

Soprano

Cadiz

I. Albeniz (1860-1909)

7

14

20 *rit. molto* *a tempo*

26

32

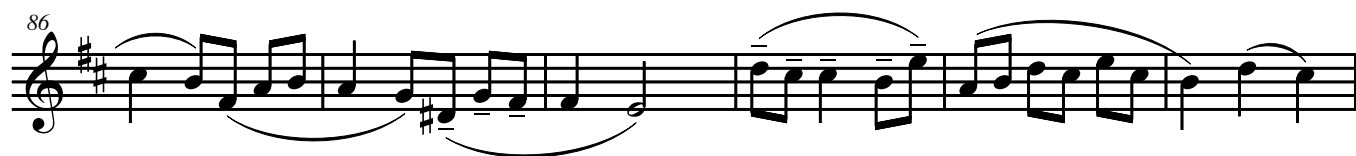
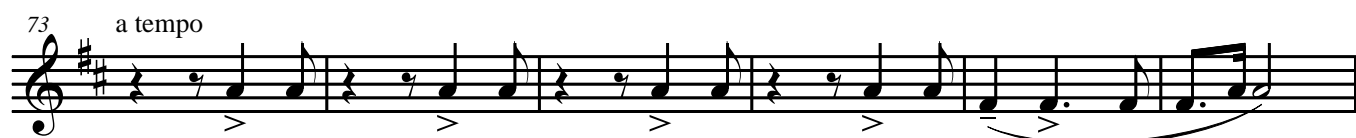
38

45 *sf* *pp* *mf* *p*

52

58

Arr. by Loveschubert



Alto

Cadiz

I. Albeniz (1860-1909)

5 3 3 3 3 3 3 3 3 3

10 3 3 3 3 3 3 3 3 3

15 3 3 3 3 3 3 3 3 3

20 rit. molto a tempo 3 3 3 3 3 3 3 3 3 3

25 3 3 3 3 3 3 3 3 3 3

30 3 3 3 3 3 3 3 3 3 3

35 3 3 3 3 3 3 3 3 3 3

40 3 3 3 3 3 3 3 3 3 3

46 *pp* 3 3 3 3 3 3 3 3 3 3

sf 2

Arr. by Loveschubert

Cadiz Alto p2

53 *mf* *p* *mf* 2

59 3

65 3 3

71 *rit. molto* *a tempo* 3 3 3 3 3 3

76 3 3 3 3 3 3

81 3 3 3 3 3 3

86 3 3 3 3 3 3

91 3 3 3 3 3 3

96 3 3 3 3 3 3

101 3

107 *rit.* *a tempo* 3 3 3

112 *rit.* 3

Tenor

Cadiz

I. Albeniz (1860-1909)

7

13

19

25

31

37

43

49

55

3

3

3

rit. molto

a tempo

sf

pp

mf

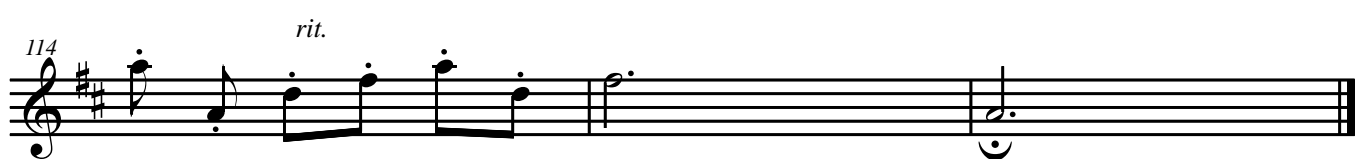
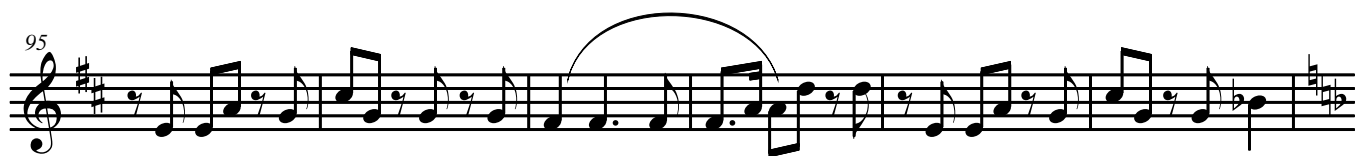
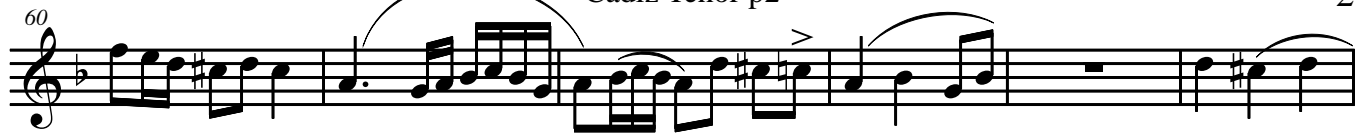
p

mf

Arr. by Loveschubert

Cadiz Tenor p2

2



Bass

Cadiz

I. Albeniz (1860-1909)

7

14

20 rit. molto a tempo

27

32

37

43 *sf* *pp*

49 *mf*

54 *p* 2

Arr. by Loveschubert

62

Cadiz

67

71

77

84

90

97

102

107

113

rit. molto

a tempo

rit.

rit.

This musical score is for a bassoon part, spanning measures 62 to 113. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into systems of five staves each. Measure numbers 62, 67, 71, 77, 84, 90, 97, 102, 107, and 113 are placed at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together in groups of three (trios). There are several trills and grace notes. Dynamic markings include accents (>) and slurs. Performance instructions include 'rit. molto' (rhythmically, very much) above measures 71-76, 'a tempo' (at the tempo) above measures 77-83, 'rit.' (rhythmically) above measures 107-110, and 'rit.' (rhythmically) above measures 113-116. The score concludes with a double bar line at the end of measure 116.