

SO-345

Grade 5

\$60.00

Extra Score \$12.00/Extra Parts \$6.

Souvenir de Porto Rico

for *STRING ORCHESTRA*

(with optional percussion)



Composed by

Louis Moreau Gottschalk

Arranged by **Andrejs Jansons**

Souvenir De Porto Rico

for String Orchestra

(with optional percussion)

by Louis Moreau Gottschalk
Arranged by Andrejs Jansons

Instrumentation

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5
Maracas (optional)	1
Claves (optional)	1
Tambourine (optional)	1

Program Notes

Louis Moreau Gottschalk (1829-1869) was a composer and virtuoso pianist from New Orleans. At the age of 13, his mother took him to France hoping to enroll him in the Paris Conservatory. But he was rejected without an audition for the simple reason that he was an American from the country of steam engines and railroads, not musicians. Nevertheless, he took Europe by storm and was praised by critics and such personalities as Hector Berlioz and others. His music was described as wild, languishing and indescribable, which has no resemblance to any other European music.

Gottschalk toured the Caribbean and South America extensively, where he picked up elements of Caribbean rhythms and folk materials incorporating them into his music. There is a town in Brazil named Porto Rico. We know that he toured Brazil, but it is not known whether "Souvenir De Porto Rico" is his way of spelling the name of the United States territory, Puerto Rico, or if it pertains to the Brazilian town.

About the Arranger

Andrejs Jansons was born in Riga, Latvia. During World War II, to get away from the horrors of the Soviet occupation of their homeland his family fled to Germany where they ended up in a DP camp (displaced persons camp) in Esslingen near Stuttgart. Some four years later, a relative in Norfolk, Virginia sponsored their emigration to the United States where Andrejs attended school and began to study the oboe. With great esteem he remembers his high school band director, Sidney Berg, who, incidentally, was a graduate of the University of Michigan. Under Berg's mentorship he was able to achieve the level of proficiency to receive a scholarship to the Juilliard School of Music of which he graduated in 1960.

After several years as oboist with the Baltimore Symphony, Pittsburgh Symphony, American Symphony, Broadway Theatres, Joffrey Ballet, New York City Opera, Metropolitan Opera and others, he went back to school to receive a MM degree in conducting from the Manhattan School of Music. His guest conducting engagements include the Milwaukee Symphony, Philharmonia Hungarica, Nuernberg Symphony, Latvian National Opera, Lithuanian National Symphony, New England Chamber Orchestra and others. He has served as Music Director of the New York Latvian Choir, Bergen Chorale and Fordham University Choirs and as principal guest conductor of the Liepaja Symphony (Latvia) and the Bronx Arts Orchestra of New York.

In 1986 Jansons received a D.Ed degree in Creative Arts, from Rutgers University, majoring in composition. His compositions include eight musicals, works for band, some 50 choral works, folk song settings, chamber music, art songs, orchestrations for the Joffrey Ballet, orchestrations of cantatas, oratorios and an opera, "The Heiress of Vilkači" by Bruno Skulte.

Jansons is presently making his home in Grosse Pointe, Michigan.

SOUVENIR DE PORTO RICO

CONDUCTOR SCORE

Duration - 2:50

for String Orchestra

Louis Moreau Gottschalk

arr. Andrejs Jansons

Moderato (♩ = 76)

Musical score for measures 1-4. The score includes staves for Violins I and II, Viola, Cello, and String Bass, all with rests. Percussion parts include Maracas (optional) with a steady eighth-note pattern starting at measure 1, Claves (optional) with a melodic line starting at measure 3, and Tambourine (optional) with rests. Dynamics include *mf* for Maracas and Claves.

NOTE - Begin in m. 5 if no percussion is used

Musical score for measures 5-8. The string parts (Violins I and II, Viola, Cello, and String Bass) begin with a melodic line in measure 5. The Cello and String Bass parts have dynamics of *mf* in measure 5 and *dim.* in measure 7. The Maracas part continues with a steady eighth-note pattern. The Claves part continues with a melodic line, with dynamics of *dim.* in measure 7. The Tambourine part has rests. Measure numbers 5, 6, 7, and 8 are indicated below the percussion staves.

9

Vlns.
I
II

Vla.
Div.
mf

Cello
mp

Str. Bass
mp

Maracas
mp

Clv.
mp

Tamb.

9 10 11 12

Vlns.
I
II

Vla.

Cello

Str. Bass

Maracas

Clv.

Tamb.

13 14 15 16

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17

I
Vlns.

II

Vla.

Cello
mf

Str. Bass
mf

Maracas
mf

Clv.
mf

Tamb.

17 18 19 20

I
Vlns.

II

Vla.

Cello

Str. Bass

Maracas

Clv.

Tamb.

21 22 23 24

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25

Vlns. I
mf
Vlns. II
mf
Vla.
Cello
Str. Bass
pizz.
Maracas
Clv.
Tamb.

25 26 27 28

25 26 27 28

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass
Maracas
Clv.
Tamb.

29 30 31 32

29 30 31 32

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29 30 31 32

35 *div.*

Vlns. I *mp*

Vlns. II *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

Maracas *mp*

Clv. *mp*

Tamb.

f *div.*

f *div.*

f

f

33 34 35 36

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Maracas

Clv.

Tamb.

37 38 39 40

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37 38 39 40

Musical score for measures 41-44. The score includes parts for Violins I and II, Viola, Cello, String Bass, Maracas, Clavichord, and Tambourine. The key signature is one sharp (F#) and the time signature is 4/4. Measures 41 and 42 feature a steady rhythmic pattern in the strings and percussion. Measures 43 and 44 show a dynamic shift to *mp* (mezzo-piano) with a crescendo leading into the final measure. The Maracas and Clavichord parts provide a consistent rhythmic accompaniment throughout.

Musical score for measures 45-48, starting with a boxed measure number 45. The score includes parts for Violins I and II, Viola, Cello, String Bass, Maracas, Clavichord, and Tambourine. The key signature is one sharp (F#) and the time signature is 4/4. Measures 45 and 46 feature a steady rhythmic pattern in the strings and percussion. Measures 47 and 48 show a dynamic shift to *mp* (mezzo-piano) with a crescendo leading into the final measure. The Maracas and Clavichord parts provide a consistent rhythmic accompaniment throughout.

I
Vlns. *mp*

II

Vla.

Cello

Str. Bass

49 50 51 52

Maracas

Clv.

Tamb.

49 50 51 52

53

I
Vlns. *mp*

II

Vla.

Cello

Str. Bass

53 54 55 56

Maracas

Clv.

Tamb.

53 54 55 56

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Vlns.
I
II

Vla.

Cello

Str. Bass

57 58 59 60

Maracas

Clv.

Tamb.

57 58 59 60

61

Vlns.
I
II

Vla.

Cello

Str. Bass

61 62 63 64

Maracas

Clv.

Tamb.

61 62 63 64

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I
Vlns.
II
Vla.
Cello
Str. Bass
65 66 67 68
Maracas
Clv.
Tamb.
65 66 67 68

69
I
Vlns.
II
Vla. *div.*
Cello
Str. Bass
69 70 71 72
Maracas
Clv.
Tamb.
69 70 71 72
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Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

73 74 75 76

Maracas

Clv.

Tamb.

73 74 75 76

77 Ossia 8va
Div.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

77 78 79 80

Maracas

Clv.

Tamb.

77 78 79 80

I
Vlns.
II
Vla.
Cello
Str. Bass
Maracas
Clv.
Tamb.

81 82 83 84

85
I
Vlns. *fff*
II *fff*
Vla. *fff*
Cello *fff*
Str. Bass *fff*
Maracas
Clv. *fff*
Tamb. *fff*
Loco

85 86 87 88

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

89 90 91 92

Maracas
Clv.
Tamb.

89 90 91 92

93

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

mp *mp* *mp* *mp*

93 94 95 96

Maracas
Clv.
Tamb.

mp *mp*

93 94 95 96

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I
Vlns.
II
Vla.
Cello
Str. Bass

97 98 99 100

Maracas

Clv.

Tamb.

97 98 99 100

101

I
Vlns. *mf*
II *mf*
Vla. *mf*
Cello *mf*
Str. Bass *mf*

101 102 103 104

Maracas

Clv. *mf*

Tamb.

101 102 103 104

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This musical score page contains seven staves for measures 105 through 108. The instruments are Vlns. I & II, Vla., Cello, Str. Bass, Maracas, Clv., and Tamb. The key signature is one sharp (F#). The score includes dynamic markings such as *dim.*, *pp*, and *sfz*. The Maracas part features a consistent rhythmic pattern of eighth notes. The Clv. and Tamb. parts have sparse rhythmic entries. The Vlns., Vla., and Cello parts show a melodic line that changes in measure 108, marked with *pp* and *sfz*. The Str. Bass part has a simple bass line. The page is numbered 15 in the top right corner.