

# Sounds of Spain

BOOK TWO

Catherine Rollin

Over the years I have had many requests from teachers for more Spanish-style pieces. Two of my solos, NIGHTS IN SPAIN and EL CONQUISTADOR, have been selected for several competitions and festival lists and have received a very enthusiastic response. The pieces are at an intermediate level and very manageable technically, yet they feature expressive melodies and dramatic sections that sound quite difficult and showy. While I thought of composing a few more pieces in this style, I decided to write an entire collection devoted to Spanish-style pieces after giving a workshop in Oklahoma. A teacher there described her students' successful performances of these two solos so effusively that I was convinced of the need for more pieces like them. Once I started working on ideas for a new collection, many pieces evolved and it was rewarding exploring the different elements that make up the colorful Spanish music tradition. Soon these ideas grew into two new collections!

In these pieces I have tried to include the diverse and colorful sounds of Spain. Listen for the rolled chords and plucked staccatos that emulate the guitar. There are strong dance rhythms that emanate from the many dance forms that influence Spanish music, including Flamenco and Tango. The expressive melodies have harmonies that reflect the Moorish presence that permeates Spanish music.

My hope is that these pieces will elicit expressive, rhythmic and dramatic performances from those who play them. Most importantly, however, *por favor disfrutenlo* (please enjoy)!



Andalucia .....	8
Castanets .....	18
Dance of the Spanish Rose .....	5
Flamenco .....	2
Samba Seville.....	14
Tango in D .....	12
Tango Meditteraneo .....	22

## *7 Colorful Intermediate Piano Solos in Spanish Styles*

*This collection is dedicated to my parents, Vera Rollin Burke and the late Bernard Rollin. It was their love and appreciation of all music that opened my ears to a myriad of diverse sounds and styles. I can close my eyes and see them dancing the Tango still.*

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ISBN 0-7390-355-0



# Flamenco

Catherine Rollin

Fairly fast, with dramatic flair

Musical notation for measures 1-5. The piece is in 4/4 time. The right hand features a melodic line with various ornaments and fingerings: 4 1, 2 3 1 2 3 2 1, 3 1 4, 3, and 4. The left hand provides harmonic support with chords and single notes. Dynamics include *f*. A crescendo hairpin is present between measures 2 and 3. Fingering numbers 1, 2, 3, 4, 5 are shown below the bass line.

Musical notation for measures 6-10. The right hand continues the melodic line with ornaments and fingerings: 2 3 1, 3 1 4. The left hand includes a *rit.* (ritardando) hairpin and dynamic markings *mp* and *p*. Fingering numbers 2 and 5 are shown below the bass line.

11 *Play RH one octave higher than written on the repeat a tempo*

Musical notation for measures 11-14. The right hand has a dynamic marking of *p* in measure 11 and *mp* in measure 13. The left hand features a rhythmic pattern with fingerings 3 2 1 5. A repeat sign is present at the end of measure 14.

Musical notation for measures 15-18. The right hand has dynamic markings *mf* and *mp*. The left hand has a dynamic marking *rit.* and a fermata. The piece concludes with a 3/4 time signature. Fingering numbers 3, 2, 1, 5 are shown below the bass line.

# Castanets

Fast and fiery

Catherine Rollin

Musical notation for measures 1-4. The piece is in 3/4 time. The right hand (RH) plays a rhythmic pattern of eighth notes with accents, while the left hand (LH) plays a bass line of eighth notes. Dynamics range from *f* to *p*. Fingerings are indicated for both hands. A bracket spans measures 1-4.

Musical notation for measures 5-8. The notation continues with similar rhythmic patterns. Dynamics include *f*, *p*, and *mf*. A bracket spans measures 5-8.

Musical notation for measures 9-14. The piece continues with a variety of dynamics including *mf*, *p*, and *mp*. A *rit.* (ritardando) marking is present in measure 14. A bracket spans measures 9-14.

Musical notation for measures 15-18. The piece concludes with a *cresc.* (crescendo) marking. The right hand features a triplet of eighth notes. A bracket spans measures 15-18.