

2nd Term

Jamie Keene

Jan 24 1870

22

TO  
MRS. VARIAN HOFFMAN.

# Pastorella e Cavalliere

(The Shepherdess and the Knight.)

A POEM IN MUSIC

Words by

**HENRY C. WATSON.**

Music by

**L. M. GOTTSCHALK.**

W. & C. L. Co.

Sang at Soiree March 9  
1870

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# PASTORELLA E CAVALLIERE.

(THE YOUNG SHEPHERDESS AND THE KNIGHT.)

WORDS BY HENRY C. WATSON.

MUSIC BY L. M. GOTTSCHALK.

Metronome (♩=79.)

*Leggiere.*

*Tempo di Waltz moderato.*

Tend-ing her flock on a bright sum-mer morn

6007

En'd according to Act of Congress AD 1865 by Wm. HALL, in the Clerk's Office of the Dist Court of the South'n Dis't of N. Y.

Pret - ty Clau-dine on a green bank re-clin'd, Joy - ous and smil - - ing,

Long hours be-guil - - ing, Hear her glad song, as it floats on the wind.

*f* " Ah! La! life is all joy,..... Sun - shine glad - - ness

OSSIA.

greet me al-way; I know one who loves tru - - ly,

OSSIA.



Tell his name ..... pret - - ty birds, say."

OSSIA.

The first system of music features a vocal line at the top with a treble clef and a key signature of one sharp (F#). The lyrics "Tell his name ..... pret - - ty birds, say." are written below the notes. A slur covers the first two measures. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs) with a grand staff brace on the left. The piano part includes chords and single notes, with some measures containing rests.

The second system continues the piano accompaniment from the first system. It consists of two staves (treble and bass clefs) with a grand staff brace on the left. The music features various chords and melodic lines in both hands.

The third system continues the piano accompaniment. It consists of two staves (treble and bass clefs) with a grand staff brace on the left. The music features various chords and melodic lines in both hands.

The fourth system continues the piano accompaniment. It consists of two staves (treble and bass clefs) with a grand staff brace on the left. The music features various chords and melodic lines in both hands.



Close by the field where the mai - - den was sit - ting, Rode the Sieg-

-neur of the grand chat-eau near; Though gray and wrin - - kled,

Long had he lov'd her, Lov'd her with ten - der-ness, doubt-ing and fear

"Ah! La!" still sang the mai - - den, "la, la, la, la,

OSZIA.

la, la, la; Ah! La!" still on the air rang,

OSSIA.

The first system of music features a vocal line in G major with lyrics "la, la, la; Ah! La!" still on the air rang,". Below it is an "OSSIA." section with piano accompaniment. The piano part consists of chords in the right hand and a simple bass line in the left hand.

on the air rang her mel - - o - dy sweet.

OSSIA.

The second system continues the vocal line with lyrics "on the air rang her mel - - o - dy sweet." and includes an "OSSIA." section with piano accompaniment. The piano part features a more active bass line in the second system.

The third system shows the piano accompaniment for the third system, consisting of chords in the right hand and a bass line in the left hand.

The fourth system shows the piano accompaniment for the fourth system, consisting of chords in the right hand and a bass line in the left hand. The system ends with a double bar line and a common time signature 'C'.



*slow*

*Recitativo. ad libitum.*

But hush'd, hush'd her voice, her voice in an in-

-stant. Lo! the proud lord, he kneels at her

*Allegro agitato. with passion.*

feet. "My dar-ling, I love thee," the old man trem-bling

cried, "My rich-es I'll give thee, and make thee.... my bride; My

castle, pos-sess - sions, all, all, shall be .... thine, if .....

*agitato.*

on - - - ly thou wilt, thou wilt love me, if .....

*with much expression.* *rit:*

thou wilt be, wilt be ..... mine."

*silence.*

**Tempo 1º**

*First movement.* *p* The mai - den rose, sur - prised



a-mazed; The daz - zling of - fer

tempt - ed her young heart; But as - she thought

*with feeling.*  
up - on her hap - py home Her ten - der

mo - - - ther wid - ow'd, wid - ow'd, a - - lone, .....

of him Raim - bault, the one who lov d her

*with expression.*  
so, ..... who lov'd her so, .....

*almost spoken.*  
who lov'd her so ..... She cast temp-ta - tion from

*ritard.*  
her, and re-plied, and re - plied ..... *cres - - cen - - do.*



*gaily.*

.... "No, no-ble lord, I'm con-tent with my lot, True love can

bloom in the low - - li - est cot; I'm but fif - teen, while

you're six-ty three, .... Sum-mer and win - ter can nev - er a - gree.

Ah! La! life is all joy, ..... Sun - - shine, glad - - ness,

OSSIA.

greet me al - way; I know one who loves

OSSIA.

tru - - - ly; Tell his name, ..... pret - - ty birds, say!"

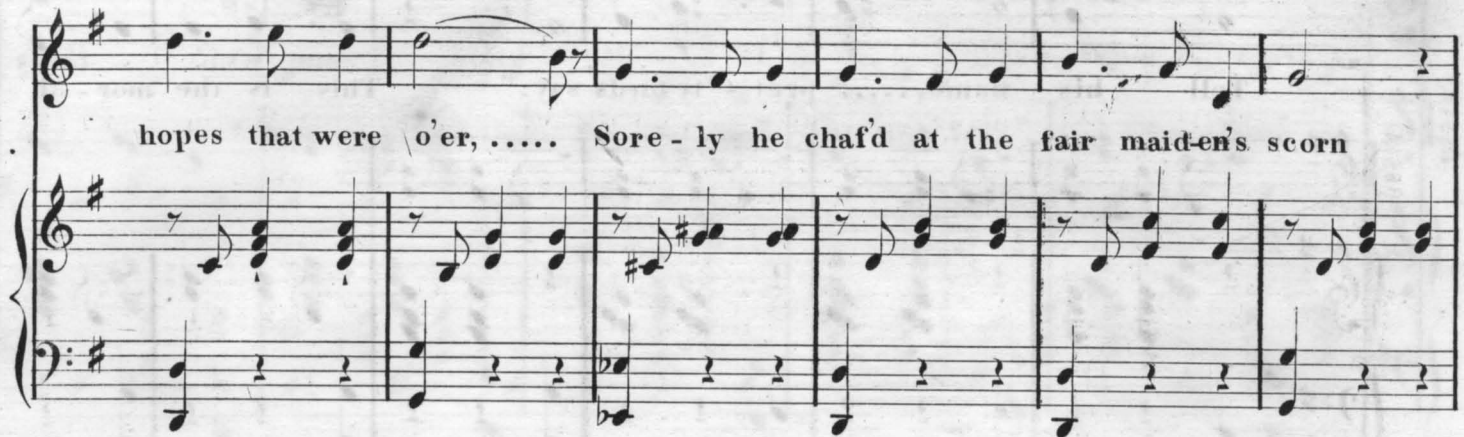
OSSIA.

Back to the cha - teau rode on the old lord, Wi - - ser by

far than he was in the morn; Sad - - ly he griev'd for the

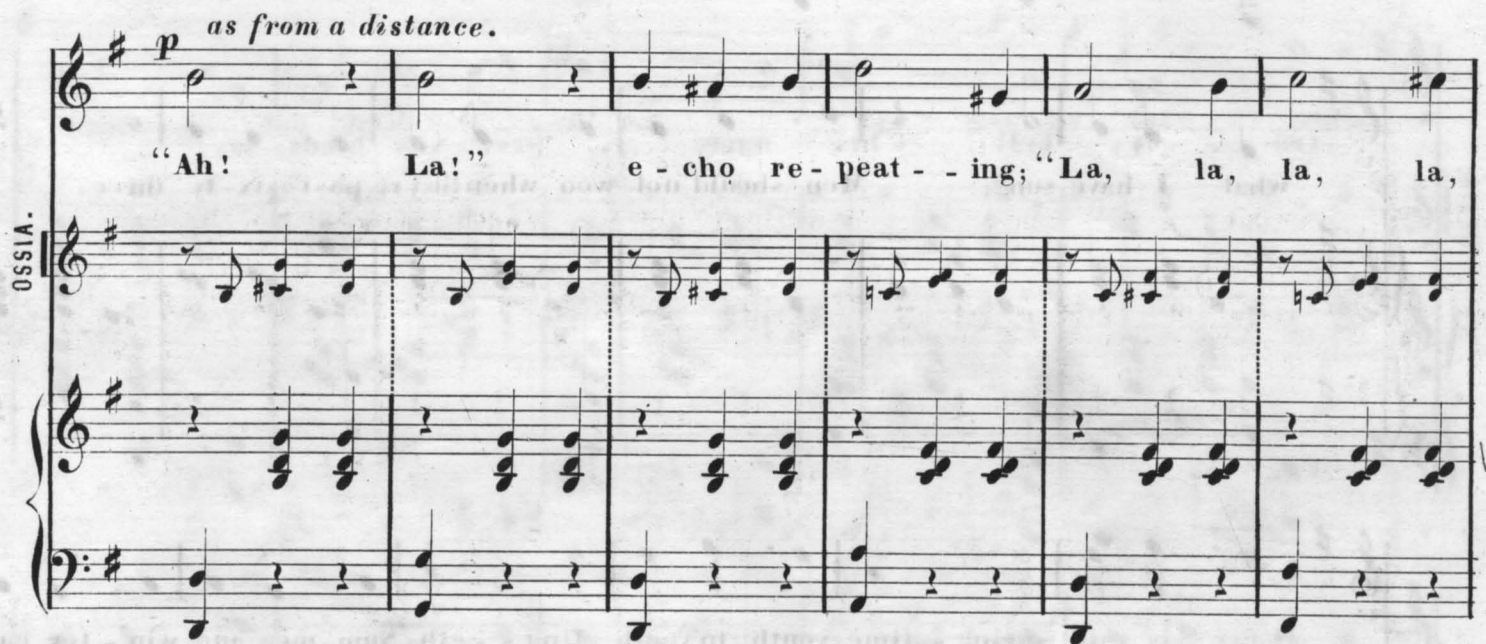


hopes that were o'er, ..... Sore - ly he chaf'd at the fair maid-en's scorn



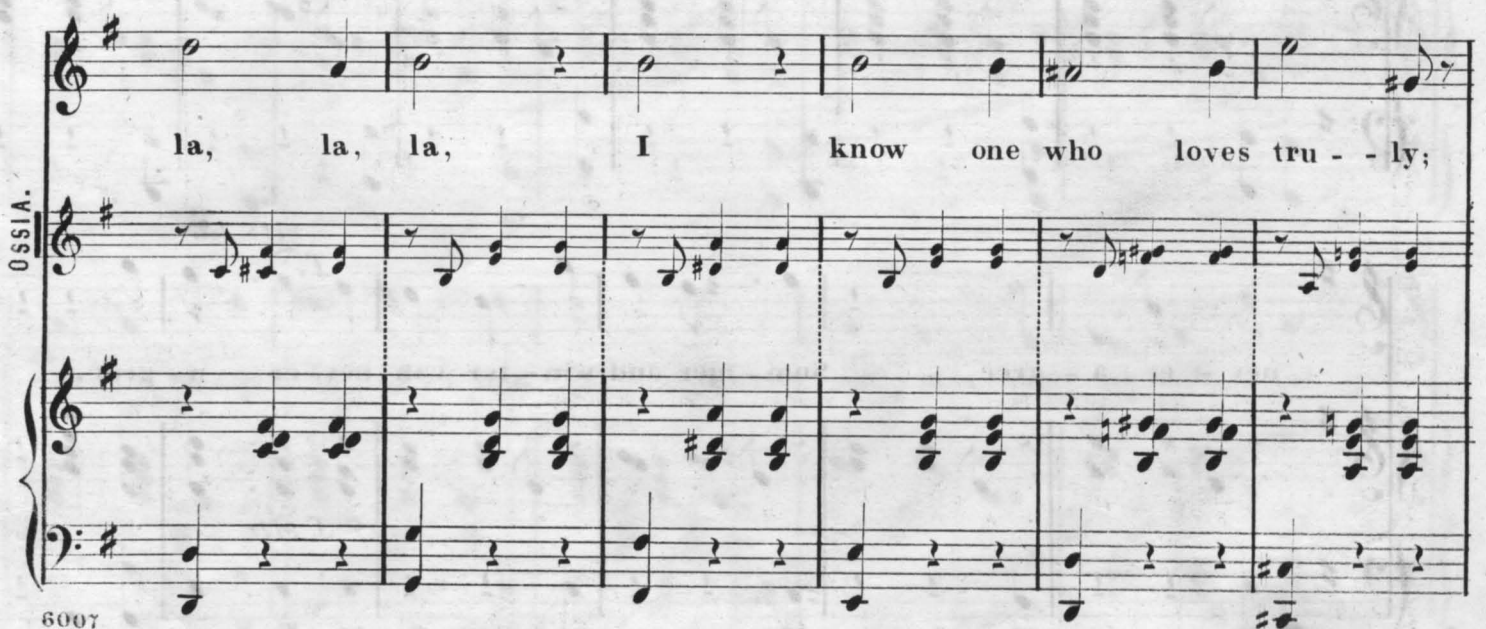
*p* as from a distance.  
"Ah! La!" e - cho re - peat - - ing; "La, la, la, la,

OSSIA.



la, la, la, I know one who loves tru - - ly;

OSSIA.



Tell his name, ..... pret - ty birds say." This is the mor - al of

OSSIA.

what I have sung; Men should not woo when they're past six-ty three;

Love is all spring - time, youth to youth cling - - eth, Sum - mer and win - ter can

nev - er a - gree, Sum - mer and win - ter can nev - er a - gree.

*f rit:*

*f rit:*