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Mel Bay Presents

HISPANIC-American GUITAR

José de Anguera

Miguel S. Arévalo

Luis T. Romero



Manuel Y. Ferrer

Charles de Janon

Douglas Back



by Douglas Back

MEL BAY PUBLICATIONS, INC.
#4 INDUSTRIAL DRIVE
PACIFIC, MO 63069

Mel Bay Presents

HISPANIC-AMERICAN GUITAR

by Douglas Back

Spanish translation by José Cobos

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Foreword

The guitar's entrance into American culture was established during the early 19th century. To a large extent, it was introduced by both visiting and immigrating Spanish guitarists. Although the guitar's once considerable popularity in Europe during the early part of the 19th century began to decline around 1830, many guitarists, particularly Spaniards who continued to hold the guitar in esteem, began to view the United States and other countries in the Americas as a place where they could forge successful careers as touring guitar virtuosos.

Don A. F. Huerta (1804-1875) was the first significant Spanish guitarist to seek artistic opportunity in America. According to Phillip Bone in his book *The Guitar and Mandolin*, Huerta had been engaged to play a concert in Havre, France, and while traveling to his performance, he found himself in the company of several businessmen about to sail to America. These businessmen advised Huerta to forget his concert in Havre and come with them to America where they felt he would be immensely successful. Without further consideration, Huerta sailed with them. He arrived in New York City in 1824, and in a short time he was able to enlist the newly formed New York Philharmonic Society to sponsor him in concerts. During an extended stay in the United States, he was sponsored in concert on four occasions by the Philharmonic Society in 1824. After a visit to Cuba and Martinique where he toured with the Garcia Opera company, he returned to New York and gave two more performances on October 12, 1825, and again on January 2, 1826. Acknowledged at the time as the "foremost guitarist in America," his programs as announced in the *New York Evening Post* were somewhat vague as to repertoire. Huerta did not give solo recitals, but as was the custom of the period, he was presented as the feature artist on programs that also contained a variety of soloists, singers, and even a full orchestra. The following is a listing of the program from Huerta's first New York appearance as advertised in the New York Evening Post.

New York, Evening Post, May 14th, 1824

Mr. Huerta's Concert, under the Patronage of the Philharmonic Society, on Saturday Evening, the 15th inst. at 8 o'clock.

First part

- 1. Overture, full Orchestra - Rossini*
- 2. Concerto, Guitar, Huerta, - Huerta*
- 3. Song, by Mr. Milon*

Prólogo

La entrada de la guitarra en la cultura norteamericana ocurrió a principios del siglo XIX. Principalmente la introdujeron los emigrantes y visitantes guitarristas españoles. Alrededor del año 1830, al perder popularidad la guitarra en Europa, tras su apogeo de principios del siglo XIX, muchos guitarristas, en especial españoles que todavía tenían gran estima por el instrumento, comenzaron a considerar los Estados Unidos y otros países americanos como lugares donde podrían ejercer su profesión con éxito haciendo giras como virtuosos guitarristas.

Don A. F. Huerta (1804-1875) fue el primer guitarrista español de importancia que buscó una oportunidad artística en América. De acuerdo a Phillip Bone en su libro *La guitarra y la mandolina*, Huerta había sido contratado para tocar un concierto en La Havre, Francia, y cuando iba en camino se encontró con varios hombres de negocios que se dirigían a tomar un barco hacia Norteamérica. Ellos le aconsejaron que se olvidara de su concierto en La Havre y se fuese con ellos a América donde creyeron que tendría un éxito enorme. Sin pensarlo dos veces, Huerta se embarcó con ellos. Llegó a Nueva York en 1824, y en un corto tiempo pudo hacer que la recientemente formada Sociedad Filarmónica de Nueva York lo patrocinara en conciertos. Durante una extensa estancia en los Estados Unidos, la Sociedad Filarmónica lo patrocinó en cuatro ocasiones en 1824. Después de una visita a Cuba y Martinica, donde hizo una gira con la compañía de ópera García, regresó a Nueva York y actuó en dos ocasiones más, el 12 de octubre de 1825 y el 2 de enero de 1826. Conocido en ese tiempo como el «mejor guitarrista en América» sus programas, como los anunciaba el periódico *New York Evening Post*, eran un poco vagos en cuanto a su repertorio. Huerta no daba recitales solamente, sino, como era la costumbre de ese periodo, se le presentaba como artista principal de programas que también incluían una variedad de solistas, cantantes e incluso orquestas grandes. A continuación sigue una lista del programa que anunció el *New York Evening Post* de la primera actuación de Huerta en Nueva York:

New York Evening Post, 14 de mayo, 1824

Concierto del Sr. Huerta bajo el patrocinio de la Sociedad Filarmónica el día 15, sábado, a las 8 de la tarde.

Primera parte

- 1. Obertura, orquesta completa - Rossini*
- 2. Concierto, guitarra, Huerta, - Huerta*
- 3. Canción, por Mr. Milon*

4. *Solo on the Flute, Amon, - Mr. Kinsela*

5. *Variations on the Guitar, Sor - Huerta*

Second part

1. *Overture, full orchestra*

2. *Spanish March with variations, Huerta, - Mr. Huerta*

3. *Song by Mr. Milon*

4. *Solo on the Violin, by Mr. Gillingham*

5. *Divertimento on the Guitar, Huerta - Mr. Huerta*
At the City Hotel, at 8 o'clock

Huerta returned to Europe and settled in London until 1830, where he met and married the daughter of the famous guitar maker Louis Panormo. From London he went to Paris and later to Spain, where he continued his life as a world traveling concert artist.

Many other accounts of early to mid 19th century visiting Spanish guitarists have been recorded. The two volume series *Strong on Music: The New York Music Scene in the Days of George Templeton Strong*, 1836 - 1875, and the multivolume work *Annals of the New York Stage* by George C. F. Odell chronicle the performances of many early guitarists in New York City. Noting an appearance in 1841 of "a new Spanish guitar virtuoso, T. Lacarcel," who "played his way to New York from Havana and New Orleans," George Templeton Strong comments that "the prevalence of Spanish guitarists in New York was due, perhaps, to the convenience of New York as a stopping-off place to and from Havana." Other Spanish guitarists in New York City at about this same time which Strong and Odell cite include names such as Señora Delores de Goni and Señor de Goni, Señor Benedid, Señor Maurez, Don Manuel Lopez, John B. Coupa, Leopold de Janon, and Antonio B. Martinez.

The guitarist Antonio B. Martinez, like Huerta, seems to have been somewhat of a wandering minstrel type. Noted for his many performances at New York's Niblo's Garden Theatre during the years 1831 - 1835, other accounts place him in St. Louis during the years 1839 - 40 and in Cleveland a few years later. He published a few short pieces for the guitar while he was in New York City and in Boston during the 1830's.

Another early Spaniard in America who is worthy of mention is Mariano Perez (ca. 1830's). Perez represents a footnote in history due primarily to the influence he had on the prolific African-American guitarist Justin Holland (1819 - 1887). Perez's performances at Boston's

4. *Solo de flauta, Amon, - Mr. Kinsela*

5. *Variaciones en la guitarra, Sor - Huerta*

Segunda parte

1. *Obertura, orquesta completa*

2. *Marcha Española con variaciones, Huerta, - Mr. Huerta*

3. *Canción, por Mr. Milon*

4. *Solo de violín, por Mr. Gillingham*

5. *Divertimento en la guitarra, Huerta - Mr. Huerta*
En el City Hotel, a las 8 de la tarde

Huerta regresó a Europa y se asentó en Londres hasta 1830, cuando conoció y se casó con la hija del famoso constructor de guitarras Louis Panormo. Desde Londres se trasladó a París y más tarde a España, donde continuó su carrera de concertista mundial.

Hay muchas otras historias de guitarristas españoles visitantes desde principios a mediados del siglo XIX. La serie de dos tomos: *Strong sobre Música: Escena musical de Nueva York en los días de George Templeton Strong*, 1836 - 1875, y la obra de varios tomos: *Anales de los escenarios de Nueva York*, por George C. F. Odell, la cual narra la actuación de varios de los primeros guitarristas en la ciudad de Nueva York. George Templeton Strong menciona la aparición en 1841 de «un nuevo virtuoso español de la guitarra, T. Lacarcel,» quien «tocó todo el camino desde La Habana y Nueva Orleans hasta Nueva York» comentando que «el predominio de los guitarristas españoles en Nueva York se debe, posiblemente, a la conveniencia de Nueva York como puerto de paso desde/hacia La Habana.» Otros guitarristas españoles de esa época en Nueva York que mencionan Strong y Odell incluye a la Sra. Dolores de Goni y Sr. de Goni, Sr. Benedid, Sr. Maurez, Don Manuel López, John B. Coupa, Leopold de Janon y Antonio B. Martínez.

El guitarrista Antonio B. Martínez, al igual que Huerta, parece que también era un poco el tipo de trovador errante. Conocido por sus asiduas actuaciones en el teatro Niblo Garden de Nueva York durante los años 1831 - 1835, también hay otros relatos que lo sitúan en St. Louis durante los años 1839 - 40 y en Cleveland unos años más tarde. Publicó unas piezas cortas para guitarra en Nueva York y Boston durante los 1830.

Otro de los primeros españoles en Norteamérica digno de mención es Mariano Pérez (ca. 1830). Pérez representa una nota en la historia debido principalmente a la influencia que tuvo en el prolífico guitarrista afroamericano Justin Holland (1819 - 1887).

Lion Theatre during the early 1830's served as a spark in initiating Justin Holland's desire to begin the study of the guitar.¹ Perez published one known work, a lengthy and challenging (although perhaps somewhat mediocre in quality) arrangement of the overture to the opera *Caliph of Baghdad* by Francis-Adrien Boieldieu (1775 - 1834).

It would be misleading to say that guitar playing in 19th century America was an exclusively Spanish immigrant activity. By the 1830's and 40's there were multitudes of guitarists of many ethnic heritages who began publishing music for the guitar; nevertheless, the six-string guitar at this time, and even up until about the middle of the 20th century, was almost always referred to as the Spanish guitar. This name was originally used to differentiate it from the English cittern, a steel string, open C tuned guitar-like instrument which had been in common use in America up until about 1820. The use of the term "Spanish guitar" also appears to reflect a certain 19th century romantic fascination with Spanish culture, and the guitar's connection with Spain influenced much of its early history in this country. This is evidenced by the fact that many of the principal early American guitar works contain titles such as *The Celebrated Spanish Retreat*, *The Spanish March*, *The Spanish Quickstep*, or *The Spanish Fandango*.

The middle decades of the 19th century, particularly the 1840's and 1860's, served as the most prolific periods for the publication of guitar music. The foremost Hispanic-American guitar composers of this period include John B. Coupa (ca. 1840's), Charles de Janon (1834 - 1911), and José de Anguera (1810 - 1882). Important Hispanic-American guitarist/composers who were active primarily in the latter part of the 19th century include Miguel S. Arévalo (d. 1899), Manuel Y. Ferrer (1824 - 1904), Antonio Lopes (c. 1890's) and Luis T. Romero (1854 - 1893).

The composers presented in this edition all share Hispanic heritage, and they each published works for the guitar in the United States. Although these Hispanic-Americans composed in the popular idiom of the day producing dances such as Marches, Waltzes, Mazurkas, Schottisches, Polkas, and arrangements of operatic themes, as well as "Theme and Variations," many of them capitalized on their Hispanic heritage and also composed or arranged works that reflect Iberian and Latin themes or rhythms. It was the intent of this edition

Las actuaciones de Pérez en el teatro Lion de Boston a principio de la década de 1830, sirvieron como chispa que encendió el deseo de Justin Holland para empezar a estudiar seriamente la guitarra.¹ Pérez publicó una obra conocida, un arreglo largo y difícil (aunque quizás un poco mediocre en calidad) de la obertura de la ópera *Califa de Bagdad* por Francis-Adrien Boieldieu (1775 - 1834).

Es un poco exagerado decir que el tocar la guitarra en América durante el siglo XIX era una actividad exclusiva de los emigrantes españoles. Durante los años 30 y 40 de ese siglo habían numerosos guitarristas de diversas descendencias étnicas que comenzaron a publicar música para guitarra; no obstante, a la guitarra de seis cuerdas de ese tiempo y hasta mediado del siglo XX se le llamó la guitarra española. Este nombre se usó originalmente para diferenciarla de la cítara inglesa (*cittern*), un instrumento parecido a la guitarra con cuerdas metálicas, afinada en Do al aire, que se había usado mucho en Estados Unidos hasta alrededor de 1820. El uso del término «guitarra española» también parece reflejar una cierta fascinación romántica con la cultura española del siglo XIX y el enlace de la guitarra con España influyó mucho su temprana historia en este país. Esto lo evidencia el hecho de que muchas de las primeras piezas principales americanas para guitarra tienen títulos como «La celebrada retreta española», «Marcha española», «Paso ligero español» o «Fandango español.»

Las décadas a mediados del XIX, particularmente las de los 40 y 60, fue el periodo más prolífico para la publicación de música para guitarra. Los compositores hispanoamericanos más importante de esta época incluyen a John B. Coupa (ca. 1840), Charles de Janon (1834 - 1911) y José de Anguera (1810 - 1882). Entre los compositores/guitarristas hispanoamericanos más importantes en la segunda mitad del siglo XIX se encuentran: Miguel S. Arévalo (f. 1899), Manuel Y. Ferrer (1824 - 1904), Antonio Lopes (c. 1890) y Luis T. Romero (1854 - 1893).

Los compositores que se presentan en esta edición comparten todos una descendencia hispana y todos publicaron piezas para la guitarra en los Estados Unidos. Aunque estos hispanoamericanos compusieron obras en el estilo popular de su tiempo, como marchas, valeses, mazurcas, chotis, polcas y arreglos de temas de óperas, además de «temas y variaciones», muchos de ellos recurrieron a su descendencia hispana y compusieron o hicieron arreglos a piezas que reflejan temas y ritmos españoles y latinos. Con esta edición intentamos incluir

¹ Justin Holland published over 300 works for the guitar during the mid 19th century. Several of his pieces can be found in the book *American Pioneers of the Classic Guitar* by Douglas Back, Mel Bay, 1994

¹ Justin Holland publicó más de 300 piezas para guitarra a mediados del siglo XIX. Muchas de estas piezas se pueden encontrar en el libro *Pioneros americanos de la guitarra clásica* por Douglas Back, Mel Bay, 1994

to include as many of these works as possible, as well as to present the music of a wide variety of early Hispanic-American composers.

Douglas Back

*And Music too dear music, that saw touch
Beyond all its the soul that loves it much
Now heard far off so far as but to seem
like the faint exquisite music of a dream*

by Octavia Celestia Y Walton, inscribed into a book of songs for the guitar, August 26th, 1828.

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To Nikki and Nadine

la mayoría de estas piezas posible y a la vez presentar una variedad de compositores pioneros hispano-americanos.

Douglas Back

*Y música demasiado querida, que vio contacto
Más que todo es el alma que la quiere tanto
Ahora se oye de lejos, tan lejos que parece
nada más que la tenue exquisita música de un sueño*

por Octavia Celestia Y Walton, inscrita en un libro de canciones para guitarra, 26 de agosto, 1828.

Reconocimiento

Me gustaría agradecer a las siguientes personas y entidades que contribuyeron información y música para esta edición: Philip de Anguera, Dr. Peter Danner, The Center For Popular Music de Middle Tennessee State University y The International Guitar Research Archive del California State University. Gracias en especial a los estudiantes de español Katie Milner, Quentin Lindsey y la profesora y Patricia Gilmore Andrea Johnson del Baldwin Arts and Academic magnet School en Montgomery, Alabama, quienes ayudaron en parte con la traducción, y a Robert McLean, Jean Nix y Karen Back quienes ayudaron con la corrección.

Dedicado a Nikki y Nadine

Notes on Composers and Music

Miguel S. Arévalo (d. 1899 - 1900?)

Miguel S. Arévalo was a Spanish born guitarist-composer who lived in Los Angeles and later San Francisco. He published approximately a half dozen works for guitar all in 1891 with Clark Wise & Bros. of Oakland and with Broder and Schlam of San Francisco, and he left a lengthy and intricate manuscript arrangement of *Carnival of Venice*, which was donated to the Library of Congress in 1933. Today he is best remembered as being the first guitar teacher of Luis T. Romero (1854 - 1893), who was considered by many to have been the foremost American guitarist during the period 1880 - 90. Arévalo's variations on *La Castañera* (Chestnut Seller), his *Violetta Schottische* and his duet *La Súplica* (The Request) are presented here. The duet *La Súplica* in E minor was also arranged in a solo edition in A minor by Luis T. Romero, which is included in this author's previous Mel Bay anthology *American Pioneers of the Classic Guitar*. Both versions were originally published in *The Excelsior Guitar Collection* by Oliver Ditson Company in 1890. To facilitate duet reading by saving on page turns, tablature was not included with this work.



Charles De Janon (1834 - 1911)

Born in Cartegena, Colombia, in 1834, Charles De Janon came to New York City with his parents at age six. After first studying both the piano and violin, he took up the guitar at age nine and went on to become one of America's most important guitarists of the mid to late 19th century. Apparently somewhat of a prodigy, De Janon began composing and publishing music for the guitar as early as age sixteen or seventeen. In addition to his nearly one hundred compositions and arrangements, he is also recognized for his popular American edition of Matteo Carcassi's (1792 - 1853) guitar method.

The opening to De Janon's com-

Notas de compositores y música

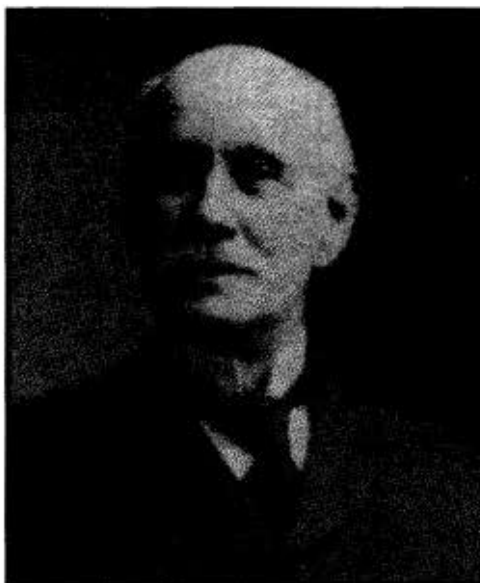
Miguel S. Arévalo (1899 - 1900?)

Miguel S. Arévalo fue un guitarrista-compositor nacido en España, que vivió en Los Angeles y más tarde en San Francisco. Publicó aproximadamente media docena de piezas para guitarra en 1891 con Clark Wise & Bros. de Oakland y con Broder and Schlam de San Francisco, además dejó un manuscrito largo y enrevesado de un arreglo del Carnaval de Venecia, que se donó a la Biblioteca del Congreso en 1933. Hoy se le recuerda principalmente por ser el primer profesor de guitarra de Luis T. Romero (1854 - 1893), quien muchos consideraron ser el mejor guitarrista norteamericano en el periodo 1880 - 90. Aquí presentamos las variaciones de Arévalo de *La Castañera*, su

Violetta Schottische y el dúo *La Súplica*. Luis T. Romero también hizo un arreglo para una sola guitarra de *La Súplica* en La menor que está incluida en la antología de este mismo autor *American Pioneers of the Classic Guitar* publicado por Mel Bay. Ambas versiones fueron publicadas originalmente en *The Excelsior Guitar Collection* por Oliver Ditson Company en 1890. Para facilitar la lectura de dos guitarras y evitar vueltas de páginas, no hemos incluido la cifra en esta pieza.

Charles De Janon (1834 - 1911)

Nacido en Cartegena, Colombia, en 1834, Charles De Janon llegó con sus padres a Nueva York cuando tenía seis años. Después de comenzar estudiando el piano y el violín, comenzó a estudiar la guitarra a la edad de nueve años y llegó a ser uno de los más importantes guitarristas americanos en la segunda mitad del siglo XIX. Al parecer era un prodigio y De Janon comenzó a componer y publicar música para la guitarra a los dieciséis o diecisiete años. Además de las casi cien obras y arreglos que publicó, se le reconoce por la publicación de su popular edición americana del método de guitarra de Matteo Carcassi (1792 - 1853).



El principio de la composición de De Janon *Zamora - Bolero*,

position *Zamora - Bolero*, published in 1886, bears a remarkable similarity to the Spanish dance *El Jaleo De Xerex* (Pearl of Jerez), which Manuel Y. Ferrer (1828 - 1904) arranged for solo guitar and published in 1882. One could easily surmise that the latter served as a springboard for De Janon's composition. De Janon was also one of many guitarists of his era to arrange José Arile's popular Spanish song *A Media Noche* (Midnight) for solo guitar. According to turn of the century (1900) American guitarist C.F. Elzear Fiset (1874 - 1966), of De Janon's original compositions, De Janon himself considered his *Polonaise* to be his best work. It was first published in 1881 and later reprinted in the *Half Dollar Series* by Oliver Ditson Co. in 1905.

Manuel Y. Ferrer (1828 - 1904)

Manuel Y. Ferrer was one of the greatest of guitarist/composers living in the United States during the 19th century. Born in Baja, California, in 1828, Ferrer's parents were originally from Spain. According to guitar historian Dr. Peter Danner, Ferrer was by and large self-taught, but around age twenty he studied guitar with the Franciscan friar Narciso Duran (1776 - 1846) at the Mission Santa Barbara. Ferrer moved to San Francisco sometime in the early 1850's where he began to teach and perform. He remained in San Francisco for the rest of his career. His last years were spent in Oakland, California, where his address is listed as 5730 Telegraph Avenue.

Ferrer is noted for his "draw and sweep" method of playing chords. In this method, chords are executed with a simultaneous movement of the thumb and index finger, whereby the thumb strikes the fundamental bass and all other notes are "swept" with the index finger in the opposite direction toward the thumb. Ferrer's published instrumental and vocal compositions and arrangement were issued in a single 227 page edition by Mattius Gray of San Francisco in 1882. It was later reprinted by Oliver Ditson Co. in 1910. Both the pieces *Alexandrina* and *Spanish Mazurka* were originally published in this edition. Ferrer's arrangements of *El Olé*, *A La Orilla del Ebro Jota* by Catanbide; *Manzanillo* by A.G. Robyn; *El Vito Sevillano* by Hernan; and his own composition *Arbor Villa Mazurka* (1903) were never published and are presented here for the first time. The piece *Manzanillo* was especially popular among many of the fretted in



publicada en 1886, tiene una gran similitud con la danza española *El Jaleo de Jerez* (Perla de Jerez) con un arreglo de Manuel Y. Ferrer (1828 - 1904) para solo de guitarra, publicado en 1882. Se puede fácilmente deducir que esta última pieza sirvió como inspiración para la obra de De Janon. De Janon fue además uno de los muchos guitarristas de su época que hicieron un arreglo de la popular canción *A Media Noche* compuesta para solo de guitarra por José Arile. De acuerdo al guitarrista americano de fines del XIX C.F. Elzear Fiset (1874 - 1966), de las piezas originales que escribió De Janon, él mismo consideró *Polonaise* como su mejor obra. Fue publicada en 1881 y más tarde Oliver Ditson Co. volvió a imprimirla en 1905 en la serie *Half Dollar*.

Manuel Y. Ferrer (1828 - 1904)

Manuel Y. Ferrer fue uno de los más importantes guitarrista y compositor que vivió en los Estados Unidos durante el siglo XIX. Nació en Baja, California, en 1828 de padres españoles. De acuerdo al historiador de la guitarra Dr. Peter Danner, Ferrer se enseñó él mismo a tocar pero alrededor de veinte años comenzó a estudiarla con el monje Franciscano Narciso Durán (1776 - 1846) en la Misión de Santa Barbara. Ferrer se mudó a San Francisco a principios de la década de los 1850 donde comenzó a dar clases y actuar, permaneciendo en San Francisco el resto de su carrera. Vivió sus últimos años en Oakland, California, donde su dirección se alista como 5730 Telegraph Avenue.

Ferrer es notable por su método de tocar los acordes, con un movimiento simultáneo del pulgar y el índice, el pulgar toca el bajo fundamental y el índice las demás notas del acorde en dirección opuesta, hacia el pulgar, «barriendo» las cuerdas. Una sola edición de 227 páginas por Mattius Gray de San Francisco en 1882 publicó las piezas y arreglos de Ferrer. En 1910 Oliver Ditson Co. volvió a imprimirla. Esta última edición publicó las obras *Alexandrina* y *Mazurca Española* por primera vez. Los arreglos que hizo Ferrer de *El Olé*, *A La Orilla del Ebro*, jota por Catanbide, *Manzanillo* por A.G. Robyn, *El Vito Sevillano* por Hernan, y su propia pieza *Arbor Villa Mazurca* (1903) no fueron publicadas nunca y se presentan aquí por primera vez. La obra *Manzanillo* fue muy popular en los clubs y orquestas de instrumentos de cuerda que surgieron entre las décadas

strument clubs and orchestras which flourished from the 1890s through 1910s. It appears to have been originally composed for the opera *The Maid of Manzanillo* by Alfred George Robyn (1860-?). The production was billed as "A Mexican Comic Opera" and was first produced in 1893 at the Grand Opera House in St. Louis, Missouri, where Robyn served as music director.

Luis Toribio Romero (1854 - 1893)

Luis T. Romero was considered by many of his time to have been the premier American guitar virtuoso of the late 19th century. Born in Madrid in 1854, Romero, while in his teens, moved with his family to California.

Starting guitar lessons while a child in Spain, he resumed them with Miguel S. Arévalo in Los Angeles and later with Manuel Y. Ferrer in San Francisco. He established his career first in San Jose but moved to Boston about 1889 where he died prematurely of pulmonary tuberculosis at age 39. Romero's career was enhanced to a certain extent by the rise of the mandolin, guitar, and banjo clubs, which became popular on college campuses beginning in the 1880's. He assisted Samuel Adelstein in forming the first mandolin orchestra on the Pacific coast in 1887,

and in Boston he was for a short time a member of the popular fretted instrument ensemble "The Boston Ideals." He is also noted as being the guest soloist on at least two occasions in New York City when he was sponsored in concert in 1890 by the banjo clubs of Stevens Institute and Columbia College and again in 1891 in a "Banjo, Mandolin and Guitar Concert," sponsored by the fretted instrument clubs of Princeton, Columbia, Haverford and Brown University. His *Compositions* were published by Clark Wise of Oakland, Oliver Ditson Co. of Boston, and Jean White Co. of Boston. Although a great guitarist, Romero was not a prolific composer, and several of his compositions and arrangements are tainted by hints of plagiarism. Romero's arrangement of the piece *Peruvian Air* is one such example. According to Dr. Peter Danner, Romero's *Peruvian Air* was later published in 1906 under the title *Feste Lariane* by the Milan based magazine *Il Plettro*. It had won an award for the Italian guitarist Luigi Mozzani (1869-1943) who claimed it as his own composition. The piece was also published in Buenos Aires (1907) as *Melodia Nocturna*



de 1890 a 1910. Parece que fue compuesta originalmente para la ópera *The Maid of Manzanillo* por Alfred George Robyn (1860-?). La producción fue descrita como «Una ópera cómica mexicana» y fue producida originalmente en 1893 por la Grand Opera House en St. Louis, Missouri, donde Robyn era su director de música.

Luis Toribio Romero (1854 - 1893)

Luis T. Romero fue considerado por muchos de sus contemporáneos como el mejor virtuoso de la guitarra en América a finales del siglo XIX. Nacido en Madrid en 1854, Romero se mudó a California con su familia en su

juventud. Comenzó a tomar lecciones de guitarra cuando era niño en España y continuó con Miguel S. Arévalo en Los Angeles y más tarde con Manuel Y. Ferrer en San Francisco. Estableció su carrera en San José primero y más tarde, en 1889 aproximadamente, se mudó a Boston donde falleció prematuramente de tuberculosis a la edad de 39 años. La carrera de Romero se realizó hasta cierto punto por el incremento de los clubs de mandolina, guitarra y banjo que se hicieron populares en los campus de las universidades a partir de 1880. Ayudó a Samuel Adelstein a formar la primera orquesta de

mandolina en la costa del Pacífico en 1887 y en Boston formó parte por un breve tiempo del conjunto de instrumentos de cuerda «The Boston Ideals.» También aparece como solista invitado en al menos dos ocasiones en Nueva York en 1890 patrocinado por los clubs de banjo de Stevens Institute y Columbia College y de nuevo en 1891 en un «Concierto de banjo, mandolina y guitarra» patrocinado por los clubs de instrumentos de cuerda de las universidades de Princeton, Columbia, Haverford y Brown. Su obra *Composiciones* fue publicada por Clark Wise de Oakland, Oliver Ditson Co. de Boston y Jean White Co. de Boston. Aunque fue un gran guitarrista, Romero no fue un compositor prolífico y muchas de sus piezas y arreglos fueron afectados por insinuaciones de plagiarismo. El arreglo que hizo Romero de la pieza *Aire Peruano* es un ejemplo de esto. De acuerdo con Dr. Peter Danner, el *Aire Peruano* de Romero fue publicado más tarde, en 1906, bajo el título *Feste Lariane* por la revista milanesa *Il Plettro*. Había ganado un premio para el guitarrista italiano Luigi Mozzani (1869-1943) quien reclamó que él la había compuesto. La misma pieza fue publicada también en Buenos Aires (1907)

op. 11 by José Sancho, whose *La Negrita Danza* is presented in this collection. Although Romero is listed only as the arranger of *Peruvian Air*, which was published in 1889, sixteen years before Mozzani's edition and seventeen years before Sancho's, the early 20th century guitarist Vadah Olcott-Bickford claimed that Romero got the piece from their mutual teacher Manuel Y. Ferrer without crediting him. The two other Romero works presented here, *Lejos De Ti*, and *Un Sueño*, are much less controversial, and both serve as fine examples of the Cuban dance the Habanera, whose name was derived from the Spanish pronunciation of the Cuban capital Havana (Habana). Although the piece *Un Sueño* was written with a second guitar part, it may also be rendered quite effectively as a solo piece by playing just the first part; however, to facilitate duet reading by saving on page turns, tablature was not included with this work.

José Sancho (ca. 1900)

Although José Sancho never put roots down in the United States, he spent several years in this country. Born in Valencia, Spain, he made his first appearance in the United States as a member of "The Figaro Spanish Students," a touring group of Spanish musicians whose instrumentation consisted of one guitar, one cello, and about twelve mandolin-like Spanish bandurrias. Already famous throughout most of Europe, they created an enormous sensation when they arrived in New York City on January 1, 1880. Their colorful costumes and novel instrumentation soon inspired several American "Spanish Student" imitators. Instead of using bandurrias, the American groups chose similar, but more familiar Neopolitan mandolins. Thus the mandolin craze of the late 19th century was born, and within a few years mandolin clubs and orchestras began forming on college campuses and in cities across the country.

The original Spanish Students made several tours which criss-crossed the country until 1884. They disbanded in Buenos Aires in 1885. For several years after leaving the group, Sancho toured the Americas, and for a period of time he revisited the United States. It is unclear just how long or where Sancho stayed in the United States; however, he had music published for the guitar in San Francisco in 1889, and later in Boston and New York. His piece *La Negrita Danza* was published by Hugo V. Schlam of New York in 1900. A Bohemian by nature, he appears to have spent his life traveling about the world. He returned to Buenos Aires in 1904 where he published forty works for the guitar. He also published sixteen works in Paris and Italy.

como *Melodía Nocturna op. 11* por José Sancho quien fue el autor de *La Negrita Danza* que presentamos en esta colección. Aunque Romero aparece solo como arreglista de *Aire Peruano*, que se publicó en 1889, dieciséis años antes que la edición de Mozzani y diecisiete años antes de la de Sancho, el guitarrista de principios de siglo XX Vadah Olcott-Bickford reclamó que Romero tomó la pieza del maestro de ambos Manuel Y. Ferrer sin darle ningún crédito. Las otras dos piezas de Romero que presentamos aquí, *Lejos De Ti* y *Un Sueño* son mucho menos polémicas y muy buenos ejemplos del estilo de Habaneras, que toma el nombre de la capital cubana. Aunque la pieza *Un Sueño* se escribió originalmente para dos guitarras, se ajusta muy bien a un solo tocando solamente la primera parte. Para facilitar la lectura y ahorrar vueltas de páginas, tampoco hemos incluido la cifra en esta pieza.

José Sancho (ca. 1900)

Aunque José Sancho nunca echó raíces en los Estados Unidos, pasó aquí muchos años. Nacido en Valencia, España, apareció por primera vez en los Estados Unidos como miembro de un grupo de músicos españoles en gira llamada «Estudiantina Fígaro,» que consistía en una guitarra, un cello y doce bandurrias, que es un instrumento español parecido a la mandolina. Debido a su fama por toda Europa, crearon una enorme sensación cuando llegaron a Nueva York el 1 de enero de 1880. Sus vestimentas coloridas y nueva instrumentación pronto inspiraron muchas «tunas» imitadoras en América. En vez de usar bandurrias, los grupos americanos usaron las similares pero más conocidas mandolinas napolitanas. Así nació la tremenda popularidad de la mandolina a finales del siglo XIX y en pocos años se formaron muchos clubs y orquestas de este instrumento en campus universitarios y ciudades por todo el país.

La Tuna Española original hizo varias giras recorriendo todo el país hasta 1884. Se disolvió en Buenos Aires en 1885. Por muchos años, después de dejar el grupo, Sancho hizo muchas giras por toda América y por un tiempo volvió a visitar los Estados Unidos. No está muy claro por cuánto tiempo o donde se quedó cuando Sancho visitó los Estados Unidos, sin embargo su música para guitarra se publicó en San Francisco en 1889 y más tarde en Boston y Nueva York. Su pieza *La Negrita Danza* fue publicada por Hugo V. Schlam de Nueva York en 1900. Un bohemio por naturaleza, parece que pasó toda su vida viajando por todo el mundo. Regresó a Buenos Aires en 1904 donde publicó cuarenta obras para guitarra. También publicó dieciséis piezas en París y en Italia.

John B. Coupa (ca. 1840's)

Originally from Spain, John B. Coupa was one of America's finest guitar composers of the 1830s and 40s. Although his dates are unknown, he established his career first in Boston and then settled in New York City sometime around 1840. In the book *Strong on Music: the New York Music Scene in the Days of George Templeton Strong*, edited by Vera Brodsky Lawrence, the author writes:

"Three new guitar virtuosos appeared in New York in 1841 - the Spaniards Benedid and Coupa, who played delightful duets at Benedid's concert in January, and Leopold de Janon, who appeared at J.L. Downe's concert on December 14, playing the guitar and singing two french songs."²

John B. Coupa was also an early partner to the American guitar maker Christian Frederick Martin (1796 - 1873), who founded the C.F. Martin Guitar Co. in 1833. Coupa served as Martin's New York distributor after Martin moved his business from New York to Nazareth, Pennsylvania in 1839.

Coupa's composition *Isabel with Variations* (1844) is based on a popular song of the day, which an earlier American publication with English lyrics lists as *The Celebrated Serenade, Isabel*. Whether the work actually originated in Spain, however, is rather questionable. Coupa's Isabel variations along with the piece *Serenade* (1830's) are among his best compositions and are well suited for concert use. Another of his works, his *Sixth Waltz* (1844), has been reproduced in this author's previous Mel Bay edition, *Great American Marches, Polkas, and Grand Concert Waltzes for Acoustic Guitar*, 1997.

Antonio Lopes (ca. 1880s - 90s)

Not much is known about Antonio Lopes, but during the late 19th century, the Brooklyn based, Spanish surnamed Lopes published nearly one hundred works for the guitar as well as for the 5-string banjo (at that time the 5-string banjo was played fingerstyle with gut strings, and it became highly regarded as an "elevated" parlor and concert instrument). The two short works presented here, *Cavatina* and *Rondino*, were extracted from the *Lopes Folio of Guitar Solos* published by Carl Fischer in 1884. Lopes' compositions are all technically quite easy and maintain a simplistic charm.

John B. Coupa (ca. 1840)

Oriundo de España, John B. Coupa fue uno de los mejores compositores de música para guitarra en América en las décadas de los años 1830 y 40. Aunque las fechas exactas no se conocen, estableció su carrera al principio en Boston y más tarde se asentó en Nueva York alrededor de 1840. En el libro *Strong sobre música: la escena musical de Nueva York en los días de George Templeton Strong*, editado por Vera Brodsky Lawrence, el autor escribe:

«Tres nuevos virtuosos de la guitarra aparecieron en Nueva York en 1841 - los españoles Benedid y Coupa, quienes tocaron unos preciosos dúos en el concierto de Benedid en enero y Leopold de Janon, quien apareció en el concierto de J.L. Downe el 14 de diciembre, tocando la guitarra y cantando dos canciones francesas.»²

John B. Coupa fue también un socio al principio del constructor de guitarras norteamericano Christian Frederick Martin (1796 - 1873) quien fundó C.F. Martin Guitar Co. en 1833. Coupa fue el distribuidor de Martin en Nueva York después de que Martin mudó su negocio de Nueva York a Nazareth, Pennsylvania, en 1839.

La pieza de Coupa, *Isabel con variaciones* (1844), se basa en una canción popular en su época que una publicación americana anterior con letras en inglés la menciona como *La celebrada serenata, Isabel*. Se duda sin embargo que la pieza se originara en España. Las variaciones de Isabel de Coupa junto con *Serenata* (1830) se encuentran entre sus mejores composiciones y se prestan muy bien para usarse en conciertos. Otra de sus piezas, su *Sexto vals* (1844), fue publicado en la obra de este autor, *Great American Marches, Polkas, and Grand Concert Waltzes for Acoustic Guitar*, por Mel Bay en 1997.

Antonio Lopes (ca. 1880 - 90)

No se sabe mucho sobre Antonio Lopes, pero a fines del siglo XIX un español llamado Lopes residente en Brooklyn, publicó casi cien piezas para guitarra y el banjo de 5 cuerdas (en aquel tiempo, el banjo de 5 cuerdas de tripa se tocaba con los dedos, al igual que la guitarra y estaba muy bien apreciado como instrumento de concierto). Las dos piezas cortas que aquí presentamos, *Cavatina* y *Rondino*, provienen del *Lopes Folio of Guitar Solos* publicado por Carl Fischer en 1884. Las obras de Lopes son muy sencillas técnicamente y mantienen un atractivo simple.

² Knowing that Charles de Janon (1834 - 1911) came to New York City with his parents at age six (1840) it is quite probable that Leopold De Janon may have been his father or an older brother.

² Sabiendo que Charles de Janon (1834 - 1911) llegó a Nueva York con sus padres a la edad de seis años (1840) es probable que Leopold De Janon hubiese sido su padre o un hermano mayor.

Although a relatively minor figure in the history of the American guitar, the life of José De Anguera is one of the few early American guitarists who has been thoroughly documented. The story of José De Anguera is fascinating, and some tales of this life read like episodes from a boy's adventure novel. A condensed account as chronicled by his great grandson, Philip De Anguera, follows.

According to Philip De Anguera (who received his information from his grandfather, great uncle and cousin), José De Anguera was born on June 3rd, 1810, in Reus, Spain, and was given the name José. "He was solidly built, muscular, with a pleasing smile, dark auburn hair and blue eyes, which was rare for a Spaniard." The youngest of five children of a wealthy Spanish aristocrat, his father had received a title of nobility and coat of arms from the King of Spain.

At an early age, José was given a flute, and this became the first of many musical instruments which he eventually mastered. He was educated sixty miles away from Reus in Barcelona, and upon reaching the age where he was to begin preparing for his profession, he discovered that his parents intended to send him to a monastery to study for the priesthood. This distressed the young Anguera, and he vowed to run away.

In 1829 when José was nineteen, he and two of his friends ran off and joined the Spanish army, which was about to be sent to Mexico. Mexico had declared its independence in 1824 but was in debt to Spain. To facilitate the collection of this debt and to deal with the Mexican General Santa Anna, who had become something of an insurgent in this matter, the Spanish army was sent to Vera Cruz, Mexico, where they did battle with General Santa Anna's army. José de Anguera was wounded in two separate battles. He and his two friends were eventually captured, taken prisoner, and held for nine months in a Mexican prison. In an exchange of prisoners with the Spanish, they were finally set free and told never to enter the ranks again to fight against the Mexican soldiers. However, within a week, Anguera and his two friends were again in battle, and again they were captured. This time they were condemned to the firing squad. On the night before the three were about to be executed, a man on



Aunque fue una figura menor en la historia de la guitarra en América, la vida de José De Anguera es una de las pocas de esta época que ha sido ampliamente documentada. La historia de José De Anguera es fascinante y parte de su vida se lee como episodios de una novela juvenil de aventuras. A continuación condensamos un relato escrito por su biznieto Philip De Anguera.

De acuerdo a Philip De Anguera (quien recibió su información de su abuelo, tíos y primos), José De Anguera nació el 3 de junio de 1810 en Reus, España. «Era muscular, con un físico sólido, una sonrisa agradable, pelo castaño y ojos azules, que era raro para un español.» Era el más pequeño de los cinco hijos de un rico aristócrata español quien recibió un título de nobleza y su escudo directamente del rey de España.

Cuando era muy pequeño, José recibió una flauta y este fue el primero de los muchos instrumentos de música que llegó a dominar. Recibió su educación a 90 kms de Reus, en Barcelona, y al llegar a la edad en que tenía que comenzar su preparación profesional, descubrió que sus padres iban a enviarlo a un monasterio para estudiar para sacerdote. Esto desconsoló a joven Anguera y prometió escaparse.

En 1829, cuando José tenía diecinueve años, él y dos de sus amigos se escaparon, se apuntaron al ejército español y fueron enviados a México. En aquel entonces, México había declarado su independencia en 1824, pero tenía deudas con España. Para cobrar esta deuda y lidiar con el general mexicano Santa Ana quien se había convertido en un insurgente en esta materia, España envió al ejército a Veracruz, México, donde combatieron con el ejército del general Santa Ana. José de Anguera fue herido en dos distintas batallas. Eventualmente, él y sus dos amigos fueron capturados y enviados a una prisión por nueve meses. En un intercambio de prisioneros con los españoles, lo pusieron en libertad y le ordenaron no volver a pelear contra los soldados mexicanos. Sin embargo, una semana más tarde Anguera y sus dos amigos se encontraban otra vez en una batalla y de nuevo fueron capturados. Esta vez fueron condenados a ser fusilados. La noche antes del fusilamiento, un hombre montado en un caballo llegó

horseback came galloping into the camp waving his arms to get the attention of the General. In his hand he held an order which stated that the three Spanish soldiers were to be set free in exchange for the release of three Mexican Generals captured by the Spanish army. The exchange had undoubtedly been influenced by the prominence of the boys' families who must have learned of their plight.

Anguera and his two friends were placed in the custody of their enlisted commander and were ordered to be sent back to Spain. To ensure the boys safety while they waited to be shipped back to Spain, they were placed under strict watch at Moro Castle in Havana. Nevertheless, in the spirit of adventure, the boys managed to stowaway aboard the U.S. Frigate ship *Brandywine*, anchored in the Havana harbor. This was extremely risky because there was a war still going on and they could have been shot for deserting.

When the American ship eventually docked with the stowaways at Fortress Monroe, Virginia, the three boys were taken to see George Hooper, the "Master of the Port." Mr. Hooper was moved by the boys situation and took them into his home. Unable to converse in English, the boys were sent to the fort's Italian bandmaster who was able to understand them. The bandmaster, in need of recruits, gave each of them an instrument and taught them how to play. José was given a slide trombone, which at that time was still somewhat of a novelty among bands and orchestras. José practiced diligently and within a short time entered the fort's band as a salaried member.

José quickly established himself with the band, and he soon became one of the band's featured soloists. It was during his time with the fort band that José fell in love with and married Mr. Hooper's daughter Julia Hooper.

Starting their married life in Philadelphia, José became the trombonist with the Chestnut Street Theatre Orchestra. By now a highly accomplished trombonist, he was soon recruited to join the Park Theatre Orchestra in New York City, which at that time was the largest and most distinguished theater in the country.

Sometime around 1839, he left New York and moved to Boston where he joined the Boston Theatre Orchestra. He was apparently so skillful at sight-reading that he became the only orchestra member to be exempt from rehearsals. In addition to the Boston Theatre Orchestra, De Anguera also performed with the Boston Brigade Band, The Bond's Band, The Handel, and Haydn Society Orchestra, the Tremont Theatre

galopando al campamento, moviendo sus brazos para llamar la atención del general. En su mano llevaba un edicto que ordenaba que pusieran en libertad a los tres españoles en un intercambio por la libertad de tres generales mexicanos capturados por la armada española. Sin duda, este intercambio fue influenciado por las familias de los jóvenes que se habían enterado de alguna manera de sus apuros.

Anguera y sus dos compañeros fueron puestos en la custodia de su comandante y bajo orden de regresar a España. Para garantizar su seguridad mientras esperaban el embarque de regreso a España, los pusieron bajo estricta guardia en el castillo del Moro en La Habana. Sin embargo, con el espíritu tan aventurero que tenían se escaparon y se metieron como polizones a bordo de la fragata de los Estados Unidos «*Brandywine*» anclada en el puerto de La Habana. Esto suponía un riesgo enorme ya que había una guerra y los podían fusilar por desertores.

Cuando el buque americano con sus tres polizones eventualmente ancló en el Fuerte Monroe, Virginia, llevaron a los tres jóvenes a ver a George Hooper, el comandante del puerto. Mr. Hooper se impresionó por la situación de los chicos y los llevó a su propia casa. Como no podían conversar en inglés, envió a los jóvenes al director de la banda del fuerte, un italiano que se entendía bien con ellos. Como necesitaban músicos, el director les asignó a cada uno un instrumento y los enseñó a tocar. A José le entregó un trombón, que en aquel entonces era una novedad todavía entre las orquestas y bandas. José practicó con diligencia y en un breve tiempo llegó a formar parte de la banda como miembro con salario.

José se estableció rápidamente con la banda y pronto llegó a ser uno de los solistas más apreciado. Fue durante este tiempo en que tocaba con la banda cuando José se enamoró y se casó con la hija de Mr. Hooper, Julia Hooper.

Comenzaron su vida de casados en Filadelfia y José empezó como trombón del *Chestnut Street Theatre Orchestra*. En este tiempo, ya muy bien reconocido con el trombón, pronto lo contrataron para tocar con *Park Theatre Orchestra* en Nueva York, que en aquel entonces era el teatro más grande y distinguido de todo el país.

Alrededor de 1839, dejó Nueva York y se mudó a Boston donde se unió a la orquesta del *Boston Theatre*. Aparentemente podía leer la música tan bien que fue el único miembro de la orquesta exento de tener que ir a ensayar. Además de tocar con la *Boston Theatre Orchestra*, De Anguera también actuó con *Boston Brigade Band*, *The Bond's Band*, *The Handel and Haydn Society Orchestra*, *Tremont Theatre Orchestra* y enseñó a la

Orchestra; and for the U.S. Government, he trained the band at the Charleston Navy Yard.

It was shortly after moving to Boston that he took up the study of the guitar. As a musician with a growing family, developing a proficiency on the guitar was viewed as another means of increasing his income. He later also became accomplished at both the harp and piano. His wife claimed that many a night he would return from playing at the theater and would then begin practicing until daylight on the guitar. After a while he began to take on a few pupils, gradually gaining recognition as a distinguished teacher and performer on the guitar. It is said that he eventually became one of the most celebrated guitarists of his day, and people came to Boston from all over the country to study with him.

As a much sought after musician and teacher of guitar, trombone, harp, piano, and voice, Anguera lived a prosperous life. He owned a twenty-two acre estate in what is now Wakefield, Massachusetts, where he and his wife had eleven children, five of whom unfortunately died in childhood. A faculty member of the New England Conservatory, he taught harp there from 1868 until his death in 1882, and he also taught at a ladies seminary at West Medford near Boston.

Anguera composed approximately two dozen works for the guitar during the 1840s. His arrangement of the Spanish folk song and dance *La Cachucha* and his arrangement of *The Celebrated Spanish Retreat* are presented here. The Cachucha was a Spanish dance in 3/8 meter similar to the Bolero. Originally a vocal piece performed with an accompaniment of castanets and guitars, it appears to have served as an early form of Flamenco, and De Anguera includes an early example of a simple rasgueado technique within this piece. In his Soundboard magazine column "Return With Us Now," Peter Danner wrote:

"La Cachucha was made famous in the 1830's when the celebrated Viennese ballerina Fanny Elssler danced it for the first time during the premier performance of *Le Diable Boiteux* (Paris Opera, June 1, 1836). It quickly became her most famous dance, and she performed it wherever she went."³

Although numerous editions of "The Spanish Retreat" were published for guitar throughout the 19th century, Anguera's edition published in 1843 is unique for its use of C tuning across the three bass strings. The work is a programmatic piece written to imitate the sounds of a military marching band. Anguera's performance directions to the piece are as follows:

banda del Gobierno de los EE.UU. en Charleston Navy Yard.

Un poco después de llegar a Boston comenzó a estudiar la guitarra. Como músico con una familia creciendo, aprender a tocar la guitarra representaba otro medio de incrementar sus ingresos. Más tarde también llegó a dominar el arpa y el piano. Su esposa mencionó que muchas noches, después de regresar de tocar en el teatro, comenzaba a practicar con la guitarra hasta el amanecer. Después de un tiempo, comenzó a enseñar a unos pocos estudiantes, ganando reconocimiento gradualmente como distinguido maestro y tocador de guitarra. Se dice que eventualmente llegó a ser uno de los más famosos guitarristas de su tiempo y la gente vino a Boston de todo el país para estudiar con él.

Como músico y profesor de guitarra, trombón, arpa, piano y canto en mucha demanda, Anguera vivió una vida próspera. Era dueño de una finca de 22 acres en lo que ahora es Wakefield, Massachusetts, donde él y su esposa tuvieron once hijos, desgraciadamente cinco de ellos murieron en su niñez. Fue miembro de la facultad del conservatorio de New England, donde enseñó arpa desde 1868 hasta su fallecimiento en 1882, además enseñó en un seminario para mujeres en West Medford, cerca de Boston.

Anguera compuso aproximadamente dos docenas de piezas para guitarra en la década de 1840. Presentamos aquí el arreglo de la danza popular española *La Cachucha* y el arreglo de *La Celebrada Retreta Española*. La Cachucha era una danza española en compás de 3 por 8 similar al bolero. Originalmente fue una pieza de canto con acompañamiento de castañuelas y guitarra y parece haber servido como ejemplo de una forma nueva de flamenco. De Anguera incluye un ejemplo de una técnica simple de rasgueado en esta pieza. En su columna *Return With Us Now* de la revista Soundboard, Peter Danner escribió:

«La Cachucha se hizo famosa en la década de 1830 cuando la famosa bailarina de Viena Fanny Elssler la bailó por primera vez en la presentación de *Le Diable Boiteux* (Ópera de París, Junio 1, 1836), pronto se hizo su danza más popular y la bailó en todas sus actuaciones.»³

Aunque se han publicado numerosas ediciones de *Retreta Española* para la guitarra durante el siglo XIX, la edición de Anguera publicada en 1843 es única por el uso de afinamiento en Do de las tres cuerdas más bajas. La pieza está escrita para imitar los sonidos de una banda militar en una marcha. Las directivas que da Anguera para la ejecución de la pieza es como sigue:

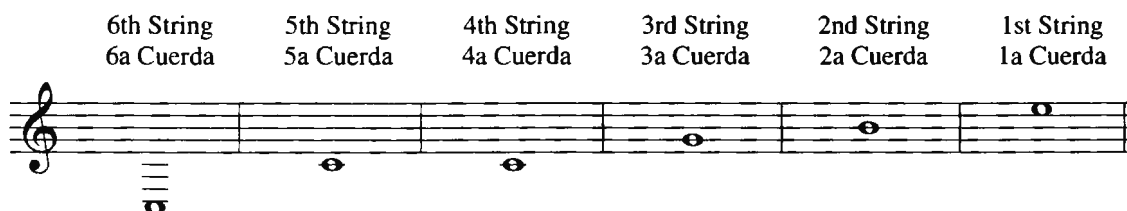
³ See *La Cachucha*, Peter Danner, Soundboard, VII/2

³ Véase *La Cachucha*, Peter Danner, Soundboard, VII/2

“This piece is intended as an imitation of the advance and retreat of a full military band. It is supposed at first to be a great distance, gradually drawing nearer, and then passing off again. Therefore, at the commencement it is to be played very softly, increasing in boldness as it progresses, until the instrument is played as loud as it is capable, and then gradually decreasing to the softness with which it commenced.”

«Esta pieza pretende imitar el avance y la retirada de una banda militar entera. Supone estar a gran distancia al principio, acercándose gradualmente y pasando de nuevo a la distancia. Así que al principio debe tocarse muy suavemente, subiendo el volumen gradualmente hasta tocarse lo más fuerte que pueda el instrumento y después suavizando hasta la suavidad con que se empieza.»

Tune the guitar as indicated:



Afinese la guitarra como sigue:

To produce the proper effect, play those parts marked “Horns” with the edge of the right hand resting firmly across the strings at the edge of the bridge of the guitar, as by so doing the tone is muffled. (Pizzicato)

Para producir el efecto correcto, tóquese las partes que indiquen “Horns” (cuernos) con el canto de la mano derecha descansando firmemente sobre las cuerdas junto al puente de la guitarra para apagar el tono. (Pizzicato)

The harmonics imitate the sound of bugles. When a single note occurs it is to be played with the 4th string; when two the 4th and 5th; and when three, the 4th, 5th and 6th. The figures under the harmonics indicate the frets to be used. *Editor’s note – modern players may wish to use i and m and sweep with the thumb.*

Los armónicos imitan el sonido de las cornetas (bugles.) Cuando sea una sola nota, tóquese con la 4a cuerda; cuando sean dos notas, la 4a y 5a; con tres notas, la 4a, 5a y 6a. Los números bajo los armónicos indican el traste que se debe usar. *Nota del editor – en versión moderna se pueden usar i y m y rasguear con el pulgar.*

At this mark “loco” (the thumb sweeps the strings from the 6th to the 1st) the first finger sweeps the 1st, 2nd, and 3rd strings. *Editor’s note – players may find an i finger sweep produces a more intense effect.*

En esta marca (el pulgar rasguea las cuerdas de la sexta a la prima) el índice rasguea la prima, segunda y tercera cuerda. *Nota del editor – algunos creen que el rasgueo con el i produce un efecto más intenso.*

The basses, whether one, two, or three notes, must always be played with the thumb, excepting the Drum part, which must be played by drumming with the thumb across the string.

Los bajos, tanto de una, dos o tres notas, deben tocarse siempre con el pulgar, excepto por la parte del tambor (drum) que debe interpretarse tocando con el pulgar a través de las cuerdas.»

Editor’s note:

Players wishing to embellish the opening of this piece may want to also add a snare drum effect, which can be produced by overlapping the 5th and 6th strings and holding them down at the 9th fret. Hold the right hand index finger (i) and thumb (p) together as if holding a pick and alternate up and down strokes using the back of the nail across the strings to produce the rhythmic effect of drum rolls as heard in a military drum corp.

Nota del editor:

Los guitarristas que quieran adornar el principio de esta pieza, pueden añadir un efecto de tambor que se puede producir superponiendo la quinta y sexta cuerdas agarrándolas en el noveno traste. Junte el pulgar e índice como si sujetaran una púa y alterne tocando hacia arriba y abajo con la parte trasera de la uña para producir el efecto rítmico de un retoque de tambor como se oye en una banda militar.



The Selections

Las Canciones



La Castañera

Spanish Song

With variations

M.S. Arévalo

Allegretto

First system of musical notation for 'La Castañera'. The treble clef staff is in G major (two sharps) and 3/8 time. It begins with a forte (*f*) dynamic, followed by a fortissimo (*ff*) section, and then a pianissimo (*pp*) section. The notation includes various fingerings (1-4) and articulation marks (accents, slurs). Below the staff are three lines of guitar tablature labeled T, A, and B.

Second system of musical notation. It continues the piece with dynamics ranging from *f* to *ff* and *pp*. It includes a 'Bar.' (baritone) section and a 'VII' (seventh) variation. The notation features complex fingerings and slurs. The guitar tablature continues below the staff.

Tema

Third system of musical notation, labeled 'Tema'. It starts with a mezzo-forte (*mf*) dynamic and includes a 'Bar.' section. The notation shows a melodic line with various fingerings and slurs. The guitar tablature is provided below the staff.

Fourth system of musical notation, continuing the 'Tema'. It includes a 'Bar.' section and a 'II' (second) variation. The notation features a mix of dynamics and complex fingerings. The guitar tablature continues below the staff.

28

II

p

R.H. Harm.

35

VII IX

Tempo

ff

mf

IV

②

42

ten.

48

②

ff

Var 1

55

mf *f* *mf*

2 3 0 5 4 2 0 3 2 0 2 1 0 3 0 4 7 7-12 0 2

60

3 4 2 2 0 0 3 2 0 2 0 2 3 0 2 0 2 3 0 5 4 2 0 3 2 0 2

66

f *mf* *ff* *p*

1 0 3 0 4 7 7-12 0 2 3 4 2 2 0 0 3 2 0 2 2 2 0 2 5 2 2

73

p *rit.*

2 2 2 2 2 2 5 4 1 2 1 2 2 2 2 2 2 2 2 5 4 2 4 2 4 4 2 0

ten.

ff *mf*

ten.

90

Var. 2

95

ff *p* *p m i*

100

4-4 0-0 0-0 1 0-0 0-0 2-2 3-3 4-4 4-4 4-4 2-2 0-0 2-2 0-0 0-0

0 2 1 2 0 0 2 1 2 0 0 2 2

105

2 0-0 2 2-2 3-3 0 0 5-5 5-5 2 5-5 4-4 2-2 4-4 0-0 0-0 1 0-0 0-0 2-2

2 2 2 2 0 2 2 2 2 0 2 2 0 2 2 0

110

3-3 4-4 4-4 4-4 2-2 0-0 3-3 2-2 2-2 2-2

0 2 1 2 0 0 2 2 2 0

114

2 2 2 2 2 4-4 5-5 5-5 2 2-2 4-4 2-2 1 2-2 2-2

4 2 4 2 4 3 4

IX

ten.

ff

p i m p i m

124

II

129

ten.

Har.

12

134

1.

139

2.

2 2 2 2 1 0 0 0 2 2 2 2 2 2 2 0 0 0 0 4 4

0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 0 0 0 4 4

143

3 3 0 2 2 1 0 0 2 2 2 2 2 2 2 2 0 0 0 0 1 1 2 2 3 3 4 4

4 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 2 1 0 4 2

148

p

morendo

5 5 5 5 2 5 5 5 5 5 5 5 5 5 2 5 5 5 5 5 5

0 2

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Violetta Schottische

M.S. Arévalo

Andante mosso

The first system of the musical score for 'Violetta Schottische' is in 3/4 time. The treble clef staff contains a melody with various intervals and rests, including a trill marked 'V'. The bass clef staff contains a bass line with notes and rests. The key signature has one sharp (F#). The tempo is marked 'Andante mosso'.

The second system of the musical score continues the melody and bass line. It includes a trill marked 'V' and a section marked 'ff' (fortissimo). The tempo is marked 'Andante mosso'. The key signature has one sharp (F#).

Tempo di Schottische

The third system of the musical score is in 3/4 time. The treble clef staff contains a melody with various intervals and rests, including a trill marked 'V'. The bass clef staff contains a bass line with notes and rests. The key signature has one sharp (F#). The tempo is marked 'Tempo di Schottische'.

The fourth system of the musical score continues the melody and bass line. It includes a trill marked 'V' and a section marked 'ff' (fortissimo). The tempo is marked 'Tempo di Schottische'. The key signature has one sharp (F#).

Fine

First system of musical notation (measures 1-20). The top staff is in treble clef with a key signature of two sharps (F# and C#). It features a melody with various dynamics: *f* (forte) at measure 1, *ff* (fortissimo) at measure 10, and *p* (piano) at measure 15. The bottom staff shows the bass line with fingerings (0-5) and a double bar line at measure 10. The word "Fine" is centered above the system.

Second system of musical notation (measures 21-25). The top staff continues the melody with dynamics *f* and *ff*. The bottom staff shows the bass line with fingerings (0-5) and a double bar line at measure 25.

V

Third system of musical notation (measures 26-30). The top staff starts with measure 26, marked with a *ff* dynamic. The bottom staff shows the bass line with fingerings (0-5) and a double bar line at measure 30.

IX

Fourth system of musical notation (measures 31-35). The top staff starts with measure 31, marked with a *cres.* (crescendo) dynamic. The bottom staff shows the bass line with fingerings (0-5) and a double bar line at measure 35.

35

0 2 3 0 4 2 4 4 2 0 3 2 2 2 2 0 3 0 3 1 0 0 2 1 4 2 0

[illegible]

The image shows a musical score for the piece "Bar" by John Williams. The score is written for piano (p) and guitar. The piano part is in treble clef, key of D major (two sharps), and 4/4 time. It begins with a piano (p) dynamic marking. The guitar part is in bass clef and uses a standard six-string guitar tuning. The score is divided into measures by bar lines. The piano part features a melodic line with various intervals and a final cadence. The guitar part provides a harmonic accompaniment with chords and single notes. The score is presented in a clear, professional layout with standard musical notation.

The musical score for "Bar" by John Cage is presented in two staves. The top staff is for a piano, and the bottom staff is for a prepared piano. The score is in 4/4 time and features a key signature of one sharp (F#).

Piano Part (Top Staff):

- Measures 1-4: A series of eighth notes, starting with a piano (*p*) dynamic. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Measures 5-8: A series of eighth notes, starting with a piano (*p*) dynamic. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Measures 9-12: A series of eighth notes, starting with a piano (*p*) dynamic. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Measures 13-16: A series of eighth notes, starting with a piano (*p*) dynamic. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Measures 17-20: A series of eighth notes, starting with a piano (*p*) dynamic. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Measures 21-24: A series of eighth notes, starting with a piano (*p*) dynamic. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Measures 25-28: A series of eighth notes, starting with a piano (*p*) dynamic. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Measures 29-32: A series of eighth notes, starting with a piano (*p*) dynamic. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Measures 33-36: A series of eighth notes, starting with a piano (*p*) dynamic. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Measures 37-40: A series of eighth notes, starting with a piano (*p*) dynamic. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Measures 41-44: A series of eighth notes, starting with a piano (*p*) dynamic. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Measures 45-48: A series of eighth notes, starting with a piano (*p*) dynamic. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

Prepared Piano Part (Bottom Staff):

- Measures 1-4: A series of eighth notes, starting with a piano (*p*) dynamic. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Measures 5-8: A series of eighth notes, starting with a piano (*p*) dynamic. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Measures 9-12: A series of eighth notes, starting with a piano (*p*) dynamic. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Measures 13-16: A series of eighth notes, starting with a piano (*p*) dynamic. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Measures 17-20: A series of eighth notes, starting with a piano (*p*) dynamic. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Measures 21-24: A series of eighth notes, starting with a piano (*p*) dynamic. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Measures 25-28: A series of eighth notes, starting with a piano (*p*) dynamic. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Measures 29-32: A series of eighth notes, starting with a piano (*p*) dynamic. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Measures 33-36: A series of eighth notes, starting with a piano (*p*) dynamic. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Measures 37-40: A series of eighth notes, starting with a piano (*p*) dynamic. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Measures 41-44: A series of eighth notes, starting with a piano (*p*) dynamic. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Measures 45-48: A series of eighth notes, starting with a piano (*p*) dynamic. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

53 VII Bar

54 55 56

57 VII----- V

58 59 60

61

62 63 64

65

66 67 68

cres. *ff* *ff* *D.C. al %*

La Súplica

Danza Habanera

M.S. Arévalo

Tempo di Danza

Gtr. I

Gtr. II

ad lib.

pp

p

mf

f

p

pp e dolce

mf

mf

III

V

1.

2.

mf

IV

20

2 4 3 1 4 1

3 1 4 1 II

dolce

VII

24

mf

IV

29

f

f

p

pp

CODA

34

mf

pp

IV

39

mf

VII

44

p

Harm

12th 12th

7th nat.

49

pp

pp

rall: Sempre

pp

nat.

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Zamora

Spanish Dance

Bolero

C. de Janon

Introduction Andantino

Measures 1-6 of the Introduction Andantino. The melody is in G major, 3/4 time. The bass line is in G major, 3/4 time. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The bass line is in G major, 3/4 time. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The bass line is in G major, 3/4 time. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature.

Measures 7-12 of the Introduction Andantino. The melody is in G major, 3/4 time. The bass line is in G major, 3/4 time. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The bass line is in G major, 3/4 time. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The bass line is in G major, 3/4 time. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature.

Tempo de Bolero

Measures 13-18 of the Tempo de Bolero. The melody is in G major, 3/4 time. The bass line is in G major, 3/4 time. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The bass line is in G major, 3/4 time. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The bass line is in G major, 3/4 time. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature.

Measures 19-24 of the Tempo de Bolero. The melody is in G major, 3/4 time. The bass line is in G major, 3/4 time. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The bass line is in G major, 3/4 time. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The bass line is in G major, 3/4 time. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody and the beginning of the piano accompaniment. The vocal line starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The piano accompaniment begins with a bass clef and a key signature of one sharp. It consists of a steady eighth-note bass line and a right hand with chords and single notes. The second system continues the piano accompaniment, showing the right hand's chords and the left hand's bass line with various fingering numbers (0-7) indicated below the notes. The score is divided into sections labeled IV and VII by dotted lines.

VII

37

1 p.

cres.

8 10 8 7 8 9 8 7 7 8 8 9 10 8 7 8 9 7 7 7 7 7 7 7 7 9 9 9 9 9

a tempo

42 3 3 3 3

7 7 8 7 5 7 5 3 3 5 3 2 3 2 0 2 0 4 0 2 3 2 0 0 2 0 1 0 2 1 0

The musical score for 'The Rose Tree' is presented in two systems. The first system, labeled '47', features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff, with triplets of eighth notes and quarter notes. The bass line consists of sustained chords, represented by three horizontal lines with a vertical stem and a flat symbol. The second system continues the melody and bass line, with the melody staff showing more complex rhythmic patterns and the bass line using a simplified notation system with numbers and circles.

VII

al Coda ☸

53

2 8 8 0

8 7 6 7 2 3

0 4 2 5 3 2

0 3

0 0 1 0 2 0 1 3

0 3 2 0 0 0

[illegible]

Har.
12 -----

The musical score for the harmonica part consists of a single melodic line on a treble clef staff. The key signature has one sharp (F#). The melody is composed of eighth and sixteenth notes, with some triplets. The bass line is represented by a series of fret numbers (0, 1, 2, 3, 4) and diamond-shaped boxes containing the number 12, indicating specific fret positions for the left hand.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff, and the lyrics "The Rose Tree" are written below it. The second system features a bass clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff, and the lyrics "The Rose Tree" are written below it. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are written in a stylized font.

Coda Θ

The Coda section consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a measure of two eighth notes (F# and A) beamed together, followed by a measure of two eighth notes (C and E) beamed together. This is followed by a double bar line. The section then continues with a series of measures, each containing a pair of eighth notes beamed together, with some measures having a fermata. The bottom staff is a single-line bass staff with a key signature of one sharp (F#). It contains a sequence of numbers (0, 2, 4, 2, 5, 7, 3, 0, 0, 7, 8, 7, 8, 7, 10, 8, 7, 0, 0, 2, 1, 0, 4, 2, 5) which likely represent fingerings or positions for a specific instrument.

92 Har. 12 Har. 12

1. 2.

3 2 4

7 3 0 12 1 2 4 0 0 12 12 12 2 0 0 2 2 3 0

A Media Noche

Composed by José Ariles
Arr. by Chas. de Janon

Sotto voce

pp

T
A
B

f

p

f

p

f

p

dolcissimo

3

4/6 II

3 3

4/6 II

3

p

31

3 3

3

3

37

3

1. 2.

Polonaise

C. de Janon

Andante Maestoso

First system of musical notation (measures 1-4). The treble clef staff shows a melody in D major with dynamics *f*, *p*, and *f*. The bass clef staff shows a bass line with fingerings: 0, 4, 0, 3, 3, 0, 4, 0, 1, 1, 0, 4, 0, 5, 7, 5. A trill is marked above the final measure.

Second system of musical notation (measures 5-8). The treble clef staff continues the melody with dynamics *f* and *p*. The bass clef staff continues the bass line with fingerings: 4, 7, 12, 12, 13, 12, 4, 7, 12, 13, 12, 5, 8, 5, 7. A trill is marked above the final measure.

Third system of musical notation (measures 9-16). The treble clef staff shows a melody with dynamics *ff* and *dim.*. The bass clef staff shows a bass line with fingerings: 8, 7, 6, 8, 10, 8, 7, 5, 12, 0, 0, 2, 0, 0, 3, 0, 0, 4, 0, 0, 5, 0, 0, 6, 0, 0, 7, 0, 0, 8, 0, 0, 9, 0, 0, 10, 4, 5, 7, 4, 5, 7. A trill is marked above the final measure.

Tempo di Polacca

Fourth system of musical notation (measures 17-24). The treble clef staff shows a melody in 3/4 time with dynamics *f* and accents. The bass clef staff shows a bass line with fingerings: 8, 8, 12, 10, 10, 8, 8, 7, 1, 1, 7, 5, 5, 3, 3, 1, 0, 0, 0, 1, 3, 0, 0, 2, 4. A trill is marked above the final measure.

Measures 1-3. Treble clef, key signature of one sharp (F#). Measure 1: G4, A4, B4, C5, D5, E5, F#5, G5. Measure 2: G5, F#5, E5, D5, C5, B4, A4, G4. Measure 3: G4, A4, B4, C5, D5, E5, F#5, G5. Fingering: 3 1 0 1 2 2 5 7 8 8 12 10 10 8 8 7 1 1 10 8 8 6 5 3. Bass clef: 0.

Measures 4-6. Treble clef, key signature of one sharp (F#). Measure 4: G4, A4, B4, C5, D5, E5, F#5, G5. Measure 5: G5, F#5, E5, D5, C5, B4, A4, G4. Measure 6: G4, A4, B4, C5, D5, E5, F#5, G5. Fingering: 0 0 0 1 3 1 2 5 6 5 4 5 7 4 5 7 8 8 12 10 10 8 8 7. Bass clef: 0.

Measures 7-9. Treble clef, key signature of one sharp (F#). Measure 7: G4, A4, B4, C5, D5, E5, F#5, G5. Measure 8: G5, F#5, E5, D5, C5, B4, A4, G4. Measure 9: G4, A4, B4, C5, D5, E5, F#5, G5. Fingering: 1 1 7 5 5 3 3 1 0 0 0 1 3 0 3 1 0 1 0 5 7 0 0 0 2 4 0 0 0 2 0 6. Bass clef: 0.

Measures 10-12. Treble clef, key signature of one sharp (F#). Measure 10: G4, A4, B4, C5, D5, E5, F#5, G5. Measure 11: G5, F#5, E5, D5, C5, B4, A4, G4. Measure 12: G4, A4, B4, C5, D5, E5, F#5, G5. Fingering: 8 12 10 10 8 8 7 1 1 10 8 8 6 5 3 0 0 0 1 3 1 0 0 0 2 0 0 0 2 0. Bass clef: 0.

25

28

31

34

Har 12 *loco* >

VII -----

43

46

49

3 1 5 5 8 6 5 6 8 5 1 2 1 1 5 6 5

53

8 6 6 6 8 6 5 6 8 5 3 3 3 3 3 3 3 6 3 3 3 5 3 2 3 5 6

56

6 3 3 3 3 5 3 1 3 1 0 1 3 0 1 3 4 5 5 5 5 5 5 5

59

5 8 5 5 5 8 6 5 6 8 5 1 2 1 1 1 5 6 5 5 5 4 4 4 4 3 2 3 2 3

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the next two measures of the bass line. The melody is written in treble clef with a key signature of one flat (B-flat). The bass line is written in bass clef. The melody features a mix of eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note accompaniment. The piece concludes with a final double bar line.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the treble clef staff with a key signature of one flat (B-flat) and a common time signature. The melody is written in eighth and sixteenth notes, with fingerings (1-4) indicated above the notes. A bass line is written below the treble staff, showing fingerings (1-4) and fret numbers (0, 1, 2, 3, 4, 5, 6, 7, 8). The second system continues the melody and bass line, with a guitar part written below the bass line, showing fret numbers (0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805,

74

1 4 5 6 5 3 12 10 2 3 5 3 1 10 8 0 1 3 1

77

0 7 7 7 8 0 0 0 0 7 10 0 0 0 0 4 2 2 1 0 8 9 9 8

79

8 12 10 10 8 8 7 1 1 7 5 5 3 3 1 0 0 0 1 3 0 0 0 2 4

82

3 1 0 1 2 0 5 5 7 8 12 10 10 8 8 7 1 1 10 8 8 6 5 3 0 0 0

First system of musical notation. The treble staff contains a melody with a sharp sign and a fermata. The bass staff contains a guitar-style bass line with fret numbers: 0, 0, 2, 0, 1, 3, 1, 2, 2, 2, 1, 2, 2, 1, 0, 2, 1, 0, 1, 0, 0, 0, 0, 3, 0.

Second system of musical notation. The treble staff continues the melody. The bass staff continues the guitar-style bass line with fret numbers: 2, 0, 3, 2, 2, 1, 2, 2, 1, 0, 2, 1, 0, 1, 0, 0, 0, 0, 3, 0, 2, 2, 2, 1, 0, 2, 1, 0, 5, 5, 5.

Third system of musical notation, starting with a 'V' section marker. The treble staff contains a melody with a fermata and the word 'Fine'. The bass staff contains a guitar-style bass line with fret numbers: 8, 5, 5, 5, 5, 5, 5, 5, 7, 7, 7, 10, 10, 10, 10, 8, 7, 8, 8, 5.

El Olé

Spanish Dance

Arr. by M.Y. Ferrer

First system of music (measures 1-5). The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody with triplets and a 'BII' section starting at measure 4. The bottom staff shows guitar fingering for Treble (T), Alto (A), and Bass (B) positions, with numbers 0-5 and 7-8.

Second system of music (measures 6-10). The top staff continues the melody with triplets and a 'BII' section starting at measure 9. The bottom staff shows guitar fingering, including a double bar line at measure 10.

Third system of music (measures 11-15). The top staff continues the melody with various rhythmic patterns. The bottom staff shows guitar fingering, including a double bar line at measure 15.

Fourth system of music (measures 16-20). The top staff continues the melody with a key signature change to two sharps (F# and C#) at measure 17. The bottom staff shows guitar fingering, including a double bar line at measure 17.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of both parts. The melody is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass line is written in bass clef. The melody features a series of eighth and quarter notes, with a repeat sign in the second measure. The bass line uses a mix of eighth and quarter notes, with some measures containing double notes (octaves) indicated by 'x' marks.

The musical score for 'BIV' by The Notorious B.I.G. is presented in two systems. The first system features a guitar solo on a treble clef staff with a key signature of one sharp (F#). The solo begins with a measure marked '31' and includes various musical notations such as eighth notes, quarter notes, and a triplet of eighth notes. The second system shows the bass line on a bass clef staff, consisting of a sequence of numbers representing fret positions for the left hand (e.g., 2, 2, 4, 0, 0, 5, 3, 2, 5, 3, 3, 2, 0, 0, 0, 2, 3, 5, 7) and a corresponding sequence of numbers for the right hand (e.g., 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4). The piece concludes with the title 'BIV' in a large, bold font.

36

2

4#

3

2

1

Harm.

0

0

0

3

2

0

2

3

5

2

2

2

0

0

0

0

0

A la Orilla del Ebro

Jota

Castanbide
Arr. By M.Y. Ferrer

First system of musical notation for guitar. The treble clef staff contains a melody with triplets and a dynamic marking of *p*. The bass staff contains a bass line with a circled 4. The guitar staff below contains a sequence of fret numbers: 2 3 2 0 2 0 | 2 2 3 2 0 2 0 | 2 3 0 2 | 0 3 | 3 5 3 2 3 2 | 0 3 5 3 2 3 2 | 0 5 3 | 0 6 6 | 0.

Second system of musical notation for guitar. The treble clef staff contains a melody with triplets and a dynamic marking of *mf*. The bass staff contains a bass line. The guitar staff below contains a sequence of fret numbers: 2 0 | 2 3 2 0 2 0 | 2 0 2 0 3 5 3 | 2 7 5 4 2 | 2 4 7 5 | 4 5 2 4 0 2 | 0 0 | 0.

Third system of musical notation for guitar, marked with a repeat sign and the Roman numeral IX. The treble clef staff contains a melody with triplets. The bass staff contains a bass line. The guitar staff below contains a sequence of fret numbers: 3 5 2 3 0 2 | 2 2 | 2 4 2 0 9 | 0 9 0 | 2 4 2 0 9 | 10 0 | 9 9 9 | 0.

Fourth system of musical notation for guitar, ending with a double bar line and the instruction "Fine (on chord)". The treble clef staff contains a melody with triplets and a circled 2. The bass staff contains a bass line. The guitar staff below contains a sequence of fret numbers: 2 4 2 0 14 | 9 12 0 | 10 12 10 9 7 | 5 9 0 | 5 | 0 7 7 7 7 7 7 | 0.

IV

0 4 2 0 2
1 3 3 2 3

p *mf* *p*

3 3 3 3 3 3

5 4 3 2 1 0

a tempo

II

0 4 2 0 2
1 3 3 2 3

p

3 3 3 3 3 3

5 4 3 2 1 0

4 2 0
3 3 3 3 3

f

5 4 3 2 1 0

50

D.C. al Fine

5 5 5 5 5
4 2 0

f

5 4 3 2 1 0

Manzanillo

Danza Mexicana

Composed by A.G. Robyn
Arr. by M.Y. Ferrer

First system of musical notation for Manzanillo. It includes a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is written in a single staff, and the bass line is written in a separate staff. The melody features a series of eighth and sixteenth notes, with a triplet of eighth notes in the first measure. The bass line consists of a series of eighth and sixteenth notes, with a triplet of eighth notes in the first measure. The system ends with a double bar line.

Second system of musical notation for Manzanillo. It continues the melody and bass line from the first system. The melody features a series of eighth and sixteenth notes, with a triplet of eighth notes in the first measure. The bass line consists of a series of eighth and sixteenth notes, with a triplet of eighth notes in the first measure. The system ends with a double bar line.

Third system of musical notation for Manzanillo. It continues the melody and bass line from the second system. The melody features a series of eighth and sixteenth notes, with a triplet of eighth notes in the first measure. The bass line consists of a series of eighth and sixteenth notes, with a triplet of eighth notes in the first measure. The system ends with a double bar line.

Fourth system of musical notation for Manzanillo. It continues the melody and bass line from the third system. The melody features a series of eighth and sixteenth notes, with a triplet of eighth notes in the first measure. The bass line consists of a series of eighth and sixteenth notes, with a triplet of eighth notes in the first measure. The system ends with a double bar line.

First system of musical notation (measures 1-4). The treble clef staff shows a melody with eighth and quarter notes, and the bass clef staff shows a bass line with octaves and chords. Fingering numbers are present above and below notes.

Second system of musical notation (measures 5-9). The treble clef staff continues the melody with various fingerings, and the bass clef staff shows a complex bass line with many octaves and chords.

Third system of musical notation (measures 10-14). The treble clef staff shows a melody with some triplets, and the bass clef staff shows a complex bass line with many octaves and chords.

D.S. al Coda CODA

Fourth system of musical notation (measures 15-18). The treble clef staff shows a melody with first and second endings, and the bass clef staff shows a complex bass line. The word "Harm." is written below the first ending.

El Vito Sevillano

Allegretto

Composed by Hernan
Arr. by Chas. de Janon

First system of musical notation for "El Vito Sevillano". The system includes a treble clef staff with a key signature of one flat (B-flat) and a 3/8 time signature. The melody features eighth and sixteenth notes with various ornaments (accents, slurs). The bass staff shows fingerings (0-4) and includes a section labeled "BII" with a repeat sign.

Second system of musical notation, starting at measure 10. It continues the melody and bass line, featuring a section labeled "II" with a repeat sign. The notation includes various musical symbols such as slurs, accents, and fingerings.

Third system of musical notation, starting at measure 19. This system contains more complex rhythmic patterns, including triplets and sixteenth-note runs. The notation includes slurs, accents, and detailed fingerings for both hands.

Fourth system of musical notation, starting at measure 28. It concludes the piece with a final section labeled "II" and a repeat sign. The notation includes various musical symbols such as slurs, accents, and fingerings.

IX VII

First system of music for guitar, measures 1-8. The key signature is two sharps (F# and C#). The notation includes a treble clef and a bass clef. The melody in the treble clef features various rhythmic values, including eighth and sixteenth notes, and rests. The bass line is primarily composed of whole and half notes. Fingering numbers (1-4) are indicated above the treble staff. A first ending bracket is present at the end of measure 8. The guitar-specific notation at the bottom of the system includes fret numbers (0-12) and bar lines.

Second system of music for guitar, measures 9-16. The key signature remains two sharps. The treble staff continues the melodic line with eighth and sixteenth notes. The bass staff shows a more active line with eighth and sixteenth notes. Fingering numbers are present above the treble staff. The guitar-specific notation at the bottom includes fret numbers and bar lines. A first ending bracket is present at the end of measure 16.

Arbor Villa Mazurka

M. Y. Ferrer

The first system of musical notation for 'Arbor Villa Mazurka' consists of a treble clef staff and a three-string guitar staff. The treble staff contains four measures of music in 3/4 time, featuring eighth and quarter notes with accents. The guitar staff shows the fretting for these notes, with fingerings 4, 1, 2, and 3 indicated for the first measure, and 4, 1, 2, and 3 for the second. The third and fourth measures continue the pattern with similar fingerings.

The second system of musical notation continues the piece. It begins with a repeat sign and a measure rest. The treble staff shows a sequence of eighth and quarter notes with fingerings 4, 1, 2, and 3. The guitar staff provides the fretting, with fingerings 14, 12, 10, 10, 9, 9, 10, 12, 7, 7, 5, 7, and 7 indicated for the measures.

The third system of musical notation continues the piece. It begins with a measure rest. The treble staff shows a sequence of eighth and quarter notes with fingerings 4, 1, 2, and 3. The guitar staff provides the fretting, with fingerings 8, 7, 5, 5, 4, 3, 7, 5, 3, 3, 2, 0, 2, 3, 4, and 5 indicated for the measures.

The fourth system of musical notation continues the piece. It begins with a measure rest. The treble staff shows a sequence of eighth and quarter notes with fingerings 4, 1, 2, and 3. The guitar staff provides the fretting, with fingerings 14, 12, 10, 10, 9, 9, 10, 12, 7, 7, 5, 7, and 7 indicated for the measures.

The musical score for 'To Coda' is presented in two systems. The first system features a treble clef and a key signature of two sharps (F# and C#). The melody is written on a single staff, while the bass line is indicated by numbers 1 through 7 on a five-line staff. The second system continues the melody and bass line, with the melody staff ending with a double bar line and a key signature change to three sharps (F#, C#, and G#). The bass line for the second system uses numbers 0 through 10. The piece concludes with a double bar line and a key signature of three sharps.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the melody in G major, 3/4 time, with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The second system contains the guitar accompaniment, written on three staves (treble, middle, and bass clefs). The accompaniment uses a mix of chords and single notes, with some chords marked with numbers (1-4) indicating fingerings. The piece concludes with a final chord in the treble staff and a final note in the bass staff.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The second system consists of a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The bass line is written in a simple, folk-like style. The score is for a single melodic line, likely for a voice or a simple instrument like a flute or violin.

34 *D.S. al Coda*

38

42

⊕ CODA

46

Spanish Mazurka

Tempo di Mazurka

Arr. By M.Y. Ferrer

First system of musical notation (measures 1-5). The treble clef staff shows a melody with various ornaments (accents, slurs) and fingerings (1, 2, 3, 4). The bass clef staff shows a bass line with fingerings (0, 2, 3, 4). Dynamics include *p* (piano) and *mf* (mezzo-forte). The key signature has one sharp (F#).

Second system of musical notation (measures 6-10). The treble clef staff continues the melody with a repeat sign in measure 8. The bass clef staff shows the bass line. Dynamics include *f* (forte). A section marker 'V' is placed above measure 7.

Third system of musical notation (measures 11-15). The treble clef staff shows a melody with a section marker 'VII' above measure 11 and 'V' above measure 12. The bass clef staff shows the bass line. Dynamics include *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). The key signature changes to two sharps (F# and C#).

Fourth system of musical notation (measures 16-20). The treble clef staff shows a melody with a section marker '16' above measure 16. The bass clef staff shows the bass line. Dynamics include *ff* (fortissimo), *p* (piano), and *mf* (mezzo-forte).

System 1: Treble staff begins with a treble clef and a key signature of two sharps (F# and C#). The first measure has a piano (*p*) dynamic. The second measure has a forte (*f*) dynamic. The third measure has a piano (*p*) dynamic. The system ends with a repeat sign. The bass staff contains fingerings: 0, 2, 2, 0, 2, 3, 0, 2, 0, 0, 2, 0, 2, 1, 2, 0, 2, 3, 0, 2.

System 2: Treble staff continues with a treble clef and a key signature of two sharps. The first measure has a piano (*p*) dynamic. The second measure has a forte (*f*) dynamic. The third measure has a piano (*p*) dynamic. The system ends with a repeat sign. The bass staff contains fingerings: 4, 0, 9, 5, 0, 7, 6, 7, 5, 10, 14, 11, 14, 12, 9, 10, 7, 6, 7, 0, 7, 12, 0, 8, 10, 9, 10, 0, 0, 11, 11, 0.

System 3: Treble staff continues with a treble clef and a key signature of two sharps. The first measure has a piano (*p*) dynamic. The second measure has a forte (*f*) dynamic. The third measure has a piano (*p*) dynamic. The system ends with a repeat sign. The bass staff contains fingerings: 0, 3, 0, 1, 2, 1, 2, 5, 0, 5, 3, 0, 3, 1, 3, 1, 3, 1, 0, 1, 0, 1, 0, 3, 0, 2, 0.

System 4: Treble staff continues with a treble clef and a key signature of two sharps. The first measure has a piano (*p*) dynamic. The second measure has a forte (*f*) dynamic. The third measure has a piano (*p*) dynamic. The system ends with a repeat sign. The bass staff contains fingerings: 5, 3, 0, 3, 1, 0, 3, 0, 1, 0, 3, 1, 5, 4, 5, 0, 1, 0, 4, 0, 0, 1, 2, 5, 0, 0, 0, 0.

Mazurka de salón

Tempo di Mazurka

INTRO

The musical score for the Intro of "The Wind" by The Beatles is presented in a standard musical notation format. The score begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody is written in the treble clef, and the bass line is written in the bass clef. The score includes fingerings, dynamics (p and f), and a circled '2' indicating a second ending. Below the main staff, there are three staves labeled T, A, and B, which likely represent different guitar parts or a simplified version of the melody.

[illegible][illegible][illegible]

System 1: Treble clef, key signature of two sharps (F# and C#). The melody begins with a piano (*p*) dynamic. The first staff contains a sequence of eighth and sixteenth notes, some beamed together. The second staff shows a sequence of fret numbers: 2 3 4 5 5 7 | 5 | 5 3 | 9 10 11 12 12 14 | 12 | 9 12 | 10.

System 2: Treble clef, key signature of two sharps. The melody continues with a forte (*f*) dynamic, followed by a fortissimo (*ff*) section. The first staff includes various note values and rests. The second staff shows fret numbers: 12 10 9 10 7 | 7 5 4 5 2 | 5 3 2 3 | 3 | 10.

System 3: Treble clef, key signature of two sharps. The system begins with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) section, and ends with a forte (*f*) section. A "Bar" is indicated above the first staff. The first staff contains complex rhythmic patterns and ties. The second staff shows fret numbers: 0 4 2 2 0 10 9 12 10 | 9 7 2 5 4 2 0 | 14 12 10 9 | 5 4 5 7 5 4 7.

System 4: Treble clef, key signature of two sharps. The system starts with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) section. The first staff includes a double bar line and a repeat sign. The second staff shows fret numbers: 0 4 2 2 0 10 9 12 10 | 9 7 2 5 4 2 0 | 0 4 7 7 14 12 | 12 5 5 | 12 5 5 3.

34

p

2 3 4 5 5 7 5 5 3 9 10 11 12 12 14 9 12 10 2 3 4 5 5 7 5 5 4

0 4 2 0 0 0 0 0 4 2

40

f *p*

14 12 11 12 14 12 10 7 9 0 3 0 0 3 0 7 5 4 5 2 3 4 5 5 7 5

0 0 0 4 2 2 2 0 0 0 0 0 4

43

f

5 3 9 10 11 12 12 14 9 12 10 12 10 9 10 7 7 5 4 5 2 3 3 4

2 0 0 0 0 0 0 0 0 0 0 0 0

48

TRIO

Fine *dolce* *ff* *p* *f*

3 2 1 4 1 3 2 1 3 2 4 2 3 1 2 3 2 4 2

5 3 2 3 0 2 3 10 3 3 2 3 0 1 5 5 8 2 3 2 5 7 8 10

0 2 4 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

First system of musical notation. The treble clef staff contains a melody with various fingerings (e.g., 4 2 1 3, 1 2, 4 2 4, 1 2 4 1 3) and dynamic markings *p*, *f*, and *ff*. The bass clef staff shows a bass line with fingerings (e.g., 12 10 9 10 7, 0 1 2, 3 2 3, 0 1 5 5 8, 7 8 10 7 8 10 12 14, 15 3) and a 3/4 time signature.

Second system of musical notation. The treble clef staff continues the melody with fingerings (e.g., 1 3 1 1 2, 4, 1 4 1 2 3 1, 3 4 1 1, 1 3 4) and a *p* dynamic marking. The bass clef staff shows the bass line with fingerings (e.g., 7 8 7 6 7 3 0 12 0, 1 3 1 0 1, 8, 2 3 2 1 2, 4 7, 5 3 2 3 0 3 5 6) and a 3/4 time signature.

Third system of musical notation. The treble clef staff includes dynamics *cres.*, *rit.*, and *p e dolce*, along with the tempo marking *a tempo*. The bass clef staff continues the bass line with fingerings (e.g., 7 8 7 6 7 3 0 12 0, 1 3 1 0 1, 8, 7 6 7 2 3 0 0, 3 3 2 3, 0 1 5 5 8) and a 3/4 time signature.

Fourth system of musical notation, starting at measure 58. The treble clef staff features dynamics *f*, *p*, *f*, and *ff*. The bass clef staff shows the bass line with fingerings (e.g., 2 3 2 3 5 7 8 10, 12 10 9 10 7, 0 1 2, 3 2 3, 0 1 5 5 8, 7 8 10 7 8 10 12 14, 15 3) and a 3/4 time signature. The system concludes with the text "D.C. Mazurka, al Fine".

(Far from Thee)

INTRO

Luis T. Romero

Tempo di Danza

Tempo di Danza

f e con espressione

Har
12

Har
12

1. 16

2.

4 4 3 1

4 1 3

0 2

0 2 3 5

7 8 7 5 5

7 1 1 3

0 0 0

3 3

Measures 1-4. Treble clef, key of D major. Fingerings: 4, 1, 4, 1, 4, 1, 4, 1. Rhythm: eighth notes. Bass clef: 5, 7, 5, 7, 3, 3, 3, 5, 7, 8, 7, 5, 7, 1, 1, 3. Rhythm: eighth notes. Fingering: 3, 3, 3.

Measures 5-8. Treble clef, key of D major. Fingerings: 3, 3, 3, 3, 3, 3, 3, 3. Rhythm: eighth notes. Bass clef: 5, 7, 5, 7, 0, 0, 0, 0, 4, 0, 6, 8, 5, 5, 8, 5, 7, 7, 7, 7, 5, 7. Rhythm: eighth notes. Fingering: 3, 0, 0.

Measures 9-12. Treble clef, key of D major. Fingerings: 3, 3, 3, 3, 3, 3, 3, 3. Rhythm: eighth notes. Bass clef: 7-10, 8, 7, 10, 9, 10, 7, 0, 0, 0, 4, 0, 6, 8, 5, 5, 8, 5, 7, 7, 7, 7, 5, 7. Rhythm: eighth notes. Fingering: 0, 0, 0.

Measures 13-16. Treble clef, key of D major. Fingerings: 3, 3, 3, 3, 3, 3, 3, 3. Rhythm: eighth notes. Bass clef: 8-10, 8, 7, 10, 8, 10, 0, 7-12, 12, 12, 12, 0, 0, 0, 0, 0, 2, 0, 4, 0. Rhythm: eighth notes. Fingering: 0, 0, 0.

IX -----

Measures 36-39. Treble clef, key signature of three sharps (F#, C#, G#). Measure 36 starts with a repeat sign. Fingerings are indicated by numbers 1-4. Triplets are marked with a '3' and a bracket. The bass line consists of single notes with fret numbers: 5, 9, 11, 9, 10, 11, 9, 10, 10, 9, 12, 9, 10, 10, 9, 10, 12, 9, 10, 12.

Measures 40-43. Treble clef, key signature of three sharps. Measure 40 starts with a repeat sign. Fingerings are indicated by numbers 1-4. Triplets are marked with a '3' and a bracket. The bass line consists of single notes with fret numbers: 9, 5, 7, 9, 4, 5, 2, 3, 2, 3, 5, 4, 0, 0, 0, 0, 0, 0, 0, 4, 0.

Measures 44-47. Treble clef, key signature of three sharps. Measure 44 starts with a repeat sign. Fingerings are indicated by numbers 1-4. Triplets are marked with a '3' and a bracket. The bass line consists of single notes with fret numbers: 9, 8, 9, 9, 7, 7, 7, 6, 7, 10, 10, 10, 10, 9, 7, 10, 9, 7.

V -----

V -----

Measures 48-51. Treble clef, key signature of three sharps. Measure 48 starts with a repeat sign. Fingerings are indicated by numbers 1-4. Triplets are marked with a '3' and a bracket. The bass line consists of single notes with fret numbers: 7, 5, 5, 5, 5, 4, 0, 0, 4, 7, 5, 5, 5, 5, 0, 0, 0, 4, 0.

48

rit.

pp

f e con espressione

5 12 9 12 9 12 9 12 17 0 2 4 5 7 7 8 7

6 10 10 10 10 10 10 10 14 3 4 4 4 7

7 11 11 11 11 11 11 11 0 2 2 2 2 6

0 0 0 0 0 0 0 0 0 0 0 0 0 0

VII -----

7 5 5 8 7 7 5 5 0 2 3 8 10

7 7 7 7 7 7 7 7 2 0 0 0 0

0 0 0 0 0 0 0 0 3 2 3 2 5 5-10

0 0 0 0 0 0 0 0 0 0 0 0 0

61

Har 12

7 8 10 7 10 8 5 1 0 4 5 8 7 0 7 12 2 0

8 10 10 10 10 10 10 10 0 0 0 0 0 0 0 0

9 9 9 9 9 9 9 9 2 2 2 2 2 2 2 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Peruvian Air

Melodía Española

Andante espressivo

Arranged by Luis T. Romero

First system of musical notation for guitar. The treble clef staff shows a melody in 3/4 time, starting with a mezzo-forte (*mf*) dynamic. The bass clef staff shows the guitar accompaniment with fret numbers. The system includes a repeat sign and a first ending bracket.

Treble clef staff: *mf*, 1st ending, 4th ending, 1st ending, 1st ending.

Bass clef staff: 0, 2, 4, 5, 5, 8, 8, 7, 5, 4, 5, 5, 5, 5, 1, 1, 1.

Second system of musical notation for guitar. The treble clef staff continues the melody with a first ending bracket. The bass clef staff shows the guitar accompaniment with fret numbers.

Treble clef staff: 1st ending, 2nd ending, 4th ending, 1st ending.

Bass clef staff: 0, 1, 0, 3, 1, 0, 2, 2, 3, 2, 0, 2, 3, 3, 3, 3.

Third system of musical notation for guitar. The treble clef staff continues the melody with a first ending bracket. The bass clef staff shows the guitar accompaniment with fret numbers.

Treble clef staff: 1st ending, 4th ending, 1st ending, 4th ending, 4th ending, 1st ending, 1st ending.

Bass clef staff: 3, 1, 1, 1, 3, 5, 3, 0, 1, 1, 8, 7, 5, 3, 3, 12, 0.

Fourth system of musical notation for guitar. The treble clef staff continues the melody with a first ending bracket. The bass clef staff shows the guitar accompaniment with fret numbers.

Treble clef staff: 1st ending, 4th ending, 1st ending, 1st ending, 1st ending, 4th ending, 4th ending, 1st ending, 1st ending.

Bass clef staff: 1, 3, 10, 1, 0, 1, 1, 0, 2, 4, 5, 5, 5, 8, 8, 7, 5, 4.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a 2/6 time signature. The melody is written in a simple, folk-like style with a range of one octave. The accompaniment is written in a bass clef staff, featuring a simple harmonic pattern. The second system continues the melody and accompaniment, with the melody staff showing a final cadence. The key signature remains one sharp throughout.

The musical score for "Tremolo" by John Williams is presented in two systems. The first system includes a piano (p) part and a guitar (g) part. The piano part is in treble clef, starting with a key signature of one sharp (F#) and a time signature of 3/4. It features a melody with a tremolo effect, indicated by the word "Tremolo" above the staff. The guitar part is in bass clef, providing a rhythmic accompaniment with chords and single notes. The second system continues the piano melody and guitar accompaniment. The piano part is marked with a mezzo-forte (mf) dynamic. The guitar part continues with a similar rhythmic pattern, using various chord voicings and single notes to support the piano melody.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 36 through 41. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The melody features a key signature of one sharp (F#) and a 2/4 time signature. The melody is divided into six measures, with fingerings (1-4) and breath marks (vertical lines) indicated. The bass line consists of eighth and quarter notes, with fingerings (0-3) and breath marks. The second system contains measures 42 through 47. The melody continues on the treble staff, and the bass line continues on the bass staff. The melody is divided into six measures, with fingerings (1-4) and breath marks indicated. The bass line consists of eighth and quarter notes, with fingerings (0-3) and breath marks.

39

1 4 1

3 3 3 3 3 3 3 3 1 1 1 1 5 5 5 5 3 3 3 3 0 0 0 0 0 0 0 0

2 0 1 0 1 0

3

[illegible]

4 1 1 1 V

7-7 7-7 6 5 5 5 5 6 4 4 4 4 5 5 5 5 5 5 5 5 5 5 1-1 1-1 1-1 1-1 1-1 1-1

7 6 7 6 7 5 5 5 5 5 5 5 5 5 0 4 3 4 3 4

0 0

51 4 1 3

0-0 0-0 1 0-0 0-0 1 0-0 0-0 3-3 3-3 1-1 1-1 1-1 0-0 0-0 2-2 2-2 2-2 2-2 2-2 2-2 2-2 2-2

2 2 1 2 1 2 2 2 2 2 2 2 2 2 0 2 3 2 0 2 2-2

0 0

54 1 3 V

1-1 1-1 1-1 1-1 1-1 1-1 0-0 0-0 1 0-0 0-0 1 0-0 0-0 0 0 0 4 7-13-12 5 5

0 4 3 4 3 4 2 2 1 2 1 2 0 2 2 1 0 0 7 5 5

0 2 2 1 0 0 0 0

Un Sueño

Danza Habanera

Tempo di Danza

Composed and arr. by Luis T. Romero

The musical score is written for piano in 2/4 time. It consists of four systems of two staves each. The first system begins with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The second system includes a tempo change to *a tempo*. The third system includes a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as fingerings (1-4) and articulation marks (accents, slurs). The piece concludes with a final measure marked with a double bar line.

System 1, measures 1-4. Treble staff: Measure 1 has a triplet of eighth notes (2, 3, 4) and a quarter note (1). Measure 2 has a triplet of eighth notes (3, 4, 1) and a quarter note (2). Measure 3 has a triplet of eighth notes (1, 2, 3) and a quarter note (4). Measure 4 has a triplet of eighth notes (4, 2, 1) and a quarter note (3). Bass staff: Measure 1 has a triplet of eighth notes (3, 2, 1) and a quarter note (4). Measure 2 has a triplet of eighth notes (4, 1, 2) and a quarter note (3). Measure 3 has a triplet of eighth notes (2, 3, 4) and a quarter note (1). Measure 4 has a triplet of eighth notes (1, 4, 2) and a quarter note (3). Fingerings are indicated by numbers 1-4.

VIII

System 2, measures 5-8. Treble staff: Measure 5 has a triplet of eighth notes (4, 1, 4) and a quarter note (2). Measure 6 has a triplet of eighth notes (4, 2, 1) and a quarter note (3). Measure 7 has a triplet of eighth notes (4, 1, 4) and a quarter note (2). Measure 8 has a triplet of eighth notes (4, 2, 1) and a quarter note (3). Bass staff: Measure 5 has a triplet of eighth notes (4, 1, 2) and a quarter note (3). Measure 6 has a triplet of eighth notes (4, 2, 1) and a quarter note (3). Measure 7 has a triplet of eighth notes (4, 1, 4) and a quarter note (2). Measure 8 has a triplet of eighth notes (4, 2, 1) and a quarter note (3). Fingerings are indicated by numbers 1-4. Dynamics include *mf* and accents (>).

BIII

System 3, measures 9-12. Treble staff: Measure 9 has a triplet of eighth notes (4, 1, 4) and a quarter note (2). Measure 10 has a triplet of eighth notes (4, 2, 1) and a quarter note (3). Measure 11 has a triplet of eighth notes (4, 1, 4) and a quarter note (2). Measure 12 has a triplet of eighth notes (4, 2, 1) and a quarter note (3). Bass staff: Measure 9 has a triplet of eighth notes (4, 1, 2) and a quarter note (3). Measure 10 has a triplet of eighth notes (4, 2, 1) and a quarter note (3). Measure 11 has a triplet of eighth notes (4, 1, 4) and a quarter note (2). Measure 12 has a triplet of eighth notes (4, 2, 1) and a quarter note (3). Fingerings are indicated by numbers 1-4. Dynamics include *f* and accents (>).

a tempo

VIII

System 4, measures 13-16. Treble staff: Measure 13 has a triplet of eighth notes (4, 1, 4) and a quarter note (2). Measure 14 has a triplet of eighth notes (4, 2, 1) and a quarter note (3). Measure 15 has a triplet of eighth notes (4, 1, 4) and a quarter note (2). Measure 16 has a triplet of eighth notes (4, 2, 1) and a quarter note (3). Bass staff: Measure 13 has a triplet of eighth notes (4, 1, 2) and a quarter note (3). Measure 14 has a triplet of eighth notes (4, 2, 1) and a quarter note (3). Measure 15 has a triplet of eighth notes (4, 1, 4) and a quarter note (2). Measure 16 has a triplet of eighth notes (4, 2, 1) and a quarter note (3). Fingerings are indicated by numbers 1-4. Dynamics include *mf* and accents (>).

33 *a tempo*

37

41 *ff*

*This page has been
left blank to avoid
awkward page turns*

La Negrita

Danza

INTRO

José Sancho

First system of musical notation (measures 1-5). The treble clef staff shows a melody starting with a whole rest, followed by eighth and quarter notes. The bass clef staff shows a bass line with mostly quarter notes. A key signature of one sharp (F#) and a 2/4 time signature are indicated. A repeat sign with a first ending bracket is present in measure 4. Dynamics include *p* (piano) in measure 4.

Second system of musical notation (measures 6-9). The treble clef staff continues the melody. The bass clef staff continues the bass line. Measure 6 is marked with a '6' above the staff. A key signature change to two sharps (F# and C#) occurs in measure 8. Dynamics include *p* (piano) in measure 6.

Third system of musical notation (measures 10-13). The treble clef staff continues the melody. The bass clef staff continues the bass line. Measure 10 is marked with a '10' above the staff. Measure 11 is marked with a '4' above the staff. Measure 12 is marked with a '3' above the staff. Measure 13 is marked with a '4' above the staff. A key signature change to one sharp (F#) occurs in measure 12. Dynamics include *f* (forte) in measure 10, *rit.* (ritardando) in measure 12, and *a tempo* in measure 13.

Fourth system of musical notation (measures 14-17). The treble clef staff continues the melody. The bass clef staff continues the bass line. Measure 14 is marked with a '14' above the staff. Measure 15 is marked with a '1.' above the staff. Measure 16 is marked with a '4' above the staff. Measure 17 is marked with a '3' above the staff. A key signature change to two sharps (F# and C#) occurs in measure 15. Dynamics include *f* (forte) in measure 14.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff, starting with a second ending bracket. The accompaniment is shown on a grand staff (treble and bass clefs) with fingerings indicated by numbers 1-4. The second system continues the melody and accompaniment, ending with a 'Fine' marking. The accompaniment includes a bass line with fingerings and a treble line with fingerings.

The musical score for 'The Rose Tree' is presented in three systems. The first system (measures 1-6) is in treble clef with a key signature of one sharp (F#). It features a melody with triplets and a bass line with a '2' (finger) and a '3' (finger). The second system (measures 7-12) includes the tempo marking 'a tempo' and continues the melody and bass line. The third system (measures 13-18) shows the final part of the piece, with the bass line ending on a '3' (finger). The score is written for a single melodic line and a bass line, with fingerings indicated by numbers 2 and 3.

D.S. al Fine

36

1. 2.

1 0 1 3 1 0 3 5 5 3 2 0 3 0 2 3 0

Isabel

With Variations

INTRO
Andante

J.B. Coupa

The first system of musical notation for the introduction of 'Isabel'. It features a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Andante'. The notation includes a series of chords and single notes, with a dynamic marking of 'f' (forte). The bass line is indicated by a 'B' and the treble line by a 'T'. The system ends with a fermata over the final note.

The second system of musical notation for the introduction of 'Isabel'. It continues the melodic and harmonic development from the first system. The notation includes a series of chords and single notes, with a dynamic marking of 'f' (forte). The bass line is indicated by a 'B' and the treble line by a 'T'. The system ends with a fermata over the final note.

The third system of musical notation for the introduction of 'Isabel'. It continues the melodic and harmonic development from the second system. The notation includes a series of chords and single notes, with a dynamic marking of 'f' (forte). The bass line is indicated by a 'B' and the treble line by a 'T'. The system ends with a fermata over the final note.

The fourth system of musical notation for the introduction of 'Isabel'. It continues the melodic and harmonic development from the third system. The notation includes a series of chords and single notes, with a dynamic marking of 'f' (forte). The bass line is indicated by a 'B' and the treble line by a 'T'. The system ends with a fermata over the final note.

0 0 0 0 0 0 0 3 3 3 3 3 3 4 4 4 4 4 4 0
 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3 3 3 1
 0 0 1 1 1 1 1 1 1 1 1 1 1 1 1 1 0

TEMA

Andante

18 1 1 1 1 1 1 1 2 2 2 2 2 2 3 2 2 2 2 2 3
 p 1
 2 2 2 2 2 2 3 5 5 9 6 7 2 0 3 0 3 2 2 2
 0

22 1
 1
 0 0 2 0 2 0 3 0 2 2 4 0 2 2 4 5 7 5 4 5 0 0 0
 0

27 1
 1
 3 0 2 0 2 0 3 0 2 2 4 0 2 2 4 5 7 5 4 5 7 9 5 7 9 5 7 9
 0

Var. 1

33 *mf*

2 0 2 3 4 0 2 3 0 2 4 4 5 7 5 0 2 1 2 4 2 3 0 2 2 2 0 2 0 2 1 0 3 0

0 0 0 0 2 2 0 0 2 1 0 3 0

36

1. 2.

2 2 0 4 5 2 2 2 0 4 5 0 0 2 0 4 0 2 1 0 3 4 1 0

0 0 0 0 2 2 0 0 0 0 0 0 0 0

40 II

1. 2.

2 0 4 2 2 2 0 2 3 0 2 3 2 4 5 4 0 2 4 4 5 7 5 0 2 2 4 5 7 5 0 2 2

0 4 2 0 0 2 3 4 3 2 4 0 2 0 0 0 0 0

Var. 2

44

2 2 2 2 2 3 4 5 6 7 5 6 9 9 0 7 7 5 4 5 7 5 6 3 3 3 5 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0

[illegible]

4 2 4 4 1 1 3 4 4 2 4 4 4 II

4 2 4 4 1 1 3 4 4 2 4 4 4

52

1. 2.

2 1 2 0 1 2 1 0 3 0 1 3 4 3

f

7 6 7 9 5 7 9 5 7 9 10 4 4 5 4 5 2 1 2 0 2 3 2 0 4 5 4 2 0 3 2 4 2 0 3 2 0 0 0 0 0

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 57 through 62. Measure 57 is the start of the first staff, marked with a treble clef and a key signature of two sharps (F# and C#). The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and finally a quarter note A4. The bass line consists of a single quarter note G3. Measure 58 continues the melody with eighth notes G4, A4, B4, and C5, followed by a quarter note B4, and finally a quarter note A4. The bass line consists of a single quarter note G3. Measure 59 is the start of the second staff, marked with a treble clef and a key signature of two sharps. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and finally a quarter note A4. The bass line consists of a single quarter note G3. Measure 60 continues the melody with eighth notes G4, A4, B4, and C5, followed by a quarter note B4, and finally a quarter note A4. The bass line consists of a single quarter note G3. Measure 61 is the start of the third staff, marked with a treble clef and a key signature of two sharps. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and finally a quarter note A4. The bass line consists of a single quarter note G3. Measure 62 continues the melody with eighth notes G4, A4, B4, and C5, followed by a quarter note B4, and finally a quarter note A4. The bass line consists of a single quarter note G3. The second system contains measures 63 through 68. Measure 63 is the start of the first staff, marked with a treble clef and a key signature of two sharps. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and finally a quarter note A4. The bass line consists of a single quarter note G3. Measure 64 continues the melody with eighth notes G4, A4, B4, and C5, followed by a quarter note B4, and finally a quarter note A4. The bass line consists of a single quarter note G3. Measure 65 is the start of the second staff, marked with a treble clef and a key signature of two sharps. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and finally a quarter note A4. The bass line consists of a single quarter note G3. Measure 66 continues the melody with eighth notes G4, A4, B4, and C5, followed by a quarter note B4, and finally a quarter note A4. The bass line consists of a single quarter note G3. Measure 67 is the start of the third staff, marked with a treble clef and a key signature of two sharps. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and finally a quarter note A4. The bass line consists of a single quarter note G3. Measure 68 continues the melody with eighth notes G4, A4, B4, and C5, followed by a quarter note B4, and finally a quarter note A4. The bass line consists of a single quarter note G3.

Var. 4

66

p *f*

1 1 2 0 1 4 1 2 1 2 1 3 1 2 0 2 4 1 1 0 0 3 4 1

69

p *f*

4 2 1 1 4 1 1 2 0 1 2 1

72

4 1 2 0 2 1 4 1 3 0 1 0

75

3 1 2 1 3 4 3 2 0 1 2 4

78

3 2 0 3 1 4

Var. 5

82

Andante

dolce

p *fz*

86

p *fz*

IX

91

II

2 4

4/6 II

4

mf *pp* *f* *f*

Serenade

J.B. Coupa

Largo

p

Andantino Grazioso

p

VII

p

p

The musical score for 'The Rose Tree' is presented in three systems. The first system (measures 1-4) features a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody is written in the treble staff, and the bass staff contains a simple accompaniment. The second system (measures 5-8) continues the melody and accompaniment. The third system (measures 9-12) concludes the piece. The score includes various musical notations such as notes, rests, and bar lines, as well as dynamic markings like 'p' (piano) and 'f' (forte).

41

5 2 5 2 5 2 5 2 0 5 0 5 2 4 2 4 4 3 4 3 5 2 5 2 0 0 0 0 0 0 0 0 0 0

44

4 5 4 5 7 4 5 4 5 0 1 12 0 0

47

0 2 2 2 2 2 2 0 2 0 2 0 4 5 4 4 5 0 4 0 4 5 0 1 2 1 2 0 1 2 0 1 2 0 2 2 2 2 2 2 2 2 0 0

51

0 2 2 2 2 2 2 0 2 0 2 2 1 2 0 2 0 1 2 0 1 2 0 2 4 3 4 4 2 4 4 4 4 0 7 7 7 7 7 7 7 7 0 7 7

55

2 4 3 4 4 3 4 3 2 4 3 0 6 5 5 6 5 6 5 6 5 7 9 9 7 8 7 9 5 7 5 6 5 6

59

2 1 3 2 4 2 1 4 1 2 4 1 3 2 1 1 2 2 4

3 5 3 4 5 2 4 2 3 2 3 0 2 0 1 0 1 2 0 4 3 2 2 2 3 4

64

1 1 2 7 1 7 2 3

5 6 5 4 5 4 5 7 5 4 5 2 2 4 5 7 5 4 5 3 3

69

2 1 4 2 1 1 3 4 1 1 7 1 1 1 2

10 9 10 9 7 5 4 4 5 4 5 7 5 4 5 2 2

74

7 2 2 1 3 1 1 3 2 2 7 7 7 7 7

4 5 7 5 4 5 3 2 1 0 0 3 2 5 4 3 0 3 2 3 2 0

81 *V* *Presto*

6 5 6 5 9 5 12 0 2 4 5 5 5 9 5 12 0 2 4 5 2 0 5 0 9 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

87

11 0 12 0 9 0 5 0 4 0 4 0 3 0 0 0 0 0 0 0 0 2 2 0 5 0 9 0 11 0 12 0 9 0 5 0

0 0

92

4 0 4 0 3 0 0 0 0 0 0 0 0 0 2 2 0 5 0 7 0 9 10 12 10 14 4 3 0 4 0 7 0

0 0

97 *Adagio*

5 2 2 1 2 0 2 3 0 2 4 5 7 8 0 4 5 9 5

0 0 4 0 2 4 0 2 4 6 7 4 5 4 2 2 2 10 6 7 0

Rondino

Andante Mosso

Antonio Lopez

First system of musical notation for *Rondino*. The top staff is in treble clef, 2/4 time, with a key signature of one sharp (F#). It begins with a repeat sign and a first ending bracket. The bottom staff shows guitar fingering for Treble (T), Alto (A), and Bass (B) positions, with numbers 1-5 indicating fingerings.

Second system of musical notation, measures 6-12. The top staff continues the melody, ending with a *Fine* marking. The bottom staff shows guitar fingering, including triplets and various fingerings (0-5).

Third system of musical notation, measures 13-19. The top staff includes a repeat sign and a first ending bracket. The bottom staff shows guitar fingering, including triplets and various fingerings (0-5).

Fourth system of musical notation, measures 20-25. The top staff continues the melody. The bottom staff shows guitar fingering, including triplets and various fingerings (0-5).

Fifth system of musical notation, measures 26-31. The top staff includes a *D.S. al Fine* marking. The bottom staff shows guitar fingering, including triplets and various fingerings (0-5).

Cavatina

Allegretto

By Antonio Lopez

Measures 1-5 of the Cavatina. The music is in treble clef with a key signature of one sharp (F#). The tempo is Allegretto. The notation includes a treble staff and a guitar staff with fret numbers. The guitar staff shows a sequence of chords and single notes: 0 0 0 3, 0 3 0 3, 0 3 0 0 0, 3 1 0 1, and 2 2 1 2.

Measures 6-10 of the Cavatina. The notation includes a treble staff and a guitar staff. The guitar staff shows fret numbers: 1 2 5, 0 2 5, 7, 7, 2 3 3 0, 0 0 0 0 3, and 0 3 0 3. There are also some triplets indicated by a '3' over the notes.

Measures 11-15 of the Cavatina. The notation includes a treble staff and a guitar staff. The guitar staff shows fret numbers: 0 3 0 0 0, 3 1 0 1, 2 2 1 0 1, 2 2 0 1 2, and 2 3 2 0 1 2. A 'rit.' (ritardando) marking is present below the treble staff in measure 14.

Measures 16-20 of the Cavatina. The notation includes a treble staff and a guitar staff. The guitar staff shows fret numbers: 0 0, 2 7 0, 0 1 0 2 1 2, 2 0 0 3 1 2, and 1 0 3 0 1 0. A 'a tempo' marking is present below the treble staff in measure 16.

21

3 0 3 0 3 0 2 0 2 2 2 0 0 3 1 2 1 0 3 0 1 0

25

2 7 0 2 1 0 2 1 2 2 2 0 0 3 1 2 1 0 3 0 1 0

29

3 0 3 0 3 0 0 2 1 2 0 2 2 0 1 2 0 2 3 2 3

33

2 0 1 2 0 0 3 3 0 1 0 2 1 2 2 10 10 3 3 0 0 3

Spanish Cachucha

Maestoso

José De Anguera

The image displays a musical score for the song "The Rose Tree." It begins with a piano introduction in treble clef, 2/4 time, marked with a forte (*f*) dynamic. The introduction consists of two measures of chords, followed by a melodic line in the third measure. Below the piano part is a three-part vocal setting for Tenor (T), Alto (A), and Bass (B). The vocal parts are written in a simplified notation style, with notes represented by numbers (0-5) and rests by '0'. The Tenor part starts on a high note (5) and descends, while the Alto and Bass parts start lower and move in parallel motion. The key signature is three sharps (F#, C#, G#), and the time signature is 2/4.

Espressivo

19

3

3

2 0 4 0 1 0 4 0 10 9 9 12 10 9 10 9 9 12 10 9 12 10 9 10 9 11 11 9 8 9 10 11 8 9 10 9 7

Allegretto

IV

Allegretto IV

The musical score for measures 20 through 26 is shown. The key signature has two sharps (F# and C#). Measure 20 starts with a treble clef and a bass clef. The melody in the treble clef features eighth notes and quarter notes, often beamed together. The bass line consists of single notes or chords. Fingering numbers are provided for both hands. A double bar line appears after measure 23.

27

** p i m a*

**Originally back of nail sweep*

3 2 0 2 2 2 0 3 4 2 2 3 3 5 5 7 0 0 0 2 2 1 0 3 0 2 0

34

0 3 1 2 2 2
1 2 1 3 3 3

1. 2.

42

49

57

0 2 2
1 1 3

4 2
3 3

67

0 2 2 2 0 3 3 2 2 3 3 5 5 7 0 0 0 2 2 1 0 3 2

72

0 2 0 0 2 2 3 3 5 5 7 7 7 5 3 2 2 4 2

78

7 5 4 5 7 9 5 5 5 7 5 5 4 4 3 9 7 6 7 9 7 10 12 9 0 2 3 4

85

5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 0 3 0 4 3 4 5 5 3 0 4 0

92

0 0 0 4 5 5 2 3 0 0 0 4 5 5 5 2 2 5 5 2 5

98

IX

0 0 0 4 5 5 2 3 0 0 0 4 5 5 5 2 2 5 5 2 5

105

IV

0 0 0 4 5 5 2 3 0 0 0 4 5 5 5 2 2 5 5 2 5

113

IX

0 0 0 4 5 5 2 3 0 0 0 4 5 5 5 2 2 5 5 2 5

118

10 9 11 9 10 12 12 12 12 12 12 12 9 12 10 10 9 12 5 5 5 5 5 5 5 5 4 4 4 4

0 0

f

123

2 2 2 2 2 2 2 2 0 0 0 0 1 0 2 0 4 2 0 4 12

1 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

ff

129

12 10 9 10 12 9 10 0 0 0 1 0 2 0 4 2 0 4 12 12 10 9 10 12 9

0 0

134

10 9 9 10 9 7 7 5 5 4 4 3 3 2 0 0 0 2 0 0 0 4 9 7 7 5

0 11 11 0

140

f

145

cres.

150

ff *p* *p* *p*

154

ff

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left blank to avoid
awkward page turns*

The Celebrated Spanish Retreat



Arr. by José De Anguera

Har. ----- etc.
BUGLE

6/8 *pp*

down 7 5 5 5 4 3 4 5 4 7 7 7 4 5 5 5 7

up

down

6

5 7 5 4 5 4 3 4 5 4 7 7 7 4 5 12 4 7 7 7 4

11

5 5 5 4 7 7 7 4 5 12 7 5 7 5 4 5 4 3 4 5 4

2 BUGLES

16

7 7 7 4 5 12 7 5 5 5 4 3 4 5 4 7 7 7 4

21

5 5 5 7 5 7 5 4 5 4 3 4 5 4 7 7 7 4 5 12 4

26

7 7 7 4 5 5 5 4 7 7 7 4 5 12 7 5 7 5 4 5 4

31

DRUM

p or i Rasg.

3 4 5 4 7 7 7 4 5 12 0 0 1 1 3 3 3 0

36

1 1 1 5 3 3 1 0 0 0 1 1 3 3 3 0 1 1 1 5 3

41

cresc

46

poco *a* *poco*

51

poco

56

a *poco*

HORNS

cresc

61

poco *a* *poco*

66

loco. *f*

cresc

71

Har BUGLES

poco

p o r i

76

81

86

DRUM

91

morendo

p

96

p

pp

101

p

106

Har. -----

1. 2. BUGLE

morendo *p*

112

p *pp*

118

ppp

About the Author

“Douglas Back is known throughout legitimate music circles as a consummate musician. His work as a performer and educator on guitar, classic five-string banjo and mandolin has elevated Back to position few in the fretted instrument world could hope to achieve. From his virtuoso renditions of classic banjo pieces of the past, to his recordings of classical guitar works, Doug Back’s enviable reputation as musician, educator and performer are certainly well deserved,” wrote FIGA (Fretted Instrument Guild of America) magazine editor Johnny Baier.

While earning undergraduate and graduate degrees in music performance (classical guitar and lute) Mr. Back studied at the St. Louis Conservatory, The University of Missouri-St. Louis, and The Florida State University. As a student, he won top prize in The George C. Krick Memorial Guitar Competition in 1981. A recipient of a prestigious National Endowment for the Arts Recording Grant in 1993, Mr. Back was the first to record the solo guitar music of American guitarist William Foden (1860-1947) in a critically acclaimed album entitled *American Pioneers of the Classic Guitar*. Soundboard magazine noted his performance of this music at the 1996 Guitar Foundation of America’s International Festival to be “a commendable merger of scholarship and performance. Thoroughly entertaining!” A concert review in the St. Louis Classical Guitar Society’s newsletter stated that Back is “possibly the world’s most able performer of these neglected works.” “Douglas Back plays it all with huge gusto and no little ability” wrote Classical Guitar magazine (UK).

Back is a past author of three anthologies and companion recordings of classic guitar music for Mel Bay Publications, and his articles and reviews have appeared in Guitar Review, Soundboard, FIGA (Fretted Instrument Guild of America), Mandolin Quarterly, British BMG, The 5-Stringer, American Record Guide, and Filipinas magazine. He has appeared as a soloist on classical guitar, classic banjo, plectrum banjo, renaissance lute and mandolin in concerts throughout the United States, Australia, and The Philippines. His performances and interviews have been broadcast on National Public Radio’s “All Things Considered,” NPR’s syndicated broadcast “150 Years of the American Fingerstyle Guitar Concert,” and ABC National Australian Radio and Television. Mr. Back is also acclaimed for his direction of “Fretworks” a mandolin and guitar youth orchestra at Baldwin Arts and Academic Magnet School in Montgomery, Alabama, the first of its kind in the United States. In addition, he teaches classical guitar at Troy State University in Troy, Alabama.

Sobre el Autor

Douglas Back es conocido en los círculos musicales legítimos como un consumado músico. Su trabajo, como intérprete y educador de guitarra, banjo de cinco cuerdas y mandolina, ha elevado a Back a una posición a la que pocos en el mundo de instrumentos de cuerda han podido ocupar. De su virtuosa ejecución de piezas clásicas del pasado en banjo hasta sus grabaciones de obras para guitarra clásica, Johnny Baier, editor de FIGA (*Fretted Instrument Guild of America*) comentó: «La envidiable reputación de Doug Back como educador e intérprete es sin duda bien merecida.»

Back hizo sus estudios superiores en interpretación instrumental (guitarra clásica y laúd) en el Conservatorio de St. Louis, Universidad de Missouri-St. Louis y la Universidad de Florida State. Cuando era estudiante ganó el primer premio del *The George C. Krick Memorial Guitar Competition* en 1981. Habiendo ganado una beca del prestigioso *National Endowment for the Arts Recording* en 1993, Back fue el primer guitarrista que grabó los solos de guitarra del guitarrista americano William Foden (1860-1947) en un álbum elogiado por los críticos *American Pioneers of the Classic Guitar*. La revista Soundboard comentó sobre su interpretación en el festival internacional *Guitar Foundation of America* en 1996 «una loable fusión de erudición y ejecución. ¡Sumamente ameno!» Un crítico del St. Louis Classical Guitar Society escribió que Back «es posiblemente el mejor intérprete del mundo de estas obras olvidadas.» La revista inglesa Classical Guitar comentó «Douglas Back toca todo con muchísimo gusto y una gran habilidad.»

Back es autor de tres antologías y las grabaciones que las acompañan de música clásica para guitarra publicadas por Mel Bay Publications y sus artículos y críticas han sido publicados en Guitar Review, Soundboard, FIGA (Fretted Instrument Guild of America), Mandolin Quarterly, British BMG, The 5-Stringer, American Record Guide y la revista Filipinas. Ha actuado como solista de guitarra clásica, banjo clásico, plectrum banjo, laúd del Renacimiento y mandolina en conciertos por los Estados Unidos, Australia y Filipinas. Sus actuaciones y entrevistas han sido retransmitidas por los programas radiofónicos *All Things Considered* y *150 Years of the American Fingerstyle Guitar Concert* de National Public Radio y en la ABC National Australian Radio and Television. Back también es reconocido por su dirección de la orquesta juvenil Fretworks de mandolina y guitarra del *Baldwin Arts and Academic Magnet School* en Montgomery, Alabama, la primera de este tipo en los EE.UU. Back es profesor de guitarra en Troy State University de Troy, Alabama.



Douglas Back