

CREATIVE TRANSCRIPTIONS

**Concert Music for
VIOLONCELLO**

Prepared by David Johnstone

ASTURIAS
(originally for Piano)

I. ALBENIZ

For Cello solo

Asturias Isaac Albeniz

A short note from the Arranger

I am most happy for you to have a copy of this work. Originally for piano, from the Suite 'Española', it is occasionally heard on other instruments, such as violin or guitar (there is also an orchestral version). However, cellists have been slow to pick up on this. There does exist at least one transcription of 'Asturias' for violoncello, but it is so hard that it is only playable by a handful of solo cellists! It is a beautiful and pulsating piece, so I felt that it was worth the effort to produce my own version which, whilst still sounding quite virtuosic, is certainly 'playable' to all competent cellists (music college level and upwards). Obviously string crossing bowing techniques have to be comfortable and resistant (try the first Piatti Caprice as a preliminary!) in the outer sections, whilst in the slower central part you can really find your artistic fantasy at full flow, with the continually rubato passages that need to sound convincing.

If you ever play this piece publically, no matter how informally, why not drop a line to *johnstone-music* (in the Contact Section). We will give your performance free publicity and a Web-page link if wished. Simply visit www.johnstone-music.com or www.j-music.es

ENJOY THE MUSIC !!

ASTURIAS I. ALBENIZ

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Allegro

II 0 o *sim. sempre*

III P marcato *il canto*

mf *p sub.*

(p)

(o)

(marcato il canto)

mf

cresc. poco a poco

f *ossia*

ff

sempre

(I - - - - -)

(II)⁴

The image shows a handwritten musical score for bass clef instruments, likely a double bass or electric bass. The score is written on ten staves. The key signature is B-flat major (two flats). The tempo and style are indicated by the instruction '(marcato il canto)' at the top. The dynamics range from mezzo-forte (mf) to fortissimo (ff). The score includes various musical notations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 0, 10). There are also performance instructions like 'cresc. poco a poco' and 'sempre' with first and second endings. The notation includes eighth and sixteenth notes, often beamed together, and some triplets. The score concludes with a double bar line and repeat signs.

sempre *ff*

dim. poco a poco →

mp

dim.

p

2° al CODA

Più lento (con fantasia)

pp

pizz. rit. arco

mp

pizz. rit. arco

mp

pizz. rit. arco

mp

pizz. rit. arco (a tempo)

mp

rit. lento pizz.

cresc.

arco

mp

arco

poco più mosso

mf

arco

pizz.

p

2

2

arco π

mf

mp

p

pp

più lento $\frac{2}{3}$

p

mp

a tempo

arco

più lento

pizz.

pp

quasi a tempo (allegro) ma tranquillo

arco

pp

(rall.)

a tempo (più lento)

p

pizz. rit

mp

arco

pp

pizz. rit

m

pp

Da Capo,
poi al CODA (♠)

♩ CODA

Handwritten musical score for a Cello Codetta. The score is written on five staves. The first staff is in treble clef and contains a melodic line with notes, rests, and dynamics like "mf dolce" and "p.". The second and third staves are in bass clef and contain accompaniment with chords and fingerings. The fourth staff is in bass clef and features a rhythmic pattern of eighth notes with fingerings and the instruction "quasi a tempo". The fifth staff is in bass clef and contains a few notes with dynamics like "ff" and "(v)". The score includes various musical notations such as slurs, accents, and dynamic markings.

Please do see other original works for many different instruments and groupings,
and also special transcriptions for cellists on the *johnstone-music* Web page -

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