

AMON AMI

Charles Fradel.

SOUS MOI!

CAPRICE

Composed by
L. M. GORNSCHALK.

7½

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Note de l'Auteur

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 background 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.

Suis Moi!

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 appropriate character, the characteristic traits of the Dances of the West Indias.

L. M. GOTTSCHALK.

ALLEGRO MODERATO. ($\text{♩} = 104$)

Brillante. *Sva.*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 2/4 time signature. It begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, B4, A4, G4, F4, E4, D4. A slur covers the last four notes, with a '3' above it. The lower staff is in bass clef with the same key signature and time signature. It starts with a half note G2, followed by a quarter note A2, and then a series of eighth notes: B2, C3, B2, A2, G2, F2, E2, D2. A slur covers the last four notes, with a '3' above it. Performance markings include 'f Deciso.' and 'Ped.' in the bass staff, and 'Martellato ma Legato e Senza Durezza.' in the treble staff. Pedal marks are indicated by asterisks in both staves.

The second system of musical notation continues the piece. The upper staff has a 'Sva.' marking above the first measure. The lower staff has a 'Ped.' marking above the first measure. The notation continues with similar rhythmic patterns and slurs as the first system. Pedal marks are indicated by asterisks in both staves.

The third system of musical notation continues the piece. The upper staff has a 'Sva.' marking above the first measure. The lower staff has a 'Ped.' marking above the first measure. The notation continues with similar rhythmic patterns and slurs as the first system. Pedal marks are indicated by asterisks in both staves.

Ses.

f *Ped.* *Ped.* *Ped.* *Ped.* *f* *mfz* *Ben Cantato.*

Ben Legato il Canto. *Legato.* *Ped.*

Ped.

Legato. *Ped.* *Senza Rall.* *Con Passione.* *Ped.*

Con Grazia. *Senza Rall.* *Elegante e Leggiere.* *Ped.* *Ben Legato.*

Ben Cantata.

First system of musical notation for 'Ben Cantata.' It consists of two staves (treble and bass clef). The music features several triplet markings (indicated by a '3' in a circle) and pedaling instructions ('Ped.') with asterisks. The key signature has one flat, and the time signature is 3/4.

Second system of musical notation for 'Ben Cantata.' It continues the piece with more triplet markings and pedaling instructions. There are some 'x' marks above notes in the bass staff, possibly indicating fingerings or specific articulation.

Con Tenerezza.

Third system of musical notation for 'Con Tenerezza.' It begins with the tempo marking 'Con Tenerezza.' and includes a 'Cresc.' (Crescendo) instruction. The system ends with the marking 'f Con Passione.' and 'Ped.' with asterisks.

Con Eleganza.
Leggiere.

Fourth system of musical notation for 'Con Eleganza. Leggiere.' It starts with 'Con Grazia.' and 'p Senza Rall.' (piano without rallentando). The system concludes with 'f' (forte) and 'Ped.' with asterisks.

8va...

Fifth system of musical notation for '8va...'. It begins with the dynamic marking 'f Deciso.' (forte, decisive). The system contains multiple pedaling instructions ('Ped.') with asterisks and triplet markings.

8va. *f*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

8va. *f*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

8va. *f*

f *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *f* *Con Espress.*
p

Malinconico. Con Eleganza.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Con Calore.

Ped. * Ped. * Ped. * Ped. m.d. m.g. * Ped. *

Ped. *

Ped. * Ped. *

Ped. Cresc. Ped. Brillante. 2 Ped. * Ped. *

8va. Legato.

Ben Legato. Elegante. f Ped. ff *

8va.

Tempo Primo.

8va...
f Deciso.
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of notes, including a dotted quarter note, followed by a half note, and then a triplet of eighth notes. The lower staff is in bass clef and contains a series of chords and single notes, with several asterisks indicating pedal points. The dynamic marking is *f* Deciso.

8va...
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

The second system continues the musical piece. It features similar notation to the first system, with a treble staff containing a triplet of eighth notes and a bass staff with chords and pedal markings. The dynamic marking is *f*.

8va...
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

The third system continues the musical piece. It features similar notation to the first system, with a treble staff containing a triplet of eighth notes and a bass staff with chords and pedal markings. The dynamic marking is *f*.

8va...
f
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

The fourth system concludes the musical piece. It features similar notation to the first system, with a treble staff containing a triplet of eighth notes and a bass staff with chords and pedal markings. The dynamic marking is *f*.

8va...

Con Grazia.

Elegante, Tempo Rubato.

A Piacere.

Ped.

Stringendo.

Ped. **Cres** **cen.** **do.**

Ped. * *Ped.* * *Ped.* *

Senza Cambiare il tempo.

Scintillante. Decresc.

Lo Stesso tempo.

f Con Bravura. *ff*
Ped. Ped.

8va. Ped. Ped.

8va. *f* Ped. Ped. Ped.

Martellato.

8va.....

Stringendo.

Ped. * Ped. * Ped. Cresc. *

Brillante.

8va.....

Brillante.

Ped. * Ped. * Ped. *

Con Bravura.

8va.....

Strepitoso. fff

Ped. * Ped. * Ped. *

Senza Rall.

8va.....

fff Senza Rall. fff

Ped. * Ped. * Ped. *

Clayton.