



Eythor Thorlaksson

Iceland

About the artist

Eythor Thorlaksson is born 1930 and started young playing musical instruments. In the years 1950 - 1952 he studied guitar in England, Denmark and Sweden and in 1953 in Madrid with Daniel Fortea and Quintin Esquembre. In the years 1954 - 1957 he studied harmony and counterpoint with Dr. Urbancic and in 1958 - 1961 he completed his guitar studies with Graciano Tarragó in Barcelona. Since then he has been the principal guitar teacher at The Music School in Hafnarfjordur and has arranged and written a lot of tutorial material for the classical guitar, he is now retired but continues to arrange and compose for the guitar.

Personal web: <http://www.classicalguitarschool.net>

About the piece



Title:	Asturias [7 pages]
Composer:	Albéniz, Isaac
Arranger:	Thorlaksson, Eythor
Licence:	Copyright © The Guitar School - Iceland
Instrumentation:	Guitar solo (standard notation)
Style:	Classical
Comment:	Mp3 performed by Gordon Rowland (Public domain from musopen.com)

Eythor Thorlaksson on [free-scores.com](http://www.free-scores.com)

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ISAAC ALBENIZ

ASTURIAS

Revised and fingered
by
Eythor Thorlaksson

The Guitar School - Iceland

www.eythorsson.com.

ASTURIAS

Rev. and fingered by
Eythor Thorlaksson

Isaac Albeniz

Andante ♩ = 92

The musical score for "Asturias" is presented in six staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked "Andante" with a quarter note equal to 92 beats per minute. The score includes various guitar techniques and dynamics:

- Staff 1:** Starts with a *p* (piano) dynamic. It features a triplet of eighth notes (fingerings 5, 4, 5) and a triplet of sixteenth notes (fingerings 1, 3, 4). Above the staff, the fingering sequence "p i P m P i P m P i P m" is indicated.
- Staff 2:** Continues the melodic line with similar triplet patterns.
- Staff 3:** Includes a *mf* (mezzo-forte) dynamic marking. It features a triplet of eighth notes (fingerings 4, 5, 6) and a triplet of sixteenth notes (fingerings 1, 3, 4).
- Staff 4:** Continues the melodic line with a triplet of eighth notes (fingerings 6, 5, 4) and a triplet of sixteenth notes (fingerings 1, 2, 4).
- Staff 5:** Continues the melodic line with a triplet of eighth notes (fingerings 6, 4, 5) and a triplet of sixteenth notes (fingerings 1, 2, 4).
- Staff 6:** Ends with a *f* (forte) dynamic marking. It features a triplet of eighth notes (fingerings 4, 5, 4) and a triplet of sixteenth notes (fingerings 3, 5, 3). The piece concludes with a *p* (piano) dynamic marking.

18

20

22

24

dim.

mf

rasg.

26

28

30

32 *rasg.*
f

34

36 VIII

38 VIII

40 VII

42 VIII VII

44 VIII VII

46

④ ⑤ ④ ⑤ ④ ⑤ ④ ⑤ ④ ⑤ ④ ⑤

48

⑤ *dim.* ⑥ ④ ⑤ ⑥ ④ ⑤ ⑥ ④ ⑤

50

④ ⑤ ④ ⑤ ④ ⑤ ④ ⑤ ④ ⑤ ④ ⑤ ⑥ *cresc.*

VII - - - - -

53

mf ⑥ ⑤ ④ ③ ② ① ⑥ ⑤ ④ ③ ② ①

VII - - - - -

55

⑥ ⑤ ④ ③ ② ① ⑥ ⑤ ④ ③ ② ①

VII - - - - -

57

dim. ⑥ ⑤ ④ ③ ② ① ⑥ ⑤ ④ ③ ② ①

59

pizzicato ⑥ ⑤ ④ ③ ② ① ④ ③ ② ① *arm. 19* ⑥ *p*

Andante tranquillo

63 *mf* *espressivo* II- arm. 8va *p*

70 arm. 8va *f* (5) II- arm. 8va *p*

76 II- *mf* IV- (4) (5)

82 *acc.* *rit.* (5)

88 **Moderato** II- *mf* *p* II- IV- *mf*

93 VI- *acc.* (4) (5) II- *rit.* *a tempo* V- *f* (6)

97 V- *p* *poco rit.* *mf a tempo* (5)

102 V- *dolce poco rubato* *rit.* (2)

106 *a tempo*

V VII

111 *rit.* *a tempo*

VII II

114 *f*

6

118 *arm. 8va* *p* *D. C. al Coda*

II II

123 **CODA** *p* *f* *p*

6 6

129 *Quasi andante* *pizzicato*

II II

133 *p* *accel.*

6

135 *arm. 12* *pp*

2 5