

Compositions
PAR
L. M. GOTTSCHALK
Murmures Polka
ET
Pastorella e Cavalliere

Nº1.

Murmures.

Nº2.

Pastorella.



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NOTE DE L'AUTEUR

Dans l'andante qui forme la première partie de ce morceau j'ai cherché à peindre la sérénité d'une belle nuit. Les analogies qui s'établissent d'elles mêmes dans tous les esprits cultivés me font espérer que je serai compris en disant que la couleur générale de cet andante doit appartenir "au clair obscur." Le chant, tout en étant distinct ne doit pas se détacher trop crûment sur le fond du tableau, que j'ai, à dessein, rempli d'harmonies effacées et de cadences rompues, afin d'ajouter au caractère "crépusculaire" du morceau. Tout l'accompagnement doit être soutenu "pianissimo" avec l'aide des 2 pédales, judicieusement employées; il doit envelopper, pour ainsi dire, le chant comme d'un brouillard harmonieux qui en adoucisse les contours sans les voiler entièrement. Pour la cadenza qui précède l'entrée du mouvement à 4 tems, je recommande la plus grande netteté. L'effet et le brillant de tout le trait réside exclusivement dans la pureté et l'égalité, avec laquelle chaque note est entendue. Je recommande eucore, et en vue de combattre, s'il est possible, la déplorable tendance des élèves à modifier à leur guise le texte du compositeur, la plus scrupuleuse observation de ce qui écrit.

L.M.GOTTSCHALK.

Juin 26 1862

NOTE BY THE AUTHOR

In the Andante, which forms the first part of this Composition, I have sought to depict the serenity of a beautiful night. The analogies which naturally suggest themselves to cultivated minds cause me to hope I shall be understood in saying that the general color of the Andante should be that of "Chiaroscuro?" The Melody, while being kept distinct, should not be separated too boldly from the back-ground of the picture, which I have designedly filled with smothered harmonics and broken cadences, with the view of adding to the glimmering, crepuscular character of the piece. The entire accompaniment should be sustained Pianissimo, with the use of the two pedals, judiciously employed. The Melody should be enveloped, as it were, with a misty veil, softening the outlines yet not obscuring them. For the cadenza which precedes the opening of the movement in common time, I suggest the most extreme accuracy, the effect and brilliancy of the entire passage depends exclusively upon the purity and evenness with which each note is sounded. I recommend also, with the view of arresting, if it be possible, the deplorable tendency of pupils to vary the text of the composer according to their fancy, the most scrupulous adherence to what is written.

À MON AMI ALBERT H. WOOD.

83

MURMURES D'OLIVIERS

L.M. Gottschalk.

ANDANTE. ($\text{♩} = 104.$)
Armonioso.

8va.....

8va.....

8va.....

8va.....

Ped. ** Ped. ** *Ped. 6*

Ped. ** Ped. ** *Ped. 6*

Ped. ** Ped. ** *Ped. 6*

Ped. *P Tranquillo*

4665

84 (♩=60)
Tranquillo.

Armonioso.

Semplice.

Ped. ♫ ♫ Ped. ♫

Con Tenerezza.

Ben Cantato.

L'accompagn'°
• Molto Tranquillo.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
OSSIA.
Ped. * Ped. * Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. * Ped. *

4688

Musical score for organ, page 86, featuring four systems of music. The score consists of two staves per system, with the upper staff in treble clef and the lower staff in bass clef. The key signature is one flat, and the time signature varies between common time and 3/4.

The score includes several performance instructions:

- Ped.**: Pedal markings are placed above specific notes in the bass staff of the first three systems.
- ***: Asterisks are placed above specific notes in the bass staff of the first three systems.
- (3)**: A circled '3' is placed above the third measure of the fourth system.

Measure numbers are present at the beginning of each system, and a page number '1669' is located at the bottom left.

8va.....

Ped.

Ped.

8va.....

Ped.

Ped.

Misterioso.

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

Tranquillo.

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

8va.....

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

Ped. * Ped. * Ped. *

Tranquillo.

8va.....

Ped. * Ped. * Ped. *

5

1688

8va.

8va.

8va.

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

f. *ff.* *ff.* *ff.* *ff.* *ff.*

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

f. *ff.* *ff.* *ff.* *ff.* *ff.*

8va.

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

ff. *ff.* *ff.* *ff.* *ff.* *ff.*

Ped. *pp* *Ped.* ** Ped.* ** Ped.*

ff. *ff.* *ff.* *ff.* *ff.* *ff.*

8va.

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

ff. *ff.* *ff.* *ff.* *ff.* *ff.*

Morendo. *Rit un poco.* *ppp* *Ped.* ** Ped.* ** Ped.* *Ped.* ** Ped.*

C *C*

Scintillante.

8va.....

pp A Piacere.
8va....

8va....
8va....

pppp 8va....
Cresc. poco a poco.

p 8va....

ms 8va....

Sempre Cresc.

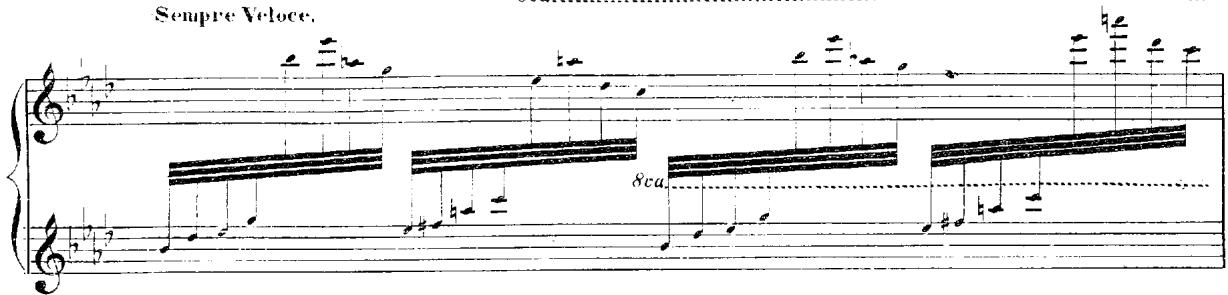
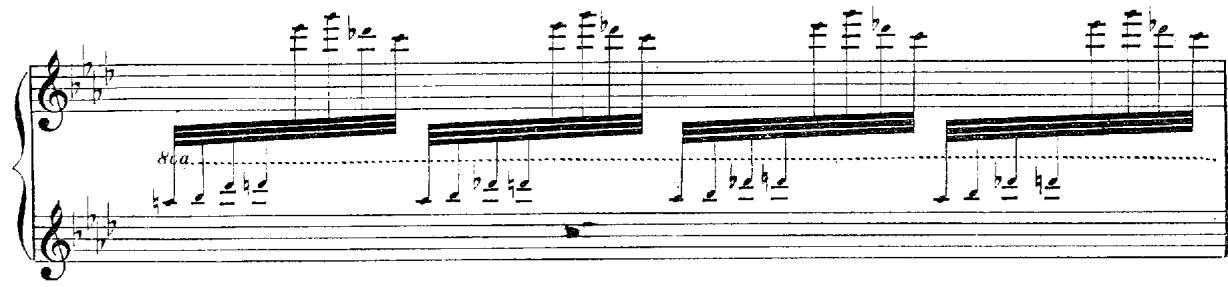
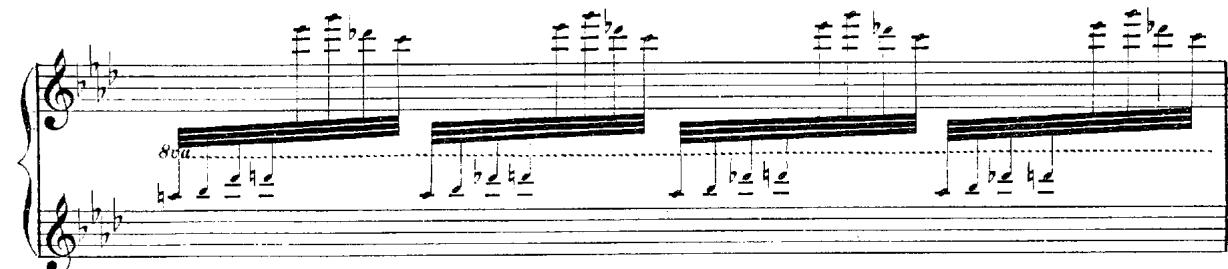
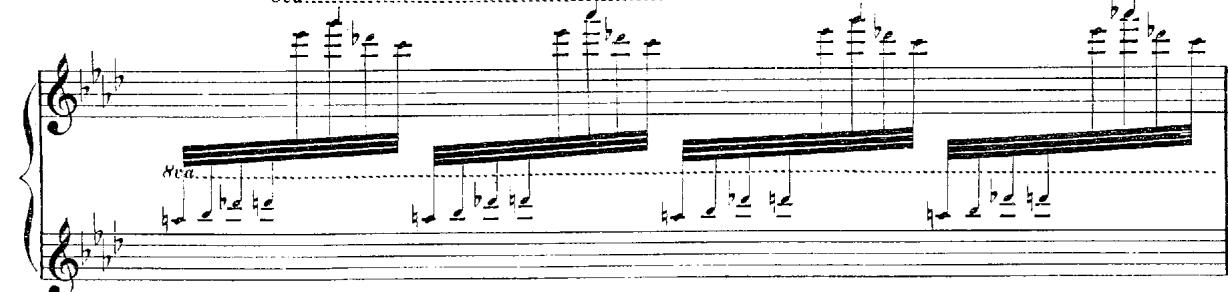
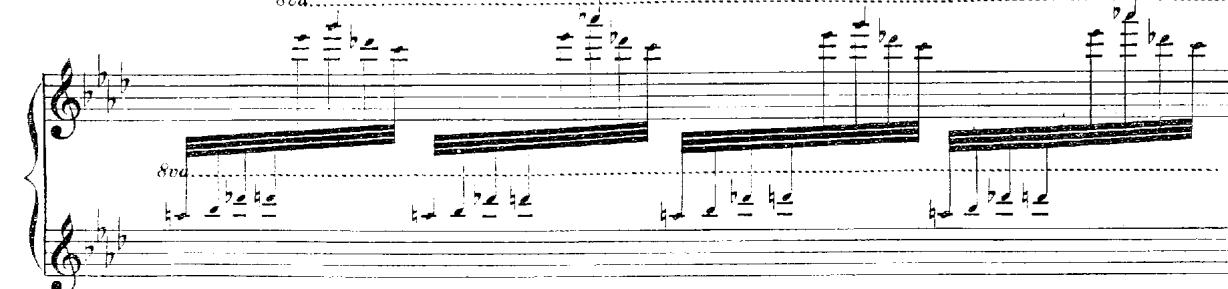
8va.....

Cadenza.
8va.....

ff
8va.....

Velocissimo.
8va.....

ff Con Impeto.

*Sempre Veloce.**8va.**8va.**8va.**8va.**8va.*

8va.....

Dim poco a poco.

Dimin.

8va.....

P 8va.....

ppp 8va.....

Brillante.

Senza Rallentando.

(=bb) 8va.

P Bien Rythme.

8va.....

f

8va.

4656

8va.....

8va.....

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

p Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

8va.....

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

8va.....

f Ped. p pp Ped. * Ped. * Ped. f

8va.....

f p Ped. * Ped. * Ped. f p Ped. * Ped. * Ped. f

8va.....

f p Ped. * Ped. * Ped. f p Ped. * Ped. * Ped. f

8va.....

f p Ped. * Ped. * Ped. f p Ped. * Ped. * Ped. f

4688 8va.....

Musical score for piano, page 94, featuring five staves of music. The score includes dynamic markings such as *Ped.*, *f*, *p*, and *8va*. Performance instructions like *Brillante.* and *Leggiero.* are also present. The music consists of complex rhythmic patterns with many eighth and sixteenth notes.

Musical score for piano, page 95, featuring five staves of music:

- Staff 1:** Dynamics include *8va.*, *Ped. f*, *ff*, *ff*, *p 2Ped.*
- Staff 2:** Dynamics include *8va.*, *Ped.*, ** 8va.*
- Staff 3:** Dynamics include *p*, *8va.*
- Staff 4:** Dynamics include *mf*, *8va.*, Cresc.
- Staff 5:** Dynamics include *f*, *8va.*, Sempre Cresc.

8va.

Cadenza.

8va.

Velocissimo. *8va.*

Sempre Veloce.

8va.

8va.

8va.

f
8va.

ff
8va.

8va.

8va.

8va.

Dim poco
a poco.

8va.

Dimin.

8va.....

Dimin.

8va.....

PPP

p
Ped.

8va.....

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

8va.....

p

ff Ped. *p*

8va. *pp* * Ped. *

8va.....

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

ff Ped. *ff* Ped.

Clayton.