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1. Fado de Coimbra

An innocent and happy tune in which the right hand syncopations are anchored by a classic 'Alberti' bass in sixteenth notes. Additional colour is provided by the right-hand grace notes, which require a firm touch from the little finger.

A

♩ = 97

F

Francisca Gorriza

C⁷

Musical notation for measures 1-3. The right hand features a syncopated melody with grace notes, while the left hand plays a classic 'Alberti' bass in sixteenth notes. The key signature has one flat (B-flat) and the time signature is 2/4.

Musical notation for measures 4-6. The right hand continues the syncopated melody with grace notes. The left hand maintains the 'Alberti' bass. A chord change to F is indicated above measure 5.

B

Musical notation for measures 7-9. Measure 7 starts with a C⁷ chord. Measure 8 ends with a 'Fine' instruction. Measure 9 begins with a new section marked 'B' and an F chord.

Musical notation for measures 10-12. Measure 10 starts with a C⁷ chord. Measure 12 ends with a 'Fine' instruction. The left hand continues the 'Alberti' bass throughout.

6. Linda Morena

A 'choro-tango' composition from 1919 with a clear ragtime influence. It was the first piece by Gonzaga that she described as a 'choro', perhaps in an move to distance her compositions from her earlier habanera-based tangos.

A

Moderato

♩ = 152

Francisca Gonzaga

Chords: D, A⁷, D, B⁷, E⁷, A⁷, D, F[#]A⁷/E, Em, A⁷/E, A⁷, D, B, A⁷, Bm, F[#]7, Em/G, C[#]7/G[#]

19. Cutuba

A 'Tango Brasileiro' from 1913 with aloud, boisterous feel and basic harmonies.

The punchy right-hand chords have a calypso-like quality and make this song eminently suitable for dancing.

Erresto Nazareth

A

$\text{♩} = 170$ $\frac{2}{4}$ G D^7 G

f *marcato*

5 G D^7 G/B

10 Am/C D^7 G G/B

14 C^6 A^7 D^7 G

secco