



33374

EDICIONES CASA DOTÉSIO

~~20.157~~
20.157

31724

P. I. maestro;
11522

Suite Española

pour piano

par



	Francs. Net.
I.—GRANADA, serenata	1'40
II.—CATALUÑA, curranda	1'40
III.—SEVILLA, sevillanas	2
IV.—CADIZ, saeta	1'70
V.—ASTURIAS, leyenda	1'70
VI.—ARAGON, fantasía	2
VII.—CASTILLA, seguidillas	1'70
VIII.—CUBA, capriño	1'40
LA COLECCION COMPLETA	8

J. ALBENIZ

SOCIEDAD ANÓNIMA CASA DOTÉSIO

EDITORIAL DE MÚSICA

ALMACENES DE MÚSICA Y PIANOS

Carrera de San Jerónimo, 34, y calle de Preciados, 5

MADRID

EN BILBAO: Dona María Muñoz, 8.—EN SANTANDER, Wad-Rúa, 7.

BARCELONA: Puerta del Ángel, 1 y 3.

TELÉFONO 206.

PROPIEDAD
PARA TODOS LOS PAÍSES

Por la
CASA DOTÉSIO
Sociedad Anónima

J. Albéniz



SUITE ESPANGNOLE.

I. ALBENIZ.

Nº V. ASTURIAS. (LEYENDA.)

Propiedad.

Pr. 5 Pts.

ALLEGRO MA NON TROPPO.

Piano.

The first system of musical notation for 'Asturias' is written for piano. It consists of two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a piano (*pp*) dynamic. The right hand plays a series of eighth notes, while the left hand plays a bass line with some rests. Fingering numbers (1-5) are indicated below the notes.

marcato il canto.

The second system continues the piece. It features a *fpp* (pianissimo) dynamic marking. The musical texture remains consistent with the first system, showing eighth-note patterns in both hands.

The third system of notation includes a *pp* dynamic marking. The piece continues with its characteristic eighth-note rhythmic pattern.

The fourth system of notation includes a *cresc.* (crescendo) marking, indicating a gradual increase in volume.

The fifth system of notation includes a *cresc.* marking and a *f* (forte) dynamic marking. The music builds in intensity.

cresc.

cresc.

f sempre.

The sixth and final system of notation on this page includes a *sf* (sforzando) dynamic marking. The piece concludes with a series of chords and eighth notes. There are several 'A' markings above the staff, likely indicating accents or specific articulation points.

sf *ff* *ff*
sempre cresco.

ff *ff*

ff *ff* *ff*
dim. sempre.

mf
dim.

pp
Ped. Ped. Ped.

pp
Ped. Ped.

ZOZAYA, Editor.

Ped.

Z 1222 bis Z

34. Calle de S^a Jeronimo 34. MADRID.



cantando largamente ma dolce.
mf
poco cresc.
mf
f dim.

Ped. Ped. Ped. Ped. Ped.

mf
f
dim. e ritard. molto

Ped. Ped. Ped.

rit. molto.
rit. molto.

Ped.

dim. e rall.

marcato. *marcato.*

Ped. Ped.

molto morendo.
a tempo.

Ped.

sf *cresc.* *dim.*
Ped. \oplus

rit. *cresc.*

dim *morendo.*

a tempo. *rall.*

pp *molto rall.* *morendo.*
Ped. \oplus

pp
marcato il canto.

fpp

pp

cresc.

cresc. *cresc.* *ff sempre.*

sf

f *fff* *fff*

sempre cresc.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes. Dynamic markings include *ff* and *f*. Fingerings are indicated by numbers 1-5.

Second system of musical notation. Includes dynamic markings *ff* and *f*. A *dim. sempre.* marking is present at the end of the system. Fingerings and articulation marks are visible.

Third system of musical notation. Dynamic markings include *mf*, *dim.*, and *pp*. Fingerings and articulation marks are present.

Fourth system of musical notation. Dynamic marking *pp* is present. Includes *Ped.* markings and circled symbols. Fingerings are indicated.

Fifth system of musical notation. Includes *Ped.* markings and circled symbols. Fingerings and articulation marks are present.

Sixth system of musical notation. Includes *molto ritard.*, *lento.*, and *rull.* markings. Dynamic markings *pp* and *f* are present. Includes *Ped.* markings and circled symbols.

QUASI ANDANTE.

Seventh system of musical notation. Dynamic marking *ppp* is present. Includes *Ped.* markings and circled symbols. Fingerings are indicated.





OBRAS DEL MISMO AUTOR

PIANO

	<u>Francos.</u>
Estudio impromptu, op. 16.	7'50
Gran estudio de concierto, op. 18.	7'50
Pavana, capricho, op. 12	6
Barcarola, op. 23.	6
Scherzo de la sonata en do.	6
Seis pequeños vales de salón.	10
Ricordati, mazurka de salón	4
Amalia, ídem íd.	5

RECITADO

Cinco melodías sobre las rimas de Bécquer, en un libro.	6
---	---

CANTO Y PIANO

Las mismas para tip. ó ten.	7'50
-------------------------------------	------

