

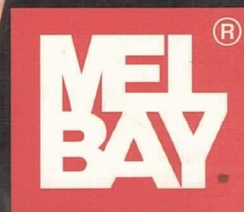
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MEL BAY PRESENTS
Guitar Music of Cuba



By Elias Barreiro

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La Maria

Contradanza

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Arranged by Elias Barreiro

Manuel Saumell
(1817-1870)

Allegretto

1 4 1 2 ② 3 ③ 4 ② 1 0 2 4

12 9 10 11 12 9 0 2 2 0 1

0 0

CII

3 2 4 4

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

0

5 4 1 1 1 1 1 3

2 2 2 2 2 2 2 2

7 7 4 5 0 2 4 3

4 7 6 7 5 5 5 4

6 6 0 7 6 4

CIV

7 1 1 3 3 4

4 2 4 2 1

2 5 5 5 5 5 7 7 7 7

3 5 5 5 5 5 4 4

4 4

9 ② ③ ②

12 9 10 11 12 9 0 2 2 0 1

0 0 4

CII

11

2 1 2 0 2 4 0 2 4 0 2

0 2 4 0 2

13 ②

7 7 4 5 0 2 4 3 4

7 7 7 6 0 2 5 5 4

6 6 6 7 6 4

19

4 4 2

1 1 2 3 4 2

CII

CII

23

CII

CIV

25

CII

27

CII

CIV

29

CII

La Tedesco

Contradanza

faridhaidar.blogspot.com

Arranged by Elias Barreiro

Manuel Saumell
(1817-1870)

Moderato

CIII

CI

Measures 1-3 of the piece. Measure 1 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody begins with a half note G4, followed by a quarter note A4, and a half note B4. The bass line starts with a half note G2, followed by a quarter note A2, and a half note B2. Measure 2 continues the melody with a quarter note C5, a quarter note B4, and a half note A4. The bass line has a half note C3, a quarter note D3, and a half note E3. Measure 3 continues with a quarter note F#4, a quarter note E4, and a half note D4. The bass line has a half note F#2, a quarter note G2, and a half note A2. The piece is marked *mf* (mezzo-forte).

Measures 4-5 of the piece. Measure 4 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody begins with a half note G4, followed by a quarter note A4, and a half note B4. The bass line starts with a half note G2, followed by a quarter note A2, and a half note B2. Measure 5 continues the melody with a quarter note C5, a quarter note B4, and a half note A4. The bass line has a half note C3, a quarter note D3, and a half note E3. The piece is marked *f* (forte).

Measures 6-8 of the piece. Measure 6 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody begins with a half note G4, followed by a quarter note A4, and a half note B4. The bass line starts with a half note G2, followed by a quarter note A2, and a half note B2. Measure 7 continues the melody with a quarter note C5, a quarter note B4, and a half note A4. The bass line has a half note C3, a quarter note D3, and a half note E3. Measure 8 continues with a quarter note F#4, a quarter note E4, and a half note D4. The bass line has a half note F#2, a quarter note G2, and a half note A2. The piece is marked *p* (piano).

8 4 3 2 ③ ② 4 3 2 4 3 4 5 1

7 6 7 4 3 4 5 2 2 2 1

0 7 2 4 5 2 0 2

0

mf

10

CIII CI

0 0 0 0 3 1 1

1 1 2 2 3 2 2

2 2 3 4 5 2 1

0 2 3 4 1

12

f *p*

0 0 0 0 0 0 0 2 4

2 2 2 2 2 2 2 2 0

2 2 2 2 2 2 2 2 0

14

CIII

1 2 0 1 3 0 2 4 5 3 6 5 3 1 0

0 2 0 0 5 3 6 5 3 1 0

0 0 3 0

CIII

16

1 0 1 0 3 1 0 | 2 3 7 8 10

2 2 1 0 2 4 3 3

0 0 3

CVIII

18

8 8 9 10 9 9 10 7 8 10

9 10 9 9 10 7 8 0

8 8 7 8 0

20

12 13 12 10 12 10 8 0 8 7 8 10

12 10 9 10 0 0 8 9 0 8 10

10 8

CVIII

22

8 8 9 8 9 10 3 0 2 3 5

9 10 9 9 7 8 0 4 0

8 8 7 8

24

②

②

1 2 4 2 4 1

3

f

1 2 3

3

7 10 7 8 10 8 10 7

0 0 9 0 8 8 7 8 10

9 10 10

CVIII

26

②

②

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

8 8 7 8 0

28

②

③

⑤

12 13 12 10 12 10 8 0 8 7 8 10

12 10 9 10 0 0 9 10 0 8 10

10 8

CVIII

CVII

CI

30

②

②

4 3 3

2

7 10 8 6 0 3 1 2

8 9 10 9 9 7 0 0 1

32

D.C.

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

faridhaidar.blogspot.com

Manuel Saumell
(1817-1870)

CIII

The musical score is for the piece "The Wind" by Gustav Mahler, arranged for piano and four-string electric guitar. The score is in 2/4 time, key of D major, and consists of two measures. The piano part is marked "p" and the guitar part is marked "CV". The guitar part has a capo on the 3rd fret.

Measure 1:

- Piano:** The first measure contains a half note chord of D4 and F#4, followed by a quarter note chord of G4 and A4, and a quarter note chord of B4 and C#5.
- Guitar:** The first measure contains a half note chord of D4 and F#4, followed by a quarter note chord of G4 and A4, and a quarter note chord of B4 and C#5.

Measure 2:

- Piano:** The second measure contains a half note chord of D4 and F#4, followed by a quarter note chord of G4 and A4, and a quarter note chord of B4 and C#5.
- Guitar:** The second measure contains a half note chord of D4 and F#4, followed by a quarter note chord of G4 and A4, and a quarter note chord of B4 and C#5.

15

3 0 2 3 0 2 3 3 3 3

0 2 0 4

3 0 0 5

17

5 8 7 12 10

7 10 8 13 12

4 0 7 0 7 0 0 0

19

8 10 8 7 8 5 7 0 5

10 12 10 8 5 7 8 8 6

9 0 0

Legato

21

7 8 10 8 7 10 8 7

7 10 8 11 9 7

0 7 0

f

23

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

25

5 8 7 12 10 7 8 13 10 7 0 0 0 0

27

8 10 8 7 8 5 5 7 7 0 5 10 7 0 0 0 7 8 5 7 10 8 7

Legato

29

7 8 10 7 10 8 7 10 8 7 7 0 7 0 7 10 12 8 10 7 10 8 7

f

31

Fine

D.C.

0 5 3 2 3 2 3

5 1 3 0

3 0 0 3

Los ojos de Pepa

Contradanza

faridhaidar.blogspot.com

Arranged by Elias Barreiro

Manuel Saumell
(1817-1870)

Allegretto CII CIII CII

1 mf 6 = D

3 4 1 1

5 3 2 3 5 3 5 7 3

0 0 4 0 0 0 4 0

5 3 0 0 3 3 4 4 4 4 2 2 1 1 2 5 4 4 6

7 CII

4 6 3 4 5 4 6 4 5 5 5 5 2 0 2 3 3 2 2 4 2

9 CII CIII CII

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

11

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

13 CII

mf 3 3 0 0 2 2 3 3 0 2 3 3 0 2 2 2 2 0 6 6 4

15

3 2 3 5 3 2
4 3 4 6 4 2
2 2 0 0 0

17

mf

10 9 7 10 9 7 7 5
10 8 12 10 8 8 7
0 0 0 0 0 0 0

19

10 9 7 10 9 7 5 5 4 7 5 3 2
10 8 12 10 8 8 7 5 4 7 5 3 2
0 0 0 0 0 0 0 2

♯II —

21

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

23

3 2 0 2 0 4 0 0 0

25

mf

10 9 7 10 9 7 7 5 0 0 0

27

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

29

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

31

Fine

D.C,

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

Contradanza – Minuetto
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Manuel Saumell
(1817-1870)

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a repeat sign. The second system contains the next two measures, also ending with a repeat sign. The melody is written in treble clef with a key signature of one sharp (F#). The tempo is marked 'moderato' and the dynamics are 'mp' (mezzo-piano). The accompaniment is written in bass clef and consists of a simple harmonic pattern. The lyrics 'The Rose Tree' are written below the melody, with the words 'The', 'Rose', 'Tree', 'The', 'Rose', 'Tree' corresponding to the first six notes of the melody.

7

mp *cresc.*

3	5	6	5	4	5	3	3	0	2	0	0
0						4	0	0	0		
0						3	2	0	0		

9

f *p*

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

11

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

13

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

15

1 0 0 3 0 0 0 4

2 2 2 2 2 2 2 0

1 1 2 2 3 3 2 0

17

1 2 4 3 3 3 0

7 8 10 9 8 9 0

2 3 0

19

CII

1 2 4 3 3 3 0

7 8 10 9 8 9 0

2 3 0

21

1 2 4 3 3 3 0

7 8 10 9 8 9 0

2 3 0

②

23

24

5 5 5 8 8 7 6 7

6 6 7

②

25

26

p

Con Pasione

6 0 3 3 1 0 1

7 7 5 4 4 2 1 2

0 0

CIV

27

28

4 4 7 6 4 7 7

7 5 4 5 0 7

29

30

pp

3 2 3 2 3 5 0 2

5 4 5 4 5 0 2

0 4

31 3 2 3 1 3 4 3 2 3 4 2

D.C.

4 5 7 8 5 8 8 9 7

El pañuelo de Pepa

Contradanza

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Arranged by Elias Barreiro

Manuel Saumell
(1817-1870)

Andante

1

2

3

1

4

3

3 2

1 0 2 2 1 2 0 2

1 2 1 5 0

CIV

4

1

3

0

3

4

4

4 5 7 5 4 6 0 3

1 3 0 1 8 7

0 4 0 0 3 7

CIII

6

4

3

3

4

3

7 5 5 3 3 1 1 0

5 3 3 1 1 0 4 2

3 2 3 0 3 0

8

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

10

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

12

CIV

4 5 7 5 3 6 0 3 1 3 0 1 8 7 2 0 3 7

14

CIII

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

CI

24

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

CII

26

6 3 4 1 3 0 1 3 0 3 0 2 3 3 3 3

28

0 1 3 0 1 1 6 8 0 5 3 8 0 6 5 3

30

6 3 4 1 3 0 1 3 0 3 0 2 3 3 3 3

32 CI

D.C.

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

Recuerdos tristes

Contradanza

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Arranged by Elias Barreiro

Manuel Saumell

(1817-1870)

Andante

First system of musical notation for "Recuerdos tristes". The system includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The tempo is marked "Andante" and the dynamics are marked "mp". The notation shows a melody line with fingerings (1, 2, 3, 4) and a piano accompaniment line with fingerings (5, 6, 7). The piano accompaniment line is divided into two staves, with the bottom staff showing fingerings (5, 6, 7) and the top staff showing fingerings (5, 4, 2, 0).

Second system of musical notation for "Recuerdos tristes". The system continues the melody and piano accompaniment from the first system. The piano accompaniment line is divided into two staves, with the bottom staff showing fingerings (4, 6) and the top staff showing fingerings (5, 3, 7). The piano accompaniment line is divided into two staves, with the bottom staff showing fingerings (4, 6) and the top staff showing fingerings (5, 3, 7).

Third system of musical notation for "Recuerdos tristes". The system continues the melody and piano accompaniment from the second system. The piano accompaniment line is divided into two staves, with the bottom staff showing fingerings (0, 2, 0, 5, 5, 2) and the top staff showing fingerings (0, 5, 5, 2, 0, 3). The piano accompaniment line is divided into two staves, with the bottom staff showing fingerings (0, 2, 0, 5, 5, 2) and the top staff showing fingerings (0, 5, 5, 2, 0, 3).

CII _____

15

p

CII

17

f

CII

19

enérgico

CII

21

f

CII

23

5 4 6 7 9
7 6 5 4 8
4 3 4 3

CVII

CVI

25

12 10 9 7 6 7 9 10
11 9 7 6 7 9 7
9 9 7 7 0

27

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

CII

CIV

29

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

CIV > _____ 1

CII

31

D.C.

La gota de agua

Contradanza

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Arranged by Elias Barreiro

Manuel Saumell
(1817-1870)

Moderato

The musical score is arranged in three systems, each consisting of a treble clef staff, a bass clef staff, and a guitar accompaniment staff. The key signature is D major (two sharps) for the treble and F# for the bass and guitar. The time signature is 2/4.

System 1: The treble staff begins with a treble clef and a key signature of two sharps. The bass staff begins with a bass clef and a key signature of one sharp. The guitar accompaniment staff begins with a key signature of one sharp. The first system is marked 'Moderato'.

System 2: The treble staff begins with a treble clef and a key signature of two sharps. The bass staff begins with a bass clef and a key signature of one sharp. The guitar accompaniment staff begins with a key signature of one sharp. The second system is marked 'CII'.

System 3: The treble staff begins with a treble clef and a key signature of two sharps. The bass staff begins with a bass clef and a key signature of one sharp. The guitar accompaniment staff begins with a key signature of one sharp. The third system is marked '②'.

The musical score is written on a grand staff. The treble clef staff has a key signature of three sharps (F#, C#, G#). The bass line is indicated by fret numbers (0, 7, 9, 10, 12, 14) and a double bar line. The score includes a double bar line and a repeat sign.

The musical score for 'The Rose Tree' is presented in two systems. The first system, labeled '12', features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff, while the accompaniment is shown on a grand staff (treble and bass clefs). The second system, labeled 'CII', continues the melody and accompaniment. The melody in the second system includes a double bar line and a repeat sign. The accompaniment in the second system includes a double bar line and a repeat sign. The score is written in a standard musical notation style, with notes, rests, and accidentals clearly visible.

16 CIX CVII

14 12 9 10 12 10 7 9 10 7 9 9 7

18 CVII CIV

7 9 10 7 9 7 8 4 5 7 4 5 9 5 7 2 3

20

2 0 10 9 12 14 12 14 12 14 12 14

22

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

24

2

1

4

1

2

1

3

4

1

3

4

1

3

0

2

0

10

9

12

9

10

7

9

10

7

9

10

7

9

0

0

0

9

0

26

CVII

CIV

7

9

10

7

9

7

8

4

5

7

5

9

5

7

2

3

7

0

4

0

28

0

10

9

12

12

12

12

12

12

12

0

0

0

0

30

12

10

9

9

7

5

5

4

2

2

0

3

4

0

0

0

0

4

CVII

32

2 1 4 4 3 4

②

D.C.

0	10	9	12	10	7	9	10
2	2						
0			0	2			7 7 0

Contradanza

Arranged by Elias Barreiro

Allegretto

8

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

10

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

12

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

14

♯CII

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

16

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

18

CIII

3 4 6 3 4 5 5 4 5 2 1 1 3 2 0 2 1 0 1

21

CIII

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

24

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

26 CIII 3 ② 3

28

30 CIII 3

32 3 D.C.

La quejosa

Contradanza

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Arranged by Elias Barreiro

Manuel Saumell
(1817-1870)

Allegretto

The first system of musical notation for 'La quejosa' consists of a treble clef staff and a three-staff bass system. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. It contains three measures of music. The first measure has a triplet of eighth notes (G4, A4, B4) with a '3' below it. The second measure has a quarter note (C5), an eighth note (B4), and a quarter rest. The third measure has a quarter note (A4), an eighth note (G4), and a quarter rest. The bass system has three staves. The top staff has a '4' below the first measure, a '0' below the second, and a '2' below the third. The middle staff has a '0' below the first, a '2' below the second, and a '3' below the third. The bottom staff has a '4' below the first, a '0' below the second, and a '3' below the third. The system ends with a dynamic marking of *f* and a *p* marking.

The second system of musical notation for 'La quejosa' consists of a treble clef staff and a three-staff bass system. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. It contains three measures of music. The first measure has a quarter note (C5), an eighth note (B4), and a quarter rest. The second measure has a quarter note (A4), an eighth note (G4), and a quarter rest. The third measure has a quarter note (F#4), an eighth note (E4), and a quarter rest. The bass system has three staves. The top staff has a '5' below the first measure, a '3' below the second, and a '2' below the third. The middle staff has a '6' below the first, a '5' below the second, and a '3' below the third. The bottom staff has a '0' below the first, a '4' below the second, and a '0' below the third. The system ends with a dynamic marking of *f* and a *p* marking.

The third system of musical notation for 'La quejosa' consists of a treble clef staff and a three-staff bass system. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. It contains three measures of music. The first measure has a quarter note (C5), an eighth note (B4), and a quarter rest. The second measure has a quarter note (A4), an eighth note (G4), and a quarter rest. The third measure has a quarter note (F#4), an eighth note (E4), and a quarter rest. The bass system has three staves. The top staff has a '5' below the first measure, a '3' below the second, and a '2' below the third. The middle staff has a '6' below the first, a '5' below the second, and a '3' below the third. The bottom staff has a '0' below the first, a '4' below the second, and a '0' below the third. The system ends with a dynamic marking of *f* and a *p* marking.

♯III ——— ♯II ♯I ———

8 1 4 3

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

10

f *p*

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

♯V ——— ♯III ——— ♯II ———

12 ②

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

14

f

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

♯ CIII ♯ CII ♯ CI

16

5 3 2 1 0 3 0 4 0 5

♯ CIII ♯ CV

18

p

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

♯ CIII

20

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

♯ CV

22

4 5 7 7 7 5 7 5 5 5 9 5 5 5

♭VII ————— ♭V —————

poco cresc.

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

7 7 10 7 5 0 0 0 0 0 0

9 0 0 0 0 0 0 0 0 0 0 0

♭III ————— ♭V —————

p

3 3 3 3 3 3 7 5 7 0 0

4 4 4 4 4 4 5 5 5 7 7

5 5 5 5 5 5 4 4 4 0 0

♭III —————

4 3 3 5 3 5 3 3 3 3 3

5 5 5 5 5 5 4 4 4 0 0

5 5 5 5 5 5 5 5 5 0 0

♭III —————

0 1 5 3 3 2 3 3 3 3 3

1 2 5 5 4 3 4 0 4 4 4

0 3 0 3 3 0 0 0 0 0 0

32

1 2 2 4 4 4

4 3 2

D.C.

2 7 5 3

5 3 5 0

0 5 0 0

3

La Matilde

Contradanza

faridhaidar.blogspot.com

Arranged by Elias Barreiro

Manuel Saumell
(1817-1870)

♩VII—

Andante

1 4 2 3 4 3

p

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

0 4 0 5 0 0 9

CIII—

3 4 3 2 1 3 4 3

p

7 3 3 0 3 0 2 2 3 7

5 0 3 0 3 0 0 0

3 3 0 0

5 4 3 2 1 4 2 3

p

7 5 0 7 5 5 3 2 0

6 0 0 4 3

0 6 4

7

1 4 3 7

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

♯VII

9

p

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

CIII

11

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

13

④ ② ②

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

15

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

♮VII ——— ♮V ——— CIV ——— ♮II ———

17

p Legato

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

19

②

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

21

12 10 7 2 5 5 4 2 0 3 14 12 7 3 7 5 5 2 0 3 0 0 4 4 7 0 0 6

23 ③

p Inocente

♯V ——— ♯IV ——— ♯II ———

25

♯VII ——— ♯V ——— CIV ——— ♯II ———

27 ②

29

6 7 0 0 0 0 0 0 0 0 0 0

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

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

7 5 0 4 0 0

2 3 5 7 4 5 7 9 9 10

0 4 7 0 0 9 7 0

12 10 7 2 3 5 5 4 2 0 3

14 12 7 3 3 7 7 5 2 0 4

0 0 4 4 0 1 2 6

7 0

♯CII

31

3

2

3

f

7

D.C.

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

Ignacio Cervantes

1847–1905

In his book *La Música en Cuba*, Cuban author and music critic Alejo Carpentier refers to Ignacio Cervantes as the most important Cuban composer of the 19th Century. Although Cervantes respected the binary form established by his predecessor, Manuel Saumell, it was the romanticism of Cervantes' dances which distinguished the final evolutionary phase of the *contradanza*.

Cervantes was a child prodigy who began composing *contradanzas* when he was ten years old. He was also a versatile pianist capable of playing any genre of piano literature supremely well. In his late teens, his father took him to Paris where he was admitted to the Paris Conservatory. He won an important piano competition at the conservatory in 1866 as well as first prizes in harmony, fugue, and counterpoint. Franz Liszt is said to have knocked on Cervantes' door after hearing him play while walking through the streets of Paris. The maestro requested entry to the young student's quarters so that he might listen for awhile; the stunned Cervantes complied.

Although in demand as an accompanist to the best *bel canto* singers in Paris, Cervantes returned to Havana in 1870. It wasn't long before he realized the city could not provide the artistic opportunities he deserved, and he fell into a severe, prolonged depression. Nonetheless, he continued to compose in a wide variety of idioms combining the harmonic palette of the European romantics with characteristically Cuban rhythms. He wrote operettas, an opera, the *Symphony in C Major*, various orchestral pieces, transcriptions of his own work and that of others, pieces for voice and piano, and chamber music. His 37 *Dances for Piano*, many of which are *contradanzas*, deserve particular mention as brilliant, beautifully structured compositions.

The following guitar transcriptions were also originally written for the piano, and conceived by Cervantes as "a page in the album of the Romantic Century." Together with improvised components, they reflect the popular melodic and rhythmic unity which reached its apex in Cuban dances as performed at dance academies. The overall effect was described by Richard H. Dana in 1859 as "a rondo of constantly returning, delicious melody."

The *contradanza* titles assigned by Cervantes were equally eccentric as those coined by Saumell. Unfortunately, titles were prone to change with the publication of different editions and it is uncertain whether any of those originally assigned by Cervantes have survived. This uncertainty of nomenclature is of minor importance in terms of their interpretation as long as the pieces are played with particular attention to dynamic markings.

Ignacio Cervantes

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CII Har
8th

8 4 2 3 4 1 3 4 0 0 1 2 3 2 0 2

10 1 2 2 0 1 0 1 0 5 2 3 1 2 2 1 0 1 0 2 1 0 5 3

CIII

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

Rubato

14 8 7 6 5 4 3 2 1 0 2 3 8 0 5 10 9 8 7 6 5 4 3 1 0 1 2 3 8 0 5 0 8 3 0

CII Har 8th CIII

16

3 0 1 3 4 0 0 5 5

0 2 2 2 2 1 3 3 3

3 3 2 0

p

18

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

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

3 2 3 2 0 0

CVIII

20

cresc.

con passione

8 10 10 10 9 7 9 12 10 13 12

10 8 8 9 0 12 15 13

8

CV

22

Dim

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

9 12 10 6 0 3 1 1 5 5

8 3 3 2 2

CI

24

4

1

mf

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

0 12 12 12
1 9 11 9
0

CIV

CVII

26

4

3

0

3

3

3

3

f

sf

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

6 7 7 10
6 7 7 7
0 7 4 7

7

CVII

CIX

28

1

4

2

1

p

9 7 14
11 7 11
11

12
10
9

5 5
3 3
4 4
4 4

CVII

30

1

3

2

Dim

e Rall

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

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

32

D.C.

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

Mis amores

Danza

faridhaidar.blogspot.com

Arranged by Elias Barreiro

Ignacio Cervantes
(1847-1905)

Allegro

CII _____

1

p 2

3

2

4

0 2 0 1 0 3 0 0 3 0

2 0 2 2 2 3 2 2 0

CII _____

4

2

2

4

0

0 1 0 3 0 0 8 7

2 2 2 2 0

0

6

2

4

1

4

3

3

1

3

2

♯

f

8 10 5 8 8 7 6 7 2

9 8 7 7 7 7 7 1

0 9 0 5 7 1

8

2

0

1

5

3

2

3

0

2

1

0

4

3

CVII

4

3

1

5

5

6

7

8

9

7

7

8

7

0

2

3

2

The musical score for 'CII' is presented in three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a measure rest marked '10'. The melody consists of eighth and quarter notes, with a final measure containing a beamed eighth-note pair and a quarter note. The middle staff is in bass clef, starting with a piano (*p*) dynamic. It features a sequence of eighth notes, some beamed together, and a final measure with a half note. The bottom staff is a guitar fretboard diagram with six lines. It uses numbers 0, 1, 2, and 3 to indicate fingerings for each string across the measures.

14 *f* Con Fuoco

15 14 12 14 13 12 10 9 10 7
 17 15 13 15 14 13 12 11 12 7
 0 0 0 0 0 0 0 0 0 5

16 ϕV

10 8 8 7 5 3 10 7 7 3 3

10 9 8 7 5 4 7 7 3 0

8 0 3

18 ϕIV

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

0 0 0 2 4 0 4 0

2 3 0

20 ϕV

5 5 7 5 5 10 10 7 3

5 5 7 5 5 8 8 9 0

3 3 0 0 0 0 0

22 CII

2 2 2 4 4 7 7 5 4 7 5 4

2 2 2 1 2 4 7 5 4 7 5 4

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

24

25

26

27

28

29

30

31

Lejos de ti

Danza

faridhaidar.blogspot.com

Arranged by Elias Barreiro

Ignacio Cervantes
(1847-1905)

Quasi Lento CII

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

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

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

0 1 2 3 5 3 6 6 5

8

3 1 0 3 2 0 3 2 5 3 0

CII

10

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

12

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

cresc.

CVI

14

CIV

5 6 6 9 12 12 10 9 10 5 6 6 8 4

♢V CI

Dim.

CI

CV

CIII CI

CIII

CII

24

6 4 3 4 3 2 2 2 2 0 0 0

6 3 4 0 0

CII

CII

26

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

2 2 2 2 2 2 2 2 2 2 2 2

0 0 4 4 4 4 4 4 4 4 4 4

CX

28

5 2 3 0 10 10 15 0 7 7

2 4 11 10 10 15 0 8 7

2 0 0 0 0 0 0 0 0 0

CIII

30

10 8 7 12 3 11 12 13 10 14 10

9 7 6 12 4 0 0 0 0 0 0

12 4 0 0 0 0 0 0 0 0 0

La tarde está amorosa

Danza

faridhaidar.blogspot.com

Arranged by Elias Barreiro

Ignacio Cervantes
(1847-1905)

Moderato Appassionato

1

p

cresc.

CI

mf

CII

8 Φ II

cresc. *f* *p*

1 0 0 3 3 6 7
0 0 2 2 5 8
0 2 2 0 7
3 4 0 0

8 7 12 5 3
7 9 5 4
6 2
0 0

10

cresc.

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

3 1
5 3
2 0
4 0

12 Φ I

mf

3 1 0 4 5 5 3
3 1 4 5 5 4
1 0 2 4 6
0 0 0 0 11

0 12 10
12 12

14 Φ II

Dim.

10 8 5 3
9 5 2 2 5
7 2 2 3 4
0 0 0 0

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

CI CII

16 17

p *mf*

1 4 3 2 7 5 5 5

2 2 3 4 7 7 6

0 1 0 2 0

18 19

Tranquilo

10 12 9 7 5 4 0 4 2

7 9 9 7 2 4 2 2 1

0 9 6 0 3 4 2 1

20 21

0 2 5 3 2 2 2 1

0 2 6 2 0 1 2 2 1

0 4 2 0

CII CI CII

22 23

2 4 0 4 2 2 2 0

2 1 1 4 2 5 1 2 0

4 1 1 4 3 4 0 4

24 CII

Rit. *mf* Animato

2 1 1 4 2 3 4 2 3

4 3 2 6 4 4 2 3

2 4 0 7

26 CII

mf

2 0 9 7 7 5 0 5 4

3 1 7 9 7 2 2 2 2

0 7 7 7 0 0 4 2 2

28 CII

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

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

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

30 CII

1 4 3 3 4 2 4 2 3 2 0 5 9 12 10

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

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

32 \sharp 4 3 1 2 ② 2 \sharp D.C.

9 7 4 0 5 3 0 2 4 5

9 7 6 4 0 1 0 5 5

0 0 0 0 5 5

El velorio

Danza
faridhaidar.blogspot.com

Arranged by Elias Barreiro

Ignacio Cervantes
(1847-1905)

Allegro Moderato

1 *p* *cresc.*

4 *mf* *cIII*

6 *mf* *CV*

8

3

3

0 1 0 3 1 0

1 1 3 2 0

0 0

2 2 2 1 3

2 2 2 4

3 5

10

p *cresc.*

0 1 2 0

2 2 2 2 2

0

0 3 1 2 2 2

2 2 2 2 2

2

12

mf

CIII

0 1 2 3

2 2 2 2 2

3

3 5 3 4

5 5 5 5 5

14

CV

3

6 8 6 5 6 5 7

7 6 7 6 6

0 7 7 0

8 5 5 1 3

5 5 2

7

16 3

f

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

18 3

p

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

20 CIII

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

22 CII 3 CIII

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

CV

24

3 ④ 2 ④ 3 ⑤

5 5 0 0 7 7 6 7 7 7 10 10 10 10 10 10

0 0 7 7 7 5

CVIII

26

10 11 10 11 8 10 10 10 10 10 10 10 10 10 10 10

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

CIII

28

6 8 5 5 5 6 8 5 5 5 5 5 5 5 5 5

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

CV

30

6 8 6 5 6 6 7 8 5 5 1 2 3

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

32

3

D.C.

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

Un recuerdo

Danza

faridhaidar.blogspot.com

Arranged by Elias Barreiro

Ignacio Cervantes
(1847-1905)

Moderato

♩II ♩II —

mf

♩II ♩II —

cresc.

8

Dim.

a Tempo *mf*

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

10

♯CII

CII

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

12

CII

CII

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

14

cresc.

CII

2	2	0	3	3	6	5	0
			3	4	4	3	2
1			2	2	0	2	0
						1	

16

rit.

mf

3 2 0 2 0 4 2 0

5 9 7 8 7 6 0 5

18

a Tempo

♩II

2 0 2 3 0 4 5 0

3 2 1 2 7 8 5 7

20

mf

mf

7 8 7 8 6 5 0 0

5 7 5 2 2 0 0 0

22

♩II

2 0 2 3 0 4 5 0

3 2 1 2 7 9 5 7

♩IX

♩VII

24

f

Ten.

♩II

26

f

28

f

30

f

32

3 2 3 2 0 3 4 4

3 2 0 2 0 5 5

0 0 0 5 5

D.C.

Intima

Danza

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(1847-1905)

Moderato ②

mf

CII CIV

CVII _____

♩ *f*

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

7 7 9 0 3 4 0 3 2 2 2 0

4 4 3 0 0

②

♩ *mf*

3 8 7 5 3 0 1 0 0 2

4 7 5 4 2 0 0 0 0 3

5 9 7 5 1 0 0 0 0

CII _____

CIV _____

♩

0 0 3 3 7 5 3 2 6 5 6

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

0 1 2 3 2 1 2 4 4

♩

CII _____

CIII _____

0 3 2 0 0 0 0 2 5

3 4 2 0 4 0 1 2 3 0 3

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

15 *f* CIII

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

0 0 0 0 3 4 0 4 3 3 0

CIII CIII

17 1 2 2.

3 3 4 8 7 7 5 5 3 3 3 4

3 7 9 7 5 3 3 4 3

La celosa

Danza

faridhaidar.blogspot.com

Arranged by Elias Barreiro

Ignacio Cervantes
(1847-1905)

Moderato

First system of musical notation for "La celosa". It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Moderato". The notation includes a melody line with various notes and rests, and a bass line with fingerings (0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10). A dynamic marking "p" (piano) is present. A circled number 2 is above the second measure of the melody.

Second system of musical notation, labeled "CII". It continues the melody and bass line from the first system. The notation includes various notes, rests, and fingerings. A circled number 3 is above the final measure of the melody.

Third system of musical notation, labeled "CIII". It continues the melody and bass line. The notation includes various notes, rests, and fingerings. A circled number 2 is above the first measure of the melody.

8

Dim. Rit.

3 1 0 2 1 0 0 2

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

CI

10

p a Tempo

1 0 3 0 4 7 5 0 0

2 1 2 4 2 7 5 2 0

CII

12

8 7 6 7 2 5 3 0 0

10 8 7 8 4 7 5 0 5

CV CIII

14

8 7 5 8 8 7 5 0 0

9 7 5 5 4 3 5 0 2

Har. 19 Har. 12

16

Rit. a Tempo

CII CII

18

f *p*

CVII CVII

20

CII CXI CIX

22

mf *f* cresc.

CIX

CVII

24

26

mf

CIII

CV

28

CII

CIV

30

Dim.

32

32 CII CII

D.C.

Siempre si

Danza

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Arranged by Elias Barreiro

Ignacio Cervantes
(1847-1905)

Moderato ④

mp

3 2 2 0 0 2 0

2 4 6 7 6 7 4 2 1 0 0 0 2 2 2 2 1 1

2 6 5 4 6 4 0 0 2 2 2 2 1 1

5 0 0 0 2 2 2 2 1 1

CH

2 0 0 2 0 0 2 0 0 5 6

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

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

6 4 2 2 0 2 0 3 2 0

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

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

[illegible]

10

Key signature: three sharps (F#, C#, G#). The score consists of a treble clef staff and a bass clef staff. The treble staff contains the melody, and the bass staff contains the accompaniment. The melody is written in a simple, folk-like style. The accompaniment is written in a simple, folk-like style. The score is divided into two systems. The first system contains measures 10 and 11. The second system contains measures 12 and 13. The melody is written in a simple, folk-like style. The accompaniment is written in a simple, folk-like style.

16

mf

2 1 2 2 0 | 0 1 4 3 2

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

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

18

f

0 2 4 1 2 1 2 2 | 0 3 2 1 0 1 7 9

0 2 4 1 2 1 2 2 | 0 3 2 1 0 1 7 9

0 2 4 1 2 1 2 2 | 0 3 2 1 0 1 7 9

20

p

7 9 7 5 4 5 4 2 0 0 | 7 9 10 7 7 7 5 7 0 0

7 9 10 7 7 7 5 7 0 0 | 7 9 10 7 7 7 5 7 0 0

7 9 10 7 7 7 5 7 0 0 | 7 9 10 7 7 7 5 7 0 0

22

p

cresc.

0 2 4 1 2 1 2 2 | 0 4 0 4 7 12 9 11

0 2 4 1 2 1 2 2 | 0 4 0 4 7 12 9 11

0 2 4 1 2 1 2 2 | 0 4 0 4 7 12 9 11

♩IV — ♩II — CII

24

Rit.

♩VII —

26

a Tempo

28

Ten.

Ten.

♩VII — CIX —

30

Ten.

32

Fine

D.C.

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

Adiós a Cuba

Danza

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Arranged by Elias Barreiro

Ignacio Cervantes
(1847-1905)

Adagio Melancólico

1

p 4

0 2

5 4 0 2 3 1 2 1

0 0 0 0

1 0 0 3

2 1 5

CII

3

3 1 2

4 4 2 3

0 3 2 5 3

2 2 2 2 2

5 3 2 5 3

1 4 5 0 4 5

2 2 0 1 0

5 0 1 3

5

1 2

2 1 2 1

0 0 0 0

1 0 0 1

2 3 5

2 3 1 2 1

3 4 0 2 3

7 CII CV

0 2 5 | 2 3 5 | 5 5 7 | 5 6 7 | 0 5 8 | 0 0 3 | 0 0 3

9

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

11 CII

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

13

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

15 CII

Rit.

17 CII

a Tempo

19

21

23

10 10 10 10 8 8 6 10 9 7 7 5 7 7 8

25

ff

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

27

ff

0 12 10 11 10 12 10 15 14 13 10 0 2

29

mf

3 3 0 1 3 5 3 0 0 12 Harm. 12 0 10 12

31 4 4 2 3 1 2 0

sfz *p* D.C.

Poco Rit.

12 7 7 0 1 1 1 2

9 7 6 6 7 5 0 2 0 0 5

7 6 7 6 7 7 0 0 0 0

Music by Other Composers

El campamento	Pacheco	112
Es el amor la mitad de la vida. . . .	Varona	120
Destellos	Ankermann	127
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Victor Pacheco

1835–1910

Clarinetist Victor Pacheco lived nearly all his life in the city of Camagüey where he fathered a family of musicians and directed the orchestra in the Teatro Principal. He also established an academy of music and the first music shop in the city. In both peace and wartime, Pacheco was a bandsman throughout his life.

In 1895 he joined the Cuban Army of Liberation and founded a military band even in dense jungle conditions. Imprisoned and condemned to death by the Spanish colonial regime, he was freed upon the condition that he accept a position with the [Spanish military] Band of Isabel the Catholic. Even in wartime, these bands offered public concerts at military barracks and fortifications; it is evident that not all of the selections performed at these concerts was martial in character, but rather reflected both universal and local popular sentiments and stylistic traits. Pacheco fled his mandatory post to rejoin the Cuban rebels, ending the war with the rank of captain. Among other works, he composed *Tropical*, *Campamento*, *La aurora*, and *El triunfo*.

El campamento

Waltz

faridhaidar.blogspot.com

Arranged by Elias Barreiro

Victor Pacheco
(1835-1910)

6th = D ♯II _____

The first system consists of a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains three measures of music. The first measure has a half note D4 and a quarter note F#4. The second measure has a half note A4 and a quarter note G#4. The third measure has a half note B4 and a quarter note A4. The bass staff has three measures of music. The first measure has a half note D2 and a quarter note F#2. The second measure has a half note A2 and a quarter note G#2. The third measure has a half note B2 and a quarter note A2. Fingering numbers are provided for each note.

♯VII _____ CIV _____

The second system continues the piece. It has a treble and bass staff. The treble staff has three measures of music. The first measure has a half note D4 and a quarter note F#4. The second measure has a half note A4 and a quarter note G#4. The third measure has a half note B4 and a quarter note A4. The bass staff has three measures of music. The first measure has a half note D2 and a quarter note F#2. The second measure has a half note A2 and a quarter note G#2. The third measure has a half note B2 and a quarter note A2. Fingering numbers are provided for each note.

The third system continues the piece. It has a treble and bass staff. The treble staff has three measures of music. The first measure has a half note D4 and a quarter note F#4. The second measure has a half note A4 and a quarter note G#4. The third measure has a half note B4 and a quarter note A4. The bass staff has three measures of music. The first measure has a half note D2 and a quarter note F#2. The second measure has a half note A2 and a quarter note G#2. The third measure has a half note B2 and a quarter note A2. Fingering numbers are provided for each note.

10 4 3 1 2

2 p.

2 1 4 1

3 0 2 0 0 2

2 2 5 2

♯

13 1 3 3 2

Harm. 7

3 5 7 9 7 10

0 0 0 9 7

♯

♯VII

16 4 4 2 4

♯

♯II

5 4 3 2 5 0 5

0 2 4 0 2 4 0 2

19 2 4 4 2 4

3 1 1 3 1 0 3

3 10 9 8 7 0 3

0 4 2 0 7 9 5 7 0

0

♯

CII ——— CIV

22 4 3 1 2 3 1 4

2 7 0 8 7 10

2 4 6 7 7

CII ———

25 4 0 4 3 2

9 0 5 3 2

0 7 6 4 2 4 2

CII ———

28 4 2 1 2 4

3 2 3 0 3 2 5

0 4 2 2 0 2 2

I II

31 2 3 2 3 0

3 2 0 2 3 0

0 0 4 0 0 4

II 34

34 35 36

♩II

37

37 38 39

♩II

40

40 41 42

43

43 44 45

CVII _____ CII _____

46 4 4 2

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

I II

49 2 0 0 2 2 4 2 0 2 4

CII CIV

52 D.C. to \emptyset and Cont. 0 3 2 5 0 0 2 0 5

CIH

55 4 3 1 2 3 2 0

58 Φ II

61 CII Φ III

64

67 I II

70 II

⊕ Coda

Fine

D.C. to ⊕ and Fine

0 2 0 2 3 0

0 2 4 0

José Marín Varona

1859–1904

Born in Victor Pacheco's home town of Camagüey, José Marín Varona began composing at the end of one century and was able to sustain his productivity into the next. At the age of 15 he was already an accomplished pianist. While still an adolescent, he joined the insurrection effort in the Ten Year War after which he moved to Havana. In the capital, he taught music and directed the city's Italian opera and Spanish *zarzuela* [light opera] companies. He later conducted orchestras throughout Latin America.

In 1903, Varona founded the Havana-based music magazine, *Cuba Musical* and the following year was named director of the First Band of the Cuban Republic. Varona produced *zarzuelas* and other works but is best known for his beautiful song, *Es el amor la mitad de la vida* [Love is Half of Life].

CV

CVII CIII

CIII

15

7 8 7 5 3 0 3 1

0 0 3 3 2 2 2 2

CVIII CIII

17

CVIII CIII

1 8 8 7 0 6 3

0 0 0 9 9 7 4

3 2 2 0 8 5 3

19

f

5 3 6 0 3 1

4 4 4 1 3 3

3 3 4 3 2 4

CV

21

mf

0 5 7 0 1 1 1

1 5 5 0 0 0 0

0 2 5 3 0 0 3

31 *f* poco aceler.

3 4 2

3 4 3 0 3 0

1 0 3 1 2 3 1

1 0

33

1 2 3 1

1 0 1 3 1 2 3 5 2 5

0 0 2 2 0 2

0 0

CIII ——— CV ———

35

4 2 3 0

dim.

3 7 10 8 5 5 5 5 8

4 6 10 5 5 5 5 5

5 3 0 0 0 0 0 7 7 7 7

0

I ——— CV ———

37

4 3 1 2

8 7 0 7 5 7 6 7 7 7 7 5 5 5 5 7 7 7

5 7 6 7 6 7 7 5 5 5 7 7 5 7 7 7

0 7 7 7 7 7 7 5 8 7 7 5 7 7 7

CV

39

II

CIX

5 5 7 5 3 0 8 7 0 12 9 9 0 0 0 0 0 7 0

CV

41

CIII

CII

CV

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

Jorge Ankermann

1877–1941

At the age of eight, Jorge Ankermann began his musical education under the tutelage of his father. This early, disciplined instruction produced a brilliant composer pianist and bass violist as well as an orchestral director fluent in a variety of styles. As early as age 10, Ankermann was called upon as a substitute conductor in a performance of a light operatic work, and at 15 he directed a company of Cuban comic singers performing with the Orrín Circus in Mexico City. After touring Mexico and California extensively with this group, Ankermann resided in Mexico another two years supporting himself as a music teacher.

Upon his return to Havana, he dedicated himself entirely to his dual musical calling as an orchestral director and as a composer of theatrical pieces. In twenty years of non-stop work, he produced more than 500 works in various formats including *zarzuelas*, musical reviews, and comical sketches. He achieved international acclaim for his works for the musical stage as well as his songs and dance tunes in varied styles.

Destellos

Criolla

faridhaidar.blogspot.com

Arranged by Elias Barreiro

Jorge Ankermann
(1877-1941)

Andante

CVII

CVII

♯CIV _____

7

0 3 2 2 3 0

♯CV _____

9

5 5 5 5 5 5 7 0 7 7 6 0

CV _____

11

5 5 5 5 5 5 7 0 7 7 6 0

13

7 0 4 0 4 0 4 5 5 5 5 5 10 7 8 9

15 CV

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

17 CII

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

19 I ③

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

21 II

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

♯CIV

23

4 2 4 3 0 3 1 4 3

7 4 4 7 4 6 0 4 2 2 4 3

25

4 1 3 2

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

♯CII

CII

CII

27

4 0 4 2

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

29

1 4 2 3 1 1 2 3

0 1 0 0 3 8 10 8 4 9 11 9 2 7 9 7

CVII ————— C♯VII C♯VI

31 2 3 1 1 1

Molto Rit.

7 8 6 5 6 7 8 7 6 5 4 3 2 1 0

CV —————

33 4 3 2 0 4 4 1 1

a Tempo

7 5 5 5 1 2 7 5 0 0 8

CII —————

35 4 2 2 2 4 2

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

I

37 1 0 1 0 0 4 4 5 4 5 5 7 5

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

[illegible]

Eduardo Sánchez de Fuentes

1874–1944

Eduardo Sánchez de Fuentes was perhaps the most representative musician of the transitional period in which he lived. Born the son of a poet in a family of distinguished intellectuals, Ignacio Cervantes was one of his first teachers. In 1892 at the age of 16, Sánchez de Fuentes composed one of the most famous *habaneras*; entitled *Tu* [You], the song enjoyed enormous success in Spain and Latin America. In the War of Independence that began in 1895, Cubans borrowed the tune and sang it with patriotic lyrics; it was more or less stolen and published in several other countries without the author's consent, often with a different title. The melody became so well-known that Sánchez de Fuentes was delighted to hear the second half sung perfectly by a caged mockingbird at the Hotel Venus in Santiago de Cuba.

It is important to note that the word “*habanera*” never constituted a type of music peculiar to Havana itself. As with the term “cubism” the creators of the style did not name the style themselves; in this instance, the traditional Cuban *contradanzas* were re-edited and published abroad first as *danzas habaneras*, or *danzas americanas*, and later generically designated simply as *habaneras*. What was novel about *Tu* was that the 8-bar first phrase was preceded by a 6-bar introduction, and the tune's relaxed tempo allowed it to be sung as a romantic ballad.

At 24, Sánchez de Fuentes completed the task that Saumell had conceived; he wrote a Cuban nationalistic opera called *Yumurí* which premiered in 1898 complete with a libretto in Spanish. The opera's theme centered around the relationship between Yumuri, the daughter of an Indian chief, and a conquistador. The work was flawed in that it attempted to portray the music of aboriginal Indians in Cuba when the indigenous people had long been extinct, and by the fact that the composer refused to acknowledge any African influences in Cuba's past. Two more operas (*El naufrago* and *La Dolorosa*), a musical setting in one act of a lyric poem (*El Caminante*), an oratorio (*Navidad*), several *Leider* and other major works would follow — but historically, Sánchez de Fuentes will be remembered for such popular songs as *Tu* and *Corazón*.

Corazón

Canción

faridhaidar.blogspot.com

Arranged by Elias Barreiro

Eduardo Sanchez de Fuentes
(1874-1944)

Quasi Allegretto

6th = D

The first system of musical notation for 'Corazón' is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a first ending bracket over the first two measures, followed by a repeat sign. The tempo is marked 'Quasi Allegretto' and the mood is 'Dolce'. The dynamics are marked 'p' (piano). The notation includes various fingerings (1, 2, 3, 4) and slurs. Below the staff, there are three lines of guitar tablature: the top line has fret numbers 2, 3, 5, 5, 10, 7, 5, 2, 3, 2, 0, 3, 0, 2, 2; the middle line has 0, 0, 4, 0, 4, 2, 1; and the bottom line has 0, 0, 4, 0, 4, 4, 1.

The second system of musical notation for 'Corazón' continues the melody in treble clef with a key signature of two sharps. It features a 'CII' (Coda II) marking above the staff. The notation includes various fingerings (1, 2, 3, 4) and slurs. Below the staff, there are three lines of guitar tablature: the top line has fret numbers 2, 3, 2, 3, 2, 3, 1, 2, 3; the middle line has 2, 5, 2, 3, 4, 4, 4, 3; and the bottom line has 2, 5, 2, 3, 4, 4, 4, 3.

The third system of musical notation for 'Corazón' continues the melody in treble clef with a key signature of two sharps. It features a 'CII' (Coda II) marking above the staff. The notation includes various fingerings (1, 2, 3, 4) and slurs. Below the staff, there are three lines of guitar tablature: the top line has fret numbers 8, 7, 2, 4, 5, 3, 0, 0, 0, 0; the middle line has 2, 5, 5, 4, 0, 0, 2, 2; and the bottom line has 6, 2, 2, 4, 2, 2, 2, 2.

♯II

8

3 1 2 3 3 2 3 2

0 3 4 5 0 0 2 2 4 2

10

4 2 3 1 3 2 4 2

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

12

4 3 2 1 0 1 1

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

♯VII

14

1 3 1 2 3 1 2 3

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

ϕ IV CIII ϕ VII ϕ VII

16 18 20 22

Harm 8 Rall. a Tempo CV

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

3 4 7 10 10 9 7 7
 3 3 9 7 8 8 7 8
 2 4 7 0 7 6 7 7

5 5 2 5 10 10 9 7
 8 6 4 2 7 7 7 7
 0 0 0 0 7 7 7 0

10 10 9 10 9 9 7 5
 8 8 8 8 8 8 6 6
 7 9 6 9 7 7 5 5

♭VII ♭II ♭IV

24

4 ② 1 2 3

3 1 2 3 1

3 2 1 0 2 4 3

Rall.

♭II

26

3 4 2

3 2 0

3 2 0 3 2 2

♭VII

28

4 3 1

2 3 5 10 10 9 7

7 7 7 7 7 7

4 4 4 0 0 0

Poco Mosso

CV

30

10 7 9 10 9 9 7 5 5

8 8 8 8 8 8 6 7 6

7 9 9 9 7 7 5 6

32 ϕ VII ϕ II ϕ IV

Rall.

34 ϕ II

36 ϕ VII

Luis Casas Romero

1882–1950

Luis Casas Romero created the generic song form known as the *criolla*. Although its lyrics are frequently concerned with pastoral themes, this genre of song hatched and evolved in an urban environment. The *criolla* is characterized by a fluid melody line in 6/8 superimposed over an accompaniment in marked 3/4 meter.

Like José Marín Varona, Luis Casas Romero was born in Camagüey, Cuba. He played flute in a local orchestra from age 12 and, after his military service in the war for independence of 1895, he returned to his home town to organize a children's band. He also played in a dance orchestra, while holding a day job as a type. In 1904, he moved to Havana with a contract to direct the orchestra at the Teatro Martí, simultaneously serving as principal flutist with many of the theater orchestras in the city. In 1909, while serving as director at the Teatro Payret, he wrote and premiered his first *criolla*, *Carmela*. He subsequently toured Mexico, Santo Domingo, the United States, and Canada where his music was well-received.

Upon his return to Cuba, Casas Romero became a professor of flute, music theory, solfege, harmony, and composition. In 1913 he was appointed sub-director of a major military band, and later its principal director. His most popular *criollas* are: *El Mambí* (The Freedom Fighter), *Carmela*, *Soy cubano* (I am Cuban), *Mi casita* (My Little House), and *Camagüeyana*. He also composed zarzuelas, overtures, musical reviews, and more than 100 songs and dances. Casas Romero published several articles in Cuban magazines, and was awarded various prizes for his creative efforts.

El Mambí

Criolla

faridhaidar.blogspot.com

Arranged by Elias Barreiro

Luis Casas Romero

(1882-1950)

Moderato

CIII

First system of musical notation for 'El Mambí'. It features a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is marked with a mezzo-forte (*mf*) dynamic and includes a crescendo leading to a piano (*p*) section and then a fortissimo (*f*) section. The bass line is indicated by a grand staff with three staves. Fingerings are indicated by numbers 1-4 above notes and 0-5 below notes. The system concludes with a fermata over the final notes.

Second system of musical notation for 'El Mambí'. It continues the melody and bass line from the first system. The melody is marked with a piano (*p*) dynamic. The system includes a repeat sign and a fermata over the final notes. The bass line is indicated by a grand staff with three staves. Fingerings are indicated by numbers 1-4 above notes and 0-5 below notes.

Third system of musical notation for 'El Mambí'. It continues the melody and bass line from the second system. The melody is marked with a piano (*p*) dynamic. The system includes a repeat sign and a fermata over the final notes. The bass line is indicated by a grand staff with three staves. Fingerings are indicated by numbers 1-4 above notes and 0-5 below notes.

8 4 .

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

CVII

10 1 3 3 4 1 4 2 3 2 0

5 7 8 7 10 7 9 9 9 0 6 7 0

12 4 .

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

14 4 3 4 2 1 4 3 2 3

3 2 2 0 6 5 3 1 3 1 3 3 3

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is written for a vocal line (treble clef) and a guitar accompaniment (three staves). The key signature has one sharp (F#), and the time signature is 4/4. The guitar part includes fret numbers (1-4) and a capo symbol at the first fret. The vocal line features a melody with various note values and rests, including a fermata in measure 4. The guitar accompaniment consists of chords and single notes, with some measures featuring a double bar line and a repeat sign.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 18 through 22. Measure 18 is marked with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line consists of a whole note chord of G2, B2, and D3. Measure 19 features a treble clef and a key signature of one sharp. The melody starts with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The bass line is a whole note chord of G2, B2, and D3. Measure 20 has a treble clef and a key signature of one sharp. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line is a whole note chord of G2, B2, and D3. Measure 21 has a treble clef and a key signature of one sharp. The melody starts with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The bass line is a whole note chord of G2, B2, and D3. Measure 22 has a treble clef and a key signature of one sharp. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line is a whole note chord of G2, B2, and D3. The second system contains measures 23 through 27. Measure 23 has a treble clef and a key signature of one sharp. The melody starts with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The bass line is a whole note chord of G2, B2, and D3. Measure 24 has a treble clef and a key signature of one sharp. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line is a whole note chord of G2, B2, and D3. Measure 25 has a treble clef and a key signature of one sharp. The melody starts with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The bass line is a whole note chord of G2, B2, and D3. Measure 26 has a treble clef and a key signature of one sharp. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line is a whole note chord of G2, B2, and D3. Measure 27 has a treble clef and a key signature of one sharp. The melody starts with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The bass line is a whole note chord of G2, B2, and D3.

[illegible]

22

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

2 2 2 2 2 2 2 2 2 2 2 2 2

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

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

♯II

24

CII

26

CVII

28

♯IV

30

32

p

34

p

36

f

38

f

40

ff

0 2 2 2 2 7 5 8
4 2 2 2 2 8 6 8
0 0 7

42

ff

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

44

pp

3 2 5 10 10 1 3 1 3
0 2 3 3 3
0 3 0

46

pp

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

[illegible]

50

2 4 4

3 1

3 5 3 1 0

4 0 2 0

2 0 3 2 3 2

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54

1 3 1 1 0 0 0

3 5 3 3 1 1 1

0 3 2 0 3 2 3

56

0 2 3 0 3 0 4 0

58

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

José Lino Fernandez de Coca

1830–?

Another composer of Cuban *contradanzas*, José Lino Fernandez de Coca reintroduced the figure of the quintuplet in the Cuban rhythmic palette. His compositions are unusual in that they display occasional chromaticism and may change from major to minor mode between the A and B sections. His newly composed *contradanzas* were so hotly anticipated by adoring fans that many were published in Havana's weekly musical news magazines. In addition to being a composer of hit tunes in the *contradanza* genre, Fernandez de Coca was an accomplished pianist who was much sought after as a teacher for young high-society ladies.

Ecos del alma

Contradanza

Arranged by Elias Barreiro

faridhaidar.blogspot.com

Jose Lino Fernandez De Coca
(1830-?)

Moderato

CVII

The first system of musical notation for 'Ecos del alma'. It features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff, starting with a quarter note G4, followed by a half note A4, and then a quarter note B4. The bass line is written on a grand staff (two staves), starting with a quarter note G2, followed by a half note A2, and then a quarter note B2. The system is labeled 'CVII' and 'Moderato'.

The second system of musical notation for 'Ecos del alma'. It features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff, starting with a quarter note G4, followed by a half note A4, and then a quarter note B4. The bass line is written on a grand staff (two staves), starting with a quarter note G2, followed by a half note A2, and then a quarter note B2. The system is labeled 'CII' and 'CIV'.

The third system of musical notation for 'Ecos del alma'. It features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff, starting with a quarter note G4, followed by a half note A4, and then a quarter note B4. The bass line is written on a grand staff (two staves), starting with a quarter note G2, followed by a half note A2, and then a quarter note B2. The system is labeled 'CII' and 'CVII'.

CII

7 1 2 4 2 4 2 3 4

0 2 0 0 9 7 9 0 6 7 0 0

CVII

9 10 8 7 10 8 9 7 4 0 3 0

7 7 7 0 0

♭CII CIV

11 7 5 0 2 4 4 4 5

4 4 0 4

♭CII CVII

13 5 4 2 2 0 7 9 9 0 1 2 2

0 4 2 7 2

15 CII

17 CII

19 CII CV

21 CVII

23 4 .

CI

25 2 .

CIV

27

CII

CII

29 3

CII

31

7 2 3 4 5 6 7 0

2 2 0 0 0 0

D.C.

Cambujá

Contradanza

Arranged by Elias Barreiro faridhaidar.blogspot.com Jose Lino Fernandez De Coca

(1830-?)

Allegretto

The first system of musical notation for 'Cambujá' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It contains two measures of music. The first measure starts with a forte 'f' dynamic and features a half note G4, a quarter rest, and a half note E4. The second measure features a half note G4, a quarter rest, and a half note E4. The bass staff contains two measures of music. The first measure starts with a forte 'f' dynamic and features a half note G2, a quarter rest, and a half note E2. The second measure features a half note G2, a quarter rest, and a half note E2. The system concludes with a double bar line.

The second system of musical notation for 'Cambujá' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It contains two measures of music. The first measure starts with a treble clef and features a half note G4, a quarter rest, and a half note E4. The second measure features a half note G4, a quarter rest, and a half note E4. The bass staff contains two measures of music. The first measure starts with a bass clef and features a half note G2, a quarter rest, and a half note E2. The second measure features a half note G2, a quarter rest, and a half note E2. The system concludes with a double bar line.

The third system of musical notation for 'Cambujá' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It contains two measures of music. The first measure starts with a treble clef and features a half note G4, a quarter rest, and a half note E4. The second measure features a half note G4, a quarter rest, and a half note E4. The bass staff contains two measures of music. The first measure starts with a bass clef and features a half note G2, a quarter rest, and a half note E2. The second measure features a half note G2, a quarter rest, and a half note E2. The system concludes with a double bar line.

CII ————— CII

7 8

5 2 3 2 0 0 3

2 2 0 0 4 5 0 5

9 10

2 2 0 3 7

0 4 2 0 0

11 12

5 2 3 3 5 5 3 5 3 2

4 0 2 2 4 2 0

13 14

2 2 0 3 7

0 4 2 0 0

CII ————— ΦII

15

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

2 0 4 5

17

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

4 4 0 4 0 4 4 0

19

2 5 10 12 9 12 10 10 7 9

3 7 10 10 10 8 9

0 4 0 0 0 9 0 0

21

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

4 4 0 4 0 4 4 0

23

25

27

29

31 CII Φ II

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

Tomás Buelta y Flores

1794–1844

Tomás Buelta y Flores was a black man who distinguished himself as a self-taught orchestra director and composer of popular songs as well as sacred works. He is best known for his masterful *contradanzas* and waltzes, reaching the apex of his popularity from 1830 to 1843. One can only speculate upon the nature of his work had he been afforded the formal study his talent merited. Buelta y Flores taught the viola and cello, played in various orchestras, directed military bands, and was also musical director at the Tívoli theatre where he commissioned *contradanzas* of Manuel Saumell.

In 1843, Buelta y Flores was suspected of conspiring to incite slaves to rise against the Spanish colonial regime. He was imprisoned, tortured, and finally deported. His treatment was so severe that he died of the injuries he received at the hands of his captors. Buelta y Flores was one of the earliest composers of the Cuban *contradanza*. *La Valentina* figures among his best-known works and is distinguished by its clearly African elements.

El Himeneo

Contradanza

faridhaidar.blogspot.com

Arranged by Elias Barreiro

Tomás Buelta y Flores
(1794-1844)

Allegretto

The first system of musical notation for 'El Himeneo' is in 2/4 time and A major. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The first measure contains a quarter note G4, followed by a quarter rest. The second measure contains a quarter note A4, followed by a quarter note G4. The third measure contains a quarter note F#4, followed by a quarter note E4. The fourth measure contains a quarter note D4, followed by a quarter note C4. The fifth measure contains a quarter note B3, followed by a quarter note A3. The sixth measure contains a quarter note G3, followed by a quarter note F#3. The seventh measure contains a quarter note E3, followed by a quarter note D3. The eighth measure contains a quarter note C3, followed by a quarter note B2. The ninth measure contains a quarter note A2, followed by a quarter note G2. The tenth measure contains a quarter note F#2, followed by a quarter note E2. The eleventh measure contains a quarter note D2, followed by a quarter note C2. The twelfth measure contains a quarter note B1, followed by a quarter note A1. The thirteenth measure contains a quarter note G1, followed by a quarter note F#1. The fourteenth measure contains a quarter note E1, followed by a quarter note D1. The fifteenth measure contains a quarter note C1, followed by a quarter note B0. The sixteenth measure contains a quarter note A0, followed by a quarter note G0. The bass staff begins with a bass clef. The first measure contains a half note G2. The second measure contains a half note F#2. The third measure contains a half note E2. The fourth measure contains a half note D2. The fifth measure contains a half note C2. The sixth measure contains a half note B1. The seventh measure contains a half note A1. The eighth measure contains a half note G1. The ninth measure contains a half note F#1. The tenth measure contains a half note E1. The eleventh measure contains a half note D1. The twelfth measure contains a half note C1. The thirteenth measure contains a half note B0. The fourteenth measure contains a half note A0. The fifteenth measure contains a half note G0. The sixteenth measure contains a half note F#0. The system concludes with a double bar line.

The second system of musical notation for 'El Himeneo' continues the piece. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The first measure contains a quarter note G4, followed by a quarter note F#4. The second measure contains a quarter note E4, followed by a quarter note D4. The third measure contains a quarter note C4, followed by a quarter note B3. The fourth measure contains a quarter note A3, followed by a quarter note G3. The fifth measure contains a quarter note F#3, followed by a quarter note E3. The sixth measure contains a quarter note D3, followed by a quarter note C3. The seventh measure contains a quarter note B2, followed by a quarter note A2. The eighth measure contains a quarter note G2, followed by a quarter note F#2. The ninth measure contains a quarter note E2, followed by a quarter note D2. The tenth measure contains a quarter note C2, followed by a quarter note B1. The eleventh measure contains a quarter note A1, followed by a quarter note G1. The twelfth measure contains a quarter note F#1, followed by a quarter note E1. The thirteenth measure contains a quarter note D1, followed by a quarter note C1. The fourteenth measure contains a quarter note B0, followed by a quarter note A0. The fifteenth measure contains a quarter note G0, followed by a quarter note F#0. The sixteenth measure contains a quarter note E0, followed by a quarter note D0. The bass staff begins with a bass clef. The first measure contains a half note G2. The second measure contains a half note F#2. The third measure contains a half note E2. The fourth measure contains a half note D2. The fifth measure contains a half note C2. The sixth measure contains a half note B1. The seventh measure contains a half note A1. The eighth measure contains a half note G1. The ninth measure contains a half note F#1. The tenth measure contains a half note E1. The eleventh measure contains a half note D1. The twelfth measure contains a half note C1. The thirteenth measure contains a half note B0. The fourteenth measure contains a half note A0. The fifteenth measure contains a half note G0. The sixteenth measure contains a half note F#0. The system concludes with a double bar line.

The third system of musical notation for 'El Himeneo' continues the piece. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The first measure contains a quarter note G4, followed by a quarter note F#4. The second measure contains a quarter note E4, followed by a quarter note D4. The third measure contains a quarter note C4, followed by a quarter note B3. The fourth measure contains a quarter note A3, followed by a quarter note G3. The fifth measure contains a quarter note F#3, followed by a quarter note E3. The sixth measure contains a quarter note D3, followed by a quarter note C3. The seventh measure contains a quarter note B2, followed by a quarter note A2. The eighth measure contains a quarter note G2, followed by a quarter note F#2. The ninth measure contains a quarter note E2, followed by a quarter note D2. The tenth measure contains a quarter note C2, followed by a quarter note B1. The eleventh measure contains a quarter note A1, followed by a quarter note G1. The twelfth measure contains a quarter note F#1, followed by a quarter note E1. The thirteenth measure contains a quarter note D1, followed by a quarter note C1. The fourteenth measure contains a quarter note B0, followed by a quarter note A0. The fifteenth measure contains a quarter note G0, followed by a quarter note F#0. The sixteenth measure contains a quarter note E0, followed by a quarter note D0. The bass staff begins with a bass clef. The first measure contains a half note G2. The second measure contains a half note F#2. The third measure contains a half note E2. The fourth measure contains a half note D2. The fifth measure contains a half note C2. The sixth measure contains a half note B1. The seventh measure contains a half note A1. The eighth measure contains a half note G1. The ninth measure contains a half note F#1. The tenth measure contains a half note E1. The eleventh measure contains a half note D1. The twelfth measure contains a half note C1. The thirteenth measure contains a half note B0. The fourteenth measure contains a half note A0. The fifteenth measure contains a half note G0. The sixteenth measure contains a half note F#0. The system concludes with a double bar line.

8

③ ④

6 7 6 5 6 6 9 7 9

0 4 3 4 4

10

③ ⑤

9 9 5 7 9 9 9 10 10 7 5 7

7 6 0 9 0

CIV

12

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

2 1 0 4

14

②

4 2 0 5 4

4 3 4

④

16

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CVII

18

CVII

20

CVII

22

CII

24

2 2 2 ②

6 8 7 9 10 9 7 5 2 2 0 4 5 6 4 4 4

CVII

26

2 2 2 ②

2 1 2 1 2 4 2 0 8 7 7 6 7 9

CVII

28

2 2 2 ②

6 8 7 9 10 9 7 5 7 9 12 9 7 6

CVII

30

2 2 2 ②

2 1 2 1 2 4 2 0 8 7 7 6 7 9

CII

32

6 7 9 7 5 2 0

8 9 10 9 7 2 1

2 2 2 2 0

0 0 2 2 0

[illegible]

The musical score for "Harm 12" is presented in three systems. The first system shows a treble clef with a key signature of three sharps (F#, C#, G#) and a time signature of 2/2. The melody begins with a double bar line and a circled "2" above it, indicating a second ending. The second system continues the melody, also marked with a circled "2". The third system shows the final measures of the piece. Below the staff, a fretboard diagram illustrates the fingerings for the guitar, with numbers 0 through 12 indicating fret positions. The diagram is divided into two sections corresponding to the two systems of the melody.

15

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

0 0

17

7 7 7 7 7 7 7 5 3 8 7

0 0 0 0 0 0 0 4 0

19

CVII

10 10 10 10 7 7 2 3 2 5 2

0 0 0 0 0 0 5 4 0 0 0

21

CII

7 7 7 2 3 3 0 2 3 0 3

0 0 0 4 5 5 2 2 2 3 3

23 Φ II

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

2 7 5 4 3 2 0 0 3 2 2

0 3

25

2 2 2 2 2 2 2 2 2 2

7 7 7 7 7 7 7 5 3 8 7

0 0 0 0 0 0 0 4 0

27 Φ VII

2 2 2 2 2 2 2 2 2 2

10 10 10 10 7 7 3 2 5 2

0 0 0 0 0 0 5 4 0 0

29 CII

3 2 2 2 2 2 2 2 2 2

7 8 7 2 3 3 5 3 4 0 3

0 2 2 2 3 2 2 2

31

1 4 2 2 4 2 1 4 ②

1 2 3 7

2 7 5 3 7 5 5 7 3

0 0 4 0 4 0 4

San Pascual Bailón

Anonymous

Published in Havana in 1803, this composition is the oldest extant Cuban *contradanza*. As with many of the popular pieces of this era, its composer is unknown.

San Pascual Bailón

Contradanza

Arranged by Elias Barreiro faridhaidar.blogspot.com

Anonymous
(1803)

Moderato

The first system of musical notation for the piece. It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody begins with a quarter note G4, followed by a half note F#4, and then a quarter note E4. The bass staff shows a sequence of notes: 0, 1, 1, 1, 0, 2, 0, 4, 5, 0, 2, 0. The system ends with a measure containing a quarter note G4, a half note F#4, and a quarter note E4.

The second system of musical notation. It continues the melody from the first system. The treble staff shows a quarter note G4, followed by a half note F#4, and then a quarter note E4. The bass staff shows a sequence of notes: 0, 1, 1, 1, 0, 2, 0, 4, 5, 0, 2, 0. The system ends with a measure containing a quarter note G4, a half note F#4, and a quarter note E4. A bracket labeled "CII" spans the last two measures of the system.

The third system of musical notation. It continues the melody from the second system. The treble staff shows a quarter note G4, followed by a half note F#4, and then a quarter note E4. The bass staff shows a sequence of notes: 0, 1, 1, 1, 0, 2, 0, 4, 5, 0, 2, 0. The system ends with a measure containing a quarter note G4, a half note F#4, and a quarter note E4.

12

CII

0 0 0 2 4 5 2 4 2 0

1 1 1 0

14

0 0 0 2 4 2 4

1 1 1 0 5 4

0 0 4

CII

16

CVII

18

20

CVII

22

CIX

24

9 11 12 14 16 12 9 7

7 6 0 13 0 11 6

CVII

26

12 11 9 7 9 7 9

0 11 7 7 6 0 6 7

28

9 10 9 7 5 7 4 7

7 6 0 7 2 0 6 6

CVII

30

12 11 9 7 9 5 7

0 11 7 7 6 0 6 7

9	11	12	14	16	12
					9
7			13		9
6		0			0

Victor Moreno

19th Century Cuban composer

Victor Moreno was a composer of popular *contradanzas* played by various orchestras in Havana. He lived in a prolonged period of economic crisis during which there were no music publishers in Cuba. Consequently, composers were dependent upon weekly publications which would print the most popular *contradanzas* in the final pages of their magazines. Moreno was a frequent contributor to those pages.

This *contradanza*, *La nueva cañonera*, was written to commemorate the USA's building of a new battleship used by the Spanish to pursue guerrilla convoys in the War of 1868.

La nueva cañonera

Contradanza
(1860's)

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Arranged by Elias Barreiro

Victor Moreno
(XIX)

Moderato

② — CVII —

0 0 0 1 0 0 4 5 7 9 10 7 9

0 2 6 7 7

CVII —

7 8 0 8 7 10 7 9 10 7 9 0

7 9 6 7 7 0

CVI —

7 9 6 10 9 7 5 7 4 5

8 6 6 8 4 4 0 4

②

8

2 4 4 4 3 1 2

7 9 0 0 4 2 0 0

6 2 2 0

② CVII

10

f

0 0 0 0 4 5 7 9 10 7 9

0 2 6 7 7

③ CVII

12

③ ⑤ ②

7 8 0 8 7 10 7 9 10 7 9 0

7 9 6 7 7 0

CVI

14

② ②

7 9 6 10 9 7 5 7 4 5

8 6 6 8 4 4 0 4

16

7 9 0 0 4 2 | 0 0 0 4

6 2 2 | 1 1 0 5

18

7 0 6 | 7 5 4 5 9 10

0 7 6 7

CVII

20

7 9 7 9 | 4 6 4 5 7 4 5

7 7 7 0

22

7 0 6 | 7 5 4 5 9 10

0 7 6 7

CVII

Measures 24-25. Treble clef, key signature of three sharps (F#, C#, G#). Measure 24: Treble has a half note G#4, a half note F#4, and a half note E4. Bass has a whole note chord of G2, B2, and D3. Measure 25: Treble has a quarter rest, followed by an eighth note G#4, an eighth note F#4, and a quarter note E4. Bass has a whole note chord of G2, B2, and D3, followed by a whole note chord of G2, B2, and D3.

CIV

Measures 26-27. Treble clef, key signature of three sharps (F#, C#, G#). Measure 26: Treble has a half note G#4, a half note F#4, and a half note E4. Bass has a whole note chord of G2, B2, and D3. Measure 27: Treble has a quarter rest, followed by an eighth note G#4, an eighth note F#4, and a quarter note E4. Bass has a whole note chord of G2, B2, and D3, followed by a whole note chord of G2, B2, and D3.

Measures 28-29. Treble clef, key signature of three sharps (F#, C#, G#). Measure 28: Treble has a half note G#4, a half note F#4, and a half note E4. Bass has a whole note chord of G2, B2, and D3. Measure 29: Treble has a quarter rest, followed by an eighth note G#4, an eighth note F#4, and a quarter note E4. Bass has a whole note chord of G2, B2, and D3, followed by a whole note chord of G2, B2, and D3.

Measures 30-31. Treble clef, key signature of three sharps (F#, C#, G#). Measure 30: Treble has a half note G#4, a half note F#4, and a half note E4. Bass has a whole note chord of G2, B2, and D3. Measure 31: Treble has a quarter rest, followed by an eighth note G#4, an eighth note F#4, and a quarter note E4. Bass has a whole note chord of G2, B2, and D3, followed by a whole note chord of G2, B2, and D3.

32

f

4 1 1 2 4

3 0 3 3

7 2

D.C.

7 5 4 5 2 0

6 6 2 1

6 2 2 0

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