

[EDITION KUNKEL]

The
Gay Shepherdess
and the
Disappointed
Knight.

L. M. GOTTSCHALK.



St. Louis:
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FABLE.

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 BY THE AUTHOR.

The performer of this piece should endeavor to emphasize the iterated design (repeated notes) 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: *r. f.* *Rall.* *Dim.* etc.

After having been informed of the subject of this "Fable," the listener, if it be performed in an intelligent manner, should be enabled to follow the story, and the entire action of the little sentimental drama, which the author has endeavored to render into music.

1989—12

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THE GAY SHEPHERDESS AND THE DISAPPOINTED KNIGHT.

Edited by CHARLES KUNKEL.

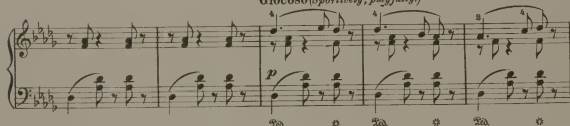
L. M. GOTTSCHALK.

Moderato $\text{♩} = 80$.

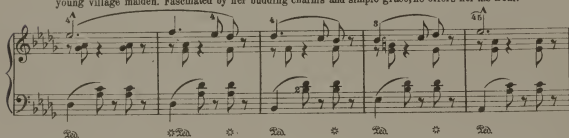
Ben misurato (In strict time.)



A gallant Knight, riding on his palfrey, meets on his way a
Giocoso (Sportively, playfully)



young village maiden. Fascinated by her budding charms and simple grace, he offers her his troth.



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The maiden laughs at his offer and continues her rustic song.

Con Brio. *(Spirited.)*

The musical score consists of five systems, each containing four measures. The notation is as follows:

- System 1:** Measures 1-4. Melody: eighth-note patterns with accents. Bass: chords and single notes. Dynamics: *f* (forte).
- System 2:** Measures 5-8. Melody: eighth-note patterns with accents. Bass: chords and single notes. Dynamics: *f* (forte).
- System 3:** Measures 9-12. Melody: eighth-note patterns with accents. Bass: chords and single notes. Dynamics: *p* (piano).
- System 4:** Measures 13-16. Melody: eighth-note patterns with accents. Bass: chords and single notes. Dynamics: *f* (forte).
- System 5:** Measures 17-20. Melody: eighth-note patterns with accents. Bass: chords and single notes. Dynamics: *p* (piano).



Tempo 1.



The Knight wages his suit and with renewed ardor vows his love.
Agitato. (Agitated.)



Provoked at her indifference he becomes desperate. His eloquence becomes passionate, he offers her his



name, his fortune and his life's devotion, he cannot live without her and unable to control the power of his love



he falls at her feet.

The musical score consists of five systems of staves. Each system typically has a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The piece starts with a piano (*p*) dynamic. There are several markings for 'una corda' (piano's left pedal) and 'mf' (mezzo-forte). The notation is dense with many beamed notes and slurs, indicating a fast tempo and technical complexity. Fingerings are indicated by numbers 1-5 above or below notes. The piece ends with a double bar line and a key signature change to one sharp (F#).

Or thus to shorten the piece. If this version is played the entire part in C sharp minor is omitted.

Piu Lento (Slower.)

Tempo, Giocoso.



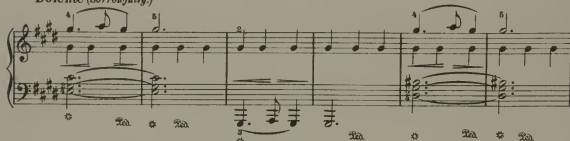
From here go to

⊕ page 11.

Bachelette hesitates; troubled and agitated, she looks regretfully around the fields, Casting her eyes towards the
Malinconico (With sadness.) *Piu Lento. (Slower.)*

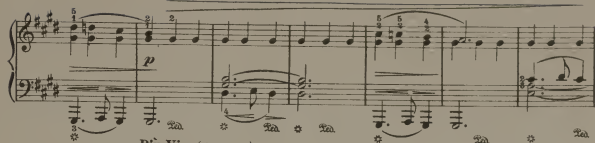


cottage, she sees her old mother, her beloved affianced and her dear flocks from which she would have to part
Dolente (Sorrowfully.)

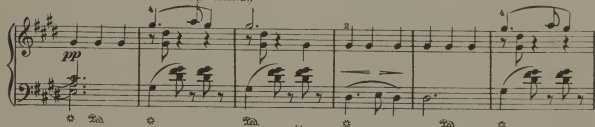


for ever.





Più Vivo (Animated.)



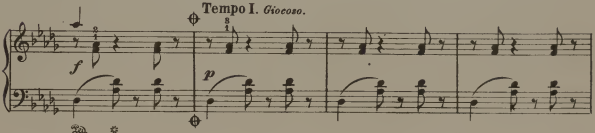
"No, no!" she said to herself, "I must remain a shepherdess"
Scherzando (Playful, merry.)



and then the joyful maiden resumed her song—which is heard by the Knight long after he has left the scene and with sad and confused bearing has once more turned his palfrey in the direction of the Tournament.



Tempo I. Giocoso.



First system of musical notation, measures 1-5. Treble and bass staves with piano (*p*) dynamic marking. The key signature has three flats (B-flat, E-flat, A-flat). Fingerings are indicated by numbers 1-4. The bass line features a steady eighth-note accompaniment.

Second system of musical notation, measures 6-10. Treble and bass staves with piano (*p*) and forte (*f*) dynamic markings. The key signature remains three flats. The bass line continues with eighth-note accompaniment.

Third system of musical notation, measures 11-15. Treble and bass staves with forte (*f*) and piano (*p*) dynamic markings. The key signature remains three flats. The bass line continues with eighth-note accompaniment.

Con Brio.

Fourth system of musical notation, measures 16-20. Treble and bass staves with forte (*f*) and piano (*p*) dynamic markings. The key signature remains three flats. The tempo is marked *Con Brio*. The bass line continues with eighth-note accompaniment.

Fifth system of musical notation, measures 21-25. Treble and bass staves with forte (*f*) dynamic marking. The key signature remains three flats. The bass line continues with eighth-note accompaniment.



Tempo I.



Musical score for piano, measures 1-12. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a complex piano part with many triplets and sixteenth notes, and a simpler vocal line. Dynamics include piano (*p*), mezzo-forte (*mf*), and pianissimo (*ppp*). The piece ends with a fermata on the final note.

The score is written for piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4.

The score consists of six systems of music. The first system contains measures 1-2, the second system contains measures 3-4, the third system contains measures 5-6, the fourth system contains measures 7-8, the fifth system contains measures 9-10, and the sixth system contains measures 11-12.

The piano part is characterized by frequent triplets and sixteenth notes, often with slurs. The voice part is simpler, with longer notes and fewer triplets. Dynamics include *p*, *mf*, and *ppp*. The piece concludes with a fermata on the final note.

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