

Prelude

(Leyenda)

Allegro ma non troppo ♩ = 115-120

Isaac Albeniz

A i m i m i m

pp
p p p p p p
marcato il canto

T	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
A															
B	7	9	10	7	9	10	7	9	10	7	9	10	7	9	10

5

T	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
A															
B	7	9	10	7	9	10	7	9	10	7	9	10	7	9	10

9

fpp

T	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
A															
B	7	9	10	7	9	9	7	9	10	12	9	10	7	9	10

13

pp
p etc.

T	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
A															
B	7	9	10	7	9	9	7	9	10	12	9	10	7	9	5

17

p cresc.
p p p p p p

T	0	7	0	7	0	7	0	7	0	7	0	7	0	7	0
A			4		5		7		4		0		0		7
B	7	0					7				7				7

2
19

p.

T 0 7 7 0 7 0 7 0 7 0 7 0 7 0 7 0 7
A 4 0 5 7 4 0 0 7 4 5 7 4 0 7 0 7
B 7 0 7 4 5 7 4 0 7 0 7 0 7 0 7 0 7

21

cresc.

p.

T 0 7 7 0 7 0 7 0 7 0 7 0 7 0 7 0 7
A 4 0 5 7 4 0 0 7 0 4 5 7 4 0 7 0 7
B 7 0 7 4 5 7 4 0 7 7 7 7 7 7 7 7 7

23

cresc.

T 0 7 7 0 7 0 7 0 7 0 7 0 7 0 7 0 7
A 4 0 5 7 4 0 0 7 0 0 0 0 0 0 0 0 0
B 7 0 7 4 5 7 4 0 7 7 7 7 7 7 7 7 8

25

sf *ff sempre* *sf* *sf*

CVII CVII CVII

T 7 0 0 0 0 0 0 7 0 0 0 0 0 0 0 7 0 0 0 0 0 0
A 8 9 9 10 7 9 9 8 9 9 10 7 9 9 9 7 9 9 10 12 9 9
B 9 9 9 7 9 9 9 9 9 9 9 9 9 9 9 7 9 9 9 9 9 7

28

sf *sf*

CVII CVII

T 0 0 0 0 0 0 0 7 7 0 0 0 0 0 0 0 7 0 0 0 0 0 0
A 9 10 7 9 10 9 9 8 8 9 9 10 7 9 9 9 7 9 9 10 7 9 9
B 9

4
44

CVIII

CVII

4 0 1 4 2 4 0

ff *dim. sempre*

T
A
B

8 8 8 8 8 8 7 0 7 0 0 7 0 0 7
 9 9 9 9 9 9 8 9 10 8 9 0 7 7 7
 10 10 12 9 10 10 9 9 10 8 9 0 7 7 7
 8 7 9

46

1 0 1 3 0 2 3 0 2 3 0 2 3 0

T
A
B

0 7 0 7 0 7 0 7 0 0 7 0 7 0 7 0 7
 7 9 7 9 7 9 7 9 0 7 0 7 0 7 0 7
 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9

48

2 3 0 2 0 3 2 4 4 1 3 4 1 3 4 1 3 4

mf *dim.* *pp*

T
A
B

0 7 7 0 7 0 7 0 0 0 0 0 0 0 0 0 0 0
 7 9 10 7 5 8 7 9 10 7 9 10 7 9 10 12 9 10
 7 7 8 7 10 7 10 7 9 10 7 9 10 12 9 10

51

1 3 4 1 3 4 1 3 4 1 3 2 1 2 1 3 4 4 3 4

(3)

T
A
B

0 0 0 0 0 0 0 0 0 0 0 0 8 7 8 7 8 7 8 7 8 7
 7 9 10 7 9 10 7 9 10 7 10 8 7 9 9 10 8 9 8 9 8
 7 9 10 7 10 8 7 9 9 10 8 9 8 9 10 8 9 8 9 8

54

1 2 0 0 4 1 3 4

T
A
B

8 8 8 8 8 8 8 7 7 7 7 7 7 7 8 8 8 8 8 8
 0 0 0 0 0 0 0 8 8 9 8 10 8 8 9 8 0 0 0 0 0 0
 7 10 7 9 10 7 9 9 10 8 9 8 7 10 7 9 10 7 9 10 7

57 1/2CVII

T
A
B

To Coda

60 CVII

T
A
B

67 CIII

T
A
B

75 CII 1/2CII

T
A
B

82 CVII IV H.CIII

T
A
B

6

90

a tempo

musical score for guitar, measures 6-90. Includes treble clef, key signature of one sharp (F#), and guitar tablature. Performance markings include *marcato*, *dim. e rall molto morendo*, and *a tempo*. Fingerings are indicated above the notes.

TAB: 0 0 | 4 4 | 2 4 5 7 5 4 | 4 3 | 4 7 6 | 7 5 4 6 4 2 | 3 2 4 4

96

musical score for guitar, measures 96-102. Includes treble clef, key signature of one sharp (F#), and guitar tablature. Performance markings include *sf* and *dim.*

TAB: 2 2 | 0 1 | 2 2 | 0 1 | 1 4 0 | 4 5 2 0 | 0 0 0 0

102

musical score for guitar, measures 102-107. Includes treble clef, key signature of one sharp (F#), and guitar tablature. Performance markings include *cresc.*, *rit.*, and *cresc.*

TAB: 0 2 3 0 | 3 3 3 3 4 3 | 6 8 5 8 6 8 6 5 | 8 5 3 5 3 2 5 8 | 3 0 2 0 | 3 1

107

CII

a tempo

musical score for guitar, measures 107-113. Includes treble clef, key signature of one sharp (F#), and guitar tablature. Performance markings include *dim.*, *morendo*, and *a tempo*.

TAB: 4 4 | 2 2 | 4 4 | 2 2 | 4 4 | 0 0 0 0 0 0 | 7 5 7 10 7 8 7 5 | 7

CVII

113

musical score for guitar, measures 113-118. Includes treble clef, key signature of one sharp (F#), and guitar tablature. Performance markings include *rall.* and *pp*.

TAB: 7 7 7 7 7 7 | 0 0 0 0 0 0 | 7 5 7 10 7 8 7 5 | 7

Notes: bar 37 (Phrygian Chord) solutions.

8

37

Musical notation for Domingo Pratt 1920, showing a Phrygian chord in G major (F#m) in bar 37. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The chord is represented by a vertical line with a sharp sign on the F# line and a flat sign on the C line. The notes are F#4, G4, A4, B4, C5, and D5. The notation is followed by a vertical line and a sharp sign on the F# line and a flat sign on the C line.

Domingo Pratt 1920

T	12
A	8
B	8

Musical notation for Miron Petrovich Papchenko 1935, showing a Phrygian chord in G major (F#m) in bar 37. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The chord is represented by a vertical line with a sharp sign on the F# line and a flat sign on the C line. The notes are F#4, G4, A4, B4, C5, and D5. The notation is followed by a vertical line and a sharp sign on the F# line and a flat sign on the C line.

Miron Petrovich Papchenko 1935

T	12
A	8
B	8

37

Musical notation for Andres Segovia 1956, showing a Phrygian chord in G major (F#m) in bar 37. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The chord is represented by a vertical line with a sharp sign on the F# line and a flat sign on the C line. The notes are F#4, G4, A4, B4, C5, and D5. The notation is followed by a vertical line and a sharp sign on the F# line and a flat sign on the C line.

Andres Segovia 1956

T	12
A	8
B	8

Musical notation for Stankey Yates 1999, showing a Phrygian chord in G major (F#m) in bar 37. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The chord is represented by a vertical line with a sharp sign on the F# line and a flat sign on the C line. The notes are F#4, G4, A4, B4, C5, and D5. The notation is followed by a vertical line and a sharp sign on the F# line and a flat sign on the C line.

Stankey Yates 1999

T	8
A	5
B	5