

Isaac Albéniz

Leyenda

for percussion ensemble and solo marimba

Gifford Howarth



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Program Notes

Asturias-Leyenda is one of the most famous Spanish classical guitar pieces of the 20th century. It is interesting to note that the solo guitar work was originally a prelude to a small set of piano solos written by **Isaac Albéniz** during the early 1890s. The first to arrange the prelude for solo guitar was composer and guitarist Francisco Tárrega, and there have been many other guitar arrangements throughout the 20th century, the most popular being that of Andrés Segovia.

With the large interest in guitar literature by marimbists throughout the second half of the 20th century, **Leyenda** found its way onto the rosewood bars of the marimba. Most marimbists use the guitar version of the work as a starting point for their marimba arrangements. Utilizing a couple of different guitar arrangements, I developed my solo marimba version, which is essentially the same as the solo marimba part of this ensemble version other than a few minor changes for effect.

This solo marimba/percussion ensemble arrangement came about because of a high school percussion ensemble concert I was asked to participate in as a visiting soloist. It was a combined concert of two high school percussion ensembles in Michigan: Cadillac High School under the direction of Mike Filkins and Big Rapids High School Percussion Ensemble under the direction of Kent Boulton. They asked me if I had a piece in which I could be the soloist with both ensembles playing behind me. I thought about it for a couple of weeks and decided to arrange **Leyenda** into a percussion ensemble work. The total number of percussionists was around 45. This published arrangement is the result. We doubled and tripled some of the ensemble parts, but it seemed to work. ENJOY!

— G. H.

Performance Notes

Maintaining balance between soloist and ensemble is one of the most important considerations for an effective performance. Amplifying the solo marimba may be something to explore, but with the correct ensemble sensitivity, this should not be needed.

The solo marimba part fits well onto a standard 4.3 octave (low A) marimba. If an extended range instrument is available, there are a few occasions where you can take advantage of the lower notes. In such cases, these lower notes are indicated with parentheses as illustrated here.



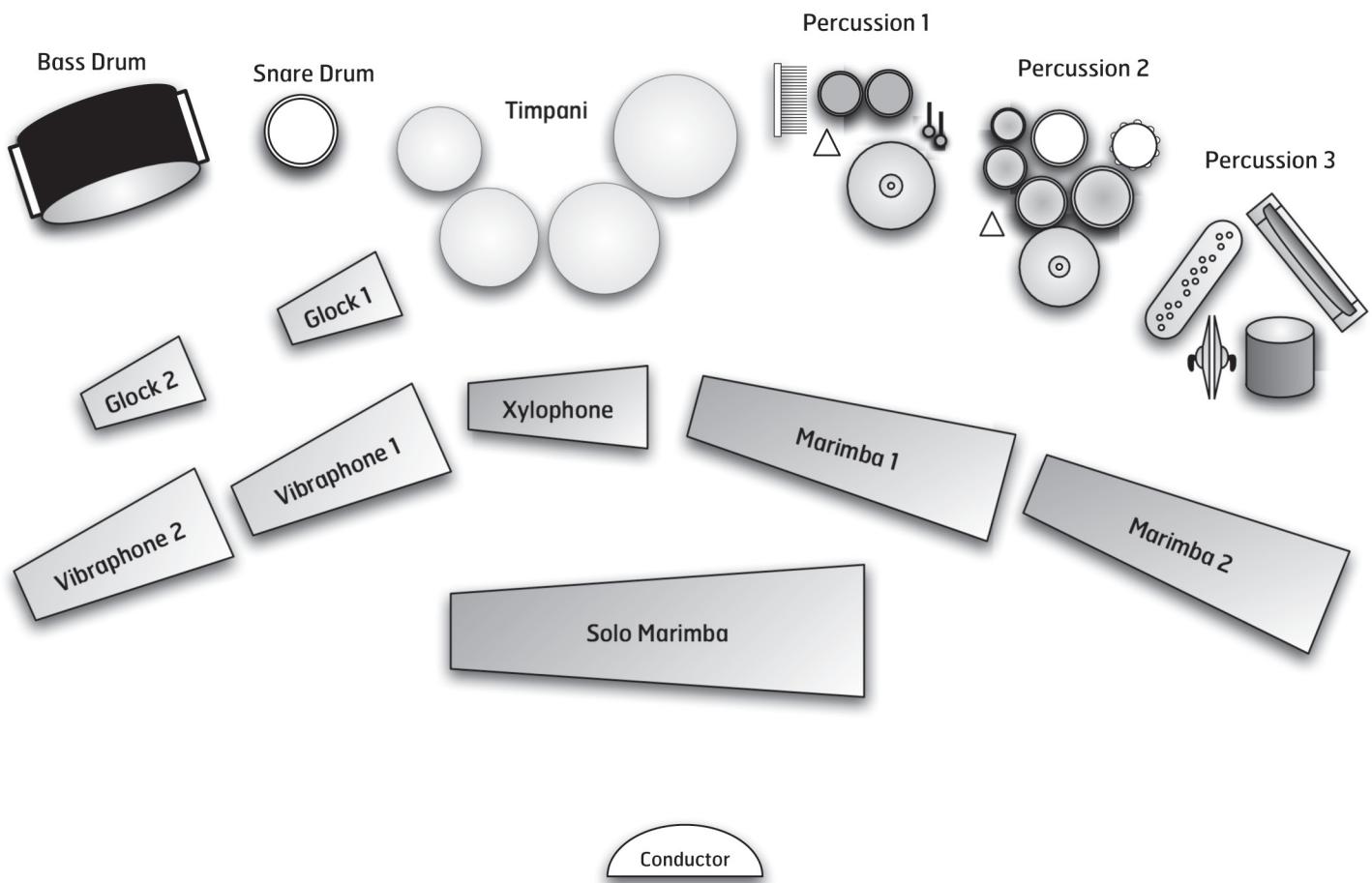
Vibraphone parts contain a few markings to imply pedaling suggestions. **Tenuto** style markings (seen here) are used to indicate applying pedal on each note, allowing a slight space before the next note by quickly pedaling.

When a grouping of notes is **slurred**, the entire grouping of notes should be pedaled. Also, **staccato** markings are used to indicate the pedal is to be completely up and non-sustaining. Both techniques are illustrated here.



The middle section (between measures 63–112) should be allowed to “breathe” from a tempo standpoint. A few notations of **ritard** and **Atempo** are included, but the ensemble (and conductor) should remain tuned in to the soloist who is encouraged to explore some rubato style expression throughout this phrase to make a more musical statement.

Suggested Setup



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www.tapspace.com

Level: Ensemble—Easy; Solo—Med-Advanced

Duration: 5'50"

Leyenda

Isaac Albéniz
arr. Gifford Howarth

$\text{♩} = 120$

The sheet music for 'Leyenda' is arranged for ten percussion instruments. The instrumentation includes:

- Solo Marimba (Treble clef, 3/4 time)
- Glockenspiel 1 (Treble clef, 3/4 time)
- Glockenspiel 2 (Treble clef, 3/4 time)
- Xylophone (Treble clef, 3/4 time)
- Vibraphone 1 (Treble clef, 3/4 time)
- Vibraphone 2 (Treble clef, 3/4 time)
- Marimba 1 (Treble clef, 3/4 time)
- Marimba 2 (Bass clef, 3/4 time)
- Timpani (Bass clef, 3/4 time)
- Snare Drum (Bass clef, 3/4 time)
- Bass Drum (Bass clef, 3/4 time)
- Percussion 1 (Bass clef, 3/4 time)
[mark tree, castanets, sus cym, bongos, triangle]
- Percussion 2 (Bass clef, 3/4 time)
[sus cym, concert toms, triangle, tamb, picc snare]
- Percussion 3 (Bass clef, 3/4 time)
[tam tam, chimes, crash cymbals, surdo]

Performance instructions include dynamic markings (e.g., p , pp) and specific mallet types (soft mallets, medium yarn mallet). A stylized illustration of a person in traditional dress is visible in the background.

9

Solo Mar.

G1

G2

X

V1

V2

M1

M2

P1

P2

P3

mp

p

rubber mallets

soft mallets

p

med-hard yarn mallet

mp

medium yarn mallet

mp

Sample Image

17

Solo Mar.

G1

G2

x

V1

V2

M1

M2

T

SD

BD

P1

P2

P3

mf

sim.

mf

mf

mp

mp

mp

mp

mp

mp

mp

Sample Image

22

Solo Mar.

25

G1

G2

X

V1

V2

M1

M2

T

P1

P2

sus cymbal

concert toms

crash cymbals

Sample Image

27

Solo Mar.

Albéniz/Howarth – Leyenda

Sample Image

TSPCE-14

32

Solo Mar.

G1

G2

x

V1

V2

M1

M2

T

sus cymbal

ff

medium mallets

mf

ff

mf

ff

3 3 3

sus cymbal

symbal

Sample Image

37

Solo Mar.

subito mf

ff

G1

mp

ff

G2

mf

mp

ff

plastic mallets

x

ff

V1

mf

ff

V2

mf

ff

M1

ff

M2

f

ff

T

SD

BD

mp

P1

pp

P2

pp

P3

Sample
Image

42

45

Solo Mar.

G1

G2

X

V1

V2

M1

M2

T

P1

P2

P3

Sample
Image

48

Solo Mar.

G1

G2

x

V1

V2

M1

M2

T

SD

BD

P1

P2

P3

Sample Image

54

Solo Mar.

G1

G2

X

V1

V2

M1

M2

T

P1

P2

P3

Sample
Image

57

Solo Mar.

G1

mp

G2

x

V1

mf

V2

M1

f

M2

f

T

SD

BD

P1

P2

P3

Sample Image

60

63 $\text{♩} = 80$

Solo Mar.

G1

G2

x rubber mallets

V1

V2

M1

M2

T

P1

P2

Sample Image

If no low G, play this part 8va

79 $\text{♩} = 140$

Solo Mar.

G1

G2

X

V1

V2

M1

M2

T

SD

BD

P1

P2

P3

Sample
Image

80 rit. A tempo

Solo Mar.

G1

G2

X

V1

V2

M1

M2

T

P1

P2

Sample Image

91

Solo Mar.

100

G1

G2

x

V1

V2

M1

M2

T

SD

BD

P1

P2

P3

Sample Image

101

Solo Mar.

rall. A tempo

G1

G2

X

V1

V2

M1

M2

T

P1

P2

P3

Sample
Image

112

110

Solo Mar.

G1

G2

X

V1

V2

M1

M2

T

SD

BD

P1

P2

P3

Sample

Sample Image

117

Solo Mar.

rit.

D.C. al Coda

CODA $\text{♩} = 80$

mp

express.

p

p

pp

pp

pp

f

Sample Image

129 rit. $\text{♩} = 120$ rit. accel.

Solo Mar.

Sample
Image

136

Solo Mar.

G1

G2

X

V1

V2

M1

M2

P1

P2

surdo or floor tom

Sample Image



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