

*fp*

1 2 5 4 3 2

*scintillante*

*sanz rall.*

*Red.*

*gva.*

*a tempo*

*rapido*

*Red.*

*gva.*

\* *Red.*

M.D.

M.D.

M.G.

M.G.

*Red.*

*gva.*

*rapido*

M.G.

*Red. gva.*

*gva.*

*Red. gva.*

*Red. gva.*

*gva.*

*Red. gva.*

*Red. gva.*

*gva.*

*Red. gva.*

*sva.* *rapido* *sva.*

*cres.* *M.G.* *M.G.* *fp* *martell.*

*f* *f animato e ben marc. il canto*

*sva.* *sva.* *sva.*

*Red.* *Red.* *Red.*

*mf ben mesurato* *f animandosi*

*Red.* *Red.* *Red.*

*sempre* *ff e con impeto*

*sva.* *Red.* *Red.*

*Red.* *Red.* *Red.*



*sva.*

*animando molto*

*f*

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

*sva.*

*fff e precipitato. Pausa seco.*

*ff martellato*

Red. \*

Meno allegro. M.M. ♩ = 112.

*p*

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

*con malinconia, ma ben cantato*

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



*gva.*

*f* *3*

*animando* *molto*

*fp* *3* *fp* *3*

M.G.

*Red.*

\*

*Red.*

\* *Red.*

\*

*gva.*

*vibrante* *ff*

*rapidamente*

*dim.*

*Red.*

\*

*gva.*

*calando ma poco*

*Red.*

*a tempo*

*gva.*

*rapidamente*

*Red.*

\*

First system of a musical score. The right hand (treble clef) features a descending scale with fingerings 2 1, 4 3 2 1, and 5 1 2 1. The left hand (bass clef) has a descending line with the marking "M.G." and a "Ped." (pedal) instruction. An asterisk is at the end of the system.

Second system of a musical score. The right hand (treble clef) has a descending scale with a slur and a "pva." (pizzicato) marking. The left hand (bass clef) has a descending line with a "pva." marking. A "Ped." (pedal) instruction is at the beginning. An asterisk is at the end of the system.

Third system of a musical score. The right hand (treble clef) has a descending scale with fingerings 2 1, 4 3 2 1, and 5 4 3 2 1. The left hand (bass clef) has a descending line with the marking "M.G." and a "Ped." (pedal) instruction. An asterisk is at the end of the system.

Fourth system of a musical score. The right hand (treble clef) has a descending scale with a slur and a "pva." (pizzicato) marking. The left hand (bass clef) has a descending line with a "pva." marking. A "Ped." (pedal) instruction is at the beginning. An asterisk is at the end of the system.

First system of the musical score. The right hand (treble clef) features a series of descending eighth-note runs with fingerings: 1 4 3 2 1, 4 3 2 1, and 5 1 2 1. The left hand (bass clef) provides a simple accompaniment. The system concludes with a fermata over the final notes.

*ped.* *gva.* \*

Second system of the musical score. The right hand continues with a descending eighth-note run, marked *gva.* (glissando). The left hand has a few notes. A large slur covers the right hand's line across the system.

*ped.* \*

Third system of the musical score. The right hand has descending eighth-note runs with fingerings: 2 1 4 3 2 1, 5 1, 4 3 2 1, and 5 1 3 2. The left hand has a few notes. A *cres.* (crescendo) marking is present in the left hand.

*ped.* \*

Fourth system of the musical score. The right hand features a descending eighth-note run with a slur and *gva.* marking. The left hand has a few notes. An *Ossia.* section is shown in a separate staff with a triplet of notes (3, 2, 1) and a descending eighth-note run (4 3 2 1, 5 1). The system concludes with the marking *animandosi*.

*ped.* \*

*gva.* *Ossia.* *gva.*

4 2 2 1 5

*gva.* *rapido e deciso.* *gva.*

*gva.* *cal - - man - do - si* *leggere*

4 2 2 1 1 2 2 1 4 2 2 1 2 2 1

*gva.* *a tempo*

First system of musical notation. The right hand (treble clef) features a series of chords and melodic lines. The left hand (bass clef) includes a section labeled "M. G." with fingerings 1 and 2, and a "Ped." marking. A "pva." marking is present below the staff. A star symbol is at the end of the system.

Second system of musical notation. The right hand has a long melodic line with a slur and a "pva." marking. The left hand has a "Ped." marking. A star symbol is at the end of the system.

Third system of musical notation. The right hand has a series of chords with fingerings 2 1 4 3 2 1 and 5 1 4 3 2 1. The left hand has a "M. G." marking and a "Ped." marking. A star symbol is at the end of the system.

Fourth system of musical notation. The right hand has a long melodic line with a slur and a "pva." marking. The left hand has a "Ped." marking. A star symbol is at the end of the system.

First system of a piano score. The right hand features a melodic line with a slur over the first two measures and a descending scale in the third measure. The left hand provides a bass line. The key signature has three flats, and the time signature is 3/4. The system concludes with a double bar line and an asterisk.

Second system of the piano score. The right hand has a melodic line with a slur and a fermata over the first measure. The left hand has a bass line with a fermata over the first measure. The system concludes with a double bar line and an asterisk.

Third system of the piano score. The right hand has a melodic line with a slur and a fermata over the first measure. The left hand has a bass line with a fermata over the first measure. The system concludes with a double bar line and an asterisk.

Fourth system of the piano score. The right hand has a melodic line with a slur and a fermata over the first measure. The left hand has a bass line with a fermata over the first measure. The system concludes with a double bar line and an asterisk.



*gva.*

*con impeto* *f* e deciso

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

*gva.*

*ff* con *fierezza* e *martellato*

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

M. M. ♩ = 120.

*gva.*

*con fuoco*

*ff* e *martellato*

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

*gva.*

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

*gva.*

*gva.*

*Ped.*

*gva.*

*\*Ped.*

*\*Ped.*

\*

Più mosso, M.M. ♩ = 132.

Facilité.

*gva.*

*ff*

*Ped.*

*M. G.*

*7*

Più mosso, M.M. ♩ = 132.

*gva.*

*ff*

*Ped.*

*M. D.*

*M. D. M. G.*

*M. G.*

*\* Ped. \**

*sva.*

The first system of the musical score consists of two systems of staves. The top system has a treble staff with a melodic line and a bass staff with accompaniment. The bottom system also has a treble staff with a more active melodic line and a bass staff with accompaniment. Dynamic markings include *sva.* (sforzando) at the beginning of the second system, *Ped.* (pedal) at the end of the first system, and *fp* (fortissimo) at the end of the second system. There are also asterisks and *Ped.* markings at the end of the second system.

The second system of the musical score consists of two systems of staves. The top system has a treble staff with a melodic line and a bass staff with accompaniment. The bottom system also has a treble staff with a more active melodic line and a bass staff with accompaniment. Dynamic markings include *fp con furia* (fortissimo with fury) at the beginning of the first system, *fp* at the beginning of the second system, and *Ped.* (pedal) at the end of the first system. There are also asterisks and *Ped.* markings at the end of the second system.

The image displays a musical score for piano, consisting of four systems of staves. Each system includes a treble and bass clef staff. The score is marked with various performance instructions and symbols:

- Tempo and Dynamics:** The tempo is marked *grva.* (grave) at the beginning of each system. The dynamic marking *ff* (fortissimo) appears in the right-hand staff of the first and third systems.
- Rehearsal Marks:** The word *Reo.* is written in the bass staff of the second and fourth systems, accompanied by asterisks (\*).
- Performance Style:** The instruction *con furia* (with fury) is written in the right-hand staff of the third and fourth systems.
- Structural Elements:** Dotted lines separate the systems, and vertical bar lines indicate the measures. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Red. \*

Red. \*

Red. \*

Red. \*

Red. \*

Red. \*

Red. \*

Red. \*

Red. \*

Red. \*

*sva.*  
***fff***

*accel. molto*

*sempre accel.*

Red. \*

\* Red.

\* Red.

\* Red.

\* Red.

\* Red.

*sva.*

*sva.*

*sva.*

***fff***

Red.

\* Red.

\* Red.

\* Red.

\* Red.

\* Red.

# New Piano Music

Published by Oliver Ditson Company, Boston

Grade I. Very Easy.		Grade II. Easy.						
		Key	Grade	Price				
<b>ENGELMANN, H.</b>					<b>KLEIN, MANUEL</b>	Key	Grade	Price
Six Easy Dances. Op. 552.					When the Heart is Young. (Gavotte).	G	3-4	.50
1. Waltz.	G	2	.30		<b>KREISLER, N.</b>			
2. Polka.	F	2	.30		Gavotte Renaissance.	E $\flat$	3-4	.50
3. Redowa.	B $\flat$	2	.30		<b>LOWITZ, W. W.</b>			
4. Schottische.	C	2	.30		La Rêve d'Amour. (The Dream of Love).	G	3-4	.50
5. March.	C	2	.30		<b>MERRIHEW, M. L.</b>			
6. Galop.	C	2	.30		Rosalie Polka.	B $\flat$	3	.50
<b>EVARTS, RALPH</b>					<b>OEHLER, LEO</b>			
Afternoon Call, An.	C	2-3	.40		Country Belle. (Petite Valse).	C	3	.50
Birthday Party.	C	2	.30		Serenata Italiana. (Italian Serenade).	B $\flat$	3-4	.40
Dancing in the Grove.	G	2	.30		<b>ORTH, L. E.</b>			
Jolly Days.	F	2-3	.40		Three Characteristic Pieces. Op. 20.			
Little Annette.	C	2	.30		1. Wheel-Whirl.	F	3	.70
Pleasant Memory.	B $\flat$	2-3	.40		2. Round and Round.	B $\flat$	3	.70
<b>HARLOW, EDWARD G.</b>					3. On the Wing.	E $\flat$	3	.75
April.	C	2	.30		<b>ROLLINSON, T. H.</b>			
Coquetry.	C	2	.30		With Merry Hearts. (Waltz).	G	3	.60
Dancing Lesson.	G	2	.30		<b>SALMON, ALVAH GLOVER</b>			
Happy Day, A	F	2	.30		Cradle Song. Op. 41, No. 44.	B $\flat$	3	.50
Mirth.	F	2	.30		Gavotte Mignonne. Op. 41, No. 3.	C	3	.50
Song of Summer, A.	C	2	.30		Minuetto Op. 41, No. 1.	G	3	.50
<b>LUDEBUEHL, J. P.</b>					Petite Valse. Op. 41, No. 5.	A	3	.50
Album Leaf.	G	2	.30		<b>SMITH, E. D.</b>			
Gipsy Band.	A min.	2	.30		Love's Melodies. (Waltz).	G	3	.75
<b>NICKERSON, FLORENCE A.</b>					<b>SUDDS, W. F.</b>			
Arbutus Waltz.	F	2	.30		Summer Girl, The.	E $\flat$	3	.50
<b>RICKABY, T. L.</b>					<b>WILDER, G. H.</b>			
Cradle Song. (Rocking Dolly to Sleep.)					Rabbits' Promenade, The. (Two-Step).	F	3	.50
Op. 38, No. 1.	C	2	.30		<b>WOLCOTT, C. J.</b>			
Mazurka, in C. Op. 38, No. 2.	C	2	.40		My Lady Fair. (Waltzes).	B $\flat$	3-4	.75
<b>SALMON, ALVAH GLOVER</b>					<b>GRADE IV</b>			
Canzonetta. Op. 41, No. 2.	G	2-3	.50		<b>MODERATELY DIFFICULT</b>			
<b>SMITH, HARRY C.</b>					<b>BERWALD, W.</b>			
Merry Pastime.	F	2	.40		Badinage.	F	4	.65
<b>WARREN, A. E.</b>					Bourree.	G	4	.50
Four First Grade Pieces. Op. 72.					Dance Improvisation.	D	4	.65
1. Punctinello.	C	1	.30		Legende.	A min.	4	.50
2. At the Party.	C	1	.30		Meditation.	F	4	.60
3. Close of Day.	C	1	.30		Tristesse	B $\flat$	4	.60
4. Swiss Dance.	C	1	.30		<b>BOROWSKI, FELIX</b>			
<b>WEBB, F. R.</b>					La Capricieuse.	C	4	.65
Arioso. Op. 104, No. 2.	B $\flat$	2	.40		Pas de Danse.	B $\flat$	4	.65
Barcarolle. Op. 104, No. 1.	A min.	2	.40		Valse Mignonne	G	4	.65
Scherzo. Op. 104, No. 3.	G	2-3	.50		<b>FERNER, A.</b>			
<b>GRADE III-INTERMEDIATE</b>					Scherzo Caprice	F	4	.60
<b>ALDEN, JOHN CARVER</b>					<b>HAMILTON, CLARENCE G.</b>			
At Twilight. (Romance).	C	3	.50		Iris Mazurka. Op. 5.	B $\flat$	4	.60
<b>BLUMENSCHNEIN, W. L.</b>					<b>HYATT, NATHANIEL IRVING</b>			
Clog Dancer, The. Op. 109.	B $\flat$	3	.70		Barcarolle. Op. 5, No. 1.	E $\flat$	4	.50
Little Coquette Waltz. Op. 104.	E $\flat$	3	.70		Gavotte. Op. 5, No. 2.	A $\flat$	4	.60
Lover's Waltz, The. Op. 106.	E $\flat$	3	.70		Minuet. Op. 5, No. 4.	A	4	.70
With Courty Grace. (Minuet.) Op. 103.	B $\flat$	3	.70		Serenade. Op. 5, No. 3.	G $\flat$	4	.50
With Dainty Steps. Op. 105.	B $\flat$	3	.60		<b>LOOMIS, HARVEY WORTHINGTON</b>			
<b>COOK, CECILIA M.</b>					Another Scandal.	C	4	.50
Rosetta Caprice.	C	3	.50		Banjo, The.	C	4	.50
<b>DEAN, FREDERIC M.</b>					Dolphins.	D	4	.65
Whispers. (Intermezzo).	E $\flat$	3	.40		Monody, A.	A $\flat$	4	.50
<b>FAVOR, EDWARD P.</b>					<b>MONESTÉL, A.</b>			
L'Admiration Waltzes.	G	3	.60		Gavotte.	D	4	.60
<b>FREY, ADOLF</b>					<b>O'NEILL, FLORENCE</b>			
Canzone.	F	3-4	.50		Danse de joie. (Dance of Joy).	C	4	.60
Elégie.	E $\flat$	3-4	.50		<b>ORTH, JOHN</b>			
Scherzino.	B $\flat$	3-4	.50		Valse d'Arcadie. Op. 11, No. 3.	A $\flat$	4-5	.85
<b>GEIBEL, ADAM</b>					<b>SMITH, EDWIN DUDLEY</b>			
In the Rose Garden. (Dans le jardin des Roses).	D	3-4	.50		Sweetheart Waltzes.	F	4	.75
<b>GILDER, JOHN FRANCIS</b>					<b>GRADE V-ADVANCED</b>			
Carnival Dance. Op. 69.	A	3-4	.75		<b>BERWALD, W.</b>			
<b>HARLOW, EDWARD G.</b>					Autumn Fancies.	A	5	.70
Day Dreams.	C	3	.40		<b>ORTH, JOHN</b>			
On the Lawn.	F	3	.40		Etude Impromptu. Op. 11, No. 2.	F	5	.70
<b>HUNTER, FORDYCE</b>					Morceau Chromatique. Op. 11, No. 1.	D $\flat$	5	1.00
'Neath Singing Pines.	F	3-4	.50		<b>SALMON, ALVAH GLOVER</b>			
<b>KERN, CARL WILHELM</b>					Legende. Op. 42, No. 1.	D $\flat$	5	.75
Chasing the Butterfly. Op. 186.	E $\flat$	3	.50		Scherzino. Op. 42, No. 2.	D	5	.