

*Bella*

*The*

*Incomparable  
Artistry of  
Angel Romero*



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from Bella - *The Incomparable Artistry of Angel Romero*

# Adagio

## from Sonata Op. 13 "Pathétique"

By Ludwig van Beethoven  
Arranged by Angel Romero

<http://faridhaidar.blogspot.com>

**A**

Andante cantabile

2/3CII-----, 2/3CII-7, CII---7 CIV-7

⑤

T 2 2 0 0 0 3 2 0 5 7 0 1 0  
A 2 2 2 6 2 6 2 2 2 2 4 2 1 2 1 1  
B 0 2 2 5 6 2 2 4 2 0 4 2 0 2 0

5 CII-----, CII-----6 ②

2 0 1 0 0 2 3 5 2 2 3 3 2 0 2 0 1 0 2 2 2 0 10  
1 1 1 1 1 2 2 2 2 2 4 2 4 0 4 0 1 1 2 1 2 2 2 2  
0 0 0 2 2 4 2 4 2 4 2 4 0 0 0 0 0 2 0 2 2 2 2 5

**B**

1/2CIX-----, 1/2CVII-----, CIX-----, CIV-7, CIX-7, CIX-7, 2/3CIX-----

⑤ ③ ②

Harm.

9 10 7 12 10 5 10 9 12 17 19 12 13  
10 9 10 9 7 9 7 9 10 9 9 0 14 16 9 9 12 13  
11 11 0 9 11 6 9 7 9 9 9 14 14 9 9 9 13  
0 9 4 11 11 14 12 0 11

13 14 15 16 The wind is in the trees, The wind is in the trees, The wind is in the trees, The wind is in the trees.

[illegible][illegible]

25

CHII-----

rit.

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

# D

A tempo

29  $2/3CII-----$

$2/3CII^{-1}$   $CII^{-1}$   $CIV^{-1}$

⑤ ④ ④ ②

33  $CII-----$

$CII^{-1}$

② ⑤ ③ ①

# E

37  $1/2CV-----$

*sim.* ⑤

⑤ ⑧ ⑦ ⑤

39  $1/2CV-----$   $CII-----$   $1/2CV-----$

⑤ ⑧ ⑦ ⑤



54

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

1 0 0 1 2 2 1 0 0 | 1 0 1 0 0 1 2 2

0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

56

CII-----1

5 2 2 2 2 2 3 4 2 4 4 4 | 3 0 0 4 0 0 1 1 1 2 1 0 | 0 2 2 0 2 2 2 2 2 2 10

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

2 2 2 2 2 2 2 2 2 2 2 2 | 4 4 4 4 4 4 4 4 4 4 4 4 | 5 5 5 5 5 5 5 5 5 5 5 5

# H

59

1/2CIX-----1/2CVII-----CIX-----CIV-----CIX-----CIX-----1

9 10 10 7 9 9 9 9 9 12 10 10 0 0 10 0 0 9 12 17 19

10 9 9 10 9 9 7 9 9 7 9 9 9 9 9 9 9 9 9 9 14 14 16 16

11 11 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 14 14 14 14

0 14 12 12 12

9 4 11 14 14 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

62

1/2CIX-----1/2CVII-----

12 0 0 0 12 0 12 12 13 12 12 14 0 0 0 12 7 9 10

9 9 6 6 9 13 13 13 13 13 13 13 0 0 0 12 9 9 9

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

\*6th string only.

[illegible]

**I**

69

14 12 10 9 7 5 4 10 9 10 12 10

11 9 7 6 4 2 1 7 7 10 9 9 11 0

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

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





**C**

CI-----

11

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

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

2/3CV -----, 2/3CIV -----, 2/3CIII -----

18

2/3CI -----, CVII -----

21

# E

CVII -----, CVII -----, CVI -----

24

CVII -----, CVI -----, CII -----

27

The image shows a musical score for two sections, CIX and CII. Section CIX is in 3/4 time and features a melody on a treble clef staff with a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some rests. Below the staff, there are two rows of numbers: the first row contains 7, 7, 7, 7, 10, 7, 7, 7, and the second row contains 9. Section CII is in 3/4 time and features a melody on a treble clef staff with a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some rests. Below the staff, there are two rows of numbers: the first row contains 0, 3, 0, 2, 3, 5, 2, 3, 5, 6, and the second row contains 2, 5, 4, 5, 4, 5, 4, 5, 4, 2.

CVII

J. S. BACH

33

0 4 3 4 3 7 10 7 0 10 7 9 10 7 9 12 13 15 16

2 9

38

④

1 2 3 4 3 1 3 1 2 0

1 2 3 4 3 1 2 2 3 0

1 2 4 5 4 2 4 2 0

1 2 4 5 4 3 2 2 0

40

A tempo

CII-----

rit.

CII-----

**F**

43

CII-----

1/2CIII-----

45

1/2CII-----

**G**

47

CV-----

CVII-----

## H



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# Air on the G String

## from Suite No. 3 for Orchestra

By Johann Sebastian Bach  
Transcribed by Angel Romero

Tuning:  
(low to high) D-A-D-G-B-E

**A**

*Lento, espressivo*

1/2CII -----, CII -----, 1/2CII CV -----, CIV -----, 2/3CII -----

3

CIV -----, CI -----, 1/2CI -----

5

1. 2.

1/2CII -----, CIV -----, CII -----, CII -----, CII -----, 2/3CII -----, CII -----, 2/3CII -----

5

**B**

2/3CII -----, 1/2CII -----, CIV -----, CIV -----, CII -----

8

⑤

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[illegible]

16 CII----- 1/2CII 1/2CII----- 1/2CII----- CIV-----

Fingering table for Example 16:

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

18 



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# A Prayer

By Charles Crozat Converse  
Arranged by Yuquijiro Yocoh  
Adapted by Angel Romero

<http://faridhaidar.blogspot.com>

Tuning:  
(low to high) D-A-D-G-B-E

**A**

Andante

Section A, measures 1-4. The notation is for a guitar in DADGBE tuning. The first staff is the standard musical notation in 4/4 time, featuring a melody with grace notes and fingerings (1, 2, 3, 4). The second staff shows the fretting for the strings, with numbers 0-7 indicating fret positions. The key signature has one sharp (F#).

Section A, measures 5-8. The notation continues the melody and fretting from the previous section. Measure 8 includes a trill or grace note indicated by a '1/2CII' symbol. The fretting staff shows the corresponding fingerings and fret numbers.

**B**

Section B, measures 9-12. The notation continues the melody and fretting. Measure 10 includes a trill or grace note indicated by a '1/2CV' symbol. The fretting staff shows the corresponding fingerings and fret numbers. The key signature has one sharp (F#).

13

1.

17

2.

**C**

21

24

\*Harm. ---- A.H.

\*Harmonics and artificial harmonics  
sound *8va* throughout.

# D

27

29

31

CII-----CI-----

33

CI-----

35

1/2CII-----

*rit.*

**E**

A tempo

37

39

1/2CII-----

42

1/2CII----- 1/2CV-----

**F**

45

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

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

0 5

**A tempo**

1/2CV-----|

48

5 5 5 5 5 5 5 5 | 14 10 12 10 9 7 6 7 | 7 10 5 5 5 5 5 3 3 |

0 7 5 7 6 7 | 11 10 12 11 10 8 7 | 0 0 0 0 0 4 2 0 4 |

0 5 6

CI-----|

1/2CII-----|

52

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

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

0 5 4 2 0

1/2CII-----|

55

(5) 5 5 5 5 5 5 | 5 5 5 5 7 | 3 0 2 |

2 0 4 2 0 5 4 2 | 0 4 7 7 | 5 5 0 |

0

\* Harm. -----|

\*Downstemmed notes only.

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# La fille aux cheveux de lin (The Girl with the Flaxen Hair)

By Claude Debussy  
Arranged by Angel Romero

A

Très calme et doucement expressif ♩ = 66

CV-----

sans rigueur

CV----- CVII----- CV----- CVII----- 2/3CIX-----

CV----- 1/2CIII----- Cédez-----

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

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

7 7 9 7 7 7 8 9 12 0 0 12 0 12 12

5 7 7 10 5 7 0 10

**Mouv!**

15

CVIII-----

CV-----

(très peu)

(0) 3 1 8 12 10 8 7 5 5 7 5

2 0 0 8 7 5 7 6 5 8 10 8 5 7 5

3 0 3 0 8 7 5 7 6 5 8 10 8 5 7 5

8 8 5

**B**

## Un peu animé

The musical score for 'CIX' and 'Cédez' is presented in two systems. The first system, labeled 'CIX', features a guitar melody with a key signature of one sharp (F#) and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, with fingerings indicated by numbers 1-4. A bass line is shown below the guitar staff, consisting of whole and half notes. The second system, labeled 'Cédez', continues the melody and bass line. The guitar staff includes a key signature change to one flat (Bb) and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, with fingerings indicated by numbers 1-4. The bass line continues with whole and half notes. The score is written for guitar and bass, with the guitar part in the upper staff and the bass part in the lower staff.

[illegible]

**Au mouv!**

tres doux.

28

\*A.H.

\*Artificial harmonics sound *8va* throughout.

### Murmuré et en retenant peu à peu

[illegible]

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system starts at measure 35 and ends at measure 42. The second system starts at measure 43 and ends at measure 48. The vocal melody is written in a treble clef, and the guitar accompaniment is written in a bass clef. The guitar part includes a capo on the first fret, indicated by a "C" with a bracket. The score includes various musical notations such as notes, rests, and fingerings. The lyrics "The Rose Tree" are written below the vocal melody. The score is for a guitar and voice duet.

35

The Rose Tree

\*\*Harm.

12

15

**\*\*Harmonic sounds 8va.**



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# La Paloma

By Sebastian de Yradier  
Transcribed by Francisco Tarrega  
Arranged by Angel Romero

Tuning:  
(low to high) D-A-D-G-B-E

**A**

Larghetto ♩ = 60

Section A, measures 1-3. The music is in G major (one sharp) and 2/4 time. The treble staff shows a melody with a 'pizz.' (pizzicato) instruction. The bass staff shows the guitar accompaniment with fret numbers (0, 2, 4, 7) and a 4-fingered chord at the end.

**B**

Section B, measures 4-7. The music continues with a '2/3CIV' marking. The treble staff features a melody with triplets and a 4-fingered chord. The bass staff shows the guitar accompaniment with fret numbers (0, 2, 4, 5, 7) and a 5-fingered chord.

Section B, measures 8-11. The music continues with a '\*Harm.' (harmonics) instruction. The treble staff shows a melody with a 4-fingered chord. The bass staff shows the guitar accompaniment with fret numbers (0, 2, 4, 5, 7) and a 5-fingered chord.

\*Harmonics sound *8va* throughout.

Section B, measures 12-15. The music continues with a '2/3CVII' marking. The treble staff shows a melody with a 4-fingered chord. The bass staff shows the guitar accompaniment with fret numbers (0, 2, 4, 5, 7, 10, 12) and a 5-fingered chord.

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2/3CVII-----1

CVII-----1

16

9 10 7 9 10 8 9 7 9 12 12 11 12 11

0 0 7 0 7 6 0 11 12 11

1.

20

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

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

2.

**C**

CVII-----1

24

10 10 10 10 9 9 12 12 10 9 7 7 9 7 10 8 9 7

0 9 7 0 0 7 7 7 7 7 9 7 0 7 9 7

\*2nd time, pizz.

1. 2.

CVII-----1 2/3CVII-----1

28

9 9 9 9 7 7 9 10 10 8 8 10 8 7 2 7 7 7 8 6

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

pizz.-----1

**D**

33

7 5 5 5 7 9 10 12 10/14 10 12 9 12 10

7 7 7 7 9 10 11 12 12 11 10

0 0 5 0 0 0 0 0 12

37

7 9 10 10/14 14 12 12 0 2 3 3 7 5 5 2 2 7 7 7 8 6

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

12.

**E**

41

1/2CII--

3 2 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

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

45

1/2CII--

3 2 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

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

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# Meditation from Thais

By Jules Massenet  
Arranged and Transcribed for guitar by Angel Romero

Tuning:  
(low to high) D-A-D-G-B-E

**A**

*Andante*

very legato

1/2CII- 1/2CII-

T 2 5 10 14 2 5 10 14  
A 3 7 11 2 7 11 2 7 11  
B 0 0 4 2 0 4 2 0 4 2 0 4

**B**

1/2CII- CVII- 1/2CII-

3 5

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

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

CII- CII-

6 7

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

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

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

9  $\frac{2}{3}\text{CII}$ ----- $\frac{1}{2}\text{CII}$ -----  
*A tempo*  
*rit.*

12  $\text{CVII}$ ----- $\frac{1}{2}\text{CII}$ ----- $\text{CV}$ -----  
 ④

15  $\text{CIX}$ ----- $\text{CII}$ ----- $\text{CV}$ ----- $\frac{1}{2}\text{CII}$ -----  
 ⑥ ⑤ ④ ③

18  $\frac{1}{2}\text{CII}$ -----  
*To Coda*  
*rit.*



33

CI-----

CIII-----

CI-----

*più mosso*

35

*D.S. al Coda*

37

*rit.*

⊕ Coda

**D**

**A tempo**

40

1/2CII-----

CIV-----

CX-----





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# Nocturne

## Op. 9 No. 2

By Frederic Chopin  
Arranged by Angel Romero

A

Andante

Section A, measures 1-4. The music is in 12/8 time, key of D major. The melody is in the right hand, and the bass line is in the left hand. The tempo is Andante. The notation includes fingerings (1-4), slurs, and dynamic markings like *dolce espress*. Measure numbers CIX and CIV are indicated above the staff.

A tempo

Section A, measures 5-8. The music continues with the same tempo and key. The notation includes fingerings, slurs, and dynamic markings like *poco rit.*. Measure numbers CII, CIX, and CVII are indicated above the staff.

B

Section B, measures 1-4. The music is in 12/8 time, key of D major. The melody is in the right hand, and the bass line is in the left hand. The notation includes fingerings, slurs, and dynamic markings. Measure numbers 1/2CIV, 1/2CII, CIV, and CIX are indicated above the staff.

7

*tr*

CIX----- CVII----- ③

④ ③

④

④

7 8 6 7 9 9 0 2 2 0 11 9 7 10 9 10 10 0 0 4 0

7 8 6 9 4 2 2 1 2 2 0 9 9 10 8 10 6 8 2 2 1 0

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

**C**

9

CII----- ②

⑥ ⑤ ④ ③

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

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

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

11

CVII----- CVI----- CII----- CIV----- CII-----

*poco rall.*

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

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

8 9 7 9 9 4 3 4 6 6 4 6 2 1 0 4 2 2

**D**

A tempo

13

CIV----- CIX----- CIV-----

⑤

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

6 7 6 4 2 2 8 7 6 4 6 6 5 6 7 6 10 10 10 4 4 6 6 7

0 7 0 0 6 6 4 8 9 9

15

*tr*

CIX- CVII- 1/2CIV-

# E

17

CII-----

19

CVII----- CVI----- CII----- CIV----- CII-----

*poco rall.*

# F

A tempo

21

CIV- CIX----- CIV-----

**G**

[illegible]

27

2/3 CIV

1

1/2 CIV

7

4

6

5

4

0

7

5

7

5

4

5

0

16

14

12

11

9

4

6

4

0

6

0

6

0

13

14

11

## H

CVII- CIX--- CVII----- CV----- 2/3CIV-----

28

29

④

8

12 11 11 10 10 9 9 7 0

9 9 8 8 1 1 2 1 0

9 9 9 9 2 2 1 1

7 9 7 9 0

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

2 2 2 5 5 5 5 5 4 6 4 4

0 9 7 9 7 9 7 0 7 6 4 4



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# Pavane pour une infante défunte

## (Pavane for a Dead Princess)

By Maurice Ravel  
Arranged by Angel Romero

A

<http://faridhaidar.blogspot.com>

*Dolce, ma sempre sonoramente*

1/2CV-----1 CVI--- CVI--- CIV--- CII-----1 CVII-----1

TAB

1/2CV--- 1/2CV--- CIV--- CIV--- CIV-----1

poco stentando

A tempo CVII-----1 1/2CVII-----1 1/2CVII---1

A tempo

1/2CII-----1 CII--- CII--- CIV-----1

poco rit.

largamente

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**Tempo I** (*come da lontano*)

[illegible]

22

CII ----- CII -----

CIX -----

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

25

CII ----- 1 CII 7 CII 7 ② ②

*poco piu lento*

**C**

A tempo

28

1/2CV ----- 1 CVI 7 CIV 7 CII 7 1/2CVII 7 CVII 7

31

1/2CVI 7 CIV 7 CII 7 CIV 7 1/2CVI 7 CIV 7 ②

*poco stentando*

A tempo

34

CIV 7 CVII 7 1/2CVII 7 1/2CVII 7

⑤ \*Harm. ⑥ ④ ③

\*Harmonics sound *δva* throughout.



Largo

37 CII----- CII----- CIX- 1/2CIX----- ② ② ②

un poco rit. ③

D

tempo sostenuto

40 Harm. Harm. Harm. ⑤ ② ⑤

43 1/2CXII----- ③ ② ② 1/2CV----- Harm. -

Grave assai

46 1/2CV----- CV----- CIII----- CVI----- CVII----- ② ③ ③

**tempo sostenuto**

\*Artificial harmonics sound *8va* throughout.

Harm. -----|

100

## Grave assai

## Tempo I

③

CIV-----CII----- 1/2CVII----- CVII----- 1/2CIV- 1/2CV----- 1/2CIX----- ②

61

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

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

0 4 2 0 2

CIV----- 1/2CIV----- ② CIV----- CII-----

64

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

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

4 4

A tempo

CVII----- 1/2CVII----- 1/2CVII-----

66

4 9 9 9 9 7 7 7 7 12 9 9 9 7 7 7 7 5 7 7 7

5 6 6 6 7 7 7 7 11 9 9 6 6 7 9 7 7 7 9 7

4 7 9 0

CII----- CII----- 1/2CIX----- rit.

69

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

2 2 2 3 3 2 6 9 7 9 9 9 11 9 11 11 11

2 2 0 4 2 0

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# Somewhere in Time

from *Somewhere in Time*

By John Barry

Tuning:  
(low to high) D-A-D-G-B-E

A

Andante

CVII-----  
③ ②  
CVII-----  
CVII-----  
CII-----

4  
CII-----  
② ③ ④

7  
CV-----  
③ ④ ③ ④ ③ ④ ③ ④

CVII-----

11

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

CIX-----

14

9 10 9 10 11 12 9 0 11 0 0 12 0 2 0 0 2

\*Harmonics sound 8va throughout.

## B

2/3CVII-----

17

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

CII-----

20

(2) 0 0 2 3 0 2 0 0 7 0 7 6 6 5 7

[illegible]

[illegible]

D

\*1st string only. Artificial harmonics sound *8va* throughout.

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# Tango Angelita

Words and Music by Celedonio Romero  
Arranged by Angel Romero

<http://faridhaidar.blogspot.com>

A

Moderato

The first system of musical notation for 'Tango Angelita' is in 2/4 time. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, and the bass line is written on a three-staff system labeled T, A, and B. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of a series of chords and single notes, including a quarter note G2, a quarter note A2, and a quarter note B2. The system ends with a double bar line.

The second system of musical notation for 'Tango Angelita' continues the melody and bass line. The melody is written on a single staff, and the bass line is written on a three-staff system labeled T, A, and B. The melody begins with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of a series of chords and single notes, including a quarter note G2, a quarter note A2, and a quarter note B2. The system ends with a double bar line.

The third system of musical notation for 'Tango Angelita' continues the melody and bass line. The melody is written on a single staff, and the bass line is written on a three-staff system labeled T, A, and B. The melody begins with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of a series of chords and single notes, including a quarter note G2, a quarter note A2, and a quarter note B2. The system ends with a double bar line.



11

15

**B**

19

23

27

① ②

CII-----

②

③

⑥ ⑤ ④

31

5/6CVII

CV

*mf*

**C**

35

39

42

45

48

**D**

2/3CIX-----

CVIII-----

52





**B**

9

CVIII-----1 ② CVII-7 CII-7

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

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

13

CXI-----1 ② CVII-----1 CII-----1

3 0 7 8/12 10 15 15 14 12 10 14 9 10 9 7 7 0 2 0 5

0 0 14 11 11 11 8 11 12 0 0 7 9 7 9 4 5 7 0 7

5 11 7 9 9 8 2 5 7 0 7

**C**

17

CVII-7 1/2CII-7

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

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

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

21

CVII-7 CII-----1 ② 1/2CII-----1

3 2 2 3 11 10 14 14 12 10 12 5 10 5 7 8 7 0 2 3 12 0 2 3

0 0 14 13 12 7 7 5 4 7 0 2 4 2 2 2 2 2 2 2 2

0 14 14 5 5 4 7 5 2 0 0 0 0 0 0 0 0 0 0

rit.

from Bella - *The Incomparable Artistry of Angel Romero*

# Von fremden Landern und Menschen (Of Foreign Lands and Peoples), Op. 15 No. 1

By Robert Schumann  
Arranged by Angel Romero

Tuning:  
(low to high) D-A-D-G-B-E

<http://faridhaidar.blogspot.com>

A

Largo ♩ = 40

The first system of musical notation consists of a treble clef staff and a three-string guitar TAB staff. The treble staff is in 2/4 time with a key signature of one sharp (F#). It contains four measures of music, each starting with a 4-measure rest. The notes are: 1. 1/4, 2/4, 3/4, 4/4; 2. 1/4, 2/4, 3/4, 4/4; 3. 1/4, 2/4, 3/4, 4/4; 4. 1/4, 2/4, 3/4, 4/4. The TAB staff has three lines: T (top), A (middle), and B (bottom). The notes are: 1. 7, 10, 0, 7; 2. 7, 6, 0, 7; 3. 5, 7, 5, 5; 4. 7, 7, 9, 7.

The second system of musical notation consists of a treble clef staff and a three-string guitar TAB staff. The treble staff is in 2/4 time with a key signature of one sharp (F#). It contains four measures of music, each starting with a 4-measure rest. The notes are: 1. 1/4, 2/4, 3/4, 4/4; 2. 1/4, 2/4, 3/4, 4/4; 3. 1/4, 2/4, 3/4, 4/4; 4. 1/4, 2/4, 3/4, 4/4. The TAB staff has three lines: T (top), A (middle), and B (bottom). The notes are: 1. 7, 10, 0, 7; 2. 7, 6, 0, 7; 3. 5, 7, 5, 5; 4. 7, 7, 9, 7. The word "sim." is written below the first measure of the treble staff.

The third system of musical notation consists of a treble clef staff and a three-string guitar TAB staff. The treble staff is in 2/4 time with a key signature of one sharp (F#). It contains four measures of music, each starting with a 4-measure rest. The notes are: 1. 1/4, 2/4, 3/4, 4/4; 2. 1/4, 2/4, 3/4, 4/4; 3. 1/4, 2/4, 3/4, 4/4; 4. 1/4, 2/4, 3/4, 4/4. The TAB staff has three lines: T (top), A (middle), and B (bottom). The notes are: 1. 7, 0, 5, 3; 2. 0, 0, 3, 5; 3. 2, 3, 3, 3; 4. 2, 4, 5, 4. The word "1/2CII" is written above the first measure of the treble staff.

**B**

9 CII-----, 1/2CII-----, CII-----,

Measures 9-12 of section B. Treble staff: Measure 9 (1, 2, 3, 4, 2, 1, 3, 2), Measure 10 (2, 1, 1, 2, 1, 2, 1, 2), Measure 11 (2, 1, 2, 0, 3, 1, 0, 2), Measure 12 (1, 2, 1, 2, 1, 2, 1, 2). Bass staff: Measure 9 (2, 4, 2, 4, 2, 4, 2, 4), Measure 10 (0, 2, 2, 3, 0, 2, 2, 2), Measure 11 (3, 0, 2, 0, 3, 1, 0, 2), Measure 12 (2, 3, 4, 4, 2, 0, 3, 4).

**C**

A tempo

13 CV-----,

Measures 13-16 of section C. Treble staff: Measure 13 (4, 0, 0, 2, 0, 1, 1, 2), Measure 14 (2, 0, 1, 1, 2, 4, 4, 2), Measure 15 (1, 2, 3, 3, 0, 2, 1, 2), Measure 16 (4, 3, 3, 0, 2, 1, 0, 2). Bass staff: Measure 13 (0, 0, 2, 2, 2, 0, 0, 2), Measure 14 (3, 0, 2, 5, 7, 8, 7, 7), Measure 15 (5, 7, 7, 9, 0, 7, 5, 6), Measure 16 (9, 7, 5, 5, 7, 6, 0, 7). Markings: ② above measure 14, ⑤ ④ below measure 14, rit. below measure 14.

17 CVII-----,

Measures 17-20 of section C. Treble staff: Measure 17 (4, 2, 3, 0, 2, 2, 1, 2), Measure 18 (2, 1, 0, 4, 2, 2, 1, 2), Measure 19 (4, 2, 3, 1, 1, 1, 1, 2), Measure 20 (4, 1, 3, 0, 2, 1, 0, 2). Bass staff: Measure 17 (7, 7, 7, 10, 0, 7, 5, 6), Measure 18 (0, 7, 6, 0, 5, 4, 7, 0), Measure 19 (7, 7, 10, 7, 7, 9, 7, 5), Measure 20 (7, 0, 5, 3, 0, 3, 2, 5).

21 1. 2. 1/2CII-----,

Measures 21-24 of section C. Treble staff: Measure 21 (0, 2, 4, 0, 1, 2, 3, 2), Measure 22 (1, 2, 2, 1, 2, 2, 1, 2), Measure 23 (0, 2, 0, 1, 0, 1, 0, 2), Measure 24 (0, 2, 0, 1, 0, 1, 0, 2). Bass staff: Measure 21 (0, 3, 5, 0, 2, 0, 0, 0), Measure 22 (2, 3, 3, 4, 4, 0, 0, 0), Measure 23 (0, 3, 5, 0, 2, 0, 0, 0), Measure 24 (2, 3, 2, 3, 0, 4, 0, 0). Markings: \*A.H. below measure 23, A.H. below measure 24, A.H. below measure 25.

\*1st string only. Artificial harmonics sound 8va throughout.



# Waltz

## Op. 34 No. 2

<http://faridhaidar.blogspot.com>

[illegible]

15

19

24

**C**

29

33

trill

trill

trill

CII

CIV

trill	0	3	3	1	1	trill	0	3	1	0	0	trill	0 (1)	4	3	8	7
0 (2)	4	3	3	0	2	3 (5)	2	1	3	2	1	2					
3		0	2	3	2	0					0		2	2	4	6	

38

I/2CV-----

CII-----

CIII-----

(7)

tr

tr

0 (2)

42

tr

②

④

tr

3	1	1	0	3	1	0	0	0	(1)	4	3	8	7	10	9	13	12	11	10
3	0	2	2	3	2	3	2	0	2	6	0	0	0	0	0	0	0	0	0
3	2	2	2	2	2	2	2	0	0	2	0	0	0	0	0	0	0	0	0

**D**

51

CVII-----

CIX-----

③

CVII-----

55

CIII-----

CV-----

59

③

2/3CVII-----

1/2CV-----

**E**

63

CIII-----

CV-----

CVII-----CVIII-----

67

7 9 0 8 9 10 10 10 12 10 7 6 5 7 6

CIII-----CV-----

71

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

1. 2.

*D.C. al Coda 1  
(take 1st ending)*

1/2CI-----

75

0 2 2 2 1 3 10 8 10 1 2 3 1 1 2 1 2 0 1 2 2 0 1 2 2 2

⊕ Coda 1

**F**

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

CV-----

③

CII-----

③

**G**

③

*D.C. al Coda 2  
(take 1st ending)*

**⊕ Coda 2**

CVII-----

③

CV-----

③

\*Harmonics sound 8va.