

O. Ma charmante, épargnez moi!  
(O my charmer, spare me)

CAPRICE

PAR

L. M. Gottschalk.

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## Note de l'Autheur

Je recommande pour ce petit morceau la plus scrupuleuse observation de ce qui est marqué. Le caractère d'ardeur à la fois mélancolique et inquiète que j'ai cherché à lui imprimer disparaîtrait entièrement, si l'exécutant ne s'attachait à donner aux rythmes qu'il renferme leur valeur exacte. La mélodie devra se détacher sur le fond tourmenté mais symétrique de la basse avec une sonorité "cantante" et une "morbidezza" qui sont les traits caractéristiques de la musique créole. Se mouvoir avec toute la désinvolture de "Ad Libitum" et du "tempo rubato" dans l'intérieur de la mesure, et ne point cependant en franchir les limites extrêmes, tel est le secret du charme que produit la musique des Antilles, et de la difficulté que présente ce morceau dont les mélodies et leur arrangement, bons ou mauvais, m'appartiennent entièrement.

## Note by the Author

I must suggest this little piece should be played exactly as it is written, as the license occasionally indulged in by pupils, of substituting their own thoughts for those of the composer, must inevitably interfere with the general effect. The characteristics of mingled sadness and restless passion which distinguish the piece would be utterly lost were not the accuracy of each changing rhythm fully sustained. The melody should stand out in bold relief from the agitated but symmetrical back-ground of the bass with the singing sonorousness and passionate languor which are the peculiar traits of Creole music. To give entire scope to the "Ad Libitum" and "Tempo Rubato" and at the same time not to transcend the extreme limits of the time, is the principal difficulty as well as the great charm of the music of the Antilles, from which I have borrowed the outline of this Composition, the Theme and Arrangement being exclusively my own. I intend hereafter, as a prelude to my pieces, to make a few observations on the proper method of playing them, hoping that those who like my music, may accept the fervent desire to facilitate its execution, as an acknowledgement of their kindly appreciation.

L.M.GOTTSCHALK.

*New York 21 Juin 1862.*

**O MA CHARMANTE, ÉPARGNEZ MOI!**  
 (O my Charmer, Spare me)  
 CAPRICE.

The Author in this morceau (which is entirely original) has endeavored to convey an idea of the singular rythm and charming character, of the music which exists among the Creoles of the Spanish Antilles. Chopin it is well known transferred the national traits of Poland, to his Mazurkas and Polonaises, and Mr. Gottschalk has endeavored to reproduce in works of an an appropriate character, the characteristic traits of the Dances of the West Indias.

L. M. GOTTSCHALK.

ALLEGRO MODERATO. (♩ = 104)

First system of musical notation. The right hand features a melodic line with eighth notes and a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes. Pedal markings are present throughout the system.

Second system of musical notation. Similar to the first system, it includes a triplet in the right hand. The left hand continues with harmonic support. A dynamic marking of *p* (piano) is indicated in the right hand.

Con Timidezza. Poco a poco si prende il tempo più risoluto.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand consists of chords. A dynamic marking of *p* (piano) is shown. The tempo instruction *Meno Mosso.* is placed above the right hand.

Elegante. Dolente. Stretto.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand has chords. Pedal markings are used. The tempo instruction *Stretto.* is placed above the right hand.

Musical score for the first system. The treble clef contains a melody with two triplet markings. The bass clef contains a bass line with a *Ped.* marking and a *f* dynamic. A *P Subito.* marking appears at the end of the system.

**Capriccioso.**

Musical score for the second system, marked **Capriccioso.** The treble clef continues the melody. The bass clef features a *Ped.* marking and a *f* dynamic.

**Con Timidezza.**

**Resoluto.**

Musical score for the third system, marked **Con Timidezza.** and **Resoluto.** The treble clef features a *f* dynamic. The bass clef includes a *Ped.* marking and a *f Subito.* marking.

**Un Poco più Deciso.**

**Elegante.**

**Stretto.**

Musical score for the fourth system, marked **Elegante.** and **Stretto.** The treble clef contains a melody with two triplet markings. The bass clef features a *Ped.* marking and a *f* dynamic.

Elegante.

First system of musical notation for 'Elegante'. The right hand features a melodic line with slurs and a fermata. The left hand has a bass line with triplets and chords. Dynamics include *f* and *p Subito.*. Pedal markings are present with asterisks.

Second system of musical notation for 'Elegante'. The right hand continues the melodic line with slurs and triplets. The left hand has chords and a bass line. Dynamics include *p*. Pedal markings are present with asterisks.

Ben Legato.  
Armonioso.

Ben Cantato.

Third system of musical notation for 'Elegante'. The right hand has chords and a melodic line. The left hand has chords and a bass line. Dynamics include *p*. Pedal markings are present with asterisks.

Con Eleganza.

Fourth system of musical notation for 'Elegante'. The right hand has chords and a melodic line with slurs and triplets. The left hand has chords and a bass line. Dynamics include *p*. Pedal markings are present with asterisks.

Fifth system of musical notation for 'Elegante'. The right hand has chords and a melodic line. The left hand has chords and a bass line. Dynamics include *p*. Pedal markings are present with asterisks.

**Malinconico.** **Stretto.**

*mf* **Tempo Rubato.**

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

8va.....

**Armonioso.**

Ped. \* 2 Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

8va.....

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

8va.....

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

8va.....

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* **f** Ped. \*

Clayton.