

# EL COCOYÉ

Grand Caprice Cubain

DE

Bravura.

Composée par

**L.M. GOTTSCHALK.**

*Publiée sur Manuscrits originaux avec autorisation de sa famille par*

*V.R. Espadero.*

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# PREFATORY REMARKS,

BY AN ARTIST FRIEND OF THE GREAT COMPOSER.

I offer to the public the posthumous works of the Pianist-composer, LOUIS MOREAU GOTTSCHALK.

I owe the rare good fortune of possessing them to a friendship extending through eighteen years, including the period of the beginning the increase, and the summit of his fame.

In the year 1860, troubled with a strange presentiment, and believing that his career, so brilliant, would ere long come to a close, he gave it in charge to me to do for him what our friend, Jules Fontana, has done for Chopin.

To-day I endeavor to execute the trust. The family of the deceased master expected it, and in giving these as yet unknown works to the public, I am doing simply what the master himself would have done, had not his prophetic forebodings been so soon realized. He was but forty years of age at the time of his death.

There are certain words which the pen hesitates to inscribe. How shall we characterize the works of GOTTSCHALK? If we say he was an "Artiste de Génie," the term is vague. It seems more proper to accord to him the higher possession of Inspiration, for certainly there was such perfect grace, such supreme emotion, such expression; there were such ingeniously constructed, novel and beautiful rhythmical forms in his compositions, that we cannot deny to him the faculty which characterized both the virtuoso and the composer.

GOTTSCHALK in his twentieth year already had won the applause of Europe. He produced in Paris a sensation. His future seemed full of promise. Berlioz, among others, vouched for the genuineness of his genius, and was among the most decided in his praise. Europe saw the unfolding of that talent. America, his native land, enjoyed the fullness of his fame. But had his more brilliant days been passed in the old world, this new constellation would there, doubtless, have been among the brightest of the stars.

As a pianist, never have I heard artist's hand bring from the docile keys of the piano such brilliant, sparkling, splendid harmonies. Then what lightness! what warmth! what *clat*! what originality! After the crash and brightness of the great chords, what charming simplicity in caprice! what delicate grace! what tenderness! Two distinct individualities seemed to dwell in the same nerve-system. His execution was marvellous; but while he overcame all difficulties with ease, there was no pretence of show, and no exhibition of finger-gymnastics.

As a composer, his form is pure, correct and full of thought. His fertility of invention was wonderful. Often have I *seen* (so intense was the presentation to my interior vision) delicious *morceaux*, full of grace, and of perfect shape, leap from the instrument at his bidding—never again, alas! to be heard or seen! GOTTSCHALK, at such moments, reminded me of those Hungarian ladies, who, in the enthusiasm of dancing, scattered and destroyed valuable clusters of pearls and jewels negligently attached to their *chevalure*.

As virtuoso, GOTTSCHALK united, in a high degree, classical, traditional culture with progress. Possessing great resources, he did not hesitate to introduce innovations, and has been bolder in this respect than most great masters of his instrument, even in their own fields of effort; his ingenuity suggested new ways of attacking notes, of intensifying effects, of using the pedals. He may, indeed, be said to be a reformer of the "piano touch."

His method of thought, the manner in which his compositions were produced, was perhaps better known to the writer than to any other, for none surely had with him such free interchange of artistic sympathies.

The ruling force in the compositions of GOTTSCHALK was a poetic sentiment, elevated to its purest height, and embodying a grace somewhat mournful, a penetrating sensibility, and a passionate tenderness.

qualities which did not seem to be at all in the way of force, grandeur, amplitude of "invention," of majestic movement. In elective affinity he was, doubtless, nearer to Chopin than any other artist. GOTTSCHALK was always equal to the occasion. He preferred, like the poets, to remain in sweet valleys; but like them, in sudden impulses, soared to the highest summits. Always self-possessed, he held a serene control of his fancies, even those that seemed eccentric and audacious.

Owing to a feverish activity, his numerous journeys and concerts, many of his compositions have never been committed to paper. Indeed the published pieces are but as a shadow of his entire creations. It was necessary to persuade him. It was at the solicitation of the writer he consented to have published "Apotheose," "Polonia," "Printemps d'Amour," "Chant du Soldat," "Il Sospiro," "Minuit à Seville," and others.

It needed even reproaches, and the full influence of our friendship, to cause him to give to the world, among others, "Mazeppa," dedicated to Liszt, for whom he had an enthusiastic admiration. "Mazeppa" has immense beauty, and is full of ingenious mechanism but requires an able interpreter.

We may add, that it was much by our advice that he undertook to express in music the "sentiment" of the circumstances in which, at various times, he found himself placed. Among such compositions we find one pervaded by a tear-like quality; another seems a voluptuous dream; a third might have been written in the dark, damp, unwholesome depths of a tropical forest; and a fourth suggests a heart troubled with a sublime oppression, a grief which cannot be defined.

GOTTSCHALK'S hand sometimes held a golden lyre—sometimes he chanted wild bacchanal lays. He did not shun grotesqueness and barbarism but discovered a certain poesy in them, and so composed "Bamboula," "Bananier," "Banjo," "Ojos Creoles," "Marche de Gibaros," "Souvenir d'Andalousie," "Chanson de Gitano," etc., etc. It is sufficient to say, in passing, that all these pieces are impressed with a certain poetry and sentiment, which it would be very difficult for another composer to imitate or equal.

It will be proper, before closing, to call attention to the four-hand works, published with the others. Their beauty of form, their novel arrangement, grandeur, and "majesterial" character, render it worth while for pianists to study them carefully and analytically.

The public, eventually, will determine whether GOTTSCHALK shall have enduring fame. Critics of the highest authority in art have already pronounced in his favor. This judgment, rendered before his talent had attained its full growth, may cause what has here been recorded to seem of little weight, but it will not be denied, even to one of the second or third rank, to render homage where admiration was so well deserved.

Besides, as one specially honored with the artistic friendship of a master of his art, it could not but be becoming to render additional tribute to his memory, and to endeavor to win for one who fills our happiest memories, a still larger share of the sympathies of the musical world.

This effort, we believe, should inspire both regret and pleasure. Regret, that a talent so admirable should so soon be arrested. Pleasure, that the works of the best period of his life are before us. We enjoy the first fruits of his inspirations. We see the bright flowers of the summer days of his manhood.

N. R. ESPADERO.

June 20, 1872.

(de la Havane)

To Monsieur Adolphe Quesada.

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# EL COCOYÉ.

## GRAND CAPRICE CUBAIN di Bravura.

Oeuvres Posthumes. Havanne, 1853.

L. M. GOTTSCHALK.

M. M. ♩ = 120.

The first system of the musical score is for a piano. It features a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is marked 'M. M. ♩ = 120.' The bass staff begins with the instruction 'deciso' and contains a series of triplet eighth notes. The treble staff contains a series of eighth notes. The dynamic marking 'fff' (fortississimo) is placed below the first few notes of the bass staff.

Red.

\*

2<sup>eme</sup> Version

The second and third systems of the musical score are for a piano. The second system is labeled '2<sup>eme</sup> Version' and the third system is labeled '1<sup>ere</sup> Version'. Both systems feature a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is marked 'M. M. ♩ = 120.' The second system begins with the instruction 'f strepitoso e con impeto' and the third system begins with 'f strepitoso e con impeto'. The second system also includes the instruction 'a tempo ma deciso' and the third system includes 'a tempo ma deciso'. The dynamic markings 'f' (forte) and 'ff' (fortissimo) are used throughout. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. The second system also includes the instruction 'M.D.' (Molto Deciso) and the third system includes the instruction 'fp' (fortissimo piano).

Red.

\* Red.

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28006

2<sup>eme</sup> Version.

*f streppitoso*

*a tempo*

*f streppitoso*

*a tempo*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

28006

First system of musical notation (measures 1-4). The score is for piano, featuring treble and bass staves. The key signature has three sharps (F#, C#, G#). The tempo/mood is marked *precipitoso*. Dynamics include *fp* (fortissimo piano) and *ff* (fortissimo). The first measure has a *fp* dynamic. The second measure has a *ff* dynamic. The third measure has a *precipitoso* marking. The fourth measure has a *ppa* (pianissimo) marking. There are also markings for *ff* in the second and fourth measures. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also markings for *ff* and *ppa* in the second and fourth measures. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

Second system of musical notation (measures 5-8). The score continues with treble and bass staves. The key signature remains three sharps. The tempo/mood is marked *precipitoso*. Dynamics include *fp* (fortissimo piano), *f* (forte), and *fff* (fortississimo). The first measure has a *fp* dynamic. The second measure has a *f* dynamic. The third measure has a *fff* dynamic. The fourth measure has a *fff* dynamic. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also markings for *ff* and *ppa* in the second and fourth measures. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

*graz.*

*ff* *ff* *sempre*

*Red.* *Red.*

*e ac cel e*

*Red.* \*

*un poco meno presto, ma sempre martell. e f*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*ran do*

*Red.* \*

*a Tempo*  
*tutta la forza*

*poco rit.* *fz* *fp*

*Red.* \* *Red.* \*

*tutta la forza* *fp*

*Red.* \*

*tutta la forza* *stridente*

*Red.* \* *Red.* \*

**M.M.**  $\text{♩} = 112.$

*brillante e con fuoco* *ff*

*Red.* \* *Red.* \* *Red.* \* *Red. pesante* \*

*Red.*

The image displays a page of musical notation, likely for a piano piece, consisting of four systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

**System 1:** The first system shows a treble and bass staff. The bass staff has a *ff* (fortissimo) marking. Below the staves, there are markings: *Red.*, *\* Red.*, *\* Red.*, *pesante*, *\* Red.*, *\* Red.*, and *\**.

**System 2:** The second system continues the musical notation. Below the staves, there are markings: *Red.*, *\* Red.*, *\* Red.*, *\* Red.*, *\* Red.*, *\* Red.*, and *\**.

**System 3:** The third system features a *fp* (fortissimo piano) marking and the word *deciso* (decisive) appearing twice. Below the staves, there are markings: *Red.*, *\* Red.*, *\* Red.*, *\* Red.*, *\* Red.*, *\* Red.*, and *\**.

**System 4:** The fourth system includes a *marcato* (marked) marking. Below the staves, there are markings: *Red.*, *\* Red.*, *\* Red.*, *\* Red.*, *\* Red.*, *\* Red.*, and *\**.



*gva.*

**fff** *con furia*

*gva.*

**con furia**

*deciso ma ben cantato*

*Reo.* \*

*Reo.* \*

*Reo.* \*

*Reo.* \*

*Reo.* \*

**M.M.** = 116.

*martellato ma*

*Reo.* \*

*Reo.* \*

*Reo.* \*

*Reo.* \*

*ben mesurato*

*Reo.* \*

*Reo.* \*

*Reo.* \*

*Reo.* \*

*gva.*

*legg.*

*scintill.*

**mf**

*un poco martell.*

**p**

*il basso semplice*

*Reo.* \*

10

*gva.*  
*rapido*

*mesurato il basso sempre*

*gva.*

*gva.*

*ten.*

*gva.*

*rapidam.*

M.D.  
M.G.

*gva.*

11

*scintillante.*

*ten*

M.G.

*gva.*

*rapidamente*

M.G.

*rapido*

*a tempo*

*gva.*

*gva.*

M.G.

*pressez*

*ff*

*mf*

M.G.

*rapido*

*a tempo*

*gva.*

*pressez.*

M.G.

[illegible]

*Brillante.*

*8va.*

*ff* *mf* *p*

*ben marc. ma ben deliratamente*

*Red.* \*

*8va.*

*Red.* \*

*8va.*

*Red.* \*

*8va.*

*poco ca - lan*

*Red.* \* *Red.* \*

*8va.*

*do*

*Red.*

*\* Red.*

*8va.*

*a tempo*

*scintillante*

*fp*

*Ossia.*

*rapido*

*sanz rall.*

*Red.*

*a tempo*

*rapido*

*8va.*

*\* Red.*

*8va.*

*M.D.*

*M.G.*

*Red.*

28006

*gva.*

*rapido*

M.G.

*Red.*  
*gva.*

*gva.*

*Red.*  
*gva.*

*gva.*

*Red.*

*gva.*

*Red.*

16

gva.....  
rapido  
cres.  
M.G.  
*f*  
*fp*  
martell.  
*f animato e ben marc. il canto*

Rd.

\* Rd. \*

gva.....  
Rd.

\* Rd. \*

Rd.

\* Rd. \*

mf ben mesurato  
*f antmandosi*

Rd.

\* Rd. \*

gva.....  
sempre  
*ff e con impeto*

\* Rd. \*



17

*gva.*

*animando molto*

*f*

Reo. \* Reo. \* Reo. \*

*gva.*

*fff e precipitato. Pausa seco.*

*ff martellato*

Reo. \* Reo. \*

Meno allegro. M. M. ♩ = 112.

*p*

Reo. \* Reo. \* Reo. \*

*con malinconia, ma ben cantato*

Reo. \* Reo. \* Reo. \*

Rehearsal marks are indicated by asterisks (\*) and the word "Rehe." below the staff. The score includes the following markings:

- Rehe. (first system)
- \* Rehe. (second system)
- \* Rehe. (third system)
- \* Rehe. (fourth system)
- \* Rehe. (fifth system)

Dynamic markings include *cres.* (crescendo) and *e* (economy). The tempo marking *animando* is present in the fourth system. A *ppa.* (pianissimo) marking is also visible in the fourth system.

19

*gva.*

*f* *3*

*animando*

*molto*

*fp* *3*

*fp* *3*

M.G.

Red.

\*

Red.

\*

Red.

\*

*gva.*

*vibrante*

*ff*

*rapidamente*

*dim.*

1 2

Red.

\*

*gva.*

5

6

6

*calando ma poco*

1 2 5

Red.

*a tempo*

*gva.*

*rapidamente*

*gva.*

Red.

\*

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a series of eighth notes with fingerings 2, 1, 4, 3, 2, 1, followed by a measure with a whole note chord. The bass staff has a whole note chord, a measure with a whole note chord, and a measure with a whole note chord. The label "M.G." is written above the bass staff. The system ends with an asterisk.

The second system of musical notation consists of a grand staff. The treble staff has a series of eighth notes with a slur over them, followed by a measure with a whole note chord. The bass staff has a series of eighth notes with a slur over them, followed by a measure with a whole note chord. The label "pva." is written above the treble staff. The system ends with an asterisk.

The third system of musical notation consists of a grand staff. The treble staff has a series of eighth notes with fingerings 2, 1, 4, 3, 2, 1, followed by a measure with a whole note chord. The bass staff has a series of eighth notes with a slur over them, followed by a measure with a whole note chord. The label "M.G." is written above the bass staff. The system ends with an asterisk.

The fourth system of musical notation consists of a grand staff. The treble staff has a series of eighth notes with a slur over them, followed by a measure with a whole note chord. The bass staff has a series of eighth notes with a slur over them, followed by a measure with a whole note chord. The label "pva." is written above the treble staff. The system ends with an asterisk.

21

Ped.

*gva.*

Ped.

*gva.*

*cres.*

Ped.

*gva.*

Ossia.

*animandosi*

Ped.

gva. ....

Ossia. ....

gva. ....

gva. ....

rapido e deciso.

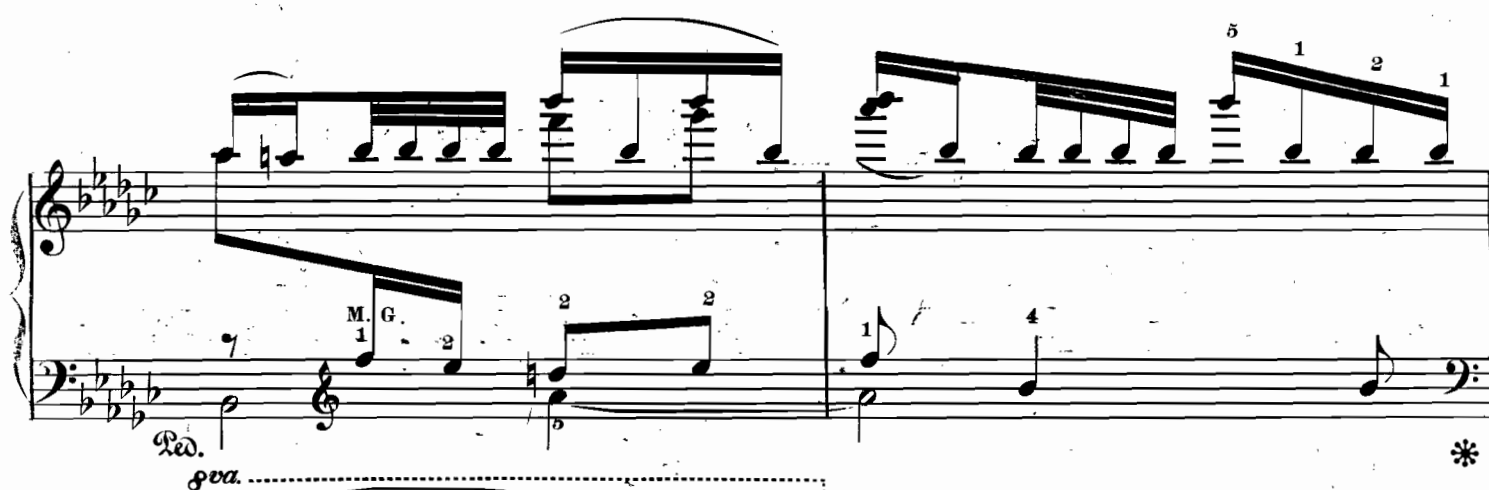
gva. ....

gva. ....

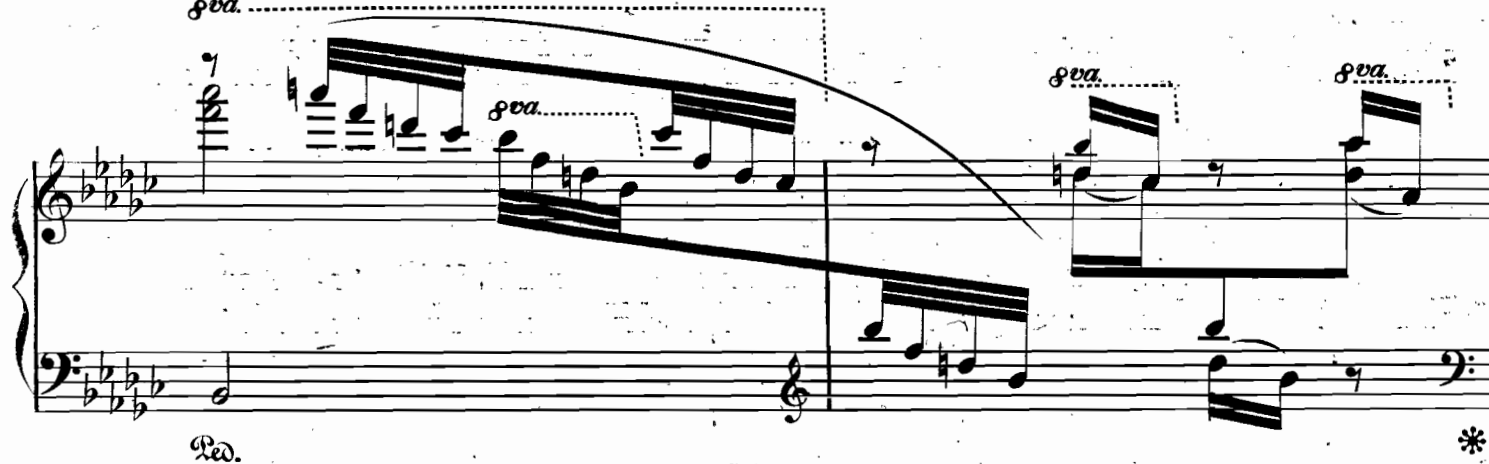
cal - - - man - - - do - - - si

leggere

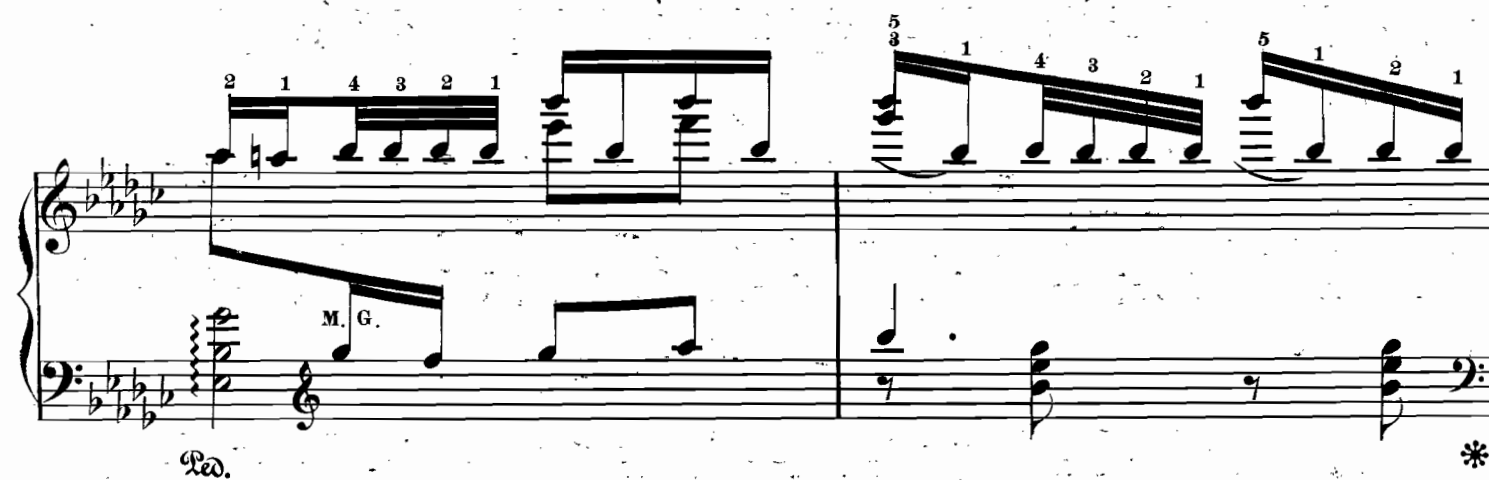
a tempo



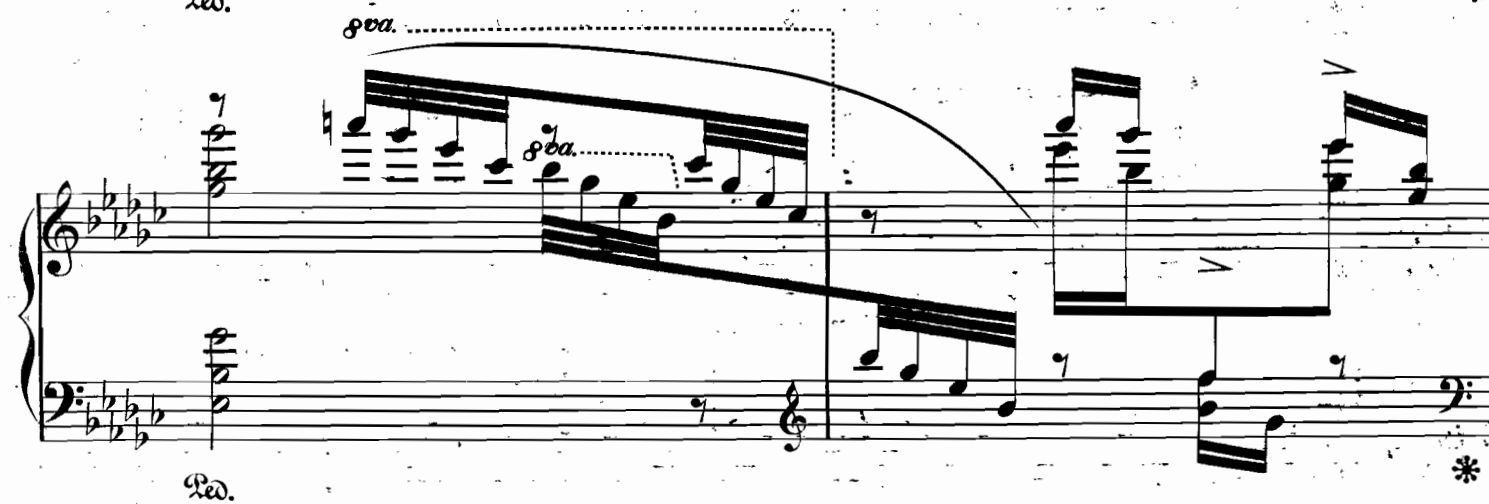
First system of musical notation. The treble staff contains a series of eighth notes with a slur over the first four, followed by a quarter note, and then a descending eighth-note scale. The bass staff contains a half note, a quarter note, and a half note. The key signature has three flats. The system ends with an asterisk.



Second system of musical notation. The treble staff features a long, sweeping melodic line with a slur and a dotted line indicating a continuation. The bass staff contains a half note, a quarter note, and a half note. The system ends with an asterisk.



Third system of musical notation. The treble staff contains a series of eighth notes with a slur over the first four, followed by a quarter note, and then a descending eighth-note scale. The bass staff contains a half note, a quarter note, and a half note. The system ends with an asterisk.



Fourth system of musical notation. The treble staff features a long, sweeping melodic line with a slur and a dotted line indicating a continuation. The bass staff contains a half note, a quarter note, and a half note. The system ends with an asterisk.

The musical score is written for piano and consists of four systems, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The first system begins with a *Red.* (ritardando) marking. The second system includes a *Red.* marking and a *8va...* (octave) marking. The third system includes a *Red.* marking and a *8va...* marking. The fourth system includes a *Red.* marking, a *f* (forte) dynamic marking, and the instruction *animando* (accelerando). The final measure of the fourth system is marked with *con impeto* (with impetus). The score is punctuated by asterisks (\*) at the end of each system. The page number 24 is in the top left corner.

*Red.* *8va...* *8va...* *8va...*

*f* *animando* *con impeto*

*Red.*

\*

\*

\*

\*



*gva.*

*con impeto*

*f e deciso*

*Red.*

*\**

*\**

*gva.*

*ff con furezza e martellato*

*Red.*

*\**

*\**

M. M. = 120.

*gva.*

*con fuoco*

*ff e martellato*

*Red.*

*\**

*\**

*gva.*

*Red.*

*\**

*\**

*Red.*

*\**

*gva.*

*gva.*

*Ped.*

*gva.*

*\*Ped.*

*\*Ped.*

*\**

Facilité.

Più mosso, M.M.  $\text{♩} = 132$ .

*gva.*

*ff*

*Ped.*

Più mosso, M.M.  $\text{♩} = 132$ .

*gva.*

*ff*

M. G.

M. D.

M. D. M. G.

M. G.

*Ped.*

*\**

*Ped.*

*\**

*Ped.*

*\**

*gva.*

*gva.*

*fp*

*Red.* \* *Red.* \*

*fp* *con furia*

*con furia*

*fp*

*Red.* \* *Red.* \* *Red.* \*

28

*pva.*

*ff*

*pva.*

*Red.* \* *Red.* \*

*Red.* \*

*pva.*

*ff* *con furia*

*Red.* \*

*pva.*

*Red.* \* *Red.* \*

*Red.* \* *Red.* \*

28008

Musical score for "The Merry Widow" by Franz Lehár, Act II, "The Dance of the Cuckoo". The score is in 3/4 time and features a piano and orchestra. The piano part is written in treble and bass staves, and the orchestra part is written in a single staff. The score includes various musical notations such as notes, rests, and dynamic markings like *ff*, *ffv*, and *accel. molto*. The tempo is marked *Allegretto* and the key signature is one sharp (F#). The score is divided into measures by vertical bar lines. The piano part has a "Red." marking under the first measure of the first system. The orchestra part has a "Red." marking under the first measure of the first system. The score ends with a double bar line and a *ff* marking.