





# I. ALBENIZ.

## Chants d'Espagne



Op. 232. N <sup>o</sup> 1.	Prélude	<i>Plas.</i>	2
_____	N <sup>o</sup> 2. Orientale	<i>Frcs.</i>	2
_____	N <sup>o</sup> 3. Sous le Palmier	<i>Plas.</i>	1'75
_____	N <sup>o</sup> 4. Córdoba	<i>Frcs.</i>	2
_____	N <sup>o</sup> 5. Seguidillas	<i>Plas.</i>	2
		<i>Frcs.</i>	

Depositado.



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CHANTS D'ESPAGNE.

PRÉLUDE.

A mon cher ami Louis E. Pujol.

I. Albeniz, Op. 232. No. 1.

Allegro ma non troppo.

*pp*  
*marcato il canto*

*fpp*

*pp*

*cresc.*

*cresc.* *cresc.* *ff sempre*

22  
1

System 1: Treble and bass staves. Bass line includes fingering: 2 1 3 1, 3 2 4 1 3 1, 3 2 4 1 3. Dynamics: *f*, *fff*, *fff*. Performance instruction: *sempre cresc.*

System 2: Treble and bass staves. Bass line includes fingering: 2 1 3 2 4, 2 1 3 2 4, 1 3 2 1 3 1. Dynamics: *fff*, *fff*. Performance instruction: *dim.*

System 3: Treble and bass staves. Bass line includes fingering: 3 2 4 1 3, 3 2 4 1 3, 3 2 4 1 3, 3 2 4 1 3. Dynamics: *fff*, *ff*, *ff*. Performance instruction: *dim. sempre*

System 4: Treble and bass staves. Bass line includes fingering: 1 3 2 4 1 3 2, 4 3 2 1 3 2, 4 3 2 1 3 2, 3 2 4 1 3 2, 1 3 2 1 3 2. Dynamics: *mf*, *dim.*, *pp*

System 5: Treble and bass staves. Bass line includes fingering: 4 3 2 1 3 2, 4 3 2 1 3 2, 2 1 3 2 1, 1 2 3 2 1. Dynamics: *pp*. Performance instruction: *dim.*

System 6: Treble and bass staves. Bass line includes fingering: 1 3 2, 2 1 1 1 1, 1 1 1 1 2, 2 1 3 2, 1 3 2, 2 1 3 2, 1 3 2. Dynamics: *pp*. Performance instruction: *dim.*

2 1 2 4 232 1 4 2 1 2 4 232 1 4 5

*cantando largamente ma dolce mf* *poco cresc.* *mf* *sf dim.*

3 4 3 1 3 2 3 4 1 \* 3 4 3 1 3 2 3 4 1 \* 3 4 3 1 3 2 3 4 1 \* 5 4

*rit.* \* *rit.* \* *rit.* \* *rit.* \*

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

*mf* *sf* *dim. e ritard. molto*

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

\* *rit.* \* *rit.* \* *rit.* \* *rit.* \*

*rit. molto* *rit. molto*

*rit.* \*

1 2 3 4 3 2 1

*dim. e rall.*

12 12 12

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

\* *marcato* \* *marcato*

*molto morendo* *a tempo*

12 1

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

\* *rit.* \*

Handwritten fingering: 3 5 5 3 4 2 5, 3 5 3 5, 3 5 3 4 2 5. *dim.* *cresc.* *rit.* *cresc.*

Handwritten fingering: 3 5 2 5 3 5, 1 1 1 4 1, 4 1 2 3 2 1 2, 2 3 4 5 4. *rit.* *cresc.*

*dim.* *morendo*

*a tempo* *rall.*

Handwritten fingering: 2 1 2 4 1 4, 2 1 2 4 1 4, 3 4 3 1 4 1, 3 4 3 1 4 1. *pp* *molto rall.* *morendo*

Tempo I.

pp  
marcato il canto

pp

pp

cresc.

cresc. cresc. ff sempre

ff

fff sempre cresc.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth-note patterns. Dynamics include *fff*. Fingering numbers (1-4) are present in the bass line.

Second system of musical notation. Dynamics include *fff* and *ff*. The phrase concludes with the instruction *dim. sempre*. Fingering numbers are present in the bass line.

Third system of musical notation. Dynamics include *mf*, *dim.*, and *pp*. Fingering numbers are present in the bass line.

Fourth system of musical notation. Dynamics include *pp*. Fingering numbers are present in the bass line.

Fifth system of musical notation, including a double bar line. Dynamics include *pp*. Fingering numbers are present in the bass line.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The tempo is marked *molto ritard.* and *lento*. Dynamics include *f* and *rall.*. Fingering numbers are present in the bass line.

Seventh system of musical notation. The tempo is marked *quasi Andante.* Dynamics include *ppp*. Fingering numbers are present in the bass line.

## **E. GRANADOS** Obras para piano

### **Danzas españolas**

4 tomos. . . . . á Ptas. 3

**Valses poéticos** . . . . . „ 3

**Allegro de concierto** . . . . . „ 3

**Bocetos.** piezas fáciles. . . . . „ 3

### **Goyescas**

- |                                      |   |      |
|--------------------------------------|---|------|
| I. Los requiebros . . . . .          | } | „ 10 |
| II. Coloquios en la reja . . . . .   |   |      |
| III. Quejas á la maja y el ruiseñor. |   |      |
| IV. El Fandango de candil. . . . .   |   |      |