
9b. Worrall’s “four-stroke ruff” motif from Violet Waltz with Variations, 1853, mm. 17–19 of Var. 3. Author’s collection.


11. J. Lee Knight’s photograph of Worrall’s solo burlesque performance, Topeka, 1869. Courtesy of the Kansas State Historical Society.


SPANISH RETREAT
BY HENRY WORRALL

Introduced by Robert Ferguson

Henry Worrall’s Spanish Retreat (St. Louis: J. L. Peters & Bro., 1866) is one of many arrangements of this popular nineteenth-century piece. As I detail in my accompanying article on Worrall in this issue (page 15), its origins go back to London, specifically to two guitar prints published there in the mid-1820s. Though the earliest of these (c.1826) states that the piece was “arranged for guitar” by Alexander Sosson, this does not necessarily indicate that it was originally written for a different instrument, such as piano. “Arranged” could mean the piece was already in circulation among guitarists, or another guitarist created or popularized it, and Sosson merely reworked it (and wrote it down). Moreover, imitating other instruments, at which the guitar proved particularly adroit, constituted the essence and charm of this piece for its listeners. Without comparable timbral resources, the piano could capture this dimension only faintly—further pointing to the guitar as the intended medium.

In the United States, José de Anguera issued two well known early versions of Spanish Retreat: one for piano in 1841 and one for guitar in 1843, both in C major. Anguera used a scordatura of C, c, c, g, b, e’ in his guitar arrangement (very similar to Worrall’s tuning for Capretio on a Mexican Air; see page 14 in this issue), evoking bugles by means of harmonics, drums by means of tambour, and horns by means of muted strings—standard devices in the martial guitar music of the time. Worrall sets his piece in A major with regular tuning, while he replicates the common triadic bugle-call theme of most Spanish Retreat scores, including Anguera’s. Dynamic emphasis, harmonics, and percussive coloration are given in a guitar work of this kind. So above all else, Worrall’s use of the “four-note ruff” motif (see pages 10 and 15) with its manifest military flair distinguishes this arrangement from others of the period.

1 As when guitarist Vincent Schmidt performed his own The Celebrated Retreat (inspired by, but different from, Spanish Retreat) in Philadelphia in the 1830s, and Samuel Carusi issued the sheet music (Baltimore, 1839), promoting it “as performed by Vincent Schmidt, arranged for the Spanish Guitar by S. Carusi.”

Worrall's Celebrated Spanish Retreat
A Favorite Guitar Solo
As performed at his principal concerts by Henry Worrall


Published by J.L. Peters & Bro., St. Louis, Mo.
THE SPANISH RETREAT.

A FAVORITE GUITAR SOLO.

Arranged and performed at the Puplic Conerts, by H. Worrall.

INTRODUCTION

Andante.

AIR. Allegretto.

*1892 - 3

Entered according to Act of Congress in the year 1887, by J. L. Peters & Bros; in the Clerk's Office of the Eastern District Court of Mo.
Harmonics.

Bugle.

Snare Drums. Produced by muffling the strings with the left hand near the 1st fret, and passing all the fingers of the right hand over the strings from Treble to Bass.

Spanish Retreat. *1892—3.*
**HARM.**

Notes produced.

**String and Fret.**

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**RETREAT.**

Representing an advancing & retreating Army.

Repeat about thirteen times.

The effect is produced by commencing exceedingly piano and while repeating gradually increase the sound to the full force of the instrument. Then gradually diminish the volume of tone until it becomes inaudible, allow the fingers of the right hand to pass over all the strings, and retain the chords. When properly done this produces one of the most charming effects of the instrument.