

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. ^a <i>Sonata</i> , Op. 68	6,50
I.— <i>Evocación</i> .— <i>El Puerto</i> .— <i>Fête-Dieu de Seville</i>	6,50	4. ^a <i>Sonata</i> , Op. 72	7,50
II.— <i>Rondeña</i> .— <i>Almería</i> .— <i>Triana</i>	7,50	5. ^a <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. ^{me} <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. ^{me} <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. ^{er} <i>Minuetto</i>	2,00	IV.— <i>Cádiz</i> , saeta	2,50
<i>Minuetto del Gallo</i> (de la sonata 5. ^a)	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. ^a <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		

UNION MUSICAL ESPAÑOLA

ANTES CASA DOTESIO

EDITORES

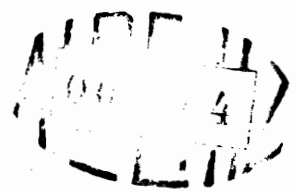
MADRID: Carrera de San Jerónimo, 24 y Preciados, 5.-
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 la Grange Batelière



A SU A. R. LA S^{ER}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, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. A dashed line above the staff indicates a first ending.

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 sixteenth-note passages and includes a trill in the right hand.

Third system of musical notation, featuring a second ending marked with a dashed line and a '2a' label. The music continues with intricate rhythmic figures and slurs.

Fourth system of musical notation, divided into measures labeled 1a, 2a, and 3a. The notation includes a variety of note values and rests, with a consistent bass line accompaniment.

Fifth system of musical notation, concluding the page. It features measures labeled 1a and 2a, with a final cadence in the right hand.

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^a' and the second ending is marked '2^a'. 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 a grand staff with treble and bass clefs. It contains several measures with 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^a' and the second ending is marked '2^a'. A dashed line labeled '8a' spans across the first two measures.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a complex melodic line in the treble with many beamed notes and slurs, and a more rhythmic accompaniment in the bass.

Second system of musical notation, continuing the piece. It includes a first ending bracket in the treble staff labeled "8^a". The music continues with intricate melodic patterns and accompaniment.

Third system of musical notation, featuring a *ritard... molto.* instruction in the middle of the system. The music shows a clear deceleration in tempo. The treble staff has many slurs and accents, while the bass staff provides a steady accompaniment.

Fourth system of musical notation, featuring a second ending bracket in the treble staff labeled "8^a". The music continues with complex melodic lines and accompaniment.

Fifth system of musical notation, featuring a *accele-* instruction at the beginning and a *-ran-* instruction in the middle. The system concludes with a *-do.* instruction. The music shows an acceleration in tempo and ends with a final cadence.