

Sebastián de Iradier y Salaverri

(1809-1865)

# La Paloma

*Sérénade Espagnole*

Arranged for Niibori Guitar Orchestra

by

Andrew Forrest

*Option: the altos may play the  
longer notes tremolando on the repeat.*

*In the event of a public performance, please include  
the composer's and arranger's names on the programme.*

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(1809-1865)

♩ = c. 60

Musical score for the first system of 'La Paloma'. The score is arranged for a Niibori guitar orchestra and includes parts for Alto 1, Alto 2, Guitar 1, Guitar 2, Guitar 3, Bass(N), and Contrabass. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked as ♩ = c. 60. The music begins with a 5-measure rest for all instruments. In the final measure, the Bass(N) and Contrabass parts enter with a melody, marked *mp*. The guitar parts (Guitar 1, 2, and 3) have rests in this measure.

Musical score for the second system of 'La Paloma', starting at measure 6. The system includes parts for Alto 1, Alto 2, Guitar 1, Guitar 2, Guitar 3, Bass(N), and Contrabass. A box labeled 'A' is placed above the staff at the beginning of the system. The music begins with a 5-measure rest for all instruments. In the final measure, the Alto 1 and Alto 2 parts enter with a melody, marked *mf*. The guitar parts (Guitar 1, 2, and 3) have rests in this measure. The Bass(N) and Contrabass parts continue their melody from the previous system. The system concludes with a double bar line and a repeat sign.

11

Musical score for measures 11-16. The score is written for six staves. The first two staves are in treble clef, and the last four are in bass clef. The key signature has one sharp (F#). The music features a variety of rhythmic patterns, including triplets and sixteenth-note runs. A wavy line above a note in measure 11 indicates a vibrato. The piece concludes with a fermata over a whole note in measure 16.

17

Musical score for measures 17-22. The score is written for six staves. The first two staves are in treble clef, and the last four are in bass clef. The key signature has one sharp (F#). The music continues with similar rhythmic patterns to the previous section. A wavy line above a note in measure 19 indicates a vibrato. The piece concludes with a fermata over a whole note in measure 22. Performance instructions include *sul tasto* and *mp* (mezzo-piano).



33

Musical score for measures 33-36. The score consists of six staves. The first five staves are in treble clef with a key signature of one sharp (F#). The sixth staff is in bass clef with a key signature of one sharp (F#). Measures 33-36 contain various musical notations including eighth notes, quarter notes, and triplets. There are dynamic markings such as *f* and *mf*. The bottom staff features a complex rhythmic pattern with many eighth notes and rests.

37

Musical score for measures 37-40. The score consists of six staves. The first five staves are in treble clef with a key signature of one sharp (F#). The sixth staff is in bass clef with a key signature of one sharp (F#). Measures 37-40 contain various musical notations including eighth notes, quarter notes, and triplets. There are dynamic markings such as *f*, *mf*, and *mp*. The bottom staff features a complex rhythmic pattern with many eighth notes and rests. Performance instructions include *mf*, *mp*, *sim.*, and *sul tasto*.

41 C sul tasto

*f* 3 *mp* sul tasto  
*f* 3 *mp* sul tasto  
nat. *f* 3 *mp* sul tasto  
nat. *f* 3 *mp* sul tasto  
*f* *p* nat.  
*f* *mp*  
*f* *p*

46 nat.

nat. nat. nat. nat.  
nat.  
*p*

51

sul tasto

sul tasto

sul tasto

sul tasto

sul tasto

sul tasto

*mp*

*mp*

*mp*

56

nat.

*mf*

*f*

1.

nat.

*mf*

*f*

nat.

*mf*

*f*

nat.

*f*

nat.

*f*

nat.

*f*

61 [2.]

*mf*

*mf*

*mf*

*mf*

*mf*

66 *rall* . . . . .

*dim.* *pp*

*dim.* *pp*

*dim.* *pp*

*dim.* *pp*

*dim.* *pp*

*dim.* *pp*



Alto 1

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Alto 1

$\text{♩} = \text{c. } 60$

**A**

*mf*

7

13

21

*mf*

**B**

*mf*

36

V

*f*

**C**

sul tasto

*mp*

42

49

sul tasto

56

nat.

*mf*

*f*

1. 2.

3

3

65

3

3

*dim.*

3

rall . . . . .

*pp*

Detailed description: This is a musical score for the Alto 1 part of 'La Paloma'. It is in 2/4 time with a tempo of approximately 60 beats per minute. The score is divided into sections A, B, and C. Section A (measures 1-12) begins with a 7-measure rest, followed by a first ending (measures 1-12) and a second ending (measures 13-20). Section B (measures 21-35) contains a first ending (measures 21-35) and a second ending (measures 36-41). Section C (measures 42-65) includes a first ending (measures 42-48) and a second ending (measures 49-55). The score features various musical notations such as triplets, slurs, and dynamic markings (mf, f, dim., pp). Performance instructions include 'sul tasto' and 'rall'. The piece concludes with a 7-measure rest and a final chord.

Alto 2

# La Paloma

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♩ = c. 60

Alto 2

**A**

7

*mf*

14

23

*mf*

**B**

31

*f*

39

*f*

*mp*

*sul tasto*

47

*nat.*

*sul tasto*

54

*mf*

*nat.*

*f*

*mf*

62

66

*rall.*

*dim.*

*pp*

Guitar 1

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Guitar 1

$\text{♩} = \text{c. } 60$

**A** VII

*mf*

13

22 *mp* *mf* *mf* **B** V

30 II

37 *f* *mf* *f* I *sul tasto* *nat.*

**C** II *mp* *sul tasto* IV V *nat.*

51 I *sul tasto* IV V *nat.* *mf*

58 *f* 1. 2. VII

66 V *rall.* *dim.* *pp*



Guitar 3

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♩ = c. 60

Guitar 3

**A**

**B VII**

**C**

*mp*

*mf*

*mf*

*mp*

*f*

*p*

*mp*

*f*

*mf*

*f*

*mf*

*rall.*

*dim.*

*pp*

Bass(N)

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Bass(N)

7 **A**

15

23 **B**

31

38 **C**

45 *nat.* *mp* *2* *mp* *sul tasto*

55 *2* *nat.* *1.* *2.* *f* *mf*

64 *rall* *dim.* *pp*

Contrabass

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Contrabass

**A**

8

17

**B**

25

32

38

**C**

52

60

66

*mp*

*mf*

*f*

*p*

*mp*

*p*

*mf*

*f*

*pp*

*dim.*

*rall*

*pp*

*sul tasto*

*nat.*

4

3

2

2

1.

2.