

Isaac Albéniz

ASTURIAS

Leyenda N°V
Suite Española opus 47

Transcripción y digitación
José D´Aragón

Guitarra de 6 cuerdas
con indicaciones para guitarra de 10 y 11 cuerdas

GALAX MUSIC PRODUCTIONS

www.josedearagon.com - info@josedearagon.com

ASTURIAS

LEYENDA N°V
"Suite Española" opus 47

Transcripción: José D'Aragnn
Guitarra de 6 cuerdas
con indicaciones para 10 y 11 cuerdas

Isaac Albéniz
(1860-1909)

Allegro (♩=132)

marcato il canto

The musical score is presented in four systems, each with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The piece is marked **Allegro** with a tempo of ♩=132 and *marcato il canto*. The dynamics range from **pp** (pianissimo) to **p** (piano). The score includes detailed fingerings for the left hand, often using numbers 1, 2, 3, 4, and 5. The right hand uses a mix of natural and artificial harmonics, indicated by 'i.' and 'i' above the notes. The first system starts with a **pp** dynamic and features a series of chords with fingerings 1, 3, 4, 1, 3, 4. The second system begins at measure 4 and continues the harmonic pattern. The third system starts at measure 7 and introduces a new fingering sequence: 1, 3, 4, 1, 4, 2. The fourth system begins at measure 10 and uses fingerings 1, 2, 1, 2, 3, 4. The score is annotated with various musical symbols such as slurs, accents, and dynamic markings to guide the performer.

13 *i* 3

p. ④ ⑤ ④ ⑤ ④ ⑤

16 *i* 3

p. ④ ⑤ ④ ⑤ *mf*

18

p. ③ ④ ③ ⑤ ③ ④ ③ *cresc. poco a poco*

20

p. ④ ③ ④ ③ ⑤ ③ ④ ③

22

p. ③ ④ ③ ⑤ ③ ④ ③

24 **C.7**

p.

26 **C.7** **C.7**

p.

28 **C.7**

p.

30 **C.7** **C.7**

p.

32 **C.7**

p.

34 *ff* *p.* *rasg.* *a m i* *m i* *m i* *m i* *m i* *m i* *ff* *rasg.* *a m i* *m i* *m i* *m i* *m i* *m i*

36 *p.* *ff* *rasg.* *m i* *m i* *m i* *m i* *m i* *m i* *a m i* *m* *m* *m* *m* *m* *m*

38 *p.* *rasg.* *a m i* *m* *m* *m* *m* *m* *m* *a m i* *m* *m* *m* *m* *m* *m*

40 *p.* *rasg.* *m* *m* *m* *m* *m* *m* *a m i* *m* *m* *m* *m* *m* *m* *m*

42 *p.* *rasg.* *a m i* *m* *m* *m* *m* *m* *m* *a m i* *m* *m* *m* *m* *m* *m*

6

44

C.8

C.7

rasg. ④ ⑤

rasg. ④

p

46

p

48

p

50

C.7

53

p

p

C.7 7

55

p.

C.7

57

p.

C.7 C.11

59

p.

arm.

Piú lento ($\text{♩} = 80$)

61

XIX

C.7 C.7 C.7

expr. e rubato cantando largamente ma dolce

p. *mf*

a tempo

67

C.7 C.7 C.7 C.7 C.3

p. *mf* *sf* *dim.*

poco cresc.

72

p *mf* *sf*

76

p *8vb*

80

p *ritard, molto*

85

p *marcato* *vibrato*

90

p *dim. e rall.* *molto morendo*

94 *a tempo* C.1 C.1

98 C.1 C.1

102 *cresc.* ritardando

106 C.7 C.7 *cresc.* *dim.* *morendo*

110 C.7 *a tempo* *dim.* *pp*

10
113

C.7

i m a *ralentando*

p

115

C.7 C.7 C.7 C.7

m *i* *m* *i* *m*

p *mf*

pp

119

m *i* *m* *i* *m*

molto rall. morendo

C.7

a *m* *i* *p*

p

8vb

ppp

Allegro (♩ = 132)

123

i

p

126

i

p

129 *i.* 11

p. *p*

132 *i.* 11

p. *p*

135 *i.* 11

p. *p*

138 *i.* 11

p. *mf*

140 *i.* 11

p. *cresc. poco a poco*

12
142

p. ④ ③ ④ ③ ⑤ ③ ④ ③

144

p. ③ ④ ③ ⑤ ③ ④ ③

146

p. ④ ③ ⑤ ⑤ *f* *rasg.* ④ ⑤

C.7
^
a
m
i

148

p. ④ ⑤ *rasg.* ⑤ ④

C.7
^
a
m
i

150

p. ④ ⑤ *rasg.* ④ ⑤

C.7
^
a
m
i

152 **C.7** *a m i* *m i* *m i* *m i* *m i* *m i* *m i* **C.7** 13

rasg. *p.*

154 *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i*

p. *ff* *rasg.*

156 *a m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i*

ff *rasg.* *p.* *ff* *rasg.*

158 *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* **C.8**

p. *ff* *rasg.*

160 **C.8** *a m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i*

rasg. *p.* *rasg.*

14

162

C.7

p.

rasg.

164

C.8

C.7

p.

rasg.

166

C.8

C.7

p.

rasg.

168

p.

170

p.

172 *i.*15

C.7

175 *i m*

p.
.....

C.7

177 *i m*

p.
.....

C.7

179 *i m*

p.
.....

C.7

C.11

181 *m i*

p.
.....

