

from Bella - *The Incomparable Artistry of Angel Romero*

Adagio

from Sonata Op. 13 "Pathétique"

By Ludwig van Beethoven
Arranged by Angel Romero

A

Andante cantabile

2/3CII-----1

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

④

⑤

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

A 2 2 2 6 2 6 2 2 2 2 2 4 2 2 2 2 4 7 1 1 2 1 1

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

5

CII-----1

CII-----1 ②

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

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

4 2 4 4 2 4

B

9

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

⑤ ③

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 11 9 9 14 12 0 11 9 9

0 9 4 11 11 14 12 0

13

1/2CVII-----

CVII-----

1/2CVII-

1/3CV- CIV--

14 7 9 10 12 6 10 9 7 4 7 5 5

13 0 9 9 9 10 10 9 5 6 5 6 7 7 7 0 7 10 7 7 5 7 5 5

0 11 12 0 11 9 11 4 6 5 6 7 9 9 9 9 9 6 7 4

C

17

CIV-----

CVI-----

CII-----

CVI-----

CII-----

② ③

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

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

(4) 4 4 4 4 4 4 4 6 6 6 6 4 4 4 4 6 6 9 9 4 4 4 4 2 2 2 2 3

21

CIV-----

④ ④ ③

5/6CII-----

⑤

7

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

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

4 4 4 0 2

25

CII-----

⑥

rit.

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

2 2 4 2

0 7 4 7 4 0 0 2 2 0

D

A tempo

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

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

⑤

33 $CII-----$

CII^{-1}

E

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

sim. ⑤

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

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

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

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

H

59

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

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

11 9 11 7 9 9 7 9 9 9 9 11 5 0 0 9 0 0 14 14 16 16

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 14 14 14 14

9 4 11 14 12

Harm.

62

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

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

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

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

*Harm.

*6th string only.

I

69

4 2 4 1 3 1

2 3 4 3 1

14 12 10 9 7 5 4 10 9

11 9 7 6 4 2 1 7 7

0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0

10 12 10 9 10 14 12 10

9 9

11 0

Adagio

from Sonata Op. 27 No. 2 “Moonlight”

A

CII-----

B

The musical score for 'CII' and '1/2CIII' is presented on a grand staff. The 'CII' section (measures 1-4) features a melody in the treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is composed of eighth and sixteenth notes, with a circled '2' indicating a second ending. The bass line consists of a steady eighth-note accompaniment. The '1/2CIII' section (measures 5-8) continues the melody and bass line, with a final measure marked with a '1' and a '1/2CIII' label. The score is written for a single melodic line and a bass line, with a circled '2' indicating a second ending.

1

1/2CII-----

8

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

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

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

C

CI-----

11

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

3 2 4 3 2 4 3 2 4 3 2 3 3 4 2 4 3

1 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

1/2CV-----

13

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

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

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

D

1/2CV-----

16

6 7 6 7 6 7 6 4 7 6 5 6 5 5 5 5 6 5

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

(0) 7 8 0 7 6 7 6 0 7 6 7 6 5 7 6 5 7 6 7 6 7 6 5

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

18

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

21

E

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

24

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

27

[illegible]

CVII

J. S. BACH

Allegro

33

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

2 9

40

A tempo

CII-----

rit.

CII-----

F

43

CII-----

1/2CIII-----

45

1/2CII-----

G

47

CV-----

CVII-----

[illegible]

H

[illegible][illegible]

I

61 CII----- ② CIX-----

63 CIX----- ④ CII----- ② CIX-----

65 CIX----- ④ CII----- CVII-----

67 CVII----- rit. CVII-----

[illegible]

C

14

7

1/2CII---7

②

CVII-----7 ①

⑥

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

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

2nd time, Fine

18

1/2CII-----

1/2CII

rit.

tr

13

1.

17

2.

C

21

24

*Harm. ---- A.H.

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

D

27

29

31

CII-----

33

CI-----

F

45

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

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

0 5

A tempo

1/2CV-----1

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 | 2 4 2 0 5 4 2 | 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 2 2

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

0 5 0

* Harm. -----|

*Downstemmed notes only.

Mouv!

[illegible][illegible]

B

Un peu animé

21

④ ③ ② CIX 1/3CX 3 1/2CV ② Cédéz 2/3CII

0 0 1 9 11 9 11 9 12 9 10 12 10 7 8 5 8 7 5 0 1 3 0 3 0 2 4 2 2 0 2 3 5 2 2 4 0 3 4

Cédez-----

[illegible]

C

Au mouv!

tres doux.

28

*A.H. -----|

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

*Artificial harmonics sound *8va* throughout.

Murmuré et en retenant peu à peu

[illegible]

**Harmonic sounds *8va*.

from Bella - *The Incomparable Artistry of Angel Romero*

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) and a 5-fingered chord.

Copyright © 2010 by Angel Romero
All Rights Reserved Used by Permission

2/3CVII-----1

CVII-----1

16

9 10 7 9 10 8 7 9 7 0 7 6 12 12 11 12 11

1.

20

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

2.

C

CVII-----1

24

10 10 10 10 9 9 12 12 10 9 7 7 9 7 10 7 9 7 8 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 7 7 2 7 7 7 8 6 2 7 7 7 9 6

pizz.-----1

D

[illegible]

E

41 $1/2\text{CII}$

3 2 4

2 4 5 5 5 5

0

45 $1/2CII$

The musical score for Example 10, measures 45-48, is shown in treble clef with a key signature of one sharp (F#). The tempo is marked $1/2CII$. The score includes a complex rhythmic pattern with triplets and sixteenth notes. The bottom staff shows the fingering for the right hand, with numbers 1-5 and dots indicating finger placement.

from Bella - *The Incomparable Artistry of Angel Romero*

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 2 7 11 3 2 7 11

B 0 0 4 0 4 0 4 0

§ **B**

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

3 5

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

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

5 2 2 2 2 5 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 CVII ----- $\frac{1}{2}\text{CII}$ ----- CV -----
 ④

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

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

C

A tempo

21

CII-----1

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

3 5 2 1 0 1 3 5 3 2 0

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

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

24

CV-----1

CVII-----3

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

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

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

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

27

CII-----1

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

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

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

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

30

CV-----1

CX-----1

CV-----1

CX-----3

CVIII-----3

Harm.

10 8 5 8 12 10 8 5 8 13 11 11 12 15 13 8 9

10 8 7 5 5 10 10 7 5 6 10 11 10 10 13 10 9

10 8 7 5 5 10 10 7 5 6 10 11 10 10 13 10 9

10 8 7 5 5 10 10 7 5 6 10 11 10 10 13 10 9

33

CI-----

CIII-----

CI-----

più mosso

1 0 3 1 0 0 1 1

2 3 6 2 3 3 3 3

1 3 3 6 3 3 5 1 3

6 3 3

35

1 0 0 1 0 0 0 3

2 3 3 2 3 3 3 3

3 3 3 3 3 3 3 3

5 6 6 0 0 0 0 3

D.S. al Coda

37

rit.

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

0 2 2 0 3 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 0 0

⊕ Coda

D

A tempo

40

1/2CII-----

CIV-----

CX-----

3 2 5 7 6 4 6 4 10 10

0 0 0 4 4 2 3 2 5 6 4 6 6 4 11 10

0 0 0 4 4 2 3 2 5 6 4 6 6 4 11 10

from Bella - The Incomparable Artistry of Angel Romero

Nocturne

Op. 9 No. 2

By Frederic Chopin
Arranged by Angel Romero

A

Andante

Sheet music for section A, Andante tempo. The music is in 12/8 time and D major. It features a treble clef and a bass line with fingerings. The piece includes a *dolce espress* marking. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is marked with CIX and CIV.

A tempo

Sheet music for section A, A tempo. The music is in 12/8 time and D major. It features a treble clef and a bass line with fingerings. The piece includes a *poco rit.* marking. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is marked with CII, CIX, and CVII.

B

Sheet music for section B. The music is in 12/8 time and D major. It features a treble clef and a bass line with fingerings. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is marked with 1/2CIV, 1/2CII, CIV, and CIX.

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 3 4 2 4

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

0 7 0 0 6 6 4 8 9 9

15

tr

CIX- CVII- 1/2CIV-

7 8 9 4 2 1 2 0 11 10 9 8 7 11 10 7 4 4 7 5 5 4 5

E

17

CII-----

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

19

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

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

poco rall.

F

A tempo

21

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

0 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 4 7 5 4 4 8 9 9 9 4 6 6 7

G

25

1/2 CIX - 7

H

[illegible]

[illegible][illegible]

rit. poco a poco

A tempo

[illegible]

Pavane pour une infante défunte

(Pavane for a Dead Princess)

A

1/2CV-----C VI-----CIV CII-----CVII-----

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

6 6 6 6 6 6 | 6 6 6 2 2 2 | 7 7 7 7 7 7

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

② 1/2CV ② CIV CIV CIV

poco stentando

⑥

10

1/2CII -----

7 0 4 0

4 1 1 4 2 1

0 3 1 0 4 1

②

CII

7 4 1 3

4 3 2 1

③

7

4 3 2 1

②

CIV -----

1 4 3 4

poco rit.

largamente

2 2 0 10 0

2 2 9 7

4 6 9 7

0 4 4 4 2 7 6 5

2 0 0 4

2 4 4 2 0 4

4 7 6 6

1

B

Tempo I (come da lontano)

13

CIV --- CV --- ② CV --- CII --- CII ---

4 5 5 0 5 7
4 4 6 7 7 9 7 6
4 4 7 7 7 9 7 6

2 2 2 2 2 2 2 2
2 2 4 4 4 4 4 4
2 2 2 2 2 2 4 4

16

CVII --- CIX --- CII --- CII ---

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

0 0 0 0 7 9 9 9 11
8 8 8 8 8 9 9 9 9
7 9 11 11 9 11 9 9

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

ben sostenuto ④

19

CII --- CIV --- CV --- ② CV --- CII ---

4 5 5 5 5 0 5 7
6 6 7 7 7 9 7 6
6 6 7 7 7 9 7 6

2 2 2 2 2 2 2 2
2 2 4 4 4 4 4 4
2 2 2 2 2 2 4 4

22

CII --- CII --- CIX ---

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

2 0 0 0 7 9 9 9 11
2 2 2 2 8 8 8 8 9
1 1 2 2 0 8 8 8 9

0 2 4
2 2 2
0 11 9

25

CII ----- 1 CII 7 CII 7

② ②

poco piu lento

C

A tempo

28

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

31

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

poco stentando

A tempo

34

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

⑤ *Harm. ⑥ ④ ③

*Harmonics sound 8va throughout.

Largo

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

un poco rit. ③

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

2 2 2 2 2 2 2 6 9 7 11 11 12 9 9 7

2 2 0 0 2 2 9 0 0 9 7

D

tempo sostenuto

40 Harm. Harm. Harm. ⑤ ② ⑤

8 10 12 15 14 12 14 10 12 12 12 12 12 12 12 12 12 12

(10) 13 13 13 14 13 14 13 12 12 12 12 12 12 12 12 12 12

12 0 12 0 12 7 7 0 12 12 12

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

14 14 10 10 10 10 10 8 10 13 12 10 7 8 5 0 0 1 0 1

12 12 12 12 12 12 12 10 10 10 10 10 0 10 5 0 0 0 2 2

0 0 12 12 12 11 12 12 9 7 12 7 0 2 2 2 3

Grave assai

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

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

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

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

E

tempo sostenuto

49

*A.H. -----| A.H. -----| Harm. Harm. -----

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

0 3 5 0 0 0 0 0 0 0 0 12 12 12 12 12 12 7 7

*Artificial harmonics sound 8va throughout.

52

Harm. -----| Harm. -----| Harm. -|

12 12 12 7 12 12 12 14 14 10 10 10 10 10 8 10 13 12 10

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

55

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

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

F

Grave assai

Tempo I

58

7 5 2 1 2 5 7 4 7 6 7 6

10 9 8 7 5 0 3 0 0 0 0 6

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

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

4 4

A tempo

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

66

⑤ Harm. rit. ⑥

4 5 6 4 7 9 9 9 9 7 7 7 7 12 9 7 9 7 7 7 5 7 7 7

4 7 9 11 9 9 6 6 7 9 7 7 9 7 0

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

69

③

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

2 2 2 2 0 0 4 2 6 9 7 9 9 9 11 9 11 11 0

from Bella - *The Incomparable Artistry of Angel Romero*

Somewhere in Time

from *Somewhere in Time*

By John Barry

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

A

Andante

The musical score is written for guitar in D major (two sharps) and 4/4 time. It consists of three systems of music, each with a treble staff and a bass staff. The tempo is marked 'Andante'. The score includes various musical notations such as triplets, slurs, and fingerings (circled numbers). Fret numbers are indicated by numbers below the notes. The first system is marked with a box 'A' and a 'CVII' (Capo VII) instruction. The second system is marked with a 'CII' (Capo II) instruction. The third system is marked with a 'CV' (Capo V) instruction. The score ends with a double bar line.

System 1 (Measures 1-4):
Treble staff: Measure 1 has a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). Measure 2 has a quarter note (D5), a half note (E5), and a quarter rest. Measure 3 has a quarter note (D5), a half note (C5), and a quarter rest. Measure 4 has a half note (B4), a quarter note (A4), and a quarter rest.
Bass staff: Measure 1 has a quarter note (G2), a quarter note (A2), and a quarter note (B2). Measure 2 has a quarter note (C3), a quarter note (D3), and a quarter note (E3). Measure 3 has a quarter note (F3), a quarter note (G3), and a quarter note (A3). Measure 4 has a quarter note (B3), a quarter note (C4), and a quarter note (D4).
Fingerings: ③, ②, ④, ⑤, ⑥.

System 2 (Measures 5-8):
Treble staff: Measure 5 has a quarter note (D5), a half note (E5), and a quarter rest. Measure 6 has a quarter note (D5), a half note (C5), and a quarter rest. Measure 7 has a quarter note (B4), a quarter note (A4), and a quarter rest. Measure 8 has a quarter note (G4), a quarter note (F4), and a quarter rest.
Bass staff: Measure 5 has a quarter note (G2), a quarter note (A2), and a quarter note (B2). Measure 6 has a quarter note (C3), a quarter note (D3), and a quarter note (E3). Measure 7 has a quarter note (F3), a quarter note (G3), and a quarter note (A3). Measure 8 has a quarter note (B3), a quarter note (C4), and a quarter note (D4).
Fingerings: ②, ③, ④.

System 3 (Measures 9-12):
Treble staff: Measure 9 has a quarter note (D5), a half note (E5), and a quarter rest. Measure 10 has a quarter note (D5), a half note (C5), and a quarter rest. Measure 11 has a quarter note (B4), a quarter note (A4), and a quarter rest. Measure 12 has a quarter note (G4), a quarter note (F4), and a quarter rest.
Bass staff: Measure 9 has a quarter note (G2), a quarter note (A2), and a quarter note (B2). Measure 10 has a quarter note (C3), a quarter note (D3), and a quarter note (E3). Measure 11 has a quarter note (F3), a quarter note (G3), and a quarter note (A3). Measure 12 has a quarter note (B3), a quarter note (C4), and a quarter note (D4).
Fingerings: ③, ④, ③, ④, ③, ④.

CVII-----

11

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

CIX-----

14

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

*Harmonics sound 8va throughout.

B

2/3CVII-----

17

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

CII-----

20

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

23

①

3

4

5

6

7

0

1

2

3

4

5

6

7

8

9

10

11

12

26

CVII-----

②

④

⑥

12

10

9

10

10

11

10

9

7

0

0

6

7

0

2

7

9

9

9

0

5

29

CIV-----

CIX-----

CIV-----

⑤

⑤

④

Harm.

9

0

6

7

9

4

4

6

7

9

8

0

7

4

4

6

10

9

10

4

6

0

7

11

9

11

9

12

32

C

1/2CIII---

④

④

Harm.

④

Harm.

⑤

14

12

10

14

0

11

9

9

11

12

0

2

0

2

3

3

14

0

11

5

5

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

from Bella - *The Incomparable Artistry of Angel Romero*

Tango Angelita

Words and Music by Celedonio Romero
Arranged by Angel Romero

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

③

31

5/6CVII

CV

mf

C

35

39

42

45

48

D

52

58

① ②

③ ④

from Bella - The Incomparable Artistry of Angel Romero

Träumerei

(Reverie), Op. 15 No. 7

By Robert Schumann
Arranged by Angel Romero

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

A

Slowly

First system of musical notation for 'Träumerei'. It features a treble clef and a key signature of two sharps (F# and C#). The melody begins with a quarter rest followed by a half note D4, then a half note A4, and continues with a series of eighth and sixteenth notes. The bass line consists of a low D4 octave pedal point. The system concludes with a double bar line. Fingerings are indicated by numbers 1-4. A circled '2' is placed above the final measure of the melody. The word 'espress.' is written below the first measure. Below the staff is a guitar tablature with six lines, showing fret numbers for the melody and the low D pedal point.

Second system of musical notation. It continues the melody from the first system. The treble clef staff shows a series of chords and moving lines. The bass line continues with the low D pedal point. The system includes a double bar line and a repeat sign. Above the staff, there are markings for guitar techniques: 'CVII--' and '1/2CII--'. The system ends with a circled '3' above the final measure. The guitar tablature continues below the staff.

Third system of musical notation. It continues the melody and bass line. The treble clef staff features a series of chords and moving lines. The bass line continues with the low D pedal point. The system includes a double bar line and a repeat sign. Above the staff, there are markings for guitar techniques: 'CVII--', 'CVIII--', 'CVII--', 'CIX--', and '1/2CII--'. The system ends with a circled '5' above the final measure. The guitar tablature continues below the staff.

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

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

0 0 0 14 11 11 11 8 11 12 0 0 7 9 7 9 4 5 6 7

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

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

21

CVII-7 CII-----1 ② 1/2CII-----1

rit.

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

0 0 14 14 12 12 0 0 4 7 2 4 2 0 0 0 0 0

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

A

Largo ♩ = 40

The first system of musical notation consists of a treble staff and a three-string tablature (TAB) staff. The treble staff is in G major (one sharp) and 2/4 time. It begins with a repeat sign and contains four measures of music. The first measure has a quarter note G4 (finger 1), an eighth note A4 (finger 2), and a quarter note B4 (finger 3). The second measure has a quarter note C5 (finger 1), an eighth note B4 (finger 3), and a quarter note A4 (finger 2). The third measure has a quarter note G4 (finger 0), an eighth note F#4 (finger 1), and a quarter note E4 (finger 2). The fourth measure has a quarter note D4 (finger 0), an eighth note C4 (finger 1), and a quarter note B3 (finger 2). The TAB staff has three lines. The first line has fret numbers 7, 10, 9, 7. The second line has fret numbers 7, 6, 0, 7. The third line has fret numbers 5, 6, 0, 4.

The second system of musical notation continues the piece. It begins with a measure marked '3' and 'sim.' (simile). The treble staff contains four measures of music. The first measure has a quarter note G4 (finger 1), an eighth note A4 (finger 2), and a quarter note B4 (finger 3). The second measure has a quarter note C5 (finger 1), an eighth note B4 (finger 3), and a quarter note A4 (finger 2). The third measure has a quarter note G4 (finger 0), an eighth note F#4 (finger 1), and a quarter note E4 (finger 2). The fourth measure has a quarter note D4 (finger 0), an eighth note C4 (finger 1), and a quarter note B3 (finger 2). The TAB staff has three lines. The first line has fret numbers 7, 10, 9, 7. The second line has fret numbers 7, 6, 0, 7. The third line has fret numbers 5, 6, 0, 4. The system ends with a measure marked 'CVII' and a dashed line.

The third system of musical notation continues the piece. It begins with a measure marked '6'. The treble staff contains four measures of music. The first measure has a quarter note G4 (finger 1), an eighth note A4 (finger 2), and a quarter note B4 (finger 3). The second measure has a quarter note C5 (finger 1), an eighth note B4 (finger 3), and a quarter note A4 (finger 2). The third measure has a quarter note G4 (finger 0), an eighth note F#4 (finger 1), and a quarter note E4 (finger 2). The fourth measure has a quarter note D4 (finger 0), an eighth note C4 (finger 1), and a quarter note B3 (finger 2). The TAB staff has three lines. The first line has fret numbers 7, 0, 5, 3. The second line has fret numbers 7, 0, 3, 2. The third line has fret numbers 5, 2, 0, 0. The system ends with a measure marked '1/2CII' and a dashed line.

B

C

A tempo

[illegible]

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

from Bella - *The Incomparable Artistry of Angel Romero*

Waltz

Op. 34 No. 2

By Frederic Chopin
Arranged by Angel Romero

A

Lento

Musical notation for section A, measures 1-4. The top staff is in treble clef with a 3/4 time signature. The bottom staff is a guitar tablature with six lines. The music features a waltz rhythm with chords and single notes. The tablature includes fingerings (0, 1, 2, 3, 4, 5) and a capo position of 2.

4th time, To Coda 1 
6th time, To Coda 2 

Musical notation for section A, measures 5-8. The top staff continues the waltz melody. The bottom staff shows guitar tablature with various chords and fingerings. A trill is marked in measure 5. A 5/6 CI-7 chord is indicated above measure 6. A 5th fret capo (CVII) is marked above measure 7. The section ends with a double bar line.

B

Musical notation for section B, measures 9-12. The top staff continues the waltz melody. The bottom staff shows guitar tablature with various chords and fingerings. A 1/2 CV-7 chord is indicated above measure 10. A 6th fret capo (CV) is marked above measure 11. The section ends with a double bar line.

19

CVII

CVI

⑤

11 12 8 5 | 10 7 10 9 9 | 6 6 7 8 7 10 8 | 7 5 5 | 5 3 1 2 0

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

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

24

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

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

4

C

29 1/2CI-----

CII-----

CIII-----

trill

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

2 2 2 0 | 2 5 2 | 2 (4) 0 0 2 0 | 2 2 2 |

0 0 | 0 | 2 | 3

33

trill

CII

CIV

trill

trill

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

[illegible][illegible]

D

47

III

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

9 9 7 7 7 4 3 4 3 3 3 3 6 6

0 0 2 2 3 4

51

CVII-----

CIX-----

③

CVII-----

55

CIII-----

CV-----

59

③

2/3CVII-----

1/2CV-----

E

63

CIII-----

CV-----

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

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

1. 2.

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

1/2CI-----

⊕ Coda 1

F

CV-----

③

CII-----

3 1 0 0 1 2

G

①

CII

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

⊕ Coda 2

CVII-----

rit. *Harm.

CV

rall.

*Harmonics sound 8va.