

Sounds of Spain

BOOK TWO

Catherine Rollin

Over the years I have had many requests from teachers for more Spanish-style pieces. Two of my solos, NIGHTS IN SPAIN and EL CONQUISTADOR, have been selected for several competitions and festival lists and have received a very enthusiastic response. The pieces are at an intermediate level and very manageable technically, yet they feature expressive melodies and dramatic sections that sound quite difficult and showy. While I thought of composing a few more pieces in this style, I decided to write an entire collection devoted to Spanish-style pieces after giving a workshop in Oklahoma. A teacher there described her students' successful performances of these two solos so effusively that I was convinced of the need for more pieces like them. Once I started working on ideas for a new collection, many pieces evolved and it was rewarding exploring the different elements that make up the colorful Spanish music tradition. Soon these ideas grew into two new collections!

In these pieces I have tried to include the diverse and colorful sounds of Spain. Listen for the rolled chords and plucked staccatos that emulate the guitar. There are strong dance rhythms that emanate from the many dance forms that influence Spanish music, including Flamenco and Tango. The expressive melodies have harmonies that reflect the Moorish presence that permeates Spanish music.

My hope is that these pieces will elicit expressive, rhythmic and dramatic performances from those who play them. Most importantly, however, *por favor disfrutenlo* (please enjoy)!



Andalucia	8
Castanets	18
Dance of the Spanish Rose	5
Flamenco	2
Samba Seville.....	14
Tango in D	12
Tango Meditteraneo	22

7 Colorful Intermediate Piano Solos in Spanish Styles

This collection is dedicated to my parents, Vera Rollin Burke and the late Bernard Rollin. It was their love and appreciation of all music that opened my ears to a myriad of diverse sounds and styles. I can close my eyes and see them dancing the Tango still.

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Flamenco

Catherine Rollin

Fairly fast, with dramatic flair

Musical notation for measures 1-5. Treble clef, 4/4 time. Dynamics: *f*. Fingerings: 4, 1, 2, 3, 1, 2, 3, 2, 1, 3, 1, 4, 3, 4. Bass clef, 4/4 time. Chords: F#m, F#m, F#m, F#m, F#m. Measure numbers: 1, 2, 3, 4, 5.

Musical notation for measures 6-10. Treble clef, 4/4 time. Dynamics: *mp*, *p*. Performance markings: *rit.*. Fingerings: 2, 3, 1, 3, 1, 4. Bass clef, 4/4 time. Chords: F#m, F#m, F#m, F#m, F#m. Measure numbers: 6, 7, 8, 9, 10.

11 *Play RH one octave higher than written on the repeat a tempo*

Musical notation for measures 11-14. Treble clef, 4/4 time. Dynamics: *p*, *mp*. Performance markings: *rit.*. Fingerings: 3, 1, 3, 1. Bass clef, 4/4 time. Chords: F#m, F#m, F#m, F#m. Measure numbers: 11, 12, 13, 14.

Musical notation for measures 15-18. Treble clef, 4/4 time. Dynamics: *mf*, *mp*. Performance markings: *rit.*. Fingerings: 3, 1, 4, 3, 1, 4, 3, 2. Bass clef, 4/4 time. Chords: F#m, F#m, F#m, F#m. Measure numbers: 15, 16, 17, 18.

Castanets

Fast and fiery

Catherine Rollin

Musical notation for measures 1-4. The piece is in 3/4 time. The right hand (RH) plays a rhythmic pattern of eighth notes with accents, while the left hand (LH) plays a bass line of eighth notes. Dynamics range from *f* to *p*. Fingerings are indicated for both hands.

Musical notation for measures 5-8. The notation continues with similar rhythmic patterns. Measure 8 features a dynamic change to *mf* and a change in the right hand's melodic line. The left hand continues with eighth notes.

Musical notation for measures 9-14. The piece continues with a consistent eighth-note bass line in the left hand and accented eighth notes in the right hand. Dynamics include *mf*, *mp*, and *p*. A *rit.* (ritardando) marking is present in measure 14.

Musical notation for measures 15-18. Measure 15 features a *mp* dynamic and a change in the right hand's melodic line. Measures 16-18 are marked *a tempo* and include a *cresc.* (crescendo) marking. The right hand plays a triplet of eighth notes, and the left hand plays a bass line.