

OBRAS ESCOGIDAS

PARA

GUITARRA

POR

JOSÉ BROCA

PROPIEDAD.

	Ptas.		Ptas.
Nº 1. EL CATALAN <i>Vals</i>	3	Nº 2. ALEGRETO	2
„ 3. UN ADIOS	2	„ 4. ANDANTE	2
„ 5. EL AY	2	„ 6. FANTASIA	4
„ 7. UNA FLOR	2	„ 8. PENSAMIENTO ESPAÑOL <i>Fantasia</i>	4
„ 9. EL CORTESANO <i>Scotish</i>	2	„ 10. FANTASIA	5
„ 11. EL PATINADOR <i>Scotish</i>	2	„ 12. LA AMISTAD <i>Fantasia</i>	5
„ 13. RECUERDO TRISTE. <i>Andante</i>	3	„ 14. EL DESTINO	6
„ 15. EL ELEGANTE. <i>Vals</i>	3	„ 16. ALBORES. <i>Tres Valses</i>	4
„ 17. EL VELÓZ. <i>Vals</i>	5	„ 18. RECUERDOS JUVENILES. <i>Tres id.</i>	5
„ 19. TRES PIEZAS FACILES.	5	„ 20. CREPUSCULOS. <i>Tres Valses</i>	4
„ 21. EL ULTIMO CANTO. <i>Fantasia</i>	4	„ 22. ANDANTE SENTIMENTAL	5

EDICION-VIDAL. BARCELONA.

ANCHA 35 Y FERNANDO VII. 51.

Boce

EL ULTIMO CANTO

FANTASIA CON VARIACIONES COMPUESTA PARA GUITARRA

A D. JULIO SALES.

POR D. JOSÉ BROCÁ.

Larghetto.

INTRODUCCION.

The Introduction section consists of five staves of music. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Larghetto'. The notation includes various guitar-specific techniques such as natural harmonics (indicated by '9' and '12' above notes), artificial harmonics ('arm.'), and fingerings (e.g., (5), (6), (7)). The music features a mix of eighth and sixteenth notes, often beamed together. A double bar line with repeat dots appears in the middle of the section. The piece concludes with a final chord and a fermata.

TEMA.

Andante.

El bajo expresivo

The Theme section consists of four staves of music. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante'. The music is characterized by a prominent bass line, often using a 'bajo expresivo' technique. The notation includes various guitar-specific techniques such as natural harmonics (indicated by '9' and '12' above notes), artificial harmonics ('arm.'), and fingerings (e.g., (4), (6), (7)). The music features a mix of eighth and sixteenth notes, often beamed together. A double bar line with repeat dots appears in the middle of the section. The piece concludes with a final chord and a fermata.

1^ª VARN.

First staff of music for the first variation. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes. There are four measures, each with a fermata below it. Above the first measure is a '3' with a slur over three notes. Above the second measure is a '4' with a slur over four notes. Above the third measure is a '4' with a slur over four notes. Above the fourth measure is a '4' with a slur over four notes.

Second staff of music for the first variation. It continues the melody from the first staff. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. There are four measures. The first measure has a fermata. The second measure has a fermata. The third measure has a fermata and is marked with a '2ª' above it. The fourth measure has a fermata and is marked with a '(3)' above it. A bracket above the last two measures is marked with a '4:'. There is a dashed line above the third and fourth measures.

Third staff of music for the first variation. It continues the melody from the second staff. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. There are four measures. The first measure has a fermata and is marked with a '2ª' above it. The second measure has a fermata. The third measure has a fermata and is marked with a '(3) 0 0' above it. The fourth measure has a fermata and is marked with a '(4)' above it. There are four '(4)' markings below the notes in the second, third, and fourth measures.

Fourth staff of music for the first variation. It continues the melody from the third staff. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. There are four measures. The first measure has a fermata. The second measure has a fermata. The third measure has a fermata. The fourth measure has a fermata.

2^ª VARN.

First staff of music for the second variation. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes. There are four measures.

Second staff of music for the second variation. It continues the melody from the first staff. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. There are four measures. The first measure has a fermata. The second measure has a fermata. The third measure has a fermata. The fourth measure has a fermata and is marked with a '1:'. There is a bracket above the last two measures.

Third staff of music for the second variation. It continues the melody from the second staff. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. There are four measures. The first measure has a fermata and is marked with a '2ª' above it. The second measure has a fermata. The third measure has a fermata. The fourth measure has a fermata.

Fourth staff of music for the second variation. It continues the melody from the third staff. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. There are four measures. The first measure has a fermata. The second measure has a fermata. The third measure has a fermata. The fourth measure has a fermata.

3^a VARN.

The musical score consists of ten staves of music. The first staff is marked with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is highly rhythmic, featuring many sixteenth and thirty-second notes. Fingerings are indicated by numbers in parentheses, such as (4), (2), (5), and (4)(3)(2). Performance markings include 'Piu mosso' and 'arm.' (armature). Measure numbers 70, 74, 80, and 90 are indicated with dashed lines. The score concludes with a double bar line and a fermata.

MUSICA PARA GUITARRA.



	<u>Pesetas.</u>		<u>Pesetas.</u>
BROCA. EL CATALAN. Vals.....	3	VIÑAS. EL SUEÑO Reverie.....	1
„ UN ADIOS	2	„ ANDANTE ESPRESIVO	2
„ EL AY	2	„ RECUERDOS DE LA COSTA Vals.....	1
„ UNA FLOR	2	„ EL PLÁTANO Tango.....	2
„ EL CORTESANO Schotisch.....	2	„ LOS DOS MILLONES Habanera.....	2
„ EL PATINADOR „.....	2	„ FANTASIA	3
„ ALLEGRETTO	2	„ RECUERDOS DE PALMA	2
„ ANDANTE	2	„ LA PARISIEN	2 50
„ FANTASIA	4	„ LA LOCA Fantasia Original.....	6
„ PENSAMIENTO ESPAÑOL Fantasia.....	4	„ ANDANTE APASIONADO Y VALS	4
„ FANTASIA N°2	5	„ ANDANTE SENTIMENTAL	5
„ LA AMISTAD Fantasia.....	5	„ VALS DE CONCIERTO Imitacion á Strauss.....	7
„ EL DESTINO Fantasia.....	6	„ TIROLESA	4
FERRER. EL RAMILLETE	5	„ EL ARTANENSE Tango.....	3
„ BRISAS DEL PARNASO	7' 50	„ EL LAMENTO Nootuno.....	3
„ RECUERDOS DE MONTGRI Capricho.....	3	„ FANTASIA EN LA MAYOR	
„ QUEJAS DE MI LIRA Vals. Concertante.....	2' 50	„ SEIS VALSES Dedicados a sus discípulos.....	
„ FANTASIA con V ² sobre un tema de Beriot.....	6	„ RECUERDOS DE LAS CUEVAS DE	
„ CUATRO PIEZAS PROGRESIVAS	4	„ ARTÁ Fantasia de Concierto.....	
„ EL TALISMAN Vals. Op: 7.....		„ CAPULLOS DE ABRIL 6 Pequeñas.....	5
„ POLONESA Op: 10.....		„ piezas faciles.....	5
„ TRES VALSES Op: 9.....		BROCA. ALBORES. Tres Valses.....	4
„ HORAS APACIBLES. (facil) Vals, }... 6		„ RECUERDOS JUVENILES. Tres Valses.....	5
„ Andante, Andante, Mazurka, Vals y Minue }.....		„ CREPUSCULOS. Tres Valses.....	4
RUET. VALS		„ ANDANTE SENTIMENTAL	3
„ SCHOTISCH N°1		„ RECUERDO TRISTE. Andante.....	3
„ SCHOTISCH N°2		„ EL ELEGANTE. Vals.....	3
„ POLKA		„ EL VELOZ. Vals.....	3
„ PASO-DOBLE		„ TRES PIEZAS FACILES	3
„ AMERICANA		„ EL ULTIMO CANTO	4
„ POLKA	3		
VIÑAS. EL ENLACE Capricho.....	2		
„ LUISITA Polka Mazurka.....	2		