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FJH STRING ORCHESTRA

Grade 3

CORDOBA

ISAAC ALBÉNIZ

Arranged by
Bob Lipton

Instrumentation

- 1 - Conductor's Full Score
- 8 - Violin 1
- 8 - Violin 2
- 5 - Violin 3 (Viola T.C.)
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.

Frank J. Hackinson

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The Arranger

Bob Lipton graduated with honors with a B.A. in music education from San Francisco State University. He has been teaching middle school orchestra and band in Silicon Valley for 15 years, where his ensembles have consistently earned honors at festivals and performances.

As a tuba player, Bob has performed with the Oakland, San Jose, Berkeley, Napa, and Monterey Symphonies, as well as the San Francisco 49ers Band. He has played with various jazz, klezmer, and rock groups at the Frankfurt and San Francisco Jazz Festivals as well as the New Music America Festival in New York City, and has toured with Columbia artist Bel Canto Brass. Bob currently performs and arranges music for brass quintets.

About the Music

Flamenco rhythms, haunting melodies, and romantic harmonies are all showcased in this very effective arrangement of Albéniz's *Cordoba*. Inspired by the Spanish city of the same name and written in the late 1800s as part of *Cantos de España* (Songs of Spain), *Cordoba* has become one of Albéniz's most popular works.

To the Conductor

Feel free to take liberties with the tempo changes (even those not marked) to bring out the tension and release of the phrases. The slow sections in the beginning and middle should be subdued and quiet in contrast to the aggressiveness and passion of the rest of the piece.

At A

String Editing: Carrie Lane Gruselle

CORDOBA

ISAAC ALBÉNIZ

Arranged by
BOB LIPTON
(ASCAP)

Andantino (♩ = 100)

molto rit.

Violin 1 Solo *p*

Violin 2 Solo *p*

Viola (Violin 3) Solo *p*

Violoncello Solo *p*

Double Bass Solo *p*

Allegro (♩ = 116)

Vln. 1 tutti *f*

Vln. 2 tutti *f*

Vla. (Vln. 3) tutti *f*

Vcl. tutti *f*

D.B. *II f pizz.*

Vln. 1

Vln. 2 *p*

Vla. (Vln. 3) *p*

Vcl. *IV mp*

D.B. *p*



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20

Vln. 1
mp *f* *mf*

Vln. 2
f *mf*

Vla. (Vln. 3)
f *mf*

Vcl.
f *arco* *mf*

D.B.
f *mf*

20 21 22 23 24 25

Vln. 1

Vln. 2

Vla. (Vln. 3)

Vcl.

D.B.

26 27 28 29 30 31

32

Vln. 1
p *mf* *p* *mf*

Vln. 2
p *mf* *p* *mf*

Vla. (Vln. 3)
p *mf* *p* *mf*

Vcl.
p *mf* *p* *mf*

D.B.
div. *p* *mf* *p* *mf*

32 33 34 35 36 37

40

Vln. 1
Vln. 2
Vla. (Vln. 3)
Vcl.
D.B.

mp *mp* *mp* *mp* *mf marcato*

38 39 40 41 42 43

1/2 -1 2 4 (4 2) II 3 1

48 A Tempo

Vln. 1
Vln. 2
Vla. (Vln. 3)
Vcl.
D.B.

mp *mf* *mf* *mp legato* *f* *f*

rit. *f*

44 45 46 47 48 49

1/2 3 2 1 4

molto rit.

Vln. 1
Vln. 2
Vla. (Vln. 3)
Vcl.
D.B.

mf *mf* *mf* *mf* *mf*

50 51 52 53 54 55

56 A Tempo

Vln. 1 *p legato* *f*

Vln. 2 *p legato* *f*

Vla. (Vln. 3) *p legato* *f*

Vcl. *p legato* *f*

D.B. *pizz.* *p* *f*

56 57 58 59 60 61

Vln. 1 *mp*

Vln. 2 *mp*

Vla. (Vln. 3) *mp*

Vcl. *mp*

D.B. *mp*

62 63 64 65 66 67

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. (Vln. 3) *f* *p*

Vcl. *f* *mp arco*

D.B. *f* *p*

68 69 70 71 72 73

molto rit.

Vln. 1 *f* *ff* G.P.

Vln. 2 *f* *ff* G.P.

Vla. (Vln. 3) *f* *ff* G.P.

Vcl. *f* *ff* G.P.

D.B. *f* *ff* G.P.

74 75 *f* 76 77 78 79 *ff* 80

81 Andantino

Solo

molto rit.

Vln. 1 *pp* Solo

Vln. 2 *pp* Solo

Vla. (Vln. 3) *pp* Solo

Vcl. *pp* Solo

D.B. *pp*

81 82 83 84 85 86 87

88 Allegro

tutti

Vln. 1 *p* tutti

Vln. 2 *p* tutti

Vla. (Vln. 3) *p* tutti

Vcl. *p* *mp*

D.B. *pizz.*

88 *p* 89 90 91 92 93

96

molto rit.

Score for measures 94-100. Instruments: Vln. 1, Vln. 2, Vla. (Vln. 3), Vcl., D.B.

Measure 94: Vln. 1 rests; Vln. 2, Vla. (Vln. 3), Vcl., D.B. play. Dynamics: *mp* (Vln. 1), *f* (Vln. 2, Vla. (Vln. 3), Vcl.), *f* (D.B.).

Measure 95: Similar dynamics.

Measure 96: Vln. 1 enters with *mp*. Vln. 2, Vla. (Vln. 3), Vcl., D.B. continue with *f*.

Measure 97: Vln. 1 increases to *f*. Vln. 2, Vla. (Vln. 3), Vcl., D.B. continue with *f*. Vcl. has *arco* marking.

Measure 98: Vln. 1, Vln. 2, Vla. (Vln. 3), Vcl., D.B. continue with *f*.

Measure 99: Vln. 1, Vln. 2, Vla. (Vln. 3), Vcl., D.B. continue with *mf*.

Measure 100: Vln. 1, Vln. 2, Vla. (Vln. 3), Vcl., D.B. continue with *mp*.

103 A Tempo

Score for measures 101-106. Instruments: Vln. 1, Vln. 2, Vla. (Vln. 3), Vcl., D.B.

Measure 101: Vln. 1, Vln. 2, Vla. (Vln. 3), Vcl., D.B. play. Dynamics: *pp* (Vln. 1, Vln. 2, Vla. (Vln. 3), Vcl.), *p* (D.B.).

Measure 102: Similar dynamics.

Measure 103: Vln. 1, Vln. 2, Vla. (Vln. 3), Vcl., D.B. play. Dynamics: *p* (Vln. 1, Vln. 2, Vla. (Vln. 3), Vcl.), *p* (D.B.).

Measure 104: Similar dynamics.

Measure 105: Similar dynamics.

Measure 106: Similar dynamics.

Score for measures 107-112. Instruments: Vln. 1, Vln. 2, Vla. (Vln. 3), Vcl., D.B.

Measure 107: Vln. 1, Vln. 2, Vla. (Vln. 3), Vcl., D.B. play. Dynamics: *mf* (Vln. 1, Vln. 2, Vla. (Vln. 3), Vcl.), *ff* (D.B.).

Measure 108: Similar dynamics.

Measure 109: Similar dynamics.

Measure 110: Vln. 1, Vln. 2, Vla. (Vln. 3), Vcl., D.B. play. Dynamics: *ff* (Vln. 1, Vln. 2, Vla. (Vln. 3), Vcl.), *ff* (D.B.).

Measure 111: Vln. 1, Vln. 2, Vla. (Vln. 3), Vcl., D.B. play. Dynamics: *pp* (Vln. 1, Vln. 2, Vla. (Vln. 3), Vcl.), *pp* (D.B.).

Measure 112: Vln. 1, Vln. 2, Vla. (Vln. 3), Vcl., D.B. play. Dynamics: *ppp* (Vln. 1, Vln. 2, Vla. (Vln. 3), Vcl.), *ppp* (D.B.).