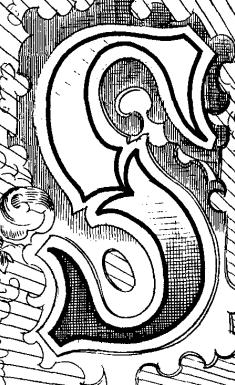


AMON AMI

Charles Fradel.



SWISS MO!

CAPRICE

Composed by

J. M. GOTTSCHAUX

NEW YORK  
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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 l'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 Jan 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 transfered 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 Indies.

L. M. GOTTSCHALK.

ALLEGRO MODERATO. ( $\text{♩} = 104$ )

Brillante.  $8va$

Sheet music for the first system of 'Suis Moi! Caprice.' The key signature is B-flat major (two flats). The time signature is common time (indicated by '2'). The tempo is Allegro Moderato (indicated by '♩ = 104'). The dynamic is f Deciso. (fortissimo decisively). The instruction Ped. (pedal) appears several times. The right hand part starts with a forte dynamic (f) at 8va (octave higher), followed by a decrescendo. The left hand part consists of sustained notes. The right hand then plays a series of eighth-note patterns. The dynamic changes to Martellato ma Legato e Senza Durezza. (staccato but legato and without hardness). The instruction Ped. appears again. The right hand continues with eighth-note patterns, and the left hand provides harmonic support with sustained notes.

Sheet music for the second system of 'Suis Moi! Caprice.' The key signature is B-flat major (two flats). The time signature is common time (indicated by '2'). The dynamic is f Deciso. (fortissimo decisively). The instruction Ped. appears several times. The right hand part starts with a forte dynamic (f) at 8va (octave higher), followed by a decrescendo. The left hand part consists of sustained notes. The right hand then plays a series of eighth-note patterns. The dynamic changes to Martellato ma Legato e Senza Durezza. (staccato but legato and without hardness). The instruction Ped. appears again. The right hand continues with eighth-note patterns, and the left hand provides harmonic support with sustained notes.

Sheet music for the third system of 'Suis Moi! Caprice.' The key signature is B-flat major (two flats). The time signature is common time (indicated by '2'). The dynamic is f Deciso. (fortissimo decisively). The instruction Ped. appears several times. The right hand part starts with a forte dynamic (f) at 8va (octave higher), followed by a decrescendo. The left hand part consists of sustained notes. The right hand then plays a series of eighth-note patterns. The dynamic changes to Martellato ma Legato e Senza Durezza. (staccato but legato and without hardness). The instruction Ped. appears again. The right hand continues with eighth-note patterns, and the left hand provides harmonic support with sustained notes.

*8va*

*f Ped.*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*f Ped.* *mfp* *Ben Cantato.*

*Ben Legato il Canto.*

*Legato.*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Senza Rall.*

*Con Passione.*

*Legato.*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Con Grazia.*

*Senza Rall.*

*Elegante e Leggiere.*

*Ben Legato.*

*Ped.* \*

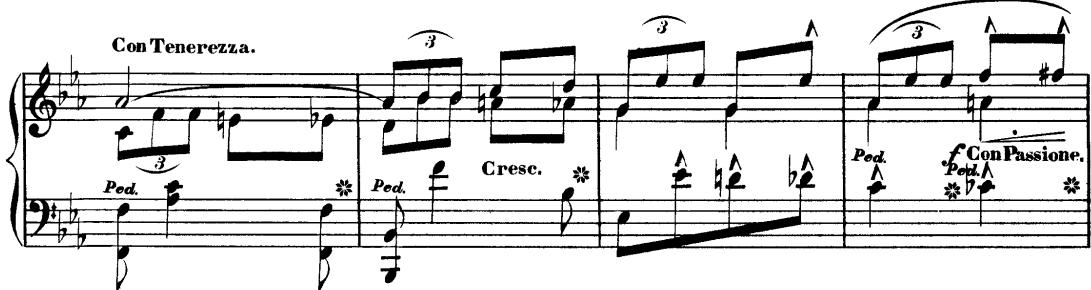
*Ped.* \*

*Ped.* \*

Ben Cantata.



Con Tenerezza.



f Con Passione.



Con Eleganza,  
Leggiere.



8va.

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

8va.

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

8va.....

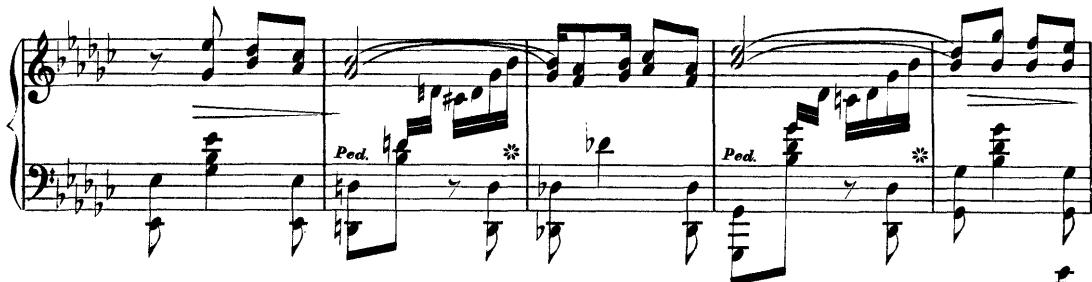
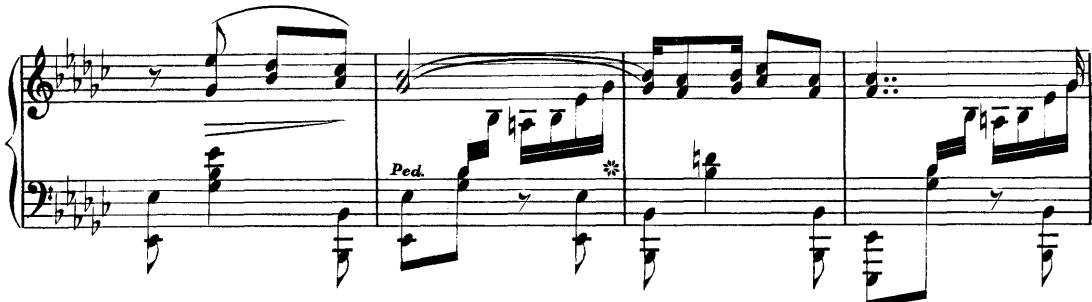
f Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Con Express. p

Malinconico. Con Eleganza.

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

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

*Con Calore.*



**Tempo Primo.**

*8va...*

**f Deciso.**

Ped.

\* Ped.

\* Ped.

\* Ped.

\* Ped.

\*

*8va...*

Ped.

\* Ped.

\* Ped.

\* Ped.

\* Ped.

\* Ped.

\*

*8va...*

Ped.

\* Ped.

\* Ped.

\* Ped.

\* Ped.

\* Ped.

\*

*8va.....*

Ped.

\* Ped.

\* Ped.

\* Ped.

\* Ped.

\* Ped.

\*

*Sva...*

*Con Grazia.*

*Elegante, Tempo Rubato.*

*A Piacere.*

*Stringendo.*

*Ped.*

*Gres . . . . . cen. . . . . do.*

*Senza Cambiare il tempo.*

*Scintillante. Decresc.*

*Lo Stesso tempo.*

*Ped.*

*Con Bravura.*

*f f*  
*Ped.*

*8va....*

*Ped.*

*Ped.*

*8va.....*

*Ped.*

*f*

*Ped.*

*8va.....*

*Ped.*

Martellato.

A musical score for piano featuring two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef. The score includes several dynamic markings: 'Ped.' (pedal) at the beginning of each measure, 'Stringendo.' in the middle of the first measure, and 'Cresc.' at the end of the third measure. The right hand of the piano part is shown playing chords, while the left hand provides harmonic support. Measure numbers 1, 2, 3, and 4 are indicated above the staff.

8va.

Stringendo

resca

Brillante.

*Brillante.*

*Ped.*

8va.

Cap. Bravura.

8137

*Strepitoso.* *fff*

*Con Bravura.*

*Ped.*

*ff*

*ff*

*Ped.*

8va.

Senza Rall.

6

Pg

ff

### **Clayton.**