



# Richard Lenz

Australia

## Asturias (Leyenda) Albéniz, Isaac

### About the artist

Richard Lenz, born in Amsterdam, started to play the guitar at the age of nine. In the Netherlands Richard studied at the Conservatorium in Alkmaar with Tamara Kropat and subsequently at the Conservatorium in Rotterdam with Dick Hoogeveen.

He won two scholarships to help him further his studies overseas in Wales. As a student of the Royal Welsh College of Music and Drama, Richard undertook his postgraduate studies in Cardiff with guitarist John Mills and also studied period performance practice, visiting early music specialist Nigel North in London. Throughout his studies, Richard played in numerous festivals and master classes with many of the world's leading guitarists.

Richard maintains a busy performance and tuition schedule and has appeared in recitals both as a soloist and in various ensembles, including a Royal Performance.

As part of Duo Lenz, Richard and his wife Ruth have established themselves as one of Australia's leading cl... (more online)

**Associate:** AMCOS

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-rlenz.htm>

### About the piece



**Title:** Asturias (Leyenda)

**Composer:** Albéniz, Isaac

**Arranger:** Lenz, Richard

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**Publisher:** Lenz, Richard

**Instrumentation:** Guitar solo (standard notation)

**Style:** Classical

**Comment:** 'Asturias (Leyenda)' by Isaac Albéniz. From "Suite Española, Op. 47", this piece has become one of the most important works of the classical guitar repertoire

Richard Lenz on [free-scores.com](https://www.free-scores.com)



- listen to the audio
- share your interpretation
- comment
- contact the artist

# Asturias (Leyenda)

Isaac Albeniz  
Ed. Richard Lenz

**Allegro**

VII  
*p i p m p etc.*

*p* *sim...*

VII

*mf*

IX VII

IX

VII

*p* *mf*

*cresc. poco a poco .....*

24 CVII *m i*  
1 1 3 1 2 0 4 1 2 3 0 0 4 1 4 3 5  
(stretch) *f* *p* ④ ⑤

26 IX  
3 1 3 4 4

28 VII  
1 2 1 3 4 3

30 IX  
3 1 3 4 4

32 IX  
4 0 2 1 2 4 1 2 4 1 2  
⑤ ④ ⑤ ④ *ff* *p.*

34 *p.*

36 VIII CVIII *p i a*  
4 1 2 1 3 2 ① 4 3 4 3 4 3 5  
3 3 1 ④ ③ ④ ③ ④ ⑤

38

40 CVII *i m* CVII *i a*  
1 ② ① 3 4 1 1 3 4 1 3 4 3 4 3 5  
1 2 3 ③ ① 4 3 ④ ⑤

CVIII *i a* CVII

CVIII CVII *m i*

46 *dim. poco a poco*

48 *mp*

50 *cresc.*

CVII (no bar) *i m* *mf*

55

57 *dim.*

59 *p* *(Pizzicato)* *Ossia* *(Pizzicato)* *harm. 19 (RH)* *To Coda*

Andante (Più Lento)

63 <sup>①</sup> 121 CVII harm. 19 <sup>②</sup>

*mf* espressivo *p*

69 CIII harm. 15 <sup>②</sup> 141 <sup>②</sup> CII harm. 14 <sup>①</sup>

*f*

75 *mf* *rit.* *mf* A tempo CIV 131

81 *acc.* *rit.* A tempo

Moderato

88 II *f* *mf* *acc.*

94 A tempo I *rit.* *f* *mf* *rit.*

Andante (A tempo)

100 *mf* *mp*

104 V VII 242 IV CV VII

*poco rubato* *mf*

109 CVII 1/2 CVII

*mp*

113 CII

*mf*

115 CVII D.C. al Coda

*f* *mp*

⊕ Coda Lento I

123 I

*f* *p* *rall.*

Tempo I

132 VII

*p* *accel.*

135

*p* *harm. 12* *tamb.*