

# OBRAS DE I. ALBÉNIZ

## PIANO SOLO

	N. P. Pesetas
<i>Amalia</i> , mazurka de salón . . . . .	2,50
<i>Angustia</i> , romanza. . . . .	2
<i>Barcarola</i> , op. 23. . . . .	2,50
<i>Champagne</i> , vals de salón . . . . .	3
<b>Chants d'Espagne</b> , op. 232.—Reunidos. 10	
Núm. 1.— <i>Prélude</i> . . . . .	2,50
» 2.— <i>Oriental</i> . . . . .	2,50
» 3.— <i>Sous le palmier</i> . . . . .	2,50
» 4.— <i>Córdoba</i> . . . . .	2,50
» 5.— <i>Seguidillas</i> . . . . .	2,50
<b>Danzas españolas</b> .—Reunidas . . . . .	8
Núm. 1 (en «re») . . . . .	2
» 2 (en «si bemol») . . . . .	2,50
» 3 (en «mi bemol») . . . . .	2
» 4 (en «sol») . . . . .	2
» 5 (en «la bemol») . . . . .	2
» 6 (en «re») . . . . .	2
<i>Deseo</i> , op. 40, estudio de concierto . . . . .	5
<b>Espagne</b> (Souvenirs):	
Núm. 1.— <i>Prélude</i> . . . . .	2,50
» 2.— <i>Asturias</i> . . . . .	2,50
<i>Estudio Impromptu</i> , op. 56 . . . . .	4
<b>Iberia</b> , doce nuevas impresiones:	
I.— <i>Evocation</i> .— <i>El Puerto</i> .— <i>Fête-Dieu a Seville</i> . . . . .	6,50
II.— <i>Rondeña</i> .— <i>Almería</i> .— <i>Triana</i> . . . . .	7,50
III.— <i>El Albaicín</i> .— <i>El Polo</i> .— <i>Lavapiés</i> . . . . .	9
IV.— <i>Málaga</i> .— <i>Jerez</i> .— <i>Eritaña</i> . . . . .	9
<i>El Puerto</i> (de la suite Iberia) . . . . .	4
<i>Triana</i> (de la suite Iberia) . . . . .	4
<i>L'Automne</i> , valse, op. 170 . . . . .	3
<i>Mallorca</i> , barcarola . . . . .	2,50
<b>Mazurkas de salón</b> .—Reunidas . . . . .	7,50
Núm. 1.— <i>Isabel</i> . . . . .	2
» 2.— <i>Casilda</i> . . . . .	2
» 3.— <i>Aurora</i> . . . . .	2
» 4.— <i>Sofía</i> . . . . .	2
» 5.— <i>Christa</i> . . . . .	2,50
» 6.— <i>María</i> . . . . .	2
<i>3.er Minuetto</i> . . . . .	2
<i>Minuetto del Gallo</i> (de la sonata 5. <sup>a</sup> ) . . . . .	2
<i>Navarra</i> . . . . .	4
<i>Pavana-Capricho</i> , op. 12 . . . . .	2,50
<i>Pavana fácil</i> , para manos pequeñas . . . . .	2
<b>Piezas características:</b>	
Núm. 1.— <i>Gavotte</i> . . . . .	2
» 2.— <i>Minuetto a Sylvia</i> . . . . .	2
» 3.— <i>Barcarolle</i> (Ciel sans nuages) . . . . .	2
» 4.— <i>Prière</i> . . . . .	2

	N. P. Pesetas
Núm. 5.— <i>Conchita</i> , polka . . . . .	2,50
» 6.— <i>Pilar</i> , vals. . . . .	2,50
» 7.— <i>Zambra</i> . . . . .	2,50
» 8.— <i>Pavana</i> . . . . .	2
» 9.— <i>Polonesa</i> . . . . .	2,50
» 10.— <i>Mazurka</i> . . . . .	2,50
» 11.— <i>Stacatto</i> , capricho . . . . .	2,50
» 12.— <i>Torre Bermeja</i> , serenata . . . . .	2,50
<i>Rapsodia cubana</i> , op. 06. . . . .	3
<i>Rapsodia española</i> . . . . .	6
<b>Recuerdos de viaje:</b>	
Núm. 1.— <i>En el mar</i> , barcarola. . . . .	2,50
» 2.— <i>Leyenda</i> , barcarola . . . . .	2
» 3.— <i>Alborada</i> . . . . .	2
» 4.— <i>En la Alhambra</i> . . . . .	2,50
» 5.— <i>Puerta de Tierra</i> , bolero . . . . .	2
» 6.— <i>Rumores de la Caleta</i> , mala-güeñas . . . . .	2,50
» 7.— <i>En la playa</i> . . . . .	2
<i>Ricordatti</i> , mazurka de salón . . . . .	1,50
<i>Scherzo</i> , extractado de la sonata 1. <sup>a</sup> , op. 28 . . . . .	2
<i>Seis pequeños vals</i> , op. 25. . . . .	4
<i>Serenata árabe</i> . . . . .	2,50
<i>Serenata española</i> , op. 181 . . . . .	2,50
<i>3.<sup>a</sup> Sonata</i> , op. 68 . . . . .	6,50
<i>4.<sup>a</sup> Sonata</i> , op. 72 . . . . .	7,50
<i>5.<sup>a</sup> Sonata</i> , op. 82 . . . . .	7,50
<b>Suite ancienne:</b>	
Núm. 1.— <i>Gavota</i> . . . . .	2
» 2.— <i>Minuetto</i> . . . . .	2
<b>2.<sup>me</sup> Suite ancienne:</b>	
Núm. 1.— <i>Sarabande</i> . . . . .	2
» 2.— <i>Chacone</i> . . . . .	2
<b>3.<sup>me</sup> Suite ancienne:</b>	
Núm. 1.— <i>Minuetto</i> . . . . .	2
» 2.— <i>Gavota</i> . . . . .	2
<b>Suite española</b> .—Reunida . . . . .	12
I.— <i>Granada</i> , serenata. . . . .	2,50
II.— <i>Cataluña</i> , curranda . . . . .	2,50
III.— <i>Sevilla</i> , sevillanas . . . . .	3
IV.— <i>Cádiz</i> , saeta . . . . .	2,50
V.— <i>Asturias</i> , leyenda . . . . .	2,50
VI.— <i>Aragón</i> , fantasía . . . . .	3
VII.— <i>Castilla</i> , seguidillas . . . . .	2,50
VIII.— <i>Cuba</i> , capricho . . . . .	2,50
<b>2.<sup>a</sup> Suite española:</b>	
Núm. 1.— <i>Zaragoza</i> , capricho . . . . .	3
» 2.— <i>Sevilla</i> , capricho . . . . .	3
<i>Zambra granadina</i> . . . . .	2,50

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(Antes CASA DOTÉSIO)

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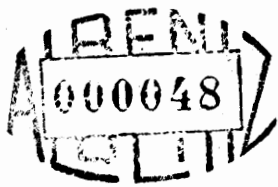
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BILBAO: Cruz, 6. — BARCELONA: Puerta del Angel, 1 y 3. — VALENCIA: Paz, 15.

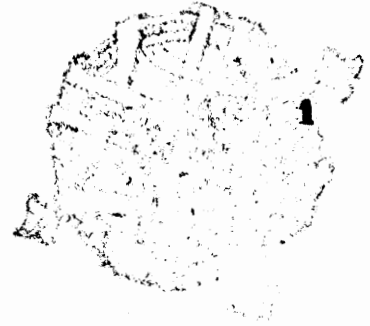
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A la Señora Condesa de Madron.



# 3<sup>er</sup>. MINUETTO.

Isaac Albeniz.

Tiempo de minuetto.

PIANO.

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MADRID - BILBAO.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key with two flats. It features a series of chords and melodic lines. The dynamic marking *And. p.* is present below the staff.

Second system of musical notation, continuing the piece. It includes a first ending bracket labeled *1.* and a second ending bracket labeled *2.*. There are also triplets indicated by a '3' over the notes. The dynamic marking *And. p.* is present below the staff.

Third system of musical notation, featuring a long melodic line in the treble clef and a more active bass line. The dynamic marking *And. p.* is present below the staff.

Fourth system of musical notation, showing a dense texture with many chords and a triplet in the treble clef. The dynamic marking *And. p.* is present below the staff.

Fifth system of musical notation, with a more active bass line and a melodic line in the treble. The dynamic marking *And. p.* is present below the staff.

Sixth system of musical notation, featuring a rhythmic bass line and a melodic line in the treble. The dynamic marking *And. p.* is present below the staff, and *cres.* is written above the treble clef.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat). The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. A dynamic marking *ped.* is present in the bass staff.

Second system of musical notation, continuing the piece. It features similar rhythmic complexity and melodic lines in both staves. There are some fermatas and slurs over the notes.

Third system of musical notation. The music continues with intricate rhythmic patterns and melodic development. A fermata is visible over a note in the treble staff.

Fourth system of musical notation. A dotted line with the number 8 above it indicates a repeat or continuation. A dynamic marking *cres.* is present in the bass staff.

Fifth system of musical notation, concluding the page. It includes first and second endings, labeled 1<sup>a</sup> and 2<sup>a</sup>. The first ending leads back to an earlier section, while the second ending concludes the piece. A dotted line with the number 8 is also present at the beginning of this system.

First system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a *ped.* marking. Dynamics include *cres.* and accents (^).

Second system of musical notation. Treble and bass staves. Treble staff has a long slur over several notes. Bass staff has a *ped.* marking.

Third system of musical notation. Treble and bass staves. Treble staff has a slur over a group of notes. Bass staff has a *ped.* marking and a *cres.* dynamic.

Fourth system of musical notation. Treble and bass staves. Treble staff has a slur over a group of notes. Bass staff has a *ped.* marking and a *meno.* dynamic. The system ends with first and second endings marked 1<sup>a</sup> and 2<sup>a</sup>.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic. Bass staff has a *ped.* marking.

First system of musical notation. It consists 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 flats (B-flat and E-flat). The music features a series of chords and melodic lines. A first ending bracket labeled "1." spans the final two measures. Below the staff, there are five instances of the word "Ped." (pedal) with vertical lines indicating the timing of the pedal.

Second system of musical notation. It consists 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 flats. The music continues with various rhythmic patterns. A second ending bracket labeled "2." spans the first two measures of this system. A triplet of eighth notes is marked with a "3" above it in the third measure.

Third system of musical notation. It consists 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 flats. The music features a long, sweeping melodic line in the treble staff that spans across the system. There are various chordal textures in the bass staff.

Fourth system of musical notation. It consists 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 flats. The music features a triplet of eighth notes marked with a "3" above it in the third measure. The texture is primarily chordal with some melodic movement.

Fifth system of musical notation. It consists 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 flats. The music concludes with a final chord in the bass staff. Below the staff, there is one instance of the word "Ped." with a vertical line indicating the timing of the pedal.

**Manuel Font y de Anta**

# ANDALUCÍA

**Suite para piano en tres cuadernos**

**I CUADERNO. N. P. Ptas. 10**

**En el Parque de Maria Luisa (Sevilla)**

**Macarena**

**En la Alameda de Hércules**

**II CUADERNO. N. P. Ptas. 10**

**La Alhambra**

**El barrio de la Viña (Cádiz)**

**Perchel (Málaga)**

**III CUADERNO. N. P. Ptas. 8**

**En la Mezquita (Córdoba)**

**En un patio sevillano**

**En los toros (Pasacalle)**

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