

# Obras de I. ALBENIZ

## PIANO SOLO

	N. P. Pesetas		N. P. Pesetas
<i>Amalia</i> , mazurka de salón . . . . .	2,50	6.— <i>Pilar</i> , vals . . . . .	2,50
<i>Angustia</i> , romanza . . . . .	2,00	7.— <i>Zambra</i> . . . . .	2,50
<i>Barcarola</i> , Op. 23 . . . . .	2,50	8.— <i>Pavana</i> . . . . .	2,00
<i>Champagne</i> , vals de salón . . . . .	3,00	9.— <i>Polonesa</i> . . . . .	2,50
<i>Chants d'Espagne</i> , Op. 232:	10,00	10.— <i>Marzurka</i> . . . . .	2,50
Núm. 1.— <i>Prélude</i> . . . . .	2,50	11.— <i>Staccato</i> , capricho . . . . .	2,50
2.— <i>Orientale</i> . . . . .	2,50	12.— <i>Torre bermeja</i> , seronata . . . . .	2,50
3.— <i>Sous le palmier</i> . . . . .	2,50	<i>Rapsodia cubana</i> , Op. 66 . . . . .	3,00
4.— <i>Córdoba</i> . . . . .	2,50	<i>Rapsodia española</i> . . . . .	6,00
5.— <i>Seguidillas</i> . . . . .	2,50	<i>Recuerdos de viaje</i> :	
<i>Danzas españolas</i> .—Reunidas . . . . .	8,00	Núm. 1.— <i>En el mar</i> , barcarola . . . . .	2,50
Núm. 1 (en re) . . . . .	2,00	2.— <i>Leyenda</i> , barcarola . . . . .	2,00
2 (en si b) . . . . .	2,50	3.— <i>Alborada</i> . . . . .	2,00
3 (en mi b) . . . . .	2,00	4.— <i>En la Alhambra</i> . . . . .	2,50
4 (en sol) . . . . .	2,00	5.— <i>Puerta de Tierra</i> , bolero . . . . .	2,00
5 (en la b) . . . . .	2,00	6.— <i>Rumores de la Caleta</i> , malagueñas . . . . .	2,50
6 (en re) . . . . .	2,00	7.— <i>En la playa</i> . . . . .	2,00
<i>Deseo</i> , Op. 40. Estudio de concierto . . . . .	5,00	<i>Ricordatti</i> , mazurka de salón . . . . .	1,50
<i>Espagne</i> (Souvenirs):		<i>Scherzo</i> , extracto de la sonata I, Op. 28 . . . . .	2,00
Núm. 1.— <i>Prélude</i> . . . . .	2,50	<i>Seis pequeños valsos</i> , Op. 25 . . . . .	4,00
2.— <i>Asturias</i> . . . . .	2,50	<i>Serenata árabe</i> . . . . .	2,50
<i>Estudio Impromptu</i> , Op. 56 . . . . .	4,00	<i>Serenata española</i> , Op. 181 . . . . .	2,50
<i>Iberia</i> .—Doce nuevas impresiones:		3. <sup>a</sup> <i>Sonata</i> , Op. 68 . . . . .	6,50
I.— <i>Evocación</i> .— <i>El Puerto</i> .— <i>Fête-Dieu de Seville</i> . . . . .	6,50	4. <sup>a</sup> <i>Sonata</i> , Op. 72 . . . . .	7,50
II.— <i>Rondeña</i> .— <i>Almería</i> .— <i>Triana</i> . . . . .	7,50	5. <sup>a</sup> <i>Sonata</i> , Op. 82 . . . . .	7,50
III.— <i>El Albaicín</i> .— <i>El Polo</i> .— <i>Lavapiés</i> . . . . .	9,00	<i>Suite ancienne</i> :	
IV.— <i>Málaga</i> .— <i>Jerez</i> .— <i>Eritaña</i> . . . . .	9,00	Núm. 1.— <i>Gavota</i> . . . . .	2,00
<i>El Puerto</i> (de la suite Iberia) . . . . .	4,00	2.— <i>Minuetto</i> . . . . .	2,00
<i>Triana</i> (de la suite Iberia) . . . . .	4,00	2. <sup>me</sup> <i>Suite ancienne</i> :	
<i>L'Automne</i> , Valse Op. 170 . . . . .	3,00	Núm. 1.— <i>Sarabande</i> . . . . .	2,00
<i>Mallorca</i> , barcarola . . . . .	2,50	2.— <i>Chacone</i> . . . . .	2,00
<i>Mazurkas de salón</i> .—Reunidas . . . . .	7,50	3. <sup>me</sup> <i>Suite ancienne</i> :	
Núm. 1.— <i>Isabel</i> . . . . .	2,00	Núm. 1.— <i>Minuetto</i> . . . . .	2,00
2.— <i>Casilda</i> . . . . .	2,00	2.— <i>Gavota</i> . . . . .	2,00
3.— <i>Aurora</i> . . . . .	2,00	<i>Suite española</i> .—Reunida . . . . .	12,00
4.— <i>Sofía</i> . . . . .	2,00	I.— <i>Granada</i> , seronata . . . . .	2,50
5.— <i>Christa</i> . . . . .	2,50	II.— <i>Cataluña</i> , curranda . . . . .	2,50
6.— <i>María</i> . . . . .	2,00	III.— <i>Sevilla</i> , sevillanas . . . . .	3,00
3. <sup>er</sup> <i>Minuetto</i> . . . . .	2,00	IV.— <i>Cádiz</i> , saeta . . . . .	2,50
<i>Minuetto del Gallo</i> (de la sonata 5. <sup>a</sup> ) . . . . .	2,00	V.— <i>Asturias</i> , leyenda . . . . .	2,50
<i>Navarra</i> . . . . .	4,00	VI.— <i>Aragón</i> , fantasía . . . . .	3,00
<i>Pavana-capricho</i> , Op. 12 . . . . .	2,50	VII.— <i>Castilla</i> , seguidillas . . . . .	2,50
<i>Pavana fácil</i> , para manos pequeñas . . . . .	2,00	VIII.— <i>Cuba</i> , capricho . . . . .	2,50
<i>Piezas características</i> :		2. <sup>a</sup> <i>Suite española</i> :	
Núm. 1.— <i>Gavotte</i> . . . . .	2,00	Núm. 1.— <i>Zaragoza</i> , capricho . . . . .	3,00
2.— <i>Minuetto a Sylvia</i> . . . . .	2,00	2.— <i>Sevilla</i> , capricho . . . . .	3,00
3.— <i>Barcarolle</i> (Ciel sans nuages) . . . . .	2,00	<i>Zambra granadina</i> . . . . .	2,50
4.— <i>Prière</i> . . . . .	2,00		
5.— <i>Conchita</i> , polka . . . . .	2,50		

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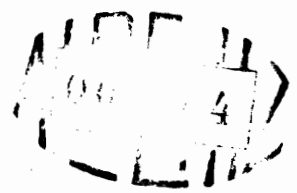




A SU A. R. LA S<sup>ER</sup>MA. SEÑORA INFANTA  
D. ISABEL DE BORBON.

# PAVANA-CAPRICHIO.

POR  
ISAAC ALBENIZ.



Propiedad.

Obra 12.

ALLEGRETTO A PLACER.

Piano.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features complex rhythmic patterns with many beamed notes and slurs. There are several accents (^) and a first ending bracket (1.) indicated by a dashed line above the staff.

Second system of musical notation, continuing the piece. It includes a *ritard. molto.* marking in the middle of the system. The notation is dense with slurs and accents.

Third system of musical notation, featuring a first ending bracket (1.) and a second ending bracket (2a) indicated by dashed lines. The music continues with intricate rhythmic figures.

Fourth system of musical notation, showing first ending (1.) and second ending (2a) brackets. The bass line has some rests and specific rhythmic patterns.

Fifth system of musical notation, concluding the page with first ending (1.) and second ending (2a) brackets. The music ends with a final cadence.

First system of musical notation, featuring a grand staff with treble and bass clefs. It contains several measures with triplets and slurs. The number '3' is written above the first two triplet groups. The system concludes with a final triplet marked with a '3' and a fermata.

Second system of musical notation, continuing the piece. It includes a *ritard.* marking in the final measure. A dashed line labeled '8a' spans across the first two measures of this system.

Third system of musical notation, featuring first and second endings. The first ending is marked '1<sup>a</sup>' and the second ending is marked '2<sup>a</sup>'. A dashed line labeled '8a' spans across the first two measures.

Fourth system of musical notation, containing several measures with triplets and slurs. A dashed line labeled '8a' spans across the first two measures.

Fifth system of musical notation, featuring triplets and slurs. A dashed line labeled '8a' spans across the first two measures.

Sixth system of musical notation, featuring first and second endings. The first ending is marked '1<sup>a</sup>' and the second ending is marked '2<sup>a</sup>'. A dashed line labeled '8a' spans across the first two measures.

First system of musical notation, consisting of a grand staff with two staves. The music features a complex melodic line in the upper staff with many beamed notes and slurs, and a more rhythmic accompaniment in the lower staff.

Second system of musical notation. It includes a first-octave marking (*8<sup>a</sup>*) above the upper staff. The music continues with intricate melodic patterns and accompaniment.

Third system of musical notation. It features a *ritard... molto.* instruction in the middle of the system. The music shows a clear deceleration in tempo.

Fourth system of musical notation. It includes a second-octave marking (*8<sup>a</sup>*) above the upper staff. The tempo begins to pick up again.

Fifth system of musical notation. It includes the instruction *accele-* followed by *-ran-* and *-do.* in the lower staff. The music concludes with a final cadence.