

F. MORENO-TORROBA

Romance de los Pinos
from "Castles of Spain"

revised by
Andres Segovia

edited by
Jim Ferguson



GUITAR SOLO PUBLICATIONS

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Romance de los Pinos/Montemayor (Contemplación)

Revised by Andrés Segovia

Transcribed, edited, and fingered by Jim Ferguson

Andrés Segovia originally recorded *Romance de los Pinos* in 1961. Eight years later he again committed it to tape, but under the title *Montemayor (Contemplación)* as part of Federico Moreno Torroba's suite *Castles of Spain (Eight Short Sketches)*. Any confusion resulting from this dual-title situation was overshadowed by the substantial differences between the subsequently printed score and the recorded versions.

A dynamic, opinionated artist, Segovia showed little reluctance to revise a composition—by a guitarist or not—when he saw need for improvement. (For various reasons, many pieces in Segovia's repertoire seemed to be in a state of constant change, as suggested by the numerous discrepancies between his recordings, editions, and live performances.) But while some of Segovia's revisions go against the grain of current thought regarding musicology and performance, the majority clearly contribute to a piece's musicality and/or suitability to the instrument.

This edition of *Romance de los Pinos/Montemayor* is based on Segovia's 1969 version, which differs only slightly from that of 1961. In general, the revisions involve octave transpositions, the deletion or modification of bass lines, and reharmonizations.

Measure 1's third-beat *F#* is lowered one octave. Segovia damps the lower two voices of the downbeat triads in measures 2, 12, and 21. Bar 3's original eighth-note bass line beginning on the "and" of two (*C#-B-A*) is deleted. In measure 4, Segovia revoices the harmonies; the final *Em* triad smoothly leads to bar 5's downbeat.

In measure 5, the bass line is on the beat; here is the original version:



In displacing bar 5's *D#* to the third beat, Segovia creates a complete German sixth chord (*D#, F#, A, C#*, embellished with the sixteenth-note turn-like figure *B, A, G#, A*), which resolves to measure 6's second-inversion *A* triad.

In the second section (bars 8 through 19), the original chord on the downbeat of measures 8 and 11 was spelled *C, A, E* (low to high). Segovia clarifies this *C6/Am* ambiguity with a major triad. Bar 17's third-beat top voice originally was *G#*; here he opts for *G#*. The cadences at the end of measures 17 and 18 both resolve to *E* major and are Phrygian in character (in 1961 Segovia played only the outer voices of measure 18's third-beat chord).

Many passages can be refingered in lower positions, but not without sacrificing tone color. To play bar 18's seventh-position *E* chord, the second-string *G#* should be stressed.

The tempo indication is provided as a guide only; Segovia uses extreme rubato throughout. The original dynamic markings have been retained, although they do not necessarily represent Segovia's flexible performance.

With its imposing battlements and towers, lofty Montemayor stands as a ghostly monument to Spain's strife-ridden history. Torroba's contemplative yet noble miniature adds an ironic element to this once ominous visage.

Jim Ferguson
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