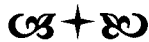


Isaac Albeniz

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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PUERTA DE TIERRA

Bolevo

Isaac Albeniz

Allegro non Troppo

The score is for a concert band or orchestra. It features the following instruments and parts:

- Piano (p):** The main melodic and harmonic instrument. It includes a right-hand part with a *mp p* dynamic and a left-hand part with *p* and *gliss.* markings. Both hands feature 7th and 10th fingering patterns.
- Flute (fl):** Two parts, both in treble clef with a key signature of two sharps (D major). The right flute has a melodic line with a *mp p* dynamic.
- Clarinet (cl):** Two parts, both in treble clef with a key signature of three sharps (F# major). The right clarinet has a melodic line with a *p* dynamic.
- Horn (cr):** Two parts, both in treble clef with a key signature of two sharps (D major). The right horn has a rhythmic accompaniment with a *f* dynamic.
- Harp (hp):** Two parts, both in treble clef with a key signature of two sharps (D major). The right harp has a melodic line with a *p* dynamic and *crusc.* marking. The left harp has a rhythmic accompaniment with a *p* dynamic and *gliss.* marking.
- Violin (vl):** Two parts, both in treble clef with a key signature of two sharps (D major). The right violin has a rhythmic accompaniment with a *f* dynamic.
- Viola (vle):** One part in alto clef with a key signature of two sharps (D major). It has a rhythmic accompaniment with a *f* dynamic.
- Violoncello (vc):** One part in bass clef with a key signature of two sharps (D major). It has a rhythmic accompaniment with a *f* dynamic.
- Contrabasso (cb):** One part in bass clef with a key signature of two sharps (D major). It has a rhythmic accompaniment with a *f* dynamic.

The score is in 3/4 time and D major. It includes dynamic markings such as *mp p*, *p*, *f*, and *crusc.* The tempo is marked *Allegro non Troppo*. The score is divided into two measures, with a repeat sign at the end of the first measure.

Musical score system 1, measures 1-3. It features a grand staff with four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has three sharps (F#, C#, G#). The music consists of rhythmic patterns of eighth and sixteenth notes. A dynamic marking *f* is present in the third measure of the bottom-right staff. The tempo marking *Poco rit.* is written in the top right corner.

Musical score system 2, measures 4-6. It features a grand staff with five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature has three sharps (F#, C#, G#). The music continues with rhythmic patterns. A dynamic marking *f* is present in the sixth measure of the top-right staff. The tempo marking *Poco rit.* is written in the top right corner.

6 *a Tempo, ben marcato*

The musical score is arranged in a grand staff format with multiple systems. The first system includes a treble clef staff with a *mf* dynamic marking and a piano staff with a *mp* dynamic marking. The second system features a bass clef staff with a *f* dynamic marking and a *A Tempo, ben marcato* instruction. The third system contains a treble clef staff with a *f* dynamic marking, a piano staff with a *f* dynamic marking, and a bass clef staff with a *f* dynamic marking. The score is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains several measures of music, including triplet markings and various rhythmic patterns.

Musical score system 1, measures 9-11. It features a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music includes a piano (*p*) dynamic marking and a triplet of eighth notes in the bass line.

Musical score system 2, measures 12-14. This system contains mostly rests for all staves.

Poco Rubato - A Tpo

Musical score system 3, measures 15-17. It features a grand staff with treble and bass clefs. The key signature has two sharps. The music includes a mezzo-forte (*mf*) dynamic marking and a triplet of eighth notes in the bass line.

Pizz.

Musical score for 'Puerta de Tierra - 5'. The score is written for a grand piano and includes a variety of instruments: two staves for the piano (treble and bass clef), two staves for a violin and viola (treble and bass clef), and two staves for a cello and double bass (treble and bass clef). The key signature is D major (two sharps) and the time signature is 3/4. The score is divided into three measures. The first measure shows the piano playing a melody with a triplet of eighth notes. The second measure features a dynamic marking of *mf* and a hairpin crescendo. The third measure has a dynamic marking of *f*. The violin and viola parts play a melody with a triplet of eighth notes. The cello and double bass parts play a bass line with a triplet of eighth notes. The word *Alco* is written below the cello and double bass staves in the third measure.

Rit.

Rit.

fin.

Musical score for "Puerta de Tierra - 7", page 18. The score is written for piano and features a complex arrangement of staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score is divided into two systems, each containing two systems of staves.

The first system (top two systems of staves) consists of four staves. The top two staves are marked *pp* (pianissimo). The bottom two staves are empty.

The second system (bottom two systems of staves) consists of six staves. The top two staves are marked *p* (piano). The bottom two staves are marked *p* (piano). The bottom-most staff is marked *p* (piano). The score includes various musical notations such as triplets, slurs, and dynamic markings.

Musical score for the first system, measures 24-26. The system consists of four staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are in bass clef with a key signature of two sharps (F# and C#). Measure 24 features a triplet of eighth notes in the upper voice and a triplet of eighth notes in the lower voice. Measure 25 includes a dynamic marking of *f* and the instruction *crusc.* (crescendo). Measure 26 features a triplet of eighth notes in the upper voice and a triplet of eighth notes in the lower voice.

Two empty musical staves, one in treble clef and one in bass clef, both with a key signature of two sharps (F# and C#).

Two empty musical staves, one in treble clef and one in bass clef, both with a key signature of two sharps (F# and C#).

Musical score for the second system, measures 27-29. The system consists of four staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are in bass clef with a key signature of two sharps (F# and C#). Measure 27 features a dynamic marking of *f* and the instruction *Brillante*. Measure 28 includes dynamic markings of *f* and *arco*, and the instruction *crusc.* (crescendo). Measure 29 features a triplet of eighth notes in the upper voice and a triplet of eighth notes in the lower voice.

This musical score is for a piece titled "Puerta de Tierra - 10". It is written for a grand piano and consists of 12 measures across six systems. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score includes various musical notations such as dynamics (mp, dim., p), articulation (accents), and fingerings (3, 7, 10). The first system features a melodic line in the right hand with a 10-fingered scale and a piano line in the left hand with a 7-fingered scale. The second system continues the piano line with a 3-fingered scale. The third system shows a piano line with a 7-fingered scale and a glissando in the bass line. The fourth system features a piano line with a 7-fingered scale and a glissando in the bass line. The fifth system shows a piano line with a 7-fingered scale and a glissando in the bass line. The sixth system shows a piano line with a 7-fingered scale and a glissando in the bass line.

NB. Fine

30

The musical score is arranged in two systems. The first system consists of four staves: two grand staves (treble and bass clef) and two individual staves. The second system also consists of four staves: two grand staves and two individual staves. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Dynamics include *f*, *ff*, and *mf*. The score concludes with a double bar line and a fermata on the final note of the first staff in the second system.

NB: la nota fra parentesi: si suona solo la seconda volta.

The musical score is arranged in two systems. The first system consists of four staves: two grand piano staves (treble and bass clef) and two guitar staves (treble and bass clef). The second system consists of four staves: two grand piano staves (treble and bass clef) and two guitar staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamics such as *mf*, *f*, *p*, and *ppm.*, as well as articulations like *solo*, *arco*, and *ppm.*. There are also trills and triplets indicated in the piano and guitar parts.

Musical score for 'Puerta de Tierra - 13'. The score is written for piano and includes a vocal line. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into three systems. The first system shows the piano accompaniment with triplets in the right hand. The second system shows the vocal line and piano accompaniment, with a dynamic marking of *mf*. The third system shows the piano accompaniment with a dynamic marking of *f* and includes the vocal line with lyrics: (p.u.) *f* *pu.* *And*. The score features various musical notations including triplets, slurs, and dynamic markings.

Solo

solo

p

The musical score is arranged in two systems. The first system consists of two grand staves. The upper grand staff has two treble clefs; the right-hand part is mostly silent, with a few notes in the final measure. The left-hand part features a continuous eighth-note pattern with triplets. The lower grand staff has two bass clefs; the right-hand part has a few notes in the final measure, while the left-hand part continues the eighth-note pattern. The second system also consists of two grand staves. The upper grand staff has two treble clefs, with the right-hand part playing a triplet of eighth notes in the third measure. The lower grand staff has two bass clefs, with the right-hand part playing a steady eighth-note line and the left-hand part playing a bass line with some triplet figures. Dynamics include piano (*p*) and forte (*f*). The word 'Solo' is written above the first system, and 'solo' is written above the second system.

Poco rit.

Poco rubato

Musical score for the first system, measures 44-47. The piano part consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The violin part is on a single treble clef staff with the same key signature. The music includes triplets and dynamic markings like 'p'.

Poco rit.

Poco rubato

Musical score for the second system, measures 48-51. The piano part consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The violin part is on a single treble clef staff with the same key signature. The music includes triplets and dynamic markings like 'mf' and 'pizz.'.

f *Arco*

Musical score for measures 48-52. The first system (measures 48-50) features a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system (measures 51-52) features a treble clef staff with a melodic line and a bass clef staff with a bass line. Dynamics include *f* and *p*. There are triplets and slurs throughout.

Arco

Musical score for measures 53-57. The first system (measures 53-54) features a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system (measures 55-57) features a treble clef staff with a melodic line and a bass clef staff with a bass line. Dynamics include *mf*. There are triplets and slurs throughout.

pu.

Arco

Arco

A Tempo

System 1: Treble and Bass staves. Treble clef, key signature of one sharp (F#). The system contains three measures. The first two measures are mostly rests. The third measure features a triplet of eighth notes in the treble clef and a quarter note in the bass clef.

System 2: Treble and Bass staves. Treble clef, key signature of one sharp (F#). The system contains three measures. The first measure has a quarter rest in the treble and a quarter note in the bass. The second measure is a whole rest. The third measure has a triplet of eighth notes in the treble and a quarter note in the bass.

System 3: Treble and Bass staves. Treble clef, key signature of one sharp (F#). The system contains three measures. The first two measures are whole rests. The third measure has a quarter note in the treble and a quarter note in the bass.

System 4: Treble, Bass, and two additional staves. Treble clef, key signature of one sharp (F#). The system contains four measures. The first measure has a fermata over the first note. The second measure has a fermata over the last note. The third measure has a fermata over the last note. The fourth measure is a whole rest. The word *Rit.* is written above the first measure, and *A Tempo* is written above the second measure. The bottom two staves contain bass clef notation.

This musical score is for the piece 'Puerta de Tierra - 18'. It is written for a piano and consists of two systems of staves. The first system contains two systems of staves, and the second system contains two systems of staves. The key signature is one sharp (F#), and the time signature is 3/4. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include piano (p) and accents (V). The notation includes various clefs (treble and bass) and rests.

Rit.

f

f

f

fiss

3

3

3

7

10

10

Rit.

f

f

f

fiss

3

3

3

7

10

10

#

PUERTA DE TIERRA

Isaac Albeniz

Flauto I

Allegro non troppo

poco rubato

6 **A** a T.po *mp* *10* *poco rubato* **B** a T.po

13 *mf* **C** *rit.* *p* a T.po

17 **D** *pp* **E** *solo* *p*

23 **F** *f* *cresc.*

29 **G** *mp* *10* *f* **Fine**

34 **H** 4 **I** 5 **J** *solo* *poco rit.* *p* *The little note 2nd time only*

47 **K** *poco rubato* *p* *a T.po* **L** 4 *rit.*

55 **M** a T.po *f* *p*

59 **N** *p* *f* *rit.* *mp* *10* **D.S. al Fine**

PUERTA DE TIERRA

Isaac Albeniz

Flauto II
Allegro non troppo



poco rubato **A** a T.po

7

13

18

26

34

47

55

58

Fine

The little note
2nd time
only

D.S. al Fine

PUERTA DE TIERRA

Clarinetto I in La
Allegro non troppo

Isaac Albeniz
poco rubato

6 **A** a T.po *poco rubato* **B** a T.po

11 **C** *rit.*

16 a T.po **D** **E** 4 **F** *f cresc.*

26 **G** *dim.* **H** **I**

30 *f* *Fine*

34 **H** 2 **I** *The little note
2nd time
only*

39 **J** 3 **K** 3 **L** 4 *rit.*

55 **M** a T.po *f* *p*

59 **N** *rit.* *D.S. al Fine*

PUERTA DE TIERRA

Clarinetto I in Si b
Allegro non troppo

Isaac Albeniz
poco rubato

6 **A** a T.po *poco rubato* **B** a T.po

11 **C** *rit.*

16 a T.po **D** **E** 4 **F** *f cresc.*

26 **G** *dim.*

30 *f* **H** **I** *Fine*

34 *> the little note 2nd time only*

39 **J** **K** **L** 4 *rit.*

55 **M** a T.po

59 **N** *rit.* *D.S. al Fine*

PUERTA DE TIERRA

Clarinetto II in Si b

Isaac Albeniz

Allegro non troppo ♩

poco rubato **A** a T.po

2

7

13

18

29

34

40

46

58

Fine

The little note
2nd time only

D.S. al Fine

PUERTA DE TIERRA

Corno II in Fa

Isaac Albeniz

Allegro non troppo

poco rubato

A a T.po *poco rubato* **B** a T.po 4

C *rit.* a T.po **D** 3

E 4 **F** 2 **G** 3

H *mf* **I** *mf*

J 3 **K** 3 **L** *rit.* 4 **M** a T.po *p*


N 3 *rit.* D.S. al Fine

The little note 2nd Time only

PUERTA DE TIERRA

Isaac Albeniz

Violini I

Allegro non troppo 



ff

5 *poco rubato* **A** a T.po



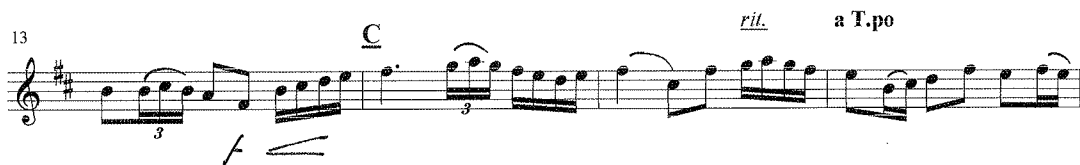
f

9 *poco rubato* **B** a T.po



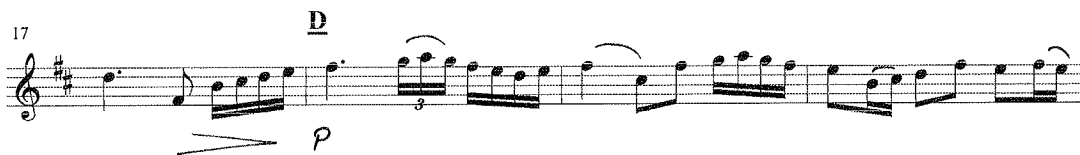
mf

13 **C** *ril.* a T.po



f

17 **D**



p

21 **E** **F**



f brillante

27 **G**



f

Fine

31

34 **H**

38 **I**

43 **J** **K** *poco rubato*

49 **L** a T.po

53 *rit.* **M** a T.po

57

60 **N** *rit.* D.S. al Fine

H

PUERTA DE TIERRA

Violini II

Isaac Albeniz

Allegro non troppo

5 *ff* *poco rubato* *f*

6 **A** a T.po *poco rubato* *mf*

10 **B** a T.po *f*

14 **C** *rit.* a T.po

18 **D** **E** *pizz.* *p*

22 **F** *arco* *f* *cresc.*

26 **G**

30

Fine

34

H

38

I

43

J

poco rit.

47

K *poco rubato*

a T.po

51

L

55

M a T.po

rit.

60

N

rit.

D.S. al Fine

PUERTA DE TIERRA

Isaac Albeniz

Viola

Allegro non troppo 

poco rubato

Musical staff 1: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a series of eighth-note chords. A dynamic marking of *ff* is placed below the staff. A *poco rubato* marking is at the end of the staff.

6 **A** a T.po

poco rubato

Musical staff 2: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains eighth-note chords with triplets. A dynamic marking of *f* is at the beginning, and *mf* is at the end.

10 **B** a T.po

Musical staff 3: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains eighth-note chords with triplets. A dynamic marking of *f* is at the beginning, and *mf* is at the end.

14 **C** *rit.* a T.po

Musical staff 4: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains eighth-note chords with triplets. A dynamic marking of *ff* is at the beginning, and *rit.* is written above the staff.

18 **D**

E *pizz.*

Musical staff 5: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains eighth-note chords with triplets. Dynamic markings of *p* are at the beginning and end.

22

F *arco*

Musical staff 6: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains eighth-note chords. Dynamic markings of *f* and *cres.* are at the end.

26

G

Musical staff 7: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains eighth-note chords. A dynamic marking of *f* is at the end.

30

f *ff*

34 **H**

f *p*

38 **I**

f *p* *f* 3

43 **J** *poco rit.*

p 3 *mf*

47 **K** *poco rubato* *a T.po*

p 3 *mf*

51 **L** *rit.*

mf 3 *rit.*

55 **M** *a T.po*

p

60 **N** *rit.* D.S. al Fine

ff 3 *rit.* D.S. al Fine

PUERTA DE TIERRA

Isaac Albeniz

Violoncelli

Allegro non troppo

6 **A** a T.po *poco rubato* **B** a T.po

12 **C** *rit.* a T.po

18 **D** **E** pizz.

23 **F** arco **G** Fine

34 **H** pizz. **I** **J** pizz. *poco rit.*

45 **K** *poco rubato* a T.po **L**

52 **M** a T.po **N** *rit.*

58 **N** *rit.* D.S. al Fine

PUERTA DE TIERRA

Isaac Albeniz

Contrabbassi
Allegro non troppo



poco rubato

6

12

A a T.po *poco rubato* **B** a T.po

18

C *rit.* a T.po

28

D **E** **F**

34

G *Fine*

40

H **I**

47

J

55

K **L** *rit.*

M a T.po **N** *rit.* D.S. al Fine