

Isaac ALBENIZ

Asturias

SUITE ESPAGNOLE Opus 47
arranged for guitar by Jean-François Delcamp

Trascritte per chitarra classica
Arrangé pour guitare classique
Transcrita para guitarra clásica

Symboles / Simboli / Symbols / Símbolos

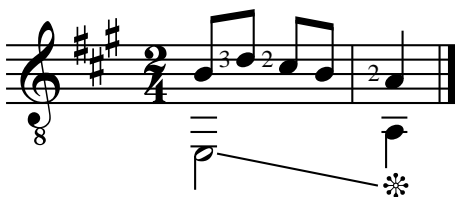
- 1 2 3 4 - Doigts de la main gauche.
- Dita della mano sinistra.
- Fingers of the left hand.
- Dedos de la mano izquierda.

- p i ma - Pouce, index, majeur et annulaire.
- Pollice, indice, medio e anulare.
- Thumb, index, middle-finger, and ring-finger.
- Pulgar, indice, medio y anular.

- ♯II ♯V ♯IX - Frette où le premier doigt fait un barré.
♯II ♯V ♯IX - Tasto che il primo dito preme per fare un barré.
♯II ♯V ♯IX - Fret where the first finger makes a barré.
♯II ♯V ♯IX - traste donde debe extenderse el dedo primero para formar una cejilla.

- ♯VII ———— - La ligne horizontale indique la durée du barré.
- La linea orizzontale indica la durata del barré.
- The horizontal line indicates the duration of the barré.
- La linea horizontal muestra la duracion de la cejilla.

- ⑥ ⑤ ④ - Les cordes .
- Le corde.
- The strings.
- Las cuerdas.



- * - Stopper la résonance de la note précédente.
- Fermare la risonanza della nota precedente.
- Damp the preceding note.
- Detener la resonancia de la nota precedente.

Isaac ALBENIZ (1860-1909)

ASTURIAS

Leyenda

n°5 de la Suite espagnole opus 47

Adaptation pour guitare de Jean-François Delcamp

Allegro

p i p m

Musical notation for the first system of 'Asturias'. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth notes with a rhythmic pattern of quarter, eighth, eighth, quarter. The first measure includes a natural sign and a '0' above the note. Fingerings are indicated by numbers 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4. A circled '5' and '4' are placed below the first two notes of the second measure, with a bracket underneath. The word 'marcato il canto' is written below the first measure, and 'p' is written below the second measure. The word 'simile' is written below the third measure. The system ends with a double bar line.

Musical notation for the second system of 'Asturias'. It continues the melody from the first system. Fingerings are indicated by numbers 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4. The system ends with a double bar line.

Musical notation for the third system of 'Asturias'. It continues the melody from the second system. Fingerings are indicated by numbers 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 4, 2, 1, 3, 4, 1, 4, 3. A circled '6' is placed below the note in the 11th measure, with a bracket underneath. The word 'p' is written below the 12th measure. The system ends with a double bar line.

10

13

16

18

20

22

24 **C VII**

f

26 **C VII** **C VII**

m i

28 **C VII**

m i

30 **C VII** **C VII**

32 **C VII**

ff

34 **C VII**

36

38

40

sempre **ff**

42

C V

44

C V

46

C VII **f**

dim. poco a poco

48

mf

⑤

50

④ ⑤

52

C VII

p

54

C VII

p

56

C VII

p

58

p

⑥ ⑤ ④

Piu lento *a tempo*

63 *p espr. e rubato* **XII** *pp rit.* **3** **2** *p*

68 *a tempo* **XII** **4** *pp rit.* *p* **C II.** *rit.*

74 *a tempo* **C IV** *p* *rit.*

79 *a tempo* **C IV** **XII** *pp* **3** **4** **5** **5** **5** **5**

84 *a tempo* **C IV** *pp* *meno p*

89 **C IV** **C IV** *a tempo* *rit.* **4** *f*

93 *stretto* **C IV** *a tempo*

p *pp* *rit.*

97 *a tempo*

p *mf* *rit.*

101 *p* *pp*

p *pp*

105 *p* **C IV** **C II** *p*

p *rit.* *p*

109 **C IV** **C II** **C IV** *a tempo* *meno p* *pp*

p *rit.* *meno p* *pp* *rit.*

113 **C VII**

p

115 *a tempo*

120 *Lento*

125

131 *Tempo I*

134 *stringendo*

136 *ff*