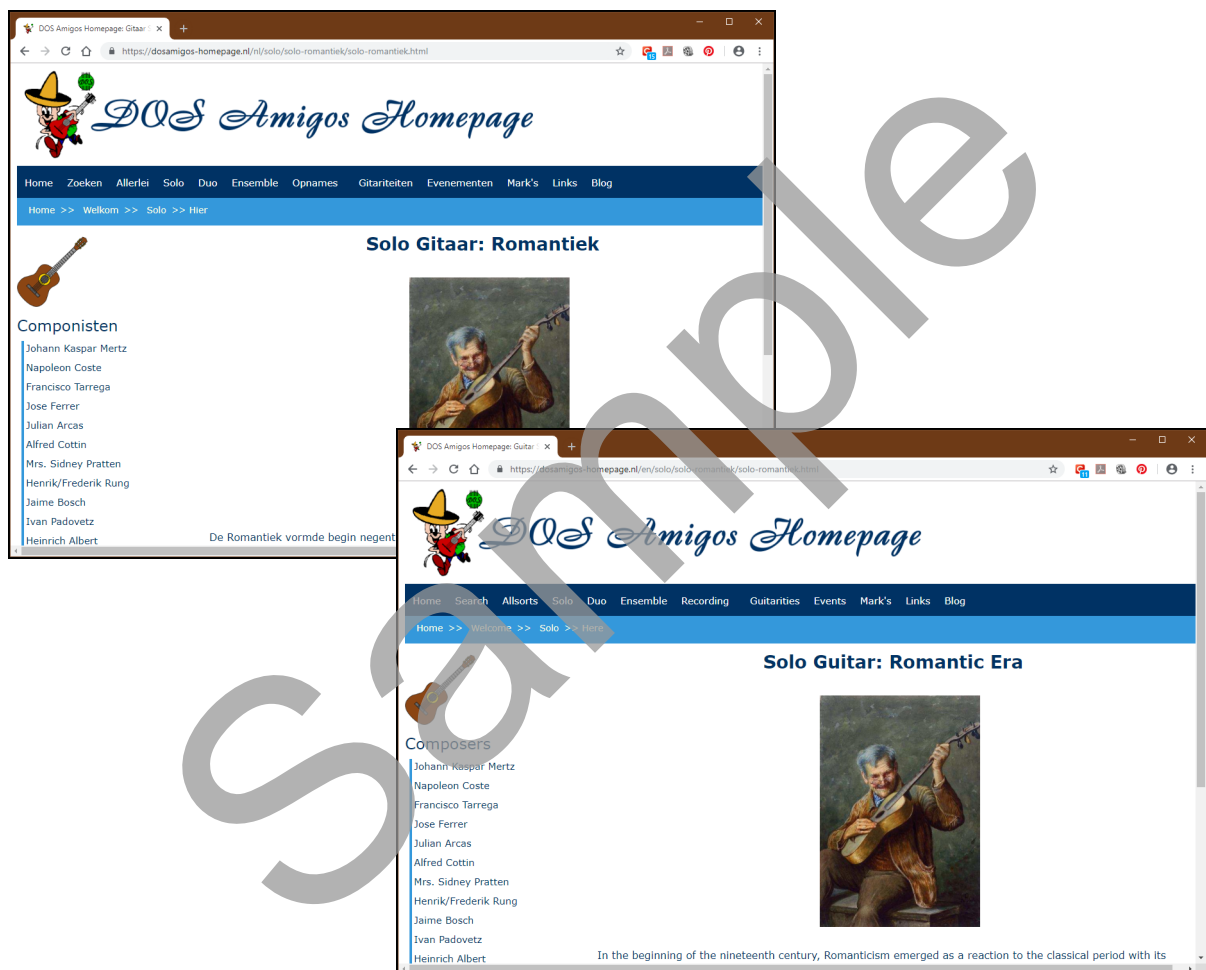


DOS Amigos Homepage Collection

*Muziek uit de Romantiek door:
Music from the Romantic Era by:*

Part 2

Cottin, Arcas, Sagreras, Padovetz, Albert e.a. / a.o.



*Een verzameling stukken, gecomponeerd of gearrangeerd voor de
Klassieke Gitaar*

*A collection of pieces composed and arranged for the
Classical Guitar*

*Verzameld en gezet door:
Collected and scored by:*

Mark de Gooijer

:-) Blanco!

Sample

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Voorwoord

Ik begon op mijn 19e met gitaarles, en daarmee begon ook de opbouw van het repertoire, dat ik in dit boekje heb verzameld. Het zijn stukken die ik na al die jaren, het zijn er nu inmiddels zo'n 43, nog steeds met plezier speel.

De Romantiek vormde begin negentiende eeuw de reactie op de klassieke periode met zijn strakke stijlvormen en duurde voort tot in de twintigste eeuw.

Alles draait om wat mensen voelen, fantasie en de natuur. Veelvuldig terugkerende thema's zijn onder andere de verheerlijking van de liefde (zowel de ideale als onmogelijke), hang naar het nostalgisch verleden, hernieuwd enthousiasme voor de natuur, de dood en de spontane en subjectieve menselijke emoties als vreugde, verdriet, verwondering, angst, pijn en verlangen.

Zodoende ontstaan er nieuwe vormen, zoals de Romantische symfonie met alle lengte en complexiteit, ook in tonaliteit, van dien. De cultuurmuziek wordt steeds minder toegankelijk voor amateurs, waardoor de salonmuziek ontstaat.

Nadat Antonio de Torres zijn ontwerp voor de gitaar bekend had gemaakt, kwamen de Romantische componisten meer voor het voetlicht, met name via componisten zoals Francisco Tarrega en Miguel Llobet.

Ook voor de gitaar ontstond er romantische salonmuziek, met componisten als Alfred Cottin en Jose Ferrer als voorbeelden

De moeilijkheidsgraad is wisselend. Er zitten gemakkelijke stukken tussen, er komen moeilijke stukken voor. Sommige stukken behoren tot het "standaardrepertoire", anderen zullen wat onbekender zijn. Het boek is zo opgezet, dat je de stukken met een minimum aan bladeren kunt spelen.

Dit boekje kun je ook zien als een monumentje voor alle leraren die ik op gitaar heb gehad. Ik bedank bij deze (in chronologische volgorde) Thea van der Meer, Rob Wagenvoort, Ed Westerik, Robert Horna, Jaap Majoor en Annette Kruisbrink. Het feit dat dit boekje er ligt representeert de inspanningen die ze zich hebben getroost om mij het gitaarspelen bij te brengen: de meeste stukken uit dit boek zijn op de gitaarles de revue gepasseerd.

De stukken zijn niet voorzien van vingerzettingen, het is helemaal aan jou om je eigen sound te maken. Mocht je willen weten hoe het ongeveer klinkt, bezoek dan de DOS Amigos Homepage (<https://www.dosamigos-homepage.nl>) voor een MP3 weergave.

Rest me jullie als gitaristen veel plezier met de stukken wensen!

Mark de Gooijer, Februari 2019

Preface

I started playing the guitar at the age of 19, at that time the collection of the repertoire you will find in this book started as well. They are pieces which I like to play even after all these years, over 43 years at the moment.

In the beginning of the nineteenth century, Romanticism emerged as a reaction to the classical period with its strict styles, extending into the twentieth century.

In the Romantic era, everything in art is centred around what people feel, fantasy and nature. Recurring themes became amongst others the idolization of love (the ideal love as well as the impossible one), a longing for a nostalgic past, renewed enthusiasm for nature, death and spontaneous human emotions like joy, sadness, amazement, fear, pain and longing.

In this way new musical forms emerged, such as the Romantic symphony with its long duration, complexity and unusual tonality. The culture music becomes less accessible for amateurs, so the musique de salon fills this gap.

After the luthier Antonio de Torres presented his design of the classical Spanish guitar, the Romantic composers got more room on stage, in particular via composers like Francisco Tarrega and Miguel Llobet. Additionally, the Romantic *Musique de Salon* for the guitar emerged, with composers like Alfred Cottin and Jose Ferrer.

The grades of difficulty are mixed, there are quite easy pieces and pieces which require more effort. Some of them are 'standard' repertoire, some will be rather unknown. The pieces are arranged such, that it requires minimal page turning during playing.

You may consider this book as a homage to all my guitar teachers, Thea van der Meer, Rob Wagenvoort, Ed Westerik, Robert Horna, Jaap Majoor and Annette Kruisbrink. The fact that this collection is here represents their efforts to teach me playing the guitar: most pieces have been discussed in the progress of the guitar lessons.

The pieces are not fingered, it's all yours to make your own sound! If you are curious about how they sound, visit the DOS Amigos Homepage (<https://www.dosamigos-homepage.nl>) for a MP3 playback.

I wish all of you guitarists lots of fun, playing these pieces!

Mark de Gooijer, February 2019

Sample

Balalayka

(Chanson Russe)

Alfred Cottin (1863-1923)

Andante espressivo

The first system of musical notation for 'Balalayka' is in G major and 2/4 time. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, while the accompaniment is written on a grand staff (treble and bass clefs). The piece begins with a series of chords and eighth-note patterns.

The second system of musical notation continues the piece, starting at measure 11. It maintains the same key signature and time signature, with the melody and accompaniment continuing their respective parts.

The third system of musical notation continues the piece, starting at measure 21. The melody and accompaniment continue to develop the musical themes.

The fourth system of musical notation continues the piece, starting at measure 30. It includes some specific performance markings such as 'VII', 'XII', and 'XII' above the staff, and circled numbers '2' and '6' below the staff.

Allegretto

The fifth system of musical notation continues the piece, starting at measure 40. The tempo has changed to Allegretto, and the melody and accompaniment become more rhythmic.

The sixth system of musical notation continues the piece, starting at measure 49. The piece continues with its characteristic rhythmic patterns.

The seventh system of musical notation continues the piece, starting at measure 58. The melody and accompaniment continue to evolve.

The eighth system of musical notation concludes the piece, starting at measure 68. It ends with a final chord and a fermata over the last note.

Barcarolle

A mon élève Madame Marthe Boucher de Leomenil

Alfred Cottin (1863-1923)

Andantino

The first system of the Barcarolle consists of six measures. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 6/8 time signature. The music features a steady accompaniment of eighth notes in the left hand and a melody of eighth notes in the right hand.

The second system contains measures 7 through 10. It continues the melodic and harmonic patterns established in the first system, with some phrasing slurs and accents.

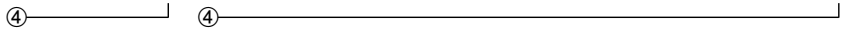
The third system covers measures 11 to 15. The melody becomes more active with some sixteenth-note passages, while the accompaniment remains consistent.

The fourth system includes measures 16 to 20. The piece continues with its characteristic gentle, flowing character.

The fifth system contains measures 21 to 25. The melodic line shows some variation in rhythm and dynamics.

The sixth system covers measures 26 to 31. The music maintains its lyrical quality with a mix of eighth and sixteenth notes.

The seventh system includes measures 32 to 35. The final measures of the piece feature a concluding cadence with a fermata over the final note.



37

42

47

53

58

63

67

Danse des Lutins

(Dans van de Kobold/Goblin's Dance)

A mon élève Mademoiselle Rossignol

Alfred Cottin (1863-1923)

Allegretto

The first system of music is in 3/8 time and consists of two measures. The first measure contains six eighth notes with fingerings 2, 1, 2, 1, 2, 1. The second measure contains a triplet of eighth notes with fingerings 2, 1, 2, 1, 2, 1. Above the first measure is a fermata with the number 'xii' above it. Above the second measure is another fermata with the number 'xii' above it.

The second system of music starts at measure 11. It begins with a quarter rest followed by a quarter note, then a quarter note, a quarter note, and a quarter note. This is followed by a triplet of eighth notes, then a quarter note, a quarter note, and a quarter note.

The third system of music starts at measure 20. It begins with a quarter rest, then a quarter note, a quarter note, and a quarter note. This is followed by a triplet of eighth notes, then a quarter note, a quarter note, and a quarter note.

The fourth system of music starts at measure 29. It begins with a quarter rest, then a quarter note, a quarter note, and a quarter note. This is followed by a triplet of eighth notes, then a quarter note, a quarter note, and a quarter note.

The fifth system of music starts at measure 38. It begins with a quarter rest, then a quarter note, a quarter note, and a quarter note. This is followed by a triplet of eighth notes, then a quarter note, a quarter note, and a quarter note.

The sixth system of music starts at measure 48. It begins with a quarter rest, then a quarter note, a quarter note, and a quarter note. This is followed by a triplet of eighth notes, then a quarter note, a quarter note, and a quarter note.

58

3

66

piu lento

3

74

primo tempo

primo tempo

83

89

95

XII

5

Habanera

A mon élève Mademoiselle Georgette Wallace

Alfred Cottin (1863-1923)

Andante

Musical notation for measures 1-6. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Andante'. The notation includes a treble clef, a key signature of two sharps, and a 2/4 time signature. The melody features a series of eighth notes and quarter notes, with a triplet of eighth notes in measure 5. The bass line consists of a steady eighth-note accompaniment. A '6 = D' marking is present below the first measure.

Musical notation for measures 7-12. The melody continues with a triplet of eighth notes in measure 8 and another triplet in measure 12. The bass line maintains the eighth-note accompaniment.

Musical notation for measures 13-18. The melody features a triplet of eighth notes in measure 14 and another triplet in measure 18. The bass line continues with the eighth-note accompaniment.

Musical notation for measures 19-24. The melody includes a triplet of eighth notes in measure 20 and another triplet in measure 24. The bass line continues with the eighth-note accompaniment.

Musical notation for measures 25-31. The melody features a triplet of eighth notes in measure 26 and another triplet in measure 31. The bass line continues with the eighth-note accompaniment.

Musical notation for measures 32-36. The melody includes a triplet of eighth notes in measure 32 and another triplet in measure 36. The bass line continues with the eighth-note accompaniment.

39

46

53

60

66

72

La Chanson du Passeur

(Veermanslied/Ferryman's Song, Barcarolle)

A mon élève Miss Alice Wetherbee

Alfred Cottin (1863-1923)

Allegretto

The musical score is written for guitar in 6/8 time, with a key signature of one sharp (F#). It consists of seven systems of music, each with a measure number at the beginning. The first system starts with a treble clef, a key signature of one sharp, and a 6/8 time signature. Below the first staff, it is noted that the 6th string is tuned to D (6 = D). The score features a melody in the treble clef and a bass line in the bass clef. The melody is characterized by eighth and sixteenth notes, often with grace notes. The bass line consists of chords and single notes, providing harmonic support. The piece concludes with a double bar line and a repeat sign.

6 = D

7

14

20

26

31

36

42

48

54

60

65

70

diminuendo

75

VII

Les Clochettes

(Gavotte)

Alfred Cottin (1863-1923)

Tempo di Gavotte

$\text{♩} = 60$

The first system of musical notation for 'Les Clochettes' is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a tempo marking of 'Tempo di Gavotte' and a metronome marking of quarter note = 60. The melody consists of eighth and sixteenth notes, often beamed together in groups of four. The bass line provides a steady accompaniment with quarter and eighth notes.

The second system of musical notation starts at measure 7. It features a double bar line followed by a measure with a fermata and a 'XII' fingering instruction above the staff. The melody continues with characteristic rhythmic patterns, and the bass line includes some rests and eighth notes.

The third system of musical notation starts at measure 13. It contains a double bar line followed by a measure with a fermata and a '7' fingering instruction below the staff. The piece concludes this system with a final cadence in the bass line.

The fourth system of musical notation starts at measure 19. It includes a double bar line followed by a measure with a fermata and a '7' fingering instruction below the staff. The system ends with a 'XII' fingering instruction above the staff and circled numbers '2' and '1' below the staff.

The fifth system of musical notation starts at measure 26. It features a double bar line followed by a measure with a fermata and a '4' fingering instruction below the staff. The system is filled with complex rhythmic patterns and includes several 'XII' and 'VII' fingering instructions above the staff, along with circled numbers '3', '2', and '4' below the staff.

The sixth system of musical notation starts at measure 34. It features a double bar line followed by a measure with a fermata and a '4' fingering instruction below the staff. The system concludes with a 'v' fingering instruction above the staff and circled numbers '3', '2', '3', '2', and '6' below the staff.

42

48

54

60

66

70



DOS Amigos Homepage Collection

Romantiek/Romantic Era

Cottin, Arcas, Sagraeras, Padovetz, Albert e.a. / a.o

Verzameld en gezet door/
Collected and scored by

Mark de Gooijer

Een Verzameling Gitaarmuziek

Wanneer je gitaar gaat spelen, bouw je gaandeweg door de jaren heen een repertoire op dat blijvend blijkt. Het resultaat van bladeren en proberen in een hele stapel muziek. Op deze manier is voor mij deze bundel met favoriete populaire stukken voor gitaar ontstaan, inmiddels de elfde revisie daarvan.

Al deze stukken kun je terugvinden op mijn website De DOS Amigos Homepage (<https://www.dosamigos-homepage.nl>).

De bundel omvat stukken uit "klassieke" literatuur, met name de Romantische Periode, laat negentiende eeuw en begin twintigste. Sommige stukken zijn gemakkelijk, anderen hebben wat meer uitdaging.

Ik heb in de partijen bewust geen vingerzetting aangebracht. Vingerzetting is een persoonlijke kwestie, zodat je alle ruimte krijgt om die zelf te verzinnen en daarmee je eigen spel te spelen. Het is de moeite waard om het zelf uit te zoeken!

Veel plezier met het boek!

Mark de Gooijer, Februari 2019

A Collection of Guitar Music

As soon as you start playing the guitar, you gradually build a repertoire which lasts over the years. It's the result of going through piles of sheet music and trying lots of pieces. In this way a collection grew with popular pieces for guitar, which now has its eleventh revision.

You can find all these pieces on my web site, the DOS Amigos Homepage (<https://www.dosamigos-homepage.nl>).

The collection includes pieces from "classical" literature, to be precise the Romantic Era, late nineteenth and early twentieth century. Some pieces are easy, others are more demanding.

I omitted fingering in the pieces on purpose. Fingering is a personal matter, the scores provide you the opportunity to find them out yourself, in order to make your own play. Finding out yourself is worth the effort and provides deeper knowledge of the piece.

Lots of fun, playing this music!

Mark de Gooijer, February 2019