

# CANTOS

Y

# MARCHAS NACIONALES DEL UNIVERSO

### 1.<sup>a</sup> SERIE.

- N.º 1. Canto Nacional *MEJICANO.*
- 2. Marcha Nacional *AMERICANA.*
- 3. Marcha Nacional *BRASILEÑA.*
- 4. Canto Nacional *CHILENO.*
- 5. Canto Nacional *PERUVIANO.*
- 6. Canto Nacional *BUENOS-AIRES.*

### 2.<sup>a</sup> SERIE.

- N.º 7. Canto Nacional *ITALIANO.*
- 8. Canto Nacional *SARDO.*
- 9. Canto Nacional *INGLÉS.*
- 10. Marcha Nacional *BELGA.*
- 11. Marcha Nacional *EGIPCIA.*
- 12. Marcha Nacional *DINAMARQUESA.*

### 3.<sup>a</sup> SERIE.

- N.º 13 Canto Nacional *FRANCÉS.*
- 14 Canto Nacional *RUSO.*
- 15 Canto Nacional *ARABE.*
- 16 Marchas Reales *ESPAÑOLAS.*
- 17 Marcha Nacional *PORTUGUESA.*
- 18 Marcha Nacional *TURCA.*

### 4.<sup>a</sup> SERIE.

- N.º 19 Marcha Nacional *AUSTRIACA.*
- 20 Marcha Nacional *PRUSIANA.*
- 21 Marcha Nacional *DE BAVIERA.*
- 22 Canto Nacional *POLACO.*
- 23 Canto Nacional *BOHÉMIO.*
- 24 Marcha Nacional *ÚNGARA.*

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Las 4 Series 16 Pts.

Himno de Riego.  
Idem. de Espartero.  
Idem. de Navarra.

Cada serie. 4 Pts. 50 C<sup>5</sup>

Himno de Garibaldi.  
Idem. de Landaburo.  
El Trágala.

Cada número 1 Pta.

## PABLO MARTIN, EDITOR.

Calle del Correo 4. Madrid.



# CANTO NACIONAL FRANCÉS

## LA MARSEILLAISE

Arreglada para Piano.

(ROUGET DE L'ISLE)

Depositado.

Precio. 5 Pts.

Allegro maestoso. (M. M. 158 = ♩)

N.º 13.

CANTO.



*deciso.*

*Clarín.*

The first system of music shows a piano accompaniment in the lower register and a clarinet part in the upper register. The piano part features a series of chords and rhythmic patterns, with dynamic markings including *f* and *Ped.* (pedal). The clarinet part consists of a melodic line with some grace notes.

The second system continues the piano accompaniment. It includes dynamic markings such as *f* and *Ped.*, along with accents (*>*) and slurs. The piano part is characterized by a steady rhythmic accompaniment.

*con energia.*

The third system is marked *con energia.* and features a more active piano accompaniment. It includes dynamic markings such as *ff* and *Ped.*. The piano part has a more rhythmic and energetic feel.

The fourth system continues the energetic piano accompaniment. It features dynamic markings like *ff* and *Ped.*, with a focus on rhythmic patterns and chordal textures.

The fifth system shows a transition in the piano accompaniment. It includes dynamic markings such as *ff* and *Ped.*, with a mix of rhythmic and melodic elements.

The sixth system concludes the piano accompaniment. It features dynamic markings like *Ped.* and a final cadence. The piano part ends with a series of chords and a final flourish.