



Mike Magatagan

United States (USA), SierraVista

"Berceuse: Cradle Song" for Flute & Harp (Opus 47) Gottschalk, Louis Moreau

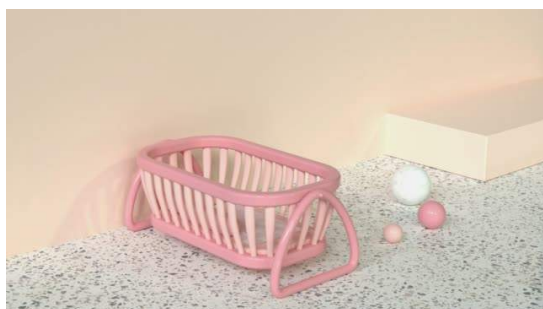
About the artist

I'm a software engineer. Basically, I'm computer geek who loves to solve problems. I have been developing software for the last 25+ years but have recently rekindled my love of music.

Many of my scores are posted with individual parts and matching play-along however, this is not always practical. If you would like individual parts to any of my scores or other specific tailoring, please contact me directly and I will try to accommodate your specific needs.

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-magataganm.htm>

About the piece



Title:	"Berceuse: Cradle Song" for Flute & Harp [Opus 47]
Composer:	Gottschalk, Louis Moreau
Arranger:	Magatagan, Mike
Copyright:	Public Domain
Publisher:	Magatagan, Mike
Instrumentation:	Flute and Harp
Style:	Classical
Comment:	Louis Moreau Gottschalk (1829 – 1869) was an American composer and pianist, best known as a virtuoso performer on his own romantic piano works. He spent most of his working life outside of the United States. He was the eldest son of a Jewish-English New Orleans real estate speculator and his French-descended bride. Gottschalk may have heard the music at Place Congo in New Orleans, but his exposure to Creole music likely came through his own ho... (more online)

Mike Magatagan on [free-scores.com](https://www.free-scores.com)



- listen to the audio
- share your interpretation
- comment
- contact the artist



Berceuse

Cradle Song (Opus 47)

Louis Moreau Gottschalk (1829 - 1869)

Interpretation for Flute & Harp by Mike Magatagan 2020

Flute

Andantino (♩ = 96)

pp tranquillo

Harp

pp

11

F

rit. espress.

H

pp leggiero

8

15

F

a Tempo *rit e espress.*

H

8

19 **a Tempo**

F

H

p

27

F

H

35

F

H

43

F

H

51

F

H

57

F

H

63

F

H

70

F

H

75

F

H

82

F

H

91

F

H

98

F

H

rit.

pp

Flute

Berceuse

Cradle Song (Opus 47)

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Andantino (♩ = 96)

4

pp tranquillo

rit. *espress.*

15 a Tempo rit e *espress.* a Tempo

26 *p*

38

48

57

66 *tr*

74

83

94 rit. 4

pp

Harp

Berceuse

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Andantino (♩ = 96)

11 *rit.* *espress.* 8 *pp leggiero*

14 *a Tempo e espress.* 8

18 *a Tempo*

23

Musical notation for measures 23-28. The system consists of a grand staff with a treble clef and a bass clef. The key signature is two sharps (F# and C#). The melody in the treble clef features eighth-note patterns and some chords. The bass clef part consists of sustained chords with some movement.

29

Musical notation for measures 29-35. The system consists of a grand staff with a treble clef and a bass clef. The key signature is two sharps (F# and C#). The melody in the treble clef continues with eighth-note patterns and some chords. The bass clef part consists of sustained chords with some movement.

36

Musical notation for measures 36-42. The system consists of a grand staff with a treble clef and a bass clef. The key signature is two sharps (F# and C#). The melody in the treble clef features eighth-note patterns and some chords. The bass clef part consists of sustained chords with some movement.

43

Musical notation for measures 43-48. The system consists of a grand staff with a treble clef and a bass clef. The key signature is two sharps (F# and C#). The melody in the treble clef features eighth-note patterns and some chords. The bass clef part consists of sustained chords with some movement.

49

Musical notation for measures 49-54. The system consists of a grand staff with a treble clef and a bass clef. The key signature is two sharps (F# and C#). The melody in the treble clef features eighth-note patterns and some chords. The bass clef part consists of sustained chords with some movement.

55

Musical score for measures 55-58. The piece is in A major (three sharps) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

59

Musical score for measures 59-63. The right hand continues the melodic development with some chromaticism, and the left hand maintains a steady accompaniment.

64

Musical score for measures 64-69. This section features a more active left hand with frequent chord changes and moving bass lines, while the right hand plays a more rhythmic accompaniment.

70

Musical score for measures 70-74. The right hand has a more prominent melodic role with some grace notes, and the left hand continues with a rhythmic accompaniment.

75

Musical score for measures 75-78. The piece concludes with a final melodic flourish in the right hand and a simple accompaniment in the left hand.

80

Musical score for measures 80-88. The piece is in G major (one sharp) and 3/4 time. The right hand features a melody of eighth notes with a descending line, while the left hand provides a bass line of eighth notes. A fermata is placed over the final measure of this system.

89

Musical score for measures 89-94. The right hand continues with a melodic line of eighth notes, and the left hand plays a bass line of eighth notes. A fermata is placed over the final measure of this system.

95

Musical score for measures 95-101. The right hand features a melodic line with some grace notes, and the left hand plays a bass line of eighth notes. A fermata is placed over the final measure of this system.

102

rit.

Musical score for measures 102-106. The piece concludes with a *rit.* (ritardando) marking. The right hand has a melodic line with a fermata, and the left hand has a bass line with a fermata. A double bar line is at the end of the system.