



Isaac Albéniz

Favorite  
Spanish Pieces

Asturias, Cádiz, Córdoba,  
Rumores de la Caleta, Sevilla

Arranged for Guitar by  
Pepe Romero

Tuscany Publications

# Sevilla

## Sevillana

Transcribed and arranged  
for guitar by Pepe Romero

Isaac Albéniz  
Op. 47, No. 3 (1886)

*Allegretto*

⑤ = G  
⑥ = D

*f* *p* *f* *p* *poco rit.*

*a tempo*

*p* *p* *espress.* *p* *p* *pp*

*m* *i* *m* *mf*

*p* *f*

*p*

*p* *legato*

*p*





71 CIII

74 CVI XII X VII

77 IV V CI CI CIII

80 sonoro

84

87 CVIII CVIII

[ff] [f]

90 CIII CVII

ff

93 D. S. Coda CVII rasgueado

fff f pp f fff

e poi fine

# Rumores de la Caleta

Malagueña

Transcribed and arranged  
for guitar by Pepe Romero

Isaac Albéniz  
Op. 71, No. 6 (1887)

*Allegro*

*f*

*p*

*melancólico*

6

11

*dim.*

*pp*

16

*pp*

*pp*

22

*Meno tempo*

CVII

*cantando*

28

34

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39

44

49

55

60

*Lento*

65

*Lento*

*ff*

*p sempre*

*3*

*3*

*4*

*XII*

*c a m i c a m i i i simile*

70

*CIII*

*CVIII*

*2 4*

*CV*

*2 1 3*

*a tempo*

*CI*

*rit.*

*poco rit.*

74

*CI*

*CIII*

*V*

*3 4*

*CVIII*

*3 4 0*

*CVIII*

*mf*

*rit.*

*a tempo*





116

122

127

132

138

144

150

155

*Lento*

# Cádiz

Saeta/Serenata española

Transcribed and arranged  
for guitar by Pepe Romero

Isaac Albéniz  
Op. 181/Op. 47, No. 4 (1890)

*Allegretto ma non troppo*

Musical notation for measures 1-4. The piece is in G major (one sharp) and 3/4 time. It begins with a piano (*p*) dynamic and a *poco rit.* marking. The first measure contains a triplet of eighth notes (CII) and a half note. The second measure has a half note and a quarter note. The third measure features a triplet of eighth notes and a half note. The fourth measure has a half note and a quarter note, ending with a *pp* dynamic. Fingering numbers 1, 2, 3, and 4 are indicated below the notes.

Musical notation for measures 5-8. The tempo is marked *a tempo cantando*. The first measure has a half note and a quarter note (CII), with a *dolce* marking and fingering 1-1. The second measure has a half note and a quarter note. The third measure has a half note and a quarter note. The fourth measure has a half note and a quarter note, ending with a *pp* dynamic. Fingering numbers 1, 2, 3, and 4 are indicated.

Musical notation for measures 9-12. The first measure has a half note and a quarter note. The second measure has a half note and a quarter note. The third measure has a half note and a quarter note. The fourth measure has a half note and a quarter note, ending with a *pp* dynamic. A *cresc.* marking is present. Fingering numbers 1, 2, 3, and 4 are indicated.

Musical notation for measures 13-16. The tempo is marked *a tempo*. The first measure has a half note and a quarter note (CII), with a *poco rit.* marking and fingering 2. The second measure has a half note and a quarter note. The third measure has a half note and a quarter note. The fourth measure has a half note and a quarter note, ending with a *pp* dynamic. Fingering numbers 1, 2, 3, and 4 are indicated.

Musical notation for measures 17-20. The first measure has a half note and a quarter note (CII), with a *marcato* marking and fingering 4-4. The second measure has a half note and a quarter note (CIV), with a *p* dynamic and fingering 4. The third measure has a half note and a quarter note (CII), with a *p* dynamic and fingering 2 3. The fourth measure has a half note and a quarter note (CX CIX CVII), with a *p* dynamic and fingering 2. Fingering numbers 1, 2, 3, and 4 are indicated.

Musical notation for measures 21-24. The first measure has a half note and a quarter note (CII), with a *f* dynamic and fingering 3. The second measure has a half note and a quarter note. The third measure has a half note and a quarter note. The fourth measure has a half note and a quarter note. Fingering numbers 1, 2, 3, and 4 are indicated.

Musical notation for measures 25-28. The first measure has a half note and a quarter note (*p*), with a *p* dynamic and fingering 3. The second measure has a half note and a quarter note. The third measure has a half note and a quarter note, with a *cresc.* marking and fingering 3. The fourth measure has a half note and a quarter note, ending with a *subito pp* marking and fingering 3. Fingering numbers 1, 2, 3, and 4 are indicated.

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29 *mf* *cresc.* *rit.* *p* *rit.*

33 *mf* XII

37 *a tempo* *sotto voce* *pp* *morendo* *rit.*

41 *a tempo* *pp* *marcato il canto*

45 *mf* *p* *Qv* *QI* *QIII* *Qv*

49 *a tempo* *p* *Qv*

53 *mf* *p*

57 *a tempo* *rasgueado* *mf*

61 *a tempo*  
*p*  
*dolcissimo*  
 Musical notation for measures 61-64, including triplets and chords. Fingerings: 3, 3, 3, 2 4 3, 3, 3, 4-1.

65 *a tempo*  
*mf marcato*  
*p ma sonoro*  
*mf*  
*mf sonoro*  
 Musical notation for measures 65-68, including triplets and chords. Fingerings: 0 1 3, 2 4, 2 4, 4 3, 3, 3.

69 *a tempo*  
*f*  
*rit. molto*  
*mf*  
 Musical notation for measures 69-72, including triplets and chords. Fingerings: 4 0 1, 3.

73 *a tempo*  
*f*  
*p*  
*poco rit.*  
 Musical notation for measures 73-76, including triplets and chords. Fingerings: 3, 3, 3, 3.

77 *a tempo*  
*p*  
*dolce*  
 Musical notation for measures 77-80, including triplets and chords. Fingerings: 2, 3, 3, 3.

81 *a tempo*  
*cresc.*  
 Musical notation for measures 81-84, including triplets and chords. Fingerings: 3, 3, 3, 3.

85 *a tempo*  
*poco rit.*  
*poco rit.*  
 Musical notation for measures 85-88, including triplets and chords. Fingerings: 3, 1, 3, 3.

89 *a tempo* (h) *marcato* *p* *rit. molto*

♩ IV CII CII CX CIX CVII

93 *a tempo* *f*

♩ CII

97 *pp rit.*

101 [*a tempo*] *p* *rit.*

105 *a tempo* XII

109 *a tempo* *p* *pp*

113 *pp* *rit.* *perdendosi* *pp*

# Asturias

## Leyenda/Preludio

Transcribed and arranged  
for guitar by Pepe Romero

Isaac Albéniz  
Op. 232, No. 1 (1894)

**Allegro ma non troppo**

*marcato il canto*

⑤ 0 ④ 0

*p* 1 3 4 1 3 4

*p i p i p i p i*

3

6

*cresc.*

9

*p* 3 4 2 3 1 3 4 1

12

*pp*

15

*mf* 3 0 4 3 1 2 3 1 2

18

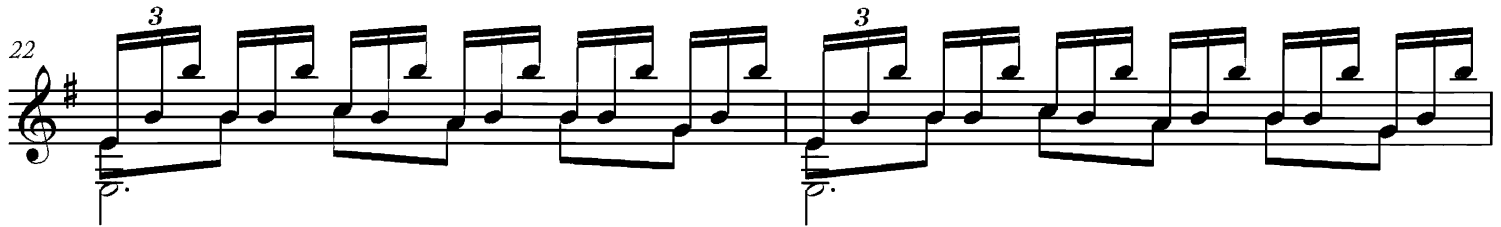
*p.* *cresc. poco a poco*

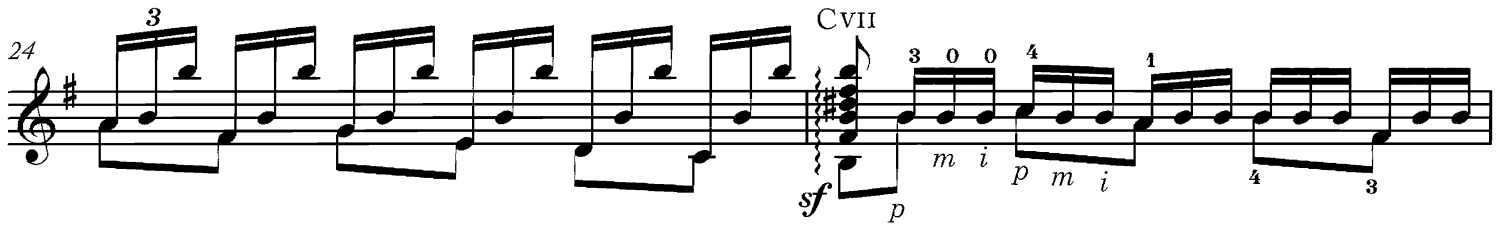
20

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22 

24 

26 

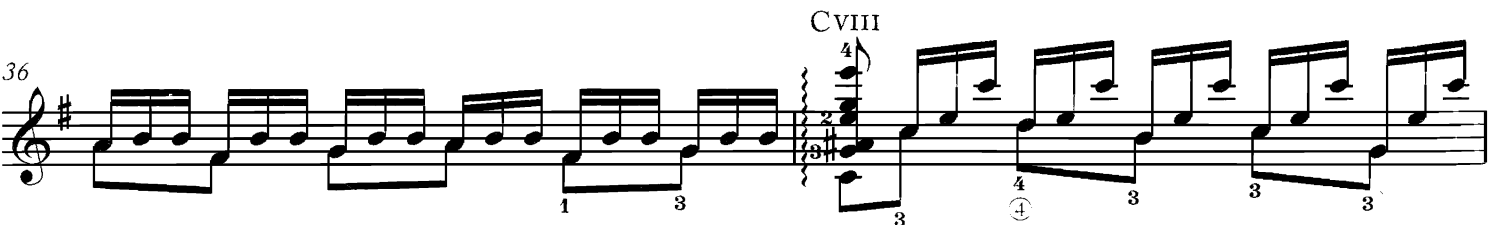
28 

30 

32 

*sempre cresc.* **ff**

34 

36 

38 CVIII *f* CVIII

40 CVII *sempre f* CVII

42 CVIII *f* CVII

44 CVIII *f* CVII *dim. sempre*

46 *dim. poco*

48 *mf p i p i p i p i dim.*

50 *poco a poco*

53 CVII *p* *p i m*



55 CVII

*p*

57 CVII

59

XIX to Coda

63

*cantando largamente ma dolce*

*mf* *poco cresc.* *mf*

71

*sf* *dim.* *mf* *a tempo* *sf* *dim. e rit. molto*

79

*rit. molto* *(b) rit. molto*

87

*p.* *marcato* *marcato* *rit.* *dim. e rall.*

93

*molto morendo*







81  $\text{Cv}$

85 *marcato*  $\text{CII}$

89  $\text{CIII}$  *rit.*

93 *marcato*  $\text{CII}$

97  $\text{CI}$   $\text{CII}$  *harm.* *8va* *rit. molto*

101 *a tempo*  $\text{CII}$  *legato* *cresc.*

106  $\text{CI}$   $\text{CII}$   $\text{CII}$   $\text{CII}$  *sf*

111

*sf*

116

*p*

120

*pp*

124

*ff* *grandioso sempre*

129

*a mi a mi*  
*p*

131

133

*CVI*  
*ff* *rasgueado* *simile*

135 *ff*

137 *pp* *dim.*

♩ III

139

141 *p* *cresc.* *cresc.* *f*

146 *cresc.* *ff* *[subito] pp* *tranquillo*

♩ X

151 *rit.* *rit.* *pp*

VII ♩ X VII ♩ VI III I ♩ III I ♩ V

*Poco meno mosso* *dolce* *ami*

156

160 *p*

CVIII

164

*p.* *rit.*

168

*morendo* *rit. molto* *pp*

172

*p* *dolce*

176

180

*p.* *rit.*

184

*p* *a tempo*

188

191

*harm.* *8va* *pp* *pp*