

Souvenir de Porto Rico

MARCHE DES GIBAROS

L.M. GOTTSCHALK

OP. 31.

Fr. M 1, 75.

Propriété des Editeurs

MAYENCE, B. SCHOTT'S SÖHNE.

BRUXELLES, SCHOTT FRÈRES.

LONDRES, SCHOTT & C^o

82. Montagne de la Cour.

159. Regent Street.

Catalogues des Ouvrages pour le Piano de

L. M. GOTTSCHALK.

Bamboula, Danse de Nègres. Op. 2.	2 75	Ojos Criollos (Les yeux créoles). Op. 37.	1 25	Ses Yeux, Polka. Op. 66.	2 25
La Savane, Ballade créole. Op. 3.	1 50	Manchega, Etude de concert. Op. 38.	1 50	Grande, Tarantelle. Op. 67.	3 25
Ossian, deux Ballades. Op. 4.	1 25	Souvenir de la Havane. Op. 39.	1 75	La Favorite. Op. 68.	3 50
Le Bananier. Chanson nègre. Op. 5.	1 25	Printemps d'Amour, Mazurka. Op. 40.	2 —	Grande Fantaisie triomphale sur l'Hymne national brésilien. Op. 69.	3 —
Colliers d'or, 2 Mazurkas. Op. 6.	1 —	God save the Queen. Op. 41.	1 50	6 ^{me} Ballade. Op. 85. Oeuvre posthume.	1 75
N ^o 1 et 2, chaque	1 —	La Chute de feuilles, Nocturne. Op. 42.	2 —	Danse des Sylphes. Op. 86. Oeuvre posthume.	3 25
La Moissonneuse, Mazurka. Op. 8.	1 25	Polonia. Op. 43.	2 75	7 ^{me} Ballade. Op. 87. Oeuvre posthume.	1 75
Le Songe d'une nuit d'été, Caprice. Op. 9.	1 25	O ma charmante! épargnez moi! (O my charmer spare me), Caprice. Op. 44.	1 25	Hercule, Etude. Op. 88. Oeuvre posthume.	2 —
La Chasse du jeune Henri. Op. 10.	3 25	Suis-mois! Caprice. Op. 45.	1 50	Le Carnaval de Venise, Caprice et Variations. Op. 89. Oeuvre posthume.	4 —
Le Mancenillier, Sérénade. Op. 11.	1 75	Murmures éoliens. Op. 46.	2 75	8 ^{me} Ballade. Op. 90. Oeuvre posthume.	3 —
Danse ossianique. Op. 12.	1 50	Berceuse (Cradle song). Op. 47.	1 25	Variations sur l'Hymne Portugais. Op. 91.	3 —
Jérusalem (I Lombardi). Op. 13.	2 75	L'Union, Airs américains. Op. 48.	2 —	La Mélancolie, Etude d'après F. Gode-froid.	1 50
La Jota Aragonese. Op. 14.	1 50	La Colombe (The Dove), petite Polka. Op. 49.	1 50	Le Chant du Martyr.	1 50
Le Banjo. Op. 15.	1 75	Réponds-moi, Danse cubaine. Op. 50, arr. par C. Wachtmann.	1 25	Le Poète mourant, Méditation.	1 25
Dernière espérance (Ultima esperanza). Op. 16.	1 50	Home, sweet home (Charme du Foyer). Op. 51.	1 75	Radiense, Grande Valse de Concert.	1 75
Marche de nuit. Op. 17.	1 50	Miserere du Trovatore. Op. 52.	2 —	Jeunesse, Mazurka brillante.	1 25
L'Étincelle, Mazurka. Op. 21.	1 25	La Gallina, Danse cubaine, Op. 53, arr. par C. Wachtmann.	1 50	Orfa, Grande Polka de salon.	1 25
Souvenir d'Andalousie. Op. 22.	1 50	Impromptu. Op. 54.	2 —	Pensive, Polka-Rédowa.	1 25
Chant du Soldat. Op. 23.	2 25	Le Cri de Délivrance. Op. 55.	2 25	Souvenir de Bal, Caprice élégant.	1 25
Sospiro, Valse poétique. Op. 24.	1 50	Caprice élégiaque. Op. 56.	1 50	Galop de Concert, Caprice brillant.	1 25
Les Follets, Polka brillante. Op. 25.	1 25	Grand Scherzo. Op. 57.	2 —	Andante de la Symphonie romantique	
Ricordati, Méditation. Op. 26.	1 25	Trémolo, Etude. Op. 58.	2 —	Nuit des Tropiques.	2 25
La Naiade, Polka de salon. Op. 27.	1 50	Pasquinade, Caprice. Op. 59.	1 50	Amour chevaleresque, Caprice élégant.	1 50
Reflets du passé, Méditation. Op. 28.	1 25	Morte! Lamentation. Op. 60.	1 25	Dans les Nuages, Schottisch de Concert.	1 50
Apothéose, Marche solennelle. Op. 29.	2 75	Marche funèbre. Op. 61.	1 25	Le Sourire d'une jeune Fille, Grande Valse de Concert.	1 50
Minuit à Séville, Caprice. Op. 30.	1 75	Pensée poétique. Op. 62.	1 —	Souvenir des Ardennes, Mazurka de Salon.	1 75
Souvenir de Porto-Rico. Op. 31.	1 75	Dernier amour, Etude. Op. 63.	1 75		
Pastorella e Cavagliere, Caprice. Op. 32.	2 —	Bataille, Etude. Op. 64.	2 25		
Danza, Op. 33.	1 75	Solitude. Op. 65.	1 25		
Columbia, Caprice américain. Op. 34.	2 —				
La Gitanella, Caprice. Op. 35.	1 25				
Fantôme de bonheur, Caprice. Op. 36.	1 75				

J. SCHULHOFF.

Andante et Etude. Op. 3.	2 —	Deuxième Nocturne. Op. 19.	1 50	Polonaise. Op. 44.	2 75
4 Mazurkas. Op. 5. En 2 Suites, chaque	1 50	Seconde Valse brillante. Op. 20.	1 50	Morceau caractéristique sur des Mélodies bohémiennes-russes. Op. 46.	1 75
Séparément:		Edition simplifiée.	1 50	Capriccio. Op. 47.	2 —
N ^o 1. En Fa majeur.	1 —	Le Carnaval de Venise, arrangé et varié. Op. 22.	2 75	2 Romances sans paroles. (Solitude et Souvenir de Venise.) Op. 49.	1 75
2. En Mi majeur.	1 —	Edition simplifiée.	1 75	Impromptu lyrique. Op. 49. N ^o 3.	1 —
3. En Ré-bémol majeur.	1 —	3 Idylles. Op. 23.	2 75	Souvenir de St. Petersb., Mazurka, Op. 50.	1 50
4. En Fa mineur.	1 —	Séparément:		Allegro. Op. 51.	2 —
Grande Valse brillante. Op. 6.	2 25	N ^o 1. Chant du berger.	— 75	Chanson Slave. Op. 52.	1 25
Edition simplifiée.	1 75	2. Dans les Montagnes.	1 25	Six Morceaux de Musique intime. Op. 53.	
2 Scherzi. Op. 7.	2 75	4. Danse rustique.	1 —	En 2 Suites:	
Séparément:		Souvenir de la Grande-Bretagne, grand Caprice. Op. 24.	3 25	Suite 1.	2 —
N ^o 1. En La-min.	1 25	Chansons des Paysans de Bohême. Op. 25.	1 25	Suite 2.	2 25
2. En Ré-bém.	1 75	Cantabile. Op. 26.	1 25	Séparément:	
3 Impromptus. Op. 8.	2 75	3 Idylles. Op. 27, 2 ^{me} Suite.	2 75	N ^o 1. Berceuse	— 50
Séparément:		Séparément:		2. Conte d'Enfant.	1 —
N ^o 1. Confidence.	— 50	N ^o 1. Près de la Fontaine.	1 25	3. Recueillement.	— 75
2. Chanson à boire.	1 —	2. Dans les bois.	1 —	4. Tendresse.	— 75
3. Barcarolle.	1 —	3. Dimanche matin.	1 —	5. Conte Romantique.	— 75
2 Mazurkas. Op. 9.	1 75	Tarantella. Op. 34.	1 75	6. Une Valse.	1 —
Caprice sur des Airs bohémiens. Op. 10.	3 25	3 Idylles, 3 ^{me} Suite. Op. 36.	2 —	Impromptu hongrois original. Op. 54.	1 25
Edition simplifiée.	2 75	Séparément:		2 Styriennes. Op. 55.	1 75
Nocturne. Op. 11.	1 50	N ^o 1. Doux reproche.	1 —	Allegro-Capriccio. Op. 56.	1 75
Le Tournoi, Etude. Op. 12.	1 50	2. Etoile du soir.	1 —	Largo funèbre. Op. 57.	1 25
12 Etudes de concert. Op. 13.	6 25	3. Le Ruisseau.	1 —	3 Sérénades. Op. 58.	1 75
En 2 Suites, chaque	3 50	Sonate. Op. 37.	4 25	Ouverture du jeune Henri IV de Méhul, Morceau de concert.	3 25
Le Trille, Etude. Op. 13. N ^o 6.	1 —	Grande Marche. Op. 38.	3 25	Feuille d'Album.	— 50
2 Pensées fugitives. Op. 16.	1 50	Aubade (Morgenständchen). Op. 42.	1 75		
Galop di bravura. Op. 17.	2 —	Auprès du berceau. N ^o 1. Méditation			
Edition simplifiée.	1 75	N ^o 2. Chant de berceuse. Op. 43.	1 75		
2 Styriennes originales et 1 Mazurka. Op. 18. N ^o 1 à 3, chaque	1 25				

B. Schott's Söhne, Mayence.

SCHOTT & Co.
London.

SCHOTT FRÈRES
Bruxelles.

A. M^R ERNEST LUBECK

Souvenir de Porto Rico

Marche des Cibaros

pour

PIANO

par

L. M. GOTTSCHALK

OP. 31.

N° 15773.

Propriété des Éditeurs
MAYENCE. B. SCHOTT'S SÖHNE
Londres. Schott & C^o
159 Regent Street

Bruxelles. Schott frères
22 Montagne de la Cour

P.

SOUVENIR DE PORTO RICO.

MARCHE DES GIBAROS

L. M. GOTTSCHALK Op. 31.

Moderato ma con moto.

PIANO. *pp*

misterioso.

p bien rythme.

The musical score is written for piano and consists of four systems of music. The first system is marked 'Moderato ma con moto.' and 'PIANO. pp'. The second system is marked 'misterioso.'. The third system is marked 'p bien rythme.'. The fourth system continues the piece. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The score includes treble and bass staves with various musical notations such as notes, rests, and dynamic markings.

First system of musical notation, featuring a treble clef and a bass clef. The music consists of chords and melodic fragments in a key with four flats.

ben legato.

Second system of musical notation, continuing the piece with similar chordal and melodic structures.

Third system of musical notation, showing further development of the musical themes.

legato.

mf malinconico.

Fourth system of musical notation, marked with a mezzo-forte dynamic and a melancholic mood.

dim.

Fifth system of musical notation, concluding the page with a decrescendo marking.

ben misurato.

P marcato il basso.

mulinconico.

piu f

The first system of music consists of two staves. The treble staff begins with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It contains several measures of music, including chords and single notes. The bass staff features a more active line with eighth and sixteenth notes, often beamed together, and includes some slurs and accents.

The second system continues the musical piece. The treble staff has several measures of music, including some rests. The bass staff continues with its active line, featuring various rhythmic patterns and fingerings. There are some slurs and accents throughout the system.

The third system includes the instruction *brillante elegante.* in the treble staff. The music continues with complex rhythmic patterns in both staves. Numerous fingerings are indicated with numbers 1-5 above or below notes. There are also some slurs and accents.

The fourth system features the instruction *dim.* (diminuendo) in the treble staff. The music continues with complex rhythmic patterns. The instruction *brillante.* appears in the treble staff towards the end of the system. There are also some slurs and accents.

The fifth system includes the instruction *dim.* (diminuendo) in the treble staff. The music concludes with a *p* (piano) dynamic marking in the treble staff. There are also some slurs and accents.

The image displays a musical score for piano, organized into five systems. Each system consists of a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The first system is marked with *volante.* and *m.d. m.g. leggiero.* and features six measures of music with repeated eighth-note patterns in the right hand and a simple bass line in the left hand. The second system continues this pattern with six measures. The third system also continues the pattern with six measures. The fourth system shows a change in the right-hand pattern, with six measures. The fifth system concludes the piece with six measures, including a *cres.-* (crescendo) marking. The score is printed in black ink on a white background.

dim. ff ff

ff ff

ff martellato. tutta forza.

Facilité.

martellato. strepitoso. ff

giocoso.

ff

pesante il basso.

ff

ff *tutta forza.* *sonore.*

x

ff *ff agitato.*

x

ff con passione.

This system contains the first six measures of the piece. It features a complex texture with many chords and moving lines in both the treble and bass staves. The key signature has four flats (B-flat major or D-flat minor). The dynamic marking *ff con passione.* is placed above the fifth measure.

8

f dim.

This system contains the next six measures. The texture continues with dense chords and moving lines. The dynamic marking *f dim.* is placed above the seventh measure.

trattando.

pp senza rall. ppp

This system contains the next six measures. The texture becomes more rhythmic and repetitive. The dynamic marking *pp senza rall. ppp* is placed above the fourth measure. The tempo marking *trattando.* is placed above the seventh measure.

This system contains the next six measures. It features a prominent rhythmic pattern in the bass line consisting of eighth notes with a dotted quarter note, and similar patterns in the treble line.

This system contains the final six measures of the piece. The texture remains consistent with the previous systems, featuring dense chords and moving lines in both staves.

First system of musical notation, consisting of two staves (treble and bass clefs) with a grand staff brace on the left. The key signature is three flats (B-flat, E-flat, A-flat). The music features complex rhythmic patterns with many beamed notes and rests.

Second system of musical notation, consisting of two staves (treble and bass clefs) with a grand staff brace on the left. The key signature is three flats. The music continues with intricate rhythmic figures and rests.

Third system of musical notation, consisting of two staves (treble and bass clefs) with a grand staff brace on the left. The key signature is three flats. The music features complex rhythmic patterns with many beamed notes and rests.

Fourth system of musical notation, consisting of two staves (treble and bass clefs) with a grand staff brace on the left. The key signature is three flats. The music features complex rhythmic patterns with many beamed notes and rests. The dynamic marking *pp* is present in the second measure of the bass staff.

Fifth system of musical notation, consisting of two staves (treble and bass clefs) with a grand staff brace on the left. The key signature is three flats. The music features complex rhythmic patterns with many beamed notes and rests. The dynamic marking *sprezando.* is present in the final measure of the bass staff.

dolente.
dim.

pp tranquillo.
semplice.

pp

ppp.
Fine.

Morceaux choisis pour le Piano.

F. d'Orso Op. 31, Ramage d'Oiseaux. Morceaux de Salon Pr. M. 1.50.

Moderato.
p grazioso e leggiro

F. d'Orso Op. 32, Tentation. Hymne d'Amour Pr. M. 1.50.

Andante.
p espressivo e cantabile cresc. p mf

F. d'Orso Op. 33, Habanera Pr. M. 1.50.
Moderato con molto di moto.

gioviale

F. d'Orso Op. 35, Chanson de Kettly. Souvenir de Suisse Pr. M. 1.50.
Moderato.

p dolce e grazioso pp cresc. riten. un poco

F. d'Orso Op. 38, Au Temps des cerises. Valse de Salon Pr. M. 2. —

Brillante.
p grazioso e leggiro

F. d'Orso Op. 40, Xérès. Chanson à boire espagnole Pr. M. 1.50.

Vivo.
scherzando e leggiro molto cresc. staccato

F. d'Orso Op. 41, Paolita Pr. M. 1.75.

Allegretto.
p leggiro e giocoso

F. d'Orso Op. 46, Après le Bal. Valse rêveuse Pr. M. 1.75.

Moderato.
p grazioso cantabile molto

F. d'Orso, Op. 47, Rêve d'un Ange. Nocturne Pr. M. 1.50.

Moderato.
p espressivo, cantabile molto