

(Sole edition, exact and complete.)

# POSTHUMOUS WORKS

—OR—

# L. M. GOTTSCHALK

COMPOSED FOR THE

## PIANO-FORTE.

### Espadero's Edition.

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CELEBRE  
TARANTELLA  
pour PIANO par  
L.M. Gottschalk.

*Publiez sur Manuscrits Originaux avec autorisation de sa famille par  
N.R.Espadern.*



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## 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. Berlin, 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 éclat! 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 morsels, 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 peace-loving 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," "Polonaise," "Printemps d'Amour," "Chant du Soldat," "Il Sospira," "Minuet 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, "Mazepa," dedicated to Liszt, for whom he had an enthusiastic admiration. "Mazepa" 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," "Romanier," "Banjo," "Ojos Creoles," "Marche des Gibaros," "Souvenir d'Andalousie," "Chansons de Gitans," 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 "majestic" 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 time of his manhood.

R. B. ESPADERO.

June 20, 1872.

# CÉLÈBRE TARANTELLA.

*Transcrite et Arrangée pour Piano seul*

*par N. R. Espadero,  
(de la Hayne.)*

Oeuvres Posthumes.

L. M. GOTTSCHALK.

Tempo di Tarantella.

Tutti.

PIANO

ff  
cres  
224

A page of musical notation for a piano, featuring five staves. The top two staves are treble clef, and the bottom three are bass clef. The music consists of various notes, rests, and dynamic markings like 'ff' (fortissimo) and 'ff.' (fortississimo). The first four staves have a common time signature, while the fifth staff begins with a 2/4 time signature. The page number '24284' is located at the bottom right.

A page from a musical score, numbered 5 at the top right. The page contains four staves of music. The top two staves represent the piano, with various dynamics like 'p' (piano), 'f' (forte), and 'sforzando' (marked with an asterisk \*). The bottom two staves represent the voice, with lyrics in Italian: 'crea molto e animando'. The music includes complex rhythmic patterns, grace notes, slurs, and fingerings. The page is filled with musical notation on five-line staves.

This block contains the sixth page of a piano score, featuring four staves of musical notation. The top staff uses a treble clef, the second and third staves use bass clefs, and the bottom staff uses a treble clef. The music consists of six measures, with measure 16 ending with a repeat sign and a double bar line, indicating a section to be repeated.

Sheet music for piano, page 7, featuring three staves of musical notation. The top staff shows a treble clef, a bass clef, and a common time signature. The middle staff shows a treble clef and a common time signature. The bottom staff shows a bass clef and a common time signature. The music includes dynamic markings such as *poco*, *ff*, *sp*, *cres*, and *molto*. Articulation marks like dots and dashes are present. Performance instructions include "Ossia" and "Rit. ten." with asterisks. The page number "7" is located in the top right corner.

8

*Solo.*

*f Brillante*

*p legg.*

28073

9

<img alt="A page of musical notation for a solo instrument and piano. The music is in 2/4 time, mostly in G major with some sharps. The top staff shows a melodic line with grace notes and dynamic markings like crescendo (cres.) and piano (p). The bottom staff shows harmonic support from the piano. The score includes several measures of rhythmic patterns marked with asterisks (\*). Measure 10 begins with a dynamic p and a tempo marking legg. e graz. Measure 11 starts with a dynamic ff. Measure 12 begins with a dynamic ff. Measure 13 begins with a dynamic ff. Measure 14 begins with a dynamic ff. Measure 15 begins with a dynamic ff. Measure 16 begins with a dynamic ff. Measure 17 begins with a dynamic ff. Measure 18 begins with a dynamic ff. Measure 19 begins with a dynamic ff. Measure 20 begins with a dynamic ff. Measure 21 begins with a dynamic ff. Measure 22 begins with a dynamic ff. Measure 23 begins with a dynamic ff. Measure 24 begins with a dynamic ff. 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10

Musical score page 10, featuring four staves for two pianos. The score consists of four systems of music. The first system starts with a dynamic 'p' and includes several measures of sixteenth-note patterns. The second system begins with a dynamic 'f'. The third system contains a 'cres.' (crescendo) instruction. The fourth system concludes with a dynamic 'f' and a 'Tutti.' instruction. The score is filled with various musical markings such as 'rapido', 'volante', and 'a tempo'. The page number '10' is located in the top left corner, and '23264' is in the bottom right corner.

11

Musical score for piano and orchestra, page 10, measures 5-8. The score consists of four systems of music. The top system shows the piano part with dynamic markings: 'Solo.' (measures 5-6), 'rapido' (measure 6), 'volante' (measure 7), and 'a tempo' (measure 8). The orchestra part includes 'Tutti.' (measures 5-6), 'ff' (measure 6), and three '2d.' markings (measures 7-8). The second system follows a similar pattern with 'Solo.' (measures 5-6), 'rapido' (measure 6), 'a tempo' (measure 7), and 'Tutti.' (measure 8). The third system has 'Solo.' (measures 5-6), 'ff' (measure 6), and three '2d.' markings (measures 7-8). The bottom system shows the piano part with 'ff' (measure 5) and five '2d.' markings (measures 6-10).

12

Musical score page 12, featuring three staves of piano music. The top staff consists of two systems of measures, each ending with a double bar line and repeat dots. The first system has dynamic markings:  $\text{ff}$ ,  $\text{ff}$ . The second system has dynamic markings:  $\text{ff}$ ,  $\text{ff}$ . The middle staff begins with a dynamic of  $\text{ff}$  and includes the instruction "Solo". It then transitions to a dynamic of  $\text{ff}$  followed by  $\text{dim.}$  The bottom staff begins with a dynamic of  $\text{ff}$  and includes the instruction "stacc.". It then transitions to a dynamic of  $\text{ff}$  followed by  $\text{scherz.}$

*p*

*f* *sfz*

*martellato e precipitato*

*scintillante*

*ff* *martel.*

*lato e precipitato*

*scintillante*

*martellato e precipitato*

*sfz*

*ff* *sfz*

*\*2a. \*2a. \*2a. \*2a. \**

*\*2a. \*2a. \**

*\*2a. \*2a. \**

*\*2a. \*2a. \**

*\*2a. \*2a. \**

*\**

14

*pp*

*dolce*

*pp*

*p*

*dolce*

*pp*

*pp*

*Tutti*

26364

The musical score consists of two systems of music for orchestra, each with multiple staves. The first system begins with the instruction "Facilité." and includes dynamic markings such as  $\text{ff}$ ,  $\text{f}$ ,  $\text{ff}$ , and  $\text{ff}$ . The second system begins with  $\text{ff}$  and includes dynamic markings like  $\text{ff}$ ,  $\text{ff}$ ,  $\text{ff}$ , and  $\text{ff}$ . The score features various instruments, including woodwind, brass, and strings. The first system ends with a repeat sign and the instruction "Facilité." The second system ends with a dynamic marking  $\text{ff}$  and the instruction "pesante Tutti". The page number 15 is located at the top right.



A page from a musical score featuring four staves of music for piano. The top staff has a dynamic instruction "avec les petites notes ad lib.". The second staff has a dynamic "poco". The third staff has a dynamic "poco" and a marking "Solo.". The fourth staff has a dynamic "Facilité.". Measure 262 starts with a forte dynamic. Measure 263 begins with a piano dynamic. Measure 264 starts with a forte dynamic. The score includes various note heads, stems, and rests, with some notes having small "x" marks through them.

18

A page of musical notation for orchestra and piano, featuring six staves of music. The notation includes various dynamics such as *p*, *f*, *mf*, and *ff*. There are also numerous slurs, grace notes, and dynamic markings like *v* and *viv*. The piano part is prominent, with its own set of dynamics and markings. The page is numbered 18 at the top left.

2a. \* 2a. \*

M.G.

2a. \* 2a. \* 2a. \* 2a. \*

M.G.

2a. \* 2a. \* 2a. \*

f

2a. 2a. 2a.

25254

20

Musical score page 20, featuring four staves of piano music. The top staff uses a treble clef and includes dynamic markings *poco*, *M.G.*, and *ff*. The second staff begins with *Solo.* and *Brillante*, followed by a series of sixteenth-note patterns. The third staff continues the sixteenth-note patterns. The fourth staff concludes the page with a measure ending in *ff*.

2544

21

2884

Si on trouve trop difficiles les deux mesures marquées du signe on peut les jouer comme au commencement.

22

p

22

2. \* 2. \* 2. \* 2. \* 2. \*

12. *pp* 2. *pp*

1. M.D. *rapido*

M.G.

2. \* 2. \*

*pp* Tutti. *pp* Tutti.

M.G. *rapido*

\* 2. \* 2. \* 2. \* 2. \* 2. \*

*pp* Tutti.

M.G. *rapido*

\* 2. \* 2. \*



24

101

102

103

104

105

106

107

108

109

110

25

A musical score page featuring four staves of piano music. The top two staves are treble clef, and the bottom two are bass clef. The key signature is A major (three sharps). The tempo is indicated as *goa*. The page is numbered 25 in the top right corner. The music consists of six measures per staff, with measure numbers 220, \*220, \*220, \*220, \*220, and \*220 appearing below each staff. The notes are primarily eighth and sixteenth notes, with some rests and dynamic markings like *v*.

26

*Piu mosso.  $\frac{2}{4}$  time.*

26 27 28 29 30

*martellato*

26 27 28 29 30

26 27 28 29 30

26 27 28 29 30

26 27 28 29 30

26 27 28 29 30

Musical score page 27, featuring three staves of piano music. The top staff consists of two systems of measures, each ending with a fermata. The middle staff has six measures, with the last measure containing a dynamic instruction: *ff*, *legg.*, and *D' e con*. The bottom staff has six measures, with the first measure labeled *Impeto*. Measure 27 is indicated at the top right of the page.

Musical score page 28, featuring one staff of piano music. The staff begins with a dynamic of *ff* and consists of eight measures. The tempo marking *ff* is placed above the first measure.