

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;">POSTHUMOUS WORKS. Espadero's Edition.</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,) Polka 80 Scherzo Romantique, 85 Souvenir de Lima, (Mazurka,) 85 Souvenir de Cuba, (Mazurka,) 60</p>
--	---

BOSTON:

OLIVER DITSON COMPANY.

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

SOUVENIR DE CUBA.

MAZURKA.

Oeuvres Posthumes. 1860.

L. M. GOTTSCHALK.

M. M. ♩ = 160.

p dolente

The musical score is written for piano and is divided into four systems. Each system contains a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 3/4. The tempo and mood are marked as 'M. M. ♩ = 160.' and 'p dolente'. The score includes various musical notations such as triplets (marked with '3'), slurs, and fingerings (e.g., 1, 2, 3, 4, 5). There are also performance markings including 'p', 'allarg.', and 'M.G.' (likely 'M. G.' for the composer). At the bottom of each system, there are 'Red.' and '*' markings, possibly indicating redactions or specific performance instructions.

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, 3, 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. The system concludes with a *Red.* (Reduction) instruction and an asterisk.

Second system of musical notation. The right hand continues with a triplet and a four-note phrase with fingerings 1, 3, 2, 1. This is followed by another triplet and a four-note phrase with fingerings 1, 3, 2, 1. The left hand continues with harmonic accompaniment. The system concludes with a *Red.* instruction and an asterisk.

Third system of musical notation. The right hand features a triplet and a five-note phrase with fingerings 1, 3, 2, 1, 2, 3. The final measure of the system contains a complex five-note phrase with fingerings 3, 1, 4, 2, 5, 3, 1, marked *1 sans rall.* The left hand continues with harmonic accompaniment. The system concludes with a *Red.* instruction and an asterisk.

Fourth system of musical notation. The right hand features a triplet and a five-note phrase with fingerings 1, 3, 2, 1, 2. This is followed by another triplet and a five-note phrase with fingerings 2, 1, 3, 2. The left hand continues with harmonic accompaniment. The system concludes with a *Red.* instruction and an asterisk.

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 over the final note.

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

Second system of musical notation. Similar to the first system, it features a melodic line and a bass line. The melodic line includes a triplet of eighth notes with fingerings 1, 2, 3. The system ends with a repeat sign and a fermata.

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

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 system concludes with a repeat sign and a fermata.

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

Fourth system of musical notation. The upper staff is marked *M.G.* and contains chords. The lower staff is marked *M.G.* and contains a melodic line with eighth notes and fingerings 2, 3, 2, 1, 3, 5, 2. The system ends with a repeat sign and a fermata.

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

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

M.D.

Ped. * Ped. * Ped. * Ped. *

M.G. M.G.

M.D.

sans rall.

Ped. * Ped. * Ped. * Ped. *

mf

Ped. * Ped. * Ped. * Ped. *

cres.

Ped. * Ped. * Ped. *

4 3 2 1 5 3

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

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

cres. *deciso*

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

calmato *p*

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

Tempo 1^o

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#).

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

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.

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

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.

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

The fourth system concludes the page with a final triplet of eighth notes in the treble staff. The melodic line ends with a half note. The bass staff accompaniment concludes with a few chords. The key signature is three sharps.

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

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. The treble staff features a melodic line with a slur and 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 a slur and a decrescendo. The bass staff also features triplets. Fingering numbers (1, 2, 3, 4, 5) are indicated for various notes.

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 system ends with a double bar line.

ped. * *ped.* * *ped.* *

New Marches and other Music for the Pianoforte.

THE following compositions have been selected from the best of the large number of marches recently published. Selections from this list will be sent postpaid to any address on receipt of price. Descriptive circulars of music and music books, or music for special instruments sent free on request. Music of our own publication sent on selection when satisfactory references are furnished. * * *

"The Charming Girls of Boston."

By GEO. L. TRACY. A brilliant march for the piano by a composer who has demonstrated his ability to write high-grade music which appeals to the popular fancy. "The Charming Girls of Boston" has all the elements of a great popular favorite.

Price, 50 cents.

"Bayonet Charge."

By RICHARD GOERDELER. March for the pianoforte. Bright, vigorous and interesting. Brimful of that charm of melody which has made the work of this composer so popular. An excellent teaching piece with considerable practice in cross-hand work and staccato passages.

Price, 40 cents.

"True Blue March."

By H. F. LOWE. A strong, bold and lively march. Pleasing air with rich, full harmony. Possesses sufficient vim and dash to make a showy composition without being too difficult.

Price, 50 cents.

"The Prize Battalion March."

By RICHARD GOERDELER. A fine, tuneful march, changing from E_b to A_b in the latter half of the composition. Beautiful melody throughout. Moderately difficult.

Price, 50 cents.

"Frontenac."

By FRED W. EDGECOMB. Two-step for piano. A splendid composition which is having a remarkable popularity. Bright, easy and captivating.

Price, 50 cents.

"Gallant Hearts."

By T. H. ROLLINSON. A showy and interesting march. Not difficult, yet in good musical form, and possessing the charm of melody and characteristic style of this well-known composer.

Price, 35 cents.

"The Castle Square March."

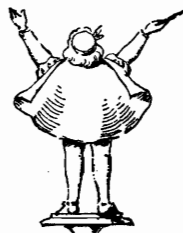
By IRVING A. BLOSSOM. Good marches, which are also suitable for two-step music, are quite the rage at the present time. "The Castle Square March" has had, since its publication, a remarkable and increasing popularity, which its musical merits fully justifies. Not only is it written in an attractive, original style, but there is a freshness, spirit and melody throughout the whole of it that captivates all hearers.

Price, 40 cents.

"Marcelline Schottisch."

By WM. J. ACCOOE. Interesting piece of dance music, not too difficult for players of average ability. The two changes—from F to C and from C to B_b—are very pleasing to the ear.

Price, 40 cents.



"Silvery Waves."

By A. P. WYMAN. Teachers and pupils will gladly welcome the new edition of this brilliant and effective composition. Regarded by the profession as one of the most helpful pieces for pupils in the advanced grades. An excellent concert number.

Price, 75 cents.

"I Love Only You."

By J. L. MEYLE. An excellent waltz melody for the piano, founded on J. L. Meyle's popular song. The sweet, plaintive and flowing rhythm provides easy and graceful dance music, as well as an entertaining recreative piece for young pianists.

Price, 50 cents.

"The Spanish Beauty."

By R. GRUENWALD. A beautiful waltz arranged from Spanish melodies. A captivating composition. Showy in style. Will appeal to every lover of bright and interesting music.

Price, 60 cents.

"Red Top Polka."

By SARAH H. REID. A favorite polka, arranged effectively for four hands. An excellent piece of music—interesting and helpful—for players of moderate skill.

Price, 40 cents.

"In the Hammock."

By G. D. WILSON. Idyl for the pianoforte. A brilliant characteristic composition by the well-known composer of successful piano music. Fingered for young pupils.

Price, 50 cents.

"Sweet Kentucky Lou."

By GEO. L. TRACY. A characteristic schottische by a talented composer. Simple, yet exceedingly bright and melodious. "Sweet Kentucky Lou" has the swing and go of a popular favorite.

Price, 40 cents.

"Sultan's Band."

By FRANCIS H. BROWN. March for the piano. One of a series of selected pieces arranged as piano solo from the works of favorite composers.

Price, 40 cents.

"Hoyt's Patrol."

By L. F. GOTTSCHALK. An interesting march in the patrol style, representing the distant playing, the approach and disappearance of a military band. An effective piece of musical composition which is attracting considerable attention.

Price, 50 cents.

REMEMBER that we have constantly in stock, the latest publications of all music publishers in this country, and of the leading houses abroad. Our stock of rare old music is the most extensive in the world. We can, therefore, furnish any piece of music published, at shortest notice, if the plates are still in existence. It is our special pride to supply customers when all other sources fail. If there is any composition you have long wished for, but have never been able to obtain, send to us.

OLIVER DITSON COMPANY

453-463 · WASHINGTON · ST.

NEW YORK
C. H. DITSON & CO.

BOSTON · MASS.

PHILADELPHIA
J. E. DITSON & CO.

