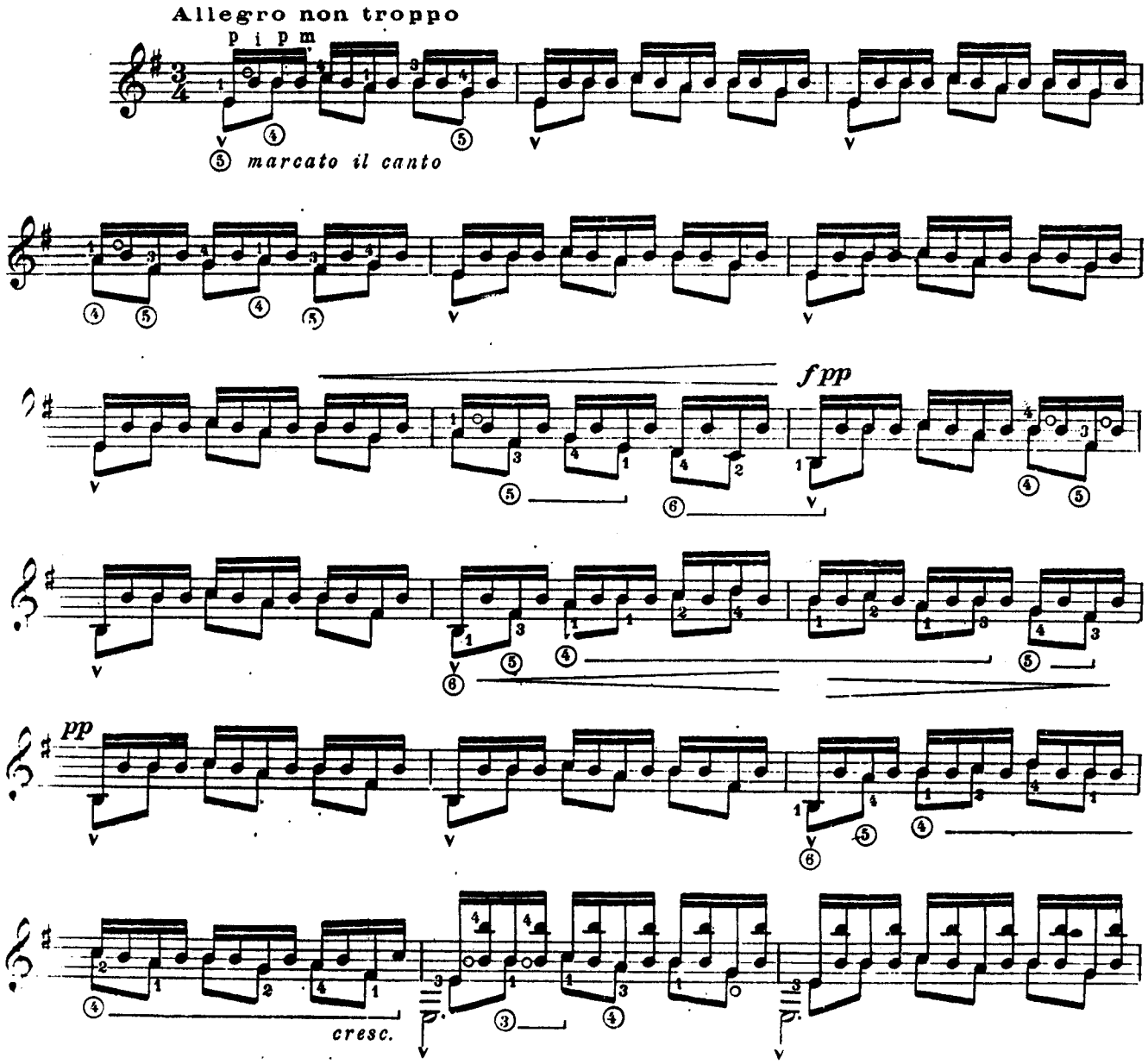
ASTURIAS, Leyenda

(Nº 5 - Suite Espagnole) (Nº 1 - Op.232)

Durée : 6'

Transcription et doigtés
de **TURIBIO SANTOS**

Isaac ALBENIZ



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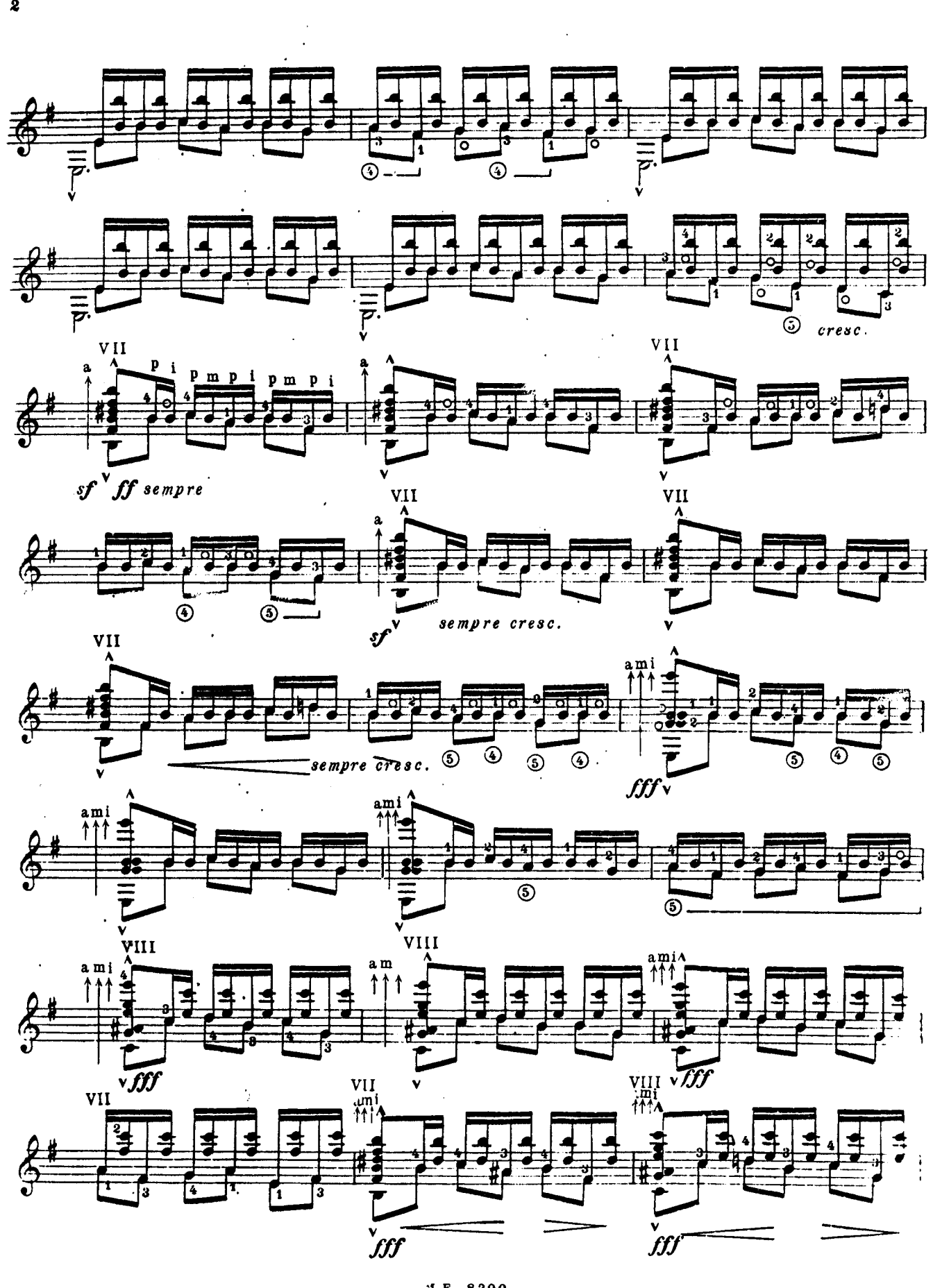
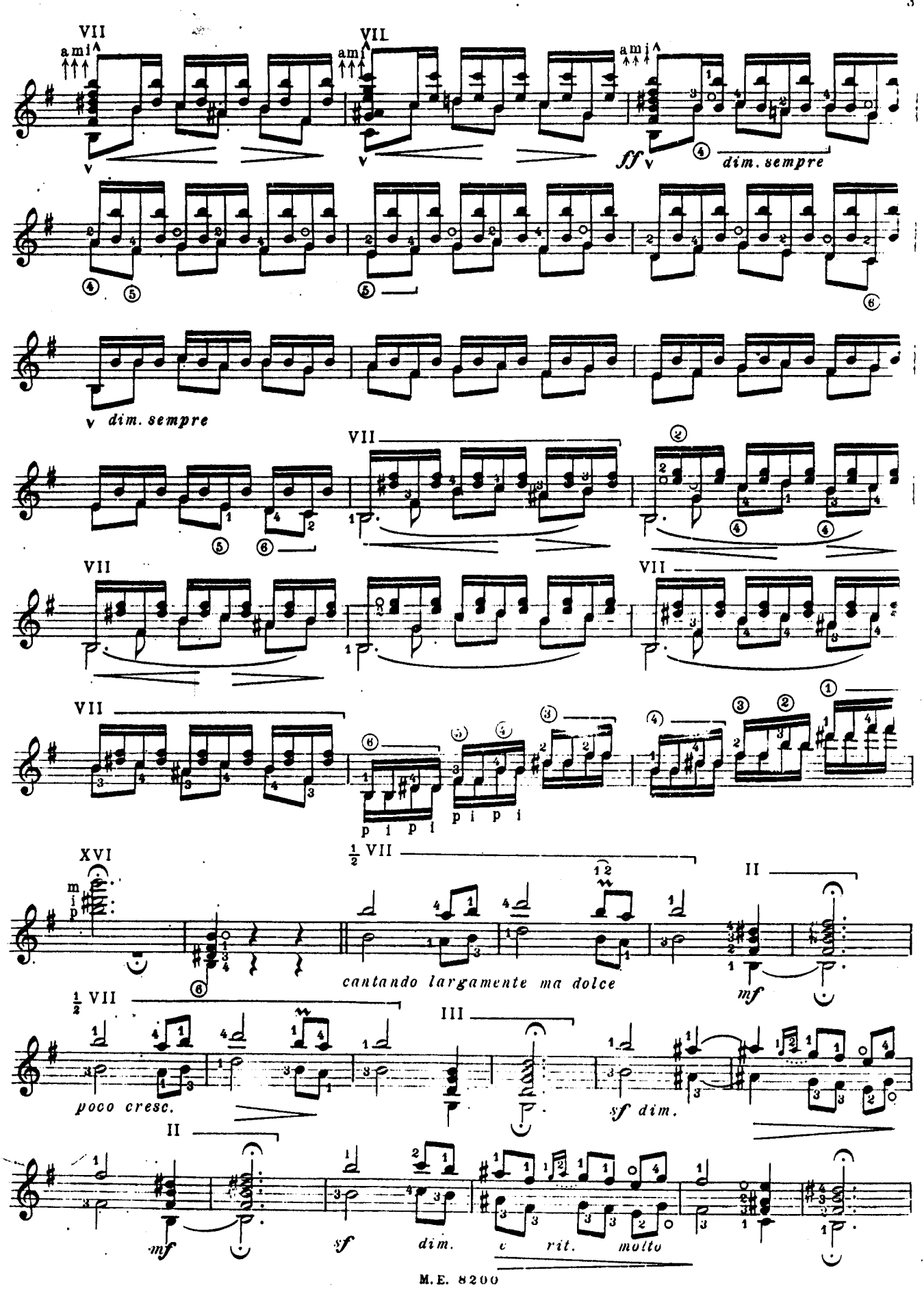
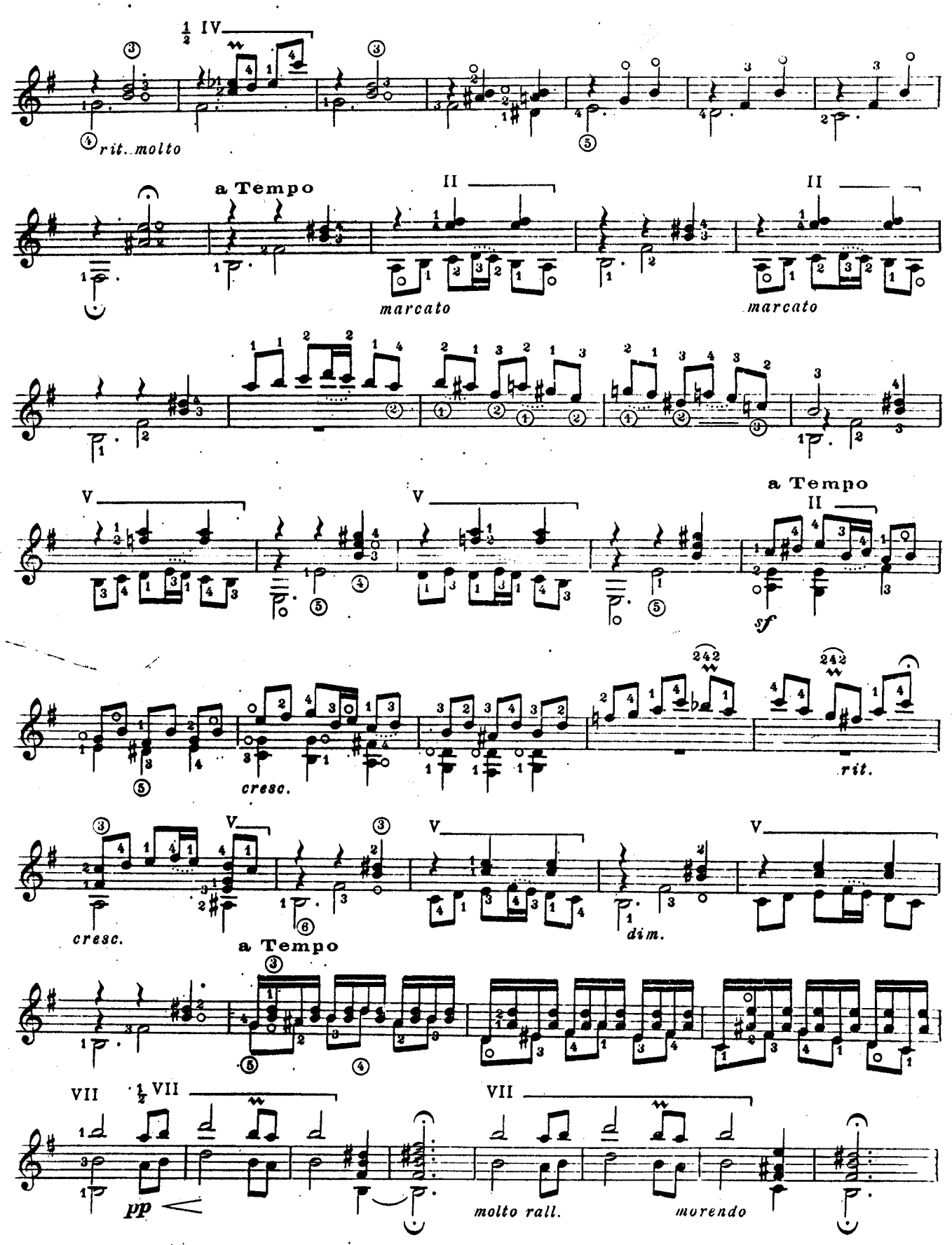
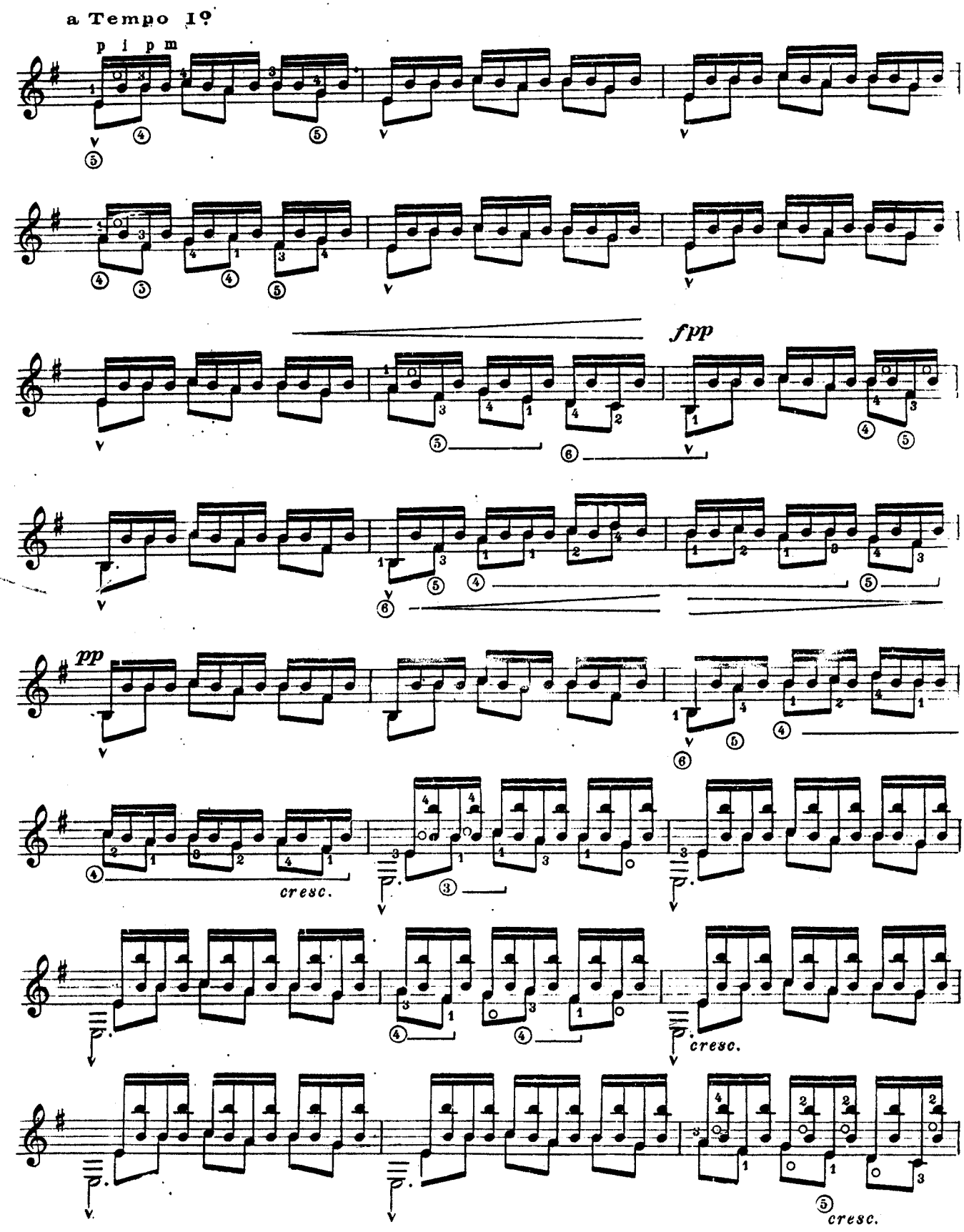
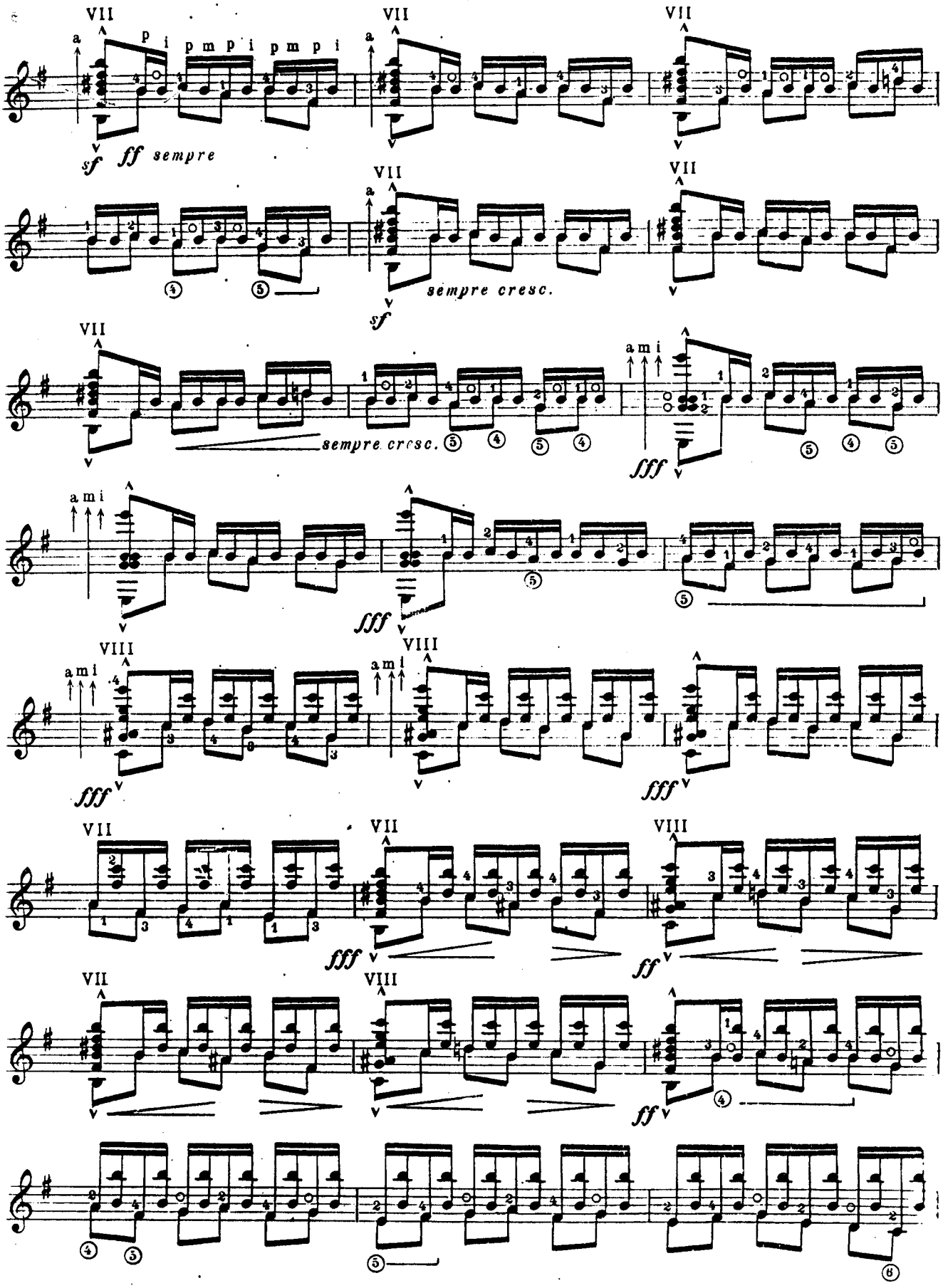
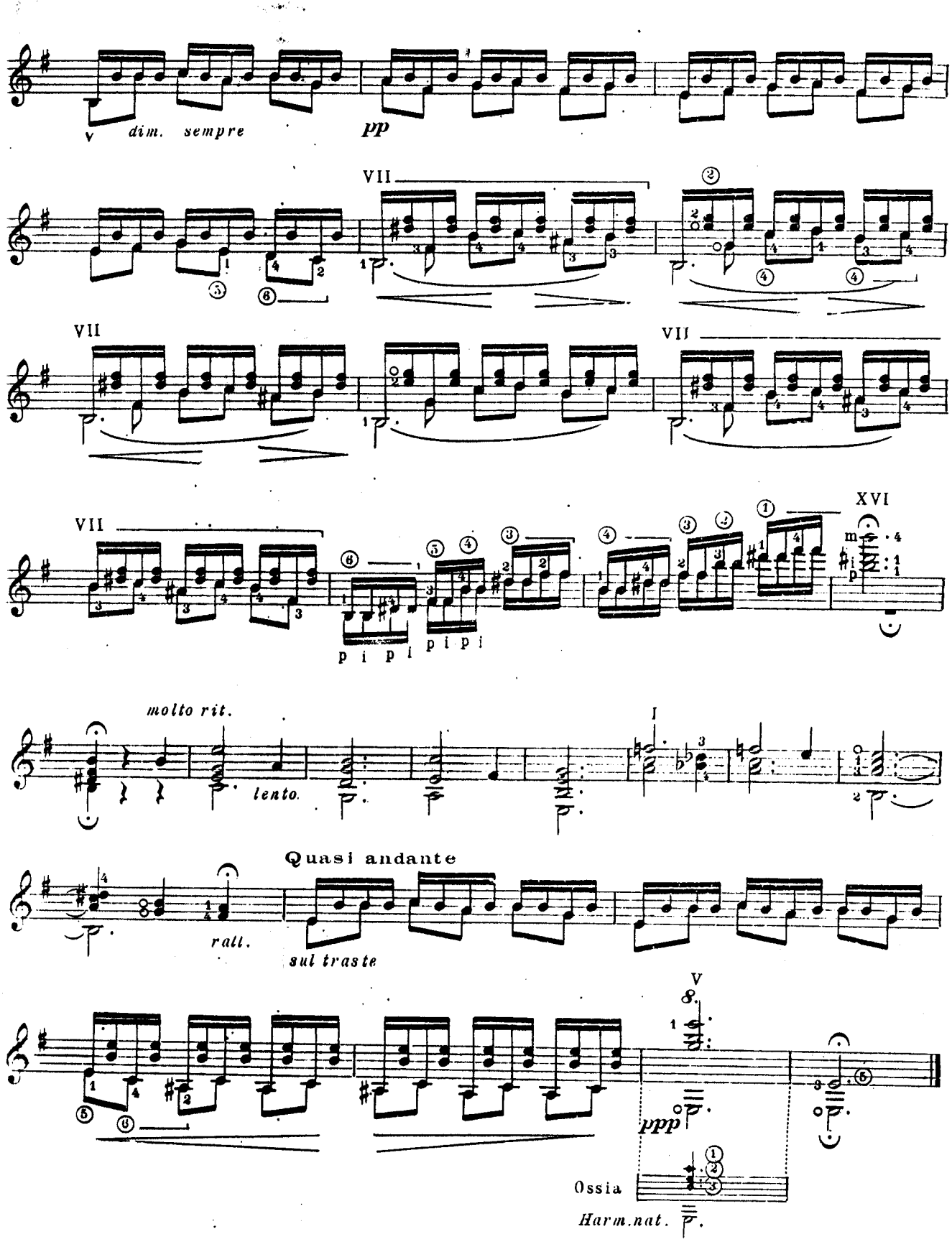

cresc.
sf ff sempre
sempre cresc.
sempre cresc.
fff
fff
fff
fff
fff


VII
a m i
VII
a m i
a m i
ff
dim. sempre
dim. sempre
VII
VII
VII
VII
p i p i
p i p i
XVI
m i p
½ VII
II
cantando largamente ma dolce
mf
½ VII
III
poco cresc.
sf dim.
II
mf
sf
dim.
e rit. molto


½ IV
rit. molto
a Tempo
II
marcato
II
marcato
V
V
a Tempo
II
sf
242
242
rit.
cresc.
cresc.
V
V
V
dim.
a Tempo
VII
½ VII
pp
VII
molto rall.
morendo


a Tempo 1º
p i p m
fpp
pp
cresc.
cresc.
cresc.


VII
a
p i p m p i p m p i
sf ff sempre
sempre cresc.
a m i
fff
VIII
ff


V
dim. sempre
pp
VII
VII
VII
VII
XVI
p i p i
p i p i
molto rit.
lento.
I
Quasi andante
rall.
sul traste
V
ppp
Ossia
Harm.nat.

A la distinguida cultora señora Raquel Heinzmannde de Busto

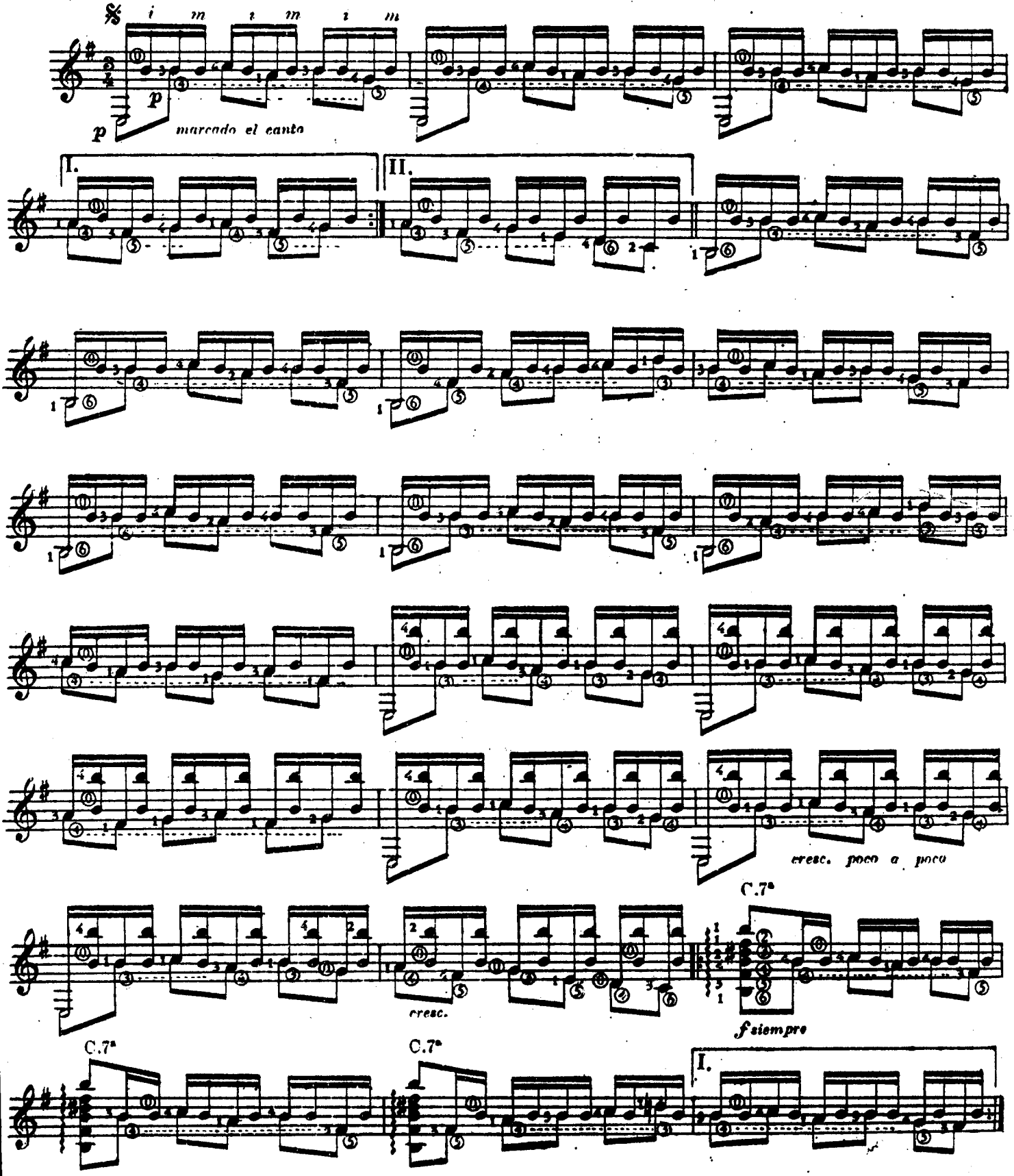
ASTURIAS - LEYENDA

PRELUDIO

Transcripción para guitarra de
A. SINOPOLI

I. ALBENIZ

Allegro (♩ = 138)



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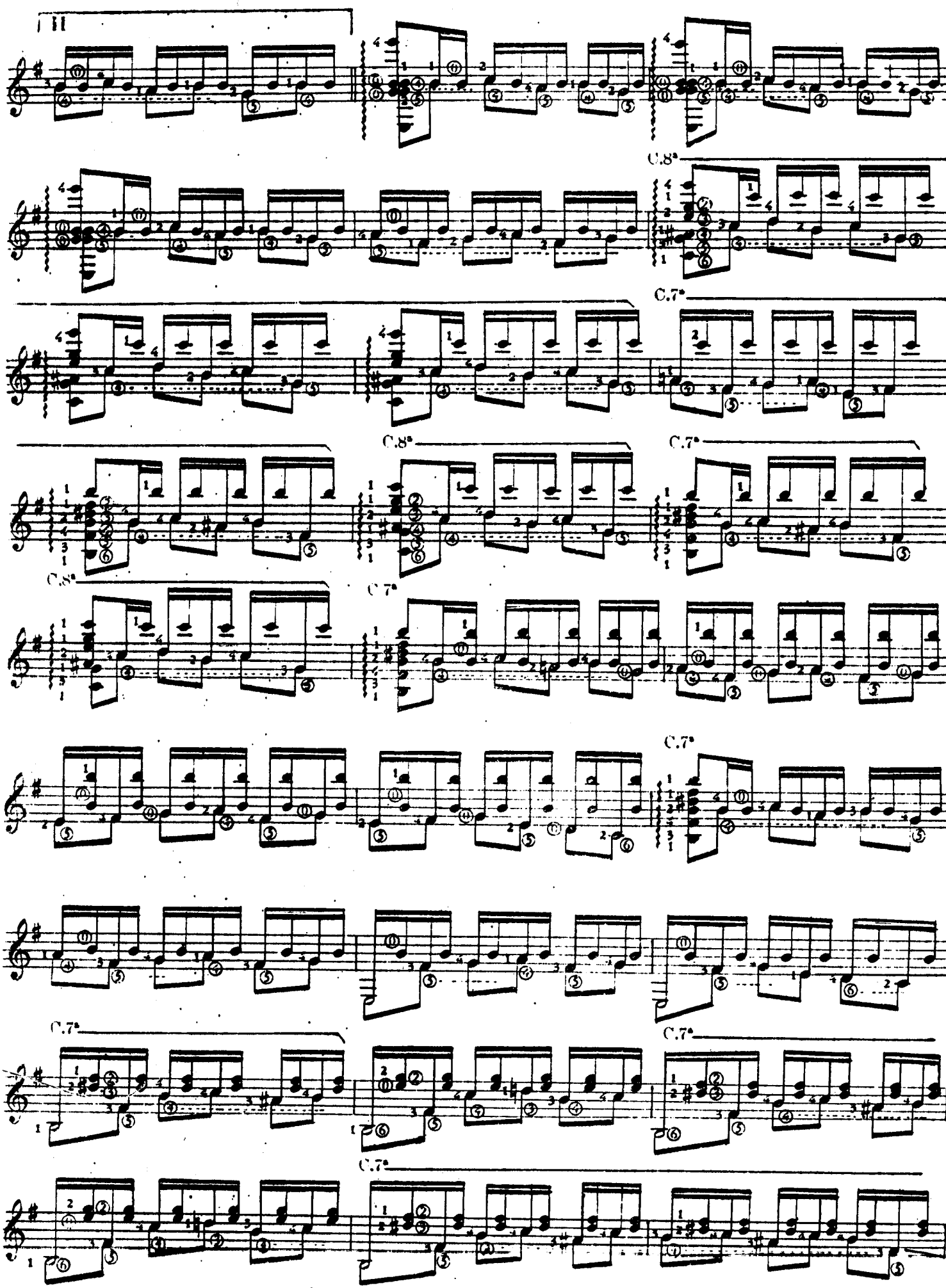
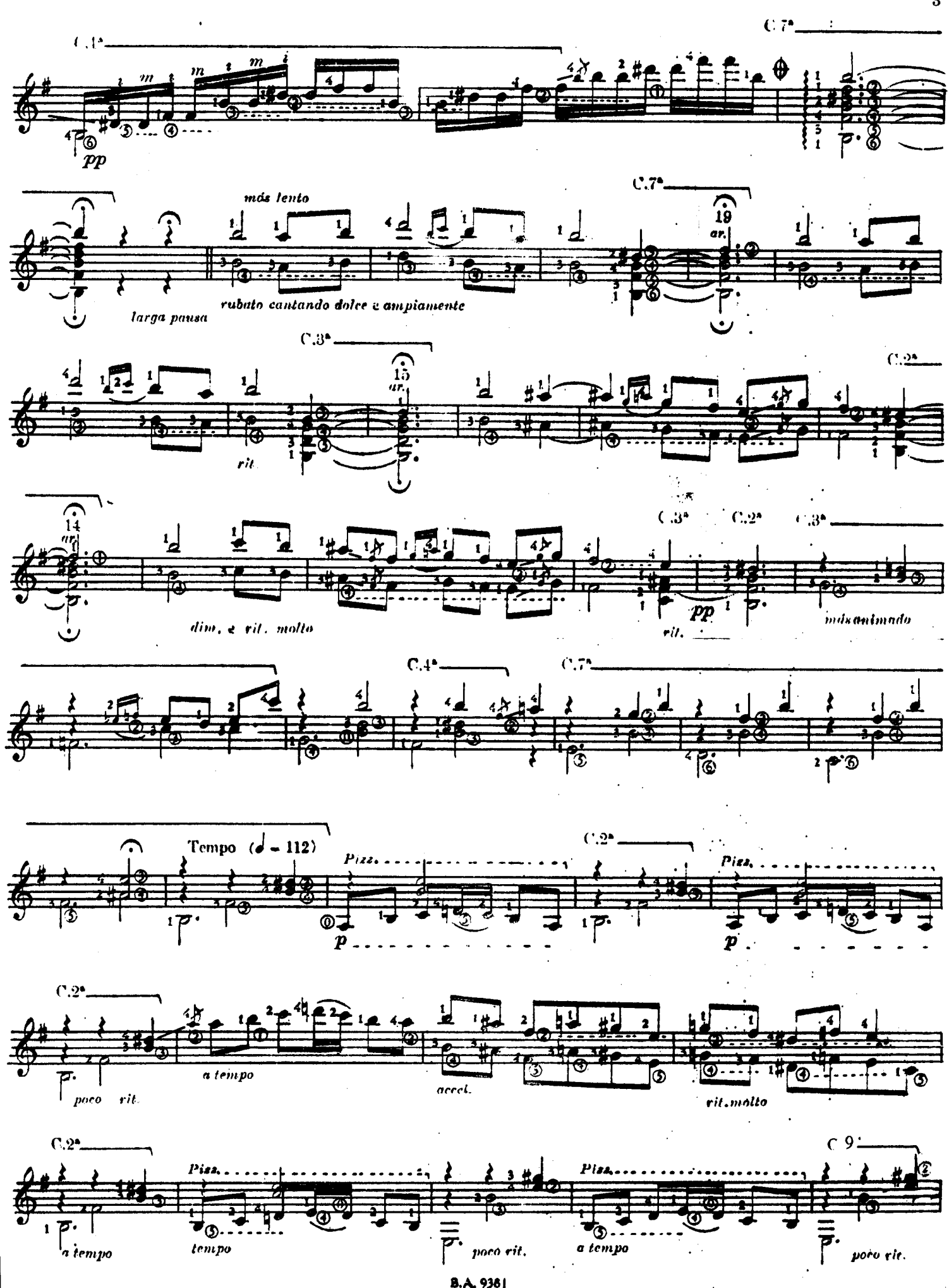
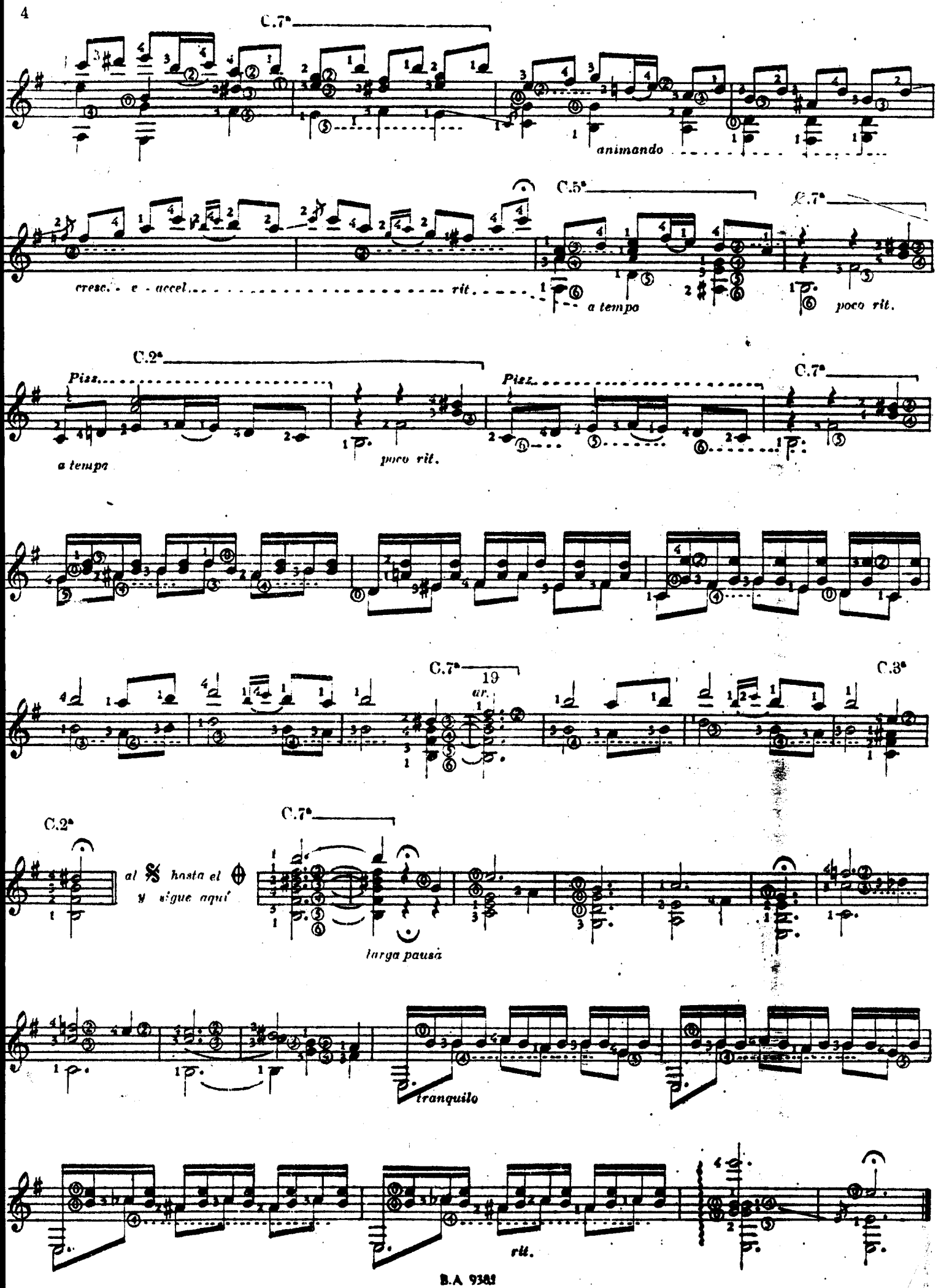

III
C.8ª
C.7ª
C.8ª
C.7ª
C.8ª
C.7ª
C.7ª
C.7ª
C.7ª
C.7ª


C.1ª
C.7ª
pp
más lento
larga pausa
rubato cantando dolce e ampiamente
C.7ª
19
ar.
C.3ª
15
ar.
rit.
C.2ª
14
ar.
dim. e rit. molto
C.3ª
C.2ª
C.3ª
pp
rit.
mas animado
C.4ª
C.7ª
Tempo (♩ = 112)
Pizz.
p
C.2ª
Pizz.
p
C.2ª
poco rit.
a tempo
accel.
rit. molto
C.2ª
C 9ª
Pizz.
Pizz.
a tempo
tempo
poco rit.
a tempo
poco rit.


C.7ª
animando
C.5ª
C.7ª
cresc. e accel. rit.
a tempo
poco rit.
C.2ª
Piez.
a tempa
poco rit.
Piez.
C.7ª
C.7ª
19
ar.
C.3ª
C.2ª
al 𝄋 hasta el ⊕
y sigue aquí
C.7ª
larga pausa
tranquilo
rit.

ASTURIAS

(Leyenda)

No. 5 aus „Suite española", opus 47*)

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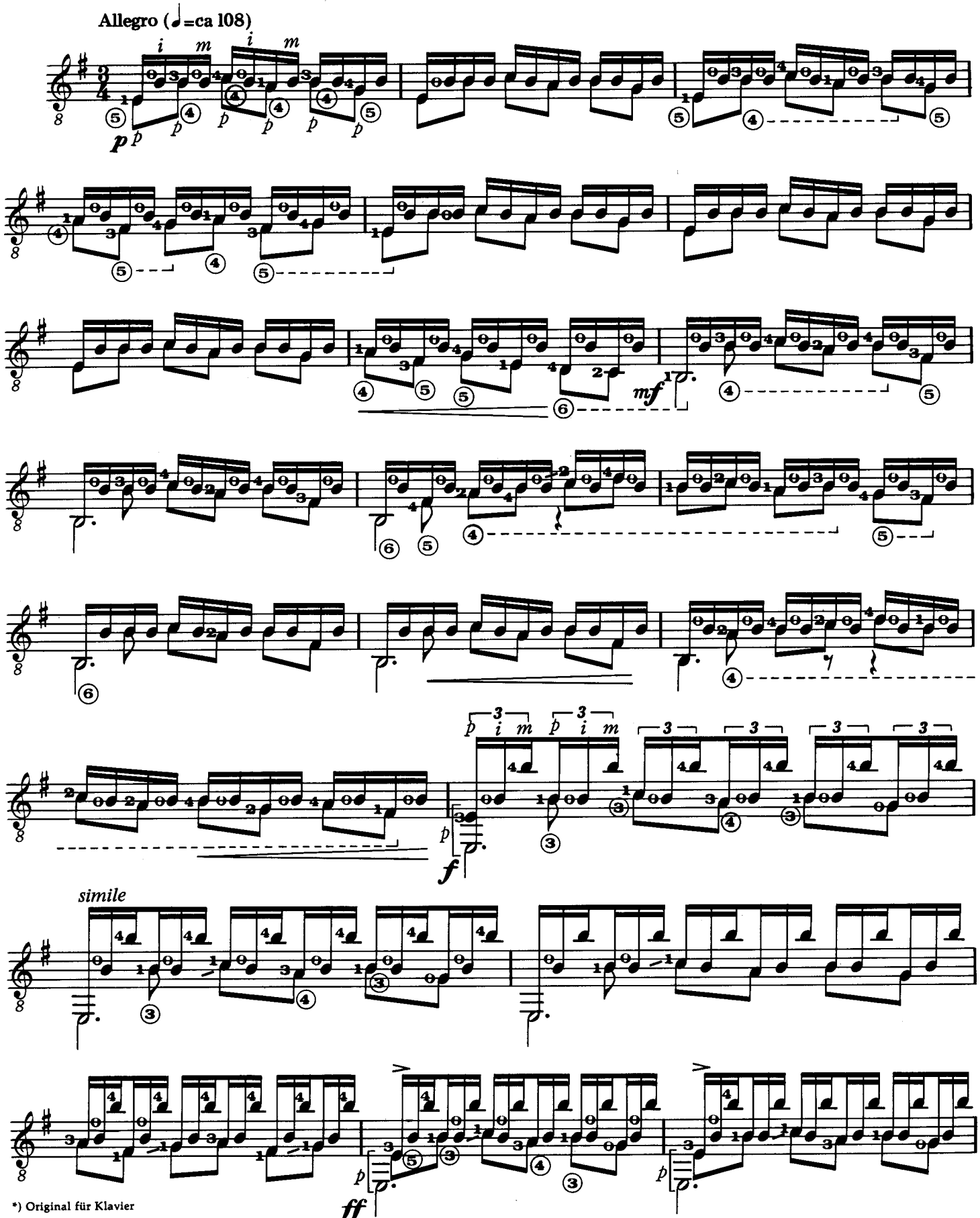
Eingerichtet für Gitarre von / Arranged for guitar by
Konrad Ragossnig

Isaac Albéniz
1860—1909



*) Original für Klavier

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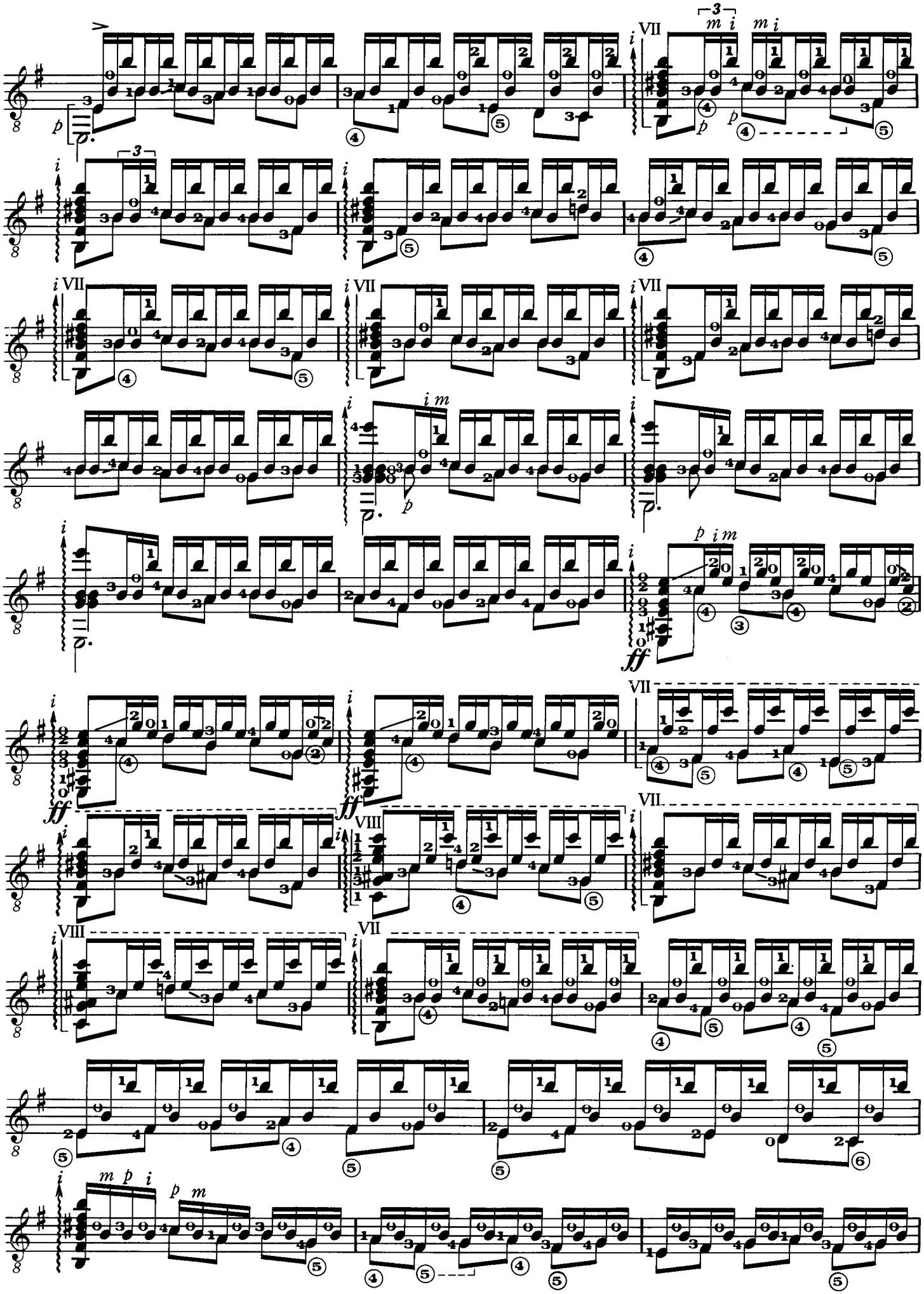
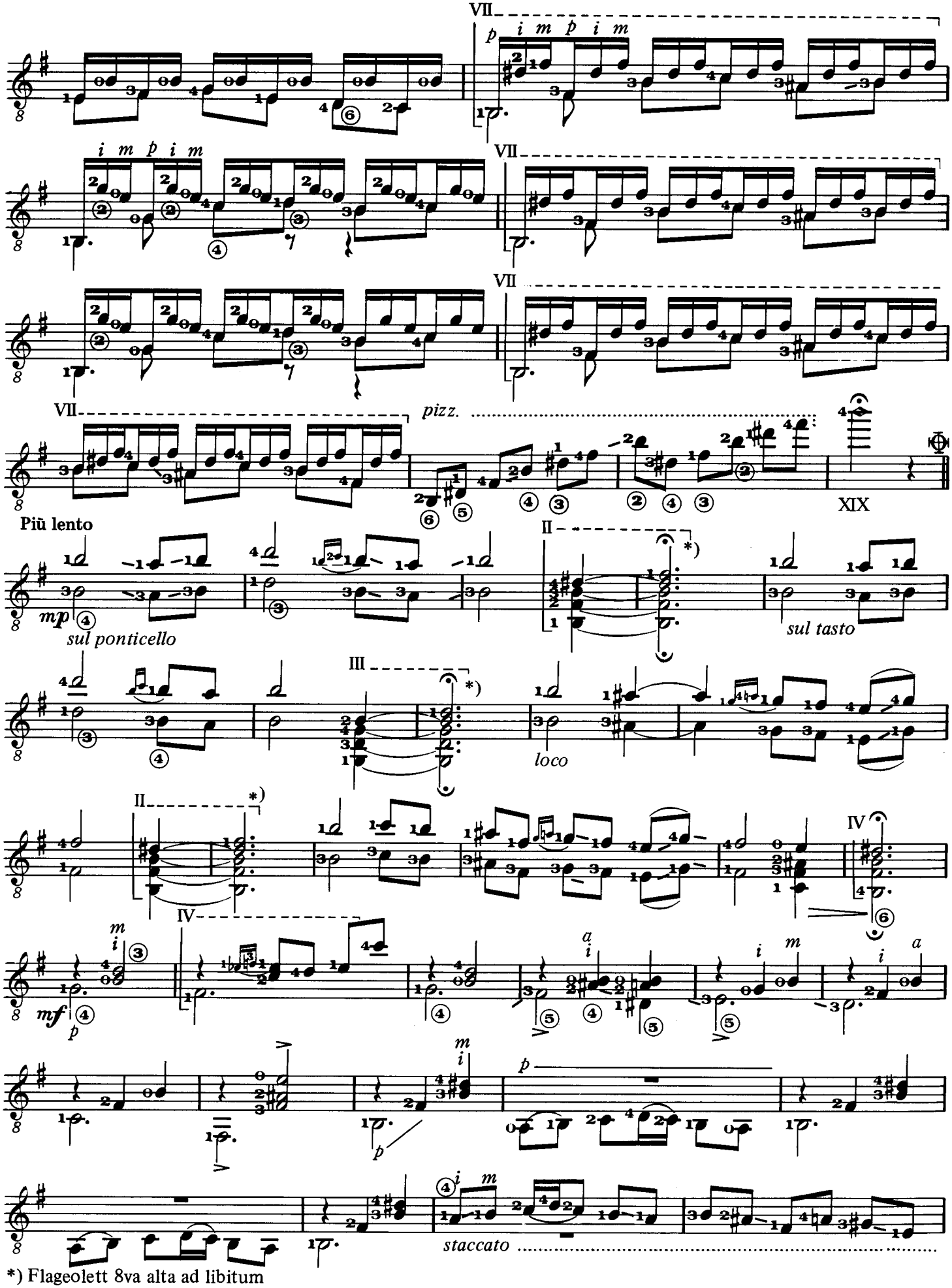
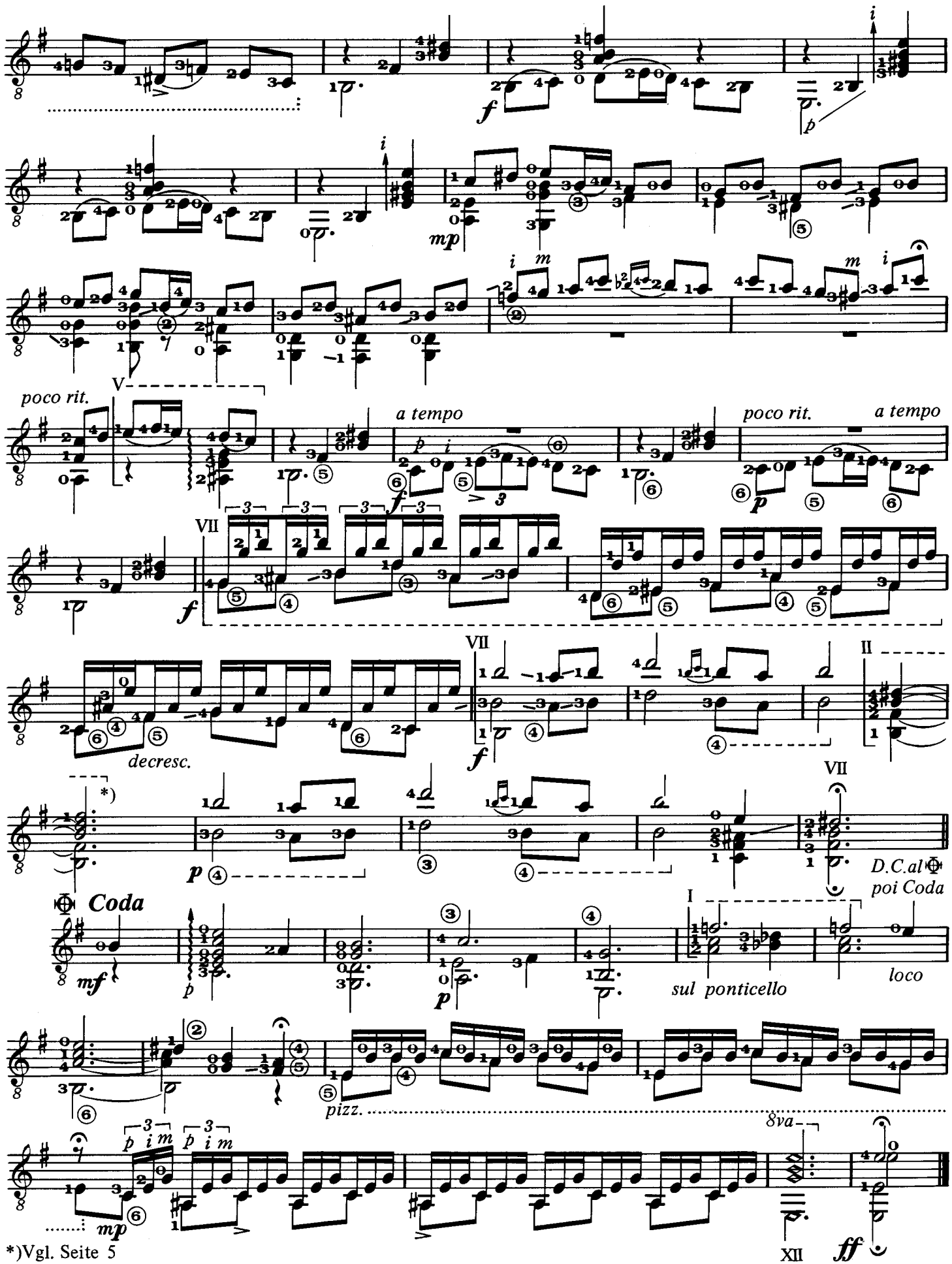




*) Flageolett 8va alta ad libitum

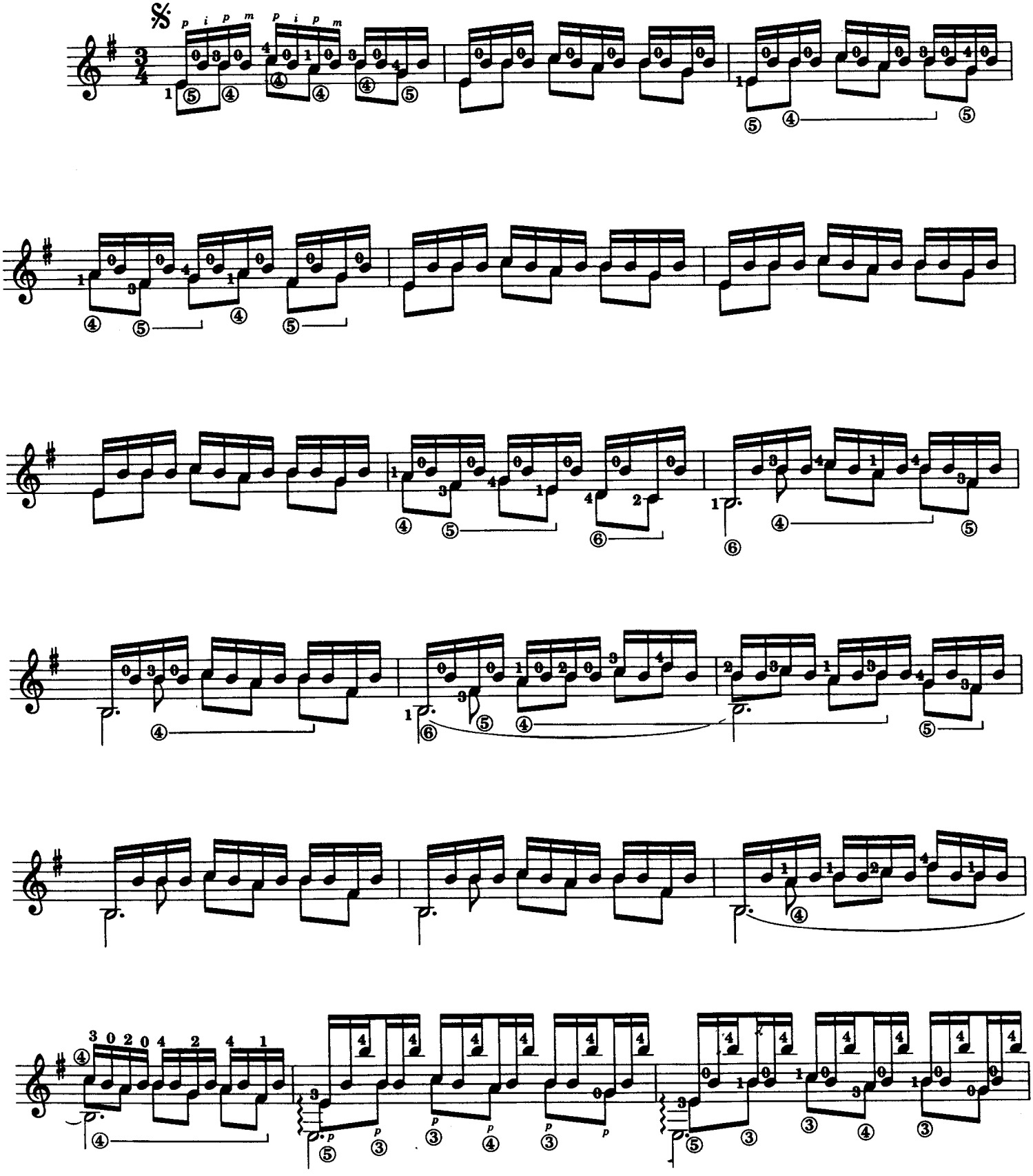

poco rit.
a tempo
poco rit.
a tempo
decresc.
D.C.al
poi Coda
Coda
sul ponticello
loco
pizz.
8va
*)Vgl. Seite 5

Asturias

(Leyenda - Preludio)

By Isaac Albeniz
Guitar Transcription by Luis Maravilla

Allegro ma non troppo



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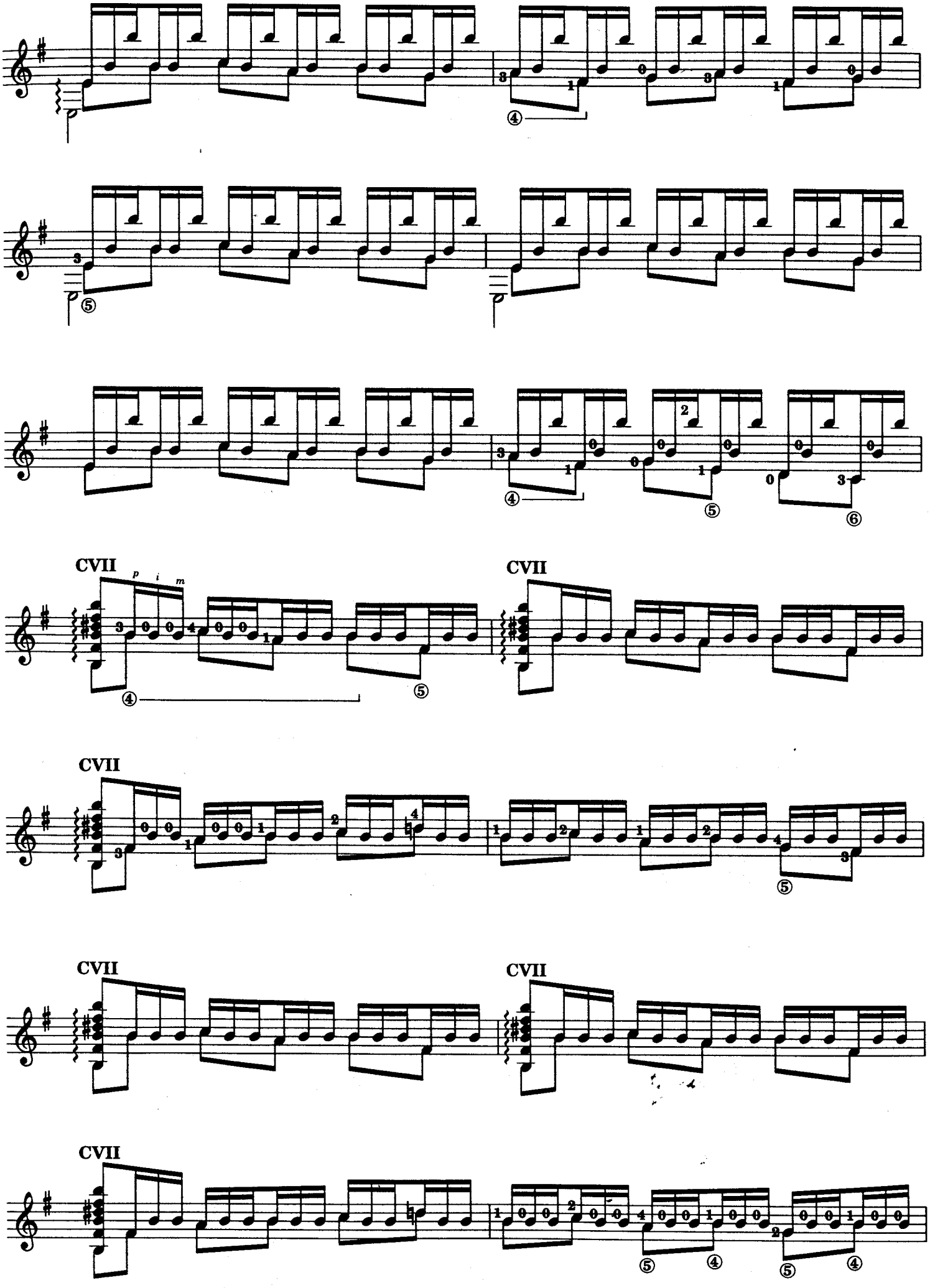
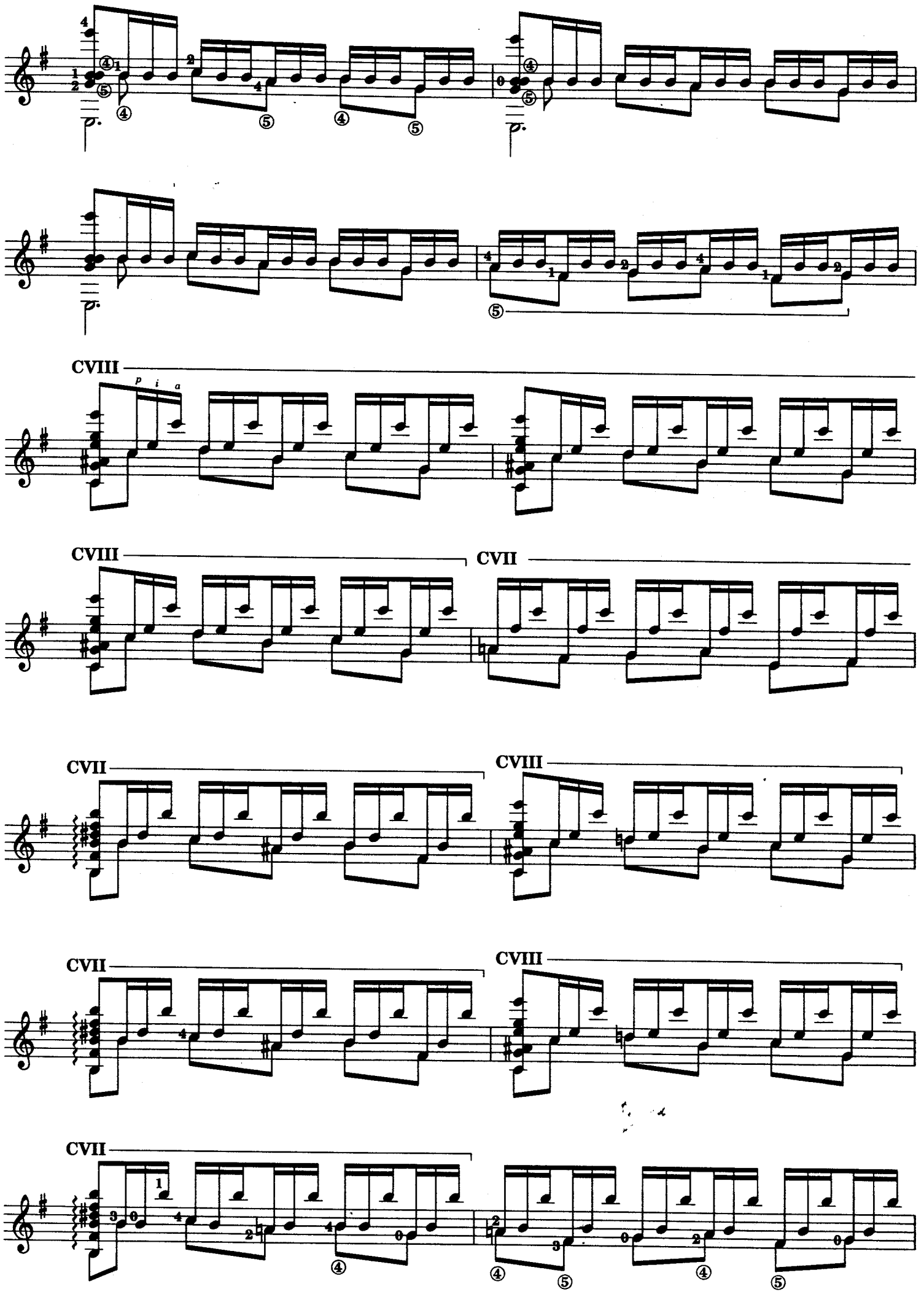
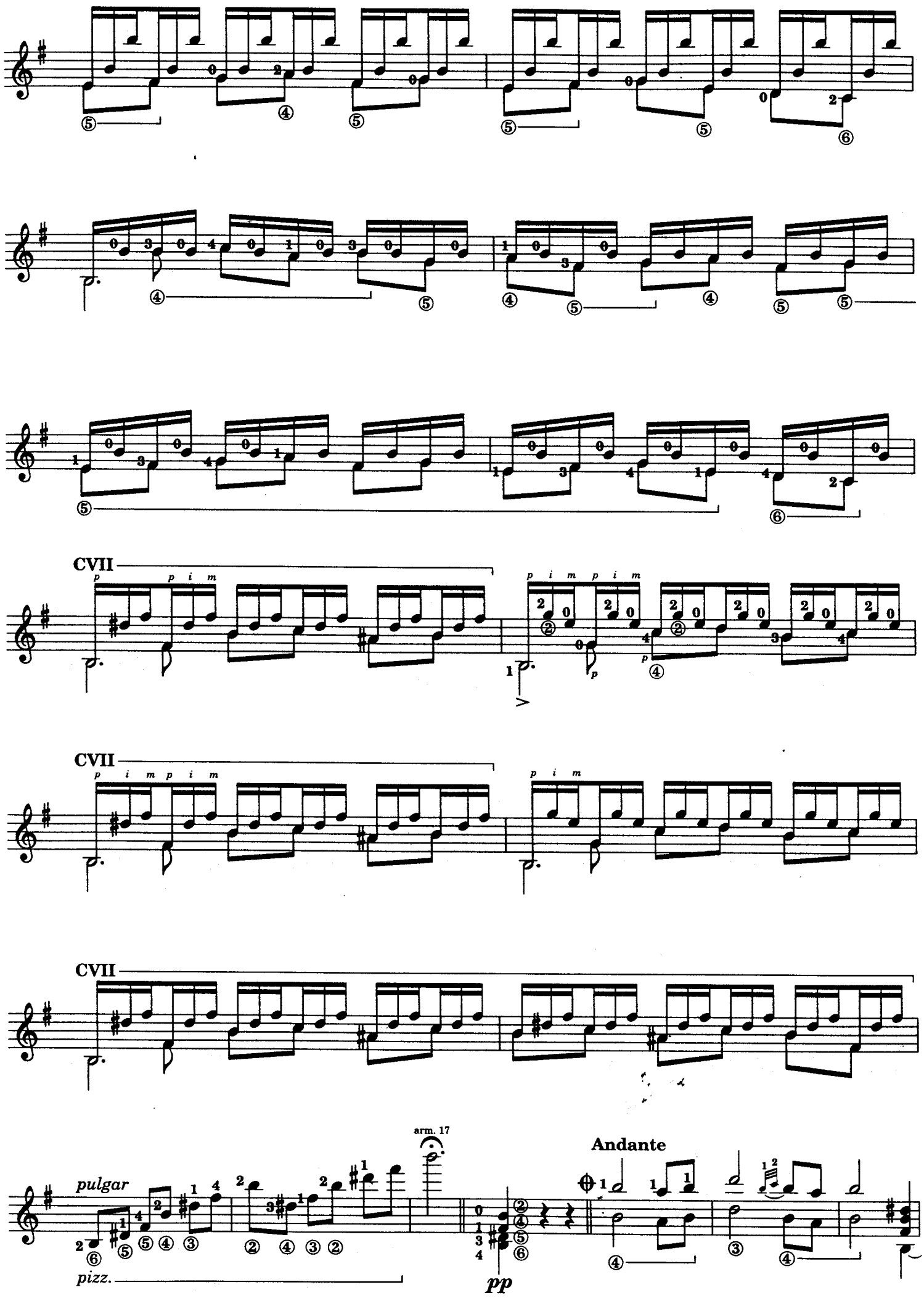
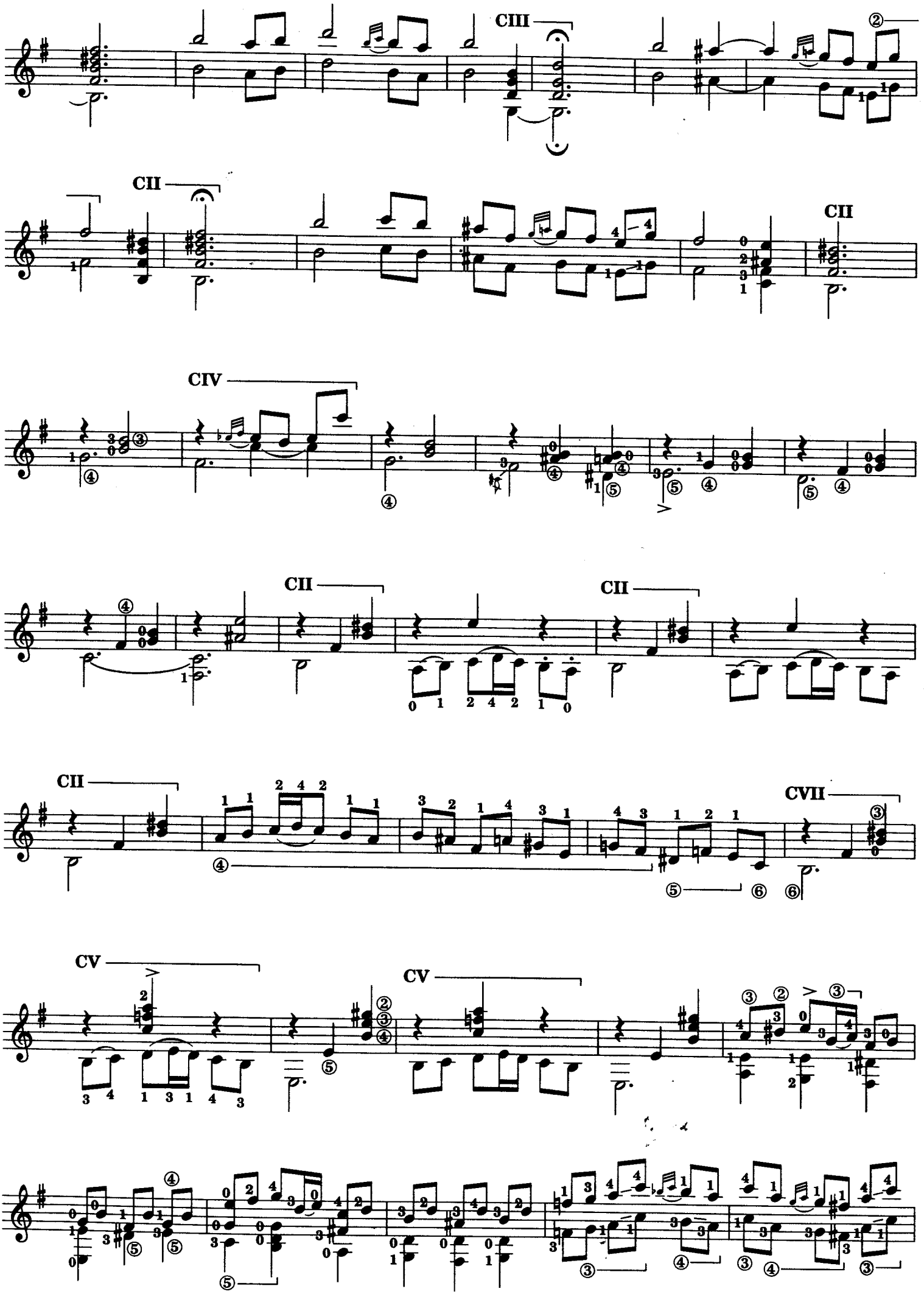
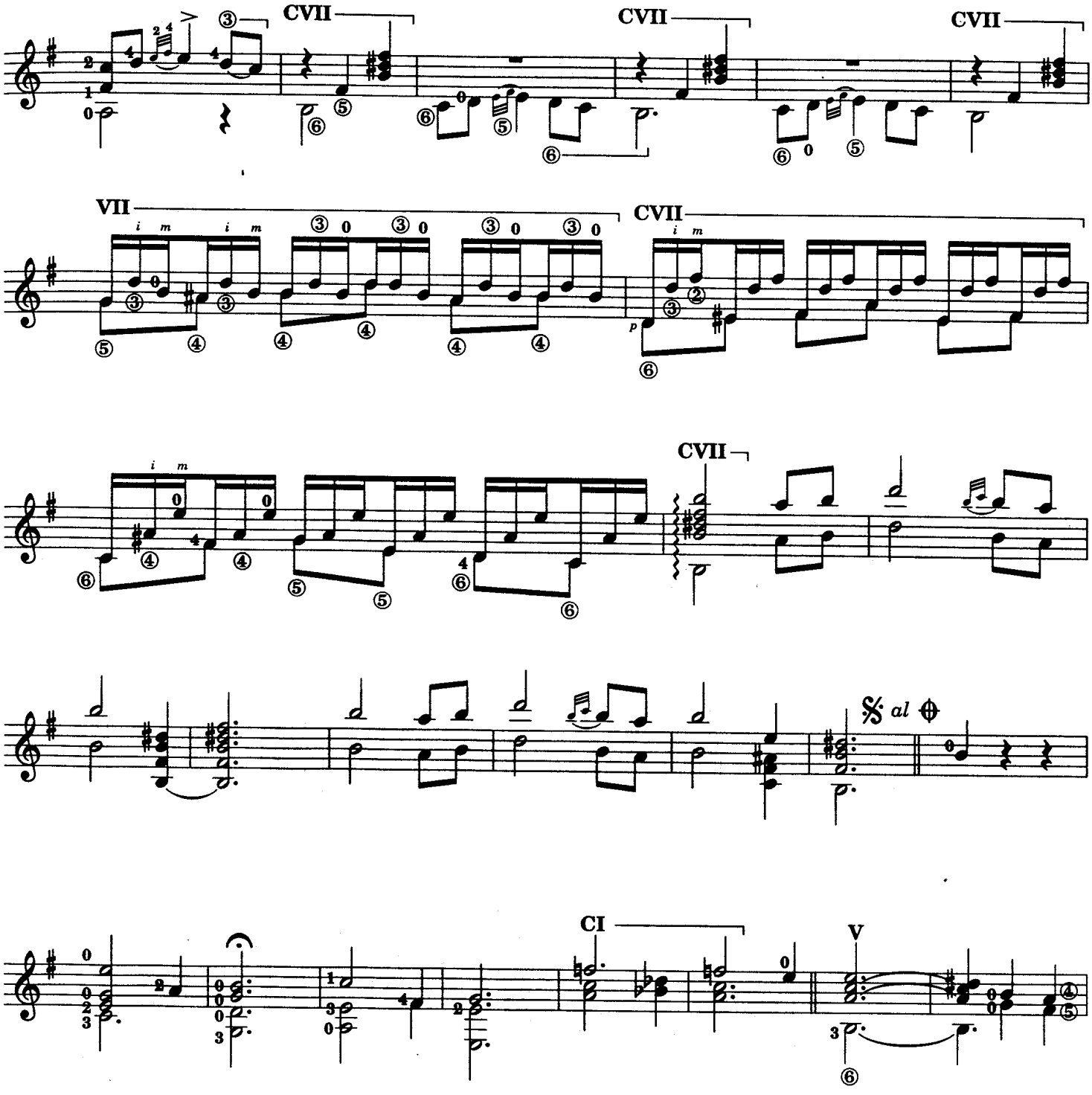

CVII
CVII
CVII
CVII
CVII
CVII

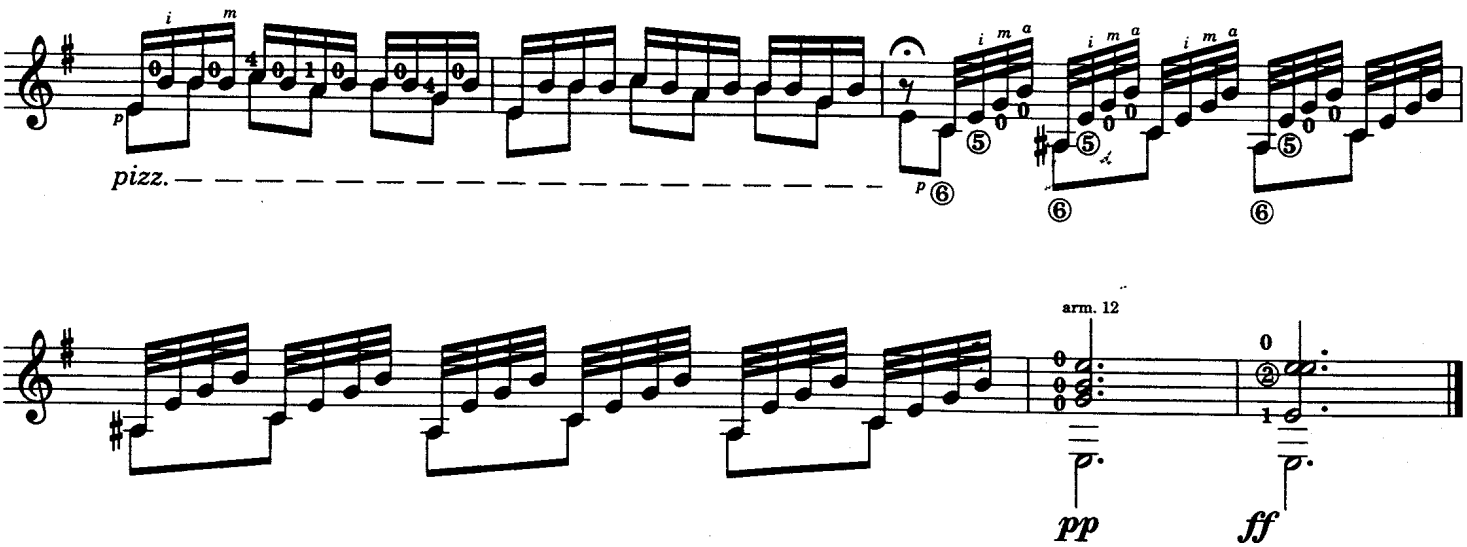

CVIII
p i a
CVIII
CVII
CVII
CVIII
CVII
CVIII
CVII


CVII
CVII
CVII
arm. 17
pulgar
pizz.
pp
Andante


CIII
CII
CII
CIV
CII
CII
CII
CVII
CV
CV



Quasi andante

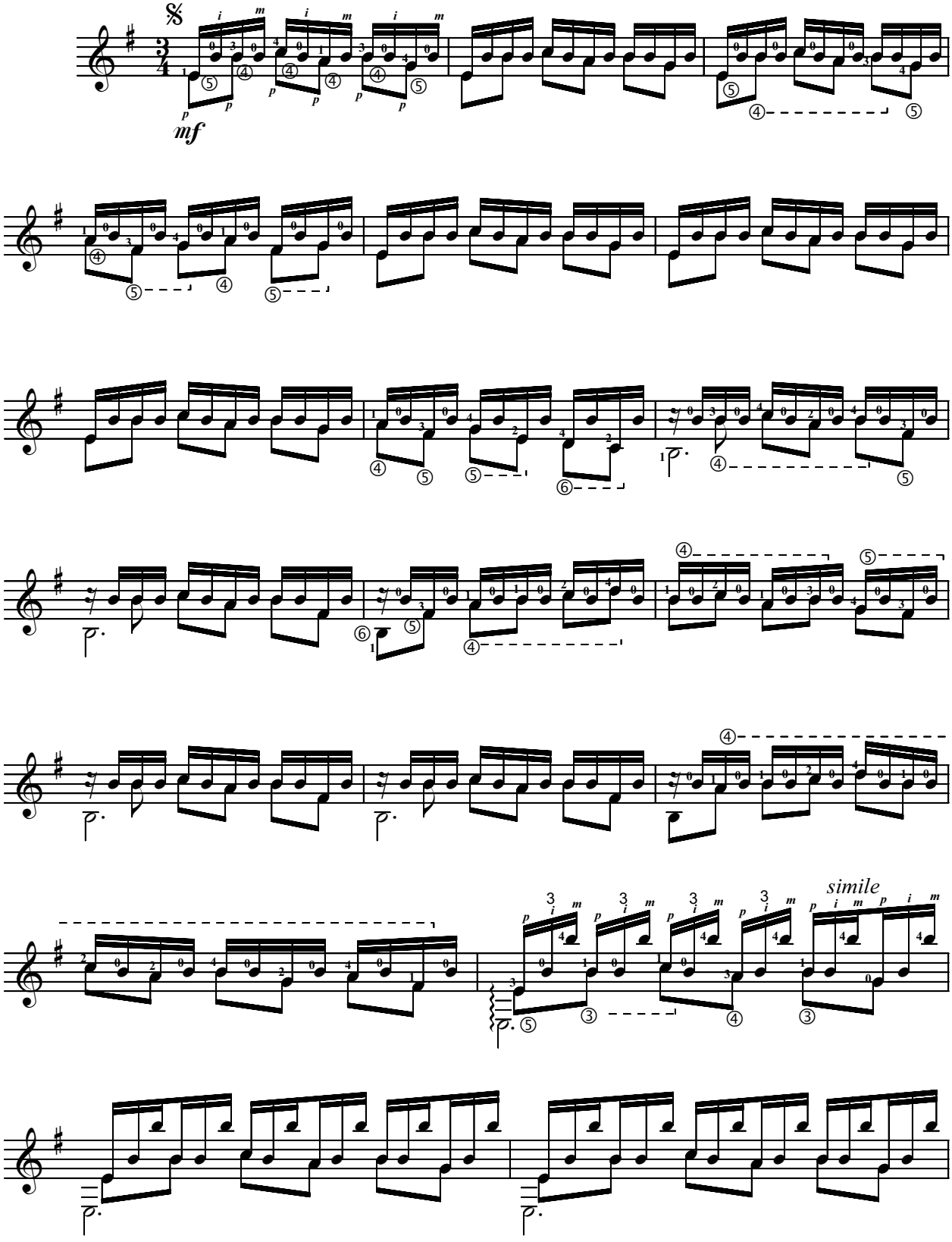


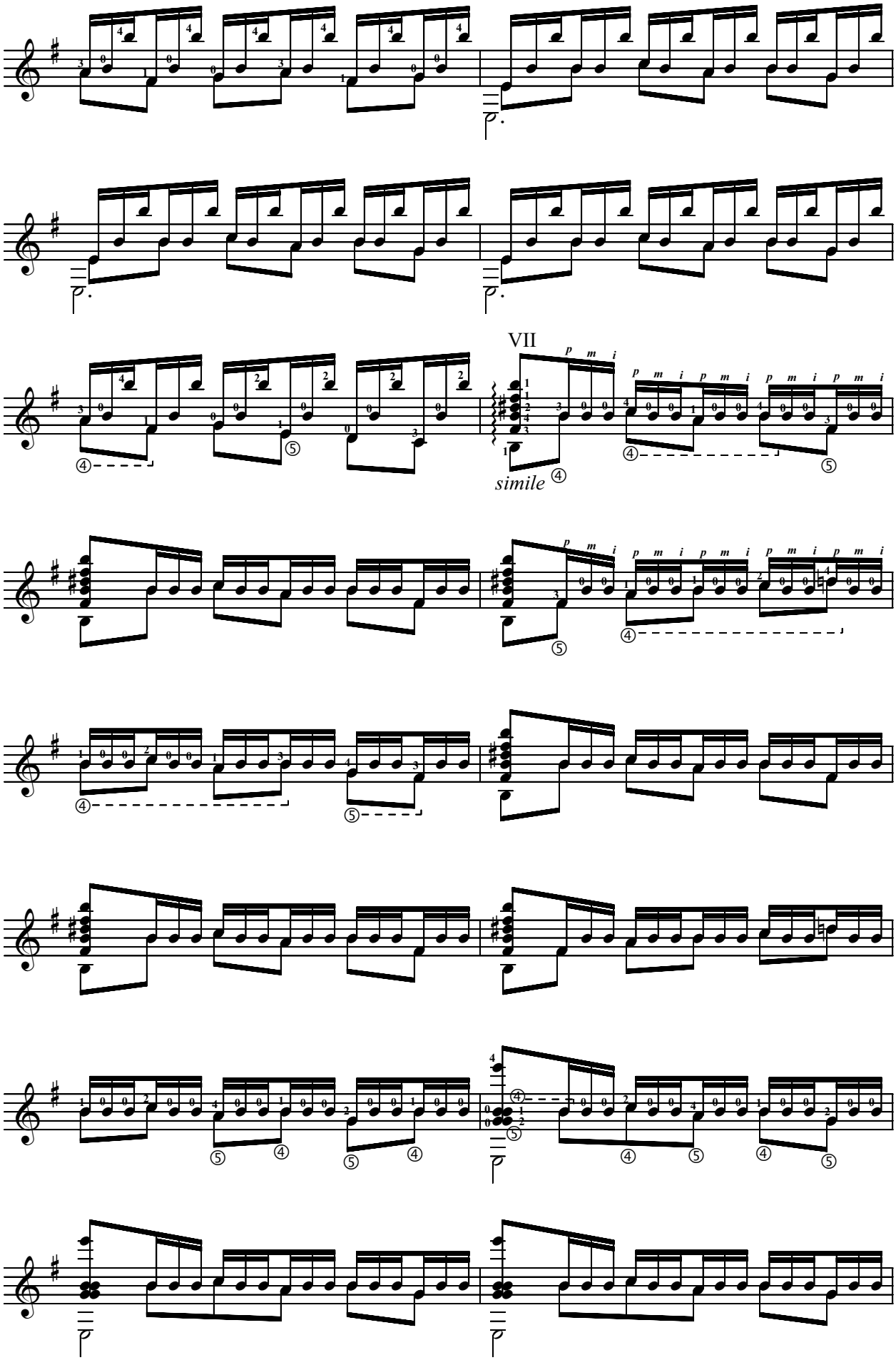
LEGENDA

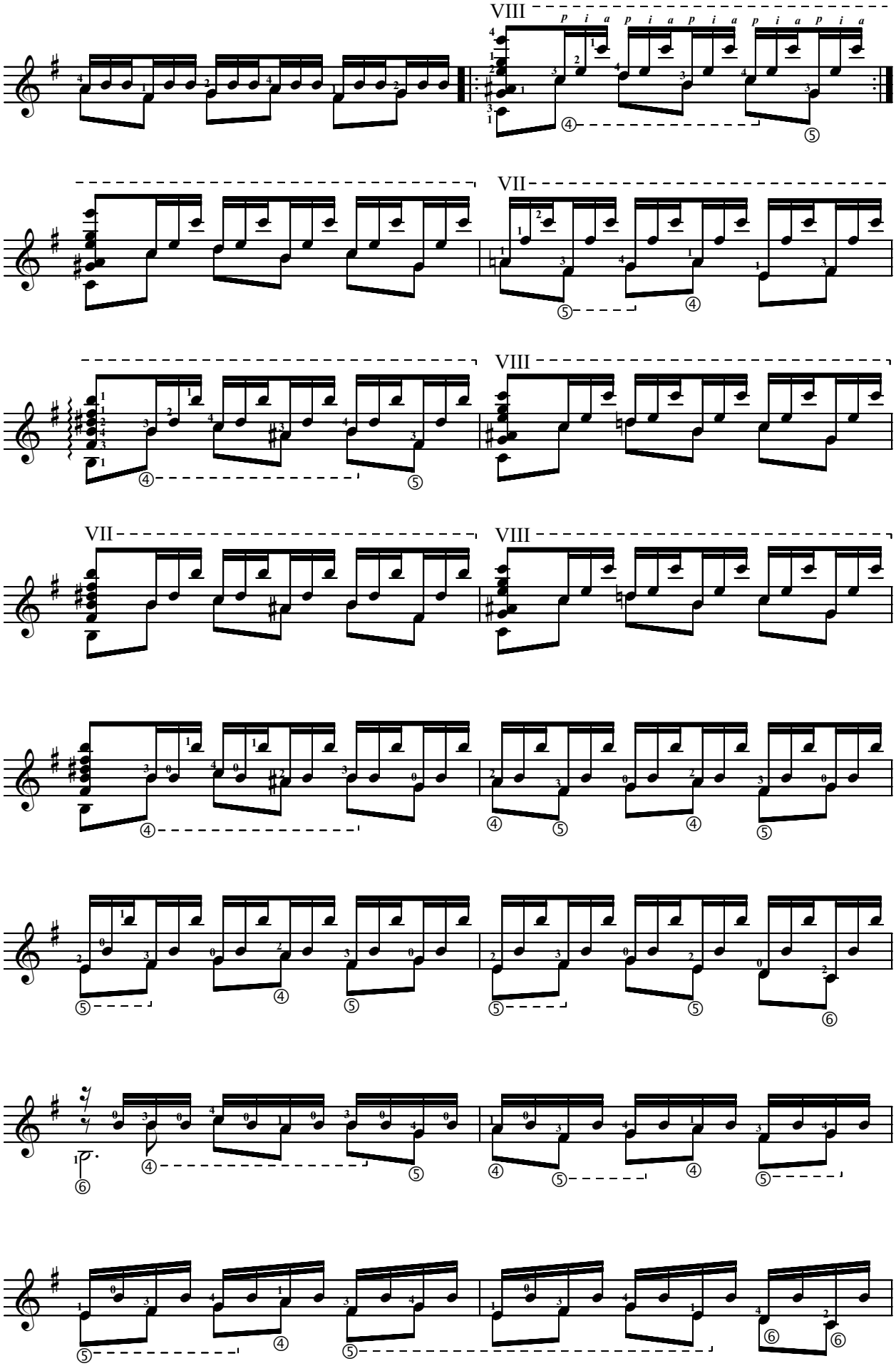
Легенда

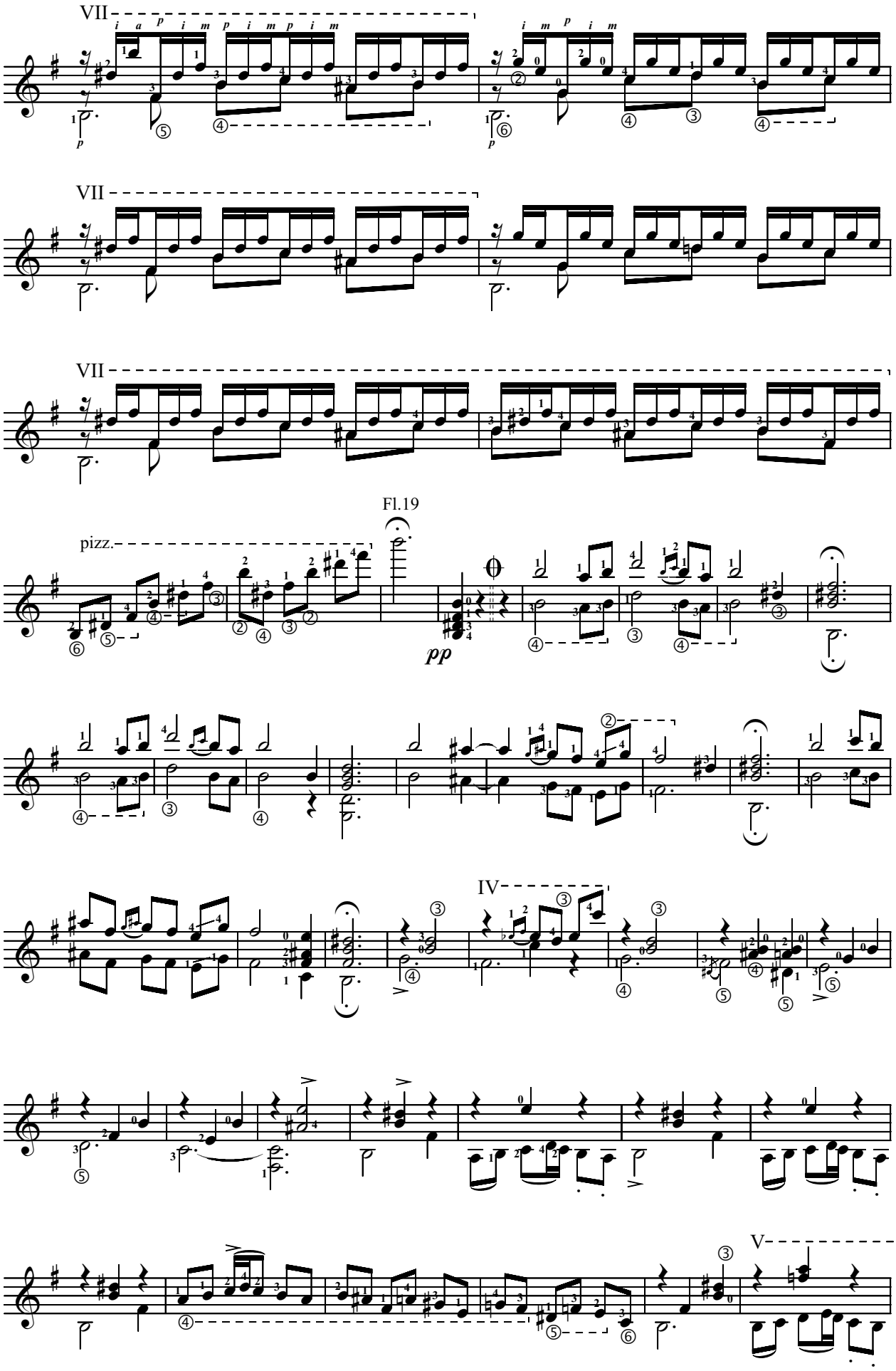
И. Альбенис

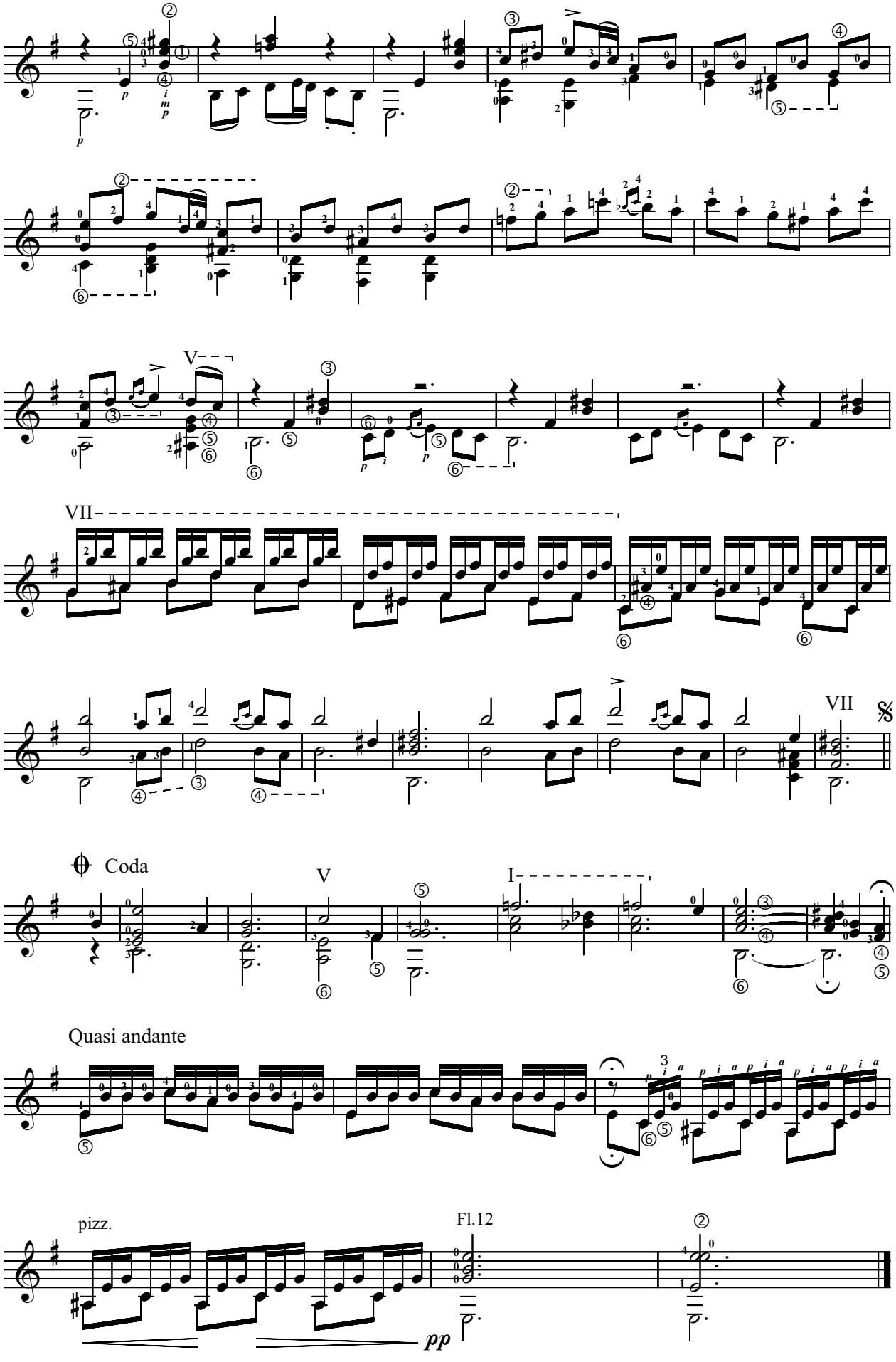
Allegro moderato




VII
simile


VIII
p i a p i a p i a p i a p i a
VII
VIII
VII
VIII
VII
VIII


VII
VII
VII
Fl.19
pizz.
pp
IV
V

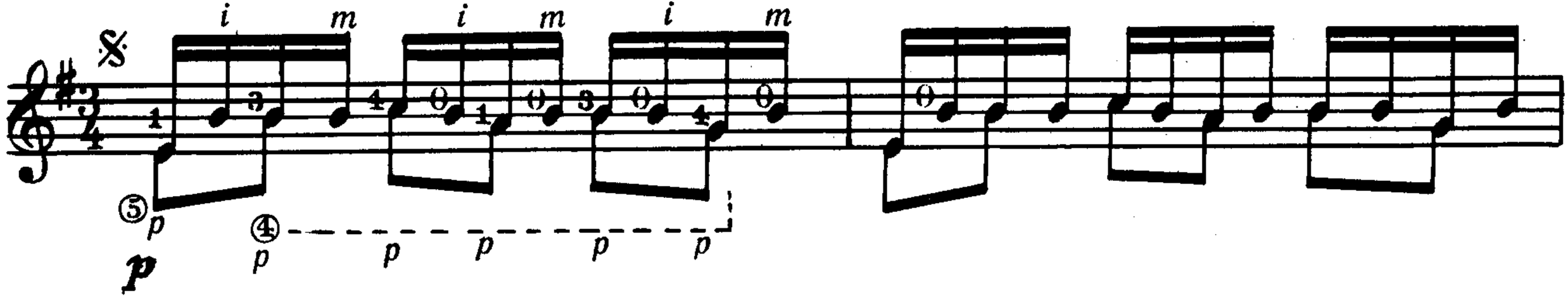

V
VII
VII
Coda
V
I
Quasi andante
pizz.
Fl.12
pp

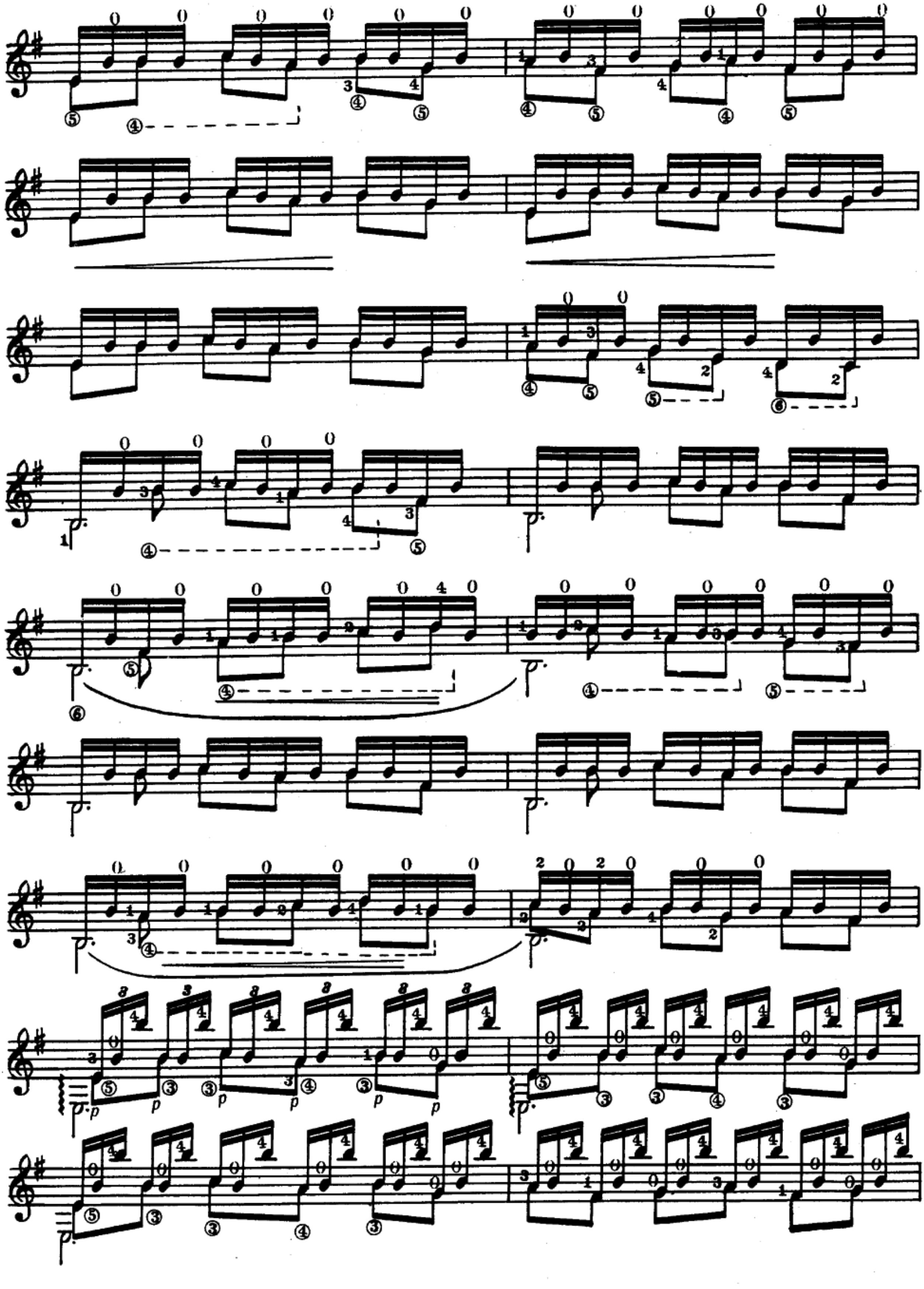
АСТУРИЯ

И. Альбенис

Переложение А. СЕГОВИИ

Allegro moderato





VII

VII

VII

VII

VIII

VIII

VII

VII VIII

sf

VII VIII

sf

VII

sf

IV

VII IV

VII IV

VII

Arm. XVII

pizz.

pp

Arm. VII

IV

V

V

VII

VII

8

Coda

Da capo al 𝄋
e poi la Coda

V

I

quieto

pizz.

Arm. XII

pp

A mon cher ami Louis E. Pujol

Prélude

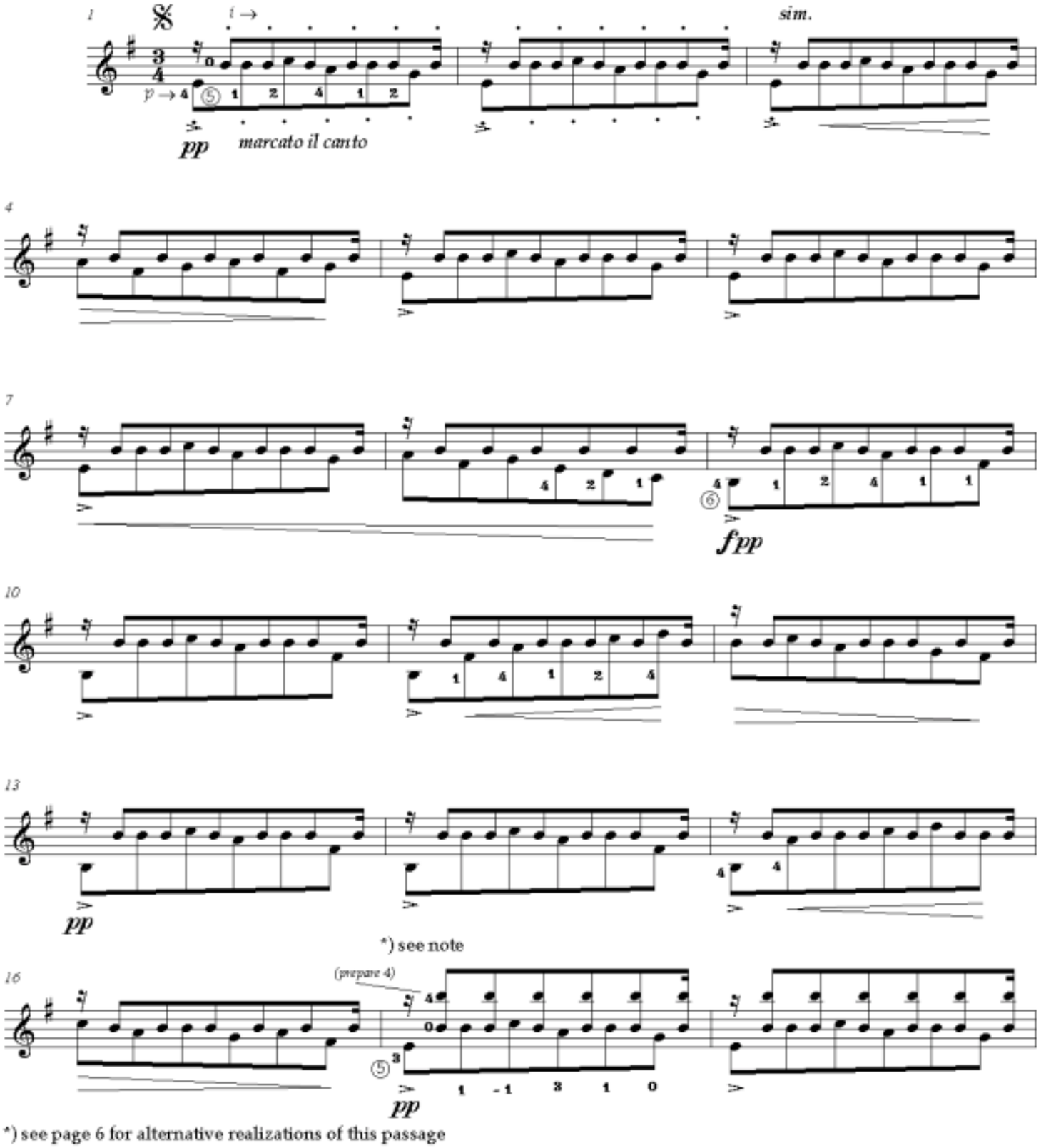
Chants d'Espagne, Op. 232, no. 1

(Asturias – leyenda, Suite española, Op. 47, no 5)

Arranged for guitar by
STANLEY YATES

ISAAC ALBÉNIZ
(London, ca. 1891)

Allegro ma non troppo [♩= 120]



*) see page 6 for alternative realizations of this passage

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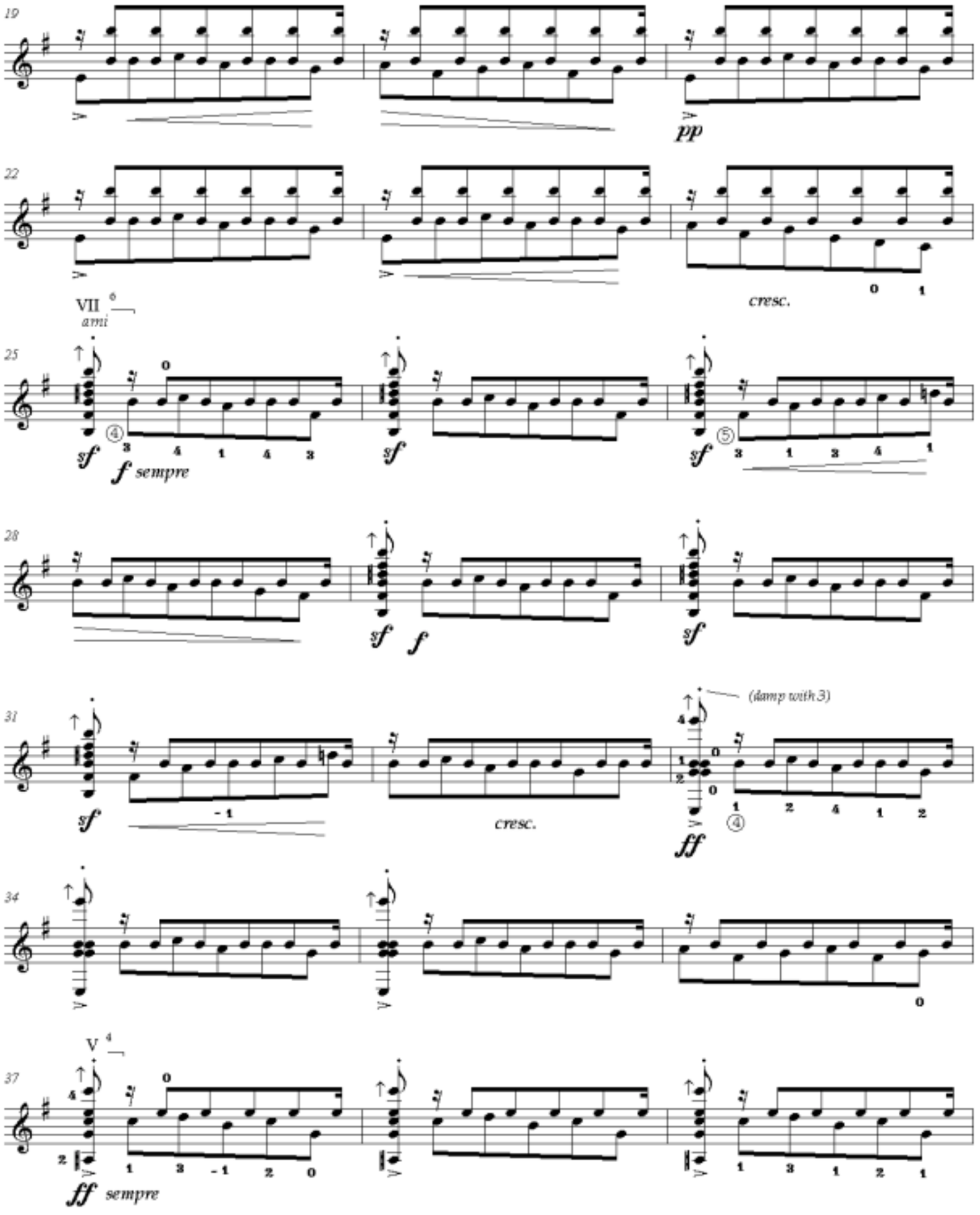

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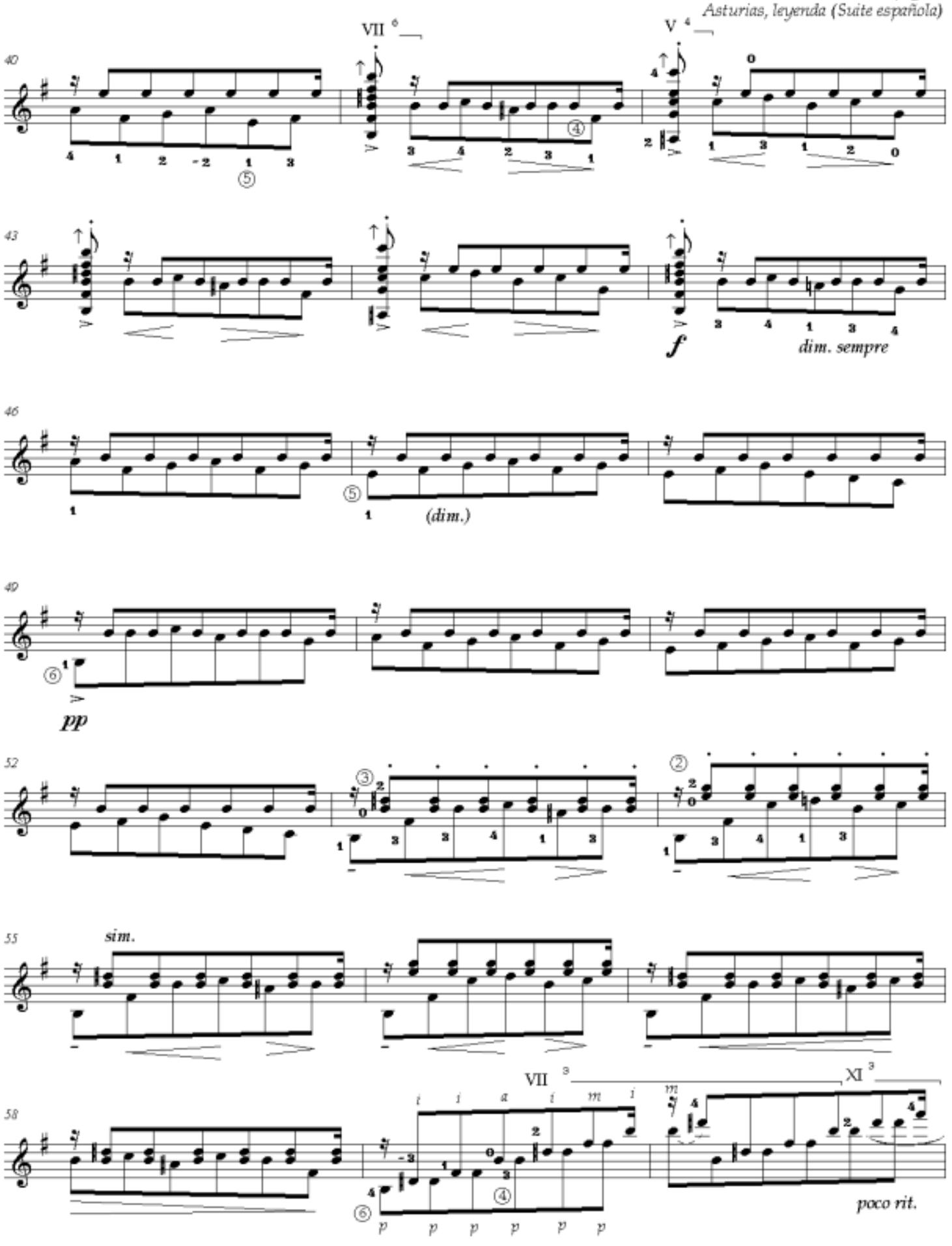

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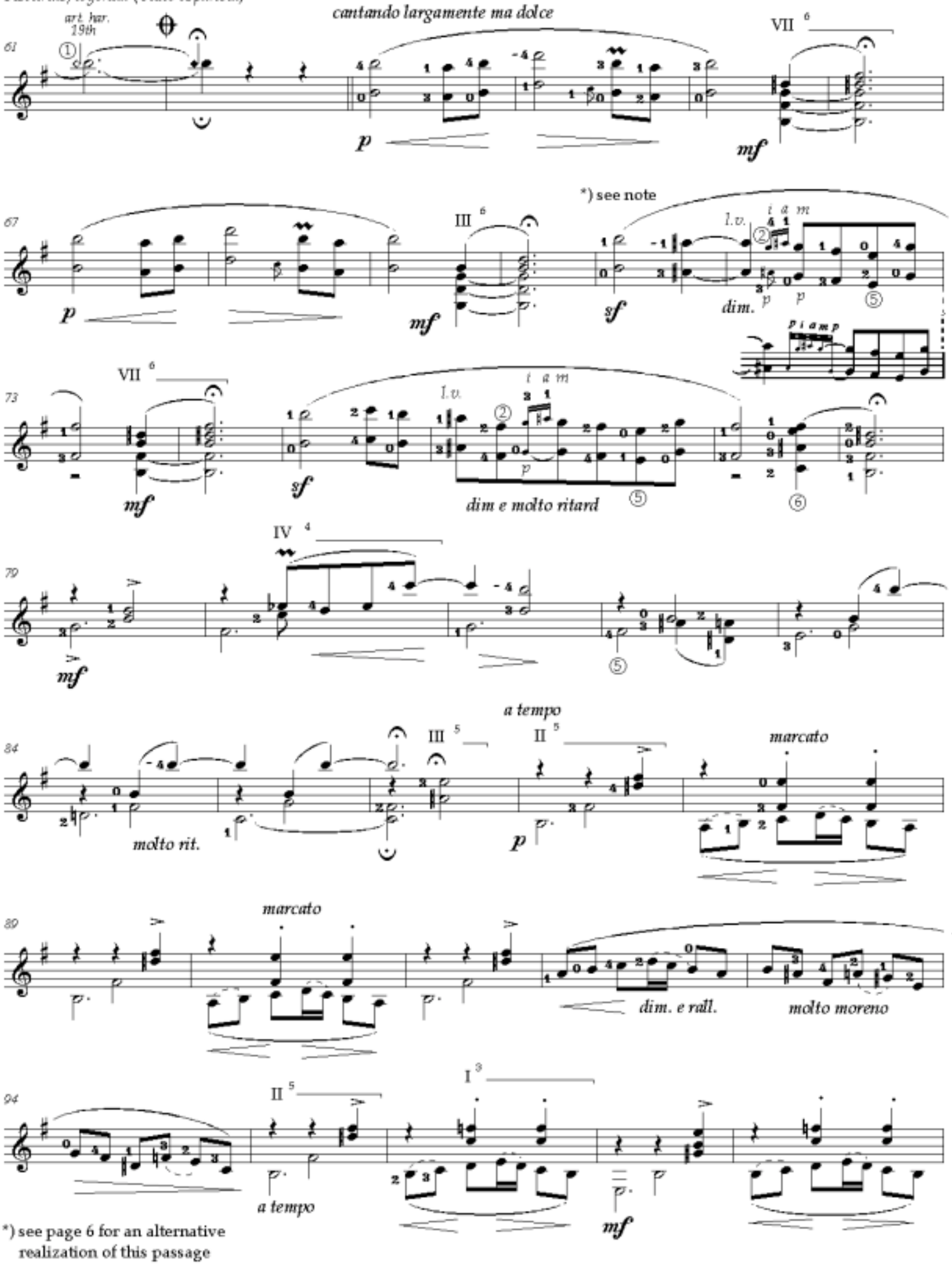

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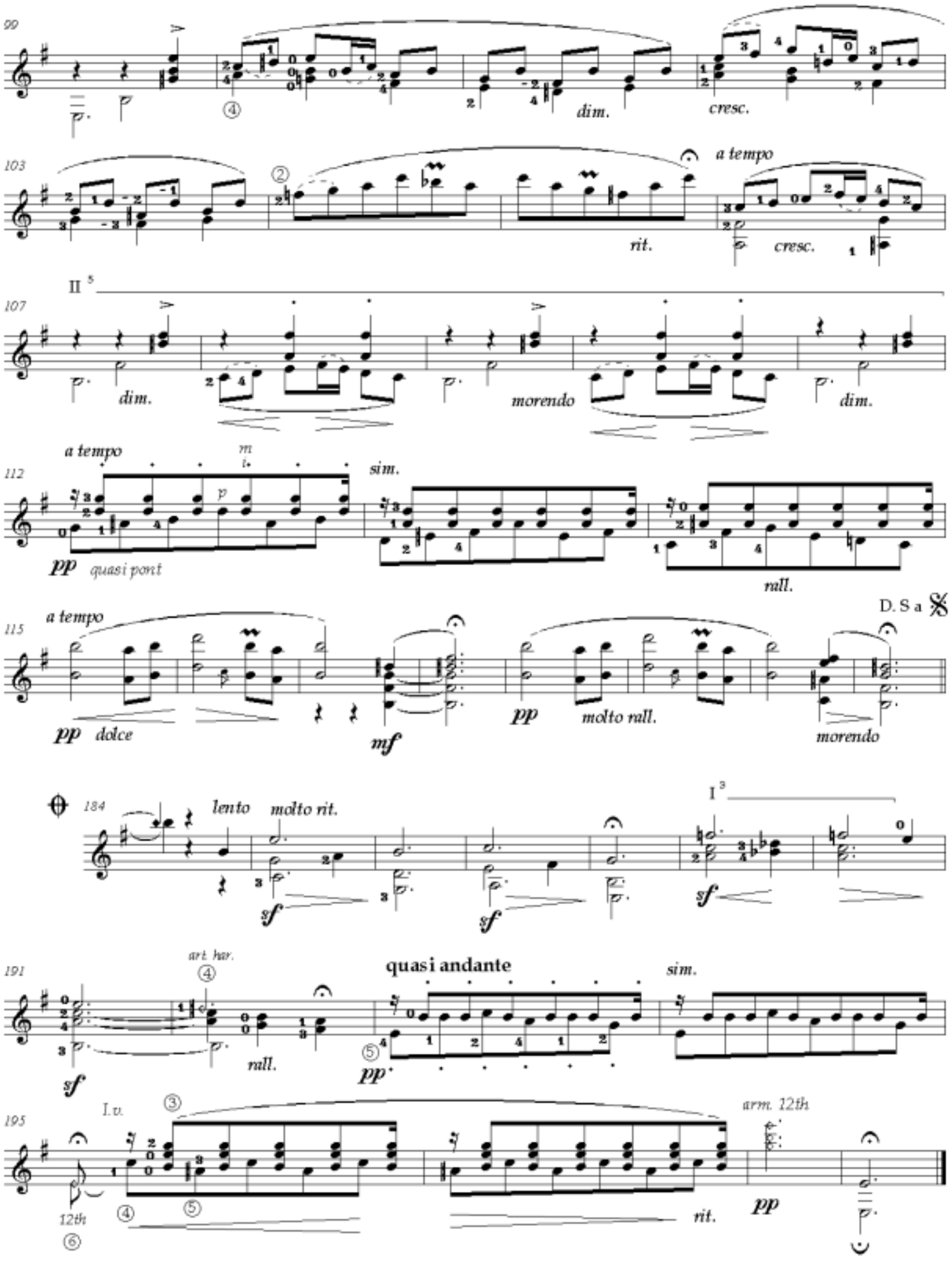

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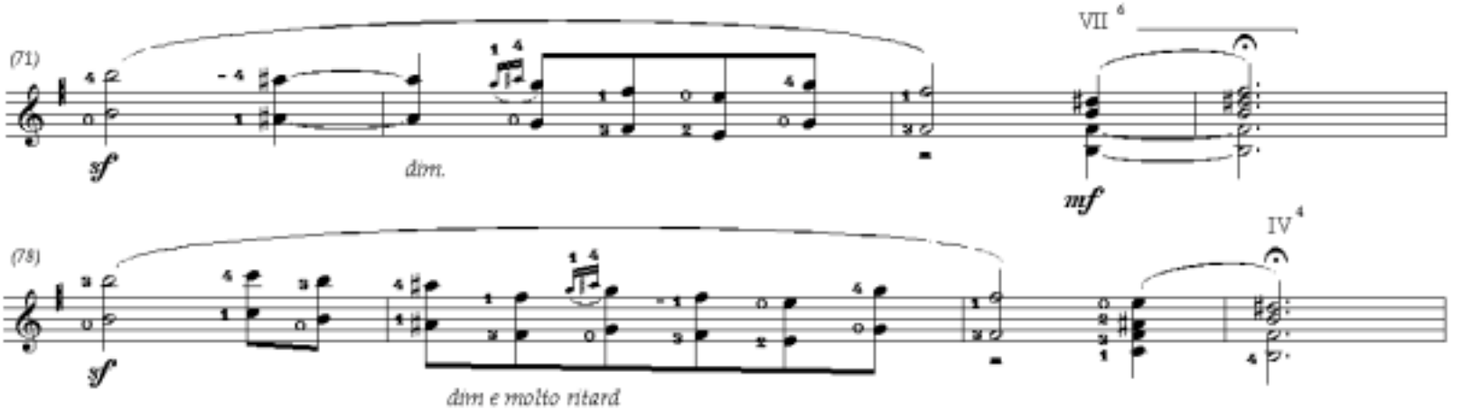
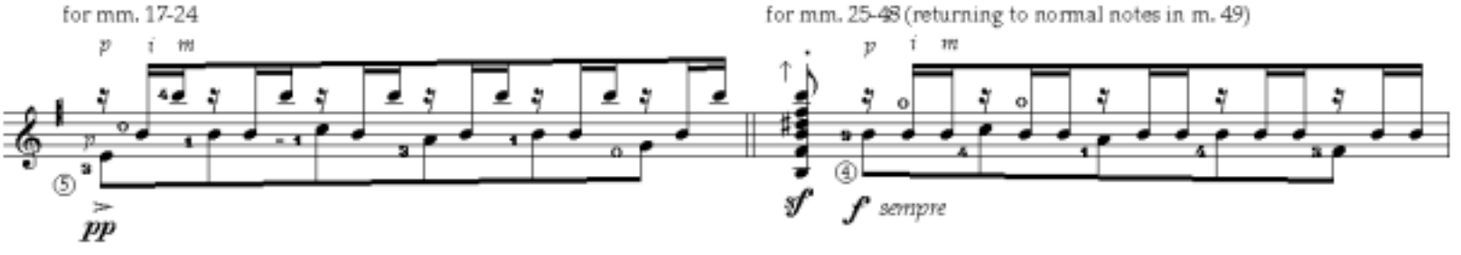
ALTERNATIVE REALIZATIONS

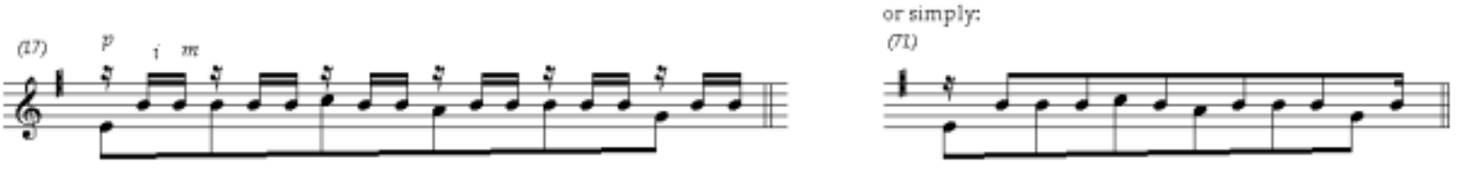
The following is a more traditional alternative to the cross-string ornaments and lv effects used in measures 71-78.



Many guitar arrangements introduce triplets at measure 17, though Albéniz's original keeps the same rhythm throughout (as does the version presented above). Those who may wish to use triplet figuration may use the follwowing models to do so:



The option also remains to remove the octaves of the original between mm. 17-24, with or without tripet figuration, as follows:



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