

Granados.

ELISENDA

·PEQUEÑA SUITE

El jardí

UNIÓN MUSICAL ESPAÑOLA

(Antes OASA DOTESIO)

EDITORES

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ELISENDA

PEQUEÑA SUITE

El jardí

para Piano

por

E. Granados.

Depositado

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P. S. T.

UNIÓN MUSICAL ESPAÑOLA

(Antes CASA DOTESIO)

EDITORES

ELISENDA

I

El jardí

Desperta el sol ixent el jardí d'Elisenda
qu'a l'ombra del palau reposa somniós;
s'enfloreixen els rosers, les gotes d'aigua canten
saltant pel brollador.

Per esvahir sos dòls i endolcir sa anyorança,
Elisenda ha baixat al jardí silenciós;
son cor és lluny, molt lluny, en els camps de batalla
on s'hi lluita i s'hi mor...

Tot obrintse les flors dolçament la perfumen;
li canta dolçament l'aigua del brollador;
i el dia's va aixecant... i al entorn d'Elisenda
tot va fentse perfum i harmonia i claror...

I heuse aquí que de cop, com per encís, esclata
l'esperança en son cor.

APELES MESTRES.

ELISENDA

— PEQUEÑA SUITE —

E. GRANADOS

37
E. 141

I El jardí d' Elisenda

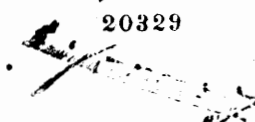
Poco lento e ben piacevole

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with eighth-note patterns, marked with '8' above the staff. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. Performance markings include 'ben marc. il canto' under the first measure and 'm.d.' (mezzo-dolce) under the second and third measures.

The second system continues the musical piece with two staves. The upper staff maintains the eighth-note melodic pattern, while the lower staff provides accompaniment with some chordal textures. The '8' marking is present above the upper staff.

The third system continues the musical piece with two staves. The upper staff features the characteristic eighth-note melody, and the lower staff provides accompaniment. The '8' marking is present above the upper staff.

The fourth system concludes the musical piece with two staves. The upper staff continues the eighth-note melody, and the lower staff provides accompaniment. The '8' marking is present above the upper staff. Performance markings include 'm.d.' (mezzo-dolce) under the second and third measures.



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First system of musical notation, consisting of two staves. The upper staff contains a complex melodic line with many sixteenth notes and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It features similar rhythmic complexity and melodic flow as the first system.

Third system of musical notation. It includes dynamic markings: *ppp* (pianissimo) and *rall.* (rallentando). There are also slurs and a *Red.* (ritardando) marking.

Fourth system of musical notation. It features the marking *semplice marcato il canto* and *marcato*. The music continues with expressive phrasing.

Fifth system of musical notation. It includes the marking *Meno mosso recit. ad libitum* and *molto espressivo*. The system concludes with a *marc.* (marcato) marking.

*molto espressivo
appassionato*

f *ff* *ff rall. e dim.*

div

a tempo *a tempo*

espress. *rall. molto* *p*

8 *poco piu mosso*

con Ped. *marcato il canto*

*Teneramente
e calmato* *ten.*

(Quartet sord)

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed notes and slurs. A tempo marking *poco rall.* is placed in the right-hand staff.

Second system of musical notation. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. The upper staff is marked *Fl.* and *ppp*. The lower staff is marked *Clar.* and *a tempo*. The music includes dynamic markings *cantando* and *p*, and a tempo marking *rall.*. A section of the lower staff is marked *(Quartet)*. A tempo marking *in tempo* is placed above the right-hand staff.

Third system of musical notation. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. The music consists of complex textures with many beamed notes and slurs. A tempo marking *rall.* is placed in the right-hand staff.

Fourth system of musical notation. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. The upper staff is marked *Ob.* and *espress.*. The music includes complex textures with many beamed notes and slurs.

Fifth system of musical notation. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. The upper staff is marked *Fl.*. The music includes dynamic markings *dim.* and *cresc.*. A section of the lower staff is marked *(Quartet)*. A small asterisk *** is located at the bottom left of the system.

con passione

f (Quartet)

poco slargando

Fl.

Ob.

súb. p e semplice

Clar.

maneando

cresc.

rall.

f

ten.

Recit. ad libitum

f

pp

con Ped.

ppp

rall. molto

Harpa

pp ben marcato il canto

Clar.

m.d.

m.d.

Fl.

Ob.

First system of musical notation, consisting of two staves. The upper staff features a complex, rapid passage with many beamed notes, marked with an '8' and a dashed box. The lower staff provides a harmonic accompaniment with sustained chords and moving lines.

Second system of musical notation, consisting of two staves. Similar to the first system, it features a complex upper staff with an '8' and a dashed box, and a lower staff with accompaniment. The word *m.d.* appears twice in the lower staff.

Third system of musical notation, consisting of two staves. The upper staff continues the complex passage with an '8' and a dashed box. The lower staff accompaniment includes some slurs and dynamic markings.

Fourth system of musical notation, consisting of two staves. The upper staff has an '8' and a dashed box. The lower staff accompaniment features a series of chords and moving lines.

Fifth system of musical notation, consisting of two staves. The upper staff has an '8' and a dashed box. The lower staff accompaniment includes the dynamic marking *ppp* and the tempo marking *rall. molto*. A small asterisk is visible in the bottom left corner of the system.

Red.

E. GRANADOS: Obras para piano

| | |
|--|-------------------|
| Capricho español | Ptas. 2 |
| Célebres danzas españolas en 4 cuadernos | 3 |
| Moresca y canción árabe | 1'75 |
| Álbum de piezas sobre aires populares españoles | |
| Preludio | Ptas. 0'75 |
| Añoranza | 1'50 |
| Ecos de la parranda | 1'75 |
| Vascongada | 2 |
| Marcha oriental | 2 |
| Zambra | 2'50 |
| Zapateado | 3 |
| Valses poéticos | 3 |
| Allegro de concierto | 3 |
| Bocetos: Colección de piezas fáciles | 3 |
| Dos impromptus | 3 |
| Paisaje | 2 |
| Escenas poéticas: Libro de horas | 3 |
| Escenas románticas | 4 |
| Goyescas: Los majos enamorados | |

PRIMERA PARTE

| | |
|---|------------------------------------|
| Los requiebros | } En un volumen Ptas. 10 |
| Coloquios en la reja | |
| Quejas o La maja y el ruiseñor | |
| El Fandango de candil | |

Goyescas: Los majos enamorados

SEGUNDA PARTE

| | |
|--|-----------------------------------|
| El amor y la muerte (balada) | } En un volumen Ptas. 6 |
| Epílogo (Serenata del Espectro) | |

Albéniz-Granados-Guridi-Mariani-Pahissa-Turina y Usandizaga

OBRAS PARA PIANO

publicadas por la

UNIÓN MUSICAL ESPAÑOLA

Bilbao - Madr - B

Santander - Alicante

| | Ptas. | | Ptas. | | Ptas. |
|---|-------|--|-------|--|-------|
| ALBÉNIZ I. | | | | | |
| Op. 12. Pavana, capricho. | 2 | Seis danzas españolas: cada una | 1'50 | II. Coloquio en la reja. | |
| Op. 23. Barcarola. | 2 | Las seis reunidas | 6 | III. Quejas o la maja y el rui- | |
| Op. 40. El Deseo, estudio. | 4 | Tercer minuetto | 1'50 | señor | |
| Op. 54. <i>Suite ancienne</i> : | | Minuetto del Gallo, de la 5.ª so- | 1'50 | IV. El fandango del candil | |
| I. Gavota. | 1'50 | nata. | 1'50 | Segunda parte de <i>Los majos</i> | |
| II. Minuetto | 1'50 | Pavana fácil, para manos pe- | 1'50 | <i>enamorados</i> : | 6 |
| Op. 56. Estudio, <i>impromptu</i> | 3 | queñas. | 1'50 | I. El amor y la muerte | |
| Op. 62. <i>Deuxième Suite an-</i> | | Sevilla, capricho español. | 2'50 | II. Epílogo, serenata del es- | |
| <i>cienne</i> : | | Zaragoza, id. | 2'50 | pectro. | |
| I. Sarabande. | 1'50 | Serenata árabe | 2 | GURIDI J. | |
| II. Chacone. | 1'50 | Rapsodia cubana | 2'50 | El vals de <i>Mirentxu</i> | 2 |
| Op. 68. Tercera sonata. | 5 | Angustia, romanza. | 1 | Tres piezas breves. | 3 |
| Op. 72. Cuarta sonata. | 5 | Champagne, vals de salón | 2'50 | Cantos populares vascos, serie | |
| Op. 78. Primer concierto con | | Piezas características: | | de ocho cantos. | 2 |
| acompañamiento de un se- | | Núm. 1. Gavota. | 1'50 | MARIANI Luis M. | |
| gundo piano. | 8 | 2. Minuetto a Silvyva | 1'50 | Al pié de la reja, trova. | 2 |
| Op. 82. Quinta sonata. | 5 | 3. Barcarola (Ciel sans | 1'50 | Pavana. | 2 |
| Célebre serenata española. | 2 | nuages) | 1'50 | Romanzas sin palabras | |
| L'Automne, valse. | 2'50 | 4. Plegaria | 1'50 | Núm. 1 - Or. 40. Dicha soñada. 2'50 | |
| Zambra granadina. | 2 | 5. Conchita, polka. | 2 | 2 - Or. 31. Canto de amor. 2 | |
| Mallorca, barcarola. | 2 | 6. Pilar, vals. | 2 | 3 - Or. 25. Lágrimas. | 2 |
| <i>Chants d'Espagne</i> : | | 7. Zambra. | 2 | 4 - Or. 37. (en <i>re</i> menor). 1'50 | |
| Núm. 1. Prélude. | 2 | 8. Pavana. | 2 | 5 - Or. 37. (en <i>do</i> soste- | |
| 2. Orientale. | 2 | 9. Poionesa | 2 | nido menor). | 1'50 |
| 3. Sous le Palmier | 2 | 10. Mazurka | 2 | 6 - Or. 28. (en <i>mi</i> menor). 1'50 | |
| 4. Córdoba. | 2 | 11. Staccato, capricho. | 2 | reunidas | 8 |
| 5. Seguidillas. | 2 | 12. Torre Bermeja | 2'50 | Válgame Dios de los Cielos. | |
| Espagne, núm. 1. Souvenirs. | 2 | <i>Iberia</i> : | | Canto popular andaluz. | 2'50 |
| Idem núm. 2. Asturias. | 2 | I cuaderno: Evocación. El | | Alma andaluza | |
| <i>Suite española</i> , célebres com- | | Puerto. Corpus | | Núm. 1 - En la feria. | 2 |
| posiciones: | | en Sevilla | 5 | 2 - La Macarena. | 2'50 |
| I.—Granada, serenata. | 2 | II. — Rondeña. Almie- | 6 | 3 - El Florero. | 2 |
| II.—Cataluña, curranda. | 2 | ría. Triana | 6 | 4 - Zapateado. | 2'50 |
| III.—Sevilla, sevillanas. | 2 | III. — El Albaicín. El | 7 | 5 - Serenata. | 2 |
| IV.—Cádiz, saeta. | 2 | Polo. Lavapiés | 7 | Reunidas | 8 |
| V.—Asturias, leyenda | 2 | IV. — Málaga. Jercz. | 7 | | |
| VI.—Aragón, fantasía. | 2 | Eritaña. | 7 | PAHISSA J. | |
| VII.—Castilla, seguidillas. | 2 | <i>Iberia</i> . El Puerto | 3 | Piezas líricas, colección de | |
| VIII.—Cuba, capricho. | 2 | <i>Iberia</i> . Triana | 3 | obras modernas | 4 |
| La colección completa. | 8 | Navarra | 3 | I. Canto y cortejo | |
| Scherzo de la sonata en <i>do</i> | 2 | Zortzico | 3 | II. Aria. | |
| Seis pequeños vals de salón. 3'50 | | GRANADOS E. | | III. Duetto. | |
| Ricordati, mazurka de salón | 1 | Capricho español | 2 | IV. Romanza. | |
| Amalia, ídem id. | 2 | Carezza, vals. | 1'75 | TURINA J. | |
| <i>Troisième Suite ancienne</i> : | | Danzas españolas, cuatro volú- | | Recuerdos de mi rincón | 3 |
| Núm. 1. Minuetto | 1'50 | menes a | 3 | Album de viaje | 5 |
| 2. Gavota. | 1'50 | Moresque & Chanson árabe | 1'75 | Danzas fantásticas, | |
| <i>Seis mazurkas de salón</i> : | | <i>Album</i> , seis piezas sobre aires | | Núm. 1. Exaltación | 3 |
| Núm. 1. Isabel | 1'50 | populares españoles: | | Núm. 2. Ensueños. | 3 |
| 2. Casilda. | 1'50 | Completo | 10 | Núm. 3. Orgia | 3 |
| 3. Aurora. | 1'50 | Escenas románticas | 4 | USANDIZAGA José M.ª | |
| 4. Sofía. | 1'50 | Valses poéticos, colección de | | Vals, en <i>la bemol</i> | 3 |
| 5. Christa | 1'50 | siete vals de concierto. | 3 | Rapsodia vascongada. | 2'50 |
| 6. María | 1'50 | Allegro de concierto | 3 | Chopin!... Vals | 4 |
| Las seis reunidas | 6 | Bocetos, colección de obras fá- | | Schottisch. | 2'50 |
| <i>Recuerdos de Viaje</i> : | | ciles. | 3 | En la aldea están de fiesta, danza | 2'50 |
| Núm. 1. En el mar, barcarola | 2 | Escenas poéticas. Libro de ho- | | Jota. | 3 |
| 2. Leyenda, barcarola. | 2 | ras | 3 | Los Reyes Magos (sobre un | |
| 3. Alborada | 1'50 | Dos <i>Impromptus</i> | 3 | canto popular vasco). | 2'50 |
| 4. En la Alhambra. | 2 | <i>Goyescas</i> : | | | |
| 5. Puerta de Tierra, bolero | 2 | Primera parte de <i>Los majos</i> | | | |
| 6. Rumores de la Caleta, | | <i>enamorados</i> : | 10 | | |
| malagueñas | 2 | 1. Los requiebros | 1 | | |
| 7. En la playa | 2 | | | | |