

To my friend
Charles G. Pond.

SOUVENIR



MAZURKA

Composée 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. 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 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 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," "Minuet á 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.

N. R. ESPADERO.

(de la Havane).

June 20, 1872.

SOUVENIR DE LIMA.

MAZURKA.

Oeuvres Posthumes. 1860.

L. M. GOTTSCHALK.

Moderato. (♩ = 138.)

espress.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A slur covers the first two measures, and another slur covers the last two measures. The tempo marking 'Moderato' and the quarter note equal to 138 (♩ = 138.) are indicated at the start.

mesurato

3

The second system continues the piece with a 'mesurato' tempo. It features a triplet of eighth notes in the right hand. The left hand continues with a steady accompaniment. The system concludes with a series of notes marked with a 'Ped.' (pedal) symbol and an asterisk, indicating a sustained pedal effect.

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

3

The third system features a triplet of eighth notes in the right hand and a more active bass line with eighth notes. The right hand has some fingering numbers (1, 2, 3, 4, 5) written above it. The system ends with notes marked with a 'Ped.' symbol and an asterisk.

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

ten.

3

M.D.

The fourth system begins with a 'ten.' (tenu) marking. It features a triplet of eighth notes in the right hand. The left hand has a steady accompaniment. The system concludes with notes marked with a 'Ped.' symbol and an asterisk.

Ped. *

espress. *cres.*

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

Detailed description: This system contains the first two staves of music. The upper staff features a melodic line with slurs and accents, marked 'espress.' and 'cres.'. The lower staff provides harmonic support with chords and single notes. Below the staves, five dynamic markings are present: 'Red.', '*', 'Red.', '*', 'Red.', '*', 'Red.', and '*'. The key signature has two flats.

grv. *e accel.* *f rapido* *f ff*

Red. * Red. * Red. *

Detailed description: This system contains the third and fourth staves. The upper staff has a melodic line with a '5' fingering and a 'grv.' (grave) marking. The lower staff has a bass line with chords. Dynamics include 'e accel.', 'f rapido', and 'f ff'. Below the staves are four dynamic markings: 'Red.', '*', 'Red.', '*', 'Red.', and '*'. The key signature has two flats.

con anima *rubato* *allarg. ten.* *a tempo*

ff *marcato* *allarg. ten.* *a tempo*

Red. * Red. * Red. *

Detailed description: This system contains the fifth and sixth staves. The upper staff has a melodic line with slurs and accents, marked 'con anima', 'rubato', 'allarg. ten.', and 'a tempo'. The lower staff has a bass line with slurs and accents, marked 'ff', 'marcato', 'allarg. ten.', and 'a tempo'. Below the staves are five dynamic markings: 'Red.', '*', 'Red.', '*', 'Red.', and '*'. The key signature has two flats.

agitato *allarg. a tempo cantato* *ten.*

ff *prepicitoso* *allarg. ten.* *a tempo*

Red. Red. * Red. *

Detailed description: This system contains the seventh and eighth staves. The upper staff has a melodic line with slurs and accents, marked 'agitato', 'allarg. a tempo cantato', and 'ten.'. The lower staff has a bass line with slurs and accents, marked 'ff', 'prepicitoso', 'allarg. ten.', and 'a tempo'. Below the staves are four dynamic markings: 'Red.', 'Red.', '*', 'Red.', and '*'. The key signature has two flats.

First system of a piano score. The right hand features a melodic line with accents and slurs. The left hand provides harmonic support with chords and single notes. Pedal markings are present below the bass staff.

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

Second system of a piano score. The right hand includes dynamic markings: *cres. e accel.*, *f*, *rapido*, and *ff*. A *sva.* (sustained) marking is indicated above the right hand. Pedal markings are present below the bass staff.

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

Third system of a piano score. The right hand includes dynamic markings: *brill.*, *mf*, and *un poco accel.*. It also features *a tempo* and *sva.* markings. Pedal markings are present below the bass staff.

Red. * Red. * Red. *

Fourth system of a piano score. The right hand includes dynamic markings: *brill.*, *mf*, and *un poco accel.*. It also features *a tempo* and *sva.* markings. Pedal markings are present below the bass staff.

Red. * Red. * Red. *

gva......

brill.
un poco accel.

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

a tempo *gva.*.....

sanz rall. f

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

gva......

cres. *dim.* *sanz rall. f*

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

gva......

brill. *a tempo* *gva.*.....

un poco accel.

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

gva. *brill.*

un poco accel.

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

a tempo *gva.*

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

brill. *a tempo* *gva.*

un poco accel.

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

gva.

cres.

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

gva.

First system of musical notation. The treble clef staff contains a complex melodic line with many sixteenth notes. The bass clef staff provides harmonic support with chords and some melodic fragments. Performance markings include *e* (pizzicato), *animando*, and *deciso*. There are several *Red.* (Reduction) markings with asterisks below the bass staff.

Tempo 1^o (♩ = 132.)

Second system of musical notation. The treble clef staff features a melodic line with accents and a triplet marked *espress.*. The bass clef staff has chords and some melodic lines. Performance markings include *mf* and *espress.*. There are several *Red.* markings with asterisks below the bass staff.

Third system of musical notation. The treble clef staff has a melodic line with accents and a triplet. The bass clef staff has chords and some melodic lines. Performance markings include accents and *espress.*. There are several *Red.* markings with asterisks below the bass staff.

Fourth system of musical notation. The treble clef staff has a melodic line with accents and a triplet marked *espress.*. The bass clef staff has chords and some melodic lines, including a section marked *M.D.* (Messa di Voce). Performance markings include accents and *espress.*. There are several *Red.* markings with asterisks below the bass staff.

con espress. *espress.*

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

cres. e accel. *grca.*

Red. * Red. *

grca. M.M. ♩ = 138.

ff *rapido* *ff* *ff*

Red. * Red. * Red. *

agitato *allarg. a tempo* *ten.*

semplice *mf*

Red. * Red. * Red. *

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

agitato ff e precipitato

allarg. ten. *a tempo*

ten. allarg.

Red. * Red. *

meno f

cal - ma - do - si

di -

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

mi - nu - en - do ma poco a poco

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

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a bass line with chords and single notes. Below the bass staff, there are five instances of the word "Ped." with asterisks, indicating pedal points.

Second system of musical notation, similar to the first. It features a melodic line in the treble clef and a bass line in the bass clef. Five "Ped." markings with asterisks are placed below the bass staff.

Third system of musical notation. The treble clef staff has a melodic line with some rests. The bass clef staff has a bass line with chords. Five "Ped." markings with asterisks are located below the bass staff.

Fourth system of musical notation, the final system on the page. It includes dynamic markings: "dim." in the first measure, "e" in the second, "allarg." in the third, and "ff" in the fourth. The treble clef staff ends with a double bar line and a fermata. The bass clef staff has five "Ped." markings with asterisks below it.