

# LA SERENATA

*“The Angel’s Serenade”  
arranged for*

Violin, Horn in F and Pianoforte



Gaetano Braga  
*from an orchestration by Louis Finch*

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# La Serenata

G. Braga

Violin

Orch. by Louis Finch

Andante con moto.

(*mp*)

8

14 rit. a tempo p

20

27 rit.

34 mf animato f a tempo

40 rall. a tempo p

46

53 rall.

59 a tempo mp rall. a tempo

64 pp cresc. f

## GAETANO BRAGA

Gaetano Braga, born 1829, died 1907 in Milan, was an Italian composer and cellist whose work includes two cello concertos, a quartet, a quintet and various cello/piano compositions, and no less than eight operas.

He is perhaps most famous now for *La Serenata*, a dialogue (a bit like that in *Erlkönig*) between an anxious mother and her daughter who hears an angel calling her. And in the end the girl does follow the angel's voice. Originally, the narrator took the part of the mother and her daughter, with the angel's voice represented by a violin or cello, who was instructed to play "off-stage" from the singer to give a more ethereal effect.

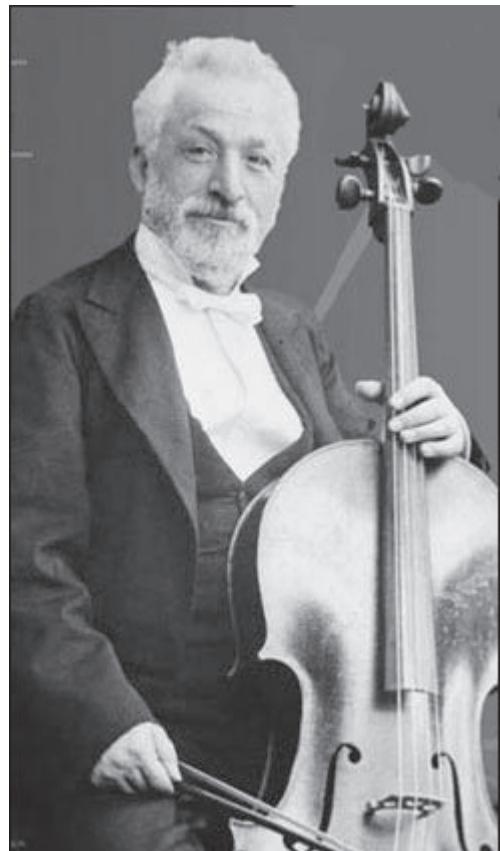
Sometimes actually called the "Angel's Serenade" the piece has been recorded in English by tenor John McCormack and Fritz Kreisler and also by Jan Peerce and Mischa Elman, not to mention recordings in Italian and in German (Richard Tauber). (*Information courtesy of Wikipedia, Dec. 2020*)

My old copy of this music is dated 1928, no. 89 in Banks' Sixpenny Edition, arranged as a piano solo with violin and cello *ad lib* parts.

In May 1989 Stafford Music Centre celebrated Staffordshire County Council's centenary with "Two Grand Vocal and Instrumental Concerts" at Stafford's splendid Stychfields Hall (now long gone). Supper was served between the concerts and a "Supper Tape" was recorded to be played during the meal, produced by a number of music centre colleagues, including the two who recorded the Braga *Serenata* with me, Roger Siddall, cello and Caroline Robertson, pianoforte. It is this arrangement, by Louis Finch, that is retype-set here and which was used for our 1989 recording.

And having recently arranged my own *A Rapture Suite* horn trio for piano trio, it occurred to me that I might here reverse the situation and set the "Angel Serenade" as a horn trio, which I could then perform with my talented grandchildren. So here it is, in this format dedicated to my dear wife Patricia as she too prepares to follow her angel.

Kerry Milan, Stafford, December 2020.





## La Serenata

G. Braga

Violin      Andante con moto.

F horn      Andante con moto.

Piano      Andante con moto.

4      Andante con moto.

4      Andante con moto.

4      Andante con moto.

## La Serenata

5

8

8

8

8

II

II

II

II

15

15

15

15

## La Serenata

18

*a tempo*

**p**

18

*a tempo*

**mf**

18

**pp** *a tempo*

**p**

21

21

21

21

24

24

24

24

## La Serenata

7

Musical score for "La Serenata" page 7, featuring three staves of music.

The score consists of three staves:

- Staff 1 (Top):** Treble clef, key signature of one sharp (F#), common time. Measures 28-30.
- Staff 2 (Middle):** Treble clef, key signature of two sharps (G#), common time. Measures 28-30.
- Staff 3 (Bottom):** Bass clef, key signature of one sharp (F#), common time. Measures 28-30.

Measure 28: All staves play eighth-note patterns.

Measure 29: Staff 1: eighth-note pairs. Staff 2: eighth-note pairs. Staff 3: eighth-note pairs.

Measure 30: Staff 1: eighth-note pairs. Staff 2: eighth-note pairs. Staff 3: eighth-note pairs.

Measure 32 (Measures 31-32 are grouped by a brace):  
- Measure 31: Treble clef, key signature of one sharp (F#), common time. Measures 31-32. Dynamics: *rit.*, *mf*. Measure 32 starts with *rit.* and ends with *mp*.

Measure 33 (Measures 32-33 are grouped by a brace):  
- Measure 32: Treble clef, key signature of one sharp (F#), common time. Measures 32-33. Dynamics: *pp*. Measure 33 starts with *rit.* and ends with *a tempo*.

Measure 35 (Measures 34-35 are grouped by a brace):  
- Measure 34: Treble clef, key signature of one sharp (F#), common time. Measures 34-35. Dynamics: *animato*. Measure 35 starts with *animato*.

## La Serenata

38

38

*f*

38

*f*

38

*f*

41

*dim.*

*rall.*

41

*dim.*

*rall.*

41

*dim.*

*rall.*

*p*

44

*p a tempo*

44

*p a tempo*

44

*a tempo*

Musical score for 'La Serenata' featuring two staves: Treble Clef (G-clef) and Bass Clef (F-clef). The score consists of six systems of music, numbered 48 through 56.

**System 48:** Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs with slurs.

**System 49:** Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs with slurs.

**System 50:** Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs with slurs.

**System 51:** Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs with slurs.

**System 52:** Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs with slurs.

**System 53:** Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs with slurs.

**System 54:** Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs with slurs.

**System 55:** Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs with slurs.

**System 56:** Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs with slurs.

Dynamics and performance instructions include:

- cresc.**: Crescendo (gradual increase in volume) markings appear in Systems 52, 53, and 54.
- rall.**: Rallentando (gradual decrease in speed) markings appear in Systems 56 and 57.
- f**: Forte (loud) markings appear in Systems 53 and 56.

## La Serenata

59

*a tempo*      **mp**

59

*a tempo*

59

*a tempo*      **mp**

62

*rall.*      *a tempo*      **pp**

62

*a tempo*      **pp**

62

*rall.*      **p**      *a tempo*      **pp**

65

*cresc.*      **f**

65

*cresc.*      **f**

65

**f**

# La Serenata

F horn

G. Braga

Orch. by Louis Finch

Andante con moto.

2

*p*

8

14 *cresc.* *rit.* *a tempo* *mf*

21

28 *rit.*

34 *mp* *f*

40 *dim.* *rall.* *p* *a tempo*

46 *cresc.*

53 *f*

58 *rall.* *a tempo*

63 *pp* *cresc.* *f*

Also in this series:

