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SHEET MUSIC IN *HARMONIA: REVISTA MUSICAL* (1916-1936):
ART MUSIC, LYRIC THEATRE AND SOCIAL DANCE FOR WIND BANDS
IN SPAIN

1. Sheet Music for wind bands in Spain

Since the early nineteenth century, as was the case in other European countries, artistic and literary periodicals, and some general newspapers, had published music supplements to enable the reader to perform different musical pieces. This established a precedent for the later specific music journals, which, as well as sheet music publication, also added other information and criticism on music works¹.

Despite the work of librarians and publishers, selling sheet music in their shops, musical scores were probably more widely available when they were announced and later published in newspapers and in other periodicals. This made it possible for scores to reach almost every home with a piano. The rise of urban audiences and of musical activity in cafés and salons favoured the arrangements and transcriptions of all kinds of music, particularly the greatest operatic hits².

Wind bands in Spain had a strong relation with the military sphere throughout the 19th century. However, the Bourbon restoration of 1874 began to reduce the presence of the military, and from the 1880s many cities and towns started to found civic bands³.

As a result, sheet music for wind bands developed at the same time:

¹ Jacinto TORRES, „Periódicos musicales. I. España”, in: *Diccionario de la música española e hispanoamericana*, vol. 8, Madrid 2001, p. 692 – 702.

² José Máximo LEZA, „Furores filarmónicos: Rossini y la ópera italiana en España”, in: *La música en España e Hispanoamérica. Vol. 5, La música en España en el siglo XIX*, ed. by Juan José CARRERAS, Madrid 2018, p. 293 – 308.

³ Samuel LLANO, *Discordant notes. Marginality and Social Control in Madrid, 1850-1930*, Oxford 2018, p. 196.

From the mid 19th century, wind band transcriptions began to be edited and spread through their publication in music collections, such as the *Eco de Marte* (...) and others published by editors like Antonio Romero, Pablo Martín and Nicolás Toledo. Most of them are dedicated to the military because popular civic bands were just taking off and, of course, had fewer instrumental means.

Wind band music demands increased with the proliferation of civic, amateur and professional bands at the beginning of the 20th century. Except for the limited contributions of the Barcelonian editor Juan Ayné, it was necessary to wait until the publication of *Revista Harmonía*, in 1916, to have lyrical and symphonic repertoire transcriptions for wind bands. This magazine, founded by Mariano San Miguel, showed one of the difficulties in wind band transcriptions: the diversity of instrumental scoring in Spanish wind bands.⁴

Until recent years, little attention has been paid to these scores, even though they contain important information about discourses, social practices, pieces, styles and composers.

⁴ „Desde mediados del s. XIX, las transcripciones para banda comienzan a ser editadas y divulgadas a través de su publicación en colecciones de música, como el *Eco de Marte* (...) y mediante la labor de los editores Antonio Romero, Pablo Martín o Nicolás Toledo. La mayor parte están dirigidas al ámbito militar, consumidoras reales de estas transcripciones puesto que las bandas de música civiles populares todavía estaban comenzando a despegar y, desde luego, lo hacían con unos medios instrumentales mucho menores.

Con la llegada del s. XX, la demanda de música para banda aumenta con la proliferación de bandas civiles, amateurs y profesionales. Salvo la modesta actividad del editor barcelonés Juan Ayné, habrá que esperar hasta la llegada de la revista *Harmonía*, en 1916, para disponer de transcripciones para banda del repertorio sinfónico y lírico. Esta revista, fundada por Mariano San Miguel, pone de manifiesto una de las dificultades de la transcripción para banda: la heterogeneidad de las plantillas instrumentales de las bandas de música españolas”. Gloria A. RODRÍGUEZ - LORENZO, „La difusión de la música gallega a través de la Banda Municipal de Madrid (1909 - 1935)”, in: F. J. Garbayo / M. Capelán (eds.), *Ollando o mar. Música civil e literatura na Galicia Atlántica (1875 - 1950)*, Pontevedra 2018, p. 539 - 556.

2. *Harmonía*: Revista musical.

Harmonía was a long-lived music magazine (1916 – 1959), devoted to the publication of sheet music for wind bands. It was founded in Madrid in 1916 by Mariano San Miguel (1879 – 1935), a military musician, clarinetist, and founder of the wind instruments association. He was also an efficient composer and adapter for wind bands. He was first clarinet in the main Spanish military band, the Banda de Alabarderos, contributing to an elevation of the level of wind band music in Spain⁵. The Art Director was Julio Gómez (1886 – 1973), a Madrilenian librarian, composer and critic. He was also a significant scholar of Spanish music who published more than a hundred articles in *Harmonía*, as well as some music scores⁶. A third contributor linked to the magazine from the very beginning was Ángel Andrada (1889-1949), editor and provider of technical support through the many difficult times for the periodical.

Although the publication coincided with the increase in both the number of and the popularity of civic bands, it also maintained close relations with the military. The front page was often dedicated to a composer whose scores were published in that number, such as Ruperto Chapí (1851 – 1909), undoubtedly, one of the most important composers at the turn of the century, and a military musician in 1878 (see figure 1). He was remembered by *Harmonía* with some articles about him and the publication of 'Fiesta andaluza' from his zarzuela *El estreno* (1900), published in the magazine in May 1918⁷.

⁵ Pello LEIÑENA MENDIZÁBAL, „San Miguel Urcelay, Mariano”, in: *Diccionario de la música española e hispanoamericana*, vol. IX, Madrid 2002, p. 654 – 655.

⁶ A complete study of *Revista Harmonía*, specially the contribution of Julio Gómez, can be found in Beatriz MARTÍNEZ DEL FRESNO, „La revista 'Harmonía' (Madrid, 1916-1959), editora de música para banda”, in: *Miscellània Oriol Martorell*, Madrid 1998, p. 223 – 266; id., „VII. La revista Harmonía. La crítica musical en el periodo 1918 – 1923”, in: *Julio Gómez. Una época de la música española*, Madrid 1999, p. 209 – 219.

⁷ Ricardo FERNÁNDEZ DE LA TORRE, „El músico mayor Ruperto Chapí”, in: *Historia de la música militar en España*, Madrid 2014, p. 294 – 296.



Figure 1: Ruperto Chapí as military musician in *Harmonía* n° 20 (May, 1918)

Harmonía was initially published monthly (1916 – 1920), with a total of 60 issues. The 8 to 12 pages of text included interesting articles by the main music critics and scholars. Many of the articles referred to music works for wind bands, and to the magazine's goal as a tool for developing and promoting musical culture. The second part of the magazine, dedicated to publishing sheet music, was divided into sections according to the scoring:

- 1: Big Bands: including works in larger formats, such as fantasies, opera selections, suites, symphonic poems, etc.
- 2: Small Bands: created in 1918, as well as scores for sextets and other groups, including minor works such as social dances, marches, etc.
- 3: Voice /piano: mainly songs for domestic consumption⁸.

After some financial problems, *Harmonía* reappeared in 1925, beginning the second stage (1925 – 1936) of the publication. It was published quarterly, and stopped numbering the issues after 1927 – a number was merely given to each score to be sold separately afterwards. In this phase of the publication, the first part comprised 8 pages of articles about music education, composers, performers, conductors, historical topics and famous works - such as Bizet's *Carmen*. The second part still consisted of two sections, including works for big and small bands. One complete issue was around 300 pages long⁹.

After the Civil War, *Harmonía* continued to be published quarterly, in the third stage (1939 – 1949) of the magazine, including both the articles and scores. During a fourth stage (1949 – 1959), the publication became bi-annual, issuing only a late number in its last year. In fact, this last issue was published in 1960, covering all the months of 1959, and announced that it would be impossible to bring the subscription up to date. Following this, the magazine refused to publish the 1960 issues and declared that it would skip ahead to an

⁸ MARTÍNEZ DEL FRESNO, La revista 'Harmonía', loc. cit., p. 224.

⁹ For instance, *Harmonía. Revista musical*. Julio, agosto y septiembre de 1929 (338 p.); *Harmonía. Revista musical*. Julio, agosto y septiembre de 1934 (282 p.).

issue for first quarter of 1961: which, in the end, was never published¹⁰.

During its 44 years of publication, *Harmonía* issued more than 150 numbers and published almost 1000 pieces of sheet music, meeting the demand from wind bands for a repertoire but also sharing all kinds of music with popular audiences¹¹. During its life, the magazine had some changing sections:

- A) Texts: 8 - 12 pages including relevant articles about wind bands, education, music history, conductors and performers.
- B) Scores Sections:
 - 1: Big Bands: large works, publishing 1 piano score and 26 parts.
 - 2: Small Bands: from 1918, minor works publishing 1 piano score and 20 parts.
 - 3: Voice /piano: only from 1916 to 1920, mainly songs for domestic use.
 - 4: Jazz Orchestra: from 1935 onwards, publishing a part for piano and 10 more.

3. Repertoire (1916 - 1936)

To explore the repertoire, we have focused on the two first stages of publication. This period goes from the launch of the magazine to the Civil War: a twenty year long, key period of Spanish music, during which *Harmonía* was published for almost 15 years. We have identified 377 scores, although there may have been others, because some publications over some short periods have not been preserved. From these scores, original works for band (127) were more than doubled by transcriptions (250), mainly from lyric theatre (151) (which was then the principal public spectacle), but also from orchestral (45) and piano (18) works, and from a few songs (16).

¹⁰ 'Muy Importante', *Harmonía. Revista musical*. Enero-diciembre 1959, p. 3.

¹¹ MARTÍNEZ DEL FRESNO, La revista 'Harmonía', loc. cit., p. 224 - 225.

3.1. Art Music

In the first issue of *Harmonía*, there is an editorial explaining the main objective of the publication: making a real work of popular culture. Therefore, the magazine management planned to publish the greatest possible repertoire range, to respond to the needs and tastes of all kinds of bands and audiences. „We aim to include music from the highest of the classical tradition by Bach, Handel, Mozart, Haydn and Beethoven, as well as the most popular of the light theatre and dance repertoire; always giving priority to Spanish musicians, especially to those distinguished by their compositions for wind bands ¹²”. In this same text, the need for making art music transcriptions to reach those cities with no other music training is explained. „Popularizing good music is such an important goal that any and all means are appropriate”.

And the task was completed: *Harmonía* published art music throughout these 20 years. A stylistic typology shows the great variety of published works, although some shared works may appear under several tags. Baroque (see table 1) was represented by Bach (2) and Handel (2) in the first years, although some other less common composers, such as Rameau, appeared in the last year studied.

Nº	AUTHOR	TITLE	YEAR
19	Bach, J. S.	Suite in D minor, Aria	1917
19	Bach, J. S.	Cantata 140, varied choral	1917
29	Handel, G. F.	<i>Scipione</i> , Solemn march	1918
46	Handel, G. F.	<i>Xerxes</i> , Largo	1919
124	Rameau, J. F.	<i>Castor et Pollux</i> . Gavotte	1936

Table 1: Baroque works published in *Harmonía* (1916 – 1936)

¹² „Nosotros pensamos alternar en nuestra música desde los más elevado de la clásica de Bach, Haendel, Haydn, Mozart y Beethoven, hasta la más popular del repertorio ligero de teatro y baile; siempre dando singular preferencia a los músicos españoles, sobre todo a aquellos que se hayan distinguido en sus composiciones para banda”. La DIRECCIÓN, „Nuestros propósitos”, in: *Harmonía*, nº1, January 1916, p. 3.

Although a chronological order can be observed in the first art music scores published in *Harmonía*, the Classic style (see table 2) was not more important than the Baroque, since only three very famous works appeared in the first years. Beethoven's only appearance was on the occasion of the centenary of his death, in 1927, with a military march which had been well-known in Spanish salons since the early 19th century¹³.

Nº	AUTHOR	TITLE	YEAR
9	Mozart, W. A.	Cassation (Andante)	1916
14	Haydn, F. J.	Symphony nº 11 (Menuetto)	1917
34	Mozart, W. A.	Clarinet Quintet in A, Larghetto	1918
87	Beethoven, L. V.	Military March	1927

Table 2: Classical works published in *Harmonía* (1916 – 1936)

By contrast, the Romantic repertoire (see table 3) is well represented in *Harmonía*, with 22 scores published during these years: Schubert (5), Mendelssohn (5), Schumann (2), and most of all Wagner (7). These figures are closely related to the reception of the Romantic, symphonic, and operatic repertoire in Spain: more Schubert and Mendelssohn, less Schumann, the Wagner fashion and no Brahms. It's worth noting that „Siegfried Idyll” was published in 1918 in the second section of *Harmonía*, that is, for small band. The reason may be that Wagner might be requested for all kinds of bands in 1918¹⁴. In fact, the interest in Wagner also reached the text pages in *Harmonía*, so that,

¹³ Laura CUERVO CALVO, „La imprenta de música de José Nonó y Pedro Ardit y su establecimiento en Madrid en 1816”, in: *Imprenta y edición musical en España (ss. XVIII-XX)*, ed. by Begoña LOLO / Carlos GOSÁLVEZ LARA, Madrid 2012, p. 283 – 299.

¹⁴ Gloria A. RODRÍGUEZ- LORENZO, „Las zarzuelas de Ruperto Chapí en el repertorio de la Banda del Real Cuerpo de Guardias Alabarderos y de la Banda Municipal de Madrid: apuntes para el estudio de su difusión (1886-1931)”, in: *Ruperto Chapí: nuevas perspectivas*. coord. by Víctor SÁNCHEZ SÁNCHEZ / Javier SUÁREZ PAJARES / Vicente GALBIS LÓPEZ, vol. 2, Valencia 2012, p. 467 – 489.

along with the score, the magazine offered a short literary description of the *Idyll* premiere in Wagner's house in Bayreuth, „this immense poem of tenderness, of peace, from which radiates a soft voluptuousness, a quiet contemplative calm¹⁵”.

Nº	AUTHOR	TITLE	YEAR
11	Schubert, F.	Military march n. 1 (op. 51)	1916
17	Mendelssohn, F.	'Spring song', <i>Songs without words</i>	1917
23	Schubert, F.	Menuetto op. 29	1917
27	Schumann, R.	Reverie	1918
27	Schumann, R.	Song of Italian marines	1918
30	Wagner, R.	Siegfried Idyll	1918
43	Wagner, R.	Albumblatt	1919
55	Mendelssohn, F.	<i>Italian symphony</i> . Andante con motto	1920
58	Mendelssohn, F.	<i>Italian symphony</i> . Menuetto	1920
49	Wagner, R.	<i>Parsifal</i> . Charms of Good Friday.	1920
52	Wagner, R.	<i>Rienzi</i> . Solemn March.	1920
64	Wagner, R.	<i>Lohengrin</i> . Bridal Chorus.	1925
100	Weber, C. M.	<i>Preciosa</i> . Overture.	1930
102	Arriaga, J. C.	Nada y mucho, symphonic caprice	1930
102	Wagner, R.	<i>Meistersinger</i> , Act III. Prelude	1930
102	Wagner, R.	<i>Lohengrin</i> . Prelude	1930
106	Schubert, F.	<i>Rosamunde</i> . Overture	1931
108	Puccini, G.	<i>La Bohème</i> . Great Fantasy	1932
117	Mendelssohn, F.	Gondolier song	1934
117	Mendelssohn, F.	Serenade	1934
117	Schubert, F.	Ave María	1934
117	Schubert, F.	Serenade	1934

Table 3: Romantic works published in *Harmonía* (1916 - 1936)

¹⁵ „Este inmenso poema de ternura, de paz, del que emana una suave voluptuosidad, una calma serena contemplativa”, „Sigfredo - Idilio”, in: *Harmonía. Revista musical*, junio 1918, p. 7.

To complete this chronological overview of the late 19th and early 20th centuries, there was a group of works presenting a sort of national, regional or exotic element. A first group (see Table 4) can be identified as Spanish nationalism (11), with an early work by Albéniz - the most well-known composer in the list - but also works by Julio Gómez - *Harmonía's* director - and other military musicians and band masters. These works are serenades, capriccios and fantasies in a unique movement or dances, and other minor pieces belonging to a major work. All of them present some Spanish elements, such as rhythms, modes, melodies, and other topics related to Spanish music.

Nº	AUTHOR	TITLE	YEAR
8	Saco del Valle, A.	<i>Serenata española</i>	1916
10	Pérez Monllor, C.	<i>Capricho español</i>	1916
39	Bretón, A.	<i>Fantasia española</i>	1919
49	Villa, R.	<i>Fantasia española (1ª parte)</i>	1920
52	Villa, R.	<i>Gran fantasía española (2ª parte)</i>	1920
76	Albéniz, I.	<i>Suite Española. 6. Aragón, fantasía</i>	1926
89	Martínez Rucker, C.	<i>Serenata española</i>	1927
96	Yuste, M.	<i>Mosaico Hispano Americano</i>	1929
101	Gómez, J.	<i>Cromos españoles, 1. Nocturno</i>	1930
102	Gómez, J.	<i>Cromos españoles, 2. Rondalla</i>	1930
104	Iruretagoyena, T.	<i>Ronda española, capricho de concierto</i>	1931

Table 4: Spanish nationalism works published in *Harmonía* (1916 - 1936)

As a result of the growing interest in local identity in the early 20th century (see Table 5), there is an intense presence of some Regionalism (26) among the works published in *Harmonía*. Contrary to what might be thought, the presence of a variety of regions can be identified, marking an attempt to draw a complete musical map of Spain, perhaps to counter the misrepresentation of Andalusian elements as being representative of all Spain. A second reason may be that two of the main bandmasters who composed original works - Ricardo Villa and Emilio Vega - were from regions other than Andalusia.

As a result, *Harmonía* published sheet music related to Asturias (8), Galicia (4), Madrid (5), Andalucía (3), Castilla-La Mancha (3), Aragón (2) and Valencia (1).

Nº	AUTHOR	TITLE	YEAR
2	Villa, R.	<i>Cantos Asturianos</i> (suite: 3)	1916
6	Vega, E.	<i>Rapsodia manchega</i> (1ª parte)	1916
7	Vega, E.	<i>Rapsodia manchega</i> (2ª parte)	1916
20	Villa, R.	<i>Cantos Asturianos</i> (suite: 2)	1917
35	Villa, R.	<i>Cantos Asturianos</i> (suite: 1)	1918
41	Benlloch, J.	<i>Valencia Oriental</i> , serenata	1919
45	Villa, R.	<i>Cantos Asturianos</i> (suite: 4)	1919
65	Moreno Torroba, F.	El baile de San Antonio de la Florida	1925
69	Luna, Pablo	<i>Una noche en Calatayud</i>	1925
84	Martínez Rucker, C.	<i>Capricho andaluz</i>	1926
86	Guerra, P.	Soy aragonés, canción baturra	1927
91	Camarero, G.	<i>Una noche en Toledo</i>	1928
92	Channé-Varela, J.	<i>A Foliada</i>	1928
92	Rodríguez,	<i>Recordos, alalá</i>	1928
92	San Miguel, M.	<i>O tío Xan</i> , muñeira	1928
93	Martínez Rucker, C.	<i>Cantos de mi tierra</i> , suite en tres tiempos	1928
96	Méndez, D.	Peñalver. Pasodoble asturiano	1929
98	Montes, J.	<i>Rapsodia gallega</i>	1929
99	Arquelladas, M. y F.	<i>Mirando la Giralda</i> , capricho andaluz	1930
106	Orbón, B.	<i>Danza Asturiana n°1</i>	1931
107	Ledesma, F. / Oropesa, R.	<i>Estampas Madrileñas</i> . I. Tirana, del Avapiés	1932
107	Ledesma, F. / Oropesa, R.	<i>Estampas Madrileñas</i> . II. El organillo ha vuelto	1932
107	Ledesma, F. /	<i>Estampas Madrileñas</i> . I. Coplas y	1932

	Oropesa, R.	requiebros	
107	Ledesma, F. / Oropesa, R.	Antoñito Maravilla, pasodoble coreable	1932
107	Orbón, B.	<i>Danza Asturiana n°2</i>	1932
124	Moreno Torroba, F.	<i>Danzas asturianas n°1</i>	1936

Table 5: Spanish regionalism works published in *Harmonía* (1916 - 1936)

It is also worth noting the presence of exotic works (see table 6), mainly connected to the Orient and especially to the Arabic world in its diverse variants (African, Moresque, etc.). Undoubtedly, an exotic counterpoint is the Japanese fantasy *Ke-sa-ko* by Marcel Chapuis, a work already published in London for military band¹⁶.

Nº	AUTHOR	TITLE	YEAR
31	Peñalva, A.	<i>Capricho oriental</i>	1918
62	Torregrosa, L.	<i>Cortejo árabe</i>	1925
67	Beigbeder, G. A.	<i>La última danza. Escena de baile</i>	1925
78	Coates, E.	<i>Danza Morisca</i>	1926
103	Chapuis, M.	<i>Ke-Sa-Ko, fantasía japonesa</i>	1931
105	Beigbeder, G. A.	<i>Rapsodia africana</i>	1931
109	Peñalva, A.	<i>El querer de mi sultana, intermedio morisco español</i>	1932
112	Flores, C.	<i>Zoraya, danza árabe</i>	1933

Table 6: Exotic works published in *Harmonía* (1916 - 1936)

There are only a few works left to mention (6) - not already included in the tables above - made by Spanish composers contemporary to the magazine. However, there are no works by foreign contemporary musicians, perhaps because of the difficulty of getting the rights for

¹⁶ Marcel CHAPUIS, *Ke-sa-ko: Japo-niaserie*, London.

publishing any kind of transcription. That said, it cannot be ignored that there was limited interest in ‘modern music’ in wind band concerts in Spain in the early 20th century, and that as a result the subscriptions for this type of sheet music could be too low to justify its publication.

3.2. Lyric theatre

After the chronological study of art - canonical - music, it is necessary to establish other typologies which offer valuable information about the repertoire published in *Harmonía* and afterwards played by wind bands all over Spain. Lyric theatre was one of the main presences in Spanish musical life during these two decades, and remained the premier public spectacle in the Spanish cultural agenda. Since the late 19th century, music from the lyric theatre had played a preeminent role in the repertoire of all kinds of Spanish instrumental concerts (orchestral, chamber music, piano, etc.), even in alternative contexts such as cafés and public spaces. Sheet music from the lyric theatre (see Table 7) in *Harmonía* came from opera (17), zarzuela (88) and other minor genres, such as revue and sainete. Zarzuela wasn't merely popular music or social dance. There were also interludes, preludes, marches and other great instrumental music, such as the ‘Jenisars march’ from *El asombro de Damasco*, a zarzuela in two acts by Pablo Luna based in a tale of *Arabian nights*¹⁷.

Lyric theatre	142
zarzuela	88
ópera	17
revue	29
sainete	8

Table 7: Music from lyric theatre published in *Harmonía* (1916 – 1936)

¹⁷ A recording of this work by the Banda Municipal de Madrid in 1931 is preserved in the digital archive of the National Library of Spain: Pablo LUNA, „Marcha de los Genízaros”, in: *El asombro de Damasco*, Banda Municipal de Madrid, Ricardo Villa (dir.), Barcelona, 1931, at the Internet page <<http://cort.as/-FgXw>> (18 December 2018).

3.3. Social Dance

The other great function was music for social dance (see Table 8). Undoubtedly, the pasodoble was the most popular dance in the national repertoire, along with the Schotis. But other American dances were imported as well, such as the Fox-trot and One-step, related to the introduction of jazz in Spain, or the habanera and tango, South American dances which retained their influence from the 19th century onwards.

Social Dance	151	Vals	7
Pasodoble	40	Habanera	5
Fox-trot	17	One-step	5
Schotis	14	Polka	2
Tango	8	Galop	1

Table 8: Music for social dance published in *Harmonía* (1916 – 1936)

3.4. Public acts

Originally, the military home of wind bands made them a useful tool to glorify public events: religious processions, military march-pasts, and other solemn acts exalting patriotic values and praising relevant figures¹⁸. On the one hand, this led to a great number of marches (funeral, processional, military, etc.) in the band repertoire. On the other hand, wind bands also became an instrument for political propaganda (see table 9), and, as a result, *Harmonía* also published a *Hymn to the Citizenship* to commemorate the anniversary of the military coup by Primo de Rivera in 1929 (see figure 2), and two other hymns dedicated to the proclamation of the 2nd Spanish Republic in 1931.

¹⁸ Cristina BORDAS, „Industria musical. Bandas de música”, in: *La música en España e Hispanoamérica. vol. 5, La música en España en el siglo XIX*, ed. by Juan JOSÉ CARRERAS, Madrid 2018, p. 635 – 640.

Nº	AUTHOR	TITLE	YEAR
155	Pablo Luna	Himno a la ciudadanía	1929
104	Mariano San Miguel	La Bandera Tricolor	1931
105	Ramón Torralba	Himno republicano español	1931

Table 9: Music for political propaganda published in *Harmonía* (1916 - 1936)

HIMNO A LA CIUDADANIA.

(Para conmemorar el 13 de Septiembre)

PABLO LUNA
Transcripción de MARIANO SAN MIGUEL.

CONDUCTOR.

Tiempo de Marcha. (♩ = 112)
con 8^{va}

The image shows a page of musical notation for the hymn 'Himno a la Ciudadanía'. It features a piano score with three staves (treble, middle, and bass clefs) and a vocal line labeled 'Voz.' with a piano (p) dynamic. The tempo is marked 'Tiempo de Marcha' with a quarter note equal to 112 beats per minute, and the performance style is 'con 8^{va}'. The score includes various musical notations such as triplets, accents, and dynamic markings like 'ff' and 'p'.

Figure 2: Pablo Luna, *Himno a la ciudadanía*, mm. 1 - 8.

Conclusions

Harmonía was a long-lived magazine, the main goal of which was the publication of sheet music to be played by all kinds of wind bands in Spain. The repertoire published in its first twenty years (1916-1936) totalled 377 works, although the total might have been even higher, given the lost issues. This sheet music shows the presence of art music - romantic and nationalist above all - according to the editorial aim of raising the culture of a broad range of audiences with 'elevated' music. Music from lyric theatre - opera, zarzuela and other minor genres - was also significant, because of the intense influence of these public spectacles on Spanish musical life, selecting not only popular but great orchestral numbers from operas and zarzuelas. The other great purpose of this sheet music was to provide music for dancing, as the final part of wind band concerts, including Spanish dances - pasodobles, chotis - and others from South America - habanera, tango - or jazz influences - one-step, foxtrot.

Ultimately, this magazine contributed to the spread of a wide repertoire among wind bands in towns, cities, and villages, over more than forty years in 20th century Spain. In fact, *Harmonía* contributed significantly to a social transformation, offering art music, lyric theatre and social dance to everyone, everywhere.