

A mon cher ami Louis E. Pujol

Prélude

Chants d'Espagne, Op. 232, no. 1

(Asturias – leyenda, Suite española, Op. 47, no 5)

Arranged for guitar by
STANLEY YATES

ISAAC ALBÉNIZ
(London, ca. 1891)

Allegro ma non troppo [$\text{♩} = 120$]

1 ♩ $i \rightarrow$ *sim.*
pp *marcato il canto*

4

7 *fpp*

10

13 *pp*

16 *pp* **) see note* *(prepare 4)*

*) see page 6 for alternative realizations of this passage

Prélude (Chants d'Espagne)
Asturias, leyenda (Suite española)

19

pp

22

cresc.

25

VII 6
ami

sf *f* sempre

28

sf *f* *sf*

31

sf *cresc.* *ff*

(damp with 3)

34

0

37

ff sempre

Preludio (Chants d'Espagne)
Asturias, leyenda (Suite española)

40
4 1 2 -2 1 3
⑤
VII⁶
3 4 2 3 1
V⁴
4 0
1 3 1 2 0

43
f
dim. sempre
3 4 1 3 4

46
1
⑤
1 (dim.)

49
⑥
pp

52
③
1 3 3 4 1 3
②
1 3 4 1 3

55
sim.

58
VII³ XI³
i i a i m i
m
4 2 4
⑥
p p p p p p
poco rit.

Preludio (Chants d'Espagne)
Asturias, leyenda (Suite española)

99

p. *dim.* *cresc.*

103

rit. *cresc.* *a tempo*

107

p. *dim.* *morendo* *p.*

112

pp *quasi pont* *p* *sim.* *rall.*

115

pp *dolce* *mf* *pp* *molto rall.* *morendo* D.S. al Fine

184

sf *sf* *sf* I 3

191

sf *rall.* *pp* *sim.*

195

l.v. *12th* *rit.* *pp*

ALTERNATIVE REALIZATIONS

The following is a more traditional alternative to the cross-string ornaments and l.v effects used in measures 71-78.

Many guitar arrangements introduce triplets at measure 17, though Albéniz's original keeps the same rhythm throughout (as does the version presented above). Those who may wish to use triplet figuration may use the following models to do so:

The option also remains to remove the octaves of the original between mm. 17-24, with or without triplet figuration, as follows:

