Asturias

ISAAC ALBÉNIZ

Transcribed and arranged by VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

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

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 (♩ = 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

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Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

Asturias

CONDUCTOR SCORE
Duration - 5:50

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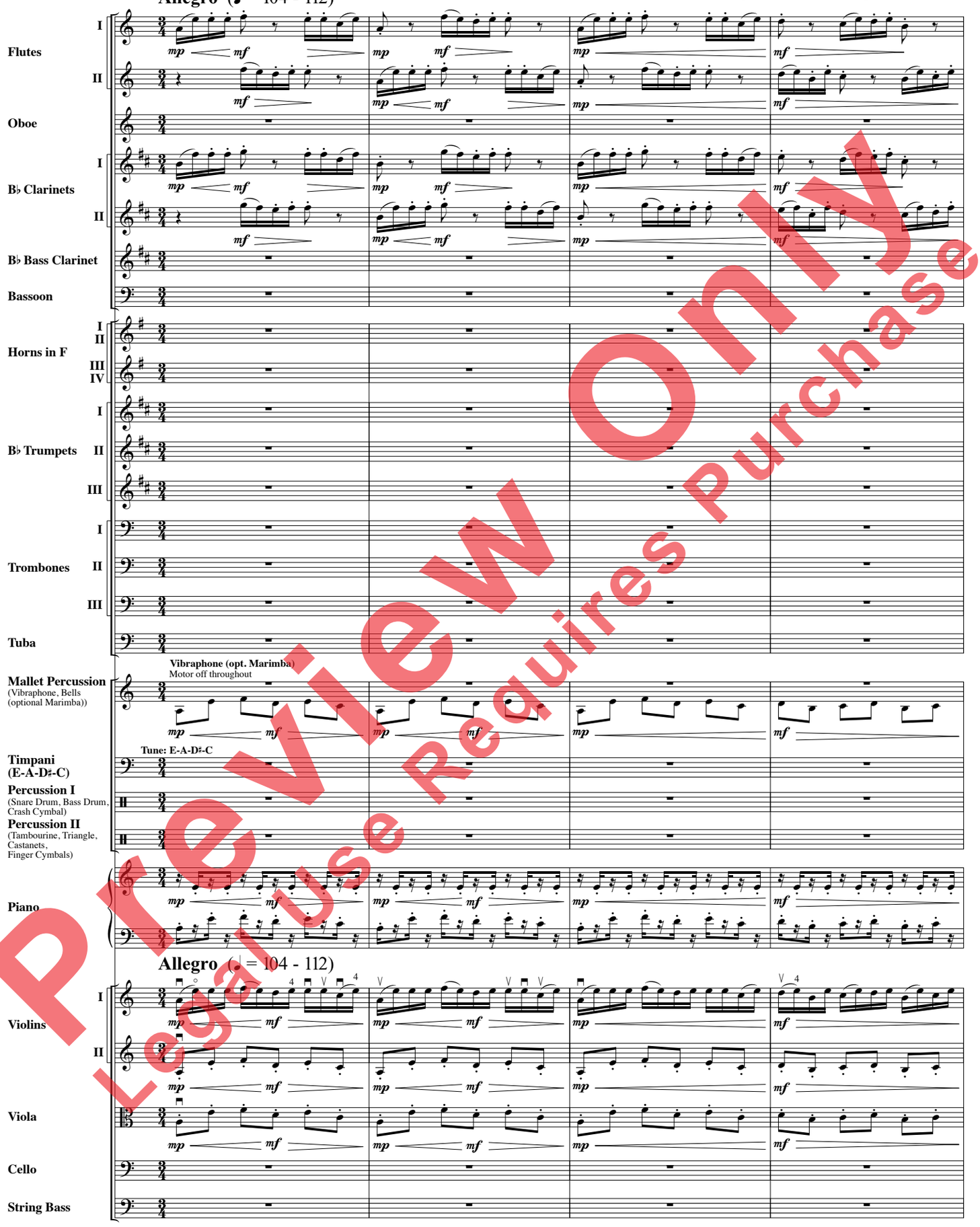

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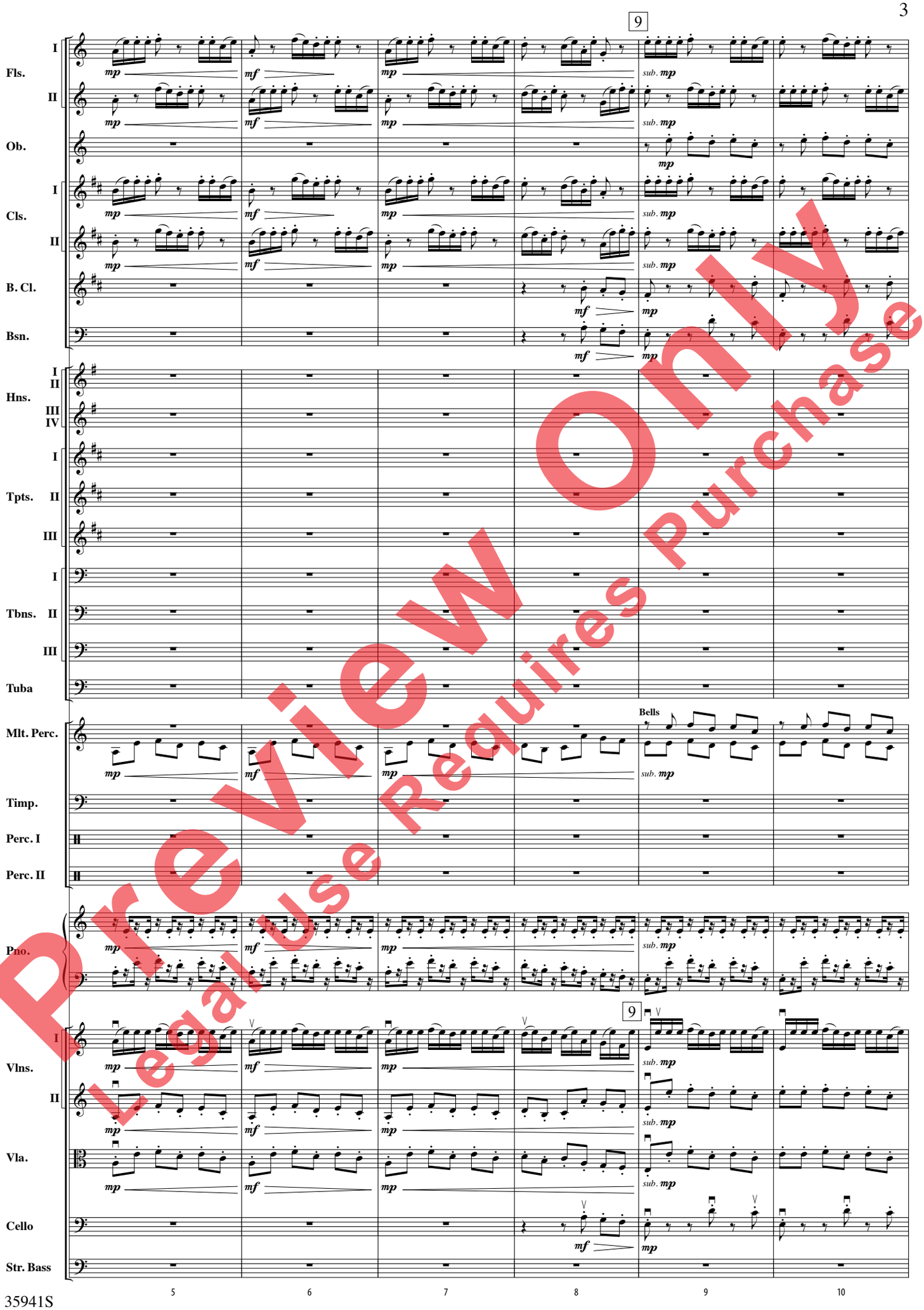

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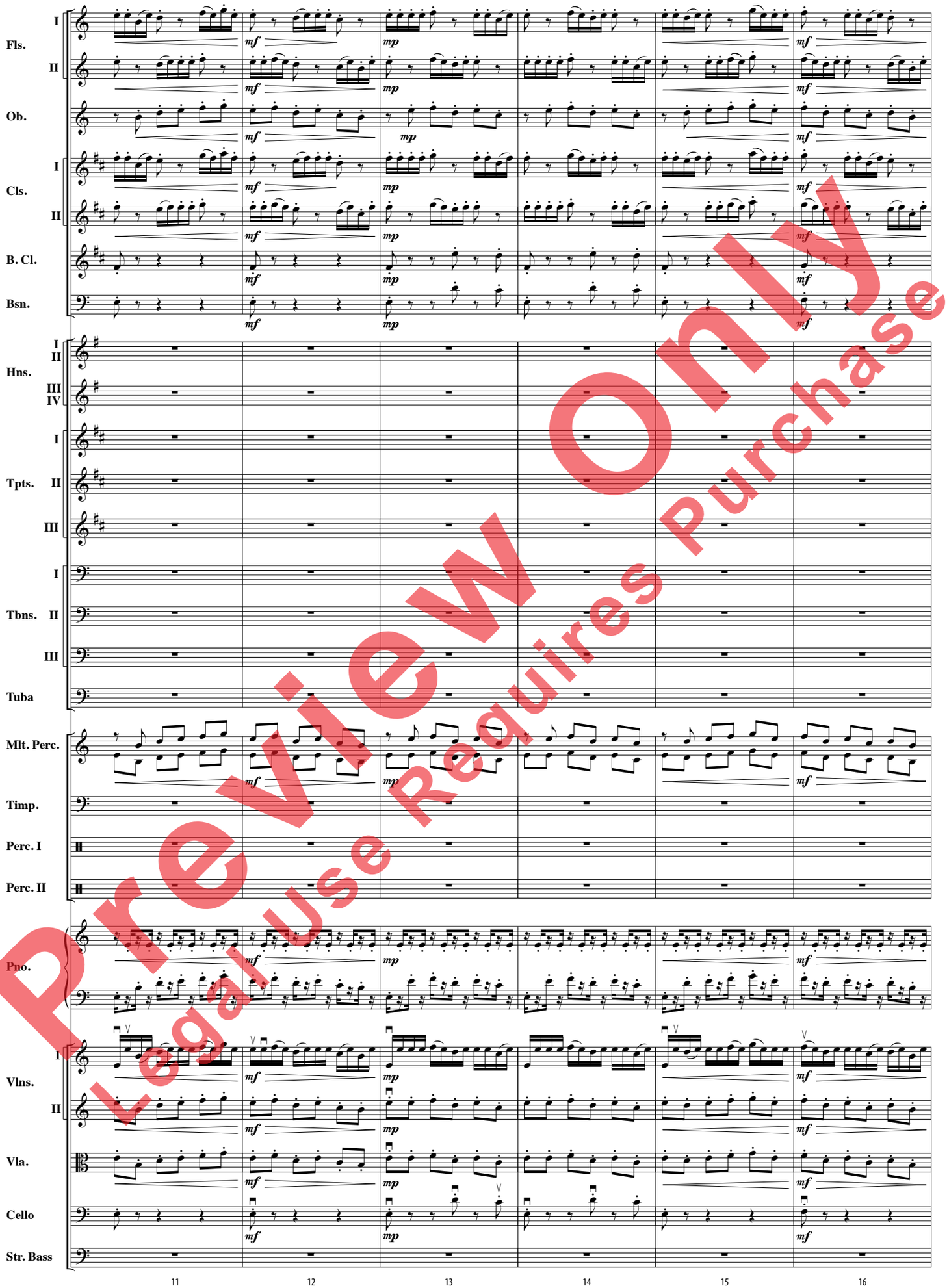

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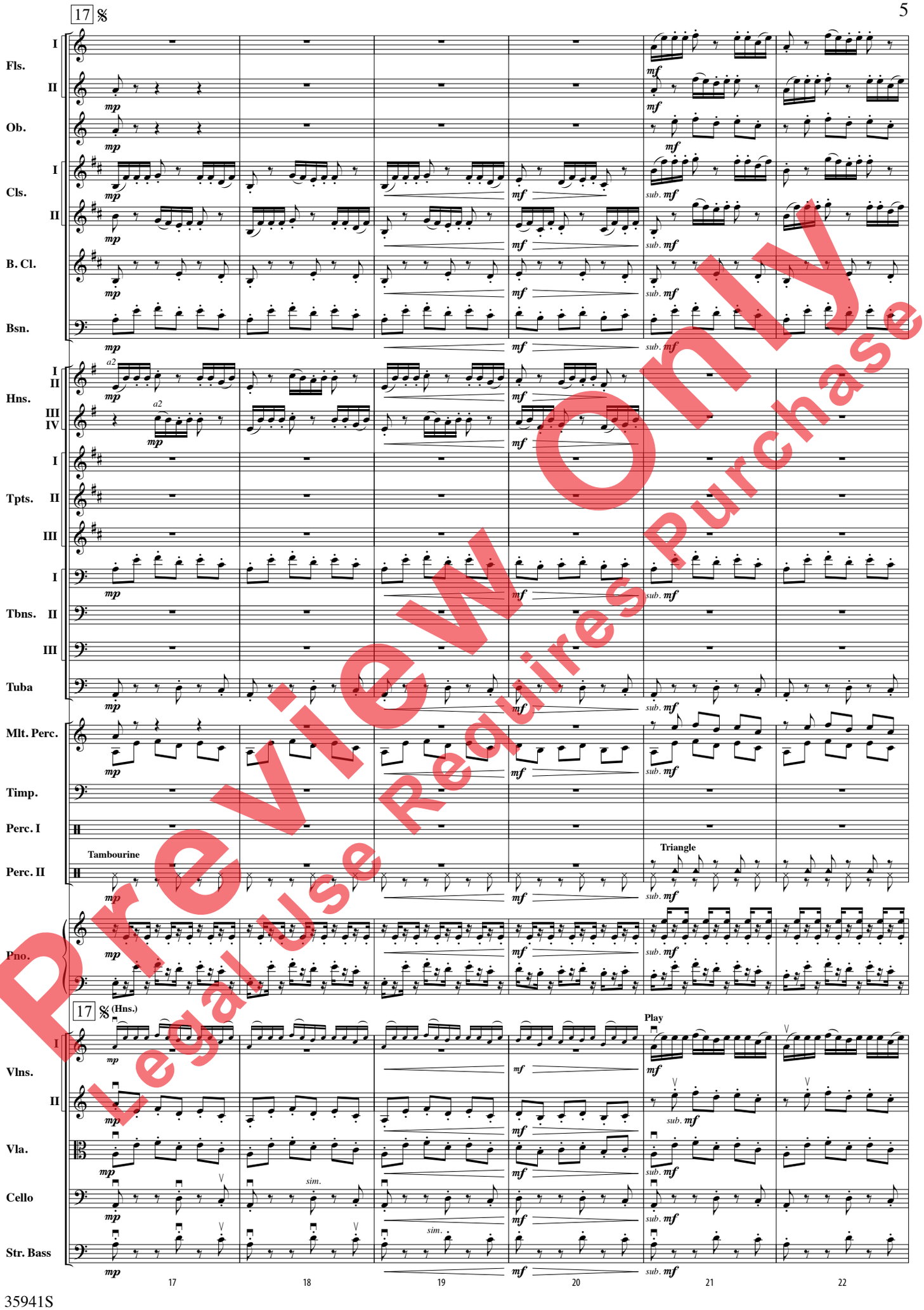

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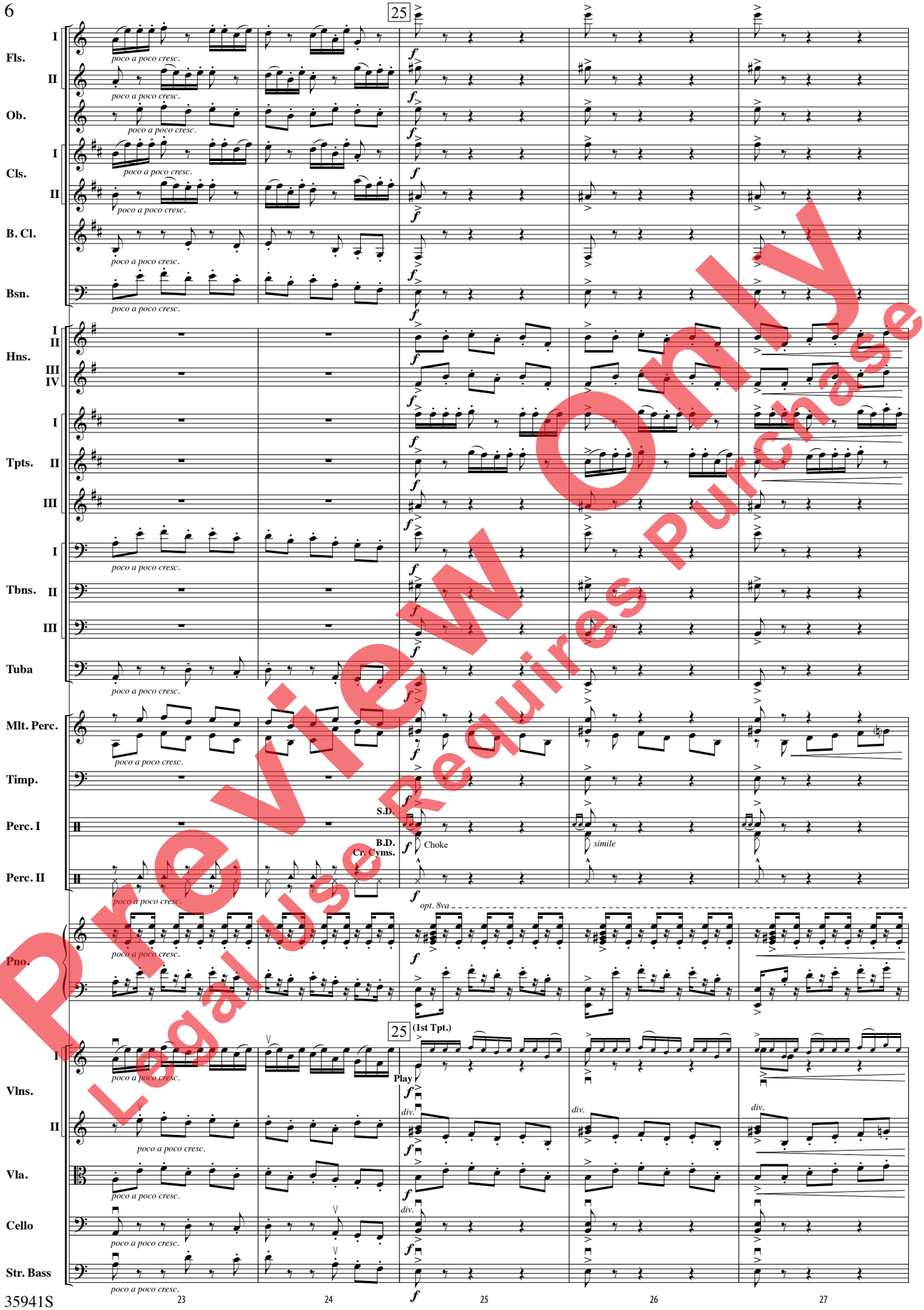

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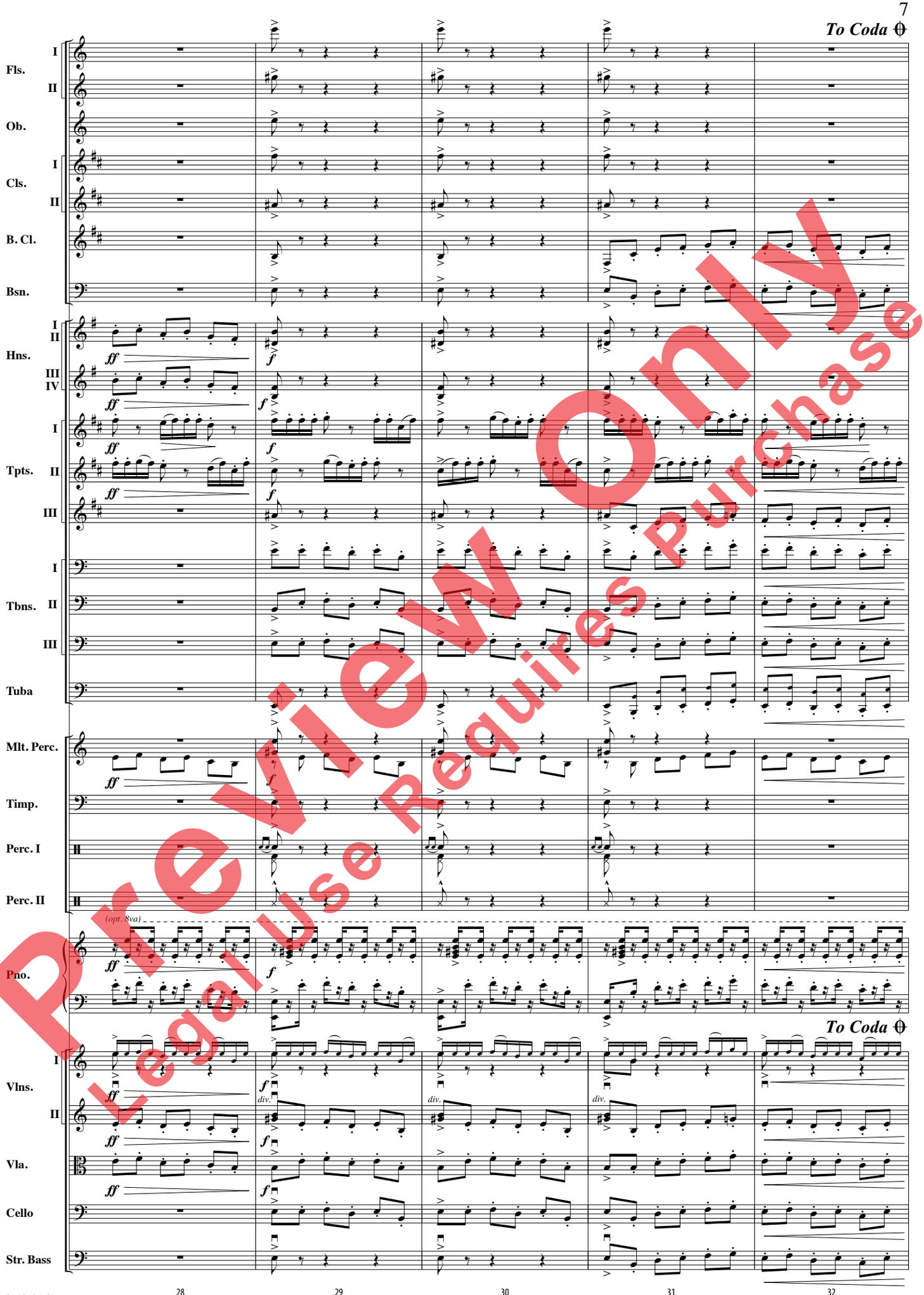

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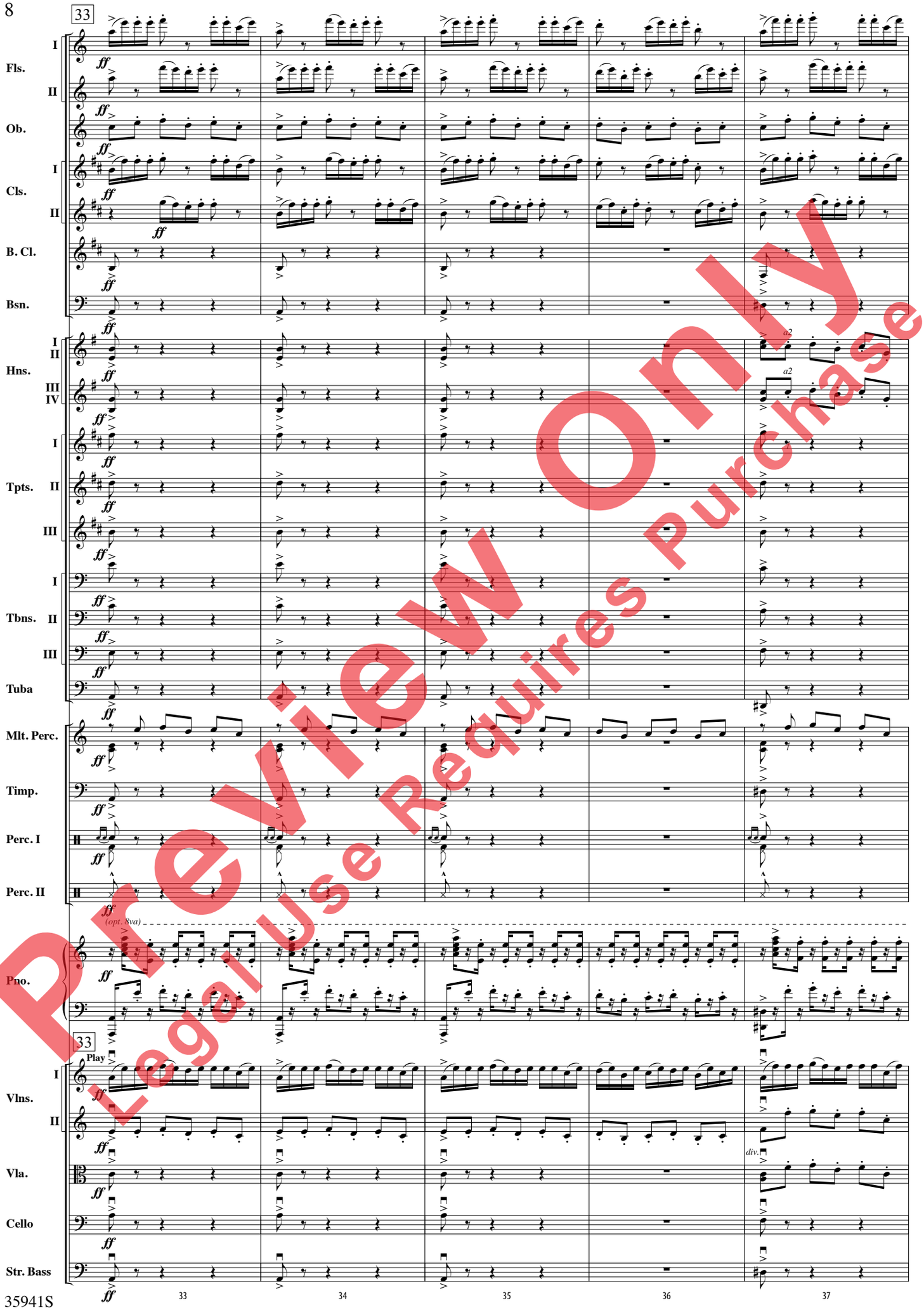

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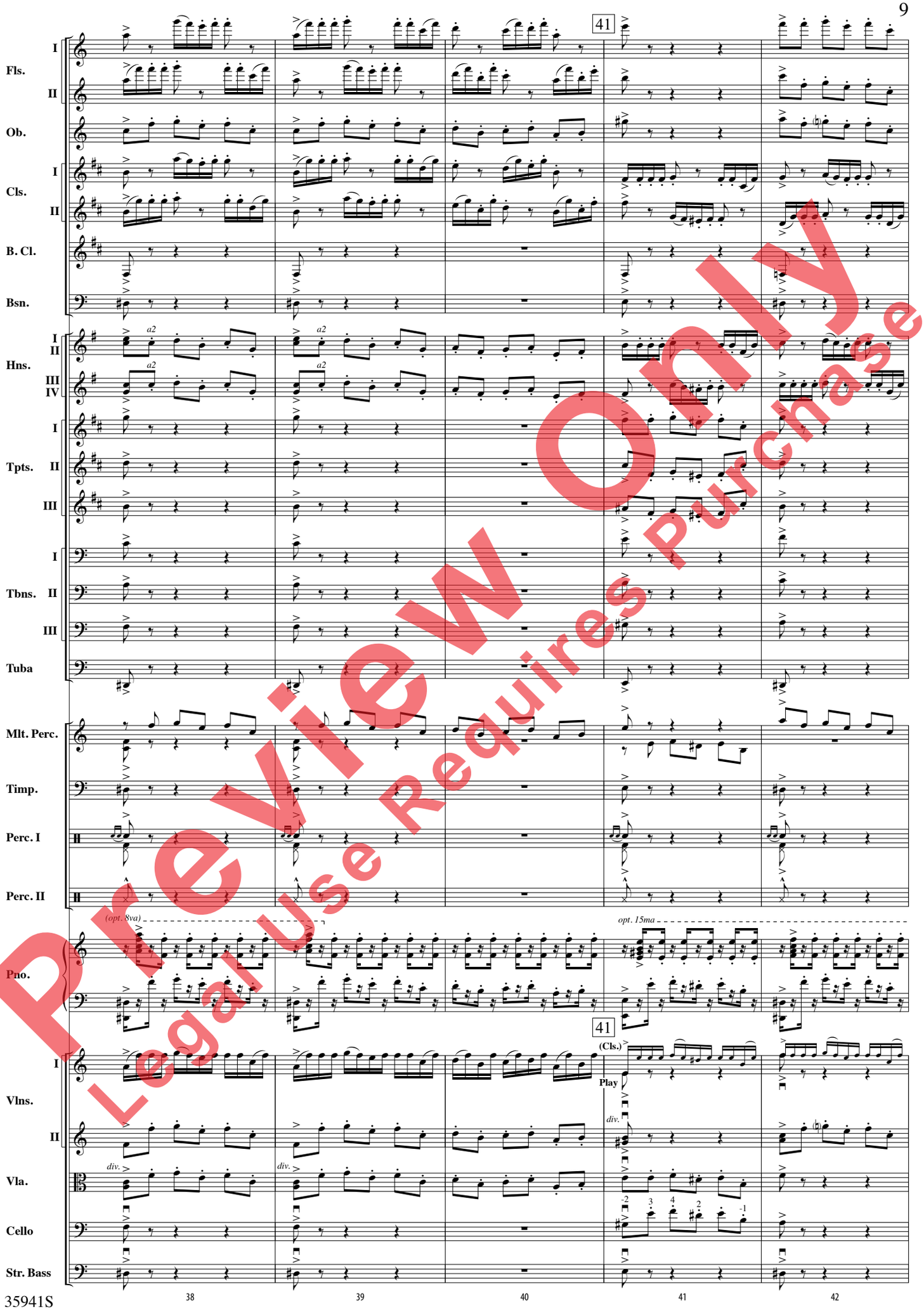

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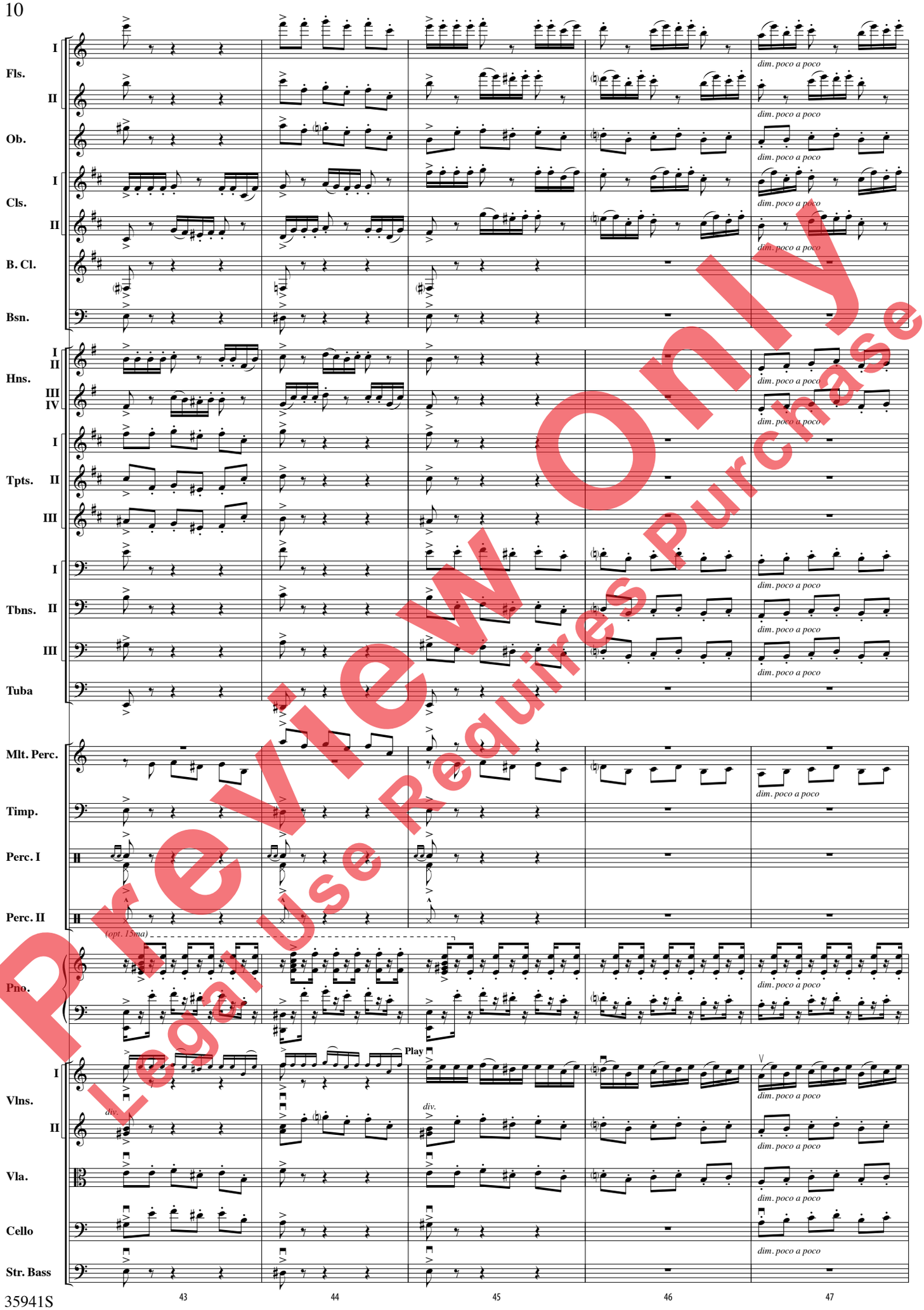

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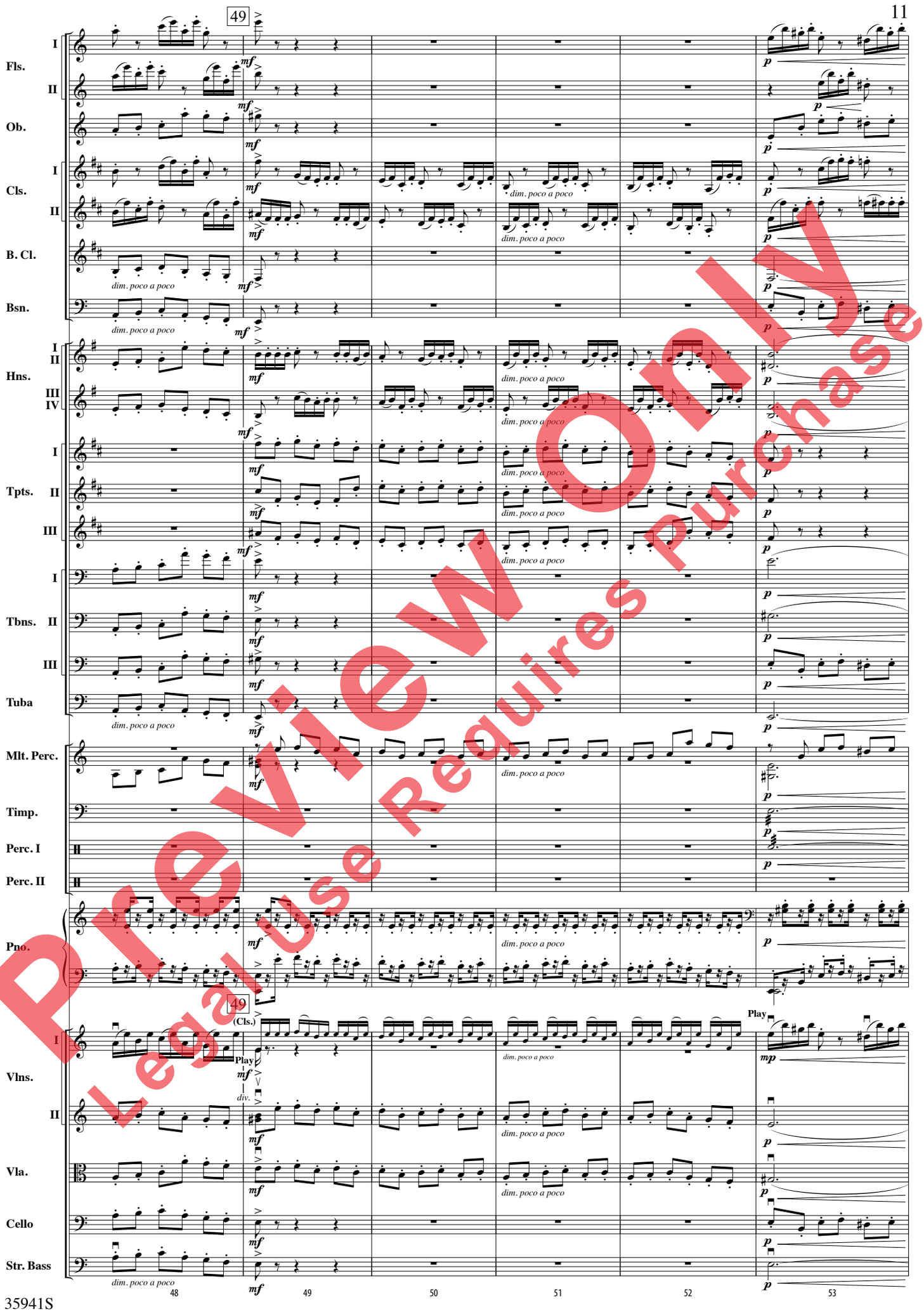

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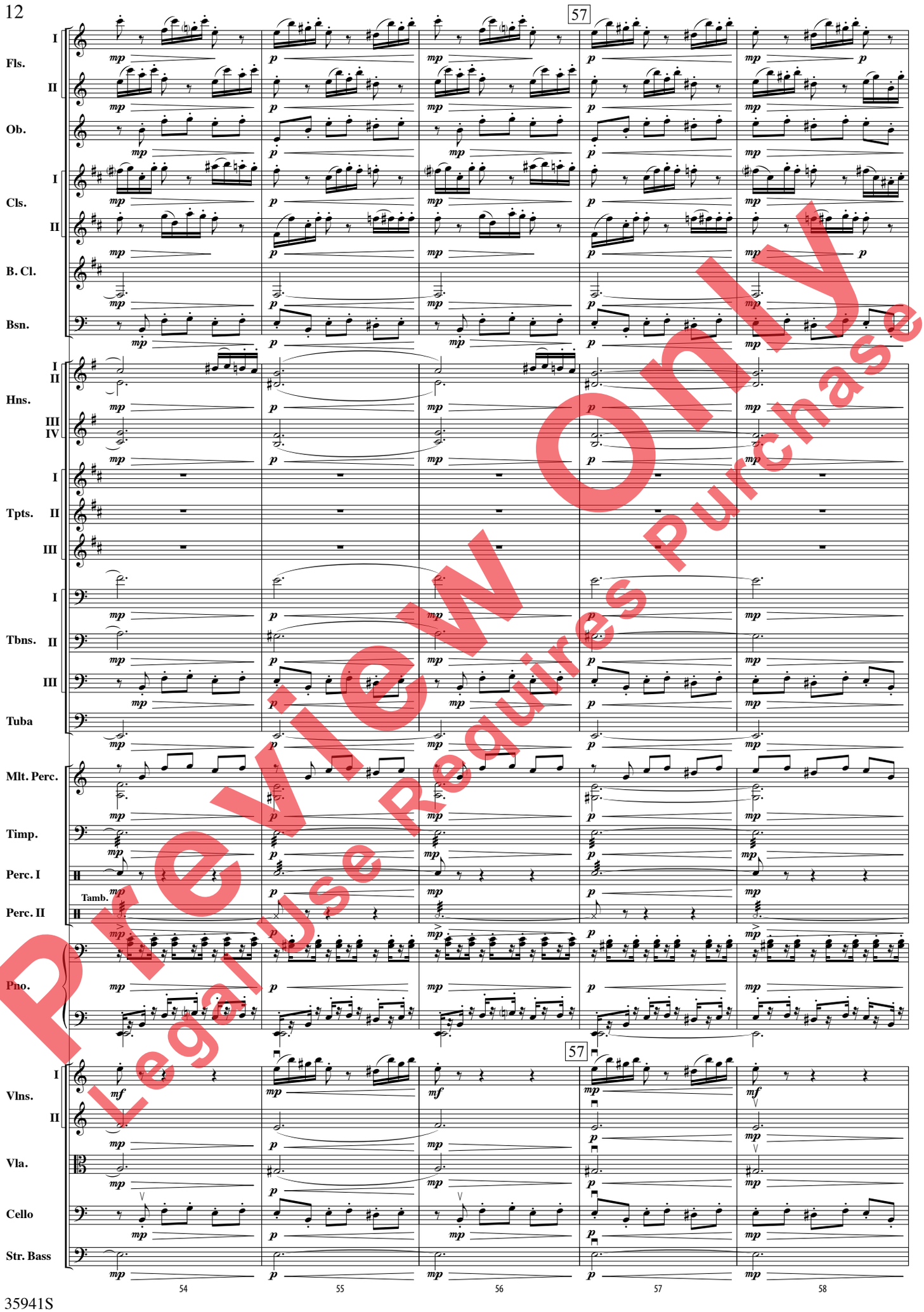

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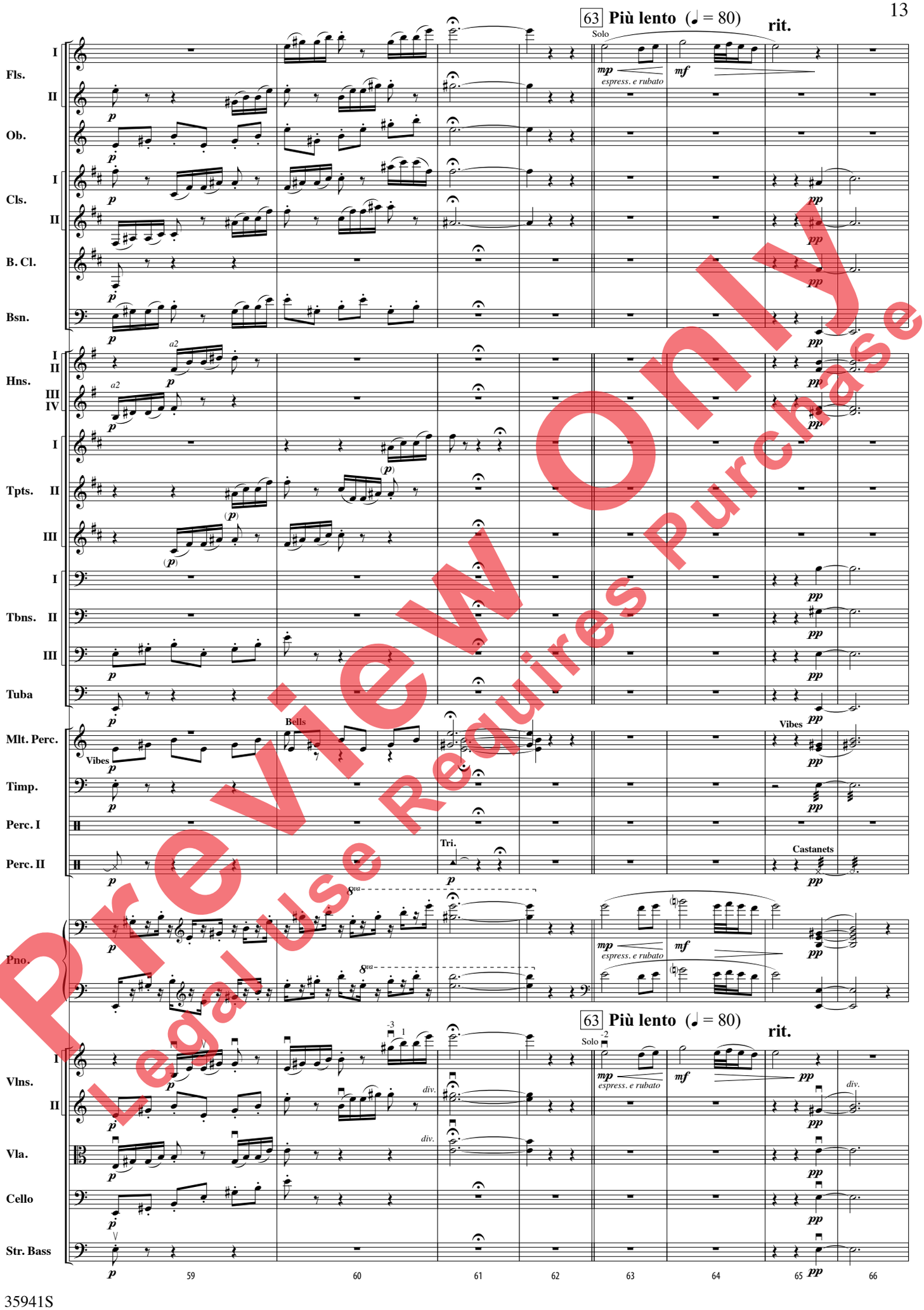

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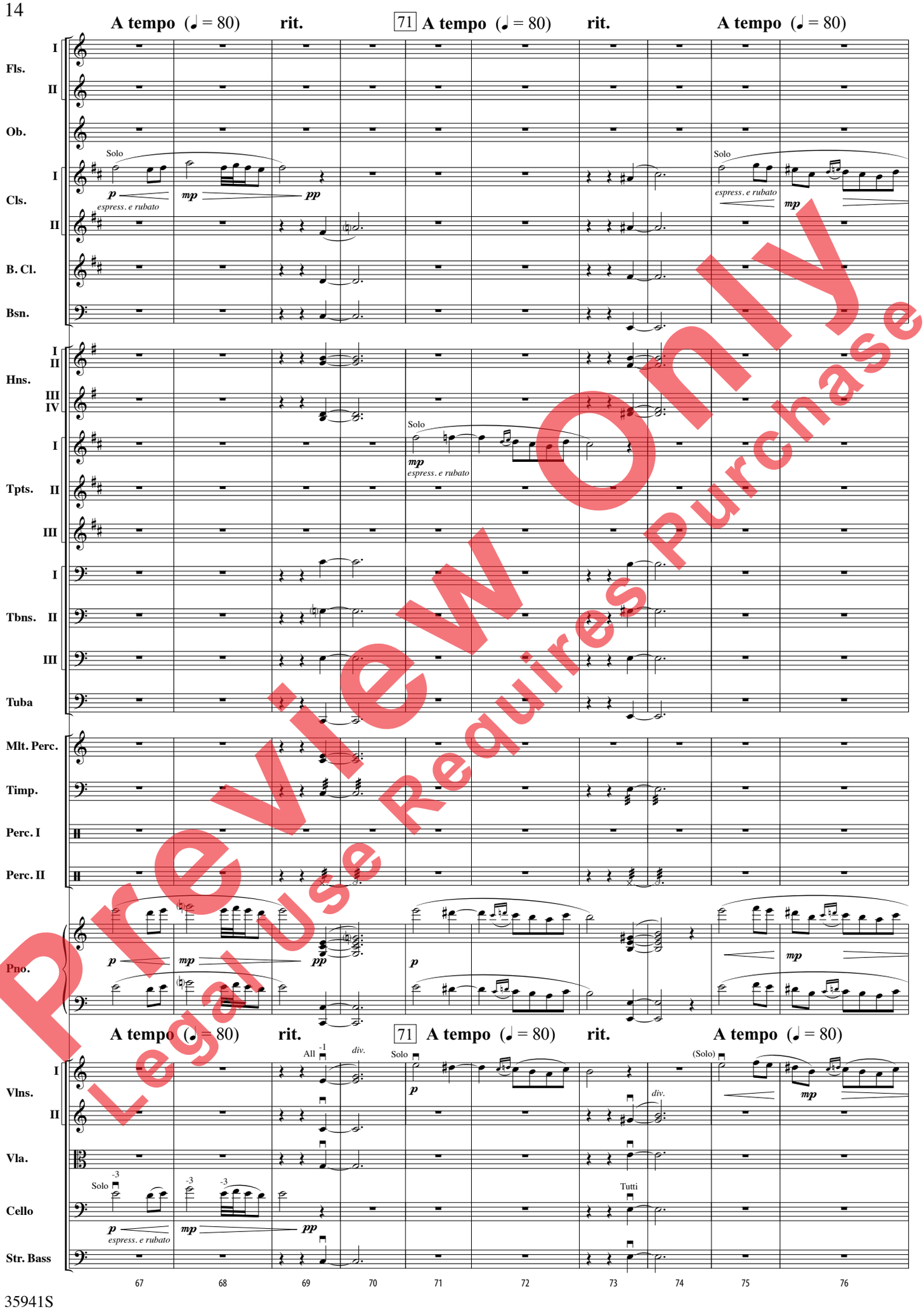

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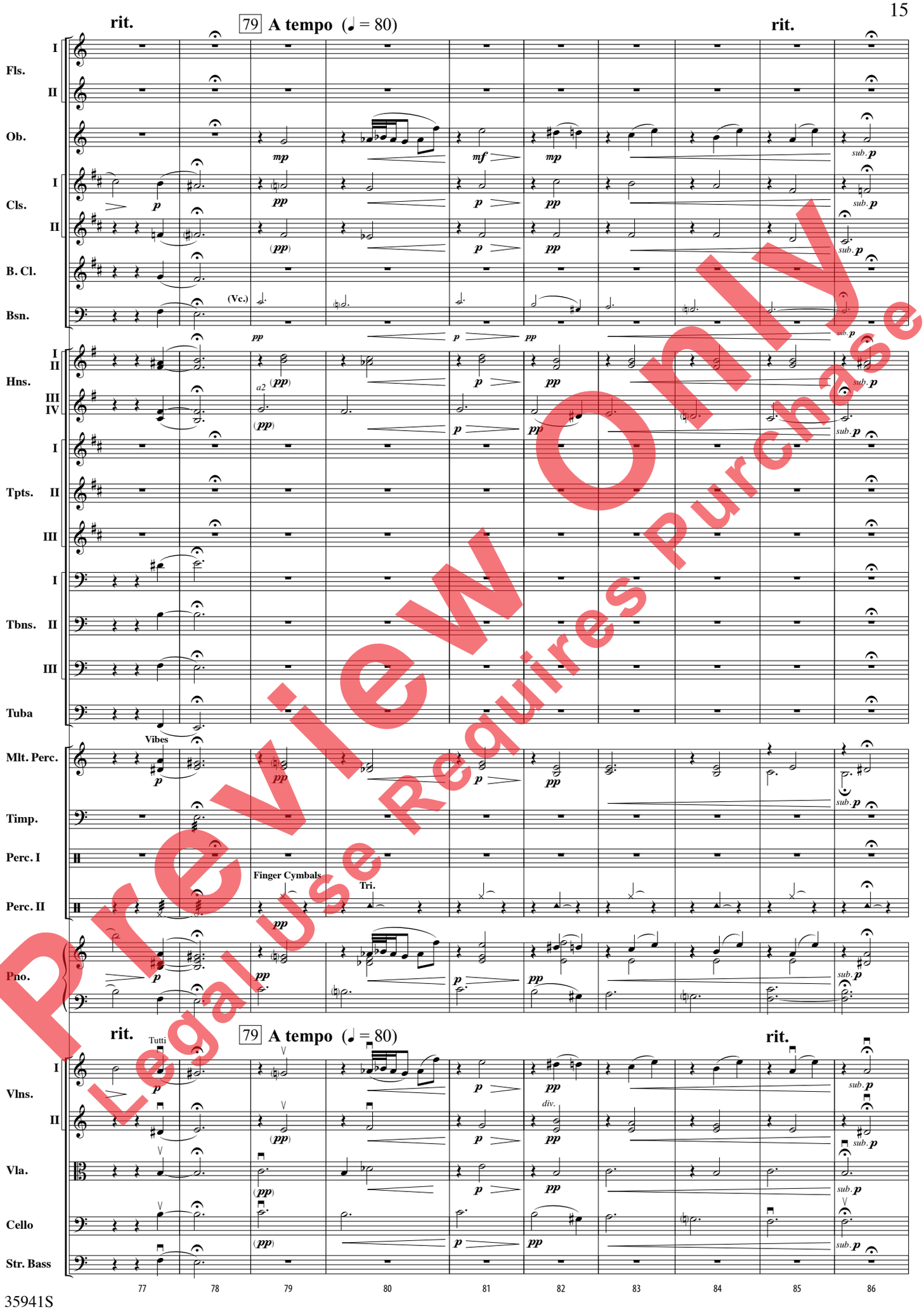

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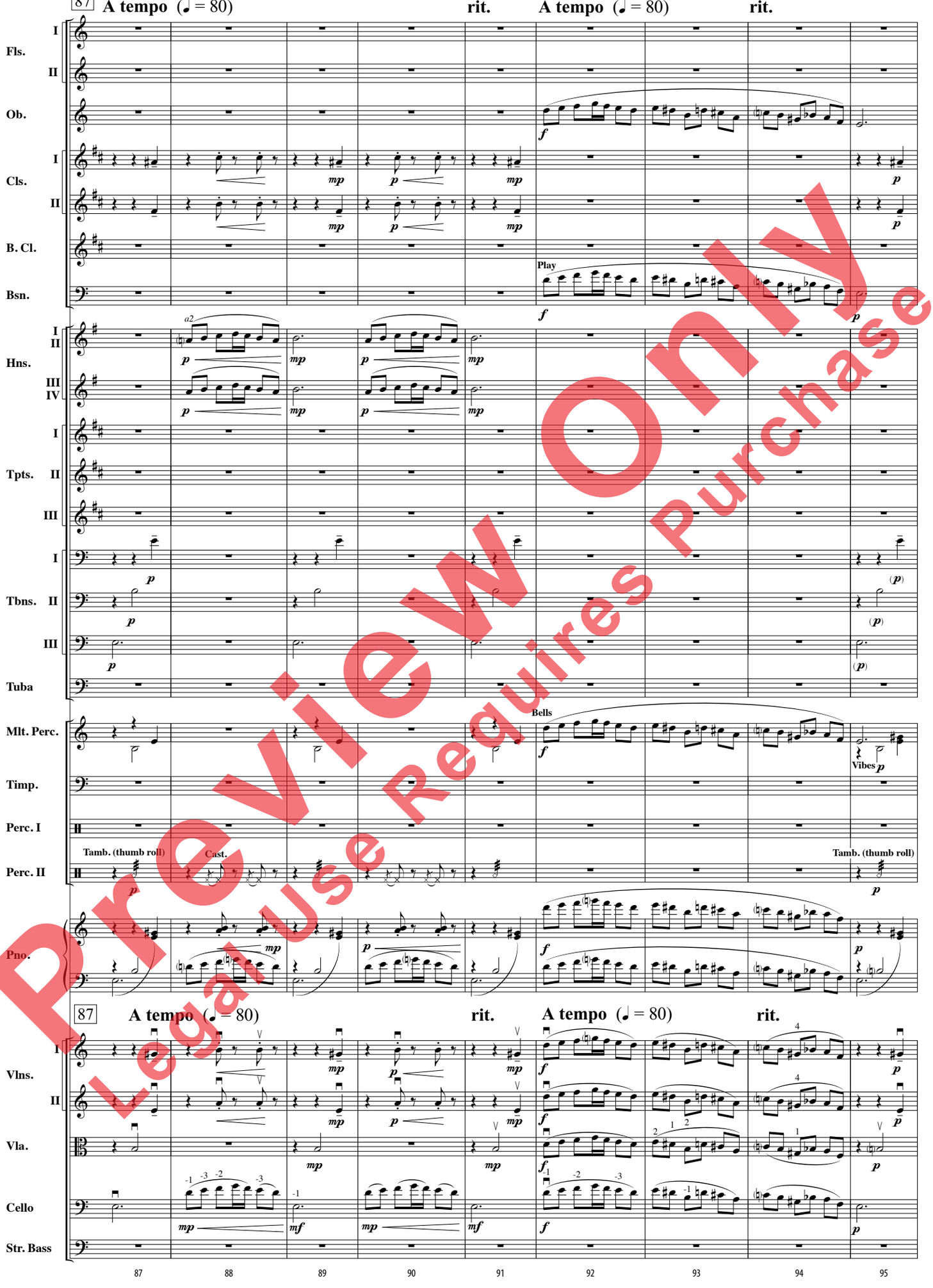

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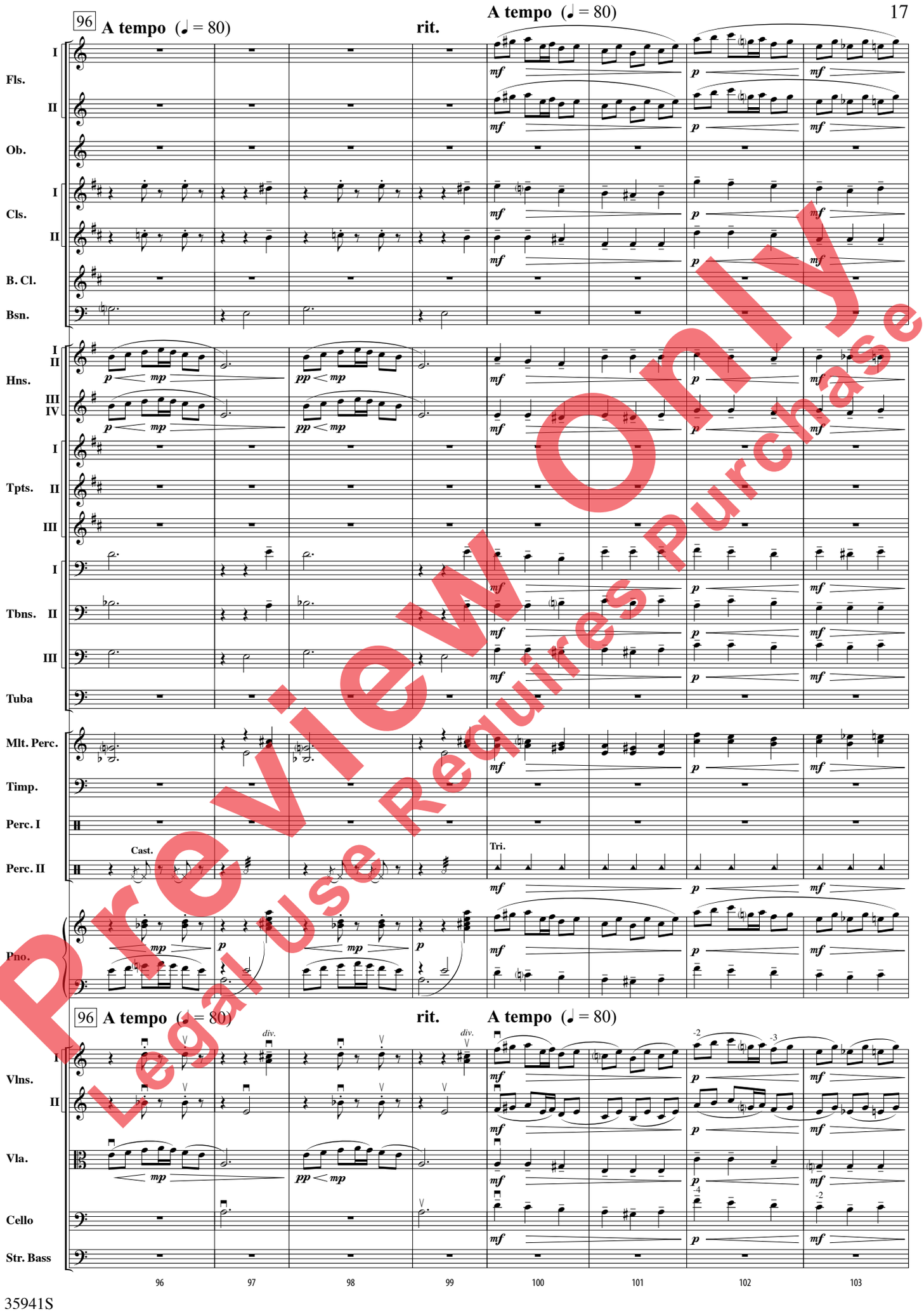

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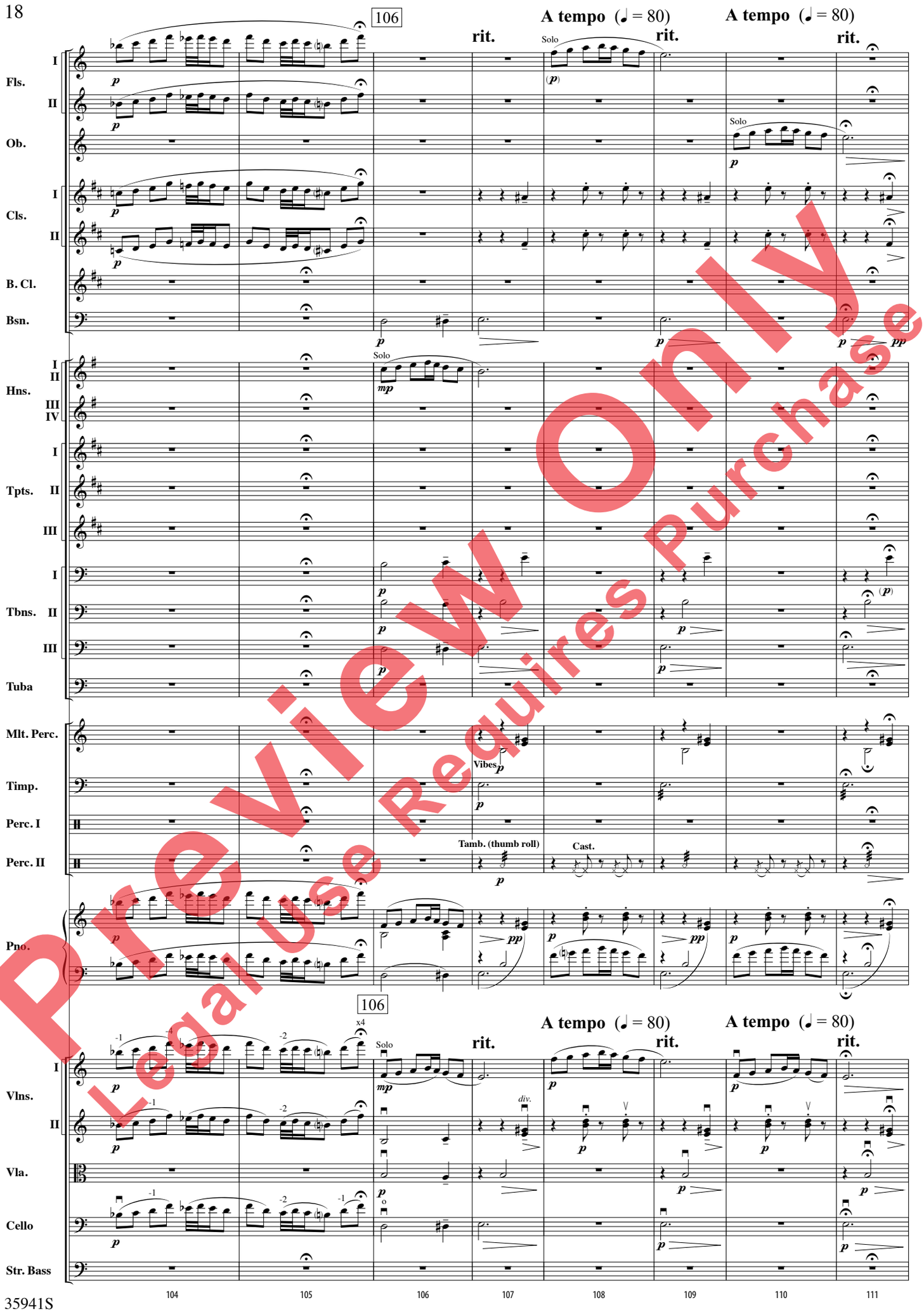

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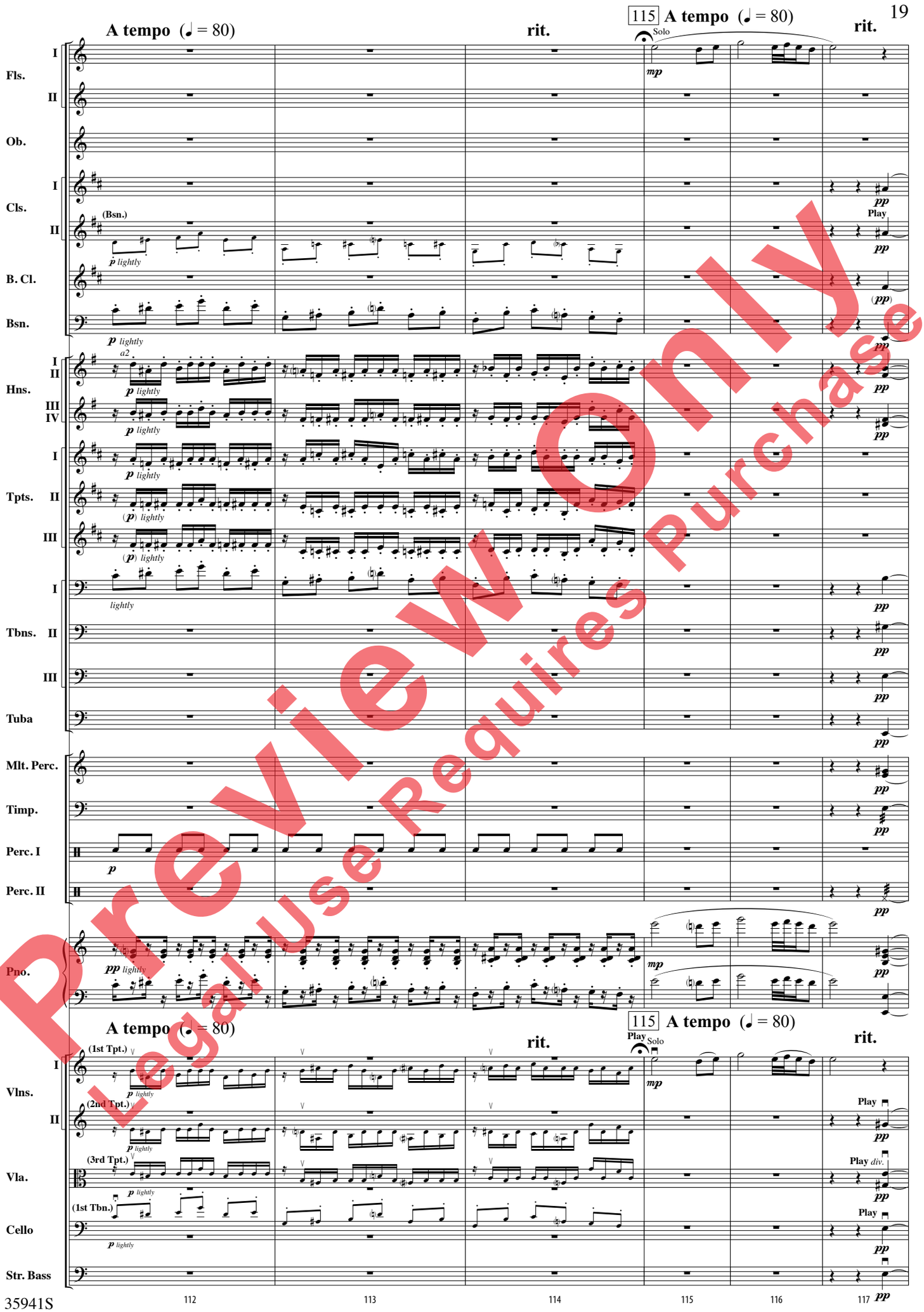

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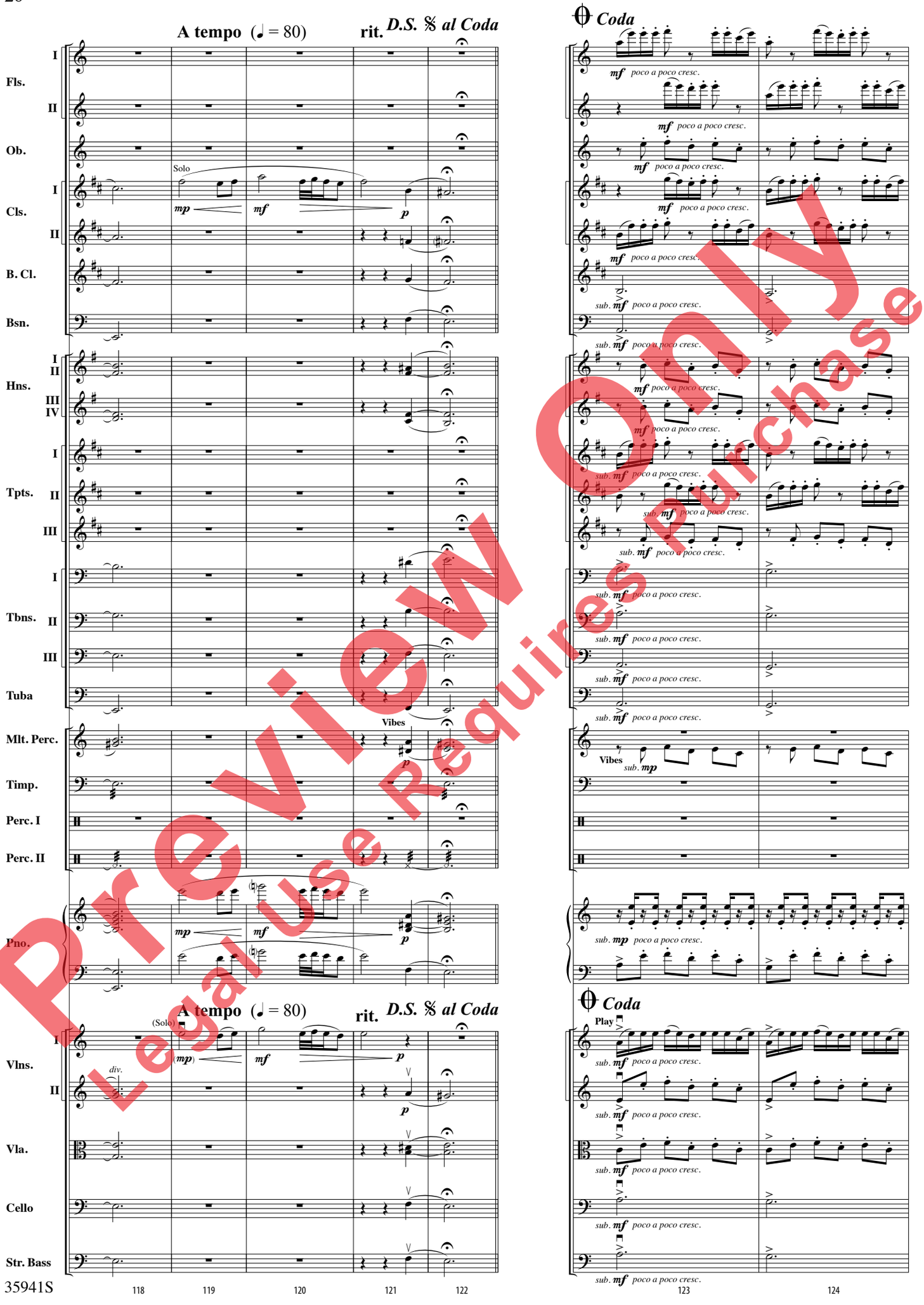

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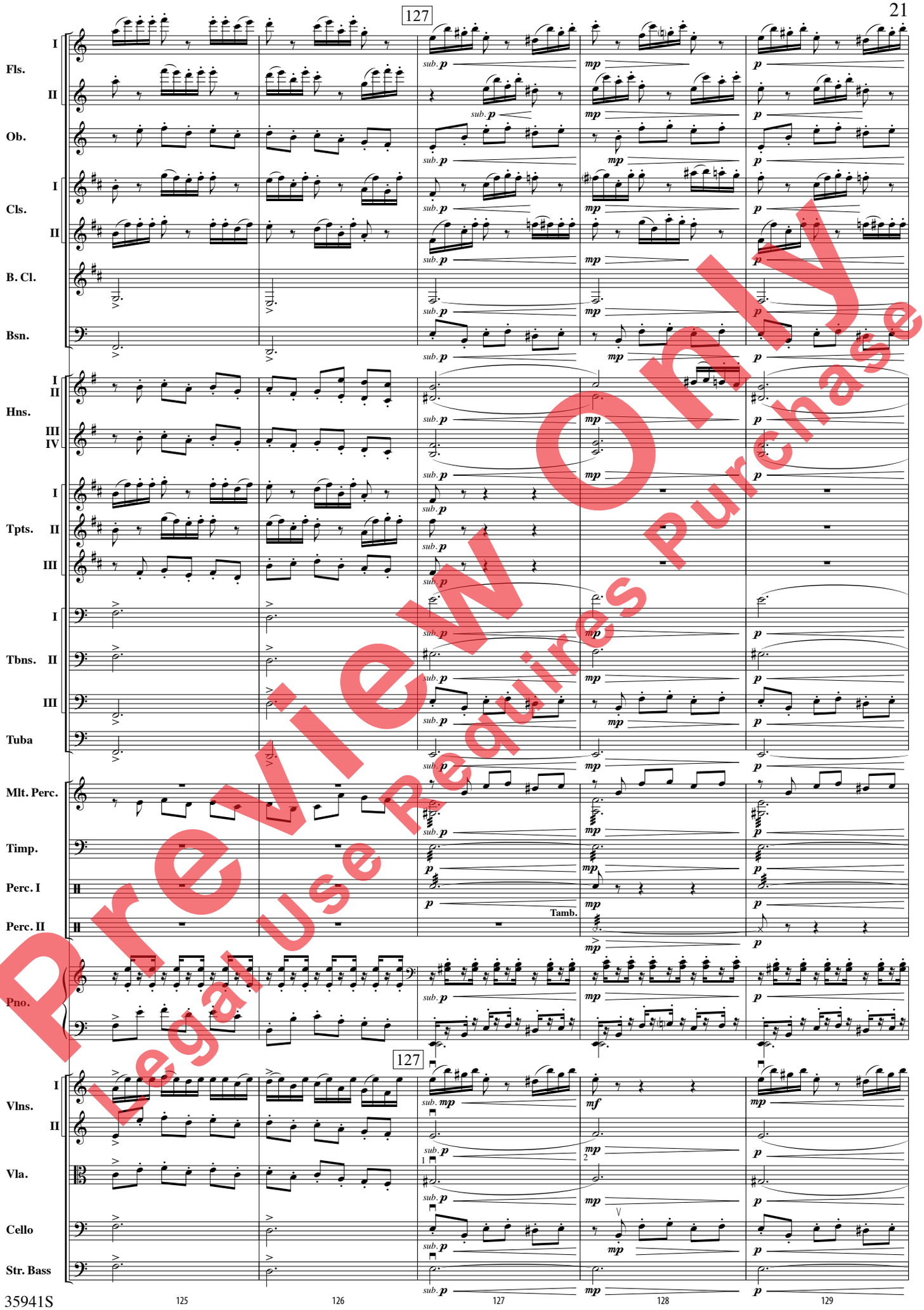

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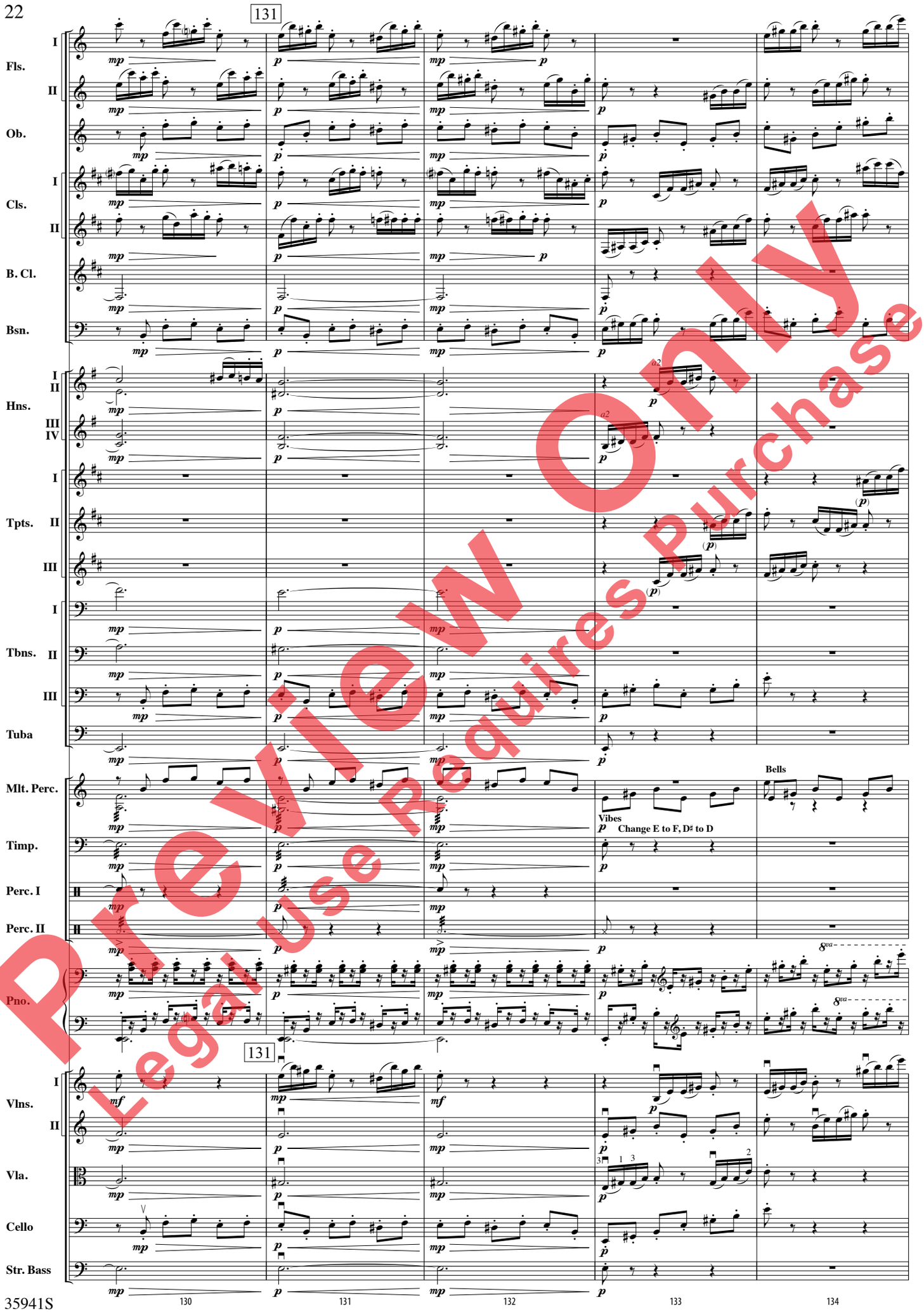

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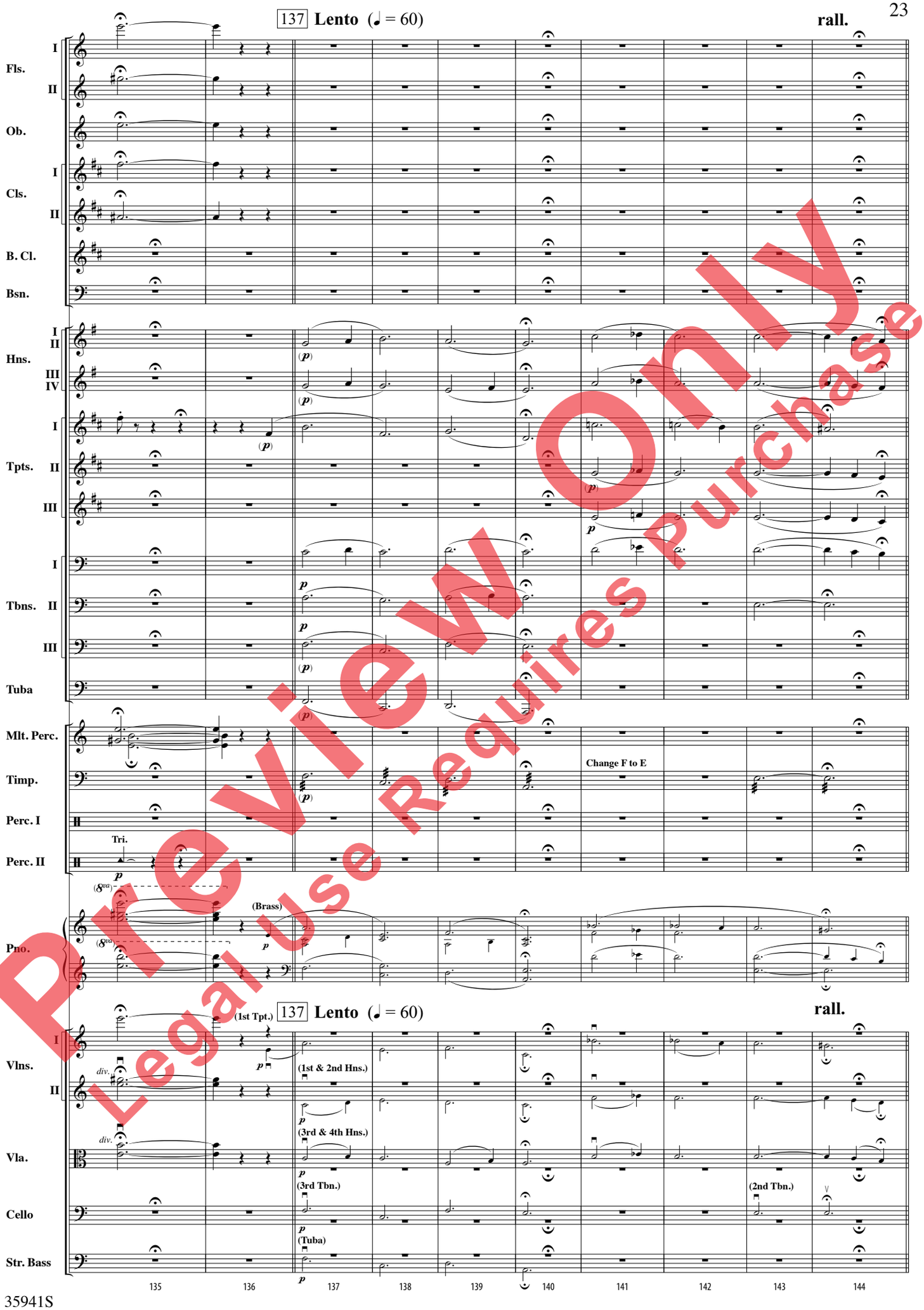

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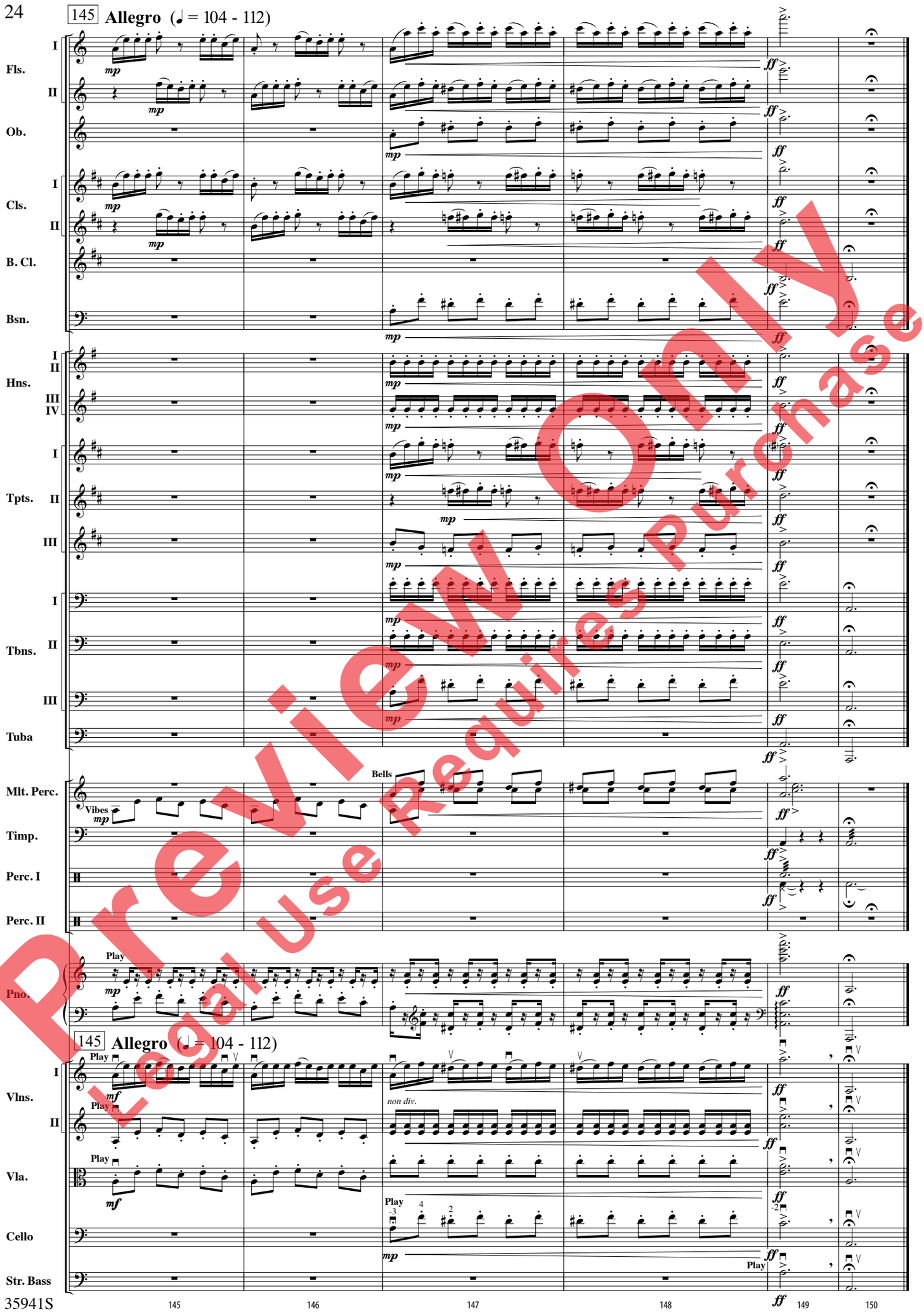

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