

SERENADE IN THE NIGHT

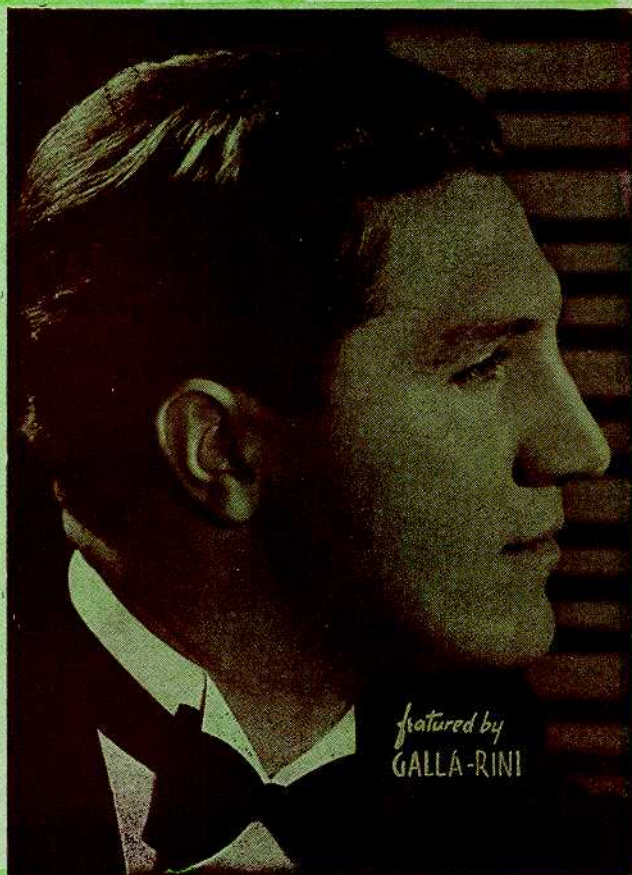
(VIOLINO TZIGANO)

Original Song by C. A. BIXIO & B. CHERUBINI

English Lyrics & Musical Adaptation by JIMMY KENNEDY

Transcribed by GALLA-RINI

PIANO ACCORDION SOLO



featured by
GALLA-RINI

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Music Publishers
1619 Broadway—New York, N.Y.

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Serenade in the Night

(VIOLINO TZIGANO)

Original Song by
C.A. BIXIO & B. CHERUBINI

English Lyrics & Musical Adaptation
by JIMMY KENNEDY

Piano Accordion

Arr. by Galla-Rini

Andante maestoso (All' Ungherese)



First system of musical notation. Treble clef, key signature of one sharp (F#), common time. Dynamics include *ff* and *con bravura*. Chords are marked as Dm and Gm. Fingerings and slurs are indicated throughout. A circular logo is present on the left side of the system.

Second system of musical notation. Treble clef, key signature of one sharp (F#), common time. Dynamics include *sva* and *AM*. Chords are marked as Dm. Fingerings and slurs are indicated throughout.

Third system of musical notation. Treble clef, key signature of one sharp (F#), common time. Dynamics include *sva*, *marcato*, and *a piacere*. Chords are marked as Gm and ES. Fingerings and slurs are indicated throughout.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), common time. Section labeled "VERSE". Dynamics include *mp*, *ten*, and *a piacere*. Chords are marked as Dm, DS, DS, Gm, AS, and Gd. Fingerings and slurs are indicated throughout.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), common time. Section labeled "BASS SOLO". Dynamics include *mf*, *acc.*, and *rit.*. Chords are marked as Gd and Dm. Fingerings and slurs are indicated throughout.

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5 1 4 4 1

molto meno mosso
mp

Dm AS Dm DS DS Gm

ten. [S] [F] *p*

Moderato
(A la Serenata)

BASS SOLO

mp DM Bbm Gm *rit.*

REFRAIN Moderato

BASS SOLO

5-4 3-4 5 4 5 3 2 1

DM AS DM Bm DM

5 2 AS Ad AS Em AS

[F] DM AS DM Bm DM AS Ad

4 2 3 2 1 5 2 4 1 1 2 1 2 3 1 2 1 2 1 2 3

AS BS Em AS AS DM Gm DM

con velocità

Andante a piacere (A la Zingara)

4-5 *f con passione* Gm *p dolce* Gd **BASS SOLO**

This system contains the first two measures of the piece. The right hand features a melodic line with triplets and slurs, while the left hand provides a bass line with chords. Fingerings are indicated with numbers 1-5. Dynamics range from forte (f) to piano (p).

DM *f* Dd *p dolce* ES

The second system continues the piece with more complex melodic patterns in the right hand and sustained chords in the left hand. The tempo remains Andante.

f allarg. **BASS SOLO** *p* DM ES AS *mp* DM Bm DM **Moderato**

The third system marks a change in tempo to Moderato. The right hand has more intricate runs, and the left hand features a 'BASS SOLO' section with rhythmic patterns. Dynamics include forte (f), piano (p), and mezzo-piano (mp).

AS Ad AS BS *mf rit.* Fm AS

The fourth system continues the Moderato section with various chords and melodic fragments. The right hand has some slurred passages, and the left hand has a 'BASS SOLO' section.

Moderato (Tango)

sva *f* **BASS SOLO** FM *mf* CS

The fifth system begins the 'Moderato (Tango)' section. The right hand has a rhythmic accompaniment, and the left hand has a 'BASS SOLO' section. Dynamics include forte (f) and mezzo-forte (mf).

FM CS Gm CS

The sixth system concludes the piece with final chords and melodic lines. The right hand has some triplet figures, and the left hand has a 'BASS SOLO' section.

(Rhumba)

(Fox Trot)

Novelty Piano Solo

DIZZY FINGERS

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| THE SHEIK | MARGIE |
| TING-A-LING | THAT TUMBLE DOWN SHACK IN ATHLONE |
| HOME | LEAVE ME WITH A SMILE |
| MARY LOU | THE BELLS OF AVALON |
| MICKEY | OLD PAL WHY DON'T YOU ANSWER ME |
| IT MUST BE TRUE | I SURRENDER DEAR |
| WHO'S SORRY NOW | DOES YOUR HEART BEAT FOR ME |
| BUGLE CALL RAG | I'M GETTIN' SENTIMENTAL OVER YOU |
| A BLUES SERENADE | |

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