

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 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.*

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

L. M. GOTTSCHALK.

ALLEGRO MODERATO. (♩ = 104)

*P* Tranquillo.  
 Ped. \* Ped. \* Ped. \* Ped. \*

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

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

First system of musical notation. The right hand features a melody with eighth notes and chords, while the left hand provides a bass line with chords. Pedal markings are present throughout. Trills are indicated by a '3' over a group of notes.

Second system of musical notation, continuing the piece. It includes similar melodic and harmonic structures with pedal and trill markings.

Third system of musical notation. Above the staff, the text reads: **Con Timidezza.** and **Poco a poco si prende il tempo più risoluto.** The music transitions from a piano (*p*) dynamic to **Meno Mosso.** and *p*. Pedal markings are used to sustain the harmonic texture.

Fourth system of musical notation. Above the staff, the text reads: **Elegante.**, **Dolente.**, and **Stretto.** The music features a more active melodic line in the right hand and a supporting bass line in the left hand, with various pedal markings.

Musical score for the first system. The treble clef part features a melodic line with triplets and slurs. The bass clef part provides harmonic support with chords and triplets. Dynamics include *f* and *p*. Pedal markings are present, with *P Subito.* appearing in the bass line.

**Capriccioso.**

Musical score for the second system, marked **Capriccioso.** The treble clef part continues with a more rhythmic and expressive melody. The bass clef part features block chords and a steady accompaniment. Pedal markings are used throughout.

Musical score for the third system. The treble clef part shows a shift in mood, marked **Con Timidezza.** and **Resoluto.** The bass clef part includes dynamic markings *f* and *p*, and the instruction **f Subito.** in the bass line. The instruction **Un Poco più Deciso.** is placed at the end of the system.

Musical score for the fourth system. The treble clef part features a more refined melody, marked **Elegante.** and **Stretto.** The bass clef part includes multiple pedal markings and triplets.

Elegante.

*f* *3* *P Subito.* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *3* *3*

Ben Legato.  
Armonioso.

Ben Cantato.

*Ped.* \* *P* *Tranquillo.* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Con Eleganza.

*W* *3* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *W* *3*

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

Malinconico.

Stretto.

mf Tempo Rubato.

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

Soa.....

This system contains the first two measures of the piece. The right hand features a melodic line with a triplet of eighth notes in the first measure and a triplet of sixteenth notes in the second. The left hand provides a harmonic accompaniment with chords and single notes. Pedal markings are indicated by asterisks. The dynamic is marked *mf* and the tempo is *Tempo Rubato*.

Soa.....  
Armonioso.

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

Soa.....

This system contains measures 3-6. The right hand continues the melodic line with eighth notes. The left hand accompaniment includes a double pedal marking in measure 4. Pedal markings are indicated by asterisks.

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

Soa.....

This system contains measures 7-10. The right hand features a triplet of eighth notes in measure 8. The left hand accompaniment includes a double pedal marking in measure 9. Pedal markings are indicated by asterisks.

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

Soa.....

This system contains measures 11-14. The right hand continues the melodic line. The left hand accompaniment includes a double pedal marking in measure 12. Pedal markings are indicated by asterisks.

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

Soa.....

*f*

Clayton.

This system contains measures 15-18, ending with a fermata. The right hand features a triplet of eighth notes in measure 16. The left hand accompaniment includes a double pedal marking in measure 17. The dynamic is marked *f*. The name 'Clayton' is written at the bottom right.