

# Compositions · for the Piano

by

# L. M. Gottschalk

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(For America to Marguerite see separate list.)



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# Fabliau.

A gallant Knight, in search of adventures, meets on his way a young village maiden. Fascinated by her budding charms and simple grace, he offers her his troth. Bachelette hears him with cruel indifference, smiles at his passion and continues to sing her rustic song. The Knight wages his suit with renewed ardor, but neither vows of love, nor promises of fortune can conquer the scruples of the beauty, whose joyous song is heard by the Noble long after he has left the scene, and with sad and confused bearing has once more turned his palfry in the direction of the Tournament.

## Note de l'Auteur.

L'exécutant devra, dans ce morceau, s'attacher à accentuer le dessin persistant de l'accompagnement, de façon à toujours donner à l'auditeur l'idée du rythme ternaire, c'est-à-dire de la mesure à  $\frac{3}{4}$ , dans lequel il est écrit. Cette observation est d'autant plus essentielle que la mélodie, dans quelques passages, semble indiquer le rythme binaire, c'est-à-dire de  $\frac{6}{8}$ . C'est du conflit de ces deux rythmes contraires (dont l'un, comme je l'ai déjà dit, doit être subordonné à l'autre) que naît en grande partie l'effet que peut produire ce morceau, s'il est bien joué. Je recommande à l'exécutant la fidélité la plus scrupuleuse dans l'observation des signes *P. f.* *Rall?* *Dim.* &c. &c.

L'auditeur, après avoir été prévenu du sujet de ce Fabliau, doit, si l'exécution en est intelligente, pouvoir suivre toutes les phases, toute l'action du petit drame amoureux que l'auteur a cherché à traduire en musique.

## Note by the Author.

The performer of this piece should endeavor to emphasize the iterated design of the accompaniment, so as invariably to convey to the listener the idea of the ternary rhythm - i.e. - of  $\frac{3}{4}$  time in which it is written. This observation is particularly essential, inasmuch as the melody, in some passages, would seem to indicate the binary rhythm, or  $\frac{6}{8}$  time. The effect which this piece is capable of producing, if well played, arises in a great measure, from the antagonism of these two conflicting rhythms, one of which, as I have already observed, must be subordinate to the other. I would recommend to the performer, the most faithful and scrupulous observance of the signs: *P. f.* *Rall?* *Dim.* &c. &c.

After having been informed of the subject of this "Fabliau," the auditor, if it be performed in an intelligent manner, should be enabled to follow all the phases, and the entire action of the little sentimental drama, which the author has endeavored to render into music.

# PASTORELLA E CAVALIERE

## THE YOUNG SHEPHERDESS AND THE KNIGHT

### CAPRICE

LOUIS MOREAU GOTTSCHALK, Op. 32

(Montagnes du Matouba Guadeloupe aout 1859)

#### INTRODUCTION

Moderato, Tempo di Valse (♩ = 79)

PIANO

*p* *p* Legato.

*p* *p*

*p* *p* Tranquillo.

Rit. *pp* Morendo.

Tempo di Valse ma Moderato.

Ben Misurato.

A gallant Knight, riding on his palfry, meets on his way a young village

Ped. \*

maiden.....  
Giocoso sonore ma *p*

m.d. Ped. \*

Fascinated by her budding charms and simple grace, he offers her his troth.....

Ped. mfz Ped. \*

*p* Ped. \* Dim. *p* Ped. \* Espress: semplice. Ped. \*

Ped. \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* *mfz*

*Ped.* \* *p* *Ped.* \* *Dim.* *Ped.* \* *p* *Ped.* \*

The maiden laughs at his offer and contin-  
Ben Misurato.

*Ped.* \* *Espress* *semplice.* *Ped.* \* *Ped.* \* *ff* *Ped.* \* *Ped.* \*

ues her rustic song.....

*Ped.* \* *p Subito.* *fp* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Musical notation system 1, measures 1-6. The right hand features a melodic line with eighth notes and quarter notes. The left hand plays a bass line with chords and eighth notes. Pedal markings are present in measures 1, 2, 3, 4, 5, and 6. Dynamic markings include *ff* in measure 2 and *fp* in measure 5. The instruction *P Subito.* appears above the staff in measure 5.

Musical notation system 2, measures 7-12. The right hand continues the melodic line. The left hand maintains the bass line with chords. Pedal markings are present in measures 7, 8, 10, and 12. A *ff* dynamic marking is present in measure 9.

Musical notation system 3, measures 13-18. The right hand features a melodic line with eighth notes and quarter notes. The left hand plays a bass line with chords and eighth notes. Pedal markings are present in measures 13, 14, 15, 16, 17, and 18. Dynamic markings include *fp* in measure 13 and *ff* in measure 18. The instruction *P Subito.* appears above the staff in measure 13.

Musical notation system 4, measures 19-24. The right hand continues the melodic line. The left hand maintains the bass line with chords. Pedal markings are present in measures 19, 20, 21, 22, 23, and 24. The instruction *P Subito.* appears above the staff in measure 21.

Musical notation system 5, measures 25-30. The right hand features a melodic line with eighth notes and quarter notes. The left hand plays a bass line with chords and eighth notes. Pedal markings are present in measures 25, 26, 27, 28, 29, and 30. A *P* dynamic marking is present in measure 26.

First system of musical notation. The right hand features a melodic line with slurs and dotted rhythms. The left hand plays a steady accompaniment of chords with a 'Ped.' (pedal) marking. Dynamic markings include *mfz* and *p*.

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment includes a *Dim.* (diminuendo) marking. The system concludes with the instruction *Ben Misurato.*

Third system of musical notation. The right hand features a more active melodic line. The left hand accompaniment includes a *p Subito.* (piano subito) marking.

Fourth system of musical notation. The right hand features a melodic line with a *ff* (fortissimo) marking. The left hand accompaniment includes a *fp* (fortissimo piano) marking and a *p Subito.* marking.

Fifth system of musical notation. The right hand features a melodic line with a *Meno forte più presto ma non troppo.* instruction. The left hand accompaniment includes a *Ben Misurato.* instruction.

The Knight wages his suit.....  
Malinconico il canto ben marcato.  
Agitato.

*f* *P* Subito.

and with renewed ardor vows his love.....  
Con Amore.



First system of musical notation, piano accompaniment. It features a treble and bass staff with a key signature of two sharps (F# and C#). The music consists of eighth-note chords in the right hand and quarter-note chords in the left hand. Pedal markings ('Ped.') are placed below the bass staff, with asterisks indicating specific notes to be sustained. A dynamic marking of *f* is present at the end of the system.

Provoked at her indifference he be.

Con Passione.

Second system of musical notation, piano accompaniment. It continues the piece with similar eighth-note and quarter-note patterns. Pedal markings and asterisks are used throughout. A dynamic marking of *f* is present.

comes desperate,.....

Third system of musical notation, piano accompaniment. It begins with a dynamic marking of *p*. The notation continues with eighth-note and quarter-note chords. Pedal markings and asterisks are present.

His eloquence becomes

Più Presto.

Fourth system of musical notation, piano accompaniment. It starts with a dynamic marking of *ff* and includes a *Cresc.* (Crescendo) marking. The tempo is marked *Più Presto*. The notation features eighth-note and quarter-note chords with frequent pedal markings and asterisks.

passionate,.....

Fifth system of musical notation, piano accompaniment. It continues the piece with eighth-note and quarter-note chords. Pedal markings and asterisks are used throughout.

Musical notation for the first system, featuring a treble and bass clef with various notes and rests. Pedal markings "Ped." and asterisks are present in the bass line.

Musical notation for the second system, similar to the first, with a treble and bass clef. The word "Con" is written at the end of the system.

he offers her his name, his fortune and his life's devotion.....

Musical notation for the third system, including the word "Amore." in the treble clef and "Ped." in the bass line.

Musical notation for the fourth system, continuing the piece with various notes and rests.

Musical notation for the fifth system, featuring a treble and bass clef. A dynamic marking "f" is present in the bass line.

Con Passione.

The first system of musical notation for 'Con Passione' consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). The music features a series of eighth-note patterns in the right hand and chords in the left hand. Dynamics include *f* (forte) and *p* (piano). Pedal markings are indicated by 'Ped.' and asterisks.

The second system continues the musical notation. It includes a *ffo.* (fortissimo) dynamic marking and a *p* (piano) dynamic marking. Pedal markings are present throughout the system.

Più Presto sempre.

The third system is marked 'Più Presto sempre'. It features a crescendo marked 'Cres . . . . . cen . . . . . do.' and a *p* (piano) dynamic marking. Pedal markings are used to indicate pedaling points.

he cannot live without her, and, unable to control the power of his love, he

The fourth system is marked 'Veloce' (fast). It features a *ff* (fortissimo) dynamic marking and a *p* (piano) dynamic marking. Pedal markings are present throughout the system.

falls at her feet.....

Bachelette hesitates;.....

Più Lento.

The fifth system is marked 'Più Lento' (slower). It features a *Rallent. . . . poco . . . a . . . poco.* (rhythmically decreasing) marking and a *Dim.* (diminuendo) marking. The dynamic is *p* (piano). Pedal markings are present throughout the system.

*Dolente.*

troubled and agitated, she looks regretfully around the

*Piu Lento.*

*pp Malinconico.*

*p*

fields. Casting her eyes towards the cottage, she sees her old mother, her beloved affianced, and her dear

*Pesante ma p*

*p*

flocks from which she would have to part for ever.....

*Dolente.*

*pp*

*Malinconico.*

*Piu Vivo.*

*Cres... .. cen... .. do.*

*Più Presto.*

*Scherzando.* "No, no!" she said to herself, "I must re-

*Cresc... .. poco... .. a... .. poco.*

*Cresc. Ped. Ped. Ped. Ped.*

main a shepherdess" and then the joyful maiden resumed her song.

Tempo Primo.

15

Giacoso.

*p* Subito.

Musical score for the first system, featuring piano accompaniment. The score is written for a grand piano with treble and bass clefs. It includes various dynamics such as *f* and *p*, and performance instructions like *Ped.*, *Cresc.*, and *p* Subito. The music consists of a series of chords and melodic lines.

Ben Cantato.

Musical score for the second system, featuring piano accompaniment. The score is written for a grand piano with treble and bass clefs. It includes various dynamics such as *f* and *p*, and performance instructions like *Ped.*. The music consists of a series of chords and melodic lines.

Musical score for the third system, featuring piano accompaniment. The score is written for a grand piano with treble and bass clefs. It includes various dynamics such as *f* and *p*, and performance instructions like *Ped.*. The music consists of a series of chords and melodic lines.

Dolce

Musical score for the fourth system, featuring piano accompaniment. The score is written for a grand piano with treble and bass clefs. It includes various dynamics such as *f* and *p*, and performance instructions like *Ped.*, *Espress.*, and *Semplice.*. The music consists of a series of chords and melodic lines.

Musical score for the fifth system, featuring piano accompaniment. The score is written for a grand piano with treble and bass clefs. It includes various dynamics such as *f* and *p*, and performance instructions like *Ped.*. The music consists of a series of chords and melodic lines.

Musical score system 1, measures 1-6. The right hand features a melodic line with slurs and accents. The left hand consists of chords with a steady eighth-note bass line. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *f* and *P*. The tempo/mood is marked *Dolce.* and *Espres.*

Musical score system 2, measures 7-12. The right hand continues the melodic line. The left hand maintains the eighth-note bass line. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *ff* and *fp*. The tempo/mood is marked *Semplice.*, *Ben Misurato.*, and *P Subito.*

Musical score system 3, measures 13-18. The right hand continues the melodic line. The left hand maintains the eighth-note bass line. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *ff*.

Musical score system 4, measures 19-24. The right hand continues the melodic line. The left hand maintains the eighth-note bass line. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *P Subito.* and *fp*.

Musical score system 5, measures 25-30. The right hand continues the melodic line. The left hand maintains the eighth-note bass line. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *ff* and *fp*.

*ff* *fp* *p Subito.*

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

which is heard by the Knight long

*Piu Lento.* *ppp* *Ped.*

after he has left the scene, and with sad and confused bearing has once more turned his palfrey in the direction of

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

the Tournament.

*Rit. un poco.*

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

*Armonioso.* *pp* *pp*

*Allontanandosi.* *Rallent.*

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

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