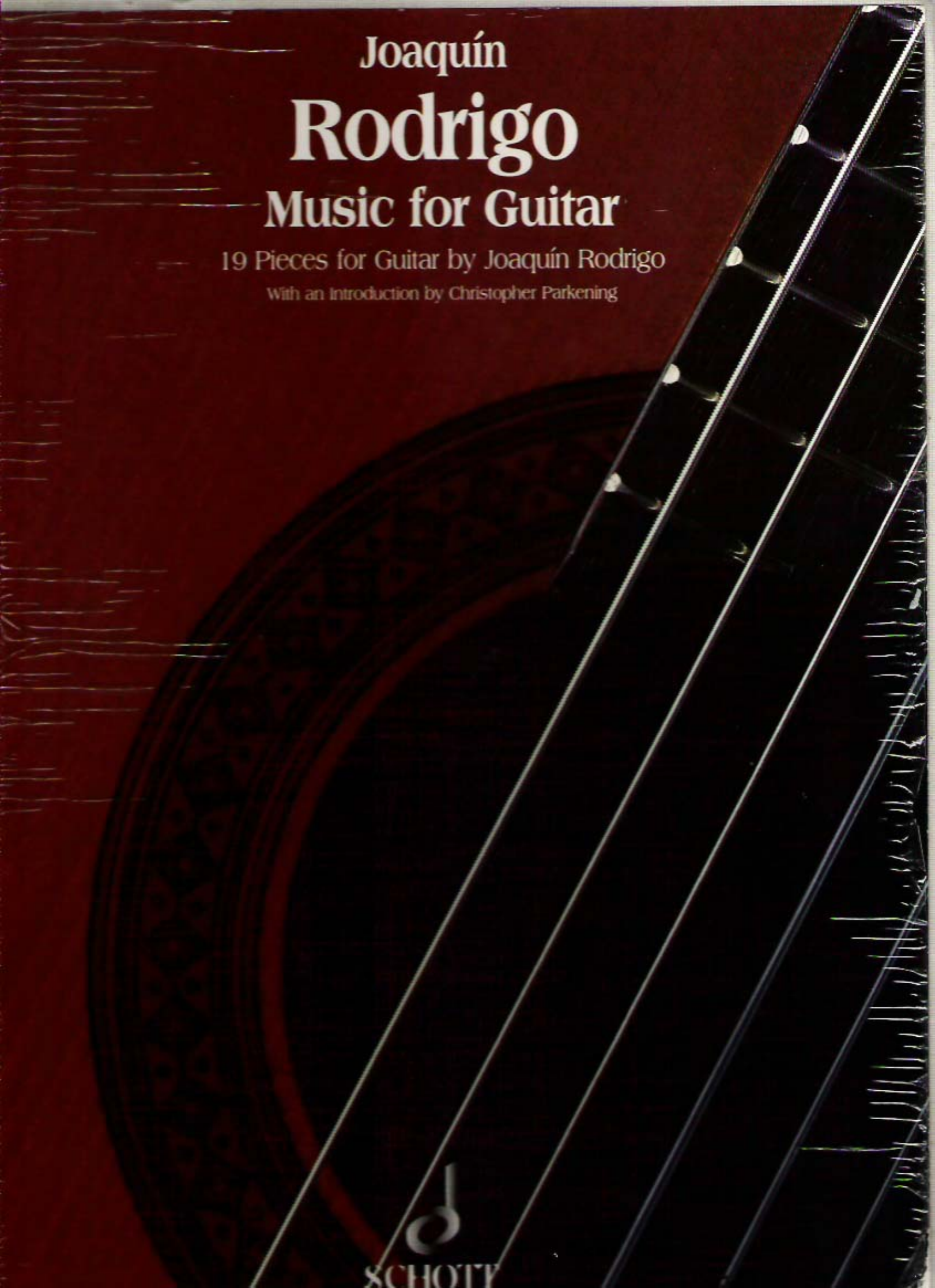
Joaquín

Rodrigo

Music for Guitar

19 Pieces for Guitar by Joaquín Rodrigo

With an Introduction by Christopher Parkening



SCHOTT

Joaquín Rodrigo

Music for Guitar

19 Pieces for Guitar by Joaquín Rodrigo
With an Introduction by Christopher Parkening

SMC 540

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Introduction

Rodrigo's music combines native folk idioms with his own compositional mastery to produce works that are a timeless part of guitar repertoire...I had the opportunity of going through several of the pieces, and have written down a few thoughts:

Zarabanda Lejana
Fandango from *Tres piezas españolas*

I have loved these pieces from the time of my youth, hearing Segovia play them on recordings... they are some of my favorite pieces in all of guitar repertoire.

Pequeña Sevillana from *Tres pequeñas Piezas*

Pequeña Sevillana is based on the traditional rhythm of the *Sevillanas* in lively triple meter. The dance surrounds a lyric middle section or movement which is influenced by Moorish harmonies. The *Rasqueado* chords and the many running lines make the piece exciting and challenging to play.

I hope guitarists worldwide will enjoy studying and performing these works.

Christopher Parkening

My Music for Guitar

Drawing from the currents of traditional and popular Spanish music, I have created my own personal style. It has been my intention to be faithful to formal and tonal tradition. When I take a popular melody, I elaborate and stylize it, giving it a cultivated and refined character.

I must admit that my favorite period, both in music and in poetry, is the Renaissance. Starting with the "vilhelistas" in the 16th century, forerunners of the guitarists, and in particular Luis de Milán, to whose memory I dedicated my first piece for guitar in 1923, *Zarabanda lejana,* I have maintained a cult to the Renaissance "Cancionero" (song book) and have followed the footsteps throughout the "Siglo de oro" of composers such as Gaspar Sanz, whose themes I used for my *Fantasía para un gentilhombre.* After Gaspar Sanz, I continued in the line of Scarlatti and finally Padre Soler of the 18th century, to create my own musical language, called "Neocasticismo," of which the clearest example would be the *Concierto de Aranjuez.*

As I wrote the *Concierto de Aranjuez,* I began to discover the immense variety of sonorities and technical possibilities that the guitar offers. It was an instrument that I was less familiar with than the piano, and I enjoyed the challenge of overcoming the difficulties of the guitar. I modestly believe that I contributed something new to the evolution of guitar technique and it is possible that I may have incited composers of my era to follow my example, which has led to the enrichment of contemporary guitar repertoire.

Following the success of the *Concierto de Aranjuez,* I was continually asked by guitarists and outstanding figures from the world of the classical guitar to compose further works for that instrument. Many of these works were dedicated to those figures and some were premiered by the guitarists, for example *Sonata a la Española* is dedicated to Ernesto Bitteti, *Dos Preludios* to Celedonio Romero. *Ya se van los pastores* (one of the *Tres Pequeñas Piezas*) is dedicated to Villalobos, and the *Pequeña Sevillana* (of the same work) is dedicated to Robert Vidal. *Que buen caminito* (included in the *Dos Pequeñas Fantasias*) is dedicated to America Martinez, *Ecos de Sefarad* to Sherri Rottersman, and *Triptic* to Alexandre Lagoya. I am also glad that this new collection of my guitar music includes introductory comments by Christopher Parkening who has performed and recorded my music worldwide.

It is true that the guitar and its sounds are deeply rooted in the soul of Spanish music and that it combines classical tradition with flamenco, whose contribution to the great popularity of this instrument should not be underestimated. The guitar has taken the voice of Spain to all corners of the world.

If I were to let my imagination run free, I would compose for a phantasmagoric instrument that would combine the soul of the guitar, the shape of the grand piano and the wings of the harp.

Joaquín Rodrigo

[translation: Katherine Zegarra]

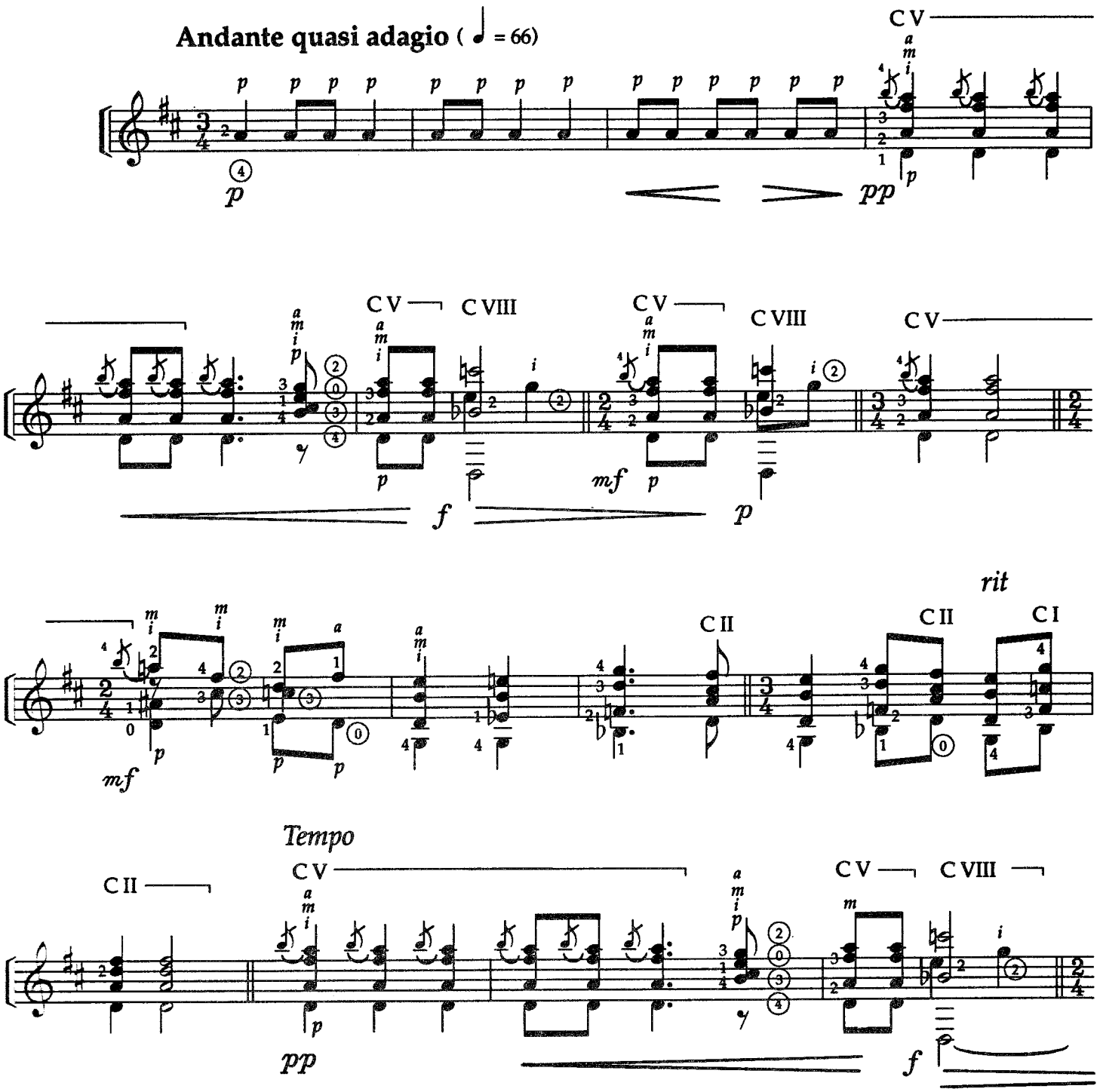
A la vihuela de Luis de Milán

Zarabanda lejana

para Guitarra

Digitación
Pepe ROMERO

Joaquín RODRIGO
1901



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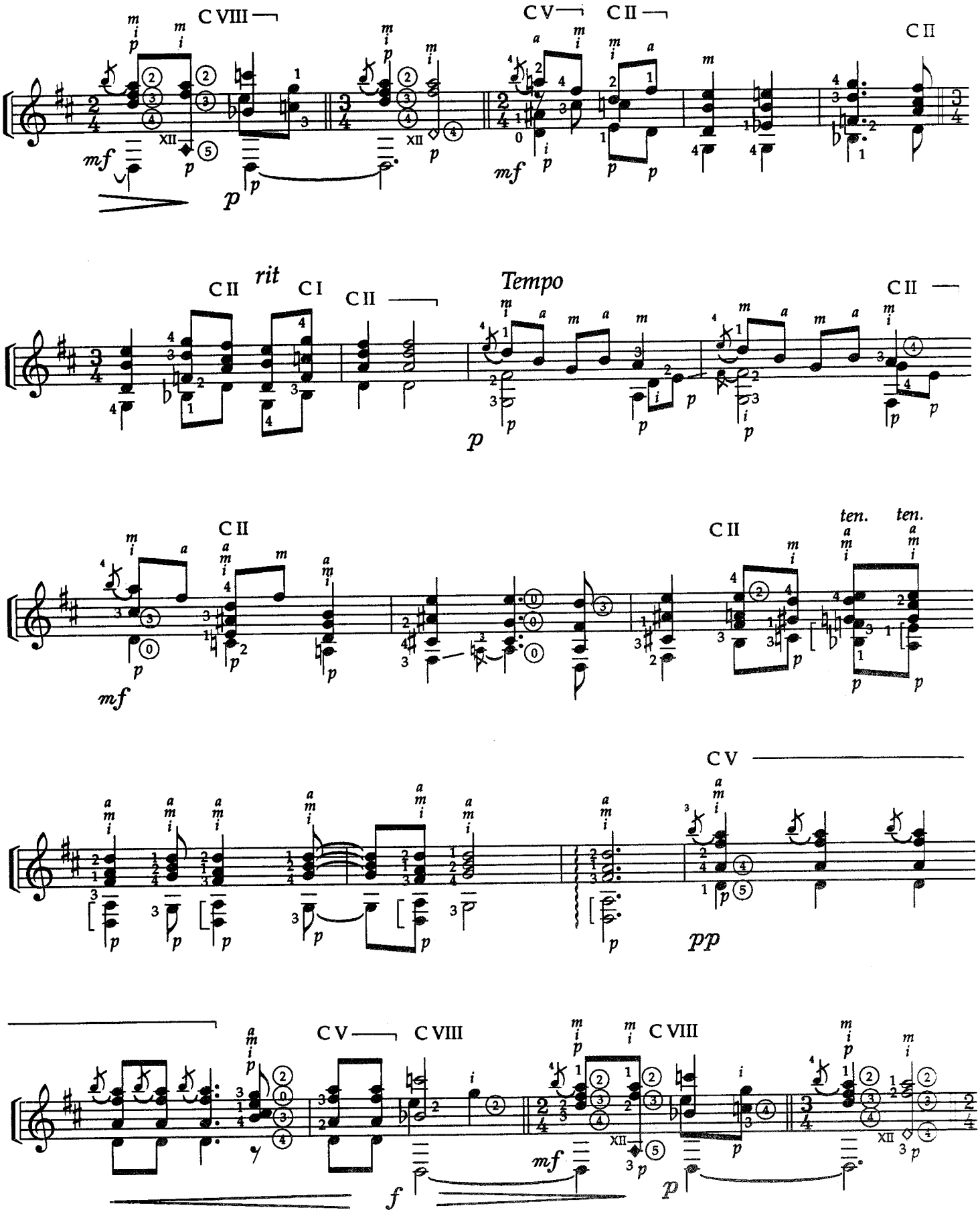
C VIII
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C II
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C V
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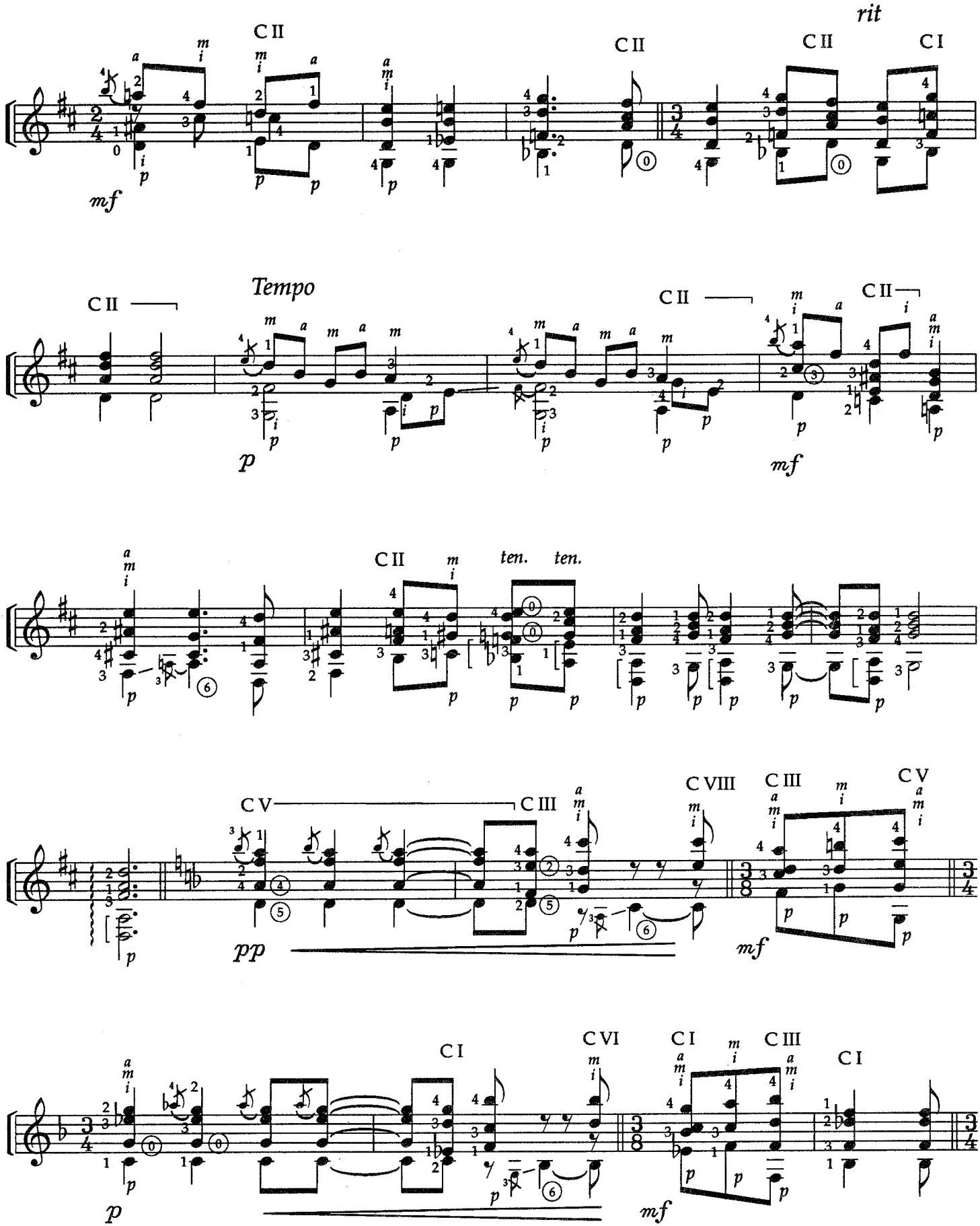
C V
C VIII
C VIII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C II
C II
C I
mf
Tempo
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C II
C II
p
mf
C II
ten. ten.
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C VIII
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pp
mf
C I
C VI
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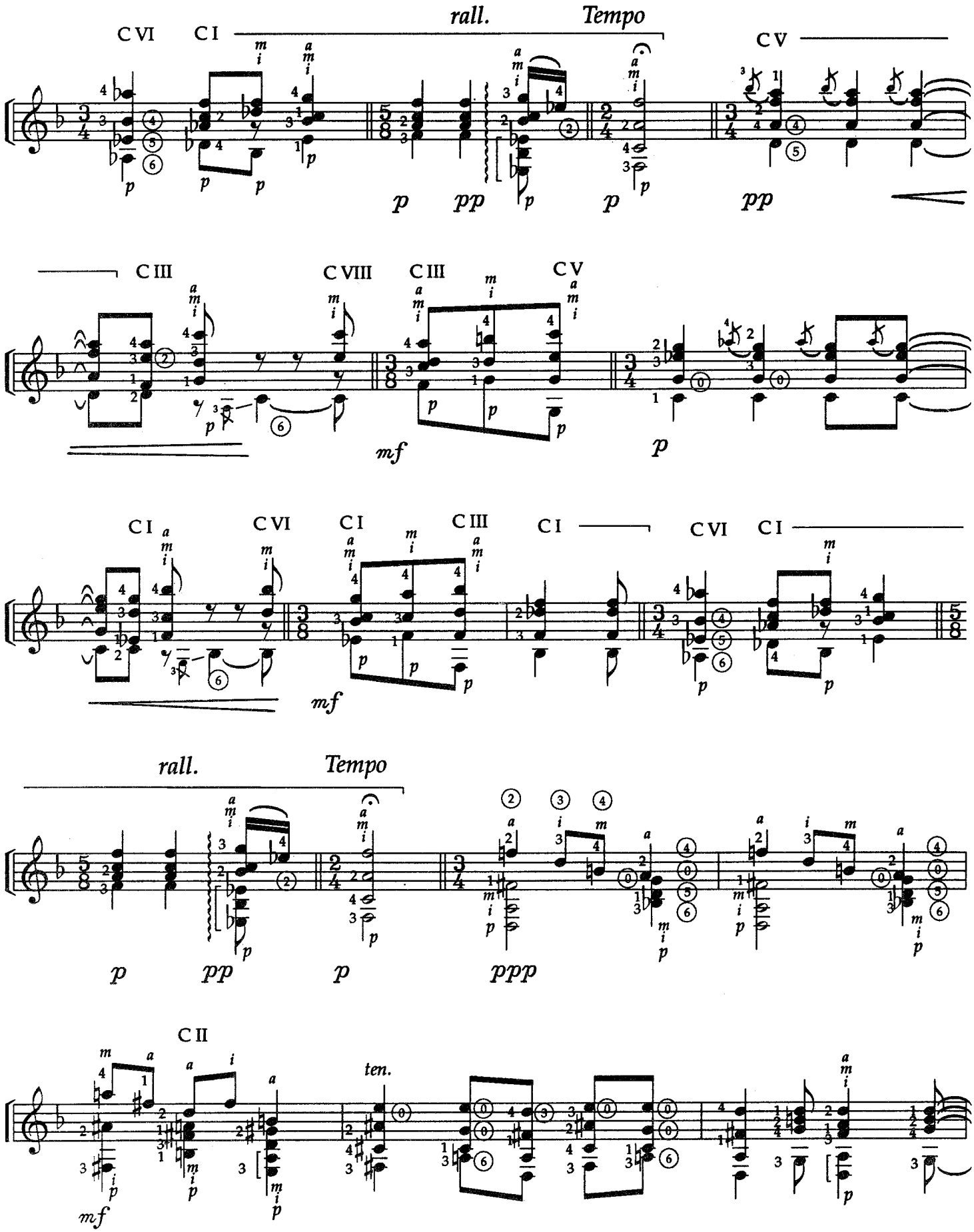
C III
C I
p
mf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C III
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C III
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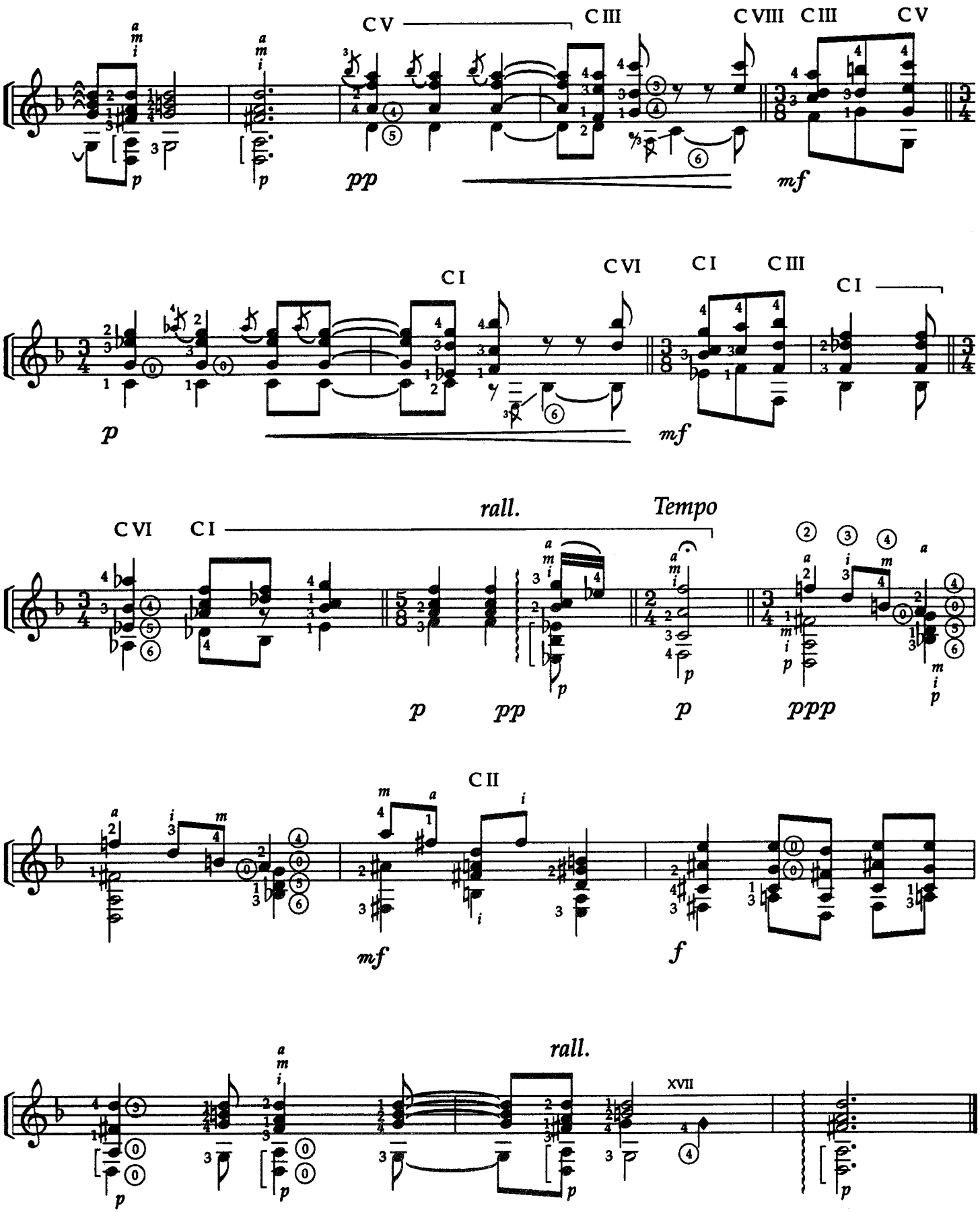
C VI
C I
rall.
Tempo
C II
ten.


CV
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CVIII
CIII
CV
pp
mf
CI
CVI
CI
CIII
CI
p
mf
CVI
CI
rall.
Tempo
p
pp
p
ppp
CII
mf
f
rall.
XVII
p

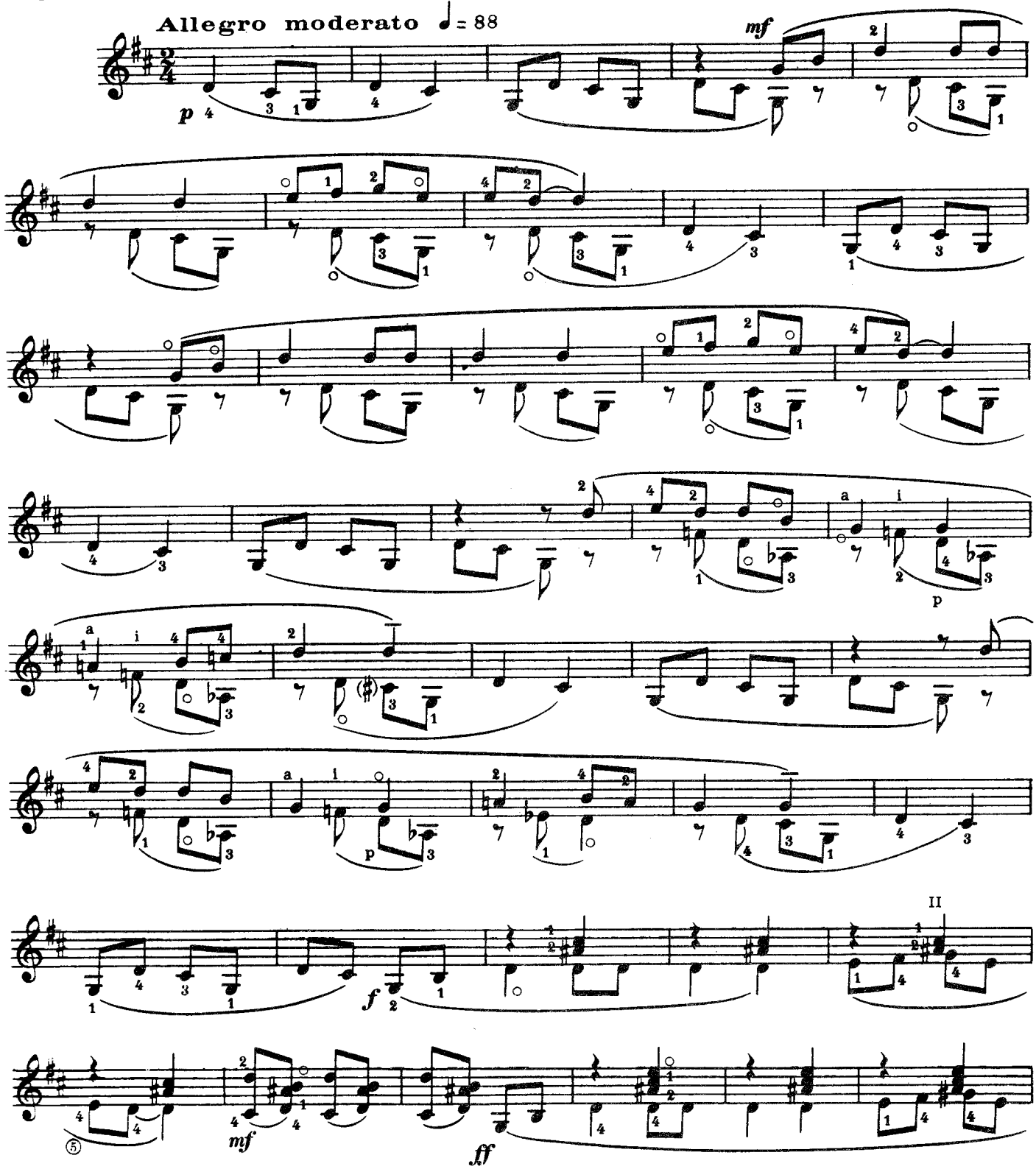
Tres pequeñas Piezas para Guitarra

a Hector Villa-Lobos

I - Ya se van los pastores

Digitado por
Regino Sainz de la Maza

Joaquín RODRIGO



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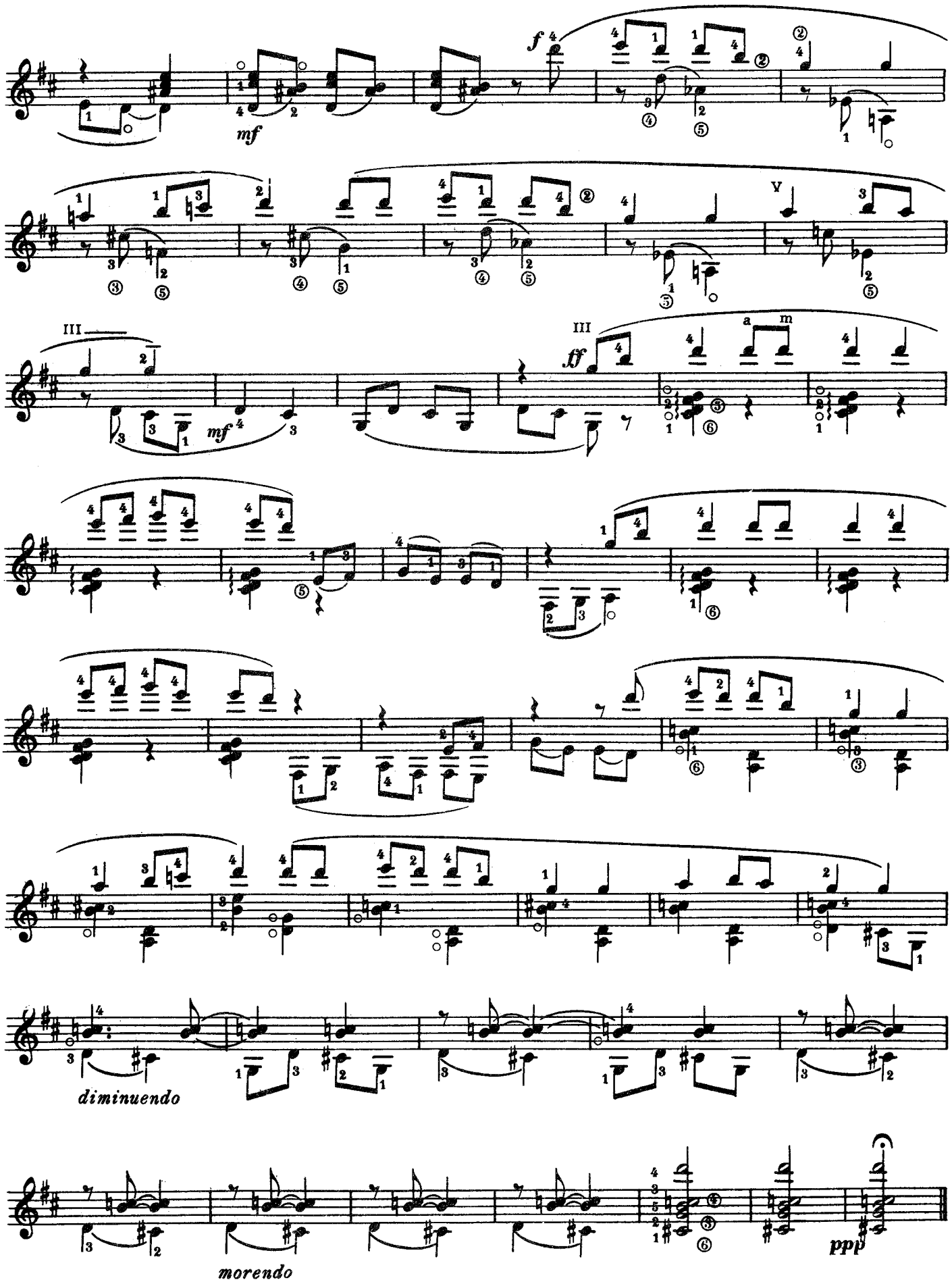
mf
f
III
mf
III
ff
a
m
V
diminuendo
morendo
ppp

a Celia Salomón de Font

II - Por caminos de Santiago

Digitado por
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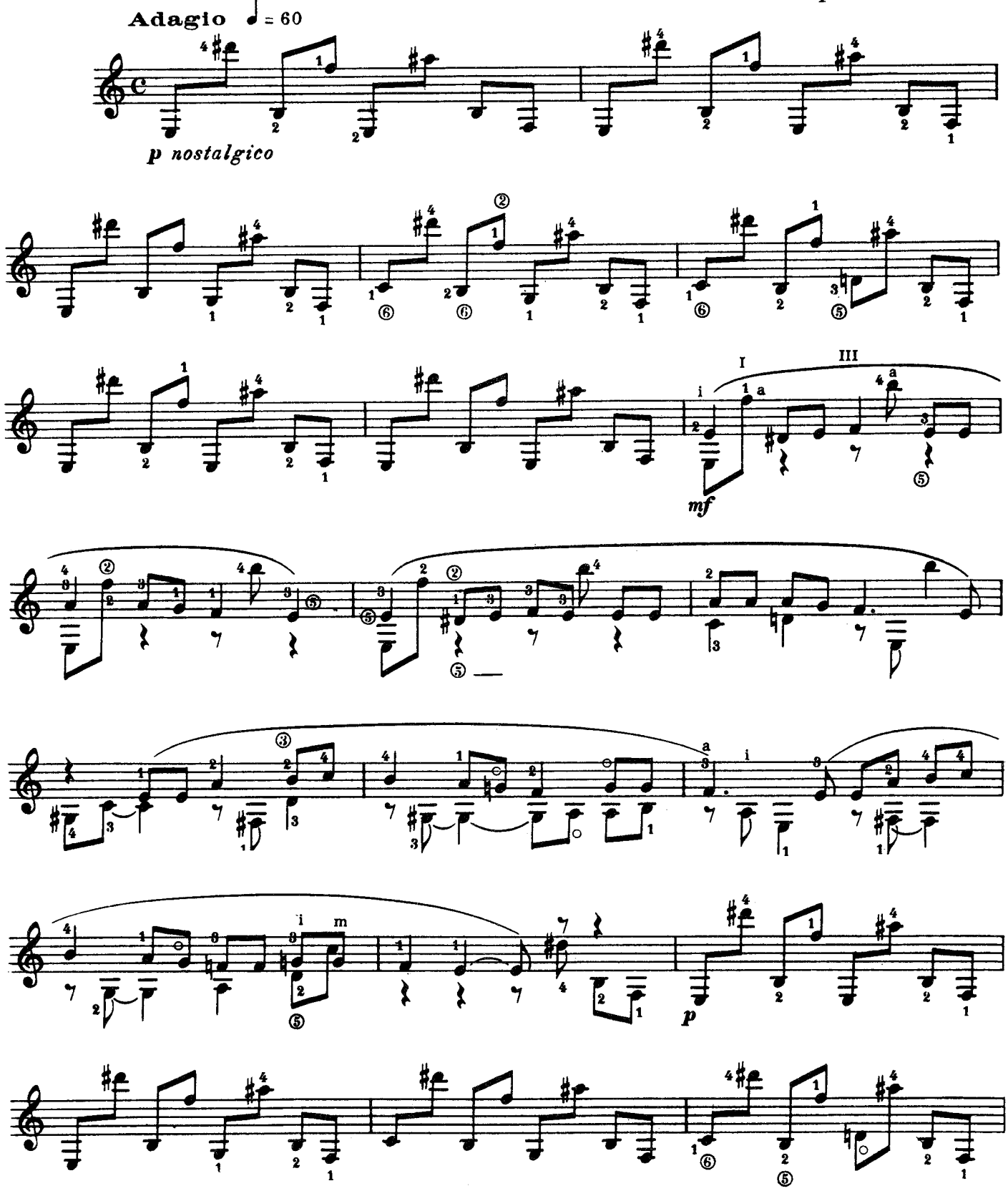
Joaquín RODRIGO



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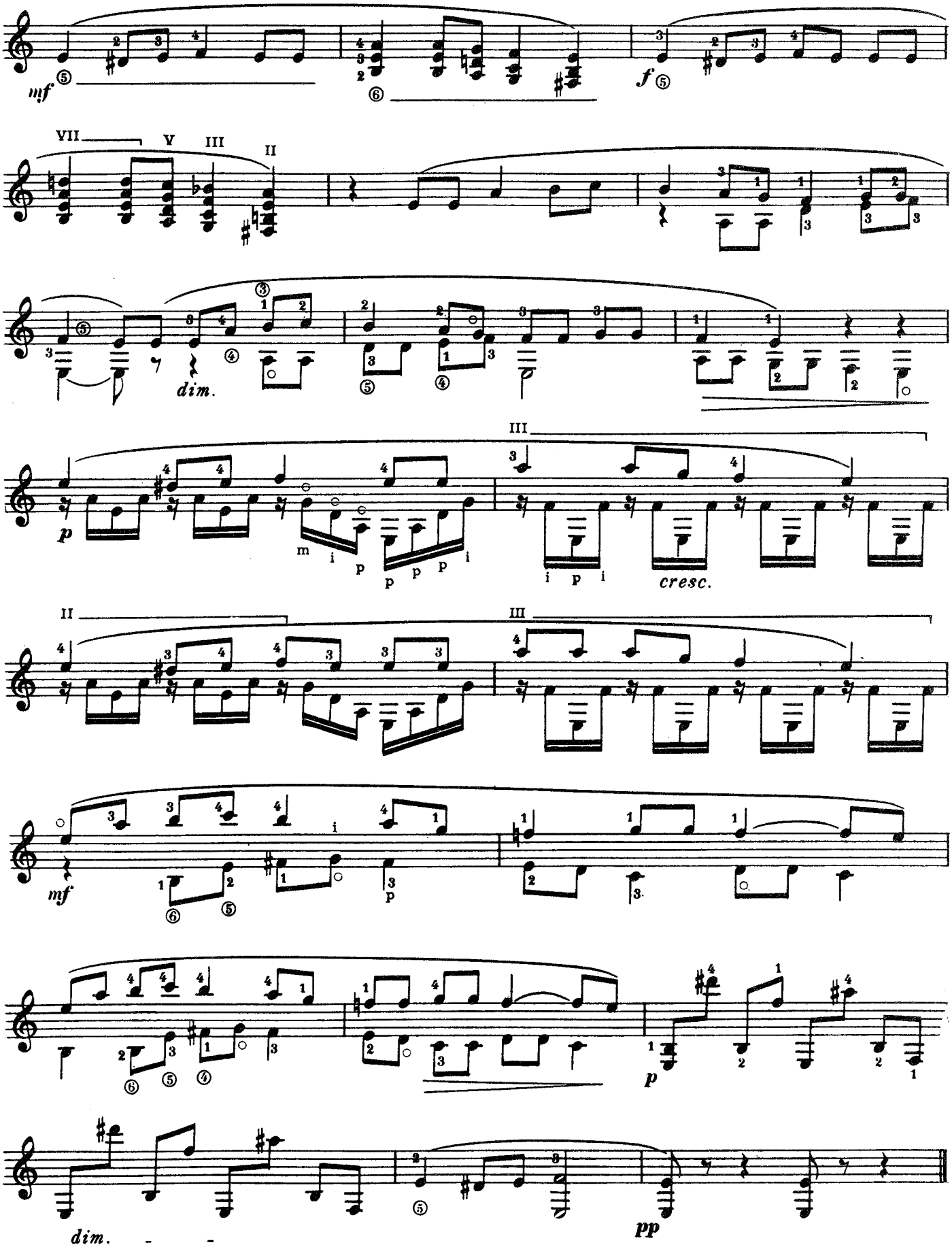
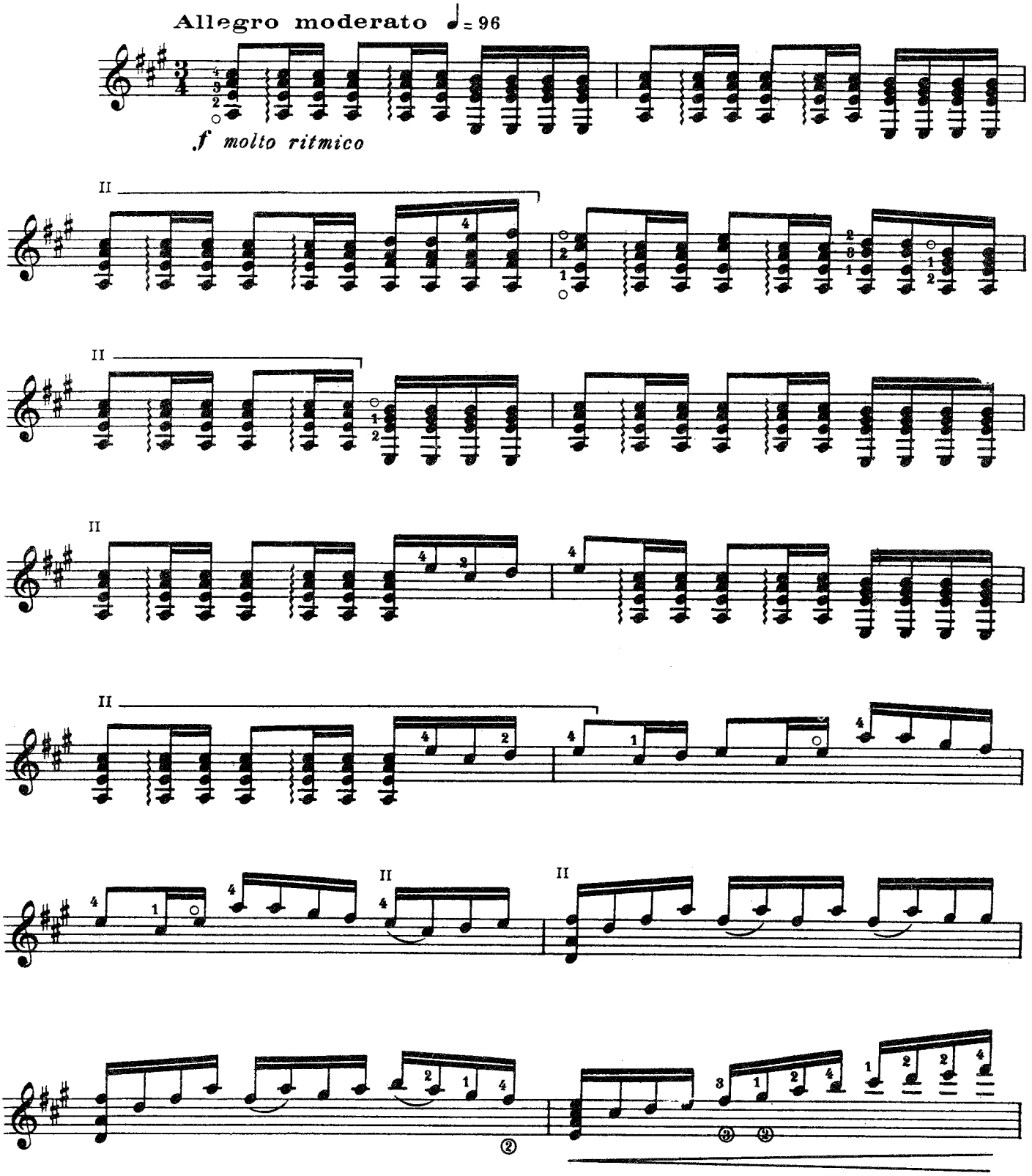

mf
f
VII
V
III
II
dim.
p
cresc.
mf
pp
dim.

a Robert Vidal

III - Pequeña sevillana

Digitado por
Regino Sainz de la Maza

Joaquín RODRIGO



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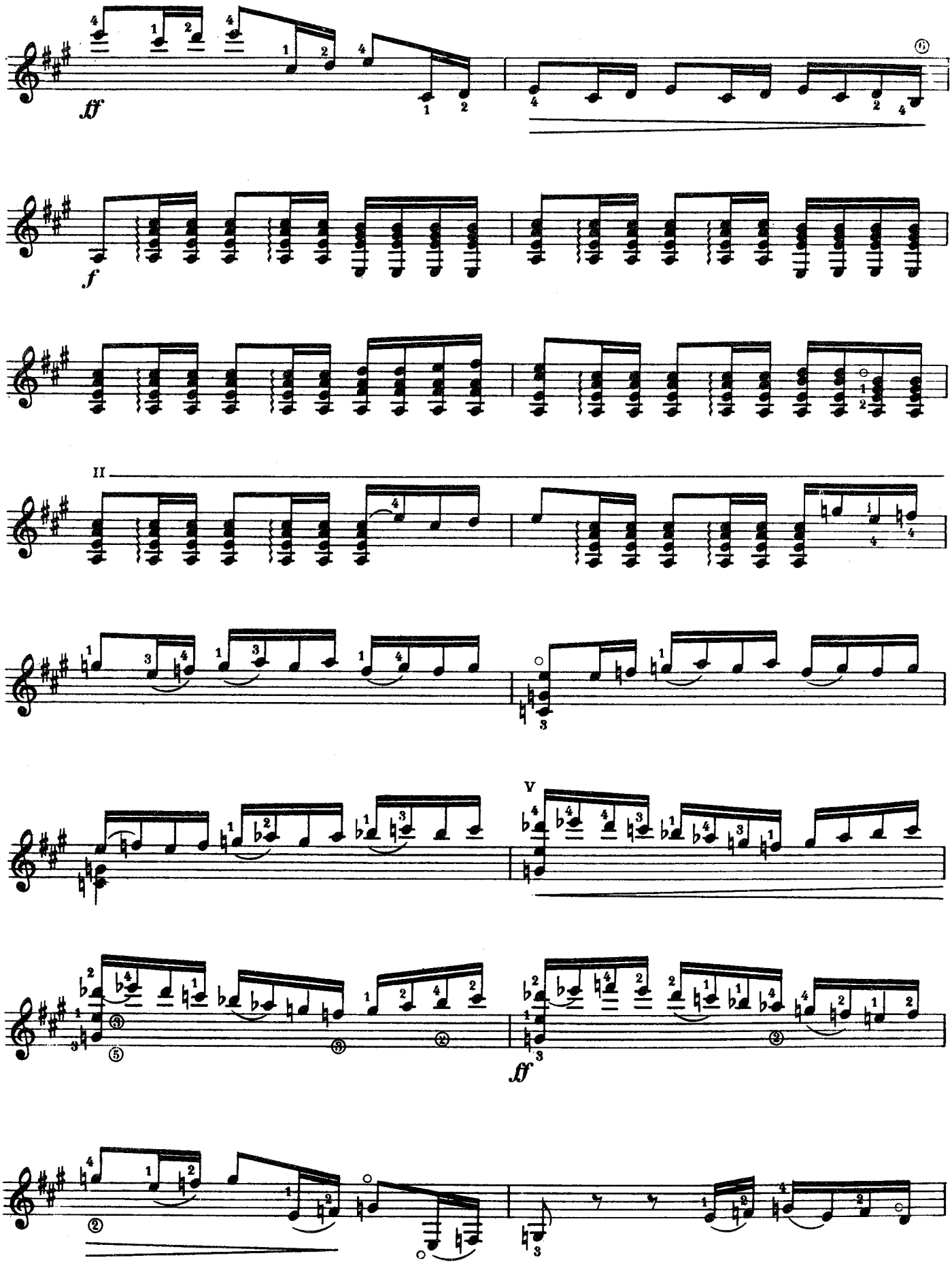
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V
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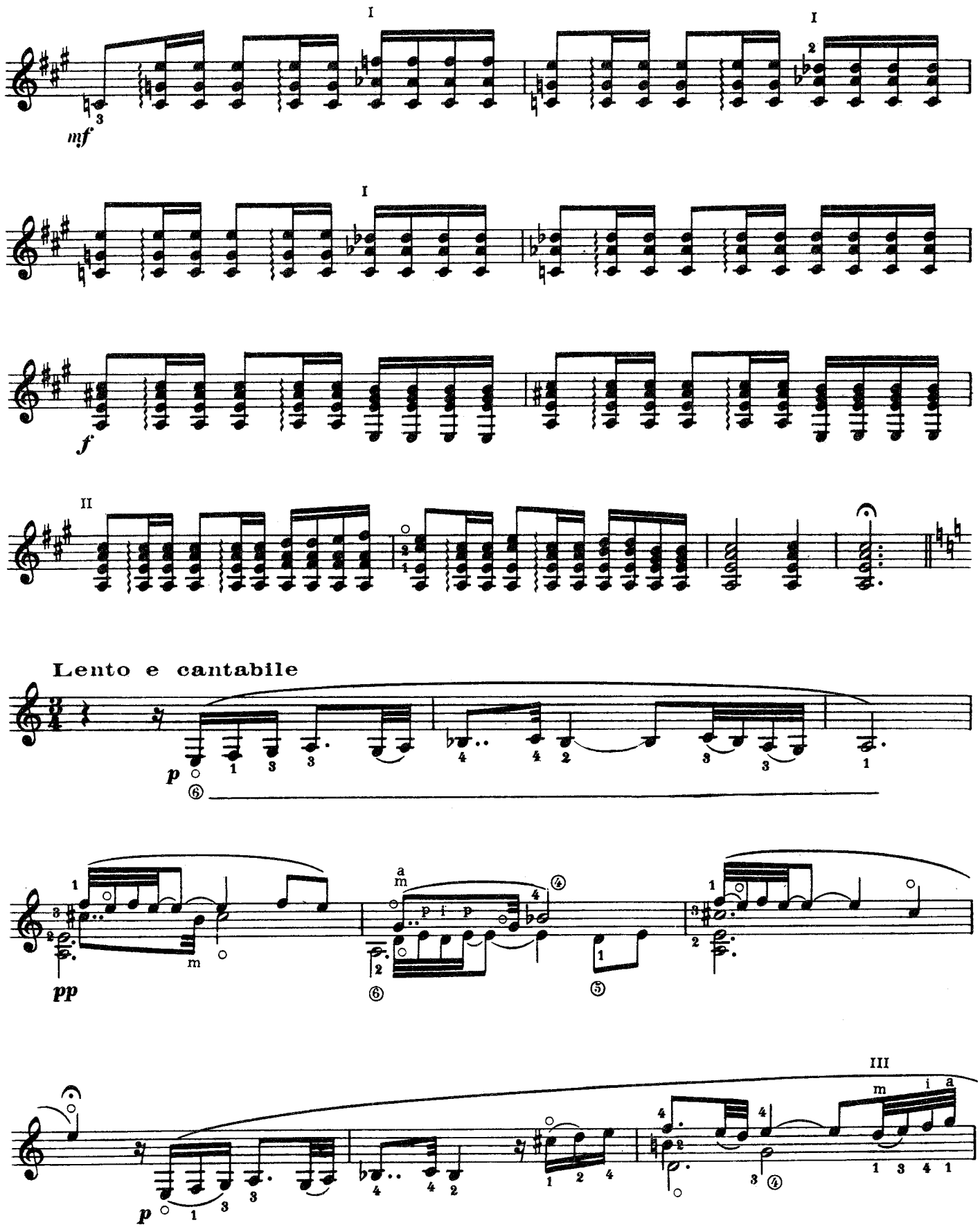
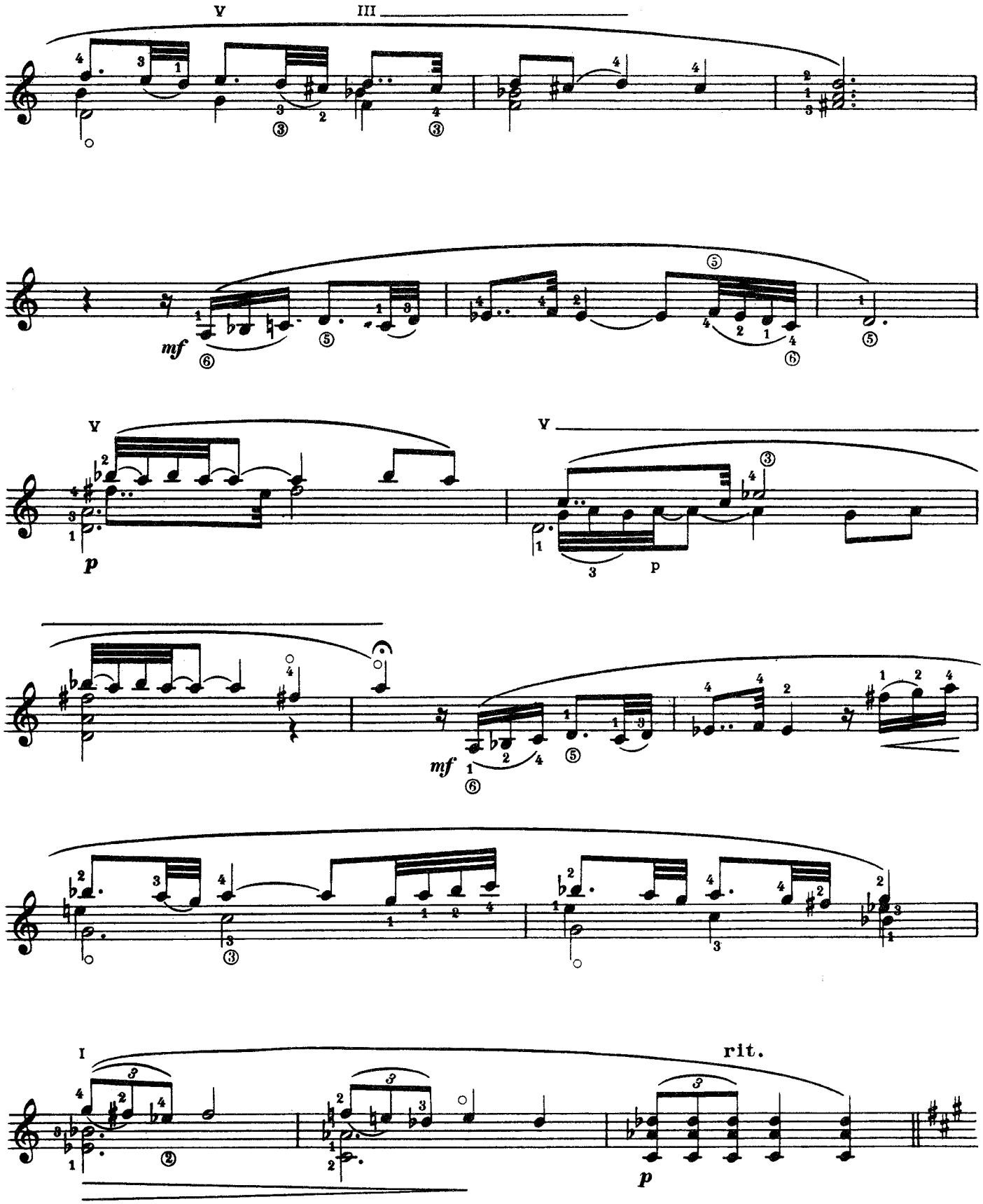

I
I
mf
I
f
II
Lento e cantabile
p
pp
III


V
III
mf
V
V
p
p
mf
I
rit.
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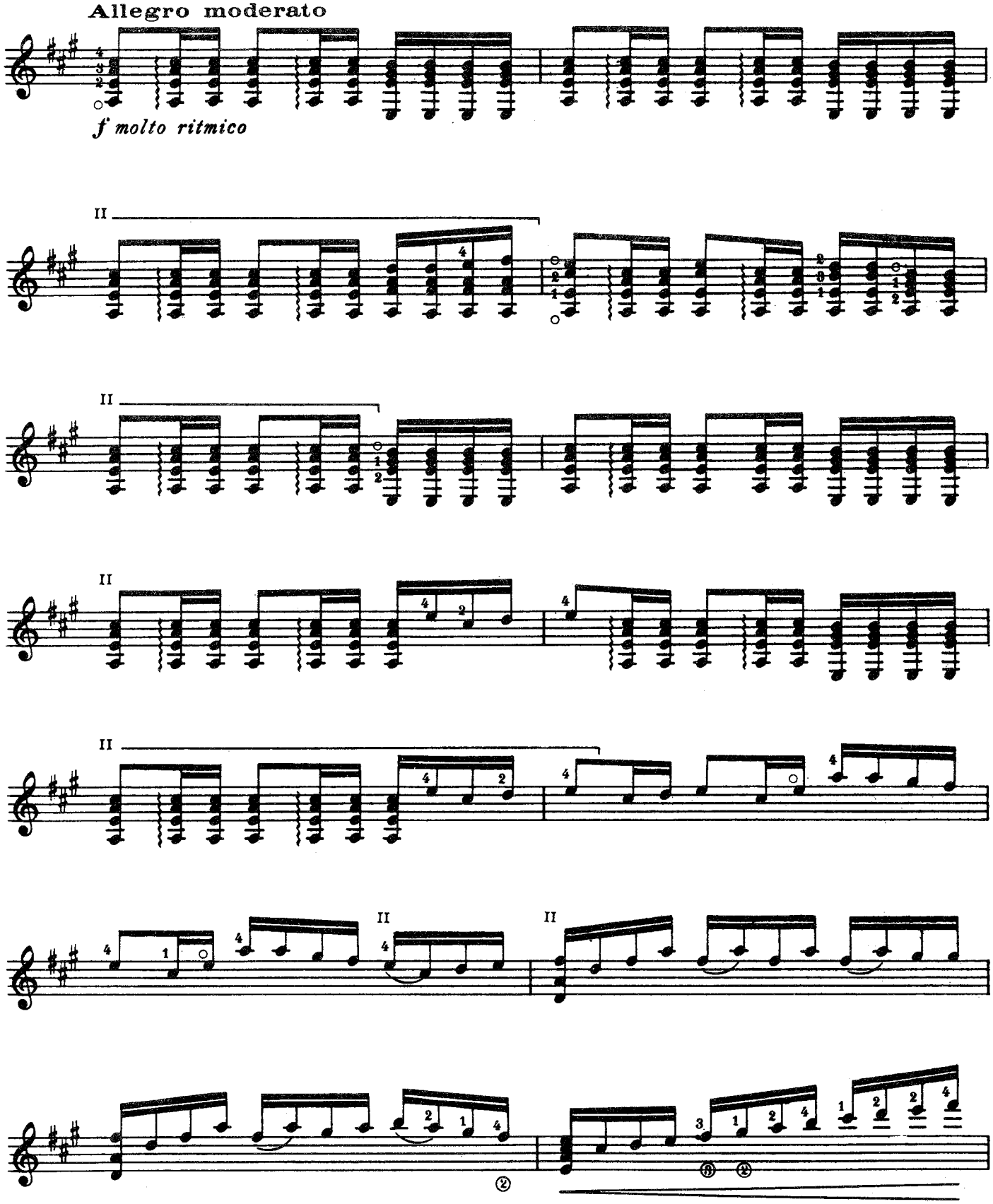
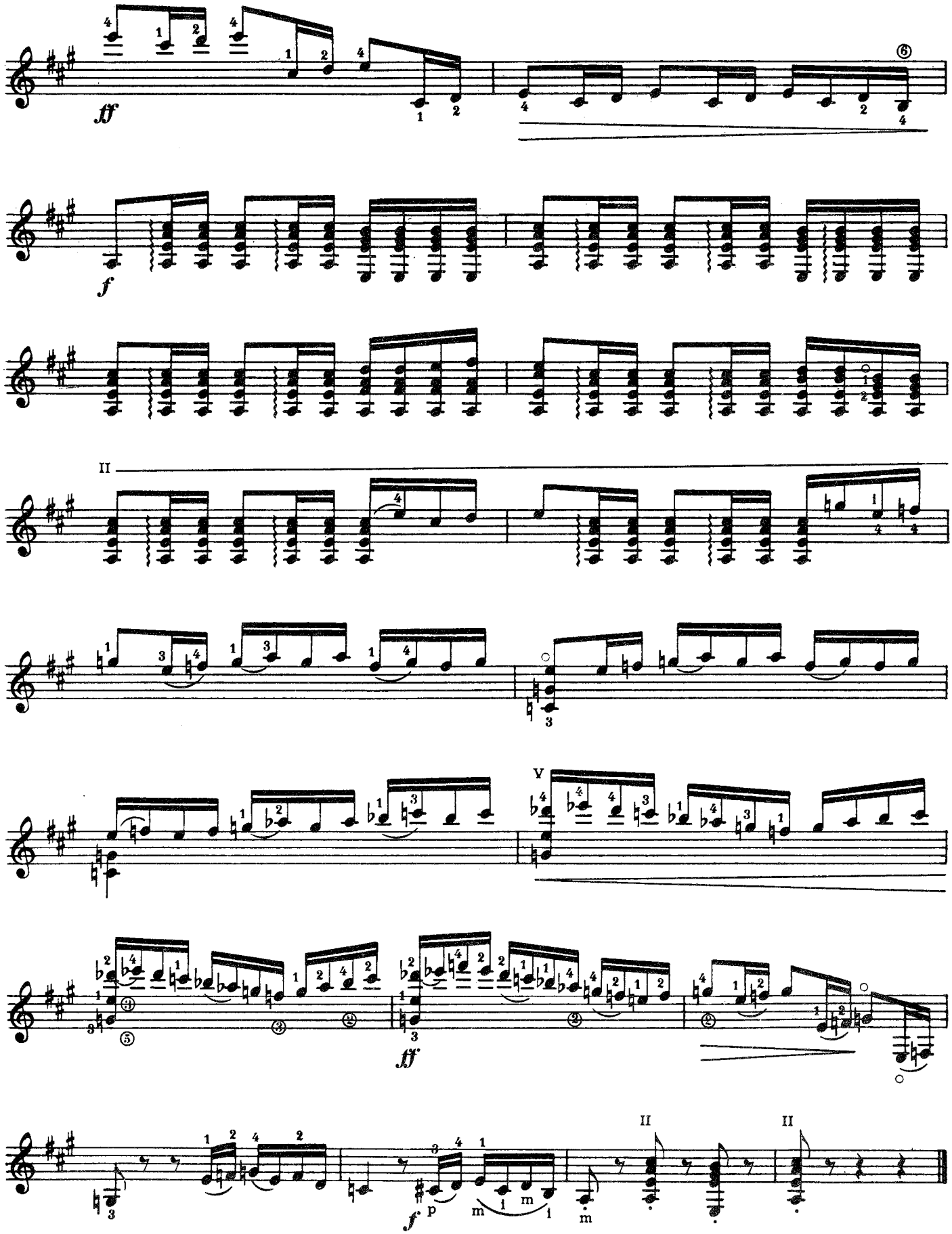

Allegro moderato
f molto ritmico

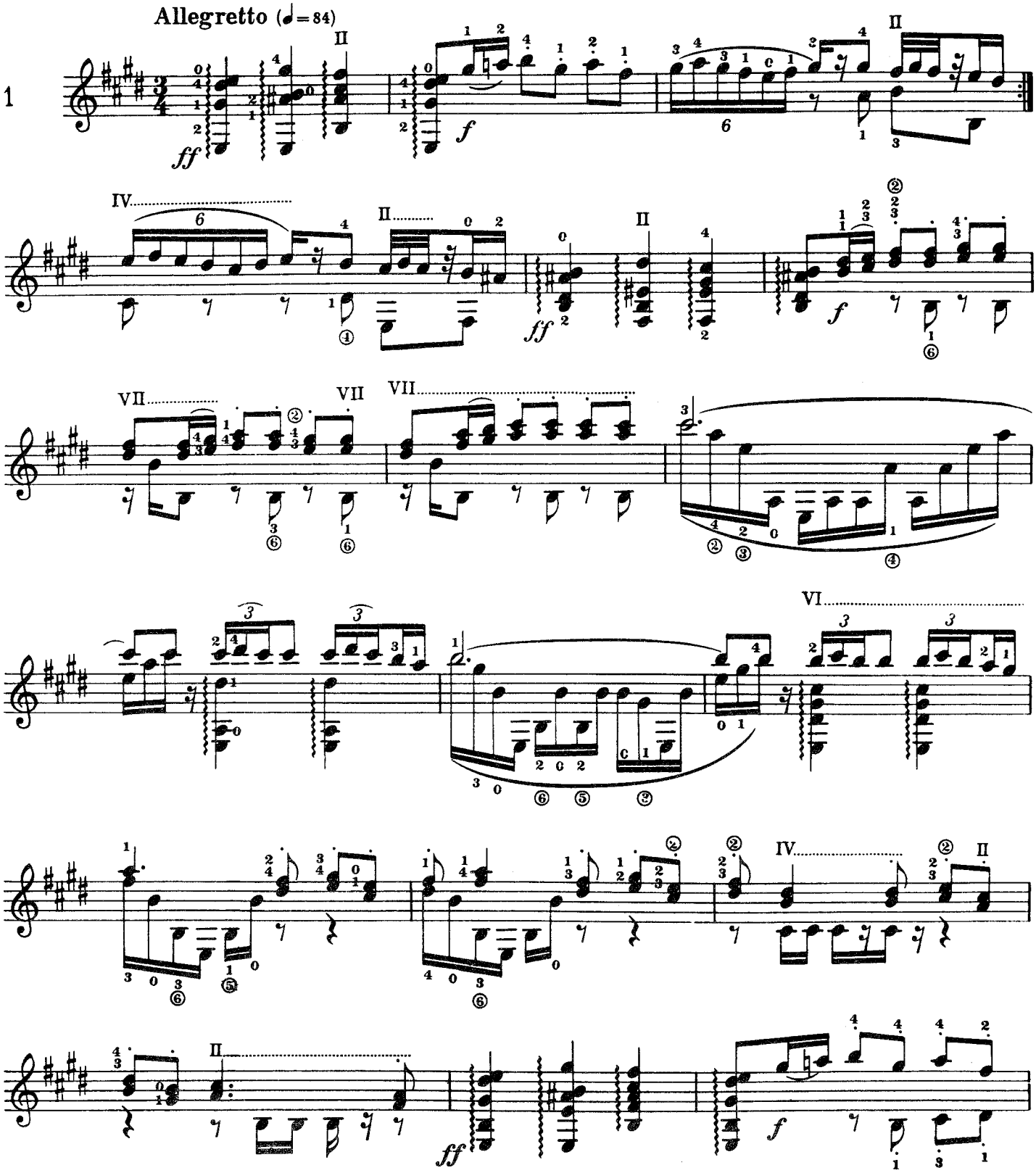

ff
f
II
V
ff
f
p
m
i
m
i
m
II
II

à Andrés Segovia

Tres piezas españolas

Fandango

Joaquin Rodrigo



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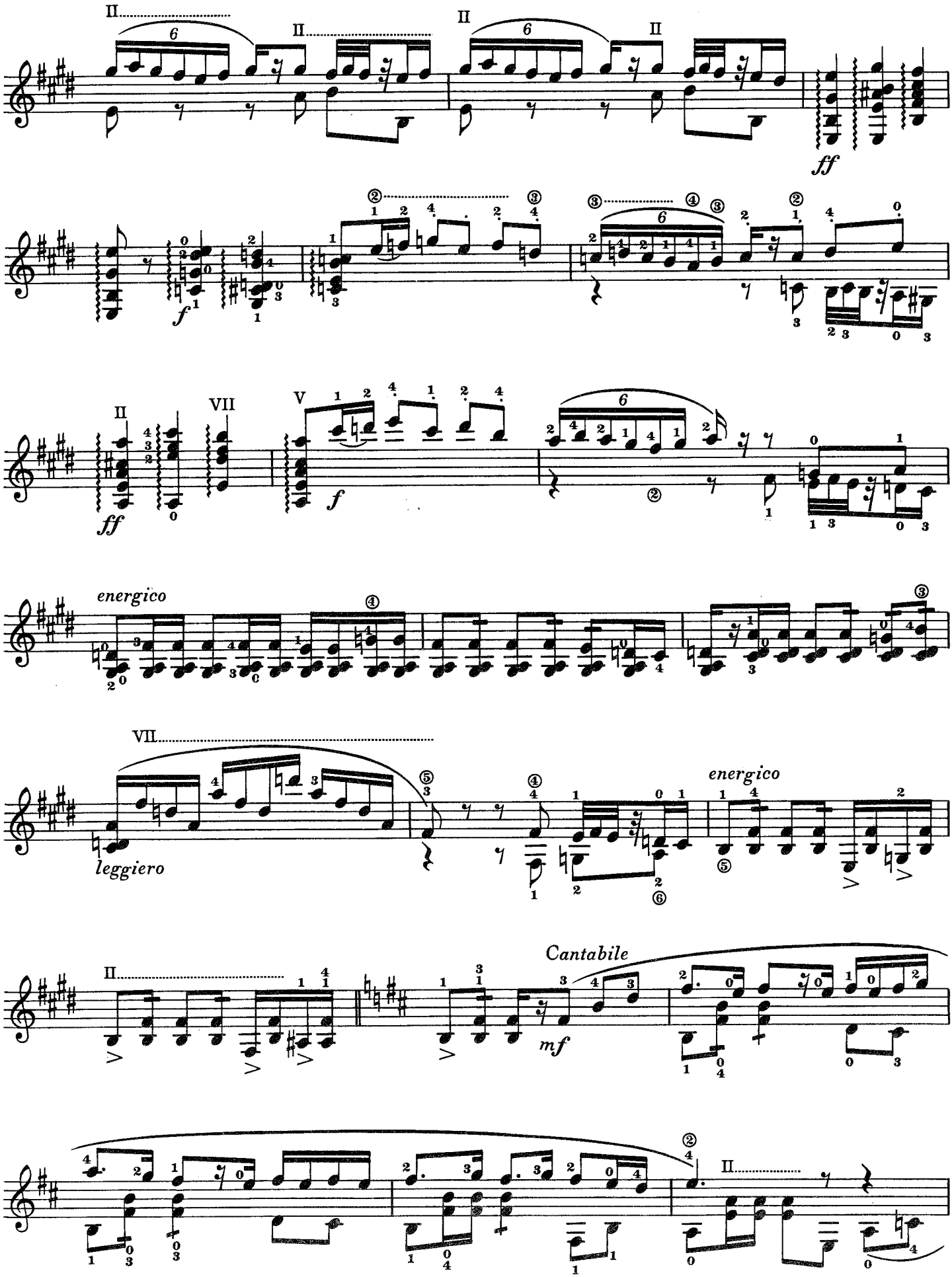
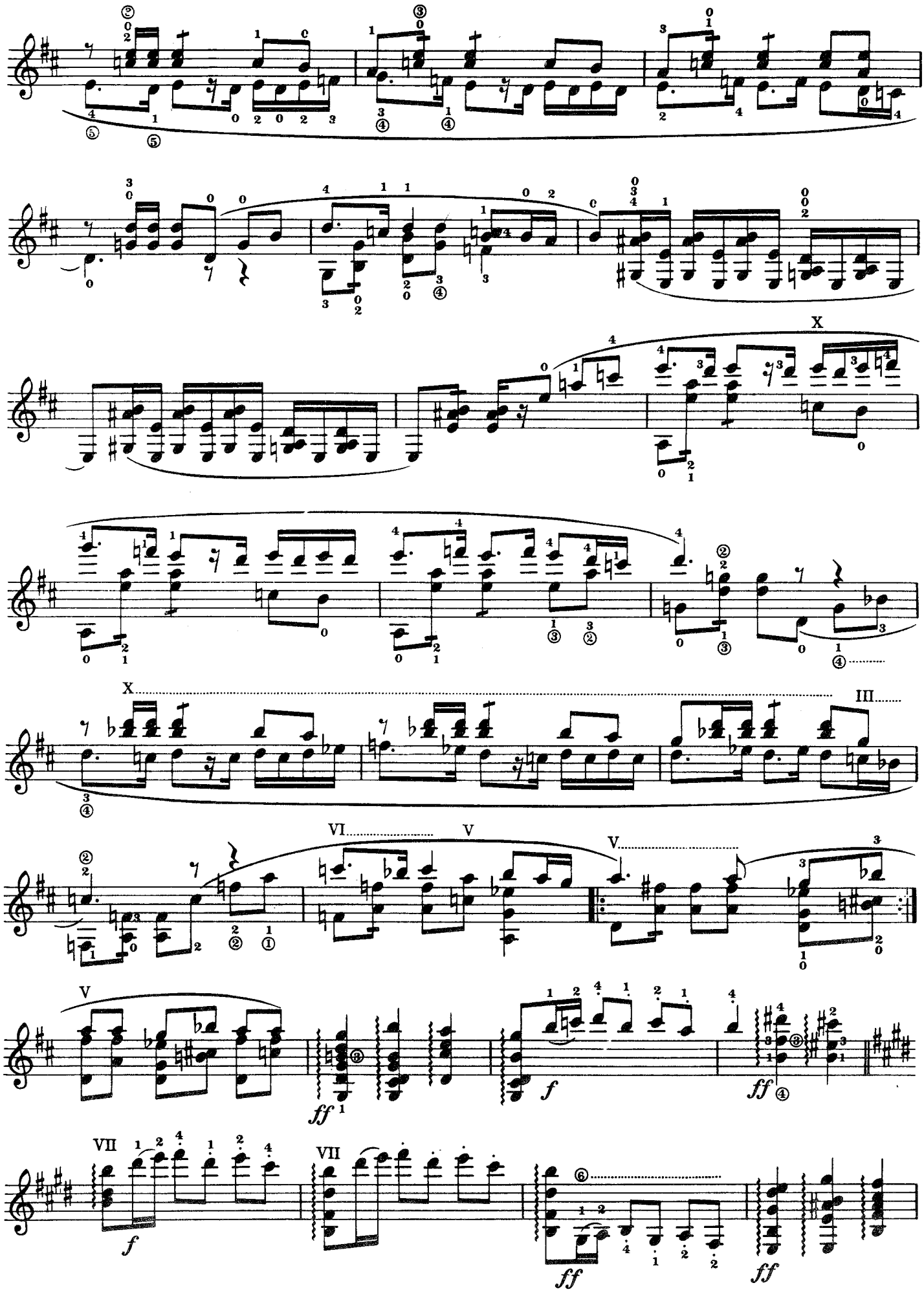

ff
f
ff
f
energico
leggiero
energico
Cantabile
mf


X
X
III
VI
V
V
V
VII
VII
f
ff
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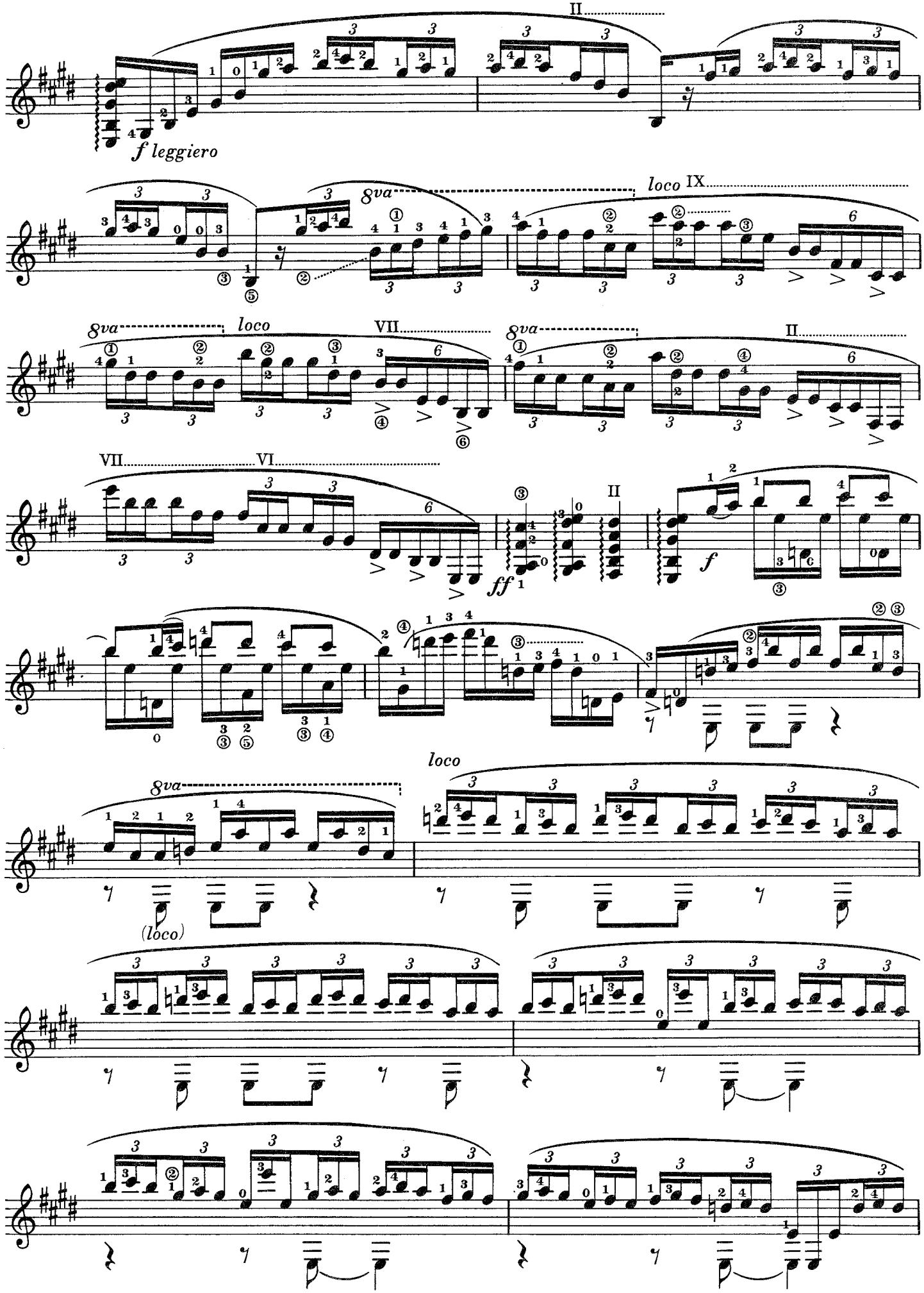
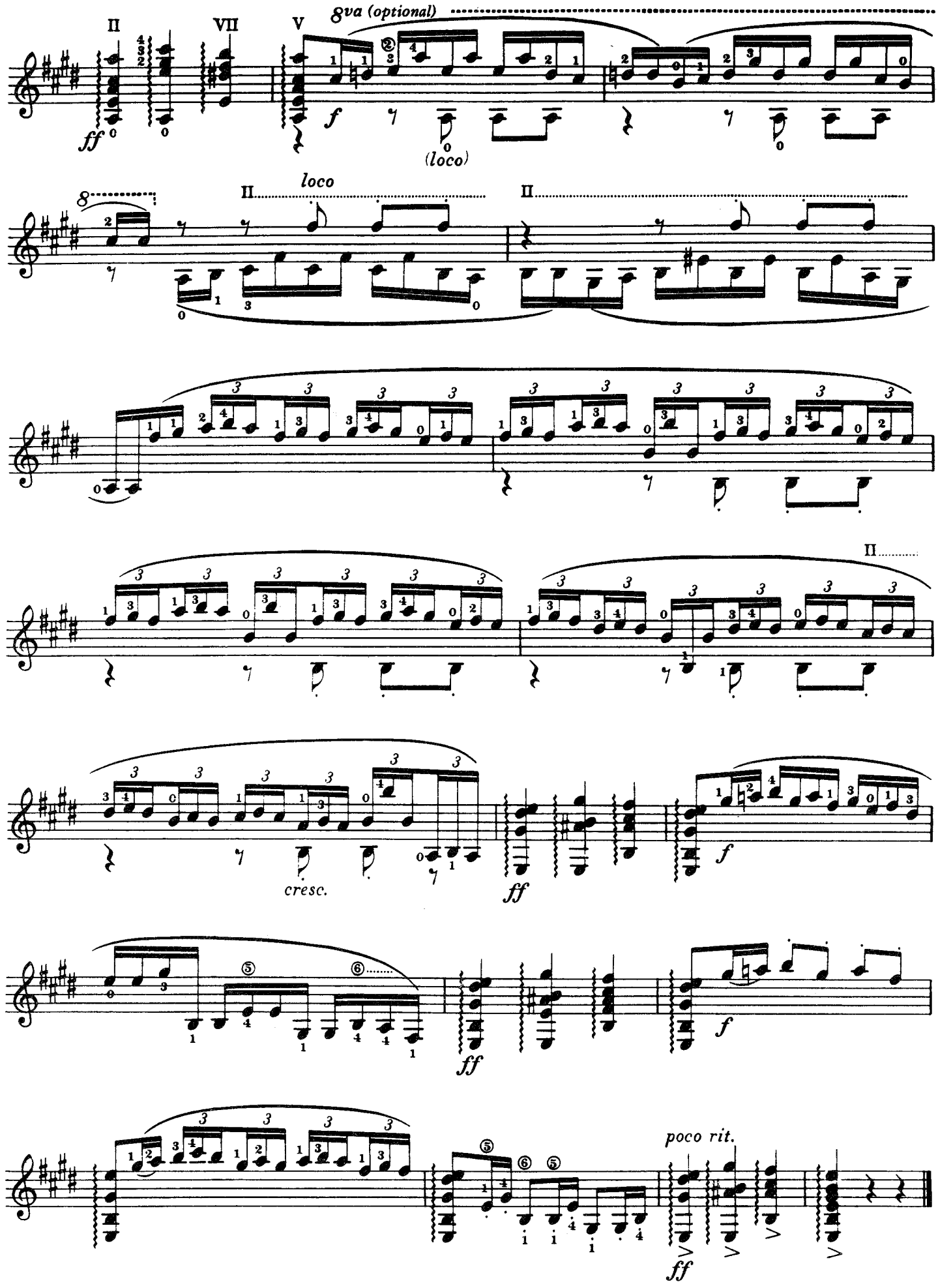
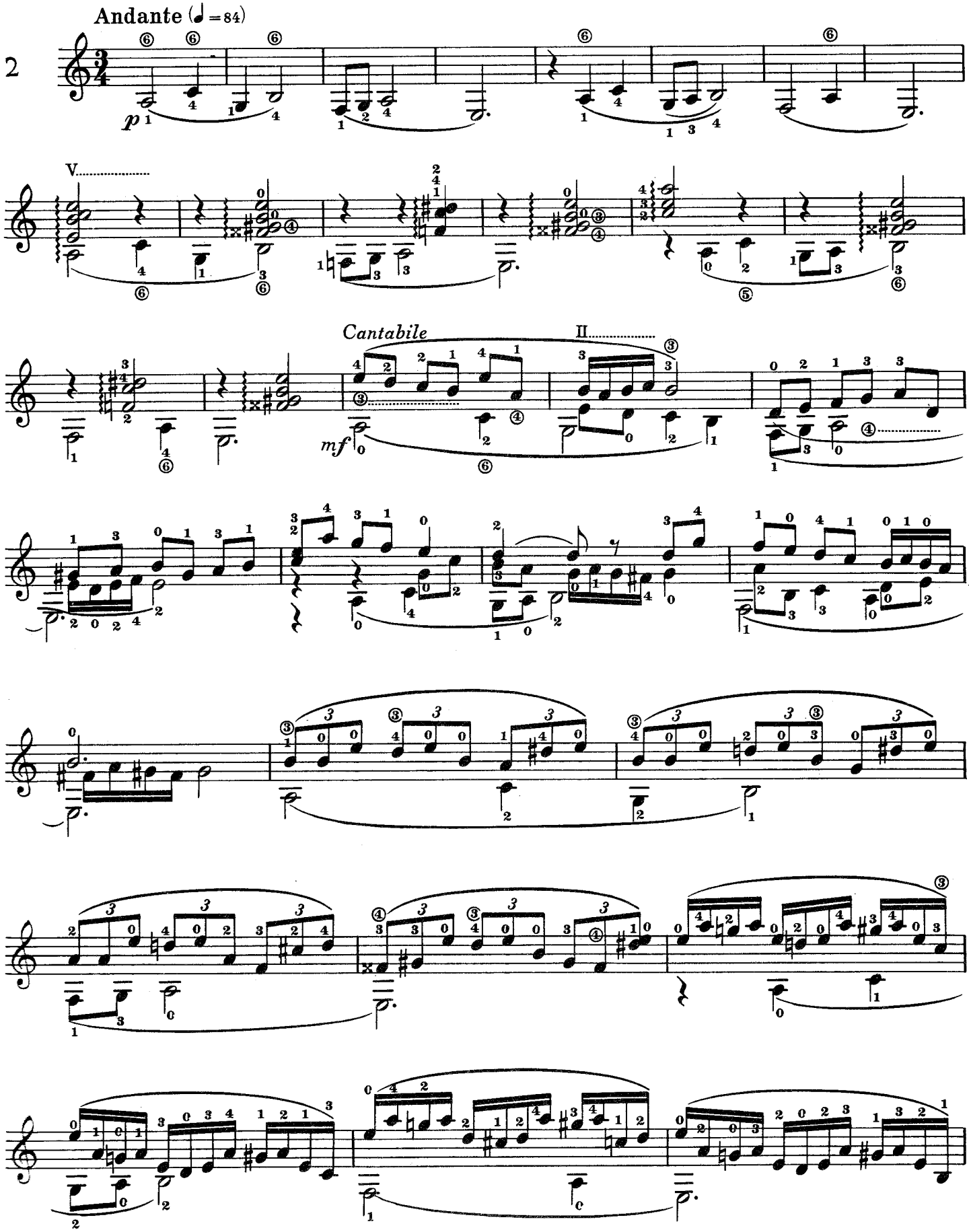
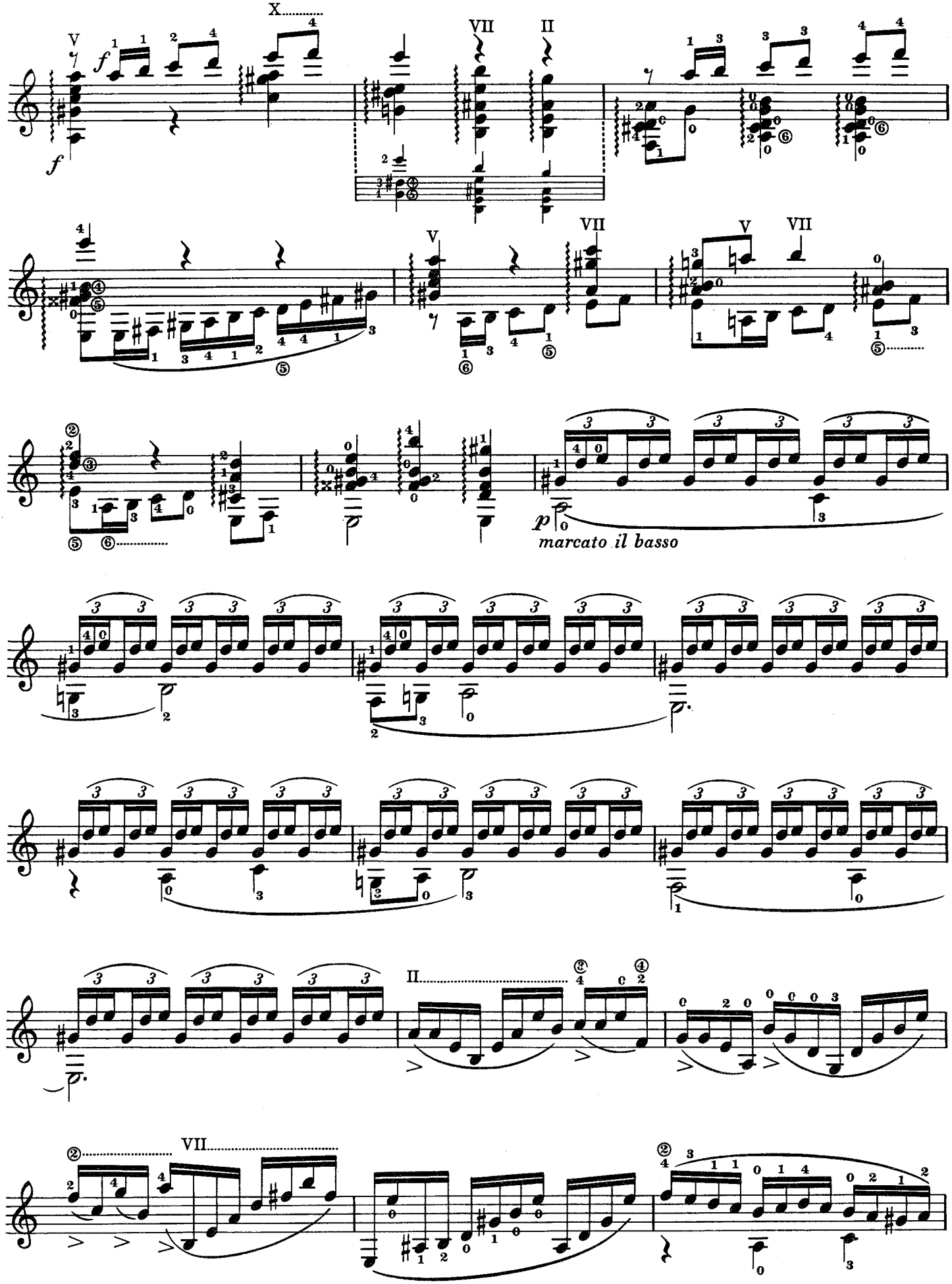
ff

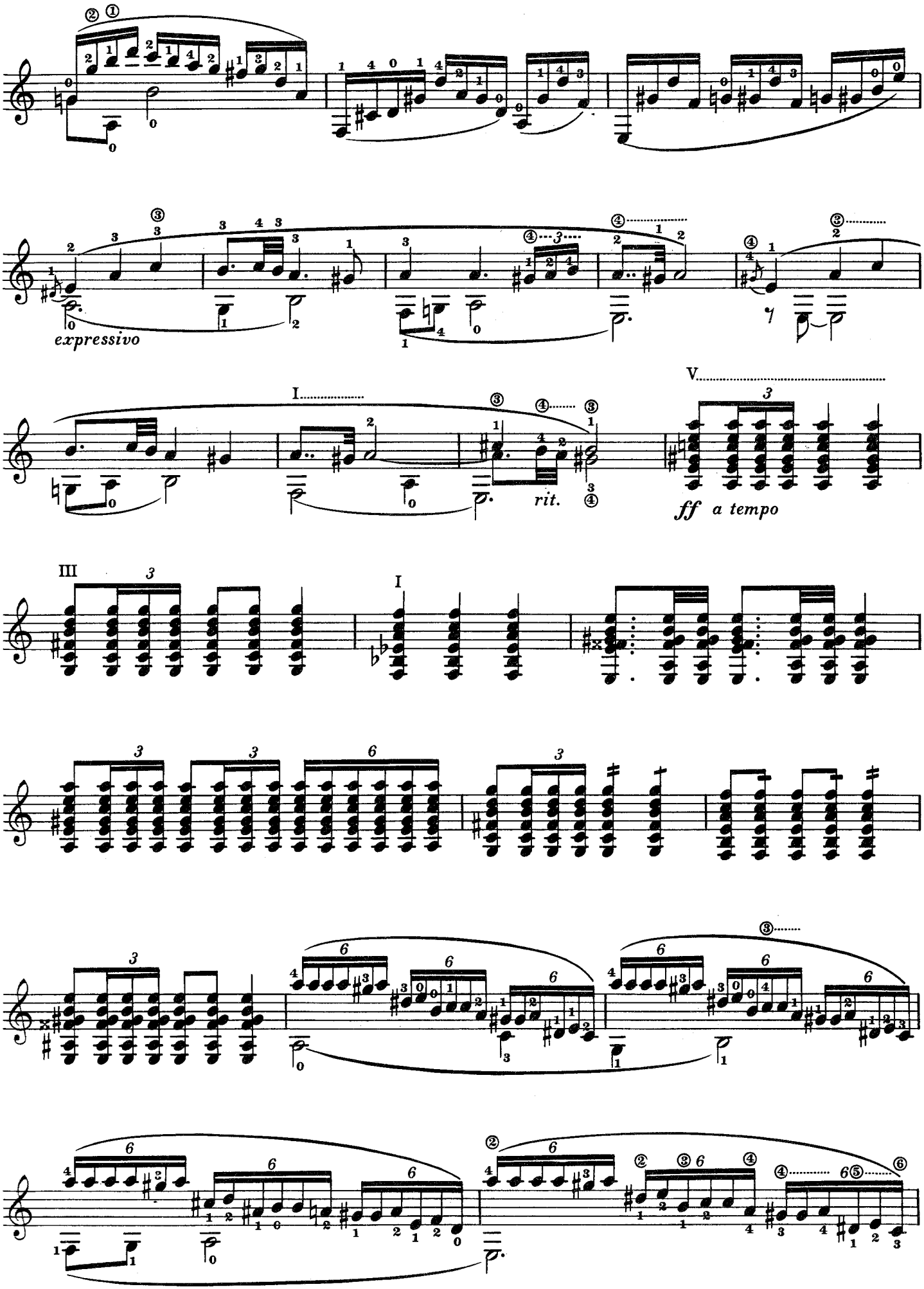

II
f leggiero
8va
loco IX
8va
loco
VII
8va
II
VII
VI
II
ff
f
loco
8va
(loco)

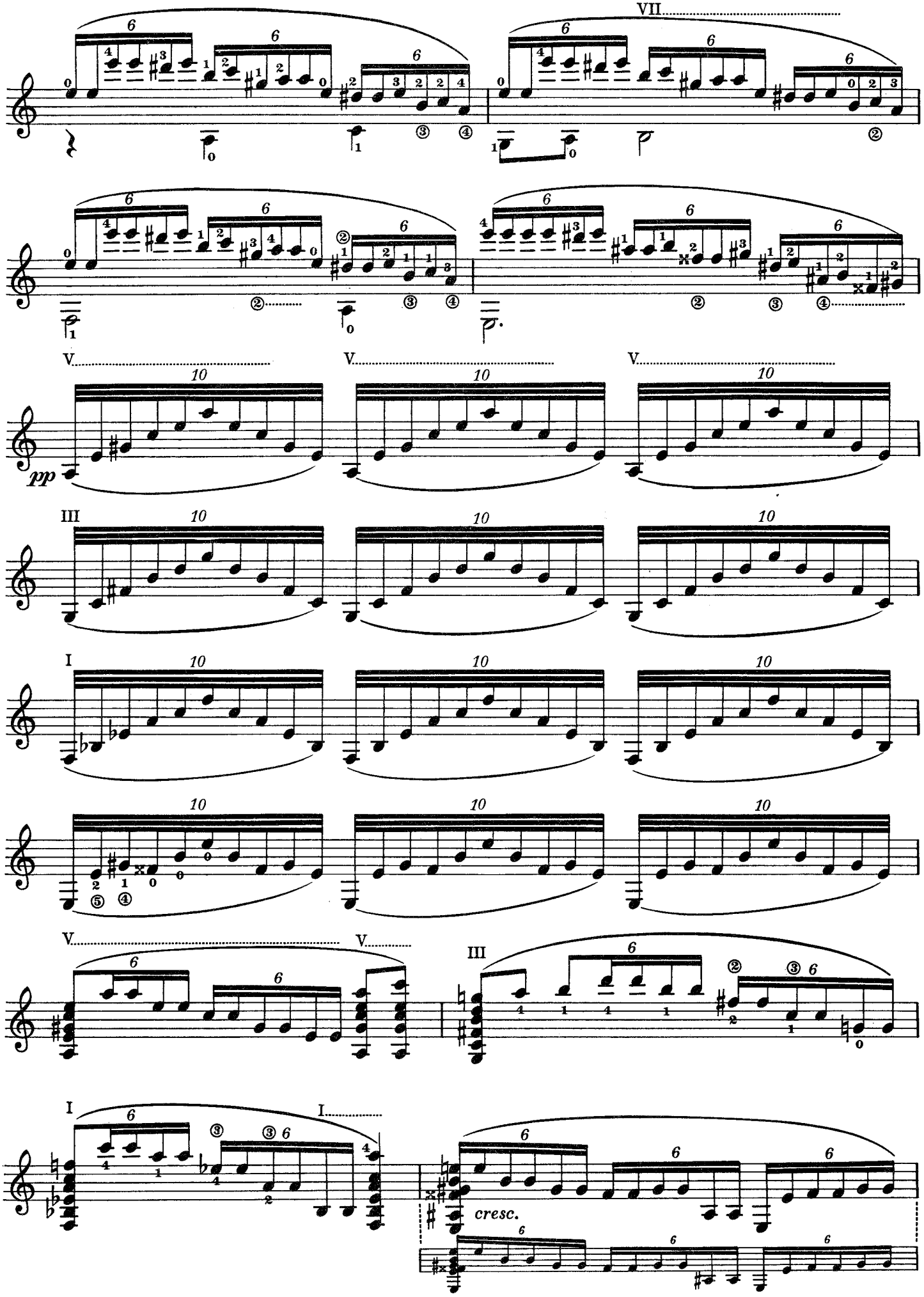

8va (optional)
loco
(loco)
cresc.
poco rit.

Passacaglia

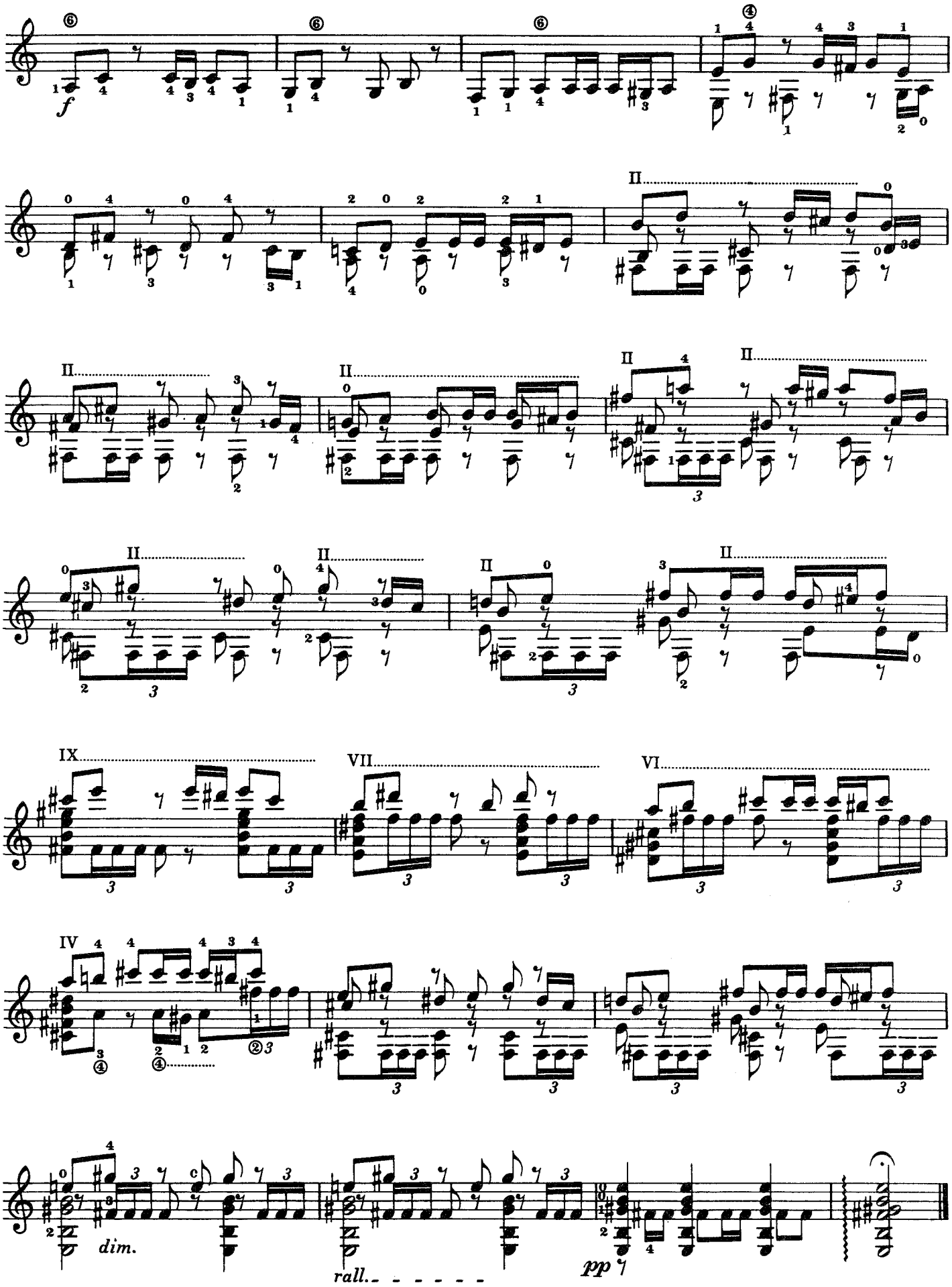



marcato il basso

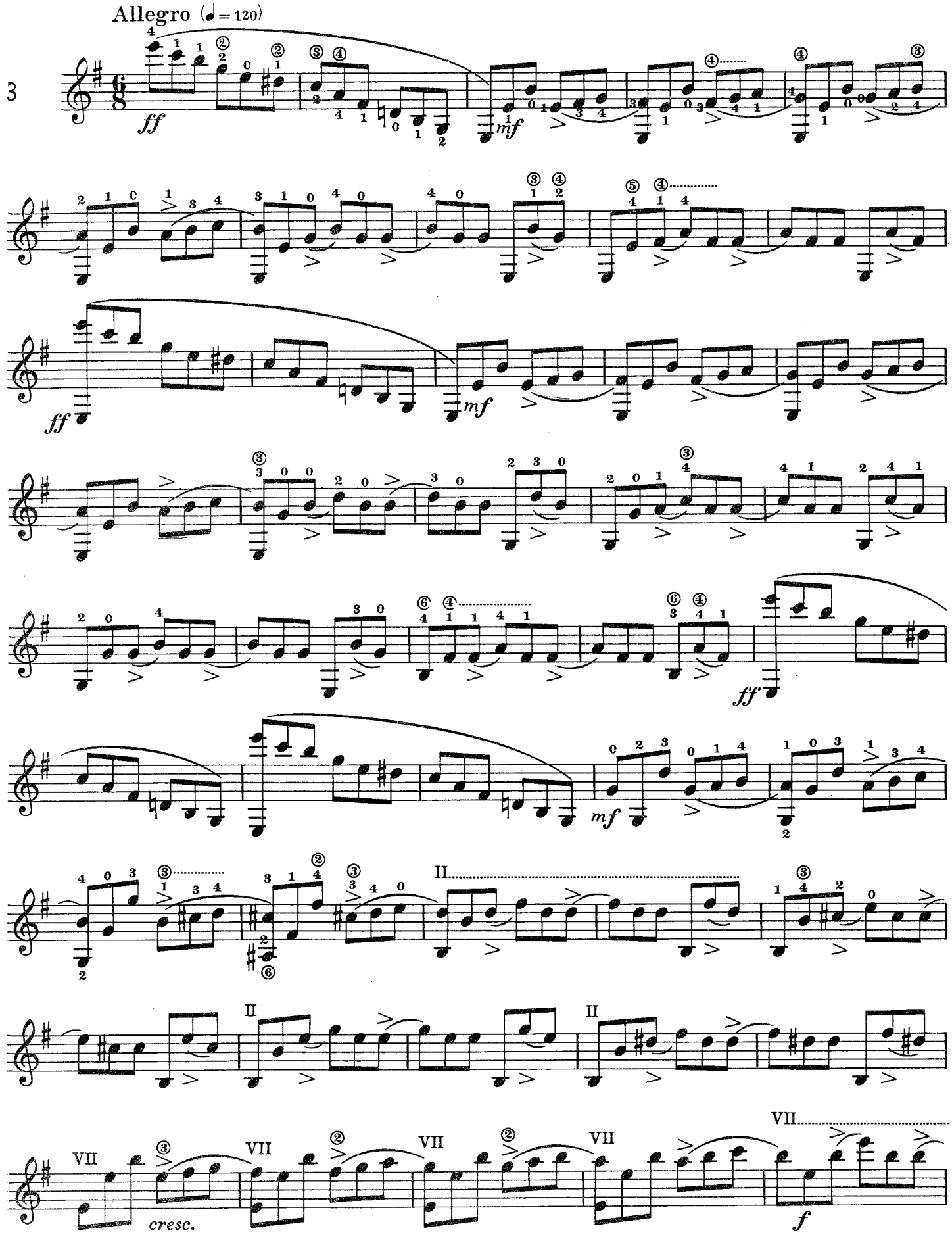

expressivo
I
rit.
V
ff a tempo
III
I

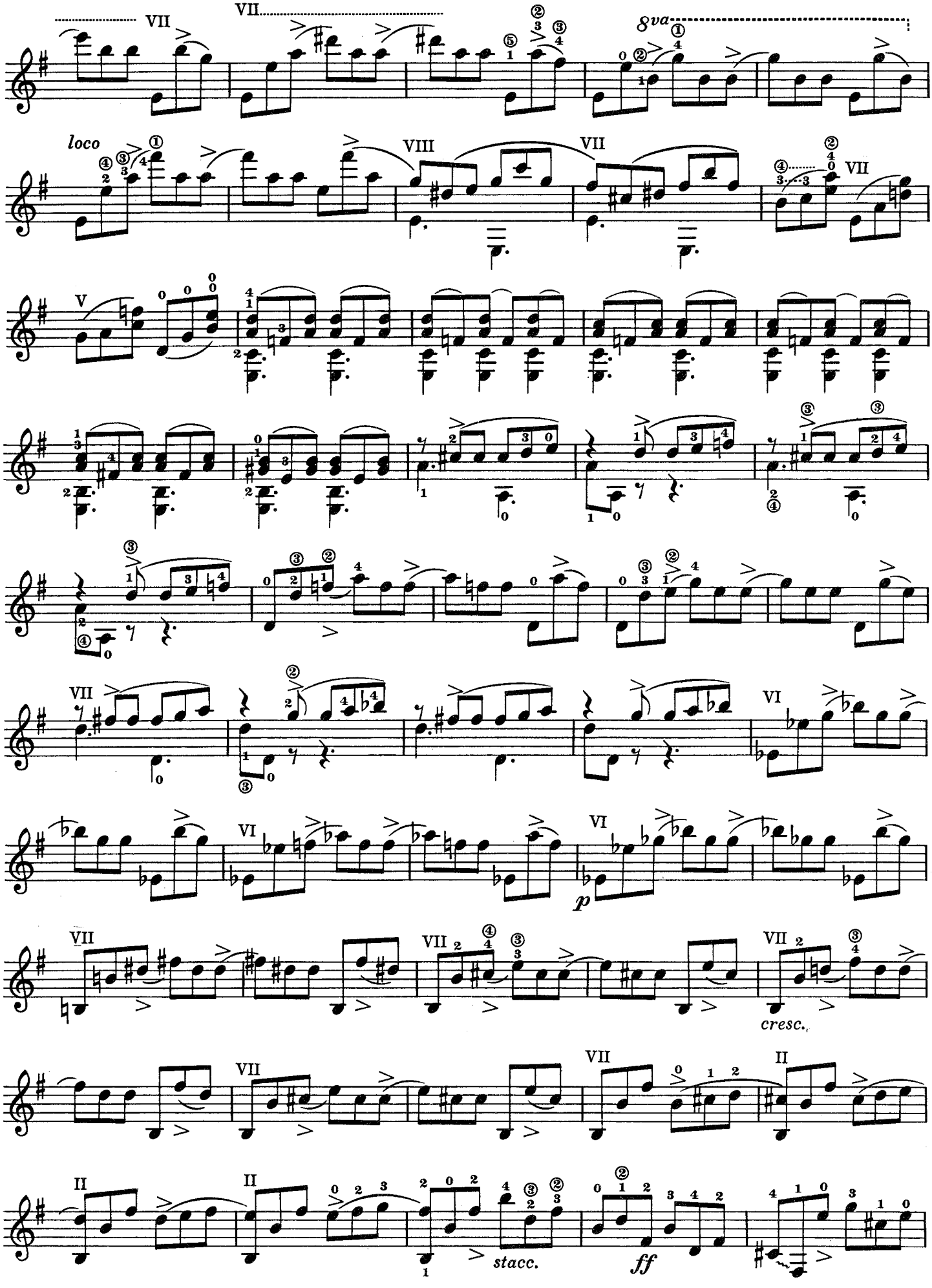

VII
pp
cresc.

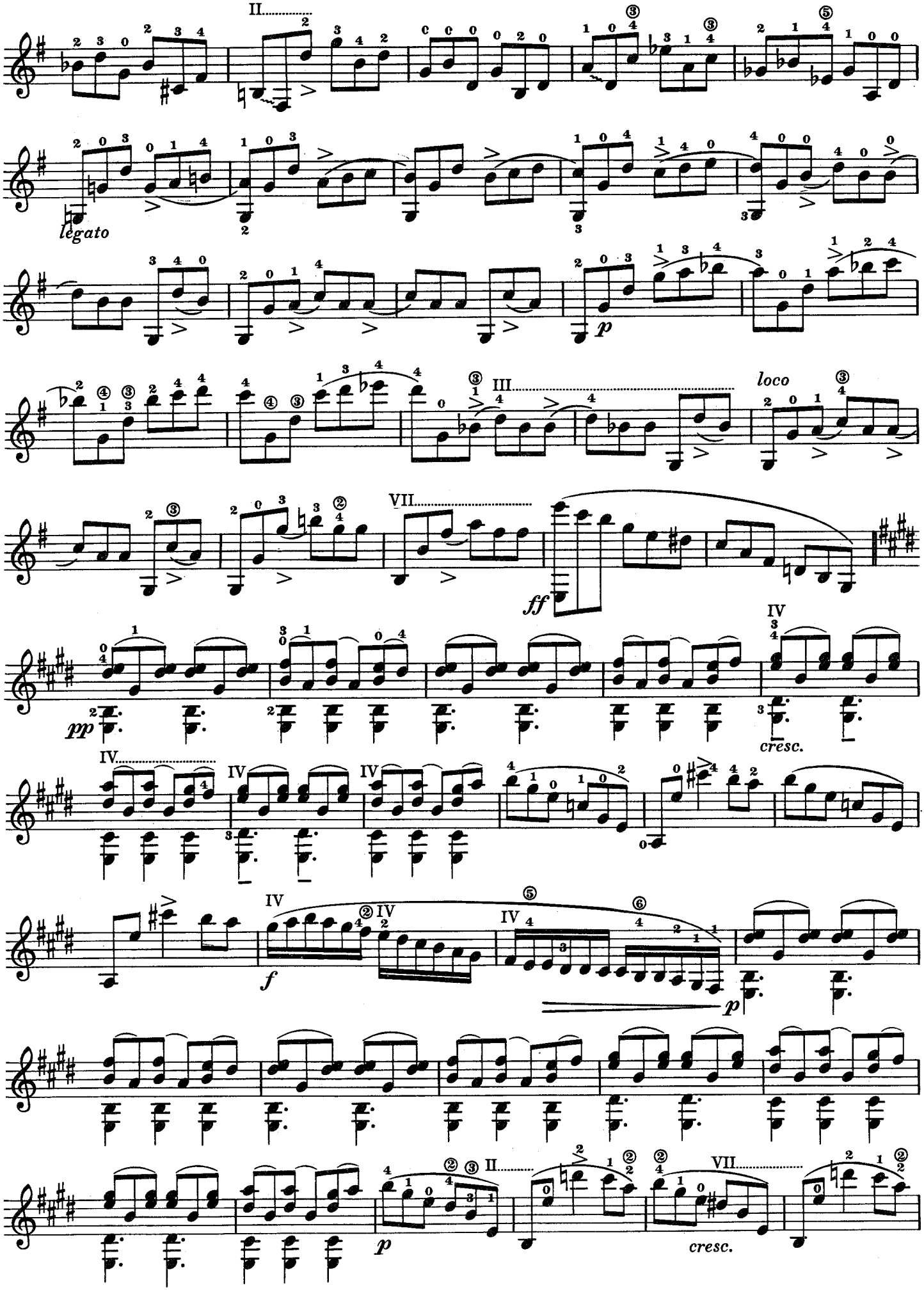
ritmico como un fandango



Zapateado




VII
VII
8va
loco
VIII
VII
VII
V
VII
VI
VI
VI
p
VII
VII
VII
cresc.
VII
II
II
II
stacc.
ff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VII
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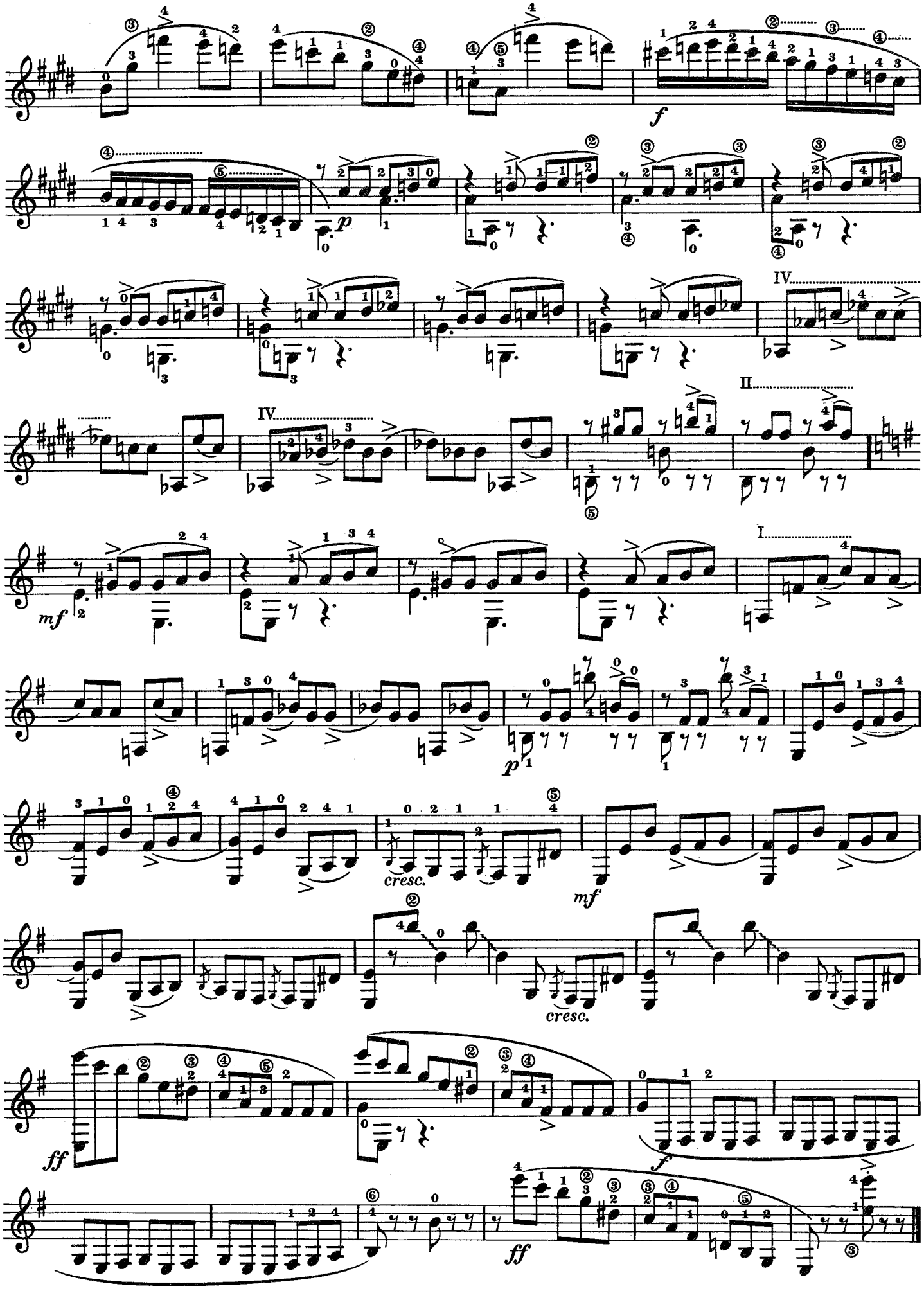
IV
pp
cresc.
f
p
cresc.

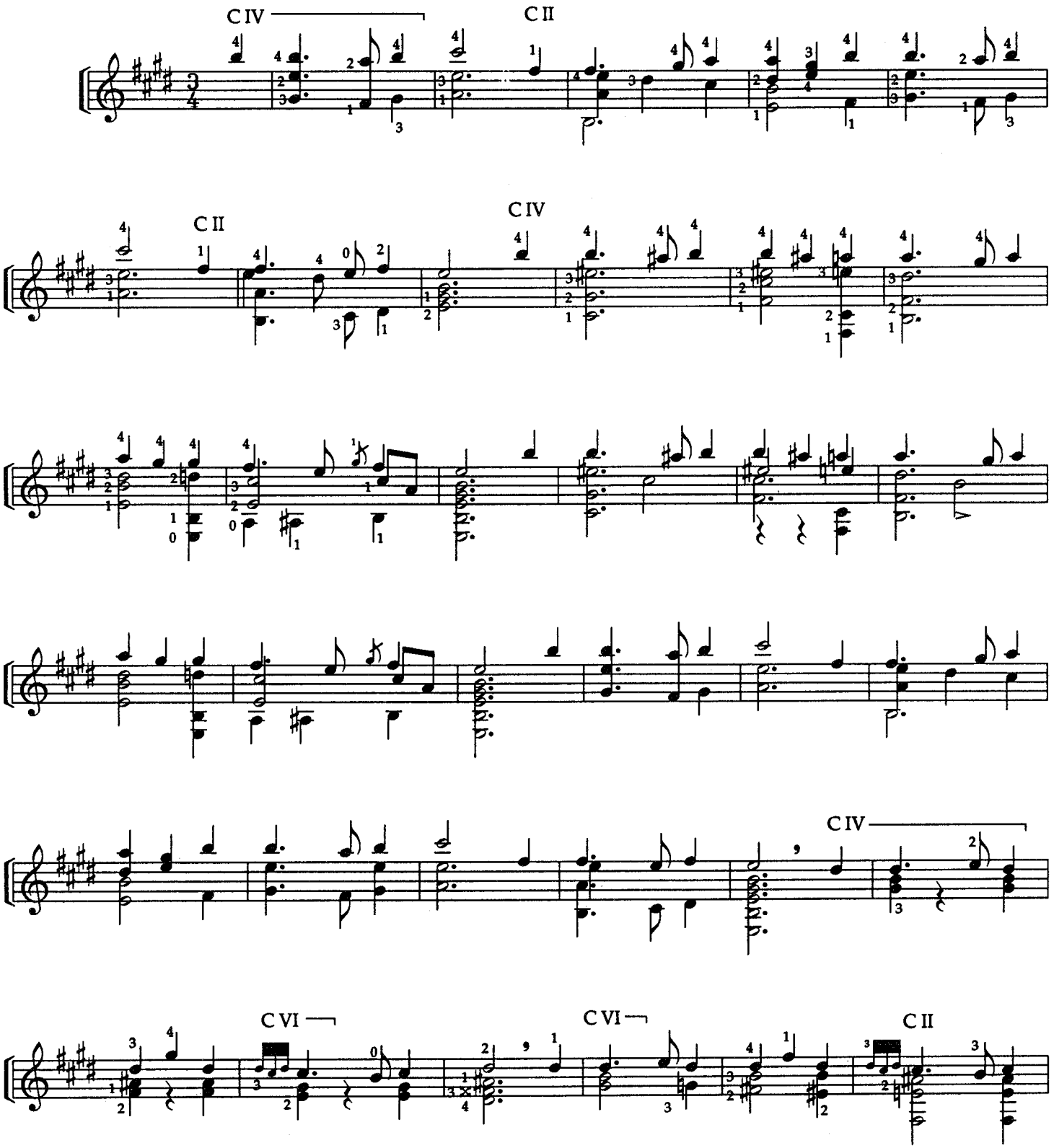

f
p
IV.
II.
IV.
mf
p
I.
cresc.
mf
cresc.
ff
f
ff

Pastoral

Transcripción para guitarra y digitación
Pepe ROMERO

Joaquín RODRIGO
1901

Allegretto



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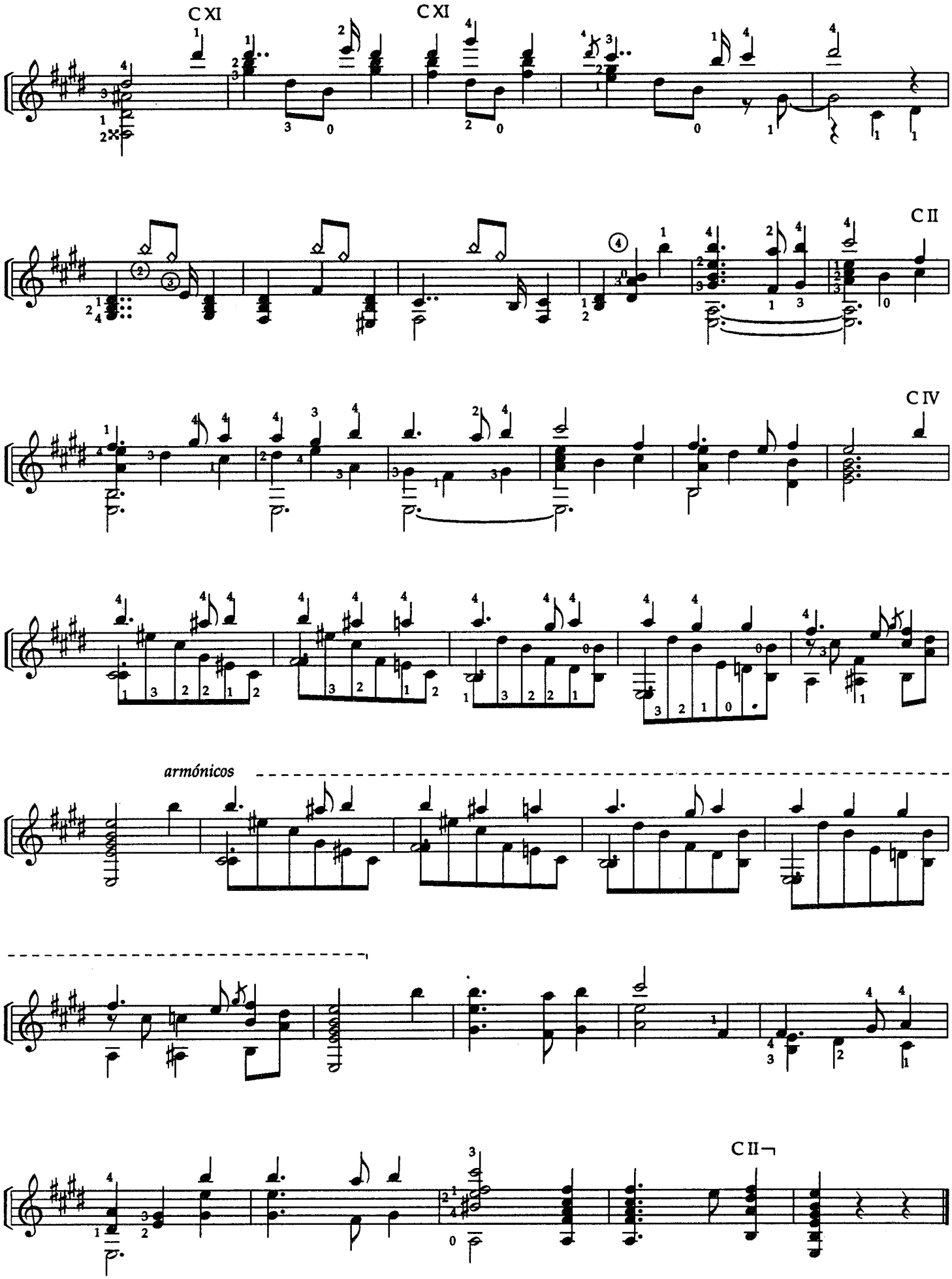

C XI
C XI
C II
C IV
armónicos
C II

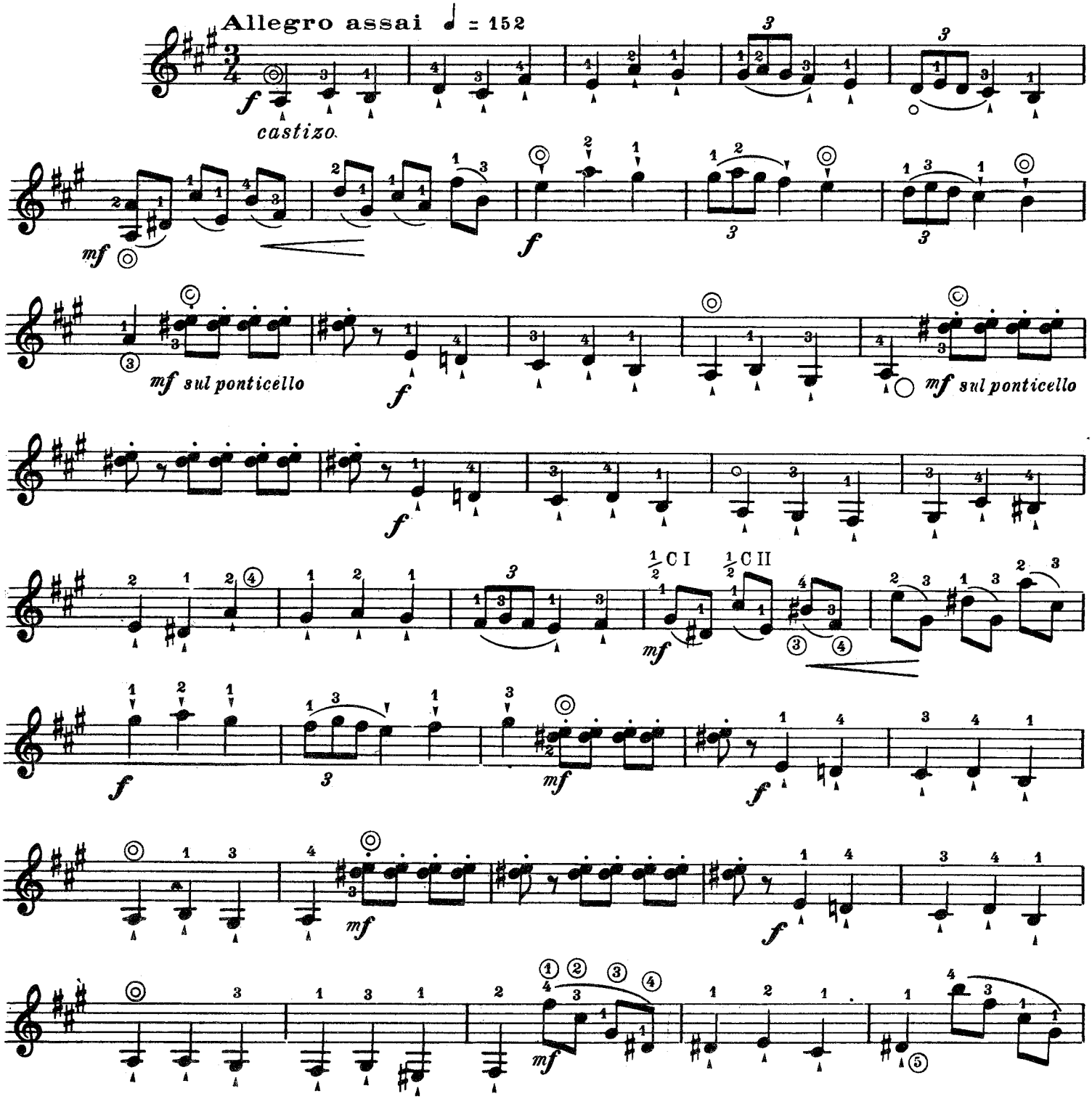
A Ernesto Bitetti

Sonata a la española

I

Duración 8' 30

Joaquín RODRIGO



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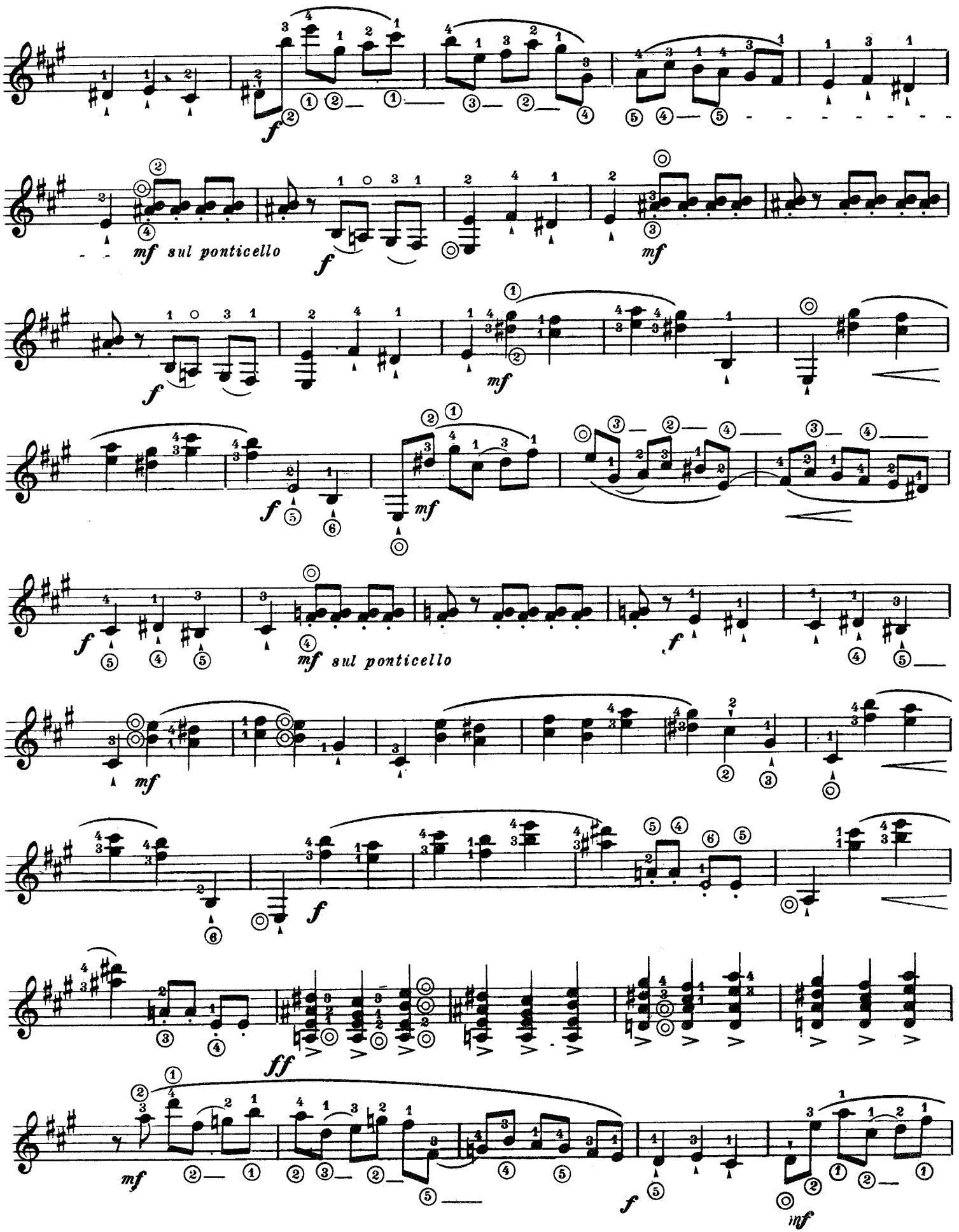
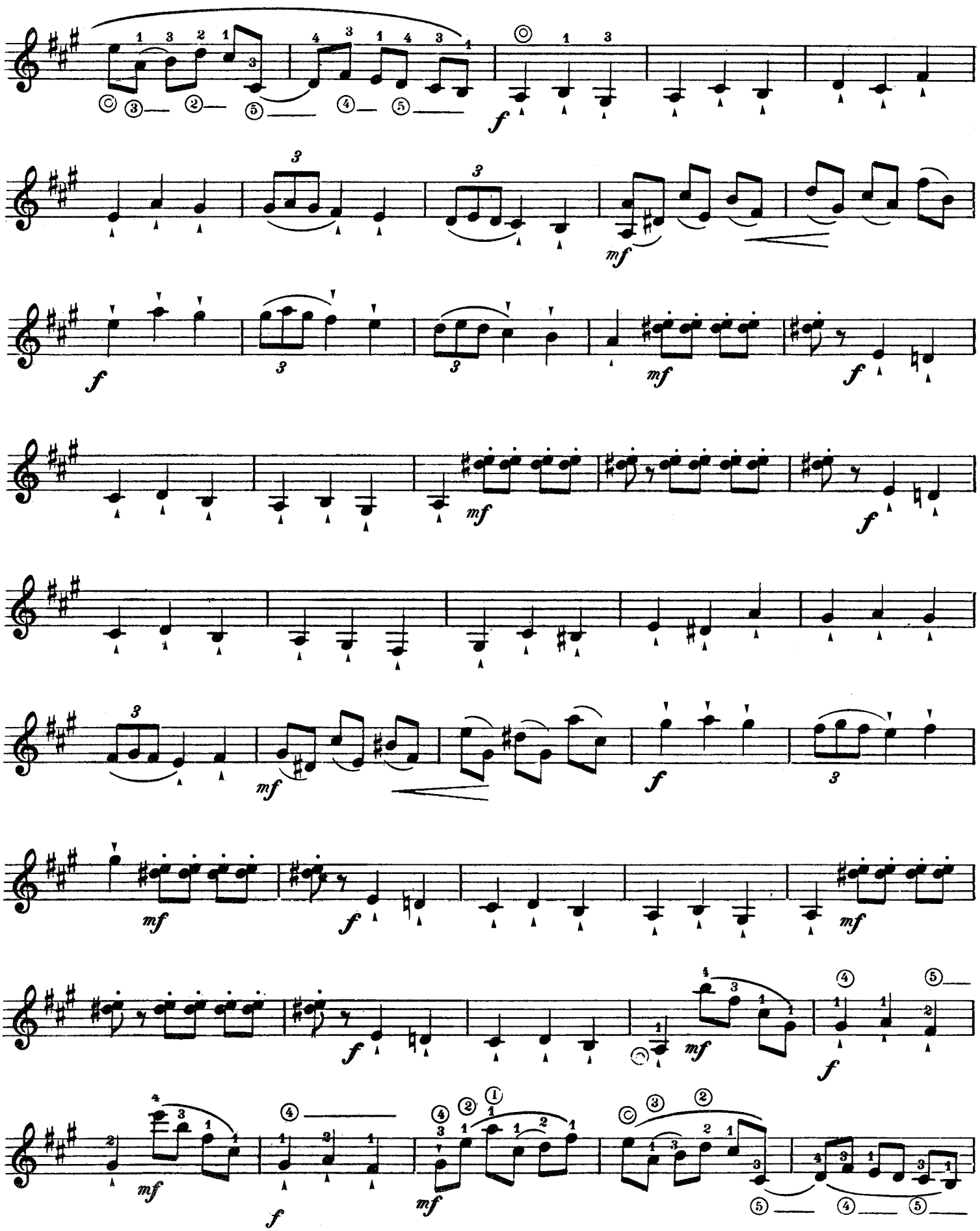
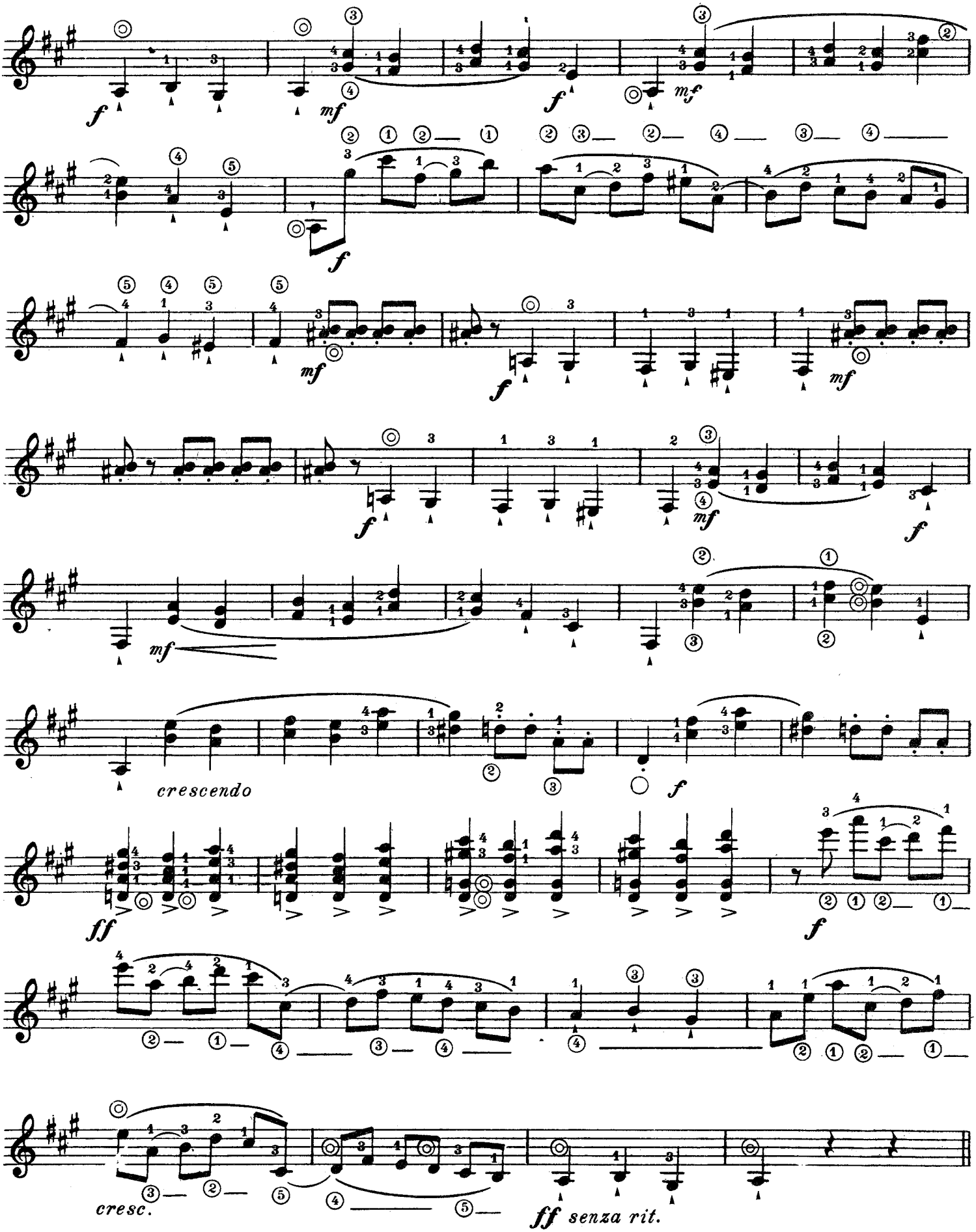
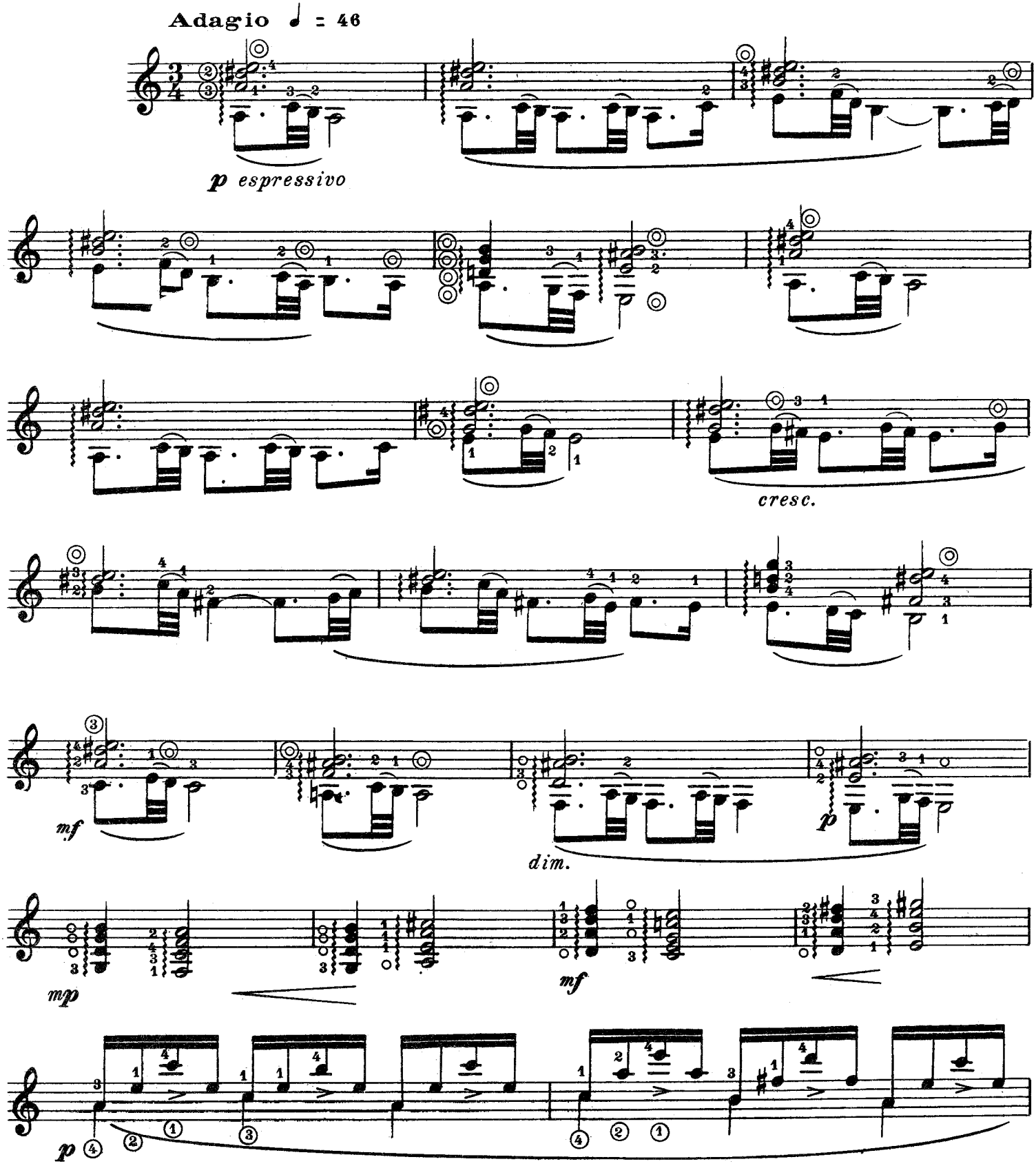
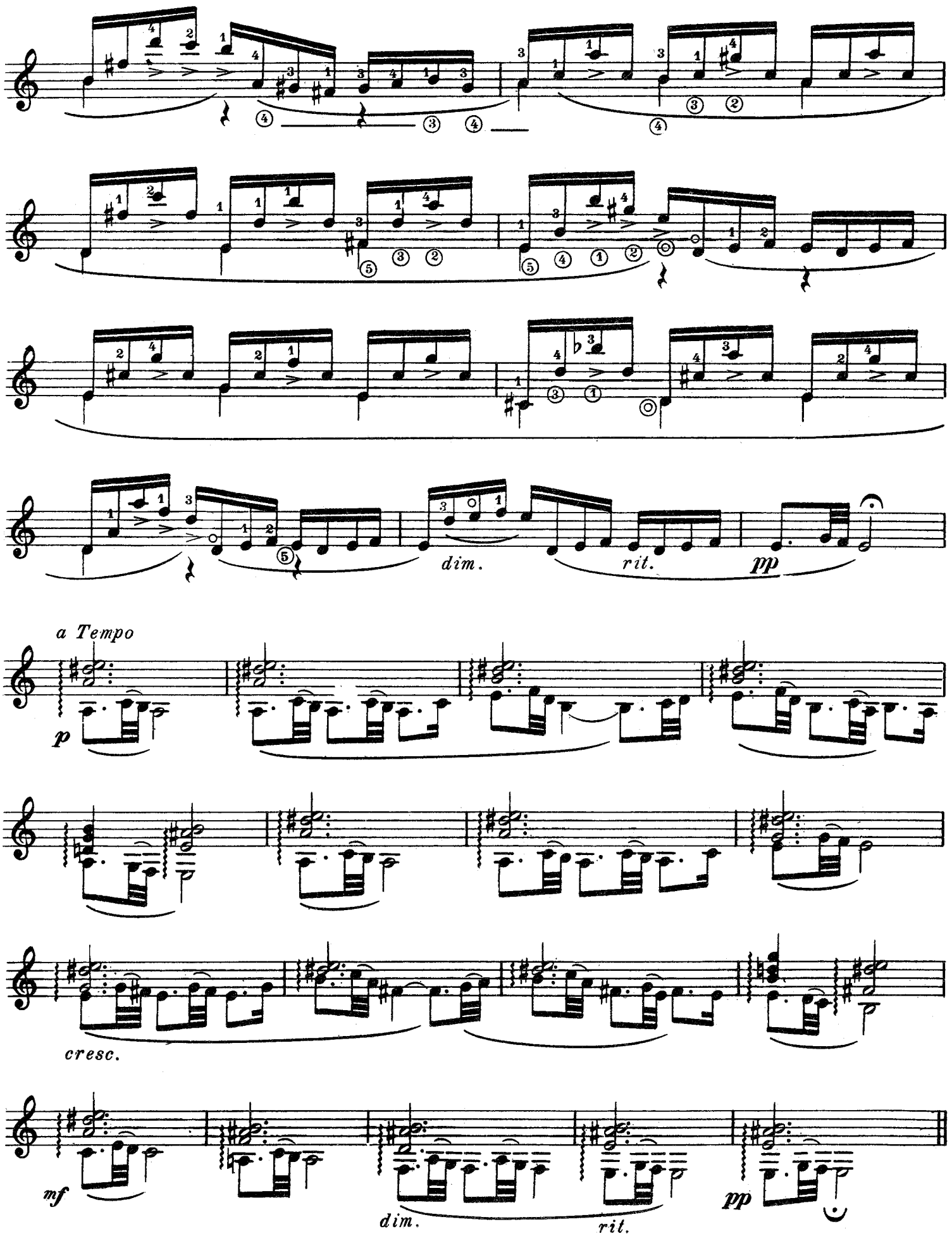

mf sul ponticello
f
mf
mf sul ponticello
ff



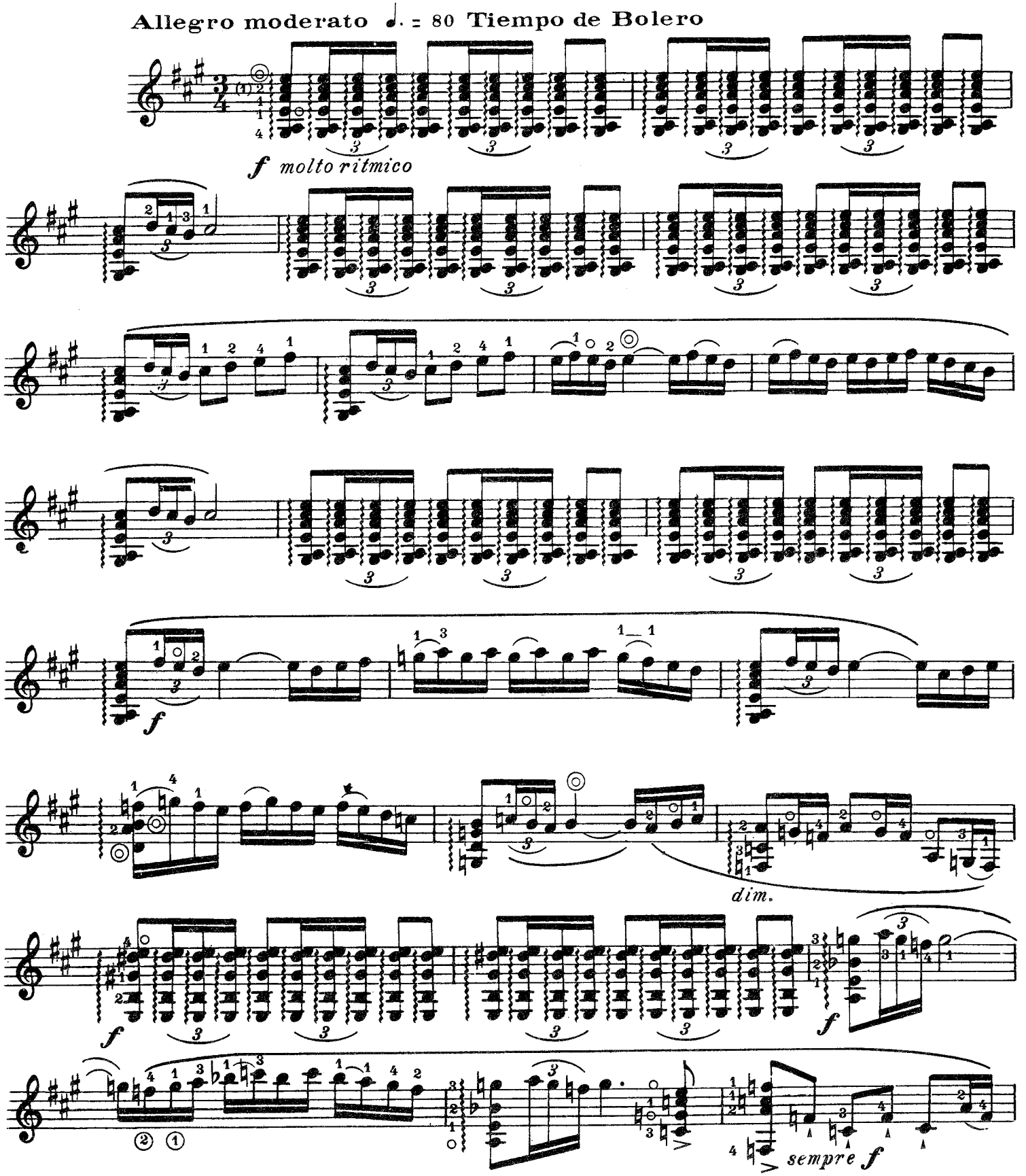

f
mf
f
mf
f
mf
f
mf
f
mf
mf
crescendo
f
ff
f
cresc.
ff senza rit.

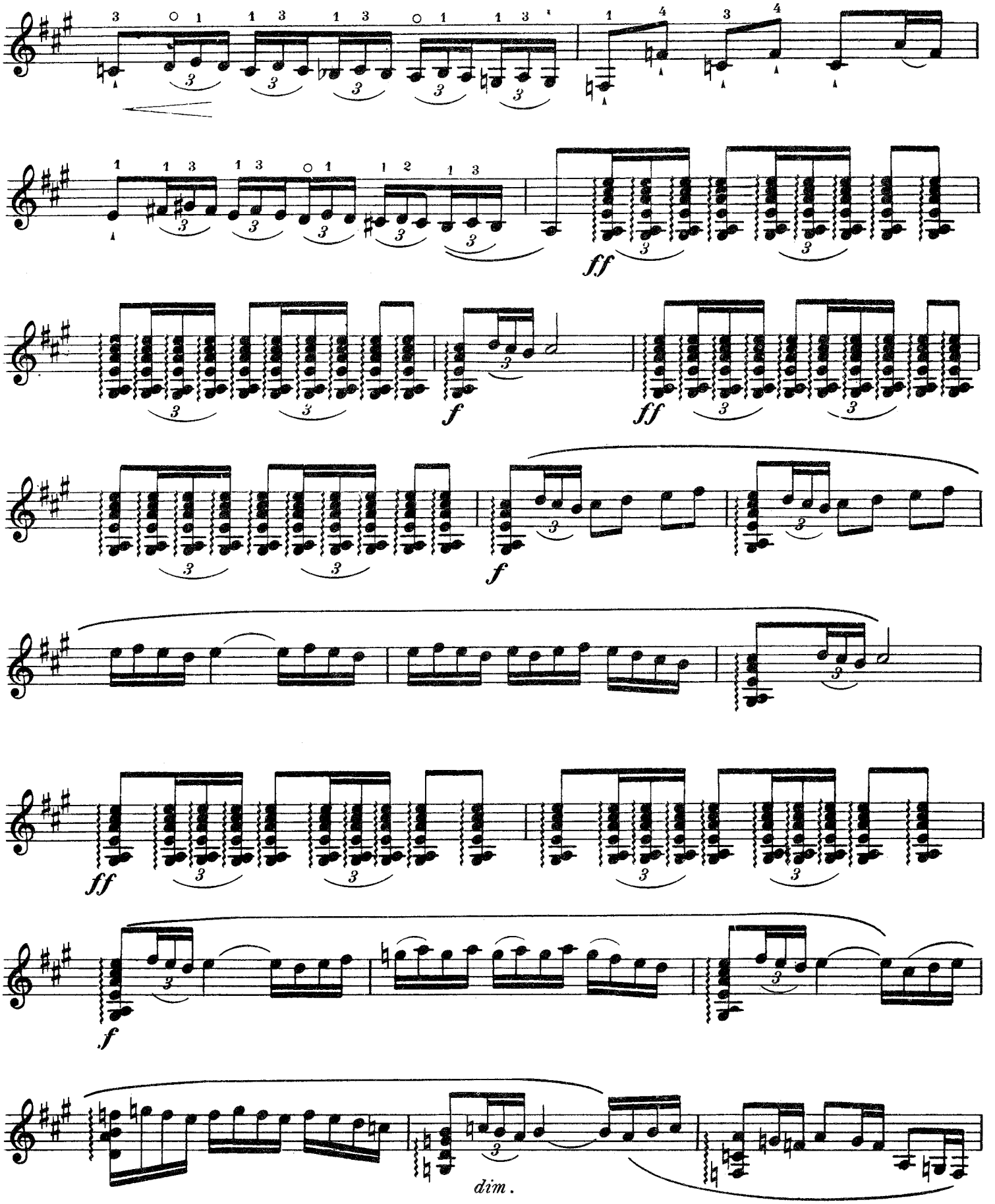
II

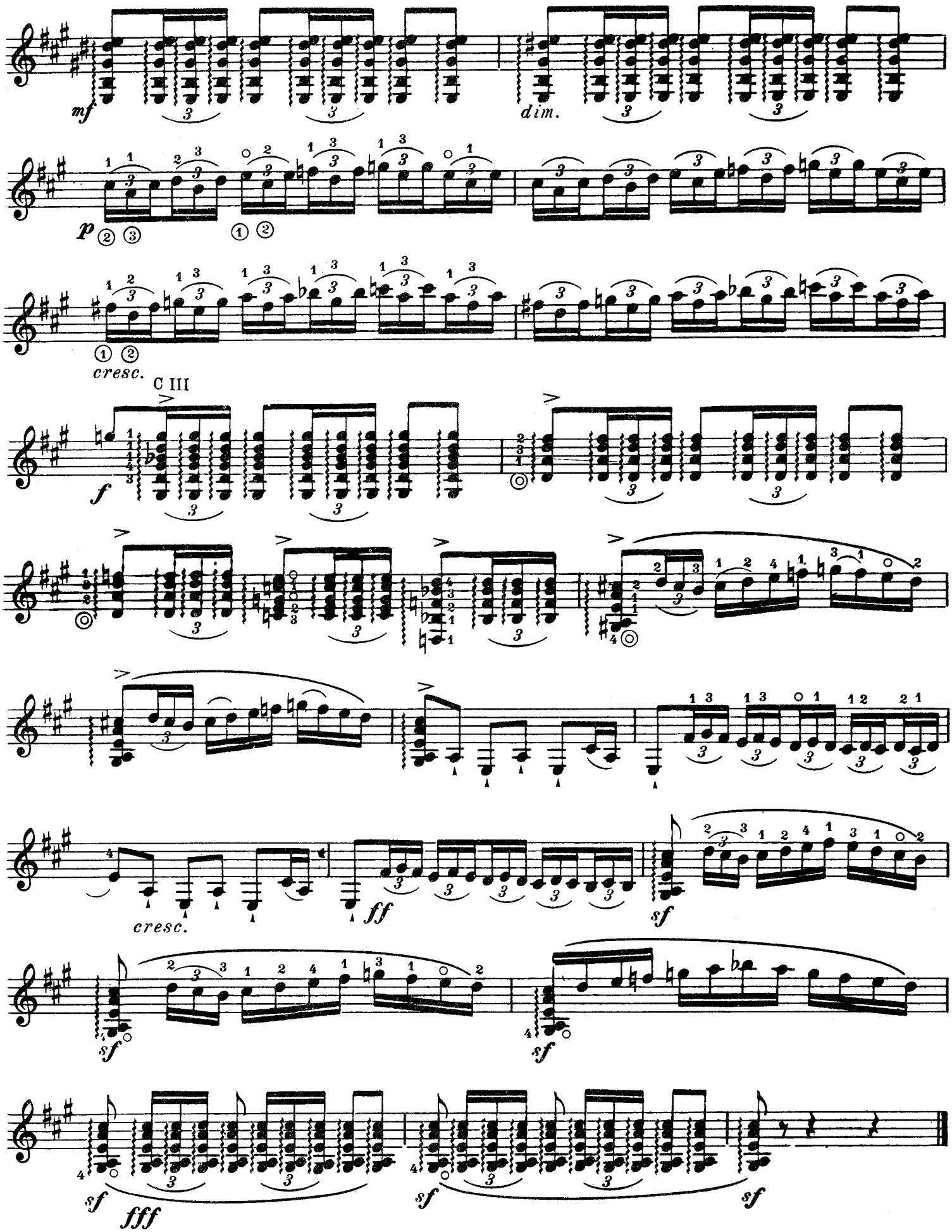



dim.
rit.
pp
a Tempo
p
cresc.
mf
dim.
rit.
pp

III


Allegro moderato ♩. = 80 Tiempo de Bolero
f molto ritmico
f
dim.
f
f
sempre f


ff
f
ff
f
ff
f
dim.


mf
dim.
p
cresc.
C III
f
cresc.
ff
sf
sf
sf
sf
fff
sf

A Celedonio Romero

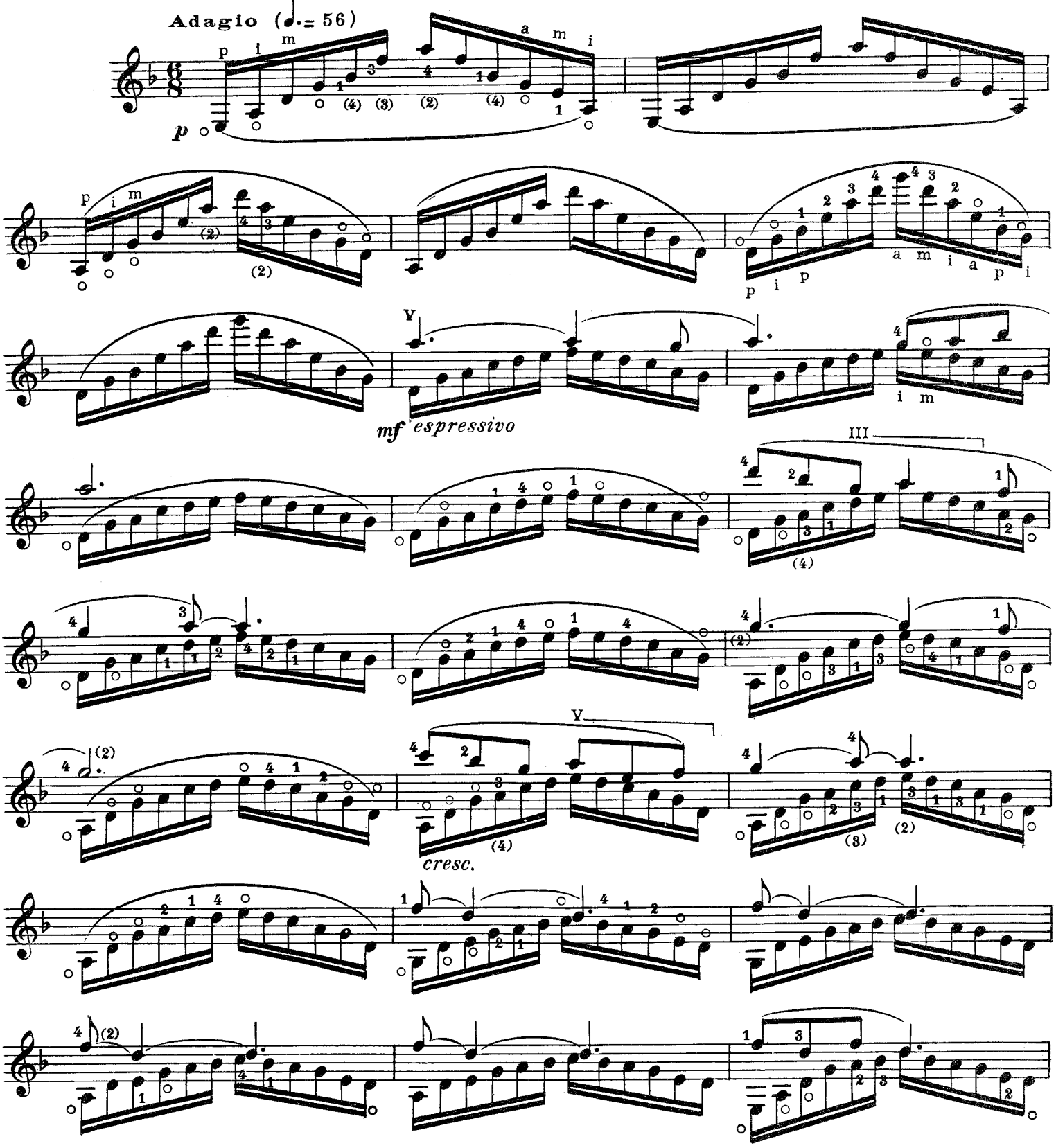
Dos preludios

Digitado por Celedonio ROMERO

I

Joaquín RODRIGO

Duración 5' 65



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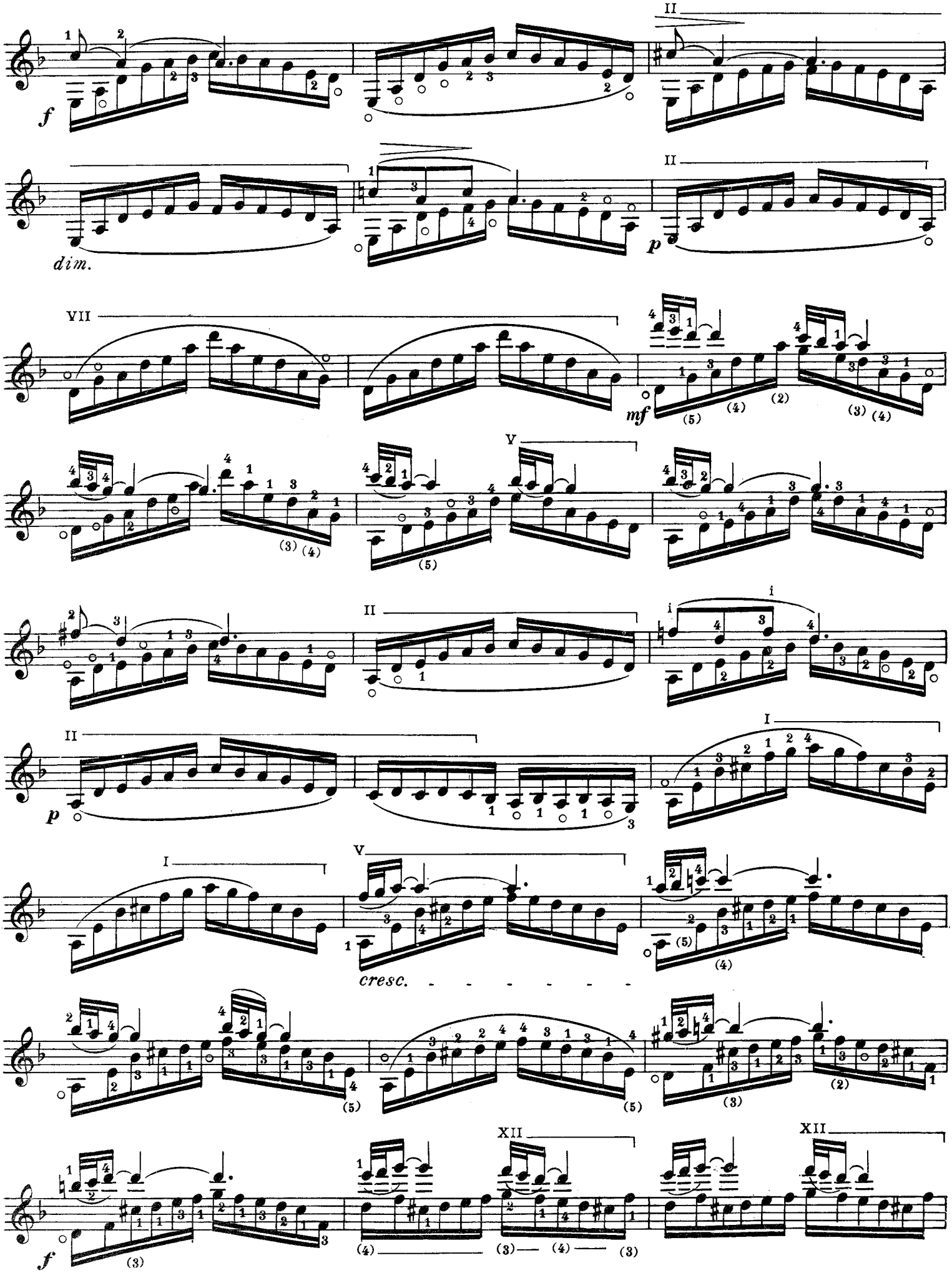
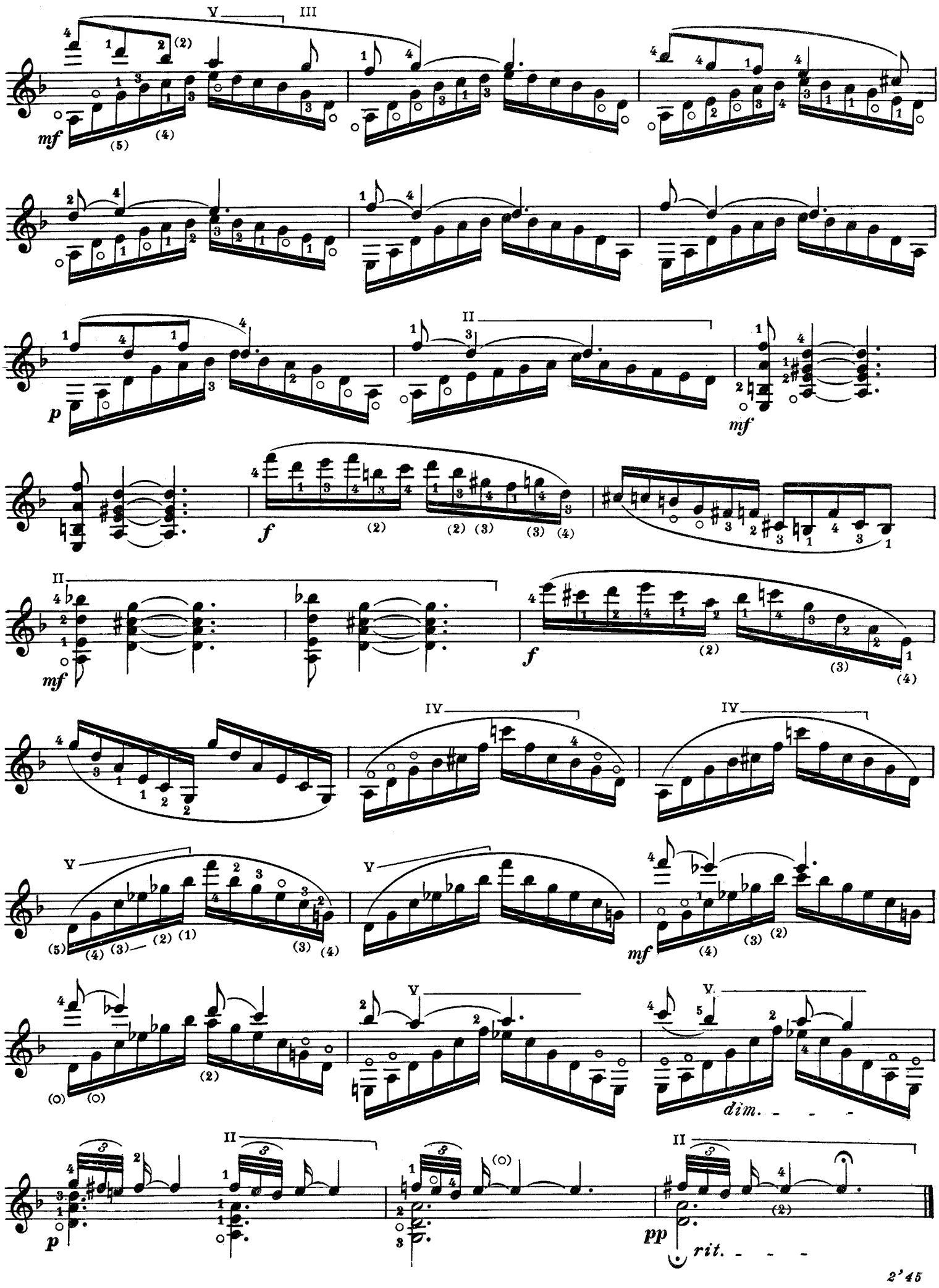
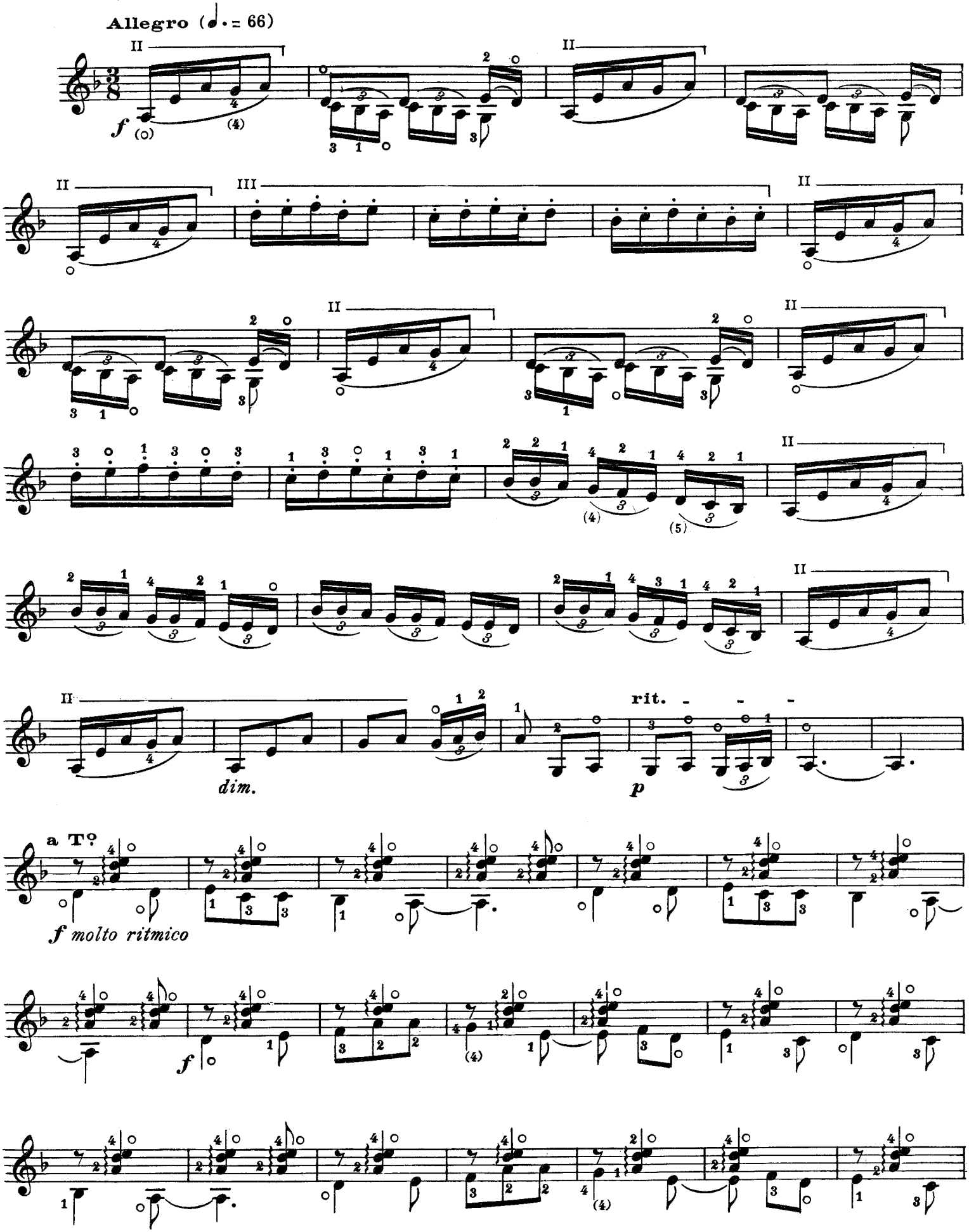
to Schott Music Corporation (1995)

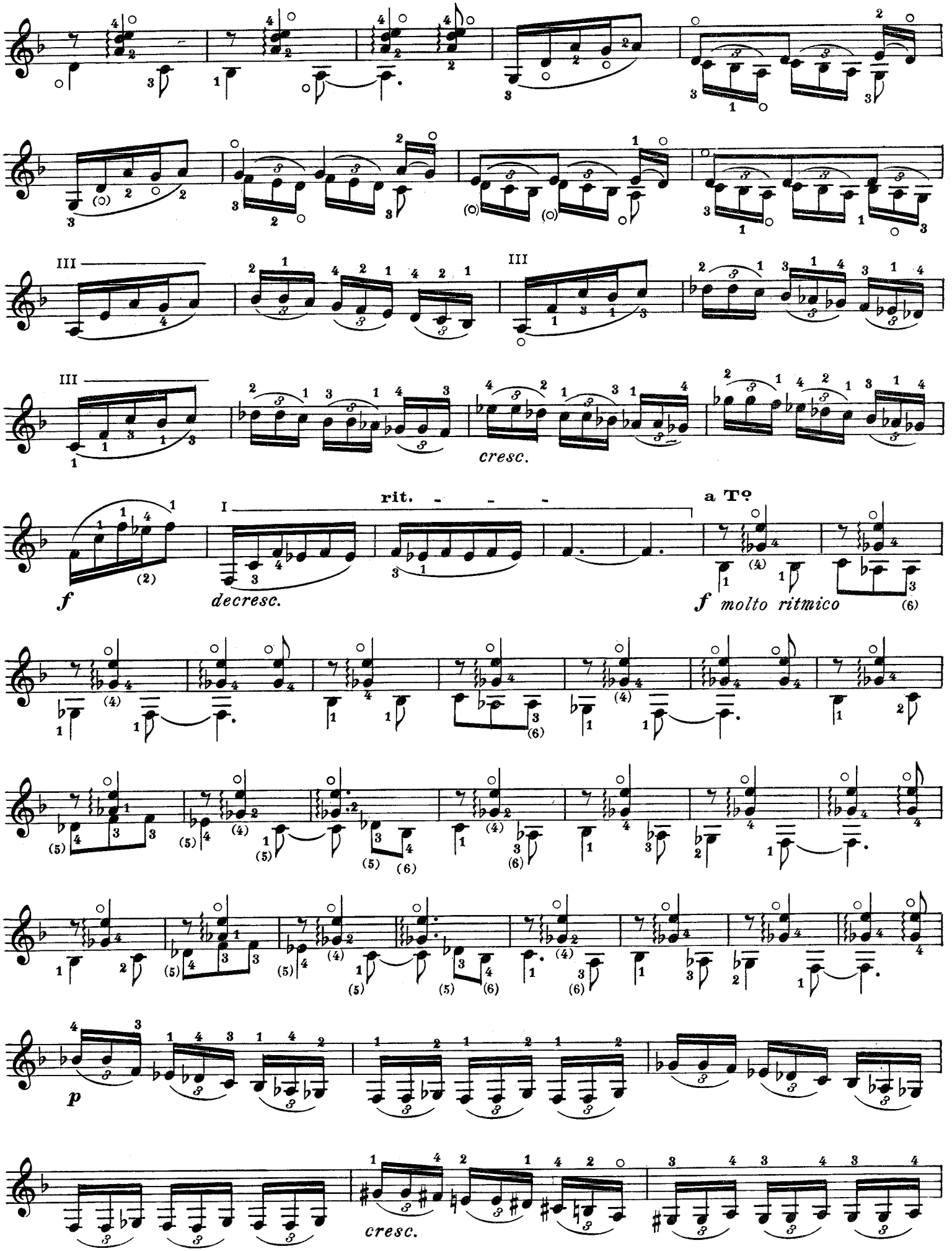

f
dim.
p
mf
cresc.
f

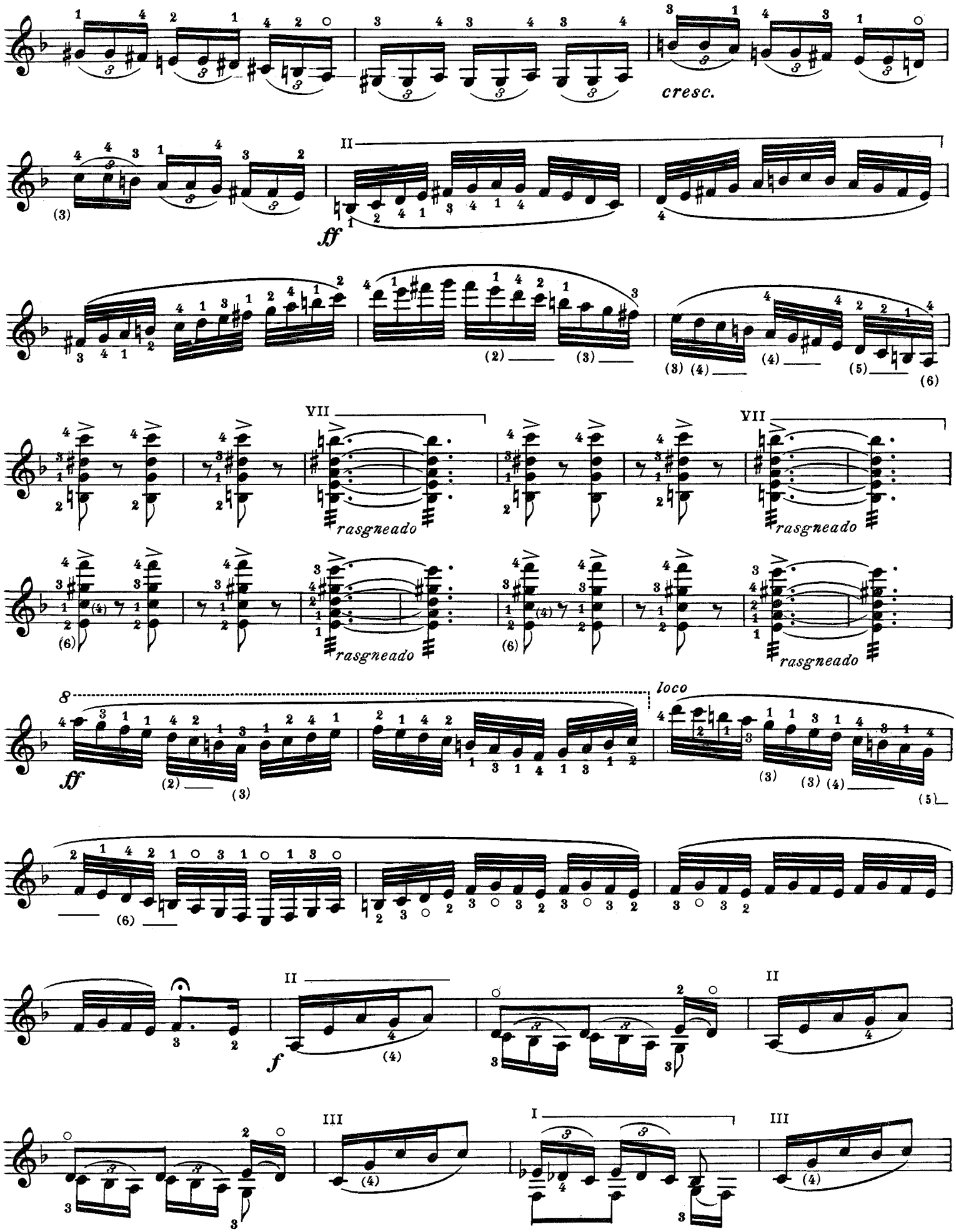


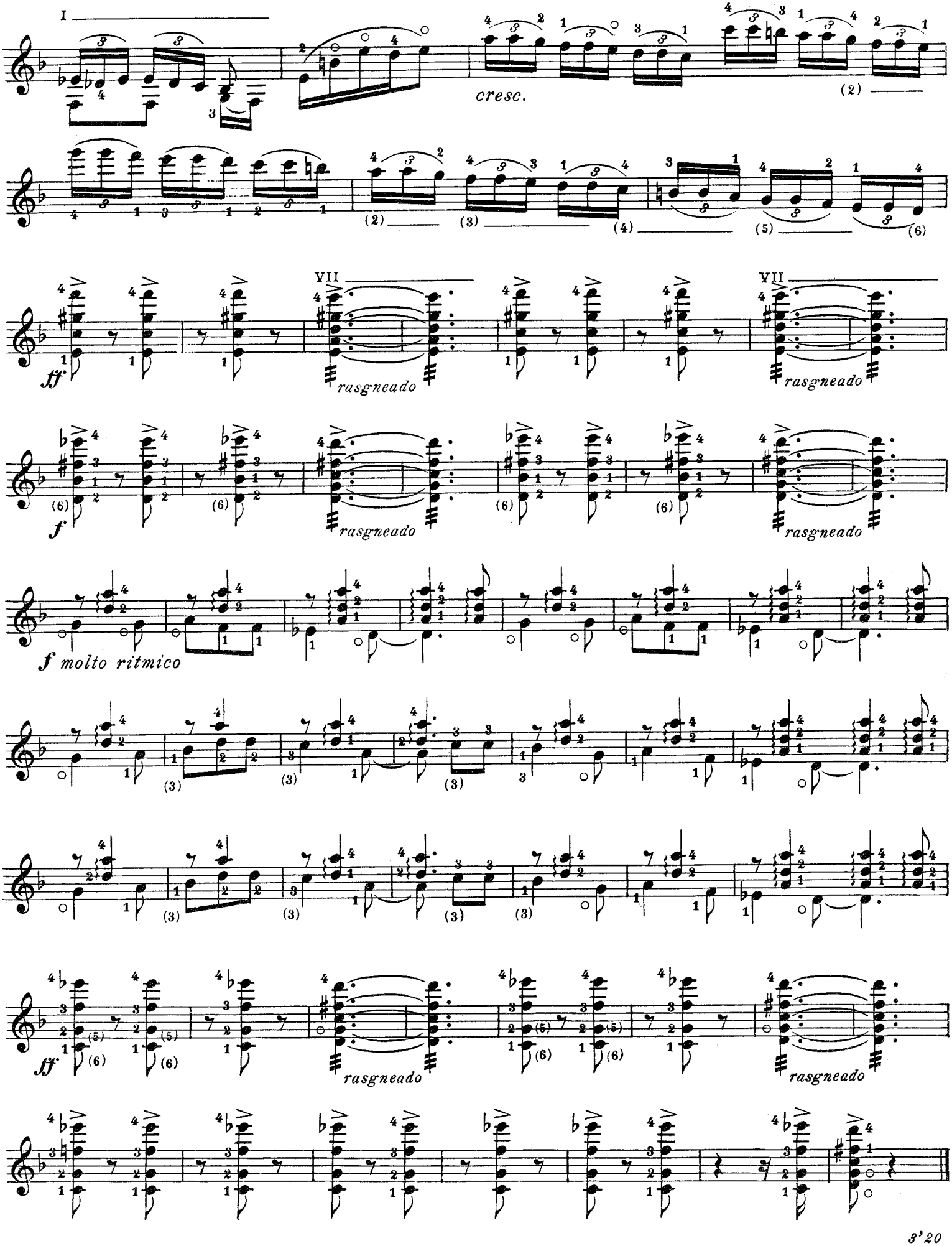
2'45

II




III
III
III
cresc.
I
rit. - - -
a Tº
f
decresc.
f molto ritmico
p
cresc.


cresc.
ff
II
VII
rasgneado
loco
f
III
I



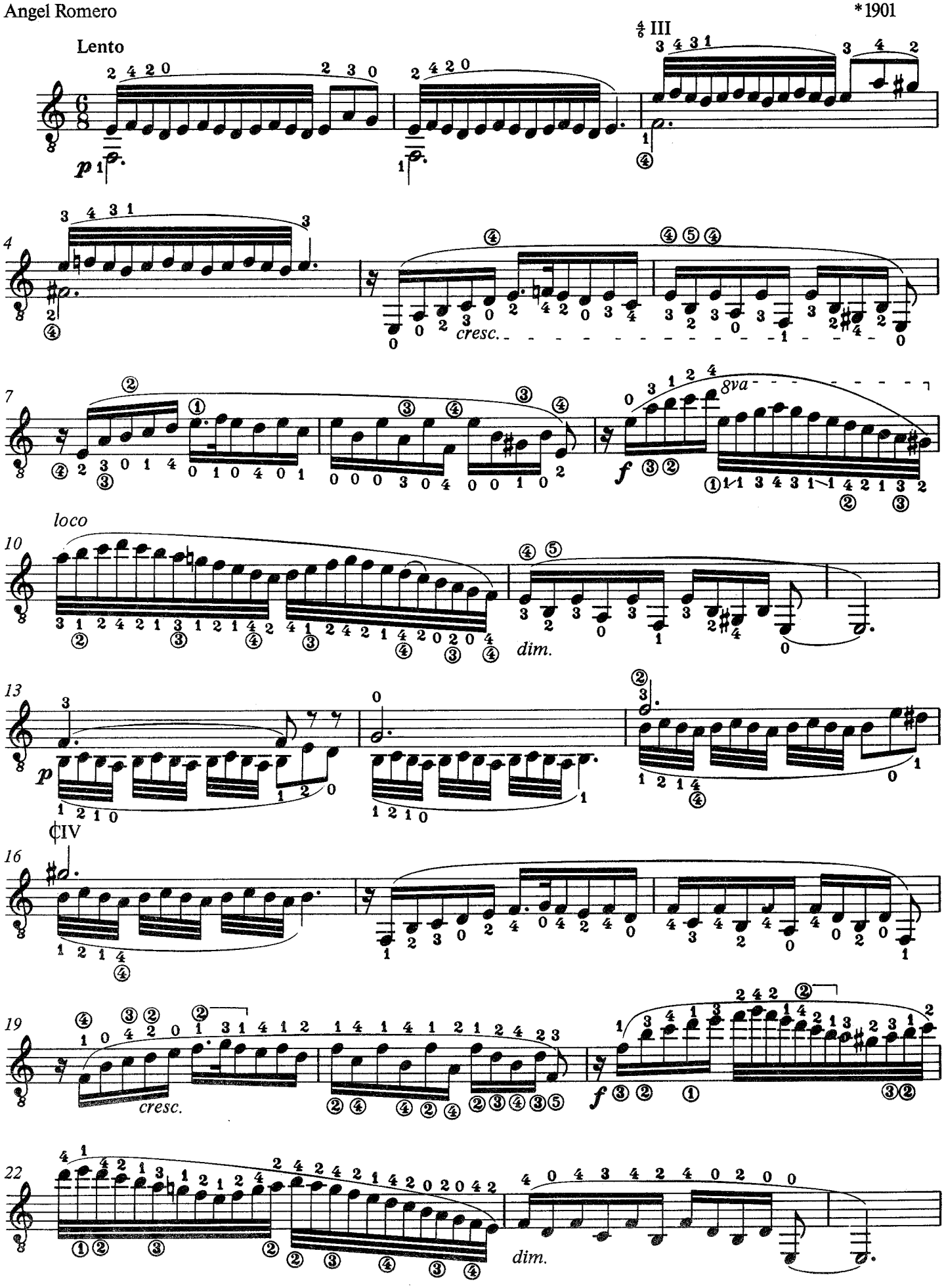
3'20

Un tiempo fue Itálica famosa

(1980)

Digitación de
Angel Romero

Joaquín Rodrigo
*1901



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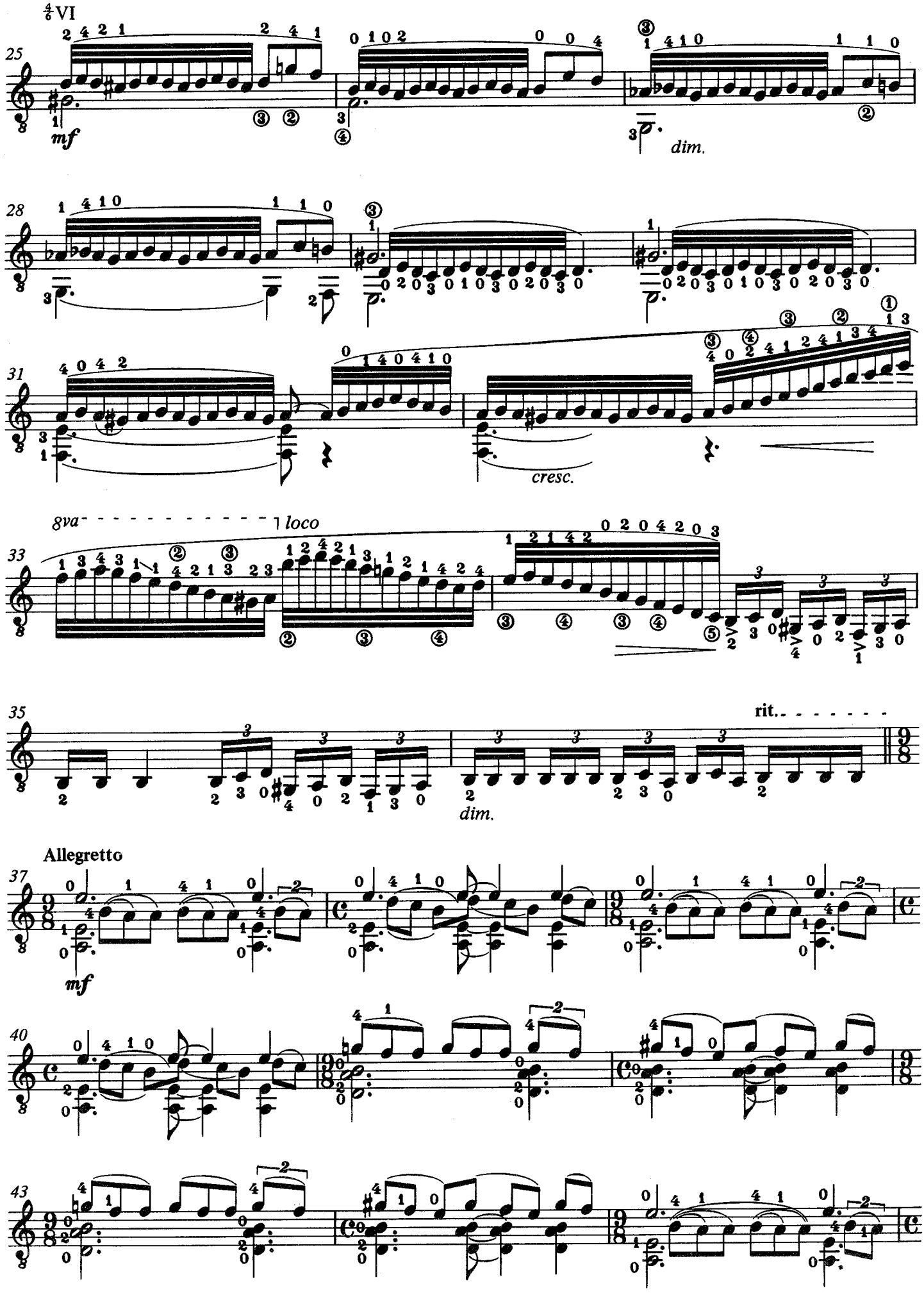
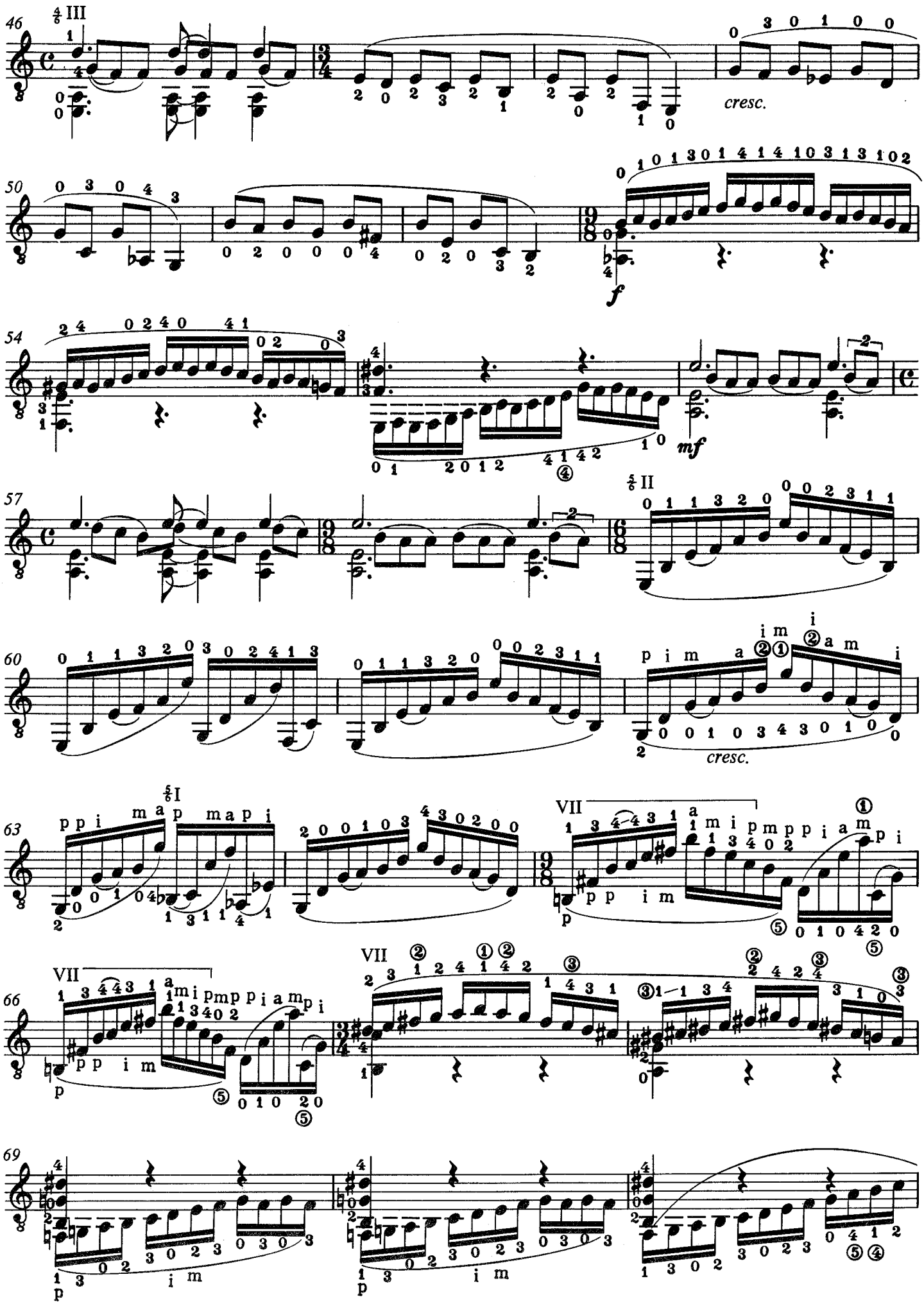
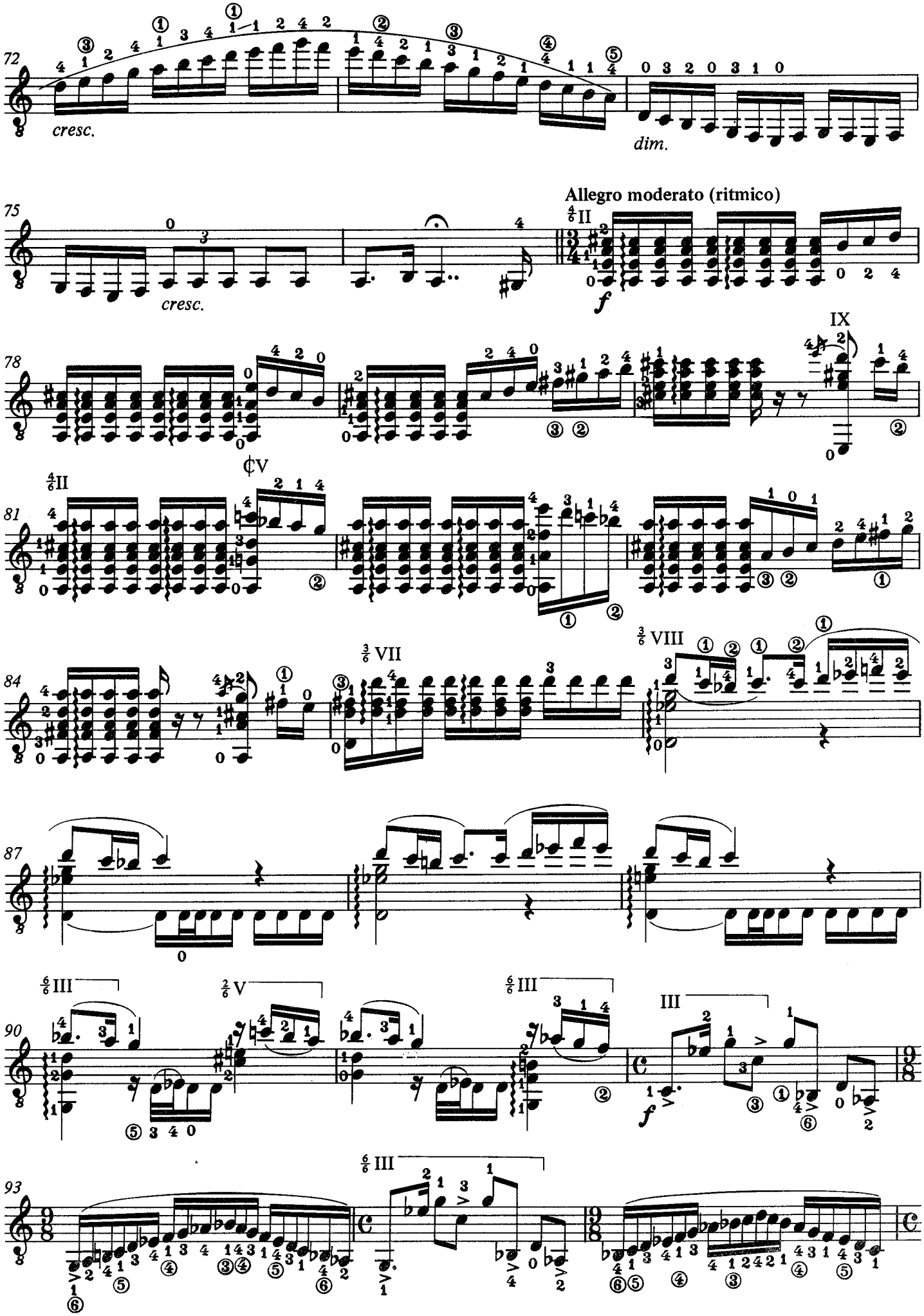
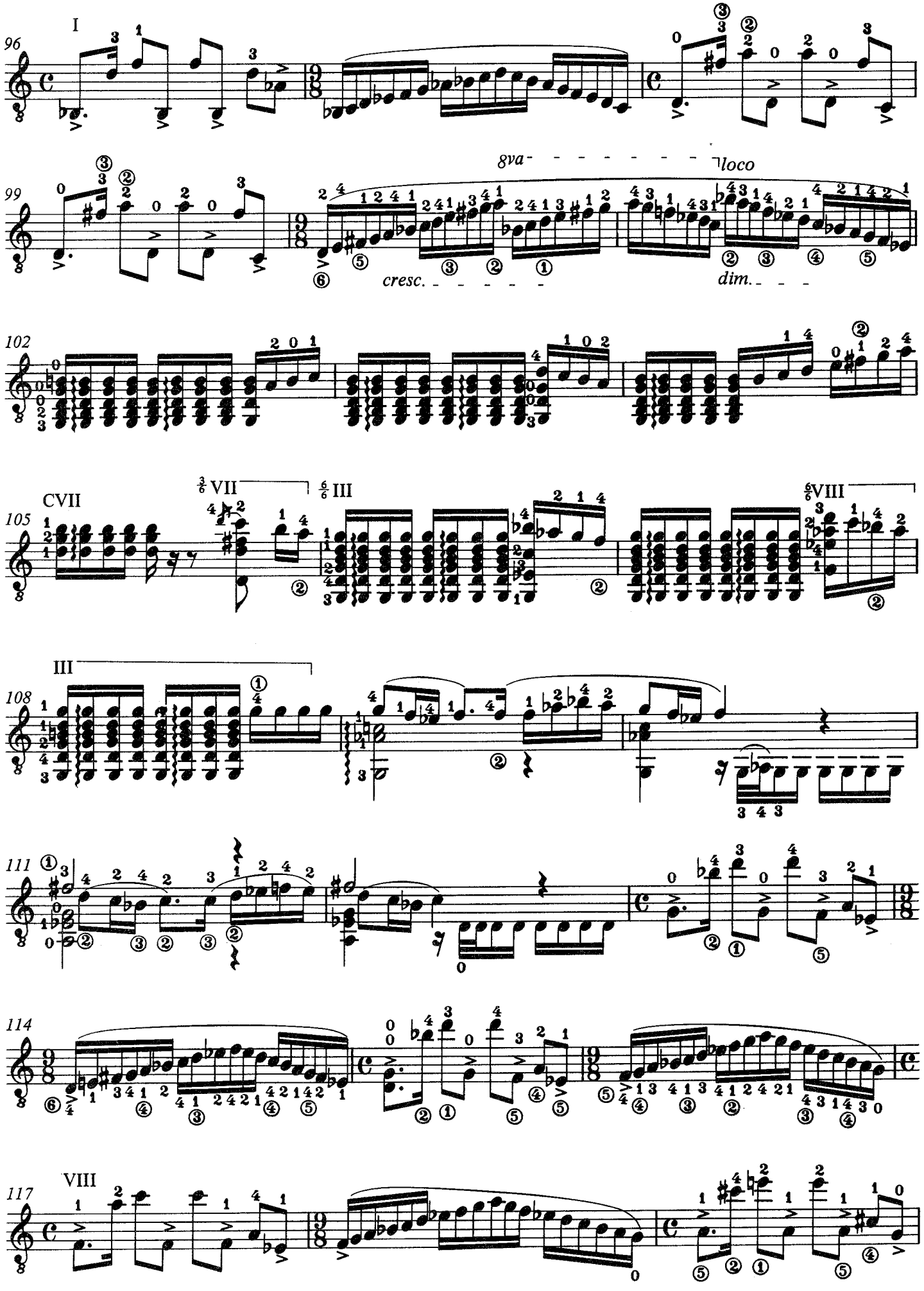
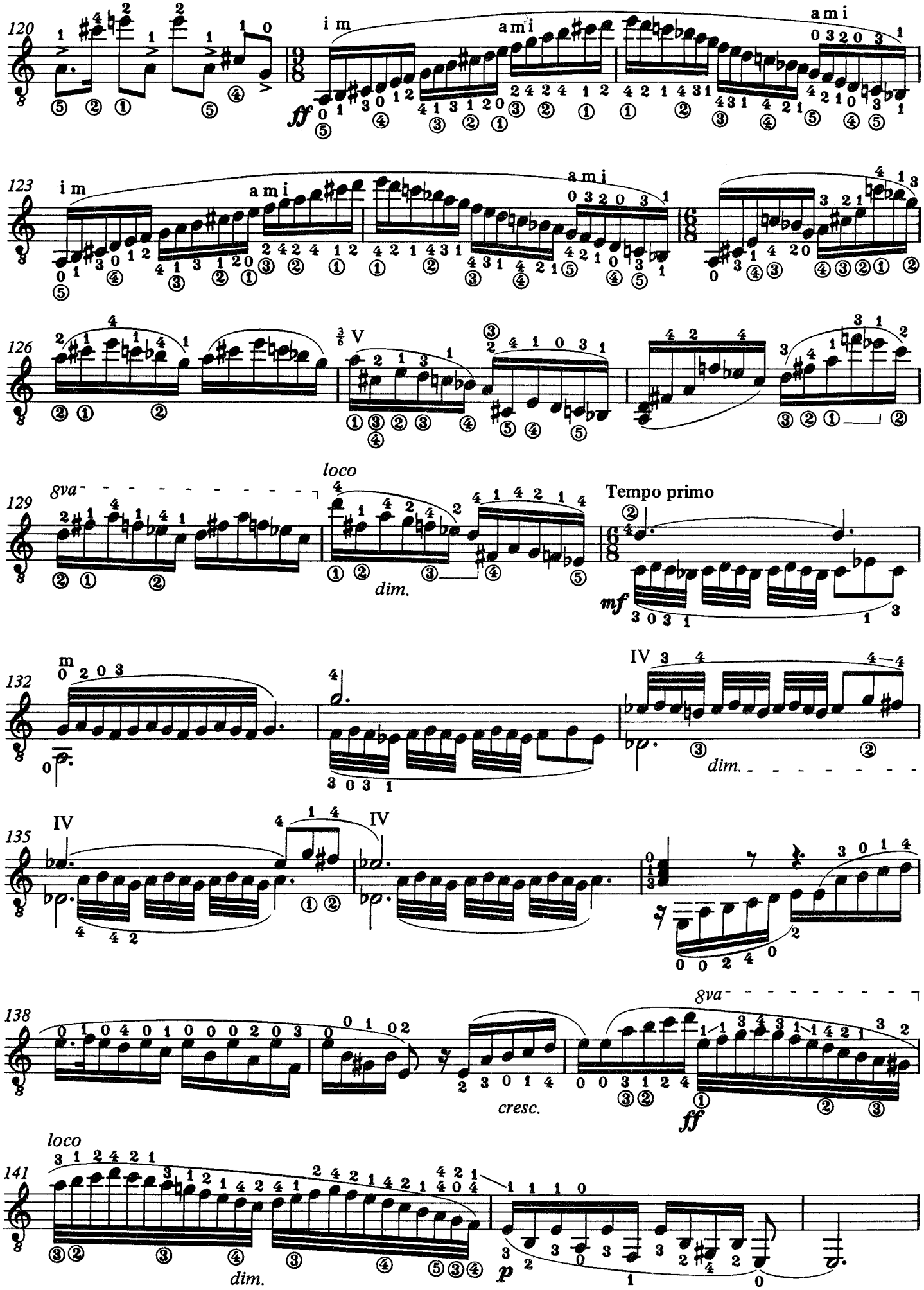
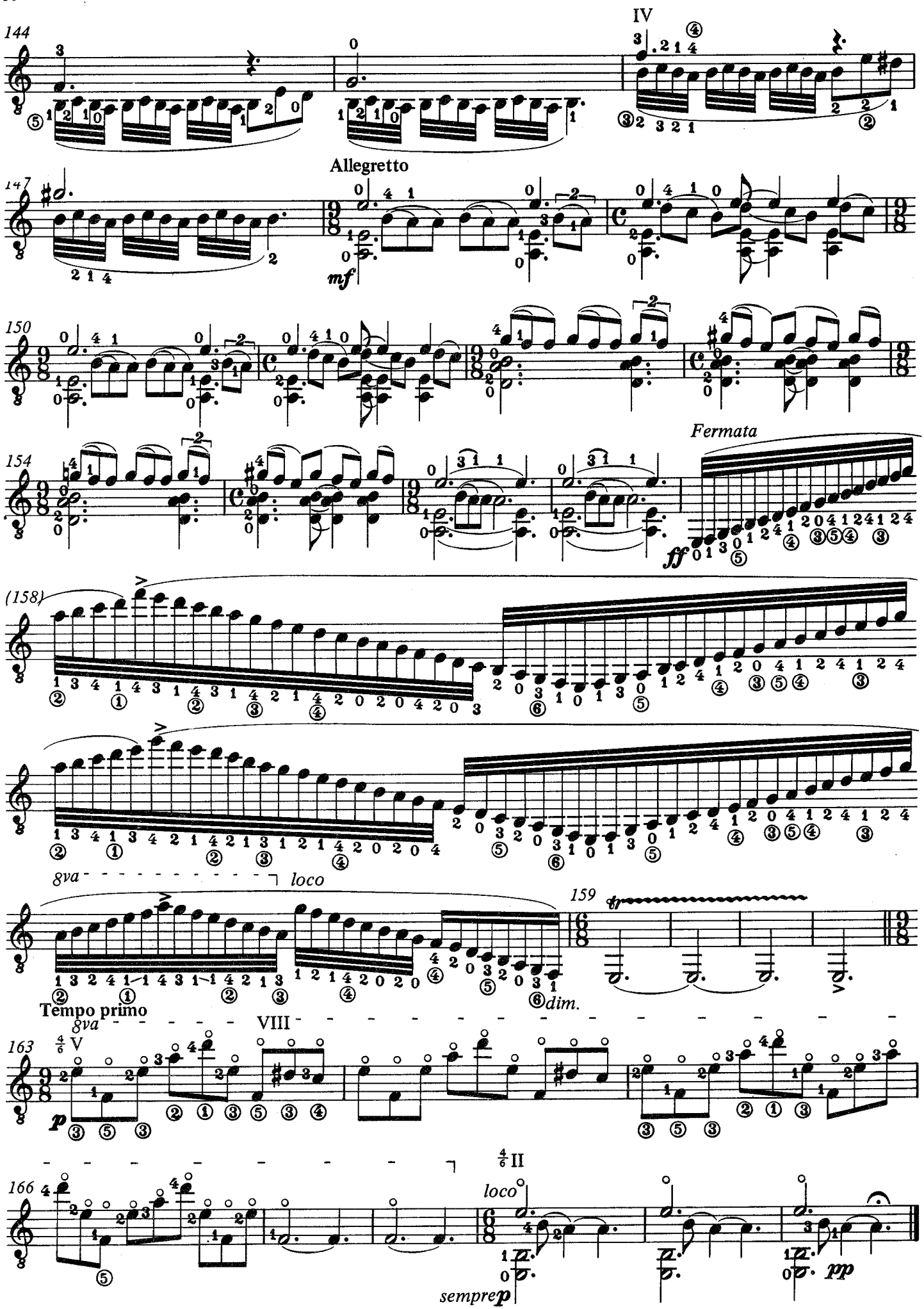

VI
25
mf
dim.
28
31
cresc.
8va
loco
33
35
dim.
rit.
Allegretto
37
mf
40
43


46
III
cresc.
50
f
54
mf
57
II
60
cresc.
63
I
VII
66
VII
VII
69


72
cresc.
dim.
75
cresc.
Allegro moderato (ritmico)
f
78
IX
81
84
87
90
f
93


I
96
99
8va
loco
cresc.
dim.
102
CVII
105
VII
III
VIII
III
108
111
114
VIII
117


120
i m
a m i
a m i
ff
123
i m
a m i
a m i
126
V
129
8va
loco
dim.
Tempo primo
mf
132
m
IV
dim.
135
IV
IV
138
cresc.
8va
ff
141
loco
dim.
p


144
IV
Allegretto
147
mf
150
154
Fermata
ff
(158)
8va
loco
159
tr
dim.
Tempo primo
8va
VIII
163
p
166
loco
sempre p
pp

Triptico

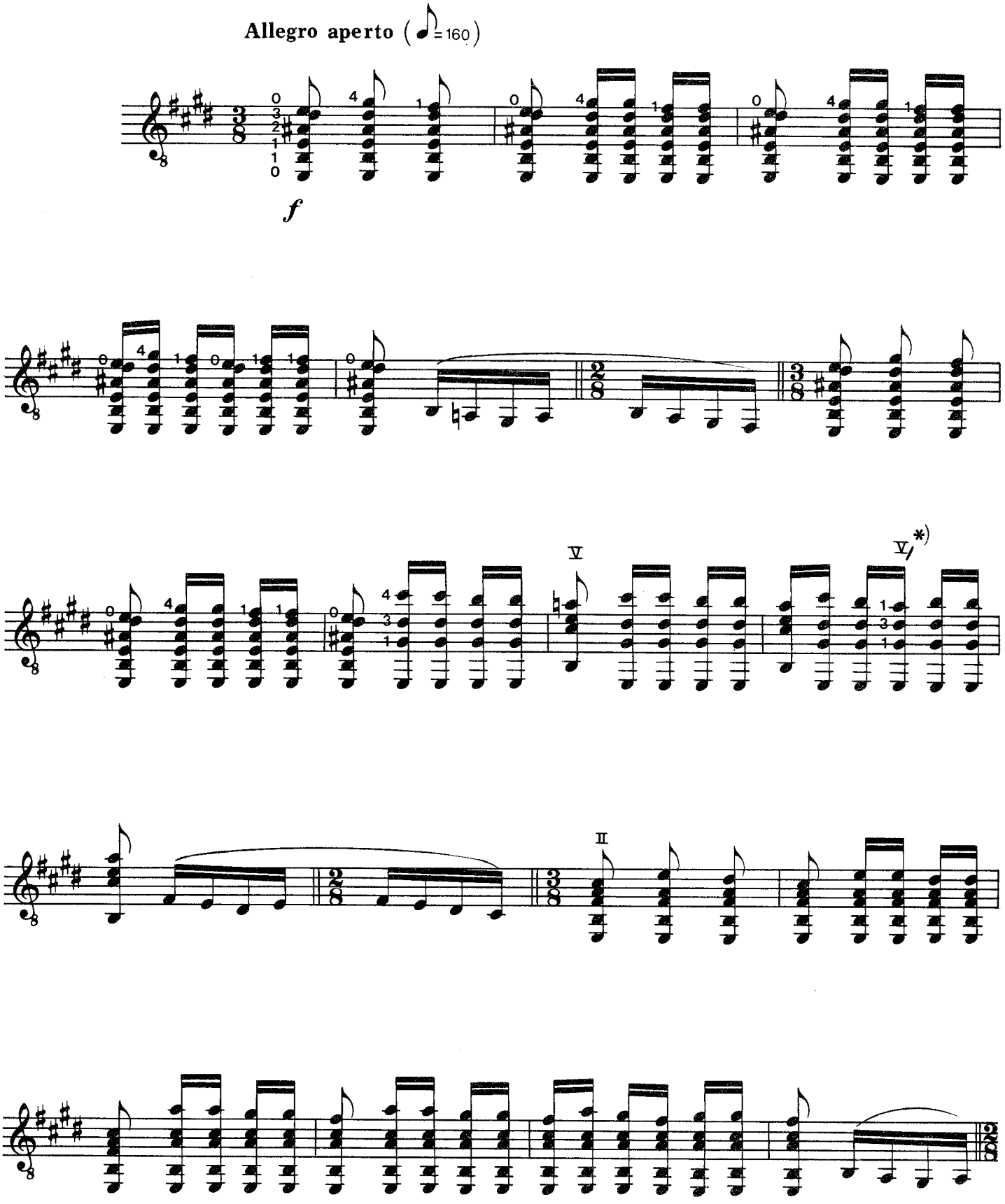
para guitarra

Revision y digitación de
Alexandre Lagoya

Joaquin Rodrigo

Prélude

Allegro aperto (♩= 160)



*) Barré coupé

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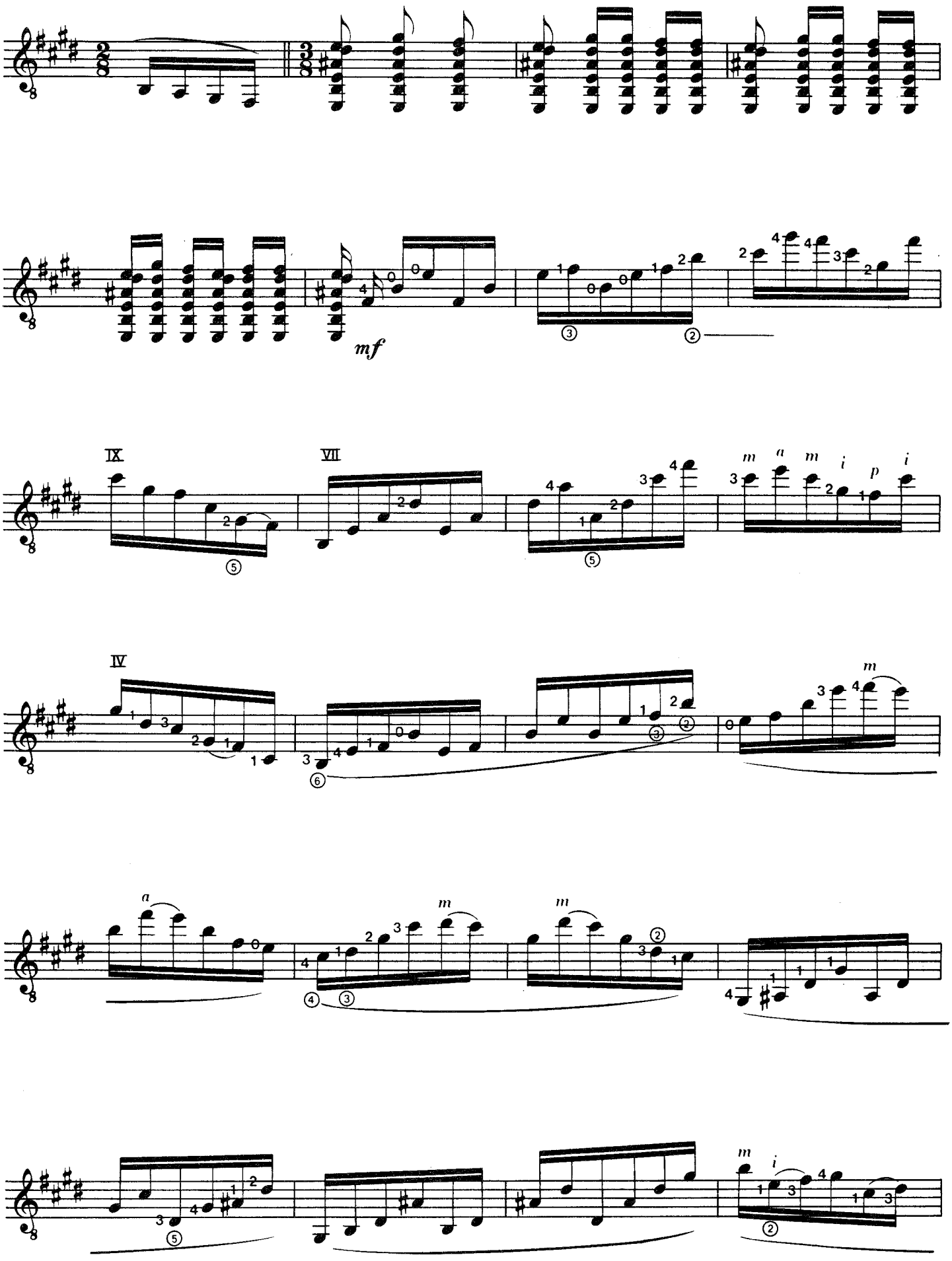
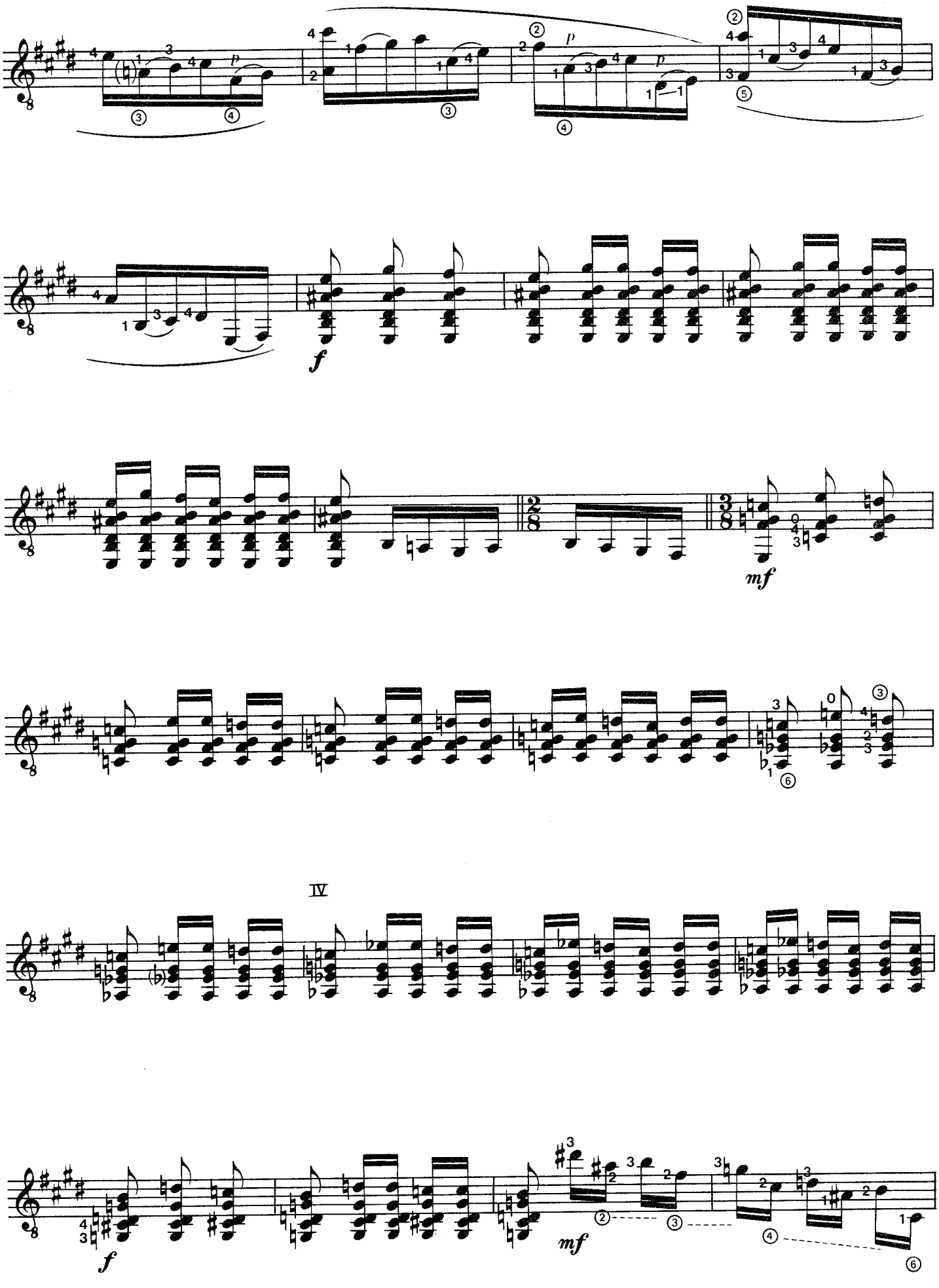
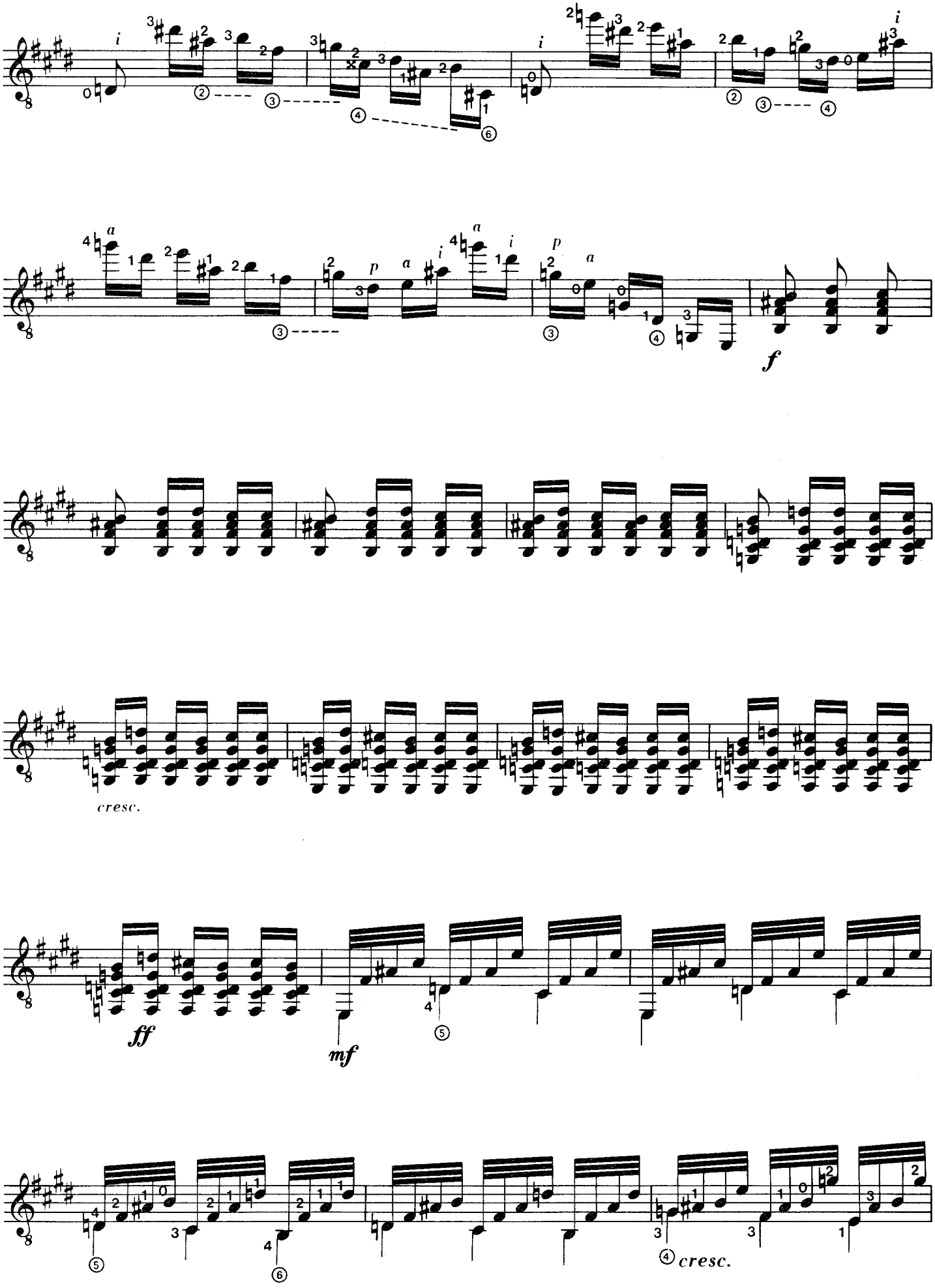
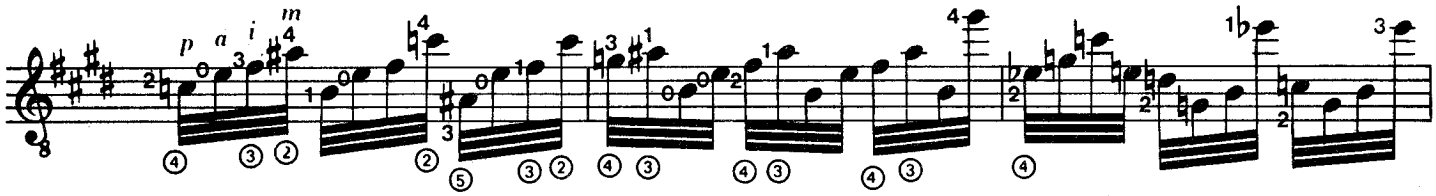
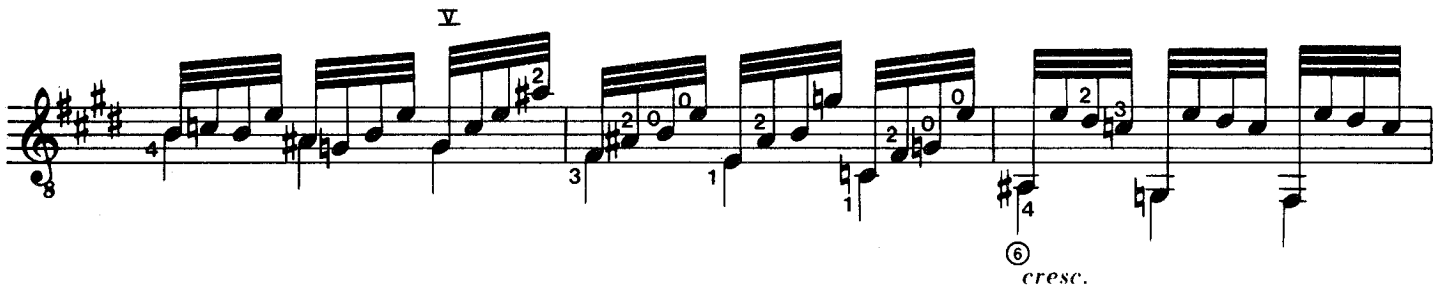
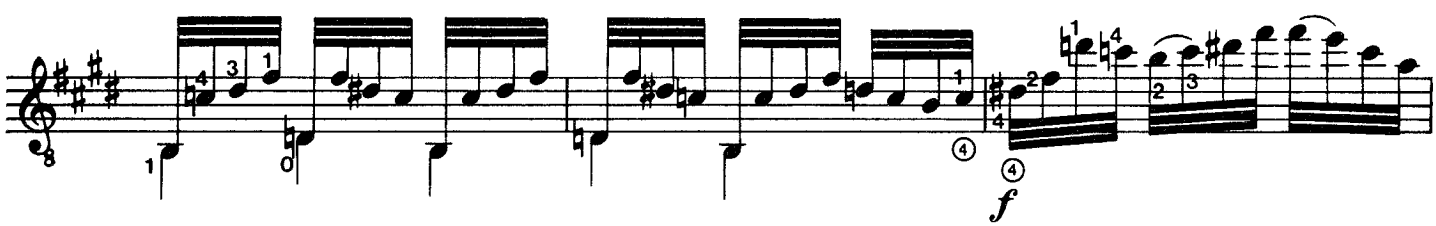

mf
IX
VII
IV

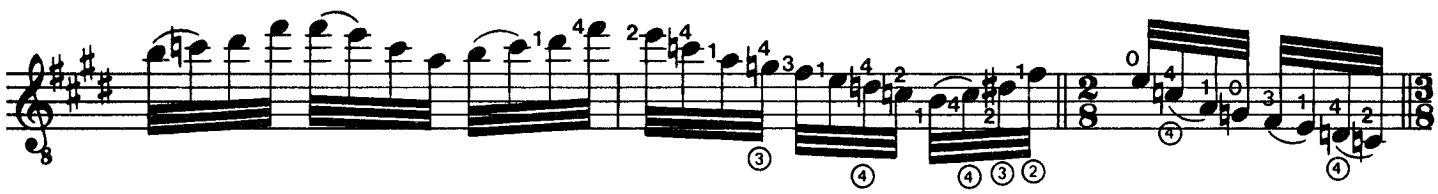

IV

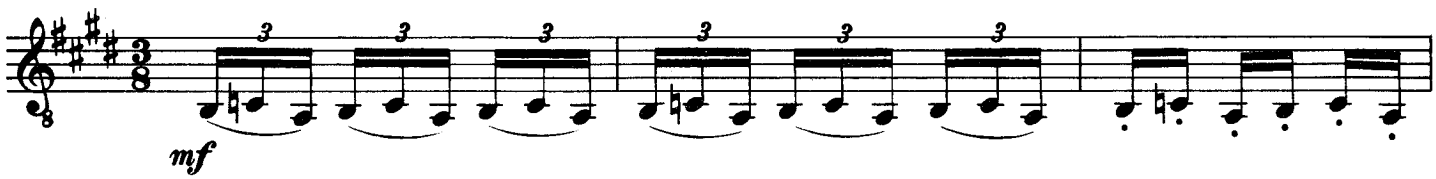

cresc.
f
ff
mf
cresc.

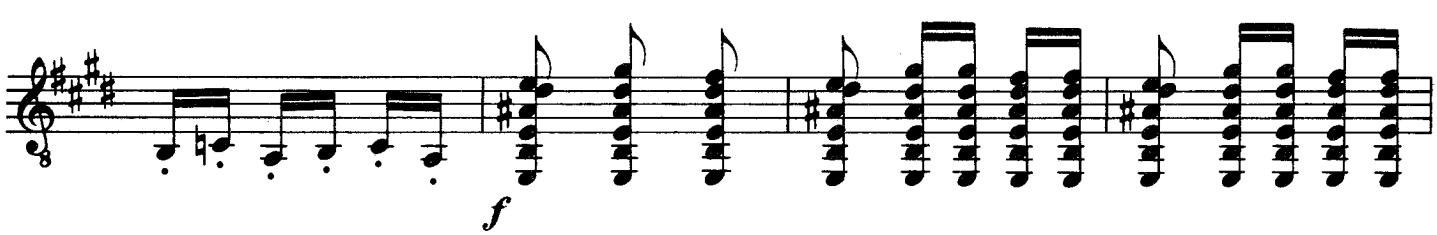

p a i m

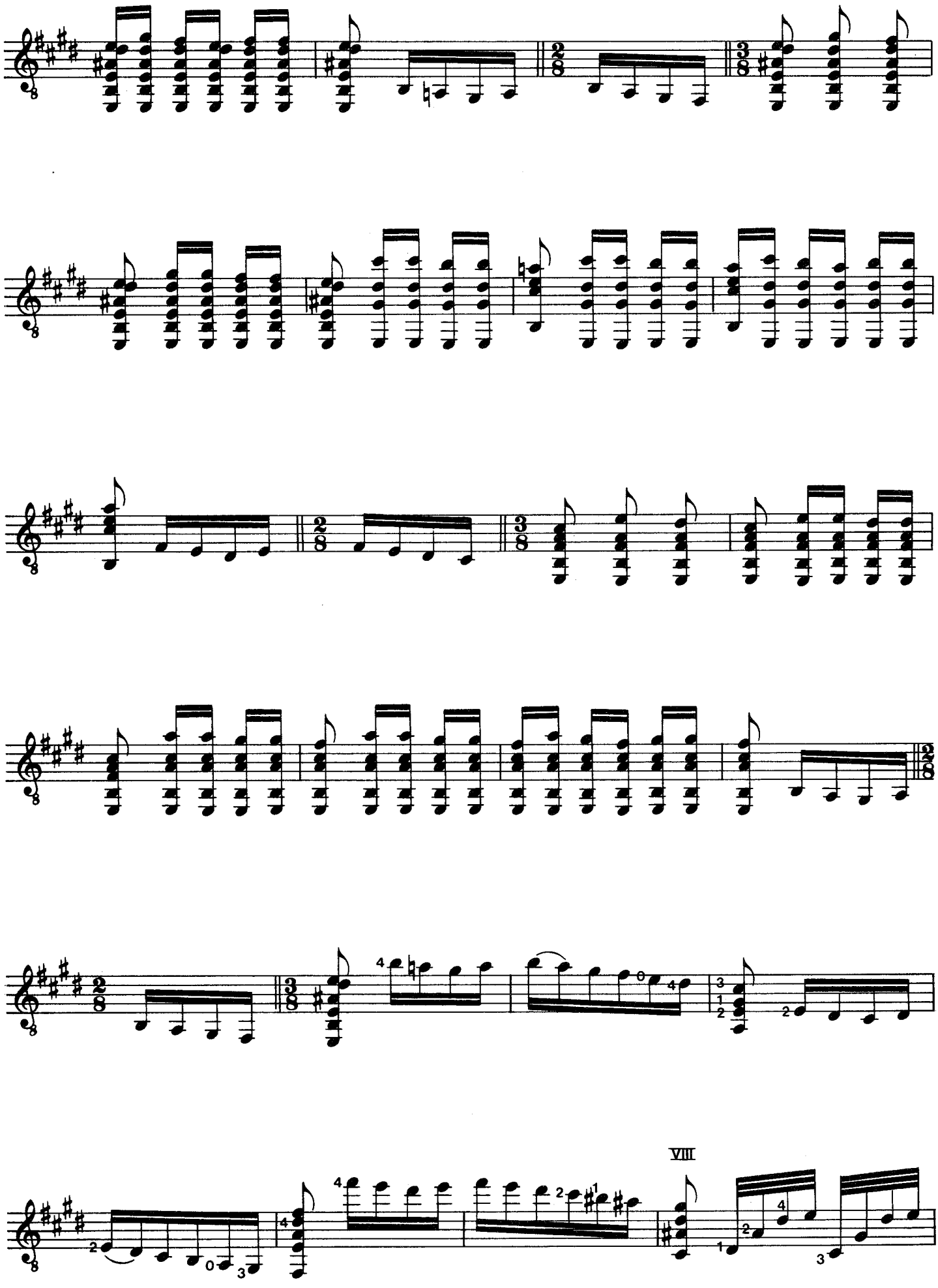

V
cresc.

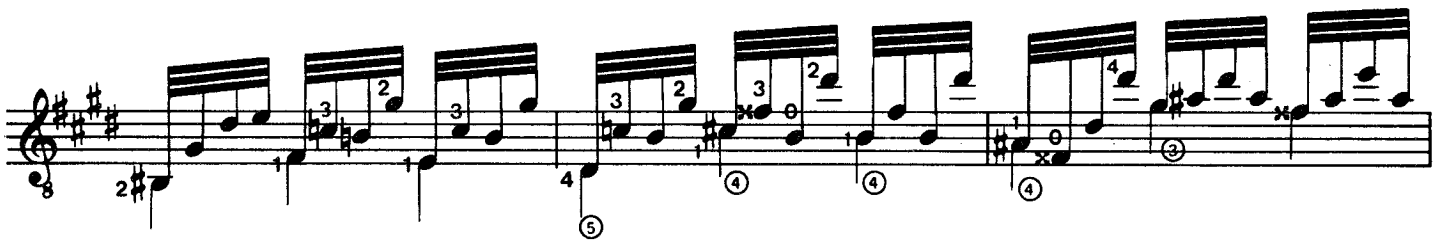

f

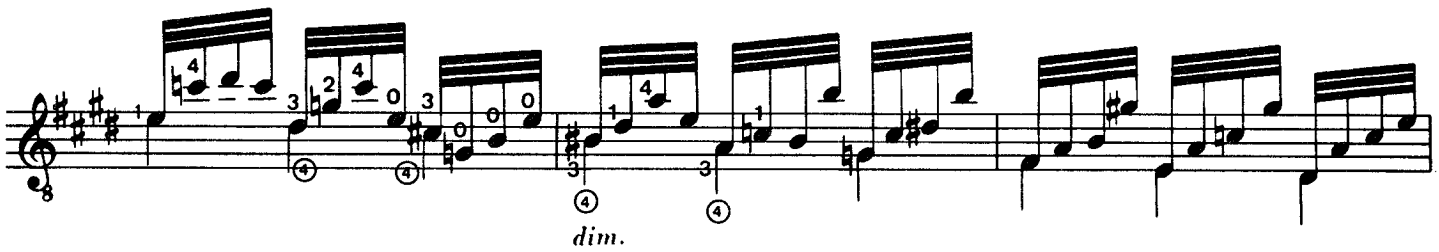


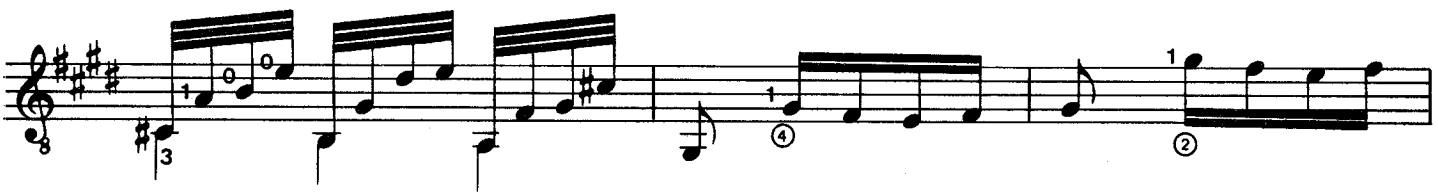

mf

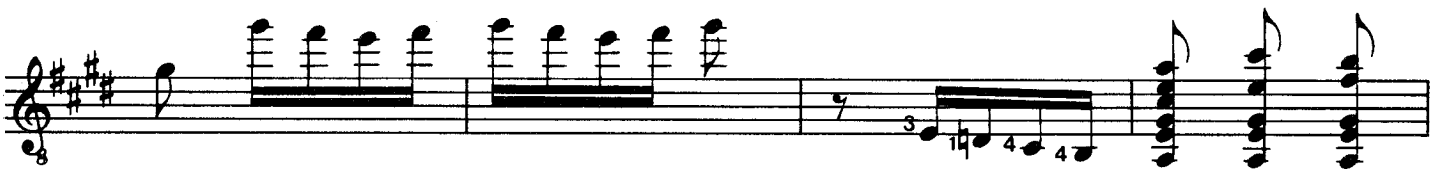

f

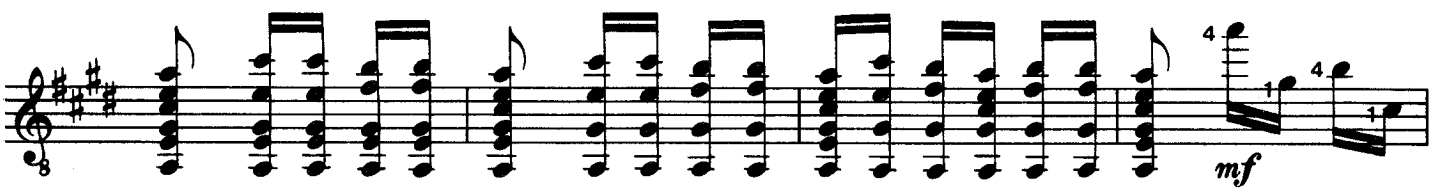

VIII

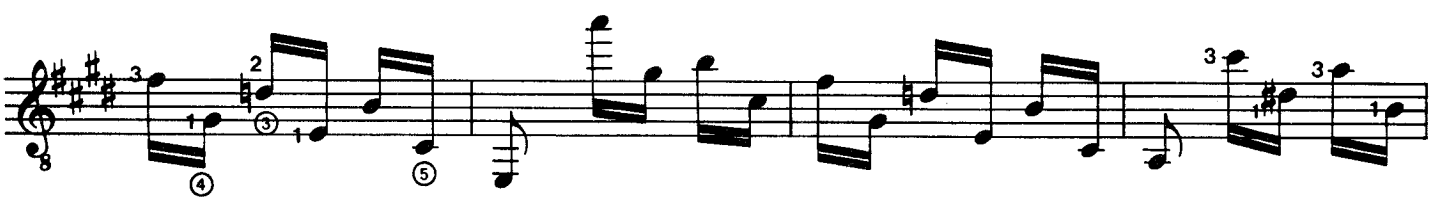


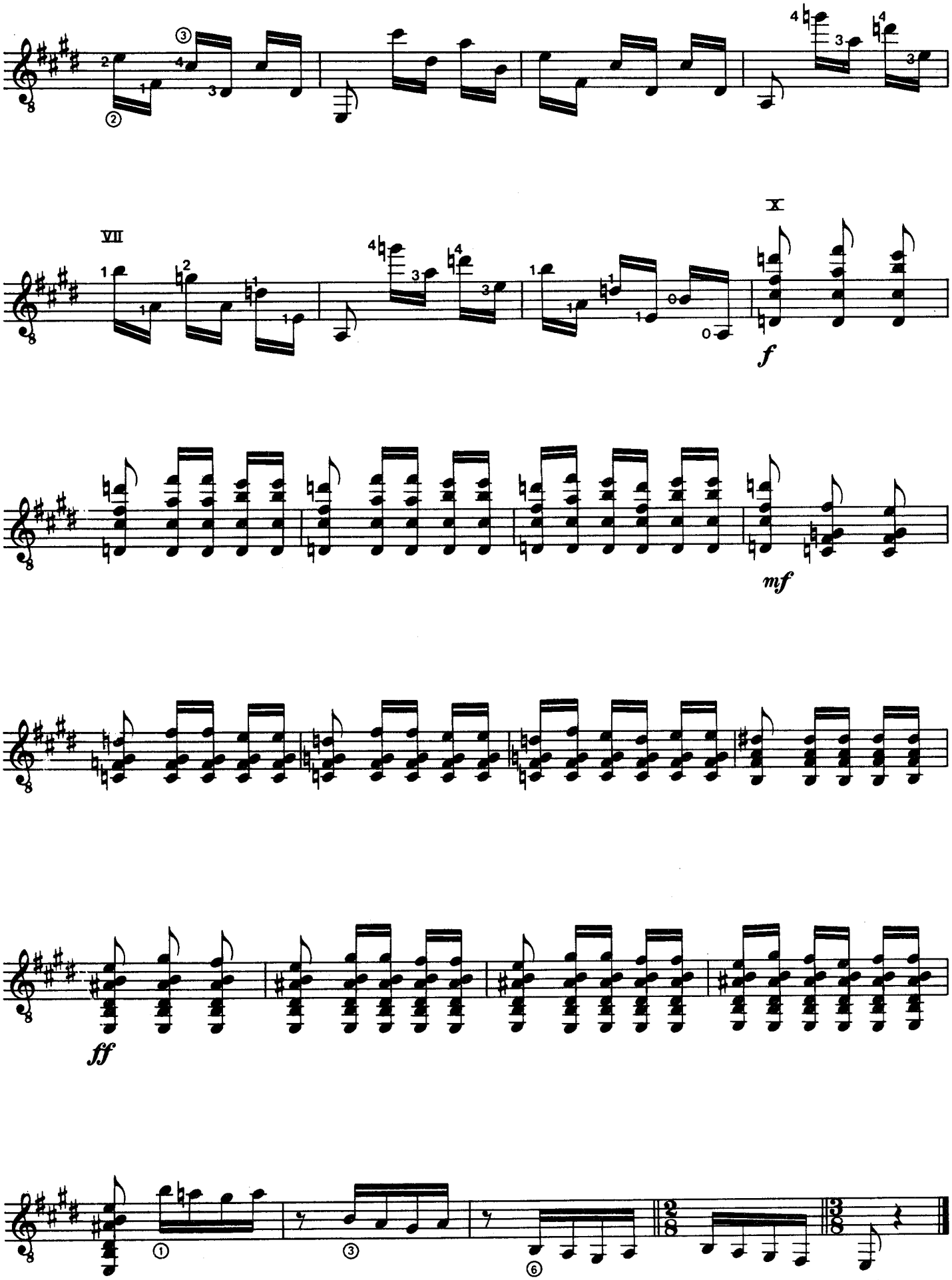

dim.




f

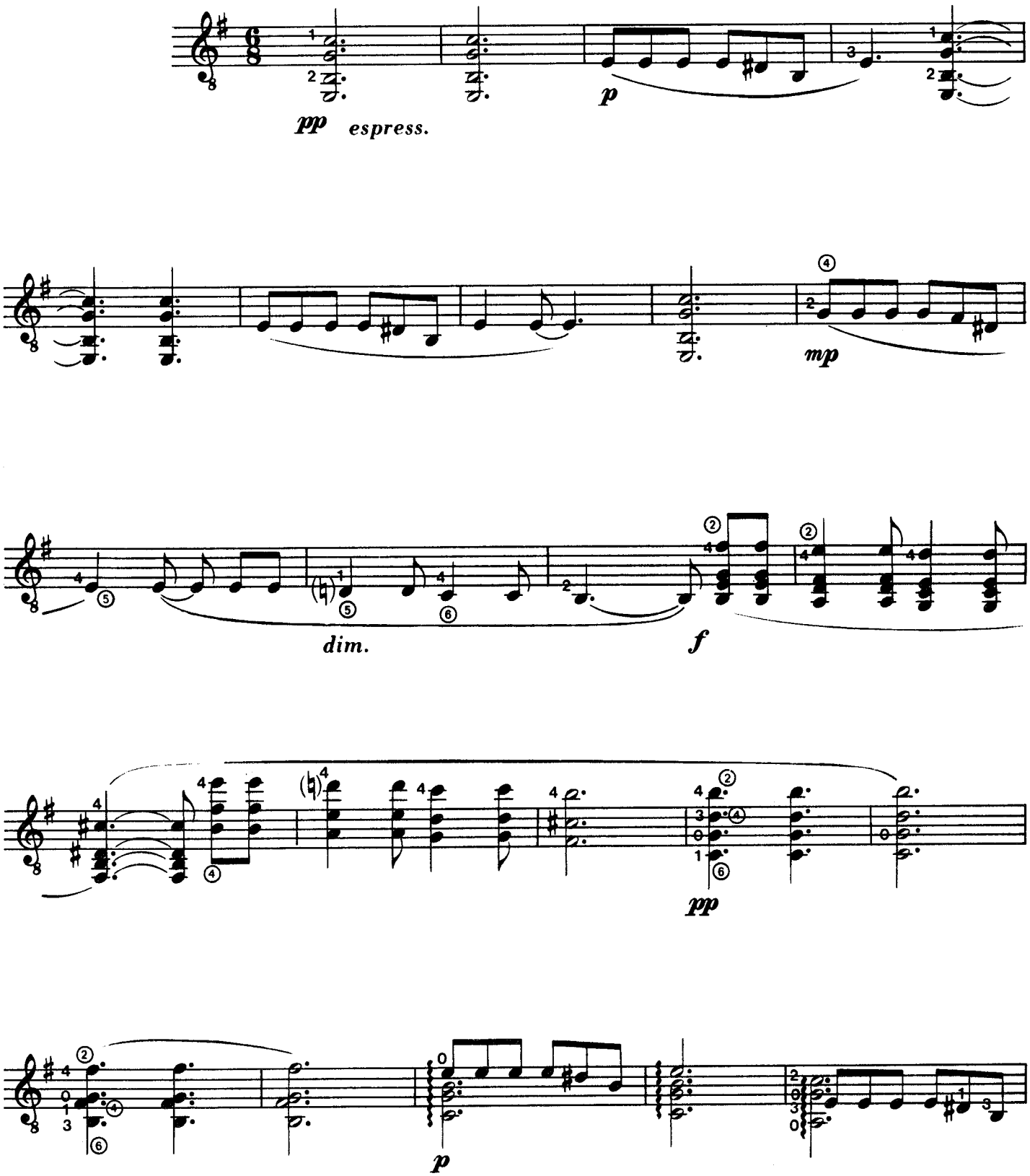

mf

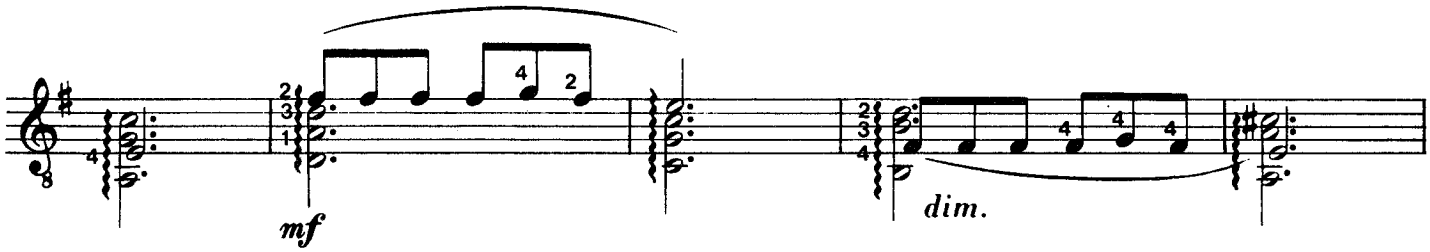


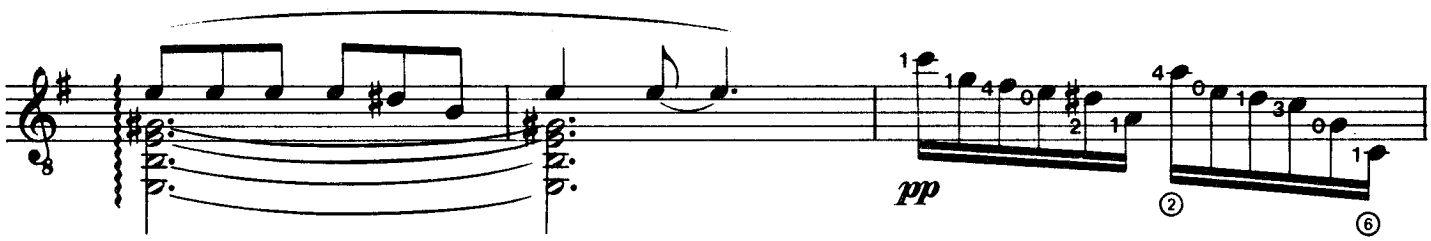

VII
X
f
mf
ff

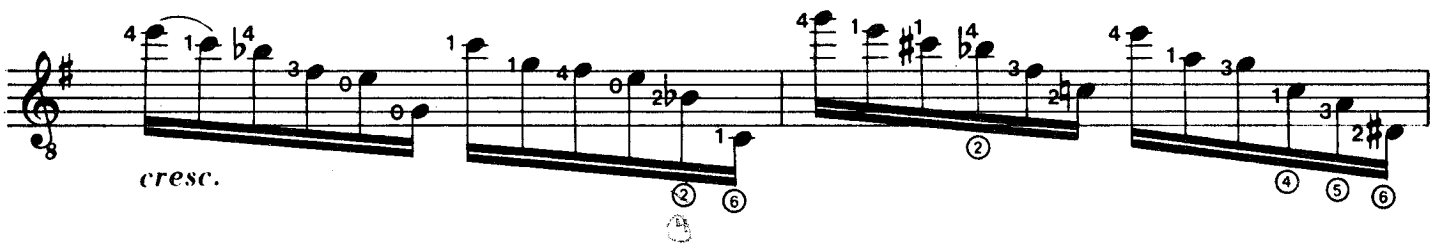
Nocturne

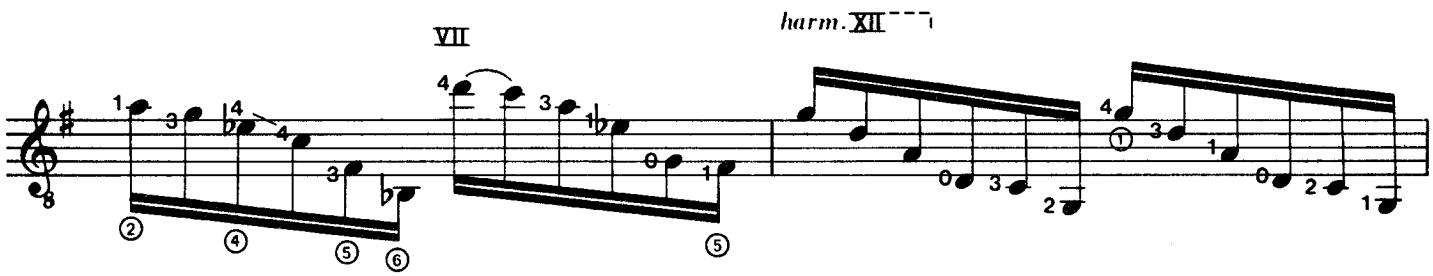
Molto Adagio (♩. = 40)

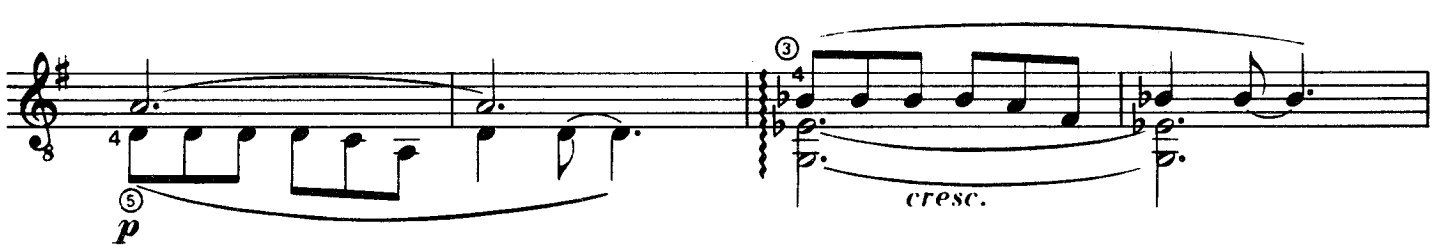


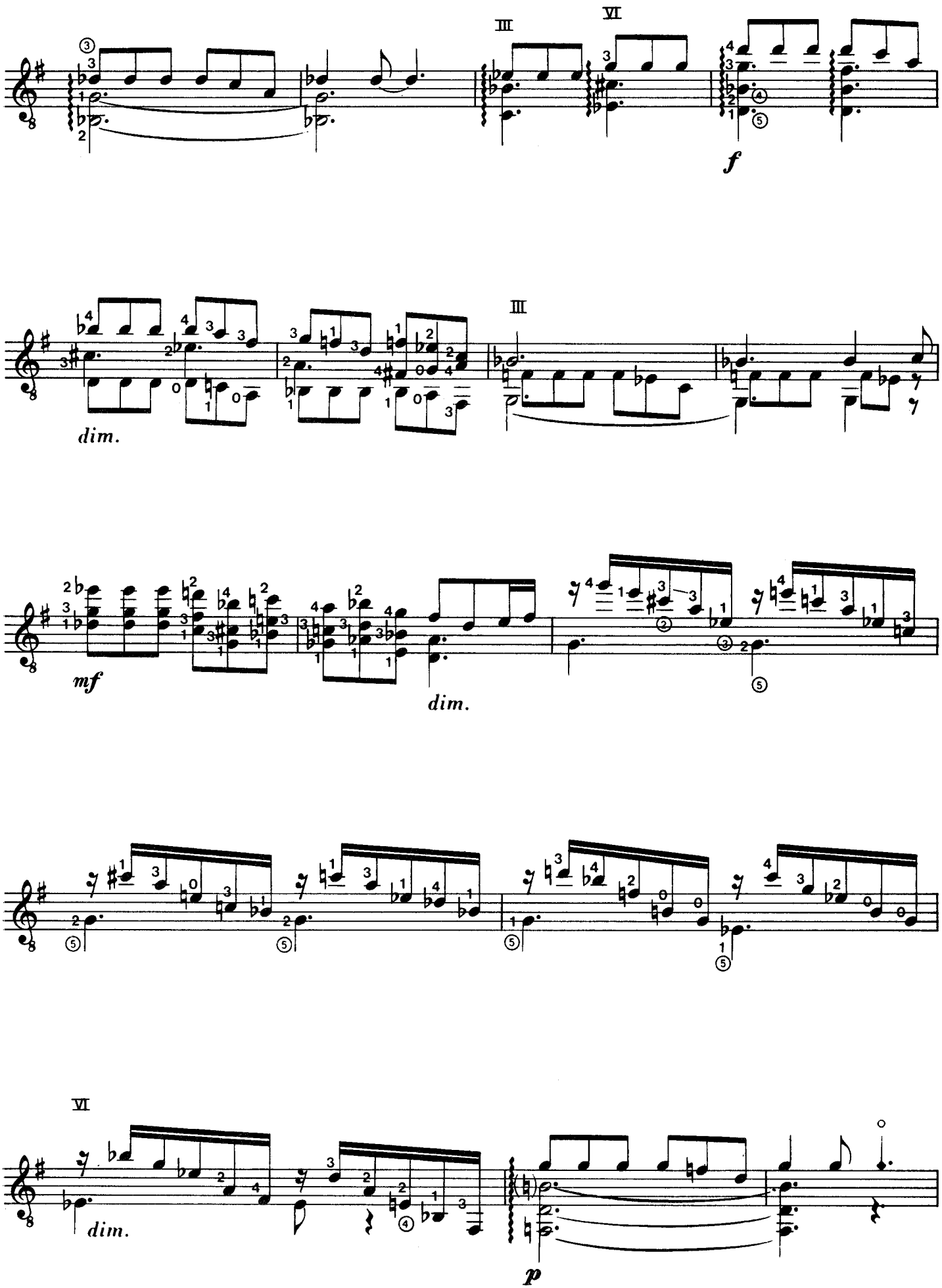

mf
dim.

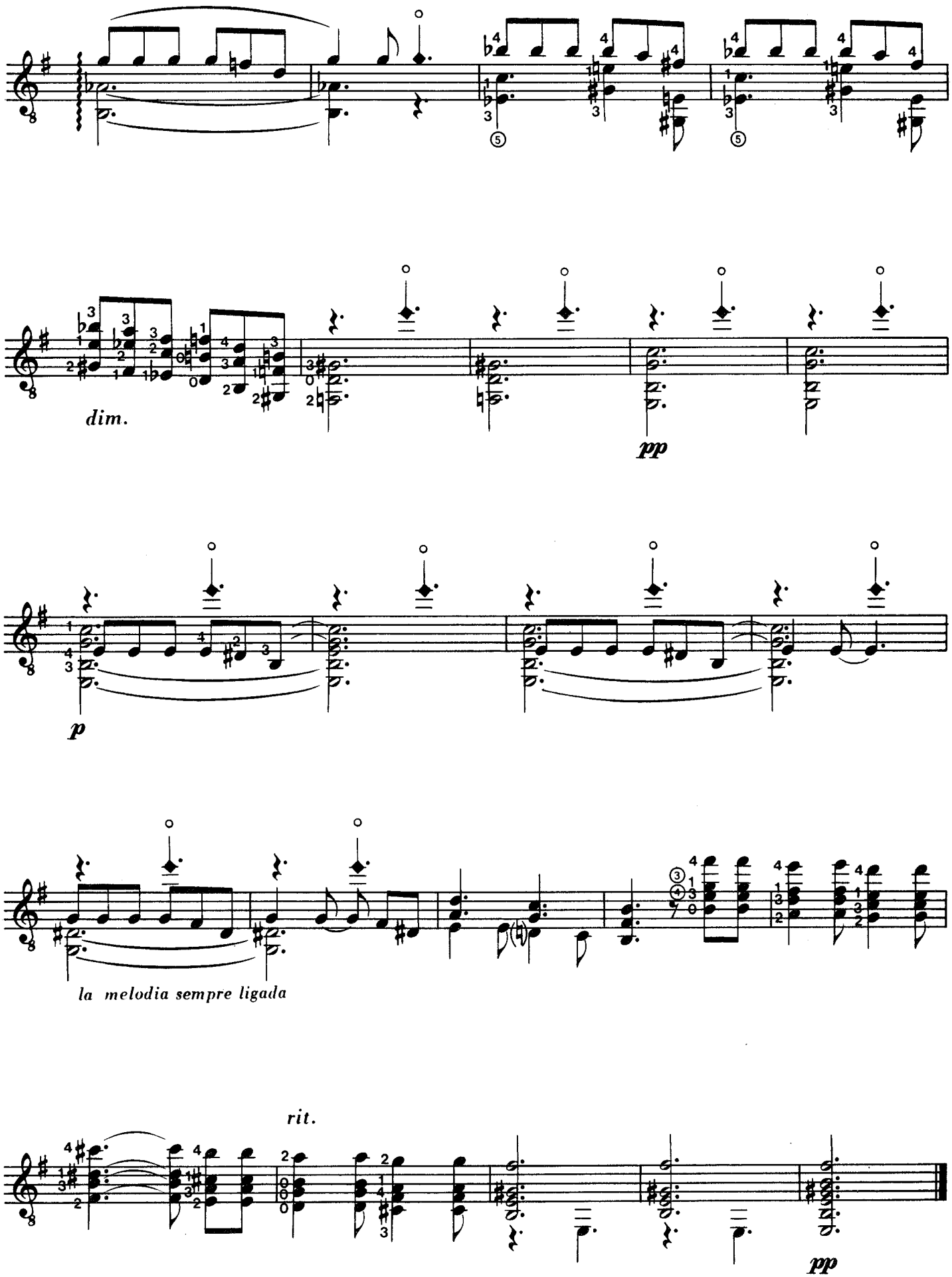

pp


cresc.


VII
harm. XII

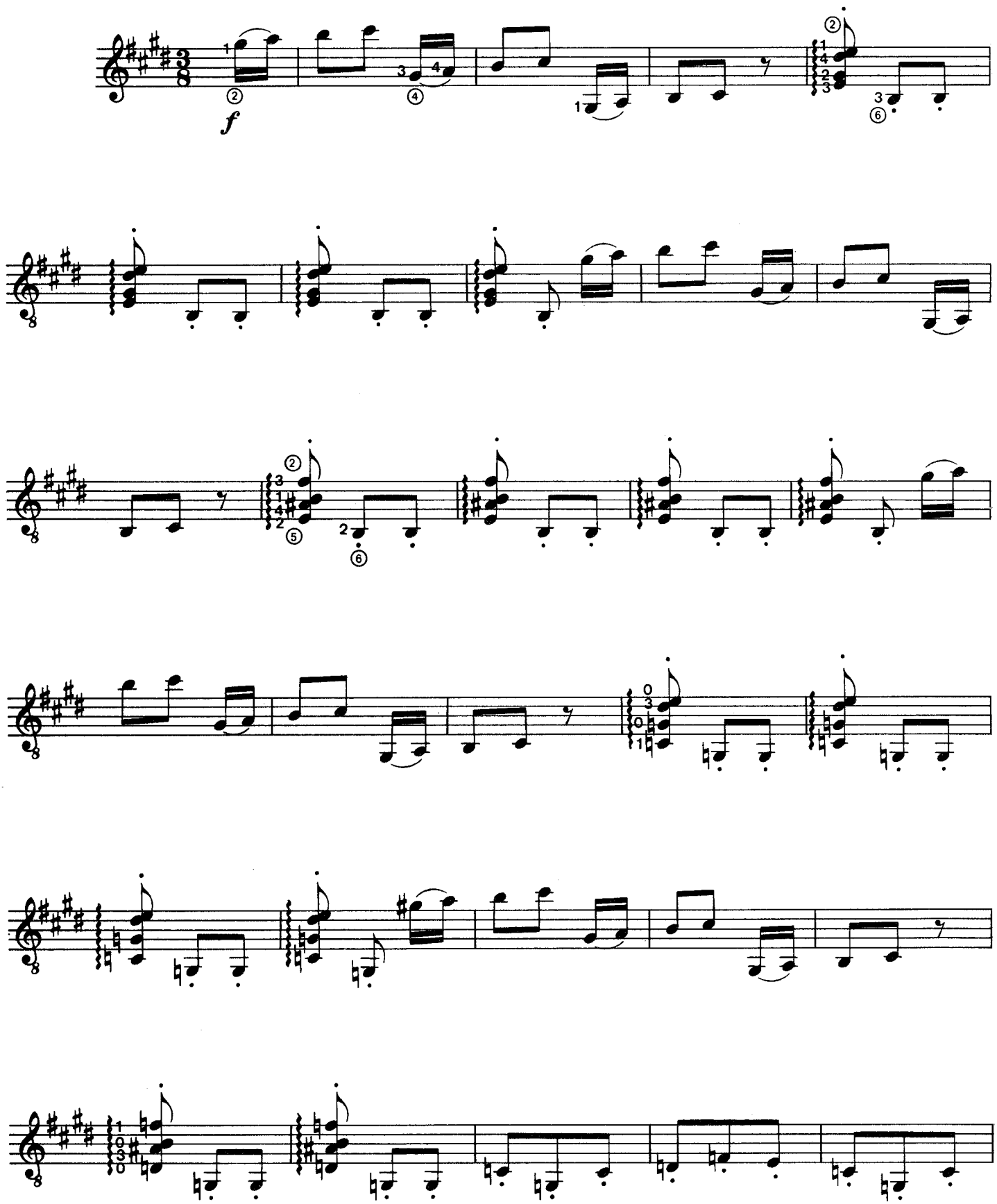

p
cresc.

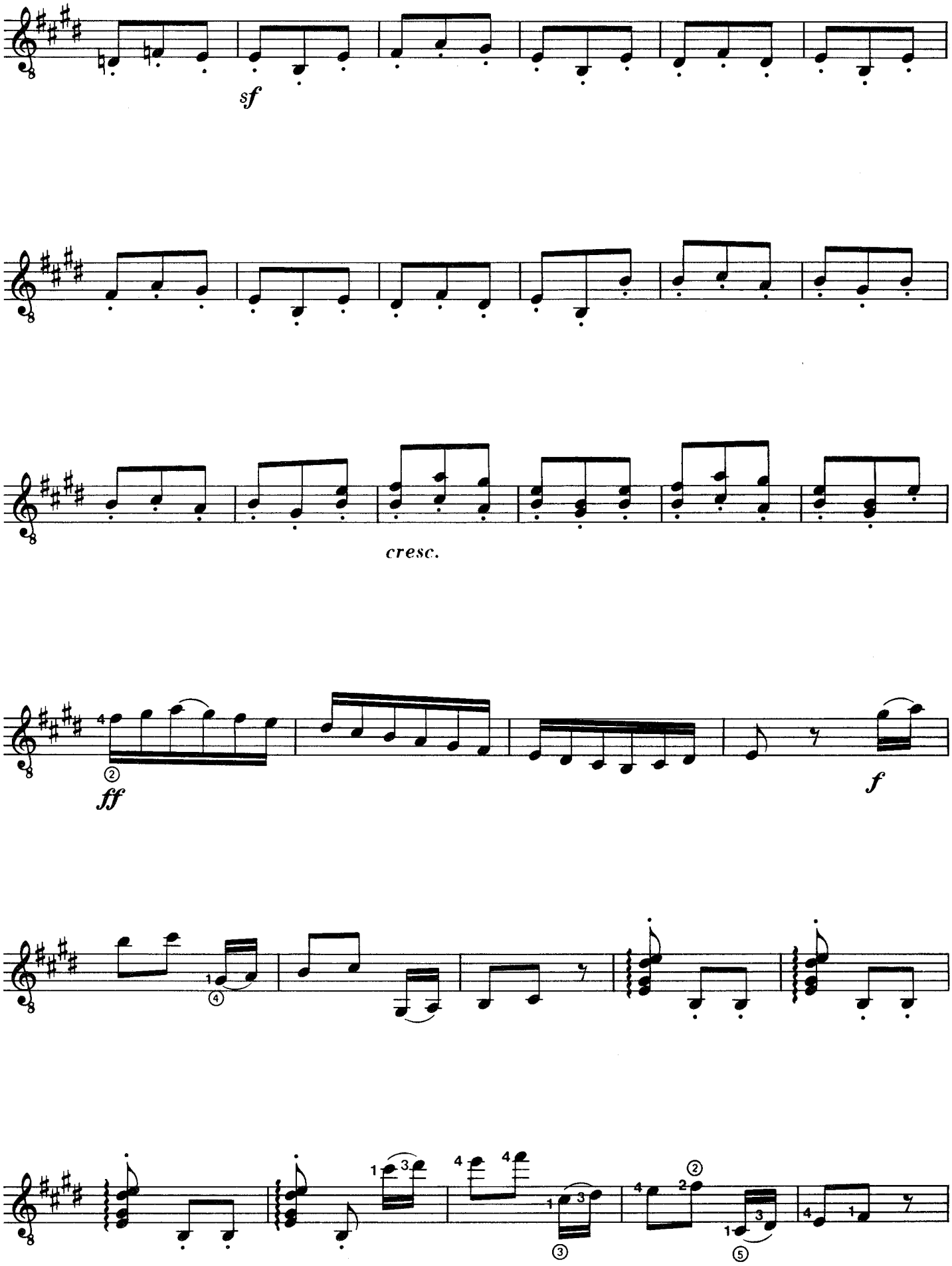

III
VI
f
III
dim.
mf
dim.
VI
dim.
p

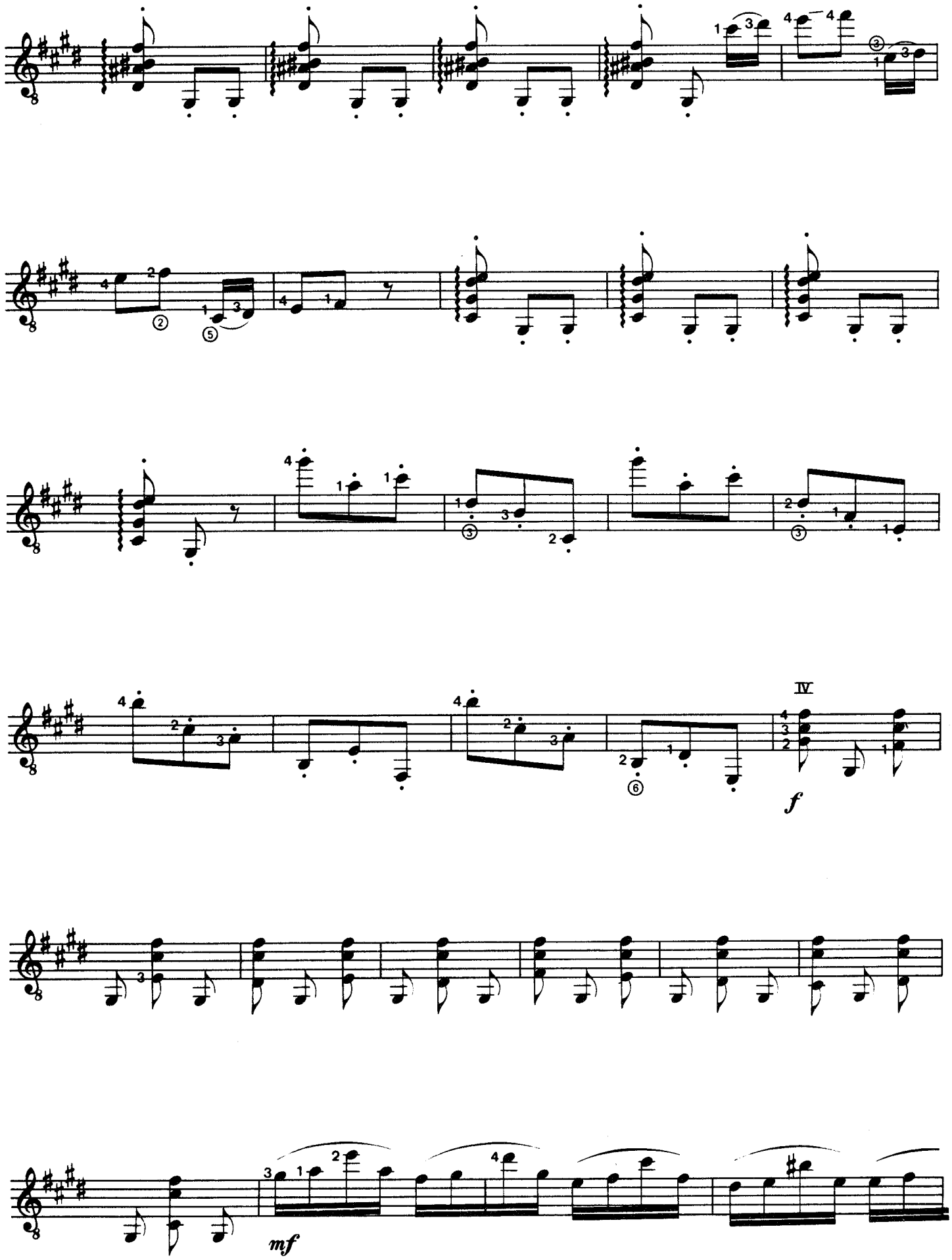

dim.
pp
p
la melodia sempre ligada
rit.
pp

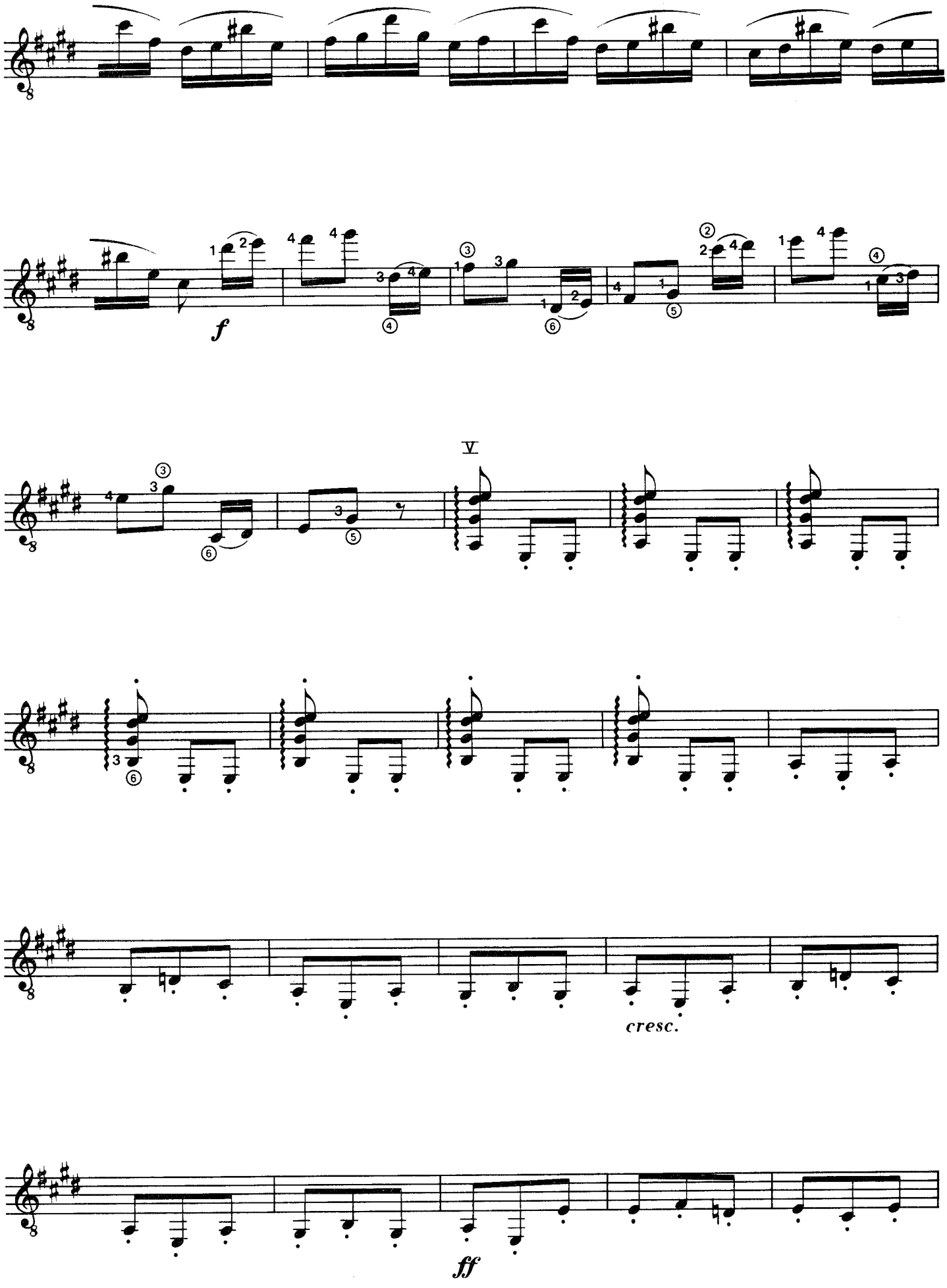
Scherzino

Allegro vivace (♩. = 82)




sf
cresc.
ff
f


IV
f
mf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V
cresc.
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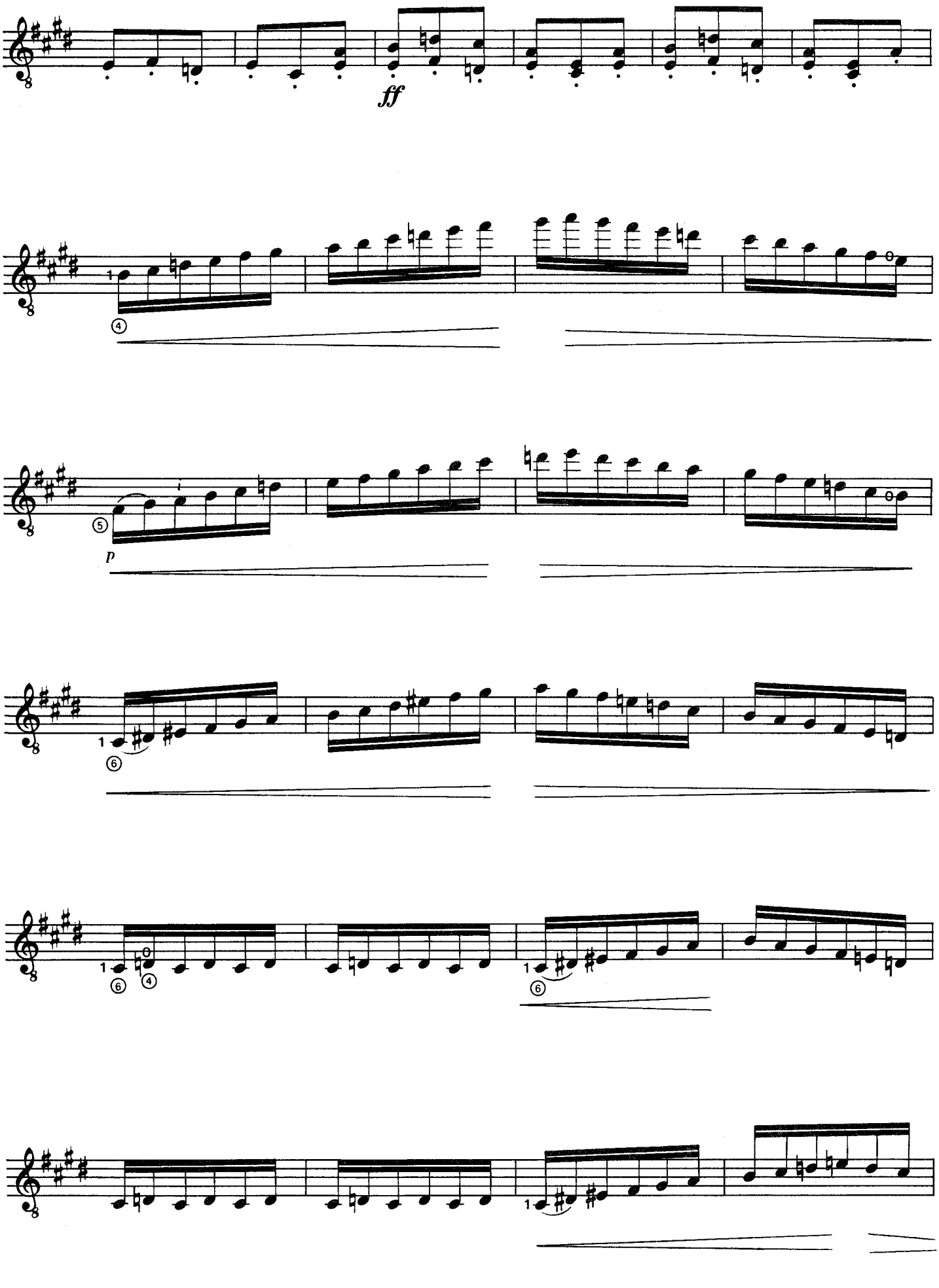
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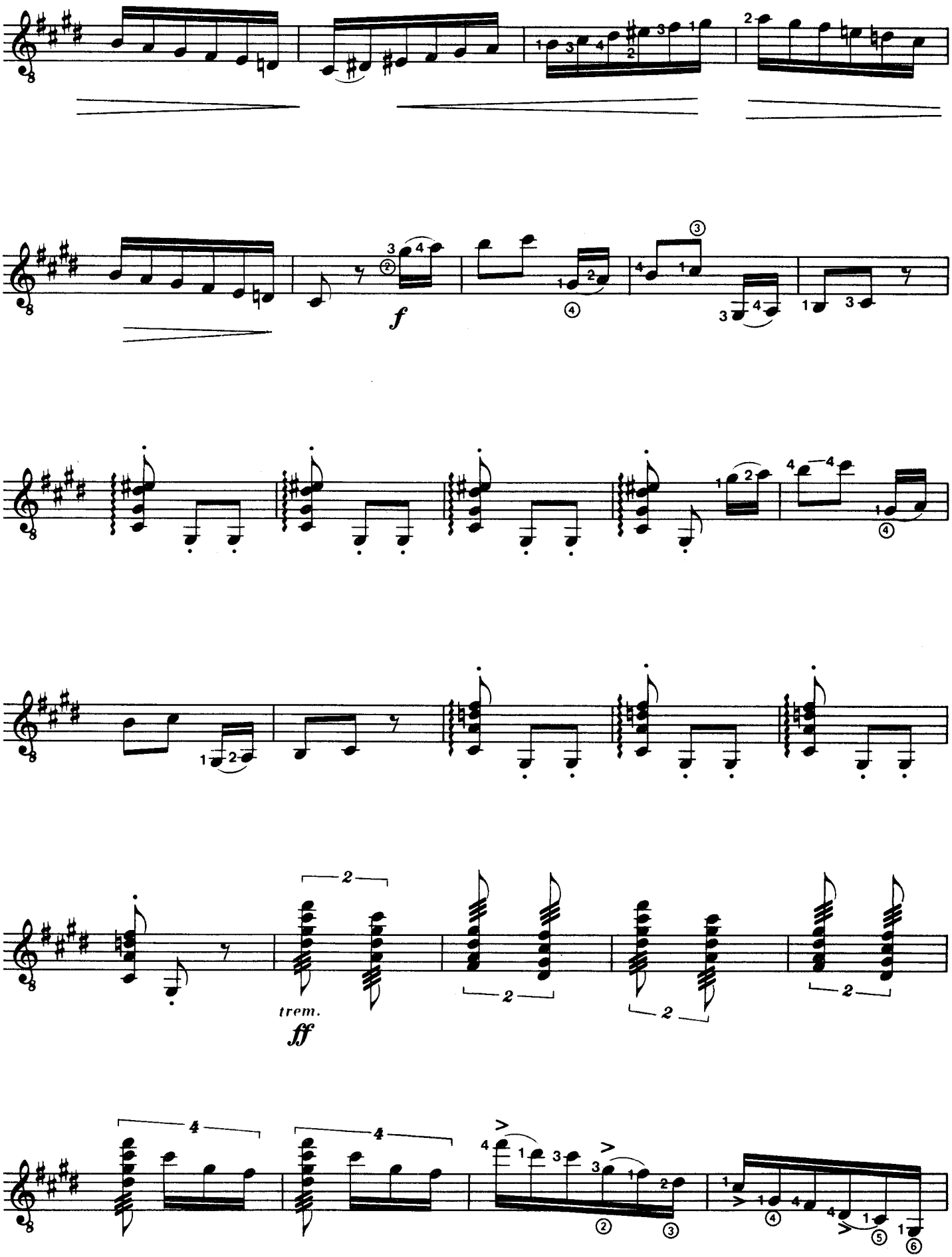
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trem.
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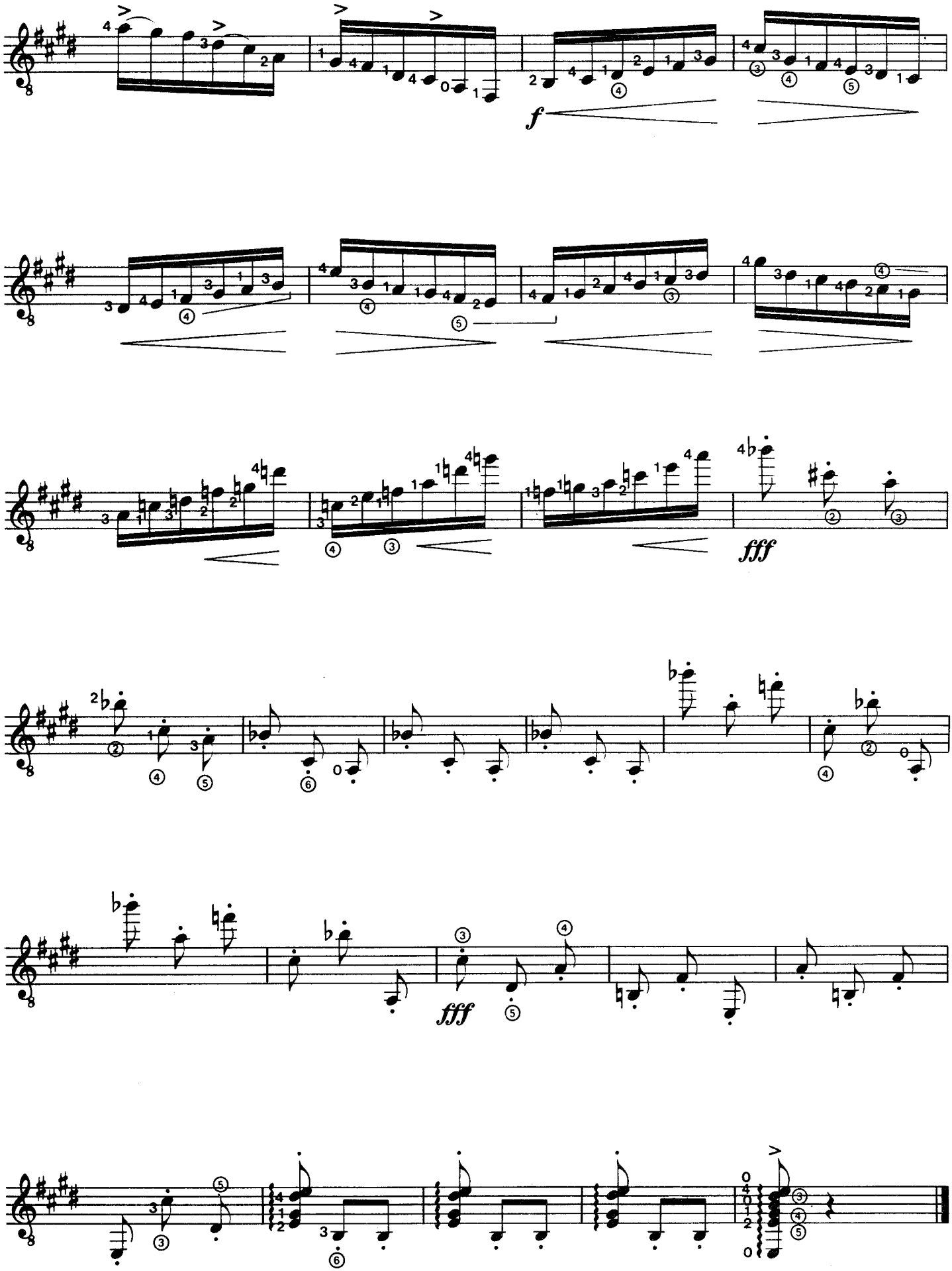
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fff
fff

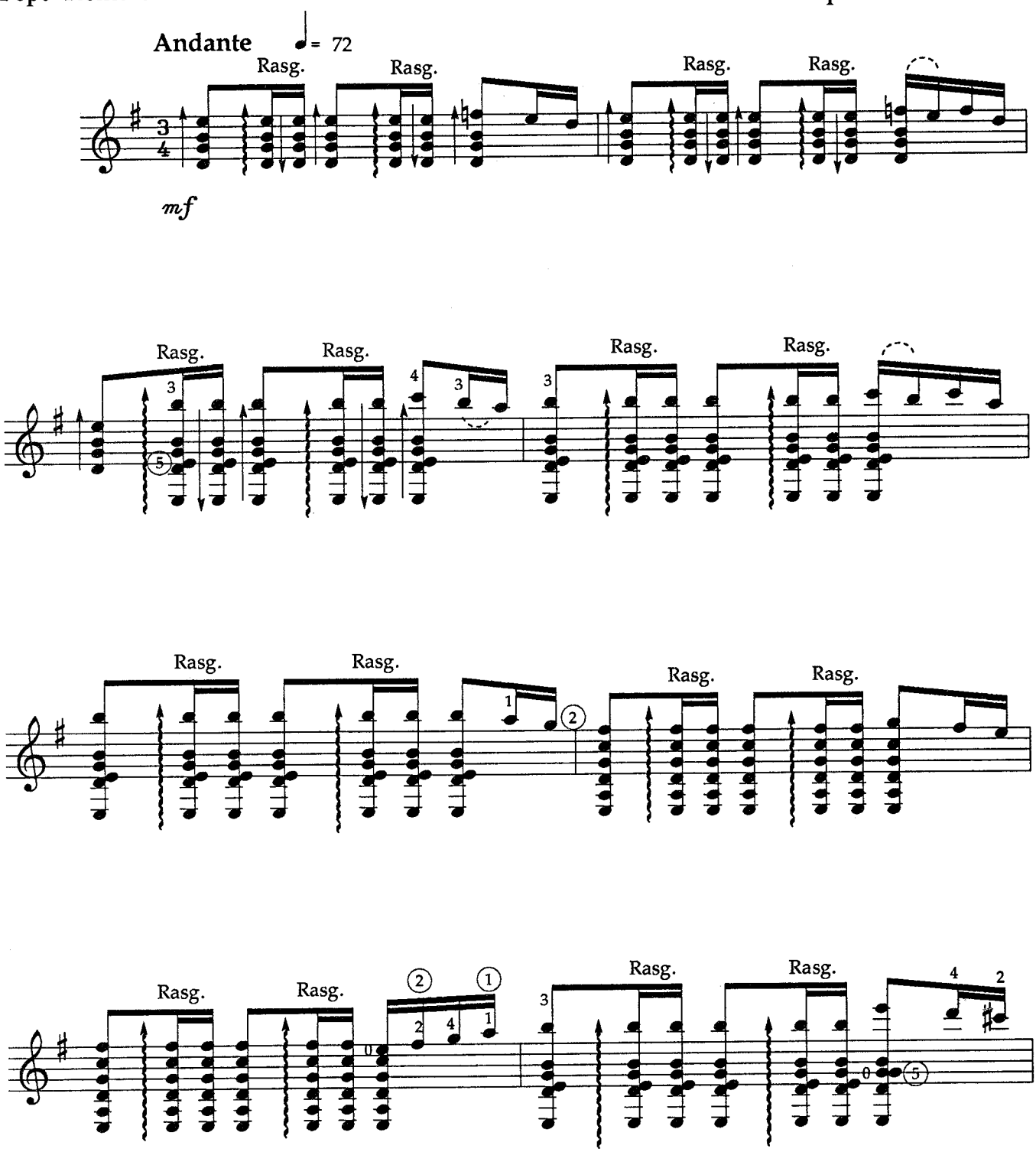
Para América Martínez

¡Qué buen caminito!

Pequeña fantasía

Revisión y digitación de
Pepe Romero

Joaquín RODRIGO



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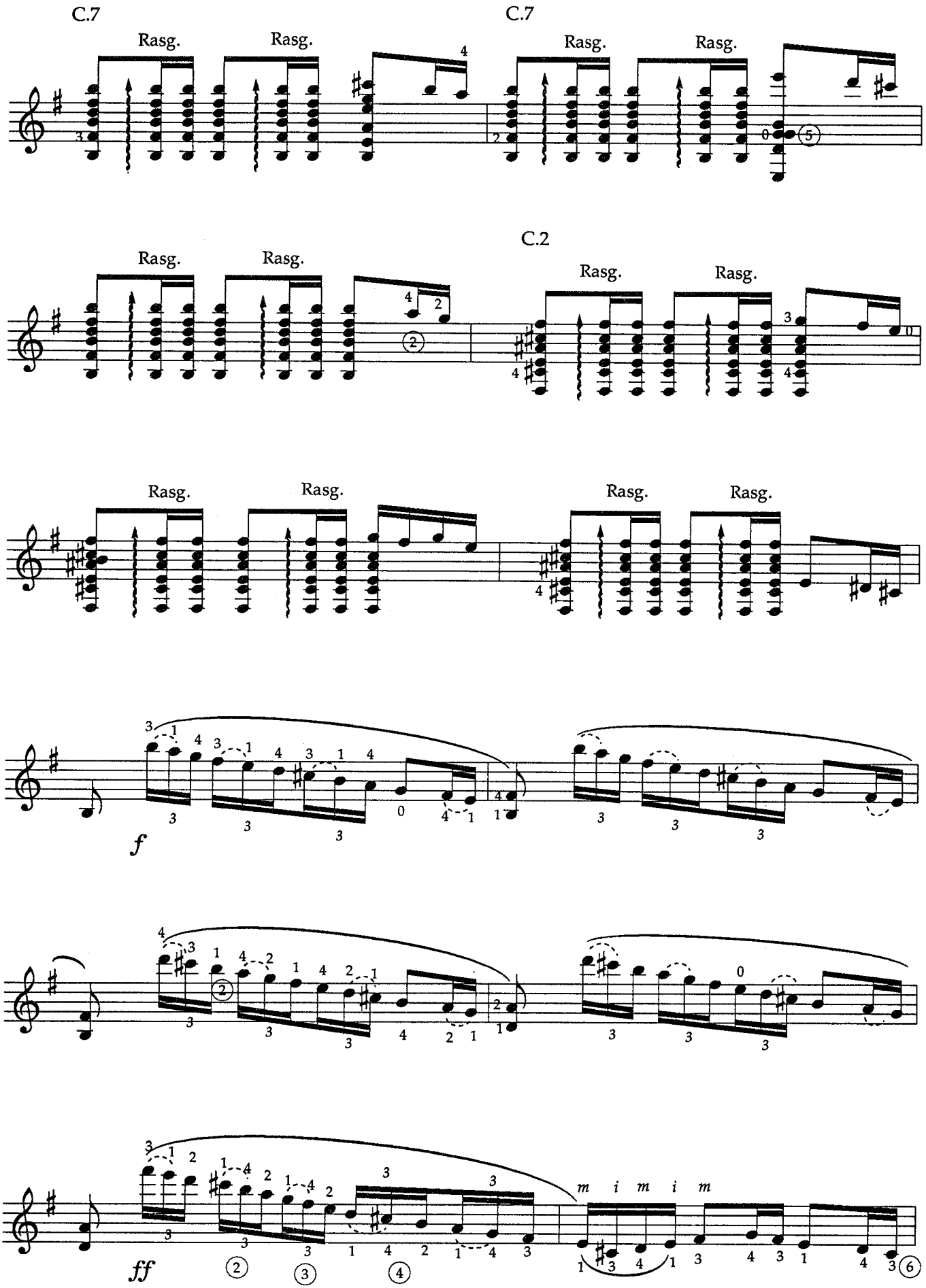
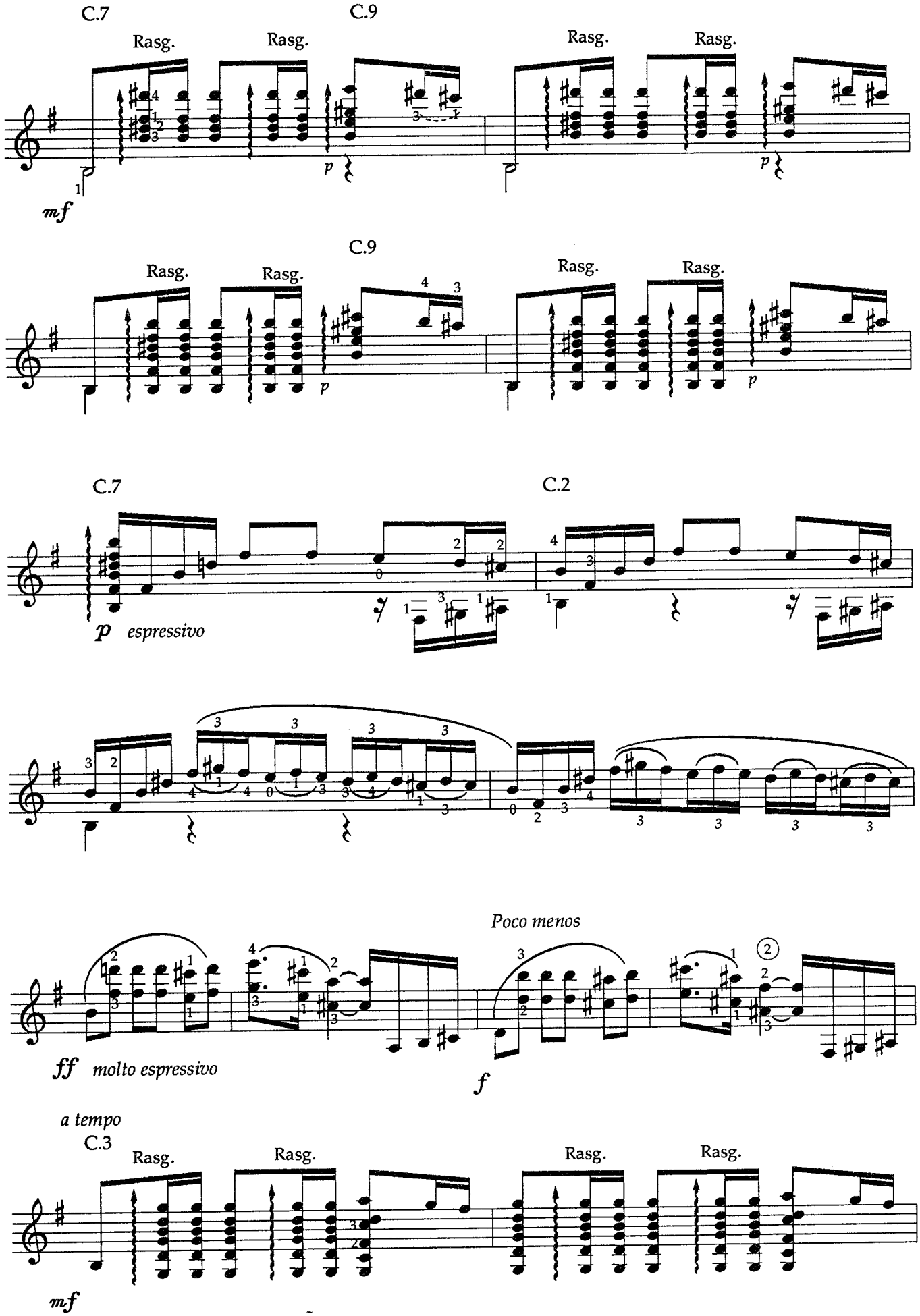
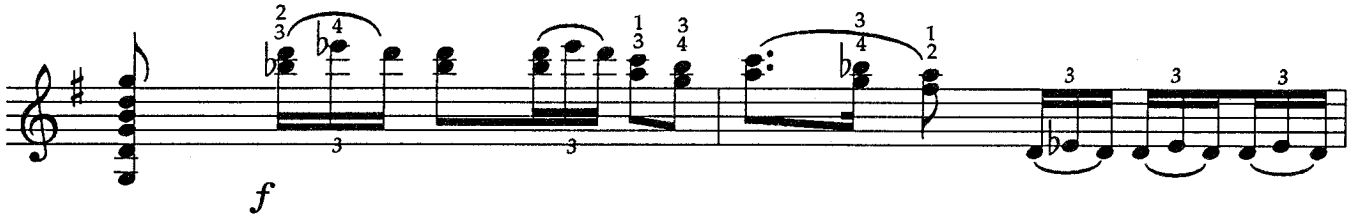
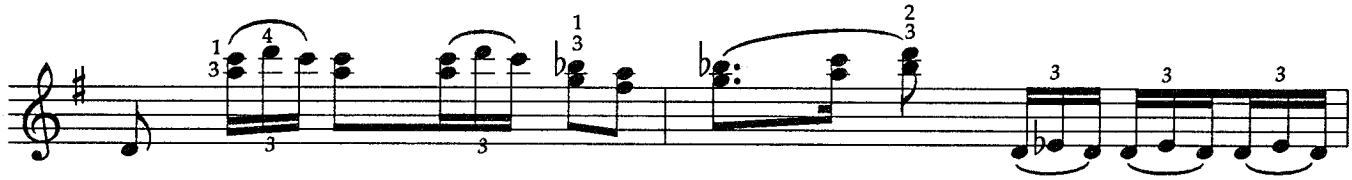
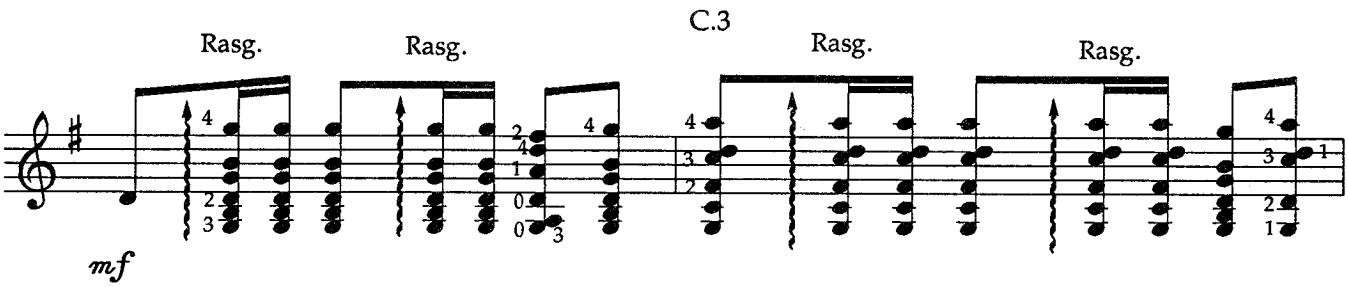

C.7
Rasg.
Rasg.
C.7
Rasg.
Rasg.
C.2
Rasg.
Rasg.
Rasg.
Rasg.
Rasg.
Rasg.
Rasg.
Rasg.
f
ff
m i m i m

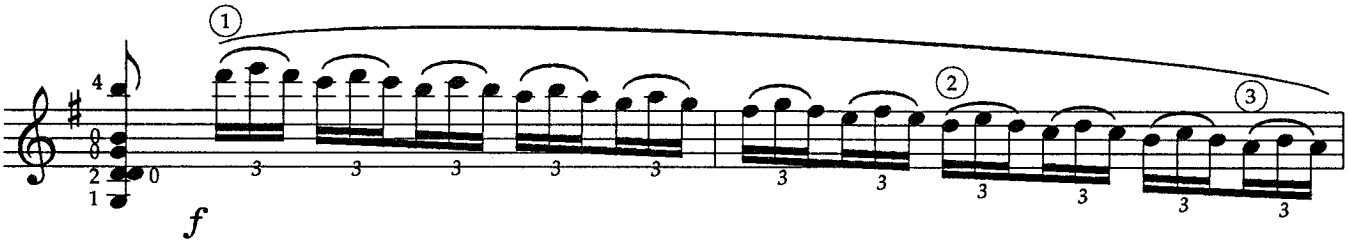

C.7
C.9
Rasg.
Rasg.
Rasg.
Rasg.
mf
p
C.9
Rasg.
Rasg.
Rasg.
Rasg.
p
C.7
C.2
p espressivo
Poco menos
ff molto espressivo
f
a tempo
C.3
Rasg.
Rasg.
Rasg.
Rasg.
mf





C.3





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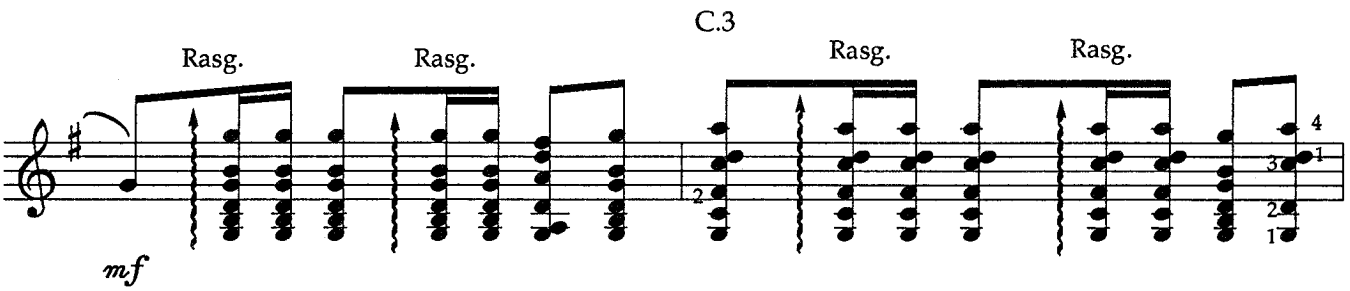
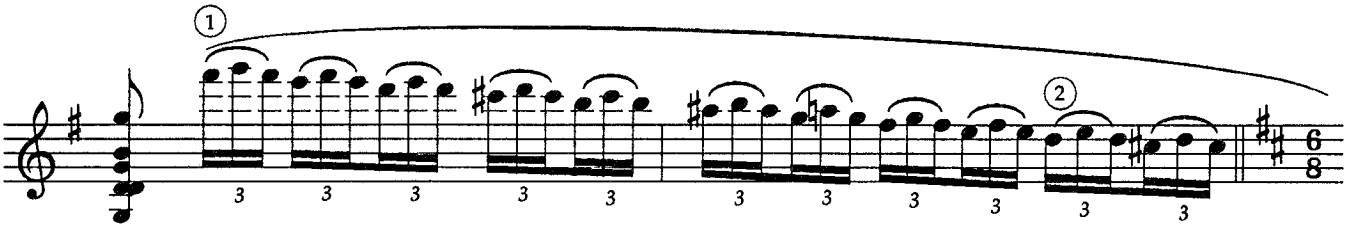
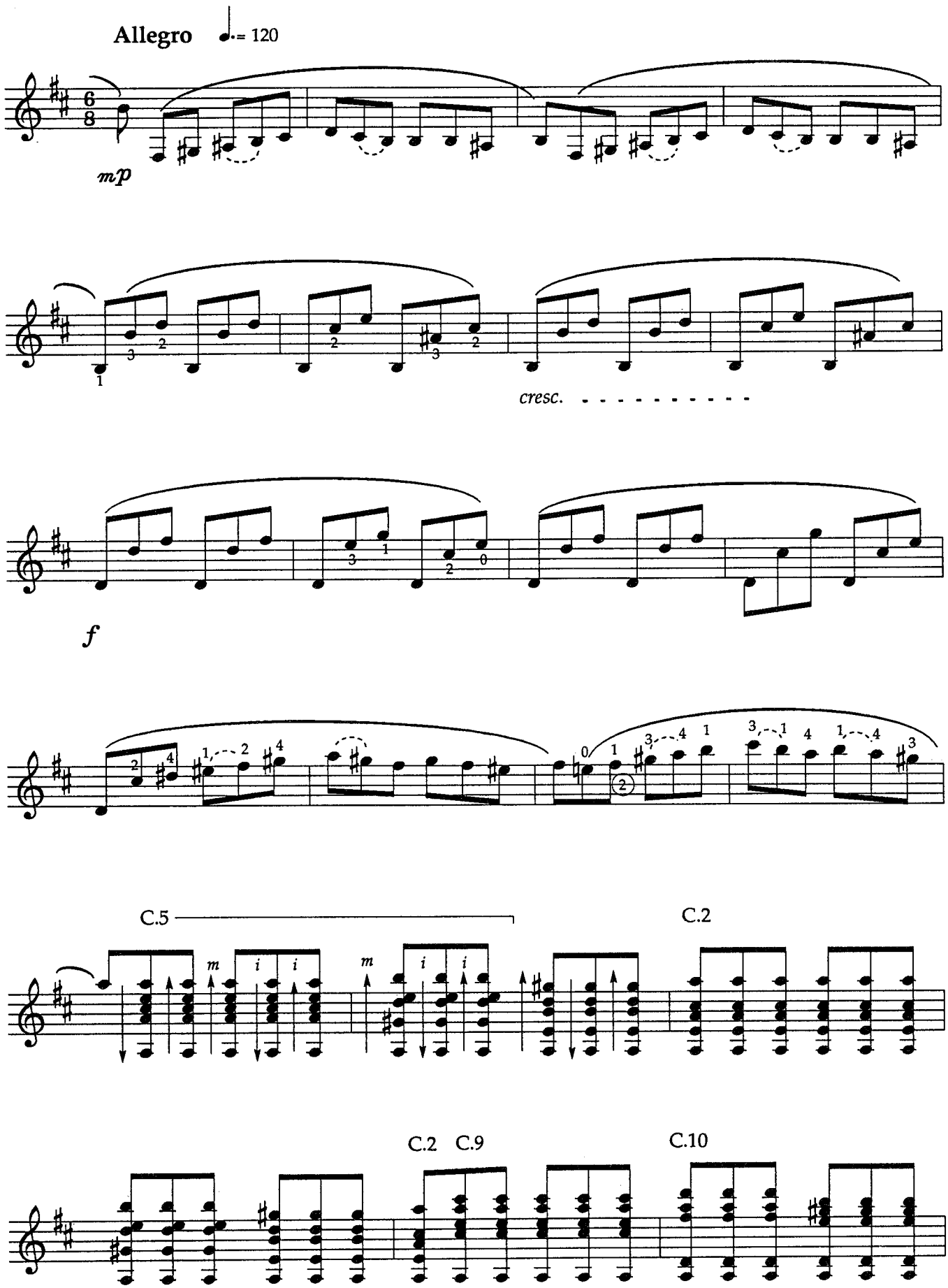
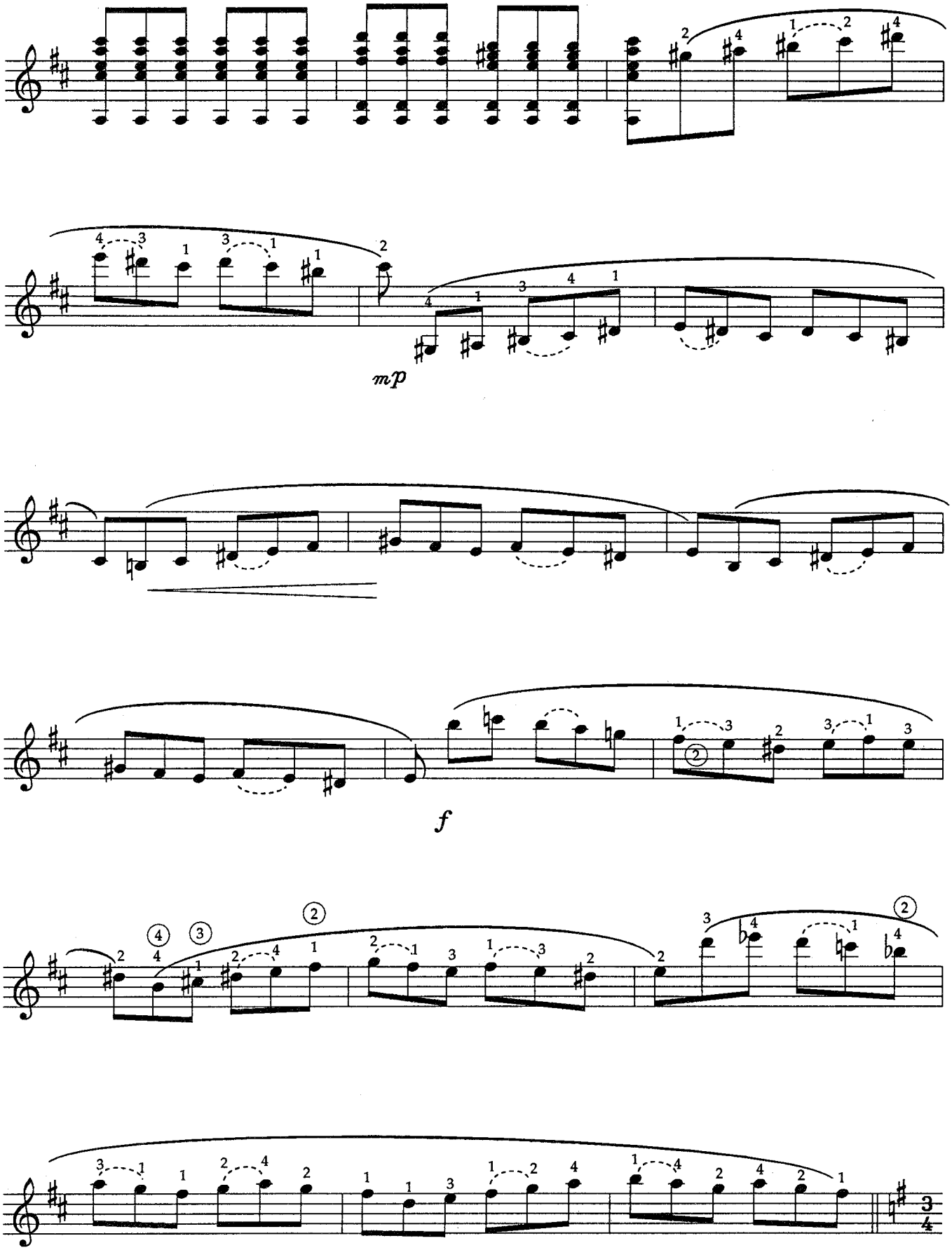





Allegro ♩.= 120
mp
cresc.
f
C.5
C.2
C.2 C.9
C.10


mp
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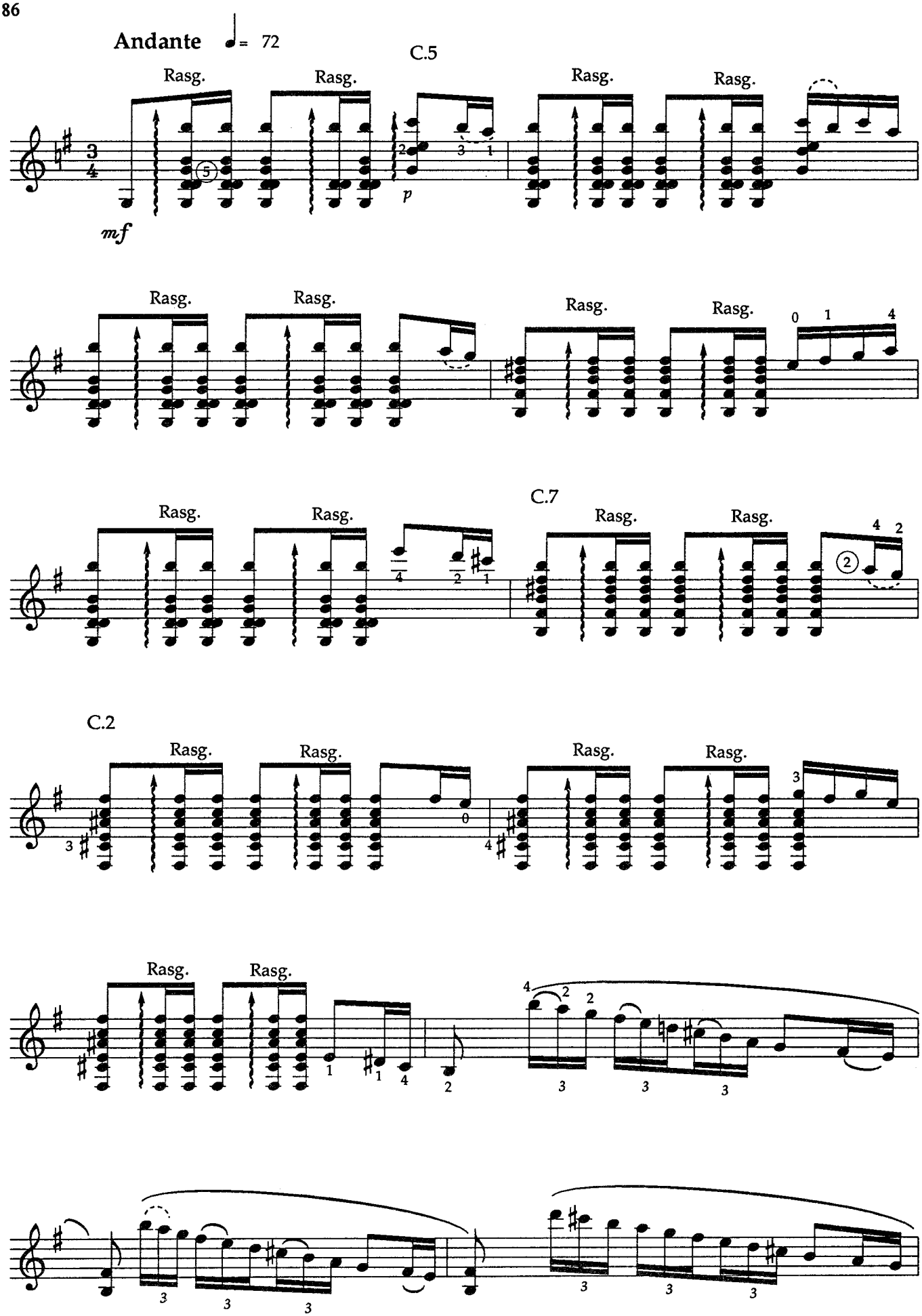
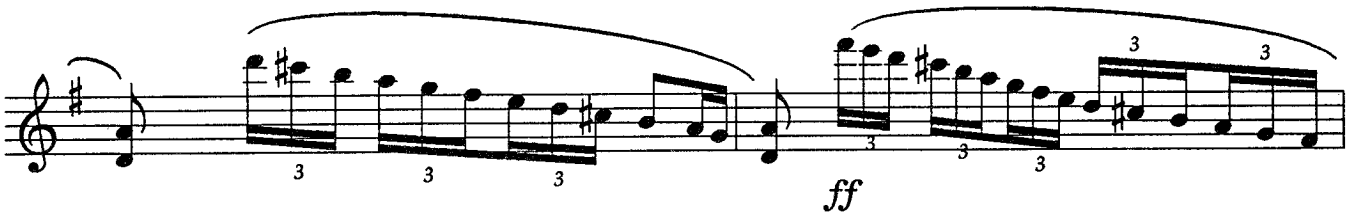

Andante ♩= 72
C.5
Rasg.
mf
p
C.7
C.2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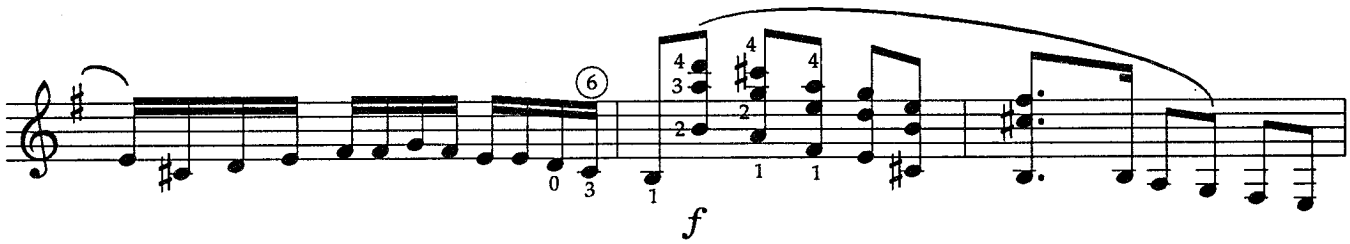
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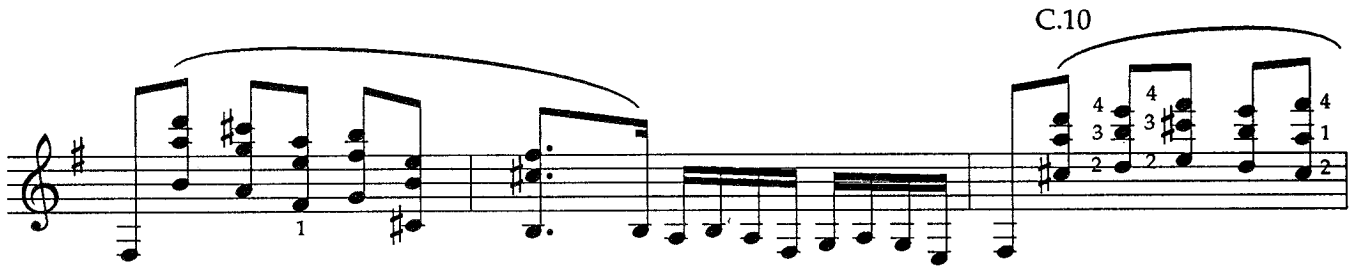
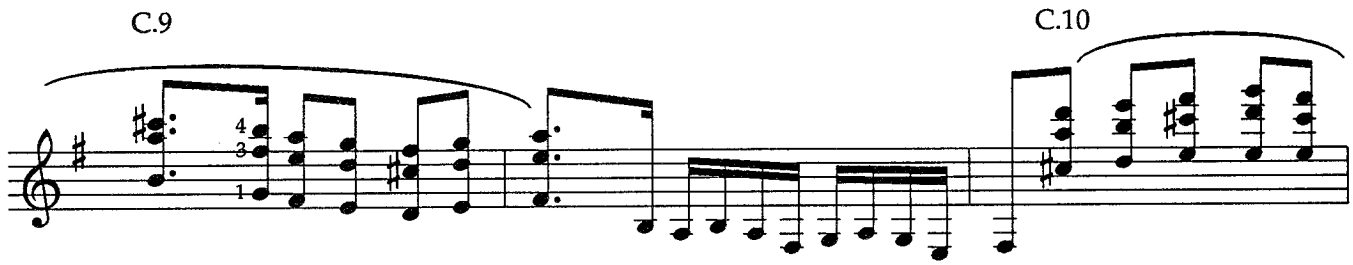
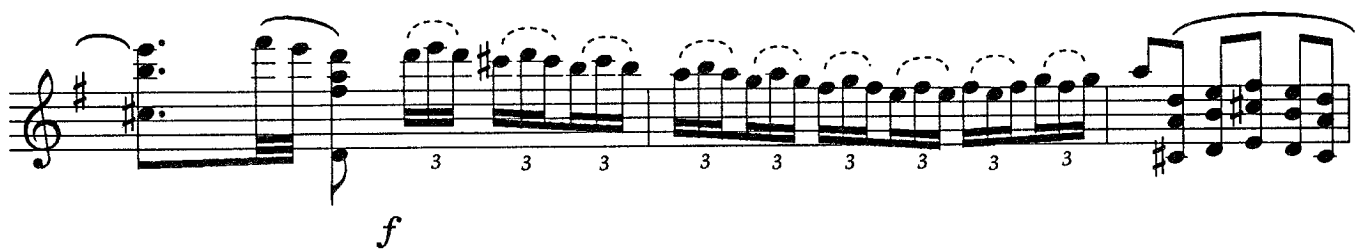

C.10


C.9
C.10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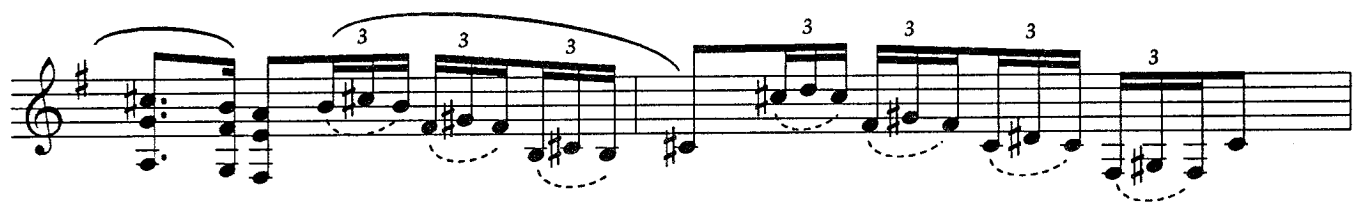
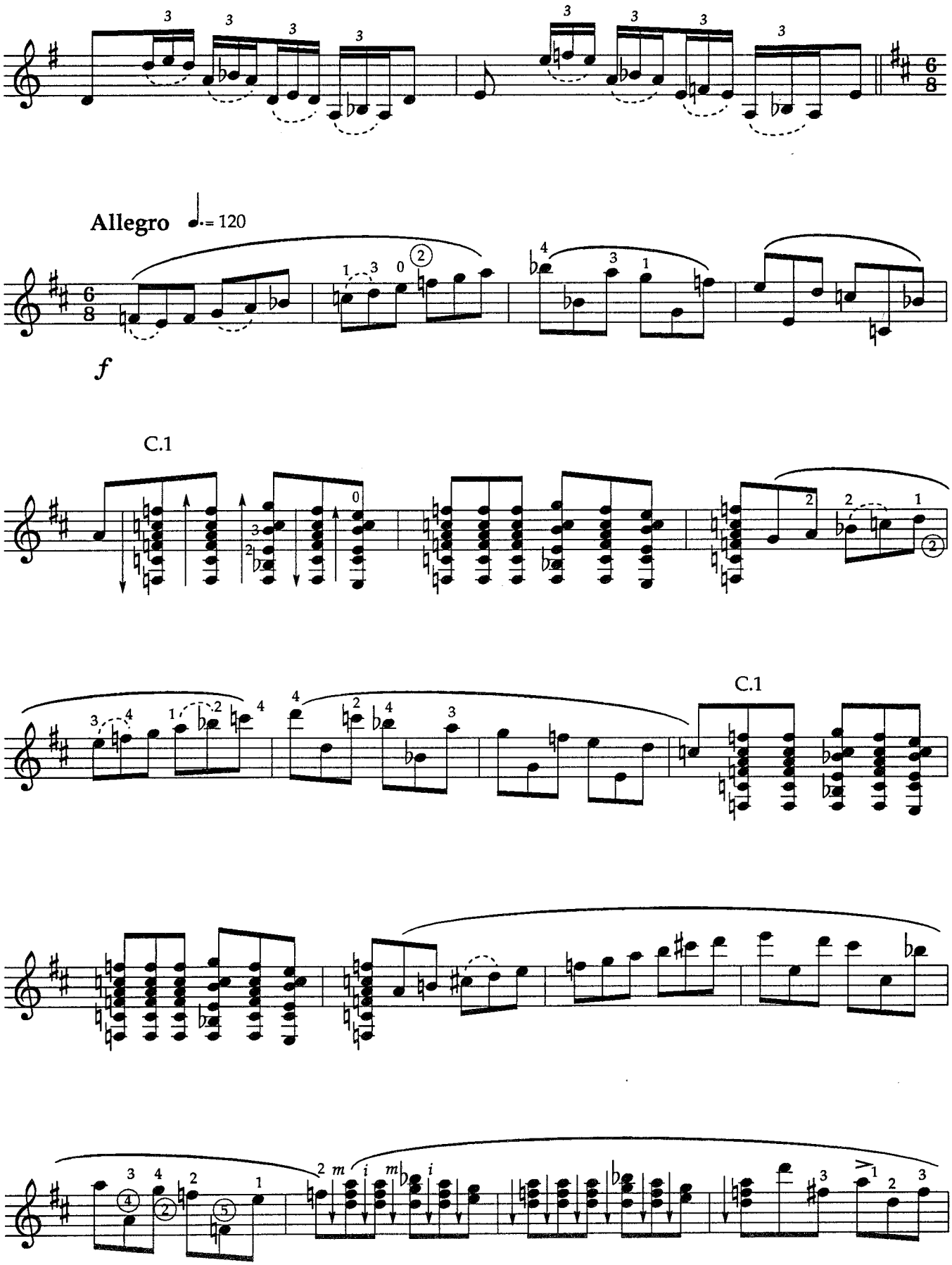
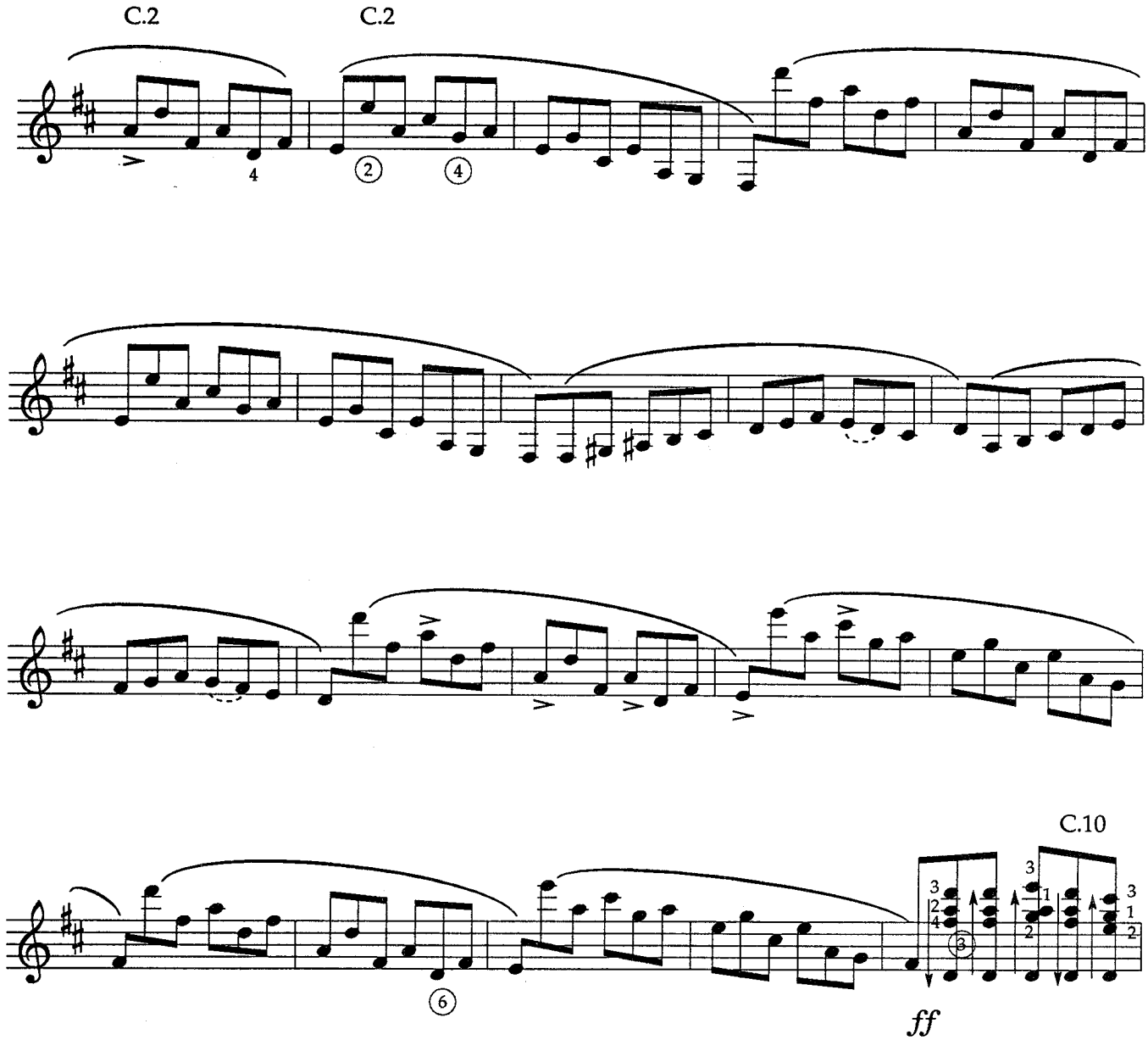



Allegro ♩.= 120
f
C.1
C.1


C.2
C.2
C.10
ff
C.10
C.10

Ecos de Sefarad

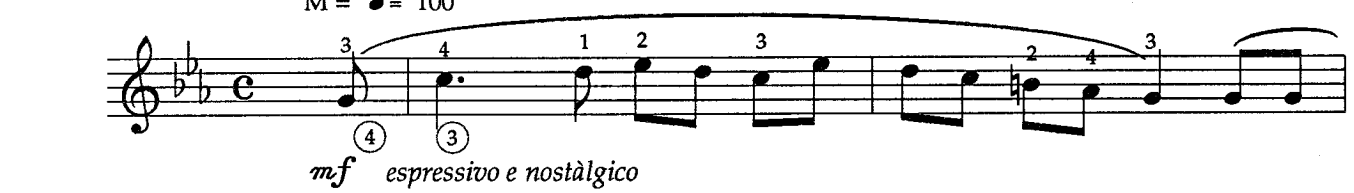
Para Guitarra sola

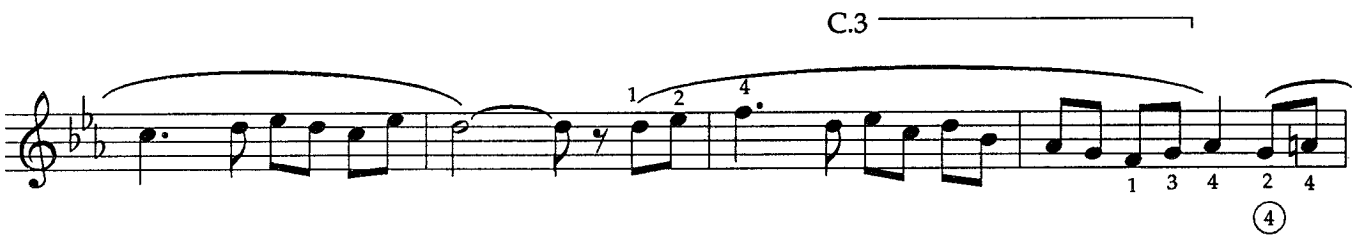
Digitación de
Pepe Romero

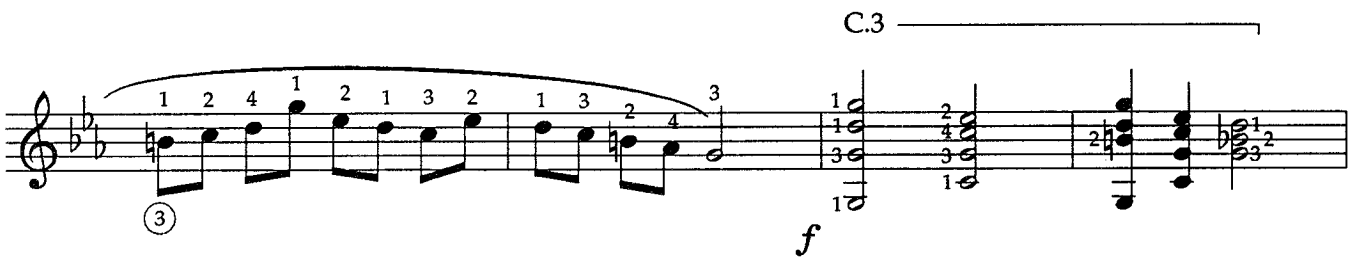
Joaquín RODRIGO

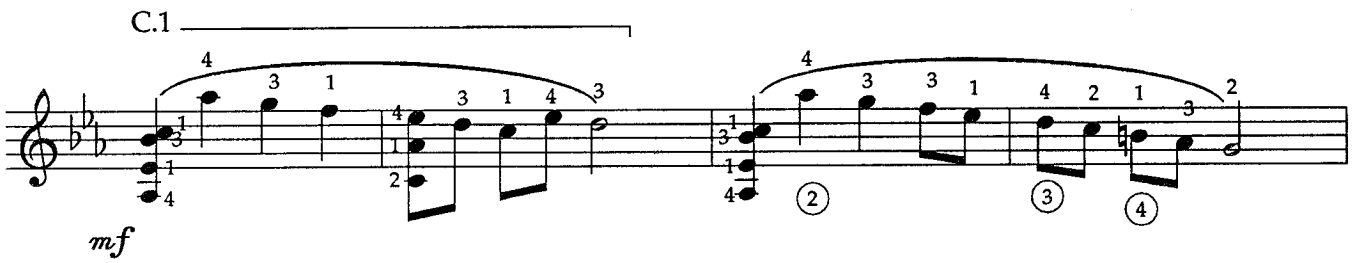
Allegro Moderato

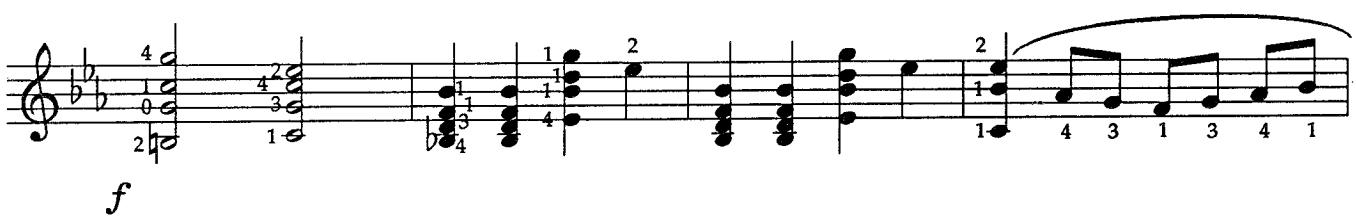
M = ♩ = 100











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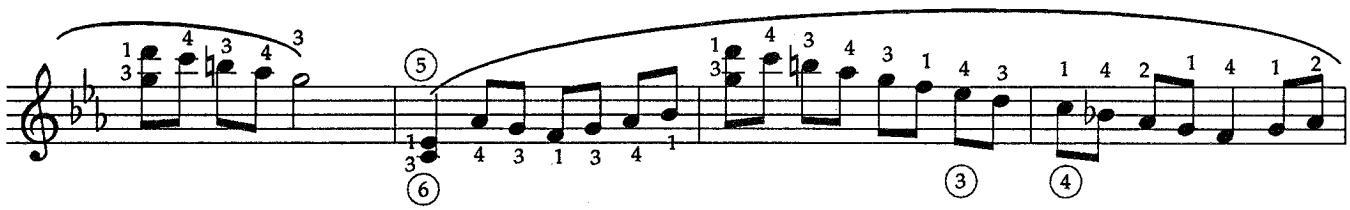
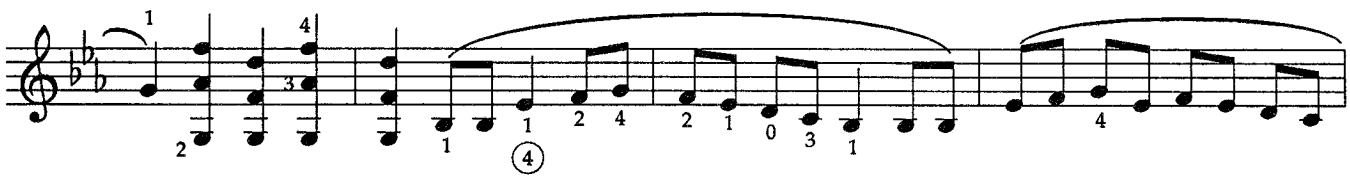
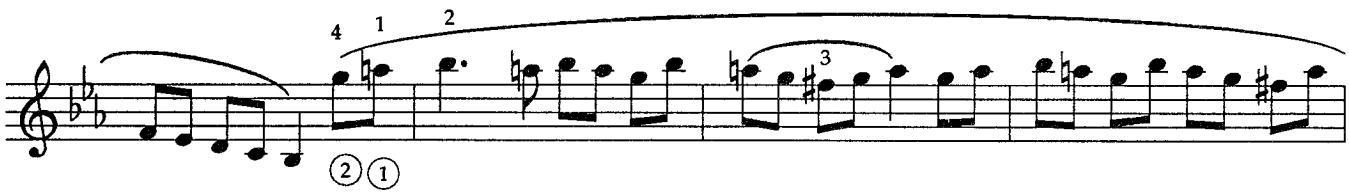
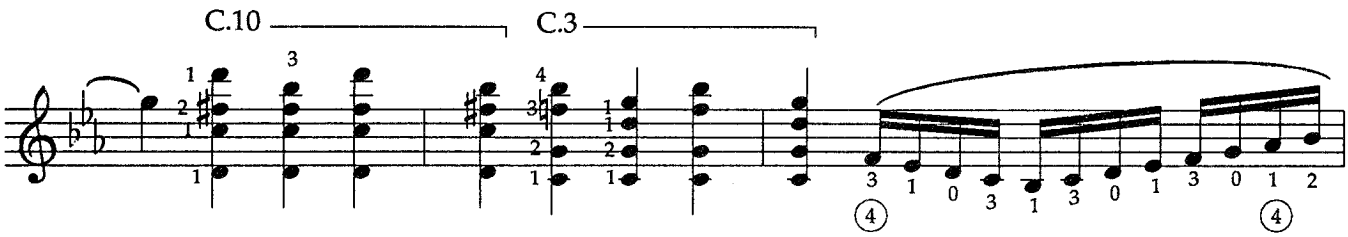


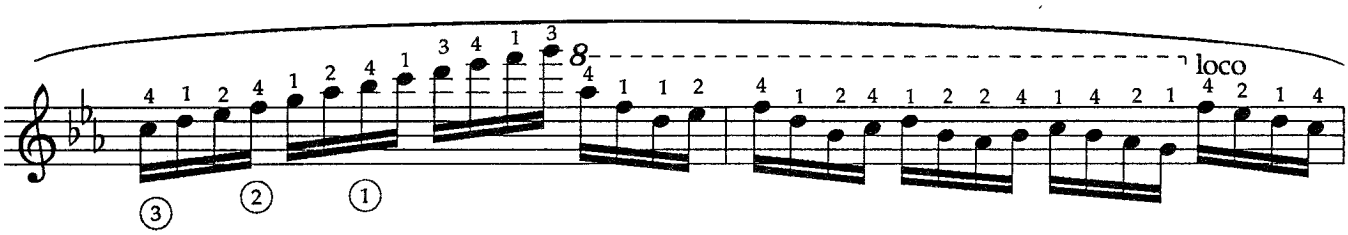
C.1

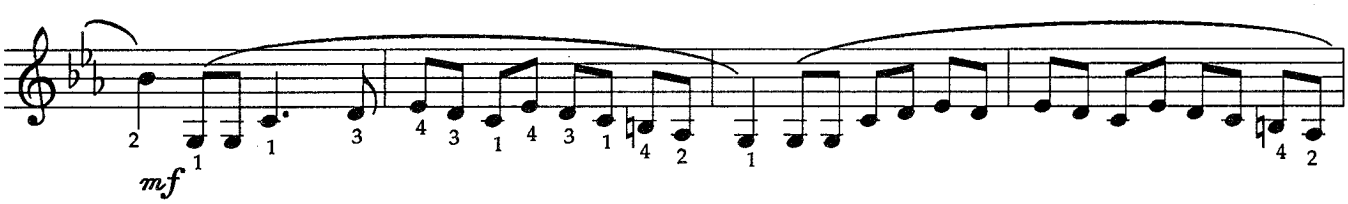




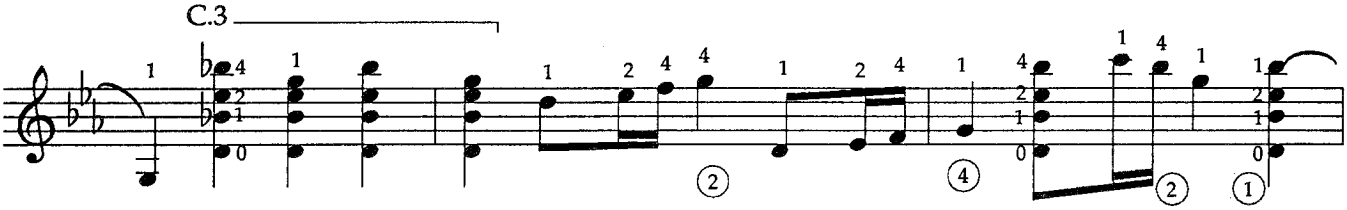
C.10 C.3

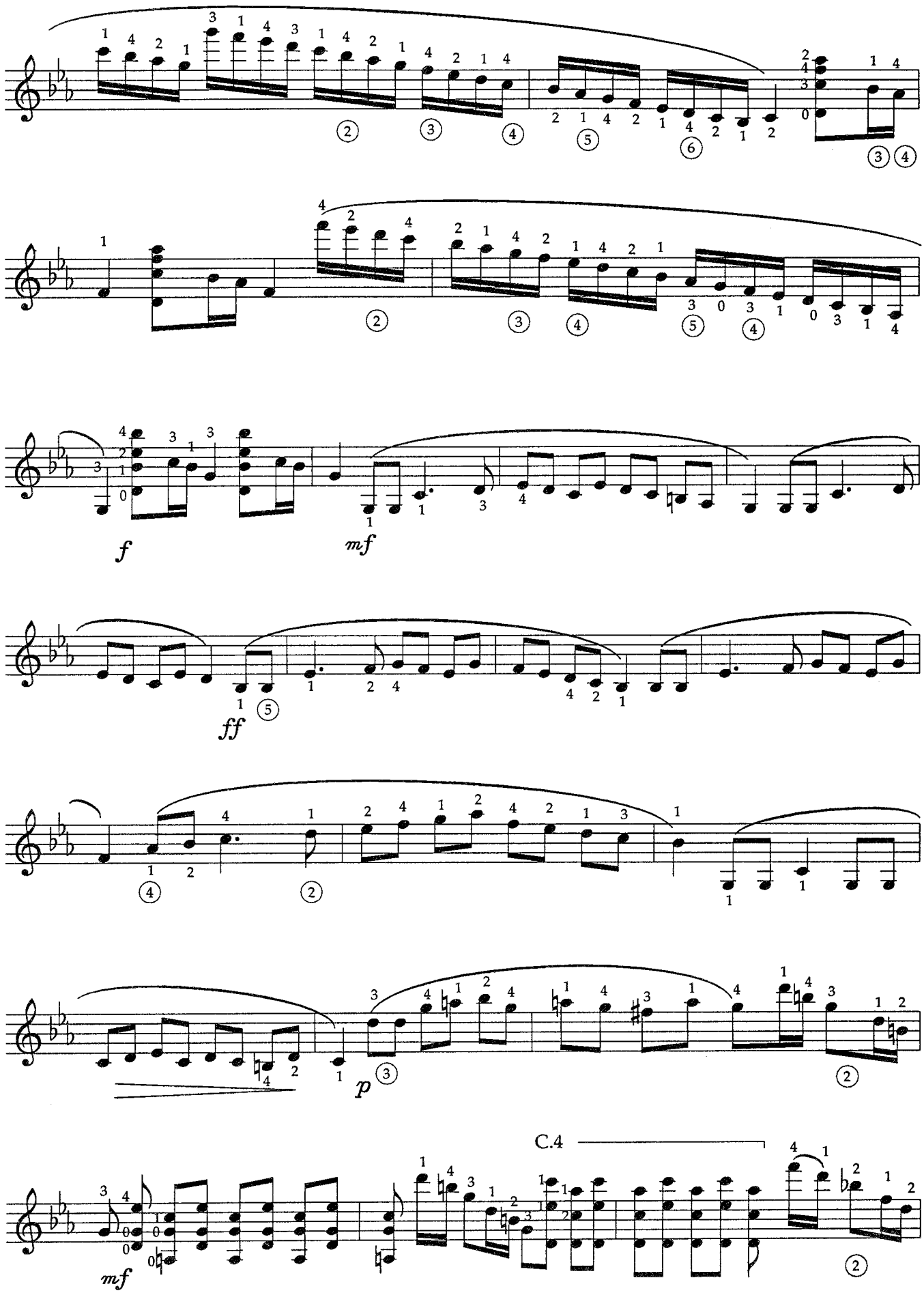


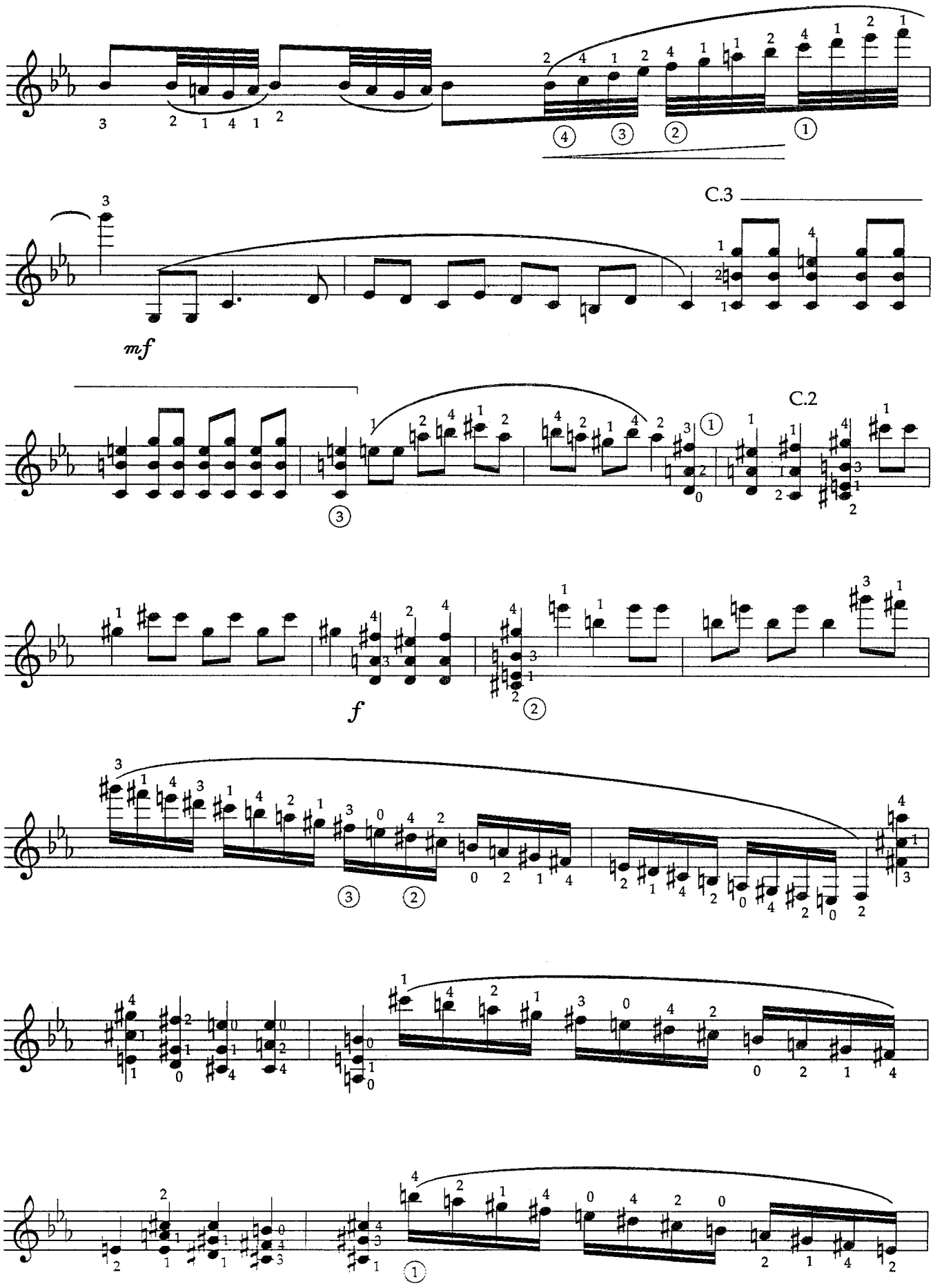


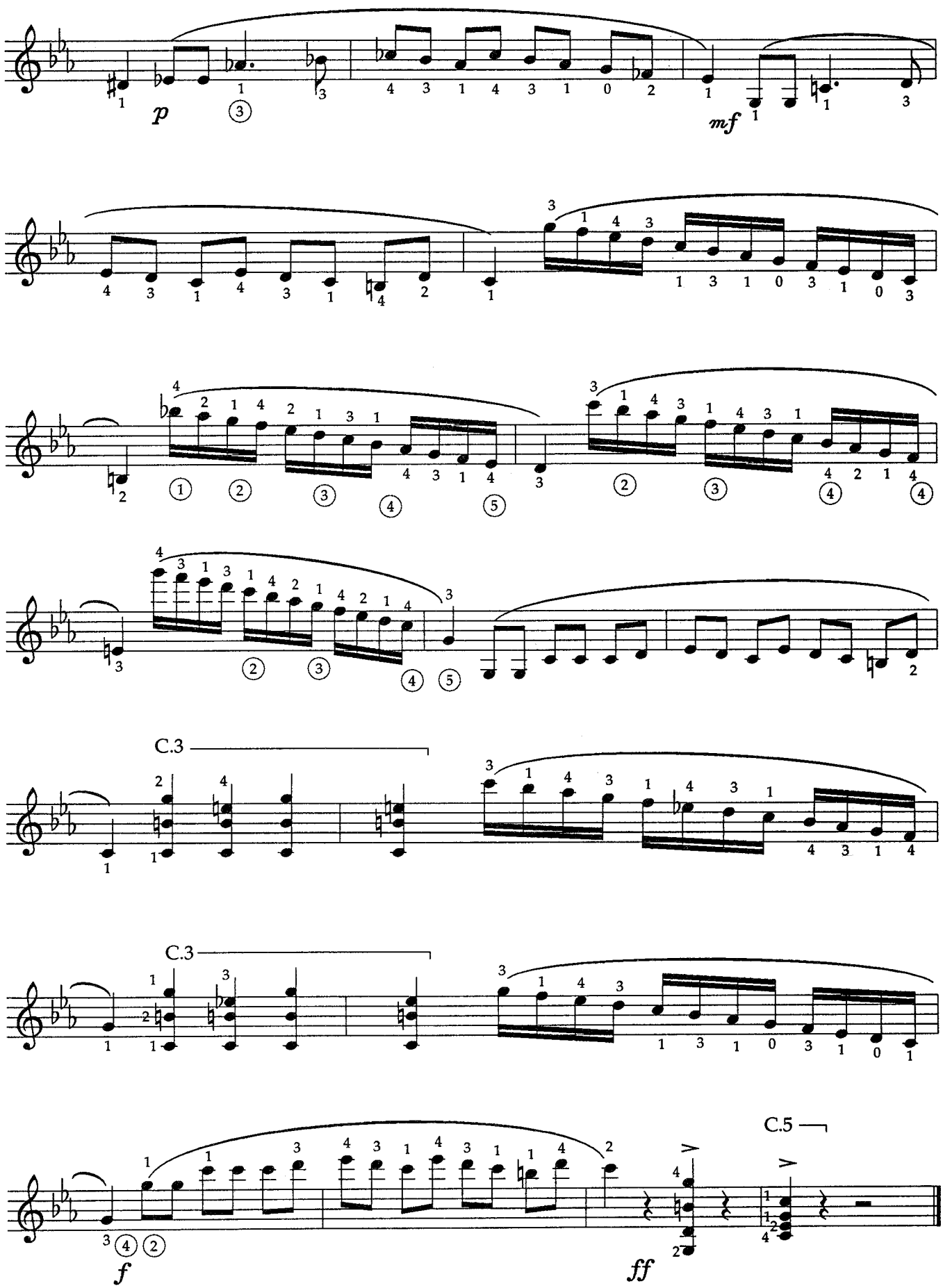


C.3




f
mf
ff
p
mf
C.4


C.3
mf
C.2
f


p
mf
C.3
C.3
C.5
f
ff

Joaquín Rodrigo

Joaquín Rodrigo was born in Sagunto (Valencia) on St. Cecilia's day, the patron saint of music, November 22nd, 1901. At the age of three he lost his sight almost completely as a result of an epidemic of diphtheria. He studied music at the Conservatory in Valencia, and in 1927, following the example of his predecessors Albéniz, Granados, Falla and Turina, Rodrigo moved to Paris to enroll at the Ecole Normale de Musique, where he studied for five years with Paul Dukas. Rodrigo quickly became known as both a pianist and a composer, and became friendly with Falla, Honegger, Milhaud, Ravel, and many other musical celebrities of the time. It was in Paris that Rodrigo composed the *Concierto de Aranjuez* for guitar and orchestra which has brought him world-wide fame. Rodrigo has composed many works for guitar, orchestra, piano, and voice including concertos for various instruments, more than sixty songs, choral and instrumental works, and music for the stage and cinema. In Rodrigo's music originality of musical inspiration goes hand in hand with a devotion to the fundamental values of the rich tradition of Spanish music. In the composer's own words "Often, composing music, I have had the sense that everything that is beautiful —and the soul is this— is certain to remain."

Christopher Parkening ranks as one of the world's preeminent virtuosos of the classical guitar. His former teacher, the legendary Andrés Segovia, proclaimed that "Christopher Parkening is a great artist — he is one of the most brilliant guitarists in the world." His rare combination of dramatic virtuosity and eloquent musicianship has captivated audiences the world over from New York to Tokyo including recitals, solo engagements with major orchestras and television appearances. He has been voted "Best Classical Guitarist" in a nationwide readers poll of Guitar Player magazine for many years running. He has made many recordings on the EMI/Angel label including Rodrigo's *Concierto de Aranjuez* and *Fantasia para un gentilhombre.* Rodrigo himself was present for the recording, which he called "magnificent."

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