

9.1-
LUÍS M. MARIANI

ALMA ANDALUZA

I - En la feria	Ptas. 2'
II - La Macarena	„ 2'50
III - El Florero	„ 2'
IV - Zapateado	„ 2'50
V - Serenata	„ 2'
reunidas	„ 8'

PRECIO ANTEGUO

UNIÓN MUSICAL ESPAÑOLA

(ANTES CASA DOTESIO)

EDITORES

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Alma andaluza

1

Colección de cinco piezas españolas

L. L. MARIANI

Num. 4.- Zapateado

Allegro brillante (♩ = 120)

PIANO.

p suave-ténue

saliente el canto

mf

ritmo bien acusado

p > meno forte

p

mf

p > meno forte

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43.622.

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First system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes various note values and rests. Dynamic markings include *poco cresc.* and *p*.

Second system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes various note values and rests. Dynamic markings include *poco cresc.* and *pp*.

Third system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes various note values and rests. Dynamic markings include *poco cresc.*, *un poco riten.*, *dol.*, and *decres.*. There are also triplets indicated by a '3' over the notes.

Fourth system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes various note values and rests. Dynamic markings include *f*, *mf*, and *p*.

Fifth system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes various note values and rests. Dynamic markings include *f* and *scherzando*.

The musical score consists of five systems of staves, each with a treble and bass clef. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The first system begins with a *mf* (mezzo-forte) dynamic marking. It features a series of eighth and sixteenth notes in the treble clef, with corresponding chords in the bass clef. A *p* (piano) dynamic marking appears towards the end of the system.

System 2: The second system continues the melodic line in the treble clef, with sustained chords in the bass clef. The dynamics remain consistent with the previous system.

System 3: The third system features a *ff* (fortissimo) dynamic marking. The treble clef contains a series of eighth notes, while the bass clef has sustained chords. The system concludes with a double bar line.

System 4: The fourth system includes the lyrics "di - mi - nu -". The treble clef has a melodic line with a *f* (forte) dynamic marking, while the bass clef has a *p* (piano) dynamic marking. The system ends with a double bar line.

System 5: The fifth system includes the lyrics "en - do" and "stinto". The treble clef has a melodic line with a *perdendosi* (fading away) marking, while the bass clef has a *ppp* (pianissimo) dynamic marking. The system ends with a double bar line.

First system of musical notation. The bass staff begins with a *ppp* dynamic marking. Both staves feature triplet markings over groups of three notes.

Second system of musical notation. The bass staff includes the instruction *(piano ma ben sonoro il fa)*. Triplet markings are present in both staves.

Third system of musical notation. The bass staff includes the instruction *poco a poco cresc. sino al ff*. Triplet markings are present in both staves.

Fourth system of musical notation. This system continues the musical piece with triplet markings in both staves.

Fifth system of musical notation. The bass staff includes the instruction *ff marcatisissimo*. Triplet markings are present in both staves.

The musical score consists of five systems of staves, primarily in bass clef. The first system includes triplets and a *fff* dynamic marking. The second system features triplets and a *ff rudo* marking. The third system begins with a *pp* marking and a *glisando* instruction, followed by a *1º tempo.* marking and a *p* dynamic. The fourth system includes a *saliente* marking and a *f* dynamic. The fifth system includes a *p* dynamic and a *zando* marking. The score concludes with a *mf scher.* marking and a *p* dynamic.

So 4 - Zapaleado

First system of musical notation. The treble staff contains a melody with various intervals and accidentals. The bass staff provides a harmonic accompaniment. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). The tempo/mood is indicated as *scherzando*. A *marcato* marking is present in the bass staff.

Second system of musical notation. The treble staff features a triplet of eighth notes. The bass staff has a steady accompaniment. Dynamics include *p* (piano), *poco cresc.* (poco crescendo), and *pp* (pianissimo).

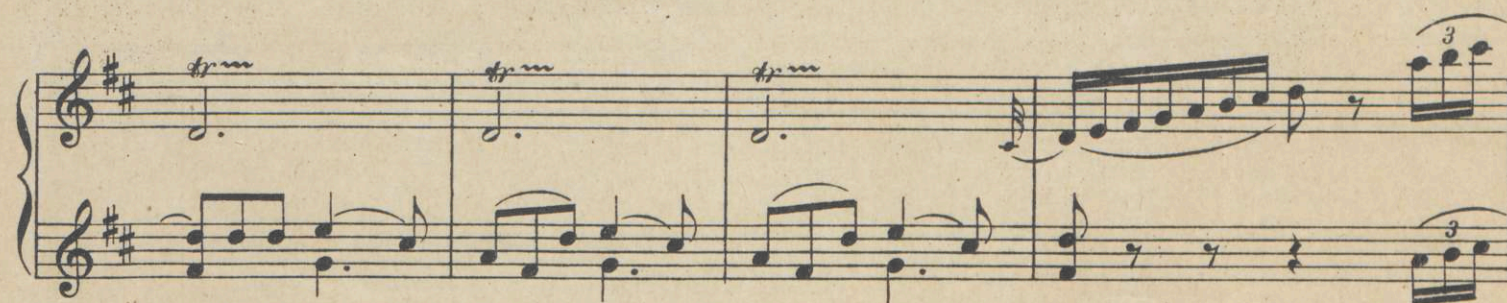
Third system of musical notation. The treble staff has a melody with a *ritard muy poco* (ritardando very little) instruction. The bass staff continues the accompaniment. Dynamics include *mf* (mezzo-forte).

Fourth system of musical notation. The treble staff begins with a triplet of eighth notes marked *m. iz.* (misura). The bass staff has a steady accompaniment. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Fifth system of musical notation. The treble staff has a melody with a *f marc.* (forte marcato) instruction. The bass staff continues the accompaniment.







	Plas.		Plas.		Plas.
ALBÉNIZ I.				II. Coloquio en la reja.	
Op. 12. Pavana, capricho.	2	Seis danzas españolas: cada una	1'50	III. Quejas o la maja y el ruiseñor.	
Op. 23. Barcarola.	2	Las seis reunidas	6	IV. El fandango del candil.	
Op. 40. El Deseo, estudio.	4	Tercer minueto	1'50	Segunda parte de <i>Los majos enamorados</i> :	
Op. 54. <i>Suite ancienne</i> :		Minueto del Gallo, de la 5.ª sonata.	1'50	I. El amor y la muerte.	
I. Gavota.	1'50	Pavana fácil, para manos pequeñas.	1'50	II. Epílogo, serenata del espectro.	
II. Minueto	1'50	Sevilla, capricho español.	2'50		
Op. 56. Estudio, impromptu.	3	Zaragoza, id.	2'50		
Op. 62. <i>Deuxième Suite ancienne</i> :		Serenata árabe	2		
I. Sarabande.	1'50	Rapsodia cubana	2'50		
II. Chacone.	1'50	Angustia, romanza.	1		
Op. 68. Tercera sonata.	5	Champagne, vals de salón	2'50		
Op. 72. Cuarta sonata.	5	Piezas características:			
Op. 78. Primer concierto con acompañamiento de un segundo piano.	8	Núm. 1. Gavota.	1'50		
Op. 82. Quinta sonata.	5	2. Minueto a Silyya	1'50		
Célebre serenata española.	2	3. Barcarola (Ciel sans nuages)	1'50		
L'Automne, valse.	2'50	4. Plegaria	1'50		
Zambra granadina.	2	5. Couchita, polka.	2		
Matlorca, barcarola.	2	6. Pilar, vals.	2		
<i>Chants d'Espagne</i> :		7. Zambra.	2		
Núm. 1. Prélude.	2	8. Pavana.	2		
2. Orientale.	2	9. Polonesa.	2		
3. Sous le Palmier.	2	10. Mazurka.	2		
4. Córdoba.	2	11. Staccato, capricho.	2		
5. Seguidillas.	2	12. Torre Bermeja.	2'50		
Espagne, núm. 1. Souvenirs.	2	Iberia:			
Idem núm. 2. Asturias.	2	I cuaderno: Evocación. El Puerto. Corpus en Sevilla.	5		
<i>Suite española</i> , célebres composiciones:		II. — Rondeña. Almería. Triana.	6		
I.—Granada, serenata.	2	III. — El Albaicín. El Polo. Lavapiés.	7		
II.—Cataluña, curranda.	2	IV. — Málaga. Jerez. Eritaña.	7		
III.—Sevilla, sevillanas.	2	<i>Iberia</i> . El Puerto.	3		
IV.—Cádiz, saeta.	2	<i>Iberia</i> . Triana.	3		
V.—Asturias, leyenda.	2	Navarra.	3		
VI.—Aragón, fantasía.	2	Zortzico.	3		
VII.—Castilla, seguidillas.	2				
VIII.—Cuba, capricho.	2				
La colección completa.	8				
Scherzo de la sonata en <i>do</i> .	2				
Seis pequeños vales de salón.	3'50				
Ricordati, mazurka de salón.	1				
Amalia, ídem id.	2				
<i>Troisième Suite ancienne</i> :					
Núm. 1. Minueto.	1'50				
2. Gavota.	1'50				
<i>Sets mazurkas de salón</i> :					
Núm. 1. Isabel.	1'50				
2. Casilda.	1'50				
3. Aurora.	1'50				
4. Sofía.	1'50				
5. Christa.	1'50				
6. María.	1'50				
Las seis reunidas.	6				
<i>Recuerdos de Viaje</i> :					
Núm. 1. En el mar, barcarola.	2				
2. Leyenda, barcarola.	2				
3. Alborada.	1'50				
4. En la Alhambra.	2				
5. Puerta de Tierra, bolero.	2				
6. Rumores de la Caleta, malagueñas.	2				
7. En la playa.	2				