

# COMPOSITIONS OF L. M. GOTTSCHALK.

<p>Apotheose, (Grande Marche Solennelle,)..... 1.50            Ardennes Mazurka, ..... 75            Bamboula, ..... 1.00            Bananier, (Chanson Negre,) ..... 40            Banjo, (Grottesque Fantasie,) ..... 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 Poétique, (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>
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### POSTHUMOUS WORKS. ... Espadero's Edition.

<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,) Polka ..... 80            Scherzo Romantique, ..... 85            Souvenir de Lima, (Mazurka,) ..... 85            Souvenir de Cuba, (Mazurka,) ..... 60</p>
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# MARCHE FUNÈBRE.

By L. M. GOTTSCHALK.

Lugubre. *Il canto sensibile sempre.*

M. M.  
♩ = 66.

*pp* *cresc:*

*pp* *cresc:*

*cresc:*

6519

ff

f

pp

P

ff

ff

This system contains two staves of music. The upper staff begins with a fortissimo (ff) dynamic and features a series of chords and melodic lines. The lower staff also starts with ff and includes a piano (pp) section followed by a piano (P) section. The music is written in a key with two flats and a 3/4 time signature.

Sollene e piangendo.

This system continues the musical piece. The upper staff has a section marked "Sollene e piangendo." (Solemn and weeping). The lower staff continues with complex chordal textures and melodic fragments. The dynamics are not explicitly marked in this system.

This system shows further development of the musical themes. The upper staff features a melodic line with some grace notes, while the lower staff provides a dense harmonic accompaniment with frequent chord changes.

ff

This system concludes the page with a return to fortissimo (ff) dynamics. The music is highly textured with many notes and chords. The lower staff has a more active melodic line compared to the upper staff.

This musical score consists of four systems of piano music, each with a grand staff (treble and bass clefs). The notation includes various dynamics and performance instructions:

- System 1:** Features a complex texture with many chords. Dynamics include *f* and *ff*. Performance instructions include *Ped.* and *gva* (glissando) markings.
- System 2:** Starts with a *cresc:* (crescendo) marking. Dynamics include *f* and *ff*. Performance instructions include *Ped.* and *gva*.
- System 3:** Features a *dim:* (diminuendo) marking. Dynamics include *f* and *ff*. Performance instructions include *Ped.* and *gva*.
- System 4:** Continues the complex texture. Dynamics include *f* and *ff*. Performance instructions include *Ped.* and *gva*.

The score is marked with numerous *Ped.* (pedal) and *gva* (glissando) markings, along with asterisks indicating specific performance points. The overall style is highly technical and expressive.

8va 8va 8va 8va

System 1: Treble and bass staves with piano accompaniment. The treble staff features several chords marked *8va* (octave up) with dashed lines. The bass staff contains a complex rhythmic accompaniment with various note values and rests.

8va 8va 8va 8va

Ped. \* Ped. \*

System 2: Continuation of the piano accompaniment. The treble staff has more *8va* markings. The bass staff includes a *Ped.* (pedal) instruction and asterisks indicating specific notes or chords.

8va

Ped. \* Ped. \*

System 3: Further development of the piano accompaniment. The treble staff continues with *8va* markings. The bass staff features a *Ped.* instruction and asterisks.

8va 8va

3 Ped. ff ff

System 4: Final system on the page. The treble staff has *8va* markings. The bass staff includes a *3 Ped.* instruction, followed by *ff* (fortissimo) markings. The system concludes with a double bar line.

First system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music features complex chordal textures and melodic lines. A dynamic marking 'P' (piano) is present in the bass staff. Pedal markings 'Ped.' are placed below the bass staff at the beginning and in the middle. There are also some asterisks and a 'V' marking.

*marcato il canto.*

Second system of musical notation. It features two staves with complex chordal textures. The music is marked with '6' in several places, possibly indicating sixteenth notes or a specific rhythmic pattern. A dynamic marking 'p' is visible in the bass staff. Pedal markings 'Ped.' are present at the beginning and end of the system. There are also asterisks and a 'V' marking.

*8va*

Third system of musical notation. It features two staves with complex chordal textures. The music is marked with '8va' in the treble staff. A dynamic marking 'cresc.' (crescendo) is present in the bass staff. Pedal markings 'Ped.' are present at the beginning and end of the system. There are also asterisks and a 'V' marking.

*8va*

Fourth system of musical notation. It features two staves with complex chordal textures. The music is marked with 'ff' (fortissimo) in the bass staff. Pedal markings 'Ped.' are present at the beginning and end of the system. There are also asterisks and a 'V' marking.

Musical score system 1, featuring a grand staff with treble and bass clefs. The right hand plays a complex, multi-measure chordal texture. The left hand has a melodic line with several notes marked with a sharp sign (#). Performance markings include "Ped." (pedal) and "\*" (accents) in the bass line, and "dim:" (diminuendo) in the right hand.

Musical score system 2, featuring a grand staff. The right hand has a melodic line starting with a piano (*p*) dynamic. The left hand plays a series of chords. The system concludes with a series of chords in the right hand.

Musical score system 3, featuring a grand staff. The right hand has a melodic line with dynamics *cresc:* (crescendo), *f* (forte), and *dim:* (diminuendo). The left hand has a complex rhythmic accompaniment. Performance markings include "Ped." and "\*" in the bass line.

Musical score system 4, featuring a grand staff. The right hand has a melodic line with dynamics *rall?* (rallentando), *ritard?* (ritardando), and *p* (piano). The left hand has a complex rhythmic accompaniment. The system ends with a double bar line and a key signature change.

pp *cresc.* *sf*>

This system contains the first two measures of the piece. The right hand features a rapid sixteenth-note arpeggiated pattern. The left hand has a few chords and a melodic line. Dynamics include *pp* (pianissimo) and *cresc.* (crescendo), with a forte accent *sf* at the start of the second measure.

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

This system contains measures 3, 4, and 5. The right hand continues with arpeggiated patterns. Pedal markings are present at the beginning of measures 3, 4, and 5, each followed by an asterisk.

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

This system contains measures 6, 7, and 8. The right hand has a more complex arpeggiated texture. Pedal markings are present at the beginning of measures 7 and 8, each followed by an asterisk.

6519 *Ped.* \* *Ped.* \* *rall?*

This system contains measures 9, 10, and 11. The right hand has a dense, repetitive arpeggiated pattern. The left hand has a simple accompaniment. Pedal markings are present at the beginning of measures 10 and 11, each followed by an asterisk. The word *rall?* (rallentando?) is written above the right hand in measure 11. The number 6519 is printed at the bottom left.



The first system of music consists of two staves. The upper staff is in bass clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is also in bass clef and contains a complex accompaniment with many beamed notes, likely sixteenth or thirty-second notes, creating a dense texture.

The second system continues the two-staff arrangement. The upper staff features a melodic line with some rests and slurs. The lower staff maintains the dense, rhythmic accompaniment with frequent beaming.

The third system shows the continuation of the musical piece. The upper staff has a melodic line that includes a few slurs and dynamic markings. The lower staff continues with its intricate accompaniment.

The fourth system concludes the page. The upper staff ends with a melodic phrase and a fermata. The lower staff concludes with a final chord and a fermata. Dynamic markings *ff* and *ritto* are present in this system.

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