

# SPANISH

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## Preface

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The first instruments truly recognizable as ancestors of the modern guitar made their appearance in Spain in the 15th century. Its popularity and the popularity of Spanish guitar music have spread since that time throughout Europe, the Americas and much of the rest of the world. This book contains some of the most popular Spanish guitar pieces, including *Malagueña*, *El Testamento de Amelia*, *Recuerdos de la Alhambra* and *Asturias-Leyenda*.

The guitar is the heart and soul of Spain, and Spain is the heart and soul of the guitar. Nobody has done more with the guitar than the Spanish. Throughout the last five centuries, the greatest number of important performers, guitar makers, and composers for the instrument have possessed Spanish surnames.

There are many reasons why so many people identify the sound of the guitar as Spanish. Perhaps it is the tuning of the guitar, with its natural notes in the first position actually outlining the Phrygian mode (E, F, G, A, B, C, D)—a sound which characterizes much Flamenco and traditional Spanish music.

The typically Spanish bass line—E, F, G, F, E—is derived from the Phrygian mode. In addition, the influence of Gypsy, Hebraic and Moorish music, along with familiar dance rhythms like the Fandango, Soleares, and Buleria, all add up to the sound we have come to identify as Spanish.

This sound has been so thoroughly ingrained in our music that we even find examples of it in jazz and rock tunes such as Joe Pass’s *Paco de Lucia*, Chick Corea’s *Spain*, the Doors’ *Spanish Caravan*, the Eagles’ *Hotel California*, and many more.

We have attempted to include in this volume only those pieces with a truly Spanish sound or character, in the belief that such music will be a joy for all.

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## About the Pieces in this Volume

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### Malagueña

A malagueña is a dance from the southern Spanish seaport of Málaga. It is in the family of the fandango, which is in triple time (usually  $\frac{3}{4}$ ) and danced by couples to guitar

and castanet accompaniment. Play with a strong steady beat at a moderate tempo.

### El Testamento de Amelia

The melody of this beautiful folk ballad comes from Cataluña, an old province of northeastern Spain. It was first made famous by guitar virtuoso Miguel Llobet's ethereal setting in D Minor. In A Minor the piece conveys a simpler and more earthy beauty. Play slowly and with expression.

### Estudio

Dionisio Aguado was born in Madrid in 1784, and began his guitar studies there with the renowned "Padre Dom Basilio." He became well known throughout Spain for his brilliant technique, which included the use of right-hand fingernails—unusual for that time. In 1825, Aguado moved to Paris, where he became famous as a teacher and virtuoso. This beautiful, plaintive study is from his method, *Escuela de guitarra* (Madrid, 1825). The melodic interest is all in the bass (notated with stems down).

### La Llorona

The title of this traditional ballad translates as "The Weeping Woman." Though popular in Mexico, the origins of the song and its tragic tale of murder lie in Spain. Due to the freer performance style of folk songs, you may repeat any of the sections as many times as you like. Play at a moderate tempo with an ample amount of feeling.

### Preludio "Endecha" & Preludio

These two highly romantic pieces by Tárrega work very well together when played as a pair. The indescribable sadness of the *Preludio "Endecha"* in D Minor is relieved by the direct and simple sweetness of the following *Preludio* in D Major. Both pieces require the 6th string to be tuned down a whole step to D.

### Estudio en Mi Meno

Francisco Tárrega helped to restore the popularity of the classical guitar as a concert instrument after a period of decline in the second half of the 19th century. His many beautiful compositions in the Spanish "nationalist" style and his numerous transcriptions expanded the technical and harmonic range of the instrument. His performances on the new larger, louder, and more resonant instruments of Antonio Torres introduced the public to the potential of the modern classical guitar. Tárrega's impact as a teacher continued well into the 20th century through such students as Miguel Llobet and Emilio Pujol. Play at a lively tempo, and be sure to bring out the melody notes (the first note in each triplet) with the ring (*a*) finger.

### Lágrima (Preludio)

One of Tárrega's most popular pieces, the title of this wistful little prelude means "tear" or "tear drop." Do not play too slowly, and do not let the repeated open 2nd string (B) in the accompaniment sound as loudly as the melody line (notated with stems up).

### La Paloma

Sebastien de Yradier achieved considerable success as a composer of *zarzuelas*—a kind of Spanish operetta with dancing. *La Paloma* ("The Dove") has remained one of the most popular Spanish songs of the past 150 years. Play at a relaxed tempo. Tuning the 5th and 6th strings down a whole step makes the arrangement easier to play and creates a beautiful open G sound.

### Romance de España

A *romance* is a lyrical and sentimental song or instrumental piece. This particular romance, by an unknown Spanish composer, first achieved great popularity when Narciso Yepes recorded it for the French film classic, *Jeux Interdits*. Be sure to bring out the melody (notated with the stems up).

### Recuerdos de la Alhambra

The title, "Recollections of the Alhambra," refers to the palace built near Granada by the Moorish occupiers of Spain during the 13th and 14th centuries. One of the favorite guitar compositions of all time, it is a piece of moderate challenge, on which one should expect to work for some time to achieve mastery. Its outstanding feature is the tremolo (rapidly repeated notes) played with *a*, *m*, and *i*. Strive for an even, flowing sound, much like the fountains found at the Alhambra.

### Asturias-Leyenda

The virtuoso pianist and composer Isaac Albéniz was an instrumental figure in the development of the Spanish "nationalist" school of composition. *Asturias-Leyenda* is from his "*Suite española*" which contains eight pieces for piano with both geographical and generic titles. For example, Asturias is an old province of northwestern Spain, and a *leyenda* is a type of dance.

### Adelita (Mazurka)

The Spanish sound of Tárrega's compositional style is unmistakable even in his *mazurkas*—a favorite national dance of Poland. Like a number of Chopin's famous mazurkas for piano, this piece is somewhat tender and sentimental yet also a bit playful. Avoid the common mistake of playing it too slowly.

# El Testamento de Amelia

Traditional  
Arr. H. Wallach

*Slowly*

The musical score is written for guitar in 3/4 time. It consists of a melody line and a bass line. The melody line includes fingerings (e.g., 1, 2, 3, 4) and dynamic markings such as *p*, *mf*, and *f*. The bass line includes fingerings (e.g., 0, 1, 2, 3, 4) and dynamic markings such as *p*, *mf*, and *pp*. There are also articulation marks like accents and slurs. The score is divided into systems, with some systems containing a double bar line and the instruction "Harm. XII".

*p* *mf* *f* *pp*

Harm. XII