

ALBENIZ

GRANADA

SERENATA

UNION MUSICAL ESPAÑOLA

EDITORES

Carrera de San Jerónimo, 26

MADRID-14

6310-1

XIV

SUITE ESPAGNOLE

Nº I. GRANADA. (SERENATA.)

I. ALBENIZ.

Edición revisada y digitada por JUAN SALVAT.

ALLEGRETTO

simile

PIANO

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The first system is marked 'ALLEGRETTO' and 'simile'. The score includes various musical notations such as chords, arpeggios, and fingerings. Performance instructions include 'pp' (pianissimo), 'p' (piano), and 'Ped.' (pedal) with asterisks indicating pedal changes. The score is written for piano with a grand staff (treble and bass clefs).

First system of musical notation. Treble clef with a key signature of one flat. Bass clef with a key signature of one flat. The bass line features a triplet of eighth notes (3, 2, 3) and a sequence of notes with fingerings 1, 3, 31, 31. Dynamics include *mf*. Pedal markings are present with asterisks.

Second system of musical notation. Treble clef with a key signature of one flat. Bass clef with a key signature of one flat. Dynamics include *p*, *mf*, *rall. molto*, and *p*. Pedal markings are present with asterisks.

MENO MOSSO

Third system of musical notation. Treble clef with a key signature of one flat. Bass clef with a key signature of one flat. Dynamics include *p legato* and *dolce*. Pedal markings are present with asterisks.

Fourth system of musical notation. Treble clef with a key signature of one flat. Bass clef with a key signature of one flat. Dynamics include *marcato*. Pedal markings are present with asterisks.

Fifth system of musical notation. Treble clef with a key signature of one flat. Bass clef with a key signature of one flat. Dynamics include *pp* and *una corda*. Pedal markings are present with asterisks.

J. Albéniz

4

cantando
mf

poco

Red. *

4 5

1 2 3 4 5

1 2 5

1

rubato

p

2 3 4
2 4 3 1 3 4 5

1 3

2 1 2 3

cresc.

dim.

5

1 2 3 4 1

2 4 3 1 3

1 2 1

più mosso

simile

pp

Red. *

1 3 4

3

2

1 3 4

rit. molto

Red. *

3

1 2 3 5

2 1 3

a tempo

p dolce legato

Led. *

pp

Led. *

rit.

Led. *

a tempo

sf *p* *sf*

Led. * *Led.* * *Led.* *

p *mf* *rit.* *a tempo*

Led. * *Led.* * *Led.* *

The musical score is organized into five systems, each with a treble and bass clef staff. The notation includes various musical elements:

- System 1:** Treble staff features chords. Bass staff has a sequence of chords with fingerings 1, 2, 3, 4 and a triplet of eighth notes.
- System 2:** Treble staff has chords. Bass staff features a melodic line with fingerings 2, 1, 4, 3, 1 and a triplet of eighth notes.
- System 3:** Treble staff has chords. Bass staff features a melodic line with fingerings 2, 3, 1, 3 and a triplet of eighth notes.
- System 4:** Treble staff has chords. Bass staff features a melodic line with fingerings 3, 1, 3, 1 and a triplet of eighth notes.
- System 5:** Treble staff has chords. Bass staff features a melodic line with fingerings 2, 1, 4, 1 and a triplet of eighth notes.

Performance markings include *ped.* (pedal), *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), and *rall. molto* (rallentando molto). The tempo marking *a tempo* appears above the final system. Asterisks (*) are placed below the bass staff of each system. The number 6310-1 is centered at the bottom of the page.

6310-1

Obras de I. ALBENIZ



Amalia, mazurka de salón.
Angustia, romanza.
Azulejos.
Barcarola, Op. 23.
Champagne, vals de salón.
Chanson de Barberine.
Chants d'Espagne.
 N.º 1 - Prélude.
 2 - Oriental.
 3 - Sous le palmier.
 4 - Córdoba.
 5 - Seguidillas.
Danzas españolas reunidas.
 N.º 1 - en "re".
 2 - en "si b".
 3 - en "mi b".
 4 - en "sol".
 5 - en "la b".
 6 - en "re".
Deseo, Op. 40. Estudio de concierto.
Espagne (Souvenirs).
 N.º 1 - Prélude.
 2 - Asturias.
Estudio Impromptu. Op. 56.
Iberia.
 Vol. I - Evocación.
 El puerto.
 Fête - Dieu a Seville.
 Vol. II - Rondeña.
 Almería.
 Triana.
 Vol. III - El Albaicín.
 El Polo.
 Lavapiés.
 Vol. IV - Málaga.
 Jerez.
 Eritaña.
El Puerto (de la suite Iberia).
Triana (" " ").
L'Automne, vals, Op. 170.
La Vega.
Mallorca, barcarola.
Mazurkas de salón:
 N.º 1 - Isabel.
 2 - Casilda.
 3 - Aurora.
 4 - Sofia.
 5 - Christa.
 6 - María.
Tercer "Minuetto".
Minuetto del Gallo (de la Sonata 5.ª).
Navarra.
Pavana - capricho, Op. 12.
Pavana fácil, para manos pequeñas.

Piezas carecterísticas:
 N.º 1 - Gavota.
 2 - Minuetto de Sylvia.
 3 - Barcarolle (Ciel sans nuages).
 4 - Prière.
 5 - Conchita, polka.
 6 - Pilar, vals.
 7 - Zambra.
 8 - Pavana.
 9 - Polonesa.
 10 - Mazurka.
 11 - Stacatto, capricho.
 12 - Torre Bermeja.
Rapsodia cubana, Op. 66.
Rapsodia española.
Rimas de Bécquer.
Recuerdos de viaje:
 N.º 1 - En el mar, barcarola.
 2 - Leyenda, barcarola.
 3 - Alborada.
 4 - En la Alhambra.
 5 - Puerta de Tierra, bolero.
 6 - Rumores de la Caleta, malagueña.
 7 - En la playa.
Ricordatti, mazurka de salón.
Scherzo, extracto de la Sonata 1, Op. 28.
Seis pequeños vales, Op. 25.
Serenata árabe.
Serenata española, Op. 181.
Tercera Sonata, Op. 68.
Cuarta Sonata, Op. 72.
Quinta Sonata, Op. 82.
Suite ancienne:
 N.º 1 - Gavota.
 2 - Minuetto.
2.ª Suite ancienne:
 N.º 1 - Sarabande.
 2 - Chacone.
3.ª Suite ancienne:
 N.º 1 - Minuetto.
 2 - Gavota.
Suite española - Reunida:
 I - Granada, serenata.
 II - Cataluña, corrandá.
 III - Sevilla, sevillanas.
 IV - Cádiz, saeta.
 V - Asturias, leyenda.
 VI - Aragón, fantasía.
 VII - Castilla, seguidillas.
 VIII - Cuba, capricho.
2.ª Suite española:
 N.º 1 - Zaragoza, capricho.
 2 - Sevilla, capricho.
Zambra granadina.
Zortzico.