

Isaac Albeniz

Tree pieces from

Travel Impressions

(Recuerdos de viaje)



En la Alhambra
Alborada
Puerta de Tierra



Arranged for little orchestra by
Alessandro Palazzani

Instruments

2 flutes (2nd changes with piccolo)

2 clarinets (in A or in Bb)

2 horns in f

harp

strings

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EN LA ALHAMBRA

Isaac Albeniz

Allegretto non Troppo

Musical score for woodwinds and strings. The score is in 3/4 time and G major. The instruments are:

- Flute 1 (fl)
- Flute 2 (fl)
- Clarinet in C (cl)
- Clarinet in Bb (cl)
- Cor Anglais (cr)
- Cor Anglais (cr)
- Harp (hp)

The harp part includes a G# marking in the bass clef. All parts are currently silent.

Allegretto non Troppo

Musical score for strings. The score is in 3/4 time and G major. The instruments are:

- Violin 1 (vl)
- Violin 2 (vl)
- Viola (vle)
- Violoncello (vc)
- Double Bass (cb)

The string parts are active, featuring rhythmic patterns with accents (^) and dynamic markings (f, sf, sfz, sfz). The first violin part includes markings for *M* (marcato) and *f* (forte). The second violin part includes markings for *A* (accendo) and *M* (marcato). The viola part includes markings for *M* (marcato) and *f* (forte). The cello part includes markings for *M* (marcato) and *f* (forte). The double bass part includes markings for *M* (marcato) and *f* (forte). The score ends with *sfz* (sforzando) markings in the final measure of each part.

This musical score is for the second part of the piece "En la Alhambra". It is a full orchestral score with the following instruments and parts:

- Flutes (fl):** Two parts, both playing a melodic line with trills and triplets. The first flute part includes a *ff* dynamic marking.
- Clarinets (cl):** Two parts, both playing a melodic line with trills and triplets. The second clarinet part includes a *ff* dynamic marking.
- Cor Anglais (cr):** Two parts, both playing a melodic line with trills and triplets. The first cor part includes a *f* dynamic marking.
- Harp (hp):** A single part, mostly silent with some chords in the first and last measures. It includes a *ff* dynamic marking.
- Violins (vl):** Two parts, both playing a melodic line with trills and triplets. The first violin part includes a *ff* dynamic marking.
- Viola (vle):** A single part, playing a melodic line with trills and triplets. It includes a *ff* dynamic marking.
- Cello (vc):** A single part, playing a melodic line with trills and triplets. It includes a *ff* dynamic marking.
- Double Bass (cb):** A single part, playing a melodic line with trills and triplets. It includes a *f* dynamic marking.

The score is written in a key signature of one sharp (F#) and a 2/4 time signature. It consists of four measures. The first measure is mostly rests for the woodwinds and strings, with the harp playing a chord. The second measure begins the main melodic material for all instruments. The third and fourth measures continue the melodic development, featuring various ornaments and dynamic markings.

fl
fl
cl
cl
cr
cr
hp
vl solo
vi
vi
vle
vc
cb

p
pp
p
p
M
(Tutti)
M
Andante
Andante
p
p
p
cresc.
cresc.
cresc.
cresc.

Detailed description: This page of a musical score, numbered 13, features ten staves. The woodwind section includes two flutes (fl), two clarinets (cl), and two cor Anglais (cr). The percussion section includes a harp (hp). The string section includes a solo violin (vl solo), two violins (vi), a viola (vle), a violoncello (vc), and a double bass (cb). The woodwinds and strings play sustained notes, with dynamic markings of *p* and *pp*. The solo violin and violins play a melodic line with triplets and slurs, marked with *M* and *(Tutti)*. The violins and violoncello have *Andante* markings. The double bass and solo violin have *cresc.* markings. The score is in a key with one sharp (F#) and a 3/4 time signature.

fl *mf*
 fl *mf*
 cl *mf* Solo *mf*
 cl *mf* con oboe *mf*
 cr *mf* *pp*
 cr *mf*
 hp *c#* *Bb G4* *Bb*
 vl *Tutti* *Polo Rit.* *p*
 vl *p*
 vie *mf* *Pizz.*
 vc *p*
 cb *Pizz* *p*

Detailed description of the musical score: The score is for a 17-measure section. It features two flutes (fl), two clarinets (cl), two cor Anglais (cr), a harp (hp), two violins (vl), a viola (vie), a cello (vc), and a double bass (cb). The woodwinds and strings play a melodic line with various dynamics including *mf*, *pp*, *p*, and *mf*. The harp provides harmonic support with chords and triplets. The double bass has a pizzicato line. Performance markings include *Solo*, *con oboe*, *Tutti*, *Polo Rit.*, and *Pizz.* (pizzicato).

Sdo

The musical score is arranged in a standard orchestral layout. The top two staves are for flutes (fl). The next two staves are for clarinets (cl). The two staves below are for cor Anglais (cr). The harp (hp) part is on the next two staves, with handwritten notes: *G#*, *D#*, *D4 Bb G4*, and *p*. The violin (vl) and viola (vle) parts are on the next two staves, with *4 Div.* and *p* markings. The double bass (cb) part is on the bottom two staves, with *(rit.)* markings. The flute part features a melodic line with triplets and a *Sdo* marking. The clarinet part has a melodic line with a *rit.* marking. The cor Anglais part has a melodic line with a *p* marking. The harp part has a rhythmic accompaniment with triplets. The violin and viola parts have a melodic line with a *4 Div.* marking. The double bass part has a melodic line with a *(rit.)* marking.

TEMPO I

30

Musical score for woodwinds and strings. The score is in 3/4 time and includes parts for two flutes (fl), two clarinets (cl), two cor Anglais (cr), and harp (hp). The woodwind parts are mostly rests, while the harp part has some rhythmic notation.

TEMPO I

Musical score for strings. The score is in 3/4 time and includes parts for two violins (vi), viola (vle), two violas (vc), and two cellos (cb). The string parts feature rhythmic patterns and dynamics markings such as *stacc.*, *M*, and accents (^).

MOLTO RIT.

fl

fl

cl

cl

cr

cr

hp

Detailed description: This section of the score covers the woodwind and harp parts. The flute parts (fl) are in treble clef with a key signature of one sharp (F#). The clarinet parts (cl) are in treble clef with a key signature of two sharps (F# and C#). The cor Anglais parts (cr) are in treble clef with a key signature of one sharp (F#). The harp part (hp) is in bass clef with a key signature of one sharp (F#). The woodwinds play melodic lines with triplets and slurs. The harp provides a steady accompaniment with chords and single notes.

vi

vi

vle

vc

cb

MOLTO RIT.

Detailed description: This section of the score covers the string parts. The violin parts (vi) are in treble clef with a key signature of one sharp (F#). The viola part (vle) is in alto clef with a key signature of one sharp (F#). The violoncello (vc) and double bass (cb) parts are in bass clef with a key signature of one sharp (F#). The strings play a rhythmic accompaniment with slurs and accents. The tempo marking 'MOLTO RIT.' is present at the top right of this section.

This musical score page, numbered 38, features a variety of instruments. The woodwind section includes two flutes (fl), two clarinets (cl), and two cor Anglais (cr). The brass section consists of two horns (hp). The string section includes two violins (vi), a viola (vle), a cello (vc), and a double bass (cb). The percussion part (P122.) is marked with a piano (*mp*) dynamic. The woodwinds and strings play mostly sustained notes, while the violins feature a melodic line with triplets and slurs. The double bass and cello provide a rhythmic accompaniment with a steady eighth-note pattern. The percussion part is marked with a piano (*mp*) dynamic.

solo

fl

fl

cl

cl

cr

cr

hp

Fl Dk

3↓

vi solo

vi

vi

vi

Arco

Pizz.

Arco

Pizz.

Arco

Pizz.

vc

Pizz.

Pizz.

cb

Detailed description of the musical score: This page of a musical score, numbered 46, is for the piece 'En la Alhambra - 12'. It features a full orchestral ensemble including two flutes (fl), two clarinets (cl), two cor Anglais (cr), harp (hp), two violins (vi), one violin solo (vi solo), one viola (vi), one violoncello (vc), and one double bass (cb). The score is written in G major (one sharp) and 3/4 time. The harp part includes the notation 'Fl Dk' and a '3↓' marking. The violin parts include 'Arco' and 'Pizz.' markings. The woodwinds and strings play various melodic and rhythmic patterns, with some woodwinds featuring triplet markings. A 'solo' marking is placed above the first flute staff.

Rit.

fl *scritto*

fl

cl

cl

cr *solo*

cr

hp *scritto* G#

vi *scritto*

vi

vle

vc

cb

Rit.

This musical score page, numbered 62, is for the piece 'En la Alhambra - 16'. It features a full orchestral arrangement with the following parts:

- Flutes (fl):** Two staves, both containing whole rests.
- Clarinets (cl):** Two staves, both containing whole rests.
- Cor Anglais (cr):** Two staves, both containing whole rests.
- Harp (hp):** One staff with a grand staff (treble and bass clefs), containing whole rests.
- Violins (vi):** Two staves. The first violin part (vi) begins with a melody in the first measure, marked with a *M* (Moderato) tempo. The second violin part (vi) follows a similar line. Both parts include dynamic markings such as *v* (pizzicato) and *M*.
- Viola (vle):** One staff in alto clef, starting with a whole rest in the first measure and then playing a melodic line with dynamic markings like *v* and accents (^).
- Violoncello (vc):** One staff in bass clef, playing a bass line with dynamic markings like *M* and accents (^).
- Double Bass (cb):** One staff containing whole rests.

The score is divided into four measures. The first three measures show the active parts for strings and woodwinds, while the fourth measure shows the continuation of these parts, including some dynamic changes and accents.

This musical score is for the piece "En la Alhambra - 17". It is arranged for a large ensemble including two flutes (fl), two clarinets (cl), two cor Anglais (cr), harp (hp), two violins (vi), one viola (vle), one cello (vc), and one double bass (cb). The score is written in G major and 3/4 time. The first system (measures 1-4) features a complex melodic line for the flutes and clarinets, with triplets and sixteenth-note patterns. The cor Anglais and violins provide harmonic support with rhythmic patterns. The harp and double bass play sustained chords, while the cello and viola provide a steady bass line. The second system (measures 5-8) continues the melodic development, with the flutes and clarinets playing more intricate passages. The cor Anglais and violins maintain their rhythmic accompaniment. The harp and double bass continue to provide harmonic support, and the cello and viola play a consistent bass line. The third system (measures 9-12) concludes the piece with a final melodic flourish for the flutes and clarinets, and a sustained chord for the harp and double bass.

fl

fl

cl

cl

cr

cr

hp

vl solo

vl

vl

vle

vc

cb

pizz

arco

pizz

arco

Contando

pizz

arco

pizz

arco

fl

fl

cl

cl

cr

cr

hp

vi solo

vi

vi

vle

vc

cb

Canzando

The musical score for page 74 is arranged in a standard orchestral format. It features ten staves: two for flutes (fl), two for clarinets (cl), two for cor Anglais (cr), a harp (hp), a violin solo (vi solo), two violins (vi), a viola (vle), a violoncello (vc), and a double bass (cb). The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into four measures. The flute parts play a simple rhythmic pattern of quarter notes. The clarinet parts have rests in the first two measures and enter in the third measure. The cor Anglais parts play a rhythmic pattern of quarter notes. The harp part provides a harmonic accompaniment with chords and single notes. The violin solo part features a melodic line with triplets and slurs. The violin and viola parts play a rhythmic pattern of quarter notes. The violoncello part plays a rhythmic pattern of quarter notes. The double bass part plays a rhythmic pattern of quarter notes. The word "Canzando" is written in the second measure of the violin part.

solo

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Flutes (fl):** Two staves. The first staff has a *solo* marking and contains a complex melodic line with triplets and sixteenth notes.
- Clarinets (cl):** Two staves. The first staff has a *K* marking and contains a melodic line with some rests.
- Cor Anglais (cr):** Two staves. The first staff has a *K* marking and contains a melodic line with some rests.
- Harp (hp):** Two staves. The right hand contains arpeggiated chords, and the left hand contains a bass line with triplets.
- Violins (vl):** Two staves. The first staff contains a melodic line with some rests.
- Viola (vl):** One staff. The first staff contains a melodic line with some rests.
- Violin Solo (vle):** One staff. The first staff has a *pin.* marking and contains a melodic line with a triplet.
- Voice (vc):** One staff. The first staff contains a melodic line with some rests.
- Oboe (ob):** One staff. The first staff has a *pin.* marking and contains a melodic line with some rests.

Additional markings include *Div.* (divisi) for the violins and violas, and *pin.* (pizzicato) for the violin solo and oboe.

RITARDANDO MOLTO

ANDANTE

fl

fl

cl

cl

cr

cr

hp

RITARDANDO MOLTO

ANDANTE

vi solo

vi

vi

vle

vc

cb

Div

Div

3 soli

And

fl

fl

cl

cl

cr

cr

hp

TEMPO I

vi

vi

vle

vc

cb

Tutti

M

M

M

M

This page of a musical score, numbered 95, contains measures 95 through 98. The score is arranged in a grand staff format with the following instruments and parts:

- Flutes (fl):** Two staves. The upper staff features a melodic line with eighth-note patterns and trills, while the lower staff provides harmonic support.
- Clarinets (cl):** Two staves. The upper staff has a melodic line with eighth-note patterns and trills, and the lower staff provides harmonic support.
- Cornets (cr):** Two staves. The upper staff has a melodic line with eighth-note patterns and trills, and the lower staff provides harmonic support.
- Harp (hp):** A single staff with a complex, arpeggiated accompaniment.
- Violins (vl):** Two staves. The upper staff has a melodic line with eighth-note patterns and trills, and the lower staff provides harmonic support.
- Viola (vle):** A single staff with a melodic line and harmonic support.
- Violoncello (vc):** A single staff with a melodic line and harmonic support.
- Double Bass (cb):** A single staff with a melodic line and harmonic support.

The score includes various musical notations such as eighth notes, sixteenth notes, trills, and triplets. The key signature is one sharp (F#), and the time signature is 4/4. The page concludes with a double bar line at the end of measure 98.

EN LA ALHAMBRA

Isaac Albeniz

Flauto I

Allegretto non troppo

5

9 **A** **B**

p *pp* *f* *crec.*

17 *poco rit.* **C** *a T.po* **D** *solo*

mf *rit. e dim. molto* *Andante* 2

25

30 *a T.po* 5 *molto rall.*

38 **E** 8 **F** 2 *solo* **G** 6

56 **H** *saltovoce*

62 **I** 5

70 **J** **K**

p *poco rit.* *pp* *a T.po* *p* *crec.*

78 **L** 3 *solo* **M**

mf *rit. e dim. molto* *Andante* 2

86

91 *a T.po* 5

EN LA ALHAMBRA

Isaac Albeniz

Flauto II

Allegretto non troppo

5

9 **A**

p *pp*

15 **B**

p *cres.* *mf* *poco rit.*

a T.po **C** 9 2

Andante

30 a T.po

molto rall.

5

38 **E** **F**

p

50 **G** **H**

sottovoce

8 3 3 2

62 **I**

5

70 **J**

p *pp*

76 **K**

p *cres.* *mf* *poco rit.*

a T.po **L** 9 2

Andante

91 a T.po

5

ff

EN LA ALHAMBRA

Clarinetto I in La

Isaac Albeniz

Allegretto non troppo

5

9 **A** *p* *pp* *mf* *mf* *rit.* *poco rit.* **C** *a T.po solo*

20 *rit. e dim. molto* **D** *Andante* 5 2

30 *a T.po* 5 *ff* *molto rall.* 3

38 **E** 8 **F** *Solo* *p* 3 3 2

50 **G** 7 **H** 3

62 **I** 5 *ff* 3 3 3

70 **J** *p* 3 **K** *pp* *mf* *mf* *rit.* *poco rit.* **L** *a T.po solo*

81 *rit. e dim. molto* **M** *Andante* 5 2

91 *a T.po* 5 *ff* 3 3

EN LA ALHAMBRA

Clarinetto I in Si b

Isaac Albeniz

Allegretto non troppo

5

9 **A** *p* *pp* *mf* *mf* **B** *poco rit.* **C** *a T.po solo*

20 *rit. e dim. molto* **D** *Andante* 5 2

30 *a T.po* 5 *molto rall.* 3

38 **E** 8 **F** *Solo* *p* 3 3 2

50 **G** 7 **H** 3

62 **I** 5 3 3

70 **J** *p* 3 *pp* *mf* *mp* **K** *poco rit.* **L** *a T.po solo*

81 *rit. e dim. molto* **M** *Andante* 5 2

91 *a T.po* 5 3

EN LA ALHAMBRA

Isaac Albeniz

Clarinetto II in La

Allegretto non troppo

5

9 **A** *p* **B** *pp* *poco rit.* **C** *mf* a T.po

22 **D** *p* *pp* *rit. e dim. molto* **E** *p* **F** *pp* *rit. e dim. molto* **G** *p* **H** *p* *Andante*

30 a T.po *molto rall.*

38 **E** *p* **F** *p* **G** *p* **H** *p*

62 **I** *p*

70 **J** *p* **K** *pp* *poco rit.* **L** *mf* a T.po

83 **M** *p* *pp* *rit. e dim. molto* **N** *p* **O** *p* *Andante*

91 a T.po

EN LA ALHAMBRA

Clarinetto II in Si b

Isaac Albeniz

Allegretto non troppo

5

f

9 **A** **B** *poco rit.* **C** a T.po

p *pp* *mf*

22 **D** *rit. e dim. molto* **E** *Andante*

p *pp*

30 a T.po *molto rall.*

f

38 **E** **F** **G** **H**

p *p*

62 **I**

f

70 **J** **K** *poco rit.* **L** a T.po

p *pp* *mf*

83 **M** *rit. e dim. molto* **N** *Andante*

p *pp*

91 a T.po

f

EN LA ALHAMBRA

Isaac Albeniz

Corno I in Fa
Allegretto non troppo

4

9 **A** *f* *f* **B** *pp* *p* *cresc.*

17 *poco rit.* **C** a T.po *mf* *pp*

23 **D** *p* *rit. e dim. molto* *Andante* 2 2

30 a T.po 4 *f* *f* *molto rall.*

38 **E** 8 **F** 2 *pp*

50 **G** 8 **H** 2 *solo* *rit.* 3 3

62 **I** 4 *f* *pp* *p* *cresc.*

70 **J** *p* *pp* *p* *cresc.*

78 *poco rit.* **L** a T.po *mf* *pp*

84 **M** *p* *rit. e dim. molto* *Andante* 2 2

91 a T.po 4 *f*

EN LA ALHAMBRA

Isaac Albeniz

Corno II in Fa
Allegretto non troppo

4

9 **A** **B**

17 *poco rit.* **C** a T.po

23 **D** *rit. e dim. molto* Andante 2

30 a T.po 4 *molto rall.*

38 **E** 8 **F** 2 **G** 8 **H** 4

62 **I** 4

70 **J** **K**

78 *poco rit.* **L** a T.po

84 **M** *rit. e dim. molto* Andante 2

91 a T.po 4

Dynamics: *f*, *mf*, *pp*, *p*, *cresc.*

Articulation: accents, slurs, breath marks

Performance instructions: *poco rit.*, *rit. e dim. molto*, *Andante*, *molto rall.*

EN LA ALHAMBRA

Allegretto non troppo

Isaac Albeniz

4 3 **A**

4 3 p pp

13 **B** *poco rit.*

p cresc. C# Bb G#4

19 **C a T.p.o**

p Bb4 G#4 D#4

23 **D** *rit. e dim. molto*

p Bb4 G#4 D#4 G#4

28 **E**

Andante a T.p.o ff molto rall. F#

G#4 C#4

42 **F**

(F#, D#) 8va 3 p F#4 D#4

Bb G 2 Solo 3 3 3 3

Rit. H Sotto voce G#

I A *l*po 4 4 ff 3 P 3 pp

K poco Rit. Cres. C# Bb G# Bb G#

L a *l*po 3 3 3 Bb G# D# D# G#

M 3 3 3 3 rit. e dim. molto Bb Bb G# D#

2 Andante 2 4 a *l*po 4 ff 4 4 4

Bb D# En la Alhambra - 2

EN LA ALHAMBRA

Violini I

Isaac Albeniz

Allegretto non troppo

f

4 *unis.*
sf sf sf

9 *solo*
p pizz. arco *pizz.* arco *CANT.*
p pizz. arco *pizz.* arco *pp*

13 *CANT.* *cres.* *cres.*

17 *tutti* *poco rit.* *mf* *p* *CANT.* *a T.po*

23 *D* *solo* *rit. e dim. molto* *P* *Andante*

30 *tutti* *f* *a T.po*

33

molto rall.

38 **E**

mp

42 *solo*

div.

8va

46 *solo*

P

unis.

P

50 **G** tutti

Pio f

54

P

58 **H**

Sottovoce

rit.

62 **I**

f

65

unis.
f

70

solo
pizz. *arco* *pizz.* *arco*
Cant.

74

solo
pizz. *arco* *pizz.* *arco*
Cant.

78

tutti *poco rit.*
mf *p*

84

M
4 div. *rit. e dim. molto* *p* *Andante*

91

a T.po
tutti *f*

94

f *ff*

44 *div.* **F** *unis.*
p *pizz.* *arco* *pizz.*

50 **G**
arco *p:vf* *p*

56 **H** *rit.*
pp

62 **I**
f

65

70 **J** **K**
p *pizz.* *arco* *pizz.* *arco* *pp* *>* *>* *>* *cant.*

77 *poco rit.* **L** *a T.po*
cres. *mf* *p*

84 **M** *4 div.* *rit. e dim. molto* **Andante**
p *>* *>*

91 *a T.po*
tutti *f*

94

EN LA ALHAMBRA

Isaac Albeniz

Viole

Allegretto non troppo

4

f

8

sf sf sf
ff

13

p
pp

18

p
cresc.
mf

25

pizz. mf
arco pp

29

rit. e dim. molto
Andante
(V.celli) pp

33

f

37

ff
molto rall.

41

mp

44 **F**
 pizz. arco p pizz. arco pizz.
p

50 **G**
 arco *Pivf* *p*

56 **H** rit.
pp

62 **I**
f *v* *>* *v*

66 **J**
v *ff* *3*

70 **K**
p *pp* *3* *>*

75 **L** poco rit.
p *cres.* *mf* *3* *>*

80 **L** a T.po **M**
pizz. *mf* *arco* *pp* *3*

87 **M** rit. e dim. molto Andante
3 *(V.celli)* *pp*

91 **N** a T.po
f *v* *>* *v*

95 **O**
v *ff* *3* *>*

EN LA ALHAMBRA

Isaac Albeniz

Violoncelli

Allegretto non troppo

f

sf sf sf
ff

A
p *pp*

B
p *cresc.* *mf*
poco rit.

C a T. po *p*
D *rit. e dim. molto* *Andante*
3 soli pp

30 a T. po *tutti f*

33 *molto rall.*

E
mp

F

Musical staff 44-49: Bass clef, starting with a half note G2, followed by rests. Dynamics include *pizz.* and *p*.

G

Musical staff 50-55: Bass clef, starting with a half note G2, followed by quarter notes G2, A2, B2, C3. Dynamics include *pizz.* and *p*.

H

Musical staff 56-61: Bass clef, starting with a half note G2, followed by quarter notes G2, A2, B2, C3. Dynamics include *arco*, *pp*, and *rit.*

I

Musical staff 62-64: Bass clef, starting with a half note G2, followed by eighth notes G2, A2, B2, C3. Dynamics include *f*.

Musical staff 65-69: Bass clef, starting with a half note G2, followed by eighth notes G2, A2, B2, C3. Dynamics include *ff*.

J

Musical staff 70-74: Bass clef, starting with a half note G2, followed by eighth notes G2, A2, B2, C3. Dynamics include *p* and *pp*.

K

Musical staff 75-79: Bass clef, starting with a half note G2, followed by eighth notes G2, A2, B2, C3. Dynamics include *p*, *cres.*, and *poco rit.*

L a T.po

Musical staff 80-83: Bass clef, starting with a half note G2, followed by quarter notes G2, A2, B2, C3. Dynamics include *p*. Includes a section marked *rit. e dim. molto* and *Andante*.

a T.po

Musical staff 91-93: Bass clef, starting with a half note G2, followed by eighth notes G2, A2, B2, C3. Dynamics include *tutti* and *f*.

Musical staff 94-98: Bass clef, starting with a half note G2, followed by eighth notes G2, A2, B2, C3. Dynamics include *ff*.

EN LA ALHAMBRA

Isaac Albeniz

Contrabbassi

Allegretto non troppo

4

f >

9 **A** **B**

p > > *pp* > > > *p* *crn.*

17 **C** **D** 5

poco rit. *a T.po* *rit. e dim. molto* *Andante*

mf *pizz.* *p* *arco* *ppp*

30 **E** **F**

a T.po *molto rall.*

f >

38 **G** **H** 3 *rit.*

pizz. mp

50 **I** **J** **K**

p > > *pp* > > > *p* *crn.*

62 **L** **M** 5

pizz. f *a T.po* *rit. e dim. molto* *Andante*

mf *pizz.* *p* *arco* *ppp*

74 **N** **O**

f >

86 **P** **Q**

p > > *pp* > > > *p* *crn.*

98 **R** **S**

p > > *pp* > > > *p* *crn.*

91 **T** **U**

f >