

# CASTILLA

*"Seguidillas"*

from *Suite Española*

Isaac Albéniz

transcribed for

*marimba and piano*

by

Steven Paxton

## PREFACE

Isaac Albéniz' SUITE ESPAÑOLA, op. 47, for solo piano, was composed in 1886 and 1887 and originally consisted of four movements, each one named for a region of Spain and a dance or musical form from that region:

- Granada (*Serenata*)
- Cataluña (*Corranda*)
- Sevilla (*Sevillanas*)
- Cuba (*Saeta*) [Cuba was a Spanish colony until 1898]

The suite was republished in 1912, after Albéniz' death, with four additional movements added, all of which had previously been published in other editions and with other titles:

- Cádiz (*Canción*)
- Asturas (*Leyenda*)
- Aragón (*Fantasia*)
- Castilla (*Seguidillas*)

The composer himself was a pianist, a child prodigy, touring internationally from the age of 12. Compositions such as those in the SUITE ESPAÑOLA, were therefore intended as showpieces for the performer, and were also meant to introduce international audiences to the beautiful and distinctive music of the various regions of Spain and its colonies. However, most of these compositions were transcribed for classical guitar in later years, and although Albéniz himself never composed for guitar, these works are today probably more famous as part of the solo guitar repertoire than as solo piano works.

Albéniz was born in Catalonia in 1860. His father was a civil servant, holding posts in many cities throughout Spain, as well as in the Spanish possessions of Puerto Rico and Cuba. Consequently, the childhood of this piano prodigy was one of international travel, networking with notable figures in music, politics and the aristocracy. By the age of 20 he was an international musical figure, having performed throughout North and South America and Europe. During the final decade of the 19<sup>th</sup> century he lived in London and Paris, devoting much of his work to light opera and *zarzuela*. His most famous composition of all, however, was another set of solo piano impressions of Spain, entitled *Iberia*. Composed between 1904 and 1908, it became his final masterpiece. Albéniz died in 1909 at the age of 48, in southwestern France.

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ISAAC ALBENIZ  
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**Allegro molto**

Marimba

Piano

5

10

15

**A** poco piu mosso      rit.      A tempo

Musical score for measures 20-24. The score is in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *p sub.* (piano) and *ff* (fortissimo).

**B** poco piu mosso

Musical score for measures 25-29. This section is marked **B** poco piu mosso. The tempo is slightly slower than the previous section. The vocal line features a melodic phrase starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The piano accompaniment continues with the eighth-note pattern. Dynamics include *f* (forte), *ff* (fortissimo), and *f* (forte). There are also markings for *Sra* (Soprano).

rit.

A tempo

Musical score for measures 30-34. The tempo is marked *rit.* (ritardando) and then *A tempo*. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The piano accompaniment continues with the eighth-note pattern. Dynamics include *ff* (fortissimo) and *p* (piano).

Musical score for measures 35-39. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The piano accompaniment continues with the eighth-note pattern. Dynamics include *p sub.* (piano) and *f* (forte).

40 **C** rit. molto **A tempo**

*ff* *ff* *p*

45

*p sub.* *p sub.*

50 **D** **Meno mosso, rubato**

*f* *ff* *pp* *ff* *pp*

55 **A tempo** **Meno mosso, rubato**

*f* *ff* *p*

6

A tempo

Meno mosso, rubato

60

A tempo

Molto meno mosso

rit.

65

**E** Tempo I°

70

poco meno mosso

76

81 **poco rit.** **A tempo** **rit. molto**

86 **A tempo** **ff** **ff** **ff** **accel.**

91 **rit.** **F** **A tempo**

95 **ff**

G A tempo

rit.

*ff*

*ff*

100

104

109

114



119

*ff* *ff* *ff*

*ff* *ff* *ff*

*p sub.* *p sub.*

124

*ff*

*p sub.* *fff*

129

*p sub.* *ff*

*p sub.* *ff*

*Sua*







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MARIMBA PART

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**Allegro molto**

7

*ff*

*p sub.*

**A** poco piu mosso

13

*f* *ff* *f* *ff*

18

**A tempo**

*p* *p sub.*

24

**B** poco piu mosso

*f* *ff* *f*

29

*ff* *p*

35

*p sub.* *f* *ff*

41

**C** rit. molto

*ff* *p*

47

*p sub.* *f*

53 **D** **Meno mosso, rubato** **A tempo**

*ff* *pp* *f* *ff*

58 **Meno mosso, rubato** **A tempo**

*p* *ff*

62 **Meno mosso, rubato** **A tempo**

*mf*

66 **Molto meno mosso** **rit.**

*ff*

70 **E** **Tempo I°**

*pp* *ppsub.*

76 **poco meno mosso**

*psub.*

81 **poco rit.** **A tempo** **rit. molto**

*ff* *p*

86 **A tempo** **accel.**

*ff* *ff* *ff*

91 **rit.** **F** **A tempo** **7** **rit.**

*rit.* **7** *rit.*

G A tempo

102 *ff*

107 *ff*

112 *ff* *ff*

117 2 *ff* *ff* *ff*

124 *fff*

129 *p* sub. *ff*