

# HOMENAJE A RAMON MONTUÑA

(Rondeña)

By MARIO ESCUDERO

Arrangement transcribed by  
JOSEPH TROTTER

③ en Fa#

⑥ en Re

Ad lib

harm. 12

The musical score is written for guitar in treble clef with a key signature of two sharps (F# and C#). It consists of seven staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. It includes a melody line and a bass line with chords and fingerings. The second staff continues the melody and bass line, featuring a dynamic marking of *p* and a fingering of 1 3 1. The third staff continues the melody and bass line, featuring a dynamic marking of *p*. The fourth staff continues the melody and bass line, featuring a dynamic marking of *p*. The fifth staff continues the melody and bass line, featuring a dynamic marking of *p*. The sixth staff continues the melody and bass line, featuring a dynamic marking of *p*. The seventh staff continues the melody and bass line, featuring a dynamic marking of *p*. The score concludes with a double bar line.

CII

CII

CII

CIII CV CIII CII

Allegretto

CII

CIII

*p* i m i *p* i m i *p* i m i

CII

rall.

meno mosso

CII

CII

CII

CVII

*p* i a m i i a m i i a m i

rall.

a tempo

4 1  
 2 1  
 3 1 4  
 3  
 1 0 2 4  
 ad lib CII  
 p i m a m i m i m i  
 CII CII CII

The musical score consists of ten staves of music in a key signature of two sharps (F# and C#). The notation includes various rhythmic values, slurs, and fingerings. Key markings include:

- Staff 1:** Fingerings *a m i a m i a m* and *CH*.
- Staff 2:** Fingerings *1 2 1 0 1 2 3 2 1 1* and *-CH*.
- Staff 3:** Fingerings *2 3 2 1 3* and *0 1 3 0 0 1*.
- Staff 4:** Fingerings *3 1 3 1*, *1 3 1 0 2 1*, and *CH*.
- Staff 5:** *1/2 CVII*, *di i*, *p*, *espressivo*, and *CH*.
- Staff 6:** Fingerings *1 3 4*, *2 4 2 1 2 1 4 3 4*, *2 1 2 4 2-2*, *CH*, and *a tempo*.
- Staff 7:** *marcato*, *ad lib*, and *CH*.
- Staff 8:** *CH* and fingerings *1 3 4 3 1 4 3 2 1 2 0 0 1 3 1 0 3 2*.

All.gretto

1 3 2 3 1 17) 1 2 3 0 2 0 1 0 CII

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

CII *p i m a m i a m i a m i a m i*

CII *p i m*

o 2 3 1 2 3 o o CII

CVII *m i m i m i* CII

CII

harm. 12 ... CII CVI

## Biographical Note

Joseph Trotter began the study of the flamenco guitar in 1958 at the age of 14. He studied with Mario Escudero and several other well-known flamenco guitarists before touring South America in 1964 as soloist with the Ballet Español de Miguel Herrero. He has performed with Leonor Amaya, Chinin de Triana, Mercedes y Goya, and many other international flamenco artists. While in Madrid in 1972, Mr. Trotter transcribed several pieces by request for Victor Monge "Serranito," one of Spain's great guitarists of the new generation after Sabicas and Mario Escudero. Joseph Trotter has a unique knowledge of both the flamenco and classical guitar. He has studied with Segovia protégées Michael Lorimer and Jose Tomás in their master classes, and with Alirio Diaz at the Banff School of Fine Arts and "Conservatorio Antonio Vivaldi" in Alessandria, Italy. In 1975 Mr. Trotter was a finalist in the 8th International Guitar Competition, held in Alessandria at the end of the summer. Since 1973 he has held the position of guitar instructor at San Diego State University, from which he graduated in 1969.