Compositions for the Piano by L. M. Gottschalk

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William Tell Overture. (Rossini.)	Transcribed for four hands	2.50

(For *America* to *Marguerite* see separate list.)

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Cathie

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'établisseut d'elles mêmes dans tous les esprits cultivés me font esperer 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 coutours sans les voiler entiérement. 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 encore, et, en vue de combattre, s'il est possible, la déplorable tendance des éléves à modifier à leur guise le texte du compositeur, la plus scrupuleuse observation de ce qui est ecrit.

L.M.GOTTSCHALK.

Juin 26 1862

NOTE BY THE AUTHOR

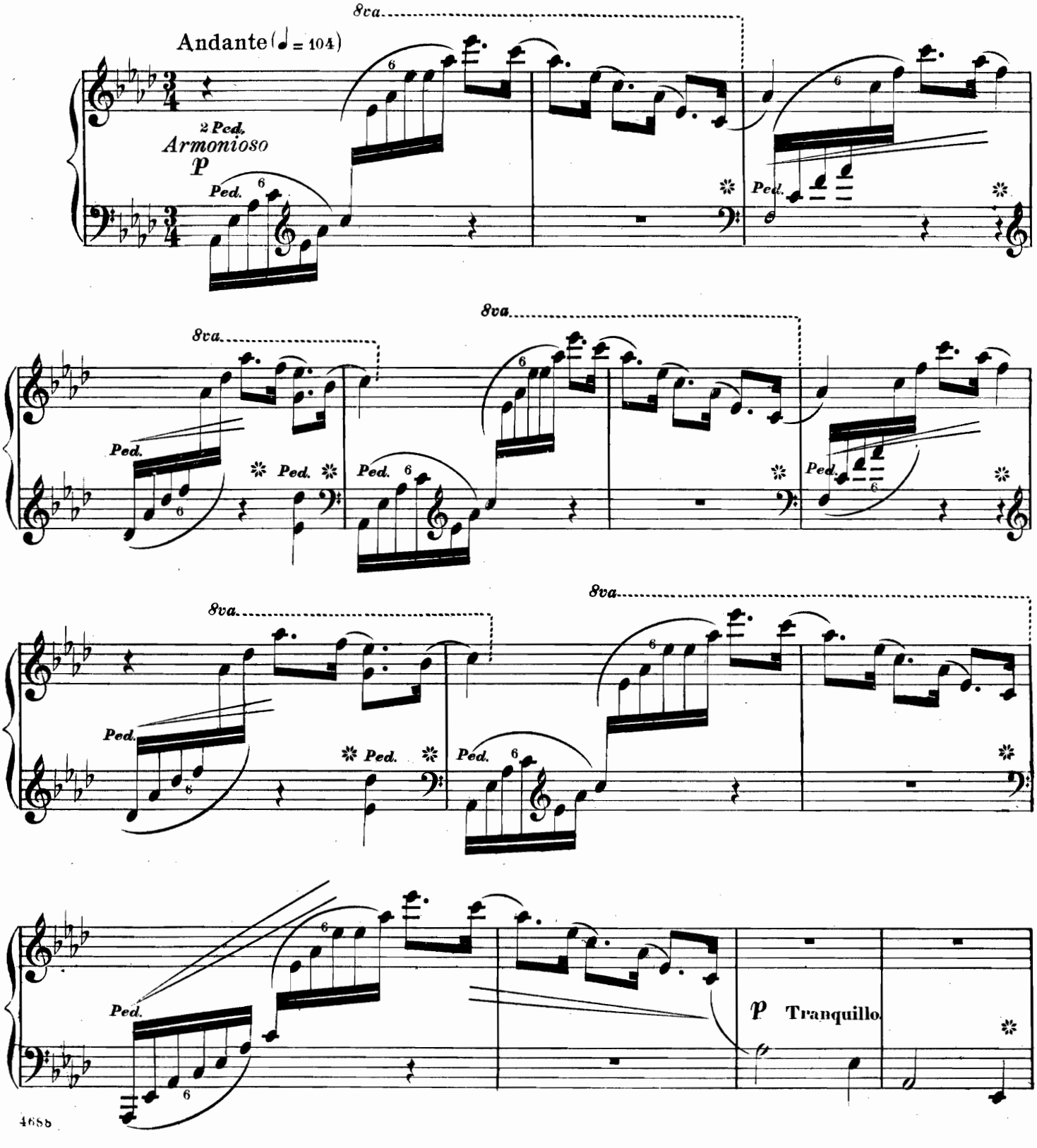
In the Andante, which forms the first part of this Composition, I have sought to depict the serenity of a beautiful night. The analogies, which naturally suggest themselves to cultivated minds, cause me to hope I shall be understood in saying that the general color of the Andante should be that of "Chiaroscuro." 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.

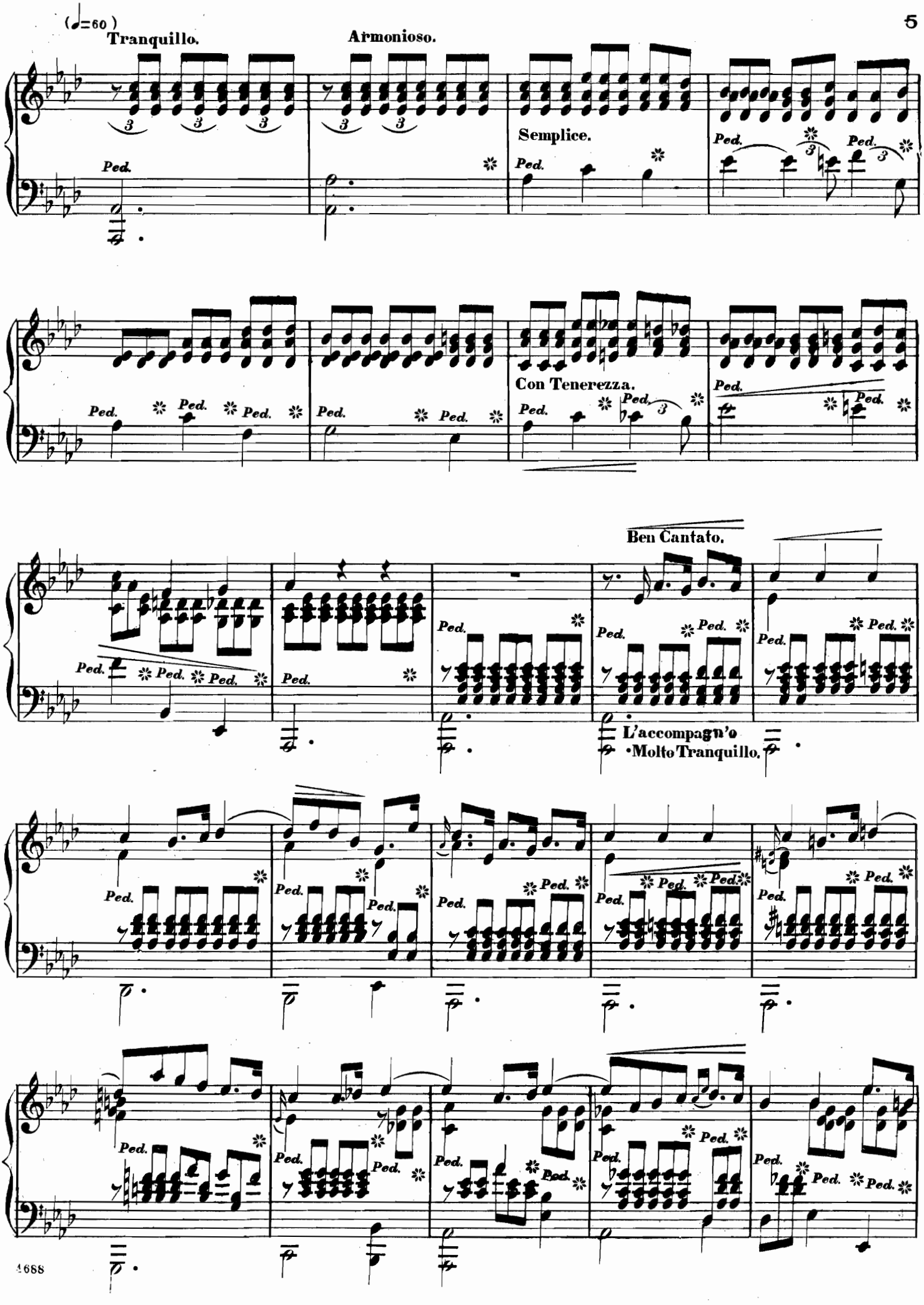
À mon ami Albert H.Wood

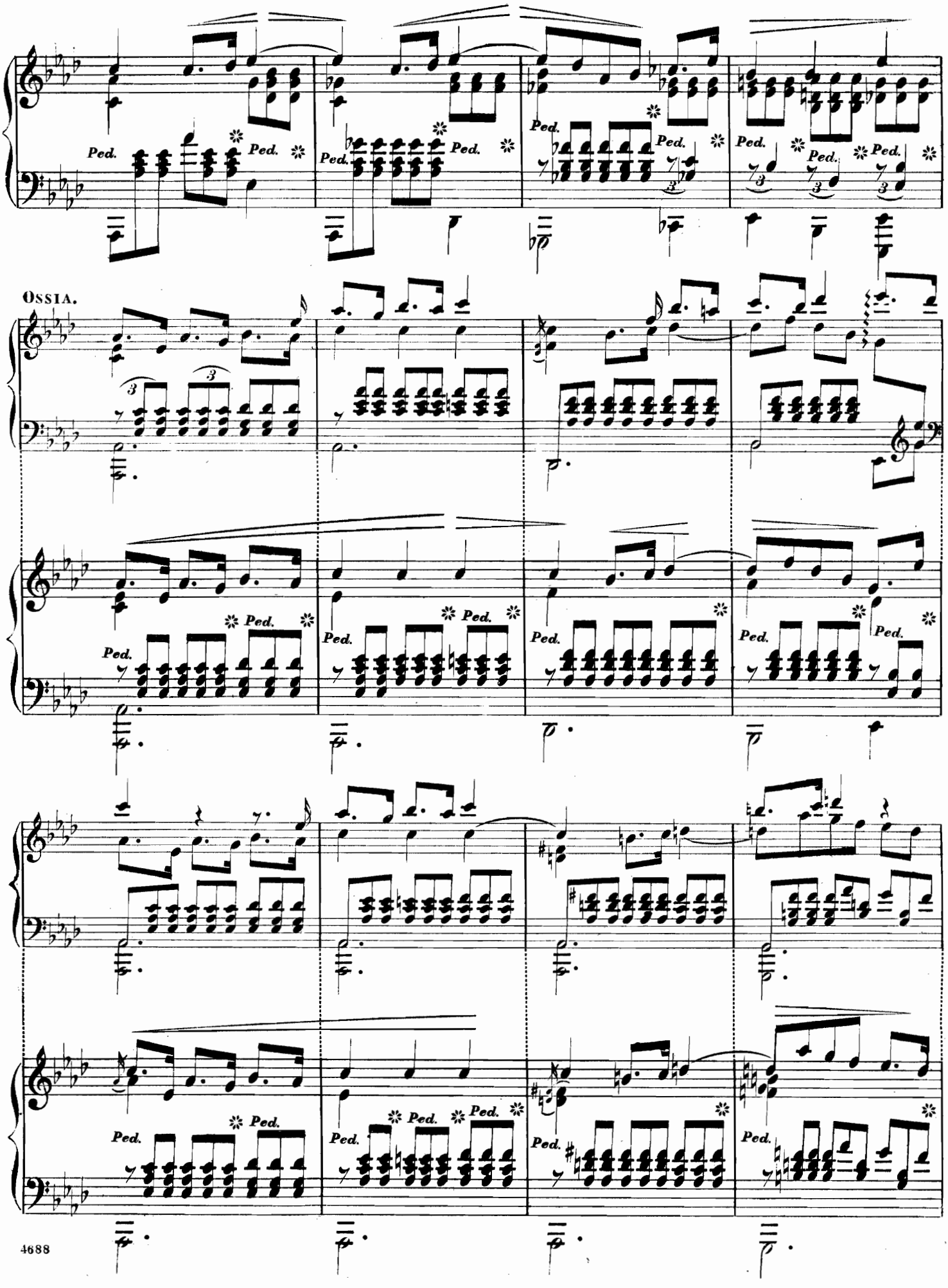
MURMURES ÉOLIENS
(EOLIAN MURMURS)

(Jan. 26, 1862)

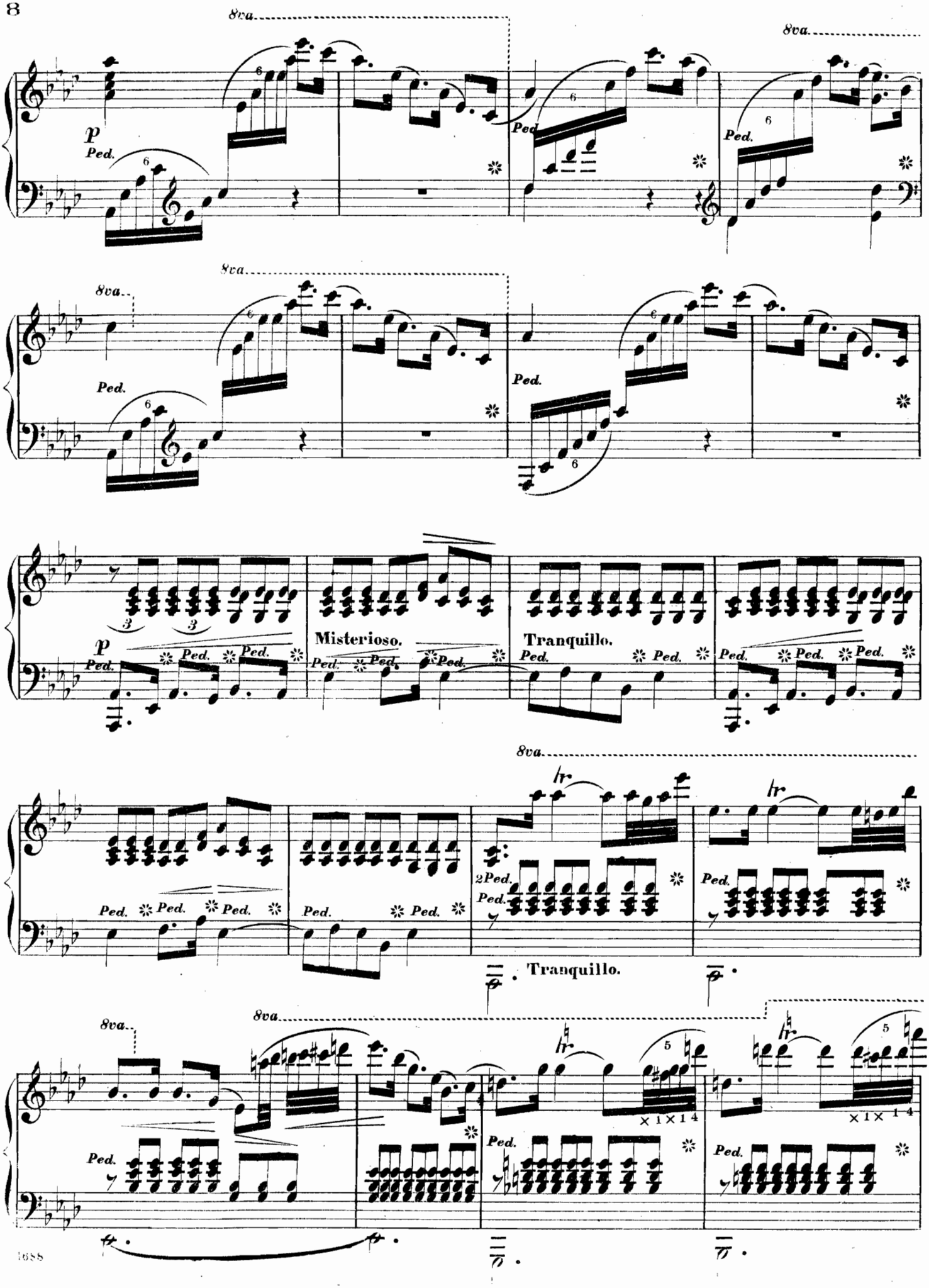
LOUIS MOREAU GOTTSCHALK
Op. 46

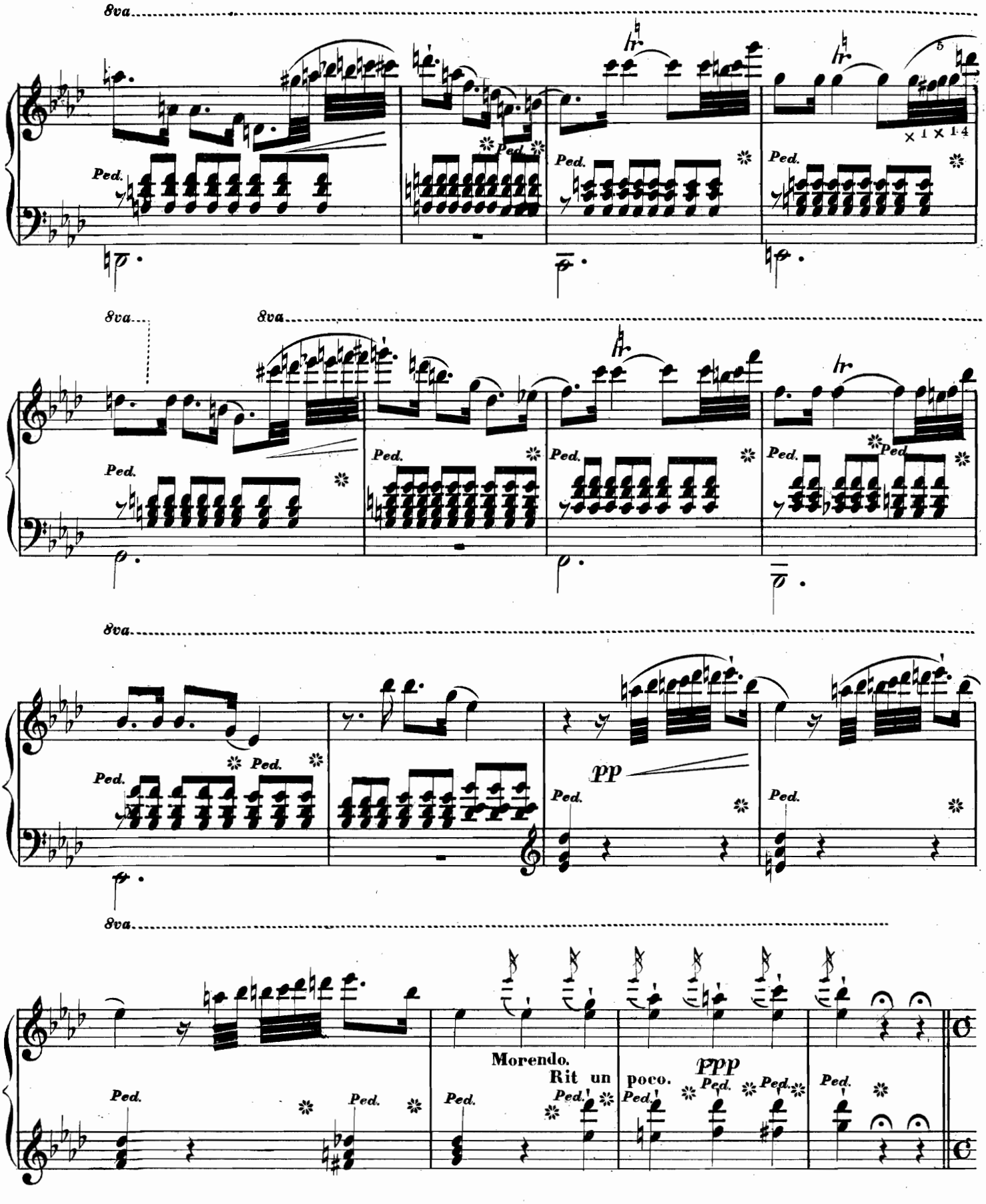


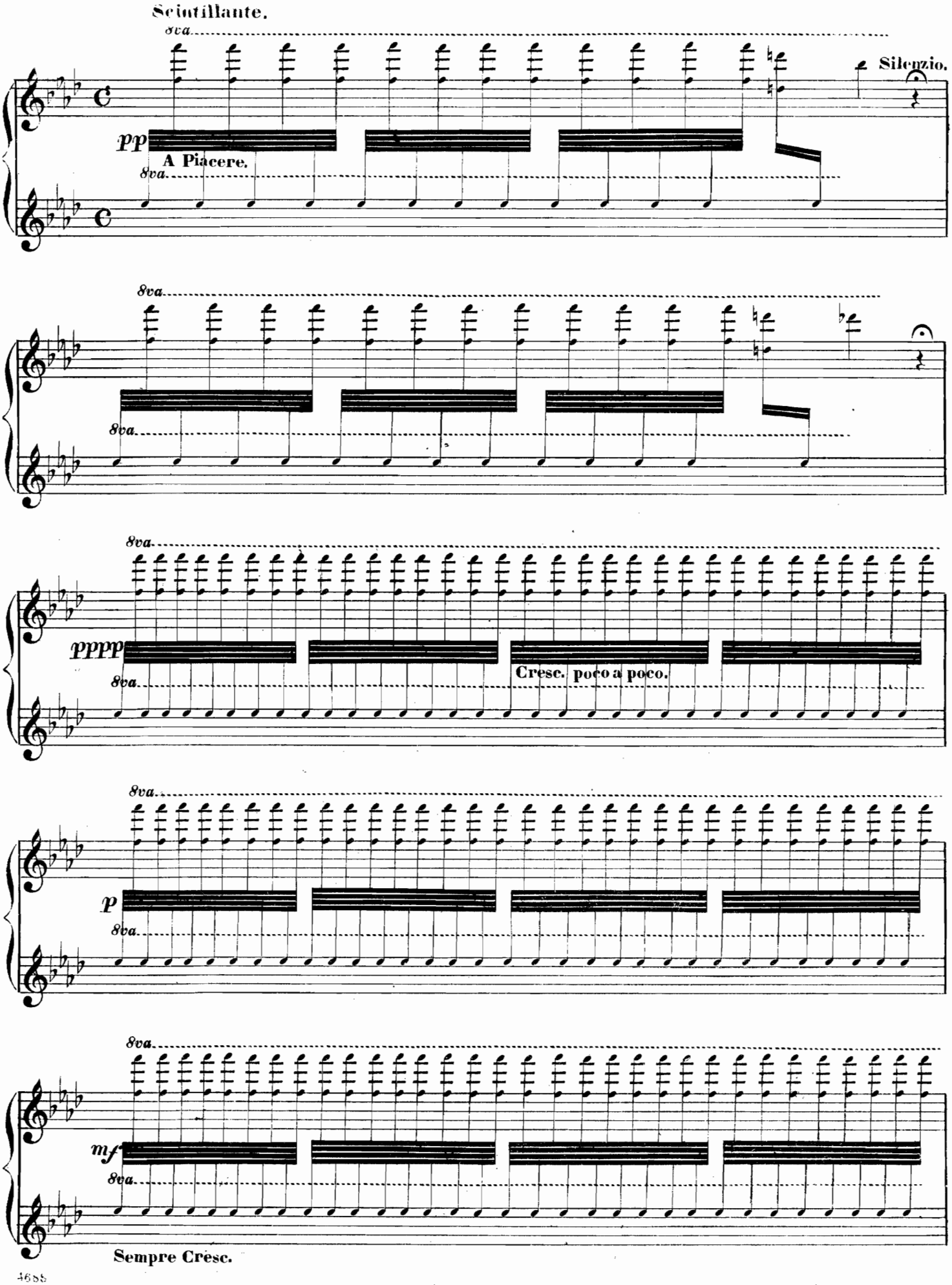

(♩=60)
Tranquillo.
Armonioso.
Semplice.
Con Tenerezza.
Ben Cantato.
L'accompagn'o
Molto Tranquillo.
Ped.

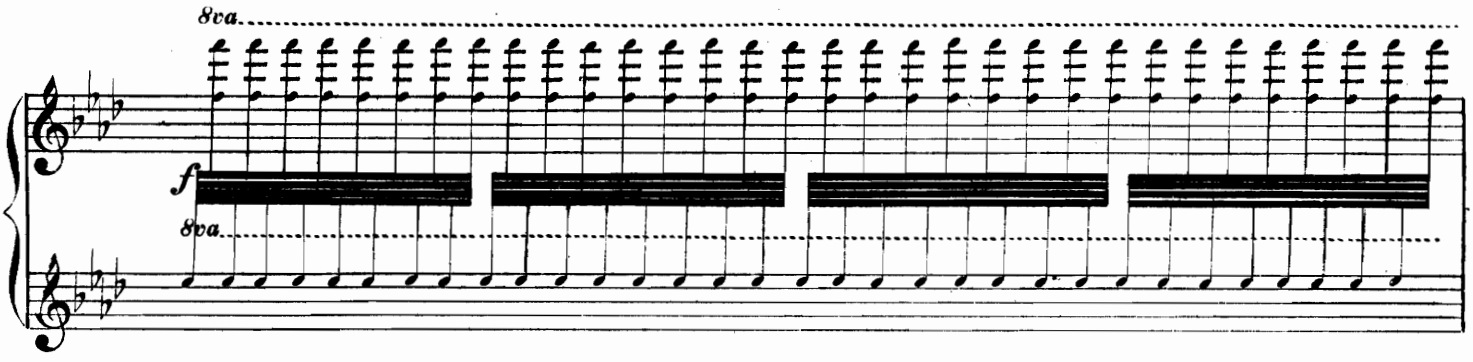

Ped.
Ossia.

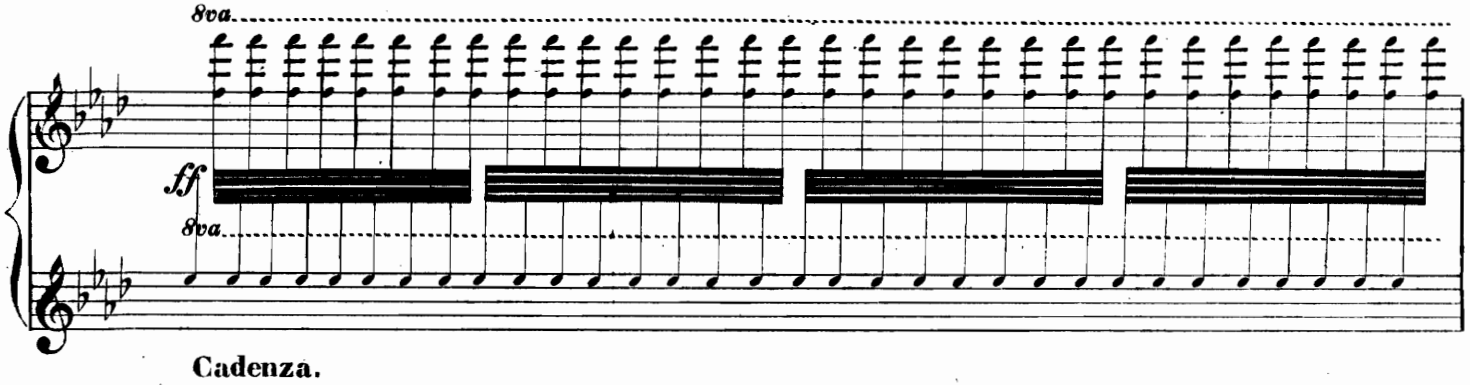
Ped.
3


8va
p
Ped.
Misterioso.
Tranquillo.
2Ped.
Tranquillo.

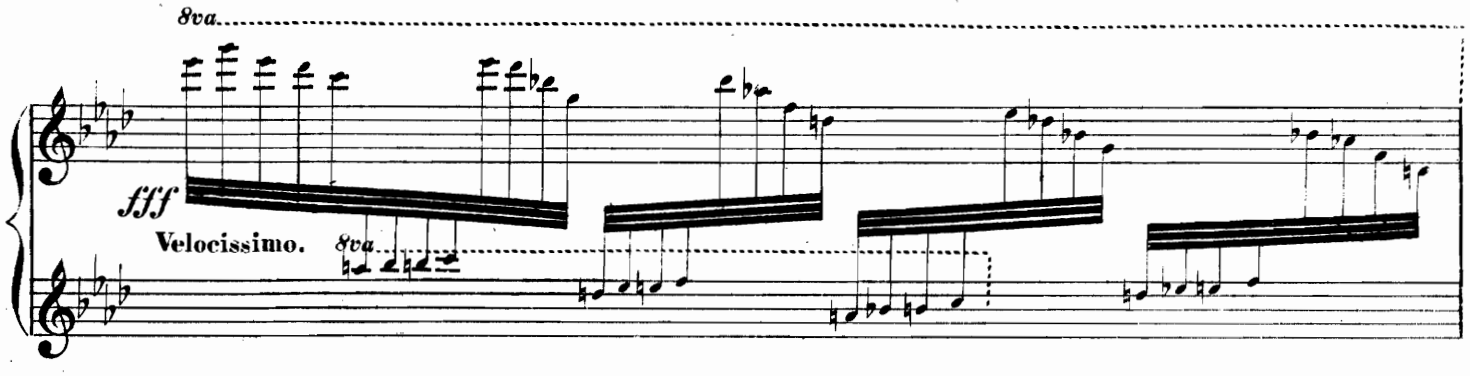

8va
Ped.
pp
Morendo.
Rit un poco.
ppp

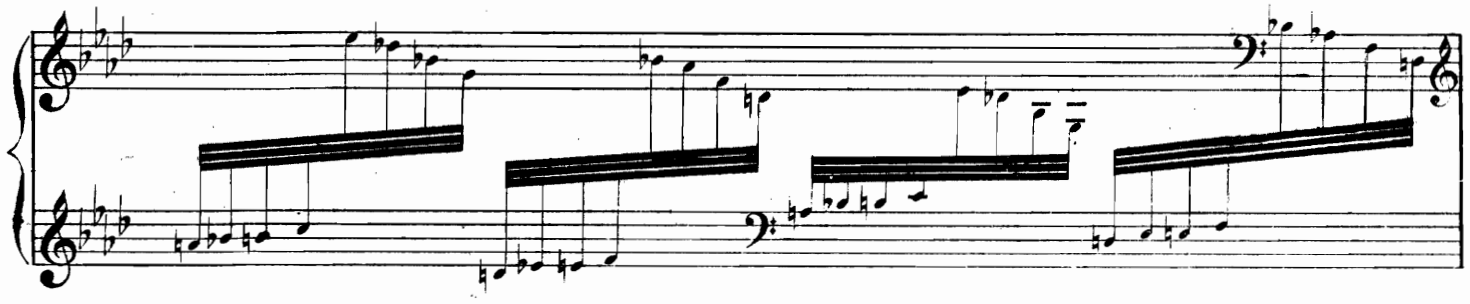

Scintillante.
8va
Silenzio.
pp
A Piacere.
8va
8va
8va
pppp
Cresc. poco a poco.
8va
8va
p
8va
8va
mf
8va
Sempre Cresc.

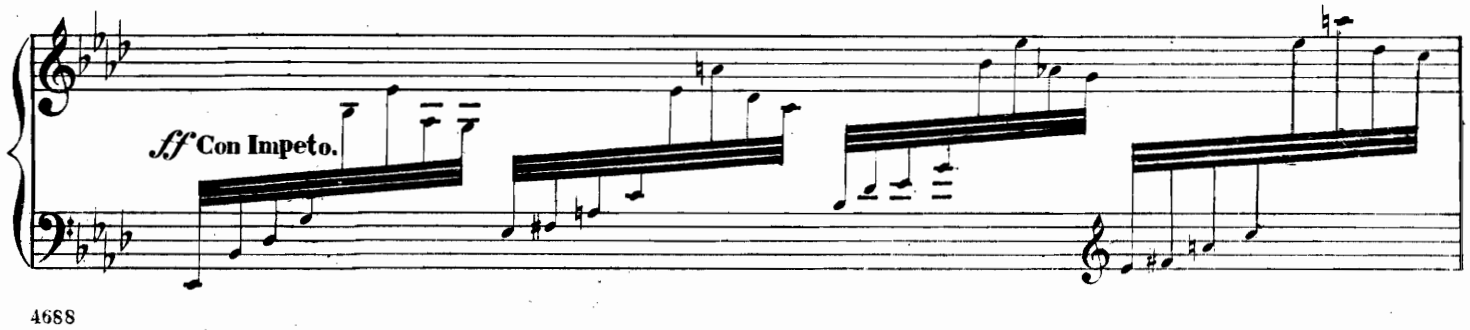


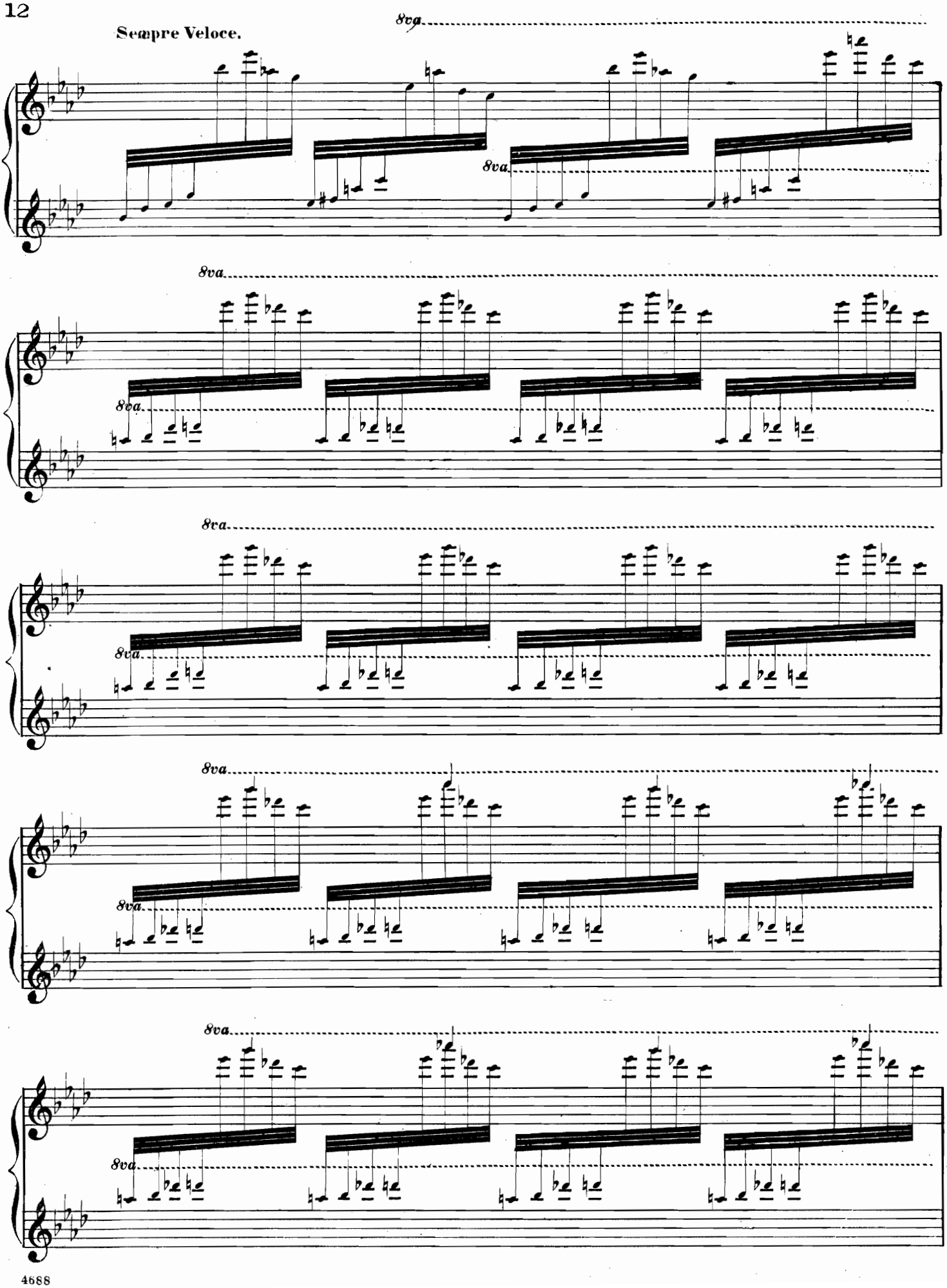


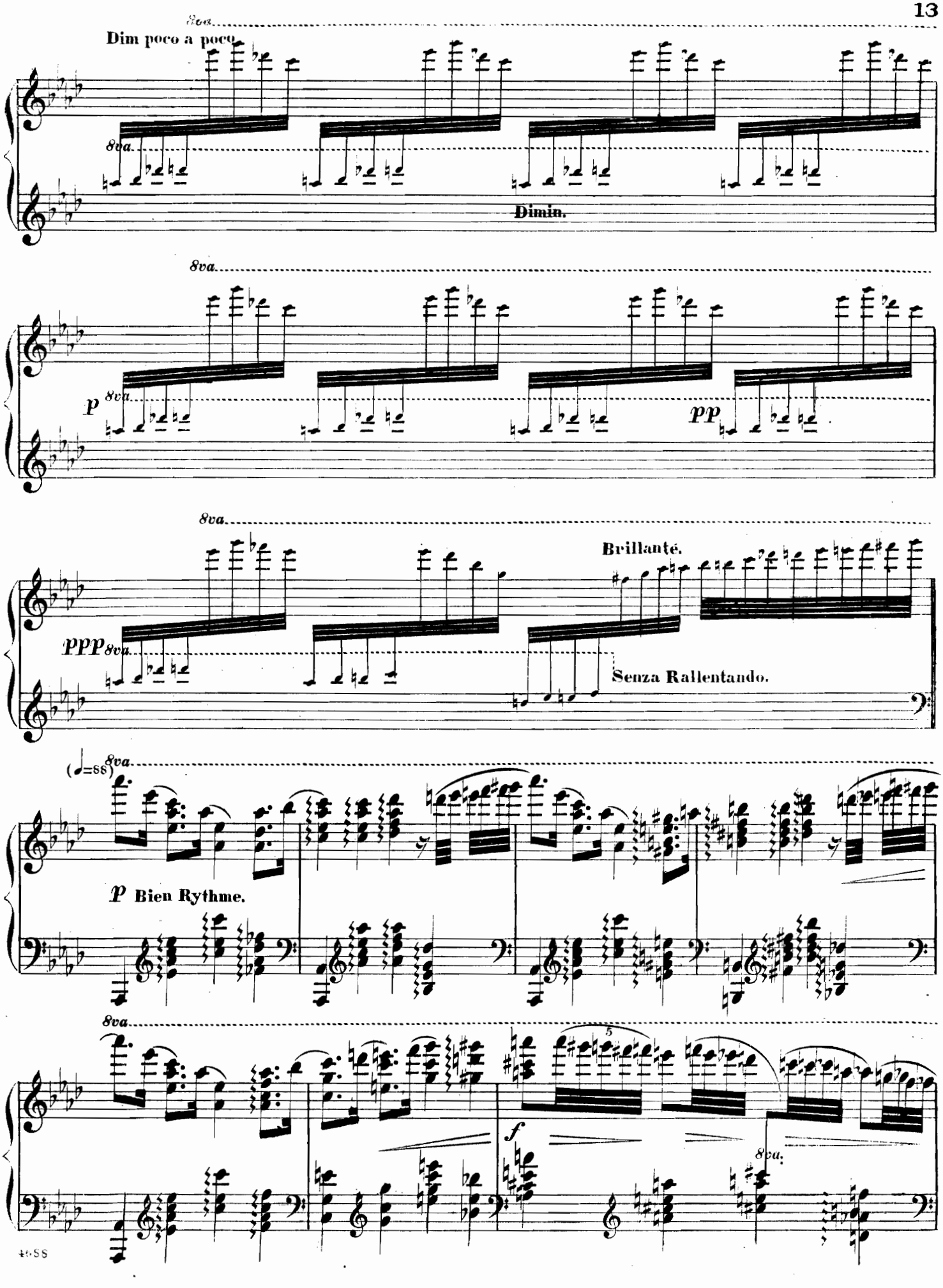
Cadenza.

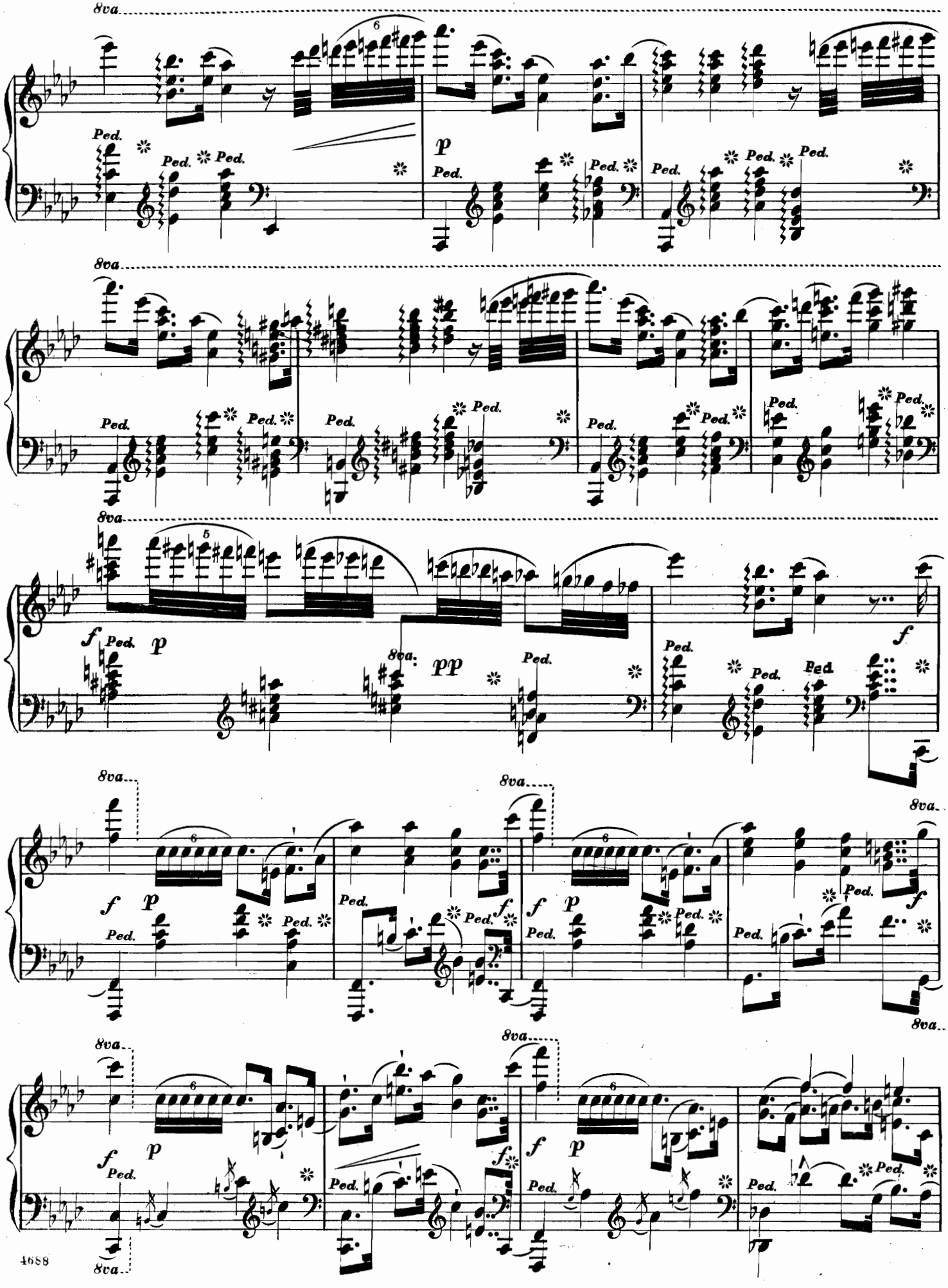


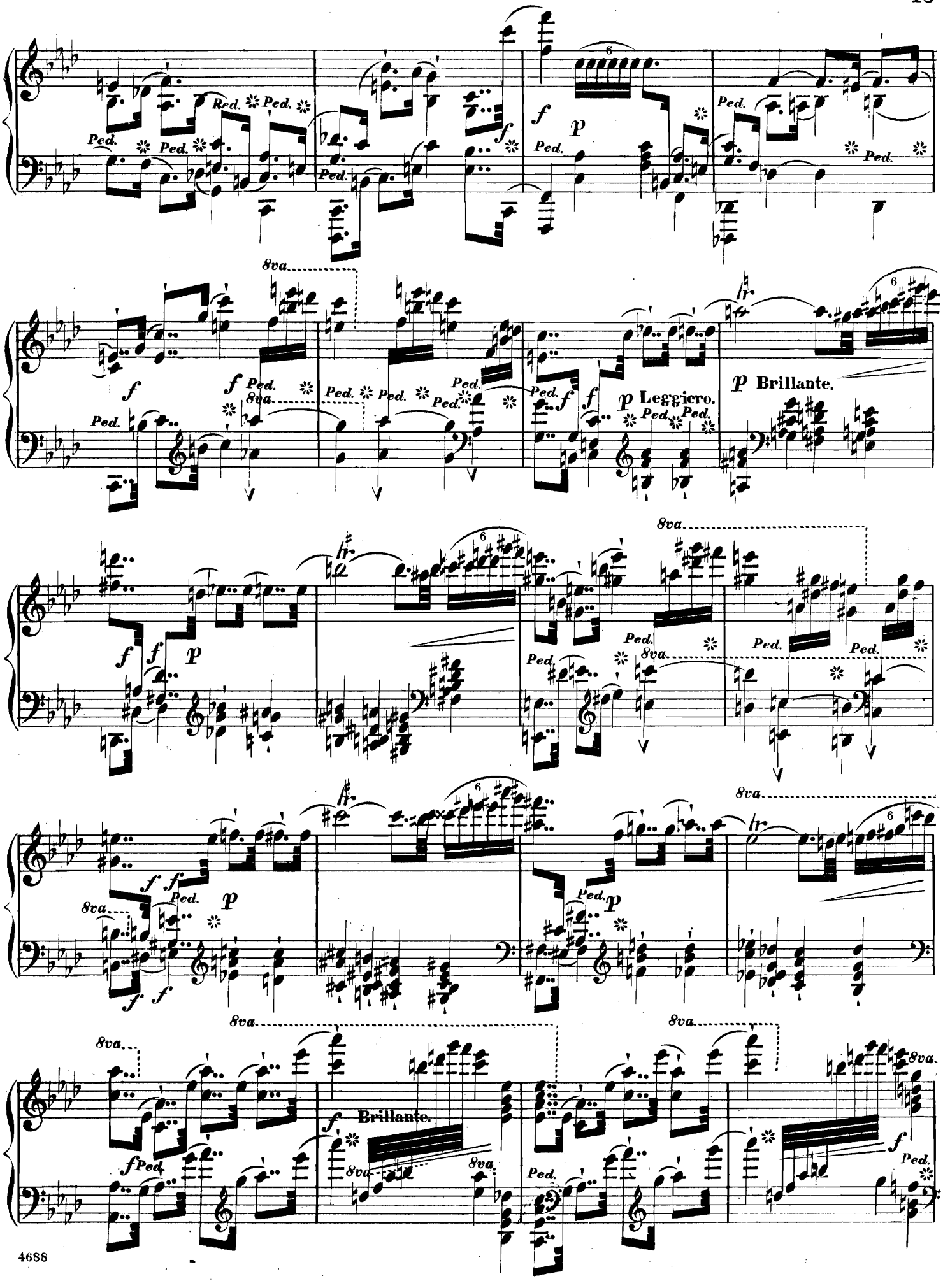


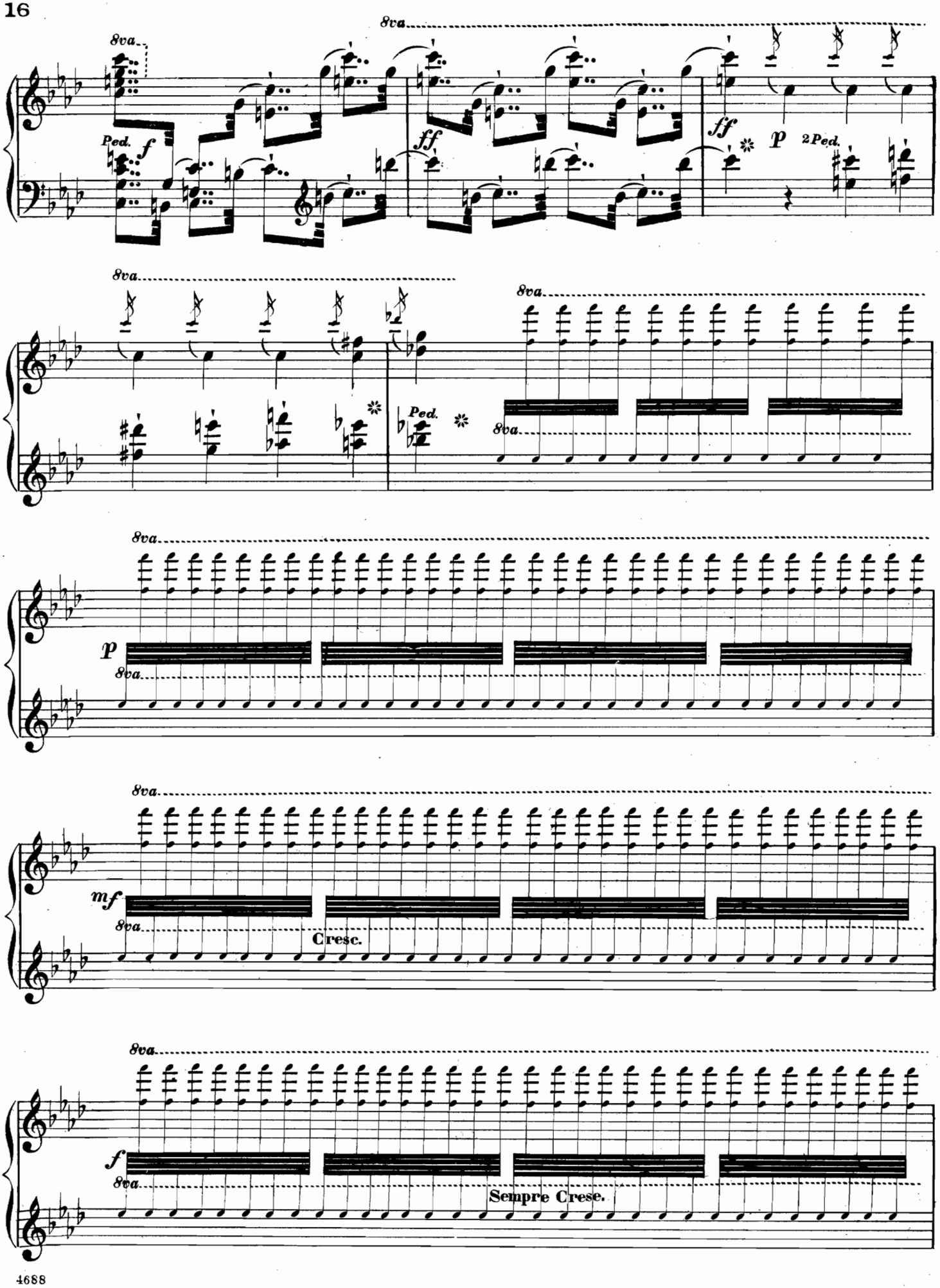


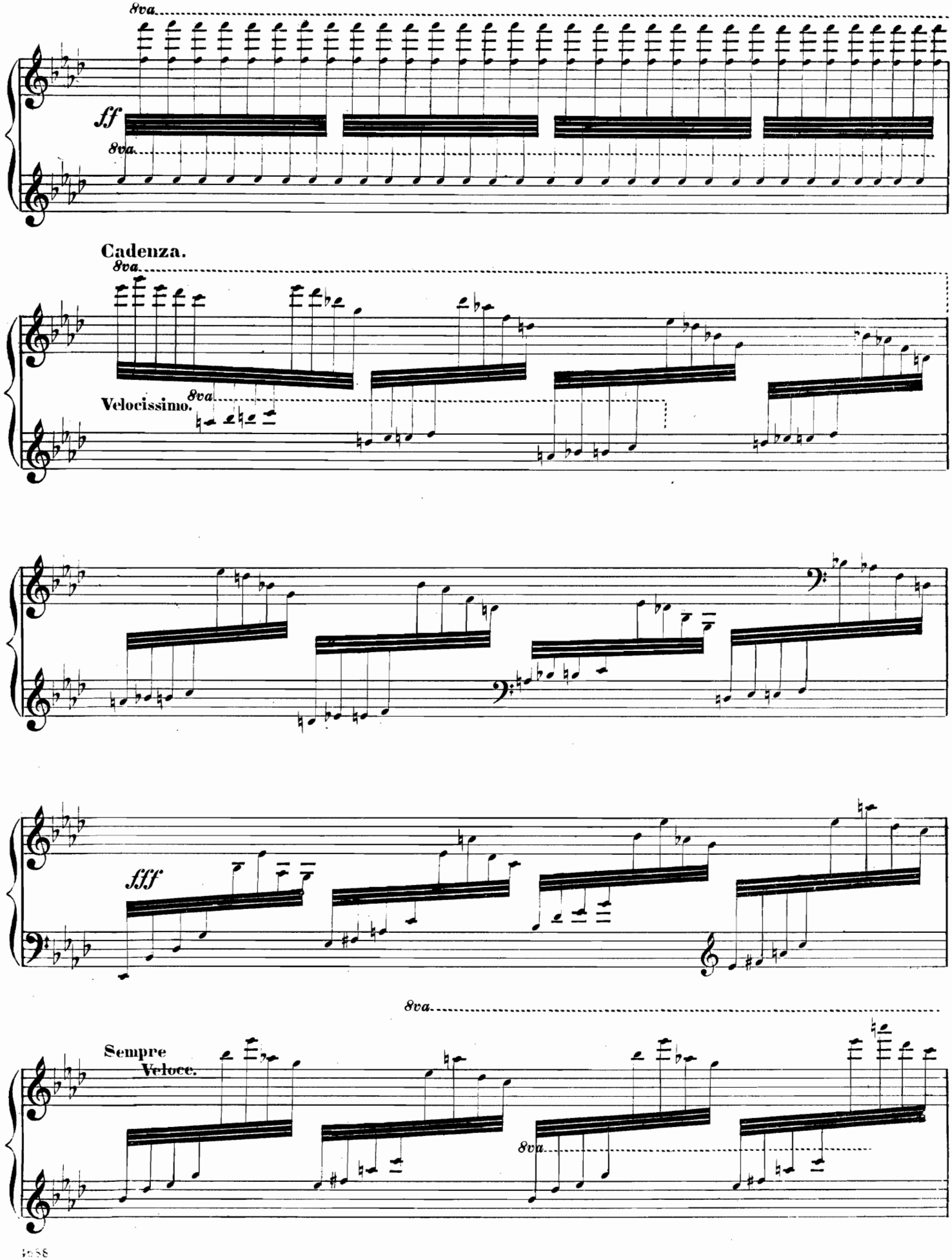

Sempre Veloce.
8va
8va
8va
8va
8va
8va
8va
8va
8va
8va

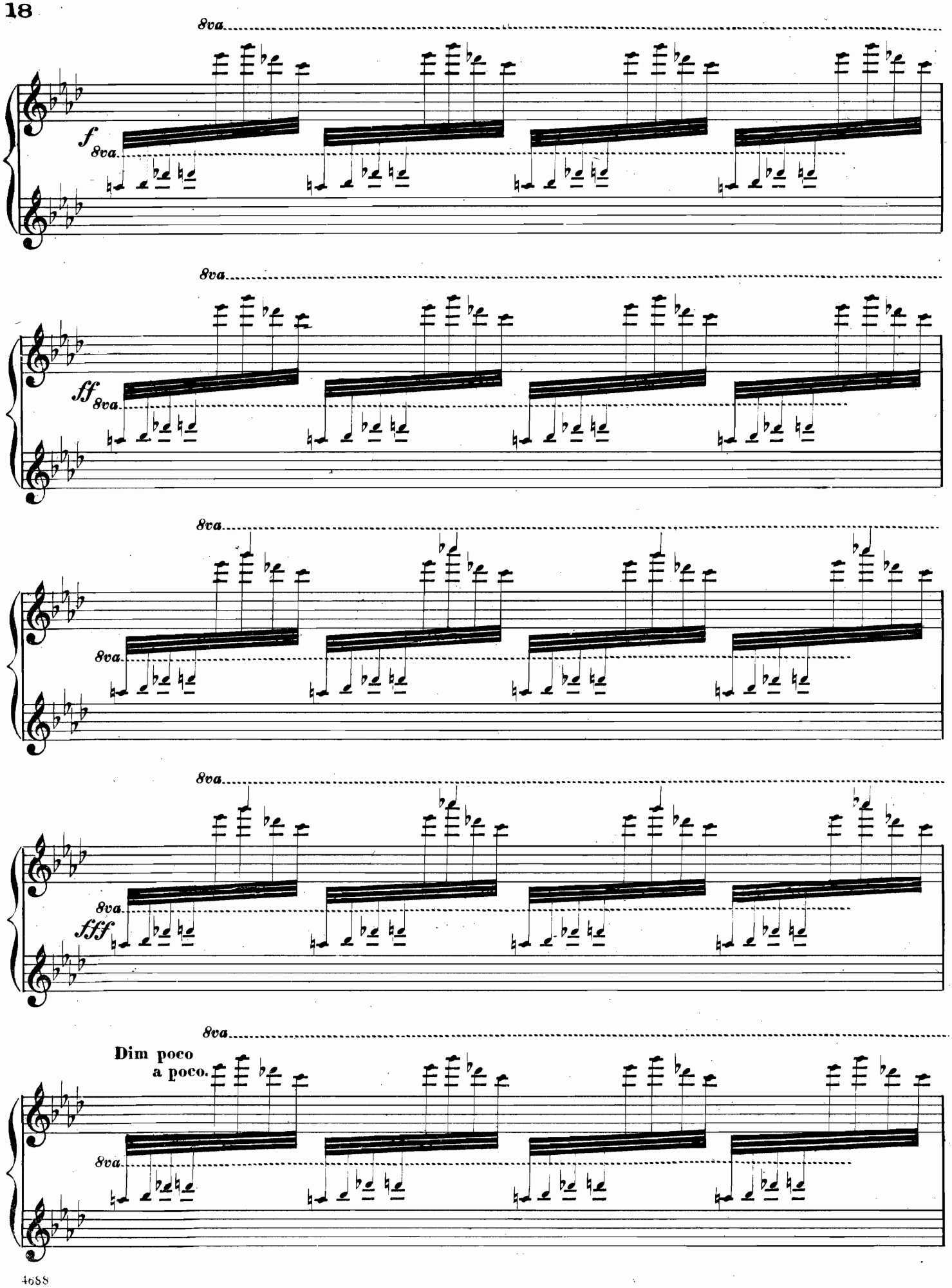

8va.
Dim poco a poco.
8va.
Dimin.
8va.
p
8va.
pp
8va.
Brillanté.
ppp
8va.
Senza Rallentando.
(♩=88)
8va.
p
Bien Rythme.
8va.
5
f
8va.

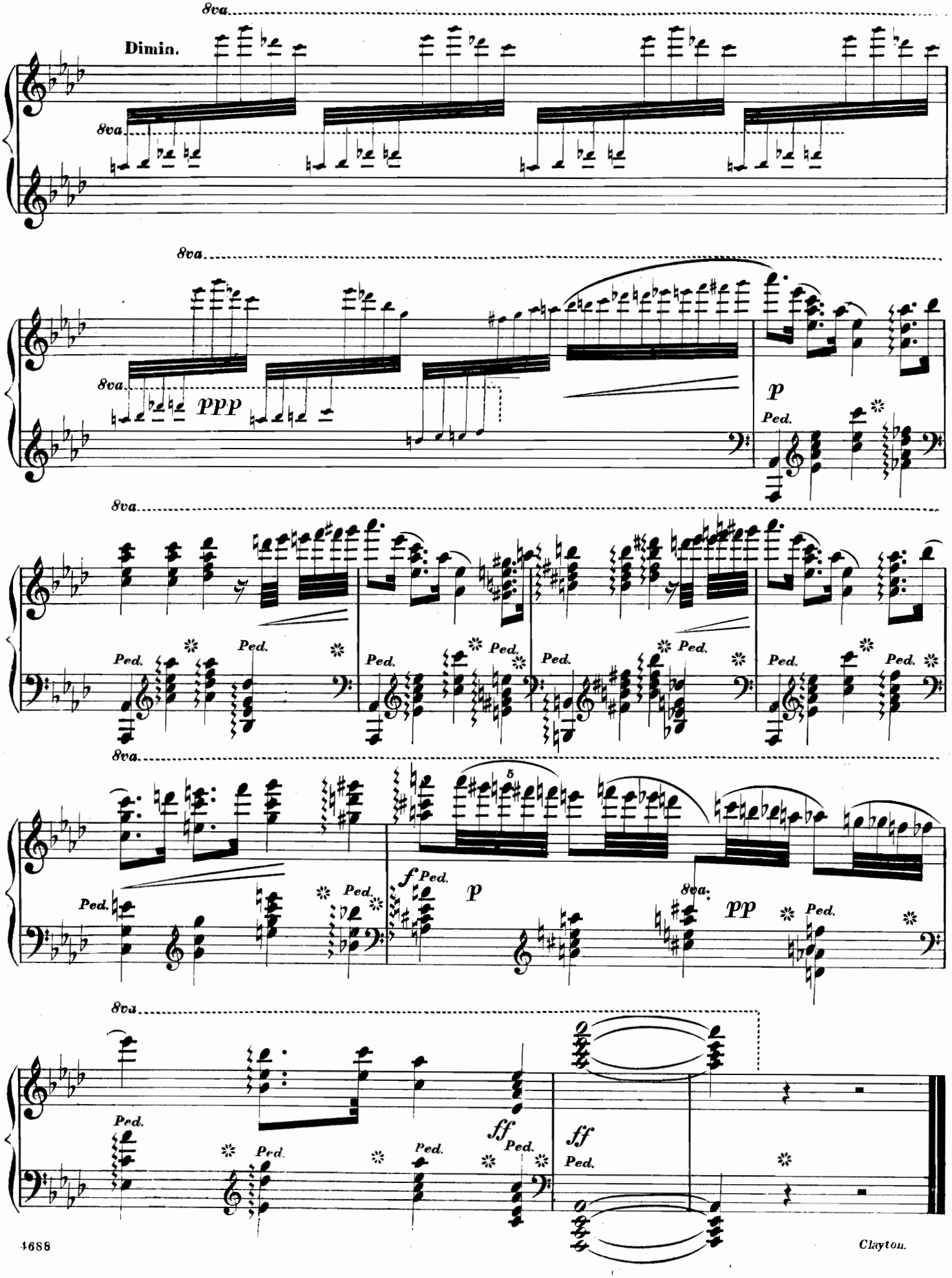

8va
Ped.
p
f
pp


Ped.
8va.
Leggiero.
Brillante.


8va
Ped.
f
ff
ff
p
2 Ped.
8va
Ped.
8va
8va
p
8va
8va
mf
8va
Cresc.
8va
f
8va
Sempre Cresc.


8va
ff
8va
Cadenza.
8va
Velocissimo.
8va
fff
8va
Sempre
Veloce.
8va


8va
f
8va
8va
ff
8va
8va
8va
8va
fff
8va
8va
Dim poco
a poco.
8va


8va
Dimin.
8va
8va
ppp
p
Ped.
8va
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
8va
5
Ped.
Ped.
f
Ped.
p
8va.
pp
Ped.
8va
Ped.
Ped.
Ped.
ff
Ped.
ff
Ped.

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L. M. GOTTSCHALK

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