

Notas y Letras Curaçao

1886-1888

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Compositions for piano published in the weekly periodical *Notas y Letras* in the period 1886-1888. With composers from Curaçao, Puerto Rico, Colombia and Santo Domingo.

Including Danzas, Waltzes, Mazurkas, Polkas, Marches, an Adagio, Andante mosso, and a Cantabile, Polka-Mazurka, Waltz-Pasillo, Scottish and Danza-Merengue

Preface

The Palm Music Foundation (www.palmmusicfoundation.com) aims to promote the classical and salon music of the Antilles, and of the Dutch Caribbean islands more particularly. It does this by organizing concerts, releasing CDs and music scores, publishing books and articles and offering lectures and interviews about this unique collection of classical and salon music.

This music album contains all the music scores that were published in the weekly periodical *Notas y Letras* (Notes and Letters) in the period 1886-1888. *Notas y Letras* was an initiative of the poet-pianist-composer Joseph Sickman Corsen and the entrepreneur Ernesto Römer. As the title suggests, the periodical not only published poems, reviews and translations of works by important authors such as Victor Hugo and François-René de Chateaubriand, but each issue almost always also contained the score of one new musical composition. *Notas y Letras* was published on Curaçao and had numerous subscribers throughout Latin America and the Spanish speaking islands in the Caribbean. As such it provided composers such as Jan Gerard Palm (1831-1906), Adolfo Heraclio Ramos (1837-1891), Chris Ulder (1843-1895), Jules Blasini (1847-1887) and Joseph Sickman Corsen (1853-1911) the opportunity to publish their work and at the same time widen their audience in the region.

But *Notas y Letras* also had another ambition. In their first issue the editors expressed their hope that *Notas y Letras* would awaken and develop a love for literature and arts among the youth. This ambition clarifies the publication in *Notas y Letras* of compositions by young composers such as the 14 year old Abigail de Gabriel Salas, the 15 year old Julio Leyba and the 21 year old Abraham Zacarías Lopez Penha.

The original issues of *Notas y Letras* are still available and can be viewed at the S.A.L. (Mongui) Maduro Museum and the Archivo Nashonal of Curaçao. However, due to their unique and historic value and their fragile status, the periodicals are not available for loan. This is why the Palm Music Foundation took the initiative to start a project to digitize all the music scores that were published in *Notas y Letras* and make them available again to be played and enjoyed.

I gratefully acknowledge the financial support given by KPMG Meijburg Caribbean that made this project feasible. I am also indebted to the S.A.L. (Mongui) Maduro museum and the Archivo Nashonal of Curaçao for the support given to this project and for the permission to copy the scores that appeared in the original issues of *Notas y Letras*. In addition, I would like to thank Josette Capriles Goldish and Robert Rojer for their expert advice. Special thanks go to Marinus Degenkamp who professionally digitized all the scores. And my sincere thanks go finally to my cousin Robert Rojer who meticulously reviewed all the subsequent digitized versions.

Johannes I.M. Halman
Chairman of the Palm Music Foundation

About the composers in *Notas y Letras*

Unfortunately, it was not possible to trace back details about all the composers who published parts of their work in *Notas y Letras*. We therefore limit this overview to the composers for whom we have been able to find sufficient information.

Jules François Blasini (Curaçao, 2 February 1847 – Curaçao, 26 December 1887) was born to Maria Elizabeth Leon of Curaçao and the Corsican Jean Blasini. Jean Blasini was at that time the consul of France in Curaçao. Later he would turn over his position of consul to his only son Jules.

Jules François Blasini certainly belongs on the short list of Jan Gerard Palm's most talented music students. On the recommendation of Count Felix Baciocchi, the director of the Theatre at the French Court, Blasini was admitted at the *Conservatoire de Paris* in 1865. He became a student of Georges Mathias, who was himself taught by Frédéric Chopin. Blasini left the *Conservatoire de Paris* in 1866 and returned to Curaçao where he became a celebrated pianist, well known for his excellent piano technique. He was also one of the founders in 1878 of the first symphonic orchestra in Curaçao in which he played the piano. Blasini also proved to be a talented composer. His compositions reveal a particular refined elegance expressed with a subtle use of rhythm.

Jules Blasini's first contribution in *Notas y Letras* was dedicated to Ernesto Römer, the editor of this journal. The title of the danza *iTu lo has querido!* (= You wanted this!) probably refers to a request of Ernesto Römer to submit a composition for publication in *Notas y Letras*.

Blasini dedicated his danza *Los ojitos de una Mexicana* (= The eyes of a Mexican girl) to Leonor Azuaga. The inspiration for this danza which Blasini composed in 1886 came when a touring theatre group visited Curaçao. Leonor Azuaga was one of the actresses and Blasini apparently was completely captivated by her beautiful dark eyes....

The danza *¿Por qué no?* was dedicated to Josephine Boomgaardt, a daughter of Andries Boomgaardt and Maria Elisabeth Agostini. Like Blasini, Josephine Boomgaardt also had Corsican roots. The program of a concert that took place on 22 December 1886 in *Salon Capriles* shows that Jules Blasini and Josephine Boomgaardt played the *Fantasy for piano for four hands* by the brothers Billema of Verdi's Opera *Ernani*. Besides danzas, Blasini also published one of his waltzes in *Notas y Letras*. The waltz *El Ramo de Milflores* (= The spray with thousand flowers) is dedicated to Carolina Victoria de Pool, a sister of John de Pool, who became well-known in Latin and Central America for his book *Del Curazao que se va* (= About the Curaçao that fades away).

The title of his danza *¿Para cuál de las tres?* (= Which one of the three?) refers to three young ladies who were being visited by a gentleman who frequented the house of the Chapman family in Curaçao. The three sisters Estela, Josefina and Elodia Chapman lived in this house in an undisputed state of chastity. The 19th century community in Curaçao was really burning with curiosity to find out for which of the three ladies these visits were intended....

Blasini dedicated his danza *Sombras Queridas* (= Dear shadows) to the cousins Lelia and Rachel Capriles. It is the only song that was published in *Notas y Letras*. Both Lelia and Rachel were gifted singers who gave numerous performances in Curaçao, singing arias from operas such as *La Traviata* by Verdi and *Lucia di Lammermoor* by Donizetti. Lelia and Rachel were accompanied at the piano on those occasions

by Jules Blasini. Blasini wrote this song for two voices in 1887 just one month before his early demise at the age of forty.

Johannes Petrus Boskaljon (Curaçao, 17 April 1863 – Curaçao, 5 March 1936) received his first flute and tenor horn lessons from his uncle Frederik de Jongh. During his military service, Boskaljon had the opportunity and time to further deepen and broaden his musical knowledge and experience. At the age of 33, he was appointed conductor of the military band in Curaçao. In the first decades of the twentieth century, Boskaljon and his military band played an important role in the music life of Curaçao. Every Wednesday evening and Sunday evening they gave public concerts in the center of the city of Willemstad. Boskaljon was relatively bold in the choice of his repertoire. After the performance on a Sunday evening in 1914 of the *Choclo tango*, the general editor of the local catholic newspaper *Amigoe di Curaçao* fulminated in an editorial note, characterizing the tango as a *gross, sensual, and uncivilized dance* that ought not be played in public. Apparently, this editorial did not make a big impression on Boskaljon. Some weeks later the military band defiantly played the *Tango Argentino* written by the Spanish composer Juaquín Valverde Sanjuan. After Boskaljon's death in 1936, a public collection allowed for the building of a music cupola in the center of the city in his honor and was named after him. As a composer Boskaljon wrote numerous dance pieces. On 15 October 1887, the periodical *Notas y Letras* published what was probably one of his first compositions. It is his danza *Un Recuerdo* (= A Memory) which the 24 year old Boskaljon dedicated to Christiaan Ulder, at that time the conductor of the military band in Curaçao. In 2014-2015, the Palm Music Foundation digitized the complete collection of scores composed by Johannes Petrus Boskaljon.

Abraham Mordechay (Bro) Capriles (Curaçao , 24 August 1864 – Venezuela, ?) was one of the more talented music students of Jan Gerard Palm. In his book *Del Curazao que se va* (= The Curaçao that is fading away), the author John de Pool characterizes Abraham (Bro) Capriles as 'One of our great composers of waltzes'. Abraham gave several piano performances at *Salon Capriles*. A concert program that took place on 22 December 1886 at this venue shows e.g. a performance of the 22 years old Abraham Capriles with Mrs. E.S.L. Maduro-Henriquez playing the *Grand Galop de Concert* for four hands by Ganz. The program for that evening also contained a performance by Abraham Capriles and Jules Blasini who played the *Variations sur un air de l'Opéra 'Les Mystères d'Isis'* for two pianos, composed by the Herz brothers.

The *Salon Capriles* (in the first two years named *Buiten-Sociëteit*) was established in 1882 as one of the main places for concerts and theatrical performances in Curaçao. The most memorable person who visited *Salon Capriles* in those early years was prince Heinrich of Prussia, the younger brother of the future emperor of Prussia, William II. The building where *Salon Capriles* was located had a total area of 220 square meters, and was erected by Abraham's father, Mordechay Capriles. Abraham Capriles did not inherit his musical talent from a stranger. In 1864, Abraham's father Mordechay Capriles together with Samuel Curiel formed the first synagogue choir numbering almost sixty men and women. The choir added luster to services in the Mikvé Israel synagogue. Mordechay himself also composed several religious songs for services in this synagogue.

Abraham Capriles published five of his compositions in *Notas y Letras*. The title of his composition *Notas sin Letras* (= Notes without Letters) is a word play with the name of the periodical. He dedicated this

piece to Ernesto Römer, the editor of *Notas y Letras* (Notes and Letters).

His waltz *La Naranjera* Capriles dedicated to Altagracia Azuaga. Altagracia was a member of a touring theatre group that visited Curaçao. The group consisted mainly of members of the Azuaga family, including the charming Altagracia and her sisters Leonor and Refugio Azuaga. The theatre group performed several times in Curaçao and the sisters caused many hearts of young men to beat faster... One of the acts of the group was an Andalusian song *La Naranjera* (= a young woman selling oranges) sung by Altagracia Azuaga. This explains the title chosen by Capriles. But it was not only Abraham Capriles who became entranced by Altagracia. Juancho Zurita Candao (a pseudonym used by poet and composer Joseph Sickman Corsen) dedicated a poem to Altagracia in *Notas y Letras*.

Abraham Capriles also dedicated a composition in *Notas y Letras* to the sisters Estela, Josefina and Elodia Chapman. The title of his waltz *¡Para las Tres!* (= For all three of them!) appears to be an answer to the earlier question raised by Jules Blasini's danza: *¿Para cual de las tres?* (= Which one of the three?). Capriles dedicated his waltz *Pensée* (= a thought) to his friend, the poet, writer and composer Abraham Zácarías López Penha.

Abraham Capriles later moved to Venezuela where he married Cristina Tressera. The couple had three children: Miguel Angel, Esther and José Rafael.

Joseph Sickman Corsen (Curaçao, 13 December 1853 – Curaçao, 9 October 1911) was both a poet and a musician and grew up in a family where music and literature were part of daily life. His father, Daniel Corsen, who played the piano and the bassoon, was a well-known music teacher in the mid-19th century. Corsen's musical development benefited from his father's influence as well as from considerable input received from his uncle, the musician and composer Chris Ulder (1843-1895). Joseph Corsen's instruments were the piano, organ and guitar. 'Shon Jo', as his friends used to call him, gave his first piano-recital when he was just thirteen years old. As an adult, he earned his income by giving piano, singing and violin lessons, writing music reviews and tutoring students in mathematics. He also filled the roles of conductor, bandmaster and organist in the Reform synagogue of Curaçao, *Temple Emanuel*. Joseph Sickman Corsen was one of the founders as well as one of the editors of the influential periodical *Notas y Letras* (Notes and Letters). In the Antilles he is very-well known for his poem *Atardi* (= the very late afternoon just before sunset) that he wrote in the Papiamento language which is spoken on Curaçao, Aruba and Bonaire. *Atardi* is the oldest preserved poem in the Papiamento language. However, because of his network in Latin America and the Spanish speaking islands in the Caribbean and his fondness for this language, Corsen preferred to write in Spanish. Also most of his compositions were given Spanish titles. Thanks to Mr Fons Rutten who collected and rediscovered many of Corsen's compositions, his collection of mostly hand-written scores were preserved. Fons Rutten also authored a book in 1983 about Corsen: *Leven en werk van dichter-musicus J.S. Corsen* (= Life and work of poet-musician J.S. Corsen). The Palm Music Foundation took the initiative in 2013 to digitize this complete collection, making the scores once more available again to be played and enjoyed.

Rutten divides Corsen's compositions into two categories: dance music (i.e. his waltzes, danzas and polkas) and "art music" (such as his Fantasy Op. 33 for piano, based on Verdi's Opera *Otello*).

Corsen published seventeen of his eighty compositions in *Notas y Letras*. In his *Rêverie* Opus 31, Corsen illustrates his own version of *Lieder ohne Worte* (= Song without words). Corsen loved Italian opera. In his book, Rutten observes that in some of Corsen's compositions this love becomes apparent. In Corsen's

mazurka *La Elegantia* e.g. he recognized the melody of the fourth act of Meyerbeer's Opera *Les Huguenots*, and he associated Corsen's waltz *Un Sueño*, with Verdi's overture *I Vespri Siciliani*. Similarly Rutten detected in Corsen's polka *La Sonrisa* elements of the folksong *Louisiana Belle*. As Rutten explains in his book, these associations may certainly not be viewed as forms of copying. The added value of Corsen's compositions lies in the original and appealing way he dealt in his work with rhythm and harmony. Aside from being a gifted poet, he may also be regarded as one of the most talented Curaçaoan composers.

Rafael Maria Gomez, (Santo Domingo, 1865) was a son of freedom fighter Concepción Bona of the Dominican Republic and of Marcos Gómez y Carvajal, the owner of a sugar plantation in Santo Domingo. Concepción Bona is a national hero and her remains are buried in the national pantheon of Santo Domingo. The danza that the 22 year old Rafael Gomez published in *Notas y Letras* is dedicated to 'Señor Don Federico Henriquez y Carbajal; Autor del drama 'La Hija del Hebreo' (= Mr. Don Federico Henriquez y Carbajal; author of the drama story *The daughter of the Hebrew*). This short romantic drama was published in 1883. In 1891 Federico Henriquez y Carbajal initiated the publication of a periodical *Letras y Ciencia* (Notes and Science) in Santo Domingo.

Christiaan Reinier de Jongh (Curaçao, 19 May 1862 – Curaçao, 23 May 1903)

In his book *Honderd jaar muziekleven op Curaçao* (= A Hundred years of music life in Curaçao) Rudolf Boskaljon mentions the participation in 1886 and 1887 of Chris de Jongh as a flutist in the *El Progreso* orchestra that was conducted by violinist and composer Paul Quirino de Lima (1861-1926).

Julio Emilio Leyba (Curaçao, 13 November 1871 – Curaçao, 30 January 1916) was a son of Leon Vidal Leyba and Maria Helena Piaternella Jones. Julio's father was a notable businessman in Curaçao, consul of Norway and Sweden, member of the Colonial Counsel, the director of the bank for savings and loans, and the director of the mortgage bank in Curaçao. The Leyba family lived in *Villa Orangine*, one of the most elegant houses in the Scharloo area in Curaçao. Unfortunately *Villa Orangine* was destroyed after a severe fire that took place in 1972.

Julio Leyba was one of the students of Jan Gerard Palm who, at the relatively young age of 15-16 years, published seven of his compositions in *Notas y Letras*. His first publication, *La Ilusión* was dedicated to his beloved teacher (*A mi querido maestro*) Jan Gerard Palm.

Julio Leyba dedicated a waltz entitled *Saint Colombain*, to Jules Blasini. *Saint Colombain* was the name of Blasini's home in the Otrobanda area of Willemstad in Curaçao. In this house the Blasini family organized home concerts on a regular basis.

Two compositions by Leyba, a march and a danza, have the same title *Atjeh*. Julio Leyba dedicated the march *Atjeh* to rear admiral Charles Henri Bogaert, commander at the east coast of Atjeh in Sumatra and his danza *Atjeh* to Jaime A. Jones. Jaime Jones played first violin in the very first string quartet in Curaçao. This string quartet further consisted of Matthias Daal (second violin), Alexander de Pool (viola) and Agustín Bethencourt (violoncello).

Leyba dedicated his danza *Un recuerdo* (= a memory) to Wilhelm Boyé, the commercial agent for Venezuela in Curaçao. Boyé was one of the members of a committee appointed by president Guzmán Blanco of Venezuela to supervise the transport of the mortal remains of freedom fighter Pedro Luis Brión from Curaçao to Venezuela with the intent to rebury Brión in the national pantheon in Caracas.

Leyba's waltz *El 30 de Agosto* is dedicated to Rosalinde Catherine Virgine Daal (1871-1935), a contemporary friend of Julio Leyba.

Julio Leyba died at the early age of 44. He was buried in a monumental grave belonging to the Jones-Leyba family in the catholic cemetery at the Roodeweg in the Otrobanda district of Willemstad in Curaçao.

Abraham Zacarías Lopez Penha (Curaçao, 19 March 1865 – Baranquilla, 26 April 1927) is probably the most well-known novelist and poet from Curaçao in Latin America. Lopez Penha was the editor of the modernist journal *Revista Azul* (= The blue periodical). He wrote novels such as *Camila Sanchez*, *La desposada de una sombra* (= The bride of a shadow), and *En tierra de filistinos* (= In the land of the Philistines). His poems were published in collections such as *Cromos* (= Cards), *Reflorescencias* (= Revivals), *Sinfonía del diablo* (= Symphony of the devil), *El libro de incoherencias* (= The book of incoherences) and *Varios a varios* (= Several to several).

Lopez Penha maintained a regular correspondence with a wide variety of Latin American and European literary and intellectual figures. His correspondents included Venezuelan journalist Nicanor Bolet Peraza; Peruvian novelists Mercedes Cabello de Carbonera and Clorinda Matto de Turner; Cuban authors Aurelia Castillo de González and Enrique Hernandez Miyares; English novelist H. Rider Haggard; Mexican poet Amado Nervo; European activists Max Simon Nordau, Angel Pulido and Israel Zangwill; Spanish authors Gaspar Nuñez de Arce, Emilio Pardo Bazán and Miguel de Unamuno. These correspondences were published in a collection with the title: *Abraham Zacarías López Penha letters, 1894-1925*.

In Curaçao, where he spent his youth until his emigration to Baranquilla in 1887, Lopez Penha received his music lessons from Jules Blasini. In *Notas y Letras* he published two compositions. *Rimembranze* which he dedicated to Ernesto Römer, the editor of *Notas y Letras*, and *Causerie* which he dedicated to his music teacher Jules Blasini as a *Gage d'amitié* (= A token of friendship).

Julia Moreno (Curaçao, 4 November 1859 – Curaçao, 14 April 1933) was a daughter of Elias Penso Moreno and Mary Brandao. Author Edgar Palm describes in his book *Muziek en musici van de Nederlandse Antillen* (Music and musicians of the Netherlands Antilles) that the waltz *Emma Maria* which Julia Moreno published in *Notas y Letras* received much acclaim in Peru.

Merced Carolina Anna Nouel (Curaçao, 1866 -1942) dedicated her waltz to the widow Maria Nuboer-Quast (1826-1899). Merced Nouel was relatively young (21 years) when she published *Un Désir* in *Notas y Letras*, while Mrs. Nuboer already was in her sixties. A widow, Mrs. Nuboer relied on her income as a piano teacher to raise her nine children. It seems quite plausible that Mrs. Nuboer-Quast was Merced Nouel's piano teacher as well. Members of the Quast family of Curaçao were known for their musical talent. According to Rudolf Boskaljon in his book *Honderd jaar muziekleven op Curaçao* (= A hundred years of music life in Curaçao), the father of Mrs. Nuboer-Quast, Jan Anton Quast, conducted an orchestra of 25 musicians in Curaçao. Merced Nouel never married and she lived all her life at Breedestraat 103 in Otrobanda in Curaçao.

Jan Gerard Palm (Curaçao, 2 June 1831 – 10 December 1906) is often referred to as the patriarch of Curaçao's salon music and of the musical Palm dynasty. At a relatively young age, he had already directed several music ensembles. In 1859, he was appointed music director of the citizen's guard

orchestra in Curaçao. Jan Gerard Palm played several instruments including piano, organ, clarinet, flute, lute and mandolin. His waltzes and mazurkas show a rich use of harmonic variations. His polkas, marches and galop reveal his buoyant lifestyle. In the predominantly prudish 19th century, he was the only composer who dared to write rousing tumbas. Palm was often progressive in the sense of not being afraid of using chords that were (and still are) relatively unusual. The rhythms of each of his danzas are typically complex, very Creole and sensual. Besides dance music he also wrote chamber music and music for services in the synagogue and the Protestant church.

Jan Gerard Palm was one of the members of the editorial board of *Notas y Letras*. He published six of his compositions in *Notas y Letras*. The waltz *18 de febrero* (= February 18) and his danza *La Triqueña* (= female with Indian, African as well as European roots) was dedicated to Amalia Elodia Perez. Every morning, Jan Gerard Palm used to swim at the *Rif* in the *Otrobanda* district of Willemstad. During one of these mornings, he slipped and broke his leg. Since he was a widower, his children arranged for a nurse from Puerto Cabello, Venezuela to come to Curaçao to take care of him. Amalia Elodia Perez took her job with so much dedication, that she even gave him three children. The 18th of February was Amalia's birthday.

Jan Gerard Palm dedicated his waltz *El Dominicano* to Mr. Perdomo, a friend and, like himself, a member of the Masonic lodge *Igualdad*.

Siempre o nunca (= Always or never) is unique since it is the only known polka-mazurka of Curaçao. The polka-mazurka is a dance, musically similar to the mazurka, but danced much like the polka. In Europe, Johann Strauss junior was the first to write a polka-mazurka *La Viennoise op. 144* in 1854. Subsequently, many other Viennese composers followed his lead and also wrote polka-mazurkas.

In the period 2006-2008 the Palm Music Foundation initiated a project to collect and digitize the scores of compositions made by Jan Gerard Palm. Based on publications in books and announcements in 19th century daily journals, it was concluded that he composed at least 181 compositions. A search in libraries, museums and private collections in Curaçao, Venezuela and Madrid resulted in the discovery of 141 of his compositions. In 2008 a collection of 115 of Jan Gerard Palm's compositions were published by Broekmans and Van Poppel, well-known international publishers of sheet music in Amsterdam.

Gerrit Sjoerd Ponne Sz. (Curaçao, 21 October 1855 – Curaçao, 20 September 1920) married Johanna Cornelia Neuman on 21 august 1889 and Dorothea Piaternella Neuman on 20 june 1917. In his book *Honderd jaar muziekleven op Curaçao* (A Hundred years of music life in Curaçao) Rudolf Boskaljon, mentions the participation in 1886 and 1887 of Gerrit Ponne as a baritone player in the *El Progreso* orchestra that was conducted by Paul Quirino de Lima (1861-1926).

Jacob Carel de Pool (Curaçao, 4 January 1862 – Curaçao, 31 January 1914) is mentioned by his cousin John de Pool in his book *Del Curazao que se va* (About the Curaçao that is fading away) as the man who introduced the cottage industry [artesanía doméstica in Spanish] of *Alpargatas* (a type of sandal) in Curaçao. He was also one of the founders of the *Coöperatieve Vereniging en Nijverheid* (Cooperative Society and Industry) in Curaçao and acted as director for this society for the local production of Alpargatas, Liqueur and vermicelli, Rope yards, Leather trade, and the Iron business. From 1904 till his death in 1914 he was the organist of the St. Anna church in Willemstad, Curaçao. Besides dance music, he also composed religious and secular songs. Three of these songs are included in the *Bam Canta*

collection that Rudolf Palm and Nilda Pinto Jesurun published in 1944. The Palm Music Foundation digitized all the scores of the *Bam Canta* collection and republished this songbook in 2014.

Carolina Victoria de Pool (Curaçao, 7 November 1864 – Curaçao, 1 October 1947) was a sister in law of Ernesto Römer, one of the editors of *Notas y Letras*. She dedicated the single composition *Una Lección a Tiempo* (A fast etude) that she published at the relatively young age of 21 in *Notas y Letras* to her friend, pianist and composer Jules Blasini. Also Jules Blasini dedicated a waltz *El Ramo de Milflores* (The spray with thousand flowers) to Carolina de Pool. Carolina was a sister of the well-known writer John de Pool (*Del Curazao que se va*) and a niece of composer and organist Jacobo de Pool who also dedicated one of his compositions *Feliz Año* (Happy New year) published in *Notas y Letras* to Carolina de Pool.

Adolfo Heraclio Ramos (Puerto Rico, 20 April 1837 – Puerto Rico, 22 April 1891) was born in the municipality of Arecibo in Puerto Rico. Heraclio Ramos received his first lessons in music from his father, at that time a well-known music performer. Later he continued his studies under a German professor who lived in the nearby town of Aguadilla. At the age of 17 he was awarded the first prize in music at the Puerto Rico Exposition which was held in San Juan in Puerto Rico. Heraclio Ramos was one of the first to introduce the music of Liszt, Chopin, Mendelssohn and Schumann in Puerto Rico. Being one of the early composers to introduce the Puerto Rican danza as a superior musical genre, he can be considered as one of the founding fathers of the danza on that island. Heraclio Ramos published eight of his compositions in *Notas y Letras*.

Besides dance music, he also composed many chamber music pieces, all in the tradition of the romantic school of classical music. Heraclio Reamos remained active as music teacher and orchestral pianist until his death on April 22, 1891.

Abigail de Gabriel Salas (14 February 1873 - ?) is a daughter of Gabriel de Moises Salas (born in Curaçao 6 July 1840) and Leah de Abraham Henriquez Moron (born on 8 March 1848 on the Danish schooner *Beauty*). The marriage of Gabriel and Leah took place in Barecelona in Venezuela on 3 April 1872. Abigail published her waltz titled *3 de Abril* (= April 3rd) in *Notas y Letras* at the very young age of 14 years. April 3rd was the wedding anniversary of her parents. Unfortunately no further details are available about Abigail de Gabriel Salas.

Cornelis H.N. Teunissen (Curaçao, 13 June 1864 – Curaçao, 14 August 1927)

In his book *Honderd jaar muziekleven op Curaçao* (= A Hundred years of music life in Curaçao) Rudolf Boskaljon, mentions the participation on 7 March 1886 of Cornelis Teunissen as a clarinet player in 1886 and 1887 in the *El Progreso* orchestra that was conducted by Paul Quirino de Lima (1861-1926).

Christiaan Alardus Ulder (Curaçao, 9 January 1843 – Curaçao, 21 August 1895) was a music teacher, composer, conductor, pianist, organist, bassist and flutist. At the early age of thirteen, Chris Ulder occupied the post of organist in the St. Anna church in Curaçao. In 1873 he became the very first organist in the Mikvé Israel synagogue in Curaçao, a post that he occupied until his death in 1895. In 1881 Ulder was appointed as the conductor of the citizen's guard orchestra, a function that he took over from Jan Gerard Palm. And in 1885 he was also appointed as the director of the military band in Curaçao. It should be stated that Chris Ulder was also talented in organizing festivities. Ulder presided for some

years over the yearly festivities to celebrate the King's birthday. An advertisement on 13 February 1883 in the local newspapers announced two days of festivities organized under his leadership in the city of Willemstad which included: a concert in the evening by the symphonic orchestra *De Harmonie* held at *Salon Capriles*, followed by a serenade with music, lights and flags in the streets of Willemstad. The next day started with a boat parade in the harbor that took place in the morning, followed by a ribbon dance and tilt at the rind with horses in the afternoon. At eight in the evening, an illuminated boat parade in the waters of Willemstad capped off the celebrations.

As mentioned in the *In Memoriams* that appeared in the newspapers in Curaçao after his death in 1895, Ulder was a charitable man as well. He visited the orphanage in the village of *Santa Rosa* weekly, and in the last two years before his death, he provided free music lessons to the orphans and helped them to form a brass band. Ulder donated all the musical instruments needed for this endeavor to the orphans. Besides dance music, Chris Ulder also composed works for religious services. His mass for choir and organ was very well received in Venezuela. Ulder wrote several songs for services in the synagogue. His versions of *Romemu* (= Exalt Ye) and *Adon Olam* (= Sovereign of the universe) are still popular and regularly sung during services in the Mikvé Israel-Emanuel synagogue in Curaçao.

Chris Ulder was one of the fourteen editorial members of *Notas y Letras* in which he published five of his own compositions. His waltz with an allegro introduction he dedicated to Emilia Benic. Emilia Benic was a singer who visited Curaçao in November 1883. The Palm Music Foundation collected and digitized Christiaan Ulder's compositions in 2015.

Sources:

- Boskaljon, R., (1958) *Honderd jaar muziekleven op Curaçao*, Van Gorcum & comp. NV, Assen, The Netherlands
- Halman, J.I.M. & Rojer, R.A. (2008) *Jan Gerard Palm, Leven en werk van een muzikale patriarch op Curaçao*, KITLV, Leiden, The Netherlands
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- Pool, John de, (1935) *Del Curaçao que se va*, Santiago de Chile, Chile
- Reilly, W.B. (1898) *The Monthly Illustrator* 16, p. 25. New York, USA
- Rutten, A.M.G. (1983) *Leven en muziekwerken van de dichter-musicus J.S. Corsen*, Van Gorcum & Comp. bv., Assen, The Netherlands
- Websites with genealogical data and documents from S.A.L. (Mongui) Maduro Museum and the Archivo Nashonal Curaçao

Explanatory texts in booklets of the following CD's:

- *Danza!* Played by Harold Martina, produced by S.E.L. Maduro Music Foundation, MCD-04, 1992.
- *Corsen playes Corsen, Randal Corsen reflecting on the piano works of Joseph Sickman Corse (1853-1911)* produced by the S.E.L. Maduro Music Foundation, 2005.
- *Jan Gerard Palm (1831-1906), 19th century music from Curaçao*, played by Robert Rojer, produced by S.E.L. Maduro Music Foundation, MCD 15, 2008.
- *Judeo-Caribbean Currents, Music of the Mikvé Israel-Emanuel synagogue in Curaçao* by Gideon Y. Zelermeyer (hazzan) and Raymond Goldstein (piano), The Hebrew University of Jerusalem, 2009.

- *The Johan Willem Friso Royal Military Band plays Jan Gerard Palm* (1831-1906), produced by the Palm Music Foundation, PMF 01, 2010.
- *Danzas Caribeñas, classical salon music from Curaçao, Cuba and Venezuela*, played by Marcel Worms, produced by Zefir Records, ZEF 9639, 2015.

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1.	Sonrisas de amor	Valse	José A. Baptista	Not known	14 12 1886	1
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3.	Los Ojitos de una Mexicana <i>A la Señorita Leonor Azuaga</i>	Danza	Jules F. Blasini	Curaçao	21 10 1886	3
4.	¿Para cuál de las tres? <i>A las Srtas. Estela, Josefina y Elodia Chapman</i>	Danza	Jules F. Blasini	Curaçao	30 09 1887	4
5.	¿Por qué no? <i>A la Señorita J. Boomgaardt</i>	Danza	Jules F. Blasini	Curaçao	23 01 1887	6
6.	El Ramo de Milflores <i>A la Señorita C. de Pool</i>	Valse	Jules F. Blasini	Curaçao	01 05 1887	7
7.	Sombras Queridas <i>A las Srtas. Lelia Y Rachel Capriles</i>	Danza á dos voces	Jules F. Blasini	Curaçao	08 11 1887	9
8.	¡Tú lo has Querido! <i>A mi amigo Ernesto Römer</i>	Danza	Jules F. Blasini	Curaçao	24 07 1886	12
9.	Un Recuerdo <i>Dedicado al Señor Profesor C. Ulder</i>	Danza	Johannes Boskaljon	Curaçao	15 10 1887	13
10.	Una Naranjera <i>A la Srt. Altagracia Azuaga</i>	Valse	Abraham M. Capriles	Curaçao	08 11 1886	14
11.	Notas sin Letras <i>Dedicado a mi amigo el sr. Ernesto Römer</i>	Schottish	Abraham M. Capriles	Curaçao	11 08 1886	15
12.	Para Las Tres <i>A las Srtas. Estela, Josefina y Elodia Chapman</i>	Valse	Abraham M. Capriles	Curaçao	23 11 1887	16
13.	Pensée <i>A mi amigo el Sr. A.Z. Lopez Penha</i>	Andante mosso	Abraham M. Capriles	Curaçao	23 04 1887	17
14.	El Rendez-vous	Valse	Abraham M. Capriles	Curaçao	16 09 1887	18
15.	1888	Valse	Joseph S. Corsen	Curaçao	13 01 1888	19
16.	El Aguinaldo <i>A las bellas lectoras de Nota y Letras</i>	Danza-Merengue	Joseph S. Corsen	Curaçao	09 01 1887	21
17.	Amorosa	Danza	Joseph S. Corsen	Curaçao	04 12 1886	22
18.	Un Deseo	Valse	Joseph S. Corsen	Curaçao	10 07 1886	22
19.	La Elegante	Mazurka	Joseph S. Corsen	Curaçao	27 09 1886	23
20.	El Lisonjero	Valse	Joseph S. Corsen	Curaçao	21 12 1886	24
21.	Nana	Danza	Joseph S. Corsen	Curaçao	28 08 1887	24
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25.	Rêverie	Cantabile	Joseph S. Corsen	Curaçao	16 06 1887	28
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27a.	La Sonrisa (segunda)	Polka	Joseph S. Corsen	Curaçao	04 08 1887	31
27b.	La Sonrisa (prima)	Polka	Joseph S. Corsen	Curaçao	04 08 1887	32
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30.	El Venezolano	Valse	Joseph S. Corsen	Curaçao	17 03 1887	35
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	<i>Dedicada al Señor Don Federico Henriquez y Carabal; Autor del drama "La Hija del Hebreo"</i>					
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34.	Sin Pretensión	Danza	Christiaan R. de Jongh	Curaçao	12 08 1887	38
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48.	El 18 de Febrero	Valse	Jan Gerard Palm	Curaçao	03 07 1886	50
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71.	Emilia Benic	Valse with intro	Christiaan A. Ulder	Curaçao	16 08 1887	71
72.	Marcial	Polka	Christiaan A. Ulder	Curaçao	19 11 1886	73
73.	Si tú Supieras	Valse	Christiaan A. Ulder	Curaçao	31 08 1886	74
74.	Simpleza	Mazurka	Christiaan A. Ulder	Curaçao	31 07 1886	75
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Notas y Letras Curaçao

Sonrisas de amor

Valse

José A. Baptista

Piano sheet music in 3/4 time, treble and bass staves. Key signature changes from C major to G major at the end of the page.

Piano sheet music in 3/4 time, treble and bass staves. Key signature changes from G major to D major at the end of the page.

Piano sheet music in 3/4 time, treble and bass staves. Key signature changes from D major to A major at the end of the page.

Piano sheet music in 3/4 time, treble and bass staves. Key signature changes from A major to E major at the end of the page.

Piano sheet music in 3/4 time, treble and bass staves. Key signature changes from E major to B major at the end of the page.

Piano sheet music in 3/4 time, treble and bass staves. Key signature changes from B major to F# major at the end of the page.

Ne m'oubliez pas!
en el album de las Srtas. I. y M. S.

Adagio

Jules Blasini

Musical score for piano, Adagio tempo. The score consists of two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). Dynamics include *p* (piano), *sforzando* (*sf*), and a crescendo line. The right hand plays eighth-note patterns, while the left hand provides harmonic support with sustained notes and chords.

rit.

Continuation of the musical score. The tempo is indicated as *ritardando* (*rit.*). The dynamics *dolce* and *simplex* are used. The right hand continues with eighth-note patterns, and the left hand provides harmonic support.

Continuation of the musical score. The dynamics *cresc.* (crescendo) and *f* (fortissimo) are indicated. The right hand plays eighth-note patterns, and the left hand provides harmonic support.

portando

dim.

Continuation of the musical score. The dynamics *portando* and *diminuendo* (*dim.*) are indicated. The right hand plays eighth-note patterns, and the left hand provides harmonic support.

rit. un poco

rall. molto

Continuation of the musical score. The dynamics *f* (fortissimo) and *p* (pianissimo) are indicated. The right hand plays eighth-note patterns, and the left hand provides harmonic support. The tempo is indicated as *ritardando* (*rall.*) and *molto*.

1º tiempo

Continuation of the musical score. The dynamics *pp* (pianississimo) and *una corda* (una corda) are indicated. The right hand plays eighth-note patterns, and the left hand provides harmonic support.

Three staves of musical notation for piano, showing dynamic markings like *sf*, *rall.*, *dim.*, *a Tempo*, *f*, *pp*, and tempo changes. The first staff starts with *sf*. The second staff includes *rall.*, *dim.*, and *a Tempo*. The third staff includes *f* and *pp*.

Los ojitos de una Mexicana a la Señorita Leonor Azuaga

Jules Blasini

Danza

1°

f *f*

2°

f *p* *subito* *p* *con grazia* *f*

sempre p *f*

Sheet music for piano in F major, featuring five staves of musical notation. The music includes dynamic markings such as *f*, *pp*, *cresc.*, *dim.*, *espressivo*, *scherzando*, *staccato*, and *delicato*. Performance instructions include measures grouped by brackets with the number 3 underneath, indicating triplets. The music consists of two systems of measures, separated by a double bar line.

¿Para cuál de las tres?
a las Srtas. Estela, Josefina y Elodia Chapman

Danza

Jules Blasini

Sheet music for piano in G major, featuring a single staff of musical notation. The music includes dynamic markings such as *f*, *risoluto*, *delicato*, and *f*. The music consists of two systems of measures, separated by a double bar line.

1º 2º

cantando

con ternura

5

¿Porqué no?
a la Señorita I. Boomgaard

Jules Blasini

Danza

Three staves of musical notation for piano, showing measures 1 through 3 of a piece. The notation includes various dynamics like forte (f), piano (p), and leggiero, as well as triplets indicated by '3' under brackets.

El Ramo de Milflores
a la Señorita C. de Pool

Valse

Jules Blasini

First page of a piano score for "El Ramo de Milflores". The title "Valse" is at the top left. The right side of the page has the name "Jules Blasini".

Second page of the piano score for "El Ramo de Milflores", continuing the valse style.

2º

Third page of the piano score for "El Ramo de Milflores", continuing the valse style.

Musical score page 1. The top staff shows a treble clef, a key signature of two sharps, and a tempo marking of $\frac{1}{8}$. The bottom staff shows a bass clef and a key signature of one sharp. The music consists of eighth-note patterns in both staves.

Musical score page 2. The top staff starts with a dynamic of f . The bottom staff has a bass clef and a key signature of one sharp. The music includes first and second endings, with the second ending labeled "dolce".

Musical score page 3. The top staff starts with a dynamic of 1° . The bottom staff has a bass clef and a key signature of one sharp. The music continues from the previous page.

Musical score page 4. The top staff starts with a dynamic of 2° . The bottom staff has a bass clef and a key signature of one sharp. The music continues from the previous page.

Musical score page 5. The top staff has a treble clef and a key signature of three sharps. The bottom staff has a bass clef and a key signature of one sharp. The music consists of eighth-note patterns.

Musical score page 6. The top staff has a treble clef and a key signature of three sharps. The bottom staff has a bass clef and a key signature of one sharp. The music includes dynamics of f and f .

Sombras Queridas
a las Srtas. Lelia y Rachel Capriles

Jules Blasini

Danza a dos voces

f risoluto

1º 2º Duo
dolce e con amore

Som - - - - - bras de di - cha y a - mor - que sin ce -

MG MD
mp MG
MD MG 2 1 2

sar - - - - - va-gáis en tor - no a la men-te fe bril - De pa-sa - da di - - - -

MG MD
MD MG 2 1 2

- - - - - cha el au-ra su - - til - me de - pri - me más - Si - - - - se va mi pu -

4 2 5 1 2 3
MG MG

pi - - - - la en mi lan-gui - dez ————— y de-li - ran - te os gri - - - to: hu - - íd! —————

MG
 MD MG

f
 cresc.
 — De el al - ma el e - - co ————— re-pi-te: Ve - nid! Y os ve-o o - tra vez —————

MD

Solo
con ternura

 3

e - - - - - so en tan tris - - te pe - - - - - na del al-ma el gri - - to se ha - - ce o - ír

mf

Que to - - - - - do mi ser e - na - je - - - - - na y quie-re vo - lan do a las som - bras

mf

Duo

ir Pues ————— os ve - o a tra - vés ————— de — el do - lor —————

— Y pien - so en la di - cha la di - - - cha sin par ————— Por pris - mas que bro - - - tan

de a cer - bo llo - rar va - gan som - bras de di - cha ya mor —mor

(8va) ————— (morendo)

This version of Sombras Queridas has been edited
for piano and two voices by Robert Rojer

¡Tú lo has querido!
a mi amigo Ernesto Römer

Danza

Jules Blasini

The sheet music consists of eight staves of musical notation for piano. The first staff begins with a dynamic of **f** and a tempo marking of **risoluto**. The second staff begins with a dynamic of **f** and a tempo marking of **leggiero**. The third staff features two endings, labeled **1º** and **2º**, separated by a double bar line. The fourth staff continues with a dynamic of **f**. The fifth staff begins with a dynamic of **p** and a tempo marking of **con abandono**. The sixth staff begins with a dynamic of **f** and a tempo marking of **con impetu**. The seventh staff begins with a dynamic of **secco** and a tempo marking of **p teneramente**. The eighth staff concludes the piece.

Un Recuerdo
dedicada al Señor profesor C. Ulder

J. Boskaljon

Danza

The sheet music consists of eight staves of musical notation for two voices. The top staff is in G major, 2/4 time, and the bottom staff is in F major, 2/4 time. The notation includes various note heads, stems, and rests. Measure numbers 1° and 2° are indicated in boxes above the staves. Measures 1° and 2° begin with eighth-note chords. Measures 3 through 8 show more complex patterns, including sixteenth-note figures and grace notes. Measures 9 through 14 continue the melodic line with eighth-note chords and sixteenth-note patterns. Measures 15 through 18 conclude the piece with a final cadence.

Una Naranjera
a la Srta. Allagracia Azuaga

Valse

A.M. Capriles

Musical score for 'Una Naranjera' in 3/4 time, key of G major. The piano part consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a 3/4 time signature. The bottom staff shows a bass clef and a 3/4 time signature. The music begins with a series of eighth-note chords in the bass and sustained notes in the treble. The right hand then enters with sixteenth-note patterns. The first measure ends with a fermata over the treble staff.

Continuation of the musical score. The key signature changes to F# major (one sharp). The right hand continues its sixteenth-note patterns, and the left hand provides harmonic support with sustained notes and chords. A small box labeled '1º' is placed above the right-hand line.

Continuation of the musical score. The key signature changes to C major (no sharps or flats). The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support. A small box labeled '2º' is placed above the right-hand line.

Continuation of the musical score. The key signature changes back to F# major. The right hand continues its melodic line, and the left hand provides harmonic support. A small box labeled '1º' is placed above the right-hand line.

Continuation of the musical score. The key signature changes to B major (two sharps). The right hand continues its melodic line, and the left hand provides harmonic support. A small box labeled '2º' is placed above the right-hand line.

Continuation of the musical score. The key signature changes to E major (three sharps). The right hand continues its melodic line, and the left hand provides harmonic support. The music concludes with a final cadence.

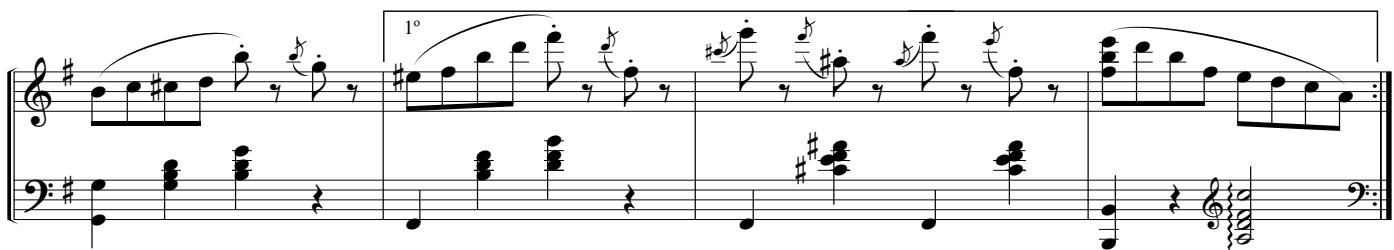
Notas sin Letras
dedicado a mi amigo el Sr. Ernesto Römer

Schottish

A.M. Capriles



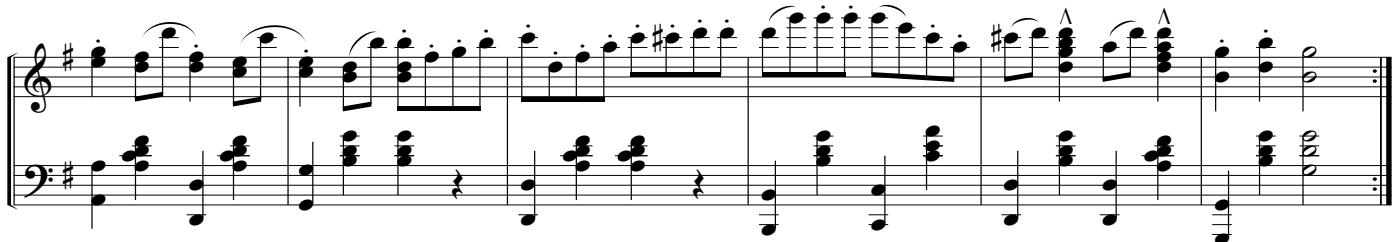
Musical score page 1. The score consists of two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). The key signature is one sharp (F#). The time signature is common time (indicated by 'c'). The music features eighth-note patterns with grace notes and sixteenth-note chords in the bass. The piece begins with a Schottish-style opening.



Musical score page 2. The score continues with two staves. The key signature changes to one sharp (F#). The music consists of eighth-note patterns with grace notes and sixteenth-note chords in the bass. The first ending (1º) is shown, followed by a repeat sign and the second ending (2º).



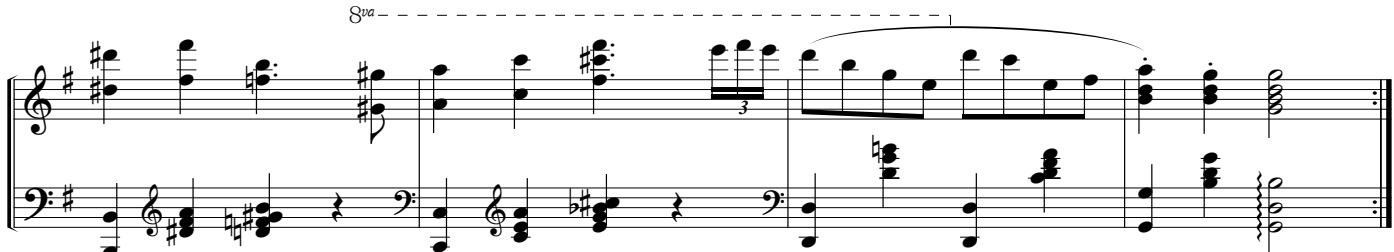
Musical score page 3. The score continues with two staves. The key signature changes to one sharp (F#). The music consists of eighth-note patterns with grace notes and sixteenth-note chords in the bass. The first ending (1º) is shown, followed by a repeat sign and the second ending (2º).



Musical score page 4. The score continues with two staves. The key signature changes to one sharp (F#). The music consists of eighth-note patterns with grace notes and sixteenth-note chords in the bass. The first ending (1º) is shown, followed by a repeat sign and the second ending (2º).



Musical score page 5. The score continues with two staves. The key signature changes to one sharp (F#). The music consists of eighth-note patterns with grace notes and sixteenth-note chords in the bass. The first ending (1º) is shown, followed by a repeat sign and the second ending (2º).



Musical score page 6. The score continues with two staves. The key signature changes to one sharp (F#). The music consists of eighth-note patterns with grace notes and sixteenth-note chords in the bass. The first ending (1º) is shown, followed by a repeat sign and the second ending (2º).

Para las Tres
a las Srtas. Estela, Josefina y Eladia Chapman

Valse

A.M. Capriles

Piano sheet music in 3/4 time, key of G major. Treble and bass staves. The treble staff has eighth-note patterns with grace notes. The bass staff has sustained notes and eighth-note chords.

Piano sheet music in 3/4 time, key of G major. Treble and bass staves. The treble staff features eighth-note patterns with grace notes and some sixteenth-note figures. The bass staff has eighth-note chords.

Piano sheet music in 3/4 time, key of G major. Treble and bass staves. The treble staff includes two endings: 1º (eighth-note patterns) and 2º (eighth-note chords). The bass staff provides harmonic support with sustained notes and eighth-note chords.

Piano sheet music in 3/4 time, key of G major. Treble and bass staves. The treble staff shows eighth-note patterns with grace notes and sixteenth-note figures. The bass staff has eighth-note chords.

Piano sheet music in 3/4 time, key of G major. Treble and bass staves. The treble staff begins with a repeat sign and two endings: 1º (eighth-note patterns) and 2º (eighth-note chords). The bass staff provides harmonic support. The piece concludes with a final section labeled "Fin".

Pensée
a mi amigo el Sr. A.S. López-Penha

Andante mosso

A.M. Capriles

The sheet music is for piano, featuring two staves: treble and bass. The key signature is G major (one sharp). The time signature is 8/8. The music begins with a dynamic of *dolce*. The first staff contains six measures. The second staff begins with a dynamic of *cresc.*, followed by *p*, and then *f*. The third staff begins with *cresc.*, followed by *f*, then *p*, and ends with *marcato il basso*. The fourth staff begins with *cresc.*, followed by *f*. The fifth staff begins with *f*. The sixth staff begins with *á capriccio*, followed by *tr*, *ten.*, *rapido*, *pp*, and *rall.*. The seventh staff begins with *a Tempo*, *dolce*, and ends with *f*. The eighth staff concludes the piece.

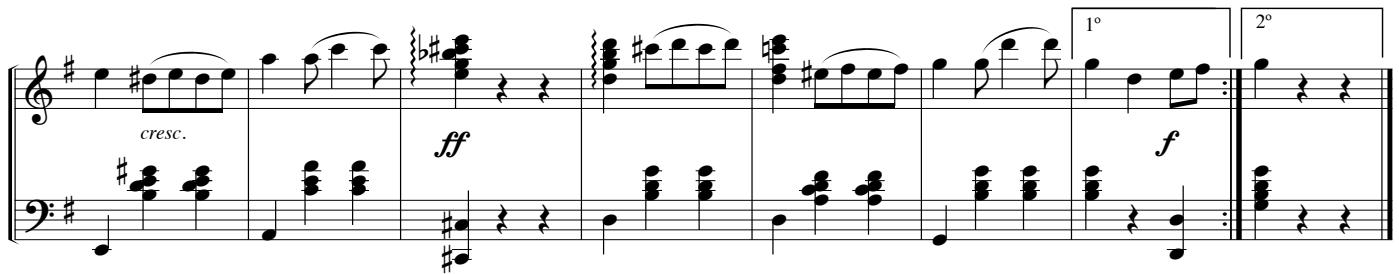
rall. un poco a Tempo

rit. molto loco a Tempo
cresc. *f* *sempre f* *dim.*
p *pp* *morendo*

El Rendez-vous

Valse

A.M. Capriles



1888

Valse

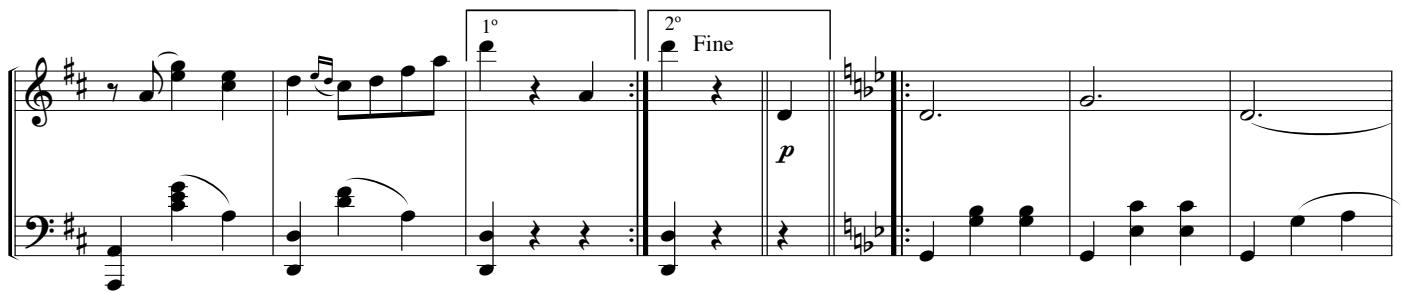
J.S. Corsen

dolce e legato

1º

2º

f



Musical score page 2. The top system shows two staves. The treble staff has a dynamic of p . The bass staff has a dynamic of f . The bottom system shows two staves. The treble staff has a dynamic of p . The bass staff has a dynamic of f .

Musical score page 3. The top system shows two staves. The treble staff has a dynamic of p . The bass staff has a dynamic of f . The bottom system shows two staves. The treble staff has a dynamic of p . The bass staff has a dynamic of f .

Musical score page 4. The top system shows two staves. The treble staff has a dynamic of p . The bass staff has a dynamic of f . The bottom system shows two staves. The treble staff has a dynamic of p . The bass staff has a dynamic of f .

Musical score page 5. The top system shows two staves. The treble staff has a dynamic of p . The bass staff has a dynamic of f . The bottom system shows two staves. The treble staff has a dynamic of p . The bass staff has a dynamic of f .

El Aguinaldo
a las bellas lectoras de Notas y Letras

Danza merengue

J.S. Corsen

Musical score for the first system of 'El Aguinaldo'. The score consists of two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). Both staves are in 2/4 time with a key signature of one sharp (F#). The music begins with dynamic *f*. Measures 1-2 show eighth-note patterns with grace notes. Measures 3-4 show sixteenth-note patterns. Measures 5-6 show eighth-note patterns. Measures 7-8 show sixteenth-note patterns. Measures 9-10 show eighth-note patterns.

Musical score for the second system of 'El Aguinaldo'. The score consists of two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). Both staves are in 2/4 time with a key signature of one sharp (F#). The music begins with dynamic *p*. Measures 1-2 show eighth-note patterns with grace notes. Measures 3-4 show sixteenth-note patterns. Measures 5-6 show eighth-note patterns. Measures 7-8 show sixteenth-note patterns. Measures 9-10 show eighth-note patterns.

Musical score for the third system of 'El Aguinaldo'. The score consists of two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). Both staves are in 2/4 time with a key signature of one sharp (F#). The music begins with dynamic *p*. Measures 1-2 show eighth-note patterns with grace notes. Measures 3-4 show sixteenth-note patterns. Measures 5-6 show eighth-note patterns. Measures 7-8 show sixteenth-note patterns. Measures 9-10 show eighth-note patterns. Measure 11 is a dynamic *cresc.* Measures 12-13 show sixteenth-note patterns. Measures 14-15 show eighth-note patterns. Measures 16-17 show sixteenth-note patterns. Measures 18-19 show eighth-note patterns.

Musical score for the fourth system of 'El Aguinaldo'. The score consists of two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). Both staves are in 2/4 time with a key signature of one sharp (F#). The music begins with dynamic *p*. Measures 1-2 show eighth-note patterns with grace notes. Measures 3-4 show sixteenth-note patterns. Measures 5-6 show eighth-note patterns. Measures 7-8 show sixteenth-note patterns. Measures 9-10 show eighth-note patterns. Measures 11-12 show sixteenth-note patterns. Measures 13-14 show eighth-note patterns. Measures 15-16 show sixteenth-note patterns. Measures 17-18 show eighth-note patterns.

Musical score for the fifth system of 'El Aguinaldo'. The score consists of two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). Both staves are in 2/4 time with a key signature of one sharp (F#). The music begins with dynamic *f*. Measures 1-2 show eighth-note patterns with grace notes. Measures 3-4 show sixteenth-note patterns. Measures 5-6 show eighth-note patterns. Measures 7-8 show sixteenth-note patterns. Measures 9-10 show eighth-note patterns. Measures 11-12 show sixteenth-note patterns. Measures 13-14 show eighth-note patterns. Measures 15-16 show sixteenth-note patterns. Measures 17-18 show eighth-note patterns.

Amorosa

Danza

J.S. Corsen

The musical score for "Amorosa" is composed of five staves of piano music. The first staff begins with a dynamic of *p*. The second staff starts with a dynamic of *f*. The third staff features a melodic line with eighth-note patterns. The fourth staff includes dynamic markings *pp*, *cresc.*, and *dim.*. The fifth staff concludes with a dynamic of *f* and the word "Fine". Measure numbers 1° and 2° are indicated above the first two staves respectively.

Un Deseo

Valse

J.S. Corsen

The musical score for "Un Deseo" is composed of two staves of piano music. The first staff starts with a dynamic of *dolce*. The second staff includes a dynamic marking of *cresc.*. Measure numbers 1° and 2° are indicated above the second staff.

La Elegante

Mazurka

J.S. Corsen

El Lisonjero

Valse

J.S. Corsen

Musical score for 'El Lisonjero' in Valse tempo. The score consists of two staves: treble and bass. The treble staff features a continuous melody with eighth-note patterns and grace notes. The bass staff provides harmonic support with sustained chords. The key signature is A major (two sharps), and the time signature is common time.

Continuation of the musical score for 'El Lisonjero'. The melody continues in the treble staff with eighth-note patterns and grace notes. The bass staff maintains harmonic stability with sustained chords. The key signature remains A major (two sharps).

Continuation of the musical score for 'El Lisonjero'. The melody in the treble staff is characterized by eighth-note patterns and grace notes. The bass staff provides harmonic support with sustained chords. The key signature is A major (two sharps).

Continuation of the musical score for 'El Lisonjero'. The melody in the treble staff consists of eighth-note patterns and grace notes. The bass staff maintains harmonic support with sustained chords. The key signature is A major (two sharps).

Nana

Danza

J.S. Corsen

Musical score for 'Nana' in Danza tempo. The score consists of two staves: treble and bass. The treble staff features a rhythmic pattern of eighth-note pairs and sixteenth-note groups. The bass staff provides harmonic support with sustained chords. Dynamics include forte (f), piano (p), and crescendo (cresc.). The key signature is E major (no sharps or flats), and the time signature is common time.

1º 2º

dolce

3 3 3 3 3 3

pp *cresc.* *sf* *p*

3 3 3 3 3 3

1º 2º

3 3

cresc. *p*

3 3 3 3 3 3

pp *cresc.* *dim.*

3 3 3 3 3 3

1º 2º

Nelly

Polka

J.S. Corsen

Ojos Azules

Valse

J.S. Corsen

El Regreso

Valse

J.S. Corseñ

Rêverie
(op. 31)

J.S. Corsen

Cantabile

espr.

rit.

pp

rit.

f p

28

A musical score page featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of one flat. The music consists of eighth-note patterns. Dynamic markings include *sf*, *dim.*, *cresc.*, *cresc.*, *ff*, and *dim.*. The page is numbered 8va at the top right.

A continuation of the musical score from the previous page. The staves remain the same: treble and bass. The key signature changes to one sharp. Dynamics include *p*, *dim.*, *cresc.*, and *cresc.*. The page is numbered 8va at the top left.

A continuation of the musical score. The staves are treble and bass. The key signature changes to one flat. Dynamics include *rit.* (ritardando). The page is numbered 8va at the top right.

A continuation of the musical score. The staves are treble and bass. The key signature changes to one sharp. Dynamics include *rall.* (rallentando). The page is numbered 8va at the top right.

A continuation of the musical score. The staves are treble and bass. The key signature changes to one flat. Dynamics include *p*. The page is numbered 8va at the top right.

A continuation of the musical score. The staves are treble and bass. The key signature changes to one sharp. Dynamics include *pp* and *pp laissez vibrer*. The page is numbered 8va at the top right.

Simpatía

Valse

J.S. Corsen

Musical score for "Simpatía" (Valse) by J.S. Corsen. The score is in 3/4 time, treble and bass clef, with a key signature of one flat. The music consists of eighth and sixteenth note patterns.

Continuation of the musical score for "Simpatía" (Valse) by J.S. Corsen. The score continues in 3/4 time, treble and bass clef, with a key signature of one flat. The music consists of eighth and sixteenth note patterns.

Continuation of the musical score for "Simpatía" (Valse) by J.S. Corsen. The score includes two endings, labeled "1º" and "2º". The "1º" ending begins with a treble clef and a key signature of one flat. The "2º" ending begins with a bass clef and a key signature of one flat. The music consists of eighth and sixteenth note patterns.

Continuation of the musical score for "Simpatía" (Valse) by J.S. Corsen. The score continues in 3/4 time, treble and bass clef, with a key signature of one flat. The music consists of eighth and sixteenth note patterns.

Continuation of the musical score for "Simpatía" (Valse) by J.S. Corsen. The score continues in 3/4 time, treble and bass clef, with a key signature of one flat. The music consists of eighth and sixteenth note patterns.

La Sonrisa
à quatre-mains

secondo

Polka

J.S. Corsen

Musical score for the first system of 'La Sonrisa'. The score consists of two staves: treble and bass. The key signature is one flat (B-flat), and the time signature is 2/4. The music begins with a forte dynamic (f) in the treble staff, followed by eighth-note chords. The bass staff has sustained notes. The music continues with eighth-note chords in both staves.

Musical score for the second system of 'La Sonrisa'. The score consists of two staves: treble and bass. The key signature is one flat (B-flat), and the time signature is 2/4. The music features eighth-note chords in the treble staff and eighth-note patterns in the bass staff. A dynamic marking 'p' (piano) appears above the bass staff.

Musical score for the third system of 'La Sonrisa'. The score consists of two staves: treble and bass. The key signature is one flat (B-flat), and the time signature is 2/4. The music continues with eighth-note chords in the treble staff and eighth-note patterns in the bass staff. A dynamic marking 'f' (forte) appears above the bass staff.

Fine

Musical score for the final section of 'La Sonrisa'. The score consists of two staves: treble and bass. The key signature changes to two flats (B-flat and E-flat), and the time signature is 2/4. The music features eighth-note chords in the treble staff and eighth-note patterns in the bass staff.

D.C.

Musical score for the repeat section of 'La Sonrisa'. The score consists of two staves: treble and bass. The key signature is one flat (B-flat), and the time signature is 2/4. The music features sixteenth-note patterns in the treble staff and eighth-note patterns in the bass staff. A dynamic marking 'p' (piano) appears above the bass staff.

La Sonrisa
à quatre-mains

primo

Polka

J.S. Corsen

(8^{va})

(8^{va})

Fine

D.C.

The musical score for 'La Sonrisa' is composed for four hands (two pianos or two players) and is labeled 'primo'. The score is divided into five systems by dashed horizontal lines. The first system starts with a treble staff and a bass staff, both in common time and A-flat major. The treble staff has a dynamic marking of 'f' and is labeled 'Polka'. The bass staff has a steady eighth-note bass line. The second system begins with '(8^{va})-' and features a treble staff with sixteenth-note patterns and a bass staff with eighth-note chords. The third system begins with '(8^{va})-' and features a treble staff with sixteenth-note patterns and a bass staff with eighth-note chords. The fourth system begins with '(8^{va})-' and features a treble staff with sixteenth-note patterns and a bass staff with eighth-note chords. The fifth system begins with '(8^{va})-' and features a treble staff with sixteenth-note patterns and a bass staff with eighth-note chords. The score concludes with a 'Fine' and a 'D.C.' (Da Capo) instruction.

Un Sueño

Valse

J.S. Corsen

Sheet music for piano, Valse section. Key signature: B-flat major (two flats). Time signature: 3/4. Dynamics: *dolce*. Performance instructions: *Red.*, *

Sheet music for piano, continuation of the Valse section. Key signature: B-flat major (two flats). Time signature: 3/4. Dynamics: *cresc.*, *ff dim.*, *p*, *cresc.* Performance instructions: 1°, 2°.

Sheet music for piano, scherzando section. Key signature: B-flat major (two flats). Time signature: 3/4. Dynamics: *f*, *p*. Performance instructions: *Red.*, *, *Red.*, *, *Red.*, *, *Red.*, *

Sheet music for piano, continuation of the scherzando section. Key signature: B-flat major (two flats). Time signature: 3/4. Dynamics: *dim.*, *p*, *cresc.* Performance instructions: *Red.*, *, *Red.*, *, *Red.*, *, *Red.*, *

Sheet music for piano, trill section. Key signature: B-flat major (two flats). Dynamics: *tr*, *dolcissimo*.

Sheet music for piano, final section. Key signature: B-flat major (two flats). Dynamics: *cresc.*, *sf dim.* Performance instructions: *Red.*, *.

Musical score showing two staves of music. The top staff is in G major and the bottom staff is in C major. The key signature changes between the two staves. Dynamics include *f*, *f cresc.*, *mf*, and *D.C.* (Da Capo).

Tic-Tac

Polka

J.S. Corsen

Musical score for 'Tic-Tac' in Polka style. The key signature is B-flat major (two flats). The tempo is indicated as *p* (piano). The dynamic *cresc.* (crescendo) is shown in the upper staff.

Musical score continuation. The key signature changes to A major (no sharps or flats). The music consists primarily of eighth-note patterns in the upper staff.

Musical score continuation. The score is divided into two sections: *1º* and *2º*. The *2º* section ends with a *Fine* (conclusion). The key signature is B-flat major.

Musical score continuation. The dynamic *D.C.* (Da Capo) is indicated at the beginning of the section. The score concludes with a measure ending in a triple time signature (indicated by a '3' over the bar line).

El Venezolano

Valse

J.S. Corsen

Magnolia (Simpatía)

Danza

Rosa Echeverria



Después de ti el diluvio
dedicada al Señor Don Frederico Henriquez y Carbajal
autor del drama "La Hija del Hebreo"

Rafael Maria Gomez

Danza

Feliz año nuevo
dedicado a los Sres. A. Bethencourt e hijos

Valse

C.R. de Jongh

1º 2º

Sin Pretensión
dedicada a mi querido hermano

C.R. de Jongh

Danza

1º

2º

cresc.

1º

2º

vivo



Mi Hijo Pepito

dedicado a mi estimable amigo y comprofesor, Señor Don Rafael Villanueva

Valse-Pasillo

a Tempo

Musical score page 1. Treble and bass staves. Dynamics: forte (f), crescendo (cresc.), and a fermata. Key signature: A major (three sharps).

Musical score page 2. Treble and bass staves. Dynamics: piano (p) and con ternura. Key signature: A major (three sharps).

Musical score page 3. Treble and bass staves. Key signature: A major (three sharps).

El 30 de agosto

dedicado a la Srta. Rosalinda Daal

Musical score page 4. Treble and bass staves. Key signature: A major (three sharps). Measure 8va: Valse, cantabile. Measure 9va: loco.

Musical score page 5. Treble and bass staves. Key signature: A major (three sharps). Measure 8va: loco.

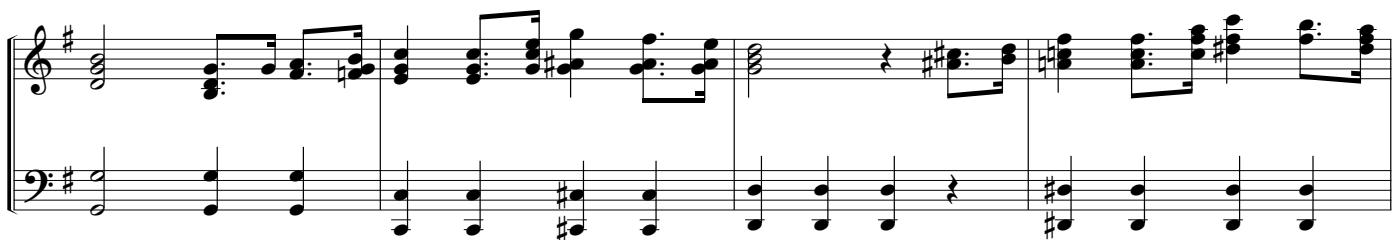
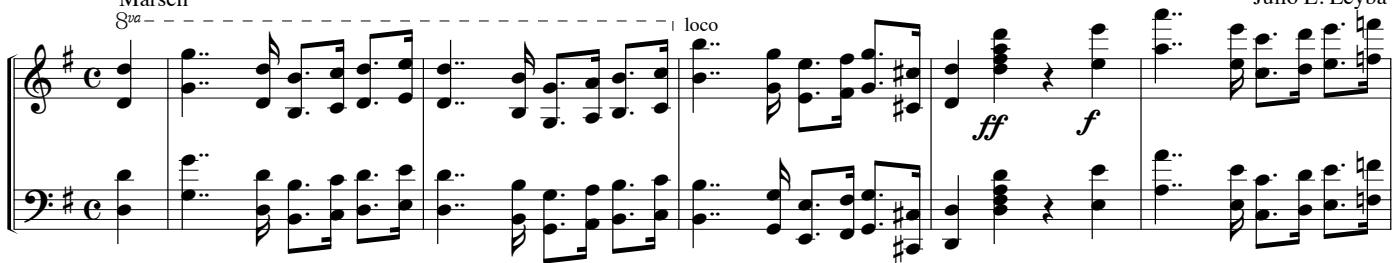
Musical score page 6. Treble and bass staves. Key signature: A major (three sharps).

Julio E. Leyba

Atjeh
opgedragen aan den Hoog edel Gestr. Heer C.H. Bogaart, kapitein ter zee

Marsch
Sv-a-

Julio E. Leyba



Musical score page 1 showing two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of one sharp. The music consists of eighth-note patterns and rests.

Musical score page 2 showing two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of one sharp. The music consists of eighth-note patterns and rests. A dynamic marking "p" is present in the middle of the page. The instruction "D.C. al Fine" is written above the staff.

Atjeh
dedicada al Señor Jaime A. Jones

Musical score page 3 showing two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of one sharp. The music includes sixteenth-note patterns and rests. The instruction "Danza" is written above the staff. The dynamic marking "f" is present in the middle of the page. The composer's name "Julio E. Leyba" is written above the staff.

Musical score page 4 showing two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of one sharp. The music consists of eighth-note patterns and rests. Measure numbers "1º" and "2º" are placed above the staves.

Musical score page 5 showing two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of one sharp. The music consists of eighth-note patterns and rests. Measure numbers "1º" and "2º" are placed above the staves. The dynamic marking "ff" is present in the middle of the page.

Una Flor

Polka

Julio E. Leyba

Fin

Sheet music for Una Flor, Polka, by Julio E. Leyba. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a time signature of 2/4. The bass staff has a key signature of one sharp (F#) and a time signature of 2/4. The music features eighth-note patterns and sixteenth-note chords. The piece ends with a final cadence.

Continuation of the sheet music for Una Flor, Polka, showing measures 11 through 15. The treble staff shows a series of eighth-note pairs followed by sixteenth-note patterns. The bass staff shows sustained notes and eighth-note chords. The key signature changes to one flat (B-flat) in the last measure.

D.C. al Fine

Final section of the sheet music for Una Flor, Polka, starting with "D.C. al Fine". It consists of two staves: treble and bass. The treble staff has a key signature of one flat (B-flat) and a time signature of 2/4. The bass staff has a key signature of one flat (B-flat) and a time signature of 2/4. The music concludes with a final chord.

La Ilusión

dedicado a mi querido maestro J.G. Palm

Valse

Julio E. Leyba

Sheet music for La Ilusión, Valse, by Julio E. Leyba. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a time signature of 3/4. The bass staff has a key signature of one sharp (F#) and a time signature of 3/4. The music features eighth-note patterns and sixteenth-note chords. The dynamic 'p' is indicated in the first measure.

Continuation of the sheet music for La Ilusión, Valse, showing measures 8va through 12va. The treble staff has a key signature of one sharp (F#) and a time signature of 3/4. The bass staff has a key signature of one sharp (F#) and a time signature of 3/4. The music includes a "loco" section with a dynamic "f" and a concluding section with a dynamic "p".

Final section of the sheet music for La Ilusión, Valse, starting with "(8va)". It consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a time signature of 3/4. The bass staff has a key signature of one sharp (F#) and a time signature of 3/4. The music concludes with a final cadence.

(8va)

Un Recuerdo

Julio E. Leyba

Danza

allegro

1º

2º

3

3

Saint Columban

dedicado al señor Jules Blasini

Valse

Julio E. Leyba

8va

(8va)

Causerie

gage d'amitié à mon maître Monsieur Jules Blasini

A.Z. Lopez Penha

Danza

8va

f con brio

f

8va

con grazia

p

f

f

p

1°

p

cresc.

f

p

con calore

(8va)

cresc.

f

1°

2°

Rimembranze
a mi amigo el Sr. Ernesto Römer

Valse

A.Z. Lopez Penha

p

cantabile

p

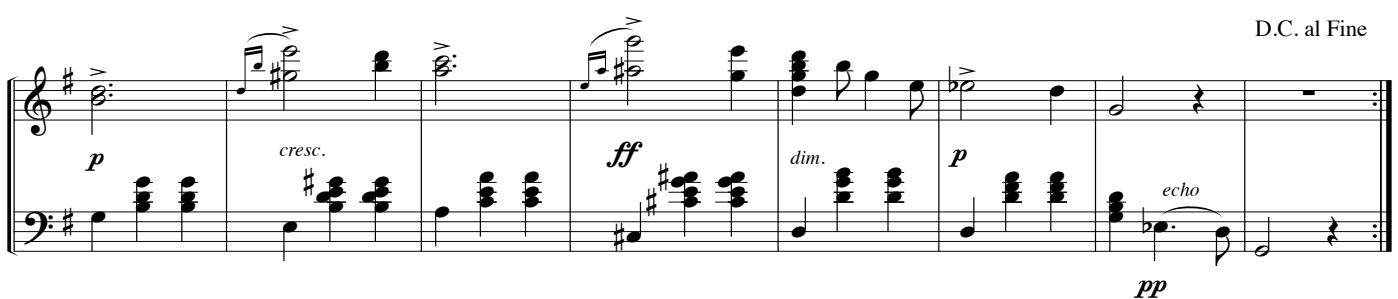
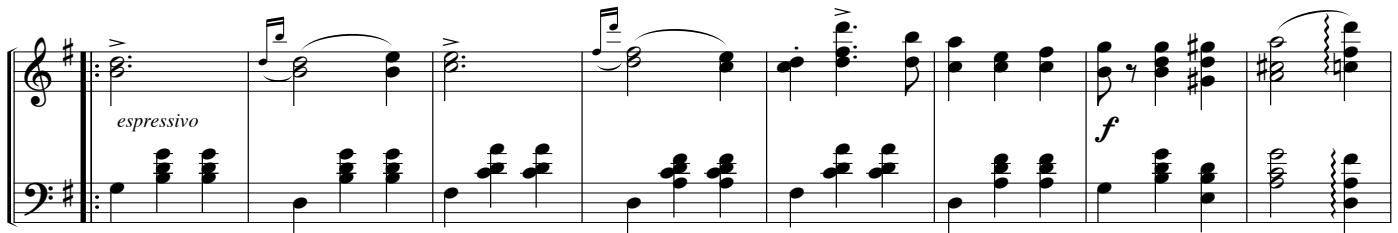
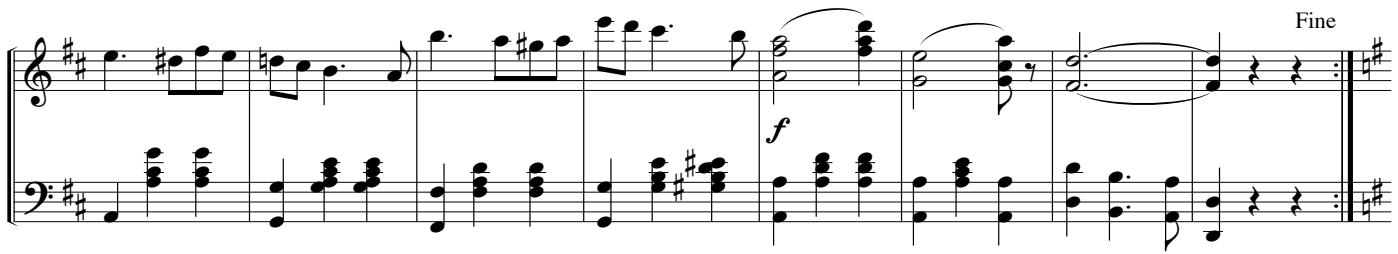
cresc.

f

dolce

scherzando

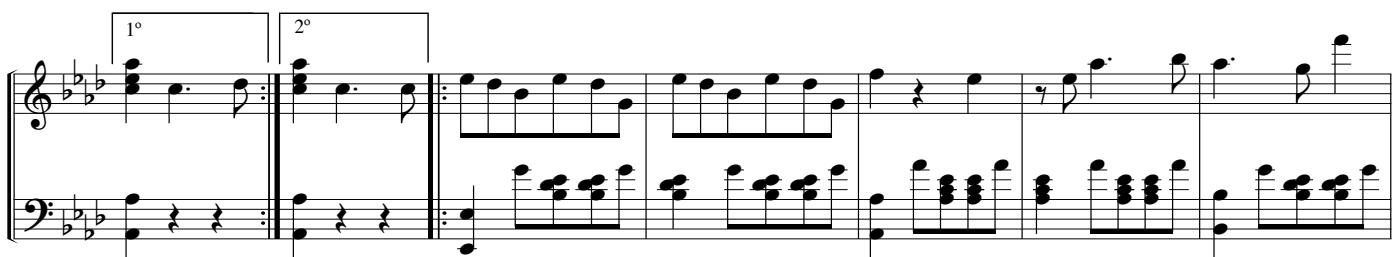
leggiero



Emma Maria

Valse

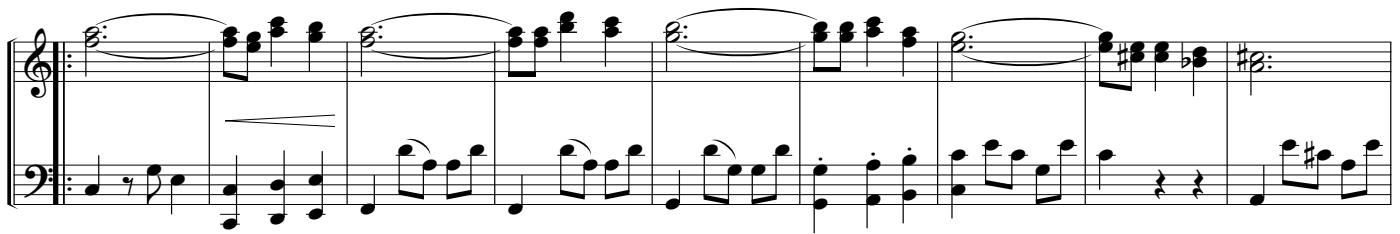
Julia Moreno



Pensando en tí
dedicado a la Señorita Emilia Sanchez

Valse

Alberto Martinez Sto. Domingo



Un Désir
dédiée a Madame Veuve M. Nuboer-Quast

Valse

M.C.A. Nouel

El 18 de febrero

Valse

J.G. Palm

El Dominicano

dedicado al Sr. F. Perdomo

Valse

J.G. Palm

1º 2º

¿Porqué sufres?

Valse

J.G. Palm

Fin

D.C. al Fine

Siempre o Nunca

Polka Mazurka

J.G. Palm

Sheet music for the first section of 'Siempre o Nunca'. The key signature is one sharp (F#). The music consists of two staves: treble and bass. The treble staff has a dynamic of *p*. The bass staff provides harmonic support with sustained notes.

Sheet music for the second section of 'Siempre o Nunca'. The key signature changes to one sharp (F#). The music continues with two staves. A dynamic of *f* is indicated. The bass staff features eighth-note patterns.

Red.

* *Red.*

Sheet music for the third section of 'Siempre o Nunca'. The key signature changes to one sharp (F#). The music continues with two staves. The bass staff features eighth-note patterns.

Red.

* *Red.*

* *Red.*

* *Red.*

*

Sheet music for the fourth section of 'Siempre o Nunca'. The key signature changes to one sharp (F#). The music continues with two staves. The bass staff features eighth-note patterns.

Sheet music for the fifth section of 'Siempre o Nunca'. The key signature changes to one sharp (F#). The music continues with two staves. The bass staff features eighth-note patterns.

Red. * *Red.* * *Red.*

* *Red.*

Sheet music for the final section of 'Siempre o Nunca'. The key signature changes to one sharp (F#). The music continues with two staves. The bass staff features eighth-note patterns.

* *Red.*

* *Red.*

* *Red.*

* *Red.* *

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

Coda

Ped. * Ped. * Ped. *

Lento a Tempo

p f Ped. *

La Trigueña

J.G. Palm

Danza

The score for 'La Trigueña' is a five-system musical piece for two staves (treble and bass). The key signature alternates between G major, F# major, and E major. Measure numbers 1° and 2° are marked in boxes above specific measures. The music includes various rhythmic patterns (eighth and sixteenth notes), dynamic markings (p, f), and performance instructions (e.g., '3'). The tempo is indicated as 'Danza'.

Tulipán negro

J.G. Palm

Danza

The score for 'Tulipán negro' is a three-system musical piece for two staves (treble and bass). The key signature is A major. Measure numbers 1° and 2° are marked in boxes above specific measures. The music includes eighth and sixteenth note patterns, dynamic markings (f), and performance instructions (e.g., '3'). The tempo is indicated as 'Danza'.

2º

p

ff

1º 2º

Red. Red. Red. Red.

Un Suspiro a la "Claribel"

a la Sta. Josefa Getrada

Valse

G.S. Ponne Fz.

Feliz Año
dedicado a mi prima la Sta. Carolina V. de Pool

Valse

Jacobo C. de Pool
8va - - - -

Piano sheet music in 3/4 time, key signature of one flat. Treble and bass staves. The treble staff has sixteenth-note patterns, and the bass staff has eighth-note patterns.

Piano sheet music in 3/4 time, key signature of one flat. Treble and bass staves. The treble staff continues the sixteenth-note pattern, and the bass staff has eighth-note patterns. A bracket labeled "(8va)" indicates an octave higher.

Piano sheet music in 3/4 time, key signature of one flat. Treble and bass staves. The treble staff has sixteenth-note patterns, and the bass staff has eighth-note patterns.

Piano sheet music in 3/4 time, key signature of one flat. Treble and bass staves. The treble staff has sixteenth-note patterns, and the bass staff has eighth-note patterns.

Piano sheet music in 3/4 time, key signature of one flat. Treble and bass staves. The treble staff has sixteenth-note patterns, and the bass staff has eighth-note patterns.

Lo Stesso

Polka

Jacobo C. de Pool

Sheet music for piano showing measures 1-4 of a Polka. The key signature is one sharp (F#). The melody consists of eighth-note patterns with grace notes, primarily in the treble clef. The bass line provides harmonic support with sustained notes and chords.

Sheet music for piano showing measures 5-8. The key signature changes to two sharps (G). The melody becomes more rhythmic, indicated by the word "staccato" above the staff. The bass line continues to provide harmonic foundation.

Sheet music for piano showing measures 9-12. The key signature remains two sharps (G). The melody features eighth-note patterns with grace notes, similar to the beginning of the piece. The bass line supports the harmonic progression.

Sheet music for piano showing measures 13-16. The key signature changes back to one sharp (F#). The melody continues its eighth-note pattern with grace notes. The bass line provides harmonic support. The dynamic "pp" (pianissimo) is marked at the end of the section.

Sheet music for piano showing measures 17-20. The key signature changes to three sharps (C#). The melody consists of eighth-note patterns with grace notes. The bass line provides harmonic support. The dynamic "pp" (pianissimo) is marked at the end of the section.

Sheet music for piano showing measures 21-24. The key signature changes to four sharps (D). The melody continues its eighth-note pattern with grace notes. The bass line provides harmonic support. The dynamic "pp" (pianissimo) is marked at the end of the section. The instruction "D.C. al Fine" is written above the staff.

Una lección a tiempo
a mi amigo Jules Blasini

Valse

Carolina V. de Pool

Musical score for piano, Valse. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The title 'Valse' is at the top left, and the author's name 'Carolina V. de Pool' is at the top right. The first measure shows eighth-note chords in the treble staff. The second measure begins with a bass note followed by eighth-note chords. The third measure shows eighth-note chords in the treble staff. The fourth measure begins with a bass note followed by eighth-note chords. The fifth measure shows eighth-note chords in the treble staff. The sixth measure begins with a bass note followed by eighth-note chords.

(8va)-----

Musical score for piano, continuing from page 1. The title '(8va)' is at the top left. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The first measure shows eighth-note chords in the treble staff. The second measure begins with a bass note followed by eighth-note chords. The third measure shows eighth-note chords in the treble staff. The fourth measure begins with a bass note followed by eighth-note chords. The fifth measure shows eighth-note chords in the treble staff. The sixth measure begins with a bass note followed by eighth-note chords.

Musical score for piano, continuing from page 2. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The first measure shows eighth-note chords in the treble staff. The second measure begins with a bass note followed by eighth-note chords. The third measure shows eighth-note chords in the treble staff. The fourth measure begins with a bass note followed by eighth-note chords. The fifth measure shows eighth-note chords in the treble staff. The sixth measure begins with a bass note followed by eighth-note chords.

Musical score for piano, continuing from page 3. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The first measure shows eighth-note chords in the treble staff. The second measure begins with a bass note followed by eighth-note chords. The third measure shows eighth-note chords in the treble staff. The fourth measure begins with a bass note followed by eighth-note chords. The fifth measure shows eighth-note chords in the treble staff. The sixth measure begins with a bass note followed by eighth-note chords.

Musical score for piano, continuing from page 4. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The first measure shows eighth-note chords in the treble staff. The second measure begins with a bass note followed by eighth-note chords. The third measure shows eighth-note chords in the treble staff. The fourth measure begins with a bass note followed by eighth-note chords. The fifth measure shows eighth-note chords in the treble staff. The sixth measure begins with a bass note followed by eighth-note chords.

El Adiós

Valse

A.Heracio Ramos
(Porto Riqueño)

Piano sheet music in 3/4 time, key signature of one flat. The melody is in the treble clef, and the bass line provides harmonic support. The melody consists of eighth-note patterns. A dynamic instruction 'con melancolía' is placed between measures 2 and 3. The piece concludes with a final chord.

Continuation of the Valse section, maintaining the same musical style and instrumentation (piano). The melody continues with eighth-note patterns, supported by the harmonic bass line.

The score includes two endings for the piano part, indicated by boxes labeled '1º' and '2º'. Both endings feature eighth-note chords in the treble clef, with the bass line providing harmonic support. The '1º' ending concludes with a final chord.

Continuation of the Valse section, maintaining the same musical style and instrumentation (piano). The melody continues with eighth-note patterns, supported by the harmonic bass line.

The score includes two endings for the piano part, indicated by boxes labeled '1º' and '2º'. Both endings feature eighth-note chords in the treble clef, with the bass line providing harmonic support. The '1º' ending concludes with a final chord.

Amando

Valse

A.Heracio Ramos
(Porto Riqueño)

Musical score for piano, Valse section. The score consists of two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). The key signature is one flat (B-flat), and the time signature is common time (indicated by '3'). The dynamic 'f' (fortissimo) is marked at the beginning of the first measure. The dynamic 'p' (pianissimo) is marked in the middle of the first measure. The music features eighth-note chords in the treble staff and quarter notes in the bass staff.

Continuation of the Valse section. The music continues with eighth-note chords in the treble staff and quarter notes in the bass staff. The key signature remains one flat (B-flat) and the time signature is common time.

Transition section. The music begins with eighth-note chords. Measures 1 and 2 are labeled '1º' and '2º' respectively. The dynamic 'p dolce' (pianissimo, sweetly) is marked in measure 2. The music then transitions into a new section with sixteenth-note patterns in the treble staff and eighth-note chords in the bass staff.

Section with sixteenth-note patterns in the treble staff and eighth-note chords in the bass staff. The key signature remains one flat (B-flat) and the time signature is common time.

Final section. The dynamic 'f' (fortissimo) is marked at the beginning. Measures 1 and 2 are labeled '1º' and '2º' respectively. The music concludes with a final section featuring eighth-note chords in the treble staff and quarter notes in the bass staff.

La Bella Hortensia
Dedícalo al autor a su discípula la Señorita Hortensia Balserio

Danza

A.Heraclio Ramos

Musical score for piano, 2/4 time, key signature of one sharp. Dynamics: *p*, *cresc.*, *ff*. The score consists of two staves: treble and bass. The treble staff features sixteenth-note patterns, while the bass staff has eighth-note chords.

Musical score for piano, 2/4 time, key signature of one sharp. Dynamics: *p*. The score consists of two staves: treble and bass. The treble staff features sixteenth-note patterns, while the bass staff has eighth-note chords.

Musical score for piano, 2/4 time, key signature of one sharp. Dynamics: *dolce*, *sf*, *p*. The score consists of two staves: treble and bass. The treble staff features sixteenth-note patterns, while the bass staff has eighth-note chords.

Musical score for piano, 2/4 time, key signature of one sharp. Dynamics: *f*, *p*. The score consists of two staves: treble and bass. The treble staff features sixteenth-note patterns, while the bass staff has eighth-note chords. Measure 10 includes dynamic markings *1º* and *2º*.

Musical score for piano, 2/4 time, key signature of one sharp. Dynamics: *f*, *p*. The score consists of two staves: treble and bass. The treble staff features sixteenth-note patterns, while the bass staff has eighth-note chords.

Musical score for piano, 2/4 time, key signature of one sharp. Dynamics: *f*. The score consists of two staves: treble and bass. The treble staff features sixteenth-note patterns, while the bass staff has eighth-note chords.

Bella Ilusión

Danza

A.Heraclio Ramos

Serenata
dedicada a la Señorita Elvira Marín

A Heraclio Ramos
(Porto Riqueño)

Moderato assai

Introducción

sf

p

affretando ritenuto in Tempo accelerando a Tempo allargando

f *p* *f* *p* *f* *p* *sf*

rit. a Tempo ritornello

f *p*

Final

Siempre Angelical
Dedícala el autor a su discípula la Señorita Rosa Salierup y Correa

A.Heraclio Ramos
(Porto Riqueño)

Danza

1º

2º

p dolce

p

1º

2º

f

p

f

p

Sus Locuras

A Heraclio Ramos
(Porto Riqueño)

Danza

The musical score consists of five staves of music. Staff 1 (Treble and Bass) starts with a dynamic of *cresc.* and includes markings for *1º* and *2º*. Staff 2 (Treble and Bass) includes markings for *1º* and *2º*. Staff 3 (Treble and Bass) includes markings for *1º* and *2º*. Staff 4 (Treble and Bass) includes markings for *1º*, *2º*, and *p*. Staff 5 (Treble and Bass) includes markings for *f*, *p*, *f*, *3*, *1º*, and *2º*.

Zulia
dedicado a Don José Brandao

A.Heraclio Ramos
(Porto Riqueño)

Valse

The sheet music consists of six staves of musical notation for piano, arranged in two columns of three staves each. The key signature is one flat (B-flat). The time signature is 3/4 throughout. The first staff begins with a dynamic of **f**. The second staff begins with a dynamic of **p**. The third staff begins with a dynamic of **f**. The fourth staff begins with a dynamic of **p**. The fifth staff begins with a dynamic of **ff**. The sixth staff begins with a dynamic of **p**. The notation includes various musical elements such as eighth and sixteenth note patterns, rests, and dynamic markings like **dolce**. The music is divided into sections labeled **1º** and **2º**, indicating different endings or variations.

ff p *delicato*

1º 2º

El 3 de abril

Valse

Abigail de Gabriel Salas

p

ff f

1º 2º

ff

1º 2º

Año Nuevo
dedicado a los directores del Semanario "Notas y Letras"

Valse

R.A. Salazar Hernández

The sheet music consists of five staves of musical notation for piano. The first staff shows a melodic line in the treble clef with various note heads and stems. The second staff shows a harmonic or bass line in the bass clef. The third staff is a continuation of the melodic line. The fourth staff shows a harmonic progression with chords. The fifth staff shows another harmonic progression. The music is in 3/4 time and major key. The title 'Año Nuevo' is at the top, followed by a dedication to the directors of 'Notas y Letras'. The composer's name, R.A. Salazar Hernández, is also mentioned. The piece is labeled 'Valse' (Waltz). The notation includes various note heads, stems, and rests, typical of classical piano music.

La Azucena y el Jacinto
dedicada a mi distinguido amigo Severiano Hernández

R.A. Salazar Hernández

Danza

Musical score for 'La Azucena y el Jacinto' featuring two staves of piano music. The top staff is in 2/4 time with a key signature of one sharp, and the bottom staff is in 2/4 time with a key signature of one flat. The score includes dynamic markings such as f , p , and $\text{cresc.$, and performance instructions like 'Danza'. The right side of the page shows endings for both the first and second endings.

La Perla Curazoleña

Valse

C.H.N. Teunissen

Musical score for 'La Perla Curazoleña' featuring two staves of piano music. The top staff is in 3/4 time with a key signature of one sharp, and the bottom staff is in 3/4 time with a key signature of one sharp. The score includes dynamic markings such as f , p , and $\text{cresc.$, and performance instructions like 'Valse'. The right side of the page shows endings for both the first and second endings.

Continuation of the musical score for 'La Perla Curazoleña' featuring two staves of piano music. The top staff is in 3/4 time with a key signature of one sharp, and the bottom staff is in 3/4 time with a key signature of one sharp. The score continues the melodic line established in the previous section.

1° 2°

El Aniversario
dedicada a mi amigo Jacob van Kleunen

Chris Ulder

Danza

1° 2°

1° 2°

1°

2° 1°

1° 2°

Emilia Benic

Allegro Moderato

Chris Ulder

ff

p

cresc.

ff

Vals

1º

2º

1º

2º

1º

2º



A continuation of the musical score. The bass staff now includes sixteenth-note patterns. The right side of the page is divided into two sections labeled "1°" and "2°".

A continuation of the musical score, showing more complex eighth-note patterns in the treble staff.

A continuation of the musical score, featuring sixteenth-note patterns in the bass staff. The right side is again divided into "1°" and "2°" sections.

Coda

The coda section of the musical score. It features eighth-note patterns in the treble staff and sixteenth-note patterns in the bass staff. The bass staff includes dynamic markings like "ff" (fortissimo).

A continuation of the coda section, showing more eighth-note patterns in the treble staff and sixteenth-note patterns in the bass staff.

Martial

Polka $\text{♩} = 110$

Chris Ulder

Sheet music for the first section of 'Martial'. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '2'). The tempo is Polka ($\text{♩} = 110$). The music consists of two staves: treble and bass. The treble staff features eighth-note patterns with grace notes, while the bass staff provides harmonic support with sustained notes and chords.

Fin

Sheet music for the final section of 'Martial'. The key signature changes to E major (one sharp). The time signature remains common time. The music continues with eighth-note patterns and sustained notes. The section concludes with a final cadence marked 'Fin' (Finale).

Sheet music for the middle section of 'Martial'. The key signature changes to D major (two sharps). The time signature remains common time. The music features eighth-note patterns and sustained notes, maintaining the rhythmic style established in the first section.

Sheet music for the end of 'Martial'. The key signature changes to G major (one sharp). The time signature remains common time. The music concludes with a final section featuring eighth-note patterns and sustained notes, ending with a final cadence.

D.C.

Sheet music for the repeat section of 'Martial'. The key signature changes to G major (one sharp). The time signature remains common time. The music begins with a repeat sign and continues with eighth-note patterns and sustained notes, eventually returning to the original section marked 'D.C.' (Da Capo).

Si tú supieras

Valse $\text{♩} = 140$

Chris Ulder

Piano sheet music in 3/4 time. Treble and bass staves. Dynamics: $\text{♩} = 140$, p , f . Key signature: A major.

Piano sheet music in 3/4 time. Treble and bass staves. Dynamics: p , f . Key signature: A major.

Piano sheet music in 3/4 time. Treble and bass staves. Measure 1^o: p ; Measure 2^o: p , f . Key signature: A major.

Piano sheet music in 3/4 time. Treble and bass staves. Dynamics: p , f . Key signature: A major.

Piano sheet music in 3/4 time. Treble and bass staves. Measure 1^o: p ; Measure 2^o: p . Key signature: E major.

La Simpleza

Mazurka $\text{♩} = 117$

Chris Ulder

Piano sheet music in G major (two sharps) and 3/4 time. The treble staff features eighth-note patterns with triplets indicated by '3' over some groups. The bass staff provides harmonic support with sustained notes and chords. The piece begins with a simple, repetitive melodic line.

Continuation of the Mazurka. The melody becomes more complex with sixteenth-note patterns and grace notes. The bass line remains steady with harmonic chords.

Further continuation of the Mazurka, maintaining the rhythmic and harmonic patterns established earlier.

The Mazurka concludes with a final section where the melody returns to its simpler form. The word "Fine" is written above the staff. The key changes to A major (one sharp).

The piece ends with a return to the beginning (D.C.), indicated by the instruction "D.C." at the top right. The music continues with a final, energetic section.

Hamburgo

Mazurka ♩=114

Anonymus

A musical score for piano, page 10. The top staff uses a treble clef and a key signature of one sharp. The dynamic is marked 'p' (piano). The music consists of six measures, each starting with a sixteenth note followed by a eighth-note pattern. The bottom staff uses a bass clef and consists of six measures of quarter-note chords.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 11 starts with a sixteenth-note pattern in the treble staff, followed by a forte dynamic (f) and a piano dynamic (p). The bass staff provides harmonic support with sustained notes. Measure 12 continues the sixteenth-note pattern in the treble staff, ending with a piano dynamic (p).

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains six measures of music, ending with a double bar line and repeat dots. The bottom staff uses a bass clef and has a key signature of one sharp. It also contains six measures of music, ending with a double bar line and repeat dots. The dynamic marking *p* (piano) is placed above the bass staff in the second half of the second measure.

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains six measures of music, primarily consisting of eighth-note patterns. The bottom staff uses a bass clef and has a key signature of one sharp. It contains six measures of music, primarily consisting of quarter-note patterns.

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). It contains six measures of music, primarily consisting of eighth-note patterns. The bottom staff uses a bass clef and has a key signature of one sharp (F#). It contains six measures of music, primarily consisting of quarter-note patterns. Measures 11 and 12 are shown.

Trio

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 starts with a half note in the treble staff followed by a quarter note. The bass staff has a half note followed by a quarter note. Measure 12 begins with a dynamic marking *pp*. The treble staff has a eighth note followed by a sixteenth note tied to a sixteenth note, which is then followed by a eighth note, a sixteenth note, and another sixteenth note. The bass staff has a eighth note followed by a sixteenth note tied to a sixteenth note, which is then followed by a eighth note, a sixteenth note, and another sixteenth note.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes from A major (no sharps or flats) to B major (one sharp). Measure 11 starts with a half note in A major, followed by a sixteenth-note pattern of A, B, C, D, E, F, G, A. Measure 12 begins with a half note in B major, followed by a sixteenth-note pattern of B, C, D, E, F, G, A, B.

Musical score page 10, measures 11-12. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. Measure 11 ends with a fermata over the eighth note of the treble staff. Measure 12 begins with a dynamic instruction 'cresc.' followed by a series of eighth-note chords in both staves.

rit. ad lib.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and has dynamic markings *f* and *pp*. The bottom staff uses a bass clef. The music features eighth-note patterns and rests, with a key change indicated by a sharp sign in measure 12.

p *morendo*

Appendix

Sombras Queridas (original version)

Jules Blasini

Danza a dos voces

f risoluto

Duo dolce e con amore

f Som - - - - bras de di-cha y a mor - que sin ce-

pp l'accompagnamento

sar - - - - va-gáis en tor - - no a la men-te fe bril - De pa-sa - da di - - - -

- - cha el au-ra su - til - me de pri - me más - Si - se va mi pu -

pi - - - - la en mi lan - gu - dez - Y de-li - ran - - te os gri - - - to: hu - íd!

cresc. *f* *3* *3* *3* *3* *3* *3*

— Del alma el e - - - co — re-pi-te: Ve - nid! Y os ve - o o-tra vez — Por

con ternura *3* *3* *3* *3*

e - - - - so en tan tris - te pe - - - - na del al - ma el gri - - to se ha - - - ce o - fr -

3 *3* *3* *3*

— Que to - - - - do mi ser e - na - je - - - - na y quie-re vo - lan — do a las som - bras

3

ir *3* *3* *3* *3* *3* *3* *8va* *8va* *8va*

Pues os ve - o a tra - - - vés del do lor

3 *3*

(8va) - - - - - *3* *3* *3* *3* *3* *3* *f*

— Y pienso en la di - cha la di - - - cha sin par Por pris-mas que bro - - - tan -

3 *3* *3* *3* *3*

(8va) - - - - - *3* *3* *3* *3* *3* *3*

— de a-cer-bo llo - rar va - gan som-bras de dicha - ya - mor Por

1º *2º* *(morendo)*

3 *3*