Manuel Barrueco
GUITAR EDITIONS

ISAAC ALBENIZ

SUITE ESPAÑOLA

Op. 47

Scanned
by
Fr@cker

Transcribed and Fingered
For Guitar By
Manuel Barrueco

PREFACE

Isaac Albeniz (1860-1909) began composing the *Suite Espanola, Op. 47* in 1885 and did not complete the eight movement work for piano until the mid 1890's.

The movements Barrueco has selected to transcribe for this edition are: No. 1 Granada (serenata), No. 2 Cataluna (curranda), No. 3 Sevilla (sevillanas), No. 4 Cadiz (cancion) and No. 8 Cuba (capricho). The student, teacher and performer will find these transcriptions faithful to the original works and that the original intent has been masterfully maintained in these arrangements for the guitar. These dances and songs from various regions of Spain have been recorded by Manuel Barrueco on *Vox Turnabout,* TV 34738.

BIOGRAPHY

The guitarist, Manuel Barrueco, has been hailed by the Los Angeles Times as 'a major artist.'

He became the first guitarist to win the Concert Artist Guild Award, in 1974, and as a result made his New York debut that same year.

Since then he has embarked on an extensive concert career that includes, in addition to New York recitals at Alice Tully Hall in Lincoln Center, appearances in recital and with orchestras throughout the United States and Canada in such cities as Los Angeles, San Francisco, Chicago, Washington D.C., and Toronto.

His European debut took place in March, 1979. His performances were so well received that his schedule there now includes, London, Paris, Rome, Amsterdam, and Zurich.

Mr. Barrueco records for the *Vox Turnabout* label. His first album that includes works of Villa Lobos and Chavez, was called 'breathtaking' by *Stereo Review* and one of the top six classical recordings of 1979 by England's *Gramophone.*

This Manuel Barrueco Guitar Series of transcriptions and arrangements of the great composers of the past is a continuing series running parallel to his recording output.

Ron Purcell
Guitar Consultant

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SUITE ESPAÑOLA

1. GRANADA
(Serenata)

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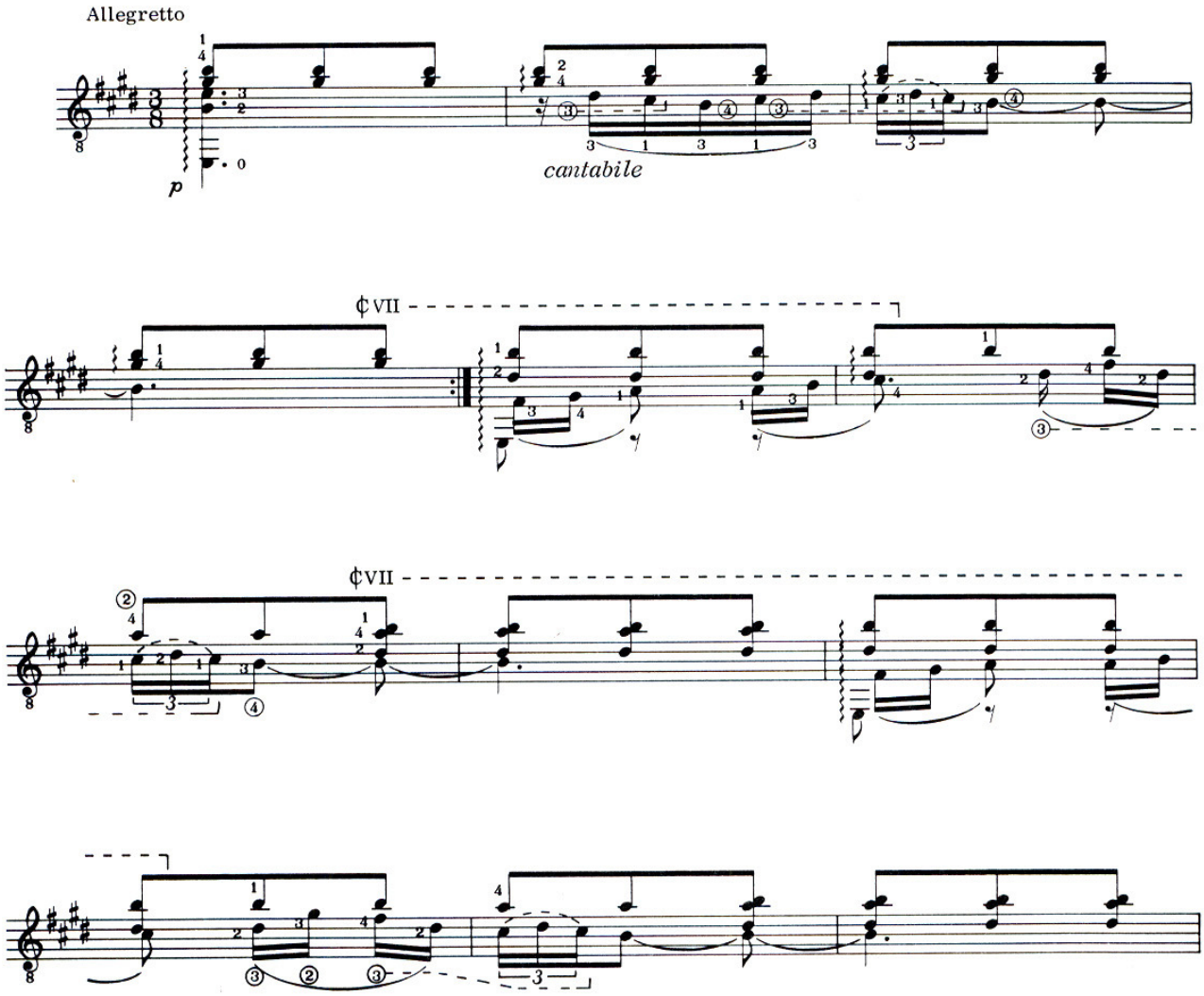
ISAAC ALBENIZ



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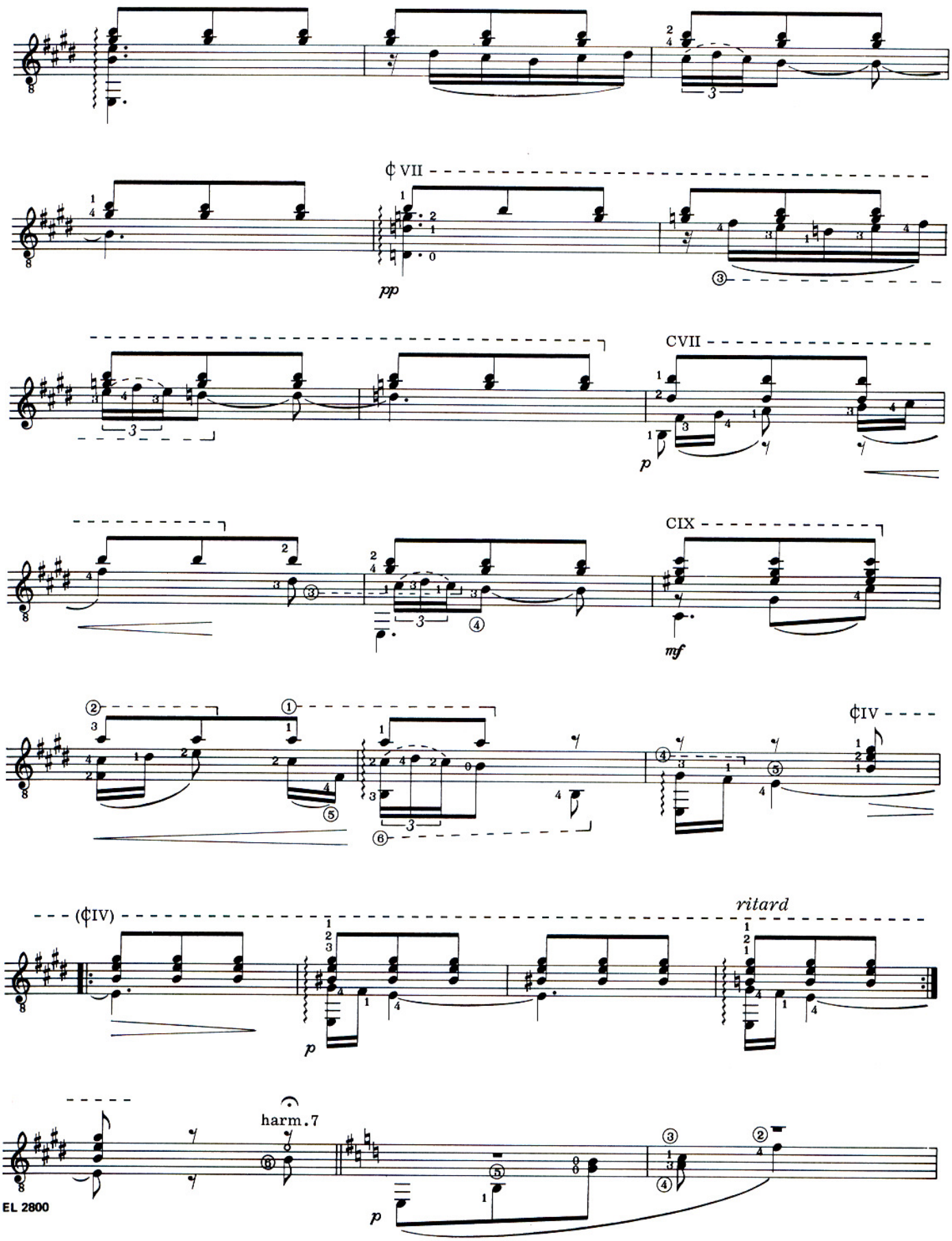
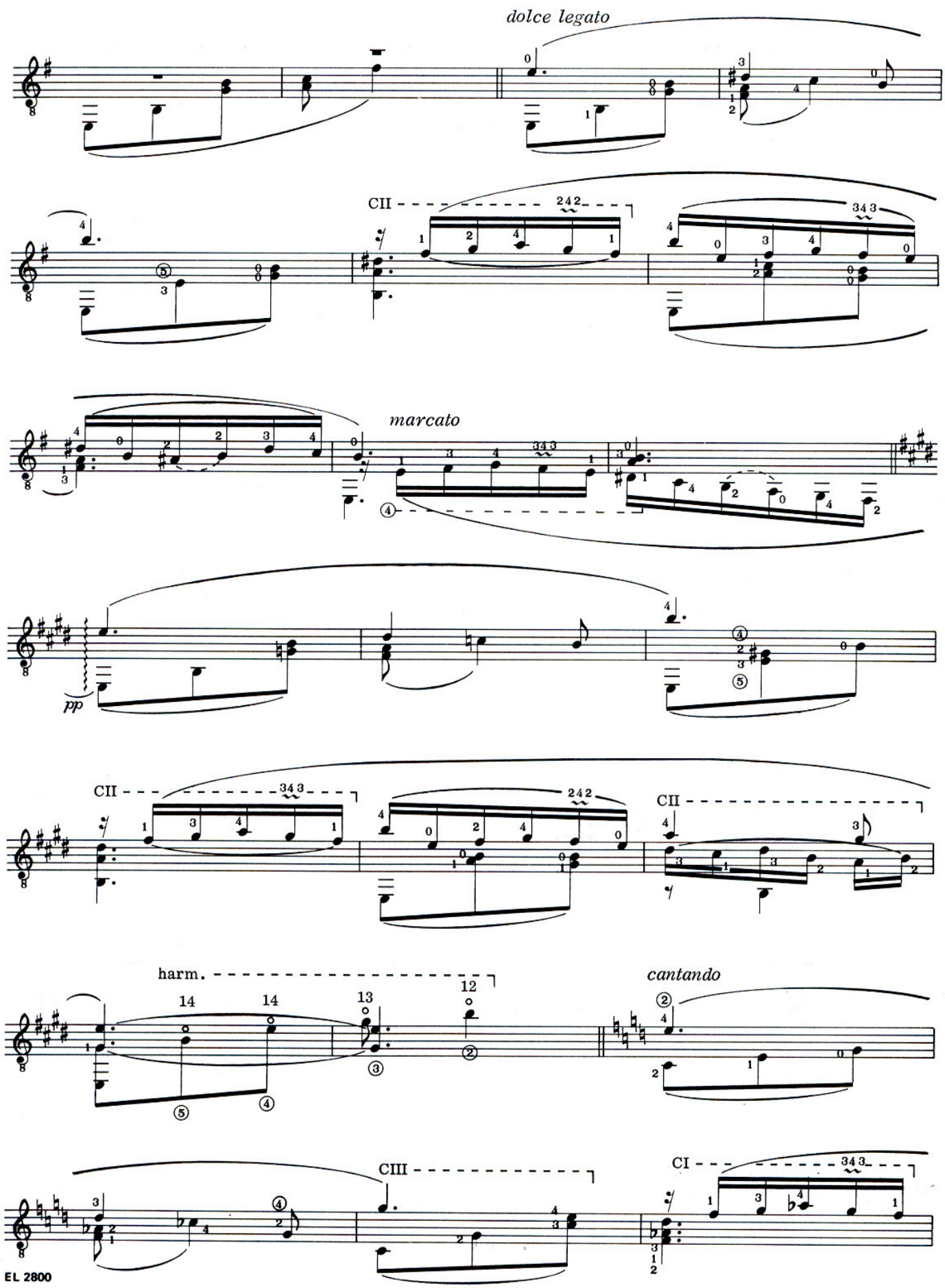
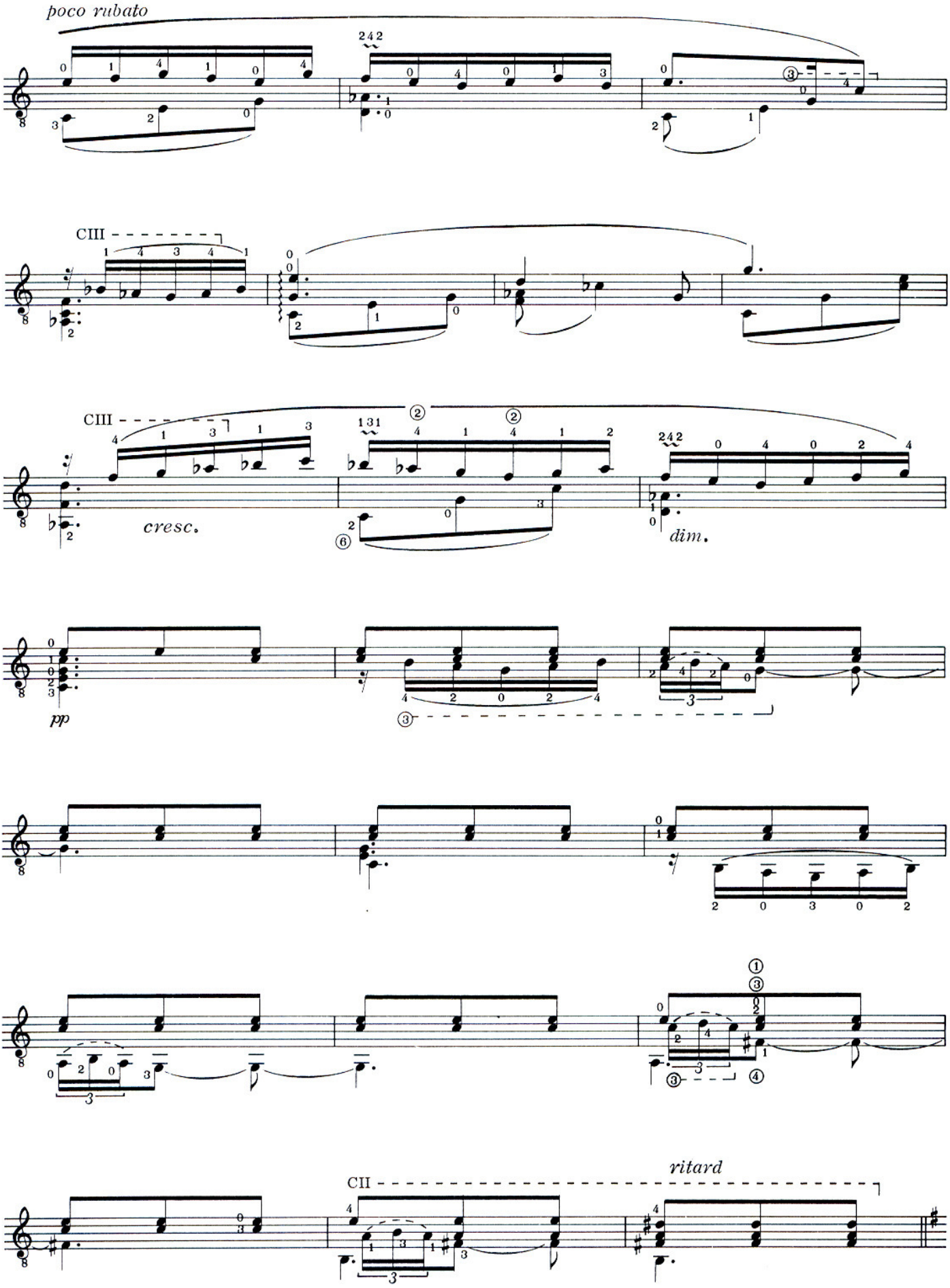
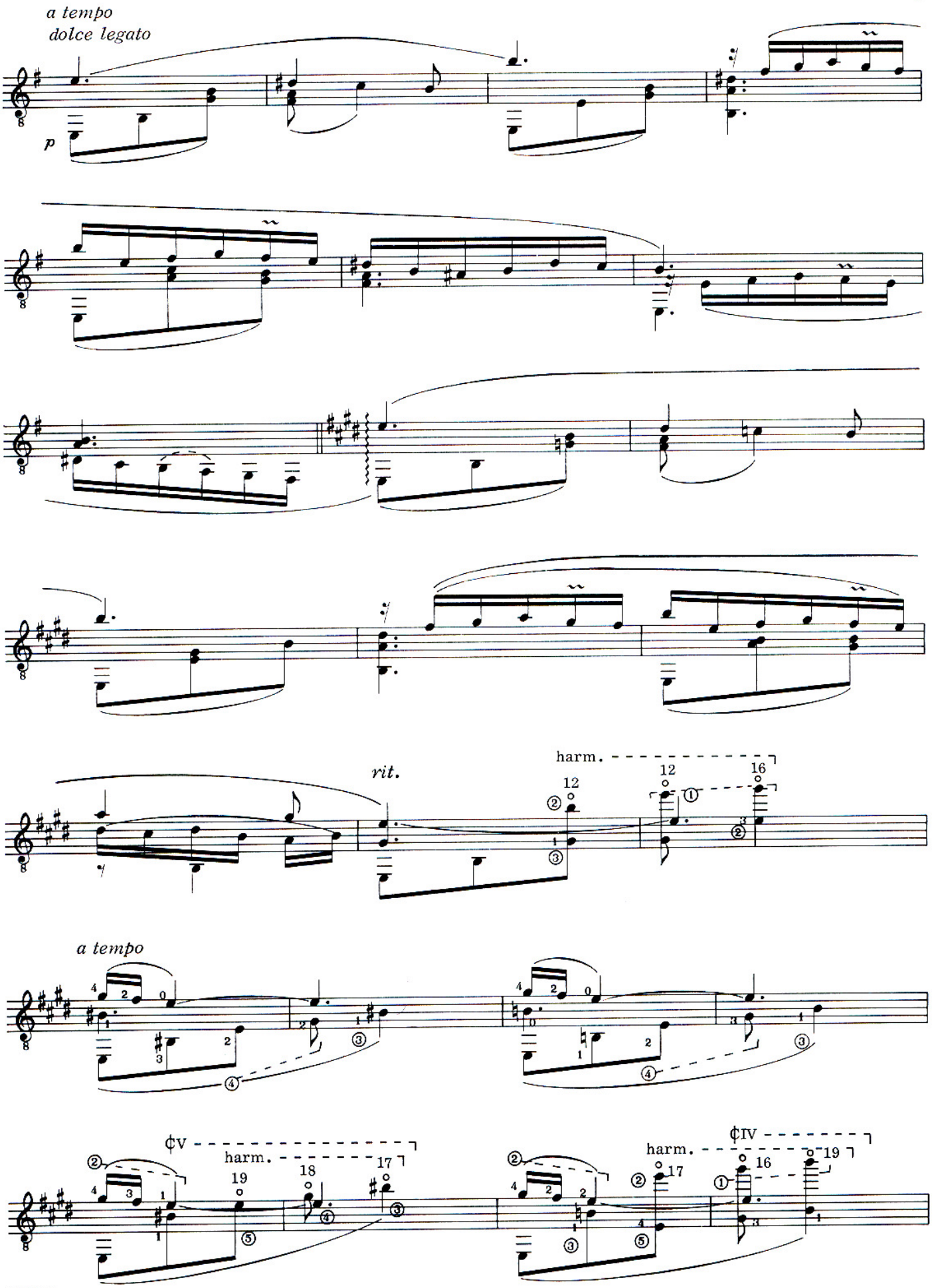
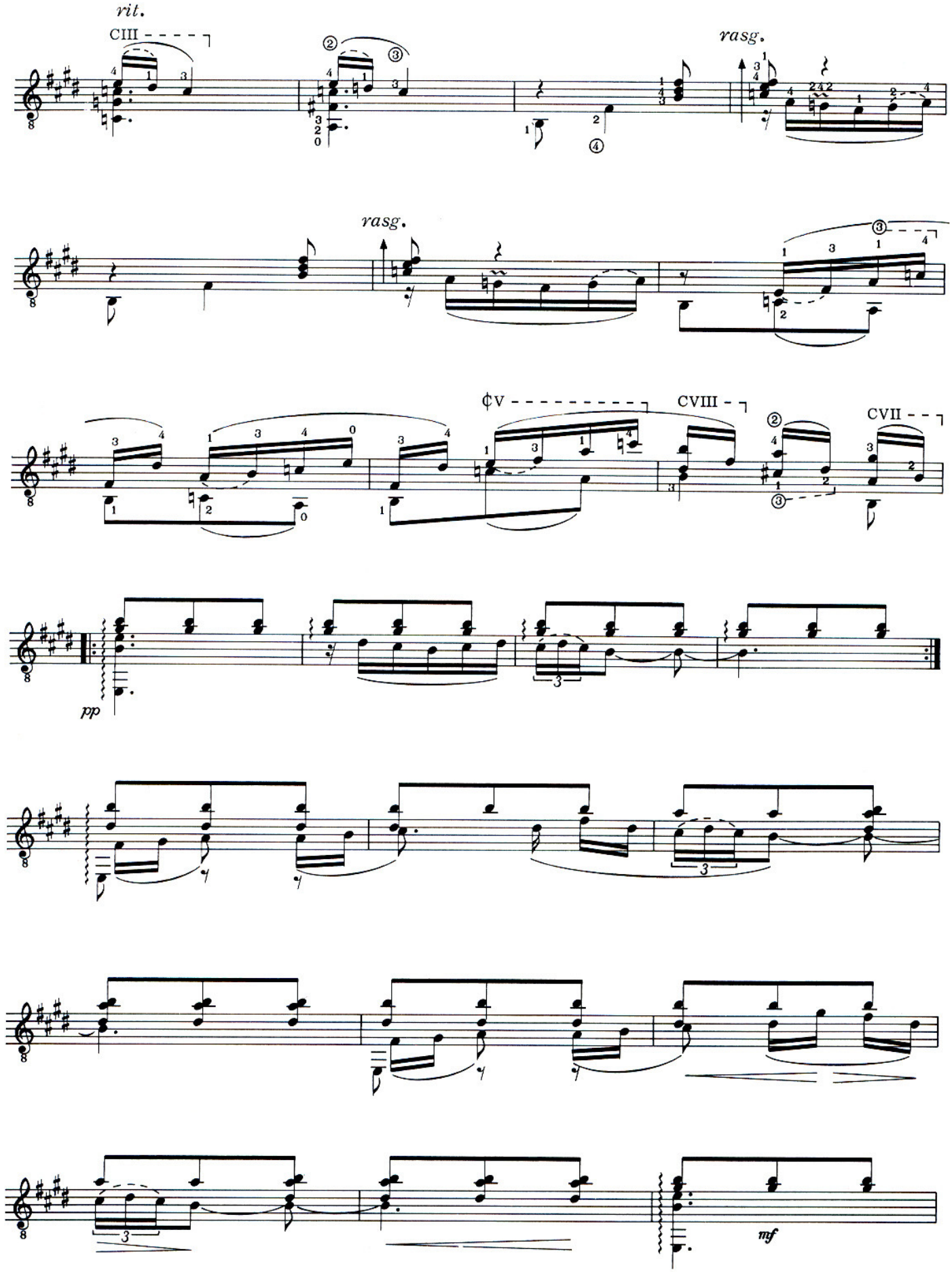
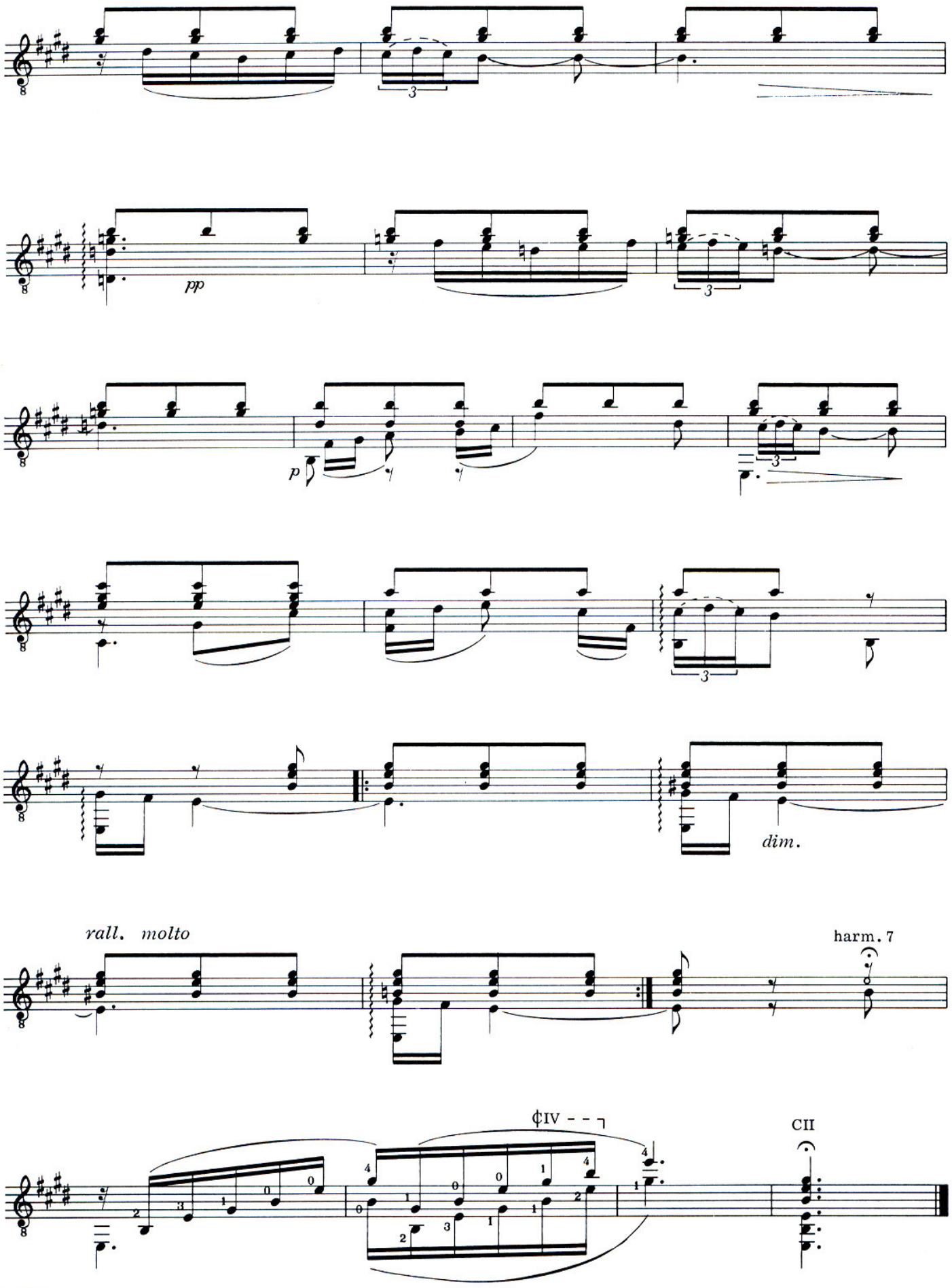

¢ VII
pp
CVII
p
CIX
mf
¢IV
(¢IV)
p
ritard
harm. 7
p


dolce legato
CII
marcato
pp
CII
CII
harm.
cantando
CIII
CI


poco rubato
CIII
CIII
cresc.
dim.
pp
CII
ritard

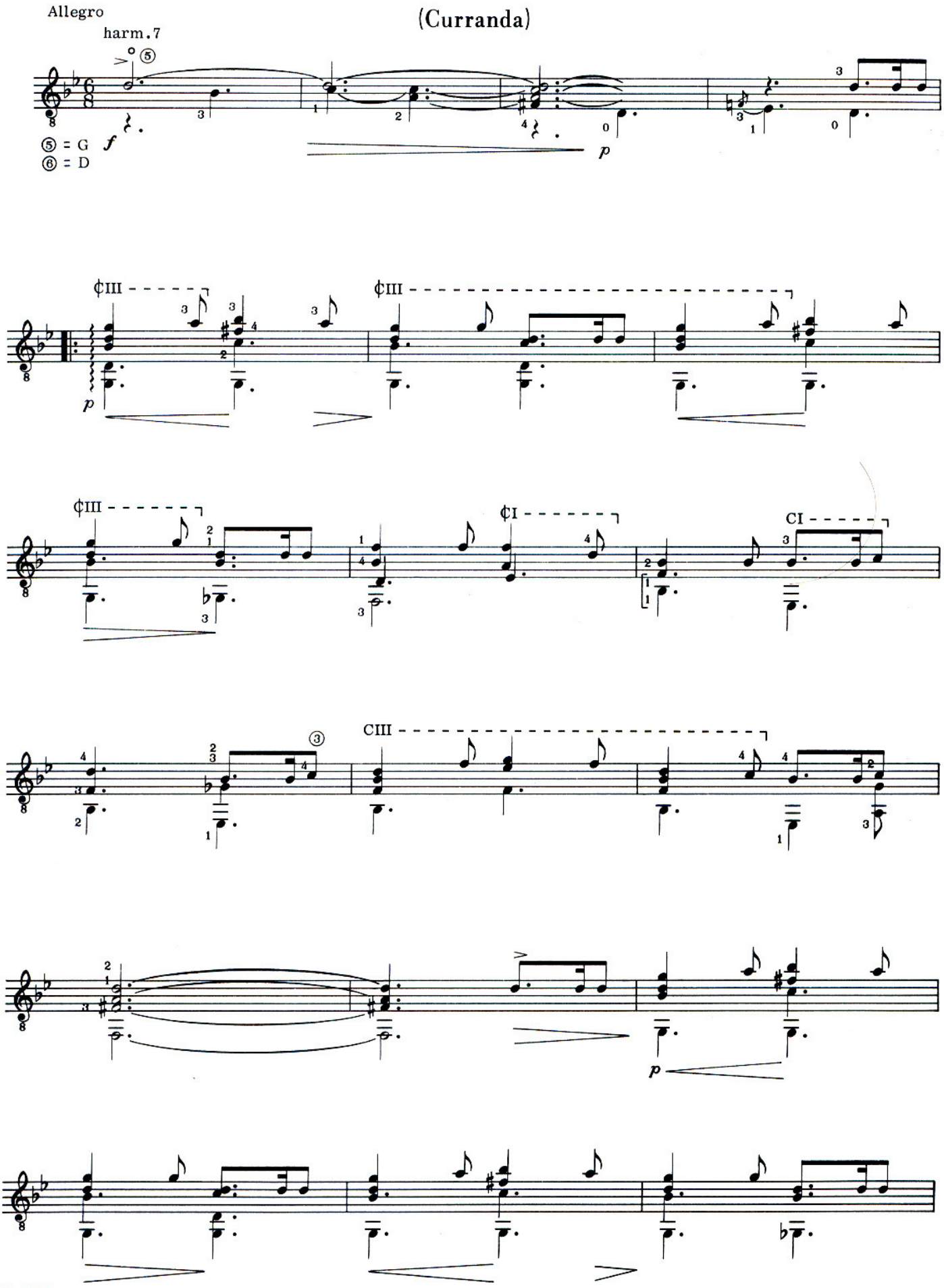

a tempo
dolce legato
p
rit.
harm.
12
12
16
a tempo
¢V
harm.
19
18
17
¢IV
harm.
17
16
19

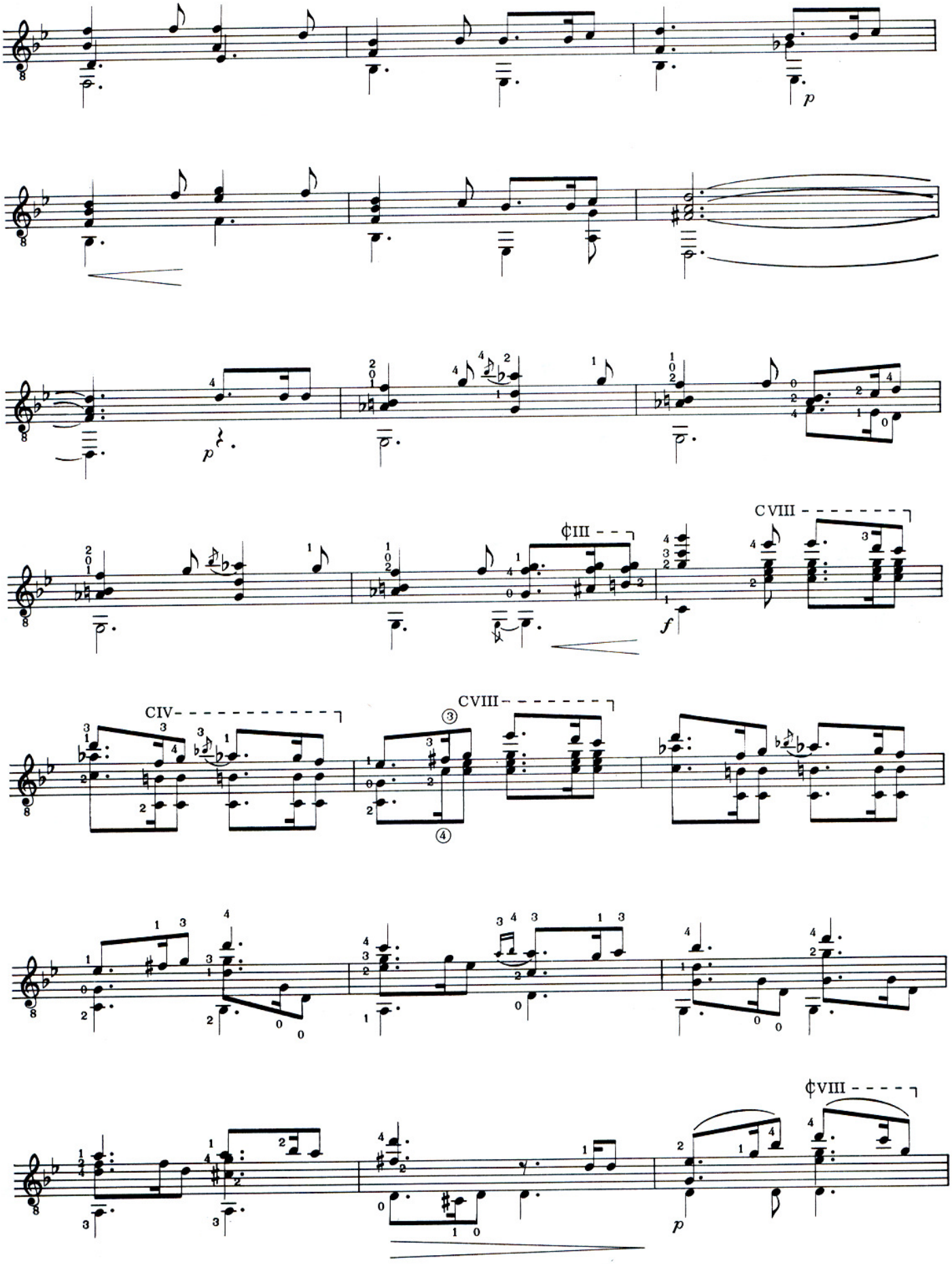

rit.
CIII
rasg.
rasg.
¢V
CVIII
CVII
pp
mf

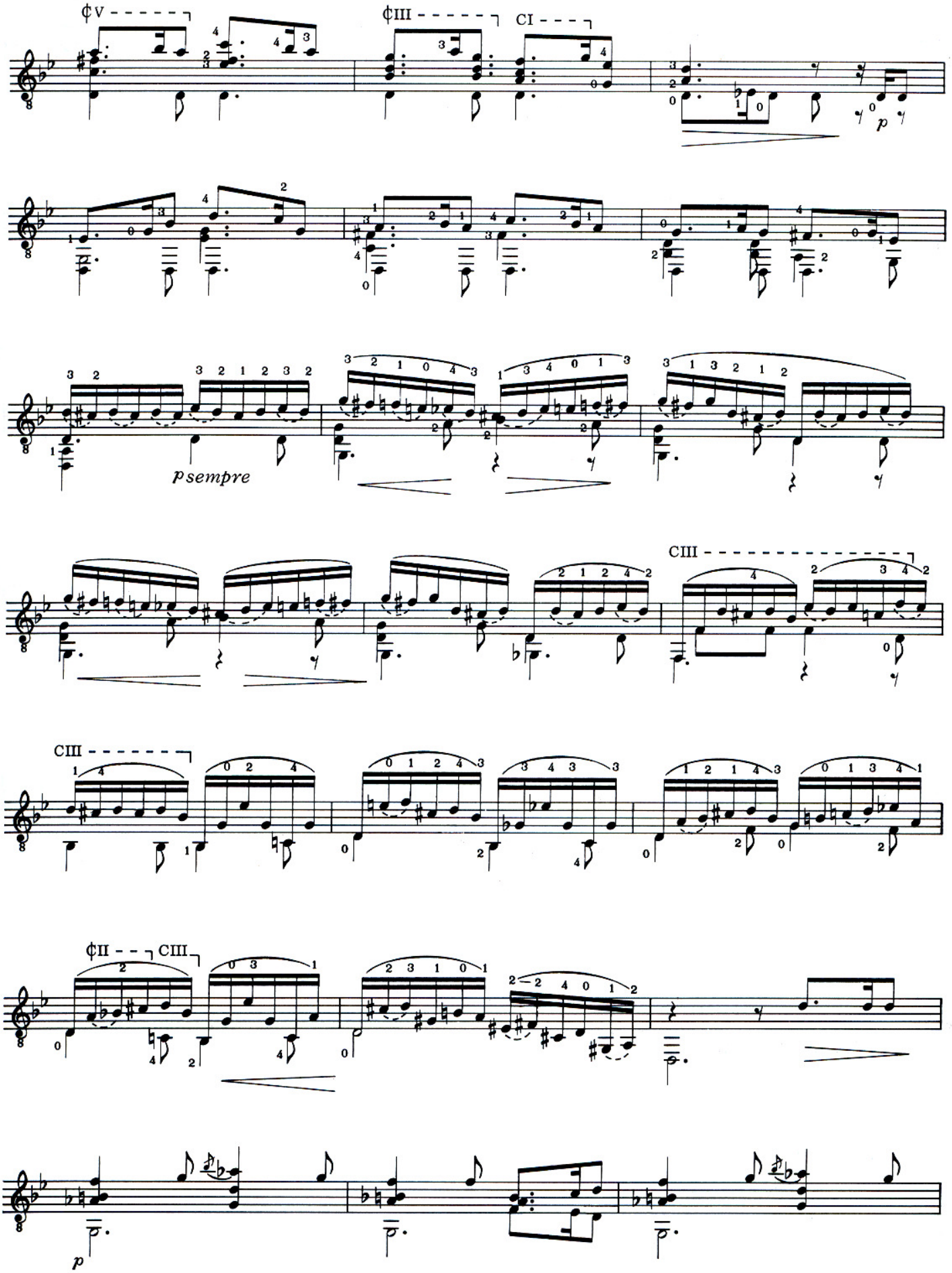

pp
p
dim.
rall. molto
harm. 7
¢IV
CII

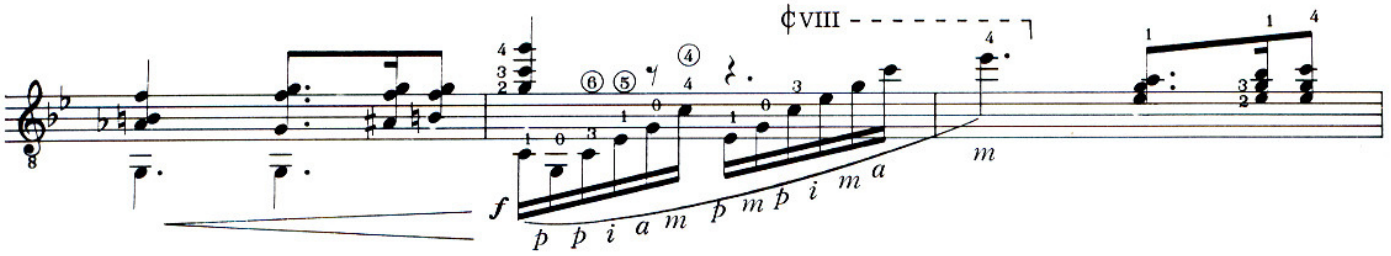
2. CATALUÑA

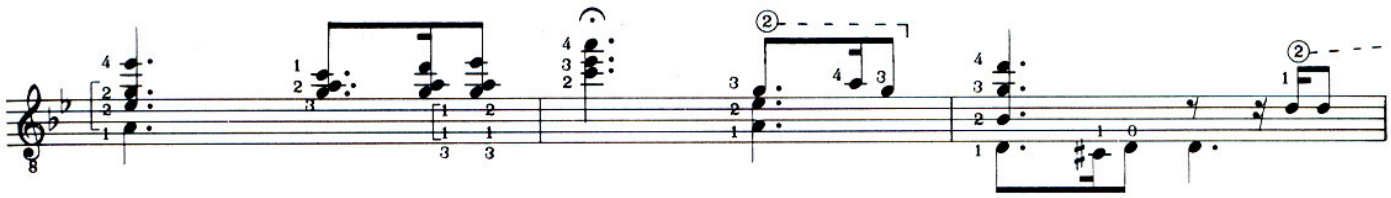
(Curranda)

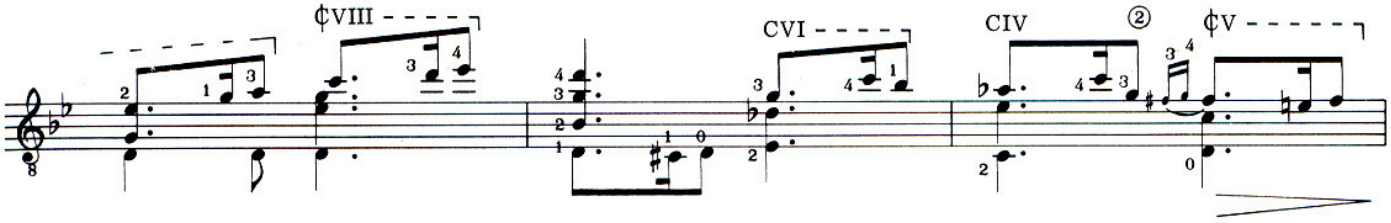


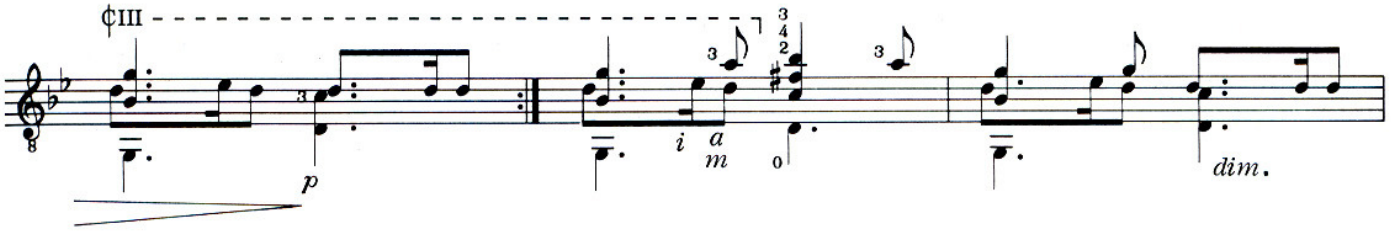

p
p
¢III
CVIII
f
CIV
CVIII
p
¢VIII
p

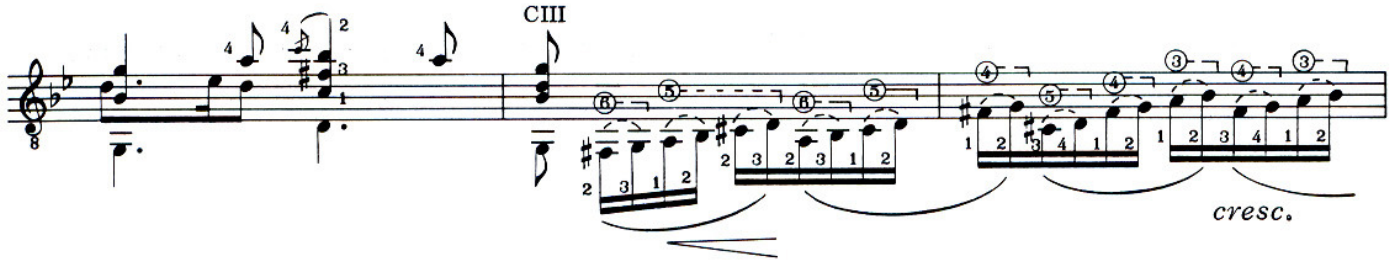

¢V
¢III
CI
p
p sempre
CIII
CIII
¢II
CIII
p

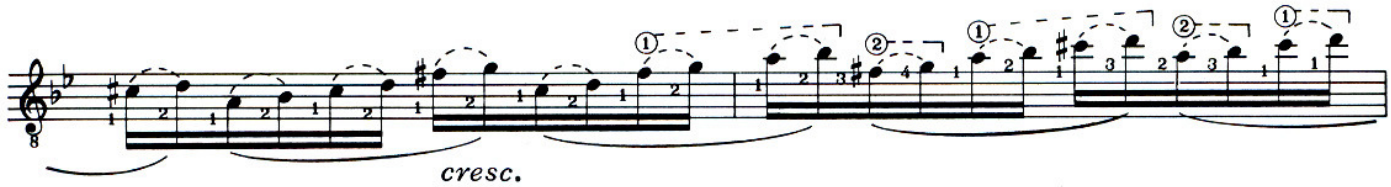

¢VIII
f
p p i a m p m p i m a
m

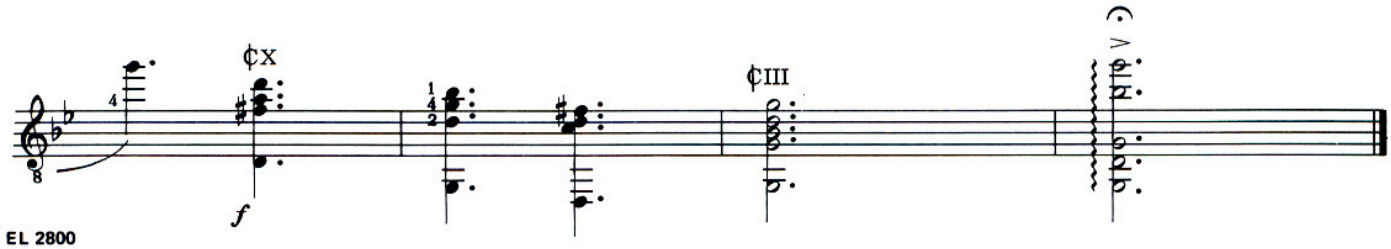



¢VIII
CVI
CIV
¢V


¢III
p
i a m
dim.

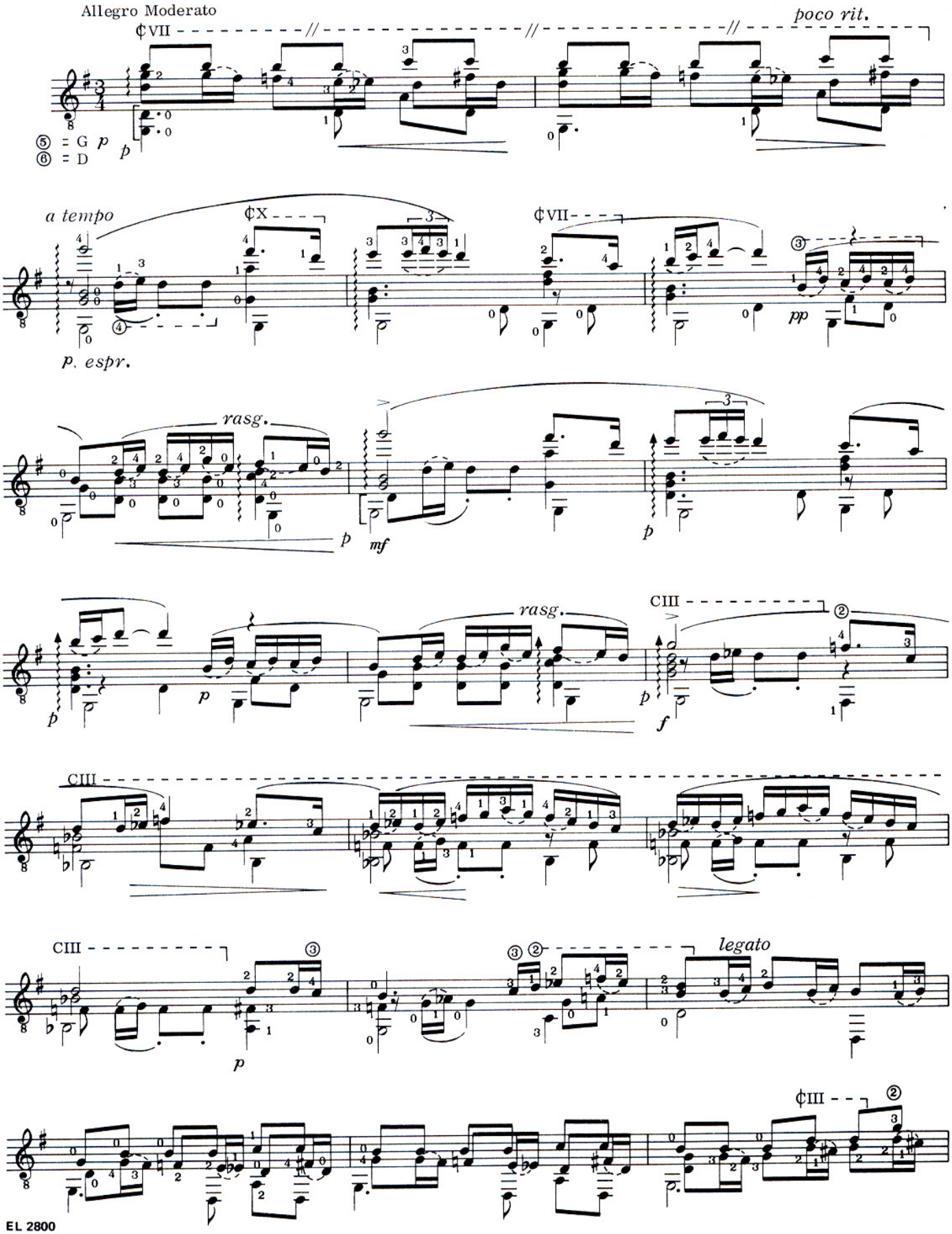

CIII
cresc.

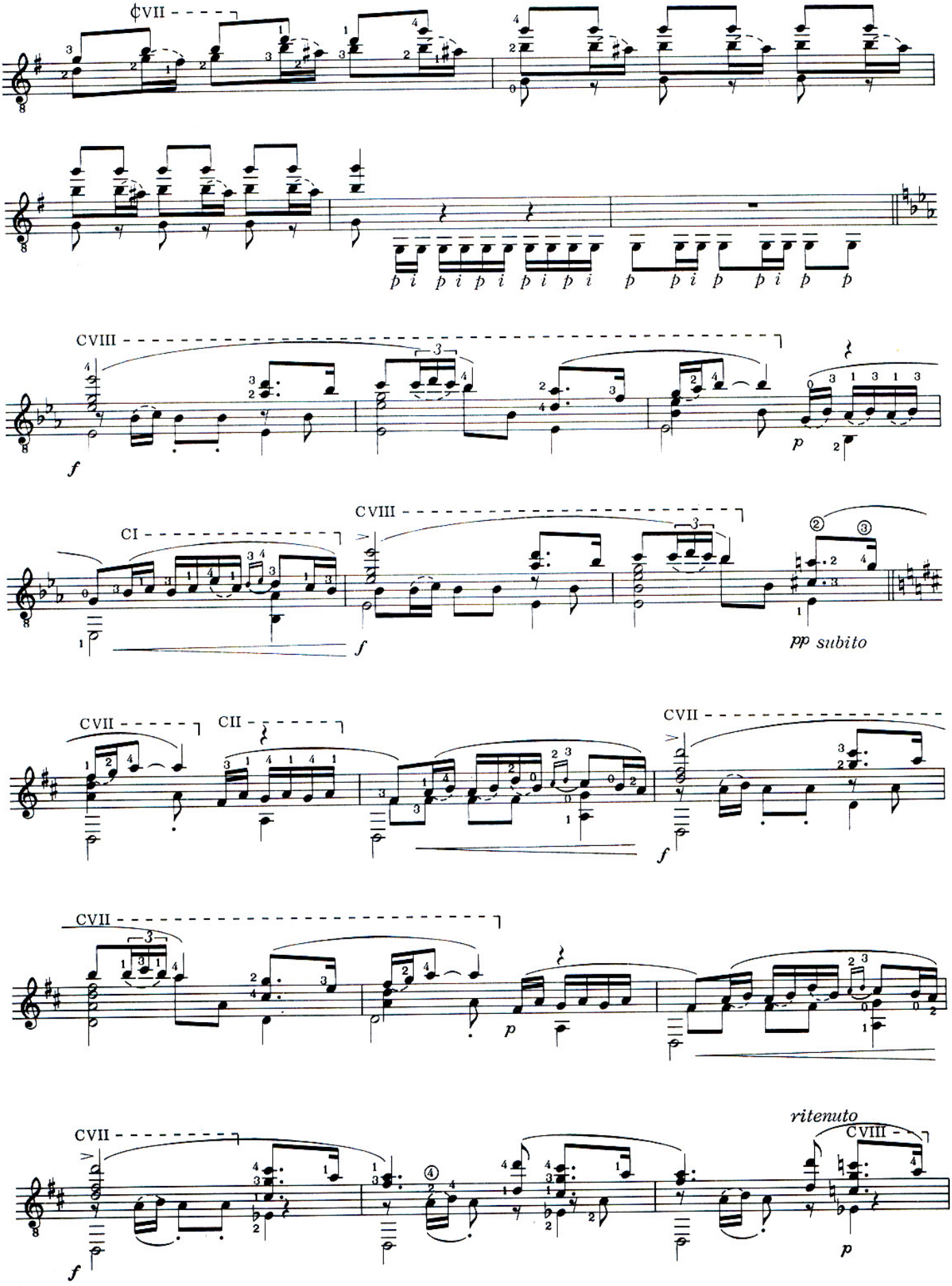

cresc.

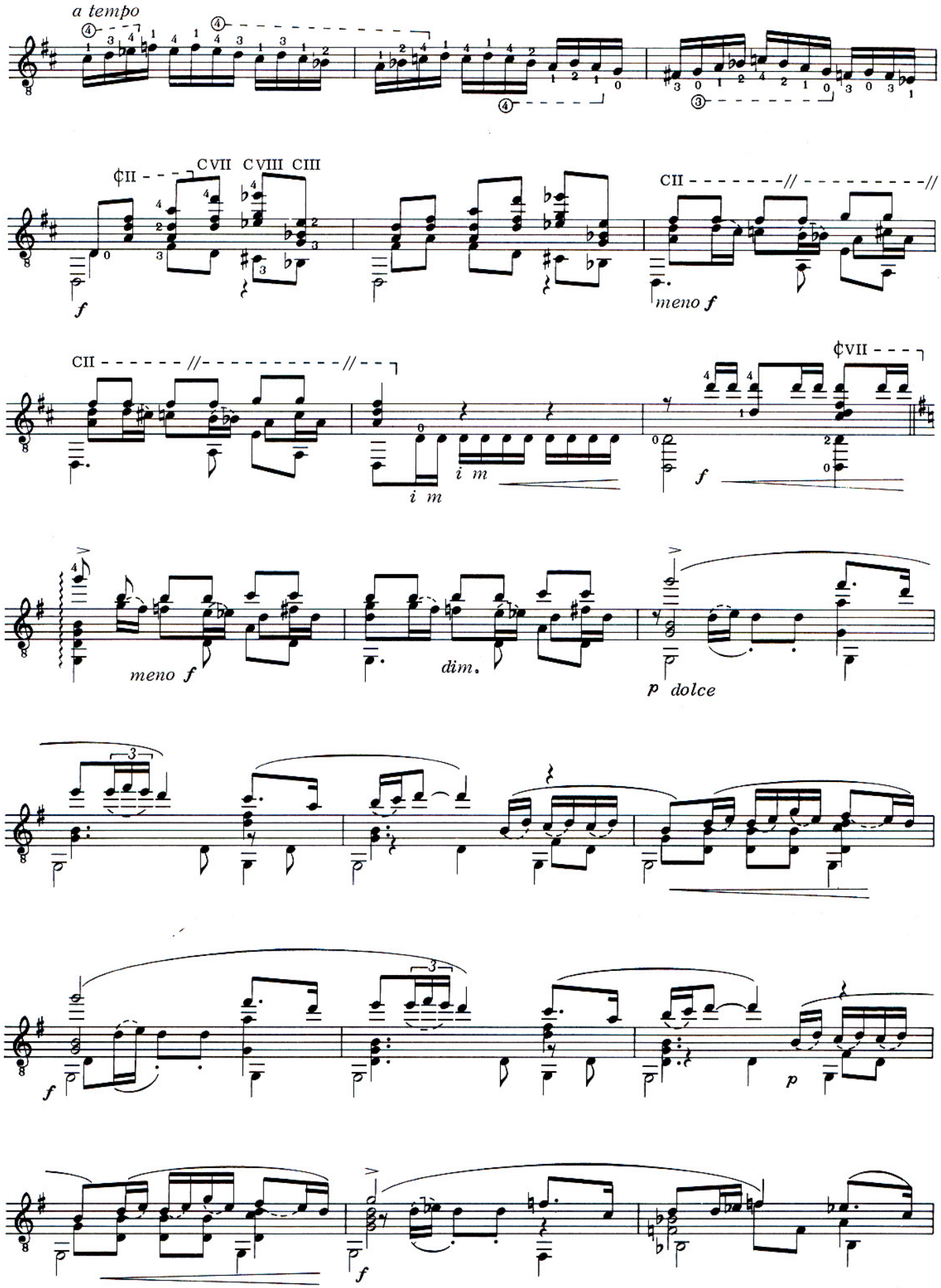

¢X
f
¢III

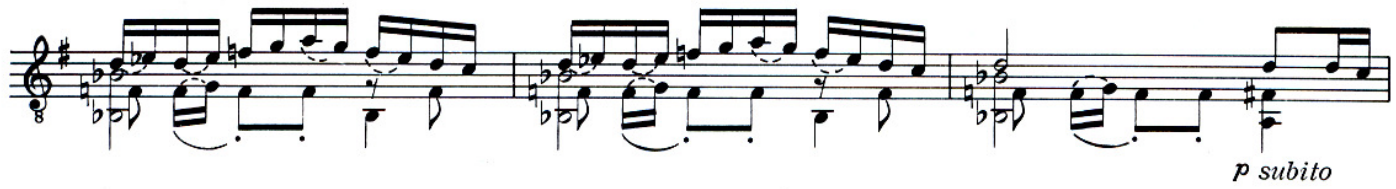
3. SEVILLA

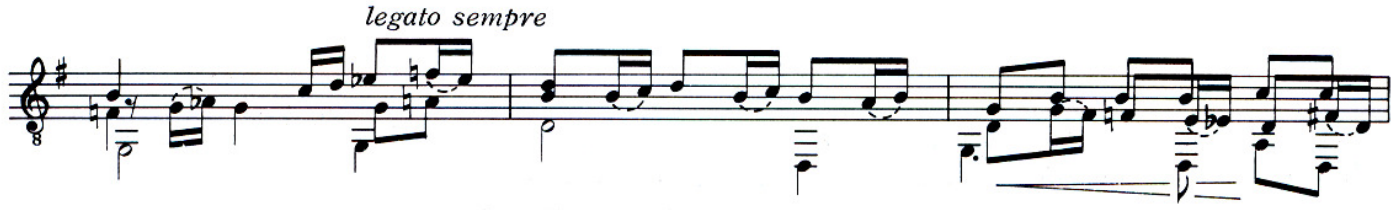
(Sevillanas)

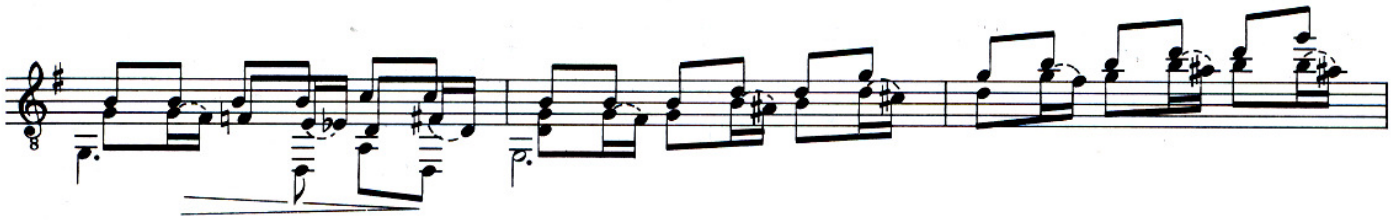


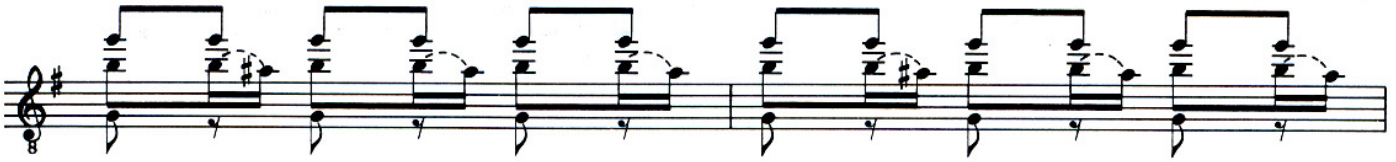

CVII
p i p i p i p i p i p i
CVIII
f
p
CI
CVIII
f
pp subito
CVII
CII
CVII
f
CVII
p
CVII
f
ritenuto
CVIII
p

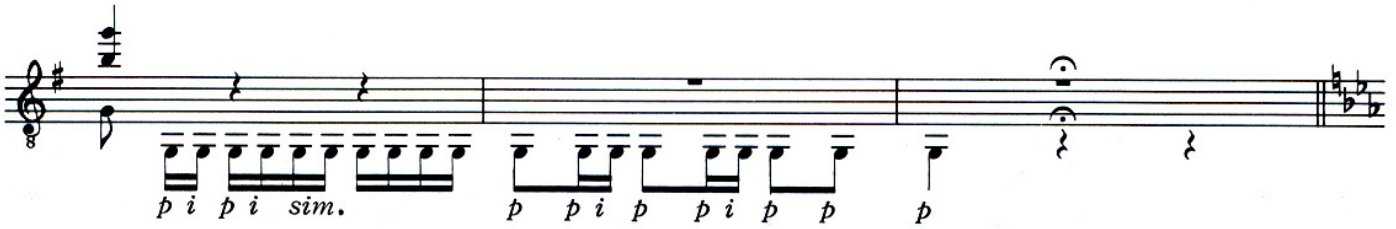

a tempo
CVII CVIII CIII
CII
meno f
i m
meno f
dim.
p dolce

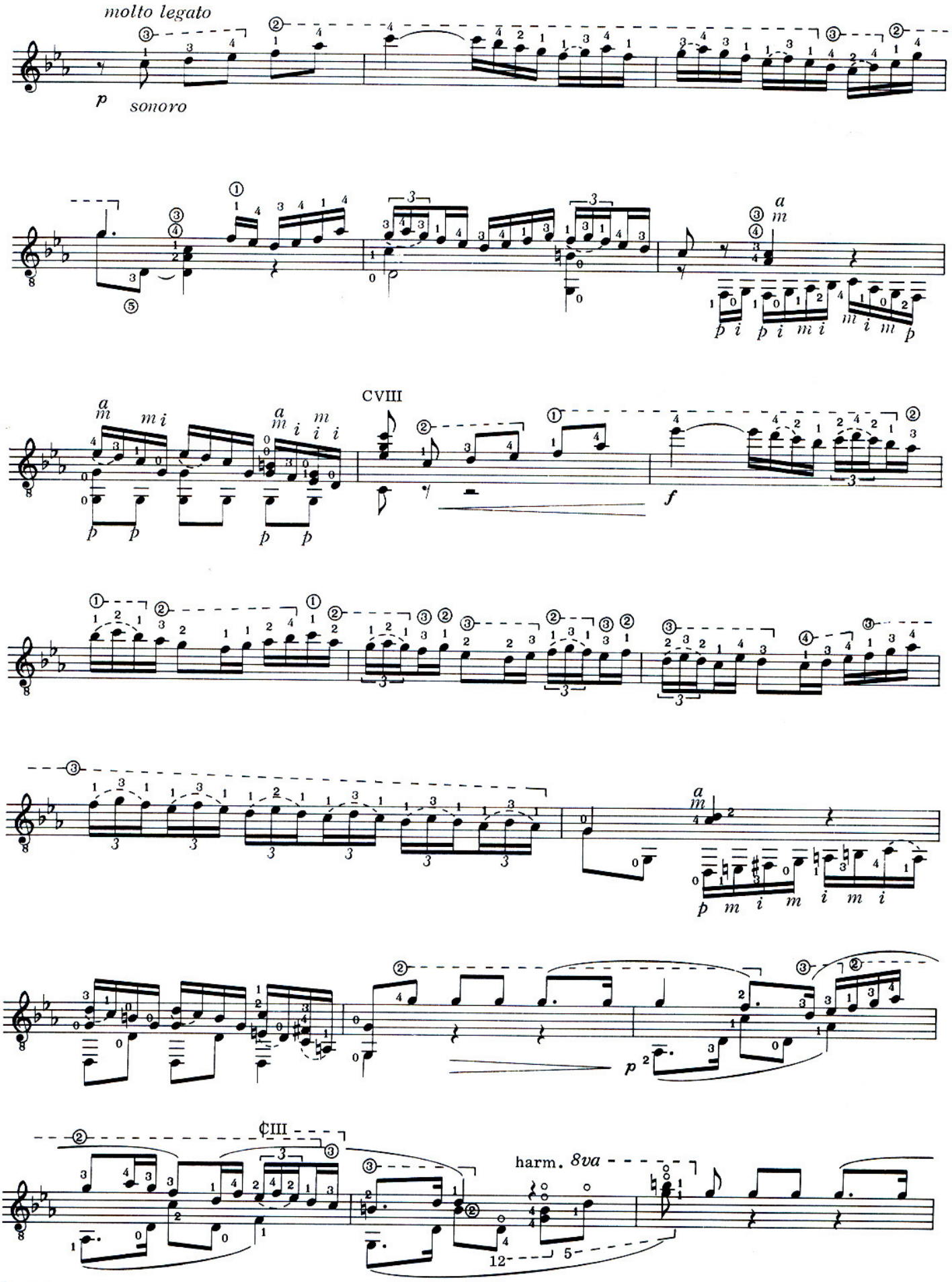

p subito

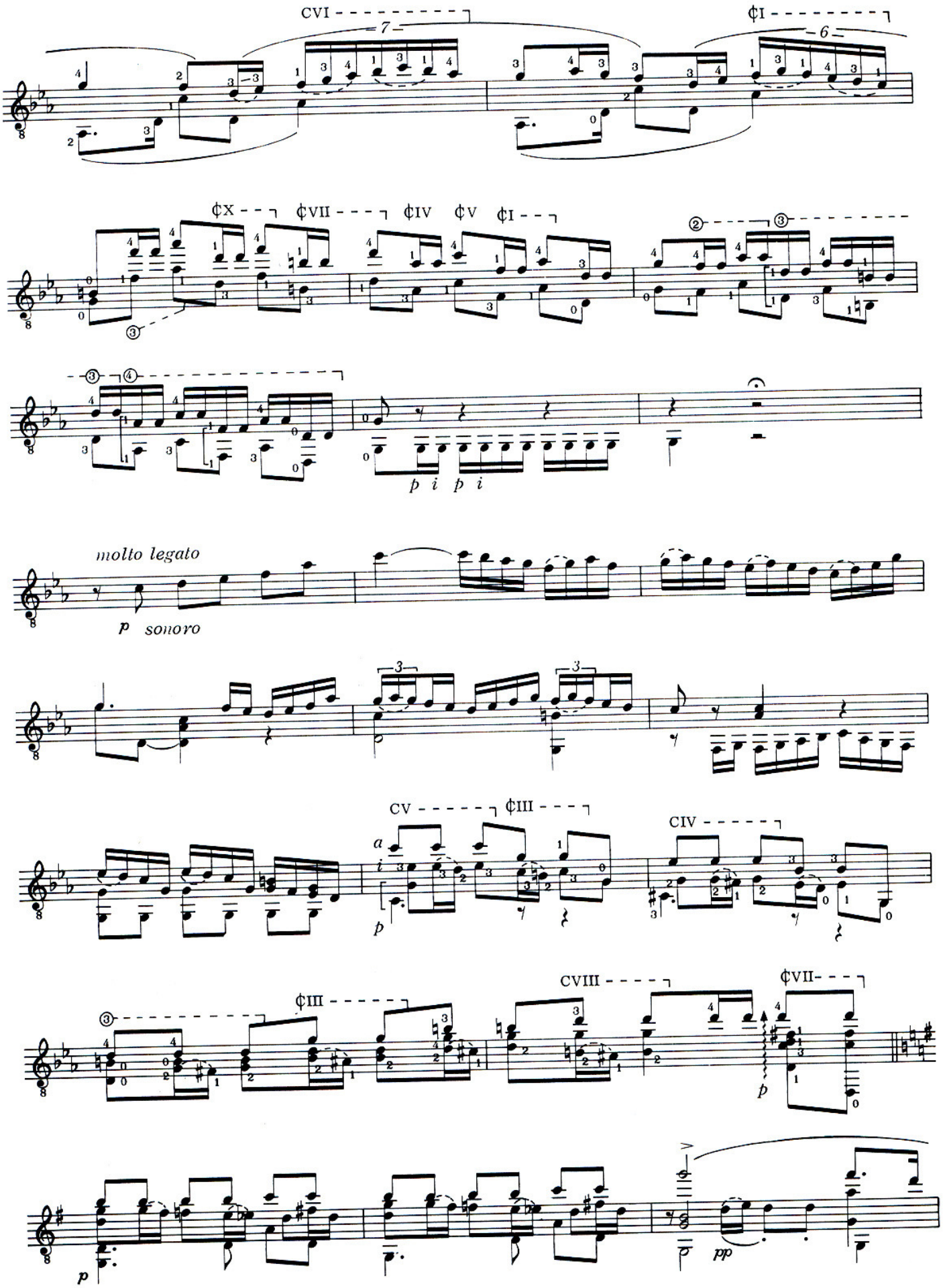

legato sempre

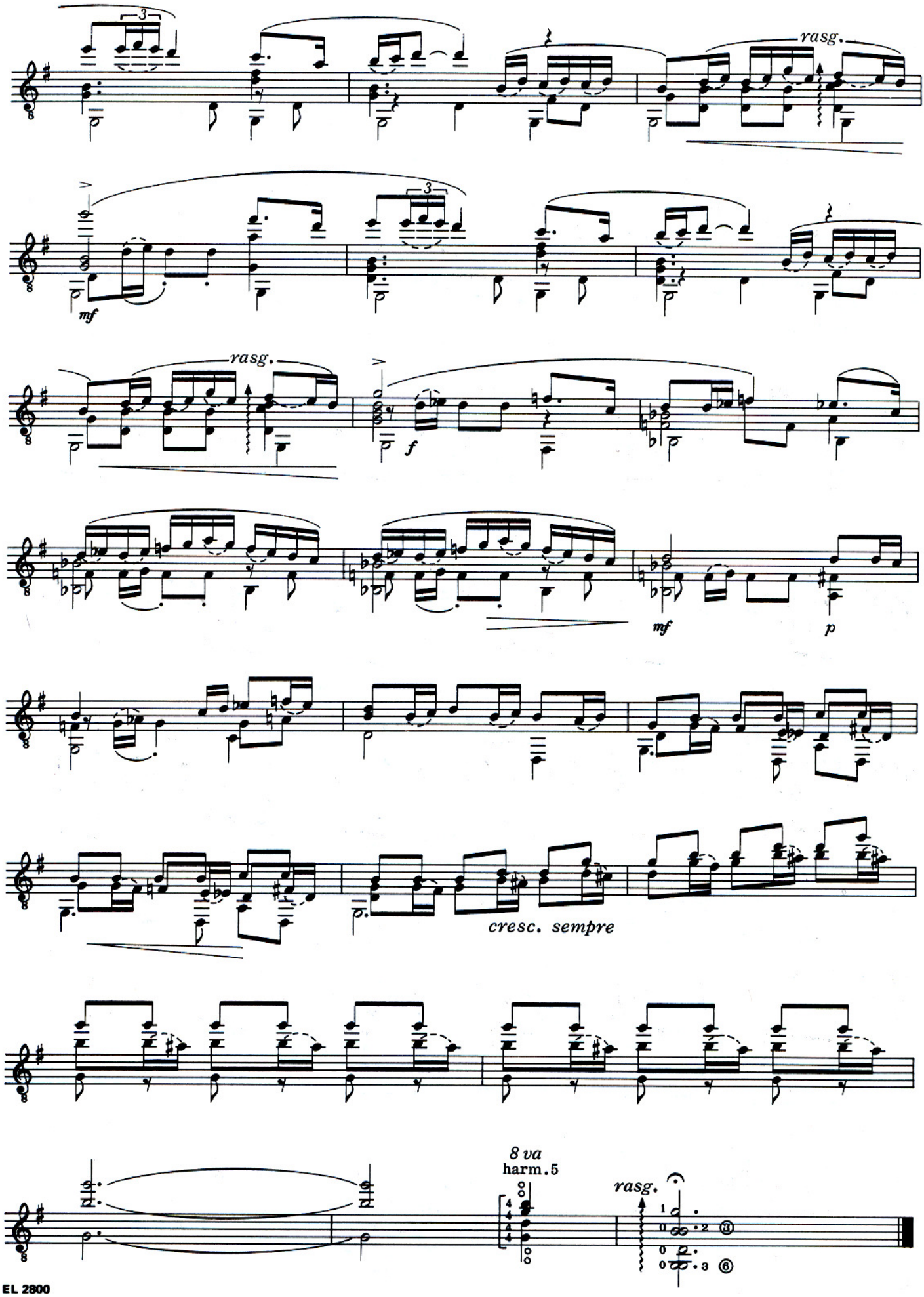





p i p i sim.
p p i p p i p p
p

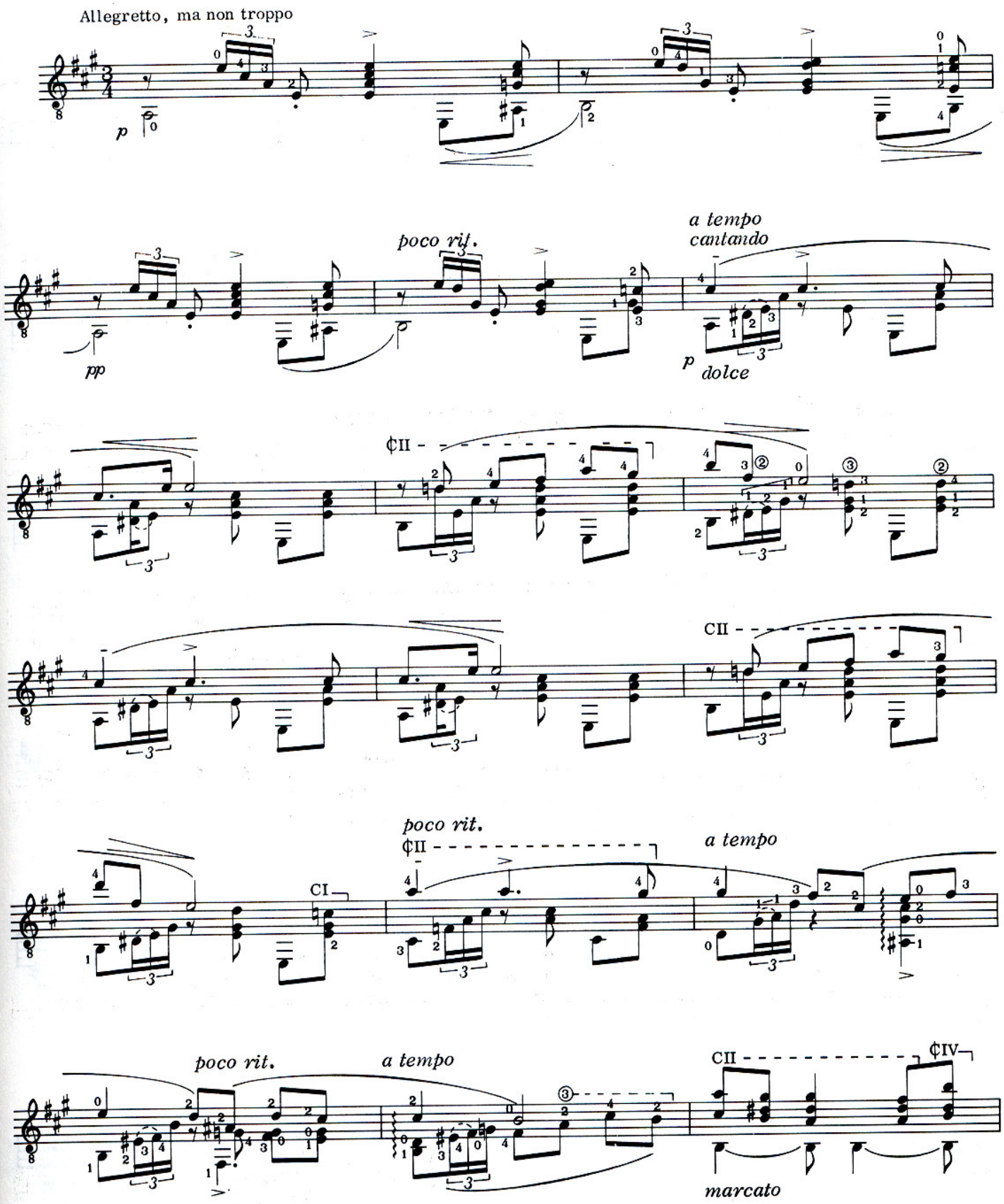

molto legato
p
sonoro
CVIII
f
p
harm. 8va

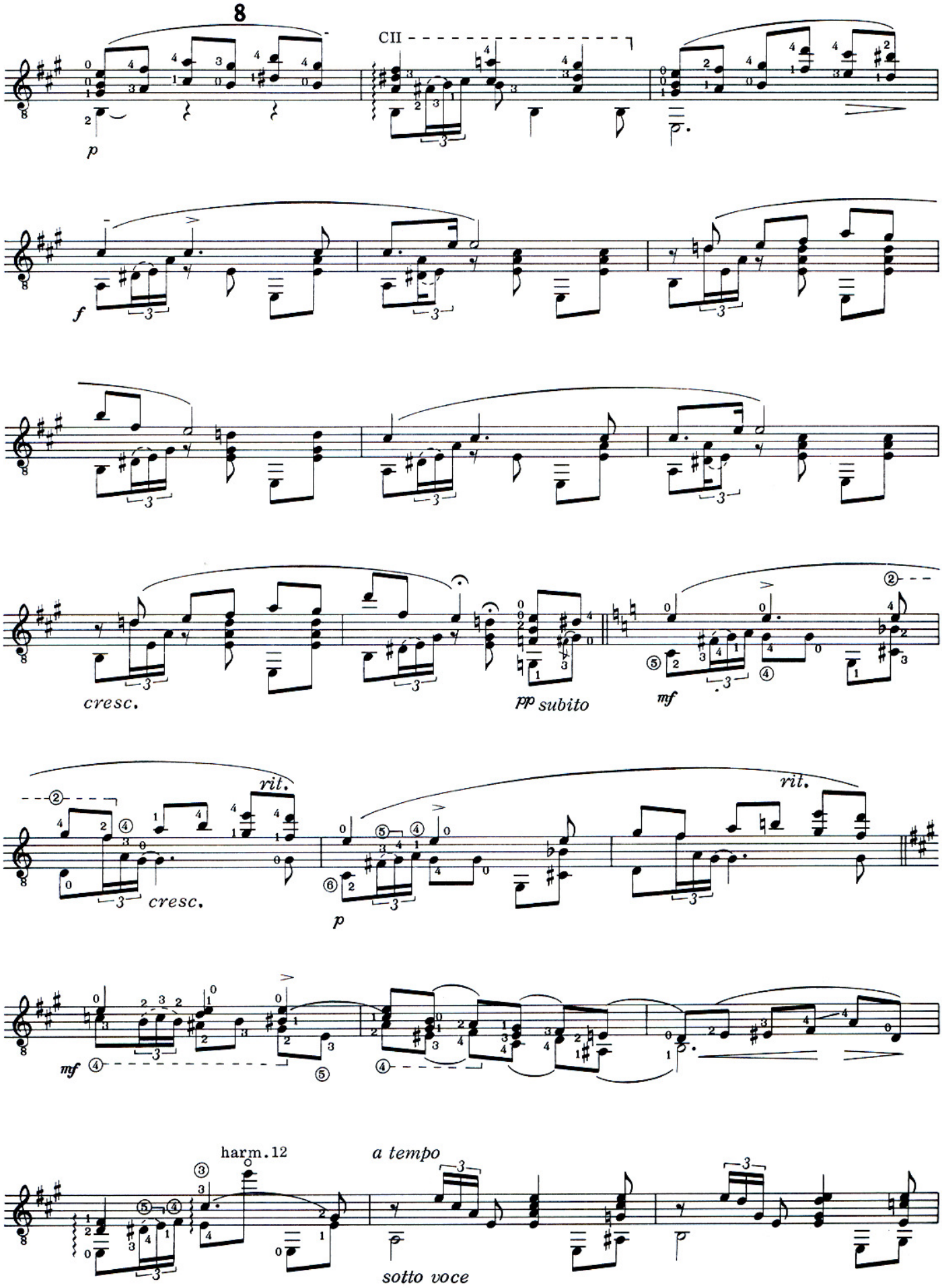

CVI
¢I
¢X
¢VII
¢IV
¢V
¢I
p i p i
molto legato
p sonoro
CV
¢III
CIV
¢III
CVIII
¢VII
p
pp

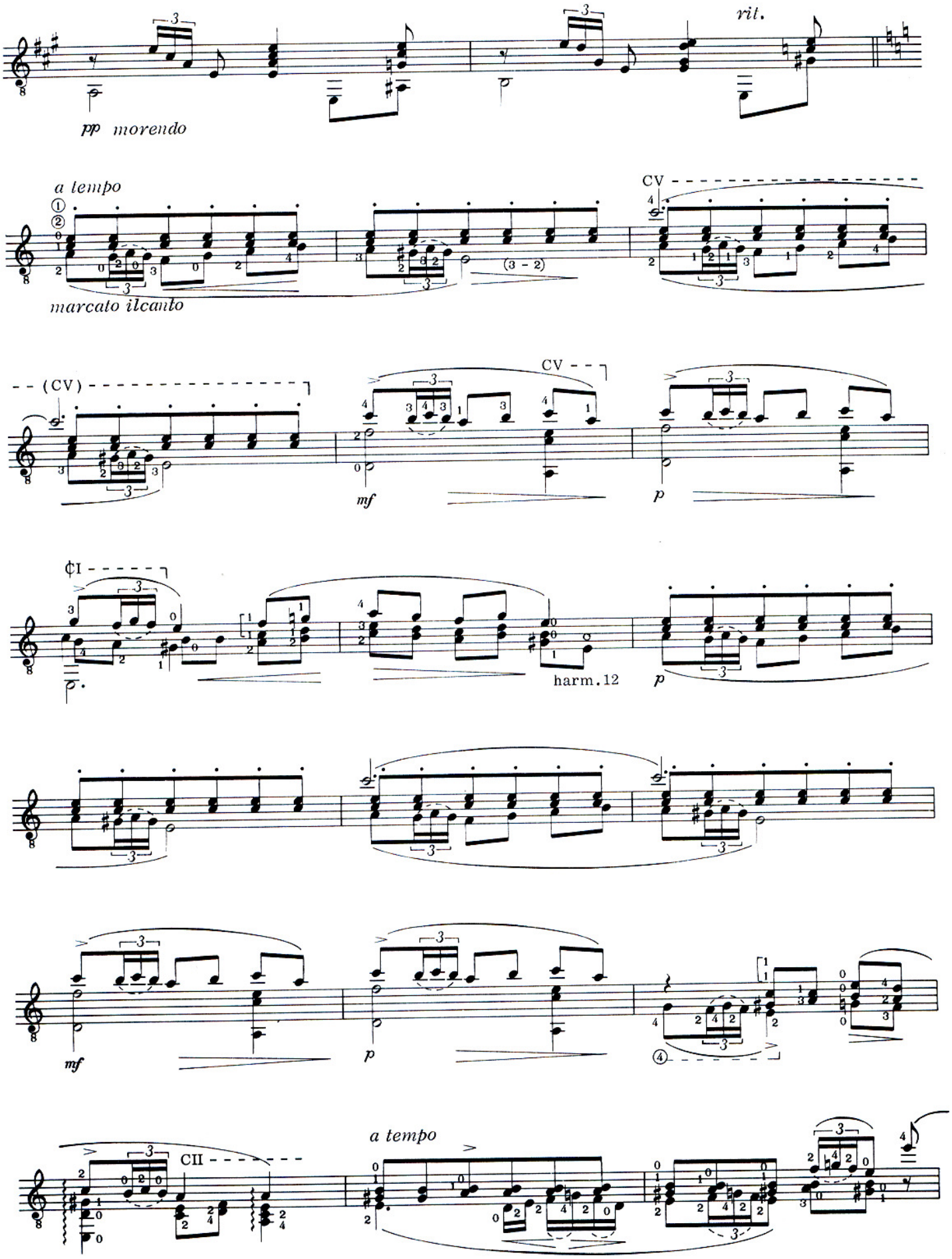

rasg.
mf
rasg.
f
mf
p
cresc. sempre
8 va
harm. 5
rasg.

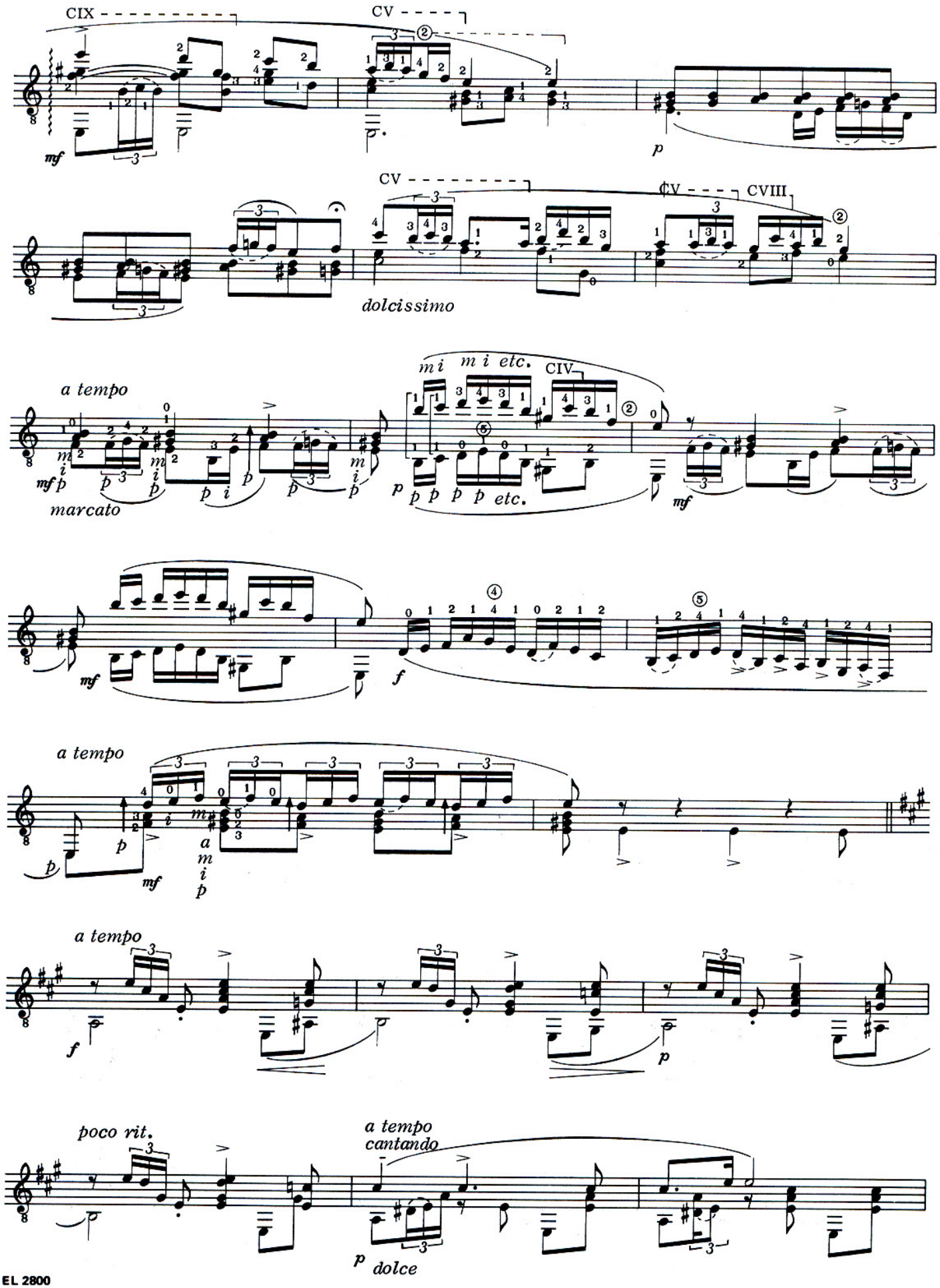
4. CÁDIZ

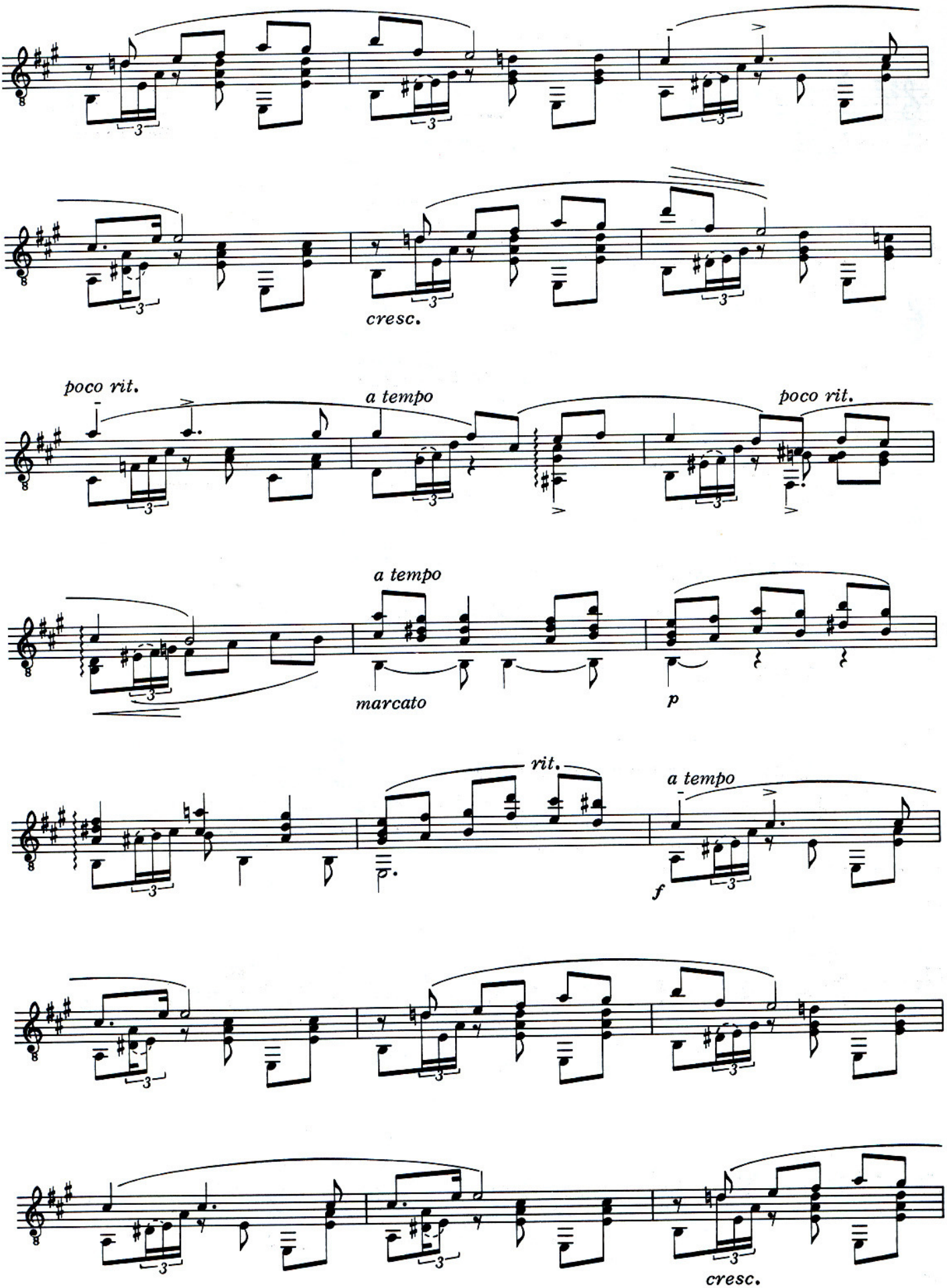
(Canción)

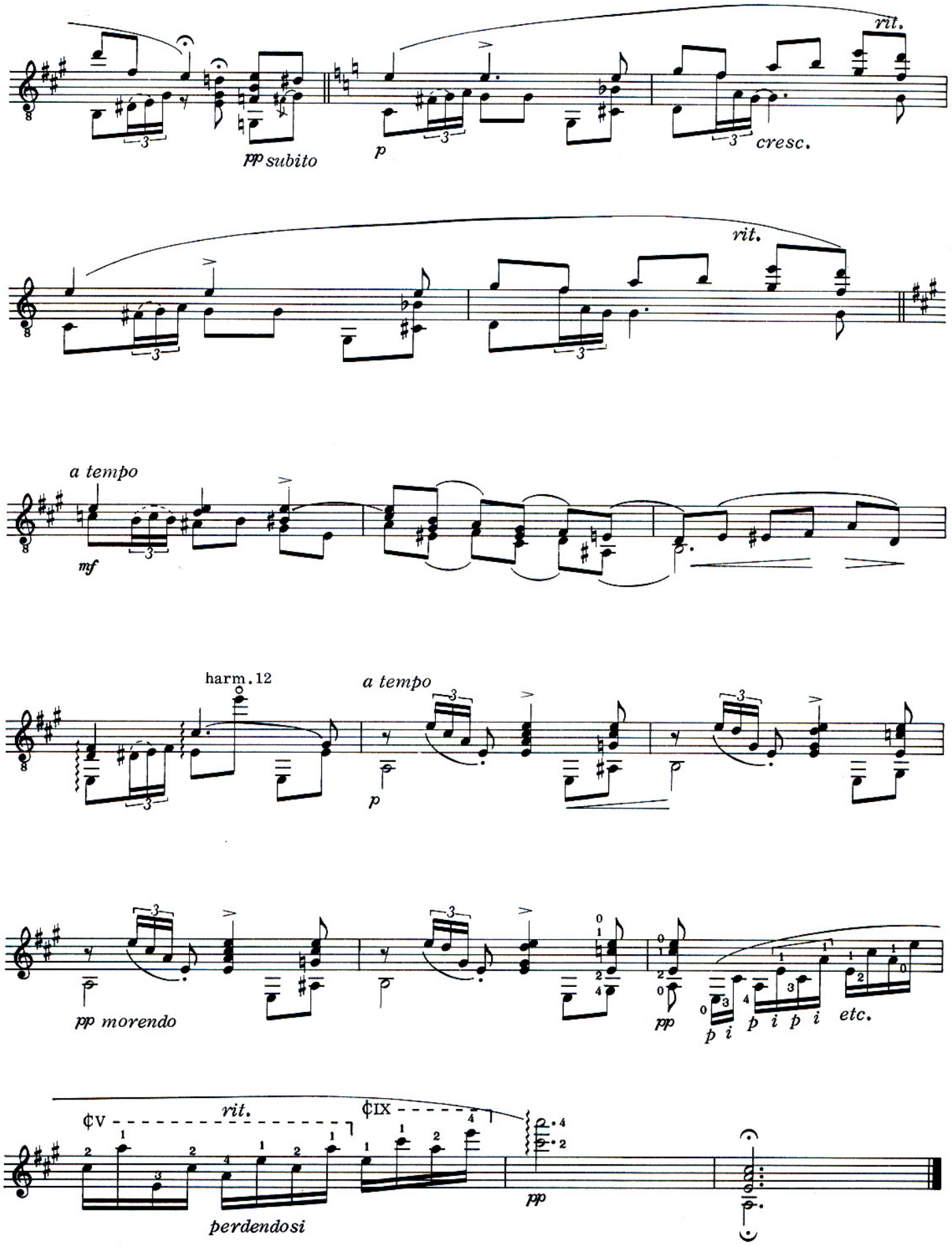



8
CII
p
f
cresc.
pp subito
mf
rit.
cresc.
p
rit.
mf
harm. 12
a tempo
sotto voce

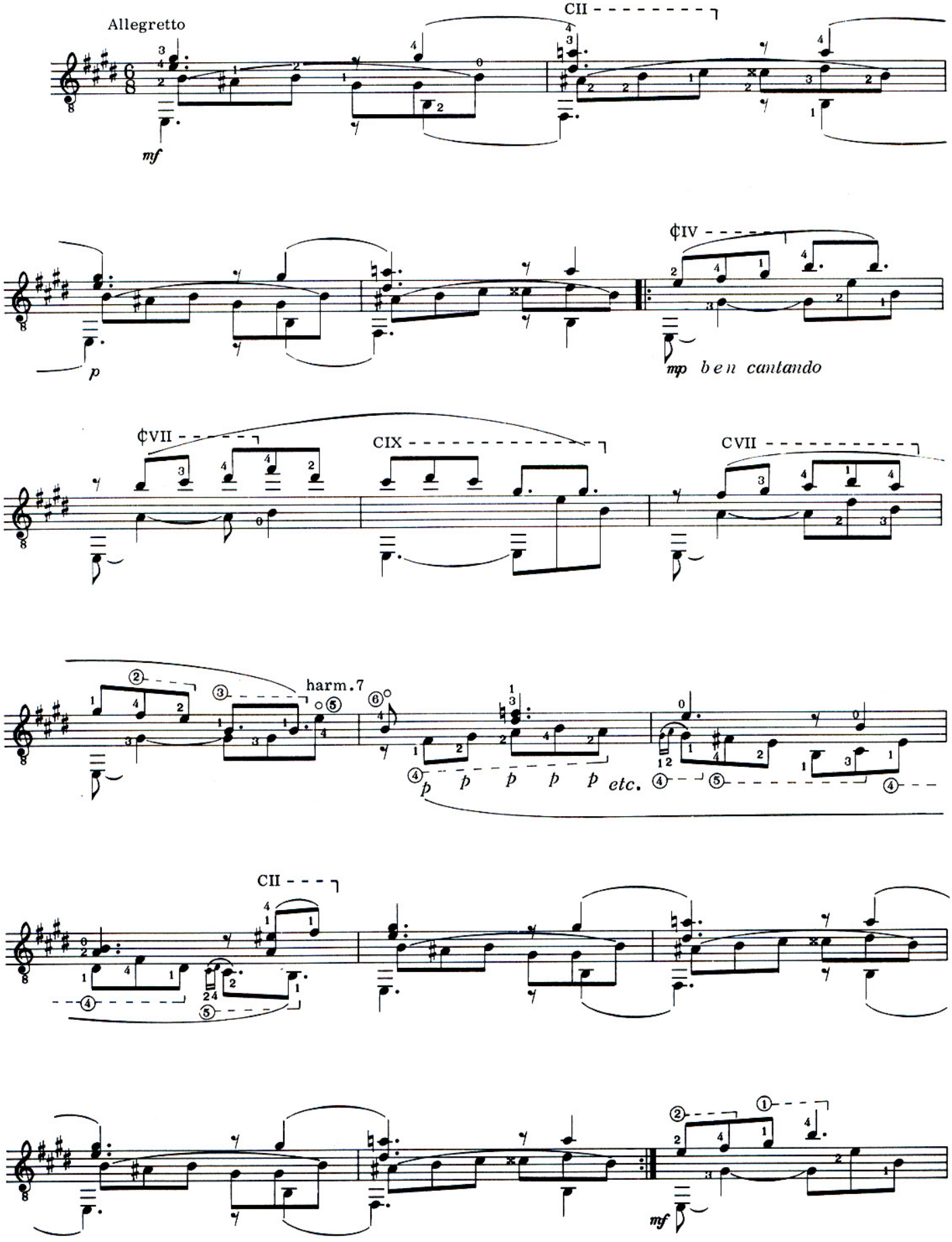

pp morendo
rit.
a tempo
marcato il canto
(3 - 2)
CV
(CV)
mf
p
harm. 12
CII

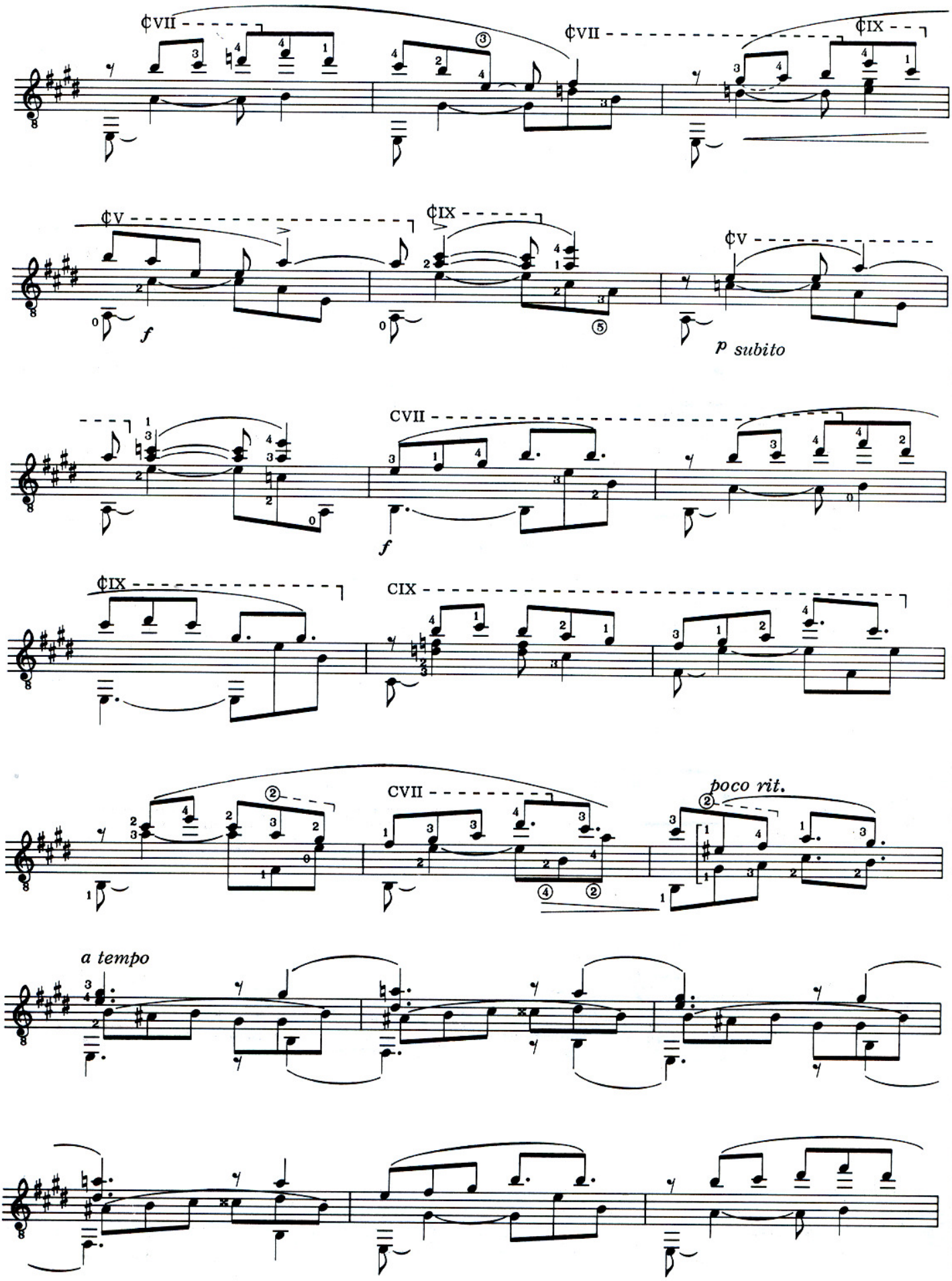

CIX
CV
mf
p
CV
CV
CVIII
dolcissimo
a tempo
m i
mf p
marcato
m i etc.
CIV
p p p p etc.
mf
mf
f
a tempo
p
mf
a m i p
a tempo
f
p
poco rit.
a tempo
cantando
p dolce

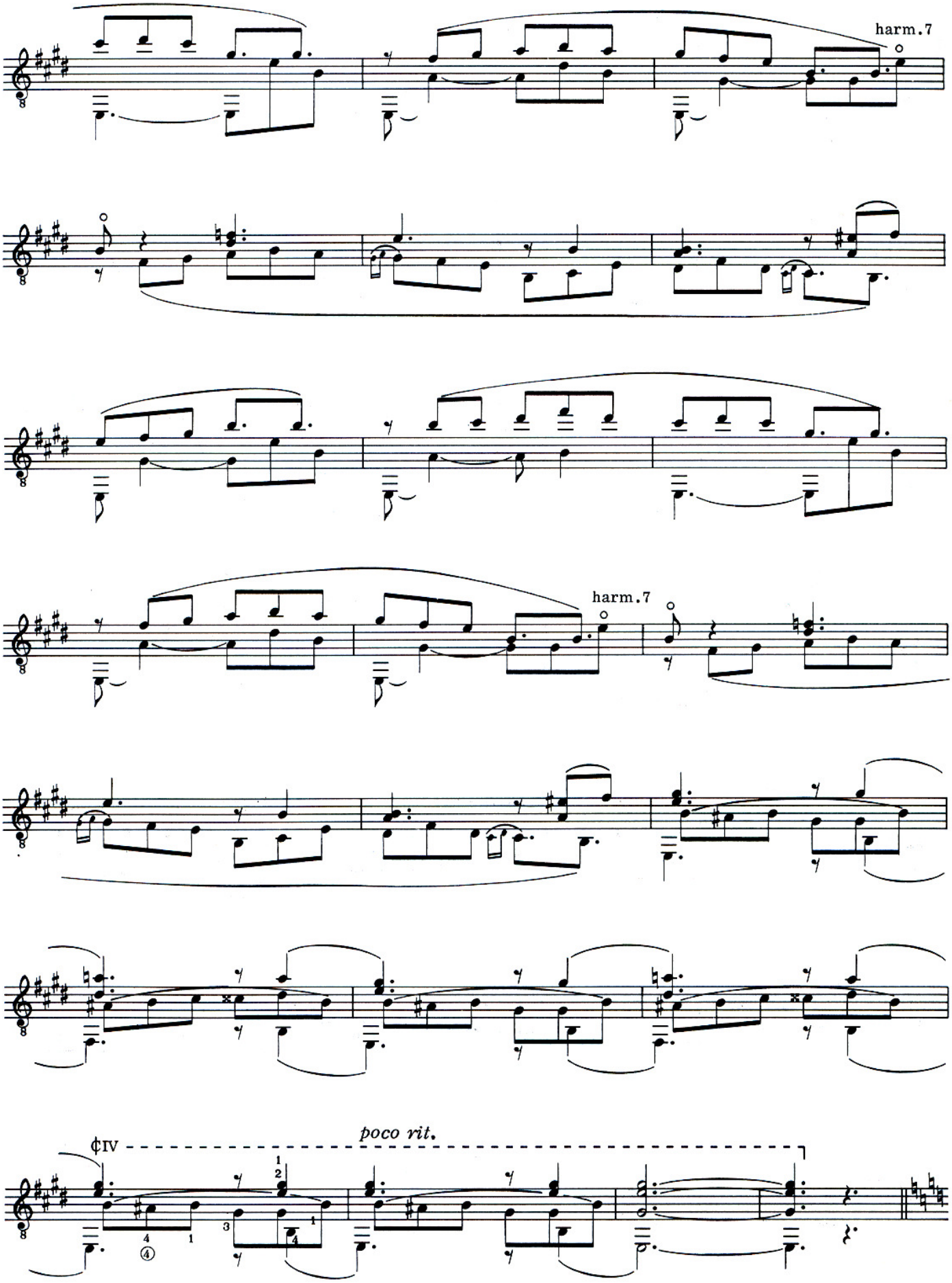

cresc.
poco rit.
a tempo
poco rit.
a tempo
marcato
p
rit.
a tempo
f
cresc.

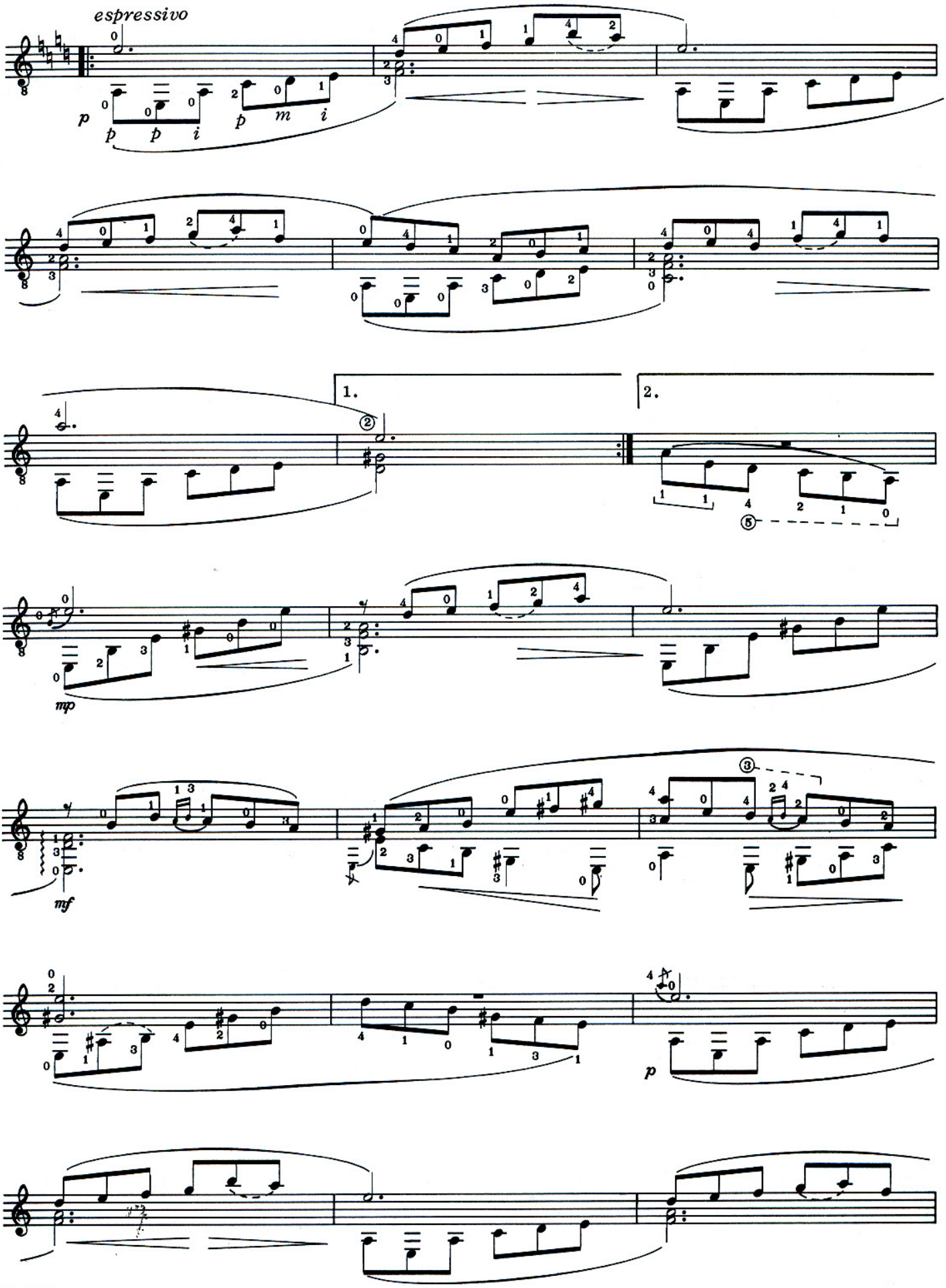

pp subito
p
cresc.
rit.
rit.
a tempo
mf
harm. 12
a tempo
p
pp morendo
pp
p i p i
etc.
¢V
rit.
¢IX
perdendosi
pp

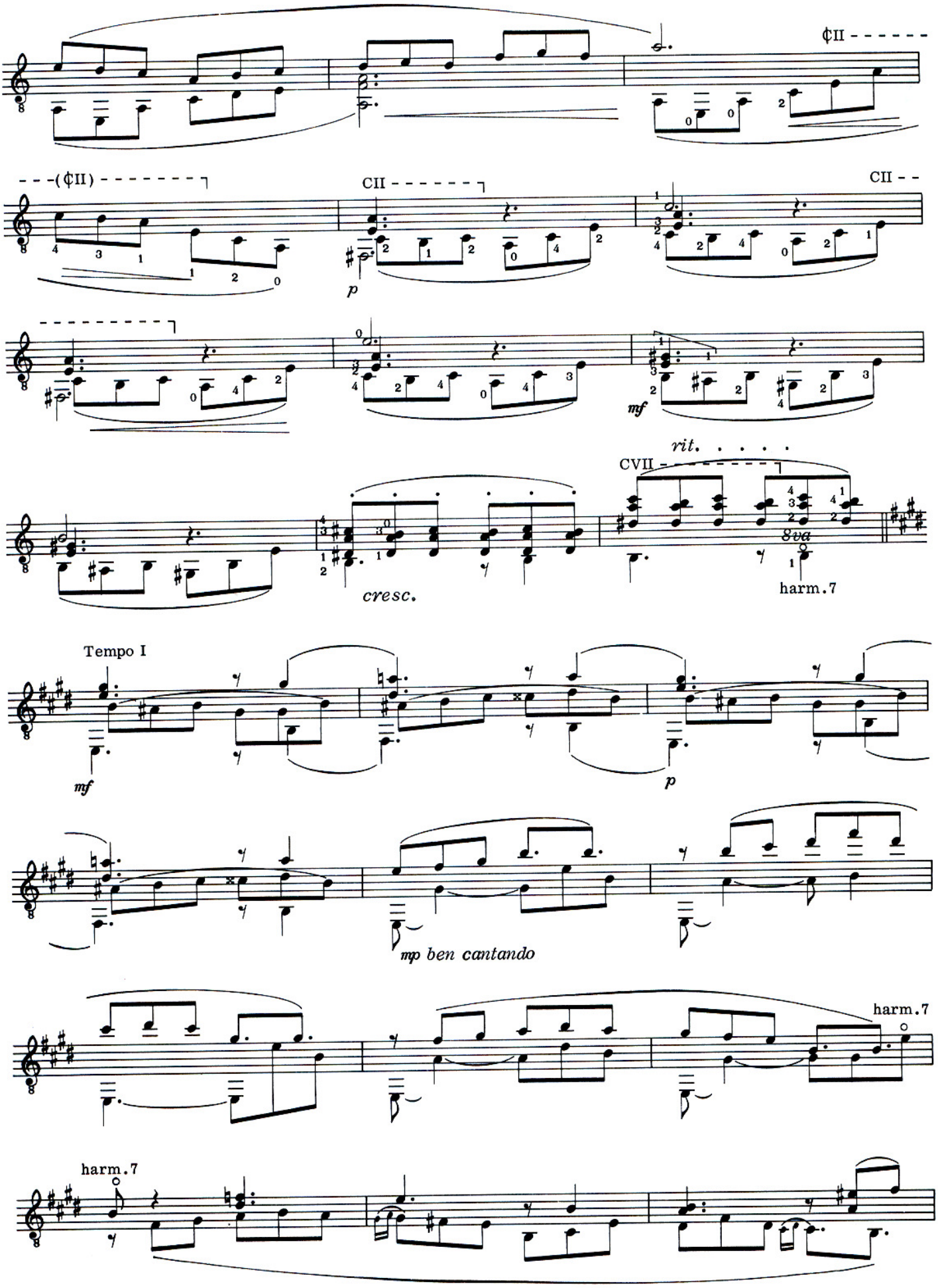
5. CUBA
(Capricho)

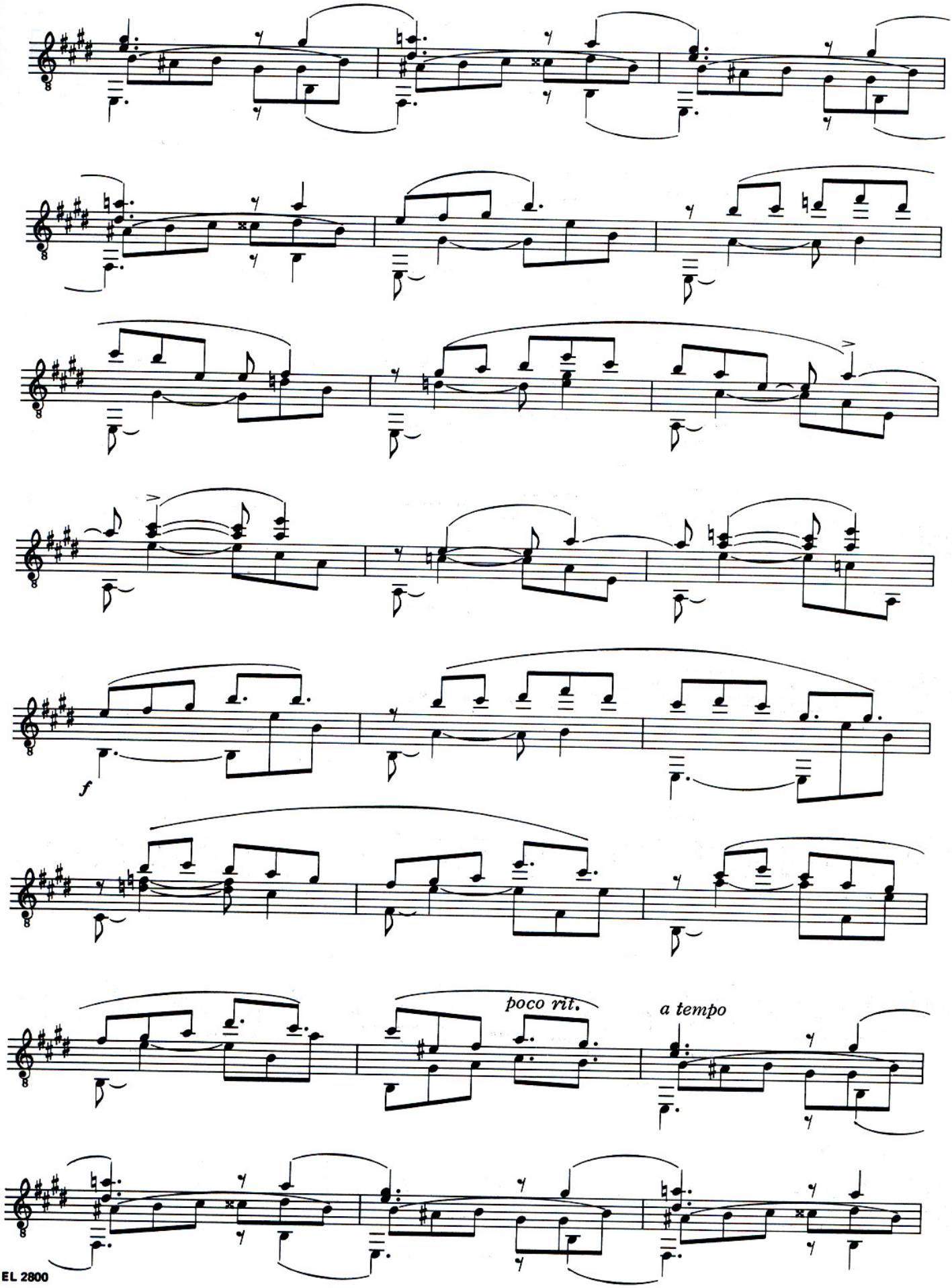


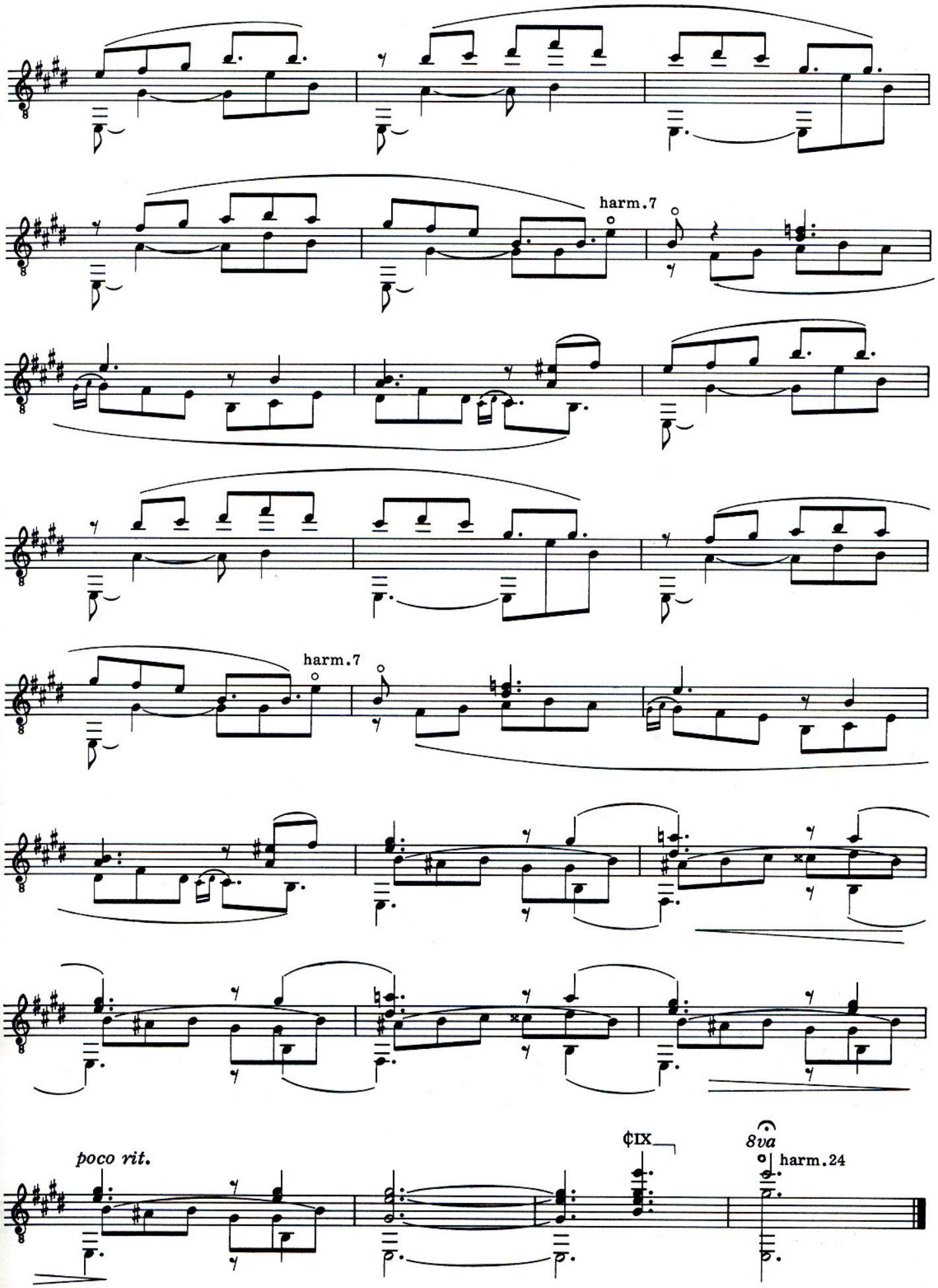

¢VII
¢VII
¢IX
¢V
¢IX
¢V
f
p subito
CVII
f
¢IX
CIX
CVII
poco rit.
a tempo


harm.7
harm.7
¢IV
poco rit.


espressivo
p
p p i
p m i
1.
2.
mp
mf
p


¢II
(¢II)
CII
p
CII
mf
rit.
CVII
8va
harm.7
cresc.
Tempo I
mf
p
mp ben cantando
harm.7
harm.7


f
poco rit.
a tempo


harm.7
harm.7
poco rit.
¢IX
8va
harm.24

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