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VIOLONCELLO

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Partnerausgabe mit der Ponticello Edition
Partner edition with Ponticello Edition

(LOUIS) THÉODORE GOUVY

Pastorale aus »Décaméron«



(Louis) Théodore Gouvy ^(1819 – 1898)

Pastorale aus »Décaméron«
Pastorale from »Décaméron«

(Louis) Théodore Gouvy wurde 1819 in Goffontaine, das damals zu Preußen gehörte und heute als Saarbrücken-Schafbrücke bekannt ist, geboren. 1836 begann er zunächst ein Jura-Studium in Paris, widmete sich aber seit 1839 ausschließlich der Musik: Nahm privaten Klavier- und Theorie-Unterricht, beschäftigte sich später auch mit Dirigieren und Komposition. Studienreisen nach Berlin und Italien rundeten seine Ausbildung ab und schon 1846 wurde die erste Sinfonie des »junge[n] talentvolle[n] Componist[en]« in Paris uraufgeführt. In den folgenden Jahren wechselte der Musiker immer wieder zwischen Paris und deutschen Städten, besuchte vor allem Leipzig, zog sich aber oft nach Goffontaine zum Komponieren zurück. In beiden Ländern fand er zunehmend Anerkennung, in Deutschland insbesondere durch seine sinfonischen Werke, in Frankreich vor allem durch seine Kammermusik. 1889 reiste er zum letzten Mal nach Paris, fast ein Jahrzehnt später starb er in Leipzig.

Gouvy hinterließ ein reiches musikalisches Erbe, bedachte dabei vielerlei Gattungen: Er schrieb Sinfonisches und Kammermusikalisches, eine Oper (»Le Cid«), Lieder, Chöre und Kompositionen für Chor und Orchester.

Die »10 Morceaux pour Piano et Violoncelle« op. 28, die auch die vorliegende Pastorale enthalten, entstanden 1859. Diese Miniaturen sind geistreiche und wirkungsvolle Charakterstücke und eignen sich für Vorspiel und Konzert oder auch als effektvolle Zugabe.

(Louis) Théodore Gouvy was born in 1819 in Goffontaine, which at that time belonged to Prussia and is now known as Saarbrücken-Schafbrücke. In 1836 he first began studying law in Paris, but from 1839 he devoted himself exclusively to music: He took private piano and theory lessons, and later also took up conducting and composition. Study trips to Berlin and Italy rounded off his education, and as early as 1846 the first symphony of the »talented young composer« was premiered in Paris. In the years that followed, the musician moved repeatedly between Paris and German cities, visiting Leipzig in particular, but often retreating to Goffontaine to compose. He found increasing recognition in both countries, in Germany especially for his symphonic works, in France mainly for his chamber music. In 1889 he travelled to Paris for the last time, dying almost a decade later in Leipzig.

Gouvy left a rich musical legacy, covering many genres: He wrote symphonic and chamber music, an opera (»Le Cid«), songs, choruses and compositions for choir and orchestra.

The »10 Morceaux pour Piano et Violoncelle op. 28«, which also include the present Pastoral, were written in 1859. These miniatures are witty and effective character pieces and are suitable for prelude and concert or also as an effective encore.

Pastorale



Partnerausgabe mit freundlicher Genehmigung der Ponticello Edition, Mainz
Partner edition by courtesy of Ponticello Edition, Mainz

(Louis) Théodore Gouvy

Herausgegeben von Wolfgang Birtel

Allegro moderato ♩ = 58

12

18

23

Musical score for measures 23-27. The system includes a bass line with a melodic line and a piano accompaniment with a rhythmic pattern. The key signature has one sharp (F#).

28

espress.

Musical score for measures 28-33. The system includes a bass line with a melodic line and a piano accompaniment. The key signature has one sharp (F#). The instruction *espress.* is present above the bass line.

34

pp

Musical score for measures 34-40. The system includes a bass line with a melodic line and a piano accompaniment. The key signature has one sharp (F#). The instruction *pp* is present below the bass line.

41

pizz. *arco*

pp *p* *dim.* *pp*

Musical score for measures 41-46. The system includes a bass line with a melodic line and a piano accompaniment. The key signature has one sharp (F#). The instructions *pizz.* and *arco* are present above the bass line. The dynamic markings *pp*, *p*, *dim.*, and *pp* are present below the bass line.

Poco più agitato

49

Musical score for measures 49-52. The system consists of a bass line and a grand staff (treble and bass clefs). The bass line features a melodic line with slurs and accents. The grand staff has a right-hand part with chords and a left-hand part with a steady bass line. The dynamic marking *pp* is present. Pedal markings 'Ped.' and asterisks are used to indicate pedal changes.

53

Musical score for measures 53-56. The system consists of a bass line and a grand staff. The bass line continues with a melodic line. The grand staff features a right-hand part with chords and a left-hand part with a steady bass line. A slur is present in the right-hand part of measure 56. The dynamic marking *pp* is present.

57

Musical score for measures 57-60. The system consists of a bass line and a grand staff. The bass line features a melodic line with slurs and accents. The grand staff has a right-hand part with chords and a left-hand part with a steady bass line. The dynamic marking *pp* is present. Pedal markings 'Ped.' and asterisks are used to indicate pedal changes.

61

Musical score for measures 61-64. The system consists of a bass line and a grand staff. The bass line features a melodic line with slurs and accents. The grand staff has a right-hand part with a melodic line and a left-hand part with a steady bass line. The dynamic marking *cresc.* is present in measure 61, and *mf* is present in measure 63. The instruction 'Basso stacc.' is written below the bass line in measure 63.