

LX



DEUX MORCEAUX

CARACTERISTIQUES.

Spanish National Songs.

N°1 JOTA ARAGONESA

N°2 TANGO.

for

Op. 164

PIANOFORTE,

by

J. ALBENIZ.

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# Spanish National Songs.

## Nº 1. JOTA ARAGONESA.

Allegro.

J. ALBENIZ, OP. 164.

*pp*

*più pp una corda*

*poco sf*

*poco cres*

*cres.*

*pp*

*una corda*

*poco sf*

*cres.*

*ff con brio* *mf*

*ff* *ff con brio*

*pp* *p*

*più f* *cres.* *ff* *sempre ff*

*con anima ff* *ben marcato*

First system of musical notation. It consists of two staves: a piano staff on the left and a treble staff on the right. The piano staff contains a series of eighth notes with a '7' below them. The treble staff contains eighth notes, some grouped in triplets (indicated by a '3' above a bracket). The key signature has two flats (B-flat and E-flat).

Second system of musical notation. It consists of two staves: a piano staff on the left and a treble staff on the right. The piano staff has eighth notes with '7' below them. The treble staff has eighth notes with accents (^) above them. Dynamics include *marcato* in the piano staff, *fortissimo* in the treble staff, and *bien ritme* in the piano staff. The key signature has two flats.

Third system of musical notation. It consists of two staves: a piano staff on the left and a treble staff on the right. The piano staff has chords with *ff* (fortissimo) dynamic. The treble staff has chords with *p* (piano) dynamic. There are triplets in both staves. The key signature has two flats.

Fourth system of musical notation. It consists of two staves: a piano staff on the left and a treble staff on the right. The piano staff has eighth notes with triplets (3) and a dynamic of *mf*. The treble staff has chords with triplets (3) and a dynamic of *mf*. There are also *stacc.* (staccato) and *legato* markings. The key signature has two flats.

Fifth system of musical notation. It consists of two staves: a piano staff on the left and a treble staff on the right. The piano staff has a 9-measure rest followed by eighth notes with a dynamic of *rit. molto*. The treble staff has chords with a dynamic of *Tempo I.* and *dim.* (diminuendo). There are also 9-measure rests in both staves. The key signature has two flats.

*stacc.* *dim. sempre* *dim. et rit. molto*

*Tempo giusto*  
*ritenuto ben cantato* *rit.*  
*Pianissimo* *senza Pedale*

*riten.* *Tempo giusto*  
*senza Pedale*

*riten. cantand* *rit. molto* *Tempo giusto*  
*cres. et rit.*  
*senza Pedale*

*rit. tempo* *pp* *molto rit.* *rit.*

*Tempo giusto* *Tempo giusto*

*senza Pedale* *riten.*

*rit.* *tempo* *sotto voce*

*cres.*

*ben marcato* *f*

*f* *ff* *dim.* *dim.*

The musical score consists of six systems of two staves each (treble and bass clef). The piece is in a minor key, indicated by the one flat in the key signature. The notation includes various rhythmic patterns, including triplets and sixteenth notes. Dynamic markings are placed throughout the score to guide the performer's volume and expression. The first system begins with a *sotto voce* marking. The second system features a *cres.* (crescendo) marking. The third system includes *ff* (fortissimo), *sf* (sforzando), and *dim.* (diminuendo) markings. The fourth system starts with *ff* and includes a *dolce* (dolce) marking. The fifth system is marked *dolce*. The sixth system begins with *p ben marcato* (piano ben marcato), followed by *cres.* and *molto* markings. The page number 1406 is located at the bottom center.



Musical score system 1, first system. It consists of two staves. The upper staff features a melodic line with triplets and an eighth-note triplet, followed by a section of chords. The lower staff provides a bass line with a long note. Dynamics include *cres.*, *fff*, and *ffff*. A performance instruction reads: *fff subito Pianissimo la main D. sonore comme une guitare.* A *ped.* (pedal) marking is present at the end of the system.

Musical score system 2, second system. It consists of two staves. The upper staff has a dense texture of chords. The lower staff has a melodic line with a triplet. The instruction *ben marcato il canto* is written above the first staff.

Musical score system 3, third system. It consists of two staves. The upper staff continues with chords. The lower staff has a melodic line. The instruction *cantando* is written above the second staff.

Musical score system 4, fourth system. It consists of two staves. The upper staff has chords. The lower staff has a melodic line with a triplet. Dynamics include *cres.* and *poco rit.*

Musical score system 5, fifth system. It consists of two staves. The upper staff has chords. The lower staff has a melodic line with a triplet.

Musical score system 6, sixth system. It consists of two staves. The upper staff has chords with triplets and eighth-note triplets. The lower staff has a melodic line with triplets. Dynamics include *pp molto rit.*, *subito tempo ff*, and *sempre ff*.

First system of musical notation. The treble clef staff features a triplet of eighth notes in the first measure, followed by a series of chords. The bass clef staff contains a steady accompaniment of chords. Performance markings include *con brio* and *con grazia*. The word *Ped.* is written below the bass staff in four locations.

Second system of musical notation. The treble clef staff continues with chords and includes a triplet of eighth notes in the fifth measure. The bass clef staff features a melodic line with eighth notes. Performance markings include *sempre ff*. The word *Ped.* is written below the bass staff in four locations.

Third system of musical notation. The treble clef staff has a melodic line with eighth notes and a triplet of eighth notes in the fifth measure. The bass clef staff has a steady accompaniment. Performance markings include *brillante* and *ff*. The word *Ped.* is written below the bass staff in two locations.

Fourth system of musical notation. The treble clef staff features a triplet of eighth notes in the first measure, followed by a series of chords. The bass clef staff contains a steady accompaniment of chords. The word *Ped.* is written below the bass staff in two locations.

Fifth system of musical notation. The treble clef staff has a melodic line with eighth notes and a triplet of eighth notes in the first measure. The bass clef staff features a melodic line with eighth notes. Performance marking includes *sempre ritmo*. The word *Ped.* is written below the bass staff in two locations.

subito *pp* *cres.*

*senza Pedale*

*cres.* *ff* *pp* 8<sup>va</sup>

*cres.* *ff* *fff* 8<sup>va</sup>

*con brio*

*sempre ff* *afretando* *ff* *fff* 8<sup>va</sup>

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# Spanish National Songs.

## Nº 2. TANGO.

J. ALBENIZ, OP. 164.

**Allegretto.**

mf cresc. dim.

mf cresc. poco rit.

dolcissimo e poco robutto poco rit. molto -

Ped. Ped. Ped. Ped. Ped.

- rit. ben marcato a tempo una corda come un eco

Ped. Ped. Ped.

poco rit. molto rit. tempo

Ped. Ped. Ped. Ped.

First system of musical notation. The treble clef staff contains a triplet of eighth notes, followed by a triplet of quarter notes, and then a triplet of eighth notes. The bass clef staff contains a triplet of eighth notes. Dynamics include *ped.* (pedal) and *cres.* (crescendo). Performance instructions include *et riten.* (and ritardando).

Second system of musical notation. The treble clef staff continues with triplets and a fermata. The bass clef staff continues with triplets and a fermata. Dynamics include *ped.* and *cres.*.

Third system of musical notation. The treble clef staff features a *marcato* marking and a fermata. The bass clef staff features a *marcato* marking and a fermata. Dynamics include *et rit.* (and ritardando) and *ben mf* (very moderately).

Fourth system of musical notation. The treble clef staff features a *pp una corda* marking. The bass clef staff features a *pp una corda* marking. Dynamics include *pp* (pianissimo).

Fifth system of musical notation. The treble clef staff features a *rit.* (ritardando) marking. The bass clef staff features a *pp* marking. Dynamics include *pp* and *rit.*.

*Poco meno mosso.*

System 1: Treble and bass staves. Treble clef has a key signature of two sharps (F# and C#). The music features a melodic line with triplets and slurs. Bass clef has a steady accompaniment. Performance markings include *dolcissimo*, *poco cres.*, and *sempre*. The word *ped.* is written below the bass staff in two measures.

System 2: Treble and bass staves. Treble clef continues the melodic line with triplets. Bass clef accompaniment. Performance markings include *dolce* and *poco cres.*

System 3: Treble and bass staves. Treble clef continues the melodic line with triplets. Bass clef accompaniment. Performance marking includes *sempre dolce*. The word *ped.* is written below the bass staff in the first measure.

System 4: Treble and bass staves. Treble clef continues the melodic line with triplets. Bass clef accompaniment. Performance markings include *cres.* (twice) and *poco riten.*

System 5: Treble and bass staves. Treble clef continues the melodic line with triplets. Bass clef accompaniment. Performance markings include *tempo*, *gracioso*, and *poco riten.*



tempo marcato poco riten.

a tempo  
dolcissimo sempre  
Ped. una corda Ped. Ped.

sempre

cres. cres.

rit. pp ma sonore rit.  
Ped. Ped. Ped.

*mf* *cres.* *dim.*

*poco rit.* *dolcissimo*

*And. a cheque mesure*

*poco rit.* *molto rit.* *ben marcato a tempo*

*una corda* *poco - - rit.*

*molto rit.* *cres.*

*And.*

*riten.* *tempo* *riten.* *pp come un eco*

*a tempo* *marcato* *cres.* *dim.*

*Tempo* *rit.* *ben marcato*

*ppp* *morrendo* *Andante.* *pianissimo*

*Adagio.* *tr* *mf* *largo* *pp*

# Morceaux choisis pour le Piano.

F. Bendel, Op. 57. N° 2. La Bohémienne. Mazurka brillante. Pr. M. 150.

Musical score for F. Bendel's 'La Bohémienne'. It is a Mazurka in 3/4 time, marked 'Allegro vivace'. The score consists of two staves, treble and bass clef. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include *f* and *p*.

L. Gobbaerts, Op. 37. Tramway. Galop brillant. Pr. M. 150.  
Allegro vivace.

Musical score for L. Gobbaerts' 'Tramway'. It is a Galop in 2/4 time, marked 'Allegro vivace'. The score consists of two staves, treble and bass clef. The right hand has a lively melody with triplets and slurs, and the left hand has a rhythmic accompaniment with chords. Dynamics include *f*.

A. Langert, Valses N° 2 en La-bémol (As-dur) Pr. M. 150.  
Allegretto.

Musical score for A. Langert's 'Valses N° 2'. It is a waltz in 3/4 time, marked 'Allegretto'. The score consists of two staves, treble and bass clef. The right hand has a melodic line with slurs and triplets, and the left hand has a rhythmic accompaniment with chords. Dynamics include *p* and *simile*.

G. Leitert, Fleurette. Air de Ballet. Pr. M. 150.  
Allegretto. Grazioso

Musical score for G. Leitert's 'Fleurette'. It is an Air de Ballet in 2/4 time, marked 'Allegretto. Grazioso'. The score consists of two staves, treble and bass clef. The right hand has a melodic line with slurs and staccato markings, and the left hand has a rhythmic accompaniment with chords. Dynamics include *stacc.*

E. Nevin, Op. 13. N° 4. Narcissus. Pr. M. 125.  
Andante con moto.

Musical score for E. Nevin's 'Narcissus'. It is in 3/4 time, marked 'Andante con moto'. The score consists of two staves, treble and bass clef. The right hand has a melodic line with slurs and triplets, and the left hand has a rhythmic accompaniment with chords. Dynamics include *m.g.*, *p cantando m.d.*, and *con grazia*.

M. Pery, Op. 11. Jagdstück. Pr. M. 125.  
Allegro vivace.

Musical score for M. Pery's 'Jagdstück'. It is in 3/4 time, marked 'Allegro vivace'. The score consists of two staves, treble and bass clef. The right hand has a melodic line with slurs and triplets, and the left hand has a rhythmic accompaniment with chords. Dynamics include *mf*.

A. Rubinstein, Op. 10. N° 16. Romantique. Impromptu. Pr. M. 150.  
Moderato =  $\text{♩} = 2$

Musical score for A. Rubinstein's 'Romantique'. It is in 3/4 time, marked 'Moderato =  $\text{♩} = 2$ '. The score consists of two staves, treble and bass clef. The right hand has a melodic line with slurs and triplets, and the left hand has a rhythmic accompaniment with chords. Dynamics include *p sempre molto legato*.

C. Rübner, Op. 13. N° 2. Waldesruf. Idylle. Pr. M. 150.  
Andantino con moto.

Musical score for C. Rübner's 'Waldesruf'. It is in 3/4 time, marked 'Andantino con moto'. The score consists of two staves, treble and bass clef. The right hand has a melodic line with slurs and triplets, and the left hand has a rhythmic accompaniment with chords. Dynamics include *f*.

L. Ruffin, Trois Morceaux N° 3 Gavotte. Pr. M. 150.

Musical score for L. Ruffin's 'Gavotte'. It is in 3/4 time. The score consists of two staves, treble and bass clef. The right hand has a melodic line with slurs and triplets, and the left hand has a rhythmic accompaniment with chords. Dynamics include *f*.

L. Stasny, Op. 157. La Pluie de Fleurs. (Unter Palmen und Blumen.) Pr. M. 125.

Musical score for L. Stasny's 'La Pluie de Fleurs'. It is in 3/4 time. The score consists of two staves, treble and bass clef. The right hand has a melodic line with slurs and triplets, and the left hand has a rhythmic accompaniment with chords. Dynamics include *pp*.