

Asturias

Prelude from "Chants d'Espagne" - Leyenda

Trombone (♭ + ♪) & Piano

Arr.: Michal Worek

Isaac Albeniz

EMR 69756

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TROMBONE

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Allegro (♩ = 132)

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1

p

6

10

14

18

mf *cresc. poco a poco*

22

26 **A**

f

30

34

ff

38

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Allegro (♩ = 132)

Trombone

Piano

5

9

13

Measures 17-20 of the musical score. The bass line features a continuous eighth-note pattern. The treble line consists of chords. The score includes dynamic markings *mf* and *cresc. poco a poco*.

Measures 21-24 of the musical score. The bass line continues with eighth notes, and the treble line has chords. Dynamic markings *mf* and *cresc. poco a poco* are present.

A

Measures 25-28 of the musical score. The bass line continues with eighth notes, and the treble line has chords. Dynamic markings *f* and *ff* are present.

Measures 29-32 of the musical score. The bass line continues with eighth notes, and the treble line has chords. Dynamic markings *f* and *ff* are present.

Measures 33-36 of the musical score. The bass line continues with eighth notes, and the treble line has chords. Dynamic markings *ff* and *ff* are present.

37

Measures 37-40 of a musical score. The score is written for three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The bass staff contains a continuous eighth-note pattern. The grand staff features chords in the treble and single notes in the bass. Measure 40 includes a fermata over the final chord.

41

Measures 41-44 of a musical score. The notation continues with the same three-staff format. The bass staff pattern remains consistent. The grand staff shows harmonic progression with chords and single notes. Measure 44 ends with a fermata.

45

Measures 45-48 of a musical score. The notation continues with the same three-staff format. The bass staff pattern remains consistent. The grand staff shows harmonic progression with chords and single notes. Measure 48 ends with a fermata.

49

Measures 49-52 of a musical score. The notation continues with the same three-staff format. The bass staff pattern remains consistent. The grand staff shows harmonic progression with chords and single notes. Measure 52 ends with a fermata. The dynamic marking *mf* (mezzo-forte) is present in measures 49 and 50.

53

Measures 53-56 of a musical score. The notation continues with the same three-staff format. The bass staff pattern remains consistent. The grand staff shows harmonic progression with chords and single notes. Measure 56 ends with a fermata. The dynamic marking *p* (piano) is present in measures 53 and 54.

Measures 57-60 of the musical score. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The score consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The music features a continuous eighth-note pattern in the bass staff and block chords in the grand staff. A piano (*p*) dynamic marking is present in measures 58 and 59.

Measures 61-67 of the musical score. Measure 61 is marked with a box containing the letter 'B' and the text 'Più lento (♩ = 80)', indicating a tempo change to half note = 80. The tempo is marked 'rit.' (ritardando). The score continues with the same three-staff layout. Dynamics include *p* (piano) and *pp* (pianissimo), with a section marked '*p* espr. e rubato' (piano, expressive and rubato) in measures 64-65.

Measures 68-74 of the musical score. The tempo is marked 'a tempo' (return to original tempo) in measures 68 and 70, and 'rit.' (ritardando) in measures 69 and 71. The score continues with the same three-staff layout. Dynamics include *p* (piano) and *pp* (pianissimo).

Measures 75-81 of the musical score. The tempo is marked 'a tempo' in measures 75 and 77, and 'rit.' (ritardando) in measure 76. The score continues with the same three-staff layout. Dynamics include *pp* (pianissimo).

Measures 82-85 of the musical score. The tempo is marked 'rit.' (ritardando) at the beginning of measure 82. The score continues with the same three-staff layout, featuring sustained chords and a final melodic line in the bass staff.

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TROMBONE & ORGAN

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EMR 17021	HUMMEL, J.N.	Introduktion, Thema & Variationen
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EMR 339	KOETSIER, Jan	Partita "Wachet auf, ruft uns"
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EMR 303L	PURCELL, Henry	Suite (Sturzenegger)
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EMR 912L	TRADITIONAL	Down by the Riverside
EMR 913L	TRADITIONAL	Glory, Glory, Halleluja
EMR 907L	TRADITIONAL	Greensleeves
EMR 910L	TRADITIONAL	When the Saint go marching in
EMR 909L	WAGNER, Richard	Brautchor aus Lohengrin
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