

III

Célèbre Sérénade Espagnole

L. ALBENIZ

OP. 181.

UNIÓN MUSICAL ESPAÑOLA

(Antes CASA DOTESIO)

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I. ALBENIZ

Célèbre Sérénade Espagnole

Op.181.

CÉLÈBRE SÉRÉNADE ESPAGNOLE

I. ALBENIZ.

Allegretto, ma non troppo.

PIANO.

m^f sempre legato.

pp una corda.

poco rit.

cantando.

dolce.

p a tempo.

poco cres.

cres.

poco rit.

a tempo.

marcato.

p

rit molto.

rit.

a tempo.

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). Bass clef, key signature of two flats. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with a fermata on the first measure. The left hand plays a rhythmic accompaniment of eighth notes, with triplets and fingerings (1, 2, 3, 4) indicated. Pedal markings (*Ped.*) and asterisks are present below the bass line.

Second system of musical notation. Continuation of the first system. The right hand continues its melodic line. The left hand accompaniment includes triplets and fingerings. Dynamics include piano (*p*), crescendo (*cres:*), and ritardando (*rit:*). Pedal markings and asterisks are present.

Third system of musical notation. The key signature changes to two sharps (F-sharp, C-sharp). The right hand has a melodic line with a fermata. The left hand accompaniment features triplets and fingerings. Dynamics include mezzo-forte (*mf*), crescendo (*cres:*), ritardando (*rit.*), and the instruction *una corda*. Pedal markings and asterisks are present.

a tempo.

Fourth system of musical notation. The key signature returns to two flats. The right hand has a melodic line with a fermata. The left hand accompaniment includes triplets and fingerings. Dynamics include mezzo-forte (*mf*) and ritardando (*rit.*). Pedal markings and asterisks are present.

a tempo

Fifth system of musical notation. The key signature changes to two sharps. The right hand has a melodic line with a fermata. The left hand accompaniment includes triplets and fingerings. Dynamics include *sotto voce* and *pp* (pianissimo) with the instruction *morendo*. Pedal markings and asterisks are present.

p
risoluto. *marcato il canto. sf*
una corda.
Ped. * *pp* Ped. *

mf *sf* *tre corde.* *pp* *una corda.* *tre corde.*
Ped. * Ped. Ped. * Ped. * Ped. languendo, e ritard molto. - - -

A Tempo. *pp*
sf *sempre legato.* *una corda.*
Ped.

mf *tre corde.* *pp* *una corda.* *rit.*
Ped. * Ped. * Ped. * Ped. * Ped. * rit.

a tempo. *mf* *sf dolce.* *mf* *rit.* *dim.*
marcato. Ped. * Ped. * Ped. * Ped. * dim. *

p
a tempo.
rit.
dolcissimo.
una corda. ritard. molto.

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Ped. *

a tempo.
sempre dolce.
mf marcato.
p ma sonoro.

Ped.

mf
mf sonoro.
f

* Ped. *

a tempo.
rit molto.
mf
rit molto.

Ped. * Ped. * Ped. Ped. Ped. Ped.

a tempo.
mf sempre legato.
p una corda.
rit.

Ped. * Ped. * Ped. Ped. *

p dolce.
a tempo.

poco cres.

Ped. 3 2 1 * Ped. 4 3 2 * Ped. * Ped. *

cres.

Ped. * Ped. * Ped. * Ped. *

poco rit.

a tempo.

poco rit.

Ped. 4 2 1 * Ped. 3 2 1 * Ped. * Ped. *

a tempo.

marcato.

a tempo.

rit molto.

rit molto.

Ped. * Ped. * Ped. *

a tempo.

pp una corda.

cres.

Ped. * Ped. * Ped. *

First system of musical notation. Treble and bass staves. Includes markings: *Ped.*, *cres.*, *rit.*, and asterisks indicating pedal changes.

Second system of musical notation. Treble and bass staves. Includes markings: *mf*, *cres.*, *rit.*, *p una corda.*, and *rit.*. Fingerings are indicated with numbers 1-5.

Third system of musical notation. Treble and bass staves. Includes marking: *A Tempo.* and *rit.*. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. Treble and bass staves. Includes markings: *a tempo.*, *2, pedali.*, *p sotto voce.*, and *pp morendo.*. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. Treble and bass staves. Includes markings: *armonioso.*, *pp*, *rit.*, *pp*, and *perdendosi.*. Fingerings are indicated with numbers 1-5.

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JOAQUÍN TURINA

Recuerdos de mi rincón (Tragedia cómica para piano). — El café a las seis de la tarde. - El diplomático y María «ya "uté" ve». - El músico y Tony el mejicano. - Amparo, la gallega romántica. - El «militar» (paso doble desafinado). - El diplomático habla de nuevo. - Un ataque de risa. - Habla el pintor (marcha fúnebre). - Somnolencia general. - Una frase (agria) del escultor. - Tiroteo entre el Maño y Pepa la «granaína». - Reflexiones del músico. - Vuelta de Amparo Pijo: Ptas. 3

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Las seis obras en un cuaderno. Pijo: Ptas. 5