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**A stylistic analysis of selected piano works of Louis Moreau
Gottschalk**

Dicus, Kent Timothy, M.M.

The University of *Arizona*, 1988

U·M·I

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A STYLISTIC ANALYSIS OF SELECTED
PIANO WORKS OF
LOUIS MOREAU GOTTSCHALK

by
Kent Timothy Dicus

A Thesis Submitted to the Faculty of the
SCHOOL OF MUSIC
In Partial Fulfillment of the Requirements
For the Degree of
MASTER OF MUSIC
WITH A MAJOR IN MUSIC THEORY
In the Graduate College
THE UNIVERSITY OF ARIZONA

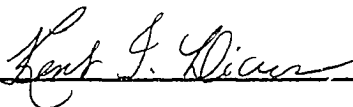
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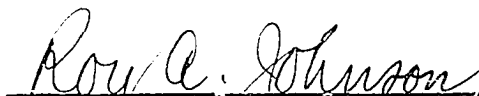
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May 11, 1988
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TABLE OF CONTENTS

	Page
I. INTRODUCTION	6
II. BIOGRAPHICAL INFORMATION	10
III. ANALYSIS	23
A. "Tournament Galop"	23
1. Structural Chart	25
2. Phrasing	27
3. Texture	29
4. Rhythm	31
5. Musical Score: "Tournament Galop"	34
B. "The Banjo"	47
1. Structural Chart	48
2. Phrasing	50
3. Rhythm	52
4. Texture	55
5. Musical Score: "The Banjo"	58
C. "Grand Scherzo"	72
1. Structural Chart	73
2. Phrasing	75
3. Texture	78
4. Rhythm	82
5. Musical Score: "Grand Scherzo"	85
D. "Le Bananier"	97
1. Structural Chart	98
2. Phrasing	100
3. Texture	101
4. Rhythm	104
5. Musical Score: "Le Bananier"	105
IV. SUMMARY AND CONCLUSION	111
SELECTED BIBLIOGRAPHY	120

LIST OF CHARTS

"Tournament Galop"

- | | |
|---------------------|----|
| 1. Structural Chart | 25 |
| 2. Texture Chart | 29 |

"The Banjo"

- | | |
|---------------------|----|
| 1. Structural Chart | 48 |
| 2. Texture Chart | 57 |

"Grand Scherzo"

- | | |
|---------------------|----|
| 1. Structural Chart | 73 |
| 2. Texture Chart | 80 |

"Le Bananier"

- | | |
|---------------------|-----|
| 1. Structural Chart | 98 |
| 2. Texture Chart | 103 |

ABSTRACT

Although Louis Moreau Gottschalk's works are not generally recognized as being exceptionally significant in the development of musical style, they do serve as a link between the music of Frederic Chopin and that of Charles Ives. Certain stylistic characteristics of Chopin are seen in many of Gottschalk's works, especially those which incorporate "Scherzo" and "Mazurka" passages.

Simultaneously, Gottschalk's concept of using popular tunes as prominent melodies and themes was later expanded by Charles Ives. Gottschalk's works include some of America's first experimentations with form through utilization and expansion of the basic form of ABA Coda.

Through his use of varied ABA form with repeated and parallel passages, Gottschalk developed his particular style of phrasing, texture, and rhythm, all of which figure prominently in his works. Four pieces are examined with these concepts as the basis for analysis.

CHAPTER I

INTRODUCTION

Perhaps it is due to his premature death at age forty that Louis Moreau Gottschalk's works for piano are not more common in the pianist's repertoire. Nevertheless, if for no other reason, Gottschalk's music should be retained and performed for its historical significance, since Gottschalk was one of the first "serious" composers of the United States. As a predecessor of Charles Ives, Gottschalk was one who "trembled on the verge of a breakthrough but who never fully lived up to his potential."¹

Gottschalk's piano works are a link between Chopin (especially his mazurkas and scherzos) and Ives (who utilized typically "nationalistic" themes of his day within many of his works). With this connection in mind, Gottschalk's works deserve to be studied to see how they form this important link, as well as for their significance to nineteenth-century American music.

Gottschalk's works are musically innovative in three areas: 1) his phrasing of original and traditional themes from the early 1800s; 2) his concept of texture, either

¹Harold C. Schonberg, The Lives of Great Composers, W. W. Norton, (New York, 1981) p. 564

within a specific section or throughout an entire work; 3) his perception and development of rhythm. (Harmonies did not tend to be a particularly noteworthy aspect of Gottschalk's composition; therefore an indepth study is excluded.)

Phrasing

A Phrase is "the shortest passage of music which, having reached a point of relative repose, has expressed a more or less complete musical thought."² This definition is taken one step further in the present analysis of Gottschalk's works. His specific notations regarding performance (dynamics, accents, staccato markings, and slurs) are clues to his concept of phrasing. To say that Gottschalk's phrases end only when the "repose" is felt (almost predictably every eight measures) contributes little to an understanding of his music. With Gottschalk, phrasing is also influenced by the character of the piece itself.

Texture

"Much like woven fabric, music consists of horizontal and vertical elements . . . forming melodies . . . and

²Douglass M. Green, Form in Tonal Music, (Holt, Rinehart, and Winston, Inc., 1965) New York, p. 7.

harmonies."³ In Gottschalk's pieces, texture is woven both horizontally through the utilization of note values within a melodic passage or section, as well as vertically where chordal density plays the major part. Depending upon the work in question, one direction of texture may play a more significant role than the other.

Rhythm

Rhythm is Gottschalk's most prominent stylistic feature. Within each of his works, it is the rhythm that is the underlying connection from the first measure to the last.

"In its primary sense [rhythm is] the whole feeling of movement in music with a strong implication of both regularity and differentiation. In isometric rhythm, every time value is a multiple (or fraction) of a beat, and the measures are equal and are normally accented on the first beat."⁴

It is through these musical concepts (phrasing, texture, and rhythm) that the author will study four of Gottschalk's works for piano. These four selections were chosen by the author because Gottschalk often performed

³Willi Apel, Harvard Dictionary of Music, (Balknap Press of Harvard University Press, 1972) Cambridge, Massachusetts, p. 842.

⁴Ibid. (See³) page 729.

them during his concert tours in the late 1850s through the 1860s. These pieces utilize progressive rhythms, folksongs and simple themes, which led Gottschalk to be the rave of his day.

The works are analyzed with the above definitions and adapted concepts in mind, although each work will have its unique sections, and some aspects will be more significant than others.

Preceding each analysis of the selected pieces will be a brief commentary on the work as well as a structural chart which shows the basic form and sections. Then the four pieces will be discussed in light of the chosen musical elements. A summary will draw specific musical conclusions.

Gottschalk's style extends from musical ideas in vogue well before his compositional period to new and broader concepts which continued after his death. Through this paper it is the author's hope that Gottschalk's piano works will receive greater recognition for their musical and structural significance, and that composers, musicologists, and musicians in general will hold them in greater esteem.

CHAPTER II

BIOGRAPHICAL INFORMATION

Louis Moreau Gottschalk was born in New Orleans, Louisiana in 1828. His mother, a Creole beauty of French aristocratic antecedents, was both temperamentally emotional and demonstratively affectionate. Gottschalk's Jewish father, a speculative businessman from London, held high expectations of his son. "Moreau," as first-born, would later help in the raising of his six younger brothers and sisters. At age eighteen, his mother separated from his father, and proceeded to follow Gottschalk to Paris with her other children in tow. Gottschalk then served as a surrogate parent to his siblings. In view of this early "parental" responsibility, it is not too surprising that, although he was to have many affairs, Gottschalk never married.

From infancy, Gottschalk showed exceptional musical sensitivity. At age three, he could pick out tunes on the piano, sung to him by his mother, such as "President's March" (also known as "Hail, Columbia"), and some arias from Meyerbeer's "Robert le Diable."¹ Meyerbeer and Bellini became youthful idols to Gottschalk, whose works he

¹Robert Offergeld, The Gottschalk Legend (New York: Arno Press and The New York Times, 1969), p. xiv.

collected avidly. Several of these composers' original themes were later to appear in piano compositions of Gottschalk.

Gottschalk liked to extemporize upon operatic themes. Supposedly, upon hearing a new Meyerbeer opera, he could reconstruct themes from the opera, note for note.² At seven, Gottschalk substituted for his organ teacher at church on a moment's notice, thus winning his first newspaper notices as a prodigy.³ At twelve, due partly to his mother's strong influence upon his life, Gottschalk played a "farewell" concert prior to leaving the United States for Europe. This performance was somewhat premature, for he remained in his city for more than a year.⁴ But at thirteen, and despite his mother's firm misgivings, Gottschalk's father succeeded in sending him to Paris for training as a piano virtuoso.⁵ Gottschalk, being physically small and underdeveloped, sailed to Le Havre under the supervision of a sea captain known to his father. It was ten years before Gottschalk was to return to the United States.

²Louis M. Gottschalk, Notes of a Pianist (New York: Alfred A. Knopf, 1964), p. xiv.

³Ibid., p. xv.

⁴Ibid., p. xv.

⁵Ibid., p. xv.

Through his inherited social status from his mother, Gottschalk's general education in Paris from 1842 to 1849 was thorough and well-bred. Nevertheless, being labeled a "barbarian" from America, Gottschalk was not allowed the honor of studying under the best of piano teachers at the time.⁶ However, through these secondary teachers, Gottschalk became acquainted with Camille Saint-Seans and Georges Bizet.

Gottschalk studied composition with Maledon, whose teaching method inspired Saint-Seans to write:

. . . a wonderful tool with which to get to the depths of music--a light for the darkest corners. In this system the chords are not considered in and for themselves--as fifths, sixths, sevenths--but in relation to the pitch of the scale on which they appear. The chords acquire different characteristics according to the place they occupy, and, as a result, certain things are explained which are, otherwise, inexplicable.⁷

This unorthodox teaching of tonality was probably a strong influence upon Gottschalk. Its influence is seen in Gottschalk's peculiar harmonic coloration, especially in his extensive use of chromatic liberties, and in his ability at improvisation.

At eighteen, "Social Status" was to become

⁶Ibid., p. xv.

⁷Offergeld, p. xv.

Gottschalk's middle name.⁸ He seemed to know everyone everywhere, and it was through this socially elite peer group that Gottschalk put the finishing touches on his education.

As Gottschalk traveled, performing for benefits, salon appearances and free concerts, he was discovered by Chopin and Berlioz. Gottschalk's performances of Chopin's music brought praise from the great composer.⁹ Chopin also showed a strong interest in Gottschalk's own compositional talent. Berlioz became Gottschalk's life-long friend and companion throughout much of his remaining life. It was through Berlioz that Gottschalk was able to perform both as a soloist and with various orchestras. As Berlioz stated, Gottschalk possessed "all the different elements of the sovereign power of the pianist, all the attributes that surround him with an irresistible prestige."¹⁰

Gottschalk's Parisian debut was at age twenty, when much of his repertoire consisted of his "Creole" compositions which were the fad of the salons he frequented. His pianistic style was compared by the critics to that of Chopin. By consensus, Gottschalk was

⁸Gottschalk, p. xvi.

⁹Offergeld, p. xv.

¹⁰Offergeld, p. xvi.

labeled as the new world's authentic voice in music, and it was France that first acknowledged and insisted on the importance of Gottschalk's "Americanism."¹¹

Gottschalk's piano style was viewed as a new, fresh, gay approach, which was able to reach out to his audiences' sensitivities. Many of his works at the time--"Bamboula," "Le Bananier," "La Savane," and "Le Mancenillier" (which are virtuoso piano pieces) emerged from childhood memories of New Orleans songs and Afro-American dances. The jazz-like phrase forms, the rhythmic vitality, and the exotic coloration of these works was the most interesting concert "novelty" heard in Paris since Chopin's mazurkas and polonaises. Although Gottschalk's piano compositions were expanding into other styles, it was through these Creole pieces that he captivated his European audiences from Germany to Spain to Russia. The most popular of these pieces, and the one that launched Gottschalk's successful career, was "Le Bananier." According to Robert Offergeld,

it may be questioned whether any piece has ever been so much played or so much applauded. Gottschalk alone has played it at fifteen hundred concerts in Europe. Gorla, Ravina, Prudent, Madame Pleyel, etc., etc., adopted it in their programmes. Transcribed for the violin by Leon Reynier, and for the violoncello by Offenbach, it became proverbial in the music trade for its enormous and universal sale. A single publisher in Paris realized 250,000 francs with this little piece alone, and at the end

¹¹Gottschalk, p. xvii.

of two years sold the copyright to another publisher for 25,000 francs more.¹²

Gottschalk had performed more than fifty concerts on piano by his twenty-first birthday. He entertained nobility--the Grand Duchess Anna of Russia, the Imperial Highness of Sardinia who, in return for the dedication of several of his works, presented Gottschalk with precious jewels in fantastic settings of real gold, and the Vice-Queen of Poland and the Prince of Prussia.

It was after a concert in Switzerland that his reputation as a ladies' man evolved. At the end of a concert in Geneva, he was abducted by an "Amazonian" young woman, who, before witnesses, picked Gottschalk up bodily and placed him in her carriage. She drove off, and neither were heard from for five weeks! Geneva was shocked while Paris clucked. His romantic escapades were compared to those of Jenny Lind, who was defended by a critic, who stated, "At least she was never carried off bodily!"¹³

During the next two years, Gottschalk performed often in the Spanish provinces and privately for Queen Isabella II, to whom he was an honored guest. His concerts, especially the ones which includes his Spanish music, caused quite a stir in Spain. His music was

¹²Offergeld, p. xvii.

¹³Gottschalk, p. xvi.

enthusiastically received. The queen soon bestowed upon Gottschalk the first of two knighthoods, and many other glamorous honors were conferred upon him.

It was during this time that Gottschalk was very free with his abundant money supply. He became acquainted with a young peddler named Ramón, whom he housed and clothed. Since the boy's father was in jail for murder, Gottschalk legally adopted him--thus at the age of twenty-two becoming an instant father with none of the limitations of marriage. Ramon was then sent to the United States for education, where he lived somewhere in the South, since it was later noted that he fought on the South's side in the Civil War.

Upon Gottschalk's return to the United States in 1852, his Spanish success, "El Sitio," which contains many original tunes and fold excerpts, was modified and called "National Glory," or "American Reminiscences," incorporating such tunes as Stephen Foster's "Old Folks at Home" and "Oh! Susanna."

Despite Gottschalk's fame throughout Europe, his debut in New York was not the success he had grown to expect. However, his second performance brought with it a more thunderous reaction. It is said that upon hearing of a Gottschalk performance next door, former President Martin Van Buren and his son left a performance of "La Sonnambula" to hear the pianist who was American born, yet European

acclaimed.¹⁴ Millard Fillmore and Abraham Lincoln were also at one time or another in attendance at a Gottschalk performance. Offergeld says that "Gottschalk could congratulate himself on the most impressive Presidential fan club until the days of Paderewski!"¹⁵

Although Gottschalk's audiences were normally receptive to his compositions, the critics seemed to praise his lesser works, or so it seemed to Gottschalk. In addition, the critics did not perceive the originality of his works, and were not concerned about their Americanism. They preferred his Spanish and French pieces, those which Gottschalk felt had already served their purposes. It was his new, Americanized music he wanted to be discovered.

Around this time, Gottschalk developed what might be called "Style Pianola." This was a totally American style which, according to Offergeld, "liked sad titles, 'vox angelica' melodies, pathetic barbershop harmony, thrilly tremolos, sweepy harp effects, and lots of runs on cue."¹⁶ The pieces of this style are what many have in mind when they refer to Gottschalk's "salon music." Its success was outrageous, flooding the nation's parlors for a generation

¹⁴Offergeld, p. xxii.

¹⁵Offergeld, p. xxii.

¹⁶Offergeld, p. xxii.

to come. These mazurkas, caprices, galops and polkas are intense and force an emotional response of one feeling or another.

In addition to these nationalistic pieces composed for the American home, much of Gottschalk's music composed around this time derives from influences assimilated on his West Indian visits to places like Puerto Rico and Cuba. His one-act opera, "Escenas Campestres," is comparable to Rossini in its musical style and in the sheer enjoyment it affords the singers. Gottschalk's first symphony, "A Night in the Tropics," is unquestionably an example of what Offergeld calls "America's participation in the real, not the counterfeited, Romantic tradition."¹⁷

Within two years of Gottschalk's debut in New York (February of 1853), his virtuosic fame was challenged only by Sigismond Thalberg, who had shared honors with Liszt himself in Europe. Gottschalk and Thalberg teamed up to perform two-piano recitals, which supposedly produced the "greatest volume of tone ever heard from a piano" to date. A "Grand Duo di Bravura" on "Il Trovatore" was their greatest showpiece.

Gottschalk's physical appearance was often described in his performance reviews. His narrow face, contrasting

¹⁷Offergeld, p. xxiii.

with his black hair, had delicately sharp features. The most fascinating feature of Gottschalk was his large, strangely-hooded and brooding eyes, which, in further contrast to his features, were a bright blue, giving a "hypnotic" effect.

Masterful usage of Cuban percussion effects in his concert music highlighted many of Gottschalk's works. His aforementioned symphony, "A Night in the Tropics," is not only scored for a large orchestra, but in addition, a wind band (including the E^b trumpet and ophicleide) and African drums, or "bamboulas." The King of Cabildo of French Negroes once participated in a performance of the Symphony's second movement. He traveled from Santiago de Cuba for the premiere, to personally play the bamboulas as well as other native percussion instruments.

In 1860, an odd turn occurred in Gottschalk's career as well as with his personal life. Just at the peak of his renown in the West Indies, Gottschalk reduced his public performances considerably, and devoted the next three years to idleness-especially towards the piano.

His journal gives evidence that he was overwhelmed by the "sins of the flesh" during this period. According to Offergeld, Gottschalk

began to live according to the customs of those primitive countries, which, if they are not strictly virtuous, are nonetheless terribly

attractive. I saw again those beautiful
 "Triguenas," with red lips and brown bosoms,
 ignorant of evil, sinning with frankness, without
 fearing the bitterness of remorse . . .¹⁸

The end of the war brought Gottschalk to California.
 His concerts in San Francisco saw gold and silver coins
 being hurled at the stage. While branching out
 geographically, he reached Virginia City, Nevada. Here the
 tide turned from the praise and wealth of the West Coast;
 for here in Nevada, as Offergeld reports, "his audiences
 heard him with a curious and vacant air, exactly as if he
 were speaking Chinese."¹⁹ This reaction affected
 Gottschalk's opinion of America to be "the country of
 money--not the one of artists."

A terrible scandal broke out upon Gottschalk's return
 to San Francisco. A girl of a well-known family and a
 student of the Oakland Female Seminary, spoke slanderously
 of him, after spending "several hours with him--
 unchaperoned, and upon returning late to her seminary."
 This led to a most damaging result--Gottschalk left the
 country by the next boat. In view of Gottschalk's previous
 liaisons, it seems that one more would go unnoticed. This
 one, however, brought about a quite different reaction.

¹⁸Offergeld, p. xxv.

¹⁹Offergeld, p. xxvii.

Gottschalk settled in South America, where he kept in close contact with his American friends. Although he was urged to sue for slander, Gottschalk declined to do so. Amazingly, the media at the time defended Gottschalk, and it seemed clear that his return to the United States would be welcomed.

Nonetheless, Gottschalk stayed in South America and toured Peru, Chile, Argentina, and Uruguay, receiving favorable responses, not unlike his earlier career. However, Gottschalk was eventually obsessed by bouts of depression and developed an indifference to life. Despite failing health, he made a late effort to resume his European career by planning a return trip to Paris, Italy and England. He prepared for this trip by rehearsing incessantly and writing several new works, including his second symphony. Prior to his intended return to Europe, Gottschalk reaffirmed his reputation throughout South America by dedicating pieces to countries and their leaders--pieces which intertwined folk melodies of the chosen country of commemoration. The press referred to him as "O divino Pianista" or "the Great Artist."

In 1869, fighting off a series of illnesses, Gottschalk unknowingly committed a kind of suicide by a combination of overwork and "sexual intemperance." (Several rejections of sexual advancement were recorded

throughout his journal during his stay in South America.)
Gottschalk's body was brought to the Green-Wood Cemetery in
Brooklyn, where his family erected a monument of marble,
consisting of a white angel bearing a lyre and book.
Inscribed within the book were the names of six of
Gottschalk's more successful works:

Bananier	Marche de Nuit
Last Hope	Dernier Amour
Murmures Eoliens	Morte!!

Today the angel, the book and the lyre have disappeared
from Gottschalk's grave. Only a vaguely discernable name
on a marble pedestal remains.

CHAPTER III

ANALYSIS

"Tournament Galop"

Gottschalk probably performed his "Tournament Galop" more often than any of his other works, since he always included it as the first or second encore on his concert programs.¹ It became one of his personal favorites as well as a delight to his audiences. The long fanfare-like introduction of repeated octaves and chords (ten percent of the piece) catches the listener's attention immediately. The listener is unaware, however, that the changing, constantly resounding B-flats of the introduction have been stressing the dominant key, only to give way to the tonic (E-flat major) just before the entrance of the first section.

Upon arriving in the tonic, the galloping of horses and the intrigue of a polo match are suggested by various note patterns--for example, two sixteenths and an eighth note as in measure 23, or the prancing triplet figures of measure 55. Virtuosity of technique is required, especially toward the end where the hands cover both ranges

¹Louis M. Gottschalk, Notes of a Pianist (New York: Alfred A. Knopf, 1964), p. 411.

of the keyboard in a matter of seconds. "Tournament Galop" is a "salon" piece for the piano which explores color, brilliant dynamics, and extensive range with virtuosic flair.

Structural Chart No. 1 ("Tournament Galop")

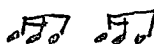
Form: Introduction, ABA

Introduction

1-22
con bravura;
presto

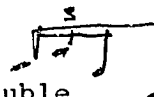
1. ff
 2. V key
- B^b
E^b:21

A 23-89
a 23-38
con spirito

1. Motive X 
 2. Parallel Double Period B^b:51
 3. Very loud
 4. Most articulate
 5. Gr-m. 35
 6. PAC-m. 38
- E^b
B^b:35

Repeated
39-54

b 55-70
con grazia;leggiere

1. Motive Y 
 2. Parallel Double Period
 3. p
 4. lightly, dancing
 5. descending scale; brillante 67-70
 6. PAC-m. 70
- E^b
g:63
B^b:67

Retransition
70-72

1. From Intro-
duction, m.
19-22
 2. Inverted X
motive
- B^b
E^b:71

a 74-89

1. Motive X
 2. Articulate as
before
 3. N₆, 84-85
 4. PAC in Tonic, 89
- E^b


B 90-132
a 90-105
con fuoco

1. Inverted X
motive
 2. Double parallel
period
 3. mf
 4. accented, broad
melody
 5. PAC-m. 121
- A^b

Repeated
8va
106-121

1. Elaborated
 2. fff
 3. con molto fuoco
 4. "Three vs. Two"
m. 120
 5. PAC-m. 121
- A^b

Structural Chart No. 1 ("Tournament Galop") (Continued)

b 121-132 strepitoso	a 133-148 con molto fuoco	A 149-199 a 149-164 animato con spirito	b 165-180 leggiere
1. ff	1. fff	1. Modified	1. Motive Y
2. running chromatic octaves in both hands	2. repeat of 106- 121	2. ff	2. repetition of 55-70
A ^b - - - -	3. Stressed accents	3. Parallel Double Period	3. piano, light
	4. Elaborated	4. Gr-m. 161	4. contrary scales at "brilliant" 177-180
	5. PAC-m. 148	5. PAC-m. 164	5. PAC-m. 180
	A ^b	E ^b B ^b :176	E ^b B ^b :176
Retransition 180-183	a 184-199 marcato il canto tutta la forza possibile; molto animato grandioso	Coda 199-219	
1. As from m. 121-132, running chromatic octaves in both hands	1. Parallel Double Period	1. ff	
2. strepitoso, 182	2. PAC-m. 199	2. descending chordal octaves in both hands from retransition-mm. 121-128	
	E ^b	3. PAC's-mm. 204, 219	
		4. 203-205, repeat of 194-201	
		5. DC's-mm. 207, 215	
		6. IAC's-mm. 211, 217	
		E ^b	
3. 			

Phrasing

Periodic phrasing is an important structural element in "Tournament Galop." A typical "phrase," or section, consists of a parallel double period--sixteen measures in length. Articulated and accentuated sections are more common than legato or rubato sections.

Introduction (meas. 1-22)

No phrase markings or articulations are indicated in the Introduction. The texture of the music suggests a stately and precise execution. The sustaining pedal could be used for slight coloring provided both downbeats and offbeats are clearly heard.

A-a (meas. 23-54, 74-89, 149-164, 184-199)

Rigid accents occur on the first, second, third and fourth eighths of each measure. These accented notes should resound clearly and loudly with pedaling used only slightly for effect.

A-b (meas. 55-70, 165-180)

Section A-b offers the closest resemblance to a legato section in the entire piece. Although the triplet figures are slurred (followed in each case by an accented eighth note), each note of the slur must be clearly articulated since the dynamics are soft and the treble part works its way quite high. The notes of the triplets would have been

better served by a slurred staccato marking to ensure their audibility.

B-a (meas. 90-121, 133-148)

The melody is strengthened by accenting the quarter notes in the treble. As in section A, phrases are parallel double periods.

B-b (meas. 121-132)

This entire section consists of sixteenth-note octaves alternating between the hands. Although none have accent marks, the octaves must be stressed so that the beat is clearly felt. The section serves as a bridge between the two B-a sections. Nevertheless, it should be played with the same energetic spirit as the rest of the piece. The alternating octaves give the impression of legato, even without pedal.

Coda (meas. 199-219)

The coda uses the same alternating octave technique as section B-b; the phrasing is also alike. Since this is the final section, the "Grandioso" (meas. 208) and the cadence chords create a feeling of definite finality.

The coda consists of five four-measure phrases. Through exploration of range, accents, and stressed patterns, these phrases suggest the feeling of a true tournament.

Texture Chart No. 1 ("Tournament Galop")

```

MEASURE      5      10      15      20      25      30      35      40      45
xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx#####
Introduction----- A a -----repeated---

      50      55      60      65      70      75      80      85      90
#####xxxxxxxxxxxxxxxxxxxxxxxx#####
----- b ----- a ----- B a -----

      95      100      105      110      115      120      125      130      135
#####*****#####
-----repeated----- b -----BRIDGE-- a --

      140      145      150      155      160      165      170      175      180
*****!!!!!!!!!!!!!!!!!!!!!!!!!!!!XXXXXXXXXXXXXXXXXXXX**
----- A a modified----- b -----

      185      190      195      200      205      210      215      219
*****#####xxxx*xxxx*****
-- A elaboraged-----Coda-----

```

```
Code:  x thin           # medium           ! thick
       X moderately thin * moderately thick
```

Texture

Perhaps the clearest method of viewing the various textures of this piece (as well as the other works discussed in this theses) is from a chart in which standard type symbols are used to represent varying densities of textures (see accompanying texture charts). The texture within "Tournament Galop" varies from a single note in each hand to large chord clusters of up to eight notes. Certain sections of the work, as delineated in Structural Chart No. 1, may include more than one texture. However, it is reasonable to view the various textures themselves as sections. These sections may be repeated in a modified style, thus altering the original texture.

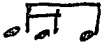
The key to the texture charts is as follows:

<u>Symbol</u>	<u>Texture</u>
x	Thin; single notes to simple triads
X	Moderately thin; decrescendo rhythmically in octaves
#	Medium; passages with one to two notes played in right hand with chordal accompaniment in left hand
*	Moderately thick; octaves with one chordal tone in between in the melody; crescendo rhythmically
!	Thick; octaves with two or more chordal tones in between melody, rhythmic crescendo; chord clusters in both hands

The type symbols of the texture charts are superimposed over the structural plan of the work, so that one can see how texture varies from section to section.

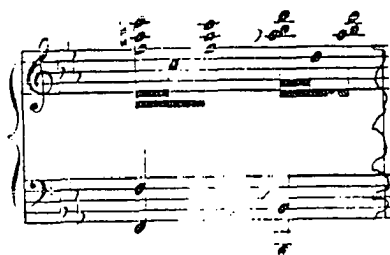
Rhythm

The rhythmic drive of "Tournament Galop" is unrelenting and continuous (almost monotonous). Performers must keep the rhythmic patterns even, since they suggest trotting of horses. This pictorial suggestion is effected through three basic rhythmic patterns.


The first is a figure with two sixteenth notes on the downbeat and an eighth note on the upbeat (). This pattern (Motive X) is seen only in the A sections and the Coda.

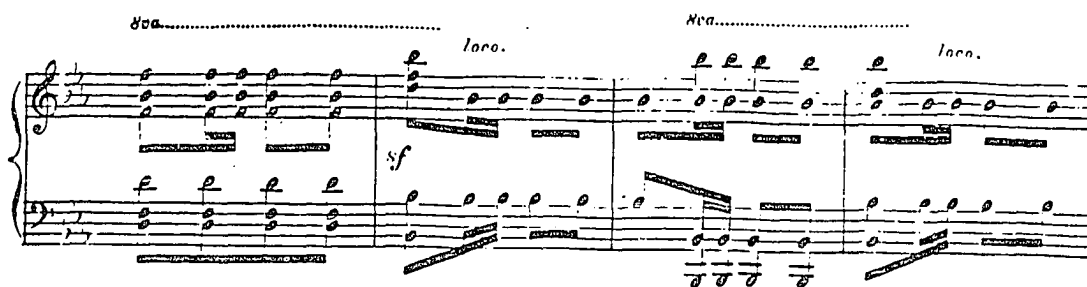


Example 1: Measures 23-26 from section A.

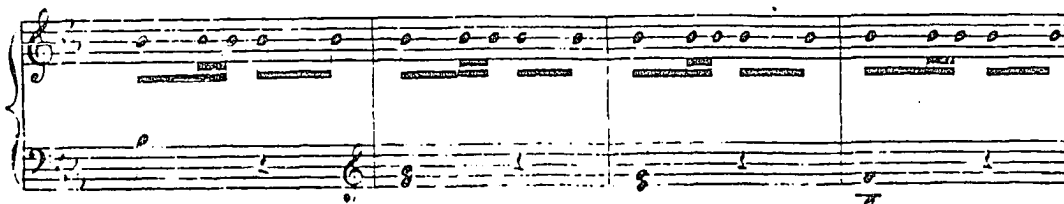


Example 2: Measure 202 from Coda.

The second basic rhythmic pattern is an inversion of the first (). It is first heard in the introduction and bridge passages before it is developed in section B.



Example 3: Measures 14-17 from the Introduction.




Example 4: Measures 70-73 from Bridge.

Marcato.
con fuoco.

mf

33

Example 5: Measures 90-91.
Measures 90-93, from Section B.

The third rhythmic pattern is the triplet/eighth note figure used exclusively in section A-b ().

Allegro.

Luciano.

55 56 57

Example 6: Measures 55-57.

All of these patterns yield a strong downbeat-upbeat feeling within the rhythmic pulse. Although repeated excessively within sections, these simple patterns give an energetic and eager character to this dynamic work.

GOTTSCHALK'S Tournaient EALOP.

Played by him at all his Concerts throughout the United States.

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TOURNAMENT GALOP.

Con Bravura.

L. M. GOTTSCHALK.

Presto.

Measures 1-4 of the 'Tournament Galop'. The music is in 2/4 time, marked 'Presto' and 'Con Bravura'. It begins with a forte (*ff*) dynamic. The first measure contains a triplet of eighth notes. Measures 2 and 3 also feature triplets. The fourth measure ends with a double bar line. The key signature has one flat (B-flat).

Measures 5-9 of the 'Tournament Galop'. Measure 5 starts with a half note followed by a triplet of eighth notes. Measures 6 and 7 continue with similar rhythmic patterns. Measure 8 has a whole note. Measure 9 ends with a double bar line. The key signature has one flat (B-flat).

Measures 10-13 of the 'Tournament Galop'. Measure 10 has a whole note. Measure 11 features a triplet of eighth notes. Measure 12 has a triplet of eighth notes. Measure 13 ends with a double bar line. The key signature has one flat (B-flat).

loco.

Measures 14-17 of the 'Tournament Galop'. Measure 14 has a whole note. Measure 15 starts with a forte (*sf*) dynamic and a triplet of eighth notes. Measure 16 has a triplet of eighth notes. Measure 17 ends with a double bar line. The key signature has one flat (B-flat).

36

18 19 20 21 22

19 le-ziern.

23 24 25 26

27 28 29 30

31 32 33 34

35 36 37 38

38

Handwritten musical score system 1, measures 39-42. The system consists of two staves (treble and bass clef). Measure numbers 39, 40, 41, and 42 are written above the treble staff. The music features chords and single notes, with some notes beamed together.

Handwritten musical score system 2, measures 43-46. The system consists of two staves (treble and bass clef). Measure numbers 43, 44, 45, and 46 are written above the treble staff. The music continues with chords and single notes.

Handwritten musical score system 3, measures 47-50. The system consists of two staves (treble and bass clef). Measure numbers 47, 48, 49, and 50 are written above the treble staff. The music continues with chords and single notes.

Handwritten musical score system 4, measures 51-54. The system consists of two staves (treble and bass clef). Measure numbers 51, 52, 53, and 54 are written above the treble staff. The music continues with chords and single notes. Above measure 54, the word "Mea..." is written.

Handwritten musical score system 5, measures 55-57. The system consists of two staves (treble and bass clef). Measure numbers 55, 56, and 57 are written above the treble staff. The music continues with chords and single notes. Above measure 55, the word "pionGrazia." is written. Above measure 57, the word "Mea..." is written.

Hru...

Handwritten musical score for measures 58, 59, and 60. The notation is on a grand staff (treble and bass clefs). Measure 58 features a triplet of eighth notes in the treble and a single eighth note in the bass. Measure 59 continues the triplet pattern. Measure 60 shows a triplet of eighth notes in the treble and a single eighth note in the bass. The measures are numbered 58, 59, and 60.

Hru...

Handwritten musical score for measures 61, 62, and 63. The notation is on a grand staff. Measure 61 features a triplet of eighth notes in the treble and a single eighth note in the bass. Measure 62 continues the triplet pattern. Measure 63 shows a triplet of eighth notes in the treble and a single eighth note in the bass. The measures are numbered 61, 62, and 63.

Bca...

Handwritten musical score for measures 64, 65, and 66. The notation is on a grand staff. Measure 64 features a triplet of eighth notes in the treble and a single eighth note in the bass. Measure 65 continues the triplet pattern. Measure 66 shows a triplet of eighth notes in the treble and a single eighth note in the bass. The measures are numbered 64, 65, and 66.

Bca...

Handwritten musical score for measures 67, 68, and 69. The notation is on a grand staff. Measure 67 features a triplet of eighth notes in the treble and a single eighth note in the bass. Measure 68 continues the triplet pattern. Measure 69 shows a triplet of eighth notes in the treble and a single eighth note in the bass. The measures are numbered 67, 68, and 69.

Handwritten musical score for measures 70, 71, 72, and 73. The notation is on a grand staff. Measure 70 features a triplet of eighth notes in the treble and a single eighth note in the bass. Measure 71 continues the triplet pattern. Measure 72 shows a triplet of eighth notes in the treble and a single eighth note in the bass. Measure 73 shows a triplet of eighth notes in the treble and a single eighth note in the bass. The measures are numbered 70, 71, 72, and 73.

Measures 74-77 of a piano piece. The music is written for piano (p) and features a steady eighth-note accompaniment in the right hand and a more active melody in the left hand. Measure numbers 74, 75, 76, and 77 are indicated below the staves.

Measures 78-81 of a piano piece. The music continues with a steady eighth-note accompaniment in the right hand and a more active melody in the left hand. Measure numbers 78, 79, 80, and 81 are indicated below the staves.

Measures 82-85 of a piano piece. The music continues with a steady eighth-note accompaniment in the right hand and a more active melody in the left hand. Measure numbers 82, 83, 84, and 85 are indicated below the staves.

Measures 86-89 of a piano piece. The music continues with a steady eighth-note accompaniment in the right hand and a more active melody in the left hand. Measure numbers 86, 87, 88, and 89 are indicated below the staves.

Marcato.
con fuoco.

Measures 90-93 of a piano piece. The music is marked *Marcato. con fuoco.* and *mf*. The right hand features a steady eighth-note accompaniment, while the left hand has a more active melody. Measure numbers 90, 91, 92, and 93 are indicated below the staves.

Measures 94-97 of a piano score. The music is written for the right and left hands on grand staves. Measure numbers 94, 95, 96, and 97 are printed below the left-hand staff. The notation includes various chords and melodic lines with slurs and accents.

Measures 98-101 of a piano score. The music is written for the right and left hands on grand staves. Measure numbers 98, 99, 100, and 101 are printed below the left-hand staff. The notation includes various chords and melodic lines with slurs and accents. The dynamic marking *mf* is present at the beginning of measure 98.

Measures 102-105 of a piano score. The music is written for the right and left hands on grand staves. Measure numbers 102, 103, 104, and 105 are printed below the left-hand staff. The notation includes various chords and melodic lines with slurs and accents.

Measures 106-109 of a piano score. The music is written for the right and left hands on grand staves. Measure numbers 106, 107, 108, and 109 are printed below the left-hand staff. The notation includes various chords and melodic lines with slurs and accents. The dynamic marking *ff* is present at the beginning of measure 106. The instruction *Con molto fuoco.* is written above the staff.

Measures 110-113 of a piano score. The music is written for the right and left hands on grand staves. Measure numbers 110, 111, 112, and 113 are printed below the left-hand staff. The notation includes various chords and melodic lines with slurs and accents. The instruction *And.* is written above the staff.

con molto fuoco.

ff 114 115 116 117 *Al*

And. *tutta la forza.* *Allegretto.*

118 119 120 121 *ff*

122 123 124

125 126 127

Animato.

f 128 129 130

con molto fuoco.

131 132 133 134

135 136 137 138

139 140 141

142 143 144

145 146 147 148

con molto fuoco.

con molto fuoco.

tutta la forza.

Animato con Spirito.

43

Measures 149-152. Treble and bass staves. Measure numbers 149, 150, 151, and 152 are indicated below the staves. Dynamics include *ff* (fortissimo) at measures 149 and 151.

Measures 153-156. Treble and bass staves. Measure numbers 153, 154, 155, and 156 are indicated below the staves.

Measures 157-160. Treble and bass staves. Measure numbers 157, 158, 159, and 160 are indicated below the staves.

Measures 161-164. Treble and bass staves. Measure numbers 161, 162, 163, and 164 are indicated below the staves. The text *8va.....* appears above the staff at the end of measure 164.

Measures 165-168. Treble and bass staves. Measure numbers 165, 166, 167, and 168 are indicated below the staves. The text *8va.....* appears above the staff at the beginning of measure 165. The text *Leggiere.* appears above the staff at the beginning of measure 165. The text *p con grazia* appears below the staff at the beginning of measure 165.

Handwritten musical notation for measures 169-172. The notation is in treble and bass clefs, featuring various note values and rests. Measure 169 is marked with a piano (*p*) dynamic. The measures are numbered 169, 170, 171, and 172.

Handwritten musical notation for measures 173-175. The notation continues with treble and bass clefs. The measures are numbered 173, 174, and 175.

Handwritten musical notation for measures 176-178. Measure 176 is marked with a piano (*p*) dynamic. Measure 177 is marked with a *Brillante.* dynamic. The measures are numbered 176, 177, and 178.

Handwritten musical notation for measures 179-181. The notation continues with treble and bass clefs. The measures are numbered 179, 180, and 181.

Handwritten musical notation for measures 182-184. Measure 182 is marked with a *Strepitoso.* dynamic. Measure 184 is marked with a *Molto animato e gaudioso.* dynamic. The measures are numbered 182, 183, and 184.

Mare to il esito.
tutta la forza possibile.

Measures 185-188. The music is written for piano in a grand staff. Measures 185 and 186 feature a complex texture with many beamed sixteenth notes in the right hand and chords in the left. Measures 187 and 188 show a continuation of this texture with some melodic movement in the right hand.

Measures 189-192. Measures 189 and 190 continue the dense texture. Measures 191 and 192 show a slight simplification with more defined melodic lines in the right hand. A *tra.* (trill) marking is present above measure 191.

Measures 193-196. Measures 193 and 194 feature a more active right hand with sixteenth-note patterns. Measures 195 and 196 show a continuation of this activity. A *tra.* marking is present above measure 194.

Measures 197-199. Measures 197 and 198 show a continuation of the texture. Measure 199 begins with a *ff* (fortissimo) dynamic marking and features a more active right hand. A *tra.* marking is present above measure 198.

Measures 200-201. Measures 200 and 201 show a continuation of the texture. A *tra.* marking is present above measure 200.

And.

202 *ff* 203 204

This system contains measures 202, 203, and 204. Measure 202 features a piano introduction with a treble clef and a key signature of one flat. Measures 203 and 204 are marked with a forte (*ff*) dynamic and contain slurs over the notes.

And.

205 206 207

This system contains measures 205, 206, and 207. Measure 205 has a piano introduction. Measures 206 and 207 contain slurs over the notes.

And.

Gravissimo. 208 209 210 211

This system contains measures 208, 209, 210, and 211. Measure 208 is marked *Gravissimo.* Measures 209, 210, and 211 contain slurs over the notes.

And.

212 213 214 *ff* 215

This system contains measures 212, 213, 214, and 215. Measures 212, 213, and 214 contain slurs over the notes. Measure 215 is marked with a forte (*ff*) dynamic and contains a slur over the notes.

And.

216 *Ped.* 217 218 219 *

This system contains measures 216, 217, 218, and 219. Measure 216 has a piano introduction. Measure 217 is marked *Ped.* (Pedal). Measures 218 and 219 contain slurs over the notes. Measure 219 ends with an asterisk (*).

"The Banjo"

More times than not, Gottschalk chose "The Banjo" as the closing piece on his concerts. This work attempts to paint a picture of a carefree musician improvising upon a simple melody with his banjo. The work exemplifies Gottschalk's love for the South and for his native New Orleans by incorporating a plantation theme of the working class Creoles. The ostinato-like, lilting bass line and the bright F-sharp major key give the piece an optimistic, lighthearted feeling throughout.

Gottschalk called this work a "Grotesque Fantasie" for two reasons: the insistent occurrence of F-sharp, and the jagged left-hand accompaniment with sudden accents and atypical syncopation unusual for that time.

Long after its composition and audiences' approval of the piece, Gottschalk noted that "'Banjo' (is) a melody for the Negroes! Pooh! Lacks execution without taking into account the old tricks,"¹ indicating that the melody didn't lead anywhere, and that his form was not followed as closely as piano works prior to that time.

¹Louis M. Gottschalk, Notes of a Pianist (New York: Alfred A. Knopf, 1964), p. 212.

STRUCTURAL CHART NO. 1 ("The Banjo")

Form: ABABA Coda

Introduction 1-8

1. Octaves
2. Motive Y-
descending



Notes to tonic

A 9-54
a 9-38

1. Motive X
2. Constant repetitions
 - i. 13-16 equals 9-12
 - ii. 21-24 equals 17-20
 - iii. 29-32 equals 25-28
 - iv. 37-38 equals 33-34

3. Motive X'

F#



A 83-122
a 83-107

b 69-82

1. Sounds
improvisatory
2. Extensive bass
usage and
octave
doubling
3. 79-82 Transcend
back to A

1. Motive X
2. 83-94 equals 9-20
3. Extensive use
of Motive X

F#

b 39-54

1. Motive Y in
bass
2. 43-46 equals 39-42
3. Motive X 47-49
equals 23-25
4. 50-54 Extensions
of X and X'

b 107-122

1. Motive Y
2. 103-114 equals 35-46
3. Motive X'
4. 116-121 equals 92-97

B 55-82
a 55-69

1. Melody in upper
treble
3. Repetitions 4-
measure
segments
 - i. 59-62 equals 55-58
 - ii. 67-70 equals 63-66

4. X
5. Motive Y in Bass

F#

B 123-151

- a 123-137
1. 123-127 equals 55-69

F#

b 137-151

1. 137-151 equals 69-82
2. 147-150 transcend
back to A

Structural Chart No. 1 ("The Banjo") (Continued)

CODA 171-224

A 151-170

1. 151-162 equals 9-24
(omitting 14-17)
2. Motive X
3. Motive Y

F#

a 171-186

1. Ornamentation of
Introduction
2. Varied Motive Y
3. Repeated Phrases
 - i. 175-178 equals 171-174
 - ii. 179-182 equals 171-174
 - iii. 183-186 equals 171-174

b 187-224

1. 203-218 equals
187-202
2. Tonic chord
throughout

Phrasing

"The Banjo" is a series of repeated phrases. Whether modified or identical, they occur and recur throughout the piece in predictable fashion. No special marks or notations are included in the score to guide the performer's interpretation or to enlighten the listener's understanding of unusual melodic or harmonic phrasing.

Introduction (meas. 1-8)

Articulation and accent are the main ingredients here. The parallel period gives an uplifting, syncopated feeling, leaving no room for doubt as to the tonic. Although the performer may employ light pedaling periodically throughout the work, it is not recommended in the Introduction since each note is labeled with one type of accent or another.

A-a (meas. 9-38, 83-107, 151-170)

This segment truly sets the mood of the piece. It utilizes the melody from the Introduction, with accentuated chordal sixteenth-note accompaniment. The various four measure phrases within each section are repeated literally, one after the other. Upon each successive entry of the A-a section, however, the length of the section is reduced, presumably to avoid monotony. Dynamic variation and manipulation of motive X (see Structure Chart No. 2) also contribute toward the development of the piece.

A-b (meas. 39-54, 107-122)

Section A-b continues the even, repetitive phrasing established in section A-a. Section A-b utilizes and repeats measures from A-a; yet the bass is more heavily accented, and gives firm support to the right hand.

B-a (meas. 55-69, 123-137)

Finally the principal melody shines through. Until this section, the treble clef has not been utilized, with the exception of the Introduction. This parallel period continues in the same steady, repetitive pulse; but the treble clef melody adds a brightness to the rhythmic pulsation of the bass.

B-b (meas. 69-82, 137-151)

The constant rumble of the bass is coupled with ornamentation and off-beat imitating in the right hand. This parallel period introduces a heavier, more complicated bass line than heard before, creating a feeling of build-up as it leads back to Section A.

Coda (meas. 171-224)

The Coda presents the melody first heard in the Introduction but surrounded by the accompanying figures of Section B-b. The phrasing is less clear here than in the rest of the work; the parallel period covers all ranges and

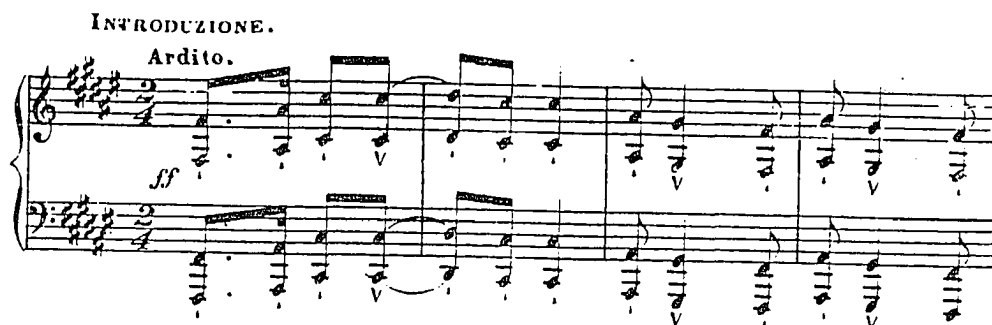
dynamic extremes, with the tumultuous sixteenth-note chords flowing continually to the end. Since there are no clear cadential points, the section flows continuously to the end as it builds upon the one simple Creole melody.

Rhythm

New ideas were introduced within this piece in respect to rhythm. "His rhythms were profoundly original because he (Gottschalk) was working in an Afro-Cuban rhythmic world that had not been explored by any serious composer up to that time."²

Four basic rhythmic patterns (all interrelated) are utilized throughout the work. The first, used exclusively in the Introduction, is worthy of mention because of its melodic importance and the fact that it sets the beat and basic mood of the piece.

²Harold C. Schonberg, The Lives of the Great Composers, W. W. Norton and Company, 1981, p. 567.



Example 7: Measures 1-4 from the Introduction.

Section A varies this rhythmic pattern by replacing the dot of the first eighth note with a sixteenth note, joined with another sixteenth note, both on the upbeat.



Example 8: Measures 9-12.

The liveliest of all rhythmic patterns is introduced in Section B. Although varying the melody as well as note values, this pattern is essentially an embellishment of the aforementioned motives.



Example 9: Measures 55-56.

Finally, utilized briefly in Section B-b, continuous sixteenth note chords are used in each hand throughout most of the Coda.



Example 10: Measures 187-191.

Listeners are apt to remember the syncopated, uplifting beats of the previous motives. This last (and probably the most taxing to play of the rhythmic patterns) is the least motivic of the four.

Texture

The texture utilized throughout "The Banjo" moderates and builds from section to section. The thinnest texture is an octave doubling of a unison melody, seen only in the Introduction. Subsequent textures inevitably lead up to the very thick chord structures of the Coda--pairs of sixteenth note chords played rapidly and alternating between the hands.

The key to the chart is as follows:

<u>Symbol</u>	<u>Texture</u>
x	Thin; octaves
X	Moderately thin; bass utilized only, eighth/sixteenth note relationships
#	Medium; sixteenth note triplets and skips in treble with eighth note chordal accompaniment, and extensive reaches below
*	Moderately thick; sounds thicker* with variable eighth and sixteenth note relationship, alternating melody and accompaniment
!	Thick; octaves with two chordal tones between in both hands, continuous, rapid hand movement.

The quality of the texture, whether thin, thick, or in between, is clear and relatively unchanged throughout each individual section.

*due to raising of melody into treble clef and two notes played in right hand at the same time rather than one or two in the # sections.

MEASURE		5	10	15	20	25	30	35	40	45
		xx								
		Introduction-- A a ----- b -----								

50 55 60 65 70 75 80 85 90
XXXXXXXXXXXXXXXX##
----- B a ----- b ----- A a -----

[illegible]

140 145 150 155 160 165 170 175 180
 #####XXXXXXXXXXXXXXXXXXXXXXXXXXXXX*****
 -- b ----- A a -----Coda a -----

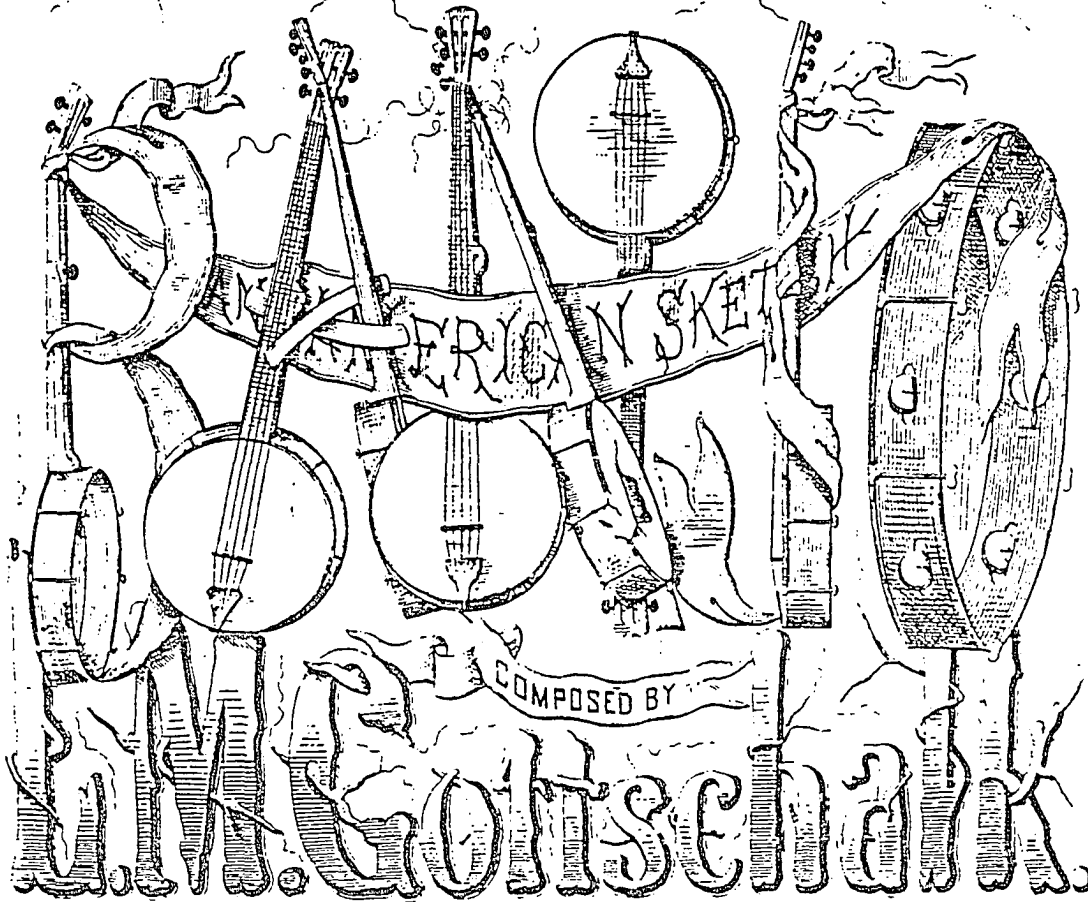
----- b (or Codetta) -----

To
Richard Hoffman.

GROTESQUE FANTASIE

58

THE



OF LOUISIANA.

NEW YORK

Published by WILLIAM HALL & SON 543 Broadway.

Paris, BUREAU CENTRAL.

Montreal, MARTIN.

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London, SCHOTT FRÈRES.

Napoli, LUCCA.

Lisbon, NEUMAN.



"THE BANJO"

BY

59

GOTTSCHALK

INTRODUZIONE.

Ardito.

1 2 3 4

5 6 8

Tutta in forza.

MODERATO.

Tres Rythmé.

P Con Spirito.

9 10 11 12

13 14 15 16

1345

pp 17 18 19 20

pp 21 22 23 24

25 26 27 28

29 30 31 32

33 34 *ff marc.* 35 36

3345

Detailed description: This is a musical score for piano, consisting of five systems of four measures each. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score begins with a piano (*pp*) dynamic. Measures 17-20 show a melodic line in the right hand with eighth and sixteenth notes, and a bass line in the left hand with eighth notes. Measures 21-24 continue this pattern. Measures 25-28 introduce a sixteenth-note triplet in the right hand. Measures 29-32 continue the triplet pattern. Measures 33-36 show a change in the right hand melody, with measure 34 marked *ff marc.* (fortissimo marcato). The score is numbered 3345 in the bottom left corner.

37 *f* 38 *pp*

41 42 43 44

45 46 *p* *tres rythme.* 47 48

49 50 51 52

53 *ben misurato.* 54 55 *f brillante.* 56

3343

Detailed description: This is a musical score for piano, spanning measures 37 to 56. The score is written for both hands on grand staves. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music is divided into five systems of four measures each. Measure 37 starts with a forte (*f*) dynamic. Measure 38 is marked *pp* (pianissimo). Measures 41-44 continue the melodic and harmonic development. Measure 45 is marked *p* (piano). Measure 46 is marked *p* and *tres rythme.* Measures 47-48 continue the rhythmic pattern. Measures 49-52 feature sixteenth-note runs. Measure 53 is marked *ben misurato.* Measures 54-55 are marked *f* (forte) and *brillante.* Measure 56 concludes the section.

[illegible]

Measures 71-75 of a musical score. The top staff is a single melodic line with eighth and sixteenth notes. The bottom staff is a piano accompaniment with chords and moving lines. Measure numbers 71, 72, 73, 74, and 75 are printed below the top staff.

Measures 76-79 of a musical score. The notation continues with similar melodic and harmonic patterns. Measure numbers 76, 77, 78, and 79 are printed below the top staff. The word "ben misurato." appears above the piano staff in measure 79.

Measures 80-83 of a musical score. Measure 80 includes the marking "cresc.". Measure 81 includes "ff" and "strepitoso.". Measure 82 includes "ff". Measure 83 includes "p subito.". The instruction "Martellato Tutta la forza." is written across measures 81 and 82. The number "3343" is printed at the bottom left of the page.

84 85 *p* 86 *mf* 87

88 89 *p* 90 91

92 93 94 95

96 97 98 99 *sf*

100 *sf* 102 *pp*

7343

This musical score is for a piano piece, spanning measures 84 to 102. It is written for a grand piano with a treble and bass staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The score is divided into five systems, each containing four measures. Measure numbers 84 through 102 are printed above the first staff of each system. Dynamic markings include *p* (piano) at measures 85, 89, and 102; *mf* (mezzo-forte) at measures 86 and 99; *sf* (sforzando) at measures 98 and 100; and *pp* (pianissimo) at measure 102. There are also accents (^) over measures 85, 90, 94, and 100. The notation includes various note values, rests, and slurs. The page number 64 is in the top right, and the number 7343 is in the bottom left.

Musical notation for piano, consisting of five systems of staves. The measures are numbered 104 through 124. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and slurs. The text "con spirito." is written above measures 122 and 123.

Facilité.

66

8va 125 126 127 128

8va 129 130 131 132 133

8va 134 135 136 137 138

ben martellato.

ff tutta la forza.

mf

Martellato.

Martellato.

3345

Detailed description: This is a musical score for piano, spanning measures 125 to 138. The score is written for two staves: a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The tempo/mood is indicated as 'Facilité.' at the top left. The page number '66' is at the top right. The score is divided into three systems. The first system contains measures 125-128, the second system contains measures 129-133, and the third system contains measures 134-138. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system starts with a '3' in a circle above the treble staff, indicating a triplet. The second system has a '3' in a circle above the treble staff at measure 129. The third system has a '3' in a circle above the treble staff at measure 136. The dynamic markings include 'ben martellato.' at measure 125, 'ff tutta la forza.' at measure 131, 'mf' at measure 133, and 'Martellato.' at measures 133, 137, and 138. The page number '3345' is at the bottom left.

Measures 139-143 of a musical score. The system consists of a grand staff with a treble and bass clef. The right hand plays a series of eighth-note chords, while the left hand plays a more complex rhythmic pattern with some triplets. Measure numbers 139, 140, 141, 142, and 143 are printed below the staff.

Measures 144-147 of a musical score. The system consists of a grand staff. The right hand continues with eighth-note chords, and the left hand has a more active role with some triplets. Measure numbers 144, 145, 146, and 147 are printed below the staff. The word "martellato." appears above the right hand in measure 147.

Measures 148-151 of a musical score. The system consists of a grand staff. Measure 148 has a "cresc." marking. Measure 149 has a "tr" (trill) marking. Measure 150 has a "fff staccato." marking. Measure 151 has a "P subito." marking. The left hand in measure 149 has a "tr" marking. The left hand in measure 150 has a "fff" marking. The left hand in measure 151 has a "P subito." marking. The word "Martellato tutta la forza." appears above the left hand in measure 149. The word "cresc." appears above the left hand in measure 148. The word "P subito." appears above the right hand in measure 151. The number "3345" is printed at the bottom left of the page.

Measures 152-156. The music is in 3/4 time with a key signature of two sharps (F# and C#). The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Measure 153 includes a piano (*p*) dynamic marking.

Measures 157-161. The musical texture continues with similar rhythmic patterns. Measure 158 includes a piano (*p*) dynamic marking.

Measures 162-166. Measure 164 is marked *dim.* (diminuendo) and measure 165 is marked *pp* (pianissimo).

Facilité.

Measures 167-171. Measure 167 is marked *pp*. Measure 168 has a *cres.* (crescendo) marking, and measure 169 has a *ced.* (decrescendo) marking. Measure 170 includes the instruction "Ben misurato e tranquillo." (Well measured and tranquil). Measure 171 ends with a final chord.

US45

Measures 172-176. The music is in G major (one sharp) and 2/4 time. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. Accents (^) are placed over the first notes of measures 172, 173, 174, 175, and 176.

Measures 177-181. The musical texture continues with eighth-note chords in the right hand and a bass line in the left hand. Accents (^) are placed over the first notes of measures 177, 178, 179, 180, and 181.

Measures 182-186. Measure 182 begins with a piano (*p*) dynamic marking. Measure 183 has an accent (^). Measure 184 has a *dim.* (diminuendo) marking above it and an accent (^). Measures 185 and 186 continue the pattern with accents (^) on the first notes.

Facilité.

Measures 187-191. This section is marked *Facilité.* and contains a series of rapid sixteenth-note chords in both hands. Measure 187 includes the instruction *ben marcato.* and *un poco più animato.* with a forte (*f*) dynamic. Measure 188 has the instruction *martellato.* below it. Measures 189, 190, and 191 continue the rapid chordal pattern.

70

192 193 194 195 196

un poco più *f*

197 198 199 200 201

più presto.

sempre più presto.

202 203 204 205 206

ff prestissimo.

cresc.

Measures 207-211. The score is for a piano piece. The right hand features a rapid, ascending and descending scale-like pattern. The left hand provides a steady accompaniment with chords and single notes. The tempo marking *velocissimo* appears at the end of measure 211.

207 208 209 210 211

velocissimo.....

Measures 212-216. The right hand continues with a similar rapid pattern. The left hand accompaniment becomes more complex, featuring chords and moving lines. The tempo marking *tutto la forza* appears at the beginning of measure 212, and *ff* appears at the beginning of measure 215.

212 213 214 215 216

tutto la forza. *ff*

Measures 217-224. The right hand continues with a similar rapid pattern. The left hand accompaniment becomes more complex, featuring chords and moving lines. The tempo marking *Prestissimo.* appears at the beginning of measure 218, and *ben martellato.* appears at the beginning of measure 219. The tempo marking *ff* appears at the beginning of measure 222. The tempo marking *8va* appears above the right hand staff at the beginning of measure 222 and below the left hand staff at the beginning of measure 222.

217 218 219 220 221 222 223 224

Prestissimo. *8va* *ff* *ben martellato.*

3345

"Grand Scherzo"

Chopin's influence upon Gottschalk's work is clearly visible in "Grand Scherzo." In phrasing and ornamentation, the work resembles similar works by Chopin. The recurring opening section (A) with its cascading melody, as well as the lyrical B section (from measure 165 on) with the melody in the tenor singing on the downbeat of each measure while beats two and three provide chordal accompaniment in the treble, suggest a waltz (or scherzo) similar to those of Chopin.

In April, 1845, Gottschalk gave his debut in Paris by playing Chopin's "Concerto in E Minor." The composer approached Gottschalk after the performance and said, "Give me your hand, my child, I predict that you will become the king of pianists."¹ It is likely that Chopin's praise influenced Gottschalk to model many of his piano compositions in the style of Chopin.

¹Robert M. Offergeld, The Gottschalk Legend (New York: Arno Press and The New York Times, 1969), p. 8.

STRUCTURAL CHART NO. 3 ("Grand Scherzo")

Form: ABA Coda

A 1-164

B 165-300

a 1-64

b 65-132

a 133-164
(shortened)

a 165-212

1. X Descending
eighth notes

1. 81-96 equals
65-80

1. 133-164 equals
1-32

1. 165-177 binary passage

2. Y Ascending
eighth notes
outlining ⁰⁷
or V7 chord

2. 77-100 bridge
to melodic
theme in D

2. IAC: 165

2. 189-203 binary passage

3. Z Chromatically

3. Extensive usage
of Neapolitan

3. Incorporates inversion
of Motive A

4. Neapolitan,
measure 6

4. Motive Y
5. Motive A (first
seen in measure
101)

4. GR Aug: 200

5. 189-212 equals 165-188

5. IAC 17, 32,
49, 64

6. 17-32 equals
1-16

33-64 equals
1-16

7. Parallel Periods

1-16, 17-32,
33-48, 49-64

d
C#: 89

g: 91

b: 94

d: 97

D: 101

d: 129

D: 165

d

STRUCTURAL CHART NO. 3 ("Grand Scherzo") (Continued)

					A 301-333	CODA
b 213-232	a 233-256	b 257-276	a 277-300	a 301-333	b 333-353	
1. Inverted, augmented Motive Y	1. 233-256 equals 165-188	1. 257-276 equals 213- 232	1. 277-300 equals 189-212	1. 301-333 equals 1-32	1. 6/8 meter 2. 343-346 equals 333-336	
2. 222-228, pedal V in treble & Bass	2. Inversion of Motive Y	2. IAC: 277 3. Inv & Aug Motive Y	2. V ₇ /N: 285 3. GR Aug: 288	2. PAC: 333	3. 347-349 equals 333-341 4. Runs are combination i & GR Aug ⁷ chords, arpeggiated	
3. IAC: 233						
4. Retrans to a						
5. New mode						
D	D	D	D	d		d

Phrasing

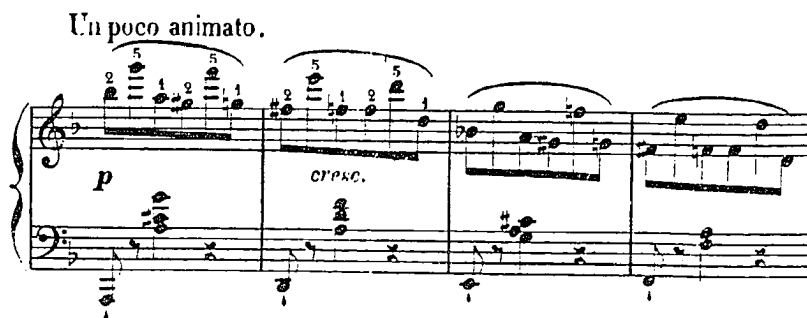
Although not found in detail in other Gottschalk works, "Grand Scherzo" contains many slurs, phrase marks, and accents, indicating in considerable detail how the piece is to be phrased. The work flows evenly and continually from one phrase or section to another. Although articulation, accents, and spaces between notes are required, the steady, almost restless pulse creates continuity throughout each phrase. Phrases are almost predictably in eight measure segments.

A-a (meas. 1-64, 133-164, 301-333)

Without introduction, section A begins suddenly but quietly in an allegro-vivace tempo. Although each note in the treble must sound clearly to produce a smooth effect, slurs are indicated in one-to-two measure segments where the melody proceeds in arpeggiated or chromatic notes. The bass's steady, supportive chordal counterpart is also slurred where it fills spaces between the brief rests of the treble, thus linking one phrase to the next.

A-b (meas. 65-132)

Here, over the leaping melody, phrase marks have been reduced to one measure segments, thus subtly stressing the first note of each measure.



Example 11: Measures 65-68.

B-a (meas. 165-212, 233-256, 277-300)

The phrasing of this section conveys the feeling of a fast waltz. The downbeat is stressed in each measure, and the bass carries the melody. Phrasing here is by eight-measure segments. A smoother, singing feeling is felt in this section, a relief from the angular melody of section A.



Example 12: Measures 165-171.

B-b (meas. 213-232, 257-276)

This section is basically a continuation of various phrases from Section B-a, though with thinner texture.



Example 13: Measures 213-219.

The Coda suggests two measure phrasing. It consists of seven running passages, each linked by one or more measures which build in intensity.

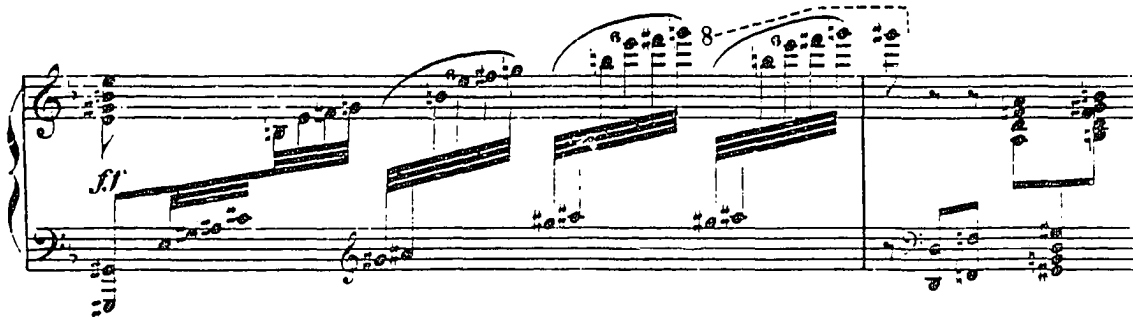
$\text{♩.} = 100.$
tutta la forza.
furioso.

strepitoso.

ff

(Continued)

(Continued)



Example 14: Measures 333-338

Texture

In many of Gottschalk's works, the texture varies from section to section. "Grand Scherzo" is no exception to this pattern. However, unlike the previous works in which there are five identifiable textures, "Grand Scherzo" has only three.

<u>Symbol</u>	<u>Texture</u>
x	Thin; single quarter or eighth notes in both hands, narrow to moderate range
#	Medium; two notes in the left hand per measure with scalar eighth notes or chords in the right
!	Thick; block chords in one or both hands, with rapidly running passages, arpeggiated or octave

Charting the texture of "Grand Scherzo" is not easy. Upon first observation, the texture does not appear to vary to a great degree. It seems less important than other

analytical features (such as phrasing or rhythm). For example, there are few (if any) chord clusters to determine thicker passages.

The texture can also be examined by scrutinizing note values, with the idea that lesser note values (or the greater the indication of a rhythmic crescendo), result in thicker texture. From the standpoint of dynamics, the middle (or B, or "thinner") section's intensity ranges only from "mf" to "p," whereas both of the outer (or A) sections range drastically in their volume. It is with this consideration in mind that the following analysis is made.

TEXTURE CHART NO. 3 ("Grand Scherzo")

MEASURE	5	10	15	20	25	30	35	40	45
A	#####	#####	#####	#####	#####	#####	#####	#####	#####
a	-----	-----	-----	-----	-----	-----	-----	-----	-----

#####	50	55	60	65	70	75	80	85	90
b	-----	-----	-----	-----	-----	-----	-----	-----	-----

#####	95	100	105	110	115	120	125	130	135
a	-----	-----	-----	-----	-----	-----	-----	-----	-----

#####	140	145	150	155	160	165	170	175	180
B	-----	-----	-----	-----	-----	-----	-----	-----	-----
a	-----	-----	-----	-----	-----	-----	-----	-----	-----

#####	185	190	195	200	205	210	215	220	225
b	-----	-----	-----	-----	-----	-----	-----	-----	-----

TEXTURE CHART NO. 3 ("Grand Scherzo") (Continued)

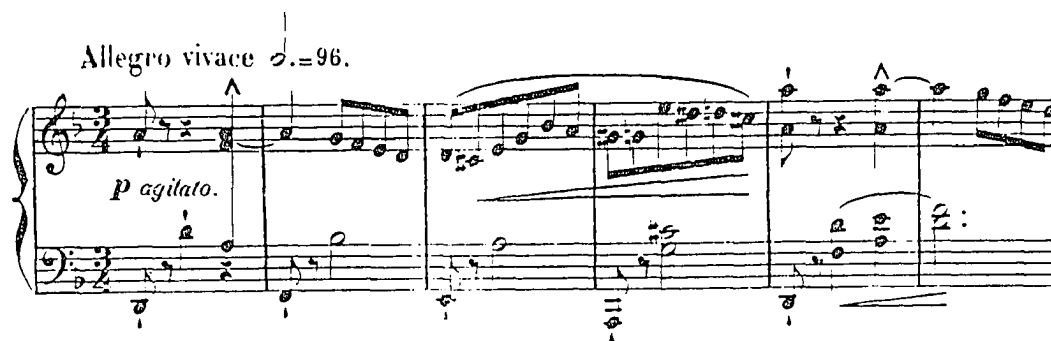
230 235 240 245 250 255 260 265 270
xx
----- a ----- b -----

275 280 285 290 295 300 305 310 315
xxx#####
----- a ----- A a -----

320 325 330 335 340 345 350 353
#####!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!
-----CODA-----

RhythmA-a (meas. 1-64, 133-164, 301-333)

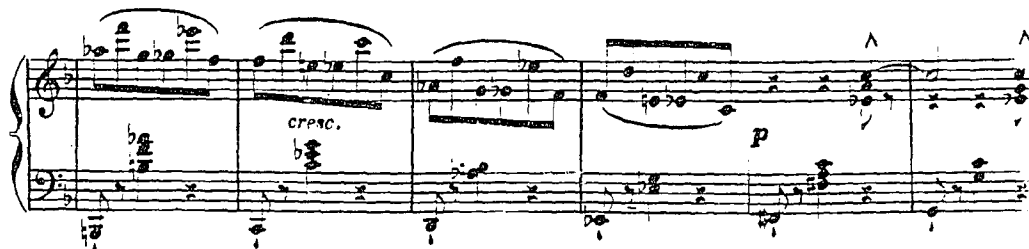
Accents fall naturally on the down beats, but more important are the heavy accents that fall on the third beats which give the rhythm a lift before the down-beat of each four-measure phrase. Not only are heavy accents indicated for the third beat, but the texture is thicker for that beat, and lighter for the first. The bass accompaniment's primary function is to emphasize the up-beats.



Example 15: Measures 1-6.

A-b (meas. 65-132)

The bass gives a fast waltz emphasis, with rests on the third beat. The melody in the right hand is free-flowing, giving stress to no particular beat until specifically indicated.



Example 15: Measures 73-78.

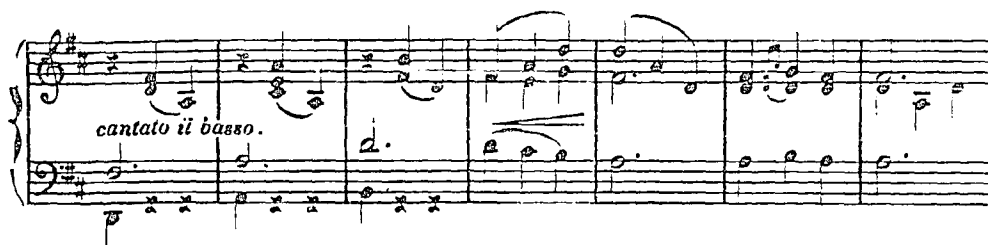
Also in the style of a spirited waltz are passages with the melody in the left hand, while beats two and three are played in the right.



Example 16: Measures 101-104.

B-a (meas. 165-212, 233-252, 277-300)

The new section begins with a change of key. The rhythm is similar to the waltz feeling of Section A-b.



Example 17: Measures 165-171.

B-b (meas. 213-232, 257-276)

The same rhythm continues, with a thinning of texture.



Example 18: Measures 223-227.

CODA (meas. 333-353)

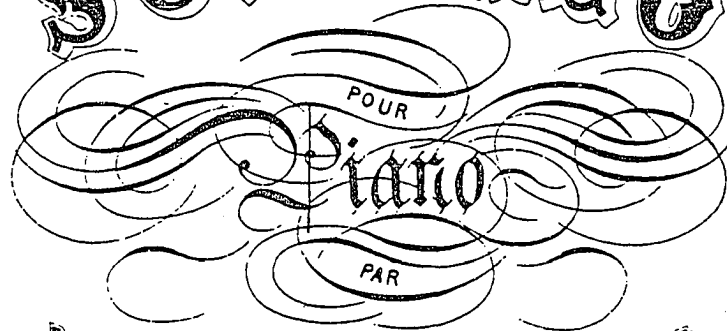
The rhythm of the Coda is lost in leaps and bound as both hands play running arpeggios or alternating chords. The sense of the beat is still tangible at this point, but stressed or accented beats are obscure.



Fin.

A
Mlle Anna Eckardt.
(de New York)

GRAND
SCHERZO



L. M. GOTTSCHALK.

NEW YORK

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GRAND SCHERZO.

86

L.M.GOTTSCHALK.

Allegro Vivace $\text{♩} = 96$.

p agitato.

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17 18

19 20 21 22 23 24 25

6540

Printed according to Act of Congress AD 1870 by Wm. Hall & Son, in the Clerk's Office of the U.S. Dist. Court of the Southern Dist. of N.Y.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass clef. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The key signature has one flat (B-flat), and the time signature is 2/4. The score is divided into six measures, numbered 26 through 31. Measure 26 starts with a treble clef and a bass clef. Measure 27 has a treble clef and a bass clef. Measure 28 has a treble clef and a bass clef. Measure 29 has a treble clef and a bass clef. Measure 30 has a treble clef and a bass clef. Measure 31 has a treble clef and a bass clef. The melody is written in a simple, folk-like style. The accompaniment is written in a simple, folk-like style. The score is written in ink on a piece of paper that has some staining and a small tear. The handwriting is clear and legible. The score is a good example of a simple, folk-like musical score.

A handwritten musical score for the song 'The Rose Tree'. The score is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into measures numbered 32 through 38. Measure 32 starts with a piano (p) dynamic marking. The melody features a series of eighth and sixteenth notes, with some measures containing triplets. The accompaniment consists of simple chords and single notes. The score ends with a double bar line and the number 38.

Handwritten musical score for measures 39-44. The score is written on a grand staff (treble and bass clefs). Measure numbers 39, 40, 41, 42, 43, and 44 are written below the staff. The notation includes various notes, rests, and slurs. There are some markings above the staff, possibly indicating fingerings or breath marks. The handwriting is in ink on aged paper.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, treble and bass clef, with a key signature of one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. The score is divided into six measures, numbered 45 to 50. Measure 45 starts with a treble clef and a bass clef. Measure 46 has a treble clef and a bass clef. Measure 47 has a treble clef and a bass clef. Measure 48 has a treble clef and a bass clef. Measure 49 has a treble clef and a bass clef. Measure 50 has a treble clef and a bass clef. The melody is written in a simple, folk-like style. The bass line is written in a simple, folk-like style. The score is written in ink on a piece of paper that has some creases and a small tear. The handwriting is in a cursive, handwritten style. The score is written on a piece of paper that has some creases and a small tear. The handwriting is in a cursive, handwritten style.

A handwritten musical score for the song 'The Rose Tree'. The score is written on a single system of two staves, a treble staff and a bass staff, with a brace on the left. The music is in 4/4 time, indicated by the 'C' time signature. The melody is written in the treble staff, and the bass line is in the bass staff. The score is divided into measures, with measure numbers 51 through 57 written below the treble staff. The melody consists of eighth and sixteenth notes, with some rests. The bass line consists of quarter and eighth notes. The score is written in ink on aged paper.

88

con fuoco.

58 59 60 61 62 63 64

Un poco animato.

p 65 *cresc.* 66 67 68 *p* 69 70 71

72 73 *cresc.* 74 75 76 *p* 77 78

8va

79 80 81 *cresc.* 82 83 84 85

8va

86 87 88 89 90 *cresc.* 91 92

6540

6540

122 123 *mf* 124 125 *cresc.* 126 127 128

con furia.

115 116 118 119 120 121

ff

107 108 110 111 112

ff *cresc.*

100 101 103 104 105 106

ff *con furia.*

93 94 95 96 97 98

ff *furioso.*

6540

Measures 158-164. The system contains six measures. Measure 158 has a treble clef and a key signature of one sharp (F#). Measures 159-164 have a bass clef. The notes are: 158 (F#, G, A, B, C, D, E, F#), 159 (F#, G, A, B, C, D, E, F#), 160 (F#, G, A, B, C, D, E, F#), 161 (F#, G, A, B, C, D, E, F#), 162 (F#, G, A, B, C, D, E, F#), 163 (F#, G, A, B, C, D, E, F#), 164 (F#, G, A, B, C, D, E, F#).

Measures 151-156. The system contains six measures. Measure 151 has a treble clef and a key signature of one sharp (F#). Measures 152-156 have a bass clef. The notes are: 151 (F#, G, A, B, C, D, E, F#), 152 (F#, G, A, B, C, D, E, F#), 153 (F#, G, A, B, C, D, E, F#), 154 (F#, G, A, B, C, D, E, F#), 155 (F#, G, A, B, C, D, E, F#), 156 (F#, G, A, B, C, D, E, F#).

Measures 144-150. The system contains six measures. Measure 144 has a treble clef and a key signature of one sharp (F#). Measures 145-150 have a bass clef. The notes are: 144 (F#, G, A, B, C, D, E, F#), 145 (F#, G, A, B, C, D, E, F#), 146 (F#, G, A, B, C, D, E, F#), 147 (F#, G, A, B, C, D, E, F#), 148 (F#, G, A, B, C, D, E, F#), 149 (F#, G, A, B, C, D, E, F#), 150 (F#, G, A, B, C, D, E, F#).

Measures 136-143. The system contains six measures. Measure 136 has a treble clef and a key signature of one sharp (F#). Measures 137-143 have a bass clef. The notes are: 136 (F#, G, A, B, C, D, E, F#), 137 (F#, G, A, B, C, D, E, F#), 138 (F#, G, A, B, C, D, E, F#), 139 (F#, G, A, B, C, D, E, F#), 140 (F#, G, A, B, C, D, E, F#), 141 (F#, G, A, B, C, D, E, F#), 142 (F#, G, A, B, C, D, E, F#), 143 (F#, G, A, B, C, D, E, F#).

8-8

Tempo 10

con fuoco.
strepitoso.
furioso.

Measures 129-135. The system contains six measures. Measure 129 has a treble clef and a key signature of one sharp (F#). Measures 130-135 have a bass clef. The notes are: 129 (F#, G, A, B, C, D, E, F#), 130 (F#, G, A, B, C, D, E, F#), 131 (F#, G, A, B, C, D, E, F#), 132 (F#, G, A, B, C, D, E, F#), 133 (F#, G, A, B, C, D, E, F#), 134 (F#, G, A, B, C, D, E, F#), 135 (F#, G, A, B, C, D, E, F#).

Un poco meno mosso

mf Cantato al basso.
165 166 167 169 171 172

armonioso. *m.d.* *m.d.* *m.d.*
173 174 175 176 177 178 179 180

dim. 181 *sempre due pedale.* 184 *misterioso.* 185 186 187 188
Pod. *

Cantato il basso.
189 190 191 193 194 195 196

con tenerezza. *m.d.* *m.d.* *tenero.* *m.d.*
197 198 199 200 201 202 203

tranquillo.

204 205 206 207 208 209 210 211 212

misterioso.

ben cantato. piangendo.

p delente.

213 214 215 216 217 218 219 220 221

cantato il basso.

misterioso.

222 223 224 225 226 227 228 229

poco aril.

231 232 233 234 235 236 237 238 239

marcato il basso.

240 241 242 243 244 245 246 247

m.d. *m.g.*

248 tranquillo. 251 252 253 misterioso. 254 255 p dolente. 259

marcato il basso.

260 261 262 263 264 265 270

piangendo.

271 272 273 misterioso. 276 marcato il basso. 279

283 285 con tenera m.d. m.g. p 286 287 m.d. m.g. p 288 289 m.d. m.g. p 290

291 292 m.d. m.g. 293 misterioso. 294 295 tranquillo. 297 un poco all. 299 rit. 300

Tempo 19

Handwritten musical score for piano, measures 301-332. The score is written on five systems of grand staves (treble and bass clef). The tempo is marked "Tempo 19". The music is in 2/4 time. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The measures are numbered 301 through 332. The score is written in ink on aged paper.

Measures 301-307: *p agitato.* (piano agitato). Measure 301 has a dynamic marking *p*. Measure 306 has a repeat sign.

Measures 308-314: Measure 312 has a key signature change to B-flat major (two flats).

Measures 315-321: Measure 317 has a dynamic marking *p*.

Measures 322-327: Measure 322 has a repeat sign.

Measures 328-332: Measure 332 has a dynamic marking *ff* (fortissimo). The score ends with a double bar line.

6540

♩ = 100.

8va

95

tutta la forza
furioso

strepitoso. *ff*

333 334

This system contains measures 333 and 334. The right hand features a rapid ascending scale with triplets, marked '8va' and 'strepitoso. ff'. The left hand plays a rhythmic accompaniment.

8va

335 336

ff

This system contains measures 335 and 336. The right hand continues the rapid ascending scale with triplets, marked '8va' and 'ff'. The left hand continues its rhythmic accompaniment.

8va

337 338

ff

This system contains measures 337 and 338. The right hand continues the rapid ascending scale with triplets, marked '8va' and 'ff'. The left hand continues its rhythmic accompaniment.

8va

339 340 341

ff

8540 martellato.

This system contains measures 339, 340, and 341. The right hand continues the rapid ascending scale with triplets, marked '8va' and 'ff'. The left hand continues its rhythmic accompaniment. The system ends with the instruction '8540 martellato.'.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for voice and piano. The piano part includes a guitar-like texture with a "Guz" (guitar) label and a "96" marking. The score is divided into two systems. The first system contains measures 342 and 343. The second system contains measures 344 and 345. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for two staves, measures 344 and 345. The notation includes various musical symbols such as notes, rests, and dynamic markings like '8va' and '8va'.

Handwritten musical score for 'The Rose Tree'. The score is written on a grand staff with a treble and bass clef. The key signature is one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The score is divided into measures, with measure numbers 349, 350, 351, 352, and 353 indicated. The melody is written in the treble clef, and the bass line is in the bass clef. The score includes various musical notations such as notes, rests, and bar lines. The title 'The Rose Tree' is written at the top right of the page.

"Le Bananier"

In Gottschalk's own words, "Le Bananier" is a work combining two "of those Creole ballads whose simple and touching melody goes right to the heart and makes you dream of unknown worlds."¹ Southern Creole workers kept their spirits up with the help of these two lively melodies. The ballads to which Gottschalk refers are introduced on the first page of the composition. They constitute sections A-a and A-b. The first melody, although written in a minor key, exudes an optimistic, uplifting feeling through its simple phrase with its small leaps and accented non-tonic notes. The second melody briefly passes through key areas other than the tonic as its melody rises and falls through scale passages and repeats, invariably leading back to the original ballad. This is one of Gottschalk's first compositions (Opus 5), which may explain why the harmonies and note values are simple and uncomplicated in comparison with the works analyzed earlier.

¹Louis Moreau Gottschalk, Notes of a Pianist (New York: Alfred A. Knopf, 1964), p. 11.

STRUCTURAL CHART NO. 4 ("Le Bananier")

<u>Introduction</u>		A 4-68			
	1-4	a 4-25	b 25-41	a 41-57	b 57-68
		1. Motive X	1. 33-41 equal	1. 41-49 repeat	1. Ornamented
		2. Motive Y	25-33	4-12, shorter	& extended
		3. 5-25, paral-	2. 33-41, paral-	note values	2. 57-64 modi-
		lel period	lel period,	2. 49-57 repeat	fied of 25-
		4. 14-25 equal	25-33	41-49	32
		1-13 (no m. 2)	3. PAC 29,33,37,	3. PAC 49,57	3. PAC 61,64,68
		5. PAC 13,25	41		
		6. Motive Z			
c		c	c	c	c
		Ab: 26			Ab: 58
		c: 28			c: 60
		Ab: 30			Ab: 62
		c: 32			c: 64
		Ab: 34			Eb: 67
		c: 36			
		Ab: 38			
		c: 40			
B 68-98				A 112-132	CODA
a 68-84	b 84-98	Retransition to A	b 112-124		a 124-132
		98-112			
1. 68-84 repeat	1. 84-98,	1. Melody in bass	1. Parallel	1. Motives	
41-57 (in	three re-	2. Repeated motive	period 112-	X & Y	
relative	peated	Z	120	repeated	
major)	phrases	3. Submediant key	2. Ornamented	2. Y extended	
2. PAC 72,76,	2. 84-88		3. IAC 116,120	3. PAC 132	
80,84	PAC 88		4. 122-124 lead		
	3. 88-92		back to A		
	PAC 92				

STRUCTURAL CHART NO. 4 ("Le Bananier") (Continued)

E ^b	4. 92-95	A ^b : 98	c: 112	c
	extended		A ^b : 113	
			c: 115	
	E ^b		A ^b : 117	
			c: 119	

Phrasing

"Le Bananier" is based upon two Creole melodies which constitute the two principal phrases (see preceding page). These phrases are both introduced by measure 41. With the exception of a new phrase which is repeated three times in measures 84-98, the remainder of the piece consists of repetitions or variations of these two principal phrases.

A-a



Example 19: Measures 9-13.

A-b



Example 20: Measures 25-29.

The third and final phrase is repeated three times in sequence.



Example 21: Measures 84-88.

Texture

Although texture consists of horizontal and vertical elements,¹ "Le Bananier" is best analyzed from a strictly horizontal viewpoint, since the vertical texture does not vary.

Sections A-a and B-a consist mostly of quarter notes with minimal eighth or sixteenth note motion. This section is relatively sparse in contrast to the other two sections in terms of note values; therefore it is thin in texture.

Section A-b consists mostly of running eighth notes. Of the first three sections, this section requires moderate technical facility since the note value is lessened.

Section B-b (and A-b ornamented) is essentially an elongated trill interrupted occasionally by chords in half and quarter notes. The sixteenth notes add to the horizontal density of the texture here, thus making this section thick in texture.

The chart illustrates this analysis with the following specifications.

<u>Symbol</u>	<u>Texture Description</u>
x	Half, quarter and eighth note values primarily, accompanied by redundant quarter notes. <u>Thin</u>

¹Willi Apel, Harvard Dictionary of Music, (Balknap Press of Harvard University Press, 1972) Cambridge, Massachusetts, p. 842.

- # Running eighth notes with
predominantly quarter and eighth
note accompaniment. Moderate
- ! Short note values (thus intimating
a rhythmic crescendo, or
thickening horizontal texture.

TEXTURE CHART NO. 4 ("Le Bananier")

MEASURE	5	10	15	20	25	30	35	40	45
	xx				#####				xxxxxxx
Introduction--	A a -----				b -----				a ----
	50	55	60	65	70	75	80	85	90
	xxxxxxxxxxxxxxxxx#####				xxxxxxxxxxxxxxxxxxxxxxxxxxxxx				!!!!!!!!!!!!
	----- b -----				B a -----				b -----
	95	100	105	110	115	120	125	130	135
	!!								
	-----Retransition-----				A b (ornamented)---		a (Coda)-----		

Rhythm

"Le Bananier" is a 132-measure rhythmic crescendo. Up until and through the reintroduction of Section A-a in measure 41, the ranges and note values are moderate, not exploring extremes or detailed passage work, except for brief staccato passages in Section A-b.

However, with the reintroduction of A-b at 57, the theme is ornamented and becomes more rhythmically elaborate. The treble incorporates running sixteenth note passages played an octave higher.

The rhythmic pulse does not change throughout the piece. With the "Creole" themes permeating the composition, the beat and meter of the bass remain constant. It is largely through the treble note values that the rhythm seems progressive and not monotonous.

The trills of the B-b section create a rhythmic crescendo which leads to the retransition at measure 98. The momentum of the trills is continued in arpeggiated and chromatic runs, while the bass, (for the first time and in the key of A^b) enters retransitionally with the theme, clearly and distinctly. Section A-b continues, utilizing the same note values throughout its parallel period, to lead back to A-a for a final time, repeating Motives X and Y until the end, flowing and running in a dynamic fade-out until the three final, climactic chords.

à son ami A. Goria.

LE

BANANIER

Chanson nègre

POUR

PIANO

PAR

L.M. GOTTSCALK

de la Louisiane.

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LE BANANIER

106

Op. 5.

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de la Louisiane.

♩ = 96.

PIANO.

lourdement.

mf

semplice.

dimin.

perdendosi.

scintillante e staccatissimo.

legato e marcato il basso.

sempre p

62 63 64 65 66

crp.

56 58 59 60 61

piu f
brillante.

staccatissimo

48 49 50 51 52 54 55

mf
sempre

40 42 43 44 45 46 47

mf
tranquillo.

marcato il canto
Ped.

34 35 36 37 38 39

8-
f *atrepiloso.*
 67
mf con grazia.
 68
semplice.
 70
 71
 108
 2 Ped.

8-
 73
 74
 75
 76 *p*
 77
 78
 79

8-
 80
sempre p
 82
 83
f
 84
 85

8-
staccato.
 86 *p* *ben ritmato*
sf
 87
f
 88
 89

8-
 90 *p*
 91 *sf*
 92 *meno f*
 93

8

94 *dim.* 95 *p* *une corde sans presser.* 96 97

8

p *scintillante.* 99 *marcato il canto.* 100 101

2 Ped.

8

brillante. 102 *sempre marcato il canto.* 103 *sans presser.* 104 105

8

106 *cres.* 107 108

8

109 110 *strepitoso.* *f* *senza rall.* 111 *mf* *très* 112

113

rythme. 114 115 116 *staccatissimo.* 118

119 120 121 122

cres. *f*

123 124^a 125

dim. *poco* *poco.* *mormorando.* *marcato il canto.*

126 127 128

allon - ta - nan - dosi.

129 130 131 132

pp *sec.*

CHAPTER IV

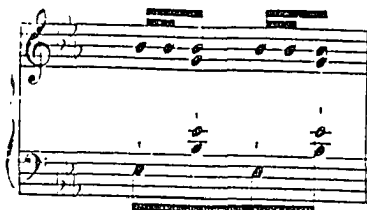
SUMMARY AND CONCLUSION

In viewing the structure charts of "Tournament Galop," "Grand Scherzo," and "Le Bananier," it becomes apparent that Gottschalk favored ABA Coda form, with the first A-section consisting itself of a b a. "The Banjo" extends that form to an ABABA Coda, with the subsections of A containing only an a b. "Le Bananier" extends the initial A-section to a b a b. In all four pieces, Gottschalk utilizes constant repetition so that the theme or themes recur many times throughout the individual composition. These themes are rhythmically distinct from one another, and utilize basic motives throughout each section.

For Gottschalk, these motives represent two things: distinctness of character, and a sense of upbeat and anticipation. These feelings are achieved by combining the basic meter with dotted, or short note values. In all cases, the basic rhythm of the piece is established within two measures of the beginning of section A-a.

In his A-b sections, Gottschalk seems to be developing the basic motive of A-a by continuing and varying the rhythmic pattern. In some cases, the A-b section explores other key areas, but the motives established in A-a are nevertheless continued.

The first series of excerpts compares A-a and A-b sections.



M. 23



M. 58

Example 22: "Tournament Galop"

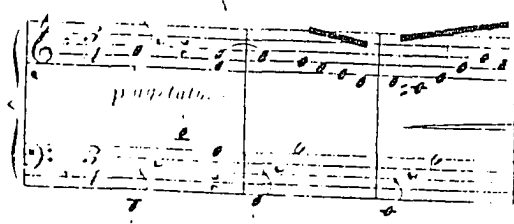


M. 9

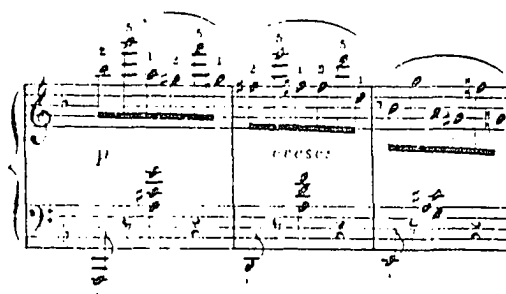


M. 39

Example 23: "The Banjo"



M. 1-3



M. 65-67

Example 24: "Grand Scherzo"

A-a



M. 4-6

A-a



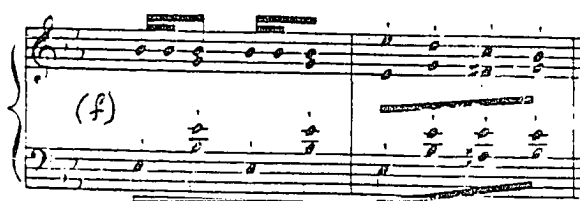
M. 25-27

Example 25: "Le Bananier"

Section B-a in all cases introduces something new. This could be either a rhythmic pattern not yet seen as in "The Banjo," or a new key as in "Tournament Galop," "Grand Scherzo," and "Le Bananier." There is usually a change in dynamics and mood, so that B-a establishes a new flavor, albeit reminiscent of previous sections.

New Motive

A-a



M. 23-24

B-a



M. 90-91

Example 26: "Tournament Galop"

A-a

MODERATO.
Tres Rythmé.

p Con Spirito.

M. 9-10

A-a

f brillante.

M. 55-56

Example 27: "The Banjo"

A-a Allegro Vivace $\text{♩} = 96$.

p agitato.

M. 1-2

Un poco meno mosso

mf Cantato al basso.

B-a

M. 165-166

Example 28: "Grand Scherzo"

A-a

lourdement.

p *mf* *semplice.*

M. 4-6

B-a

mf *con grazia.* *semplice.*

2 Ped.

M. 68-70

Example 29: "Le Bananier"

Section B-b is, in three of the four cases, the shortest section. In "Le Bananier," this section consists

of three repeated phrases which lead back to Section A while developing the original motive and theme in the mediant key. In "Tournament Galop," Section B-b bridges the two B-a sections, while in "Grand Scherzo" it sounds like a transition but eventually leads back to B-a. In "The Banjo," Section B-b resembles an improvisatory passage which again leads to A. Section B-b (which may or may not be heard again) serves as a link from one passage to a passage that has been heard before.

B-b

Bridge to B-a



Example 30: "Tournament Galop"
M. 128-130



Example 31: "The Banjo"
M. 148-151

B-b B-a

6540

Example 32: "Grand Scherzo"
M. 229-234

B-b Retransition to A

8- 8-

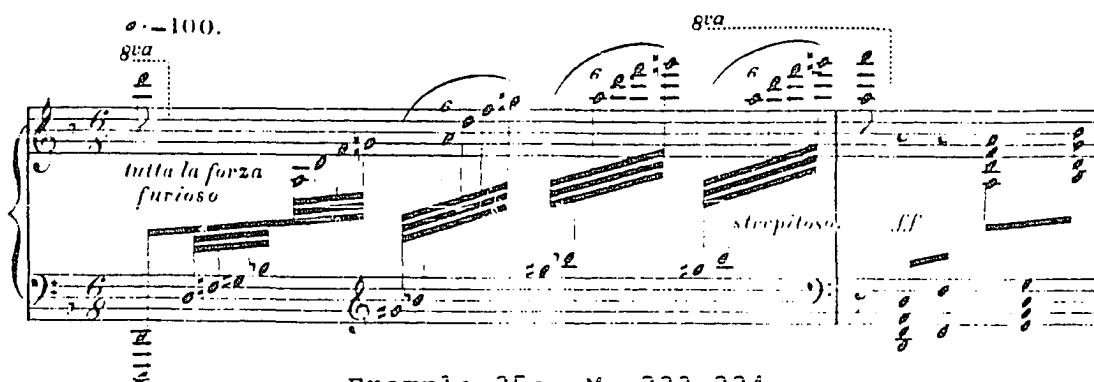
Example 33: "Le Bananier"
M. 97-99

The fifty-three measure Coda of "The Banjo" is a restatement of the theme in chords which build in dynamic level and texture and remain in the tonic key of F-sharp. The insistent sixteenth note chords continue throughout the Coda and are presumably characteristic of the strumming of a banjo.



Example 34: M. 212-216

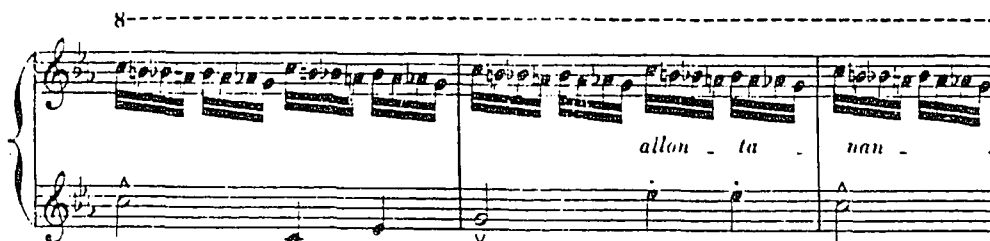
The Coda of "Grand Scherzo" contains a change of time signature from 3/4 to 6/8. The shift in meter is not felt, however, because the Coda sounds like the beginning of a new section with heavier texture not heard earlier in the piece. The twenty-one measures do not vary from the tonic key of d. They are occupied with repetitions of block chords until the end of the piece.



Example 35: M. 333-334

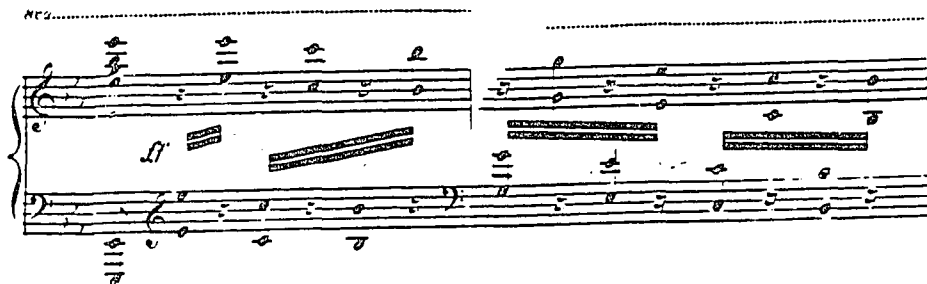
The simplest section among the works analyzed is the nine measure coda of "Le Bananier." It states the major

motives in one hand repeatedly while the other chromatically accompanies it.



Example 36: M. 126-128

The running, descending octaves in the Coda of "Tournament Galop" outline the tonic key of E-flat and its relative minor of c.



Example 37: M. 199-200

The various sections of these four works by Gottschalk have similar functions.

<u>Section</u>	<u>Function</u>
A-a	Establishment of key, motives, rhythmic patterns
A-b	Variation of motives and rhythmic patterns, possibly exploring other key areas

B-a	New subject material, often related key, utilizing different motives, dynamics, and color
B-b	A short section. Sounds improvisatory or retransitional, linking the B-a section back to a previously heard passage
Coda	Varies in length, utilizing, but frequently varying the major motive(s), stressing the tonic key. Emphasizes variance of dynamics. In the case of "The Banjo," a long section stressing the tonic chord throughout. "Tournament Galop," "Grand Scherzo" and "Le Bananier" conclude with articulated Perfect Authentic Cadences.

Because of these unifying characteristics, Louis Moreau Gottschalk's audiences could tap their feet, or mentally meter the rhythm of his pieces during his performances. His audiences often left with the galloping melody of a horse race, the lyrical melody of the working class Creoles, or the essence of a Chopin scherzo running through their minds. What more fulfilling way to leave a concert of America's first concert pianist and truly American composer!

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