

# 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 vals</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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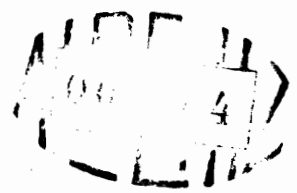




A SU A. R. LA S<sup>ER</sup>MA. SEÑORA INFANTA  
D. ISABEL DE BORBON.

# PAVANA-CAPRICHIO.

POR  
ISAAC ALBENIZ.



Propiedad.

Obra 12.

ALLEGRETTO A PIACER.

Piano.

First system of a piano score. The right hand features a complex melodic line with many beamed sixteenth notes and slurs. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes. A dashed line above the staff indicates a first ending.

Second system of a piano score. The right hand continues with intricate melodic patterns. The left hand has a steady accompaniment. The instruction *ritard. molto.* is written in the center of the system. A dashed line above the staff indicates a first ending.

Third system of a piano score. The right hand has a melodic line with triplets and slurs. The left hand accompaniment includes some chords. A dashed line above the staff indicates a first ending.

Fourth system of a piano score. The right hand has a melodic line with first and second endings labeled *1a* and *2a*. The left hand accompaniment features a series of chords marked with a fermata-like symbol. A dashed line above the staff indicates a first ending.

Fifth system of a piano score. The right hand has a melodic line with first and second endings labeled *1a* and *2a*. The left hand accompaniment includes chords and some melodic fragments. A dashed line above the staff indicates a first ending.

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 triplet and a 'ritard.' (ritardando) marking in the final measure. The system ends with a fermata.

Third system of musical notation, featuring a grand staff with treble and bass clefs. It contains several measures with slurs and accents. The system is divided into two parts, labeled '1<sup>a</sup>' and '2<sup>a</sup>'.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It contains several measures with triplets and slurs. A dashed line labeled '8<sup>a</sup>' spans across the system.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It contains several measures with triplets and slurs. A dashed line labeled '8<sup>a</sup>' spans across the system.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. It contains several measures with triplets and slurs. The system is divided into two parts, labeled '1<sup>a</sup>' and '2<sup>a</sup>'.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some with slurs and accents. The lower staff is in bass clef and contains a simpler accompaniment of eighth and sixteenth notes.

The second system continues the piece. It features a first ending bracket in the upper staff labeled "8<sup>a</sup>". The music includes slurs, accents, and a fermata over a note in the upper staff. The lower staff continues with its accompaniment.

The third system includes the instruction "ritard... molto." written in the middle of the page. The music features slurs and accents in both staves, with a fermata at the end of the system.

The fourth system features a first ending bracket in the upper staff labeled "8<sup>a</sup>". The music includes slurs and accents in both staves.

The fifth system includes the instruction "accele..." at the beginning. It features slurs and accents in both staves, and ends with a fermata over a note in the upper staff.