



# Asturias

ISAAC ALBÉNIZ

*Transcribed and arranged by VICTOR LÓPEZ (ASCAP)*

## INSTRUMENTATION

|                    |                                                                  |                                                                            |
|--------------------|------------------------------------------------------------------|----------------------------------------------------------------------------|
| 1 Conductor        | 1 1st B♭ Trumpet                                                 | 3 Percussion I<br>(Snare Drum, Bass Drum,<br>Crash Cymbal)                 |
| 1 1st Flute        | 1 2nd B♭ Trumpet                                                 | 3 Percussion II<br>(Tambourine, Triangle,<br>Castanets, Finger<br>Cymbals) |
| 1 2nd Flute        | 1 3rd B♭ Trumpet                                                 | 1 Piano                                                                    |
| 1 Oboe             | 1 1st Trombone                                                   | 8 1st Violin                                                               |
| 1 1st B♭ Clarinet  | 1 2nd Trombone                                                   | 8 2nd Violin                                                               |
| 1 2nd B♭ Clarinet  | 1 3rd Trombone                                                   | 5 Viola                                                                    |
| 2 Bassoon          | 1 Tuba                                                           | 5 Cello                                                                    |
| 1 B♭ Bass Clarinet | 2 Mallet Percussion<br>(Vibraphone, Bells<br>(Optional Marimba)) | 5 String Bass                                                              |
| 1 1st F Horn       | 1 Timpani<br>(E-A-D#-C)                                          |                                                                            |
| 1 2nd F Horn       |                                                                  |                                                                            |
| 1 3rd F Horn       |                                                                  |                                                                            |
| 1 4th F Horn       |                                                                  |                                                                            |

## PROGRAM NOTES

Albéniz was a Spanish pianist and composer whose work was often based on Spanish folk music. A favorite of Andres Segovia, and virtually every guitarist that followed him, "Asturias" is probably most famous in the classical guitar world. While keeping the original composition in mind, composer/arranger Victor López has effectively written a new rendition of "Asturias" that is perfect for orchestra.

## REHEARSAL NOTES

Although this arrangement is a shorter version of the original, much care was taken to keep the intensity and intricate harmonies throughout. The rhythmically persistent melody has been simplified and it has been ornamented with the addition of percussion instruments. The suggested tempo at the beginning is Allegro ( $\text{♩} = 112$ ); however, depending on the technical ability of the ensemble, the tempo may be taken a bit faster. The tempo, dynamics, articulations, and expressions markings have been carefully notated and should be followed closely. For variety and color, the melody is intermittently shared with other instruments throughout. Additionally, work on achieving a balance between the players who have the chordal eighth notes and those who have the unison melody. The chords must be balanced themselves to achieve the desired texture. Rehearse the chordal 8th notes only at first and then make certain that the sonority on the long notes is full in all parts.

The dynamics and articulations should be followed closely as they are integral parts of this work. Many changes in dynamic make this piece energetic and exciting. The slow central section at rehearsal number 63 is more sophisticated. Bar 75 through 100 eventually give way to a more rhythmic, dance-like section with more active accompaniment. The ending seems to be non-resolute, leading to the final tonic octaves at the end.

You will find that this arrangement captures the character of the original work and it is incredibly fitting for orchestra contest literature.

## NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

*Bob Phillips*  
Belwin/Pop String Editor

# Asturias

CONDUCTOR SCORE

Duration - 5:50

Isaac Albéniz

Transcribed and arranged by Victor López (ASCAP)

**Allegro** (♩ = 104 - 112)

**Flutes**

**Oboe**

**B♭ Clarinets**

**B♭ Bass Clarinet**

**Bassoon**

**Horns in F**

**B♭ Trumpets**

**Trombones**

**Tuba**

**Mallet Percussion**  
(Vibraphone, Bells (optional Marimba))

**Timpani**  
(E-A-D♯-C)

**Percussion I**  
(Snare Drum, Bass Drum, Crash Cymbal)

**Percussion II**  
(Tambourine, Triangle, Castanets, Finger Cymbals)

**Piano**

**Violins**

**Viola**

**Cello**

**String Bass**

**Allegro** (♩ = 104 - 112)

**1** **2** **3** **4**

Fls. I *mp* *mf* *mp* *sub. mp*

Fls. II *mp* *mf* *mp* *sub. mp*

Ob. *mp*

Cls. I *mp* *mf* *mp* *sub. mp*

Cls. II *mp* *mf* *mp* *sub. mp*

B. Cl. *mf* *mp*

Bsn. *mf* *mp*

Hns. I *mp* *mf* *mp* *sub. mp*

Hns. II *mp* *mf* *mp* *sub. mp*

Hns. III *mp* *mf* *mp* *sub. mp*

Hns. IV *mp* *mf* *mp* *sub. mp*

Tpts. I *mp* *mf* *mp* *sub. mp*

Tpts. II *mp* *mf* *mp* *sub. mp*

Tpts. III *mp* *mf* *mp* *sub. mp*

Tbns. I *mp* *mf* *mp* *sub. mp*

Tbns. II *mp* *mf* *mp* *sub. mp*

Tbns. III *mp* *mf* *mp* *sub. mp*

Tuba *mp* *mf* *mp* *sub. mp*

Mlt. Perc. *mp* *mf* *mp* *sub. mp*

Timp. *mp* *mf* *mp* *sub. mp*

Perc. I *mp* *mf* *mp* *sub. mp*

Perc. II *mp* *mf* *mp* *sub. mp*

Pno. *mp* *mf* *mp* *sub. mp*

Vlms. I *mp* *mf* *mp* *sub. mp*

Vlms. II *mp* *mf* *mp* *sub. mp*

Vla. *mp* *mf* *mp* *sub. mp*

Cello *mp* *mf* *mp* *sub. mp*

Str. Bass *mp* *mf* *mp* *sub. mp*

Bells *mp* *mf* *mp* *sub. mp*

35941S

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

11 12 13 14 15 16

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17 %

Fls. I II

Ob. *mp*

Cls. I II *mp* *mf* *sub. mf*

B. Cl. *mp* *mf* *sub. mf*

Bsn. *mp* *mf* *sub. mf*

Hns. I II *mp* *mf* *sub. mf*

III IV *mp* *mf*

Tpts. I II III

Tbns. I II III *mp* *mf* *sub. mf*

Tuba *mp* *mf* *sub. mf*

Mlt. Perc. *mp* *mf* *sub. mf*

Timp.

Perc. I

Perc. II Tambourine *mp* *mf* *sub. mf* Triangle

Pno. *mp* *mf* *sub. mf*

17 % (Hns.)

Vlins. I II *mp* *mf* *sub. mf* Play

Vla. *mp* *mf* *sub. mf*

Cello *mp* *sim.* *mf* *sub. mf*

Str. Bass *mp* *sim.* *mf* *sub. mf*

17 18 19 20 21 22

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Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno. (opt. 8va)

Vlns. I II

Vla.

Cello

Str. Bass

*ff*

*f*

*div.*

*To Coda  $\Theta$*



33

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno. (opt. 8va)

33

Vlins. I II

Vla.

Cello

Str. Bass

33 34 35 36 37

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Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

41

(opt. 8va)

opt. 15ma

41

(Cls.)

Play

div.

div.

2 3 4 2 1

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38 39 40 41 42

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The instruments listed on the left are: Fls. (Flutes), Ob. (Oboe), Cls. (Clarinets), B. Cl. (Bass Clarinet), Bsn. (Bassoon), Hns. (Horns), Tpts. (Trumpets), Tbns. (Trombones), Tuba, Mlt. Perc. (Mallet Percussion), Timp. (Timpani), Perc. I (Percussion I), Perc. II (Percussion II), Pno. (Piano), Vlns. (Violins), Vla. (Viola), Cello, and Str. Bass (String Bass). The score is written in 4/4 time and features various musical notations, including notes, rests, and dynamic markings such as "dim. poco a poco". A large red watermark "Preview Use Requires Purchase" is overlaid diagonally across the page.



Fls. I *mp* *p* *mp* *p* *mp* *p*

Fls. II *mp* *p* *mp* *p* *mp* *p*

Ob. *mp* *p* *mp* *p* *mp* *p*

Cls. I *mp* *p* *mp* *p* *mp* *p*

Cls. II *mp* *p* *mp* *p* *mp* *p*

B. Cl. *mp* *p* *mp* *p* *mp* *p*

Bsn. *mp* *p* *mp* *p* *mp* *p*

Hns. I *mp* *p* *mp* *p* *mp* *p*

Hns. II *mp* *p* *mp* *p* *mp* *p*

Hns. III *mp* *p* *mp* *p* *mp* *p*

Hns. IV *mp* *p* *mp* *p* *mp* *p*

Tpts. I *mp* *p* *mp* *p* *mp* *p*

Tpts. II *mp* *p* *mp* *p* *mp* *p*

Tpts. III *mp* *p* *mp* *p* *mp* *p*

Tbns. I *mp* *p* *mp* *p* *mp* *p*

Tbns. II *mp* *p* *mp* *p* *mp* *p*

Tbns. III *mp* *p* *mp* *p* *mp* *p*

Tuba *mp* *p* *mp* *p* *mp* *p*

Mlt. Perc. *mp* *p* *mp* *p* *mp* *p*

Timp. *mp* *p* *mp* *p* *mp* *p*

Perc. I *mp* *p* *mp* *p* *mp* *p*

Perc. II *mp* *p* *mp* *p* *mp* *p*

Pno. *mp* *p* *mp* *p* *mp* *p*

Vlms. I *mf* *mp* *mf* *mp* *mf* *mp*

Vlms. II *mp* *p* *mp* *p* *mp* *p*

Vla. *mp* *p* *mp* *p* *mp* *p*

Cello *mp* *p* *mp* *p* *mp* *p*

Str. Bass *mp* *p* *mp* *p* *mp* *p*

54 55 56 57 58

[illegible]

**A tempo** (♩ = 80) **rit.** **71** **A tempo** (♩ = 80) **rit.** **A tempo** (♩ = 80)

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

**A tempo** (♩ = 80) **rit.** **71** **A tempo** (♩ = 80) **rit.** **A tempo** (♩ = 80)

Vlms. I II

Vla.

Cello

Str. Bass

*Solo*  
*p*  
*espress. e rubato*  
*mp*  
*pp*  
*Solo*  
*espress. e rubato*  
*mp*  
*Solo*  
*mp*  
*espress. e rubato*  
*p*  
*mp*  
*pp*  
*p*  
*mp*  
*All.<sup>-1</sup> div.*  
*Solo*  
*p*  
*div.*  
*Solo*  
*mp*  
*Tutti*

67 68 69 70 71 72 73 74 75 76

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87 A tempo (♩ = 80) rit. A tempo (♩ = 80) rit.

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

87 A tempo (♩ = 80) rit. A tempo (♩ = 80) rit.

Vlms. I II

Vla.

Cello

Str. Bass

16

35941S

96 A tempo (♩ = 80)

rit.

A tempo (♩ = 80)

17

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II Cast. Tri.

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

96 97 98 99 100 101 102 103

35941S



A tempo (♩ = 80) rit. D.S. % al Coda

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Solo *mp* *mf* *p*

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vibes

Pno.

*mp* *mf* *p*

A tempo (♩ = 80) rit. D.S. % al Coda

Vlms. I II

Vla.

Cello

Str. Bass

*div.* *mp* *mf* *p*

Coda

*mf* poco a poco cresc.

*mf* poco a poco cresc.

*mf* poco a poco cresc.

*mf* poco a poco cresc.

*mf* poco a poco cresc.

sub. *mf* poco a poco cresc.

sub. *mf* poco a poco cresc.

*mf* poco a poco cresc.

*mf* poco a poco cresc.

*mf* poco a poco cresc.

sub. *mf* poco a poco cresc.

sub. *mf* poco a poco cresc.

sub. *mf* poco a poco cresc.

sub. *mf* poco a poco cresc.

sub. *mf* poco a poco cresc.

sub. *mf* poco a poco cresc.

sub. *mf* poco a poco cresc.

Vibes

sub. *mp*

sub. *mp* poco a poco cresc.

Coda

Play

sub. *mf* poco a poco cresc.

sub. *mf* poco a poco cresc.

sub. *mf* poco a poco cresc.

sub. *mf* poco a poco cresc.

sub. *mf* poco a poco cresc.



131

Fls. I *mp* *p* *mp* *p*

Fls. II *mp* *p* *mp* *p*

Ob. *mp* *p* *mp* *p*

Cls. I *mp* *p* *mp* *p*

Cls. II *mp* *p* *mp* *p*

B. Cl. *mp* *p* *mp* *p*

Bsn. *mp* *p* *mp* *p*

Hns. I *mp* *p* *mp* *p*

Hns. II *mp* *p* *mp* *p*

Hns. III *mp* *p* *mp* *p*

Hns. IV *mp* *p* *mp* *p*

Tpts. I *mp* *p* *mp* *p*

Tpts. II *mp* *p* *mp* *p*

Tpts. III *mp* *p* *mp* *p*

Tbns. I *mp* *p* *mp* *p*

Tbns. II *mp* *p* *mp* *p*

Tbns. III *mp* *p* *mp* *p*

Tuba *mp* *p* *mp* *p*

Mlt. Perc. *mp* *p* *mp* *p*

Timp. *mp* *p* *mp* *p*

Perc. I *mp* *p* *mp* *p*

Perc. II *mp* *p* *mp* *p*

Pno. *mp* *p* *mp* *p*

Vlns. I *mf* *mp* *mf* *p*

Vlns. II *mp* *p* *mp* *p*

Vla. *mp* *p* *mp* *p*

Cello *mp* *p* *mp* *p*

Str. Bass *mp* *p* *mp* *p*

Bells

Vibes *p* Change E to F, D# to D

8va

8va

131

130 131 132 133 134



137 Lento (♩ = 60)

rall.

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

Tri.

(8<sup>va</sup>)

(Brass)

(1st Tpt.)

(1st & 2nd Hns.)

(3rd & 4th Hns.)

(3rd Tbn.)

(2nd Tbn.)

(Tuba)

Change F to E

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135 136 137 138 139 140 141 142 143 144

## 145 Allegro (♩ = 104 - 112)

Fls. I *mp*

Fls. II *mp*

Ob. *mp*

Cls. I *mp*

Cls. II *mp*

B. Cl. *mp*

Bsn. *mp*

Hns. I *mp*

Hns. II *mp*

Hns. III *mp*

Hns. IV *mp*

Tpts. I *mp*

Tpts. II *mp*

Tpts. III *mp*

Tbns. I *mp*

Tbns. II *mp*

Tbns. III *mp*

Tuba *mp*

Mlt. Perc. *mp*

Vibes *mp*

Timp. *mp*

Perc. I *mp*

Perc. II *mp*

Pno. *mp*

145 Allegro (♩ = 104 - 112)

Vlns. I *mf*

Vlns. II *mf*

Vla. *mf*

Cello *mp*

Str. Bass *mp*

149

150