

CELEBRE TARANTELLE

pour PIANO par

L.M. Gottschalk.

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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 *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 chevelure.

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," "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, "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," "Romanier," "Banjo," "Ojos Creoles," "Marche de Gibaros," "Souvenir d'Andalousie," "Chanson de Gitana," 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 time of his manhood.

R. B. ESPADERO.

June 20, 1872.

CÉLÈBRE TARANTELLA.

Transcrite et Arrangée pour Piano seul

par N.R. Espadero.
(de la Havane.)

Oeuvres Posthumes.

L. M. GOTTSCHALK.

Tempo di Tarantella.

Tutti.

PIANO

ff * *Reo.* * *Reo.* * *Reo.* * *Reo.* * *Reo.* * *Reo.* *

cres. * *Reo.* * *Reo.* * *Reo.* * *Reo.* * *Reo.* *

fp * *Reo.* * *Reo.* * *Reo.* *

* *Reo.* * *Reo.* *

4.

Handwritten musical notation for the first system, consisting of a treble and bass clef. The treble clef staff contains a melodic line with various notes and fingerings (1-5). The bass clef staff contains a bass line with chords and single notes. Below the staves, there are several asterisks and the word "Ped." indicating pedal markings.

Handwritten musical notation for the second system, continuing the piece with similar notation and fingerings. It includes treble and bass clefs, notes, and fingerings. Pedal markings ("Ped." and asterisks) are present below the staves.

Handwritten musical notation for the third system, featuring more complex rhythmic patterns and fingerings. The notation includes treble and bass clefs, notes, and fingerings. Pedal markings ("Ped." and asterisks) are present below the staves.

Handwritten musical notation for the fourth system, showing further development of the musical theme. It includes treble and bass clefs, notes, and fingerings. Pedal markings ("Ped." and asterisks) are present below the staves.

Handwritten musical notation for the fifth system, concluding the piece with a final cadence. It includes treble and bass clefs, notes, and fingerings. The notation includes the initials "M.G." in the bass clef staff. Pedal markings ("Ped." and asterisks) are present below the staves.

5

M.G. M.G.

Re. * Re. * Re. * Re. * Re. *

This system contains the first two measures of the piece. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes, and includes fingerings such as 4, 5, 5, 3, 4, and 5. The left hand provides a steady accompaniment with eighth notes. The system concludes with a fermata over the final measure.

cres. molto e animando M.G. *ff*

Re. * Re. *

The second system continues the piece, marked with a forte dynamic (*ff*) and the instruction *cres. molto e animando*. The right hand plays a dense texture of chords and sixteenth notes. The left hand continues with eighth-note accompaniment. A fermata is placed over the final measure of this system.

mf M.D.

Re. * Re. * Re. *

The third system begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with descending eighth-note patterns and fingerings like 5, 4, 3, 4, 5, 5, 4, 5, 5, 4, 3, 2. The left hand has a more active accompaniment with sixteenth-note runs. A fermata is placed over the final measure.

tra.

Re. * Re. * Re. * Re. *

The final system on the page includes a *tra.* (trill) marking. The right hand continues with melodic lines and fingerings such as 4, 5, 4, 5, 4, 5, 5, 4, 3, 5, 4, 5, 5, 4, 3, 2, 1, 2, 3. The left hand provides accompaniment with eighth notes and fingerings like 1, 2, 3, 1, 2, 3, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3. The system ends with a fermata over the final measure.

ppa.

Reo. * Reo. * Reo. * Reo. * Reo. * Reo. *

Reo. * Reo. * Reo. * Reo. * Reo. * Reo. *

Reo. * Reo. * Reo. * Reo. * Reo. * Reo. *

Reo. * Reo. * Reo. * Reo. * Reo. * Reo. *

ten.

Ossia *ff*

ff

fp

fp

poco

Red. ten.

* *Red. ten.*

Ossia

a poco animando e cres. molto

fp

Red. ten.

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

ff

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

28384

Solo.

f Brillante
fp

Re. * Re. * Re. * Re. * Re. *

Re. * Re. * Re. * Re. * Re. *

Re. * Re. * Re. * Re. * Re. *

Re. * Re. * Re. * Re. * Re. *

Re. * Re. * Re. * Re. * Re. *

p legg.

Re. * Re. *

pp

Re. * Re. * Re. * Re. * Re. * Re. *

cres.
pva.

* *rit.* *

p
legg. e graz.

rit. * *rit.* * *rit.* * *rit.* * *rit.* *

p

rit. * *rit.* * *rit.* * *rit.* * *rit.* *

p

rit. * *rit.* * *rit.* * *rit.* * *rit.* * *M. M.* ♩ = 168.

p

rit. * *rit.* * *rit.* * *rit.* * *rit.* * *rit.* *

2 1 1 1 1 2 1

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

2 4 5 2 4 5 4 3 1 1 3 2

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

1 3 2 2 1 1 2 1 2 1 2 3

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

5 1 2 3 4 5 1 2 3 4 5

rapido *ppa* *a tempo*
Tutti.

M.G. *f* *volante* *f*

Red. * Red. Red. Red.

Solo. *5* *rapido* *for.* *a tempo* Tutti. *f* *volante*

* *Re.* * *Re.* * *Re.*

Detailed description: This system contains a piano solo and a tutti section. The solo begins with a five-measure rest, followed by a rapid ascending scale. A dotted line labeled 'for.' indicates a fermata over the final notes of the solo. The tutti section starts with a forte (f) dynamic and a return to 'a tempo'. The bass line consists of repeated chords marked with asterisks and 'Re.'.

Solo. *5* *rapido* *for.* Tutti. *f a tempo*

* *Re.* *Re.* *Re.*

Detailed description: This system contains a piano solo and a tutti section. The solo begins with a five-measure rest, followed by a rapid ascending scale. A dotted line labeled 'for.' indicates a fermata over the final notes of the solo. The tutti section starts with a forte (f) dynamic and a return to 'a tempo'. The bass line consists of repeated chords marked with asterisks and 'Re.'.

Solo. *5* *rapido* *for.* Tutti. *f*

* *Re.* *Re.* *Re.*

Detailed description: This system contains a piano solo and a tutti section. The solo begins with a five-measure rest, followed by a rapid ascending scale. A dotted line labeled 'for.' indicates a fermata over the final notes of the solo. The tutti section starts with a forte (f) dynamic. The bass line consists of repeated chords marked with asterisks and 'Re.'.

fp

* *Re.* * *Re.* * *Re.* * *Re.* * *Re.* * *Re.* * *Re.* *

Detailed description: This system contains a piano section with a forte-piano (fp) dynamic. The music consists of repeated chords in both the treble and bass staves, marked with asterisks and 'Re.'.

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

gva
Solo

M.D. M.G.

ff *dim.*

Red. * Red. * Red.

stacc. *rfz* *scherz.*

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

rfz *p legg.* *rfz*

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

p *sfz*

* *Re.* * *Re.* * *Re.* * *Re.* * *Re.* *

martellato e precipitato *forzando* *f* *scintillante* *sfz*

Re. * *Re.* * *Re.* * *Re.* * *Re.* *

forzando *martellato e precipitato* *forzando* *scintillante* *ff* *martell.*

Re. * *Re.* * *Re.* * *Re.* * *Re.* *

lato e precipitato *forzando* *scintillante* *ff* *martellato e precipitato* *sfz*

* *Re.* * *Re.* * *Re.* * *Re.* *

First system of musical notation. The treble clef staff contains a melodic line with a *graz.* marking above it. The bass clef staff contains a piano accompaniment. The system includes dynamic markings *p* and *dolce*. Below the staff, there are rehearsal marks consisting of the word "Re." followed by an asterisk.

Re. * Re. * Re. * Re. *

Second system of musical notation. The treble clef staff continues the melodic line with a *graz.* marking above it. The bass clef staff continues the piano accompaniment. Below the staff, there are rehearsal marks consisting of the word "Re." followed by an asterisk.

Re. * Re. * Re. * Re. *

Third system of musical notation. The treble clef staff continues the melodic line with a *graz.* marking above it. The bass clef staff continues the piano accompaniment. Below the staff, there are rehearsal marks consisting of the word "Re." followed by an asterisk.

Re. * Re. * Re. * Re. *

Fourth system of musical notation. The treble clef staff continues the melodic line with a *graz.* marking above it. The bass clef staff continues the piano accompaniment. The system concludes with the instruction *Tutti*. Below the staff, there are rehearsal marks consisting of the word "Re." followed by an asterisk.

Re. * Re. * Re. * Re. *

Facilité.

Reo. * Reo. * Reo. * Reo. * Reo. * Reo.

Reo. * Reo. * Reo. * Reo. * Reo. * Reo. * Reo. * Reo. * Reo. * Reo.

for

Reo. * Reo. * Reo. * Reo. * Reo. * Reo. * Reo. * Reo.

for

1 3 2 1 3 2

pesante
Tutti
ff

* Reo. Reo. * Reo. * Reo. * Reo. * Reo. * Reo. * Reo.

Musical score system 1. Treble clef staff with notes and rests. Bass clef staff with chords and notes. Dynamics include *Solo.*, *ff*, and *Tutti.*. Performance markings include *rit.*, *rit. **, ** rit.*, ** rit. * rit.*, ** rit.*, ** rit.*, ** rit.*, and ***. A *rit.* marking is also present above the treble staff.

Musical score system 2. Treble clef staff with notes and rests. Bass clef staff with chords and notes. Dynamics include *ff*, *Tutti.*, and *ff*. Performance markings include *rit. * rit.*, ** rit.*, ** rit.*, ** rit.*, ** rit. * rit.*, ** rit.*, and ***. *Solo.* markings are present above the treble staff.

Musical score system 3. Treble clef staff with notes and rests. Bass clef staff with chords and notes. Dynamics include *Tutti.*, *ff*, and *ff*. Performance markings include *rit.*, ** rit.*, ** rit. * rit.*, and ** rit.*. A *rit.* marking is present above the treble staff. *Solo.* and *rit.* markings are present above the treble staff. *rit. bassu ad lib.* is written below the bass staff.

Musical score system 4. Treble clef staff with notes and rests. Bass clef staff with chords and notes. Dynamics include *trem.* and *Tutti.*. Performance markings include *rit.*, ** rit.*, ** rit.*, ** rit.*, and ***. *rit.* markings are present above the treble staff.

avec les petites notes ad lib.

Rev. * Rev. * Rev. *

ppa.

Rev. * Rev. * Rev. * Rev. *

ppa.

Rev. * Rev. * Rev. * Rev. * Rev. * Rev. *

ppa.

Facilité.

Rev. * Rev. * Rev. * Rev. * Rev. * Rev. * Rev. * Rev. *

First system of musical notation, consisting of two grand staves (treble and bass clefs). The music features a complex melodic line in the right hand and a more rhythmic accompaniment in the left hand. The key signature has one sharp (F#) and the time signature is 7/8. The system concludes with a double bar line and repeat dots.

Second system of musical notation, continuing from the first. It includes two grand staves with similar melodic and rhythmic patterns. The right hand part shows some fingering numbers (1, 2, 3, 4, 5). The system ends with a double bar line and repeat dots.

Third system of musical notation, the final system on the page. It consists of two grand staves. The right hand part features a more active melodic line with various ornaments and slurs. The left hand provides a steady accompaniment. The system concludes with a double bar line and repeat dots.

1 2 5

Re. * Re. * Re. * Re. * Re. * Re. * Re. * Re. * Re. * Re. *

Re. * Re. * Re. * Re. * Re.

M.G. pizz.

* Re. * Re. * Re. * Re. * Re.

Re. Re. Re.

ppa...

M.G.

* *Re.* * *Re.* *

Solo.

Brillante

Re. * *Re.* * *Re.* * *Re.* * *Re.* * *Re.* *

Re. * *Re.* * *Re.* * *Re.* * *Re.* * *Re.* *

Re. * *Re.* * *Re.* * *Re.* * *Re.* * *Re.* *

soa.

p legg.

soa. * *soa.* *

* *soa.* * *soa.* * *soa.* * *soa.* *

cres.

soa.

* *soa.* *

soa.

f *p* *legg. e graz.*

* *soa.* * *soa.* *

* *soa.* * *soa.* * *soa.* * *soa.* *

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

First system of musical notation. Treble clef with a melodic line of eighth and sixteenth notes. Bass clef with a piano accompaniment. Dynamics include *p* and *sf*. Fingerings are indicated with numbers 1, 5, 1, 4, 1, 5. Below the staff are markings: *Re.* * *Re.* * *Re.* * *Re.* * *Re.* * *Re.* * *Re.* *

Second system of musical notation. Treble clef features a first ending (*1º*) and a second ending (*2º*) with a *rit.* marking. The main melodic line is marked *sf* and *rapido*. Fingerings include 1, 2, 3, 4, 5, 1, 2, 3, 4, 1, 2, 3, 4. Below the staff are markings: *Re.* * *Re.* * *Re.* * *Re.* * *Re.* * *Re.* * *Re.* * *M.G.*

Third system of musical notation. Treble clef begins with *Tutti.* and *sf*. It includes a first ending (*1º*) and a second ending (*2º*) with a *rit.* marking. The main melodic line is marked *sf* and *rapido*. Fingerings include 1, 2, 3, 4, 5, 1, 2, 3, 4, 1, 2, 3, 4. Below the staff are markings: * *Re.* * *Re.* * *Re.* * *Re.* * *Re.* * *Re.* * *Re.* * *Tutti.* * *Re.* *

Fourth system of musical notation. Treble clef features a first ending (*1º*) and a second ending (*2º*) with a *rit.* marking. The main melodic line is marked *sf* and *rapido*. Fingerings include 1, 2, 3, 4, 5, 1, 2, 3, 4, 1, 2, 3, 4. Below the staff are markings: *Re.* * *Re.* * *Re.* * *Re.* * *M.G.* * *Re.* * *Re.* * *Re.* * *Re.* * *Tutti.* * *ff* * *Re.* * *Re.* * *Re.* * *Re.* *

5
1 2 3 4
ppp
Tutti
f *ff*
M.G.
Rev. * Rev. * Rev. * Rev. * Rev. *

Rev. * Rev. * Rev. * Rev. * Rev. * Rev. * Rev. * Rev. * Rev. * Rev. *

Rev. * Rev. * Rev. * Rev. * Rev. * Rev. * Rev. * Rev. * Rev. * Rev. *

ppp
Solo.
M.D. M.G.
ff *dim.*
Rev. *

scintillante
ff

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

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

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

Brillante.

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

First system of musical notation. Treble and bass staves. The treble staff contains a melodic line with slurs and accents, and the word "pva..." is written above it. The bass staff contains a bass line with chords and the word "ped." below it. Asterisks are placed between the staves.

Second system of musical notation. Treble and bass staves. Similar to the first system, with "pva..." above the treble staff and "ped." below the bass staff. Asterisks are placed between the staves.

Third system of musical notation. Treble and bass staves. Similar to the first system, with "pva..." above the treble staff and "ped." below the bass staff. Asterisks are placed between the staves.

Fourth system of musical notation. Treble and bass staves. Similar to the first system, with "pva..." above the treble staff and "ped." below the bass staff. Asterisks are placed between the staves. The treble staff includes fingerings (1, 3, 5, 1, 3, 5) and a 500 measure marker.

Piu mosso, *gr.*

The first system of music features a treble staff with a melodic line of eighth and sixteenth notes, and a bass staff with a rhythmic accompaniment of eighth notes. The tempo is marked 'Piu mosso' and the articulation is 'gr.' (gracioso). The word 'martellato' is written in the right-hand margin. The system concludes with a double bar line.

gr. * *gr.* * *gr.* * *gr.* * *gr.* *

The second system continues the musical piece with similar notation to the first system. It includes a treble staff with melodic figures and a bass staff with accompaniment. The tempo and articulation markings are consistent with the previous system.

gr. * *gr.* * *gr.* * *gr.* * *gr.* *

The third system of music shows further development of the melodic and rhythmic themes. The notation includes various rests and note values, maintaining the 'Piu mosso' tempo and 'gr.' articulation.

gr. * *gr.* * *gr.* * *gr.* * *gr.* *

The fourth system concludes the page with a final melodic flourish in the treble staff and a corresponding accompaniment in the bass staff. The tempo and articulation markings remain 'Piu mosso, gr.'.

gr. * *gr.* * *gr.* * *gr.* * *gr.* *

First system of a musical score. The treble clef staff contains a series of chords, each marked with a dotted line and the word "soa". The bass clef staff contains a simple bass line. The system ends with a measure containing a chord marked "27." and "soa".

Second system of a musical score. The treble clef staff contains a series of chords, each marked with a dotted line and the word "soa". The bass clef staff contains a simple bass line. The system ends with a measure containing a chord marked "8" and "B M.G. ff e con".

Third system of a musical score. The treble clef staff contains a series of chords, each marked with a dotted line and the word "soa". The bass clef staff contains a simple bass line. The system ends with a measure containing a chord marked "3" and "impeto".

Fourth system of a musical score. The treble clef staff contains a series of chords, each marked with a dotted line and the word "soa". The bass clef staff contains a simple bass line. The system ends with a measure containing a chord marked "3" and "impeto".