

Music for Strings

I. Albeniz

Asturias from Suite Espagnole

String Orchestra/Quartet



mm

Mainstream Music

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Asturias

from Suite Espagnole

I. Albeniz
Arr. P. Martin

Allegro ma non troppo ♩ = 140

Violin I

Violin II

Viola

Violoncello

p

p

sim.

p

6

fp

p

fp

11

p

p

p

16

mp cresc.

mp cresc.

mp cresc.

mp cresc.

21

mf cresc.

mf cresc.

mf cresc.

mf cresc.

f

f

f

26

mf cresc.

mf cresc.

mf cresc.

mf cresc.

31

ff

ff

ff

ff

This system contains measures 31 through 35. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one flat (B-flat). Measures 31-32 show a dense texture with sixteenth-note patterns in the upper staves and a simple bass line in the lower staves. Measures 33-35 continue this texture, with the upper staves playing a rhythmic pattern and the lower staves providing harmonic support. The dynamic marking *ff* (fortissimo) is present in all four staves.

36

This system contains measures 36 through 40. The notation continues with similar rhythmic patterns in the upper staves and a consistent bass line in the lower staves. The dynamic marking *ff* is maintained throughout the system.

41

ff

ff

ff

ff

This system contains measures 41 through 45. The musical texture remains consistent with the previous systems, featuring sixteenth-note patterns in the upper staves and a steady bass line in the lower staves. The dynamic marking *ff* is clearly indicated in all four staves.

46

f

f dim.

f dim.

f

51

p

p

p

p

56

To Coda ◊

V

V

62 **Più lento** ♩ = 80

mf dolce *mf dolce* *mf* *mf* *sf* *sf* *mf* *mf*

74 **molto rit.** **A tempo** **molto rit.**

sf *mf* *p* *mf* *p* *mf* *p* *mf* *p*

85 **A tempo** **rit.** **A tempo**

p subito *p subito* *p subito* *p subito* *f* *f* *f* *f*

94

rit. A tempo

p *mf* *p* *mf* *p* *mf* *p*

103

rit. A tempo rit. A tempo

p *p* *p* *p*

111

rit. A tempo

p *p* *p* *p*

115 **Più lento** ♩ = 80 **rit.** **D.C. al Coda**

p *pp* *p* *pp* *p* *pp* *p*

Coda ϕ **Più lento** **rall.**

p *p* *p* *p* *p* *p* *p* *p* *p* *p*

133 **A tempo**

p *p* *ff* *ff* *ff* *ff* *ff*

Violin I

Asturias

from Suite Espagnole

I. Albeniz
Arr. P. Martin

Allegro ma non troppo $\text{♩} = 140$

16

mp cresc.

20

mf cresc.

24

f

28

32

ff

36

40

ff

44

48

f *p*

55

To Coda

mf dolce

Più lento $\text{♩} = 80$

68 *sf* *mf* *sf*

Musical staff 68-75: Treble clef, key signature of two flats. Measures 68-75. Dynamics: sf, mf, sf.

76 **molto rit.** **A tempo** *mf* *p*

Musical staff 76-83: Treble clef, key signature of two flats. Measures 76-83. Dynamics: mf, p. Tempo markings: molto rit., A tempo.

84 **molto rit.** **A tempo** *p subito* **rit.**

Musical staff 84-91: Treble clef, key signature of two flats. Measures 84-91. Dynamics: p subito. Tempo markings: molto rit., A tempo, rit.

92 **A tempo** *f* *p* **rit.**

Musical staff 92-99: Treble clef, key signature of two flats. Measures 92-99. Dynamics: f, p. Tempo markings: A tempo, rit.

100 **A tempo** *mf* *p* *p*

Musical staff 100-104: Treble clef, key signature of two flats. Measures 100-104. Dynamics: mf, p, p. Tempo marking: A tempo.

105 **rit.** **A tempo** **rit.** **A tempo**

Musical staff 105-110: Treble clef, key signature of two flats. Measures 105-110. Tempo markings: rit., A tempo, rit., A tempo.

111 **rit.** **A tempo** *p*

Musical staff 111-114: Treble clef, key signature of two flats. Measures 111-114. Dynamics: p. Tempo markings: rit., A tempo.

115 **Più lento** ♩ = 80 *p* *pp* *p* **rit.** **D.C. al Coda**

Musical staff 115-122: Treble clef, key signature of two flats. Measures 115-122. Dynamics: p, pp, p. Tempo marking: Più lento. Performance instruction: D.C. al Coda. Tempo marking: rit.

Coda ϕ 123 **Più lento** *p*

Musical staff 123-130: Treble clef, key signature of two flats. Measures 123-130. Dynamics: p. Tempo marking: Più lento.

131 **rall.** **A tempo** **2** *p* *ff*

Musical staff 131-138: Treble clef, key signature of two flats. Measures 131-138. Dynamics: p, ff. Tempo markings: rall., A tempo. Performance instruction: 2.

Violin II

Asturias

from Suite Espagnole

I. Albeniz
Arr. P. Martin

Allegro ma non troppo ♩ = 140

p

5

9 *fp*

13 *p*

17 *mp cresc.*

21 *mf cresc.*

25 *f*

29

33 *ff*

37

41 *ff*

45

49 *f dim.*

53 *p*

57 *To Coda* *Più lento* ♩ = 80 *mf dolce*

65 *sf* *mf*

75 *molto rit.* *A tempo* *p*

84 *molto rit.* *A tempo* *p subito* *rit.* *A tempo* 2

94 *p* *rit.* *A tempo* *mf* *p*

103 *p* *rit.* *A tempo* *rit.* *A tempo* *rit.*

112 *A tempo* *p*

115 *Più lento* ♩ = 80 *rit.* *D.C. al Coda* *p* *pp*

Coda 123 *Più lento* *rall.* *p*

133 *A tempo* *p* *ff*

Violin III
(In lieu of Viola)

Asturias

from Suite Espagnole

I. Albeniz
Arr. P. Martin

Allegro ma non troppo ♩ = 140

The musical score is written for Violin III (In lieu of Viola) and consists of 48 measures. It is in the key of B-flat major (two flats) and 3/4 time. The tempo is marked 'Allegro ma non troppo' with a quarter note equal to 140 beats per minute. The score is divided into systems of four measures each, with measure numbers 1, 5, 9, 13, 17, 21, 25, 29, 33, 37, 41, and 45 indicated at the start of their respective systems. The dynamics range from piano (*p*) to fortissimo (*ff*). The piece features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. There are several accents and dynamic markings throughout, including *p*, *mp cresc.*, *mf cresc.*, *f*, *ff*, and *ff*. The score ends with a double bar line at the end of the 48th measure.

49 *f dim.*

53 *p*

57 **To Coda** Φ

63 **Più lento** $\text{♩} = 80$

76 **molto rit.** *mf* **A tempo** **molto rit.** *mf* **A tempo**

88 *mf* **rit.** **A tempo** *p subito*

96 **rit.** **f** **A tempo** *p*

104 **rit.** *mf* **A tempo** **rit.** **A tempo**

111 *p* **rit.** **A tempo** *p* **rit.** **A tempo** **D.C. al Coda**

115 **Più lento** $\text{♩} = 80$ *p* **rit.** *pp* **rall.**

Coda Φ **Più lento** *p* **rall.**

133 **A tempo** *p*

135 *ff*

Viola

Asturias

from Suite Espagnole

I. Albeniz
Arr. P. Martin

Allegro ma non troppo ♩ = 140

5

9

13

17

21

25

29

33

37

41

45

49 *f dim.*

53 *p*

57 *To Coda*

63 *Più lento* ♩ = 80 *mf*

76 *molto rit.* *A tempo* *molto rit.* *A tempo* *p subito*

88 *rit.* *A tempo* *f* *p*

96 *rit.* *A tempo* *mf* *p*

104 *p* *rit.* *A tempo* *rit.* *A tempo*

111 *rit.* *A tempo* *p*

115 *Più lento* ♩ = 80 *pp* *rit.* *2* *D.C. al Coda* *p*

Coda ♩ *Più lento* *p* *rall.*

133 *A tempo* *p*

135 *ff*

Violoncello

Asturias

from Suite Espagnole

I. Albeniz
Arr. P. Martin

Allegro ma non troppo ♩ = 140

sim.

8

p

16

fp *p*

24

mp cresc. *mf cresc.*

31

f

38

ff

45

ff

57

f *p*

To Coda

Più lento ♩ = 80

mf

Violoncello

67 **2** **2** *mf*

74 *molto rit.* *mf*

79 **A tempo** *p* **molto rit.** **A tempo** *p subito*

90 *rit.* **A tempo** **2** *p* *rit.*

100 **A tempo** **6** *p* *rit.* **A tempo** *rit.* **A tempo** *rit.*

112 **A tempo** *p*

115 **Più lento** **2** *pp* *rit.* **2** **D.C. al Coda** *p*

Coda ϕ 123 **Più lento** *p*

129 **2** *rall.* **A tempo** **4** *ff*

Double Bass

Asturias

from Suite Espagnole

I. Albeniz
Arr. P. Martin

Allegro ma non troppo ♩ = 140

p *sim.*

8

16

24

32

39

45

57

To Coda ϕ **Più lento** ♩ = 80

Double Bass

67 **2** **2** *mf*

74 *molto rit.* *mf*

79 **A tempo** *p* **molto rit.** **A tempo** *p subito*

90 *rit.* **A tempo** **2** *p* *rit.*

100 **A tempo** **6** *p* *rit.* **A tempo** *rit.* **A tempo** *rit.*

112 **A tempo** *p*

115 **Più lento** $\text{♩} = 80$ **2** *pp* *rit.* **2** *p* **D.C. al Coda**

Coda ϕ 123 **Più lento** *p*

129 **2** *rall.* **A tempo** **4** *ff*