

LA PRINCE SA DEL DOLLAR (DIE DOLLARPRINZESSIN)



117. A. ROSE, S. AGUSTIN, 3. MADRID.

RESERVADOS LOS DERECHOS DE PROPIEDAD DE ESTA VERSION.

ILDEFONSO ALIER, Editor de música —
Plaza de Oriente, 2: MADRID.

Ayuntamiento de Madrid

BIBLIOTECA C. MUSICAL
Donativo de
M. Castellón



BIBLIOTECA MUSICAL
CIRCULANTE

FUENTES
Y
ASENJO
MUSICA PIANO
Y LIBRERIA
20. ARENAL, 20
MADRID

OPERETA AUSTRIACA DEL MAESTRO **LEO FALL**

Tanda de Valses para piano	2	p ^{te} Net.
Paso doble	"	1'50 "
"	"	banda 2'50 "
Tanda de Valses	"	6 - "
Piano y Canto Letra Española	12	" "
.....solo con	6	" "

VALES CÉLÈBRES DE C. WORSLEY

CRÉATEUR DE LA VALSE LENTE BOSTON.

VISION.

Fr. 2-



CHARMANT.

Fr. 2-



MOURANT D'AMOUR.

Fr. 2-



BOUDEUSE.

Fr. 2-



D'ETOILE EN ETOILE.

Fr. 2-



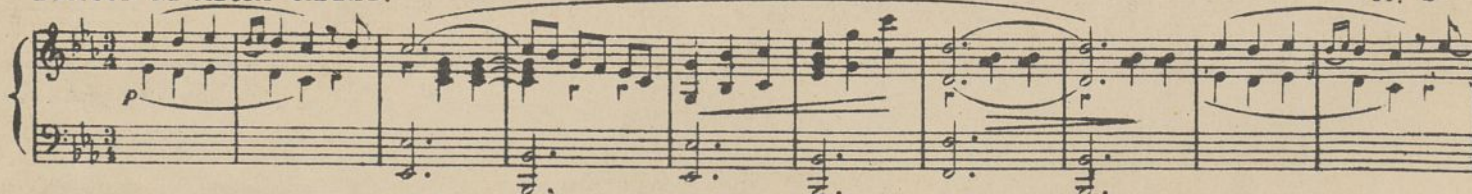
GLISSANTE.

Fr. 2-



L'AMOUR NE MEURT JAMAIS.

Fr. 2-



FLITARTION.

Fr. 2-



AMOUREUSEMENT. Valse - Entreacte

Fr. 2-



LA PRINCESA DEL DOLLAR

VALS sobre motivos de la Opereta del maestro Leo Fall.

Precio fijo, Pts. 2.

Andante.

R. SOUTULLO.

PIANO. *ff*

The first system of the musical score is for piano. It features a treble and bass staff with a 6/8 time signature. The music is marked with a forte-fortissimo (*ff*) dynamic. The melody in the treble staff is characterized by frequent use of the accent (^) and staccato (stacc.) markings. The bass staff provides a harmonic accompaniment with chords and moving lines.

Allegro moderato.

f pp

The second system of the musical score is marked 'Allegro moderato'. It continues with the same treble and bass staves. The dynamics are marked with *f* (forte) and *pp* (pianissimo). The melody in the treble staff shows a change in rhythm and phrasing, while the bass staff continues with its accompaniment.

The third system of the musical score continues the composition. It maintains the same instrumental and tempo markings. The musical notation shows further development of the themes established in the previous systems.

ff

The fourth system of the musical score continues the composition. It features a forte-fortissimo (*ff*) dynamic. The musical notation shows further development of the themes established in the previous systems.

Tiempo de Vals.

p *rit.*

The fifth system of the musical score is marked 'Tiempo de Vals' (Waltz time). The time signature changes to 3/4. The dynamics are marked with *p* (piano) and *rit.* (ritardando). The melody in the treble staff is more melodic and flowing, typical of a waltz. The bass staff provides a steady accompaniment.

Propiedad del Editor para todos los paises.
Ildefonso Alier, Editor, Propietario MADRID.

I.A. 1687.

Lento.

№ 1.

pp *rit.*

á tempo

p

rit: *cresc:* *f* *ff*

á tempo. Mosso.

f p *f p* *f*

f p *f p* *f p*

Donativo de
A. M. Castell



First system of musical notation, featuring piano (p) and forte (f) dynamics, and a triplet of eighth notes in the right hand.



Second system of musical notation, featuring piano (p), crescendo (cresc.), and fortissimo (ff) dynamics.

Lento.



Third system of musical notation, featuring piano (pp) and ritardando (rit) markings.

á tempo.



Fourth system of musical notation, continuing the piece at tempo.



Fifth system of musical notation.



Sixth system of musical notation, featuring ritardando (rit.), crescendo (cresc.), and forte (f) dynamics.

№ 2.

p

f

p

f *pp* *ff* 1^a

p

1^a *ff* 2^a *ff*

l. n. 1687.



I.A. 1687.

The musical score is written for piano and consists of several systems of staves. The first system includes a treble staff with a melody and a bass staff with chords and a *ff* dynamic marking. The second system features a treble staff with a melody and a bass staff with chords, including a *p* dynamic marking and a *con 8^a* instruction. The third system shows a treble staff with a melody and a bass staff with chords, with a *loco* marking and a *p* dynamic. The fourth system is a continuation of the previous system. The fifth system is labeled *C O D A.* and features a treble staff with a melody and a bass staff with chords, with a *p* dynamic. The sixth system continues the *C O D A.* section. The seventh system is the final system on the page, featuring a treble staff with a melody and a bass staff with chords.

ff *con fuoco.* *ff*

1^a *p* *con 8^a* 2^a *ff*

loco *p*

C O D A. *p*

Lento.

pp *rit*

á tempo.

rit: cresc: f

á tempo Mosso.

f p

8

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

f *cresc.*

p

f

p *mf* *pp* *ff*

I.A.1687.

ff *p*

ff *ff*

Allegro con fuoco.

ff

Vivo.

8

ÚLTIMAS NOVEDADES DE ZARZUELAS

PUBLICADAS POR LA CASA

ILDEFONSO ALIER = Plaza de Oriente. 2: MADRID.

JIMENEZ. EL PATINILLO.

	Preludio	2. „
Nº 1.	Escena de los Mendigos	2, 25.
„ 1. ^a y ^b	El Cieguecito	1, 25.
„ 2.	Cuarteto	2. „
„ 3.	Canción Española	1, 50.
„ 4.	Escena de la Alegría y Final	1, 75.
	La Partitura Completa	9. „

CABAS QUILES. LA VIRGEN DE UTRERA.

	Preludio	1, 50.
Nº 1.	Romanza de Carmela	2, 25.
„ 2.	Duo de Paco y Carmela	3. „
„ 3.	Escena y Coro	3, 50.
„ 4.	Intermedio I	1. „
„ 5.	Carmela, Paco y Javié	3, 50.
„ { 6.	Intermedio II	
„ { 7.	Mutación y Final	1, 25.
	La Partitura Completa	12. „

PENELLA. EL ARROJADO

	Introducción y Nº 1. Duo de los Bolillos	2, 50.
„ 2.	Tientos y Pravianas	2. „
„ 3.	Tango del Sombrero y Final	1, 50.
	La Partitura Completa	5. „

EL PADRE CURA

	Preludio y Nº 1. Coro	1, 50.
„ 2.	Canción de la Gitana	1, 75.
„ 3.	Duo Cómico del Zortzico	2, 50.
„ 4.	La Romería	1, 50.
„ 5.	Escena	1. „
„ 5. ^{bis}	Gran Zortzico Coreado y Final	2. „
	La Partitura Completa	8 „

LLEÓ. EL METODO GORRITZ.

	Preludio	1, 25.
Nº 1.	Schotisch de la Lección de Baile	2. „
„ 2.	Duo de la Risa	2, 25.
„ 2. ^{bis}	Intermedio	1, 25.
„ 3.	Terceto de los Sombreros	1, 50.
„ 4.	Juego del Baston	1, 25.
„ 4. ^{bis}	Intermedio	1, 25.
„ 5.	Baile del Chi-qui-chi	2, 25.
	La Partitura Completa	10. „

QUISLANT y LA Sra. DE BARBA AZUL.

ESCOBAR.	Introducción y Nº 1.	1, 25.
Nº 2.	Baile Inglés.	2. „
„ 3.	Leyenda Bufo	2. „
„ 3. ^a	Intermedio	1. „
„ 4.	Habanera del Oleaje	2. „
„ 4. ^a	Intermedio	1, 75.
„ 5.	Baile de los Cocos y Final	1, 50.
	La Partitura Completa	9. „

PENELLÁ. LA NOCHE DE LAS FLORES.

	Preludio	1. „
Nº 1.	Coro de Pastoras	1. „
„ 2.	Duo de los Pichones	2. „
„ 3.	Duo de Rosa y José Miguel	1, 75.
„ 3. ^{bis}	Mutación	1. „
„ 4.	Baile de los Pastores	2, 50.
	La Partitura Completa	7, 50.

UBEDA. LOS VIVIDORES

	Preludio	1. „
Nº 1.	Cancion de la Gitanilla	1, 75.
„ 2.	Intermedio	1, 50.
„ 3.	Intermedio	1. „
„ 4.	Seguidilla de Roque	1, 25.
„ 5.	Couplets de Trampolin y Final	1, 50.
	La Partitura Completa	6. „

CHAVES. ALMA NEGRA.

	Preludio	1. „
	Prólogo y Escena	4, 50.
Nº 3.	Intermedio	1. „
„ 4.	Duo Cómico Salivilla y Periquin	2, 50.
„ 5.	Romanza de Mari-Juana	1, 75.
„ 6.	Mutación	1. „
„ 7.	Tango de la Rata	2. „
„ 8.	Escena, Coro Interior y Final	1, 75.
	La Partitura Completa	12. „

PADILLA. EL DECIR DE LA GENTE.

	Preludio	1. „
Nº 1.	Escena y Tango del Afilador	2, 50.
„ 2.	Terceto	2. „
„ 3.	Intermedio	1, 50.
„ 4.	Marianas	2. „
„ 4. ^a	Matchicha del Beso	1, 25.
	La Partitura Completa	8. „