

# 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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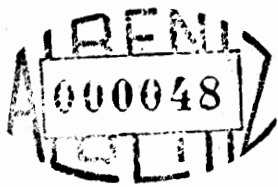
MADRID: Carrera de San Jerónimo, 34, y Preciados, 5.

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

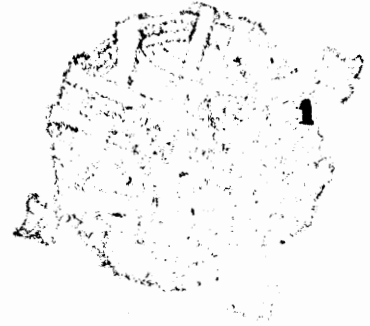
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A la Señora Condesa de Madron.



# 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 (B-flat and E-flat). 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 triplet of eighth notes in the treble clef. The system is divided into two measures by a repeat sign. The first measure is marked *1.* and the second *2.*. The dynamic marking *And. p.* is present below the staff.

Third system of musical notation, featuring a long melodic line in the treble clef that spans across the system. The bass clef accompaniment consists of chords and moving lines. The dynamic marking *And. p.* is present below the staff.

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

Fifth system of musical notation, featuring a melodic line in the treble clef with some grace notes. The bass clef accompaniment is active. The dynamic marking *And. p.* is present below the staff.

Sixth system of musical notation, concluding the page. It features a melodic line in the treble clef and a bass clef accompaniment. The dynamic marking *And. p.* is present below the staff. The word *cres.* is written above the final measure.

First system of musical notation, consisting of two staves (treble and bass clef). The key signature is 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, consisting of two staves. It continues the complex rhythmic pattern from the first system. There are some rests and dynamic markings in the bass staff.

Third system of musical notation, consisting of two staves. The rhythmic complexity continues with various note values and rests.

Fourth system of musical notation, consisting of two staves. A dynamic marking *cres.* is present in the bass staff. The notation includes many beamed notes and rests.

Fifth system of musical notation, consisting of two staves. It features first and second endings, labeled *1<sup>a</sup>* and *2<sup>a</sup>*. The key signature changes to two flats (B-flat, E-flat) in the final measures.

First system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a *cres.* marking. A *ped.* marking is at the bottom left.

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

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

Fourth system of musical notation. Treble and bass staves. Treble staff has a slur over a group of notes. Bass staff has a *meno.* marking. The system ends with first and second endings marked 1<sup>a</sup> and 2<sup>a</sup>. *ped.* markings are at the bottom left, middle, and right.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *p* marking. Bass staff has a *ped.* marking at the bottom left.

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, the word "Ped." is written under the first, second, and fourth measures.

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, and a triplet bracket labeled "3" is placed over a group of notes 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.

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 includes a triplet bracket labeled "3" over a group of notes in the third measure.

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. Below the staff, the word "Ped." is written under the second measure.

**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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