

# Compositions · for the Piano

by

# L. M. Gottschalk

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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* *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 steady accompaniment of chords. 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. 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. 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. Pedal markings are present in measures 19, 20, 21, 22, 23, and 24. The instruction *P Subito.* appears above the staff in measure 20.

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

*Ped.* *Ped.* *Ped.* *Ped.* *mfz* *Ped.* *P* *Ped.*

*Dim.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Espress.* *Ben Misurato.* *ff* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *P Subito.*

*ff* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *P Subito.* *fp* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Meno forte più presto ma non troppo.* *Ben Misurato.*

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. The right hand plays a melodic line with eighth notes and slurs. The left hand plays a bass line with chords and eighth notes. Pedal markings are present throughout. A dynamic marking *f* is at the end.

Provoked at her indifference he be.

Con Passione.

Second system of musical notation. Similar to the first system, with a melodic line in the right hand and a bass line in the left hand. Pedal markings and a dynamic marking *f* are included.

comes desperate,.....

Third system of musical notation. The right hand begins with a dynamic marking *p*. The left hand continues with chords and eighth notes. Pedal markings are present.

His eloquence becomes

Più Presto.

Fourth system of musical notation. The right hand starts with a dynamic marking *ff*. The left hand includes a *Cresc.* marking. Pedal markings are present.

passionate,.....

Fifth system of musical notation. The right hand continues with a melodic line. The left hand plays chords and eighth notes. Pedal markings are present.

First system of musical notation. The right hand features a melodic line with eighth notes and rests, while the left hand plays a bass line with chords and eighth notes. Pedal markings are present in the left hand, with asterisks indicating specific points.

Second system of musical notation. Similar to the first system, it features a melodic line in the right hand and a bass line in the left hand. Pedal markings and asterisks are used throughout. The word "Con" is written at the end of the system.

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

Third system of musical notation. The right hand has a melodic line with some notes marked with an 'x'. The left hand has a bass line with chords. Pedal markings and asterisks are present. The word "Amore." is written at the beginning of the system.

Fourth system of musical notation. The right hand has a melodic line with notes marked with an 'x'. The left hand has a bass line with chords. Pedal markings and asterisks are present.

Fifth system of musical notation. The right hand has a melodic line with notes marked with an 'x'. The left hand has a bass line with chords. Pedal markings and asterisks are present. A dynamic marking of *f* (forte) is written above the left hand.

Con Passione.

The first system of musical notation for 'Con Passione' features a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, marked with a forte *f* dynamic. The bass staff provides a harmonic accompaniment with chords and single notes, marked with piano *p* dynamics. Pedal markings (*Ped.*) and asterisks are used throughout to indicate pedaling points.

The second system continues the 'Con Passione' section. The treble staff shows a melodic line with a crescendo leading to a fortissimo *ffo.* dynamic. The bass staff continues with harmonic support, marked with piano *p* dynamics. Pedal markings and asterisks are present.

Più Presto sempre.

The third system is marked 'Più Presto sempre'. The treble staff features a melodic line with a crescendo leading to a fortissimo *ffo.* dynamic. The bass staff provides harmonic accompaniment, marked with piano *p* dynamics. Pedal markings and asterisks are used.

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

The fourth system is marked 'Veloce.' and includes the text 'he cannot live without her, and, unable to control the power of his love, he'. The treble staff contains a melodic line with a fortissimo *ff* dynamic. The bass staff provides harmonic accompaniment, marked with piano *p* dynamics. Pedal markings and asterisks are used.

falls at her feet.....

Bachelette hesitates;.....

Più Lento.

The fifth system is marked 'Più Lento.' and includes the text 'falls at her feet.....' and 'Bachelette hesitates;.....'. The treble staff features a melodic line with a *Rallent. . . poco . . . a . . . poco.* marking. The bass staff provides harmonic accompaniment, marked with piano *p* dynamics. Pedal markings and asterisks are used.

*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.

The first system of music features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. Performance markings include *Ped.* (pedal) and *Cresc.* (crescendo) in the bass staff. The treble staff has several slurs and accents. The key signature is one sharp (F#).

Ben Cantato.

The second system is primarily accompaniment for the bass staff, consisting of a series of chords and single notes. It includes multiple *Ped.* markings and asterisks indicating specific pedal points.

The third system continues the musical piece with both treble and bass staves. It features a melodic line in the treble and a harmonic accompaniment in the bass. Performance markings include *Ped.*, *f* (forte), and *p* (piano).

Dolce

The fourth system features a melodic line in the treble staff and a harmonic accompaniment in the bass staff. Performance markings include *Dolce*, *Espress.* (Espressivo), and *Semplice.* (Semplice).

The fifth system is primarily accompaniment for the bass staff, consisting of a series of chords and single notes. It includes multiple *Ped.* markings and asterisks indicating specific pedal points.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents. The left hand (bass clef) plays chords with a steady rhythm. Pedal markings are present in the left hand. Dynamics include *f* and *P*. The word *Dolce.* is written above the right hand in the fifth measure.

Second system of musical notation. The right hand continues the melodic line. The left hand has chords with a consistent rhythmic pattern. Pedal markings are present. Dynamics include *ff* and *fp*. The words *Semplice.* and *Ben Misurato.* are written above the right hand. *P Subito.* is written above the right hand in the sixth measure.

Third system of musical notation. The right hand continues the melodic line. The left hand has chords with a consistent rhythmic pattern. Pedal markings are present. Dynamics include *ff*.

Fourth system of musical notation. The right hand continues the melodic line. The left hand has chords with a consistent rhythmic pattern. Pedal markings are present. Dynamics include *fp*. *P Subito.* is written above the right hand in the second measure.

Fifth system of musical notation. The right hand continues the melodic line. The left hand has chords with a consistent rhythmic pattern. Pedal markings are present. Dynamics include *ff* and *fp*.

*P Subito.*  
*ff*  
*fp*  
*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.*  
*Rallent.*  
*Allontanandosi.*  
*8va* ..... *8va*  
*PP* *PP*

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